Research on Rotterdam
colophon

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Preface

Before you lays the combined efforts of the Msc. 3 Graduation Project: Public Realm. The resulting work has become a voluminous and varicolored collection of individual and shared interests, readings and insights. Rotterdam is the framework, the stake and the substance of this architectural anthology. The plurality of views creates a multifaceted patchwork, motley and ambiguous, but all with the common denominator of understanding contemporary Rotterdam and the Sint Jacobsplaats. Together the efforts sketch a panoramic overview of the bustling and dynamic inner city of Rotterdam and opt for opportunities of restructuring the urban fabric.

The booklet is a result of a long and complicated process. It is a holistic collective work by nine people. During the course of the semester, a further subdivision was made into groups of three, all of them focusing from different research perspectives. The substructure of each chapter is therefore trichotomous. By researching from different research perspectives, we covered more ground and allowed the opportunity of comparing new insights from different episteme. Hopefully this booklet can provoke discussion amongst architecture students, architects, and theorists, eventually allowing for a deliberate handling of the delicate site.

The substantiation of this booklet is more than a culmination of participatory work, it is indirectly also a reflection of inspiration, tutoring and counseling. Our special thanks goes out to Susanne Komossa and Nicola Marzot for their enthusiastic tutoring and guidance.

Enjoy the read.

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**Introduction**

Within our studio msc3 Public Realm: Rotterdam we lack a brief or program for the project. Because of this lack of program we have to directly confront the complexities of the city of Rotterdam and create a suitable project through our own interpretation of the conditions found on the site and its wider relevance in the metropolis.

Our studio does not prescribe a single research methodology. Instead a range of different methodologies are applied to research the conditions found in Rotterdam. This forces us to come up with our own method, framework and above all interpretation of the city in order to research the specifics of Rotterdam and the elements which we believe to be relevant to an intervention within the context of Rotterdam. As such any proposal developed for this studio will be based on a personal understanding of the site and its context.

The research methods employed in this book are highly varied and among other things include research through morphological reading, interviews, perception, case studies and derive.

For the studio we have been given the assignment to come up with a design for the Jacobsplaats in Rotterdam. The Jacobsplaats site can be considered an edge in several ways due to its presence at the edge of the inner city. The presence of major infrastructural arteries and the collision of distinct environments of the city.

The booklet that we have produced for this studio consists of three parts the varied research of the individual groups, The personal essays and the group masterplans. These have all been ordered according to the different groups into which this studio has been divided.

The essays in this book research a part of the notion of public realm through a theoretical investigation into its nature.
### formality vs informality
Maarten de Werk; Martijn van Gameren; Marie-Lahya Simon

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formality vs informality
1. Introduction

1.01 Luxor Theater, Rotterdam 3D, National Geographic.
Formal vs. Informality

Formal: adj.

1. Done in accordance with convention or etiquette; suitable for or constituting an official or important occasion:
   a. (of a person or their manner) strictly conventional,
   b. Having a conventionally recognized form, structure, or set of rules,
   c. Of or denoting a style of writing or public speaking characterized by more elaborate grammatical structures and more conservative and technical vocabulary.
2. Officially sanctioned or recognized
3. Of or concerned with outward form or appearance as distinct from content:
   a. Having the form or appearance without the spirit,
   b. Relating to linguistic or logical form as opposed to function or meaning

Informal: adj.

1. Having a relaxed, friendly, or unofficial style, manner, or nature
2. Denoting the grammatical structures, vocabulary, and idiom suitable to everyday language and conversation rather than to official or formal contexts
3. (Of economic activity) carried on by self-employed or independent people on a small scale, especially unofficially or illegally.

The Oxford Dictionary.
The game of architecture is an intricate play with rules that you may break or accept. These rules, like so many knots that cannot be untied, have the erotic significance of bondage: the more numerous and sophisticated the restraints, the greater the pleasure.

ropes and rules
Despite its worldwide influence as the largest European harbour, the city of Rotterdam still struggles to empower its dynamic. As any alternative cities, destroyed by the war, the city eased itself from the heavy weight of tradition and historical structures. Indeed, the reconstruction of Rotterdam introduced a large panel of activities within a wide range of contemporary architecture complexes. However, the city itself became deeply shaped by the infrastructure, increasing the difficulty for appropriation by pedestrians and bikers, and therefore losing the power of a Port City. The actual density of Rotterdam is problematic and needs to be increased deeply in the next years. (the municipality is planning to double the density of Rotterdam in the following years.)

Nevertheless, the city of Rotterdam is a great example of a coexistence, and a balance between formality and informality. The exceptional dynamic environment created by the people brings a certain desire for alternative spaces. As architects, the purpose is to find the right balance between formal “shape”, by the mean of the design, and informal “activities”, by introducing a flexible environment adaptable to anyone.

According to Bernard Tschumi, there is no fixed relationship between architectural form and the events that take place within it. (Tshumi, 1994) Therefore, creating the suitable framework to introduce a specific dynamic needs a deep understanding of the existing environment. This analysis will explore this idea within different frameworks with the actors, the creative class, the new stages of public architecture, the theatricality of the squares, and the investigation of the gap between the ruled, the designed and the perception, within the walk.

Marie-Lahya Simon; Martijn Van Gameren and Maarten de Werk.
2. Creative Class and the 'new' reality

2.01 Illustration by Uhrahn Urban Design, Partizan public. 100 years spontaneous city. 2.02 diagram showing the research field. The cap between reality (silhouette of the Central District today) and the ambition of Rotterdam (silhouette of the future).
Our research group is focusing on the general topic of formality and informality. Investigating the rules of formality and the un-rulled informal space. My starting point is the tension between the contemporary urban condition, the faced reality and its ambition. There seems to be a cap between the ‘sky-high’ ambition of the municipality and the reality of the financial crisis that began in 2008: the large vacancy rate of office buildings, transformation, the changing role of the municipality (taking a backseat) and the lack of will and/or financial capacity by investors to intervene. This crisis points up the risk of the old systems and functions. Architects and Urban planners must reinvent themselves and their vision of the city. Yet, we might think these new circumstances are becoming an imminent shutdown of urban renewal. However this is precisely the condition in which new, more temporary based, developments already getting real – presenting a new reality? This reality implies; different programming, finance systems, designing and creative development methods. It is this framework which represent the urban flexibility and the power of private initiatives.

How does this evolve into architectural plans? Throughout the century there many manifesto’s already stressing the idea of the spontaneous city. *(spontaneous city: the spontaneous city is a market place, where supply and demand sculpts urban form. The city develops at various paces, in all kinds of directions. What more, the Spontaneous city is occupied by producers and limitless future projections (Urhahn Urban Design, 2012).) For me this has everything to do with bottom-up initiatives. With the fixed and the unfixed plan. Meaning the architectural plan is not a blueprint but a script, the journey towards it is the destination. The difficulty of this in an architectural sense is what to design and what not, its the tension between informality and formality. How to develop something which isn’t totally defined?

In Rotterdam the new policy ‘Livable Rotterdam’ trying to increase the livability of the city. Projects like the Schieblock, Minimal and the luchtbrug are for me the representatives of a new urban model which creates this different layer, the spontaneous city which caught my interest. Furthermore, it is the creative class who seems to be the new pioneer within this habitat. Providing the city with new economy and knowledge, or better, securing the future economy and knowledge.
2.03 Office vacancy in the whole Netherlands compare to the inner city of Rotterdam. Based on statistics from the municipality of Rotterdam; Statistiek, Centrum voor Onderzoek. Gemeente Rotterdam. 01 13 2012. http://www.rotterdam.nl/COS/publicaties 2.04 Whole vacancy rate more specific to the situation of Rotterdam

18
Urban condition

After being amputated of its historical centre in WWII, Rotterdam is city still in transition. Approximately since the 1980s, it is become the paradise for investors and developers, because of opportunities to build large-scale office and apartment buildings. The growing capital market found his way easy into the inner city and quickly established the 'Manhattan on the Maas' label (5th IABR, 2012, p.100). The new vision for the Central District as a VIP area enhances and emphasis this label. With multinationals like Shell, Unilever, ING and Fortis already building major project along the Weena. Yet the symbol of the central district, the Nationale Nederlanden /ING building as a change to be vacant in the upcomming years because of reorganisations. This paradox, between the reality and the ambition seems to be colliding at this point.

It stressed out the earlier statement of the necessity of the temporarily of buildings, urban planning and designing to ensure vitality of the city.

To enhance, the region of Rotterdam has a vacancy rate of 11,2 % of the total office space in the beginning of 2012. This means a total of 505 000 m² - equal to 6 000 family homes - of empty space. This is approximately 173 500 m² more compared to the statistics of 2011. Against this backdrop, I will focus on the inner city of Rotterdam. Where the problematic seems to be even worse. Particularly in the Central District along the Weena. Nowhere in the Netherlands we find such a high vacancy rate compared to its prominent position within the city. Vacancy that can eventually transpire in significant financial trauma for their owners. But equal important are the side effects, high rates of vandalism and significant drop in livability, social control etc.

Figure 2.04 is showing the whole vacancy rate more specific to the situation of Rotterdam. Where we see that along the new ‘Maas’ there still exist alot of vacancy. These are old harbor area which are now transforming into creative clusters providing space for small enterprises and space to hire. Near our design plot, the 'Jacobsplaats', the 'Mariniersweg' seems to be the most vacant street. Instead of ignoring them or erase them with another total designed plan these area’s could be potential test cases for the earlier explained strategy. Then the question could be how it relates to the Jacobsplaats and its potential intervention.
2.05 A contract between the municipality of Rotterdam and different market parties to counter the large amount of vacant office space.

2.06. Diagramic scheme 'set of rules'. 2.06.01 'Transformation pool': creating a transformation pool (22 potentials projects, 220,000 m²) researching 5 pilots every 6 months looking at possibilities for transformation and/or redevelopment. 2.06.02 'SER-ladder': new developments are only allowed when showed that the specific development can’t be realised in existing real estate. 2.06.03 'The Disposal fee': allowance on demolition or transformation. 2.06.04 'New and Old': the initiator of new developments is forced to withdraw a certain amount of vacant office space from the market. 2.06.05 Policy 'Kraken' and vacancy: [illegal] living in vacant building is strictly forbidden. In contrary the owner of the building is obligated to report vacancy after twelve months. The owner is then forced to redevelop their building where 70% of the space is well-used.
Furthermore, dealing with vacancy. The transformation of office buildings became a high priority for Rotterdam in 2010. Different developments were initiated to explore the possibilities and strategies which were more contemporary to the current economic situation. (Kantoren bericht regio Rotterdam, 2012) This means the municipality are active searching for initiatives of, and cooperating with, creative entrepreneurs and other market parties. In addition, Rotterdam is reorganizing the oversupply through labelling solely the ‘Central District’ and the ‘Kop van Zuid’ as areas where new offices are allowed. For this some rules with different market parties were made.

Next to this very formal approach. There exist informal activities who are dealing with vacancy, taking opportunity out of it. These are temporal urban scenario’s. The first, i noticed, is ‘shop-for-one-day’. An event where web-stores taking advantage of a vacant space. For a period of 1 or 2 days the internet store is moving from the web to the actual real world. Where they hold a sale. This is a rising trend even used by big companies like Prada etc. Known as a new kind of guerilla marketing. It is quite interesting because the webstore is here moving away from the web coming back into the city. In the pannekoekenstraat near the Jacobsplaats, it goes actually further where a owner of a house is e-baying his ground floor space for this kind of activity - you can rent it for € 225 a day. From Friday to Sunday it is a store facilitating the webshop, which can divers every day. During the rest of the week it is just be a living/working/office room for the owner. So the space becomes a instrument to exploit your house as a marketing tool, which then can soften the burden of a mortgage for instance. The second scenario is the pop-up store. For Rotterdam is has become a strategy for the municipality to also give certain area’s identity again. Where the rent for a vacant space is cut in half for a halve year. It then becomes interesting for different smaller initiatives to start a store, after 6 months the rent goes back to a normal standard. Sometimes the store becomes permanent, sometimes it will move again making room for another store. A example is the Bar in Schieblock which was earlier in a whole other part of Rotterdam - de Kruiskade. There it already established identity and its name throughout Rotterdam. So this can actually a strategy which could easily be further exploited. Because the function brings his identity and the people attached to it to a whole other context.

The next two diagrams are showing this relation between the city and the temporal stage of a ‘pop-up’ related activity.
shop for one day

2.07 influence scenario; liveliness city 2.08 scenario
with different parameters and city influence
2.09 influence scenario; liveliness city

2.10 scenario with different parameters and city influence
the structural planning of the Dutch government before and after 2008. Looking at the figure we notice the long lasting chain of accountability is broken. The structural plans of the municipality can diverge from the regional planning of the government. There seems to be a shift towards a more ‘open-minded’ vision.

### Diagram:

**Before 2008**

1. National Government
   - Ministry of economics, agriculture, and innovation
   - Ministry of infrastructure and the environment

2. Provinces
   - Regional Policies
   - Spatial Policies

3. Municipalities
   - Municipal Structure Plans (Gemeentelijk Structuurplan)
   - Land-use zoning
     - Most (outside built-up areas)
   - Approved by the provincial government

**After 2008**

1. Ministry of infrastructure and the environment
   - Regional Planning Decisions (ex. Spatial Planning Decisions)
   - Regional Plan (Steekplan)

2. Provinces
   - Regional Plan

3. Municipalities
   - Municipal Structure Plans (Gemeentelijk Structuurplan)
   - Land-use zoning
     - Most (outside built-up areas)
   - Approved by the provincial government

4. National and provincial government can make an “integration” Plan, in case national or provincial interests are at stake.
In order to understand the possibilities of alternative spaces. There is a necessity to explore the boundaries on all kind of levels, volume, context, program and policies. The informal intervention, as a script - beginning from a bottom-up initiative might seem not dutch. We have a long tradition of highly developed planning and we have the tendency to regulate everything. We are used to built for instance residential area’s with a ready-to-use attitude. Not leaving space for any alterations in time nor surprises - which make the city vibrant and sustained.

Nevertheless, the dutch practice is also familiar with other traditions. For instance the freedom of private property. The greatest example of this might be the central area in Amsterdam with the canals, streets and the canal houses. In addition this is how the inner city of Leiden evolved or the Statenkwartier in Den Haag. Within the spatial framework of canals and streets, and some transparent rules the user can act as a client. Another more recent tradition which is evident in the modern urban planning is the freedom of different individual plots within the framework of the urban block. A global scheme which is then divided in more manageable projects for instance the projects on Java-eiland in Amsterdam. These are all urban plans which give room for creativity of its residents. It is not my goal to analyse these urban plans only to enforce the argument of the small scale initiatives. So today there seems to be more and more emphasis to a more informal approach, bottom up initiatives, small-scale, focusing on the individual instead of the collective. Within this development the creative industry seems to be the ‘new-fangled’ pioneers of change.

The past three years there are lot of new movements concerning the creative industry. On the top level, the government has branded and/or labeled the creative industry as one of nine ‘top-sectors’ in 2011. This means the creative industry is seen as one of the key strengths of the Dutch economy in which we distinct from other countries [think of Dutch design, Architects and musicians]. In my opinion, an closure of a long lasting emancipation process. The industry is now acknowledged as a relevant player within this economic landscape. This brings new opportunities in case of funding. Moreover, the new umbrella organization CLICK.nl, the Dutch creative Industries knowledge and innovation network, tries to intensify the collaboration between the creative industry and the Knowledge industry by means of cross-overs.

Urban Politics
2.12 alterations government towards the creative industry
The emphasis of Rotterdam municipality are also more and more focusing on this specific sector. Meaning, the creative industry has become one of three major topics of the Rotterdam economic policy. The vision is aiming at enlarging the number of jobs in the sector, stimulating the so called ‘cross overs’ between the creative sectors and enlarging the visibility of the sector. Two major questions are presented within this vision;

1. What are the most logic and meaningful crossovers of the creative economy with other parts of Rotterdams social, economical and spatial development? Creativity doesn’t only touch the economic dimension but also the spatial, social and cultural dimension of urban development.

2. How can the creative economic policy specific encounter the characteristic of Rotterdam and its situation (economic, social and demographical)? Policies which are very specific to Rotterdam. With other words: policies which are unique and divers of other cities, who are also dealing with ‘creativity’.
2.13 definition creative class, subsectors of the creative industry, character of the creative industry against the rest of the economy
Creative industry

‘The great Dutch cities, and within them the Dutch urban block, have to transform again due to global economical changes and large-scale migration. The contemporary urban block and today’s city should – comparable to the seventeenth and the end of the nineteenth century – once more be able to offer a public realm for all inhabitants, visitors and migrants. When we take economical alterations into account, the development of the service sector, the knowledge and creative industries are of crucial importance for the future of Western great cities. Especially the knowledge- and creative industries generally start with small-scale businesses. These industries depend for their exchange of knowledge and spreading of risks on a well functioning public domain and cheap smaller spaces. Urban blocks, city and public domain create in a certain sense the ‘natural environment’ for these industries.’ (MSc 3/4 Public Building booklet, Public Realm Rotterdam: composition & tectonics, Faculty of Architecture, Delft University of Technology, 2012-2013.)

By further investigation about the creative industry we first need to define it. Beginning with a definition. There are many definitions, one of the most used is the one of Richard Florida. The definition giving by Florida divers from the definition used by the Dutch government. ‘..an specific form of business which produces products and services who are the result of individual and collective creative work and entrepreneurship. The most important elements of the products and services are the content and symbolism.’ (source CliCk.nl. accessed 14 06 2013)

Florida categorizes the industry in relation to work – not bounded to profession. This also includes a widespread group of professionals in business and finance, law, health care, and related fields. (Florida, 2011-2012) In contrary, the definition by TNO is based on the SBI2008 (Dutch standard industrial classification) - it’s solely based on profession. This definition consist out of three layers; Arts, Media & Entertainment and Creative Business services. Where Arts arranges the inner core and the creative business services the outer circle, therefor mostly relates to other industries. However the definition giving by TNO is a classical one, today there seems to be less and less distinction between the artist, the designer and media professional. In many cases you can no longer tell if its technology, art or design. The industry is dominated by freelancers, start-ups and SME’s: 87% of all creative companies in the Netherlands work less than 5 people, 12% has between 5 and 50 employees where the
2.14 Mapping creative class in Rotterdam. Based on: Rotterdam Media Commission & Trade Registry (20/03/2012). Staalkaart Creatieve Industrie Rotterdam. Available from: http://www.rmc.rotterdam.nl. Figure showing a specific number of companies, divided into three layers. On each size the municipality chose a company as who represents its parameters. However, the rules why the choose certain companies above the other are unclear. But it represents the image of the municipality and the sector spread over the city.
remaining 1% has more than 50. The definition gives the possibility to categorize different sectors within the creative industry. Stepping back to the ‘Jacobsplaats’ it is considered by the municipality to be a attractor for the creative class. In order to understand this position i started to map the creative industry within Rotterdam.

We see large clustering of different types and sizes within Rotterdam. By further analyses these are the spots where the creative clusters are. Especially the sizes are interesting because it shows these clusters are not only facilitating start-ups. Here it destining from so called ‘broedplaatsen’ in Amsterdam, where creative clusters are in many cases solely used to span the time between vacancy and new development. The Schieblock, near central station, gives for example home to various of businesses both start-ups as bigger SME’s. The intention is not solely to act as a temporal manifestation in waiting for its own demolishing. The designers are actively involved to bring the different parties together, which eventually gave ground to the creation of the Dependance. Furthermore it contributes on cross-fertilization. In the 1960s Jane Jacobs already stressed the value of cross-fertilization, local economy against the functionalistic view of city zoning conducted and represented by modernism. The responsibility of city planning and design should therefore accommodate a wide range of unofficial plans, ideas and opportunities to flourish. In the situation of Rotterdam this seems to be problematic due the very neoliberal climate, where only economic value seems to have any significance for a long time.

‘It is a process of trial and error, where knowledge and experience is accumulated on site. The existing construction is gradually adapted to new uses and risky elements are introduced in the form of pilots. This process of trial and error offers new insights and allows for modifications. in this way, ‘temporary architecture’ can be tested so that it can later solidify into something more permanent.’

So today we notice different kind of developments like the Minimarket, the Luchtbrug and the earlier mentioned Schieblock. The Schieblock is transformed from a very mono-functional office building into a divers creative cluster with more then 80 different
2.15 creative industry; e-learning and gaming spread within Rotterdam with the comparison of different sizes.

2.16 creative clusters in Rotterdam:

Rotterdam Inner city:
- Schieland 8 055 m²
- Galeries Modernes 12 000 m²
- Delfstraat 25 50 000 m²
- Creative Cube 4 4 000 m²
- Minimal 2 500 m²

Rotterdam Delfshaven:
- Design Dock Rotterdam 4 700 m²
- Van Nelle Fabriek 17 000 m²
- Schiecentrale 10 000 m²
- Creative Factory 6 000 m²
- Rotterdam Noord Codum Noord 1 262 m²
- Codum Noord II 2 256 m²
companies. It already succeeded to bring liveliness back to the Central District, which was not long ago declared as a zero-tolerance zone - in July 2001 after the third shooting in a month.

The third space in the Schieblock is separated in programmed and un-programmed space. The programmed space, is the Dependance (café, roof garden, clubhouse, plinth and different workshop and presentation rooms). The un-programmed space, the corridor, the stairs and on a urban level the luchtbrug, are actually now more than just circulation space it plays an fundamental role in meeting other people. The Luchtbrug (Its a wooden bridge, crowd funded, which crosses a busy street near the Hofplein.) for me symbolized the need for Rotterdam to add another layer to the city. The layer of the pedestrian. Where the mini-market deals with the existing ruin of the old railway station.

Today every city is busy with the creative class. For me its therefor fundamental to specify it even more. The nature of Rotterdam’s business and educational potential is very related to applied technology and design in relation to product innovation. An example is the former RDM-terrain is since 2009 transformed into an innovative campus. Different parties succeeded in making an innovative cluster - Woonbron, Hogeschool Rotterdam, Albeda College, Stadshavens Rotterdam and a wide range of companies. Here educational institutions and businesses are working together on sustainable and innovative solutions in the fields of building, mobility and energy. In addition with a growing turnover in the ‘e-learning and serious gaming’ industry, the region of Rotterdam has become a leading figure in the global market (Koning 2013). For instance, Rotterdam is second just behind New York as a city of serious gaming(educative gaming) in the worldwide ranking. This ranking is based on turnover, niche products and businesses and the amount of customers globally.
2.17 Overlapping the different analyses maps

2.18 Possible strategy map
Conclusion

What I understood as a very informal act, tends to be a quite formal regulated process. Dealing with the crisis and the large amount of vacant buildings, the creative class forms the ideal group for the municipality to focus on. A sector which have very little demands and the capacity to organize themselves and their own environment.

In case of Rotterdam and specific the Jacobsplaats we can conclude that there is a necessity to specify the creative class. Within this topic e-learning and gaming is a sector which can be further explored. The creative industry is not a new industry, it always existed. Therefore using it as a remedy who tends to solve every problem is after the analyses questionable. Creativity is for me an individual act, as soon as you put a spotlight on it, it’s a deathblow. Therefore the creative industry is a nice phrase but in many cases used as a simple alibi - a culture sausage to make a good story- in waiting for future transformation. Is this bad? I don’t think so. But the phrase becomes a tragic misinterpretation, does it refer to artists, tourists, architects or small entrepreneurs? Everyone has his own understanding about the creative class which differs from person to person, this is what makes it very difficult. It is no longer usable.

When talking about the creative city, for me, is talking about small initiatives, about the freedom of acting carried on my self-employed or independent people on a small scale, especially unofficially. When looking at the Schieblock or the Luchtsingel there still is a certain desire for this alternative spaces.
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3. The Public Stage

New forms of public interventions

3.01 Filling the Void by Brent Godfrey
Introduction

Rotterdam can be seen as a shattered city. A city which is delinked, a shattered network of places and non-places. A city in where a huge range of diversity can be found, not only in architecture but also in the people.

Still Rotterdam can be seen as a very public city, with lots of cultural event and festivities. Despite the fact that there is no money for the public realm, we can see new forms of public interventions arise throughout the whole city. These are not only funded by the municipality or government, but also by new ways of funding. Not only top-down, but also bottom-up: by the people, the users themselves. This is something new we encounter, but not only the way of funding is new, also we can find new forms of public architecture in the city. Places where people can rest, enjoy, interact, and get shelter from the city. Places where people can be free. They can be seen as the stage for the inhabitant of Rotterdam.

This is what my inspiration goes out to, the public intervention seen as the urban stage for the inhabitants of cities. How do we perform in a city? How do we react on our surroundings and how do we make use of them? Do we simply pass them by, or do we have clear interaction with the public realm? Are we just bypassers, spectators, or are we actors of the public stage?

Rotterdam knows many different types of public interventions, each of them brings their own identity to the city, but somehow they also have a link with each other, not only on streetscale but also on cityscale. They have impact on the use of the city, and the public realm in particular.

To understand better the underlying network of public interventions and how they work, this research comes in. From cityscale to human scale I will base my research. On the cityscale I will try to find the underlying link of connection between the public spaces and later on I will zoom in to the scale of the relevant interventions on how these are formed and what rules apply and how these relate back to the cityscale. My aim at the end of the research lies in the understanding of the public realm of Rotterdam, how the public stages work, and what their relation between Rotterdam and its inhabitants and visitors is. To achieve this I am aiming on creating a toolbox or a catalogue where all these parts can be found and be used to fill the need of the recreation of the public network city of Rotterdam.
New forms of public architectural interventions in Rotterdam's city centre
New forms of public interventions

At this moment we are witnessing a local and global resurgence of so-called public and collective space, which is seen in part as a platform for social and political mobilization. The ongoing discussion has been expanded beyond traditional notions of public space to advocate the generation and facilitation of new spaces that act as flexible frameworks for the multiple opportunities and possibilities for social, political, and cultural change (Klanten, et al., 2012, p.6).

We can also find this in Rotterdam, as mentioned before the network of Rotterdam is hard to find, it is split up into little domains. These domains not only split up the city, but also the public realm as you can see in figure 3.02. Our daily stages; our world of routine is broken up into these domains. We can find this due to the fact that Rotterdam's public stages can be split up into six different categories. These categories I will explain to you later on, and show their relation on city scale with one another, but also on the scale of perception I will show you their identity.

To give you already some insight in the different categories, I will give a quick description.

Public architecture as placemaker
Pavillons which offers roof and shelter to a variety of programs and activities.

Green space in the city
Projects that blur the boundaries between city and nature

Modes of spatial mobilization
Projects which are scenic and bring innovative ways of collective orientation, traffic and transfer

Accommodating the cityscape
Projects that accommodate and support various activities as publicly accessible urban furniture

Intermediate Architecture
Projects that mediate between already existing structures and buildings in their recovery form non-places to highly vibrant places.

New forms of engagement in the city
Projects that highlight the personal as well as the collective appropriation and creation of spaces for social and cultural exchange (Klanten, et al., 2012, p.5,6).
3.03 The proximity of public architecture as placemaker
3.04 The network of public architecture as placemaker
3.05 The proximity of green space in the city
3.06 The network of green space in the city
New forms of public interventions

Public architecture as place maker
Places where people feel at home, where they can get shelter for everyday life. They are spontaneous and joyful spaces. They are shelters for people, to enjoy, to play, to activate. This type of public space functions as public activators in the city. An example is the pavilion on the Grote Kerkplein in Rotterdam made by Kempe Thill architects. See figure 3.03 and 3.04

Green space in the city
These are not your regular everyday parks. It is the natural landscape taking over the public space. They create surprising parks and gardens. These green zones act as lungs within the organism of the city. They invite the user to stroll and use, but also participate in the role of greater movement in urban planning. They are recovered/reclaimed/reconnected isolated pieces of land within the urban fabric. See figure 3.05 and 3.06
3.07 The proximity of modes of spatial mobilization
3.08 The network of modes of spatial mobilization
3.09 The proximity of accommodating the cityscape
3.10 The network of accommodating the cityscape
New forms of public interventions

Modes of spatial mobilization

These are projects in the public realm that facilitate and explore new transitory spaces, overcoming the passive confinements of everyday built environment. They reflect a new understanding of traffic patterns in urban planning. Here the concept of built space is questioned as more procedural experience more than as a physical structure.

So actually the journey is the reward of altering the existing path. A good example in Rotterdam of this is the Luchtsingel connecting the creative class. See figure 3.07 and 3.08

Accommodating the cityscape

This is a more smaller scale, it is about practical clever urban furniture that allow for a flexible personalization and configuration within the built public realm. They are alterations on the everyday benches, street poles etc. They activate and push to urban activities and hereby can create circulation patterns. They surprise the urban life by animating and recreating it. In Rotterdam there a few examples for this, for instance the Chesterfield park benches by Goudriaan. But you can also imagine that skate parks can also function more than just skate parks, they can be lounge areas and play areas for kids. See figure 3.09 and 3.10
3.11 The proximity of modes of intermediate architecture
3.12 The network of modes of intermediate architecture
3.13 The proximity of new forms of engagement in the city
3.14 The network of new forms of engagement in the city
**New forms of public interventions**

*Intermediate architecture*
They represent the voids of identity, the non-places. These projects of intermediate architecture redefine those non-places.
Providing highly vibrant interventions for those areas within the urban landscape.
Here for you have to treat the city as a living organism. But this requires solutions as dynamic as life itself. They should be small scale interventions but which provide large solutions.
See figure 3.11 and 3.12

*New forms of engagement in the city*
These are interventions within the public realm which are not only cheerful or enjoyable but also serve a political approach. So here the individual and the collective both become the medium and translator of the decentralized discourse on the public realm.
They should focus as a social sculpture. So the society gets structure and shape through human activity. An example of this in Rotterdam could be the MINIMALL, another example is the FIRE exposition of West8 architects on Schouwburgplein.
See figure 3.13 and 3.14
3.15 Zones created by connections of public interventions
3.16 The proximity of new ways of public interventions
3.17 Connection of music related festivities held in the public realm
3.18 Connection of cultural related festivities held in the public realm
If we take a closer look to the function of each intervention we can structurize them in two types of returning events, namely for musical events and cultural events (see figure 3.17 and 3.18). The events are mostly held in the categories of architecture as placemaker, intermediate architecture and greenspace in the city. This while the interventions regarding accommodating the cityscape or the modes of spatial mobilization are more based on infrastructure. They seem to connect the voids within the city and therefore bring new routes within the citystructure. So all of them combined can bring a new level of public routing within the city, a linking of new ways of public interventions.

What is interesting is, that some of the interventions in Rotterdam seem to be used more than others, a lot of festivities are held here during the year. They work as katalysts for their surroundings. To create more insight in these public interventions six case studies are made. Each representing one of the categories, this will result in a better understanding of the toolbox for public staging. By this we get more insight in the way the public life of Rotterdam gets triggered and is experienced. This experience will be tested on multiple levels, namely on the formality of the intervention in the city, the experience of the intervention as public stage, the tools used to create the stage, and the level of perception of the intervention.

The following public interventions were used:
Public architecture as place maker:  
Pavillion Grote kerkplein by Kempe Thill Architects
Green space in the city:  
Museumpark by OMA and Yves Brunier
Modes of spatial mobilization:  
Luchtsingel by Zus
Accomodating the cityscape:  
Schouwburgplein by WEST8 Architects
Intermediate architecture:  
Delftsche Poort by Cor Kraat
New forms of engagement in the city:  
Minimall by PENA Architecture and AFARAI
Luchtingel - Reconnector  

Modes of spatial mobilization
3.19 Photocollage of the experience of the Luchtsingel
3.20 Tools used which bring the identity
3.21 Formal vs informal entrances
3.22 Section
3.23 Relations between different participators
3.24 Artist impression on how the Luchtsingel relates to the user
Minimall - Creative shopping mall

New forms of engagement
3.25 Photocollage of the experience of the Minimall
3.26 Tools used which bring the identity
3.27 Formal vs Informal entrances
3.28 Section
3.29 Relations between different participators
3.24 Artist impression on how the Minimall relates to the user
Delftsche Poort - View on an unfinished city  Intermediate architecture
Stichting nieuwe Delftsche Poort

Cor Kraat

Delftsche Poort
“View on an unfinished city”

The Invited Bypasser

Formal

Relations between different participators

Photocollage of the experience of the Delftsche Poort

Tools used which bring the identity

Formal vs informal entrances

Section

3.31
3.32
3.33
3.34
3.35
3.36 Artist impression on how the Luchtsingel relates to the user
Grote Kerkplein - Window to the city

Architecture as placemaker
Musical Festivals

Bypassers

Skateboarders

Grotekerkplein
“Window to the City”

Rotary Club Rotterdam Noord
Municipality

Atelier Kempe Thill

1.41

3.37 Photocollage of the experience of the Grote Kerkplein
3.38 Tools used which bring the identity
3.39 Formal vs Informal entrances
3.40 Section
3.41 Relations between different participators
3.42 Artist impression on how the Grote Kerkplein relates to the city
Schouwburgplein - City stage

Accomodating the cityscape
3.43 Photocollage of the experience of the Schouwburgplein
3.44 Tools used which bring the identity
3.45 Formal vs informal entrances
3.46 Section
3.47 Relations between different participators
3.49 Artist impression on how the Schouwburgplein relates to the user
Museumpark - 3 zones of public activities

Greenspace in the city
Municipalities
Museumpark
“3 zones of public activities”

The City Escapy

3.50 Photocollage of the experience of the Museumpark
3.51 Tools used which bring the identity
3.52 Formal vs informal entrances
3.53 Section
3.54 Relations between different participators
3.55 Artist impression on how the Museumpark relates to the user
3.56 The Rotterdam toolbox for public stagemaking
The Rotterdam toolbox for public stagemaking

Is it now possible to say how 'good' public stages should be made, or what is needed to create this experience? I don’t think so, but we do know more about the urban stage of Rotterdam, on how the public life can be triggered and how people can be attracted. It is not about the objects that make the place what it is, it is about the intention of the intervention but more importantly on how it is perceived by the user.
A NEW VIEW

ACCOMODATING

PLACEMAKING
3.58 Artist impression on how the Sint-Jacobsplaats can look, using the toolbox of Rotterdam stagemaking
Bibliography


4. Walking the City

Reality vs. Perception

4.01 Chronophotography of dancer Ami Shulman walking, Montreal, July 2009. Credit: Butch Rovan.
Movement

In contemporary societies, speed has always been researched, and its performance was always improved. In every part of the society, new technologies brought with them a new sense of speed, from the new means of transportation, to a new way of living: fast food, speed dating, power nap, energy drinks etc. (Rosa, 2010) Whereas slowness used to be considered like a state difficult to overcome until the Romanticism considered it as an Art. Indeed there is “a secret link between slowness and memory, between speed and oblivion”. (Kundera, 1995) And this link has consequences on how people perceive the city. Therefore the notion of the street is important to reflect on. More than a stage for transportation, the street, and therefore the walk stands as a choice, and expects qualities.

What if walking was the new happiness?

The starting point of the research is a personal observation. There seems to be a paradox between the general scale of the city and its perception by the individual in movement. Despite the small dimension of the city center, Rotterdam appears to me impossible, and tedious to walk in.

The research is based on the premise of my position towards the role of the architects in our society. Indeed, with the development of drawing and construction software and the major economic crisis of our generation, the accessibility of the design renders the classical planner role of the architect obsolete. I believe that the profession should shift in order to redefine its role in society. Therefore questioning the traditional tool is a continuous attempt along the research.
4.02 Walking the City
Within the framework of an analysis on the Rotterdam Street, the investigation is focused on the gap between the designed, and the perception from the pedestrian. The hypothesis states that the site, the Sint Jacobsplaats, is perceived negatively by the walker.

I put two distinctive models in parallel: on the one hand a rational one, about the proper scale and dimensions of the street and on the other hand the user’s perception of that street. In other words, the main challenge of my approach is to find a way to combine the typo-morphology episteme with the praxeological and the phenomenological one. I combine a mapping approach with diagrams, with a mind representation of our perception through different experiences. The first attempt to define the street was deeply inspired by the work of Kevin Lynch. The mental maps drawn in his major publication were a new scientific way of defining the city, using a large amount of interviews. I translated this logic into my personal definition of the street. The 5 elements defined at the city scale were translated into the street scale. Kevin Lynch defines 5 elements that people perceive to organize the city. (Lynch, 1960) Recognition of a coherent pattern is the basis for the legibility of space. From the city to the street, here are 5 elements that organize the street:

1. **Footpaths**. The Footpaths represents a linear elements along which the observer moves. They may be footpaths, bikes lines etc. How fast can an observer move? (cars/bike/pedestrian) Is the footpaths comfortable for users? Is the mobility of the pedestrian free? Is the street dangerous? How fast/busy is the car/bike network? Can the pedestrians take ownership from the street?

2. **Limits**. The limits represents point elements that punctuate the street. It can be urban furniture, vegetation, and terraces, but also fences, or any other limits between public/private taking over the street.

3. **Facade**. The façade represents the common linearity of the façade of the street. How is the plinths define? Is there a common function (shopping, offices etc.)? Is it possible to enter? Is it continuous or fragmented? Is it public or private?

4. **Nodes**. Nodes are strategic points which the observer can enter. They represents meeting points, squares, junctions etc.

5. **Landmarks**. The landmarks represent strategic points which the observer cannot enter. They can be buildings, or visual landmarks. (Attractor points, public arts etc.)
4.03 The 5 elements of the Street.
4.04 The Walk.
1. Reality
The Reality of the plan. How is the public space designed?
Plan, 1:1000.

2. Reaction
What is our reaction upon certain elements or situation?
Analysed Picture.

3. Perception
How do we perceive this space?

*Abstracted diagram, representing space, speed and movement.*

- Horizontal line = space. (the more line, the busier)
- Vertical line thickness = speed density, arrangement = movement
This first attempt to define the perception wasn’t exactly successful, since it didn’t show the major gap of the design elements (the intention of the planner) and their perception from the pedestrian (the reaction). Therefore, a second attempt was made using the reference from the *Manhattan Transcripts* by Bernard Tschumi. The gap between reality and perception from the users illustrates the limits of the architectural design. Tschumi represented the limits of the architectural design compared to the drama of life. The walk is an attempt to illustrate the reality of the plan, the reaction, and the perception of the pedestrians. Within a “walk” I mapped 3 specific drawings in order to translate the gap between design and perception. The first drawing is a plan, the second is a collage of “reaction” and the third one is a diagram of perception.

Finally this drawing revealed the unexpected perception of a place compared to its design. The public space of the site (Sint-Jacobsplaats) faces an “over designed” issue which limits the potential appropriation of the space by the people. Indeed, comparing the market square of Blaak with the Sint-Jacobsplaats, the limit of the designed becomes questionable: the Blaak could be considered as “simply” designed (a void) whereas the other square offers a clear design intention (the monumental terraces in combination with the symmetrical stairs). However both of the squares are diametrically opposite in their inner activities.

This research was a means to position myself within the approach towards the masterplan design, which instead of being a fixed plan proposes “seeds” of interventions. Therefore finding the right balance between the designed, the programmed and the unplanned is the real challenge of our proposal.
Reality, Reaction, Perception
What a landscape! I feel like in the jungle! Nobody wants to sit next to a bin! A parking in a display...??
I wasn't planned!
All the ads are spoiling my walk...
Art galleries are temporary in this street...
**Bibliography**


The social and the everyday life

Jan Top; Thomas Drenth; Dustin Huang

05 The legibility of Rotterdam
the new reality

06 Bringing coherence

Research from the perception of the user.

Rotterdam as urban canvas
the social and the everyday
5. The legibility of Rotterdam
The legibility of Rotterdam

INTRODUCTION

“Moving elements in the city, and in particular people and their activities, are as important as the stationary physical part. Nearly every sense is in operation, and the image is the composite of them all.” (Lynch, 1960:2)

This quote of Kevin Lynch functions as the jumping-off place for our research. For our research into Rotterdam and the SInt Jacobsplaats we gradually perceived an illegibility of the city of Rotterdam. Rotterdam is a special city, a vibrant city, but a very ambiguous city also. Strong aspects of the city are its youthful, international and intercultural character. Rotterdam is a city that has gone through many developments last decades, but is still not reaching its full potential. When walking around the inner city of Rotterdam one feels the city is sparkling, sizzling, and bustling, introducing an almost American vibe of opportunity and optimism, but together with this vibe one also very often feels an atmosphere of neglect, ambiguity, and a lack of decisiveness. The city appears to be shredded, qualitatively very high places are interspersed with qualitatively low places. Rotterdam contain situations in which thousands of quantities are all varying simultaneously and in subtly interconnected ways. Gehl makes clear that the current public space of Rotterdam does not connect to the image that the people have of a strong and energetic inner city. The critics are on the image, as well as the functioning and maintenance of the public space. This lack of a shared image originates from a fragmented public sphere, making the city a stacking of enclaves, rather than a synergetic unity. We notice the continuity and discontinuity of the urban space of Rotterdam, and realize the decline of public space. The monofunctional use is perceived as the main problem. Counts show that squares and streets in the city center are emptier than in other cities, especially at night time. This problematic, shredded public sphere leads to an indistinctive and illegible environment, giving rise to unsafe places and a flattening of human experience. The illegibility is twofold: the built environment leaves ambiguous places, accounting for what Lynch (1960:47) calls the stationary physical part, as well as a mismatch between images of Rotterdam, part of an anthropocentric viewpoint. There seems to be a public image of any given city which is the overlap of many individual images. Or perhaps there is a series of public images, each held by some
The current build-up of zones in inner city Rotterdam
significant number of citizens. Such group images are necessary if an individual is to operate successfully within his environment and to cooperate with his fellows. Each individual picture is unique, with some content that is rarely or never communicated, yet it approximates the public image, which, in different environments, is more or less compelling, more or less embracing. As Jane Jacobs (1961) posits in her famous The Death and Life of Great American Cities: "Cities happen to be problems in organized complexity." In Rotterdam there seems to be a shortage of organisation, a faulty hierarchy of places, resulting in a lack of understanding of the geospatial lay-out. This legibility can be analyzed from numerous different viewpoints, but we deliberately chose two. To cover both the importance of the built as well as the user, we researched from two epistemes; one being a typomorphological approach, the other one phenomenological. These viewpoints are mutually inclusive and simultaneous. This combination allows for both a study in space-time and the contemporary result of this space-time structure. We focus both on the Jacobsplaats and its direct surroundings, the Stadsdriehoek, because of the great importance of context in this situation. An awareness of the one is not plenary without the notion of the other. Because of the importance of the historical understanding, we structured our analysis by first researching the factual changing over time, to continue building on these results with a more subjective analysis based on perception and experience, both of resident as visitor of the city.
5.3 The identity and meaning are derived from the historical structure.
**Historical legibility**

THE TYPO-MORPHOLOGICAL APPROACH

The importance of history for the legibility of a city stems from Rossi and Rowe. Rossi (1966) stresses the importance of history for the city: “Urban artifacts, as we have said, are complex; this means they have components and that each component has a different value.” The sole coining of the term artefact, already connotes the importance of time. Colin Rowe states: “But, though ‘history’ and the future are dictatorial, paradoxically and as already noticed, they are usually envisaged as requiring attention [...]” (1978:100)

According to Colin Rowe the city is a constant dialectic between past and future, both temporal and spatial collision. He remarks: “Objects and episodes are obtrusively imported and, while they retain the overtone of their source and origin, they gain also a wholly new impact from the changed context.” (1978:140) To abstract these meanings and to understand the shifting of meanings buildings have -implicitly meaning their readability- it is important to look at the typo-morphology of the city. These disparate objects hold together various meanings, ‘physical, optical, and psychological’. “With time, the city grows upon itself; it acquires a consciousness and memory. In the course of its construction, its original themes persist, but at the same time it modifies and renders these themes of its own development more specific.” Rossi puts full emphasis on the typo-morphological character of the city by claiming that “[...] the city is something that persists through its transformations, and that the complex or simple transformations of functions that it gradually undergoes are moments in the reality of its structure.” (Rossi, 1996) Most importantly Rossi argues that the city is a past we are still experiencing. In this sense we can also hark back to Rowe’s anecdote about the city as a museum. Too often the architect thinks he can act as a deus ex machina. Only a refined understanding of the historical context, especially in the case of this scarred history, allows for a good answer on the lack of legibility of Rotterdam.

A SCARRED HISTORY

A traditional Dutch city has a generic build-up. Generally speaking we discern a vibrant historical center mostly used for shopping and living, expensive houses in and close to the inner center, a central
5.4 Design drawing of perimeter buildings at the Sint Jacobsplaats and the Kashba at the Sint Jacobsplaats
business district (CBD) close to the center and the central railway station, less expensive, former workers’ houses encircling the historical core and train station, and areas of former industrious areas and suburbs in the periphery. However, this generalisation holds no ground for Rotterdam. The bombing of the city during the World War has a severe impact on the structure and functioning of the city, seemingly leaving a 

\textit{tabla rasa} for the design of a totally modern city. However, we must not underestimate some very normative elements were still intact in the inner city. Most notably the Laurenskerk, the overhead railway running along the Binnenrotte, and the canals. The importance of these elements can not be overlooked in the restructuring of the new city. Also the non-tangible image of the old city can not be underestimated in the redesign. Keeping in mind these remarks, we discern the origins of most of the problems of contemporary Rotterdam in its post-war planning and architecture.

The \textit{Wederopbouwplan}, the plan drafted directly after the annihilation of the inner city, focused on giving Rotterdam its characteristic inner city back, but also included some adaptations to contemporary times. Extra stress was put on the creation of the traffic system. The original structure of the center was maintained, but only 40% of the housing was rebuilt, the rest was transferred to new expansions in the periphery. Old factories, close to the inner city got relocated as well, mostly to the Spaanse Polder. De Coolseingel and Hofplein got a role as future cores of entertainment adjudicated. A new ring with a width of 52 metres was created around this core and along this ring office buildings and banks were introduced. (Barbieri, 1981:11)

In the \textit{Basisplan} of 1946 some of the initial plans were revised, mostly the traffic plan and the locationing of functions. The inner city starts to be envisioned as an integrated part of the city as a whole. The plan leaves a lot of flexibility and promotes an integrated, holistic approach. The city is dissected in coherent parts with a systematic, hierarchical relation decentralisation of facilities, with a primary focus on the dependence of the satellite cores on the main center. A further relocation of dwellings and industries to the outskirts takes place, because they are considered as a complicating factor in the rebuilding (Barbieri, 1981:11)

The result is a city that is a hotchpotch of monofunctional clusters wherever a hole was left from the bombing in World War II. The dynamic urban fabric of a historical city was put in a straitjacket by the followers of CIAM with the implementation of their \textit{Wederopbouwplan} in 1941 and \textit{Basisplan} of 1946. The vacant areas in the during the war severely damaged city, were now used to
5.5 The development of the Sint Jacobsplaats over time
accommodate the increase of traffic, all living was expelled from the inner city to New Towns and Garden Cities in the periphery, and the inner city became a central location for offices and amenities (Glaser, 2012:23).

Of crucial importance to us is also the change in the 70’s. The masterplan of 1946 was adapted with the metaphor of ‘a window to the river’ (Barbieri, 1981:11). This studies aim was to densify a part of the inner city along the Rotte between Pompenburg and Maas. The idea was to create a north-south pedestrian route along Rotterdam’s characteristic elements, the waterfront. The buildings on the edges of the Sint Jacobsplaats, designed by Hoogstad and Van Tilburg, are the outgrowth of these plans. The buildings house 301 rental apartments of varying types and sizes. In some of the buildings the ground floor was fit for public functions. A route along the water was planned to connect Pompenburg to the Maas, and the implementation of terraces, promenades, and some docks was started, as well as a pavilion with a restaurant. Initially the fallow interior of the Jacobsplaats was meant to give space to municipality offices, but eventually an introverted block with dwellings was placed. The block, designed by N. Zwarts, housed 249 dwellings, of which 139 two and three room apartments in a tower and the other 110 above a parking garage (ca. 600 parking spaces). On top of the garage is a little village created, publicly accessible and also reachable with elevators. It is important to keep in mind the development of the railroad over time. With the overhead rail as physical obstacle it served as a separation of space, but simultaneously as border of exchange, historically and today (as the open Market). On the other hand, the discontinuity – the destruction of the overhead railtrack and the construction of the tunnel – resulted constructions which were responding to different spatial conditions (figure 5.5). The residential block, or Kashba, was also a response to the roaring trains storming past. As a result, the Kashba acts like an inverted block. All facades focus inside, leaving the outside dead and impersonal.

TYPOLOGIES OF THE INBETWEEN

With this municipal planning in the back of our mind, we can look into the typologies of the new Rotterdam. We see some notable differences with the pre-war Rotterdam. The old Rotterdam was a century long evolution of medieval planning, with the streets and its adjacent lots as a guiding fabric for the city structure. The city was the result of years and years of dynamic growth. Rotterdam was
5.6 the street as founding element for the fabric
5.7 the row as generator of the urban fabric
5.8 the urban block as structuring element of the city.
much like Amsterdam, unique by its strict planning of lots along the canals. The city had a same system to it as the Rue Daguerre (figure 5.6).

Its post-war successor had to be built in a relatively short time span. To accomplish such an enormous building demand, housing had to be developed in large quantities. Contractors developed whole areas in one go. Totally new types of urban spaces were introduced, generating an inner city with a totally different structure. Where its initial city structure had been based on the street, now the normative element became the housing. In plans the structure might look similar, but the underlying parameters were totally different.

The inner city shifted typology. The base plan of 1946 was not based on architectural provisions, but on dispositions that introduced new types of urban space, resulting in new building typologies. The most important of these structuring elements were the new traffic plan and the introduction of zoning. The new urban fabric was based on rows and urban blocks (figure 5.7 & 5.8), because those allowed for a faster development of the city. The new traffic plan resulted in the development of residential blocks, so called ‘expeditiehoven and -streets’, and pedestrian shopping streets; the functional zoning resulted in the combining of vertical and horizontal. The new buildings were predominantly monofunctional stackings of offices or residents, sometimes with a public plinth. (Glaser, 2012:23)

The new urban space resulted from a public idea to create a modern city, a city that was equipped to fulfil parking needs, an access to the backs of shops for supply, as well as the necessity of ‘space, sun, light and air’ for residents. This had to be combined with a new urban density. The response was the implementation of a new residential block type and the birth of the ‘expeditiehoven’. The new blocks were extra deep, leaving an inner patio’s fit for parking and green. The dwellings had to be accessed from these inner courts, leaving the outsides solely for a continuous shopfront. They greatly remind of oversized ‘hofjes’, having a green heart at the core for the residents and a back-to-back structure of residential and private functions. (figure 5.9) The problem that arises with this new typology is the introduction of the ‘inbetween’. The garden is neither collective nor public. A visitor feels like an invader, the resident feels like being put in a reversed panoptical prison. Another problem is the lack of people in the public street during night time. The main entrance of the apartment flats is ‘backdoors’. The residents do not actively use the public street when entering. The ‘eyes on the street’ of the residents in the apartment buildings are an illusion.
5.9 the typology of the post-war Rotterdam residential block (source: Barbieri, Stedebouw in Rotterdam)
5.10 the typology of the 'expeditiehof' (source: Barbieri, Stedebouw in Rotterdam)
The ‘expeditiestraat’ inbetween and shopping ring creates both a physical as psychological distance between shopping streets and residents, as an unclear order between back and fronts of buildings. The result is a very unclear hierarchy in places. Both inbetween street, backdoor resedential access, and garden function as an inbetween, neither public nor private. This greatly contributes to the illegibility and ambiguity of the city.

The ‘expeditiehoven’, for us of extra importance because of their close proximity to the Sint Jacobsplaats, hold a midway between the block and the row. (figure 5.10) They resulted from the idea of independent, ‘hidden’ supply street for firms. These backstreets are publicly accessible through gates at the head and tail of the oblong structure, but are faced by all the private backsides of the rows, creating an intimate collective atmosphere. These ‘expeditiehoven’ are placed in one line, creating a parallel, ‘hidden’ street to the main routes. Unfortunately most of these interior streets are ill-used, only for parking and therefore very uninviting, both for visitors and residents. They turned out to be over functional non-places. Places where nobody wants to spend time, except for those who try to avoid the prying eyes of the decent. These ‘expeditiehoven’ are another distortion of the legibility of public and private. When gallivanting the public sphere the gate entrances create an atmosphere of unsafety and unattractive space. This limits a coherent experience when walking through the city. Every non-space when passing such a gate, how insignificant they might seem, creates another (sub-conscious) break in the experience of the city.

When we look at contemporary inner city Rotterdam, we discern a collage of urban blocks and ‘expeditiehoven’, loosely spread out over the city. Seen on a map these elements invoke the idea of a city, but from ground level they lack interaction and create ambiguity. The separate blocks seem to be designed as entities, and therefore identities in itself. They also raise uncertainty about back and front, public and private, and therefore distort the legibility of the city. There is no dialogue.
Experiential legibility

Our strategy to map the experiential perception of the inner city is greatly inspired by Kevin Lynch’s The Image of the City.

“We must not consider the city just as a thing in itself, but the city as being perceived by its inhabitants. Moving elements in the city, and in particular people and their activities, are as important as the stationary physical part. Nearly every sense is in operation, and the image is the composite of them all.” (Lynch, 1960:2)

With a phenomenological approach we try to shed light on the wishes of the daily users of the urban space. Therefore it is really important to understand the mental image that inhabitants have of their city. Kevin Lynch (1960:8) learns us the experiential image consists of three parts:

1. identity
2. structure
3. meaning

They are holistic in their meaning, but are a useful substraction for analysis. Our purpose is to research the understanding of the spatial identity in the perceptual Rotterdam, to identify the hiatuses in its understanding. With this knowledge, we position ourselves vis-a-vis the structure of the city. Eventually we will posit a Masterplan, that will create a stronger unitary identity and with that a better meaning.

This phenomenological analysis falls apart in two ways of investigating:

1. An interview with a small sample of city residents to evoke their own images of their own physical environment. The interview included requests for descriptions, locations and sketches about their perception of borders of the neighborhood. The people interviewed were mostly residents of the Laurenskwartier. In total 22 people took part in the survey. The small size of samples and their bias prevent us from stating that a true “public image” has been conceived. However, the collected data shows enough internal consistency to indicate that substantial group images exist. A wide variety of residents was interviewed, varying greatly in age, origin and profession.

2. A systematic field reconnaissance of the area on foot, to map the presence of various elements, their visibility and their connections,
disconnections and other interrelations. These are subjective judgments based on the immediate appearance of these elements in the field.

INTERVIEWS

To fathom the individual spatial perception, we made a questionnaire. The questionnaire is structured into three parts: firstly the constitution of residents and the everyday practices of these residents. In the first part, the questions are about age, nationality, profession and family types. While the second part of the survey is designed to focus on the everyday practice related to the public space. In the third part we looked into the perception of community and neighbourhood. This was done by handing the interviewees a map of the surrounding area of their home and to let them draw the borders of their perceived neighbourhood.

The results were interesting. The Sint Jacobsplaats showed to be a very diverse neighbourhood. It is inhabited by all walks of society, of all cultural backgrounds and by all age groups. This is remarkable because the statistics of the Laurenskwartier show there are hardly any children living in the inner city. Our data makes the assumption that most of these children live in the Jacobsplaats more probable. Most children live in the Kashba building in the middle, because of the safe interior that it provides.

The data also shows that the Sint Jacobsplaats is both static and dynamic in its social stratification: both students move in and out of the Sint Jacobsplaats, as well as a group of strongly rooted residents that has resided there for over 30 years.

Another notable result is the fact that a lot of residents of the Sint Jacobsplaats work outside Rotterdam and mostly use public transport, the train, to move around. There seems to be a strong correlation between the proximity of the Central Station and the type of residents in the Jacobsplaats.

But, and these were the most obtrusive results, the questionnaire allowed us to grasp the highly valued spaces and the unappreciated spaces. The green atop the train tunnel was unanimously dubbed as a useless waste of space, a place only good to walk the dog. This being said, people really valued the Sint Jacobsplaats for its quiet residential atmosphere in close proximity to the bustling inner city life. A majority of the interviewees also named they feel as part of the inner city. This is remarkable when considering the monofunctional, residential character of the place, which makes it functionally more belong to the residential north-eastern areas opposite of the Goudse Singel.
Structure and results of the questionnaires held at the Sint Jacobsplaats and surroundings

Who
- Netherlands, Europe, America, Asia, Africa, Australia
- Age: 13, 20, 25, 35, 40, 45, 82
- Profession: Student, Service, Art, Creative, etc.
- Household: 1, 2, 4
- Religious/Not Religious

Frequency of Meet

Rotterdam - StadsdrieHoek

City is 'a human settlement in which strangers are likely to meet', Richard Servet

People - Communities

Charts: Age group of respondents, Religious, etc.

Percentage of respondents: 60%
Questionnaire

Where/Places

“quality of place”

Use of OM

Means of Travel

Distance

Regularly, Positively, No Use

OM days: Positive?
No OM days: Negative?

Walking, Public Transport, Car

10, 20, 30, 40

Positive Names

Negative Names

Behaviors

Area north of Jacobsplaats

Grachtunnel
5.12 Neighbourhoods as perceived by individual residents
5.13 Residents show a strong orientation towards the inner city
5.14 The ramp over the underground tunnel divides the area in two parts
5.15 A further shredding in numerous non-spaces can be seen
Another unexpected result from the questionnaire came from the different perceptions of neighbourhood. It gave a very clear insight in the spatial borders of the location. In figure 5.12 you can see the different perceptions of neighbourhood by 7 interviewees. From the drawn neighbourhoods of the interviewees (all from the same building) we recognize the lack of spatial unity and thus hierarchy. Some borders are really strong and perceived by everyone, but some borders seem to be totally undefinable. The north-eastern border, formed by the height difference of the Goudse Singel and Pompenburg and the dwellings along the Goudse Singel, is felt by everyone. Another apparent border is the ramp in the middle of the area. People perceive it as an impenetrable barrier and ridicule the use of it by unanomously calling it a place to walk the dog, denoting it as a non-space. We see the Jacobsplaats is falling into two main pieces, the east and the west. (figure 5.13) When we look even closer into the data, we find that most people living in the Kashba see their own building as a neighbourhood, shredding the space even further into three little neighbourhoods. When we zoom in even further, we discern an even further shredding of space around the Kashba. (figure 5.14)

The southern border, in contrast to its northern counterpart, highly depend on the daily routine of the respondents. When they use the Meent a lot, they extend their neighbourhood along the Meent, when using the Hoogstraat, they extend their neighbourhood even further. There is a strong orientation towards the city center from the residents of the Sint Jacobsplaats. (figure 5.15) They feel part of it, hence their claim to live in a inner city quarter, instead of a residential area connected to the north.

SPATIAL LEGIBILITY

Based upon the results of the interviews and our personal perception regarding the Jacobsplaats and its surroundings, visual representations embodied within maps are created. These maps are a linkage between the mere ‘objective’ analysis, derived from the interviews done with the inhabitants, and our personal point of view. All the maps are dealing with the legibility of the city.

All the maps are dealing with the legibility of the city and can be divided up into three different categories. First of all the legibility of the city based upon fixed ingredients. These ingredients are derived from Kevin Lynch’ method described in his ‘Image of the city’. (1960:47) Lynch is distinguishing 5 different aspects: paths, edges, nodes, districts and landmarks. The second category deals with legibility in terms of experiencing the city both from the point of view of visitors and inhabitants.
This mental map shows how the city can be read taking into account the 5 aspects Kevin Lynch defines in his book *The Image of the City*. 

5.16
This map (figure 5.16) is showing how the area is perceived and read. The different elements in the area are categorized according to the method Kevin Lynch defines as suitable to define an image of the city. Through such an image one can find his way in the city. There seems to be a public image of any given city which is the overlap of many individual images. Or perhaps there is a series of public images, each held by some significant number of citizens. Such group images are necessary if an individual is to operate successfully within his environment and to cooperate with his fellows. Each individual picture is unique, with some content that is rarely or never communicated, yet it approximates the public image, which, in different environments, is more or less compelling, more or less embracing. This analysis limits itself to the effects of the physical, perceptible objects. Therefore we looked at objects as categorized by Kevin Lynch in his The Image of the City (1960:47). He classifies the physical forms of the city into 5 types of elements: paths, edges, districts, nodes, and landmarks.

**Paths:** Paths are the channels along which the observer customarily, occasionally, or potentially moves. They may be streets, walkways, transit lines, canals, railroads. For many people, these are the predominant elements in their image. People observe the city while moving through it, and along these paths the other environmental elements are arranged and related.

**Edges:** Edges are the linear elements not used or considered paths by the observer. They are the boundaries between two phases, linear breaks in continuity: shores, railroad cuts, edges of development, walls. They are lateral references than coordinate axes. Such edges may be barriers, more or less penetrable, which close one region off from another; or they may be seams, lines along which two regions are related and joined together. These edge elements, although probably not as dominant as paths, are for many of the people organizing features, particularly in the role of holding together generalized areas, as in outline of a city by water or wall.

**Districts:** Districts are the medium-to-large sections of the city, conceived of as having two-dimensional extent, which the observer mentally enters “inside of,” and which are recognizable as having some common, identifying character. Always identifiable from the inside, they are also used for exterior reference if visible from outside. Most people structure their city to some extent in this way, with individual differences as to
Unsafe area
chaotic and/or characterless
Disconnected hidden waterfront
Lack of relation with boulevard
Ambigue character
Border
Discontuinity
Ambigue object
backsides; lack of relation
Isolation

5.17 Map highlighting the elements which are experienced as negative
whether paths or districts are dominant elements. It seems to depend not only upon the individual but also upon the given city.

Nodes: Nodes are points, strategic spots in a city into which an observer can enter, and which are the intensive foci to and from which he is traveling. They may be primarily junctions, places of a break in transportations, a crossing or convergence of paths, moments of shift from one structure to another. Or the nodes may be simply concentrations, which gain their importance from being the condensation of some use or physical character, as a street-corner hangout or an enclosed square. Some of these concentrations are the focus and epitome of a district. Many nodes, of course, partake of the nature of both junctions and concentrations. The concept of node is related to the concept of path, since junctions are typically the convergence of paths, events on the journey. It is similarly related to the concept of district, since cores are typically the intensive foci of districts, their polarizing center.

Landmarks: Landmarks are another type of point-reference, but in this case the observer does not enter within them, they are external. They are usually a rather simply defined physical object: building, sign, store, or mountain. Their use involves the singling out of one element from a host of possibilities. Some landmarks are distant ones, typically seen from many angles and distances, over the tops of smaller elements, and used as radial references. They may be within the city or at such a distance that for all practical purposes they symbolize a constant direction. Other landmarks are primarily local, being visible only in restricted localities and from certain approaches. These are the innumerable signs, sore fronts, trees, doorknobs, and other urban detail, which fill in the image of most observers. They are frequently used clues of identity and even of structure, and seem to be increasingly relied upon as a journey becomes more and more familiar.

NEGATIVE MAP

This map (figure 5.17) shows which aspects of the area are perceived as negative. Because of these elements lacking a certain quality the way how a person builds up an image will differ from the way how it is intended.

For example the railway tunnel built in order to get rid of a barrier, the former railwaybridge, is still really dividing the Jacobsplaats and does not have any architectural quality. The ramp, which is the roof of the tunnel, is only used as a dog toilet. Moreover the
5.18 This map marks the spot which are highly appreciated by dwellers in the vicinity.
Binnenrotte which has a temporary function as market is because of its enormous dimensions still perceived as a barrier by a lot of people despite of the physical barrier which has been removed. People feel lost when walking on a large empty square. Another reason for the Binnenrotte being perceived as an ambiguous area is because of the lack of a clear hierarchy. The Binnenrotte for instance can be considered as more important than the surrounding streets because of its dimensions. However some shops have their backsides facing the Binnenrotte. This is unclear for the users.

Another example of an element different perceived as intended is the ‘kashba’. The ‘kashba’ (building situated in the middle of the Jacobsplaats) is an experimental design for a community within a city. This building is highly appreciated by people who dwell in it. But because of its lack of communication with the surrounding area the building is detested by others (visitors, people who are dwelling in the surrounding buildings). Also the ‘Hofdame’, a building which perfectly fits the morphological structure of the city consisting out of building blocks lacks a certain quality because of the way the inner courtyard is designed and fenced off from the public unlike the other building blocks in the city.

POSITIVE MAP

This map (figure 5.18) highlights aspects because of why people appreciate the area. The ‘Pannenkoekstraat’ and the ‘Botersloot’ for example are appreciated because of the diversity and uniqueness of shopping and leisure it provides. Another aspect which is positively valued is the square in front of the Laurenskerk. Especially during summer this square is liable to planned and spontaneous events. Also the playground within the Jacobsplaats which serves as a gathering place for families to let their children play has been appreciated by many.

PUBLIC AND PRIVATE

Amos Rapoport connects the notion of publicness and privateness to a system of interaction and withdrawal (Rapoport 1977:293). The public realm is meant for interaction and when the public turns into private one withdraws themselves from the urban stage. He also states that ‘the differential use of streets is highly related to the notion of public and private and these definitions affect all aspects of urban organisation and activity’ (Rapoport 1977:298). Hence understanding how the area is organised in terms of public and private is a strong tool which illustrates how the city is read by the user. It tells for example about the location or possible location
5.19 Public / Private map
5.20 Collective areas and public buildings.
of meetingplaces, and activities like shopping and recreation. According to the relationship between private and public within the area illustrated in figure 5.19 and 5.20 one can characterize this part of the city as highly interactive. The area contains a lot of open public space. Research points out that the total amount of public space in the Laurenskwartier is at about 60% of the total area.

From the interviews we know that the visible but private venues are important elements used for interaction. These venues concern restaurants and cafés and shops. Also the visible and public venues like the Binnenrotte and the playground at the Jacobsplaats are of great importance in terms of enabling interaction. However these areas are respectively liable to ‘temporality’ and ‘being suitable for a limited amount of users’. Hence there is potential to make these places more versatile.

CONCLUSIONS

The conclusions are the next step towards formulating a stance regarding the design of a masterplan.

INFRASTRUCTURE (PATHS)

Rotterdam is an international city. This becomes evident within the extensive public transport network throughout the city. The Jacobsplaats and the Binnenrotte are very good accessible by public transport (figure 5.21).

The Hoogstraat and the Meent are both really important streets. First of all these streets are one of the rare infrastructural elements with a certain significance able to oppose and balance the North-South configuration of the city (figure 5.22). Secondly because of this they are major elements of the ‘shoppingcircuit’ which consists out Lijnbaan, Hoogstraat, Pannekoekstraat and Meent (figure 5.23). However this shoppingcircuit is being interrupted by the Binnenrotte. This major open space is oppressing the operation of the continuous route and therefore isolating the diverse and interesting Mahoquarter from the inner city.

In the Laurenskwartier the network of streets is more dense compared to the infrastructural network in the inner city. One of the reasons for this phenomenon is the fact that buildings have a smaller footprint (figure 5.24)
The inner city area and the Jacobplaats are good accessible by public transportation. The inner city has a strong north-south orientation. The primary streets are primarily running in north-south direction. The Hoogstraat and the Meent are the only streets which are creating a flow of people in east-west direction. The openmarket is a temporary completion of a inner cityloop characterized by activity. In the Laurenskwartier the network of streets is more dense compared to the infrastructural network in the inner city. One of the reasons for this phenomenon is the fact that buildings have a smaller footprint.
5.25 Rotterdam is divided into several more or less isolated districts due to major infrastructural boundaries. 5.26 The Binnenrotte is perceived as an invisible border. 5.27 Major buildings as the postoffice and the stadhuys have their backsides towards the Meent area which result into a less clear situation. 5.28 The Jacobsplaats has many layers of seclusion.
5.29 The railway tunnel creates a division in the neighbourhood. Because the tunnel is sloping it is increasingly creating a division in the neighborhood, simultaneously creating a lot of unpleasant non-spaces. 5.30 /5.31 /5.32 Only on top of the ramp the whole area can be perceived as a unity.
BORDERS AND BOUNDARIES (EDGES)
Because of some major infrastructural paths (Coolsingel, Pompenburg, Goudsesingel, the station and its railway tracks) the city of Rotterdam is divided into several more or less isolated districts. These borders impede continuous pedestrian and cyclist flows between areas/districts. Apparent linkages can improve these flows. An example is the Beurstraverse which is connecting the Hoogstraat with the Van Oldenbarneveldpaa.ts.

Also at a smaller scale borders can be defined. The Meent for instance is lacking clarity at the intersection with the Coolsingel. At that intersection some large buildings like the Post-office, Stadshuis and WTC Rotterdam are situated. These buildings do have their representative front-elevation at respectively the Coolsingel and Beursplein. Hence the backsides do face the Meent and this provides less appealing and confusing spots which prevents from the ability to read the street carefully (figure 5.27).

Another border is apparent at the spot of the Jacobsplaats. The ring of apartment buildings, which are having the same typology, at the perimeter of the Jacobsplaats serve as visual border. Moreover the buildings, the ‘kashba’ and the tower, within the border are enclaves themselves. This configuration of buildings and typologies do provide a system with several layers of seclusion. Especially the ‘kashba’ and the yellow tower lack a certain communication with the surroundings. Staying at the same spot we face another border which is the tunnel. This tunnel separates the East side of the Jacobsplaats from the West. Only from the top of the tunnel the whole area can be perceived (figure 5.29 - 5.32).

PUBLIC REALM (NODES, DISTRICTS)
The inner city of Rotterdam covers a significant amount of square meters. Despite this fact Rotterdam has a few squares which are focal points for activity. Most of the time activity is spread out along stretches. This works quite well in the inner city as long as these stretches are not punctuated. Continuous zones of activity make the inner city center a wandering zone for both tourists and inhabitants of Rotterdam. However other areas like the Meent and Mahokwartier (Pannekoekstraat and Botersloot) are potentially part of this wandering area but at the moment they are not. Probably due to some interruptions in the continuous lines of activity.
Rotterdam lacks squares that function as a focus points of vibrant activity. Activity is spread out along long stretches. Only the city center is a wandering zone for tourists. The other areas have the potential to be part of it, but this potential has not yet been realized. The waterfront lacks a certain relationship with the spatial surroundings due to the buildings which are having their backsides towards the water. Walkways along the water could form an alternative, less linear, route.
5.37 The inhabitants have a strong sense of connectivity to the inner city, but don’t feel connected to the northern and eastern neighbourhoods.

5.38 The public space can be characterized as amorph and unclear in terms of hierarchy between primary and secondary spaces.

5.39 The laurenschurch, library and the national onderwijsmuseum are the main public buildings in the near vicinity of the Jacobsplaats.
5.40 Boredom because of little diversity among the plinth at Binnenrotte. Big city blocks and groundscrapers dominate the Binnenrotte 5.41 De Meent is really appreciated by the inhabitants of the area due to its vitality and great diversity.
Walkways along the watersides are potential routes to connect the inner city with the eastern area (Mahokwartier) in a different mode. By this kind of routing the prevalent linear routes through the city will be interrupted (figure 5.36).

By means of the interviews done with inhabitants in the Jacobsplaats it becomes apparent that most of them have the penchant to feel more connected with the inner city than with the Eastern neighbourhoods opposite the Goudsesingel and the Pompenburg. A lack of appropriate pedestrian connections with the opposite area is one of the reasons for this (figure 5.37).

The Laurenskwartier contains an enormous amount of public space. The different open spaces manifest itself as rather diffuse and can not be recognized as a coherent and hierarchical system (figure 5.38)

FUNCTIONS

Adjacent to the Binnenrotte buildings are characterized because of its massive volume. The plinths do not have much diversity. This lack of heterogeneity together with the openness of the Binnenrotte and the massiveness of the building blocks is one of the reasons people feel a bit confused when walking there (figure 5.40 & 5.41).

On the contrary the Meent and the Pannekoekstraat with its diverse character is highly appreciated.

Also the public and cultural buildings within the Laurenskwartier are generators of activity and therefore attractive spots. The public library is the most popular function in Rottedam. It attracts about 3.4 million visitors on a yearly basis (GemeenteRotterdam, 2008:66).
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LIST OF FIGURES


figure 5.6, 5.7 & 5.8: Castex, J., Depaule, J.Ch. and Panerai, Ph., *De rationale stad*. [sketches] 3rd. ed. Amsterdam: SUN.


6.1 Positioning, Coherence and Diversity

6.1 Bringing coherence
A metaphorical study

ROTTERDAM AS A KALEIDOSCOPIC COLLAGE

According to Colin Rowe the city is a constant dialectic between past and future, both a temporal and spatial collision. When drawing the metaphor of the city as a collage, he remarks: “Objects are episodes are obtrusively imported and, while they retain the overtone of their source and origin, they gain also a wholly new impact from the changed context.” (1978:100)

And, according to us, this dialectic between past and future is faulty in Rotterdam. The city feels like an incoherent assemblage put together in a band aid solution. To elaborate on this further, we will also look into the comparison with a collage.

We can compare Rotterdam with a collage as well. I chose *Cut with the Kitchen Knife through the Beer-Belly of the Weimar Republic* (figure 6.2) as our metaphor for Rotterdam. When we look to the collage, we see a lot of images constructing one strong identity. We know the whole is a hotchpotch of all kinds of different images stitched together, but we cannot see entities apart from each other. All the different elements are working together and keep a dialogue. They are modest. None of them tries to get all the attention, all of them blend in, forming a holistic whole. The canvas shows a careful composition that complements rather than obstructs.

Now imagine that by a cruel act by an art hating brute the canvas got ripped into pieces. Single pieces of the collage survived the attack, but the canvas as a whole was destroyed. It no longer formed a unity, but reduced to different pieces. Relations to those different pieces were broken and a dialogue was no longer possible. This is exactly what happened to Rotterdam on May 14, 1940. The city was violently bombed and ripped into pieces. Most of the city went up in flames, but some single entities were left. A few of these entities were the Laurenskerk, the overhead railtrack running along the Binnenrotte, and the townhall. The pieces left were buildings in tatters of public space. Where all of these entities used to form a clearly legible city, the city suddenly had become an empty canvas with some scraps spread out over it.

Then, during the rebuilding of the city, the empty canvas was gradually filled with pieces again, constructing both architecture and public spaces at functional injections. These new pieces were from another time period, and therefore held other ideas in them. Examples are
6.2 Cut with the Kitchen Knife through the Beer-Belly of the Weimar Republic, Hannah Höch, 1919, collage of pasted papers, 90 x 144 cm, Staatliche Museen, Berlin.

6.3 The collage has been destroyed. New entities have been added and new clusters are formed. However, the whole lacks continuity.
the ‘expeditiehoven’ and the modern urban block. We can see this in figure 6.3 New entities have been added to the canvas later on, filling it and gradually recreating an entity. Some of these entities blend in effortlessly, some of them seem to fit less in the composition. We can blame this on the changing time spirit and, paradoxically, to the lack of time that has passed since 1940. All of these different buildings, with a lot of different ideological incentives, are now on the canvas. Time hasn’t had the opportunity to pick out the rotten apples. However, we get the suggestion of a canvas once more. We can grasp the outlines and we can make basic assumptions for the rest of the infill, but we can not call it a entirety yet. Some of the separate entities start to form clusters, creating an infill between the two or three entities. However, to make the canvas whole once more, we need a continuous infill between the different entities. A binder that connects, structures and organizes. In the original image the binder was the different shades of yellow in the background. This binder in Rotterdam is the public space. Preferably this binder is intricate and refined, constructing a diverse, but continuous and clearly legible public space. Now there are some shreds of public space around certain buildings, but a continuous infrastructure and public sphere is lacking. All the single entities have to be assembled into one strong entity, creating a clear image, a clear city, again. Creating a city that is more than its loose single parts.

RECREATING THE CANVAS

Now it is needed to construct continuity. To bind the separate entities into a holistic unity. After 75 years the city finally got back its basic historical layering. What needs to be done now is to carefully look at these layers, to value them, and to eradicate their flaws. A process that is normally done over a longer time. We need an heightened awareness.
This castle is a metaphor for the current situation of the Jacobsplaats. An enclave consisting out of a wall of identical architectural objects facing some serious borders (Pompenburg, Goudsesingel). The wall mediates between inside and outside and is monitoring the atmosphere of the enclave.
THE SINT JACOBSPLAATS: A CONTEMPORARY FORTRESS

Our central metaphor for the Sint Jacobsplaats is the image of a medieval fortress. (figure 6.4) The Sint Jacobsplaats has very strong, geospatial borders, reminiscent of the canals around a castle. Along the west and south border we find the Stokviswater and Delftse Vaart. These two canals form a strong barrier between the inner city and the Jacobsplaats. On the north the height difference between Pompenburg and the Sint Jacobsplaats, approximately 6 metres, creates another geospatial border. These canals are bridged on a few points, creating a secluded and easy defendable enclave.

The analogy with the fortress finds further comparison in the surrounding wall. In the case of the Sint Jacobsplaats residential buildings have been places around the edges of the site, forming a protective wall around the inner court. These edge buildings at the Jacobsplace are all facing out, as a bastion. Their private backsides adorned with balconies are all facing the canal. The representative front sides can only be accessed from inside, just like the defense wall around a castle. The residential strip along the Goudse Singel is an exception. Here the wall is inverted: the representative side is facing outward, the backside inward.

Then the defense tower, or in the case of the Sint Jacobsplaats the residential tower at the northern end of the site. In the case of the fortress the tower functions mostly as a look-out. It is both to see and to be seen. The tower is a look-out as well as a focal point. Say the same goes for the residential tower. Although its use is not to spot approaching enemies, its nicest feature is the view it provides for its residents. At the same time it functions as a point of orientation for the people wandering close to the Sint Jacobsplaats.

When we look at the core of the fortress we can draw another analogy with the Sint Jacobsplaats. The fortress has the castle at the center. This castle forms in itself another layer of seclusion, another defensive layer. It has a very inward orientation. We see one or two accesses from the inner square, leading to the inner court of the castle. The main entrance of the castle is on this inner court. The building in the middle of the Sint Jacobsplaats, nicknamed the Kashba, has a similar accessibility, there are a few access points on ground level, leading via stairs to the inner court. From this inner court the residents can access their homes.

The important question that rises is whether a modern city is an appropriate place for an inward focusing enclave. Is a structure that doesn’t interact with its surroundings and functions as a hardly penetrable, large knot in the middle of the urban fabric something beneficial?
6.5 Medieval engraving by Martin Schongauer. The troubadour as a dynamic individual. Grabbing opportunity wherever he meets it.
6.6 Painting by Karl von Blaas. The king as a static figure. Caring for the impaired.
Once upon a time the world was divided by kings, nobility, and peasants. This pyramidal societal structure had one man at its head. This one man, the king, was strongly bound to place. His powers only applied to his territory and therefore he stayed in his territory for all his life. If he was a good king, his empire prospered, generating a tranquil and peaceful environment for his subjects. The good king cared for his subjects and was committed to helping the impaired. Rules had to be constructed to regulate society, but the subjects understood the importance of rules for the greater good. Children were educated, the impaired were cared for, and the elderly respected. Lives were lived in the calm certainty of continuity. A top down society of calm and respect was created. The individual flourished in togetherness. A place of settlement was created.

However, one group of people were not touched by the generosity of tranquility: the troubadours. They subject to rules for some time, but feel the perpetual urge for change. They are a vibrant lot. Often bohemian, sometimes highly intellectual, sometimes humorous and vulgar, but always dynamic. They bring stories, denounce abuses, and bring activity. The troubadour attracts the ‘other’. They settle, work, and entertain, but undeniably leave in the near future. Settlement is to meet their peers, to swap stories and skills, to benefit from a cross polination of ideas, and to make a living, but as soon as you start taking them for granted, they are suddenly gone. Leaving hardly any evidence of their presence behind, except for the crowd. The crowd has settled and awaits new troubadours. The sole being of the troubadour breathes change and flexibility.

The Troubadour and the King
6.7 The urban structure of Amsterdam. Urban blocks with private gardens at the core. Generation of a clearly legible public sphere.

6.8 The urban structure of Rotterdam. Urban rows with public interior streets and squares. The interior streets and squares keep the middle between public and collective, resulting in an illegible public space.
The reasons for the illegibility

CITY SCALE

One of the main problems of Rotterdam is its fail of coherence, the lack of a continuous binder. We make out numerous entities, the one even more emblematic than the other (especially with the introduction of the modern groundscraper which architects interpreted as an opportunity to put their autograph on the city’s canvas), but they lack a coherent framework. The city lacks a mediator between those phallic self-glorifications. Public space has been reduced to a combination of streets, inner streets, squares, and inner squares without a clear hierarchy and identity. A more stringent consistent urban plan providing some basic guidelines would help structuring a more coherent spatial experience. These guidelines should focus on the legibility of space, appointing front sides, back sides, and most importantly the connection between public and private. The city image needs to get ordered and clearly organized. Identities of space have to be clearly distinguishable, instead of ambiguous. The hierarchie has been distorted by all post-war experiments. The importance of a clear division between spaces has been underestimated by the post war architects. The focus has been based too much on the entity and not on coherence between entities. When we think of the main structure of Amsterdam, we see a strong hierarchy in the regulation of the public and the private. The Amsterdam block consists of lots of standardized and regular widths and depths (for example a width of 30 feet and depth of 190 feet), with the regulation that one could only build 110 feet deep and that no backalleys were allowed. The facade had to be in a similar condition as their neighbours. (Komossa, 2002:23) Each lot was developed individually. The city has gradually developed from single lots around streets into eclectic urban blocks. The block interior consists of the building backsides, the street is faced by representative front sides. This leaves a clear structure as can be seen in (figure 6.7). When we look at Rotterdam (figure 6.8), with its characteristic typology of the ‘expeditiestraat’, ‘expeditiehof’, and new urban block as can be found next to the Lijnbaan, we see a constant playing with front and backsides, with private, public and collective. Publicly accessible inner squares and streets have a collective atmosphere, but are too public to generate an intimate feel. Outer facades act like backsides. The consequence is the generation of non-space, an inbetween zone, a space that is not appropriated by the residents, nor the citizens. A
6.9 A north south connection between the Meent and Hoogstraat appears to be lacking. With implementation of this connection, a continuous loop can be created.
public space that leads to an ambiguous reading. New interventions
and buildings should be keen on this awareness and old buildings
should be adapted to restructure a clear reading.

This illegibility is strongest for people that are not familiar with
Rotterdam. The people that live in Rotterdam know where the
good places are. However, visitors of the Inner city struggle with
understanding the city. From our research it shows that Rotterdam
seems to be ordered by predominantly linear lines and hubs (figure
6.9). The important hubs are the Central station, music theatre
‘De Doelen, Cinema ‘Pathé’, City theatre, Forum Rotterdam and
the new-to-built Markthal. The main routes are the Lijnbaan,
located between the Coolsingel and the Westersingel, and the
Meent and Hoogstraat. The Meent and Hoogstraat are attractive
and clearly legible spaces. This can also be concluded from our
site research. However, at the end of the Hoogstraat and at the
end of the Meent this flow gradually dies out, leaving the visitor at
a point of ambiguity. He who does not know the city rests nothing
but to turn around and take the same route back to his point of
origin. The visitor of Rotterdam mostly bases his routing through
the city on public routes, thus the flow of people. One of the main
problems we notice on the city scale is the lack of a proper
north-south connection between routes and hubs.

Moreover the Binnenrotte is currently an amorphous open space
with no clear ending (figure 6.9). It gradually merges into other
spaces. This results into a space with no clear hierarchy. If the
Binnenrotte gets better framed its relationship with the surrounding
streets and squares becomes more clear.
The connection between Binnenrotte and the Sint Jacobsplaats
needs special attention as well. Currently this is a space of
ambiguity, mostly used as parking.

As a restructuring proposal, we think more looping options should
be introduced. The urban fabric, especially around the Binnenrotte,
needs stronger north south connections. The problem are the head
and tails of the row like structures along the Meent. All turns lead to
an area which is faced by the exits of the ‘expeditiestaten’, making
these areas ambiguous and uninviting to further exploration. These
open ends should be given a proper face. Also a stronger hierarchy
in spaces should be introduced. The Binnenrotte functions as an
important north-south connection, therefore buildings and stores
should face it with a representative facade. Currently the major
supermarket Jumbo turned its back towards the Binnenrotte. A
solution would be to strengthen the north-south connection,
eventually by creating a continuous loop of activity. This activity
The Binnenrotte is an amorphous space which lacks some clear borders. This results in a space with some serious legibility issues.

The Jacobsplaats is shredded into multiple little parts. All of them have a different identity, mostly function as a non-descript place.

The connection between the Sint Jacobsplaats and the Binnenrotte leaves a very ambiguès space.

The edges mostly focus out of the Sint Jacobsplaats. The Kashba focuses inward on itself. The result is dead inbetween space.
consists mainly out of shops, restaurants and cafés. To finish this network another hub is desired at the point of the Jacobsplaats. Such a hub is currently missing.

SINT JACOBSPLAATS SCALE

The ground atop the underground rail at the Binnenrotte leaves a very wide, dreary stretch. Leaving a lot of undefined space (figure 6.10). The tunnel in the middle of the Sint Jacobsplaats divides the area into two. This results is an area on the west side and the east side, both with a very different character. Dispersed among these two areas are a lot of smaller, left-over spaces (figure 6.11). Both spaces are sheltered from main tourist flows by the surrounding water and edge buildings.

The east side is used for a playground, introducing a relatively calm neighbourhood with a suburban feel. The area on the west side is less appealing. The main aspect being negatively reviewed is the Kashba which because of its internal and lifted character creates an inactive area around which prevents people from considering themselves part of a neighbourhood. Instead they consider the Kashba their neighbourhood. In combination with the outward focus of the edge buildings the streets inbetween the Kashba and these buildings are left for dead. There is no activity, except for some residents that shy away into their houses. This is also perceived as such by the residents themselves, something we came across when doing the interviews. The west of the Sint Jacobsplaats needs an activation of the plinth and more eyes on the street.

The inhabitants of the Sint Jacobsplaats tend to feel psychologically more connected with the inner city than with the Jacobsplaats itself. At the same time they recognized the distinct quiet character of the Sint Jacobsplaats. This exemplifies the unique environment of the Sint Jacobsplaats. Residents feel the calm of the geospatially induced enclave and reap the benefits of both living in a secluded area with the close proximity of the inner city. The area is a unique, suburban atmosphere in the middle of the vibrant city. This is a benefit we would like to keep.
Generating legibility by creation of a communal identity

VISION

The modern city is a very diverse city. People of different ages, social classes and nationalities are inhabiting one and the same city, but people increasingly capsulize themselves. In itself this is a natural phenomenon and the start of all architecture (De Cauter, 2004:82). For more than 3,000 years people have hidden in settlements, fortresses and cities. These sanctuaries provided not only safety, but also individual transcending functions, forming an attractive hub for others, eventually forming the complex metropolises of today. The clustering of people led to two types of social association according to German sociologist Ferdinand Tönnies: Gemeinschaft and Gesellschaft. (architectural positions) Gemeinschaft, often translated as community, deals with primary and secondary relationships, referring to groupings based on feelings of togetherness and on mutual bonds. The family is the most perfect expression of these ties, however, Tönnies also expected that Gemeinschaft could be based on shared place and shared belief as well as kinship. Gesellschaft refers to groups that are sustained by it being instrumental for members’ individual aims and goals, achieved through individuals acting in self-interest. Gemeinschaft takes place on an intimate scale; the scale of the family or enclave. Gesellschaft happens on a more regional, national or international scale: the public realm (Avermaete, 2009). (figure 6.14 and 6.15) Dash asserts that the existence of enclaves, entities which are containing people with similar interests, is of positive value for the city of today. These enclaves are not gated communities but have to be seen as architectural models with a distinct identity which at the same benefit from the proximity and the accessibility of different other entities (Van Gameren et al. 2011:11). Hence enclaves layer the city and simultaneously provide a plural identity which matches the current society.

Nowadays the rise of mass consumerism, the individualization of labour (flexible working), the shrinkage of the patriarchal family and the rise of the undiscriminating virtual realm, is increasingly negating Gemeinschaft, and has led to an isolated, capsulized individual in self chosen Gesellschaft outside spatial proximity. We have become able to regulate life to the ultimate extent, using our private capsule as the control room from where we monitor society and uphold social contacts. These private control rooms have been stacked
in an efficient use of space. Physically they present themselves as a unity, but socially they are highly individual. The social enclave has been reduced to the self with extensions overreaching the neighbourhood scale. Where the word enclave used to imply a togetherness, this suggestion currently has been lost. The identity is no longer rooted in a shared proximity. The self-determined sociability exceeding the neighbourhood is a consequence of the telecommunications era, but we can't just rule out the importance and the opportunities of the locale proximity. People tend to construct their lives in reference to places, be they their homes, their neighbourhoods, their cities, their regions, their countries (Castells, 2001). The neighbourhood is the main source of everyday experience. Social organization and political representation are predominantly place based. And cultural identity is often built on the basis of sharing historical experience in a given territory. The ultimate gift of the relationship between the built environment and the self is the acquiring of a sense of place. Which is the ability of a place to tell people where they are and who they are (Stern, 2011). The Sint Jacobsplaats appears as an enclave, but fails to provide a sense of place. A proper distinct and significant framework for people to interact is lacking due to the existence of physical and psychological borders. In our vision this should be changed. The Sint Jacobsplaats should be changed from a space with a multitude of futile, little identities into a place of larger, shared identities. The autonomous stackings of control rooms should be adapted to create a more humane and lively atmosphere. Street life at the plinth level should be activated.

We stress the importance of place; the private place as a storehouse of secrets, but most of all the place of interaction, the public, in all its gradations, shared in all hierarchies, from the communal intimate patio, to the highly public consumerist street. We promote the importance of encounter on all levels of society and in all hierarchies. Not the self-chosen and predictable encounter, but the ad hoc, the unplanned, the exciting encounter that roots in shared needs. We laud the many over the individual and grant them the benefits that arise from togetherness, not by forcing participation, but by the subtle injection of the public, tempting the individual to leave the capsulated control room. We want to stimulate residential encounter, Gemeinschaft, as well as public meeting, Gesellschaft.
Former social models were built upon proximity, allowing for close primary and secondary social ties and a few tertiary social ties. The society antedating the telecommunications was more based on Gemeinschaft.  

The modern social model is showing a shift from Gemeinschaft (based on proximity) to a network society based on a small nuclear core and many tertiary relationships, introducing a society based on Gesellschaft.
GOAL

We want to increase interaction within the area, as well as connect the area better to the surrounding city. We want to increase a new hierarchy in the site, making the site more legible for both residents and visitors. The site becomes a place for interaction, but on two different levels. One on the regional level of the inner city, the second one on the more intimate level of the neighbourhood. This transforms the Sint Jacobsplaats from a dead and uninviting space, into a place of meeting for the city as well as a place of meeting in proximity.

Our goal is to impose a new hierarchy in the Sint Jacobsplaats. This hierarchy creates clear identities in sense of public space. This hierarchy consists of a highly public zone, functioning at the regional level of the inner city, and a more intimate and private public zone, functioning at the level of the neighbourhood scale. Two communities are introduced. Both communities are places of interaction. The regional zone is a place for Gesellschaft, the community a place for Gemeinschaft. The communal atmosphere is not forced, but promoted by the availability of shared amenities.

MEANS

It is utterly important to create the right settings for such a community to happen. Our strategy is to stimulate more interaction (confrontation) between the different inhabitants of the Jacobsplaats. Because through confrontation the human being is able to get to know the self, the other and the spatial surroundings better. Immanuel Kant, German philosopher, is dealing with this idea (Reijndorp, 2001). He is stating that through confrontation one is able to come up with own ideas. Moreover interaction has to be framed within an area of significant elements or spaces. Therefore it is really important to work on the right scale. Hence a clear relationship can be established between the human being and their surroundings. The physical space will affect our inner beings through its significance (Pallasmaa, 2005:76). This entails adding and erasing spatial elements which ends up into a coherent framework.

This coherent framework consists of the creation of two blocks with a public street inbetween. The spatial composition of the current Sint Jacobsplaats is reminiscent of one huge regular urban block. However, due to its sheer size and its diversity of building positionings I would propose to call it a superblock. This superblock fails to provide a clear identity, mostly because of the separating ramp at
The Sint Jacobsplaats currently appears as an enclave, but is in fact a loose sprawl of autonomous entities bordered off by geospatial conditions. People are mostly inclined to move along its edges. The ramp is lost space. The area functions as an impenetrable fortress in the urban fabric.

By relatively small intervention the area can be changed in two clearly definable enclaves. The ramp becomes a public route. The Sint Jacobsplaats becomes a connector between north and south, without losing its calm residential character around the residential buildings.
its center. We propose dissecting the Sint Jacobsplaats into two smaller blocks, each with a different identity. The west block focuses on the creative, the east block on the residential. The main public routes, both fast and slow, are repositioned outside of these two new blocks, leaving a secondary pedestrian transportation network in a car free zone at the insides of the block. The interior of the blocks are publicly accessible, but non-residents feel like a visitor when entering. The access to the heart of the blocks is situated at the corners. The public functions are located at the perimeter, at the corners of the blocks and at the intersecting street (figure 6.17).
6.18 Volume
6.19 Entry points
6.20 Parcel: Division in public, collective and private
6.21 Sketch of the entrance of the block as seen from the Campo S. Marina
Connectors & Enclaves

We are proposing to restructure the Sint Jacobsplaats. The ramp already acted as a hidden separator between west and east, but had no proper function. We are proposing to make the ramp into a route flanked. By looking into typologies that function as connector between two areas, we hope to extract rules and strategies for our own building proposal. We also propose two enclaves on either side of this public connection. At the middle of these enclaves we find shared amenities, in the form of collective green and creative, shared amenities. Therefore we also looked into urban blocks with collective space at the center.

CORRIDOR INSULA

The venetian workers courtyard is a variant on the Roman insula, where the central patio has been expanded to a semi-public street. As a result two strip-like building volumes come into being with a street inbetween. The strips are connected by high gates on both ends of the street. The semi-public street is perpendicular to the main street. The main facade is focused on the main street; dwellings are entered from the interior street.
6.22 Volume
6.23 Entry points
6.24 Parcel: Division in public, collective and private
6.25 View down the Uffizi, looking towards Piazza della Signoria.

PUBLIC SPACE
COLLECTIVE SPACE
PRIVATE OUTER SPACE
PRIVATE INDOOR SPACE
CORRIDOR UFFIZI

The Uffizi was designed by Giorgio Vasari in 1571 to connect two palaces; Vecchio and Pitti. It is a sixteenth-century architectural upgrade of the fourteenth-century Venetian worker’s courtyard: the corridor insula. In the corridor insula the central Roman patio has been expanded to a semi-public street. In the Uffizi, the semi-public street has become fully public with offices and dwellings along it. The elongated collective courtyard has been transformed into an urban interior. In Vasari’s case the street has become an architectural image expressing political power and artistic artisanship. The internal facade is draped like a robe along the inserside of the street, and the gateway is now part of the internal facade, with a similar articulation.

Schinkel’s residential-cum-shopping street on the Kurfürstendamm in Berlin aims for a similar concept. This use of a building type with a public thoroughfare in urban redevelopment projects was frequently copied in the nineteenth century, especially Paris.
The corridor functions as a public passage, as well as an entrance to the dwellings.
BRUNSWICK CENTER

Located in Bloomsbury, this complex was conceived as a three-level plaza running the length of the block and linking directly with the surrounding road, both at the ends and through linking passages. The block reads as an impenetrable monolith, but is in fact really porous. Two streets parallel to the main shopping street allow for access of the dwellings, but also provide a higher permeability of the block in the transverse direction. Offices are lifted above the shopping street and use the top of the stores as a garden. All the non-residential programmes are located on the level beneath the plaza, while the offices occupy the first floor and the dwellings are set out over five storeys, tiered towards the exterior. Initially all the apartments were social housing, but at present they have been privatized. The complex was renovated in 2006, with the restoration of the plaza, the introduction of large retail space, the refurbishment of the business premises and the recovery of terraces.
6.30 Volume
6.31 Entry points
6.32 Parcel: Division in public, collective and private
6.33 The turret in the middle of the block consists of collective functions at the groundlevel and dwellings on top.
In 1924, Josef Hoffmann designed a small-scale version of the urban block on an urban plot measuring 60 x 50 metres and surrounded by streets. The Klosehof project in Vienna combines a five-storey building on the periphery of the plot with a small, free-standing, six-storey, turret-like building in the inner area. On each of the upper floors of this small structure are four corner apartments that can be reached via a central stairwell. The peripheral building has ten stairwells that each provide access to two apartments per floor. The complex contains a total of 140 apartments.

The entrance to the complex is inside the courtyard, which is accessible via a monumental two-storey gateway in the peripheral building. The entire inner area is thus transformed into an intermediate zone which, by virtue of its collective use, mediates between the city and the individual dwellings. The ground floor of the free standing turret is in keeping with the programme: It contains playrooms with direct access to the courtyard via the loggias. The heart of the urban block is thus transformed into a semi-public space and becomes an integral part of the architectural whole.
6.34 Volume
6.35 Entry points
6.36 Parcel: Division in public, collective and private
6.37 The interior of Blok IX is open to the public, leaving a public center surrounded by private gardens.

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BLOK IX BY J.J.P. OUD

Blok IX (1920-1922) is an early experiment of J.J.P. Oud with block configurations in a ‘highrise’ neighbourhood. The block, destroyed in World War II, shows an urban block with a publicly accessible collective garden caught between two strips of private gardens and a ring of private dwellings. Oud experimented with a new way of stacking and accessing the dwellings. Porch staircases on the main facades and a stacking of maisonettes on two flats of the ground floor. The flats on the ground floor have a garden of two aisles, allowing direct access to the inner collective garden. The two gates allow access for the rest of the residents to the garden. They have to access the collective area by exiting at the public street and entering through the gate. By addition of balconies there is a strong focus on the collective garden. The corners are designed as to provide public functions to serve the neighbourhood.
6.38 The typology of the block with turret finds a lot of similarities with the west part of the Sint Jacobsplaats. The terraced houses form an impenetrable ring, and the Kasbah the tower. Adding a new strip of buildings allows for completion of the block.

6.39 The Uffizi gallery forms a passage, linking different parts of Florence together. In the Sint Jacobsplaats we need a similar guiding route to connect the fragment to the city, as well as to separate the two enclaves.

6.40 Blok IX has a green public ground in the middle. However, this public area is definitely reserved for the residents. The random stranger feels as a guest. This typology holds a lot of similarities with the eastern part.
A COLLAGE OF TYPOLOGIES

When studying the typologies we see different ways of entering the building. Some blocks have the main access at the perimeter, others enter from within. The Hoffmann block has the entrances for the residents from the inner court. The ground level of the turret in the middle has public amenities, the top levels are reserved for dwellings. The block by J.J.P. Oud as the residential entrances on the street side, but balconies on the inside looking out over the collective green garden. Also important is the connecting street. When looking at the corridor structures in Uffizi and Venice we see entrances at the representative facade. When we look at the Brunswick Center we see residents enter from two corridors at the sides.

Considering we would implement two rows along the ramp, we see similar situations come into existence at the Sint Jacobsplaats. (figure 6.39) The western enclave has its representational facades and entrances facing inward, resembling the Hoffmann block. They also have the kashba inside, just like the Hoffmann block has the turret. However, where the turret is focusing outward and providing shared amenities, the Kashba is strongly focusing inward and has a (shared) parking garage at the ground level. The inward character of the Kashba has to be changed by activation of the plinth.

The eastern enclave has one edge with access at the perimeter and one with the access from within. This needs to be changed to create a continuous treatment of the enclave. Preferably the access is from outside with backsides facing the collective green in the middle.
Three typologies each with different qualities that could be implemented in the masterplan design for the Sint Jacobsplaats.

The three typologies combined give a clearer idea of how to treat front and backsides, as well as public, private and collective space for the Sint Jacobsplaats.
6.43 Sketch by Texier, Tableau de Paris, showing how all different walks of society are living together in one building. Exemplary for the diversity we would like to keep in the Sint Jacobsplaats.
DIVERSITY

The Sint Jacobsplaats harbours a big variety of residents. The inhabitants are from all walks of society (figure 6.43). The questionnaire shows that we find students, retired people, families with young children, homeless people, engineers, and city planners all peacefully living together. The population is diverse in age, profession and ethnicity. This diversity is great, except that there are hardly any common denominators. This makes the interaction between different groups only possible in areas where people with the same interests live. We found the strongest level of interaction by the people in the Kashba, mostly because their children used the inner patios of the Kashba as a safe playground. The playground at the eastern side was also used by children living in the area. The rest of the different groups showed hardly any interaction.

We try to keep the Sint Jacobsplaats diverse, but propose a tactical approach for the distribution of people. The clustering of certain groups will increase interaction and identity, and provide for the possibility of introducing shared functions that are too expensive for the individual.

The western part allows for the attraction of the creative. The Kashba can be opened on the ground level, allowing the creative class to settle in the large and cheap spaces that come available. This creative hub allows for shared amenities in the form of a fabrication lab, cafes, and lecture rooms. Students could make up for the other residents of the enclave, because of their flexibility and irregular living patterns.

The eastern enclave is currently a playground. It has a very residential character. We propose to keep this residential character, but to strengthen its enclosed character by addition of another barrier. The adjacent dwellings should house people that benefit from a quiet and tranquil enclave. Our focus groups are people with young kids and the elderly, that are still able to care for themselves.

THE CREATIVE CLASS

As said, we propose a creative hub in the western part of the Sint Jacobsplaats. Our proposal is to attract the Creative Class. The first question that arises is why we aim so specifically on the creative class. The answer is the functioning of the creative class as a social incubator for neighbourhoods. Creative class create an
6.44 Grünfelds division of the Creative Class. The creative class is separated in a supercreative core and creative professionals.
identity for a neighborhood (Deben & Bontje, 2006:105).

So what is this mythical 'Creative Class'? According to Creative Class-guru Richard Florida creative industries are "those industries that have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property (Florida, 2004)." Banks (2000:453) adds to this notion that the production of these "products whose principal value is symbolic, derived from their function as carriers of meaning – in images, symbols, signs and sounds". This gives a basic idea, but still not a very unambiguous definition. Grünfeld (2006:110) gives a clearer definition in professions. He distinguished between the super creative core, and creative professionals (figure 6.44). The super creative core has been defined as as journalists, people working for television, artists, publicity agents, social scientists and librarians, while doctors, pharmacists, jurists, high ranking public officers, technicians, natural scientists, economists and accountants are classified as creative professionals. Even in this definition we see a wide variety of people. Our focus will be in attracting the supercreative core, with special stress on the creators of artwork. This supercreative core is only a very small chunk of the population. The growth of the creative class is presented in the table as a percentage of the working population. In 2000, twenty percent of the labor force could be described as creative class. The size of the creative professionals has increased faster than the size of the super creative core since 1990. The super creative core is still a small group of less than five percent of all those employed in the Netherlands in 2000.

This supercreative core is hard to attract. They seem very unpredictable in their choice of settlement. They base their decision of location on informal, word of mouth information, moved where their friends and colleagues are, and did not undertake an intensive location research. [...] Thus spatial concentration is influenced by social networks and limited information about other possible locations and depends much less on rent and space. Economics is not a reason for clustering, but should be seen as critical to the decision about which CI-cluster to be located in (Deben & Bontje 2006:110).

Deben and Bontje researched the importance of several locational factors for the creative class. (figure 6.45) Rent and available space are the major location factors for the interviewees. On the other hand, proximity to collaborators, artists in the same field, or suppliers are far less important to the interviewees[...](Deben & Bontje 2006:109). For this reason creative clusters are often found in abandoned warehouses and other former industrial sites, but Florida suggests that the creative class
6.45 Diagram showing the location decision factors of the supercreative core.

6.46 Percentage of participation in activities during the week (avg over 1990, 1995, and 2000)
prefers housing locations close to centers of activity. These warehouses should be located close to centers of activity. These conditions can be created till a certain extent, but the attraction of the supercreative core is greatly unpredictable. This explanation partially also fails why the creative class likes to cluster, surely there are also individual cheap and large places. The cluster’s central existence is not based on the proximity to suppliers and the exchange of products, but cluster actors are connected through the exchange of knowledge and information (Grünfeld 2006:22). Internal transfer of (tacit) knowledge and competition is a main driver for settlement. Collective learning processes that generate that generate economic advantages, innovation, and creativity are the benefits that can only be reached by proximity. Proximity functions as inspiration and image effects. There seems to be little interaction between different creative hubs, but a lot of interaction within the hubs. In our masterplan one of the main focuses will be to provide shared amenities for the creative. These amenities will exist out of fabrication functions, like 3D printing, reproduction shops, and a fab lab, as well as knowledge sharing spaces, for example a café and a lecture center functioning as incubator for the enclave. The other residents will also be able to use these shared functions, making these places into incubators for the neighbourhood. The awareness of the attraction of this kind of people raises the question from what functions they benefit. Grünfeld’s research shows a bigger than general interest in cultural functions from the creative class (figure 6.47). ”The creative class use cultural services more often. For this reason the creative class can be seen as a lifestyle group. Furthermore, there are also significant differences between the super creative core and the creative professionals. (Deben & Bontje, 2006:110)” The creative professionals tend to benefit of the supercreative’s core initial investments in the area. The creative professionals are mainly interested in finance and economics, whereas the supercreative’s main focus is on cultural capital. Also within this supercreative core there are important differences in the attitudes by the residents. Musicians and filmmakers often leave the cluster to present their work whereas visual and design/architecture artists often use the studio as an exhibition space and depend more on an audience coming to them (Deben & Bontje, 2006:110). When designing for the masterplan all these aspects and differences have to be kept in mind.
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### The city as urban Archipelago

Wouter Kroon; William de Ronde; Duncan Chang

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the city as urban archipelago
7. Introduction
introduction

After the invention of urbanism and the dissolution of the city into the metropolis. The city has become potentially infinite. Within this dissolved space the only means of identity or singularity is to be found in the individual fragments. As such the city can no longer be understood as a singular total entity but as an archipelago of singular and limited parts floating in a field of generic urbanism.

This is especially apparent in Rotterdam which has made a transition from a walled city to a field metropolis. Instead of focusing on the city as a series of flows and systems within this research we define and analyses these individual and limited parts of the city.

This research consists of three layers of investigation, which operates on different scale levels ranging from the city fragment to the building block.

- defining the individual/ irreducible parts of the city and their characteristics.
- An investigation into exemplary artifacts/elements and their qualities with regards to density.
- An investigation into the hofbogen as an artifact which creates an implicit connection between all the other artifacts

*Duncan Chang, William de Ronde, Wouter Kroon*
8. Rotterdam as Archipelago

The politics of Artifact and archipelago

8.1 Rotterdam 1672

8.2 Rotterdam as field metropolis in OMA's Deltametropool proposal
Rotterdam as Archipelago

1. INTRODUCTION

The dissolution of the borders of the city and the theoretically infinite nature of the city have led to the creation of a generic metropolis devoid of a single coherent idea, instead the metropolis is construed out of a plurality of urban forms and ideologies. However several architectural theories have argued that within this potentially infinite urban form, there exist islands of urban form which maintain their singularity, these singular elements are bastions of form and ideology. In order to understand contemporary Rotterdam this research focuses on a reading of the city as defined by separate fragments or artifacts. Through a reading of these fragments it will be possible to understand the most critical moments of Rotterdam’s urban form.

In order to develop an understanding of the elements comprising contemporary Rotterdam I am focusing on the work of two notable architects and the theories they developed. I will compare the theories developed by Rossi’s architecture of the city (1982) and Ungers Dialectical city (1997). These two theories attempt to understand the city as not being a single coherent whole, but instead propose a clear division into its (irreducible) parts.

The two theories propose a method for establishing the critical elements of the city. These methods will be used in this research both to select the irreducible elements of Rotterdam and to test the application of these theories to Rotterdam. In this research I will first elaborate on the research method these suggest and develop a map of Rotterdam accordingly. My specific choice for these methods has come from their focus on the singularity of place through two different means of understanding the contemporary city. Rossi focuses on the exceptional pieces of architecture as defining elements of the city, while Unger’s focuses on the common elements of the city and its composition as defining place and serving as bastions of ideology.

While Kevin Lynch in the image of the city (1960) also suggested that the city is constituted of different parts his research is based on a phenomelogical reading of the city by the common user, a reading which focusses on borders. Such a reading is for our purpose of establishing the various ideological projects not applicable, as it
8.3 Binnenrotte 1340 1:20 000 
8.4 Binnerotte 1890 1:20 000 
8.5 Binnenrotte 2008 1:20 000 
8.6 blaak 1374 1:20 000 
8.7 blaak 1850 1:20 000 
8.8 blaak 2008 1:20 000
would determine that fragments such as the coolsingel grid are actually two separate areas divided by a major road. A reading that completely misunderstands the nature of this fragment.

2. ROSSI, ARCHITECTURE OF THE CITY
In his book *the architecture of the city* Rossi (1982) proposes the development of a new science of the urban artifact. Rossi’s theory proposes a division of the city based on two elements; the dwelling area and the urban artifact. He argues that urban artifacts condition and define the city, forming its primary and consistent elements. Consistent in this case implies that these artifacts have a permanence within the city. These primary elements define the individual fragments providing the *locus solus* which implies that they are singular and bound to place.

Primary elements are defined as:
1. monuments
2. an infrastructural or planological element as suggested by the theories of Pierre Lavedan
3. Exceptional forms of housing may form a primary element.

In the application of this form of research on Rotterdam I have focused on the notion of persistence through a historical investigation into the typo morphological continuity of certain elements that make up the urban fabric. The application of rossi’s theory to the case of Rotterdam might seem to be somewhat contradictory since this theory was developed for cities which have had an uninterrupted growth. While in the case of Rotterdam this has not been the case due to the destruction of WWII.

If we are to apply these methods to our site we can identify that the former Rotte area serves as a primary planological artifact for the city. It has remained a constant element within the city. First serving as one of the main axes of development of the city. Which changed into the elevated rail connection and finally into the current buried rail connection. Throughout this time it has changed character many times it has however always maintained an infrastructural connection. The original morphological void of the village from 1340 is still present in the contemporary city because of this.

In the case of the blaak it has also been a permanent element of the city. First created as part of the defensive works of Rotterdam in 1374 then changed into part of the harbor and finally as one of the main traffic arteries in the city.
What we can conclude from a broader investigation is that in the particular case of Rotterdam the persistence of the build artifact is limited. Within the city we can define only a few persistent build urban artifacts. There is not enough evidence to categorize the buildings which serve as autonomous cities within the city (heliport, cubehouses or kasbah) as artifacts yet. However we can postulate that through their exceptional formative qualities they can be expected to have a certain permanence.

However what we can conclude is that there is an abundance of plane metric urban artifacts. Infrastructural elements dominate the city and are one of the few signs of persistence of the city. On the one hand this is caused by the destruction of the war. on the other we might postulate that the essence of Rotterdam as a trade city is an important focus on the aspect of infrastructure.

3. UNGERS, THE DIALECTIC CITY

The summerakademie led by Ungers, Koolhaas et al. was based on the expectation that Berlin was going to be reduced in population significantly. The goal of the research was to develop a method that would allow a controlled decrease in the population without affecting the quality of the city. In order to achieve this result the project proposed to reduce the city to its most intense and disparate elements, allowing for a large plurality of areas and identities. The areas which were found to be superfluous would be allowed to slowly decay and return to nature. In order to define these elements they chose areas which had a particular formal consistency or historic significance. This idea of the city as an archipelago of fragments was further developed in Ungers his work the dialectic city (1997).

According to Ungers ‘the big city reaches out into the region and can no longer be integrated within a coherent system because of the varied, self contradictory requirements imposed on it(Ungers 1997 p.19)’

The method derived from Ungers research focuses on the establishment of areas with a certain formal clarity and consistency. This is done through the analyses and establishment of the formal logic of certain areas. This is done by defining the implicit ordering mechanism of each area. The characteristics of these fragments are further explored through a reading of the typological qualities of the urban block of each fragment as defining an implicit ideological project of the city.
8.10 Coolingsel fragment 1:40 000  8.11 Coolingsel implicit logic 1:40 000  8.12 Common element 1: 2 000
8.13 Rotte fragment 1:40 000  8.14 Rotte implicit logic 1:40 000  8.15 common elements rotte area
The coolsingel fragment is ordered by a totalizing grid of a 130m square subsuming the buildings that survived the war within its logic. However the city hall together with its square are exceptional artifacts in their relation to this grid system since they are the only artifacts which are positioned directly onto the grid. Implying the importance of the city hall. Both schouwburgplein and its public building have been subsumed in the grids logic.

The grid proposed by bakema has some implicit rules. In order to humanize the modern large scale buildings the edges of each block are formed by a series of low rise structures. At the centre of every grid block are the taller structures. The grid is very liberal in the possible modes of infill. The continued persistence of its fragment is to be found in its ability to assimilate any kind of development within its structure.

Through the application of this method we have identified the areas of ideological nature. These fragments have all been created with a certain ideological idea or implicit project of the city that defined its layout. It has become possible to define a taxonomy of consistent projects which have aimed to change the city.

The destruction of wwii has left the perfect testing ground for a series of ideological projects imposed upon the centre of the city. Around the immediate area of the jacobsplaats we can identify a series of projects to reform the city. These include the structuralist projects of heliport, haagseveer and the cube houses. The modernist project of the coolsingel and lijnbaan area and the contemporary project of city regeneration through the reconstruction of previously unattractive areas of the city.
8.16 Urban islands 1:50 000 8.17 taxonomy projects of the city

city expansion noordeiland
modernist city coolsingel
structuralist city delfse vaart
city regeneration binnerotte

1850 1930 1972 1990
8.18 Urban artifacts 1:50 000
4. CONCLUDING

The method proposed by Rossi allows us to select the principal elements in the plane metric layer. At the same time because of the disrupted history of the build fabric it allows only for a small selection of object like urban artifacts. Since there is too little permanence of object artifacts. However where the methods of Rossi are in this case insufficient to determine the principal artifacts the method of Unger allows us to establish further irreducible parts of the city.

While Unger focuses on the very large fragments as bastions of ideology we can also establish certain buildings in which the conception of them as a city allows us to distinguish them from its surroundings. Through the expression of the common fabric it becomes possible to establish the ideological nature of the fragment.
BIBLIOGRAPHY


Figures


9. DENSIFYING THE ARCHIPELAGO

Case studies in the Rotte area
During the second world war Rotterdam was struck by a bombardment of the German army. This bombardment results in a catastrophic fire covering large areas of the city centre. This fire destroyed most of the buildings in the area of the city triangle except two municipality buildings and the Laurens church. In the first map the boarder of the fire line is visualised in a red dotted line, and the remaining buildings are visualised in a black volume. This fire boarder is still of great importance for the city of Rotterdam. Today it is visualised in a red dotted light integrated in the sidewalks. It visualizes the start of a new chapter in the history of Rotterdam; the reconstruction era.

The vast majority of the restructured building volumes are realised in the ten years after the bombardment. In this period it was of great importance to realise fast and cheap architecture. This resulted in a modernistic urban design where buildings were widely spread over the urban landscape and were an excess of public space was realised. Due to the widely spread volumes the building density had a low value and people conceived the city as unpleasing and industrial.
During the 70’s and the 80’s the reconstruction of Rotterdam continued. The municipality had become more financially healthy than the years after the war, so the continuation of the densification could focus more on architectural and urban quality than before. To stimulate the living quality of the inhabitants a new way of de-integration of the city was introduced. The realisation of the urban enclave was a fact. Building communities as the Heliport and the Casbah were seen as great success because the residential sphere was conceived as a village like sphere. This building strategy resulted in a fabric of urban autonomous elements that were not or little related to one another.
concluding map

9.5 map 1970 9.6 map 1980

9.5 map 1970 9.6 map 1980

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During the 90’s the building density of the city was increasing, although still there were areas of nothingness, although there was still space enough to build within the city in a fragmented form. The new strategy of the city was the densify the city more with high rise. Due to the unlimited building height regulations high rise could add functions and square meters on the relative spread locations of the urban fabric. The strategy can be characterised as the realisation of punctual building injections.

conclusion map

The last map is showing the most important proceedings of the reconstruction of Rotterdam. The densification strategy that is related to our project location can be characterised as the areal densification strategy. Major projects were realised in stretched locations. That eventually influenced the identity of the location. After this period of areal densification the punctual densification started to take the overhand. This period occurred in during the 90’s and is continuing. As shown in the map the red volumes represent the punctual projects of the last building developments.
FSI (Floor Space Index) building intensity
total floor surface / area
increase of floor surface on a constant area results in a higher FSI=4

GSI (Ground Space Index) ground space
footprint / area
a decrease of the area and building with the same footprint results in a high value of the ground space index GSI>0.8

OSR (Open Space Ratio) open space in relation of the floors area / total floor area
A decrease of the total square floors with a constant area results in a high value of the OSR.
Density data,

An important aspect in relation to density is how to measure it? What is our perception of density and how can we calculate this for a specific area? There are different methodologies to measure density. As a starting point the method used at the technical university in Delft would be appropriate. This method is a scientifically correct developed by Bureau Parkstad in cooperation with the Technical university in Delft. In the Netherlands the method used for measuring density concerns the number of homes in a particular area, also the size of the homes and the number of amenities, companies and offices. Density is not only determined by the number of square meters of floor area. Areas with identical densities can have extremely different spatial character (Berghauser Meta, 2004, p.24). In addition to aspects such as composition, materials, architectural details and the location of the area. There are four calculation methods to determen the density of a specific area, they exist out of the FSI, GSI, OSR and L-layers. The FSI would be the most appropriate method to define the density and intensity of the area. The Floor space index expresses the intensity of an area by dividing the gross floor area through the plan area.

To imply this strategy on the site of the Sint-Jacobs plein seems to be appropriate solution, although we should not forget the element as perception of architecture. A number can indicate a certain value but the actual perception of the people that work, live and travel there could be different. The results could be combined with internationally known cities to compare and to apply a similar strategy on the site in Rotterdam.
9.8 axonometric drawing of the case studies

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The case studies that are selected are based on different parameters. The most obvious value is time. The cases are divided into the most representing projects of a time period. Another parameter is the combination of functions of the project. The cases are selected with the most emphasis in the residential function, because the Sint-Jacobs square is surrounded by residential projects, the importance to analyse them is grounded. In figure 1.8 the fragmentation of the case studies are clearly visible. Due to the extended information that is following with each case the four most representative cases are showed the remaining cases will be summarized into a diagrammatic form.
Case information ‘Delfse vaart’

The architect N.F.I. Zwarts not only designed a housing tower for the Sint-Jacobsplein, he also designed low rise housing in the form of an elevated block funded on a two floor parking garage. On the top two to four floor houses are situated. The foreseen public deck was only used by the inhabitants and their visitors, instead of it being part of the overall public space. The architect design the public deck so that public could enter the roof. Unfortunately the barrier was too strong.

In the original situation the traffic was guided through 6 staircases surrounding the building complex. There was also a transfer connection with the adjacent housing tower. Due to the renovation designed in the year 2000 by Van der Zee architecten many aspects would of the original building would disappear. The six stair are reduced to two large staircase houses integrated with an elevator. The architects also removed the connection bridge with the housing tower. The collective deck is nowadays used by the inhabitants as a garden and terraces. The disadvantage is that the inhabitants claim their space in front of their homes by fencing it, now the collective space becomes more and more private and uninviting.

The building density in the area rose when the Casbah was realized. Due to the function of the parking garages it was also providing space for the rising numbers of cars within the city. Still there are realized a significant number of dwellings around 240.

1 source: http://www.ROTTERDAMWOONT.NL/items/view/104/SINT_JACOBSSTRAAT
building Delfse vaart

year of construction
1978-81

architect
N.F.J Zwarts

function
129 dwellings
110 one family dwellings
600 parking spaces

type
lifted houses

density data

builded surface
6890 m²

floors
5

total floor area
25.000 m²

plot area
9500 m²

1.9 axonometric drawing - Casbah
density measurement method

FSI 2.63  GSI 0.72  OSR 0.10

cation ratio

1 13,780m² parking space
2 21,000m² residential

residential - plot ratio (square meters)

1,000m² plot  3,080m² residential

plot - apartment ratio

38 apartments

= 1 Ha

= 1 apartment
Case information ‘Markthal’

The Markethal is a typical project that is coping with the combining of functions. It provides for a significant number of apartments 228 and is forming an extension of the existing market. Also 4 floors of parking space are integrated into the design.

The FSI of the Markethal is relatively high, because the floor area is limited the design is combining the horizontal building volume with a function of a roof. This is a typical example how the municipality want to combining functions and densify the urban fabric.
Markthal

year of construction
2013

architect
MVRDV

function
228 apartments
market space, parking place

type
hall

density data

builded surface
3300 m²

floors
11

total floor area
37,700 m²

plot area
7700 m²

9.10 axonometric drawing - Markthal
density measurement method

FSI 3.90  GSI 0.42  OSR 0.14

funtion ratio

1 3.300m² marketspace
2 7.000m² parking space
3 27.000m² residential

residential - plot ratio (square meters)

1.000m² plot  3500m² residential

plot - appartment ratio

30 appartments

1 Ha

1 appartment
The projects ‘Heliport’ and Sint-Jacobsplaats are part of a dwelling project that is named ‘Waterverband’. This project was established in 1975 by the municipality and the architect J. Hoogstand. The question for this design assignment was to densify the Sint-Jacobs location with dwelling projects.

The housing blocks exist out of a volume with 6 floors. Some of the blocks are facilitated with retail stroke on the ground floor. The housing blocks are situation adjacent to the Delfse vaart. This canal is a remaining of the water system of former Rotterdam. What can be perceived as special in the inner city of Rotterdam. The area can be conceived as a semi public private space. Because the inhabitants of the area claim their own public green space as a sort of enclave within the city fabric.

The types of dwelling that are situated within the building volumes are on the upper floor maisonettes and the lower floors 1 or two layered apartments. The common floor size for one apartment is around 90 square meters.
building Delfse vaart
year of construction 1976
architect J. Hoogstad
function 301 dwellings
type terrace houses
density data
builted surface
1. 2400 m²
2. 1880 m²
3. 800 m²
4. 2800 m²
=7880 m²
floors 6
total floor area 47280 m²
plot area 20280 m²

1.11 axonometric drawing - Delfse Vaart
density measurement method

FSI 2.33  GSI 0.38  OSR 0.28

funtion ratio

1  46,280 m² residential
2  1,000 m² commercial

residential - plot ratio (square meters)

1,000 m² plot  2331 m² residential

plot - appartment ratio

15 appartments

1 Ha 1 appartment
Case information ‘Kubus woningen’

The Kubus houses are designed by the architect P. Blom roughly the same year as the building of Zwarts. Also the kubus houses are a keen example of a structuralist architecture. It is making a statement with his eccentric forms and combining functions as small retail and residential space.

The FSI of the kubus project is low. It suggests a low rate of the building intensity. In a way it is. Because of the rotated kubus the form is delivering an inefficient use of square meters. Only 60 houses are build although what is making this project different is the covering of infrastructure and existing functions. In this method the space is use double. This is not calculated because the space does not belong to the building volume.
Kubus housing

year of construction
1982

architect
P. Blom

function
38 housing
18 commercial

type
cubical house

density data
builted surface
1000 m²
floors
4
total floor area
5,600 m²
plot area
5000 m²

1.12 axonometric drawing - Kubus dwellings
density measurement method

FSI 1.12
GSI 0.20
OSR 0.71

funtion ratio

1. 3,800m² residential
2. 1,800m² commercial

residential - plot ratio (square meters)

1.000m² plot = 1120m² residential

plot - appartment ratio

7.5 appartments

= 1 Ha

= 1 appartment
Building: Tower | Sint-Jacobsstraat
Year of construction: 1978-81
Year of renovation: 2004
Architect: N.F.J. Zwarts, Victor Mani
Function: 139 apartments
Type: Housing tower

Density data:
- Builted surface: 712m²
- Floors: 18
- Total floor area: 12,816m²
- Plot area: 1700m²

Heliport
Year of construction: 1977
Architect: J. Verhoeven
Function: 584 single-family houses, 2 parking garages
Type: Housing blocks

Density data:
- Builted surface: 10,217m²
- Floors: 6 (7)
- Total floor area: 61,302m²
- Plot area: 30,840m²

De Hofdame
Year of construction: 2007
Architect: Klunder Architecten
Function: 231 apartments, 2400 m² commercial space
Type: Closed block

Density data:
- Builted surface: 2400m²
- Floors: 11
- Total floor area: 23,400m²
- Plot area: 6000m²
Density measurement method

<table>
<thead>
<tr>
<th>FSI</th>
<th>GSI</th>
<th>OSR</th>
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</thead>
<tbody>
<tr>
<td>7.30</td>
<td>0.41</td>
<td>0.07</td>
</tr>
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</table>

Function ratio

\[
\text{1} \quad \frac{12,816 \text{m}^2 \text{residential}}{1,000 \text{m}^2 \text{plot}} = 12.816 \text{m}^2 \text{residential}\]

Residential - plot ratio (square meters)

\[
\frac{1,000 \text{m}^2 \text{plot}}{7500 \text{m}^2 \text{residential}} = 1 \text{ appartment}\]

Plot - apartment ratio

1 Ha = 81 apartments

1 apartment

---

Density measurement method

<table>
<thead>
<tr>
<th>FSI</th>
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<th>OSR</th>
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</thead>
<tbody>
<tr>
<td>1.98</td>
<td>0.33</td>
<td>0.33</td>
</tr>
</tbody>
</table>

Function ratio

\[
\text{1} \quad \frac{61,302 \text{m}^2 \text{residential}}{1,000 \text{m}^2 \text{plot}} = 61.302 \text{m}^2 \text{residential}\]

Residential - plot ratio (square meters)

\[
\frac{1,000 \text{m}^2 \text{plot}}{1987 \text{m}^2 \text{residential}} = 1 \text{ appartment}\]

Plot - apartment ratio

1 Ha = 20 apartments

2 apartments

---

Density measurement method

<table>
<thead>
<tr>
<th>FSI</th>
<th>GSI</th>
<th>OSR</th>
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<tr>
<td>3.90</td>
<td>0.40</td>
<td>0.15</td>
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</table>

Function ratio

\[
\text{1} \quad \frac{23,400 \text{m}^2 \text{residential}}{1,000 \text{m}^2 \text{plot}} = 23.400 \text{m}^2 \text{residential}\]

Residential - plot ratio (square meters)

\[
\frac{1,000 \text{m}^2 \text{plot}}{3500 \text{m}^2 \text{residential}} = 1 \text{ appartment}\]

Plot - apartment ratio

1 Ha = 20 apartments

2 apartments
de Meent

density data

- builted surface: 4292 m²
- floors: 5
- total floor area: 12,876 m²
- plot area: 6587 m²

year of construction: 1955

architect: P. Blom

function: 38 housing | 18 commercial

type: cubical house

residential tower Statendam

density data

- builted surface: 900 m²
- floors: 22
- total floor area: 19,800 m²
- plot area: 1800 m²

year of construction: 2009

architect: Hans Kollhoff

function: 124 apartments

residential surface / hectare: 3780 m²/ha

Merkelbach Elling buiding

density data

- builted surface: 2672 m²
- floors: 4/2
- total floor area: 6630 m²
- plot area: 6000 m²

year of construction: 1952

architect: Merkelbach Elling

function: 40 apartments | retail strip

type: apartments, retail

9.16 axonometric drawing - Meent
9.17 axonometric drawing - Statendam
9.18 axonometric drawing - Hoogstraat
<table>
<thead>
<tr>
<th>Density Measurement Method</th>
<th>FSI 1.91</th>
<th>GSI 0.64</th>
<th>OSR 0.18</th>
</tr>
</thead>
</table>

**Function Ratio**

1. 10.776 m² residential
2. 2.100 m² commercial space

**Residential - Plot Ratio (Square Meters)**

- 1.000 m² plot
- 1.632 m² residential

**Plot - Apartment Ratio**

- 20 apartments

**Plot - Apartment Ratio**

- 6.6 apartments

<table>
<thead>
<tr>
<th>Density Measurement Method</th>
<th>FSI 1.10</th>
<th>GSI 0.44</th>
<th>OSR 0.55</th>
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</table>

<table>
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<tr>
<th>Density Measurement Method</th>
<th>FSI 8.0</th>
<th>GSI 0.36</th>
<th>OSR 0.08</th>
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</thead>
</table>

**Function Ratio**

1. 900 m² retail
2. 18.900 m² residential

**Residential - Plot Ratio (Square Meters)**

- 1 Ha
- 10.200 m² residential

**Plot - Apartment Ratio**

- 1 apartment

**Plot - Apartment Ratio**

- 6.6 apartments

<table>
<thead>
<tr>
<th>Density Measurement Method</th>
<th>FSI 1.10</th>
<th>GSI 0.44</th>
<th>OSR 0.55</th>
</tr>
</thead>
</table>

**Function Ratio**

1. 5130 m² residential
2. 1500 m² retail

**Residential - Plot Ratio (Square Meters)**

- 1.000 m² plot
- 855 m² residential

**Plot - Apartment Ratio**

- 1 apartment

<table>
<thead>
<tr>
<th>Density Measurement Method</th>
<th>FSI 1.10</th>
<th>GSI 0.44</th>
<th>OSR 0.55</th>
</tr>
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</table>

2. 2100 m² commercial space
9.19 time line densification artifacts, de Rotte area 1942-2013


**Historical analyses**

*Modernism density 1950-1955*

The timeline of the area Binnerotte starts after the second world war. It is clear that the reconstruction of the bombardment area starts with rebuilding of the urban tissue with a modernistic position in designing. The timeline visualises a group of comparable modernistic building blocks, as the Hoogstraat and the Meent. The need of square meters resulted in a modernistic way of building densification. With an average building height of 4 floors and a spatial urban planning the ideas were relatively easy to construct. The first buildings of the reconstruction era are perceived as a functionalist approach. This static architecture did not contribute to or enhanced the quality of the public space.

*Structuralism density 1970-1982*

The subsequent assemble of building types are the buildings that were realized between 1970-1982. The second act to increase the density of the Binnerotte is recognisable by the comparison in style. The rising position of structuralism can be clearly seen in the typology of the buildings. The idea of creating enclave villages in the city fabric is clearly defined in the projects. People could identify themselves by living in a city although somehow rural sphere.

*High tech densification 2000-2013*

The most recent form of densification can be recognized by the large scale buildings that are placed in a punctual position within the urban fabric. The available space is reduced, this part of the city is condensed by the previous strategies. The overall building density isn’t high, due to the low intensity of the building volumes. The arising strategy are to design buildings with an intense building volume situated on a small footprint.
222

9.20 graph: Floor space/ground space index/open space ratio
The case studies are plotted in a graph due to the calculated values relating to each individual case. The graph can be roughly divided into phenomena that are related to density. The higher the density of the building, the higher the position in the graph is. Also the open space ratio is linked to the position of the case in the graph. The higher the case the lower the open space per level. The ground space is related to the left and right direction. In the graph to the right the ground space is increasing to the left it decreasing.

If the FSI is considered the cases are subdivided into a high value region of $\geq 7$. The towers Statendam and Casbah are part of this group. Subsequent the group around the value of FSI4 are represent by the Markthal and the Hofdame. After this group it is unclear which projects can be categorised where. Although the overall observation can be that the projects are related with a low density and are build before the 80's.

Relation $FSI, GSI, OSR$
graph; Floor Space Index / Residential square meters

FSI  Floor Space Index

9.21 graph: floor space index / residential square meters
9.22 diagram building plot = residential square meters
Composition one,
The conclusion drawing is showing a variant when applying the results of the research. On a possible area inside the location a building volume is projected. The projection will be helping as a support for the future design assignment. In composition one the building volume that is suggested exist out of five floors in height and a weight of 12 meters. The volumes are positioned parallel with the direction of the railway.

<table>
<thead>
<tr>
<th>density data</th>
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</thead>
<tbody>
<tr>
<td>builted surface</td>
</tr>
<tr>
<td>floors</td>
</tr>
<tr>
<td>total floor area</td>
</tr>
<tr>
<td>plot area</td>
</tr>
<tr>
<td>density measurement method</td>
</tr>
<tr>
<td>FSI</td>
</tr>
<tr>
<td>GSI</td>
</tr>
<tr>
<td>OSR</td>
</tr>
</tbody>
</table>

Composition two.
The second composition consist out of a higher density in comparison with composition one. The building volume is continuing horizontally and thereby creating extra floor space using the same ground space.

<table>
<thead>
<tr>
<th>density data</th>
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<tbody>
<tr>
<td>builted surface</td>
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<tr>
<td>floors</td>
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<tr>
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<td>FSI</td>
</tr>
<tr>
<td>GSI</td>
</tr>
<tr>
<td>OSR</td>
</tr>
</tbody>
</table>
graph, integrated with volumetric proposals
Proposed composition, comparing results

When the results of the two proposed compositions are plotted in the FSI,GSI,OSR graph there can be seen a clear relation between the research case studies. Composition one can be characterised with a FSI of 2.76. In the graph this can be grouped with the similar values as the early structuralist buildings. This kind of density is not be seen any more in the last recent years. This project will be enhancing the areal densification although the building densification itself will be based on values of the past. In the current situation of the Rotte area buildings with a higher density are created. The second composition will reach a FSI factor of almost 4. Due to the extra horizontal building volume the building volume is increasing. This value is more comparable with the current projects a the Markthal and the Hofdame that are realised.
BIBLIOGRAPHY


FIGURES


10. Archipelago Gardens

Fragmented greenery scattered through the city.

10.0 - Convergence of nature and urban fabric
10. Archipelago Gardens

Fragmentated greenery scattered through the city

1. INTRODUCTION

Throughout history the urban configuration of Rotterdam underwent a continuous transformation. With such a diversity in the change of Rotterdam over the past century the layering of fragments started to affect the overall composition of the urban fabric. This phenomenon is particularly obvious at St Jacobsplaats where the fragmentation of the area started with the implementation of the railway track in the late 19th century.

This once prominent square was dissected bit by bit by the infrastructure resulting in many awkward dead spaces where public interaction is absent. Our intervention hopes to eliminate these spaces through a method of connection whilst also introducing a green solution bringing vibrancy and public interaction to this part of the public realm. The block comes at an end of the Binnerotte where the famous open market of Rotterdam is.

The open market attracts large crowds which would flow through the space and bring potential activity and interaction into St Jacobsplaats. As currently it is a communal space for the residents of the fragment a distinction needs to be made between communal and urban public space. The urban public space could link the block to Binnerotte but also the suburbs to the north. The follow research is conducted to explore different methods in establishing this connection and the benefits and possibilities in which it will bring to the site.
2. RESEARCH METHODS

In order to intervene with a context a level of understanding towards the surroundings of the site is compulsory. The initial contact with the site would present the visitors with a first impression on how the site operates. However, basing on the appearance on a single experience is relatively biased. Therefore through the method of observation numerous visits had been conducted to the site and different areas around the site as well.

One of the focuses would be on identifying the interaction and presence of people within the public spaces scattered within the fragments. Interaction is key to life of the public realm as without it dead pockets throughout the city start to form. With the current situation on St Jacobsplaats turning towards such a phenomenon its part of the research to understand if the people around the site are involved with the community enough in order to revive the space.

A strong focus on greenery and how it enhances the spaces around the city also applies in the observation. One could say that parks within the city acts as hearts providing life and vibrancy to the cities. In the case of Rotterdam numerous small community parks lie in the suburbs so investigating them would provide information on the activity and tendencies of the community.

An observation was also made on the historical level by examining the different layers superimposed on St Jacobsplaats. Since the mid 19th century the site and its surroundings had undergone major transformations. Interventions include infrastructure, housing and other programs; from which we could see the reasons of the fragmentation today.

Apart from observation, studies have also been done through comparisons and case studies of the site with other similar interventions both locally and around the world. From which we could start to distinguish the lacking elements upon the site and potential additions in order to transform the current situation into one which we could use to enhance the public realm of Rotterdam.

Comparisons were made after the observation that greenery turned out to be an interesting starting point in bringing the public realm back into the context. Studies were made on parks around Rotterdam.
and the potential of how a urban park could greatly benefit St Jacobsplaats. The comparison will lead onto the exploration of precedents which have interventions similar to the situation present in this studio.

Case studies provide an opportunity to cross examine methods and possibilities which could benefit the site but ultimately see the consequence on how small interventions through a space could turn it into a completely different situation. Activity will change, the imagery will change and the value will change along with these insertions. Through research, I hope to devise a concept from which a strategy could be derived to enhance the current conditions on St Jacobsplaats.
10.1 Rechter Rottekade, 10.2 Noordplein, 10.3 Stroveer, 10.4 Warande
Through the observation of St Jacobsplaats the number of dead urban pockets are seen at an abundance. Many of these spaces had greenery inserted within them in order to lift the activity or imagery of the space, however in reality these empty spaces fall before their potential in terms of triggering interaction through the community.

After walking alongside canals, through square and on streets, we see spaces which have a value in terms of creating interaction and activity. For example, the sidewalk along the canal or the football field adjacent to St Jacobsplaats. A common trend through these space is that the scale of the spaces are too spacious for a comfortable enclave for the residents.

The reason to suspect potential are the different program diversities that fuel the spaces around the site. Jane Jacobs wrote in 'The Death and Life of Great American Cities' that "City parks or playgrounds cannot be continuously populated... only if they comprise a mixture of classes." In the immediate surroundings of the site there are dwellings, shops, restaurant and bars supplying necessary activity to revitalize the site.
10.5 Noorderbrug, 10.6 Crooswijkseweg, 10.7 Crooswijksekade, 10.8 Park beside Waalse School
4. OBSERVATION - Interaction

Even though people are not seen in the green areas mentioned previously interaction could be seen throughout the street at unexpected locations.

In the images from the suburbs, children could be seen playing along the sidewalk and elderly people sitting alongside a commercial district enjoying their afternoons. Further there are leisure spaces within the blocks where children are able to stay under the watch of parents in the apartments around it; community parks beside schools have playgrounds for the children who swarm there after school. These spaces thrive not because of their own properties but the properties of the surrounding context.

The diversity in program around the surrounding area fueled the gathering of people. Programs includes commercial, retail, educational or residential; all of which contribute to the life of the green spaces.
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5. OBSERVATION - Urban Pockets

Apart from the large empty urban spaces, many of these urban pockets thrive with the local residents. The reason comes with the comfort in scale where it allows a more intimate space for people to use.

The diversity in program also plays a part in the make up of these spaces with a range of different buildings and classes scattered around the pockets. However, through observation these spaces ultimately were successful with little interventions, such as gardens or playgrounds. Gardens and playgrounds are another method of attracting users.

Different typologies of greeneries also attract different users with playgrounds directed more towards children and young adults while gardens are more suited for the elderly people or adults. The images presented are examples of such spaces alongside the highline through the suburbs of north Rotterdam.

Hofbogen is the highline stretching from the centre to the north of Rotterdam. By having a bridge splitting the urban fabric many of these left over spaces were converted into such pockets. It is a revelation showing that these ‘dead’ spaces could potentially become communal pockets vitalising the surrounding area.
6. HISTORICAL BACKGROUND

The complicated urban fabric around and on St Jacobsplaats didn’t occur through urban planning but a result of the superposition of historical layers. The origin of this area is a part of the research as too see how the fragmentation of the context started and developed through the decades and centuries.

The area has evolved drastically since the mid nineteenth century from being a central canal of the city to an underground highspeed rail tunnel. The images show the development along the Binnerotte and Hofplein with changes coming through the increase in density and population of the city of Rotterdam as well as new technological revolutions.

The area was also deeply affected during the second world war with a unique situation of being able to recreate the urban fabric from a ‘Tabula rasa’ situation. After which the design closely resembles the current day situation of the Rotte.
Rotterdam - 1839

The original plan of Rotterdam is based on the River Maas. With trade and the life of the city dependent on the Maas the city could only thrive along it. However with the continuous risk of flooding the town was developed around the dijk along Hoogstraat (Blaak) with canals linking all parts of the city. Large public square where the commercial activity happens borders the city centre with the main church at the heart.

Rotterdam - 1865

Through the mid 19th century the city started to spread with the expansion to the north, east and west. With the increase in size the development of technology and infrastructure could be witnessed. The first train station at the north of the city brought infrastructure and trade and along with it Gedempte Plein turned into a market for the people. The train station along with the port was able to establish Rotterdam as an important metropolis connecting it to other cities around Europe and the world.
Rotterdam - 1886

As the end of the 19th century came the city grew. The railway expanded through the city connecting the central station to the current Blaak station. In addition to the territorial connection, there is now a urban connection linking the north and south of the city together. With a closer connection to the Maas numerous canal were filled in allowing more public space for the increase in residents. There are also new public buildings on such places like post and telegram offices.

Rotterdam - 1920

Through the turn of the century large avenues and boulevards were used to connect different parts of the city together. This is when we could start to see the urban fabric start exists today. For example, the filling of the canal to create Coolsingel which today is the main street through central Rotterdam. A new train station (Hofbogen) could be seen linking Rotterdam to other cities nearby in the north further creating infrastructure to connect city with other parts of the country.
Rotterdam - 1939

Just before the second world war the city was already thriving with the urban fabric of the city centre taking shape. Numerous public buildings have also been built along the Coolsingel along with major avenues such as Binnerweg and Goudschesingel facilitating the development of the city. These large connection are able to stitch together the many fragments within the city bringing unity to the fabric.

Rotterdam - 1963

After the war a lot of the previous urban fabric was destroyed, hence providing a chance to re-establish the different links between different hubs through the city. However, focusing on the area along the Binnerotte such as the Groote Market area as well as St Jacobsplaats are still left empty awaiting further development. Other spaces such as the area to the east were redeveloped with social housing complexes bring people back into the heart of the city.
Rotterdam - 1981

In the 1980’s the task of reconnecting the city took another step with the introduction of the metro. It establishes an urban connection and along with the original railway a territorial connection. Closer to the site of St Jacobsplaats housing started to pop up along the canal, empty plots of land started to become a location for urban greenery and once an army base at the heliport was turned into a carpark.

Rotterdam - 1995

The biggest intervention during the early 90’s include the underground tunnel constructed along the Binnerotte and under the Maas. The once bridge seperating the central district of Rotterdam with the northern and eastern suburbs was dismantled opening up a connection between the two sides. By introducing the new tracks, new urban development occurred along the Weena with the construction of new residential villages and social housing to the north and the east.
Warehouses by Heer Bokelweg, Storage under the Hofbogen, parking behind the Grafisch Lyceum Rotterdam, Northern end of Hofbogen
7. URBAN WALL

Through time we could see one of the major infrastructures running through the city of Rotterdam is the railway tracks running through the Binnerotte. Another track then runs from the Hofbogen north through the suburb of Agniesebuurt to the Noorderkanaal.

The resulting situation is a large urban wall cutting through the city block the east from the west. Around two decades ago the elevated tracks running adjacent to the current tunnel was dismantled partially reconnecting the two side of the Binnerotte. The sudden emergence of public space triggered interaction in the form of an open market at the current location.

The Hofbogen however still exists, creating a border along the surrounding suburbs. With the trains no longer using the elevated tracks it leaves a large urban space with potential to transform this border into a urban connection; linking up the north to the Maas.

A suitable insertion for the Highline would be to use it as a basis for an urban park. A park in this case would thrive with the diversity of class and program also with the practical advantage of establishing a physical link from the northern suburbs to the Maas.
Comparison parks of Rotterdam
8. COMPARISON - Parks around Rotterdam

Parks are an integral part to the life of a community or a city hence after witnessing the conditions where greens spaces were under utilized it fascinated me on the locations and properties of actual parks around the city. The properties of parks are unique due to the fact that they don't possess any programs. Instead they work in more of a supportive role where it either enhances or depreciate the existing condition.

As seen from the diagram most urban parks in Rotterdam are located around 3 to 4 kilometres away from the city centre. Urban parks serve as a space within where all sorts of interaction or activity could happen. With the current situation being a case where urban pockets are scattered through the suburbs by creating a urban park it could potentially unify the fragments within the city.

Examples could be seen in major metropolises across the globe like Central Park of New York, Hyde Park of London and Luxembourg Gardens of Paris. These parks provide an identity for the cities in terms of their beauty and vibrancy for the people who reside there and visitors from abroad. Such a component is lacking in the city of Rotterdam and St Jacobplaats could be a start a part in such a transformation.
9. PROGRAM DIVERSITY

In conjunction with a park, it is necessary to have a wide diversity of programs around the park in order for the greenery to perform to its potential. As the diagram shows on the left, there is a great diversity in the program variety. It also shows each suburb has their own properties hence linking them up could provide a beneficial situation where people from different classes and backgrounds could potentially interact.

The Maas and Binnerotte area is this case have many hybrid or mixed use buildings. With the Blaak station closeby numerous residential and retail programs have been placed in the area. There is also the new open market which will be an iconic building demonstrating the mix between retail and residential and the area. Reason for the diversity also developed from history as this would be the original city centre of Rotterdam where all the major activity of the city happens.

Towards St Jacobsplaats is the start of the edge of the city centre large residential complexes were constructed after the war. Alongside towards the train station are urban industry and retails such as casino’s and hotels. As mentioned being on the edge of the city centre all the original less important programs were shifted outwards.

As the new suburbs of the Oude Noord were planned new villages or fragments started to emerge. This could be seen along the Berweg in the form of a small suburban centre. This will serve the housing scattered around the area enforcing the concept of fragmentation. Therefore a urban pedestrian highway through the urban fabric could produce a system to link up the diversity in program.
In conjunction with having an urban park for Rotterdam, it is necessary to have a wide diversity of programs around the park in order for the greenery to perform to its potential. In this case along the Hofbogen presents an optimal opportunity to meet all the necessary requirements to enhance the urban condition of Rotterdam.

This intervention will reestablish St Jacobsplaats as a central hub along the highline within Rotterdam. It will work with the surrounding context in providing a large public space in which the people of Rotterdam and utilize and thrive in. This urban enhancement will encourage interaction since the insertion of a central park with the surrounding element will create a similar effect such as that of a large metropolis.

In conclusion, small intervention could have a drastic change in how a suburb or city operates. As seen in the case study of the New York highline, the identity of the surrounding context changed as the new design insertion shifts the spaces into an unrecognizable condition. The creation of oasis’s within a city and in our case, by changing the situation on an island opens up a possibility for change within the entire archipelago.
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Masterplans
colophon

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Preface

Before you the combined efforts of the Msc. 3 Graduation Project: Public Realm. The resulting work has become a voluminous and varicolored collection of individual and shared interests, readings and insights. Rotterdam is the framework, the stake and the substance of this architectural anthology. The plurality of views creates a multifaceted patchwork, motley and ambiguous, but all with the common denominator of understanding contemporary Rotterdam and the Sint Jacobsplaats. Together the efforts sketch a panoramic overview of the bustling and dynamic inner city of Rotterdam and opt for opportunities of restructuring the urban fabric.

The booklet is a result of a long and complicated process. It is a holistic collective work by nine people. During the course of the semester, a further subdivision was made into groups of three, all of them focusing from different research perspectives. The substructure of each chapter is therefore trichotomous. By researching from different research perspectives, we covered more ground and allowed the opportunity of comparing new insights from different episteme. Hopefully this booklet can provoke discussion amongst architecture students, architects, and theorists, eventually allowing for a deliberate handling of the delicate site.

The substantiation of this booklet is more than a culmination of participatory work, it is indirectly also a reflection of inspiration, tutoring and counseling. Our special thanks goes out to Susanne Komossa and Nicola Marzot for their enthusiastic tutoring and guidance.

Enjoy the read.

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Introduction

Within our studio msc3 Public Realm: Rotterdam we lack a brief or program for the project. Because of this lack of program we have to directly confront the complexities of the city of Rotterdam and create a suitable project through our own interpretation of the conditions found on the site and its wider relevance in the metropolis.

Our studio does not prescribe a single research methodology. Instead a range of different methodologies are applied to research the conditions found in Rotterdam. This forces us to come up with our own method, framework and above all interpretation of the city in order to research the specifics of Rotterdam and the elements which we believe to be relevant to an intervention within the context of Rotterdam. As such any proposal developed for this studio will be based on a personal understanding of the site and its context. The research methods employed in this book are highly varied and among other things include research through morphological reading, interviews, perception, case studies and derive.

For the studio we have been given the assignment to come up with a design for the Jacobsplaats in Rotterdam. The Jacobsplaats site can be considered an edge in several ways due to its presence at the edge of the inner city. The presence of major infrastructural arteries and the collision of distinct environments of the city.

The booklet that we have produced for this studio consists of three parts the varied research of the individual groups, The personal essays and the group masterplans. These have all been ordered according to the different groups into which this studio has been divided.

The essays in this book research a part of the notion of public realm through a theoretical investigation into its nature.
formality vs informality
1.01 Blaak vs Hofbogen. Mass vs Void, Fixed vs Unfixed, Formal vs Informal.
**Morphology**

Despite its worldwide influence as the largest European harbour, the city of Rotterdam still struggles to empower its dynamic. As any alternative cities, destroyed by the war, the city eased itself from the heavy weight of tradition and historical structures. Indeed, the reconstruction of Rotterdam introduced a large panel of activities within a wide range of contemporary architecture complexes. However, the city itself became deeply shaped by the infrastructure, increasing the difficulty for appropriation by pedestrians and bikers, and therefore losing the power of a Port City. The actual density of Rotterdam is problematic and needs to be increased deeply in the next years (the municipality is planning to double the density of Rotterdam in the following years).

Nevertheless, the city of Rotterdam is a great example of a coexistence, and a balance between formality and informality. The exceptional dynamic environment created by the people brings a certain desire for alternative spaces. As architects, the purpose is to find the right balance between formal “shape”, by the mean of the design, and informal “activities”, by introducing a flexible environment adaptable to anyone.

According to Bernard Tschumi, there is no fixed relationship between architectural form and the events that take place within it (Tshumi, 1994). Therefore, creating the suitable framework to introduce a specific dynamic needs a deep understanding of the existing environment.

At first sight, the overall structure of the Blaak and its surrounding is quite striking. Indeed, the Blaak square and the Hofbogen seem to balance each other: The Blaak Square represents a large Void, cyclically full with a traditional program (the market), its structure is therefore unfixed despite a very formal environment. On the other hand, the Hofbogen represents a continuous mass (the arcades), which, thanks to the adaptability of the space, offers an informal way of inhabiting despite its fixed structure. The Sint-Jacobsplaaats offers a critical position in between the Blaak, and the Hofbogen. Indeed, the Sint-Jacobsplaaats defines an enclave in between those two defined areas. Despite their different structure, those two areas are very similar in their essence.

*Mass vs. Void, Fixed vs. Unfixed, Formal vs. Informal*
Analysing the general pattern of Rotterdam, one can notice 2 extremely different grids: the “new” City Centre (from Westersingel to Coolsingel) which provide regular “Canvas”, and the “old” City Centre (the Blaak and the Hofbogen) which are organized into a “Spine”. The Spine and the Canvas are working parallel, but are only connected on the south (starting with the popular Meent Street), leading a general direction of the city centre fed in only one direction, from the Centraal Station to the South.

The Canvas vs. The Spine.

Despite its advantageous urban position, the Jacobsplaats appears to be a barrier to the general flow of the neighborhood. The main reason is the constraint of the infrastructure, deeply present in the neighbourhood. The Sint-Jacobplaats has the potential to be the missing link between the Blaak and the Hofbogen, and therefore to decongest the traffic of the area. To achieve and to embrace such a role as a mediator between two areas with strong characters, the issue is to develop a system overpassing the infrastructural barriers. Indeed, in between the parking, the Weena and the railways, Sint-Jacobplaats is, today, an accumulation of residual spaces.

The Sint-Jacobplaats, the missing link shaped by the infrastructural barriers.

This proximity with infrastructure and the general issue of overpassing them bring the presence of 3 points of tensions. Those points are related quite closely with the circulation, and refers to gates as they represent the difficulty for pedestrians to overcome the existing structure of the square.

The Thresholds.
1.02 General Grid of Rotterdam. The Canvas vs the Spine.
1.03 The Sint-Jacobsplaats. The missing link.
1.04 The two zones of the Blaak area and the Hofbogen and their connection. 1.05 The infrastructural grid. 1.06 The spine and the connection with water.
The SuperBoulevard. 3 layers of study: network, transitions and areas.
The 3 layers Manual

The emblematic structure of the Spine and the existing sequence need to be approach by an overlapping of 3 layers. This 3 layers-manual is a mean to understand the existing, and therefore allow the design to be fully integrated into it. The 3 layers are composed by:

- The Network. The Spine is created by a network of one south-north “Boulevard” (the Blaak) and the Hofbogen (the roof top of the arcades) and multiple streets east-west which are crossing it. The study of the network is focused on the streets crossing the Boulevard: indeed, all those streets are working at a different scale (city or neighbourhood scale), and therefore their morphology are different.

- The Transitions. The study of the transition focuses on the meeting points of the streets and the Boulevard, in a special and speed point of view. Is the Boulevard easy to cross? How is the traffic? Is it pedestrian friendly?

- The Areas. The study focuses on the definition of the different areas that the sequence generates. Those areas have a different program, and ways of being inhabited, therefore their identity need to be expressed in different ways.

The general outcome is an accumulation of different streets (some or spanning over the entire city, some other ones are only spanning over a block), this different scales show the diversity of scenery over the Boulevard, and, most importantly, it shows the potential consequences of the embracement of the Boulevard, as a pedestrian sequence reflecting on the entire city. However, the study of the transitions enhances the lack of identity of the existing direction: the overall structure is there, but is not fully embraced. Therefore, the meetings points are usually spaces of distress where cars, bikes and pedestrians are circulating in parallel and without a clear direction. At the Hofbogen, the rooftop of the arcades are not connected to the streets. Finally the study of the areas shows the diversity of atmospheres from the sequences which shows the potential of such a promenade. However, the different areas are in general lacking of a clear identity, in terms of spatial equipment and program.
The 3 layers Manual.

network

transition

area

The Street in the City Scale

01

02

03

04

05

sections of the street

Meeting of the street with the Boulevard

Definition of the Sequence
Network

Transition

Area

2.03

2.03 Network. The Street in the City Scale, Section of the Street. Transition. Meeting of the Street with the Boulevard, movement, limits. Area. Definition of the Sequence.
01. Gordelweg
network

transition

area

2.04 Network. The Street in the City Scale, Section of the Street. Transition. Meeting of the Street with the Boulevard, movement, limits. Area. Definition of the Sequence.
02. Bergselaan
network

transition

area

2.05

2.05 Network. The Street in the City Scale, Section of the Street. Transition. Meeting of the Street with the Boulevard, movement, limits. Area. Definition of the Sequence.
03. Teilingerstraat
Network

Transition

Area

2.06 Network. The Street in the City Scale, Section of the Street. Transition. Meeting of the Street with the Boulevard, movement, limits. Area. Definition of the Sequence.
04. Heer Bokelweg
2.07 Network. The Street in the City Scale, Section of the Street. Transition. Meeting of the Street with the Boulevard, movement, limits. Area. Definition of the Sequence.
05. Pompenburg
**network**

**transition**

**area**

2.08 Network. *The Street in the City Scale, Section of the Street. Transition. Meeting of the Street with the Boulevard, movement, limits. Area. Definition of the Sequence.*
06. Lombardkade
network

transition

area

2.09

2.09 Network. The Street in the City Scale, Section of the Street. Transition. Meeting of the Street with the Boulevard, movement, limits. Area. Definition of the Sequence.
07. Meent
2.10 Network. The Street in the City Scale, Section of the Street. Transition. Meeting of the Street with the Boulevard, movement, limits. Area. Definition of the Sequence.
08. Librijesteeg
network

transition

area

2.11 Network. The Street in the City Scale, Section of the Street. Transition. Meeting of the Street with the Boulevard, movement, limits. Area. Definition of the Sequence.
09. Hoogstraat
network

transition

area

2.12 Network. The Street in the City Scale, Section of the Street. Transition. Meeting of the Street with the Boulevard, movement, limits. Area. Definition of the Sequence.
10. Blaak
Network. The Street in the City Scale, Section of the Street. Transition. Meeting of the Street with the Boulevard, movement, limits. Area. Definition of the Sequence.
11. Wijnhaven
3.01 The City of Rotterdam, Water Icon.
Vision

Integrating the Sint-Jacobsplaats within a pedestrian sequence at the city scale, linking Blaak to the Hofbogen represents the challenge of the strategy. The definition of a clear identity to this walk sets into the different layers of representation, from the city icon to the neighbourhood needs.

Since the reconstruction of the destroyed city centre, Rotterdam became the stage of a fruitful and dynamic landscape of contemporary architecture, defining a new identity to the neighbourhood. Its artificiality is extremely present in the scenery of the Blaak, enhanced by the future Market Hall by MVRDV. Nevertheless, the definition of Rotterdam as a great Port City is missing in its "ordinary" streets. Indeed, the city seems to have a paradoxical relationship towards the water: despite its worldwide impact on the global market, the city centre doesn’t shine as an international harbour. The presence of water into the city seems very little since most of the canals are neglected. Rotterdam should empower its global role of a water city, and the first step is to enhance the existing presence of water, like the waterfront of the Westersingel, road of public art. In the case study of the Blaak, this paradox is even more obvious since the Blaak used to be hosting a large canal. The presence of the underground railways led to the loss of the water leaving, therefore, an empty square.

The "Super Boulevard" is an answer to a clear lack of identity from the old city centre. The promenade represents a sequence at an urban scale, linking two parts of the city, and reflecting on its iconic value, while enhancing the neighbourhood quality of a rhythmic program using the image of water as a common feature along the promenade. The range of opportunities offered by the sequence is humongous, and represents a huge potential for the development of the city in the next decades. Rotterdam is already an icon, and need to assume its status.

The Aquaboulevard.
Despite the multiplicity of canals, their waterfront are unevenly considered.
3.03 The Laurenskerk in 1676, at the waterfront of the Blaak Canal, in comparison of the Laurenskerk today at the Blaak empty square.
The development of the urban plan lies on a critical temporal strategy. Indeed, the enhancing of the urban promenade will have consequences on the development of its surroundings. Therefore the strategy works on creating “seeds” to let different actors developing the area in any other phases. The seeds consist on the emphasize of the urban promenade, the development of different program upon it, and the creation of 3 “gates” representing the pedestrian overpassing through the urban sequence. In an infrastructural point of view, the creation of a slab from the square to the roof of the Minimall will close the path, and directly link the Blaak and the Hofbogen. The Sint-Jacobsplaats and the Weena will therefore be fully integrated within the Boulevard. On each intersection of the perpendicular streets, a small pavilion will act as a reference point, and will bring rhythm to the walk. This pavilions, working as the Follies from the Parc de La Villette, are adaptable structures which, depending on their location can host a different public program (from the simple bench to the open air gallery...). Their structure is a combination of a simple module, which makes them fully adaptable over time, and inhabitable for anyone.

As a possible consequence from this intervention, one can imagine the development of the Haagsever, linking the future municipality by OMA to the new Sint-Jacobsplaats, and the densification of the existing dwellings.
What if the water would be back in Blaak ...?
4.02 Follies. The follies are an answer to the intersections on the boulevard. They promote a shared identity on the boulevard and their aim is to create chances, and therefore to help developing the public participation and involvement within the promenade.
4.03 Impression from the Hofbogen. 4.04 Impression from the Binnenrotte. 4.05 Impression from the waterfront.
5.01 Boundaries created in the Jacobsplaats by infrastructure

5.02 The undefined backyard, due to a clear lack of address.
The major difficulty of the existing Sint-Jacobsplaats, despite the infrastructure crossing it in every directions, is its huge lack of address. Most of its façade is created by the backdoor of the surrounding buildings. Therefore, the challenge is to manage to turn the façade back towards the Sint-Jacobsplaats, and to fully integrate it within the Boulevard, creating a strong link between the Hofbogen and the Blaak. Another issue of the square is the high density of parking, an extreme example is the Kasba, whose 2 first floors are dedicated to parking, killing any kind of street life.

To give this facade back to the boulevard as well as the area itself, a ramp will be made from the start of the Binnenrotte to the Pompenburg, connecting with the Hofbogen highline. Connecting the buildings to this ramp will result in a pedestrian friendly environment.

The specific strategy for the site rests on a typological research of the context. While the perception of the site (urbanistically) seems quite eclectic and without any common feature, the research on typologies raised some discoveries. Indeed, the results show that the urban fabric of the neighborhood differs from the classic system (blocks, plots, buildings). The site is surrounded by various “Super-Buildings”, ‘building-blocks’ which propose reinterpretations of a traditional typology. The soon to be Market Hall offers a reinterpretation of the classic Dutch row houses, while the Cubic House reinterprets the inhabitable bridge with individual houses. These new kind of reinterpretations give the area a feeling of a test site. It is a unique area within the city. This tool of giving different means to existing typologies is taken along the whole boulevard and integrated within the design of the St Jacobsplaats. These different means are mostly hybrid, they are combinations of dwelling and public, creating qualities for both, while not loosing connection with the city.

Therefore this typological method was the key asset in the design strategy since it directly led to the decision of a specific typology (the block with courtyard), and most importantly on the direction to follow for the personal development of the project.

By introducing new interpretations of the courtyards, another layer of publicness is created, namely the courtyards behind the facade. By creating these inner courtyards, people can get a break from the city and from everyday life, while still having a strong connection with the urbanity surrounding them.
The buildings on the Binenrotte are reinterpretations of traditional typologies.

5.03
The Bienenrotte, the Test Site. These different "Super Buildings" are mostly hybrid, and they are combinations of dwelling and public, creating qualities for both, while not losing connection with the city.
Concept for the Sint. Jacobsplaats. Introduction of new buildings in order to turn the facade towards the promenade.
5.06 Section AA. 5.07 Section BB. 5.08 Section CC.
5.09 Proposal for the Sint-Jacobspiaats
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*Rotterdam Museumpark*, by Yves Brunier.
*The Rotterdam Market Hall*, by MVRDV.
*Kubuswoning*, by Piet Blom
the social and the everyday life
2.1 Spatial Strategy: Redefine the Edge of urban blocks
The main characteristics of the masterplan are endowed with the creation of distinct places with a clear significant character, stimulation of interaction and last but not least the masterplan is connecting and finishing loose structures on city scale.

SYSTEM OF CLEAR HIERARCHY

The Eastern and the Western part of the Jacobsplaats are currently perceived as two separated areas but lack a clear identity. By exaggerating the gesture of the ramp two distinct places can be created (figure 2.1). This ramp is used as a public street with public functions. This enables interaction, between people from the two different enclaves and other visitors. This type of interaction can be characterized as interaction between strangers. Within the distinct enclaves interaction can be characterized as communication between people with common interests.

The configuration of two different distinct enclaves related to each other by a public route provides a clear hierarchical system and therefore an appropriate spatial situation for interpersonal communication (figure 2.1). Only because of this clear space with a distinct significant meaning interaction will occur. Moreover interaction has to be framed within an area of significant elements or spaces.

The masterplan proposes two distinct enclaves with two different types of communities. The first type is situated in the western part of the Jacobsplaats and consists out of student and people belonging to the creative class. The two groups can benefit from each other in terms of sharing knowledge and facilities. The second type is situated in the eastern part of the plot. At this particular spot we would like to draw elderly people and families with young children. Families with children can help each other because of the same situation there in. This concerns the elderly families also. Moreover the elderly people and the young families could be beneficial to each other. The first group for instance could take care for the children of the second group while their parents are at work. The western enclave can be characterized as a flexible enclave in terms of people moving in and out. The eastern enclave however will be more fixed.
2.2 Interaction occurs within a spatial framework which is clear and legible. Through interaction between individuals one is able to get to know the self and the surroundings. This knowledge results in a coherent identity feeling.
Both enclaves are good examples of contemporary collectivity. Dash asserts that contemporary ways of collective living are based upon similar interests and shared lifestyle (Gameren, Heuvel et al. 2010:16).

INTERACTION

Interaction entails communication and confrontation with others (Reijndorp 2001:13). This results into a better understanding of the self and the surroundings (figure 2.2).

Interaction is stimulated through providing possibilities for shared amenities and by making the population more diverse through the attraction of the creative class. The shared amenities are highly related to the necessities of the creative class but are beneficial to the current inhabitants also. A fablab and workshop space for instance. The creative class and its benefits (related functions, which provide more activity and therefore interaction) do complement the existing diverse neighbourhood. Moreover diversity is one of the aspects the creative class feels attracted to. Hence the existing diverse population is a good starting point (Florida 2004:223).

By changing the inward focus of the ‘kashba’ to an outward focus the possibility of interaction between the different entities of the Jacobsplaats is created. Moreover room is created to facilitate creative hubs of production. The off-spin of these ‘products are going to be housed in the edifices adjacent to the public ramp (figure 2.5).

LINKING THE CITY

Both the tunnel and the ‘Binnenrotte’ are related to the square at the intersection of the ‘Binnenrotte’ and the ‘Meent’. This square is a clear ending of the Binnenrotte and a starting point for the public street on top of the tunnel. The square is intended to be a node of consumerism and can be programmed as event space with parking below. This node finishes the consumerist network which is illustrated in figure 2.3. The route through the inner city becomes more apparent.

On the north side of the Jacobsplaats a connection is established with the opposite side of the street. Some plans are assigning the old Hofplein station to become a cultural hub. By making a connection

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2.3 Urban Loop and Identity of Urban Nodes
with the public street within the Jacobsplaats both places will have advantage of this future node of activity in terms of having more man on the street to acquire attention for the different functions.
Tower Heights in Context
With the maximum tower height being 70m, the new to be built tower is a very modest one.

Towers at Primary Streets
The new introduced main street in the Jacobsplaats allows for the construction of towers in the north. The rest of the area is unfit.

Backdrop Preservation
The stretch of the Binnenrotte allows for a view to the flanking highrise. This view is valued and should be preserved.

Short Blocks
The newly introduced blocks along the main street should prevent monotony. The structure has to allow for a diverse and vibrant place of meeting and interaction.

Vertical Assembly
A pair of buildings of which is explicitly functionally distinct may not only stand alongside one another, but may also be stacked.

2.4 Urban design guidelines [Images inspired by Grand Urban Rules by A. Lehnerer (2009)]
URBAN DESIGN GUIDELINES

We think context is very important in Rotterdam, precisely so because of its lack of it in many spaces. That’s why we came up with some very simple schemes that portray the very basic idea of our masterplan. On the one hand these schemes are focusing on the creation of a dynamic and diverse public street in the middle, on the other hand on well specified enclaves on the side. (figure 2.4)

PROGRAMME

In order to acquire a certain critical mass for the shared and public functions it is important to densify the Jacobsplaats spot. Therefore the masterplan proposes to almost double the current amount of dwellings (figure 2.5)

Figures 2.6 and 2.7 are showing the different kind of groups the plan is focusing on.

The public functions within the Jacobsplaats can be distinguished within two groups. Functions which are related to the community and functions which are related to a larger public. The functions within the enclave like the garden and the functions within the creative hub like the fablab and the workshop space can be regarded as collective functions suitable for local users with common interests. The public street however is also suitable for random city visitors. Figure 2.10 shows the suggested program for the spot.

The current parking spot below the ‘kashba’ will be transformed in a hub meant for the creative class. This hub contains flexible work spaces together with some facilities which are used by both the creative class and other inhabitants of the enclave. Parking will be distributed along the edges of the site. Figure 2.10 is illustrating this.

ROUTING

The functions adjacent to the ramp are situated on two levels The functions on ground floor are related to the enclave they belong to. The functions on the second floor are related to the public street.

Programme and Routing
2.5 Graph showing the growth of the amount of dwellings in percentages. Current situation +/- 650 dwellings. Future situation 650 + 500 new living entities = +/- 1050 living entities. 2.6 Division of focus groups in percentages the masterplan is aiming for. 2.7 Map showing the location of the different groups.
2.8 Graph showing the program of requirements
2.9 Masterplan top view

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2.10 Function map
2.11 Current parking area
2.12 Parking Redistribution

- Stacked & Centralized
- Redistribute to the Edge
2.13 Spatial Relations

Extroverted community

Introverted community

Public/Collective

Private

Border of Interaction /exchange
Living
Public (Galleries, Open Workshop Space, Exhibition space, Event space)
Working (creative class)
Parking

2.15 sections
2.16 Tower variations of the Masterplan
Site 2.17 Production of Creative Industry 2.19 NDSM, Amsterdam
CREATIVE HUB

The ‘re-capsulization’ of the site form two urban blocks: one on the west, the other on the east, divided by a ramp, acted as a public street. The two urban blocks provide us the possibility of creating two new communities.

The idea here is to create a new community for the creative class. As a new mode of production, the works of creative industry require much less on infrastructure, more on flexibility. The homogeneous, industrialized parking lot provided such flexibility.

The benefits of implementing creative class to the local communities are multiple: both their product and ways of production will bring innovation to the local community and thus activated the area. The new ways of production makes it possible to form a complete chain of Education-Production-Consumption, which is more sustainable in social meaning considering the current economic crisis.

The flexibility of creative industry also makes it possible for new type of public building of hybrid function. For example, a FabCafe – a communal space mixed with a production space.

The homogeneous, industrialized space of the parking garage provide a low-cost yet flexible configuration of studio spaces, can fit into the different needs of various creative industries. A similar example would be the NDSM in Amsterdam, the transforming of an abandoned ship factory into studio spaces, now acted as a creative hub for artists, designers, and also media and fashion industry.

References
2.20 Plan  2.21 Reference: Fuji Kindergarten, Japan  2.22 Emmahof
COMMUNITY 2#: THE TRANQUIL ENCLAVE

The community central around the existing green space in the site, with integrated facilities of a small football court, and playground for kids. The aim of this community is to redefine a clear community feeling of quietness and safety.

The spatial configuration is rather introverted. The ideal member of this community would be long-term residents such as family with kids or elderly.

FUJI KINDERGARDEN JAPAN

An example of an introverted community is the Fuji Kindergarten in Japan. The building forms a one storey perimeter block around a collective square. The square forms a quiet and safe environment for the kids to play. The roof of the building can be accessed by the public. (figure 2.21)

EMMAHOF

The Emmahof connected to the Galilei-street in the Hague is a perfect example of a collective area which is shared by both old and young people. (figure 2.22) The garden is a bottom-up initiative to transform a courtyard filled up with patronage house into a green area. The Emma hof provides a pleasant green oasis within a more or less stoney environment. The oasis is mainly used by the dwellers within the vicinity.

References
Plan 2.24 De Kameleon, NL Architects, Bijlmermeer, Amsterdam
2.25 Women university; Dominique Perrault
2.26 view as seen along Weena 2.27 view as seen down the Binnenrotte
References

THE PUBLIC ROUTE AND THE ICONIC TOWER

The Ramp Area acts as a public street between the two communities. The public buildings along the street will activated the space with public life. Now the area is empty, but with shop fronts and housing exiting on the ramp, it will become a better used place.

At the end of the route, a big gesture is foreseen, both to suggest an end to the Binnenrotte, and also as a start for another urban space. It blends in with the highrise of the Weena (figure 2.27). Simultaneously it also creates activity along the edges of the enclave.
2.28 site 2.29 Covent garden; London
THE ENTRY SQUARE

The empty square acted as a transition zone from the Meent to the entry of the two communities. Greenification is a possible strategy to redefine this parking square into an event space of green environment. The intervention here is mostly along the edge so as not to break the spatial continuity of the Binnerotte.

Reference

Covent garden is a shopping area in London (figure 2.29, covent garden) This area is a good example of how an area is able to function as both a passage and a place to stay and therefore a good example for how the entry square can mediate between the binnenrotte and the jacobsplaats.
Bibliography


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fuji kindergarten. [photograph] Available at: http://1.bp.blogspot.com/-HohiJWH46yo/T9qZFgwTatI/AAAAAAAALc/d1U80LrDZg/s400/fuji_kindergarten_cta110908_crkatsuhisakida_6.jpg [Accessed at 20 October 2013]
figure 2.24:

figure 2.25:
the city as urban archipelago
3.1 Areas with different characters 3.2 highline, parisian boulevard, maas parks
1. INTRODUCTION

In our research we identified the fragmented nature of Rotterdam. A Rotterdam that is defined through a series of different political projects to reform the inner city. Each of these areas have different characters. Our strategy is to create a route which will network all of these fragmented areas. This enfilade crosses spaces with highly different identities, the parks along the Maas area, the Rotte boulevard which can be compared to the parisian boulevard and the hofbogen project which can be compared to the Highline in New York. Linking all of these green spaces each of these has its own character. The route follows the hofbogen and transforms this territorial connection into an urban connection which connects the hinterland back to the water.

Our site at the jacobsplaats is a critical element for the creation of such a route. However in the current condition the site is seperated in several areas by the presence of the road and traintracks. In order to create continuity between the 3 areas we propose the creation of a fragment a coherent space out of these 3 spaces. Since this area is highly fragmented not only through the presence of the infrastructure but also on the building level due to the application of different formal systems there is no possibility of establishing coherence through a formal order on the building level.

Our site can be compared with the organization of il campo marzio by piranesi (figure 1.5). His proposal consists of a composition of fragments (in this case the ruins of the roman empire) floating in a field without any formal order between them, each fragment is complete within itself. However the element that unifies all these buildings is the presence of a common ground. Like il campo marzio in our proposal the buildings are floating in a free space lacking any formal order however they are unified by the presence of a common ground. This coherency of the elements is achieved through the application of a landscaping system which unifies all the building by a common ground.

In order to emphasize the different nature of this fragment from imposed by the common ground this area is to work as an oasis in the city. This approach creates a dialectical relationship with the surrounding city e.g. park versus dense city which emphasizes the
3.3 the different formal and ideological systems at the Jacobsplaats.

3.4 The area of the proposed common ground.
3.5 Il campo Marzio, Piranesi

3.6 The autonomous buildings of Il campo marzio
3.7 programmatic organisation
coherency of the area through an abrupt change of the nature of the
ground. And which links the different forms of green space found
within the inner city.

2. PRINCIPAL ORGANISATION
This landscape is not merely a means of landscaping it redefines
the normal means of densifying the inner city. Underneath the
landscape is assembled all the public and collective functions such
as parking garages, the community centre etc. As the surface of
the landscape is cut into it reveals the functions underneath and
allows for interaction with the park. The more private functions
such as dwellings are situated in the blocks positioned on top of the
landscape.

Within this composition the buildings act as independent fragments
referring only to themselves. The buildings are autonomous objects
floating in free space not abiding to a strict formal logic, instead their
positioning is determined on the basis of the spaces that need to
be created in between the buildings and sightlines. since buildings
within the park act as fragments their positioning is not based on an
overall rigid formal composition determined by for instance a grid.
Instead the buildings are positioned according to local composition
which focuses on visual axes. and the creation of spaces.

In this park vehicular traffic is eliminated increasing the usable
space substantially, and the surface of the park is conceived as a
continuous surface resolving the abrupt height differences. The
route through the park is organized according to two layers the fast
route which is elevated from the park emphasizing the continuity
of the route. And the application of a planking system in between
the green which doesn't cut up the park in different areas. Through
the application of this common ground it becomes possible to
reintegrate the surrounding buildings and their activities within
the logic of the park, revitalizing and reprogramming the empty
buildings in this area (shell tower)

SPECIFICS
As the landscape continues onto pompenburg the landscape here
is also raised with a plinth. Through the raising of the landscape
with a plinth to a level higher then the wall in between the tracks
it becomes possible to establish a visual relationship with the park
on the other side of the railway tracks. A single span bridge allows
for the crossing of the bridge. we have chosen for this option since
the high level of traffic only allows for the closure of this track for
2*5hours every year not permitting any closure of the roof. The
3.8 programmatic organisation red is public program
blue is dwelling and private program
landscaping continues over the bridge giving further coherency to the park. The route here is only to be used by pedestrians. The elevated park also allows for the main access roads to the tank station and the parking garages off the shelltower to maintain their position. The Delftse vaart building is made more porous the plinth is liberated of its function as a car park. Instead the parks activities can continue indoor through more informal programs integrating its activities with that of the park area.

In the next chapter this general plan has been further elaborated by each of the group members.

BIBLIOGRAPHY

FIGURES


3.11 Section C 1:2 500 3.12 Section D 1:2 500
Archipelago gardens

1. MASTERPLAN VISION
The masterplans 3 main elements are retained

THE ROUTE AND THE PARK
The route proposed earlier is developed as a straight connection between the two parts of the masterplan without bending. Through this route the two parts of the park are linked and form a continuous whole, further serving as the main territorial connection. The route operates on a different level as the park. The park serves as the common ground which binds the separate fragments together. While new public program is positioned in the mat building underneath the park surface.

In the existing situation the park was a separate addition to the area in order to fill left over space. As such it was clearly separated by the presence of the railroad tunnel. In the new situation it is turned into a singular and continuous surface linking the separate parks to from a unified park area.

Inside the area all roads and parking are removed to create an environment which engages in a dialectical relationship with the surrounding urban fabric.

A NEW FRAGMENT
To the existing fragments is added a new fragment which adds density and additional residential or office program to this proposed park. To the existing towers, mat buildings and perimeter blocks are added a series of new towers which form a new fragment. These new towers are positioned on a point grid and are formally and typologically similar. Through this they are bound together as an expression of a singular fragment.
3.14 Masterplan 1:2000
3.15 axonometric of masterplan. The route cuts through the mat building embedded within the ground.
3.16 current programmatic condition 3.17 future program
PRELIMINARY DESIGN

Since the purpose of the masterplan is to create a series of distinct environments along this enfilade. The Jacobsplaats itself will focus on a metropolitan leisure and culture program that will allow this area to be distinct from the rest.

The landform building is the primary object of interest for this design as it intends to create an ambiguous relation with the surrounding landscape. The building rejects the traditional stance of building and park but instead the building forms a contunity with the park molding the landscape and providing a series of connections with the park at several layers.

The route which serves both as pedestrian and bycycle route slowly moves up through the landscape at a consistent angle as it does so it crosses the mat building cutting through the layer of the park and revealing the underground landscape creating a frontage which is distinctly urban and which provides access to the spaces underneath. Through this move the tunnel is transformed from a major obstacle into the main spine of the entire proposal.

Cuts based on the presence of the point grid form a series of vertical columns which will carry the roof and provide the walls of the patios underneath defining a series of strong vertical angled surfaces sculptural forms which will provide contrast with the curved roof surface (figure 1.2).
3.18 preliminary design principals
3.19 Section A 1:1000
3.20 Section B 1:1000
Densifying the archipelago

PROGRAM

general square meters

3.23

T.1  6000m²
T.2  4000m²
T.3  6000m²
T.4  4000m²
T.5  6000m²

T.total  28000m²

PS.1  3500m² x2, [floors]
PS.2  4500m² x2, [floors]

PS.1  16,500m²

S.1  14,000m²

T.total  28000m²

Project total  44,500m²

3.23 axonometric drawing - masterplan proposal -
ground level
specific square meters

Hotel
hp. parking space
hr. residences

towers
tr. residences
rp. residences parking space
pf. public serving functions

Neighbourhood
cc. community center
cp. parking space

creative industries
cs. studios
cp. parking space

3.24 axonometric drawing - parking space
INCREASING THE DENSITY
area densification

2.1 Case area of the Sint-Jacobsplaats

3.25 Case area of the Sint-Jacobsplaats + intervention
COMPARING DENSITY

project densification

There major differences in area and project densification. Within area densification the space between project is also calculated. The result of the calculation will be an average value.

That's why there is also an comparison between projects with an equal density.

total floor space project = 44,500 m²
FSI = total floor space / building plot
FSI = 44,500 / 14,000
FSI = 3.2

The FSI of 3.2 is representing the density of the singular intervention situated at the Sint-Jacobsplaats. To clarify this result I shall plot the fsi into the graph made in the p1 visible in fig 1.4. To compare the result with an equal density a similar reference projects is selected visible in fig 1.5.

appendix of figure 2.1

total floor space projects = 85,000 m²

total floor space surface area = 55,000m²
FSI = total floor space / building plot
FSI = 85,000 / 55,000
FSI = 1.5

The FSI of 1.5 representing the density of the existing project surrounding the Sint-Jacobsplaats.

appendix of figure 2.2

total floor space project = 130,000 m²
FSI = total floor space / building plot
FSI = 130,000 / 55,000
FSI = 2.3

The FSI of 2.3 representing the density of the complete area including the intervention.
COMPARING DENSITY

3.26 the masterplan proposal plotted into the graph of casestudies
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3.28 Building footprint: 14,000m²
Floor area: 44,500m²
Floor space index: 3.2

19 floors

3.29 Building footprint: 14,060m²
Floor area: 44,250m²
Floor space index: 3.03

6 floors

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Urban oasis
A small retreat in the busy urban fabric
**Urban Oasis**
A small retreat in the busy urban fabric

INTRODUCTION

Continuing on the concept of creating a landscape to cover St Jacobsplaats, separate directions in execution for the Masterplan. To emphasise the idea of the urban archipelago, the design proposal aims at creating a hierarchy between that of an urban connection and a communal space.

By doing so as mentioned through the research, the greenery currently on the site provides the local community a gathering and activity space. In order to amplify this issue more program were added without compromising the greenery. Also to compliment this space an enclave was made with this part of the site closing off the park to locals only.

However at the same time the site must also satisfy the urban connection which will link the Maas to the Northern Suburbs. Therefore the interventions should also address the busy route where it facilitates the people who pass by the fragment. Programs such as restaurants, exhibition spaces or markets will help gather people and create interaction and by doing so revitalizing the dead spaces which exists currently around the site.
3.49 Aerial View, 3.50 Night View, 3.51 Before intervention, 3.52 After intervention, 3.53 Suburb before intervention, 3.54 Elevated park

New York Highline

- Influence area - Borough of Manhattan
- Population - 1,537,195
- Density - 25,698 inhab/km²
CASE STUDIES - New York Highline

By searching for possible solutions to the complex problems in St Jacobsplats we look into other projects situated around the world with similar properties. The New York Highline is a 1.6 km park built on a former elevated railroad running along the lower west side of Manhattan. With the highline being a postindustrial ruin Diller Scofidio + Renfro Architects proposed to transform it into an urban park to revitalizing the community surrounding the infrastructure. A once deteriorating suburb for the poorer classes with high crime rates was transformed into a desirable real estate area in one of the most famous metropolis in the world.

In the case of the the park on the Highline, it was a surgical insertion rather than simply just placing greenery on lot of an old railway line. Spaces that enhanced the community were implanted such as public theatres, event spaces and exhibition areas are scattered through the duration of the highline creating numerous possibilities of public interaction and activity. But the most obvious intervention is creating a pleasant and calm atmosphere for people to stroll through in the city that never sleeps.

A similar situation stands for the Hofbogen. Though the density is greatly decreased the potential for the current abandoned space remains intact. A park like atmosphere could be easily introduced to the highline with the possibility of increasing the vibrancy and rising real estate property value throughout the region. The connection as mentioned previously would extend all the way from the Noorderkanaal to the Maas stitching the scattered fragments up into a urban network for circulation and interaction.
3.55 Hofbogen Route, 3.56 Original situation, 3.57 Elevated parklands, 3.58 Aerial view, 3.59 Highline through the North, 3.60 Highline by the Graafsch Lyceum Rotterdam Hofbogen

- Influence area - Laurenskwartier
- Population - 1,2403
- Density 122inhab/km²
Case Studies - Hofbogen

Doepel Strijkers Architects have made a proposal for the old elevated train track in downtown Rotterdam which is being redeveloped as a commercial strip and elevated park. The Hofbogen will become an elevated pedestrian walkway with also the ability to link up the centre with the northern suburbs of the city.

Addition to the physical attributes, it also provides thermal mass heating and cooling for the old residences alongside the highline. In this manner, industrial waste heat can be used to warm the pre-war buildings along this trajectory, thereby radically reducing their CO2 footprint. This will help bolster the real estate desirability of property along the highline establishing a new urban oasis for people to move into.

The major contributing factor to the vibrancy and desirability of the location is obviously the mass introduction of greenery. The floating gardens and park provide a public leisure area for the residents where they would interact and transform the public realm. On top of that moving up to an urban scale there is a congregation area for the city dwellers to go as there are no current urban parks for people to use. This will essentially break the barriers between the suburbs which exist due to the highline and reconnect the different classes of people through one unified space.
The landscaping technique was used to soften the boundaries left by the infrastructure. The walls currently on the site break any connection between the two sides of the site. With the landscape it takes away the boundary and changes it into a porous threshold.

Housing Towers that are designed to increase the density upon the site but also start to establish the enclave suitable for the community park.

In order to maintain the park’s atmosphere it had been elevated so that the creating of the plinth under could house more programs.

A community centre was placed underneath encouraging interaction as well as providing creating a buffer between the city and the community.

The landscaping technique was used to soften the boundaries left by the infrastructure. The walls currently on the site break any connection between the two sides of the site. With the landscape it takes away the boundary and changes it into a porous threshold.
3.62 Inserting programs into pockets along the route
View of St Jacobsplaats from the west with the recreation park and the outdoor amphitheatre.

Aerial view of the community park created by the enclosure of the towers and context.

3.65-3.66 axonometric of design proposal.
CONCLUSION

In conclusion, the intention for the design is establish an urban connection previously mentioned in the research. But with the fragment in particular enhancing the activity and green spaces within the suburb will help the community in creating an identity and coming together. At the same time the greenery also address to the city as a whole bringing vibrancy and the public realm back into the area.
BIBLIOGRAPHY


Essay
colophon

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Preface

Before you the combined efforts of the Msc. 3 Graduation Project: Public Realm. The resulting work has become a voluminous and varicolored collection of individual and shared interests, readings and insights. Rotterdam is the framework, the stake and the substance of this architectural anthology. The plurality of views creates a multfaceted patchwork, motley and ambiguous, but all with the common denominator of understanding contemporary Rotterdam and the Sint Jacobsplaats. Together the efforts sketch a panoramic overview of the bustling and dynamic inner city of Rotterdam and opt for opportunities of restructuring the urban fabric.

The booklet is a result of a long and complicated process. It is a holistic collective work by nine people. During the course of the semester, a further subdivision was made into groups of three, all of them focusing from different research perspectives. The substructure of each chapter is therefore trichotomous. By researching from different research perspectives, we covered more ground and allowed the opportunity of comparing new insights from different episteme. Hopefully this booklet can provoke discussion amongst architecture students, architects, and theorists, eventually allowing for a deliberate handling of the delicate site.

The substantiation of this booklet is more than a culmination of participatory work, it is indirectly also a reflection of inspiration, tutoring and counseling. Our special thanks goes out to Susanne Komossa and Nicola Marzot for their enthusiastic tutoring and guidance.

Enjoy the read.

Martijn van Gameren
Maarten de Werk
Marie-Lahya Simon
Dustin Huang
Jan Top
Thomas Drenth
Wouter Kroon
Duncan Chang
William de Ronde
Introduction

Within our studio msc3 Public Realm: Rotterdam we lack a brief or program for the project. Because of this lack of program we have to directly confront the complexities of the city of Rotterdam and create a suitable project through our own interpretation of the conditions found on the site and its wider relevance in the metropolis.

Our studio does not prescribe a single research methodology. Instead a range of different methodologies are applied to research the conditions found in Rotterdam. This forces us to come up with our own method, framework and above all interpretation of the city in order to research the specifics of Rotterdam and the elements which we believe to be relevant to an intervention within the context of Rotterdam. As such any proposal developed for this studio will be based on a personal understanding of the site and its context. The research methods employed in this book are highly varied and among other things include research through morphological reading, interviews, perception, case studies and derive.

For the studio we have been given the assignment to come up with a design for the Jacobsplaats in Rotterdam. The Jacobsplaats site can be considered an edge in several ways due to its presence at the edge of the inner city. The presence of major infrastructural arteries and the collision of distinct environments of the city.

The booklet that we have produced for this studio consists of three parts the varied research of the individual groups, the personal essays and the group masterplans. These have all been ordered according to the different groups into which this studio has been divided.

The essays in this book research a part of the notion of public realm through a theoretical investigation into its nature.
formality vs informality
Maarten de Werk; Martijn van Gameren; Marie-Lahya Simon

01 The creative industry
the new reality

02 Inbetweening
connecting
architecture

03 The open block
the new street
formality vs formality
I. The new reality - The creative class

The habitat and its inhabitants
Introduction

‘Faced with the huge tsunami of unknown urban substance, the most important thing Architects can do is to write new theory’ (Koolhaas 2005).

This essay is an attempt – and a desire being an Architectural student – to find an answer to a rapidly changing world afflicted by the financial crisis that began in 2008. Defining this answer begins by asking the right questions. For me, these questions are inseparably linked to the contemporary urban condition of Rotterdam’s inner city. Referring to the large vacancy rate of office buildings, transformation, the changing role of the municipality (taking a backseat) and the lack of will and/or financial capacity by investors to intervene. We might think these circumstances are becoming an imminent standstill of urban renewal. Yet this is precisely the condition in which new, more temporary based developments are getting real – presenting a new reality? This reality implies different programming, finance systems, designing and creative development methods. Within this habitat it is the creative class who seems to be the ‘new-fangled’ pioneer of change. Providing the city with a new economy, liveliness and knowledge, or better, securing those for the future. In addition writings as Richard Florida and Jane Jacobs have already stressed the economic value yet there has been hardly any theoretical description of this new class and their environments by architects.
Vacancy rate scaled from Netherlands, Rotterdam to the Weena street compared to an family home of 85m²; Source: Maarten de Werk.
The conditions presented in the introduction are not new phenomena. What happens to the financial market is happening time after time again. If we look at History, we notice that the crisis enhances innovation. As we have learned from Alexander J. Fields, the 1930’s, although beset by financial trauma provided the foundation for the economic and military successes of the United States that followed - World War II and the second golden age (1948-1973) (Field 2011). The recession of the early 1980’s meant in both Europe and the United States the greatest outburst of innovation in human history. Taking this economic alterations into account we should look at the constant factor behind these innovations. According to Richard Florida, it’s the rise of creativity as a fundamental economic driver, and the rise of a new social class, the Creative Class (Florida, 2011), which seems to be of crucial importance for the future of great cities. Many of its arguments are directly influenced by the writings of Jane Jacobs (Jacobs, 1969). In the 1960s Jane Jacobs already stressed the value of cross-fertilization, local economy against the functionalistic view of city zoning conducted and represented by modernism. The responsibility of city planning and design should therefore accommodate a wide range of unofficial plans, ideas and opportunities to flourish. Where economically and socially congenial places reach their full potential if the districts possesses diversity (Jacobs, 1992). So diversity forms to core of cities, is the economic driver and allows social interaction between different groups. In The Economy of Cities she later argued;

“The diversity, of whatever kind, that is generated by cities rests on the fact that in cities so many people are so close together, and among them contain so many different tastes, skills, needs, supplies, and bees in their bonnets.” (Jacobs, 1996)

For Jacobs the strength of cities is the strength of clustering. Diversity is most likely to happen in those places. Reinforced by Florida who states that clustering people –especially talented and creative ones- makes each of us more productive which also stimulate our creativity exponentially (Florida, 2008).
"The underlying economic power of the clustering force – the clustering of people and productivity, creative skills and talents that powers economic growth."

Richard Florida (Florida, 2008).

The influence of Florida has become evident in policy making from the Dutch governments, from the municipalities to state. For these institutions the creative class becomes the ideal group to focus on regarding temporarity and vacant buildings. The creative class is thought to be the primary drivers of economic development, furthermore it is assumed to bring safety, liveliness and an positive image. It tends to make creativity manufacturable and measurable where by definition creativity is something that can’t be captured in rules. So we could argue about sincerity of the words ‘broedplaatsen’, ‘hotspots’ and ‘crossovers’ which have a tendency to be just fancy. Broedplaatsen and hotspots are almost always temporal. After a certain period they are demolished or soled with a profitable marge when the ground - or real estate price have increased. According to some critics the sore of demolishing gets softened by a superficial cultural display (Basten, 2009). Either way, we can’t deny the process indicated by Florida, where the productivity of goods (mass production) have moved to Azië, and the western world is more and more engaged with intangible and symbolic production (innovative products).
1.02 Alterations structural planning government and municipalities 2008; Source: Maarten de Werk.
Changing environment

After being amputated of its historical centre in WWII, Rotterdam is city still in transition. As a result the central district is struggling, dealing with their own ‘sky-high’ ambition and the presented ‘recalcitrant’ reality. It is precisely here where we find evidence of this new reality and its inhabitants. The region of Rotterdam has a vacancy rate of 11,2 % (Statistiek, 2012) of the total office space in the beginning of 2012. This means a total of 505 000 m² - equal to 6 000 family homes – of empty space. This is approximately 173 500 m² more compared to the statistics of 2011.

Against this backdrop, I will focus on the inner city of Rotterdam. Where the problematic seems to be even worse. Particularly in the Central District along the Weena. Nowhere in the Netherlands we find such a high vacancy rate compared to its prominent position within the city. Vacancy that can eventually transpire in significant financial trauma for their owners. But equal important are the side effects, high rates of vandalism and significant drop in liveability, social control etc. Where the utopian dream of the past becomes the unbidden problem of the future. Where there simultaneously seems to be no alternatives other than making tabula rasa. Which is paradoxical because of the financial absence to do so. As we increasingly trying to ignore or erase these areas we should investigate them as potential test pilots for the creative class to organize. This is was led to the establishment of the ‘Schieblock’ city laboratory.

‘It is a process of trial and error, where knowledge and experience is accumulated on site. The existing construction is gradually adapted to new uses and risky elements are introduced in the form of pilots. This process of trial and error offers new insights and allows for modifications. In this way, ‘temporary architecture’ can be tested so that it can later solidify into something more permanent.’ (ZUS, 2007).

Temporality becomes the stage for new creativity, new economy even, which implies a more dynamic urbane. In practice we see that vacant area’s actually become potential areas for the creative industry to explore. It’s therefor not surprising the emphasize of the municipality lies to attract creative people (Rotterdam 2007). In Rotterdam we find some fruitful examples of this ‘new’ dynamic approach, for example the ‘Schieblock’, the
'Luchtbrug' and Podium Mozaïk. These projects are not defined by the municipality but by the industry itself – which has always been the bottleneck between the two parties. Namely because the Dutch government has a desire to regulate and define every successful aspect. Which always seems to collide with the ideology of the industry - being independent. In this case we see a different municipality. An municipality who allowed certain freedom, unpredictability and openness for an development to develop. So the earlier discussion about the sincerity of words becomes irrelevant. It is the industry which defines their own project where the municipality takes a backseat.

The same goes for regional structural planning. In the Netherlands we have a long tradition of a decentralized unitary state; the provinces and the municipalities strategies are delegated by the government. Since 2008 we see a shift where the autonomous bodies can perform their own individual agenda. There seems to be a tendency to lose up the very strict and bureaucratic rules. In the new structural vision (2012) shows a different attitude towards spatial planning. It indicates that old financial systems don't have the capacity to adapt to the changing environment after the economic setback of 2008. So in this light the government wants to find and support alternative ways of financing new spatial developments in relation to new business models (more focusing on redevelopments and management) (Milieu, 2012). Within this new vision, which they refer to as 'regional developments new style', the emphasizes lies to use the existing conditions rather than cleansing them and start from a clean sheet. Again trying to coop with the economic crisis and the changing environment which includes the large vacancy of office buildings, temporality, scenario's and place making (Milieu, 2012). This also means the government is redeveloping his position within the field, coming from the role of the developer to the role of an investor. In this context the investor aims at long term area exploration with the hypothesis that the area or real estate will gradually increase in value. This new approach implicit means less governmental interference (Milieu, 2012). Less governmental interference means more opportunities for the creative industry to explore – as the creative industry poses the ability to organize and alter their own environment.
1.03 Last three years there are many new movements concerning the creative industry -grey; Source: Maarten de Werk. 1.04 Definition TNO, with the characters and subsector of the different layers; Source: Maarten de Werk.
Organisation creative industry

The past three years there are lot of new movements concerning the creative industry. On the top level, the government has branded and/or labelled the creative industry as one of nine ‘top-sectors’ in 2011. This means the creative industry is seen as one of the key strengths of the Dutch economy in which we distinct from other countries [think of Dutch design, Architects and musicians]. In my opinion, an closure of a long lasting emancipation process. The industry is now acknowledged as a relevant player within this economic landscape. This brings new opportunities in case of funding. Moreover, the new umbrella organisation CLICK.nl, the Dutch creative Industries knowledge and innovation network, tries to intensify the collaboration between the creative industry and the knowledge industry by means of cross-overs.

But first we have to define the creative industry. The definition giving by Florida divers from the definition used by the Dutch government. Florida categorises the industry in relation to work – not bounded to profession. This also includes a widespread group of professionals in business and finance, law, health care, and related fields (Florida, 2012). In contrary, the definition by TNO is based on the SBI2008 (Dutch standard industrial classification) - it’s solely based on profession. This definition consist out of three layers; Arts, Media & Entertainment and Creative Business services. Where Arts arranges the inner core and the creative business services the outer circle, therefor mostly relates to other industries. However the definition giving by TNO is a classical one, today there seems to be less and less distinction between the artist, the designer and media professional. In many cases you can no longer tell if its technology, art or design. The gaming industry, emerged from the idea of leisure, is now helping health care and production industries - a parallel world. Still the definition provides the opportunity to evaluate different strengths and weaknesses. According to Valerie Frissen, director of Clicknl, there are many seizing opportunities which are up to now not fully exploited (Instituut, 2013). She argued that the biggest weakness of the industry is knowledge fragmentation, where different parties are repeatedly reinventing the same wheel without significant progress. On the other hand the strength lies in the clustering force. Many different groups, different expertise could benefit from each other by sharing knowledge which may stimulate innovation. For her changes lies in an eco-system where knowledge
en productivity is shared. When looking at the industry the notion of Frissen seems validate. It exist out of many small enterprises. The industry is dominated by freelancers, start-ups and SME’s: 87% of all creative companies in the Netherlands work less than 5 people, 12% has between 5 and 50 employees where the remaining 1% has more than 50 (Industrie, 2011). The last remark is related to the very existence of the industry. The ‘Warhol economy’ by Elizabeth Currid exposes the big difference with other industries. The significance of informal social circuits are in many other industries by-products. In art and culture these informal social circuits are the very essence of its existence. The social environment is seen as the mechanics in which products are made, evaluated and brought to the market (Currid, 2007).
1.05 Selective number of quotes obtained from various interviews in the Schieblock; Source: Maarten de Werk.
Values of the creative class

Values of these class are according to Florida, individuality, tolerance and meritocracy. Individuality implies the strong preference for independency and self-expression away from any form of authority by organizational or institutional directives (Florida, 2012). According to him many people in the creative class are belonging to an residual category, named as ‘alternatives’ or ‘bohemians’. This doesn’t mean they are unadjusted. In contrary; they are very socially involved. The second value is tolerance. Tolerance is reflected in their surroundings which is open towards all kind of different people. The last value Meritocracy relates towards opportunities. They are intrinsically motivated to go forward. These values have a close relation to the environment where creative people like to be. The built environment seems to be less relevant then the social en cultural characteristics. In addition many of the people I interviewed in the Schieblock (creative cluster) stated that the dynamics within the building is the most inspiring element. These dynamics are closely related to the social aspects; opportunities to meet, cluster of different people and possibility to exchange ideas where face-to-face networks seems to be crucial.

In order to understand the these conditions and values, Florida developed what he calls the 3T’s of economic development: technology, talent, and tolerance. The most successful places put all 3T’s together (Florida, 2012). To measure these 3T’s in cities, he makes use of several indexes. The strongest indicators are the Bohemien Index (the amount of creative people, writers, designers, actors etc.), the Melting Pot index (openness towards immigrants) and the High tech Index (the size and concentration in an regional economy based on growth sectors in for instance software, electronics and biomedical products ) put together in the Diversity index. At this point we should be a little bit sceptical because these indexes are very related to the cultural and economic situation of the United States - and the differences within these indexes compared with the different states. Tolerance is for instance one the strengths all over the Netherlands. In my opinion we can’t simplify the quality of places in generic formulas. Thus, stepping back to the earlier definition of TNO we could include the Technology index of Florida when looking at Rotterdam. But we still have to specify this field of Technology.
‘...places must build on their own strengths. Not everyone can produce and support a thriving creative scene to bolster the region’s economy. Just as there is no point in trying to create a high-tech cluster or develop the steel industry if your region does not possess computer scientists and venture capitalists or iron ore.’ (Currid, 2007).
1.06 Schieblock and the 'luchbrug'; Source: www.duurvermeer.nl. 1.07 NDSM-werf interior street; Source: 3.bp.blogspot.com
Rotterdam’s situation

The nature of Rotterdam’s business and educational potential is very related to applied technology and design in relation to product innovation. An example is the former RDM-terrain is since 2009 transformed into an innovative campus. Different parties succeeded in making an innovative cluster - Woonbron, Hogeschool Rotterdam, Albeda College, Stadshavens Rotterdam and a wide range of companies. Here educational institutions and businesses are working together on sustainable and innovative solutions in the fields of building, mobility and energy. In addition with a growing turnover in the ‘e-learning and serious gaming’ industry, the region of Rotterdam has become a leading figure in the global market (Koning, 2013). For instance, Rotterdam is second just behind New York as a city of serious gaming(educative gaming) in the worldwide ranking. This ranking is based on turnover, niche products and businesses and the amount of customers globally. Its therefor not surprising we see all sorts of new alterations by the municipality to get a grasp on this sector. The Rotterdam Media Commission (RMC) just introduced a new magazine (10-03-2013), ‘Serious New Learning Rotterdam’ entirely dedicated to this sector.

The third notion when looking at Rotterdam is the cultural infrastructure;

‘Unlike other cities the cultural infrastructure in Rotterdam seems to slowly explode due to the pragmatic relocation of cultural institutions, schools and foundations. This means that the already thinly spread facilities will decline even further and urban culture will disappear. To stop this cultural scattering ZUS started ‘De Dépendance’ – centre for urban culture (Dependance, 2013).

The Dependance is located in the Schieblock. It includes different functions to act as a meeting place for interaction and performance. Compare to the RDM-terrain this is an attempt to build an eco-system (referring to the terms of V. Frissen) which relates to an more informal manifestation. Furthermore, with the opening of the ‘Amsterdam Embassy’ (31-01-2013) and in the opposite direction the ‘Rotterdam Embassy’ (26-09-2012) in Pakhuis de Zwijger, Amsterdam. It even attempt to build bridges to other cities. In this case between Amsterdam en Rotterdam to inspire and share experience by presentations, city dialogues, workshops and design
sessions. Analysing these creative cluster could eventually build up knowledge to establish a new typology specific for the creative class. The Schieblock has emerged from a close collaboration between ZUS (architectural office) and CODUM (young developers).

When looking at the Schieblock, the building is like many others. Constructed as an office building with a strict functional grid, construction and a generic façade. The structure allows freedom, ideal to exploit the building in an efficient way. Today, it gives home to various of businesses both start-ups as bigger SME’s. The intention is not solely to act as a temporal manifestation in waiting for its own demolishing. The designers are actively involved to bring the different parties together, which eventually gave ground to the creation of the Dependance – so here it divers from the concept of ‘broedplaatsen’. Where some people see these creative clusters as a ‘side-effect’, I would argue it could actually also be a educative facility. Then the main feature of the building is the ‘third space’. The space where different people meet and exchange ideas.

The third space in the Schieblock is separated in programmed and un-programmed space. The programmed space, as mentioned, is the Dependance (café, roof garden, clubhouse, plinth and different workshop and presentation rooms). The un-programmed space, the corridor, the stairs and on a urban level the luchtbrug, are actually now more than just circulation space it plays an fundamental role in meeting other people. Which could elaborated more when thinking of a new typology - to evoke this interaction. In other cluster we see this third space in all different forms. In the NDSM-werf in Amsterdam this space is directly related to a street, and also works like that. In addition with this reference we can see the difference between the ‘old’ and the ‘new’ municipality mentioned earlier. In this case we should see the municipality as a spectator continuing monitoring their cities. The NDSM-werf, before the transformation, was an abandoned harbour area. Different artists found their place between the wrecks and vacant warehouses. It slowly became an informal hotspot of different artist and little shops where visitors could have a drink in between old boots. The municipality noticed these developments and immediately reacted with a well-organized plan to exploit the area. Without judging the design, within this transformation there seems to be a fundamental shift between an highly informal space into a very formal planological development. The side effects of
these changes are directly noticeable in the rents. As a consequents
the first people who occupied the area are drawn away again. The
same has happened with the Schiecentrale and is happing with the
new design for the Hofbogen in Rotterdam. Arguing that there also
exist a under layer within the creative class who are not desired by
the developer and/or owner of the buildings.
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Rotterdam, Gemeente, 2007, 

2. Inbetweening

Connecting Architecture

2.01

2.01 Delirious New York, R. Koolhaas 1978


**Introducing the Actor**

Public architecture has always been for the public, or: the collective. But how can we design the public realm, if there is no collective anymore? Just individuals who move from their home to their destination, too hasted to take in account what surrounds them. How do we design for such a variety of mankind? We need to connect the people and connect the architecture again.

In this world we are mere actors, we act and react on our surroundings, onto other people and onto ourselves. Public space is a space for human and social interaction, a rich spatial instrument to see and to be seen, to participate and to withdraw, and to be the actor or the spectator in the theatre of social interaction at one’s will (Pallasmaa, 2007). We are the world we create and we reflect this created architecture. In this created architecture, the public realm functions as our stage, it is the place where we show our emotions, feelings and our being to others. It is the place where we openly interact. In contrast to our homes, where we are alone, we are private, we await our time to get back on the stage. Our home is the place where no one watches us, where no one knows what you do. It is the place where you act anonymously. From here we gaze, as spectators, on the people on the other side of the threshold between public and private. This other side, the public space, is bigger than just the outside, it flows on in everything, hallways, musea, libraries, terminals, parks, porticos, and eventually it flows into our homes.

That which we call public life is enacted not only in the public part of the city, but just as much in publicly used buildings (Hertzberger, 2002). So it is the public space that connects the people, the buildings and eventually the city. Cities are dealing with densification. This densification has an imminent effect on the public space. It doesn’t only affect its size, but also the use. We see buildings arise which are stacked layers of publicness. Like Rem Koolhaas was already saying in his Delirious New York, even buildings can become cities. The Grid - or any other subdivision of the metropolitan territory into maximum increments of control describes an archipelago of “Cities within Cities.” The more each island celebrates different values, the more the unity of the archipelago as system is reinforced. Because “change” is contained on the component “islands,” such a system will never have to be revised.
In the metropolitan archipelago each skyscraper - in the absence of real history - develops its own instantaneous “folklore” (Koolhaas, 1978). So in cities you can even move from city into city. There is a deeper feeling than just the city itself. There is a transition of worlds into new worlds. The fact is, public and private, whether inside or outside, are relative concepts. Only the dynamic containment of buildings vis-a-vis, the openness of the street presents a barrier in the continuity of this system of successive transitions (Hertzberger, 2002). But where and how do we define these transitions? We can say that the street is public, and after our front door the world becomes private. What about the zone in-between? The zone where you undergo the transformation between actor and spectator, how is this space defined? Is it the same for everyone? Are they borders or boundaries?

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 (Sennett, 2011). So probably these transition spaces are as well boundaries as borders, it is up to the actor if he sees it as a boundary or a border, how he makes use of this space. These transition spaces work as membranes which function as well porously as resistant. But it is up to the user how this works for him, as it is up to the architect to give this space character.
Public vs Private vs Collective

Before we can talk about the difference between private and collective we need to define them first. Private can be seen as our own home, the place where we can retreat ourselves, but we can also see it in a more personal view. The private becomes the individual feeling. Disclosed from a group. In this way the group can be seen as the collective. The collective is the group of people who act together and form a unity. For this we can say that the collective cannot be private and therefore is always public.

We can say that there are differences in types of public space, not only in the way of function, but also by the use of time by it. As Juhani Pallasmaa (2007) declares: 'We inhabit time as much, as we inhabit space.' You can imagine that a businessman who is already late for an important board meeting uses the public space in a different way than someone who is walking his dog. So by sensing time differently we also sense the space in a different way.

Since the up rise of the media generation, people have direct access to all sorts of media at any given time and moment. This results in that everyone is connected with everyone and everywhere. Because of this the boundaries between public and private are hard to define. Time and speed became of the essence. But this speed is only found in one direction, and that is away from our private domain. When we return to our private domain we move slow. So what we do is, we haste for others, not ourselves.

In the early days of mankind the collective life was more possible due to the fact that the hierarchy between rich and poor was much larger. You had the rich and the poor, the group of poor people was larger, and the middle class wasn't really there. Nowadays people (in western countries) are more equal in this sense. In the past the people only were at their homes to protect themselves of the abilities of distress from the weather. People favoured living outside. Later on, people tended to disclose themselves from the collective. They started to keep themselves more and more busy with their houses instead of the collective. Outside is now the place of traffic (the street), or the place to catch some air (the park) (Mondriaan, 1927).

We see that Mondriaan’s words didn’t change in the past century; they actually became more and more noticeable. Everywhere, people use the public realm differently within the city. All these different people make use of the same public spaces,
while they pass each other without knowing. Of course people use the outside, but not necessarily in a public sense. When looking at warmer climates, people take different use of the public realm than people in a colder climate. If you look at the Netherlands, public space is not used the same as for instance in Spain. In Spain the public space is more used as the park (to get together), while in the Netherlands the public space is more used for traffic (to get from A to B). Mostly this is because of the difference in climate. So the outside remains the same, but the use of it changes due to many different reasons. So in other words: The architectural stage remains the same, while the actors use it differently.
But we are not always outside, or making use of the public realm. We always start from the inside, the private, our own homes. As the public space is the stage for us users, where we perform as actors for an unseen audience. So is the house the place where our performance starts. Home, the place that houses the dreamery, the home that protects the dreamer, the house that allows us to dream (Bachelard, 1957). It is the place where we dream of what we later can create outside on our stage. So can we say that the public space is the space where we live our dreams? What we can say is, that the dream is realised. Objects in the public space are representations of those dreams; they are abstracts of the dream. They are the objects we place in the public realm. They are the set pieces of our stage. So those abstracts define the already existing world. These tangible things that define our existing world are connected, sometimes conflicting, with each other. Those phenomena shape an environment for others (Norberg-Schulz, 1979). This can be seen as placemaking or stagemaking. Creating an environment that is comfortable to be in, where people can meet, interact, and withdraw from everyday life. The objects in the public realm are the tools used to create our stage. They shape the place, they are our created dreams. These stages function as public activators in the city. They connect the two worlds, the private world and the public world. And each world has its own genius loci, even each place has its genius loci, its own character. It is the job of architecture to define this character, expressing this character. If architecture does this, it will help people to live, because living expresses the connectivity of man with the identity and the definition of a place. (Norberg-Schulz, [1979] 2004) So placemaking is of the utmost importance, it connects the worlds in an abstract way and we transition between the two by changing roles, and the worlds by changing character. This happening is of the same importance as the place itself. It is about action versus reaction. Like Tschumi described in his Manhattan Transcripts: 'It is about space, action, movement."

This staging of architecture, the provoking of finding ourselves by the use of architecture is what public architecture should be about.
Conclusion

I would like to conclude with a statement Tschumi made: With architecture it is not about the conditions on which the design should be defined, but it is about defining the conditions (Tschumi, 1991). That is something we should focus more on, we shouldn’t focus anymore on just one place, but on the connective part of architecture. The connection between spectator and actor, the connection between public and private, the connection between the individual and the collective, the connection between dreaming and living, that is what public architecture should be about. We need to bring back the collective society by creating different public stages that connect the different worlds we live in.
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3.01 Street view from the Masséna District. Source: Gueullette, J-F.; Accorsi, F., L’îlot Ouvert, Christian de Portzamparc (the Open Block), AAM Editions.
In contemporary societies, speed has always been researched, and its performance was always improved. In every part of the society, new technologies brought with them a new sense of speed, from the new means of transportation, to a new way of living: fast food, speed dating, power nap, energy drinks etc (Rosa, 2010). Whereas slowness used to be considered like a state difficult to overcome until the Romanticism considered it as an Art. Indeed there is “a secret link between slowness and memory, between speed and oblivion” (Kundera, 1995). And this link has consequences on how people perceive the city. Therefore the notion of the street is important to reflect on. More than a stage for transportation, the street, and therefore the walk stands as a choice, and expects qualities. The History of urban planning gave a lot of examples of the streets in the city: from the Haussmannian “Corridor Street” to its negation by the Modern, the street always has been in the center of preoccupations. Indeed, unlike what Rem Koolhaas is stating, the street is not dead yet (Koolhaas, 1995), but needs to be rethought, after the 30 years of the Modernist parenthesis. What could be this new street? How can the public space be brought back to the pedestrians?

The urban architect Christian de Portzamparc theorized about the different ages of the city. According to his theory, the city is composed with a multiplicity of layers which could be organized in two groups: the Age I of the city, the traditional city, and the Age II, the post war city, with the Modernists. His idea is now to integrate the Age III, which is a symbiosis of those past Ages. This reflection on the new city led to a reflection on the block and therefore on the street. He proposed a new conception to it by presenting the “Open Block”, which was experimented on a whole district in Paris during the 90s. This essay will present his theory behind the Open Block and his process towards his concept on the Masséna District in Paris.
Aerial view from the Masséna District before the refurbishment of the area. Masterplan of the Masséna District by the Atelier de Portzamparc from 2008. Source: [http://www.parisrivegauche.com]
A Unique Opportunity

The Masséna District is a district in the 13th arrondissement of Paris. This piece of the city was completely empty and full of brownfields after the decline of the industries. The territory was struggling a lot to communicate with the rest of the arrondissement because of its particular position. Indeed, the district was “stuck” between the Seine River and the railways. This piece of the city hosts a memory of the industrial past of the arrondissement with the main buildings of the Frigos, the Grands Moulins and the Halle aux Fari-nes.

In 1994, after the construction of the Bibliothèque Nationale de France, the entire area was under development. The SEMAPA organized a competition for the urban planning of the area.

The challenge of developing an original urban project arose from the dimensions of its territory (12 ha). The task was to create a piece of the contemporary city with a different set of rules than the iconic Parisian fabric: the Haussmann composition. The candidates had to reflect on the topography at the scale of the site, on the urban morphology, on the relation with the public space, on the diversity of functions, on the occupation of the ground floor, and on nature in the city. The concept of the Open Block by Christian de Portzamparc was the winning proposal (Werquin, Maurier and Pelissier, 1997).

The SEMAPA had great ambitions for the competition, and therefore the winning project coordinator had 3 missions. First of all the district needed a balanced urban organization with a clear definition of streets patterns, blocks, and plots. Therefore the program would be spread in a balanced way between public buildings, offices, dwellings, and commercial activities according to the initial PAZ. In addition, the winning proposal should provide a specific urban and architectural guideline, in order to organize the urban composition, and the landscape design. In other words, Portzamparc had to provide a document where the principles of the Open Block where clearly defined. Furthermore, plots by plots the urban architect had to precise its constructability, meaning the construction volume and the rules for the future architectural projects. This mission was extremely useful in case of selling a plot, since it provides all the set of rules for a future design, with a defined program and envelope. Finally, the third mission was the architectural coordination. Portzamparc was working in collaboration with the SEMAPA, organizing workshops for the coordination for the materiality (texture, colors etc.) as soon as a number of projects were developed enough.
The concept of the Open block was born after long years of reflection and practice from the urban architect Christian de Portzamparc, mainly on the “Hautes-Formes” project from 1974. The issue of the project was to find better condition of living on this irregular and enclave plot which was hosting adjoining buildings (Gueullette and Accorsi). At this period, the tabula rasa was definitely done, and most of the free ground to build were plot left after the operations from the 60s. According to Portzamparc, there was no directive for the urbanism, but the principles from the modern urbanism were no more the reference. Indeed for centuries, the classical city was made out of streets and plots. Whereas the 20th century stopped this tradition during 30 years, dictating an order in total opposition with the logic of the street: dropping of plots, distinctive and autonomous buildings, which were in a fixed position, etc. The modern paradigm of the city was the denial of the street.

In his project of the “Hautes-Formes”, Portzamparc proposed a collection of 7 buildings and a street crossing the initial plot, instead of only one building as the competition was suggesting. Despite the density (210 housing units) the interior architectural landscape is calm and lightened. The space is created by a game on the voids. Indeed the accumulation of small and long distance views provides from everywhere a feeling of intimacy of the dwellings in combination with a public space integrated into the city.

In this new configuration, he reflected on the necessity for the urbanism to be though case by case, and to bring back the site and the specific location into the middle of the debate. Indeed, this idea of the particular was completely forgotten since the moderns and their technical and rational designs, which were not taking advantages of each particular plots. Furthermore, the esthetics of the facades, and the mass production of identical buildings was discussed. Portzamparc wanted to bring back the individualities as forces against the masses, great issue of the 20th century (Jacques and Lavalou).

The idea behind the Open Block is very simple: open the interior space of the block to let sunlight in, while introducing a reflection on contemporary architecture with autonomous buildings which wouldn’t create a continuous façade since they are...
View from the street inside the “Hautes-Formes” Block. Despite its high density, the project provides a certain quality of living, providing sunlight and a diversity in views. Source: Jacques, M.; Lavalou, A., *Christian de Portzamparc*, Birkhäuser.
not adjoining. For Portzamparc this concept was the right balance between, on one hand; the heritage from what he called the Age I: the traditional street with the density and the intimacy of its blocks, and, on the other hand, the heritage of the Age II, meaning the heritage from the will for light, and independent and autonomous buildings. Indeed, those two Ages of the City were belonging to the past: according to him, defining urbanism with adjoining buildings, a continuous façade and therefore closed courtyards and dark streets full of shadows was not possible anymore; while, in the same time, the heritage from the modern’s tabula rasa had proven to be not working either. In the architect mind, the Age III was necessary, with the idea of compiling with the two past Ages, and understanding their heritages. The Age III is the Age of the Metamorphosis (Jacques and Lavalou). Therefore the position of the Open Block was to reconquer the street: an alternative to the street, with sunlight (thanks to the discontinuity of the façade’s alignment, and the fragmentation of the solid block into distinct buildings). In addition, this systems tended to rethink the interior of the block, with lightened gardens, and a large diversity of views from close to far. Finally the concept provided an opportunity to work on the coexistence of styles, and shapes of architecture.

This research on diversity was truly developed 10 years after the “Hautes-Formes” project on different projects in Nantes, Metz, and Toulouse. In Nantes, on the Atlanpole project (The Atlanpole project appeared as a new solution both in the determination to preserve a beautiful landscape and in the formalization of open blocks forming district), new ideas appeared: the regular grid, and the notion of randomness. To introduce randomness, the plan was setting a percentage of non-built volume at the periphery of the block (50%). Portzamparc proposed that the urban architect would make a composition of those volumes into the modular plots on the regular grid, creating a rhythm of mass and void along the street. In Toulouse (The project was set within the dense city of Toulouse and along the “Canal du Midi”, and amplified the research on the Open Block from Nantes), the land was not that opened, and therefore the method had to be less radical. The rule was setting a larger volume to build than the surface allowed by the plan. This setting allowed the architects to play on the alignment of the facade on the street while having a freedom on the volumes for the other facades. Already the success of the method was coming, but the real setting of the concept of the Open Block and its development into a real district, happened during the development of the Masséna District.
3.05 Model from the 3rd Project of Toulouse, 1991. 
3.06 Sketch of the comparison between the traditional block division (on the left) and the diversity offered by the Open Block (on the right). 3.07 Schemes on the definition of the principles of the Open Block.
Source: Gueullette, J-F.; Accorsi, F., L'Ilot Ouvert, Christian de Portzamparc (the Open Block), AAM Editions.
The Open Block in Masséna

“The great work which our century will bequeath to the next is the work on the interstices, the transformation of our urban spaces through densification, destruction, cutting away, etc. Age III is an era of contingency, of place, of flexible responses to the site, of considering the specifics of space. [...] The problem of re-articulating city and architecture forces us to imagine a contemporary type of urban block. This is for me the open or island block.”

Christian de Portzamparc (1994).

The project of the Masséna district was a synthesis of the different studies on the Open Block from Portzamparc at the scale of a large district (Indeed Portzamparc’s team worked on different studies during the previous 10 years: the Atlantpôle Project in Nantes, The Sector IV of Marne la Vallée, Aix en Provence, Metz, Montpellier, Toulouse, Marseille, Strasbourg...) It was an attempt to connect all the other districts from the “Paris, Rive Gauche” Project. The idea was to define and relate those districts into a progressive sequence of neighborhoods: going from the monumentality of large access (Avenue de France and Bibliothèque François Mitterrand) to the uniqueness of the blocks towards an intimate order, and therefore creating another rhythm. The main reference to develop this sequence was the example of the Boulevard Saint Germain, going across multiple districts. In this boulevard, the Haussmannian breakthrough created the legibility of the street, and the sensation of great dimensions and fluidity of circulation while keeping the irregularity of the medieval layout of the Saint André des Arts district. Indeed for Portzamparc, it was important to reintroduce in the city layout those contrasts of dimensions and shapes which usually were not present in the contemporary urban strategies. Indeed the beauty of old cities or neighborhoods often comes from the similarities of buildings, created from a common model. But since the conventions had been broken, new forms of harmony meeting the need for light and views had to be created (Jacques and Lavalou).

Indeed the project proposed a district of open blocks based on a grid of streets parallel to the Seine River. The rule of the plan was implying a game on the mass and the void, and introducing
non adjoining buildings while keeping a clear legibility of the street.
The street would therefore be brighter, and open towards the
greenery at the interior of the block.

In this configuration the block was defining the density, the
public and private circulation, and the new way of living since it was
establishing the light and the views of the housing units. The idea
was then to be open to new kinds of architectures while keeping
the overall composition, shape and atmosphere. In Portzamparc’s
point of view, the conviviality, the beauty and the quality of space
should not only be a specificity of the old neighborhoods, which are
constricted, dark and not very adapted to the contemporary way of
living.

For all of these reasons, the Open Block was a new way
of creating the street where facades and sunlight are alternating.
This lightened street was therefore allowing a new dimension
of the streets providing a more intimate space: only 16m for an
avenue and 10m for a street (The average in Paris is 25m. These
unusual dimensions were allowed by the APUR (Atelier Parisien
d’Urbanisme) after a lot of struggle). In addition, opening the block
without losing the density was leading to locally higher buildings.
This fundamental consequence led to a lot of possible variations in
height. Finally, because of the autonomy of the buildings diversity
of shapes, heights, materials, and texture was possible, leading to
a new idea of randomness in the layout while keeping the legibility
of the composition.

The first study was on a program of 70 to 150 housing
units, and was not providing a master plan, but only a rule that
allowed a reciprocal creation of buildings into infinite possibilities
of divisions of both land and architecture. The dimensions of the
blocks and the streets were already thought during the competition
phase, but the drawings of the buildings were only a representation
of one possibility over millions. Indeed the plan was not a fixed
master plan, but a scenario. This method was resting on the rule
of the porosity of the street and circulation paths, with a central
garden which would be connected as much as possible with the
neighborhood. The innovation came from the will to have narrow
streets in order to keep as much as ground surface possible.
Therefore the buildings had to be shifted in a staggered way to avoid
direct opposite views. The first study was presenting two different
hypothesis on the method. The first one was a sequences of ways
so that the openings of a block correspond with the block in front,
allowing unobstructed views on the frontal buildings. This method
Models of the 1st study. Two different configurations following the same scenario. Models illustrating the concept of the “too wide coats”. On the left, the white volumes represent the theoretical envelopes, whereas on the right a configuration possible within this framework.

Source: Gueulette, J-F.; Accorsi, F., L’îlot Ouvert, Christian de Portzamparc (the Open Block), AAM Editions.
was done block by block and the blocks were supposed to adjust to each other over time. The second hypothesis was defining points that had to be built which was generating a sequence of mass and void. Neither of those options were kept, since the SEMAPA asked for a second study.

The second study was focusing on operations of 40 housing units on average. This shift of program was engaging different promoters by blocks and a larger number of architects. The concern of Portzamparc was that all of those actors could not get along. Therefore, since the Open Block rule was allowing architects to create their project in case they were treating the whole block; a reorganization of the blocks was necessary in order to allow different operations in the same one without any conflict. Therefore limits of propriety were drawn, and the proposal was to do it in a volumetric way, comparable to a "3D plotting" and defining entries for light and transparency areas. Those "too wide coats"- as Portzamparc called them- consisted on volumes superior to the authorized one by the law in order to give to the architects the larger scope of interpretation possible. This volumetric framework being larger than the preset volume and area allowed by program was defined into a "sheet package", which allowed a relative freedom to play with volumes and shapes and to orient them towards a chosen direction. The project only had to touch the alignment plan of the street façade according to a percentage. In this way, different styles could coexist from Sir Norman Foster to Ricardo Bofill, enhancing the quality of the neighborhood (This hypothesis actually happened since both of the architects built in the Masséna District).

The Open Block was not only created for dwellings. Indeed, the program for the Masséna District competition was willingly mixt: offices, dwellings, local services, shops, activities... The plinths of housings blocks were also integrating other forms of diversity with some shops, but also multiple activities, premises for professional and small businesses, artist’s ateliers, workshops etc. For the offices, the open block configuration offered transparencies when the “garden” became an atrium, crossing hall. However, the real asset of the operation was the integration of the University Paris 7 in the old buildings of the “Grands Moulins” and the “Halle aux Farines”. The campus of the university being so much integrated to the city was an attempt to reproduce the quality of the Sorbonne’s neighborhood, and worked a lot for the population mix of the Masséna district (SEMAPA, 2000).
The coordination of some many different architects and promoters was regulated by some workshops where they could confront, coordinate, and adjust their designs. Indeed the critics at that time were indicating the possible difficulties for any other architect than Portzamparc to build according his rules. However, the experience showed that the architects as diverse as they were followed the rules with quite excitement and enjoyment; which was a good conclusion for Portzamparc’s research on how to rule randomness. 32 teams of architects built in the area, all reacting on each other, and creating a new harmony. This method introduced an idea of maturation of the city, since over time and different realizations the different architect did not know what would be their neighbor.
3.11 View from the Masséna District today. Source: Gueullette, J-F.; Accorsi, F., *L’îlot Ouvert, Christian de Portzamparc (the Open Block)*, AAM Editions.
Conclusion

This urban experience lasted 15 years, and was an innovative action in urbanism since the closed blocks used to be the doxa. At the beginning, the Open Block was the target of a lot of skepticism, people being chocked by the melting pot of styles. But in fact, this experience produced an original and contemporary district that attracts a lot of curiosity. The beauty comes from its unpredictability of the urban landscape. The neighborhood is extremely visited since it is a very dense district with a real architectural and urban identity. It is an illustration of the current debate on the city with high density and the diversity in function. The population is very mixt, from families living, students, and employees from the surrounding companies. Moreover, the XIIIth arrondissement is reunited with its waterfront of the Seine River, which is also a great asset for the neighborhood, since it enhances the “flâneur” attitude, which our contemporary society tends to forget. This point of view on the new street and on the new city could be a good reference for a urban strategy on the Jacobsplaats.
Bibliography

SEMAPA: Société d’Économie Mixte d’Aménagement de Paris is the society in charge of the development of this area of Paris, which is considered to be the largest operation since Haussmann.

PLU: Plan d’Aménagement de Zone is an urban document that lead the operations on the ZAC. It rules the right of ground occupation for the entire area.


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the social and the everyday life

Jan Top; Thomas Drenth; Dustin Huang

04 I am what is surrounding me
the experience of the built environment and sense of place

05 Internet and restructuring of the residential enclave
essay on the effects of internet in the public sphere

06 Order Fear and Freedom
how does space regulate social behavior
the social and the everyday
4. I am what is surrounding me
The built environment and the yield of the sense of place
The urban space of today does not promote an experience of belonging and togetherness. The modern public realm evokes a sense of isolation (Avermaete, Havik et al. 2009, p. 125). Public space is not anymore a space meant for interaction. We rather impose ourselves onto the public world (Sennet 1974, p. 5). So the question arises has the built environment lost its meaning; the supply of a sense of place? I would like to state that this is not the case. On the contrary the human being and its environment are closely related.

INTRODUCTION

It is evident that public space operates differently in the mind of the modern user compared to the user of a few decades ago. Several reasons can be thought of to explain this mind shift. One reason can be the increase of a lot of technological means which enable possibilities to meet up with each other apart from being part of the public realm and interact. The increase of a certain fear which prevents people to fully explore the public realm can be another reason. Causes can be find in the built environment also. Herbert Marcuse, philosopher and sociologist, says that the lack of architecture to provide a sensitive, stimulating setting for our fantasies results in behaviour which becomes harsh and aggressive (Pallasmaa 2005, p. 76).

First of all I will elaborate upon the close connection between the external and the internal mental space. Subsequently the current task about the question how to address the sense of place within the built environment will be discussed. The last part of the essay will elaborate upon the generators of the sense of place.

THE EXTERNAL AND INTERNAL

According to Juhani Pallasmaa, a Finish architect and professor at the Helsinki University of Technology, external space and the internal mental space is a continuum (Avermaete, Havik et al. 2009, p.127, 128). A lot of other architects, philosophers, sociologists etc. are defending this statement also.

Amos Rapoport, a professor of architecture and anthropology at the University of Wisconsin-Milwaukee, claims the close connection between the individual and the environment (Rapopoort 1977, p.26). He says that the two are one system and their interaction is determined by the personal perception and interpretation of other people and the physical environment.
People shape the environment by the way they act and the way of acting is influenced by how the space is perceived. Rapoport describes this by saying that the already existing physical environment provides ideas to children about a comfortable and good environment and therefore provoking a certain way of perceiving (Rapoport 1977, p. 26).

This illustrates the mutual relationship between the built environment and the self. The ultimate gift of this relationship is that the built environment provides possibilities to tell people where they are and who they are; the sense of place (Stern 2011, p. 147) which results into behaviour. Acquiring a sense of place, in particular the ‘who’ aspect, is tightly connected with the interpersonal interaction. According to Immanuel Kant, German philosopher, interaction entails confrontation with others which enables the human being to form an own opinion or idea (Reijndorp 2001, p. 13).

Urban public space is the ultimate place to facilitate these activities of interaction. This is the place where the individual, the collective and the physical do ‘intersect’ and can be perceived as a system (Rapoport 1977, p. 26). Answers can be find with regard to the where and the who.

CURRENT TASK

Although several reasons can be enumerated with regard to the decline of the public realm in terms of being a framework of interaction, still the tight connection between internal mental space and external space remains apparent and will remain apparent. We can find prove of this connection within small everyday examples. Imagine the mess in your private residence when going through busy times. This means that the ability of the built environment to provide a sense of place remains valid. Charles Moore (Pallasmaa 2005, p. 75), American architect, points out that as long as we design real and meaningful places the human being will remember and understand the place, ‘partly because it is unique, but partly it has affected our bodies and generated enough associations to hold in our personal worlds’ (bold not original). This ability has only become hidden during the course of time. The society is constantly changing and we need to redefine our notion concerning the product of connection between the internal and the external, according to this phenomenon of change. Rather than proclaiming the negative aspects of public realm and preserving classical notions with regard to public realm. That is the present task.
Jane Jacobs, American-Canadian journalist and activist, states that the essence of a city is defined by processes of social interaction. These processes of interaction depend upon diversity, intricacy and the capacity to handle the unexpected in controlled but creative ways (Harvey 1989, p. 72,73). I am convinced that a clear notion of these aspects and its consequences for the public realm and the users of the public realm can deliver us the keys to unveil the latent ability of the urban space of today to provide the ultimate meaning to the human being. These processes are embedded within a framework of time and memory (Avermaete, Havik et al. 2009, p. 131,133). As time shifts memories are built-up. These memories give clues to the human being of how to read the environment.

DIVERSITY

An heterogeneous environment consist, amongst others, out of different functions, different communities and an architectural mix of buildings. This provides vitality in economic, cultural and social terms. Every object and community has a certain significance which is legible and different compared to the neighbouring elements/communities. And even act, in a lot of cases, as complementary entities rather than similar ones. Small enterprises, for example, are flourishing within big and diverse cities. These enterprises take advantage of the number of people other activities in the city attract. Also their employees are in the vicinity of subsidiary conveniences they want and need (Jacobs 1961, p. 189,190). Small enterprises are less self-sufficient compared to larger offices and therefore they settle themselves in the big city to take advantage of the diversity. Also diversity implicates the presence of a various kind of people. Confrontations with other people are necessary for social processes to happen and to define an own idea. Hence diversity is a prerequisite for people to interact and to get to know the self and their environment.

These examples are underlining the significance of the distinct elements within an environment. Juhani Pallasmaa states that an environment full of significance, provides for echoes in the measurements of our body and in the memories of our mind and therefore expresses our relationship with the world (Pallasmaa 2005, p. 76).

I already mentioned the potential of the urban space to facilitate activities of interaction. Jane Jacobs implicates this by stating that 'city diversity itself permits and stimulates more diversity' (Jacobs
In the book ‘The death and life of Great American Cities’ she described a couple of generators of city diversity which are worth mentioning (Jacobs, 1993, p. 196,197):

- Every district should have more than one primary function (heterogeneity). These functions must ensure the presence of people who go outdoors on different times.
- The city should have small blocks. This enables the city wanderer to turn corners quite frequently.
- The city must mingle buildings that vary in age and condition. This ensures the production of a variety of economic yield and hence activity.

Another generator she defines is concerned with a social aspect:

- A city should contain a dense concentration of people

These four aspects are both generators and defining features of diversity and will be of high value to keep a vital city both now and in the future.

THE UNEXPECTED

Today a lot of public space and physical objects can be classified as too designed. Users are guided by the rules which are implicit within the physical context. A space with a fixed significance does not leave room for unexpected behaviour. Lefebvre, philosopher and sociologist, states that ‘ambiguity is a category of everyday life’ (Stevens, 2007, p.19). This means that the social needs of people performed in the urbanity are both complementary and contradictory. The human being for instance has a need for security and opening, a need for the predictable and unpredictable, a need for isolation and encounter and a need to be independent and to be communicative. Knowing that the everyday life itself is already subject to the unpredictability, it is evident that the physical realm, which is the platform for the performance of behaviour, should be able to facilitate this unpredictability.

In the book ‘The ludic city’ five different urban typologies are defined as being suitable to facilitate unplanned activities (Stevens, 2007, p. 208). These are Paths, Nodes/intersections, Edges/boundaries, Props and thresholds. Paths, intersections and thresholds are elements meant for unplanned activities in motion (competitive, simulative and unexpected encounters between strangers). Boundaries and props are typologies which are meant to be places
for stopping (bodily engagement with material space). All these typologies can be characterized because of its luxury which enables the possibility to accommodate actions beyond a strict program.

The higher the potential of a place to facilitate the unexpected the more sustainable, timeless and valuable the environment will be. Quentin Stevens, professor in the school of architecture and design at RMIT University in Melbourne, states this also by saying that the vitality of urban life is founded in the complex opportunities created by its spaces (Stevens 2007, p. 212). It mirrors the complexity of people and therefore confronts them with who they are.

INTRICACY

The image of society is based upon a complex system of economic, social, psychological and cultural processes which is perceived through the various senses of people. Juhani Pallasmaa blames architecture because of the fact it is only concerned with the visual quality of objects and therefore solely providing one-dimensional stimuli (Pallasmaa 2005, p.75). The experience provided by the built environment should involve all the senses. Messages received through the various senses do reinforce each other. Moreover he critiques society because of its transparency. The society is too obvious, there is lack of mystery. For example a new block of offices immediately reveals its essence. And therefore loses any interest. (Pallasmaa 2005, p.79).

Since the external is a continuum of the internal (Avermaete, Havik et al. 2009, p.127, 128) it is a necessary and difficult task to show the complexity of society in a comprehensive way. And at the same time stimulate the various senses within the built environment. For as the built environment is not able to provide and provoke any meaning because it is not touching upon and affecting our bodies and inner being, the environment becomes a dead and uninteresting place (Stevens 2007, p.206). Therefore urbanism and architecture should be endowed with the task to evoke curiosity to show this intricacy. Also the design of haptic space allows the user to be able to identify themselves with the environment. Such space embraces us and makes us participants (Avermaete, Havik et al. 2009, p. 129).

Conclusion

I linked the acquiring of a sense of place with interpersonal interaction. And I also argued that the ultimate place to experience this sense of place can be explored within the urban public realm. Moreover I illustrated that the tight connection between internal
mental space and external physical space remains valid. And therefore urban public space will never lose its ability to provide a sense of place. The meaning of the sense of place will only change over times. Because the way how people relate to a physical setting through their behaviour depends upon the physical but also on the social. The social settings are constantly changing amongst others due to different technological developments. Hence even if the physical settings remain stable the notion of the sense of place will change. And it is important to be aware of that. It is ridiculous to keep addressing classical notions of what a proper place should evoke. Architects and urban planners rather should explore new ways of unveiling this sense of place both now and in the future. They should do that by constantly addressing aspects as diversity, intricacy and the capacity to deal with the unexpected within their designs. These aspects are able to reflect who we are because they are strong generators of places with meaning which results into people being able to develop and produce their own meaning.
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4. Restructuring the realms

The downfall of the collective space

4.01 The classical realms in the city are increasingly influenced by the rise of the virtual realm. A new city is emerging. source: Still from intro screen of Sim City.
The urban realms are shifting. Both private and public sphere seem to be thriving in our hyperindividualised, consumerist society, but the inbetween realm is increasingly showing neglect. The collective space - the place par excellence for meeting - is subject to an increasing privatization. The virtual realm forms the new collective space.

THE RISE OF THE VIRTUAL REALM

Although the real, materialistic world, the terra firma of human existence, and cyberspace as intangible, ethereal webs of digital information are commonly conceived as polar opposites, they in fact deeply shape one another. (Warf, 2000:65) The possibility of constant access to the Internet enables the dissemination of news to large groups of people, thereby creating opportunities for them to participate in public debate. This makes Internet exactly as important for the public sphere as the newspapers, books, and periodicals that Habermas claimed to be such important vehicles of ideas for the development of the public sphere. The capitalistic imposed translucent public sphere is regaining its transparency by the open source capabilities of the Internet. This constant access also enables the possibility of switching between public and private realm within the blink of an eye. The permeating of Internet in both public and private realm is increasingly blurring the edges between public and private. The rigid distinction between the private sphere as a storehouse of secrets and the public sphere as a transparent, rational domain of activity is no longer valid. The private sphere has been invaded by activities and mechanisms that formerly solely held ground in the public sphere, whereas the public sphere has become increasingly imbued by the emotional, irrational and unmanageable sides of life formerly strictly reserved to the private domain. (Avermaete, 2009:43) The introduction of the virtual realm is bridging the gap between these formerly strictly separated realms of heterotopy and isotopy.

This wholesale shift is pervasively restructuring all economical, societal, and cultural levels of our age. After the predominance of primary relationships (embodied in families and communities) to secondary relationships (embodied in associations), the new dominant pattern seems to be built on what could be called tertiary relationships, or what Wellman calls “personalized communities”, embodied in me-centered networks. (Castells, 2001:128) Sociability has become increasingly privatized. This privatized sociability is commonly known as individualism. According to Wellman and Giulia (1999:331-366) in
the North American context people have more than one thousand interpersonal ties, of which only half a dozen are intimate, and less than fifty are significantly strong. On average North Americans know only about twelve neighbors, but no more than one represents a strong tie.

Cyberspace allows the construction of ‘communities without propinquity’, groups of users who share common interests but no physical proximity. (Mitchel, 1995) The rise of ‘virtual communities’ renders spatial proximity obsolete, only the primary components of the family are still needed in bodily presence, creating hyperindividualism. (De Cauter, 2004:76)

CUTTING THE COLLECTIVE REALM

When we relate this new conception of community to the architecture of Rotterdam, we see a structure of numerous enclaves embedded in an infrastructural web. For a century, social collectivity and architectural unity coincided in these enclaves. The Dutch enclave connotes to the Dutch architectural tradition of the enclave as a social community, starting with the building of social housing for the working class at the turn of the 20th century. These blocks – with uniform elevations that represent both the architectural and communal unity- are a continuation on the mixed function block of the 19th century, but open the interior to the public with the introduction of community spaces as conceptually proposed by Fourier in his phalanstere. These community spaces take a special form as “collective space” in the urban block. The collective space was originally introduced to civilize the working class at the beginning of the 20th century by providing shared amenities for hygiene and education. The collective space functioned as place of equality and harmony, a place for meeting and sharing, a space without quarrel. (Komossa, 2010)

However, in our modern day society these collective spaces seem to hold no longer virtue for the capsulized and hyperindividualized residents. People educate themselves on the internet, no longer in a semi-public space. The internet has also created a mode of instanteinity. We no longer need a mediating space for meeting, we can directly reach the exact person we want to meet within the click of a button. The collective space has lost its transcendental symbolical function as emancipator and meeting place, and has become places of dispute and altercation.

We can look for example at the lifted urban block by N.F.J. Zwarts of Studio Acht at the St. Jacobsplaats in Rotterdam, built in 1983. The lifted main level was initially meant to be open
to the public and to provide a collective space for the residents, thus creating a calm little village-like community in the dynamic inner city of Rotterdam. As Oscar Lewis already argued, it is already highly doubtful whether such culturally homogeneous and spatially bound communities ever existed (Castells, 2001:126), but the contemporary state of the block further corroborates these expectations. The former collective space has been appropriated by the residents and was turned into private gardens, leaving a futile strip as a collective transportation zone. But not the sheer physical appropriation is symptomatic for our understanding of the realms, more so the urge the residents felt to psychologically border of their new conquered private realm by replacing the original floor coverings for a unique substitute. This psychological appropriation shows the raised awareness of the resident as an individual: the resident refuses to blend in monotony, but articulates its autonomy. The private dwelling grows in importance, both as a place of use and as a vessel for identity. The spatial rooting for the own dwelling shows itself in the culture, with the appearance of a strong preference for an own, user regulated residential space. The dwelling is a signature and an expression of the own identity (Van der Woude, 2012:12), comparable with how an expensive car is seen as a symbol of status. The territorially defined top-down residential community has become superfluous.

The Hofdame, built by Klunder Architects in 2007, shows how contemporary architects are dithering between the enclave as a community and the enclave as a densification strategy by the stacking of unconnected individuals. Klunder Architects recognized the need for individualized housing and created a closed block of highly individual apartments. The top-down patriarchal implementation of the block only allowed for generic housing, leading to a residential population of greatly varying ethnic descent, religion, age and/or class. As a consequence the residents hold no other common denominator than their shared geography. Fischer showed that the territorially defined community plays a minor role in the structuring of social relationships for the majority of the population in developed societies (Fischer, 1982). A flourishing community can only thrive with the recognition of a shared identity (Van der Woude, 2012:19), but spatiality is increasingly less a binding factor due to the rise of the virtual communities without propinquity and the growing importance of tertiary relationships. The result is a disparate enclave rooted in diversity.

The most remarkable feature of the building is the center of the closed block. The center, in this case a patio - an awkward composition of dreary trees and useless footpaths - claims by
4.02 The heart of the Hofdame: a senile, ideological relict in vain forcing the hyperindividuals to meet.

4.03 The Mountain Dwellings by BIG introduce a new typology that creates a strong binary divide between public and private, but simultaneously benefits from togetherness in the form of a parking garage.
its looks and position to be the vibrant heart of the building, connecting residents, stimulating interaction, and ultimately trying to create a shared identity for the residents. However, because a shared identity is a *condicio sine qua non* the communal enclave cannot function, the patio has become a surrogate residual non-space. The effect is an amalgam of dichotomous ideas: a capitalistic ring of highly individualized, apartments with at the heart a senile, ideological relict in vain forcing the hyperindividuals to meet. Interviews with the residents proved this axiom. The residents confirmed that the space was hardly ever used and never for communal activities. Its only *raison d'être* is the necessary evil to bring air, light and space to the middle of the block. This staged place is a wasted space, exemplary for how the public realm is at odds with the private realm where they meet.

So I am arguing that architects need a new awareness, the awareness that the Cartesian distinction between body and mind became a triptych with the addition of the virtual. This has important consequences for the residential enclave. Residential enclave typologies need a rethinking, starting from an understanding whether they are meant to form a community (homogeneous) or a group of individuals sharing the same geographical location (heterogeneous).

**CONCLUSION**

Community needs a redefinition, one where the pith of the matter is its new network structure and not its spatial proximity. Barry Wellman posits “communities are networks of interpersonal ties that provide sociability, support, information, a sense of belonging and social identity. (Wellmann, 2001)” Nowadays one’s village can span the globe. People are increasingly capsulized. They have a few, really strong primary ties to the nuclear family, from where networks of tertiary, selective ties were built according to the interests and values of each member of the household. The secondary relationships, the communal relationships, seem to have been cut out. The hyperindividual chooses to meet in the public realm or virtual realm whenever and wherever he wants. Because of this self-determined attitude the superimposed, emancipatory, and compulsive meeting place in the form of the collective space has become too meticulous. This implies that the dogmatic residential community is ready for the museum.

Designs for the heterogeneous enclave should therefore go back to the core: to the initial binary divide between private and public. We need to rethink the realms. When architects decide to
create a top-down, heterogeneous enclave, they should bare in mind the solitary attitude of the modern city dweller. The architect should stop feeling an "Architect’s Burden" to forcefully try to drag the hyperindividual from its self-chosen capsulized caged. Instead it would be better to look into modern living wishes, thus optimizing private space, and combining it with functional and functioning shared amenities. A good example of a heterogeneous enclave is the Mountain Dwellings by BIG. Instead of creating an ill-used, ideological communal space, they opted for a shared parking garage under the dwellings, simultaneously optimizing the private by the addition of spacious balconies on top of the garage.

The creation of homogeneous communities will only work when architects stop functioning as a sole creator. Ad hoc design based on horizontal ties between architects and identity-sharing clients are the means for the creation of thriving communities. Good examples are Vrijburcht and the ADM-wharf in Amsterdam, and the Wallisblok in Rotterdam. These three projects are all founded in a bottom-up approach, binding the individual to the community.
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FIGURES


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The electronic gate that controls the residential block in Sint Jacobstraat.
INTRODUCTION: FROM PHYSICAL SPACE TO SOCIAL SPACE

“Can a good public space influence social behavior and make a city more secure?” So is asked in an article of Archdaily, the most viewed architectural website of today. The question is actually questioning the relationship between space and social behavior. In his *The Production of Space*, Henry Lefebvre examines the different notions about the concept of space, and distinguishes the notions of ‘physical space’ or ‘natural space’ from that of ‘social space’. According to Lefebvre, the former was the space with no social relations attached (space in geometrical sense); the latter on the other hand, is a social product. What is also noted is that at the very beginning, the concept of space is a strictly geometrical one, suggesting only an empty area.

The long development of the concept of space from a geometrical one to a social one is not the interest here, it is the relationship between the two notions – the geometrical aspect and the social aspect of space – that is the focus. Take the position of Lefebvre, that every society produces a space of its own, which suggested the dominance of social relations over space, then, how is this social relations spatialized into physical spatial configuration? And can (and how) spatial configuration had its influence back on social relation and social behavior, as is asked in the beginning?

Cities, above all the definitions, are human settlements and thus crucial in exploring socio-spatial relations. In the first part, the essay will look into the design of Panopticon – a spatial prototype in regulate and discipline human behavior; in the second part, the essay will examine the principles of the panopticon in the new technological and cultural context of modern city, and argue about a ‘post-panopticon’ condition. Then, as “the end of the city is constantly being announced”, and too is worried about the decline of public sphere, the essay will end with strategies and positions concerning the search of new public domain, good public space.

1. ORDER: THE DISCIPLINING SPACE

In the translation of the French title of *Discipline and Punishment*, *Surveiller et punir*, Alan Sheridan tells about the difficulty of translating the word ‘surveiller’ – a direct translation as ‘surveillance’ is too restricted and technical. In the end it is Foucault himself who suggested *Discipline* as the English equivalent of ‘surveiller’. Knowing this, it is not a surprise of Foucault’s emphasis of surveillance in disciplining people in further reading the book.
6.1 Panopticon prison, from fr.wikipedia.org
6.2 Plan & Section of Panopticon, from Michael Foucault, *Discipline and Punishment*
6.3 vision from the cells, from Michael Foucault, *Discipline and Punishment*
In the book, the design of panopticon is given as a perfect example in regulating the prisoners’ behavior. The spatial configuration of a panopticon is consisted of two parts: the cells in a circular arrangement at the edge, and the watching tower in the center. The concept is to allow the spectator in the tower to watch all the prisoners in the cells, while the prisoners cannot have a clear look into the tower, thus could not tell whether or not they were being watched, and thus feel that they were always being watched. In this way, the surveillance is internalized – the prisoners begin to watch their own behavior, and this is a result of the spatial configuration. In this sense, spatial configuration is capable of powerful influences upon social behavior, and thus social order.

Another important aspect is: panopticon is ‘impersonal’, that is to say, when architecture disciplines, it acted as a machine – it doesn’t matter who is operating. The space of panopticon thus gain its autonomy as being a space of specific social relations.

There are several rules concerning a Panoptic design:

1. Segregation, the immobility of the inmates.
2. Ordering of space – the evenly distribution of cells;
3. Perfect visibility of the inmates, yet invisibility of the spectator.

With the techniques of segregation, classification and surveillance, space is capable of exercising of power over inmates and thereby disciplining inmates. The use of disciplining techniques in buildings go beyond prisons, but also in hospitals, schools, shopping malls, and theme parks.

For Foucault, this internalized surveillance resulted from spatial mechanisms marked an important step of the social control: from a direct and violent control of the body (Torture), to a subtle control of the mind. Later, Zygmunt Bauman developed the idea and pointed out that in the new technological and cultural context of the modern society, the control of the society is becoming even more subtle, invisible and flexible. The surveillance had become omnipresent. “Whatever else the present stage in the history of modernity is, it is also, perhaps above all, post-Panoptical.”

2. POST PANOPTICON: THE LIQUID SURVEILLANCE

2.1 Techne

I must say that what interests me more is to focus on what the Greeks called techne, that is to say, a practical rationality governed by a conscious goal ... if one wanted to do a history
6.4-6.7 Prisons in Rotterdam control by surveillance camera
6.8 Check-in/out machine in train station
6.9 Check-in/out machine in metro station
of architecture. I think it should be much more along the lines of that general history of the techne, rather than the histories of either the exact sciences or the inexact one.

Michael Foucault

In Foucault’s examination of the panopticon prison, the focus is rather on the small mechanisms, which he refers to as techne, and “if one wanted to do a history of architecture, I think it should be much more along the lines of that general history of the techne”. This episteme is rather archeological yet quite useful, in revealing the changes happening in architecture and urban conditions.

With the understanding of the importance of surveillance in the discipline of social behavior, then of all the numerous new technologies developed through the process of modernization, what is to be focused on is the new technology in surveillance, and its impacts on spatial configuration.

**Techne #1: Electronic Surveillance Camera**

There are similarities between the surveillance tower and the cable camera: people under surveillance have the feeling of being watched, but don’t know when or by whom; and both are to some extent, ‘impersonal’. Yet there are also differences: camera occupies much less space than a surveillance tower, and thus more flexible and can be put at every corner of the urban space – and turn the urban space into panopticons. In this way, the panoptic technology is electronically extended. The electronic surveillance camera in public space can also exercise the power of control without physical intervention.

**Techne #2: Check-in machine**

The gaze from surveillance camera in urban space is only one of the approaches of control. The electronic check-in/out machine is another way of register a person’s position, and one’s right to enter public facilities, or one’s right to leave the public facilities clean. Being automatic and eliminate the need of confrontation between passengers and operator, the check-in/out machine actually reduce the intense emotion and make the control more efficient and subtle. With computerization, control is becoming more intense, subtle and impersonal.
6.10 Communal Gardens that were rarely used
6.11 Electronic Gate at street level
6.12 Diagrams of the capsualized residents, drawn by the author
Such machines are nowadays common in supermarkets, metro stations, and also public libraries. They form the invisible borders of the public spaces, and regulate the behavior of people inside.

**Techne #3: Electronic Gates**

When looking at the design of DE HOFDAME, a building block of 231 apartments with a common courtyard and commercial plinth, where the car-parking was put in-between the commercial plinth and the dwelling part, one would have assumed the building’s devotedness to the street life. The common courtyard with 100 birch trees further strengthen this assumption – it may be another example of Corbusier’s Free Plan. However, this is not the case, on the contrary, the building block is carefully sealed-off from the street. Electronic gates were placed at street level, controlling selective entry to the building; the common courtyard one can peek through the transparent glass facade, is not accessible to the outside but for the residents of the building block only. To make it even more ironic, as the dwelling part is lifted up and lacks direct connection to the courtyard, this community-aimed courtyard is rarely used. It is a capsuled community – under the technological capsule of electronic gates. Such gated communities are now one of the most common dwelling types in the city.

If we categorised these space into public versus private, surveilled versus unsurveilled, we will realize not only the public zones of the city but also the private zones are under surveillance – with the help of new technology. This is what Zygmunt Bauman called post-panopticon – with the new surveillance technique, people are classified, monitored, disciplined, separated.

**2.2 Community: Inhabitants as the Voluntary Prisoners**

The difference between this electronic gate and the surveillance camera is the former being the control of private zone, the latter being the control of public zone. The reasons for the control of public zones are multiple: control of the crime rate, monitor the consumption behavior so as to adjust production, etc. Yet the reason for the control of private zone – gated community – is a simple one: security.

"Community defined by its closely watched borders rather than its contents; ‘defence of the community’ translated as the hiring of armed gatekeepers to control the entry; stalker and prowler promoted to the rank of public enemy number one; paring public areas down to ‘defensible’ enclaves with selective access;
6.13-14 Tulou
6.15 Traditional Dutch House
6.16 Map of Community Pattern in Rotterdam St. Jacobstraat
separation in lieu of the negotiation of life in common, rounded up by the criminalization of residual difference - these are the principal dimensions of the current evolution of urban life.”

Actually, this ‘defensible enclave’ didn’t just start at modern society. In the 12th centuries in Southeast China, ethnic Hakka had been living in such defensive housing type “Tulou” – usually a large, enclosed and fortified earth building. Each Tulou housed up to 80 families behind a thick load-bearing rammed earth wall, with small windows facing outside and open corridors facing inside, connecting families. One couldn’t help but recognize the similarities between the spatial configuration of Tulou and panopticon – the evenly distributed cells, the spatialization of social order, the inward visibility – except that there is no surveillance tower in Tulou, instead it is the neighbours that are watching out for each other. In this sense, the residents inside these defensive enclaves, are to a degree ‘the voluntary prisoners’ of a self-surveilled panopticon.

2.3 THE DECLINE OF PUBLIC SPHERE, DEATH OF THE CITY?

As had been elaborated by in his Community: seeking security in an insecure world, the term ‘community’ always suggested nice feelings: secure, trust between members, and peace. The community Bauman talks about is in a broad sense – social groups formed through the share of certain characteristics. Housing community – formed through shared place – is only one of them. Community association, as one of the two human associations German sociologist Ferdinand Tönnies, is the tighter and more cohesive one, and one of the basic organizing units of the society.

Turning to the city, housing community is also a basic organizing unit of the city. In the traditional Dutch houses, the out doors are facing towards the street, visitors enter the private house from the public space of the street; in the modernized gated community, visitors enter the community space (under surveillance), and then private house. This change of spatial sequence indicates a change in spatial hierarchy, and thus a change of the culture – the capsulized civilization.

One of the reasons of the creation of gated community is the seek for security – and there are reasons for people’s concern about public securities. However, there are prices to pay to have the sense of secure in defensive community – freedom. To stay within the community, one has to obey the rules of the community, and it is unlikely to generate any critical minds or creative innovations within this atmosphere. And if city should be ‘a human settlement in which
6.17 Increasing disorder in a dining table, draw by Diller & Scofidio.
strangers are likely to meet’, with the gated communities, with people interact through new media technology and thus behind technological capsules, is this city still city?

Furthermore, new technology can be used to make surveillance more subtle, it could also be used to reinforce the ‘purification’ and ‘homogenization’ processes of urban space. The danger that follows is the destruction of the street life, and the dead of the city, like what Jane Jacobs had worried about the American cities in the 60s.

3. CONCLUSION

READING OF THE CITY: ORGANIZED COMPLEXITY

In The Death and Life of Great American Cities, Jane Jacobs considers the city as “problems in organized complexity”. To understand the city in its complexity, the two models of complexity which Bruno Latour distinguished are of great help. According to Latour, there are two kind of complexity: one is the Series of simple steps of small parts adding up, or, spatial complexity; the other is the simultaneous irruption of many variables, or, temporal complexity. The housing community formed through shared place makes up for the first type.

In reading the city, housing community is a basic model of organized complexity. The aggregation of housing communities makes up for the first type of complexity of a city. For the second type of complexity – it is the simultaneity of events, behaviours, practices, interactions, networks of the citizens that makes up for the complexity.

The more capsule, the more net-work. The new technologies may be acting as a capsule, yet there is also a six-step theory about the human association, which states any two persons in the world, however far apart, needed only 6 step or persons, to connect them. And with the new media technology, this process is radically speeded. To view the city in these two aspect, would help to solve the problems of the city separately.

POSITION: NEW PUBLICNESS AND TEMPORALITY

Architecture can act to discipline the behaviour. As new technology had empowered the panoptic technique, the control had become more invisible and omnipresent: there is surveillance in public space, and there is surveillance in housing communities. The
Moriyama House in Tokyo designed by Ryue Nishizawa in 2005, from www.openbuildings.com

Map of interviewing local residents, drawn by autor.
surveillance in public space is because of the fear of losing social order; the surveillance in private zones is the because of the seek for security.

Yet the danger is, these surveillance may also cause segregation, separation and thus death of the street and the city. Actually, the emerging gated community had already suggested this tendency: the inmates had become the voluntary prisoner of the community, living within a capsulized space with little interaction with people outside the community.

In viewing the city as two types of organized complexity, then there are also two aspect for architect to react: the consideration of new type of community based on the new cultural, technological context, based on the new mode of production. Anther aspect is, to accept the temporality of the public sphere as the norms, and consider interventions of promoting the temporal interaction, and thus injecting publicness into, or turning private zone into public sphere.

There had been some successful experiments of these two strategies. The Moriyama House in Tokyo designed by Ryue Nishizawa is such a case. The design gives a new answer to the problem of privacy. Studies have shown that a complete solitude didn’t make a person comfortable, to stay private is actually to allow contact with the others when one wanted. The design organized a series of simplified functional boxes like a city, and actually “forced” the residents to use the open space. The intimate, open and fluid communal space legitimate this “forceful” use, and thus create an atmosphere of both intimate yet open.

The other example is rather an investigation. In investigating the Sint-Jacobstratt area, as an international student, I carried with printed questionnaires, doing interview both in commercial store, supermarket, restaurant and playground. It later came to me that, the act of breaking the spatial rules – making interview during their working time – is turning the private space into a public sphere where the interaction of two strangers became possible. And thus create a temporal public sphere.

There still new possibilities of creating more connection, enabling more interaction, once we understand the ever-changing complexity of the contemporary city, either by discovering new conditions, or by breaking rules of the existing ones.
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figure 6.20 Ryue Nishizawa, 2004, Moriyama House, El Croquis, Issue 121/122
the city as urban archipelago
Wouter Kroon; William de Ronde; Duncan Chang

07 Architecture of separation the kasbah in the polder
exploration of gated communities in the dutch context

08 Intensifying the population of the city.
studies on the effects of density and its social effects

09 urban Greenery
essay on greenification of the city
the city as urban archipelago
7. Architecture of separation

The kasbah in the polder: Wouter Kroon

7.1 exterior ring of Le Medi
7.2 interior street
Architecture of seperation
The kasbah in the polder

1. INTRODUCTION

‘In requital for the death of Androgeus, Minos gave orders that the Athenians should send seven youths and seven maidens every ninth year. To the Cretan labyrinth, where the minotaur awaited to devour them. This Minotaur, whose name was Asterios, or Asterion, was the bull-headed monster which Pasiphae had borne to the white bull.’ (Graves, 1992, p.337)

The labyrinth is the archetype of an architecture defined through separation, the wall provides an architecture which affords an immediate separation between two worlds. In the case of the Cretan labyrinth it becomes a system of absolute violence which is externalized from the city state of Minos, an instrument of the extortion of tribute from the fledgling Athenian state. Though the modernist ideals of transparency and super connectivity have long reduced notions of separation in architecture. In contemporary cities and even countries, the emergence of social and political problems has led to a renewed interest in the construction of “walls” to segregate different groups. A perceived sense of fear and an increase in disparity between different elements in society have led to a return of the walled settlement in most contemporary metropolises. In some cities like Istanbul gated communities now form the primary mode of urban expansion (Baycan-Levent and Gülümser, 2007).

An exact definition of the concept of gated communities has been problematic, in this research these spaces are considered to be enclaves, which if one borrows its term from its diplomatic origins means “a portion of territory surrounded by a larger territory whose inhabitants are culturally or ethnically distinct” (oxford dictionary, 2012). Within architecture and the organization of the city this implies an immediate and abrupt separation of the normal conditions of the city, an enclave in this setting would be a territory operating under a perceived different set of rules or of a singular character.

Reactions to these communities are quite mixed, they are considered to be highly negative since they homogenize different social groups and are feared to lead to the destruction of the public realm (de Cauter, 2001). However in the US, local government uses gated communities as a means to develop new areas of the city
without the need to finance additional public facilities (Le Goix, 2003), yet others believe that within a gated community there exists a heightened sense of community. (Blakely, 1997) In this paper I will analyze the notion of enclaves in the Netherlands and the application of the enclave as a means of urban renewal in the redevelopment neighborhood of Bospolder.

2. GATING IN THE NETHERLANDS

In 2007 a Dutch government report found that there was no imminent risk of a similar gating of the urban domain as found in many contemporary cities abroad (Hamers, et al., 2007). There do exist a few examples of gated towns similar to the resort communities as found in the US, however they pose little threat to the public realm of the city, since they do not limit access to urban institutions or services and remain far from urban centers. These dutch gated neighbourhoods are often a form of suburban expansion centered on recreation and based on the holiday village. Notable examples are the Flevo golf resort in Almere and Haverlij in s’Hertogenbosch.

A more interesting approach, which mediates between the separation as a means of making community and integration with the city are the traditional form of inner city settlement the hoven which are making a return to city planning. In its original setting hoven a form of almshouses where used to house catholic women within the city allowing for the creation of a separate community within the city. In the case of the groot begijnenhof in Leuven the community formed an autonomous city within the city it has around a 100 houses with its own church and other urban facilities while still remaining a part of the economy of the city. However after the reformation these hoven also served as a religious enclave for the Catholics. Most of these hoven were of smaller size and were often simple row houses positioned to form a inner court around a central garden (Bijlsma and Groenland, 2006 p.145) or in larger cases such as the groot begijnhof in Leuven as a city with its own city wall. These settlements created a clear expression of the collective through their introverted character.

In its contemporary setting however they are no longer associated with the poor or religion. Now they provide a form of collective living which attempts to mediate between the large scale nature of the metropolis and the smaller scale of the individual house and the collective. These contemporary enclaves serve an important function, Manuel Sola Morales posits that the existence of various forms of enclaves is one of the primary characters of urbanity. (Bijlsma and Groenland, 2006 p.72) Because of a lack of enclaves
and collective spaces there is a continued tension within the public sphere (Bijlsma and Groenland, 2006 p.56) a position which is dialectically opposed to the theory of de Cauter. Since the public no longer consists of a single group but of a multitude of groups each with their own identity the enclave is the means through which the plurality of the urban populous can still retain a sense of community within the heterogeneous nature of the contemporary metropolis.

3. LE MEDI

In Rotterdam this form of collectivization and the creation of a homogenous community has been part of a strategy to draw people to the redevelopment neighborhood of Bospolder. Bospolder a neighborhood built during the expansion of the city in the early 20th century has been one of the weakest areas in Rotterdam in terms of socioeconomic development and is the poorest neighborhood of Rotterdam (deelgemeente Delfshaven, 2009). As a result it also suffers from a significant security problem. The municipality wanted to attract more middle and high income residents in order to improve the neighborhood and increase the diversity of the neighbourhood.

Le Medi uses the old typology of the hof to create a contemporary enclave within the city. It is a residential development with 93 houses. Its separation from the normal condition of the city is not merely effected by a typological change but also the choice of aesthetics. On the outside Le Medi blends into the area through the relative similarity of its facade material to its surroundings. While in its interior courtyards and squares there exists a different environment, evoked through its association to the Mediterranean theme of the building through the use of color and Mediterranean architectural styles. These interior areas are car free and are collectively owned by the users of the building. Though there is no active control of the gates the nature of its architecture is defensive through the symbolical gates and the change in materialization.

Le Medi has been described as a gated community, because of the homogenous (middle to high income) nature of its users compared to the lower income population in Bospolder and the fact that it is advertised as an oasis and safe project within the centre of the city (Hamers, 2007). The separation of Le Medi is further exaggerated through the theme of the Kasbah, which was a conscious strategy of place marketing through the creation of a singular identity. This form of marketing was to counter the negative associations with the neighborhood. However this theme enforces a separation from its immediate context and implies that the direct surroundings are inferior to the interior themed reality.
7.3 Plan of Le medi

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(Milikowski and Hoekstra, 2013). This is similar to the conditions found in that of gated communities abroad which also focus on the creation of an alternative themed interior reality that ignores the context. In this sense the architectural expression follows the ideas of capsularisation of de Cauter(2001) and Foucaults notion of Heterotopia.

However Meier (2009) found in interviews that its users perceive the complex in a way that does not echo the experiences of gated communities found abroad. On the one hand there is a clear distinction between the inside which is perceived as safe and belonging to the residents (Meier, 2009) even though if it is only physically closed off during the night. However the users identify strongly with the neighborhood of Bospolder and the interior of the city. An experience which is quite different from that of gated communities abroad. In a case from istanbul there is a complete lack of relation between the inhabitants of the gated community which belong to a higher income group and the poorer people living directly around the gated community. (Saunders, 2010) In such a situation the presence of a gated area becomes a negative presence for the neighborhood. Furthermore in the cases abroad the gated community is often realized through the creation of a single wall which has no other function but to keep people out, while in the case of Le Medi the border is created through housing which is organized as one part of the double ring meaning that on the exterior ring the houses have direct access to the street. The houses forming the perimeter and bordering the public street are used for commercial activities and home offices, strengthening the relation with the locality.

Concluding even though the design of Le Medi uses a series of strategies which also operate in genuine gated communities. The Enclave in the case of le Medi proves to be a highly successful means of attracting a different kind of populous while still maintaining a relationship to its immediate area. On the one hand it provides a safe collective area while also adding a positive value to its immediate surroundings in the form of additional small scale commercial enterprises. While in gated communities abroad we only find a juxtaposition of new populations without the possibility of interaction between the different groups. We can conclude that the Dutch enclave forms an effective means of introducing and integrating new groups within the existing city. Far from the
destruction of public space feared in the work of de Cauter the addition of this form of enclave and serving different communities breaks up the homogenous nature of deprived inner city areas.

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8. Intensifying the population of the city

The implication of densification, William de Ronde

Condensed housing area in Hong Kong
Intensifying the city core

Intensifying the city core

Rotterdam is known for her progressive vision of city planning, enhancing the city dynamics and to question the ground use. The strategy that the city of Rotterdam used during the nineties can be conceived as an answer too the problems that Rotterdam is currently dealing with. Due to the demand for densification the city should intensify more in the border areas as Rotterdam South. During the early nineties the space for new building projects became scarce, this was enhancing the importance of intensifying the inner city and increasing the function diversity (Aarts, 1995, p.234). The demand of residential buildings was translated into a form of high-rise buildings on specific locations into the urban context of the city. The high-rise projects in the inner city can be seen as injection of function into the urban fabric. The downside of these injections can be seen as the integration between the high-rise and the urban fabric; a high rise proclaims his own presence in the city and neglecting the surroundings what can have a negative effect on the coherence of the city.

Sometimes the intervention is added into the existing context as the project of KCAP at the Wijnhaveneland. This is an example of intensifying the existing urban fabric by creating of new typology of mixed building volumes. Due to these strategies it is of great importance that we know how the intensifying of the city core affects the quality of the city. Therefore the next chapters will concern different arguments for densification these are supported with theories about how to apply densification strategies, subsequently possible methods of densification related to architectural typology are discussed.
1 QUALITIES OF DENSIFICATION

1.1 Population density

The significance of population density is an issue that has been subject to various research. One of those writers that wrote a book named The Death and Life of Great American Cities is Jane Jacobs. The central idea of Jacob’s book is that density and diversity are the engines that make human communities work. Jane approached the idea of density as a sociological subject.

Drawing from her own experience she saw that the city life could be traced back to the fact that she and her neighbours lived very near to one other. “The apartments differ in sizes and the residences where closely mixed with businesses and the neighbours were segregated by wealth” (Owen, 2009, p.28).

When people are spread too thin they cease to interact. They will benefit more when the people and their activities are close together. This will result in a safer neighbourhood, there will be more differs functions as restaurants movie theatres and museums to choose from (Owen, 2009, p.29). The result of placing people and daily activities close together is that it will make the city more dynamic and interesting. Higher density also leads to a more sustainable city. However there are also problems associated with city densification. A keen example is the modernist urban planning. This modernist densification of the urban fabric results almost fifty years later in dilapidated areas that have become centres of offence, vandalism and social backwardness. The Rotterdam area of Crooswijk, adjacent to the Veemarktstraat, is an example of the post-war densification strategies. Rows of blocks with semi-public green spaces in between developed as social housing.
1.2 Disadvantages of living in a dense city

There are also drawbacks to living in a dense populated centre. House in city centre are smaller than those found in suburban areas. Riding the subway in summer is hot and sweaty; the inner city is loud and noisy. For example, in New York joggers have to weight the benefits of exercise against the dangers of inhaling the fumes of vehicles (Owen, 2009, p.28). Also the noise and the lack of the integration of flora and fauna can be perceived as negative aspect of living in a dense city. By integrating solutions for specific problems within urban and architectural projects the quality of life in the inner city can be improved.

In contemporary cities we are trying to condense the existing urban fabric. This in contrast to the American cities in the mid twenties when Henry Ford, known as a great anti-urbanist, saw the car specifically as a tool for resolving the ‘curse’ of population density. He believed that “We shall solve the City problem by leaving the City. Get people into the country, get them into communities where a man knows his neighbour, where life is not artificial, and you have solved the city problem.” (Owen, 2009, p.105)

This approach clearly avoids the actual problem with which cities are now confronted with.
1.3 The relation amongst densification and sustainability

Some writers such as David Owen, have suggested densification of the city has a positive effect on environmental issues. Owen pleads for dense cities and more efficient urban areas (Owen, 2009, p.105). Research easily proves that inhabitants of dense cities are more sustainable than the inhabitants of suburban cities. “The average resident of New York will use as less as 50 percent of energy than a resident of a suburban area”(Owen, 2009, p.2).

This fact can be relatively easily explained by the energy-use per household. On average the households in dense cities use less square meters per person, thus reducing heating and cooling energy requirements. Energy consumption is also reduced by the decrease of the building surface to volume ratio. Not only energy use is reduced in residential functions. Also in transportation methods energy consumption is lower as suburban cities. Functions in a city are relatively close to each other. That is why transportation methods as biking, walking or public transport, are more preferred then using the car and so risking traffic jams or the absence of parking lot.

2 THE NEED FOR HIGH DENSITY

2.1 Concentration and diversity

The concentration of people is one of the necessary conditions to achieve flourishing city diversity. This is equal to a dense concentration of residences that are needed to house those people(Jacobs, 1961, p.203). In a suburban village functions are concentrated in a centralised point. This can exist out of stroke of functions attached to a large parking lot. In a functional way in works, although it limits the possibilities of connecting the function with different areas due to the homogeneity of the housing function in the context.
The reason why density is misunderstood can be explained by the relation between density and overcrowding. Low dense areas are conceived as pleasant to live and high as worse (Jacobs, 1961, p. 205). One of the reasons is that people relate overcrowding to density. Overcrowding can be specified as to many inhabitants per square meter into an equal footprint. This is often the case with social housing. Due to low income groups the houses are relatively small and filled in with large families. Overcrowding is often associated with deterioration of the quality within this area, due to attraction poverty and the lack of diversity which is considered to be negative. Overcrowding is found more in the borders of big cities and the more affordable areas, here existing buildings are replaced by new buildings resulting in a lower density than before.

2.2 The optimal density of a city

If the object for density is a dynamic city life, the level of density should be enough to stimulate the maximum potential functional diversity in a district (Jacobs, 1961, p. 213). Dwelling density can have a negative influence on the function diversity. When buildings are standardized the function diversity vanishes. The diversity in function and population can have a positive effect on the living quality of an urban area. Although the optimal density also depends on the type of area where the density is reached. In already dense cities the limiting factor will be the incoming sunlight and the capacity of the existing infrastructure. The living quality will be conceived as well because of the position of their house. In this case the emphasis of the judging quality for a optimal density is quit subjective.
METHODS TO CONDENSE THE CITY

3.1 Methods and possibilities to condense the city

According to the municipality of Rotterdam the total number of dwellings that should be added to the inner city in the year 2040 is 20,250 houses. The contemporary number of inhabitants should be doubled in 2040 without reducing the quality of the public space (Aarle, 2012, p.7). If we analyse the inner city of Rotterdam we could state that the area after the bombing in 1940 is spaciously designed. This is apparent in the modernistic way of designing the infrastructure and public space. This forms possibilities for the building blocks to extend within the urban site. The architectural strategies to condense the compact city are broad, due to the written theory there are different categories regarding to building densification.

The existing building volume can be condensed by adding building volume adjacent, on top, between underneath or inside etc. With this method the existing building is considered as a base for an extension. A second method to densify the city is to build on locations which are not built yet, and integrate a new volume. Through history architects, planners have created utopist vision to of dense cities. The following paragraph contains different solutions for the cities densification.

3.2 Stacking strategies

The Russian architect El Lissitzky was a visionary in stacking strategies. In 1925 he proposed a new type of high-rise. The wolkenbügel of Lissitzky exists out of supporting pillars, on top of these pillars horizontal volumes were placed and could hold a variation of functions. Lissitzky proposed eight of these buildings as entrance gates of the city Moscow (Melet, 2005, p.26).

An architect also fascinated by covering the existing city is Yona Friedman. In La Ville Spatiale the truss beamed pillars are bearing a three-dimensional construction. This construction is divided with walls, floors and infrastructure that together form a city above the city. This strategy was even more flexible than Lissitzky’s. The
possibility to extent the structure was endless. The city was floating in the sky, and made accessible by the pillars, where the existing urban fabric was connected with the new layer of the extension.

The architectural office MVRD proposed a more contemporary strategy. Their strategy is to lift an existing building, to create a new building underneath. MVRVD tried to apply this strategy in the city of Groningen. To create space in the existing city the monumental building where lifted. This in order to reassemble the existing city and provide new functions. Also architects in Rotterdam are experimenting with different stacking strategies to densify the inner city. In the newspaper, 'Binnenstadskrant Rotterdam December 2011' architect Joost Kühne wrote an article about building twice in the same plot. He stated that this urban city centre exists out of small gaps, that where formed during the reconstruction period after the Second World War(Kuhne, 2011, p.16). His own architectural office is build over an existing parking space. Previously the area was exposed to deterioration and decay, Kühne perceived this as a potential instead of a hazard and bought the (sky) rights of the municipality. Thereafter he realized a lifted office that was covering the parking space. This led to a redevelopment of the area. The essence of Kühne’s strategy is to find the gaps within the urban fabric and to densify these gaps.
CONCLUSION

The issue of densification in Rotterdam will be part of our design assignment. It is important to understand how densification can contribute to the quality of the area. The infill of the Sint-Jacobsplaats is a result of the late 70’s structuralist projects. Due to the disappearance of the railroad track the area between the building fragments resulted in a green place with little meaning. The possibilities to condense the area are broad. Important aspects like the availability of infrastructure and important connections with the city district make this area a potential site which can sustain further density. The aspects of creating an usable public space should be an important aim. With condensing this area the aim should not solely be to create functions and square meters but also to improve the surrounding context itself. Instead of creating more noise, congestion and homogeneity the area should be more diverse and dynamic. A densification strategy on Sint-Jacobsplaats should be based on a multiple use of layers. The previous theory explained the strategy of lifted cities. This strategy can be conceived as a multiple use of a building footprint. An implementation of a floating city into Rotterdam will have some negative influences concerning the livability of the space on top of the ground floor. Spaces with little daylight and unreachable public space are effects of this strategy.

figure 8.4 OMA’s les Halles proposal
A more suitable solution can be found in reversing the lifted city into a layer that is based in and upon the ground floor. OMA's proposal for les Halles is a project that is dealing with a former market plaza within the inner city of Paris. The proposal exists out of a layered ground plinth combined with public functions. The public space is continuing on top of the market plaza and building volumes rise out of the underground fabric. With this strategy a former park area is transformed into a dynamic city heart integrated with public and retail functions. The remaining functions are stacked into towers that are placed onto the site. These volumes have a small footprint creating large public space on top of the roof to retain the open character of the former plaza. Such strategies should be tested on the Sint-Jacobsplaats creating a usable public space with a significant amount of added building volume.

FIGURES


8.2 Post was densification area of Crooswijk, 2013, [image online] Available at: https://maps.google.nl/maps?q=maps&ie=UTF-8&ei=otetlUqDqK8TQtQairoCADQ&ved=oCAgQ_AUoAg Accessed 02-05-2013

8.3 Clara Oloriz, 2013. Stacking strategies from Lissitzky and Friendman [image online] Available at: terraincritical.wordpress.com Accessed 26-04-2013

9. Urban Greenery
Contrast between the illusion and reality of an urban park

9.0 Wilderness taking over urban greenery
9. Urban Greenery
Contrast between the illusion and reality of an urban park

The design of green spaces within an urban context is essential to how the overall society operates. Parks and gardens are scattered throughout contemporary cities in different locations to provide a space for leisure and relaxation. However, according to Jürgen Habermas, the world we live in only a public sphere in appearance only” (Avermaete, Havik, and Teerds, 2009, pp.28). Contemporary parks within cities serve as more of an imagery to show sustainability and nature than being an actual part of the public realm. Traditionally, parks are a place that establishes a relaxing and soothing environment where people could interact in both an urban and suburban context. By doing so, the interaction along with the greenery would project vibrancy to its surroundings.

Parks and greenery are a part of the public realm creating spaces where people could interact; however, the intention of the park does not always result in the optimistic vision we project in our minds. Frequently, the greenery within the city becomes more of an image than an actual space which enhances public interaction. When a park loses its vibrancy and usefulness; unlike a building which just remains empty, it could potentially evoke a negative connotation for the surrounding context. A comparison could be made between such greenery and leisure theme parks as Michael Sorkin sees the organization and scale of Disneyland as similar to that of a garden city. In people’s minds, these parks presenting a harmonious image of public space when in reality through the phenomenon of “Disneyfication” it could be surrounded by “rundown buildings and streets, for homeless people and junkies...” (Sorkin, 1992, pp.228)

The reason that parks are seen more as a decoration of the urban fabric than a part of the public realm is that parks and squares don’t actually serve a clear programmatic need. For example, a restaurant would be a place to eat, a shop would be a place for retail, however, a park could have a mix of functions. A park could be a sitting space, walking space, eating space, playing space, and many more hence the inability to designate a program. Such difference makes it exceptional from conventional architecture in which program will be a major part in defining what a certain space is for. Jane Jacobs states that parks “tend to run to extremes of popularity and unpopularity” (Jacobs, 1961, pp.89) which makes such a space unpredictable. She further elaborates on this matter by referring to Philadelphia where four
9.1 Museumpark in the Rotterdam suburb of Dijkzigt
squares built in the same time and size show different drastically
different characteristics. Some thrived upon in interaction from their
surrounding context, some became a mere decoration in the city
and others transformed into dangerous and undesirable holes within
the urban fabric.

The unpredictability of the parks and squares is due to its inability
to perform if the surrounding context lacks the desire for interaction.
A park in the slums would vary greatly from a central business
district park and it is almost solely based on its surrounding context.
This reliance could be seen in a programmatic way where the park’s
identity and usage directly relates to the typologies of the buildings
around it. In the case of Rotterdam, numerous parks with a diverse
scale and uses exist but how they affect the public realm comes
down to how it relates to its peripheries. Being a metropolis almost
all kinds of public programs could be found throughout the city. For
example, the Museumpark in Rotterdam being one of the closest
parks to the city centre is not one of the busiest and most used parks
in the city. The periphery of park is lined up with villas, museums
and hospitals presenting itself as almost an introverted public space
within the urban fabric.

Through observation, the Museumpark acts more like a suburban
park rather than an urban park. Most of its users are residents living
in the neighbourhood and sometimes the occasional visitor of the
museums. The reason of its subtleness given its prime location
within a metropolis comes down to its diversity in programs within
the surrounding area. The diversity of programs contributes to the
diversity of users who either use or pass through the park. “City
parks or playgrounds cannot be continuously populated... only if
they comprise a mixture of classes.” (Jacobs, 1961, pp.89)

For example, through an ordinary day the office workers will pass
the park during the morning and evening whilst using it lunch breaks
sometimes. Mothers with strollers will pass through in between
these times and children will dominate the space in after school
hours. If the surrounding program lacks in diversity a singular group
will utilize the park only within a set time frame. This means that the
greenery will be empty and between the usage periods limiting the
possible potential of the plot of land within the heart of the city.

In the situation with the Museumpark, one of the drawbacks
was that it lacks commercial activity. In the contemporary
society, consumerism is an important part on how the economy
9.2 Hoogstraat in the Rotterdam retail area by the Blaak
works therefore becoming one of the strongest driving factors for interaction within a city. Reason being that “what really attracts the crowds the most is without a doubt... joy.” (Jacobs, 1961, pp.89) and by providing it a lively public realm could be established. It comes in the form of retail with shops and stores, with the concept of such a program to create a type of recreation and theme park for the public. In this “Disneyfication” is the strategy with “no raw edges spoil the picture at Disneyland; everything is... immaculate.” (Moore, 1965, pp.57-65 , pp.68-106) With interactional in the commercial zones having a park alongside it means it will be able to feed of such activity benefiting it use and effectiveness as a part of the public realm.

In contrast a suburbial park along Goudse Rijweg though not bordered by commercial activity does have a local school and residents who utilize this space regularly. In this case the program of a school and housing provides a wide diversity in people. The park would be used by children ranging through different ages as well as young adults and parents who either pass through this space during their commute or they use the space as an outdoor family gathering area. This allows the park to be occupied throughout the day providing the community with a vibrant and interactive atmosphere in the park.

Another factor contributing to the life of a park or square would be the culture of the surrounding context. Program indicates the reason for a person to be there; then culture shows the class or type of person around the park. Every city has a variety of neighbourhoods ranging between poor and wealthy, active and inactive. This identity will establish whether the different cultures within these suburbs are likely to utilize the space. An example would be that parks in suburbs where residents dwell in large villas with personal gardens will be underutilized compared to a city park surrounded by residential high-rises due to the amount of space within one’s home. Even with these clear divisions between the residents from different suburbs, the outcome or usability of a park still remains rather unpredictable.

The importance of culture within a green space could be seen in the different kinds of activities that occur. Referring back to the examples of the Museumpark and the small park next to Goudse Rijweg; the cultures are drastically different. The culture surrounding the Museumpark is that off an artistic and classy environment with regal villas and museums exhibiting globally famous artworks. This type of culture attract tourists however is not sustainable as attractions such as museums and galleries are more of a long term
9.3 A park by Goudse Rijweg in the suburb of Rubroek
recreation option. Unlike playgrounds or shops it is not a daily or even weekly location one would go to, limiting its potential as an interaction hub. Also the classy culture of the Museumpark mostly appeals to adults resulting in the seldom use of these facilities by the younger generation unless on school excursions.

The local park by the Goudse Rijweg on the other hand is a park surrounded with family residences with a playground and recreation space in the park. This provides a space where multiple age groups and cultures would be able to utilize within the park. This diversity helps the make the greenery more interactive with multiple chances of people meeting and talking, creating a community like environment. This concept is desirable as it unifies the people of the surroundings making the neighbourhood a more pleasant and sociable society to be in. Not to mention that the increase in desirability will elevate the real estate value of the properties around the greenery.

For our design project, the situation at St Jacobsplaats makes it an optimal location for an urban revival through greenery. Since the war the city centre has shifted away from the area around St Jacobplaats however the remnants of the infrastructure still designate it as a merging point of different axes throughout the city. It is also the intersection between multiple suburbs hence creating a rich diversity of programs and uses. As mentioned, having such a diverse use as well as connecting infrastructure it has the potential to become a part of the vibrant public realm. However its fragmented terrain does not possess the space and connectivity in which an urban park should have.

The Hofbogen railway highline stretching north of the square as well as the Binnenrotte to the south presents itself as large spaces which could hold an urban park. This connection from the northern suburbs to the commercial south is a link of diversity and as mentioned before the usage and desirability of a green space relates strongly to its surrounding elements. The ingredients of a desirable green space are all present with a clear diverse mix of programs; such as commercial, residential and more. This could be seen from the diagram the diversity in colour shows the wide mix of program around the route along Binnerotte to the Oude Noorden.

A similar situation happened with the highline in New York, where a once rundown suburb with high crime and low desirability was transformed into a culturally rich and pleasant suburb. By linking a diverse neighbourhood from residential areas to industrial to
9.4 Diagram showing the diversity of programs around St Jacobsplaats
office blocks, “generalized parks can and do add great attraction to neighbourhoods that people find attractive for a great variety of other uses.” (Jacobs (1961, pp.111)) Now the streets are full of corner cafes and abandon building are refurnished with artist ateliers. Previous offices have now moved away from the suburb which opens up space for new apartments which brings life back into the area.

A well designed park “please(s) the eye... because to do their job well they must do it beautifully and intensively, not perfunctorily.” (Jacobs, 1961, pp.107) Ultimately a park does present an image which increases the vibrancy of the city however in order to achieve such an effect there needs to be interaction with the people in the park. The parks positive connotation is directly proportional to the condition of the surrounding context. These two factors complement each other in order to establish a harmonious environment for the residents and users of the space. St Jacobplaats could have this kind of impact within the surrounding area; ranging from the northern suburbs to the bank of the Maas.

In conclusion, contemporary parks within cities are largely designed only for imagery rather than function. It comes as a loss to a park's potential as allowing it to function effectively could not only present a good image but also contribute to the society within the surrounding area. Greeneries are unpredictable spaces which rely heavily on the condition of the surrounding environment therefore creating a successful design requires the input of the public.

With different programs such as retail or residence scattered around the park it could attract a broader prospect of people. The diversity of visitors directly relates to difference in class and culture which would be able to provide the necessary interaction throughout the day to give life to the park. The benefits a park could provide the community is directly proportional to the diversity and activeness of a suburb; and with it a desirable suburb could propel the vibrancy of the park which in turn would make the suburb better. It’s a mutual relationship hence by creating a positive green space, it could not only elevate the buildings adjacent to it but also potentially affecting the life of the circling suburbs.
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