



RESEARCH PLAN

THE COLLECTIVE MEMORY

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INTRODUCTION

"The memory remains" - This, for me, is an intriguing last paragraph of the written tribute to the Vroom & Dreesman by Hondelink (2016). As Hondelink (2016) expressed: *"The name Vroom & Dreesmann is embedded and will live on in the collective memory of generations of Dutchmen."* It immediately raises the question of what this memory is and how this memory is constructed. Up to the present day, it is only the physical traces of these 'graceful letters' on the facade of the Vroom & Dreesmann Leiden, which are still clearly visible in the street scene, that remind passers-by of the name of V&D. Or does there appear to be more to evoke the living memory of the V&D?

After the bankruptcy of V&D in 2016, iconic centerpieces in inner cities have been left behind spread throughout the country. These V&D buildings have been still physically present in cities' streetscapes, while left empty. Daily activities happening in and around the buildings and their surroundings have disappeared. These past events and experiences in connection to the buildings and their surroundings are stored in people's memories. So, what about 'place and memory'? Or as explained by Duindam (2019): *"the city is a place of memory, but how does this memory work?"*

According to the point of view of Lynch (1960), *"the city itself does not remember. But, it is about the interaction between an individual or collective and an urban artifact that supports the performance of memory."* Memories are always connected and composed out of other pieces of information, or in other words, memory works by association. So, memory also works by spatial association.

Dealing with the adaptive reuse of a vacant

heritage building as a design topic raises questions about the sense of the place and its surroundings. As explained by Ekim (2017), the sense of the place can be linked to (both tangible and intangible) values and attributes, which 'shape communities and their identities as collective memory'. Therefore, the legacy of these inherited values and attributes - our cultural heritage - is linked to 'collective memory'. The role and use of (collective) memory of place' assumes a potential for meaningful place-making.

PERSONAL FASCINATION

The act of taking photographs is a form of recording and preserving people's memories. With the rise of digital devices - digital cameras and smart mobiles - it became more accessible for everybody to capture everyday moments in time and space. As Tang (2020) pointed out, social media and digital technology have "hugely reshaped interactions between people and (public) space", and have diversified the relationship between memory and place.

Take as an example the role of social media, which developed a new form of recording memory. Today, people are in the position to simply keep and share their memories in a digital space, which goes beyond the dimension of physical space. Lee (2015) draws attention to this phenomenon of digitally sharing individual memories, which results into *"a new type of creating collective memory, constructed by perspectives, experiences, and memories."* This new phenomenon introduces the term **'digital collective memory'**.

Nowadays, one of the leading social media platforms is **Instagram**. Shared photos through hashtags allow people to connect with and engage with other people based on a common theme or interest. Or in other words, analyzing shared photos could examine the collective memory (of a place) based on a common theme. Or more applied to the design topic, Instagram could contribute to a new understanding of the collective memory of place, and with this, could enrich the understanding of the sense of place. Or to say, Instagram can be seen as a repository of collective memory.

INTRODUCTION

The Vroom & Dreesmann building in Leiden is appointed as a national monument by the Cultural Heritage Agency (Rijksdienst voor Cultureel Erfgoed - RCE), even before the department store became vacant. This significance of the heritage building, and the designation of the (former) department as a national monument, is underpinned by five points:

"Firstly, the department store is of public interest because of its cultural-historical value as a representative example of a department store from the 1930s. Secondly, the department store is also of public interest because of its architectural-historical value because of the Traditionalist architectural style inspired by Scandinavian architecture, which is rare in retail architecture. Thirdly, the design is of public interest as a characteristic example within the oeuvre of L. and J.A. van der Laan. Fourthly, the department store is very valuable because of its iconic location in the inner city of Leiden. Fifth and last, the exterior and most parts of the interior are well-preserved." - (Rijksmonumenten register)

This conclusion is supported by the description of the psychical, mainly architectural, elements of the object. However, the significance of heritage lies not in the objects and places themselves but is defined by the collection of values and attributes that form part of the identity and sense of place, held by people and communities. These values can only be understood with reference to social, historical, and spatial contexts.

After the bankruptcy of V&D in 2016, these iconic V&D buildings were vacant and remained empty to this day. The same applies to the one in Leiden. Although the building is no longer part of

people's daily lives and its original function has disappeared, the memory of place remains. The memory of the sense of place encompasses all place meanings and place attachments held by people. (Semken and Freeman, 2008) Heritage preservation, thus, forms part of collective memory. And it has the possibility to sustain and strengthen the sense of place held by people and communities. So, it can be observed that in order for meaningful adaptive reuse, as a form of heritage preservation, the social and cultural connection with the place and its objects is decisive.

Up until this day, people form a collective memory of the V&D department stores, expressed in textual and visual representations, like photographs, narratives, books, and buildings. Collective memory is not history, it is a collectively shared representation of the past. Therefore, these types of representations are able to research them in relation to the concept of collective memory. The digital age added a new layer of representations. "These digital expressions convey a portrayal of both people's experience of place, and how people socially produce that space through remembering" (Jones, 2018) The digital collective memory could add a new layer to the formation of the collective memory.

In the context of the V&D Leiden, the thesis of this research is twofold, covering both notions of **(digital) collective memory** and the **sense of the place**. Both the notions of sense of place and (digital) collective memory are underexposed in assessing the heritage's values. The relationship between those two can provide a new understanding of assessing values of heritage buildings, can lead to a new approach towards social and cultural evaluation, and can function as a mechanism to expose new potentials for adaptive reuse.

THE AIM OF THE RESEARCH

The context of the research is the vacant heritage V&D Leiden. This building is appointed as a national monument by the RCE. As mentioned in the problem statement, both the notions of sense of place and (digital) collective memory are underexposed in this assessment.

Values can be best described by the justifications (why) on 'what' (attributes) are the reasons underlying heritage preservation. Due to this fact, an assessment on the heritage values can be seen as the foundation of formulating the starting points for the redesign of the V&D Leiden. In line with this, the non-inclusion of these possible values and attributes can lead to an incomplete value assessment of the heritage building. This can present an incomplete picture on the possibilities towards the adaptive reuse of the V&D Leiden.

Also, heritage preservation, like adaptive reuse, forms part of collective memory. It has the possibility to sustain and strengthen the sense of place held by people and communities. So, bringing both notions into the synthesis of research and design can lead to a meaningful place-making tool for the design. It is therefore the aim of the research to investigate how (digital) collective memory can be used as a tool to create a sense of place in the design towards the adaptive reuse of the vacant heritage building of the former V&D Leiden department store.

RESEARCH QUESTION

How can (digital) collective memory be used as a tool to create a sense of place in the design towards the adaptive reuse of a vacant heritage building - the former V&D Leiden'?

COLLECTIVE MEMORY

How can (digital) collective memory be used as a tool to create a sense of place in the design towards the adaptive reuse of a vacant heritage building - the former V&D Leiden'?

SENSE OF PLACE

What is the role of 'sense of place' in the design towards adaptive reuse?

ADAPTIVE REUSE

How do the 10 actions of Rewriting Architecture affect the design concept of sense of place?

KEY CONCEPTS

digital collective memory, sense of place, adaptive reuse

RESEARCH - DESIGN FRAMEWORK

The **FIRST PART** of the framework can be seen as a summary of the synthesis of the **research-design proposal**, which includes an introduction of the research trigger, the problem statement, the aim of the research and the research questions.

The **SECOND PART** contains the **theoretical framework** in order to understand the key concepts of the research-design.

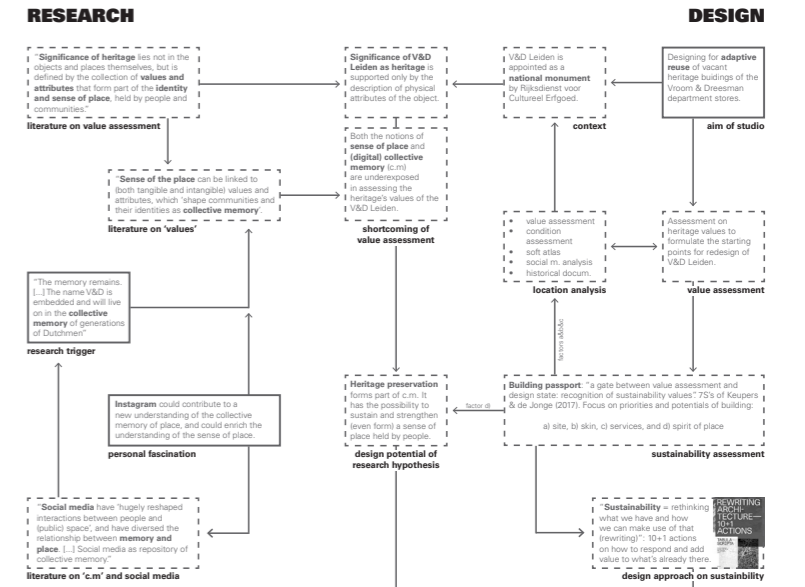
The **THIRD PART** contains the **methods** in order to answer the research questions. Therefore, the research methods are linked to the research questions.

The **FOURTH PART** encompasses the **results** of the methods used, which are also linked to the research questions.

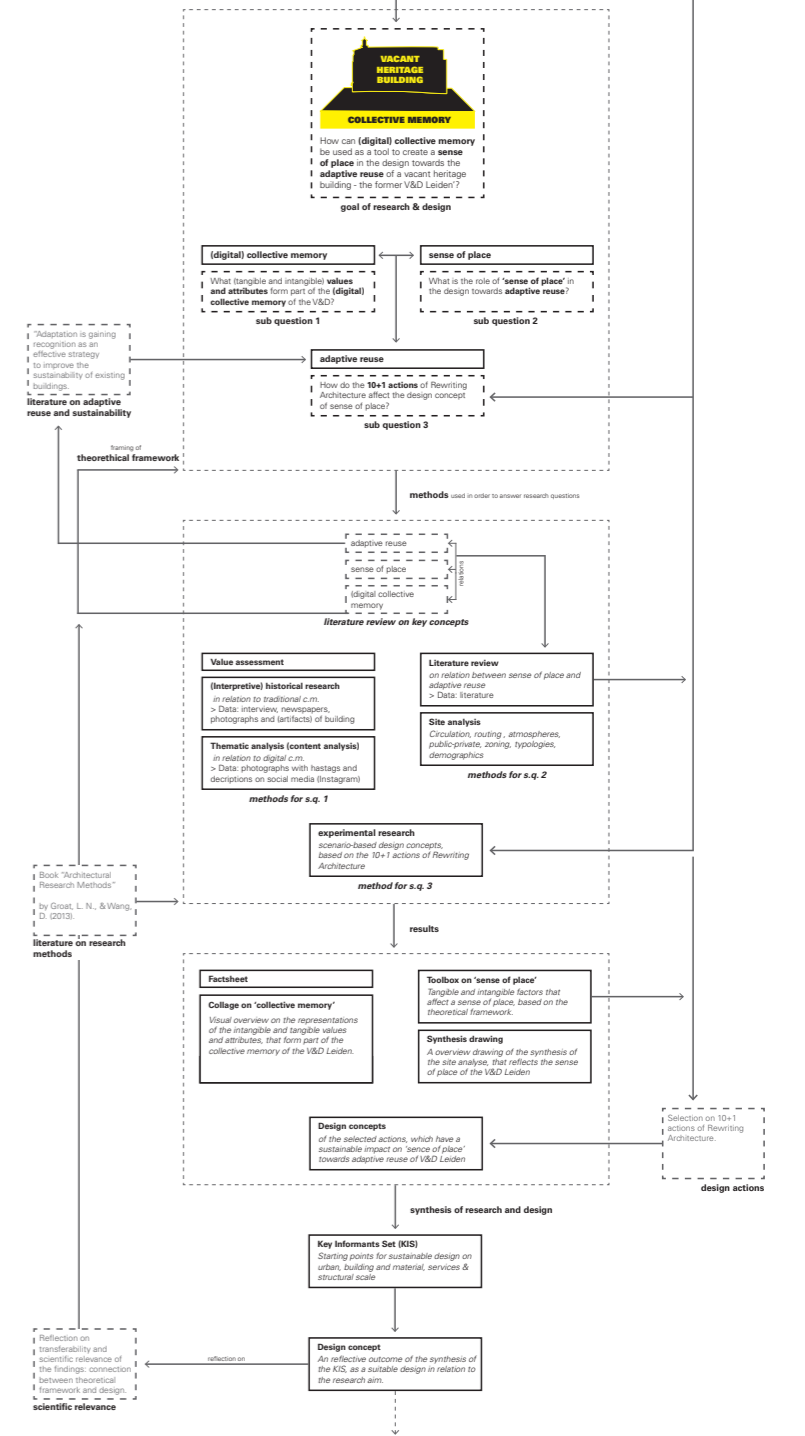
The **FIFTH PART** involves the **key informants set (KIS)** as a synthesis of the research-design results.

The **SIXTH PART** is the **design concept**, which is a reflective outcome of the synthesis of the KIS, as a suitable design in relation to the research aim.

FIRST PART



SECOND PART



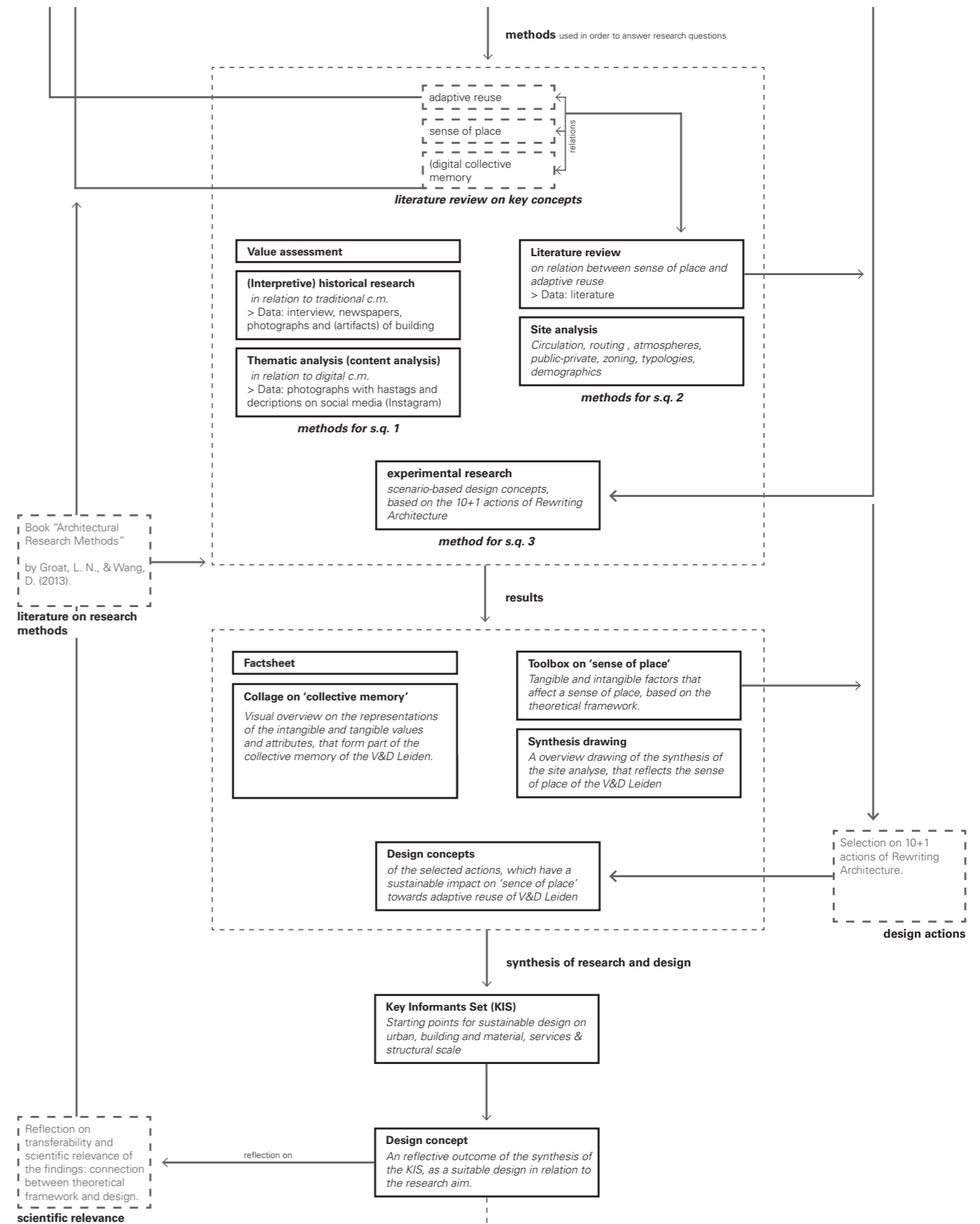
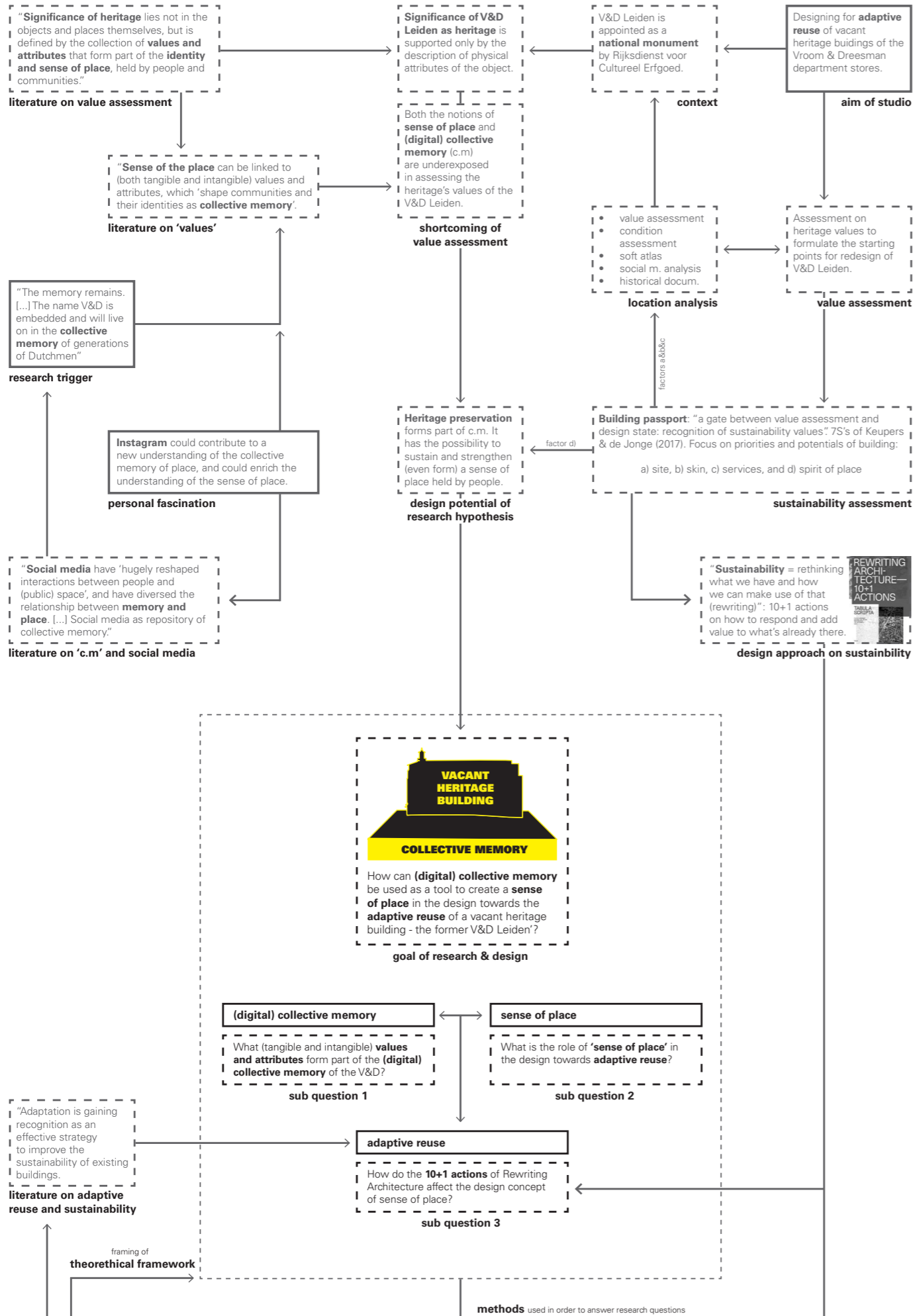
THIRD PART

FOURTH PART

FIFTH PART

SIXTH PART

RESEARCH



THEORETICAL FRAMEWORK

The research aims to understand the relation between the notions in relation to the design towards adaptive reuse. Therefore, it is meaningful to investigate these notions in the context of a theoretical framework. The theoretical framework for the thesis is to position this research in a broader context of existing theories and models. It is important to evaluate, compare and select the most relevant ones for this specific research.

The build of the theoretical frame starts by defining the key concepts of the research, which can be found in the main research question:

*How can **(digital) collective memory** be used as a tool to create a **sense of place** in the design towards the **adaptive reuse** of a vacant heritage building - the former V&D Leiden'?*

These key concepts are essential to define within the theoretical framework. Literature review on these concepts is the foundation of the framework.

(DIGITAL) COLLECTIVE MEMORY

in progress

SENSE OF PLACE

The key literature sources are:

- Najafi, M., Shariff, M., & Bin, M. (2011, 1 augustus). *The concept of place and sense of place in architectural studies*. ResearchGate. https://www.researchgate.net/publication/288118788_The_concept_of_place_and_sense_of_place_in_architectural_studies
- Shamai, S., & Ilatov, Z. (2005, 1 december). *Measuring Sense of Place: Methodological Aspects*. ResearchGate. https://www.researchgate.net/publication/4920776_Measuring_Sense_of_Place_Methodological_Aspects

The notion of sense of place

In relation to the thesis, it is important to investigate the notion of sense of place, because in the practice of a (re-)design, creating a sense of place has proven to be "one of the main goals of urban design" (Najafi et al., 2011)

The term of place, as opposed to space, expresses "a strong, affective bond between a person and a particular setting". It encompasses "messages and meanings that people perceive and decode based on their roles, experiences, expectation, and motivations". (Najafi et al., 2011) The notion of sense of place is concerned with the meanings and experiences of place, held by a person. It contains both a physical and a psychological dimension, which are closely intertwined and, therefore, gives directly an indication of the complexity.

Then, Shamai (2004) argued that the notion goes beyond a single experience of a person. He indicates that 'sense of place' is also a social phenomenon because these meanings and experiences are constructed in a social and cultural context.

Regarding its impact, sense of place establishes a stronger relationship between people and place. This is also addressed by Altman & Low (1992), as they point out that sense of place "contributes to shaping personal and collective identity". Thus, sense of place is an important aspect in preserving

and sustaining the quality of place.

Forming a sense of place

As stated in the research question, the aim is to create a sense of place in the design. In order to achieve this, we need an understanding how sense of place is created and formed. The literature review of Najafi et al. (2011) revealed that the factors of this creation can be divided into 'the cognitive and perceptual factors' and 'the physical characteristics of a physical setting'.

The first group of **cognitive factors** "refer to the meanings and concepts that are understood and processed by people in a place." "After this understanding (or 'cognition'), an emotional connection between people and places is formed" (Najafi et al., 2011)

The second group of **physical characteristics** includes the 'attributes of a place. On the one hand, they construct the identity of a 'setting' (or place). On the other hand, they have an impact on "the perceived meanings", held by people. (Najafi et al., 2011)

"Beside the feelings people have about a place, they hold certain beliefs or memories about it, and act certain ways in places." [...] People's past experiences, backgrounds, memories, personality, knowledge, culture, attitude, motivations, beliefs, age, and gender influence the perceived sense of place."

The citation above highlights a useful connection in relation to this individual research because it links both notions of the key concepts.

RELATION BETWEEN COLLECTIVE MEMORY AND SENSE OF PLACE

The key literature sources are:

- Najafi, M., Shariff, M., & Bin, M. (2011, 1 augustus). *The concept of place and sense of place in architectural studies*. ResearchGate. https://www.researchgate.net/publication/288118788_The_concept_of_place_and_sense_of_place_in_architectural_studies
- Mowla, Qazi. (2008). *Memory Association in Place Making: Understanding an Urban Space*. ResearchGate. https://www.researchgate.net/publication/267834560_Memory_Association_in_Place_Making_Understanding_an_Urban_Space
- Tang, Z., Lu, A., & Yang, Y. (2020, 20 juni). *Design research in the practice of memory place-making*. ResearchGate. https://www.researchgate.net/publication/345326474_Design_research_in_the_practice_of_memory_place-making

Memory and sense of place

As stated in the introduction, memory works by association in a broad sense, so also by spatial association. In line with this, Simmel (2015) points out the more tangible nature of places, whereby places create stronger associations in the memory than time. (Tang, 2020)

Thus, a series of spatial images are forming people's memory, and simultaneously, spaces of the city form common places of memory of which people are part of it. (Hossain, 2013) This spatial phenomenon of memory develops a physical space into a place with significance and meaning. In harmony with this, Manzo (2005) argues that a place can be designated as meaningful by memory association of a meaningful experience occurring in a specific place. (Najafi et al., 2011)

On the one hand, this memory construction of places "helps to maintain cities as meaningful places of lived memories". (Tang, 2020) On the other hand, these memory-based places perform as spatial structures for creating meaningful relationships between the city and its

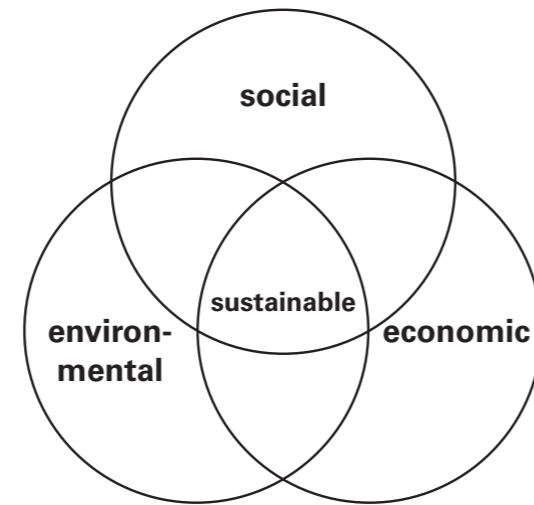
people. (Hossain, 2013)

This phenomenon also occurs more collectively. Altman and Low (1992) explain this aspect of shared meanings and memories, which are related to a place, are the result of 'sociopolitical, historic, and cultural sources'. (Najafi et al., 2011) Also, the collection of these individual memories are shared by 'common places' of social meaning. (Mowla, 2004) And that's when the act of sharing memories is crucial: "People share forms of memory, even the memories generated from them, but not the same memory". (Mowla, 2004) This expresses the dynamic nature of both notions; both notions are constantly changing and are not part of a static process.

ADAPTIVE REUSE

The key literature sources are:

- Bullen, P. (2007, februari). *Adaptive reuse and sustainability of commercial buildings*. ResearchGate. https://www.researchgate.net/publication/235264539_Adaptive_reuse_and_sustainability_of_commercial_buildings
- Bullen, P., & Love, P. (2011, november). *Adaptive reuse of heritage buildings*. ResearchGate. https://www.researchgate.net/publication/235274709_Adaptive_reuse_of_heritage_buildings
- Hong, Y., & Chen, F. (2017b, maart). *Evaluating the adaptive reuse potential of buildings in conservation areas*. ResearchGate. https://www.researchgate.net/publication/315597601_Evaluating_the_adaptive_reuse_potential_of_buildings_in_conservation_areas



In particular, the social dimension of sustainability is linked to the individual research topic. Love and Bullen (2011) relate both terms of adaptive re-use and social sustainability. According to them, adaptive re-use of heritage buildings has "an impact on community well-being, sense of place, and therefore social sustainability because people feel a stronger sense of connection with their surroundings through heritage" (Love and Bullen, 2011). So, heritage buildings are these indicators that form a sense of place. This is also appointed by Hon & Chen (2017):

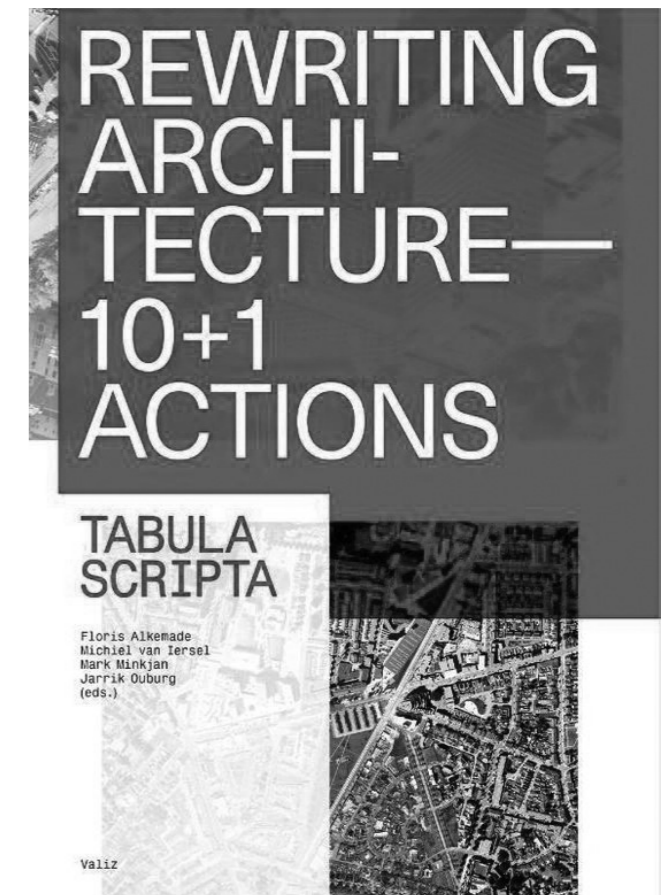
"It is widely acknowledged that historic buildings contribute to people's sense of place which needs a considerable period of time to establish. Historic buildings and neighborhoods connect residents to their roots, embed their collective memory and reflect their cultural identity, as well as personal identity". - (Watson and Bentley, 2007 by Hon & Chen, 2017)

This phenomenon is also recognized by the world heritage program of UNESCO. They see adaptive reuse as a potential act of "ensuring the continuity of social life" to have a positive impact on social and cultural

aspects of place, like place identity and place attachment.

In relation to the 10+1 actions of Rewriting Architecture

In the promotion video of the book *Rewriting Architecture* (Boer et al., 2021), Floris Alkemade, Dutch government architect ('rijksbouwmeester'), describes the term 'sustainability' as the act of rethinking what we have, and how we can make use of that (rewriting). The 10+1 actions are the actions that show how architecture can respond better to what is already there: Eliminate; Continue; Obscure; Reconfigure; Repurpose; Densify; Copy; Overlay; Reimagine; Restart and Abstain. It goes beyond the action of adaptive reuse, because there is a talk of verbs, which can function as a source of inspiration on what to do with the existing place. And, the teachings of the book can enrich the possibilities for the implementation of adaptive reuse.



Boer, R., Chester, A., Alkemade, F., Van Iersel, M., Ouburg, J., Bow-Wow, A., & Dicke, A. (2021). *Rewriting Architecture*. Valiz.

Adaptive reuse and sustainability

Heritage preservation is a collection of linked activities, including renovation, restoration, reconstruction, rehabilitation, and adaptive (re-)use. Adaptive reuse "refers to the process of reusing an existing building for a purpose other than which it was originally built or designed for." (Caves, 2006, by Wikipedia) In line with this, the topic of the H&A lab is 'Adapting 20th century Heritage'. The focus point is the development of sustainable heritage, because of the increasing importance of adaptive re-use projects. Due to different crises, there is a high vacancy rate of buildings for which a new functional use needs to be found (Course manual).

As indicated by Bullen (2007), previous studies have shown that 'adaptation is gaining recognition as an effective strategy to improve the sustainability of existing buildings'. While observing the term of sustainability, the Venn diagram of the three dimensions of sustainability caught my attention.

METHODS

The methods used are linked to the research questions, in order to answer them.

Subquestion 1

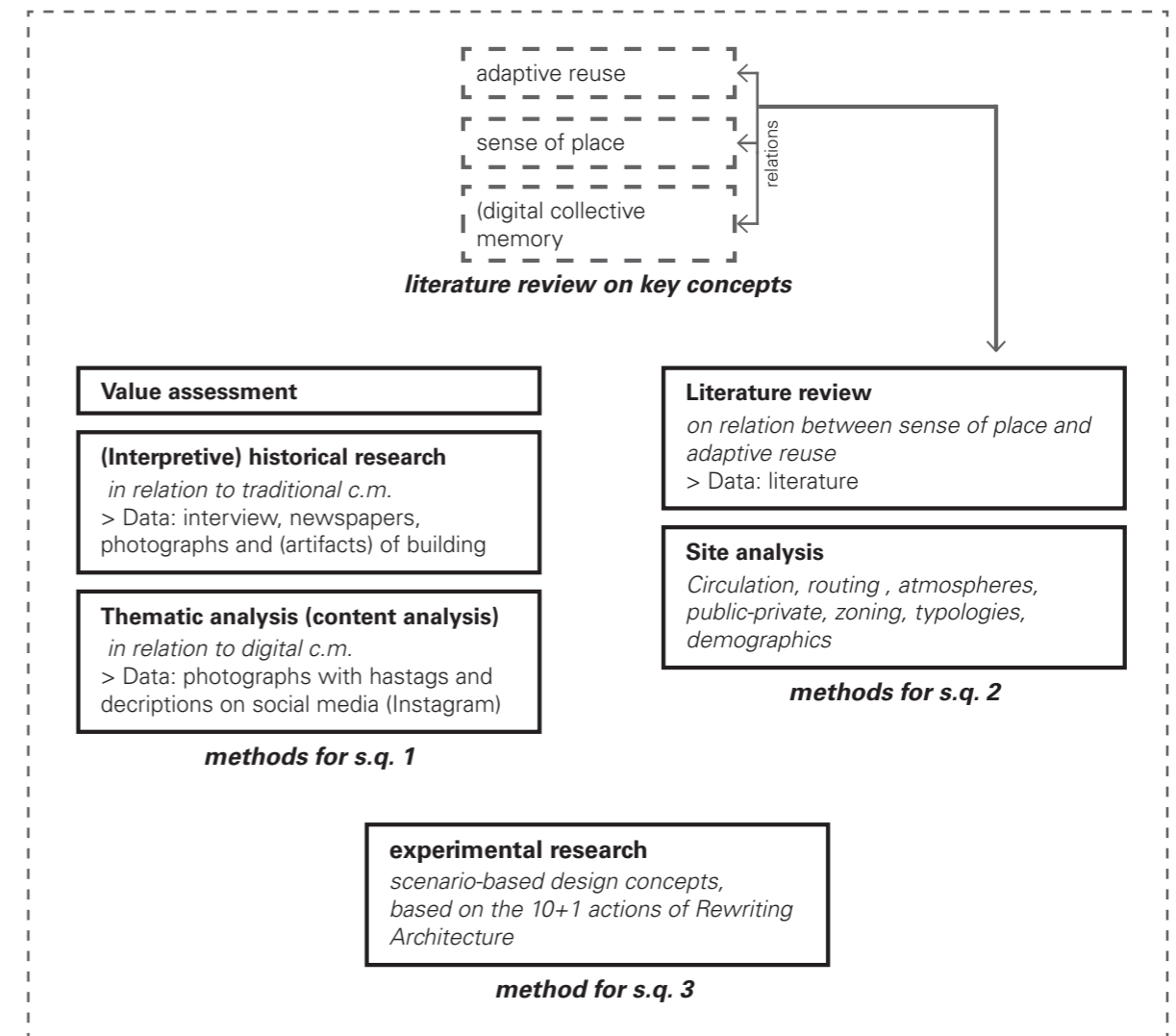
What (tangible and intangible) values and attributes form part of the (digital) collective memory of the V&D?

Subquestion 2

What is the role of 'sense of place' in the design towards adaptive reuse?

Subquestion 3

How do the 10+1 actions of Rewriting Architecture affect the design concept of sense of place?



METHODS

Method | Literature review

A literature review on the key concepts ((digital) collective memory, sense of place, adaptive reuse) is important to theoretically inform the methods used.

Methods on (digital) collective memory

Related to subquestion 1: What (tangible and intangible) values and attributes form part of the (digital) collective memory of the V&D?

Value assessment

The focus point of the value assessment is to examine the cultural significance of the building, that is defined by the collection of (intangible and tangible) values and attributes. The implementation of the value assessment was divided into five steps:

1) define, 2) collect, 3) classify, 4) analyse and 5) assess. The implementation of the method is described in Appendix I.

(Interpretive) historical research

This method is related to the key concept of traditional collective memory. The method of interpretive historical research, as described by Groat & Wang (2013), can be useful in the "investigations into social-physical phenomena within complex contexts, with a view towards explaining those phenomena in narrative form and in a holistic fashion." In other words, the interpretation on second-hand data (representations of history) can give insights in the historical (and social) context and events of the V&D history.

The data for this interpretive historical research contains of two aspects. The first aspect of the data is the (historical) photographs, which can give information on the transformations over time. When

relating these with the archive drawings of the building, a more elaborated understanding of the (stages of the) building can be collected. The second aspect of the data is the recollective evidence of the interview with Beno Vroom. He is connected to the V&D department store, because he belongs to the 4th generation of the V&D family. He was part of past events in V&D's history and can share intimate details of these events.

Methods on sense of place

Related to subquestion 2: What is the role of 'sense of place' in the design towards adaptive reuse?

Literature review

The literature review is used as a method for conducting research on the key concepts of sense of place and adaptive reuse. The data for this method is mainly (digital) scientific journals and books. The conducted research will be related to the context and the problem statement of the research.

Site analysis

"Site analysis is the process of investigating and analyzing different dimensions of the place (social, historical, geographical)" (Epperson, 2020) As explained in the theoretical framework, the sense of place is formed by cognitive factors and physical characteristics. In the method of site analysis, the physical characteristics will be investigated through the identity of the place: circulation, (historical) routes (what are the routes people take?), (historical) objects/artifacts, atmospheres, typologies, demographics, and public-private. The key observations and analyses will be expressed in visual analysis diagrams, as they relate to the physical characteristics of the place.

Methods on adaptive reuse

Related to subquestion 3: How do the 10+1 actions of Rewriting Architecture affect the design concept of sense of place?

Experimental research

The 10+1 actions of Rewriting Architecture are used as simulations to enrich the possibilities for adaptive reuse. The method is about testing different design concepts of sense of place in relations to the different design actions.

PRELIMINARY RESULTS

The results are linked to the research questions.

Subquestion 1

What (tangible and intangible) values and attributes form part of the (digital) collective memory of the V&D?

Subquestion 2

What is the role of 'sense of place' in the design towards adaptive reuse?

Subquestion 3

How do the 10+1 actions of Rewriting Architecture affect the design concept of sense of place?

Factsheet

Collage on 'collective memory'

Visual overview on the representations of the intangible and tangible values and attributes, that form part of the collective memory of the V&D Leiden.

Toolbox on 'sense of place'

Tangible and intangible factors that affect a sense of place, based on the theoretical framework.

Synthesis drawing

A overview drawing of the synthesis of the site analyse, that reflects the sense of place of the V&D Leiden

Design concepts

of the selected actions, which have a sustainable impact on 'sense of place' towards adaptive reuse of V&D Leiden

VROOM & DREESMANN, LEIDEN

Mara Kopp & Rolf Oosterhuis

VALUES
TECHNOLOGY
SUSTAINABILITY

Introduction

This factsheet shows an overview of the outcomes of the value assessment of the former Vroom & Dreesmann in Leiden. The building is interesting because of its composition from different buildings that have been grown together over time. The building therefore has three completely different facades. For this value assessment the ground floor plan of the building and both facades on the Aalmarkt and Breestraat has been chosen to investigate. These choices are justified by their importance. The main façade of the building has been placed during 1934-1936 and changed little over time. On the ground floor level things have changed a few times. This is why the ground floor plan in relation to the elevations of these facades are addressed.

Underlying material and process can be found by the provided google drive link (see References) at the second page of this document.

Methodology

First of all the terms value and attribute are defined. What are values? What are attributes? Who determines values? After defining, collecting information, classifying, analyzing and assessing took place.

Data Collection

Data regarding the value assessment of the building both in- and outside have been collected. To get an understanding of the typical characteristics of the building type of a department store, we used Pevsner's explanation (1976)² and visually represented these in icons. The data collection continued with a range of important architectural historical documents (national Monument documentation of Aalmarkt 22³ of Breestraat 84⁴, municipal monument documentations of Breestraat 82⁵, architectural historical reports of Breestraat 82⁶, 84⁷ and Aalmarkt 22⁸). Besides this, archival drawings (*plans, sections and elevations of the archive of the municipality of Leiden and of the V&D*) and pictures are sometimes even more important for the value assessment, because of its visually changing state of the building throughout times, which can be connected to the different building phases.

Classification and Analysis

The classification of the values and attributes took place using the method of Derks (2012)⁹. This process started by coding all attributes and architectural elements of these attributes mentioned in the textual description of the documents used above. The next step was to justify the values connected to the attributes found. It was important to do this as objectively as possible first, without personal interpretation. After this structured and objective way of classification, it was necessary to keep a critical eye to the textual description of the data: a lot of the attributes are appointed, but stated without values. These documents are based on the theoretical frameworks and guidelines, which are defined by experts. Although this is of great importance, there are more indicators for defining values. The interlinking between different (types of) documents can justify these underlying values. The link between our own interpretation, based on combing different data, and the valuation of experts provided new insights in the value assessment. For example, the justification for the social and economic values of the shop windows can be found in the time-bound spatial transformations of the shop

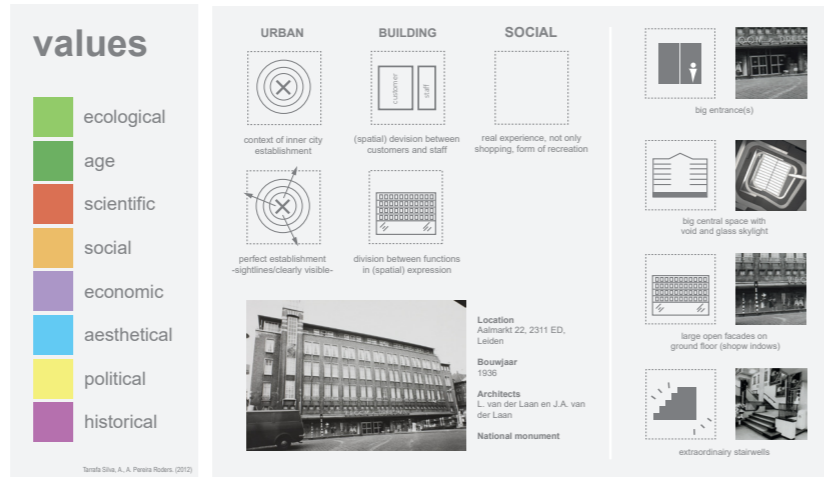


Figure 1 - Ground floor plan of the Aalmarkt
Visual analysis of the discovered layers and corresponding values (see References - Figure 1)



Figure 2 - Elevation of the facade of the Aalmarkt
Visual analysis of the discovered layers and corresponding values and attributes

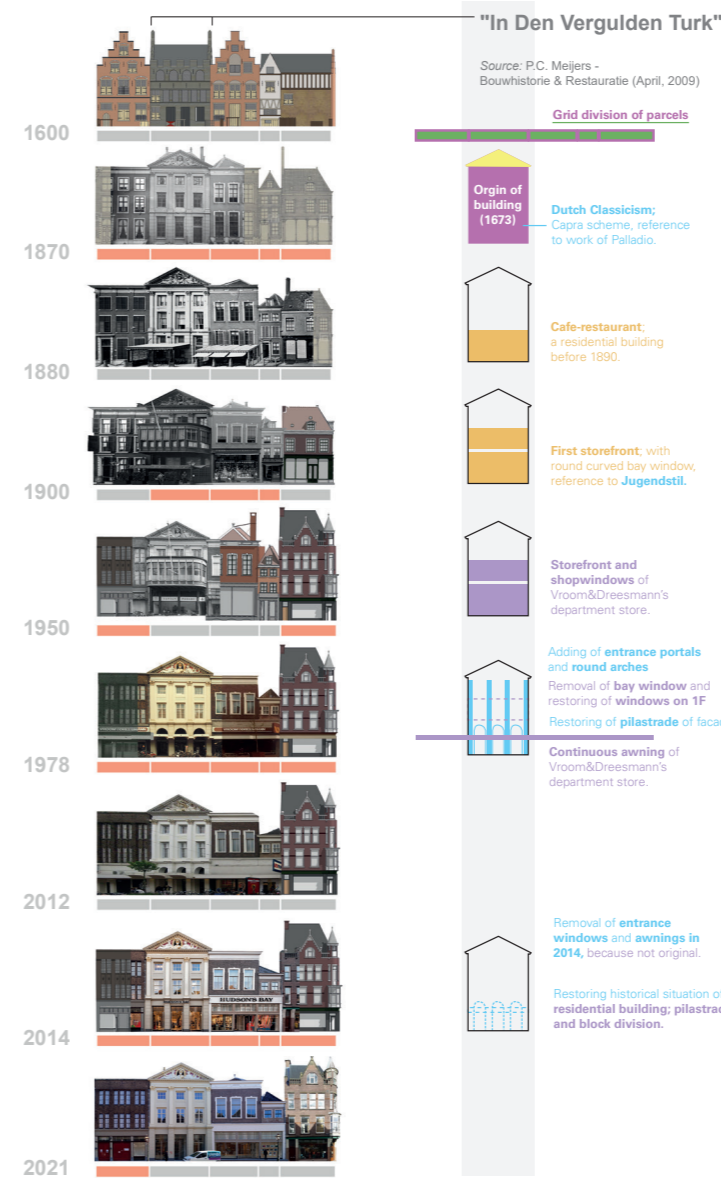


Figure 3 - Visual representation of building history of the Breestraat

Figure 4 - Visual representation of "Building-historical analysis of Breestraat 84"

windows (from archival plans) and the social interactions (from social and economic activities on pictures, based on a visual analysis on Instagram). Also, the justification for the aesthetical and historical values of architectural elements on the facades can be found within the knowledge of named architectural styles (for example: Traditional building style) and mentioned attributes and values in (national/municipal) monument documentation and architectural historical building documentation. This link between our own interpretation, based on combing different data, and the valuation of experts provided new insights in the value assessment. The visual representation of the classification and analysis was addressed in Figure 1 to IV, all addressing values, attributes, and our interpretation of them, based on the linkages between different data. By layering different outcomes of the classification (building phases, - lay-outs, original and disappeared architectural elements, etc.) discovered new connections between the attributes, and in many case hidden values underlying. The justification on why these elements are valued (the 'why' has been found in external sources (for Figure 1, see References - Figure 1, for Figure 2, see References (3) to (8)).

Besides this, a visual overview of the Breestraat over time (from 1600 until now) has been made. Collecting this wide range of photos present are

valuable in relation to the analysis of P.C. Meijers¹⁰, which is also visually represented, in order to show several elements changed over time and therefore values were introduced, removed, reintroduced and lost.

Conclusion

Both for the facade of the Aalmarkt and of the Breestraat, the significance assessments are visually represented by the addressing the limits of acceptable change. The justification of this value assessment is based on the findings of the analysis drawings. To conclude, it is to be noted that the ground floor representation has changed a lot over time, and therefore, a lot of the original (architectural) elements and the coherence between these elements of the facade has been lost. That's why most of these elements on this building layer interfere with the original understanding of the building. Therefore, values became also lost, but were present at other times throughout time but not anymore. The rythm of the facade, determined by the natural stone framework and horizontal natural stone lining, is of high value and should be preserved and conserved in its original state. However the total lay-out of the facade should be maintained as possible, but can be adapted to the adaptive reuse in relation to the spatial language of the building and its spatial understanding, which is in line with the future design brief of the architect.

Limits of acceptable change

- Preserve and conserve in original state. These elements are essential for the experience of the building complex and are of great historical value.
- Redevelopment is possible with to the original structure and materialisation. The original ideas should remain readable.
- Maintain if possible. These aspects contribute to the understanding of the ensemble.
- These elements interfere with the total understanding of the complex. When intervening in these parts, it should be designed more in the spirit of the complex, or in contrast to it (depends on the design brief of the architect).



The Breestraat has changed a lot over time. That's why the coherence in the different facade elements is sometime lost, mainly on the ground facade. This can also be traced back to V&D's wish to create more architectural unity at ones. However, the collage-like representation has some highly valued elements, but the overall composition is lost. Therefore, the adaptive reuse of this building can strive for more architectural coherence within the Breestraat, but also between the Breestraat and the Aalmarkt.



The shopping windows on the left are interfering with the appearance of the building. They are not original, has changed a lot over time and not in spirit of the complex. The shopping windows on the right are original and more in line with the total understanding of the building. However the overall appearance of the ground floor is in need for redevelopment. The architectural details (natural stone bands and - window frames, copper roof and awning, which emphasize the buildings characteristics, are high valued, and therefore should preserve and conserve in original state.

Visual interpretation of limits of acceptable change of the facade of the Breestraat and of the facade of the Aalmarkt.

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VROOM & DREESMANN

#v&d
#vend
#vroomdreesmann
#vroomdreesman

HUDSONS BAY

#hudsonsbay
#hudsonsbayleiden
#hudsonbay
#hudsonsbaycompany

URBAN SCALE

#city
#citylife
#stadsbeeld
#stad

STORE / SHOP(-PING)

#newstore
#shop
#shopping
#winkelen
#store

LEIDEN

#leiden
#loveleiden
#igleiden
#leidenstadvanontdekkingen
#leiden_is_mooi
#leidenstadvanontdekkingen
#leidencity
#binnenstadleiden
#leids
#langsleidsestraten
#visitleiden
#leidengram
#ontdekleiden
#beautifulleiden
#indebuurtleiden
#leidencentrum
#mooleiden
#centrummanagementleiden
#leidenopdekaart
#trakteerjezelfopleiden
#leidenlokaal
#gemeenteleiden
#leidentoenennu
#streetsofleiden
#sleutelstad

PLACES

#dewaagleiden
#cityhall
#stadhuistoren
#laplace
#aalmarkt
#waagleiden
#waaghoofdbrug
#yoghurtbarnleiden
#aalmarktpleiden
#actionnederland
#yoghurtbarn
#action
#ouderijn

ARCH. ITECTURE

#architecture
#archilovers
#leovanderlaan
#janvanderlaan
#modernarchitecture
#modernism
#dutchbuildings
#dutcharchitecture
#vanderlaan

ARCH. ELEMENTS

#koperdak
#copperroof
#beautifulroof
#glasinlood
#stainedglass
#lightdome
#torens
#towers
#windvaan
#trappenhuis
#stairs
#building
#stairsdesign

FUNCTIONS

#warenhuis
#restaurant
#departmentstore
#terras

AESTHETIC (-AL)

#amazing
#beautiful
#mooi
#prachtig
#fantastisch
#schon

THE PAST

#history
#1930
#herinneringen
#uitdeoudedoos
#1930s

MONUMENT (-AL)

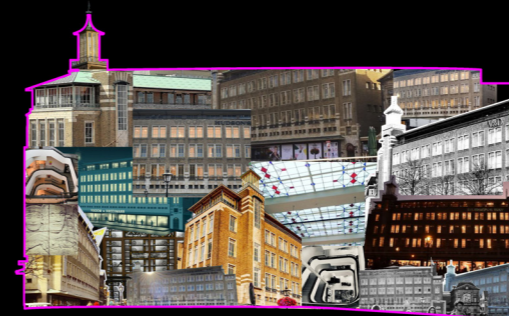
#erfgoedleidenenomstreken
#monument
#monumentaalpand

THE END

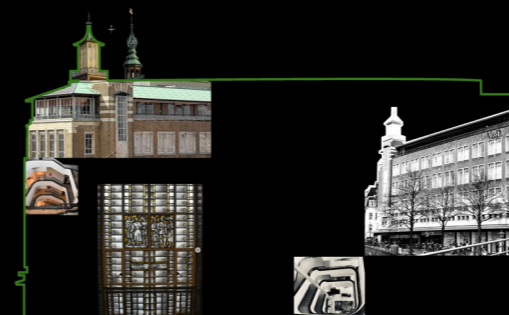
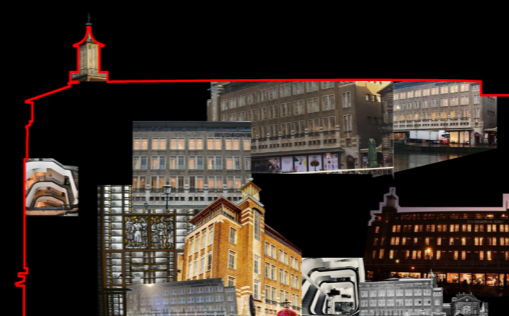
#theend
#floorclosed
#thisistheend
#closed
#empty

PHOTO (-GRAPHY)

#photography
#photooftheday
#fotografie
#picoftheday
#black&whitephotography
#instaphoto
#pictureoftheday
#streetphotography
#architecturephotography
#ig_holland_photolovers
#nikon
#igglobal_photographers
#holland_photolovers
#straatfotografie
#stadsfotografie
#cityphotography



#v&d	#vroomdreesmann
#vend	#vroomdreesman
#hudsonsbay	#hudsonbay
#hudsonsbayleiden	#hudsonsbaycompany



#koperdak	#beautifulroof	#torens
#copperroof	#glasinlood	#towers
#lightdome	#stainedglass	#stairs
#trappenhuis	#building	#trappenhuis
#leiden	#leidenstadvanontdekkingen	#ontdekleiden
#loveleiden	#binnenstadleiden	#beautifulleiden
#igleiden	#leids	#indebuurtleiden
#leiden_captured	#langsleidsestraten	#leidencentrum
#stadvanontdekkingen	#visitleiden	#mooleiden
#leiden_is_mooi	#leidengram	#centrummanagementleiden
#leidenopdekaart	#leidenlokaal	#leidentoenennu
#trakteerjezelfopleiden	#gemeenteleiden	#streetsofleiden
		#sleutelstad

VROOM & DREESMANN

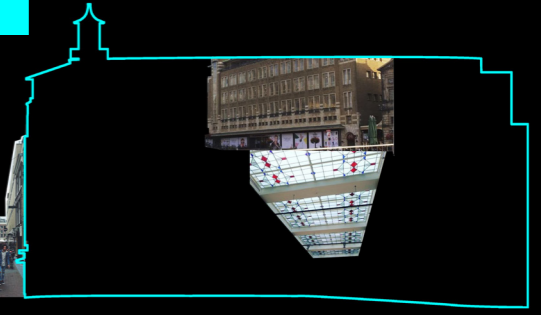
HUDSONS BAY

URBAN SCALE

STORE / SHOP(-PING)



#city	#stadsbeeld
#citylife	#stad
#(new)store	#shopping
#shop	#winkelen



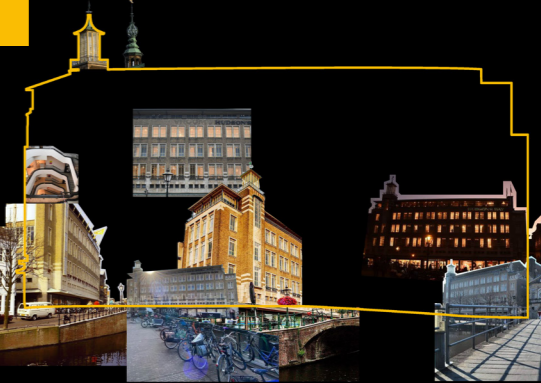
ARCH. ELEMENTS

LEIDEN

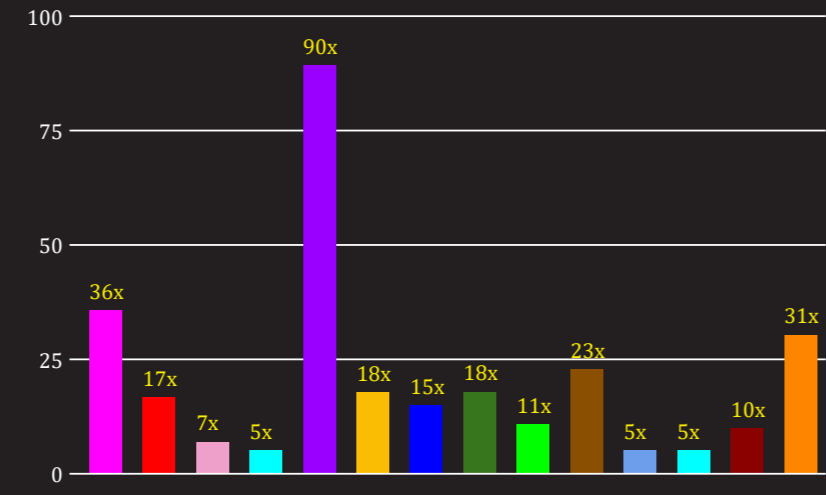
ARCH. ITECTURE

PLACES

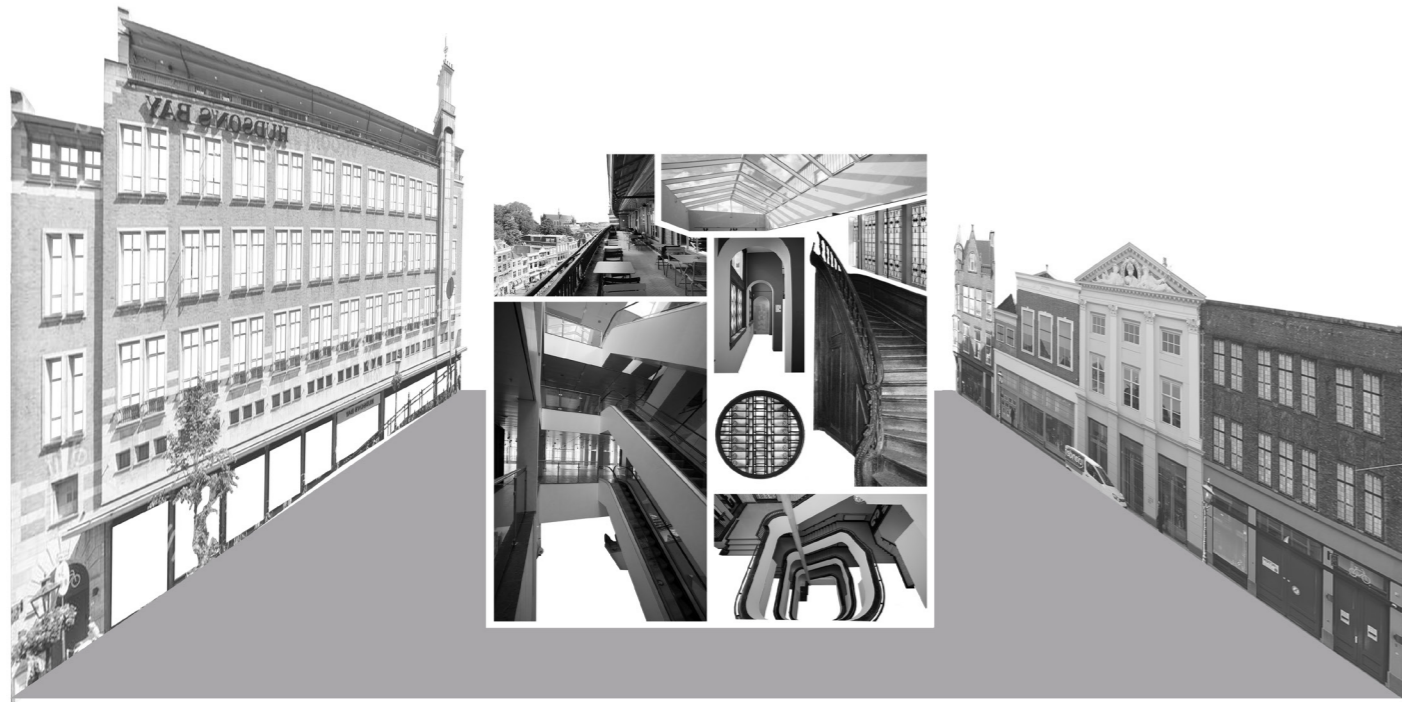
#koperdak	#beautifulroof	#torens
#copperroof	#glasinlood	#towers
#lightdome	#stainedglass	#stairs
#trappenhuis	#building	#trappenhuis
#leiden	#leidenstadvanontdekkingen	#ontdekleiden
#loveleiden	#binnenstadleiden	#beautifulleiden
#igleiden	#leids	#indebuurtleiden
#leiden_captured	#langsleidsestraten	#leidencentrum
#stadvanontdekkingen	#visitleiden	#mooleiden
#leiden_is_mooi	#leidengram	#centrummanagementleiden
#leidenopdekaart	#leidenlokaal	#leidentoenennu
#trakteerjezelfopleiden	#gemeenteleiden	#streetsofleiden
		#sleutelstad



Collage on 'collective memory'
Visual overview on the representations of the intangible and tangible values and attributes, that form part of the collective memory of the V&D Leiden.



OBSCURE



OBSCURE

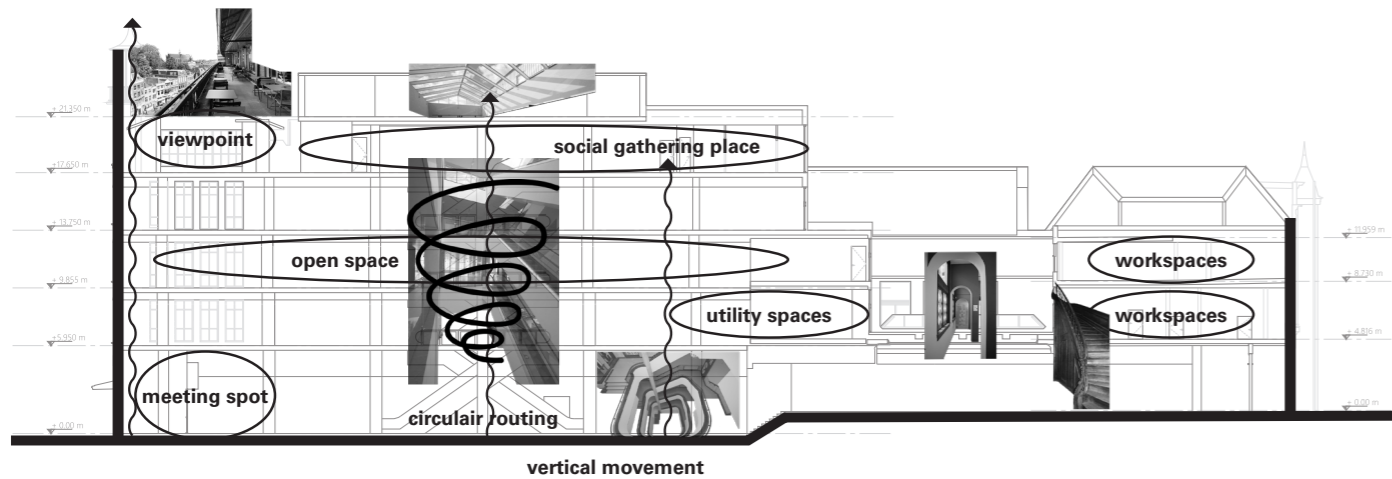


place for urban parks / squares / landscapes



Abandoned power station, NY.

CONTINUE + OBSCURE



Design concepts

of the selected actions, which have a sustainable impact on 'sence of place' towards adaptive reuse of V&D Leiden

OBSCURE

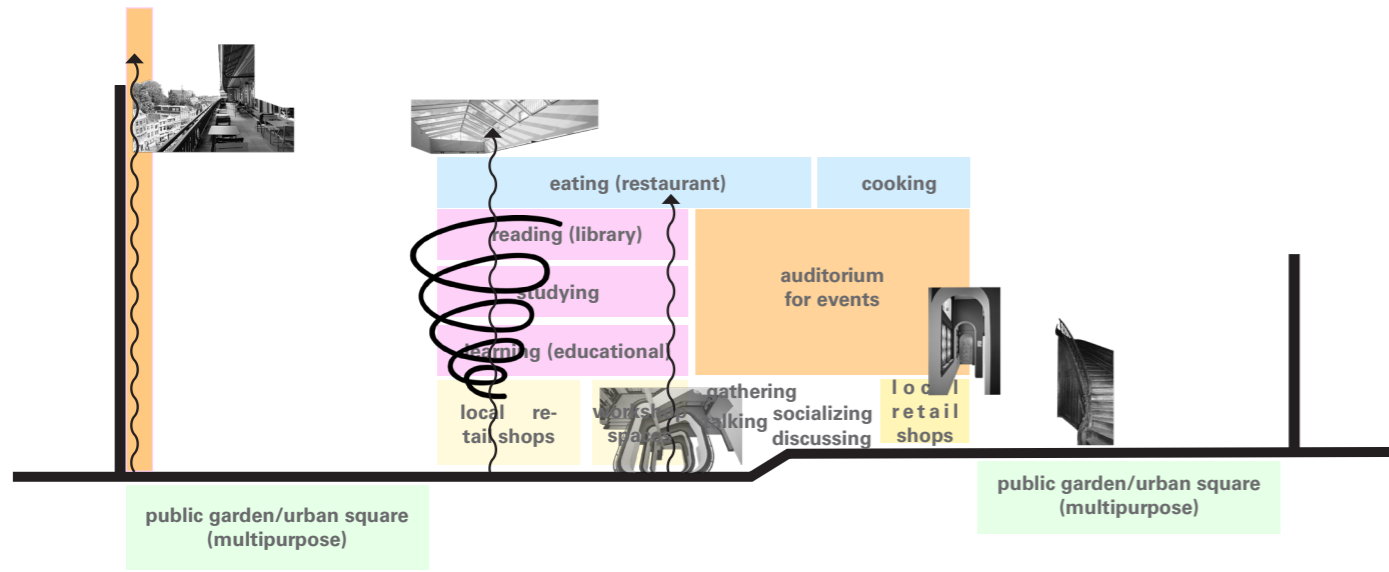
new interpretations of exposed hidden qualities behind historical facades
 new possibilities for architecture (new structure), activities (public park), people, ideas.



place for urban parks / squares / landscapes



OBSCURE



KEY INFORMANT SET

URBAN



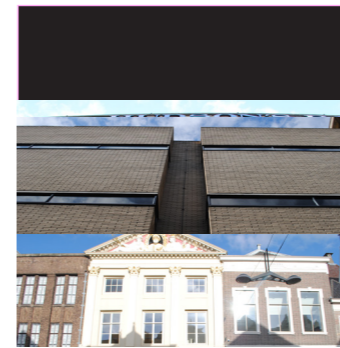
connection to urban fabric
routing + atmospheres



meaning of the place
in relation to surrounding public space

CONTINUE

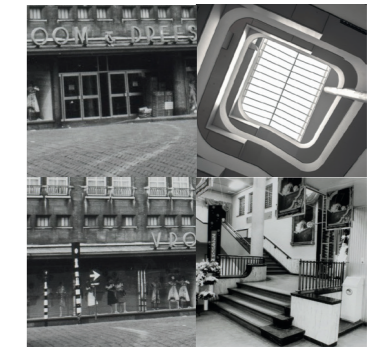
BUILDING



envelope of building

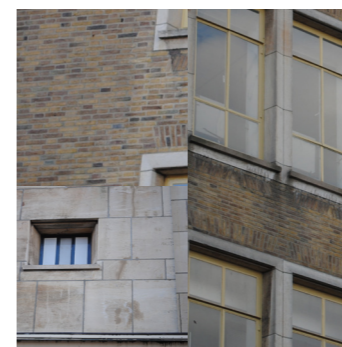
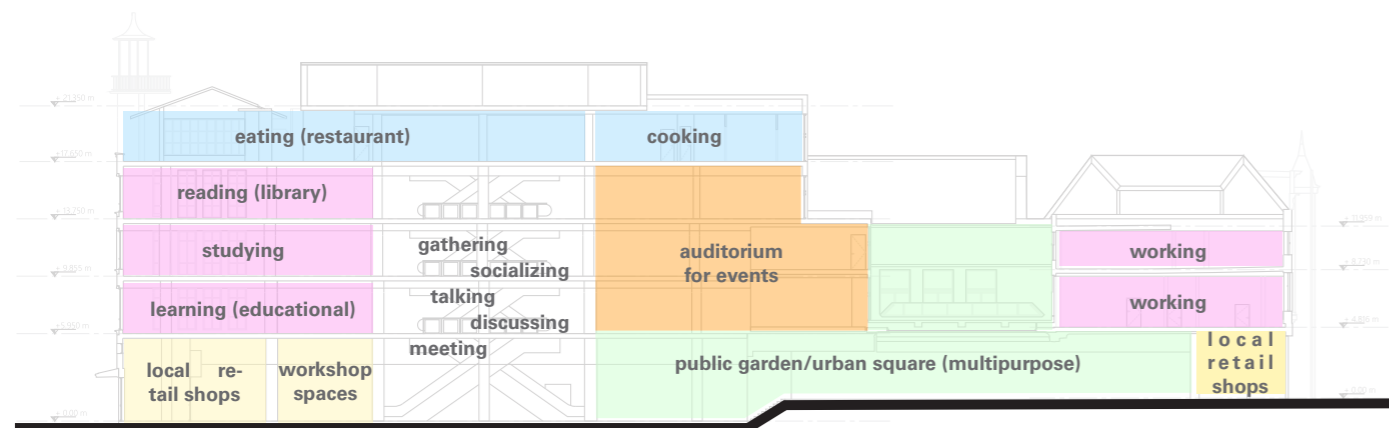


(in-)visible time layers

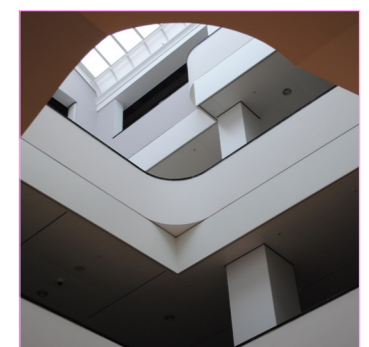


characteristics of type

MATERIALS, SERVICES, STRUCTURES



preserved facade



suspended ceilings

Key Informants Set (KIS)
Starting points for sustainable design on urban, building and material, services & structural scale

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