

Duality

and

Research Plan

Valuation

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For the Graduation Studio: Zero Waste Heritage, Under Guidance of: Guido Quist.

Introduction

REVITALIZING HERITAGE: CHURCHES IN THE NETHERLANDS

Churches in the Netherlands are being left empty, and only 33% of these religious buildings are protected.¹ The empty churches are sometimes situated in central areas in the cities and town they reside in others are built in the post war expansions, the current trend to expand cities by densifying makes redevelopment an attractive option. The churches themselves however are threatened, of the protected churches only the national listed monuments receive financial aid, 60% of the upkeep is covered by the state.² For municipal listed financial aid is not usual, some municipalities like Amsterdam provide loans with appealing interest for restorations. Many churches are thus under threat of being demolished because the parishes are often not able to pay for the maintenance of the buildings in question, furthermore the redevelopment of many of these buildings is hard due to their typology, and due to financial reasons demolition is often more appealing for developers. This decline of the church in the Netherlands leaves us with the question what to do with these characteristic buildings; that often form the center of a town, city or neighborhood. Much of what we call religious heritage in the Netherlands has already been converted speaking about churches, but also convents, cloisters and monasteries. Conversion into housing seems relevant now more than ever, thinking of the challenge to build 1M homes by 2030. Of the previous listed building types churches seem the hardest to convert to this type of function.

1 Albert Reinstra & Frank Strolenberg, *Kerkgebouwen: 88 inspirerende voorbeelden van nieuw gebruik – van appartement tot zorgcomplex*, eerste druk. (Wageningen: Uitgeverij Blauwdruk, 2020), p. 350

2 Reinstra, *Kerken*, p. 350

The case study chosen for this research is called: de Hoeksteen, and will be introduced more elaborately in the next part. The building is an atypical postwar church, being only one of the two structuralist churches in the Netherlands.³ The church is designed as a multi functional building, much like the ancient basilicas were in roman times.⁴ The building was only shortly used by the parish it was built for, and over the years the building had numerous (religious) functions. But one is also quickly confronted with critique on the building, it's aesthetic features as well as the plan layout are not satisfactory.⁵ the diocese of Haarlem-Amsterdam is owner of the building, and wants to see it sold and redeveloped. To this end its protected status was even challenged up to the highest court of the Netherlands.⁶ The diocese arguments that the monument status makes redevelopment impossible and thus make it impossible to sell the object. But in their attempt to overturn the listing the diocese fails to argue that the heritage status is unjust. While the persistent defense of the municipality is admirable, only the existence of the building was saved, a needed renovation/ redevelopment still seem far away. The

building has several defects that make its uses limited: it is leaky, badly insulated and due to bad sound insulation, its multi functional nature never came to fruition.⁷ Its current deterioration can be seen in figures 5 - 7. Now the building is temporarily being used by a Spanish community (case migrante). While they have been using the building since 2009, the building in its current state does not seem ideal to suit the needs of the user. The big multi functional halls of the building have been filled with makeshift classrooms, voting booths or are just used as storage. (figure 3.) It seems the local community leans more towards demolition of the building than conservation. This seems to indicate a cleft between expert valuation, informed by the advisory commission to the municipality of Amsterdam known as: Commissie Ruimtelijke kwaliteit (CRK). and the valuation of the local community and the current and past users.

This cleft led to an interest in the negotiation and participation between expert stakeholders and local communities in the valuation of heritage. The architect of de Hoeksteen was an apprentice of A. van Eyck,⁸ and I be-

3 "Uitspraak 201401001/1/A2", Raad van State, Accessed on 14 October 2022, <https://www.raadvanstate.nl/@98256/201401001-1-a2/>

4 "Basilica", Stilus, accessed on 30 October 2022, <https://www.stilus.nl/oudheid/wdo/ROME/GEWOON/BASILICA.html>.

5 Gerard Kind, "Wat te doen met het 'lelijke' afrikahuis?," de Pijp krant (2017). https://pijpkrant.amsterdam/archief/berichten-uit-archief/news/wat-te-doen-met-het-lelijke-afrikahuis/?tx_news_pi1%5Bcontroller%5D=News&tx_news_pi1%5Baction%5D=detail&cHash=264675308a008f47f39726f2cb456565

6 "Uitspraak 201401001/1/A2", Raad van State, Accessed on 14 October 2022, <https://www.raadvanstate.nl/@98256/201401001-1-a2/>

7 Kind, wat te doen met, (2017).

8 Marinke Steenhuis, Joop van Stigt Architect: Werken vanuit een flexibele structuur 1960 – 1985, eerste druk. (Amsterdam: Stichting Dogon onderwijs, 2014).

lieve this gap relates much to what van Eyck describes as twin phenomena; he believed that that polarities are not conflicting but two complementary halves.⁹ This philosophy accepted by J. van Stigt in his design for de Hoeksteen throughout the building in terms of contrasting elements existing in one project: light and dark; open and closed; compression and decompression & rough and smooth to name a few. This is what inspired the research question: How can the duality between the expert valuation and the valuation of the local community and its user(s) be a vector for the transformation of de Hoeksteen?

This is essentially research into sustainable development, it ties into the UN development goals by striving to protect and strengthen this object of heritage,¹⁰ this studio challenges students to find zero waste solutions to the challenges presented by a chosen case study. As seen in figure 1., the research of the building will also focus on materials and building elements, this together with knowledge from the books upcycling: reuse as a design principle in architecture;¹¹ and Umbaukultur,¹² should be a basis for design variations tested by the stakeholders, and should inform the final design.

To answer this question research will have the following structure:

How does the municipality value the building, and what informed this valuation?

How does the current and past users value the building?

How does neighborhood value the building?

What conclusions can be drawn from these valuations?

How do these valuations translate to design variations?

How do the stakeholders value these variations?

How does this inform the final design?

Followed by conclusions and reflections.

As seen in figure 1. The research is informative for the design, the hope is that the values of the different stakeholders can be parameters to guide the design. The program for the building is based on the ABC analysis, the studio brief and the stakeholders.

9 Francis Strauven. Aldo van Eyck – Shaping the New Reality From the In-between to the Aesthetics of Number p. 15 & 16.

10 UN. Transforming our world: the 2030 agenda for sustainable development. (n.d.)

11 Daniel Stockhammer. Upcycling: Reuse as a Design Principle in Architecture. (Zurich: Triest Verlag, 2020)

12 Christophe Grafe & Tim Rieniets, Umbaukultur. (Dortmund: Verlag Kettler, 2020).

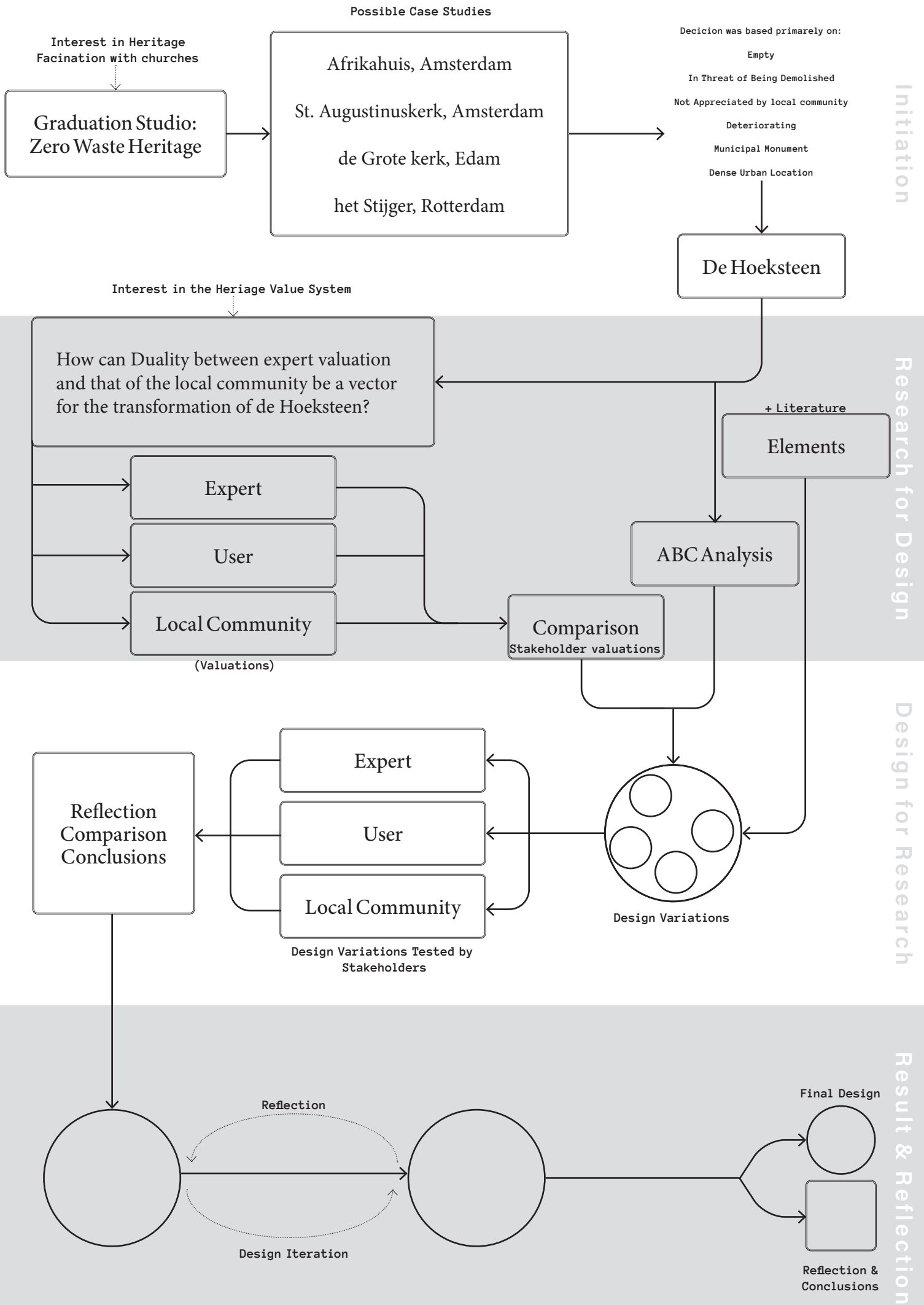


FIGURE 1. RESEACH SET-UP

De Hoeksteen

Introduction case study

Architect: Joop van Stigt

Build: 1968

Style: Structuralism

De Hoeksteen was commissioned by the diocese in 1967, the former church the parish used was sold and to be demolished. For the new church a place was found in the garden of a cloister. In this dense urban setting on the corner of the street (thus its name) the architect: J. van Stigt, saw in the church the possibility to not only build a church but more than that. A building that could serve the neighborhood as church, community center, a society for the elderly, a kindergarden and a place where theater and music performances could be showed.¹³

The design is atypical, even for a post war church. This because of its multifunctional program, the absence of a tower and the aesthetic of the building. The building is formed L-shaped by connecting five octagons. the church hall is raised, situated on the first floor. the space beneath lies under an urban canopy and is a significant expansion of the narrow sidewalks of the neighborhood. The space is both a meeting place and a transitional space.

The church space on the first place is made up of 3 to 1 octagons, the altar finds its place in the center of these octagons the intention

of the configuration was to place the priest among the people as one of them, instead a more traditional configuration where the priest was places between the people and the mystery (the altar).¹⁴ The priest takes its place amongst the people, at the literal center of the space, where people are baptized, married, where people grieve and celebrate Christmas & Easter.

the four octagons on the first floor can be used as one space or separately, the rooms can be closed off by means of folding walls and each room has its own entrance and staircase. Both ends of the building are fashioned in slightly higher elements both programmed with dwellings. One of these ends is a full octagon, the other end is filled residual space. The main body of the building is intentionally kept lower to bring light into the narrow streets, a tower is absent.

What seems interesting about the timeline, and the design is that the building was built as a multipurpose flexible building. Yet this feature of the building never came to fruition due to restrictions like bad sound insulation. Solving this in the design is essential, for exploring the 1M homes challenge while also considering the wish of the municipality to keep a social function in the building.¹⁵

13 Marinke Steenhuis, Joop van Stigt Architect: Werken vanuit een flexibele structuur 1960 – 1985, eerste druk. (Amsterdam: Stichting Dogon onderwijs, 2014), p. 78

14 Steenhuis, Joop van Stigt, p. 78

15 “Uitspraak 201401001/1/A2”, Raad van State, Accessed on 14 October 2022, <https://www.raadvanstate.nl/@98256/201401001-1-a2/>.

FIGURE 2. ENTRANCE OF APARTMENTS (ARSATH RO'IS, 1968)



Timeline:

- 1871: start of building
- 1873: first part of church in use
- 1899: building finished except the dome
- 1924: dome finished
- 1930: building starts to deteriorate
- 1966: church is closed due to safety reasons

- 1968: parish moves to "de Hoeksteen"
- 1970 - 1971: church is demolished
- 1973: parish joins the parish of the vredeskerk
- 1973 - 1980: building used as mosque
- 1994 - 2008: building renamed to afrikahuis, and hosts the all saints church; a church for African people
- 2009: the building is named a municipal monument
- 2009 - 2014: court case regarding monumental status
- 2009 - present: used by casa migrante



FIGURE 3. CLASSROOM (BY AUTHOR)



FIGURE 4. MAIN ENTRANCE (DRO, 1972)

FIGURE 5. CONCRETE ROT (BY AUTHOR)



FIGURE 6. DETERIORATING WINDOWS (BY AUTHOR)



FIGURE 7. LEAK (BY AUTHOR)

METHODOLOGY

In order to do this research, multiple methodologies will be used. For the municipality this is more geared towards archival research, interviews will be used in the value coding stage so that there's already a line of communication for to test the design variants later on. Their wishes for the building are clear,¹⁶ and because of the earlier mentioned court case regarding the protected status there is an extensive description of the building available. The Users of the building are from personal experience friendly and easy to get in touch with, my only reservation is their mastery of either Dutch or English in the case of interviews of surveys since they are as mentioned earlier a Spanish community. In the worst case there would be a need to find someone to help translate to and from Spanish. other past users, including the owner the Diocese still need to be inventoried (part of the ABC) and contacted respectively. For the local community the input is dependent on the willingness to partake. This is hard to estimate, but earlier experience gained from the course architectural ethnography gave some insight to make it easier and more appealing for people to partake, for instance doing an activity like cleaning the street while asking people if they'd like to partake, or handing out a small reward like a snake seen also during political campaigns.

The expert stakeholder's valuation will be largely dependent on the official documents that lead to the protected statement of the building. In order to form the feedback loop,

and get additional information an interview with someone from the heritage body of Amsterdam would be ideal. To this end some contact has already been made and the municipality seems to be cooperative.

To assess the valuation of the users and the local community I aim to use surveys, this way the answers are more easily compared and a higher volume of interviewees can be achieved which should lead to a more accurate overall valuation. It is however important to avoid biased surveys.

These valuations form the input for a yet to be determined number of design variations (research for design). The method of using design experiments is a means to also do research by design. The expert opinion will likely form a foundation for all these variations befitting the studio heritage and architecture. Once these variations are finished they will be presented to the earlier questioned stakeholders. In the case of the user and the local community it might however not be able to ask the exact same group of people. In this way the design functions as means of research, this final feedback will then inform the final design iterations. Feedback on the design and the design process will give insight to what extend the duality of the expert valuation and the valuation of the local community can be a vector for sustainable transformation.

A problem that needs to be dealt with when making these design variants is that each group of stakeholders will most likely choose the design that most reflects their wishes.

¹⁶ "Uitspraak 201401001/1/A2", Raad van State, Accessed on 14 October 2022, <https://www.raadvanstate.nl/@98256/201401001-1-a2/>.

Thus, not reaching more insight that the initial valuation phase. The two most polarizing options (demolishment or complete renovation) will always be most pleasing to one group and most dissatisfactory to another, finding multiple variations around the middle of these two, while also being distinctively different to actually inform the final design in different ways is important in this phase.

THEORETICAL FRAMEWORK

For extracting values from official descriptions, articles and other documents the value framework by Roders will be used,¹⁷ her framework is based upon an analysis of the UNESCO world heritage listings and their descriptions.¹⁸ This framework is most useful coding values from existing written documents or interviews. For coding values of the user and the local community a survey can be based on the framework using the same values and attributes. For the design itself, and checking the valuation of these aspects the methods described by Kuipers and de Jonge could be applied,¹⁹ these are: chrono mapping, value

mapping, mapping levels of significance and especially useful for the comparison; defining dilemmas.

More extensive ways to value heritage is given by L. Spoormans and A. Pereira Roders.²⁰ Delving deeper into this literature and finding similar or related readings will help prepare interviews and surveys, as well as help with eventual interpretation and comparison. Necessary to lead to an informed design decision. Concerning the valuation of heritage, and the role of participation the guidebook by the OWHC is a great starting point.²¹

This latter topic of interpretation is always a topic in design, just as decision making and prioritizing. Literature of how this can be dealt with could be Umbaukultur,²² Designing from Heritage,²³ and other literature. It is also important to understand the zeitgeist, the architect and his ideas to correctly interpret the building and codify its values. For this purpose, I'll refer to the monograph by the architect: Joop van Stigt, architect.²⁴ The

17 Ana Pereira Roders, *Heritage and Values: Introduction to key concepts*.

18 Roders, *Heritage and values*.

19 Marieke Kuipers & Wessel de Jonge, *Designing from heritage: strategies for conservation and conversion*. (Delft: TU Delft, 2017), p. 65 - 97

20 Lidwine Spoormans & Ana Pereira Roders, "Methods in assessing the values of architecture in residential neighbourhoods," *International journal of Building pathology and adaptation*, 39, no. 3, 2021: <http://dx.doi.org/10.1108/IJBPA-10-2019-0095>

21 Monika Göttler & Matthias Ripp, *Community Involvement in Heritage Management Guidebook*. (Regensburg: Stadt Regensburg, 2017)

22 Christophe Grafe & Tim Rieniets, *Umbaukultur*. (Dortmund: Verlag Kettler, 2020).

23 Kuipers & de Jonge, *Designing from Heritage*.

24 Steenhuis, Joop van Stigt.

monograph of van Eyck by Strauven,²⁵ and some literature on the architectural style itself.²⁶ This would include writings by van Eyck and Strauven about the earlier mentioned twin phenomena.

RELEVANCE

The relevance of this studio has been touched upon in the beginning of this document: the decline of the church. The relevance of the research however, which is essentially regarding if participation if valuation can make the duality between the expert opinion and the local community a vector for transformation. Participation is beginning to playing a bigger role in the conservation and protection of heritage. The opportunities of participation in heritage do not go unnoticed OWHC, EUROCITIES and the European council have seen it plays a role in the sustainable development of heritage.²⁷ By involving these communities there is a sense of shared responsibility and long term support, but it also plays a role in creating content that fits the needs of the local community and includes them, and in doing so directly or indirectly, positively influencing the daily lives of the local community.²⁸

Or in the words of Nils Scheffler: “Heritage is only relevant, when it is relevant to people.”²⁹

The importance of participation is also recognized by UNESCO, as seen in their operational guidelines for the implementation of the world heritage convention. parties are encouraged a wide variety of stakeholders to partake in the process, including lower governments and local communities.³⁰ In annex 3 it states: “the nominations should be prepared in collaboration with and the full approval of the local communities.”³¹ Showing the importance UNESCO places on the involvement of local communities.

Within this context this research plan proposes a project that investigates the role of participation in the redevelopment of “de Hoeksteen”, and research by design as a tool to achieve this.

25 Francis Strauven, Aldo van Eyck: The Shape of Relativity. (Amsterdam: Architectura & Natura, 1998).

26 Wim J. van Heuvel, Stucturalisme in de Nederlandse Architectuur. (Rotterdam: Uitgeverij010, 1992).

27 Götller, Community involvement, p. 14

28 Görller, Community involvement, p. 6 – 13

29 Götller, Community involvement, p. 14

30 World Heritage Centre, The Operational Guidelines for the implementation of the world heritage convention, (Paris: UNESCO WHC, 2021) p.2

31 WHC, Operational Guidelines, annex 3 p. 75

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COLOPHON

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