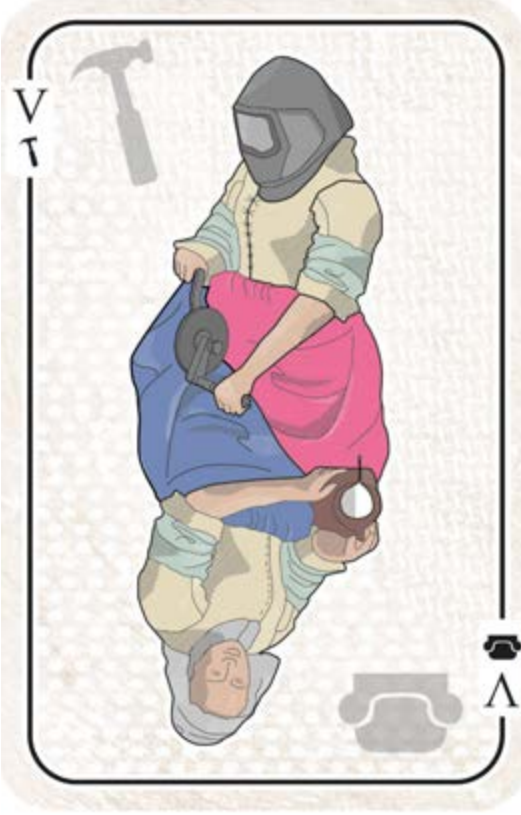


EJ008

The DRILL MAID

A new Dutch golden age for domesticity and production



The 21st century productive city

What's the meaning of the productive city of the 21st century and how's possible to develop new space synergies between domesticity and production? Our response re-questions Modernity as conceived by Modern Movement's pioneers and the Post-war Neo Avant-gardes and re-propose some of their theoretic arguments in our society: the free plan, the liberation of man through machines but also the mobile and ephemeral architecture, the idea of expendable buildings, the vision of a city resulting from the synergy between long-lasting infrastructures and short-lasting artificial environments. The point of arrival of these past researches turns into the departure of our investigation. We look again at the electronic decade where a group of young architects conceived mute envelopes and neutral surfaces where all men could live, work and recreate. Freed from the fixed boundaries of traditional architecture, they found themselves helped uniquely by a set of human-scale tools imagined as the natural extension of their bodies and they could finally begin to enjoy the game of life.

50:50. The new metabolism of domesticity and production

Once read and put aside as dreams of a distant future, the visions conceived by past century Avant-gardes could finally find their pragmatic realization through the social and technological revolutions that have been shaping the last decades. The continuous improvement of the web technology is increasingly affecting architecture at all scales; teleworking is so affirmed to sound vintage; the continuous superposition of working and living spaces is affecting the whole society. Amsterdam site of Papaverdriehoek represents the ideal plot where built architecture could consistently catch up the social and technologic advancements of our time. The project is conceived as a community building where the activities of human beings combines together and overlaps in a

mature metabolism. The brief's request of an equal share of life's components - domesticity and production above the others - isn't understood as a mere parcelization of space. As conceived here the organizers' demand rather becomes a principle of necessary symbiosis between domesticity and working this communal building must assolve at all scales and in all of its parts.

An experimental environment: Envelope, Surface and Utensil

The experimental commune proposed for Papaverdriehoek works through a synergetic superposition of three simple elements: **the shell, the platform and the utensil**. Their mutual combination defines experimental human environments and new way of communal life.

The shell answers to a primordial need architecture is called upon: give a shelter. Despite continous attempts to turn it into an aesthetic icon, the shelter has to re-establish its primary functional essence. The shell consists of a neutral "wrapping surface" covering a mute volume. The shell is expressively designed to maximize lighting and indoor microclimate. Its surface puts aside any question of composition and all the rallies for the new iconic window. The

shell is nothing more than a skin, treated differently according to the interiors.

The platform deals with the ancestral purpose men have always seen nature useful for: provide resources. The platform is horizontally displaced inside the envelope. Unique or vertically multiplied in a series of floors, the platform is sustained by a three-dimensional steel frame. Each platform is composed by two surfaces subdivided in modular units. Above the platform works as a walking pavement for the upper floor and below it consists of a ceiling for the lower floor. Between this two layers all the services are organized and disposed: electricity grid, wi-fi network for data and wireless charging system, insulation, heating, water and sewage grid.

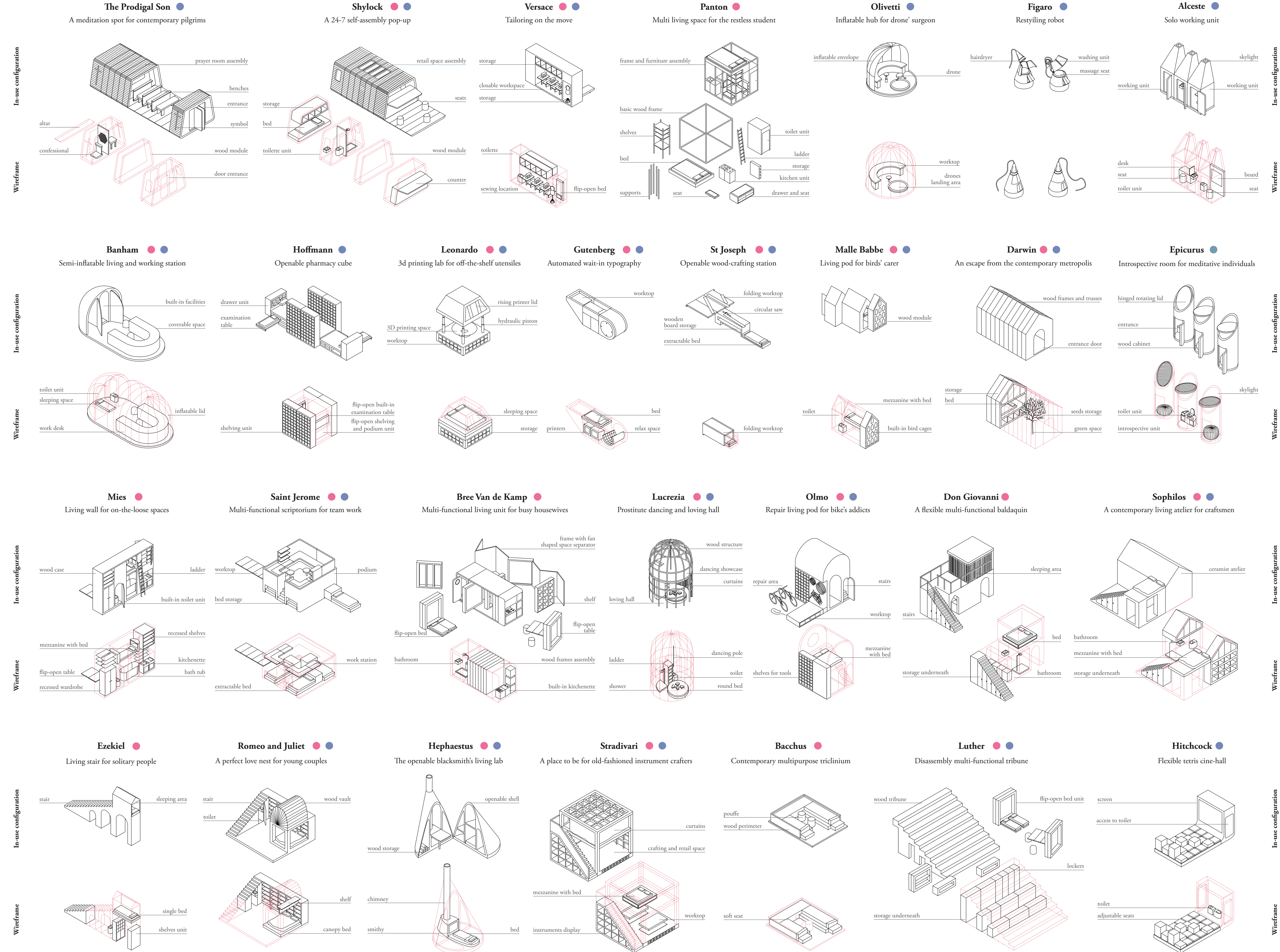
The utensil answers to the first primordial purpose men have always seen an artificial tool useful for: help them performing an action. The utensil redefines a positive hybridization between domesticity and production. Such dualism is deeply rooted in the semantic ambivalence of the word itself, *utensil*, yet used today to designate the tools of the domestic life and the mechanical instruments of the workshop activity. Once turned into a tool at human scale

in Amsterdam Papaverdriehoek, the utensil becomes a generator of artificial environments. The utensil is characterized by a series of major properties:

- The utensil denies the zoning principle of traditional architecture. Set aside the very concepts of bedroom, living room, bathroom, the utensil calls for the return of the *free plan*. The utensil spouses in toto the *loft condition*.
- The utensil keeps the promise for new forms of ever changing architecture: it is made of modular crafted pieces; it is designed to absolve a set of multifunctional purposes; it is openable and closable; it can be assembled; it can constantly change its position and configuration in space. It is ultimately flexible.
- The utensil breaks the boundaries between Architecture and Design. Rather than a piece of furniture displaced in a programmed space, the utensil itself regulates its own environment. It is a space-definer.
- The utensil doesn't work merely on its functional basis. On the contrary it is the utensil itself to embody the properties of the Vitruvian *triade*. It is firm and solid, it is useful and functional, it is appealing and beautiful.
- The utensil is part of a short life-cycle that concerns the whole social body. It is designed by professionals; it is manufactured by community workshops; it employed by different users; it is recycled and dismantled by its manufacturers.

Utensiliary

Hybrid human environments for domesticity and production



Amsterdam Papaverdriehoek
(NL)

in days like these...



Living on the top of tower C, sister Fokke lives a life of solitude and abnegation. She takes a big advantage of the rooftop - where she breeds a vibrant colony of doves - and the tower lift to deliver the love letters her faithful storm drops every day, right before the morning vespers ...



... and it leads me down,
deeper and deeper ...



sharing the Word is no simple task ...

... my call ... my destiny ...
... just let the love flow !

A painting of a woman in a blue dress, seen from the side, writing a letter. She is in a room with large arches, and a small table with a lamp is visible in the background.

Riders of the storm
Tower C, apartment with a view

Tim van der Hayden is a student living in an apartment facing the canal, at the base of Tower C. His story is a common one: it's the story of passion and dedication, of decisions and changes. The apartment in which he lives evolves together with him, turning into a proper repair store able to welcome his rising attitude in the community.

Ground Floor, +0,00
scale 1:500

First Floor, +4,00
scale 1:500

First Floor, +10,00
scale 1:500

This architectural section drawing illustrates a multi-story building with a central staircase. The building is divided into several horizontal levels, each containing different interior spaces and furniture. The central staircase is a prominent feature, running vertically through the middle of the structure. The drawing uses a color palette of red, black, and white, with green elements representing trees and landscaping. The overall style is modern and minimalist, focusing on the spatial organization and vertical circulation of the building.

cross section through Tower 2 and 3
scale 1:500

an empty space to fill with
our love !

this one really suits on us my dear ...

.. and don't worry about anything babe, they'll take care of us



A couple of newlyweds commission a team of artisans - whose workshop is based in the pulsating heart of the building - the renovation of their upcoming love nest. Among the other possible configurations, a multifunctional baldaquin named *Don Giovanni*, along with a fancy leopard version of the *Bacchus* trichlinium, are chosen and thus prepared to be assembled in the apartment. An elevator is needed to bring the missing pieces to the relative level of the building ...

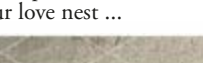
... the hachback, to break it into our life ...

... the replaceable units of the floating floor, to bring life to our love nest ...



... I simply adore the way
this place can be adapted
to fit all of our deepest
desires ...

... the replaceable units of the floating floor, to bring life to our love nest ...



... the elevator,
to lift it up to the sky

to break it into our life ...

3

Another crash ...

A job for Van Everdingen
Tower B, last floor and terrace

Rotor on a delivery drone just broke from an accidental crash. By the way, this is daily routine for Van Everdingen, which working/living unit - strategically located between the last slab of tower B and the sky - welcomes delivery drones day and night, fix and send them back away to the sky of Papaverdriehoek.

This specific task sur
requires technical kn

but a direct access to the roof..

... can get convenient ...



... to fly away in the little hours of the very pink night ...

... and we will
all ride the
storm to answer
our higher
calls.

Don't leave me this way ...

I'd better put myself back where I belong ... stop thinking of her ...

Why don't you turn this thing you do into a proper job ?

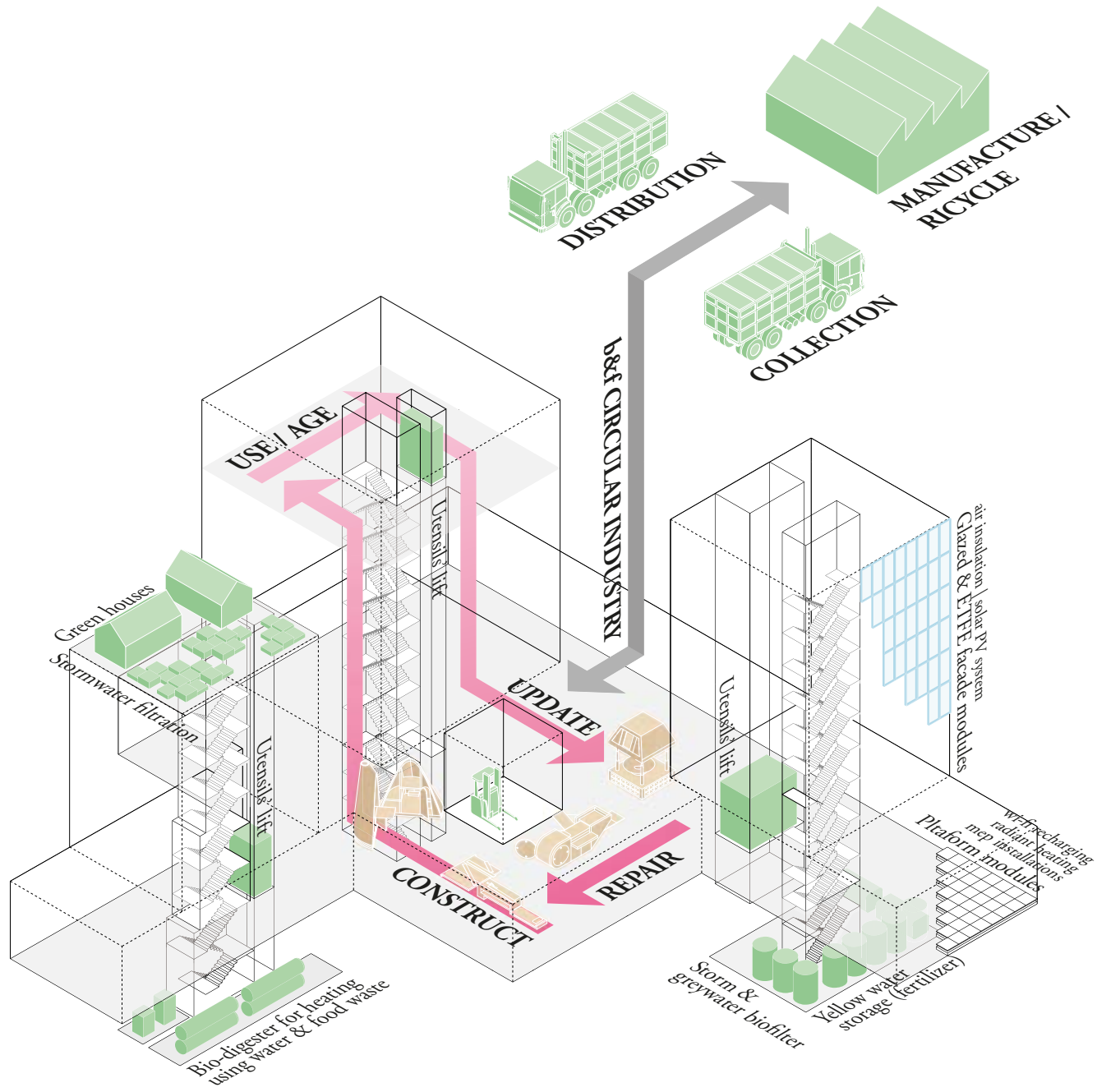
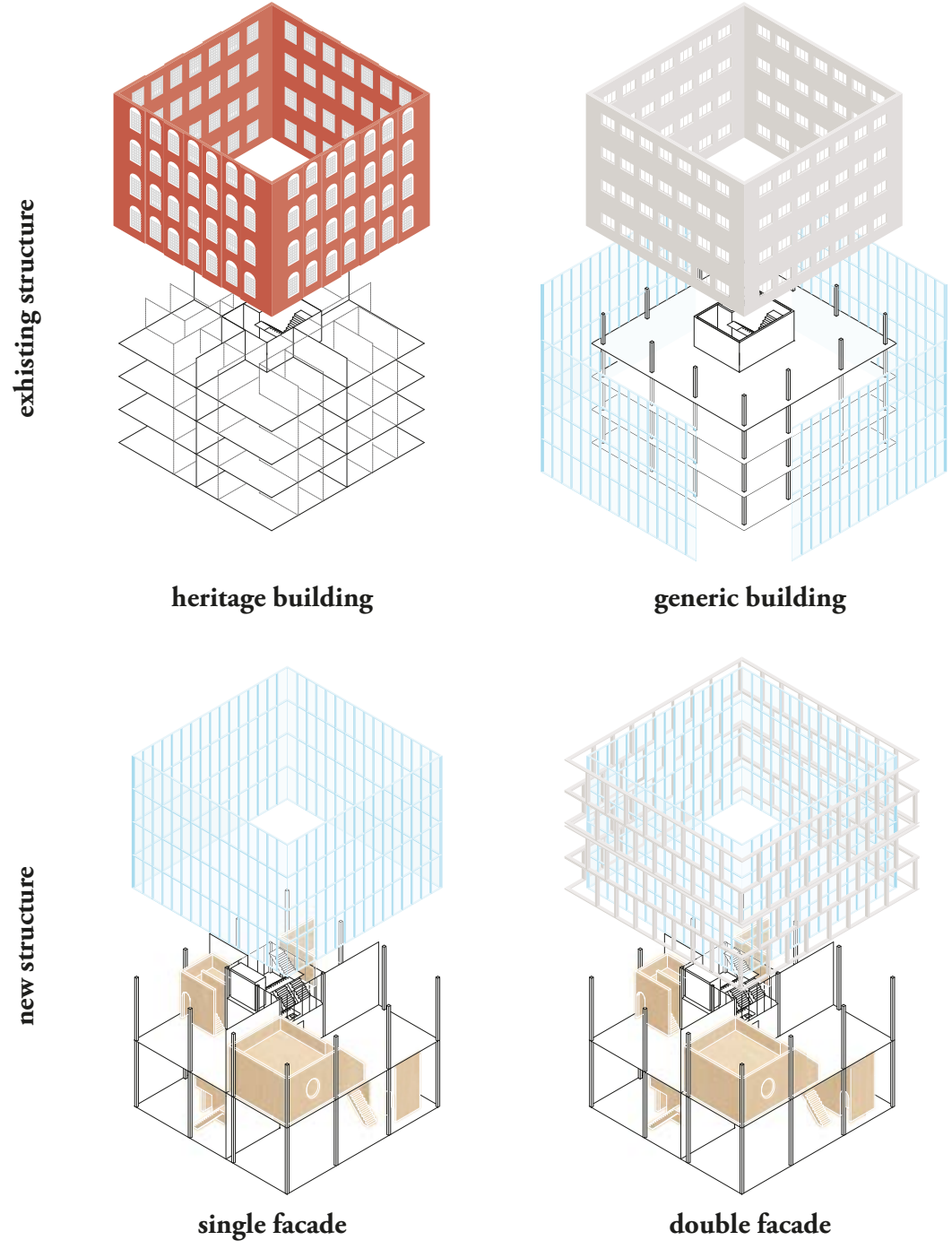
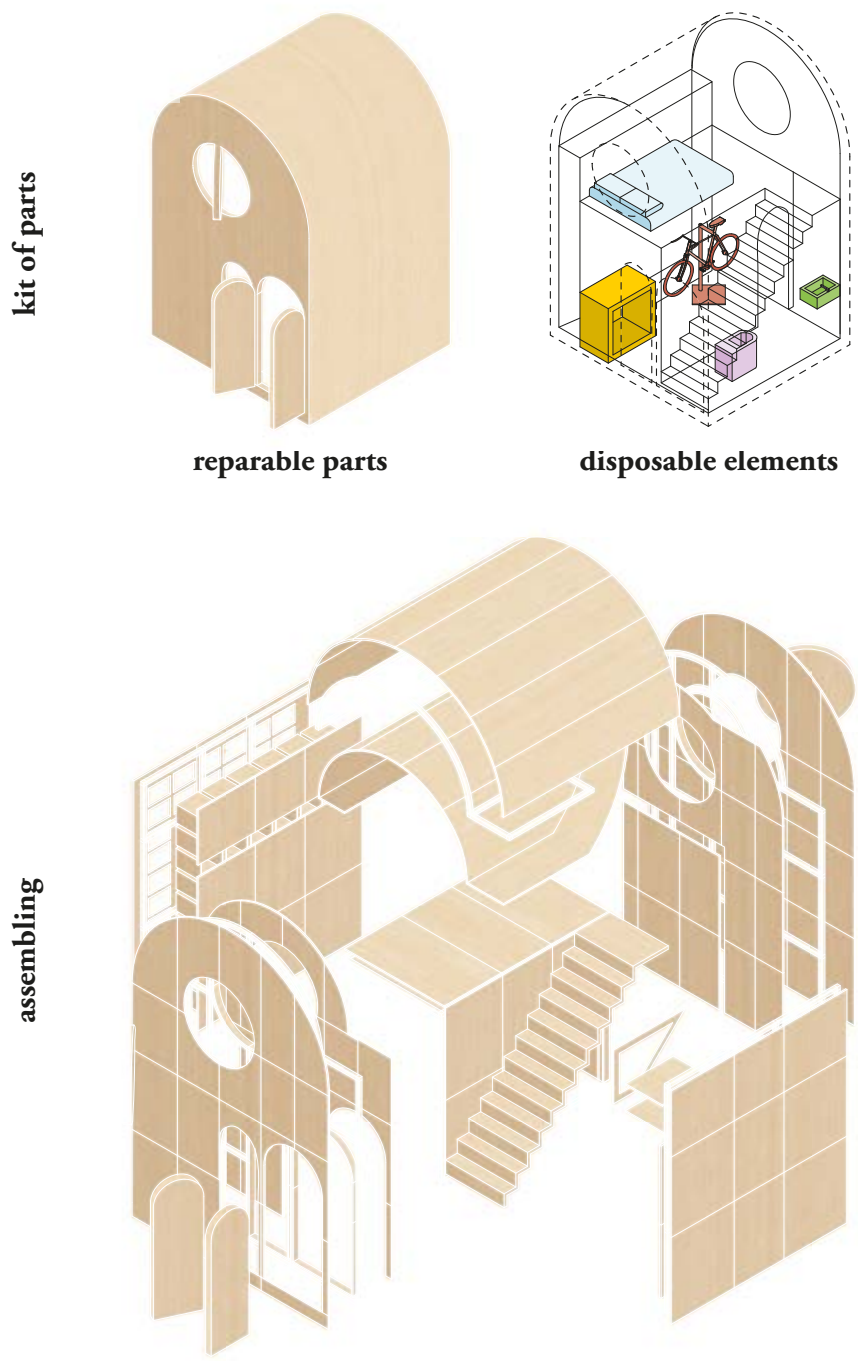
Just let
me spread
the voice,
the word
of mouth
will do the
rest ...

EXTERNAL SURFACE
2405

CLIMATE CONTROLLED SURFACE

3937

the numbers displayed must be read as a mere possible configuration set at a certain moment in time: in fact, due to the flexibility given by the combination of shell and platforms - setting free the plans and their relationship with the elevations - along with the productive/living demand absorbed by the continuous production of utensils, can revert those parameters and configure a different equilibrium within the building, spreading the productive vocation of the base through the towers and vice versa, thus fading the two function into each other.



Utensil

A reparable and updatable tool

The conventional strategy for a linear urban development need to be replaced by a cyclical system: while the *envelope* itself is meant to be simple and adaptable to different kind of activities, each *utensil* is meant to be replaced and repaired through a recursive system of professionals specialized in maintaining and enhancing any of them on necessity of owners and users. Each one is composed by an easily assemblable wood and metal framework which hosts industrial products coming from a circular economy ready manufacture industry.

The structure is easily reparable, adaptable and locally updatable: the perfect framework for the second which provides a level of complexity that is not manageable at the scale of the building or the area but has to be addressed by a manufacture industry ready for the circular economy. This system has the capacity to influence not only they way interior space are used but also the way of perceiving the relation with it in the direction of a wiser use of space and material resources.

Shell

An adaptive solution for both existing and new buildings

The building skin maximizes the sun-exposure/insulation balance. *Effe* recyclability and the package of integrated installations - such as photovoltaic panels, rain water capton - makes it a crucial chapter into the circular system. A strategy for a new construction with partial demolishment could integrate such an envelope in the traditional development of structures, while existing buildings with minor demolishment offer interesting declination of this

passage: a partial substitution of facade's modules could bring an improvement in performances for old modernist building in the whole Buiksloterham. Heritage buildings deserves a different kind of process in order to keep the appearance of the original facade: the sole replacement of interior slabs and vertical element allows a mixed use of *utensils* for living and production.

System

Local construction systematized with a (hopefully) circular industry

The circular economy concepts re-signified in the field of interaction and use of architecture are declined at three different scales: from the *utensil* to the *shell* to the entire building system. While the structure of *utensils* is locally produced, raw materials and industrial components are distributed to Papaverdriehoek from a circular manufacture industry.

Utensils are then assembled *in situ* and delivered to the towers units through large elevators where they start to support their purpose, being it freely more related to living or production. Eventually parts will need to be updated or repaired but always going back to be used in a possibly infinite loop. This building life is integrated with a series of technological solutions that makes it sustainable also in the energetic and consumption of resources perspective.

