Research Plan

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Introduction

At some point, during the process of making a film, I wrote a little introduction text which now appears to compose the motivation for writing this research plan. The fragment I am referring to is the following; "The story can be told by three main characters who all enter in conversations via different concepts of time; Fragmentary time, Telling time and Cyclical time. All in order to answer one question: What Time Is This Place?"[1] During the first period of this year creating a film enfolded itself into an elaborate research process which was about the formation and development of a kinship and its complex inter-relations. The three characters, namely the Church, the Farmhouse and the Guesthouse, shared together a piece of land in which they were all seeking for their own identity by talking with each other - the shared kinship. By rereading the introduction of the film, I got fascinated by the notion of 'entering in conversation'. Conversations, the kinship and relations, existing of reciprocal structures, were topics expanding my interest from the process of making a film where I want to elaborate on.

From an architectural point of view, entering in conversation is even among architects not that straightforward as it seems to be. Architecture is no longer based on a particular ideology. Architecture is nowadays an assemblage of a wide range of meanings. Architects speak in different jargons. Observing a building has become something for the individual. A coherent judgement predetermined from a collective understanding - a conversation - has been replaced by a personal view predetermined by one's personal imagination. It cannot be the objective for architects to solve the latter. Yet it is essential to ask oneself if it is relevant nowadays to redress the balance between one's imagination and a collective understanding of a place among its users. Do we know how to use a space and who can use the space? In addition, on a societal point of view, this topic is really relevant to explore in 2020. Today we are experiencing life during a pandemic in a digitalised society which makes the notion of a proximite kinship, the act to converse more important.

The hypothesis announces; Since it is clear that people are able to anthropomorphize animals, toys and buildings, people could perceive within the concept of anthropomorphism reciprocal relationships between both humans and architecture. What brings people and architecture entering in conversation and what role do reciprocity and kinship play in that respect? This question will be explored from a sociological point of view and a physical point of view. The first underlying question is what the words kinship and reciprocity mean and what the relation between a kinship and reciprocity is. This will be explained in the third chapter. The second underlying question is how architecture in the context of the site can evoke certain human proceedings which reinforce reciprocity. What physical characteristics do we observe regarding the concepts and how do they relate to time and space? The method which guides these answers will be explained in the fourth chapter. The goal of the research by the considered two main questions is to use these social and physical characters of the concepts of reciprocity and kinship to explore if the site can become the scene appropriate to enter in conversation.

1 . Description on the poster of the movie, written by the author

Field

Going back to medieval times, one can identify the plot as a faubourg (suburb) of the first city wall of Nijmegen. With the arrival of the second wall, the plot came to lie, exactly on the location which is the most disadvantageous; right on the perimeter wall there in the middle of two city gates; the Molenpoort and the Ziekerpoort. As a result, only the Northwest of the plot belonged to the city and the Eastern part of the plot actually turned its back on the main roads of the city structure which introduced its consequence; The plot would never be finished. The back of the plot has always acted as an oasis of space behind the Molenstraat and Ziekerstraat from which the Guesthouse could benefit. Her herbs and goods were delivered and cared for in this place. During the dismantling of the city gates, the city wall was replaced by a new street. This was the first argument to close the plot. But how do you close such a plot ? One possibility could have been to add additional inner streets but the new buildings actually acted like a wall around the city. The street was laid out broadly and uninterruptedly, making an introduction of a division of the plot impossible. This plot forms in its dimensions together with one other plot, a real exception and maybe a quality for the city (appendix figure 1 - 3).

Filling up the plot became an obsession (appendix figure 4) It can be seen that the logic of the typology was not considered to be more important than filling up the space. But what would one do with the spaces that would arise between the retail space and the residents? For whom would that place be intended? The easiest way to deal with the plot was to fill it up with a concrete skin and carcass. As a result one can see on one side of the wall the residents, on the other side a projection of the obsession that has arisen.The wall is sometimes crossed by apartments. It almost seems like residents and shoppers could keep an eye on each other's lives - is this the beginning of reciprocity (appendix figure 5 - 6). Sometimes the wall connects to a parking garage, a pantry of a shop, the place where her employees make a cup of coffee. Not in its exception, the wall is used for storage (appendix figure 7) Term, time, and waiting. That wall forms a backstage for both the residential life and the life of the Molenpoort. Everything revolves around objects.

Until now, the physical feature of reciprocity relative to the wall is explained. But reciprocity also takes place in the form of social structures in and around other parts of the plot in relation to the shopping mall. I did a field study about religion, homeless people who are actually living in the shopping center and residents. The stories tell how people are related to a particular moment in time with the space. Moreover the stories reveal what the reciprocal relationships between people are. The question relevant for now is; Can I make a network of all fragments that form a relationship?

When one dives into municipal visions of Nijmegen the city seems to be the victim of an image transformation; "From Havana on the Waal to Health & High Tech city". [1] When we walked around the city with an urbanist he told us that crime was a big problem for new people that want to settle in Nijmegen; As can be quoted from our movie; "The Beiert was bricked up and by doing so became muted as if it had never been there." [2] Certain voices are muted in order to create a new kind of picture. The rapid change of scenery does remind me of a conversion of a flexible stage set.

As if the city were a theater; "The facade as a mask, a tattoo of the place"[3], as quoted from Soeters, will not soon be dismissed from my mind. "We can now see a special kind of urban entertainment attached which relies heavily on scenography rooted in the history of the theater. The same kind of urban entertainment we can see in Molenpoort." [4] However, the question remains what people want to achieve with these theater glasses on. Is the Molenpoort intended to be hyper-adaptive to trends,? Does it have to be converted into an easily "convertible" building, so that it can always remain new and thereby surprise people. I think it is much more interesting to think further in terms of fragments of time around a building which enjoys its existence for centuries.

To re-member. What does it mean to Ben Luderer who searched in the Nijmegen Archives with the aim of reconstructing Nijmegen. By doing so, he takes the information available like a real Bricoleur (appendix figure 8). Luderer thus tries to trace Nijmegen from 1830 - 1880 back in 2000. A mix of times is drawn together, but also a personal and very clear selection of what Nijmegen means to him. I previously used this way of illustrating to design the Gasthuis model (appendix figure 9 - 10) Interesting are the relationships in the plot which he makes clearly visible. Not the real but the personal motivation conquers. *What Time Is This Place?*"As we discussed with our group from our theme what one can say about the presence of time in Nijmegen, there are places where history is kept as a stage and time is frozen, and places where time is allowed to take part in history. Nijmegen has changed a lot along the years, but underneath all the hidden layers of changes there is one coherent personality and value that belong to the place. [5] The way in which we have written the dialogues with the three concepts of time namely, Fragmentary time, Telling time and Cyclical time are still in this assignment of vital importance to understand the context.

To summarize, the relationship between consumerism - presence in its physical being as a shopping mall - and the (former) relations between buildings and people are fascinating on the site. At some point, a shared antispace was radically filled up with concrete and all of a sudden relationships and the kinship changed. Hiding and dissecting relationships within the kinship physically with a wall and socially by the change of relational structures by time form the crux. A lot of stories can still be told and by fieldwork studies a lot of relations can be revealed. Njmegen is a city which has changed a lot along the years and is even accelerating its change of body in order to satisfy new images of the city. The three concepts, arriving from our film What Time Is This Place are of vital importance to bricolage a new time from those concepts related to the history within the city of Nijmegen.

1. Online document; Health & High Tech Nijmegen, published by briskr, Nijmegen, 2019, https://briskr.eu/wp-content/uploads/2019/02/HH_Nijmegen_ExtraLR_web.pdf (retrieved at 11-12-2020)
2. Quote of traces group movie presented on 22-10-2020

3. Quote of the reconstruction group movie presented on 22-10-2020
4. Text for Pecha Kucha presented on 12-11-2020
5. Reflection in our Group Journal written at 20-10-2020

Theme

Since the first period of the research focussed on the concept of anthropomorphism, the concept which tries to introduce the possibility for objects to enter in conversation, is taken a step further and challenged a bit more. In the first period the advantages and outcomes of the usage of this concept were so elegant and deep that it is worthwhile to zoom in even more into this concept. The concept namely questioned the hierarchical relation between humans and buildings and introduced emotion into the analysis which led to a more profound understanding of the site [1].

The question is; What brings people or architecture to enter in conversation and what role do reciprocity and kinship play in that respect? Both meanings reciprocity and kinship will be unfolded from the description of the dictionary [2] into key concepts related to the subject visualized in (diagram 1)

reciprocity noun

[uncountable] (formal)
a situation in which two people, countries, etc. provide the same help or advantages to each other

Origin ; In the middle of 18th century from French réciprocité, from réciproque, from Latin reciprocus 'moving backwards and forwards' (re - ci - pro - cus)

kinship noun
[uncountable] the fact of being related in a family
[uncountable, singular] a feeling of being close to somebody because you have similar origins or attitudes

We tend to feel kinship with those who share the same values.

The word reciprocity originated from the word reciprocus which means in Latin moving backwards and forward [3]. The subject of the translation is not about a static certain condition. However, the word refers to a moving interval spanned between two directions. Thereby, it is very important to notice that the interval between forward and backward includes the notion of time and space simultaneously. Within the word there is already a notion of the complementary- forward and backward. Most of the time a reciprocal relationship is about two complementary subjects. Notwithstanding, the word is always about give versus gain back in return as Mauss describes in his study about the inhabitants of the Trobriand Islands; "The first gift of a vaygu'a bears the name of vaga, 'opening gift'. It is the starting point, one that irrevocably commits the recipient to make a reciprocating gift, the yotile, which Malinowski felicitously translates as the 'clinching gift': the gift that seals the transaction. ... It is obligatory; it is expected, and it must be equivalent to the first gift." [4] There is a certain expectation readable in this citation which becomes physical in the act of the ritual. As described in the English translation with the words same advantage, one can say that reciprocity is about balancing, estimating each other and one's own advantages relatively from each other in a dualistic relationship. From the English translation it doesn't become clear if reciprocity is about the interchangement of space, people or stuff. All of them can be balanced and be estimated as equal - tangible or intangible.

1. Summarized from my own witten reflection text (Written 24-11-2020)
2. https://www.oxfordlearnersdictionaries.com/definition/english/ (Retrieved 11-12)
3. https://www.oxfordlearnersdictionaries.com/definition/english/reciprocity (Retrieved 11-12)
4. Mauss M. (1954). The Gift: The form and reason for exchange in archaic societies (Cohen and West, Trans.) Taylor & Francis e-Library, 2002 (p. 33)

When the concept of reciprocity maximizes the balance and minimizes the opportunities between give and gain back in return a strategic programmed scene will be created according to Bernard Tschumi; "Sequences of events and sequences of spaces can, of course, become totally interdependent and fully condition each other's existence - say "Machines a habiter", ideal Werkbund kitchens, space age vessels where each action, each movement is designed, programmed. One then observes a strategy of reciprocity in which each sequence actually reinforces the other - the sort of architectural tautology favored by functionalist doctrines (The skater skates on the skating rink)". [5] Tschumi filters the reciprocal system out of its total context in order to see how they are related in its pure form. Actually, when doing the latter, there are a few concepts which are utterly important to realize. We will come back to this by the introduction of the word kinship.

The meaning of the word kinship includes the words sharing the same value by which the notion of inclusion and exclusion is introduced. People who share, and people who do not share. Sharing is about inclusion and exclusion which can be seen as a reiterating pattern within kinship studies from archaic to modern relationships according to Levi-strauss. In his study he explains that "internal coherence on the one hand, meaning and purpose on the other ; thus, over four hundred years ago already been understood, were the two requirements that any kinship system however fantastic and improbable, would have to meet in order to be recognised as such". [6] Furthermore in the whole notion of kinship the relation between the individual and the group is very important. I would say that reciprocity is the means which binds together the individual and the group. One can feel close to someone or to a whole group. The citation of Tschumi challenges us to question the autonomy of people within certain objects or a group of people. What is it that people act and move in a certain way? Do people think and act in isolation, and if so, what space or environment do they need for their private behavior. Does private behaviour after all exist? According to Colquhoun "the initial event is always a public ritual. When we talk today about private ritual, we're talking metaphorically about private behavior that resembles what originally was collective behavior". [7] Coming back to the programmed scene described by Tschumi; According to Colquhoun one cannot reject the group. Sloughter subsequently questions if "the definition of the ritual automatically assumes in that sense social acceptance" [8] In order to understand how the latter works, it would be helpful to conceptualize the modern kinship system including the complex real situation the context gives us. When one tries to capture a kinship system nowadays including its context it includes inexhaustible resources. Can we use the same models to predict modern societies in agreement with native theories? According to Levi-Strauss we have to have a more "flexible outlook and to devise new methods of research, thus keeping ourselves in readiness for the tasks that lie ahead". He says to predict "that in doing the latter we will find ourselves more and more in agreement with native theories, either expressly formulated or still hidden in symbolic representations, rituals and mythologies" [9]

5. Bernard Tschumi, translation by T.S. Faunce in (Ritual, The Princeton Journal, volume 1, Princeton Architectural Press, New Jersey 1983 (p. 32)
6. Levi-Strauss, C. (1965). The Future of Kinship Studies. Proceedings of the Royal Anthropological Institute of Great Britain and Ireland, (1965), (p. 13)
7. Bourke, J, Ritual, The Princeton Journal, volume 1, Princeton Architectural Press, New Jersey 1983 p. 18) The review. Three winners were chosen by Professor Alan Colquhoun, Steven Harris, Alan Plattus, Michael Graves and Judith Wolin. The text is a record of the jury's comments and of the general discussion enused.
8. Bourke J, Ritual, The Princeton Journal, volume 1, Princeton Architectural Press, New Jersey 1983 p. 18) The review. Three winners were chosen by Professor Alan Colquhoun, Steven Harris, Alan Plattus, Michael Graves and Judith Wolin. The text is a record of the jury's comments and of the general discussion enused.
9. Levi-Strauss, C. (1965). The Future of Kinship Studies. Proceedings of the Royal Anthropological Institute of Great Britain and Ireland, (1965), (p. 22)

Method

The question is how we can achieve a conceptualization of a modern kinship system and the reciprocal relationships, including context. According to Mauss reciprocal relations are about multiple intertwined subjects; "All these phenomena are at the same time juridical, economic, religious, and even aesthetic and morphological, etc. ... all these phenomena are present everywhere, although we understand them differently today". [10] According to Scalbert it is the case that "for everyone the means are available by which the untamed mind can put order into things". [11] The latter brings us to the theme of bricolage which is, according to Goat and Wang "a pieced-together, close-knit set of practices that provide solutions to a problem in a concrete situation." [12] Thereby the concepts of kinship and reciprocity are tremendously proper to experience more with and about the theme of Bricolage.

In the first period, making three models (appendix figure 11 - 14), which were transformed into anthropomorphized buildings for which a script was written predominantly historical and qualitative research methods were applied. The analysis present in my journal so far, lies mostly in the field of qualitative research. "The major strength of qualitative research flows from its capacity to take in the rich and holistic qualities of real-life circumstances or settings." [1] However, the other method which is present in my journal is the historical method. The biggest
disadvantage of the historical method I experienced in the first period was at the same time the biggest advantage; "history is an interpretive enterprise, so that any one particular study on a topic is no doubt one point of view on that topic" [2] The analysis was and will be further this year nothing else than a extensive historical narrative. It was significant to learn that those two research methods actually have tremendously much in common despite their differences regarding temporal focus and physical state of their source of information.

In order to answer the second part of the main question a sectional model together with a fictional story will be composed. From now on a third research method will be introduced; simulative research. In order to understand what will really change it is helpful to zoom in in the conflict between Plato's and Aristotle's views of representation. "Plato was concerned about the dangers of misrepresentations: they can lead to false understandings of life; ultimately they stir morally undesirable ways to live. Aristotle, however, taught that narration of realities that can be (as opposed to realities that are) can have a positive influence". [3]
The form of a sectional model is chosen because a section often tells more about body and existence than a plan does.The observer can more easily empathize with the material. Anyhow, a section is not a total image- it shows a part of the whole, possibly in a more thorough way. Which part of the whole will be represented is key. For the section I got inspired by the Manhattan transcripts (appendix figure 15).Tschumi believes that sequences of spaces and sequences of events are independent systems and when they happen simultaneously they form a ritual in a reciprocal relationship;"The route is more important than any place on it" [4] made me think of a product which was longitudinal and could unfold. In order to make the section not abstracted from its context I produce the model together with fictional stories and material assembled from fieldwork which importance can be explained in one sentence; "space in literature, as seen from the point of view of literary characters, with their own memories and emotions, is almost by definition a lived space" [5] For the importance of writing a fictional story I got exhilarated by the description of the St. Peter church of Moretti (appendix figure 16) who explaining the St. Peter's on a poetic sequence of stages. Described as; "Pressure (access doors), limited libera-tion (atrium), opposition (atrium walls)...". [6]

To summarize; the method to anthropomorphize buildings in order to bring them into conversation will be extended by the introduction of humans, who will bring with them the concepts of kinship and reciprocity. The new scene of architectural concepts will be explored in a sectional model (system previous page).

10. Mauss M. (1954). The Gift: The form and reason for exchange in archaic societies (Cohen and West, Trans.) Taylor & Francis e-Library, 2002 (p. 101); "All these phenomena are at the same time juridical, economic, religious, and even aesthetic and morphological, etc. They are juridical because they concern private and public law, and a morality that is organized and diffused throughout society; they are strictly obligatory or merely an occasion for praise or blame; they are political and domestic at the same time, relating to social classes as well as clans and families. They are religious in the strict sense, concerning magic, animism, and a diffused religious mentality. They are economic. The idea of value, utility, self-interest, luxury, wealth, the acquisition and accumulation of goods—all these on the one hand—and on the other, that of consumption, even that of deliberate spending for its own sake, purely sumptuary: all these phenomena are present everywhere, although we understand them differently today".
11. Scalbert, I., Bricolage, Architecture V I I I, Yearbook of Studio Tom Emerson, ETH Zurich, 2011 (p. 227)
12. Goat, L. N., Wang, D. Architectural research methods, Published by John Wiley & Sons, Inc., Hoboken, New Jersey, 2013 (p. 219-220)
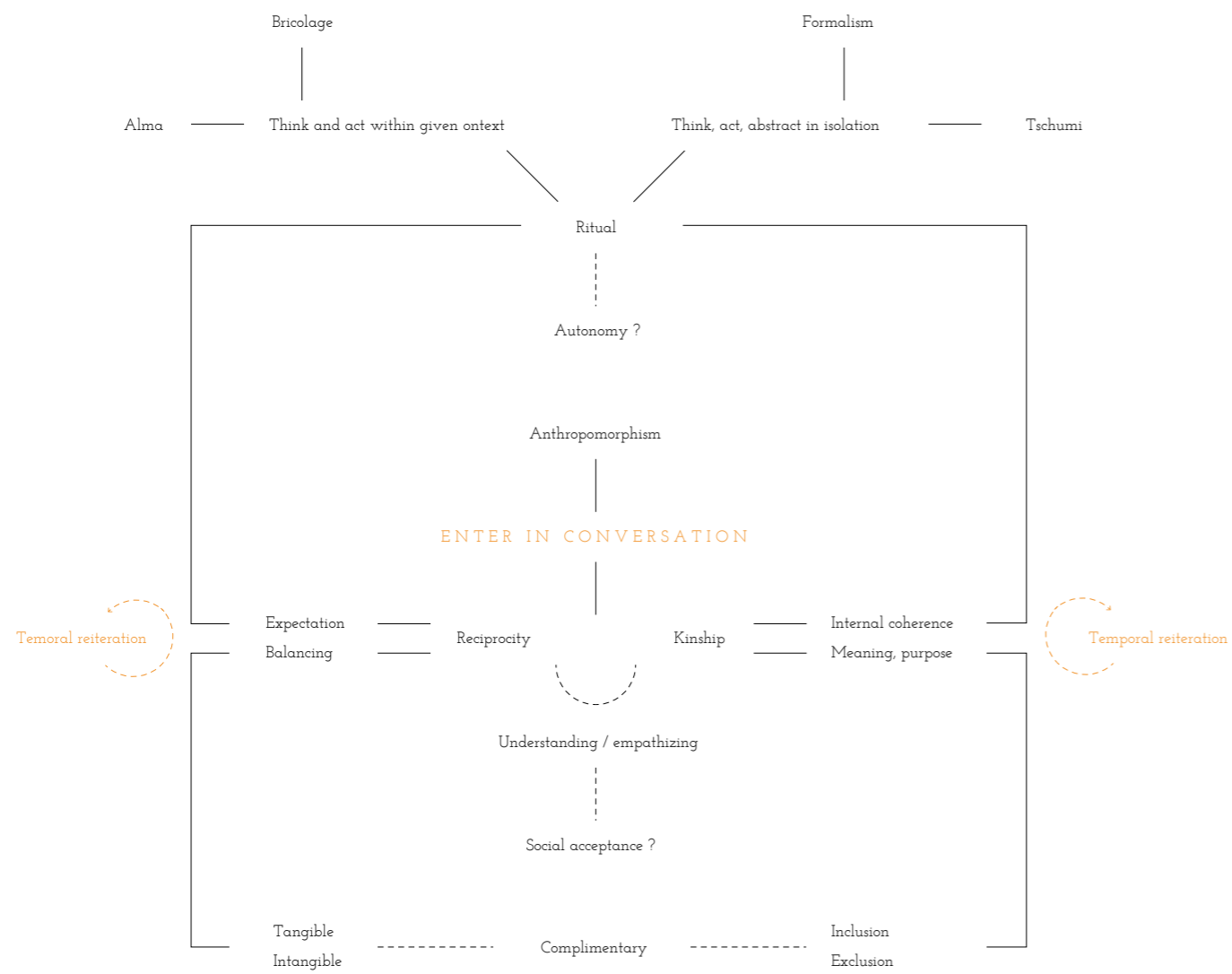
1, 2, 3 respectievely Goat, L. N., Wang, D. Architectural research methods, Published by John Wiley & Sons, Inc., Hoboken, New Jersey, 2013, (p. 210, 257, 374)
4. Bernard Tschumi, translation by T.S. Faunce in Bourke, J., Ritual, The Princeton Journal, volume 1, Princeton Architectural Press, New Jersey 1983 (p. 29)
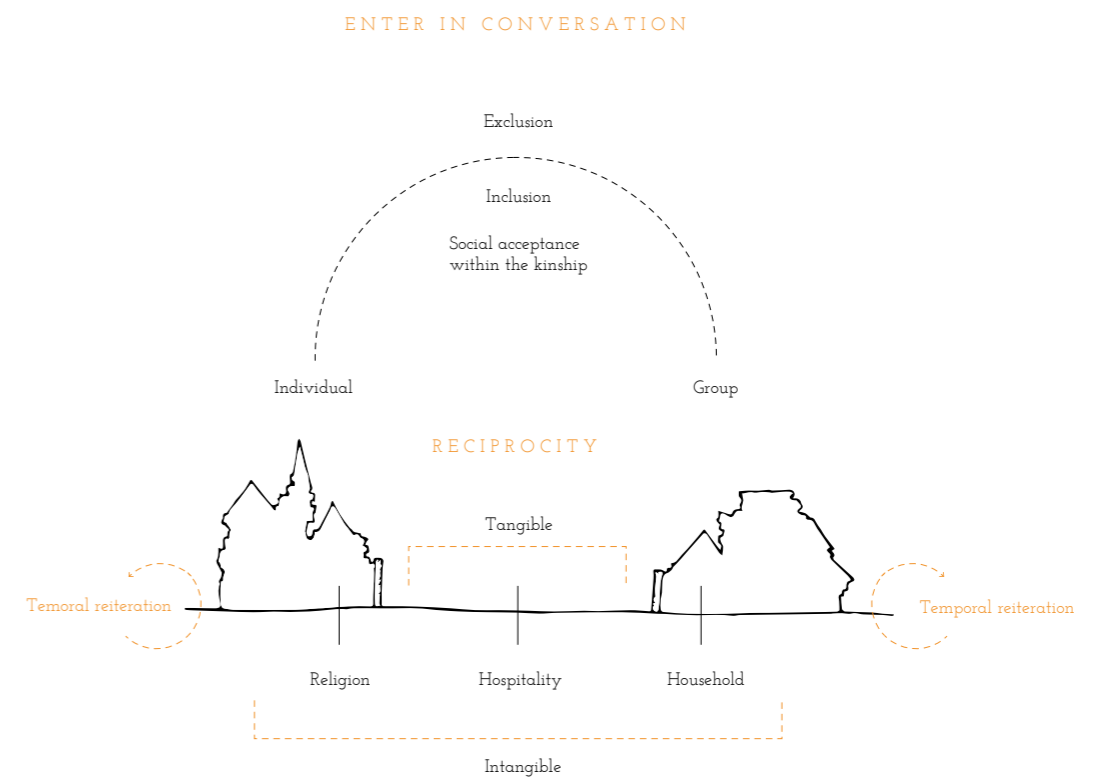5. Havik, K., Bridging: The Spatial Construction of Knowledge in Architectural Research, Architecture Culture and the Question of Knowledge: Doctoral Research Today, Spring 2012, (p. 59)
6. Moretti, L. Works and Writings, Princeton Architectural Press, New York, 2002, (p. 180)
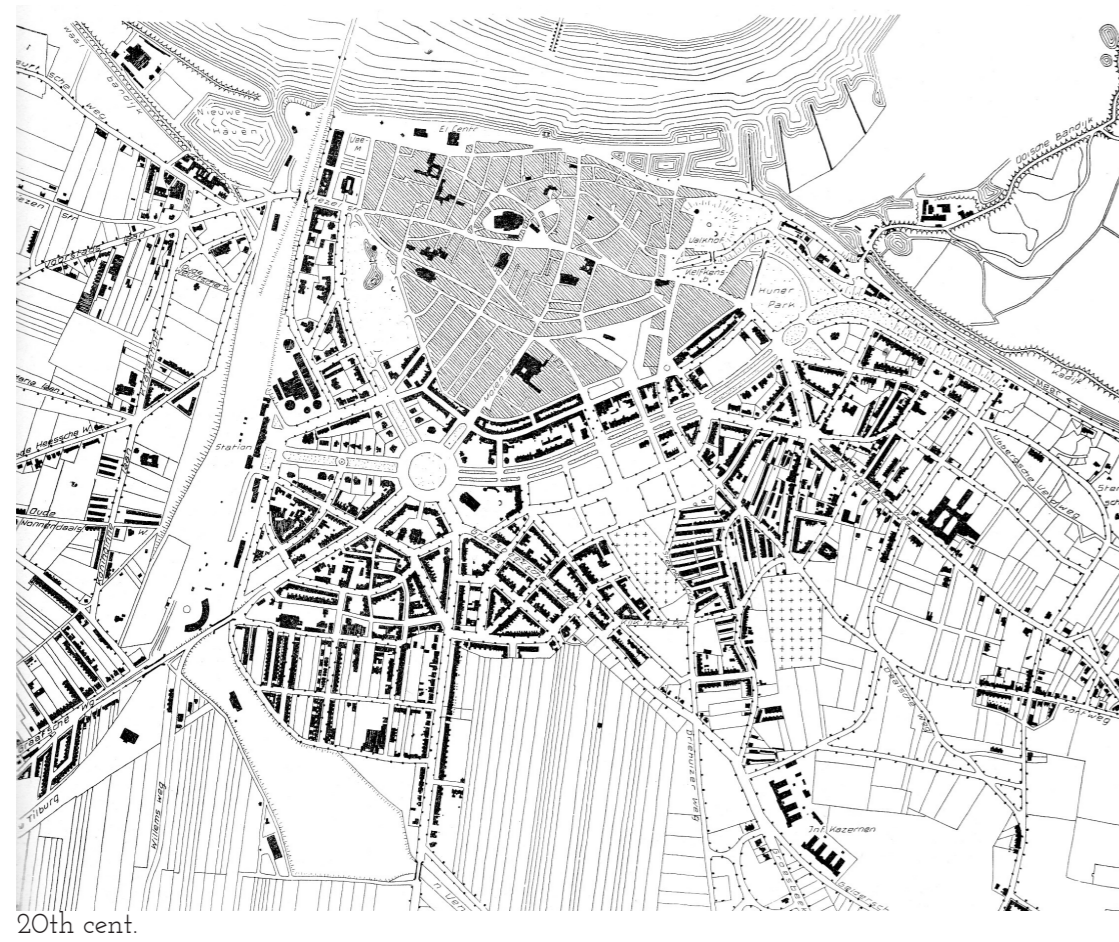
Method summarized

Method in section

Bricolage   Formalism

Alma —— Think and act within given ontext   Think, act, abstract in isolation —— Tschumi

Ritual

Autonomy ?

Anthropomorphism

Temoral reiteration   Expectation —— Reciprocity   Kinship —— Internal coherence   Temporal reiteration
                       Balancing   Meaning, purpose

Understanding / empathizing

Social acceptance ?

Tangible ----- Complimentary ----- Inclusion
Intangible   Exclusion

ENTER IN CONVERSATION

Exclusion

Inclusion

Social acceptance
within the kinship

Individual   Group

RECIPROCITY

Tangible

Temoral reiteration   Temporal reiteration

Religion   Hospitality   Household

Intangible

Appendix Research Plan

City development

15th cent.

17th cent.

20th cent.

"See if you can fill it, on the paper"

1450

1550

1700

1830

1897

1908

1950

NOW
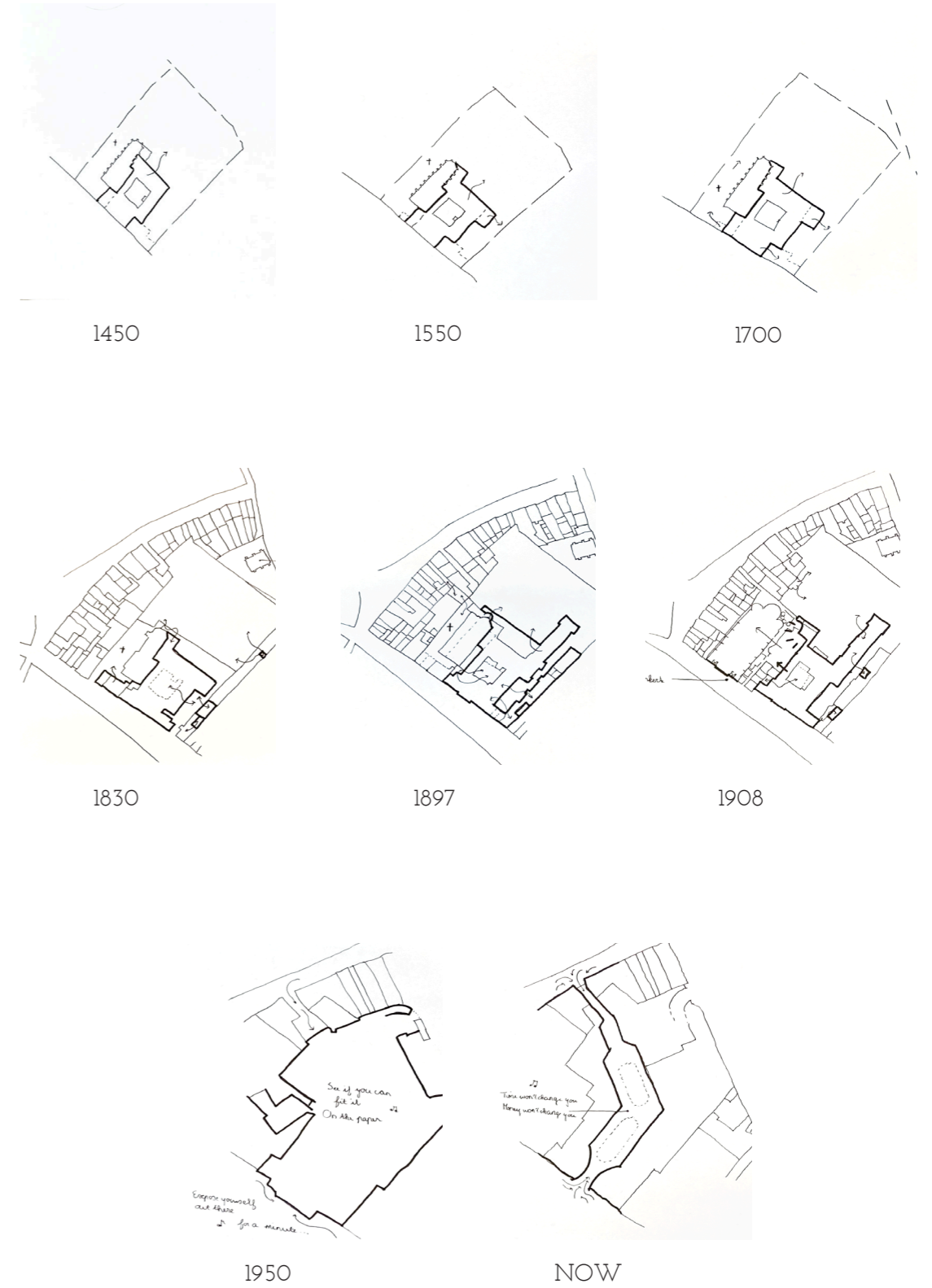
Figure 1 - 3. De Stad. From Stede-Atlas van Nijmegen (p. 79, 86, 91), by Gorissen,F, Sliepenbeek, P., Arnhem Gouda Quint, 1956

Figure 4. Development of the plot. Drawn by author

Perspective of residents

Perspective of shoppers

Figure 5. Room with a view set. Photographed by the author

Figure 6. Panorama set. Photographed by the author

Horeca | coffeeshops
Pantry
Storage | workspace
Living
Body | sense | believe
Shops
Office
Meeting rooms
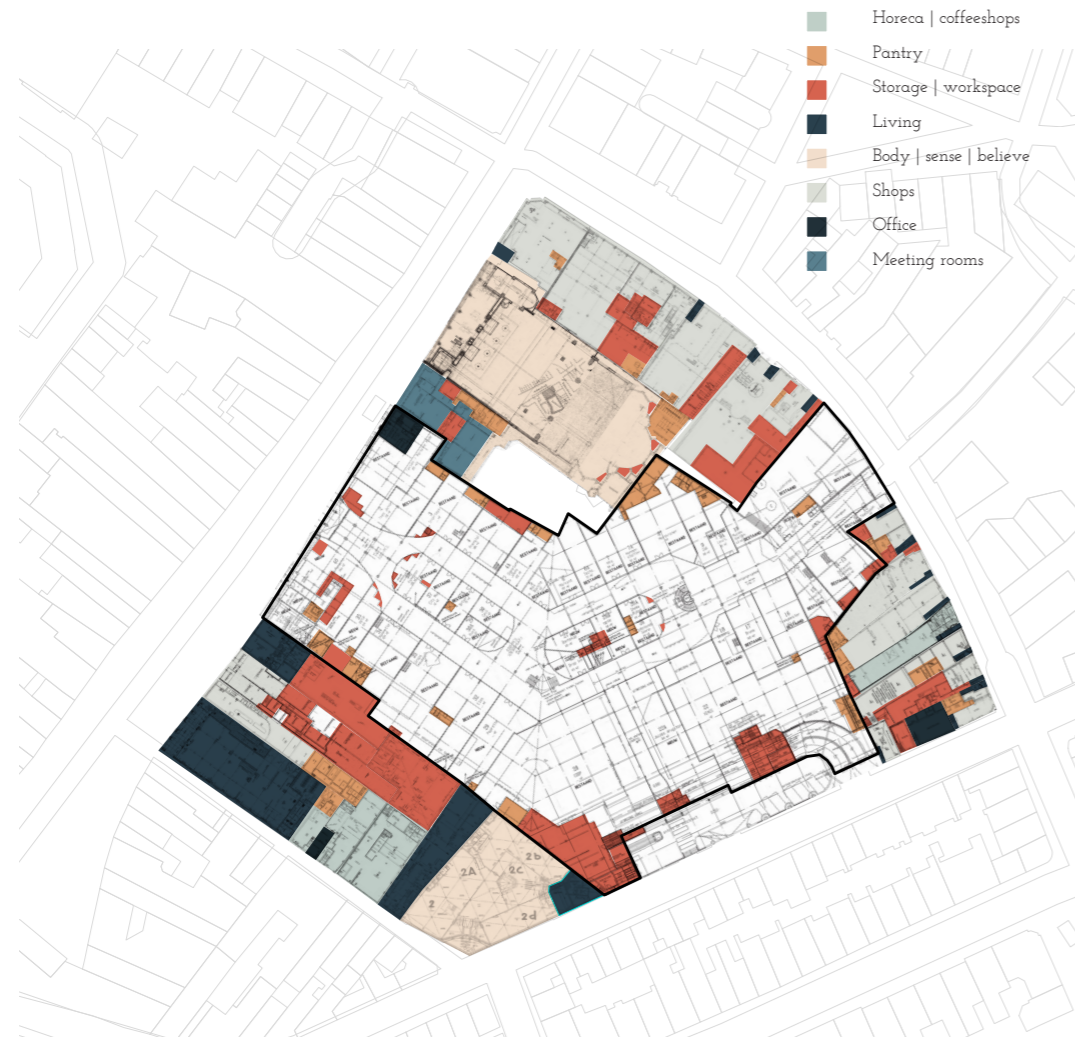
Figure 7. The program and the wall. Drawn by the author
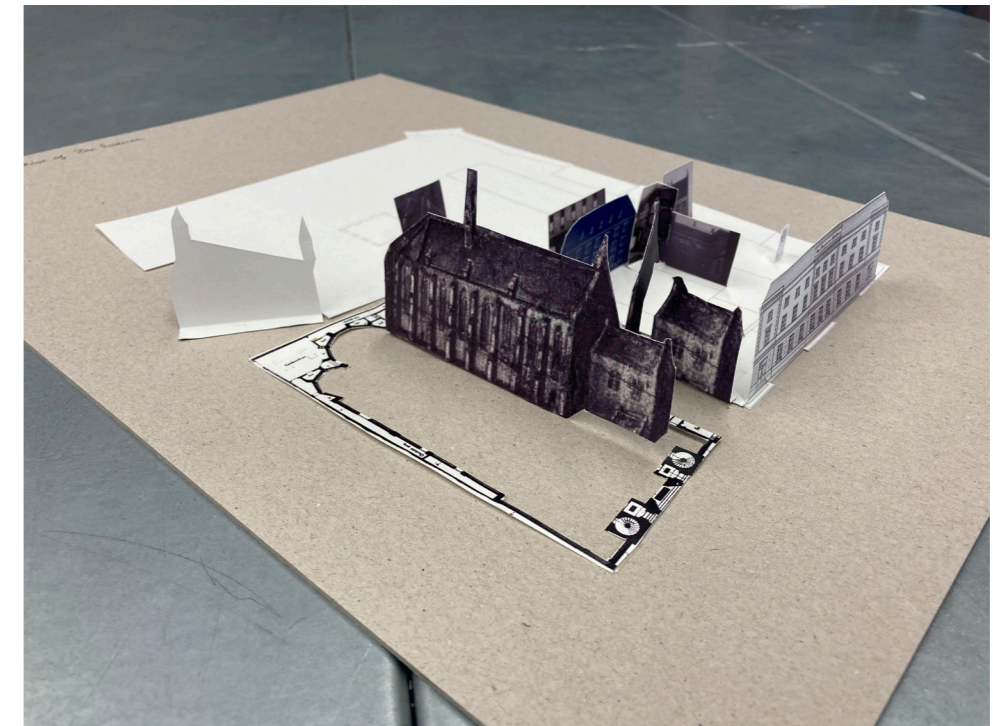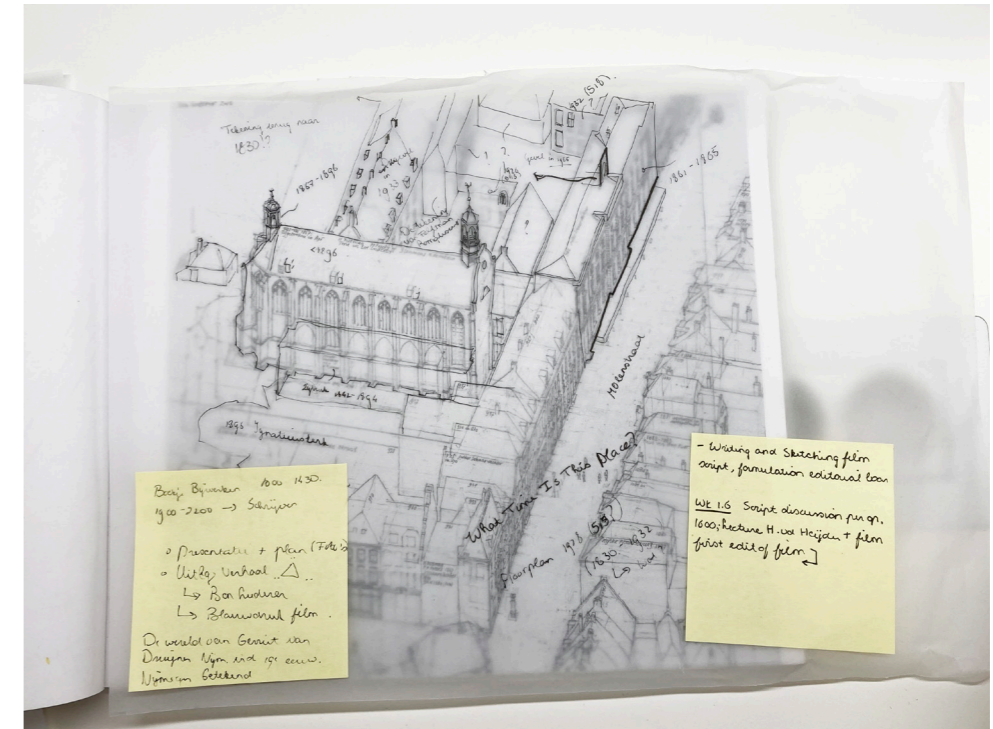
Figure 8. Study on the Archive. Made by the author

Constructing the Guesthousemodel

Giving birth to the character
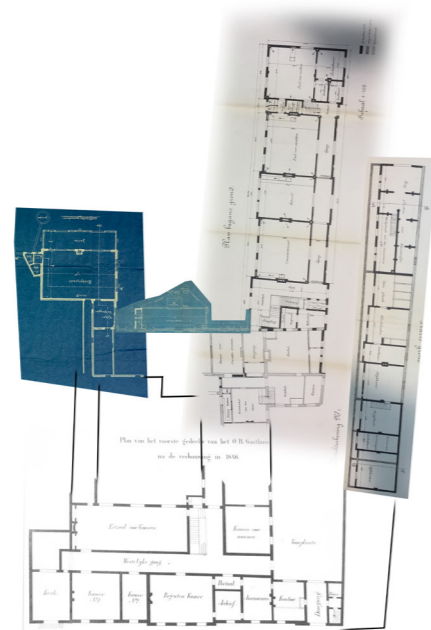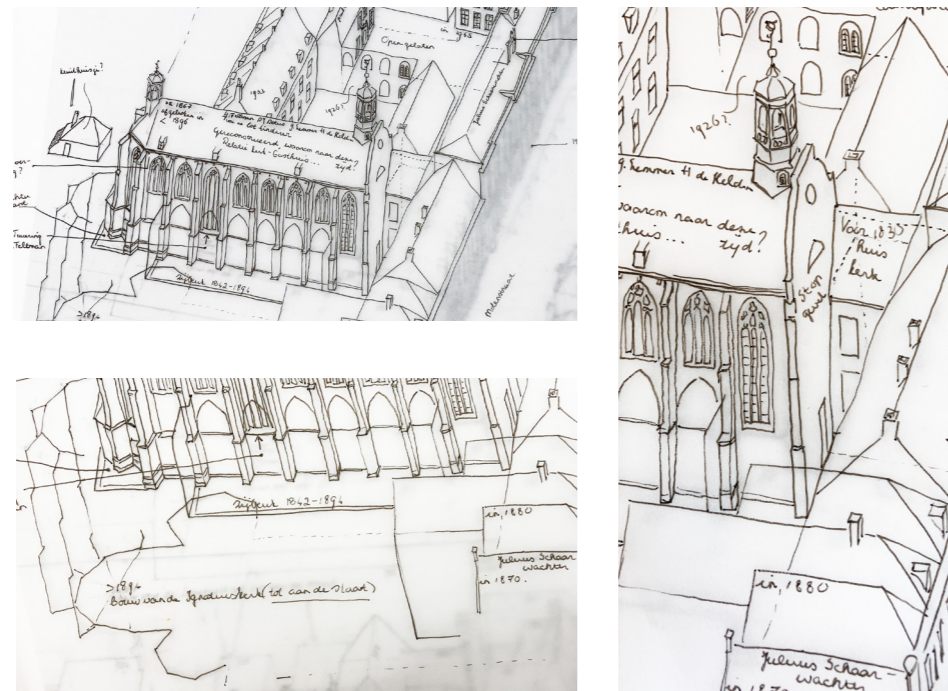
Figure 9. Design and study of the Guesthouse model. Made by the author
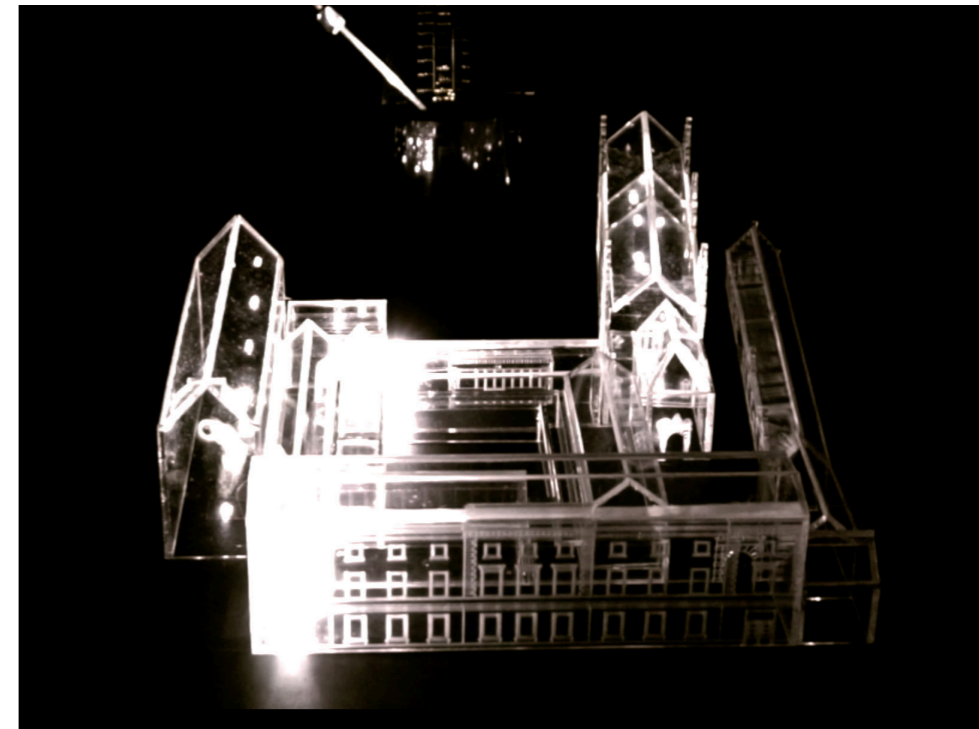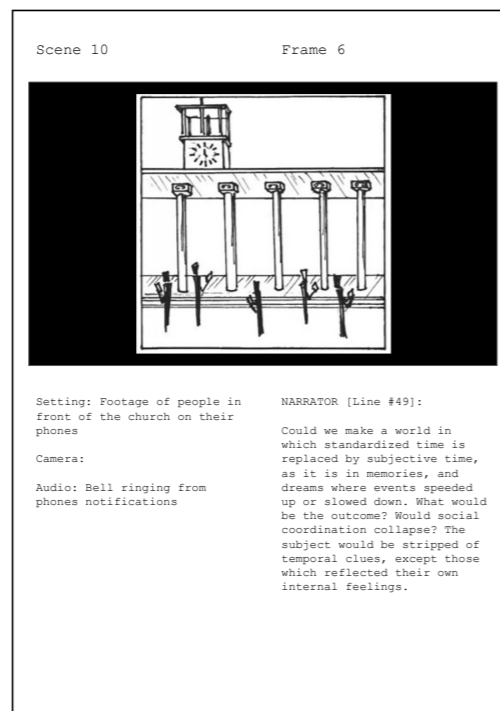Figure 10. Collage of plan from 1910. Made by Andrew Kelso
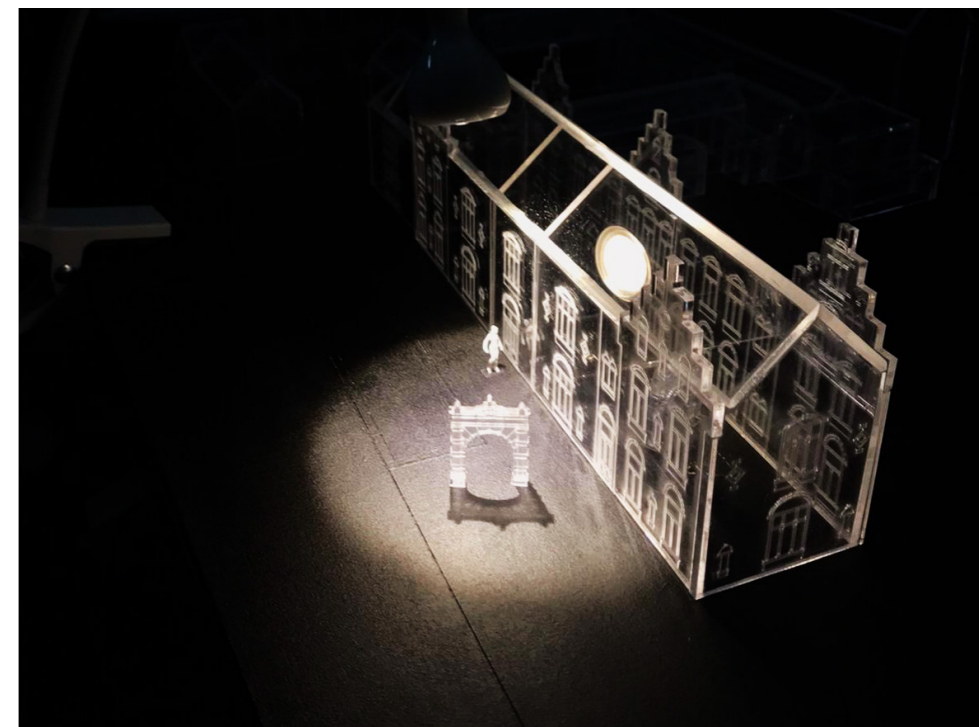
Figure 11. The Guesthouse model. Made by the Andrew Kelso and the author

Scene 4   Frame 8

Setting: Footage of the real
chapel with the real statue
in today's church

Camera:

Audio: Church still speaking
and false and distracting
tones in the back

Scene 4   Frame 9

Setting: a hand replaces
Maria in the shelf, at her
place ("Maria" written on the
back of the shelf space)

Camera: Model and than zoom
in on Maria's place

Audio: Organ playing dramatic
music rising and church
speaking over it

CHURCH [Line #18]:

But then, under the rubble of
the demolished furniture I
saw the light: the statue of
Onze Lieve Vrouwe van
Nijmegen. I was blessed by
the Lord with this luck, and
still today I carry this
object with me.

Scene 10   Frame 4

Setting: Molenpoort footage

Camera:

Audio: Repetitive sound
merging in the movement
ending with a bell,
Moolenport speaks.

MOLENPOORT [Line #48]:

Every building should change!
Shopping brings people
together (true stories).
People won't go away quickly
if you don't tell them the
time.

Scene 10   Frame 6

Setting: Footage of people in
front of the church on their
phones

Camera:

Audio: Bell ringing from
phones notifications

NARRATOR [Line #49]:

Could we make a world in
which standardized time is
replaced by subjective time,
as it is in memories, and
dreams where events speeded
up or slowed down. What would
be the outcome? Would social
coordination collapse? The
subject would be stripped of
temporal clues, except those
which reflected their own
internal feelings.

Figure 12. The Script. Made by the Traces group.

Figure 13. Process of making the film. Photographed by author.

Figure 14. Photoset of models. Photographed by author.

Figure 14. Process of filmdays. Photographed by author.
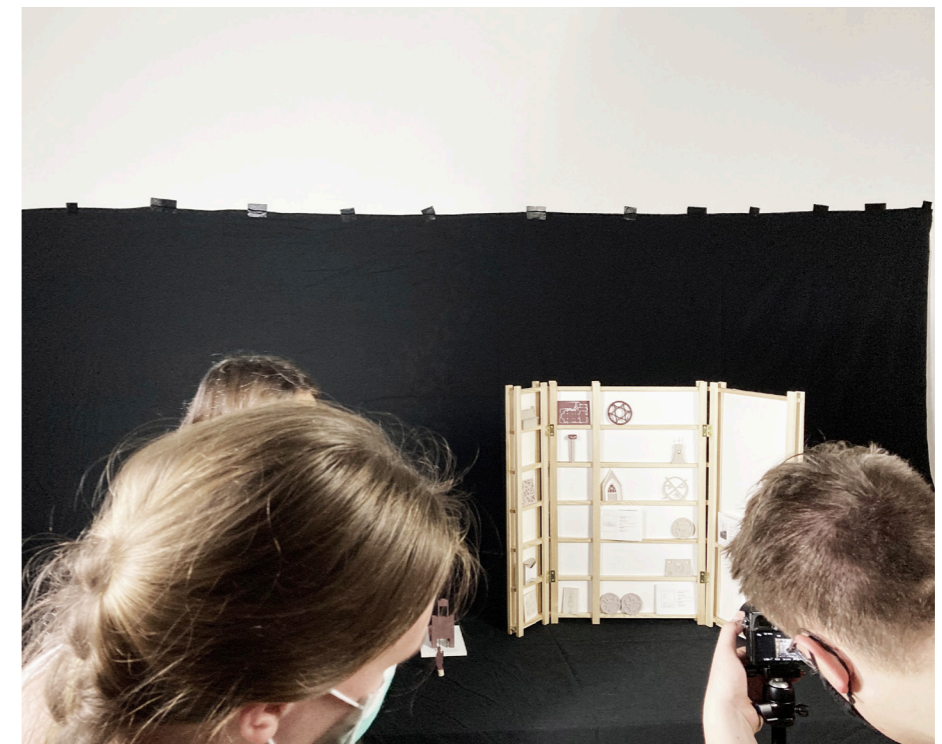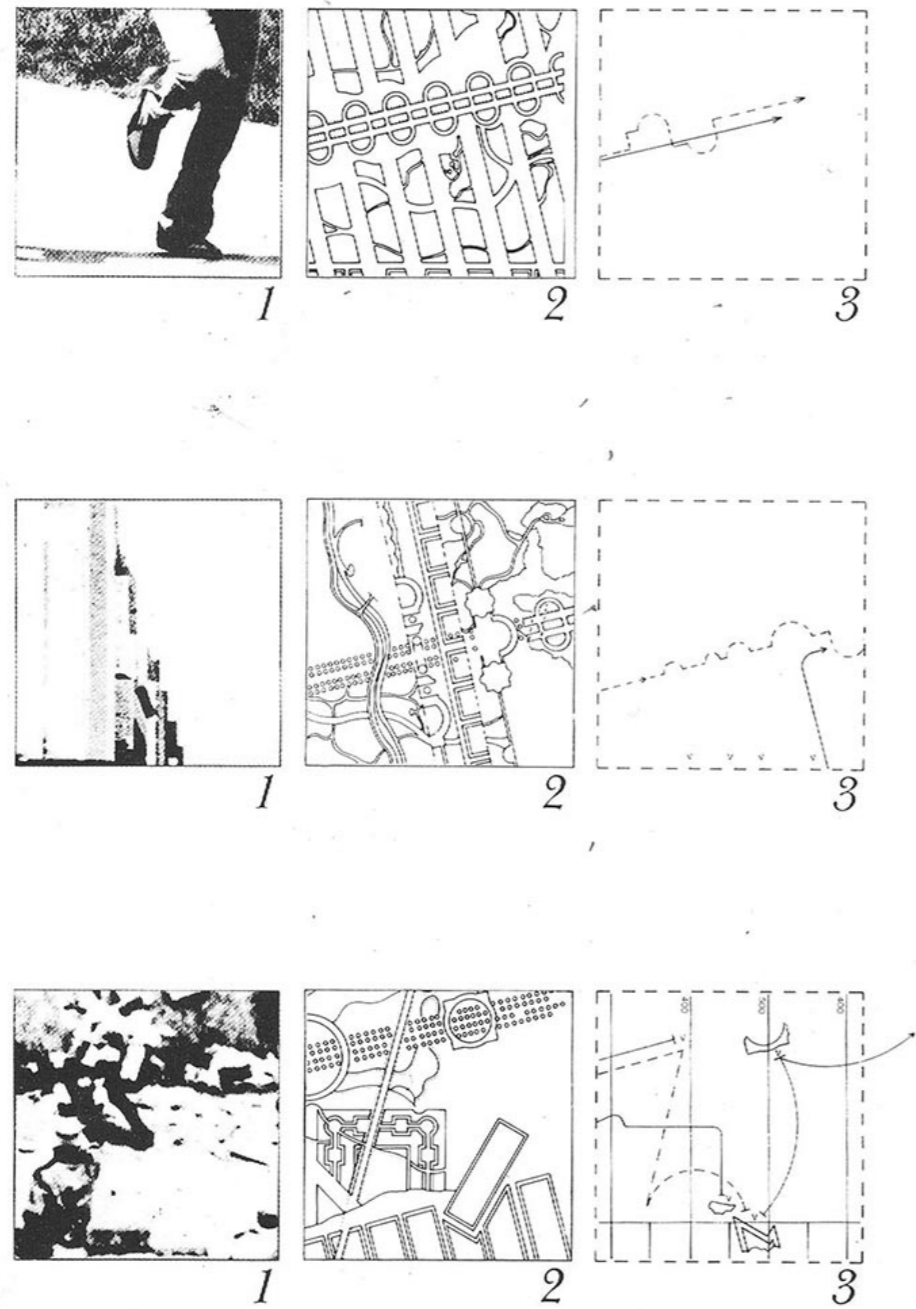
Bernard Tschumi

Luigi Moretti