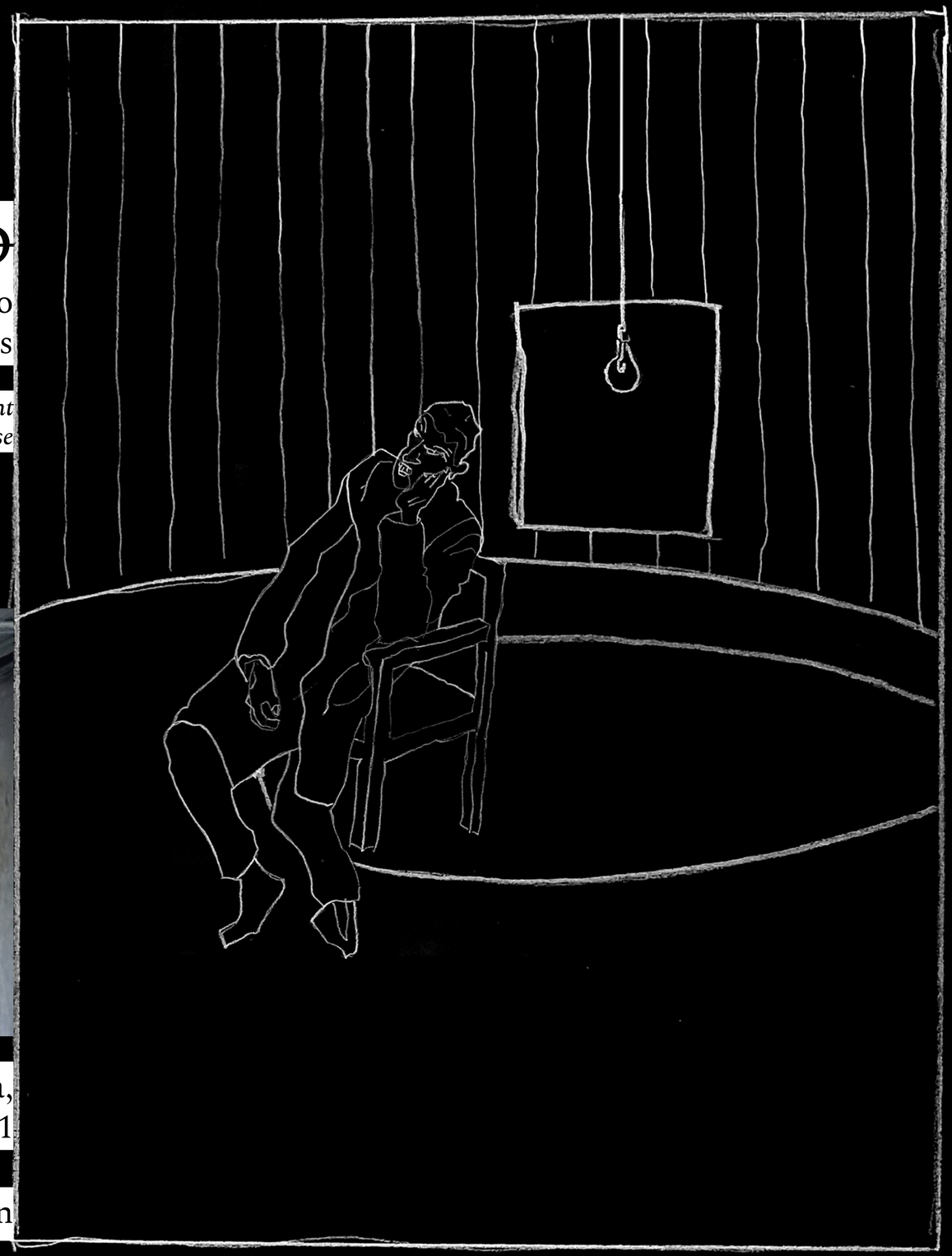
~~UNDOCUMENTED~~

From Liminal Politics to Intimate Spaces

anticipating the displacement of people in architectural discourse

Gregor Schneider, 2003.
U R 42B, Doppelgarage



A P5 graduation exhibition at Weena, Rotterdam // 06.07.2021 - 17.07.2021

by Pepijn Immanuel Determann

Explorelab Graduation Studio // P5 presentationRoel van de Pas, Suzana Milinovic, Hubert van der Meel // Delft University of Technology

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From Liminal Politics to Intimate Spaces

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The space we are in has been empty for 1,5 years. A space waiting. A space which has acted as a vacuum of the contemporary. An elevated void detached from the city which enfolds all its surfaces - waiting to be pervaded by a human act; to be absorbed by the city as contemporary space once again.

A similar form of waiting accounts for the protagonists of the project exhibited. ~~UNDOCUMENTED~~ focuses on the planned, enforced and imagined spaces of rightless displaced people (undocumented immigrants) - a population of individuals living under the radar; hidden.

Specifically, the transgressive movements and forms of habitation of an activist group of undocumented immigrants in Amsterdam - focusing in particular on the selforganized occupation of vacant buildings; squating - is contrasted by the political emergence of the buildings trying to control and surveil this very same group - detention centers. As selforganized forms of habitation seem to take place outside the scope of architectural practice, the high-budgeted, government payed detention center finds at the basis of its conception an architect who wants to remain strictly anonymous (Koolen, 2021). This observation is taken as an opportunity to question the participation of architectural practice in dividing and enclosing populations.

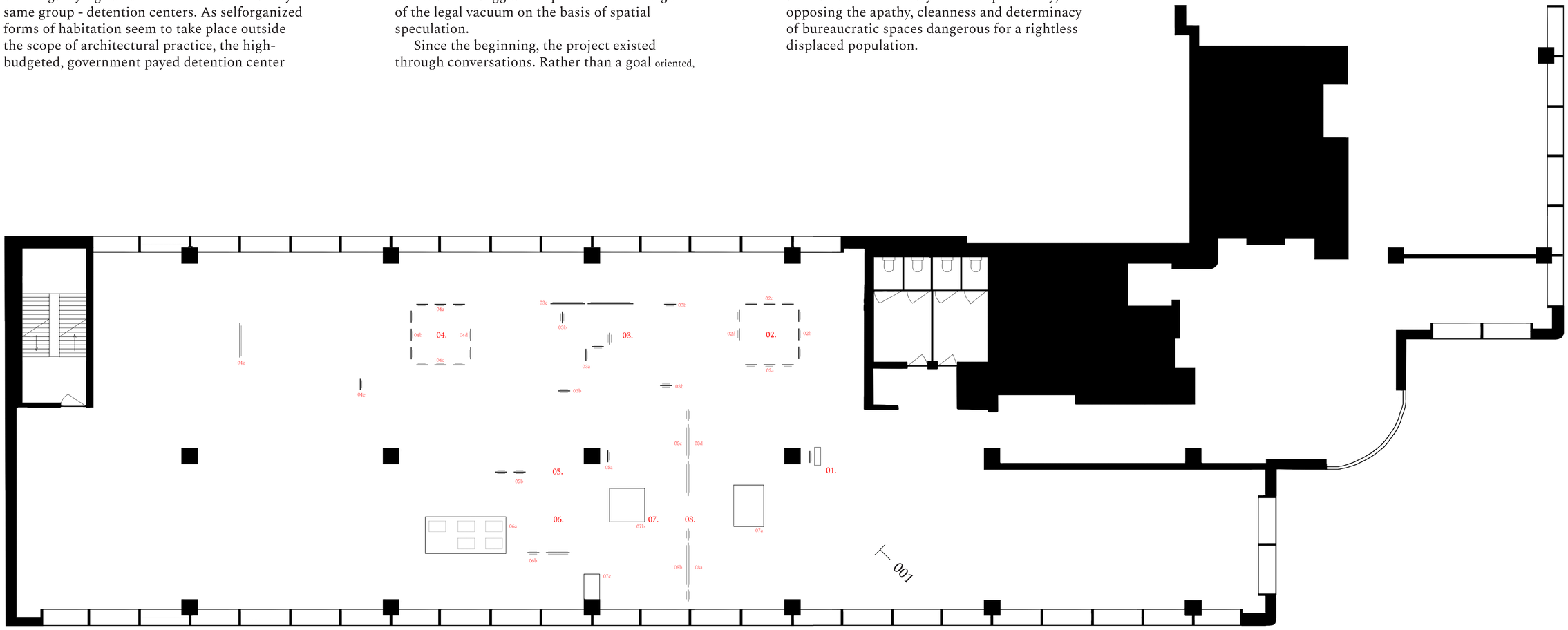
Countering the dominance of homogeneous, opressive spaces, the project suggests within the context of a rightless population a thinking of the intimate spaces we inhabit as humans - a proposal which precedes the political moment to create awareness and direct the conversation through grip on relevant challenges. How do we inhabit space in a way that it leads to the integration of memory and thought, essential to overcome depression and anxiety suppressing life in rightlessness?

If anything, what has become clear is that as architects we can't solve the socio-political complexities at stake. What we can do is reflect, converse and suggest the potential for change of the legal vacuum on the basis of spatial speculation.

Since the beginning, the project existed through conversations. Rather than a goal oriented, solely theoretical endeavor emerging from one clear defined problem statement and trying to find solutions, conversations have become the purpose of the project itself. As such, the exhibition as a medium may be the agent the project most needed; accompanying the spectator moving around independently, freely, taking in the image, drawing own connections. Challenging to interpret for oneself the undefined spaces between statistics and artistic expression, between politics and poetry - not resulting in one single argument, but a multitude of interpretations, differentions which may feed the conversation.

While designing, this undeterminate attitude translated into analogue tools - physical models and large hand drawings, ending in the analogue presentation in the format of this exhibition. The analogue representation of conceived space which is intended to function as a counterproject shows a certain honesty and interpretability, opposing the apathy, cleanness and determinacy of bureaucratic spaces dangerous for a rightless displaced population.

001 Overview



Weenahuis (Rotterdam) 8th floor

00m 10m

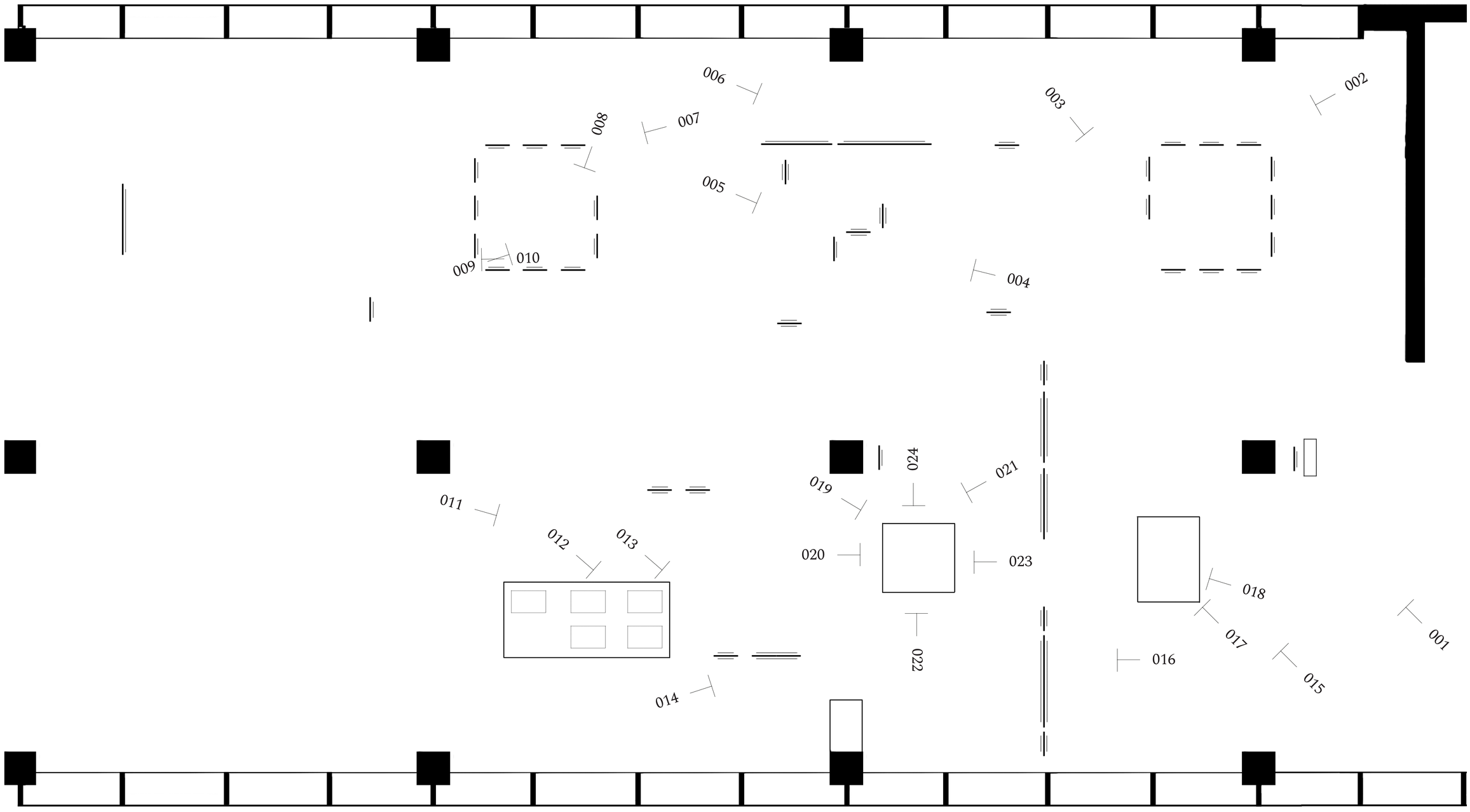
04a
04b
04.
04d
04c
04e
04e
03c
03b
03b
03.
03a
03b
02c
02d
02.
02b
02a
03b
08c
08d
01.
05.
05a
05b
06.
07.
08.
06a
07b
07a
06b
08b
08a
07c

Weenahuis (Rotterdam) 8th floor

00m 04m

Content Layout

01. Introduction
02. Liminal Space
03. Interstitial Space
04. Intimate Space
05. Design Proposal
06. Plans & Sections
07. Physical Models
08. Technical Drawings



Weenahuis (Rotterdam) 8th floor

00m 04m

Map of Photographs

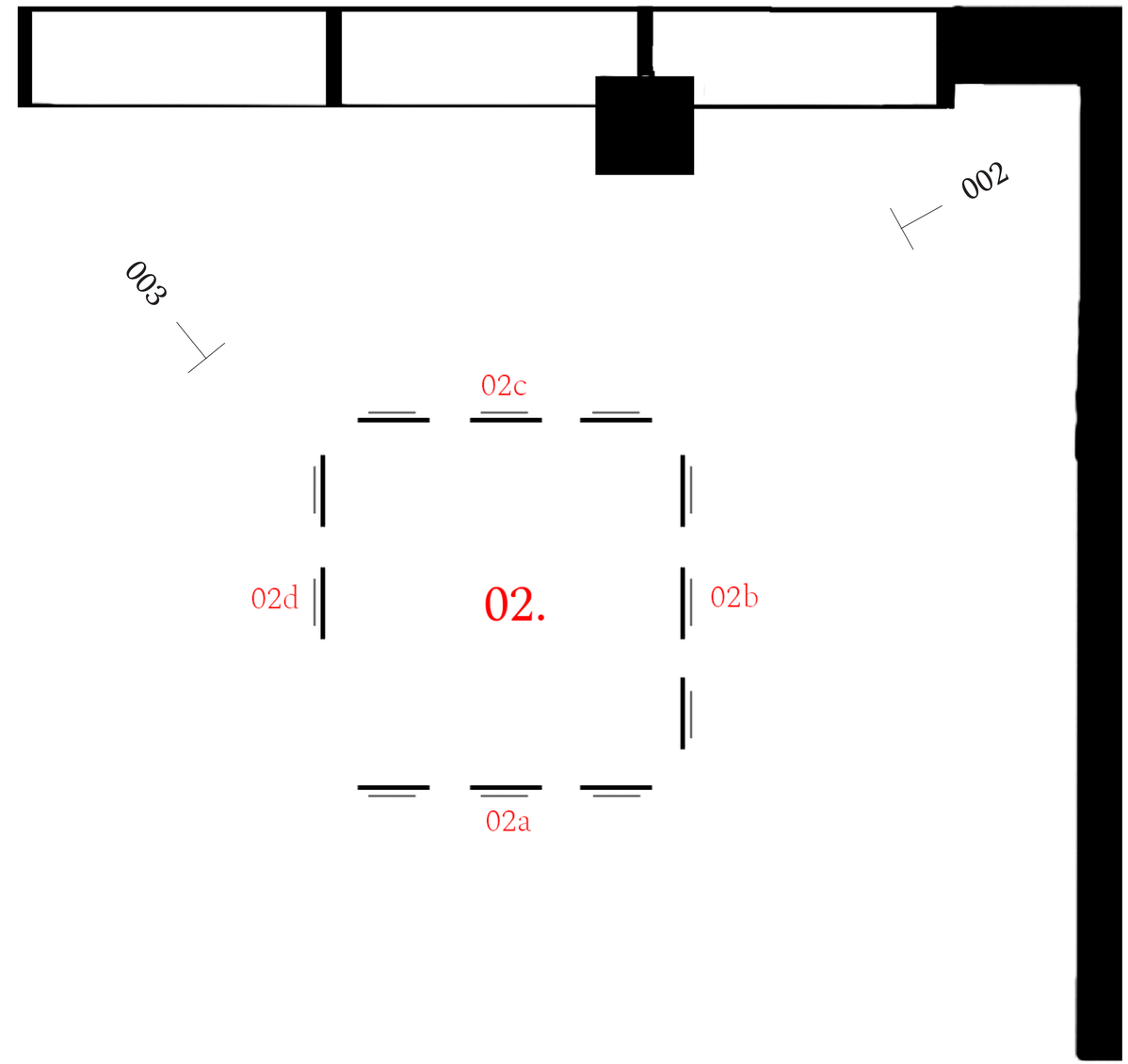
001 Overview

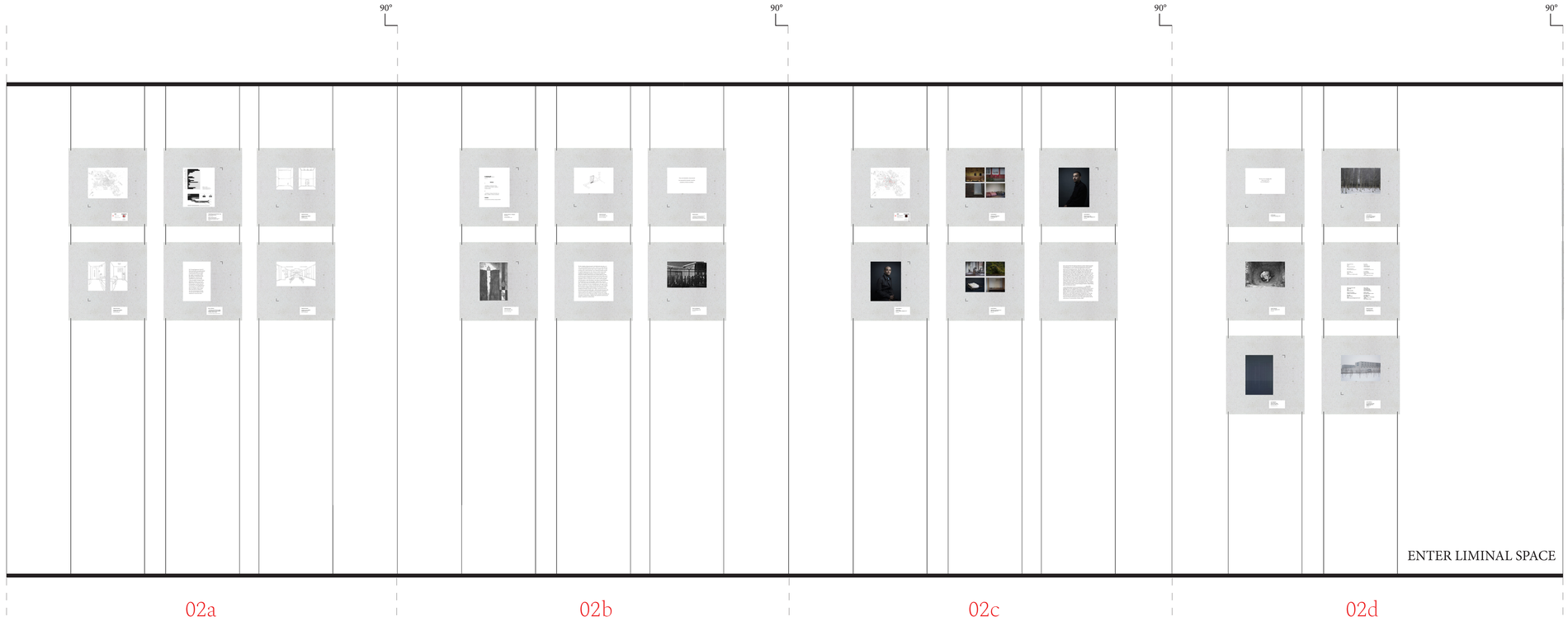
002 Liminal Space

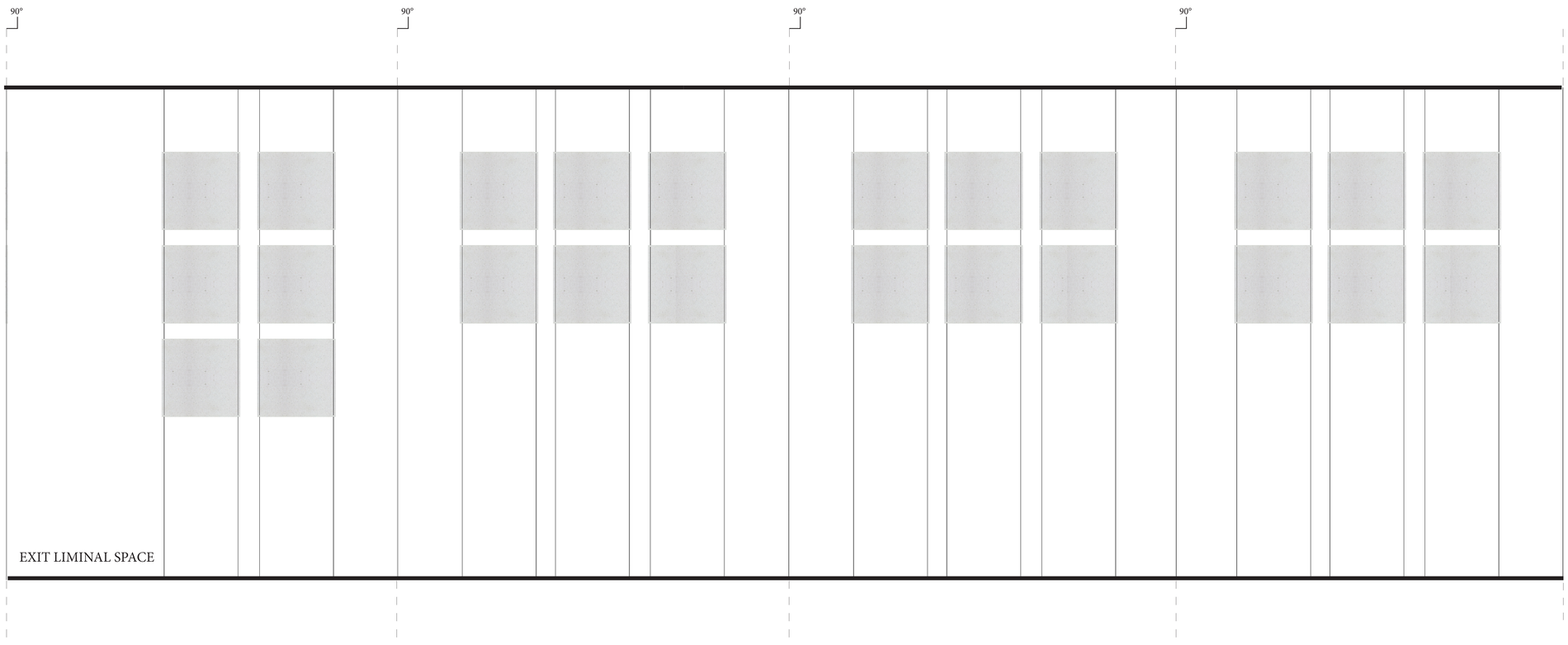
003 Liminal Space

02.
Liminal Space
marginalization, waiting,
rightlessness, displacement

a
Displacement & Detention
b
Notions of Liminality
c
Displacement & Temporary Shelter
d
Liminality & Space



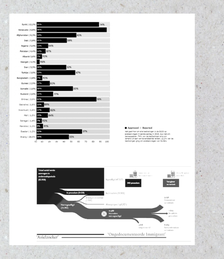

90°
90°
90°
90°
ENTER LIMINAL SPACE
02a
02b
02c
02d


90°
90°
90°
90°
EXIT LIMINAL SPACE

Pepijn Determann

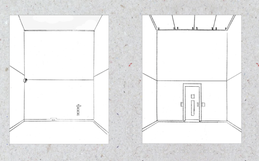
Detention Center Schiphol: individual cells, 2021

Pencil on tracing paper



Vluchtelingenwerk Nederland (top)
Asylum approval by nationality
Source: Eurostat, 2015 & 2020 Tables
Followed: 31, 2021.

Rijksoverheid (bottom)
Development asylum applications 2014-2016.
Source: Algemene Rekenkamer, 2018.
Adapted.



Pepijn Determann

Detention Center Schiphol: daylight cell, 2021

Pencil on tracing paper

Pepijn Determann

Detention Center Schiphol: individual cells, 2021

Pencil on tracing paper

Saied Al-Karim (37) from Egypt fled his home country avoiding imprisonment. In 2013, he demonstrated against the regime of president al-Sisi. Upon arrival in the Netherlands, he was detained in Immigrant Detention at Schiphol Airport. He tells us about his experience:

"My personal belongings were taken from me, I was sleeping in a cell and I had only limited time in the open air cell. I didn't know what was going to happen to me, no one told me why I was here. I was living in constant fear. Sometimes, I wished I was a criminal, at least then I knew the duration of my imprisonment. It drives people crazy not knowing."

Bart ter Haarew

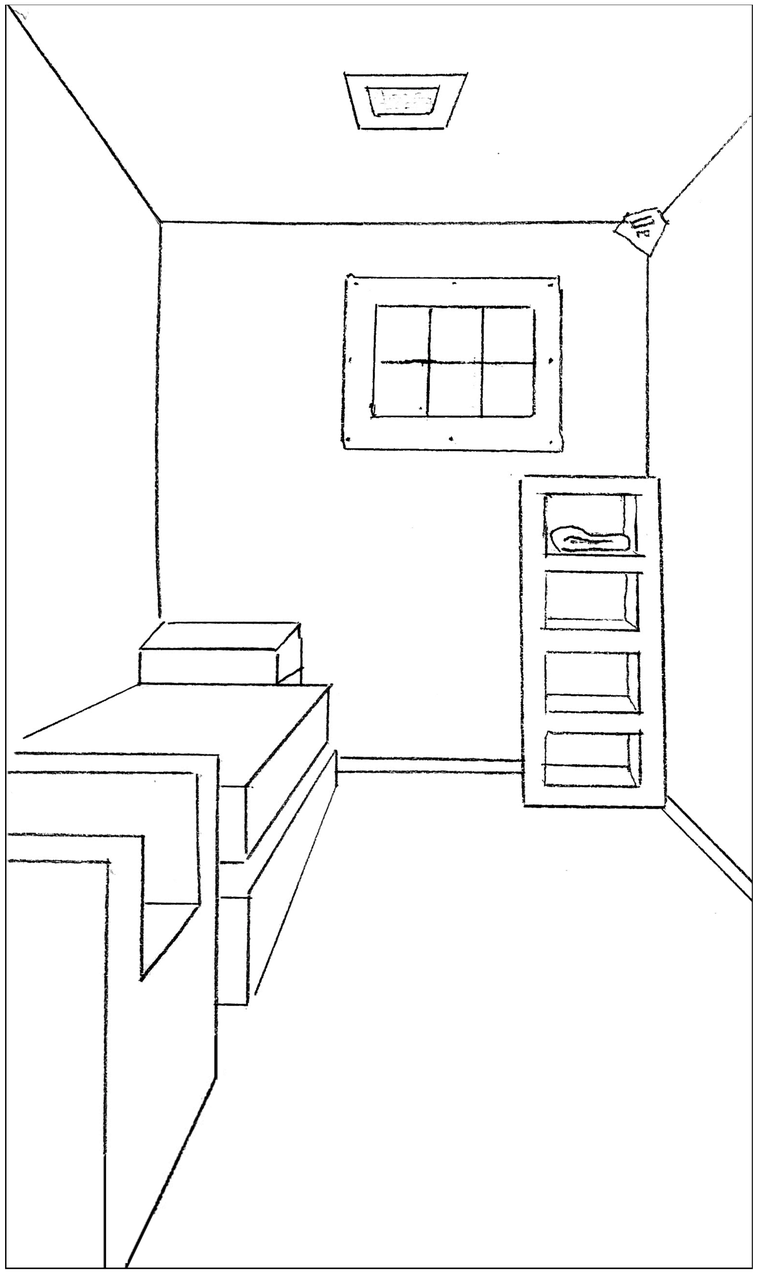
"Vluchteling Saied Al-Karim verblijf uur jaar in detentiecentrum Schiphol: 'Ik leefde constina in angst.'

Trouw, March 26, 2020. Newspaper interview.

Pepijn Determann

Detention Center Schiphol: individual cells, 2021

Pencil on tracing paper



Pepijn Determann

Detention Center Schiphol: individual cells, 2021

Pencil on tracing paper

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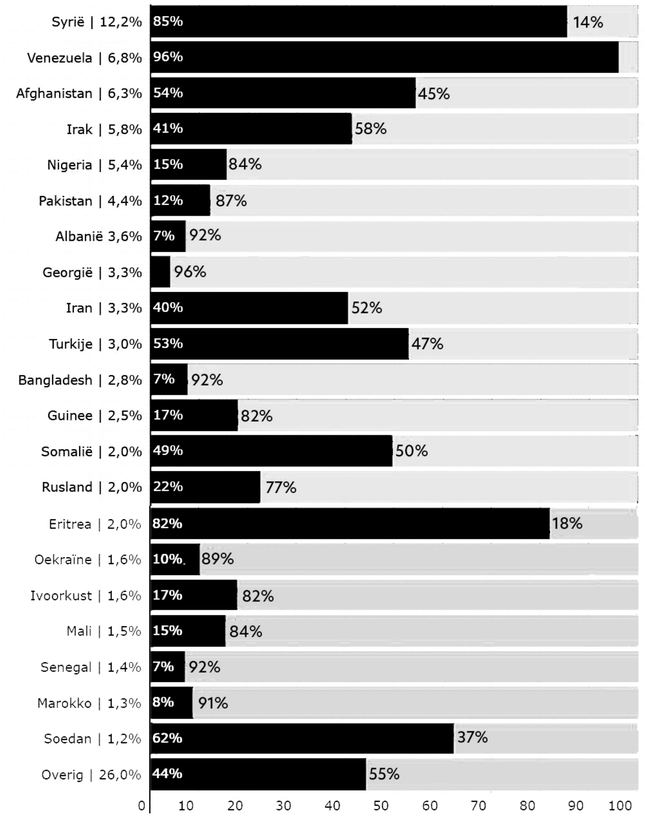
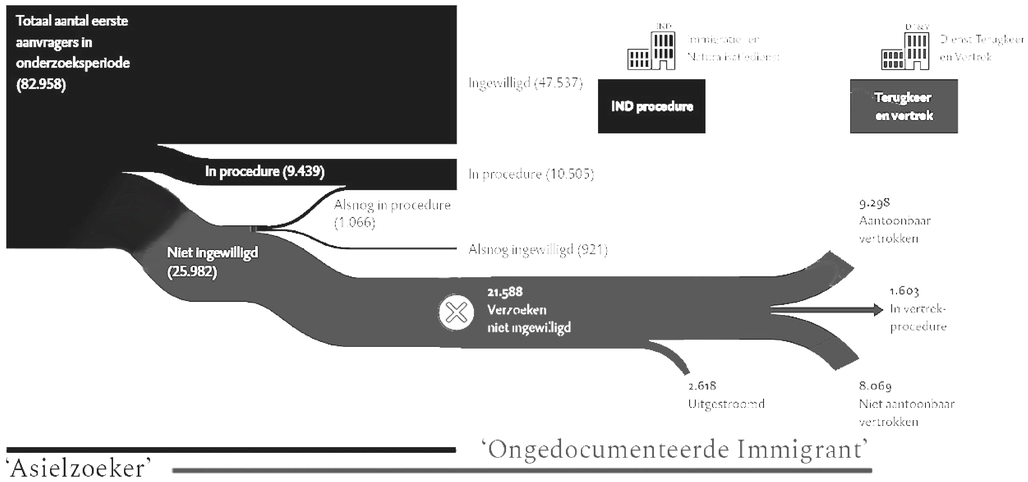
Bart ter Huurne

"Vluchteling Saied Al-Karim verbleef een jaar in detentiecentrum Schiphol. 'Ik leefde continu in angst,'"

Trouw, March 24, 2020. Newspaper interview.



Het gaat hier om alle beslissingen in de EU28 op asielaanvragen in eerste aanleg in 2019, dus niet om beroepszaken. 74% van de beslissingen ging om iemand uit een van bovenstaande landen. 12,2% van de beslissingen ging om asielaanvragen van Syriërs.



Vluchtelingenwerk Nederland (**top left**)
Asylum approval by nationality.
Source: EuroStat, EASO Unhcr.
February 19, 2021.

Rijksoverheid (**bottom left**)
Development asylum applications 2014-2016.
Source: Algemene Rekenkamer, 2018.
Adapted.

Operative character

EXCLUSION

detention

seperating; mass oppression, mass surveillance

Legend

Immigrant Detention

Morphology of Amsterdam

Liminal adjective
lim-i-nal

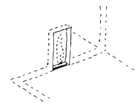
Definition

1 *relating to, or situated at a sensory threshold : barely perceptible or capable of eliciting a response*

2 *: of, relating to, or being an intermediate state, phase, or condition : in-between, transitional*

Etymology
Derived from the Latin limen, meaning 'threshold.'

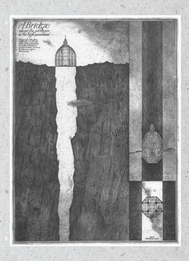
Merriam-Webster's Collegiate Dictionary
11th ed. Springfield, MA: Merriam-Webster, 2003.



Pepijn Dotsenmann
State of Liminality, 2021
Pencil on tracing paper

"First, the threshold is characterized
by a potential for disorder; second by
asymmetry; third by instability."

Manuel Aguirre
"Liminal Terror: The Poetics of Gothic Space," in *The Dynamics of the Threshold: Essays on Liminality in Literature*, ed. Manuel Aguirre & M Manteaux (Madrid: The Gateway Press, 2003).



Alexander Brodsky & Ilya Utkin
A Bridge, 1987
Etching

The life of rightless displaced people in the Netherlands takes place, as it were, on the threshold between two rooms - between two worlds. Between a world of origin and a promised world - where it would be 'safe'. A world of memory and a world of projection. Two worlds both invisible in the life of a rightless displaced person, who is likewise invisible to both worlds; standing on the threshold, motionless, as if become into a shadow of themself. The rightless displaced person has marginal influence on their own destiny; outcast from governmental protection of both worlds; outcast from the possibility of building their own place in both worlds. Life on the threshold is as life in an in-between world, a world in itself incompatible with both adjacent worlds. Nevertheless, with unknown speed and direction, the individual moves across the threshold: a condition that can last for years - and as long as life on the threshold carries on, it never comes at rest. Tension is omnipresent: the street, unreadable papers, fear, anger, survival. But also moments of joy or intimacy: all of life takes place on the threshold. The environment of rightless displaced people is the embodiment of the metaphorical threshold. The places and "things" constitute the texture of the in-between world, the border region - which intricately interweaves with society. In a political sense, liminality can be interpreted as a spatial and temporal experience that underlies, for example, detention cells, waiting rooms and customs stations. Through materiality, spatiality and operability, an atmosphere of undeterminacy, ambiguity and a potential for subversion and change is manifested as a political desire.

Slavisa Drobnjakovic
Eros and Thanatos, 2020
Movie still

Liminal adjective

lim·i·nal

Definition

1 : *of, relating to, or situated at a sensory threshold : barely perceptible or capable of eliciting a response.*

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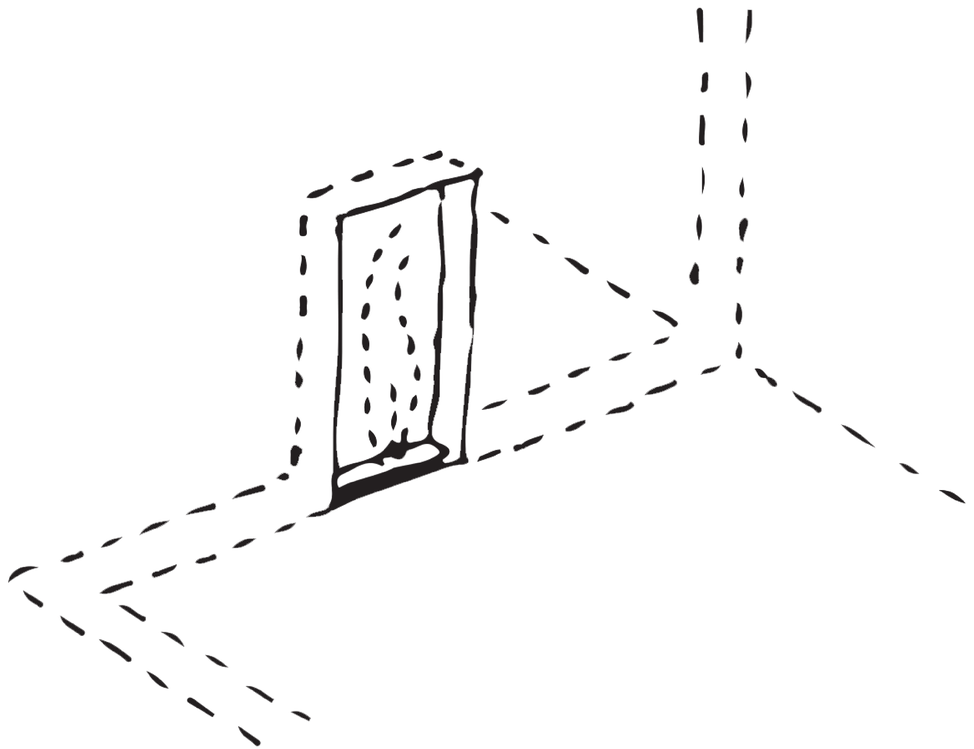

"First, the threshold is characterized by a potential for disorder; second by asymmetry; third by instability."

Pepijn Determann

State of Liminality, 2021

Pencil on tracing paper

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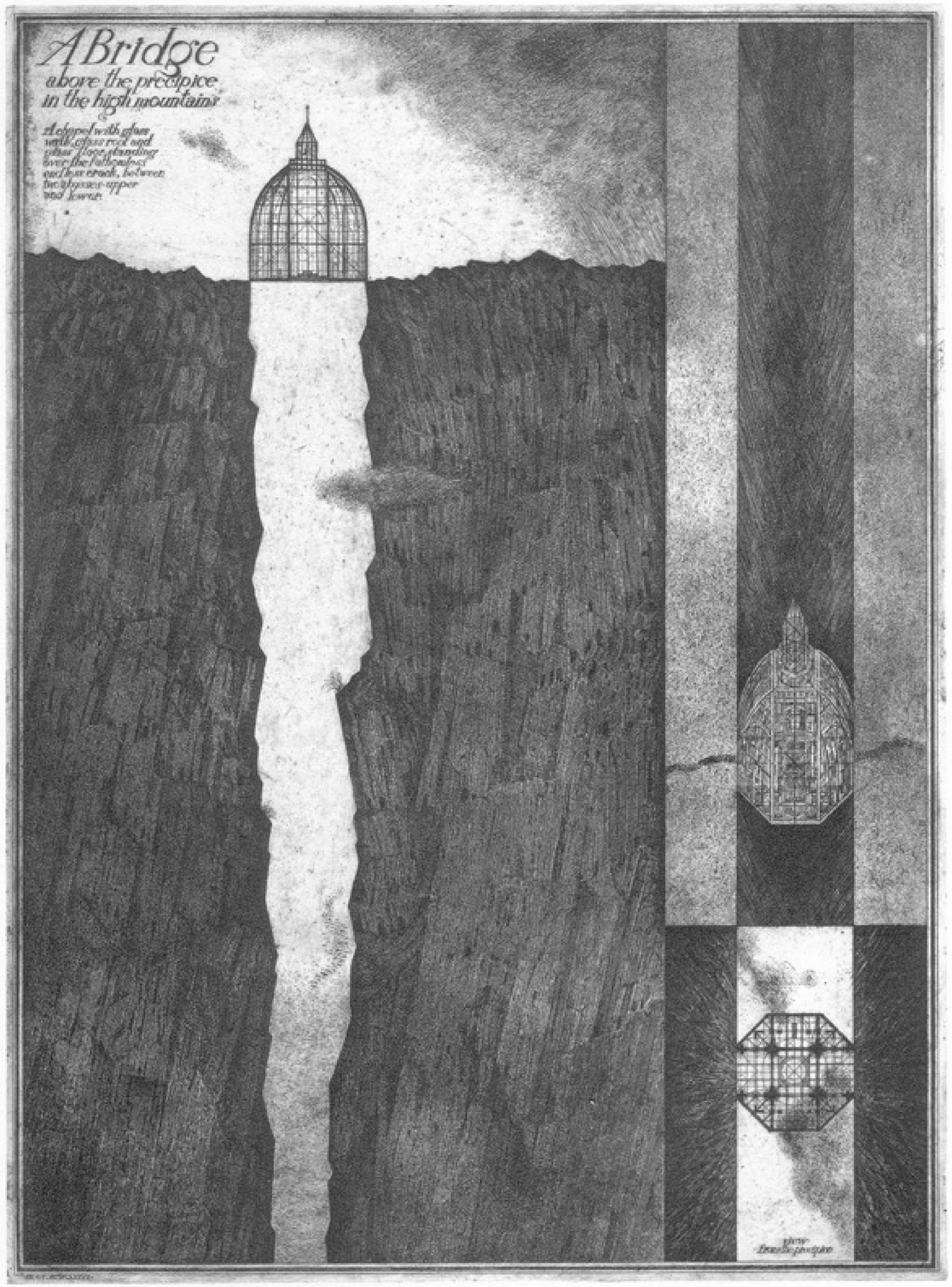

Alexander Brodsky & Ilya Utkin

A Bridge, 1987

Etching

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Legend

Gemeente Amsterdam

- National Immigrant Shelter
- Landelijke Vreemdelingen Voorziening - LVV
- Woonlodge of Amsterdam

Bureau Locatie Ontwikkeling Amsterdam Noord-west

Amsk Skeketee

Belongings of Mohammed in Amsterdam, 2017

Photograph

Amsk Skeketee

Mohammed Aiswadi: stateless, rightless, displaced, 2017

Photograph

Amsk Skeketee

Ali (Palestine): stateless, rightless, displaced, 2017

Photograph

Amsk Skeketee

Nightshelter and legal spaces of Ali in Amsterdam, 2017

Photograph

Once rejected from the legal procedure for asylum, displaced people find themselves in a sort of unfenced, liminal space and condition created largely by social, cultural and legal forms of exclusion, deprivation and dehumanization. This life without rights occupies spaces between visibility and invisibility, between formality and informality, between legality and illegality. More than half of all rejected asylum seekers do not verifiably leave the Netherlands. This population of more than 7,000 people per year accumulates, as most of them disappear without documents, rightless, under the radar. As a kind of spatial and social 'net' this shadow population is anchored in society. The lives of many rightless displaced people is characterized by uncertainty, stress and waiting without perspective; an existence taking place between border areas and courtrooms, bus stops and tent camps, asylum seekers' centers and municipal offices, container shelters, temporary occupations of old buildings, the street, outdated 'bed-bath-bread' facilities, national immigrant shelters, illegal hiding places and detention centers.

Since 2019, a much debated plan for the accommodation of undocumented immigrants has been implemented in the Netherlands. By the end of 2020, 500 spots are available in Amsterdam in 'National Immigrant Shelters', housed in twelve existing buildings, where undocumented people will be accomodated for 18 months to work on their departure, or a new asylum application. Although this is a big step forward, these places bring new problems along with them, such as the bureaucratic organization of individuals, the isolation from important mutual and external contacts like support groups and the coerciveness of 'social facilities' (Kooiker, 2020).

Anoek Skeketee

Nightshelter and legal spaces of Ali in Amsterdam, 2017

Photograph

02c

Legend

National Immigrant Shelter (Landelijke Vreemdelingen Voorziening - LVV))

Morphology of Amsterdam

Operative character

SEGMENTATION

lvv

distribute and isolate; individualistic, bureaucratic control

02c

Once rejected from the legal procedure for asylum, displaced people find themselves in a sort of unfenced, liminal space and condition created largely by social, cultural and legal forms of exclusion, deprivation and dehumanization. This life without rights occupies spaces between visibility and invisibility, between formality and informality, between legality and illegality. More than half of all rejected asylum seekers do not verifiably leave the Netherlands. This population of more than 7,000 people per year accumulates, as most of them disappear without documents, rightless, under the radar. As a kind of spatial and social 'net' this shadow population is anchored in society. The lives of many rightless displaced people is characterized by uncertainty, stress and waiting without perspective; an existence taking place between border areas and courtrooms, bus stops and tent camps, asylum seekers' centers and municipal offices, container shelters, temporary occupations of old buildings, the street, outdated 'bed-bath-bread' facilities, national immigrant shelters, illegal hiding places and detention centers.

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"No one sees me changing. But
who sees me? I am
my own hiding-place."

Jos Bousquet
***La neige d'un autre age*, 1952**

Anouk Skeketee
Surroundings of Immigrant
Detention Schiphol, 2017
Photograph

Gregor Schneider
Life action: begraben, 1984
Photograph

Waar staat de mens
verlaten
uit
verborgen voor het leven?

Waar woont de mens
die zich niet bloot kan geven?

De mens die,
dagen verwelkend,
bestaat
onder zorgen en verdriet verdeeld?

Na wachten
zonder weten
vormt de mens zich
in zijn schuilplaats;

verschalen binnenin
verwerelt het buiten tot een ruis.

De schuilplaats
minder zichtbaar,
langs de grenzen geen beweging
– zijn
als een schaduw van de mens.

Where does man stand
constantly,
unfree,
hidden from life?

Where does man live,
unable to reveal themself?

Man who,
days dissolving,
exists
under turmoil and oppressed sorrow?

—

without knowing
he waits, creates
man his hiding-place;

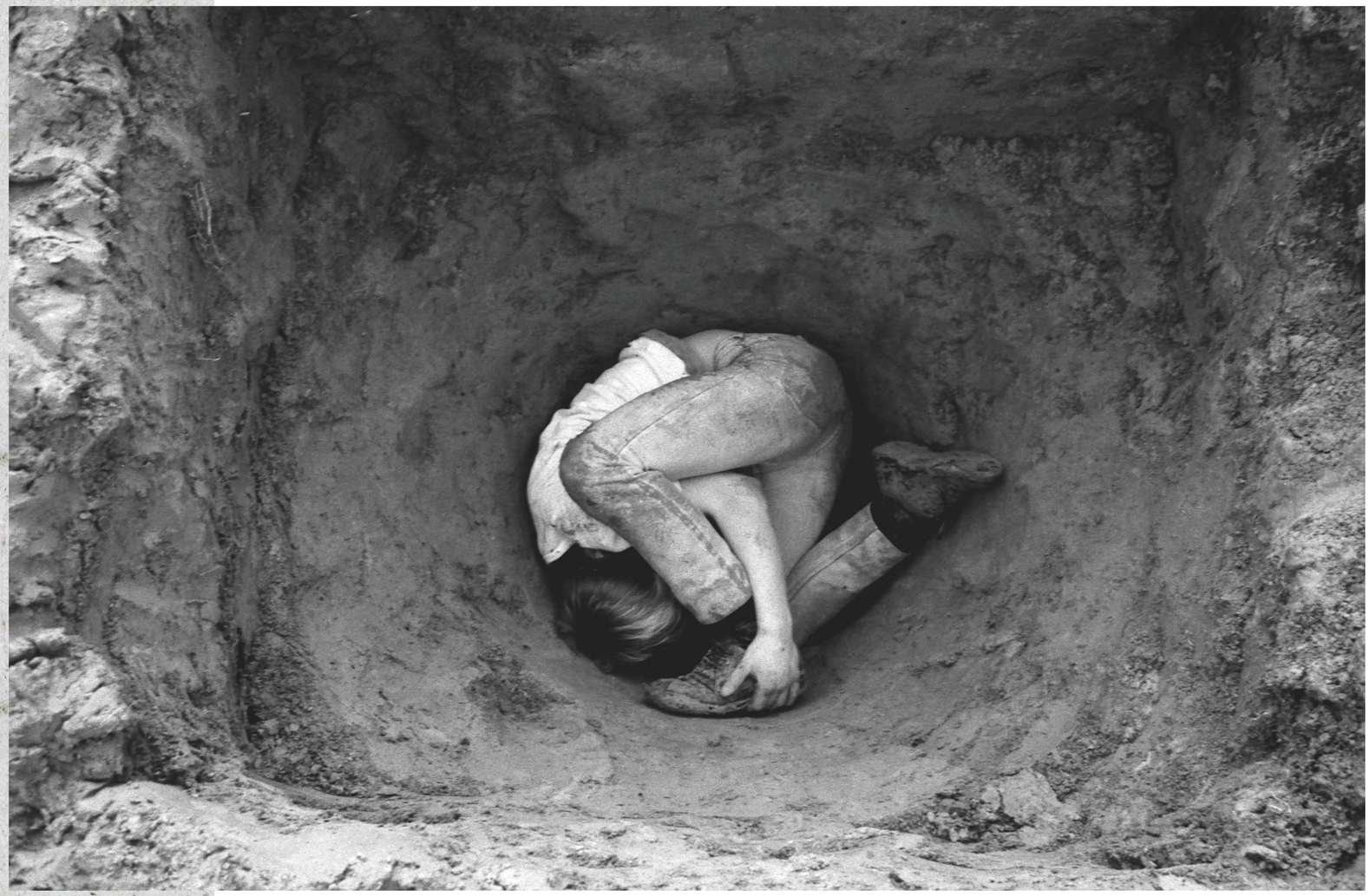
hidden within,
the outside reduces to noise.

The hiding-place
less visible,
along its limits, no movement
– being
like a shadow of man.

Pepijn Determann
De schuilende mens
/ Sheltering man, 2021

Kate Shepherd
Modern Dance Stage:
purple misty light, 2001
Oil and enamel on wood

Anouk Skeketee
Verandalingenbewaring:
Immigrant Detension Schiphol,
2017
Photograph



Gregor Schneider

Life action: begraben, 1984

Photograph

02d

"No one sees me changing. But who sees me? I am my own hiding-place."

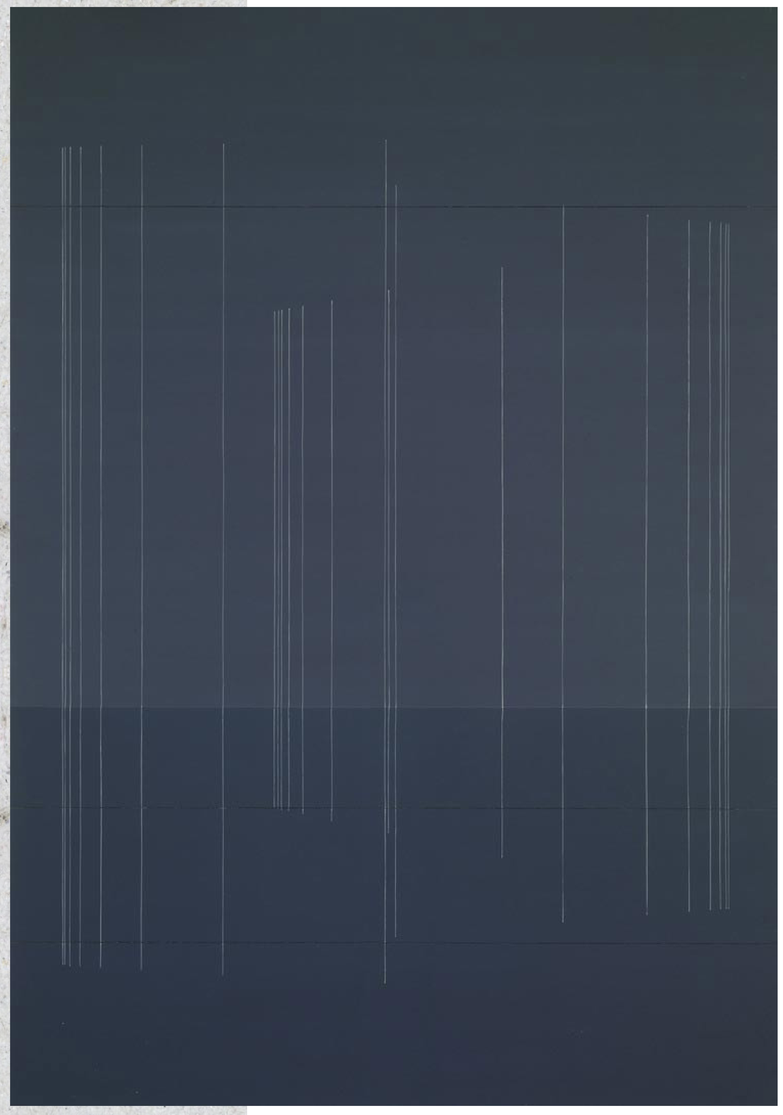
Anoek Skeketee

Surroundings of Immigrant Detention Schiphol, 2017

Photograph

Joë Bousquet

La neige d'un autre age, 1952



Kate Shepherd

Modern Dance Stage:
purple misty light, 2001

Oil and enamel on wood

Waar staat de mens
onzeker
stil,
verborgen voor het leven?

Waar woont de mens
die zich niet bloot kan geven?

De mens die,
dagen vervloeiend,
bestaat
onder onrust en verdrukt verdriet?

Na wachten
zonder weten
vouwt de mens zich
in zijn schuilplaats;

verscholen binnenin
verwordt het buiten tot een ruis.

De schuilplaats
minder zichtbaar,
langs de grenzen geen beweging
- zijnde
als een schaduw van de mens.

Where does man stand
uncertainly,
still,
hidden from life?

Where does man live,
unable to reveal themself?

Man who,
days dissolving,
exists
under turmoil and oppressed sorrow?

after waiting
without knowing
man folds himself
into his hiding-place;

hidden wihtin,
the outside reduces to noise.

The hiding-place
less visible,
along its limits, no movement
- being
like a shadow of man.

Pepijn Determann

De schuilende mens
/ Sheltering man, 2021

Anoek Skeketee

Vreemdelingenbewaring: Immigrant Detention Schiphol,
2017

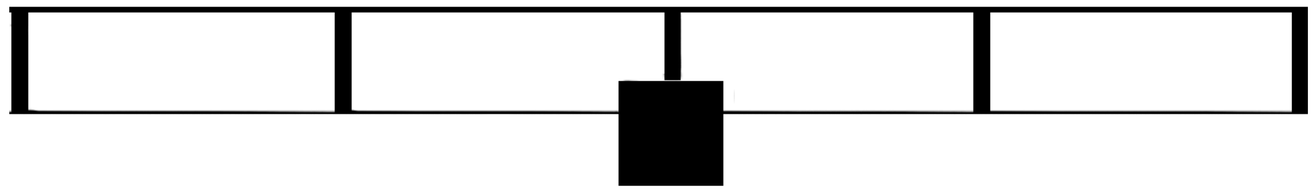
Photograph

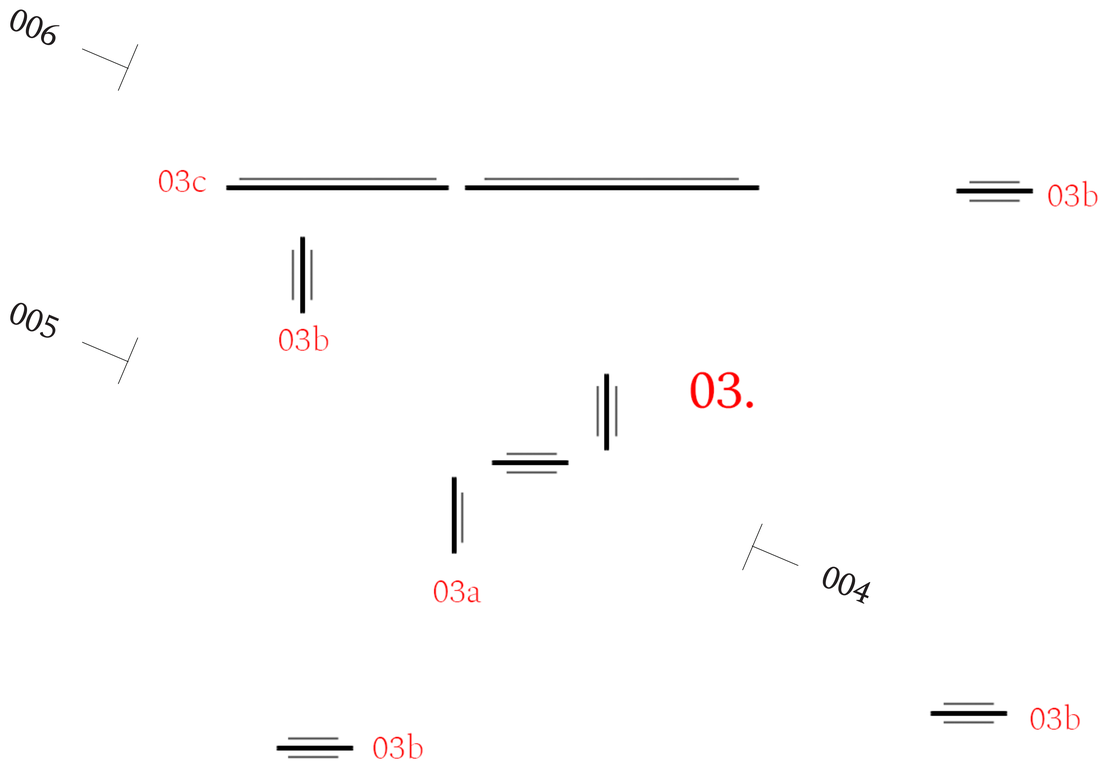
02d

03.
Interstitial Space

marginalization, transgression,
squating, visibility

a
Notions of Interstitiality & Space
b
Interstitial Life in Amsterdam
c
Mapping Rightlessness

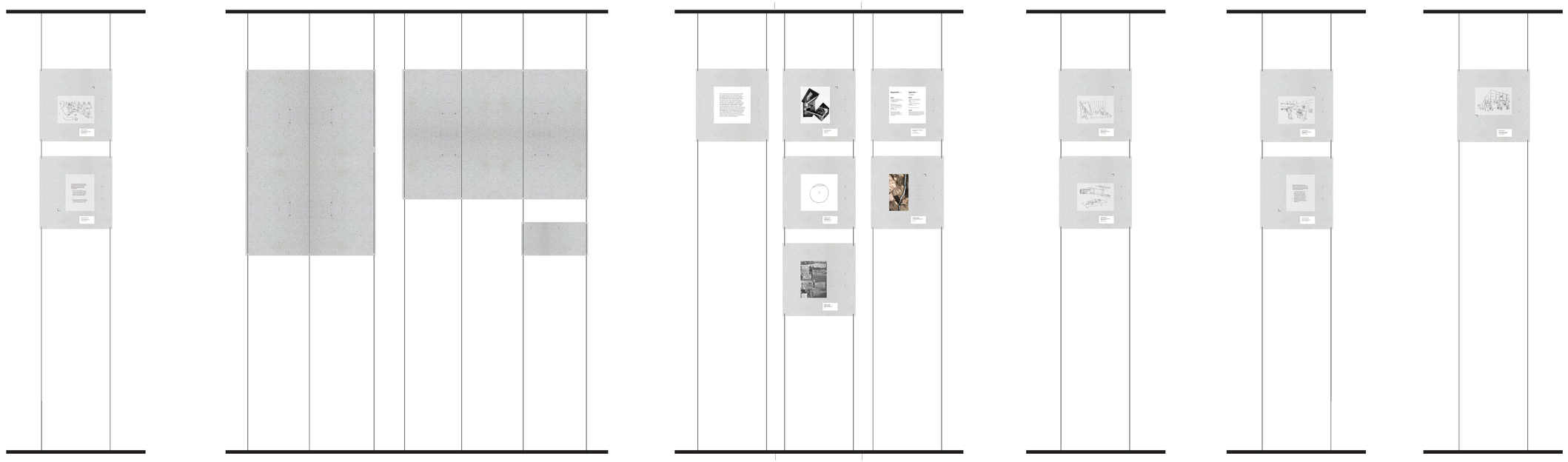




├ 004 Interstitial Space

├ 005 Interstitial Space

├ 006 Interstitial Space



03b 03c 03a 03b 03b 03b

The concept of interstitial space can be approached from various discourses: that of the urbanist, the nanobiologist, the artist, the politician, the squatter, the geologist, the displaced person, among others. We can read the concept of interstitial space within the context of this project as the marginal space in which it operates: squeezed between dominant political views, the eroding effect of capitalism, and a growing population of rightless displaced people lays the conversation about a spatial gesture. A gesture contained within the cracks and crevices of life; a gesture that enters into the space between law and life; a gesture settling in the margins of society. Spatially, this marginalized space in the contemporary city is vacant space, hidden space, but more importantly, politically, it is unacknowledged space - the more fluid space in which humans can express themselves about their systemic exclusion. Squatted space, the temporal space of protest marches and demonstrations.

Gordon Matta-Clark
Cuttings, 1987
Photomontage

Interstitial adjective
in·ter·stit·tial

Definition

1 ▲ : occurring in or being an interval or intervening space or segment : of relating to, or forming an interstice.
: an interstitial space

2 ▲ : situated within but not restricted to or characteristic of a particular organ or society

Interstice noun
in·ter·stice
plural **interstices**

Definition

1 ▲ : a space that intervenes between things especially : one between closely spaced things.
: *[interstices of a wall]*

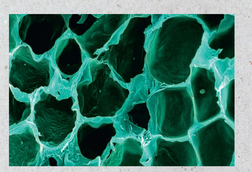
b : a gap or break in something generally continuous.
: *[the interstices of society]*

Merriam-Webster's Collegiate Dictionary
11th ed. Springfield, MA: Merriam-Webster, 2005.

Pepijn Ostermann
Transgression as a Border Condition, 2021
Pencil on tracing paper

Pepijn Ostermann
Banners on people, banners on buildings, 2021
collage

Catherine Chang
Interstitial Rock Tissue, 2016
Photograph



Colin Salter
***Empty Fat Cells*, 2014**
micro-photograph

ANP
Vluchtgarage We Are Here, 2013
Photograph

"*A wall might be a structure which provides security and protection, or the simple act of a roof to form a shelter. A wall can divide an interior and an exterior, lead the movements inside a building, or be materialize a border, or the limit between or even, - physically and symbolically -, become a barrier between two conditions. In some cases an enlarged enclosure may limit a space in itself: the inhabitable wall hides an ambiguous domain within its thickness, an intermittal area on the brink between two conditions: inside and outside.*"

Fosco Lucarelli & Mariabruna Fabrizi
Walls as Rooms, 2014
"Topics - Walls as Rooms."
ROCKS-STUDIO, February 1, 2014.

Dan Kitwood
Greece-Macedonian Border, 2016
Photograph

Giorgio Morandi
Still Life of Vases on a Table, 1931
Etching

Interstitial adjective

in·ter·sti·tial

Definition

1 : *occurring in or being an interval or intervening space or segment : of, relating to, or forming an* interstice.
// *an* interstitial *space*

2 **a** : *situated within but not restricted to or characteristic of a particular organ or tissue — used especially of fibrous tissue.*
b : *affecting the interstitial tissues of an organ or part.*
// interstitial *cystitis*

3 : *being or relating to a crystalline compound in which usually small atoms or ions of a nonmetal occupy holes between the larger metal atoms or ions in the crystal lattice.*

Interstice noun

in·ter·stice

plural **interstices**

Definition

1 **a** : *a space that intervenes between things* especially : *one between closely spaced things.*
// interstices *of a wall*
b : *a gap or break in something generally continuous.*
// *the* interstices *of society*

2 : *a short space of time between events.*

Etymology[3]

Interstice *derives from the Latin* interstitium, *which is itself formed from the prefix* inter-, *meaning 'between,' and* -stes, *meaning 'standing.'* Interstices *are the cracks and crevices of life, and the word is often used for both the literal and figurative gaps of the world.*

Merriam-Webster's Collegiate Dictionary

11th ed. Springfield,
MA: Merriam-Webster, 2003.

ANP

Vluchtgarage We Are Here, 2013

Photograph

03a

The concept of interstitial space can be approached from various discourses: that of the urbanist, the nanobiologist, the artist, the politician, the squatter, the geologist, the displaced person, among others. We can read the concept of interstitial space within the context of this project as the marginal space in which it operates: squeezed between dominant political views, the eroding effect of capitalism, and a growing population of rightless displaced people lays the conversation about a spatial gesture. A gesture contained within the cracks and crevices of life; a gesture that enters into the space between law and life; a gesture settling in the margins of society. Spatially, this marginalized space in the contemporary city is vacant space, hidden space, but more importantly, politically, it is unacknowledged space - the more fluid space in which humans can express themselves about their systemic exclusion. Squatted space, the temporal space of protest marches and demonstrations.

Dan Kitwood
Greece-Macedonian Border, 2016
Photograph

Gordon Matta Clark
Cuttings, 1987
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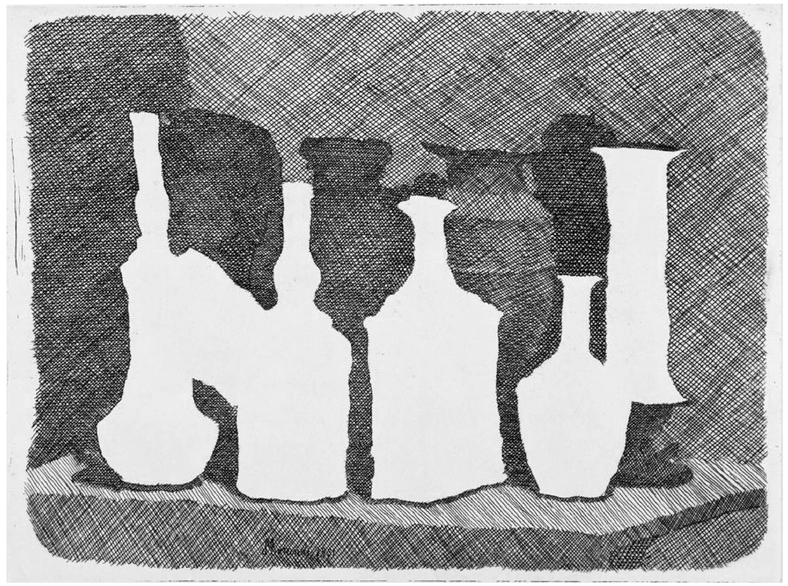


Giorgio Morandi
Still Life of Vases on a Table, 1931
Etching

Catherine Chang
Interstitial Rock Tissue, 2016
Photograph

Pepijn Determann
***Interstitial Life in Amsterdam:* herstel van het leven**, 2021
Pencil on tracing paper

Pepijn Determann
***Interstitial Life in Amsterdam:* wachtkamer**, 2021
Pencil on tracing paper

Pepijn Determann
***Interstitial Life in Amsterdam:* Badhuis Vluchtstraat**, 2021
Pencil on tracing paper

Pepijn Determann
***Interstitial Life in Amsterdam:* after discharge**, 2021
Pencil on tracing paper

Abebe Kahsay Beyene (32) is een Ethiopische vluchteling in Amsterdam en sinds 2015 uitgeprocedeerd:

"I cannot do anything. Everything is illegal. I think there are two ways to think about rights. There are human rights and democratic rights. Nobody can take away from somebody their basic human rights. Right of thinking, right of freedom to move. So first we are denied those rights, right of work, right of movement, right of thinking. We cannot even think in a proper way. That is what we lost, the basic things."

Sylvia van de Loo et al.
Documentary Cultural Access! Interviews with Refugees in Utrecht. Utrecht University, 2016.

Pepijn Determann
***Interstitial Life in Amsterdam:* vluchtgarage**, 2021
Pencil on tracing paper

Pepijn Determann
***Interstitial Life in Amsterdam:* vluchtzaak**, 2021
Pencil on tracing paper

Pepijn Determann
***Interstitial Life in Amsterdam:* vluchtpunten**, 2021
Pencil on tracing paper

Pepijn Determann
***Interstitial Life in Amsterdam:* vluchtpunten**, 2021
Pencil on tracing paper

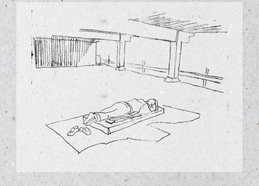
Pepijn Determann
***Interstitial Life in Amsterdam:* vluchthek**, 2021
Pencil on tracing paper

Pepijn Determann
***Interstitial Life in Amsterdam:* vrijplaats vluchtpunten**, 2021
Pencil on tracing paper

Fuad Adan (42) fled Somalia and lives in Amsterdam as an undocumented immigrant since 2012. He shares his feelings about his life on the street with us:

> *"What can I do! I joined this group, because I needed shelter, I needed to survive. We do not live like a human being. We do not live like a dog. We live like we are not of this world.*
>
> *(...)*
>
> *They put us on the street like garbage. Garbage they have places to put it, but we, no. We don't know what to do."*

Sylva van de Loo et al.
Documentary Oakleaf Beyond Refugee and Human Rights. Utrecht: Utrecht University, 2018.

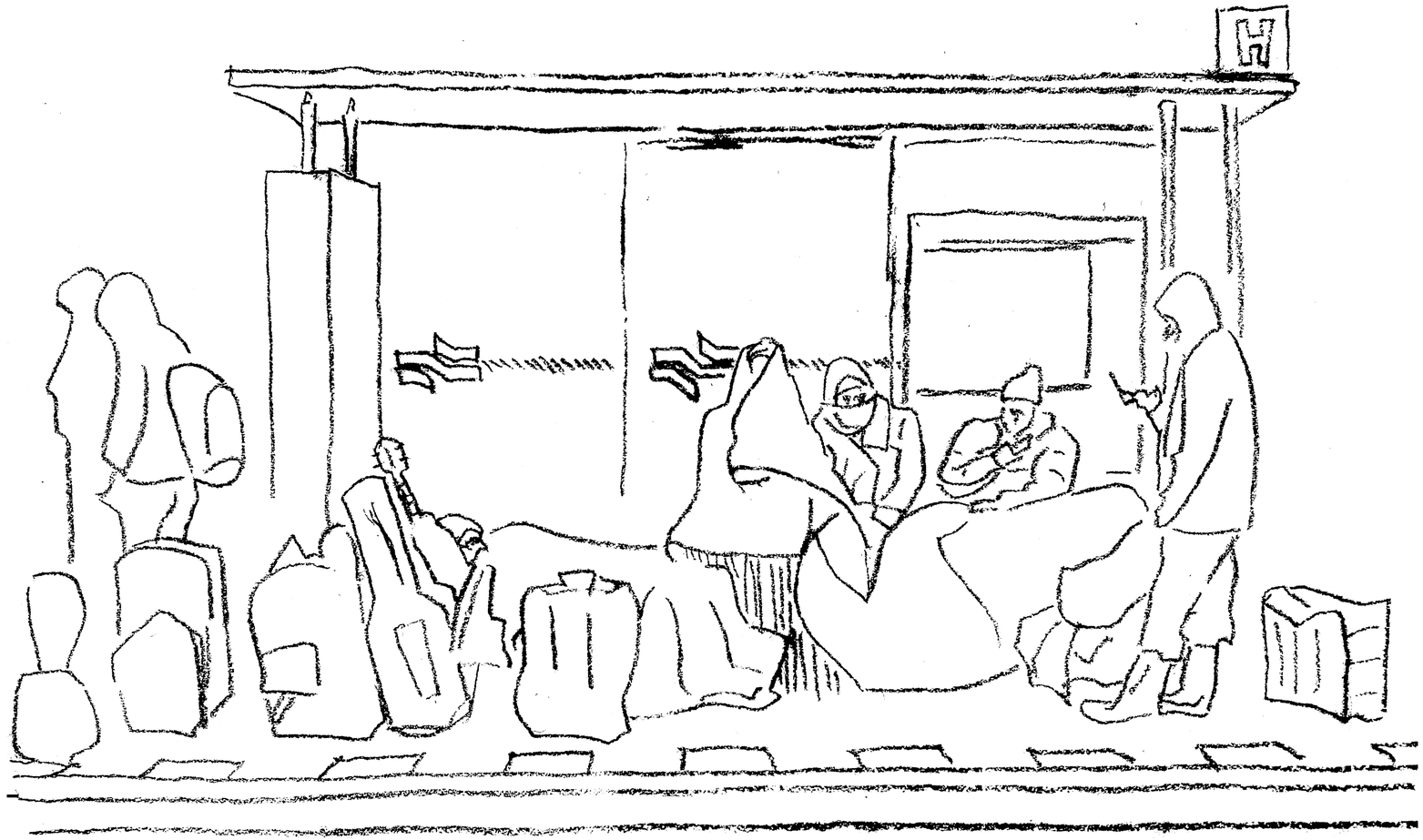


Pepijn Determann
***Interstitial Life in Amsterdam:* vluchtpunten**, 2021
Pencil on tracing paper

Abebe Kahsay **Beyene (32)** is an Ethiopian refugee living on the street with the group of We Are Here since the rejection of his asylum application in 2015. He shares with us:

> *"I miss home. Home is a great thing. Like a body and a soul, the soul cannot survive without the body you know. From the ancient times, the people build homes and try to escape from all the difficulties outside. Now I do not have home. I am a street boy. Home is the most important thing there is."*

Sylva van de Loo et al.
Documentary Oakleaf Beyond Refugee and Human Rights. Utrecht: Utrecht University, 2018.



Pepijn Determann

Interstitial Life in Amsterdam: bushokje Flierbosdreef, 2021

Pencil on tracing paper

Abebe Kahsay Beyene (32j) is an Ethiopian refugee living on the street with the group of We Are Here since the rejection of his asylum application in 2015. He shares with us:

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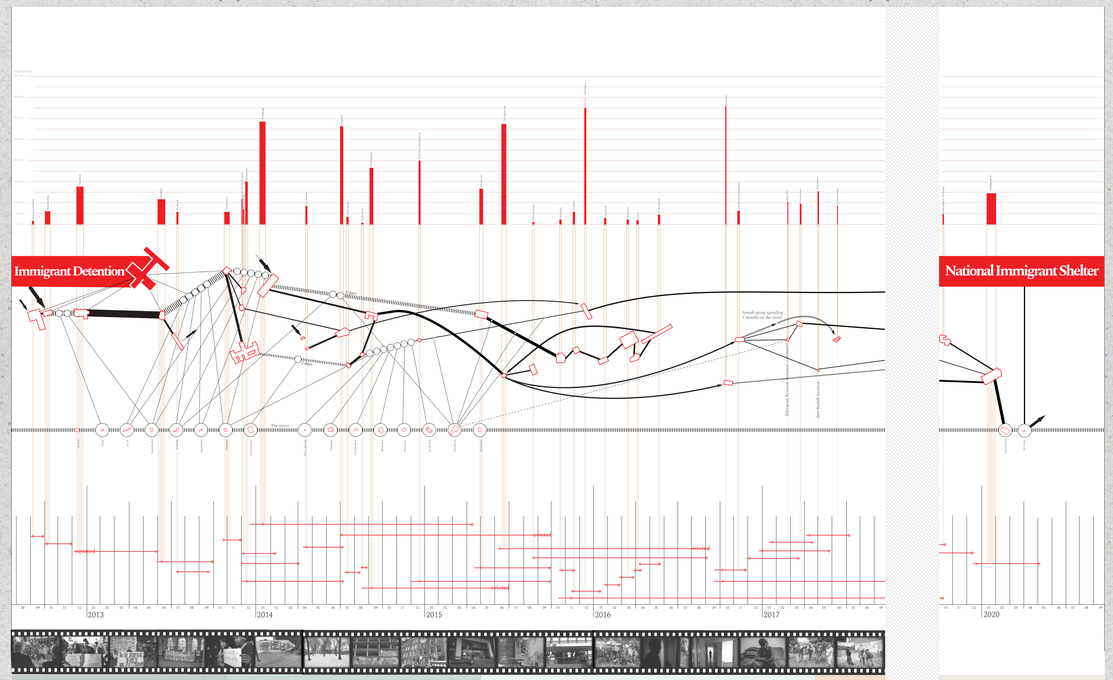
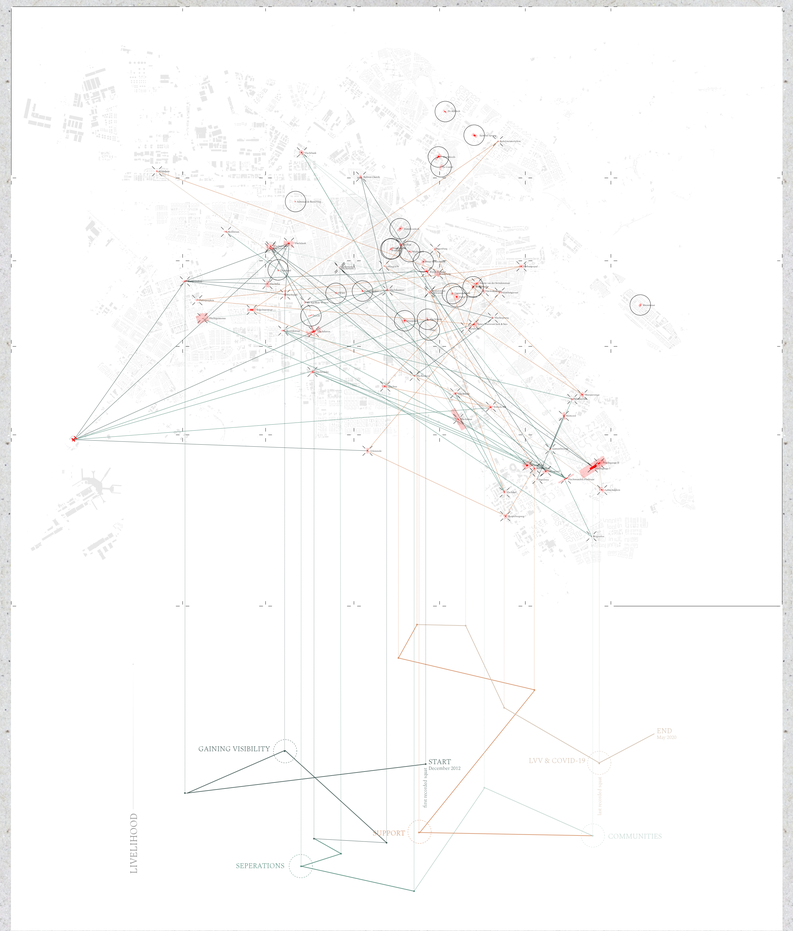
Syfra van de Loo et al.

Documentary Outlawed: Rejected Refugees and Human Rights. Utrecht: Utrecht University, 2018.



TRAJECTORY of WE ARE HERE
Timeline - squated and evicted settlements in time. Eight years of life in the legal vacuum in Amsterdam.



Legend

Operative character

Types

Trajectory of the group indicating preceding and subsequent agents, gathering, eg. visiting

Freeform: moves REACTIVE, like rule and exception, where rule-statement (categories, boundaries, etc.) is not fixed but is a result of the interaction between subjects. Freeform is also called free-moving, wandering

TRANSGRESSIVE
opposite
rule- and collectivity-serving categories

TRAJECTORY of WE ARE HERE
Map of movement - squated and evicted settlements as spatial practice. Eight years of life in the legal vacuum in Amsterdam.

Gemeentelijke bronnen:

1
"We Are Here bouwt pand 't Gemeente, Het Parool, 5 april, 2013.

2
"Krakpand 'We Are Here' in Westpoort, 'een alleen-zaterdag'," Het Parool, 15 augustus, 2014.

3
"Uitgeprocedeerde asielzoekers krakers pand in Zuidoost," AD.nl, 18 maart, 2015.

4
"Krakers We Are Here Amsterdam zagen aan staat inclusief wagens aansluiting," AD.nl, 15 april, 2016.

5
"We Are Here bouwt Lastenpand Zuidas," Het Parool, 17 mei, 2016.

6
"We Are Here-groep bouwt optimaal pand in de stad," AT5, 28 oktober, 2016.

7
"We Are Here bouwt nade experiment in Zuidoost," Het Parool, 2 september, 2019.

8
"Uitgeprocedeerde asielzoekers 'We Are Here-krakers mogen pand," Het Parool, 12 december, 2016.

9
"We Are Here bouwt pand aan Bedrijvenpark," Het Parool, 9 augustus, 2018.

10
"We Are Here verwerft krakers pand in Ruimzicht Ontwikkelingen," Het Parool, 23 april, 2018.

11
"We Are Here-groep gedwarsboomd in pand aan Watergraafsmeer," AT5, 4 juni, 2018.

12
"We Are Here-woonbouw krijgt sloop- en aan verblijfsvergunning," Het Parool, 18 juli, 2018.

13
"We Are Here-bouwgroep krijgt sloop- en aan verblijfsvergunning," Het Parool, 18 juli, 2018.

14
"Uitgeprocedeerde asielzoekers krijgen 15 panden in Oost," Het Parool, 3 april, 2018.

15
"Uitgeprocedeerde asielzoekers krijgen 15 panden in Oost," Het Parool, 3 april, 2018.

16
"Het Amsterdamse bedrijventerrein Zuidoost," Het Parool, 17 mei, 2018.

17
"Het Amsterdamse bedrijventerrein Zuidoost," Het Parool, 17 mei, 2018.

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"We Are Here-krakers mede experiments in Zuidoost," Het Parool, 2 september, 2019.

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"Het Amsterdamse bedrijventerrein Zuidoost," Het Parool, 17 mei, 2018.

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"Het Amsterdamse bedrijventerrein Zuidoost," Het Parool, 17 mei, 2018.

29
"Uitgeprocedeerde asielzoekers wrijving gemeente en groep Kampering," AT5, 8 mei, 2018.

30
"Uitgeprocedeerde asielzoekers wrijving gemeente en groep Kampering," AT5, 8 mei, 2018.

31
"We Are Here- 'T'[Cyaan hier weg geen voop worden," Het Parool, 6 december, 2017.

32
"Uitgeprocedeerde asielzoekers wrijving gemeente en groep Kampering," AT5, 8 mei, 2018.

33
"Uitgeprocedeerde asielzoekers wrijving gemeente en groep Kampering," AT5, 8 mei, 2018.

34
"Gechiedenis van We Are Here-krakers," Het Parool, 6 december, 2017.

35
"Gechiedenis van We Are Here-krakers," Het Parool, 6 december, 2017.

36
"Gechiedenis van We Are Here-krakers," Het Parool, 6 december, 2017.

37
"We Are Here- 'T'[Cyaan hier weg geen voop worden," Het Parool, 6 december, 2017.

38
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39
"We Are Here- 'T'[Cyaan hier weg geen voop worden," Het Parool, 6 december, 2017.

Immigrant Detention

National Immigrant Shelter

2 days

2 days

Somali group spending
5 months on the street

Ethiopian, Eritrean, Sudanese community

first Swahili location

The street

evicted

evicted

evicted

squated

2013

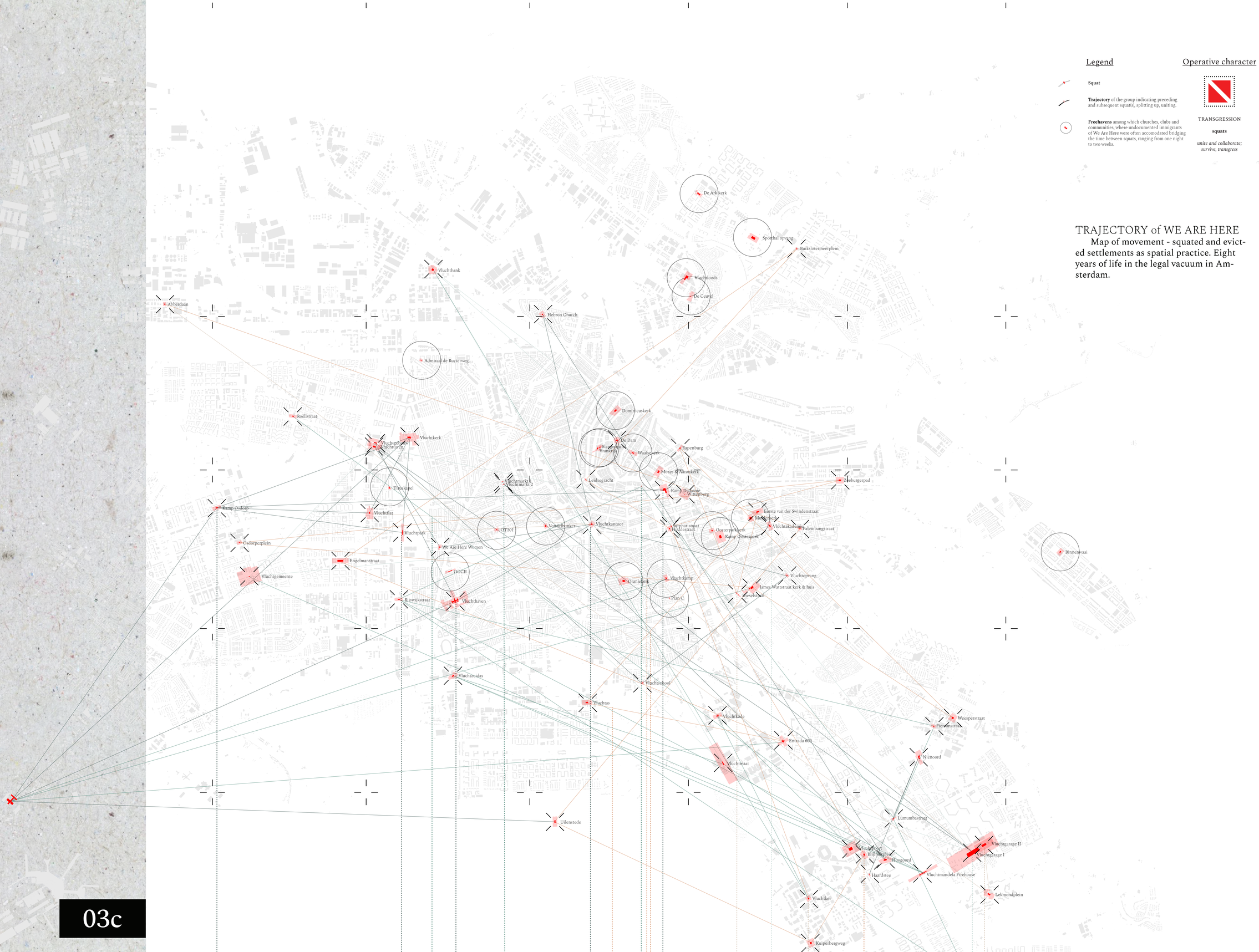
2014

2015

2016

2017

2020



Legend

Squat

Trajectory of the group indicating preceding and subsequent squat(s), splitting up, uniting.

Freehavens among which churches, clubs and communities, where undocumented immigrants of We Are Here were often accomodated bridging the time between squats, ranging from one night to two weeks.

Operative character

TRANSGRESSION

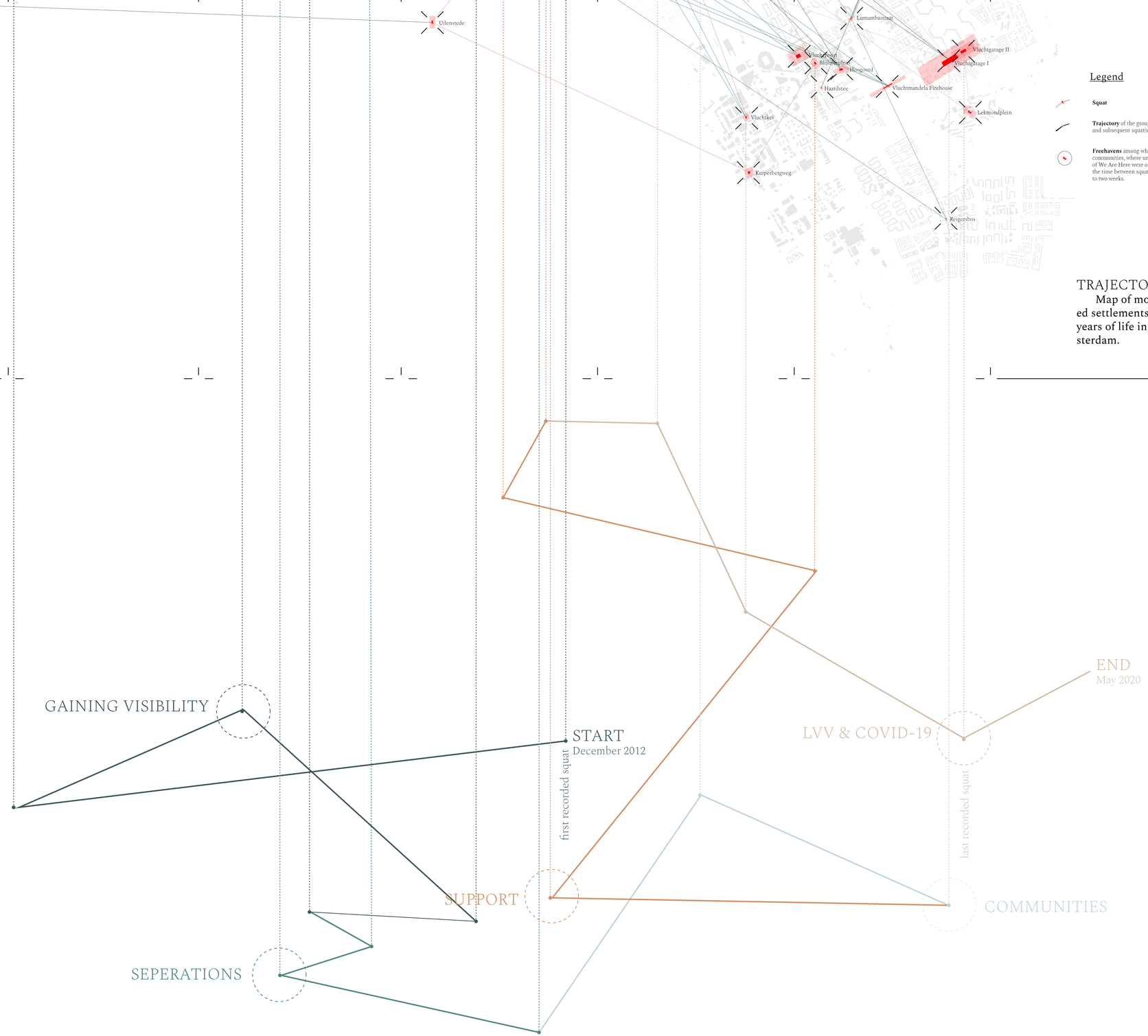
squats

unite and collaborate; survive, transgress

TRAJECTORY of WE ARE HERE

Map of movement - squated and evicted settlements as spatial practice. Eight years of life in the legal vacuum in Amsterdam.

03c



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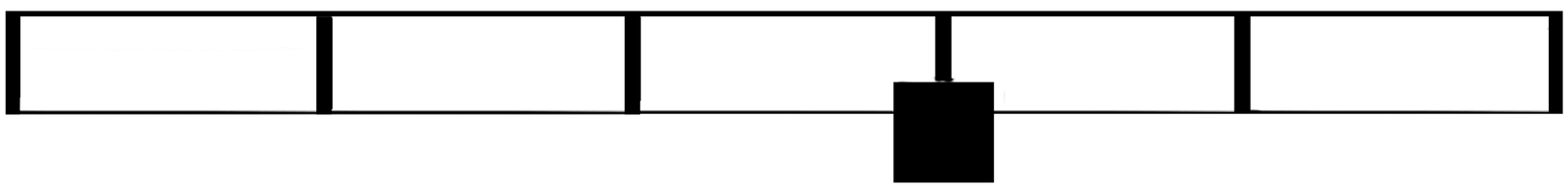
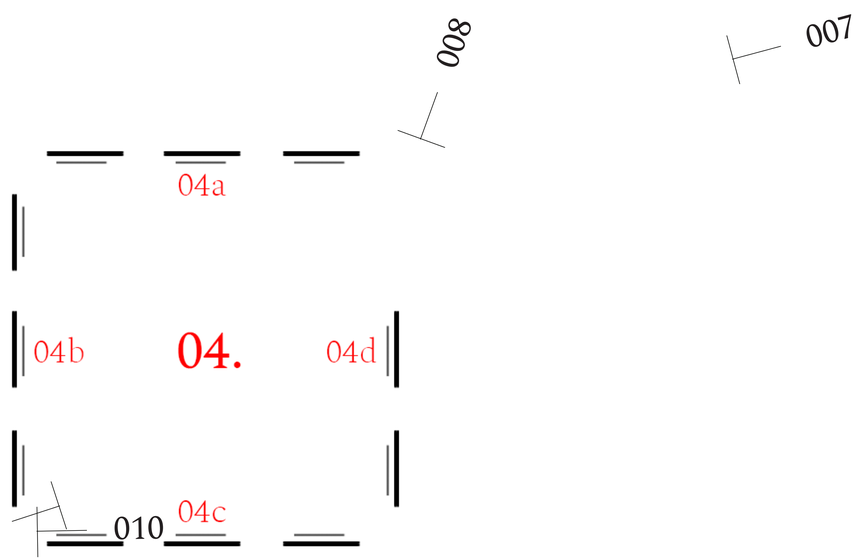




04e

04.

Intimate Space

shelter, protection, inner space, being

a
Depiction and Suggestion
b
Notions & Definitions
c
Depiction and Suggestion
d
Analogy
e
Perception of Inner Space

007 Intimate Space

008 Intimate Space

009 Intimate Space

010 Intimate Space

90°

90°

90°

90°

ENTER INTIMATE SPACE

90°

90°

90°

90°

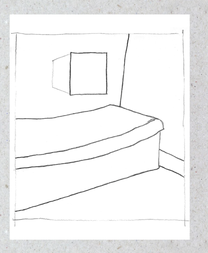
EXIT INTIMATE SPACE

04a

04b

04c

04d



Pepijn Determann
Intimate Space I: studies on the architecture of Francis Bacon, 2021
Pencil on tracing paper

Pepijn Determann
Intimate Space II: studies on the architecture of Francis Bacon, 2021
Pencil on tracing paper

Pepijn Determann
Intimate Space III: studies on the architecture of Francis Bacon, 2021
Pencil on tracing paper

"Oh night without objects.
Oh window muffled on the
outside, oh, doors carefully
closed; customs that have
come down from times long
past, transmitted, verified,
never entirely understood.
Oh silence in the stair-well,
silence in the adjoining
rooms, silence up there,
on the ceiling. Oh mother,
oh one and only you, who
faced all this silence, when
I was a child."

Rainer Rilke
Les Cahiers, 1910
The Poetics of Space, Gaston Bachelard
(Boston: Beacon Press, 1994 [1958]) p. 206.

"The intimacy of the room becomes our intimacy. And correlatively, intimate space has become so quiet, so simple, that all the quietude of the room is localized and centralized in it. The room is very deeply our room, it is in us. We no longer see it. It no longer limits us, because we are in the very ultimate depth of its repose, in the repose that it has conferred upon us. And all of our former rooms come and fix into this one."

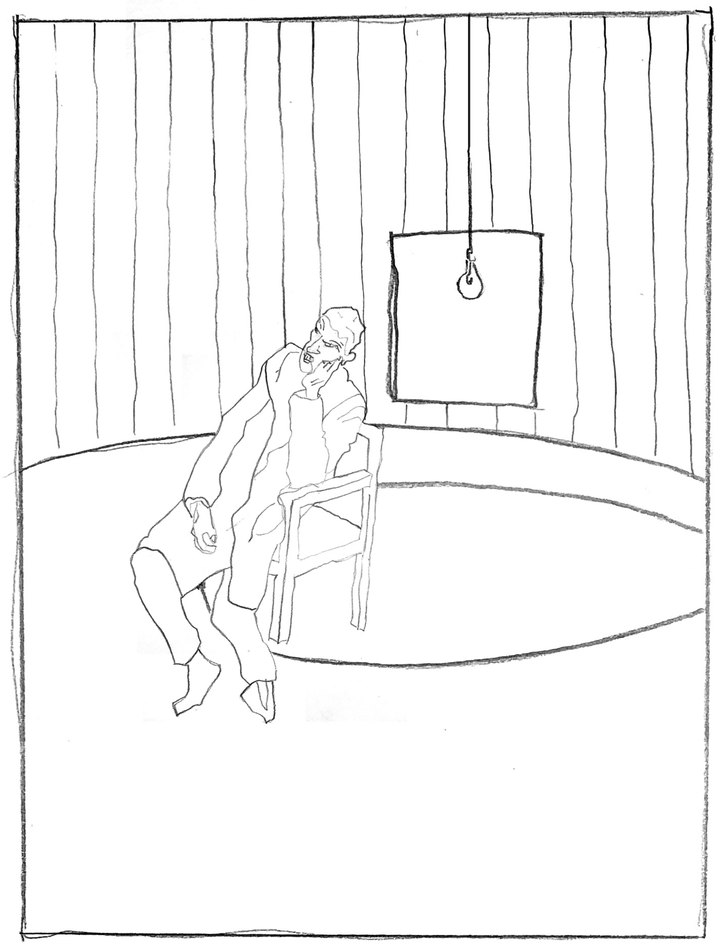
Gaston Bachelard
The Poetics of Space, 1958
(Boston: Beacon Press, 1994 [1958]) p. 224.

"Once what, toward what, do doors open? Do they open for the world of men, or for the world of solitude?"

(...)

"A mere door, can give images of hesitation, temptation, desire, security, welcome and respect. If one were to give an account of all the doors one has closed and opened, of all the doors one would like to re-open, one would have to tell the story of one's entire life."

Gaston Bachelard
The Poetics of Space, 1958
(Boston: Beacon Press, 1994 [1958]) p. 224.



Pepijn Determann

Intimate Space II: studies on the architecture of Francis Bacon, 2021

Pencil on tracing paper

"The intimacy of the room becomes our intimacy. And correlatively, intimate space has become so quiet, so simple, that all the quietude of the room is localized and centralized in it. The room is very deeply our room, it is in us. We no longer see it. It no longer limits us, because we are in the very ultimate depth of its repose, in the repose that it has conferred upon us. And all of our former rooms come and fit into this one."

Gaston Bachelard

The Poetics of Space, 1958

(Boston: Beacon Press, 1994 [1958]): p. 226.

Intimate adjective

in·ti·mate

Definition

1 a : suggesting *informal warmth or privacy.*

2 : *of a very personal or private nature.*

3 : *marked by very close association, contact, or familiarity.*

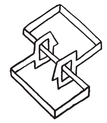
4 a : *intrinsic, essential*
b : belonging to or characterizing one's deepest nature.

Etymology

Alteration of the obsolete intime, *from Latin* intimus, *Intimus derives from the late Latin* intimare, *stem participle of* intimare, *to put in, announce, from Latin* intimus, *innermost, superlative of Old Latin* interus *inward.*

Merriam-Webster's Collegiate Dictionary
11th ed. Springfield, MA: Merriam-Webster, 2003.

The question of 'home' for rightless displaced people goes beyond the ehaustmore of a residence permit. Beside that, it is the question for a dignified existence while the legal vacuum lasts. Home is the place, which is not only protecting, but which protects man not only from the rain from heaven, but also from the storms of life and the violence of the world outside. A place where memory, thoughts and dreams can rest, and come to integration. Can we imagine a place which is more than a shelter, more than a space for temporary stay of settlement - the place as a destination - but where the qualities of home can take shape within the inherent boundaries of the place? Can we imagine a place defined by inclusion, trust, survival and forgive, but a place defined by resonance and integration, providing a basis to think of the future? Can we think of this place as a construct which renders man and a liminal condition visible to the world - a place which is defined by the permeability of its boundaries by breaching the invisibility of the rightless void with a form of 'settling'? A settling as a landing of man in, who gives perceptible boundaries to the place?



Andreas Töpfer
Occidental Metaphysics, 2016
Digital drawing

Florian Tesoro
interior, 2020
photograph

Felicia Hoekzaalo
from the series Grey Cobalt, 2019
photograph

Author unknown
retrieved from https://www.facepalleria.com/ shop/round-bed-head

Intimate adjective

in·ti·mate

Definition

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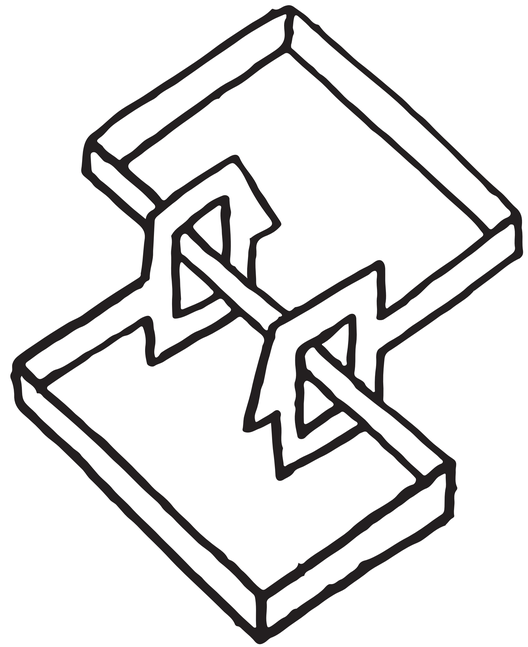
MA: Merriam-Webster, 2003.

The question of ‘home’ for rightless displaced people goes beyond the obtainment of a residence permit. Beside that, it is the question for a dignified existence while the legal vacuum persists. More than ‘shelter,’ it is the question of a refuge which protects man not only from the rain from heaven, but also from the storms of life and the violence of the world outside. A place where memory, thoughts and dreams can rest, and come to integration. Can we imagine a place which acquires a sense of peace not only from the permanence of settlement - the place as a destination - but where the qualities of home can take shape within the inherent temporality of an existence in liminality? A place not defined by reclusion, stress, survival and fatigue, but a place defined by resonance and intergration, providing a basis to think of the future? Can we think of this place as a construct which renders man and a liminal condition visible to the world - a place which acquires man a position in a world in common by breaching the invisibility of the rightless void with a form of ‘settling?’ A settling as a landing of man in, who gives perceptible boundaries to the place?



Andreas Töpfer

Occidental Metaphysics, 2016

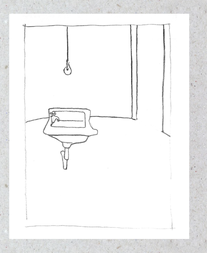
Digital drawing

Felicia Honkasalo

From the series 'Grey Cobalt, 2019

Photograph

Pepijn Determann
Intimate Space IV: studies on the architecture of Francis Bacon, 2021
Pencil on tracing paper



Pepijn Determann
Intimate Space V: studies on the architecture of Francis Bacon, 2021
Pencil on tracing paper

Pepijn Determann
Intimate Space VI: studies on the architecture of Francis Bacon, 2021
Pencil on tracing paper

Emmuré (Walled-in):

'Une lampe allumee derriere la fenêtre
Veille au coeur secret de la nuit.'

(A lighted lamp in the window
Watches in the secret heart of night.)

(...)

'Du regard emprisonne
Entre ses quatre murs de pierre.'

(Of a gaze imprisoned
Between its four stone walls.)

(...) *a lamp is waiting in the window, and through it, the house, too, is waiting. The lamp is the symbol of prolonged waiting. (...) The lamp in the window is the house's eye and, in the kingdom of the imagination, it is never lighted exa-ct-doors, but is enclosed light, which can only filter to the outside.* "(Bachelard, 1994)

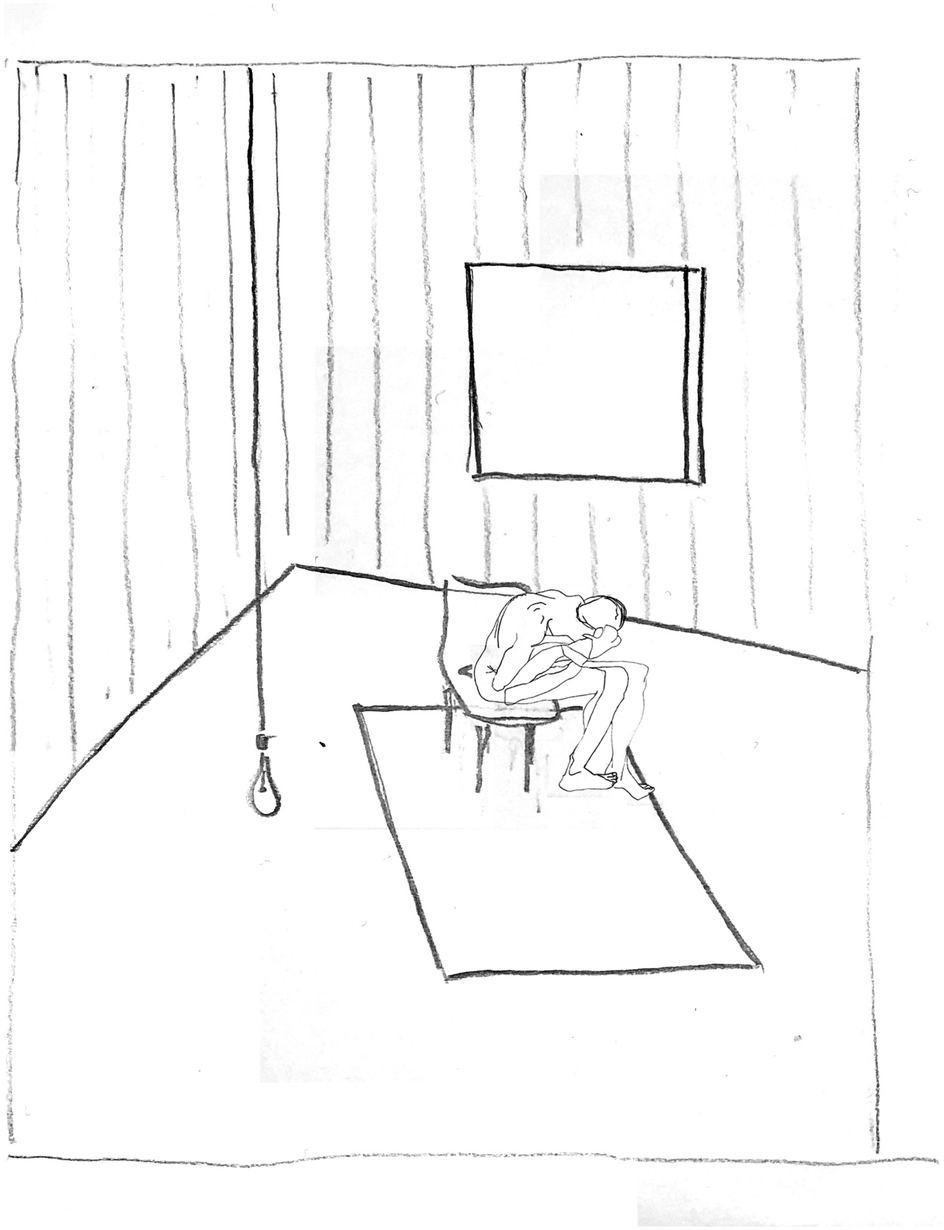
Henri Rosco
Hyacinthe, 1940
The Poetics of Space, Gaston Bachelard
(Boston: Beacon Press, 1994 [1958]) p. 56.

"Through the poet's window the house converses about immensity with the world. And as metaphysicians would say, it too, the house of men, opens its doors to the world."

Gaston Bachelard
The Poetics of Space, 1958
(Boston: Beacon Press, 1994 [1958]) p. xiv.

"About this room, which was plunged in utter darkness, I knew everything. I had entered into it, I bore it within me, I made it live, with a life that is not life, but which is stronger than life, and which no force in the world can vanquish."

Gaston Bachelard
The Poetics of Space, 1958
(Boston: Beacon Press, 1994 [1958]) p. xiv.



Pepijn Determann

Intimate Space IV: studies on the architecture of Francis Bacon, 2021

Pencil on tracing paper

Emmuré *(Walled-in)*:

'Une lampe allumee derriere la fenêtre
Veille au coeur secret de la nuit.'

*(A lighted lamp in the window
Watches in the secret heart of night.)*

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Henri Bosco

Hyacinthe, 1940

The Poetics of Space, Gaston Bachelard
(Boston: Beacon Press, 1994 [1958]): p. 34.

Jakob Demus
***Birds nest II*, 1989**
Diamond drypoint on paper

Emily Barnett
***Nest in Branches*, 1998**
Lithograph

Egon Schiele
Sitting Figure, 1918
crayon on paper

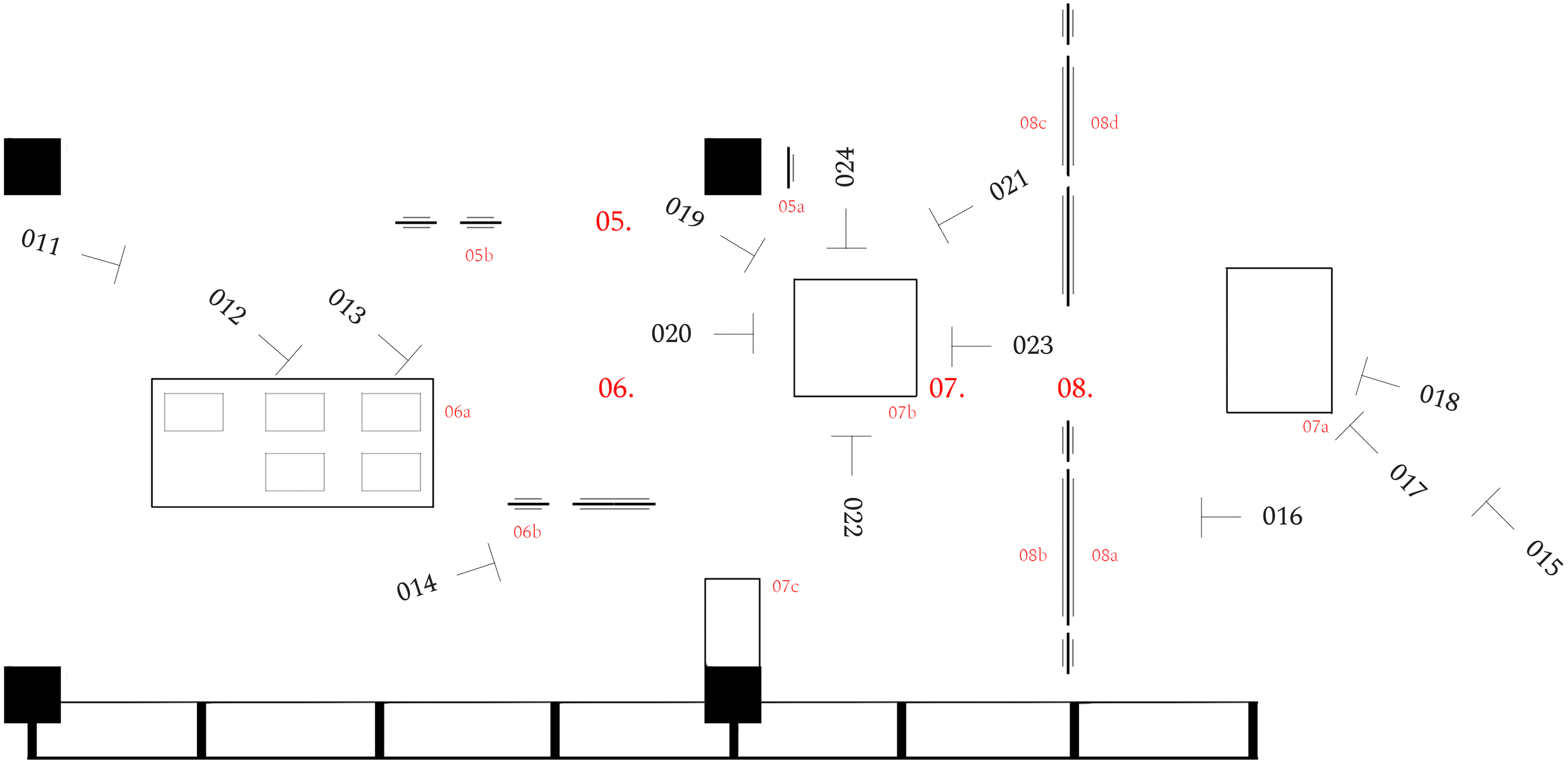
Emily Barnett
***Song Sparrow Nest*, 2002**
Etching

J. Ann Eldridge
Nest, 2021
Etching

Vincent van Gogh
***Bird's nest*, 1885**
Ink on paper

Egon Schiele
Sitting Figure, 1918
crayon on paper

Emily Barnett
Song Sparrow Nest, 2002
Etching



Map of Photographs and Content Layout

Design Proposal

What is being proposed is a place rethinking shelter for rightless displaced people. A large house for 60 people. At the same time a small city, judged by its organziation, its public and collective spaces and the navigation through its distinct realms.

A building mediating between- and learning from the functioning of the squats of We Are Here and current forms of municipal shelter.

A building dedicated to addressing the potential changes of marginal life, of years spent waiting for legal steps. Can design as a practice perhaps contribute through the communicative agency of spatial speculation? Can designing provoke with the realness of architectural deliberations in this rightless void?

For the lack of financial resources covering the challenges of the margins of society, designing for this target group is often marginalized in architectural practice. The proposal can be seen as an act of generosity: those living in the city deserve a voice, and deserve to be designed for - however marginalized one is.

The spatial speculation comes in as a form of provision occupying the interstitial space between law and life, between the deprivation of the right to shelter and the nakedness of simply being alive, living; dwelling as a human being. Occupying the interstices of the contemporary city as a nonnormative space, taking deliberate distance from the bureaucratic functioning of liminal spaces.

Designing for the intimate spaces of rightless displaced people, means furthermore to counter those liminal spaces carrying within them a political dream of control and suppression.

013 Plans & Sections

011 Design Proposal

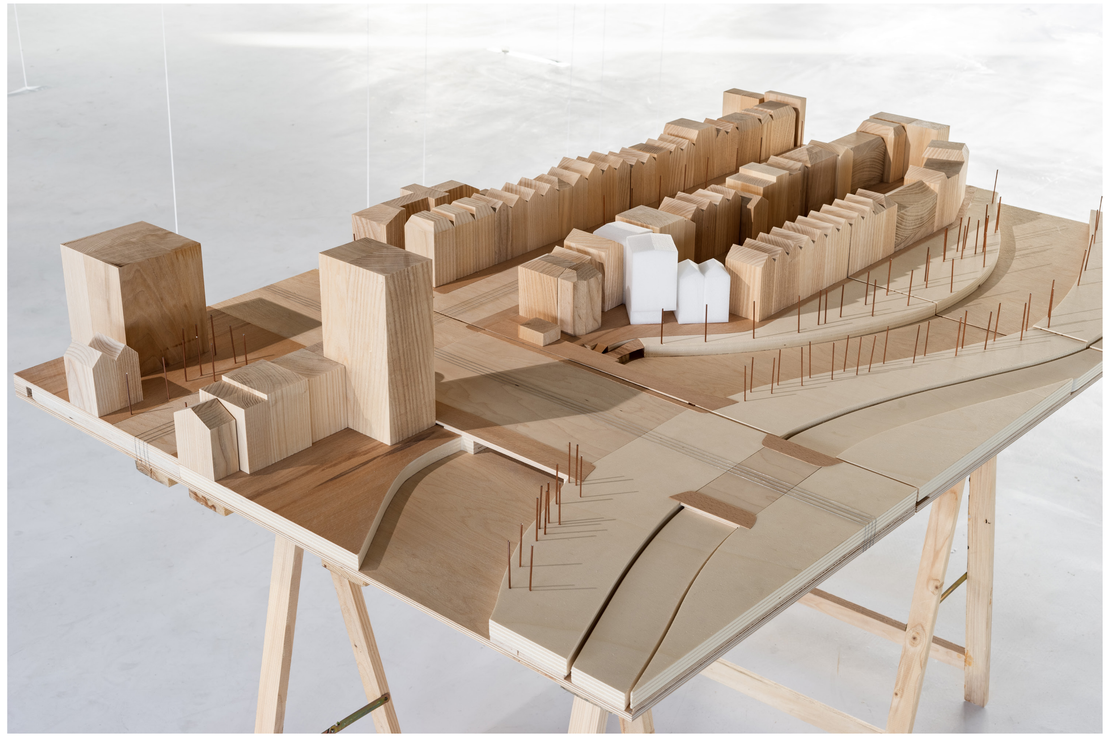
012 Plans & Sections

014 Plans & Sections

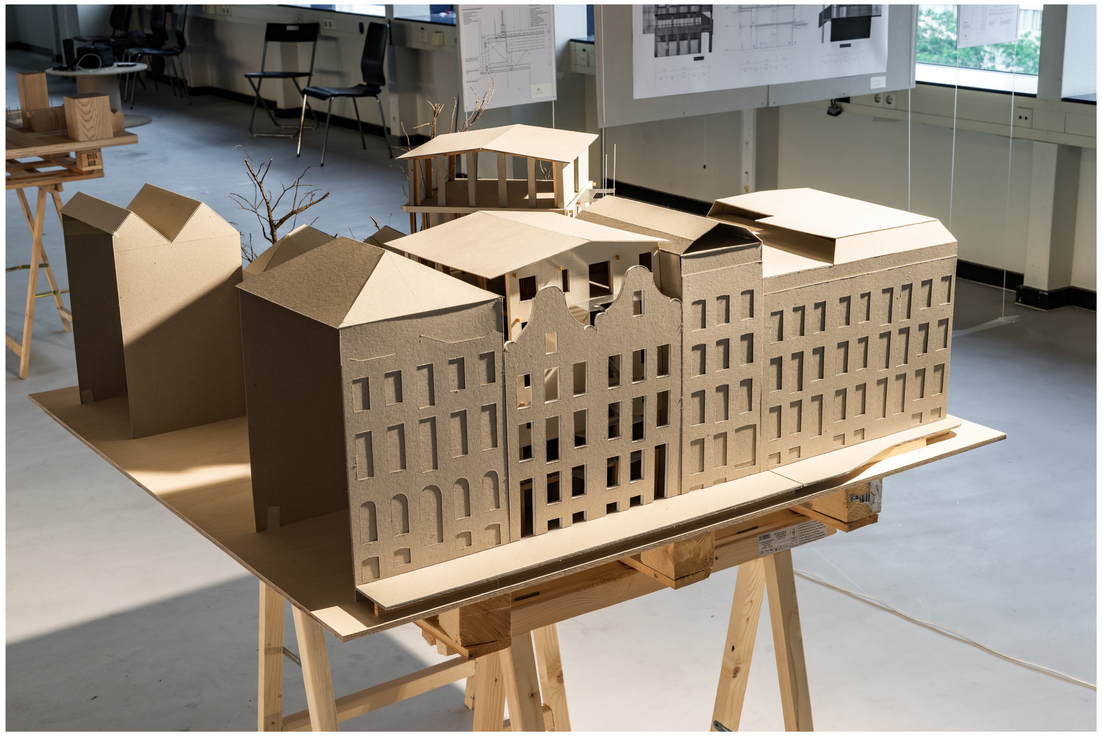
015 Physical Models

016 Technical Drawings

017 Physical Models



018 Physical Models



019 Physical Models

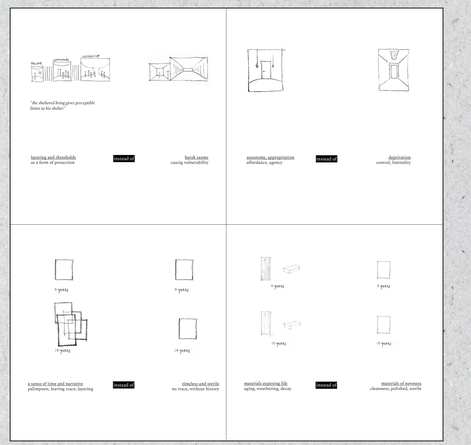
020 Physical Models

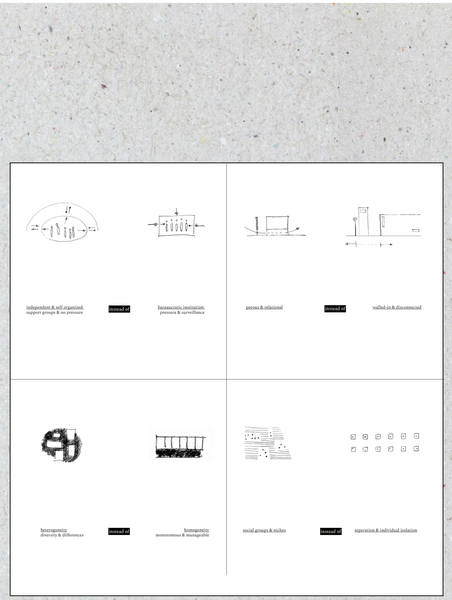
021 Physical Models

022 Physical Models

023 Physical Models

024 Physical Models





What I am proposing, then, is a new shelter for rightless displaced people. A semi-self-organized, situated and visible construction which tries to find means to bridge the rightless void.

This means, first and foremost: simply thinking of a building embedded in the city fabric instead of pushed out - like immigrant detention which behaves as an invisible, excluded construction, taking distance from the political act of hiding, expressing its relationality towards the city.

As an endeavor to counter liminal space, I want to make clear how the design takes deliberate distance from the design principles of normative violent spaces.

Striving for autonomy and appropriation in which the user can act upon the building, be it only a lightswitch, instead of the deprivation of even that smallest gesture - with a flickering TL light automatically turning on at 7AM.

Furthermore, the appropriation reaches spatiality when we think in terms of a layering of spaces - blending into one another by well considered thresholds - instead of the harsh seams dividing homogeneous voids in detention.

Taking distance from the Modernist notion that materials have to be cleanable, resettable like tiles, glass, steel and plastics, leaving no trace, existing without history.

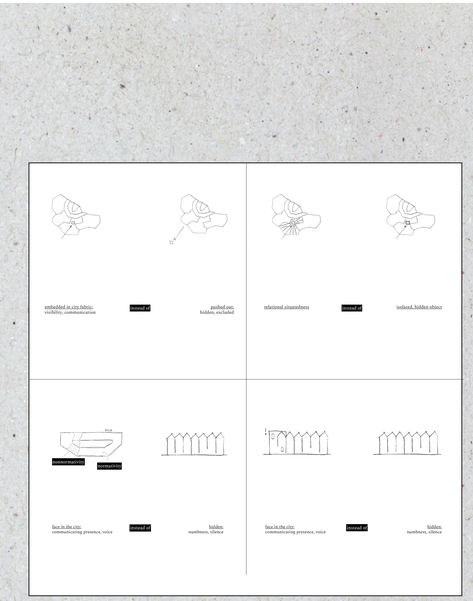
Instead designing for the possibility of leaving traces, a sense of time and narrative - exposed by the aging, weathering and decay of timber and brick.

Undermining homogeneity of cells by facilitating the establishment of niches - of a heterogeneity that tolerates diversity and the fact that every human has one's own habits.

As a legal, socio-cultural and political space the design takes several successful squats as exemplary spaces, highly self-organized and thereby sending out visibility towards support groups, expanding their independence from pre-determined government help and money. Striving to take distance from intense institutionalization which leaves the human being completely at the mercy of bureaucratic pressure - causing unnatural states of numbness and the feeling of deprivation. Like registering on a list for a government-payed group activity a month in advance.

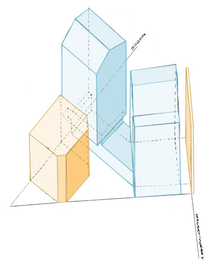
This brings us to the spatial connectedness of the building with the public sphere. The value of opening up the porous membrane creating an embedding and situatedness instead of being walled out by a closed, spiked fence.

Within that city fabric, the place should communicate its presence, honest about the non-normativity that has made its way into the city block.



Concepts & Diagrams

05b



The proposal consists of three volumes, continuing the existing situation of the unfinished block. Connecting on two sides to the city. The quiet Spinozastraat on the south, where old and new are in a conversation of juxtaposition. The busy Sarphatistraat, where the added volume retreats behind the existing

0. Formal: personnel 120 m²

- office		70	m²
- toilets		20	m²
- reception space		10	m²
- storage		20	m²

1. Public: urban integration, porosity 130 m²

- garden	*publicly accessible*	70	m²
- reception		10	m²
- shop	*sell made goods*	25	m²

2. Collective: sharing life, togetherness (80 people) 520 m²

- garden	*time, air, hang-out*	80	m²
- aula	*stage, performance, storytelling*	80	m²
- kitchen	*uitgifte ingezameld voedsel*	70	m²
- workshop	*Dutch class, management class*	70	m²
- makespace	*timber, bikes, textile working*	80	m²
- hang-out	*relax, games, meet*	70	m²
- toilets		20	m²
- storage		30	m²
- coffee bar		25	m²

3. Communal: groups, niches 500 m²

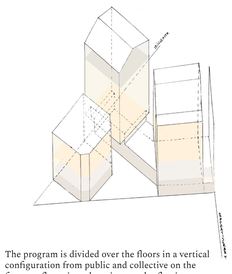
- communal kitchen	*shared by 12 people*	30	m²
- couches, tablesettings	*shared by 12 people*	20 / 30	m²
- showers	*shared by 12 people*	5	m²
- toilets			

4. Innermost realm: solitude, integration (1 - 2 people) 700 m²

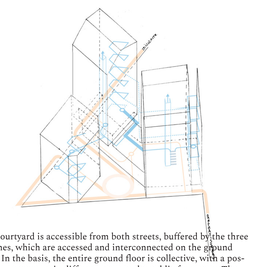
- *bed, table, closet, mirror, sink, chair, window, door* — *24 x 20 m² and 12 x 12 m²*

5. Reflective: conversations, openness 160 m2

- intimate interviews — *procedure, prospect, future*
- active interviews — *journalists, writers etc*



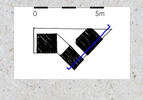
The program is divided over the floors in a vertical configuration from public and collective on the first two floors into the private and reflective parts of the program on the top floors. The first floor connecting to two streets and a courtyard, the second floor announcing the cutting up of the volume in two buildings divided by an elevated garden. The second to fifth floor consist of an interweaving of communal and private spaces. The top floor of the tallest volume houses reflective spaces dedicated to conversations and interviews which cast their eye on the city and water below.

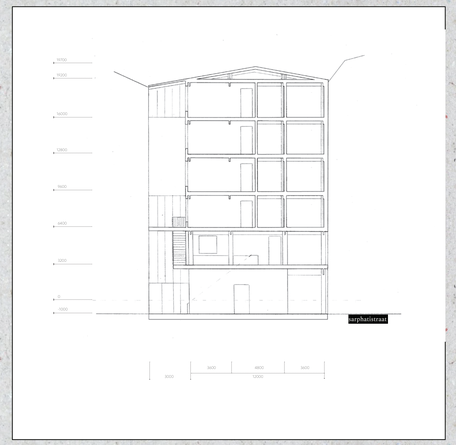


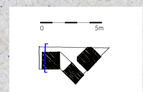
The courtyard is accessible from both streets, buffered by the three volumes, which are accessed and interconnected on the ground floor. In the basis, the entire ground floor is collective, with a possibility to open up in different ways to the public for events. The existing volume has its designated staircase, while the two added volumes are only accessible from the right volume - with a reception on the ground floor. The first floor then connects all three volumes - crossing their in-betweens - and introduces two new, decentral staircases leading all the way up. Two elevators connect all floors. The two staircases interconnect on two levels establishing a two sided way down in case of emergency, with fold-out stairs to the ground floor, outside.

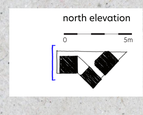
Design Principals

05b



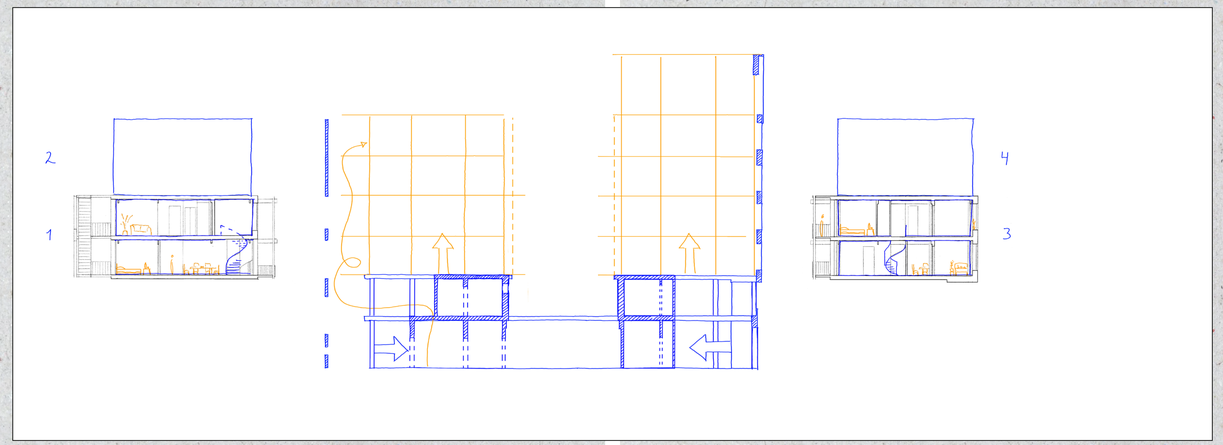


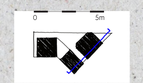


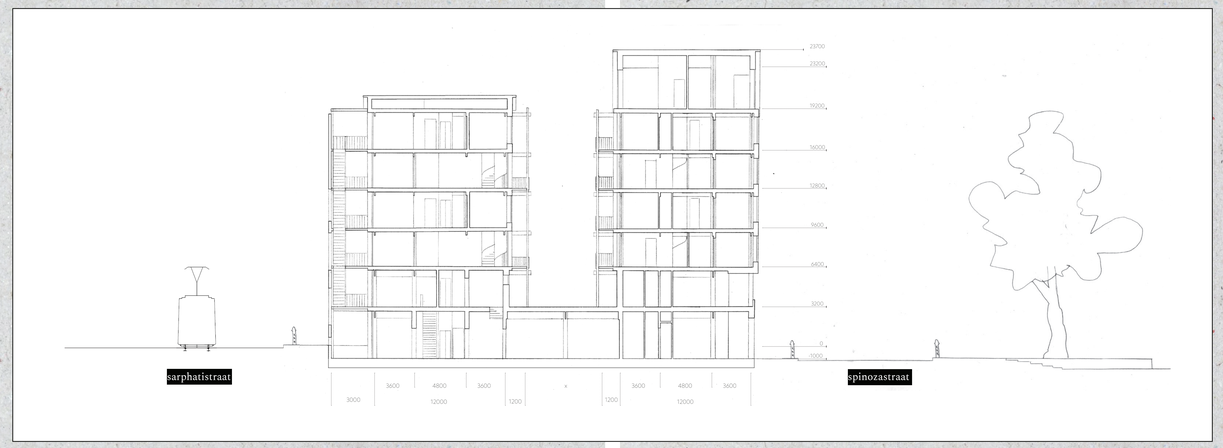


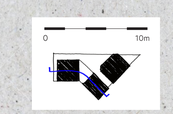
Sections & Elevations

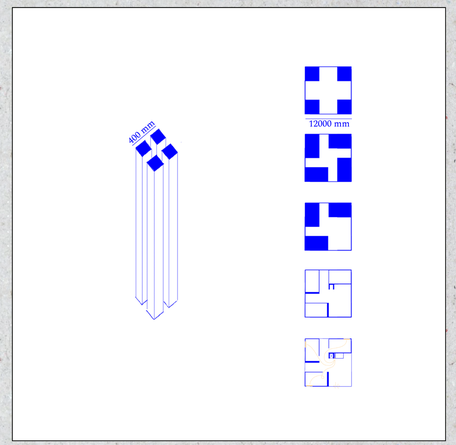
06b

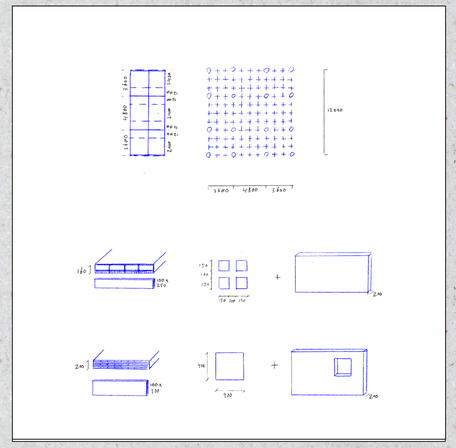












Diagrams & Elevations

06b

3000 3600 4800 3600

3000 3600 4800 3600

ENTRANCE
RECEPTION
STORAGE WARDROBE
WC
COURTYARD
Foyer
GARDEN
WC
MAKERSPACE
WC
BAR
PUBLIL CAFE
FLEXIBLE SPACE
PUBLIL TERRACE
SPINOZA STR.
SARPHATI STR.

3600 4800 3600 3600 4800 3600

ground floor // existing and added structure

0 5m

06a

3000 3600 4800 3600

3000 3600 4800 3600

OLD BRICK WALL EXPOSING TIME

DRY PASSAGE

PUBLIC TERRACE

INTERSTITIAL SPACE BETWEEN CLOSED FACADES

ENTRANCE

HISTORIC FACADE

RECEPTION

STORAGE WARDROBE

COURTYARD

WC

BAR

DOUBLE HEIGHT W. LARGE WINDOWS

PUBLIC CAFE

TERRACE ON SOUTH WATER SIDE

SPINOZA STR.

INTROVERTED PASSAGE W. SERVICES

BUFFER W. SHADOW PLANTS

WC

Foyer

FLEXIBLE SPACE

GARDEN

TRACES ON OLD WALL

LARGE WINDOW TO MAKERSPACE

MAKERSPACE

MAKERSPACE OUTDOOR EXTENSION

SARPHATI STR.

3600 4800 3600 3600 4800 3600

ground floor

0 5m

06a

3000 3600 4800 3600

TALL ENTRANCE HALL

TO QUIET SPACE

ADMINISTRATION

ASCENDING IN-BETWEEN CITY & SHELTER

MULTI USE AREA

VISUAL CONNECTION COURTYARD

SKY LIGHT FOYER

ELEVATED COURTYARD

POOL STORAGE

COLLECTIVE KITCHEN

WC

COLLECTIVE DINER

TO OLD BUILDING GROUND FLOOR

COVERED SOUTH TERRACE W VIEW

LAUNDRY

FLEXIBLE SPACE (WORKSHOPS)

FLEXIBLE SPACE (WORKSHOPS)

FLEXIBLE SPACE (WORKSHOPS)

3600 4800 3600 4800 3600 4800 3600

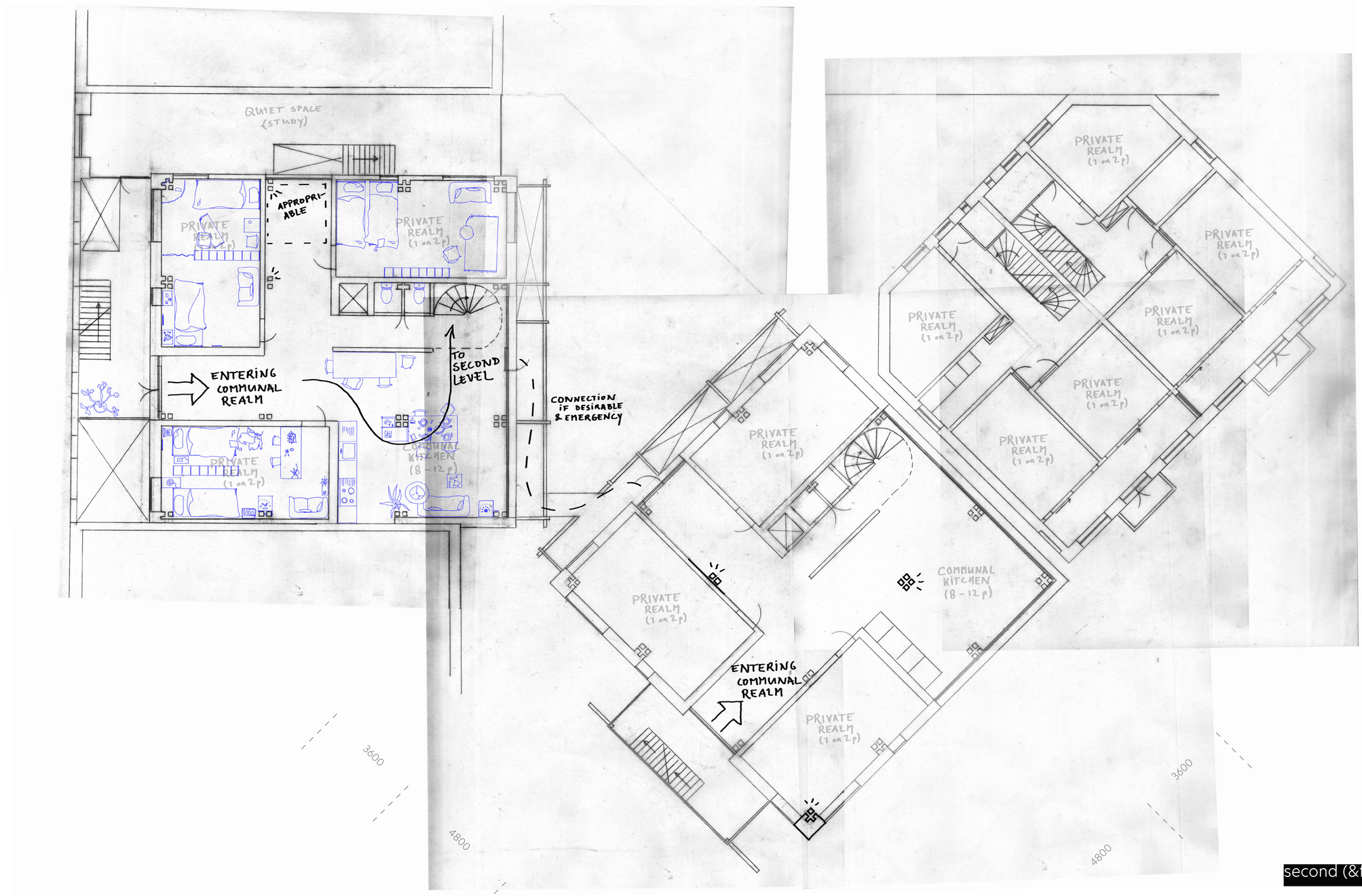
first floor

0 5m

06a

3000 3600 4800 3600

3000
3600
4800
3600



second (&fourth) floor

0 5m

06a

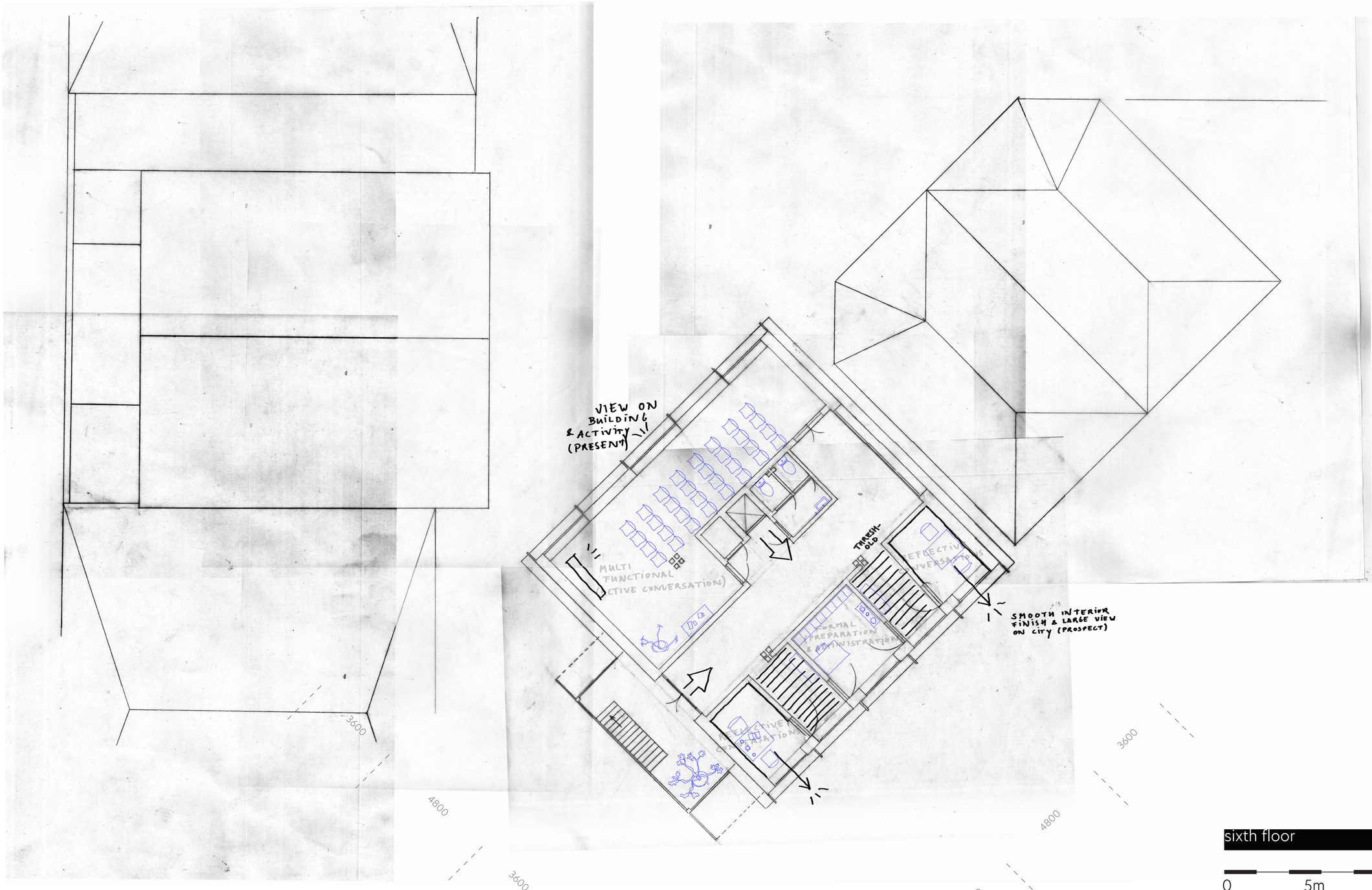
3000 3600 4800 3600

third (&fifth) floor

0 5m

06a

3000 3600 4800 3600



sixth floor

0 5m

06a

1
Front garden
A void. A buffer between city life and interior life. A mitigating threshold. A space embracing the passage of time. The rain washing over the traces of former occupation, visible on the neighboring walls as ghosts. The original facade, a monumental face, is restored to the latent state it remembers from the construction work in 1998 - nothing but brick and air, the wind freely moving through. The void is a space not hard to touch, but on the contrary evoking *to be acted upon: tags and graffiti may grow on its weathered walls, plants will grow on its floor - inviting inhabitants to leave their traces in this place. The acts leaving traces as a means to surpass temporal existence; the void reflecting the accumulation of knowledge, voices and cultures.*

2
Entrance
The entrance opens the way to the central foyer, up the stairs and to the reception, while stretching a view to the courtyard right ahead. The stairs can be closed off at bigger events which include the courtyard and foyer, for the upper, more private part of the building to remain secluded.

3
Gather
Benches beside the large windows overlook the front garden and, through the cut-out brick facade, the busy Sarphatistraat (people waiting at the tram stop, traffick). The space is intended for people to meet, wait for an appointment, but could alternatively be used as an exhibition space.

4
Foyer
Between the two added volumes and courtyard sits the foyer, which opens up in appropriate ways to its adjacent program. Solid timber walls separating its lively character from the makerspace to the south - and reception, toilets and service space to the north. The foyer could host evenings of storytelling, screenings, performance or other types of staging. Sliding doors establish a connection with the courtyard for the entire core of the building to be activated during such events.

5
Courtyard
The courtyard synthesizes the public sphere (running in from the Spinozastraat) and the various parts of the building. Linked to the main entrance, in a straight line to the cafe on the other side, the foyer in its center. We can imagine a stage constructed for evenings of music or public speeches. The passage along the neighbor's gardens transformed into a dry passage, perhaps clad with texts, tags and banners.

6
Hang out
The basement, a 4,3m tall space stretching from slightly below the level of the courtyard through the removed ground floor, is a space where play can be manifested. Think of a soccer table, a projector for movie nights (more informal than projections in the foyer) and boardgames.

6
Makerspace
The access from the Spinozastraat to the courtyard between existing and added building peaks through the large windows of the makerspace. The makerspace is the designated place where, during the day, handwork or perhaps machine work is done like bicycle repair, the construction of furniture pieces or working with fabric. Doors open to a covered outdoor space on the quiet Spinozastraat. Like the more well-known collection of food saved from containers, we can think of the storing of local scrap construction materials to build furniture, interventions, repair.

7
Café / Terrace
On the south sits a public terrace next to the cafe, where coffee and cake could be served. The cafe has a bar and 8 tables inside.

8
Elevated courtyard
Most obviously, the outdoor space can be furnished with plants and benches to function as an extension of the diner on sunny days, a hang-out area where people meet, smoke a cigarette. The timber structure of the balconies that lands on this roof however frames further thinking of appropriation. One can imagine how interventions grow from its columns and beams, constructed collectively, spontaneously out of scrap materials collected locally and stored in the makerspace.

9
Diner
On the south sits a collective dining space with doors opening to a terrace. The lift offers easy access for collected food transport to the collective kitchen. From here, a connecting tunneled and insulated passage leads to the existing building, where dining can be extended to a more public character in combination with the public cafe, for evenings hosting for example Soedanese or Eritrean traditional dishes.

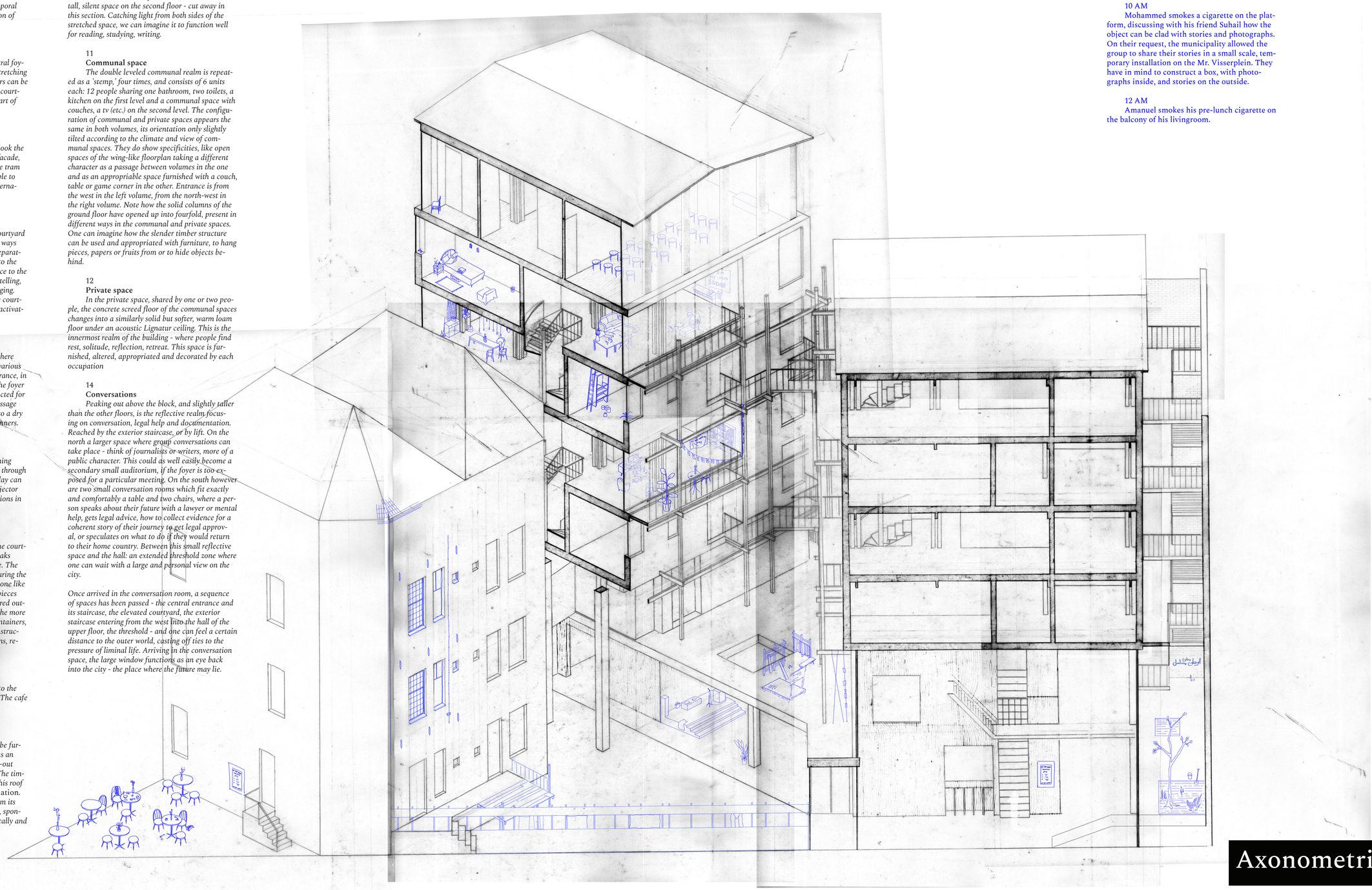
10
Study
Over the entrance space leads a staircase to a tall, silent space on the second floor - cut away in this section. Catching light from both sides of the stretched space, we can imagine it to function well for reading, studying, writing.

11
Communal space
The double leveled communal realm is repeated as a 'stemp,' four times, and consists of 6 units each: 12 people sharing one bathroom, two toilets, a kitchen on the first level and a communal space with couches, a tv (etc.) on the second level. The configuration of communal and private spaces appears the same in both volumes, its orientation only slightly tilted according to the climate and view of communal spaces. They do show specificities, like open spaces of the wing-like floorplan taking a different character as a passage between volumes in the one and as an appropriable space furnished with a couch, table or game corner in the other. Entrance is from the west in the left volume, from the north-west in the right volume. Note how the solid columns of the ground floor have opened up into fourfold, present in different ways in the communal and private spaces. One can imagine how the slender timber structure can be used and appropriated with furniture, to hang pieces, papers or fruits from or to hide objects behind.

12
Private space
In the private space, shared by one or two people, the concrete screed floor of the communal spaces changes into a similarly solid but softer, warm loam floor under an acoustic Lignatur ceiling. This is the innermost realm of the building - where people find rest, solitude, reflection, retreat. This space is furnished, altered, appropriated and decorated by each occupation

14
Conversations
Peaking out above the block, and slightly taller than the other floors, is the reflective realm focusing on conversation, legal help and documentation. Reached by the exterior staircase, or by lift. On the north a larger space where group conversations can take place - think of journalists or writers, more of a public character. This could as well easily become a secondary small auditorium, if the foyer is too exposed for a particular meeting. On the south however are two small conversation rooms which fit exactly and comfortably a table and two chairs, where a person speaks about their future with a lawyer or mental help, gets legal advice, how to collect evidence for a coherent story of their journey to get legal approval, or speculates on what to do if they would return to their home country. Between this small reflective space and the hall: an extended threshold zone where one can wait with a large and personal view on the city.

Once arrived in the conversation room, a sequence of spaces has been passed - the central entrance and its staircase, the elevated courtyard, the exterior staircase entering from the west into the hall of the upper floor, the threshold - and one can feel a certain distance to the outer world, casting off ties to the pressure of liminal life. Arriving in the conversation space, the large window functions as an eye back into the city - the place where the future may lie.



7:00 AM
Ahmed wakes up with the east sun on his pillow. Late Spring. A few weeks ago, he arrived at the Sarphatistraat, for his rejected legal status forced him to live on the street. He now shares a room with Negasi from Ethiopia, on the fifth floor overlooking the Singelgracht. In the early afternoon, he has a meeting with a lawyer on the top floor. He drinks his coffee nervously, while preparing the papers he wrote, stating and proving his Soudanese origin and the threats of the South-Soudanese regime. This may help him getting approval, as Pieter, his lawyer, assured.

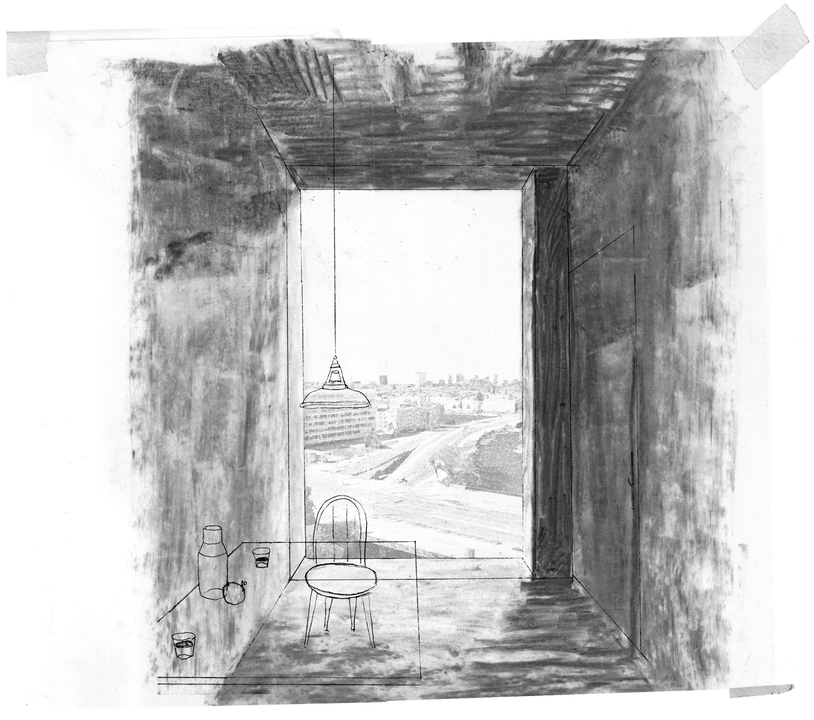
10 AM
Mohammed smokes a cigarette on the platform, discussing with his friend Suhail how the object can be clad with stories and photographs. On their request, the municipality allowed the group to share their stories in a small scale, temporary installation on the Mr. Visserplein. They have in mind to construct a box, with photographs inside, and stories on the outside.

12 AM
Amanuel smokes his pre-lunch cigarette on the balcony of his livingroom.

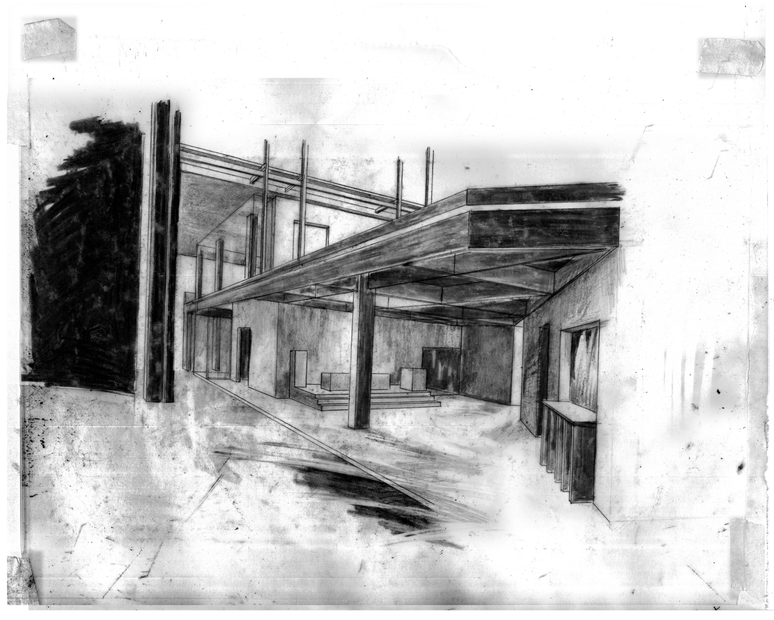
Axonometric Section

08a

Private Realm



Reflective Realm



Collective Realm

Communal Realm

1
Exterior staircase
Entered from the first floor via the elevated courtyard and the south faced terrace, the westside staircase leads up to the sixth floor. Its structure is light, steel, and clad with openable glass lamellae which allow for the wind to enter on hot days. The climate is exterior, but protected from rain.

2
Covered terrace and makerspace
The collective dining space on the first floor extends to a 2,4x12m terrace with a view on the water. Likewise, the makerspace extends to the pavement of the quiet, dead-ended Spinozastraat.

3
Aluminium mirror frost cladding
The South facing facade is clad with honeycomb panels finished with a frosted layer of aluminium - while the overlaying vertical elements are lightweight concrete panels. Weathering differently: the aluminium marking the remaining reflection of society in this building, while the concrete absorbs time passing by.

4
Concrete foot
At the level of the street, the building meets the public sphere with a robust concrete foot, carrying the first floor terrace and the inception of the timber structure.

5
Climbing up
The panel sizes of the facade, as well as the cutouts of the windows, indicate in subtle ways the heterogeneity of the program. The different orientation of private spaces, the alteration of private and communal spaces - the window of the former pushed out, the latter opening up with french balconies. The panels climbing up to the top, growing with the tallness of the volume to its last centimeter through alterations.

6
Balcony tectonics (north side)
The balconies are taken as an opportunity to create the light heart of the building. The slender structure with exposed joints can be quite helpful hanging plants, lamps, mounting banners, flags or bunting at a birthday. Imagine a World Championship, where the dense diversity of the place becomes visible throughout.

Reflective
7
private conversations
8
small auditorium

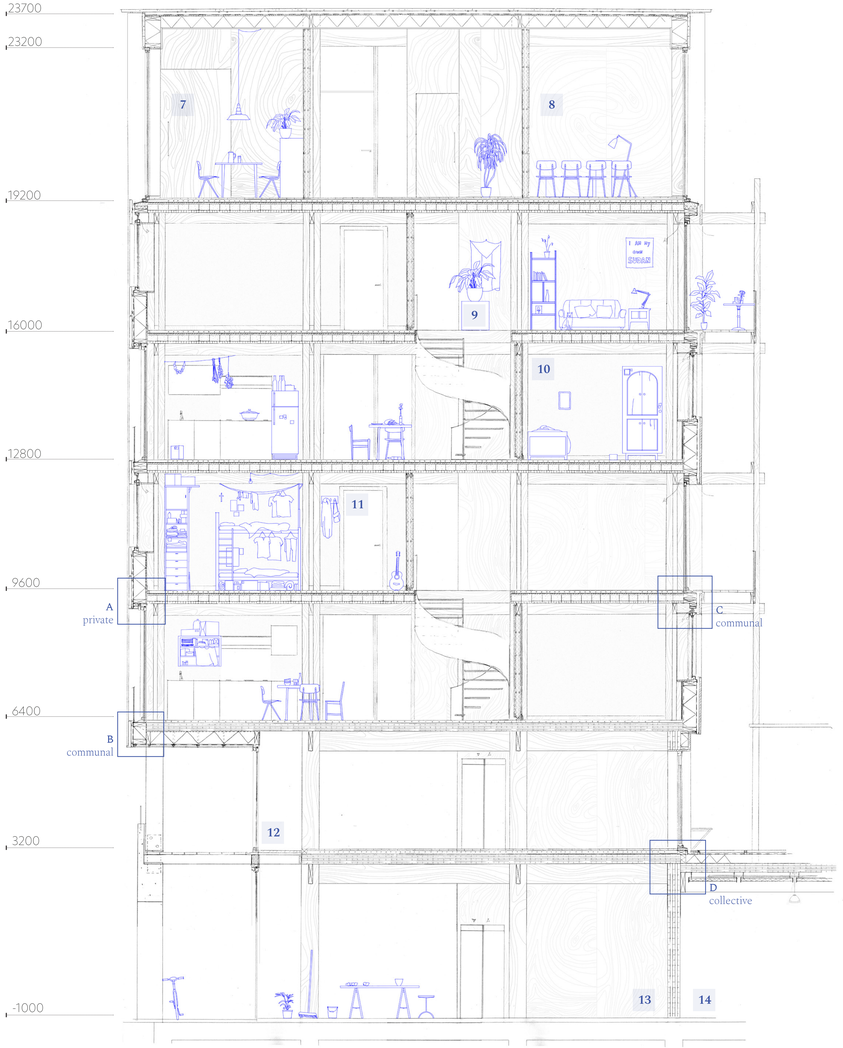
Communal
9
kitchen w. french balcony on soutch, connecting via spiral stairs toassociated livingroom with north facing balcony. Communal realm shared by 12p.

Private
10
private space with a view on the courtyard - the heart of the building.
11
private space with a view on the river - the city.

Collective
12
dining space
13
makerspace
14
foyer

South elevation

Spinozastraat



North elevation

courtyard / foyer

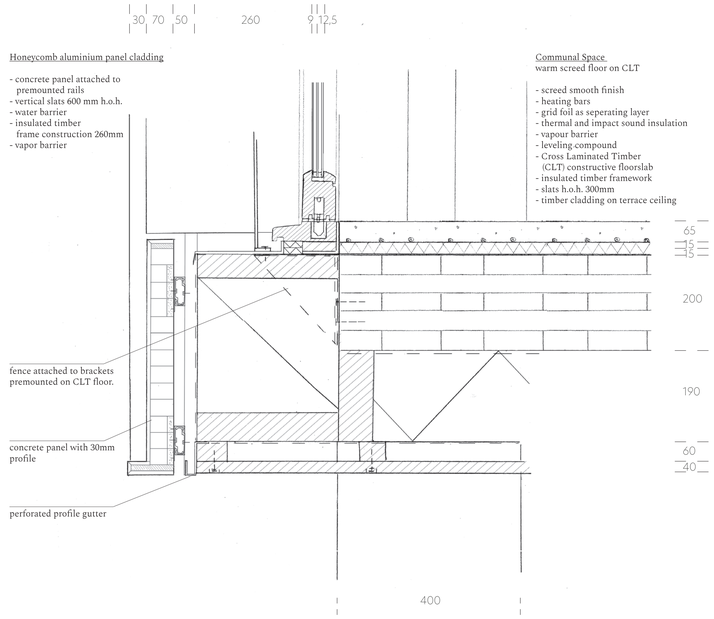
3600	4800	3600		
12000				
2400	2400	2400	2400	2400

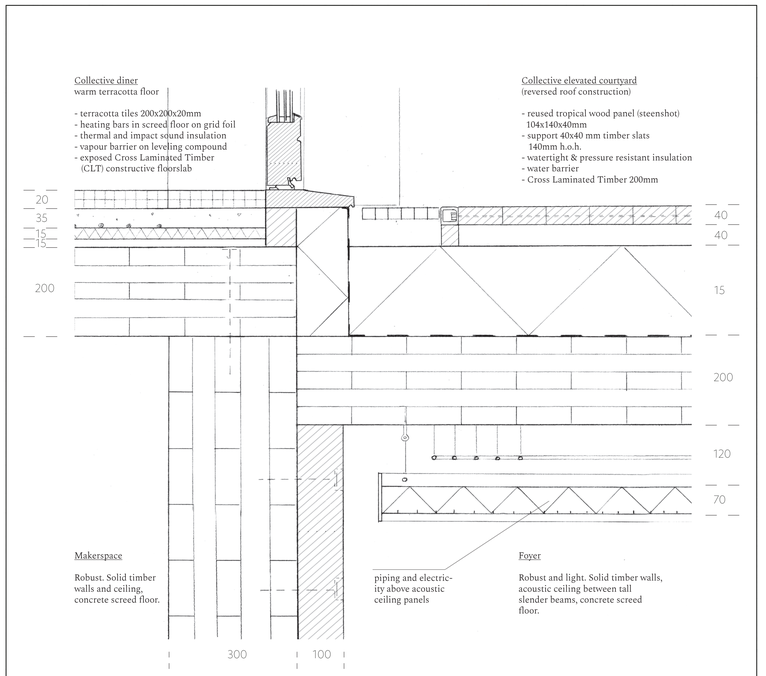
3600	4800	3600		
12000				
2400	2400	2400	2400	2400

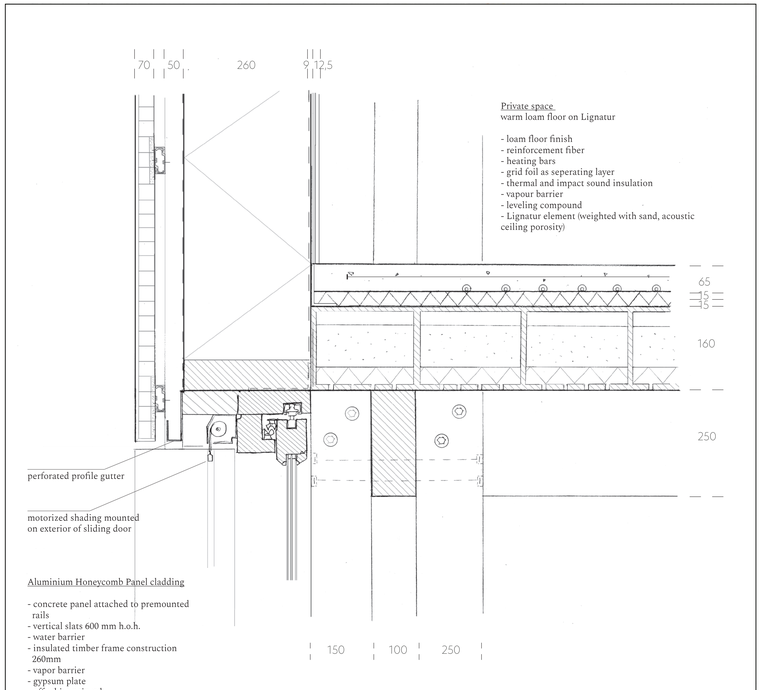
3600	4800			
12000				
2400	2400	2400	2400	2400

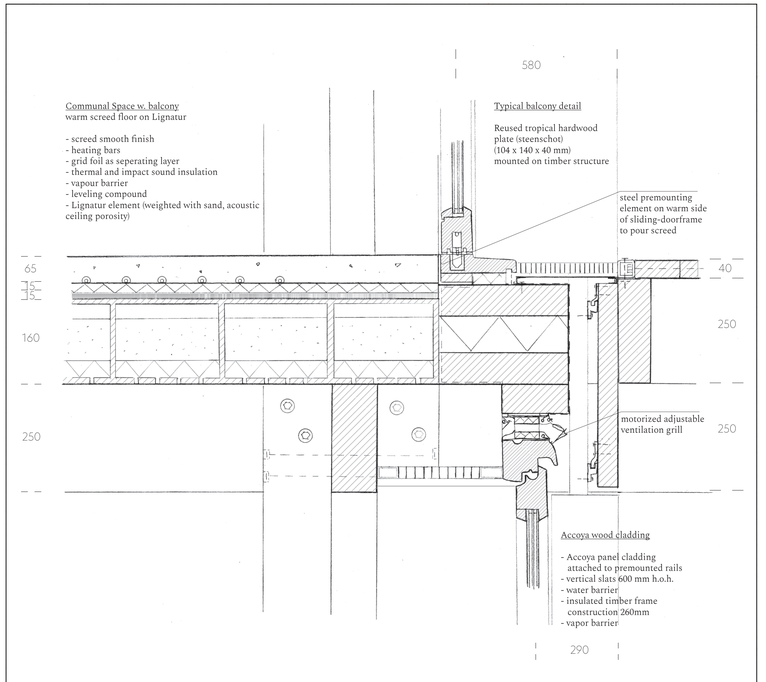
Facade Detail

08b


30 70 50 260 9 12.5
Honeycomb aluminium panel cladding
- concrete panel attached to premounted rails
- vertical slats 600 mm h.o.h.
- water barrier
- insulated timber frame construction 260mm
- vapor barrier
Communal Space
warm screed floor on CLT
- screed smooth finish
- heating bars
- grid foil as seperating layer
- thermal and impact sound insulation
- vapour barrier
- leveling compound
- Cross Laminated Timber (CLT) constructive floorslab
- insulated timber framework
- slats h.o.h. 300mm
- timber cladding on terrace ceiling
65
15
15
200
190
60
40
fence attached to brackets premounted on CLT floor.
concrete panel with 30mm profile
perforated profile gutter
400

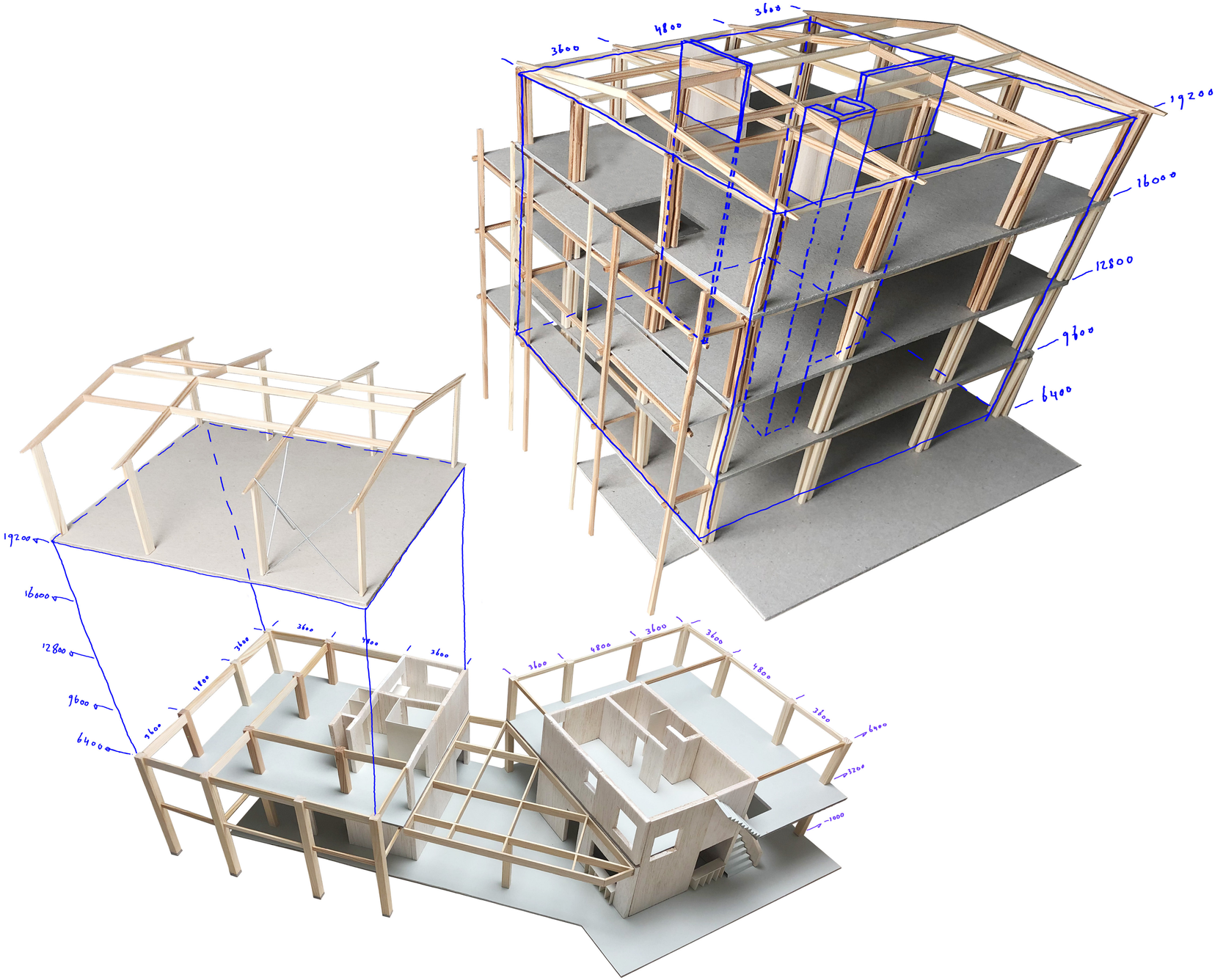

Collective diner
warm terracotta floor
- terracotta tiles 200x200x20mm
- heating bars in screed floor on grid foil
- thermal and impact sound insulation
- vapour barrier on leveling compound
- exposed Cross Laminated Timber (CLT) constructive floorslab
Collective elevated courtyard
(reversed roof construction)
- reused tropical wood panel (steenshot) 104x140x40mm
- support 40x40 mm timber slats 140mm h.o.h.
- watertight & pressure resistant insulation
- water barrier
- Cross Laminated Timber 200mm
20
35
15
15
200
40
40
15
200
120
70
Makerspace
Robust. Solid timber walls and ceiling, concrete screed floor.
piping and electricity above acoustic ceiling panels
Foyer
Robust and light. Solid timber walls, acoustic ceiling between tall slender beams, concrete screed floor.
300
100

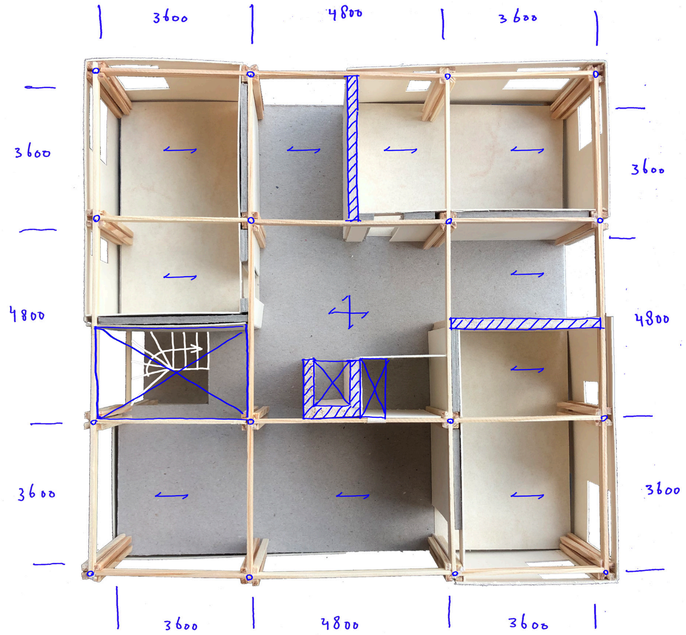

70 50 260 9 12.5
Private space
warm loam floor on Lignatur
- loam floor finish
- reinforcement fiber
- heating bars
- grid foil as seperating layer
- thermal and impact sound insulation
- vapour barrier
- leveling compound
- Lignatur element (weighted with sand, acoustic ceiling porosity)
65
5
5
160
250
perforated profile gutter
motorized shading mounted on exterior of sliding door
Aluminium Honeycomb Panel cladding
- concrete panel attached to premounted rails
- vertical slats 600 mm h.o.h.
- water barrier
- insulated timber frame construction 260mm
- vapor barrier
- gypsum plate
- off-white painted
150
100
250


580
Communal Space w. balcony
warm screed floor on Lignatur
- screed smooth finish
- heating bars
- grid foil as seperating layer
- thermal and impact sound insulation
- vapour barrier
- leveling compound
- Lignatur element (weighted with sand, acoustic ceiling porosity)
Typical balcony detail
Reused tropical hardwood plate (steenschot) (104 x 140 x 40 mm) mounted on timber structure
steel premounting element on warm side of sliding-doorframe to pour screed
65
5
5
160
250
40
250
250
motorized adjustable ventilation grill
Accoya wood cladding
- Accoya panel cladding attached to premounted rails
- vertical slats 600 mm h.o.h.
- water barrier
- insulated timber frame construction 260mm
- vapor barrier
290

Details

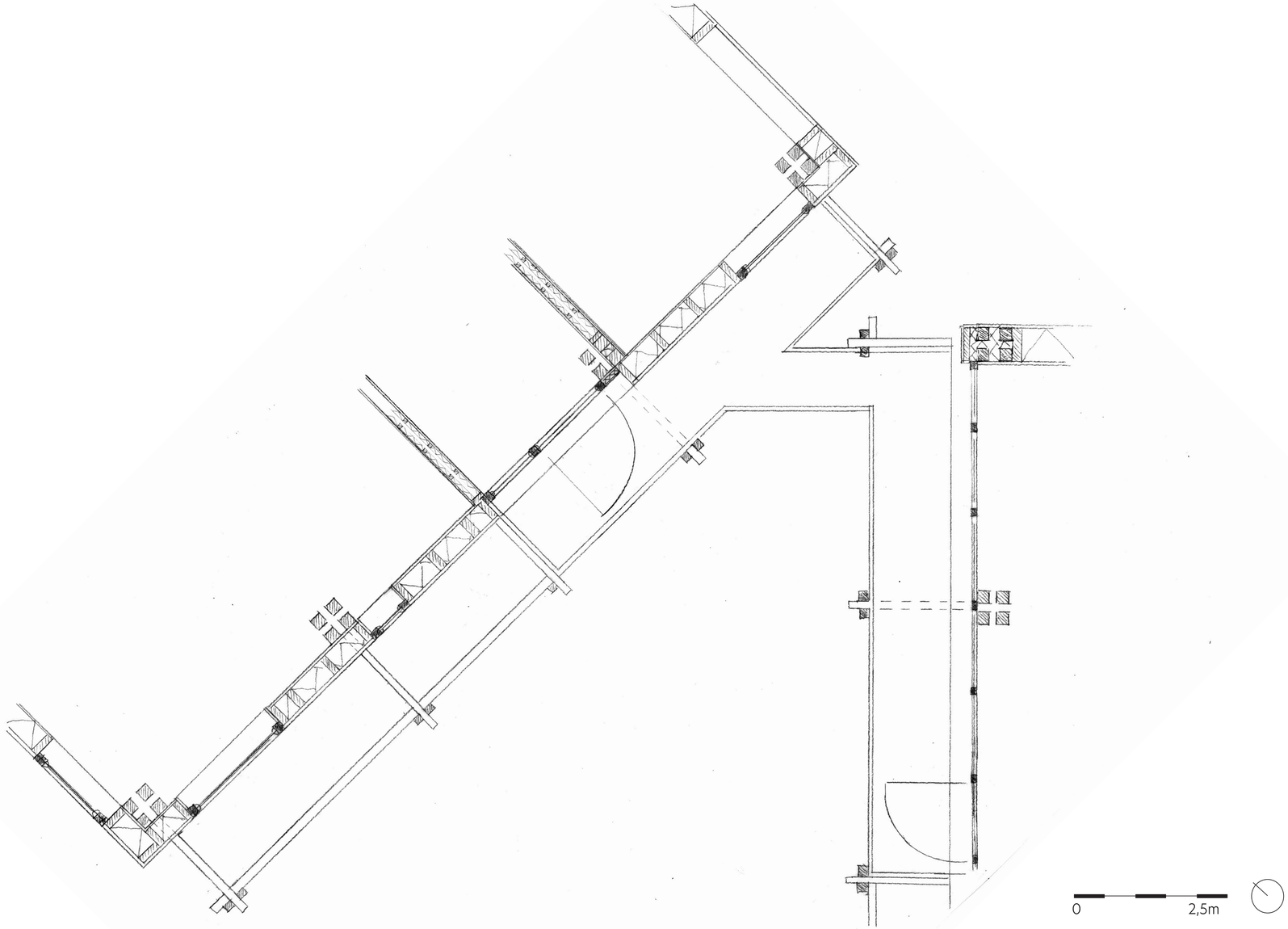
08b





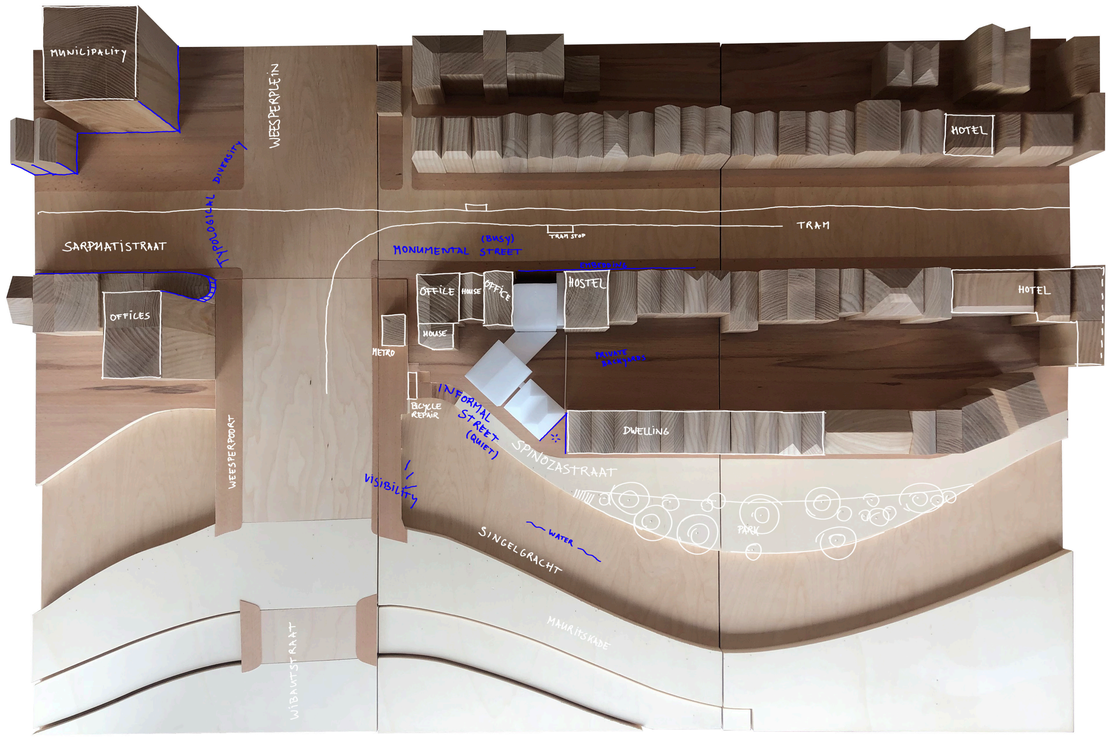
Structure Model

08c



Horizontal Section of Connecting Communal Realms

08c



0 50m

Site observation
Amsterdam, Weesperbuurt

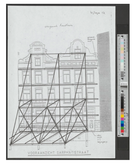
Weesperbuurt, Amsterdam West

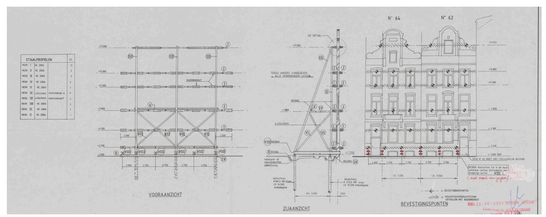
A bold area in terms of historic development, shamelessly intertwining historicist and postmodernist typologies with capitalist speculation after decades of wealthy jewish culture. The proposed volume ends a humble block squeezed between a quiet waterside park on the south and the monumental Sarphatistraat on the north. Catching a high level of visibility from the busy Weesperpoort bridge on the south, while more closely on the south adjoining the informal and dead-ended Spinozastraat with a bicycle repair shop neatly fitted under the bridge.

Imagining this large house of rightless displaced people connecting to the city fabric at the seam of Amsterdam's historic center poses questions to the local context - not only about its spatial impact, but rather its social impact. Direct neighboring program, as well as the buildings surrounding the Weesperplein, may be of a formal character (offices and hotels), the block squeezed between Sarphatistraat and Spinozastraat consists especially of dwelling (families and couples). Is the program too heavy for its social context?

In an interview with Savannah Koolen who supported We Are Here at all their squats, she noted that these places, occupied by up to 100 people, often found ways to establish a balance with their surroundings, if the squat lasted. Overromanticized are intentions to host cultural and culinary programs in order to 'meet the neighbors.' Quite often, neighbors didn't even notice much of the occupation, as most of the life took place inside.

Likewise, this shelter is designed to function as a small city in itself. Its semi-selforganized character may however establish interesting connections with the particular area. In terms of activity, we can speculate about collaboration with the bike repair shop a stone's throw away from the makerspace, maintenance of the small waterside park and the hosting of music, dinners and screenings - not primarily to bond with neighbors, but to expose the capabilities of this place to act as a porous membrane between the displacement and emplacement of people.





The house at Sarphatistraat 62 memorizes a past of non-normativity, having functioned always as a stage for the margins of society. In the war the jewish family that lived here was extradited, in the 60's it served as a shelter for Surinamese immigrants, in the 70's and 80's it was a squat known as "Zebrahuis", with one of the most exceptional and wild events in the city, towards the end of the 90's it was evicted and demolished, only the facade still standing - the marks in its bricks storing a history of non-normativity, a memory of a life of resistance. In the early 2000's, normativity finally found its way in. Offices and lofts were built behind the facade, which is at this day more of a mask than an expression of contemporary space. A rather boring preservation and 'cleaning up' of its decorative elements, perpetuating the everlasting, universalising masking of true space with history.

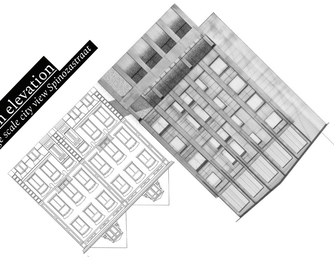
Site

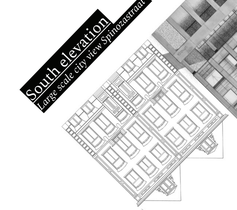
08d

Interior elevation
Existing facade to neighbors. Ghost.

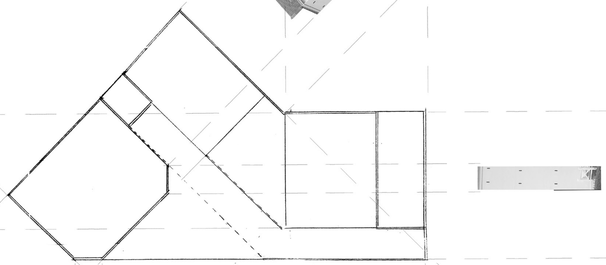
West elevation
Facade to neighbors

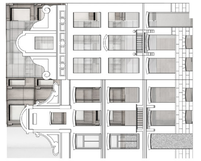
South elevation
Large scale city view Spinozastraat





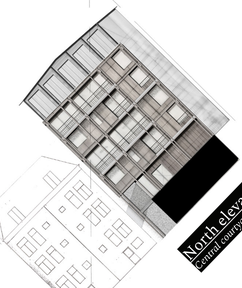
South east elevation
Central courtyard view



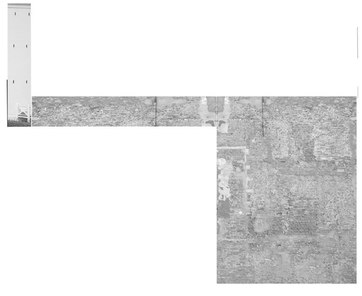


North-west elevation
Small scale city view Surphaistraat

East elevation
Left: central courtyard view
Between old and new



North elevation
Central courtyard view



North east interior-exterior elevation
Central courtyard view

0 15m

Elevations

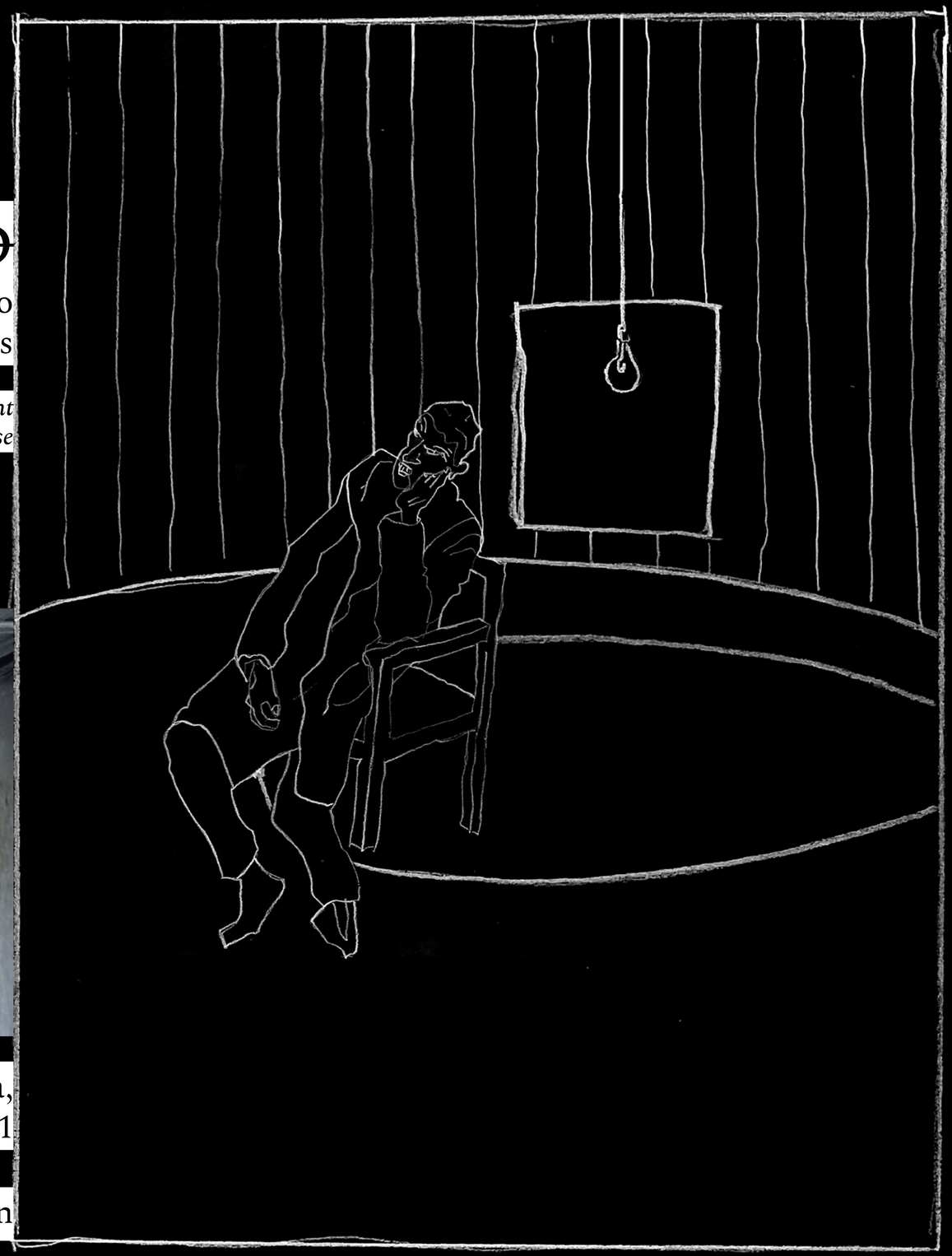
08d

~~UNDOCUMENTED~~

From Liminal Politics to Intimate Spaces

anticipating the displacement of people in architectural discourse

Gregor Schneider, 2003.
U R 42B, Doppelgarage



A P5 graduation exhibition at Weena, Rotterdam // 06.07.2021 - 17.07.2021

by Pepijn Immanuel Determann

Explorelab Graduation Studio // P5 presentationRoel van de Pas, Suzana Milinovic, Hubert van der Meel // Delft University of Technology