EEN INTIEME OMHULLING

huis voor de Dans in Amsterdam noord

Wouter Homs
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huis voor de Dans in Amsterdam noord

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Poetry in the age of capitalistic seduction

the search for a dialogue
Foreword

It was a couple of years ago that my view on the world, the things and events around me, started to change. It did not happen at once but still quite sudden and I do not know exactly what caused it to happen. I can only describe the difference, which is in a way very simple. The value of experience became much more important for me than the possession of things, I realized that I could better invest in experience instead of spending my money on luxury objects. Another thing which influenced my experience in the world, was a change of view, on usually frustrating moments, as waiting for a delayed train. By consciously ‘living’ such a moment, allowing the world to unfold its mysteries that it possesses, you can find a lot of simple things to enjoy. Expressions of people, everyday routines, movement and rhythm of people, and textures of materials, they all possess qualities to wonder about. This process towards a more positive view on the everyday routine and causality of life is still taking place and I can more and more enjoy the smallest things in life and feel home in this world.

Introduction

This difference in perception has to do with the way we look at things that happen around us and with our concept of life determined by our background. In our west European society of haste it seems as if time is chasing us while making our decisions in life. There is no time for a dialog with the things around us, no time to engage with our environment to learn from it. In this problem the observer of the environment and the creator of that same environment both play a role. From the observers side, I notice an addiction to the pleasures of the capitalist society that makes us blind for the simple things in life. There is not enough consciousness about the environment which concerns me in relation to the influence that this has on the wellbeing of the people and the richness of their spatial experience. The same capitalist society leads to an impoverishment in the creation of this environment, star architects build spectacular buildings aestheticising everything for the suffice of the ideal appearance. But is this not often, only a short moment of euphoria?

Arie Graafland writes in the 'Socius of architecture': “The many reviews of the non-elitist populist architecture that has replaced modernism are blind to [the reality of the imperfect world]. They go no deeper than the new fashion of a polished and readily-consumable pop architecture. … They actually have only one goal, that of a polished beauty.”

I want to explore how poetry can play a role in architecture, because I think we need to use the power of poetry in our creation of form to enrich our build environment and to stimulate our imagination and fantasy. In the first part of this essay I will use the thinking of Gaston Bachelard to get a notion about the phenomenon of poetry and the power of our imagination. His book ‘the poetics of space’ is sometimes quite magical and hard to fathom, therefore it is difficult to use his philosophical notions about intimate
space for practical reasons. Parts of his writing passed by as beautiful daydreams others went outside of my conception, but I also found concrete keynotes. Following up, I want to go more in depth about the notion of a dialogue in relation to our experience and perception of space. This will be supported by the experience and perception of dancers.

In the second part I will do an inquiry about the possibility of a ‘poetry of architecture’. For this I red the book ‘Poézie en gelaagdheid in de architectuur’ [poetics and stratification in architecture] from Hans Cornelissen, which is, in contrast to Bachelard, much more a research about the poetics of architecture rooted in praxis. He shows a lot of references in relation to some ‘strategies’ which lead in his point of view to a poetic architecture. In my point of view it is sometimes a bit to superficial but it gave me at least enough material to think about. To go more into detail I selected the architect Carlo Scarpa because he fascinates me with his enormous rich designs which give me a poetic impression, and I became highly enthusiastic when I red that he actually proposed a ‘poetry of architecture’ in an inaugurating speech that he gave at the University Institute of Architecture in Venice. By reading about Scarpa I got new interest in Frank Lloyd Wright and Alvar Aalto because of similarities that they have in design methods and interests, to much to handle in this essay so I will study the latter for my History thesis.

Phenomenon of poetry

According to the Van Dale Dictionary, the word poetry means: 0.1 The art or work of a poet and 0.2 poetic delight. A bit more clarity we get from the website answers.com which says: “Poetry typically relies on words and expressions that have several layers of meaning”.

These are notions of the ‘word’ poetry but how does the phenomenon of poetry really function? What does it summon in our experience, and would it be possible to use the phenomenon of poetry in our architectural language?

Bachelard takes us into the realm of our imagination in his introduction of ‘the poetics of space’, for our imagination plays an inevitable role in the experience of a poetic image. Poetry is about the unknown, about coming into being, “the philosophy of poetry must acknowledge that the poetic act has no past, at least no recent past,…Because of its novelty and its action, the poetic image has an entity and a dynamism of its own…The poet in the novelty of his images is always the origin of language.”

Bachelard describes the phenomenon of the poetic appearance as the birth of an image in our imagination, an extremely dynamic and liquid product of our consciousness. “By its novelty, a poetic image sets in motion the entire linguistic mechanism. The poetic image places us at the origin of the speaking being.” With the poetic image we can be confronted with another interpretation of established habits, and experience them in a different way. The force of the poetic effect depends on the degree of involvement in the creation of the image, with your own imagination you are pulled in the poem and it becomes a part of you. With the engagement of an

3. Ibidem, p. xxiii
'object’ that possesses a poetic quality, the experience is increased by this force as if the object has a character and leads his own life. ‘The image offered us by reading the poem…becomes a new being in our language expressing us by making us what it expresses; in other words, it is at once a becoming of expression, and a becoming of our being. Pierre-Jean Jouve: “Poetry is a soul inaugurating a form” … [the soul] dwells in it [and] takes pleasure in it.’

I translated this phenomenological principle of the poetic imagination, as Bachelard describes it, into a diagram [3] that I want to use as a thought experiment for the transposition of the poetic phenomenon into architecture. As you see, the basic difference is that poetry starts with language, words, as a medium to communicate and architecture starts with engaging form, the perception of the build object. I have kept this diagram very simple whereas in reality it will be much more complex, you can see it is a model to stimulate the thinking process about the phenomenon of poetry in architecture. We could for example ask the question how the perception of a building generates a new image in our imagination, in other words, can the perception of form create a new image or emotional experience? With the work of Scarpa I will show to what kind of expressions this can lead. □
The space of our imagination

The book of Bachelard could also have the title 'The Space of our imagination' because he shows us that we are all poets or architects of our own experience. It is rather about imagined space, that Bachelard writes, than about physical space. An area where the architect can not directly act upon but to me, of inevitable importance for the understanding of our experience and perception of space. As architects we can use this knowledge to give expression to our ideas and enrich the experience of the users of a building. “Poets will help us to discover within ourselves such joy in looking that sometimes, in the presence of a perfectly familiar object, we experience an extension of our intimate space” 5

Bachelard writes about our experience of intimate spaces in our daydreams which is influenced by the houses we lived in during our childhood, by spaces in which we could draw back and hide or find protection. “And so beyond all the positive values of protection, the house we were born in becomes imbued with dream values which remain after the house is gone. Centers of boredom, centers of solitude, centers of daydream group together to constitute the oneiric [dreamy] house which is more lasting than the scattered memories of our birthplace.” 6 In the chapter about the house, from cellar to garret, Bachelard has a very clear example about the influence primitive spaces, like the cellar and the attic, have on our experience of space. If we enter a cellar there is a kind of fear and we feel it as descending, rather as ascending. By entering the attic it is the other way around. If we read architectural objects in this way, we can understand them more from a psychological point of view. The stairs, for example, can get a different meaning and imbued experience.

By reading the poetic descriptions about Shells, nests, corners, drawers and chests, questions came into my mind about the simple needs of a shell? Or a of a nest? What materials or openings does it have? And more concrete in architecture, how is the user suited in the best way by the shell of the building? These questions are essential to ask again and again although they seem obvious, to find new interpretations and images of existing habits “…enduring interest should begin with the original amazement of a naïve observer. Is it possible for a creature to remain alive inside stone, inside this piece of stone?” 7 Poetry let us experience other images of the things we are familiar with, giving new life to our ordinary surroundings. In the eye of the poet all objects are in the germ, everyday the world gets a new form, things take on a new shape, a new image is formed. □

5. Ibidem, p. 199
6. Ibidem, p. 17
Dialogue

In Greek literature the dialogue ‘dialogos’ means a conversation between characters, usually real but sometimes imaginary. Plato for example, used the form of the dialogue in his famous philosophical writings about the conversations he had with Socrates. The dialogue is about an exchange of ideas or opinions and raising topics for discussion. There is only a dialogue if there is engagement, you have to put effort in a discussion and start thinking about your own point of view. But what is even more important for a dialogue is, to be open for a change in your opinion because only then you can learn and gain more knowledge.

I want to use the word dialogue in a more metaphorical way for the continuous conversation we have through our senses with our surroundings. I believe that we communicate with the things around us in the imaginary characteristic of the dialogue. For it is in our imagination that this dialogue takes place which I see as a dialogue with ourselves rather than that the things really ‘speak’ to us. Bachelard quotes J. H. Van den Berg who writes: “poets and painters are born phenomenologists.” [Van den Berg notes] that things “speak” to us and…as a result of this fact, if we give this language [of poetry and art] its full value, we have a contact with things. Van den Berg adds: “We are continually living a solution of problems that reflection cannot hope to solve.”

I am in search for an architecture which produces a richer emotional and sensory experience of space, that activates our imagination and fantasy with that starting a dialog between the human and the world around him. The things that I love the most, by which I become fascinated, are those things which starts me wondering about its small details and things that give me another view on the world. These are the things that possess a poetic quality, which are very important in our spatial experience through which we can even learn about ourselves: ‘The soul of the building is not in the object itself, but is formed during the encounter of the object and the Self. We can be affected by walking trough a building, “in a work of art we encounter ourselves and our being-in-the-world in an intensified manner”.’ Art is a mirror which forms a constant interaction with our spiritual world reflecting a part of our personality.

Experience and perception of dancers

With the design studio we have done a couple of interviews with dancers and an excursion with a choreograph. Here I will present the results of this investigation which is a step from the theoretical notions towards more practical architectural implications. The experience with dance gave me insight in another way of perceiving space. Dancers are much more aware of the space around them then the average person, they utilize all their senses in an optimal way to explore the spatial characteristics of their surroundings and process them through their consciousness. They are in a continuous dialogue with the environment, by touching the walls to sense the tectonic quality of the materials, by absorbing the smell of their surrounding

8. Ibidem, p. xxviii
and by listening to the sound that they make through the touch of their body’s with the surface. It is as if they try to create an image of the space through their senses in a poetical way.

During the movements that dancers make, they ‘locate’ themselves in space through the spatial characteristics of their surroundings. The choreograph Anouk van Dijk explained: “If the studio would be a minimalist white ‘Zen’ space, the environment would blur into one continuous white surface during the movement the dancer makes” which means that, in a kind of way, the dancer would get lost in space. The conclusion that we can drawn from this fact is that it is important to avoid a homogeneous space and for example to think about a variation in materialization, form or light that give different characteristics to the space. Besides these variables, there are also very precise recommendations like having at least one corner of ninety degrees and using ‘warm’ materials on the floors. In the entrepodok studio, wooden trusses that supported the ceiling where actually too low but since they could be used for mounting lights and other scenery it provided possibilities for inventiveness. Anouk said: “Architects can provide this kind of elements as long as they do not impose them.” Here architects can play a role in the creative process of making a choreography.

Another important theme was the privacy of the dancers, since a dance studio can be compared with a kind of ‘living room’ because of their intense use of the space. This does not mean that visitors in the building can not have a look in the studio’s, on the contrary, they often like it to be watched. The question is more, how this privacy comes about? Architecture has to provide solutions for this separation. The question if a view to the outside is favorable gave contradictory answers. Tadayoshi Kokeguchi from scapino ballet: “I especially like a wide view to experience a moment of distraction, a moment of rest and meditation, because the work is very intense with each other.” Anouk van Dijk said “As a choreographer you want the optimal attention of the dancer.” In here point of view roof lights are better.

There is a big variation in demands from which we could conclude that the studio’s need to be ‘flexible’ in the sense that things can be adjusted to the needs, but at the same time the need for a space with a character was expressed. For me this raised the question how far we can go in the offering of possibilities without losing the character? I would rather create a strong character in order that dancers can identify themselves with their ‘shell’. They will occupy the studios for a couple of months therefore I think it is important that they can say “I ‘live’ in the studio with a light-hole in the ceiling and the small balcony with a view on the city centre”. Architects have to take position in the, sometimes opposing, demands. For me it is clear that natural light and materialization are themes of special attention for the dance studio’s, for here I would like to stimulate the creative process and start a dialogue between the dancer and his or her environment.
A poetry of architecture

It is hard to grasp exactly what a poetry of architecture should be, since poetry has endless interpretations and meanings. Every architect that is searching for a poetic expression in his architecture establishes his or her own ideas about it, but there are similarities between the architects I studied. These similarities lie in, what I would like to call, the creative methods in the design process that they use. But also in the way they support their search with their thinking.

In the book 'poetics and stratification in architecture', Hans Cornelissen describes a couple of design methods which he calls 'strategies' among which are 'the play of language', 'the metaphor', 'montage' and 'materiality'. I would like to go more into depth about the idea of the 'montage' because it has a relation with the imagination. In the book, Cornelissen cites the poet Paul Virilio who draws the idea of montage into the discipline of architecture and says: "How can we produce architecture with the mental images of the user... We could reduce the images if we build with the virtual images of the user. Herewith its not about a innate ability, but about an attainment". [Cornelissen:] “Here he is aiming at the knowledge which we acquired about the city, the film, television and the spatial experience we gained with this.”

Could this perception of montage be an answer on the question I asked before, how the perception of form creates a new image? Is it possible to create the notion of a ‘cut’ within architecture?

We can find examples of this strategy in the work of deconstructivist architects like Tschumi and Koolhaas which take apart the program in a very precise way and combine the elements together in another ‘sequence’. “This disjunction stands for the fact, that both designers regard the conception of ‘the hole’ as lost.” They write a new story and through the difference with established language, other associations come into our mind. “Every object isolated from its natural context evokes imaginary associations in its account of form and content, which brings the image of reality trusted upon, in discredit and call up a world of fantasy even out of the most common objects.”

Cornelissen places the work of Carlo Scarpa under the strategy ‘materiality’ but I think it is difficult to place Scarpa under one strategy, his method of designing has more to do with a profound exuberance for creation and experiment. He had great difficulties with finishing his projects because according to him it was never finished. For the tomba brion cementry [6, 9] he made over thousand drawings which shows his alliance with a project. He did not work according to the usual order of concept, drawing, execution, but it was always an interplay between the creation and the execution. A lot of things where not even drawn but came into existence in a direct cooperation with the craftsman. Maybe the best way to explain the poetic quality of Scarpa’s work is a quote from Cornelissen: “Writing poetry is not the ease of intoxication, but conquering the resistance. It is about discovering a way of showing what is most important.”

Scarpa searches for a discourse in a confrontation between two materials and forms, but also for a dialogue between the observer and the object. In the book ‘Carlo Scarpa; theory design projects’ the aim and position

12. Ibidem, p. 121
13. Ibidem, p. 15
of Scarpa becomes clear. Maria Antonietta Crippa stresses that Scarpa ‘opposed purism which had created “nothingness around objects”, reducing space to bare stereometrics and simplicity to banality of form’ and Scarpa says: “Light gives everything vibrations but if there is nothing, there are no vibrations…” 14 and later on Crippa: “He avoided the narrow dictates of rationalism, choosing rather to stress inner depth, dreams, and nostalgia.” 15 Even in the smallest details we can find his contemplation about light, color, and materiality. Going around the corner, ascending of the stairs, or the end of a handrail [8], everywhere is a confrontation that has to be solved. In his work he was “…constantly reaching out toward new beginnings.” 16 Poetics in design have to do with a kind of utopian perfection, one has to work through to find the essentials in relations between things, materials and people. It is not about finding the truth of things but it is about experiencing form over again in a different way like the poet Paul Valery writes about poetry in language: “humans need poetry to experience the emotions over again in a different form” 17. And Hans Cornelissen explains poetry also as ‘perceiving in a different way’. By letting the things speak themselves, established ideas, customs and habits are being questioned and new expressions and meaning come into being. Scarpa shows us how things can awake associations which create a new being in our formal language. This can only be reached by taking the time to think and contemplate during creation, working on it as a sculptor does with stone or wood. This is something we can also find in the thinking of Peter Zumthor who emphasizes on the importance of the “richness and multiplicity [that] emanates from the things themselves if we observe them attentively and give them their due. Applied to architecture, this means for me that the power and multiplicity must be developed from the assigned task or, in other words, from the things that constitute it.” 18 In his work he stresses the importance to create things in reality and with a kind of reality. From the writers Peter Hanke and William Carlos Williams and the paintings of Edward Hopper, he draws the conclusion that “it is only between the reality of the things and the imagination that the spark of the work of art is kindled.” 19 For Zumthor, “Architecture is always concrete matter…architecture needs to be executed.” 20 The physical and objective sensuousness is of great importance in the design process of Zumthor, according to him, one has to work with these qualities in a direct way, creating models and installations made of real materials like clay, stone, copper, steel, felt, cloth, wood, plaster, brick.. and so on. It is about ‘concrete objects’ that allow inspiration and wondering, it is a real search for a dialogue. □

15. Ibidem, p. 61
20. Ibidem, p. 58
Conclusion

To escape from the poverty that is still present in current architecture and architectural education, we must question our methods of designing. The tools that we use to mediate with ourselves as a designer, but also to represent our ideas, are very important for the creative process and the sensuousness that we achieve in our projects. Architects that I studied and show the richness where I am searching for, Aalto, Scarpa, Wright and Zumthor, all have a similarity in their method of designing. They have a direct relationship with the craftsmanship, an affection for materials, and they use different artistic expressions for their drawings or models.

In the present instigation towards digital techniques there is an impoverishment going on in the creative methods being used. The lack of creative techniques starts already in education where creative departments are pushed out of the faculty, which leads to an underdevelopment of the imagination, fantasy, and the world of the dream. I would even say that they are killed by imaging and 3D modeling software. The inner depth and richness of live can not be found in binary codes of the digital world, and must be encountered in the real world by working with concrete materials, clay, wood, stone, oil-paint, watercolor, to wonder and discover the qualities of color, textures and light. Architecture is related to the real world and needs engagement with it since the build object comes into being there. I am not against these digital techniques but if they lead to the disappearance of artistic expression and creative techniques, it will lead to an impoverishment in our environment and the beauty of life. It is in the small things that poetry hides, close to the primitive, in the modeling of the objects we create, working through, experimenting with concrete things. Maybe in the experiment lies the power of poetry since the experiment activates our imagination and opens the world of our fantasy! □
THEMA’S

Hoe zie ik de danser?

Architectuur en de Mens

Omhulling
HOE ZIE IK DE DANSER?

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ARCHITECTUUR EN DE MENS

Ik vind dat teveel architectuur om het “image” en “spektakel” draait, ik ben op zoek naar een architectuur die meer terug gaat naar de basis en die dichter bij de gebruiker staat. Dit heb ik gedaan door materiaal, sfeer en ruimtelijke vormgeving precies te definiëren.


In de geschiedenis scriptie over Alvar Aalto en Hugo Haring, heb ik onderzocht hoe deze twee architecten omgaan met de mens en de waarneming van de ruimte. Hoe gaan zij om met vorm, natuurlijke vorm, licht en materiaal. Aan de rechter zijde zijn een paar voorbeelden te zien van de wijze waarop Alvar Aalto op een prachtige manier de menselijke zintuigen aanspreekt.

Hieronder is zichtbaar hoe ik in het ontwerp voor het huis voor de dans ben omgegaan met detailering en materialen. De plint is een levende lijn die de bezoeker begeleid of meevoert om het gebouw heen. De raamopeningen hebben op verschillende wijzen een relatie met die plint. De ramen zelf zijn zo gedetailleerd dat het als het waren ogen zijn die je aankijken wat een letterlijke betekenis krijgt in de loggia’s waar de dansers de bezoekers observeren. Het trappenhuis neemt de danser en de bezoeker, in het gebouw, in een zwierige lijn mee naar boven.
OMHULLING

De omhulling van het gebouw krijgt een bepaalde dikte die ruimtelijk wordt. Deze ruimte kan op verschillende manieren gebruikt worden zoals in de schema's hiernaast is weergegeven.

1. De studio als centrale ruimte met de omhulling als bescherming.

2. De omhulling als overgangs ruimte van de ene functie naar de andere functie.

3. De omhulling die onderdeel wordt van de buitenruimte, een 'buitenkamer'.

4. De omhulling die onderdeel wordt van de buitenruimte als loggia aan de studio.

5. De omhulling die gebruikt wordt als verkeersruimte.

6. De Omhulling als service ruimte voor de studio met kleedkamers.
OMHULLING
Materiaal, Textuur en Licht

“…enduring interest should begin with the original
amazement of a naïve observer. Is it possible for a
creature to remain alive inside stone, inside this piece
of stone?”
Gaston Bachelard, ‘The Poetics of Space’ (1958)

Experimenten met textuur
Vibratie van het licht op materiaal
Indirect licht en intieme plekken
ONTWERP

Programma 19
Locatie 20
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**PROGRAMMA**

**Kernprogramma**
- Tien te verhuren dansstudio's
- Zaal voor 300 bezoekers
- Kantine

**Toegevoegde functies**
- Discotheek
- Fitness
- Thermaal bad
- Bar
- Specialistische winkels
- Appartementen voor verhuur

**Private**
- 33.3%

**Dance**

**Public**
- 62.0%

**Performance**

**Technique**
LOCATIE

Het huis voor de dans komt op een zeer centrale plek te liggen aan de oever van het IJ met goede verbindingsmogelijkheden naar andere culturele functies. Amsterdam Noord is sterk aan het ontwikkelen op cultureel gebied wat onder andere tot uiting komt met de bouw van het filmmuseum.

Vanuit het noorden is er een snelle verbinding met de auto naar de snelweg en met de nieuwe noord-zuid lijn naar het centrum en andere delen van Amsterdam. Aan de zuidkant ligt het IJ met verbindingsmogelijkheden over het water.

Het kavel ligt naast de Stork fabriek, een knooppunt van wonen en werken met het IJ-plein aan de westkant en industriële functies aan de oost kant.

Wat verder kenmerkend is aan de noordelijke IJ-oever is de lage bebouwing ten opzichte van de zuidelijke IJ-oever. Het huis voor de dans kan dus een markant punt gaan vormen in de profilering van de noordelijke oever.
Wonen
Stedenbouwkundige ingrepen en gebouw volume
Zicht op de Zuid oever

Dans en Theater

Publieke functies, Plein en Terras

Hoogte te opzichte van de zuid-oever
Thesis Thema's Programma Locatie **Buitenruimte** Gebruik Constructie Klimaat Details Impressies Afsluiting
Pleinen
Terassen
Noord-Oost vogelvlucht
Buitenkamer
Theater foyer, avond
Gebruik
Gebouw als Choreografie?
Een eerste doorsnede.
Begane grond
Entree

Hoofdentree
Eerste verdieping
Zaal, Management, Grote Studio, Kleine Foyer, Bar

Kleine Foyer
Tweede verdieping
Studio’s, Grote Kleedkamers

Brug

Thesis Thema’s Programma Locatie Buitenruimte Gebruik Constructie Klimaat Details Impressies Afsluiting
Routes en Zichtrelaties
De kleine foyer als ontmoeting tussen dans en publiek
CONSTRUCTIE

Baksteen als omhulling en stabiliteit
Beton als hoofddraagconstructie
Gevel
origineel 1:20
Gevel
origineel 1:20
KLIMAAT

Dans >

Publiek >

Badhuis >
Betonkernactivering als basis systeem
Warme lucht om snel te kunnen regelen in de studio
DETAIL VENSTER
origineel 1:5
DETAIL LOOPBRUG
origineel 1:5
DETAIL LOGGIA
origineel 1:5
IMPRESSIES
Entree studio
Betonkernactivering in de studio

Luch in- en uitlaat
Indirecte lichtinval
Dakstudio's
AFSLUITEND WOORD
Bewerkte conclusie, Theorie scriptie

Ik heb het gevoel dat ik pas het laatste half jaar van mijn studie echt met architectuur bezig ben, door het bouwen van modellen op grote schaal en het intensieve contact met dansers en de choreograaf Anouk van Dijk. Deze confrontatie heeft mij enorm geïnspireerd en een beter inzicht gegeven in de ruimtelijke beleving en de betekenissen van materialen.

Ik vind dat ik daar rijkelijk laat in de studie aan toe ben gekomen, of dit aan mijzelf ligt of aan de faculteit laat ik in het midden. Ik heb in ieder geval ontdekt dat ik het belangrijk vind om met echte materialen te werken, omdat ik zo de emotie en expressie van het materiaal kan ontdekken door te experimenteren en te observeren.

Ik heb het gevoel dat er door de focus op de computertechnieken een verarming is opgetreden in de creatieve methodes die worden gebruikt en ontwikkeld door studenten, methodes die juist zo belangrijk zijn. Het 3D modeleren kan naar mijn idee dodelijk zijn voor de verbeeldingskracht, de fantasie en de droomwereld.

De innerlijke diepte en rijkdom van het leven, de realiteit, is niet te vinden in binaire codes van de digitale wereld en moet in de realiteit ervaren worden door het werken met echte materialen zoals, klei, hout, steen, olieverf en aquarel. Alleen zo kan je je verwonderen en leren over de kwaliteiten van kleur, textuur en licht.

Ik ben niet tegen digitale technieken, ik gebruik ze zelf ook, maar als ze leiden tot het verdwijnen van artistieke expressie en het gebruiken van creatieve methodes treedt er een verarming op in onze omgeving en in de pracht van het leven.

Het is in de kleine dingen waar poëzie zich verstopt, dicht bij het primitieve, in het bewerken van de objecten die we creëren, kneden, en waarmee we experimenteren. Misschien ligt in het experiment de kracht van de poëzie, omdat het onze verbeeldingskracht aanspreekt en de wereld opent van onze fantasie!

Dank jullie wel voor de aandacht!

Wouter Homs
Zaal C
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