

WHERE THE SIDEWALK ENDS



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SUMMARY

Over my time spent at the Academy, I discovered the value of the public realm in the shaping of cities. With the high pressure on new housing areas, the quality of life in the city is becoming increasingly important, and along with this, the layout and the use of the public domain. Museums and other cultural institutions are recognizing this issue, moving towards the ideas of open-ended exploration and blurred borders with the street. The visitors are not solely observing or looking at art anymore but want to actively experience and to be a part of an idea, event, or just a shared experience. These tendencies inspired me to create conditions for cultural exploration in the public park.

My graduation project is a place where natural and artificial come together, connecting its users through the unexpected and the discovery. It is located in Flevopark, an undisrupted nature and recreation park in Amsterdam East. Flevopark presents excellent opportunities, including its adjacency to two thriving residential communities and a long water edge. It has sharp boundaries formed by a cemetery and a closed forest ring, making it feel like the extreme eastern edge of the city. The project consists of five pavilions, seeking to transform the use of the park and making each visit to it a completely new experience. They are carefully positioned at different borderlines of the park, extending its use and strengthening the relationship with inaccessible areas. These follies offer beautifully staged views of the park and facilitate artists finding inspiration in nature and ever-changing landscape. Such interactions turn once remote areas of the park into approachable public spaces filled with surprise.

Throughout my studies, I learned the importance of public space and that where we go and where we meet makes the city. I wanted my project to reflect that, to tap the flow of Amsterdam and tackle its limits of public space.

SAMENVATTING

Tijdens mijn studie op de Academie heb ik de waarde ontdekt van de publieke ruimte bij het vormgeven van steden. Met de hoge druk op nieuwe woonwijken wordt de kwaliteit van het leven in de stad steeds belangrijker, en daarmee de inrichting en het gebruik van de publieke ruimte. Musea en andere culturele instellingen erkennen dit probleem, en bewegen zich richting ideeën van vrijblijvend onderzoek en vervagende grenzen met de straat. De bezoekers observeren of kijken niet alleen meer naar kunst. Zij willen een idee, evenement of gewoon een gedeelde ervaring actief ervaren en er deel van zijn. Deze tendensen inspireerden mij om voorwaarden te scheppen voor culturele verkenning in het openbare park.

Mijn afstudeerproject is een plek waar natuurlijk en kunstmatig samenkomen, daarmee zorgend voor verbinding tussen de gebruikers via het onverwachte en de ontdekking. Het is gesitueerd in het Flevopark, een vredig natuur- en recreatiepark in Amsterdam Oost. Flevopark biedt uitstekende mogelijkheden, waaronder de nabijheid van twee bloeiende woongemeenschappen en een lange waterrand. Het park heeft scherpe grenzen, gevormd door een begraafplaats en een gesloten bosring, waardoor het voelt als de uiterste oostelijke rand van de stad. Het project bestaat uit vijf paviljoens die het gebruik van het park willen transformeren en die van elk bezoek een compleet nieuwe ervaring maken. Ze zijn zorgvuldig gepositioneerd op verschillende grenzen van het park, waardoor het gebruik wordt uitgebreid en de relatie met ontoegankelijke gebieden wordt versterkt. Deze folly's bieden een prachtig geënceneerd uitzicht op het park en zorgen ervoor dat kunstenaars inspiratie vinden in de natuur en het steeds veranderende landschap. Dergelijke interacties transformeren de ooit afgelegen delen van het park in toegankelijke openbare ruimtes vol verrassingen.

Tijdens mijn studie ondervond ik het belang van openbare ruimte en dat waar we naartoe gaan en waar we elkaar ontmoeten de stad maakt. Ik wilde dat mijn project dat zou weerspiegelen; de stroom van Amsterdam aanboren en de grenzen van de openbare ruimte onder handen nemen.



Jean Nouvel's pavilion for 1922 Jane's Carousel in Brooklyn Bridge Park, Dumbo
-an example of project activating public space through art and architecture

INSPIRATION

I. Public Space

As the world continues to urbanize, more people need access to limited public space. Urbanization degree in 2019 was 55% worldwide and is set to increase to 70% by 2050, raising the necessity for sustainable urban development.

The physical and social functions of public space can relieve pressure on cities and guide healthy urbanization. Public space offers a sense of belonging and helps build vibrant communities. It provides enjoyment, relaxation, safety and social interaction. It can reinforce the local economy by drawing in people and reduce environmental pollution. Strategies to tackle urban sprawl and its impacts are different depending on the context. Rapidly growing cities require extension plans containing land for arterial roads and public zone. On the other hand, consolidated cities call for densification and activation of the underused public space.

“

Architecture
is about public
space held by
buildings

–Richard Rogers

INSPIRATION

II. Museums

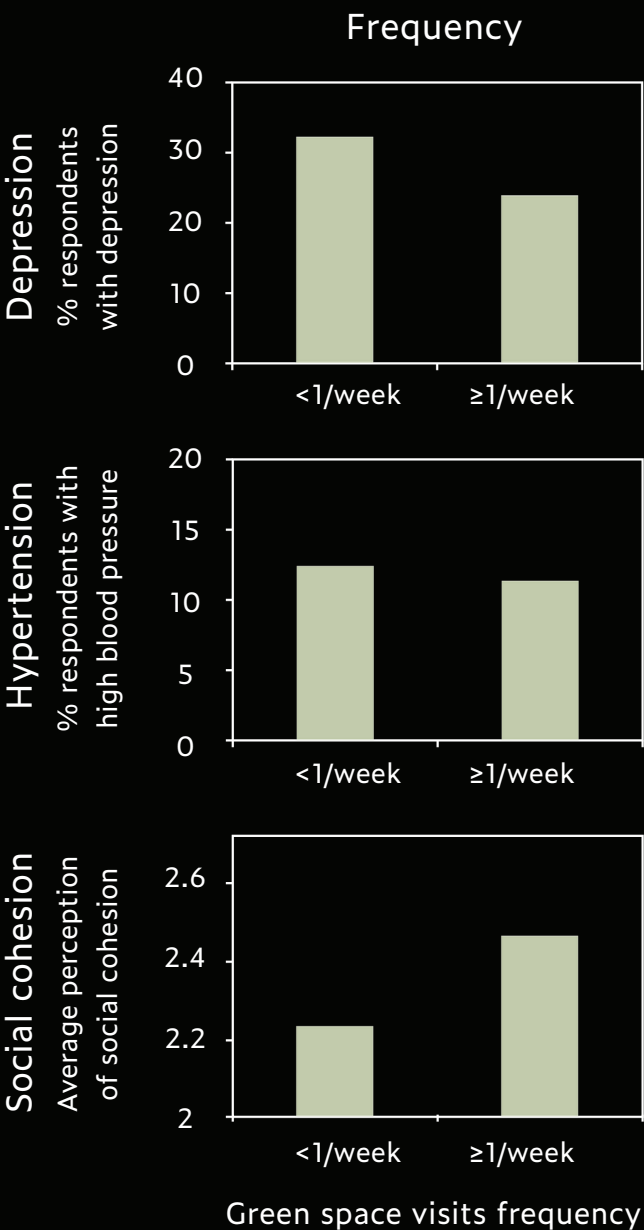
It is visible that museums are becoming an integral part of public space. They are turning into sociable and open buildings, reaching out to the larger audiences and context, having educational value and offering experience. While the art galleries are substituted with virtual museums and theaters with digital infrastructures of fun, people are still going to real-life museums. Only today it is not intending to solely look at art, but to actively experience and to be a part of an idea or event.

Some architecture critics refer to a museum of today as to 'a trampoline inviting users to jump all over it' (Joseph Giovannini about new Whitney Museum, 2015). Humanistic and fun architecture being promoted is evidence that spontaneity is what today's population is looking for in their cultural recreation. It fortifies the shared experience and sends out a message that **art is a part of everyday life.**

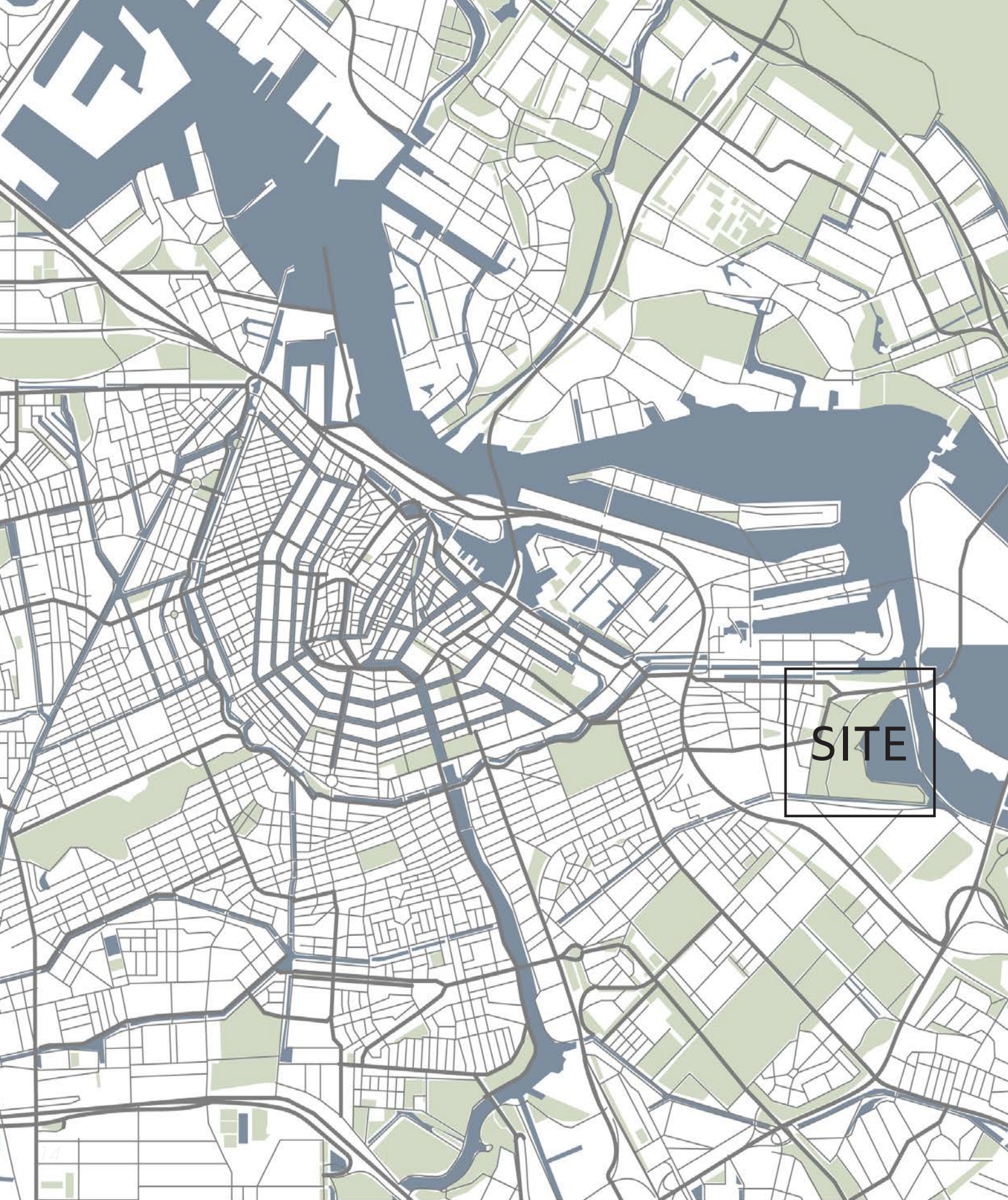
III. Urban Parks

Parks are the most vital kinds of public space with great influence on mental and physical health. Its resources can reduce climate, water and air pollution impacts on the environment. They draw in people and are powerful tools for urban communities and local economies.

Like any nature, parks come with an element of surprise. These large public gardens become a piece of moving art once people and time are added to them. They exude buzz of visitors jogging, cycling, lazing in the grass or attending concerts. However, for this project, I was inspired by a quiet park at the edge of Amsterdam. Flevopark is offering an opportunity to wander or rest. With no street lights at night, foxes, buzzards and plenty of other birds can be seen. It is a place with a more remote relationship with the city but a unique character due to its natural image appreciated by its visitors.



Influence of parks on urban health, nature.com research, 2016



SITE

LOCATION

I. Context

Flevopark is a nature and recreation park at the eastern edge of Amsterdam. It is occupying 282,280m² of land between Indische Buurt, Watergraafsmeer and the big water of Het Nieuwe Diep. It contains large lawns, trails for running, swimming pools, tennis courts, playgrounds and youth center. The park is dating from 1908 and it officially opened in 1931.

Due to its unique location at the city edge and Het Nieuwe Diep lake, there are species of plants and animals in Flevopark that are not usually encountered in city parks. In addition, there is a restricted area between the actual park and buildings, which functions as a resting place and shelter for many animal species: the Jewish Cemetery.

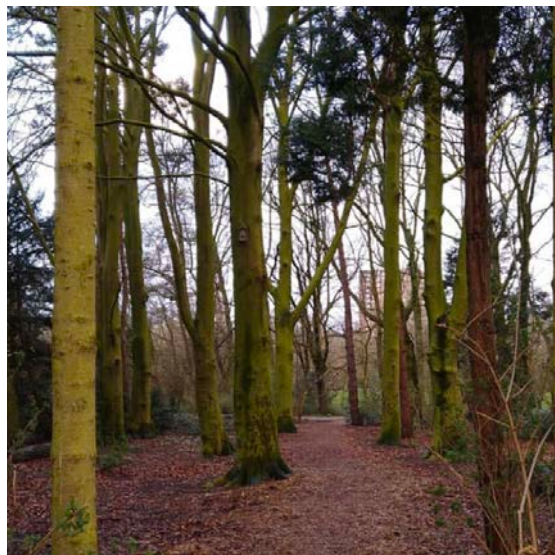


Flevopark map, 2019 (zoom)









Sequences from the park

LOCATION

II. History

Historically, the area of today's Flevopark was a part of the Overamstel polder (also called Outerwaler polder). There was a high dike, Zeeburgerdijk, on the edge of the polder, which protected the hinterland against the vagaries of the high waters. At that time, Eastern Docklands did not yet exist. The dike was mentioned for the first time by Duke Albrecht in 1387. The water of Zuiderzee and the IJ would sometimes rush through it and flood the meadows. In the same way, during a very severe storm in 1422, Het Nieuwe Diep lake was created.



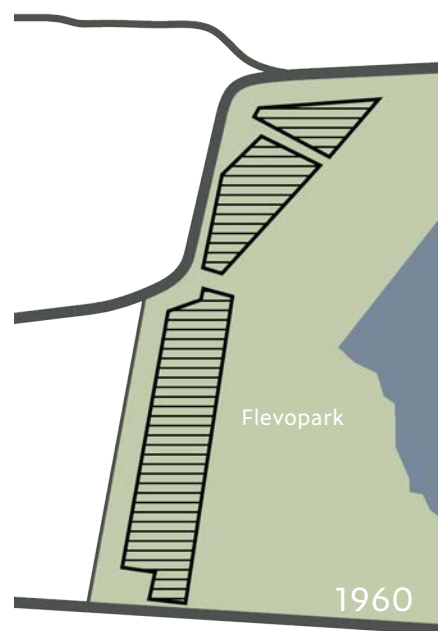
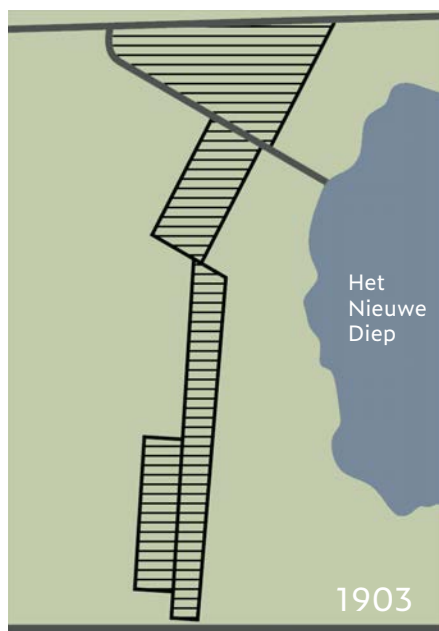
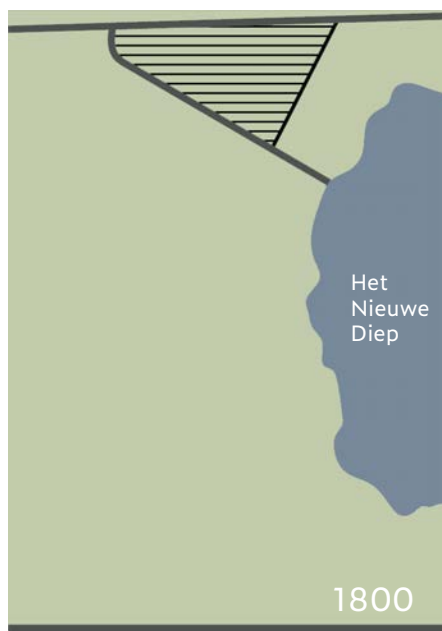
Zeeburgerdijk portrayed by Rembrandt in *Landscape with fishermen*, 1650



Tombstones at Zeeburg Cemetery

The fertile sea clay next to Het Nieuwe Diep lake was used by gardeners to grow flowers and fruit. In 1714, the High German Jewish Congregation purchased the part of the land to build a cemetery. The more fortunate members of the congregation did not like it and preferred to be buried in Muiderberg. However, the poor Jews in Amsterdam could not afford the trip to Muidenberg and the new cemetery was primarily intended for them.

Over the years, 100,000 people were buried in the Jewish cemetery at Zeeburg. Only when a new cemetery was built in Oud-Diemen in 1914, the Zeeburg burial place lost its function. Numerous graves had to be cleared for traffic purposes in 1956, but that only happened after the mortal remains were moved elsewhere.



Cemetery development



Swimming pool at Het Nieuwe Diep, 1927

LOCATION

III. Original plan

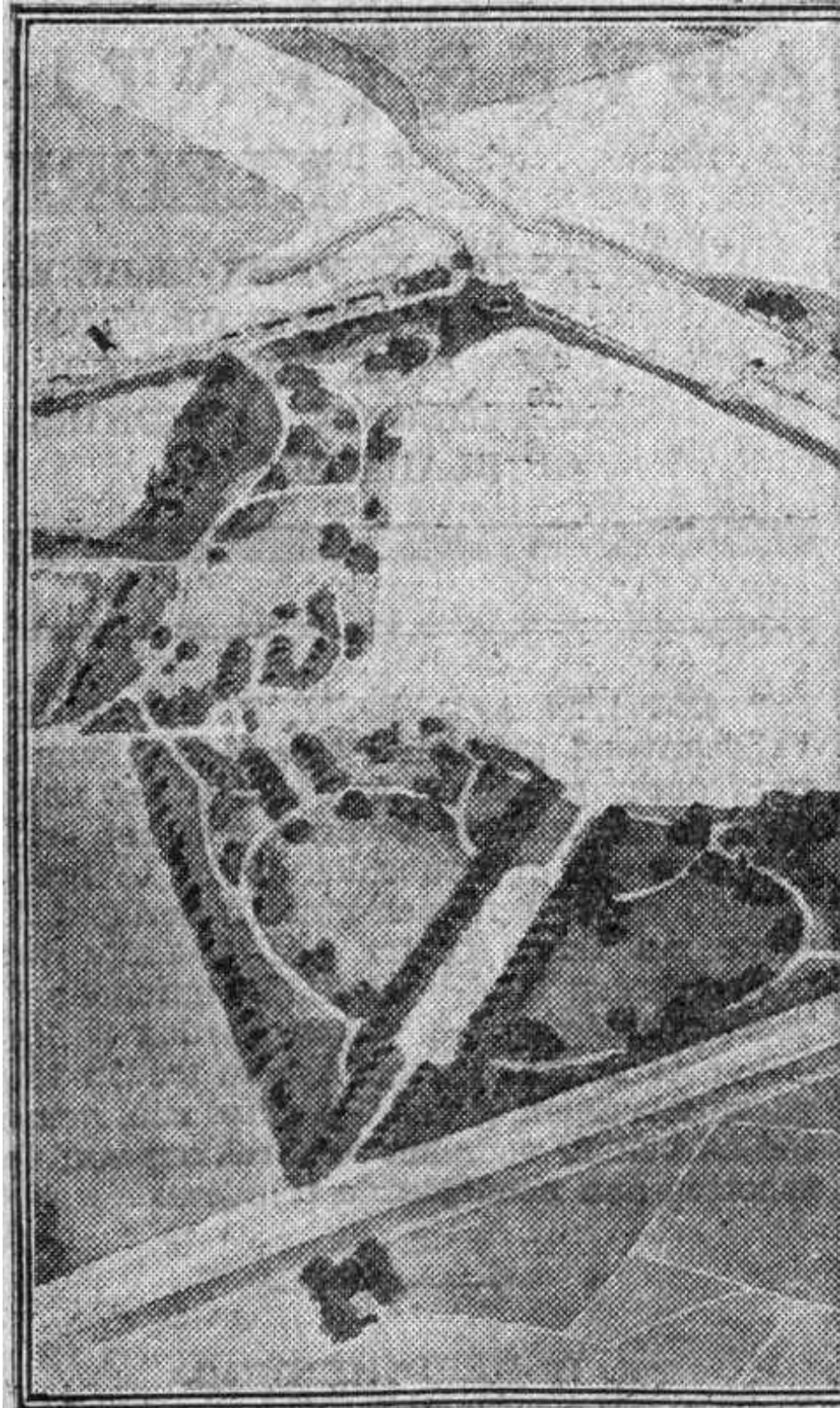
The landscape in the area around the Jewish cemetery was laid out in such a way that the inhabitants of Indische Buurt could use it for recreation. In 1901, a floating swimming pool was built in the water of Het Nieuwe Diep. Initially, only men were allowed to use it but in 1917, the pool was substantially expanded and women were also granted entrance. For years it was a popular destination for Indian Buurters.

Biologist, writer and conservationist Jacobus P. Thijsse (on the right) started an initiative in 1908 to create a bigger park for walking. He made the proposal in 1908 but the plan only came into effect from 1919. The new park was seen as a good employment project for people all over city as the unemployment rate was high at the time. A large sports field was added as a part of the new park. Various football clubs started playing here and it was used as a training field for 1928 Summer Olympic Games in Amsterdam.

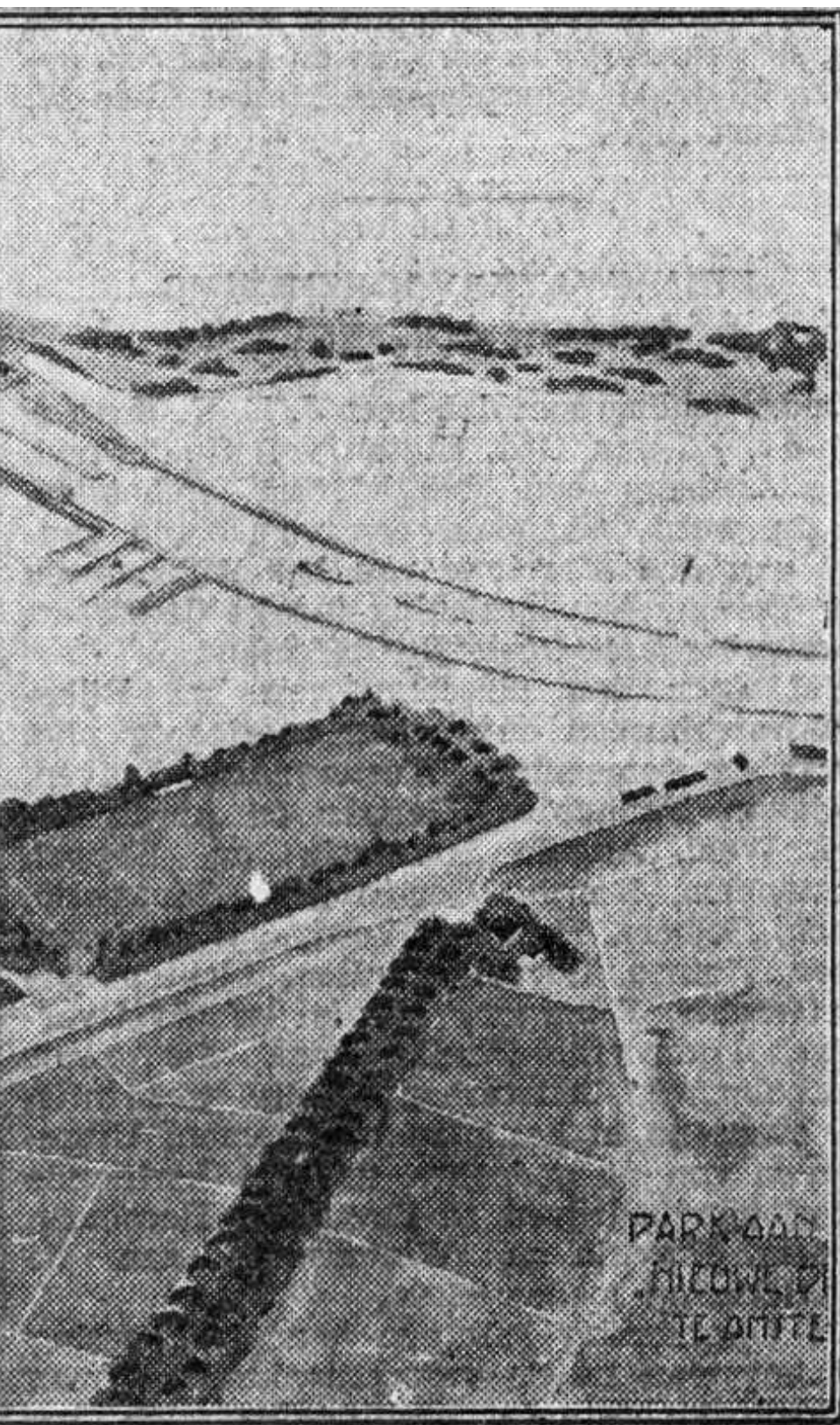


The design for the park was made by architect E. M. Mandersloot and further elaborated by Ir. J. R. Koning. Large playgrounds and rowing boats harbor were meeting the needs of the youth but not everyone was happy with this principle of active recreation. Many people thought that a park should be a quiet walking area.







The park got its name in 1943. It is derived from Lake Flevo, from which the Zuiderzee (now IJsselmeer) originated. It contains historic landmarks such as the old entrance gate de Hekkepoort. The municipal pumping station was built in 1880 and was used to keep the Oetewaler Polder dry. The pumping station has been in use for over a hundred years and is on the Municipal Monuments List. The adjacent small fishermen's houses, used as gardeners' houses from 1905, in addition to the pumping station, also have a Monument status and are currently inhabited.



Design of E. M. Mandersloot, March 1931



PARK ROAD
HICOML PI
TE DMTL

-  Pedestrian circulation
(including bicycles)
-  Vehicular circulation
-  Tram and bus stop
-  Accessible park area
-  Confluence of park and city
-  Park entrance

LOCATION

IV. Analysis



Circulation and accessibility

- A Zeeburgerdijk Oost
- B Indische Buurt Noordoost
- C Indische Buurt Zuidoost
- D Buurt Flevopark
- E Science Park

- 1 Javaplantsoen square
- 2 Underpass to the park
- 3 *Het Hekkepoortje* gate
- 4 Jewish cemetery
- 5 Neighborhood garden
- 6 Cafe *Flevor*
- 7 Playground
- 8 Small pond
- 9 Distillery
- 10 Fishermen's houses
- 11 Open-air cinema
- 12 *Het Haventje* harbor
- 13 Lake *Het Nieuwe Diep*
- 14 Dog beach
- 15 Flevoparkbad swimming pools
- 16 Artwork
- 17 Oval pond
- 18 Football field
- 19 Barbeque space
- 20 Tennis club *Tie-Breakers*
- 21 *Jeugdland* adventure playground
- 22 University bridge
- 23 Amsterdam bridge

-  Neighborhood borders
-  Cemetery borders
-  Public park area
-  Privately owned recreation area
-  Privately owned playground area



Zoning and functions

The spatial setup of the park consists of the outer and inner areas. The outer space is formed by the Jewish cemetery and closed forest ring, while the inner area comprises curved paths with views to open meadows, ponds and the big water of Het Nieuwe Diep. Still, **there aren't any nicely staged views of the water.**

The park doesn't manifest itself optimally along its edges, which are formed by a few public functions with a closed character (such as sport terrains). Roads of Flevoparkweg and Zuiderzeeweg additionally strengthen the sharp boundary between the city and the park.

The atmosphere in the park is determined by a turned away location from Amsterdam. Its position still feels like an eastern edge of the city and relationship with surrounding neighborhoods is remote. Flevopark enjoys a natural and ecological image appreciated by its many visitors.





Sequences from the air

INDISCHE BUURT

CHILDREN'S
PLAYGROUND

'DE HAKKEPOORT'

CANADIAN AND WHITE
POPLAR TREES

SMALL +
'MAALKO'

THE SOIL
HAD A DIRECT
AND WAS DR
PONDS CONTR
THE PROXIMIT

me to envision better, two big park, but little park, multi-use park, some playgrounds and brown rats.

'De Buitenvoort' is a small scale event turning park field into temporary camp a
to, magpies, wood pigeons, local



JEWISH GRAVEYARD WITH 200 GRAVESTONES IS DATING FROM 17TH CENTURY. THE EERHERSTEL FOUNDATION RESTORED A SMALL PART OF IT, PRESERVING THE CHARACTER OF THE CEMETERY WITHOUT AFFECTING THE NATURAL VALUE OF THE AREA.

INDISCHE BUURT

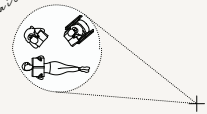
FLEVOPARK WAS DESIGNED IN 1908 BY DUTCH CONSERVATIONIST AND BOTANIST JAC P. THIJSSE, WHO LATER THERE WAS AN INCREASED DEMAND FOR TRANQUILITY AND GREEN SPACES. THIJSSE ENVISIONED THE RECREATION WITH ROUND PONDS. IN BETWEEN THE JEWISH CEMETERY AND THE NIEUWE DIEP. TODAY, IT IS ONE OF THE MOST ADORED PARKS AMONG RESIDENTS AND VISITORS COMING FOR NATURE WALKS, SPORT ACTIVITIES OR USE OF THE HORRECA.

HORSE CHESTNUTS

Flevo park offers some of the cities most beautiful views of the park include cultural and natural heritage.

Flevo park offers some of the cities most beautiful views of the park include cultural and natural heritage.

OVAL



who sang the

It is also a lot of work. shelduck mallards blackbirds. crows. great and tailed. Blue



most beautiful sceneries and a variety of soft and hard paths with distance markers for interval training

POND GROTE PLAS

LINDEN TREES (TILIA)

WITH THE LAWNS FOR BARBEQUES AND PICKNICS
OPEN FIELDS ARE VIVID RECREATION AND RESTING
POINTS FOR THE NEIGHBORHOOD SINCE 2015. THEY ARE
ONCE A YEAR STAGE FOR THE APPELSAP HIP-HOP FESTIVAL.
FRIENDS OF FLEVOPARK ASSOCIATION, FOUNDED
IN 2014, IS COMMITTED TO PREVENTING HARMFUL IMPACT
TO THE ECOSYSTEM OF THE PARK.

DE KORSSELAAR

WHEN THE
SMEER IS
D EASTER PART
ENDIER AT FLEVOPARK
THE SINT-PETERS
ROUGH OF ZUIDERZEE.

Two benches terrace club and playground Youthland form the park's east edge.


SCIENCE PARK

YOUTHLAND

DERIVED ITS STYLE FROM 19TH CENTURY ROMANTIC PARKS. AS THE CITY WAS GROWING.
TIONAL AREA INSPIRED BY THE ENGLISH GARDEN
MOST

TARGET GROUP

I. Users

A man wearing a grey suit jacket and a black fedora hat is seen from behind, painting a mural of bare, dark tree branches on a light blue wall. The background shows a real forest of bare trees under a clear blue sky. The man's right arm is extended, holding a paintbrush to the wall. A horizontal metal railing is visible in the foreground.

The target group includes all of the park guests and residents. It serves artists who can use pavilions to create and exhibit their works, museum-goers, but also people who otherwise don't visit museums.





Bigger Trees Near Warter by David Hockney, 12 x 4.6m, **painted on site**, 2007



CONCEPT

I. Typology

Typology is the folly (*folie*) multiplied on five different locations in Flevo-park. Using both art and architecture, these interventions are creating an open-air museum. They are all following the same architectonic principles:

1 - Allowing wind, sound and light of the park into the spaces

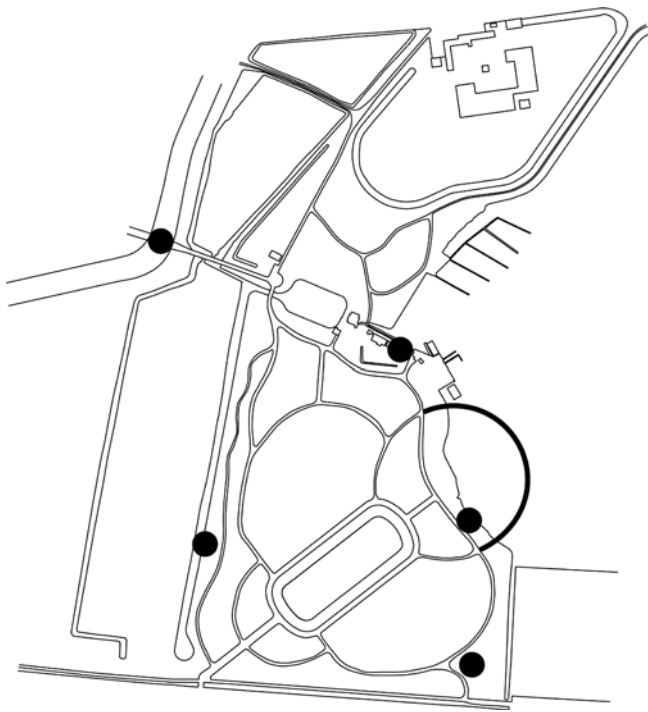
2 - Creating new views of the park

3 - Not being a dead-end destination but a part of the circuit

4 - Not cutting down any trees or plants and not putting a structural load on them

5 - Prevailing of the single material for each of the pavilions to create continuous space

6 - Contrasting the landscape of the park with material and form choice



Follies' placement



< Forested area by Het Nieuwe Diep lake



Open area with tall poplar trees by Het Nieuwe Diep lake >



< Tunnel entrance to Flevopark from Javaplantsoen square

CONCEPT

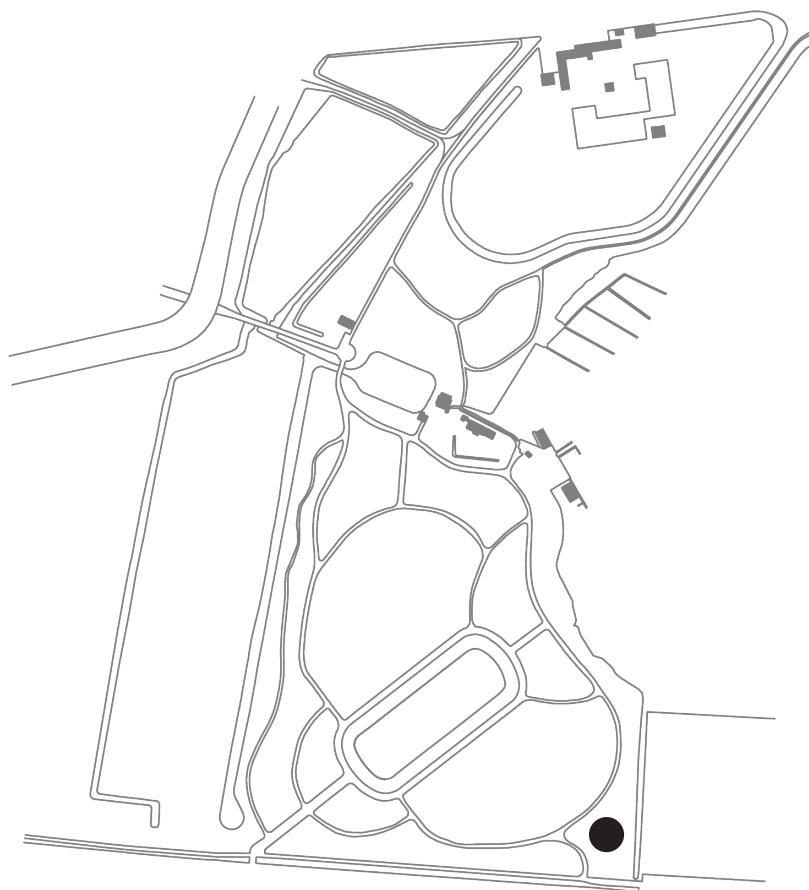
II. Intervention areas

A long stream dividing the cemetery from the public area of the park >



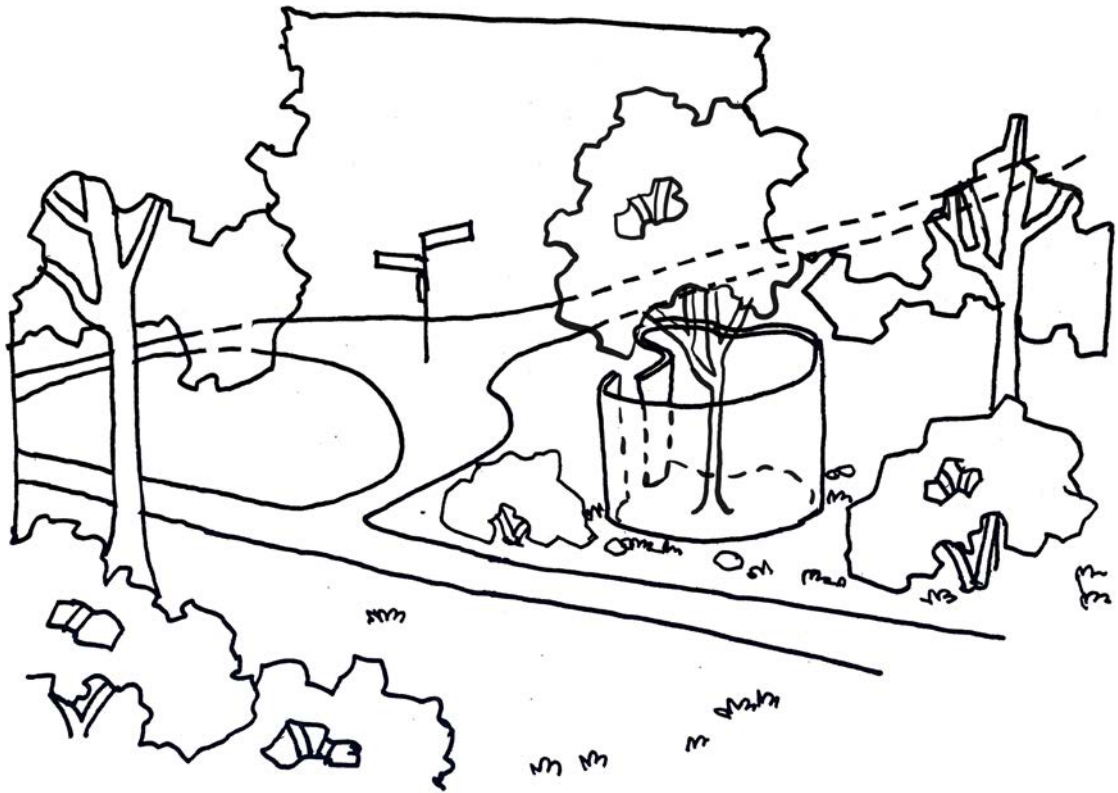
< Improvised open-air theater next to the old fishermen's houses

PAVILIONS



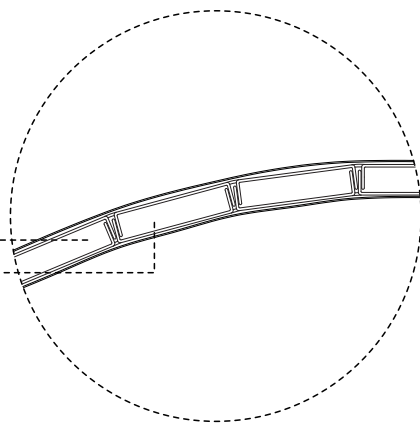
TREE HOUSE

The curved steel and glass pavilion occupies a spot at the south-eastern corner of the park populated by rich maple, alder and oak trees. Its semi-transparent walls filter the light and enable the user to focus on the experience of tranquil nature. Due to the uneven ground plane and tree crowns, all the corners of the pavilion have different dimensions. The structure is made of channel-shaped glass with U-profiles framed by steel and supported by a reinforced concrete foundation.

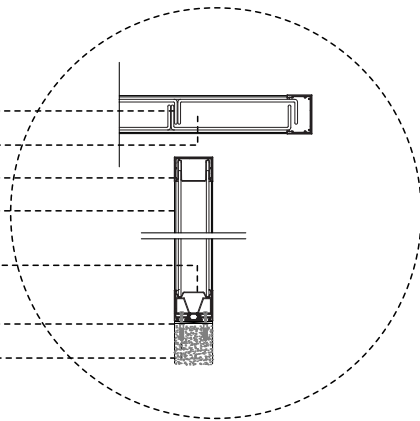


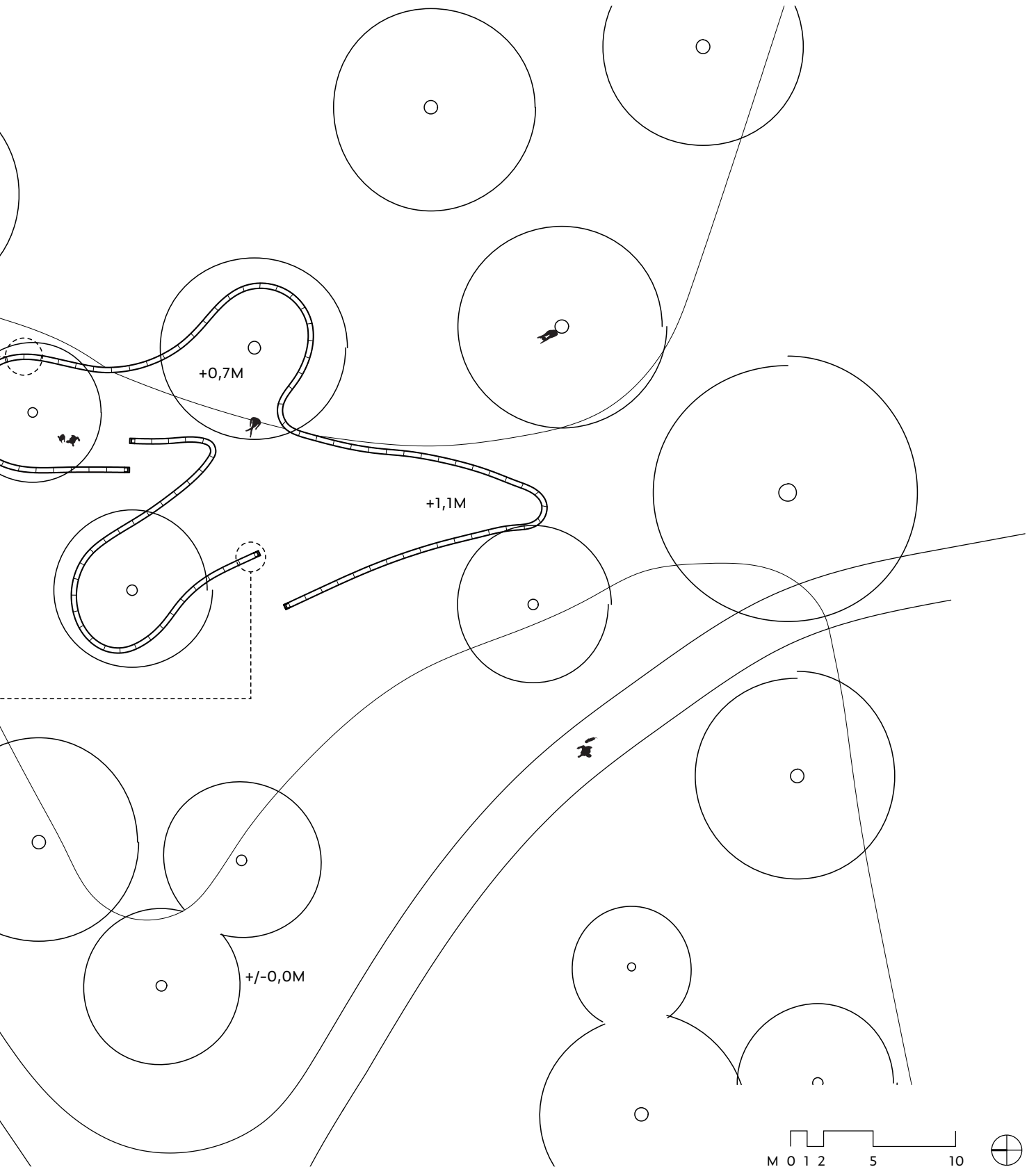
Process sketch

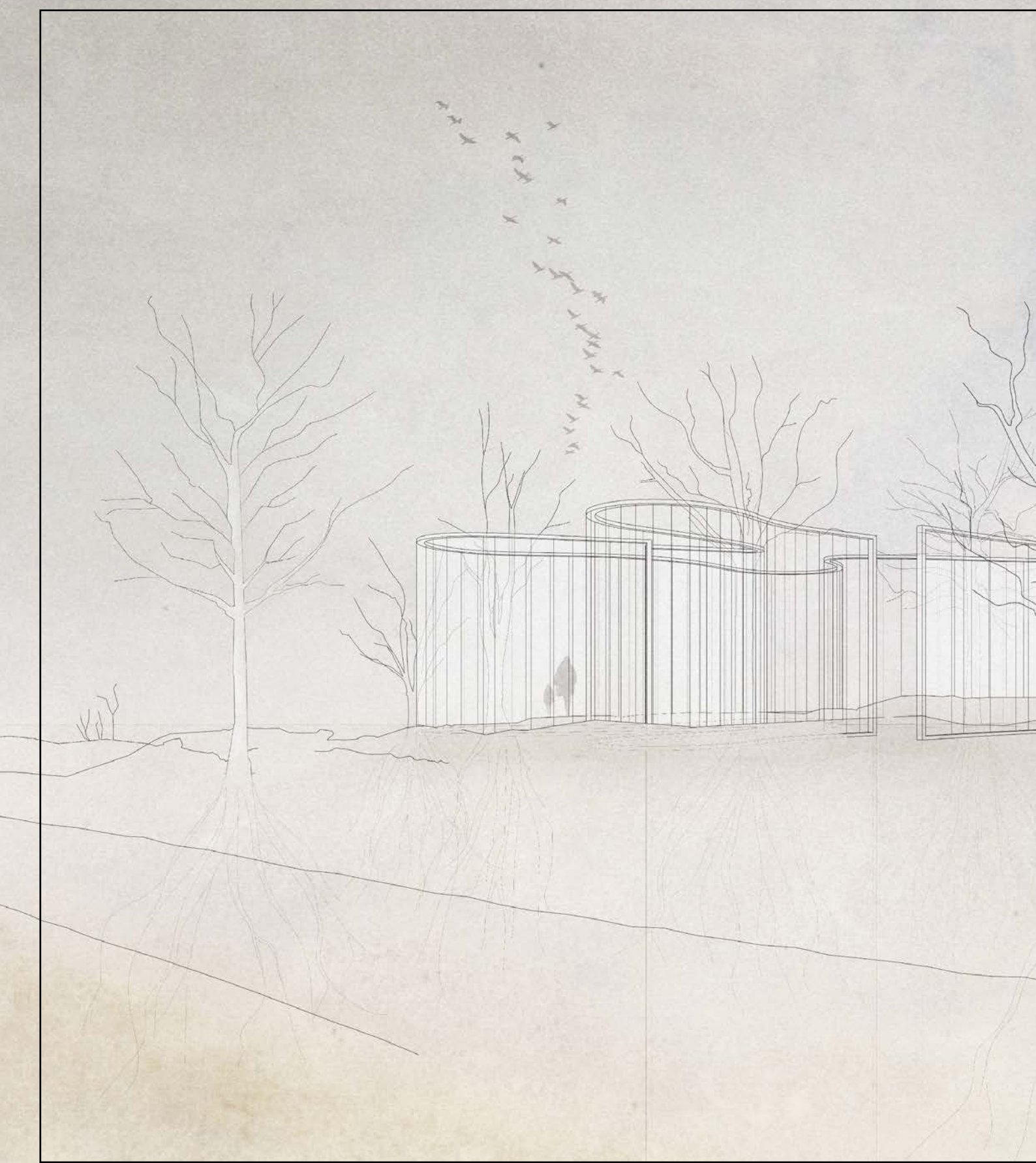
double shell glazing
exposed plastic inlay



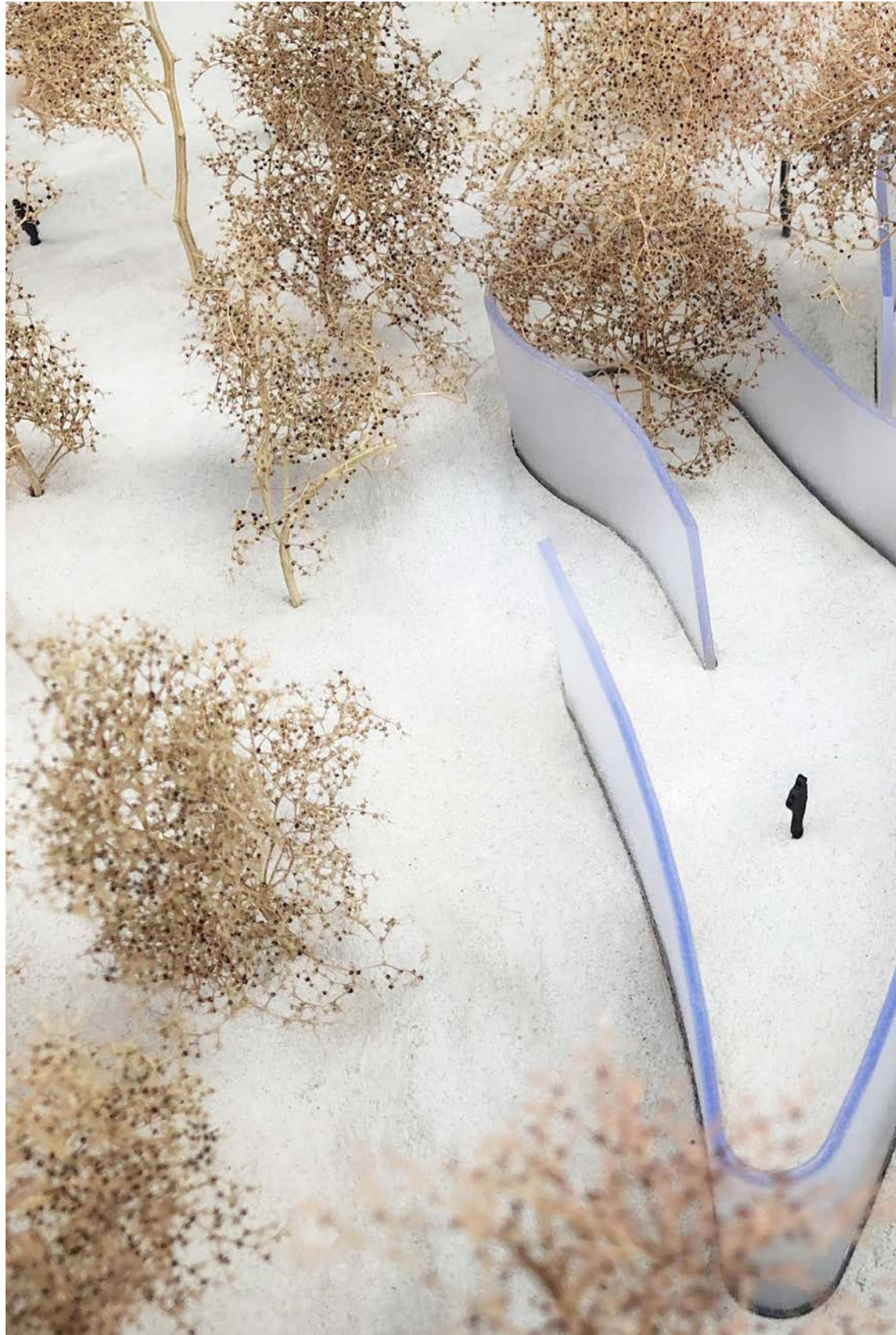
double shell glazing
exposed plastic inlay
metal frame
double shell glazing
exposed plastic inlay
glasscorp H packer
SS screw



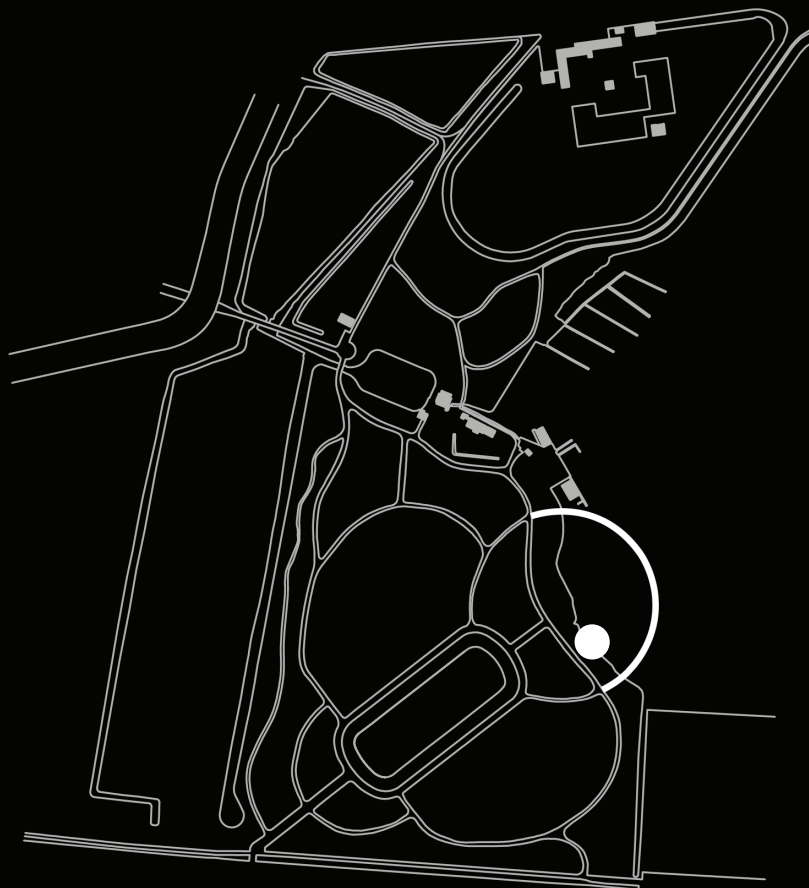






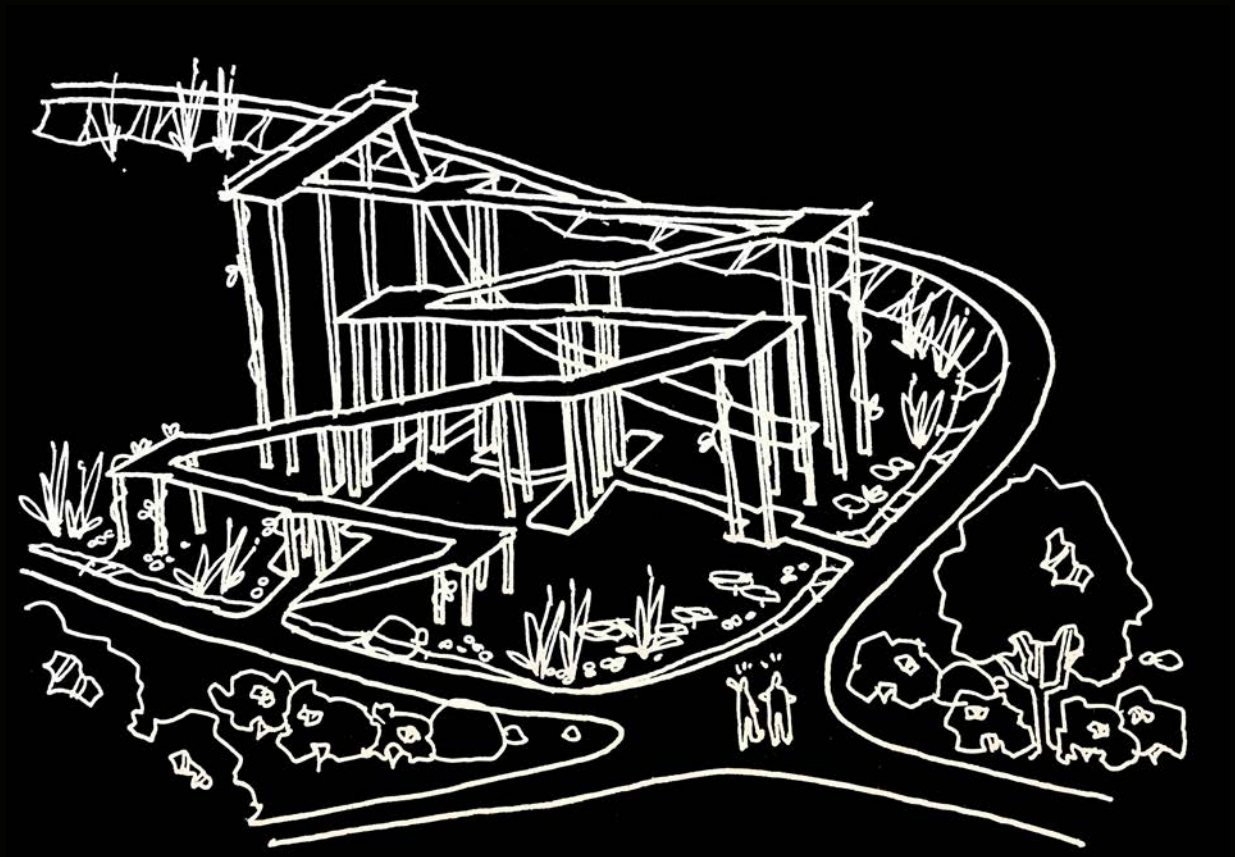




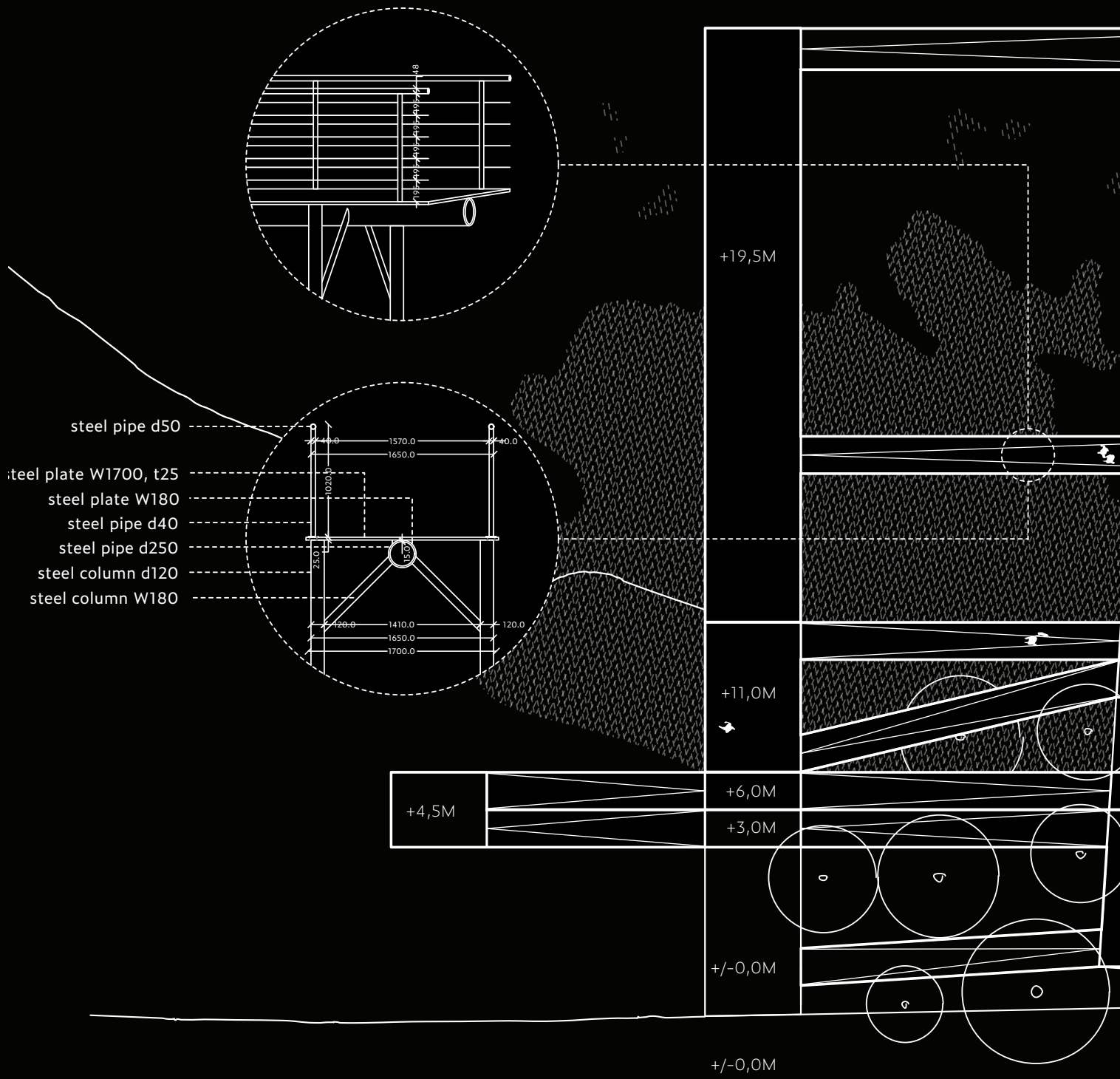


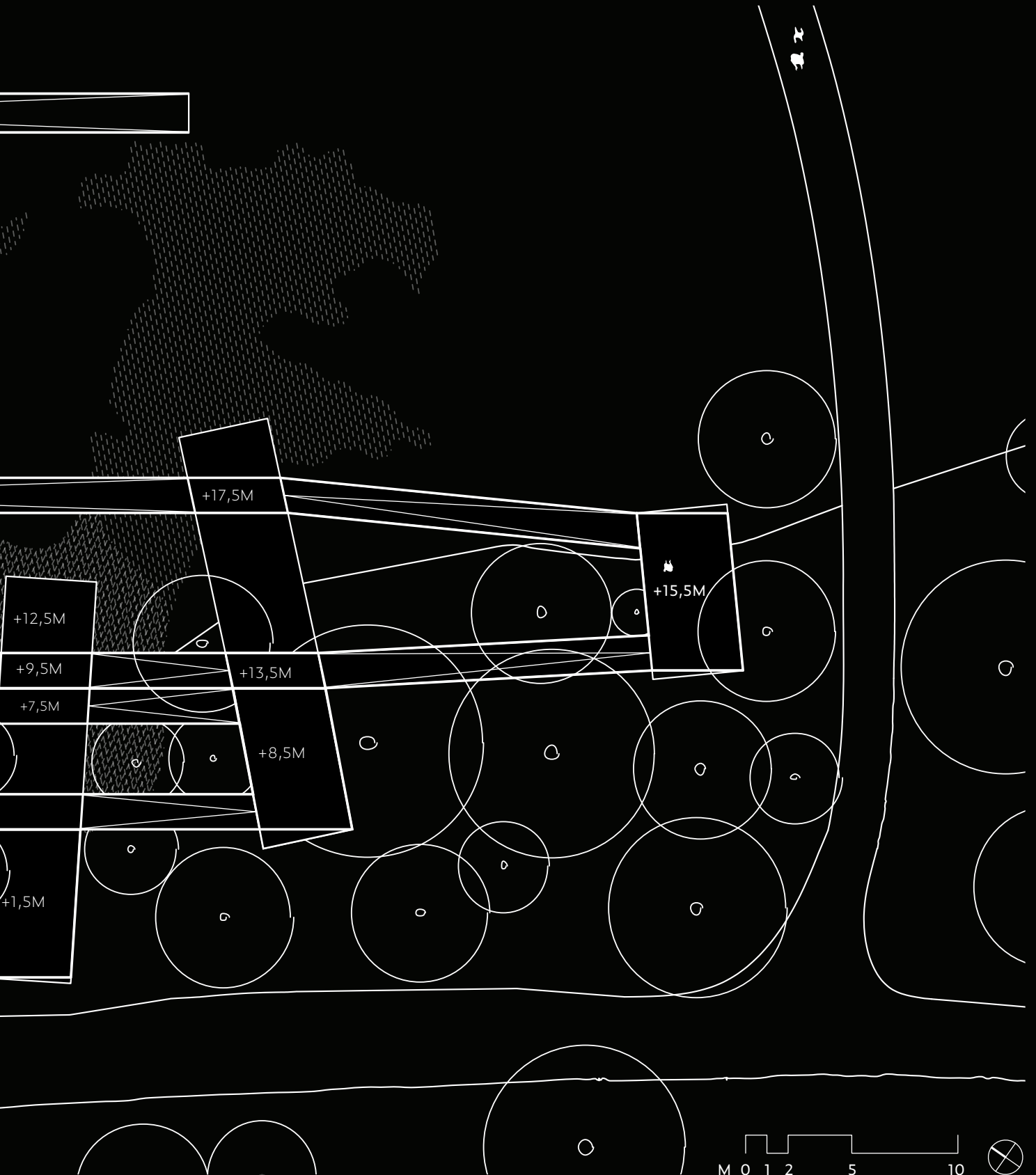
LOOKOUT

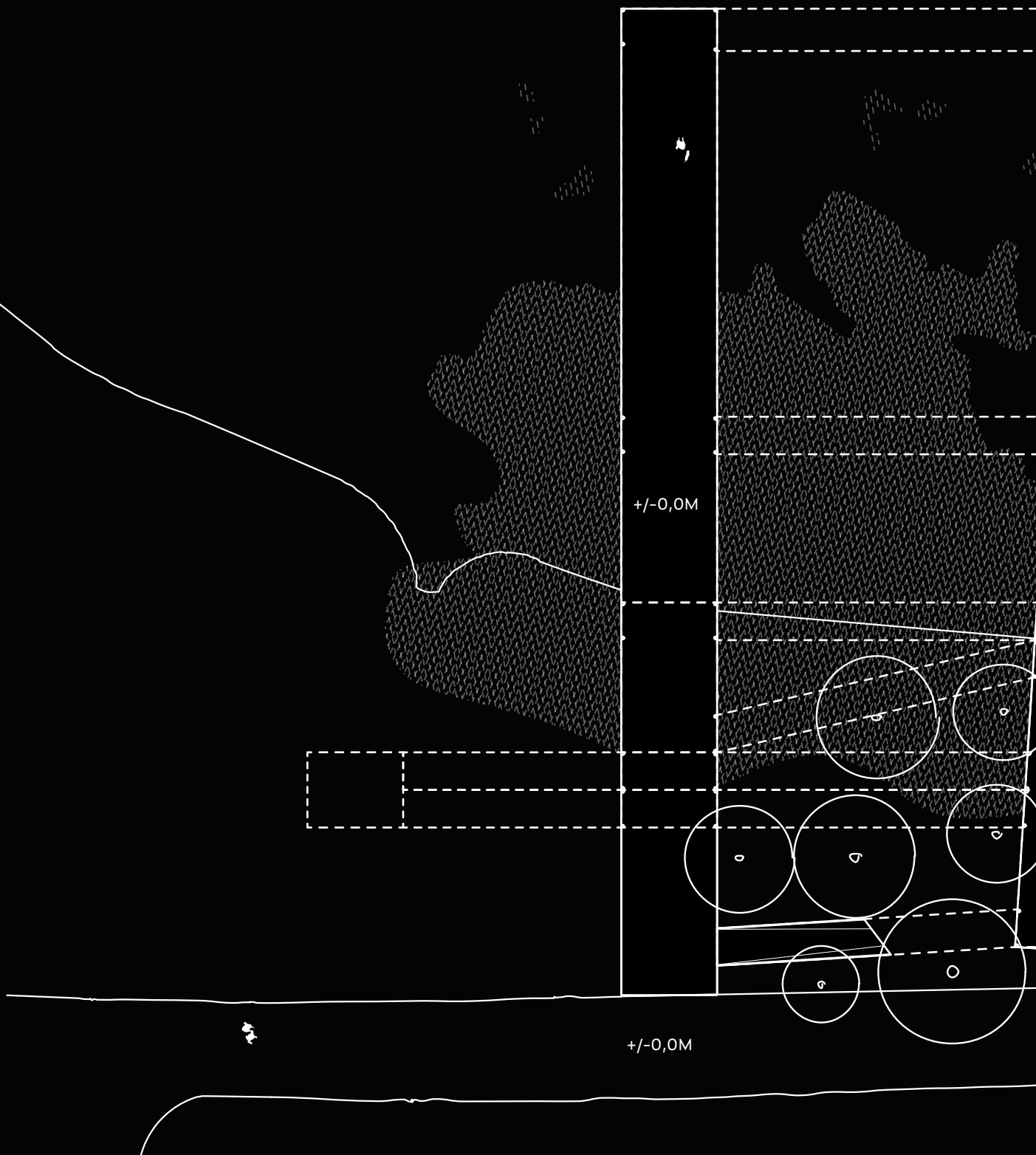
Conceived as a meandering ramp, the Look-out Pavilion sits on the edge of Het Nieuwe Diep lake and strengthens the visibility of the water. Its structure is made up of fourteen slopes, connected by the viewing platforms at increasing heights. Columns are concentrated in the zones of the viewing terraces and enclose four spaces under them. These areas offer beautifully staged views of the park and facilitate artists finding inspiration in nature and ever-changing landscape. The whole installation is made out of light-gray slender steel, doing little change to the natural setting, but providing a joyous experience in the mid-air.

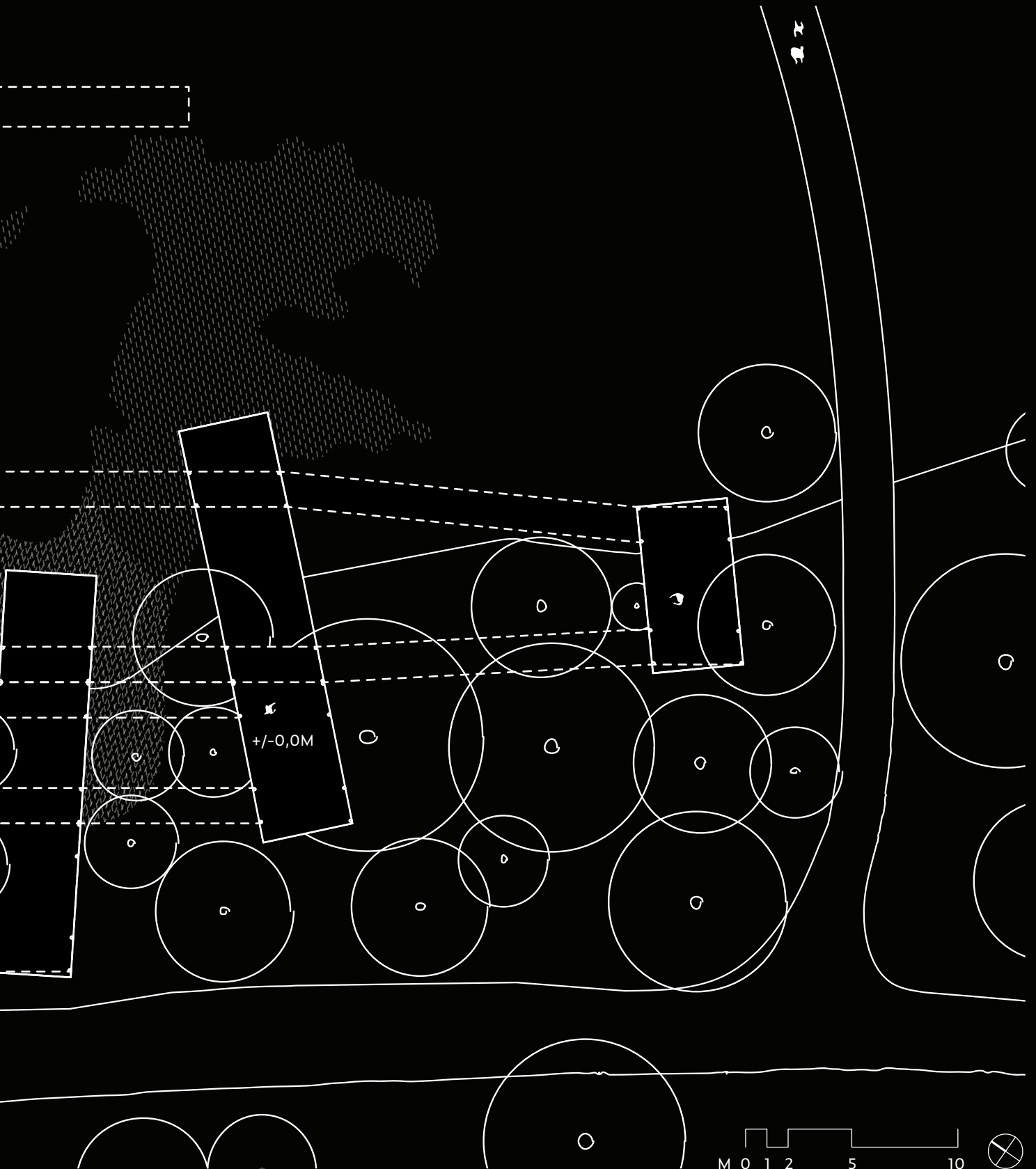


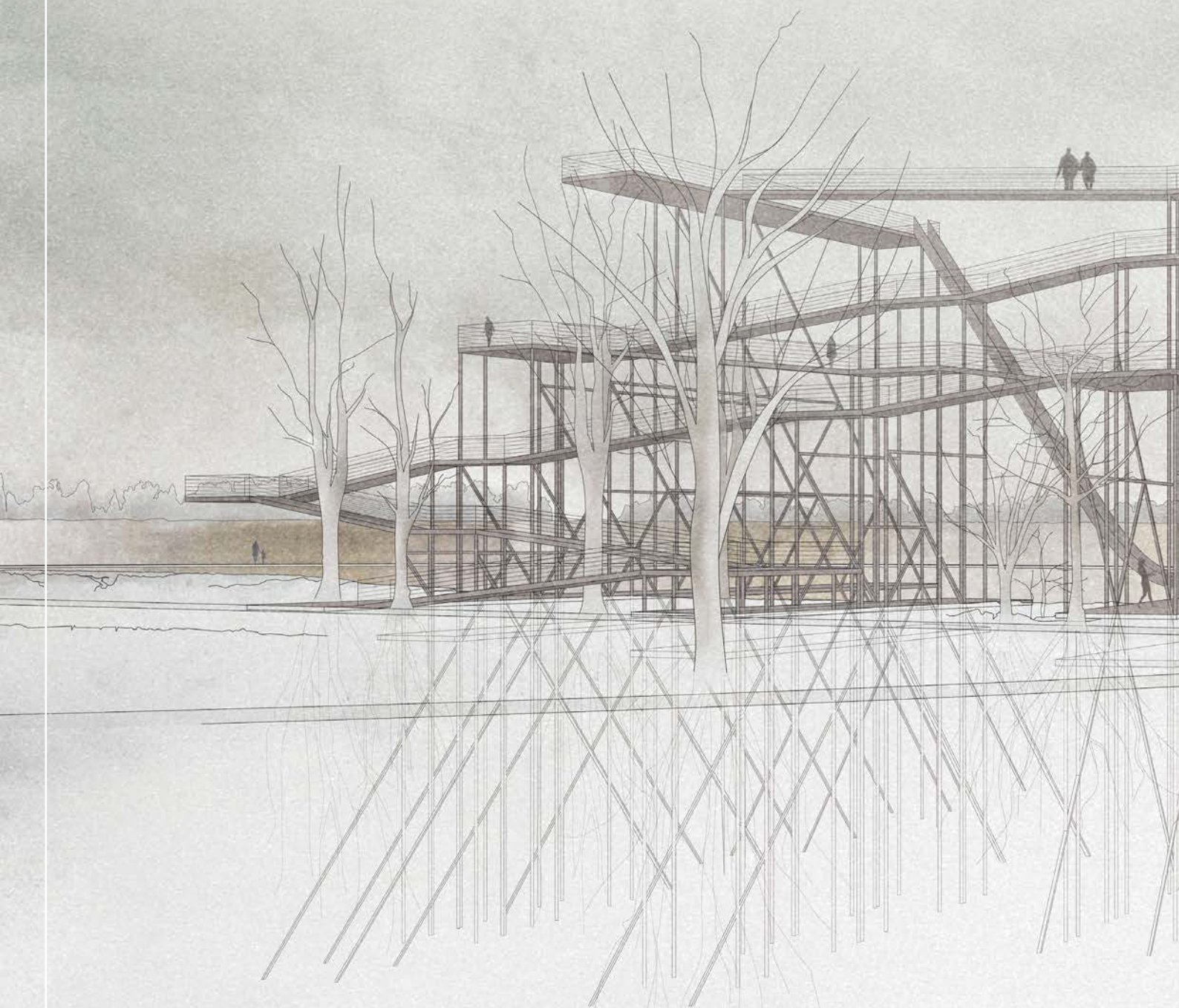
Process sketch



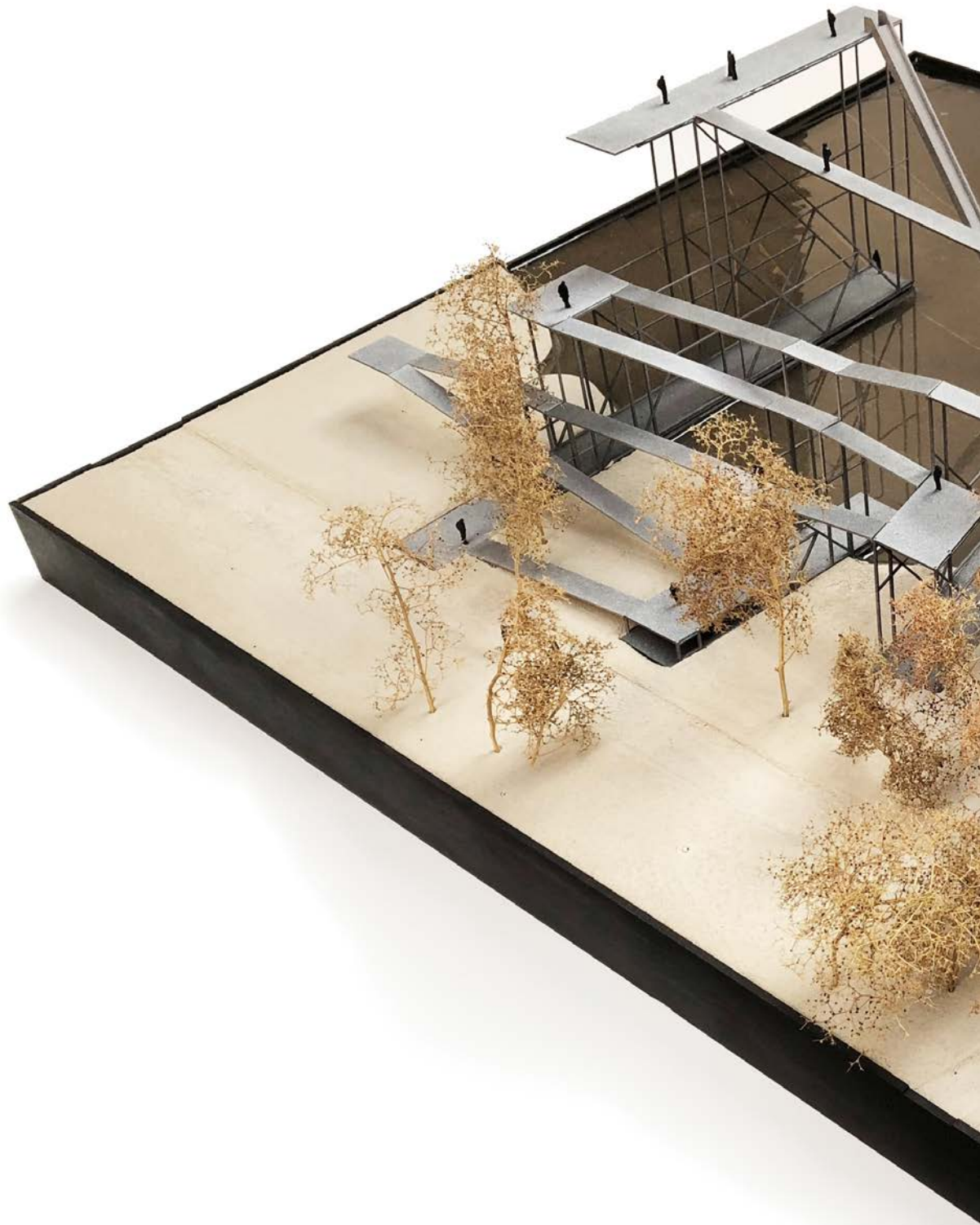








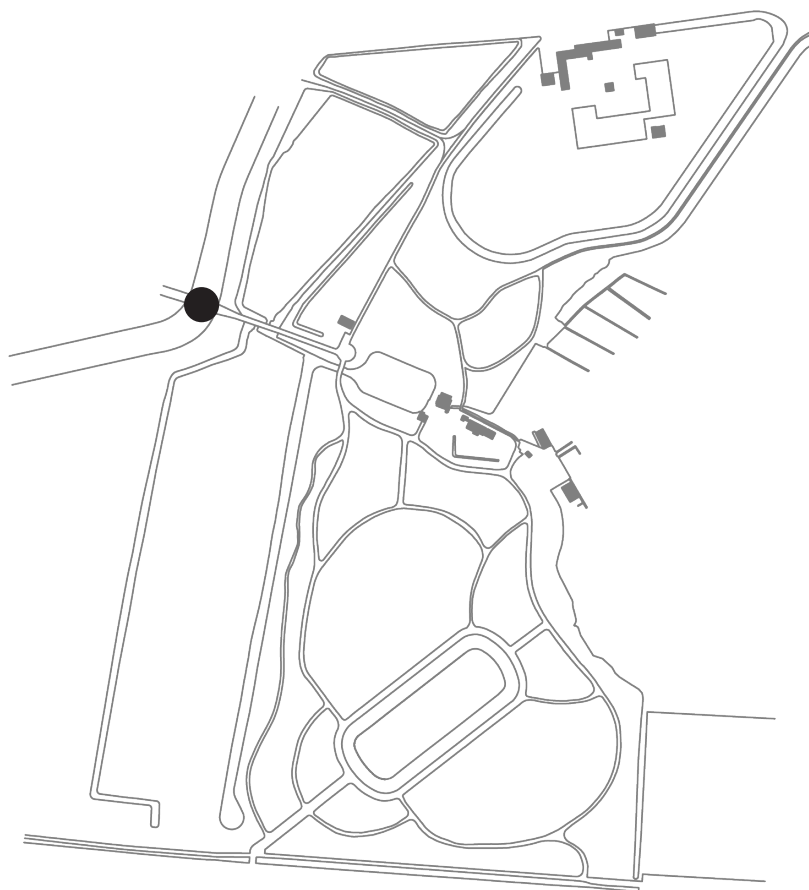






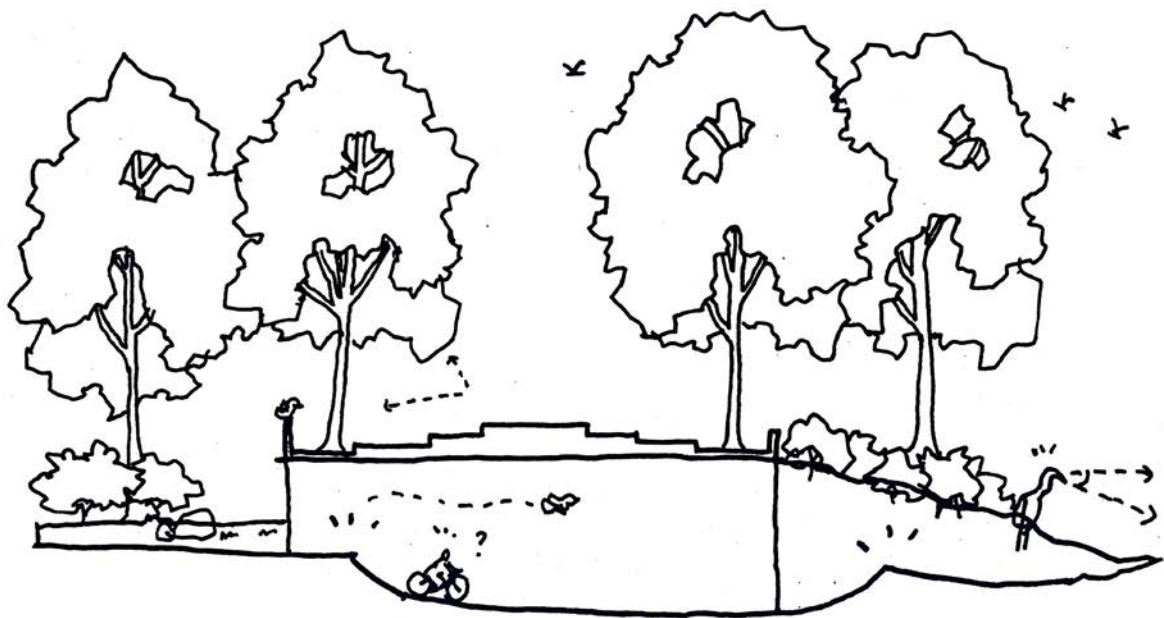




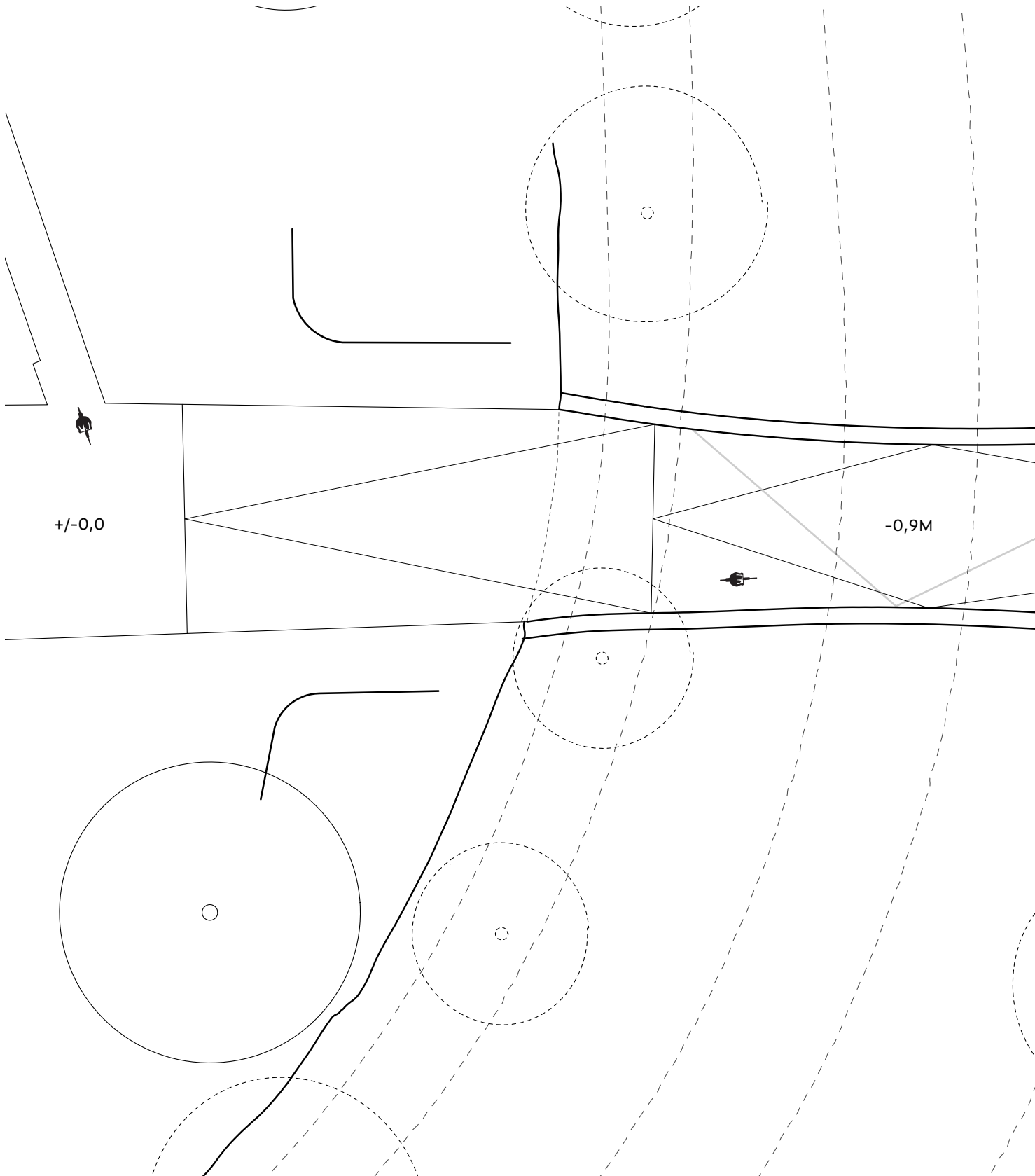


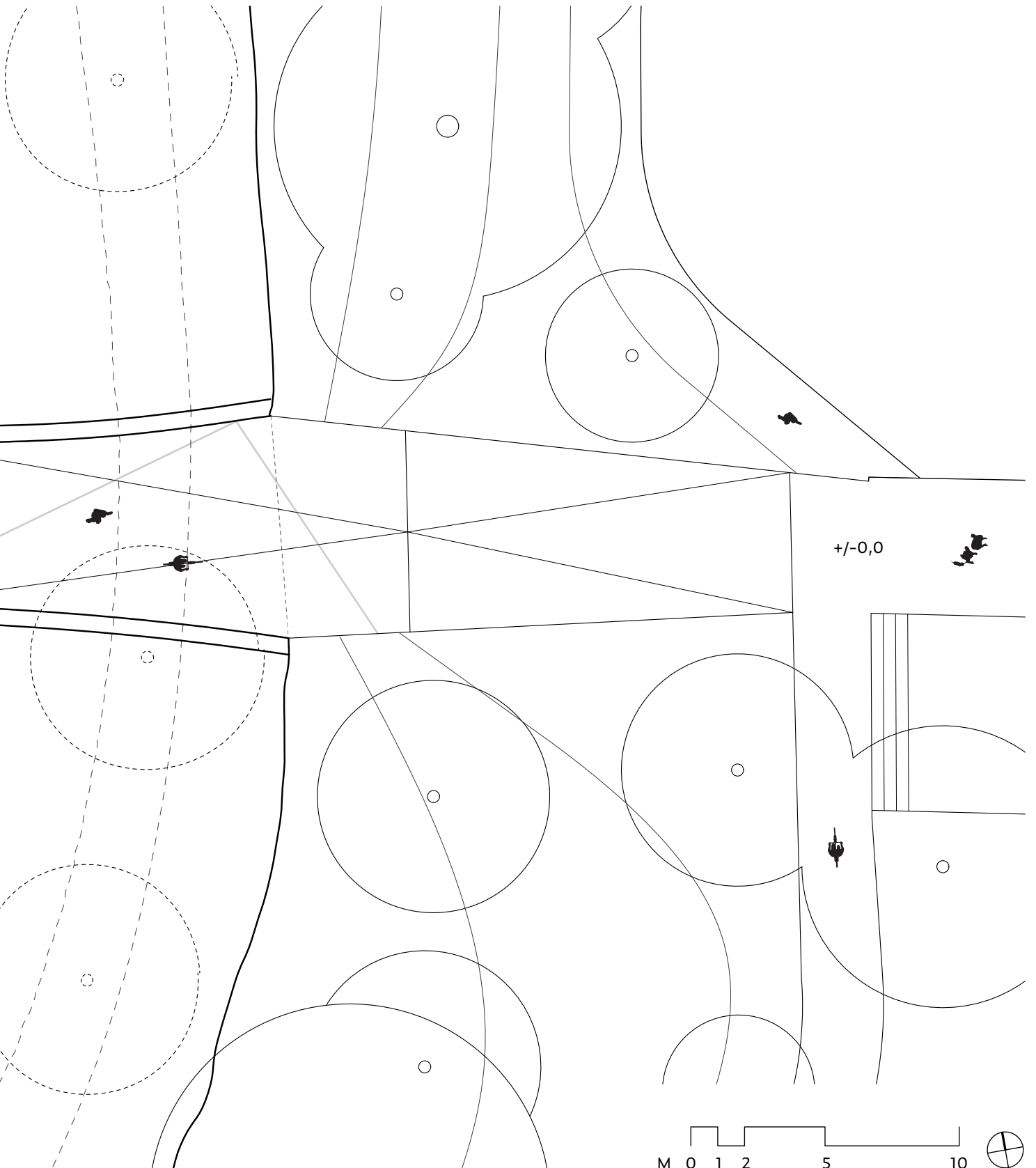
UNDERPASS

The Flevopark Tunnel is placed at the main entrance in front of the old gate de Hekkepoort. The line of sight through the tunnel pleasantly ends at the pumping station but doesn't indicate the Pavilions. The new tunnel design has two steel humps in the ground. They are designed to make the visitors stumble and to alarm them they are about to enter the special area.



Process sketch





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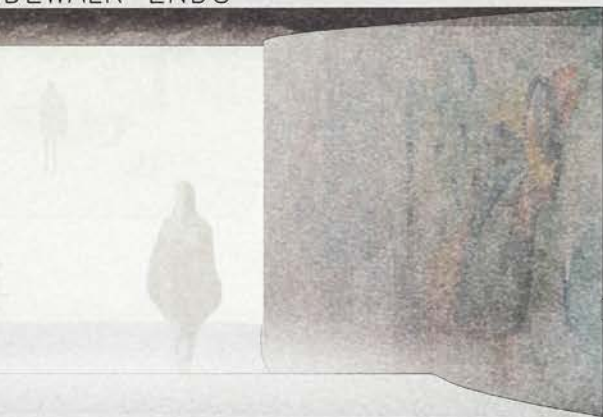
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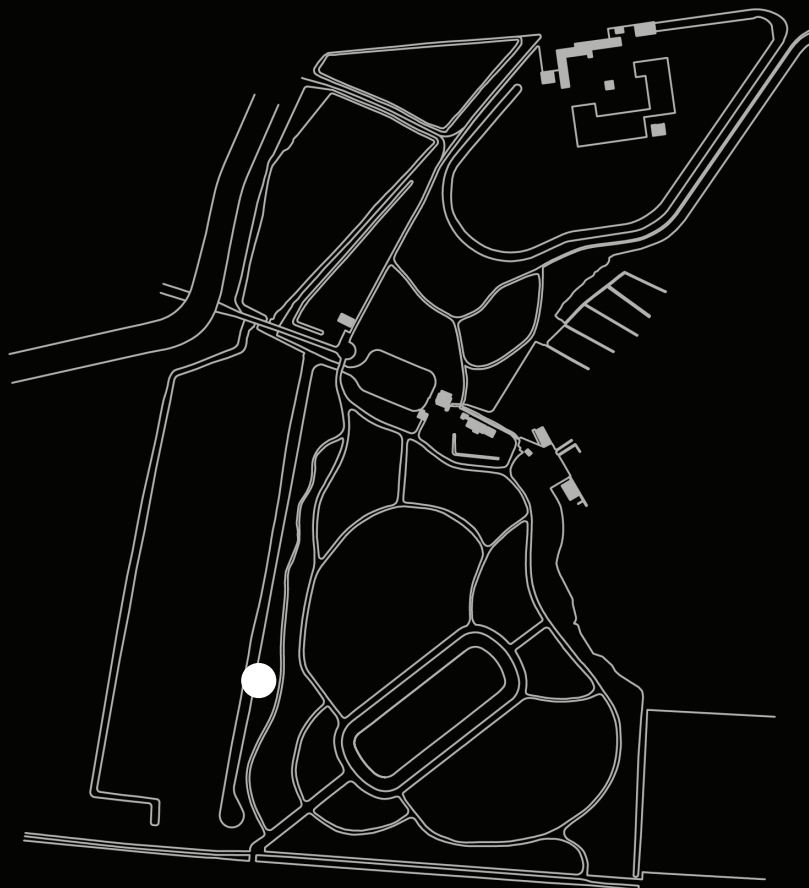




WHERE THE S

DEWALK ENDS





BRIDGE

The Bridge Pavilion sits above the river on the border of the old Jewish Cemetery and the public area of the Flevopark. It provides a sight of a long line dividing the hustle of the park and vast openness of the other side. The bridge consists of a 45m long steel platform and a curved glass wall reacting to the position of the trees on the park side. The wall represents the tension between the two sides. It isolates the user on the contemplative side of the bridge but also offers doors to take off. On the tree-covered side of the bridge, both artists and visitors are welcomed to make and exhibit their sculptures or art objects. By this interaction, the inaccessible area of the park is turned into an accessible public space filled with surprise.



Process sketch

□

□

□

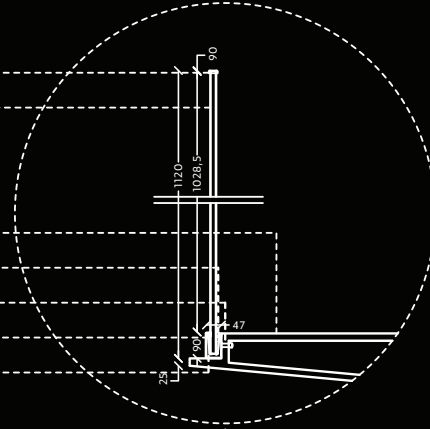
□

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+/-0,0M

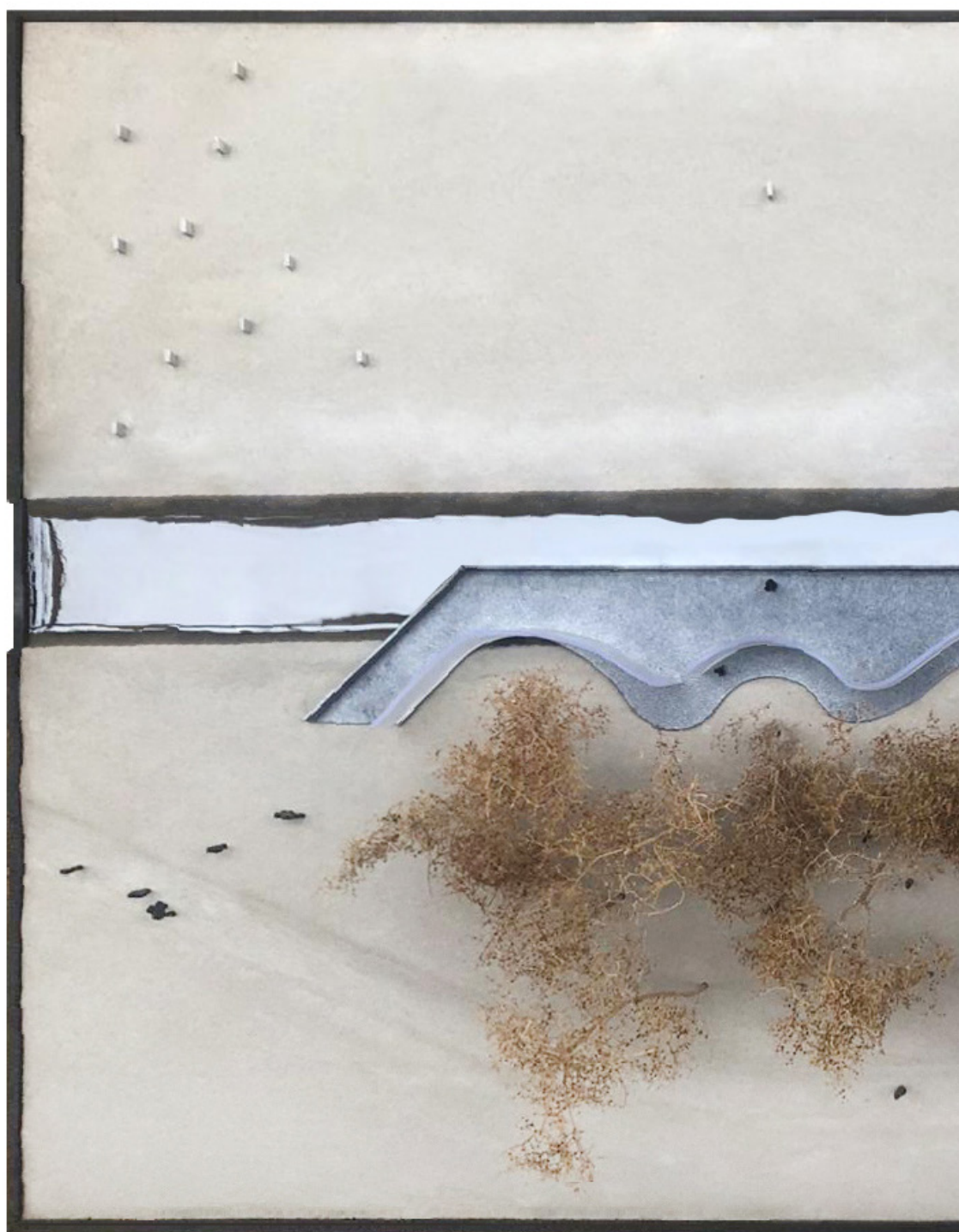
edge protection MOD 6940
glass t12,5

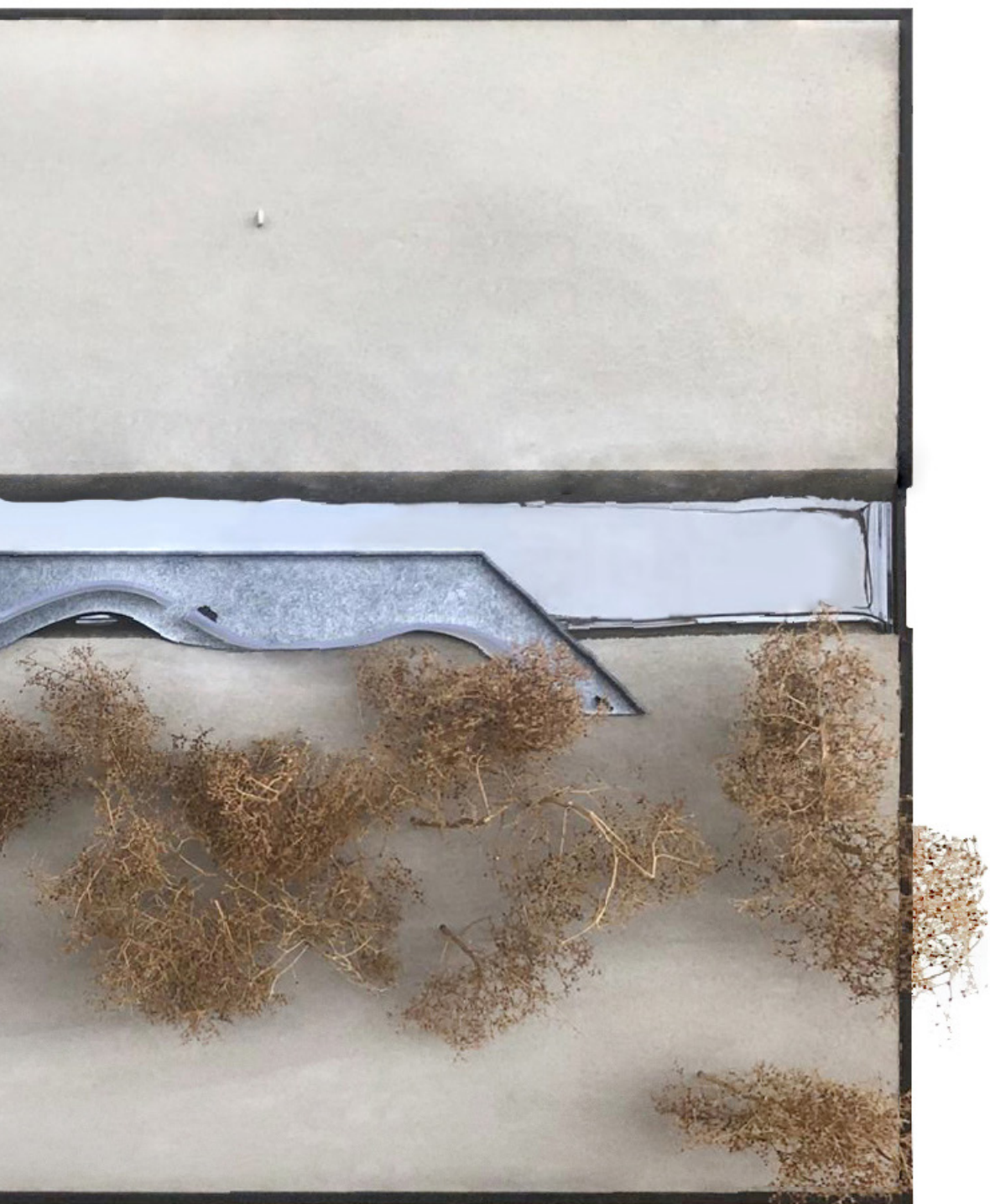
steel frame W400
rubber (EPDM)
anchor
safety wedge
aluminium profile

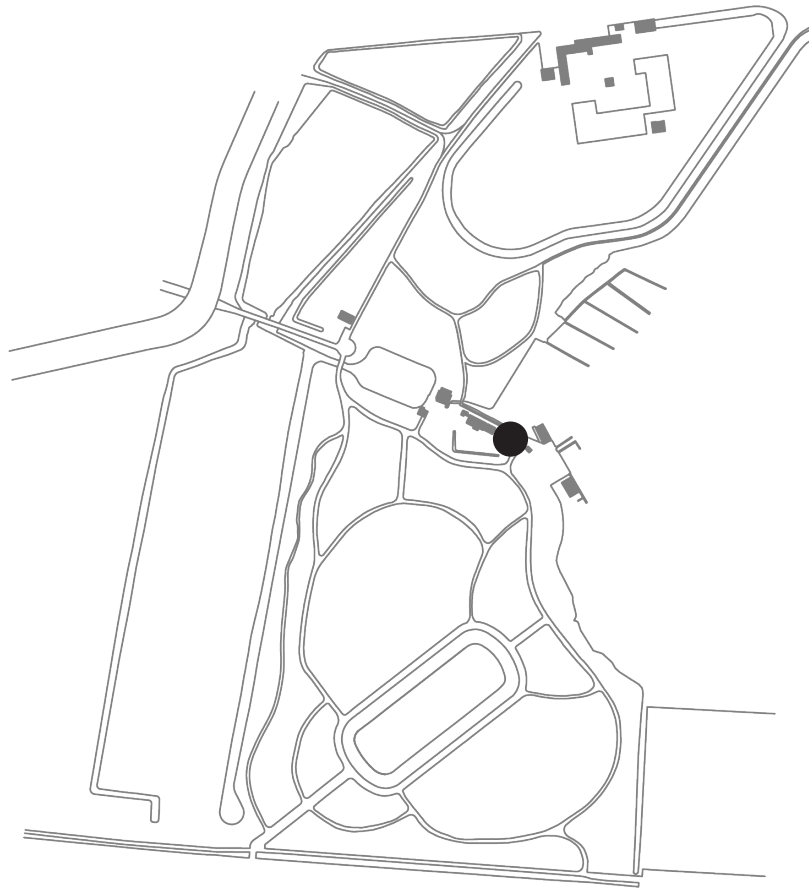






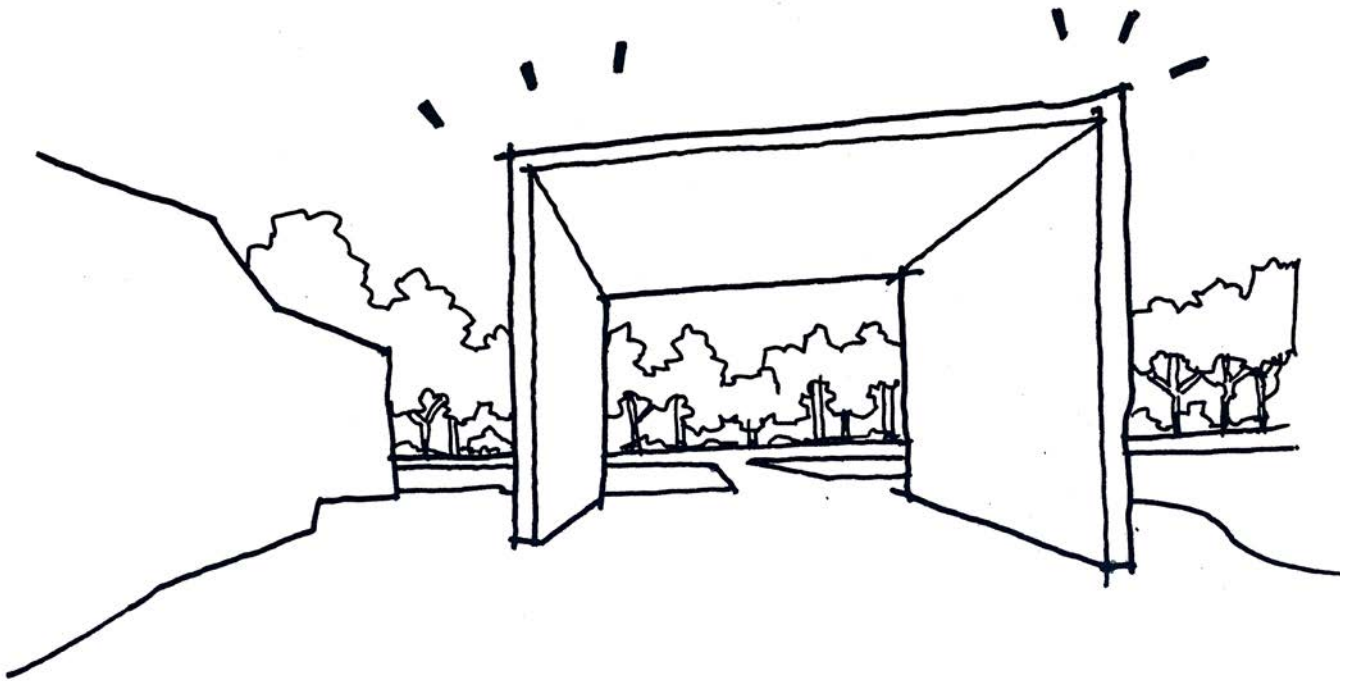




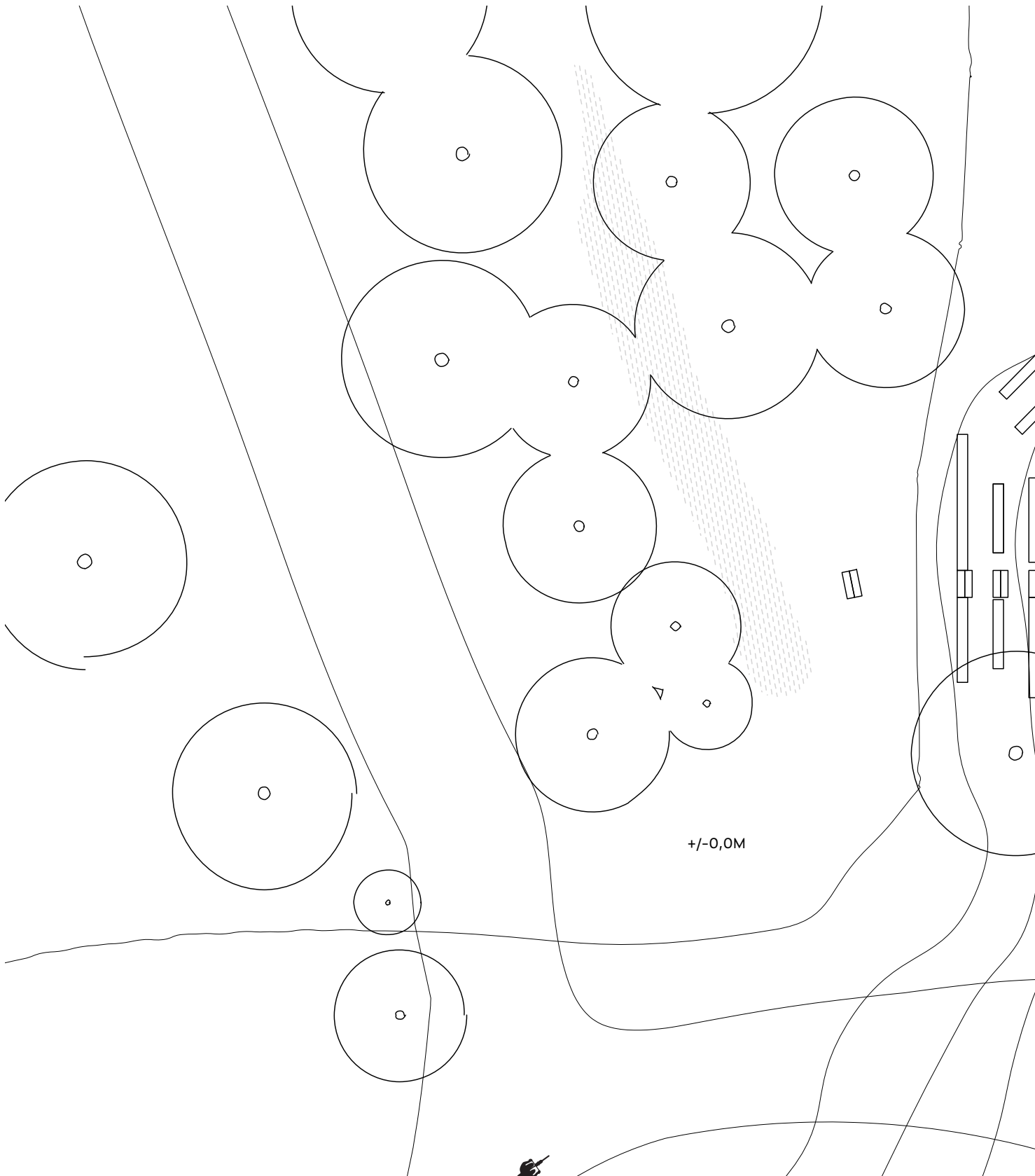


THEATER

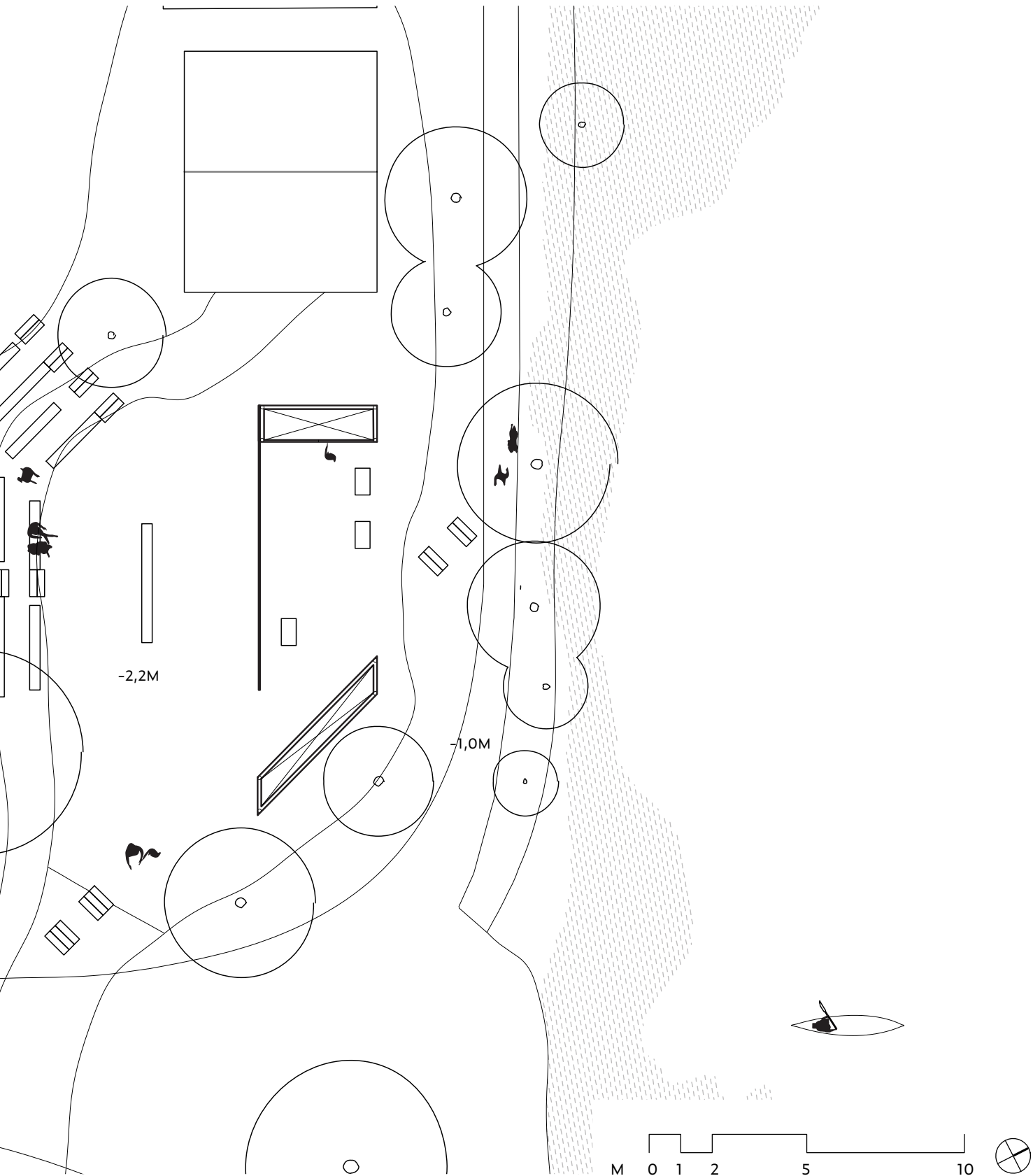
Park bios is the small-scale outdoor cinema next to the three fishermen's houses in the Flevopark on Het Nieuwe Diep. Screenings used to take place without a built form and the furniture would be temporarily assembled. The Theater Pavilion provides a new structure to accommodate the film nights and staged day-time activities at the same location. With no walls or ceiling but only flexible screening box and stepped rows of metal seats, it occupies an existing depression in the landscape. When opened, the display structure frames a beautiful view of oak tree trunks and the lake.



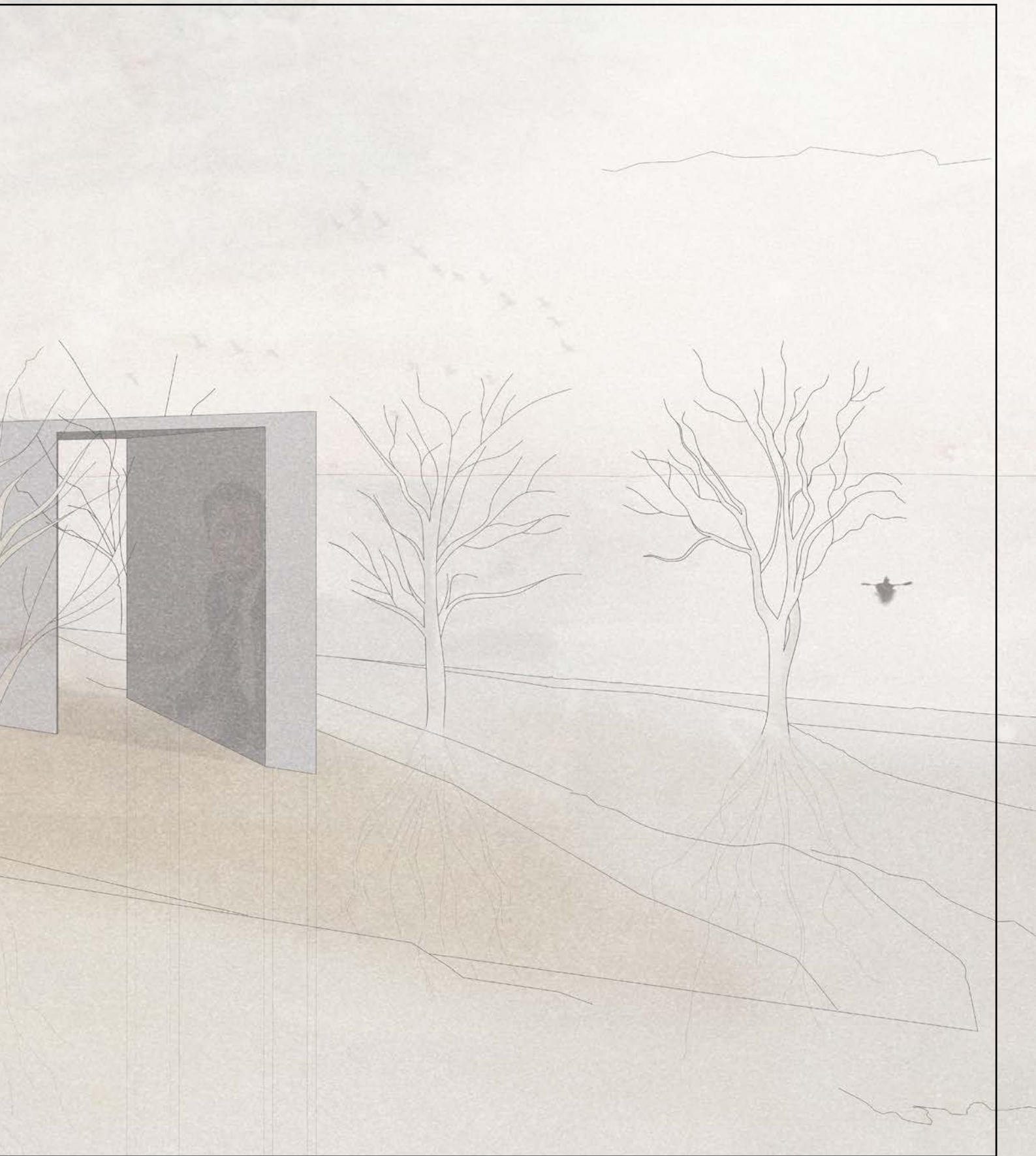
Process sketch



+/-0,0M



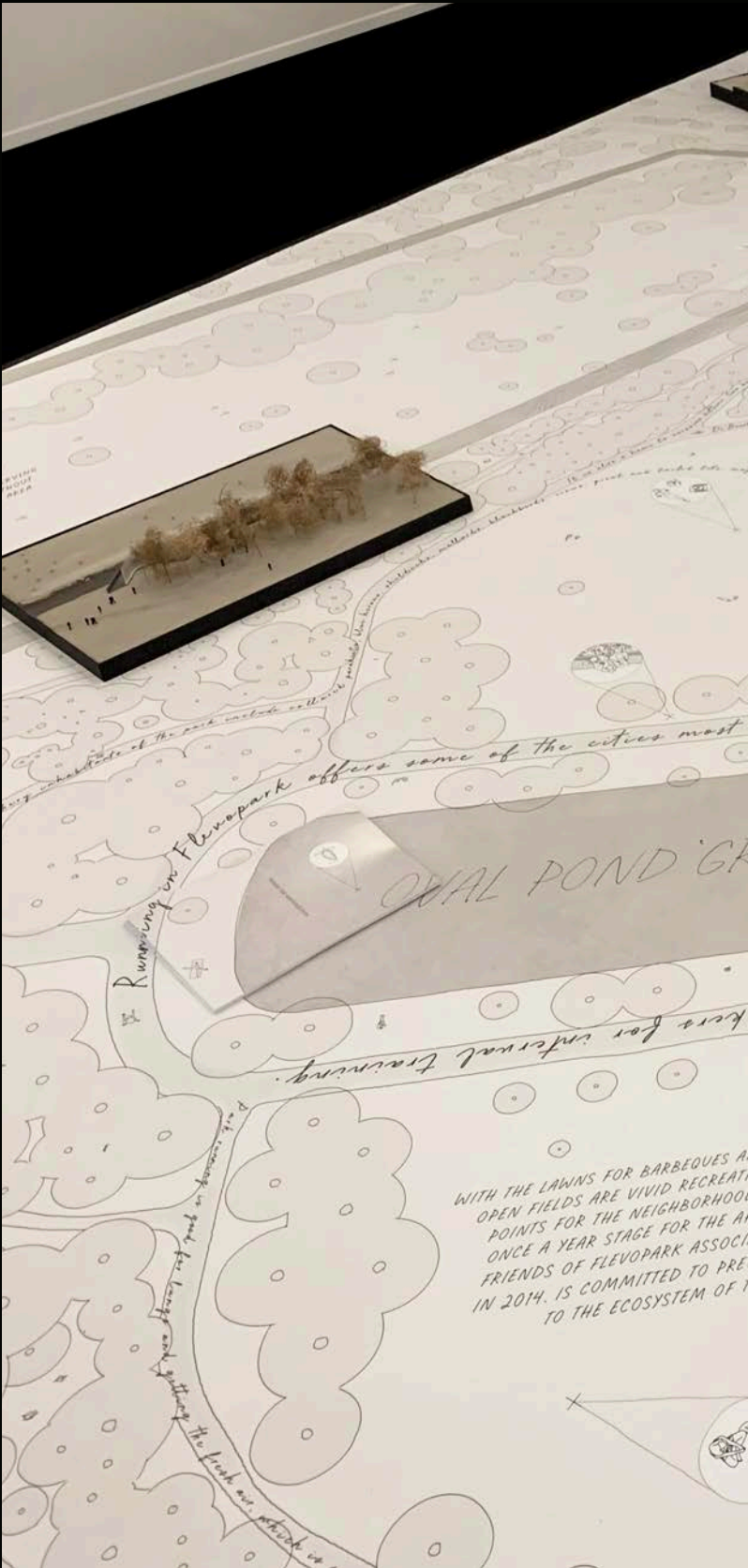








THANK YOU!





APPENDIX

I. Sources

Books

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Other

Gemeente Amsterdam. (2018). *Ambitiedocument Flevopark*

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