MSc 3 Public Realm Rotterdam
Public Building | Faculty of Architecture | TU Delft

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Site Coolsingel area | Rotterdam
Studio AR3AP130-1
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The European and Dutch ground scrapers

The fact that the hybrid building as an extremely condensed urban block which increases the city’s density and contributes to the public realm of the city – horizontally as well vertically - is one of the key interests of this Studio Public Realm. The “ground scraper” is not only public because of the character of its plinth facing surrounding streets, but also because of its interior space that is partly accessible to public. As such the European ground scraper potentially extends the city’s public domain horizontally and vertically into the building’s interior and links the public domain inside and outside. Potentially it acts as a city within the city by hosting everyday life, work and leisure for a diversity of city inhabitants and visitors, and sometimes by holding even large-scale programs and events where citizens can manifest themselves.

Moreover, the ground scraper - because of its hybrid character – represents a truly urban architecture. Already in the seventeenth century the building for the First Stock Exchange in Amsterdam (1609), which was located right in the middle of the city centre, stacked a diverse program consisting of infrastructure and commerce. The inner court, where the goods were actually traded, supplied the city with a completely new public realm where citizens could meet, (ex)change goods and ideas, participate in VOC undertakings by buying stocks et cetera. The fact that Amsterdam was considered ‘the cradle of news’ of the world at that time was not only due to an extended printed press at hand but basically also because of the provision of such an condensed and centred public realm as a locus that was physically able to bring together the global and the local, high and low, trade and leisure et cetera.

At the end of the 19th century and the beginning of the twentieth, for example in Rotterdam, the new urban hybrid buildings like the shopping arcade at the Coolsingel and the Hofplein Station represented the embellished civil engineers’ city that rendered the urban and architectural designs for the new middle-class public sphere in the great Dutch cities of Rotterdam and Amsterdam. Again panoply of diverse functions and, in the case of the Hofplein Station, infrastructure was integrated. The shopping arcade opened up the interior of a perimeter block and hosted dwellings, a shopping gallery and spaces for an underground market, which were later transformed into a public steam bath.

The Hofplein station was the very heart of the city’s entertainment area that hosted on one hand all kinds of theatres and venues along the Coolsingel, and on the other hand the station, which brought together a hotel, the famous Café Loos and the train that connected all the Rotterdam venues with their hinterland.

The Atlantic House (1928) as the ‘head’ of a perimeter block facing the Veerhaven in the Scheepvaartkwartier (Shipping quarter) represents American ideas of Louis Sullivan and George Wyman/Lewis Bradbury for a new ‘architecture of the city’ in the Netherlands. The building introduces an innovative arrangement of commercial and office spaces that are accessed from beautifully designed galleries at the inner court of the block.

From their very beginning hybrid buildings make use of advanced technical findings. Often without these findings they couldn’t even have come into existence. In the 19th century artificial light and the large-scale production of flat glass, mechanical transport systems such as lifts and escalator stairs were together with new steel and concrete structures fundamental. And still today advanced systems of inner climate control and information technology are essential features for the condensed urban hybrid.

In regards to the hybrid’s typology Joseph Fenton distinguishes three basic types: the fabric hybrid (weefsel hybrid) which is directly derived from structure and the measurements of the surrounding urban fabric, the graft (geënt) that consists of a combination of different building forms within an urban block and the monolith (monoliet) which is usually a high rise structure. All kind of combinations between these three are thinkable. The Rotterdam Building (OMA 2010) combines the fabric hybrid of its ‘basement’ with high rise ‘monoliths’ that are grafted on top of it.

Apparently, also today large buildings within the city remain fascinating. They vary from untouchable ‘Großform aus einem Guß’, to endless super structures, but could also be a friendly ‘grafted’ city block that combines multiple building forms. Hybrid buildings, including their technical findings are the continuous stage of exchange of knowledge and architectural ambition not only within Europe, but also between the United States and Europe. Because of their size they reflect hope
and awe at the same time. Do they absorb city life into their interior while sucking life from the surrounding streets or do they contribute to and extend the city’s public domain? Already at the end of the nineteenth century, John Wellborn Root stated: ‘In America we are free of artistic traditions....we produce works of architecture irredeemably bad, we try experiments that result in disaster. Yet somehow in this mass of ungoverned energies lies the principle of life.’

Today, new frameworks for the city, like the “compact city,” ask for innovative interpretations and designs of building types, worthy to be investigated and proposed. The architectural type of the hybrid building, (re)defines and expresses the relation between architecture and the city in a specific manner. Its inner degree of complexity could additionally increase if new types are connected to already existing definitions, by actually absorbing the existing city into the new urban condition.

Additionally, the concept of the ‘city aloft’ as a new way of introducing green into the condensed city is worthwhile investigating. Within this line of thought it is interesting to reconsider Rockefeller Center as the “Garden City aloft”. ‘Rockefeller Center is the epitome of what Koolhaas regards as the fundamental principle of New York City: Manhattanism. Koolhaas points out that New York architects and city planners have never really been serious about reducing congestion. In fact, “the real enterprise of Manhattan’s architects” is a “culture of congestion,” which is the final expression of the inner logic of Manhattan’s grid, laid out in 1807’.

To begin with, the city of Rotterdam forms the first test-case of the Hybrid’s project to document and discuss statements, such as “the hybrid building has a long-standing tradition within this ‘modern city’, “it is a machine for urbanity,” “it enlarges the city,” “it innovates because of its ambitiousness but also because of necessity,” “it combines to activate,” “it asks for extraordinary design intelligence and craftsmanship.”

In order to do so and to understand the nature of various hybrid buildings within the city of Rotterdam and their often-historical ancestors, a special way of drawing is developed in the course of Studio Public Real, as a key part of its educational training, to document, analyse and compare historical and contemporary representatives of the species. The method includes panoply of scales ranging from the morphological arrangement on the scale of the city to the architectural features that establish the mutual relationship between the public space of the city and the interior of the building. The Studio offered students the Template according to which redrawn plans, section and axonometric views of listed building.

Nicola Marzot, Susanne Komossa
# Content

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>4</td>
</tr>
<tr>
<td>Assignment</td>
<td>9</td>
</tr>
<tr>
<td>Group 1</td>
<td>13</td>
</tr>
<tr>
<td>Research</td>
<td>15</td>
</tr>
<tr>
<td>Masterplan</td>
<td>45</td>
</tr>
<tr>
<td>Proposal</td>
<td>47</td>
</tr>
<tr>
<td>Group 2</td>
<td>49</td>
</tr>
<tr>
<td>Research</td>
<td>51</td>
</tr>
<tr>
<td>Masterplan</td>
<td>73</td>
</tr>
<tr>
<td>Proposal</td>
<td>93</td>
</tr>
<tr>
<td>Group 3</td>
<td>107</td>
</tr>
<tr>
<td>Research</td>
<td>109</td>
</tr>
<tr>
<td>Masterplan</td>
<td>151</td>
</tr>
<tr>
<td>Proposal</td>
<td>163</td>
</tr>
<tr>
<td>Group 4</td>
<td>169</td>
</tr>
<tr>
<td>Research</td>
<td>171</td>
</tr>
<tr>
<td>Masterplan</td>
<td>191</td>
</tr>
<tr>
<td>Hybrid buildings</td>
<td>205</td>
</tr>
<tr>
<td>Löwenbräu, Zurich</td>
<td>207</td>
</tr>
<tr>
<td>Red Apple, Rotterdam</td>
<td>211</td>
</tr>
<tr>
<td>Skyvillage, Copenhagen</td>
<td>215</td>
</tr>
<tr>
<td>Admiraal, Rotterdam</td>
<td>219</td>
</tr>
<tr>
<td>Essays</td>
<td>223</td>
</tr>
<tr>
<td>Essay Parya Khodaeiani</td>
<td>225</td>
</tr>
<tr>
<td>Essay Roxana Abdollahi</td>
<td>237</td>
</tr>
<tr>
<td>Essay Edwin Kerkdijk</td>
<td>249</td>
</tr>
<tr>
<td>Essay Egle Kalonaityte</td>
<td>259</td>
</tr>
<tr>
<td>Essay Wenhua Wang</td>
<td>273</td>
</tr>
<tr>
<td>Essay Io Alexandropoulou</td>
<td>283</td>
</tr>
</tbody>
</table>
Assignment

Within the theme of context and modernity in the 21st century we will focus on ‘public building’ in the Netherlands. The research and design studio of Public Realm, Rotterdam, will explore the meaning of public realm in architecture. The site is part of a after war reconstruction area in the city centre areas and will most likely be facing urban redevelopment in the near future. New programmes and strategies have to be developed to meet the city’s social, political and economic problems and needs in the 21st century. Innovative concepts and typologies that address the search for a new public realm and accommodate these new programmes are also important.

They can only be reached by understanding the crucial moments in urban and architectural practice. (such as sustainability, stacking of functions, public safety, accessibility etc.) Theory and practice together form the ground on which architectural discourse and the discourse of studio Public Realm is founded.

Studies and design proposals for this site can provide new programmes in relation to the cities’ future development, for example the reinforcement of the creative infrastructure. On the one hand, these sites can accommodate social, cultural and educational institutions that function on the level of the city region as a whole. On the other hand, solutions can be generated for local problems, such as the lack of cultural and spatial exchange. Thus the studio public realm is apt to result in projects and visions on a larger urban scale, as well as in site-specific interventions.

The architectural design assignments resulting from these programmes and strategies can involve the public realm on several levels. On the one hand, they may accommodate social, cultural and educational institutions that can function on the level of the city region as a whole. On the other hand, solutions can be generated for local problems, such as the lack of space for the small-scale urban economy in the city centre of Rotterdam. Thus the studio public realm can result in projects and visions on a larger urban scale, as well as in site-specific interventions that take into account the character of the Dutch city.
GROUP 1

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Temporalities in diverse scales

Structuring Temporalities

Temporality is a study of social, spatial and programmatic situation of different scales of spaces in time. The focus of the research differs from the small scale that shows the urban artifacts and how they would produce or reduce a quality of space to the bigger scale that is the Rotterdam center and how it works in different times of the days, seasons and years. With the study of temporalities we can keep the connection with the past, consider the future and design for the present.

The time scale fluctuates from hours during a day, weekdays, seasons and years. The space scale differs from artifacts forming a space to the scale of the Rotterdam Center.

The analysis of Temporalities would provide the insight to the existing and what should be done, and also provide tools to achieve these goals.

The structure of the project is as follows:
- Temporalities in years
- Temporalities in seasons
- Temporalities in days
- Research conclusion
- Urban Masterplan
- Building Masterplan
Historical analysis
Rotterdam, a city with a turbulent history started out as a small settlement. It was created to protect the adjacent lands from flooding. The history of the city as a port started when permission was granted to connect the settlement to Delft and Leyden via the river Schie. The settlement and its port grew steadily and Rotterdam slowly transformed into a city. The greatest spurt of growth was when the port expanded towards the Nieuwe Waterweg. With the expansion they also built The White House skyscraper that was once the highest office building in Europe and served as the pinnacle of prosperity. Not all changes happened gradually, 14 May 1940 comes to mind. On this day the German Luftwaffe completely destroyed the heart of the city that took so many years to develop. Some buildings like the City Hall survived the attack. Nowadays these buildings create a fascinating contrast with the controversial architecture from the reconstruction. The reconstruction that started around 1950 and continued until approximately 1970 changed the identity of Rotterdam completely. The architectural policy that was developed prompted the emergence of daring and innovative projects.

It is clear that Rotterdam has been subjected to many changes and is still changing. In the map of Rotterdam from 1839 you can see a strong contrast between the higher density on the eastern part and the lower density on the western part of the Coolvest. This difference is because the Coolvest functioned as a defensive barrier. After the bombing the morphology has been slightly altered. When the map from 1839 is compared to the one from 1941 it becomes clear that throughout the years the amount of water in the city centre is drastically reduced. In the map from 2010 this is even more shown in a more dramatic way. The former Coolvest has become the Coolsingel and the complete outline of the city triangle has disappeared.
**Temporalities in years**

**ABN building**
A big portion of the buildings surrounding the building site is dedicated to the ABN AMRO. The programme of the bank is spread over two volumes, the tower and the monument. While the monument that is positioned adjacent to the Coolsingel was already under construction during the war the tower is built after the war. The problem with the current state of the monument is that it is isolated from the public sphere. The whole building including the groundfloor contains offices that make for a square in the front that is passive all the time.

**Lijnbaan**
Named after the former rope yard, the construction of Lijnbaan started in 1949. Lijnbaan is characterized by the rectilinear design that is in contrast with the curvatures of the Koopgoot. The block that is adjacent to the building site is, depending on the direction of movement the first of last block in its sequence. Lijnbaan contains almost exclusively contains commerce and is a pedestrian zone. Like the ABN the Lijnbaan is also a monument.

**Selexyz Donner**
The volume located to the south of the building site is a complex composition of smaller masses. This volume houses the Blokker and the Selexyz Donner bookshop. The white volume that houses the bookshop is also a monument.
Temporalities in seasons

Light Study

Influence of the surroundings
As it is shown on the left, the seasonal and hourly positional changes of the sun in summer occurs within a wider angle comparing to winter. The shadow made by the surrounding buildings on the building site is much sharper in summer than in winter. In winter, the hours with sunlight are much less, the shadows are larger.

On the southern part of the project’s site, in Rotterdam’s center, there is an office building of 65 meters which leaves almost 2/3 of the site in shadow during winter. Since light is one of the most important issues in the hybrid buildings with several programs and types of users, this matter should be dealt with and considered to be solved in a different way.

Light exposure diagram
According to what discussed earlier, the angle of the sun changes from summer to winter as well as the areas in sunlight. Such varieties were studied and here the average exposure condition is shown in the diagram below.
VOLUME ALTERNATIVES AND THEIR INFLUENCES ON THE SURROUNDINGS

SINGLE LOW-RISE LIGHT EXPOSURE

RESULTING SHADOW

MULTIPLE SLABS LIGHT EXPOSURE

RESULTING SHADOW
Temporalities in seasons

Light Study
Influence of the volume alternatives on the surroundings
For this matter, three typologies of building blocks were studied; single low-rise, multiple slabs, and high-rise. For each alternative, the placement of the block with regard to Koopgoot, Lijnbaan and ABN-AMRO buildings and its situation/direction towards sunlight. Moreover, the other significant differentiation between the alternatives is the percentage of resulting shadows over KOOPGOOT which can also be considered as an influential matter in using the public spaces.
Temporalities in Days

Programmatic studies
The research of temporalities has two branches, time and space. In this part of the research the scale of time becomes more diminutive. Time in the scale of days shows the smaller scale of everyday life. The scale of space in this study has the range from the area of Rotterdam center to smaller dimensions of space articulated by different fragments. How the quality of everyday life is being influenced by the articulation of these scales of city spaces, how these spaces change in duration of time, in the hours of a day or days of a week. From the bigger scale of city space the focus is on how the Rotterdam center functions in the present time, how active it is during the day and weekdays.

In this part of the research first we map the functions on the ground level and above it. We want to see how the plinth that is the most public layer of the city works in its horizontal network and also in the vertical dimensions. These maps can show strong presence of the commerce on the plinth of the Rotterdam center and the offices above the ground. Bars, Restaurants and cafes are scattered around the center. Coolsingel as a border is splitting the center into two parts, Koopgoot as an important intervention connects the two parts. The pavilions were added to the Rotterdam center after the built of the new Center in order to fill the huge urban voids to add human scale to the existing fabric.
Temporalities in Days

Division of functions and the activity of space

The next stage is to study the division of different functions in the center. We can see the articulation of functions on the network of the city in these perspective maps, how they are spread in this area and the size of each function.

Functions of commerce and offices have the most percentage of all. Take a closer look at the division of commerce in the center; the west part of cool singel is divided into micro economic fragments of shops. On the other hand moving to the east side of cool singel the size of commerce changes into masses and bigger forms of economic brands. There are functions that don’t have strong presence in this area, like theatres, clubs and museums. The function of bars, restaurants and cafes are in small sizes like the pavilions that are also scattered.

We can see how this network of programs work together in a period of a week with this way of mapping and the maps of activity in different times, which later on leads to find ways to improve the outcome and the results of these studies.

The maps of activity during Day and Night in a weekday and weekend can provide further information about the use of space according to the spread of functions. The darker the gray gets it shows that it is more active.
ACTIVITY AND USE OF SPACE DURING WEEKEND; DAY

ACTIVITY AND USE OF SPACE DURING WEEKEND; NIGHT
Temporalities in Days

Everyday life and study of space positioning

Our research started from the big scale of spaces, and also time. In this part the scale would shift into human scale of everyday life. The research focuses on some random spaces as positions to study their character and what they offer to improve the temporal situation of the bigger scale. Here is the representation of 7 of these positions in more detail. We chose to represent some of the positions around the block itself to have a better understanding of how the space is being used in different times of the day and weekend, and what are the fragments that form the character of each of them. The other positions that are further than the block are chosen according to the best use of space, to avoid all the random positioning.
<table>
<thead>
<tr>
<th>Position 1</th>
<th>Noon Lunch Time</th>
<th>Evening Shops Closed</th>
<th>Weekend Shops Open</th>
</tr>
</thead>
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<tr>
<th>Position 2</th>
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<th>Evening Shops Closed</th>
<th>Weekend Shops Open</th>
</tr>
</thead>
</table>

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<tr>
<th>Position 3</th>
<th>Noon Lunch Time</th>
<th>Evening Shops Closed</th>
<th>Weekend Shops Open</th>
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| Position 4 | Noon Lunch Time | Evening Shops Closed | Weekend Shops Open |
Form of the buildings produce a pause space, but there are not enough elements for making the pause happen.

Traffic Junction
Koopgoot, Coolsingel, Lijnbaan

Isolation of the space in front of ABN Amro Bank with the existed pavilions
Significance

Public Layers

Changing Rhythmic Pattern along Lijnbaan

_Junction to connect different areas
.Elements defining the square_
Temporalities in Days

Intensity of use
These graphs show the use of space in each position in duration of a day. The chosen positions near the block itself are mostly active during the day and shift to an empty zone during the night, but at the same time for a position like Stadhuisplein after the evening the use of space is more than the day.
Movement and Speed Analysis

- Pedestrian
- Vehicles
- Bicycles
- Trams
**Temporalities in Days**

**Movement and the study of the block**

To show a variety of types of movement and their speed, we can have an insight into the everyday urban traffic system.

How to connect and transit from one place to the other one and know the quality of each place is of great importance to introduce a characteristic for the proposed future transitions into the city network.

The study of the building blocks in the Rotterdam center shows that the exterior layer of the block has the most public attraction. On the other hand according to the function study that would also influence the movement, we can observe that the interior part of the block is being underused and it services the exterior, so there the interior in blocked and is a dead end zone. The public movement just happens around the block and it won’t penetrate into the heart of block.
Conclusion

Temporalities in years
Rotterdam is a city of continuous movement and change. From its outset until now it has changed dramatically multiple times. Elements have come and gone like the canals that have disappeared from the city center. While these canals made place for paving the density also gradually grew, the small settlement became a city. After the bombing the city heart had to be rebuilt almost completely, allowing architects to add daring structures to the city. Nowadays we still deal with the consequences of the bombing since some projects from the reconstruction do not meet 21st century requirements anymore. When you visit Rotterdam you notice that the city is in an unfinished state and lacks historical anchoring. This makes for a really challenging project since the surroundings are subjected to change continuously. Besides these circumstances we also live in a time of uncertainty. Europe is suffering from an economic crisis that also affects the daily city life. Many projects got cancelled, visitors are less inclined to spend money and office buildings become vacant.

Temporalities in seasons
Although the weather in the Netherlands is very dynamic and often subjected to (sudden) changes almost all public spaces are located outside. This is very striking since during summer these are used actively most of the time while during winter the intensity is reduced drastically. By implementing a public space in the building the fluxes of activity can be evened out and a space is created that can be used more consistently. With use of the exposure diagrams and light studies we were able to map the best configurations for our building mass.

Temporalities in days
Temporalities in the timeline of days would provide information about the use of space and programmatic approach. The analysis of the movement through spaces in a human scale dealt with the existing situation of the block and as an outcome of the research we would conclude how the public movement should be in our block.

List of functions which can change the center into a 24/7 active space
- Dwelling
- Educational
- Cultural
- Sports Center
- Art/Dance
- Playground
- Restaurant/Bar
- Media
TEMPORALITIES

DAILY CYCLE

CHANG OF ACTIVITY LEVELS

NIGHT

TEMPORALITIES

MONTHLY CYCLE

CHANGE IN USE OF SPACE THROUGH DIFFERENT SEASONS

SUMMER WINTER

TEMPORALITIES

YEARLY CYCLE

PROGRAMMATIC MODIFICATIONS

YEAR X YEAR Y

TEMPORALITIES

YEARLY CYCLE

SPATIAL MODIFICATIONS / SPATIAL EXPANSIONS

YEAR X YEAR Y
Conclusion

The study functional divisions and their activeness gives an insight into what should be done in the Rotterdam center to improve the use of space and makes the area to live longer. The monofunctionality character of the center and the division of the functions in this zone would specify which functions are missing or their presence is not very strong, so by adding new functions and also break the system of monofunctionality of each building we can make a bond with the existing urban fabric and within our own block. A hybrid building that responds to the lack of specific spaces and also interweaves with the existing fabric.

To conclude the movement studies around the block and propose a way to deal with the current isolated interiors, the need to open these dead-ends and connect the significant fragments around the block to each other is important. By making these continuous movements inside the block it won’t necessarily produce a better quality in the movement system than existing situation and penetrate the public. To do so there is a need for a pause space to slow down the movement and extend the movement towards the interior of the block.

Temporal use of space and structures

One space can be used in several different ways during various time periods and in response to numerous conditions.

As for temporalities, some cycles can be listed as daily, monthly or yearly cycles. In a daily cycle, the significant change occurs in the activity and use of space which mostly occurs in monofunctional programs. What is considered as the monthly cycle is the alteration in spatial characteristics of a place in summer and winter. In addition, the temporal conditions of a building can also change in years, both by changing the programs and modifying the structural and/or interior aspects of a building.

The images on the right indicate one example of such temporal uses. For instance, these are images of COOLSINGEL taken in different years, showing the normal situation of a daily traffic street with commerce and offices as well as interesting festivals and public ceremonies with large crowds.
Current situation (vacant and underused spaces in the center)
Urban masterplan
Articulating the building mass

Process of articulating the building mass

1. Filling the block with a mass
2. Defining the Route
3. Making the route solid
4. Curving through the mass
5. Curving the routing out
6. The best light cutting the mass into pieces
7. The Light cuts through the mass shifting down
8. Curving the mass according to light and routing
9. The first void
10. The circulation in the void
11. The second void
12. The second circulation system through the void
GROUP 2

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Boundary Effect: totally open/closed
No exchange
The city centre of Rotterdam is very fragmented. This immediately becomes clear when you are wandering through the city, for example from the Central Station, via Schouwburgplein, through the Lijnbaan, crossing the Coolsingel to the Hoogstraat and finally arriving at the Binnenrotte. While walking this route you are really experiencing the different identities of these fragments as well as the sometimes very strong borders between those identities. In this aspect Rotterdam differs from the ‘traditional’ Dutch cities such as Amsterdam and Utrecht, where the borders in the city centre are much more fluent.

These experiences interest us about borders lead us to our research theme of border research. We are researching both the identity and the typology of the borders in the Rotterdam city centre area as we encountered them. To be clear in our statements in this research we will first give a definition of borders and oppose them to boundaries.

Traditionally, the centre has been the most important place in the city. We want to think about edges within the city, the lines and zones which separate different identities or functional activities. Edges come in two forms, as borders or as boundaries. In the natural world this is an important distinction. ‘In natural ecologies, borders are the zones in a habitat where organisms become more interactive, due to the meeting of different species or physical conditions. The boundary is a limit, a territory beyond which a particular species does not stray.’ (Richard Sennet, Borders and Boundaries, Living in the endless city) This natural metaphor we use for our research. Borders in the city are the edges between building and space, or different kinds of spaces, where something extra happens in the sense of exchange and
Border origins

gathering of information. Boundaries on the other hand exemplify the end of something, The fact of the fragmentation and the hard borders in the city centre are the starting point and the theme for our research.

To research today’s border identity and find out why Rotterdam is so fragmented, it is very important to know the origins, so we started with a historical research. Rotterdam has a long and interesting history. Before WWII it was a typical Dutch city, build on a riverbank in a fairly wet landscape. In a landscape of dykes and canals the city gradually came in to being. The history of the landscape can still be seen in the street structure of the city, the largest streets run over former dykes or filled in canals. Until the 19th century the Coolsingel used to be the border of the city. After the population growth this border shifted to the Westersingel, the Coolsingel transformed to important traffic axis. But most of the inner city was demolished during and after the WWII bombings. This sort of instant tabula rasa gave the city planners the opportunity to present their ideas about modern architecture and desire for modernization. The city became an experiment for modernistic ideas, together with the still existing pre war places Rotterdam became a city with a lot of different places and atmospheres. Sometimes these different characters work together, but in a lot of cases they don’t. In other words there are both borders and
Border identity of CoolSingel, monumental and historical.
Border Identity Research

After the historical border research of Rotterdam we understood why the texture of Rotterdam city center is so fragmented. Now we start to research the current situation of it. The research of the identity of the border can help us understand the site location clearly and easily. In this research we investigate the main borders that surround our site block, by highlighting and abstracting the most unique elements of those borders, we can already get a clear report of their identities.
This diagram shows that, although the koopgoot (underground) has continued the commercial border from west to east of the Coolsingel, on the ground floor of our site location there still is a “commercial gap”.
Connection between two identities
The koopgoot can connect the west- and eastside of the Coolisngel to some extent, however, on the ground floor the both the accessibility and spatial connection are relatively low.
Image 12 The main identities of borders in Rotterdam centre
Image 13: Evaluation of op spaces that connect different border identities
Image 13: Urban Scenario

Image 14: Different trials of iconical masses
This diagram shows a conclusive urban scenario of the border identity research: in order to continue the identity of shopping, the most important ground floor border of this block should be designed as commercial border. Also an interior commercial passage will be created to make the block as accessible as possible. Secondly, the mass of this block should be designed more iconically to strengthen the main identity of the Coolsingel- monumentality. Lastly, a fine and public open space must be developed to merge these two border identities (commercial and monumentality) better.
<table>
<thead>
<tr>
<th>Type1</th>
<th>Type2</th>
<th>Type3</th>
<th>Type4</th>
<th>Type5</th>
<th>Type6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Point</td>
<td>Line</td>
<td>Level</td>
<td>Spatial Occupation</td>
<td>Arcade</td>
<td>Public Interior</td>
</tr>
<tr>
<td><img src="image" alt="Plan" /></td>
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</tr>
</tbody>
</table>

- **Type1 (Point)**: Small elements, chair, tree, street lamp, flower bed, position...
- **Type2 (Line)**: Entrance...
- **Type3 (Level)**: Platform, staircase, stage, sidewalk...
- **Type4 (Spatial Occupation)**: Open-air space, garden...
- **Type5 (Arcade)**: Porch, shelter, log overhang...
- **Type6 (Public Interior)**: Hall, lobby, semi-open or indoor shopping street, indoor building (rich openness)
Through border typology research, we can have a better understanding of borders and we will use this knowledge as tools in our future design.

We try to pick up some important and representative borders in Rotterdam city center (image 16). Some of them are located between different functional spaces. Some of them are located between different rights of use. Then we concluded these borders in six types: point, line, level, spatial occupation, arcade, public interior. (image 17-22)

According to the research of six types borders in Rotterdam city center and theoretical reading about border effects by Edward T. Hall in *The Hidden Dimension*, we recognized that the border differs from the boundary, it is more than an edge. The border is a ‘in- between’ space where different things interact and communicate with each other frequently and intensively, and is also a place where people would like to stay instead of to move through, like the center of an open space. Consequently, softening the border is a key issue for public domain. Especially for public buildings, a soft border as a ‘in-between space’ can blur the edge between building and its surroundings. A soft border, especially a public interior in a large-scale public building can reconnect the ‘poorly-functional’ urban fragments in order to create a complex and multifunctional urban environment. And a public interior can reconnect the fragmented urban public space to become a whole as well. In other words, the interiors of large-scale buildings can become part of the network of public space. The public interior actively participating in urban fabric becomes an organic part of the city’s public space system and the border between inside public space and outside public space becomes blurred and ambiguous. The market Hall by MVRDV is a good example that how a public interior continues the urban fabric and activates the urban public space to create public realm (image 8).
Image | 20 Type 4 Spatial Occupation

Image | 21 Type 5 Arcade

Image | 22 Type 6 Public Interior- Market Hall by MVRDV
Image | 23 Distribution of border types in the block

Image | 24 Street sections in different scale
When we look back at the situation of our building block, the building block is fenced in by several borders. These borders fragment the surrounding public space, which is the reason why the public space around our building becomes useless and undefined. For example, when we look at the section B, our building is fenced by some pavilions and the Coolsingel, which impact the view and accessibility to the historical building. Especially the pavilions, make the public plaza fragmented.

Because the location of our building block is so significant, it can be an urban connector in Rotterdam city center. The building block calls for a soft border to redefine the public space. According to the typology research, we do some proposals to soften the border between the koopgoot and ABN AMRO and between the pavilions and ABN AMRO. In order to reconnect and recompose the fragmented urban public space and blend old (Lijnbaan and ABN AMRO) and new, a public interior should be introduced.
Image | 13 Border possibilities between De Bijenkorf, Koopgoot & ABN Bank

Image | 26 Border possibilities between ABN Bank & pavilion
Image 27 Proposal for the site - Public Interior
According to our research, the Coolsingel is a border with strong separation due to its scale and large amount of vehicles. Although there is an underground passage to connect the west and east part of the Coolsigel, one of the most important quality of border is missing here: a fine space to stay, not only pass. By introducing the public space into our block and creating a public interior we can resolve this problem and activate this whole area. So making our site as an urban connector can reduce the sense of separation of the Coolsingel to a large extent.
Pick up Rotterdam city fragments

The map of Rotterdam different border identities
Stacking Diversities

Compared to other Dutch cities Rotterdam seems to be a city without identity. Because of historical reasons, the identities of Rotterdam are so fragmented. But if we think in another way, the enchantment and attraction of Rotterdam is in its diverse identities. We want to represent this urban character and urban fabric. We pick up some representative and interesting urban fragments in Rotterdam city center and try to stack and collage them together. But this is not enough. Our ultimate purpose is to create a new species with a new identity by stacking diversities.

What is a new species? A hybrid building is a kind of new species. The personality of the hybrid is a celebration of complexity, diversity and variety of programs. Different form mix-used building, the individual programs in the hybrid building relate to one another and begin to share intensities. The hybrid is an opportunist building, which takes advantages of its multiple skills. The hybrid building looks for unexpected, unpredictable, intimate relationships, encourages coexistence.

If we just layer different functions, it’s not a real hybrid because individual functions do not share each other at the same time. So what we should do is ‘layering different life experiences’. The collage by Archigram shows our real daily life which is full of incidents and unexpected. Different programs coexist and flow in the same place.

Image | 31 Collage of Rotterdam fragments
Image | 33  Tuning London- Facadary, Project with Biana Jowsey, 1972

MASTER PLAN, STRATEGY
Soft Border

In the current situation the borders of the block are very hard and act like boundaries. By softening the border and demolishing the low quality tower and the Jungerhans building the block is interacting more with its surrounding. By creating a public interior the space inside the block gains a lot of quality. To soften the border between the volumes containing functions and the public interior we use different types of in-between space. This space works a kind of buffer and can work as an extension of the function into the public space, or an extension of the public into the more private. In this way we create public realm. The third measure we take to soften the border is to create lots of visual

Image | 35 Ambiguity between inside and outside

Image | 36 In/between space, horizontal and vertical
Image 37: Densifying the city

Low2No - Rex

- Plot area: 7100 m²
- Gross floor area: 35200 m²
- FAR: 5

Stadskantoor - OMA

- Plot area: 7922 m²
- Gross floor area: 48480 m²
- FAR: 5

Image 38: FAR studies
Density

One of the main results from the research is the stacking of different identities of Rotterdam, and stacking means increasing the density of a certain area. Rotterdam is growing, more people want to live in the city, it is very evident to meet this demand by increasing the density of the city and especially of the city centre. Adding diversity by different kinds of program is a means to break through the monofunctionalistic character of this area and reviving this part of the city after the shops close. It’s not only important to attract ‘more’ but also a wide range of variations of people and activities to keep a city in balance. This location is very suitable because has a very low threshold because it is on a public transport node and well reachable by car. Increasing density in the city centre is also good for environmental reasons. There is no need for suburbs and malls in the outskirts so the car traffic load will be reduced and there is more space for nature.

To figure out what kind of density is suitable for our location we made some case studies of relevant hybrid buildings, relevant in sense of location and configuration. Both with these case studies as well as some mass studies we came to a suitable FAR of 7,5 for our proposal.
Density + Diversity = Programme

- **COMMERCIAL**: 30000 m²
- **LIVING**: 20200 m²
- **PARK**: 3000 m²
- **CIVIC**: 2600 m²
- **OFFICE**: 17000 m²
- **CULTURE**: 7600 m²
- **SPORT**: 3600 m²
- **OTHER**: 3000 m²
- **CAR PARK**: 8000 m²
Programme

With the tools density and diversity we developed a suitable functional programme. First we came up with a general programme, taking into account stacking identities. This general programme will be developed in an experience specific programme, distributed over the different layers. Each of the three layers has its own identity and associated spatial qualities that can take in different parts of a certain function. In this way the programme is distributed according to experience rather than function. ‘Commercial’ for example can be interpreted as a shopping mall, small shops on the ground floor in a
Image | 41  Square meter of plot area is 12800m²

Image | 42  Layer the square meter by FAR

Image | 43  Create public interior and put the replaced volume on the top

Image | 44  Reduce Lijnbaan stress and put the replaced volume on the top

Image | 45  Reduce and rise the volume for sunlight and put the replaced volume on the top

Image | 46  Create a void and put the replaced volume on the top

Image | 47  Create the tower for iconic reason
Configuration Transformation

According to the FAR from the density research, we get a basis configuration by simply layering the square meters of the plot area. And in order to get a more reasonable shape, we also study how the urban conditions (sunlight, view, urban fabric, social needs and so on) effect our configuration.
Configuration Transformation

We study the configuration not only in a scientific way, but also in an emotional one. At the beginning of class, according to our first impression of the site, we created some forms (platform, table, village & reverse village, tower) individually, which is our first trail of studying configuration. According to the urban proposal ‘create a new identity by stacking diversities’, we try to layer our first trails and recompose them together (image 11). Finally, we combine the scientific and emotional study to get our building configuration.

Our building consists of 6 main parts - historical building ABN AMRO, platform, reverse village, park, village, tower. And according to our program research, each part corresponds to each main program.
Layer our trails
The main distribution of Program

We study configuration not only in a scientific way, but also in an emotional one. At the beginning of class, according to our first impression of the site, we create some forms (platform, table, village & reverse village, tower) individually, which is our first trail of studying configuration. (image 10) According to the urban proposal 'create a new identity by stacking diversities', we try to layer our first trails and recompose them together (image 11). Finally, we combine the scientific and emotional study to get our building configuration.

Our building consists of 6 main parts - historical building ABN AMRO, platform, reverse village, park, village, tower. And according to our program research, each part corresponds to each main program.
Character: Tower  
Experience: Living  
Size: 12000 m²

Character: Village  
Experience: Work Unit  
Size: 6700 m²

Character: Landscape  
Experience: Park & Sport  
Size: 6600 m²

Character: Reverse village  
Experience: Civic center  
Size: 2600 m²

Character: Historical Building  
Experience: Office  
Size: 17000 m²

Character: Platform  
Experience: Shopping  
Size: 30000 m²

Character: Historical Building  
Experience: Culture  
Size: 7600 m²
In the research and strategy part we come up with statements, requirements and an envelope as starting points for the actual design. The main concept for the building is the stacking of three strong identities, commercial/office, park/sport and living, in horizontal layers. Each layer with its own spatial qualities and experience, from ground to top gradually transforming from public to private. These different horizontal identities are connected by a central main void to create views, lighting and a feeling of openness in the project. The three layers share a common main construction and circulation system. Next to the straight forward vertical circulation by stairs and elevators in the cores there is also a more experiential route through the main void from the ground floor to the park floor.
Truss system - how it hangs the reverse village and holds the trees

An example of truss system module
The structure concept

The structure is one of the main challenges of this project because we are trying to layer a large amount of masses on top of each other. In order to achieve this, we utilize a specific structure logic called “the table system”, which will be supported by 4 construction cores. There are two tables to shoulder and hang respectively the living programs and cultural program. The table is designed as an integrated framework, combining steel truss components that are built based on a grid of 8m by 8m. Therefore, with the cooperation of cores, tables and columns, we can design the spaces more flexible, bigger spans and cantilevers will be possible as well.
Routing

- Route for Public Space
- Route for Collective Space
- Route for Private Space
GROUP 3

Io Alexandropoulou  4118367
Egle Kalonaityte  4118294
Wenhua Wang  4121899
Introduction

Rotterdam is a significant international commercial centre and harbour due to its strategical location, while often is referred as the ‘Gateway’ to Europe. As a harbour city has well-equipped port infrastructure, multi-modal accessibility and considerable volumes of goods and passengers. The harbour identity as also the global migration evolved Rotterdam to a densely populated metropolis with approximately 3.5 million inhabitants of variable social and ethnic backgrounds. In Rotterdam it appears the usual conflict between the port and the city, culture and nature; natives and immigrants; diversity and stability.

Rotterdam is one of Europe’s most multicultural cities while urban planners and architects are commend to develop harmonically coexistence in an already highly dense urban environment. We are called to create conditions ‘where strangers meet’, where different people and groups can exchange opinions, see and be seen in public.

The idea of Rotterdam Forum came to the forefront as a natural consequence after the first stage of the research. The city offers the raw material, the people and the activities, and we are called to define them and in extend to plan the strategy for a coherent city centre as Forum. The Rotterdam Forum has to be customized according to the contemporary needs of the city. The programmatic, formal and typological interpretation has to follow the existing reality of the urban and social context.

The research and design process generate questions for exploration. We intent to raise, define and state on issues related with publicness, diversity and density. In extension, we challenge to draw and represent formally our statements.

Research method and design process

General research

Impressions
- Site appreciation and evaluation
- Site identification
- Historical retrospect
- Demographic analysis
- Analysis on activities
- Definition and analysis on transparency
Observations - Conclusions

Thematic research: Rotterdam City Forum
Definitions
- Rotterdam as a city Forum, exploration and analysis of Forum components
- Calculation of available surface
Observations - Conclusions
Master Plan: Urban scenario

Master Plan: Rotterdam Forum
Discussion
- Research on typologies
- Analysis on typologies
Observations - Conclusions
Master Plan: Design strategy
PORT

FORUM

Image | Rotterdam, an international port city

Image | City of free expression, public art
The first impressions by observing the city centre of Rotterdam was that apart from a multicultural, vibrant, contemporary and highly dense city, is also a city of free expression. The fact that it is a global significant economical centre and a harbour brings together a numerous of different attitudes. That enables Rotterdam a non-conservative city in relation to public expression. One of the evidences of that important social characteristic of the city is the public art. The alternative type of public art in the form of urban interventions, sculptures, performances, graffiti, etcetera, succeeds to address a variable urban public. Governments of multicultural Western European and North American cities use this kind of public art to regenerate the social and urban environments. Public art is found in several locations of the city. They have a playful, street art, pop character and sometimes even shocking and thought-provoking. However, their main function is to express the public opinion through the ‘voice’ of the artist in relation to the urban and social environment.

Rotterdam is also a city of free architectural experimentation. After the bombing by the Nazi, in May 14, 1940, a specific city model has been followed as the new morphology that emerged after the war. Which was characterized as the Modern building liberalisation. After the WWII all the history and city existence turned to zero. But not the image of the Rotterdam that used to live in the people memories. The new blank page was turned after the catastrophe and the new image of the city was to be built. However, the discussion was carried about the new Rotterdam in order to ignore the past or to use it as a leitmotiv for the new city identity.

The Modern building liberalisation, that started in the 20th century has formed the new strategy of the Rotterdam city branding. In order to model the townscape. Rotterdam became the city ‘where architecture could express itself in a sometimes ostentatious manner’ (Wagenaar, 1993, p.27).
The expectations of the site appreciation was to recognise through analysis and evaluation the city centre of Rotterdam. To find out the advantages and disadvantages of the site.

The method followed for the appreciation of the site was both our perception through observation and photography, combined with the public’s appreciation.

The site of investigation includes the most visited from the public streets, the Lijnbaan and part of the Coolsingel. Different days of the week and times we visited the same places to record differences in the appreciation.

The evaluation criteria form is consisted by issues such as average ages that visited the place at specific moments, noise, vehicle traffic, trash, vegetation, structures quality, global or local structures, commercial areas, cheap or expensive areas and comfort.

During the evaluation, significant factor was the interviews with the passengers or the workers of the site.

We spoke with people of different ages and social backgrounds as to approach a representative sample of the site users.

By observing their reactions to our questionns and taking into consideration, carefully their appreciation to the site, we had either to modify the questions, either to change also our perspective, since they gave us alternative points of view.

The evaluation was made by rating in a scale from 0 to 10, to create graphs as to have a clear image of the results fluctuations for comparison and conclusions.
Overall image of site appreciation with results
SITE APPRECIATION

**Local/global**
definition of architectural style
international or Dutch/Rotterdam
global is also known abroad

<table>
<thead>
<tr>
<th>Local</th>
<th>Global</th>
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<tbody>
<tr>
<td>0-2</td>
<td>2-4</td>
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<td>4-6</td>
<td>6-8</td>
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</table>

**Commercial/public**
the area is fully commercialized
or it is offered for other public activities

<table>
<thead>
<tr>
<th>Commercial</th>
<th>Public</th>
</tr>
</thead>
<tbody>
<tr>
<td>0-2</td>
<td>2-4</td>
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<td>4-6</td>
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**Noisy/silent**
noise rate and how it affects the public comfort

<table>
<thead>
<tr>
<th>Noisy</th>
<th>Silent</th>
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<tbody>
<tr>
<td>0-2</td>
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<td>6-8</td>
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</table>

**Cheap/expensive**
the prices at the shops, bars, restaurants
how approachable are for the average income public

<table>
<thead>
<tr>
<th>Cheap</th>
<th>Expensive</th>
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<tr>
<td>0-2</td>
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</tbody>
</table>

**Vehicles/no vehicles**
amount of vehicles entering the pedestrian areas
and amount of vehicles parked and pass the streets crossing the pedestrian areas

<table>
<thead>
<tr>
<th>Vehicles</th>
<th>No Vehicles</th>
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<tbody>
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**Age rate**
average age rate of the public visiting the site

<table>
<thead>
<tr>
<th>Age Rate</th>
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<tbody>
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<td>1-15</td>
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<td>45-60</td>
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<td>6-8</td>
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<tr>
<td>60-75</td>
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</table>

**Trashy/Clean**
amount of litter or low maintainen areas

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<tr>
<th>Trashy</th>
<th>Clean</th>
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</table>

**No vegetation/vegetation**
low amount of vegetation (trees)
or high amount of vegetation

<table>
<thead>
<tr>
<th>No Trees</th>
<th>Many Trees</th>
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<tr>
<td>0-2</td>
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<td>4-6</td>
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**Bad quality/good quality**
good or bad quality of structures and materials
and how the public perceive the aesthetics of the facades

<table>
<thead>
<tr>
<th>Bad Quality</th>
<th>Good Quality</th>
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**Comfort**
spaces/conditions where people feel comfortable
to stand or sit to rest, leisure, other activities
the spots are provided or designed not for commercial or private purposes
the evaluation is the results of observing people using the provided comfort spots

<table>
<thead>
<tr>
<th>Not Comfort</th>
<th>Comfort</th>
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Average image of site appreciation fluctuations and conclusions
SITE APPRECIATION

Results

The graphs of the evaluation process show fluctuation in some spots of the site. A closer observation on the fluctuation revealed the following results.

1. quality: the changes in quality of structures in reaction to materials, durability, styles, etc. is changing no only according to the functions of the buildings and their location but also according to the location of the observer. When we stand on a crossroad and we are able to see the higher buildings, further from Lijnbaan, immediately the quality of the views is becoming better.

2. vehicles: the vehicles are more when we approach a crossroad. Lijnbaan is a pedestrian street sectioned by perpendicular motor streets.

3. noise: as the previous result, we found noise approaching the crossroads due to the high vehicle traffic.

4. trash: on the contrary we find more litter on the pedestrian street since people feel more comfort to stand and even eat, drink or smoke and through the litter on the ground.

5. vegetation: it was interesting the observation that we found more vegetation at the Coolsingel which is a high traffic road rather than at the pedestrian Lijnbaan or the small public squares.

6. age: the fluctuations related with age was relatively small. We observed that more young people walk during the evenings while older people stand or sit at the res spaces. Also we found more old people walking during the early mornings.

7. comfort: there are few places for rest. Most of them are placed at the Southern part of Lijnbaan.

8. prices: the shops we found are either very expensive, either very cheap. The most expensive shops are placed at the Coolsingel and at the crossroads of Lijnbaan. In Lijnbaan are placed even kiosks with very cheap items.

9. commercial: Lijnbaan is a highly commercial street, while Coolsingel has a variety of functions. Again when we meet a crossroad at Lijnbaan the image of a commercial site changes to a multifunctional.

10. global: most of the citizens of Rotterdam understand the definition global architecture as something that it is known globally. In that sense the site is very local since they believe that nobody else knows about it. Our interpretation of the site is that it is very global in the sense that we can find the style of the buildings in other cities of the world with common characteristics to Rotterdam.

The significance of the research was to receive a general introduction to the site as well to meet its people.
Image | Site views evaluation
Site views evaluation

The present part of the site evaluation is related with the city views within the commercial street of Lijnbaan and part of Coolsingel. The criteria of evaluation are based on the structures qualities and public’s appreciation.

The gray scale is used to rate the quality of a view. The darker the colour the better the view. The method of abstraction shows that we are not looking for specific shapes, styles, forms, typologies etc, but for quick impressions. Since a visitor or a passenger is attracted or not by the overall impression of a city rather than a detailed exploration of it.

The result show that the quality in Lijnbaan is less than the quality we find in Coolsingel and at the crossroads of Lijnbaan.

The reasons of the results are due to the fact that Lijnbaans’ buildings of 8 to 9 meters high are totally commercial and block the views towards the further buildings which are related not only with other functions as offices and housing but also with Rotterdam heritage.

The buildings in Lijnbaan are covered by advertisements and temporal structures.

In Coolsingel on the other hand we find more vegetation, good quality high rise and prewar buildings such as the ABN AMRO Bank and the post office.
Walls and Gates

The observation from outside towards the site creates the impression that it is surrounded by ‘walls’. The high rise buildings of more than 80 meters high, visually amass and block the views towards the site. It is possible for a visitor who doesn’t know what is behind the ‘walls’ to ignore the existence of Lijnbaan and the rest of the area surrounded by Coolsingel, Weena, Mauritzweg and Westblaak (the highest vehicle traffic zones).

A second observation was that the Weena, the Coolsingel and the Mauritzweg streets are linked with the site with three different types of ‘gates’.

The gate of Weena is actually a skyscraper which partly has the form of a gate. Visitors pass thought that gate to Lijnbaan.

While the passengers cross the entrances towards Lijnbaan they always meet some public art.

Those observations conclude to the consideration of a site which is clearly defined by highly transportation streets, blocked visually by skyscrapers and has the character of a city within a city. It has entrances and pop style, playful public art.
Site Identification

Mauritzweg - Heritage

The street Mauritzweg is consisted mainly by residential buildings, many of those was built before the bombing in WWII. The buildings have a shop at the ground floor and housing on the upper levels.

The average height is 5 levels.

Other functions of the site are related with culture since it is close to a museum area of Rotterdam, and offices.

It is high transportation street. Most of the modes of transportation, bicycle route, tram line, double traffic road are placed there.

Mauritzweg is linked with Rotterdam heritage and culture.
SITE IDENTIFICATION

Lijnbaan - Commerce

The pedestrian street Lijnbaan is the most significant commercial street of Rotterdam.

It was built during the 50s and the average height of the buildings is 2 levels.

Other buildings of the area are offices and leisure places such as restaurants and bars.

Except of pedestrian zone, Lijnbaan cannot be used for any other modes of transportation

Lijnbaan is also a significant conserved area
Coolsingel - Transition

The street accommodates a variety of functions. The buildings are mainly offices but also, shops, dwellings, religion, etc.

Significant for the Rotterdam heritage pre war buildings are the post office, the town hall and the ABN AMRO Bank. As also small scale kiosks.

The area was built since 1900 and still it is under development.

The heights of the buildings vary from 2 levels to 95 meters height.

Coolsingel is the backbone of Rotterdam centre transportation. It is a boulevard that includes all the modes of transportation.
key example

- function
- levels
- year of materialisation

combination of functions
- levels
- year of materialisation
Binnenrotte - Open Plaza

Binnenrotte has mainly dwelling, but also significant building related with Rotterdam heritage and culture.

Significant buildings are the Blaak church, the central library, the cube houses and now the Market Hall by MVRDV.

Binnenrotte is not actually a street but a narrow open plaza in front of the Blaak square.

It operates basically as an open market.

We can find buildings from 1500 and it is still under development.

The heights of the buildings vary from 5 levels to 25.

It is a pedestrian space that includes also a bicycle route.

Binnenrotte is a space of architectural experimentation
1880 1915  Expansion period (1860-1940)
Urban strategy: “water project” 1854
Feature: construction of government building and museum

1945  1950  War & reconstruction period (1940-1965)
Urban plan: “Basic plan” 1941
Feature: mass construction of residential buildings and low-rise commercial building
Influenced by modernism

The Rotterdam Forum is demolished during second world war, after war, the city began to revive, it is at that time Lijnbaan was built.

1965  2005  post-reconstruction period (1965- )
Urban plan: “Urban culture” 1970s
Feature: construction of housing-support facilities and mixed-use buildings

After 1965, more high-rise buildings are added into this area.
HISTORICAL ANALYSIS

Conclusion of history analysis

the buildings around the site is composed with different historical period buildings, that is, the expansion period, the war and reconstruction period and post-reconstruction period. each period building has its own feature and style. each period urban development follow some particular urban planning.

For the expansion period, from 1860 to 1940, is a golden period for Rotterdam development. During this time, the Rotterdam city increase seven times bigger than before. Due to the completion of new waterway, the channel is connected to the north sea, which makes Rotterdam to become a better harbor city, better for transportation. In that period, in the architecture level, the Witte Huis and Rotterdam Stadhuis can be seen as such kind of example. Witte Huis followed Art Nouveau style, it is the tallest building in Europe at that time.

For the war and reconstruction period, from 1940 to 1965, after the bombardment of German aircraft, the city centre turned into the ruin. Only few buildings are left including three government buildings in coolingsingle and few residential apartments next to westersingle. After the war, the city began to revive. The government make a urban plan called “basic plan”, which is largely influenced by modernism. During that period, the representative projects are lijnbaan(1949-1952) and many residential apartments next to it. Due to the economy problem, the business man can not afford to build a high-rise company as previous war. They choose to accommodate their shops into low-rise pedestrian street such as lijnbaan. However, this urban plan also has its own disadvantage. The distribution of different functions make the mono-functional area which make that area can only attract few people.

After that, the city development enters into the last period, post-reconstruction period, the government realized the problem of the previous urban planning, so they make a new one called “urban culture”. The main strategy is to add more culture facilities and mixed-use buildings to create diversity lifestyle inside the city. The post-modernism design buildings such as cube houses also add diversily quality.
The evolution of Rotterdam centre

**Evolution of street: cool single**

1890

1915

1940

1950

2005

2005

**Representative buildings**

**Expansion period (1890-1940)**

Representative buildings:
1. Witte Huis (1900)
2. Rotterdam Stadhuis (1914)

**War & reconstruction period (1940-1955)**

Representative buildings:
1. Lijnbaan (1949-1953)
2. Residential project

**Post-reconstruction period (1965- )**

Representative buildings:
1. Cube house (1973)

**Street and architecture level**
ANALYSIS ON PUBLIC ACTIVITIES

In the diagram, various activities are indicated by different symbols and colors:

- **Going to work**
- **Shopping**
- **Waiting for transportation**
- **Walking around**
- **Sitting to enjoy sunbath**
- **Conversation area**
- **Children at play**

The activities are as follows:

1. One man buying a computer in a supermarket.
2. Two girls shopping.
3. One man taking the bus to the office.
4. Two women buying telephones.
5. One woman shopping.
6. Two women shopping and conversing.
7. Three girls shopping and walking in the market.
8. Two men chatting on the chair.
9. One woman waiting for the bus.
10. One woman shopping.
11. One woman shopping.
12. One man going to the office.
13. Two men chatting on the chair.
14. Four children playing on the square.

**Conclusion:** In daytime, activities in the area around this site are dominated by shopping, the second major part is the people who want to go to work. Only a few people come to this site just to enjoy themselves and take the site as a good place for conversation and play games. The square next to the market has a great potential to be a leisure area for there are already lots of people stopped to have a rest there.

In the nighttime, with the presence of offices and shops, the main part of people who come here are for transportation purposes. There are also some people just go through the area. In comparison with daytime, few people come to enjoy themselves in right time. Compared with daytime, people are quite fewer in the night.
Supportive facilites

Culture distribution Analysis

Conclusion: the culture atmosphere around the site is quite weak, the nearest culture building is museum rotterdam, however, the existence of coolingsel to some extent prevent people from the site to reaching that building. besides, according to the observation, few people come to that museum as well.

Supportive facilities analysis

As there are 1/4 of whole workers are creative class, the supportive facilities to them is more important. The diversity of programs of leisure spaces and the quality of space play two important role in attracting them.

The current situation is the leisure such as casino, cinema and pubs, few of them are around the site, the night active facilities such as pubs and restaurants, also does not exist in the site nowadays.

Creative class percentage in whole workforce in rotterdam

- daily leisure facilities
- Night leisure facilities
- Green space
- Street art
ANALYSIS ON PUBLIC ACTIVITIES
People

Day travellers

From the graph of day travellers it is seen that Rotterdam inner city is mostly visited for the shopping purposes. The most intensive day is Friday and Saturday. Cultural domain takes just 22% of all the city centre function. This is the important and problematic index reflecting the conflict between culture and commerce in the inner city of Rotterdam. Public expression is based on a shopping culture that is activating the segregation between the day and night city activity.

There are just 31,305 permanent inhabitants in the centre and even more than 100,000 daily users during particular period of the day in the inner city district. Active use of centre facilities is a sign of the properly working system. However, the main problem arises at night period when the streets become empty and the semi-public domain turn border of the private spaces deterring users of the city centre. These aspects are analysed in detail in the further transparency discussion.

Multi-cultural city

Another problematic aspect of Rotterdam is the fluctuation between natives and local inhabitants. Rotterdam is famous in the Netherlands because of being the intensive multi-cultural city with 34% of immigrants forming the city community. Industrial port city activities are stimulating the multiplicity. However, the main problem that the multicultural city is creating is how to link these nations to share and to participate in the city life without any conflicts. The public domain is responsible for the exchange activation and the inner city becomes the space where the public forum has to encourage experiential functionalism.

The inner city centre is formed of the young people generation between 20-35 years old. The dominating nationality is Dutch with high income (except from the Dijkzigt, Oude Westeren and Cool districts).
Image | Age and income of the inner city users

Image | Age, income and activities: conclusion diagram
Inner city

Different public space user investigation starts from demographic research of the inner city users. Such indexes as income, age, nationality, background and family size are essential to take into consideration. The fact that the inner city is formed more by the young, middle and high income Dutch inhabitants represents the centre as the opposition for the multi cultural background that Rotterdam has. However, the nationality analyses show that no matter that dominates native inhabitants the national variety is quite big. On the other hand the public hub of the inner city is dedicated not only for the inhabitants but also for the remote district inhabitants, tourists and day travellers. Therefore, the numbers of the indexes are important for the public domain formation according to the local centre inhabitants. The residence function of the inner city is presenting the local inhabitant definition and represents the main problem aspects of the permanent user.
Transparency

1. Merging private & public typology

Image | The use of the ground floor
ANALYSIS ON TRANSPARENCY

The use of the ground floor

Monumental and big scale architecture of the metropolitan city centre is missing the public space activation in Rotterdam. The collage like spaces are lacking of the defragmentation, human scale character and transparency. The urban culture hub and public collector is working through the private and semi-private typologies in the city centre. Meanwhile public forum is the public function activator that develops the 24 hour use of the spaces.

The use of the ground floor template together with the samples of the street analysis represents the reality of the functional domination. One can observe that the public facilities are dominating in some of the streets, but the actual situation becomes different in such streets as Lijnbaan. After 22.00 many of the shops are closing and the street turns silent. On the other hand the private domain with the housing function is activating the centre life during the night period. the diversity of the functions is developing the 24 hours vibrancy of the centre life.

Therefore the diversity of the functions is developing the 24 hours vibrancy of the centre life.

The transparency factor can be understood by several different aspects. The monumental business developments are stimulating the disjuncture between the public and private domain. The boundaries that are created by the building blocks make the public user to feel unfamiliar uncomfortable. One of the streets that could be a good example of this situation is Weena. The outside representational building without the public experience turns to be the unfamiliar space for the public user. Office buildings, banks and commercial headquarters are dominating as non experiential function.

The first transparency level is discussing the merge of the private and public typologies. Public user prefers open and transparent spaces. It gives more safety, accessibility and merges the private and public uses of the space. Transparency brings the public user into the semi private space to act like in a public space during the day time period. The boundaries between the facility and the street disappear. However, at the night time period the semi-private function acts like a physical boundary and defines the measure for the public space. Clear physical boundary appears between the street and building bringing the transparency problem to appear. Accessibility and Safety aspect of the transparency is the second type of the quality. One way enclosed public space or better to say – urban pocket is lacking of transparency because the buildings are turning the back sides or the private housing functions are keeping the private life les transparent for the public.

Enclosed spaces have not only a lack of the physical transparency but also it has a lack of the diversity and mixture between private

Linear street typologies with commercial facilities create the fata morgana effect in Rotterdam. Consumer of the public space is persuaded that space belongs to him during the day use. However accessibility of the semi-private space is disappearing at night period. And unsafe feeling in a linear spaces with a private or semi-private typologies becomes a very usual feeling as the boundaries are non transparent.

Inside out and fragmentation factors works as the reflection of the private spaces into the street life. Transparency brings the deflexion of the interiors out to the public space. This is creating the defragmentation of the linear typology. Shops become an exhibition spaces during the night bringing the human scale proportion. Another way is transparency by the space defragmentation. It gives more private feeling in the open public space. The division in the psychological was is representing unity and transparency or the forum spaces. It activates movement and visual relation.
Transparency

2. Accessibility & Safety

One way enclosed public space

Day

fata morgana

Linear space for public use with a commercial use.
Transparency

3. Inside out & Fragmentation

reflection of the privat spaces

Space defragmentation with physical division

Shops become an exhibition spaces during night

with transparency quality

Unsafe feeling
<table>
<thead>
<tr>
<th>Name</th>
<th>Space</th>
<th>Typology</th>
<th>Function</th>
<th>Picture</th>
<th>Diagram</th>
<th>Evaluation</th>
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<td>1. Schouwburgplein</td>
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<td>4. Karel Doormanstraat</td>
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<td>Getting/Passing buy</td>
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<td>Getting/Passing buy</td>
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<td>7. Stadhuisplein.</td>
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<td>Culture</td>
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<td>8. Lijnbaan</td>
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<td>9. Oude Binnenweg</td>
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<td>Walking/Restaurant/Small</td>
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<td>Passing buy/Relaxing/Shopping</td>
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<td>10. Binnenwegplein</td>
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</table>
Conclusions

Rotterdam streets and squares are missing the transparency that can be articulated through the different qualities: visual, functional, spatial, and sensual. These different qualities form the city and it is lacking some of them when city users feel uncomfortable or unsafe.

The transparency analysis was made to collect real experiences of Rotterdam transparency in the public domain of the inner city. Different public spaces were transformed to the two dimensional map fragments. The different forms of the squares are influencing the public square typologies. Functional analysis of the spaces describes the main activities in the public squares. And the diagrams are representing the transparent public level in the streets and squares. During the analysis the following conclusions were done:

1. Linear typology streets are stimulating fast movement and are connected as the main shopping facilities rework.
2. Fragmentation of the space is stimulating the loss of the directions and it is also suitable for the commerce.
3. Cultural squares are least fragmented and dedicated for the temporary events.
4. Fragmentation in the recreation streets is activating the function but recreation is not accepted in the fragmented streets.
Observations - Conclusions

Rotterdam is a harbour city, that accommodates a multicultural population of different attitudes and social backgrounds. It is also a city of free expression and architectural experimentation.

The port connects people communities and cultures together but the local function of the different cultural natures makes the city culture separated. However, the inner city is missing the organic space quality as the monumental and ‘big’ city image is lacking of transparency and it separates the potentials of the cultural diversities and does not encourage the interaction.

The idea of the Forum is answering to these statements. Forum could create new recognisable identities; new city square as the cultural hub where people could meet; relax, experiment; participate; share.

The centre of Rotterdam is crossed by four streets of great heritage and value. Mauritzweg, Lijnbaan, Coolsingel and Binnenrotte have all different functions from each other but they are the most representative for their operation.

Mauritzweg has a great cultural and historical significance for Rotterdam, Lijnbaan is the most popular commercial spot, Coolsingel is the backbone of transportation and in the same time a few of the most important prewar buildings are located there, Binnenrotte on the other hand is Rotterdams’ open square and a place of architectural experimentation.

The multifunctional, livable and highly dense centre is visited by people of all social, ethnic and income backgrounds.

This fact with the combination of the walls and gates approach as well the presence of public art as mode of public expression generated the idea for a Rotterdam Forum.

We began considering Rotterdam as a Forum City already since it has already the raw material, the people and the activities. The following thematic research is made to define the components that would consist the Rotterdam Forum. We explored the existing activities within the city, as to recognize their functions for the Forum and to categorize them.

The Forum components definition and exploration was made to find out what is lacking and further on what planning strategies we should develop to approach the idea of a Rotterdam Forum.

The Forum should be customized to the necessities of the contemporary city. In that sense we are commended to create a specific urban scenario and typology.
Rotterdam Forum

part of the city
public magnet
virtual city
diversity condenser

CHARACTER
- monumental
- movement
- contemporary
- future

FUNCTION
- social interaction
- cultural interaction

ACTIVITIES
- information
- fine arts
- music
- literature
- science
- theatre
- filming
- discussion
- urban event
- exhibition
- performance
- play
- relaxation
- recreation

ELEMENTS
- decoration
- movement representation
- direction
- navigation
- history
- organization

Existing Forum conditions within the city

| Image | Total active public space in the area 83099m² |
|-------|--------------------------------|------|
| Image | Total cultural centers footprint surface 31149m² |

Calculation of available surface

- site 0.3625 km²
- 362500m²

- built surface in site 257798m²

- active public space in site 60720m²

- road and pedestrian surface 43983m²

- 114248m²
Definitions of Forum components

To identify the characteristics of a contemporary city Forum we used a combination of the components that consist some of the most significant built and unbuilt contemporary Forums of Europe. Those are the Centre Georges Pompidou, Parc de Vilette, SONY Centre in Berlin, PEX in Toulouse by OMA and the Herzog & de Meuron Forum in Barcelona.

The main operations in total of the Rotterdam Forum is to be part of the city, a public magnet, a ‘virtual’ city and a diversity condenser.

We explored the city to find spaces or conditions that have at least one of the following characteristics. Those conditions should not be only public spaces for rest but they should include at least one Forum activity. The collection of those would consist the Rotterdam Forum.

The spaces-conditions should have a character. The character can be either monumental, or to represent a contemporary or a futuristic movement.

They should have the functions of cultural and/or social interaction.

They should include an activity. Activity related with information, music, fine arts, literature, science, theatre, filming, performance, exhibition, recreation, relaxation, play, urban event, discussion.

The Forum components can be also except of spaces or conditions, elements of decoration, movement representation, direction, navigation, history, organisation.

The exploration showed that many of the components are included within the site of exploration.

Calculation of available surface

A brief calculation of the surface the existing Forum components use and the available public surface of the site revealed that the surface is very limited.

Almost double of the available surface might be needed if we imagined the scenario of including more Forum activities within the site.
Mauritzweg, Lijnbaan, Coolsingel, Binnenrotte

A section to the city
Mauritzweg, Lijnbaan, Coolsingel and Binnenrotte are some of the most valuable streets of the Rotterdam centre. They include a variety of functions, types and heights of buildings of different periods of the history. They also accommodate people of all social and ethnic backgrounds.

Those streets cross vertically the site. We propose a horizontal section to those streets as a section to the city. The passengers walking on the proposed pedestrian route will have the experience to see all the variety and history of Rotterdam architecture.

Except of the pedestrian route, a bicycle route is also provided for the same path. Since now the bicycles have no access with a bike route to the site.

The horizontal section is linked with the vertical streets with the diagonal path. The diagonal is introduced as a public path crossing the plot of our architectural intervention.

That typology enables the plot as a node that links the vertical valuable streets with the pedestrian section of the city.
Map of the section

Lijnbaan, existing condition
Master Plan: Urban scenario

The master plan proposal includes a second layer of roof gardens or space for possible public activities (including rest and recreation such as bars and restaurants).

The Lijnbaan commercial row of buildings reach approximately the 8 to 9 meters height.

The buildings that surround the Lijnbaan are most of them offices and residential plots that reach the 40 meters height. Providing a layer for the Lijnbaan roofs we also give to the users of the higher buildings better views and accessibility to more public collective surfaces.
The research on Rotterdam as a Forum city lead to the conclusion that it is lacking of spaces-conditions of cultural interaction. In Rotterdam exist variety of activities that attract the public, however the public is not interacting. Rotterdam is lacking of conditions ‘where strangers meet’ and where different people and groups can exchange opinions, see and be seen in public. Since we need cultural interaction this means that we have to provide a variety of functions.

A hybrid presupposes variation of activities. A Forum is a complex which accommodates variety by combination. The two ways of combining variety is either the introduction of an external connecting element, either the interconnection of the variable elements. Since we have to create density, interconnection is the most appropriate solution to combine variety. The logical relations of the interconnected variable elements leads to hybridization.

The hybridization can be either formal either functional. The master plan proposal includes both formal and functional hybridization.

The second main conclusion form the research is that Rotterdam is highly dense and is lacking of available surface. The solution to this is to create density. To combine the different functions under the same shelter.

The coexistense of different functions and their combination leads to the generation of a hybrid.
Image | Rotterdam centre skyline before and after WWII

Image | Rotterdam hybrids
After the WWII Rotterdam became a city of architectural liberation and typological experimentation. That was also a strategy for a new city identity. The heights of the buildings raised and we have a form of accidental hybridization. Traditional blocks are combined with modern skyscrapers.
<table>
<thead>
<tr>
<th>Image</th>
<th>Urban plots of Rotterdam centre</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>The courtyard</td>
</tr>
</tbody>
</table>
ANALYSIS ON TYPOLOGIES

Research and analysis on typologies of Rotterdam centre

The research on the Rotterdam centre urban plot show that the plots are consisted by three basic types: the courtyard, the slab and the tower. The courtyard is the most traditional type as we find it to the oldest buildings such as the town hall, the post office and the ABN AMRO Bank. The principle of the courtyard is that all the building around the court have approximately the same heights. The access by the public into the courtyard is driven by one closed or open entrance. However, the courtyard is normally used by the users of the buildings. Due to the width of the courtyard, the low heights of the buildings and the proportionally narrow buildings the sun penetration is efficient either for the buildings, either for the courtyard.

The slab is a narrow building which was first began erected after the WWII. The slab can have several heights according to its position in relation with the sun. The combination of slabs form courtyards but the buildings have different heights. This is due to the fact that some slabs can reach heights able to block the sun light penetration for the other buildings of the complex. The slabs facing South are shorter as well as the slabs facing West, while the slabs places Northern are usually the highest. The courtyards formed by the slabs are also accessible by the public.

The tower is the Rotterdam skyscrapers. Their width and length are approximately the same. They are placed usually on existing plots.
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Image | Urban plots of Rotterdam centre
Typological experimentation

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Image | Urban plots of Rotterdam centre
Combination of common types
ANALYSIS ON TYPOLOGIES

De - composition of the urban block

It is a common phenomenon in Rotterdam centre to find combinations of the courtyard, the slab and the tower within the same plot. Every component of those complexes was built in different periods of time. Filling the voids is a necessity of densification. This creates a condition of irrational formal and even functional hybridization.

Except of the combination of the common typologies, also other typological experimentation is happening in the centre of Rotterdam and especially at the Binnenrotte square.

Decomposition of the Rotterdam centre urban plot to its basic components

The series of the Rotterdam urban plot decomposition was made to identify the main components that synthesize the plots and their proportions. By measuring the basic elements we understood how they deal with the sun light, the urban grid and their performance in relation to the block compositions.

The numerical results lead to some conclusions:
1. The length of the buildings are significantly longer than their widths.
2. The highest slab buildings are places at the Northern side of the blocks, while the shortest at the Western side.
3. The new developments with the typology of the courtyard are significantly heigher then the prewar ones.
4. The towers can reach the 100 meters height and their section tend to be symmetrical. They usually stand on or within an existing courtyard plot.
5. The sortest rows of buildings reach the 8 meters heights.
6. The average height of the slab buildings located at the Eastern side of the blocks is between 30 and 40 meters height.
7. The average height of the slab buildings located at the Northern side of the blocks is more than 40 meters height.
8. The more recent buildings that fill the void of
Re - composition of the urban block

The block of our intervention is consisted by a traditional pre WWII C shaped courtyard, the ABN AMRO Bank, which reach the 32 meters height and 16 meters width on the East side. Also a part of the Lijnbaan buildings row with a height of 8 meters and width of 14 meters. Those measures, proportions and the orientation in the block of those buildings are commonly found at the rest of the Rotterdam centre. With respect to those proportions we begin the master plan design strategy by creating a three dimensional grid incorporating both the measurements of the two buildings.

A three dimensional grid was made according to the measurements of Lijnbaan row of buildings and the ABN AMRO Bank facade. The grid is 14x8x8 meters. 14 meters is the width of Lijnbaan. 16 meters the width of ABN AMRO. ABN AMROs' length is also equally divided in parts of 8 meters Also the height of Lijnbaan is approximately 8 meters, also the total height of ABN AMRO is approximately 32 meters.

The grid is used as a design tool for the recomposition of the decomposed main forms of the traditional Rotterdam centre blocks. The grid is the virtual scaffold where a block courtyard, using the traditional proportions of the typological research is synthesized.
Sun study for summer and winter and for different hours of the day

Design possibilities of filling the grid. Recomposition of the plot element.
MASTER PLAN: DESIGN STRATEGY

The interference of the diagonal

We fill the void with the traditional courtyard block which follows the proportions of both the Lijnbaan row and the ABN AMRO facade. The height of the courtyard is defined by the program. The design strategy for an efficient solar penetration inside the courtyard as also the rest of the building is using the grid to fill, abstract, transform, combine the basic forms of the existing traditional types resulting from the decomposition. The recomposition of the basic form considered as brick will create the new form, a hybrid building. The mass buildings are orientated primarily according to the sun in relation to the functions.

The urban master plan introduces the diagonal as a connection element between the streets that cross the site with the horizontal proposed route.

The intention of using the Forum building as node we flip also the diagonal at the z axis to create a public route going upwards. The diagonal route involved to a folded plaza that combines strategically the Forum buildings of the complex and accommodates a variety of functions related with the functional strategy. In that sense we introduce the city within and upwards the city.

The interference also of the folded plaza into the recomposed traditional courtyard, that is actually the diagonal into the rectangular, creates another form of hybridization. The interconnection of two radically different typologies, the traditional with the experimental. Since also Rotterdam is a city of architectural experimentation.

In addition, the diagonal as an typology implies motion and direction. In other words the plaza approach and guides the public within and upwards the building complex.

The folded plaza is a medium of pedestrian
Hybridization in functions
Hybridization in functions

The decision for the program of the Forum is also a conclusion of functions hybridism.

The selection of the three main programs is made according to the fact that they also exist in the centre of Rotterdam and they operate successfully.

The basic private and semiprivate functions such as information in the form of a mediatheque, rest as housing and work as offices are also blended to generate hybrid functions. The rest is combined with the information to create recreation, the work with the information (education) to create workshops and the work with the rest to create work-hotels.

The inner core, the public plaza of the Forum is a hybrid as well, a projection of the private functions to the public domain. The projection of the recreation is the informal socialization. The projection of the work-hotel is the creative exchange and the projection of the workshops the intellectual exchange.

The informal socialization, brings people together in places such as bars, restaurants etc. The creative exchange can be placed into spaces of exhibitions as also the intellectual exchange.

The inner core is the public domain ‘where strangers meet’, where different people and groups can exchange opinions, see and be seen in public.
GROUP 4

Damien Driessen 1402927
Patrice Duysdecker 4036123
Visara Phadoongsat 4112989
Living area: Rotterdam Noord
Characteristics: Dwelling area that is known for its postwar dwellingblocks.

Living area: Crooswijk-Kralingen
Characteristics: Dwelling area that is known for its postwar dwellingblocks.

Living area: Rotterdam West
Characteristics: Dwelling area that is known for its postwar dwellingblocks.

Living area: Wijnhaven
Characteristics: This living area is known for its qualitative dwellings. Nice views over the water are certainly guaranteed.

Living area: Witte de With area
Characteristics: The area of Witte de Withstraat contains also some dwellingblocks.
Research

Spatial Practices of Everyday Life

Paragraph

The centre of Rotterdam contains a great diversity of functions. To get a better understanding of the area the functions need to be located and mapped in order to create new links. The five topics that have been chosen are living, working, shopping, entertainment and culture.

Living

The amount of dwellings in the city centre is remarkably lower than at other area’s of Rotterdam. In the centre the dwellings are more clusterd while in the other older area’s the dwellings are spreaded trough the whole neighborhood and position above every plint. The west, east and north side of Rotterdam are usually considered as living environments and are inhabitat by a large variety of groups which is translated to the succesful public space in these area’s

Working

The city is well know for its characteristics as a ‘workcity’ and the need for offices and work places in the city is more than satisfied. The offices are scatered trough the entire city centre and does not indicate that these are highly needed.

Shopping

The area is trully focussed on shopping. The area contains a few strong shopping axes like the Lijnbaan, Hoogstraat and Binnenweg and there for this topic is more than satisfied.

Entertainment and Culture

The entertainment and cultural functions are mainly clusterd. These located at the Schouwburgplein, Stadhuisplein, Meent and Witte de With. Striking is that these clusters are positioned separated from each other with distance. An new cluster in between can ctivate new connections and experiences.
Working area: Station area
Characteristics: Right next to the station a lot of sophisticated companies are located over here. The area is determined by its high office buildings.

Working area: Rotterdam Noord
Characteristics: This area contains a small scale working district.

Working area: Coolsingel area
Characteristics: The Coolsingel contain some very important buildings. Buildings like the postoffice building, WTC financial centre and the town hall really determine this street.

Working area: Churchillplein
Characteristics: This crossing point of two very important streets is determined by som high

Working area: Parkzicht
Characteristics: Commercial district from the prewar period. Mixed functions claimed the old buildings for creative purposes.

Working area: Blaak
Characteristics: Big officebuildings are represented along the Blaak mixed with the creative industry.

Working area: Kop van Zuid
Characteristics: Mix of old harbor buildings and new office combined with dwelling towers. In addition horeca is present here.
SHOPPING

Shopping area: Lijnbaan
Characteristics: The Lijnbaan is one of the most famous shopping streets of Rotterdam and attracts a lot of visitors towards the innercity. Small scale shops and the diverse functions are one of the characteristics of this shopping street.

Shopping area: De Meent
Characteristics: This street has a very diverse character, next to dwellings, restaurants a variety of shops are present overhere. A lot of people come together overhere to meet, eat and drink and just relax.

Shopping area: Koopgoot
Characteristics: Another great attractor in this area. Just one story below ground level, an abundance of shops are situated overhere. The Koopgoot is very popular in the innerness.

Shopping area: Witte de Withstraat
Characteristics: Just like the Meent, this street has a very diverse character, next to dwellings, cafes, bars, restaurants a variety of shops are present overhere. A lot of people come together overhere to meet, eat and drink and just relax.

Shopping area: Kruiskade
Characteristics: This street contains small scale functions, mainly international foodcourts and stores.

Shopping area: Oude binnenweg
Characteristics: This shopping street is known for its small scale shops. The street still has its old character.

Characteristics: This one of the characteristics of this shoppingstreet
Entertainment area: Blijdorp
Characteristics: Blijdorp is the city zoo of Rotterdam. This function attracts the crowds to the city.

Entertainment area: Schouwburgplein
Characteristics: Schouwburgplein is known for the big square filled with empty space that is surrounded with functions as a cinema, theatre, casino, concert building and a lot of horeca functions that are supportive to that.

Entertainment area: Witte de Withstraat
Characteristics: Bars, cafes, restaurants are located overhere. Witte de Withstraat is considered as one of the most vital and lively nightlife areas in Rotterdam.

Entertainment area: Stadhuisplein
Characteristics: Along the Coolsingel and in between the buildings you can find the Stadhuisplein where some cafes, restaurants and bars are located.

Entertainment area: De Meent
Characteristics: Just like Witte de Withstreet, this street is known for the variety of bars, cafes and restaurants, shops which attract a large group to this area. Though the streets is more fragmented and has several characters

Entertainment area: Oudehaven
Characteristics: Area is know for its diversity in bars, cafes, small clubs and restaurants. Commonly visited by students.

Entertainment area: Kop van Zuid
Characteristics: Restaurants, hotels, clubs, theatre and horeca that are supportive for the surrounded office and dwelling functions.
Cultural area: Schouwburgplein
Characteristics: Schouwburgplein is known for the big square filled with empty space that is surrounded with functions as a cinema, theatre, casino, concertbuilding and a lot of horeca functions that are supportive to that.

Cultural area: De Meent
Characteristics: Some small scale cultural initiatives are located in this street. The initiative is mostly from the citizens theirself.

Cultural area: Witte de Withstraat
Characteristics: Just like the Meent, Witte de Withstraat contain some small scale cultural initiatives are located in this street. The initiative is mostly from the citizens theirself.

Cultural area: Museumpark
Characteristics: This whole area is known as Museumpark. Functions like the NAI (national architecture institute) and museums take position in a park like environment.
STRATEGY
<table>
<thead>
<tr>
<th>No.</th>
<th>Location</th>
<th>Photo</th>
<th>Floor Plan</th>
<th>Details</th>
<th>Programming</th>
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SITE ANALYSIS

To get a better understanding of the location the site with all its aspects need be dismantled in order to find the missing devices. The site that makes part of the Coolsingel and the Lijnbaan contains a large diversity of space. Some spaces function well and others not and there for a judgement is needed to get more clarity. The scheme shows the spaces that are cotained in the site and are assessed according to different parameters. The parameters exist out of different aspects, as for instance the activity during the day and night, walk patters, objects within the space, the zones of the pedestrian and the car, etc. The site analysis eventually concluded in a chart which shows all the spaces and are judged succesful and unsuccessful according to the differen parameters.

The discoveries included a bad defined area at the coolsingel side, a large amount of public space that function as big traffic junctions and a lack of 24 hour activity. Besides the poorly functioning spaces there are also very high quality well functioning spaces like the Koopgoot and the Lijnbaan which attract a lot of people from all area’s. These qualitative spaces have the potential to be extended and emphasized.

SITE ANALYSIS

CASE STUDY : PUBLIC SPACE

In order to create a successful street in the existing block case studies have to be done. The case studies can help to find essential devices in the search for lively streets, cosy and diverse spaces. Different streets which already exist in Rotterdam have been chosen as subjects. These spaces are the Schouwburgplein, Stadhuisplein, Meent and the Witte de With. All have their own characteristics and, therefore, with all the parameters, they can provide conclusions toward the discovery of successful and unsuccessful devices.
<table>
<thead>
<tr>
<th>SPACES AROUND THE SITE</th>
<th>target group</th>
<th>mobility</th>
<th>scale/propens</th>
<th>activity balance</th>
<th>programme balance</th>
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<td>3. For squares</td>
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<td>4. Coolingel area</td>
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<td>5. Bureplan</td>
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<td>7. Traffic square</td>
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<td>9. Ijshaan</td>
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<td>10. Keizerweg</td>
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</table>
**SPACES AROUND THE SITE**

1. **Binnenweg 1**
   - A well-arranged space.
   - The entrance is clearly visible from the street.
   - The space is organized, making it easy to navigate.
   - The layout is functional, providing adequate space for various activities.
   - Site analysis:
     - S: Successful

2. **Binnenweg 2**
   - A space that can be considered as a large area.
   - The path is straightforward, allowing for easy movement.
   - The layout is open, providing a sense of freedom.
   - The space is well-lit, creating a welcoming atmosphere.
   - Site analysis:
     - S: Successful

3. **For square**
   - This space can be considered as a plazal point.
   - The shape is rectangular, creating a clear boundary.
   - The space is open, inviting people to gather.
   - The layout is simple, making it easy to understand.
   - Site analysis:
     - U: Unsuccessful

4. **Coolsingel area**
   - This space can be considered as a large area.
   - The layout is open, allowing for easy movement.
   - The space is well-lit, creating a welcoming atmosphere.
   - The layout is simple, making it easy to understand.
   - Site analysis:
     - U: Unsuccessful

5. **Beustring**
   - This space can be considered as a large area.
   - The layout is open, allowing for easy movement.
   - The space is well-lit, creating a welcoming atmosphere.
   - The layout is simple, making it easy to understand.
   - Site analysis:
     - U: Unsuccessful

6. **Keppel**
   - The spaces provided to the users do not contribute to the overall context.
   - The layout is open, allowing for easy movement.
   - The space is well-lit, creating a welcoming atmosphere.
   - The layout is simple, making it easy to understand.
   - Site analysis:
     - S: Successful

7. **Traffic square**
   - This space can be considered as a large area.
   - The layout is open, allowing for easy movement.
   - The space is well-lit, creating a welcoming atmosphere.
   - The layout is simple, making it easy to understand.
   - Site analysis:
     - U: Unsuccessful

8. **Innerscape**
   - This space can be considered as a distribution space for the main square.
   - The layout is open, allowing for easy movement.
   - The space is well-lit, creating a welcoming atmosphere.
   - The layout is simple, making it easy to understand.
   - Site analysis:
     - U: Unsuccessful

9. **Lynne**
   - This space can be considered as the main meeting place.
   - The space is well-lit, creating a welcoming atmosphere.
   - The layout is simple, making it easy to understand.
   - Site analysis:
     - S: Successful

10. **Keerweer**
    - This space can be considered as an auxiliary with no other purpose than to link.
### SITE ANALYSIS

**CASE STUDY: PUBLIC SPACE**

<table>
<thead>
<tr>
<th>Site Analysis</th>
<th>Case Study</th>
<th>Conclusions and Devices</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Image]</td>
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</tbody>
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**conclusions and devices**

[Diagram]

[Diagram]
Image 7  Activate the nightlife.

Image 8  Change the night identity.

Image 9  Emphasizing the area as the centre if the innercity.

Image 10  Aim to be the meeting point / hot spot in the city.

Image 11  Implement the qualities of the succesful areas.

Image 12  Connect the area with the surrounded nightlife streets.
SITE ANALYSIS

There were statements that can be achieved in the design, more or less. They were arisen by following observations on site analysis,

- the area mostly know as shopping area
- the area contains a lot of ambiguous spaces, and can be redefined and improved
- the site is on prime location and can be benefited from the crowd that pass by
- lack of nightlife
- there is not much accommodatable space where people can stay for a while
- the site is well connected and easy to be reached from various means of transportation
- many traffic junctions are potentially to be developed
- the area is occupied during day
- many weak or even closed plinths that exclude outside from inside
- no social control at night
- the area is conceived as cold, monotonious, uncosy
- there is no coherence amongst surrounded public spaces
- there is a lot of activities and movements in the area, but in term of function, there is no diversity much

In addition, some ambitions were introduced into the design criteria within the main theme,
- a lively place that function 24/7
- places that everyday life is included
- a places that benefit large and diverse group of people
- define the prospect of the area as a dense neighborhood with diversity of functions and people
- improve the connections around nearby building blocks, particularly, surrounded open spaces.

However, these observations, design problems, ambitions were collected for understandings, however, in the end, all solutions may not be solved or some ambitions may not be succeeded.
Image | 15 Connecting the public spaces through circulation.

Image | 16 Continuation of the lively plinth.

Image | 17 Making use of the surrounded qualities.

Image | 18 Approaching the ABN AMRO as an individual object.

Image | 19 The building can be considered as one object.

Image | 20 The ABN should be more visible from the Coolsingel.
SITE ANALYSIS

Moreover, the main questions toward the design statements also evolved,

- "How spatial practice of everyday life to be approached and designed?"
- How to create the coherence in the area which was made weak by the Modernism movement?
- How should the buildings represent itself to the contexts?

These questions were left open to be freely answered by own thought and understanding.

Image | 21 Establish social control.

Image | 22 Contribute to the skyline along the Coolsingel.

Image | 23 Introducing more accommodation quality in the public space.
Three proposals, street typology, atrium typology, platform typology were chosen to test the quality and possibility, not only to respond to design requirements but also in concerns of the collaborations between different designers. Eventually, the first one was selected due to its simple connection to major open spaces. Likewise, due to the fact that it was simple, least specific, it has the prospects more than other proposals to be developed in many possible ways.
SPATIAL STRATEGY

01. Clear up the pavilions in front of the ABN AMRO.
02. Clear up the trees in front of the ABN AMRO, to experience the monument from the Coolsingel again.
03. Create a new slope along the Coolsingel that leads to the ABN AMRO.
04. Due to the slope, a new transparent plinth with 24/7 programme will activate the liveliness along the Coolsingel.
05. This new level in front of the ABN AMRO is connected with the Koopgoot, so the Koopgoot is now better connected with the public space.
06. Two new pavilion typologies are introduced along the Coolsingel. The pavilions are located on the slope and serve both levels by stacking the pavilions. They are accessible on both sides.
07. Another extension of the Koopgoot will lead the crowds towards the new building.
08. Introduction of the innerstreet of the everyday life that connects the Koopgoot (north) with south.
09. Three new corner buildings will emphasize the square where the formal Burger King was located, as the centre of the inner city where people can accommodate and stay there for a while, during a drink on the terrace.
10. The tramline is diverted.
11. Terraces on ground level are introduced to contribute to the liveliness.
12. Six new building blocks are introduced, where the public level connect the towers.

MASTERPLAN

Image | 28 masterplan proposal : grafted masses

Six towers were addressed to adjoin the street. Each has their own character under one identity, system and collaboration in the master plan. The street and podium part work as the glue area that connects the grafted masses together.
In the masterplan stage, several schemes were made to shape the frame for design developments. The frame was intended to be loose enough to allow each one for free interpretation.

- THEME
Each tower was assigned the theme that is related to the adjoining contexts. The theme gives rise to the broad way of programmatic decisions but within certain direction.

- CONNECTION
Showing the main connections between the block and contexts.

- COLLECTIVE SPACE
Showing generally the exterior collective space inside the block.

- ZONING
The criteria here is the plinth and the street should be diverse and dense. So, they act as the glue area, while the upper parts are likely to have their own unique theme.

- PROGRAMMATIC FRAGMENTS
This demonstrates the way programs should be assembled to contribute to the street of everyday life in term of scales. To manifest to the variety of street, the plinth is the most important component. Consequently, it should be the part where is fragmented largely.

- EXISTING EVALUATION
The attach buildings were evaluated. In architectural term, the monument ABN Amro building was judged as to be conserved, apart from that, they can be changed. The monument building (bookstore) at Lijnbaan street should be totally conserved, meanwhile the low-rise shopping units have a possibility to be totally refurbished.
Programmatic Balance, reveals the possible tension of programs in these six towers.

1. Diversity of functions
2. Create Room-like space, intimate ambience
3. Connect, intensify public activities also on top
4. Increase interactions between upper and lower part through dedicated section profiles
5. Stimulate multiple unpredictable experiences through street profile

Image 37: Principles of street of everyday life that can be developed later on individual process.
Masterplan: Floorplan, 6th-9th floor
Sections show the spatial and programmatic connections as well as the height that is concerned following the relationship of towers and the surroundings. In other word, according to the size of street that leads to the perception toward the building block. Programs were settled with the concerns to programmatic balance and zoning scheme.
In urban scene, the future vision of dense city was proposed and experimented by the model. We see the capability of inner city of Rotterdam that can be hugely developed in the future, especially high-rise dwelling projects, which not only support the liveliness in the inner city, day and night, by increasing the users who really “live” in the place, but also help activating the variety of new project in Lijnbaan area. Projects that can serve the needs of these dwellers, in the future.
HYBRID BUILDINGS

Löwenbräu Arts Center  Group 1
Red Apple  Group 2
Sky Village  Group 3
Admiraal  Group 4
Löwenbräu Arts Center

Through the use of remodelling, expansion and replacing parts of the existing buildings, the Löwenbrau site was changed from a former brewery to an art exhibition and gallery complex in the 1980s. A new project to supplement and expand the variety of uses within the complex is based on this successful conversion of existing structures, and is to include new residential, office and exhibition spaces. In retaining the original historical building the project will preserve both the former industrial district and the buildings place within the city’s history.

Three structural changes are the focus of the with the urban development plan in the form of new buildings; a central high-rise residential building, a New East office building and to expand the potential use for the arts a New West building. The high-rise buildings of the complex including the steel tower and Swill Mill silos will define both the sites and, in some respects, the cities silhouette.

A new urban ensemble can evolve natural, by adding new buildings to the existing complex. Within the Löwenbrau site the new central high-rise residential building will form the focal and pivotal point of the site, while the older elongated structures, with the former main brewery building are framed by the addition of a further level on top of the art centre and by the taller New East Office Building.
The 124 meter high Red Apple towers skyward at the head of Rotterdam’s Wijnhaven Island, an important link between Rotterdam city centre and the river Maas. The Red Apple is a residential high-rise complex with shops, cafés and restaurants and business space with a total area of 35,000m².

The Wijnhaven Island is a strategic location in the city, which is being redeveloped using a dynamic transformation model, also designed by KCAP. It provides development guidelines that ensure a balance between new and existing construction as well as the preservation of fine views and sufficient incidence of daylight throughout the area. According to this transformation model the Wijnhaven Island is being redeveloped in such a way that capacity of the area is being increased and the quality of staying will improve as the important qualities of the current situation will be preserved.

The Red Apple building stands in a visually prominent position: at the tip of the Wijnhaven Island, with water on three sides and views across the river Maas and the ‘Old Harbour’. The development consists of two major volumes: a tower of 124 meters height and a partly cantilevering block both connected by a plinth with public functions as integral part of the existing surroundings. The converging lines of the Island come together in the head block of the Red Apple, a pentagonal cantilevering volume. Different sized apartments are situated around an atrium which also provides the access. Big holes in the façade provide for exiting views over the city. The 40 floor apartment tower is situated in the southwest corner. All 231 apartments have different sizes and situated transversal. Windows, from floor to ceiling, provide for panoramic views.

In the skyline of Rotterdam the façade of the Red Apple is accentuated by red bands. These bands are made of anodized aluminum panels without any additional paint. The bands of the tower are vertically oriented and get narrower as they go to the top to emphasize the slender form. In the façade of head block horizontal lines are iconic.

ARCHITECT - KCAP Architects & Planners,
Image 6  South facade

Image 7  Section
Skyvillage

Building background

designer: MVRDV and ADEPT
location: Copenhagen
situation: competition
total surface: 21,688m²

Building introduction

skyvillage is the winner of the competition of the Rodovre skyscraper. This building combines two quite distinctive typologies of Rodove, one is the singel family, the other is the skyscraper. The single family works as the cells to compose the whole skyscraper.

On the lower floor of the building, the designers eliminate most cells to create the space for the surrounding plaza for restaurants and retails. The main function in lower floor of this building is office. The middle part of this building lean north in order to create terrace along the south side. In this way, the south part apartments get more sun. On the top of the building is the hotel which can enjoy the view towards Copenhagen.

Flexibility for adaptation is one of the best sustainable characteristics of a building. Besides this the Sky Village will also integrate the latest technologies according to the progressive Danish environmental standards.
Building background

designer: de Architecten Cie.
location: Rotterdam
situation: realised
total surface: 40,000 m²

The building ‘de Admiraal’, designed by the Architecten Cie., is located between the Admiraliteitskade and the Oostzeedijk in the sub-municipality Kralingen-Crooswijk of Rotterdam. A unique location that gives a great view over the river the Maas and at the same time over the old historical neighbourhood, called Kralingen. In the early days, this area belonged to the district of the old harbour, where fishermen load their ships and unload their catch of the day.

After the horrors of the second world war and the displacement of the harbour towards the west, the area transformed itself into a district where big office buildings are well represented. The building ‘de Admiraal’ is therefore the exception and signifies itself as a big, massive buildingblock where despite office functions, also dwellings are present. Despite the large scale, the building merge successfully with the existing urban tissue of the city and the surrounded buildingscales. Along the Admiraliteitskade where the building face the waterfront, the building signifies itself through the height articulation. On the other side, the building reacts to the proportions where small scale buildings determine the old historical neighbourhood along the Oostzeedijk. The building can be seen as an imposant, stately, buildingblock that is made out of brick which connect perfectly the ground level with the public domain of the city. This is established by the active and transparent plinth.
Admiraal

Image | 2  The Admiraal - groundfloor

Image | 3  The Admiraal - 2nd floor
Image | 4  The Admiraal - facade

Image | 5  The Admiraal - section
ESSAYS

Adaptability and Flexibility in Contemporary Architecture
Parya Khodaeiani

Rafael Moneo and the Museum of the Roman Theatre of Cartagena
Roxana Abdollahi

The Koopgoot; “public space” in service of private, commercial interests
Edwin Kerkdijk

Public space marketing and city branding
Egle Kalonaityte

Attract creative class’ participation in Rotterdam development
Wang Wenhua

Reflections of urban perception - Public art and its contribution to architecture
Io Alexandropoulou
Adaptability and Flexibility in Contemporary Architecture

Matter of time
We do not live in an objective material world: we live in mental worlds in which the experienced, remembered, and dreamed, as well as the present, past, and future, constantly fuse into each other. Humankind has been always vulnerable in response to matter of time. He can create a space or material, but he cannot obliterate time from its determined trajectory although it has always been his utmost desire. Human’s great attempts to conceal aging over time is also applicable to objects in life as well as architecture. This can be also stated as the desire for novelty in art and architecture. As time passes every single object and activity changes and evolves or develops. This is what is called novelty. All change is change over time; no novelty appears without becoming, and no becoming without novelty. Human’s imagination is the only possible way to go beyond time and by taking advantage of arts, one can freeze this experience. Art can control or suspend time for years and still be greatly persuasive and influential. Juhani Pallasmaa believes this aspect of art - timeless experience - is likely since it opposes us with our own self-image.

Time and Culture
The persistence of artistic images is one of the great mysteries of culture. Human beings live through two different aspects of time: slow time of biological evolution and rapidly developing time of cultures. In order to survive, an intermediary should balance these two contrasting scales of time. Art and specifically architecture could do so since it offers continuity as well as constancy to human existence. Architecture must echo primordial levels of being at the same time that it frames our existence in the technological present. Since the middle of the 19th century, as time flow accelerated as well as the alteration in cultures, buildings which once had temporal characteristics turned into instant objects.

Time and Space
During the late 19th and early 20th centuries, the absolute and organized world began to modify in a way to provide appropriate ground for restructuring and reformation of the objects. In the modern age, time and space are considered to be the crucial factors and architecture is what expresses them in human’s life. That is to say, architecture is the representation of physical and experiential reality. Therefore, as a result of this dynamic and constant combination - time and space - time could be spatialized while space could be temporalized.

Encounters towards Time
Through history, architects, artists and philosophers have encountered the issue of time by various theories. Antonio Sant’Elia, Italian architect with a Futurist ideology, and Constant Nieuwenhuys, Dutch painter with a Situationist attitude, are among those who thoroughly considered time as a fundamental element in their schemes. Sant’Elia was truly inspired by the industrial cities of the United States and the works of great architects such as Otto Wagner and Adolf Loos. Consequently, he started to work on his manifesto, «L’architettura Futurista», a number of drawings as the New City of a new age. His vision was for a highly industrialised and mechanized city of the future, which he saw not as a mass of individual buildings but a vast, multi-level, interconnected and integrated urban conurbation designed around the «life» of the city. Moreover, Constant was inspired by Yona Friedman and his works over mobile architecture specifically in Ville Spatiale. The megastructures in New Babylon, a Utopian anti-capitalist city designed by Constant in 60s and 70s, are most likely the same as those in Friedman’s Ville Spatiale. The spaces of New Babylon were intended to be spaces of disorientation and of reorientation, from rational, functionalist society to one that is liberated and self-inventing.

1 Pallasmaa, J, 2005, Encounters, Building Information Ltd, Hämeenlinna, p. 308
3 Pallasmaa, J, 2005, Encounters, Building Information Ltd, Hämeenlinna, p. 310
4 Pallasmaa, J, 2005, Encounters, Building Information Ltd, Hämeenlinna, p. 311
6 Constant Vision by Lebbeus Woods; http://lebbeuswoods.wordpress.com/200919/10//constant-vision/
Groothandelsgebouw, a successful project

“Flexibility in a building is its capacity to undergo modifications and accept changes of function with limited structural interventions.” Groothandelsgebouw, designed by Maaskant and Van Tijen in 1950s as the center of trade, is one of the major buildings in Rotterdam after World War II. It is a building of 220 m length and 85 m width in 11 floors with 5 public entrances. Mainly the plans were designed for companies to run their businesses with a few apartments, ballroom and cinema. Through time, users have changed continuously yet, it is still being highly used and greatly accommodated. Groothandelsgebouw’s neutral floor plans and the strong structure made the building flexible to adapt to several changes through decades.

System-based Layers

As Jacques Vink and his co-writers stated in their book of “Smart Architecture”, buildings can be divided into seven system-based layers with totally different lifecycle: location, structure, access, facade, services, dividing elements, and furniture. The thickness of lines shown in the diagram depicts the hierarchical order in their lasting time; the thicker the line is, the longer the layer lasts. Although, as different layers unite, limitations will enhance for future developments, therefore, flexibility will decrease in the building. Center Pompidou is one of the greatest examples of separating diverse layers in a building in order to provide a longer lifespan for the project.

Flexibility and Flex-Buildings

Since in advanced societies lifestyle, fashion, desire, need, technology and even architectural styles change rapidly, buildings should be designed considering the capacity to adapt to changes. This can be achieved by either flexibility or durability which both represent sustainability in design. “If a reduction of programmed rigidity and thinking in longer terms than just the surrender of finished projects is achieved, then building and sustaining the built environment can become a process that is much more efficient in environmental terms. It becomes generous in the sense that programmes allow for changes

From Past to Present

This principle is obvious in some of the great ancient buildings for instance Pantheon, in Rome. Pantheon was built as a Roman temple, turned into a church for several centuries and today it is a tourist attraction. Meanwhile, there are a large number of modern buildings aged not more than a few decades which should be demolished as a result of inefficiency.

Polyvalent Buildings

Another perspective of time-based architecture is considering successive activities for single spaces. By this means, many spaces will not be left unused during specific hours a day or days a year. Such designs can be titled as polyvalent buildings, with the potential to be used for different activities according to time and occasion. “Salle Polyvalente” is a multi-purpose hall in French culture which can be used for ceremonies, performances or as a cinema. It was Herman Hertzberger who presented the word “polyvalent” in architecture meaning that, “…the building can be used in different ways without adjustment to the way it is built.” Diagoon houses in Delft, designed by Hertzberger (1967 - 1971), express his intention by polyvalence. The houses were formed by two vertical elements - stairs and services - with a void in between and rooms of about the same size located around the vertical elements displaced horizontally. These plans were potential to be domiciled in many different patterns and provide freedom in use for users.

1960s: An Outset

As it is mentioned before, with the accelerating modifications in societies through the contemporary ages, the need for a new type of architecture responsive to the time factor became highly perceptible. Thus, the research over the methods to adapt buildings with the requirements of time began from the late 1960s. Eventually, their realization could be titled as “Time-based Architecture”. Consequently, the greatest principle of Modern Architecture, “Form follows function”, was replaced by terms such as: polyvalency, flexibility, and changeability. To be more specific, these terms were supposed to bring freedom both in design and use. This means designing in a way to provide freedom in use, modification, and development.

of functionality instead of being just a recipe for use, and forgiving in the sense that changes can be made with minimum effort and destruction.\textsuperscript{9}

As Walter Spangenberg discussed, flexibility in a building can be in numerous forms; flexibility in:

- latitude: possibility of applying changes or cuts in a structure
- subdivision: possibility of altering the interior
- load: possibility of bearing greater loads on floors
- services: possibility to transform the services through time
- expansion: possibility of increasing density in a building
- function: possibility to add or change functions in a building

Flexible buildings should be built according to several considerations. To be more specific, «flex-buildings» - as Rene Heijne and Jacques Vink called them - should be planned to endure partial vacancy in their lifetime, better to be located in significant traffic nodes of a city to be more responsive to extreme modifications through time, ought to solve the proper accessibility to every section of the building by foot and/or car. Flex-buildings can turn into landmarks since they are able to stand developments and growth and at the same time respond to subsequent daily needs. On the other hand, we have to keep in mind the fact that not every function is suitable to be placed in a flex-building unless the building is comprised of excessive space and robust structure. Changeability in design can also be reflected in architectural elements and details such as facade or material. Besides, some buildings can inherently be flexible buildings rather than being planned to be. Warehouses, farms, stables, and many others with strong and simple structures are among such places.


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«Extending the useful life of a building is the essence of adaptability. The adaptable building is both transfunctional and multifunctional and must allow the possibility of changing use - living into working, working into leisure - or be a container of several uses simultaneously.»\textsuperscript{10}

There are a number of issues to be considered in a design which ensuing them adaptability will heighten. Implementing oversized heights, services, circulation systems, neutral elements like floor plans or facades, careful detailing and flexible structure could be enumerated as these concerns.

An Example
In order to fully comprehend the situation of flexible buildings, here is an example of how working environments have modified compared to those of 50 years ago. «As work becomes more creativity-based and displays more diversity, it is necessary to create an environment capable of reacting to changes in use.»\textsuperscript{11} Today, offices are no more partitioned oversized floor plans with desks all over the place and the manager directing from the room down the hall. But, they are buildings highly potential to place diverse functions and services. Contemporary offices are not only a place to work, but also to live in and enjoy working hours. Moreover, fixed working places are being replaced by flexible ones where you can change your position daily or even hourly. By this means, not only employees will be more attached to their working environment and do care for it more, but also the capacity of future changes in businesses is provided easily.

Balance, »Wohnparks« (housing parks), 2000-2003, Switzerland
Swiss architects, Sabina Hubacher and Christoph Haerle worked on the idea of stacked detached houses in order to define a Balance concept to build cheaper, larger and more flexible houses in Switzerland. Their design for housing parks in Wallisellen is a verification of such projects, cubic individual buildings situated in a green open space providing a collective space for neighbors to gather and communicate.

The simple cubic form of the buildings supports the idea of economical housings with a low cost to build and preserve. Balconies running around the volumes to provide easy access and different perspectives. One of the most significant characteristics of Balance housing units is their flexibility in use. Flexibility in this project is the result of two influential factors:
Image | 16 Balance, «Wohnparks» (housing parks), Switzerland, construction

Image | 17 Balance, «Wohnparks» (housing parks), Switzerland, construction

Image | 18 Balance, «Wohnparks» (housing parks), Switzerland, site plan and elevation

1. Ways of dividing apartments
2. Ways of dividing rooms
3. Kitchen locations
4. Cupboard wall
5. Individual space
6. Living space – communal areas
7. Installation shaft
sunlight: Since the units are planned to be like detached houses, they catch the most possible sunlight from every facade.

Structure: In these buildings, structural elements are placed on the facade and there are only two fixed elements in the plans: the service core, and the cupboard wall. Floor plans are free with great opportunity to use the interior as desired.

This project offers different types of households, from loft apartments to large family houses, in which division of the interior is possible by partition walls. Yet, each floor is considered as a single unit to support possible modifications and future developments. In this housing project the structural system is cheap and can be easily replaced and maintained. Actually, the whole project is cost-effective and well considered. Therefore, Balance housing units are not only flexible, but also sustainable and the high demand on such houses determines their success.

Conclusion
According to users and theirs values, the intensified desire for personal influence and identification in the buildings is highly perceptible. Currently, flexibility approaches in designs focus on the spatial identity and users' needs. These new methods are deeply connected to social, cultural and economical changes in postindustrial societies.

As it is mentioned above, different methods of adaptability are applicable to designs today. Functional, structural or elemental flexibilities. Neutrality and multifunctionality are caused by functional flexibility. Once it was believed that neutral spaces are worthless, yet today architects tend to add identity to such places in order to regain the preciousness of the space. Additionally, identity can be brought back to flexible buildings by engaging users in determining their living/working environment. For instance, in elementally flexible buildings user can personally define and modify the space by means of movable walls or changeable furnitures. Moreover, structural flexibility add to the value of a building so that it can be preserved, expanded/shrunk, and transformed undoubtedly. All these characteristics define and enhance a project’s lifespan and promise consecutive use through time.

In the meantime, flexibility can be limiting and preventing in relation with some other issues such as standardization. Although it is hazardous to relinquish well-defined single programmed constructions, it is still possible to achieve pleasant and appropriate spaces by bearing in mind the fact that not every function can be placed in every flexible building.

To be concise, openness, flexibility, personally readable spaces are significant in contemporary architecture. Regarding the shift to a post-industrial society, unpredictability and dynamics of life are strongly visible in new concepts of design. Today, the existence of simultaneous and parallel choices are farther accentuated than the predetermined substitutes of industrial societies.
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Adaptability and Flexibility in Contemporary Architecture
Image | 1: Urban plan of the Museum of the Roman Theatre of Cartagena (Highlight in blue the central passage of the museum)
Rafael Moneo and the Museum of the Roman Theatre of Cartagena

Introduction

This essay focuses on the Museum of the Roman Theatre of Cartagena by Rafael Moneo. In which he has practiced, as he has before, the connection between past and present by linking, through architecture, exhibits, movement and archaeology, the passage of time through museum buildings.

Many of his works show that his designs are morphologically and materially sensitive to the city, without being simple-minded or scenographic. (Miller & Moneo, 2003)

Buildings designed by Moneo make the visitor intensely aware of the architecture, while equally making them aware of their presence and surroundings within the architecture. Within these environments visitors often find themselves climbing and turning around twisting paths, while emerging to high and bright vantage points, or into dark caverns and caves. These paths offer the users choices in the route to explore, or traverse, allowing them to interact with the building in their own chosen way, on their own adventure.

This is also reflected in the way in which Moneo describes and writes of his buildings, behaving more like an author than an architect, writing as to perceive the view point of the visitor, a fictitious character imagined by Moneo. Instead of describing the building as an object or artefact, he describes it more as an event, or sequence of events, in the life of the character witnessing the building. Furthermore Moneo goes further in believing in the consciousness and feeling of the building itself. When writing about the Museum of Roman Art he describes “the wish of enclosure that is always present in the architecture of the Museum.” It is clear that Moneo designs with these two characters in mind, by trying to understand the social and intellectual encounter between the building and the visitor, in that they meet, they exchange glances and inquire of one another, all at a particular time and place. (Campbell, 1996)

Monumentality

In this museum, as with his designs for the Museum of Roman Art and the Prado Museum, Moneo places connecting buildings between two historic structures. In Cartagena, he connects the 20th Century, City Hall Plaza, at sea level, with a recently uncovered Roman Theatre at the top of a hill overlooking the town (As shown in the picture below). He achieves this through the use of what he describes as a “spatial promenade” with the use of internal tunnels and escalators; he connects these structures of different elevations which cross under and over “the conventional ground plane of the urban fabric”. In doing so Moneo manages to transform the impact of the buildings on the three dimensional “Collage City”, in a similar vein to that of Colin Rowe’s (Rowe & Koetter, 1978). In restoring the 18th Century Riquelme Palace, within the town square, he manages to allow the museum entrance to be fittingly set within the surroundings of the main city square and Cartagena town hall.

Lewis Mumford (Avermaete, Hawk, & Teerds, 2009) believes that a building should be representative rather than utilitarian to be monumental,

‘The very notion of a modern monument is a contradiction in terms; if it is a monument, it cannot be modern, and if it is modern, it cannot be a monument.’
Image 2  The site of the Museum of the Roman Theatre of Cartagena. (Highlighted)

Image 3  An illustration of the storyline mapped onto the passage through the building corresponding to the section view of the project.
Smithson and Smithson (1974) also write that,

‘At a time when our sets of values were still determined by the church and the monarchy, and later by local governments and banks, it was important to demonstrate this power in the construction of buildings. Now that we are simultaneously influenced by many different factors, the time is over for any rhetoric in individual buildings.’

The Museum of the Roman Theatre of Cartagena is a modern project but it is not a modern building, it is a collage of buildings in different time periods. Each of these elements of the project might not be a monument in itself but as a whole it has some characteristics of being a monument. It has the scale of a monument, but this scale is not shown as standing lavishly or outstanding in its environments like some other monuments. The building merges into its environment subtly. It is not exactly a utilitarian building, and isn’t constrained by the boundaries of one; it has its own functions however if it were supposed to be utilitarian the scale of the project would have been smaller and more concise.

Moneo’s approach towards monumentality in his work is somewhat reminiscent of that of Javier Sáenz de Oiza, for whom Moneo worked as a student, and said “I wanted to become an architect in the same fashion of Oiza with all of the enthusiasm professed by him in his work.” It is similar in that Oiza strived to blend his work into their surroundings (Glancey, 2000). It could be argued that by being so successful in his goal to blend, so seamlessly, the public facade and the city fabric that he overlooked the very need for the building to attract its visitors. By merging the project into the city fabric, Moneo dismisses having a public entrance for a public building that should be inviting.

Other museums and art galleries such as the Tate Modern, the Louvre and the British Museum are set in decadent architecture that draws the visitors, however perhaps Moneo’s goal was to present the architecture of the theatre, without overshadowing it by his own. For instance critics have described the ‘Tate Modern effect’ as being more about the building and its location than its exhibits. However, Moneo’s design seemingly hides the theatre from the city itself, and as a public monument many would argue it belongs to the people and landscape of Cartagena.

In hiding the main exhibit and by morphing the buildings into the city it is hard to see how this design has served in the marketing of this public attraction.

Story Telling
The Museum of Roman Theatre in Cartagena has a defined story, which every visitor has to follow it to get to its end; that is the core part of the project. It has a hierarchy that starts at the sea level and ends on top of the hill which has the view of the whole city and the harbour. Like many Roman buildings of stature and importance, the theatre was constructed on the high ground of the town at a point of strategic significance; Moneo maintains this hierarchy with the theatre remaining the high point of both the museum and the spectacular end to its story.

All stories have a start and an end, and they can be defined as a line you traverse between them, especially in Moneo’s story of this project after you become involved with the story there is no way back, it is a one way route that you have to continue till the end. This storyline is often forceful in its design; For instance within the Museum building there is a wall of escalators raising the user from ground level upwards, in a constant flow, but only in one direction, upwards, and there is no way back.

In the picture above the passage of the story is illustrated by the line. It shows how the twists and turns of the path taken reflect the plot of the story before it climbs to its physical peak at its end.

It start is the 18th Century Riquelme Palace which works like an arcade, or the introduction to the story.

In the initial stages of the story small exhibits are revealed in the framed architecture, which can be considered as minor events in the plot which result in short pauses, slowly building the back plot to the main events.
Image 4  Plan view highlighting the passage and flow of visitors through the museum and the Roman Theatre.
As the story continues, in the main museum building, the visitor is presented with larger and more significant artefacts and elements of the bigger event waiting to unfold at the end of the story.

The picture on the following page highlights the passage and flow of visitors through the exhibits of the museum over which the story is narrated, en route to the theatre.

The one way flow of visitors around the narrow passages of this story, force the visitor to observe the story as told by the building, in the way in which Moneo intended. The story can be seen as a play rather than a book, as the visitors observe the exhibits from the flowing rhythm of the buildings. The theatre analogy can be continued further with each building framing the separate acts of the play with the finale in the suitable setting of the Roman Theatre. As with all plays, for some the end can be the answer to lingering questions while for others it just opens up further questions, and finally the narrator leave you literally in the street to ponder those unanswered questions. Maybe this theatrical approach, with no rewind, was Moneo’s intention, mirroring the former purpose of the theatre. However for many the purpose of a museum is to educate and answer as many of those questions as possible, and in this way it could be argued that Moneo’s design fails, especially in this media driven world, which demands instant access to information and answers to such questions.

By manipulating techniques of temporality a sense of time travel is achieved internally with the exhibition moving through the time of the exhibits and externally by moving through the age of the buildings. The movement itself also produces a sense of passage of time. The initial entrance, working as an arcade to the story, dates from the 18th Century while it’s renovated interior houses the exhibits.

The visitor then travels through a tunnel, Moneo’s “Spatial Promenade”, and further in to time within the exhibits, under the street to a second building housing older archaeological exhibits. In this second 21st Century building Moneo has managed to blend the building into the city, in scale, material and design, whilst still clearly modern. The museum then raises the visitor in a zigzag of escalators high on to the hillside and through the ruins of Santa Maria la Viela Church, which serve as an entrance to the theatre itself; the path to which the visitor is shown the layers of archaeological finds originally uncovered, as though the visitor themselves were present as the theatre was uncovered. Moneo describes the idea behind the design as:

“The museum … has been designed as a ‘promenade’ from sea level to the higher ground of the city, climaxing with the unexpected appearance of the theater’s imposing space.”

In this travelling back through time Moneo has tried to tell two overlapping stories simultaneously; that of discovering the remains of the theatre and the history of the theatre in context of the town of Cartagena. In doing so he attempts to tell the same story but from which both viewpoints can be observed. However, often the timelines of these overlapping stories become confused, for instance when old ruins are framed by the modern structure of the building.

Framing
Moneo manipulates light, materials and structure to frame the various components of the museum and to aid in telling this story. For instance the height of the various zones of the project changes throughout the storyline. In doing so this results in change in the lighting empathizing different parts of this story. How element such as light, thickness and height frame each scenes of this plot can be studied for a better understanding of the whole story.

The main museum building, in the middle of this story timeline, was newly constructed to house the main exhibits in this project. Moneo’s approach, particularly in this building, is to overlap layers over each other to achieve walls and space of varying thicknesses. In doing so he is able to manipulate light and visual framing as to place a focal point on elements of both the building and its contents. In particular this building is constructed of a double layer on two sides, while one side encloses and hides service functions, such as plumbing, wiring and escape stairways; the other is used as means to manipulate and directs the light and its shadows.
Image 5  Model of the main museum building designed.

Image 6  Past next to present
By allowing the natural light to flow in the voids between these layers shafts and beams of light can be controlled to highlight important aspects of the museum and story, while giving the general space a bright and airy feeling.

He frames the old ruins by adding new layers to them. These new layers can be materialized with physical materials, light and placement. More often the past is framed by a modern layer, however in other parts of the museum Moneo uses new layers to provide viewpoint and means to traverse and immerse the visitor in the past.

Through framing, layering and light manipulation, Moneo constructs an astonishing conceit of time and place, with the museum rising from the ruins of the past, appearing itself to be an older building renovated for its present use.

The conceit that is the museum expresses three eras: a genuine past, a fictive past, and a candid present. At one point there is an actual Roman wall exposed outside behind glass, as an artefact; it is framed behind by an exterior wall of the Museum (as shown in the picture above). It is as though the architect is presenting his own work as archaeology. Your awareness of time and materiality is intensified by proposing this metaphor that spans two millenia. (Campbell, 1996)

His handling of the interior daylight and artificial lighting is also masterful, with the ever-changing sunlight contrasting with the pale ancient ghost-like antiquities on display. Each section is lit with a particular purpose for telling the story. The passage of the museum and the story is mirrored by the intensity of the light; from the dark initial tunnel housing the first tantalizing archaeological findings, which contains no natural light, to the bright entrance to the theatre itself, which one could easily compare to the stairway to heaven in its lighting. In this way Moneo has used light to convey the feeling of excitement and discovery that both the archaeologists felt and that one could envisage the original Roman audience to the theatre encountered.

To evoke this feeling further the passages and chambers of the museum not only intensify in light but also in confinement (as illustrated in the section below). The story starts in this dark and narrow tunnel, which open up into progressively larger spaces, with higher ceilings, ending with large open air space of the theatre itself.

The main artefacts are spotlighted by beams of natural light, created by the manipulation and control of both natural and artificial light. The Architect has carefully placed openings in the thick layered walls to provide both natural light and a platform for important artefacts. This is not only relevant within the building, but also outside to provide a glimpse of the treasures within to the outside world. For instance in one of the few public façades (see the picture below) there are just three openings; on the first floor there is a large opening which frames a Roman sculpture, which advertises the buildings purpose and theme to outsiders. On the second and third floor the thickness of the façade is more than a meter this evokes, to both the people outside and in, a feeling of a large important roman building, again with one framing a Corinthian Capital, while the other smaller opening provides a natural spotlight for the artefacts within. This memory of the Roman era is further emphasized externally by the use of large limestone bricks, but is contrasted by the modern steel works. Moneo further uses materials to manipulate the visitor. The building is internally constructed of walls and floors built of Roman-like marble, however Moneo simultaneously evokes the present with modern finishes of steel and wood, in this way Moneo is not trying to recreate the past, but trying to invoke a memory of it.
Image 7 Section through the main museum buildings.

Image 8 Public Facade in the new main museum building.
Conclusion

In this work Moneo has managed to use temporality in movement and light, for many functions. He has managed to blend the various components of the museum into the urban fabric of the city, while the theatre, and its museum, remain subtly hidden as they had done for many centuries in the urban sprawl of the city centre. In doing so, and through his use of light and the paths taken by visitors, he manages to instil in the visitor a sense of time travel, which is heightened further by careful addition and positioning of exhibits, with the building, under Moneo’s narration, telling the visitor its story.

It is clear that his experience and time in Rome greatly influenced him and aided in the careful design of this building, managing to blend the ancient aspects of Roman architecture with more contemporary design in a subtle way.

In many ways this group of buildings works, its approach maintains the Architects vision of storytelling while providing the visitor with his interpretation of this story. Moneo’s role here is like a director of a performance in a theatre. The different buildings stage the various acts of the plot in sequence one after another. The joints between the buildings are left raw and unhidden by the Architect to signify this change of stage, scene and act en route to the finale. However as the director of this play many would consider his failure is that he literally leaves his audience in the street outside wondering about what just happened, or perhaps this was his intention leaving a thought provoking cliff hanger, mirroring the wonder for what may still be left under the buildings of Cartagena waiting to be discovered, or it is the character of the modern performance reflecting on the architecture.

In Moneo’s designs the embodiment of time and place is of deepest concern. He applies all the possible tools to shape his idea or story. The movement through a defined route invokes the passage of time; the route is characterised by different elements that correspond to the various parts of this story. It has its pause spaces to gather information and thoughts, it invokes a sense of moving through time or capturing the past in the present, while giving the sense of permanence and stability. In giving value to the past you make sure that the present can be secure in the future as well. With all these characteristics introduced in this project, by the architects various tools and techniques, Moneo generates (fabricates) a complexity which merges into the urban fabric.

It is architecture that helps us achieve a presence in both time and space; it creates one moment, one place. Moneo hopes that this function continues aiding us by providing us with our identity, and by creating an awareness of when and where we are, and as such who we are. His buildings create this awareness of time by remembering and respecting what came before, by layering this memory against the purpose and function of the building in the contemporary world. A perception of place is also created by interacting and exchanging signals and styles with its neighbours and surroundings.

Moneo insists that buildings are neither “the outcome of a process nor the materialization of a drawing” and continues by suggesting that “Once completed buildings take on a life of their own. Of all the figurative or plastic arts, architecture is probably the one in which the distance between the artist and his work is the greatest... Architecture implies the distance so that in the end the work remains alone, self-supported.... a work of architecture, if successful, may efface the architect.”

However in becoming the narrator of this story and placing it in his building, he has indelibly marked both the story, the building, Cartagena and this Roman Theatre with his name.
References


The Koopgoot; “public space” in service of private, commercial interests

Introduction

“Rotterdam is niet gezellig.”¹ is a famous Dutch quote that states that the city is not cozy. This critique has prompted some urban interventions which tried to improve the quality of the city centre, one of them is the Beurstraverse, better known as the Koopgoot. Before we get into detail a short introduction on the emergence of the Koopgoot is needed.

In the beginning 20th century the canal Coolvest was muted because of the construction of a major traffic artery (see image 1). This artery, now known as the Coolingsel has grown to be the main road of the city centre and connects Hofplein with Blaak. Although its core function, transportation, is expressed with tramways and roads that form the middle of the profile it has also become a place of leisure (the boulevard that contains a rich variety of shops, bars and restaurants) and representation (it contains the beautiful City Hall). Despite these qualities the Coolingsel also gradually became a barrier in the city centre (that expanded westwards), splitting the core of the city in a western and eastern part.

To improve the connection between the two parts, an urban intervention called Beurstraverse was proposed by Pi de Bruijn of the Architekten Cie, the Beurstraverse was only a small part of this enormous project. The original intention was to just create a functional connection between the eastern and western part of the city centre and to enhance the accessibility of the metro station Beursplein. The final design of the Koopgoot met all these requirements. Besides this, the lowered shopping street added another 7,000 m² of commerce to the already commercially focussed city centre and space for 800 parking places.²

From the perspective of the investor the project has proven to be a huge success with the highest rental prices in all of Rotterdam. The architectural articulation of the project is very special and makes the project stand out. Jon Jerde created a project that has a enormous amount of variety in both materials and forms.³ This richness is noticed best in the contrast between the massive arcades that define the subterranean area and the light and subtly curved canopies (see image 2). Whether it can be discussed if this is good or bad architecture it succeeds to create an enjoyable environment which keeps reminding me of the scenery from the Flintstones. Everyone that has ever visited the city centre will have noticed that the Koopgoot has something unique, and while this is not a necessarily a quality there is something that truly sets it apart from most other city centres we have become familiar with. I believe this uniqueness is based upon three themes: mono-functionality, isolation and directing, these themes are part of the main research question.

Can a space this mono-functional, directed and isolated be the nucleus (located between the two halves of the city centre) of a varied public life?

The main research question serves as a guide throughout the essay with the three themes being the main subjects of the first three chapters. The fourth chapter forms the conclusion, for the conclusion I will compare the Koopgoot to other public spaces that have qualities which are missing in the Koopgoot. Besides the main research topic there are other research topics:

Is the Koopgoot the embodiment of the existing social segregation in Rotterdam since it mostly attracts consumers and even excludes?

Furthermore, there is a clear tension between the temporality of public life and that of architectural form. Will intensification of use lead to an even more controlled environment? And, while taking the following quote into consideration:

“We define ‘public domain’ as those places where an exchange between different social groups is possible and also actually occurs. (....) Public space in in essence a space that is freely accessible to everyone: public is the opposite of private.”⁴

To what extend can we still consider the Koopgoot as a public space?

¹ Laar P. van der e.a. / Historische atlas van Rotterdam / SUN publishers / ISBN10 908506418X / pag. 72
²  / winkelcentrum beurstraverse / www.rotterdam.nl/tekst:winkelcentrum_beurstraverse
  Visited on 15 November 2011
³ Adema van Kooten L. / Beurstraverse / www.architectenweb.nl/aweb/archipedia/archipedia.asp?id=13901 /
  Visited on 14 December 2011
⁴ Hajer M. e.a. / In search of a new public domain / NAI Publishers / ISBN 90-5662-201-3 / pag. 132
A problem of scale

The theme of this chapter is mono-functionality. The fact that the Koopgoot contains only commerce in the adjacent facades makes it mono-functional. This phenomenon prompts strengths and weaknesses that will be discussed in this chapter.

The Koopgoot is an important part of the commercial front in Rotterdam. Rotterdam wants to identify itself as the city for fun shopping. Statistics show that this act of city branding is not without success, in 2010 almost 17.5 million people visited the city, which is a record. This regional or even national ambition to be the number one city for shopping brings a lot of business opportunities and qualities for the public, like streets that are bustling with people and an enormous amount and variety in shops. Rotterdam has something for anyone, as long as you bring your purse. The city marketing and the focus on the commerce also prompts weaknesses that cannot be ignored. The intense competition with other cities has, over the years, created an enormous cluster of commerce that is only interrupted by a few restaurants and bars. Because of this mono-functionality the Koopgoot attracts a specific audience that mainly consists of two types of users: consumers (that are often not familiar with the public space since they are mostly living elsewhere) and people that use the Koopgoot as a connection between the two city parts or to access the subway. Because of this the public life in the Koopgoot is limited in terms of variety. These conditions are conflicting with the essence of the public sphere which is defined by Hannah Arendt as:

“to relate to one another in our plurality.”

I believe the formation of these functional clusters with a certain designated purpose has serious consequences. There is a discrepancy between the centre of Rotterdam in a topographical and functional sense which might be one of these consequences. In a topographical sense the Koopgoot is the absolute centre of Rotterdam since it is located between two parts of the centre that is split apart by Coolsingel, while this is more complicated in the functional sense. In a functional sense there is a shift of the city centre. The different functional clusters all have their own daily cycle, at some point during the day they are active while on others they become passive. Commerce, like the Koopgoot and its direct surroundings are mostly active during the day since the shops are open. During the evening and night the centre shifts towards Stadhuisplein where the functions that are more active during the evening are concentrated like clubs, bars and restaurants. This is most noticeable when you visit the city centre just before the shops close. Suddenly the public spaces become empty, even the ones that are most vivid during the day like the Koopgoot and Binnenwegplein (see image 4 and 5). The Koopgoot has two faces, while it is a safe and monitored space during the day, during the night it becomes or has the potential to become the complete opposite. In the next chapter this problem is discussed. It is obvious that this phenomenon makes it a lot less interesting for people with good intentions to visit the city centre during the evening, besides it also drastically reduces the social security during the evening within the centre. Maybe this is the price that has to be paid for a city centre that is almost completely specialized in commerce.

Although I and many people I know like the Koopgoot it is a space that serves a single purpose and is therefore for most people a scripted experience since it lacks a real public life. Most users enter the Koopgoot with a clear destination in mind, be it C&A or Douglas or just the other side of the Koopgoot. As a conclusion of this chapter I provide a quote which hopefully provokes the reader to take a position:

“Airports, stations, and major shopping centres - the malls and megastores that are overrunning Europe - are becoming more and more like bustling little urban developments where, above all, the consumer society is running at full steam.”

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5 Bruisende binnenstad trekt funshoppers / http://www.rotterdam.nl/tekst:bruisendebinnenstadtrektfunshoppers / Visited on 6 November 2011

6 Avermaete T. e.a. / Architectural Positions; Architecture, Modernity and the Public Sphere / SUN Publishers / ISBN 978 90 8506 566 1 / pag. 30

7 Avermaete T. e.a. / Architectural Positions; Architecture, Modernity and the Public Sphere / SUN Publishers / ISBN 978 90 8506 566 1 / pag. 17
Directing human behaviour

The theme of this chapter is the directing of (public) space. How is the public life in the Koopgoot being influenced in active and passive ways?

Observant visitors will notice the sign at the entrance of the Koopgoot that explains the rules within the gutter. Visitors are confronted with a list of rules and activities that are forbidden; these include: cycling, skateboarding, bringing a dog, running on the stairs and taking photos. Besides these rules the private property is actively monitored by cameras, security guards and of course the public itself. These conditions are conflicting with the following quote:

“The core of successful public space thus lies not so much in the shared use of space with others, let alone in the ‘meeting’, but rather in the opportunities that urban proximity offers for a ‘shift’ of perspective: through the experience of otherness one’s own casual view of reality gets some competition from other views and lifestyles. That shift of perspective, however, is not always a pleasant experience.”

The restrictions and presence of security guards make it clear that within the Koopgoot the public life is confined. Everything out of the ordinary from a homeless person begging for money to a teenager practising tricks with his skateboard will be neutralized immediately. Experiences shared by the public in the Koopgoot should steer clear of confronting and shocking. What is left is a sterile domain that lacks expression and suppresses spontaneous activities, it is a public space in appearance only. Not only in an active way but also in a passive way the Koopgoot is filtering the audience, namely by just providing shops. This quote illustrates this way of passive filtering:

“It is not only because of the limited accessibility, or the fact that it is only a “collective” space rather than a “public” one, that a shopping mall often does not function as a public domain. Perhaps a bigger obstacle
Traffic hub

The theme of this chapter is the isolation of the Koopgoot. Compared to the existing urban fabric Koopgoot is lowered, the strengths and weaknesses of this feature will be the subject of discussion in this chapter.

One of the characteristics that makes a visit to the Koopgoot unforgettable is because unlike other shopping area it is lowered. By lowering the Koopgoot another level is added to the already complex infrastructural node that connects different forms of traffic. This creates an interesting and sometimes even slightly confusing atmosphere. Within this atmosphere there is a lot of interaction between levels, this complexity is well expressed in the quote below and is emphasized by lowering (isolating) the project:

“This compressed meeting of different forms and flows of traffic is a classic metropolitan theme – Grand Central Station in New York, for example, or Alexanderplatz station in Berlin – and the intersection of different traffic functions creates a sort of ‘cleft’ or ‘hub’ in the heart of a city, the aim of which is to create order but which in fact tends to reinforce the impression of a metropolitan labyrinth.” 10

Visitors enter the Koopgoot with use of a staircase that has become famous because of the disproportionate relationships between the risers and the treads. There even exists a profile that protests against the stairs on the dutch social media website Hyves. Once visitors overcome this obstacle, that actually is really beautiful looking, they enter the isolated world of the Koopgoot.

The long but relatively narrow Koopgoot is located between several structures like the Bijenkorf, World Trade Centre and the railway of the tram. Because of these adjacent structures it is almost impossible to expand the rigid Koopgoot. Because of this there is a clear tension between the growing interest of Rotterdam as a place for fun shopping (temporal) and the limitations of this specific architectural form. Especially in today's society we should think of public space of something more flexible. Something that is subject to change. This is well described in the following quote:

“Furthermore, we seem to think too much about public space in the sense of fixed and permanent physical spaces, and we give insufficient consideration to the way in which public domain comes into being in places in flux, often extremely temporarily.” 11

From this perspective the rigidity of the embedded Koopgoot is problematic. Because of the defined borders it does not have the ability to adapt to shifts in public life since the project cannot shrink or expand because of the adjacent structures. What will happen if the Koopgoot will become used even more intensively. Will intensification of use be a reason for an even more controlled environment until the Koopgoot II will open its doors? 12 By placing the functions and its distribution system in a narrow cleft (and thus isolating them) movement is scripted. Visitors have to follow the flow of visitors on busy days to prevent hindering others. From this flow people can branch off to the shops and metro. In the article The phantoms of Rotterdam, Angelika Schnell even compares Koopgoot to a racetrack:

“...the elements of a park. In so doing, not only have they guaranteed the independence of the new shopping street and ensured that it becomes merely a ‘racetrack’.” 13

In my opinion the typology (narrow and small) really harms the potential of having a good public space within the Koopgoot, from this perspective I agree with her statement of the Koopgoot as a racetrack. The second part that interests me is what she states about the subtle curving. While I personally do not think the influence of the subtle curves of the Koopgoot have that

11 Hajer M. e.a. / In search of a new public domain / NAI Publishers / ISBN 90-5662-201-3 / pag. 16
Conclusion

The Koopgoot has many characteristics that make it unique in Rotterdam and even in the Netherlands. This uniqueness can be described by the three themes that divide the essay, some of them prompt mainly weaknesses while some mainly strengths but they all contribute to the identity of the Koopgoot. During the process of writing this essay I have become aware of a complex but interesting relation between the three themes. For example we know that the Koopgoot contains mainly commerce (mono functional), is lowered (isolated) and is governed by the policy of the shop owners (directed). The irony is that while this commerce provides security during the day it is also the reason for the environment to become potentially dangerous during night (since the functions become passive). By functionally (limited amount of connections to the urban fabric) and visually isolating the project it gains even more potential to become a hazardous environment. To put it bluntly, during the day you cannot take a photograph of someone passing you while during night you could beat this same person up without anyone noticing. This is a consequence of the lack of consistency in activity in the Koopgoot and maybe even the complete city centre. The roots of this phenomenon lie deep in the history of the city. Statistics show that the density of people living in the city centre is half of that of Amsterdam.  

This already clarifies the emptiness of the city centre to some extent. I believe it is crucial for Rotterdam to increase the density of residents and create a public spaces with a more consistent activity. This can be done by rendering more overlap between functions and break the trend of clustering. The following quote illustrates this existing modern tendency:

“Contemporary spatial segregation exists less and less in the fact that all the activities occur in a single location but rather in the fact that the spatial networks of certain groups barely overlap these days.”

While the three themes of the Koopgoot served well as a support for writing this essay I believe it only describes the strengths and weaknesses on much influence on the use I believe it adds to the atmosphere and creates a potential pause space. The subtle curvatures also make the Koopgoot the antithesis of the rectilinear design of the Lijnbaan, which creates an interesting dialogue between the two.
the scale of the project itself. A fourth overarching theme that should not be forgotten is the congestion that is prompted by the project. The Koopgoot accelerated the development of the city centre and already gave birth to many high-rises. A metropolitan density originated that is unique in the Netherlands and creates a really nice and interesting decor for the visitors of the Koopgoot.
Appendix A: Images

Image | 1 Plan of Rotterdam during 1652.

Image | 2 Interesting spectator-actor dialogue.

Image | 3 Connection between the massive facades and the Canals.

Image | 4 View from one of the entrances to the Koopgoot during the day.

Image | 5 View from one of the entrances to the Koopgoot during the night.
Appendix B: Literature and sources

Books:

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Image 2: www.architectenweb.nl/aweb/archipedia/archipedia.asp?ID=13909

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Image 4: www.filipdemuinck-kristelpardon.blogspot.com

Image 5: www.filipdemuinck-kristelpardon.blogspot.com
Public space marketing and city branding

Introduction

City branding is a topic that has, nowadays, become very important and popular and involves analysing the different aspects of city life. If the city branding is well done and the campaign of the advertisement works together with the whole image of the city as the quality of space, then it may be considered a successful city branding. This may result in increased number of inhabitants and city visitors, more developed economical exchanges and, finally, richer cultural and public life. The different perceptions of the city combined with the various qualities form indicators of the brands succession which are strongly connected with the people’s experience of the city along with the belief in the city.

To achieve the desirable result, it is important that one not only draws a pleasant image but also fulfils his former expectations.

The exact same principle is used in product branding, known to us as advertising. Is it possible, though, that city branding may comply with the same rules as product branding while maintaining the same processes of advertising?

One of the books that this document is based on is the Nike label branding described in the book ‘Who is afraid of Niketown’ by Friedrich von Borries. This source is giving the examples of the Berlin city urban strategies. The analysis of the successfully used, for both the city and the product, ideas may serve as an interesting example. The first part of the essay concentrates on Rotterdam as a metropolitan city branding strategy, with a critical approach based on Angelika Schnell and Patricia van Ulzen as references. Historical observation of Rotterdam’s development is compared with the strategic branding ideas explored later in the 20th century. The main focus is the image of Rotterdam that forms the texture and the unique character of the city. The visual and functional; architectural and urban; sociocultural and economical characteristics of the city are combined with the experience that an individual draws in the city to conclude on the following matter: what role does branding play in the contemporary city and how do space marketing strategies support public life?

Identity

Authors of several books specialised on branding agree that the latter is an image in people’s minds. However, functionality has to cooperate with the brands slogan. The image of the city is formed partly from its functional and non-functional development such as stories, pictures, films and most part of the urban culture. The most challenging part of the branding strategies is to form the city character by selecting the strongest, successful and unique qualities that can support the dominant image.

brand + experience = identity

On the present day, Rotterdam contains a large amount of diverse images, forming a collage of the New Dutch city. The brands that the city carries have been contrasted with the prime images of the past history. The balance between structure and image of the city texture is non-consistent and criticism on the differently highlighted branding aspects collides with the strategies. However, it is important to grasp the genesis of the Rotterdam image in order to understand its form.

Through the history

To see Rotterdam is to have a glimpse into Holland’s future. This vast workshop of cosmopolitan character, this nodal point of global traffic and services gives not only its inhabitants but every Dutchman a feeling of pride. This is something quite different from that inspired by other Dutch towns. It has nothing to do with historical grandeur. That is not to deny that the town on the Mass has its portion of history too, almost as old if not so rich in incident as that of Amsterdam but in Rotterdam history is pushed so far into the background that it counts for very little.’ (Besselaar, Jonker, 1960, p.33).

Rotterdam became a town when it gained the municipal right in 1328. Before that, the history of the village dates back to 1260 when the Rotte dam was built and the first inhabitants, herring fishermen, settled in. In 1350 the main shipping canal, Rotterdamse Schie,
The urban process had started but the port itself was developing slowly. Rotterdam turned into a merchant port town. Harbours were constructed in 1600-1620 and the warehouses, breweries, sugar refineries, gin distilleries, shipyards and ropeyards filled the area.

The tangible beginning starts along with the Caland’s New Waterways (1800 – 1900). From that moment on, Rotterdam became the shipping centre between England, Holland and Germany, achieving a connection with the global waterways. The functionality of the port provided the cultural and economic exchanges that determined the main role of the city. It was not until the end of the Industrial Revolution when the iron cargo from the Ruhr region reached Rotterdam, which allowed it to develop a large scale steel industry. The port together with the city grew. However, ‘from that mo-ment, the town was pushed into the background of the general Rotterdam mind: ‘the harbour, and everything having to do with it, came to occupy the first place’ (Bes-selaar, Jonker, 1960, p.33). The typical mercantile Dutch city became the busy iron machine.

The daily life of the city and all public domain was revolving around the port facilities. Goods coming to the city were forcing trade. The open market, together with the covered market hall and stock exchange were the public buildings that magnified the port city character. The identity of the 19th century Rotterdam was clear and undisputable. It was the ‘working city’, the ‘grime factory town’, the town of ‘cobbles, ‘carls’, carts and cows’. As it was said: ‘The city has sold its soul for good money’ (Besselaar, Jonker, 1960, p. 33).

The figure of Mayor Zimmerman stands very important for the further development of the Rotterdam image. Around 1900, he envisioned the idea of Rotterdam as a metropolitan city with urban boulevards and monumental architecture. He was concerned that industry was shading the city and insisted that the prestige of the centre had to be improved. The redevelopment of the new inner city had involved the construction of a wide boulevard as the new main street – Coolsingel. The city centre was moved on the threshold of the old city border. A system of new streets was developed, connecting the new centre and providing spaces for the urban amenities. It was the formation of the new cosmopolitan Rotterdam, following on the steps of famous cities such as Berlin, Paris and London.

Coolsingel was surrounded by new monumental architecture – the city hall, post office, new stock exchange - that gave the different city status for Rotterdam. The new urban culture brought to the city formed a non-functional image of the city that resulted in the formation of the new public domain. However, the vast scale reconstruction had, forever, buried the layer of the culture that once gave the unique colour of the ‘dirty’ harbour real-ity. After the complete demolition of the Zaanstraat neighbourhood, journalist M.J. Brusse argued that this neighbourhood included not only the working-class dwellings and night life entertainment place but also the space for artistic inspirations, consisting a great part of the Rotterdam’s’ culture (NAI website).

As a result, filled with optimistic expectations, Rotterdam became ‘The City of Tomor-row’, as inspired by the Sven Noldau’s movie. The panning board’s leader A. Bos was fascinated by the Noldau and Liga ideas about the city as a simple place to live. The healthy urban atmosphere of the city was the highlight of the city planning, dictating the ideas of the social and public life (Van Ulzen, 2007).

This new vision of the metropolitan Rotterdam was tragically demolished from the surface in the May 14, 1940 bombing by Nazi Germany. The city tissue with the volumes turned to become a structure of ruins. All of history and city existence were turned to zero. This did not apply, though, on the image of the Rotterdam, which lived in the people’s memories. The page was turned after the catastrophe and a new image of the city was to be built. However, discussion took place on whether the new Rotterdam was to ignore the past or to use it as a leitmotiv for the new city identity.
planning, offering a three dimensional framework. Apart from the main city planning, the third dimension was dedicated to architecture in order to model the townscape. Rotterdam became the city ‘where architecture could express itself in a sometimes ostentatious manner’ (Wagenaar, 1993, p.27).

The new face of the Rotterdam after the reconstruction was following the modern rules and the harbour identity was merged to the image of the Dutch future city dream. How-ever, the critical approach of the new brand and new ideology of the city were not so po-itive. The film of Jan Schaper, ‘City without a heart’ (1966), delivers the vision of the ‘dream’ from a different perspective. The author presents Rotterdam as the city with the wide streets and modern buildings. In contrast, Schaper depicts the lonely streets and cold metropolitan environment where all life ceases after the work hours, leaving the inner city empty.

The later habitable areas of the city that form the new urban culture have been added during the Inner City Plan of 1985. Even the new city slogan appears representing Rotterdam as a friendly city: ‘Nice and Small’. This was another idea of the more human scale representation in the city centre, naming all the pavilions and small scale architecture (Van Ulzen, 2007). Unfortunately, the next step of the city forming the magnificent skylines and new metropolitan areas was just partly fulfilling the character of the desirable city. This issue is addressed in the next chapter, concerning the image of the Metropolis.

Rotterdam the metropolis

The present image of Rotterdam that one may find in the media, pictures, and films is related with the metropolitan character as a city with modern urban planning. In the 21st century Rotterdam brings the message of the metropolis with its self-image: ‘metropolis’, ‘modern’ and ‘very big building’ (Schnell, 2007). The modern building liberalisation that started in the 20th century has formed the new strategy of the Rotterdam city branding. However, it brought new questions to the field of city planning: ‘what is the relationship between architecture and urban development?’ (Schnell, 2007, p.1). The modern archi-tecture that built the townscape of the city as the third dimension now becomes the con-tradiction between the main city texture and the image that it tries to represent. The archi-tect and critique Angelika Schnell criticises Rotterdam for having a too simple image in order to be praised as a metropolis. During the last century, ideas of modern architecture rendered the city a bricolage, attempting to imitate branding. Angelika Schnell describes Rotterdam as a ‘Phantom’ which is something closer to an illusion rather than reality. The author argues that besides an idea, the city needs a great infrastructure, culture, density and over-population to become a true metropolis.

However, cities as London, New York or Tokyo that illustrate the metropolitan brand may be compared to Rotterdam. According to Van Ulzen, the metropolitan image of a city is formed of ingredients such as traffic, the city lights, high-rise buildings and specif-ic aesthetics. The author suggests that this is rather an illusion but, at the same time, this illusion is so deeply rooted in the mass culture, and so often chanted, that the metropoli-tan character becomes, more or less, the reality in terms of the city brand. This reality is widely represented as the fragmented city image, depicting the most significant metropol-itan vistas and sharing them through touristic images, posters and cinematography. Note though, that urban elements represented as the beautiful images of the artificial nature of the city already consist the components of a metropolis. This is illustrated by Koolhaas in Delirious New York (Schnell, 2007). A similar statement is made by Van Ulzen: ‘Even just the intention of making a statement in public implies at the very least a dialogue with the received image of the city.’ (Van Ulzen, 2007.p. 37).

Despite the popular Rotterdam city brand, the parallel city slogans have been used to promote the city through various information sources such as booklets, travel-guides, post cards etc. The strategy developed in 2008 represents Rotterdam as the ‘World City’
One can argue that Niketown is just an illusionary image of the city, or in different words, the marketing strategy. At the same time, branding is based on the real life experience rather than on the simulation of strategy itself. The brand identity is communicated via experiences and experiential brand space becomes all-encompassing bid for identity de-termination (Van Borries, 2004, p. 80). The Nike urbanism is sustained by the functional dynamics of the experience – intensive strategies of activation in the city (Van Borries, 2004, p. 82). These are the features that make Nike branding to be the future model of city urbanism, offering experiences, instead of ideologies and strategies, together with the present conditions. The main goal of the Nike branding is that the public of a particular social group is involved to act with the branding strategy, without just being left aside as a passive spectator.

Shopping culture
Branding is not only forming an identity but at the same time it is part of a market culture. This is why the identity of the city is closely related to its consumption. The city itself is a huge and complex structure with a network of various levels of relations. Focusing on the brand image of the city from different perspectives, giving it one characteristic in toto seems to be a mistake. Therefore, it seems impossible to speak about the branding strategy without a promotional intent. Hence, the risk of giving a brand name rises, for a space that is lacking that meaning. However, the identity should not become the trade unless the aim is to create a Las Vegas city.

The market culture comes from the Capitalism commodity system. This system defines individuality and offers a variety of possibilities. Friedrich von Borries presents indivi-duality as a contemporary consumer who is expressing self-image and scenarise himself while shaping the city (Van Borries, 2004, p. 66). The brand becomes the tool of the consumer who, in turn, becomes the artist projecting the image in the reality. As in the notion ‘Shopping is culture and consumer is an artist’, Friedrich van Borries
culture ➤ architecture ◀ economics
To replicate the Niketown strategy for Rotterdam branding directly would imply to guide the public space users through their desire.

**Strategy of fluctuation**

The trend researcher and the market strategists are the ones who follow the everyday life of city streets. They observe the tendencies and form the identities of the brand. While carefully studying tactics that they produce, one can understand that the consumer is the main information source for defining brand strategies. It is very hard to force the consumer to use a product or brand. On the other hand, though, it is all the time possible to present the object of interest as if it were everyday life formation. It is not necessarily that the trade object makes the life of consumer better as far as it can give him an opportunity to express.

It is significantly more complicated to trace the changes of the city street life in reality than in the theory. The parameter changes are so often and so unpredictable that following the image of the reflection is cumbersome.

The story about the underground bar Presto (Van Borries, 2004) in Berlin illustrates the urban reaction to the rapid situation change. The bar was never in the same spot and was all the time adapting to the new place disguising itself, thus, stressing the idea of under-ground culture.

Another way of describing the strategy of fluctuation is to imagine a brand as a virus that is changing its genome structure to survive in the new conditions. If this organism would escape into the urban city it would start to function in the fallow and rejected spaces until new hybrid forms would feel strong enough to go into the main city centres, where the diversity is much more pronounced and the reaction time is much shorter.

The strategy of fluctuation is very close to the ideas of Situationists who were against the functionalism and believed in the influential factors of situations for creating better world of tomorrow – an urbanism for pleasure (Constant in Borries, 2004). They were using the tools of testing the existing pattern of the social life and to map these situations. One way of testing the reality is the way Fluxus art is experiencing everyday life events. Test-ing for Fluxus means to irritate while borrowing the processes and scenes from the normal field of life and inserting them into completely different environment, not changing the process itself.

All the different strategic scenarisation of the space are branding processes. They are temporal but all the time directed towards the consumer. Smaller scale strategies interfere with everyday life without the majority even noticing it. Therefore, it delivers interaction and changes the mental maps of individuality.

**Architect = Dream Master**

The architect’s role is very important for brand city scenarisation. The architect of this city is no longer the designer of individual buildings; he is the creator of processes and atmospheres that allow room for the unfolding of individual freedom (Van Borries, 2004, p. 68).

The architect, balancing on the fine line between culture and economics, has to resist the role of being a prostitute to marketing strategists. He rather adapts and camouflage himself to exploit the possibilities of the city, with a vision into the future while discovering gaps than sculpt the ideas of the brand. The contemporary architect is no more the Utopi-an willing to change the world while creating long term processes. The processes of nowadays have to be short and communicative, conveying the brand and offering the impermanent perception for the individual.
Conclusions

While learning from the Niketown strategy, it is important to understand that branding is a process that involves public participation. Experiential and individual approaches of the product make the brand not only a slogan but more of a lifestyle that proves the success of the branding strategy. Nike represents a double win strategy where product branding is closely related with the public participation.

Rotterdam metropolitan image also can be understood similar to the Nike branding. The urban culture and experiential branding is part of the new strategies that the city is developing. However, the Metropolitan character is so often criticised because of the contradiction between the image and experience. The complexity of the city cannot be observed fragmented and this is the reason why Rotterdam is so often accused having no consistence.

Since the early days of the city, Rotterdam used to have contradictions between the port and the city, aesthetics and function, history and temporality. It made the city to have a collage like parallax image. However, it is this exact image that is the most reasonable to be called metropolitan.

The idea of city branding is not only attracting as many people as possible in order to benefit, or to make the city structure better functioning while representing the image. It is rather to represent the lifestyle of the urban culture and to promote the possibilities that could be experienced by individuals forming the public life of the city.
References


NAI website


Images

1. Figure. Rotterdam collage, Egle Kalonaityte, 2011

2. Figure. Rotterdam skyline, http://www.skyscrapercity.com/showthread.php?t=16540

3. Figure. City lights of Rotterdam. The images in the photographs become the ‘perfect dream of reality’. (Van Ulzen, 2007, p.16) http://www.skyscrapercity.com/showthread.php?t=16540

3. Figure. City Branding scheme, Egle Kalonaityte, 2011

5. Figure. Consumer, strategist and brand relation, Egle Kalonaityte, 2011

6. Figure. Scenarisation Strategy, Egle Kalonaityte, 2011
Attract creative class’ participation in Rotterdam development

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Introduction:

Rotterdam is an international city due to its position as European harbor. From as early as 14th century, goods as well as people from other countries or even other continent come to Rotterdam. Rotterdam becomes not only trade place but also home to many immigrants.

Especially recent decades, because of the trend of globalization and immigration, the differences between residents in Rotterdam become larger than before. Today in Rotterdam, around 46% of whole population is immigrant. [1] Of them, 36 percent of Rotterdam residents originate from non-western countries. 10 percent come from other western countries. Those differences include different culture, religion background and education level. As a result, Rotterdam as well as many other European large cities faces fierce social problems such as income differences between the rich and poor can lead to safety problem especially in multi-ethnic area or predominately poor area. Riots in UK in this August can be seen as such an example. After a man named Mark Duggan shot by police, some citizens began to riots and loot the shops. Criminologist and youth culture expert Professor John Pitts described those people as follows,

"Many of the people involved are likely to be from low-income, high-unemployment estates, and many, if not most, do not have much of a legitimate future."[2]

Immigration itself is not totally bad; it can be a beneficial factor to make a country more diverse and tolerance, for example, United States. Since as early as 17th century, immigrants bring knowledge and their own culture to this country. It is them who built the USA and made USA so powerful nowadays. From this perspective, immigration is a double-edge sword.

The question thus does not lie in whether country should open gate to immigrants or not but lies in how to attract immigrants the country need. For instance, the lack of labor is quite popular in Western European countries, so in these countries, labor immigrants are badly needed. For Rotterdam, not only labor immigrants are needed but also creative class immigrants.

Being regarded as a main future economic driving force, creative class nowadays become a world-wide welcome class that every government tries their best to attract them to their country. Some of them are successful, such as Ireland. After being trapped in economic stagnate for many years, Ireland nowadays becomes one of the fast growing economies in Western Europe. The secret lies in the coming of creative class, who boast a roaring technology industry. For other cities including Rotterdam, the success of Dublin makes them jealous. They want to duplicate the “Dublin miracle”.

Creative class

1. Economic class

In the book <the rise of creative class>, Richard Florida identifies creative class as a key driving force for the economic development of post-industrial cities in the United States. In this aspect, he defines the creative class as an economic class. It consists of people who make economic value through their creativity. What they owned, difference with traditional capitalists, not the significant property in physical sense but their creativity.

2. Two components

According to Richard Florida, the creative class consists of two components.

The first one is called ‘super-creative core’ which represents those whose job is very creative and innovative including scientists, engineers, university professors, artist,
financial, health and technology and so on. It includes high-tech sectors, financial services, the legal and health care professions and business management.

Reasons for attracting creative class to Rotterdam

“The shift we are living through today -- from industrial to creative -- is bigger than the previous shift (from agricultural to industrial)”(Richard Florida) [5]

1. Promotion of economy

According to the data from the book <European cities in the knowledge economy> [6], For Rotterdam, By Dutch standards, the city has a relatively high unemployment rate of 8.8%. Compared with other Dutch cities such as Den Haag and Amsterdam, labor in Rotterdam has a relatively low education level. For high-grade jobs Rotterdam-based firms depend on commuters from outside the city, there are 97,000 high-grade jobs in Rotterdam, whereas only 36,000 of these jobs are filled by people who live within the city. It is a pity that so many of these so called knowledge workers do not want to live within the city. Some of them earned money in Rotterdam but spent it elsewhere.

Rotterdam faces economy trouble as high unemployment rate and there is a large portion of creative class working in Rotterdam does not want to live in Rotterdam.

Possession with more creativity, creative class is seen as a driving force to revive economy especially in the financial crisis period nowadays.

What they can contribute are more than a skilled worker. For products, they add creative value to them such as industry design or painting. In recent years, creative value is paid more and more attention. People are tired of same-type goods due to mass manufacturing. A creative designed chair can worth ten times than a normal chair. In this way, they promote economy because their creative mind. In one sentence, knowledge economy can promote whole economy.

2. Gentrification

Creative class is urban trailblazers. They can be a beneficial factor for urban gentrification. Gentrification refers the process in updating urban dilapidated district. Sharon Zukin was the first to describe such process in her book loft living (1982). She showed us how creative class changed abandoned warehouse dramatically into livable loft. This transformation is beyond urban planner's expectation. It is those artists who discovered the aesthetic quality of those abandoned warehouse. In her book, she stated that the primary mover behind this development is what she calls an aesthetic conjuncture:

“So if people found lofts attractive in 1970s, some changes in values must have “come together” in 1960s. There must have been an aesthetic conjuncture.” [4]

These urban trailers to abandoned warehouse are those who have great creativity but low income such as street artists or young talent not-known creative workers. They live in the ‘edge’ of the city. It is them who improved the level of dilapidated houses. They use their creative to renovate it, in this way, their coming not only add quality to the house but also the whole district.

Gentrification in Rotterdam

In Rotterdam, such gentrification can be traced in Spangen and Bospolder-Tussendijken. As two main problema areas in Rotterdam, with the coming of young creative class, both revive after a series of renovation. In both areas, the Rotterdam government sold so-called ‘DIY houses’ to young, creative class households. These were cheap houses, refurbished from the outside, but to be renovated completely from the inside at the expense of the new owner-resident. In this way, those talented young persons can afford it so they began to move
and craftsman live inside. Twenty years later, this neighborhood underwent a huge change beyond recognition. The original residents moved outside partly due to poorly maintained houses. Concurrently, slumlords bought these houses and rent them to poor people. There were also some boarded up there which became home to drug dealers and junkies. The situation there became worse and worse ---high unemployment, ethnic tensions and especially a very lively drug scene. The spangen district even received national recognition of extremely dangerous neighborhood.

Renovation of spangen area in the turn of century

In the middle of 1990s, the municipality took a series of urban strategies to try to change the situation of spangen as follows:

1. Demolish those boarded-up houses.
2. Re-address those slumlords
3. Offer affordable rent for residents

The final strategy shows the government’s ambition to attract creative class into this area. The participation in reconstructing and renovating houses can intrigue the creative class. The low rent or even free rent provides a good accommodation space for them. As a result, many people who belong to creative class moved into this area.

The effect of such improvement is significant. Nowadays, walking through Spangen, it is hard to imagine it was one of the worst neighborhoods of Rotterdam. Children from different backgrounds play together happily. The drug dealers and junkies disappeared in this area. More and more decent shops and schools, culture facilities come back to this area.

3. Keep life diversity

Creative class can make urban life more diversity. One example can be those street artists. For other citizens, they bring different life experience. Another example can be product designer. Their design influences the buyers’ daily life without conscious. Moreover, their existence will change the lifestyle in whole district or even city.

In the first half of 1980s, the unemployment rocketed in Rotterdam. More and more jobs were moved out of Rotterdam. However, the night activities and after-hours activities did not decline. It can be compared with other financial crisis time as 1930s. One explanation is the policy towards those artists.

In this government policy, those artists or others in the cultural sectors who cannot afford their living were not obliged to apply for every available job, and professional costs could be deducted from their income before this was declared.

This kind of policy secures those artists; they had the work and time to open their own studio or some exhibitions. In conclusion, the creative class can be a catalyst for night life and after-hour activities in Rotterdam. The night activities bring more diversity lifestyle experience. It will also keep the creative class in return.

Rotterdam’s disadvantage

1. Human atmosphere

“Oh on many fronts, the creative class lifestyle comes down to a passionate quest for experience. The ideal, as a number of my subjects succinctly put it, is to ‘live to life’—a creative life packed full of intense, high-quality, multidimensional experience.” [7] Richard Florida marked the importance of life experience to creative class.

However, walking in the street in Rotterdam, the first impression to me is those office skyscrapers and hasty people in business suit. From my point of view, most of them seem hurry to do something which makes me remind of Shanghai and Hong Kong. The
It is really as a saying goes in the Netherlands, “Amsterdam to party, Den Haag to live, Rotterdam to work”, in this perspective, Rotterdam, identified as a harbor and trade city, is a “work city” not the “live city”. This kind of notion is rooted in people’s mind.

For night activities, with the closure of shops and markets, there are few pedestrians walking on the street. That is quite different with Paris and Barcelona. In Barcelona, the night Barcelona is as livable as daily Barcelona. For the diversity of the culture and recreation facilities, compared with Amsterdam and Rotterdam, the latter has less than the former.

The lack of lifestyle experience can lead to the loss of creative class. In Pittsburgh (a metropolitan city in U.S), the city lost creative class since 1990s. Although there are also famous universities and high-tech firms in Pittsburgh, young people still choose to leave. One worker named Peter explained why he went to Austin not stay in Pittsburgh as follows;

“….a thriving music scene, ethnic and cultural diversity fabulous outdoor recreation, and great nightlife.”

What he mentioned cannot cover all the elements which attract creative class; however, it reflected what those young creative workers want. Fortunately, for Rotterdam, after 1970s, it already begins to make its effort to make Rotterdam to become the city of culture. We can see that more cultural facilities being built such as kunsthal designed by Rem Koolhaas.

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2. Economy structure

In difference with Dublin, Rotterdam till now is still a city that has large portion of traditional working class due to its position as a harbor and trade city, many workers in this city do the same thing as their father do. A small loss these years offset by a growth of employment in consumer service. Thus it is an important issue for Rotterdam to balance the traditional working class and creative class. That is to say, Rotterdam faces the same problem as Pittsburgh, which also has lots portion of working class.

“Trapped between a large working class and a traditional corporate leadership that retains a strong commitment to organization-man value, it has struggled to generate an environment and culture that appeal to the creative class.” (Richard Florida)[8]

Rotterdam, as a successful port industry city, still has 40% industry related to port. The mobility and trade is the label of this city. The city itself can not totally ignore the existence of large number of dockworkers and sailors. They all belong to traditional working class. Their like or dislike also plays a quite important role in government’s decision.

“…as a successful product of the industrial and organizational age, Pittsburgh is struggling to make the cultural transition to the Creative age.”[9] This sentence also can be used to describe the situation of Rotterdam. For Rotterdam, on one hand it wants to attract creative class into this city, on the other hand, the industry of this city is still quite traditional.

Rotterdam’s advantage

1. the flourish of creative industry and creative education

Rotterdam has a great potential to become an attractive city to creative class. First, Rotterdam as the second largest city in the Netherlands has lots of creative job opportunities for creative class. Branches of creative industry such as film and media flourish in Rotterdam such as REYKJAVIK-ROTTERDAM can be seen as an example.

Secondly, it does not lack high creativity people in Rotterdam for there are many famous universities around Rotterdam such as TUD, Erasmus and Leiden university. Actually, TUD and Erasmus University both have the linkage to creative industry as well as Rotterdam University, which has the master
2. An ambitious government

The last but not the least, the government plays a vital role to attract creative class. In the previous chapter, the policy of government in protecting creative class is one efficient way to attract them. To provide them affordable house, give them free time to open studio and exhibition is successful proved by the fact.

Fortunately, Rotterdam’s government already realized the importance of attracting creative class as early as 1980s. The policy memorandum ‘Revitalizing Rotterdam’, issued in 1987, started to look at culture, leisure and tourism as elements of an appealing ambience, part of the vision of the ‘complete town’, aimed at increasing the urban quality of life. The new urban development plan, formulated in the second half of the 1980s, was based on a broader debate concerning the future of the city and inspired by developments in Baltimore, one of the first cities to adopt a waterfront regeneration program based on culture and leisure activities.

For Rotterdam till now, as mentioned in the previous, although not so diversity as Amsterdam, it still has lots of culture and recreation facilities. NAI, Kunsthal and De doelen all give Rotterdam citizens opportunity to enjoy their life after work. Occasionally the city held a music or film festival. These facilities and activities can become a good place for creative class to spend their leisure time.

Not only the newly construction of culture facilities, the successful restoration of old building or district also add culture value to the existence one. As a successful example, Dublin can be a good example for Rotterdam. By smartly restoring its Temple Bar district in Dublin, it revitalized the same pubs where James Joyce, Bram Stoker and Samuel Beckett might have once had a pint. In this way, it revived its culture and attracted creative class to spend their night time in a 1940s-pub.

Conclusion

As a key driving force for economy class, creative class is being paid more and more attention nowadays. Rotterdam itself suffered from economical trouble such as high unemployment rate and low-educational labor. The coming of creative class can solve this problem to some extent because its role as a catalyst to promote economy.

Rotterdam has the great potential to become the good place for creative class. The advantage of Rotterdam are: the large amount of high-tech firms to provide them with jobs, the support facilities to offer them places to enjoy themselves and an ambitious government which already made a revitalization plan to appeal the creative class.

On the other hands, Rotterdam still has some disadvantage. That is why so many people from creative class prefer other cities to live although they work in Rotterdam. The lack of diversity life experience and the notion of Rotterdam as a working city are two reasons. The economy structure of Rotterdam, that is, the domination of traditional working class make the city trapped in appealing two classes at the same time.
Notes:

1. Data from <Stories of Identity: Religion, Migration, and Belonging in a Changing World> written by Facing History and Ourselves, p 286


5. A job house is a home for a relatively cheap price offered. The buyer of this property is an obligation to them within a certain time to recover. The buyer must be at least two years to live after the home is renovated. Rent or resale is excluded. The homes are often in poor neighborhoods and the sale of these properties by the municipality and/or housing association regulated. The concept was developed in 2005 in Rotterdam by the municipality, consultancy Urbannerdam and architectural Hulshof.

6. <European cities in the knowledge economy>, Leo van der berg, 2005,p262

7. <the rise of creative class>, Richard Florida,2004,p138

8. <the rise of creative class> Richard L. Florida,2004, p166

9. <the rise of creative class> Richard L. Florida,2004, p304
Reflections of urban perception -
Public art and its contribution to architec-

Io Alexandropoulou
CONTENTS

1. Introduction
2. 1. Rotterdam, public art and Melanchotopia
2. 2. Melanchotopia exhibition in Rotterdam
3. Definition of contemporary public art in multicultural cities
4. Aims and outcomes of contemporary public art in multicultural cities
5. Urban and social context of contemporary public art, a historical retrospect in urban development
6. The evolution of illegal street art and public Interventions to contemporary public art
6. 1. Pop art movements and contemporary public art
6. 2. Street art and urban interventions
6. 3. Illegal anonymous installations to eponymous public realm
7. Investigating architecture through contemporary public art
8. Conclusion
References
Public Art in Rotterdam


CASCADE, Atelier van Lieshout, 2010

Anita, David Bade, 2001

Santa Claus, Paul McCarthy, 2001
1. Introduction

On the occasion of the Melanchotopia exhibition in Rotterdam, in Autumn 2011, and a more careful observation on the public art which ‘decorates’ Rotterdam city center, the following essay presents contemporary public art as a reflection of the urban and social environment.

Since the 1980s, multicultural Western European and North American cities introduce the phenomenon of a ‘renaissance’ public art which is used as medium for urban regeneration. Public art is investigated as a reflection and reproduction of the pure and unaffected experience of the contemporary urban environment.

The essay investigates the aims and outcomes of public art in relation to the social framework in which operates and affects. The urban environments where public art is placed as to recognise their common characteristics. In addition, the potential relation and contribution of public art to architecture.

The first part of the essay concentrates on the identification and definition of a specific type of contemporary public art and its operation within the urban and social environment. It is described the urban and social context of the cities that accommodate public art. In addition, it is mentioned the evolution of public art from illegal street art and interventions to large scale public art. Representative examples are used to define and understand the differences between contemporary public interventions and public art. The second part focuses on the introduction of the tension of public art as an influence and dynamic contribution to architecture. Examples of collaborations between artists and architects are mentioned to recognise the different approaches and experimentations between public art and architecture.

2. 1. Rotterdam, public art and

The city of Rotterdam accommodates a significant number of contemporary public art which address a multicultural urban post-industrial society, that includes a high skilled and creative class. Sometimes the thematic context of the exposed items scares and shocks, but at the same time shows great humour and social vision. The people of Rotterdam seem to accept positively the presence and potential social impact of Rotterdam public art. It is remarkable the fact that some of the international artists, such as David Bade and Paul McCarthy, first sculpture installed and got positively accepted in Rotterdam.[1] This observation as also the Melancholia exhibition in Rotterdam which happened during the Autumn/Winter 2011 lead for the writing of the present essay. The main themes of which include the investigation of the aims and outcomes of public art, the urban and social context and in further the potential contribution of public art to architecture.

2. 2. Melanchotopia exhibition in Rotterdam

‘Melanchotopia invites more than forty international artists to work with different venues in the city-center of Rotterdam – places where people live and work – and to activate their potential as spaces for ideas, discourse and invention.

From large-scale interventions to very simple gestures, Melanchotopia supports a range of artistic practices that go beyond the classical approach to displaying art in public space. Working with the existing dynamics of the city, the intention is to bring forward the diverse layers of daily life in Rotterdam, creating a rich framework for subjective encounters. It is an exhibition about the reality of Rotterdam.

Today, Rotterdam seems to be on hold between its past and its future: filled with nostalgia for the pre-WWII city and in wait for the utopian future, which is perpetually stalled in unfinished developments and reconstructions. Projections about yesterday and tomorrow drive the image of the city, that seems to lack a present. Melanchotopia
Locations of Melanchotopia installations in Rotterdam
1. Introduction

On the occasion of the Melanchotopia exhibition in Rotterdam, in Autumn 2011, and a more careful observation on the public art which ‘decorates’ Rotterdam city center, the following essay presents contemporary public art as a reflection of the urban and social environment.

Since the 1980s, multicultural Western European and North American cities introduce the phenomenon of a ‘renaissance’ public art which is used as medium for urban regeneration. Public art is investigated as a reflection and reproduction of the pure and unaffected experience of the contemporary urban environment.

The essay investigates the aims and outcomes of public art in relation to the social framework in which operates and affects. The urban environments where public art is placed as to recognise their common characteristics. In addition, the potential relation and contribution of public art to architecture.

The first part of the essay concentrates on the identification and definition of a specific type of contemporary public art and its operation within the urban and social environment. It is described the urban and social context of the cities that accommodate public art. In addition, it is mentioned the evolution of public art from illegal street art and interventions to large scale public art. Representative examples are used to define and understand the differences between contemporary public interventions and public art. The second part focuses on the introduction of the tension of public art as an influence and dynamic contribution to architecture. Examples of collaborations between artists and architects are mentioned to recognise the different approaches and experimentations between public art and architecture.

2. 1. Rotterdam, public art

The city of Rotterdam accommodates a significant number of contemporary public art which address a multicultural urban post-industrial society, that includes a high skilled and creative class. Sometimes the thematic context of the exposed items scares and shocks, but at the same time shows great humour and social vision. The people of Rotterdam seem to accept positively the presence and potential social impact of Rotterdam public art. It is remarkable the fact that some of the international artists, such as David Bade and Paul McCarthy, first sculpture installed and got positively accepted in Rotterdam.[1] This observation as also the Melancholia exhibition in Rotterdam which happened during the Autumn/Winter 2011 lead for the writing of the present essay. The main themes of which include the investigation of the aims and outcomes of public art, the urban and social context and in further the potential contribution of public art to architecture.

2. 2. Melanchotopia exhibition in Rotterdam

‘Melanchotopia invites more than forty international artists to work with different venues in the city-center of Rotterdam – places where people live and work – and to activate their potential as spaces for ideas, discourse and invention.

From large-scale interventions to very simple gestures, Melanchotopia supports a range of artistic practices that go beyond the classical approach to displaying art in public space. Working with the existing dynamics of the city, the intention is to bring forward the diverse layers of daily life in Rotterdam, creating a rich framework for subjective encounters. It is an exhibition about the reality of Rotterdam.

Today, Rotterdam seems to be on hold between its past and its future: filled with nostalgia for the pre-WWII city and in wait for the utopian future, which is perpetually stalled in unfinished developments and reconstructions. Projections about yesterday and tomorrow drive the image of the city, that seems to lack a present. Melanchotopia
Table 1. Objectives of public art contribution to urban regeneration

- To increase the welfare of residents and workers in the city
  - To increase the total income generated in the city
  - To improve the social cohesion of the city
  - To improve the image of the city in national decision-making
  - To improve the city's image as a center of culture

- To increase the number of jobs in the city
- To increase the average wage in the city
- To increase the number of social interactions
- To improve the quality of social interactions
- To increase representation in national organisations
- To improve the city's image as a national center of dynamic change
- To attract more national decision centers to the city
- To maintain and improve the city's existing cultural facilities
- To add to the city's cultural facilities
- To promote more successfully the city's cultural facilities
3. Definition of contemporary public art in multicultural cities

‘Public art’ literally implies ‘art in public space’. Art in an open public space, experienced or consumed by all individuals of a society. Social and economical ambitions of multicultural cities of West Europe and North America developed a new type of public art for urban regeneration. This type of public art varies in styles and media of expression as a policy to redefine interrelationships between art and people as well as art and urban or built environment. Public art reflects the urban and social environment in relation to quality of place and quality of urban life. The many different forms and styles, such as sculptures, street furniture, lighting installations, signs, theatrical or dance performances, temporary exhibitions, interactive objects, art integrated with buildings, etcetera, ensure appreciation and even participation of almost all cultural and class social groups. This public social coherence under the influence of public art is the most important result in relation of public art’s conception of publicity.

4. Aims and outcomes of contemporary public art in multicultural cities

Since the 1980s, public art has been increasingly advocated, not merely for aesthetical reasons, but also because of social and economic purposes or ambitions. Public art operates as a medium that not only improves aesthetically the urban environment but also identifies a community and helps for economic regeneration as well as cultural regeneration of the cities. This type of contemporary public art is supported, conceived and realised by the government. Cities as Chicago, New York, Rotterdam, Berlin, London and Birmingham rely also on public art for urban regeneration. Public art and urban interventions became increasingly justified as aesthetical, psychological, social and economical essential contributors for the development of the cities. This type of public art differs aesthetically and functionally from the traditional public art. Traditional public art is related basically with the prestige and power each society wills to demonstrate. While contemporary public art refers to the public addressing a target group that involves all the individuals of the society. The Policy Studies Institute of the United Kingdom has categorised the contribution of public art to the urban regeneration as follows:

- contribution to local distinctiveness
- attracting companies and investment
- having a role in cultural tourism
- adding to land values
- creating employment
- increasing the use of open spaces
- reducing wear and tear on buildings and lowering levels of vandalism. [6]

In other words public art is used from the Western European and North American cities to develop a sense of community, a sense of place, a civic identity, to tackle social exclusion, to promote social change and to educate. [6](table 1)

The work of Krzysztof Wodiczko, (Fig.3) the homeless projection: a proposal for the city of New York in 1986 is a representative example of contemporary public projected on items of traditional public art that questions the perceived meanings of architecture and gives new significance to the monuments of city streets and those who live in their shadows. [7]
5. Urban and social context of contemporary public art, a historical retrospect in urban development

Contemporary public art is usually accommodated by developed multicultural city centers, such as New York, London, Berlin, Chicago. A 100 historical retrospect of the urban evolution of those cities reveal common characteristics that enable them as appropriate urban and social contexts to accommodate this type of art. Peter Hall at his book Cities of Tomorrow mentions as a conclusion that ‘after one hundred years of debate on how to plan the city, after repeated attempts – however mistaken or distorted – to put ideas into practice, we find we are almost back where we started. The theorists consider the city itself as a place of decay, poverty, social malaise, civic unrest and possibly even insurrection’. In a period of almost 100 years of urban history and evolution cities as New York, London, Chicago and Berlin, urban planners and architects seem not being able to deal with permanent underclass, dominant immigration and its socialization. Since 1900, industrialization and urbanization create a new set of social relationships. Some thousands of the rich and some millions of the middle classes were brought into close contact with millions of poor and very poor. The phenomenon of slum cities occurred and the beginning of radical solutions planned by urbanists and architects begun. City planners experimented with a variety of different concepts like for example ‘the symbolic express of pomp and power and prestige’, the ‘community architecture’ as also with notions such as ‘the forms of the cities should come from the hands of their own citizens’, ‘people should build for themselves’. Despite all this experimentation on those cities the main problem of social coherence and coexistence remains. Cultural, economical and class segregation, as also unemployment, vandalism and uneducated class is still a problem of contemporary multicultural cities. As mentioned above, contemporary public art is used today by the governments as a policy to bridge fragmented social groups within the cities.

6. The evolution of illegal street art and public interventions to contemporary public art

6.1. Pop art movements and contemporary public art

In the past several artistic movements such as Dadaism and pop Art as well as in architecture postmodern Robert Venturi’s manifesto generated in modern cities as a reflection and even more reaction to the new social, economical and urban conditions and transformations. A first observation to contemporary public art show an aesthetical relation between it and pop Art movements. The representatives owe the European avant-garde movements and concepts. The situationists of course but also Fluxus, the Dadaists and found art. There might be some influence between them however the principles of each one of those are always different. Late modern Dadaism is variously ugly, dissonant, obscure, scandalous, immoral, subversive and generally ‘antisocial’. While contemporary public art has the opposite intentions. Usually it is delightful, funny and totally approachable from the public. Andy Warhol’s pop Art turns centrally around commodification. Although public art seemed to have evolved from street art.

6.2. Street art and urban interventions

The street scenes of impoverishment, disempowerment, of the above mentioned great cities inspired cultural producers first with graffiti and gradually with any other kind of illegal interventions that disturb the function of city elements in a funny, playful, surprising way. The art movement of street art, such as as skating, hip hop and breakdance, has been evolved into performing arts, street art today seems to be a ‘recalcitrant form of visual art that literally inseparable from the urban built environment’. In addition, street art in the form of a creative discipline that evolves from street culture is today able to educate and develop cultural skills for the urban youth.
Traditional and contemporary public art

Waterfalls, illegal, anonymous public installation and eponymous public realm

Anish Kapoor, ‘Cloud Gate’, Chicago, 2006

Daniel Chester French, Statue of the Republic, Jackson Park, Chicago, 1879

The New York City Waterfalls
The representatives of street art and urban interventions are usually anonymous, activists and performers. They belong to the contemporary generation which experience the urban environment as their only natural living environment. The installations use the urban environment and react to contemporary cities’ elements such as walls, traffic roads, signage, etc, while impressionally disturbing their main functions. Artists and citizens share the experience of using alternatively the urban environment and its components. The projects interfere with fine arts, architecture, installations, performance. At first glance they are playful and positively surprising.

6.3. Illegal anonymous installations to eponymous public realm

The evolution of illegal graffiti and small scale anonymous public interventions have been evolved to acceptable from governments public art for cities and are placed in main public gathering places as a policy for urban regeneration. The following paragraph presents examples for comparison between traditional with contemporary public art, illegal street and public interventions with legal contemporary public art.

The monumental Statue of the Republic by Daniel Chester in Jackson Park, Chicago was erected in 1879. It is a symbol of republic as also it express the strength of the nation after the Civil War. The intention for that sculpture was to be the Chicago's answer for the New York’s Statue of Liberty, the Eiffel Tower and the Brooklyn Bridge.[12] However the Statue fails in relation to its publicity, because it relies on an iconography that many of the visitors of the Chicago, Jackson Park cannot decode.

In the same time, in Chicago's Millennium Park the public is attracted and gathered around the project of Anish Kapoor, ‘Cloud Gate’. This contemporary public art is democratic in relation to its consumption by the public, it is appealing, fun, and approachable. It invites people, and even lets them crawl around underneath it. In the same time it intends to ‘reflect’ the urban environment expressing alternative possibilities of perception. The normally enclosed and claustrophobic cityscape of Chicago opens up and reveals new perspectives to passersby.

The ‘Cloud Gate’ as also the Krueck and Sexton Architect’s ‘the Crown fountain’ in Chicago and the City Waterfalls in New York by Olafur Eliasson are representative examples of the evolution of street art and public interventions into large scale public art. Their principle intention is to ‘reflect’ the urban environment as also they are ‘inspired by and created for the people, that will open up the souls of the city’s inhabitants by serving as an archive of its people.’[13] Both are main principles of street art, they are made by the new generation of urban inhabitants and they intend to reflect the urban environment. They succeed to bring art to the variable masses of the most multicultural cities while in the same time to communicate their creators’ apprehension of the urban environments. It is a medium of both anonymous or eponymous artists/designers-activists, to help us understand, while pleasantly rediscovering, our everyday surroundings. Street art, urban interventions and contemporary public art are able to generate arguments about the quality and appropriation of our cities. Citizens are positively attracted and might interact with the art while in the same time consciously or unconsciously are getting involved to the tension of understanding and appreciating their living environment. The three images in figures show three types of fountains as public art. The work by Mark Jenkins, Sleepers in Winston-Salem, is a public intervention and shows his alternative appreciation of a traditional fountain as public art. In the same time the fountains in New York and Chicago express the publicity of public art. Furthermore the City Waterfalls again shows the intention of the artist to express his reflection of an artificial city made of scaffold and his desire to introduce water as a natural element ‘built’ on a scaffold. In addition, he tries to enhance not only the individual experience, as people understand differently the art, but also collectivity.[14]
Different experimentations on the engagement of Anish Kapoor’s art with architecture

Olafur Eliasson, Microscope to Sao Paolo 2011
7. Investigating architecture through contemporary public art

Anish Kapoor as also Olafur Eliasson are two of the most important contemporary public artists who both collaborated recently with also significant contemporary architects. Those collaborations lead either to the individual coexistence of both art and architecture within one project, either to the complete embodiment of art into architecture. Anish Kapoor and Herzog & de Meuron collaboration for the residential skyscraper at 56 Leonard, located in Manhattan, New York shows the introduction of art into architecture as almost an autonomous presence. Both the building and the art express the idea of publicity in the entrance of a private building and both individually create a new landmark for New York. [15]

The collaboration of Anish Kapoor with Future Systems for Subway Station at Triano in Naples shows a different approach of experimentation between architecture and art. The result is a hybrid which incorporates both the styles of the artist and the architect. The same approach we found at the latest contribution of Anish Kapoor to architecture with ArcelorMittal Orbit tower for London Olympic Games of 2012. A unique monumental artwork that is effectively a functioning building at the same time, neither pure sculpture nor pure architecture. Kapoor with the collaboration with Arup experimented with a form that has its own architecture, sculpture and structure. By merging these into one piece of work, it has deep resonance more than any single piece of art or architecture.

Olafur Eliasson engagement with architecture also reveals the above mentioned two approaches. The artist is known for embodying the laws of physics, neurology and optical illusions, inviting individuals to acquaint themselves with natural phenomena such as fog, light, color and reflections. His installation ‘microscope to Sao Paolo' offers its viewers experiences revolving around color perception and spatial orientation is a kaleidoscope of mirrors formed by four giant reclining sides, which fulfill the inner courtyard of the pinacoteca. (Fig. 5)

8. Conclusion

Contemporary public art might be able to motivate and help the public, city planners and architects to observe and understand the existing urban environments and use some of their principles to create better cities. The public unconsciously is expressed through artists and architects, in a parallel way, governments use the ability of public art to regenerate the urban and social environments. Large scale installations and public sculptures, effectively blur the lines between the fields of art and architecture, between concept and construction, form and function. Architects tend to use artists/activists in an experimental still way to review the urban environments. Architecture incorporate public art, the reflections of the cities, to create better architecture. Observations to the most representative examples of art and architecture collaboration reveal that architects literally use art according to their preferences and styles. Art is embodied or coexist with architecture according to the architects decisions. However, on those occassions, art is still that component which has the power of communication between public and construction.
References


