

Generic

Specific

Generic

Specific

Generic

Specific

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Extending

Rob Damen

“Well I’m Detroit born and raised - But these days - I’m living with another - You tell me she can be replaced - But that’s not the case - I’m so lost without her” The Raconteurs - Bored and razed [2019]

The notion of the song ‘Bored and razed’ is two-sided. Being born and raised is the main side, which means that someone will build up several layers at a specific location. Those layers are loaded with knowledge of the environment, personal memories and relations. The second side, which is the contrary, is about being bored and razed from a place. The songwriter is referring to places which have changed a lot, maybe due to globalization, to places which did become generic.

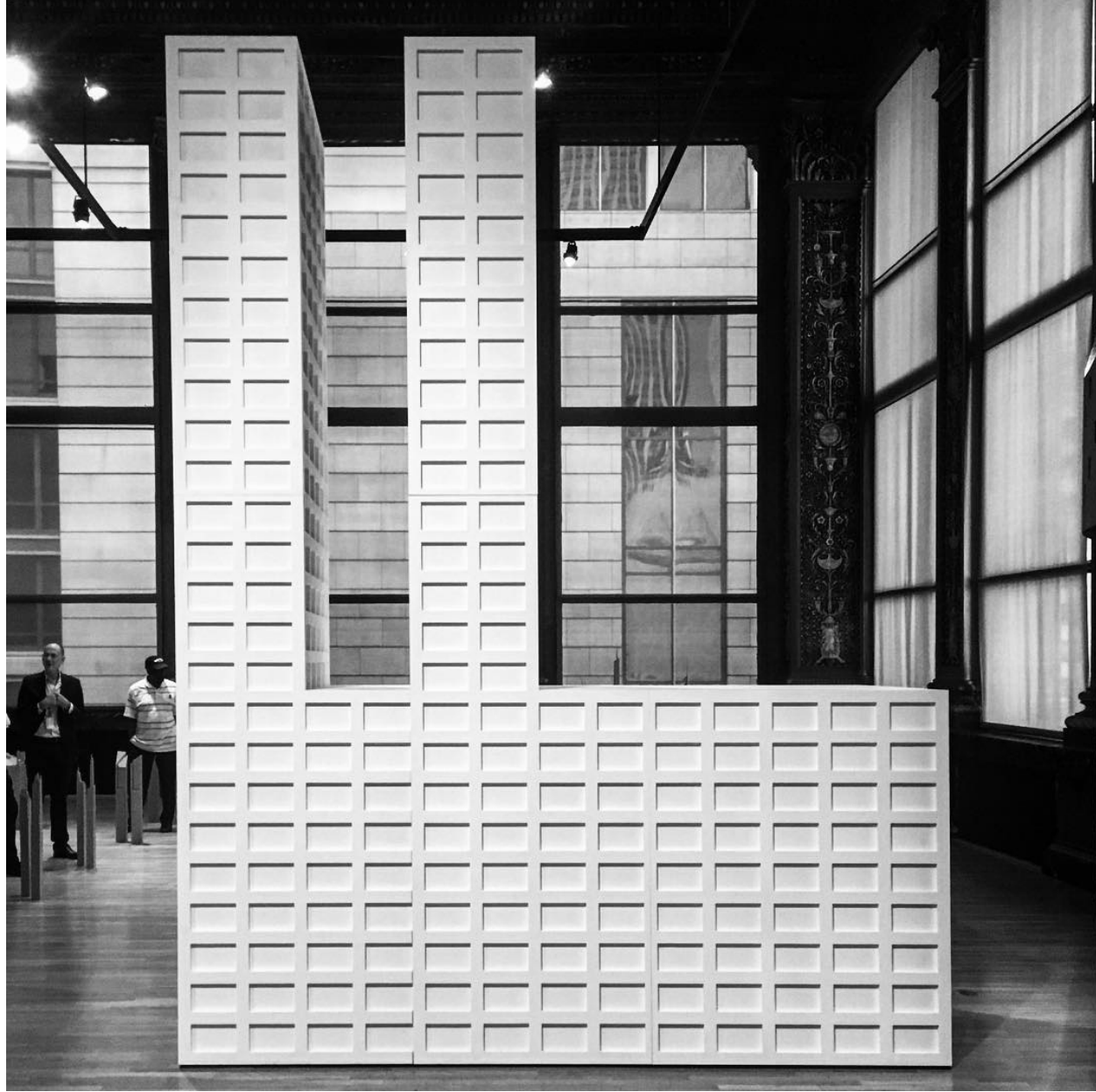
The lyrics rely very much on the topics of generic and specific. It’s a warning for becoming to generic and therefore getting lost from a place. This is a call for architecture. Architecture can strengthen the relation between human and environment by using local aspects. If architecture is refusing this dialogue the environment it will become generic. This refusal can lead to a disconnection from human life and its sense of place. At the end it could lead to a generic society which has become ‘bored and razed’ from a place.

“What is left after identity is stripped? The Generic?” [Koolhaas, 1995]

This statement already suggests that there is a distinction between buildings with identity and buildings that lack identity. Of course, identity is also something that people can bring to a place. As Koolhaas is talking about the generic he is also referring to contemporary architecture, which would not be a hard fact. Contemporary architecture can also react on its very local layers. The designs will both react on local aspects. The specific will extend the original structure of the monastery, which has been enlarged already. The generic would be built upon an existing structure as well. This with the rigid structure of the water basin, which has a column structure with vaulted ceilings.

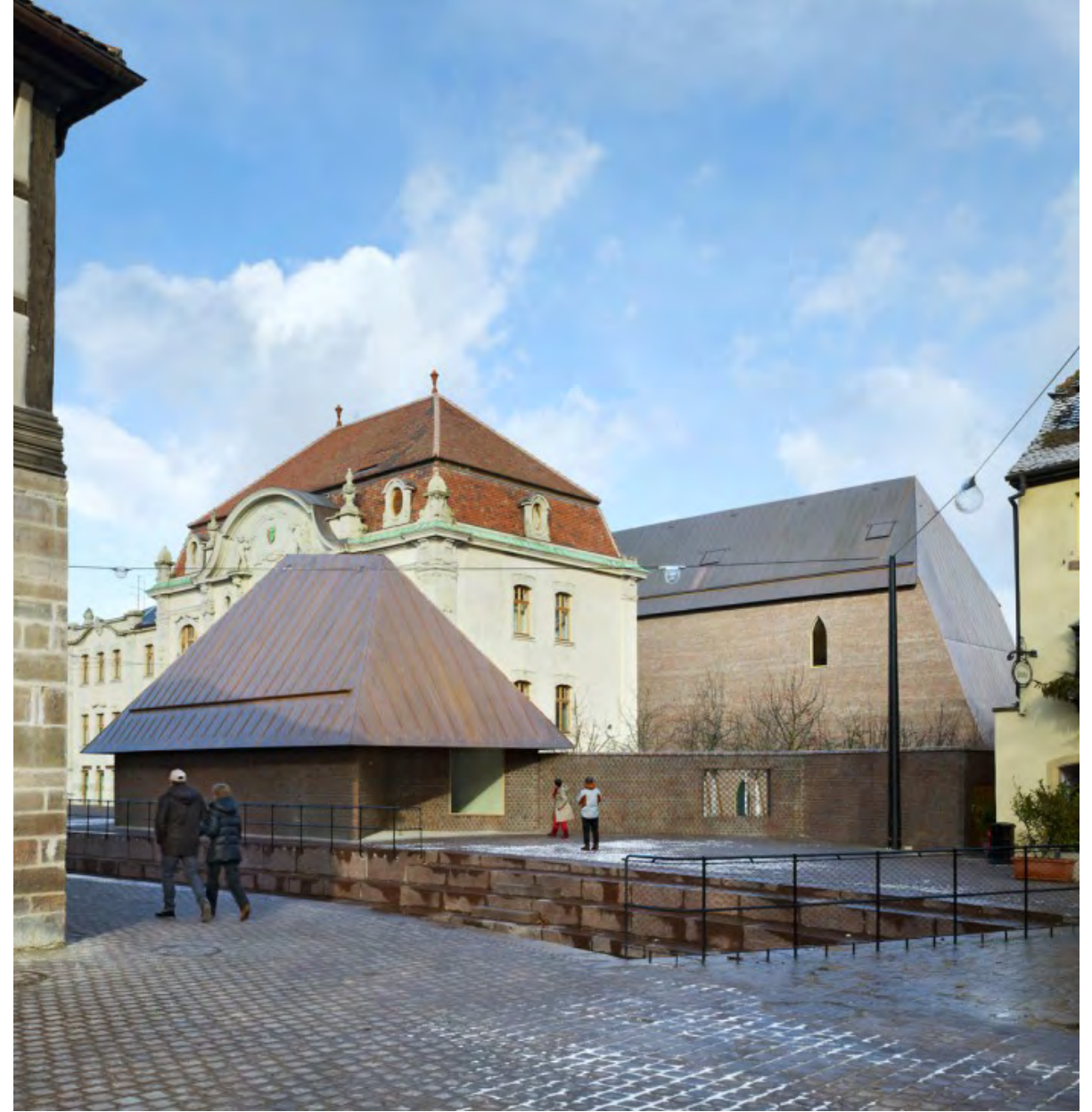
“For him the metropolis [...] was an entirely new creation of large-scale industrial capitalism, without historical precedent. Like the new economic system, it was anonymous and international in character, not shaped by nation, ruler or topography.” [Pommer]

The generic seems to be the outcome of the capitalistic system. While Hilberseimers proposals are anonymous and international, the design for Kloosterstraat would be more specific. This without being very historical, but by taking the underlying structure of the water basin as a starting point.



Generieke Referentie
Chicago Tribune Tower | Ludwig Hilberseimer [1923]

Specifieke Referentie
Museum Unterlinden | Herzog and De Meuron [2007]



Rob Damen

Essay

It will react on the economics with taking modular systems in consideration. The specific is reacting on the monastery and the addition of it, and will extend the separated small building. This with making a tower out of it, which will therefore refer to the existing pavilion of the water basin. The tower will have views all over the site and this element could help make the house extraordinary.

“Generic seems to be the magic word to make buildings independent of changes in function. It is taken to mean being without specific qualities and therefore indeterminate and open-ended.”
[Hertzberger, 2015]

The barest answer to generic seems to be a grid. This systematic thinking could become endless. The use of the grid is most present at the generic proposal. This will use the column structure of the water basin, which has dimensions of 5,3 meters in both directions. The specific is built upon a small separate building and will have the edges of that existing structure as a boundary. This building is not structured at all. It will be a mass which has been hollowed out to create living spaces. Here the interior is referring to castles as the spaces are atmospheric in its size and volume. This will make the volume permanent.

“The regularity in Dudler’s work derives from a long, rationalistic tradition of reliable principles of reason, which he applies in his architecture - from the tiniest detail up to the grand form. A passionate opponent of the contemporary »tyranny of creativity« [...]” [Mönninger, 2017]

Both designs are deriving from an existing structure, may it be the columns of the bassin or the edges of the separate building. This will make both designs rational, because it has very straight forward parameters. The specific will have a very solid structure, which will show that it is permanent. The generic needs to have a lightweight construction and, with a very open structure, flexible enough for changes in future. Both principles have thus a story, one heavy and stable, the other readable and durable.

“To reduce metropolitan problems to problems of scale means to ignore completely the existence of a science of the city, in other words to ignore the actual structure of the city and its conditions of evolution.” [Rossi, 1984]

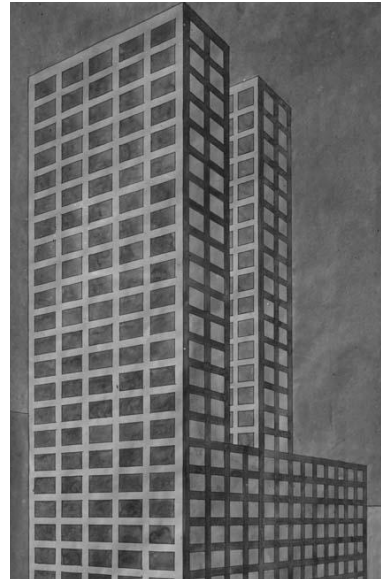
Scale seems to be a problem for metropolitan architecture. This problem of scale may lead to the specific. The generic also takes on a similar scale as the specific. This will lead to a generic proposal which

is more spread out over the location, and therefore better attuned to the urban scale of Kloosterstraat.

“This is not about implanting something vaguely »modern«. Architecture should not push itself forward, but play a subservient role.” [Dudler, 2017]

The generic is introducing new space at the location. It does this by opening up the site above the water basin. Somehow the arising structure could introduce new spaces which are (semi) public. This will make the location more porous and active in its use.

Generiek



Generieke Referentie
Chicago Tribune Tower | Ludwig Hilberseimer [1923]



Specifieke Referentie
Museum Unterlinden | Herzog and De Meuron [2007]

Specifiek

This project is never realised. It is even never submitted. This is a proposal for the Chicago Tribune tower which was a competition in 1922.

Hilberseimer in that time, was searching for a new architectural language. He sought for the most purest form, towards a construction instead of architecture.

“In New York’s high mountain ranges of houses, the material ethos of our time found its most powerful expression. Like everything authentic that

seeks formation (Gestaltung), materialism found its form here. While in Europe this hypertrophy remained limited, the uninhibited drive for speculation with the high-rises of American metropolises has produced something almost fantastical. Only in the East are there urban forms of similar, uninhibited fantasy.” (Hilberseimer, Das Hochhaus, 1922)

For Hilberseimer the architecture in America was different than he was used to in Germany. In Germany they

were used to plan high-rises with a relation to the public realm. In America they would treat high-rises as a row house. Simplistic next to each other.

According to Richard Anderson, Hilberseimer was taking that next point as a start for the Chicago Tribune proposal. Therefore the architect was influenced by the Monadnock building (1891) and paintings of George Grosz which showed very abstract buildings.

Located at the centre of Colmar the Museum Unterlinden was refurbished and extended by Herzog de Meuron. The most seen addition is a ‘light chapel’ at the river while people walk towards the small squares in the city centre.

“The project for the extension of the Unterlinden Museum in Colmar encompasses three dimensions: urban development, architecture and museography. It centers on the issues of reconstruction, simulation and integration.”

(Herzog de Meuron)

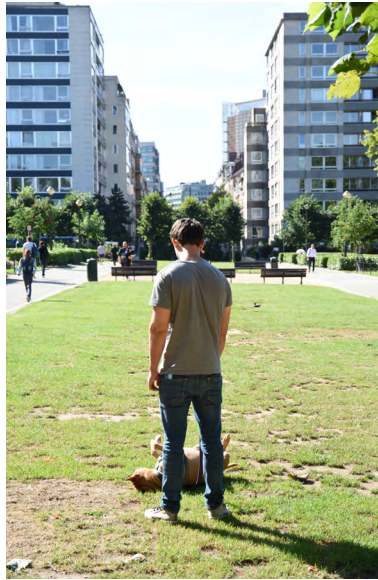
On the urban scale the architects made an underground passage across the Unterlinden square. The square was also giving an update with the waterfront and the small building with the pitched roof. This would refer to the old farming environment of Colmar.

The added volumes are slightly contemporary, but also searching for that local architectural language. The architects made use of ‘hand

broken’ bricks for the facade, and a copper roof. The roofs are steep and relate to their close environment. The bricks are subtle and, in their colour, well matching the scene.

The inside is making small differences between the old and new buildings. The colours are slightly changing, from white to earth like colours. The materials are on the one hand modern and fluid, on the other very traditional and hand-made.

Voorontwerp Locaties



**01
CITY
AMBIORIX SQUARE**
Het Ambiorix plein kenmerkt zich door de aanwezigheid van stedelijke assen. De pleinwanden kennen een afwisseling van kleine en grote korrel. Het generieke ontwerp onderbreekt de dominante as (welke afzwakt in noordoostelijke richting) en maakt daarmee de pleinwand af. Het specifieke ontwerp maakt met een smalle én brede beuk de koppeling met de aanwezige typologie in de kleine korrel.

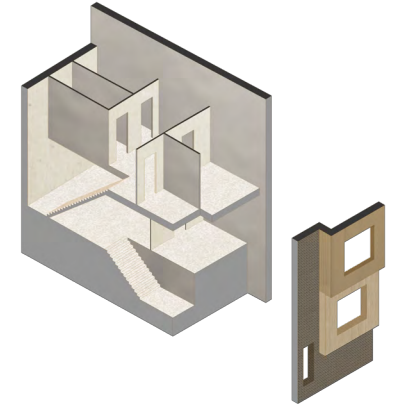
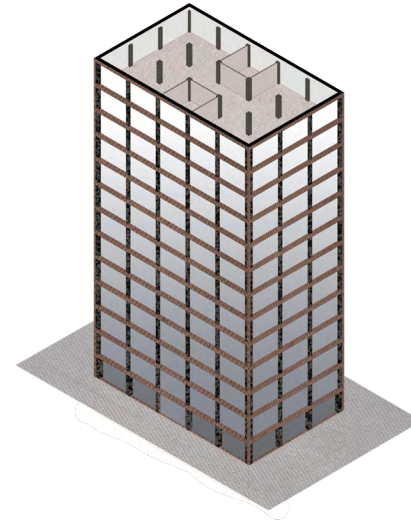


**02
BORDER CITY
KLOOSTERSTRAAT**
Kenmerkend aan de Kloosterstraat is een groot verborgen waterbassin, bedekt met een talud. Aan de kop staat het oude klooster, nu uitgebreid met het architectuurcentrum CIVA. Het generieke ontwerp wordt geplaatst op de structuur van het waterbassin, en het specifieke ontwerp wordt geplaatst op de uitbreiding van het klooster.



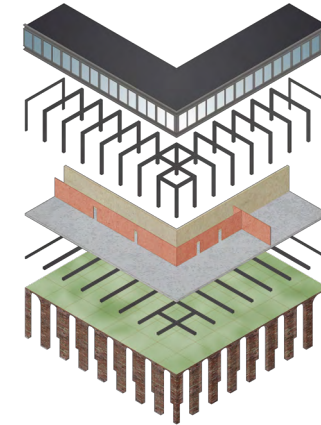
**03
BORDER ZONE
KASTERLINDENSTRAAT**
De Kasterlindenstraat is een lang lint wat uiteindelijk op een knoop samenkomt in een landelijke schaal. De bebouwing staat aan één zijde, de zijde richting de stad wordt afgeschermd met een bomenrij met daarachter het Scheutbos. Het generieke ontwerp voegt zich op een langgerekte leegte in een schuurstructuur, het specifieke strekt zich uit over het kavel en staat zo dicht mogelijk aan het lint.

Voorontwerp
City / Ambiorix Square



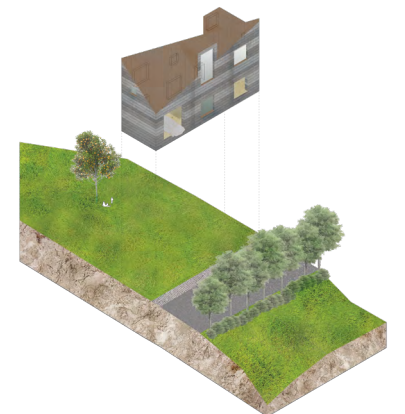
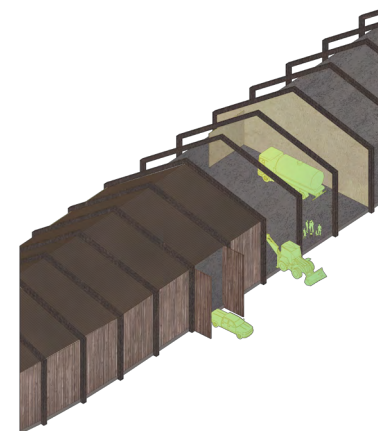
Voorontwerp

Voorontwerp
Border City / Kloosterstraat



Rob Damen

Voorontwerp
Border Zone / Kasterlindenstraat



Kloosterstraat

De omgeving van het waterbassin is vrij eentonig, en zeer gesloten. Het CIVA is met uitzondering een publieke plek, en de school is met haar rug naar buiten gericht. Andere bebouwing is vrijwel enkel wonen, maar het ontbreekt aan levendigheid door de gesloten structuur van het waterbassin.



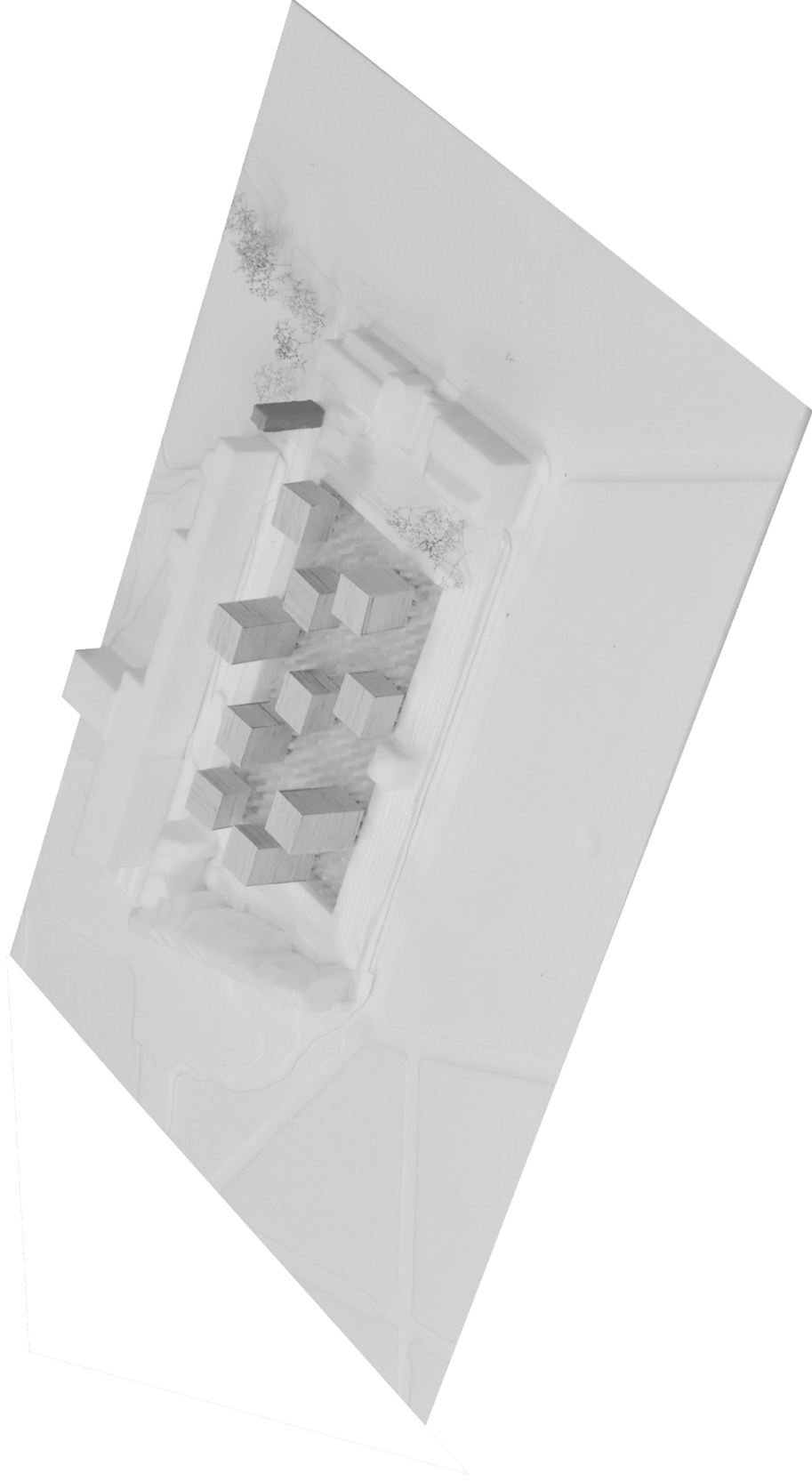
Waterbassin en bebouwing (met rug naar straat) zorgt voor een niet actieve straat. Rechts onder: rijke details te vinden in het oude klooster.



De ene kop bestaat uit het klooster en haar latere uitbreiding het CVIA. Dit ensemble heeft een rijke plasticiteit in haar gevels.

De Kloosterstraat is eveneens rustig, maar heeft met het paviljoen (toegang tot waterbassin) een prominent gebouw.





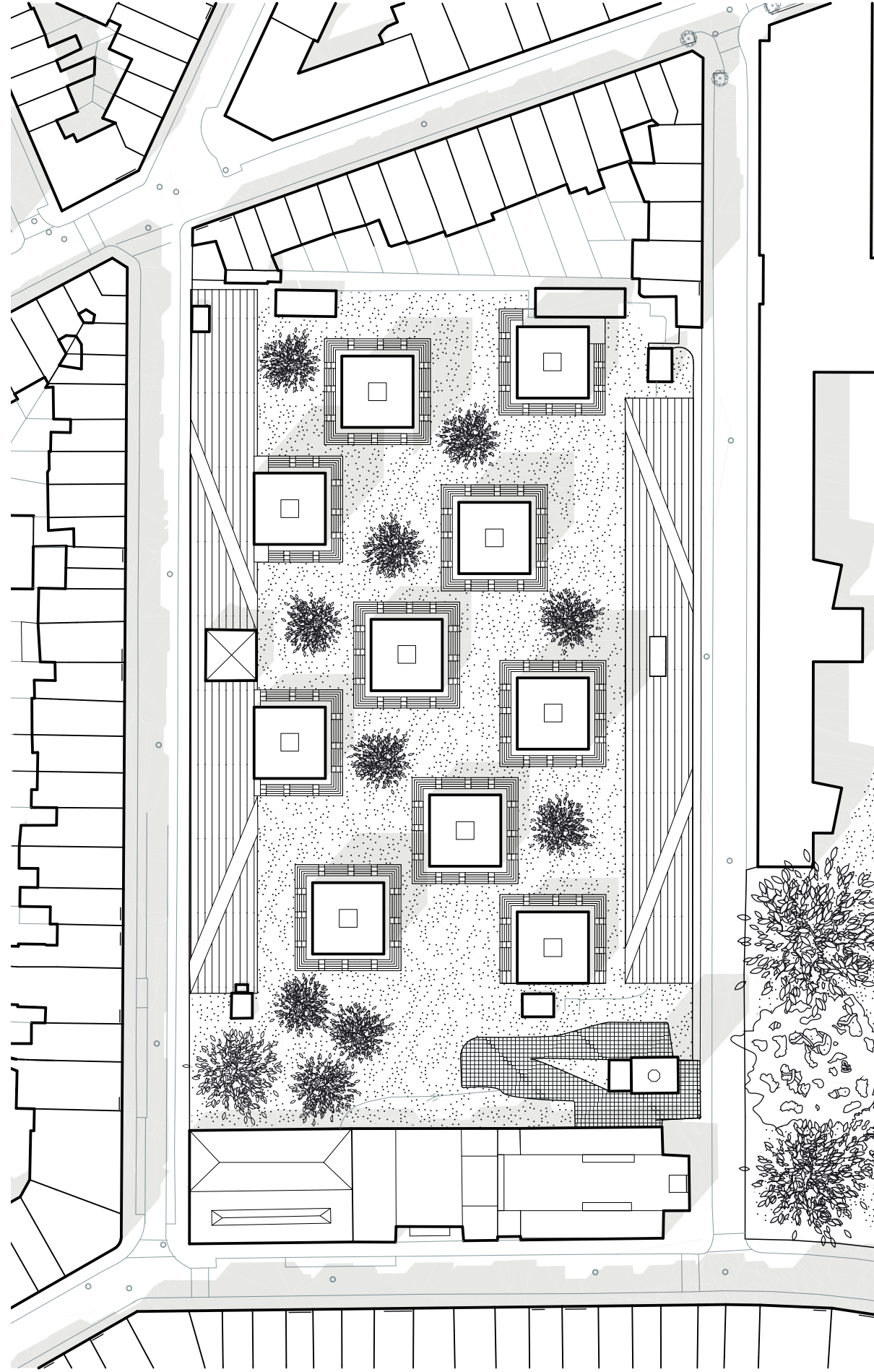
Maquette 1:500

Het schaalmodel legt de focus op de structuur van het waterbassin en geeft de belangrijkste bebouwing weer.

Site



Op het waterbassin bevindt zich de nieuwe generieke structuur. Het ensemble van het klooster wordt uitgebreid met het specifieke geobuw.



Generiek

Generic / Specific

Kloosterstraat

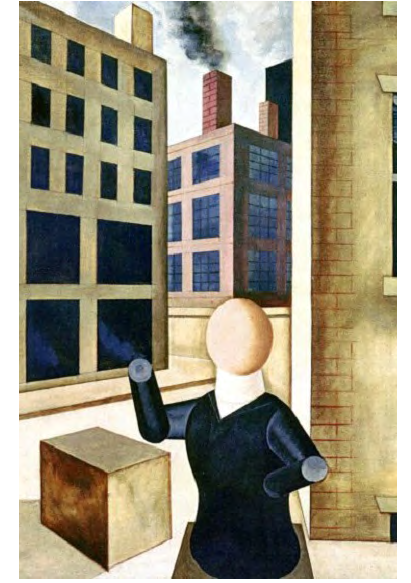
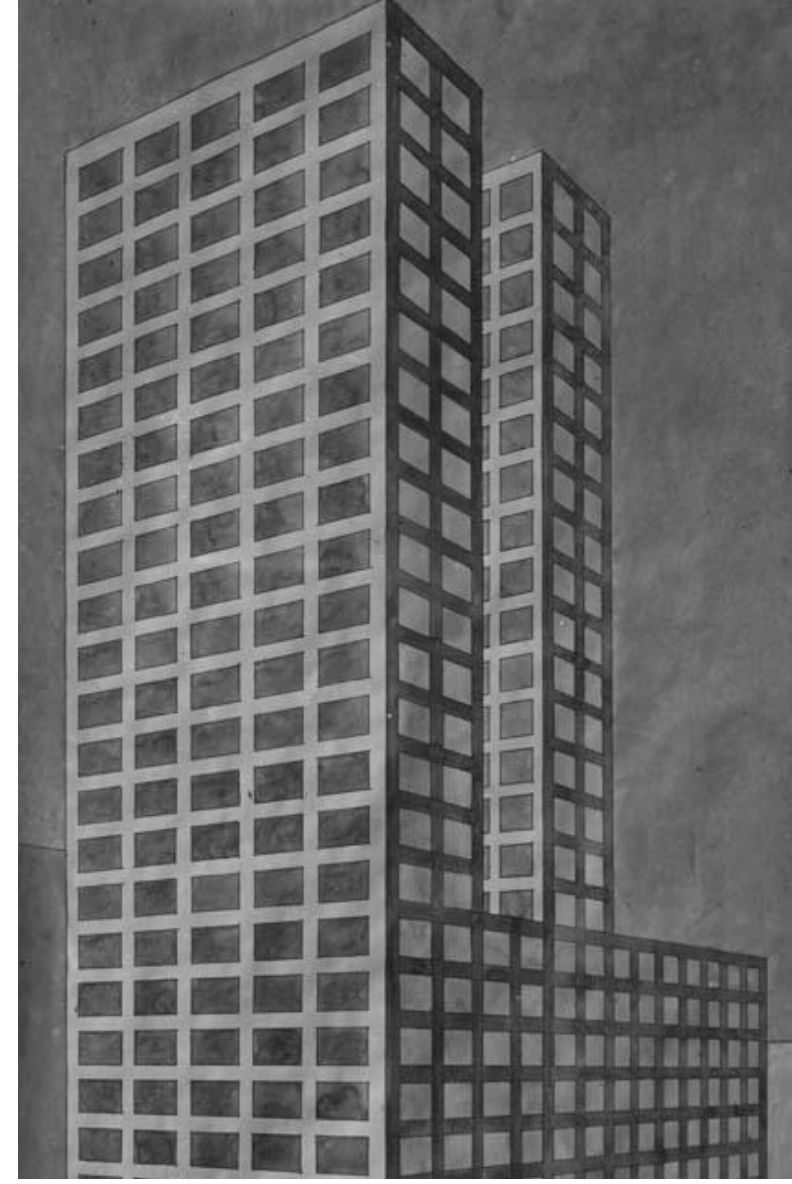
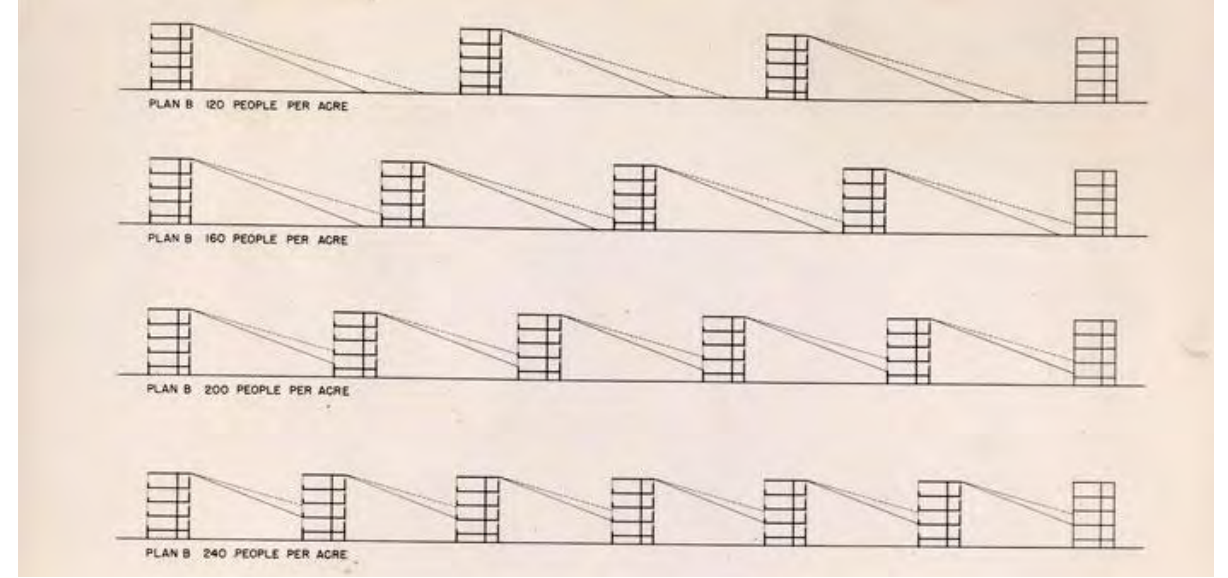
Het generieke ontwerp bouwt verder op de logica van het waterbassin. Hierin is het uitgangspunt de kolommenstructuur, met een afstand van 5,3 meter. De toevoeging is een structuur wat zich spreidt op twee stramienen in zowel breedte als lengte. De hoogte varieert om de toevoeging afwisselender te maken, en verassender. De houten structuur rust met haar kolommen op de

stenen constructie van het waterbassin. De gevel en het vloerveld kraagt uit om een handzame modulemaat te ontwikkelen. Het volume heeft een kern in het midden voor de circulatie naar boven. In de plint worden publieke/commerciële functies gehuisvest, naast de faciliteiten voor de woonfunctie op de verdiepingen.

Hilberseimer zocht in zijn uitbreidingsplannen voor steden naar een optimalisatie van dichtheid in mensen per

oppervlak met daartussen zo veel als mogelijk openheid. Hilberseimer was met zijn Chicago Tribune Tower

geïnspireerd door kunstenaar George Grosz en daarnaast door het Monadnock gebouw.



Generiek Ontwerp

Rob Damen



Overzicht

Door de diverse hoogten en tussenruimten wordt het generieke ontwerp minder statig.

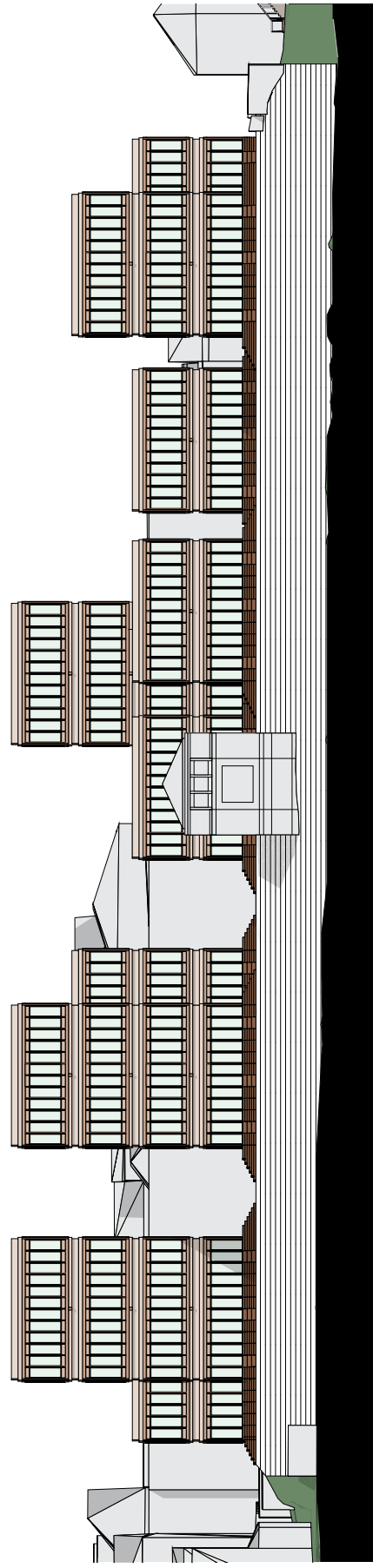
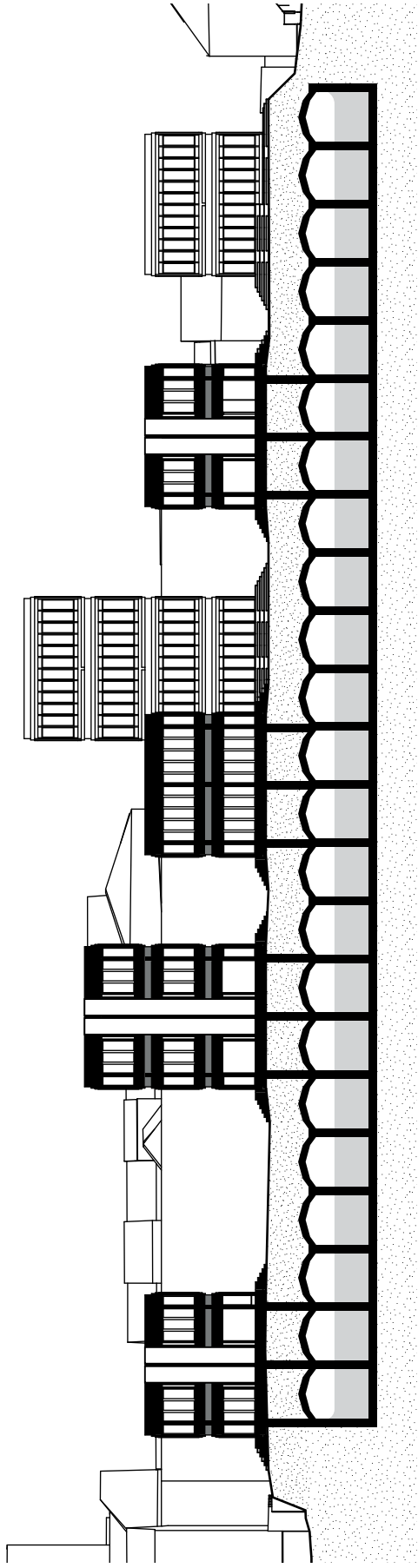
Kloosterstraat

De structuur sluit aan op de omgeving door een enorme langgerekte trap.



Rob Damen

Generiek Ontwerp



Doorsnede en gevel

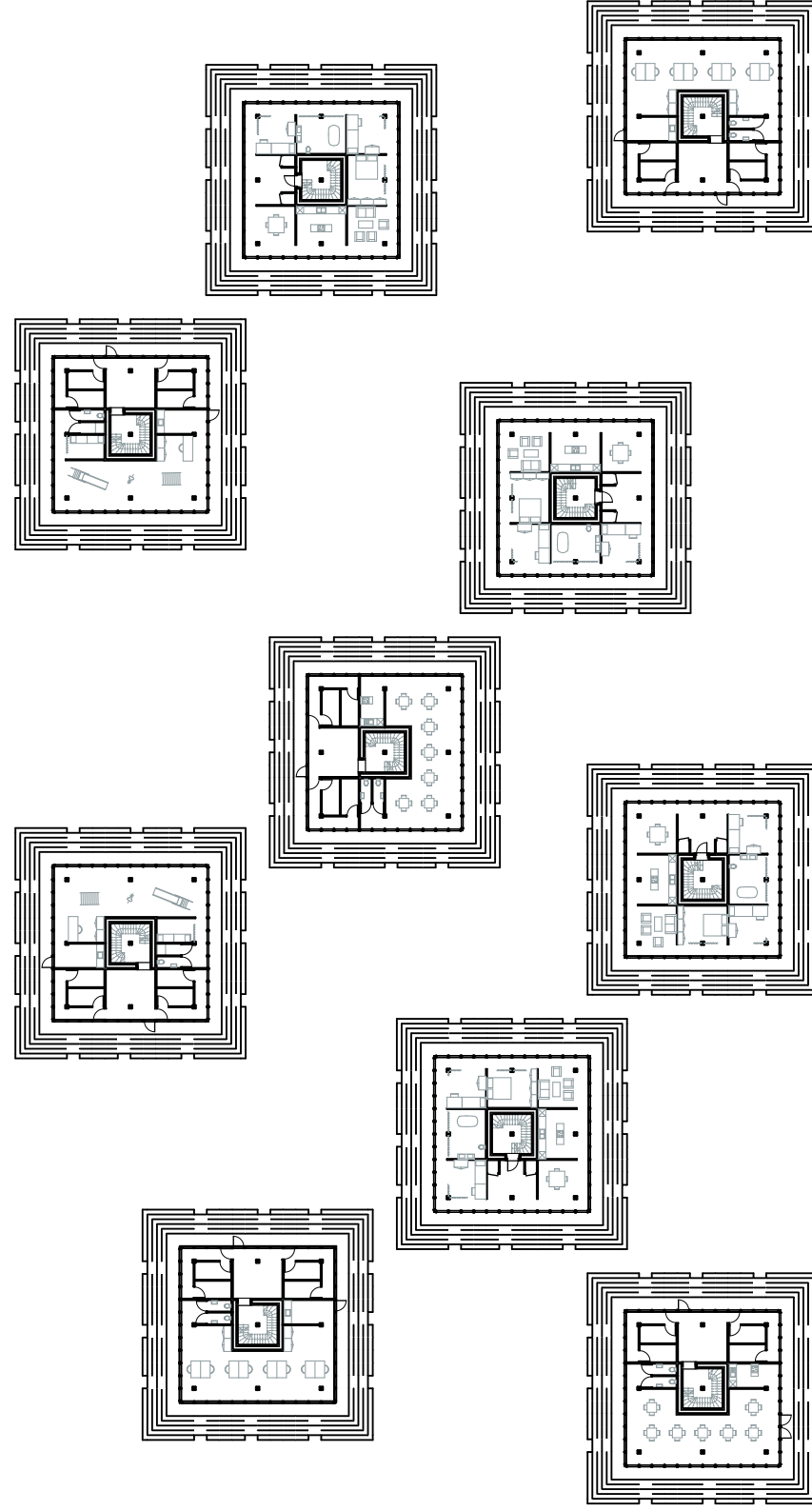
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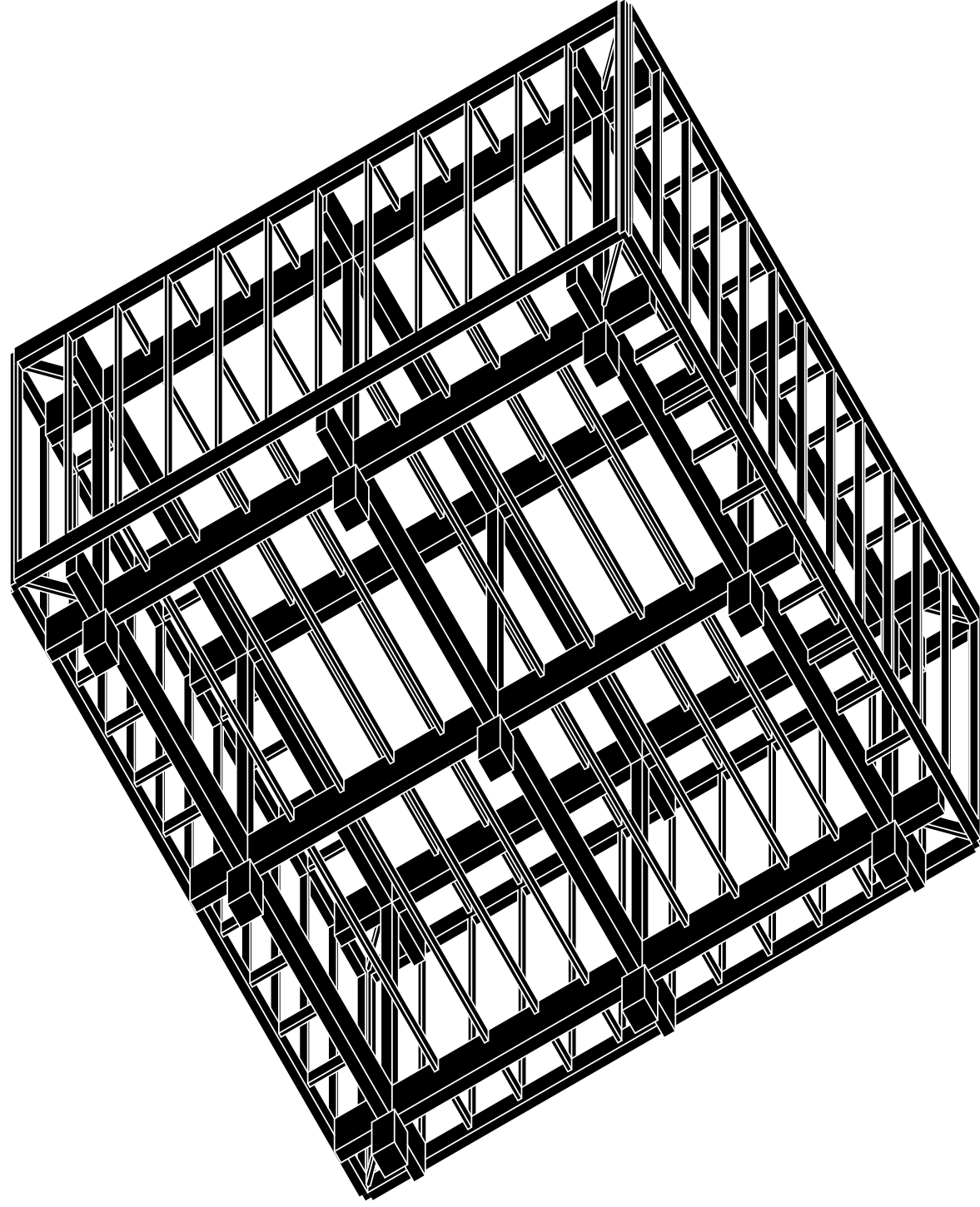
Gebouwd op de logica van het waterbassin.

0 30

Plattegronden van diverse bouwlagen

Structuur toont de flexibiliteit in gebruik.





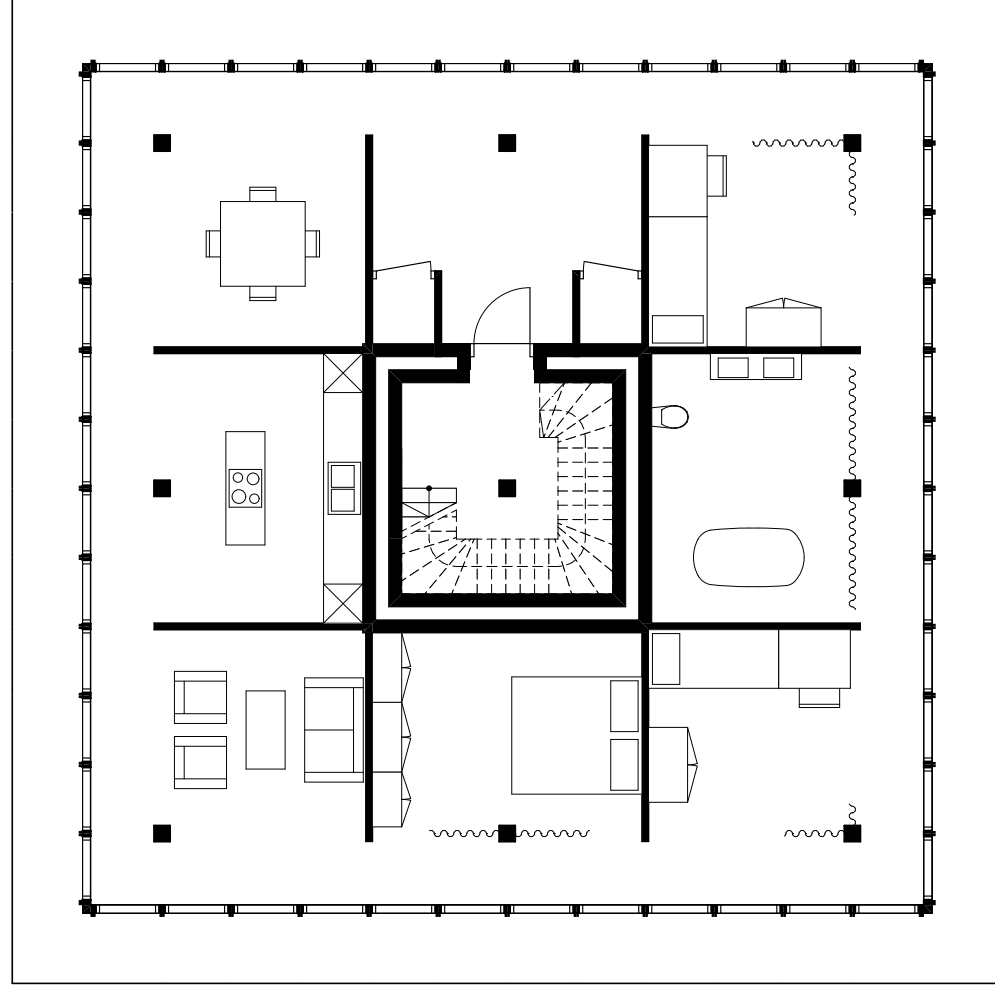
Structuur

Opgebouwd uit een houten skelet.



Eenlaagse woning

Het skelet, samen met de wanden, zorgt voor een open kamerstructuur, afscheidbaar door gordijnen.

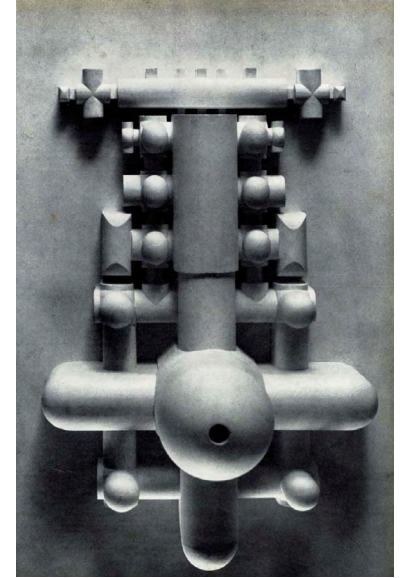
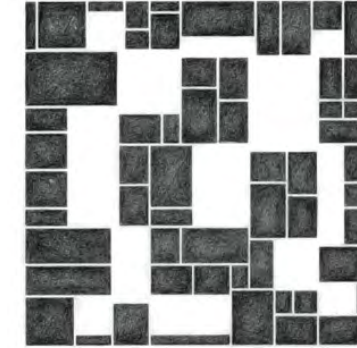
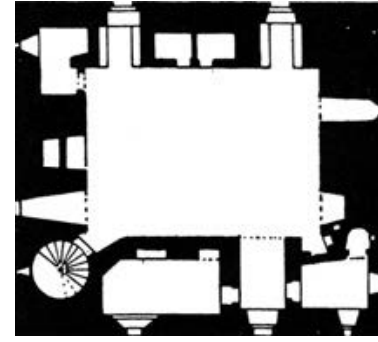


Specifiek

Het specifieke ontwerp bouwt verder aan het ensemble van het klooster. Het originele klooster is al uitgebreid en in gebruik door het CIVA. Een klein separaat gebouw wordt de plek om het specifieke ontwerp te plaatsen. Het ontwerp bestaat uit een slanke toren welke de contouren volgt van het onderliggende gebouw. Ondanks de strakke hoofdvorm gebeurt er intern wat anders. Hierin is een vrije

structuur aanwezig wat van natuurlijk naar geometrisch verloopt. Onderin bevinden zich de slaapkamers; bovenin de representatieve ruimten als eet- en zitkamer.

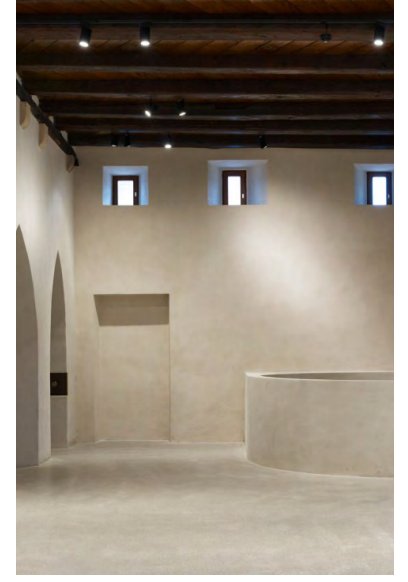
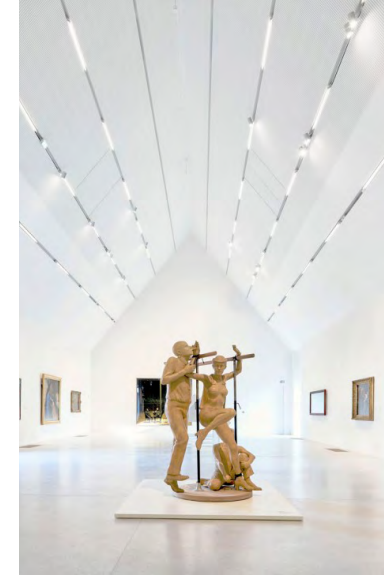
Architectuurreferenties van Aires Mateus en het model van Moretti. Focus op de ruimte, niet om het omhulsel.

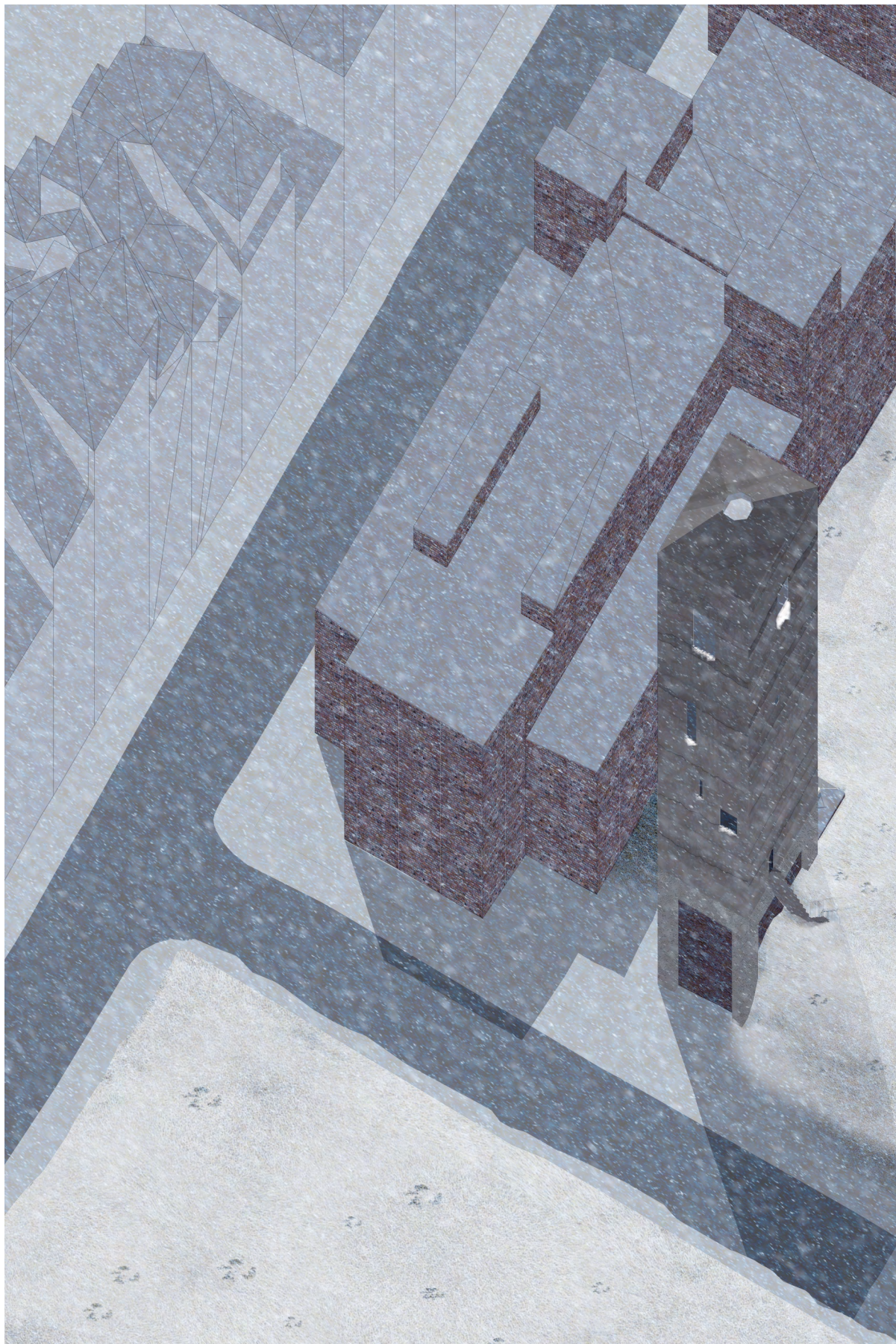


Tijdens mijn reis door Schotland raakte ik gefascineerd door de kastelen.



In het Museum Unterlinden is het ontwerp geïntegreerd rondom een bestaand museum.



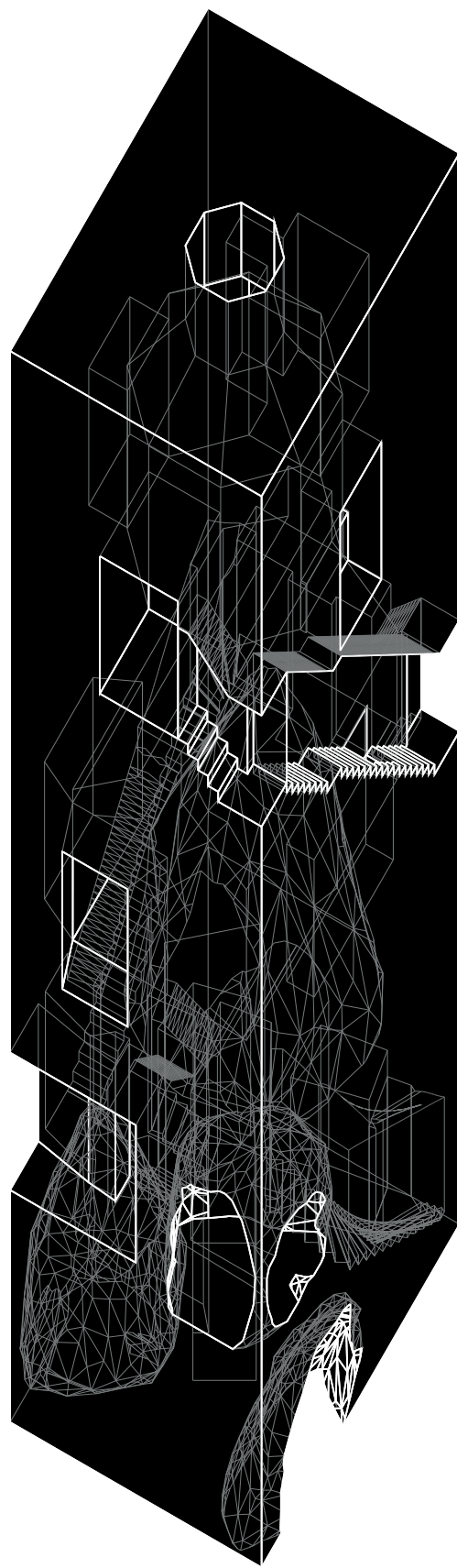


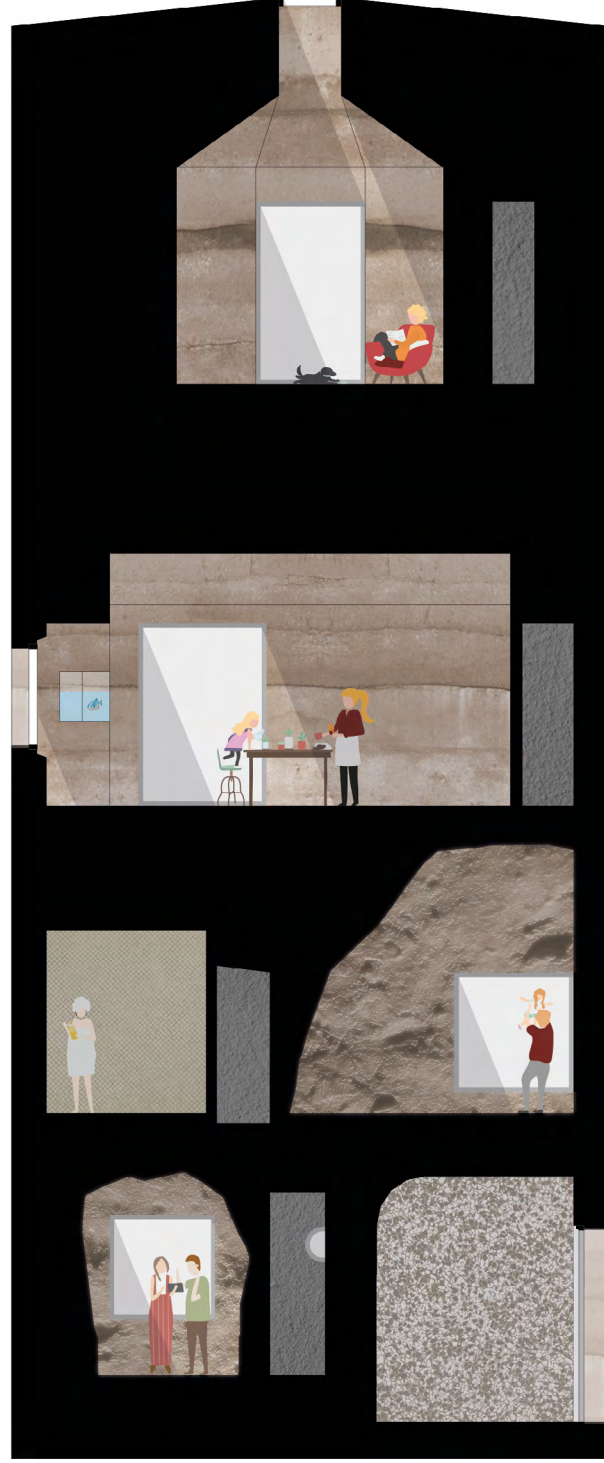
Overzicht

Het specifieke ontwerp bouwt verder op het ensemble van het klooster.

Structuur

Het basement bestaat uit rotsachtige slaapvertrekken, daarboven bevinden zich de representatieve ruimten.





Snede

0 5

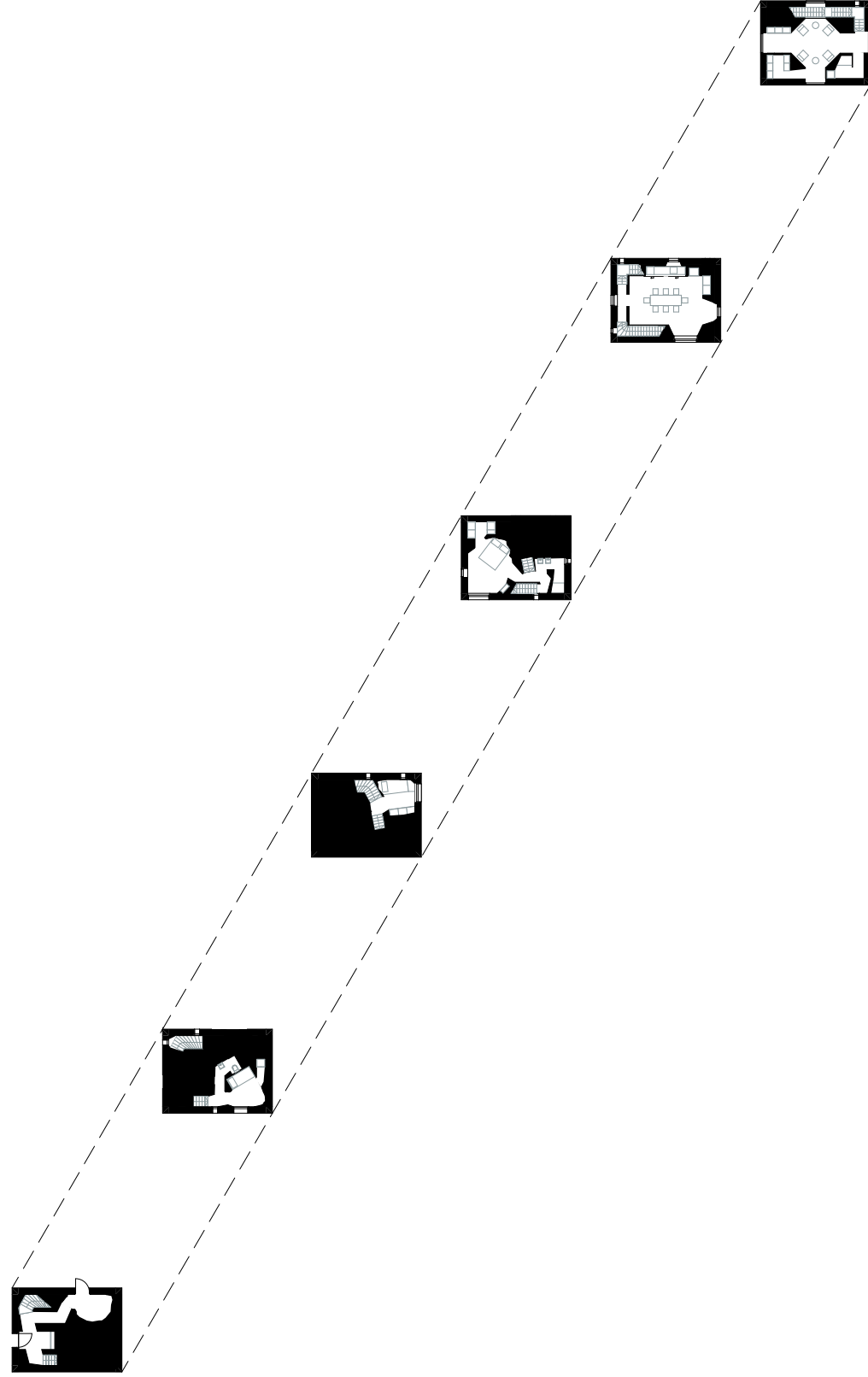
De hoofdruimten zijn prioriteit, daartussen wurmt zich de verkeersruimte.

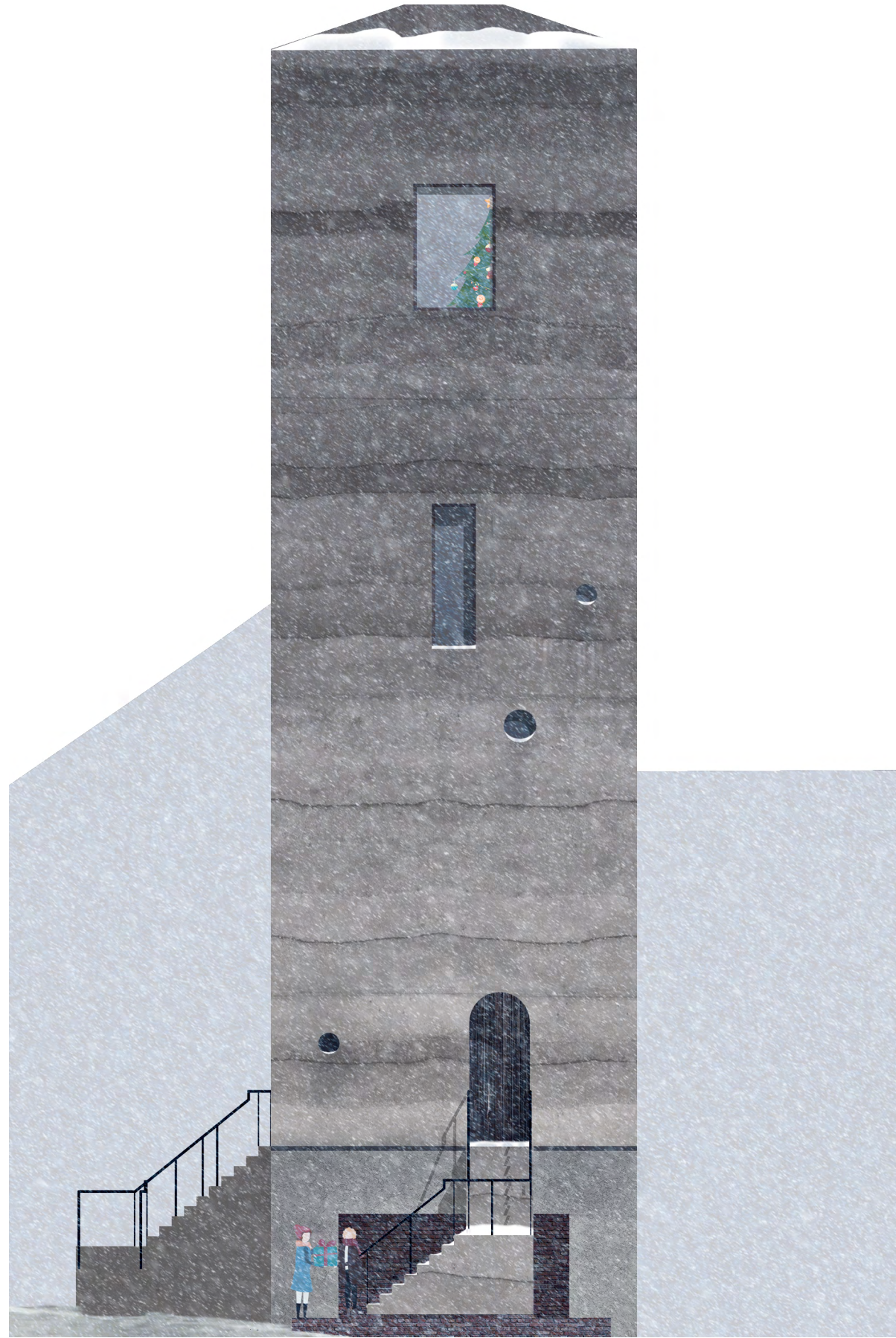
Plattegronden

0 25



Zes afzonderlijke lagen.

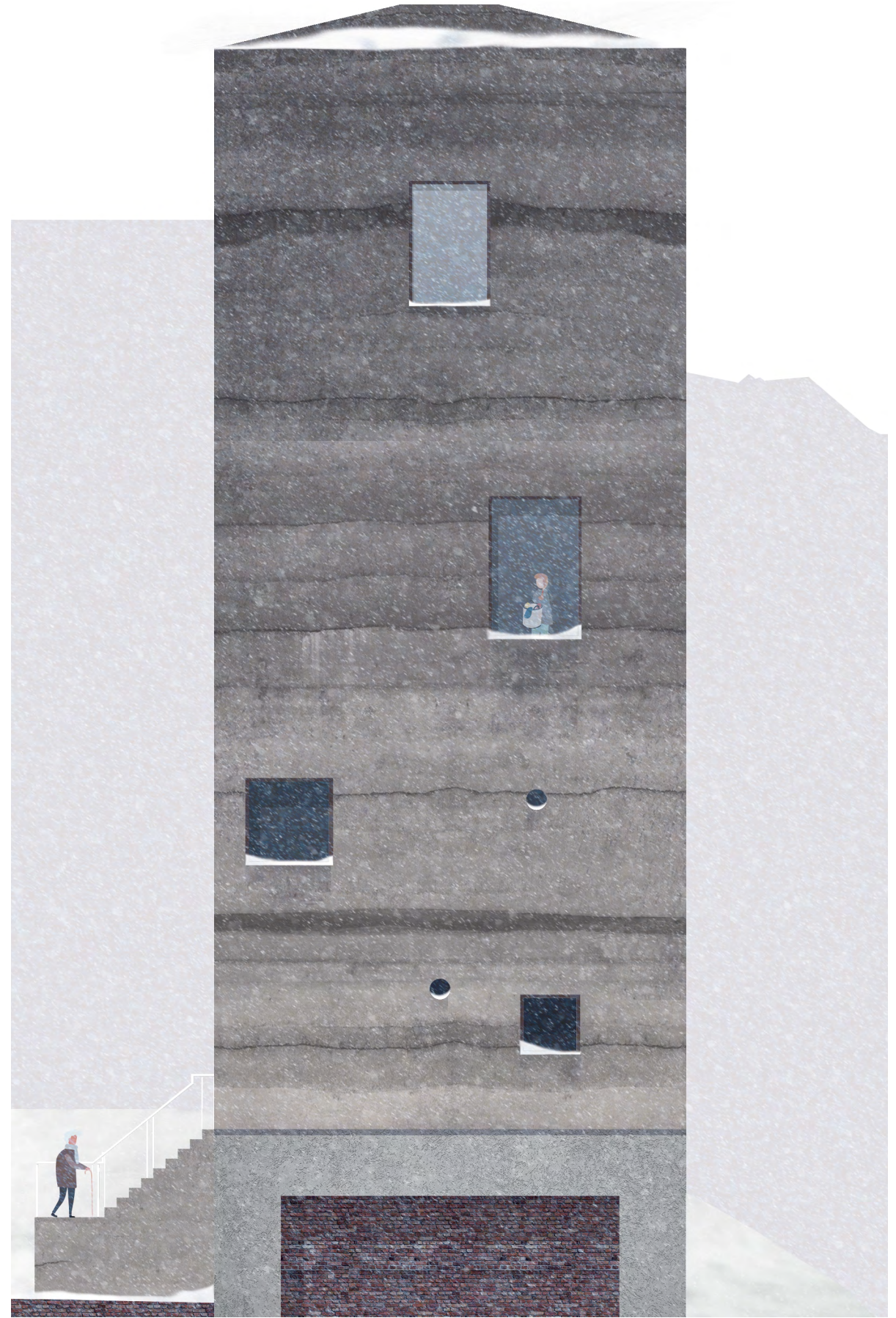
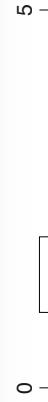


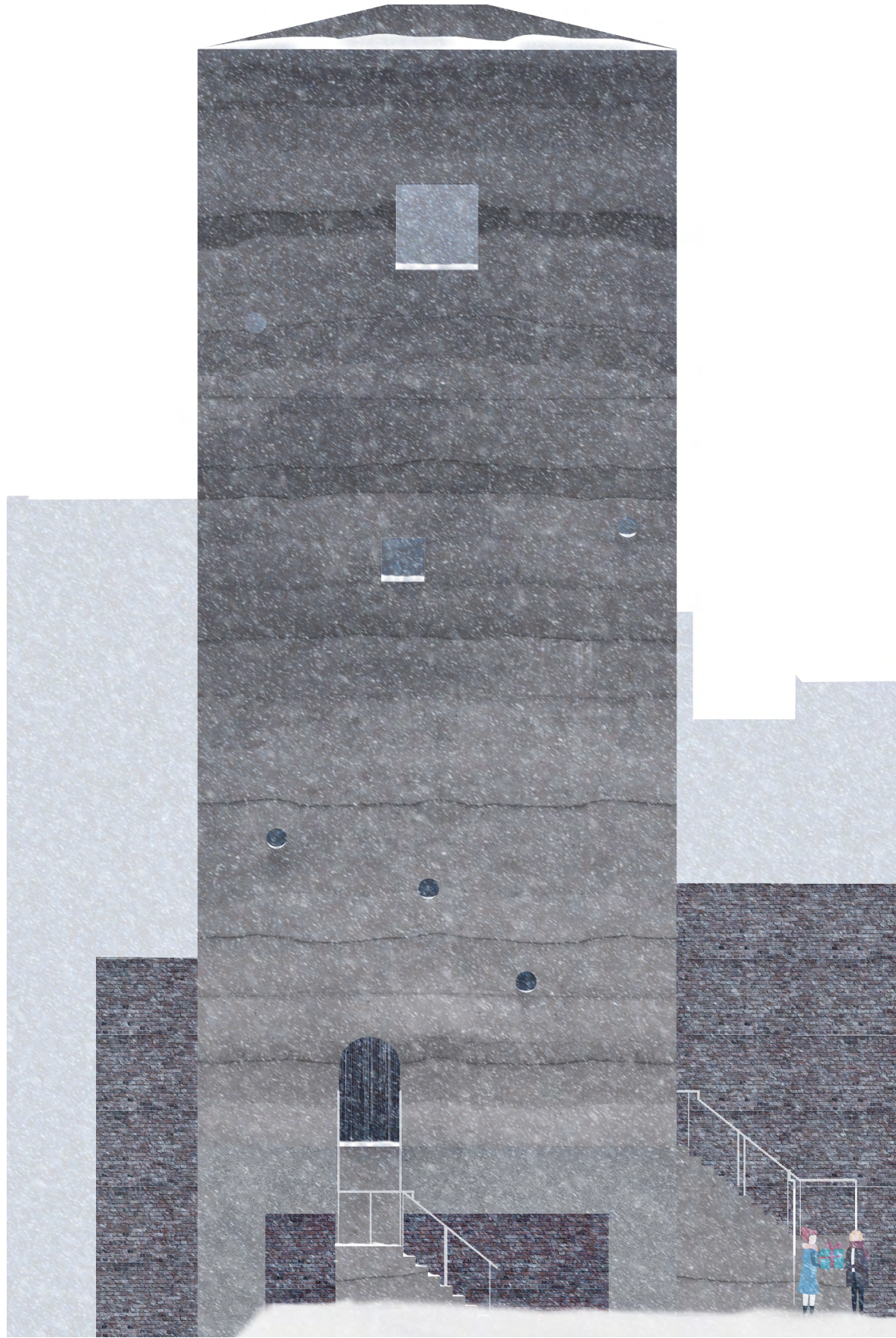


Gevel entree



Gevel klooster

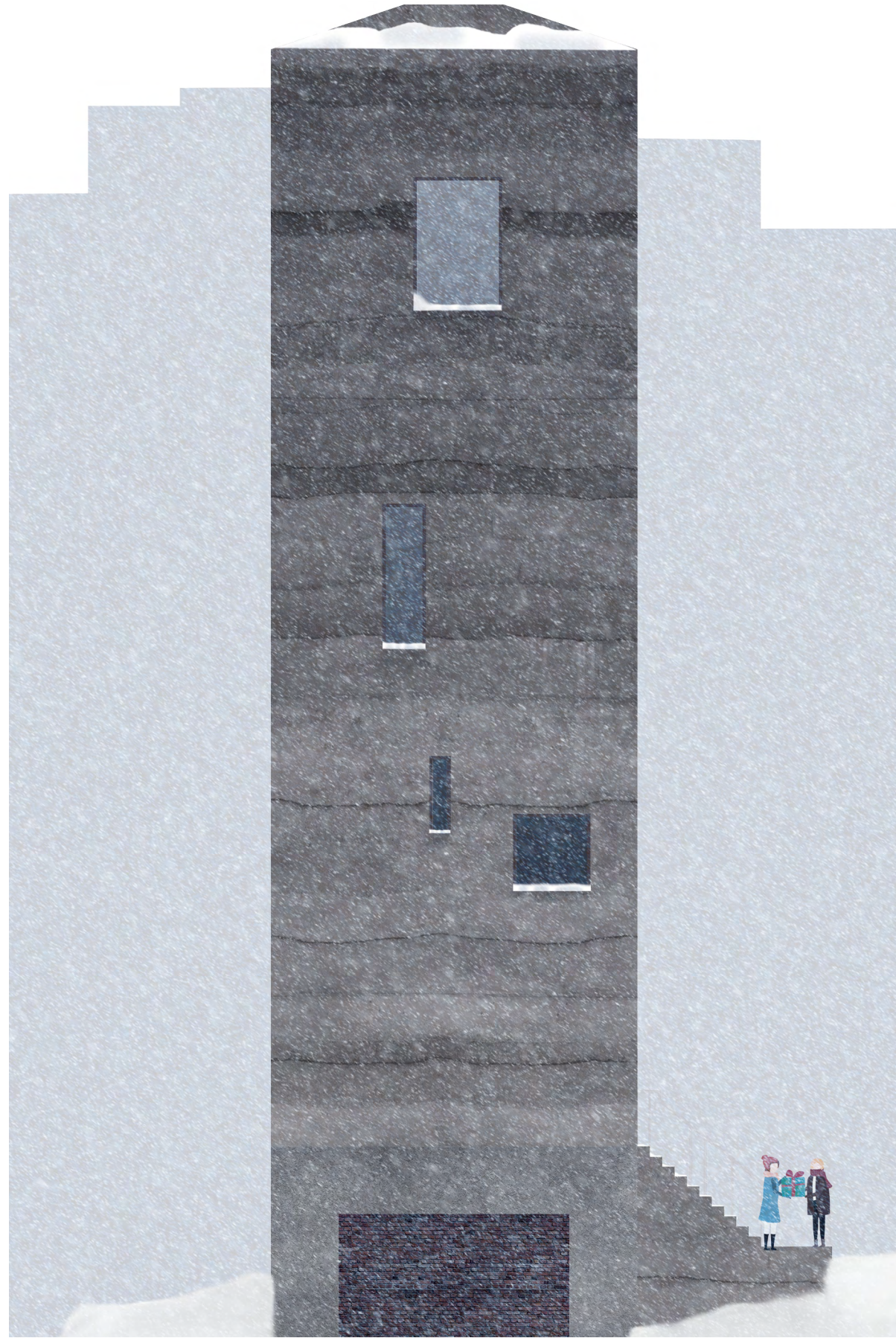


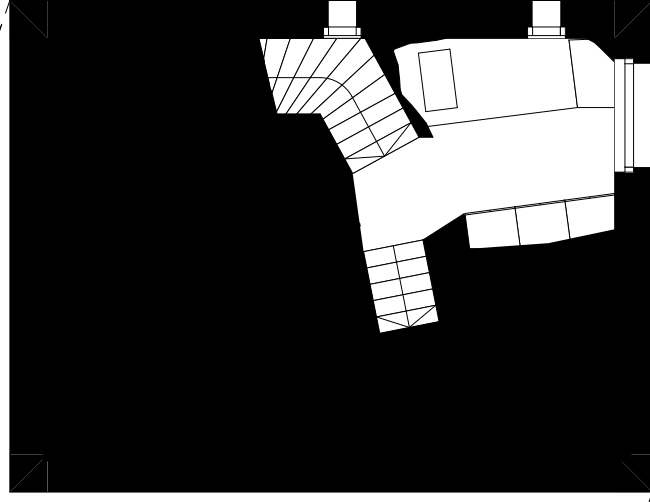
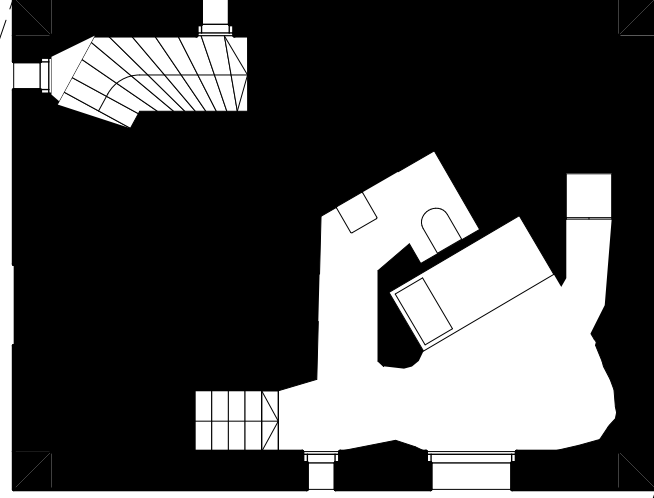
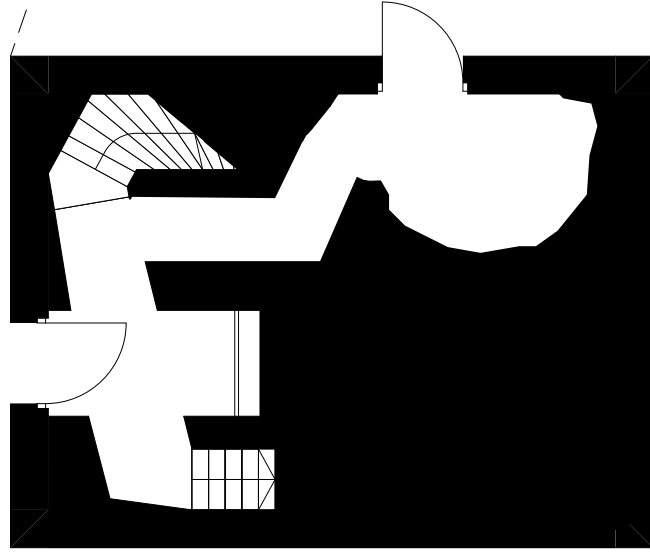


Gevel waterbassin



Gevel straat



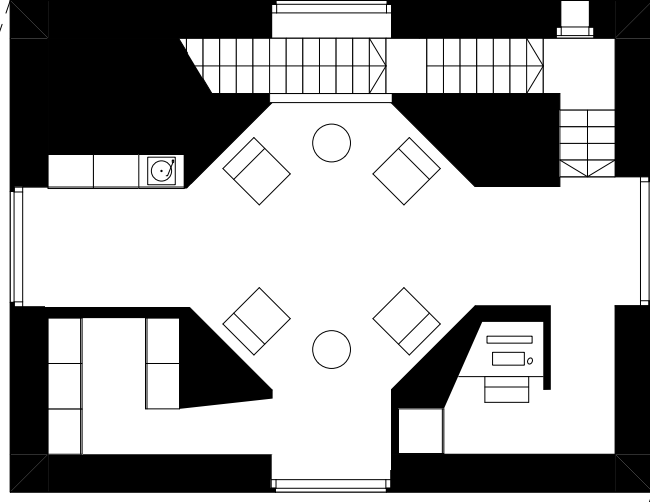
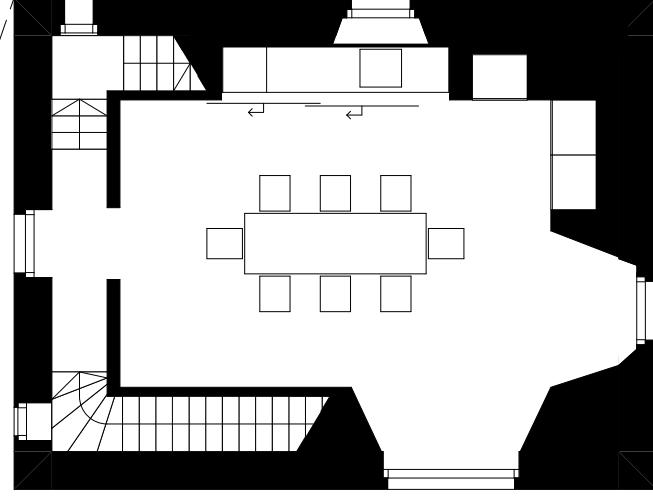
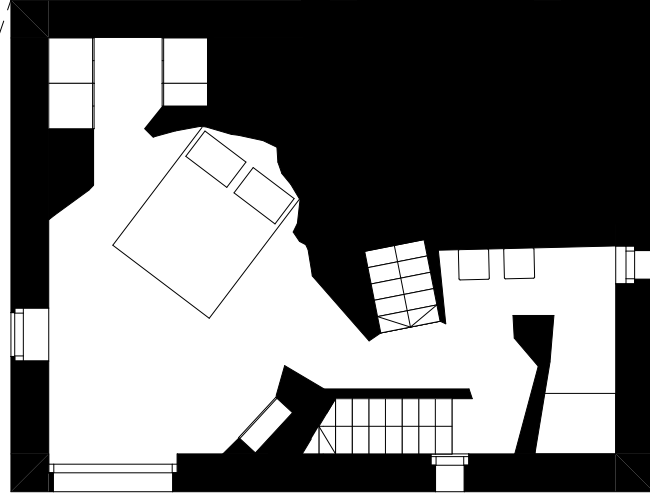


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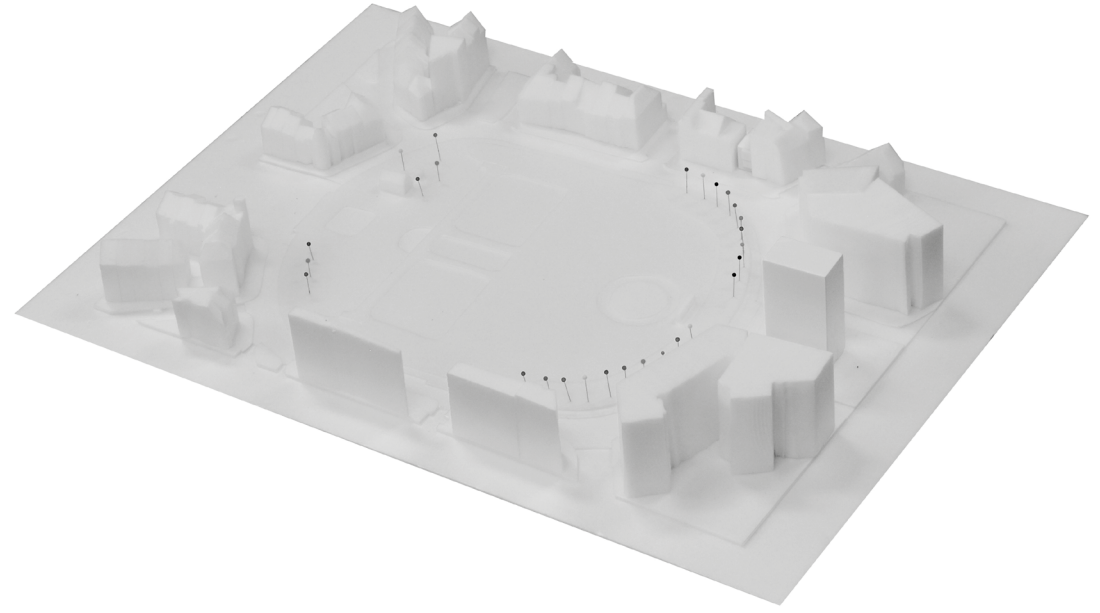
Plattegronden

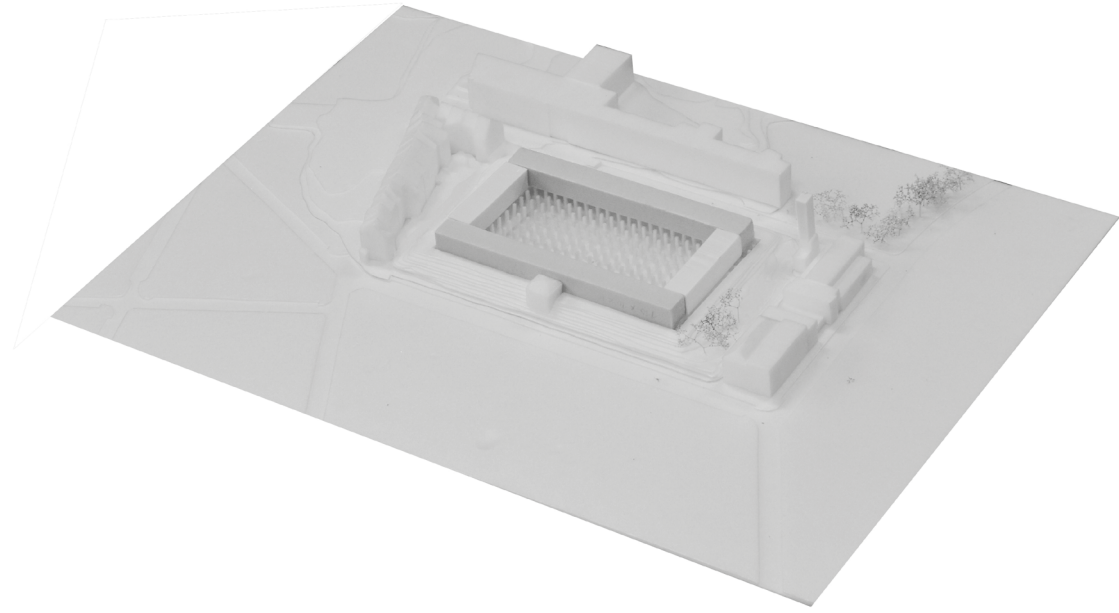
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entree, berging / slaapkamer, sanitair / slaapkamer

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slaapkamer, sanitair / eetkamer / zitkamer



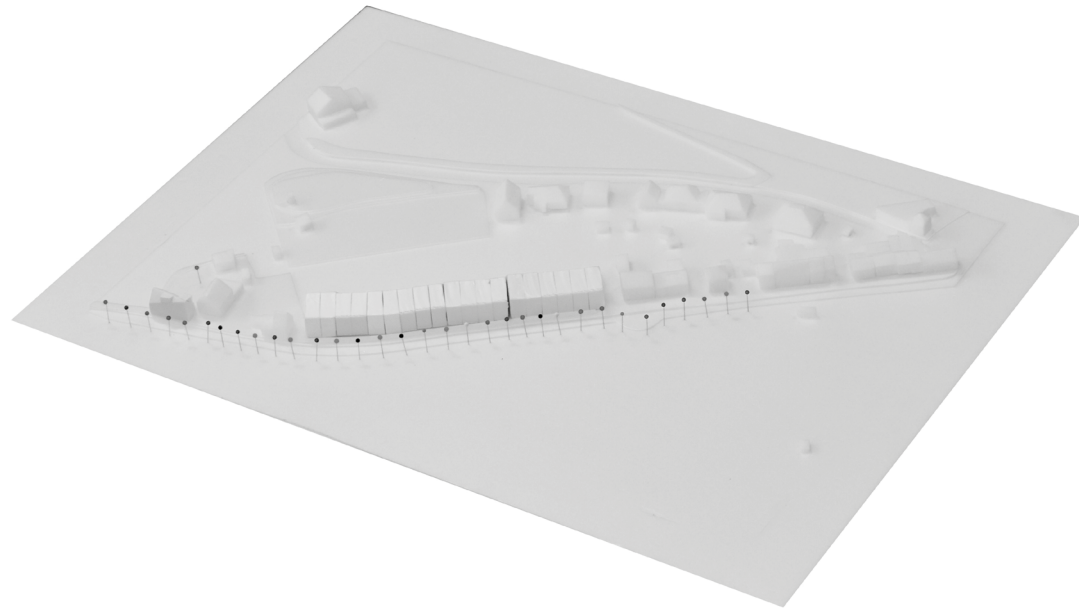
Ambiorix Square, tussenpresentatie 1

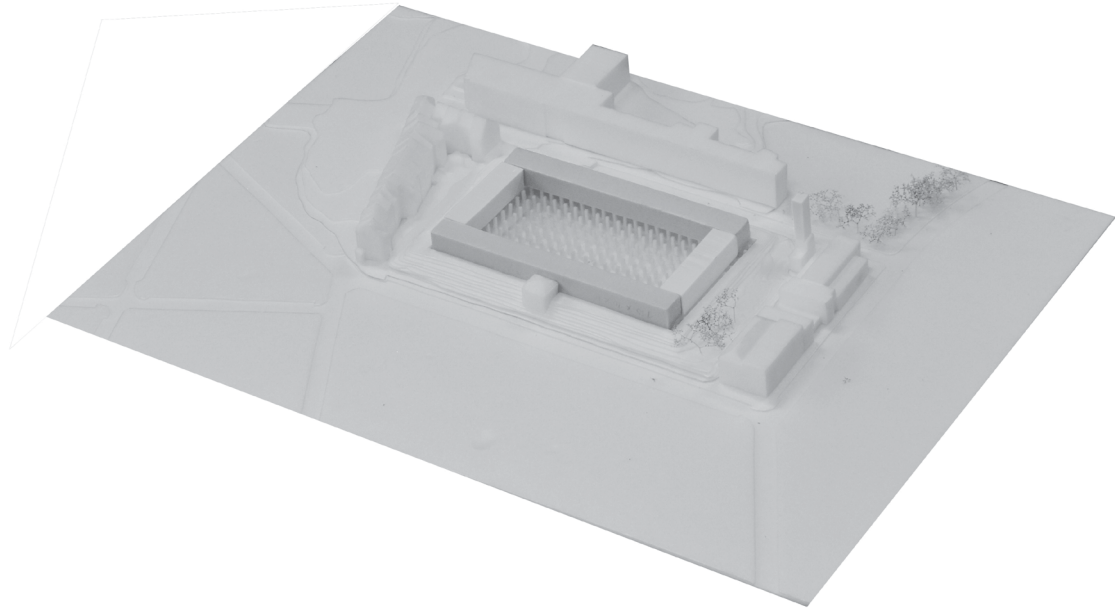




Kloosterstraat, tussenpersentatie 1

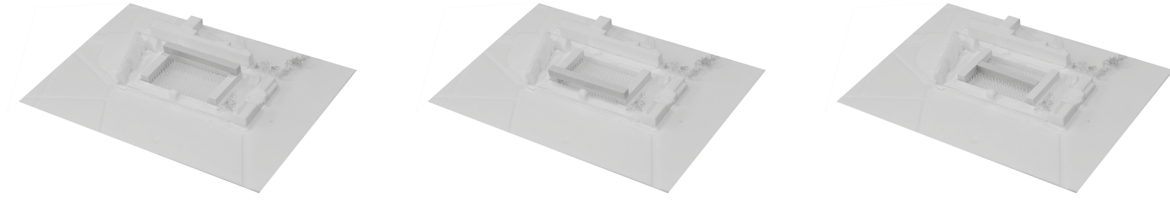
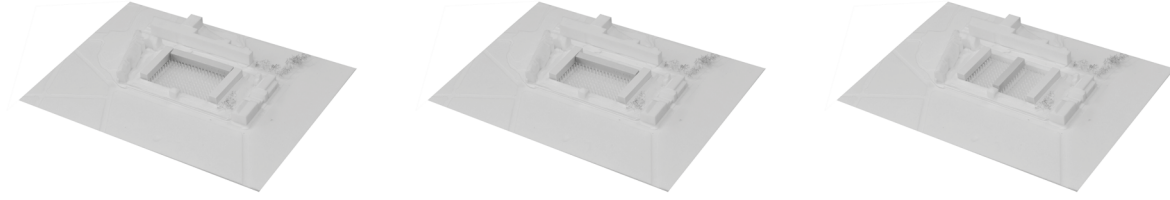
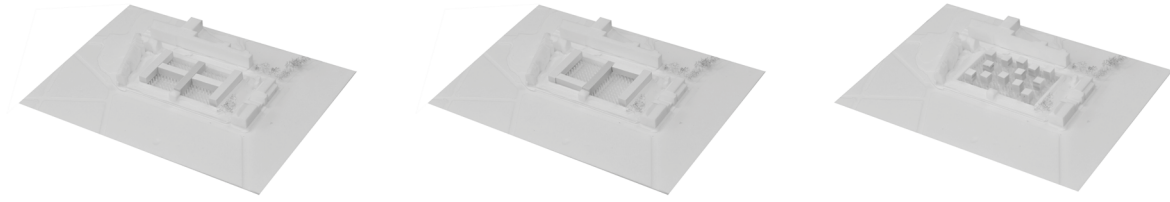
Kasterlindenstraat, tussenpersentatie 1

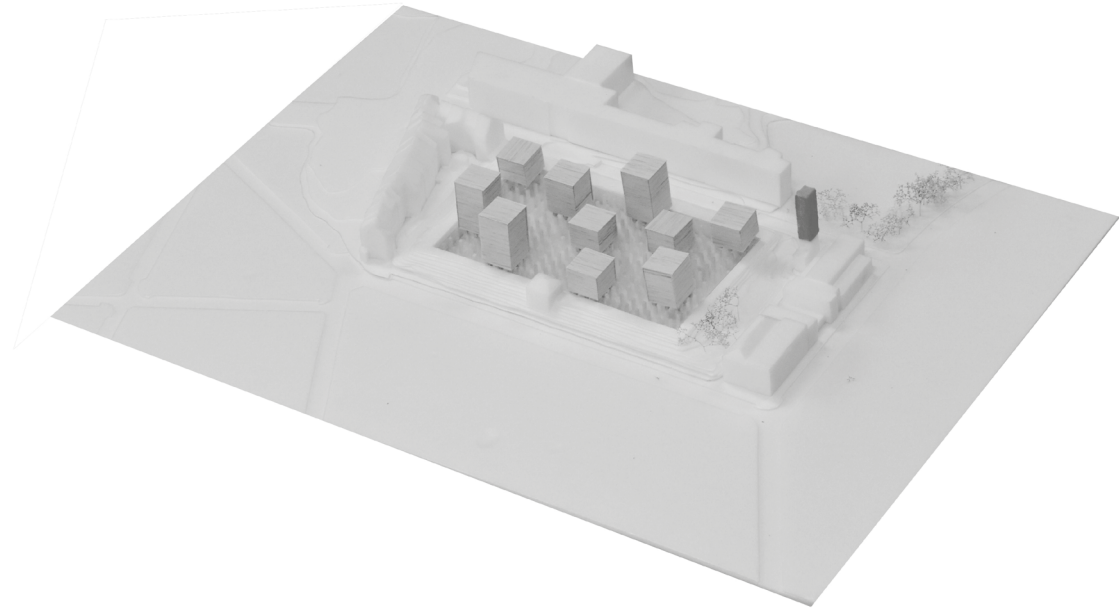




Kloosterstraat, tussenpersentatie 1

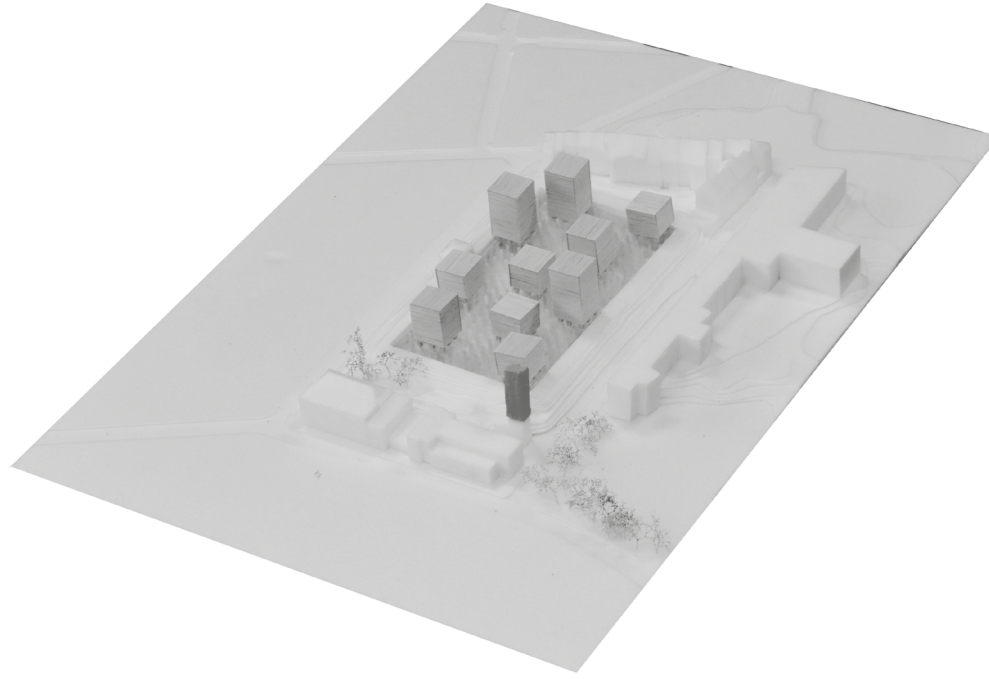
Variantstudies generiek

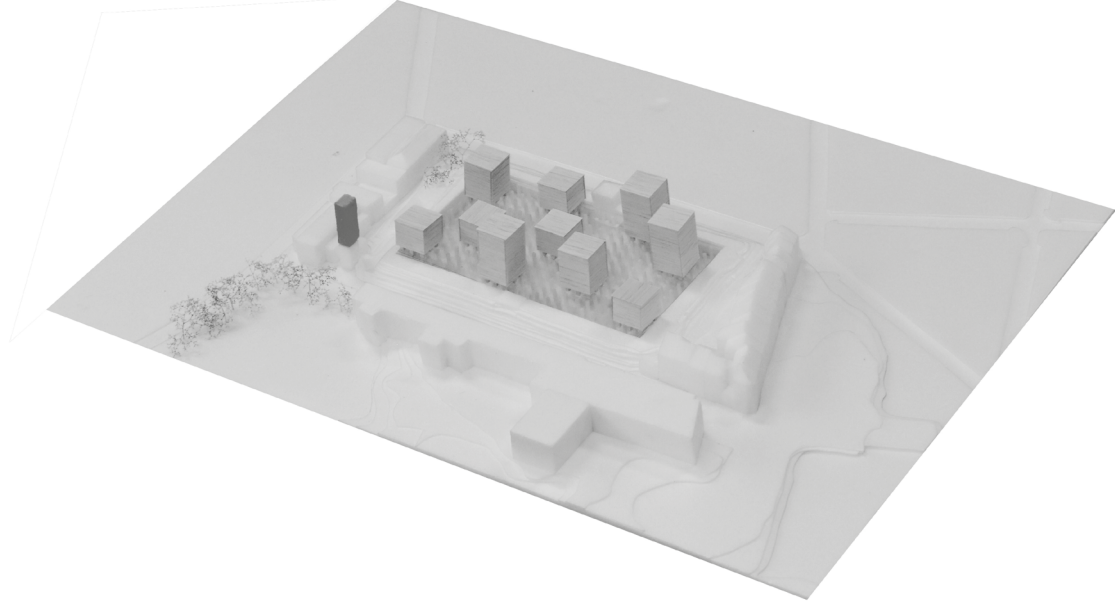




Kloosterstraat, tussenpersentatie 2

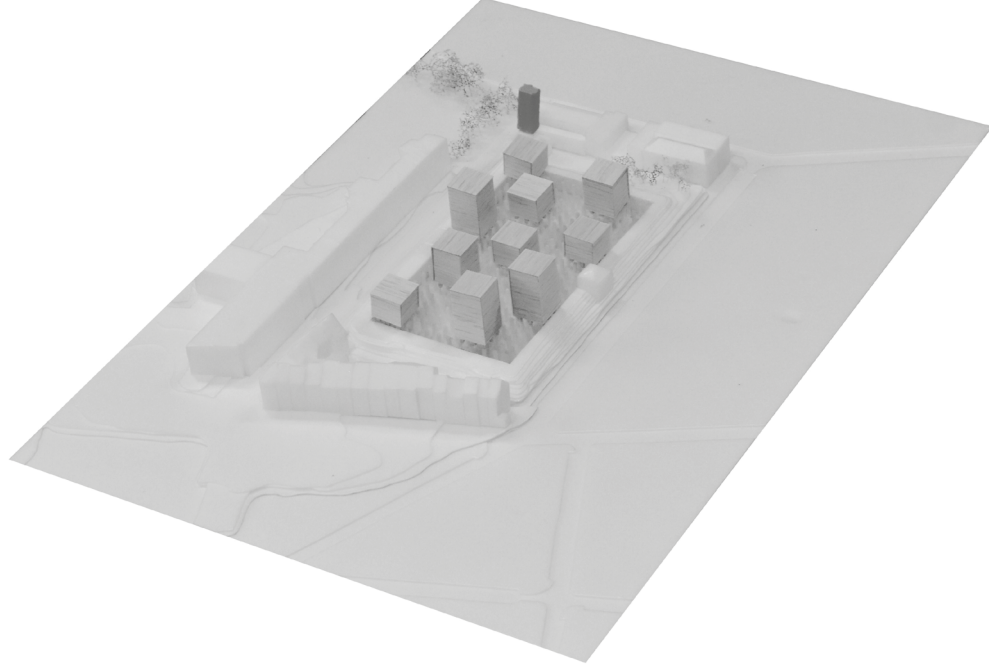
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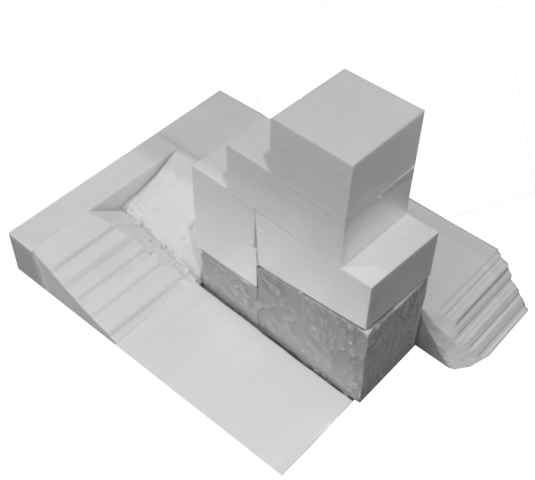
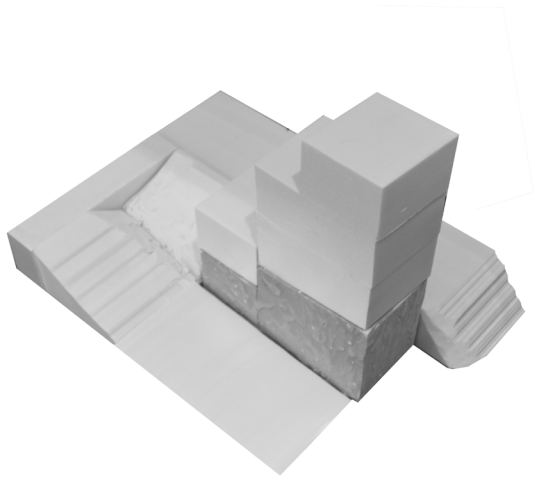
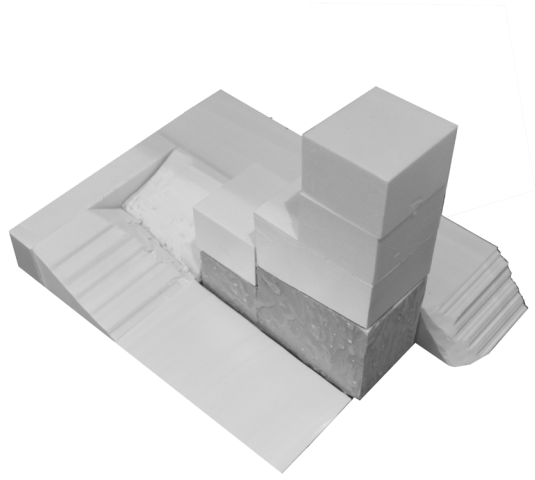
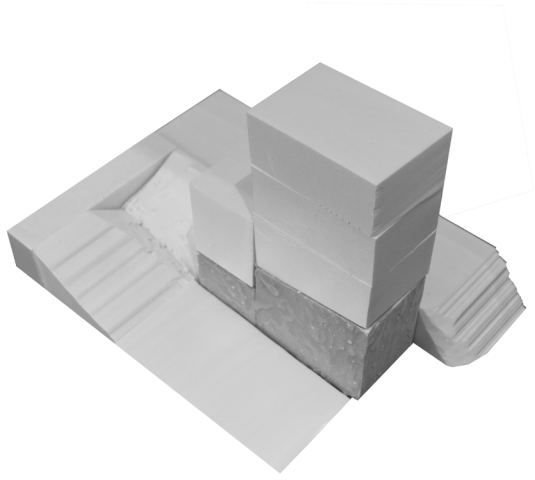




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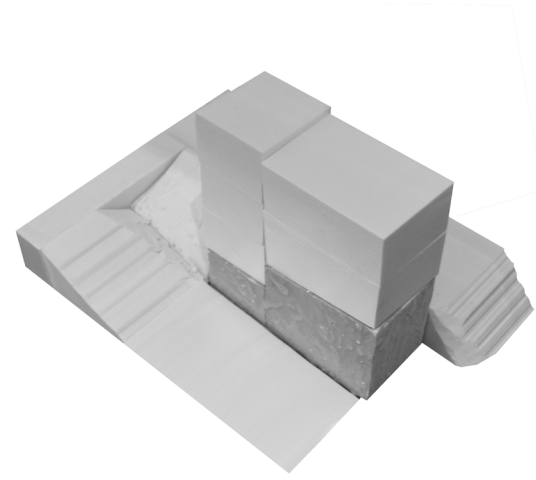
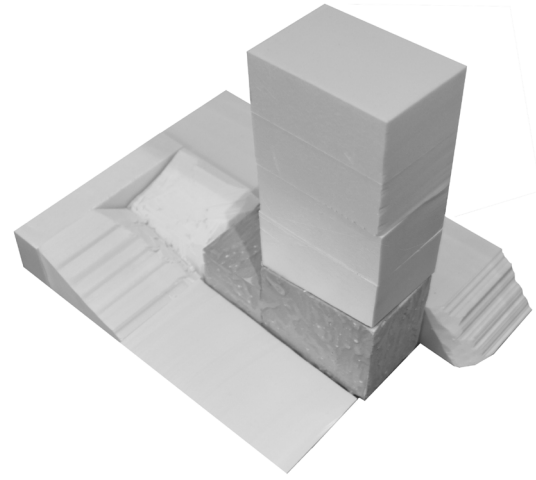
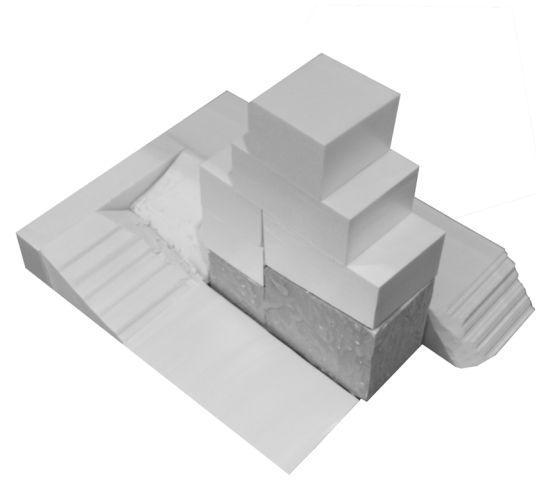
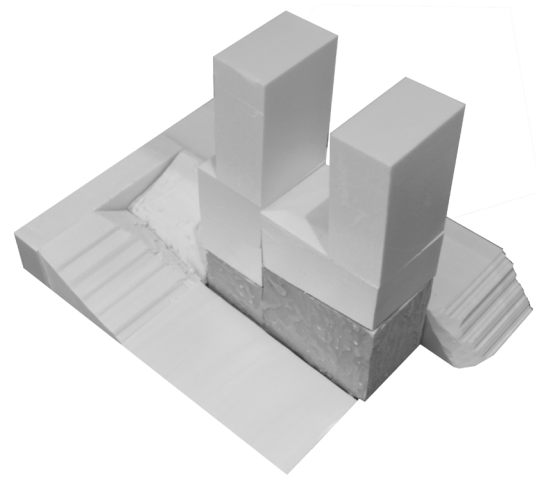
Kloosterstraat, tussenpersentatie 2

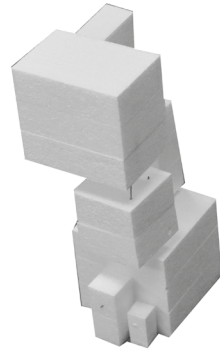
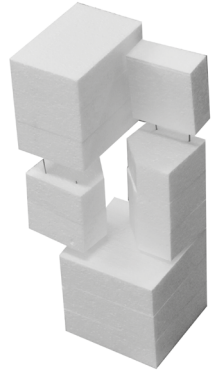
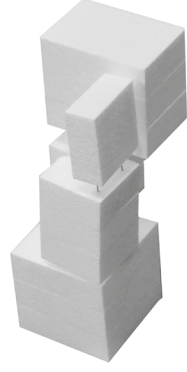
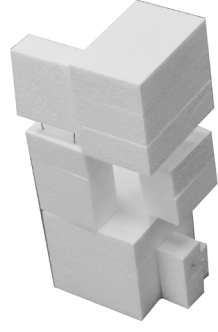




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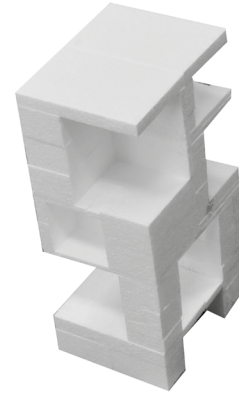
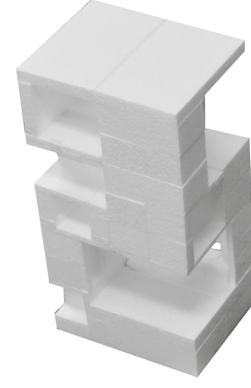
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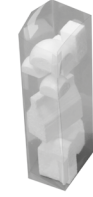
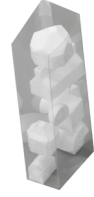
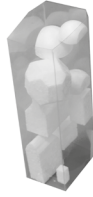




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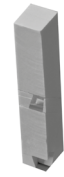
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Specifiek massastudie 4, 1:100

Specifiek massastudie 5, 1:100





Specifiek massastudie 6, 1:100

Specifiek proces gipsmodel, 1:33





Specifiek eindmodel, 1:33

Specifiek eindmodel, 1:33

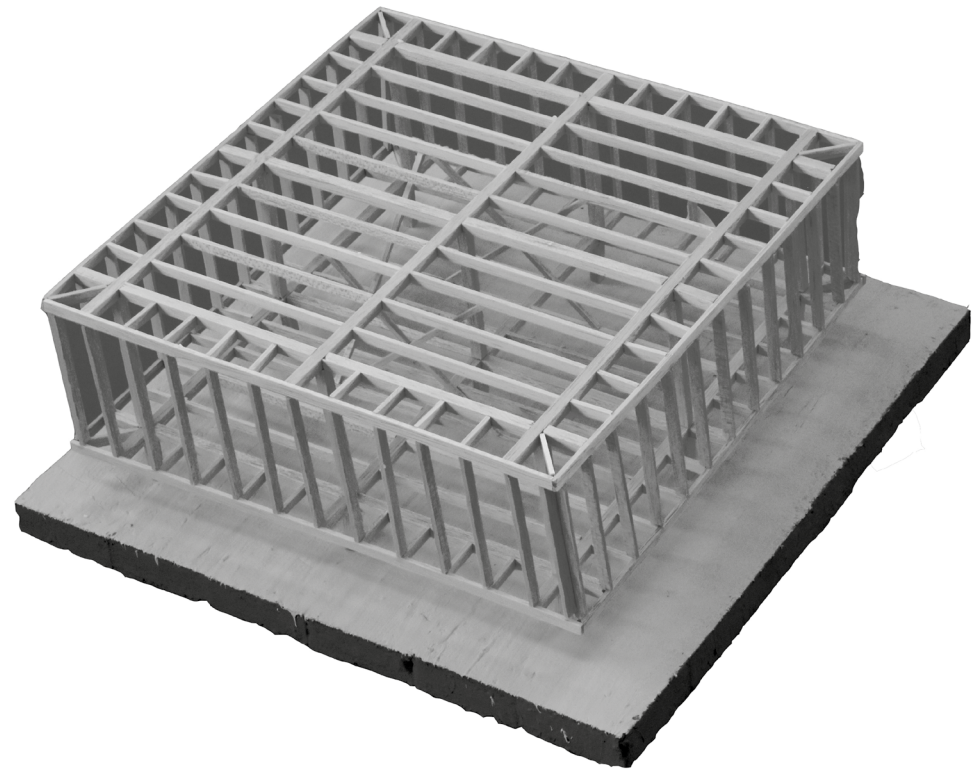




Specifiek eindmodel, 1:33

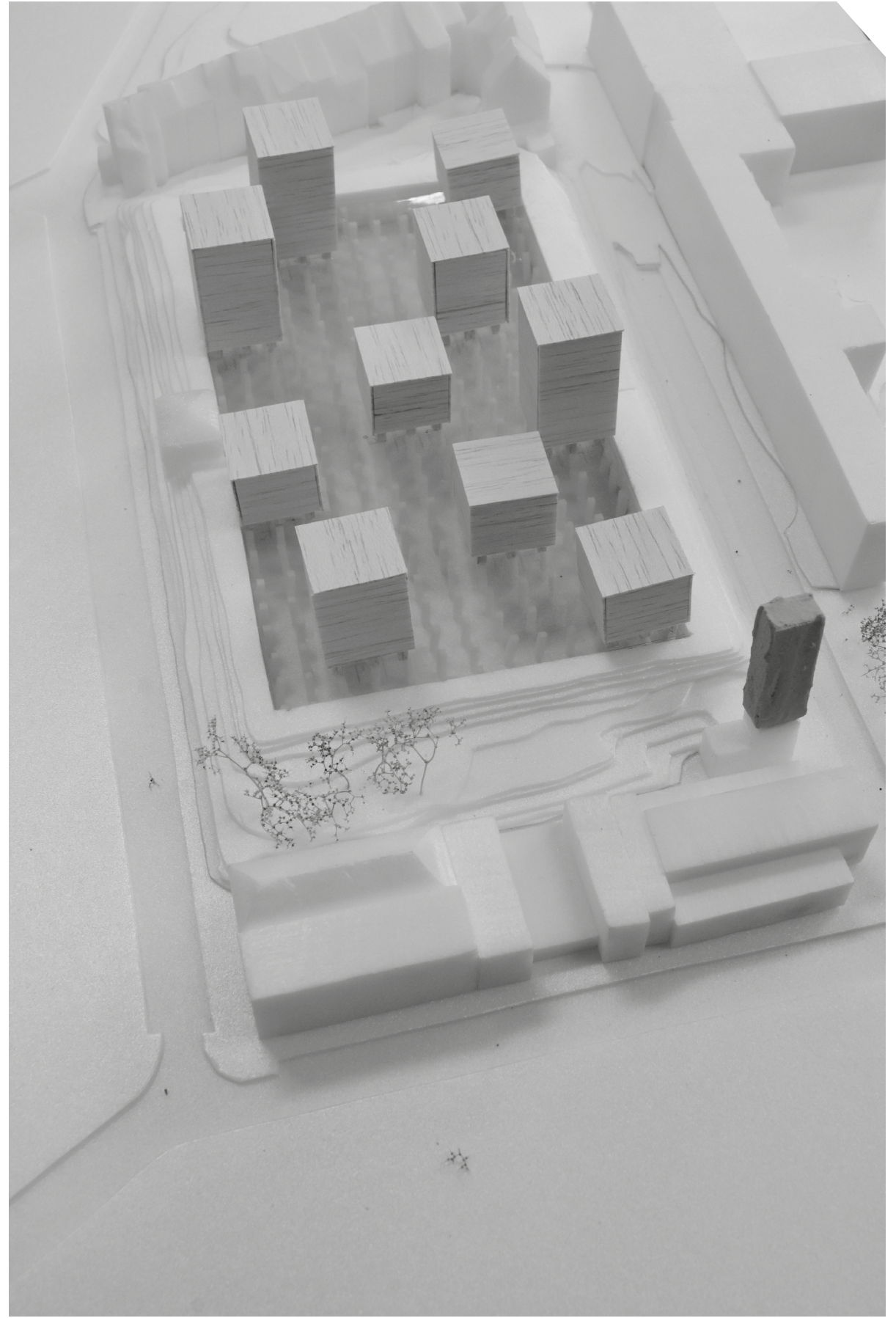
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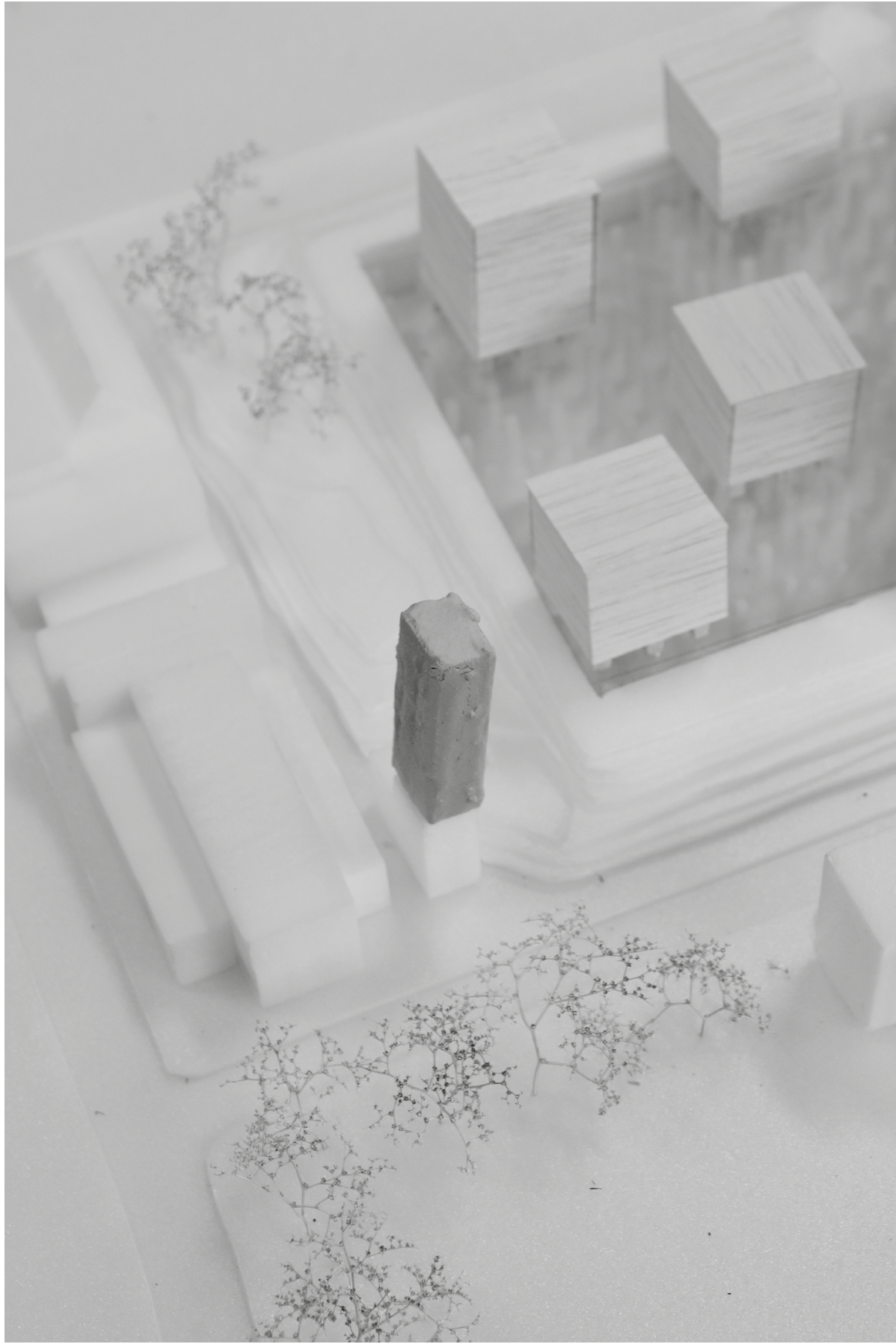




Generiek eindmodel, 1:33

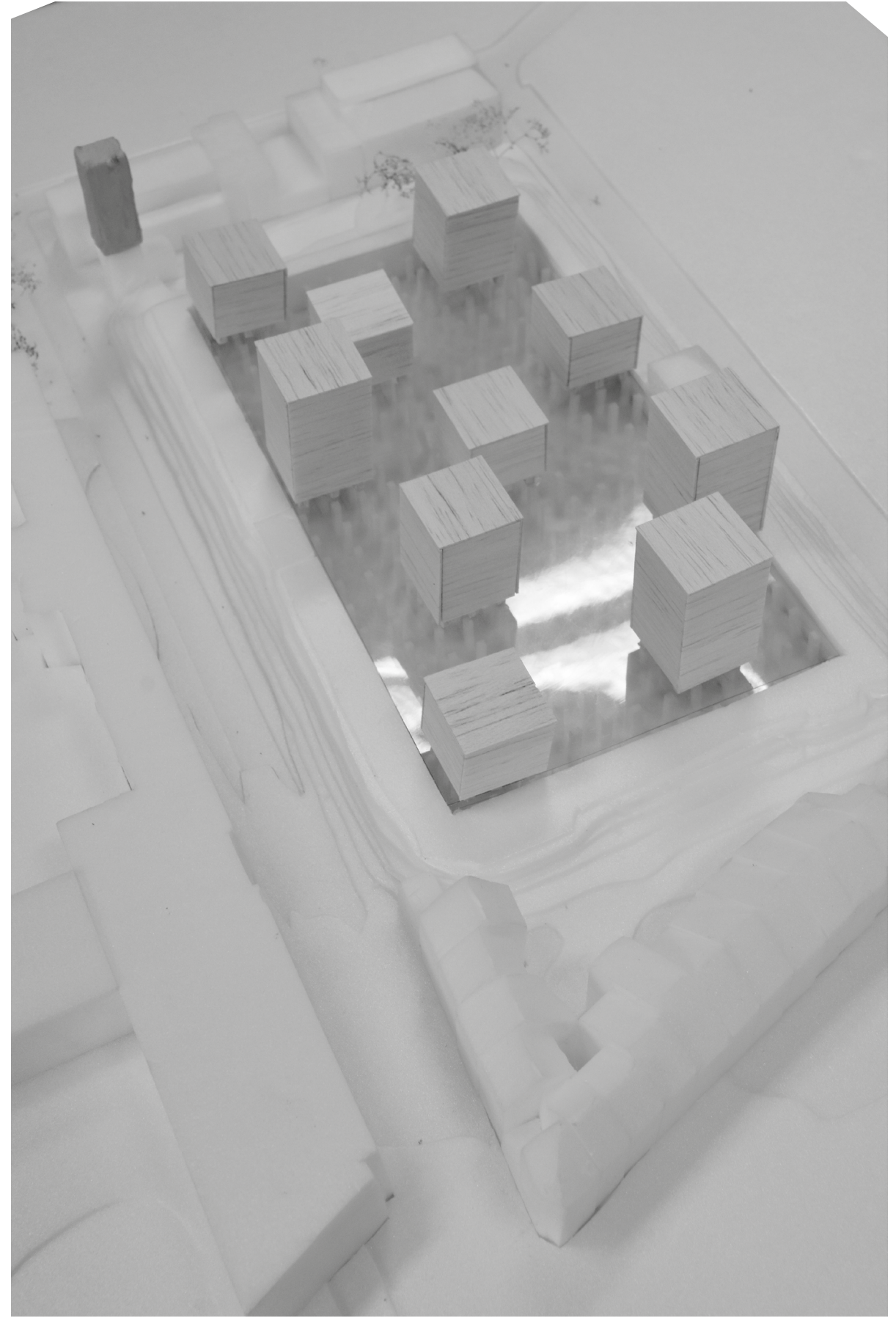
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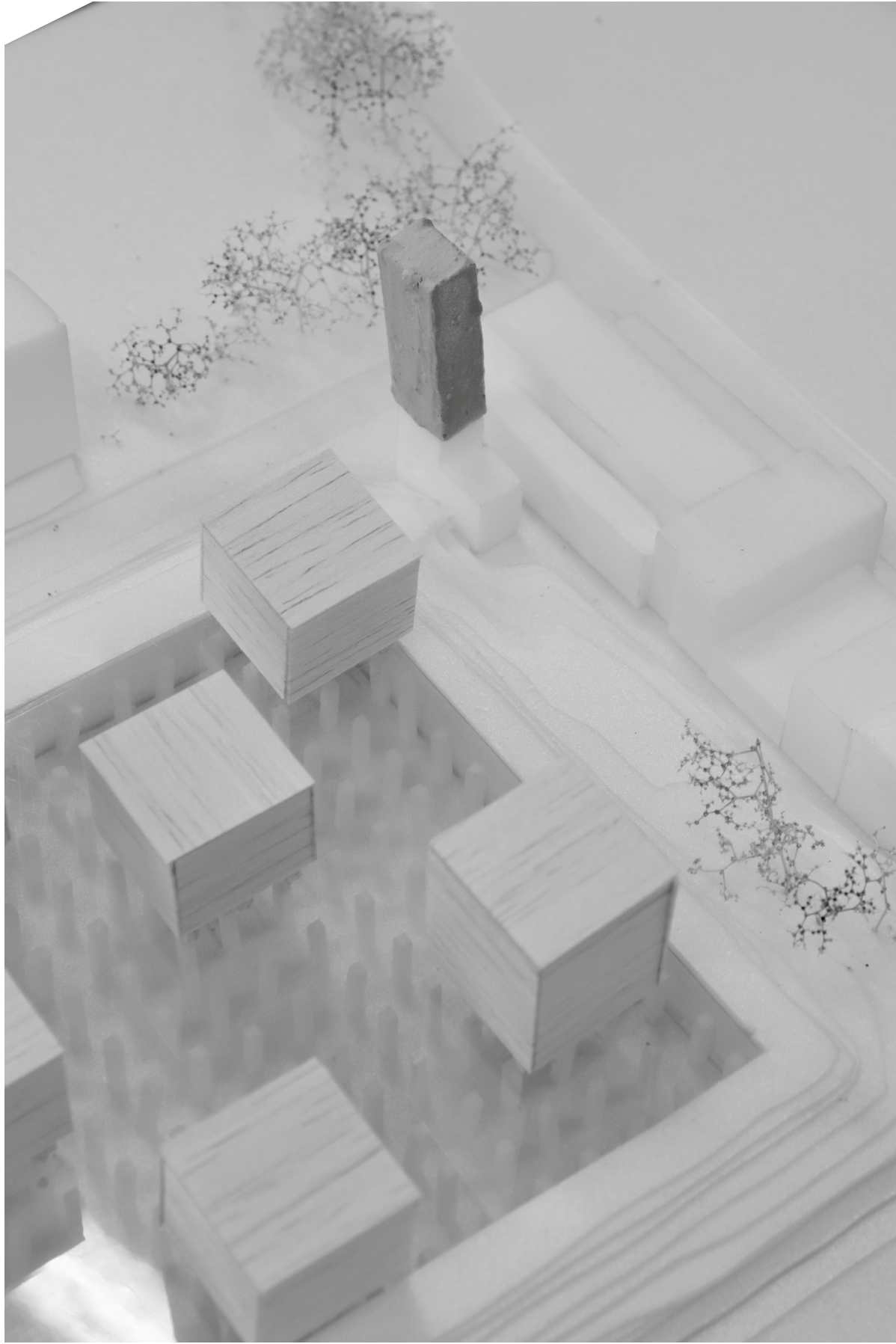




Situatie eindmodel, 1:500

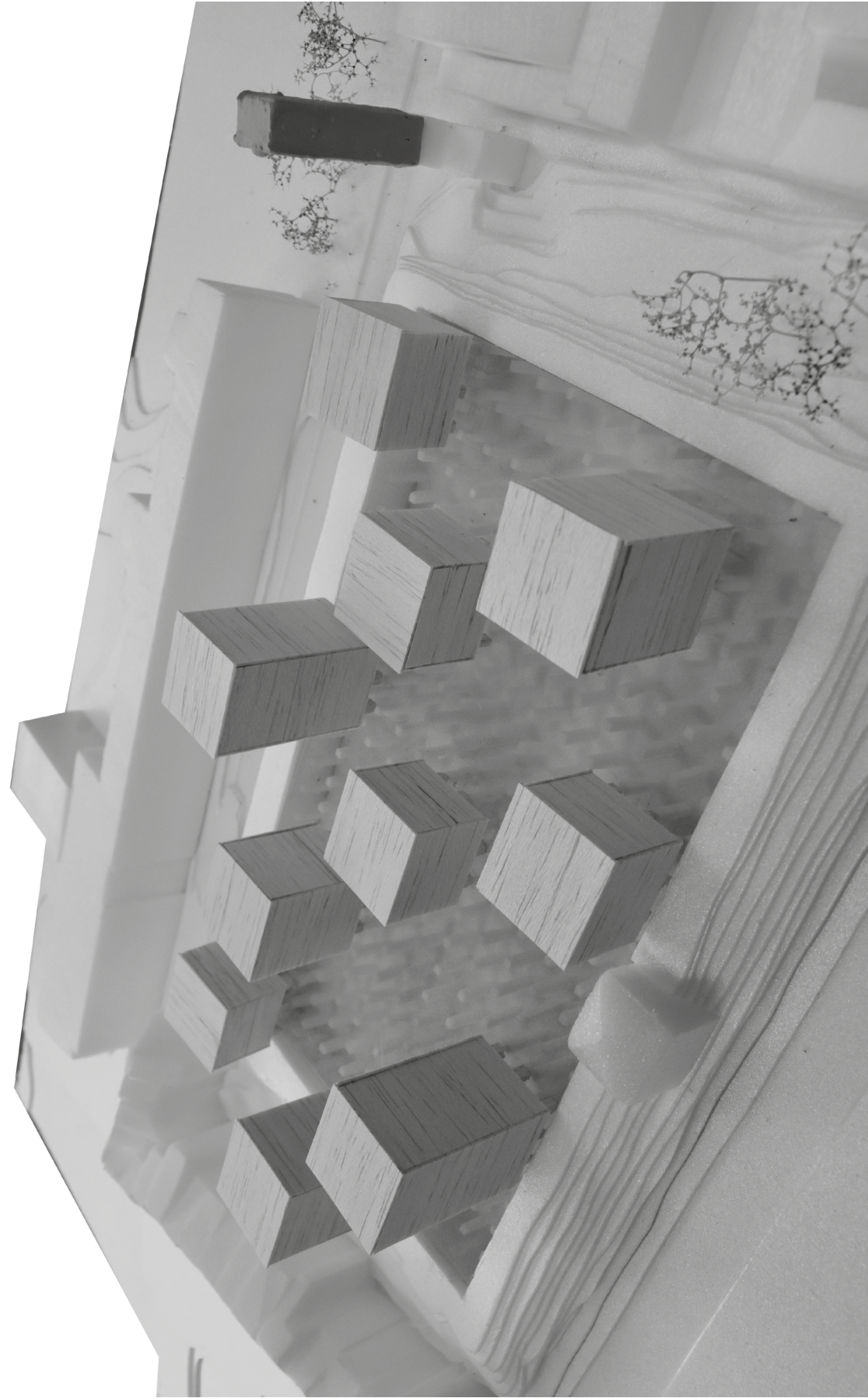
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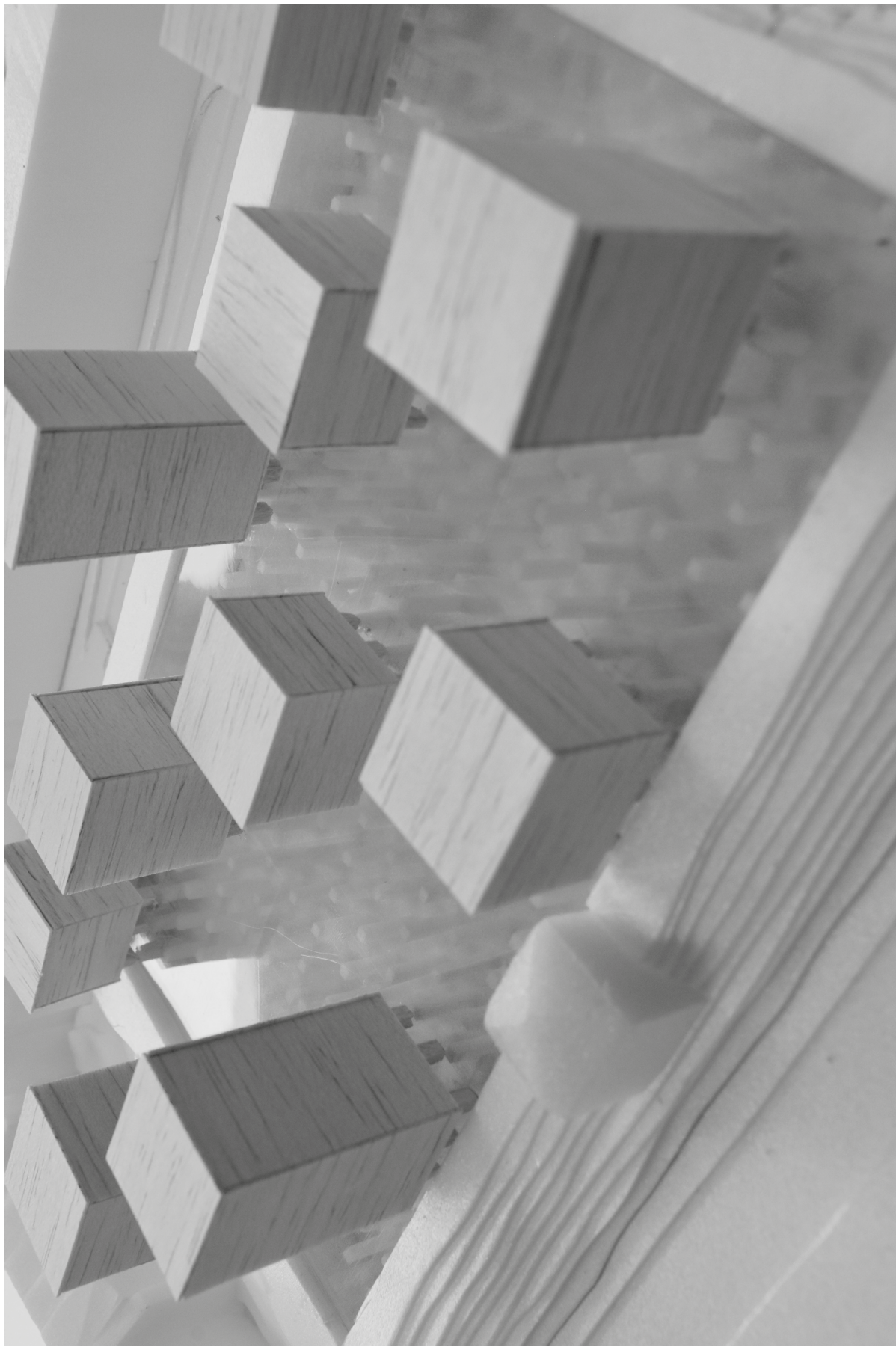




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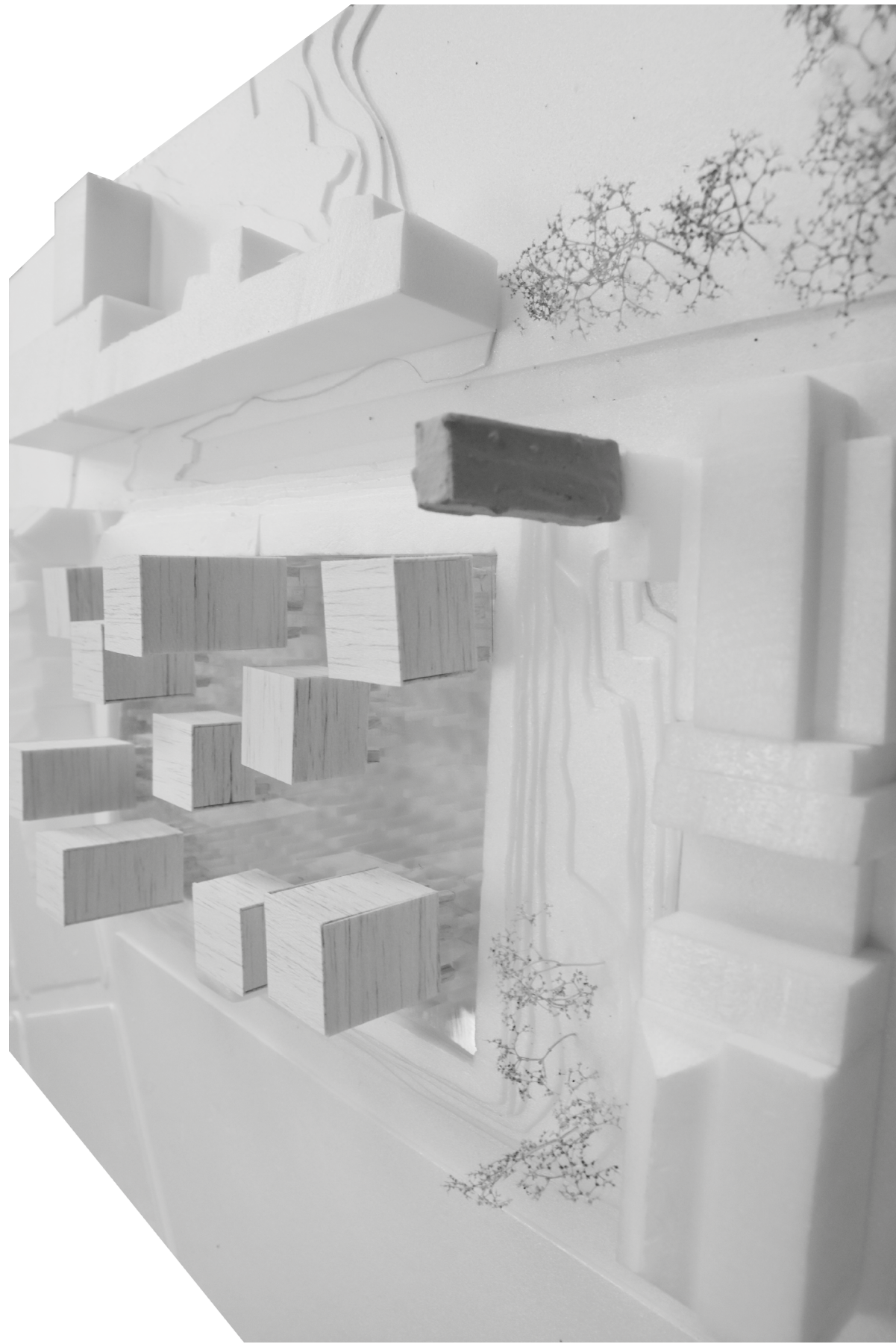
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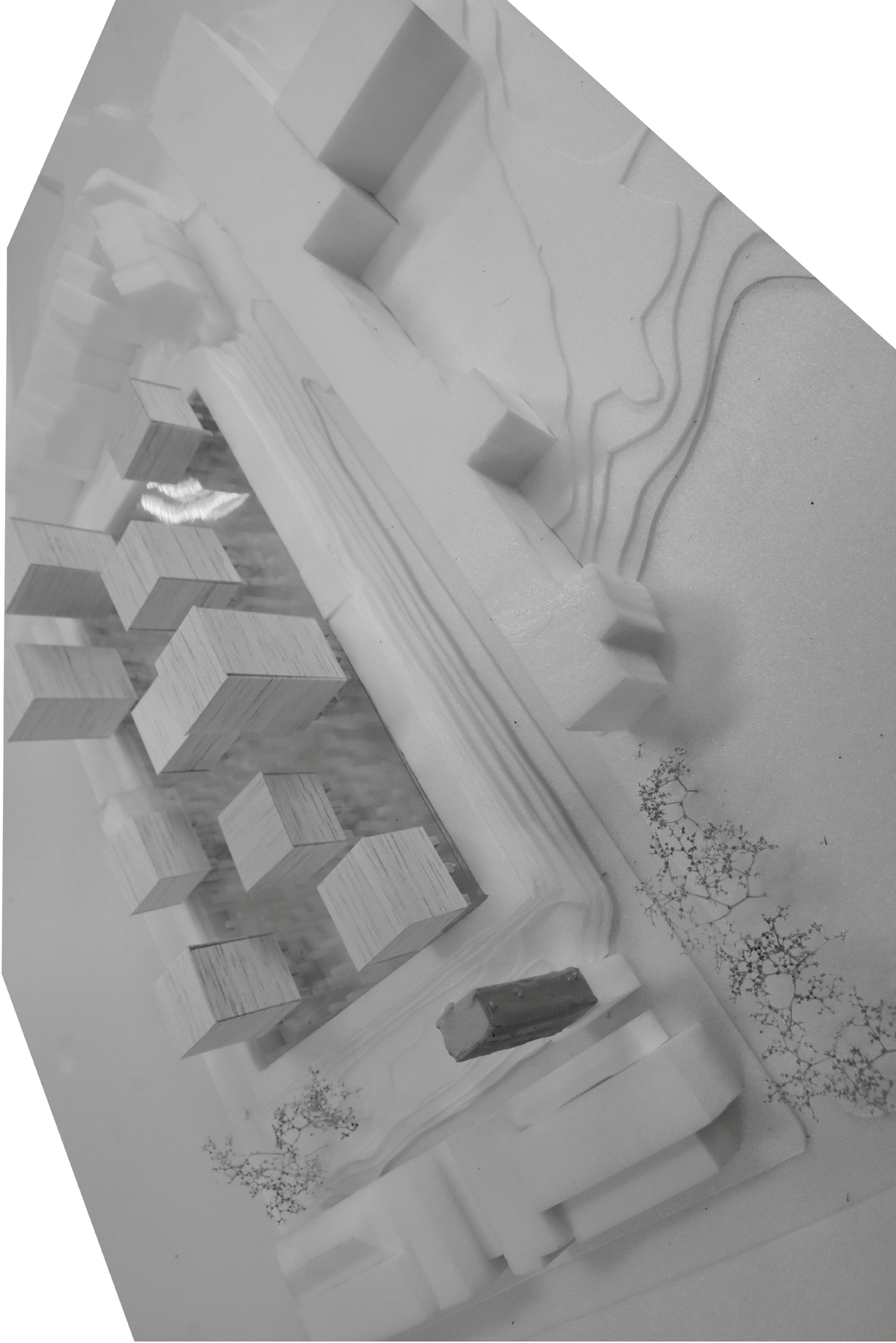




Situatie eindmodel, 1:500

Situatie eindmodel, 1:500





Situatie eindmodel, 1:500

Bibliografie

“Hilberseimer developed his early ideas most fully in Groszstadtarchitektur [...] For him the metropolis [...] was an entirely new creation of large-scale industrial capitalism, without historical precedent. Like the new economic system, it was anonymous and international in character, not shaped by nation, ruler or topography.”

Richard Pommer, More a Necropolis than a Metropolis p 19

“An architectural language, as complex as it is in itself, depends mainly on two things: forms and proportions. [...] It enables us to make a building appear solemn and grave, graceful or spirited, heavy or light.”

Ludwig Hilberseimer [1949], The Art of Architecture p 94

“Forms can be divided into four groups. According to their purpose there are symbolic and structural forms, and forms of refinement and decoration.”

Ludwig Hilberseimer [1949], The Art of Architecture p 94

“If we free architecture and city architecture from all external influences, must we not also free them from the influences of the arts?”

Ludwig Hilberseimer [c. 1960], City architecture p 102

“We no longer need agoras, forums, or public squares [...]. But what we really need, and do not have in our cities, is open space.”

Ludwig Hilberseimer [c. 1960], City architecture p 108

“I use the term architecture in a positive and pragmatic sense, as a creation inseparable from civilized life and the society in which it is manifested. By nature it is collective.”

Aldo Rossi [1984], architecture of the city p 21

“He [Claude Lévi-Strauss] noted how, more than other works of art, the city achieves a balance between natural and artificial elements; it is an object of nature and a subject of culture.”

Aldo Rossi [1984], architecture of the city p 33

“The concept of type thus became the basis of architecture, a fact attested to both by practice and by the treatises.”

Aldo Rossi [1984], architecture of the city p 40

“The location of the individual dwelling depends upon many factors: geographic, morphological, historical, economic.”

Aldo Rossi [1984], architecture of the city p 71

“To reduce metropolitan problems to problems of scale means to ignore completely the existence of a science of the city, in other words to ignore the actual structure of the city and its conditions of evolution.”

Aldo Rossi [1984], architecture of the city p 160

“What is left after identity is stripped? The Generic?”

Rem Koolhaas [1995], S, M, L, XL p 1248

“The Generic City is fractal, an endless repetition of the same simple structural module [...]”

Rem Koolhaas [1995], S, M, L, XL p 1251

“Hilberseimer’s design shows how architecture, [...], returns to its being what it used to be at the very beginning: an enclosed space, an absolute form.”

Pier Vittorio Aureli [2011], the barest form in which architecture can exist

“A grid is essentially endless - that is, it has no need to end and is in that sense open-ended.”

Herman Hertzberger [2015], Architecture and structuralism p 69

“Generic seems to be the magic word to make buildings independent of changes in function. It is taken to mean being without specific qualities and therefore indeterminate and open-ended.”

Herman Hertzberger [2015], Architecture and structuralism p 131

“The regularity in Dudler’s work derives from a long, rationalistic tradition of reliable principles of reason, which he applies in his architecture - from the tiniest detail up to the grand form. A passionate opponent of the contemporary »tyranny of creativity«, Dudler compares his design to fractal structures, whose configurations he tries to maintain unmodified on all scales.”

Michael Mönninger [2017], Max Dudler p 9

“Our concept is based on a detailed analysis of the respective space. This is not about implanting something vaguely »modern«. Architecture should not push itself forward, but play a subservient role. This is the way it should occupy the public space. Otherwise we are about to give up the »European city«.”

Max Dudler [2017], A conversation with Max Dudler p 16

“California bored and razed
But these days
She’s living with another
Plastic features, perfect face
What a waste
And I’m still thinking of her”
The Raconteurs - Bored and razed [2019]

“Well I’m Detroit born and raised
But these days
I’m living with another
You tell me she can be replaced
But that’s not the case
I’m so lost without her”
The Raconteurs - Bored and razed [2019]

