



In-Transit Temporalities

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Urban Architecture Graduation Studio
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In what way do objects immersed in time differ from those left untouched by it? Why do we show the hours of light and the hours of darkness in the same circle? Why does time stand eternally still and motionless in one place, and rush headlong by in another? ¹

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Urban Architecture Graduation Studio Glaneurs/Glanceuses

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Cover Page: Frame from Agnes Varda, *Les glaneurs et la glaneuse*
(Ciné-Tamaris, 2000).

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Antwerp central station, a space where time reigns supreme.

Sebald, W. G. Austerlitz. New York: Random House, 2001.

1. Glaneurs/Glâneuses

WG Sebald's novel *Austerlitz* vividly captures how time is present in architecture. The novel follows the protagonist Jacques Austerlitz, an architectural historian who uses his knowledge of architectural history to come to grips with the traumas of his past.¹ In the novel, architecture becomes the signifier of Austerlitz's knowledge of culture and tradition, and eventually also triggers his personal memories from different times and places. Sebald reminds readers of the ability of architecture to speak across the ages and to evoke emotions and memories.²



La Glaneuse

Agnes Varda, Les glaneurs et la glaneuse (Ciné-Tamaris, 2000).

The subject of this graduation thesis is such a piece of architecture, carrying many memories and traces. It is located on the grounds of a paper factory, on the edge of the city centre of Maastricht in the southern Netherlands. Wedged in between the Maas river, a 19th century canal structure and the recently constructed motorway viaduct and surrounded by a fence, the site has been called “the island”. The paper industry is standing on its last legs and the factory has in recent decades been balancing on the edge of survival. The location in the borderland in-between the medieval city and the peripheral landscape that assumes beyond gives the site an urban tension, waiting to be resolved.



Fountain, Marcel Duchamps 1917

The studio invited me to start the investigation of the site and of the city of Maastricht by assuming the practice of gleaning, introducing me to Agnes Varda's 2001 movie *Les Glaneurs et la Glaneuse*.³ In the movie and the studio, the notion of gleaning is extracted from its original agricultural meaning of collecting overlooked and left behind crops, and is appropriated as an attitude in which the gleaner reads, interprets and assesses contexts, looking for possibilities in what lays before him. Over the course of the year, Marcel Duchamp's ready-made *Fountain*, in which the artist transformed a pissoir into a fountain, simply by turning it on its side, came to symbolise the practise of

gleaning. His simple move, shows that an everyday object can get a new meaning, simply by changing the relation it has to its surroundings or by reinterpretation.⁴

This project thus revolves around the idea of the reinterpretation of an existing situation. Using the attitude of the gleaner, I have reinterpreted the industrial structures of the past for a new use in the post-industrial age, acknowledging that the accumulation of traces and memories that is present in the factory should be cherished for the transition to be successful.

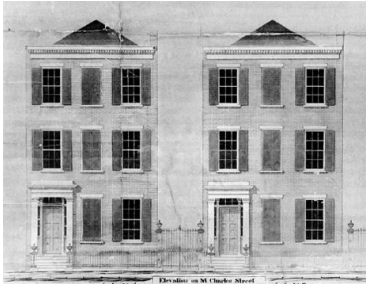
The booklet is structured in 6 chapters. Following this introduction, I first deliberate how time, memory and architecture are intertwined. Secondly I give an overview of the historical development of the site, creating an understanding of the possibilities that can be gleaned from this context. Thirdly, I present my analysis of the current condition of the site. Following this analytic section, I introduce my designs of an urban plan for the factory site and of the development of one of the factory buildings into a co-housing project for migrants.

1. W. G. Sebald, *Austerlitz* (New York: Random House, 2001).

2. Naomi Stead, 'Architecture and Memory in W. G. Sebald's *Austerlitz*' (Cambridge University Press, 2015).

3. Agnes Varda, *Les glaneurs et la glaneuse* (Ciné-Tamaris, 2000).

4. Marcel Duchamp, *Readymades, 1917, 1917*.



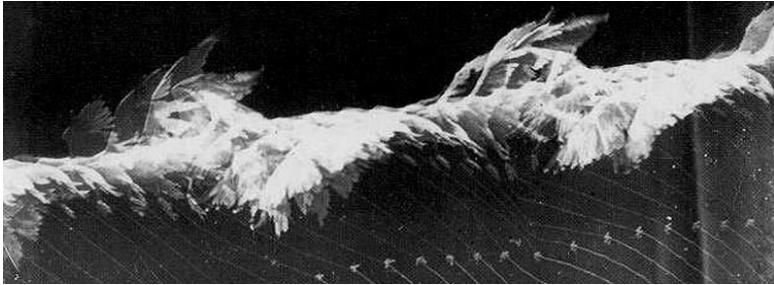
Two Buildings in New Orleans

Stewart. Brand, How Buildings Learn : What Happens after They're Built (New York, NY: Viking, 1994).

2. Architecture and time

Old urban fabrics like the site in Maastricht are characterised by a layered structure. Over the ages, people and processes have left their sediment on the ground, creating an urban fabric that tells the stories of past uses. This ability of architecture to speak across time is formally examined by Aldo Rossi in his book *The Architecture of the City*. According to Rossi, the layers of the city and indeed all urban artifacts are carriers of the memory of a place. The urban artifacts of the city are not static or fixed. Rossi describes how they are continuously developed, altered, revised and reformulated by the people and processes that inhabit them. In this way, the architecture of the city becomes a continuously evolving collective archive.⁵

Bruno Latour and Albená Yaneva discuss the difficulty in representing this continuous but slow change of architecture in their text *Give me a gun and I will make buildings move*. They reference the work of photographer E.G. Marey who was



Étienne-Jules Marey, Flight of Gull, 1886, photography, 1886.

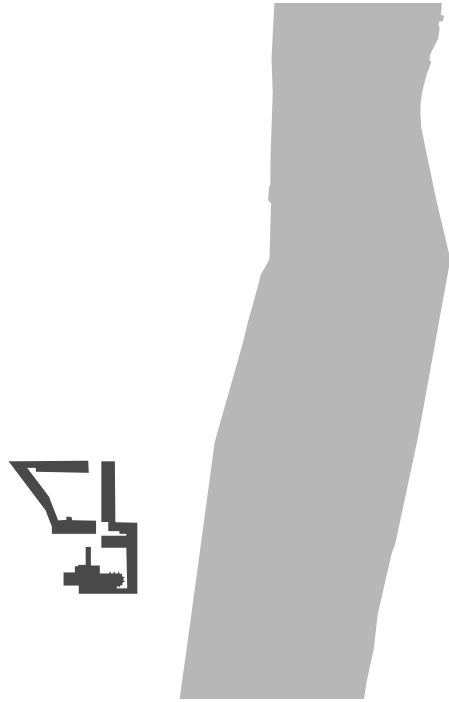
able to capture fast movements and make them freeze in time so that the movement could be better understood. Latour and Yaneva speak of the need to do the opposite for buildings so that humans would be able to perceive the slow change that is in fact taking place. They call out for new means of architectural representation that could make the movement of buildings visible. ⁶

Stuart Brand offers a series of examples of the slow life of buildings in his book *How buildings learn*. One example shows the transformation of two buildings in New Orleans between 1857 and 1993 that Brand uses as an example in the introduction of his book. ⁷ In the following chapter I will attempt a similar portrayal of the of the factory, interpreting it as an organism that lives in symbiosis with its inhabitants.

5. Aldo Rossi, *The Architecture of the City* (London: The MIT Press, 1982).

6. Bruno Latour and Alben Yaneva, *Give Me a Gun and I Will Make All Buildings Move* (Ardeh, 2017).

7. Stewart Brand, *How Buildings Learn : What Happens after They're Built* (New York, NY: Viking, 1994).

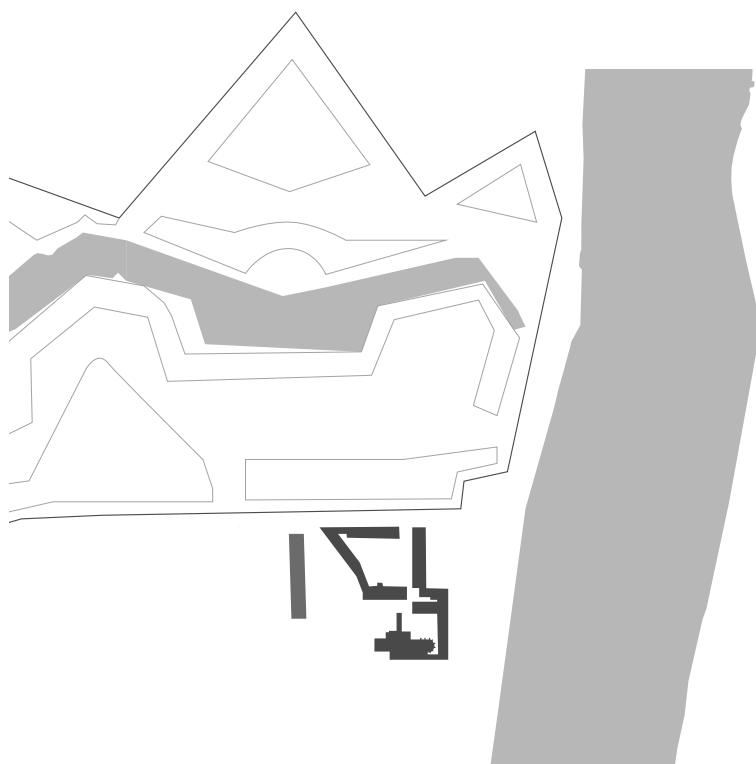


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3. Historical Overview of the Site

3.1 Monastic tradition

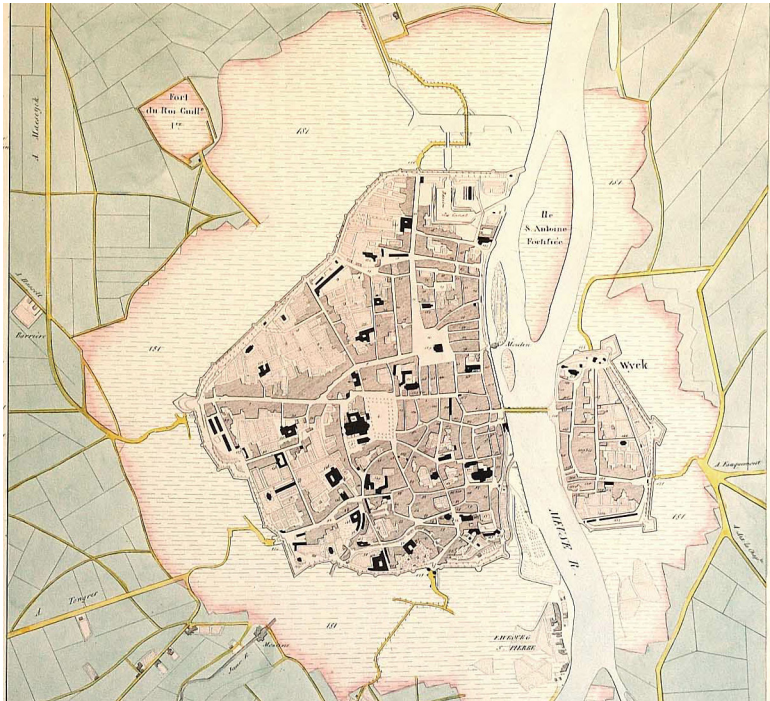
The first construction on the site consisted of a medieval monastery, one of the many that were constructed in and around Maastricht in the medieval period. Despite the fact that only a few fragments of this complex remain, the way of living together in the monastery inspires my project. Monasteries were places of community and generosity as well as of individuality and reflection. The plan of the monastery shows this duality between collective spaces and individual cells.



1800

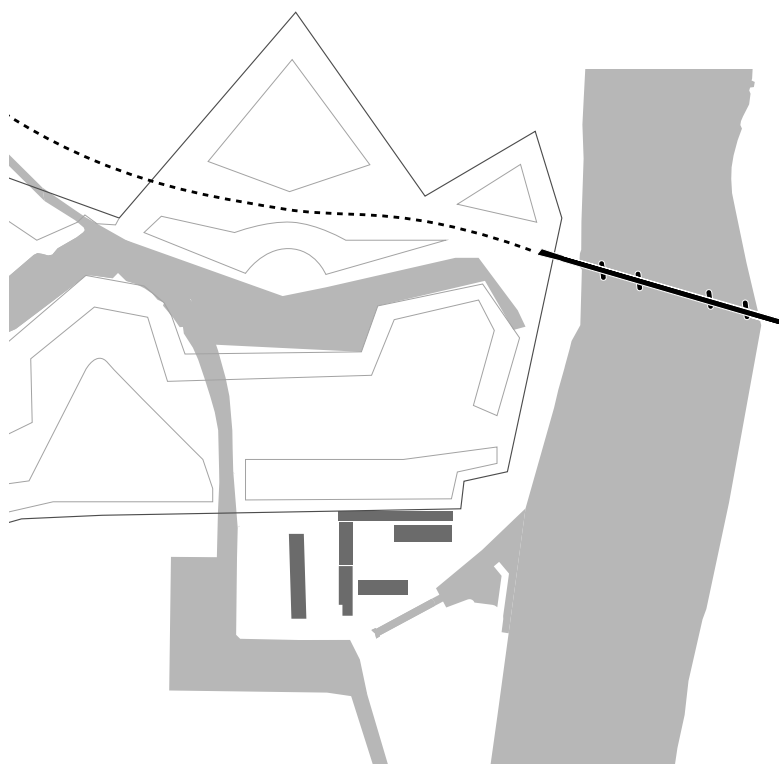
3.2 The Fortified city

Maastricht has a long history of fortifications. Since roman times, the strategic crossing of the Maas had been protected by fortifications. The fortifications were originally put in place to protect the city, but also functioned as device to divide it from the surrounding land by collecting toll. The city wall that is of interest to this project was initially built in the late middle ages to give monastery the protection that the city offered. Over time, the fortifications were developed and improved to keep up with the latest military technologies and strategies. In its final form, the medieval masonry wall was surrounded by 18th



Maastricht in the 1860s.

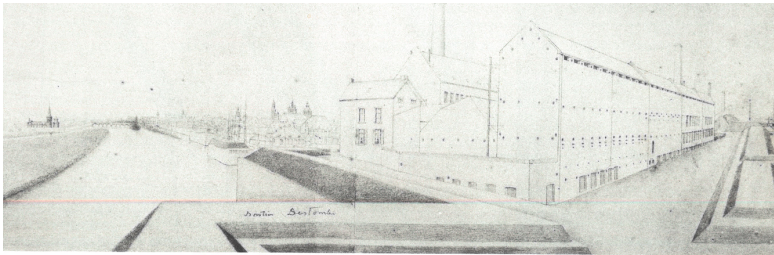
and 19th century earthen banks, moats and shooting ranges, which formed a militarized strip of more than 400 meters wide. On the inside of the walls, the site was also increasingly characterised by military architecture. A storage facility for cannons as well as a ramp by which the cannons were pushed up on the wall were built next to the monastery in 1760.



1860

3.3 Industrial revolution

Maastricht was one of the earliest cities in the Netherlands to industrialize, largely under the influence of neighbouring Wallonia. The project site became a focal point for the Maastrichtian industry with the arrival of the Zuid-Willemsvaart in 1827, and the Maastricht-Luik canal in 1850. The canals simplified the import of raw materials, and their meeting point at the Bassin, became the location of two new factories, industrialist Pierre Regout's Sphinx ceramics factory and the paper factory started by the Lhoëst family.



Above: Maastricht-Luik canal as seen from the factory
Below: P van Gulpen, Paper Factory Seen from the Bastion of Des Tombes, 1861.

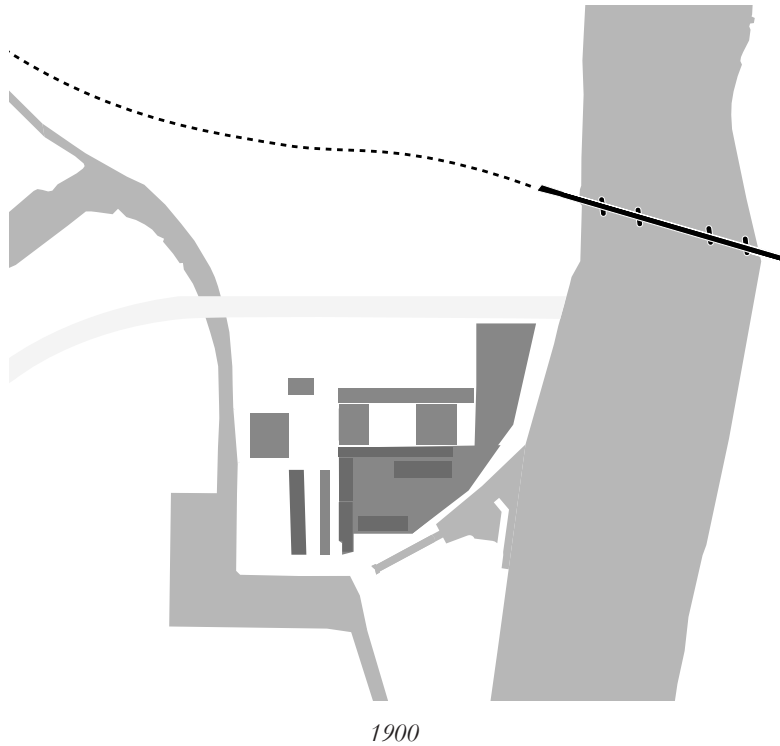
The Paper factory was built on a plot of the former monastery which was now wedged between the Bassin and the city fortifications. The oldest factory buildings that still exists were built in the period 1859-1861. Firstly, storage and mill buildings were pushed against the existing boundaries of the site, naturally replicating the directionality of the fortifications. Secondly, the Bassin was connected to a storage building with a tunnel. Adjacent to the storage building, the main production facility



Above: Factory around 1890

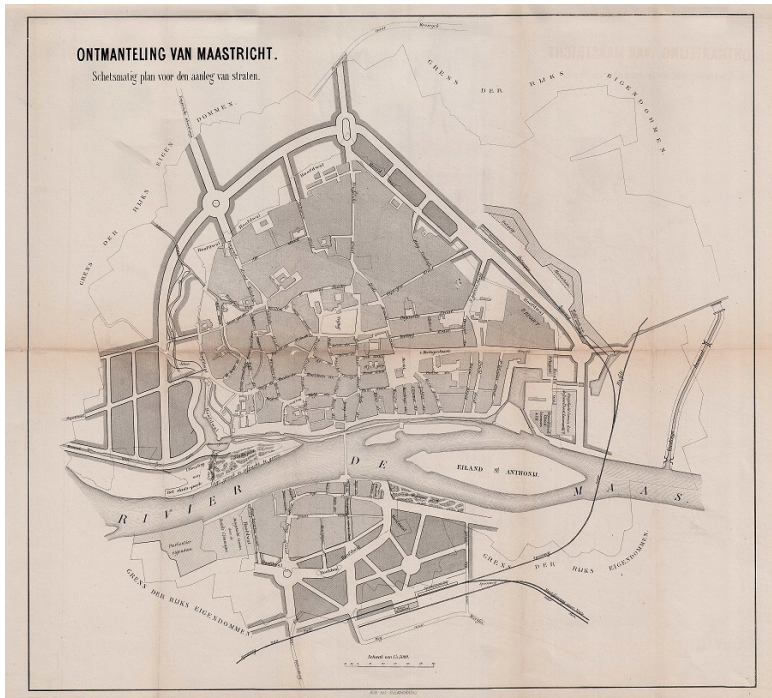
Below: P van Gulpen, Bassin, 1848, ink drawing, 1848.

was built, a 4 story masonry structure. All of the buildings built in this period were built with the same material and detail catalogue: thick masonry walls, iron columns and vaults placed on I-beams. The factory, after the first large building phase, continued to be added to and the plot was soon filled up to a maximum capacity. All new buildings reacted pragmatically on the existing situation, continuing the ribbon pattern that was set in parallel to the fortifications.⁸



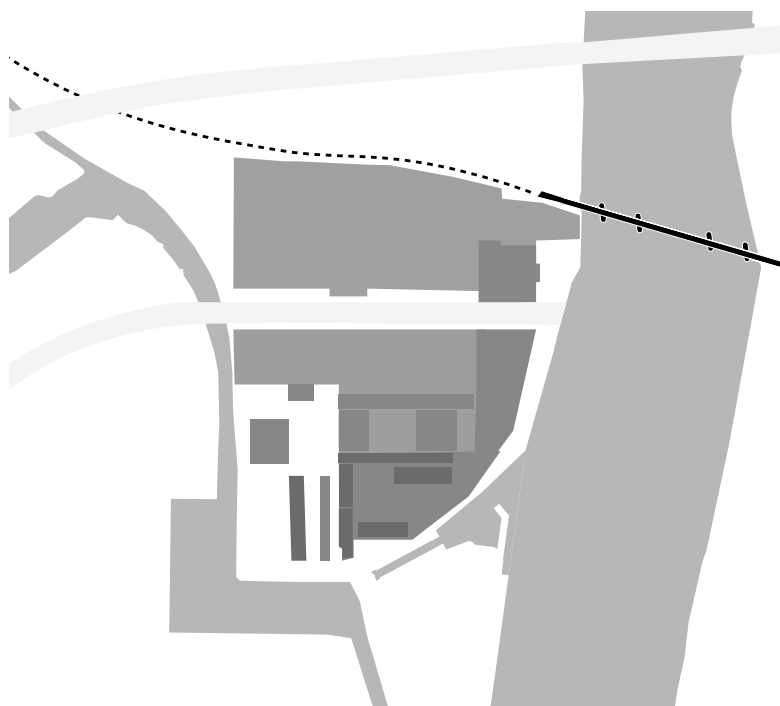
3.4 Dismantling of the Fortifications

The industrial revolution eventually required a fundamental change to the condition of the site. The industrials in Maastricht were suffocating in the lack of space that the confinement of the old city offered, while the central government insisted that the city should keep its fortifications as they were considered of importance to the national safety. In 1867 the word of relief came from the Hague, when the government allowed the city to demolish its walls. The city of Maastricht appointed urban planner van Gendt was charged to design a plan for the dismantling. His design is reminiscent of grand European



F van Gendt, Ontmanteling van Maastricht: Schetsmatig Plan Voor Den Aanleg van Straten, 1867, Map, 1867.

Boulevard cities like Paris or Vienna. A ring of park boulevards would surround the medieval city centre. Van Gendt's most significant contribution to the urban fabric of the city was his reinterpretation of the ring around the city. In a time when fortifications no longer were meaningful, the permanence of the ring prevailed over its function, and continued its existence as a boulevard and a park.⁹



1980

3.5 Factory Expansion and Stagnation

Following the dismantling of the fortifications, the factory started a quick expansion towards the north. Initially it filled the plot that had been assigned south of the boulevard, but with time its footprint came to grow across the boulevard when a sixth paper machine was installed. From the 1980s onwards the factory entered a gradual decline, which culminated this year when the current owner Sappi decided to sell the factory.¹⁰ The result of the accumulated history of the factory has resulted in a complex architecture. The factory currently forms a closed-off part of the city of which only a fraction is still in active



The Roofscape of the factory

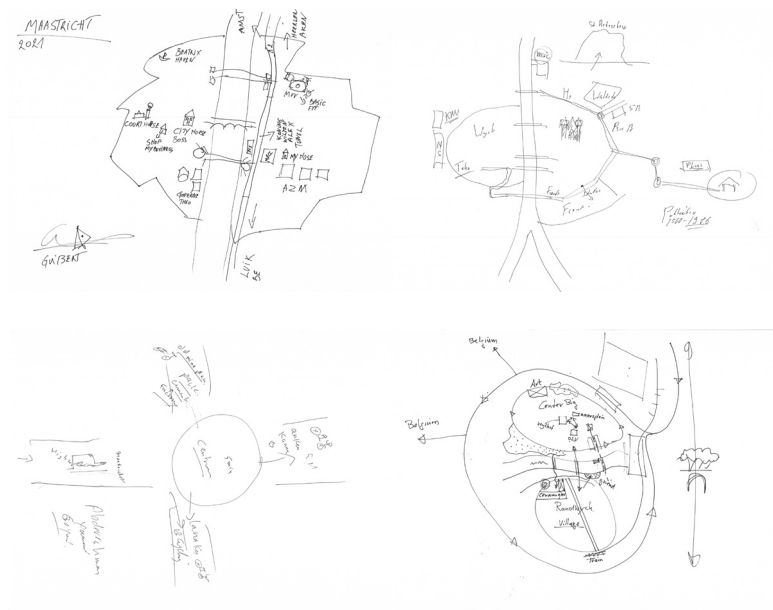
use. The majority consists of a maze of derelict structures that seem to have fallen into an urban hibernation, forgotten and hidden from the outside world by the fence that surrounds it. Over the course of its construction, layer upon layer was added according to the needs of the moment, resulting in a superstructure of brick and concrete walls, connected by ad hoc shed roofs.

8. Koninklijke Nederlandsche Papierfabriek (KNP) (Maastricht ; KNP), Honderd jaren papierfabriek, 1850-1950 : Koninklijke Nederlandse papierfabriek N.V. Maastricht. (Maastricht: Veldeke voor de Koninklijke Nederlandsche Papierfabriek, 1950).

G. Jongenelen and Stichting Werkgroep Industriële Archeologie Maastricht., Koninklijke Nederlandse Papierfabriek : een industrieel-archeologische verkenning, Deelrapport / Werkgroep Industriële Archeologie Maastricht ; 4 (Maastricht: WIAM, 1989).

9. Isja (J.L.P.B.) Finaly, Doorbroken barrières : architect F.W. van Gendt (1831-1900) en de negentiende-eeuwse stadsuitbreidingen (Bussum: Thoth, 1996).

10. Frans Dreissen, 'Kroonjuweel aan de Maas in de verkoop: concurrentie pikte rol Sappi Maastricht deels in', De Limburger Mobile, accessed 4 April 2022, https://www.limburger.nl/cnt/dmf20211224_93513099.



Cognitive Maps of the Maastricht City Centre, Drawn by its Citizens

4. The In-Transit Condition

From the historical overview of the site I draw two important conclusions. The first is to be found in the importance of the fortification ring to the development of the site. The permanence and weight of this urban form became clear to me when I asked residents of Maastricht to draw their image of the city for me, resulting in cognitive maps. The divisive effect of the wall on the collective image and memory of the city is profound. What is striking is the presence of the division line between the centre and the periphery of the city.

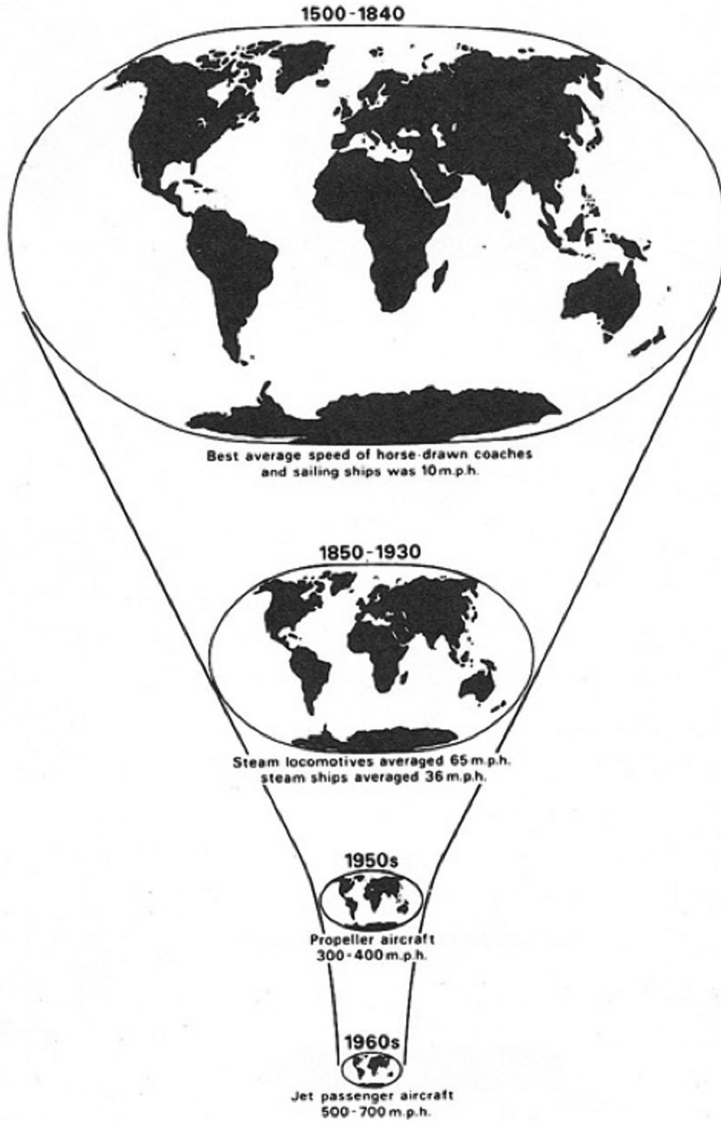
The second observation is that the growth of the factory was



Above: The Postcard City

Below: The Generic City

characterized by a series of bursts. driven by technological and societal developments. The canal allowed for the start of the factory. The removal of the fortifications led to the expansion of the factory. David Harvey would call these bursts moments of spacetime compression, moments when movement becomes significantly easier.¹¹ The factory has now fallen prey to yet another development of this kind. It can no longer withstand competition from abroad and is instead pushed into a fundamental change. In the city, signs of a new era are already present. The industries are declining while tourism and the knowledge economy are gaining importance. Maastricht now places itself in a larger international context and hopes to become a meeting place for people from across Europe and



David. Harvey, The Condition of Postmodernity : An Enquiry into the Origins of Cultural Change. (Cambridge, Mass: Blackwell, 2003).

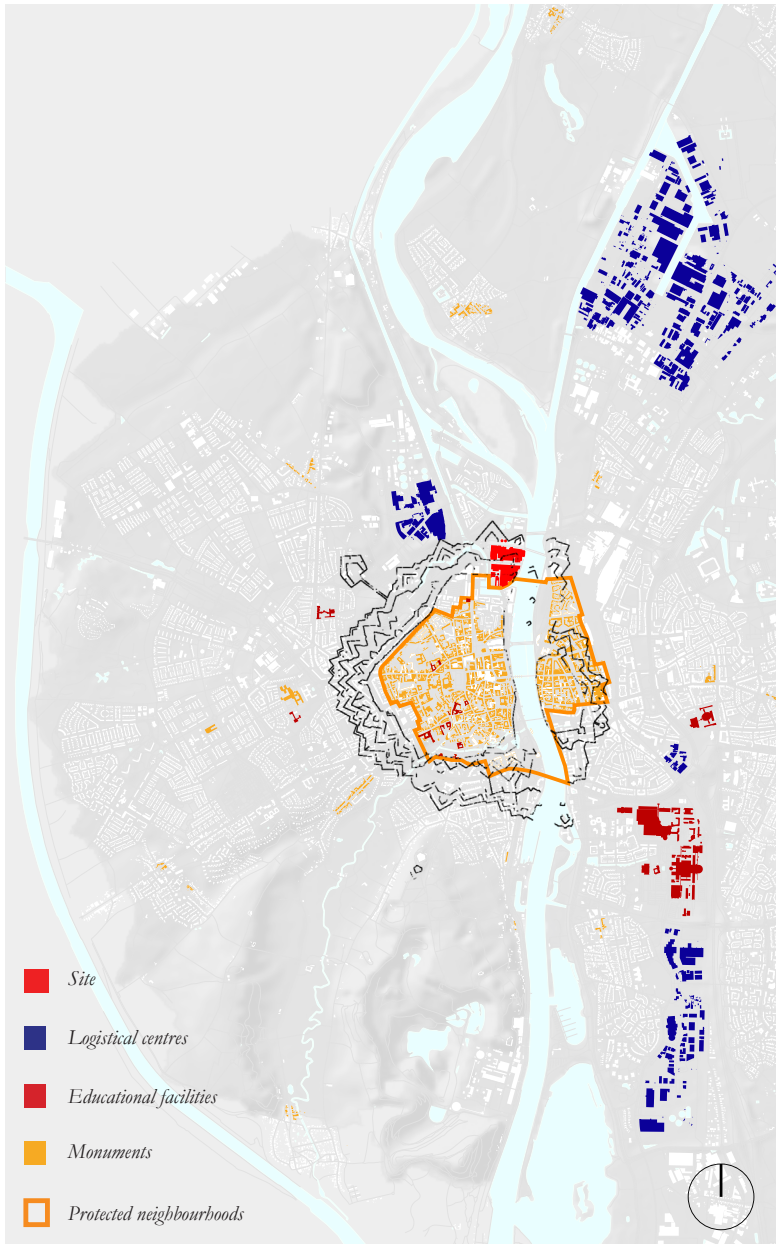
the world.¹² The university city has become one of the most international universities in the Netherlands and Maastricht now is a popular city trip destination.¹³

In this latest phase of spacetime compression, a new privileged group has emerged for whom movement is now so readily available that it has become the default condition. Rem Koolhaas described this as the in-transit condition.¹⁴ In a context when movement is becoming the default condition for the wealthiest part of the population, the appeal of places and cities become crucial for their survival. Christine Boyer expresses her concern for the way in which this condition changes the face of the city in her book *The city of collective memory*:

Since the early 20th century, architecture has been a commodity as well as a form of publicity, but now in the triumphant culture of consumption, the designer skylines and packaged environments have become vital instruments enhancing the prestige and desirability of place.

15

Boyer goes on to explain that the overly simplified images of architecture that are necessary in order to survive in the in-transit condition, are damaging the ability of architecture to be the container of memory. The city freezes and ceases to be the collective archive that was described by Rossi. Koolhaas similarly notices that our generation, doesn't seem to be able to see something made by us as a contribution to our identity, which is prefixed in the historical. Additionally he notes how the world is increasingly being divided into parts that have a status of protection and are legally not allowed to be altered, and parts that are rapidly changing in order to compensate for the stagnation of what is considered historical heritage.¹⁶



In Maastricht, the division between the areas that are protected and the areas that change quickly has been made in a very clear way, at the location of the former fortifications of the city. The city currently has over 5000 listed buildings, of which a majority are located in the inner city. It has become the focus of the Maastrichtian identity project. Due to monument preservation laws, the inner city has become inflexible and it now requires a range of generic buildings outside of the former fortifications that cater for the needs that it can no longer support by itself. These buildings include housing, logistical centres, power plants, water purification facilities, a university campus, sports fields and many more. This part of the city is consistently not included in the identity formulations that are produced by the municipality.¹⁷ In accordance with Koolhaas observations in *The Generic City*, the centre's "*illusory presence denies the rest of the city its identity.*"¹⁸ Interestingly, the site sits immediately in-between these two worlds. Any development on the site therefore needs to position itself in relation to this persisting border condition.

11. David. Harvey, *The Condition of Postmodernity : An Enquiry into the Origins of Cultural Change.* (Cambridge, Mass: Blackwell, 2003).

12. Math Wijnands, 'Perspectief voor een gezonde stad - Stadsvisie Maastricht 2040' (Gemeente Maastricht, 2021).

13. 'Facts & Figures - About UM - Maastricht University', accessed 21 April 2022, <https://www.maastrichtuniversity.nl/about-um/organisation/facts-figures>.

14. Rem. Koolhaas, 'The Generic City', 1995, https://monoskop.org/images/7/78/Koolhaas_Rem_1995_The_Generic_City.pdf.

15. M. Christine. Boyer, *The City of Collective Memory : Its Historical Imagery and Architectural Entertainments* (Cambridge, MA. [etc.]: MIT Press, 1994).

16. Amy Frearson, 'Rem Koolhaas on Architectural Preservation and the Countryside', *Dezeen*, 28 November 2013, <https://www.dezeen.com/2013/11/28/rem-koolhaas-country-side-preservation-movie-interview/>.

17. Wijnands, 'Perspectief voor een gezonde stad - Stadsvisie Maastricht 2040'.

18. Koolhaas, 'The Generic City'.



Elevation model La Bottega di Gemma

The Migrant City

Collaborators: Fenna Regenboog, Mawee Pornpunyallert, Zhilin Zhou and David Fang

In the first phase of the project I was part of a research group focusing on the theme of the migrant city. The investigation asked questions such as: who is a migrant? What is home? How do migrants use the city of Maastricht? Conversations and encounters with migrants led us through the streets, squares and parks of the city, but also introduced us to the intimacy of doorsteps, dinner tables, hallways and bathrooms.

As a response to our inquiry, the city presented itself to us as an assembly of appropriated spaces, where communities



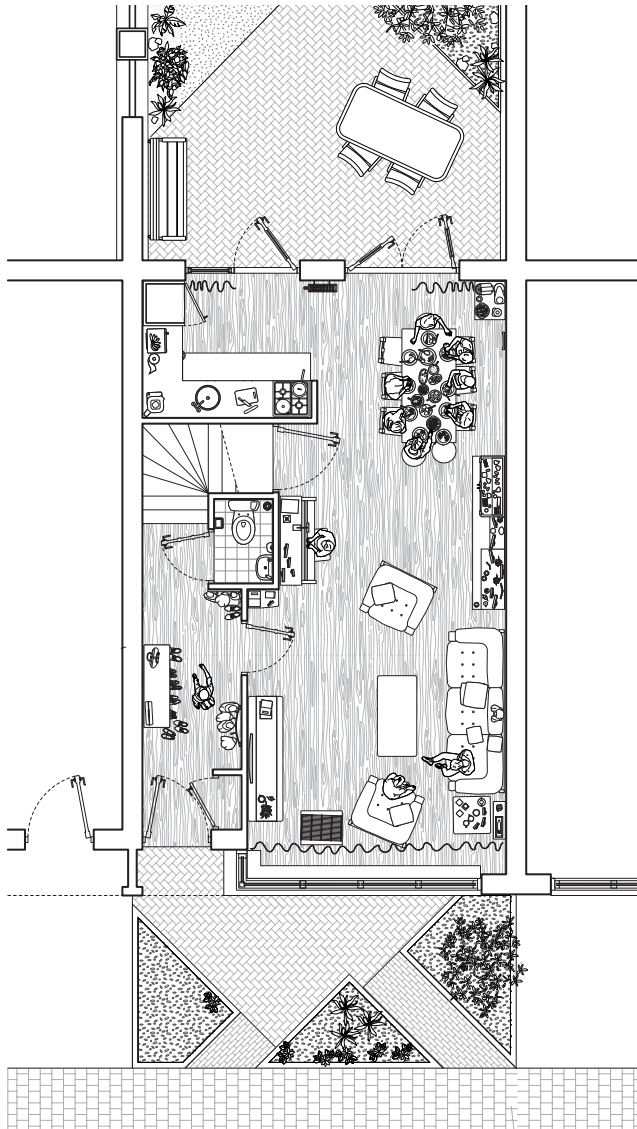
Section model of the living room of Paul and Nok



Plan model Wen Chow

and individuals express themselves in the everyday. Every door could be a gateway to another microcosm. Acts of home-making and appropriation extend in networks across the city, often overlapping but also occasionally distinguishing themselves with uniqueness and diversity. Each individual in the city has a series of doors that open to them while many others remain closed, making the experience of the city unique to each individual and community.

The work eventually resulted in three case studies which were presented in an exhibition. They represent a selection



Plan of the living room of Paul and Nok

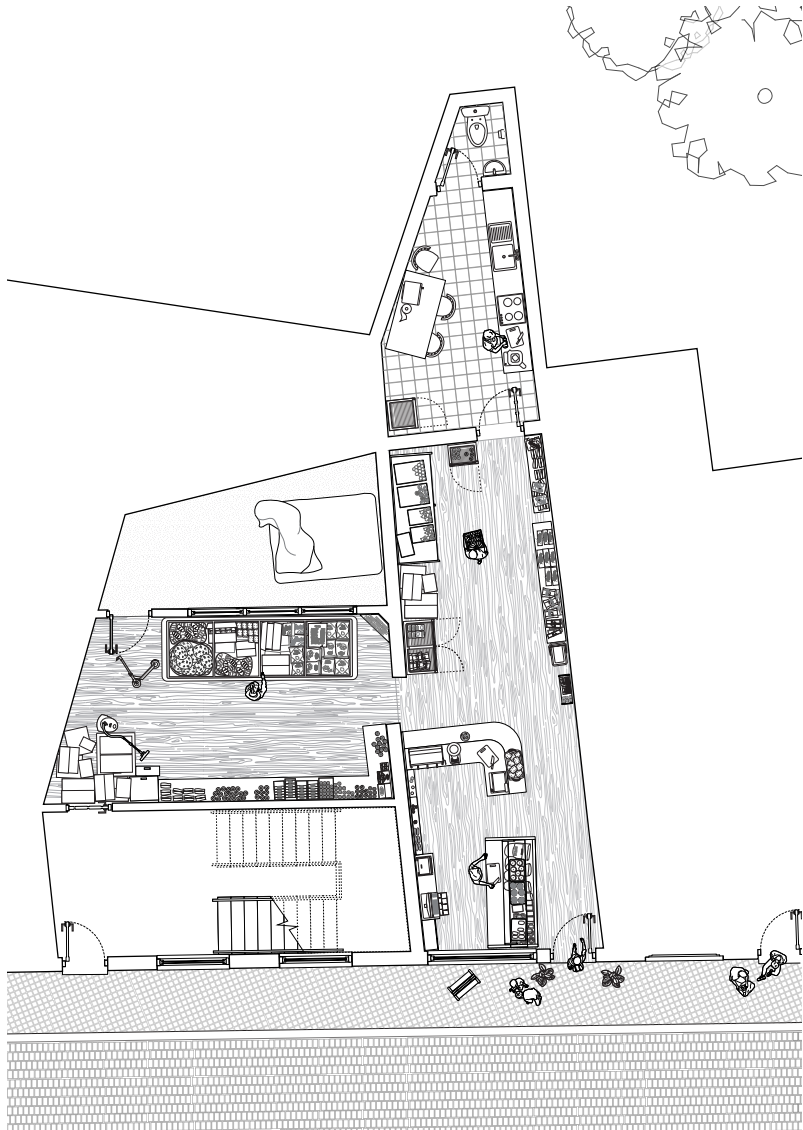


Elevation of the living room of Paul and Nok

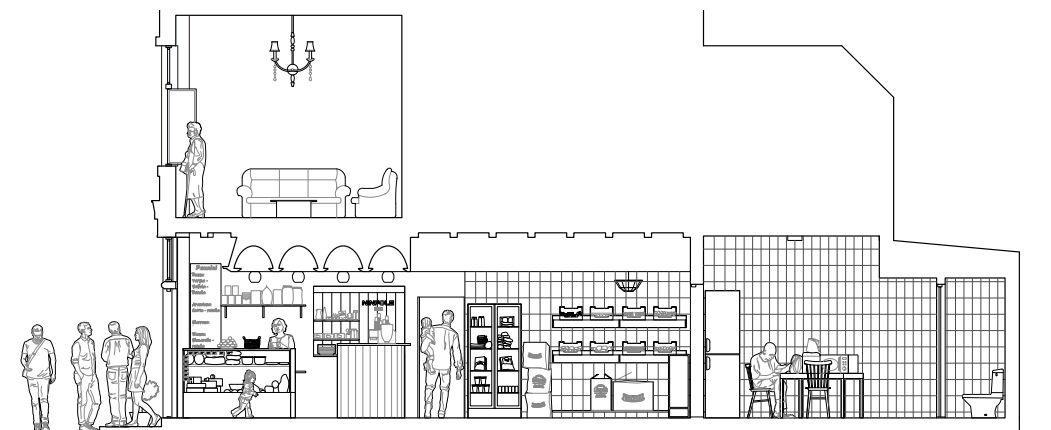
of the communities we encountered and the places they have appropriated. The case studies show how different cultures can use space in various ways ranging from the expressive Italian family culture outside of La Bottega di Gemma, the intimate dining experience in Wen Chow to the discrete meeting point for Thai students in Nok's living room.

The Living Room of Nok and Paul

This rowhouse is the home of Nok, Paul and Thanyarat. Nok moved 20 years ago from Thailand to make her home with Paul in his birthplace Maastricht. Their house is a collage and fusion of Dutch and Thai culture manifested in the personal trinkets and mementos gathered during their lives and travels. Aside from it being their home, the house is also the meeting place for the community of Thai students in Maastricht. Every few weeks, Nok hosts a lunch where she serves traditional Thai food and provides them with a sense of home.



Plan of La Bottega di Gemma



Section of La Bottega di Gemma

La Bottega di Gemma

On the doorstep of Gemma's Italian store there are almost always people. There are kids playing, customers eating paninis and Dutch lingering by the shop window intrigued by the selection of Italian cheese and ham. Even though the store is to be found on the edge of the old city of Maastricht, the main language we hear is Italian. From a window on the first floor, the landlady, an elderly Maastricht-ian, oversees the spectacle that takes place below.

Gemma and her husband came to the Netherlands four years ago from the Puglia region in the south of Italy. They first settled in Amsterdam, but soon moved on to Maastricht where Gemma's husband opened an Italian restaurant. Gemma opened her shop a year ago and now has loyal customers, both Italian, Dutch and of other nationalities. The shop has seamlessly been able to find its place in the 18th century building. Inside, the divisions between formal and informal, and public and private are blurred, giving the impression that a piece of Italy has landed in Maastricht.

Wen Chow

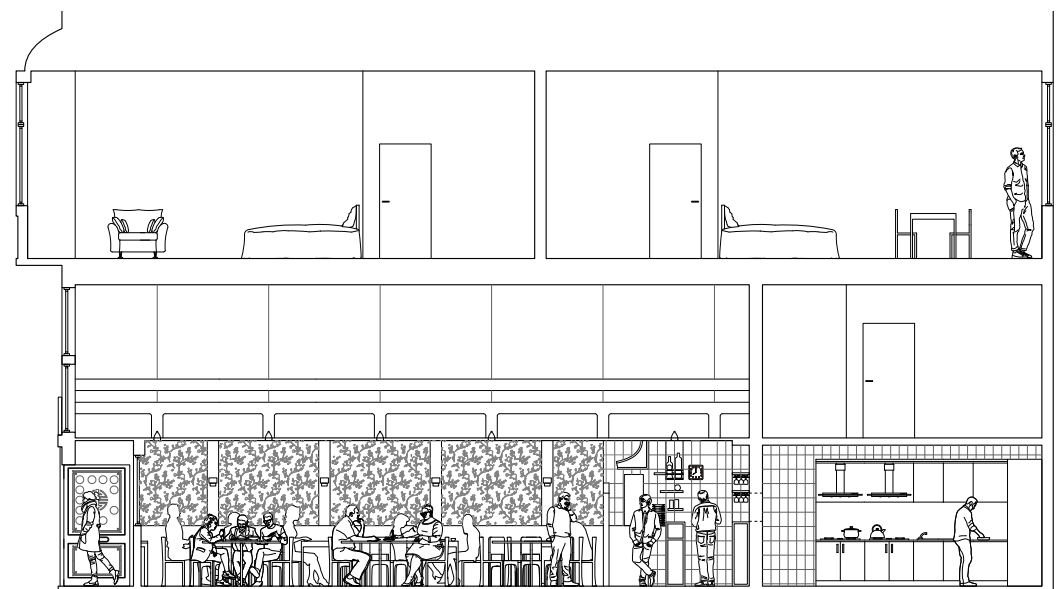
In the 1970s a large group of Chinese immigrants came to Maastricht from the city of Wen Zhou. They started various restaurants and ran a community centre close to Emmaplein for a number of years to keep in touch with their Chinese



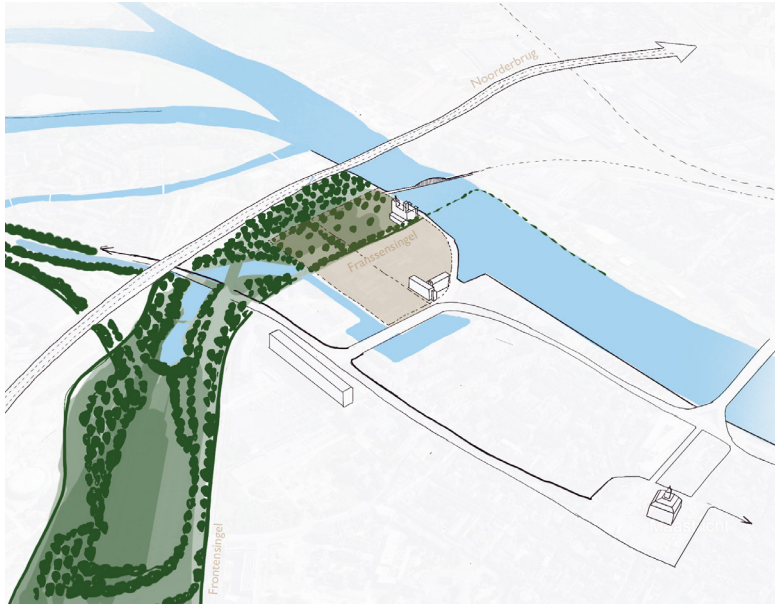
Elevation Wen Chow

heritage and language. Wen Chow is one of the oldest Chinese eating establishments in Maastricht, and with its location close to the station, it is a well-known address for the inhabitants of Maastricht as well as for travellers.

The restaurant changed owners over the years, and now is run by a family from Hong Kong. The building in which the restaurant is located used to be a hotel. Upstairs, former hotel rooms have been converted to dwellings for the Chinese cooks that work in the kitchen on temporary contracts. The restaurant functions as an important node in the Chinese network of Maastricht, both through the relationship of the Chinese restaurant owners as well as as a gathering point in the city.



Section Wen Chow



The Green Ring

5. Post Industrial Masterplan for the Former KNP Factory

Collaborators: Rik van de Wijgert & Olimia Tatara

The design of the masterplan puts its focus on integrating into the structure that was inherited, and giving it new meaning. As was discussed in the previous chapter, the main element that characterizes the site is the former fortification ring. In the design proposal we reinterpreted the ring as a connector of neighbourhoods rather than a divider. By transforming the northern factory into a park and opening up a disused railway bridge for pedestrians and cyclists, we reconnected the ring,



The Park

creating an uninterrupted 2.5 kilometre park. The southern part of the factory maintains its urban density and becomes a new addition to the inner city.

The southern factory is dominated by a large monolithic superblock. Its morphology is strongly related to the city wall, from which layers grew towards the south and the north. In the new design, the superblock needs to be made accessible. We chose to do so by placing the circulation through the block in two prominent buildings, which emphasise the direction which is already present in the existing structure. These passages also

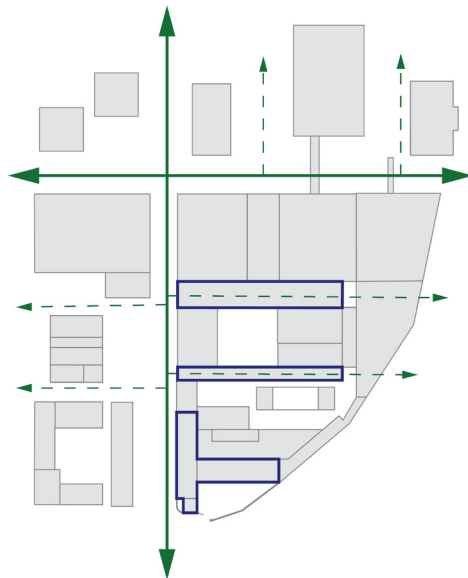
Morphology

The Thick red line represents the location of the city wall, from which the buildings on the site expanded towards both the north and south.



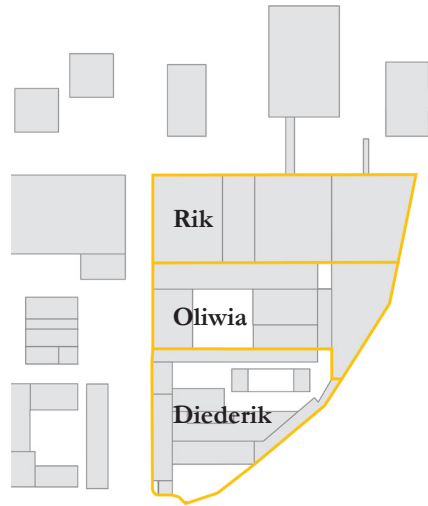
Organisation

The design is organised around two main axes. The northern buildings form a porous boundary towards the park. The main circulation through the superblock towards the Maas occurs through two prominent buildings.



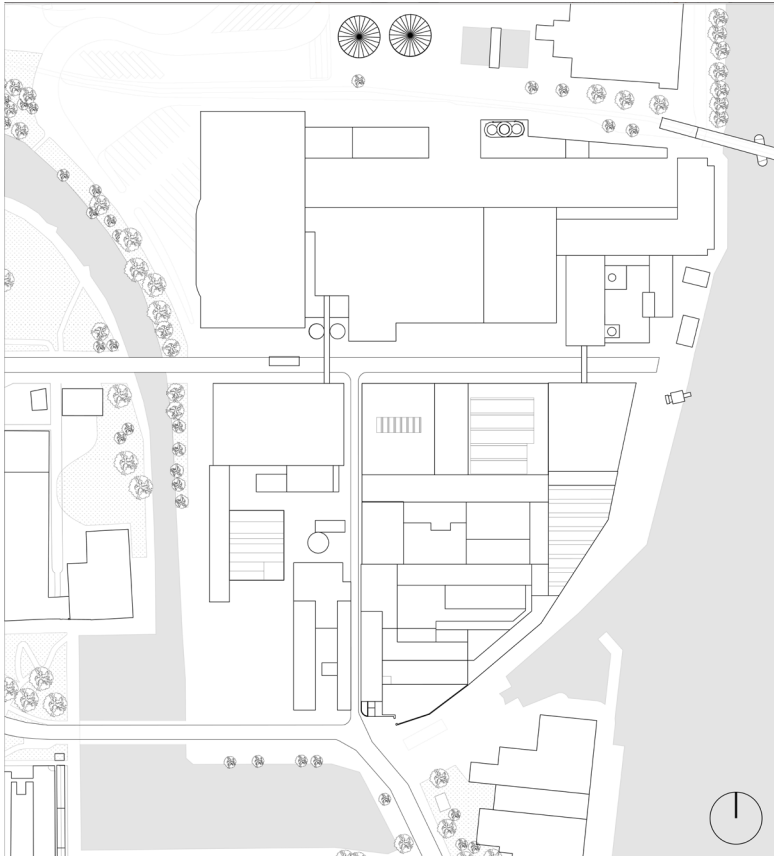
Team work

After designing the overall masterplan collectively, we each contributed one third to the super block.



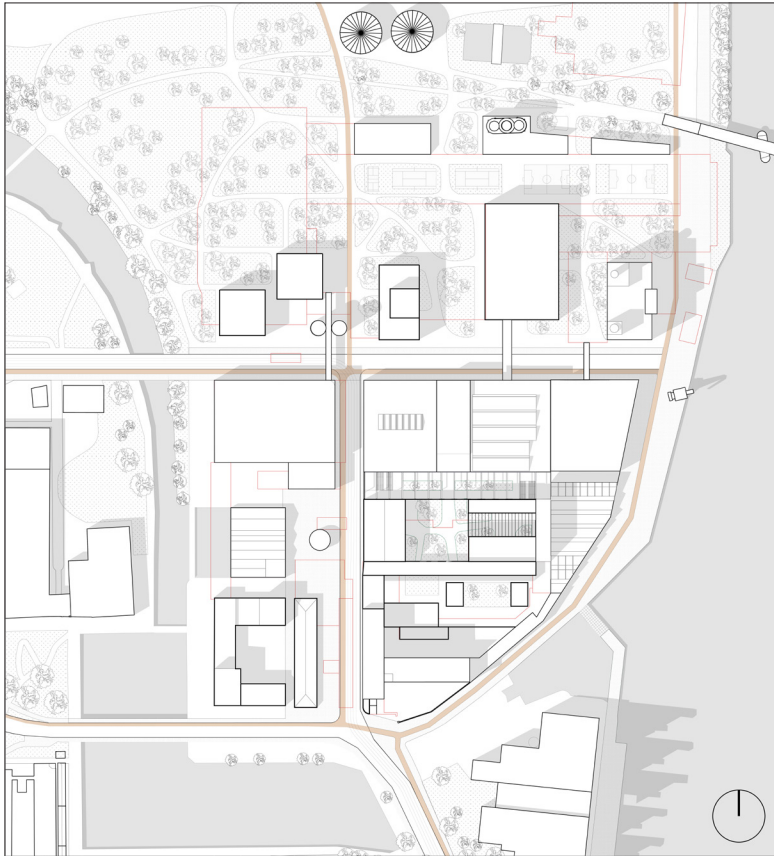
became the organisers of our individual design projects. Rik focused on the challenge of transforming the vast 1960s big boxes in the northern section into a housing project and Oliwia designed a cultural programme in the central strip between the passages. I chose the southernmost and oldest part of the factory for a mixed use programme. Crucially, my plot includes one of the passages through the superblock.

It soon became clear to me that the site that I had chosen was too big to be considered as a single architectural project. In this sense the masterplanning exercise continued, albeit on a smaller scale. The initial collective masterplan implied that I should make a single courtyard, but the size of the parcel was evidently too big for this. I made several design iterations, trying to place volumes on the field that I had created. The breakthrough



Existing Situation 1:5000

came when I decided to model the existing structure in more detail. The exercise of doing so revealed a ribbon pattern which we had already partially seen in the articulation of the papermill buildings in the collective masterplan. In the end, not demolishing buildings gave me a much more convincing urban fabric than working with a tabula rasa field. I would say that this was a recurrence throughout the project: design



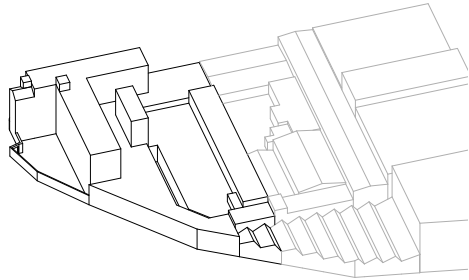
Collective Masterplan 1:5000

problems were often solved by deepening the understanding of the existing structure.

The idea of the project speaks the most clearly from a section cutting through the ribbons. The walls of the factory, with their rich layers and textures emerge as the silent witnesses of the past. Everyday life happens in-between. The design

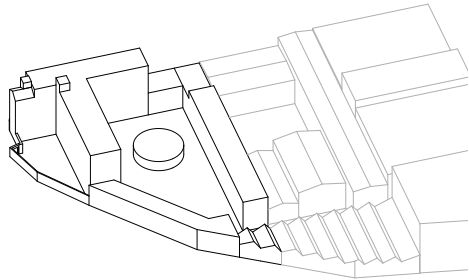
Existing Situation

Initially, the factory came across as monolithic and impenetrable.



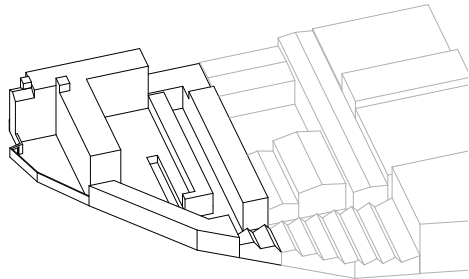
Iteration 1:

The importance of the perimeter is acknowledged but the central courtyard remained unresolved.



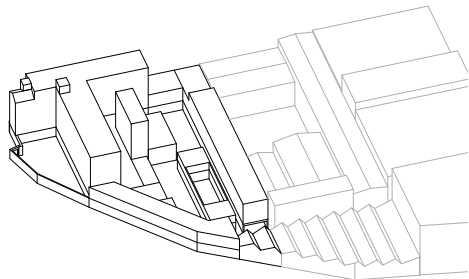
Iteration 2:

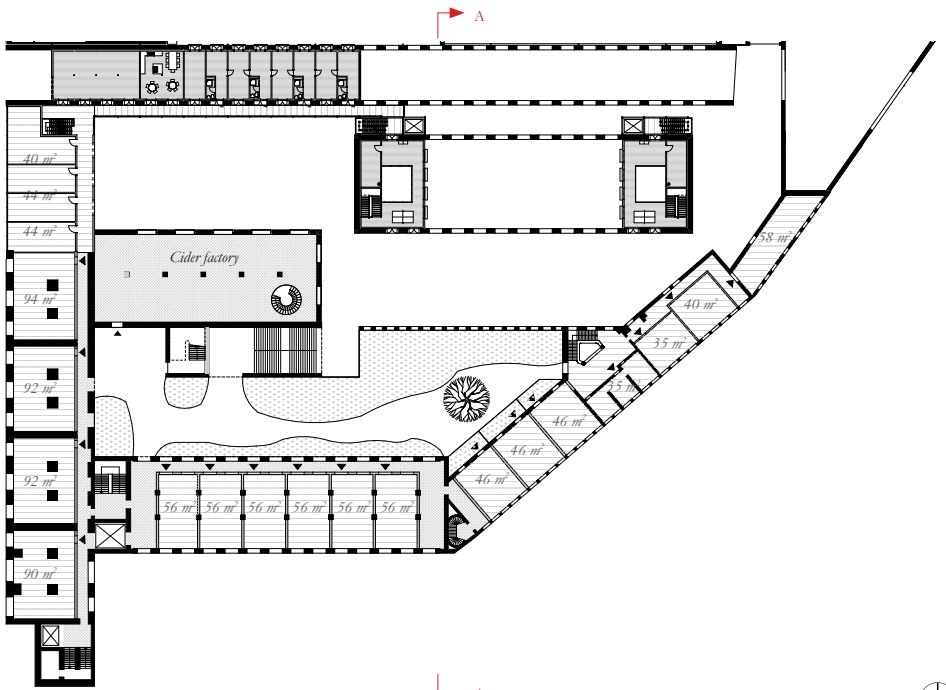
The existing structure allowed for raised platforms, which however took away daylight from the passage.



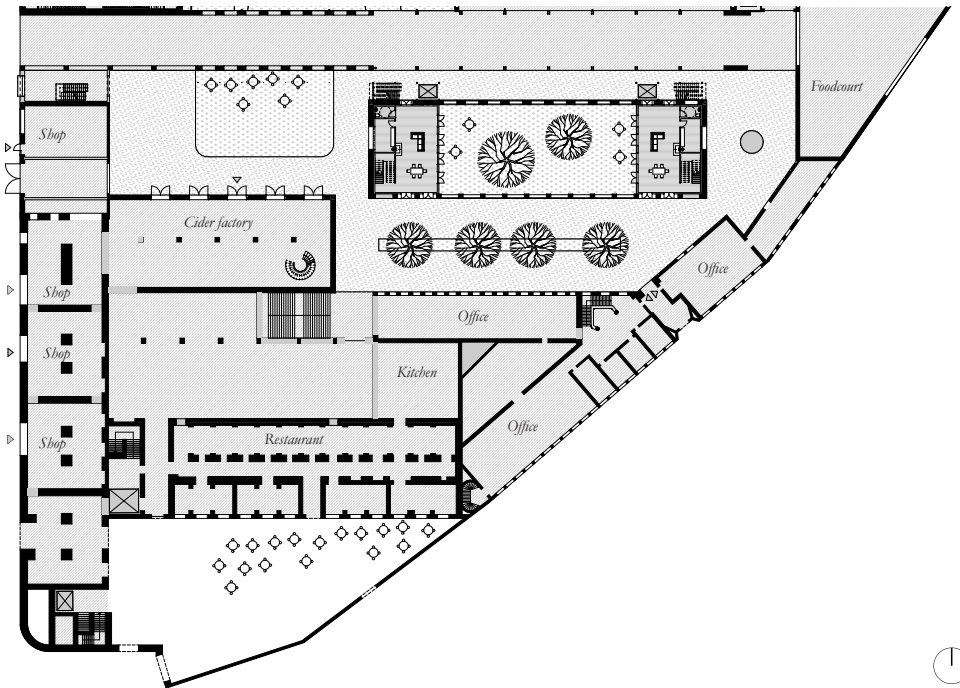
Iteration 3:

A thorough inventorisation of the existing led to an approach based on carving rather than addition.



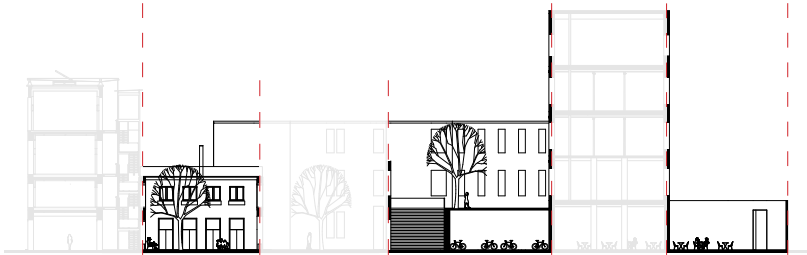
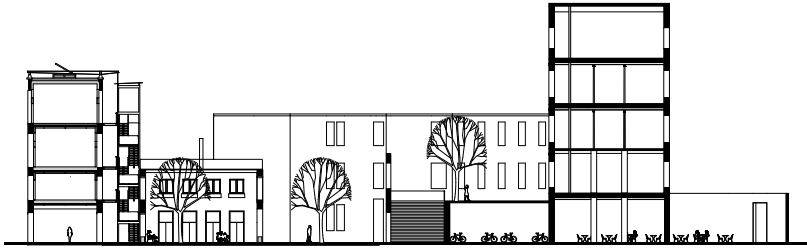


First Floor 1:1000

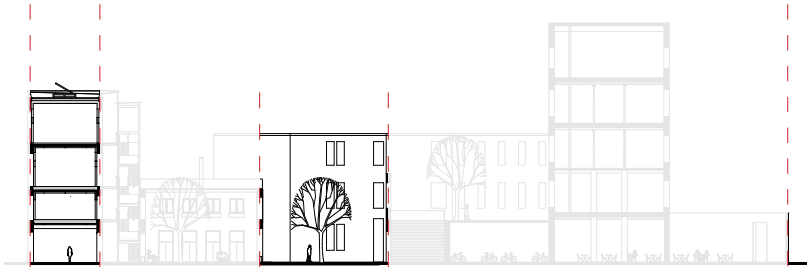


Ground Floor 1:1000

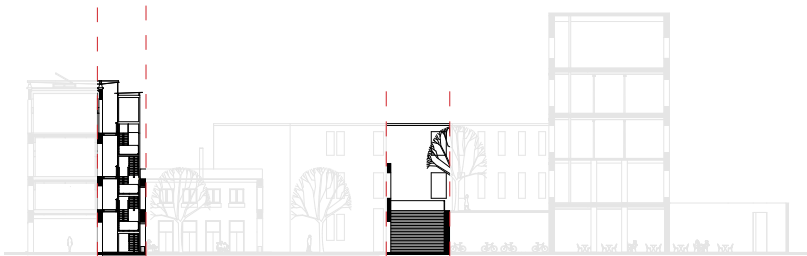




Walled Gardens



Walled Passages



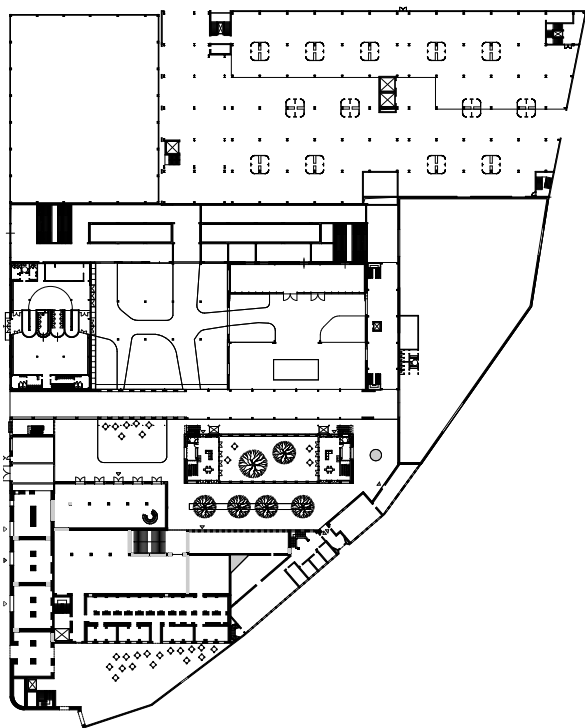
Walled Circulation

Section 1:1000



In-between the walls

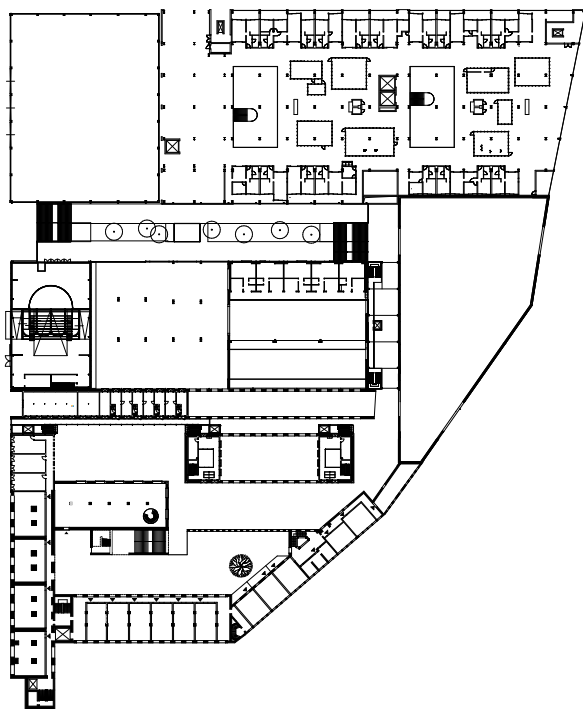
celebrates the incremental growth of the factory and activates it by introducing sunlight and activity between the walls. It is at this intersection between the long developments of buildings through time and the temporary inhabitation that occurs within their walls that the memory and the life of the city is created. The ambition of my project is to make the latent structures of the site resonate with the appropriative force that exists within the city of Maastricht. The architectural tool that is used for this is carving the mass of the factory, in order to make the richness of the walls available for collective appropriation. The porosity of the walls organises the space by indicating transitions from public to private.



*Superblock First Floor 1:2000
with the combined projects of Rik, Olivia and myself*



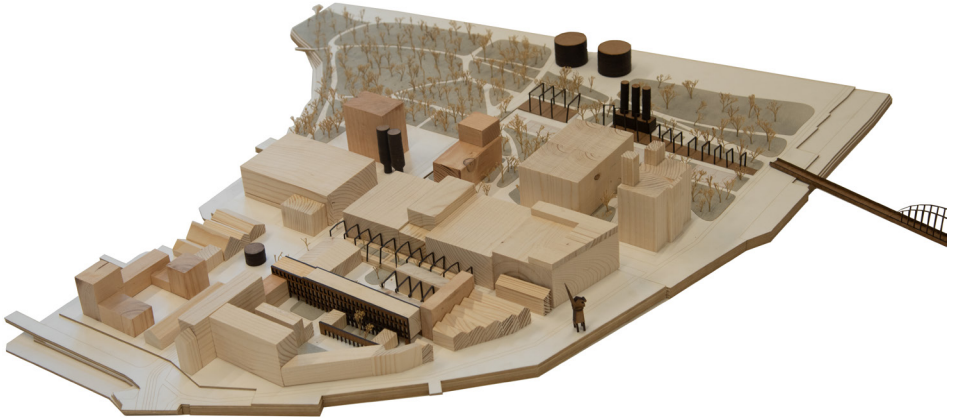
*East Elevation 1:1000
The entrances to the passages are indicated by prominent vertical buildings.*



*Superblock First Floor 1:2000
with the combined projects of Rik, Olivia and myself*



*Southwestern Elevation 1:1000
The entrance to the passage occurs through a covered public space.*



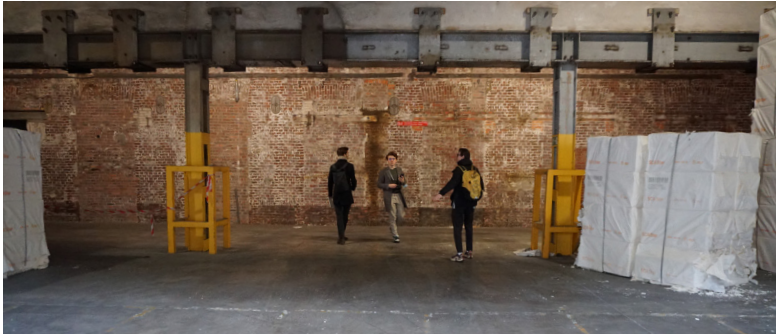
Urban Plan Model



Superblock



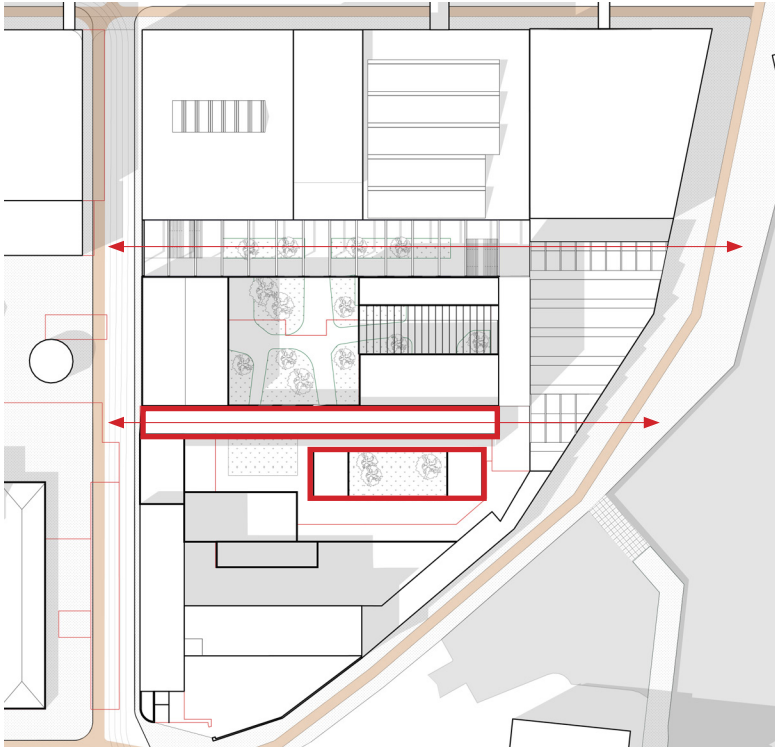
Passages between the Bassin and the Maas



Images from the site visit



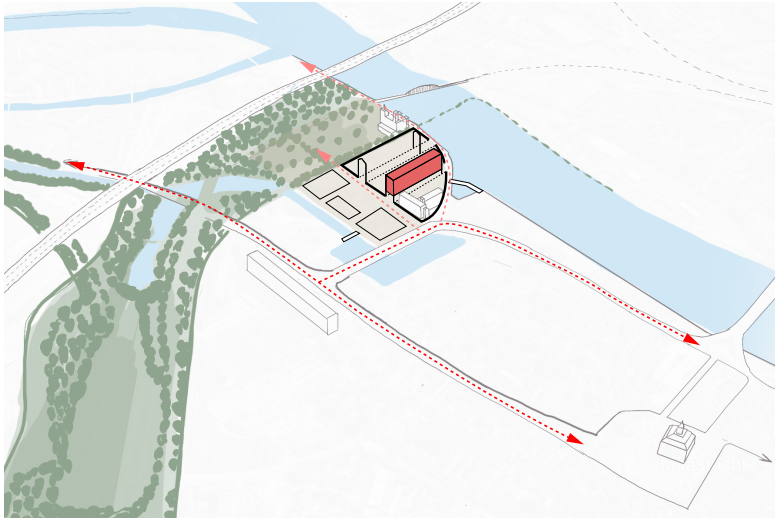
Images from the site visit



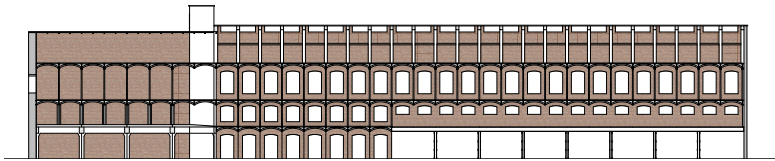
Project Location 1:2000



The Modern nomad, Diederik 8 years old



Project Location



Existing Section 1:1000

6. Short-stay Dwellings for Modern Nomads

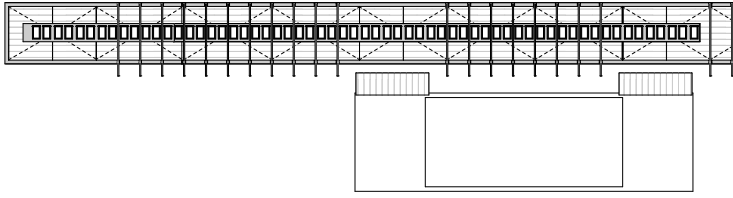
I chose to develop the building that covers the passage which connects the city to the Maas in closer detail. In the initial masterplanning phase we had imagined this building as a shed from which the roof could easily be removed to uncover a street. A visit to the factory unveiled that in reality this building had slabs, columns and walls. The building was part of the first factory complex to be built and features the characteristic handsome architecture of this time: heavy masonry walls,

Prussian vaults and large arched windows. The succession of vaults cover the remarkable length of 98 meters. Over the years, the building has seen its ground floor being integrated into the open floorplan of the factory. The walls have a layered quality which on occasion almost makes them stand out like paintings of time.

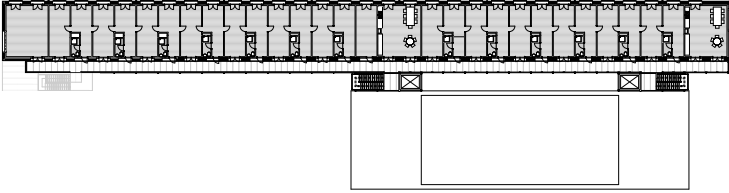
The programme that I imagine for this building is closely related to the in-transit condition. The increasing mobility of people yields a different housing demand than the more traditional dwelling which is intended for single long term habitation. I took my own experience as a child in an expat family and the research from the migrant city project as a starting point for the programme.

The in-transit condition requires flexibility: Swift changes in world politics or world economy can radically change the way that people migrate. Waves of expats and refugees can alternate or coincide, and the design of my building should be flexible enough to absorb all of these needs. Conversely, the in-transit condition creates a longing for stability and continuity, balancing the sometimes disruptive force of change. I would consider the project successful if the inhabitants consider the factory their own, despite their short stay.

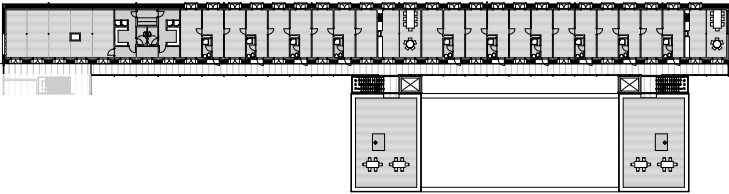
When a group is introduced into a part of a space, it transforms it to its image, but at the same time, it yields and adapts itself to certain material things which resist it. It encloses itself in the framework that it has constructed. The image of the exterior environment and the stable relationships that it maintains with it pass into the realm of the idea that it has of itself.¹⁹



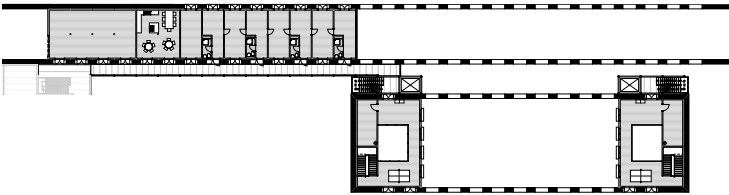
Roof Plan 1:1000



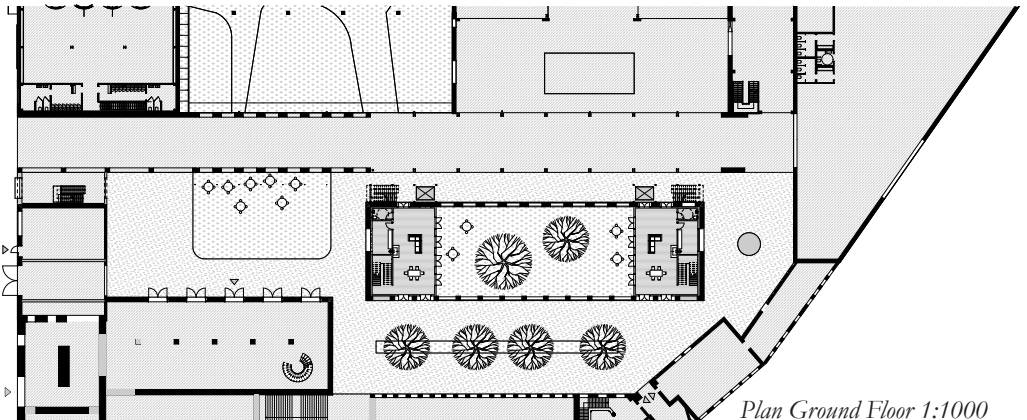
Plan Third Floor 1:1000



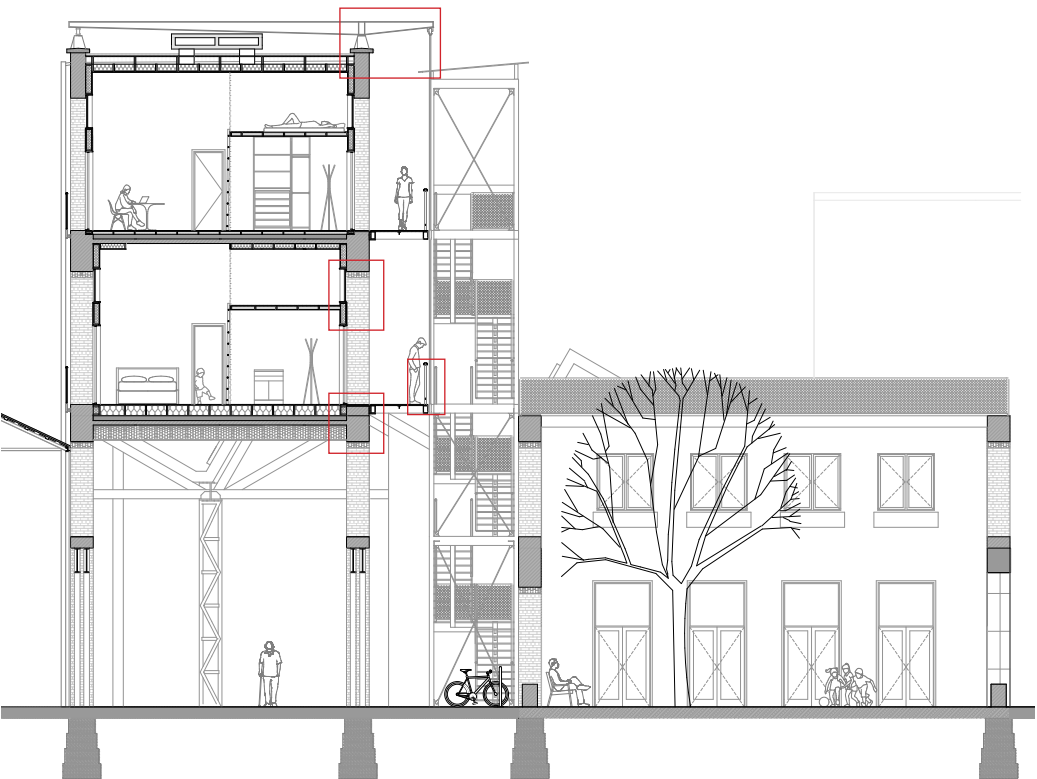
Plan Second Floor 1:1000



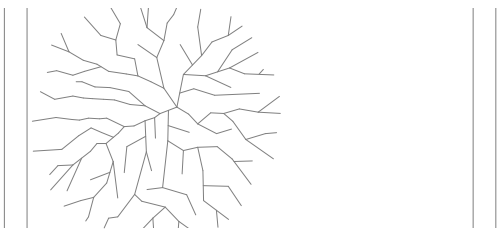
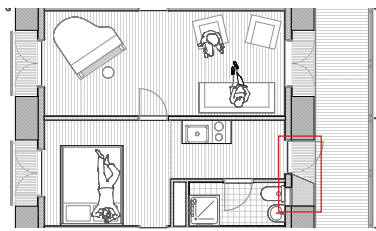
Plan First Floor 1:1000



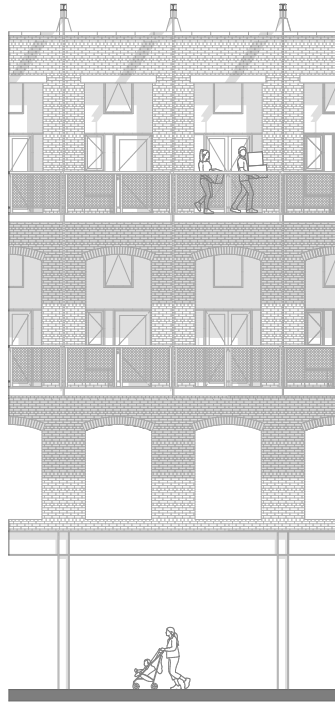
Plan Ground Floor 1:1000



Section 1:200

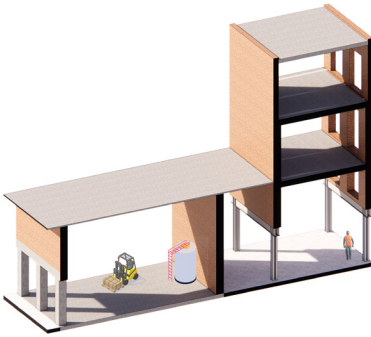


2nd Floor plan 1:200



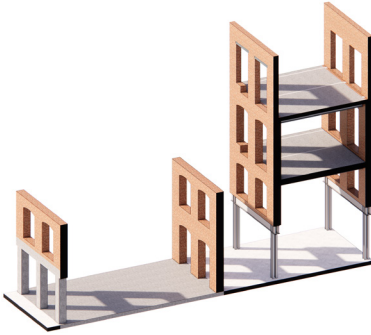
Elevation 1:200

The solution that I propose is inspired by monastic habitation practises. The building should offer both collective and individual spaces which together make a living environment which is easy to appropriate. The width of the chosen building is only 8 meters, which led me to a solution where the circulation was suspended next to it. A smaller contemporaneous building, located immediately adjacent was integrated in the project, becoming the common space in the cohousing project. In the space between the two buildings, lightweight steel circulation towers are placed. The collective spaces are centred around these towers, leaving the spaces with better lighting condition for individual spaces. The plan of the building is restricted by



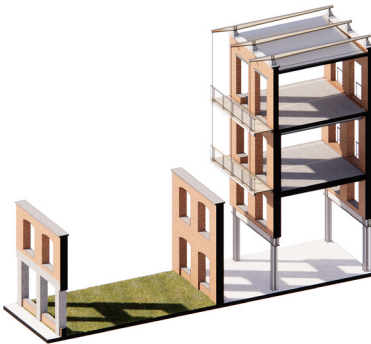
Existing Situation

The buildings are currently used for storage. The larger will hold the housing units and the smaller the collective spaces.



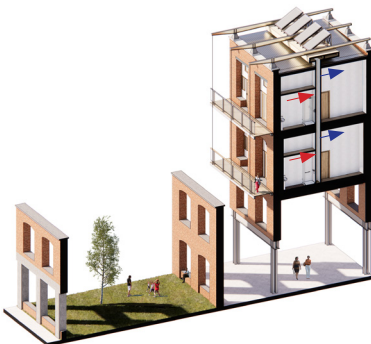
Carving

The roofs are removed and openings in the wall that have been filled in over time are reopened, allowing light to enter. The openings are made larger by cutting underneath the original openings, creating space for doors or leaving a bench.



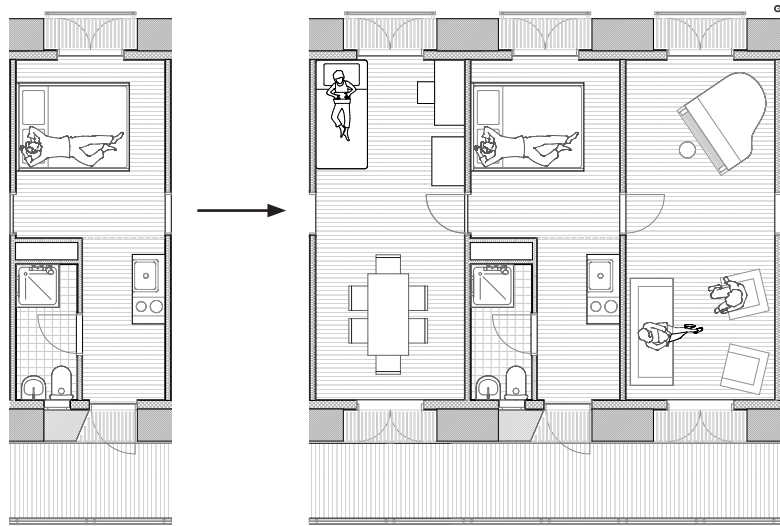
Gallery

The building is only 8 meters wide, so circulation is organised on a suspended gallery, keeping the ground floor column free.



Modern appliances

Additional walls, ensuring modern insulation standards are added to the inside of the existing walls. A central ventilation shaft runs along the roof, branching out for every two units.



Apartment Extension Possibilities 1:100



North Elevation 1:1000

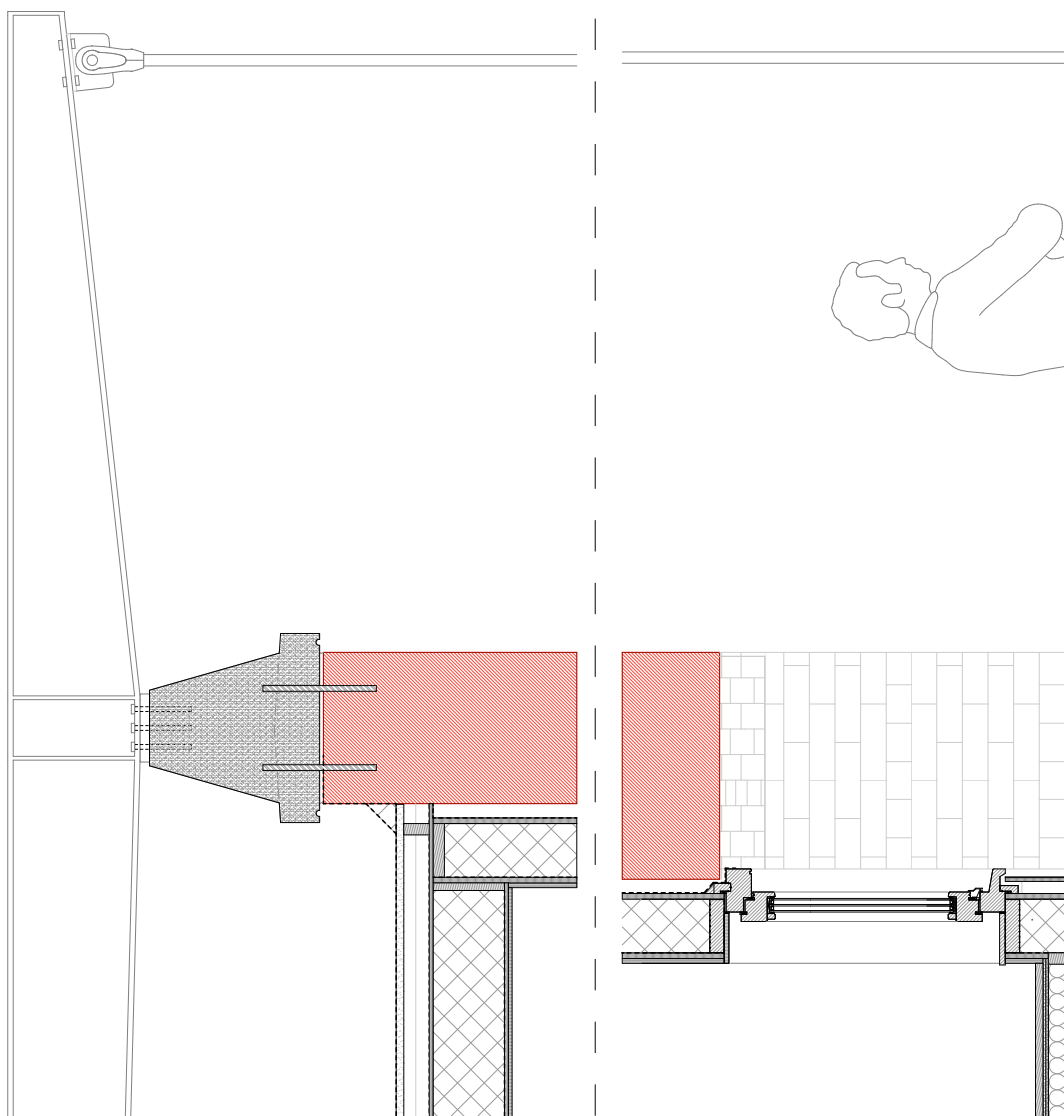


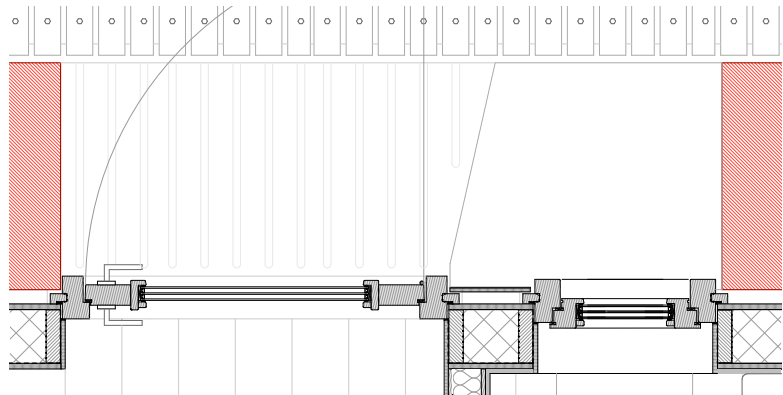
South Elevation 1:1000

the existing vaults. The ambition of a flexible housing system led me to an idea based on hotel rooms which could then be extended with free space units to either side.

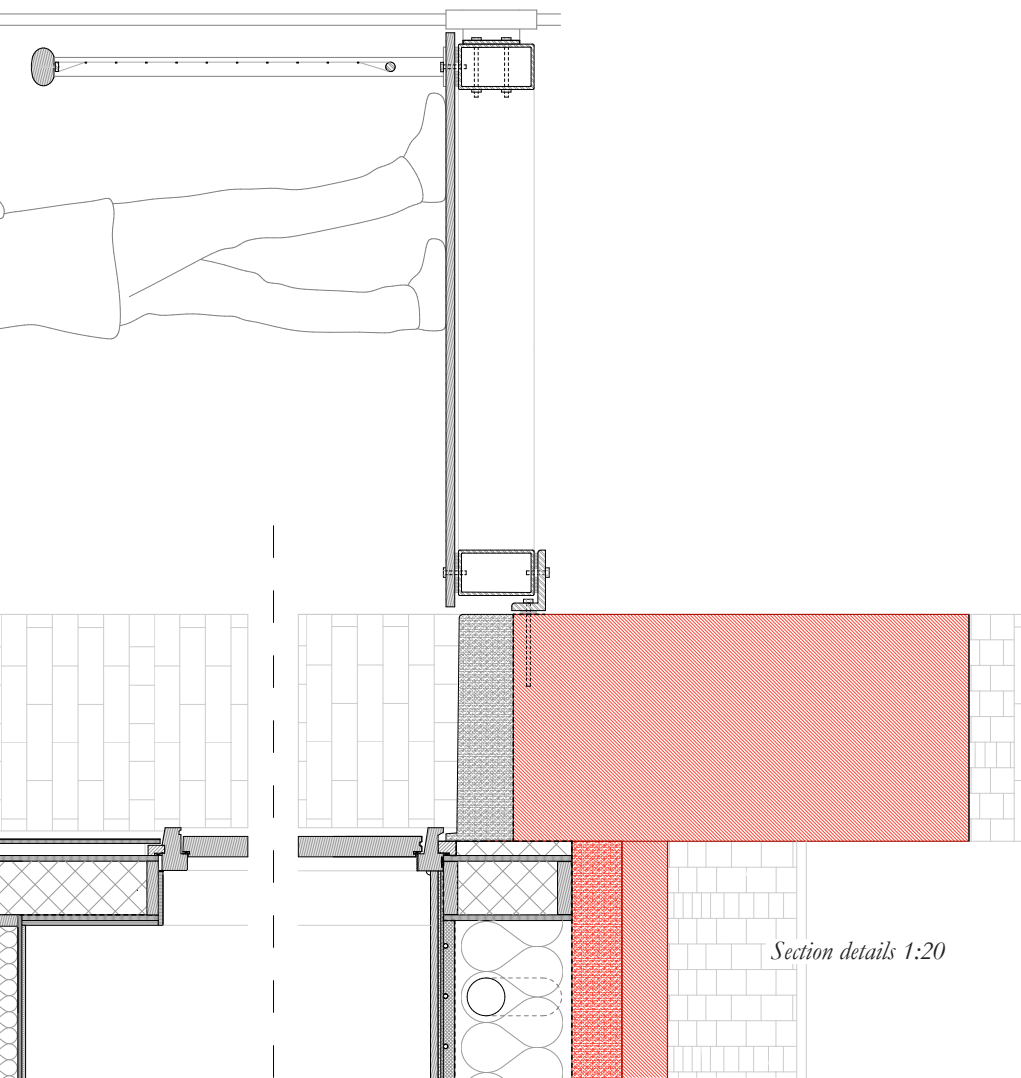
The details intend to emphasise the contrast of the weight of the 60 cm brick walls and the lightness of the suspended steel and wood gallery and the lightweight installation and insulation layer that is added on the inside of the existing walls.

19. Jean-Hugues Déchaux, Maurice Halbwachs, and Jean-Hugues Dechaux, 'La Mémoire Collective', *Revue Française de Sociologie* 39, no. 3 (1998): 624, <https://doi.org/10.2307/3322993>.





Plan detail 1:20



Section details 1:20

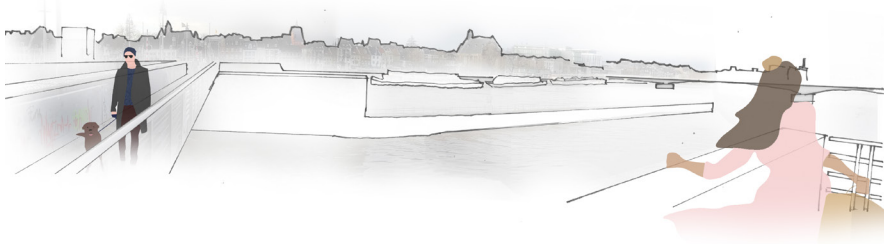


Dwelling

A glimpse into the life of the modern nomad, and their stay
in the refurbished paper factory.



The train slows down slightly as it meets the first hills of Limburg. In the distance church towers and factory chimneys announce a city, Maastricht. A new future awaits there.



As I disembark from the station, the city unfolds itself like a stage set, building up towards the grand panorama that is unveiled when I reach the Maas. Ahead of me lies the old city. It is as if the river and its side branches carved it out of the surface of the valley. On my right, a few hundred meters downstream, I can already distinguish the silhouette of the paper factory, my home for the next year.



From up close the factory looks almost monolithic, an absolutely vast manmade inhabited object. Chunks of architecture are clumped together to form a superblock, resting between the Maas and the Bassin. As I gaze along one of its sides my eye is caught by gables sticking up from the mass of the factory, signalling entrances into the block. The first has a large vertical window above the entrance and the name of the street written across the facade: Passage de Monsieur Jacques. I walk up to the passage and turn the corner.



All of a sudden I am among walled gardens. Through the evenly spaced arched openings in the passage I can see sun-drenched terraces climbing up towards the edges of the block. Signs of domesticity are everywhere. Lines of laundry are suspended between the walls. Children run from one courtyard to the next. The walls, the gardens and the terraces have become their playground.



In my booking confirmation I was told that my keys would wait for me in the common house. Between its arcaded walls, a community of people from all over the world are enjoying the afternoon sun in their shared garden. Inside the living room I am greeted by Alina, one of my new neighbours. She welcomes me to my home for the next 12 months and shows me around.



Alina shows me the way to the elevator. I step into the stainless steel cage, finally resting my heavy suitcase. We rise up between two worn down brick walls. Cracks, openings that have been filled in and wall anchors form a strong contrast with the new steel structure. On the gallery the sun has tempted people out of their apartments and made them enjoy their dinners outside. Alina says hello to several neighbours that have made themselves comfortable in the niches that the openings in the wall provide.



Next, Alina shows me the kitchen. In the middle stands an old cast iron column, supporting a tall brick vault ceiling. The room smells from cinemon buns that a Swedish woman just put in the oven. She invites Alina and me to join later for coffee.



Outside we pass by more arches, each showing a home.
Finally we reach an empty niche, a blank canvas compared to
the ones that we just walked by.



A small hallway with a kitchenette is sided by a bathroom and opens up to a larger space. Above the hallway and the entrance there is a sleeping loft, and the entire space is crowned by another vault.



Alina insists that I also have to see her apartment. In addition to the basic unit, she has chosen to rent additional space. The addition consists of an empty vaulted unit, providing the freedom of extra space and free furnish ability. Alina has lived here for three months already and has already made the place her own. The walls are clad with tokens from her home in the Ukrainian Donbass. An iconostasis portraying various saints faces a large flag with the black and orange colours of her hometown football club. Music comes in from a performance at the summer theatre next door.

