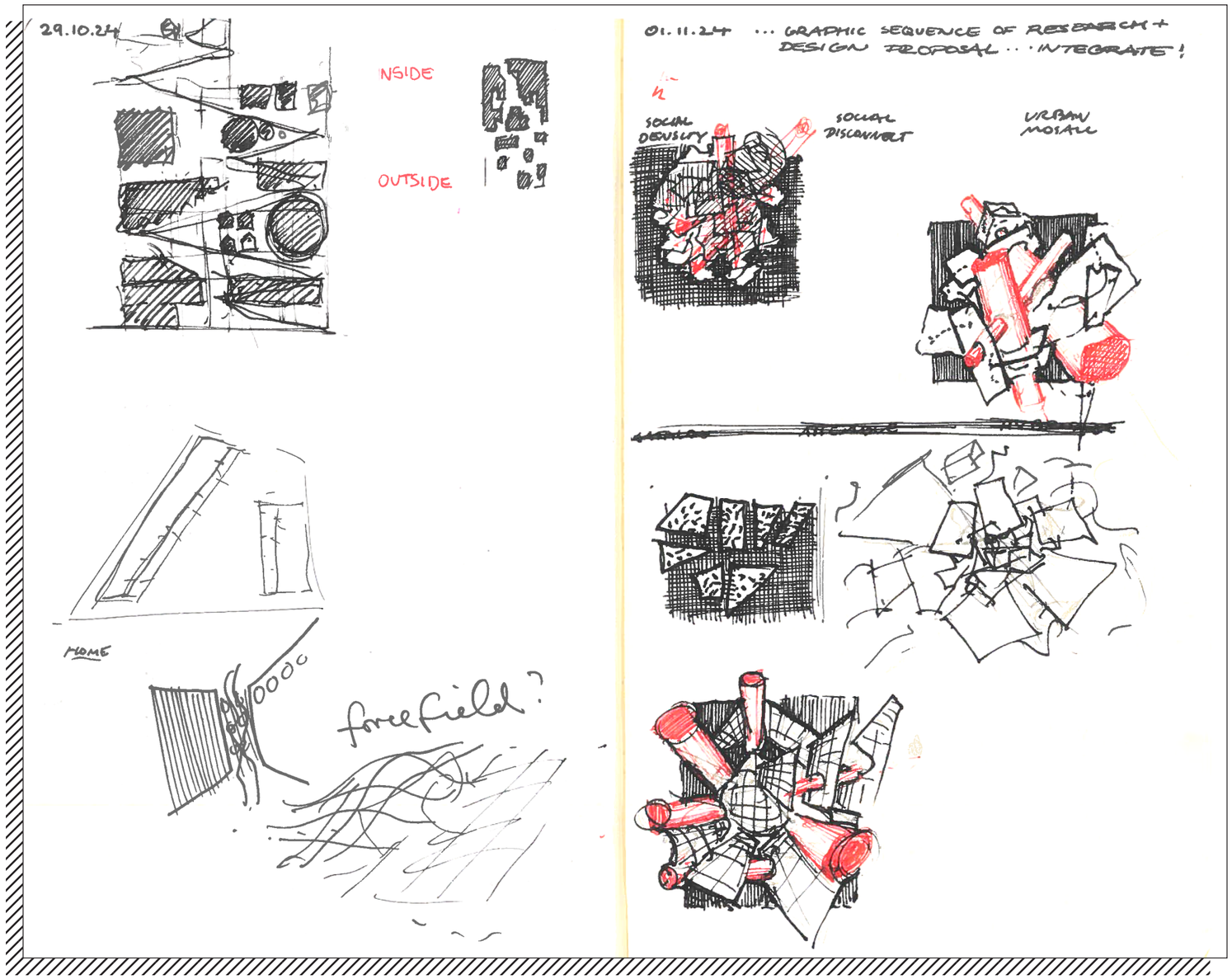

research-by-design journal

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graduation plan

Graduation Plan: All tracks

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

Personal information	
Name	Hugo van Rossum
Student number	4840909

Studio		
Name / Theme	Public Building Graduation Studio	
Main mentor	Antonio Cantero	Project Design
Second mentor	Ger Warries	Technical Building Design
Third mentor	Sang Lee	Theory and Delineation
Argumentation of choice of the studio	The design of a public building reflects certain ideas of its architect about how society functions or should function, its actual use reflects how successful this assumption was. Since the social and demographic makeup of a society keeps evolving, as well as its habits and needs, the question arises how one might design a public building for a dynamic and pluralistic society. Seeing the building as an evolving organism, between permanence and temporality, is something that I would like to investigate for this studio. I'm also looking forward to researching the beautiful city of Copenhagen, which left a strong impression on me when I visited it some years ago.	

Graduation project	
Title of the graduation project	Public Domesticity
Goal	
Location:	Copenhagen, Nørrebro
The posed problem,	*Urban Mosaic* The urban mosaic of the Haraldsgade-kvarteret has its own distinct value, yet from the street-level human perspective this composition might be lost. A public building, reconciling the unmixed identities of the individual tiles, might prove to be a key to understanding the distinct value that the Haraldsgade-kvarteret proves to possess. *Risk of Social Disconnect* The social composition of this district, which can be categorized as diverse and multicultural, is at risk of becoming internally separated. In part, this is due to the little interaction between the various social groups that live and work there. *Lack of Social Density in Public Space* the so-called *social density* can be seen as the underlying network of social interactions between individuals, dependent on the presence of others in public space (Gehl, 2011). Originally confined to the physical realm, social relations have shifted toward the virtual through mass media and online platforms. With faster travel, greater movement of goods and information, and expanding urban spaces, the density of small-scale social interactions in physical space has decreased. **How might we design a social condenser for a diverse society to create spaces for interaction and belonging?**
research questions and	*Main question*: How can an understanding of urban public space, both in the local and general sense, inform the design of a public building to facilitate interaction and a sense of belonging? SQ 1: How can the local architectural, social and historical dynamics of domesticity, privacy and publicity inform program and form of a social condenser? SQ 2: How can public space in architectural design densify the occurrence of social interactions? SQ 3: How can a public building through its program and form elicit a sense of belonging for a diverse population?
design assignment in which these result.	Reconciling domestic and public activities through three core themes; facilitating health, sociability and tolerance; creating integrated landscapes for each theme. 1. **food** - shared kitchen, vegetable store, d.i.y. restaurant, herb garden 2. **mind** - working, studying, collaborating, meditating, lecturing, reading, discussing 3. **body** - play, sports, balance, power, creativity By researching how these different public spaces interact as a hybrid, instead of designing them in isolation or as 'pure' typologies, new configurations can be created.

	The design should project an image of publicity and interaction to its exterior. Not unlike high-tech architecture from the 1970s, the inside-out approach to architecture makes the interior the message. The public space, as the interface between building program, should simultaneously be designed as a destination by itself. Open 24/7, it acts as an extension of the street, vertically densifying the social interactions that it facilitates. The resulting social condenser can be a physical platform concentrating various social moments by being accessible, open for diversity and meaningful to a pluralistic society. It is where these differences come together, that an initially neutral space is transformed into a meaningful public space.

Process

Method description

To produce a design that can answer the research questions, the following methods are used, both for the completed design process leading up to P2, as well as the process to be followed for P4/P5. They include (**1**) reviewing relevant materials, (**2**) applying and testing of theories, and (**3**) experimenting and evaluating through assemblage and designing extremes.

(**1**) The foundation for the Research and Design process is made through reading about and analyzing:

- relevant architectural theories. Examples include:
  - Henri Lefebvre's *spontaneous street theatre*
  - Jan Gehl's *resultant activities*
  - Herman Hertzberger's *spaces of shared interest*
- reference projects pertaining to my research questions
- the local context. Examples include:
  - Archival material
  - Local policy context
  - History of use and occupation

(**2**) Applying and testing of theories. This includes, for example, reviewing critical literature on these theories, as well as projects that are influenced by these theories. for example: how do Hertzberger's *structuralist* buildings hold up nowadays? What do the critics say of Henri Lefebvre's *spontaneous street theatre*?

(**3**) Experimenting and evaluating through assemblage and designing extremes. This deals with the "What If…?" questions. By designing extremes like "what if learning were a space?", or "what if all circulation were on the exterior?", their effect can be tested, and insights can be gained. Additionally, by assembling references that have achieved certain design goals, the reason behind their success can be understood.

Literature and general practical references

Gehl, J. (2011). Life between buildings: Using public space (6th ed.). Island Press.

Hertzberger, H. (2014). Architectuur en structuralisme: speelruimte en spelregels.

Koolhaas, R. (1995). The generic city. The Monacelli Press.

Lefebvre, H. (2003). The Urban Revolution. Minneapolis, USA: University of Minnesota Press. (Original work published 1970)

Tschumi, B. (1978). The Manhattan Transcripts. Academy Editions.

Reflection

1. What is the relation between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS)?
   My project, facilitating interaction between strangers through designing with public space, is a specific instance of an ongoing research effort at BK and the Public Building studio, investigating how we can create social cities in a changing world. By finding new ways in which the social structure of a building can be designed, in my case through inspirations from urban design and the inclusion of domestic activities in the urban realm, this graduation project could contribute to this body of research and projects.
   Additionally, through the re-interpretation of high-tech architecture from a sustainability perspective, new insights could be gained in the field of flexibility and resource conservation.
2. What is the relevance of your graduation work in the larger social, professional and scientific framework.
   In the larger social framework, my project aims to address the societal trend of more diverse societies, both culturally and politically. If these differences do not interact, these societies might become increasingly polarized. Interaction between those who normally would not meet is something that contributes to tolerance and understanding, both in small scale interactions, as well as in the global context. Even though architecture cannot these issues by itself, it can be a contributing force.
   Furthermore, the recontextualization of domestic activities into the public realm gives those with small apartments, or difficult home circumstances, a 'third place' for studying, socializing, working and eating. Acknowledging that public and domestic, intimate and social do not need to be separated by rigid borders can give way to new ways of living together.

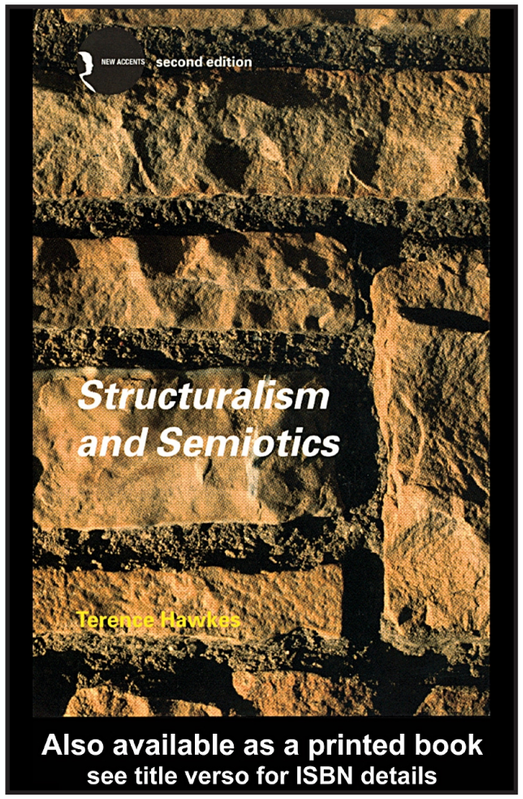
process documentation Q1

week 1.2

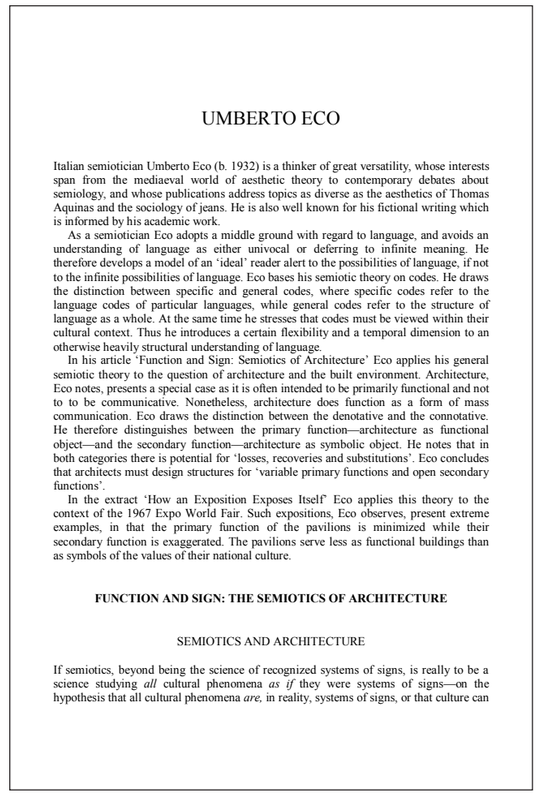
09.09 - 15.09

FIRST READINGS + IMPRESSIONS

Trying to get a first understanding of both the subject, as well as the context, I made a map of my impressions of the site (see next page). Here, my perception of the context through google maps and internet resources in general lead to this outcome. I drew and wrote what I noticed, through the various scales of the site.
Secondly, I started to read on some subjects that I found interesting - the themes of **semiotics** (I had read The Name Of The Rose by Umberto Eco in the summer break) and **structuralism** (Hertzberger always fascinated me). The texts I read gave me a conviction that these approaches to architecture and linguistics might be fruitful when designing a public building.



Hawkes, T. (1977). Structuralism & Semiotics. Univ of California Press.



UMBERTO ECO

Italian semiotician Umberto Eco (b. 1932) is a thinker of great versatility, whose interests span from the mediaeval world of aesthetic theory to contemporary debates about semiology, and whose publications address topics as diverse as the aesthetics of Thomas Aquinas and the sociology of jeans. He is also well known for his fictional writing which is informed by his academic work.

As a semiotician Eco adopts a middle ground with regard to language, and avoids an understanding of language as either univocal or deferring to infinite meaning. He therefore develops a model of an 'ideal' reader alert to the possibilities of language, if not to the infinite possibilities of language. Eco bases his semiotic theory on codes. He draws the distinction between specific and general codes, where specific codes refer to the language codes of particular languages, while general codes refer to the structure of language as a whole. At the same time he stresses that codes must be viewed within their cultural context. Thus he introduces a certain flexibility and a temporal dimension to an otherwise heavily structural understanding of language.

In his article 'Function and Sign: Semiotics of Architecture' Eco applies his general semiotic theory to the question of architecture and the built environment. Architecture, Eco notes, presents a special case as it is often intended to be primarily functional and not to to be communicative. Nonetheless, architecture does function as a form of mass communication. Eco draws the distinction between the denotative and the connotative. He therefore distinguishes between the primary function—architecture as functional object—and the secondary function—architecture as symbolic object. He notes that in both categories there is potential for 'losses, recoveries and substitutions'. Eco concludes that architects must design structures for 'variable primary functions and open secondary functions'.

In the extract 'How an Exposition Exposes Itself' Eco applies this theory to the context of the 1967 Expo World Fair. Such expositions, Eco observes, present extreme examples, in that the primary function of the pavilions is minimized while their secondary function is exaggerated. The pavilions serve less as functional buildings than as symbols of the values of their national culture.

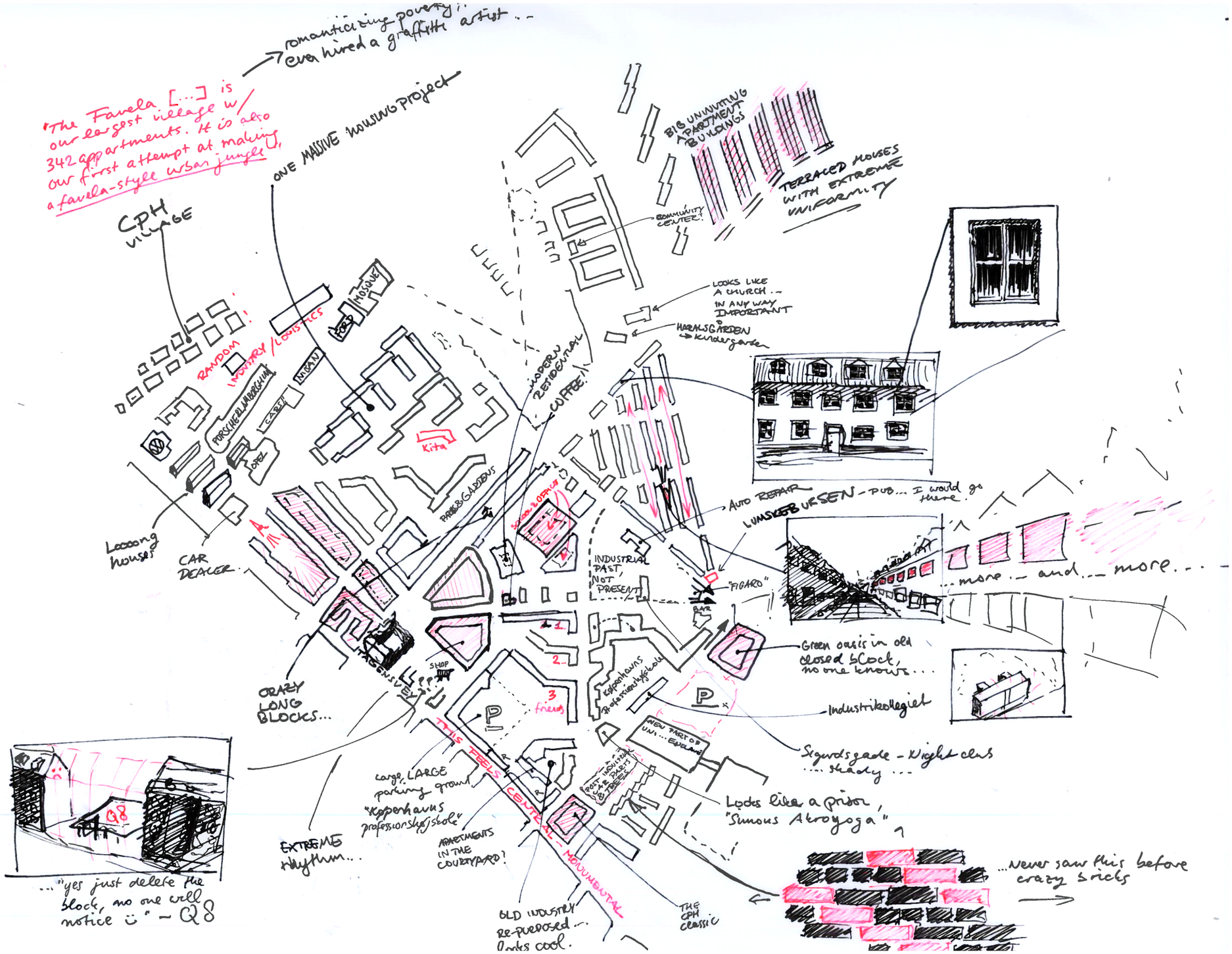
FUNCTION AND SIGN: THE SEMIOTICS OF ARCHITECTURE

SEMIOTICS AND ARCHITECTURE

If semiotics, beyond being the science of recognized systems of signs, is really to be a science studying *all* cultural phenomena *as if* they were systems of signs—on the hypothesis that all cultural phenomena *are,* in reality, systems of signs, or that culture can

Eco, U. (1986). function and sign: the semiotics of architecture

Architecture and Structuralism
Herman Hertzberger, 2015

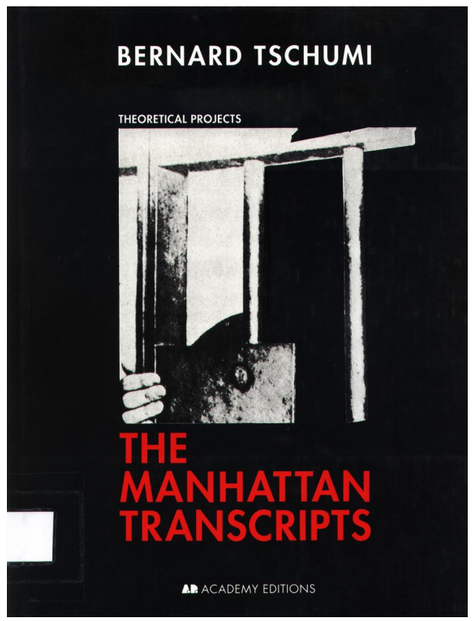


FIRST SITE IMPRESSIONS

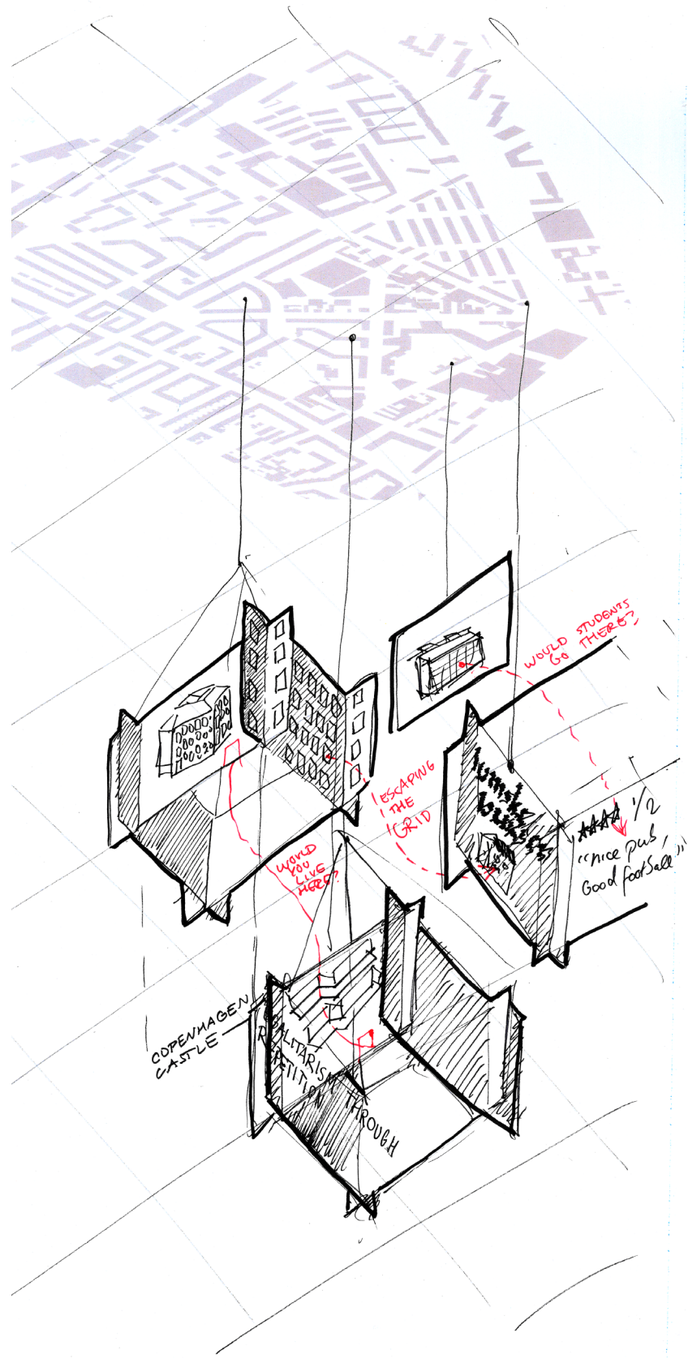
week 1.3
16.09 - 22.09
PSYCHOGEOGRAPHICAL MAP

The main assignment for this week was a draft for the psychogeographical map, due in week 1.5. Through experimentation by cutting up a map of the area, we ordered the tiles to create a new city. Fields of similarity were formed, based on specific themes, like ‘unexpected encounters’ or ‘car-topia.’
I read the text ‘The Generic City’ by Rem Koolhaas, gaining his understanding of how the contemporary city is developing. Additionally, I made an attempt to understand The Manhattan Transcripts by Bernard Tschumi, because his way of researching the connection between social behaviour and physical space fascinated me.

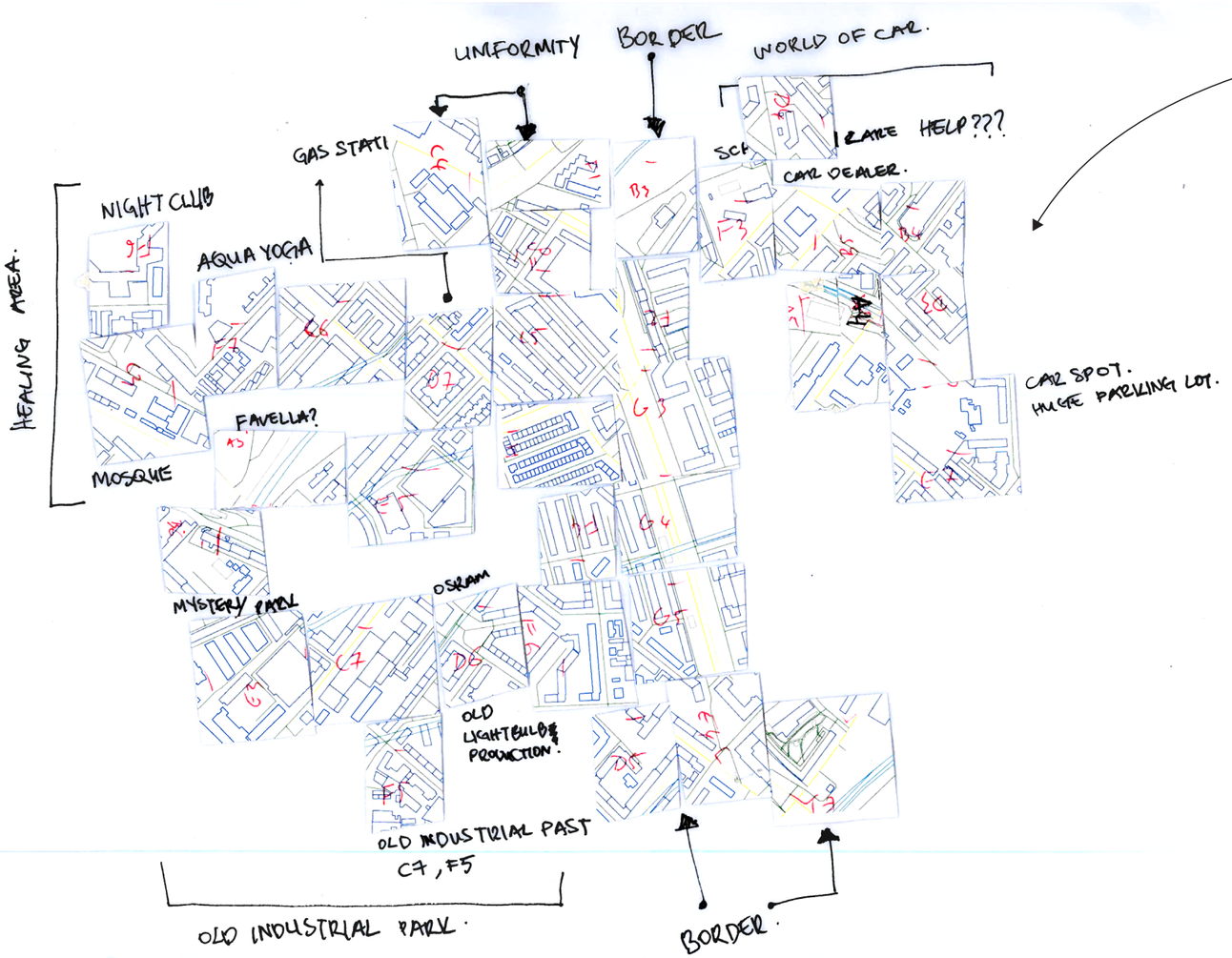
the Generic City
Rem Koolhaas, 1995, The Monacelli Press



The Manhattan Transcripts
Bernard Tschumi, 1981, Academy Editions



BRAINSTORMING FOR ‘THE PAPER CITY’



shuffled map

by cutting up the map of our area, it was divided into urban entities, stripped of their bigger context and topography.

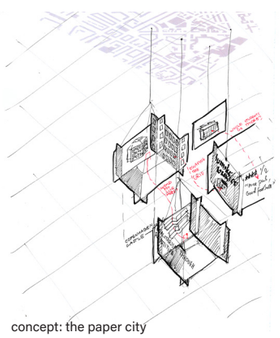
following this, these 'carcassonne' tiles were joined together based - clustered - based on the information we obtained about them through the internet.

on the left, there is a cluster of 'unexpected encounters,' where on the same tile, aquayoga meets student housing, a night club meets a school, and a nissan dealer meats a mosque.

in the middle part, we joined all borders, as well as the closed urban entities, these typical danish 'fortresses' of egalitarian facades.

on the right, we constructed car-topia, an amalgamation of car dealerships, repair stores, and parking lots.

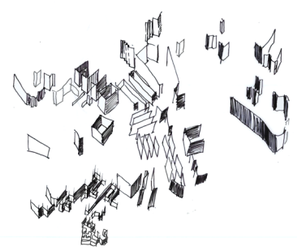
this mental map, this virtual copenhagen, is an attempt to visualize the city as it exists in our mind through what we have learned about it.



concept: the paper city

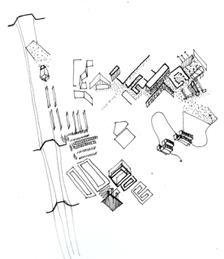
suspended from its real, but for us unobtainable physical reality, are paper structures that are constructed from the information we have gathered from it.

together they create a new city, the paper city. It's an attempt to depict our image of the virtual copenhagen.



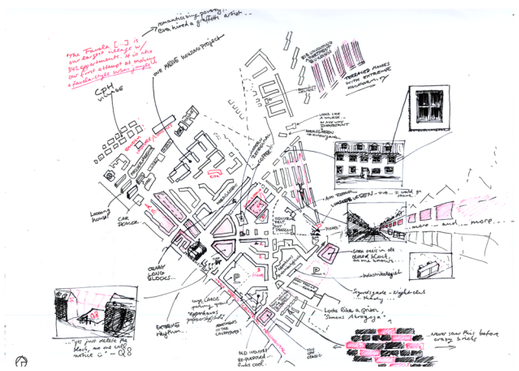
layer: the paper city

these surfaces are traced over the redistributed city tiles as shown above. as they are work in progress, they should depict the data we have gathered from the city (like in the paper city concept). These tracings could become an visual manifestation of the mental - virtual - city.



layer: representing experience

here, as an additional layer to the paper city, the street experience is shown as conceived from the research we have conducted.



research

as an example of what we mean by our research, this is a map depicting the architectural, urban and historical discoveries we made in the area. This scattered information will be structured according to the methods as described to the left

PSYCHOGEOGRAPHICAL MAP DRAFT

week 1.4
23.09 - 29.09
EXCURSION TO COPENHAGEN

On our site visit, both the historical city center and the site area were visited and researched. Through interviews on-site, insights were gained about the social context.
The image of Copenhagen as a modern utopia of equality and prosperity was partially challenged, mainly by our experiences in the suburbs where the site areas are located.

1

2

1 - Grundtvigs Kirke, a famous example of the rich tradition of brick architecture in Copenhagen.
2 - Frederiks Kirke, neoclassical church in the center of the city.

3

4

5

3 - Conducting interviews on site, here with Simon from Bolsjefabrikken.
4 - Transformer building, next to site area. Appropriated through graffitti.
5 - Former Lauritz Knudsen factory.

6

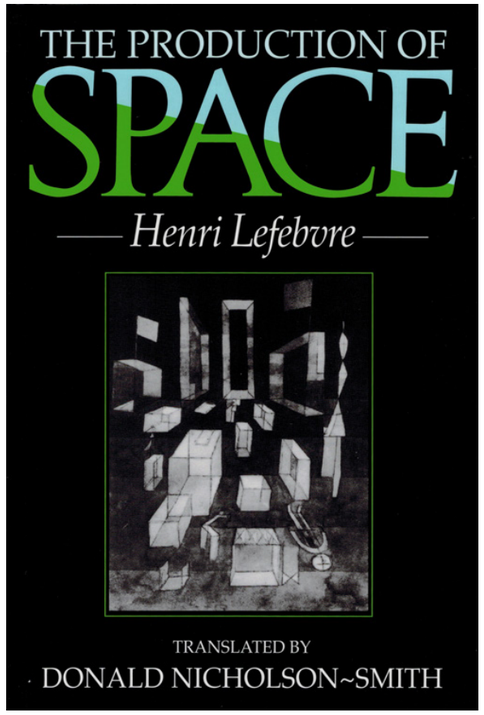
7

6 - another angle of the Lauritz Knudsen factory, currently being renovated.
7 - housing developments in the site area, characterized by repetition and uniformity.

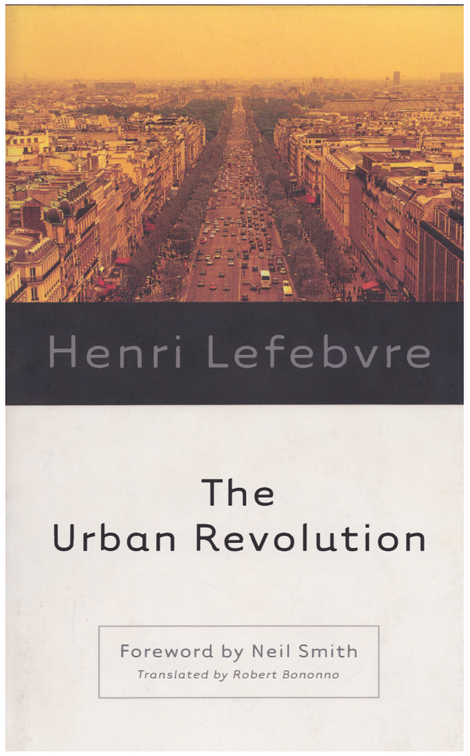
week 1.5
30.09 - 06.10

READING // FINISHING MAP
PROCESSING EXURSION FINDINGS

After having returned from the excursion, my main efforts were focused towards the group effort of the psychogeographical map. We implemented our findings from the excursion and finalized its graphics.
Additionally, I started reading the heavy texts of 'The Production of Space' and 'The Urban Revolution' by Henri Lefebvre, being interested in the connection between social life and physical space.
Finally, I read some documents by the municipalty of Copenhagen about their policy regarding public space and architecture, revising my research ambitions partially towards those goals.



Lefebvre, H. (1992). the Production of Space. Wiley-Blackwell. (Original work published 1974)

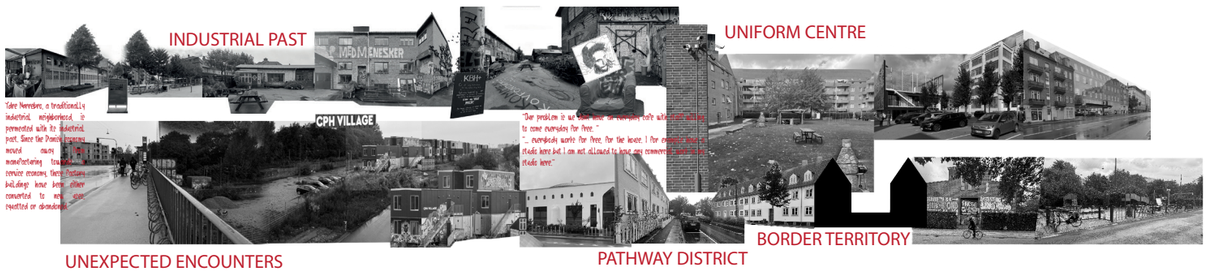


Lefebvre, H. (2003). The Urban Revolution. Minneapolis, USA: University of Minnesota Press. (Original work published 1970)

co-create copenhagen, vision for 2025
technical and environmental administration, City of Copenhagen, 2015

architecture policy for copenhagen 2017-2025
Technology and Environment Department, The City of Copenhagen, 2017

HOMO LUDENS GROUP
Hester Baars 5642779 - Hugo van Rossum 4840909 - Ezgi Üzümcü 6036074 - Luuk krijnen 4872517
AR3AP100 Public building



YDRE NØRREBRO

THE PAPER CITY

While researching our plan area - Ydre Nørrebro - we used various virtual methods to get a grasp of the place. Through Google maps, Google street view, online videos, articles and more internet resources, a virtual image of our plan area formed in our minds. While we amassed quite some information, we doubted the accuracy and realism of the virtual image that came to exist in our minds through this research.

In The Production of Space (Lefebvre, 1974), Lefebvre makes (among other spaces) a distinction between spatial practice - the perceived, lived space - and representation of space. In our research of the plan area, before actually going there, we have only been able to investigate the online virtual representation of space, not space how it is actually perceived and lived. Extending this notion of representation and reality, Jean Baudrillard (Corner, 1999) points out that "late twentieth-century communication and information technologies have produced such a blurring of what is real and what is a representation that the two can no longer be distinguished".

In our psychogeographical map we depict this virtual image to show that we do not 'know' Copenhagen yet, and also cannot really know its reality through the internet and through other virtual sources we have used. We aim to visualize this virtual city, how it resides in our memory and what connections we have drawn from it.
How we mentally store information is mostly built on relations between concepts. We aim to show the connection between the places in our site area through physically re-ordering it into a new map. By cutting up the map, it was divided into urban entities, stripped of their larger context and topography. Following this, these 'Carcassonne' tiles were joined together - clustered - based on the categories that we consciously and subconsciously attributed to them through our online research. This newly ordered city can be called the 'paper city.' Just like paper structures, only the surface is visible of these fragile mental constructions.

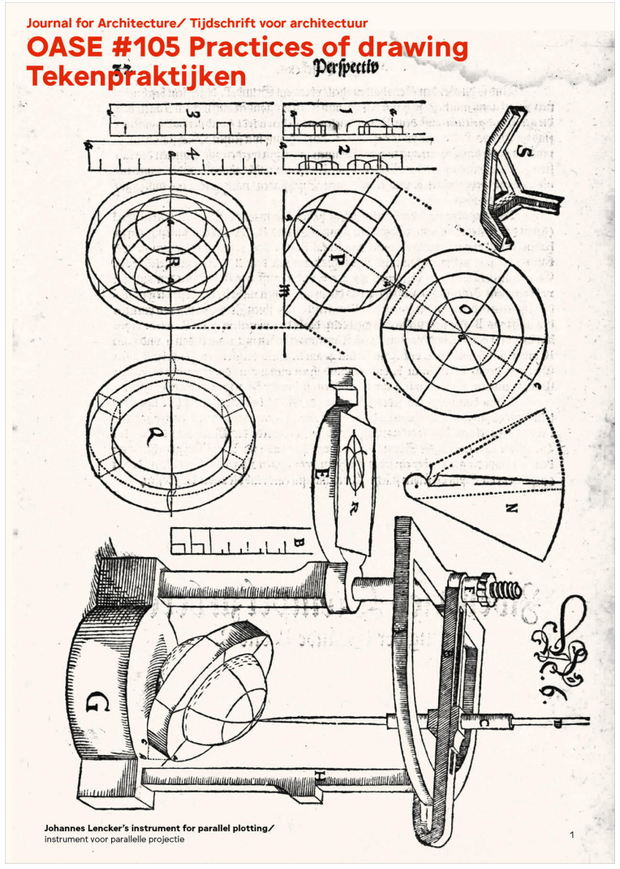
In total, six clusters and themes were found in this process.
- On the top left, we placed 'unexpected encounters', where on the same tile aquayoga meets student housing, a night club meets a school and a nissan dealer meets a mosque.
- In the middle of the Paper City, we have the 'uniform center.' The closed - typical for Copenhagen - housing blocks with their uniform façades were clustered there.
- On the bottom left, the industrial past of our area is clustered into one big post-industrial cityscape.
- In the lower middle, we find 'the pathway district', comprising of all long and stringy building blocks, ubiquitous in our area.
- dividing left and right, the physical border divides the Paper City.
- on the separated right, there is Car-topia. All car dealerships, parking lots and gas stations area clustered here.

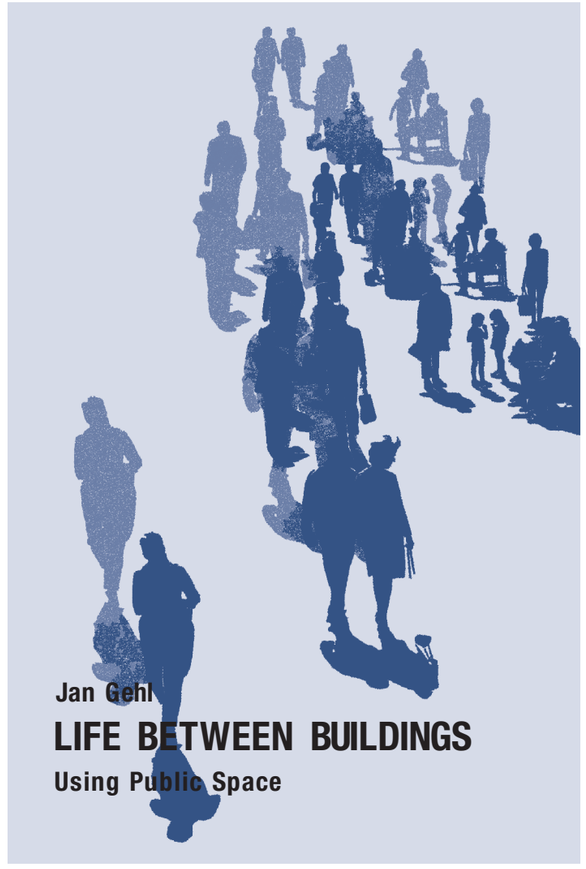
PSYCHOGEOGRAPHICAL MAP

week 1.6
07.10 - 13.10

READING // PREPARING GROUP PRESENTATION
BRAINSTORMING FOR ASSIGNMENT

Again, a large part of my time went towards the group effort of making the site-visit pin-up presentation (first poster on next page). More group work on friday was done, brainstorming for the upcoming TD model assingment.
Regarding my personal research, I looked more into drawing techniques, reading the OASE #105 magazine about 'practices of drawing'. Additionally, I read partially 'Life Between Buildings' by Jan Gehl about the functioning and meaning of public space.





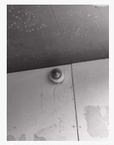
OASE105 // JAN GEHL - LIFE BETWEEN BUILDINGS

human

site visit pin-up
10.10.24

Ezgi Üzümcü	6036074
Hester Baars	5642779
Hugo van Rossum	4840909
Luuk Krijnen	4872517

control



"There are lots of camera's, its very safe here" - a youngster living in the area.
The neighborhood features an abundance of cameras and sometimes narrow alleyways. One can wonder whether these camera's increase or decrease the feeling of safety.

"When you're here at night there are definitely more crazy types of people you can meet" - Woman working at KBH+

rebellion

Martin - Activist at Bolsjefabrikken

Graffiti at Bolsjefabrikken

Bathroom inside Bolsjefabrikken

The neighborhood features many instances of appropriation by residents - rebellion - as a counterpart to "control". On the small scale, these rebellious acts feature mostly the decoration of space with graffiti and small non-profit initiatives. Rebellion of nature against human constraints is prevalent.

S

M

Repetitive facades and wide, car centric streets create urban islands that appear controlling. This may be caused by industry being part of the area since its conception

repetitive social housing façades suggesting conformance to Danish social norms

Ozarmhuset at Valhallagade

'airdropped' basketball court on a former parking lot

"I've been working here as a volunteer sound engineer, Activist."
"Its one out of two venues, communities that's run completely non-profit." - Martin from the Bolsjefabrikken.
The Bolsjefabrikken is located in an old industrial part of the neighborhood, where people have created their own space.

"We do the cities job for them, without getting anything. So they are quite happy with us" - Simon from Buddha Bikes, a bike store in the Bolsjefabrikken.
The organization exists on the rebellious act of reclaiming a lost area and caring for it, causing the government to leave them alone.

The site also features a pop-up vegetable store, that only sells locally produced vegetables.

Pop-up food market at Fælledgade

L

car-centric urbanism dividing pedestrian zones

The neighborhood features strong boundaries in the form of roads and a large industrial area in the north. This aspect is one of the things the new development plan by the government aims to reduce.

traditional industry controlling the social space

VIDEO © Kraksa Pfeifa og Sigyngade i sammenhæng med Nørrebrokvarteret

reclaiming a car-centric street - Sigyngsgade

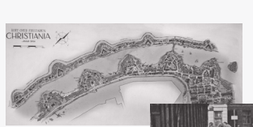
In the new plans for the neighborhood, previously discussed urban planning choices regarding infrastructure are changed, to fit a human-centric neighborhood. A good example of this is the redevelopment plan of the Sygingsgade, where the car has become a guest and multiple areas have been added to increase the functionality for pedestrians.

XL

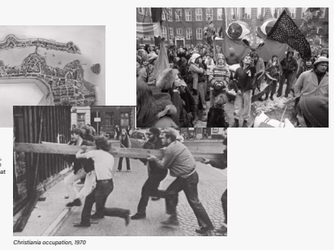
'World's coolest neighbourhood' threatened by Danish ghetto law

Government accused of racism for forcing sale of social housing in Copenhagen's Mjølnerparken estate

In 2018, the Danish government passed a law stating the desired removal of "ghettos". This law states that ghettos are partially defined by the amount of residents with a non-western background living there. The government argues that some area's have become "holes in the map of Denmark" and that they "do not actively participate in the Danish language, society and labor market".

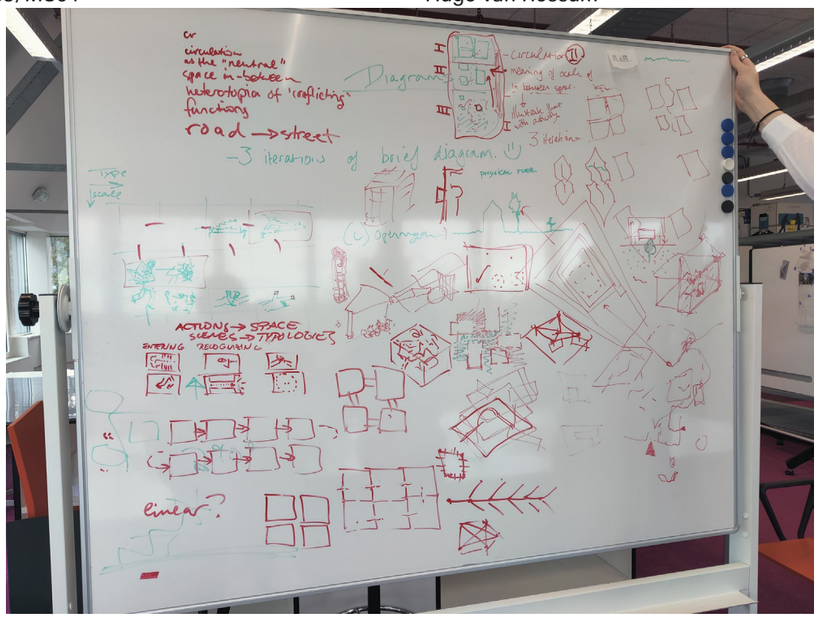


The city of Copenhagen also historically features rebellious acts, such as the creation of Christiania in 1970. Christiania is a semi-independent enclave, that started growing from a squatted military base in the area. It is inhabited by about 1000 people that feel more comfortable in a free-spirited area like Christiania.



Christiania occupation, 1970

FIRST VERSION SITE VISIT POSTER



BRAINSTORM MODEL TD ASSIGNMENT

bridging utopias
setting a stage for exchange and representation.

research abstract
Hugo van Rossum
4840909
12.10.24

keywords: *Spatialization, Social Space, Heterotopia, Utopias , Politics, Representation, Structuralism*

Can social interactions and rituals, like 'learning,' 'knowledge-sharing' or 'political representation' be a space?

The city as we know it has changed. As described by Lefebvre (1970/2003) in 'the Urban Revolution,' the city and its society have moved on from the modernist ideal of rational planning and homogenization. What superseded it? the Urban. In this urban society, urban space appears as differential, each place and moment deriving meaning from its contrast and opposition to other places and moments (Lefebvre, 1970/2003).
Urban places, like streets and parks, act as *incision-sutures* (Lefebvre, 1970/2003) within this heterotopia, serving as neutral ground that reconciles surrounding differences.
However, the street as a public space has lost its meaning and has long been replaced by the road, rationally geared towards transportation.(Kurokawa, 1977). On top of this, our daily private and social lives are conducted increasingly in the digital realm (Koolhaas, 1995).

This heterotopia of places and moments is visible in the heterogeneity of society. From the 1970s onwards, when the welfare state in Denmark was at its peak (Lecture by Martin Seberg, 10.10.2024), this collective utopia has slowly faded, being replaced by a more separated society of personal utopias. The social groups as described by Simmel (1908), different mini-societies in a larger whole, have drifted apart.
Where this process has become increasingly visible in public life is in the European (perhaps global) political turn towards individualism and populism, fueled by the spread of misinformation through the new anonymous 'neutral ground,' internet platforms like Twitter and Facebook.

Can a public building be the meeting point of different (political) utopias? Through its architecture, can it become a stage encouraging debate, presentation, exchange, and learning? This research explores architecture beyond the functionalist paradigm of zoning, investigating its potential as a spatialization of the interaction between micro-societies.
As words and sentences through the structuralist view of language are understood in terms of their horizontal (syntagmatic) relations and their vertical (associative) relations to other linguistic signs (Hawkes, 1977), one may ask if the same type of relations can be discovered in the socio-spatial realm, whether social interactions, habits and rituals can be analyzed to construct spaces that in turn facilitate and empower them.
The Dutch Structuralist architectural movement, as well as the Japanese Metabolist movement are inspirations for attempts that research the relation between social life and space. Hertzberger (2014) describes his architecture as encouraging the subjective experience of it through the relations between spaces and their capacity for meaning. He strived for an architectural expression that resembles an ever-changing city, while not merely being *'neutral and flexible'* (Hertzberger, 2014).

The relation that space has to democracy, freedom of knowledge or cultural interchange is to be researched through an investigation into spaces of democracy and politics (e.g. parliaments, soviet worker's houses), of debate and learning (e.g. libraries, ancient typologies of discourse), gradually transforming into a drawing language that uses this knowledge and transforms these findings by adding, subtracting and morphing to find new typologies that stand the test of time.
By scriptwriting a succession of events and creating an imagination of possible spatial worlds, these new spaces can be investigated through their interrelation, how it changes their meaning and effect.

sources:
Hawkes, T. (1977). *Structuralism & Semiotics*. Univ of California Press.
Hertzberger, H. (2014). *Architectuur en structuralisme: spiegelruimte en spelregels.*
Koolhaas, R. (1995). *The generic city*. The Monacelli Press.
Kurokawa, K. (1977), *Metabolism in Architecture*, Studio Vista, London.
Lefebvre, H. (2003). *The Urban Revolution*. Minneapolis, USA: University of Minnesota Press. (Original work published 1970)

REVISION OF RESEARCH ABSTRACT

week 1.7

14.10 - 20.10

SOCIAL RESEARCH // CREATING MODEL

Regarding my personal research, this week was more focussed on reading texts about society on the larger scale, for example by partially reading 'The Society of the Spectacle' by Guy Debord. Additionally, I continued my research on semiotics, by reading a paper explaining the semiotics of Roland Barthes.
The group work consisted of building the model for the TD assignment. Due to sub-optimal group communication, we did not have enough time to make the model as nice as we had intended, but the feedback was very valuable.

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CHAPTER 26

Objective Interpretive
Semiotic tradition

From: E.M. Griffin, *A First Look at Communication Theory*, 8th Ed., New York, New York: McGraw Hill, 2012.

Semiotics

of Roland Barthes

French literary critic and semiologist Roland Barthes (rhymes with "smart") wrote that for him, semiotics was not a cause, a science, a discipline, a school, a movement, nor presumably even a theory. "It is," he claimed, "an adventure."[1] The goal of semiotics is interpreting both verbal and nonverbal *signs*. The verbal side of the field is called *linguistics*. Barthes, however, was mainly interested in the nonverbal side—multifaceted visual signs just waiting to be read. Barthes held the chair of literary semiology at the College of France when he was struck and killed by a laundry truck in 1980. In his highly regarded book *Mythologies*, Barthes sought to decipher the cultural meaning of a wide variety of visual signs—from sweat on the faces of actors in the film *Julius Caesar* to a magazine photograph of a young African soldier saluting the French flag.

Unlike most intellectuals, Barthes frequently wrote for the popular press and occasionally appeared on television to comment on the foibles of the French middle class. His academic colleagues found his statements witty, disturbing, flashy, overstated, or profound—but never dull. He obviously made them think. With the exception of Aristotle, the four-volume *International Encyclopedia of Communication* refers to Barthes more than to any other theorist in this book.[2]

Semiotics (semiology) The study of the social production of meaning from sign systems; the analysis of anything that can stand for something else.

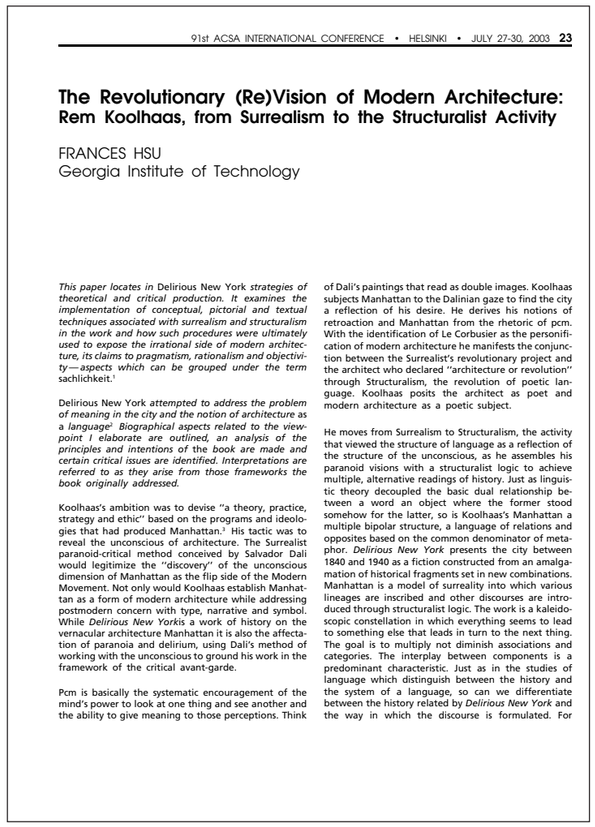
Semiology (or semiotics, as it is better known in America) is concerned with *anything that can stand for something else*. Italian semiologist and novelist Umberto Eco has a clever way of expressing that focus. Semiotics, he says, is "the discipline studying everything which can be used in order to lie, because if something cannot be used to tell a lie, conversely it cannot be used to tell the truth; it cannot, in fact, be used to tell at all."[3] Barthes was interested in signs that are seemingly straightforward but that subtly communicate ideological or connotative meaning and perpetuate the dominant values of society. As such, they are deceptive.

Barthes was a mercurial thinker who changed his mind about the way signs work more than once over the course of his career. Yet most current practitioners of semiotics follow the basic analytical concepts of his original theory. His approach provides great insight into the use of signs, particularly those channeled through the mass media.

332

CONFIRMING PAGES aptara

Griffin, E.M, *Semiotics of Roland Barthes*



91st ACSA INTERNATIONAL CONFERENCE • HELSINKI • JULY 27-30, 2003 **23**

The Revolutionary (Re)Vision of Modern Architecture: Rem Koolhaas, from Surrealism to the Structuralist Activity

FRANCES HSU
Georgia Institute of Technology

This paper locates in Delirious New York *strategies of theoretical and critical production. It examines the implementation of conceptual, pictorial and textual techniques associated with surrealism and structuralism in the work and how such procedures were ultimately used to expose the irrational side of modern architecture, its claims to pragmatism, rationalism and objectivity—aspects which can be grouped under the term* sachlichkeit.[1]

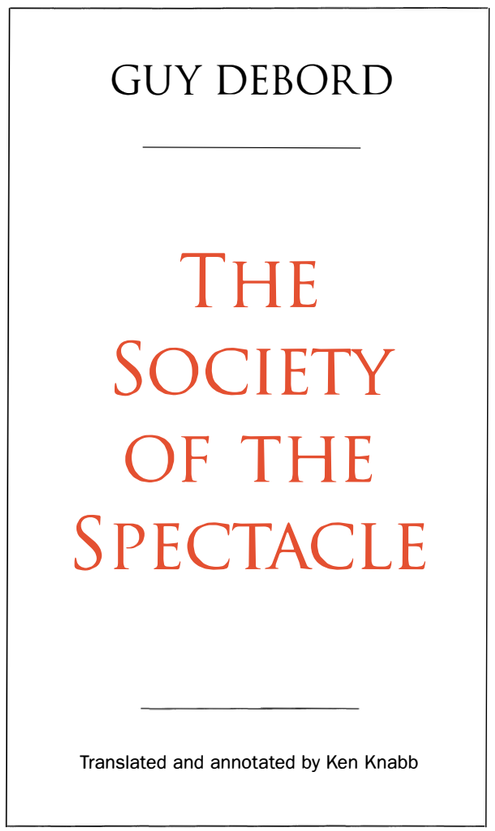
Delirious New York *attempted to address the problem of meaning in the city and the notion of architecture as a language[2] Biographical aspects related to the viewpoint I elaborate are outlined, an analysis of the principles and intentions of the book are made and certain critical issues are identified. Interpretations are referred to as they arise from those frameworks the book originally addressed.*

Koolhaas's ambition was to devise "a theory, practice, strategy and ethic" based on the programs and ideologies that had produced Manhattan.[3] His tactic was to reveal the unconscious of architecture. The Surrealist paranoid-critical method conceived by Salvador Dali would legitimize the "discovery" of the unconscious dimension of Manhattan as the flip side of the Modern Movement. Not only would Koolhaas establish Manhattan as a form of modern architecture while addressing postmodern concern with type, narrative and symbol. While *Delirious New York*is a work of history on the vernacular architecture Manhattan it is also the affectation of paranoia and delirium, using Dali's method of working with the unconscious to ground his work in the framework of the critical avant-garde.

Pcm is basically the systematic encouragement of the mind's power to look at one thing and see another and the ability to give meaning to those perceptions. Think of Dali's paintings that read as double images. Koolhaas subjects Manhattan to the Dalinian gaze to find the city a reflection of his desire. He derives his notions of retroaction and Manhattan from the rhetoric of pcm. With the identification of Le Corbusier as the personification of modern architecture he manifests the conjunction between the Surrealist's revolutionary project and the architect who declared "architecture or revolution" through Structuralism, the revolution of poetic language. Koolhaas posits the architect as poet and modern architecture as a poetic subject.

He moves from Surrealism to Structuralism, the activity that viewed the structure of language as a reflection of the structure of the unconscious, as he assembles his paranoid visions with a structuralist logic to achieve multiple, alternative readings of history. Just as linguistic theory decoupled the basic dual relationship between a word an object where the former stood somehow for the latter, so is Koolhaas's Manhattan a multiple bipolar structure, a language of relations and opposites based on the common denominator of metaphor. *Delirious New York* presents the city between 1840 and 1940 as a fiction constructed from an amalgamation of historical fragments set in new combinations. Manhattan is a model of surreality into which various lineages are inscribed and other discourses are introduced through structuralist logic. The work is a kaleidoscopic constellation in which everything seems to lead to something else that leads in turn to the next thing. The goal is to multiply not diminish associations and categories. The interplay between components is a predominant characteristic. Just as in the studies of language which distinguish between the history and the system of a language, so can we differentiate between the history related by *Delirious New York* and the way in which the discourse is formulated. For

Hsu, F., *The Revolutionary (Re)Vision of Modern Architecture: Rem Koolhaas, from Surrealism to the Structuralist Activity*

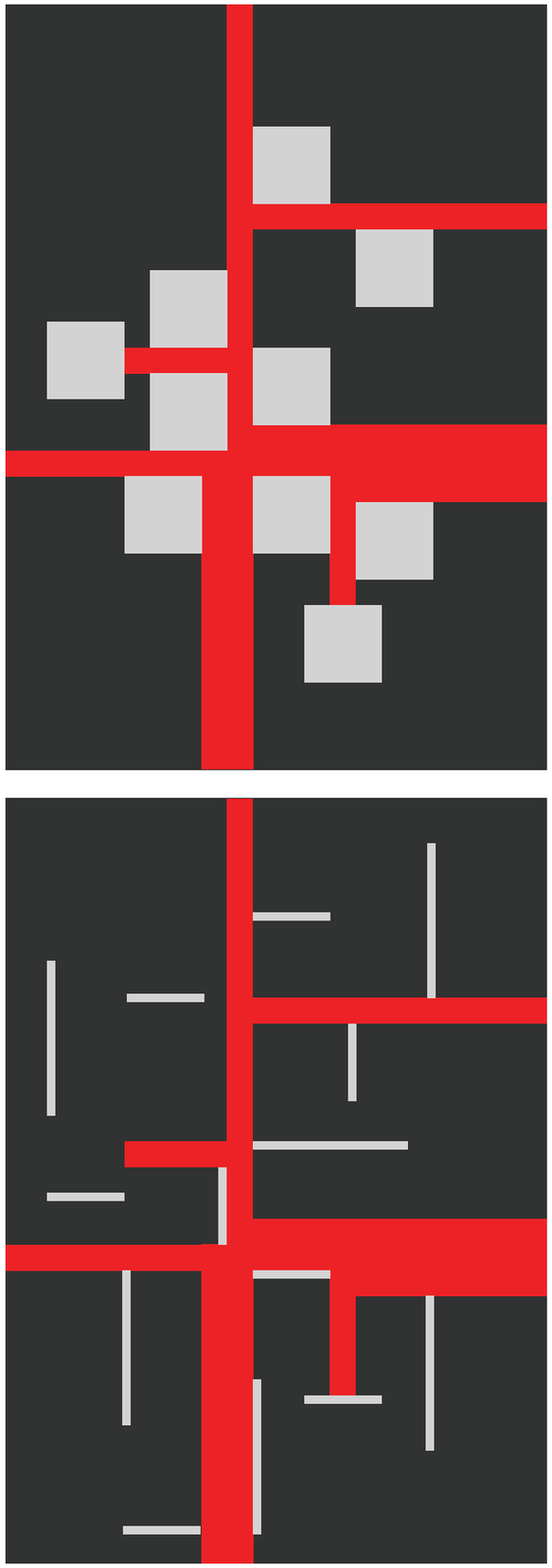


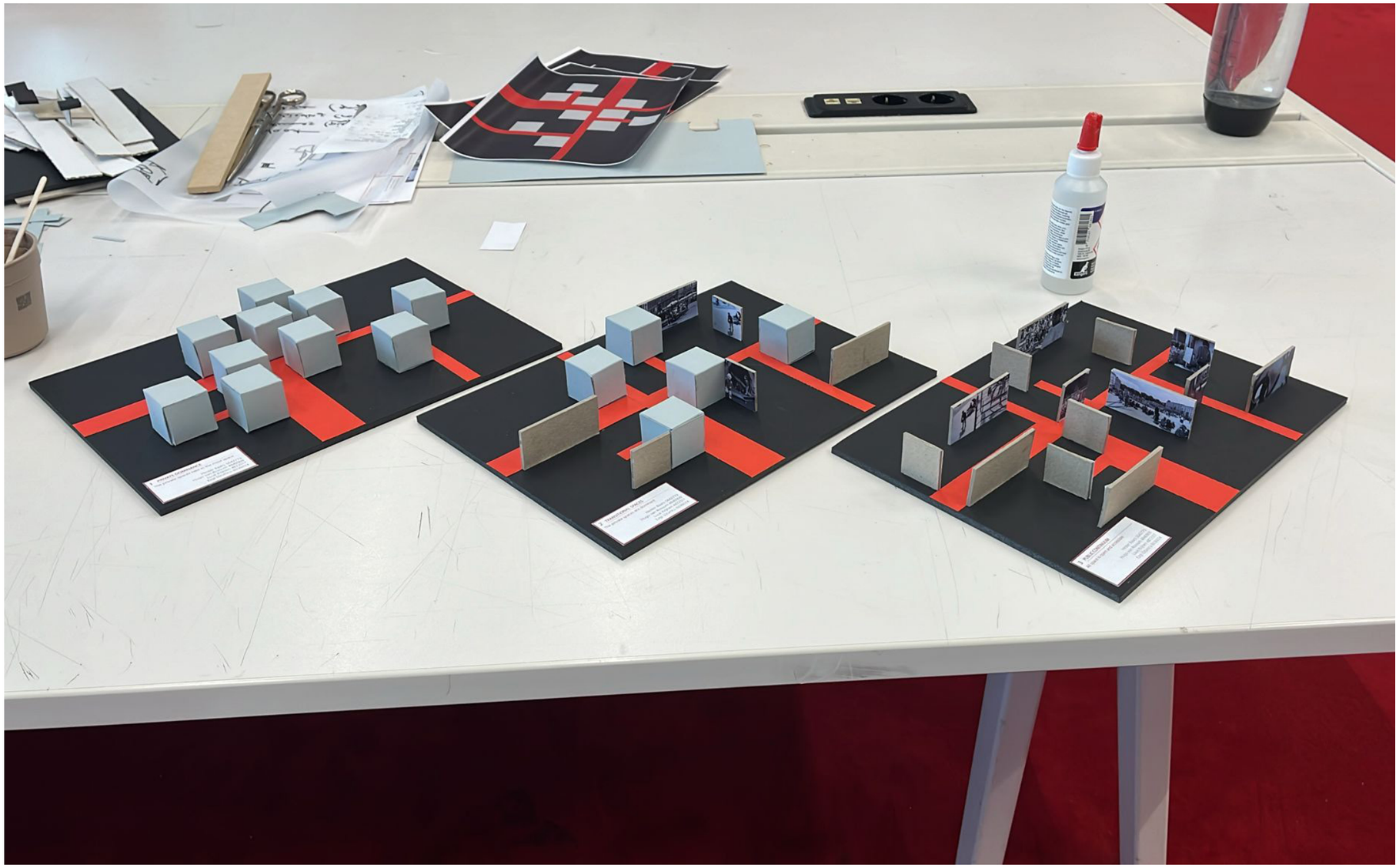
GUY DEBORD

THE SOCIETY OF THE SPECTACLE

Translated and annotated by Ken Knabb

Debord, G., *The Society of the Spectacle*





TD CIRCULATION MODEL ASSIGNMENT

week 1.8
21.10 - 27.10
HISTORICAL RESEARCH // TEXT ON HYBRIDITY

Firstly, I did quite a lot of research on the historical context of the site, since I had the feeing that I had spent too much time on the large scale, in the world of abstract concepts. These historical findings, consisting of maps and images, were crucial in developing my concept for the P1 presentation later on.
Secondly, I looked more into the concept of hybridity in preparation for the assignment of writing my own definition of the subject.

total hybridity

TD assignment 4
Hugo van Rossum
4840909
23..10.24

The apartment, the theater

For an understanding of hybridity, let's first consider a function that is often deemed as singular, as inseparable into smaller parts. The residential unit, perceived as one 'function', can be divided into activities like sleeping, preparing meals, studying, relaxing, procreation, socializing and more. These different activities are linked according to social constructs into one unit, one sphere of privacy and utility, able to be reproduced. Why is this not considered a hybrid? Another example: the theatre in its classical form. While ostensibly serving one function (the display of theatre to a public), it can be subdivided into changing rooms, a bar, the stage, the management's office, restrooms and others depending on the specific instance of that typology. Why is this building not considered a hybrid?

The difference to hybridity is that these physically separated actions (who dresses in the bar, or does bookkeeping on stage?) need each other to **fulfill a greater use**. The function of theater needs its constitutive activities, and they in turn derive their necessity and legitimacy from the 'greater function.' It could be concluded that the greater function in its significance outclasses its constituents, a Hobbesian *body politic*.

Mixed use

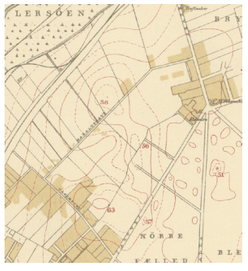
The opposite to the theatre is the contemporary mixed use development. Its stacking, linking or otherwise joining of different functions does primarily happen because of external factors and the resulting utilitarian benefit of mixing uses. A lack of available urban space to build, or risk calculations that prefer a spread of revenue sources can give rise such an accumulation of differing functions. The internal benefit of mixing these functions (if there is any) is small compared to the meaning and utility of the functions as isolated entities.

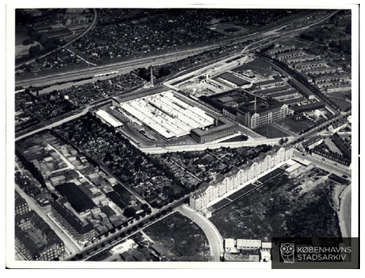
Hybridity

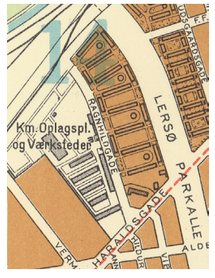
What then, is hybridity? It is an **egalitarian relation** between the individual unique functions in their own right, and the 'whole' as their assembly. This 'whole', the hybrid building, both derives its meaning and utility from the agglomeration of its constitutive functions, as well as adding a direction and coherence to them. It is a bilateral relationship between a collective and the individual parts that make it up, mutually benefitting their utility and meaning. An example is the library at Rentemestervej in Copenhagen that we visited during our excursion. Consisting of individually useful and meaningful functions like a café, a library, study spaces and bookable meeting rooms, the entire ensemble, the 'whole' emerged as a new center point for the area, communicating openness, togetherness and inclusivity through its architecture. The differences between the individual functions increases their meaning - exactly because they are **not** the same. Juxtaposing a café, a public library and a graphic art workshop makes the café a place for the artists to meet up and share their insights, and the graphic art workshop a place where artistic inspirations from the library can be materialized.

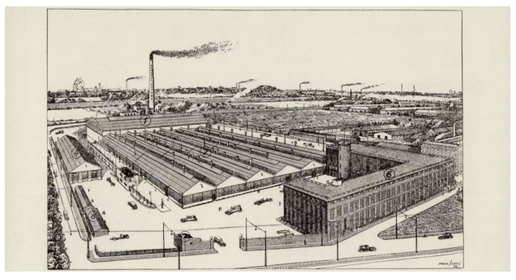
In the definition of hybridity, I like to go one step further to declare a need for '**total hybridity**'. While hybridity as just described is an egalitarian relation between assembly and function, what is additionally needed is the celebration of the heterogeneity of its users. Similarly extracting meaning from their differences, a total hybrid communicates a sense of inclusivity and openness to all potential users, as well as giving them a chance to create the meaning of it by themselves through an indeterminancy in how the building is perceived and used.

TEXT DEFINING HYBRIDITY









HISTORICAL RESEARCH

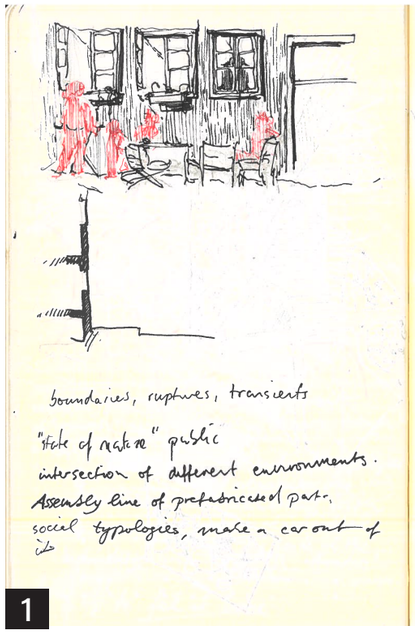
week 1.9

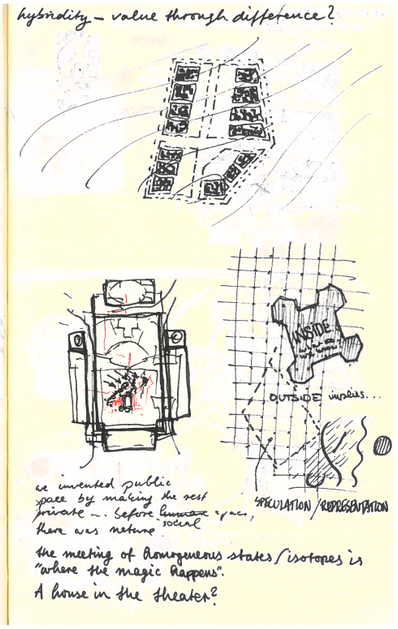
28.10 - 03.11

PREPARING P1 PRESENTATION // FINDING REFERENCES

As the date for the P1 presentation grew closer, I looked for some references that appeal to me. These largely consist of metabolist and high-tech architecture, as well as an example from industrial complexes (bottom image). The style of these projects, emphasizing technical functionality and and seeing the inner workings of a builings as *signs* to communicate their utility, was an inspiration for the visualizations that I made for my P1 presentation. Creating a framework (interior urbanism) for these social processes to take place in inspires me.

REFERENCES FOR VISUAL STYLE OF DIAGRAM





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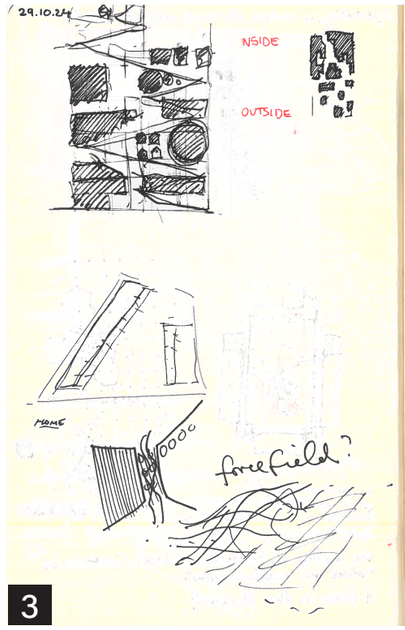

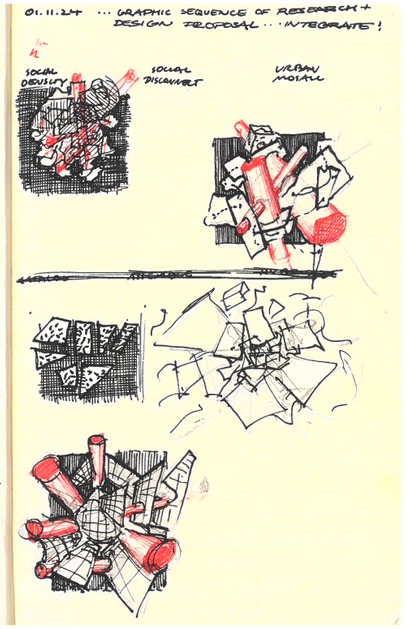

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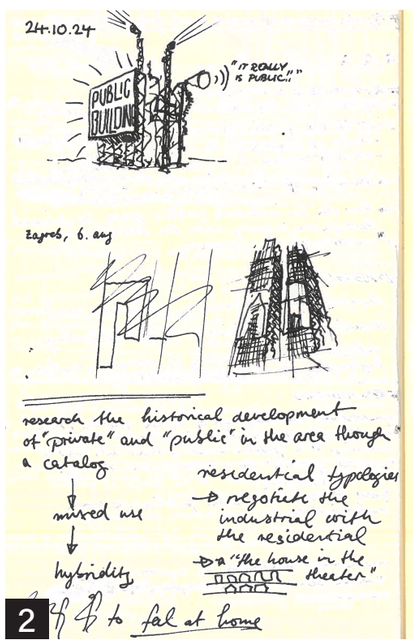

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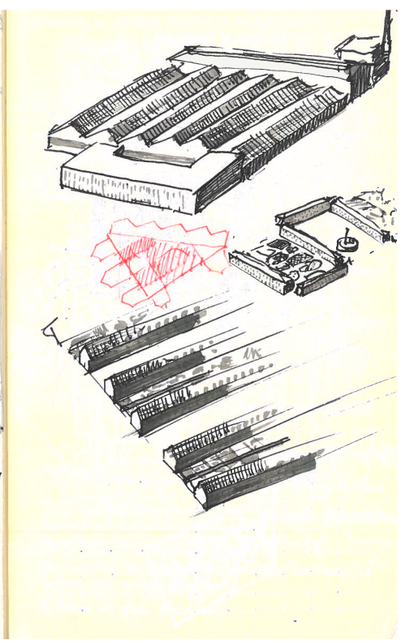
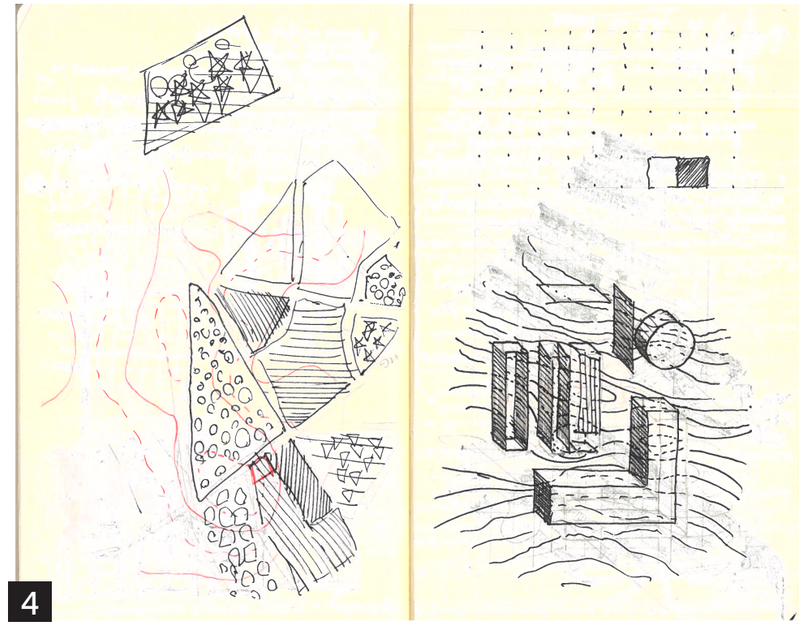




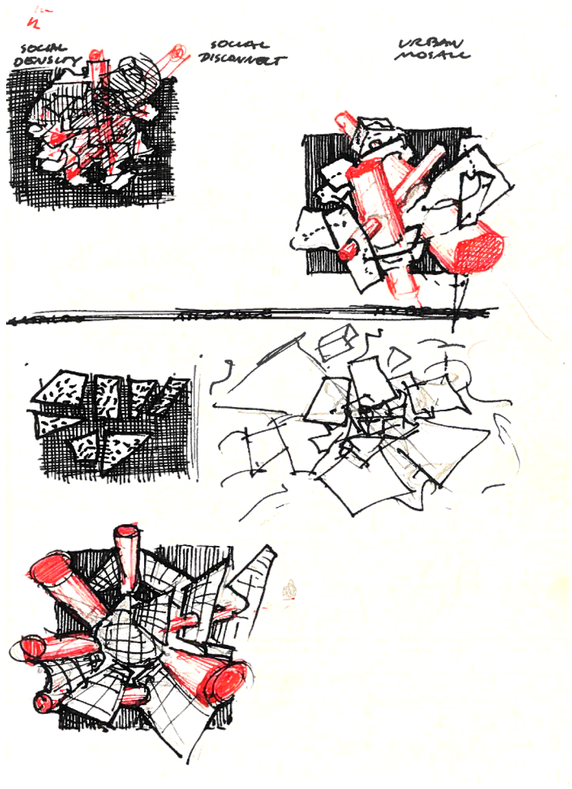
4

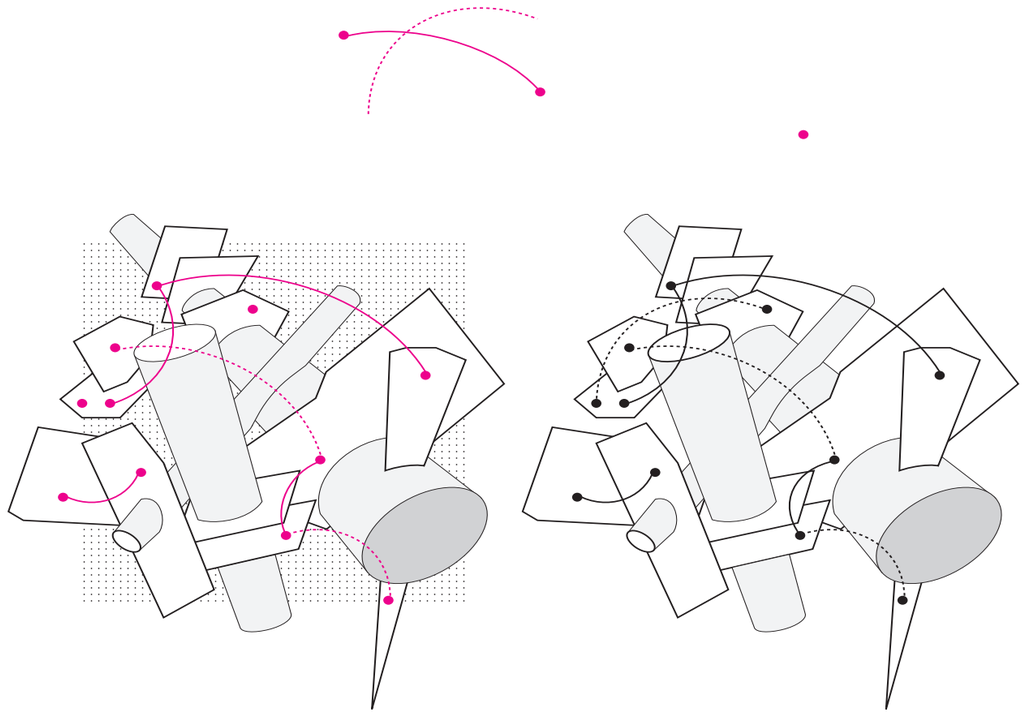
1 - sketches researching the notion of private and public, site-specific and more in general
2 - what communicates 'public'? Also, inventory of urban 'islands' in the area

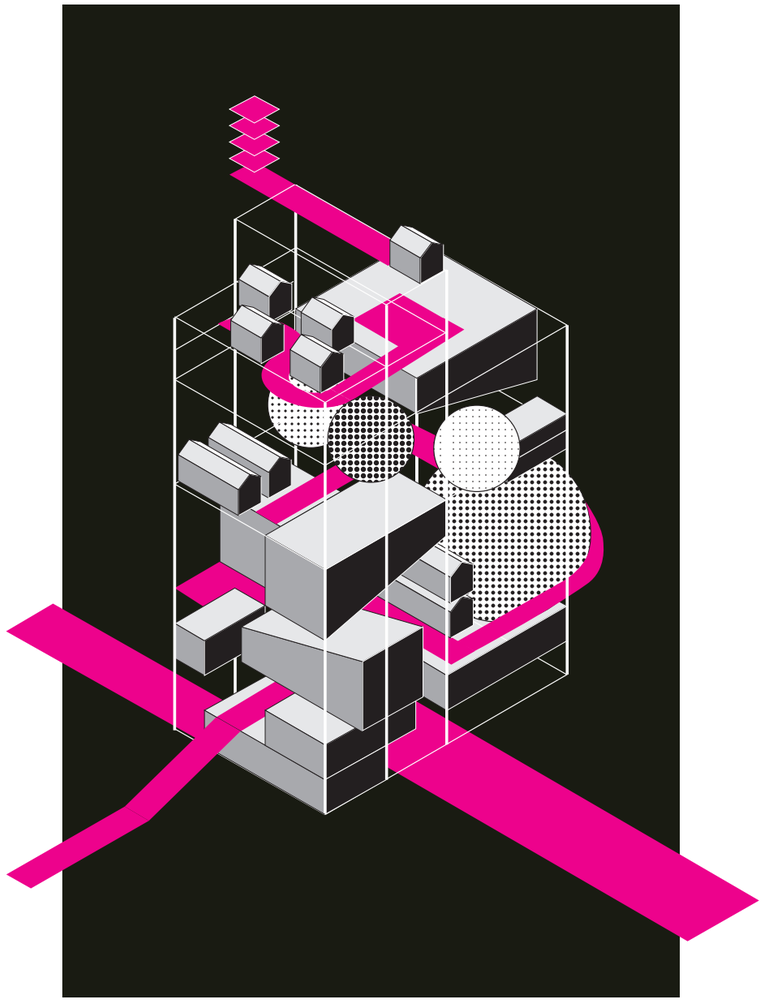
3 - first sketch for the section diagram (see P1 presentation), sketching the 'assembly of islands'
4 - mapping the area

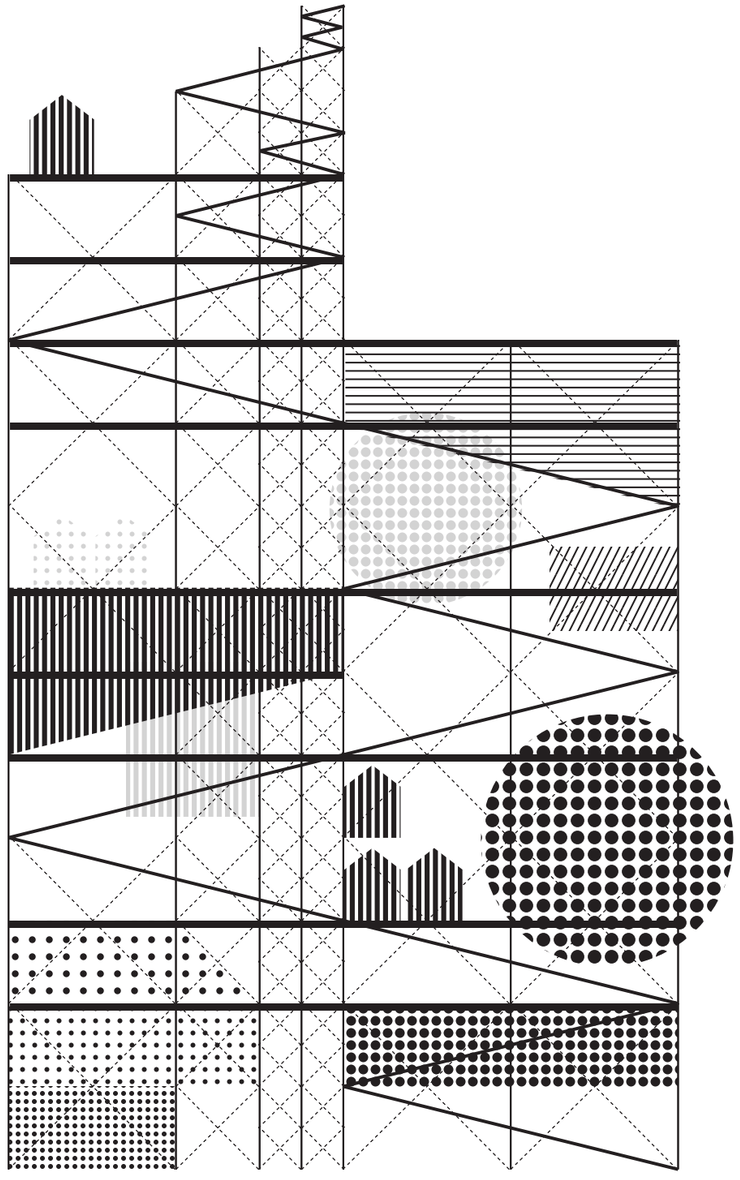
week 1.10
04.11 - 10.11
P1 PRESENTATION

On the right, the sketching process can be seen, in which I made the diagram which elaborates on my idea of merging different urban entities, generating social density and interactions between strangers.

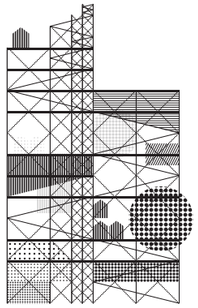








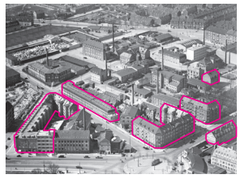
As discussed in the text for week 1.9, a high-tech, structural approach was chosen for the visualization of my concept. A spatial framework, ‘holding together’ these urban entities, can be much more permanent, since it differentiates between what can change (as a metaphor, the buildings in the street), and what is permanent (the street layout of the city)



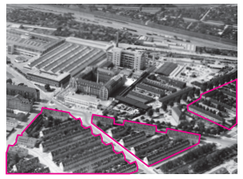
setting the stage for urban social life in a pluralistic society

P1 presentation - 07.11.24
Hugo van Rossum

tutors:
Dr. Antonio Cantero
Dr. Sang Lee



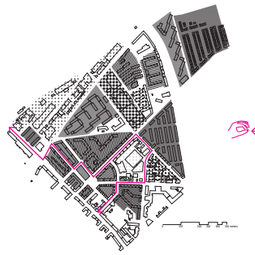
corner of Jagtvej and Lyngbyvej

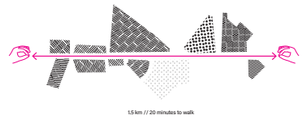


Haraldsgade district

EARLY 20TH CENTURY
HETEROGENEOUS MIX

1930s
URBAN MOSAIC





1.5 km // 20 minutes to walk

LARGE-SCALE URBAN ISLANDS

LINEAR PUBLIC SPACE // LITTLE PHYSICAL INTERACTION

MULTICULTURAL AND DIVERSE

1/3 born in Copenhagen
1/3 born in Denmark
1/3 born in foreign country

VULNERABLE AND AT RISK OF ISOLATION

"The exposed residential area Aldersrogade is designated as parallel society, i.a. on the parameters educational and income level, cf. the state's parallel society legislation"

"If someone came and asked if they could be part of it we would say no. Everyone would say no. Purpose matters. And mon-eygrabbing is not a purpose that's very popular around here".
- **Simon**, interview

SELF-ORGANIZED

"we do the municipality's job here"
- **Simon**, interview

"...everybody works for free, for the house"
- **Martin**, activist at Bolsjefabrikken, interview

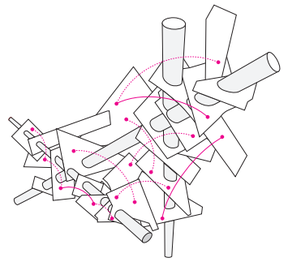
PLURALISTIC SOCIETY

how might we design a social condenser for a pluralistic society to create spaces for social interaction and belonging?

embrace differences and give them a stage to interact

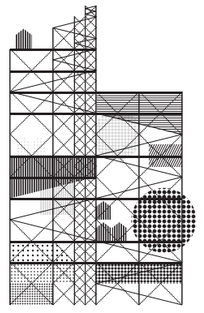
many people, many public spaces!

FROM PROBLEM TO PROPOSAL

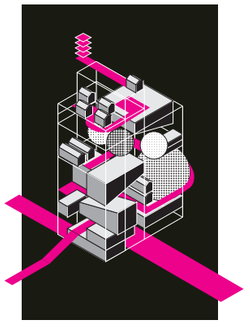


ASSEMBLING

NETWORK THROUGH PUBLIC SPACE



A STRUCTURE TO INTERACT // A STAGE FOR SOCIAL LIFE



AXONOMETRIC

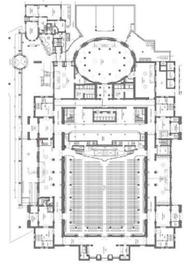
research methods

1. catalog

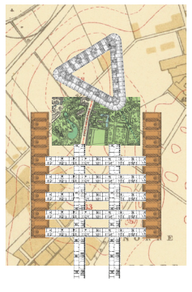
2. assemble

3. hybridize

?



CONCERT HALL



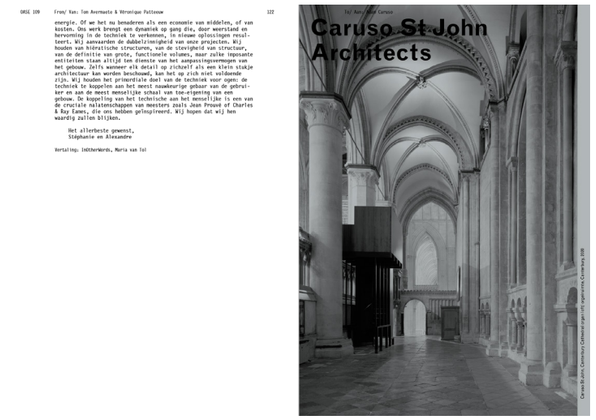
CONCERT HALL AS SOCIAL TOPOGRAPHY

process documentation Q2

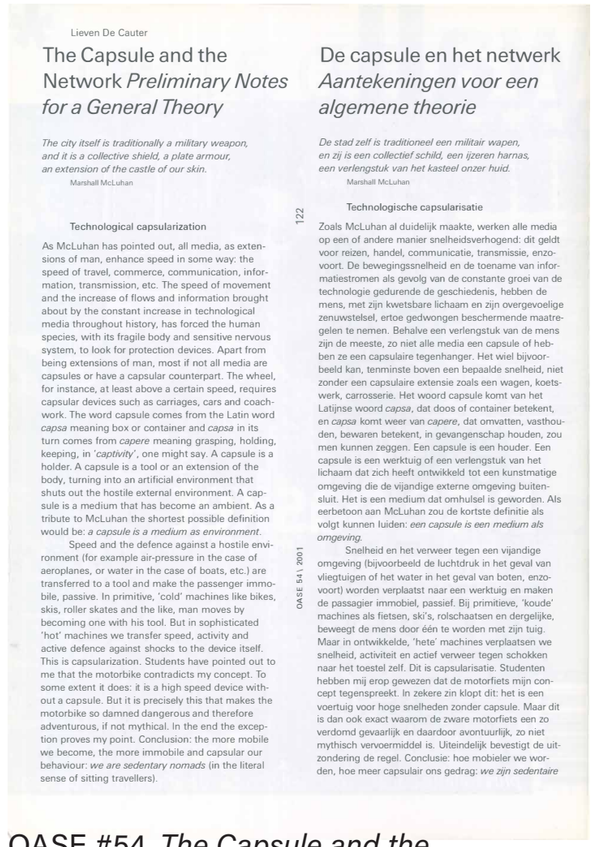
week 2.1
11.11 - 17.11
LITERATURE RESEARCH

At P1, one of the main questions was about how I intend to implement public space as an architectural design element. Therefore, I read some articles on architectural theory from the magazine “Oase” about public space in the contemporary city, some interviews with architects whose work I value, and an article about the Centre Pompidou and its life.
These articles have brought me new knowlegde about designing public space in an architectural sense, which I use later on in the process.

OASE #109, interview w/ Bruther architects



OASE #109, interview w/ Caruso St. John architects



Lieven De Cauter

The Capsule and the Network *Preliminary Notes for a General Theory*

The city itself is traditionally a military weapon, and it is a collective shield, a plate armour, an extension of the castle of our skin.
Marshall McLuhan

Technological capsularization

As McLuhan has pointed out, all media, as extensions of man, enhance speed in some way: the speed of travel, commerce, communication, information, transmission, etc. The speed of movement and the increase of flows and information brought about by the constant increase in technological media throughout history, has forced the human species, with its fragile body and sensitive nervous system, to look for protection devices. Apart from being extensions of man, most if not all media are capsules or have a capsular counterpart. The wheel, for instance, at least above a certain speed, requires capsular devices such as carriages, cars and coachwork. The word capsule comes from the Latin word *capsa* meaning box or container and *capsa* in its turn comes from *capere* meaning grasping, holding, keeping, in *'captivity'*, one might say. A capsule is a holder. A capsule is a tool or an extension of the body, turning into an artificial environment that shuts out the hostile external environment. A capsule is a medium that has become an ambient. As a tribute to McLuhan the shortest possible definition would be: *a capsule is a medium as environment*.

Speed and the defence against a hostile environment (for example air-pressure in the case of aeroplanes, or water in the case of boats, etc.) are transferred to a tool and make the passenger immobile, passive. In primitive, 'cold' machines like bikes, skis, roller skates and the like, man moves by becoming one with his tool. But in sophisticated 'hot' machines we transfer speed, activity and active defence against shocks to the device itself. This is capsularization. Students have pointed out to me that the motorbike contradicts my concept. To some extent it does: it is a high speed device without a capsule. But it is precisely this that makes the motorbike so damned dangerous and therefore adventurous, if not mythical. In the end the exception proves my point. Conclusion: the more mobile we become, the more immobile and capsular our behaviour: *we are sedentary nomads* (in the literal sense of sitting travellers).

De capsule en het netwerk *Aantekeningen voor een algemene theorie*

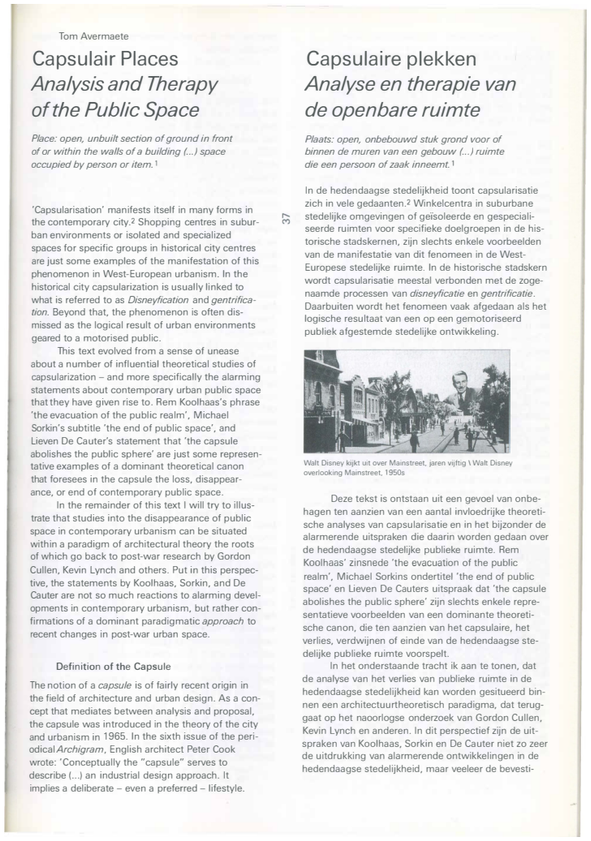
De stad zelf is traditioneel een militair wapen, en zij is een collectief schild, een ijzeren harnas, een verlengstuk van het kasteel onzer huid.
Marshall McLuhan

Technologische capsularisatie

Zoals McLuhan al duidelijk maakte, werken alle media op een of andere manier snelheidsverhogend: dit geldt voor reizen, handel, communicatie, transmissie, enzovoort. De bewegingssnelheid en de toename van informatiestromen als gevolg van de constante groei van de technologie gedurende de geschiedenis, hebben de mens, met zijn kwetsbare lichaam en zijn overgevoelige zenuwstelsel, ertoe gedwongen beschermende maatregelen te nemen. Behalve een verlengstuk van de mens zijn de meeste, zo niet alle media een capsule of hebben ze een capsulaire tegenhanger. Het wiel bijvoorbeeld kan, tenminste boven een bepaalde snelheid, niet zonder een capsulaire extensie zoals een wagen, koetswerk, carrosserie. Het woord capsule komt van het Latijnse woord *capsa*, dat doos of container betekent, en *capsa* komt weer van *capere*, dat omvatten, vasthouden, bewaren betekent, in gevangenschap houden, zou men kunnen zeggen. Een capsule is een houder. Een capsule is een werktuig of een verlengstuk van het lichaam dat zich heeft ontwikkeld tot een kunstmatige omgeving die de vijandige externe omgeving buitensluit. Het is een medium dat omhulsel is geworden. Als eerbetoon aan McLuhan zou de kortste definitie als volgt kunnen luiden: *een capsule is een medium als omgeving*.

Snelheid en het verweer tegen een vijandige omgeving (bijvoorbeeld de luchtdruk in het geval van vliegtuigen of het water in het geval van boten, enzovoort) worden verplaatst naar een werktuig en maken de passagier immobiel, passief. Bij primitieve, 'koude' machines als fietsen, ski's, rolschaatsen en dergelijke, beweegt de mens door één te worden met zijn tuig. Maar in ontwikkelde, 'hete' machines verplaatsen we snelheid, activiteit en actief verweer tegen schokken naar het toestel zelf. Dit is capsularisatie. Studenten hebben mij erop gewezen dat de motorfiets mijn concept tegenspreekt. In zekere zin klopt dit: het is een voertuig voor hoge snelheden zonder capsule. Maar dit is dan ook exact waarom de zware motorfiets een zo verdomd gevaarlijk en daardoor avontuurlijk, zo niet mythisch vervoermiddel is. Uiteindelijk bevestigt de uitzondering de regel. Conclusie: hoe mobieler we worden, hoe meer capsulair ons gedrag: *we zijn sedentaire*

OASE #54, *The Capsule and the Network,* Lieven de Cauter



Tom Avermaete

Capsulair Places
Analysis and Therapy of the Public Space

Place: open, unbuilt section of ground in front of or within the walls of a building (...) space occupied by person or item.[1]

'Capsularisation' manifests itself in many forms in the contemporary city.[2] Shopping centres in suburban environments or isolated and specialized spaces for specific groups in historical city centres are just some examples of the manifestation of this phenomenon in West-European urbanism. In the historical city capsularization is usually linked to what is referred to as *Disneyfication* and *gentrification*. Beyond that, the phenomenon is often dismissed as the logical result of urban environments geared to a motorised public.

This text evolved from a sense of unease about a number of influential theoretical studies of capsularization – and more specifically the alarming statements about contemporary urban public space that they have given rise to. Rem Koolhaas's phrase 'the evacuation of the public realm', Michael Sorkin's subtitle 'the end of public space', and Lieven De Cauter's statement that 'the capsule abolishes the public sphere' are just some representative examples of a dominant theoretical canon that foresees in the capsule the loss, disappearance, or end of contemporary public space.

In the remainder of this text I will try to illustrate that studies into the disappearance of public space in contemporary urbanism can be situated within a paradigm of architectural theory the roots of which go back to post-war research by Gordon Cullen, Kevin Lynch and others. Put in this perspective, the statements by Koolhaas, Sorkin, and De Cauter are not so much reactions to alarming developments in contemporary urbanism, but rather confirmations of a dominant paradigmatic *approach* to recent changes in post-war urban space.

Definition of the Capsule

The notion of a *capsule* is of fairly recent origin in the field of architecture and urban design. As a concept that mediates between analysis and proposal, the capsule was introduced in the theory of the city and urbanism in 1965. In the sixth issue of the periodical *Archigram*, English architect Peter Cook wrote: 'Conceptually the "capsule" serves to describe (...) an industrial design approach. It implies a deliberate – even a preferred – lifestyle.

Capsulaire plekken
Analyse en therapie van de openbare ruimte

Plaats: open, onbebouwd stuk grond voor of binnen de muren van een gebouw (...) ruimte die een persoon of zaak inneemt.[1]

In de hedendaagse stedelijkheid toont capsularisatie zich in vele gedaanten.[2] Winkelcentra in suburbane stedelijke omgevingen of geïsoleerde en gespecialiseerde ruimten voor specifieke doelgroepen in de historische stadskernen, zijn slechts enkele voorbeelden van de manifestatie van dit fenomeen in de West-Europese stedelijke ruimte. In de historische stadskern wordt capsularisatie meestal verbonden met de zogenaamde processen van *disneyficatie* en *gentrificatie*. Daarbuiten wordt het fenomeen vaak afgedaan als het logische resultaat van een op een gemotoriseerd publiek afgestemde stedelijke ontwikkeling.

Walt Disney kijkt uit over Mainstreet, jaren vijftig \ Walt Disney overlooking Mainstreet, 1950s

Deze tekst is ontstaan uit een gevoel van onbehagen ten aanzien van een aantal invloedrijke theoretische analyses van capsularisatie en in het bijzonder de alarmerende uitspraken die daarin worden gedaan over de hedendaagse stedelijke publieke ruimte. Rem Koolhaas' zinsnede 'the evacuation of the public realm', Michael Sorkins ondertitel 'the end of public space' en Lieven De Cauters uitspraak dat 'the capsule abolishes the public sphere' zijn slechts enkele representatieve voorbeelden van een dominante theoretische canon, die ten aanzien van het capsulaire, het verlies, verdwijnen of einde van de hedendaagse stedelijke publieke ruimte voorspelt.

In het onderstaande tracht ik aan te tonen, dat de analyse van het verlies van publieke ruimte in de hedendaagse stedelijkheid kan worden gesitueerd binnen een architectuurtheoretisch paradigma, dat teruggaat op het naoorlogse onderzoek van Gordon Cullen, Kevin Lynch en anderen. In dit perspectief zijn de uitspraken van Koolhaas, Sorkin en De Cauter niet zo zeer de uitdrukking van alarmerende ontwikkelingen in de hedendaagse stedelijkheid, maar veeleer de bevestigende confirmaties van een dominant paradigmatisch *approach* ten aanzien van recente veranderingen in de naoorlogse stedelijke ruimte.

Definitie van de Capsule

De notie van een *capsule* is van vrij recente oorsprong in het veld van de architectuur en het stedenbouwkundig ontwerp. Als concept dat bemiddelt tussen analyse en voorstel, werd de capsule in de jaren zestig van de vorige eeuw geïntroduceerd in de theorie van de stad en het stedenbouwkundig ontwerp. In het zesde nummer van het tijdschrift *Archigram* schreef de Engelse architect Peter Cook: 'Conceptueel dient de "capsule" om (...) een industrieel ontwerp te beschrijven. Het impliceert een bewuste – zelfs een voorkeur voor – een bepaalde levensstijl.

OASE #54, *Capsulair Places*, Tom Avermaete

Bernard Colenbrander

Het korte maar hevige leven van een celibataire machine Centre Georges Pompidou, 1977–1997

Een gebouw kan in twintig jaar tot op het bot verslijten. Het overkwam het Centre Pompidou, naar de locatie ook wel Centre Beaubourg genoemd, het veelkoppige cultuurmonster dat in 1997, uitgewoond door het eigen succes, de deuren sloot voor restauratie. Meer dan 150 miljoen bezoekers waren langsgekomen sinds de opening in 1977, een getal dat extreem was onderschat door de bedenkers van het complex. De restauratie duurde tot vorig jaar. Van buiten ziet Beaubourg er nog bijna hetzelfde uit als in het begin, maar het gebouw is vrij drastisch gereorganiseerd, met de medewerking en instemming van een van de oorspronkelijke ontwerpers, Renzo Piano. De andere helft van het gelegenheidsduo dat in de jaren zeventig tot veler verrassing de competitie voor Beaubourg had gewonnen, Richard Rogers, beklaagde zich in de media. Hij meende dat het ware karakter van het gebouw ernstig beschadigd was geraakt. Hoe is dat karakter aan te duiden? Hoe kunnen we Beaubourg historisch plaatsen? En wat is precies het effect van de restauratie?

In de tijd ongeveer een decennium vooruitlopend op de museum-*hausse* die zich medio jaren tachtig in de hele westerse wereld aandiende, was het Centre Pompidou een cultureel klapstuk dat niet in de laatste plaats door lokale omstandigheden in de hand werd gewerkt. De presidenten van Frankrijk plegen veel werk te maken van de cultuurpolitieke

CENTRE POMPIDOU

The Short but Intense Life of a Celibate Machine Centre Georges Pompidou, 1977–1997

It is possible for a building to be worn to the bone in just twenty years. This happened to the Centre Pompidou, sometimes called Centre Beaubourg because of its location. This many-headed cultural monster shut its doors for restoration in 1997, worn out by its own success. More than 150 million visitors had passed through it since it opened in 1977, a number that was drastically underestimated by those who conceived it. The restoration took until last year. From the outside Beaubourg looks almost exactly the same as in the beginning, but it has been quite radically reorganised, with the participation of one of its original designers, Renzo Piano. Richard Rogers, the other half of the duo that won the competition for the building to general astonishment in the seventies, took his complaints to the media. He thought that the true character of the building had been seriously compromised. How can this character be specified? What is the place of Beaubourg in the historical context? And what exactly is the effect of the restoration?

At the time, the Centre Pompidou was about a decade ahead of the museum *hausse* that appeared throughout the Western world in the mid-eighties, and was a cultural *pièce de résistance* that was encouraged not least by local circumstances. The presidents of France concentrate a great deal on the cultural policy aspect of their position and they also have the power and money available to make their interest abundantly clear. In the last half-century these Presidents, notably François Mitterand, have stood out as major producers of self-conceived love babies in the field of culture. Mitterand's predecessor Valérie Giscard d'Estaing behaved with consid-

OASE #57, *The Short but Intense Life of a Celibate Machine Centre Georges Pompidou*, Bernard Colenbrander

Dirk van den Heuvel

Robin Hood 2001 Kolonisering van het moderne

Een stralende zon op zaterdagmorgen, 26 mei 2001, een bezoek aan Robin Hood Gardens, Londen

Een tijdruimtemachine van beton

Eenmaal op de bovenste galerij – door de architecten destijds wat optimistisch als 'street-in-the-air' aangeduid – drongen zich twee indrukken tegelijkertijd op. Het directe effect ervan moet vergelijkbaar zijn met dat van een tijdruimtemachine: een lichte onzekerheid en verwondering over waar ik nu was beland.

De eerste reden van verwondering was klip en klaar: het fenomenale uitzicht vanaf de geknikte galerij, dat ik kende van een eerder bezoek ergens rond 1990, was vrij dramatisch veranderd. Tussen de troosteloze, romantisch verlaten troep van de oude docks en industrieterreinen had zich het reusachtige high-tech-icoon genesteld van 'New Britain': de Millennium Dome. De tweede indruk van vervreemding was meer indirect, de impact groter. Het was de geur van curries die me over de betonnen galerij tegemoet waaide. Robin Hood Gardens is klein India geworden: tweetalige mededelingenbordjes bij de vuilstortkoker en wapperende saridoeken verder op de galerij laten geen ruimte voor twijfel.

De verandering in gebruik wordt gecompleteerd door de verandering in context. Niet alleen ligt de

ROBIN HOOD

Robin Hood 2001 The Colonisation of the Modern

A visit to Robin Hood Gardens in London, in brilliant morning sunshine on Saturday 26 May 2001

A time and space machine in concrete

Once one has reached the highest gallery – which at the time the architects optimistically called a 'street-in-the-air' – one is faced with two impressions at the same time. Their immediate effect must be something like that of a time and space machine: a slight uncertainty and wonder about where I had ended up.

The first reason for wonder was as clear as day: the phenomenal view from the angled gallery, which I remembered from a previous visit in about 1990, had radically changed. Amidst the cheerless, romantically deserted vestiges of the old docks and industrial land had settled the gigantic High-Tech Icon of 'New Britain': the Millennium Dome. The second impression of alienation was more indirect, its impact greater. It was the smell of curries that wafted towards me on these concrete galleries. Robin Hood Gardens has become a 'little India': bilingual signs at the waste chute and further along the gallery saris waving in the breeze leave little room for doubt.

The change of use is completed by the change in context. Not only is the Dome nearby, but much more important are the rapid developments on the adjacent Canary Wharf – after the initial setbacks and empty buildings building has started again with a vengeance. Cesar Pelli's tower is now in the company of two new skyscrapers and plans for more high-rise building are on the drawing board. The gigantic construction cranes can be seen from the large enclosed inner garden of Robin Hood.

OASE #57, *Robin Hood 2001 The Colonisation of the Modern*, Dirk van den Heuvel

Kristiaan Borret

ON DOMAINS
The Public, the Private and the Collective

The *OASE* issue *Re: Generic City* (no. 54) is a compilation of articles based on papers presented at the symposium 'The Generic City and the Old Metropolis' held at the Catholic University of Louvain in 2000. Needless to say, the symposium title referred to Rem Koolhaas's 1994 essay *The Generic City*.

***The Generic City* was a polemic on contemporary architecture and urbanism and what Koolhaas sees as their moralistic and 'elitist view' of the urban condition. This view sees ancient centres as models for the ideal city, with the aura epitomising the ideal public space. The public space as we know it (or as we thought we knew it) has disappeared from the generic city. The city of 'places' has been replaced by a 'non-urban-realm'. This new urban condition is irreversible and inevitable, according to Koolhaas. But what the 'elitist view' of the city, which hark back to the restoration of the *agora*, and Koolhaas's 'realism' have in common is that both are based on the contradiction between the private and the public domains.**

The sociologist Jeff Weintraub has described this contradiction as 'one of the grand dichotomies of Western thought'. This persistent dichotomy has led to an impasse in thought about the city and society. The conceptual framework of this dichotomy allows only two possible responses to the 'non-urban-realm' and the 'loss of place': either we strive for the 'restoration' of THE public domain, or we accept the loss of the public domain and embrace the urban space as a neutral, undefined (as well as dangerous) zone, in which we can only feature as autonomous individuals. In the first instance, THE public domain must be accessible to everyone. It implies major consensus on the moral values within the public domain. In the second, co-habiting within the urban space is not of the question. Because the urban space is neither owned by nor designated for any individual, it is potentially – and paradoxically – for everyone and therefore uninhabitable.

Thought on the public domain requires a more nuanced conceptual framework.

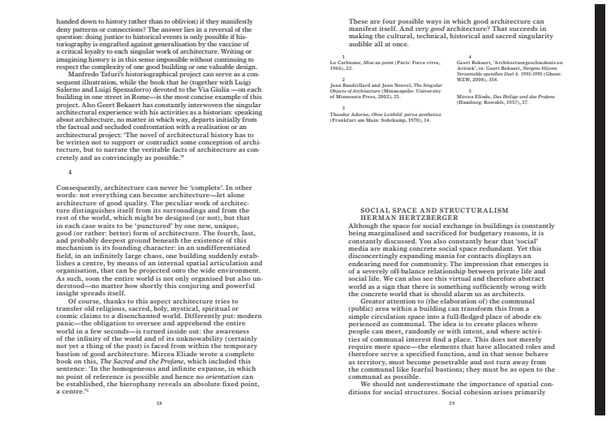
The addition of a third domain, the collective, allows for a more complex analysis of the urban condition. In his contribution to *Re: Generic City* Kristiaan Borret offers a starting point for a possible definition of the collective domain. He does so by drawing on Weintraub's illuminating overview of the various definitions of the distinction between the public and private. With hindsight we see that the collective domain has become much more prominent in debates on the city and the practice of building.

At the same time, both the Netherlands and other Western European countries are having a fierce social debate on moral values in the public domain. The collective domain plays a negligible role in this debate. The emphasis here is on the definition of THE public domain, on questions about what binds US, on 'universal' values and (or?) on national identity. The dichotomy between the public and private domains – between the generic and the specific – is thus intensified. 'We' must play a role, as Paul Scheffer notes. But we certainly cannot work with an absolute definition of the concept of 'we'. The professional discourse on the definition of new boundaries and the relationships between private, collective and public domains will have to be linked to the broader social debate on the public domain. Without this more nuanced approach, the debate may once fail to move beyond the restoration of THE public domain. This would bring us back to square one.

Marcel Musch
Member of the editorial board from *OASE* 41 to 64

Translated by Laura Freeman

OASE #75, *The Public, the Private and the Collective*, Kristiaan Borret



handed down to history rather than to oblivion) if they manifestly deny patterns or connections? The answer lies in a reversal of the question: doing justice to historical events is only possible if historiography is engrafted against generalisation by the vaccine of a critical loyalty to each singular work of architecture. Writing or imagining history is in this sense impossible without continuing to respect the complexity of one good building or one valuable design.

Manfredo Tafuri's historiographical project can serve as a consequent illustration, while the book that he (together with Luigi Salerno and Luigi Spezzaferro) devoted to the Via Giulia —on each building in one street in Rome—is the most concise example of this project. Also Geert Bekaert has constantly interwoven the singular architectural experience with his activities as a historian: speaking about architecture, no matter in which way, departs initially from the factual and secluded confrontation with a realisation or an architectural project: 'The novel of architectural history has to be written not to support or contradict some conception of architecture, but to narrate the veritable facts of architecture as concretely and as convincingly as possible.'[4]

4

Consequently, architecture can never be 'complete'. In other words: not everything can become architecture—let alone architecture of good quality. The peculiar work of architecture distinguishes itself from its surroundings and from the rest of the world, which might be designed (or not), but that in each case waits to be 'punctured' by one new, unique, good (or rather: better) form of architecture. The fourth, last, and probably deepest ground beneath the existence of this mechanism is its founding character: in an undifferentiated field, in an infinitely large chaos, one building suddenly establishes a centre, by means of an initial spatial conciseness and organisation, that can be projected onto the wide environment. As such, soon the entire world is not only organised but also understood—one thinks of the world as being sufficiently wrong with the concrete world that is should alarm us as architects.

Greater attention to (the elaboration of) the communal (public) area within a building can transform this from a simple circulation space into a full-fledged place of abode experienced as communal. The idea is to create places where people can meet, randomly or with intent, and where activities of communal interest find a place. This does not merely require more space—the elements that have allocated roles and therefore serve a specified function, and in that sense behave as territory, must become penetrable and not turn away from the communal like fearful bastions; they must be as open to the communal as possible.

We should not underestimate the importance of spatial conditions for social structures. Social cohesion arises primarily

These are four possible ways in which good architecture can manifest itself. And very *good* architecture? That succeeds in making the cultural, technical, historical and sacred singularity audible all at once.

1
Le Corbusier, *Mise au point* (Paris: Forca vivre, 1966), 22.

2
Jean Baudrillard and Jean Nouvel, *The Singular Objects of Architecture* (Minneapolis: University of Minnesota Press, 2002), 23.

3
Theodor Adorno, *Ohne Leitbild: parva aesthetica* (Frankfurt am Main: Suhrkamp, 1970), 34.

4
Geert Bekaert, 'Architectuurgeschiedenis en kritiek', in: Geert Bekaert, *Vergane blijven. Verzamelde opstellen over Oud- en Nieuw-België* (Gent: WVW, 2006), 334.

5
Mircea Eliade, *Das Heilige und das Profane* (Hamburg: Rowohlt, 1957), 17.

SOCIAL SPACE AND STRUCTURALISM
HERMAN HERTZBERGER

Although the space for social exchange in buildings is constantly being marginalised and sacrificed for budgetary reasons, it is constantly discussed. You also constantly hear that 'social' media are making concrete social space redundant. Yet this disconcertingly expanding mania for contacts displays an endearing need for community. The impression that emerges is of a severely ill-balance relationship between private life and social life. We can also see this virtual and therefore abstract world as a sign that there is something sufficiently wrong with the concrete world that is should alarm us as architects.

Greater attention to (the elaboration of) the communal (public) area within a building can transform this from a simple circulation space into a full-fledged place of abode experienced as communal. The idea is to create places where people can meet, randomly or with intent, and where activities of communal interest find a place. This does not merely require more space—the elements that have allocated roles and therefore serve a specified function, and in that sense behave as territory, must become penetrable and not turn away from the communal like fearful bastions; they must be as open to the communal as possible.

We should not underestimate the importance of spatial conditions for social structures. Social cohesion arises primarily

OASE #90, *Social Space and Structuralism*, Herman Hertzberger

Ruth Baumeister

Design Your Kitchen versus Kitchen Design

In the first part of the twentieth century, kitchens were considered to be technological wonders. The kitchen is still the most complex, technically equipped room in the house. Yet the extent such wonders suit their purpose, meaning that designers succeed in meeting their user's demands, is debatable. Undoubtedly, the kitchen offers a rich field of investigation as it embodies the ideology of the culture to which it belongs. In the nineteenth century, the kitchen was the domain of servants; in modern kitchens, working-class families cooked where they worked and slept. Promoted as a mixed-use urban realm fabric this was considered to be unhealthy for modern architects, who therefore wanted to abolish this practice in their housing for the expanding cities. The kitchen that was built by Margarete Schütte-Lihotzky, a milestone in the development of the functionalist kitchen, represented a unified concept reining on efficiency of time and cost.

This article discusses two 'kitchen designs' of the immediate post-war era, one by Swiss-born French architect Le Corbusier (1887-1965) and the other by Danish artist Asger Jorn (1914-1973) in collaboration with Le Corbusier's friend, ceramicist Erik Nyholm (1911-1996). At first sight, a comparison of these works appears farfetched. What do the Cobra artist and International Situationist have in common with the celebrated protagonist of modern architecture? Jorn worked with Le Corbusier on the Berlin Exhibition Interbau and the publication of the radical avant-garde concepts was refused. Architects were accused of having lost touch with the man on the street. With their plea for efficiency, objectivity and their diamond- form follows function, they had lost architecture into a dead end. It seemed. Critics argued, unable to fulfil people's needs and faithless needs, which had little to do with people's true necessities. In the case of the functional kitchen, what was initially intended to further women's liberation was soon seen as their confinement in small kitchen cells, isolated from the rest of the family. At the CIAM VIII in 1951 the Team 10 and the Modern Movement sparked the discussion of a Synthesis of the Arts among artists, architects and politicians, which continued into the post-war years. Le Corbusier acted as one of the major spokesmen, 'whereas Asger Jorn tried hard to make his Nordic perspective heard.' The general idea was to reintroduce

Ruth Baumeister

Ontwerp je keuken versus keukenontwerp

In de eerste helft van de twintigste eeuw werden keukens gezien als een technologisch wonder. En tot op de dag van vandaag is de keuken de meest complexe, technisch uitgeruste ruimte in een woning. In hoeverre dit werkelijk zijn doel vervult, dat wil zeggen: of ontwerpers erin slagen gebruikers een ruimte te besorgen die tegemoet komt aan hun eisen en verlangens, is nog maar de vraag. De keuken biedt zonder twijfel een rijk onderzoeksveld, omdat ze de ideologie van de cultuur waartoe ze behoort, in de negentiende eeuw kon enkel de hogere sociale klasse zich een aparte keuken veroorloven; families uit de arbeidersklasse kookten door waar ze werkten en sliepen. Terwijl voorstanders de dag juist die mix van gebruiken oenieuw stedelijke ruimte voor ogen hadden, wilden architecten als vanzelf beschoved en afgeschaft in hun vooruitbeweziesvisioen voor de snel groeiende stad. De Frankfurter Küche (1926) van Margarete Schütte-Lihotzky was een mijlpaal in de ontwikkeling van de functionele keuken, een tehoticoncept gebaseerd op efficiëntie, tijd en kosten.

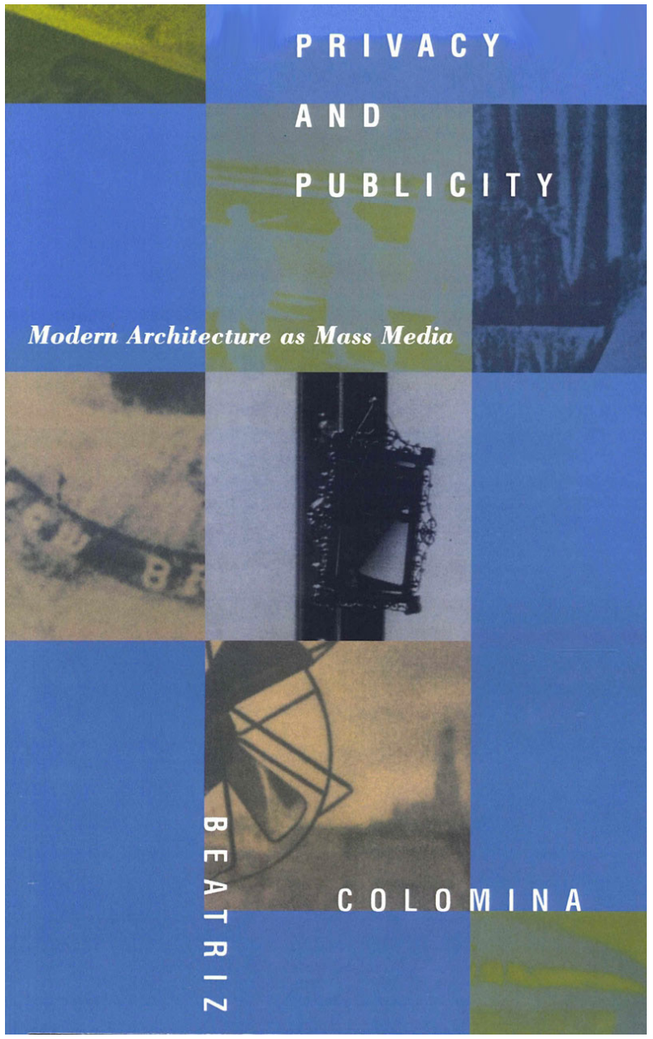
Deze tekst beoogt twee 'keukenontwerpen' uit de onmiddellijke naoorlogse jaren te vergelijken: één van de hand van Le Corbusier (1887-1965); de ander werd ontworpen door de Deense kunstenaar Asger Jorn (1914-1973) in samenwerking met zijn vriend, keramist Erik Nyholm (1911-1996). Op het eerste zicht lijkt een vergelijking tussen beide ontwerpen vergezocht. Wat hebben de Cobra-kunstenaar en internationale Situationist gemeen met de gevierde protagonist van de moderne architectuur? Jorn werkte samen met Le Corbusier aan de Parijse wereldtentoonstelling van 1937, toen diplomeerkritiek reeds op de radicale concepten van de eerste avant-garde werd afgewezen. Architecten werden ervan beschuldigd het contact met de man in de straat te hebben verloren. Met leek sloeg ze met hun pleidooi voor efficiëntie, objectiviteit en puristische heldenheid in materialiteit en constructie en met hun motto 'vorm volgt functie' de architectuur op een dood spoor hadden gezet. Critici argumenteerden dat ze onmachtig bleken antwoord te vinden op de reëlen behoeften, die niets meer te maken hebben met wat mensen echt nodig hebben. De functionele keuken bijvoorbeeld, oorspronkelijk bedoeld om de vrouw te bevrijden, werd al snel gezien als een opsluiting van de vrouw in een smalle keukencel, afgescheiden en dus gelsoleerd van de rest

OASE #96, *Design Your Kitchen versus Kitchen Design*, Ruth Baumeister

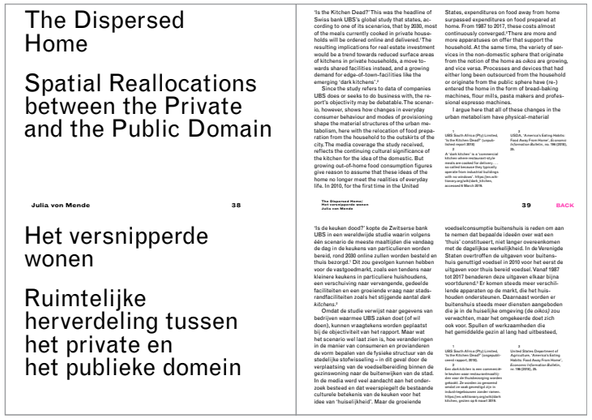
week 2.2
18.11 - 24.11

MORE LITERATURE, CATEGORIZATION

This week, to add to the research about public space, I read a part of a book *Privacy and Publicity, modern architecture as mass media.* Colomina (1994) describes the concept of the public and the private, the social and the intimate, giving me new insights into these themes.
The article *Spatial Reallocations between the Private and the Public Domain* offered fascinating examples of spaces where domestic activities are recontextualized in a public setting, for example a laundry / café. To apply this new knowledge, I categorized three historical examples from the Haraldsgadekvarteret, according to the knowledge from both Colomina's book, as well as the articles that I had been reading



Colomina, B. (1994). *Privacy and publicity : modern architecture as mass media*



The Dispersed Home

Spatial Reallocations between the Private and the Public Domain

Julia von Mende 38

Het versnipperde wonen

Ruimtelijke herverdeling tussen het private en het publieke domein

'Is the Kitchen Dead?' This was the headline of Swiss bank UBS's global study that states, according to one of its scenarios, that by 2030, most of the meals currently cooked in private households will be ordered online and delivered.[1] The resulting implications for real estate investment would be a trend towards reduced surface areas of kitchens in private households, a move towards shared facilities instead, and a growing demand for edge-of-town-facilities like the emerging 'dark kitchens'.[2]
Since the study refers to data of companies UBS does or seeks to do business with, the report's objectivity may be debatable. The scenario, however, shows how changes in everyday consumer behaviour and modes of provisioning shape the material structures of the urban metabolism, here with the relocation of food preparation from the household to the outskirts of the city. The media coverage the study received, reflects the continuing cultural significance of the kitchen for the idea of the domestic. But growing out-of-home food consumption figures give reason to assume that these ideas of the home no longer meet the realities of everyday life. In 2010, for the first time in the United States, expenditures on food away from home surpassed expenditures on food prepared at home. From 1987 to 2017, these costs almost continuously converged.[3] There are more and more apparatuses on offer that support the household. At the same time, the variety of services in the non-domestic sphere that originate from the notion of the home as oikos are growing, and vice versa. Processes and devices that had either long been outsourced from the household or originate from the public sphere have (re-) entered the home in the form of bread-baking machines, flour mills, pasta makers and professional espresso machines.
I argue here that all of these changes in the urban metabolism have physical-material

1 UBS Bank Africa (Pty) Limited, 'Is the Kitchen Dead?' (unpublished report, 2016).
2 A 'dark kitchen' is a 'commercial kitchen where restaurant-style meals are cooked for delivery, but customers cannot eat there or operate from industrial buildings with no windows'. https://en.oxforddictionaries.com/definition/dark_kitchen, accessed 6 March 2018.
3 USDA, 'America's Eating Habits: Food Away From Home', Economic Information Bulletin, no. 166 (2016), 36.

Julia von Mende 38

'Is de keuken dood?' kopte de Zwitserse bank UBS in een wereldwijde studie waarin volgens één scenario de meeste maaltijden die vandaag de dag in de keukens van particulieren worden bereid, rond 2030 online zullen worden besteld en thuis bezorgd.[1] Dit zou gevolgen kunnen hebben voor de vastgoedmarkt, zoals een tendens naar kleinere keukens in particuliere huishoudens, een verschuiving naar verwarmde, gedeelde faciliteiten en een groeiende vraag naar stadsrandfaciliteiten zoals het stijgende aantal dark kitchens.[2]
Omdat de studie verwijst naar gegevens van bedrijven waarmee UBS zaken doet (of wil doen), kunnen vraagtekens worden geplaatst bij de objectiviteit van het rapport. Maar wat het scenario wel laat zien is, hoe veranderingen in de manier van consumeren en provianderen de vorm bepalen van de fysieke structuur van de stedelijke stoffenissaling – in dit geval door de verplaatsing van de voedselbereiding binnen de gezinswoning naar de buitenwijken van de stad. In de media werd veel aandacht aan het onderzoek besteed en dat weerspiegelt de bestaande culturele betekenis van de keuken voor het idee van 'huiselijkheid'. Maar de groeiende

1 UBS Bank Africa (Pty) Limited, 'Is the Kitchen Dead?' (ongepubliceerd rapport, 2016).
2 Een dark kitchen is een commerciële keuken waar restaurantmaaltijden worden bereid voor bezorging, maar klanten kunnen er geen gebruik van maken. Operaties vinden plaats vanuit industriële gebouwen zonder ramen. https://en.oxforddictionaries.com/definition/dark_kitchen, geraadpleegd op 6 maart 2018.
3 In de Verenigde Staten overtroffen de uitgaven voor buitenshuis genuttigd voedsel in 2010 voor het eerst de uitgaven voor thuis bereid voedsel. Vanaf 1987 tot 2017 benaderen deze uitgaven elkaar bijna voortdurend.[3] Er komen steeds meer verschillende apparaten op de markt, die het huishouden ondersteunen. Daarnaast worden er buitenshuis steeds meer diensten aangeboden die je in de huiselijke omgeving (de oikos) zou verwachten, maar het omgekeerde doet zich ook voor. Spullen of werkzaamheden die het gemiddelde gezin al lang had uitbesteed,

OASE #104, *Spatial Reallocations between the Private and the Public Domain,* Julia von Mende

Manuel de Solà Morales

Openbare en collectieve ruimte
De verstedelijking van het privé-domein als nieuwe uitdaging

3

Dit artikel is in maart 1992 gepubliceerd in de cultuurbijlage van de krant *La Vanguardia*.

Sinds het eind van de negentiende eeuw is het onderscheid tussen openbare ruimte en privé-ruimte een hoofdthema geweest in het westerse stedebouwkundige denken. De uitbreidingsplannen, de onteigeningswetten, de grootstedelijke parken en de grote civiele werken uit die tijd zijn fraaie voorbeelden van dit onderscheid. Het was gewenst dit onderscheid te versterken zolang het hierdoor mogelijk werd om het openbare domein – van groter belang dan het privé-domein – te vergroten en te verbeteren.

Deze waardering van de openbare ruimte vond haar wortels in het utopische denken van de vorige eeuw, waar het ideaalmodel van de evenwichtige stad (als doel) en de vorming van een gemeentelijk apparaat (als instrument) de ideologische pilaren waren van elke progressieve stadspolitiek.

Tot op de dag van vandaag verdedigen ambtenaren en betrokken technici het openbare groen, de reserveringen voor infrastructuur en voorzieningen en de open stedelijke ruimte als het voornaamste stedebouwkundige doel. En de politici en bewonersorganisaties handhaven, volgens hetzelfde idee, de eis van 'de openbare vierkante meter' als de beste manier om te zorgen dat de stad meer ter beschikking van haar inwoners staat.

Sinds de belangrijke theorievorming over de stad in de jaren zeventig ontwikkelde het onderscheid tussen openbare en privé-ruimte zich langs twee hoofdlijnen. De eerste, gebaseerd op de monografische studies van steden, pakte de waarde van de strenge rooilijn weer op als het instrument om de voornaamste typologische elementen van de stedelijke vorm te definiëren (straten, parken, uitbreidingsgebieden, centra). Deze benadering verenigde zich met de tweede die, uitgaand van het vertrouwen in de 'architectuur van de stad', de hoofdrol van de grote architectonische objecten benadrukte in het symbolisch en figuratief definiëren van de stad en haar geheugen.

De derde, misschien meest triviale benadering van het concept van de openbare ruimte (en daardoor het meest eenvoudig te accepteren), wil de openbare ruimte als systeem vormgeven: als een reeks opeenvolgende open ruimtes die zo een uniform geheel vormen. Zoals het systeem van parken van Olmsted in Boston, het wegensysteem van Henard in Parijs of het

private/public?

ownership
sociability
functional
spatial

PRIVATE ⟷ STATE
SOCIAL ⟷ INTIMATE
PUBLIC ⟷ DOMESTIC
“EXTERIOR” ⟷ “INTERIOR”

users/owners

PRIVATE ↔ COLLECTIVE ↔ STATE

interaction between strangers.

“street theatre”/civility/“tolerated heterogeneity”

Jacobs, Sennett, Gehl, Lefebvre (urb. rev.)

sociability

SOCIAL ⟷ INTIMATE

interaction between strangers.

“street theatre”/civility/“tolerated heterogeneity”

Jacobs, Sennett, Gehl, Lefebvre (urb. rev.)

functional

PUBLIC ⟷ DOMESTIC

social conventions and market forces.
-> where do we work?
-> where do we sleep?
-> where do we socialize?

physical location of actions, like preparing food, doing the laundry, hygiene, learning, working, shopping, ...

spatial

“EXTERIOR” ⟷ “INTERIOR”

mediated by... mechanism of difference

(1994, Colomina)

information.

a mask.

no influence from interior. (Vienna Ringstrasse)

‘what we say’
visual.

‘the unspeakable’

to <u>see</u> the exterior, seeing is shelter.

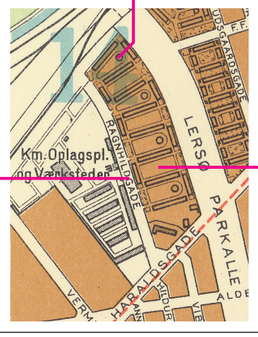
‘true self’
‘what we think’

social
functional
spatial

(intimate)
DOMESTIC
EXTERIOR

(social)
DOMESTIC
boundary

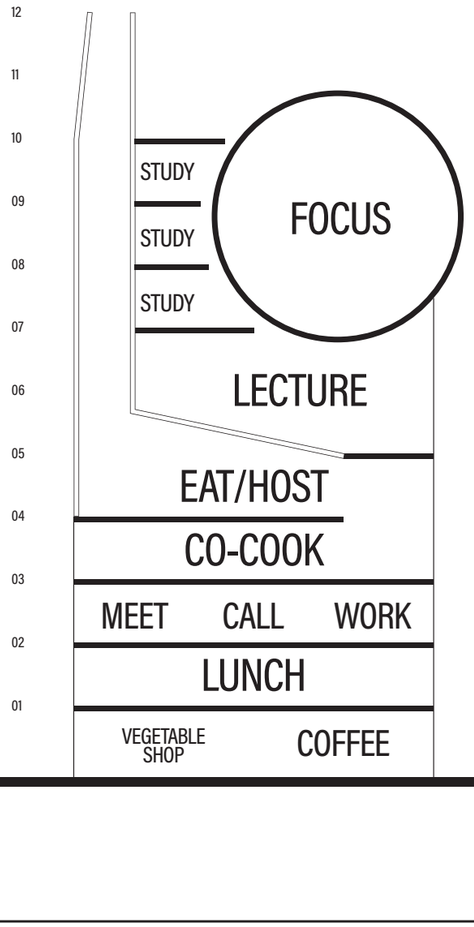
SOCIAL
(public)
INTERIOR



week 2.3
25.11 - 01.12
APPLICATION OF THEORY

To bring the readings into practice, I started to create the program for my design. Partially due to the OASE #104 article I read last week, I decided to pursue domesticity as a main source of program. I analyzed (through real estate websites) what residential floor plans look like in the Haraldsgade kwarteret, and connected them to public activities that supplement them. The concept of 'system of activities' came to exist, resulting in a kind of flexibility that otherwise would be harder to obtain in a building.

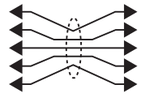
MICHAEL WALRAFF
'looking up, vertical public space'



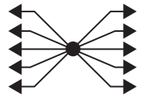
social relations

SOLITARY

AGGREGATE / CO-PRESENCE



INTERACTION



ENGAGEMENT

Nørreport Metro station, Copenhagen

biblioteket Rentemejstervej Copenhagen, COBE Architects

COBE architects, Copenhagen

Cinema

Tingbjerg Library, Copenhagen, COBE Architects

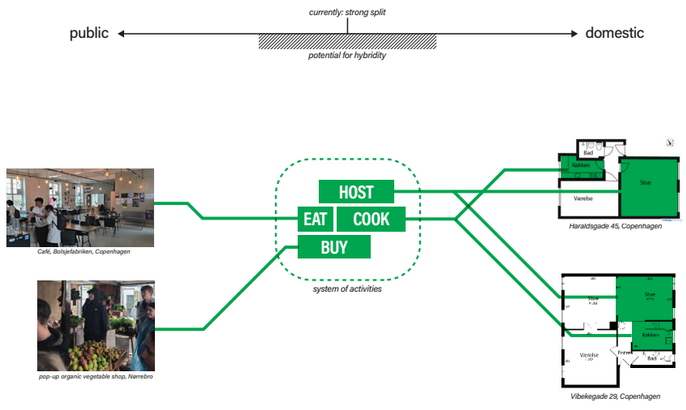
Bouwpub, BK, Delft

Supermarket

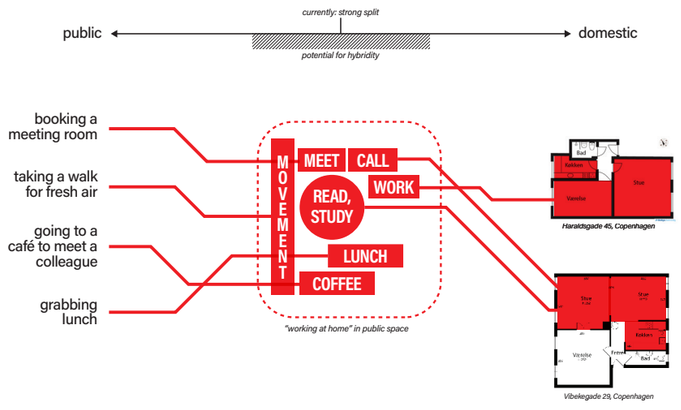
High school, Haarlem

Communal dining, Copenhagen

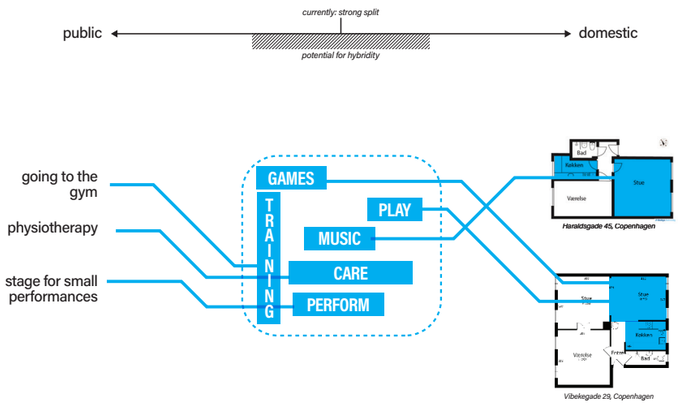
reconciling the domestic and the public - food



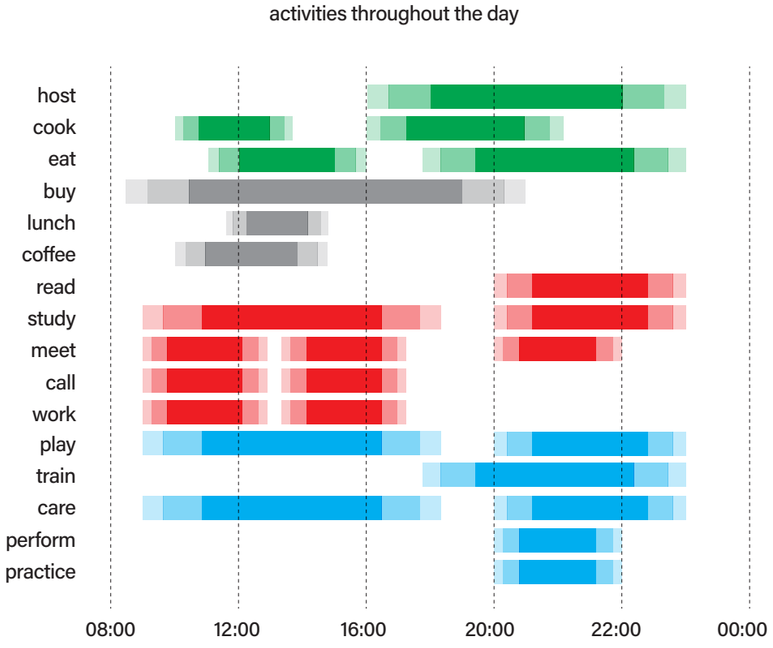
reconciling the domestic and the public - work/study

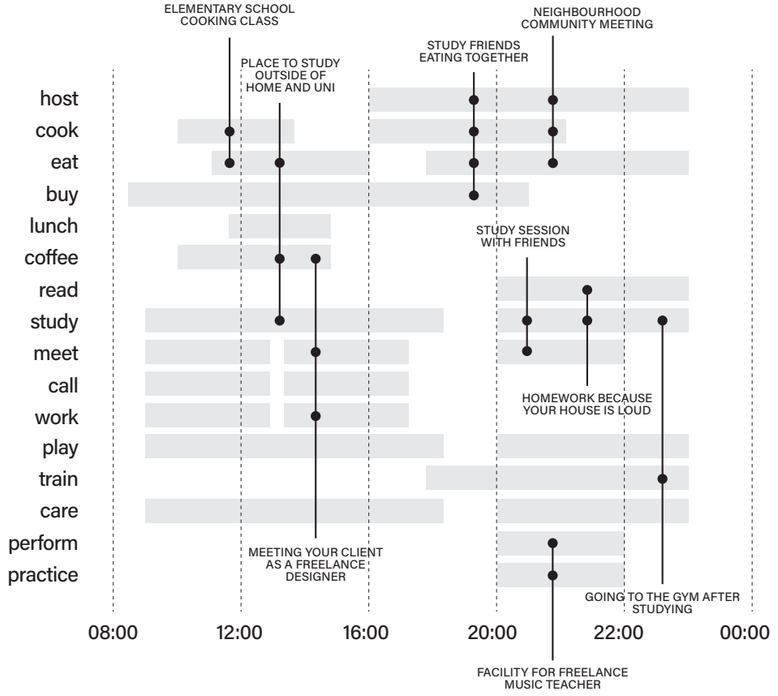


reconciling the domestic and the public - play/sports



activities throughout the day



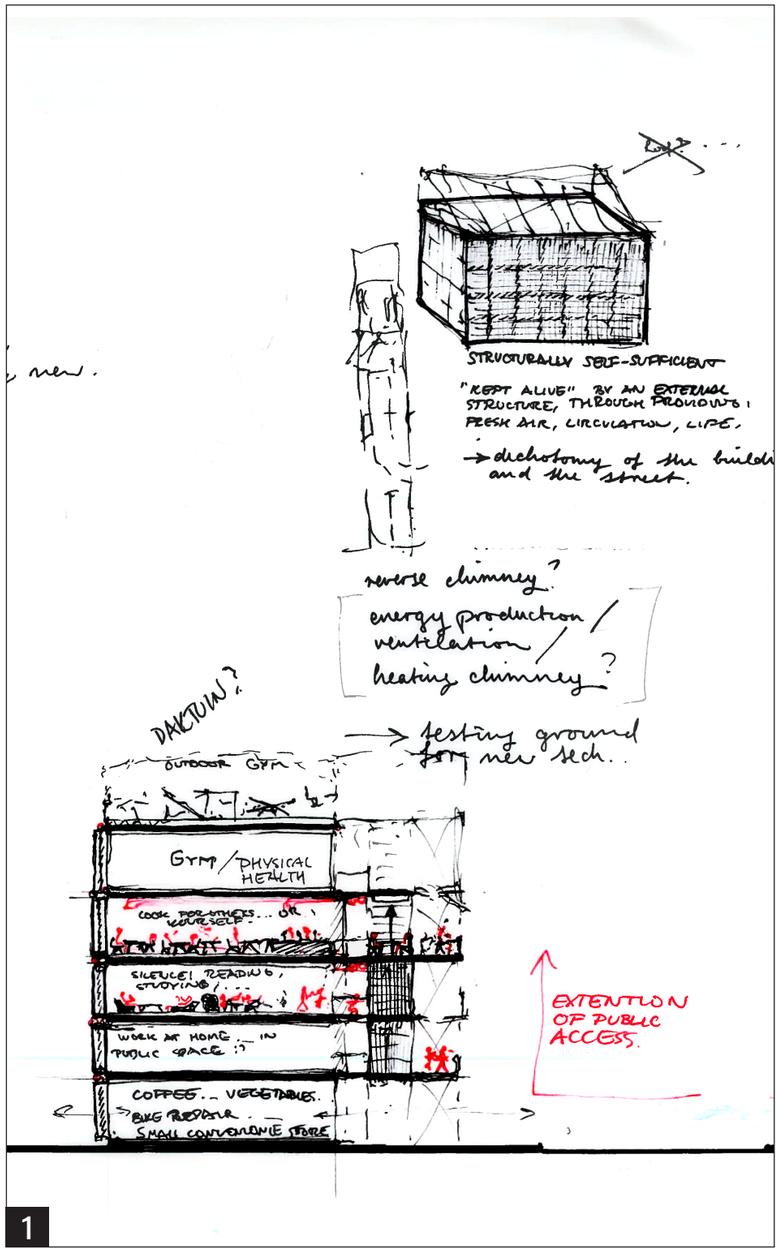


week 2.4

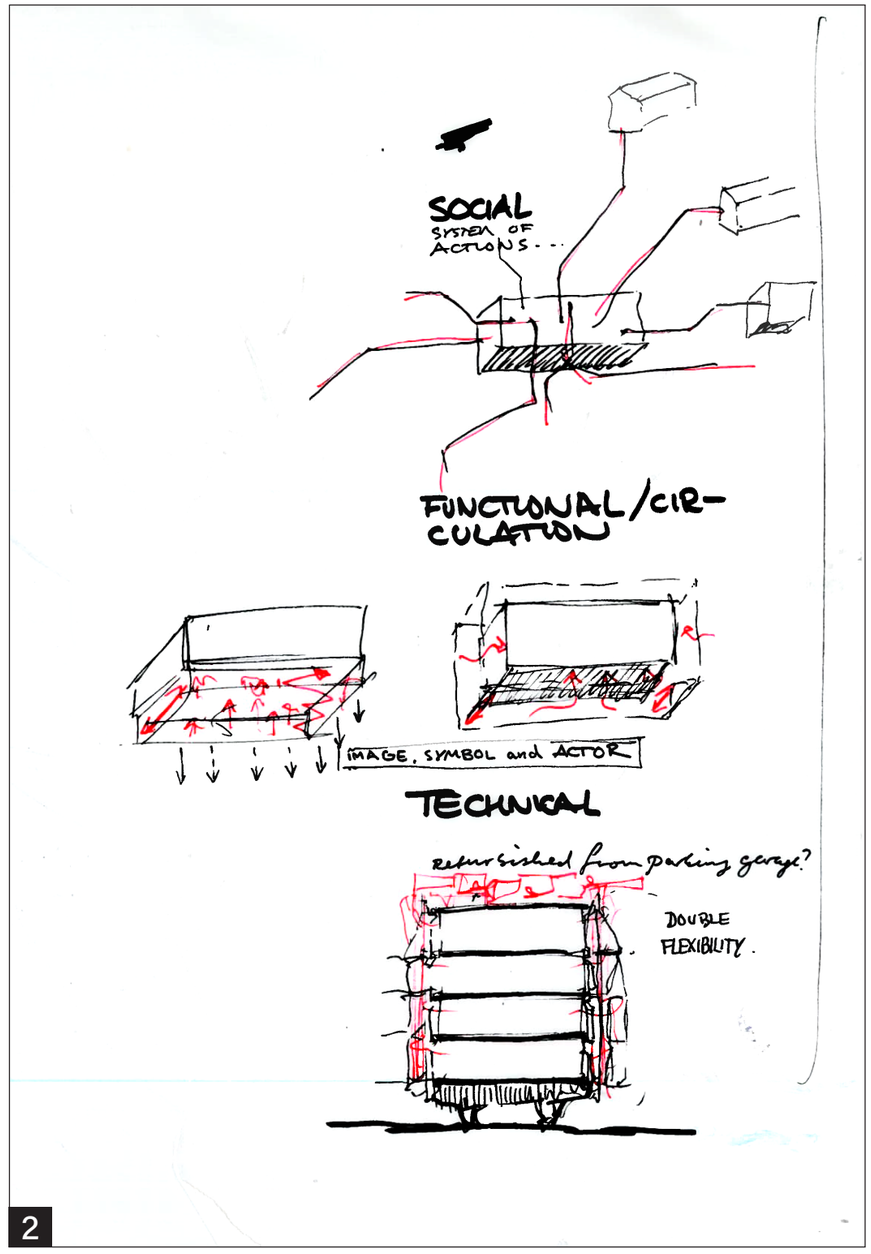
02.12 - 08.12

FIRST DESIGN SKETCHES

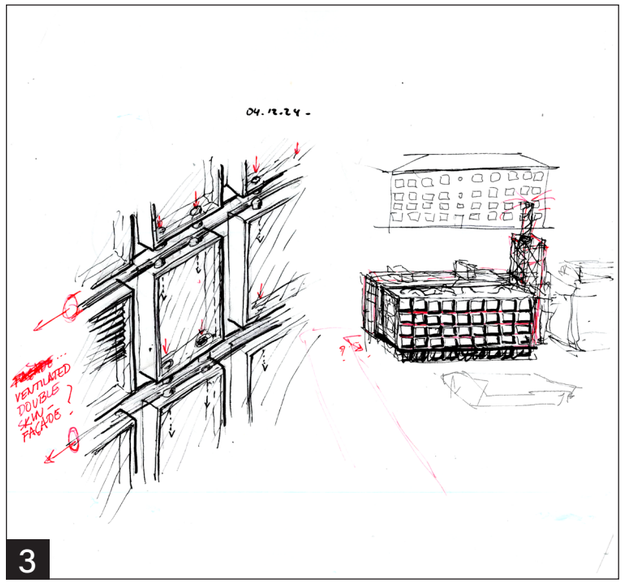
Continuing from previous week, where I made a start on the program, this week I started to find a design that could house my program.
Being inspired by 1970s high tech architecture in its ability to create highly flexible floor plans (sketch #2), I adopted some of its inside-out principles.
In sketch #4, the principle of an exterior vertical street is first drawing, a principle that undergoes a transformational process until P2. A first sketch of a section (sketch #1) shows the functionality of an exterior street.
In sketch #5, the massing of the design is explored, switching from a tower (as was still the case in week 2.3), the decision was made for an elongated volume, alongside Haraldsgade.

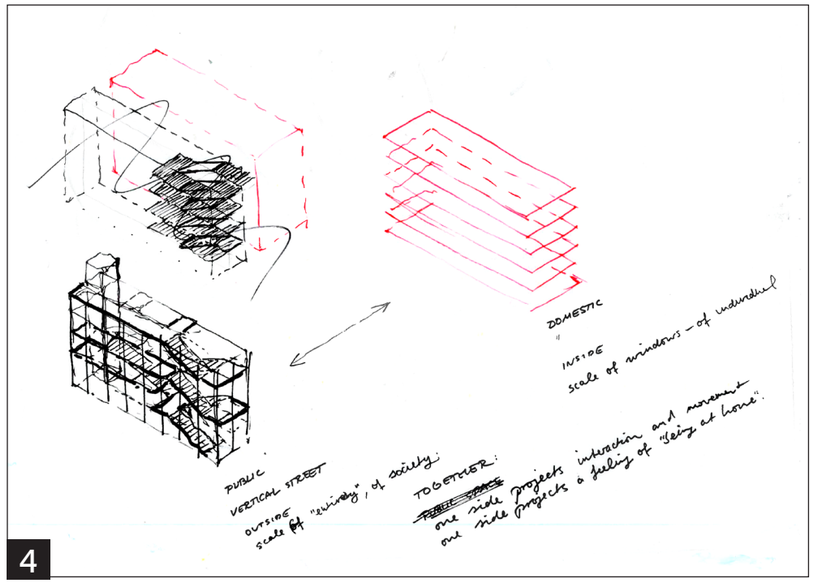


1

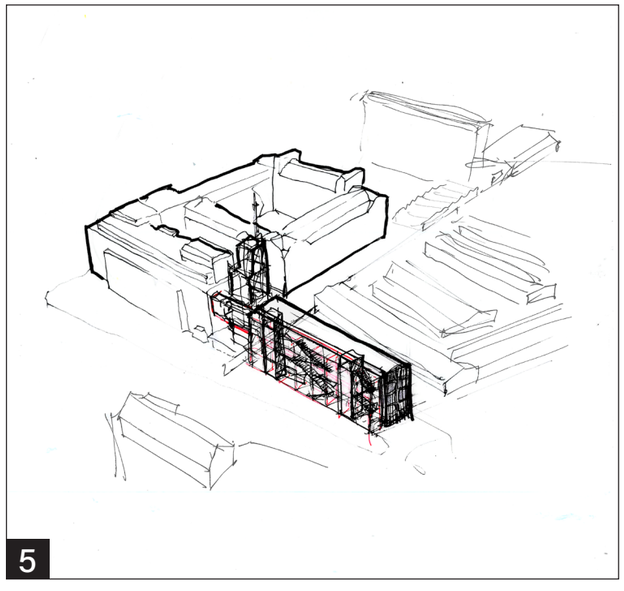


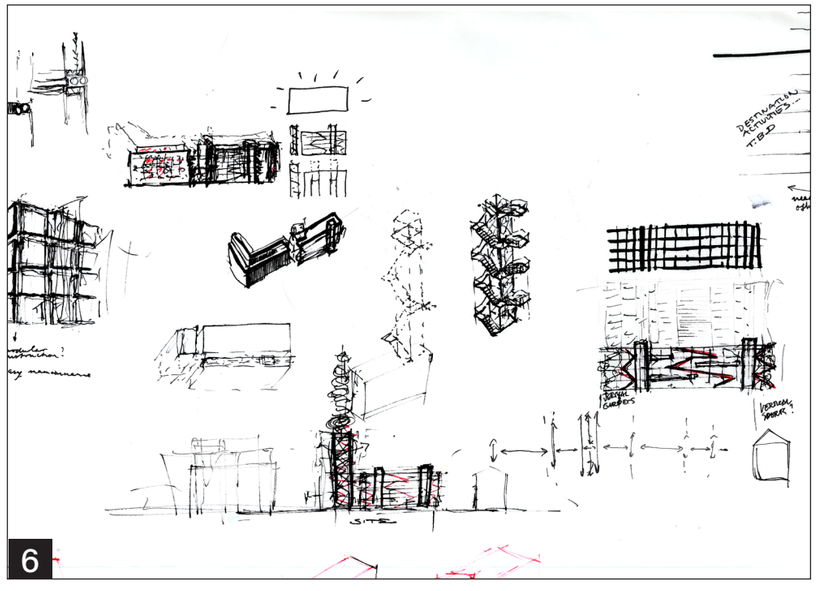
2


04.12.24 -
VENTILATED DOUBLE SKIN FAÇADE ?
3


DOMESTIC
INSIDE
scale of windows - of individual
PUBLIC
VERTICAL STREET
OUTSIDE
scale of "privacy" of society
TOGETHER:
one side projects interaction and movement
one side projects a feeling of "being at home".
4

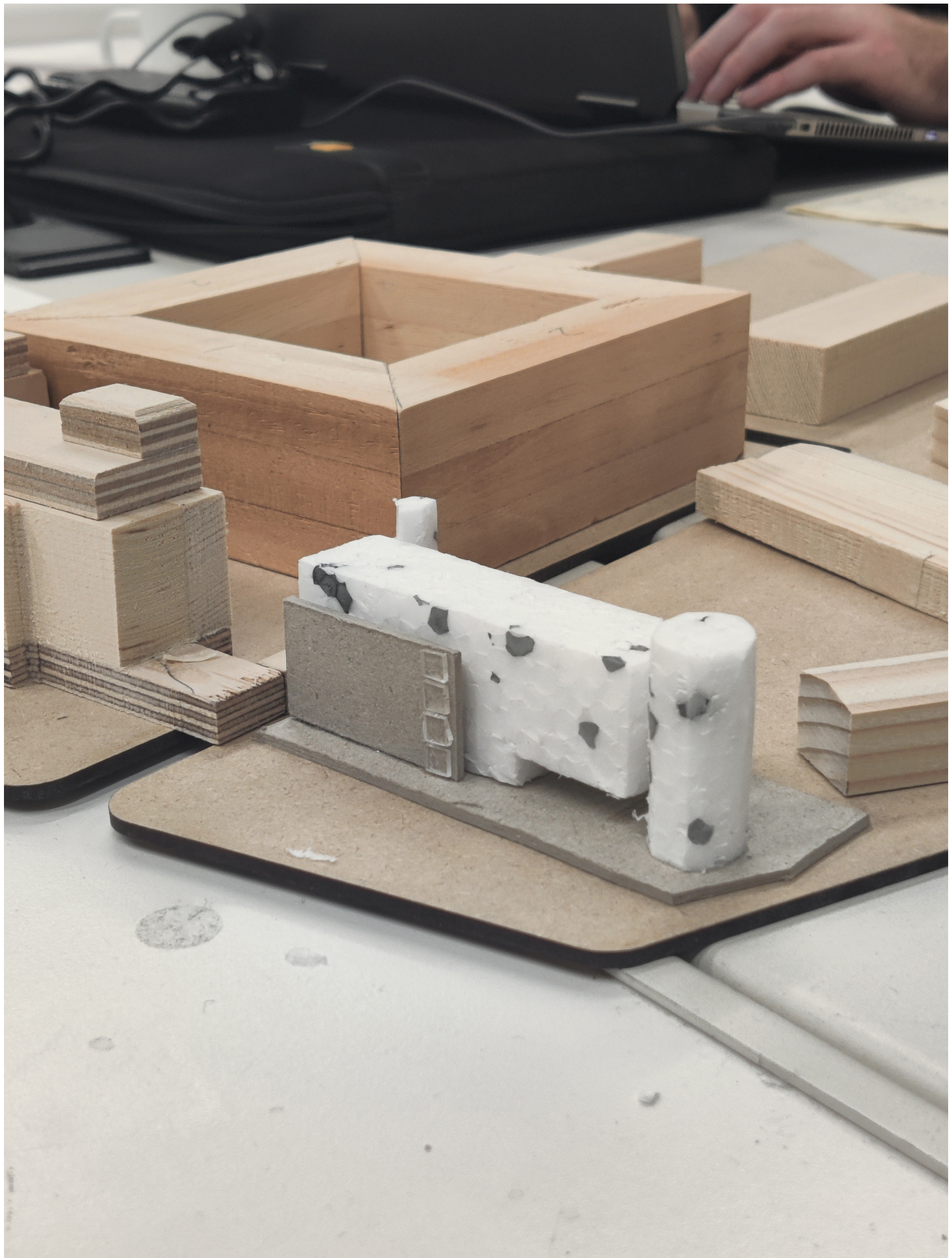
4.12 3D Floorplan -
UTILITY
BAR / CAFE
DESTINATION ACCESS DESTINATION
7

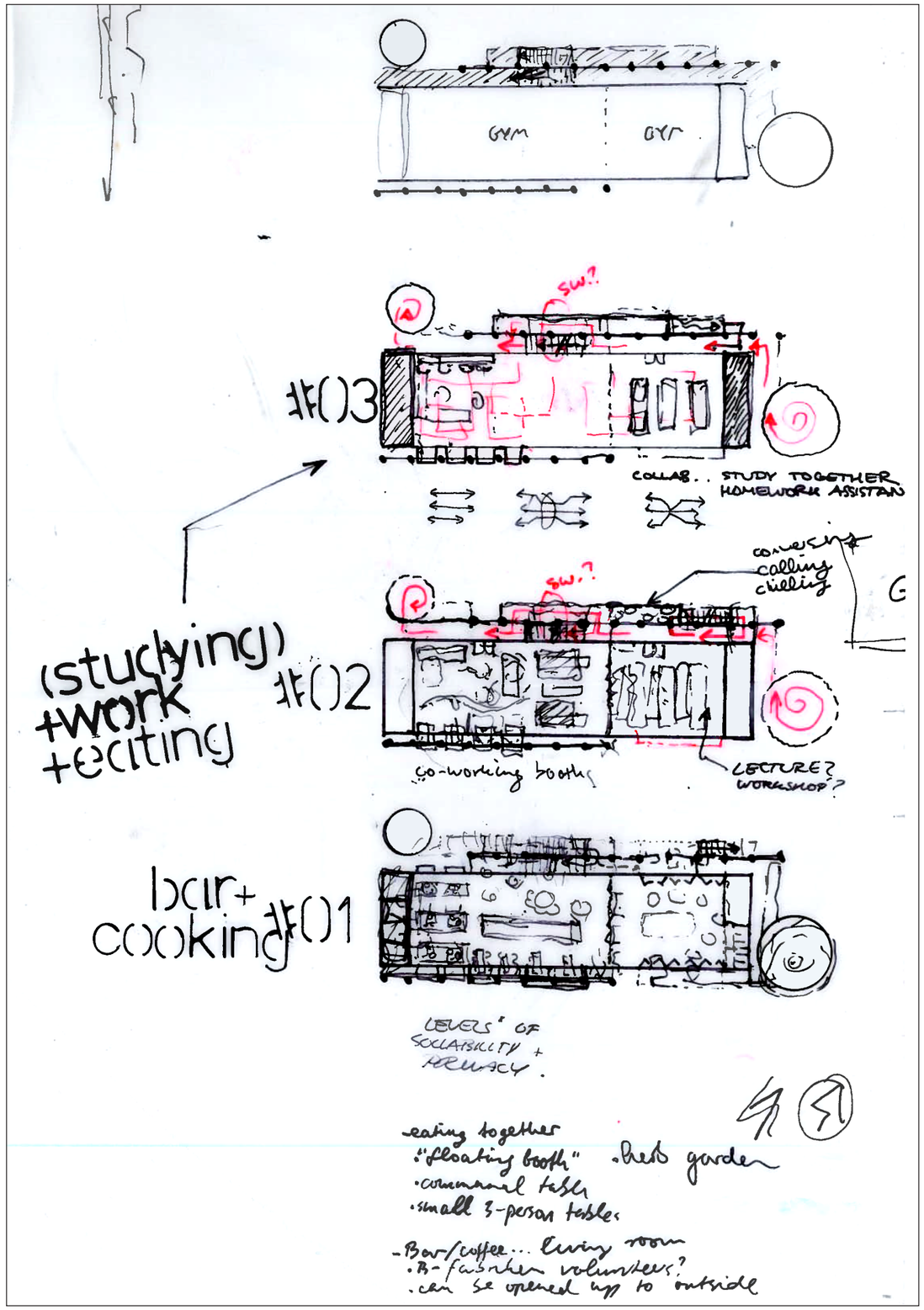

5

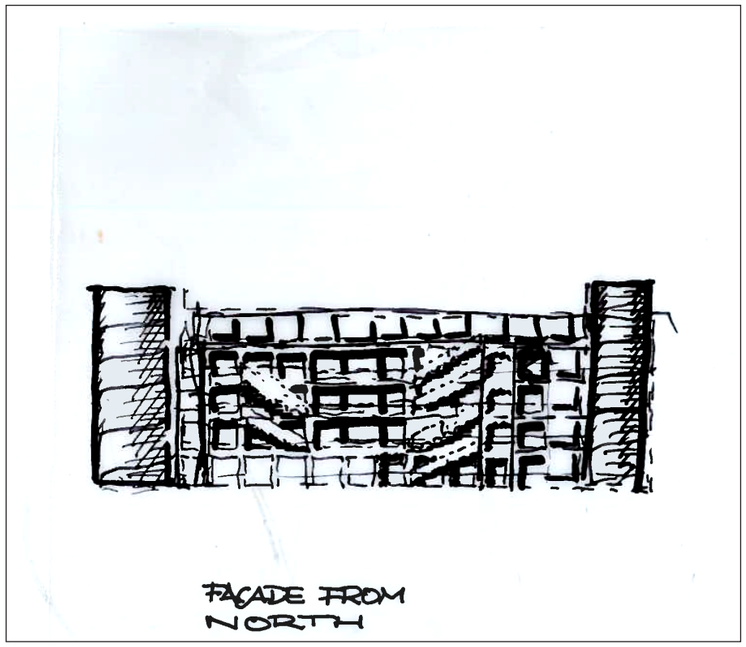

DESTINATION FEATURES TBD
SITE
6

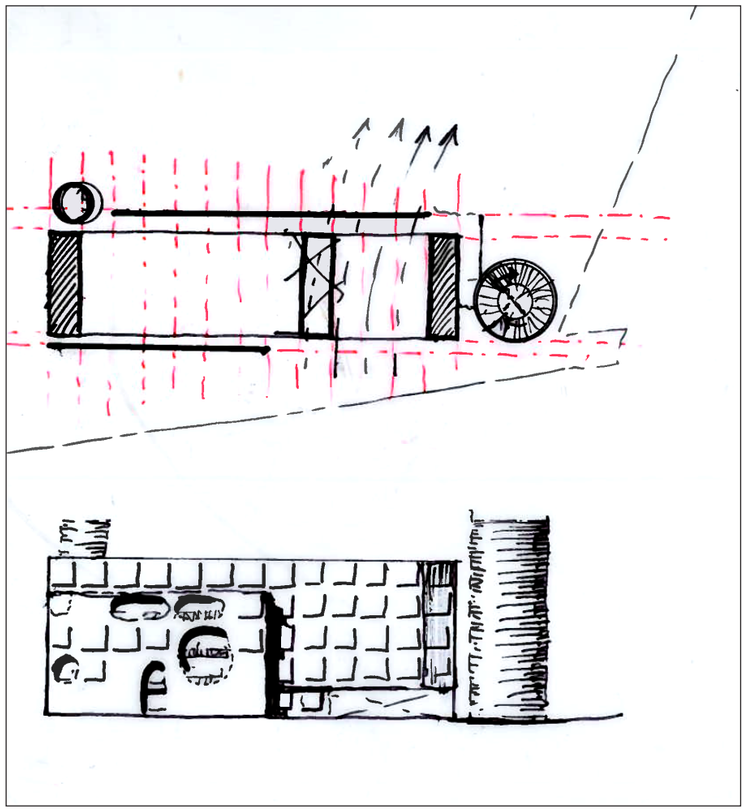
week 2.5
09.12 - 15.12
DISTRIBUTED PLUGINS

The concept of the inside-out building is further continued in this version, where the plugins are rather monofunctional. There is one for ventilation, one for emergency staircases, one for the vertical street...
Here, for the first time, the street is seen as a screen, a façade, different from the scaffolding that emerged in week 2.4.
FIrst floor plans are explored, using the benefits of externalized building services in order to create free-flowing floor plans.



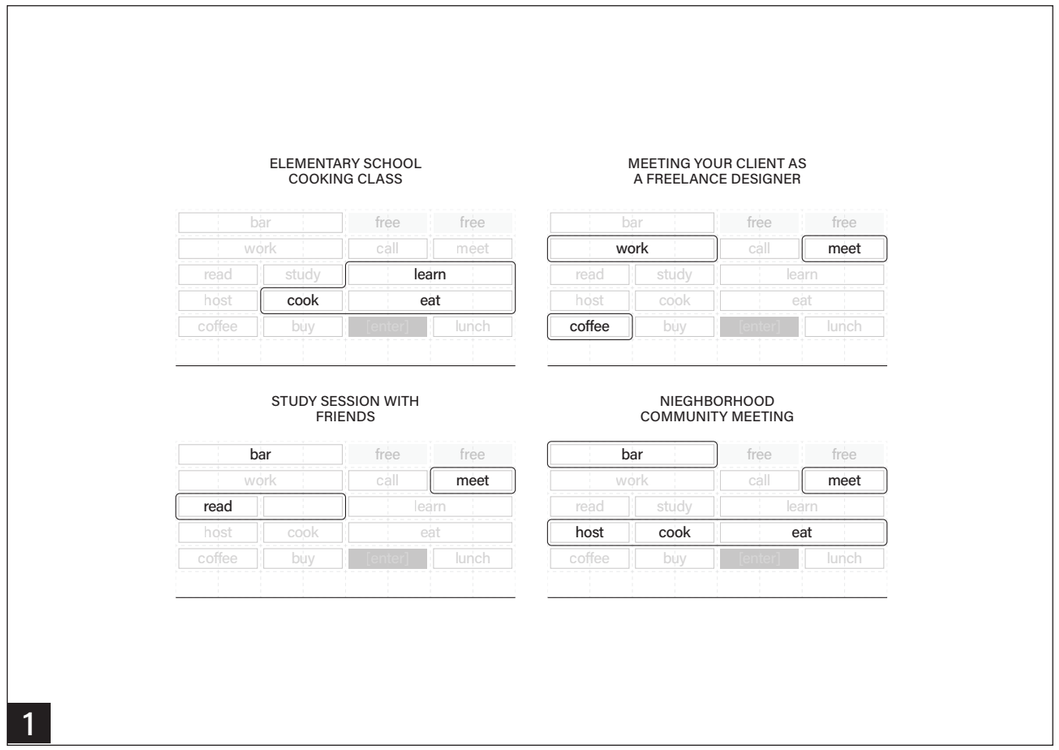

GYM
GYM
SW.?
#()3
COLLAB.. STUDY TOGETHER
HOMEWORK ASSISTAN
SW.?
(studying)
+work
+eating
#()2
co-working booths
LECTURE?
WORKSHOP?
bar+
cooking
#()1
LEVELS OF
SOCIABILITY +
PRIVACY.
-eating together
·"floating booth"
·herb garden
·communal table
·small 3-person tables
-Bar/coffee... living room
·B-fabriken volunteers?
·can be opened up to outside

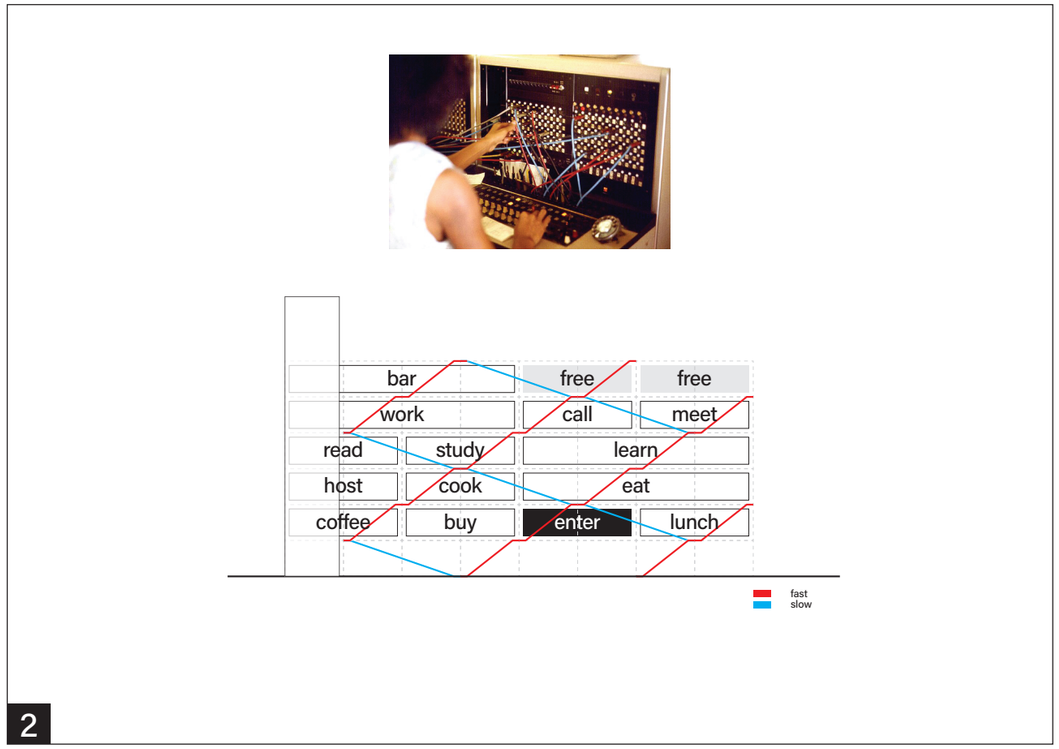

FACADE FROM
NORTH



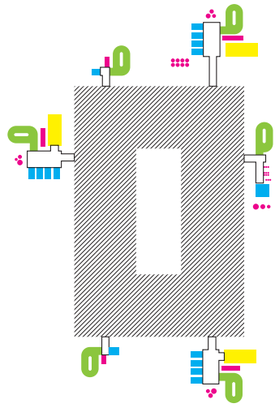
week 2.6
16.12 - 22.12
THE SWITCHBOARD

The switch is made, compared to previous versions, that the vertical street is the dominant part of the ensemble, and that the floors are essentially plugged into the street. This marks a shift from references like the Centre Pompidou, where the floors were obviously the ‘served’ parts of the ensemble, in which the ‘servant’ spaces are plugged.
Additionally, the concept of the ‘switchboard’ is applied (sketch #2), where only by linking and sequencing different modules, a functionality greater than the sum of its parts is created.
References like the Centre Pompidou and the LLoyd’s Building (diagram #3) are used to compare dimensions, footprints and plug-in design.
The vertical street as a design assignment is expanded on in diagram #6, outlining the five criteria that the vertical street should achieve.

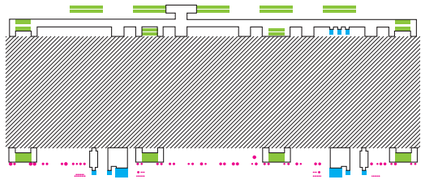




LLOYD'S BUILDING
RICHARD ROGERS, 1978



CENTRE POMPIDOU
RICHARD ROGERS, RENZO PIANO, 1970

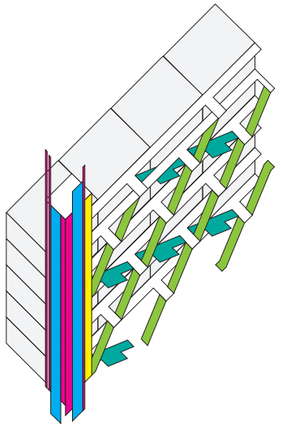


PUBLIC CONDENSER CPH

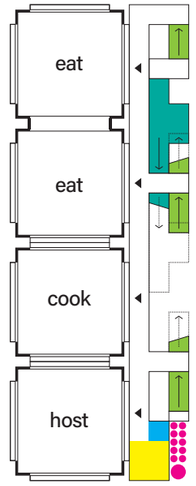
sanitation
elevator
stairs
tubes/pipes
slow stairs

1:1000

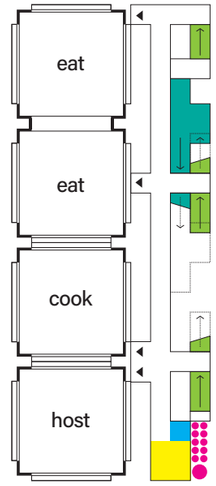
3



AXO OPTION #1



2ND FLOOR OPTION #1

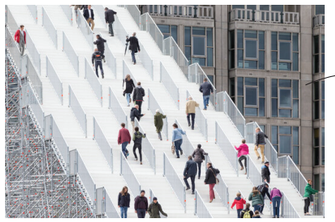


2ND FLOOR OPTION #2

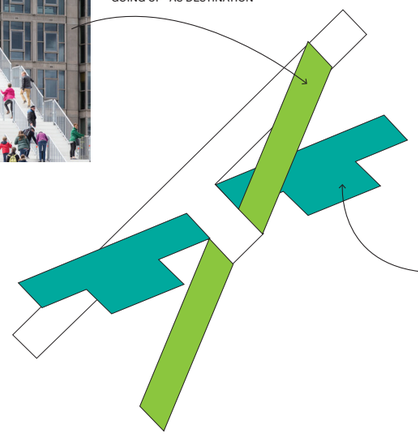
sanitation
elevator
stairs
tubes/pipes
slow stairs

1:250

4



"GOING UP" AS CIRCULATION
"GOING UP" AS DESTINATION



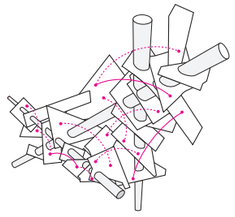
SLOWING DOWN - VERTICAL SQUARE

stairs
slow stairs

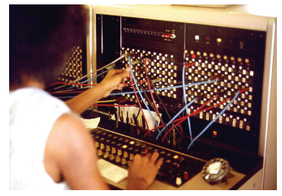
5

switchboard as an actor

01 GENERATE SOCIAL INTERACTION

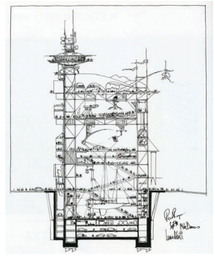


02 FACILITATE TRANSPORTATION
BETWEEN MODULES

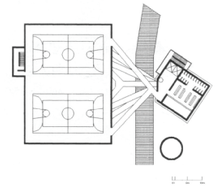


03 AS A FAÇADE PROJECTING
INTERACTION AND PUBLICNESS

04 A DESTINATION BY ITSELF



05 IN A DIALOGUE WITH MODULES

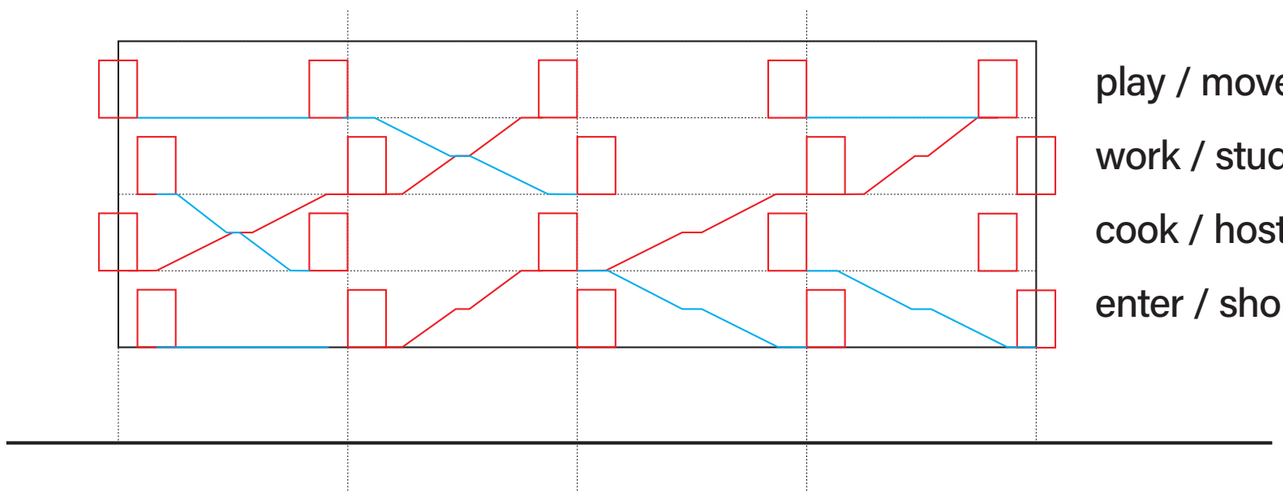


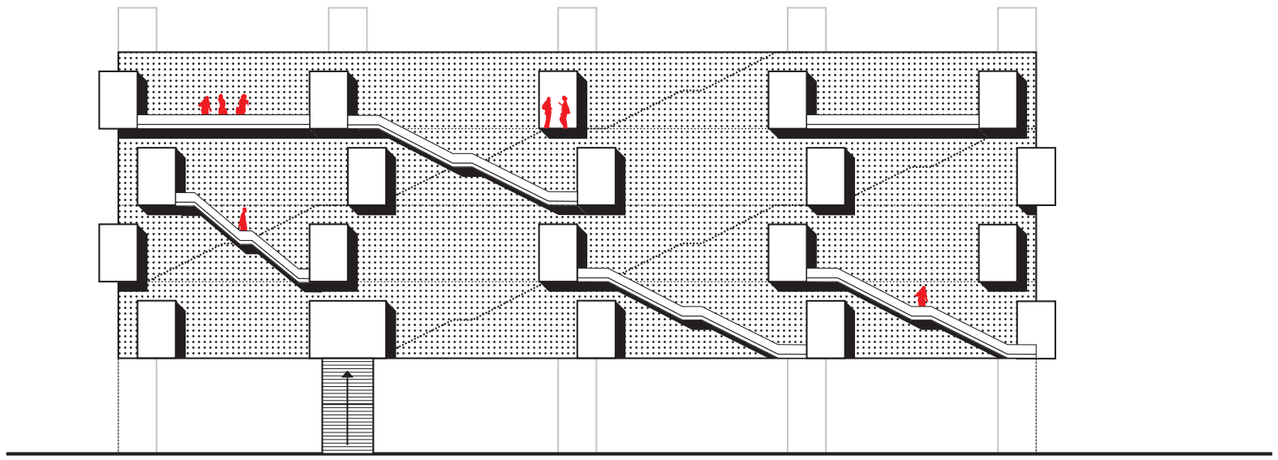
stairs
slow stairs

6

week 2.7
06.01 - 12.01
ELABORATIONS

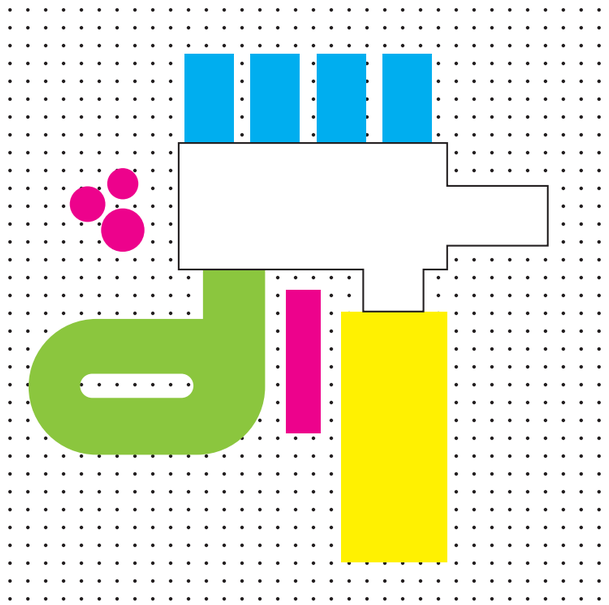
The combination of functional floors and a connecting switchboard is further elaborated, with façade studies and more in-depth diagrammatic floor plans. At the end of this week, I made the choice to elongate the vertical street, extending it almost over the street.

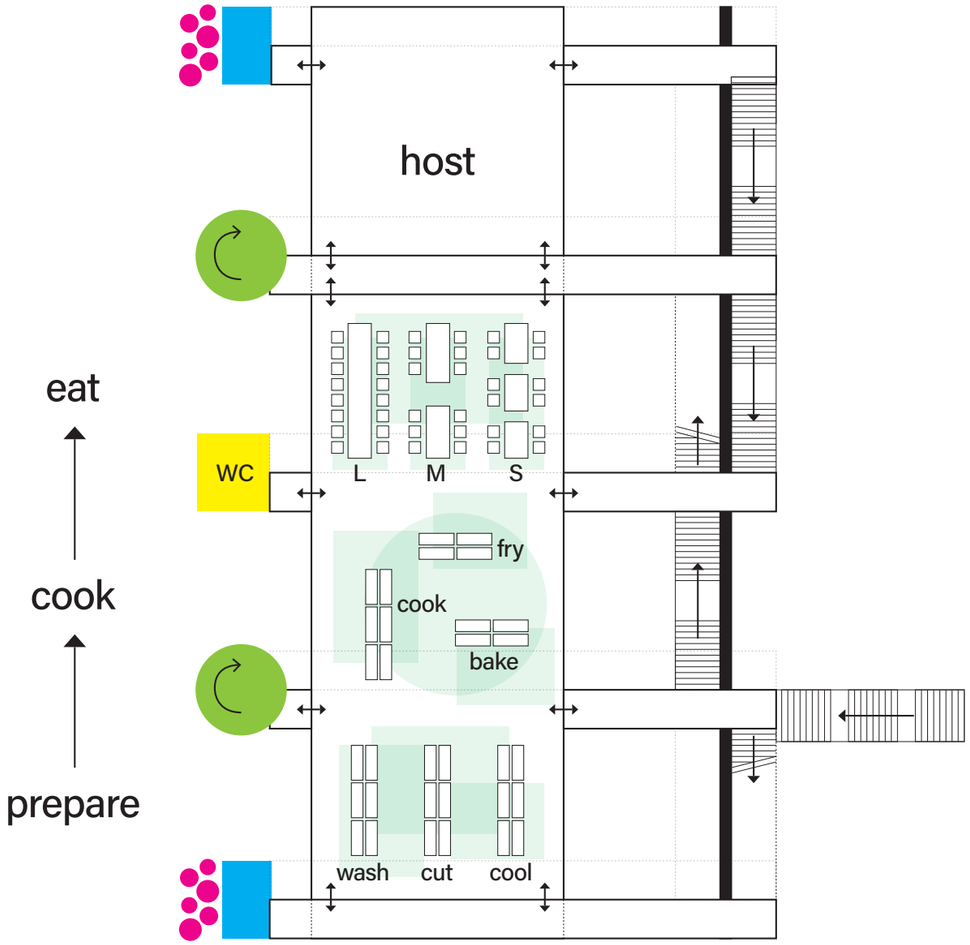




LLOYD'S BUILDING
RICHARD ROGERS, 1978

PLUG-IN, 1:250

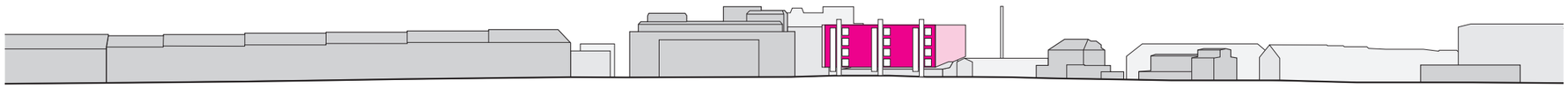




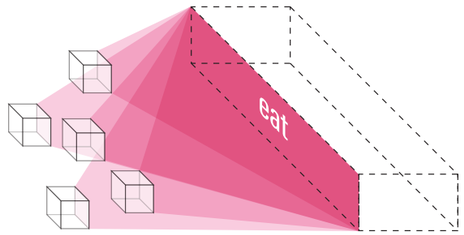
2nd floor
1:250

sanitation
elevator
stairs
tubes/pipes

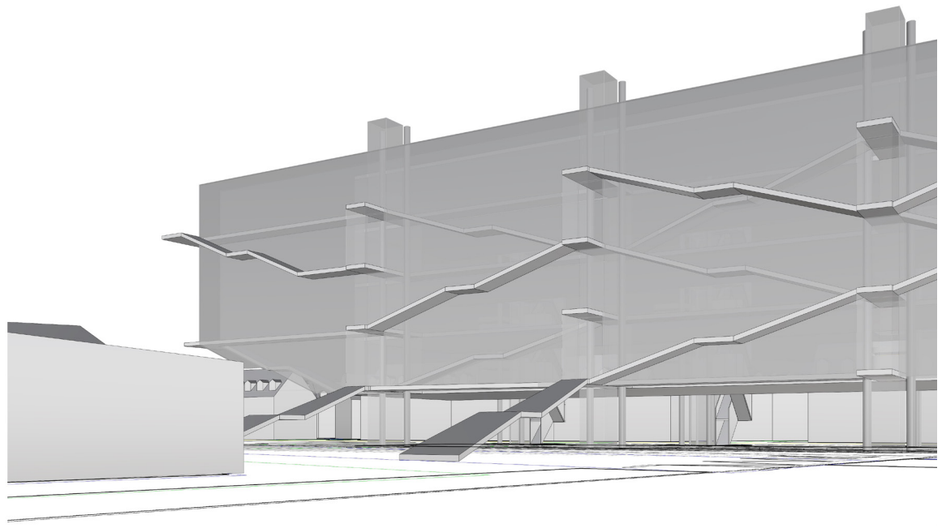
week 2.8
13.01 - 19.01
P2 PREPARATIONS



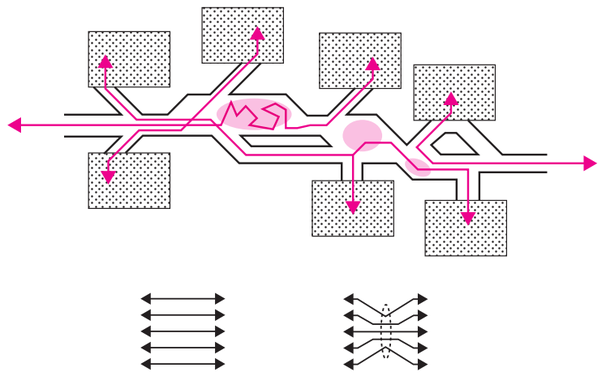
Further elaborating the concept into materials for the P2, some design choices were made. The plug-ins are given shape, partially inspired by the staircases of the Lloyd's building by RIchard Rogers. The vertical street is now a collection of ramps, yet this is to be elaborated further on in the process. These ramps could be of various dimensions, be designed to facilitate certain outdoor activities.



PROJECT DOMESTIC ACTIVITIES
TO PUBLIC SPHERE

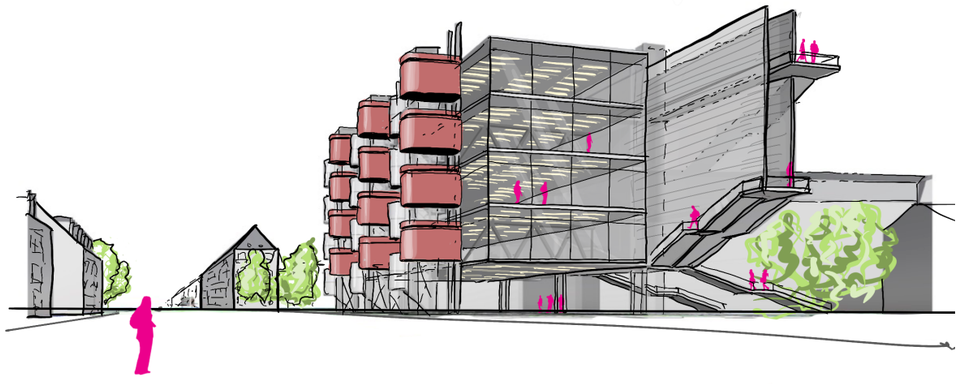


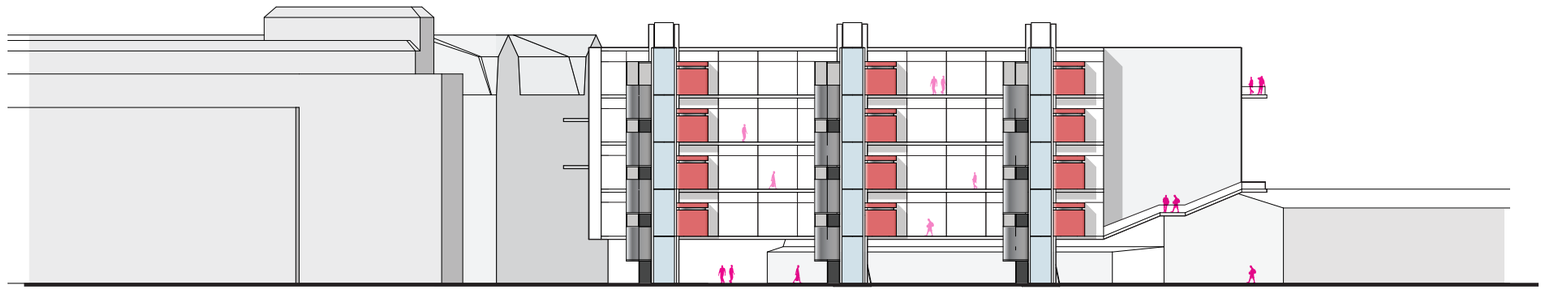
FACILITATE INTERACTION
THROUGH PUBLIC SPACE



FROM CO-PRESENCE...

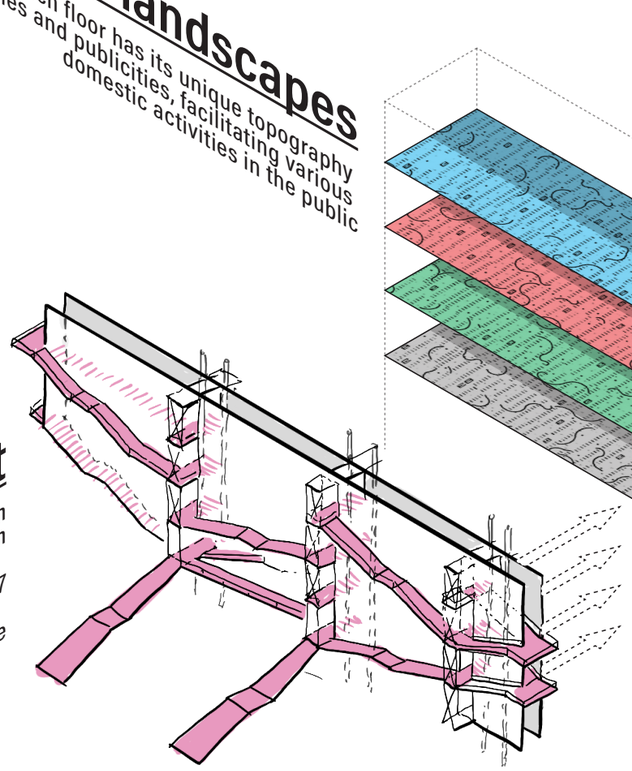
...TO INTERACTION





domestic landscapes

each floor has its unique topography
of privacies and publicities, facilitating various
domestic activities in the public

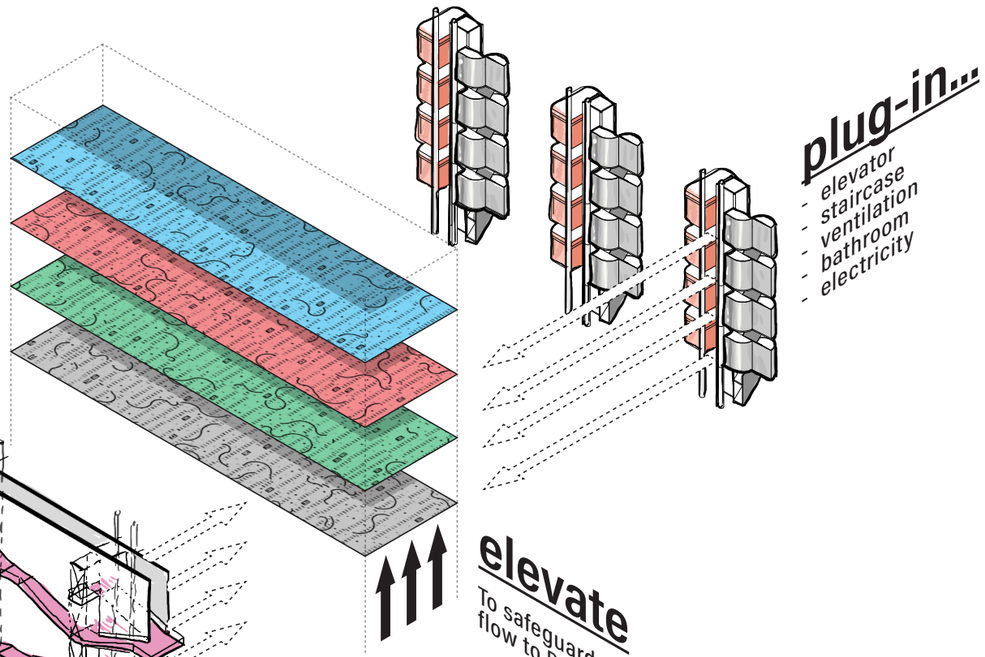


vertical street

public space for circulation
public space for destination

open 24/7

multiple ways to get there



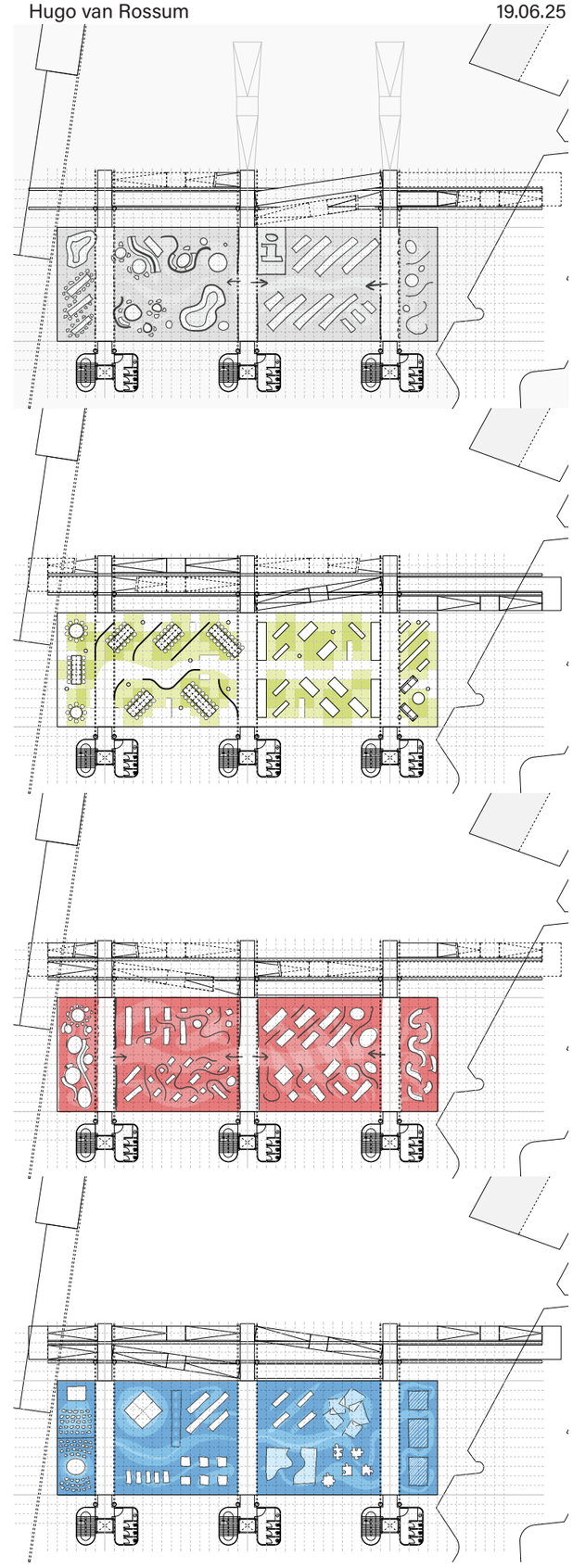
plug-in...

- elevator
- staircase
- ventilation
- bathroom
- electricity

elevate

To safeguard pedestrian flow to Bolsjefabrikken.

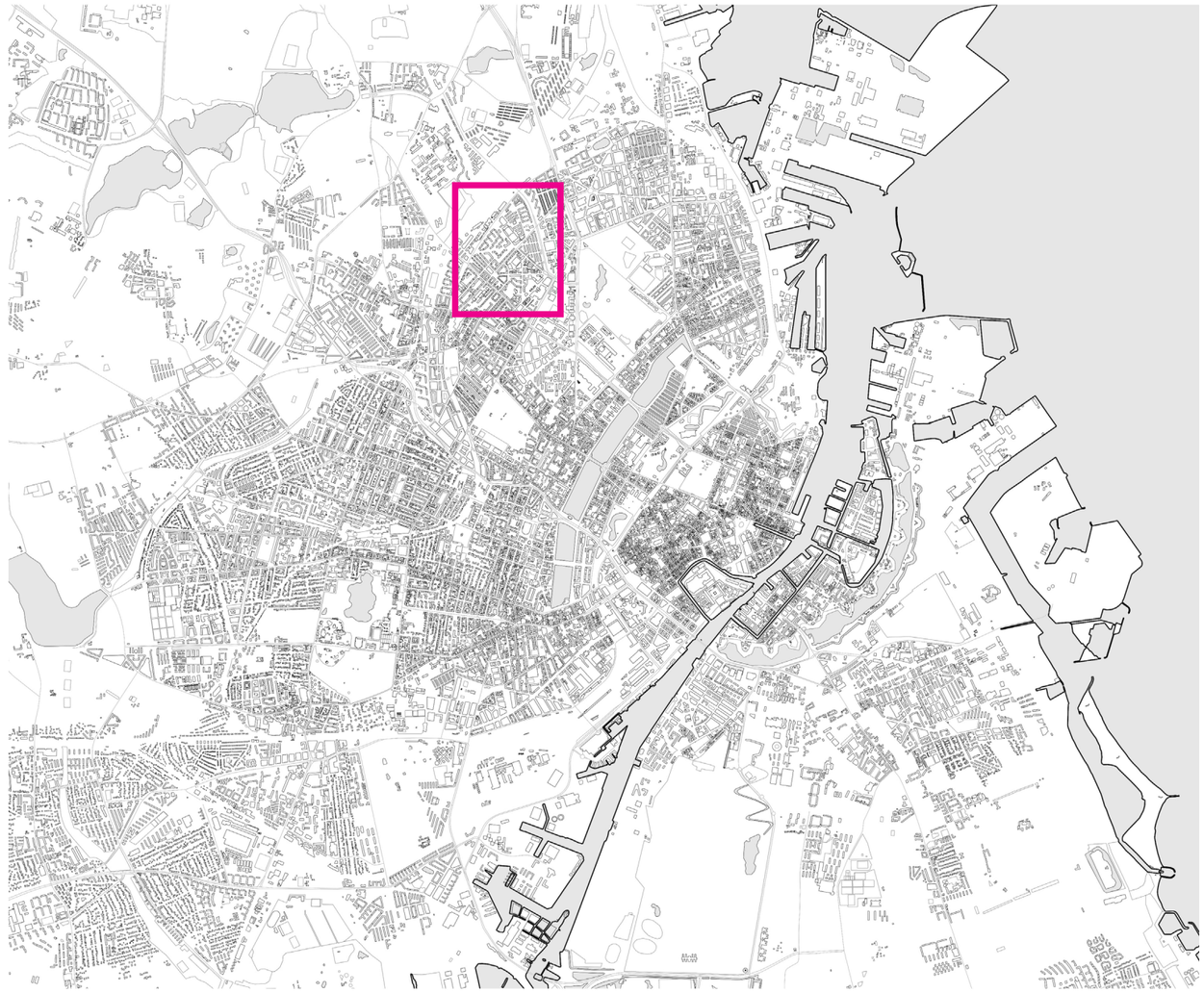
To keep the size of the square.



P2 design proposal

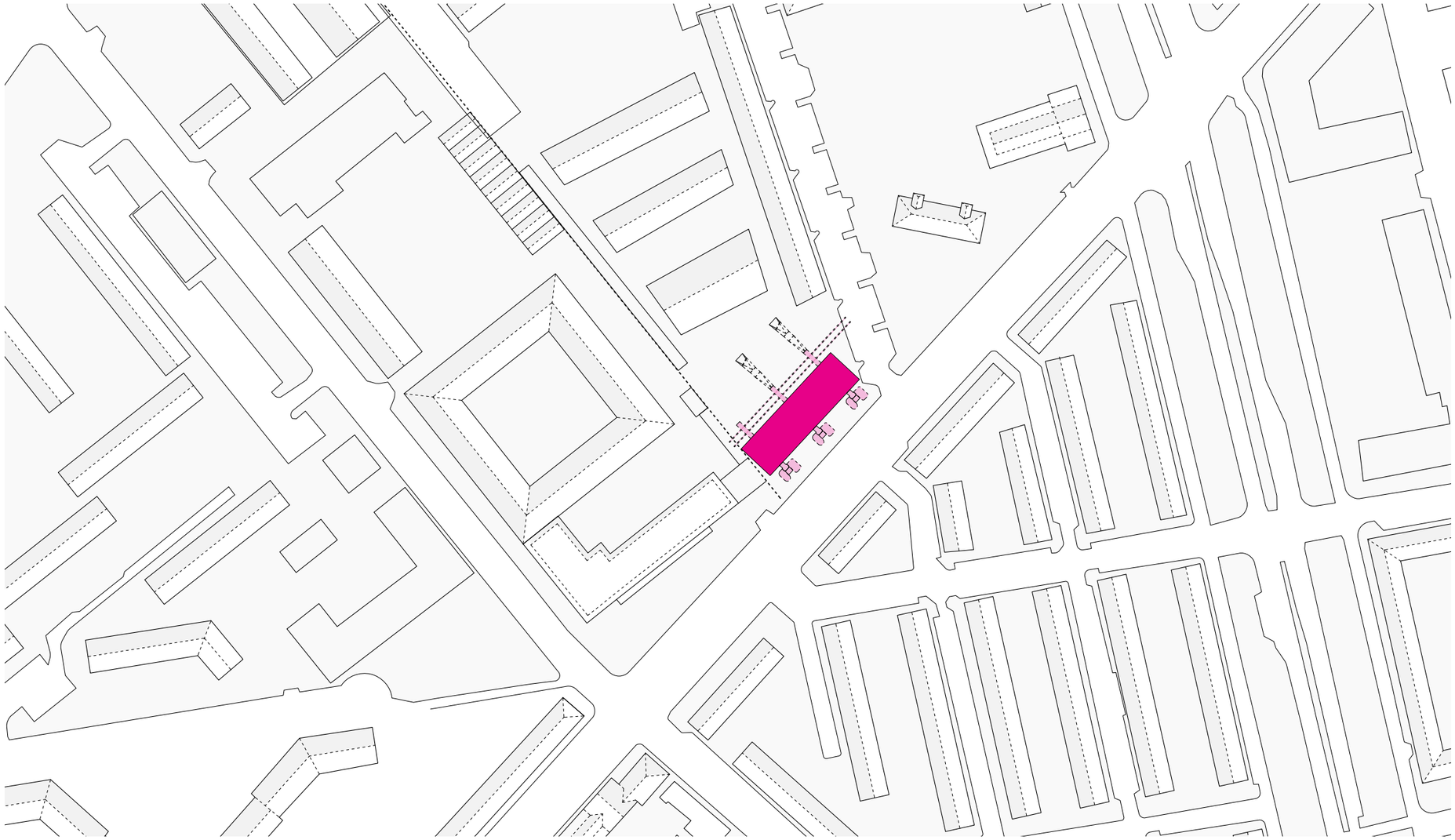
location

MAINLAND DENMARK



YDRE NØRREBRO // COPENHAGEN

situation



UNDER BOLSJEFABRIKKEN
INTERSECTION HARALDSGADE + RAGNHILDGADE

qualitative brief

1. FOR WHOM DO I DESIGN THE PUBLIC CONDENSER?

Especially in Ydre Nørrebro, there is a very **diverse population**, at risk of living completely parallel to each other. For those people, the muslim community, the students, the large families, those who are just starting out... My public building, through a design that facilitates a wide array of activities, caters to the need of **those that need or want more or different spaces to lead their lives than their domestic space currently is able to provide**.

2. WHAT IS THE ROLE IN THE COPENHAGEN SOCIETAL CONTEXT?

Functionally, it may serve a different purpose, depending on how far one is living from the public condenser. For those in the close vicinity, it is **a second living room**. A place to study, invite friends, perhaps cook a meal with the local book club. For those further away, it serves **a more traditional public service**: it provides flexible working spaces, a vegetable store and physical care facilities.

Conceptually, it might be an example in how we can live together in a diverse society, how public space can be a facilitator of interaction.

3. HOW IS IT HYBRID?

Being inspired by urban public space, this public condenser uses the concept of public space as a **facilitator of interaction between people who normally would not meet**. Just as Henri Lefebvre describes the street as a place for '*spontaneous street theatre*', linking various functional zones through (vertical) public space creates a building, where the overall functionality exceeds the sum of its parts.

4. KEY SUSTAINABILITY AND FUTURE-PROOFING MEASURES?

Through a systematic design philosophy, the building elements, like façade panels, can easily be **prefabricated**. This makes them more easy to disassemble when their lifespan has ended, and increases the resources in sustainability research that can be expended per element.

By using **plug-ins to externalize building services and circulation**, as popularized by the high-tech architects of the 1970s, the floors are essentially free and exceptionally flexible to adaptation. Additionally, the building appliances in the plug-ins can be easily refitted or modified, depending on changing needs.

5. HOW DO NEIGHBOURHOOD AND SITE INFORM THE BRIEF?

By researching the **history of domestic spaces in Ydre Nørrebro**, new types of using public space came to light. These inspirations are used to create a unique program, combining domestic and public activities into a new hybrid.

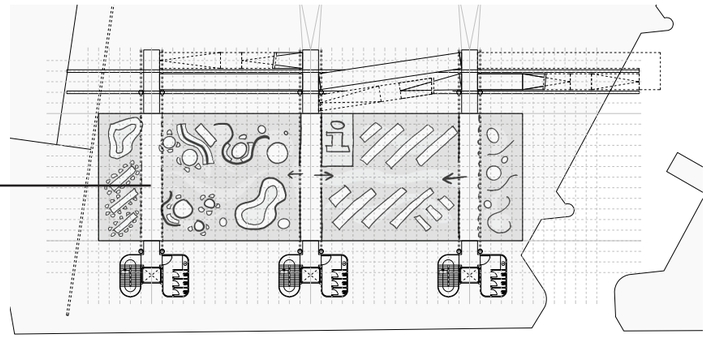
Additionally, the neighborhood of Ydre Nørrebro is home to many artists, as well as sustainable food pop-ups. By **giving these initiatives a home**, the design becomes socially anchored in the neighborhood.

3. HOW DOES MY DESIGN ENHANCE HEALTHINESS?

The vertical street, as the place for primary circulation, as well as a destination by itself, is traversed by foot. It is designed as a place that invites to be explored, therefore encouraging movement. Additionally, it is seen as a functional extension to the interior spaces. When studying there, the vertical street presents itself as the place to take a walk to de-stress or simply to get some fresh air.

Additionally, interaction between strangers, existing in a public and social place, is good for mental health.

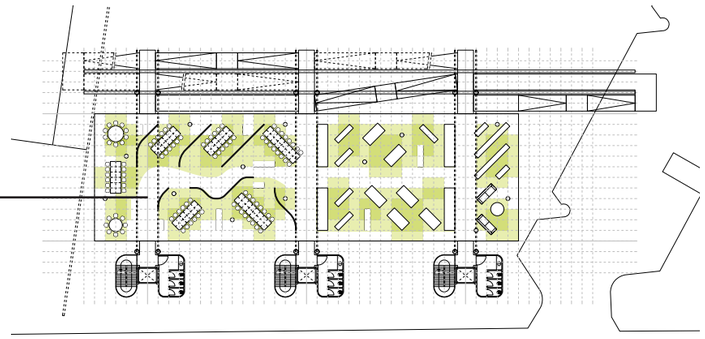
quantitative brief



01 / entrance + welcome
900 m² total, 22% external

from left to right:

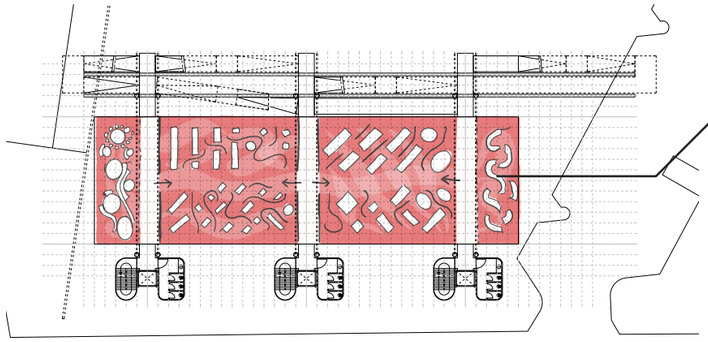
lunchroom
café + lounge
info desk
farmer's market
local artist's exposition



02 / food + hosting
900 m² total, 22% external

from left to right:

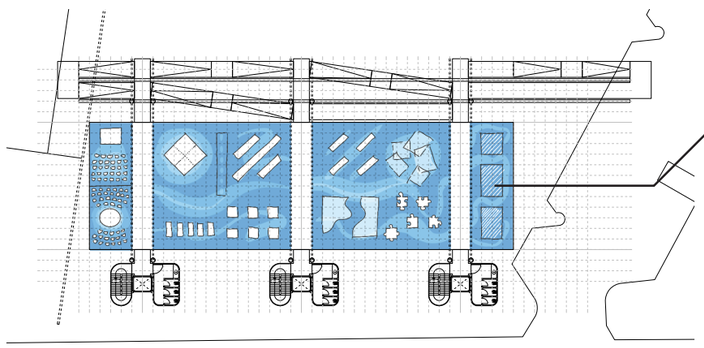
tables
kitchen
herb garden
lounge



03 / study + work
900 m² total, 22% external

from left to right:

break room
quiet study
(co-)working
silent reading



04 / sports + play
900 m² total, 22% external

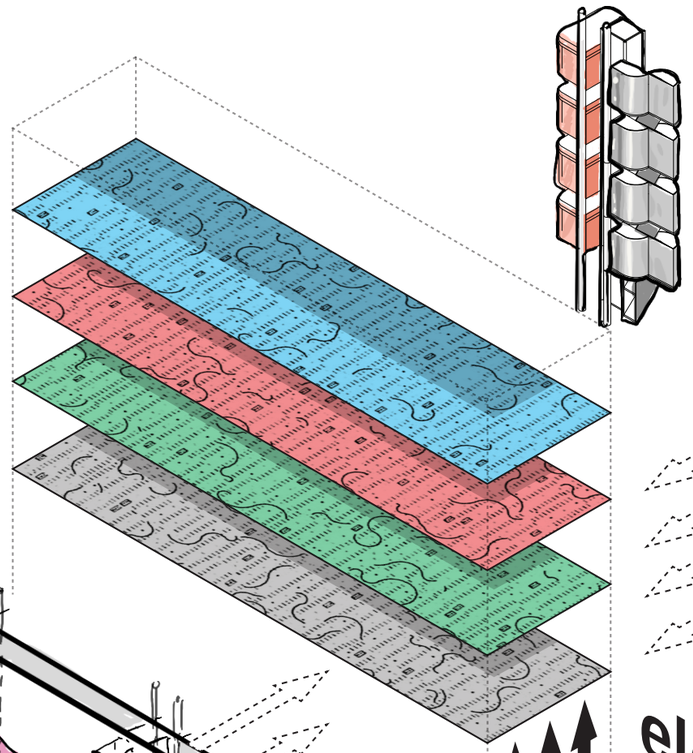
from left to right:

perform
gym
play
care

design principles

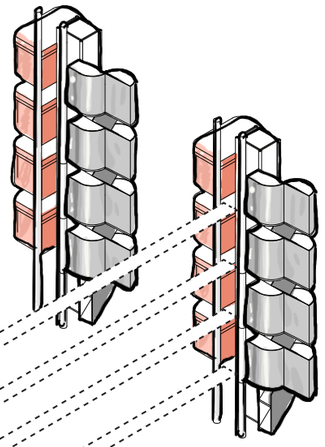
domestic landscapes

each floor has its unique topography
of privacies and publicities, facilitating various
domestic activities in the public



plug-in...

- elevator
- staircase
- ventilation
- bathroom
- electricity



vertical street

public space for circulation
public space for destination

open 24/7

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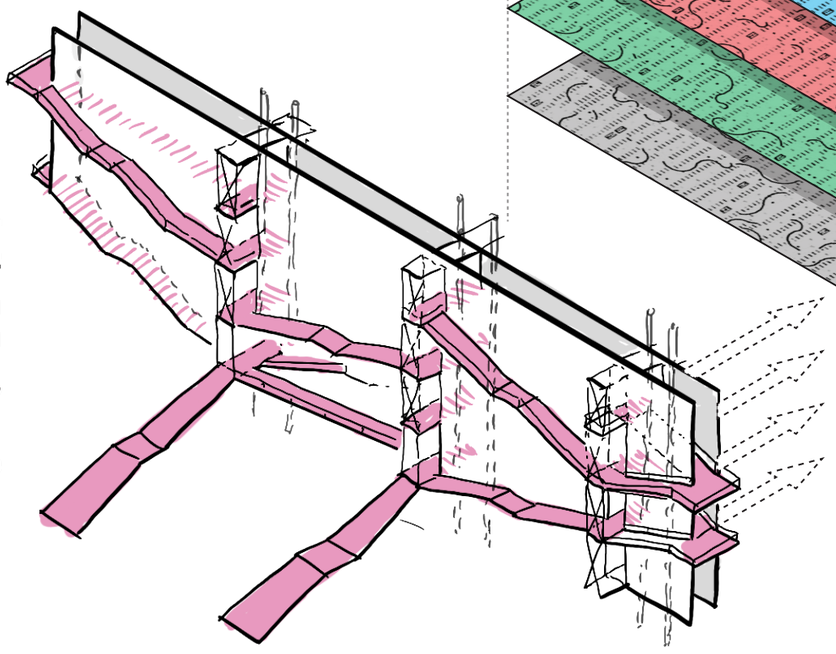
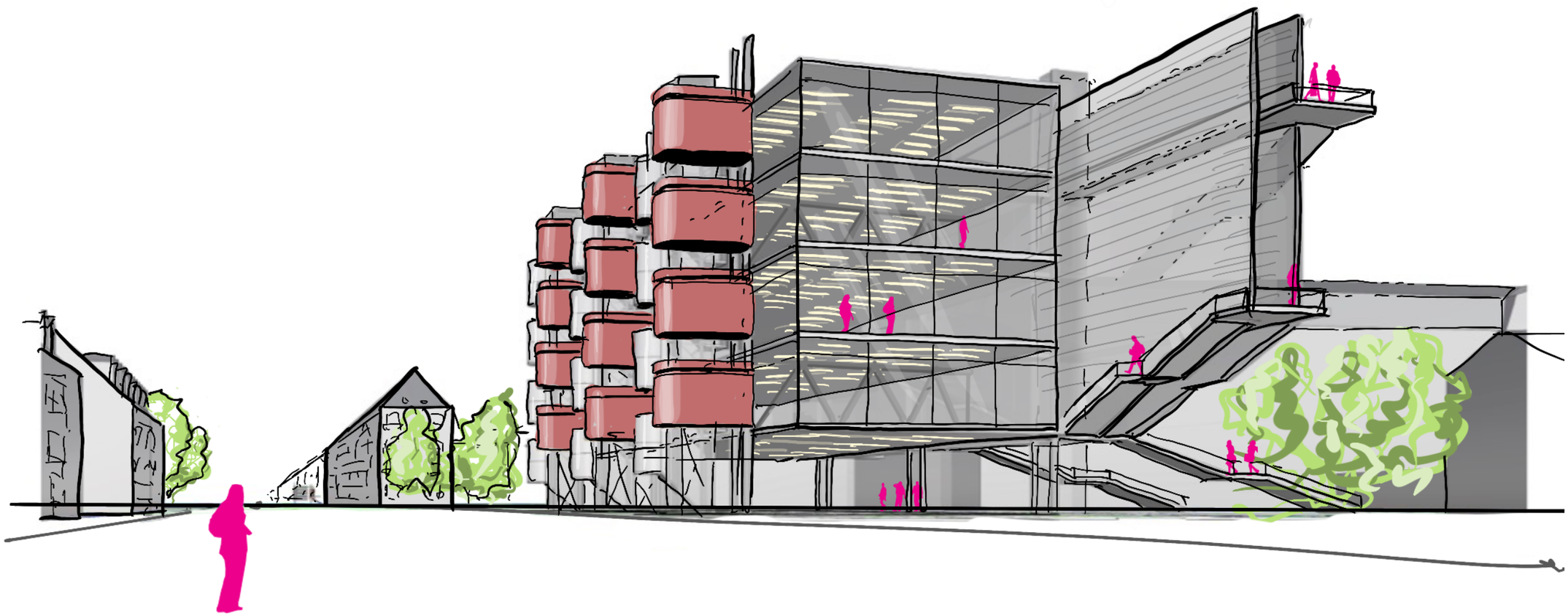


elevate

To safeguard pedestrian flow to Bolsjefabrikken.

To keep the size of the square.

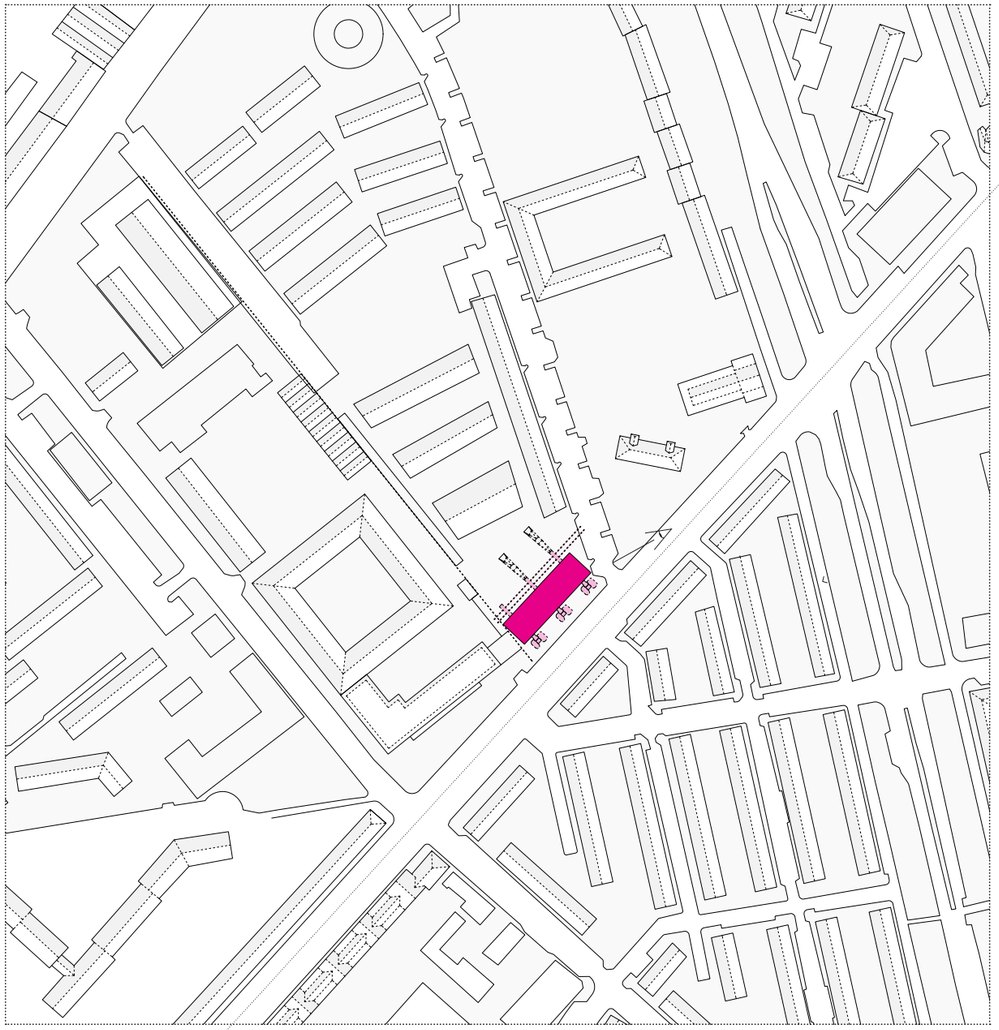
street impression



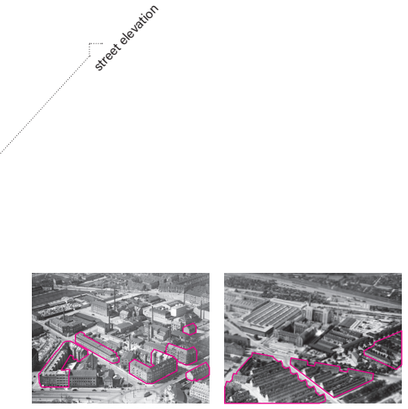
P2 posters

public domesticity // context

P2 Hugo van Rossum
22.01.25



context 1:1000



how might we design a social condenser for a pluralistic society to create spaces for social interaction and belonging?

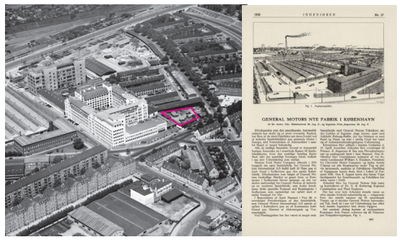
Main question: *How can an understanding of urban public space, both in the local and general sense, inform the design of a public building to facilitate interaction and a sense of belonging?*

SQ 1: *How can the local architectural, social and historical dynamics of domesticity, privacy and publicity inform program and form of a social condenser?*

SQ 2: *How can public space in architectural design densify the occurrence of social interactions?*

SQ 3: *How can a public building through its program and form elicit a sense of belonging for a diverse population?*

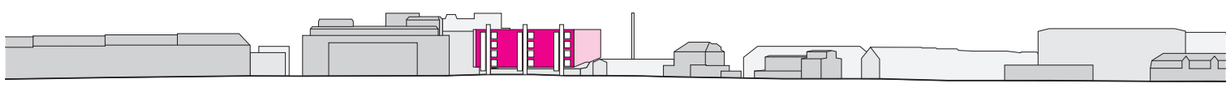
social context



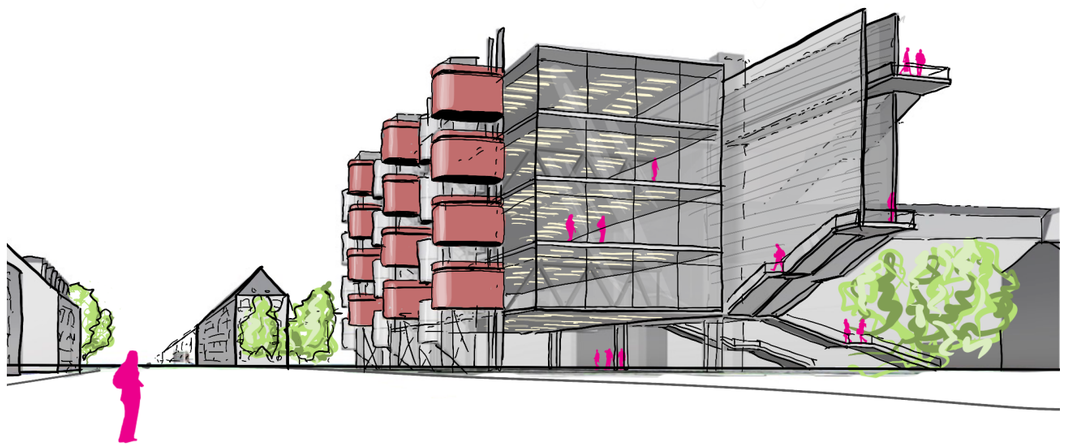
historical development

public domesticity?
Ragnhildgade, 1984

"to live is to be at home everywhere"
La riappropriazione della città, Ugo La Pietra, 1977

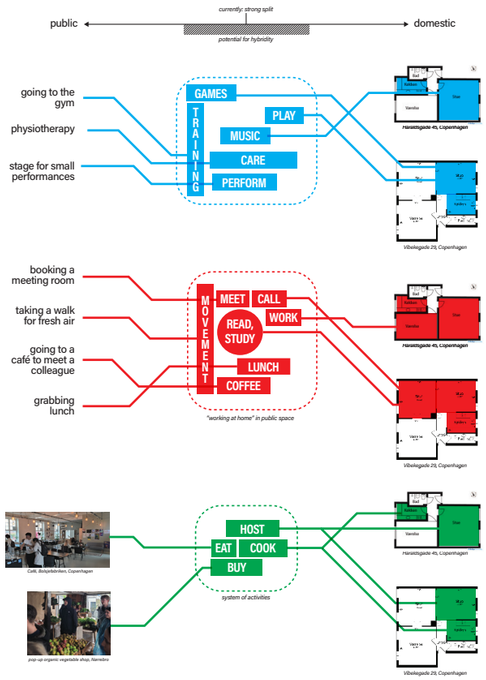


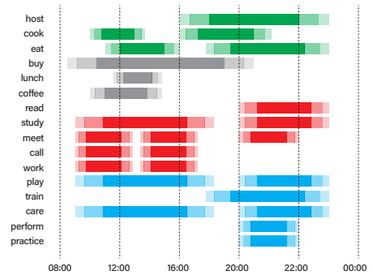
street elevation 1:1000

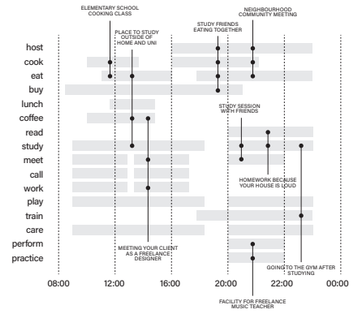


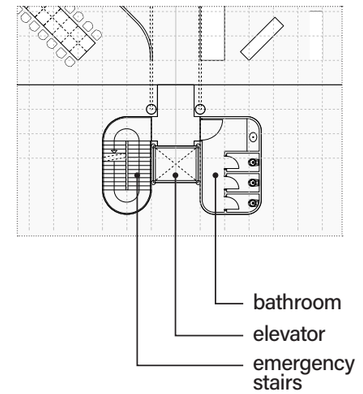
public domesticity // design principles

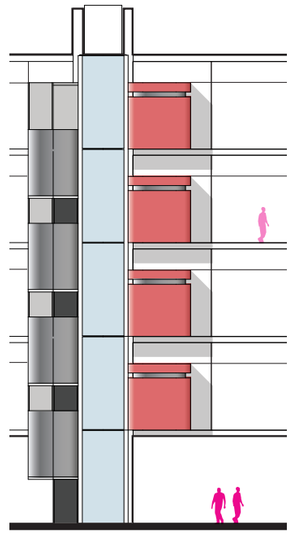
P2 Hugo van Rossum
22.01.25





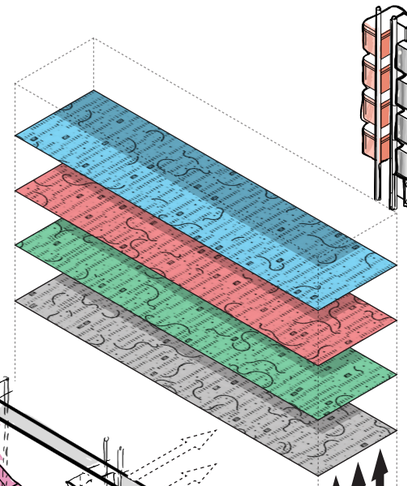


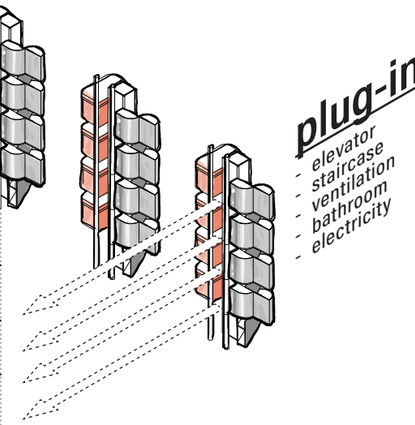




domestic landscapes

each floor has its unique topography of privacies and publicities, facilitating various domestic activities in the public

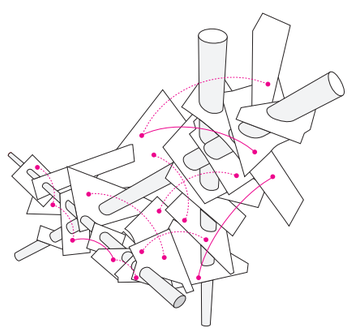




plug-in...

- elevator
- staircase
- ventilation
- bathroom
- electricity

ASSEMBLING DIFFERENCES



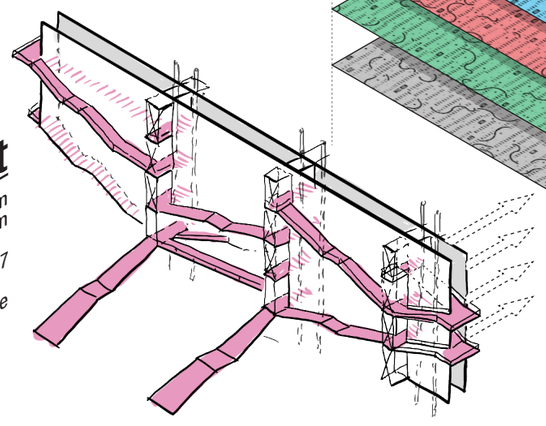
CREATING CONNECTIONS THROUGH PUBLIC SPACE

vertical street

public space for circulation
public space for destination

open 24/7

multiple ways to get there

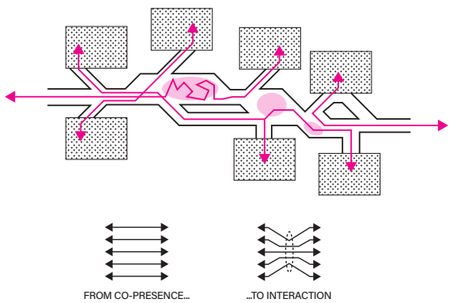


elevate

To safeguard pedestrian flow to Bolsjefabrikken.

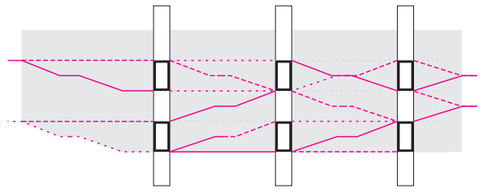
To keep the size of the square.

FACILITATE INTERACTION THROUGH PUBLIC SPACE

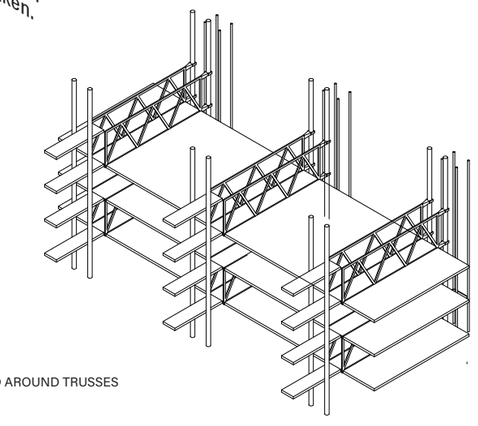


FROM CO-PRESENCE...

...TO INTERACTION



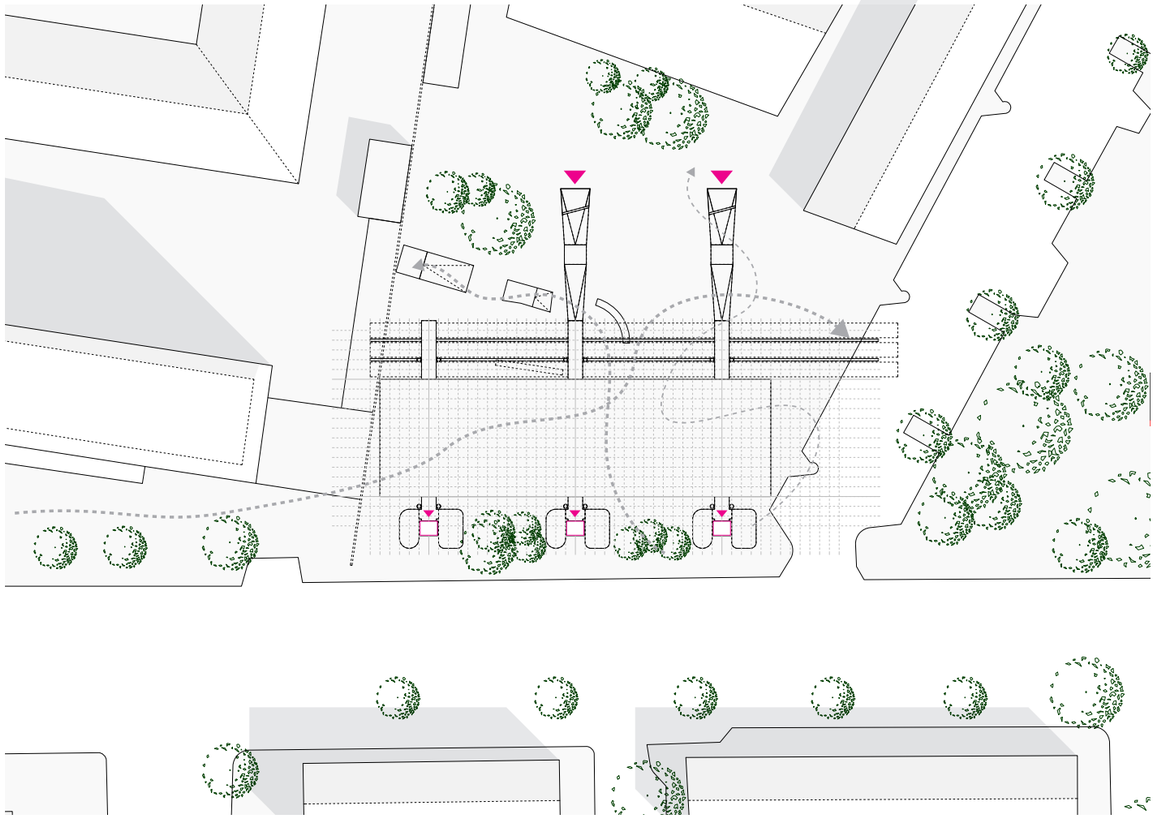
THREE LAYERS OF THE VERTICAL STREET



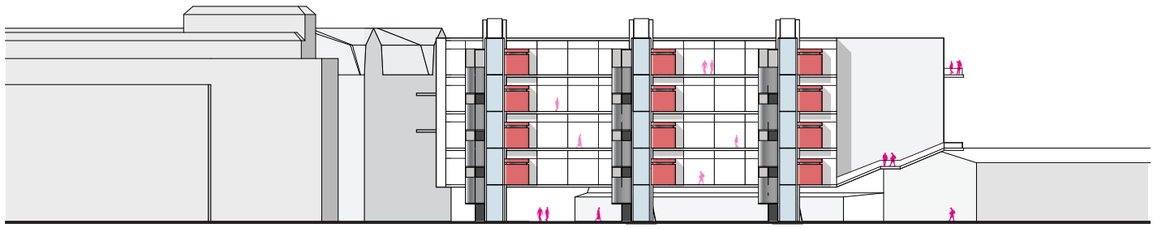
FLOORS SANDWICHED AROUND TRUSSES

public domesticity // plans

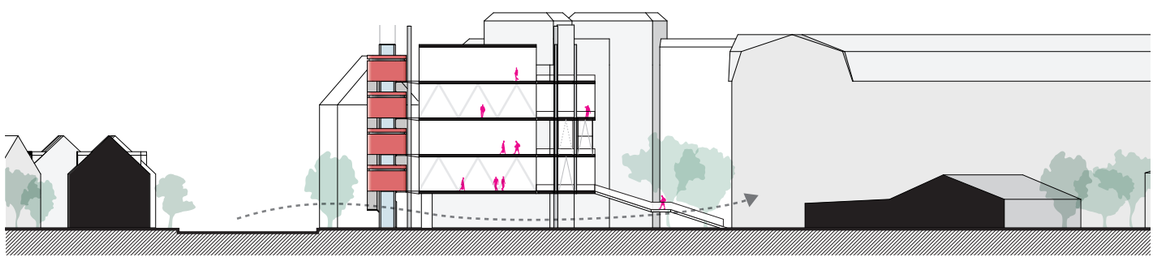
P2 Hugo van Rossum
22.01.25



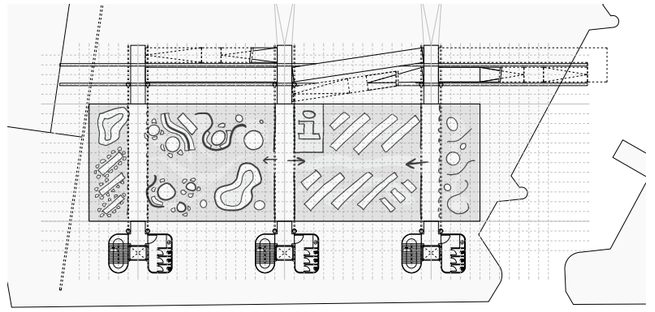
ground floor 1:250



south elevation 1:250



section AA 1:250

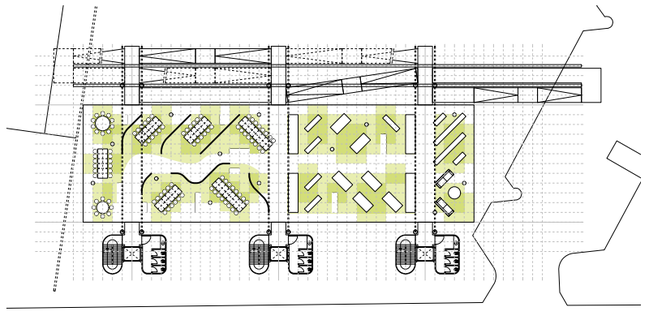


01 / entrance + welcome

900 m2 total, 22% external

from left to right:

lunchroom
café + lounge
info desk
farmer's market
local artist's exposition

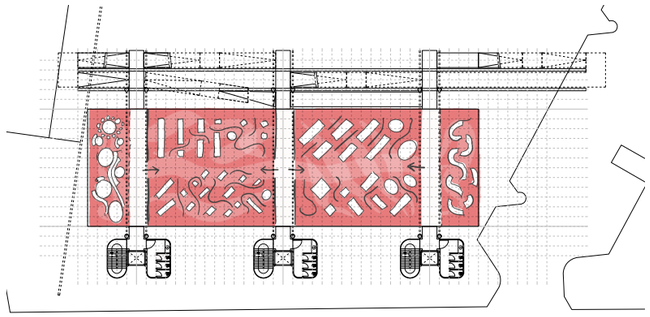


02 / food + hosting

900 m2 total, 22% external

from left to right:

tables	various privacies / sizes
kitchen	stove / storage / sink / prep
herb garden	
lounge	

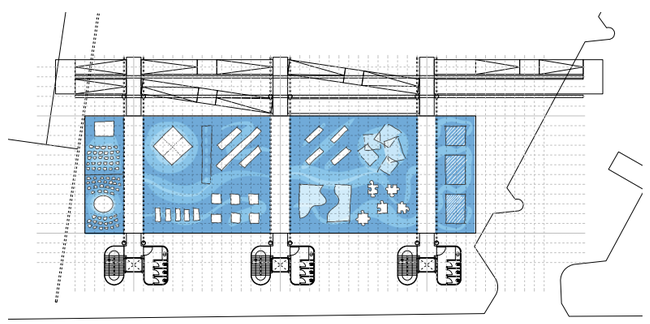


03 / study + work

900 m2 total, 22% external

from left to right:

break room	coffee machine
quiet study	various privacies / sizes
(co-)working	larger tables for gatherings
silent reading	cozy reading nooks

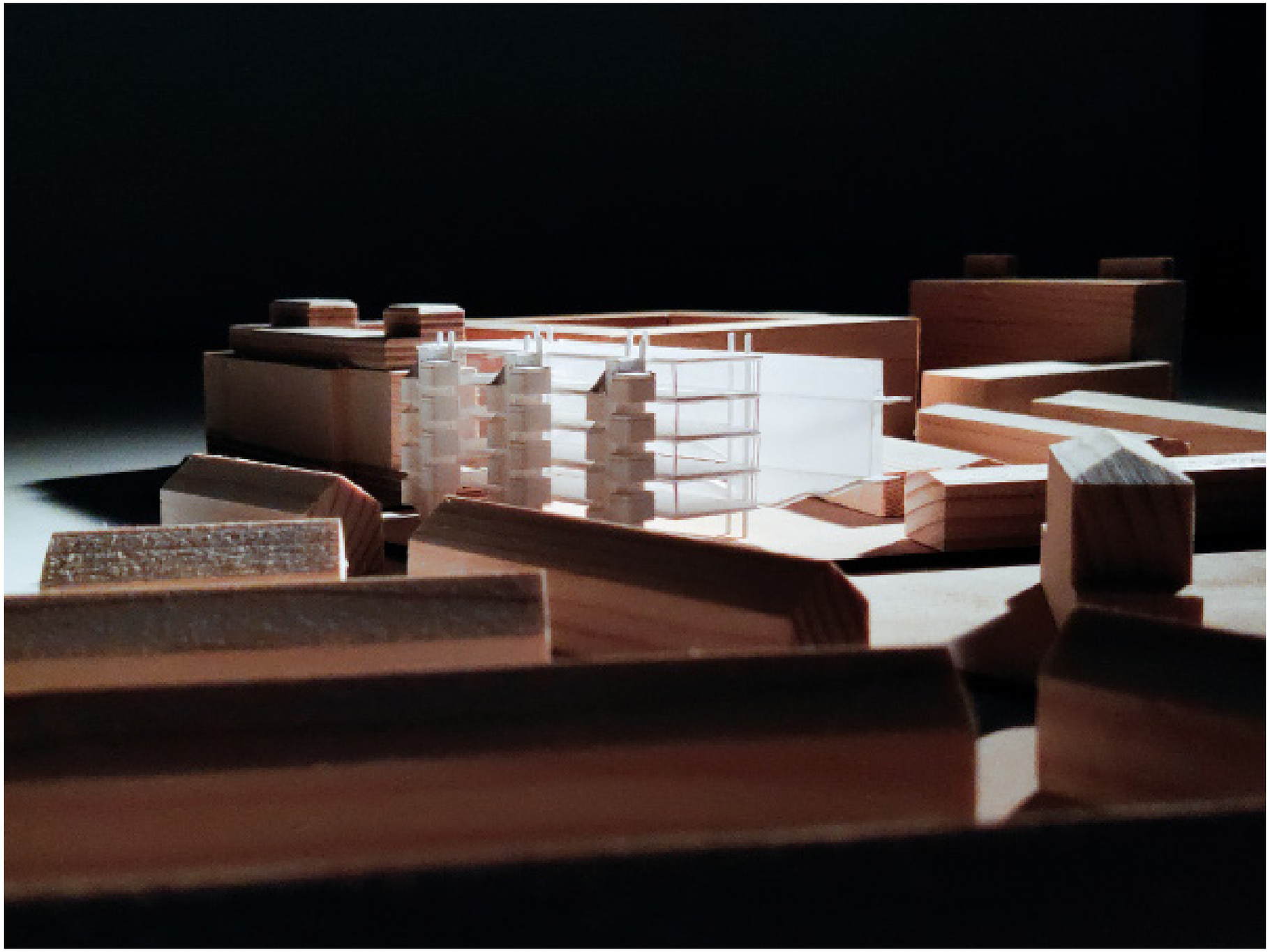


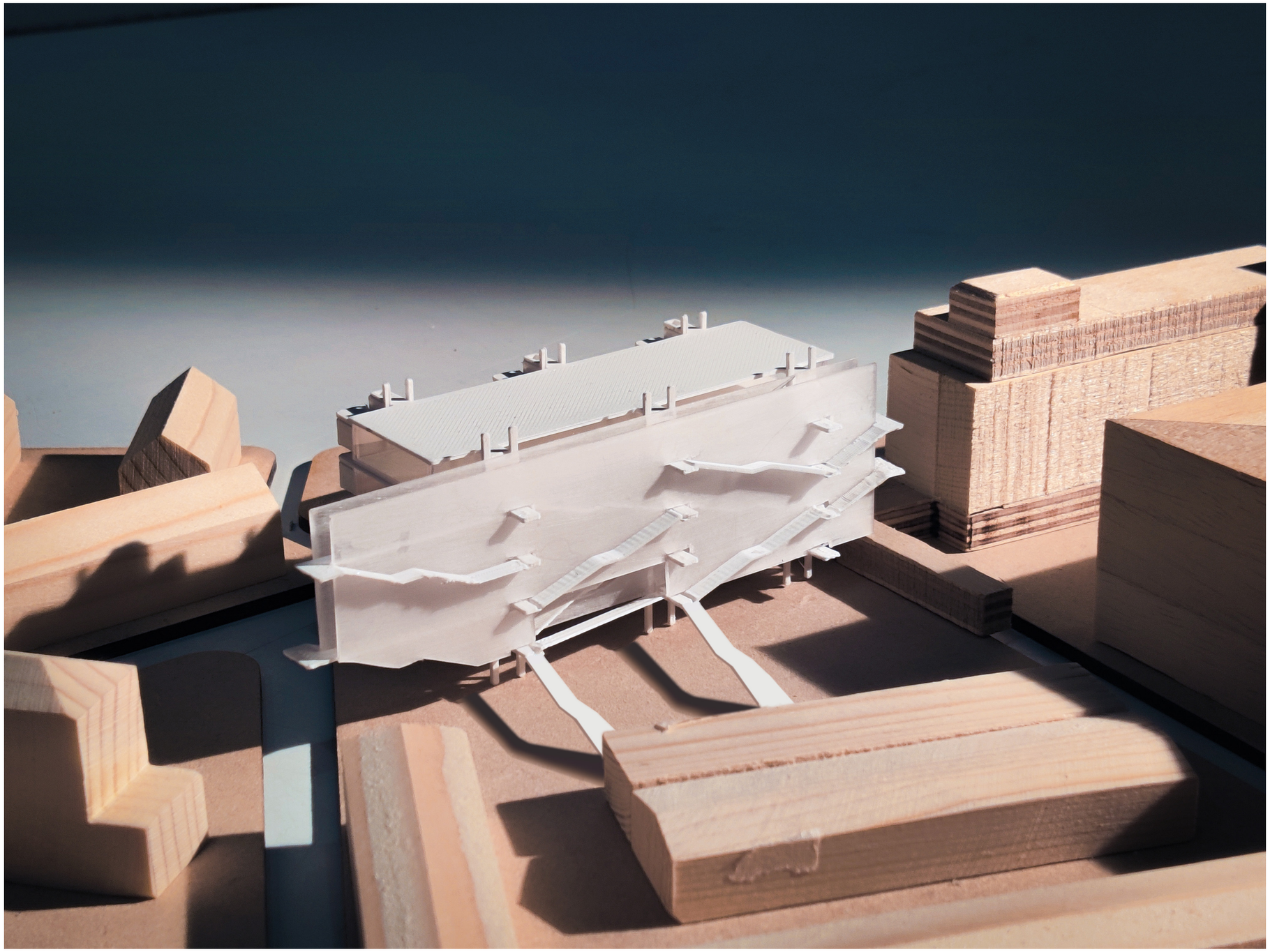
04 / sports + play

900 m2 total, 22% external

from left to right:

perform	unilateral and bilateral setting
gym	various sports typologies
play	through the ages // games
care	physiotherapist / mental health





process documentation P2 -> P4

week 3.1
10.02 - 16.02

writings + first TBD session

in the time after P2, I took the time to do some writing experiments, researching the idea of places that can be domesticated. In these fictive scenarios, surreal situations unfold in which I developed new ways of looking at public spaces.

Additionally, I took a first step in outlining my ambitions concerning sustainability. Concepts like timber beams, active façades, free floor plans and prefabrication emerged as themes that could make my design more flexible and sustainable

theater of the everyday

short story 2
Hugo van Rossum
4840909
12.02.25

construction

Maybe they were just the first ones to take a good look. In the crowded and congested city center, no building got more space than it absolutely needed. As the city had been walled for a long time, every square meter within those walls was used as efficiently as possible. When the construction of the theater was decreed by the mayor about 150 years ago, the demolition of the existing buildings was conducted in the most careful way. By only demolishing what was absolutely necessary to construct the theater, the little resources that were available were conserved and public outcry over the the houses that were lost was minimized. Behind the elaborate neoclassical façade was a cramped floor plan, designed to have as much theater for the least square meters possible.

discovery

150 years later, when they looked behind the red curtain marking the back end of the stage, the first thing they saw was a wall of lights. Framing those lights was a façade of a typical 19th century apartment building, frozen in time, yet still in good shape. The workers that unveiled this surprise presumed that they had found an forgotten piece of decor, left behind the curtain to be cleaned up later. But that didn't explain the lights - or the movement illuminated by them, hidden behind windows that had not seen a wash in more than a century. Only then they realized that the theater stage had been built in a long-forgotten courtyard, placing the back of the stage right next to the chronically light-deprived back façades of this five-story building. To save money, the builders had suspended a heavy red curtain in front of what was the back of that worker's flat, planning to fill the windows later with bricks. Throughout time, the residents forgot to miss the lost sunlight on the back of their apartment and the builders forgot the task that they had postponed. For 150 years, the only thing separating the apartments and the theater stage had been a heavy red curtain, blocking the memory of each other's existence, mediating their mutual privacy.

The right thing would have been to revert to the situation as it had been - to build a proper wall, offset from the back façade of the apartments to let in some light. This would ideally solve the precarious situation, yet that naturally would take significant time and resources. Foundations would have to be made, the roof would have to be rebuilt. Continuing the ethos of postponing the work, the theater kept on hosting its performances.

stage fright

Through the destruction of the red membrane, the theater and apartment building were now joined. From the theater's perspective, the apartment building had been transformed into a Roman *Scaenae Frons*, the façade of the building that in Roman theater design would be the backdrop to the performance. In ancient theaters, the *Scaenae Frons* hosted supporting functions for the theaters like dressing rooms, whereas here, the *Scaenae Frons* was inhabited by people that were, up until now, unrelated to the theater. It was distracting. The display of domesticity as a backdrop in the theater made the dwellers actors - not by choice, but by chance. Through the context of the stage, ordinary activities like watering the plants (that did not grow well in the artificial lighting of the theater), drinking a coffee, doing laundry... they all became domestic spectacles.

Those who lived in the apartments that broadcasted their daily lives to the spectators quickly got fed up with the status quo. They were used to having windows towards the busy city streets, yet the directed attention that they got

from the theater was getting too much for their sense of privacy. Within the walls of their domestic space, now visually accessible by those wishing to see a performance, the residents developed an acute case of stage fright. At first, they could not explain it to themselves. Had their apartment not been exposed to the turbulent city street, allowing many more people to watch their interior spaces, much exceeding the amount of spectators that the theater was able to attract? The difference was the deliberation with which the interior spaces of the apartment were viewed. The people in the street were in constant motion, unwilling to pay attention to a specific window in a sea of many, their gaze was set on the moving multiplicity of the windows - the spectacle of constant change was what kept them content and too busy to perceive the window as an isolated entity. The other side, the directed spectators of the theater, had their mind on nothing but the performance of the voluntary and involuntary actors.

exhibitionism

The original residents started to move out. Those who replaced them as tenants were more inclined to enjoy performing how they lived their lives. They did their best to be at home when the theater plays were scheduled, dressing up, perfecting the design of their interior - for some plays, the scriptwriters even engaged the residents of the theater to become part of the script. Routing their lamps to the lighting control panel of the theater's lighting engineer, the back of the apartments for a moment became the front of the performance. At scheduled times, the residents would perform pieces of the script, the entire wall becoming a *scaenae frons* that was alive. After hours, when the regular theater performances were done, the exhibitionist potential of the accidental and unique floorplan was used to its full potential. The theater became a walk-in theater for performances that were only suitable for after-dark, attracting record revenues, yet also attracting a reputation for shadiness and bad taste. According to concerned municipal politicians, something had to be done about those apartments and the performances that they made possible.

conversion

The decision was made for the city to acquire ownership of the apartments and convert them to a building that served the public's interest. As the residential flats were part of the historic center, constructing a new building was challenging ; the easy choice was to embrace the residential layout of the exposed dwellings. The inherently capsular nature of residential buildings, designed to be safe havens for individuality and personal culture, was the starting point for the design of the public building. The idea of **public domesticity, temporary ownership of public space**, was the concept for the design. The potential for domestication was divided into different temporalities: practically creating a new building every day, being a mirror of the moment. It was to be a building of extreme flexibility, broadcasting perpetual change in different speeds.

The ground floor, entirely oriented towards the street, was converted into an information desk for practical reasons, supplemented by a coffee bar. The back of the ground floor, too low to be connected to the theater, is a storage room, a kitchen and the place for technical appliances for the building.

The first floor: temporary art center. The space is divided by a long paper canvas, suspended with long vertical rollers. The paper originates from a comically large paper roll and is pulled towards a shredder, ready to recycle the paper. Everything drawn on the paper roll, be it graffiti, meticulous artwork, or simply a signature proving one's visit, is destined to only survive for one month. It's a place with a history that lasts for exactly one month. The temporary art, being transported along the vertical rolls like an oversized printing press, is displayed towards the street and the theater. Towards the street, it is an invitation to explore. Towards the theater, it is a backdrop to the stage, decorated with art and the process of its creation.

The second floor: workspaces for community initiatives, startups and social organizations. They can use the space for an entire year, after which it is rewarded to the next party. The condition to use the space is that the users have to curate an exhibition about their initiative, projected towards the street. It is publicly accessible and creates an understanding with the public for what is done in this particular year. The side of the floor oriented towards the theater is the actual workspace, where office spaces are available. Towards the theater it projects an image of work and productivity.

The third floor: a movable study landscape. As an addition to the facilities of the nearby university, the third floor is designated as free to use study spaces. To make sure that the lay-out is optimal for the current demand for study spaces, the tables can be divided into smaller units, free to move longitudinally like storage racks in a depot. This facilitates the possibility for unified and for isolated study tables, depending on the need for collaboration or for focus. The temporary landscape changes continually, the first users of the day probably having the biggest say in its layout. Throughout time, the study landscape reflects what study layout works best for specific groups. During the day it can be reserved by schools, during the evening it can be reserved for night school.

The fourth floor: cooking as domestic spectacle. Cooking, normally hidden away in either the privacy of the home, or the restaurant kitchen, is now seen as a performative art. Some days, it is used as a communal kitchen. Groups from the neighborhood organize an evening where food is prepared from a specific culture, an event where both residents from the area and those passing by are invited. The floor is also an excellent location for cooking classes. By displaying the kitchen as the stage that it can be, cooking techniques are performed.

Sometimes, it's a pop-up restaurant. An aspiring chef could have a week to present his innovative sustainable food. There is ribbon-screen towards the street, showing what the program is for that day. On other days, social organizations might organize an evening where food is cooked for the homeless. The same space, celebrating the preparation of food, can be used in wildly different ways, with different effects and with a different target group.

public furniture

short story 1
Hugo van Rossum
4840909
12.02.25

Appearance

No one knew for sure where they came from. The seven objects, as typology familiar to all, were found on a Thursday morning on the main market square. Someone must have worked tirelessly, since the largest object, a table made from massive concrete, was precisely placed into the ground below the rhythmic pavement bricks. For each leg, three pavement bricks were removed in order to dig out the underlying sand and place the concrete leg of the table. That explained the small pyramid of pavement bricks. It was neatly stacked some meters from the table, creating the illusion that they could be placed back any moment. What no one knew, is that the table legs extended for 20 meters into the soft soil, hitting the first layer of solid packed sand. The table had in fact been anchored into the ground in the same way as any other building in the Netherlands, circumventing the pathological inclination of every built structure to sink into the depths of the soft drained bogs and swamps. Surrounding the table were six chairs, similar to those found at most domestic dinner tables. What made these chairs unique was the material of which they were made. Formed like an ordinary wooden chair, yet produced from cast iron and painted with a glossy red paint, they seemed to be excessively sturdy variants of their domesticated relatives. If someone managed to steal one, it would probably break through the fragile floors of its forced domesticator. By design, they were exiled from the traditional domestic spaces.

After a while the surprise had subsided and peace had been made with the fact that the table and its red chairs would probably remain there forever, either because cost of removal was in no way proportional, or because there was no real popular opposition. So they stayed.

the market

The table with the six chairs quickly became a regular part of life in the city. And just like a kid on a school trip to the big city, there was no choice what activities to partake in. Every Thursday there is a big farmer's market on the main market square, where the entire square for a day is colonized by cheesemongers, fish stalls, people selling coats, blouses and other garments, stalls with florists and butchers. On these days, the public square is populated by islands of private commerce, creating a temporary city of alleys, streets and avenues. The square has become a miniature version of the surrounding dense city fabric. Our table with six chairs gets to be a compact counterpart to the public square within this temporary city of commerce. It's a place of rest in the busy atmosphere of the market, momentarily isolated from the yelling salesmen, immune from the orchestrated temptations to buy. As a character in the urban environment, the table with six chairs places those who sit down in an opposing position, creating the sensation that the only prerequisite for the feeling of community is sitting at this table. A multitude of activities happen: eating the herring they bought just now, resting their tired legs from roaming the temporary streets of the market, using the table's surface to arrange the goods they bought in the bag that ideally would have been bigger.

On other market days, the salesmen perhaps were quicker to colonize the table with six chairs. The local tea shop was smart enough and decided to put a dark blue tablecloth over the eternal concrete table, install a large water cooker on it make it a temporary tea tasting table. "Sit down and and taste!" reads the cardboard sign that was hastily drawn to improve the chances of their success. Walking around the table is the son of the tea salesman, handing out free tea samples and encouraging the temporary inhabitants of the table to "taste another one!". Most of the time, they do.

On most other days, the square is almost empty. Like the rest of the center during the workday, it seems evacuated of any public activity. On sunny days, weekends, or holidays, however, it attracts tourists that perhaps wish to escape the crowds of the capital. Obviously, they do not come for the table. They come for the tall church tower, the decorated old town hall, and to walk around the picturesque canals. What about the table? It's just a place where one might sit down on the heavy red chairs, or stand on it to take a better picture of the surroundings. It's a piece of public infrastructure with no prescribed way to use it. Each new way of colonization adds a chapter to its non-existent user's manual.

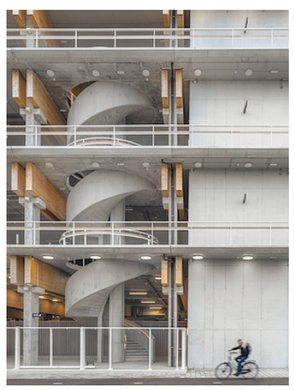
performing domesticity

In the warm summer months around dinner time when there is still plenty of time until the sun goes down, the table with six chairs is fully domesticated, perhaps by some students living around the Markt. They bring their meal, cooked in their student house, in mismatched pots to the table on the square. For a few hours, the table is theirs. Friends are invited, candles are lit, it's an performance of familiarity performed by strangers. The ritual of the table, learned from a young age, is usually conducted in the home, where access is denied to strangers. Although the the access to the table on the square is public, no one else bothers to sit down there, to interrupt this ritual. The domestication of public spaces by students is not an unusual sight to those who traverse the square. They have seen students in other parts of the city build a table which can be mounted on a bicycle rack, in order to create a temporary table to have their dinner. While being public property, a temporary type of ownership of the table has been established. We're not talking about legal ownership, but about the socially accepted dominance you have of the space immediately around you. By sitting on a bench in the park, it has been made unavailable to the rest of the public, temporarily appropriating it into the realm of an individual culture.

condensing // experiments

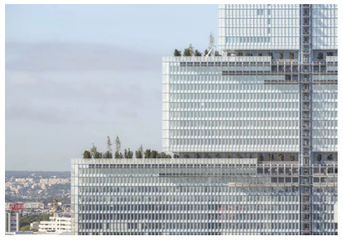
Some architecture students wonder whether this phenomenon of temporary domestication of public spaces can be densified - what happens if we stack multiple tables to be appropriated? So, as a temporary experiment, wooden tables are stacked on top of the eternal concrete table, each with a vertical spacing of 2.5 meters in between. From the outside, they are made accessible by a scaffolding of stairs, built-in chairs and walkways around the tables. The "Tower of Table" is constructed, ready to be temporarily domesticated by whomever wants to. During city festivities, it's a look-out, during the market a place to taste, rest, organize. During summer, it's a place to have dinner and enjoy the view. Through its context and the way temporary ownership is taken of it, the collection of objects that started out as alien artifacts has become a piece of social infrastructure, facilitating a place where one might feel at home in the city.

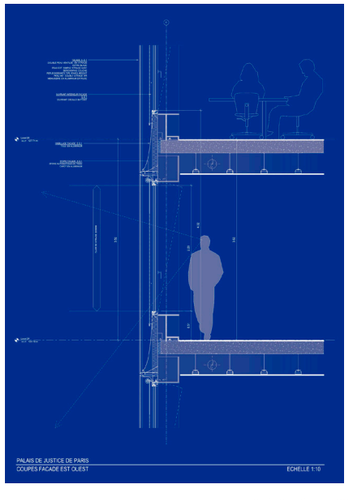
timber beams



P+R Linkerover, Carl Stahl Architectuur, 2018-2022

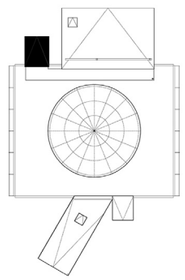
active façade

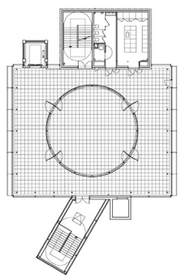


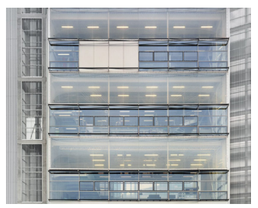


Paris Courthouse, RPBW, 2017

open (flexible) floorplan







new generation research center, Bruther, 2013

prefabrication of building elements

façade

Maison Julie-Victoire Daubié, Paris, Bruther, 2018

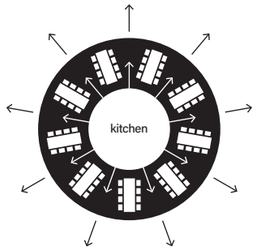
load-bearing construction

Regensbergbrücke Highrise, Zurich-Oerlikon, SERA, 2024

week 3.2
17.02 - 23.02
user research

Researching who lives in Ydre-Nørrebro and how a Public Condenser might serve them was the focus of this week. I developed several personas, of each analyzing their suspected domestic situation, daily lives and hobbies, and distilling what functions could be a valuable addition to their lives. As a result, I made an A1 overview poster to show the result of my research.

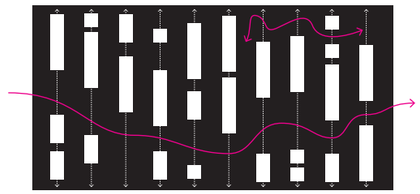
cooking as domestic spectacle // duration one day



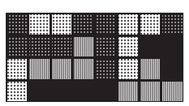
temporary art center // duration one month

theater of the everyday

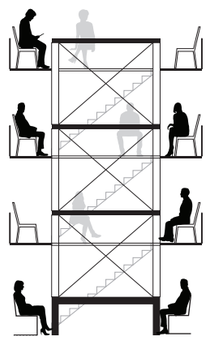
movable study landscape // duration one week

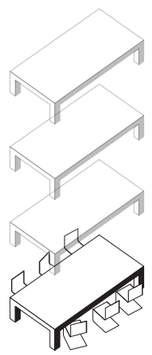


spaces for community initiatives / meetings / classes / workshops



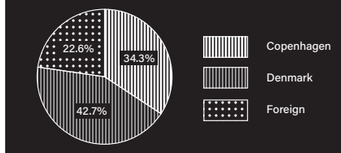
condensing public furniture



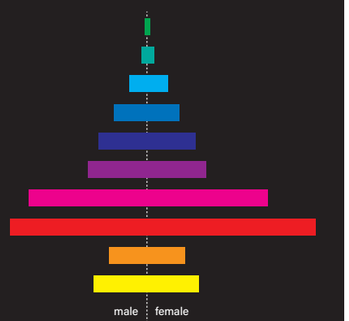


demographics of Nørrebro, København

place of birth



age	amount
90-99 years	201
80-89 years	1.078
70-79 years	2.968
60-69 years	4.836
50-59 years	7.246
40-49 years	8.878
30-39 years	12.739
20-29 years	22.581
10-19 years	5.633
0-9 years	7.907



source: Københavns Kommune Statistikbank, 2024

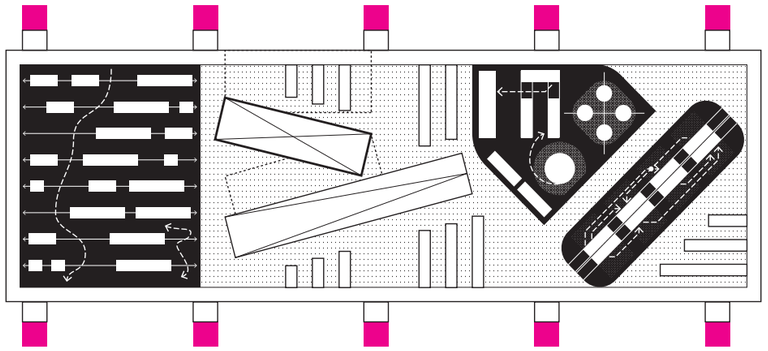
Hugo van Rossum, 19.02.2025

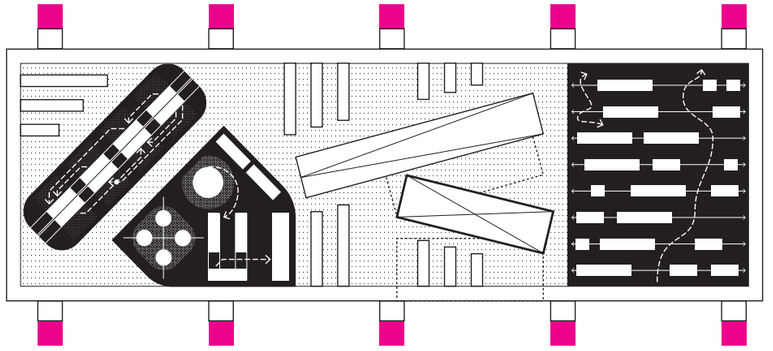
user groups	daily lives	living situation	events	facilities	(some) typologies
Young family, 1 child	together they take a walk in the park; the three of them go to a community center for an art workshop for kids; parent A does not work, goes with kid to reading event in the library; parent B works at home, takes care of kid. parent A goes to flex-office, then to gym.; parent B works at home, takes care of kid. parent A goes to flex-office.; parent A works at home, B brings kid to daycare and goes to work.; both parents go to their work, drop off kid at daycare. in the afternoon, A picks up kid	1-bedroom apartment, a bit too small. *Haraldsgade 45, Nørrebro, København*	maternity leave reading event working out weekend activity working	**cafe** library gym **exhibition spaces** **art workshop** **flex office**	study spaces
student living alone	laundry, preparing uni, going for a walk; painting workshop, reading a book; studying at home, re-heating dinner, cinema with friends; lectures, going home for lunch, some studying, gym; studying at home, side job, a drink with a friend; group work, lunch, recap in library; gym, studying in library, cooking with friends	studio apartment, social interaction needs to be pursued *Borgmestervangen, Nørrebro, København*	studying meeting a friend group work working out watching a movie painting workshop	**study spaces** **cafe** **collaboration spaces** gym **cinema** **art facilities**	shared kitchen
student house	finishing a project in the local screen printing workshop; going to the weekly chess training, laundry and visiting parents; studying at home, re-heating dinner, cinema with friends; lectures, then their weekly dinner with all roommates; studying in the library with a friend, then they eat together at home; whole day of group work, reheat dinner and watch a movie; running, individual tutoring at uni, having a beer in the city	shared facilities, much social interaction, rest needed *Rådmandsgade 61, Nørrebro, København*	studying meeting a friend group work working out watching a movie chess training screen printing	**silent study spaces** bar **collaboration spaces** gym **cinema** **rentable space** **art facilities**	art center
friends co-living, just started work	cooking workshop with old friend from high school on how to cook falafel; visiting a local theater performance, drinking a coffee in the city; working at local co-working space, then have a drink with a friend in the city; home-office day for most, some work in living room and some in co-working spaces; going to the office, staying somewhat late, walking the house dog; going to the office, getting groceries at local vegetable store; office day, then cooking together with all roommates	shared facilities, high quality, more private space *Engelstedsgade 30, 2100 København Ø*	working spaces getting local vegetables having a drink visiting theater drink a coffee cooking workshop visit exhibition	**flex office** **local vegetable store** bar **theater** **cafe** **cooking spaces** **exhibition spaces**	
young couple	laundry, preparing the next week, going for a walk; shopping for a new dinner table at the second hand store; studying at home, re-heating dinner, cinema with friends; one goes to the office, other to uni. Heat up some leftovers from sunday for dinner; gym, then office, then groceries, partner cooks dinner; working at co-working space, brings guitar amplifier to adjoined repair store; studying and working together in the local library, joining dinner in the shared kitchen next door	1 bedroom apartment, starting household *Haraldsgade 45, Nørrebro, København*	working spaces working out repairing amplifier work and study together joining communal dinner watching a movie buying second hand table	**flex office** gym **repair cafe** **co-working spaces** **shared kitchen** **cinema** **second hand store**	theater of the everyday
family with school-going kids	Y takes kids to an exhibition, X works on a freelance project. Family dinner at home.; X and Y make breakfast, A, B, C play in the park. X and Y relax in the evening, kids watch a movie.; Y takes A and B to school, C goes with a friend. A does a group project, C plays video games.; X works from home, Y drops kids at school. A plays with friends after school, B has soccer practice, C does homework.; Y drops kids. X works remotely. Kids visit grandma after school, Y works late.; X stays home, Y takes A and B to school. C takes the bus. A has a school project, B goes to theater club.; X works remotely. A plays outside with friends, B attends study group, C reads.	4-bedroom row house, busy lives *Engelstedsgade 30, 2100 København Ø*	playing with friends soccer practice school project theater club attend study group work on freelance project visiting exhibition	**board game cafe** sports facilities **arts+crafts workshop** **theater** **collaboration spaces** **flex office** **exhibition spaces**	flexible workspaces
elderly couple	Takes a walk, spends time reading, has a restful evening with partner.; Short walk in the park, relaxes with partner, enjoys a leisurely afternoon. Course in digital skills.; Cooks with partner, takes a walk, spends time reading a book.; Coffee with retirees, relaxes at home, takes a walk in the park.; Volunteers at the repair cafe, reads a book, enjoys a quiet afternoon.; Takes a stroll around the neighborhood, enjoys a theater performance in the evening.; Volunteers at community center, reads Danish stories to immigrant kids, relaxes at home.	1-bedroom apartment in row house, active in community *Vibekegade 29, Nørrebro, København*	coffee with retirees volunteering to repair reading a book visit theater performance read Danish stories Course in digital skills	**cafe** **repair cafe** **silent study spaces** **theater** **public living room** **multifunctional classroom**	2nd hand store and repair cafe
new immigrant family	Park trip, picnic lunch. Relax, unwind together.; Market visit, older kid skateboards. Family time, relax at home.; Parents work, older kid at school, younger kid at daycare. Danish course, family cooking.; Parents work, older kid at school, younger kid at daycare. Skateboarding, family dinner, relax.; Parent works from home, takes care of younger kid. Danish course, museum visit, family time.; Parents work, older kid at school, younger kid at daycare. Family dinner, reading, games.; Parent works from home, younger kid at home. Park walk, family dinner.	2-bedroom apartment, just arrived *Sigynsgade 48, Nørrebro, København N*	bring kid to daycare skateboarding Danish course museum visit games market visit	daycare **skatepark** **multifunctional classroom** **exhibition spaces** **board game cafe** space for temporary market	

week 3.3
24.02 - 02.03
plugin study + functional atlas

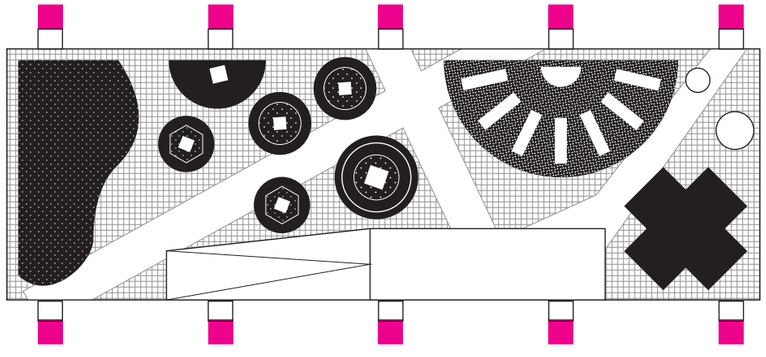
Plugins had been an important part of my design since P2, due to their functional effects, their potential influence on sustainability, and their aesthetic appeal. I investigated their position, program and image.

(next page) Additionally, I made an atlas of the functions that were the result of last week's research. For each function, I made a 'datasheet', showing the physical needs of that function, as well as the implications on the user. This atlas (A1) of 'extra-domestic spaces' was divided into themes, making an attempt to cover a broad range of activities that normally could not take place in the domestic area. As a proof of concept, I merged them into a stacked building (A1).

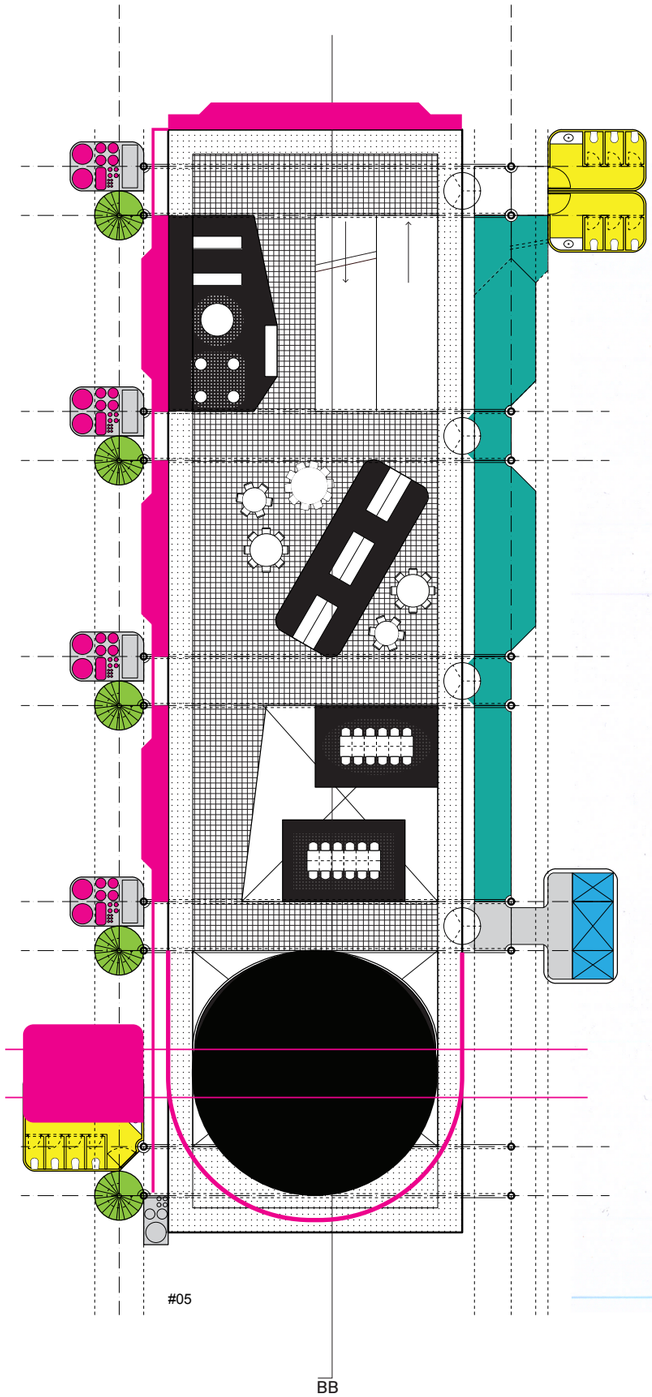


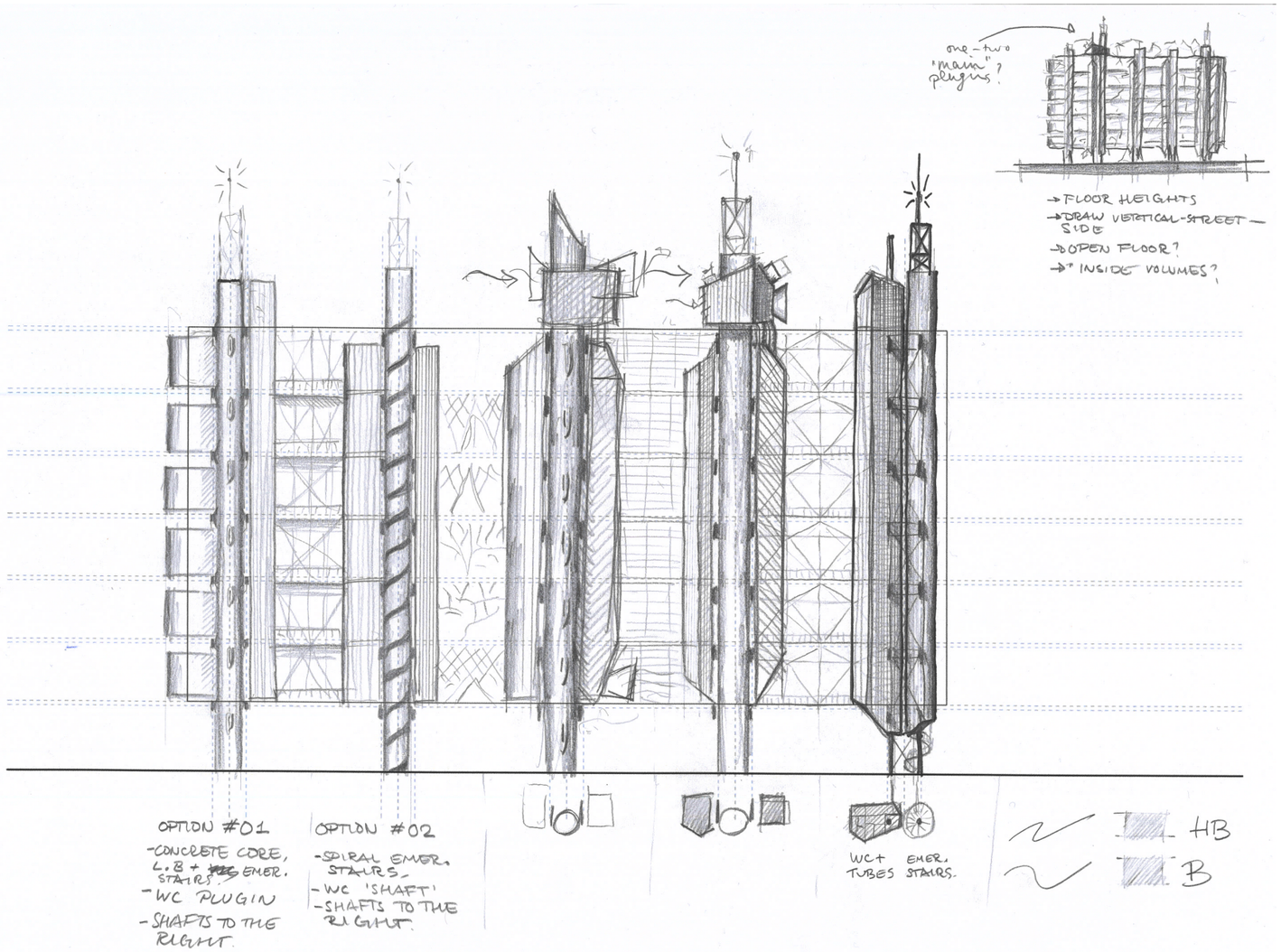


to-do:
vertical street
placeholder -> real plugins



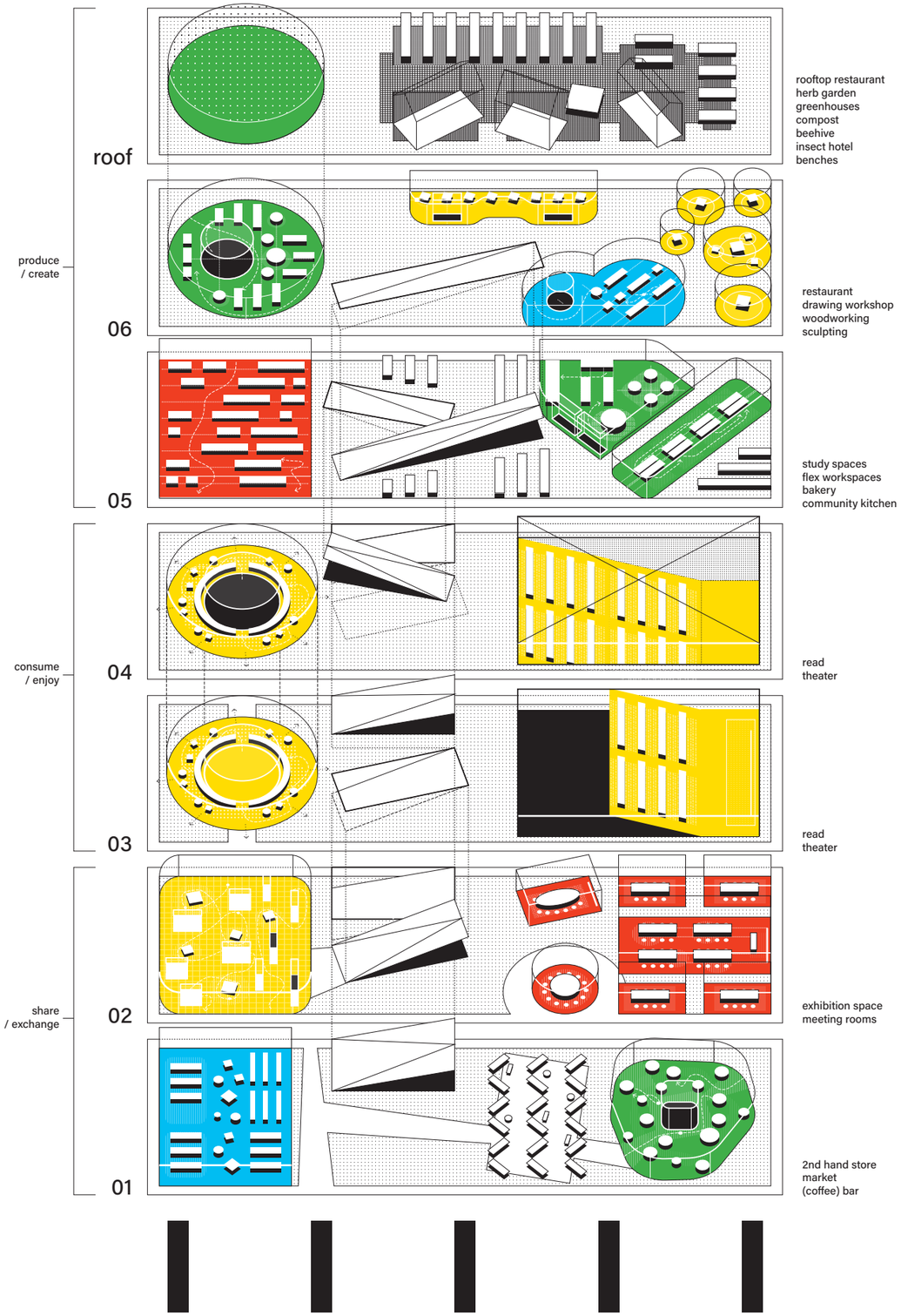
drawing
woodworking
3D-printing
sculpting





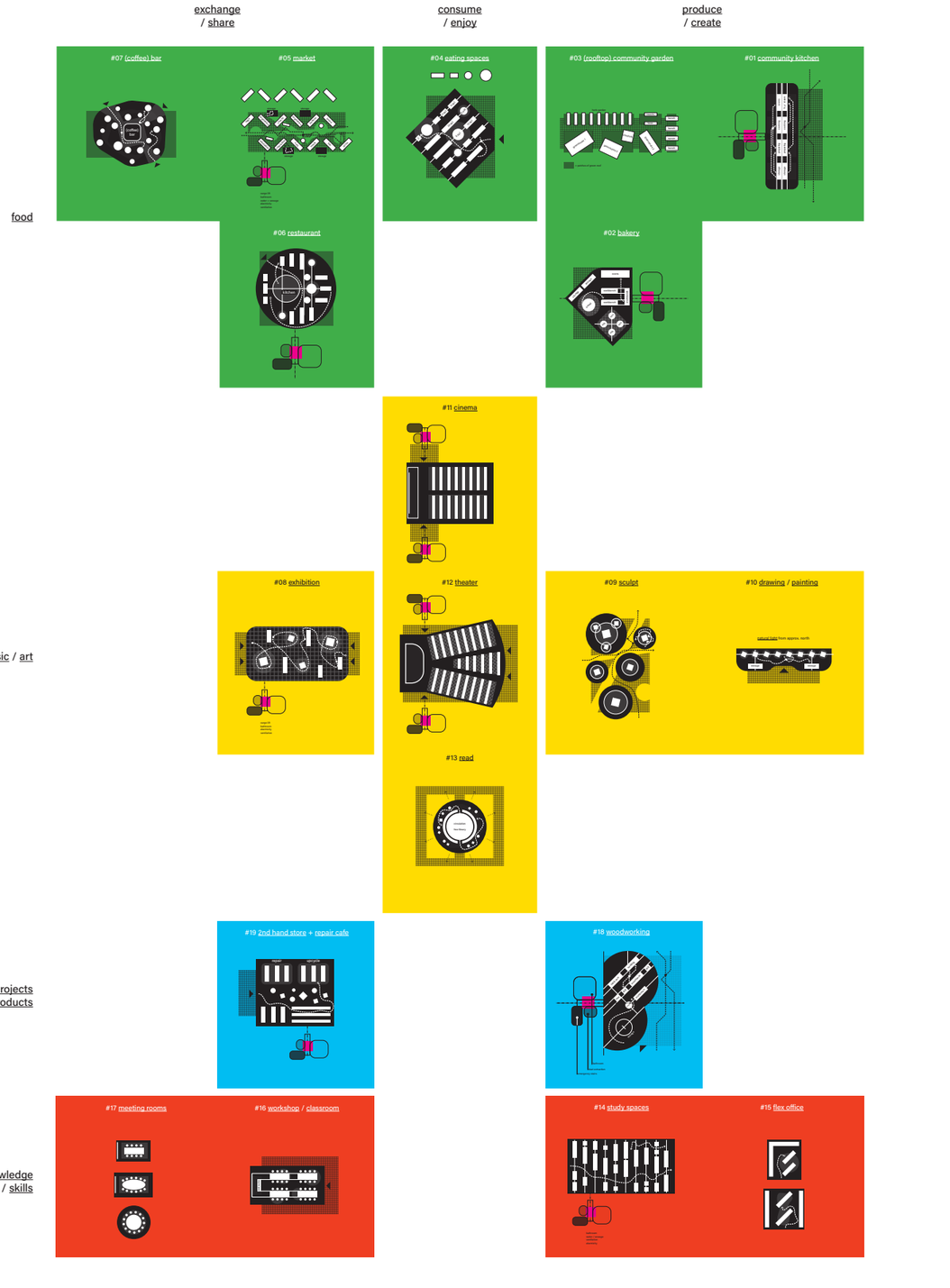
shortening the last floorspan?
remove one emergency staircase
cylindrical volumes suspended in the middle

- sanitation
- elevator
- stairs
- tubes/pipes
- vertical street



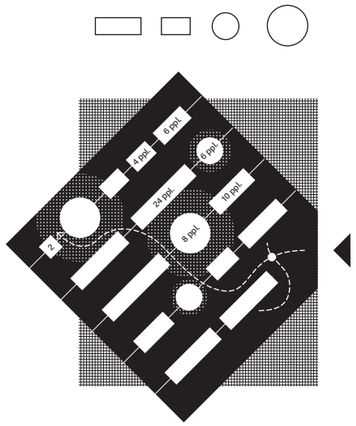
houses for self-actualization

Hugo van Rossum 27.02.25



action: consume / enjoy
object: food

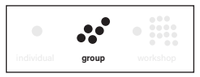
eating spaces #04



movement

encounter

social configuration



user: mental / spiritual / social needs

user + facilities: technical needs

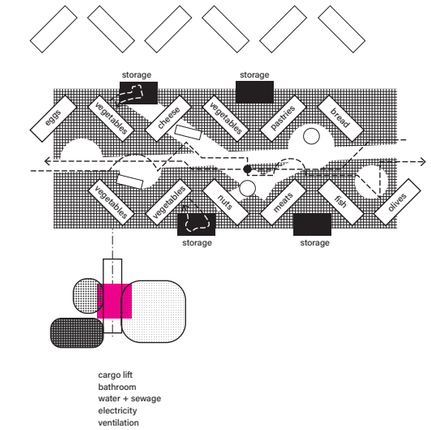
6x / h	s: 22-27°C w: 20-24°C	200 lux	
air change p/h	temperature	(sun)light	noise

facilities

tables	cutlery	dishwasher	faucet / sink	boardgames

action: exchange / share
object: food

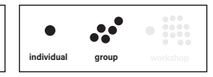
market #05



movement

encounter

social configuration



user: mental / spiritual / social needs

user + facilities: technical needs

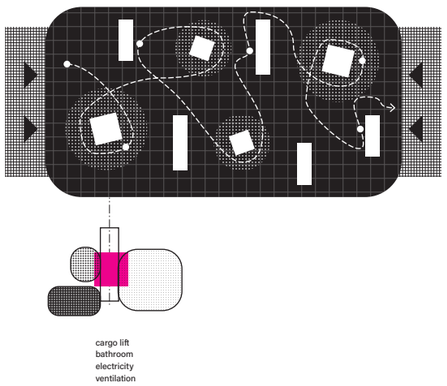
[ambient]	[ambient]	[ambient]	[ambient]
air change p/h	temperature	(sun)light	noise

facilities

stalls	storage	tables	faucet / sink	cargo access

action: exchange / share
object: music / art

exhibition #08

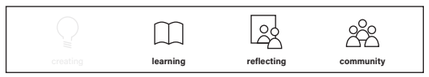


movement

encounter

social configuration

user: mental / spiritual / social needs



user + facilities: technical needs

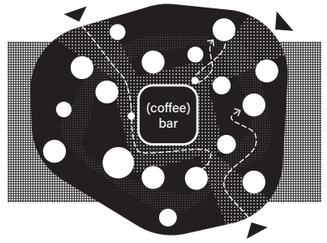
6-8x / h	s: 21-25°C w: 16-22°C	50-100 lux	
air change p/h	temperature	(sun)light	noise

facilities

display elements	cargo lift	pallet jack	movable furniture

action: exchange / share
object: food

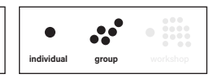
(coffee) bar #07



movement

encounter

social configuration



user: mental / spiritual / social needs

user + facilities: technical needs

room: 6-8x / h	s: 22-27°C w: 20-24°C	200 lux	
air change p/h	temperature	(sun)light	noise

facilities

tables	cups	kitchen	water / sewage	cargo lift

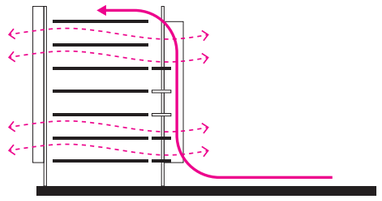
week 3.4
03.03 - 09.03
support

this week, I more closely investigated the multifunctionality of the 'support', the structure that would be filled in by the funtional atlas of last week and kept alive by the plugins. Scenarios throughout the year, the week, the day and special events were researched.
This research into the support culminated into a 1:200 scale model, with the plugins attached to this support.

support scenarios

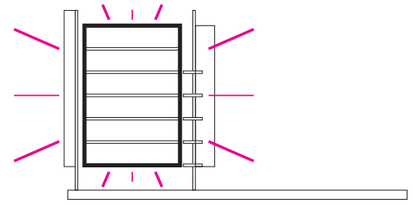
summer
extension of the square

key points
- gardening
- going for a walk
- enjoying the weather
- views from the roof
- porous structure - blend between interior and exterior



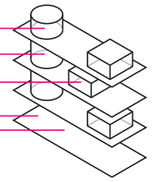
winter
opposite of the square

key points
- indoor self-actualization
- make your own 'hygge'
- knitting
- drawing / painting
- woodworking
- reading



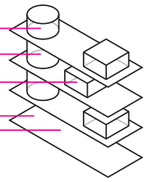
mon-fri
workweek / working, learning, studying, producing, meeting, after-work relaxing

key points
- "work at home"
- hobbys after work
- studying
- maternity leave
- meeting a potential client



sat-sun
weekend / creativity, relaxation, rest, daytrips, ...

key points
- workshop
- makerspace
- reflextion
- meeting for coffee
- read a book



morning / noon, 8:00 - 17:00
working, studying, producing, meeting

biblioteket Rentemejstervej Copenhagen, COBE Architects

Tingbjerg Library, Copenhagen, COBE Architects

Café, Bolsjefabriken, Copenhagen

afternoon/evening, 17:00 - 21:00
eating, enjoying, socializing

Bouwpub, BK, Delft

Communal dining, Copenhagen

Cinema

evening/night, 21:00 - 00:00
socializing, enjoying, resting, reflecting

incidental

market
support as facilitator

key points
- parking
- restrooms
- storage
- coffee
- overview

art festival / conference
re-imagining existin facilities

key points
- exhibitions
- lectures
- workshops
- network drinks
- eating facilities

music festival
a vertical stage

key points
- audience on square
- sound proofing?
- safety/circulation?
- the building as a stage
- parking

public holiday - labour day
municipality as organizer

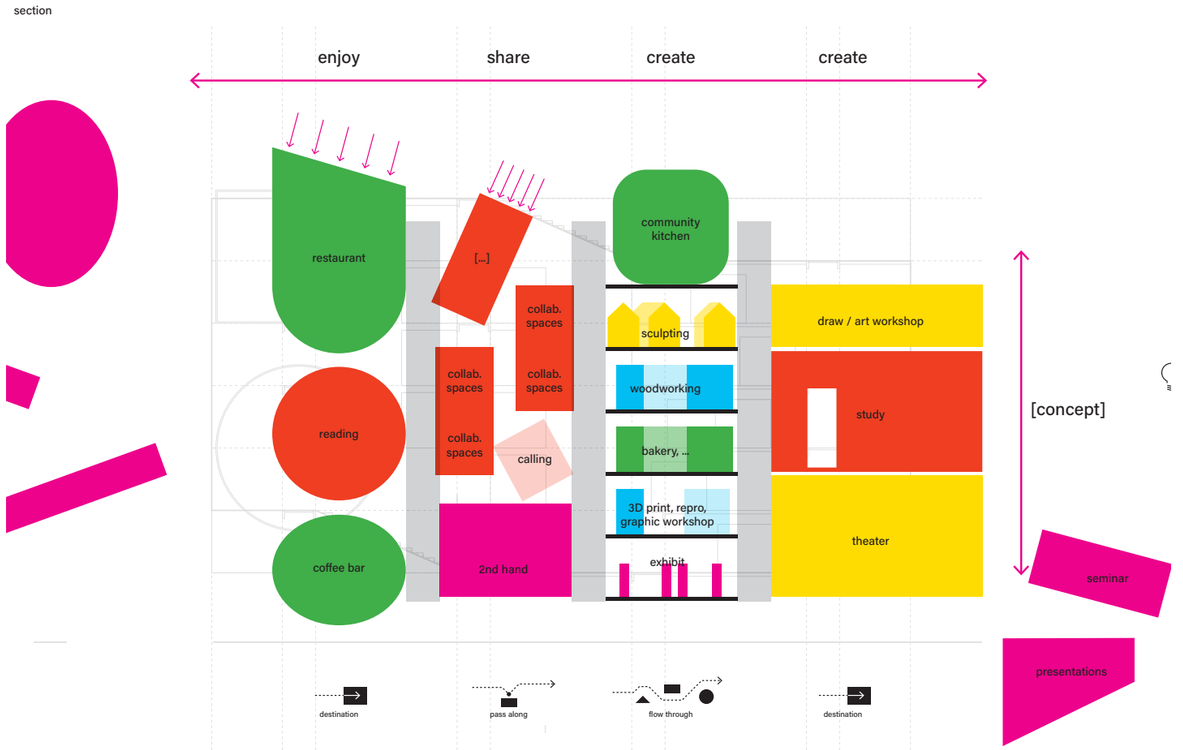
key points
- workshops
- lectures
- community-organized festivities
- food
- music

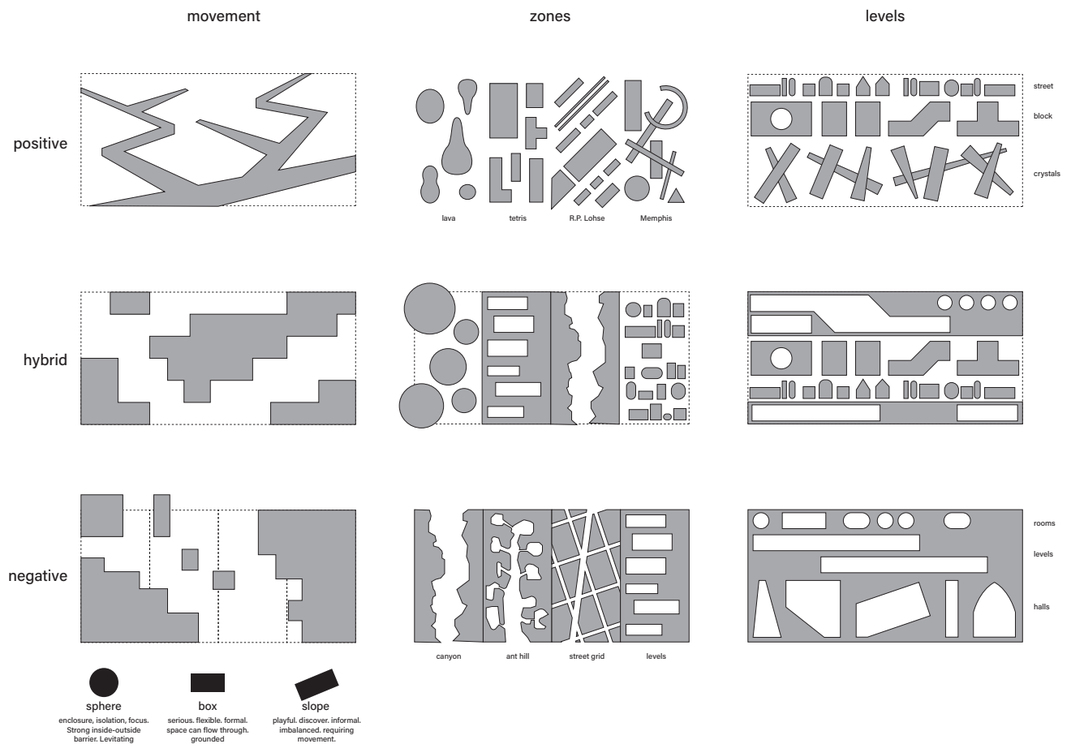
week 3.5
10.03 - 16.03
hybridize

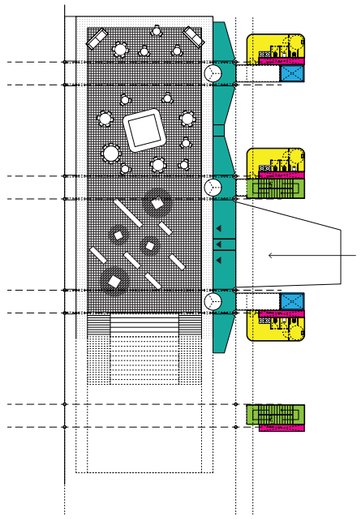
the combined effect of the programmatic atlas and the supporting structure resulted in a study of various sections. These sections were different ways of how the diverse program could be ordered based on size, publicity, environmental requirements etc...

Furthermore, I made a mass model for studying the plugins by 3D-printing them and sticking them into a block of styrofoam.

Perhaps unconsciously, during a visit to the Teylers museum in my hometown of Haarlem, a suspended glossy sphere inspired the materialiy of the 'focus sphere' in my design.

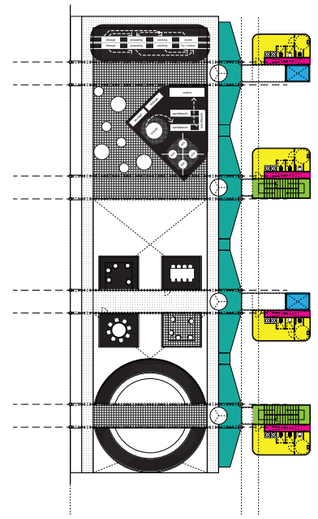






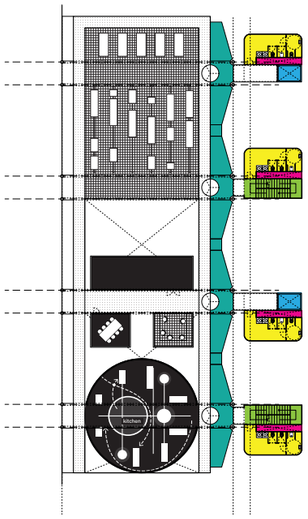
#01 entrance
coffee bar
exhibition space
pop-up theater space

sanitation
elevator
stairs
tubes/pipes
vertical street

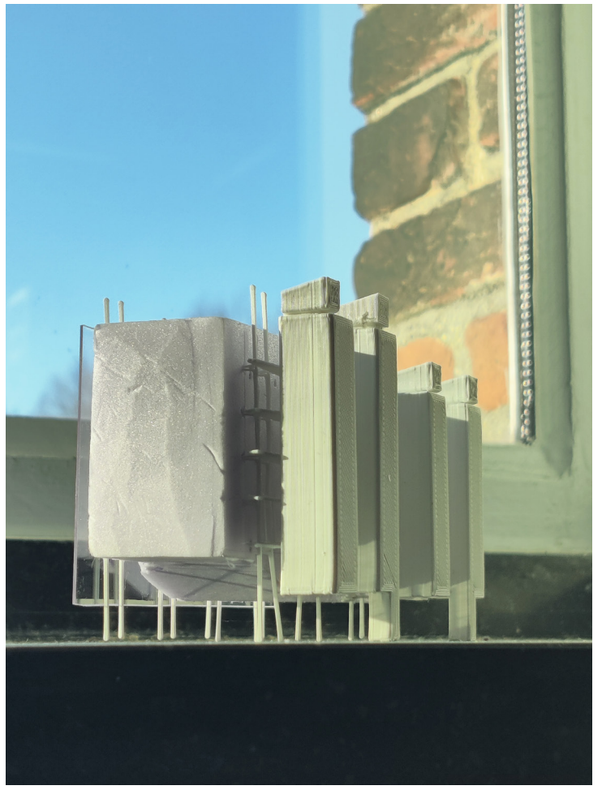


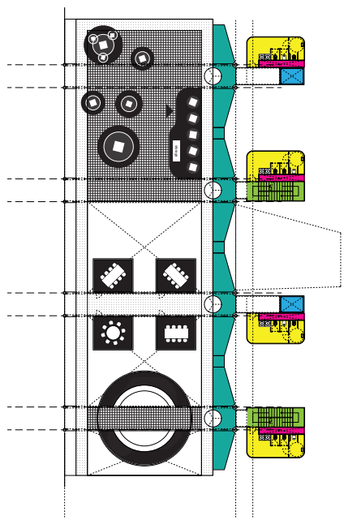
#03 community kitchen
bakery
meeting rooms / co-working spaces
reading sphere

sanitation
elevator
stairs
tubes/pipes
vertical street



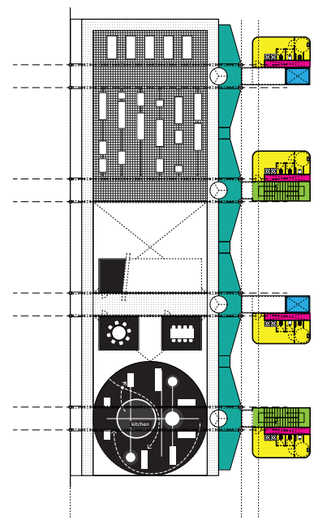
#05 study spaces
small lecture room
meeting rooms / co-working spaces
restaurant





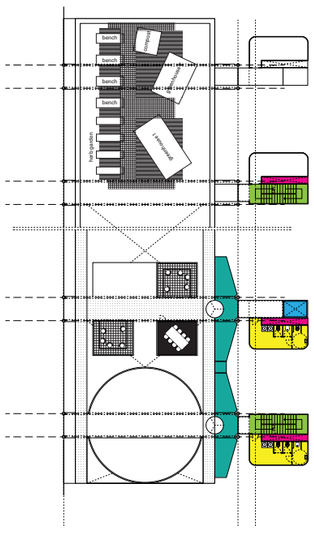
#02 sculpting workshop
drawing workshop
meeting rooms
reading sphere

sanitation
elevator
stairs
tubes/pipes
vertical street



#04 study spaces
small lecture room
meeting rooms / co-working spaces
restaurant

sanitation
elevator
stairs
tubes/pipes
vertical street

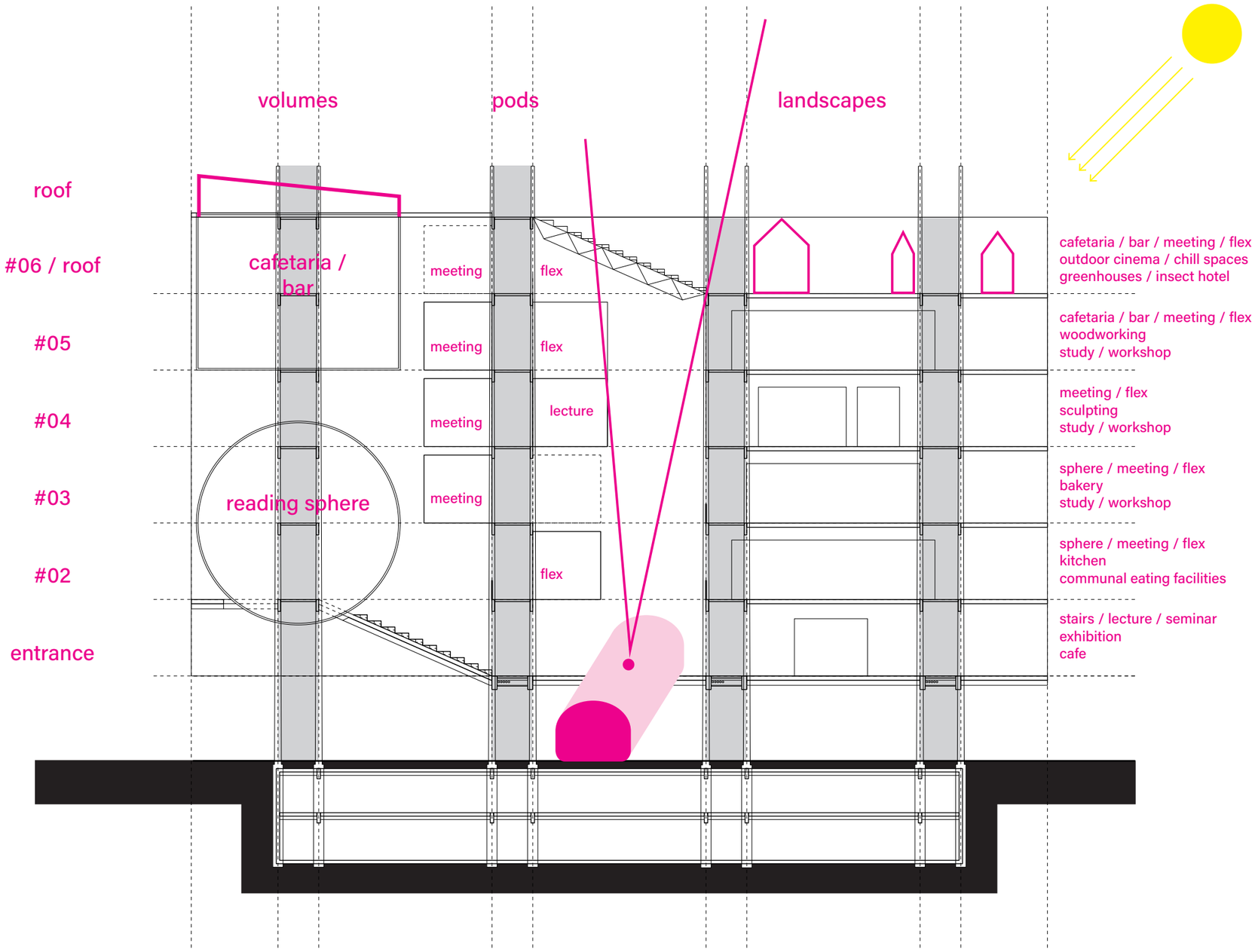


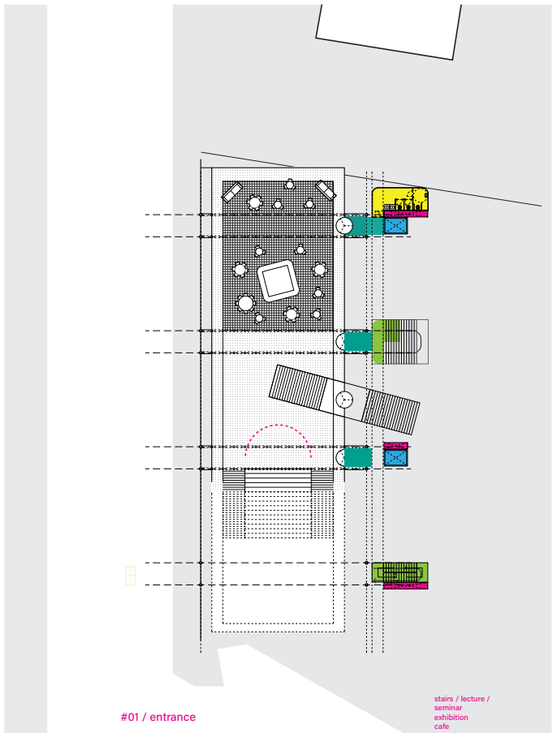
#06 community garden / roof terrace
meeting rooms / co-working spaces

week 3.6
17.03 - 23.03
section, façade, Groningen

The section that I developed last week was further refined into a prototype, keeping in mind the various environmental factors described last week. Themes like access, sight lines and themes per floor were explored.

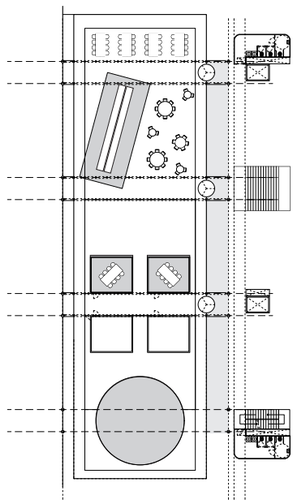
The plugin buildings were further researched by looking into their façade profile. Multiple studies were conducted into rhythm, movement and variation. Ultimately, I decided to choose the flat variant for the reason that an elaborate façade would be 'too much' when also designing a non-standard interior space.





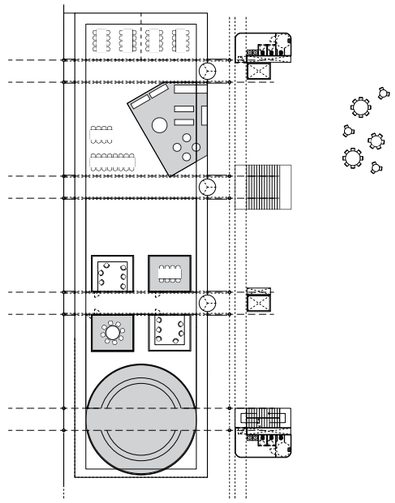
#01 / entrance

stairs / lecture /
seminar
exhibition
cafe



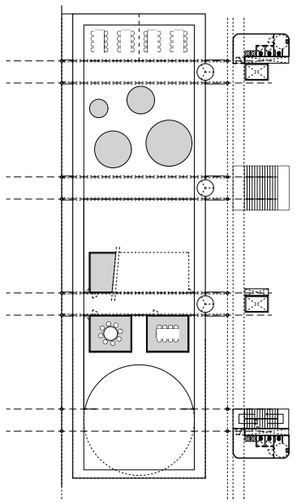
#02

sphere / meeting / flex
kitchen
communal eating facilities



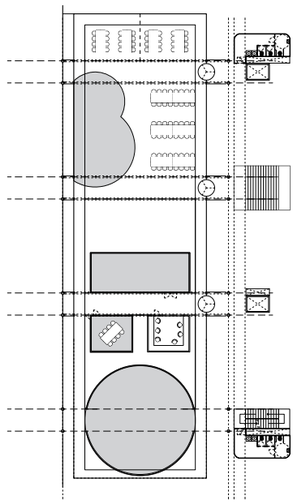
#03

sphere / meeting / flex
sculpting
study / workshop



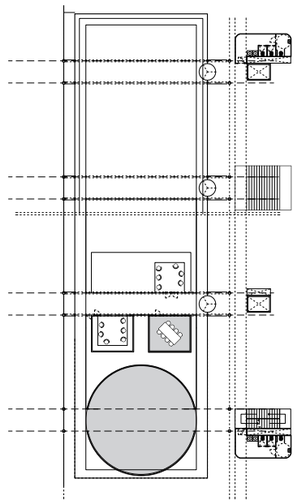
#04

meeting / flex
bakery
study / workshop



#05

cafetaria / bar / meeting / flex
woodworking
study / workshop



#06 / roof

cafetaria / bar / meeting / flex
outdoor cinema / chill spaces
greenhouses / insect hotel

surface

linear

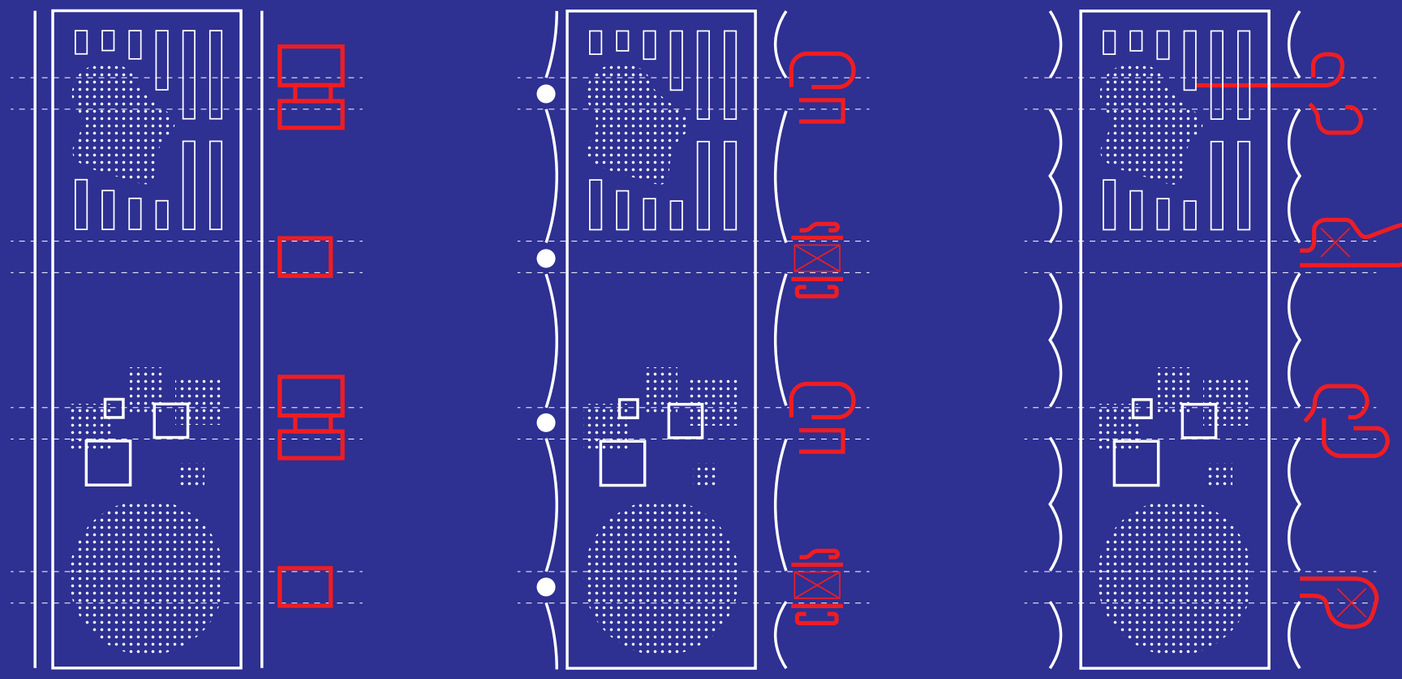
two surfaces, offset from
the building skin.

curved 1

one curve per grid line.
Rigid forms ‘protected’
by elegant surfaces

curved 2

two curves per grid line.
Rigid forms ‘protected’
by elegant surfaces



plugin

boxes

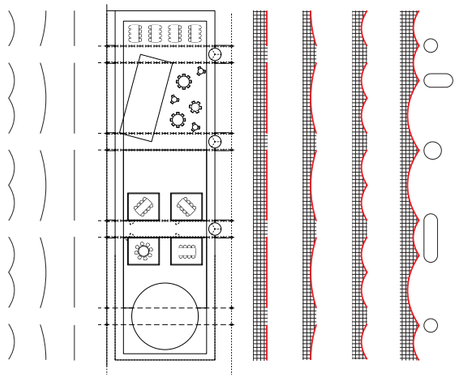
rigid extrusions,
functional optimum

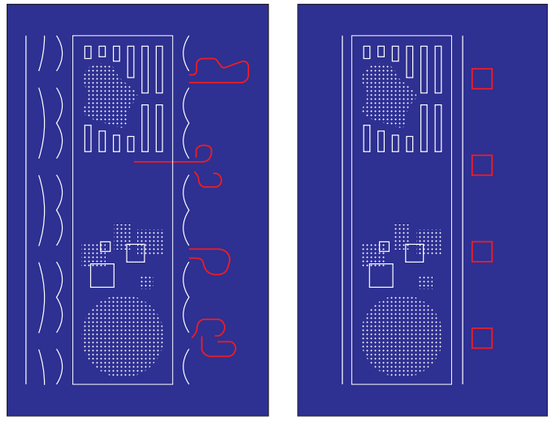
bent 1

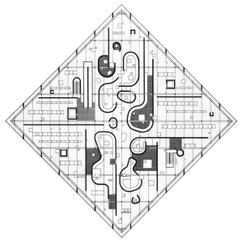
combination of straight
and bent lines

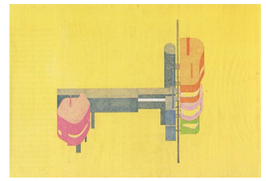
bent 2

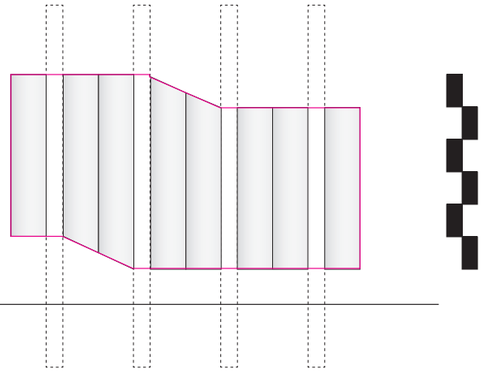
Hejduk curves, flowing
out of the interior spaces

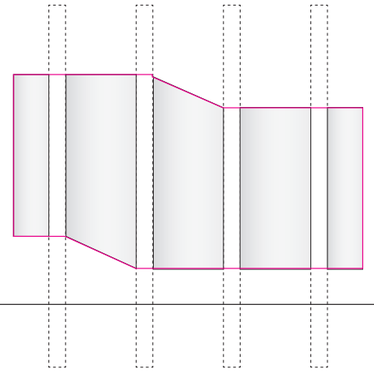




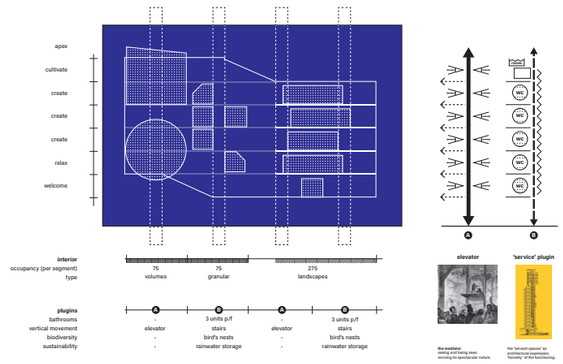


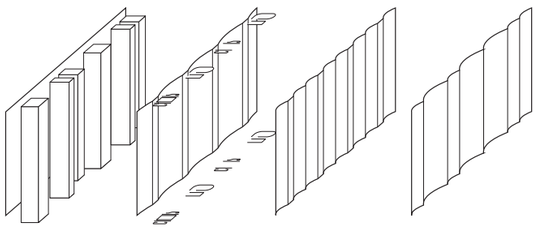






program





linear

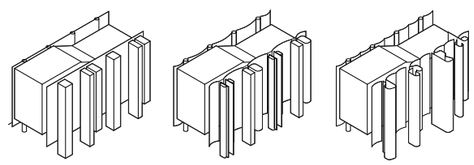
two surfaces, offset from
the building skin.

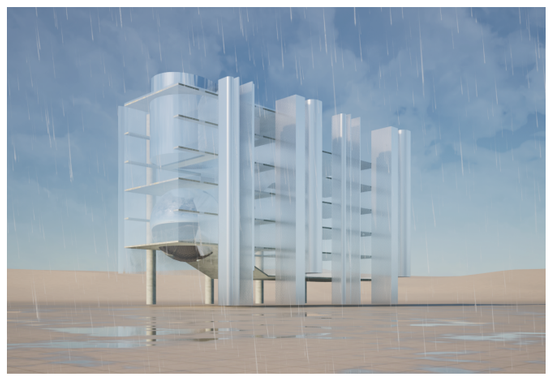
curved 1

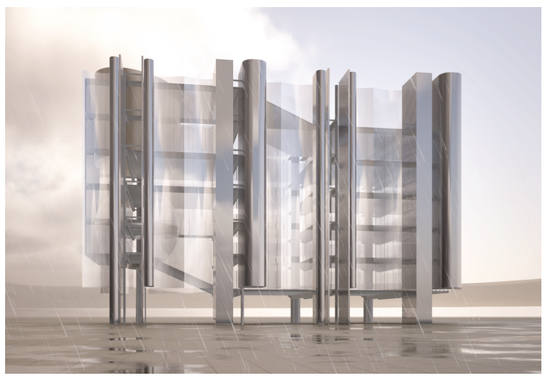
one curve per grid line.
Rigid forms 'protected'
by elegant surfaces

curved 2

two curves per grid line.
Rigid forms 'protected'
by elegant surfaces







field trip to groningen

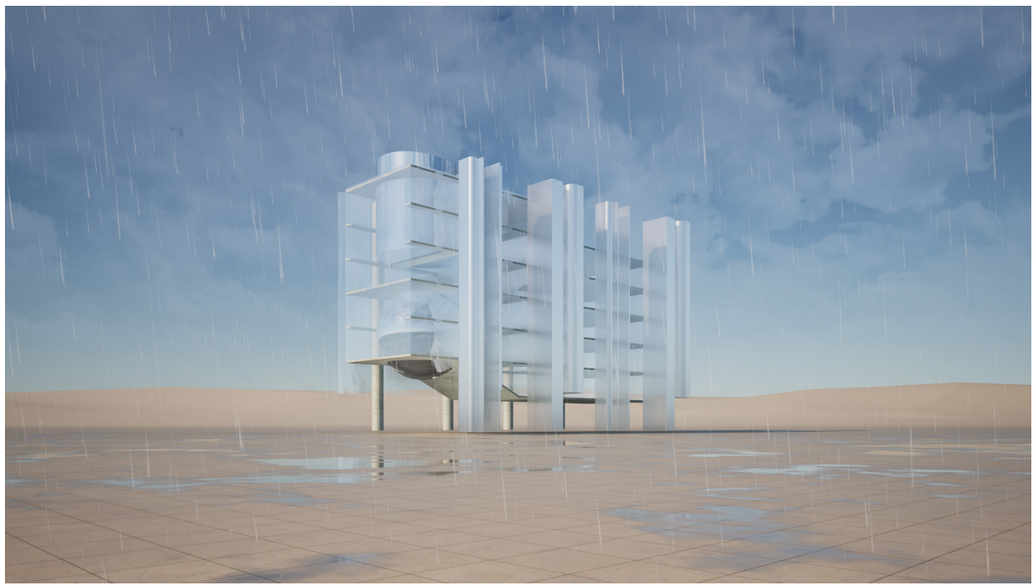
We went on a study trip to Groningen, specifically the Forum. This was a great experience, as without my knowledge it has quite a similar section to my design. I was inspired by the scattering of study spaces around the building, being seemingly always occupied. Additionally, I was inspired by its vertical circulation, use of the roof, cooling ceilings and using height as an advantage to its interior experience.

week 3.7

24.03 - 30.03

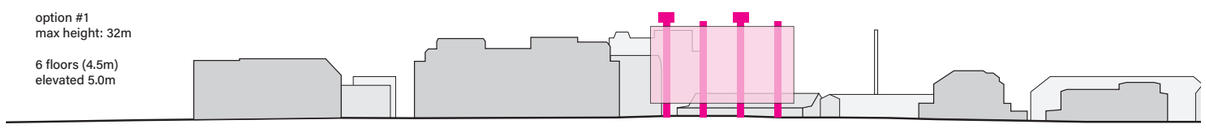
3D modeling, street profiles, façade

This week, I made many iterations of façades and street profiles. I tested how they fitted into the context, and how the façade would change based on the different studies. By making preliminary renders in Twinmotion, I could get a grasp of the building as an isolated entity. By making street profiles in illustrator, I could make some choices regarding the floors and how they interact with the context.



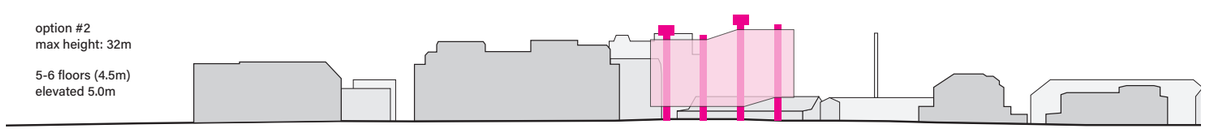
option #1
max height: 32m

6 floors (4.5m)
elevated 5.0m



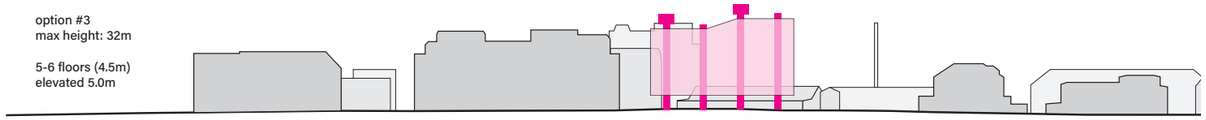
option #2
max height: 32m

5-6 floors (4.5m)
elevated 5.0m



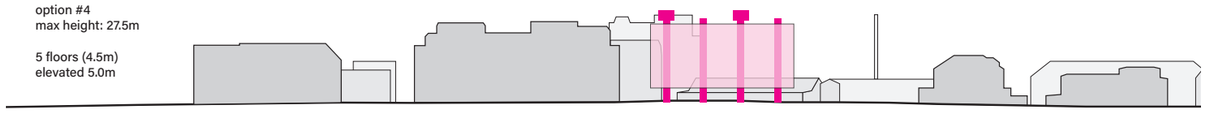
option #3
max height: 32m

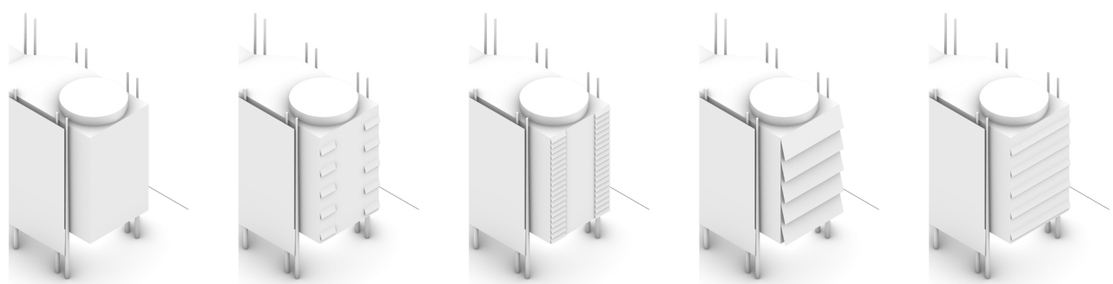
5-6 floors (4.5m)
elevated 5.0m



option #4
max height: 27.5m

5 floors (4.5m)
elevated 5.0m

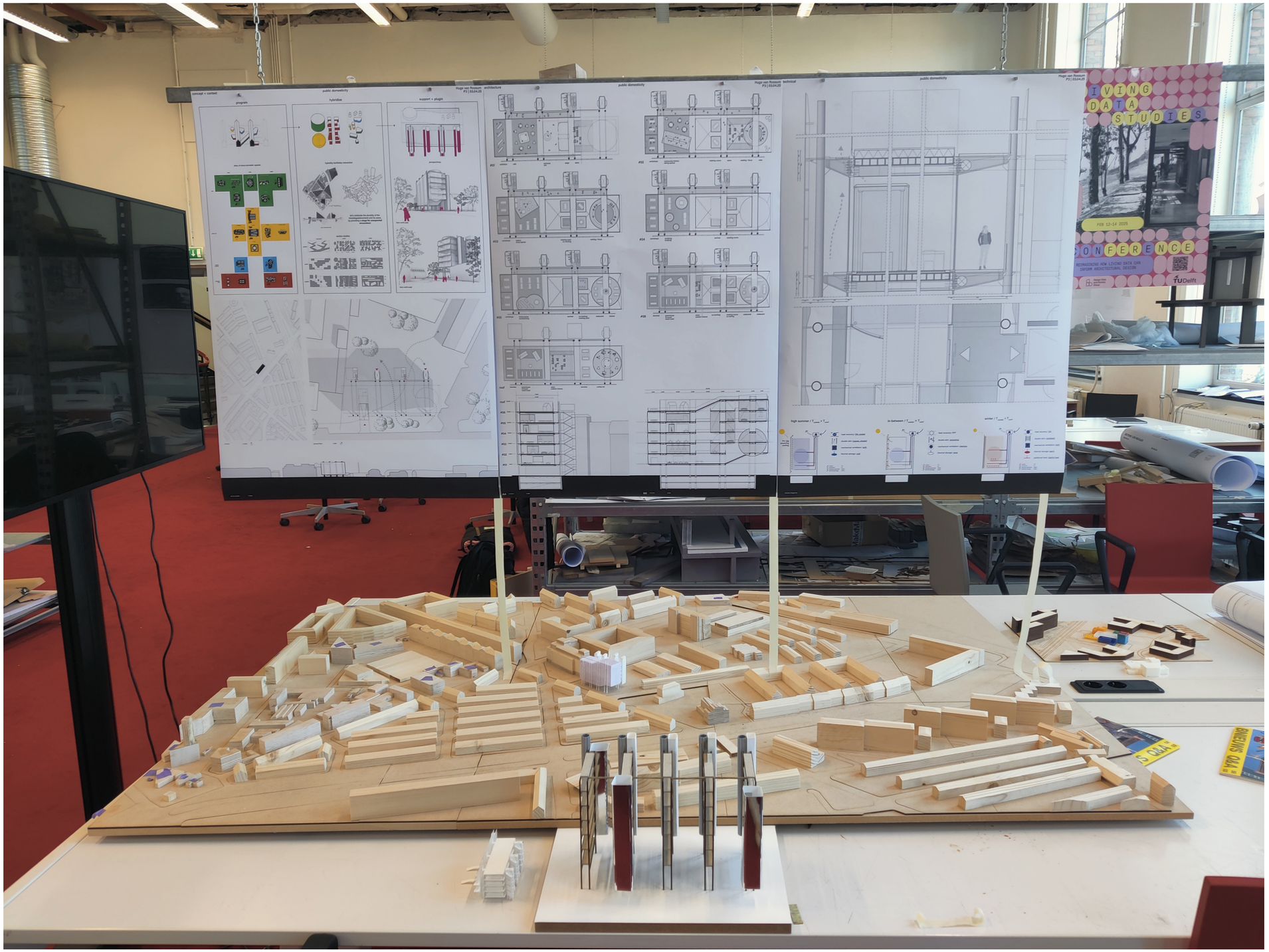




week 3.8
31.03 - 06.04

P3 presentation

this was a great moment to bring together the preliminary design that I had been developing since P3. Being a presentation exclusively based on A1 posters and a model, it was a nice exercise having to make my design as consise and brief to understand as possible.


concept + context
program
public domesticity
hybridize
support + plugin
Hugo van Rossum - architecture
P3 | 03.04.25
public domesticity
Hugo van Rossum - technical
P3 | 03.04.25
public domesticity
Hugo van Rossum
P3 | 03.04.25
IVING
DATA
STUDIES
FEB 12-14 2025
ONFERENCE
REIMAGINING HOW LIVING DATA CAN
INFORM ARCHITECTURAL DESIGN
TUDelft

concept + context

public domesticity

Hugo van Rossum
P3 | 03.04.25

program

atlas of extra-domestic spaces

hybridize

hybridity facilitates interaction

let's celebrate the plurality of the Haraldsgadekvarteret and its users, by providing a **stage for unexpected encounters**!

section studies

movement zones levels

positive

hybrid

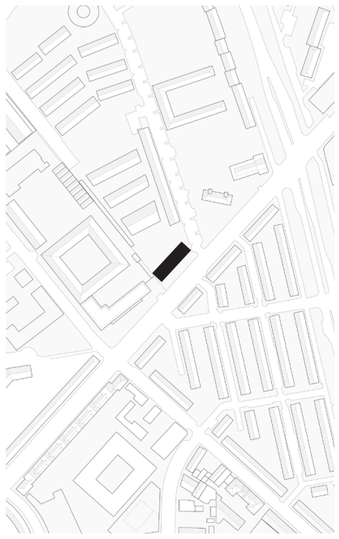
negative

support + plugin

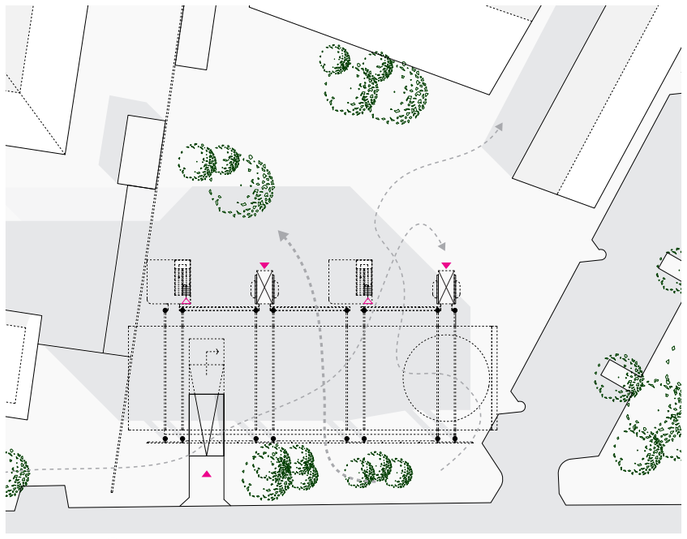
perspectives

from north-east

from north-west



context 1:2000



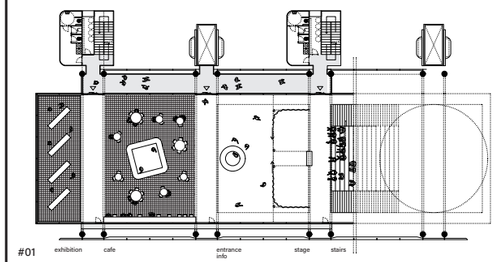
ground floor 1:250

street profile 1:1000

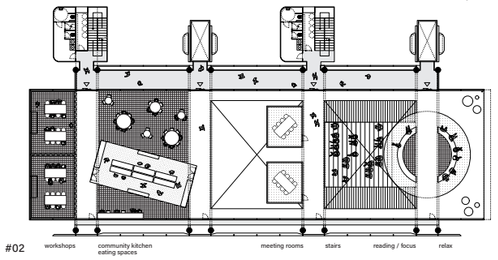
architecture

public domesticity

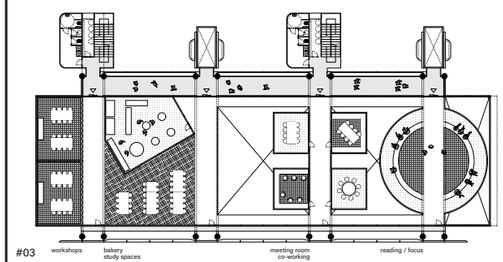
Hugo van Rossum
P3 | 03.04.25



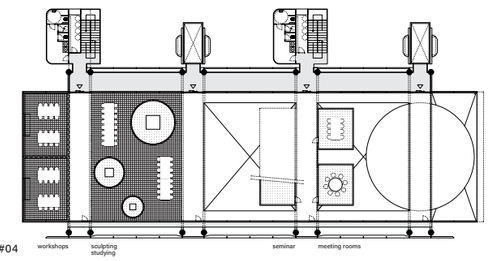
#01 exhibition cafe entrance info stage stairs



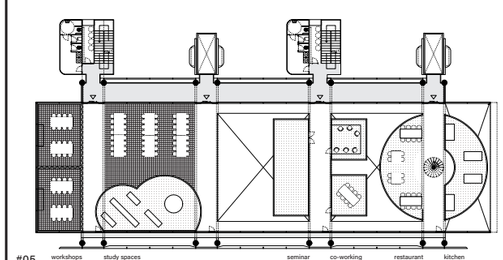
#02 workshops community kitchen eating spaces meeting rooms stairs reading / focus relax



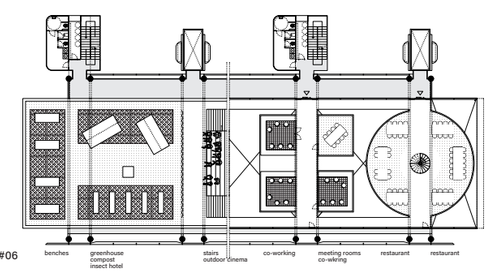
#03 workshops bakery study spaces meeting room co-working reading / focus



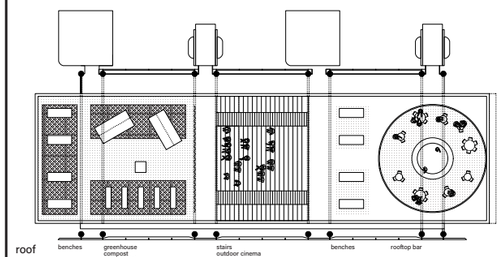
#04 workshops sculpting studying seminar meeting rooms



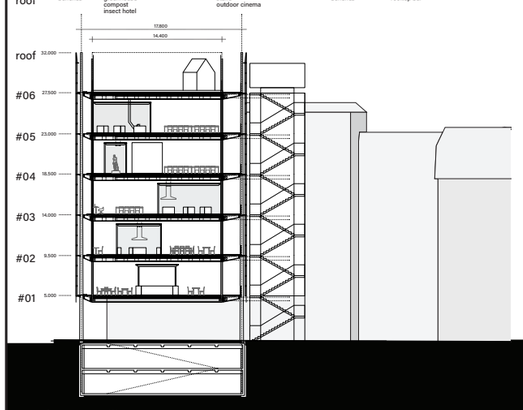
#05 workshops study spaces woodworking seminar co-working meeting room restaurant kitchen



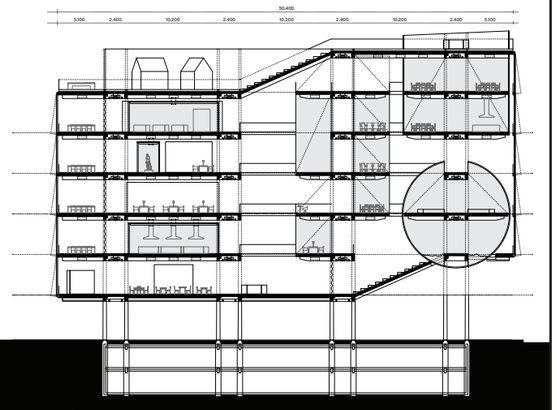
#06 benches greenhouse compost insect hotel stairs outdoor cinema co-working meeting rooms co-wking restaurant restaurant



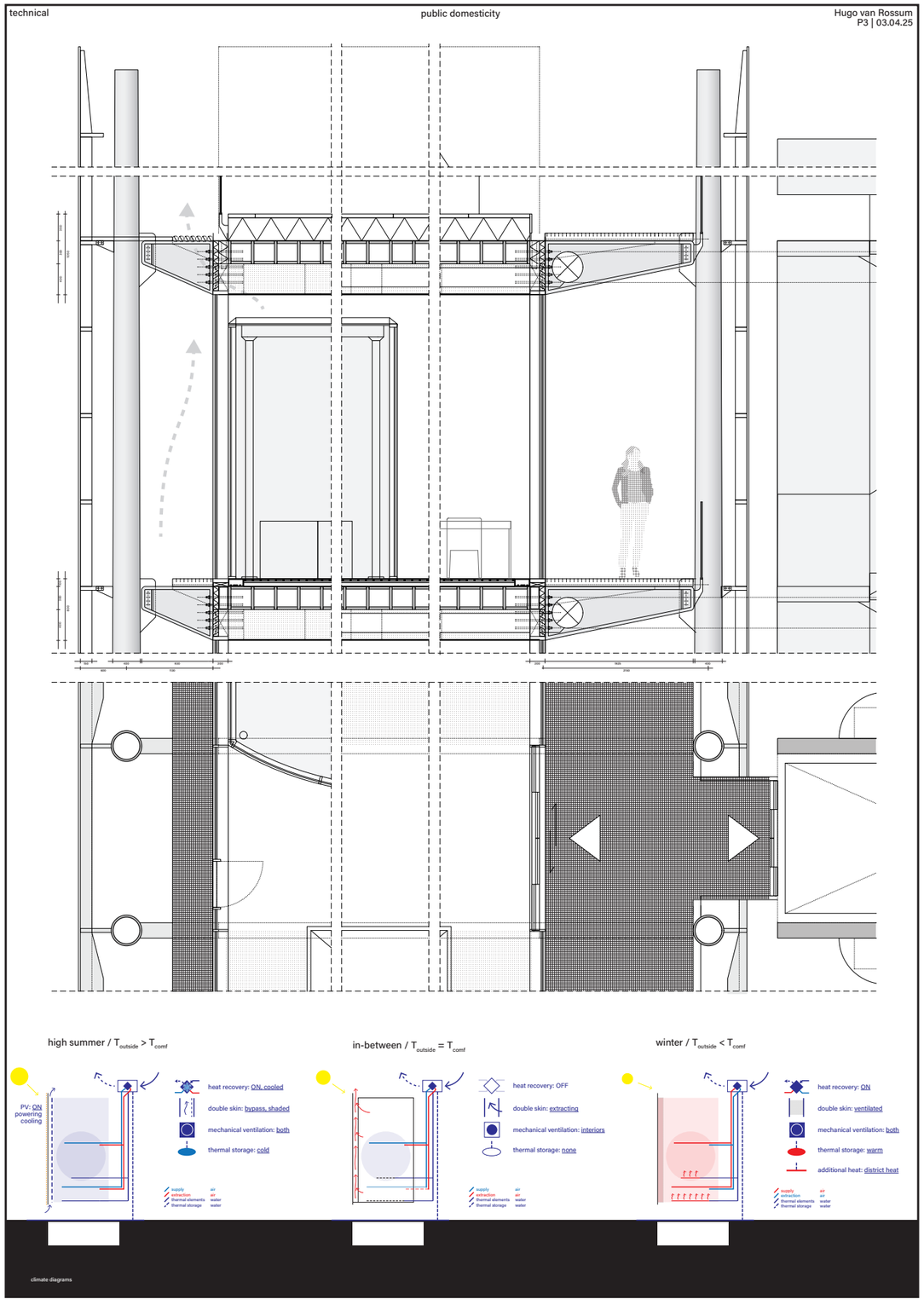
roof benches greenhouse compost insect hotel stairs outdoor cinema benches rooftop bar

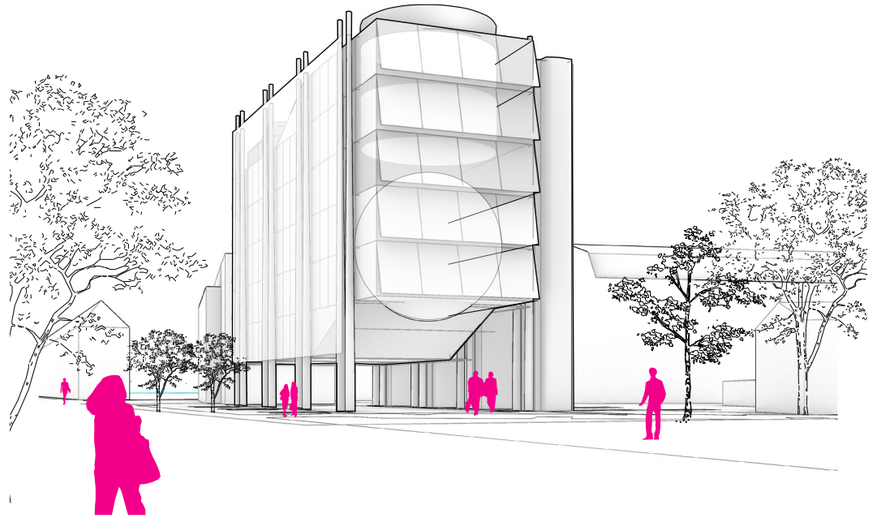


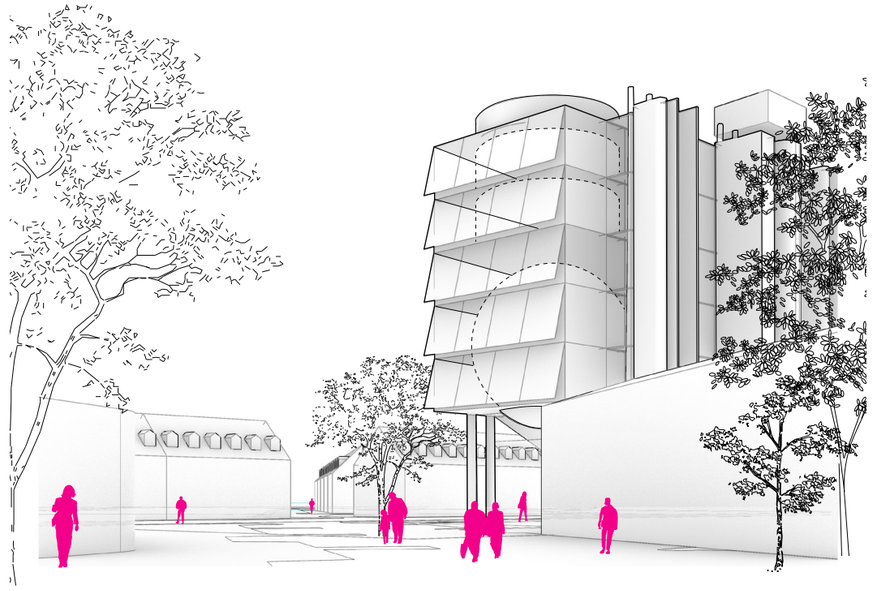
AA section 1:200



BB section 1:200


technical
public domesticity
Hugo van Rossum
P3 | 03.04.25
high summer / $T_{outside} > T_{comf}$
PV: ON powering cooling
heat recovery: ON, cooled
double skin: bypass, shaded
mechanical ventilation: both
thermal storage: cold
supply air
extraction air
thermal elements water
thermal storage water
in-between / $T_{outside} = T_{comf}$
heat recovery: OFF
double skin: extracting
mechanical ventilation: interiors
thermal storage: none
supply air
extraction air
thermal elements water
thermal storage water
winter / $T_{outside} < T_{comf}$
heat recovery: ON
double skin: ventilated
mechanical ventilation: both
thermal storage: warm
additional heat: district heat
supply air
extraction air
thermal elements water
thermal storage water
climate diagrams



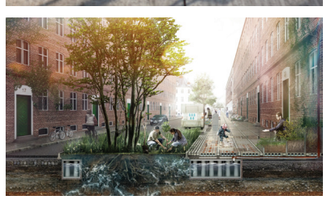


week 3.9
07.04 - 13.04
ground floor, materials, massing

This week, I took a dive into materiality and the design of the site plan of my design, as well as climate sections and load bearing structure.
By collecting references of interior spaces that fit the function and atmosphere of my design, I could immerse myself in the designing of my interior spaces.

(p. 92, p.93) Additionally, I wanted to change some things about the massing of my design. As can be seen, I made multiple studies by drawing and rendering, ultimately deciding on removing the cylinder from my design, deeming it superfluous and taking too much attention from the sphere. Furthermore, the sphere is lowered by two meters, adding more connection to the ground floor.

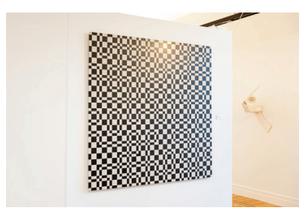
materials // ground floor



Tredje Natur - Klimaflisen

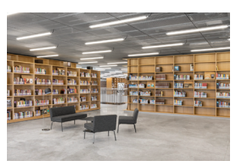
Nazca Lines, Peru

materials // light façade

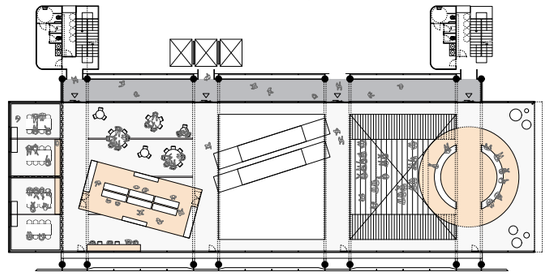


biodiversity, climate adaptation, functionality, spatial qualities and care and maintenance

materials // interior

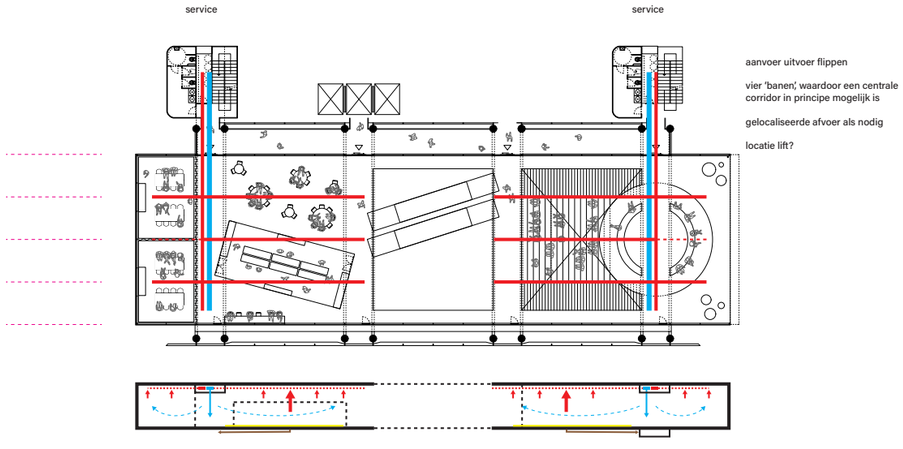


materials // floor plans



air, sewage, data/electricity

mechanical



aanvoer uitvoer flippen

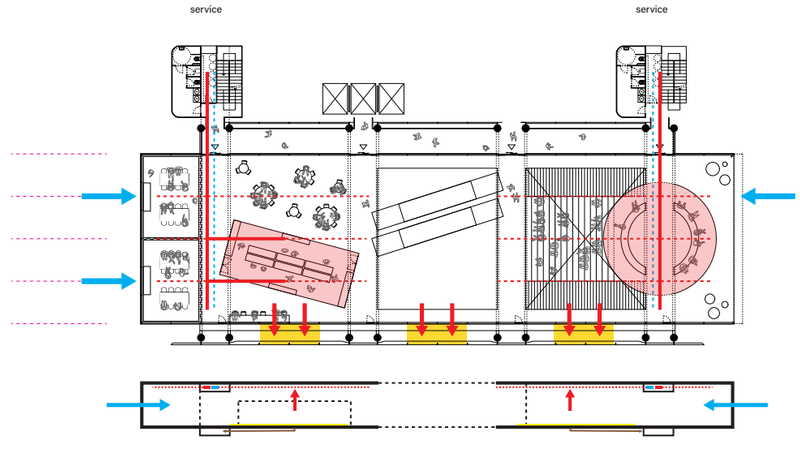
vier 'banen', waardoor een centrale corridor in principe mogelijk is

gelocaliseerde afvoer als nodig

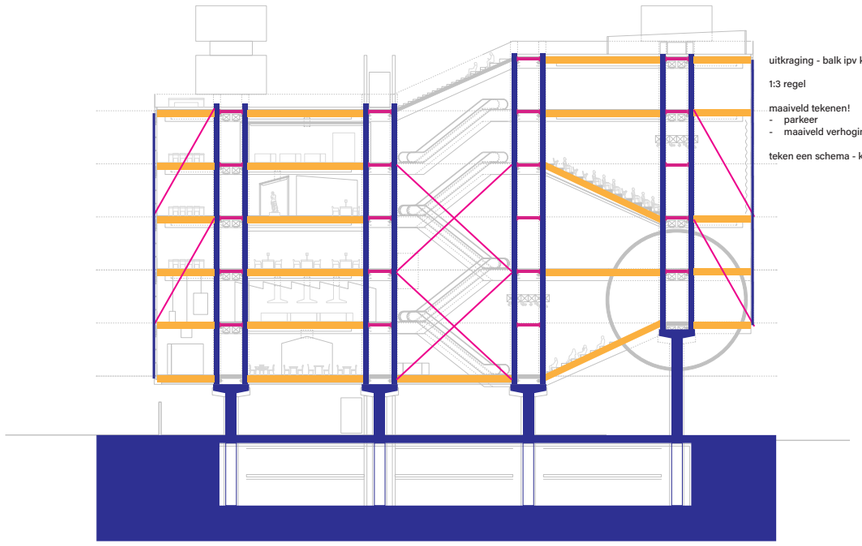
locatie lift?

air, sewage, data/electricity

natural



load-bearing

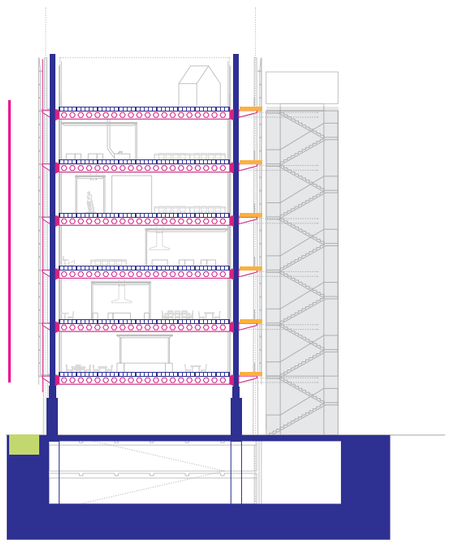


uitkraging - balk ipv kabel.

1:3 regel

maaiveld tekenen!
- parkeer
- maaiveld verhogingen

teken een schema - klassiek DC schema

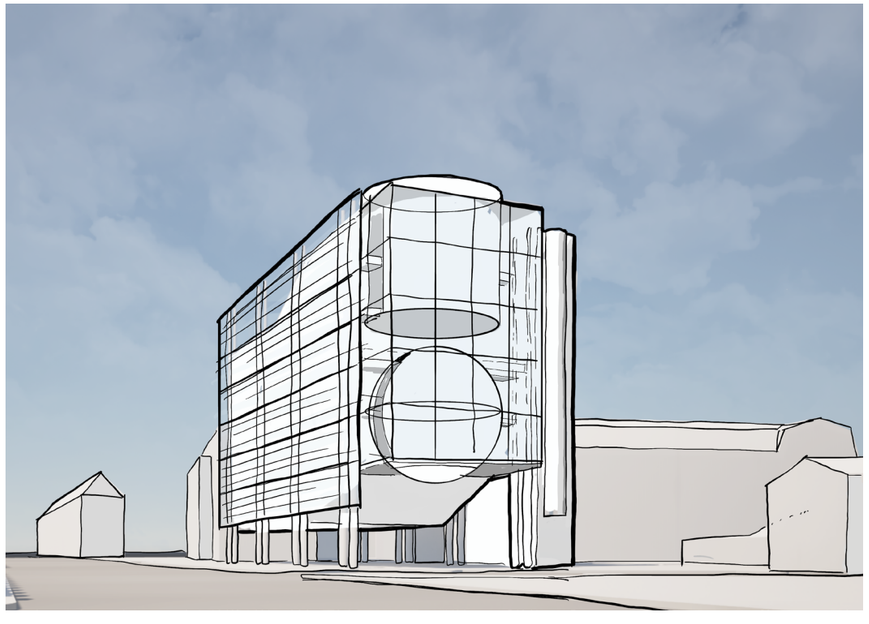


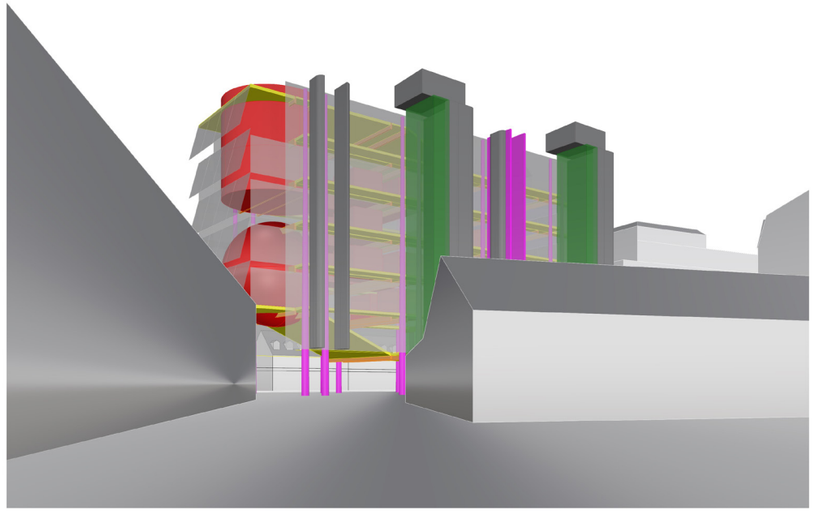
maaiveld tekenen!
- parkeer
- maaiveld verhogingen

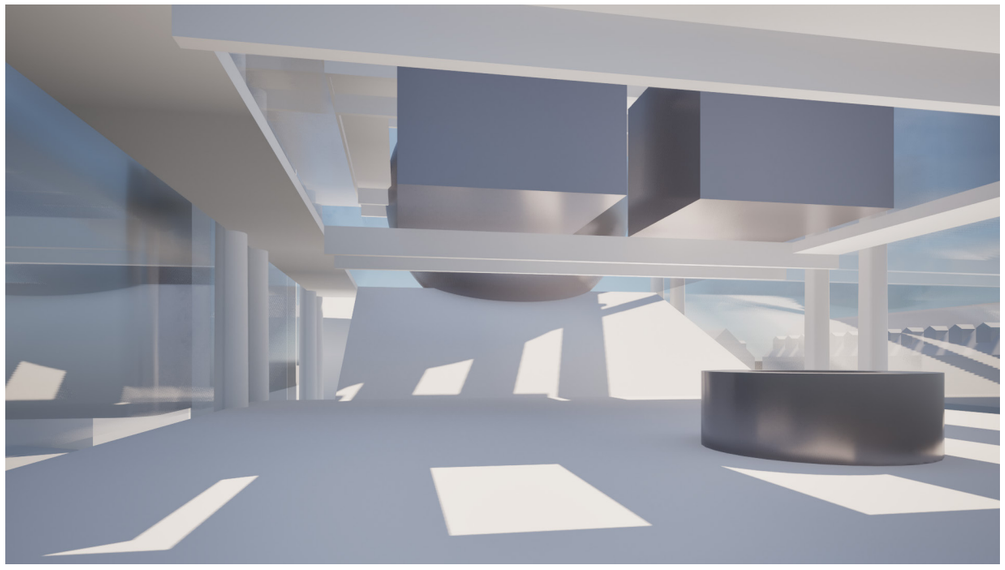
verlaagd plafond

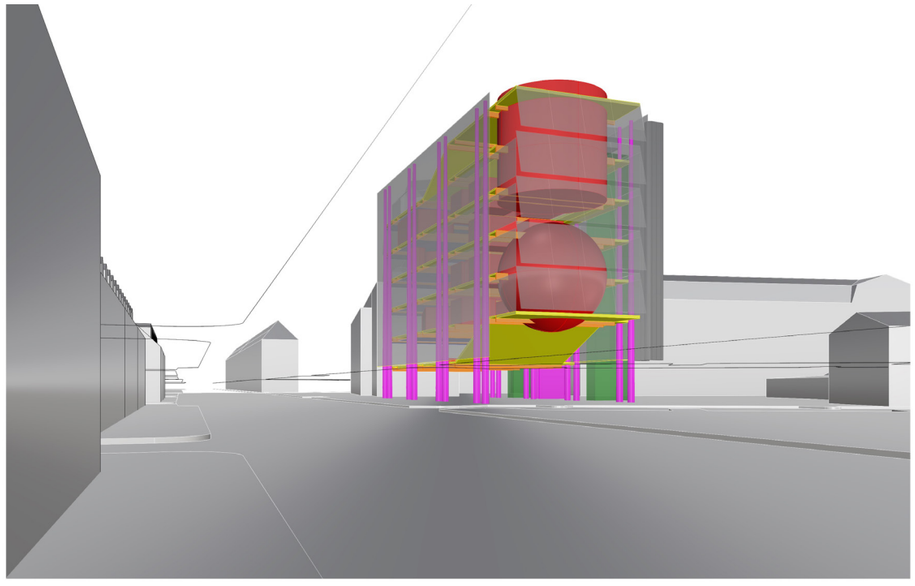
buizen

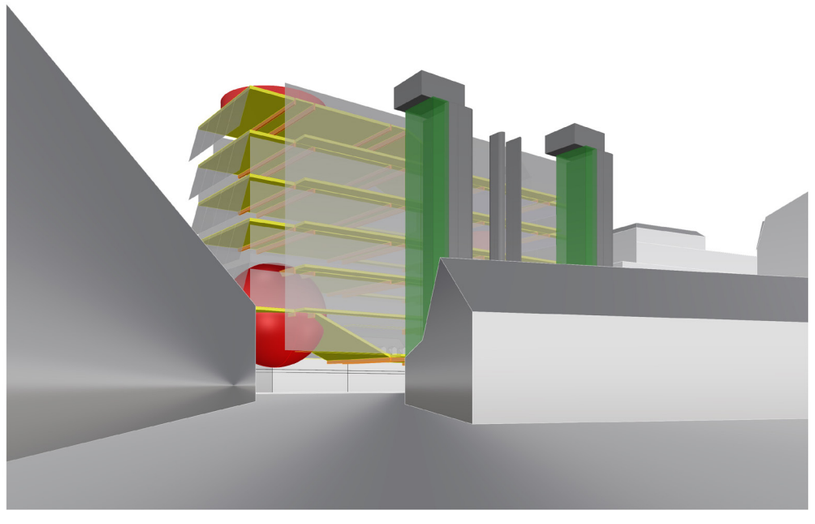
wind force?
plugins: architecturally+structurally

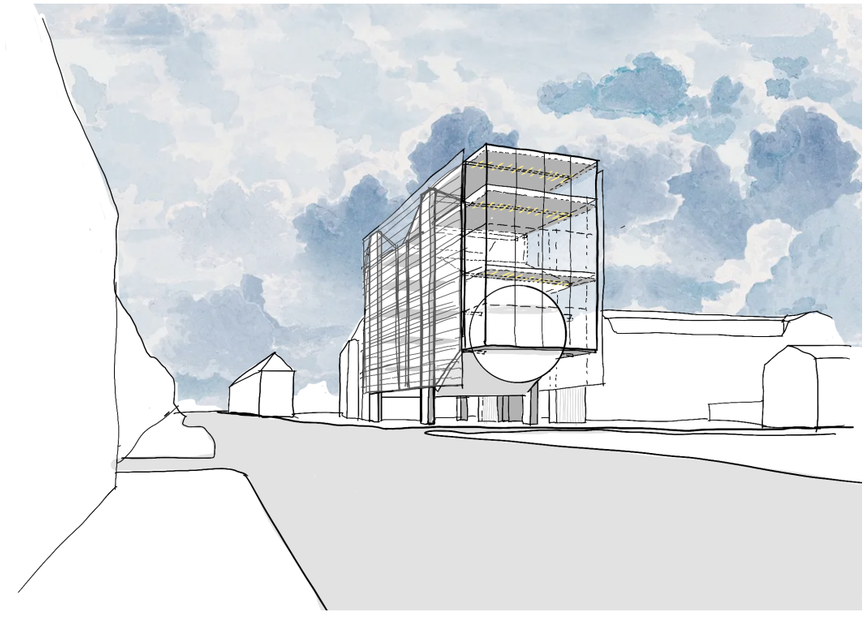


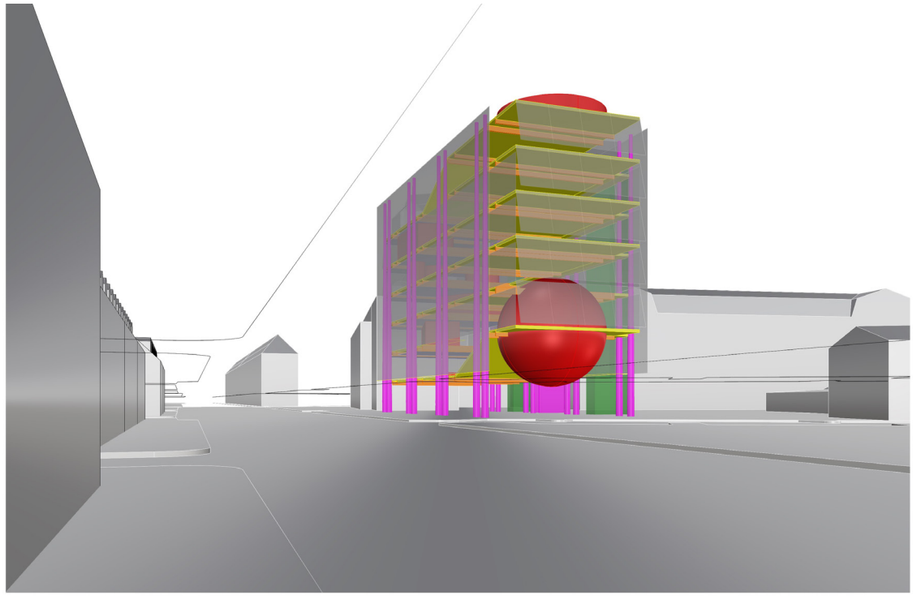


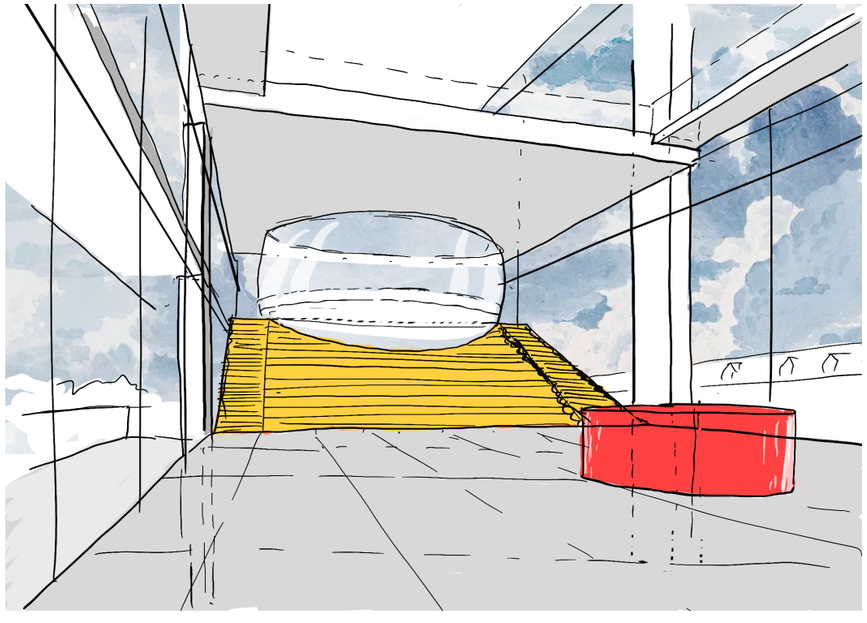












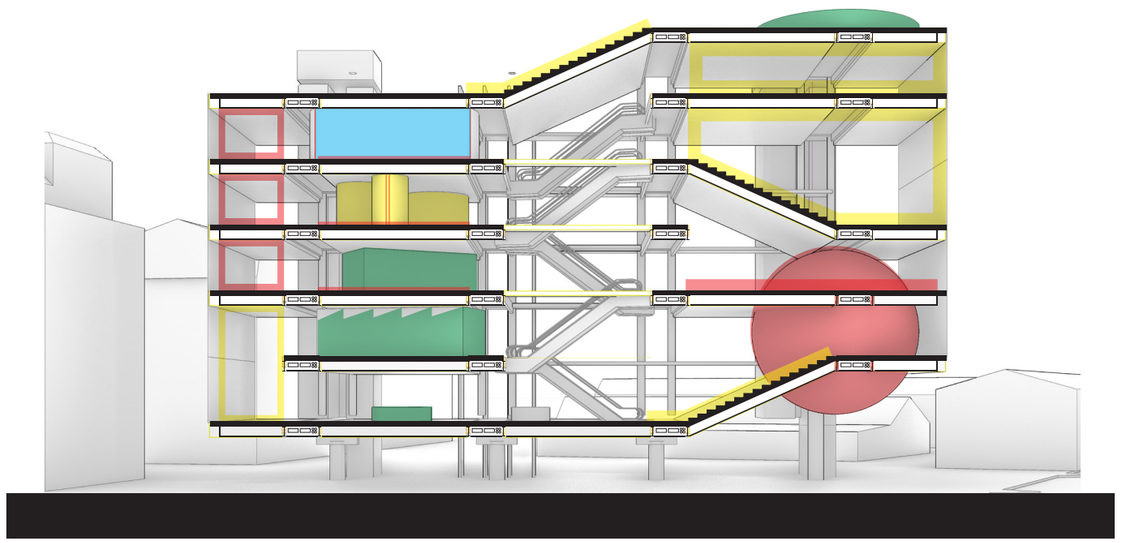
week 3.10
14.04 - 20.04

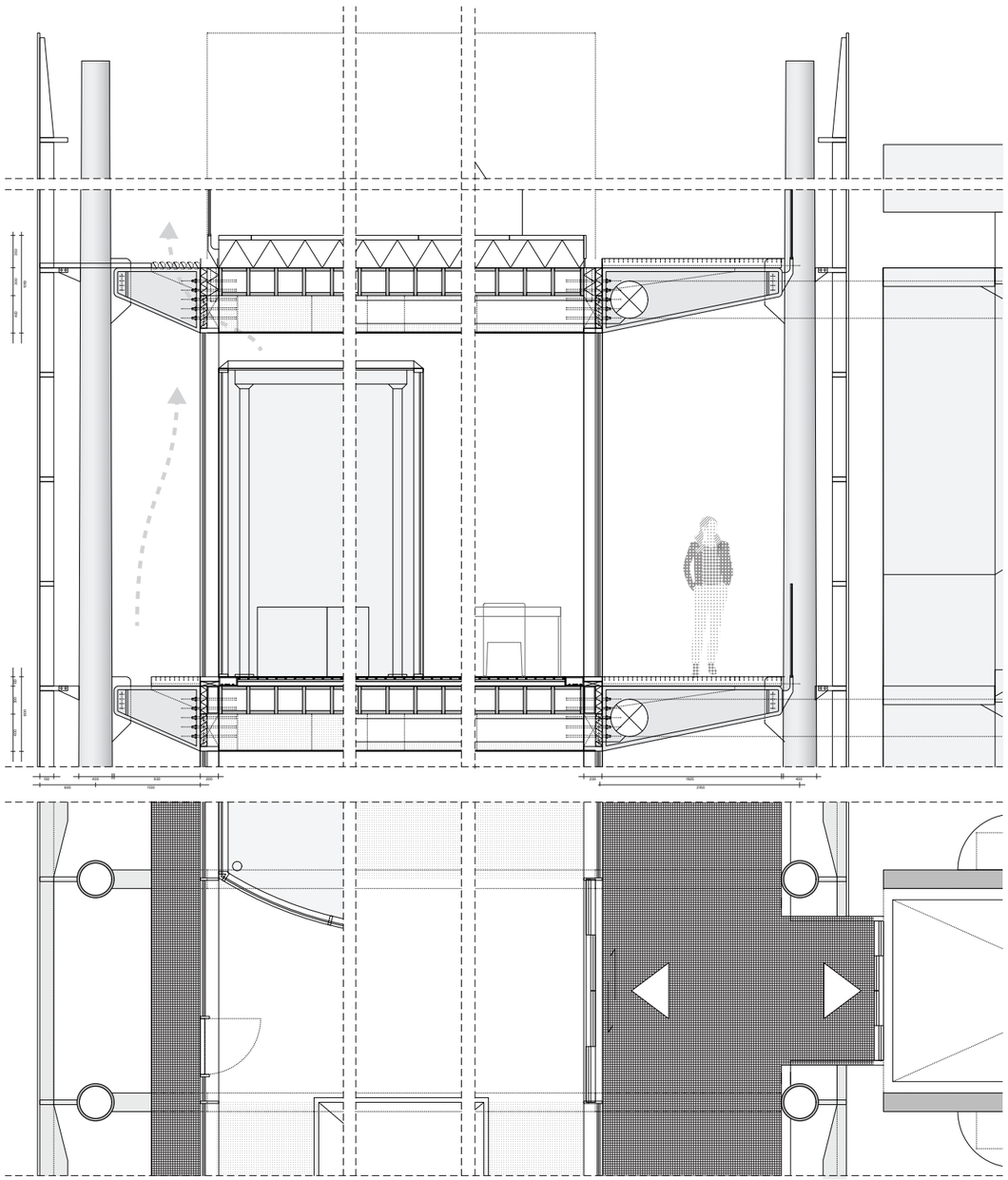
more renders and modeling

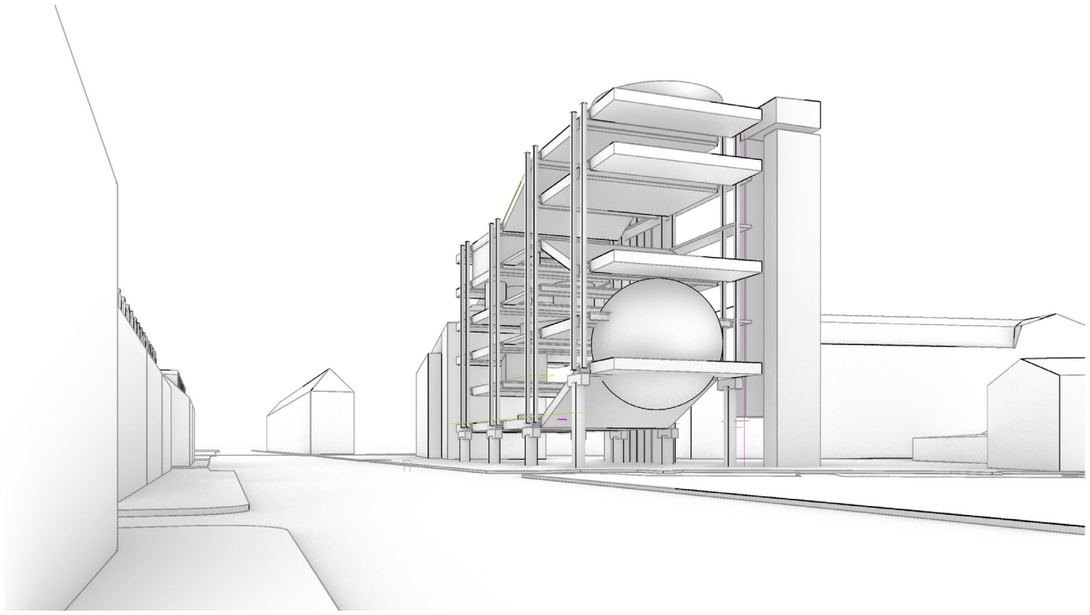
to get a better grasp of my improved section, I made two 3D-sections of my design. Together with Antonio, the decision was made to remove the top floor and add 500mm to each floor in order to increase visibility and reduce repetitiveness.

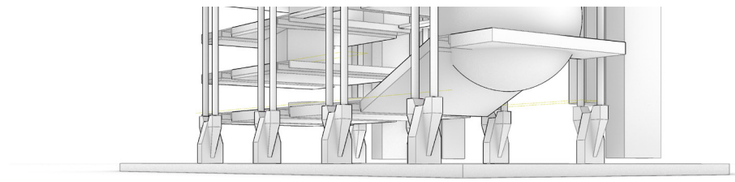
furthermore, I made an improved 1:20 fragment, incorporating feedback from P3.

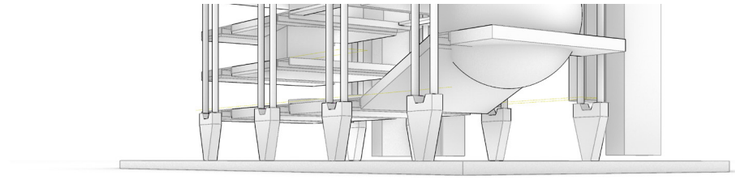
Finally, I did some studies on the ‘feet’ of the building, as of now the double columns were just extending towards the ground. Different options were evaluated, but I settled on a simple concrete column (d=1.200mm), branching into two hollow steel columns (d=600mm)

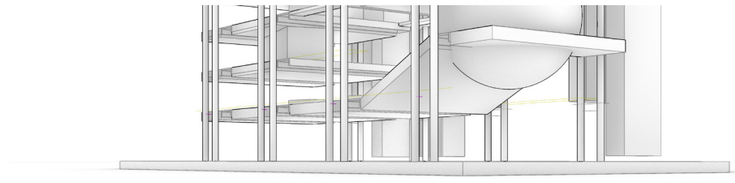












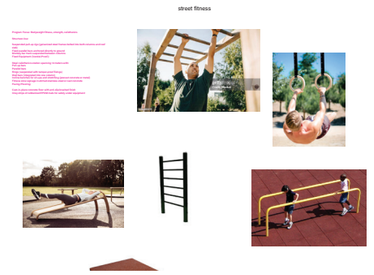
week 4.1

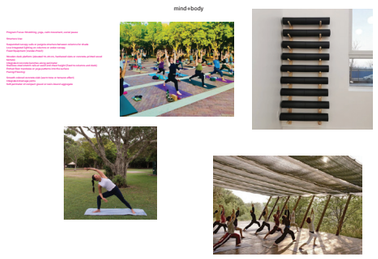
21.04 - 27.04

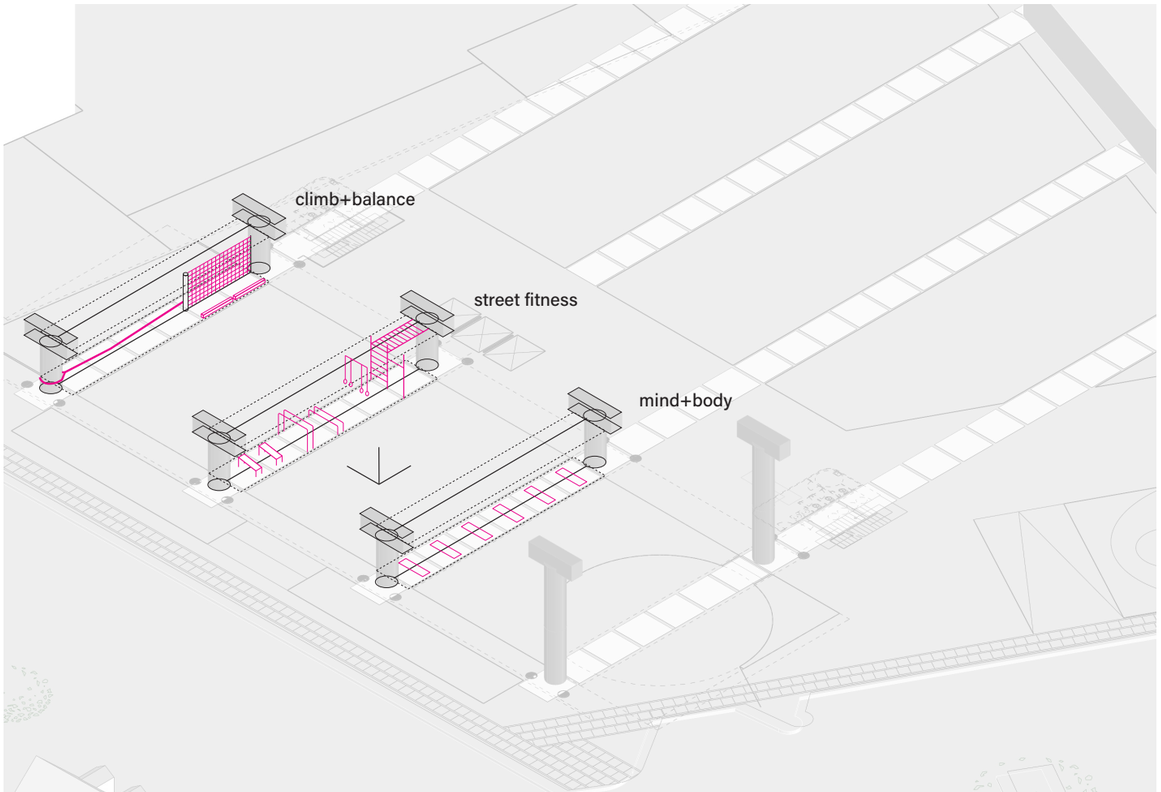
ground floor, façade

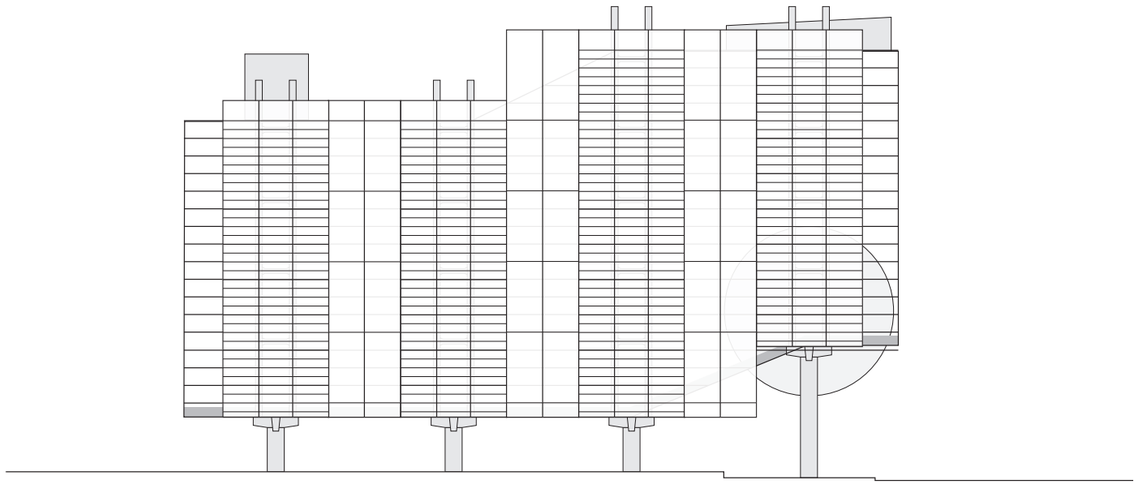
I made scenarios for the ground floor ‘below’ my building in the case that it is used for sports. Different types of activities, like climbing, workouts or yoga were planned ot be facilitated between the load bearing columns.

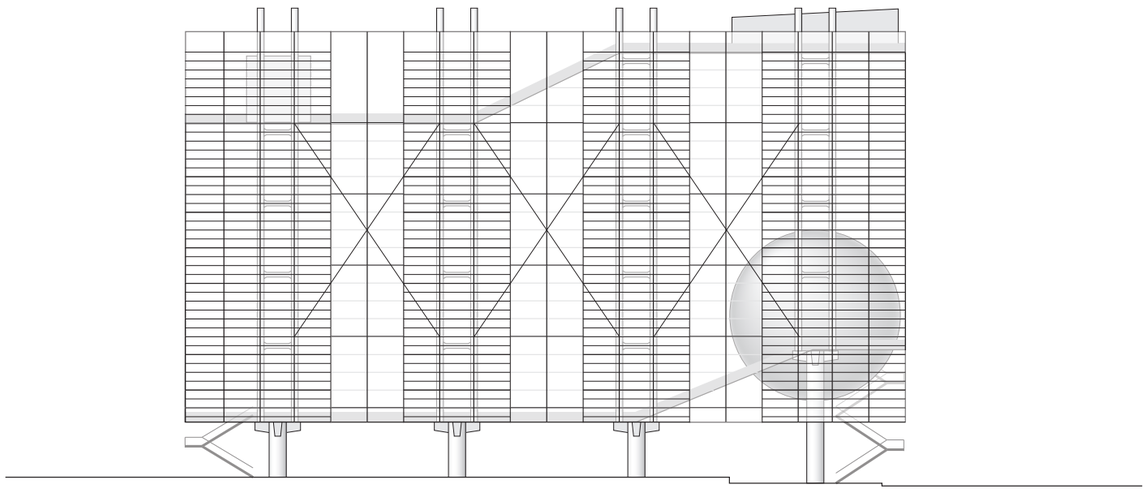
I made a start on façade studies. By looking both in elevation view, as well as in perspective, different options could be evaluated. I looked into ‘opening up’ the façade towards the ground floor, as well as breaking it up into multiple disjointed parts. In the end, I decided to use the strength of simplicity and design the double skin façade as one rectangular surface where the window frames dictate the rhythm and scale.

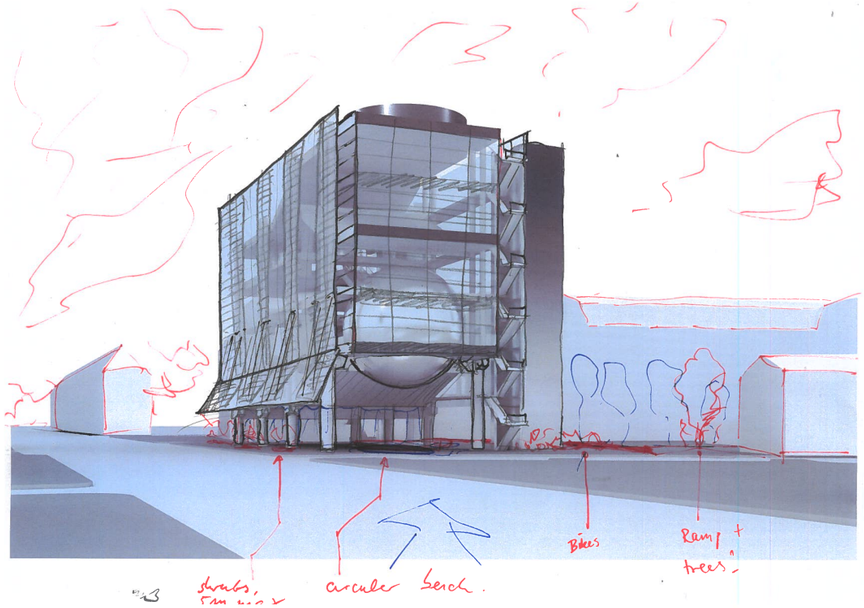










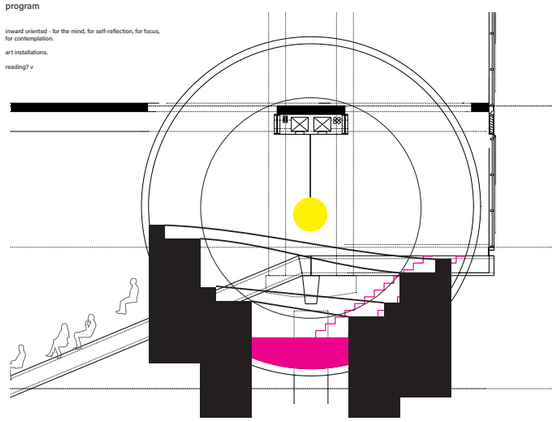


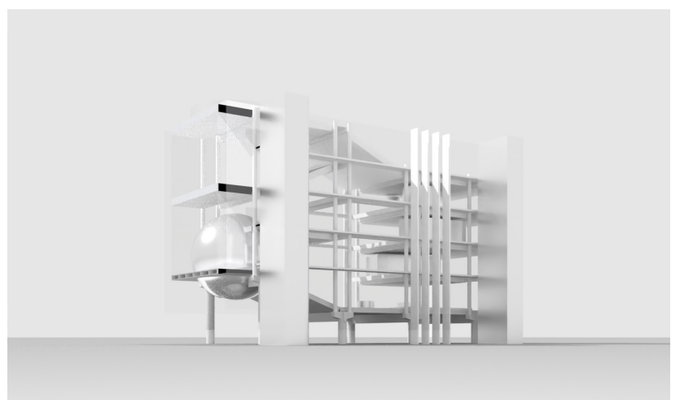
program

inward oriented - for the mind, for self-reflection, for focus, for contemplation.

art installations.

reading? v





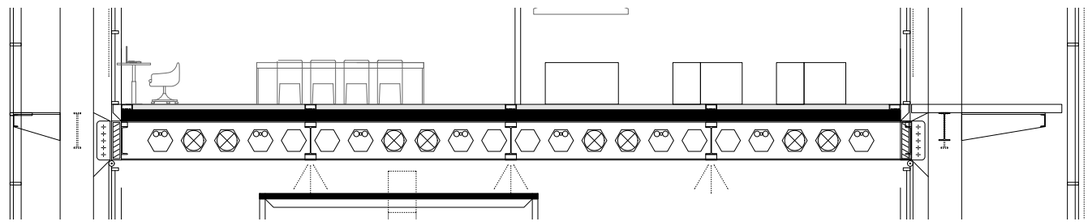
week 4.2
28.04 - 04.05

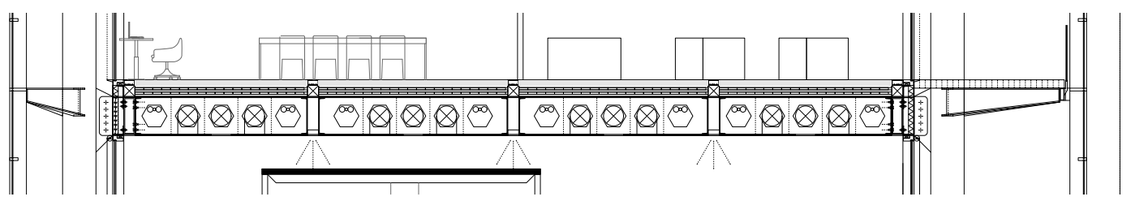
details, load-bearing, ground floor, elevations

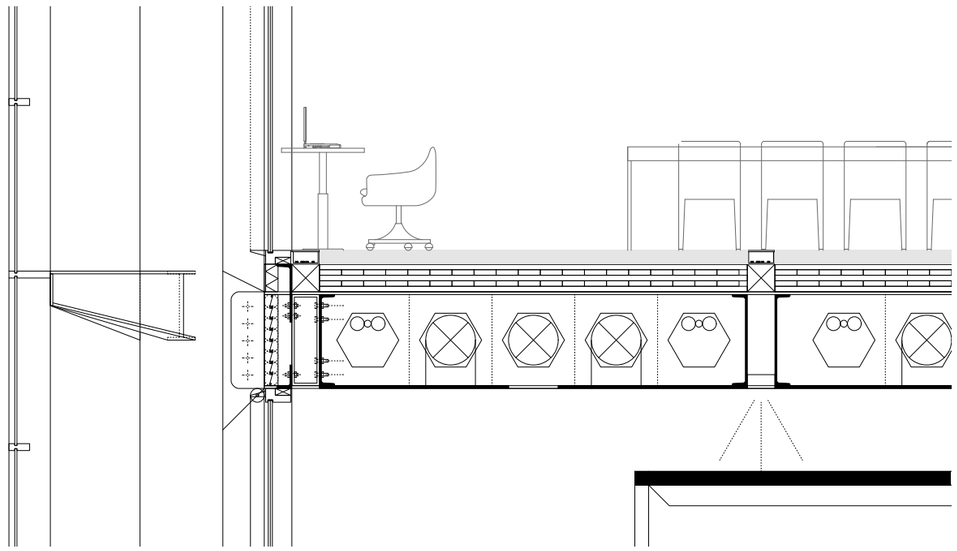
this week I worked out the building in more detail, drafting detail views of the façade, as well as multiple options for the load-bearing structure of the floors and the ceiling. In the end, I decided for glue-laminated beams for their sustainability, weight and strength.

(p.100, p.101) by designing the ground floor in more detail, I finally reconciled building and site by using the plugins as the interfaces, the mediating devices. Additionally, the plugins help in taking up wind loads.

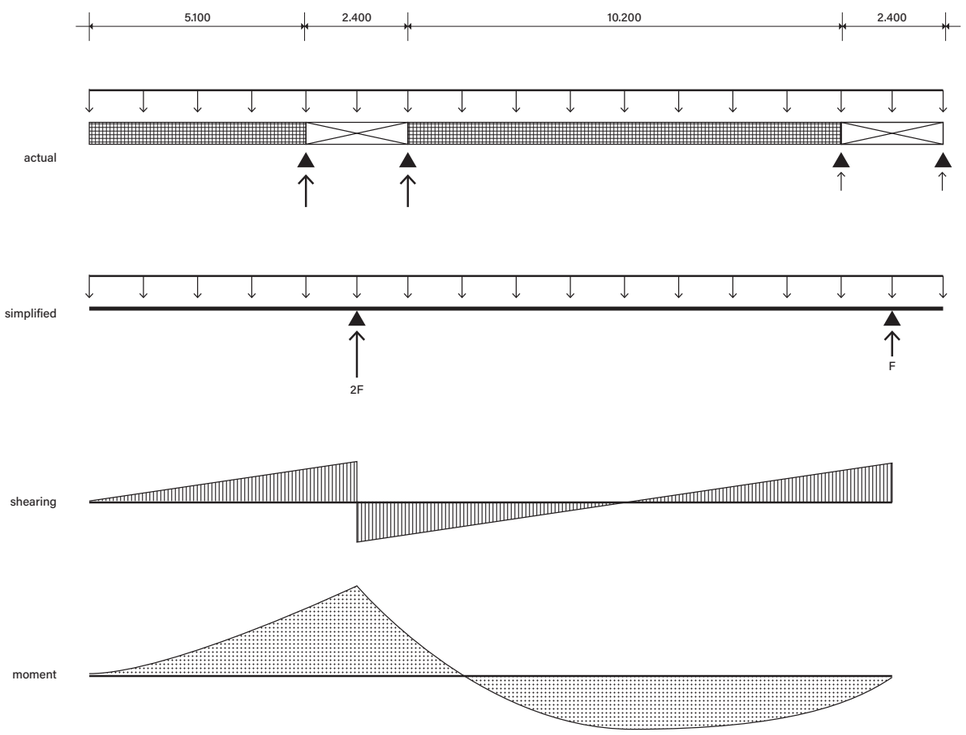
(p.102, p.103) the load bearing principle of the sphere, the exception in the otherwise repetitive load-bearing structure, was solved. By building steel rings in the floors around the sphere, the sphere could be suspended without beams cutting through it.



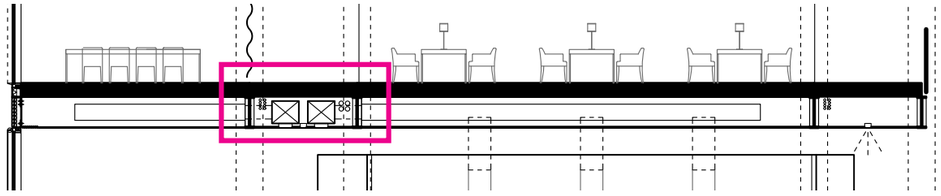


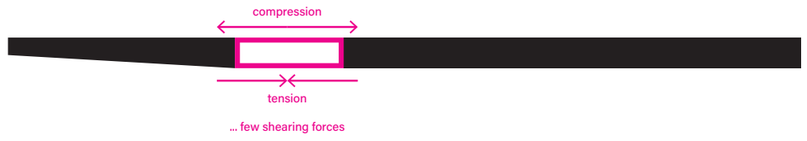


load-bearing principles

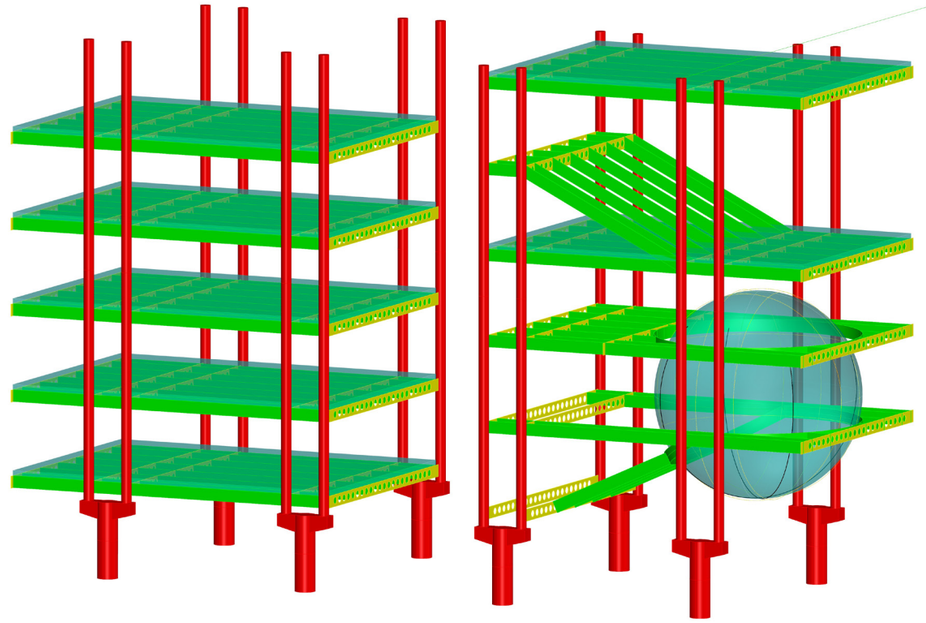


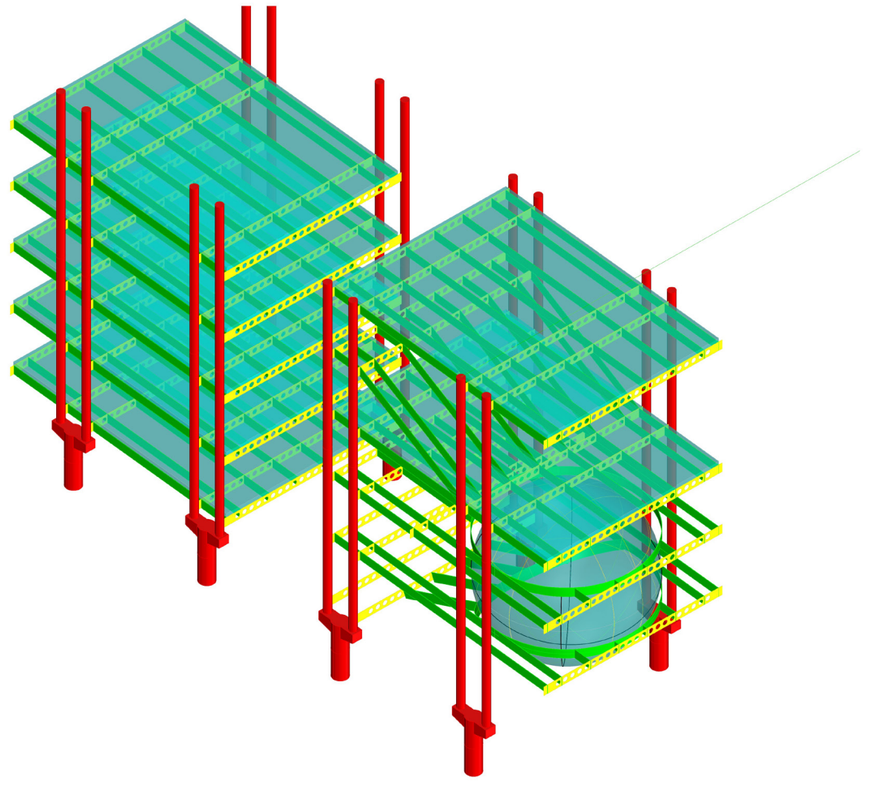
duct through highest moment

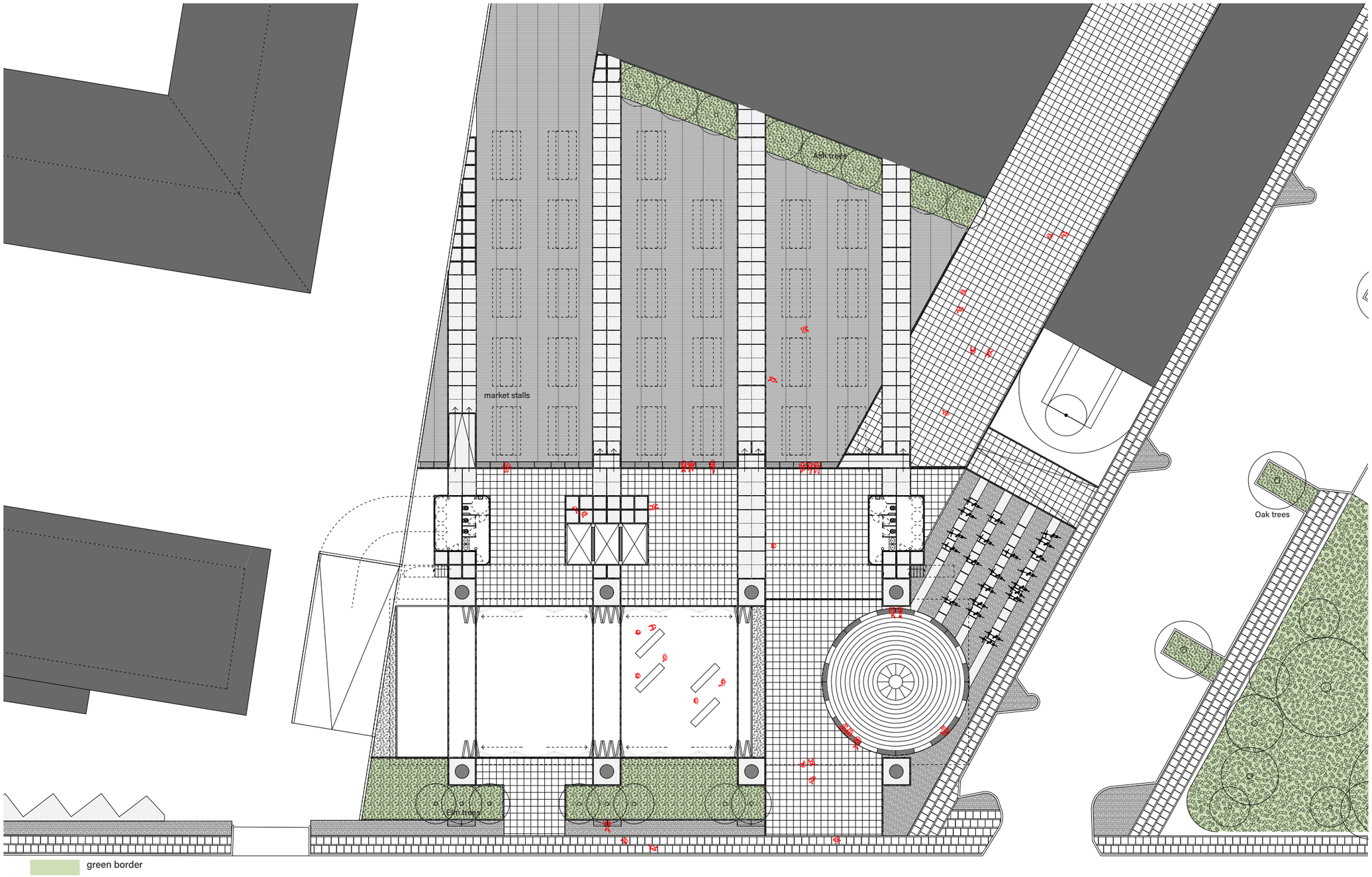


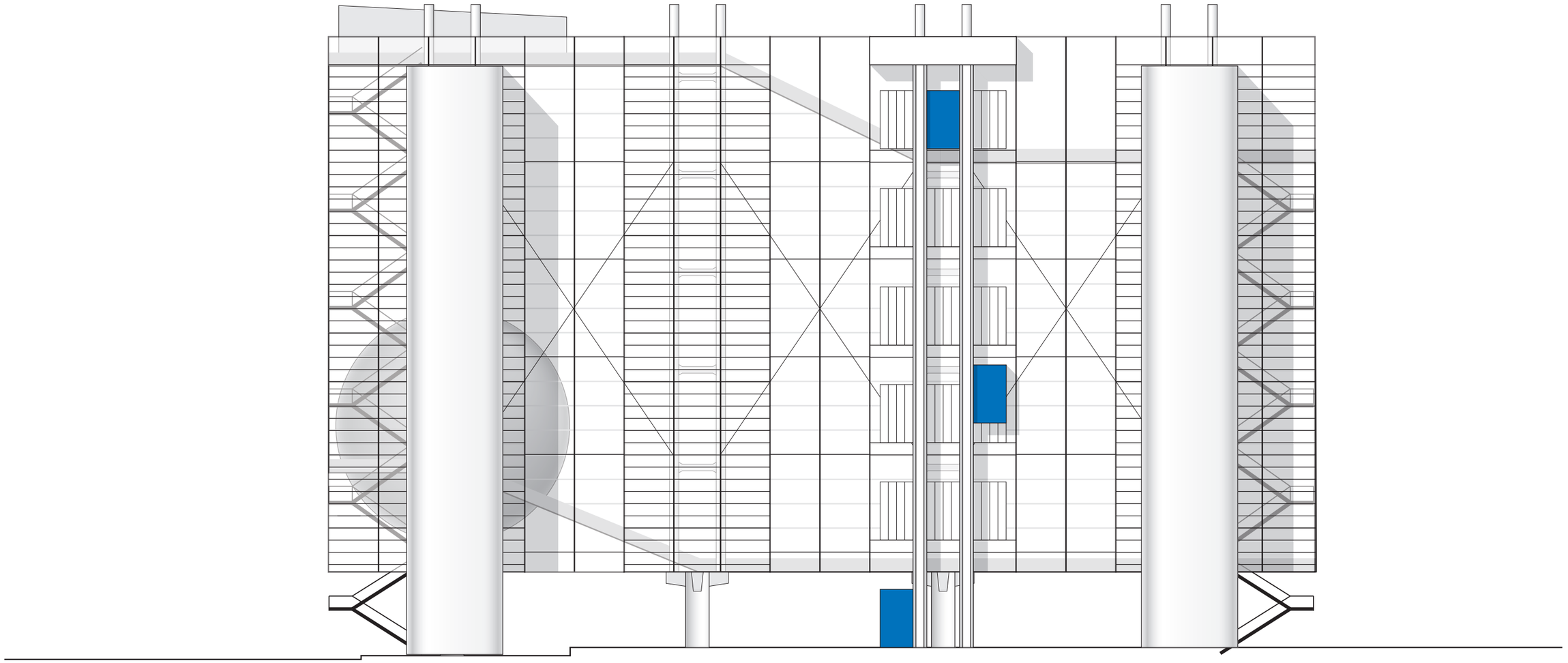


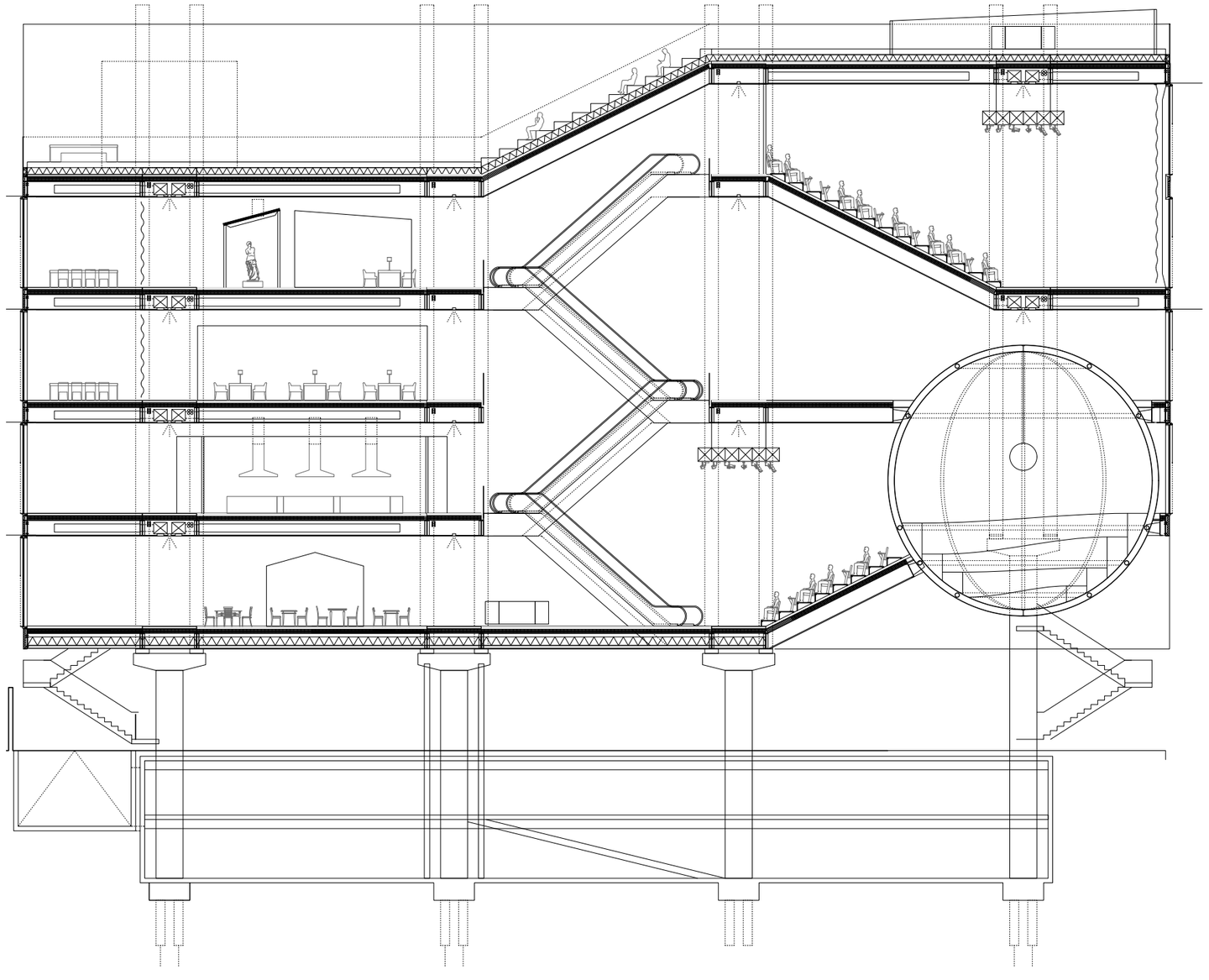
... few shearing forces

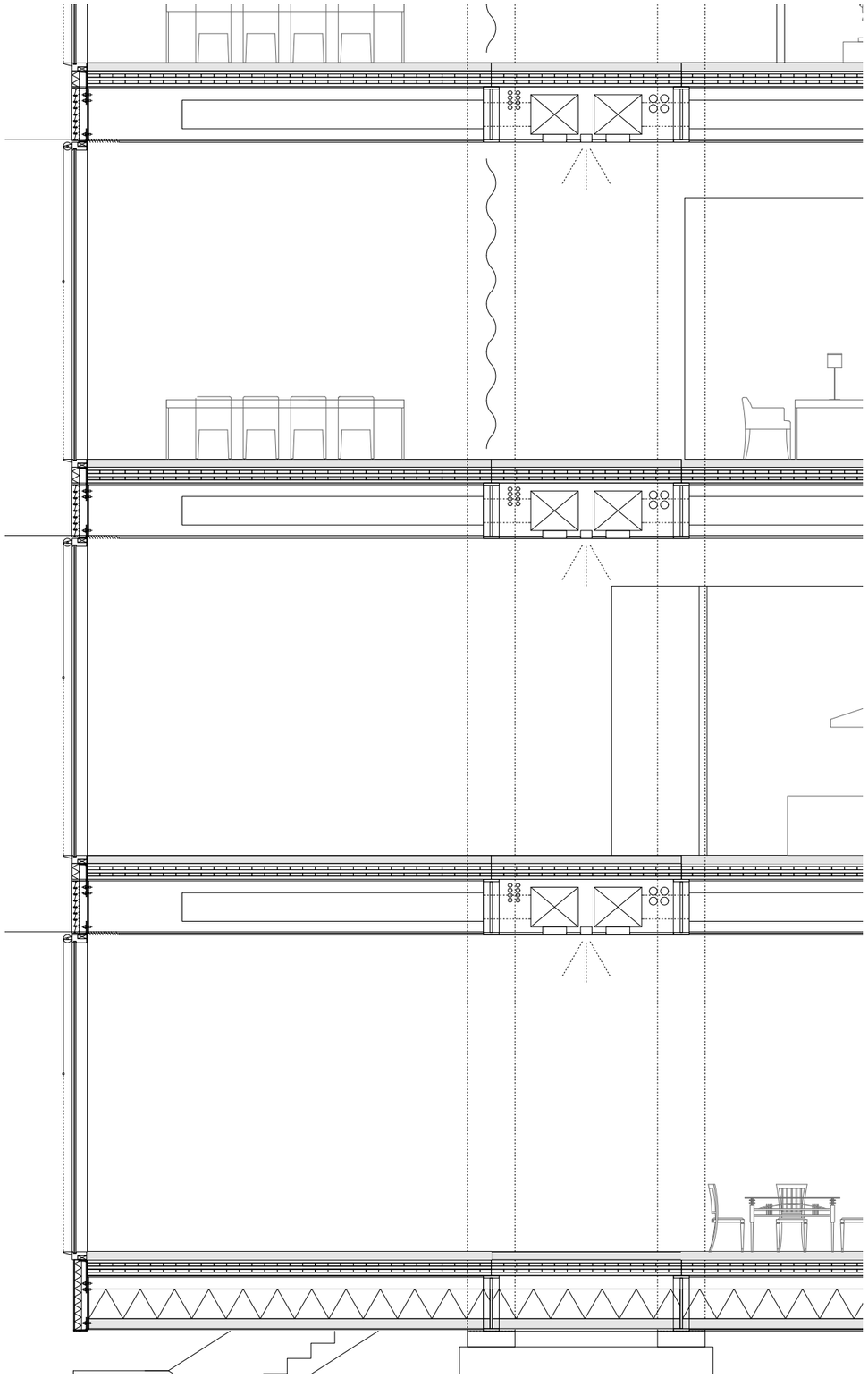


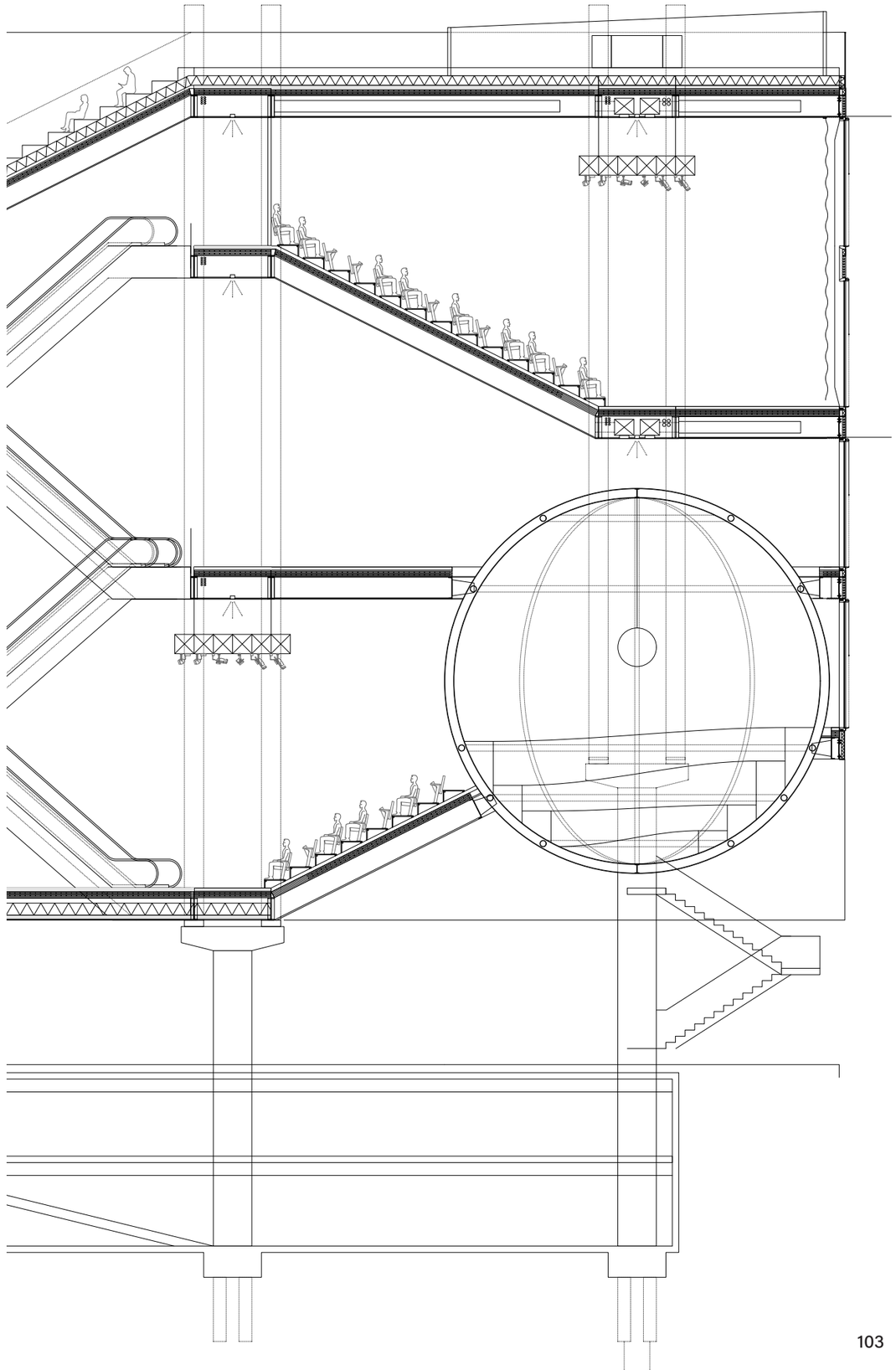



market stalls
Elm trees
Oak trees
green border







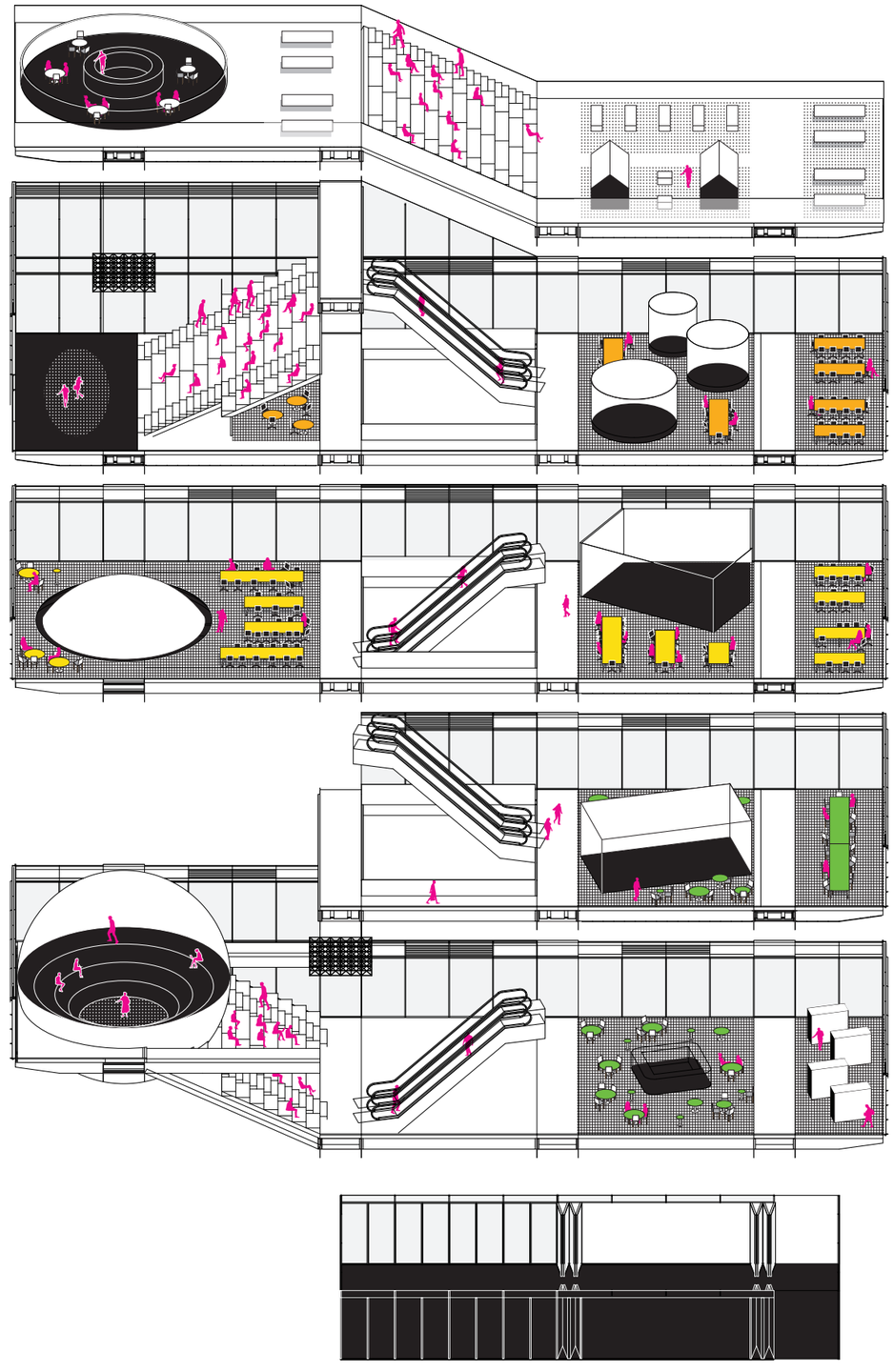


week 4.3
05.04 - 11.05

P4 preparations

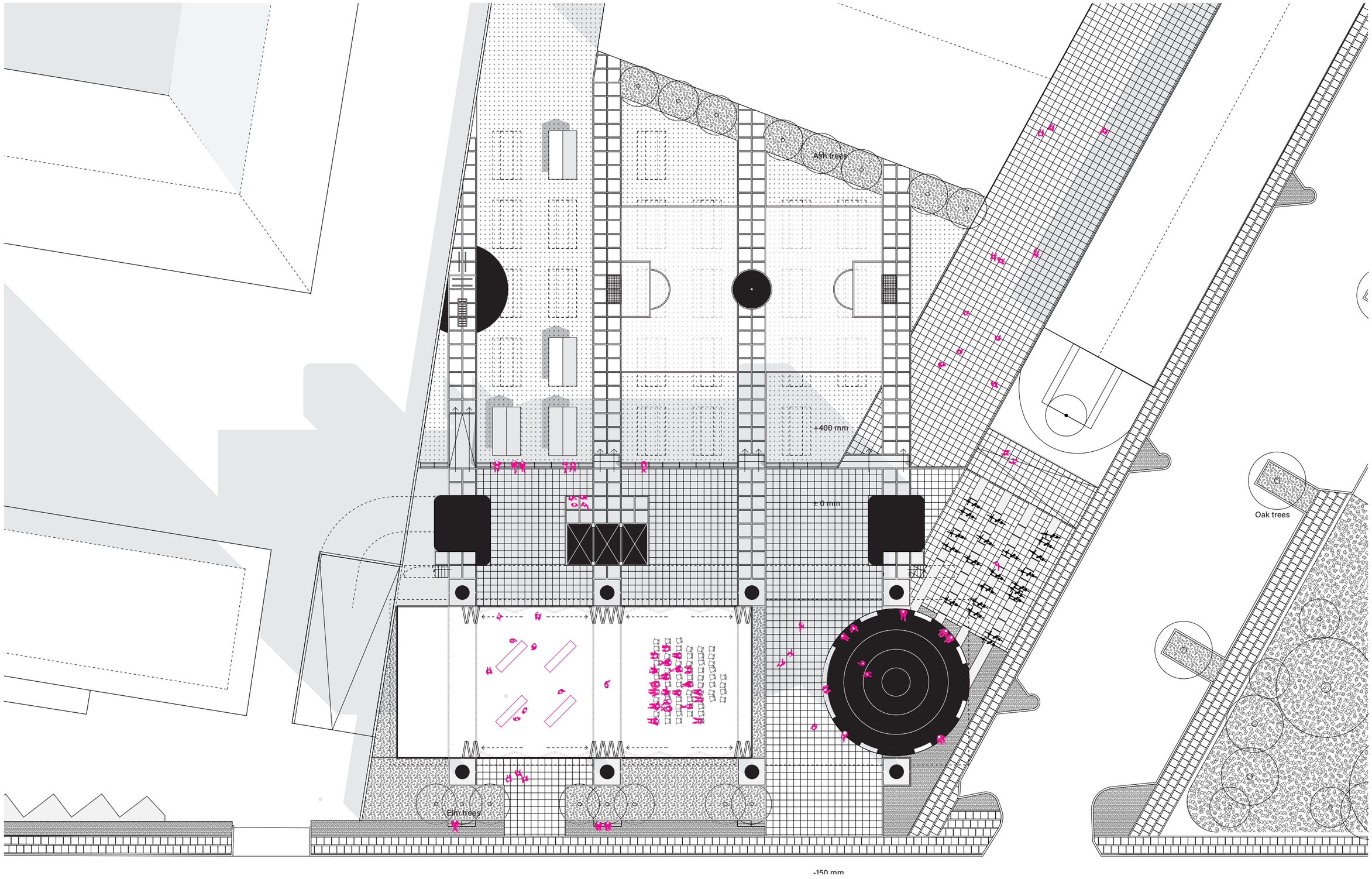
the final week before P4 was mainly spent on building the final 3D model of my design, as well as taking care to match the visual language of the various drawings and diagrams. I spent quite some time on making photorealistic renders, combining street view photos and ray-traced renders in the rendering software Blender.

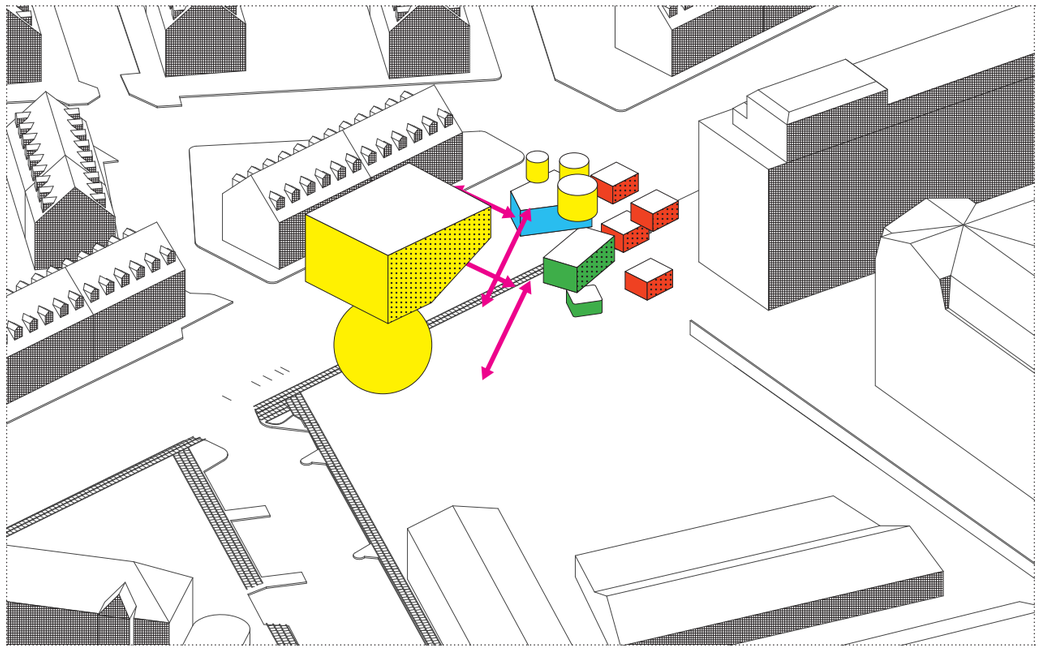
(p.107) finally, I made axonometrics that explain the concept in simple graphics.



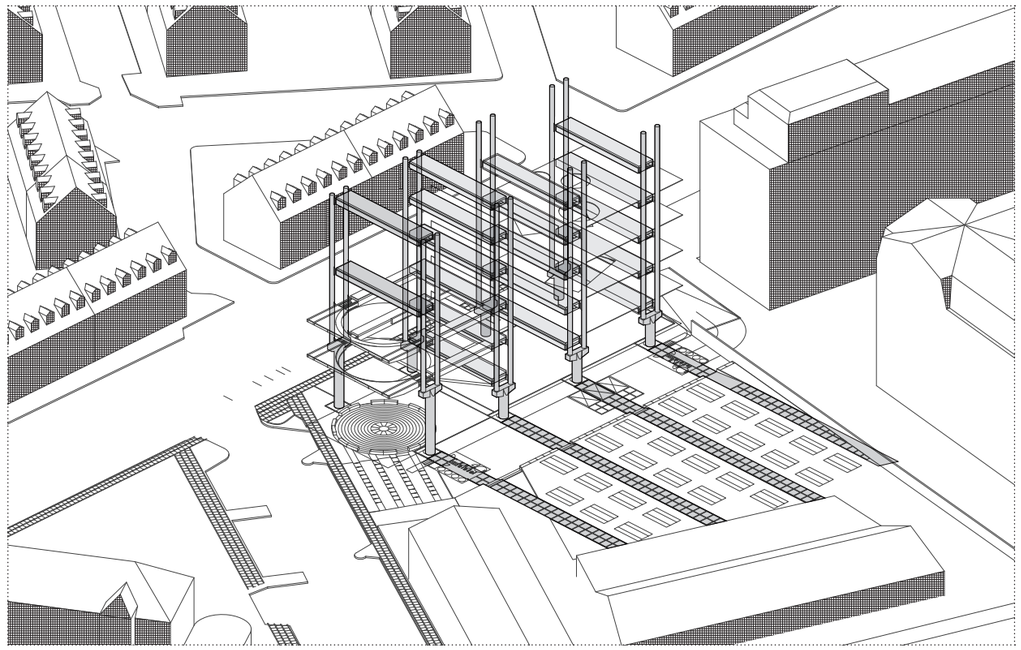
SPIO SPIO
EDES!
PO

KIOSK

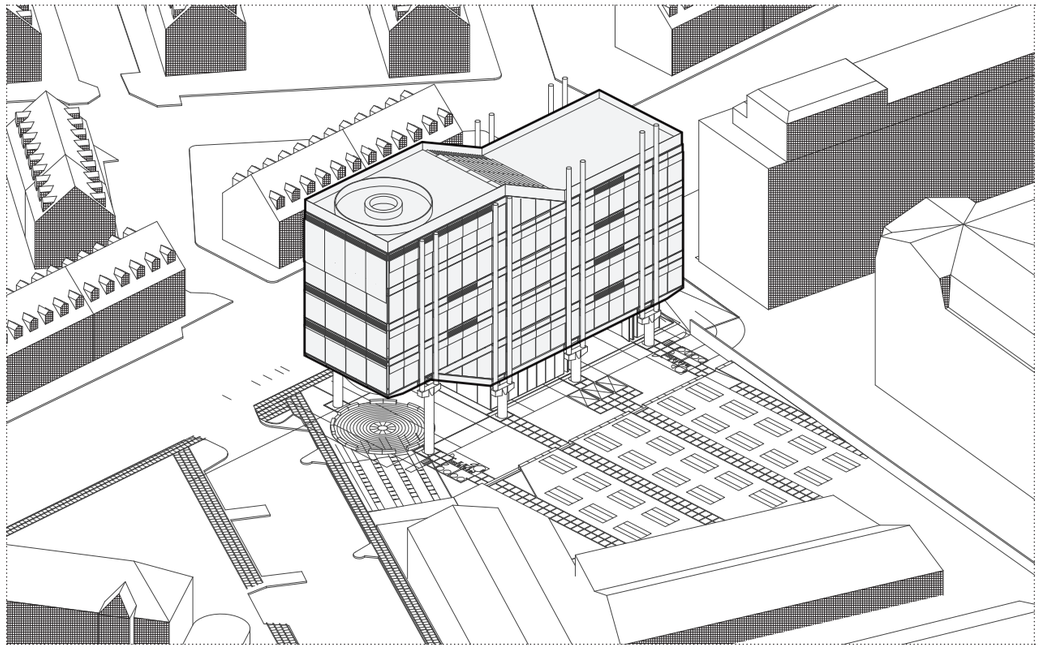

Ash trees
+400 mm
± 0 mm
Oak trees
Elm trees
-150 mm



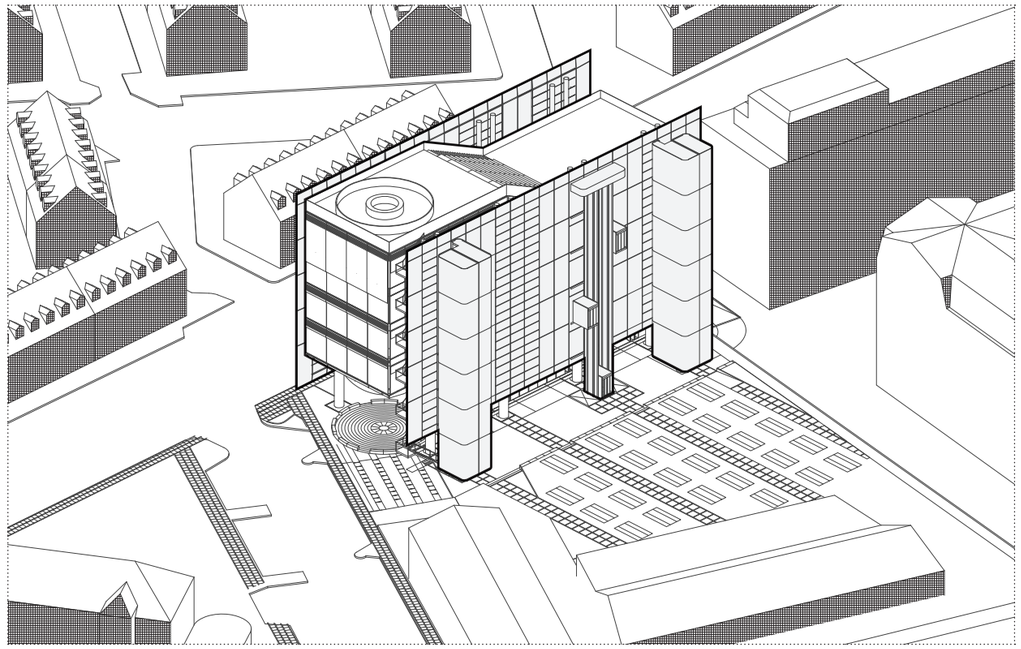
atlas in space - generate social density



support



primary building skin



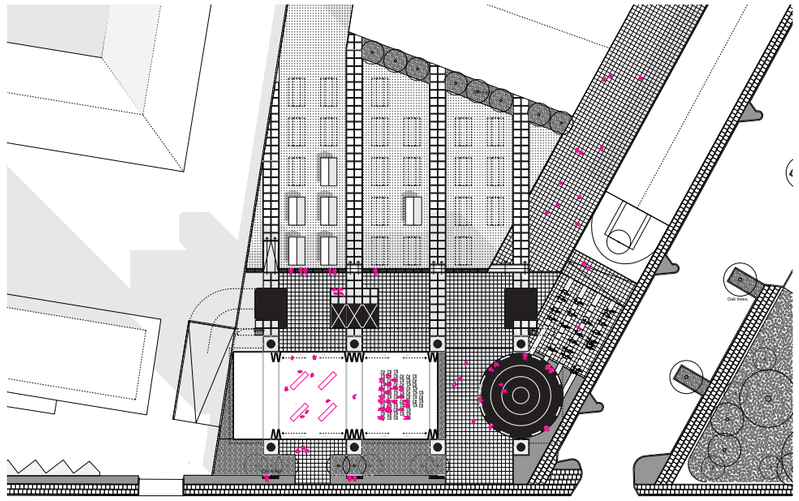
plugins

P4 posters

concept+context

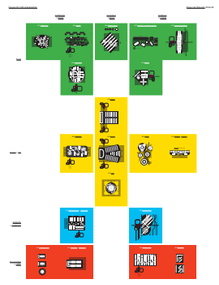
public domesticity

P4 Hugo van Rossum
14.05.25

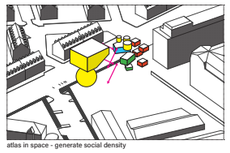


ground floor plan

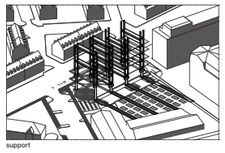
site plan



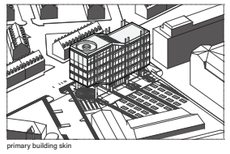
atlas of extra-domestic spaces



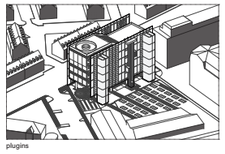
atlas in space - generate social density



support



primary building skin



plugins

urban elevation following Haraldsgade

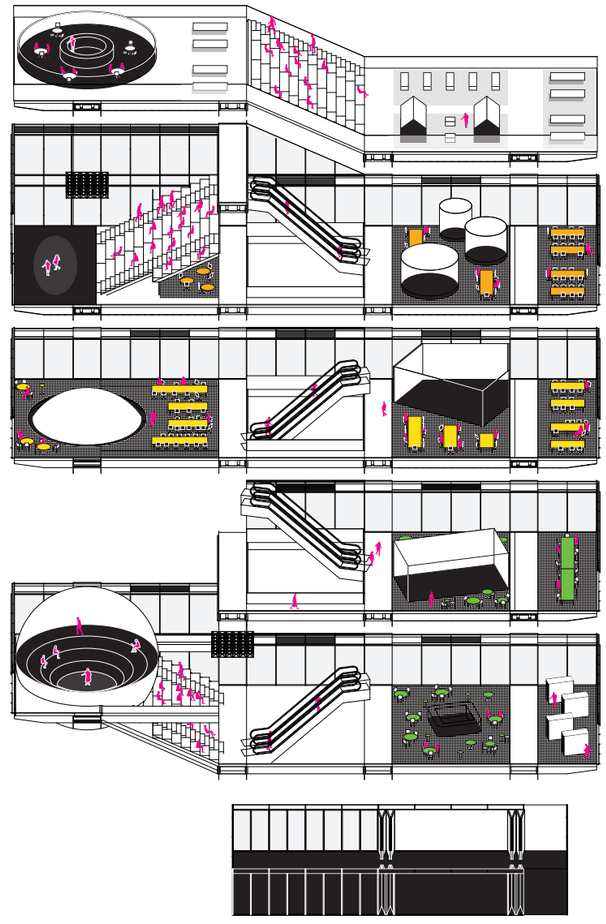
urban section perpendicular to Haraldsgade

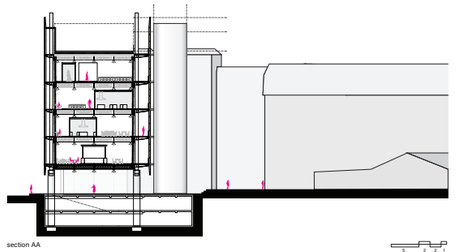
impression from Haraldsgade towards south-west

impression from Haraldsgade towards north-east

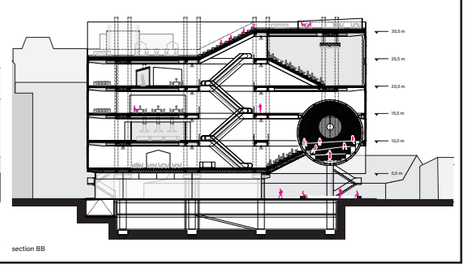
architecture

P4 Hugo van Rossum
14.05.25





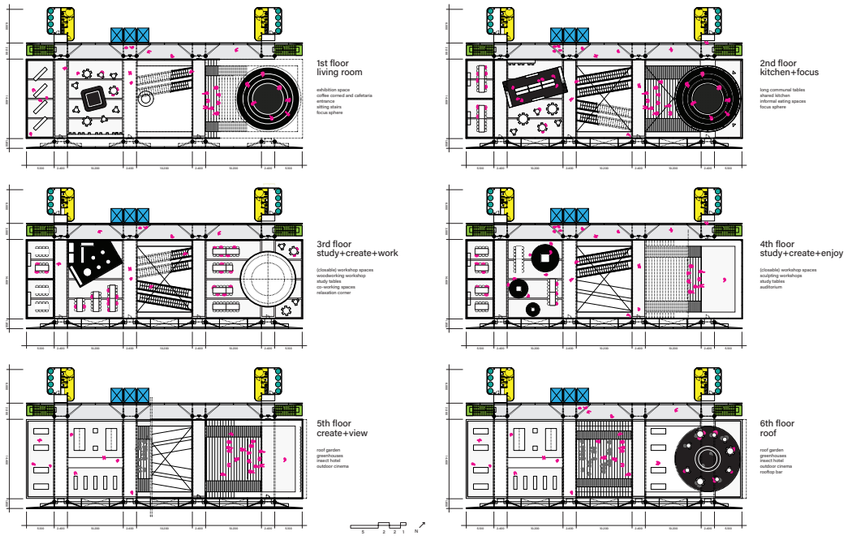
section AA

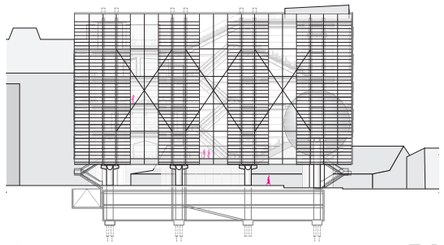


section BB

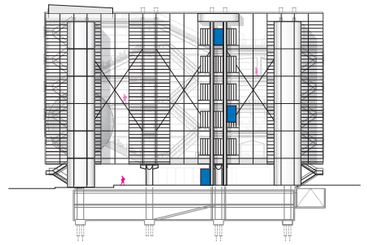
architecture

P4 Hugo van Rossum
14.05.25

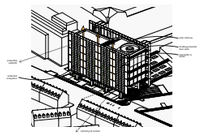




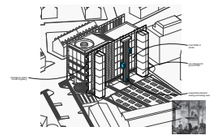
South-East elevation



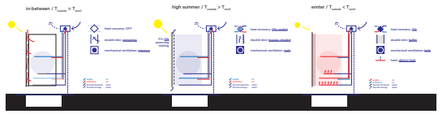
North-West elevation



principle South-East double skin façade



principle North-West plugin building



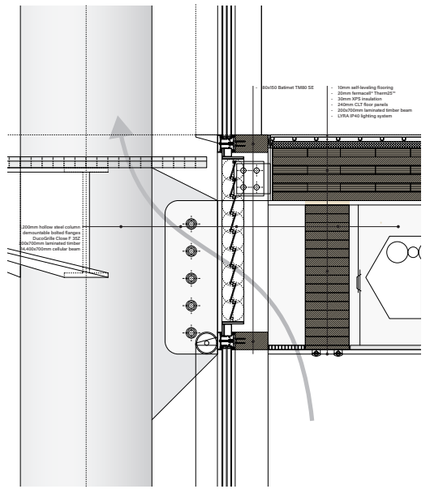
climate scenarios

impression from Haraldsgade towards north

impression towards south

technical+climate

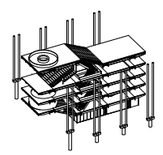
P4 Hugo van Rossum
14.05.25



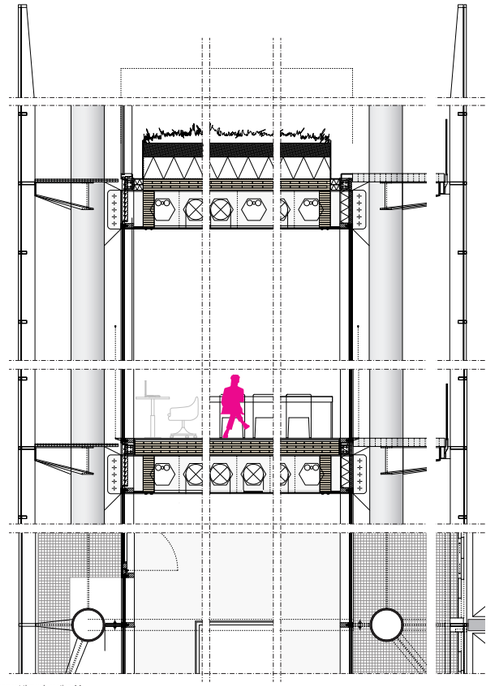
detail through common South-East façade

impression of 3rd floor co-working spaces

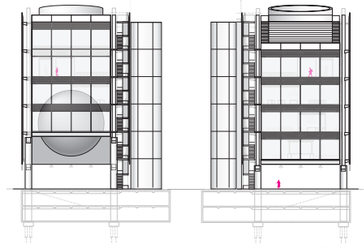
construction of structural 'walkways'



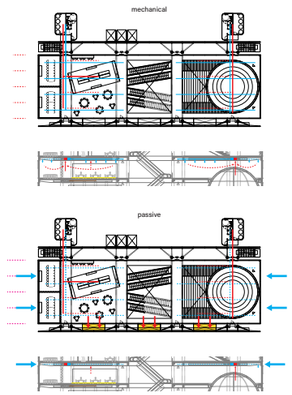
construction of floors and interiors



fragment through section AA



North-East and South-West elevation

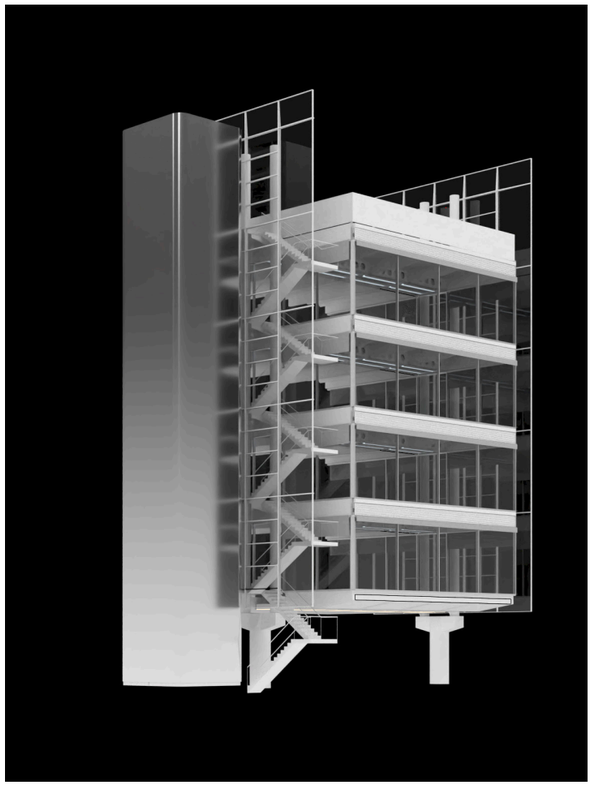


ventilation strategies: mechanical and passive

towards P5

modelmaking

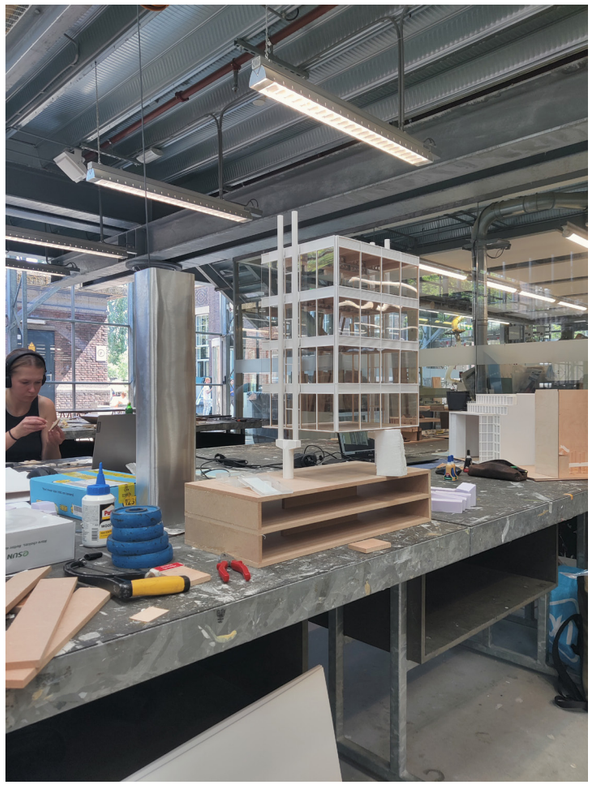
In the final weeks of this graduation project, I set out build a model of my design. The first decision that had to be made was whether to make a model of the entire building, presumably 1:100, or build a fragment in the scale of 1:50. Ultimately, I decided on building the fragment, because the 1:100 scale would probably drown out most of the details. As it turned out, details like shading, cellular beams and ventilation grates would have been a great challenge, seeing as they were challinging in their own right at 1:50.
After more than two weeks, I took the model into the photography lab in the basement and took some high-quality images with the proper lighting.



first, I made a digital model of the fragment that I wanted to make. By tweaking at what point the model is cut, and what details to include, I could make a concrete plan for building.

the cellular beams being spraypainted. Almost all complex parts of the model were 3D printed by me, mostly overnight. The daily routine consisted of 1) cleaning the fresh printed parts 2) painting 3) glueing 4) modeling the parts for the next day.

foam blocks were used to precisely space the floors before permanently attaching them to the external columns. By using high-strength epoxy glue, the model became quite sturdy, despite the single legs which support it.



exciting moment: the model can stand without foam support. The feet are bolted to the MDF base, so the model can be taken apart if needed.

the shading is attacked. By using a blueish gray thin cardboard, glued to a spraypainted wooden stick, the illusion of a rolled-up external shading can be achieved.

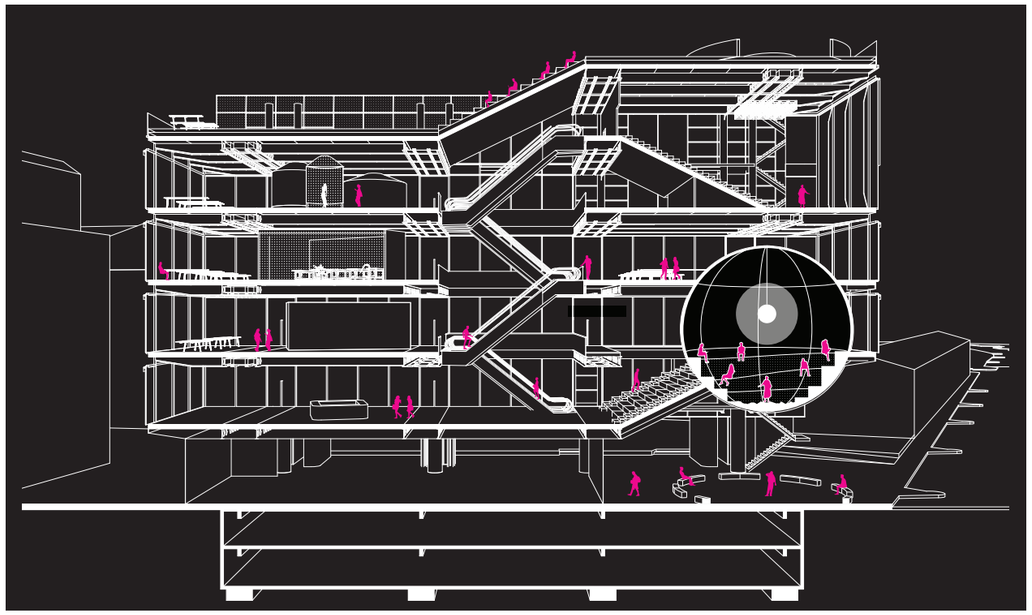
final touches: ventilation tubing, flooring, and some furniture finish the model.

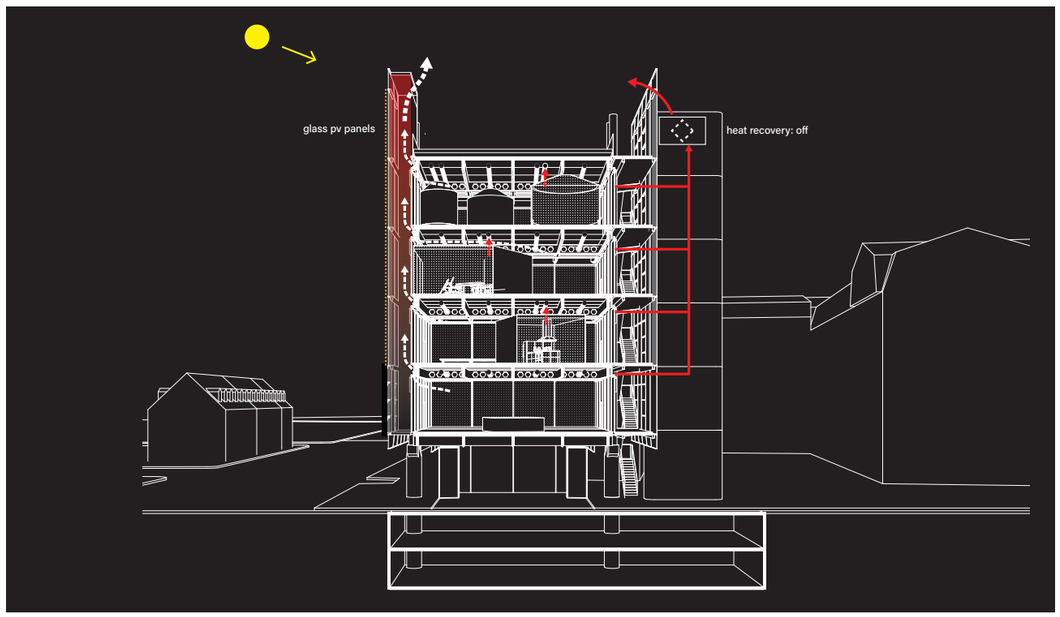
rendering

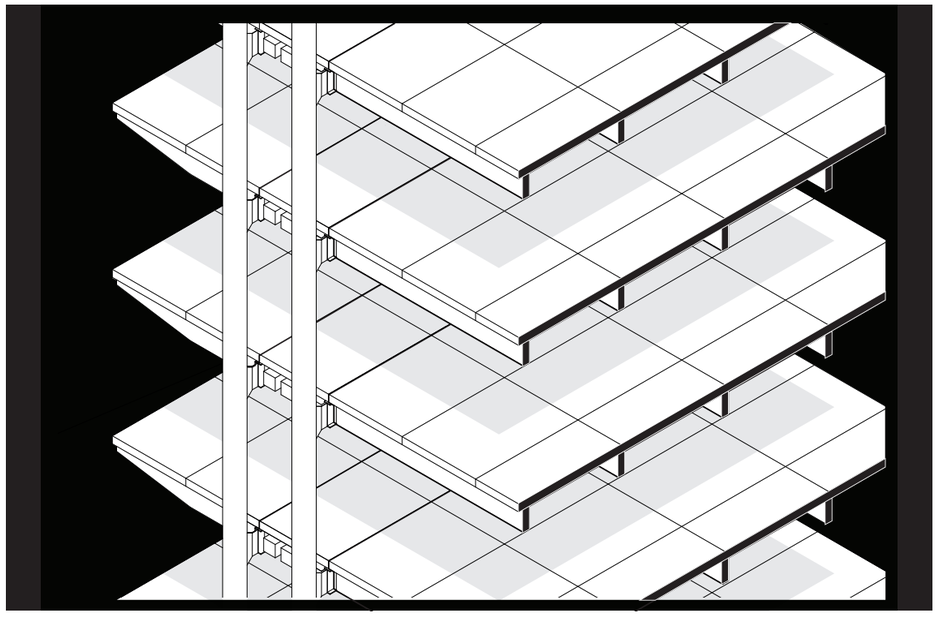
Making renders was another task that would ‘humanize’ my design. By visualizing how the design is experienced, one can imagine oneself to study there, or perhaps follow a workshop. Most images are composites of raytraced renders from Blender, environmental imagery from google maps or the site visit and cut-out people to give the images life.

axonometrics + sections

The final segment of my preparations for the P5 presentation consisted of 3D-sections and axonometrics. The sections were made to further illustrate the spatial qualities that are created throught the structure. The axonometrics were made in order to elucidate the construction process, as well as the logic behind the structural system.





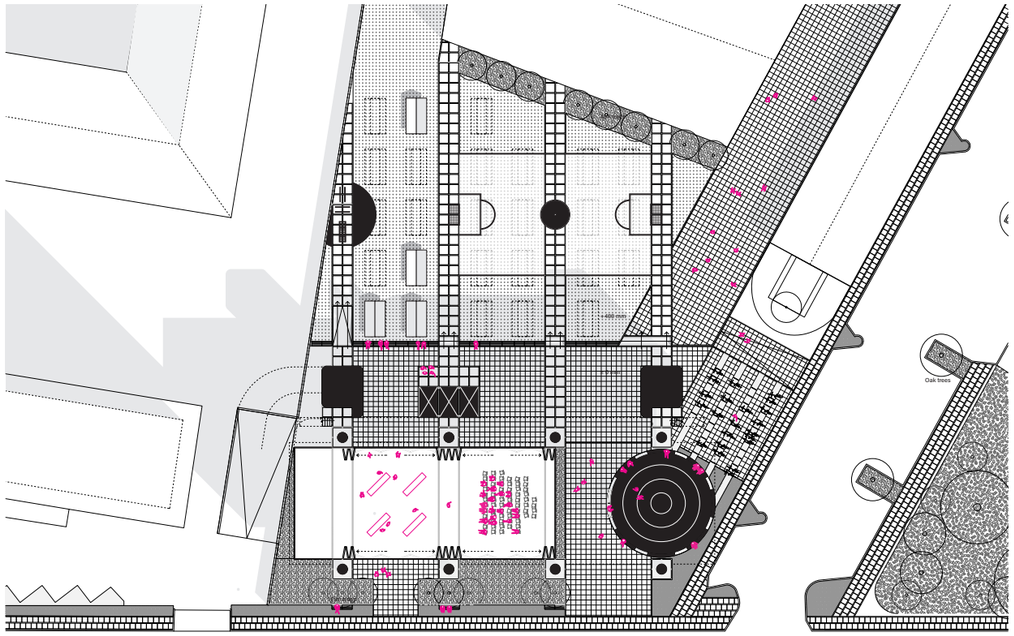


P5 posters + model photos

concept+context

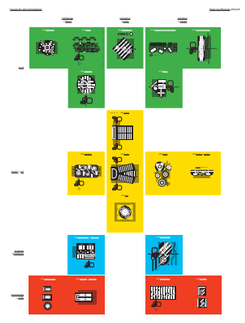
public domesticity

P5 Hugo van Rossum
19.06.25

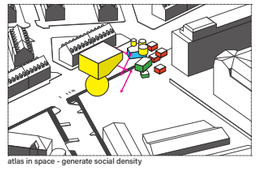


ground floor plan

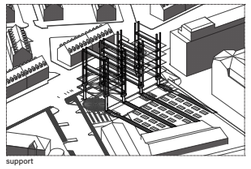
site plan



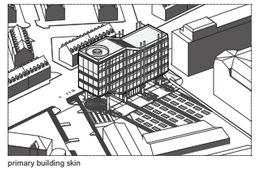
atlas of extra-domestic spaces



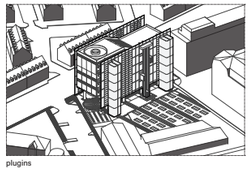
atlas in space - generate social density



support



primary building skin



plugins

urban elevation following Haraldsgade

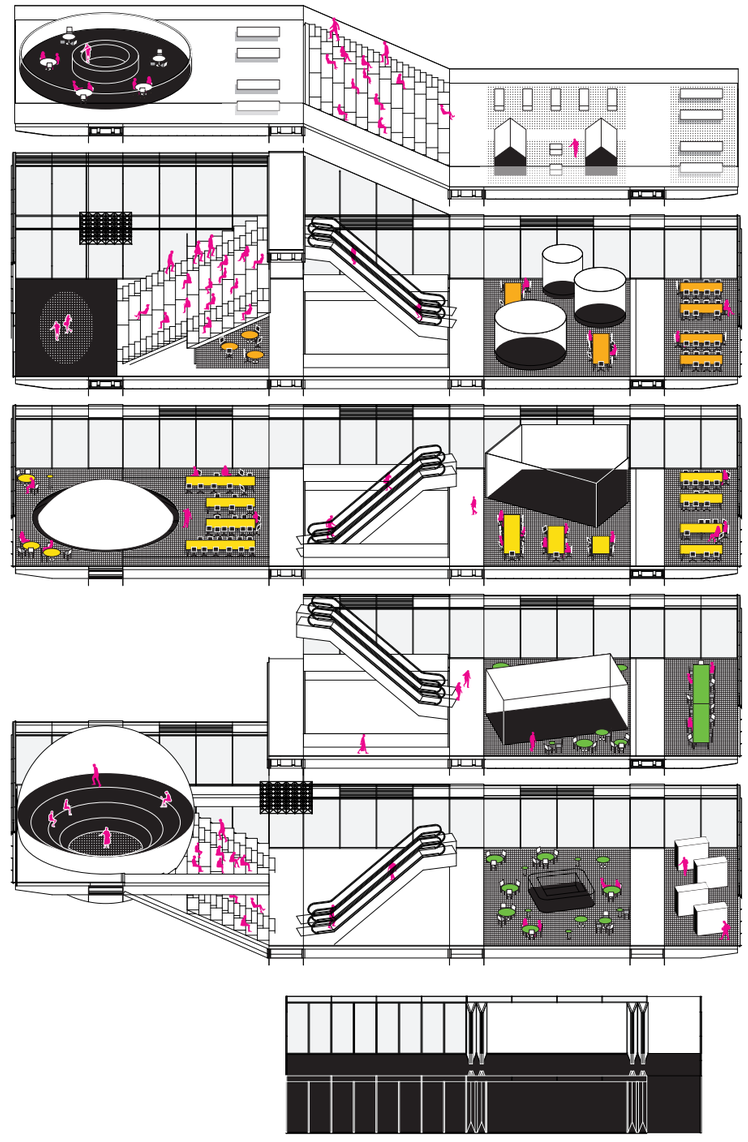
urban section perpendicular to Haraldsgade

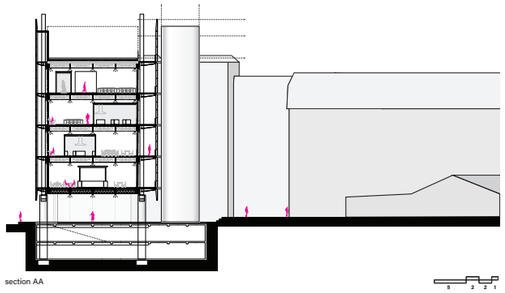
impression from Haraldsgade towards south-west

impression from Haraldsgade towards north-west

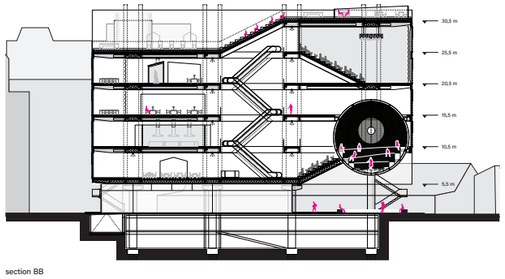
architecture

P5 Hugo van Rossum
19.06.25



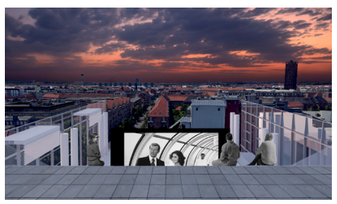


section AA



section BB

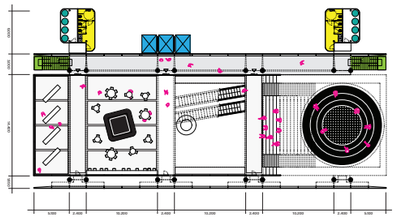
model photo, SE façade



impression of roof

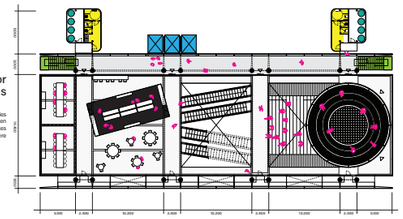
impression of woodworking workshop

impression of NE-façade



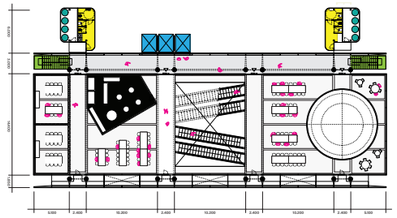
1st floor
living room

exhibition space
coffee corned and cafetaria
entrance
sitting stairs
focus sphere



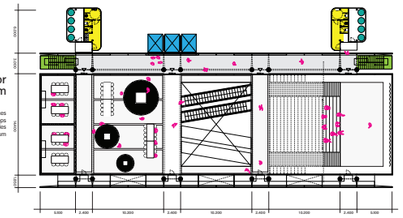
2nd floor
kitchen+focus

long communal tables
shared kitchen
informal eating spaces
focus sphere



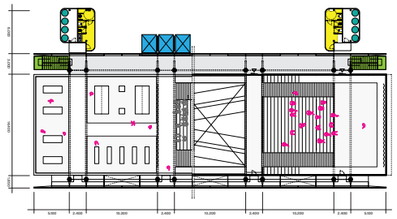
3rd floor
study+create+work

(closable) workshop spaces
woodworking workshop
study tables
co-working spaces
relaxation corner



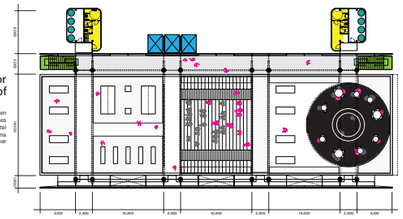
4th floor
study+perform

(closable) workshop spaces
sculpting workshops
study tables
auditorium



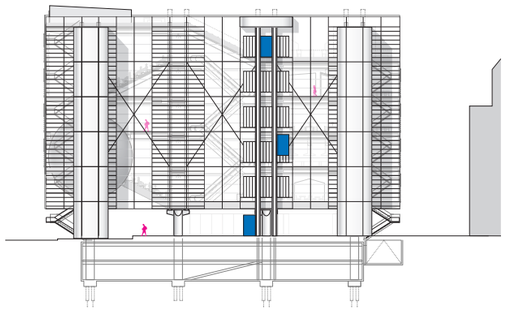
5th floor
create+view

roof garden
greenhouses
insect hotel
outdoor cinema

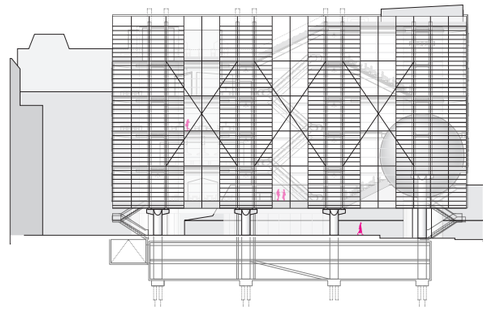


6th floor
roof

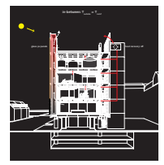
roof garden
greenhouses
insect hotel
outdoor cinema
rooftop bar



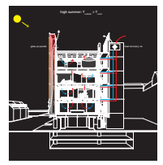
North-West elevation



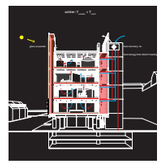
South-East elevation



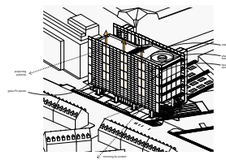
double skin air: extraction



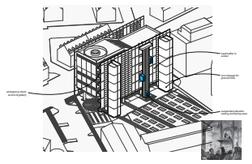
double skin: bypass



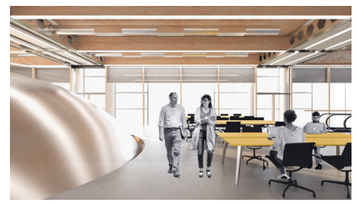
double skin: buffer



principle South-East double skin façade



principle North-West plugin building



impression of co-working spaces

impression of communal kitchen

impression of atrium

technical+climate

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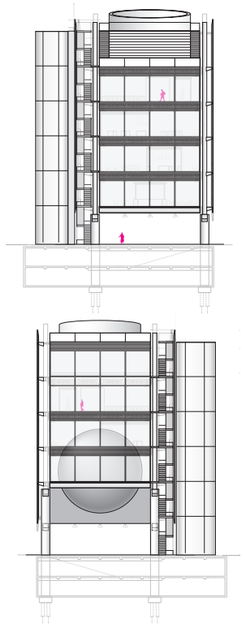
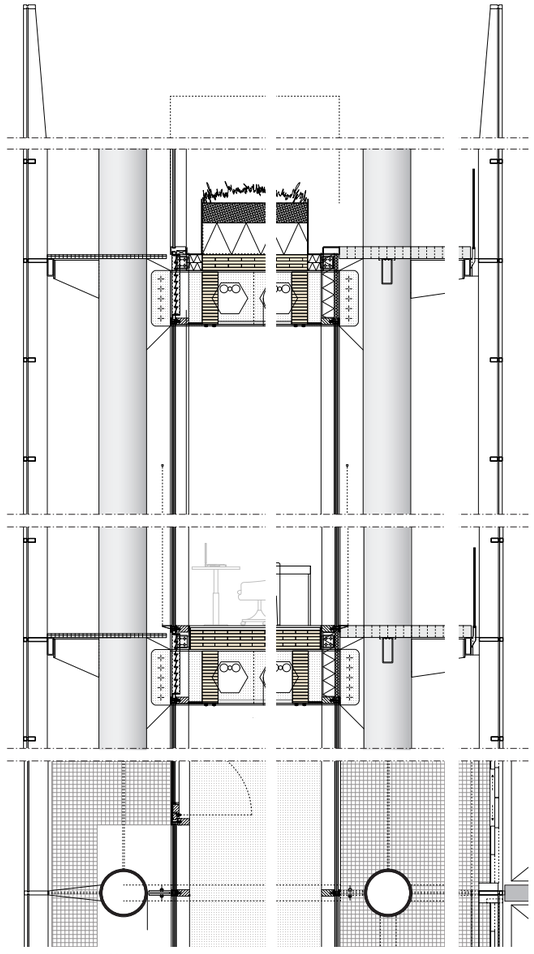
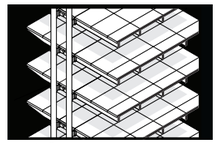
19.06.25



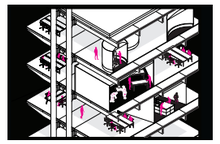
North-East and South-West elevation



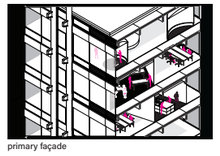
fragment through section AA



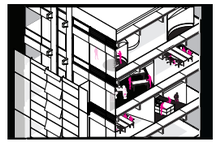
support + floors



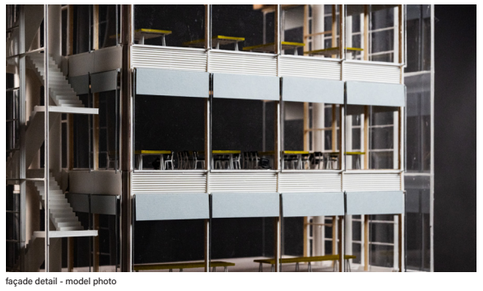
program + use



primary façade

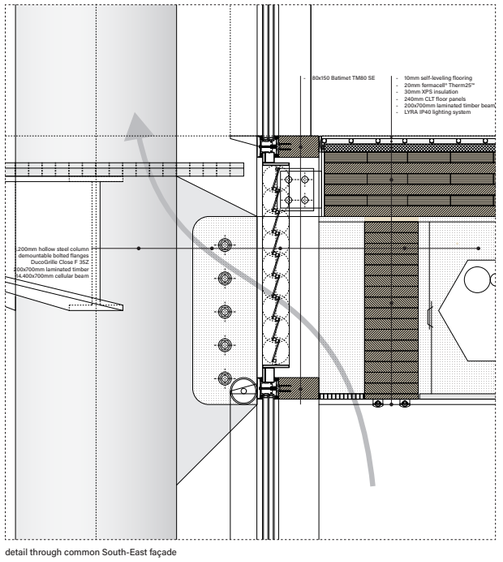


double skin façade



façade detail - model photo

floor construction - model photo



detail through common South-East façade

reflection

P4 Public Condenser – Reflection
Hugo van Rossum, 07.05.25

Reflection on research-by-design process

P4 Public Condenser
Hugo van Rossum

Tutors
Dr. Antonio Cantero (PD)
Ir. Ger Warries (TBD)
Dr. Sang Lee (TD)

Delegate or exam committee
Erik Louw

Chair of Public Building Group:
Prof.ir. Nathalie de Vries

P4 Public Condenser – Reflection
Hugo van Rossum, 07.05.25

Introducing the studio

Set in the Haraldsgadekvarteret, a simultaneously post-industrial and residential neighborhood in Copenhagen in the district of Ydre-Nørrebro, this graduation studio revolves around the design of a public building, specifically a Public Condenser. Rather than a conventional brief, where a full program of requirements casts the design into a pre-determined mold, the Public Condenser assignment necessitates research into the local context to create an individual approach to the building program.

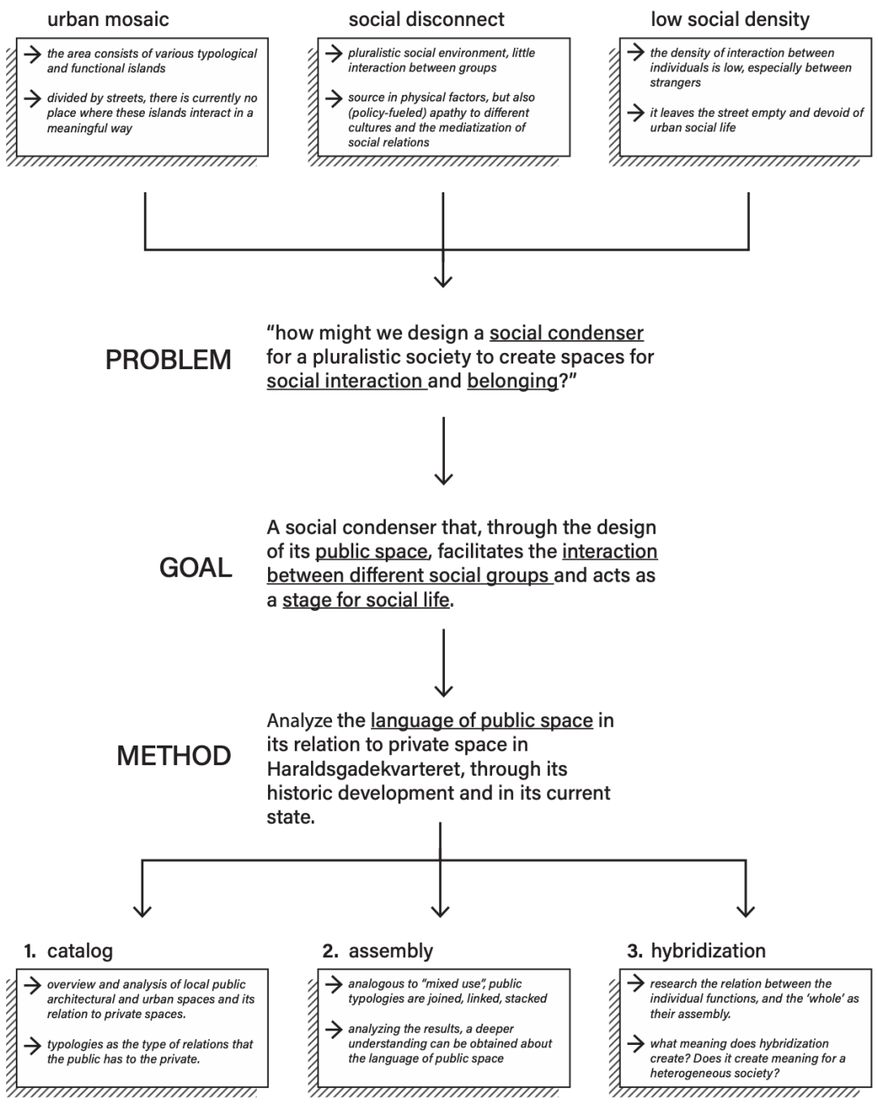
On the study trip to Copenhagen at the beginning of the first semester, we got the chance to get a feel for the local context. The Haraldsgade-kvarteret, bordered by Tagensvej, Jagtvej, and Lersø Parkallé, is a neighborhood shaped by modernist planning principles from the 1920s and '30s, where functions are rationally divided into urban islands with distinct typologies—from small-scale housing to repurposed factories.

From interviews conducted on site, residents expressed a clear need for spaces to study, socialize, or engage in sports—spaces where they could informally and meaningfully meet one another. As every building responds to a need, I concluded that what Ydre-Nørrebro needs is density. Not population density, as that is already well the case, but social density. Density of information, density of interaction, density of diversity. Social density refers not merely to the number of people in an area, but to the intensity of social moments—ranging from a conversation to a simple glance or shared presence. This kind of density has been eroded by increased urban scale, speed, and digital mediation, leading to what Koolhaas has called the 'evacuation of the public realm.' The ingredients are there, but currently there is no place where these could interact in a meaningful way. My approach for a public building was to be a dense building where unexpected encounters occur between those who normally would not meet. A public building that, instead of a Public Condenser, might be called a Social Condenser.

Intention of research

For my research plan, I set out to research how to "animate" public space, to increase its social density. This ambition was initially fueled by my readings of Henri Lefebvre, Jan Gehl and Richard Sennett. It fascinated me how they talk about the city as a social device, as a mediator of social relations and daily lives. This notion of Sennett's civility, the apolitical public realm as described by him translated to a public building, was something that I wanted to see in my design for the Public Condenser.

What I set out to do, as described in my research plan, was to make an index of various 'social topographies', a sort of catalog where social urban typologies (like streets, squares, parks) are described and their effect on the social density researched. My plan was to conduct this research in a three-step manner: (1) catalog (2) assemble (3) hybridize. I would make the catalog by researching the context; I would re-contextualize these typologies or urban fragments and combine them into something new and finally I would research the effect of these hybrid forms and programs. A diagram showing the research plan is visible on the next page.



P4 Public Condenser – Reflection
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research by design process

In the time after P1, I spent quite some time further researching what the public realm means to me, how it works in generating social density and how this might be translated into an approach for my public building. Something that kept returning in my readings was the idea of the urban street as the typology where movement is combined with destination, where necessity creates an environment which has the potential to transform physical human density into social density. For P2, this idea resulted in the concept of the vertical street, both circulation and destination at the same time.

In the meantime, I was researching the functional and spatial structure of high-tech architecture from the 1980s, especially works by Richard Rogers and Renzo Piano. The reason for this was twofold. First, 'inverting' a building moves the building systems and the movement of people towards the exterior. The traditional façade ceases to exist and is replaced by different manifolds or interfaces that mediate between nature, human and machine. This might reduce the barrier between building and city, since the building's functionality is projected towards the exterior and thereby extends an invitation to explore. Elements like an external vertical street, or transparent elevator, have the potential to animate the surroundings by their movement and visibility of social interaction. Secondly, the approach of inside-out architecture lends itself to designing more transparent floorplans and sections, creating the possibility for unexpected encounters between users and the mixture of different activities and target groups.

I had imagined the steps of (1) catalog (2) assemble (3) hybridize as pure research steps, culminating in a body of research that could be an input to my actual building design. However, it turned out to be both the structure of my research, and my design. First, I made a (1) catalog of users and their needs. (figure 1). I did not plan for this in my research plan, but it was a crucial part in determining the functional program for my design. Secondly, I made a catalog of 'nuclear' functions, that could answer to these user needs (figure. 2), and researched their needs.

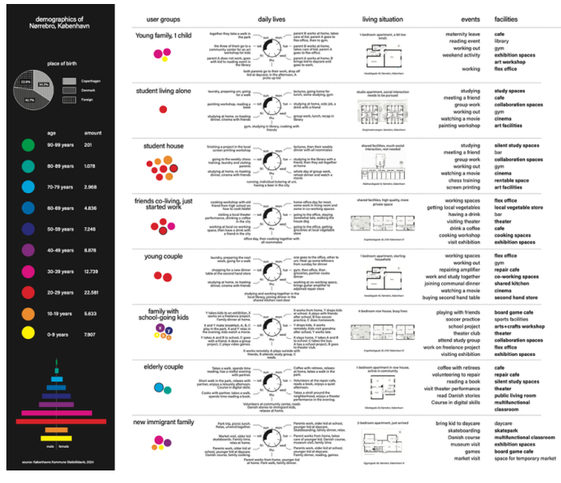


Figure 1. user atlas

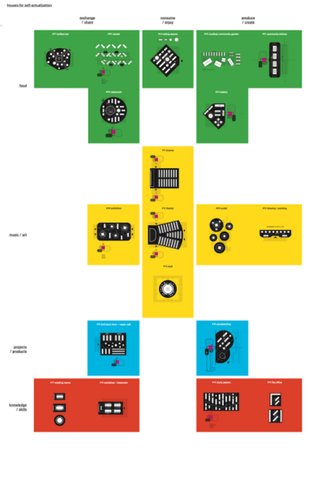


figure 2. Functional atlas

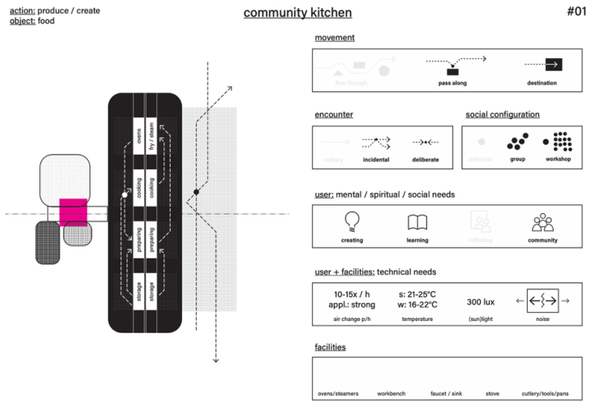


Figure 3. datasheet of functional element

The (2) assemble step similarly was, instead of 'dry' research, an active research-by-design process. By researching sections and different ways of bringing various functions together, I made a collection of schematic sections, as well as finally a dynamic section. (figure 4 And 5)

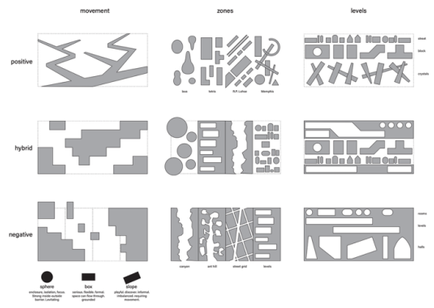


Figure 4. schematic sections

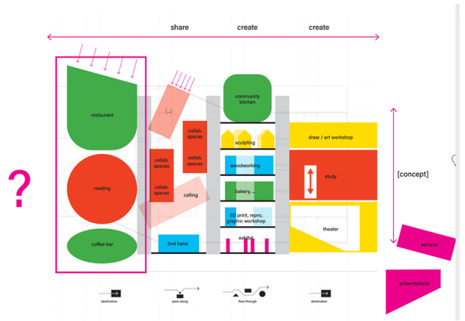


fig. 5: one iteration of building section

Finally, for the final step of (3) hybridize, I looked at what the final building can do, how it can perform. By analyzing scenarios, thinking of different ways it can be used, I was gradually changing the point from Hybridization to Multiplicity.

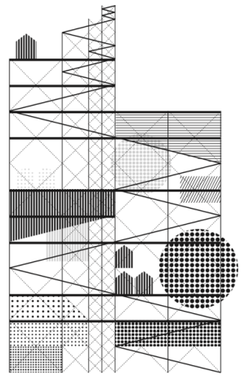
P4 Public Condenser – Reflection
Hugo van Rossum, 07.05.25

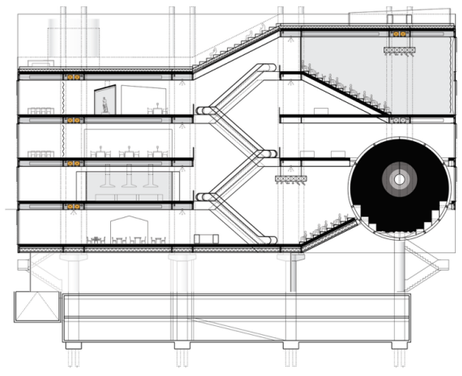
Reflection and evaluation

As already described, the research plan outlined the plan for an ambitious, time-consuming, yet at the same time somewhat vague body of research. While initially being frustrated that I could not make it work while also designing a public building, I managed to redirect my research plan into an approach for my research-by-design process. By using the three stages of research that I outlined in my research plan, I structured my research-by-design process in a manageable way, while yielding a design that in a way responds to the initial problem statement and design question.

As a point of self-criticism, It would have been better to devise a research plan that is more executable and straight-forward. It would have spared me quite some frustration and tangents. I found it quite challenging to mentally divide researching and designing, therefore making the process at times a bit unclear. It would have been more beneficial to structure beforehand what a research-by-design process could look like. However, by taking time to reflect on what I've been doing, as well as by receiving useful feedback every Thursday, I have been able to stay on track and keep my initial direction. As an illustration, below is a diagram I made for P1, and next to it my current section for the upcoming P4 presentation.

The project's relevance to the larger social, professional and scientific framework is a continuation of the used design methodology, where the public building is a collection of smaller nuclei, generating an 'inside' and 'outside' where different amounts of deteminacy generate a potential for multiplicity and self-determination in the building's use. Additionally, by revising the high-tech movement as a potential for sustainable and social buildings, I think my project can be a way to celebrate these various ways of making the built environment less polluting and less invasive.





Ambitions until P5

The final part of this process is undoubtably making a scale model that brings my project to life, and to add finishing touches to all drawings. It is important to bring the project to life, and show that it is a valuable addition to the lives of the people living, working and passing through the Haraldsgadekvarteret.