THE PROCESS OF THE PROJECT

OPEN UP THE SEMI-PUBLIC SPACE.
A PLEA FOR A WORK & LIVE DWELLINGS IN AMSTERDAM
Overview

H1 P1 – P2 02

H2 P3 – P4 46
Meaning of This Book

This booklet will give a global view of the process of this design. It's quite interesting to see what the relations are with the first steps of the project and the final design.

This booklet will show the process with sketches, models and 3D modeling. It will also show a few of the researches which I have made.

The booklet is divided into the weeks which I spent time to design the project.
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H1P1 - P2

P1, P2
Week 04

The first weeks I was looking for connections within the neighborhood. These connections where first based on physical connections like streets or green areas which could continue along the project site.

After some weeks i focused more towards the social connections in the area. The Supermarket which we the social centre along the project site for shopping and the Mill the Gooyert which is a important place for recreation.
Week 04 - Looking for Connections in the Area

LEGENDA

1. Design Courtyards
2. Design inspired towards the tramway station
3. ,, ,, 
4. First serious design
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Week 04 - Looking for Connections in the Area

Look to chane? move?

Houses

Private semi private

Tram

SAP

AH

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LEGENDA

1 Model several courtyards
2 open and closed admospheres

Week 06 - Looking for Different admospheres
Week 06 - Looking for Different atmospheres, investigation

In the week after the visit to the city of Copenhagen, I will explore how the building project location 2 integration could get around him. The area has no joint grid and no clear direction. The surrounding walls nodding slowly to the plot going. Such as the 17th century city extension also to the old town core was connected.

The solid lines
In this design, I have drawn a number of lines that are important in the area.

1) The direction of Energetics and the office building on the western side of the design.
2) The direction of the slightly twisted administrative building of Power which causes the end of the Kadijken a nod.
3) The line of sight of the mill Gooyerd
4) The direction of the housing block on the east side of the design.
5) The continuation of the Saphartisstraat especially the elongated shape of the Oranje Nassau Barracks

The spaces
The solid lines to the identifiers from the area provide new spaces in the design location. These spaces are designed by me special elements in the environment.

1) A public space connected to the tram station and the waterfront. It creates a space through which the homes have noise from the tram no charge.
2) two patios that are connected to public galleries for cyclists. The patios eyes very private.
3) A building that is independent in a green environment as a welcome to the city center.

LEGENDA

1 First Lowrise - high density design designed as a big building
2 Connections are made to wards the water, the museums are connected and water is integrated inside the project side
3, 4, 5 Several designs to design as a reaction towards the big building, small buildings on the project side.
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Week 07 - Combine admosprese & Connections
1, 2, 3 Continue of the design process P1 design. The design is based on the lines on the site which has a strong connection towards the water. The green area is connected with an canal which makes a big gesture of the north point of the project side (3).

4 On the south corner the building is higher to connect with the urban fabric next to it.

5 Overview of the total design from the north side
Week 08 - Combine admosprese & Connections
First search to the section of the buildings which I want to design on the project area.
The Human Scale of Amsterdam

In the book alarm in Amsterdam describes G. Brinkgreve Amsterdam as the city of the human dimension. Here he refers to Gulliver’s travels:

Gulliver realizes how great he is and how insignificant Lilliputian by the giants. He experiences his own height as a measure of the preserved site. He discovers how Wezenaar corpse the size of things in relation to man.

In the Netherlands we have no town where all politics and power is centered. Hague money as the political center of the country and Amsterdam is the capital. The result is that the human dimension is not intertwined with political power in Amsterdam. In cities such as Paris or London landscape many techniques have been used as a human being to feel puny in some axes and vistas that triumphant show here the house is often a secondary element

The human dimension is in Amsterdam no exaggeration to propargeren something in town. Churches and state statues are modest in the corners of the streets, which are precisely the houses all of which form a striking whole. But as a group, these houses do have similar characteristics and together they form a whole in which man is not an insignificant person.
From poor to rich almost every traditional house in Amsterdam has a front door facing the street.

The human dimension is stimulated postief by the building mass is divided into different identities. Large blocks as if Parkrand in Amsterdam affect the human due to the lack of individual character.

**LEGENDA**

1, 2 Design research to give every dweller a view to the water.

3 Method to give the whole building design the same concept.
Week 10 - Everyone Looking to the water
Week 10 - Everyone looking to the water, steps

LEGENDA

1. First reflection towards the designs looking for connection
Project Area 2 is located in the old center. To determine the density, I will implement the density data from the center of Amsterdam in the project area. This density will be minimal target to be so that the compaction ambitions of the restructuring of 2040 fulfilled achieved.

The old town which in the urban expansion of the 17th century should have the following information:
FSI: 2.0
GSI: 50%

The data from the second location are:
surface area: 5582 m2
FSI: 2.0 min
GSI: minus 50%

2 location must therefore minimal
Built area: 5582/2 = 2791 m2
effective floor space can be considered as 70% of the total surface area so bebouwings: 2791 * 2.0 * 0.7 = 3907m2

In the design, I’m going to focus on the single person households aged categorie novice starters (26-35). This group will only increase in the coming years.

To calculate the number of houses I assume that the homes can range from 30m2 (single room with accompanying amenities)
up to 80m2 (based on a living room with a sofa and armchair.)
the data onthe basis of the density of central Amsterdam, the number of dwellings on site 2 are:
minimum: 3907/80: 48
maximum: 3907/30: 130
average number: 48 + 130/2 = 89

Data from the FSI and the GSI is to make an average of four floors there with his building. This number is also the number of levels that Jane Jacobs writes for good urban neighborhood. which bijdraagd a good density at which facilities and people can live in a good relationship with each other.

This must take into account that the family structure has changed. The density of residents will also increase the choice of single homes.
The individual expression that I want to encourage in my design can be translated as a semi-public space as a transition zone of the private living space in the public domain. The semi-public space is a phenomenon which nestles between the private and public domain. If these two areas are under pressure from a strong identity to the semi-public space will merge these two areas.

A good example is the Moriyama House in Tokyo. Between the composition of white residential blocks you will find a semi-public space that is directly connected with the public space. Residents who live in the residential blocks meet in this space for temporary joint or individual activities.

The space that is located between the composition of white blocks is marked by a moment of peace. Users stop moving and doing all seated activity in this area. In this room there are also objects that can be valued the most in a stationary mode (flower pots etc.)

Another example in which the space between the individual housing is not being used for still movements in the Apartment Okurayama Apartments also in Tokyo.
LEGENDA

1, 2 I was fed up with the fact that by making 1:500 model no human scale was including the design. This scale was totally lost and it seems not correct to implement human scale later in the process. These drawings give a view of what I had in mind what for me the human scale means on the project site.
Week 13 - Back to the Amsterdam Human scale
1,2,3 I was fed up with the fact that by making 1:500 model no human scale was including the design. This scale was totally lost and it seems not correct to implement human scale later in the process. These drawings give a view of what I had in mind what for me the human scale means on the project site.
Week 13 - Back to the Amsterdam Human scale

LEGENDA

1. Research model to look out how low rise high density the public space could be with high individual buildings.

2. Model to find out how two divide the project area into little neighborhoods for small buildings.
Week 14 - Designing Human scale Neighborhoods

LEGENDA

1. Simple solution how to give every building a proper view to the water

2. Research how to make small building units and integrate with the existing urban fabric
Legenda

1. The model consists of two building typologies: highly individual small dwelling typologies. I couldn't find a way to integrate this typology with the existing urban fabric. That's why I designed a long-shaped building that connects better with the urban realm.

2. The view lines are still integrated in the design and give the district a view to the water.
LEGENDA

1, 2, 3, 4 research models to look what you can do with a room of 4X4 meters
LEGENDA

1, 2, 3, 4 research models to look what you can do with a room of 4X4 meters.
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Week 14 - Designing Human scale Neighborhoods
Week 17 - Cleaning up the Neighborhoods
Week 17 - Cleaning up the Neighborhoods
Week 18 - Research towards the connection of dweller to PS
Week 18 - Research towards the connection of dweller to PS
Week 18 - Research towards the connection of dweller to PS

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Week 18 - Research of logic of the old amsterdam dwelling
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P 2- First real dwelling concept
P 2- First real dwelling concept
P 2- First real dwelling concept
The Living room

The Bedroom

The Office

The Kitchen

The Living Room

The bed Room
P2 - First real dwelling concept

Dutch house around the 1900’s

Dutch house around the 1950’s

Principle Dutch traditional housing

Routing principle

New building principle
P 2- First real dwelling concept
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URBAN PLAN 1:1000

P 2- Comments on p2
P 2- Facade ideas

- Storage and seat
- Plants to create a "patio" space for living room
- Vertical facet for balcony
- Community garden with BBQ

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P 2- facade ideas
P 2- Facade ideas

Facade ideas. Openings

1. Storage and seat
2. Plants for a green and fresh living space.

Community interaction

Community guidance and a central feature.
P 2- facade ideas
P 2- Facade ideas
P 2- facade ideas
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P 2- facade ideas
P 2- Planning configuration
P 2- facade ideas
P 2- Facade configuration
MAN: DIMENSIONS AND SPACE REQUIREMENTS

Body measurements

In accordance with normal measurements and energy consumption

1. Standing
2. Sitting
3. Bending
4. Combing
5. Head movement
6. Arm movement
7. Shoulder movement
8. Knee movement
9. Elbow movement
10. Hand movement
11. Foot movement
12. Work table dimensions
13. Dining chair dimensions
14. Armchair dimensions
15. Working while standing
16. Kneeling
17. Sitting
18. Squatting

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P 2- facade Configuration
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DIMENSIONAL RELATIONSHIPS

Application of Le Moduler

The architect Le Corbusier developed a theory of proportion, which is based on the golden section and the dimensions of the human body. The golden section of a segment of a line can be determined either geometrically or by formula. It means that a line segment can be divided so that the whole of the line segment can be related to a bigger dividing segment, just as the larger is to the smaller $\frac{1}{2}$.

That is $\frac{1}{2} = \frac{\text{major}}{\text{minor}}$ and shows the connection of proportional relationships between the square, the circle and the triangle $\frac{1}{2}$.

The golden section of a line segment can also be determined by a continued fraction

$$G = \frac{1 + \frac{1}{G}}{G}$$

This is the simplest unending regular continued fraction. Le Corbusier marked out three intervals in the human body, which form a known golden section series according to Fibonacci. These are between the foot, the solar plexus, the head, the finger of the raised hand. First of all Le Corbusier started out from the known average height for Europeans (1.75m $\rightarrow$ pp. 16-17), which he divided up in accordance with the golden section into 108.2 – 56.8 – 41.45 – 25.54cm $\rightarrow$.

As this last dimension was almost exactly equal to 10 inches, he found in this way a connection with the English inch, although not for the larger dimensions. For this reason, Le Corbusier changed over in 1947 to 6 English feet (1.829m) as the height of the body. By golden section division he built the red row up and down $\rightarrow$. As the steps in this row are much too big for practical use, he also built up a blue row, starting from 2.26m (i.e. the finger tips of the raised hand), which gave double the values expressed in the red row $\rightarrow$. The values of the red and blue rows were converted by Le Corbusier into dimensions which were practically applicable.
P 2- Facade configuration ergonomic grid research
P 2- facade Configuration
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