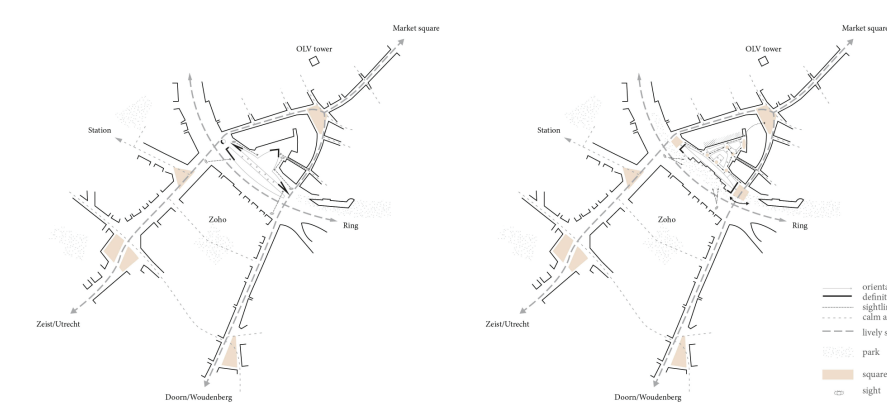




ANALYSIS

The site of Amicitia is typified by two linear historic structures crossing the transversal former defensive wall that is now a park. It is thereby part of a radial and concentric spatial system that divides the urban space in a vibrant radial axis and several more calm concentric dwelling milieus, with the ringroad-park being the obvious exception.

In this spatial system we see the 'triangular' building block, that constitutes the site, continuously failing to become a closed block and present a uniform front and back to all three sides. In the beginning because of an entrance to the central meadow, then because of the erection of Amicitia causing the block edge to erode, and finally because of the current parking milieu inside the block, introduced by the construction of the ring road.

This morphological development brought the former 'Societiet' into a curious and

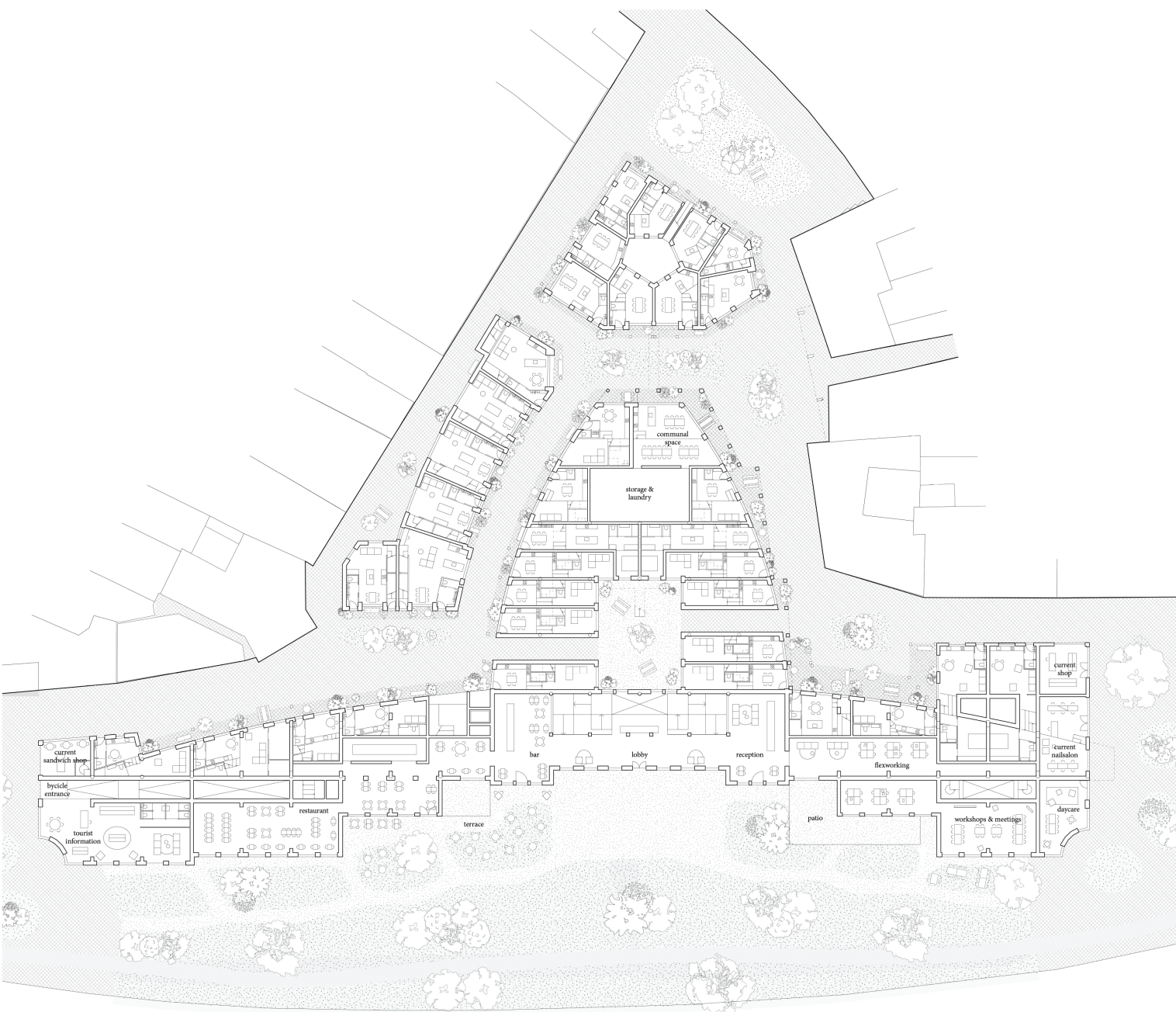
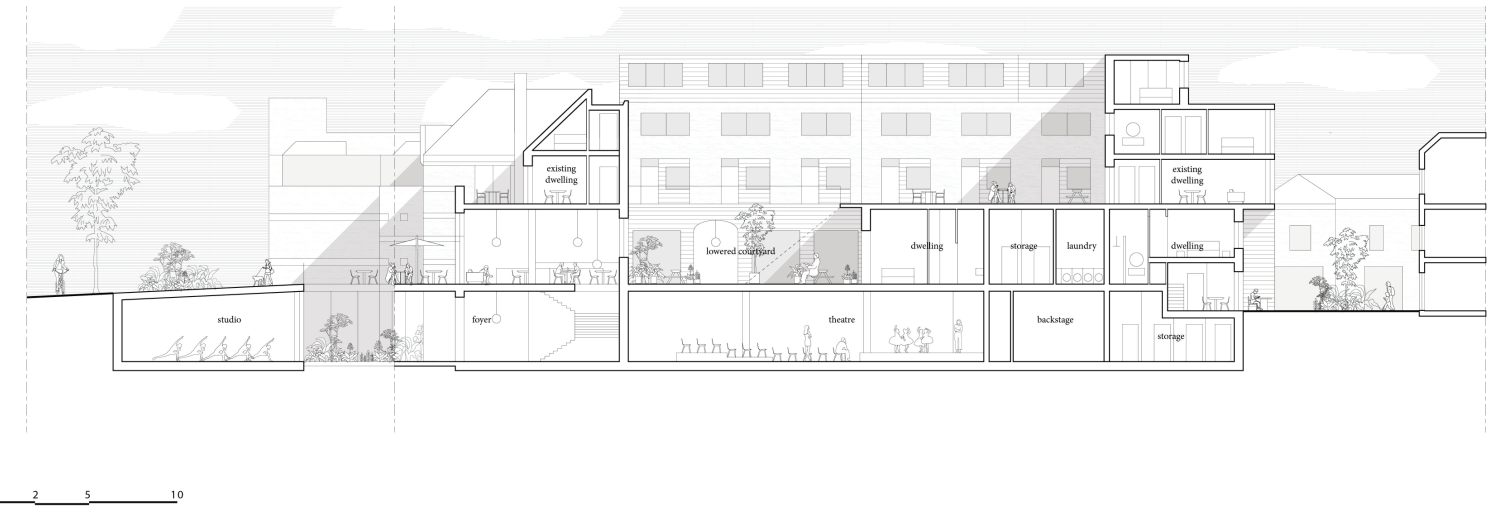
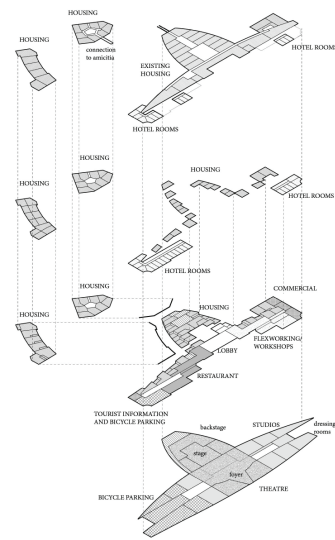
problematic position: Amicitia was neither part of the morphology of the building block nor was it really a freestanding pavilion (like we see appearing in many ringparks around other Dutch cities housing public functions). It was therefore mostly a 'front' facing the park, with many of the peripheral functions (toilet/kitchen) situated at the other sides, thereby allowing numerous 'wings' to develop next to the building over time. The new Amicitia only preserved this front and added a symmetrical maximum volume of wings in line with it, trying to enclose the building block as much as possible, and backed by an extension into the block at the back. The commercial program was oriented on itself underground. All these decisions can of course be criticized, but Karelse van der Meer's combination of a modernist form that keeps the front façade visible combined with traditional materials and details can also be understood from the current zeitgeist.



ISOMETRIC DRAWING OF THE PROPOSED SITUATION

FUNCTIONAL PROGRAM

Following the socio-cultural history of the Amicitia building, the program consists of a mix of cultural, educational, social and commercial functions, that benefit from each other. Most functions are entered central through the monument, which leads to the reception of the hotel, the restaurant and the foyer of the theatre room. In the basement and on the ground floor there is a variety of studios, which can be used for all kinds of activities such as dance classes, personal training, theatre lessons, or business meetings. In that way the square meters do not belong to a single party, instead they can be used flexibly by several associations for efficient use of space and a concentration of functions that can meet and exchange.

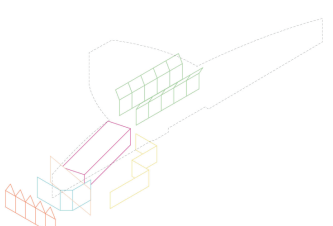


GROUND FLOOR PLAN



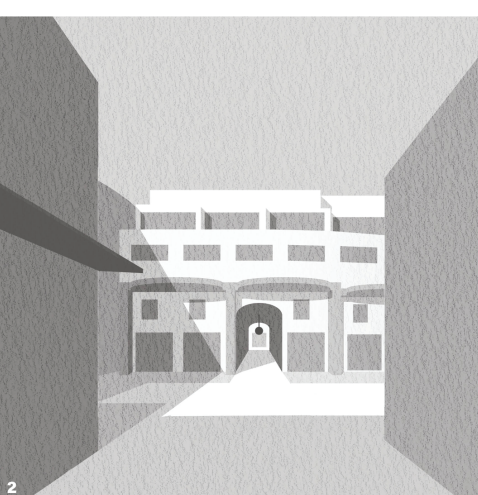
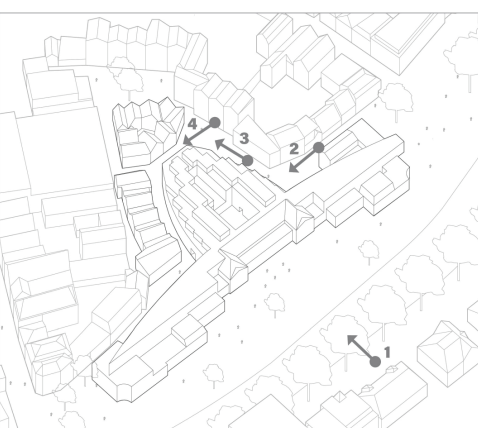
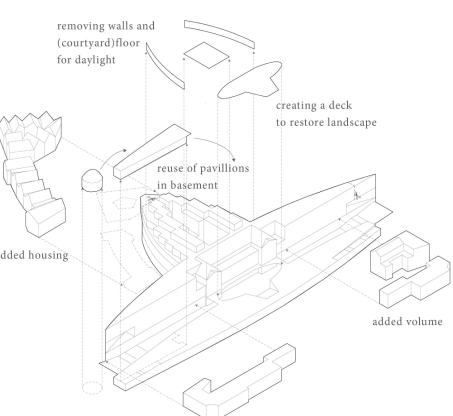
DESIGN METHOD

In the diagram on the left a few of the designed fragments are illustrated. Approaching the ensemble from the corner, the building has to answer a variety of different circumstances. Firstly it has to continue the historic scale that comes from the linear historic structure (orange). At the same time it needs to make the transition from this structure to the crossing with the ringroad, designed in blue with a corner accent. The existing square requires an activating and space defining element shown in pink. From the perspective of the park as little building mass as possible, being set back in purple, would ensure for a wide green structure. The existing facade - eventually - could use an accentuation by creating a forecourt (in yellow). To cross behind Amicitia, finally, one would need a passage (in green). And so on. The eventual design is established by bringing together all these and other different perspectives (such as the integration of the 2001 addition) into a composite whole that celebrates the spatial complexities and contradictions present at the site.



MAIN INTERVENTIONS

A few interventions constitute the main changes to the building. One of them is freeing the amorphous square of the pavilions that block the sight. These are reused in the basement for the creation of the studios and workshops. On both sides volume is added to enliven the park, squares and courtyards. By creating a deck on the front side the relation between the former society and the park is re-established, whereas a part of the courtyard deck is removed on the other side to bring light onto the ground floor, allowing for light dwellings that exploit the height difference between front and back. By removing and reusing some of the superficial brickwork on the higher floors the existing building is tailored to the size of the courtyard. A few small cuts are made on the far corners to orient the dwellings situated there on their surroundings. This creates a bay-window that is made possible by the peculiar shape of the design by Karelse van der Meer.



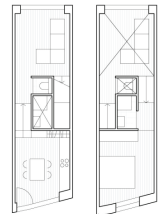
URBAN SEQUENCE



REUSING MATERIALS

The structural system lends itself for adjustments on the ground floor, since the loadbearing structure holds a transversal wall above - thus carrying the brickwork above with a lintel. In the operation of making doors and windows we want to reuse concrete elements that are sourced from creating dwellings on the ground floor. The operation of adding lintels in the wall can be employed to give the facade a more suitable scale - using elements like canopies or pergolas of the available concrete to mark the zone in front of the house. This process of humanization can be enhanced by using paint or chalk to distribute the facade rhythm into recognizable units.

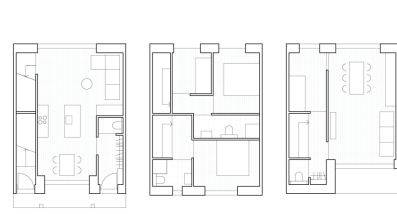
APARTMENT IN AMICITIA



DWELLING TYPES

The newly introduced dwellings are mostly targeted for students, single-person households and starters, that form a diverse mixture with the family-homes that are already in the Amicitia building. The apartments in the Amicitia building consist of a split-level dwelling, as a small part of

TWO 2-LAYER APARTMENTS IN THE ROW HOUSES



the floor is lowered to connect to the street level. The bedroom is situated above this part of the house, the rest contains spaces with the 4.5m height of the ground level of the existing building. The row houses encompass pairs of 2-layer apartments above each other,

each with their own front door on the street. All dwelling types are designed in such a way that as many active zones such as dining and kitchen as possible are next to the public space. This provides privacy for the inhabitants and a vibrant and addressed atmosphere.