

Third Place

Folding and Unfolding Third Place in a High-rise Typology

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Abstract

In the Netherlands, there is a lack of affordable housing, with a collective need to create one million homes by 2035. The challenge that we face is not quantitative. If cities are to meet the problems of an ever-increasing global population, architects must understand housing as a social practice and the city as an ecology. One way to solve this issue is to increase densification, by building high-rises. However, high-rises cause challenges, such as societal and urban problems.

The assignment is to design a housing complex and connect the residents' common interests and lifestyles to their built environment. To develop a complete understanding of the target group, young adults in the Netherlands who are either studying or working, I developed different personas with their different interests and lifestyles. I explored their dwelling and workspace typologies based on these findings.

Through densifying the work and live environment in one complex, I explore the notion of the Third Place in this research. Third Place, a term coined by sociologist Ray Oldenburg, is a space separate from the two social environments of home and workspace. In this research, The Third Place is used as a tool for community building.

The goal is to create a connection between the residents' common goals and lifestyles and the design of the high-rise, to create a socially inclusive, ecologically sustainable, and economically viable housing complex in the neighbourhood of Blijdorp, Rotterdam.

The result of this research is concluded as design principles in the final chapter, assignment.

Keywords: Housing, High-rise, Third Place, Community, Lifestyle, Rotterdam

INTRODUCTION TO THE RESEARCH

Definitions

Emerging Adulthood

It is a time of life when we have left the dependency of childhood, but we don't have the responsibilities of adulthood yet. (Arnett, 2000)

Persona

A persona is a detailed description of a user's characteristics as well as the goals he or she wants to achieve. The creation of a persona should/could be based on thorough field research and provided in the text and/or visual format. (Chang, Lim, & Stolterman, 2008) Creating personas in the design process is generally used in the fields of user-centred design and marketing.

High-rise

According to Dutch regulations, a building is a high-rise when it exceeds 70 meters. (Scheublin, 2008)

Tall buildings, high-rise buildings, and skyscrapers are used to describe tall buildings. Depending on the context or framework in which they are used, each of them has a distinct meaning. In this research, the term 'high-rise' will be used to prevent any confusion.

Introduction

Three dwelling situations shaped the research proposal. Each is connected to societal and spatial challenges. They lead to the problem statement in the following section.

Situation 1 – Community in a Housing Complex

The previous studio that I lived in was next to the common room of a shared flat of 10 students. They used to party during the week, often ending at 3 or 4 am. During the months that I lived there, I had no sleep schedule, I was nervous most of the time due to lack of sleep, I could hardly focus on anything, and I preferred to sleep instead of attending meetings in the morning. I tried to solve this issue, but none of them worked out. I eventually moved out.

There was a conflict between the physical setting of the building and the residential interests of the residents. This led to confrontations between the residents, as well as the residents and the housing association. This situation became unbearable, an unresolvable conflict of interests, with an administration that was unable to respond to it.

Situation 2 – Housing Rights

I moved to the Netherlands for the first time in August 2020, and I started living in student housing. In April 2021, I decided to change my studio. First, I found a new studio in the city centre of Delft, which I had to rent from a private landlord. After, I transferred my contract to the new tenant. When signing my new contract, I noticed that I must provide different documents, such as an employment contract and recent salary statements from the person who is the guarantor. I didn't have any of them. Since the new tenant had already signed the contract, I had to move out on the 1st of May, and I had no place to go.

The development of new houses has slowed due to demographic changes, rising unemployment, changes in housing regulations, and pressure on public spending and social housing during economic restructuring. Therefore, there is a misalignment between rising housing demand and declining housing supply. (Edgar, Doherty, & Mina-Coull, 1999)

This misalignment affects individuals with too little income to qualify for social housing and too little income to enter the private market. This group can be interpreted as young adults, aged 18 to 35 years old. Living alone, with a partner, or with their family. This group is chosen as the target group of this research.

Situation 3 – High-Rise and its Spatial Challenges

Today, in January 2022, I live in a studio apartment on one of the lower floors of a high-rise building.

High-rise is a housing typology used to increase densification. However, this typology comes with its spatial challenges, such as oppressiveness (Spanjar & Suurenbroek, 2020) and potential disbalance between privacy and isolation (Jephcott, 1971). High-rise, however, has the potential to generate lifestyle and culture through its design by creating different plots for each floor, each a fragment of a larger lifestyle. (Koolhaas, 1994)



Figure 1. The building had a specific typology, causing the corners to be the most problematic parts. One side of the intersection was the shared flats where their common area was in the intersection, and on the other side were studios.

Problem Statement and Research Questions

According to the United Nations, urban areas will accommodate 68 per cent of the world's population by 2050. (United Nations, 2018) Architects and designers are evaluating how to support this expansion sustainably as density is increasingly proposed as a solution to climate change, land-use limits, and other concerns confronting the world's most populated cities.

This offers possibilities in designing the built environment. One possibility is vertically densifying. High-rise is a typology used to increase densification. However, it is criticized to a great extent for its non-human scales and programs. Yet it has the potential to generate culture for its residents.

One other example is dealing with existing buildings in new and creative ways, such as tweaking existing structures through small interventions to give them new use and identity.

It is worthwhile to study the challenges when densifying lived spaces and workspaces in one complex while implementing spatial tools to build a community for its residents.

Therefore, I ask the following research question:

How can lived spaces and workspaces be condensed into one complex, while supporting the common interests of their users and introducing spatial tools to create spaces of encounter for them?

The following sub-questions are explored in this research. The division of the questions is shown in figure 2.

- 1. What are the main characteristics and the common interests of the young adults living in the Netherlands?*
- 2. How can dwelling typologies and their composition solve the spatial challenges of a high-rise?*
- 3. How does the Third Place function as a space of encounter and how can a circulation space function as the Third Place?*

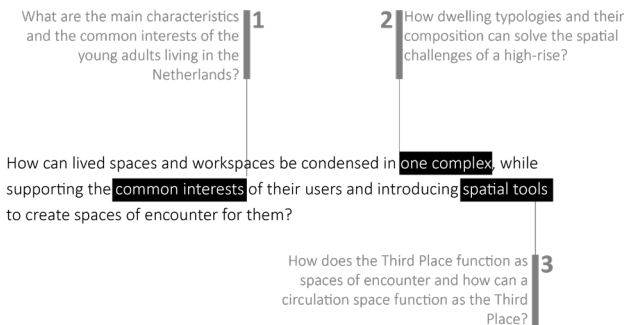


Figure 2. Research question and its division into the sub-questions.

State of Research and Source Analysis

The source analysis can be divided into three groups, covering user group review, the dwelling typologies and composition, and community building, shown in figure 3.

The main study used in the first group is *The Seasons of a Man's Life* by Daniel J. Levinson (1986). Levinson initiated years-long research in the late 1960s to better understand the shapes of men's life, particularly between the ages of late teens to their early forties. He and his team conducted in-depth interviews with forty men ranging in age from 35 to 45 years old with different characteristics. These interviews explored their personal histories and eventually created their biographies. Levinson and his team discovered adult development patterns, exploring and explaining the specific periods of personal development that all human beings must pass through—and which together form a common pattern underlying all individuals' lives.

The sources used for the dwelling typologies and composition are the publications of the cases, which are shown in figure 3.

The literature used for the community building chapter are *The Great Good Place*, written by Ray Oldenburg and *The Experience Economy*, written by B. Joseph Pine II and James H. Gilmore. Oldenburg introduces the Third Place as different public places where individuals may gather, put aside their concerns of home and work (their first and second places), and hang out merely for the pleasures of good company. However, Oldenburg only discusses the social aspects of the Third Place and doesn't reflect on their physical characteristics. Therefore, I reviewed *The Experience Economy*. Pine and Gilmore say that companies must create memorable experiences for their consumers and that the memory becomes the product: *the experience*. Although the experience economy began as a commercial idea, I expanded its second chapter, *Setting the Stage* to overlap with architecture. I shall bring the reason in the following paragraph.

Oldenburg discusses how the presence of others is important in the Third Place. He explains how *the returning visitors* are the main ingredients of the Third Place. (Oldenburg, 1999) Pine and Gilmore explain the *experience* when a value is added to routine activities. When an *experience* is created, an individual is engaged, and a memorable event is created for him. They bring four different experience realms and explain how their abiding changes a *plain space* to a *distinctive place*. Such a place invites individuals to enter and return again and again. (Pine II & Gilmore, 2011)

1986	Levinson, D. J. The Seasons of a Man's Life: The Groundbreaking 10-Year Study That Was the Basis for Passages! Ballantine Books.		
1999			Oldenburg, R. The Great Good Place: Cafes, Coffee Shops, Bookstores, Bars, Hair Salons, and Other Hangouts at the Heart of a Community (3rd ed.). Marlowe & Co.
2000	Arnett, J. J. Emerging Adulthood: A Theory of Development From the Late Teens Through the Twenties. American Psychologist, 469-480.		
2011			Pine II, B. J., & Gilmore, J. H. The Experience Economy. Boston, Massachusetts: Harvard Business Review Press.
2014		van den Heuvel, D. (2014, November). Towards and Open Society.	
2018		Marc Koehler Architects. (2018). Superlofts Blok Y. ARC Award 2018- Development Award.	
2022			Heijmans. (2019). Fenix. Heijmans. Retrieved April 2022
	User Group	Dwelling Typologies and Composition	Community Building

- What are the main characteristics and the common interests of the young adults?
- ▨ How can dwelling typologies and their composition solve the spatial challenges of a high-rise?
- How does the Third Place function as spaces of encounter and how can a circulation space function as the Third Place?

Figure 3. The literature used in the research, their realm, and their connection to the research question and sub-questions.

Methodology

To investigate the user group thoroughly, I use a literature review. As result, the target group's main characteristics and common interests are explored. The outcome of this chapter is four personas, illustrated in the format of a graphic novel, followed by their daily cycles.

I use ethnographic research for the Jaap Bakema Tower (Jaap Bakema and Johannes van den Broek, 1960, Berlin) to explore the dwelling typologies in a high-rise. I use online published interviews with the current residents to understand the solutions that the architects gave to high-rise challenges.

To explore the dwelling compositions in a high-rise, I use typo-morphological analysis for the Jaap Bakema Tower and Blok Y (Marc Koehler Architects, 2018, Utrecht). These case studies develop an understanding of solving the spatial challenges in a high-rise.

To explore the Third Place, I used a literature review, followed by analyzing the shared and circulation spaces in Fenix I (Mei architects and planners, 2020, Rotterdam).

All case studies start with an introduction page, including project information, used literature, abstract and keywords. The case study continues with criteria based on the topic of investigation.

The research process is illustrated in figure 4.

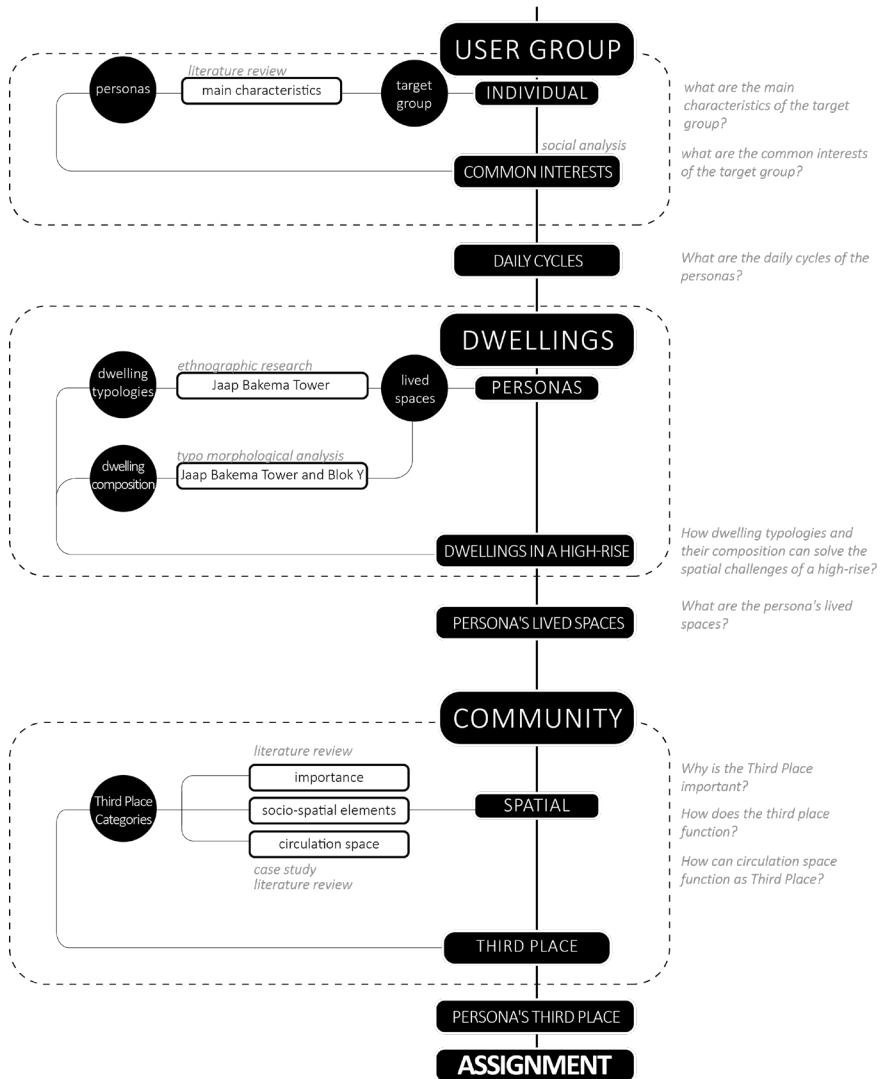


Figure 4. Research Process. The research is divided into four main groups, with the assignment being the fourth and last chapter, as the conclusion chapter.

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RESEARCH REPORT

USER GROUP AND PERSONAS

In this chapter, I answer the sub-question “What are the common interests of the target group and what are their daily cycles?”. First, I introduce the *novice phase* and I elaborate on the target group’s main characteristics based on the literature review. Consequently, I explore the common interests of the young adults in this phase. At the end of this chapter, I introduce four personas that I developed based on the literature review. Using these personas, I explain the daily cycles of the target group.

Entering Adulthood

Since the age of marriage hood and parenthood has been delayed in the 21st century, the late teens and early twenties is not the time of entering long-term adult role anymore. These years are the time of changes and explorations of work, love, and worldviews. When adults want to recall the most important events of their lives, they name the events that took place during these years. (Arnett, 2000) The most important characteristic of this period is exploration. (Arnett, 2000) (Levinson, 1986) Daniel J. Levinson, the American psychologist, called these years the ‘novice phase’ and divided them into three, shown in figure 5. (Levinson, 1986)

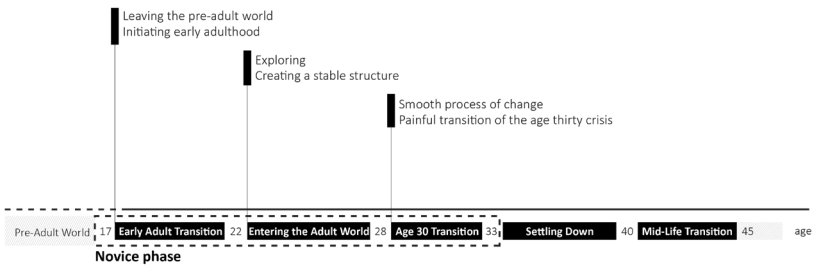


Figure 5. Different periods of Entering Adulthood. The Novice phase starts at 17 and ends at 33 years old. One must detach from his family in a new way throughout the Early Adult Transition. He must detach himself from his family and embark on a transformation that will lead to a new home base for living as a young adult in an adult world. (Levinson, 1986)

In the Entering the Adult World phase, an individual explores different possibilities, puts initial decisions to the test, and builds an initial life structure. There are certain patterns in this initial structure: a pattern of relationships, usually leading to marriage and family; an involvement in work that leads to the formation of occupation; home as a bachelor or married person, in a specific type of dwelling, neighbourhood, and the larger community; a pattern of relationships with parents and extended family; an involvement, large or small, in religious, political, recreational, and other groups. (Levinson, 1986)

In the Age 30 Transition, an individual adjusts the initial structure and moves on with a new one. This phase begins with an ambiguous sense of unease, a sense that something is missing or wrong in one’s life, and that something must change if the future is to be worthwhile. (Levinson, 1986)

Common Interests

In this section, I bring a summary of the common interests of young adults. The goal of this summary is to introduce the ingredients which are used in developing the personas. Each stage of the novice phase has its interests, all of which revolve around creating or adjusting the life structure. The novice phase is characterized by these common interests. The work done on them varies from one period to the next, but the interests themselves have primary importance throughout the phase. These interests are not steady and progressive, but rather uneven with frequent ups and downs. (Levinson, 1986)

1. **The Dream**

The Dream is more than pure fantasy but less articulated than a detailed plan. It is an image that possibly could become real.

One of the top characteristics of young people is to accept responsibility for themselves and make independent decisions. (Levinson, 1986) Both external events, such as family and class, and internal factors, such as values and talents influence this process. (Arnett, 2000)

2. **The Mentor**

A mentor is a person several years older. It means adviser. It could be formal, such as a teacher or a senior colleague, or informal, such as a friend or a relative. The most important function of a mentor is to realize the dream. (Levinson, 1986)

3. **Forming an occupation**

This process, generally, extends the Early Adulthood. (Levinson, 1986) One characteristic that matters the most to young adults is to become financially independent. Their work experiences become more important for their adulthood occupation, although not completely. This period is the time that most young people explore unusual works. (Arnett, 2000)

4. **Forming love relationships, marriage, and family**

This process starts from the Early Adult Transition and continues. (Levinson, 1986) In this period, relationships become less recreational and more focused on exploring the potential for emotional and physical intimacy and may include cohabitation. (Arnett, 2000)

5. **Forming a living space**

A young person aged 18 leaves home with 'some combination of independent living and continued reliance on adults.' (Arnett, 2000, p. 471) One special demographic status that is difficult to predict is the residential status. They take some of the responsibilities of their living unit but leave the rest to their parents or other adults. (Arnett, 2000)

Other common interests include dealing with authorities, building peer connections, relating to individuals of various ages as an adult, and so on. These five interests, on the other hand, are the most noticeable and deserve special attention. The novice phase takes shape and substance thanks to these interests. They entail the development of crucial aspects of the living structure. (Levinson, 1986)

Personas

Based on the previous sections, the target groups' main characteristics and their common interests, I introduce four personas in this chapter. The goal of introducing the personas is to explore their daily cycles and eventually align the dwelling typologies with their daily cycle.

In the description of each persona, I explain the details of their characteristics, followed by their daily cycle at the end of the chapter.

Persona #1 – The exploring one

The basis of the exploring one is described in the following paragraph.

After deciding on a future career, an individual in the Early Adult Transition develops skills, values, and credentials. He establishes himself in the work environment by developing a more distinct occupational identity. A person may fail or drop out along the path, forcing him to start over on a different path. He may remain closely within a single track or explore multiple options before settling on one. This sequence lasts several years. (Levinson, 1986)



Figure 6. Personas - The Exploring One.

Age: 22. (Early Adult Transition) He is a college student, and he works part-time.

He is very ambitious about painting and graffiti art. However, he is still exploring his skills for his future.

He is not in touch with his family, he has lost contact because of the different objectives and goals that he has for his life. He has a couple of friends that he visits occasionally.

Persona #2 – The one in a life crisis

The foundation of this persona is explained in the following paragraphs.

Many young men struggle to choose between a path of life that reflects the Dream and one that is completely different. A man's parents, various external limitations, such as a lack of money or opportunity, and other characteristics of his personality, such as guilt, passivity, competitiveness, and particular skills, may all drive him in the latter direction. As a result, he may be successful in a field that he dislikes. The conflict might last for years, taking on various forms. Those who betray the Dream in their twenties will face the consequences later in life. (Levinson, 1986)

Early in life, those who develop a life structure around the Dream have a higher chance of achieving personal fulfilment, however, it may require years of struggle to maintain the commitment and progress toward its realization. They will have to reassess the magical aspects of the Dream and change its place in their middle adult lives throughout the Mid-life Transition. (Levinson, 1986)



Figure 7. Personas - The One in a Life Crisis.

Age: 30

He is Experiencing a 'life crisis'. He is changing residency, job, and relationships frequently.

He is a novelist, earning little from writing. Also, he is changing part-time jobs to have income. He is struggling to find a time for his passion, writing.

He is from an affluent background. His parents disapprove of him writing. To pursue his dream job, he had to make a sharp break from his parents and his pre-adult world.

He Lives solo. Sometimes his kid from his previous marriage visits him and stays with him.

Persona #3 – The stable one

In some cases, the sequence of creating an occupancy is rather direct and monotonous, moving in a straight line without major changes in direction. A person sets a path for himself and stays on it until he is completely ‘in the occupation’ and ready to settle down.

The stable one made future decisions in her college. This decision is in line with her previous interests. She examined other career options, but by the end of college, she had put them aside, intending to try them at a later time.



Figure 8. The Stable One

She is working and has a stable job. She is maintaining what she chose as an occupation in the Early Adult Transition. She has a stable personal relationship, which was established in the Early Adult Transition. She's living with her partner. Her occupation and relationship have central importance in her life. She is maintaining continuity with the pre-adult world.

Persona #4 – The competitive one

Young adults from modest backgrounds in their Early Adult Transition tend to look for high-status business and professional careers. The great majority of young adults form a different life in early adulthood from their parents' lives. This doesn't mean a difference in their income or class level. The big difference is in their values and lifestyles. (Levinson, 1986)

In the Early Adult Transition and Entering the Adult World, a Dream emerges as a transitory phenomenon. As a young person begins to enter adulthood, he fantasizes about exciting possibilities for his future and struggles to achieve the "I am" feeling in his imagined self and environment. His adulthood dream is first as fragile as a young child's. Though it has roots in childhood and adolescence, the Dream is a unique adult phenomenon that emerges during the Early Adult Transition and gradually integrates into an adult life structure during early adulthood.



Figure 9. The competitive one. He is 23 years old. He studies at a university but also works part-time. He is from a middle-income family. He is moving towards a high-status business or professional career. He is single. Enjoys spending time with his housemates, but also prefers having privacy. He is experiencing a change in his educational-cultural milieu, family life, and lifestyle. He has a stressed life, but it is outweighed by the excitement of progress in life.

Conclusion

I connected different activities of the persona's daily life to the common interests, shown in figure 10. Consequently, using these activities, I created their daily cycles, as shown in figure 11. The goal of creating their daily cycles is to use them as a toolkit to create their lived spaces in the next chapter.

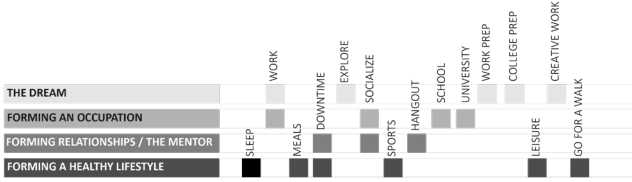


Figure 10. Daily activities are connected to the common interests of young adults. These activities are defined based on the daily life of the personas.

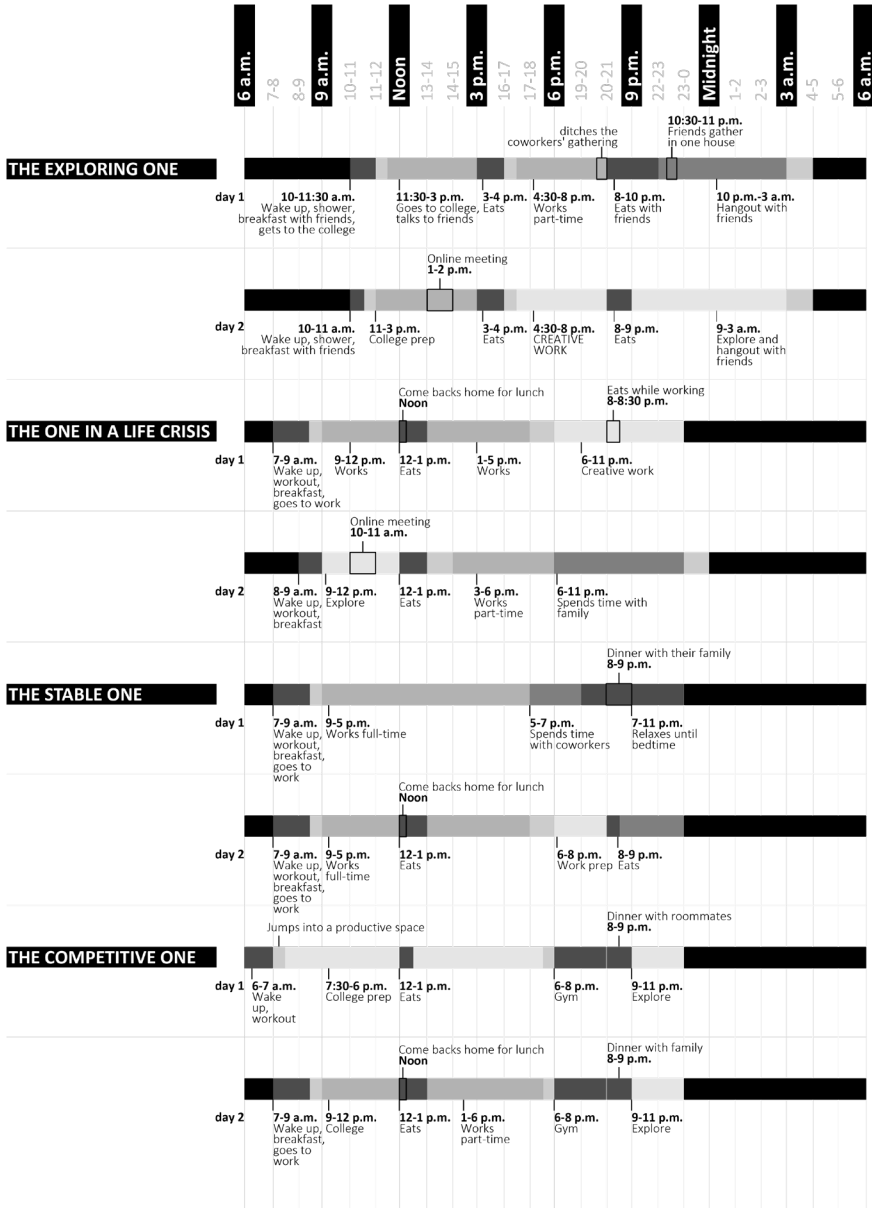


Figure 11. Daily cycles of the personas. Two variations are proposed for the daily cycle of each persona. This illustration is divided hourly vertically. Through this illustration, the person's interests are shaped in their daily life.

DWELLING AND WORKSPACE TYPOLOGIES

Lived Spaces and workspaces of the Personas

In this chapter, I explore the persona's lived spaces. I shall give the reason for this exploration shortly in the following paragraph.

Architecture could accommodate the social differences of different user groups while embracing their common interests, where individuals would be able to shape and develop their desired lifestyle. (van den Heuvel, 2014) This concept is used as the basis for connecting the personas to their living and workspaces.

It is noteworthy that I show lived spaces based on the similarities of the target group. While the personas are separated based on their different characteristics, this doesn't mean there is a major distinction that cut this target group into four sub-groups. There are also variations around these similarities.

Using the founding in the previous chapter (target group's daily cycle), I created their pathways in between their lived space and workspace. In the following pages, I illustrate these pathways for each persona. Each illustration is followed by a short description and a set of principles.

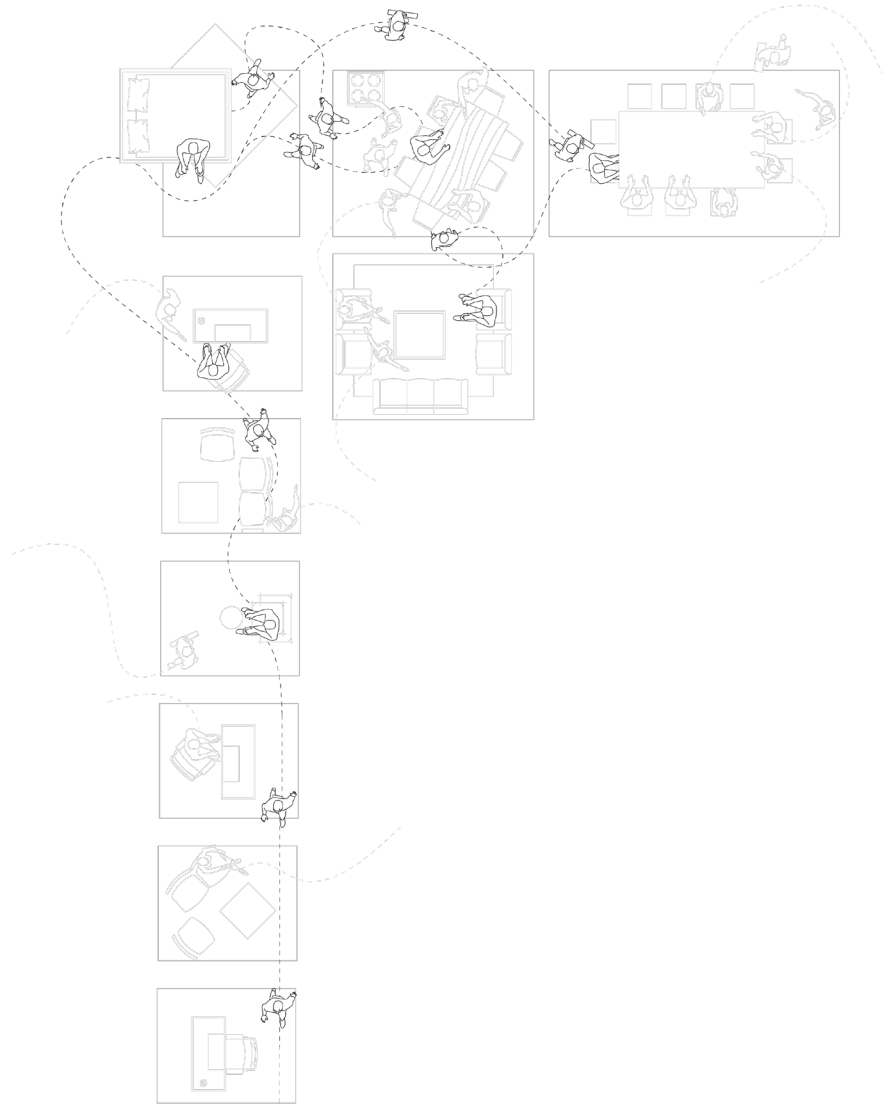


Figure 12. The living and workspace patterns of the first persona, the exploring one.

The exploring one

A few principles can be concluded from this living experience. Although this persona is living in a shared house, the residents have different schedules. Therefore, a clustering between the bedrooms (the private areas) and the kitchen and the living room (the semi-public areas) is proposed. Also, based on the daily cycle, transformable furniture in the bedrooms result in a more adaptive lived space for their different needs. The workspace proposed for this persona is a collaboration workspace and making space. The collaboration workspace is used for group work and face-to-face discussions. The open plan of the collaboration allows several possibilities to accommodate various workspace needs of this persona. The making space is used for building, it allows exploring and playing. Noise and dirt are allowed in this space. (Thoring, 2019)

The one in a life crisis

The main proposal for this persona is a dwelling with an adaptive room with adaptive furniture. This room's function can be changed based on the individual's daily and hourly needs. Zoning between this person's private room and the adaptive room is proposed.

The proposed workspace for this persona is a personal space, that allows for activities which require concentration, such as reading and writing. This workspace needs reduced stimulation to prevent distraction. (Thoring, 2019)

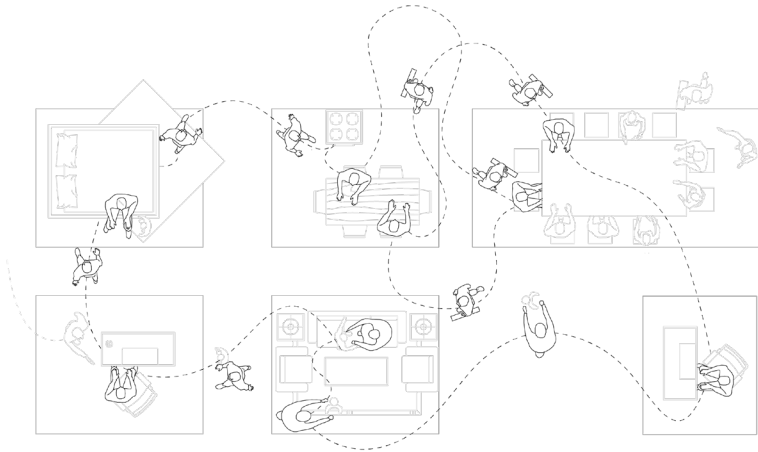


Figure 13. The living and workspace patterns of the second persona, the one in a life crisis.

The stable one

A one-bedroom apartment is required for this persona, with flexible adaptive space in the dwelling unit, which could be used as the occasional workspace. Personal space and presentation space are proposed for their workspace. A presentation space is a space for sharing and presenting knowledge. (Thoring, 2019)

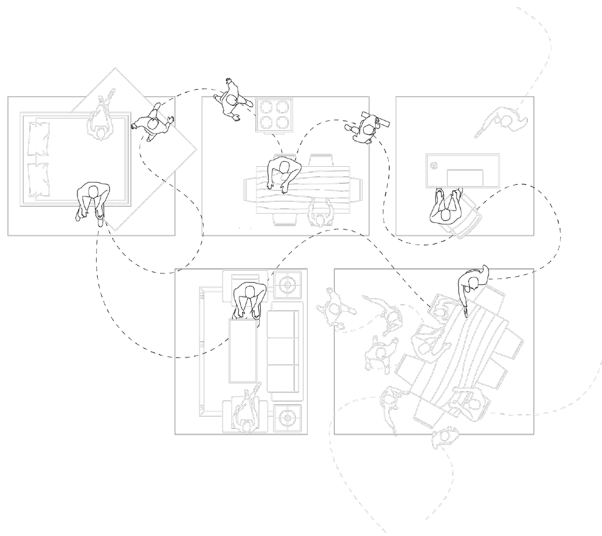


Figure 14. The living and workspace patterns of the third persona, the stable one

The competitive one

Similar to *the exploring one*, this persona is living in a shared house. However, a two-bedroom shared house is proposed for this persona. Consequently, a clustering between the private rooms and the semi-public areas is proposed.

The workspace proposed for this persona is a personal space with less distraction. (Thoring, 2019)

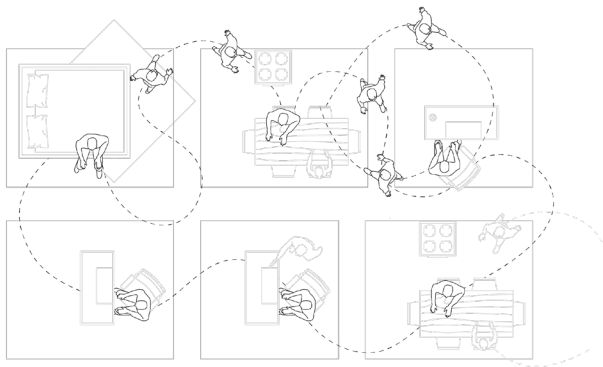


Figure 15. The living and workspace patterns of the last persona, the competitive one

DWELLING COMPOSITION IN A HIGH-RISE

In this section, two cases are analyzed. The Blok Y is analyzed for its dwelling composition and the Jaap Bakema High-rise is analyzed based on its dwelling typologies and compositions. The goal of this chapter is to use the findings to put forward the lived spaces of the personas in a high-rise typology.

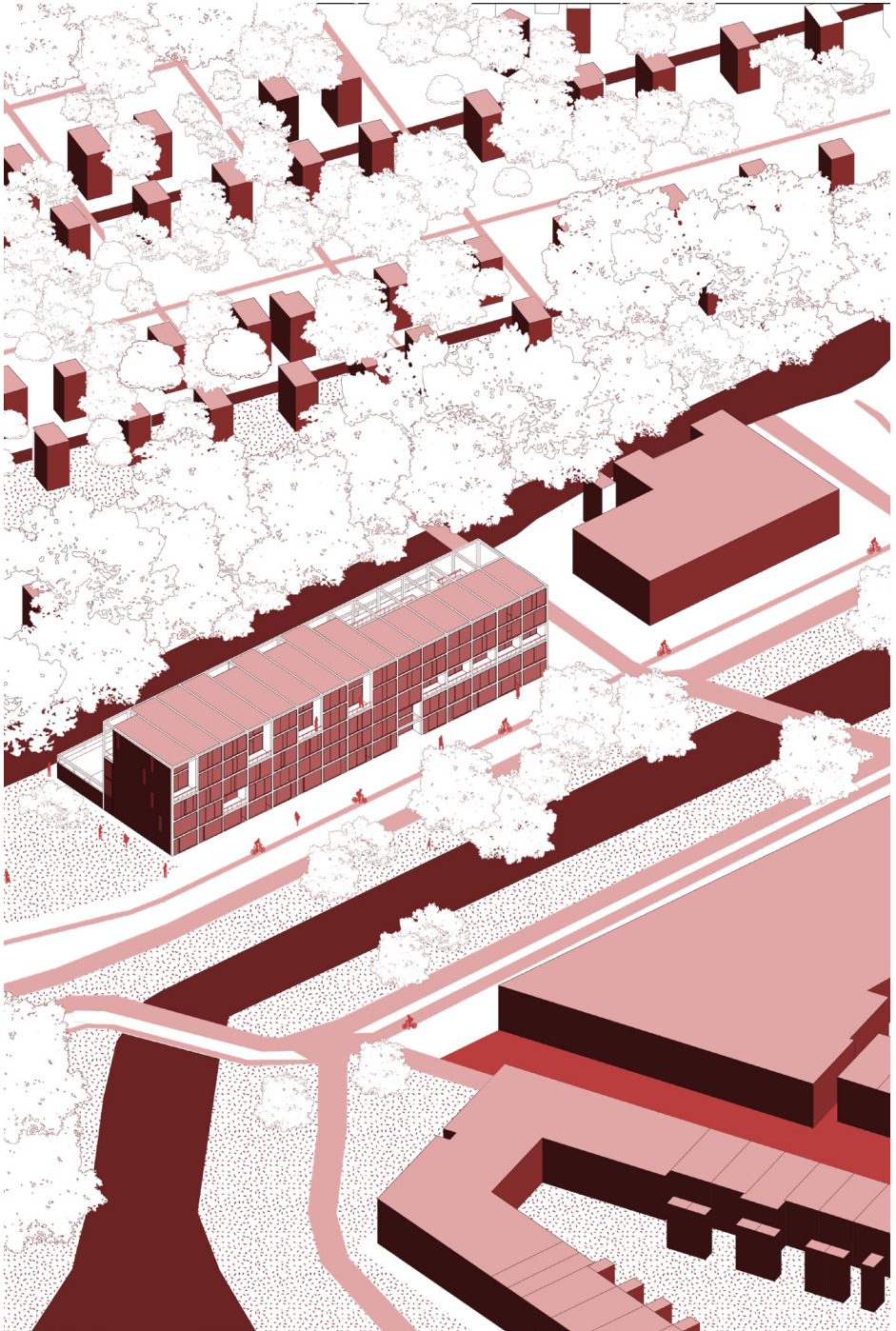


Figure 16. Blok Y.

Case study – Blok Y

Project Info

Lead Architect: Marc Koehler Architects

Landscape Architects: Marseilles Buiten

Construction period: 2014-2017

Location: Utrecht, Netherlands

Client: Self-initiated, in collaboration with Stichting Blok Y (Theo Stauetner, Herald Roelevink, Parcifal van den Berg), the cooperative of residents and Vink Bouw

Program requirements: 30 dwellings, 10 private gardens on the deck level, 1 large communal garden on the deck level, 1 common room at the entrance (adjacent to the communal garden), 1 common platform on water, 30 app-linked parking spaces.

Communal functions: Collective garden

Literature

Groeneveld, N. (2018). *Co-housing in Amsterdam: analysis of practice and performance of architect-led collective private commissioning from a resident perspective*. Nijmegen School of Management. Nijmegen: Radboud University Nijmegen. Retrieved March 2022

Marc Koehler Architects. (2018). *Superlofts Blok Y. ARC Award 2018 - Development Award*. Retrieved March 2022, from https://daf9627eib4jq.cloudfront.net/app/uploads/2018/08/180830_ARC_AWARD_-_Development_Marc_Koehler_Architects.pdf

Abstract

Blok Y is designed based on the Superloft concept, coined by Marc Koehler Architects. A Superloft is typically a 6-meter-high hull space, in which the residents can realize their personal and living space. The focus of this concept is on flexibility, participation, and adaptability.

Blok Y has a rigid frame, containing 30 diverse and intermixed dwellings. This mixture results in a broad target group, who can match their lifestyle to their budget, resulting in dwellings ranging from affordable compact studios to large penthouses. This mixture results in a diverse housing typology and a mixture of different residents.

Keywords

Superloft, intermixed, diversity

Blok Y Concept

Blok Y is designed according to the Open Building principle. Based on the Open Buildings approach, the built environment is in constant transformation and is the product of a continuous design process. An Open Building contains a rigid framework as the support, and infills, which are designed and constructed based on the residents' needs and requirements. The framework adapts to the changing cycles of use and maintenance to facilitate a circular and resilient way of building. The building systems can be updated in independent cycles without wasting materials or demolishing the building. (Marc Koehler Architects, 2018)

The support incorporates the permanent structural framework, roof, public circulation areas, and primary service systems. The framework and the infills are built separately. This provides maximum flexibility and adaptability for the residents, to create their personalized interiors.

Urban morphology

Blok Y is in the Veemarkt neighbourhood. The Veemarkt has a long history at various locations in Utrecht. In 1450, the Veemarkt was held in Neude. Later the market moved to 'Catharijnevelt', which is now better known as Vredenburg. From 1928 to 1970, the Veemarkt moved to Croeselaan. After, the Veemarkt moved near the Voorveldse polder. There, the Veemarkt was given the opportunity to grow into one of the largest cattle markets in the country. In 2005 it was decided to redevelop the site, announcing the end of 'de Veemarkt'. At the end of 2012, the halls were finally demolished to create 600 new homes. (DUIC, 2019)

Today, Veemarkt is a mixed urban residential area with rental homes, cheaper owner-occupied homes, and private sector homes.

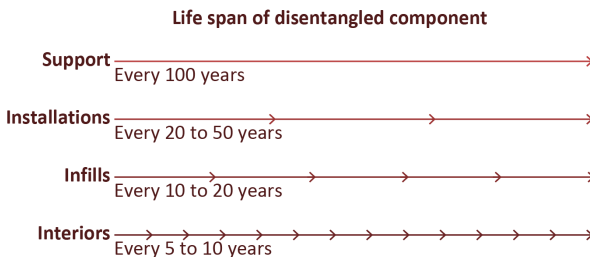


Figure 17. The life span of disentangled components in a building. The Open building concept opens multiple scenarios, in which changes are possible in all phases. For example, the support can be used endlessly, facades are updated every 25 years, installations every 10 years and interiors every 5 years. Each system can be reused or recycled in independent cycles, resulting in the emerging circular economy. The figure is redrawn from Marc Koehler Architects, 2018.

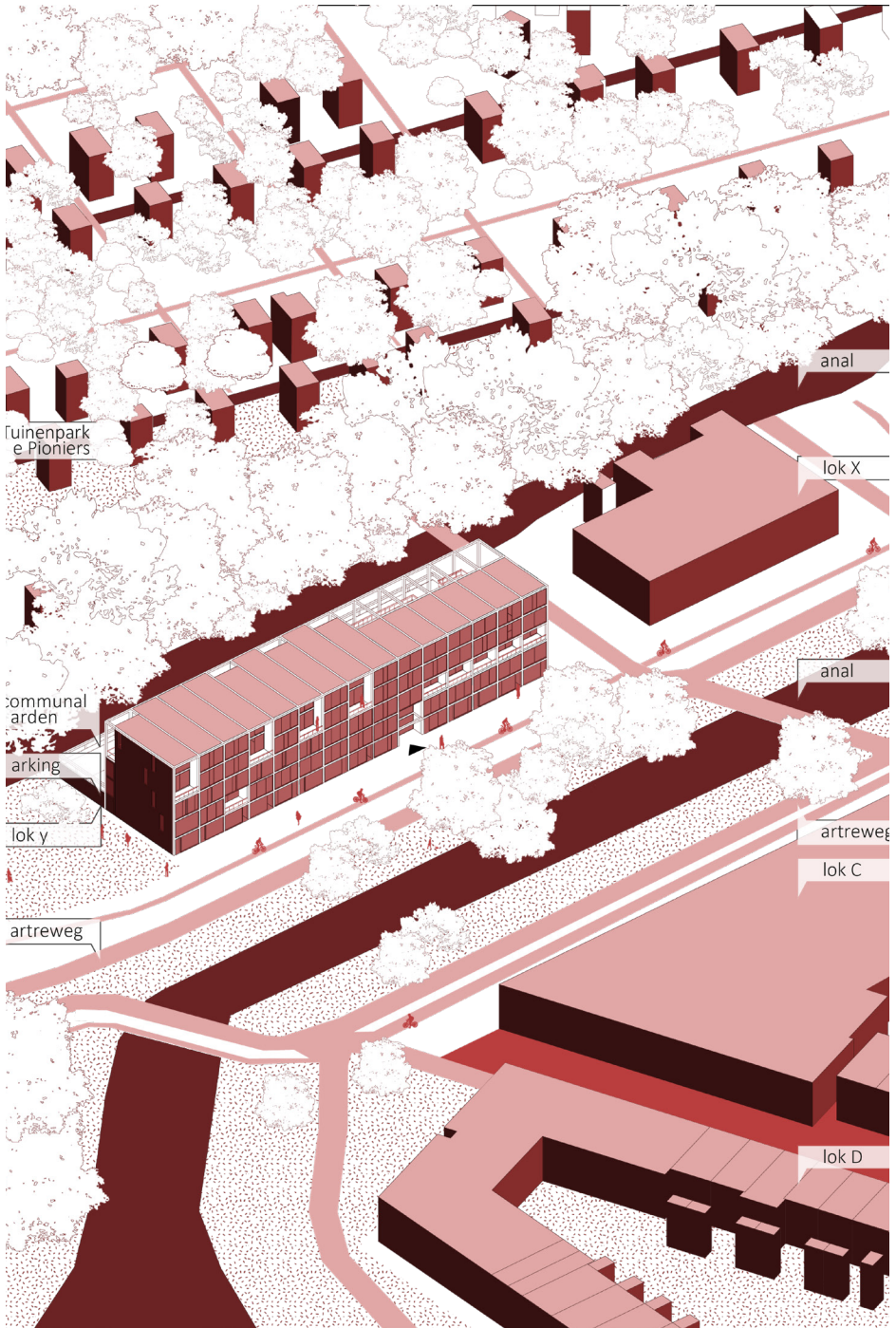


Figure 18. Blok Y site plan. Blok Y is surrounded by two canals, a green open space, and Blok X.

Blok Y at Sartreweg street

Blok Y is built adjacent to Sartreweg street. The building is surrounded by two canals in the east and the west, Blok X in the north, and an open green area in the south, shown in figure 18 to 20.

Parking and Collective Garden

The parking is built on the ground floor, in the west of the building. On top of the parking, a collective garden is built by the residents, under the supervision of landscape architects.



Figure 19. Blok Y façade from Sartreweg Street. ©Marc Koehler Architects



Figure 20. Blok Y from the canal in the west. The ground floor parking and the collective garden are shown in this image. ©Marc Koehler Architects

Dwelling typologies and their composition

To create the opportunity for the residents to personalize their dwellings, Blok Y has a prefabricated modular concrete framework (support). (Figure 21) This framework is composed of five- to six-meter-high modules. The modules form the raw spaces that are filled according to the owner or the user's requirements.

Prefabricated concrete wall and floor elements form one unit; different units are stacked on top of each other to create a larger framework. (Figures 22-28) Blok Y accommodates thirty Superlofts in five different typologies, ranging from XS lofts of 63.5² to family lofts of 126 m². (Marc Koehler Architects, 2018) The units are interlocked, with similar typologies adjacent to each other. (Figures 29 to 31) Each unit is designed flexible and modular. The interior and exterior elements are easy to install and dismantle, enabling the occupants to personalize their interior and change it according to their budgets over time.

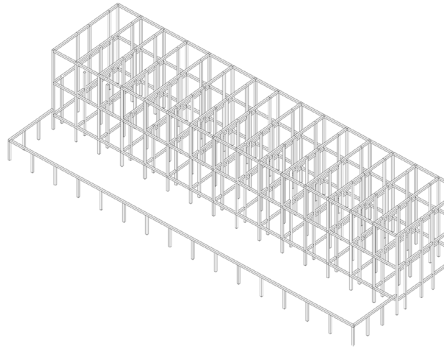
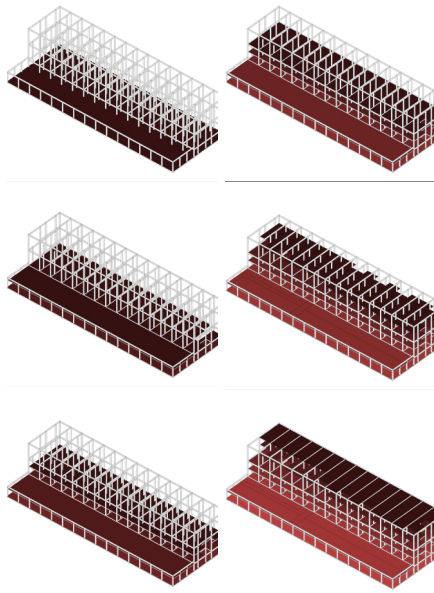


Figure 21. Prefabricated modular concrete framework as the support structure.



Figures 22-27. Sequence of creating the units.

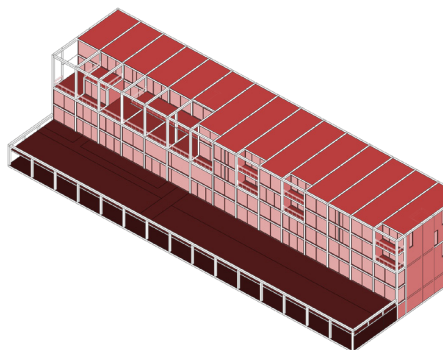


Figure 28. Blok Y, built from flexible modules.

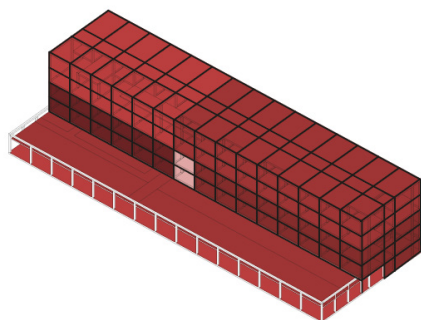


Figure 29. Clustering dwelling typologies.

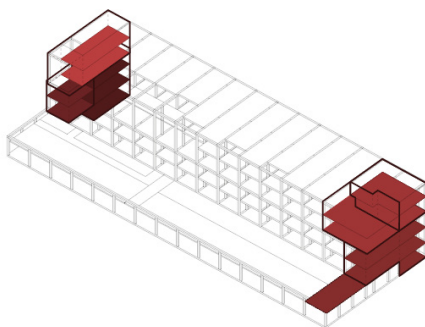


Figure 30. Some of the dwelling interlock in each other.

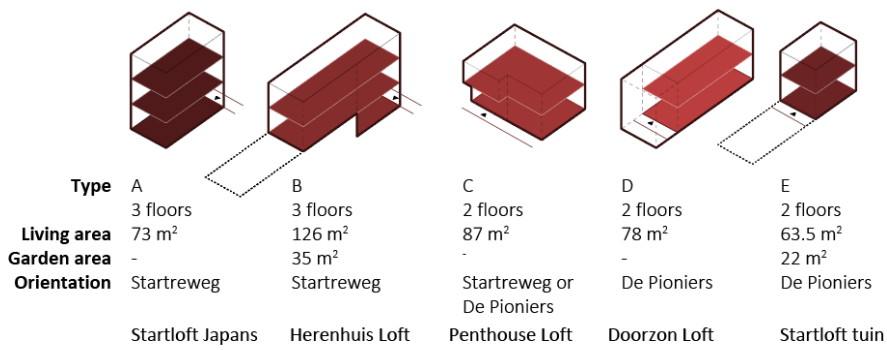


Figure 31. Dwelling types, their area, and their orientation.

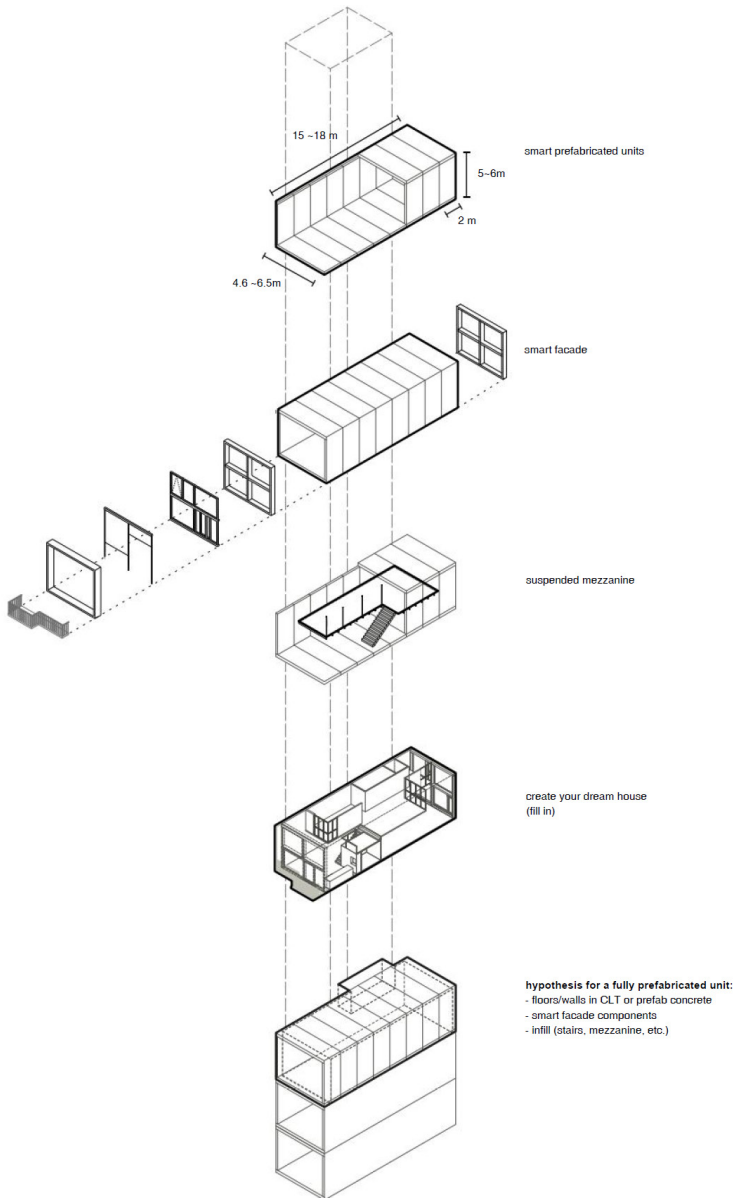


Figure 32. The dwelling elements are created as flexible parts. The 6-meters high dwelling accommodates a suspended mezzanine, which allows the residents to adjust their living space to their needs and desires. (Marc Koehler Architects, 2018)

Circulation

The residents of the dwelling types A and B can access their units from the Starteweg. The main entrance of the building divides these dwellings. By this entrance, the residents are guided by the stairs and the elevator to the deck. The deck is built on top of the parking and contains the private gardens of the dwelling types B and E. These typologies can also access their units from their private gardens, which are adjacent to the collective garden.

Besides the main entrance, two staircases are built on two sides of the building. These staircases, along the main stairs and elevator, guide the residents of the dwellings types C and D to the third floor. Two corridors, one outside the building and one inside the building, connect these staircases. Type C dwellings are accessed from the inside, and type D dwellings are accessed from the outside corridor.

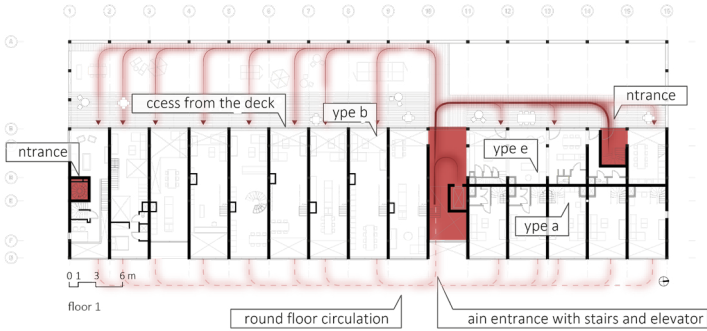


Figure 33. First-floor plan. The entrances are shown in this plan. The main entrance in the middle divides the block into two parts.

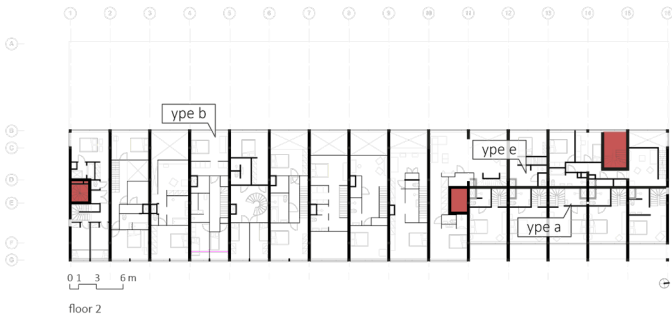


Figure 34. Second-floor plan, which is the mezzanine of the dwellings.

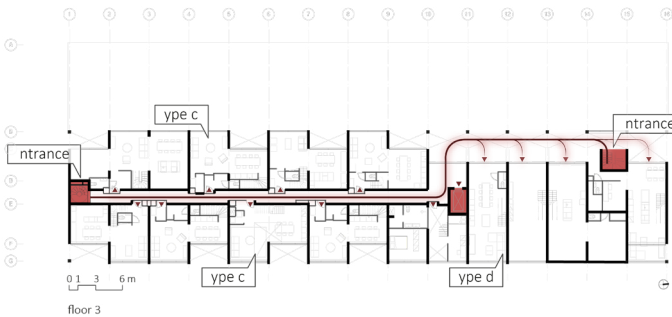


Figure 35. Third-floor plan. The entrances of the dwellings and the circulation pathways are illustrated in this plan.



Figure 36. View from Starteweg Street, type A apartments with their entrance directly on the street.



Figure 37 - type e apartments with their entrance opening to the collective garden.

Façade

The façade serves as a translation of the programs of the units.

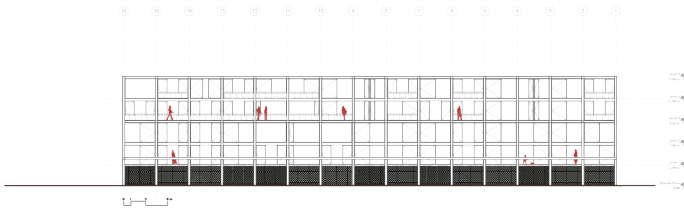


Figure 38. West elevation

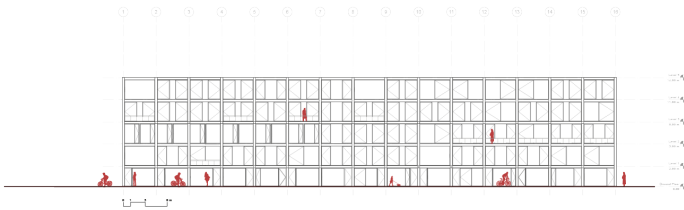


Figure 39. East elevation



Figure 40. South elevation.

Conclusion

Blok Y provides different opportunities with the Open Building concepts. Three of these opportunities and their results are explained in the following paragraphs.

First, the rigid framework functions as a symbol that the residents identify themselves with. Although there is a diverse mixture of dwelling typologies, every unit has a similar interior which gives a feeling of equality to the residents. A feeling of 'we' exists among the residents. (Groeneveld, 2018)

Secondly, Blok Y provides shared living where people benefit from living together in an 'urban village'. Blok Y is a small-scale community in the city where people share spaces and resources to move from ownership to access. (Marc Koehler Architects, 2018)

Thirdly, Blok Y acts as a blank canvas for the starters. Different sizes of the dwellings are an opportunity for diverse ambitions and budgets. The growing community of individuals with a hybrid lifestyle can realize their specific spatial demands in their dwellings. Blok Y provides the flexibility to integrate and merge a wide variety of functions – from living, working, and making to leisure.

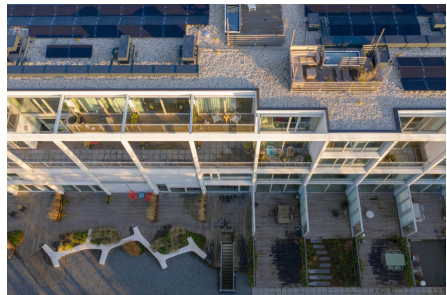


Figure 41. Marc Koehler Architects, 2018

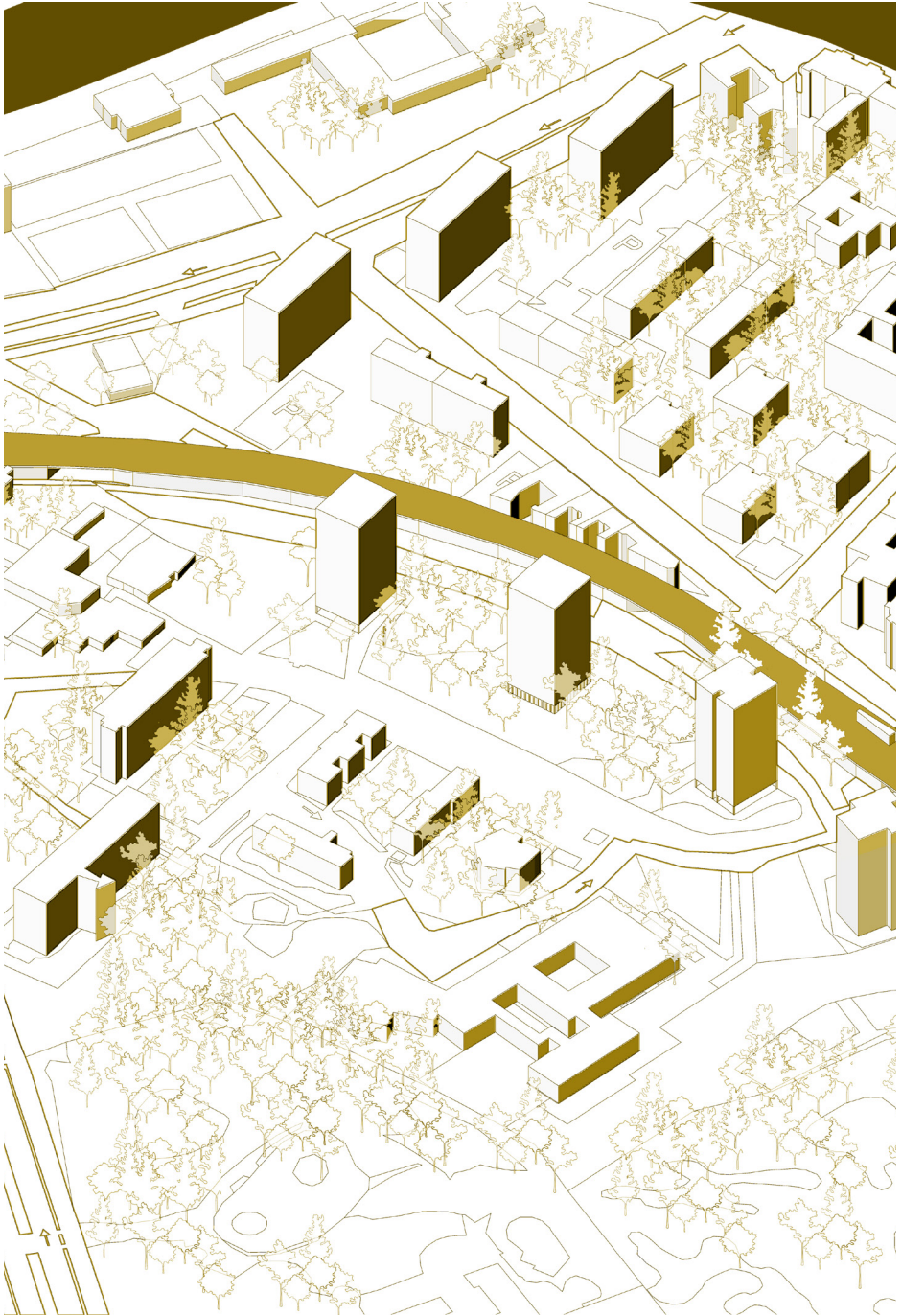


Figure 42. Hansaviertel District

Case Study – Bakema van den Broek High-Rise

Project Info

Architect: Jaap Bakema, Johannes van den Broek
Construction: 1957-1960
Location: Berlin, Germany
No. of units: 75

Literature

- Hendriks, A. (2007, November 16). *Op visite bij Van den Broek en Bakema*. Retrieved January 2022, from Archined: <https://www.archined.nl/2007/11/op-visite-bij-van-den-broek-en-bakema/>
- van den Heuvel, D. (2014, November). *Towards an Open Society*. Retrieved December 2021, from A Bakema Celebration- Post Box for the Open Society: <http://open.jaapbakemastudycentre.nl/sites/default/files/BakemaVolumeInsert-lowres.pdf>
- Van Den Heuvel, D. (Ed.). (2018). *Jaap Bakema and the Open Society*. Amsterdam: Archis Publishers. Retrieved December 2021

Abstract

As mentioned before, The Bakema van den Broek high-rise is designed to accommodate the different living space requirements of its residents.

In this high-rise, a continuous corridor runs along the right or left of the core of the staircase, from which twelve apartments on four levels are accessed: four one-room apartments on the narrower side, at the level of the corridor, and eight three-room apartments above or below the corridor. The bigger apartments have rooms on both sides of the house, with the first level, which is reached through the entry staircase, always including the kitchen and the living room with loggia, and the second level with the bathroom and two bedrooms.

This composition creates two typologies, where the two-bedroom apartments have slight differences in their plans. These variations are explained in the dwelling typologies section.

Keywords

Jaap Bakema, Johannes van den Broek, High-rise, split-level, Corridor, Hansaviertel



Figure 43. Jaap Bakema Tower (Bürgerverein Hansaviertel e. V., 2019)

Jaap Bakema Tower Concept

Bakema's centrality in the Dutch setting was based on a personality trait: his unusual ability to mix mainstream culture with the postwar avant-gardist discourse of team 10 and the Dutch Forum. Jaap Bakema was a great communicator¹, able to reach out to a broad audience. From coordinating Team 10 meetings and keeping Team 10 together², to presenting at a lecture series on the National television³. (Van Den Heuvel, 2018)

"What will be the art of an open society?" Bakema asked this question in his lecture series. He answered: "Surely, at the very least the shapes that we build, will make clear that everybody has a right to a conviction of life that is suitable to

1. Architecture is viewed as a way of communication. From developing tools to engage different stakeholders to spatial problem-solving. (Van Den Heuvel, 2018)

2. Peter Smithson has compared Bakema to Marshal Tito, the president in former Yugoslavia. (Van Den Heuvel, 2018)

3. The famous lectures 'Van Stoel tot Stad', presented 1962–1963 on Dutch national television.

himself." In an open society, architecture would accommodate social differences and its production techniques, where every individual can shape and develop his or her life in the framework of the modern welfare state system.⁴ (van den Heuvel, 2014)

Urban Morphology

Van den Broek and Bakema were asked to participate in the international building exhibition IBA 1957 in Berlin, also known as Interbau, with a tower block. The manifestation was used as a Cold War propaganda tool between the democratic West, which ruled over the western part of occupied Germany and the West Berlin region, and the communist Soviet Union, which ruled over East Germany and East Berlin. The Interbau manifestation intended to be modernist and international in outlook in reaction to the Stalin Allee's social realism development. Bakema was invited alongside Le Corbusier, Oscar Niemeyer, Alvar Alto, and Arne Jacobsen, among other postwar modern architects. (Van Den Heuvel, 2018)

The demolished Hansaviertel was turned into an open park with a range of dwelling types and cultural buildings. (Van Den Heuvel, 2018) The green areas would be designed by ten landscape architects, who would be directed by a German landscape architect. The 10 landscape architects were split into five working groups to divide the area into five key intervention areas. The grouping of building typologies corresponds to the division of work areas. These five areas are shown in figure 44.

4. Bakema was a prisoner in a German camp in France. The idea of open society is primed by his experiences in that period. (Van Den Heuvel, 2018)



Figure 44. Group I cover the four-storey slabs and high-rise slabs at the entrance of the exhibition. Single-storey houses are the main typology of group II. The objective of this area was to stretch the green areas of the Tiergarten Park to the buildings' gardens, without leaving demarcation of borders. The green area of the southern part is passed to the northern part of the site and the viaduct border through group III. Group IV consists of five towers, as well as the shopping centre. Group V links the built areas to the Tiergarten Park. (Farshchi, 2019)

Dwelling Typologies and their Composition

The Bakema tower can be explained in terms of split levels. Two split-levels are lodged, shown in figure 45. This complex split-level section minimizes the communal access system while providing expansive private views over the Hansaviertel neighbourhood from the individual flats. Six short inner hallways lead to double-height communal terraces, at the end of each hallway. (Van Den Heuvel, 2018)

The corridor is on every one-and-half floor. The studios are located on one side of the corridor and the split levels' entrances are located on the other side.

The corridor is on every one-and-half floor and is positioned to the left or to the right of the central axis. (Figure 47) As a result of the shift of the corridor's position, some split-level dwellings' kitchens are facing the east, while the others' kitchens are facing the west.

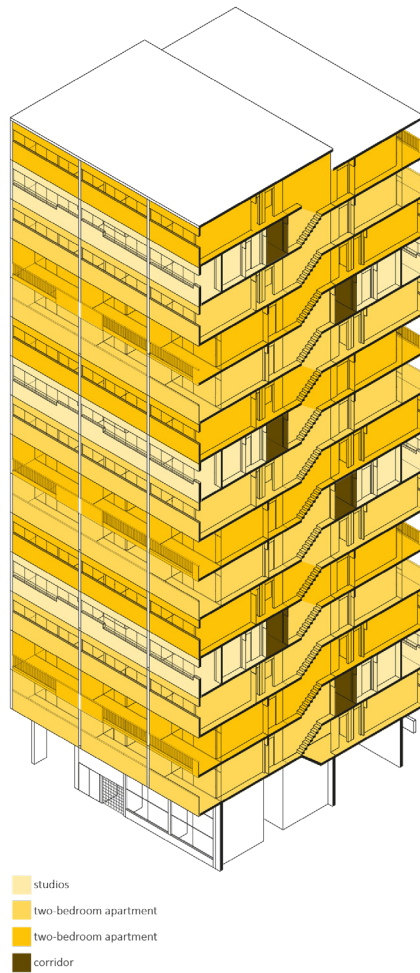


Figure 45. Section Perspective of the high-rise. The dwellings are interlocked in each other. The corridors are shown in dark color, shifting on two sides of the central axis.

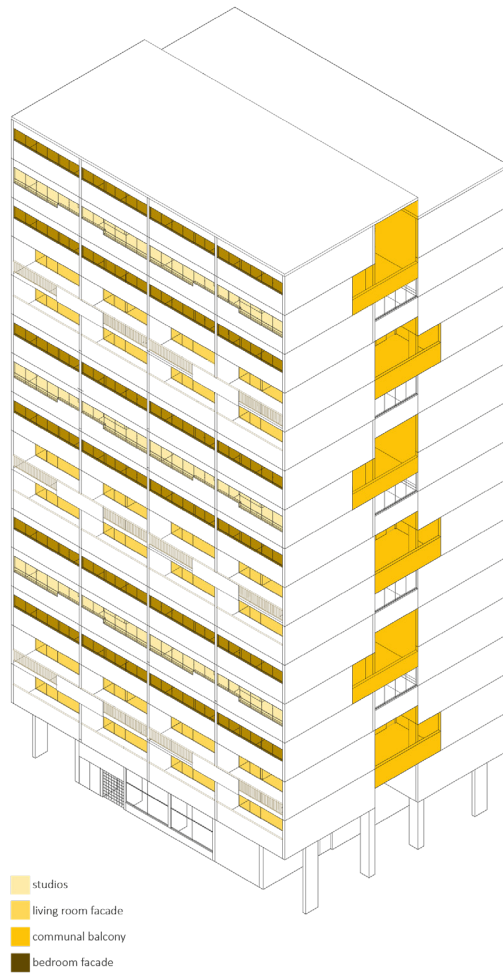


Figure 46. Jaap Bakema tower façade and the shared balconies at the end of each corridor. The units have expansive private views over the Hansaviertel neighbourhood.

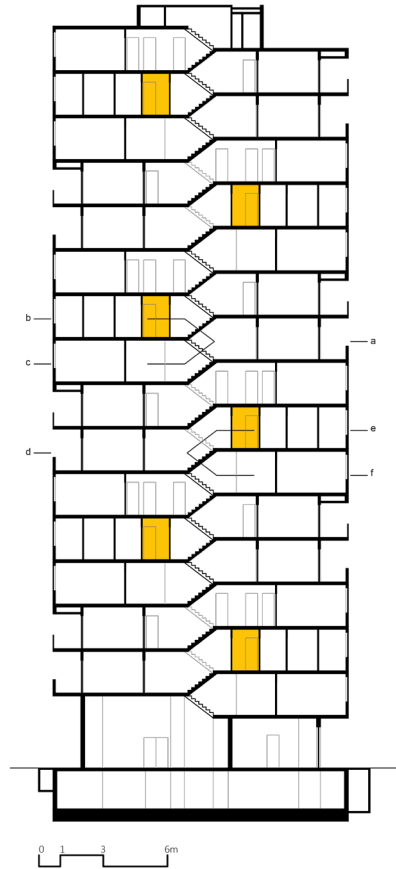


Figure 47. Section of the Jaap Bakema tower. The corridors are coloured yellow. The corridor is repeated on every one-and-half floor and is shifting on two sides of the central axis.

The dwellings are 48 two-bedroom units and 24 studios stacked on 15 floors.

The high-rise's split levels are designed with a privacy control mechanism. The split-levels are two-room family apartments. Stairs divide their zones into three different areas. Starting from the corridor, the door opens to a small hall. The kitchen is in front of the stairs. The view of the living room is blocked, resulting in more privacy. The second flight of stairs leads to the most private areas, bedrooms. As result, they are well protected from noise and sight.

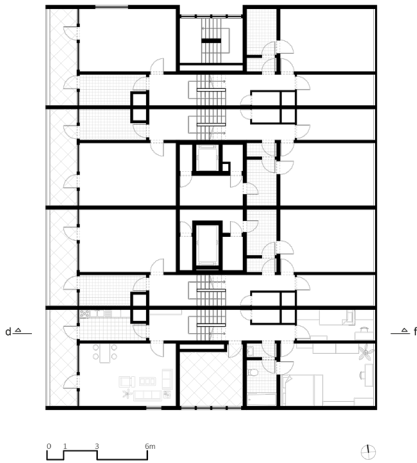


Figure 48. Typical floor plan of the two-bedroom apartments, while their living room is facing the west.

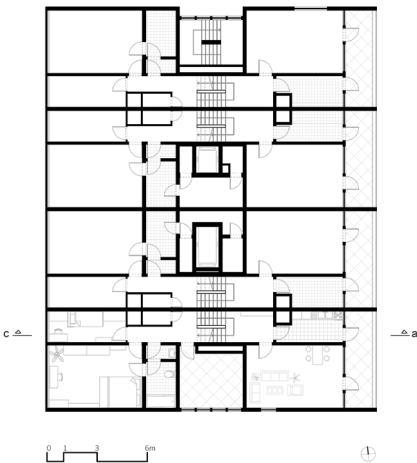


Figure 49. Typical floor plan of the two-bedroom apartments, while their living room is facing the east.



Figure 50. View over the inner stairs of the two-bedroom apartments. (Hendriks, 2007)



Figure 51. View over the inner stairs of the two-bedroom apartments. (Hendriks, 2007)

Circulation

The project's original ambition was not to create a puzzle. Access to the building is through two entrances on the ground level, shown in figure 52, with different ceiling heights of 2 and 4 meters. This concept is repeated in the high-rise levels. In the upper levels, the space in front of the elevators could be interpreted as a "small square", shown in figure 53. Consequently, the corridors and the communal terrace could be seen as the city's "street" and the city's "square". The same logic could be used inside the dwellings while translating the stairs as an urban tissue; "space [living units]" are like homes, with stairs inside, where there is yet something to discover!" (Fernandez & Meraz, 2020)



Figure 52. The ground floor of the high-rise. (Van Den Heuvel, 2018)



Figure 53. The space in front of the elevators, the ground floor of the high-rise. (Van Den Heuvel, 2018)



Figure 54. Circulation illustration of the corridor level.

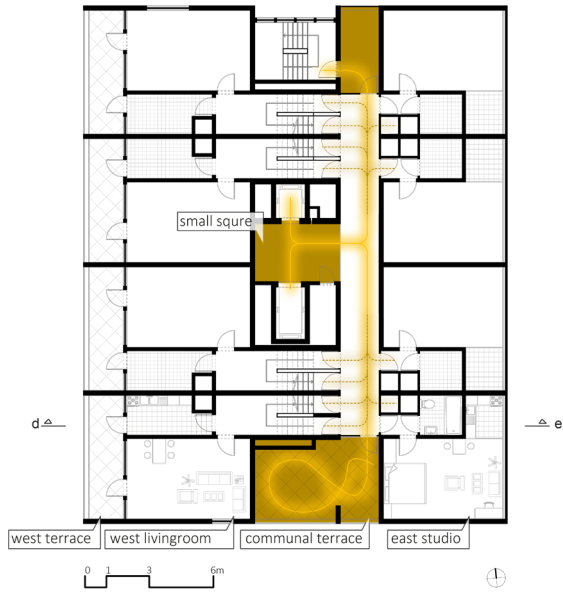


Figure 55. Circulation illustration of the corridor level.

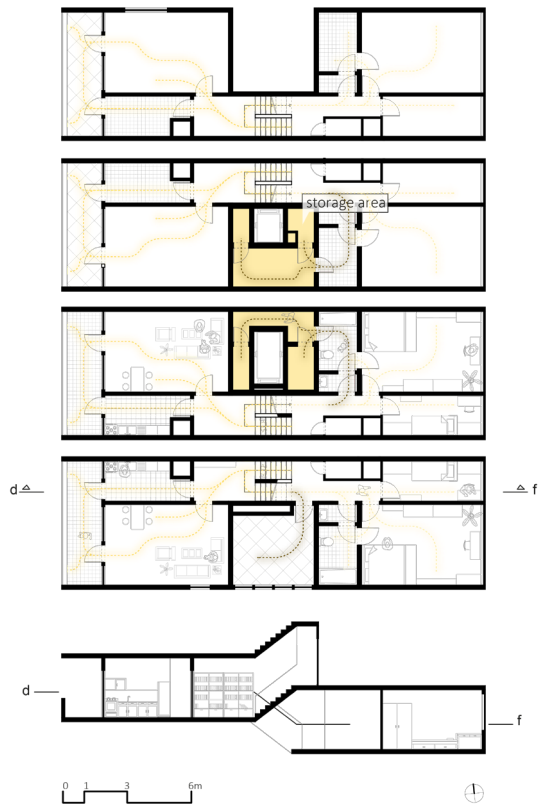


Figure 56. Two-bedroom typology plans and section. The elevator is blocked in the two-bedroom apartments. This creates slight variations in this typology.

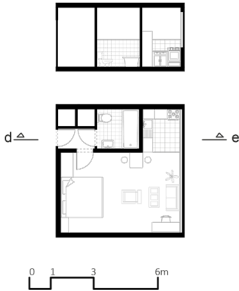


Figure 57. Studio typology plan and section.

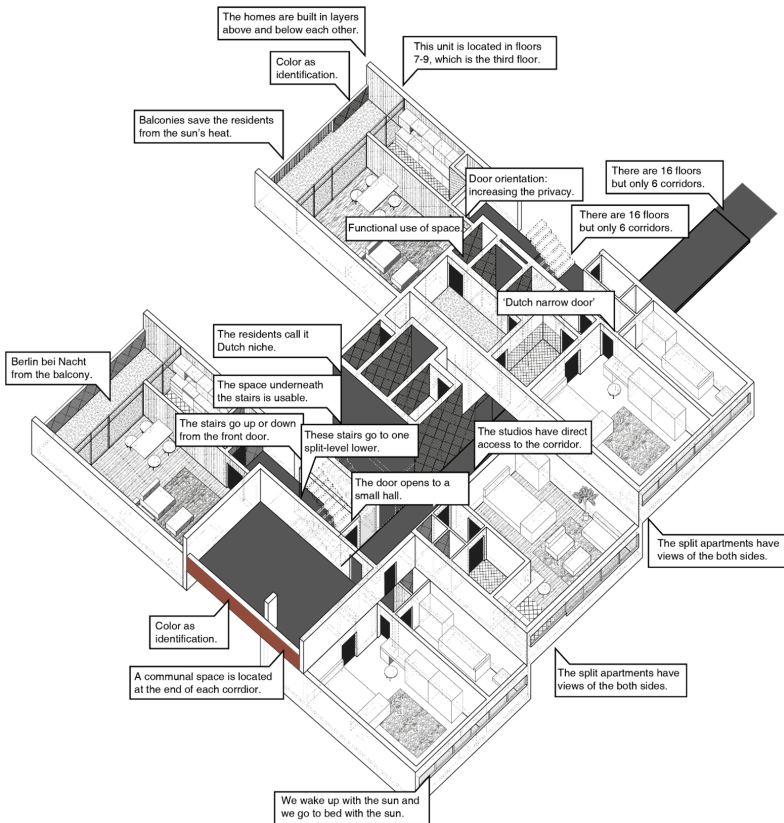


Figure 58. Ethnographic illustration of the dwelling typologies and composition of the Jaap Bakema high-rise.

Ground Floor Plan

The new Hansaviertel is composed of isolated buildings surrounded by open green areas, with the density created by tall buildings, leaving most of the land free. As shown in figure 59, the ground floor of the tower is transparent. This is one of the basic Interbau's ideas. Residents and visitors have a long green line of sight when walking on the ground floor. (Farshchi, 2019) Manfred Ackerman, one of the residents of the Bakema tower, stated that when going out to buy a newspaper and sandwiches, he feels so happy that he doesn't go to the street and walks in between green areas. (Hendriks, 2007)

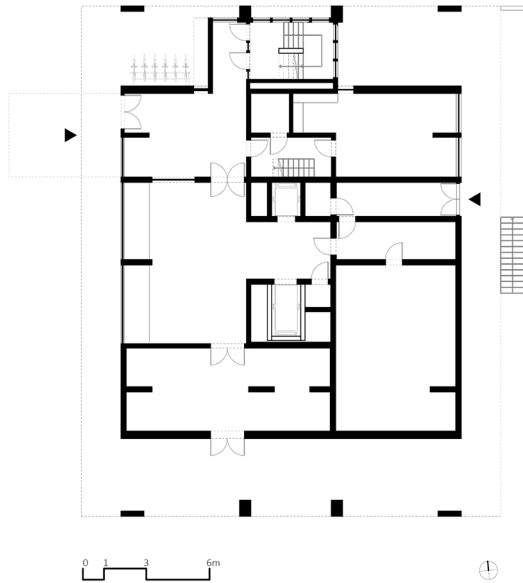


Figure 59. Ground floor plan of the building

Conclusion

The Bakema tower has several characteristics that benefit its residents. These features are explained shortly in the following paragraph.

First, the Bakema tower uses dual-orientation corridors, creating dwellings with different orientations, sunlight exposure and ventilation. Second, the split-level typologies create a visual cohesion between the levels. Third, the Bakema tower is a result of stacked modules. The number of dwellings per module is fixed. Furthermore, although the high-rise is 16 floors, there are elevator stops at only 6 floors. This is a solution to the challenge of elevator traffic in high-rises. Last, the blocking of the elevator in the two-bedroom apartments creates more spaces for the residents, resulting in different variations of one typology.



Figure 60. Jaap Bakema tower. (Van Den Heuvel, 2018)

THIRD PLACE AS A TOOL FOR COMMUNITY BUILDING

The Third Realm of Satisfaction

“The most stopped-up, intellectually constipated, and unhappy men I know are those who work all day and go straight home to eat, watch TV, and sleep. There is no special period of the day reserved for the company of other men, no private experiences outside of work and marriage. They have jobs and they have homes, but they don’t have a place to hang out.” (Oldenburg, 1999, p. 64)

An important element of a good life is social cohesion beyond the portals of home and work. In the absence of an informal public life, the expectations from work and family life increase, beyond the capacity that they could meet. As result, the other two realms go under pressure, causing stress, less productivity, and an increase in the absenteeism rate. It is accepted that the cures of stress are individual when its causes are social. However, Oldenburg argues that Informal public life relieves stress. (Oldenburg, 1999) Rem Koolhaas describes informal public spaces as places for recovering an individual’s equilibrium. (Koolhaas, 1994) An informal public life can be created in an urban built environment, such as the Third Place. (Oldenburg, 1999)

Third Place

Ray Oldenburg discusses that people should find the balance in three realms to have a fulfilling satisfying life: Domestic, productive, and inclusively sociable. As shown in figure 61, each of these realms has its own physical place. The first place is the home. The second is the workspace. The third place is where people spend time between working and going home. They are comfortable places where we spend our time there, exchange ideas, and meet new people. (Oldenburg, 1999)

Oldenburg brings several reasons for the importance of the Third Place. These reasons are explained in the following paragraphs.

'Neglect of the informal public life can make a jungle of what had been a garden while, at the same time, diminishing the ability of people to cultivate it.' (Oldenburg, 1999, p. 39)

Third place is the Heart of the Community

Third Place is the infrastructure of communication, denoting the channels of communication becoming visible and coming together, like the train tracks coming together in a train station. (Tjora & Scambler, 2013)

Third Space is Less Expensive

When the leisure facilities in public life are not shared, they become an object of private ownership and consumption. Third Place is a good option for those on a tight budget, and affluents since it offers more than what money can buy. (Oldenburg, 1999)

Third Space is more Efficient

In the absence of public life, people tend to rely more on the workspace. Coffee breaks and lunch hours become extended. Neither work nor play becomes satisfying. (Oldenburg, 1999)

Third Space is Equal

It is an inclusive place, regardless of their gains and failures in life. One may argue that an individual still tends to choose their friends based on a social rank, but these places are inherently designed to expand the possibilities. (Oldenburg, 1999)



Figure 61. Third places are in-between spaces. People spend their time after work and before going home in them. Diagram by the author.

The social elements of the Third Place

Third places could be cafes and restaurants, shops, cinemas, etc. But they all have similar characteristics. I explain some of these elements in the following paragraphs.

Neutral Ground Is the Place

There must be a neutral ground for people to gather. There must be places for people to gather, where none of them has the role of playing the host, and where everyone feels comfortable. (Oldenburg, 1999)

Levelling Sets the Stage

'A place that is a leveller is, by its nature, an inclusive place. There is no set of criteria for membership.' (Oldenburg, 1999, p. 47) In the Third Place, people may make replacements in their connections, adding those they truly love and appreciate to those placed by their side in the office or even in their family. (Oldenburg, 1999) Also, people get to know their workmates or neighbours in a fuller aspect than the workspace or neighbourhood. People get together for the only purpose of joy and relief, what is called 'pure sociability'. (Simmel & Hughes, 1949)

Conversation is the Essence

Hans Ulrich Obrist once hosted a science and art conference with all the elements of a conference — parties, chats, lunches, and airport arrivals — but no conference. It was apparently a great success, generating plenty of ongoing collaborations. (Mau, 2005)

In Third Place, the main activity is talking. Conversation is the main attraction, but furthermore, the most essential part of the Third Place. (Oldenburg, 1999)

In our society, we generally judge conversation in two ways: we don't value it and we're bad at it. Good, lively conversation is sometimes contemptuously regarded as talking for the sake of talking. In terms of our skills, we have failed to build the locality and facilities for idle conversations. We don't have the stuff with which to hold a conversation. (Oldenburg, 1999)

Some activities and people interfere with a conversation. Such as loud music, mechanical and electrical gadgets, or bores. Bores exist, they disadvantage sociability. However, one additional advantage of the Third Place is that the escape is easier for them. Some activities encourage conversation. Third place emerges around these activities or incorporates them. Game is one of them. The conversation is a game, that mixes with many other games. (Oldenburg, 1999)

Not all games create conversations. Individuals playing video games don't stimulate any conversation. Also, games that do not require technical skills are better for Third Places, such as pools. (Oldenburg, 1999)

Accessibility and Accommodability Keep it Going

"A community life exists when one can go daily to a given location and see many of the people he knows" (Oldenburg, 1999, p. 54)

Third places accommodate their users in intervals before, between, and after their responsibilities. The visits are not regular and consistent, and the activities are not organized and structured.

Also, it should be accessible, its location should be convenient, and one may know the others in the space. (Oldenburg, 1999)

And then They Visit Again

What makes the third space welcoming is the presence of other people. Their number is not important, but their presence is. Their mood and manner provide an infectious style of interaction. An individual feels welcomed in the Third Place in case of the acceptance of the regulars, figure 62. (Oldenburg, 1999)

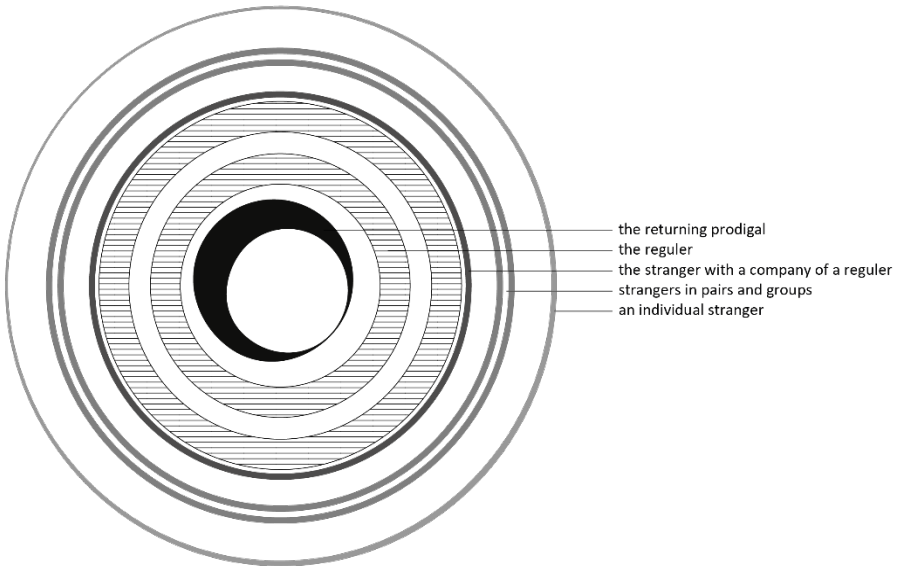


Figure 62. Different visitors of the Third Place. Most enthusiastically greeted is the returning prodigal, the individual who had earlier been a loyal and accepted regular but whom circumstances had, in more recent months, kept away. This individual is perhaps the only one likely to get more than his democratic share of attention. After all, he's been away and there is much to ask and tell him. Next in order of welcome is the regular making his anticipated appearance. The gang was counting on his arrival and greets him accordingly. He is followed by the stranger or newcomer who enters the company of another regular. Then come strangers in pairs and, at the bottom of the order, is the lone stranger, whose acceptance will take the longest. (Oldenburg, 1999)

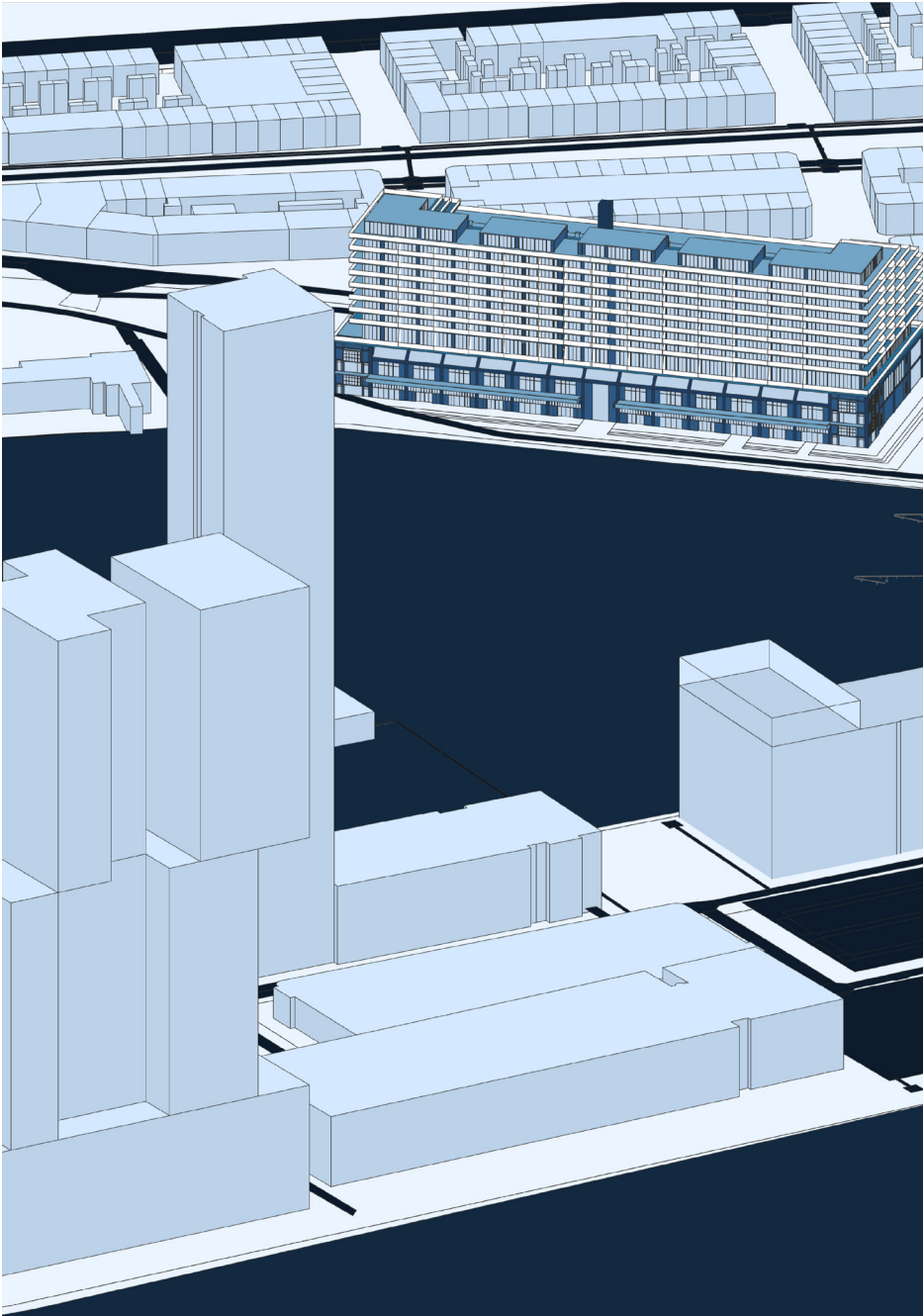


Figure 63. Fenix I and its urban context

Fenix I case study

Project Info

Architect: Mei architects and planners

Client: Heijmans Vastgoed

Construction: 2015- 2019

Location: Rotterdam, The Netherlands

Number of units: 212. (Rental and private ownership)

Area: 23000 m²

Literature

Heijmans. (2019). *Fenix. Heijmans*. Retrieved April 2022, from https://www.heijmansinrotterdam.nl/wp-content/uploads/2020/09/LR_1137-Fenix_boek_opmaak-gecomprimeerd-min.pdf

Mei architects and planners. (2021). *Fenix I - English booklet*. Retrieved April 2022, from https://issuu.com/meiarch/docs/20190423_fenix_rondleiding_brochure

Abstract

Fenix I is a mixed-use project. The Fenix Warehouse (1922) is preserved, while developing new programs in it, such as public parking, catering facilities, workspaces, and a culture cluster. Today, the Fenix I complex contributes to building a community in the neighbourhood and enhances social interaction and solidarity. (Mei architects and planners, 2021)

The goal of this case study is to analyze the Third Place in the Fenix I complex. To explore the daily life of the residents and visitors, and to analyze their use of the spaces, I used Instagram and Twitter hashtags. By exploring these hashtags, I analyzed how these spaces are used, whether they are Third Space, and what lessons are learned from them.

Keywords

Fenix I, Rotterdam, Mixed-use, Third Place

Urban Morphology

Due to the expansion of the Holland America Line in 1922, the Fenix warehouses were built in Rotterdam, on the opposite side of the Rijnhaven Bridge. During the Second World War, large parts of the warehouse were destroyed. In 1954, the warehouse was divided into two buildings, Fenix I and Fenix II, and a new building were constructed in the middle of them. (The current Canteen Walhalla) In the 1980s, the port activities were moved to the west of Rotterdam, and the warehouses were not used anymore. In 2009, the Rotterdam municipality planned the redevelopment of the Katendrecht area. Since then, the Katendrecht area has transformed from a disadvantaged neighbourhood into a popular district in Rotterdam. (Mei architects and planners, 2021)

The Fenix I design is a combination of old and new, giving the facade a powerful appearance. Fenix I is inspired by the existing structures in the Rijnhaven neighbourhood, both modern and old, such as the nearby Codrico building. Fenix I's design is divided into three parts.

First, is the Holland America Line warehouse, which is 140 meters long and 40 meters deep, with two levels and a free height of 6 meters. This warehouse has been redeveloped substantially for mixed-use purposes.

The second is a separation layer, dividing the current warehouse from the new volume above. This interlayer is an in-between layer consisting of a massive spaceframe structure. It has a clear height of 4 meters and contains loft apartments next to a big courtyard garden.

The third layer is on top of the spaceframe, a new enclosed building block. It is constructed as a flexible concrete structure with loft apartments of various sizes and 2.5-meter-deep outdoor areas all around. The gallery on the interior of the building links to a public walkway on the ground level that goes through the centre of the old warehouse with four elevators and staircases.



Figure 64. Fenix I. Three layers are visible in the Fenix I.

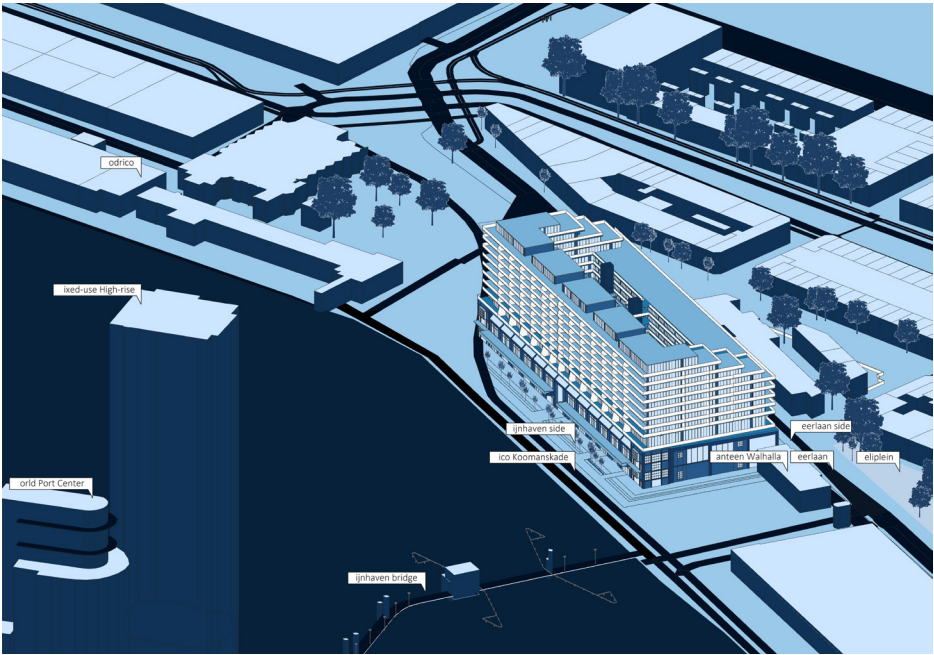


Figure 65. Fenix I and its surrounding urban fabric

Instead of creating contrast, Fenix I's design sought to mix old and new. The building's fundamental idea was to connect it to its immediate surroundings. As a result, the building on the Rijnhaven is taller (9 levels on top of the warehouse) to match the size and scale of the surrounding areas. The new building volume on the Veerlaan side has four levels, in line with Katendrecht's smaller surrounding areas.

Veerlaan side

The Veerlaan facade was renovated to its original look in 1922.

The loading decks, which had vanished over time, were reconstructed. The interlayer's façade is characterized by a steady repetition of black facade features. Three levels and a setback of distinct penthouse apartments create the new dwelling volume above it. On the Veerlaan side, this results in a high contrast divided volume.

Rijnhaven side

The old warehouse on the Rijnhaven side is characterized by its raw concrete, wide loading doors, an elongated bulky loading deck, and a tall letterbox window. This facade, which dates from the 1950s, has been renovated to its former state. The new housing volume is joined to the letterbox window by the interlayer, which has a dark, homogeneous front. The ninth layer of penthouses is built on top of eight concrete residential levels.

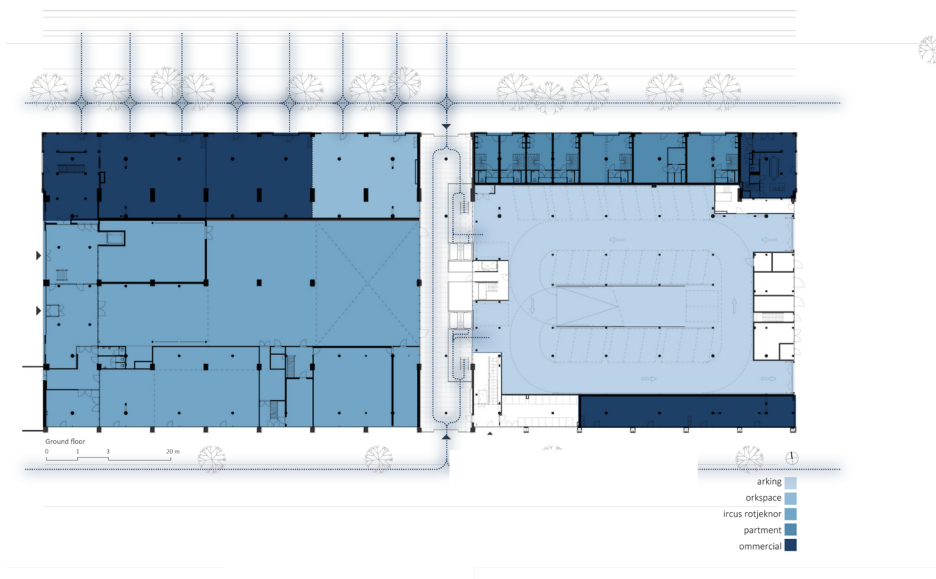


figure 66. Ground floor plan of Fenix I and their programs.

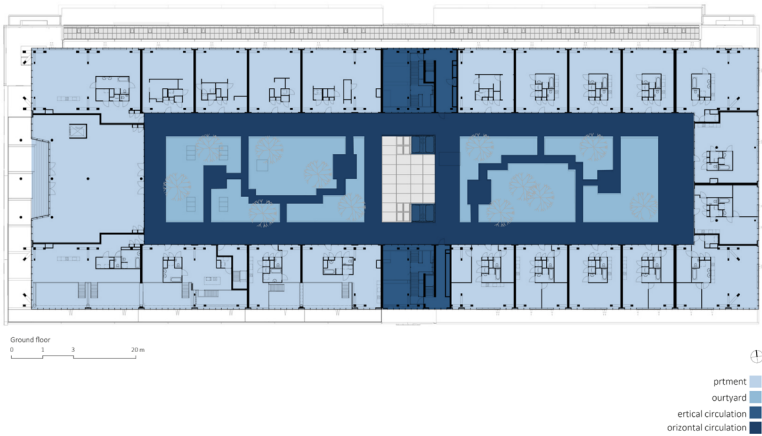


figure 67. courtyard floor plan of Fenix I and dwellings around it.

Third Place Categories

Oldenburg only discusses the social aspect of the Third Place and doesn't discuss the physical characteristics of the Third Place in detail. In this section, I focus on the Third Place in the Fenix I project. To analyze the Fenix I spaces, I used the Experience realms framework. Pine and Gilmore elaborate on the Experience Realms. They discuss that entertaining that staging experience for the users is not about entertaining them but *engaging* them. (Pine II & Gilmore, 2011, p. 45)

The Experience Economy provides four types of experience value. These realms were named the 4Es by Pine and Gilmore (1999). The four experiences differ depending on whether the user participates actively or passively, as well as whether they absorb or immerse themselves in the experience.

The amount of user participation in the experience development is defined by active vs. passive participation. In passive participation, the users do not influence the experience. For example, the symphony audience, who are purely observers or listeners. At the end of the line, we have active participation, in which the users impact the experience, such as skiers, who create their own experience. (Pine II & Gilmore, 2011)

The vertical dimensions, immersion vs. absorption are connected to the environmental relationship of the users, uniting them to the experience. Absorption, at one end, is to bring the user's attention to the experience from a distance. At the other end lies immersion, becoming a part of the experience. For example, when someone is watching tv, they are absorbing. When playing a game, they are immersed in the experience. (Pine II & Gilmore, 2011)

The oldest and the most familiar form of experience is entertainment when the users absorb the experience passively. In contrast, the Educational experience involves the active participation of the individuals, to increase their knowledge or skills. The Escapist experiences are when the users are immersed in the activities and actively participate in them. Playing games is one of these experiences. The last experience is the Esthetic, where the individuals are immersed in an experience but have no effect on it. (Pine II & Gilmore, 2011)

The individuals that take part in an educational experience may want *to learn*. In an Escapist experience, they want to *go* and *do*. In entertainment, they want to *enjoy*, while in an Esthetic experience, they simply want to *be*. (Pine II & Gilmore, 2011)

These domains are mutually compatible. By blurring the boundaries between these 4 realms and mixing them, personal encounters are created. The mixture of the 4 experiences transforms a plain space into a distinctive place. (Pine II & Gilmore, 2011)

In the following paragraphs, I explain the Fenix I Third Places and using the 4E framework I analyze the experience that they bring, based on my observations of the project.

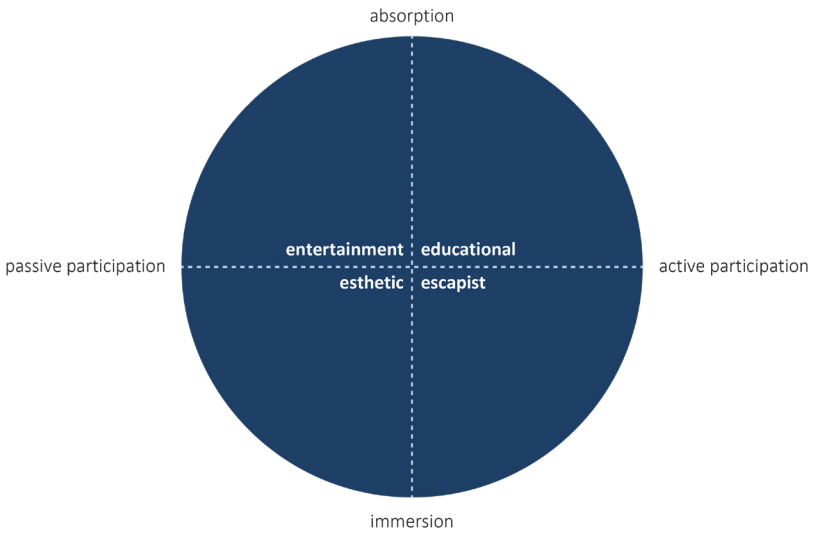


Figure 68. Experience realms. The figure is redrawn from (Pine II & Gilmore, 2011)

Theater Walhalla - Entertainment


Before the start of the Fenixlofts, Fenix I was empty for years. The warehouse offered plenty of space to program fun things. After the completion of the construction, these programs were kept in their spaces. One of these spaces is Theater Walhalla.

While Katendrecht had just been swept empty, Rachèl van Olm and her husband Harry-Jan Bus opened their Theater Walhalla on Deliplein in 2008. 'We liked the square, we saw what it could become,' Rachèl explains. 'Of course, it was a mess,' says Harry Jan, 'but there was something special about it. We said to each other: we are going to invest our time in this place.' (Heijmans, 2019)

Theater Walhalla is one of the spaces in the Fenix complex that creates a pure entertainment experience for the visitors.

The Elevators - Esthetic

Four glass elevators are built along the passage, guiding the residents to the courtyard and above. The multiple lines of sight that connect the many activities in the Fenix make the dynamism of the Fenix apparent to the residents. They get a view of the Codarts circus course's 12-meter-high practice and trapeze area through massive glass fronts. It allows a look into the public parking garage on the other side of the corridor. The passage's glass skylight allows the residents to gaze above, creating a link with the Fenixlofts' inner garden and green galleries. All these connections change the role of the elevator from a pure vertical circulation tool to a space providing an Esthetic experience.

-  courtyard
-  Fenix Food Factory
-  ground floor areas
-  Theater Walhalla
-  galleries

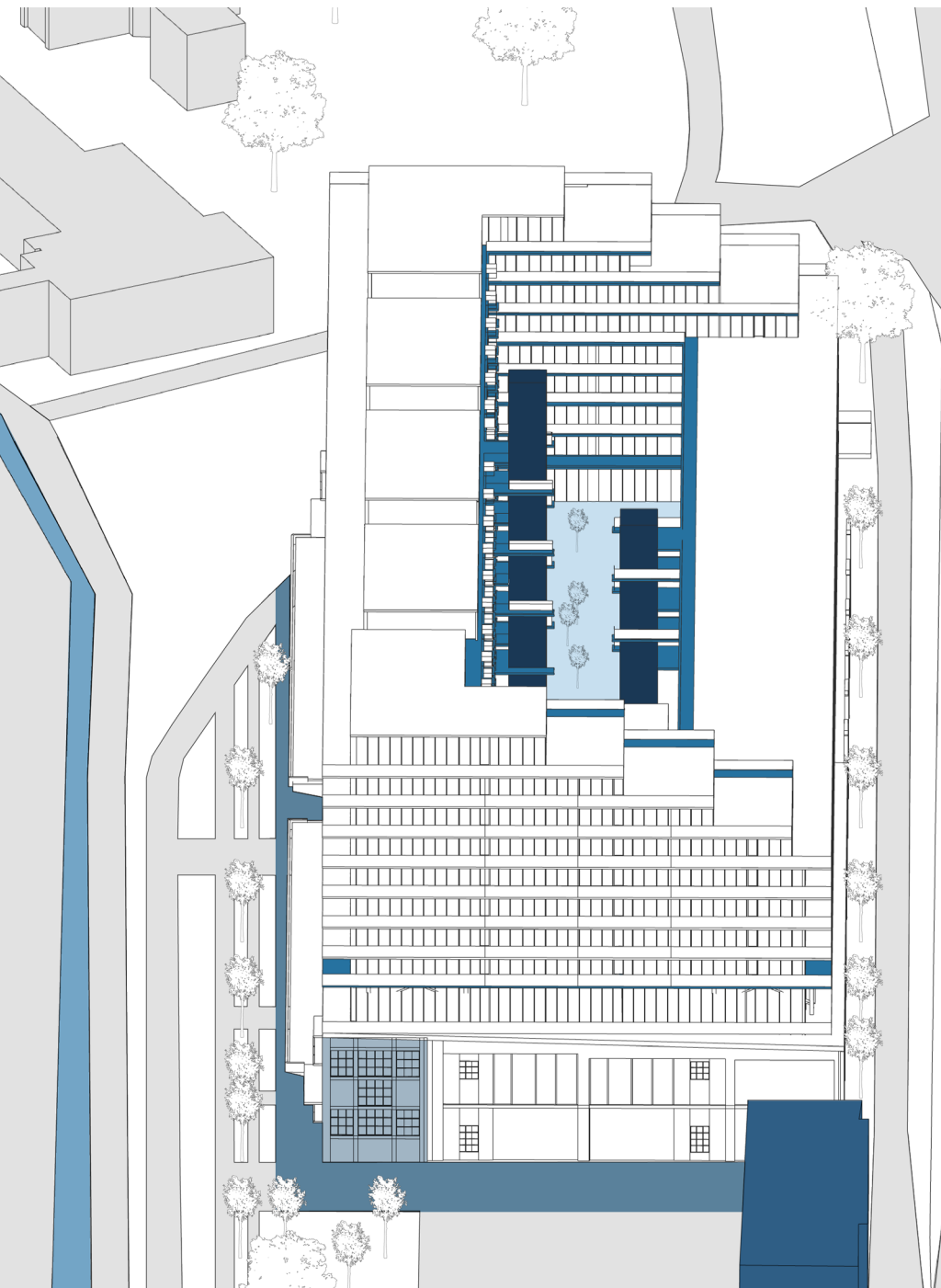
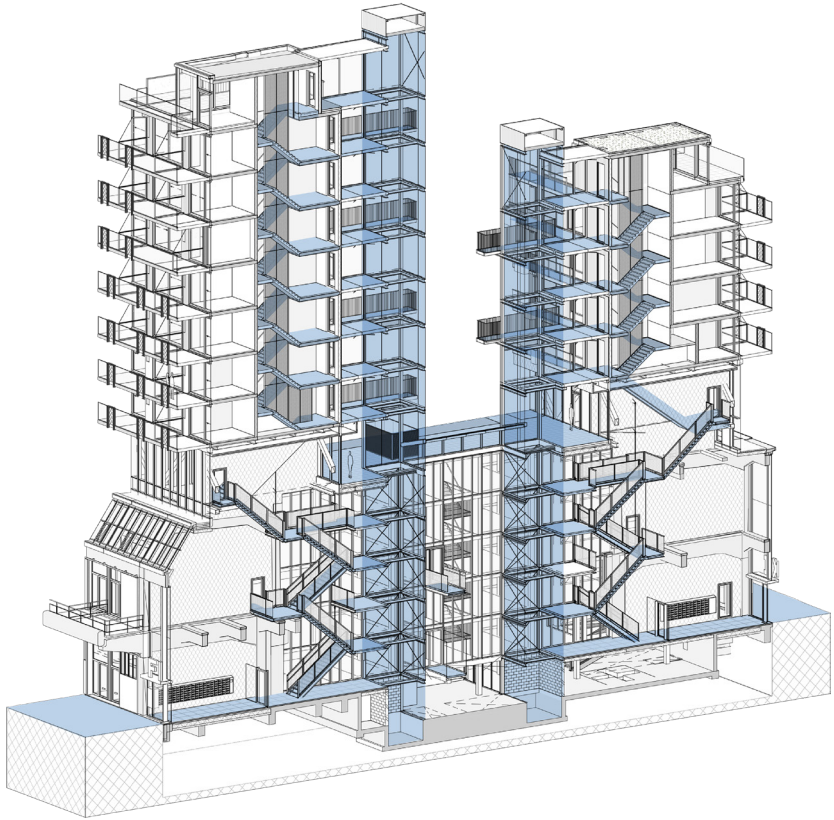


Figure 69. Analyzed spaces in the Fenix I.



■ Circulation space in the Fenix I

Figure 70. Circulation spaces in Fenix I. Drawing of the Mei architects and planners, 2021 altered for this diagram.

The Passage – Educational + Esthetic

The Fenix passage with a length of 40 meters is a new inner roadway that goes through the building and links the city side (Veerlaan) with the quay. Bringing an Educational experience, this street is one of Fenix's most thrilling areas, as it best portrays the building's past and current vitality and dynamic intensity, as well as exposing the many layers of time. The Educational experience involves the active participation of the individuals, to increase their knowledge or skills.

Creating an Esthetic experience, with glass walls, the passage provides a glimpse into the Codart's training areas. The Esthetic experience occurs when the individuals are immersed in an experience but have no effect on it.

During the day, the passage is open to the public. The entrance area to the elevators is only accessible by the residents (Mei architects and planners, 2021).

The passage is one of the spaces where spontaneous meetings take place in it.



Figure 71. The passage with the elevators. (Heijmans, 2019)

Ground Floor Area – Escapist + Esthetic

By exploring the Instagram posts of the residents and visitors of the Fenix I, I found out the ground floor area on the Rijnhaven side is used for a variety of different activities. First, it is an extrusion of the commercial activities on the ground floor, such as the Fenix Food Factory and the catering facilities.

Second, the Rijnhaven side has an appealing view of the Rijnhaven, attracting a considerable number of visitors and local residents to have an Esthetic experience.

Also, the ground floor of the Fenix I, provides an open space for the residents and the users to involve themselves in different activities. For example, a lot of Instagram users posted playing jeu de boules in the open area of Fenix I. The users also use this area to swim in the Rijnhaven. Playing games and sports is an example of Escapist experiences.



Figure 72. The ground floor of the Fenix I. (Heijmans, 2019)

Galleries – Esthetic + Escapist + Educational

The galleries are no less than 400 meters. When the residents walk there, they take a tour through the inner area of the Fenix I. (Heijmans, 2019) The use of a gallery to reach the loft apartments was intentional since it stimulates social interaction among the residents. (Mei architects and planners, 2021)

The small overhangs of the galleries act as small squares, giving a view of the courtyard on one side, and Rotterdam on the other side, creating an Esthetic experience.

The galleries are used as an interactive space for the residents as well. The residents use the galleries to surprise each other on special occasions, such as birthdays. They also start conversations when they meet each other. These experiences are Escapist experiences. The Escapist experiences are when the users are immersed in the activities and actively participate in them.

The railings are designed with integrated flowerpots, allowing plants to grow up the galleries. The residents are responsible for the plants, creating an educational experience for them.

The Courtyard – Esthetic + Entertainment + Escapist + Educational

As a counterpart to the imposing and industrial exterior, the courtyard is designed as an intimate space. A calm, pleasant environment with trellises, plants, and subtle colour gradients, (Heijmans, 2019) creating an Esthetic experience for the residents. The use of white concrete paired with warm wooden facades that go from a dark colour tone at the top to a bright tone throughout the lower levels emphasizes the serenity of the inner courtyard. (Mei architects and planners, 2021)

During the discussion meetings with the residents, before the construction, the courtyard was discussed as well. The residents didn't want an all-green courtyard, but a place that could act as a meeting area where they can 'throw party as well', (Heijmans, 2019, p. 88) enhancing an Escapist experience for the residents.

During my exploration of the residents' Instagram posts, I found that the residents decorate the courtyard themselves, on special occasions, such as the Netherlands' King's day. These activities create an Entertainment and to a smaller extent, an Educational experience for the residents. This activity also enhances the Esthetic experience in the elevators.



Figure 73. Fenix I courtyard and galleries. (Mei architects and planners, 2021)

**Fenix Food Factory –
Esthetic + Entertainment + Educational
+ Escapist**

According to Marijke Booij, one of the founders of the Fenix Food Factory, the Fenix Food Factory was an adventure, starting in 2010. After the economic crisis, the trade prices for the farmhouse cheeses were very low. That's when she came into contact with other farmers with the same challenges. They decided to work together in Rotterdam and start a food market together, in Rotterdam. There were plenty of vacant buildings, but Fenix II was unique, with a fantastic view. After the renovation of the Fenix I, Fenix Food Factory moved to the Fenix I. They had less space in Fenix I, but they used this limitation as an asset. A small overcrowded market, with products everywhere you look, and a central kitchen in the middle, contributes to an Esthetic experience. (Heijmans, 2019)

The Fenix Food Factory is open every day. The Fenix I residents go there for breakfast, coffee, drinks, and dinner, showing an Escapist activity of the users. (Heijmans, 2019)

The different activities in the Fenix Food Factory, such as wine tasting, cheese tasting, and culinary tours, create an Educational and Entertainment experience for the users.



Figure 74-77. Fenix Food Factory.



Figure 78. Fenix I catering facilities.

In the chapter *Third Place as a Tool for Community Building*, I went through the notion of the Third Place as a tool for building a community. I re-introduced the Third Place based on Oldenburg's definition and explained its importance. Since Oldenburg doesn't discuss the spatial dimensions of the Third Place, I used the Experience realms as a framework to analyze the Fenix I case. I have discussed the reasons for bringing this framework in the introduction, state of research and source analysis.

I use the findings of this analysis in the next chapter, assignment. After introducing the site and plot, I explain the overall design of the Third Place in my chosen plot.

ASSIGNMENT

Introduction to the studio, the site, and its challenges

The Advanced Housing Design Graduation Studio (AR3AD100) aims to create a socially inclusive, environmentally sustainable, and economically successful urban housing studio based on long-term non-speculation. The residents of this housing complex represent a cross-section of Rotterdam's demographics, and the project's management structure ensures a long-standing balance of design and use is maintained sustainably. (Klijn & Kockelkorn, 2021)

The housing designs of this studio will initiate a paradigm shift within Dutch housing production by overcoming the duality between, on the one hand, technological and spatial solutions for sustainability and, on the other hand, social and legal arguments for a right to housing. (Klijn & Kockelkorn, 2021)

The Site and its Challenges

The site is midway between the Rotterdam central station and the Blijdorp zoo, on the northern side of the train tracks going to Rotterdam's central station. As result, the southern side of the site is prone to train track noise. It is surrounded by schools and educational facilities, creating undefined spaces used by the students. There are also apartment buildings and small offices on the site. Around the site, there is street parking, disturbing the pedestrian's flow. Furthermore, the site is divided into two pieces by a wide street with a considerable amount of noise and traffic.



Figure 79. The Site is highlighted in yellow. The Rotterdam central station is also shown in this image. (Klijn & Kockelkorn, 2021)

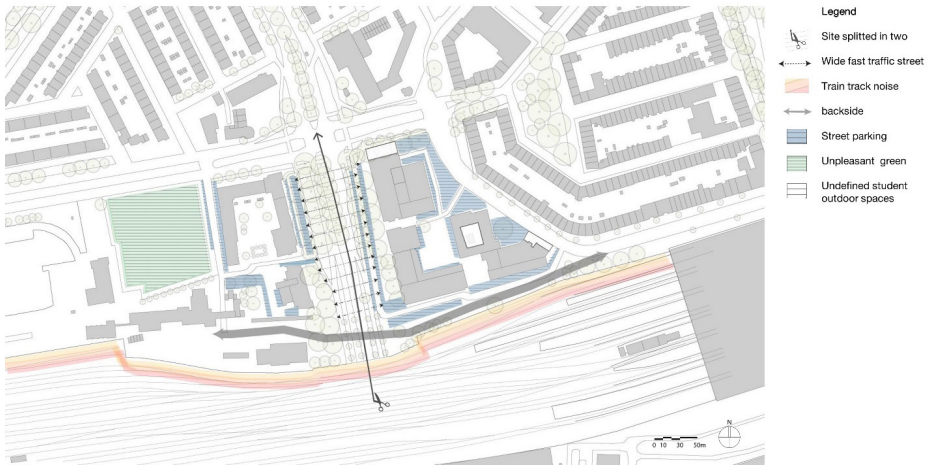


Figure 80. Reference Map, (Social group, 2021)

The role of the master plan in relation to Rotterdam

We, as the social group, developed 4 different ambitions, defining the urban fabric, making a neighbourhood center, improving healthy living, and incentivizing social sustainability. These four ambitions are further defined into principals and spatial strategies.

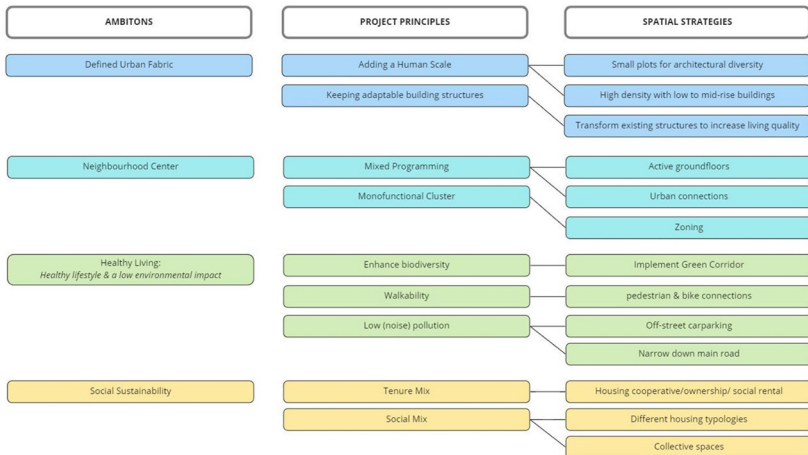


Figure 81. Ambitions. (Social group, 2021)

Defined Urban Fabric

The current scale of the site doesn't adapt to our ambitions. Therefore, first, we transformed the urban fabric of the site as a continuation of Blijdorp. We also kept three of the existing building on the site. (figure 82)

We created a campus zone, moving all the educational facilities to the west of the site. As result, we have the opportunity for building all residential blocks on the site, while introducing a neighbourhood center.

The new urban fabric of the site, the green corridor, connects to the existing green infrastructure of the Blijdorp.

We removed the side streets since they were mostly used for parking and were not necessary for our Masterplan. Furthermore, the intersection has been redesigned and converted into an Orthogonal Roundabout to slow vehicles without interfering with traffic flow. This improves the walkability between Blijdorp and our site. (figure 83)

Neighborhood Center

Our master plan was separated into different zones of residential, campus, and commercial. There are several residential zones, each with its distinct character. We proposed different ground floor programs for our site. This results in an active plinth.

Healthy Living

We developed narrow pathways between the blocks allowing bikes and pedestrians to enjoy a more intimate and human-scaled pedestrian experience. The central walkway is connected to the existing bike lanes on the streets and in the tunnel.

To comply with the strategy of off-street car parking, we designated the car parking to the blocks that are adjacent to the main streets.

Social Sustainability

Each block is accomodating a specific target group. As result, solo dwellers, families, elderlies, and students are accommodated at the site.

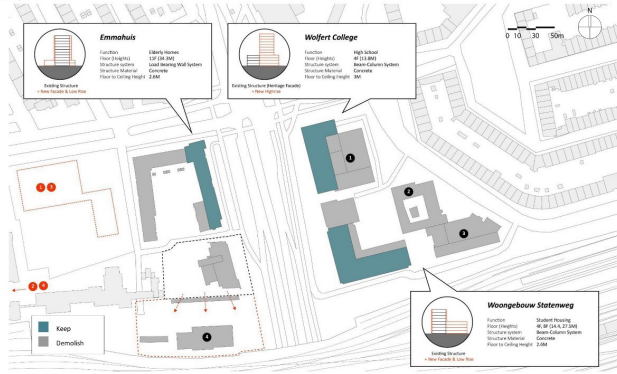


Figure 82. Kept buildings on the site. (Social group, 2021)



Figure 83. Street transformation. (Social group, 2021)

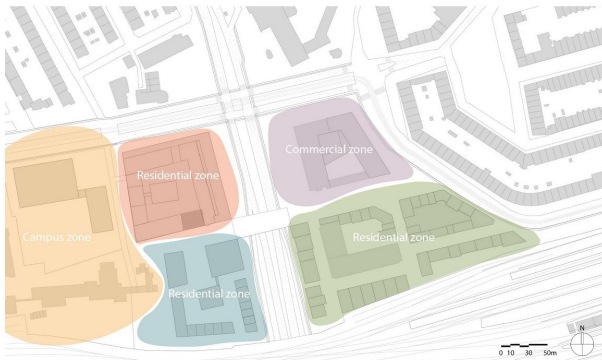


Figure 84. Zoning map of our site. (Social group, 2021)

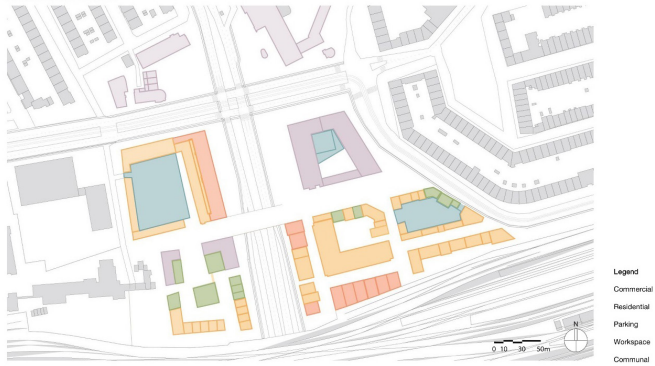


Figure 85. Active ground floors. (Social group, 2021)

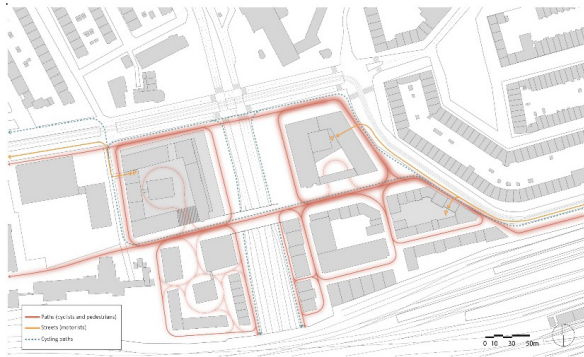


Figure 86. Circulation Map. (Social group, 2021)

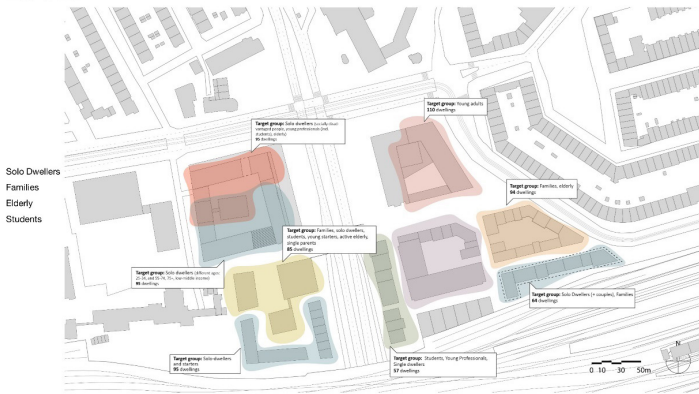


Figure 87. accommodated target groups on the site. (Social group, 2021)

The chosen plot in relation to the Urban Analysis

To realize the ambitions of the research proposal, I chose my plot where there is a possibility to design a high-rise and office spaces, as one complex. Therefore, I chose my plot at the crossway, to contribute to Blijddorp's neighbourhood centre proposal not was never realized. Also, the existing building of Wolfert college, which was an office space before contributed to this choice. The high-rise in this master plan offers the ability to re-think the high-rise design and adapt it to other topics, such as social context, political economy, etc.

At the beginning of the studio, we worked on different urban analysis topics. Such as healthy living, political economy, etc. For this research, I chose the ones that were related to my plot and my project. I shall explain the related topics shortly in the following paragraphs.



Figure 90. Chosen plot

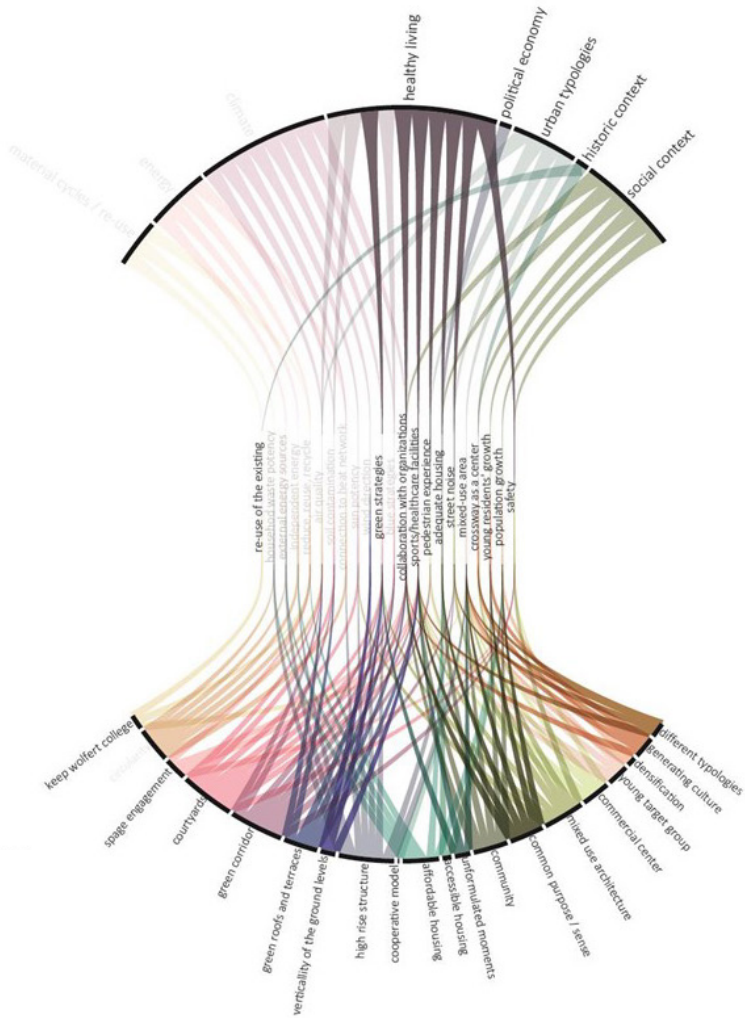


Figure 91. Urban analysis topics

Historic Context:

In 1931, a master plan was proposed for Blijdorp. A part of the proposal was to create a neighbourhood centre for Blijdorp in the crossway.

Wolfert college, constructed in 1939, is a part of my plot, and its interior is re-designed and transformed into different workspaces and partly commercial spaces on the ground floor.

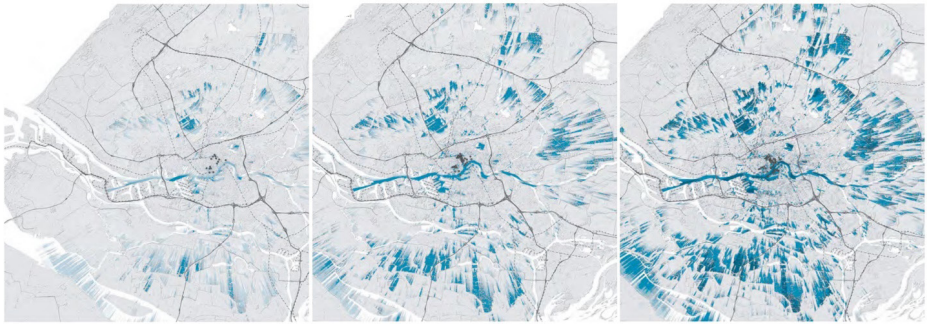
Urban typologies:

Cities in Europe and the cultural landscapes that surround them have evolved over the centuries. In the Netherlands, high-rise buildings have been a point of conflict for years. The main reason for it is the soil condition in the Netherlands. Large modernist residential estates were planned and developed on the outskirts of many Dutch cities in the 1960s and 1970s. The public attitude was negatively affected by these structures, (van der Hoeven & Nijhuis, 2011) because they encroached on the surrounding landscape. (van der Hoeven & Nijhuis, 2018)

Only until the introduction of a new type of high-rise construction in inner cities and suburban areas in the early 1990s did this image begin to change and improve. (van der Hoeven & Nijhuis, 2011)

In 1993, Rotterdam developed its first high buildings policy, which was integrated into the strategic plan for the city centre. High-rises are now generally accepted in the city centre of Rotterdam, and Rotterdam has developed more high-rise zoning plans. (Klerks, 2005) (van der Hoeven & Nijhuis, 2011)

One other reason to introduce a high-rise typology to this plot on the site is the existing residential high-rise on the other side of the Walenburgerweg.



The Rotterdam cluster: visibility of the high buildings built in 1970 or earlier

In 1992 or earlier

In 2015 or earlier



Figure 92. The visibility of the buildings that are more than 50 meters in Rotterdam, in 3 different periods. (van der Hoeven & Nijhuis, 2011)

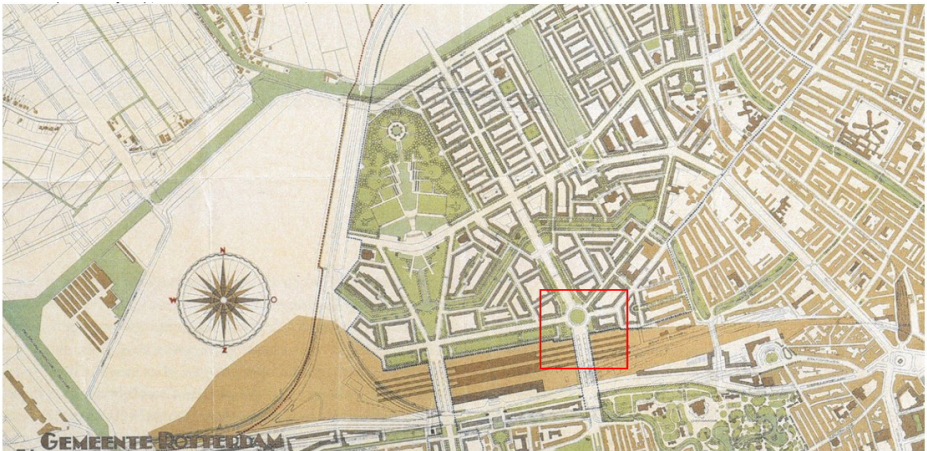


Figure 93. Masterplan of Blijdorp, 1931 (Mens, 2007)

Relation to the Context

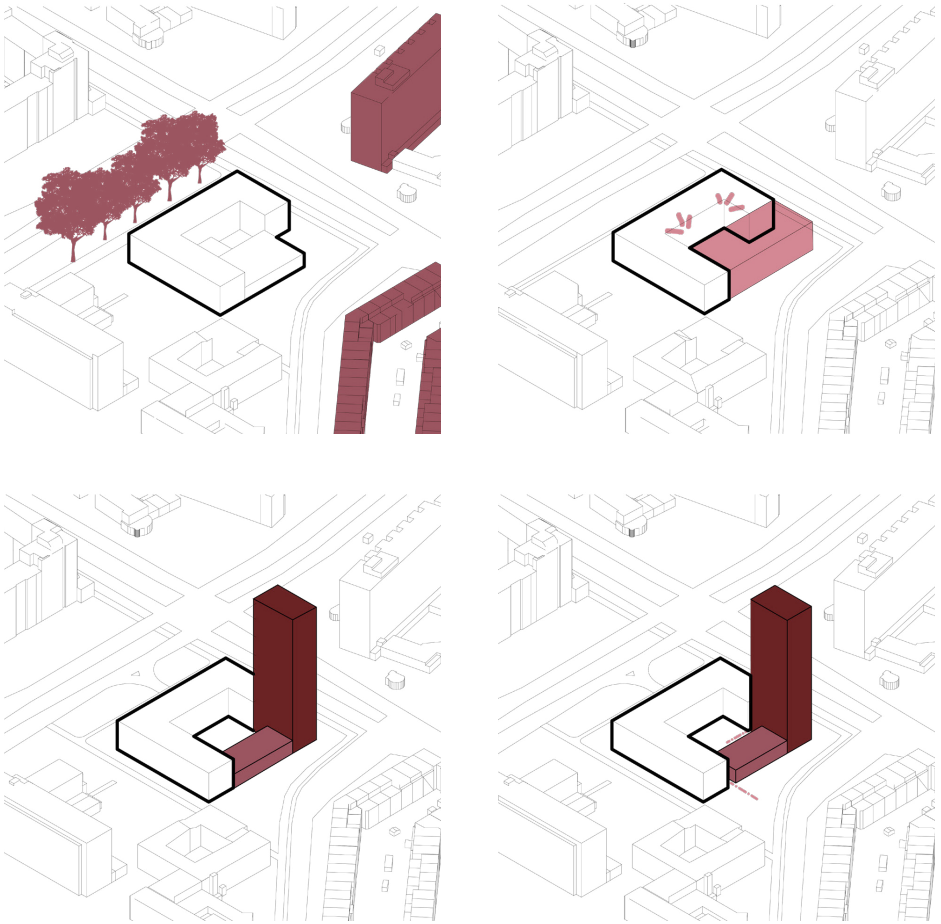


Figure 94-97. Relation to the context.

In the top left diagram the Wolfert college is shown. The low rise parts of the complex are demolished. Therefore, a large courtyard is created, surrounded by two new volumes. One, a 15-floors high-rise, and another two-floor low rise. Then new pathways are created, they also act as a gap between the new and the existing structures.

Overview of the programs

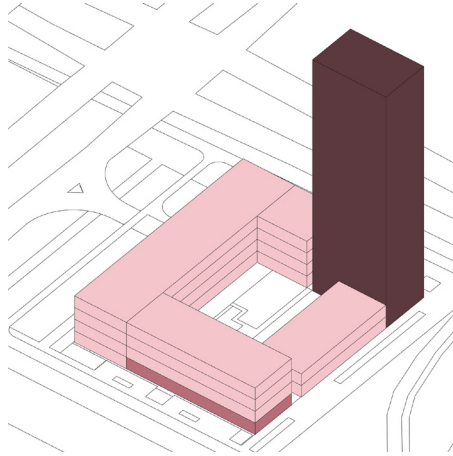


Figure 98. overview of the programs

The existing building is transformed to its original program: workspace. And the high-rise is mainly residential, except the lower floors. There's also new commercial spaces facing the green corridor that was proposed in our masterplan.

Relation to the surroundings

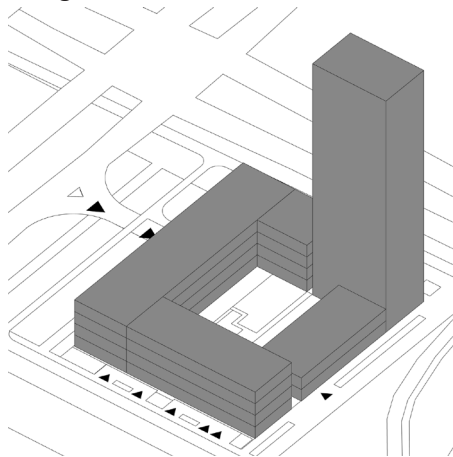


Figure 99. Relation to the surroundings

The entrances are in the outer line of the building, to keep the courtyard as a peaceful and green space. There's also an entrance to the underground parking.

Dwelling Composition

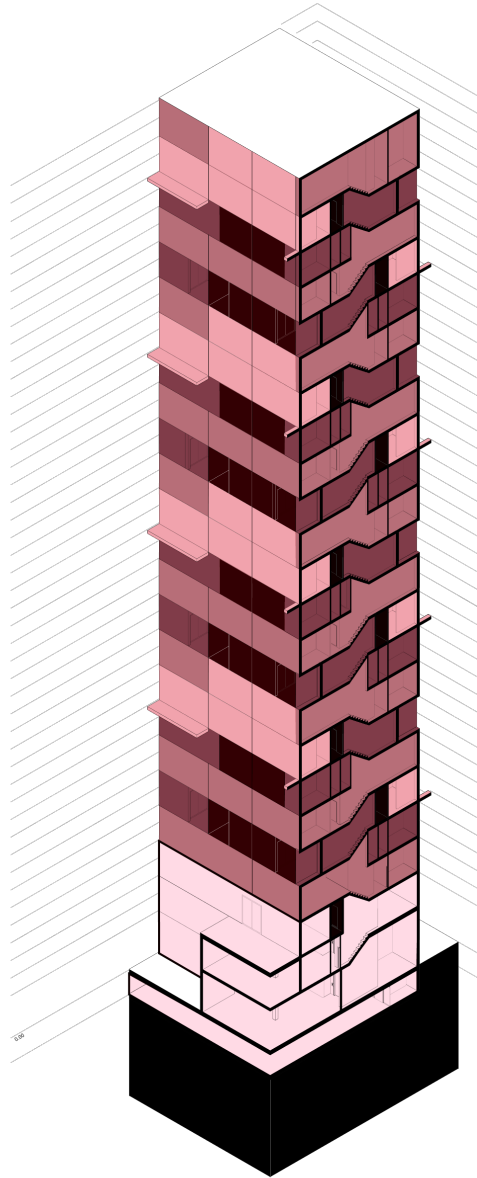


figure 100. Dwelling composition

After analyzing the Jaap Bakema tower, I chose the split level typologies. However, I also introduced the two-storey dwellings as well. This typology resulted in several variations in the initial split level typology. However, the design is modular and the number of dwellings per modules is fixed.

Module Section

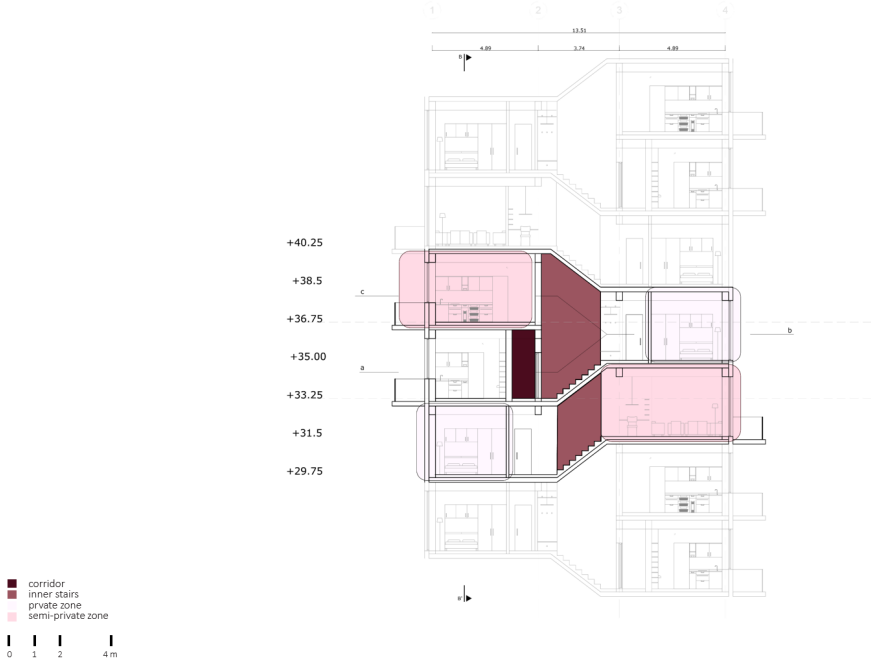


Figure 101. Section of one module

Typical floor plan a-b

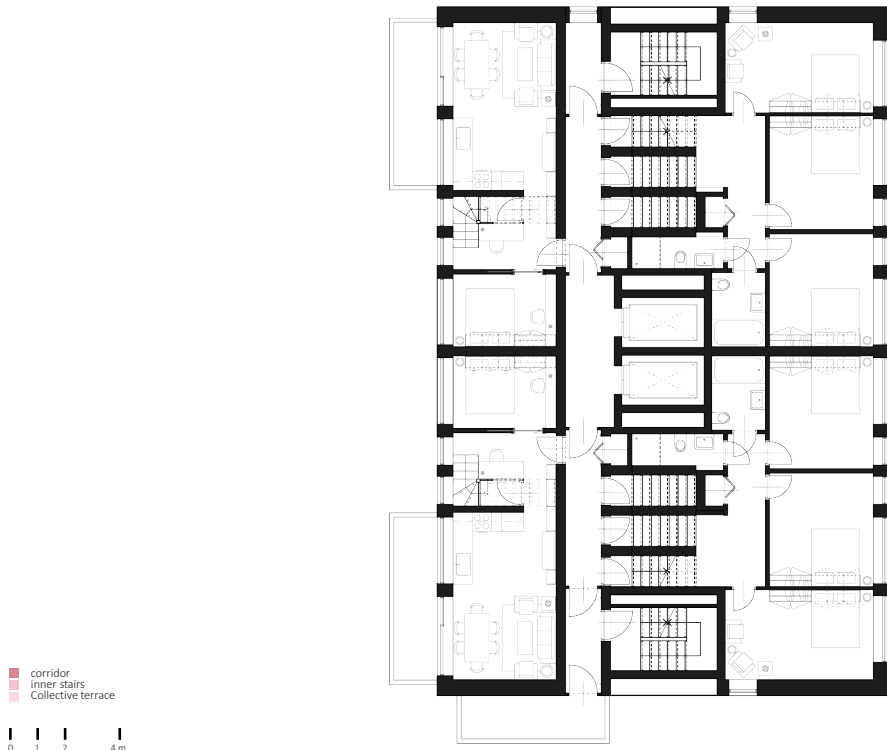


Figure 102. Typical floor plan

The building has 2 central axes. The corridor is either on one side of one axis or on the other side. The inner hallway is divided into 3 parts, because of fire safety. And from the corridor 3 apartments on each side, and 6 in total can be accessed. Also, the emergency staircases are at the two ends of the building. There is one communal terrace at the end of the corridor.

Dwelling Typologies

Dwelling typology 1

2 bedrooms
area: 70 sqm

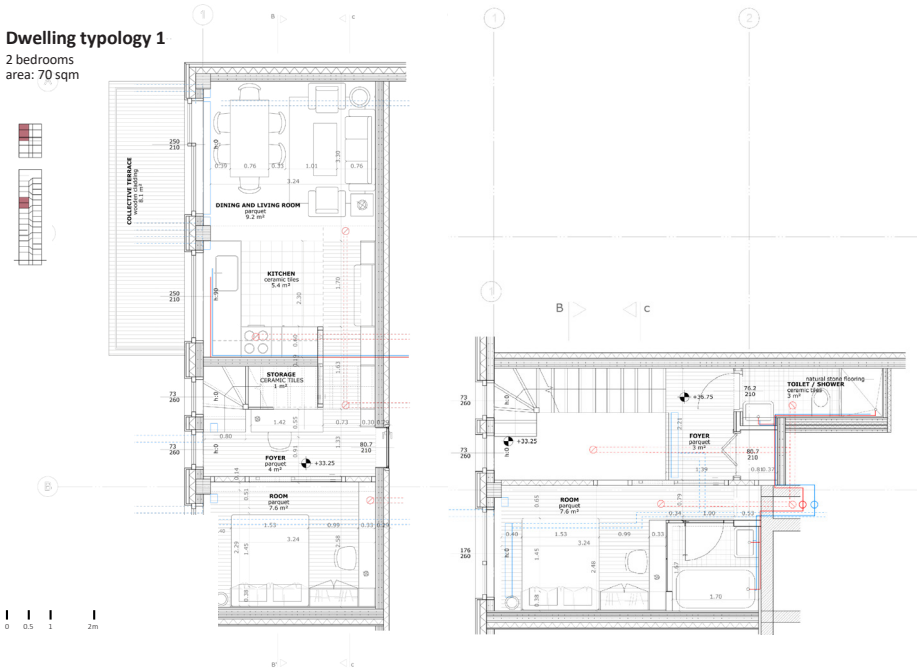


Figure 103. Dwelling typology 1

First typology is a two bedrooms two storeys apartments. It has a direct access to the corridor. With one balcony. The space beneath the stairs is used as a storage. The entrance opens to a foyer area.



Figure 104 and 105. Impressions of dwelling typology 1

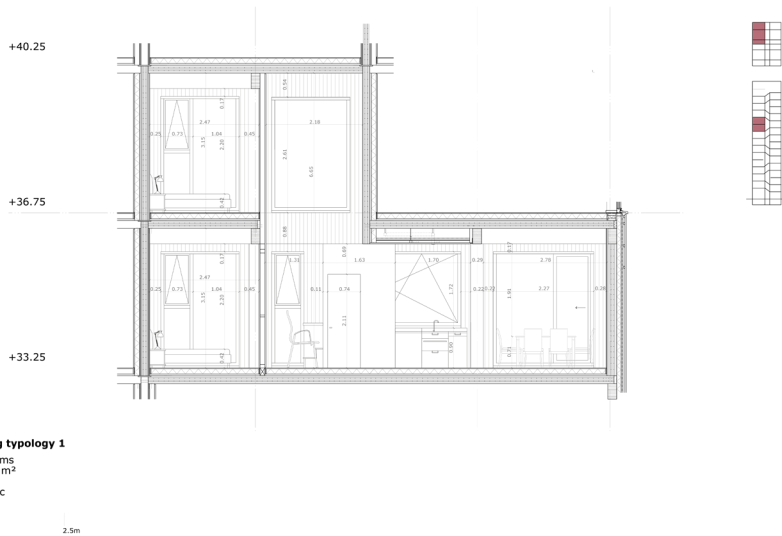


Figure 106. Dwelling typology 1 section

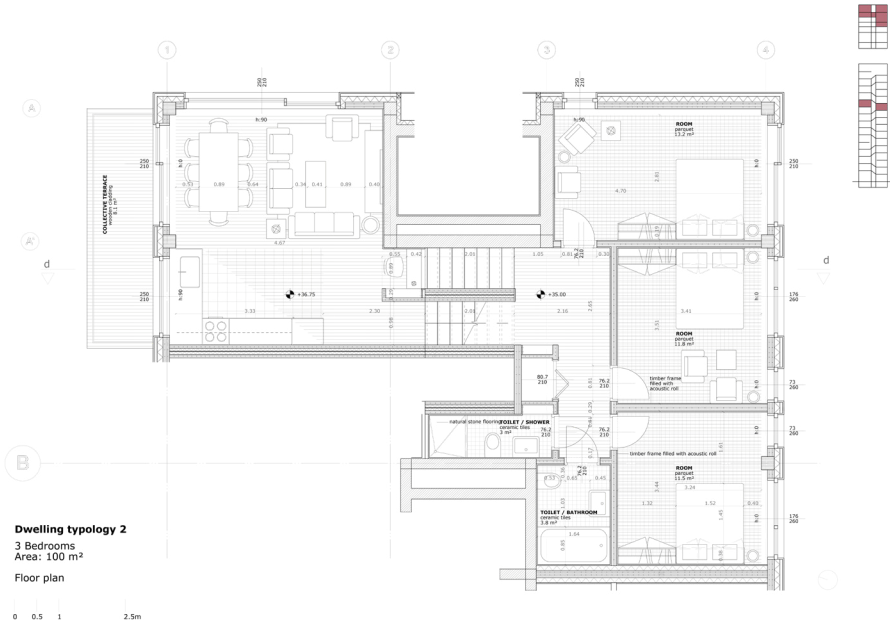


Figure 106. Dwelling typology 2 plan

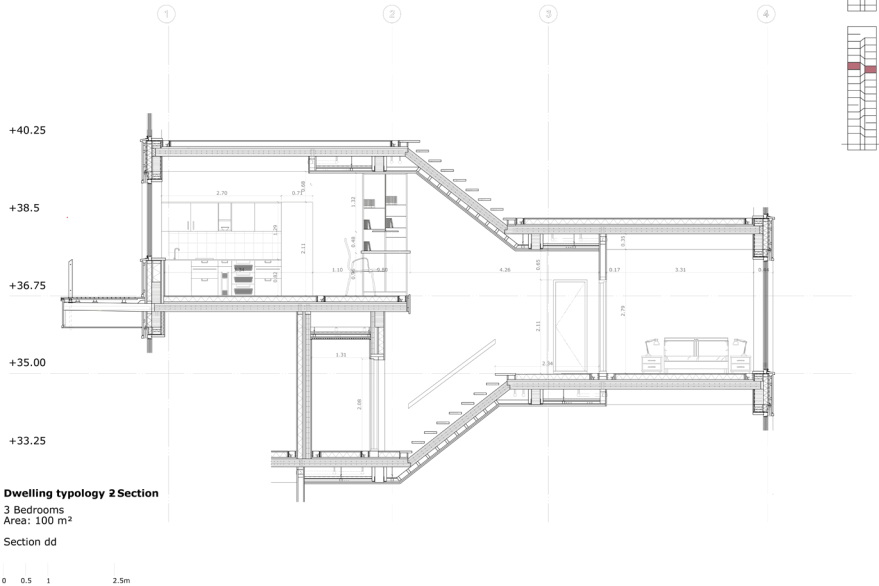


Figure 106. Dwelling typology 2 section

The second typology is for the designed for the persona ‘exploring one’. With 3 bedrooms, 2 bathrooms and toilets. And a target living room and dining room.



Figure 106 and 107. Dwelling typology 2 impressions

The first flight to the bedroom area, and the second flight to the living area.

Dwelling typology 3

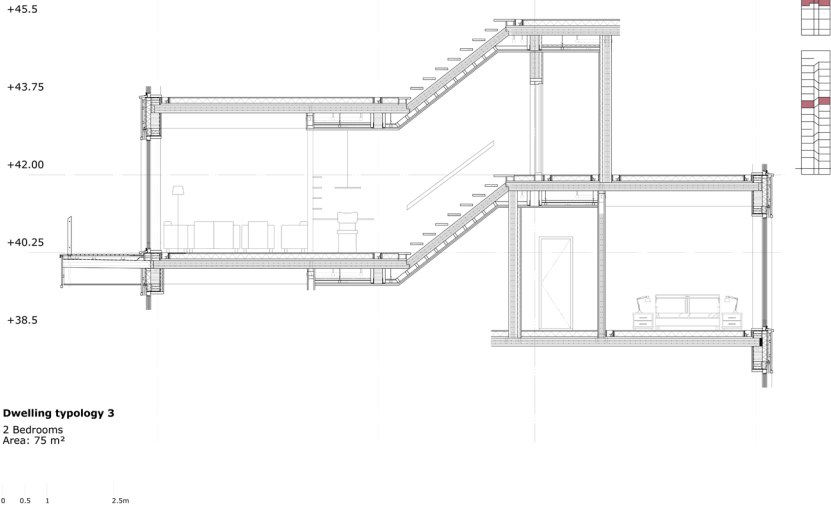


Figure 108. Dwelling typology 3 section

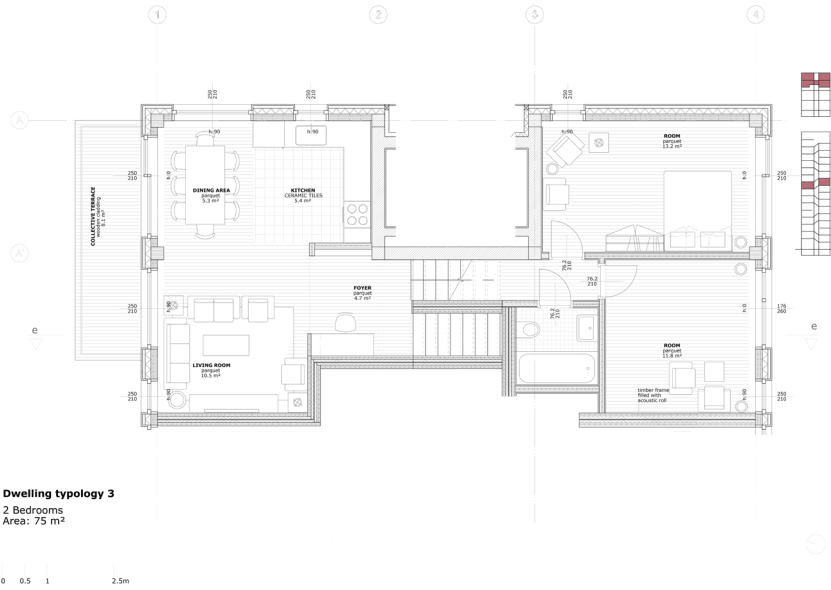


Figure 109. Dwelling typology 3 plan



Figure 110 and 111 - Impressions of the dwelling typology 3

Dwelling typology 4

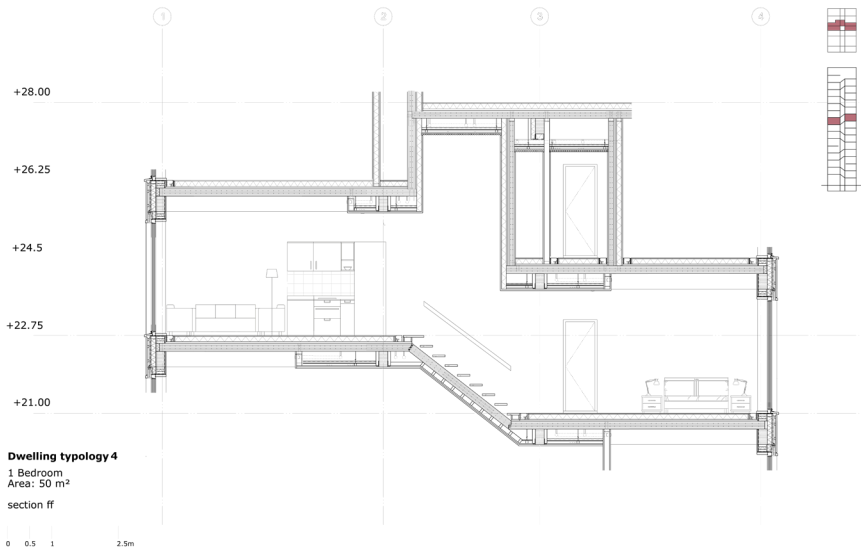
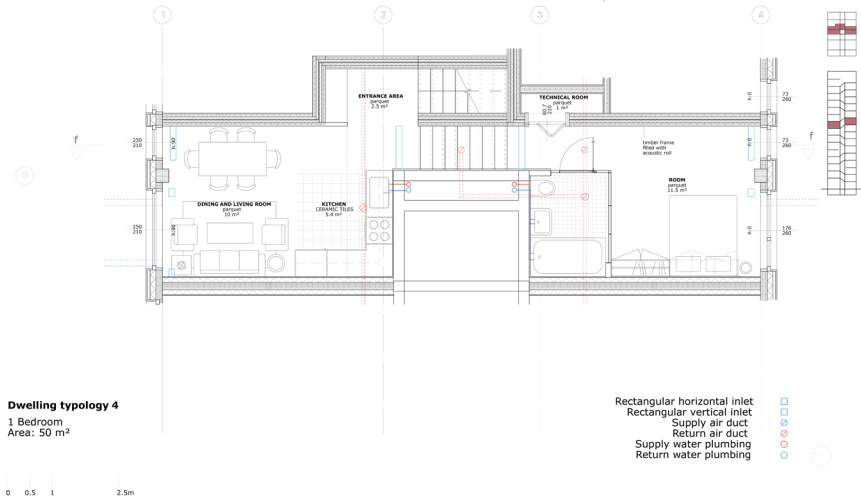


Figure 112 and 113 - Plan and section of dwelling typology 4

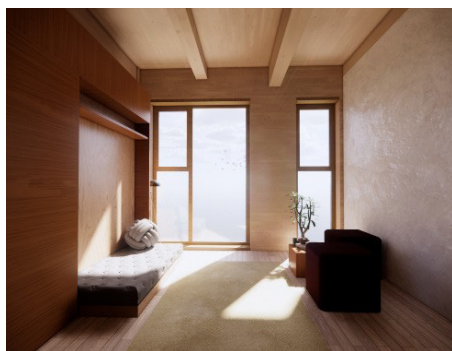
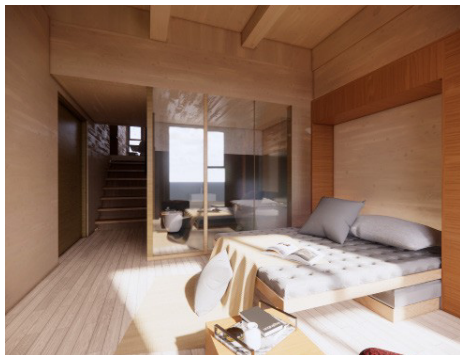
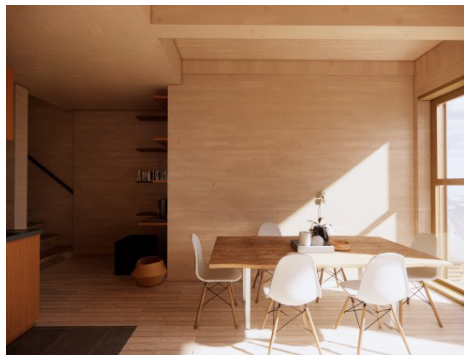


Figure 114-116. Dwelling typology 4 impressions

Workspaces



I defined a proposition for each step, for each of the personas. For example, when this personas is in the 'preparation process', the existences of different sources would influence his working process. After, in the serendipity stage, he enjoys encounters. However, when he want to focus on his idea, in the incubation stage, he goes to a secluded space to work. The next step, synthesis, requires a focused mode, which can be supported by void and providing writable walls or furniture. In the illumination phase, he requires a void to project his ideas. In the development phase he enjoys encounters and sharing his ideas. In the elaboration he prefers to have writable furniture, and in the verification, he wants social encounters.

I did the same process for the other personas as well. Each of them would need different propositions. However, they were overlappings as well.

Large offices

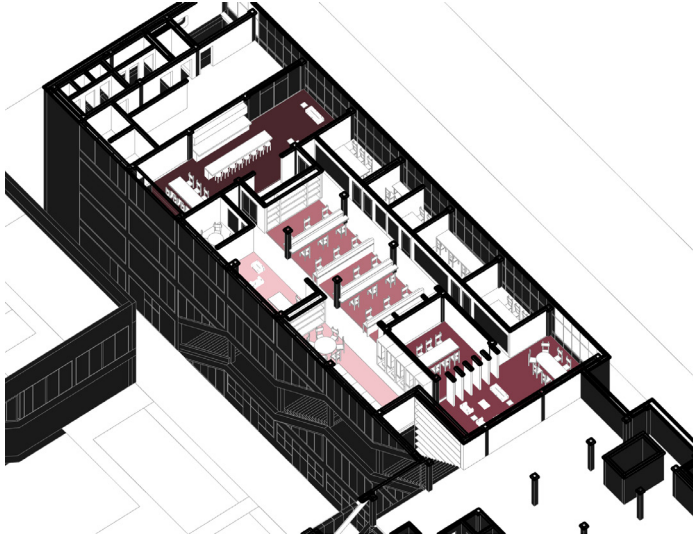


Figure 116. Large offices. Located in the third floor

The office is divided to 4 levels. From the upper level, they are large offices, then small offices, then making lab, and at the ground level, the collaborative workspaces. For example, in the large office, I used these proposition to create a layout which would influence the thinking process of its users positively.

In the left, there's a flexible meeting room which could be combined with an open area which is used by the users of the sources in the left side of the area. The bright pink is the space where a variety of options are provided for the users. From secluding to social encounters, with different furniture. At the right, the working rooms have large windows. The dark red color is the spaces of encounter, which is located at the entrance of the office.



figure 117 . Impression of the spaces of encounter of the large offices

Small offices

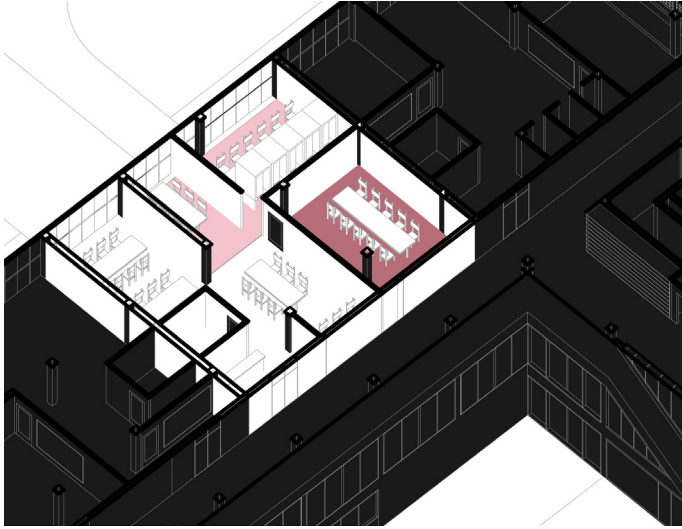


Figure 118. Small office. Located in the second floor

The small offices didn't have enough area to provide space for all the stages. Therefore, the spaces of encounter of them was moved to the shared spaces of the complex. Other overlappings was used as well. For example white and empty spaces were used at the same place as platform for ideas, to use in different time slots.

The making space



Figure 119. The making space - located in the first floor

The right side is allocated to the more focused steps and the left side to the more noise

steps. The right side has more void spaces, whereas the right side is for making. A material library as a source is provided as well.



Figure 120. Personal space in the ground floor, the collaborative workspace.

Third Place

The third place is a pathway, going around the building as a loop. This pathway connects the existing vertical circulations of the wolfert college to the shared spaces of the workspaces. The shared spaces act as the entrance to the workspaces and a place for encounters and meetings.

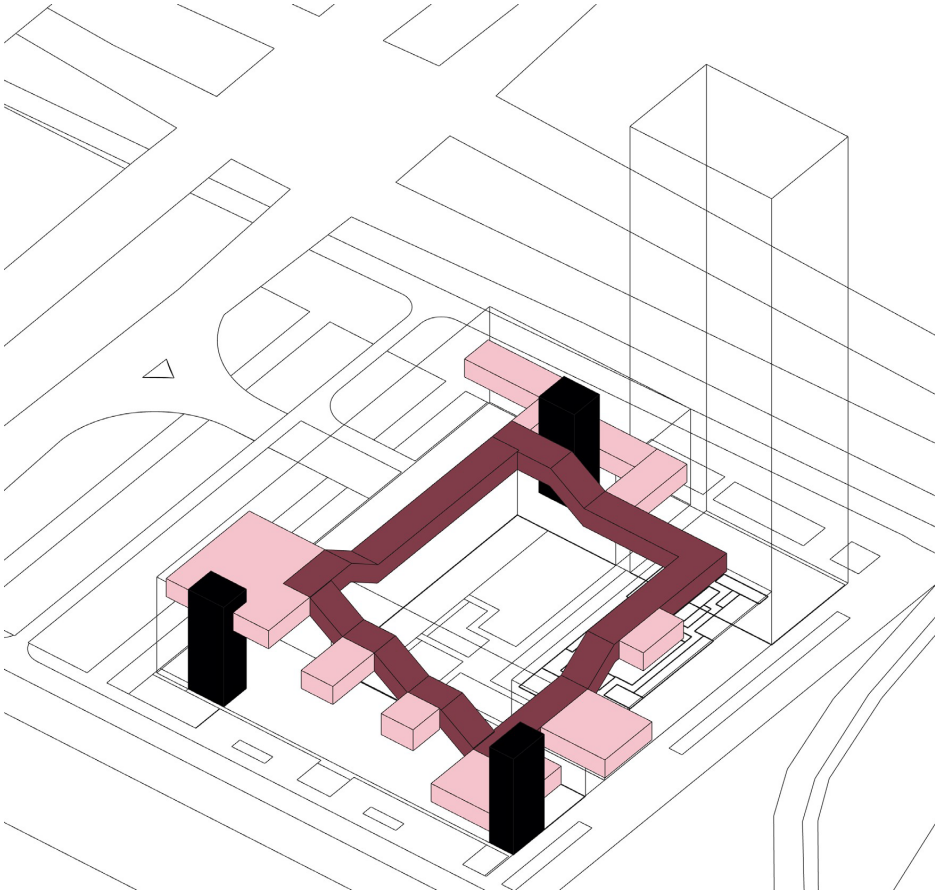
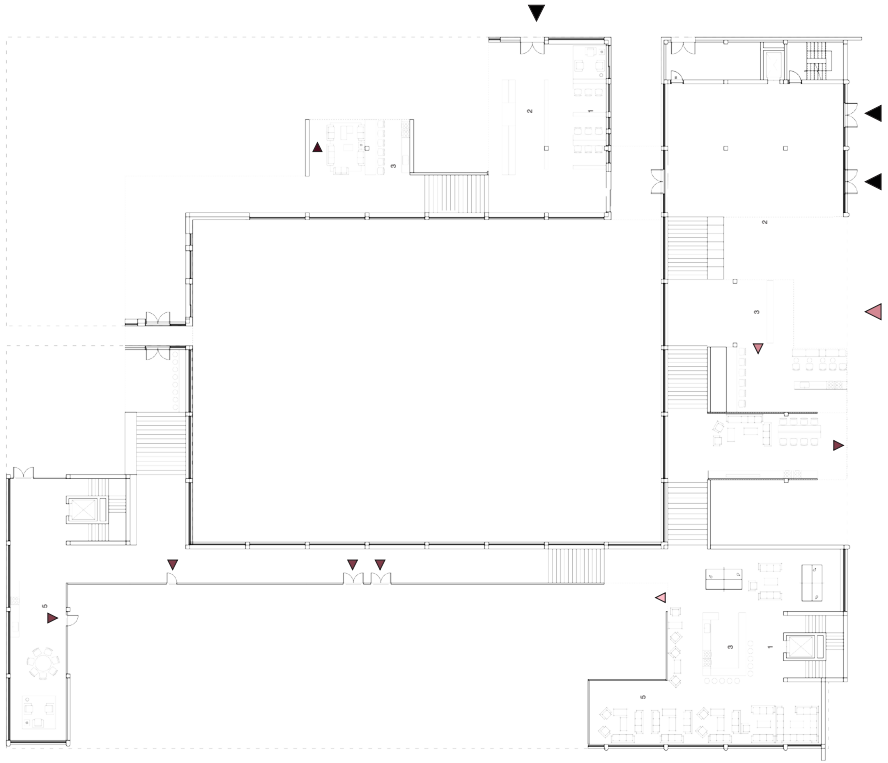


Figure 121 - Third place diagram

Third place mapped plan

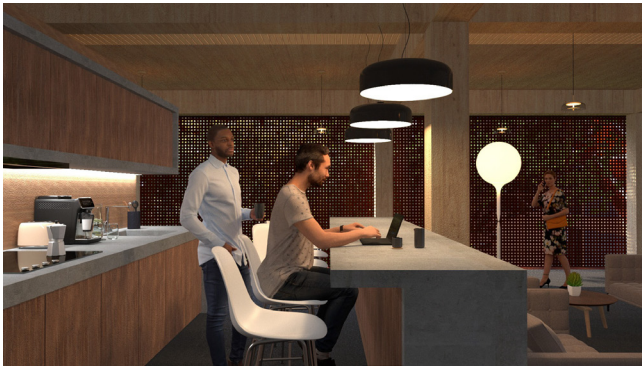


- 1 Informal library
- 2 Reception
- 3 Meeting area
- ▼ Ground floor entrance
- ▼ Entrance to large office
- ▼ Entrance to the material library
- ▼ Entrance to the small offices
- ▼ Entrance to the collaborative workspaces

Impressions of the Third Place



The pathway is facing the courtyard. The colors and materials of this pathway were prominent.



The meeting spaces connected to the pathway.



The informal library on the ground floor is connected to the pathway.



The pathway is facing the courtyard.



Reflection

In the Netherlands, there is a lack of affordable housing, with a collective need to create one million homes by 2035. Also, according to the United Nations, urban areas will accommodate 68 per cent of the world's population by 2050. Architects and designers are evaluating how to support this expansion sustainably as density is increasingly proposed as a solution to climate change, land-use limits, and other concerns confronting the world's most populated cities. One way to solve this issue is to increase densification, by building high-rises. However, high-rises cause challenges, such as societal and urban problems.

The challenge that we face is not just quantitative. If cities are to meet the problems of an ever-increasing global population, architects must understand housing as a social practice and the city as an ecology.

My assignment is to design a housing complex and connect the residents' common interests and lifestyles to their built environment. The goal of this project is to create a connection between the residents' common interests and lifestyles and the design of the high-rise. To create a socially inclusive, ecologically sustainable, and economically viable housing complex in the neighbourhood of Blijdorp, Rotterdam.

Our site is midway between the Rotterdam central station and the Blijdorp zoo, on the northern side of the train tracks going to Rotterdam's central station.

At the beginning of the studio, we researched different urban analysis topics. Such as healthy living, political economy, etc. As duos, we researched these topics in relation to our site. We came up with a few sub-topics about the main topic. Consequently, we defined the current problem and/or situation, followed by possible solutions for the problems.

Next, we were divided into two groups. We, as the social group, first researched the urban problems of our site. We developed 4 different ambitions, defining the urban fabric, making a neighbourhood center, improving healthy living, and social sustainability. These four ambitions were further defined into principals and spatial strategies, which were implemented in the final outcome, a master plan for our site.

After, each of us chose one plot from this master plan and continued our project individually. In the previous step, we researched the existing buildings and their spatial features. This contributed to choosing a plot including an existing building and a high-rise in my plot.

Diving into my individual project, I researched the following research question:

How can lived spaces and workspaces be condensed into one complex, while supporting the common interests of their users and introducing spatial tools to create spaces of encounter for them?

I may divide this research question into three sub-questions. These sub-questions create three sections in the research, explained in the following paragraphs.

The first sub-question is "What are the main characteristics and the common interests of the young adults living in the Netherlands?". In this section, I research my target group (young professionals and students, aged in their late teens to their early forties). I explore young adults' development patterns, developing, and explaining the specific periods of personal development that all human beings must pass through—and which together form a common pattern underlying individuals' lives. As result, I define

4 personas, illustrated in the format of a graphic novel. Consequently, I connect their common interests to their daily activities and develop their daily life cycles.

The second sub-question is “How can dwelling typologies and their composition solve the spatial challenges of a high-rise?”. In this section, I research the living spaces and the workspaces of the personas. Architecture could accommodate the social differences of different user groups while embracing their common interests, where individuals would be able to shape and develop their desired lifestyle. This concept is used as the basis for connecting the personas to their living and workspaces. It is noteworthy that I show lived spaces based on the similarities of the target group. While the personas are separated based on their different characteristics, this doesn’t mean there is a major distinction that cut this target group into four sub-groups. There are also variations around these similarities. Using the founding in the previous section (target group’s daily cycle), I created pathways between their living space and workspace. In the following pages, I illustrate these pathways for each persona. Each illustration is followed by a short description and a set of principles.

I chose a high-rise as the typology of my complex. However, high-rises cause other spatial and urban challenges. By researching one high-rise case study, I explored potential spatial solutions for high-rise challenges. I also used another case study to explore the possible dwelling compositions. The takeaways of these case studies were used in my design assignment. The goal of the case study analyses is to use the findings to put forward the lived spaces of the personas in a high-rise typology.

The third sub-question is “How does the Third Place function as a space of encounter and how can a circulation space function as the Third Place?”. This section is about tools of community-making. In this part, by literature study, I introduce the Third Place, a concept coined by Ray Oldenburg. Third Place is a place between the workspace and the living space, where people meet, share ideas, and relax. I used the 4E framework as a framework to analyze Third Place in a case study and design. The 4E framework is a concept in the book *The Experience Economy*, written by B. Joseph Pine II and James H. Gilmore. Pine and Gilmore mention that companies must create memorable experiences for their consumers and that the memory becomes the product: the experience. Although the experience economy began as a commercial idea, I expanded its second chapter, *Setting the Stage* to overlap with architecture. I shall explain the reason in more detail in the next question. This framework was used in the design of the Third Place in my research. I designed the circulation space between the workspaces and the lived spaces of the complex’s users as a loop, connecting several larger areas.

Research methods and gained research insights

To investigate the user group thoroughly, I used a literature review. The main study used is *The Seasons of a Man’s Life* by Daniel J. Levinson (1986). Levinson initiated years-long research in the late 1960s to better understand the shapes of men’s life, particularly between the ages of late teens to their early forties. He and his team conducted in-depth interviews with forty men ranging in age from 35 to 45 years old with different characteristics. By using this study the target group’s main characteristics and common interests are explored.

As mentioned before, to explore dwelling compositions and typologies, I use case study analysis.

In the first case, I use typo-morphological analysis for the Blok Y (Marc Koehler

Architects, 2018, Utrecht). Blok Y is designed based on the Superloft concept, coined by Marc Koehler Architects. Blok Y has a rigid frame, containing 30 diverse and intermixed dwellings. This mixture results in a broad target group, who can match their lifestyle to their budget, resulting in dwellings ranging from affordable compact studios to large penthouses. This mixture results in a diverse housing typology and a mixture of different residents. This case's dwelling composition inspired my research.

The second case is the Jaap Bakema Tower (Jaap Bakema and Johannes van den Broek, 1960, Berlin). I research the dwelling typology and composition in this high-rise. This high-rise is designed to accommodate the different living space requirements of its residents. In this high-rise, a continuous corridor runs along the right or left of the core of the staircase, from which twelve apartments on four levels are accessed. The dual orientation of the corridor is used in my designed high-rise as well. This circulation is the result of split-level typologies. One of the insights of this case was the spatial features of split levels, such as their visual cohesion and privacy control mechanism, which were used in my designed high-rise.

I use ethnographic research for the dwelling typologies in the Jaap Bakema Tower. I use online published interviews with the current residents to understand the solutions that the architects gave to high-rise challenges. This research method brought new insights into my projects, by zooming in on the daily life of the building's residents.

To explore the Third Place, I used a literature review, followed by analyzing the shared and circulation spaces in Fenix I. As the literature review, I studied *The Great Good Place*, written by Ray Oldenburg. Oldenburg only discusses the social aspects of the Third Place and doesn't reflect on their physical characteristics. He discusses how the presence of others is important in the Third Place. He explains how the returning visitors are the main ingredients of the Third Place. Pine and Gilmore explain the experience when a value is added to routine activities. When an experience is created, an individual is engaged, and a memorable event is created for him. They bring four different experience realms and explain how their abiding changes a plain space to a distinctive place. Such a place invites individuals to enter and return again and again. By using these two-literature studies, I analyzed the Fenix I communal and circulation spaces. I explore the daily life of the residents and visitors and their use of the spaces. I use Instagram and Twitter hashtags. By exploring these hashtags, I analyzed how these spaces are used, whether they are Third Space, and what lessons are learned from them. These lessons were used in designing the Third Place.

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