Graduation Plan

Master of Science Architecture, Urbanism & Building Sciences
Graduation Plan: All tracks

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

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

<table>
<thead>
<tr>
<th>Personal information</th>
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<tbody>
<tr>
<td>Name</td>
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<td>Student number</td>
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<td>Telephone number</td>
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<td>Private e-mail address</td>
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<th>Studio</th>
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<td>Name / Theme</td>
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<td>Teachers / tutors</td>
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<th>Argumentation of choice of the studio</th>
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<td>After participating in the studios MSc1 Dwelling, MSc2 Public Building and MSc3 Interior, I am confident that the studio within the Chair of Dwelling suits me best. The design approach from designing through different scales and having all these scale to interact or influence one and other seems logic to me. I also always had a great interest in how people live and enjoy making floor plans. Besides working fulltime on my Master at the TU Delft I help friends and family redesigning their houses and floor plans. In the future I hope to practice as an architect within the domain of dwelling.</td>
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<th>Graduation project</th>
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<th>The posed problem,</th>
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| There are two problems that lead to the design question. Firstly the gentrification of Amsterdam that is leaving only place for the high social economical class in the city, resulting in an unilateral street scene and a declining quality of the city. This is already the case in the city centre of Amsterdam and other rich western cities. Florida (2017) points out that the cities currently allow economic returns to determine the usage of space and that we look too little at the social and cultural yield of space. 

Secondly the demand for ateliers and housing for artists is higher than the real estate market can supply. Especially the stock of ateliers is under great pressure due to new law ‘Woningwet 2015’. This law has the unintentional side effect which makes financially impossible to retain or develop ateliers in the Netherlands (Van der Steeg & Reijndorp, 2016). This law can be bypassed with by combining ateliers with housing as atelier-dwelling. |

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<th>research questions and</th>
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| What are the design characteristics of an urban art district that influences the neighbourhood and enables artists to operate from a gentrified city centre? 
| How can art influences the current gentrified culture in the city centre of Amsterdam? 
| What is the origin of the atelier-dwelling? 
| In what ways can an art district be connected to the citizens? 
| What is the most effective situating of fine art professions among each other based on collaboration and shared special facilities? 
| How do fine artists use their living and workspace? |
design assignment in which these result.

Urban art district in the city centre of Amsterdam for artists to live and work. This district should fit in the urban framework of Amsterdam and invite all citizens of Amsterdam to have interaction with the district on different levels of contact.

The district will provide five housing buildings and one public building. The three buildings that are directly to the street have to provide housing for artists and the combination of atelier-dwellings. Two buildings inside the courtyard will be co-housing atelier-dwellings. In total 250 atelier-dwellings, 100 dwellings for artists, 40 households in co-housing that are also combined with atelier-workspace.

The building has to provide housing, workspace, the possibility for exposure of art and workshop spaces. Artists from the same profession will be clustered together and the design encourages contact among the residence. The public building is a combination between atelier-workspace and public facilities, such as bars, food, theatre and other fine arts related activities.

The whole complex/district has a secluded character from the city centre. Yet the interaction and therefore the invitation of all citizens of Amsterdam into district is important to connect the complex/district with the citizens.

The building has to fit within the city this will be achieved via relating the design to the city morphology, city grid size, proportion and rhythm in the façade and materialisation.

**Process**

**Method description**

The methodological approach taken in this research is a mixed methodology based on data collected using case studies, interviews, and literature study and by attending public discussions between artists, developers and the municipality.

The research question touches upon political, social and spatial scientific topics. Therefor the different methodologies are essential in order to provide a suitable answer to all fields.

The research is divided through scales. The first two chapters examine the political and social fields of the research question. Starting from a wide scale about the definition of culture, art and creativity. This cultural knowledge is applied on a more perceivable scale; the city scale. After the political and social fields have been examined the tangible side of the questioned in the last three scales; urban scale, building scale and unit scale.

The literature used for the first two chapters are from both scientific and design perspective on the research topic.

For the tangible part of the research the case studies gave a great insight in the current ateliers and artist housing. Zomerdijkstraat & Cité Montmartre are the best still existing examples of designed as atelier-dwelling. Ten Kate Paleis; organically transformed by time, constantly being adapted by its occupants. La Ruche; also became occupied but has not been adapted much, here it is about the private outside space that is always open.

Beside the literature and case studies interviews and discussions will help understanding the issue from the point of view of the artists; the mayor end users.

**Literature and general practical preference**

**Experience/Presentments**

- Case study Zomerdijkstraat (Amsterdam)
- Case study Cité Montmartre aux Artistes (Paris)
- Case study Ten Kate Paleis (Amsterdam)
- Case study La Ruche (Paris)

- Interviews with fine artists Marije Gertenbach and Claire van Stolk
• Discussion among artists, architects, developers and sociologists in Pakhuis de Zwijger, 2017 May 29

**Literature**


Reflection

This research features a scenario after gentrification. Much literature is written about gentrification, first positively later about the negative effects. Gentrification is a process, there is not much literature or research about what the next development will be. Richard Florida is with his latest book 'The New Urban Crise' a pioneer in looking beyond today's problem and proposing a solution. His book is written from a sociological point of view. This research examines the urban and architectural side of the problem, by implementing fine arts in the city network.

Relevance

Gentrification is happening and has happened. What happens after a neighbourhood has gentrified has not been documented widely yet. But facts are that the creative class along with the original residents are flushed out of the gentrified neighbourhood, leaving only the social economical higher class. When gentrification continues through the whole city only this high social economical class will occupy the city, leaving an unilateral street scene. This is already the case in the city centre of Amsterdam. This research examines the possibilities of bringing back artist in the gentrified city centre, to create a more diverse street scene and healthier city centre.

An urban art district is an answer to the cry for help from citizens to prevent the city centre of Amsterdam from becoming a completely yuppified, anonymous and intolerant. Fine arts have a stabilizing force on this rapid growth and change (Grodach, Foster & Murdoch, 2014). In order to use fine arts in the city centre of Amsterdam this research firstly focuses on the understanding of the role of the artist in the gentrification process. Secondly the implementing of an art district into the city network will be examined. Next the research focuses further on a building scale to understand the relation between different art disciplines and finally how artists use their workspace and how this can be combined with housing.

Besides the social relevance there is also an economical relevance as the demand for atelier-dwellings is much higher than the marked offers. On a yearly base between 1.000 and 1.500 fresh graduated artist are in search for an atelier in the city of Amsterdam. Often they are also looking for an affordable place to live. Besides that there is an constant demand for rehearsal spaces for dance, theatre and music (Bureau Broedplaatsen, 2016).
### Time planning

#### Planning MSc4

| Calendar week | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 1 | 2 | 3 | 4 | 5 |
|---------------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|---|---|---|---|---|
| Course week   | 1.1| 1.2| 1.3| 1.4| 1.5| 1.6| 1.7| 1.8| 1.9| 1.10| 2.1| 2.2| 2.3| 2.4| 2.5| 2.6| Winter break | 2.7| 2.8| 2.9| 2.10 |

#### Research
- Visit Parisian projects
- Collage of artists housing
- Deepen the chapter: Rooting into the city network
- Deepen the chapter: United artists
- Deepen the chapter: Artists in their ateliers and houses
- Finish research and conclusions

#### Design
- Urban design
- Building scale SO
- Building scale VO
- Building scale DO
- Building scale DO+
- Prepare presentation model and final products