

REPURPOSING THE MOLENPOORT

FROM PRAGMATISM TO SENSITIVITY

Research & Design book
Graduation Studio Urban Architecture
TUDelft 2020-2021
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11 sept. '20

Just when I was getting used to the bended streets with occasional stairs, familiarizing the brick facades and tuned down scale of the architecture, I stumble upon this enormous creature, hiding within a city block...

Its enormous opened mouth is gobbling up the innocent people, to spit them out later, robbed of all their money...

I need to be careful, let's investigate this beast cautiously...

- Koen Huybers

1 | INTRODUCTION

This annotated diary gives a transparent look into my research- and design process of the past year. Chronologically this document takes you through the development of my graduation project, that started in September with a research phase, and ended in July with a period dedicated to working out my project in detail.

DICHOTOMY

Throughout this document, the left page is used for textual explanations, academic references and written summaries of thoughts and conversations. You could see it as 'the formal side' of the research- and design process of my graduation year.

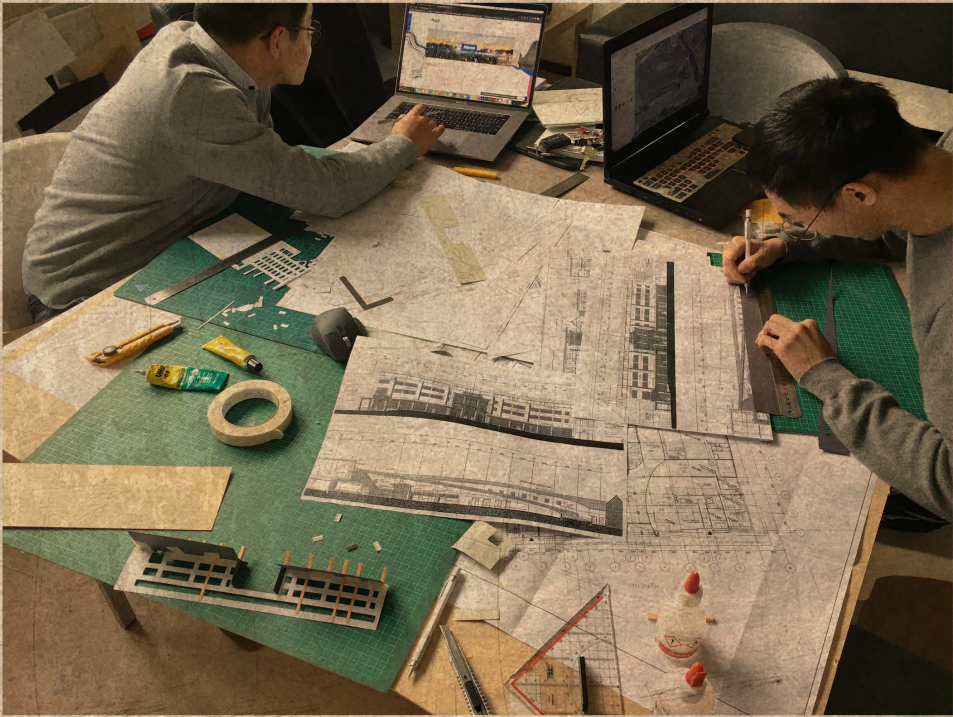
The right page shows images with more explorative, sketchy notes and intuitive ideas that function as the annotations to the information that is showcased on the left pages. As freely as how an explorer would scribble his thoughts in a pocket booklet, I have written my thoughts and doubts on the images, visualizing the process of thoughts that have been going on in my head for the past year. Questions came up, there was a lot of doubt and frustration, and it all is documented in this diary.

CONCLUSION

The last chapter of this piece could be seen as a conclusion of the research- and design process in which I try to distill the returning topics and reflect on them how my attitude as a designer and researcher has changed or what I have learned from it.



P1 PERIOD



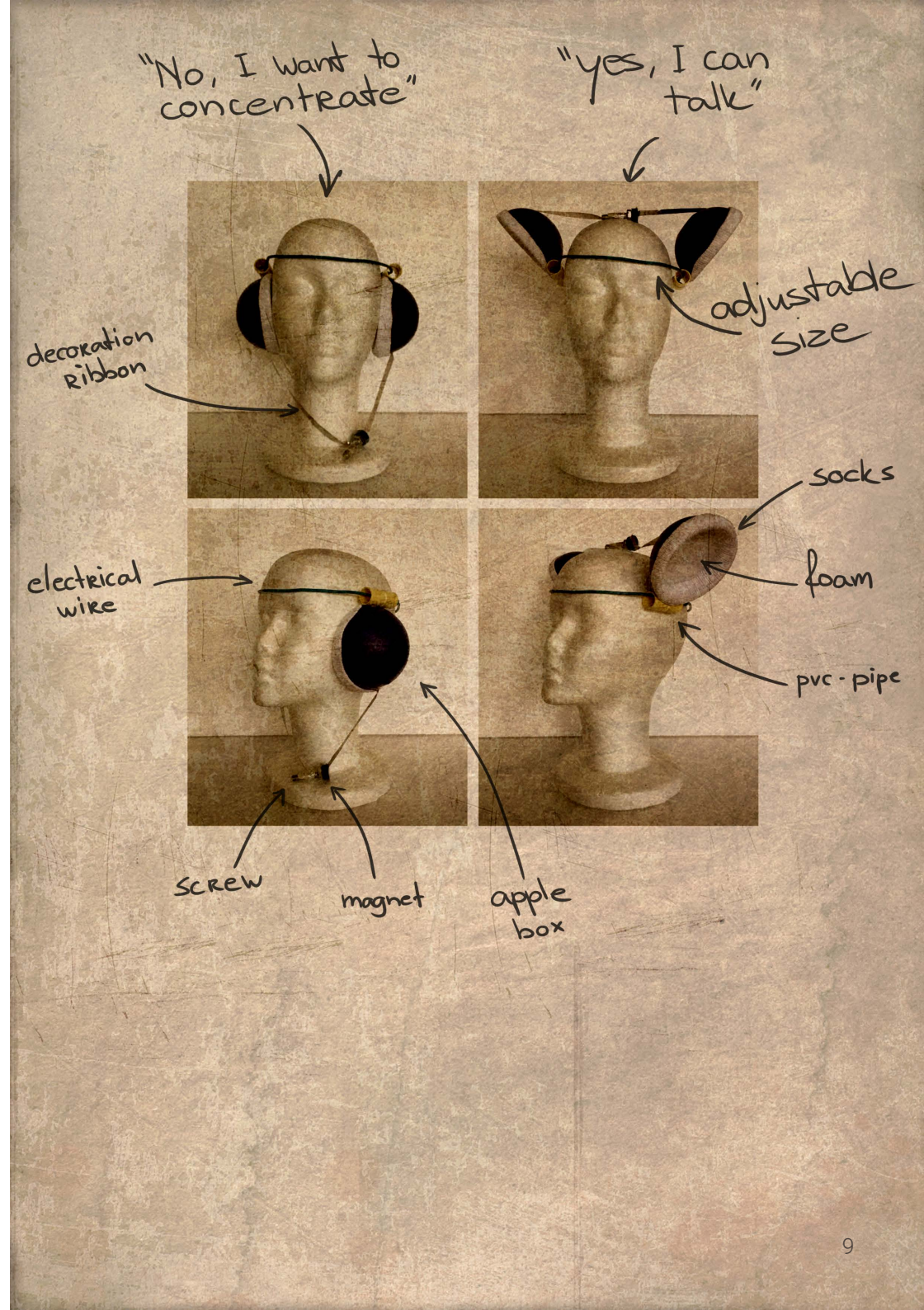
| 08-09-20

HUBBOB HAT

For me the most fascinating aspect of the concept of bricolage is the problem solving by rearranging and adapting existing ideas. The use of what is at hand, when the material might completely lack any relation to the problem, but finding new possibilities for these materials to have a new function.

This headpiece is made of a different objects with each of them very different functions; a container to transport fruits in, socks, packaging materials, decoration ribbon, pvc-pipes, electric wire, a screw and a fridge magnet.

The piece is an answer to the need to be able to concentrate while being in a noisy or busy place. The size of the headpiece is adjustable and the covers can be worn down to block the noise, or up to show other people that you are open for conversations.



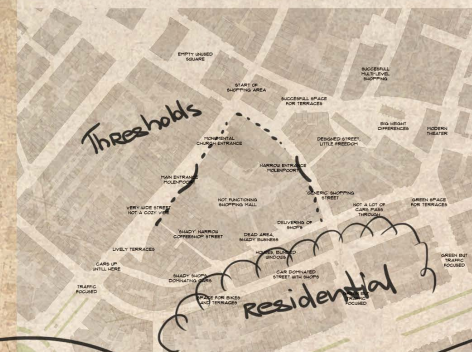
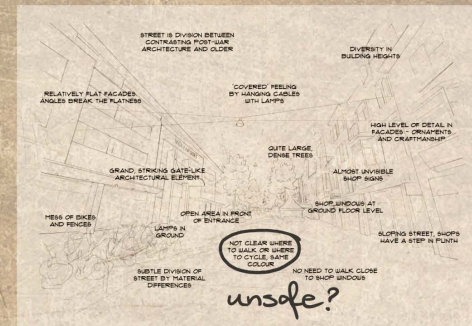
| 14-09-20

NIJMEGEN

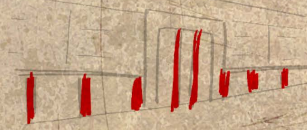
The city in which the project is located, Nijmegen, has for a Dutch city, because of its location on a few hills next to a river, a lot of height differences and very organically shaped building blocks with bended streets. Particular for the city centre is its porous fabric with small plots, narrow streets, surprises around corners and courtyards that break up the building blocks.

These courtyards are used in different ways and enclosed in different ways, but something remarkable is that the fabric around the shopping areas of the city has a much higher density and much less courtyards.

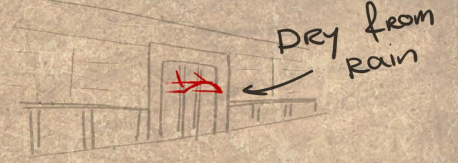
The shopping functions are located mostly around two main axes, the Lange Hezelstraat and the Molenstraat. Research done by the municipality shows how there is rapidly growing long lasting shop vacancy on the edges of the shopping area, especially in the indoor shopping centre de Molenpoort, and people describing why they see a growth or decrease in appreciation of the centre point out the negative effect of the vacant retail spaces and that they would like to see more greenery and public squares to meet and interact. They also want less generic chain store brands, but instead more smallscale craft shops that offer unique, exclusive and local products.



ACCENT ON REPEATING ELEMENT



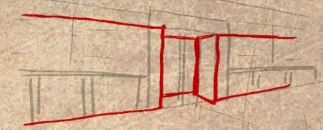
PROMINENT AWNING



HEIGHT DIFFERENCE ACCENT



COVE IN FLAT FACADE



'Gate of capitalism'

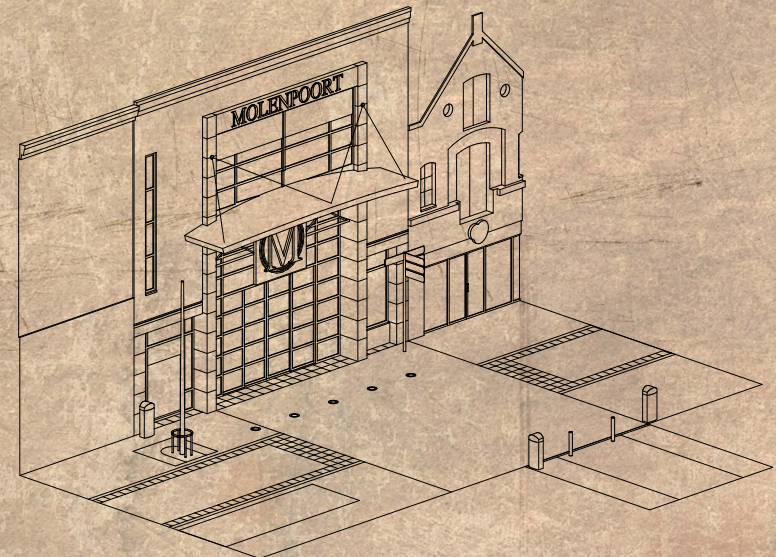
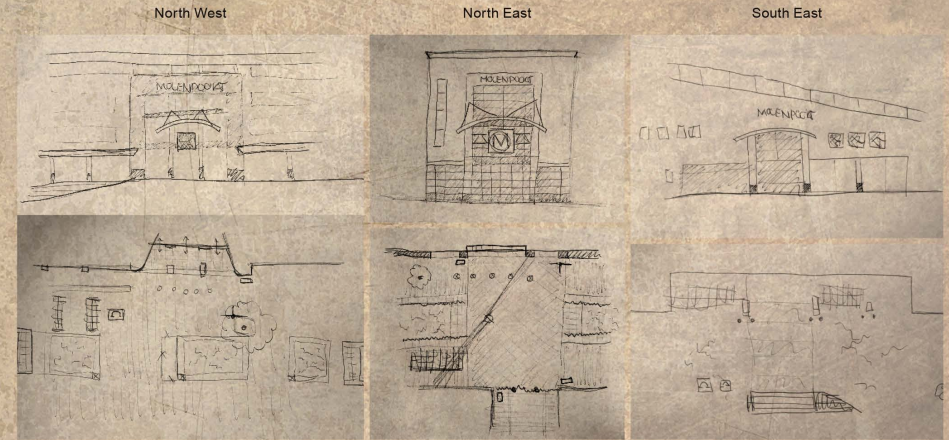
Times New Roman



Before logo,
now LED-screen

| 15-09-20

The three different entrances communicate with the same elements towards three very different streets. One of the problems of the Molenpoort is that people see the entrances as thresholds, and they rather walk around the building than through it. My goal is to change that, so that people actually want to go in and use the shortcut through the block.





DIFFERENT PUBLIC SPACES

MARIENBURG PLEIN

- Surrounded by flat facades
- Organized set-up
- Nearby functions library and theater
- Elitist people
- Literally elevated space
- Only pedestrians around
- Big trees, but not a green character
- The terrace is enclosed
- Cultural elite vibe
- Same type of umbrellas aligned
- Silent environment

MOLENSTRAAT SQUARE

- Background music
- Surrounded by detailed historic facades
- Small trees, not a green character
- Mostly young people
- Almost no vehicles, just a lot of cyclers
- Some tables faced towards the street
- Different umbrellas belonging to different cafes
- Organized set-up but chaotic look
- Enclosed, separated from traffic streams
- Facades express the functions
- Bar and cafe hub in shopping street

PLEIN 1944

- Surrounded by big chain brands
- But also a few small shops
- Only modern architecture around
- Terraces in corners, centre is empty
- People cross the square in multiple ways
- Large bicycle garage underground
- Mixture of terraces and shops
- Fairly large trees but very concrete character
- Modern vibe, young people

KONINGSPLEIN

- Trees form green roof, natural character
- Quite some cycling traffic
- Surrounded by cafes and also shops
- A lot of people with shopping bags
- People walking with icecreams
- Simple facades around
- 'Normal people'
- Terrace looks chaotic
- Diverse umbrellas and diverse furniture

KRONENBURGER PARK

- Water, trees, animals - natural vibe
- Romantic backdrop, escape from the city
- A few fixed seats, people take themselves
- A lot of traffic, but calm atmosphere
- There is a playground and fish shop
- A lot of people walk their pets
- Visiting people are of all ages
- People come in groups or alone
- Mainly surrounded by houses

MARIENBURG BLOCK

- A lot of traffic, but slow
- Terrace separated from traffic streams
- Young people, mainly students?
- Surrounded by historic facades
- No other function than horeca
- Big trees, green character
- Almost completely in shadow
- Random umbrellas and random furniture
- 'Hipster'-vibe
- Still a lot of people with shopping bags



EXHIBITION IDEAS

In the heart of the city of Nijmegen exists De Molenpoort, a shopping centre that is hidden within a building block that once was part of the protecting wall around the city. The shopping centre functions as a city within another city, with its own facilities and its own important figures, walled by the surrounding buildings, trying to lure people in through its multiple different 'gates' to seduce them to spend their money inside.

De Molenpoort at first sight might look like a generic shopping centre with all properties we already know from other, more succesfull shopping centres, but after a closer architectural and social investigation of this building, one will conclude that De Molenpoort is an extremely unique 'organism' with plenty of special and even bizarre characteristics.

Despite the fact that De Molenpoort has been open for almost 50 years now, the centre has never really functioned well, and the recent trend of growing shop vacancy and decreasing visitor numbers makes is that one could say that De Molenpoort is actually dying. The municipality even has a complete plan ready to demolish De Molenpoort and replace it with a new shopping area following the recent trends.

However there are plenty of people who haven't given up yet on the survival of this unique 'organism'. It has struggled for almost 50 years straight, but it's still standing proudly and is not yet willing to give up.

The exhibition has as its purpose to show visitors how unique De Molenpoort actually is. In an exploratory way people will discover the various unexpected and maybe even weird characteristics of this shopping centre and in this way insight is provided in how this extremely complex 'organism' is functioning.

De Molenpoort is like an extraordinary 'organism', and the different findings about its unique characteristics and its 'behaviour' are showcased in a 'Cabinet of curiosities' kind of way. The centre piece could be like an autopsy of the 'organism', a complex combination of floorplan, section and 3D model, with in different areas the focus on different information.



| 30-09-20

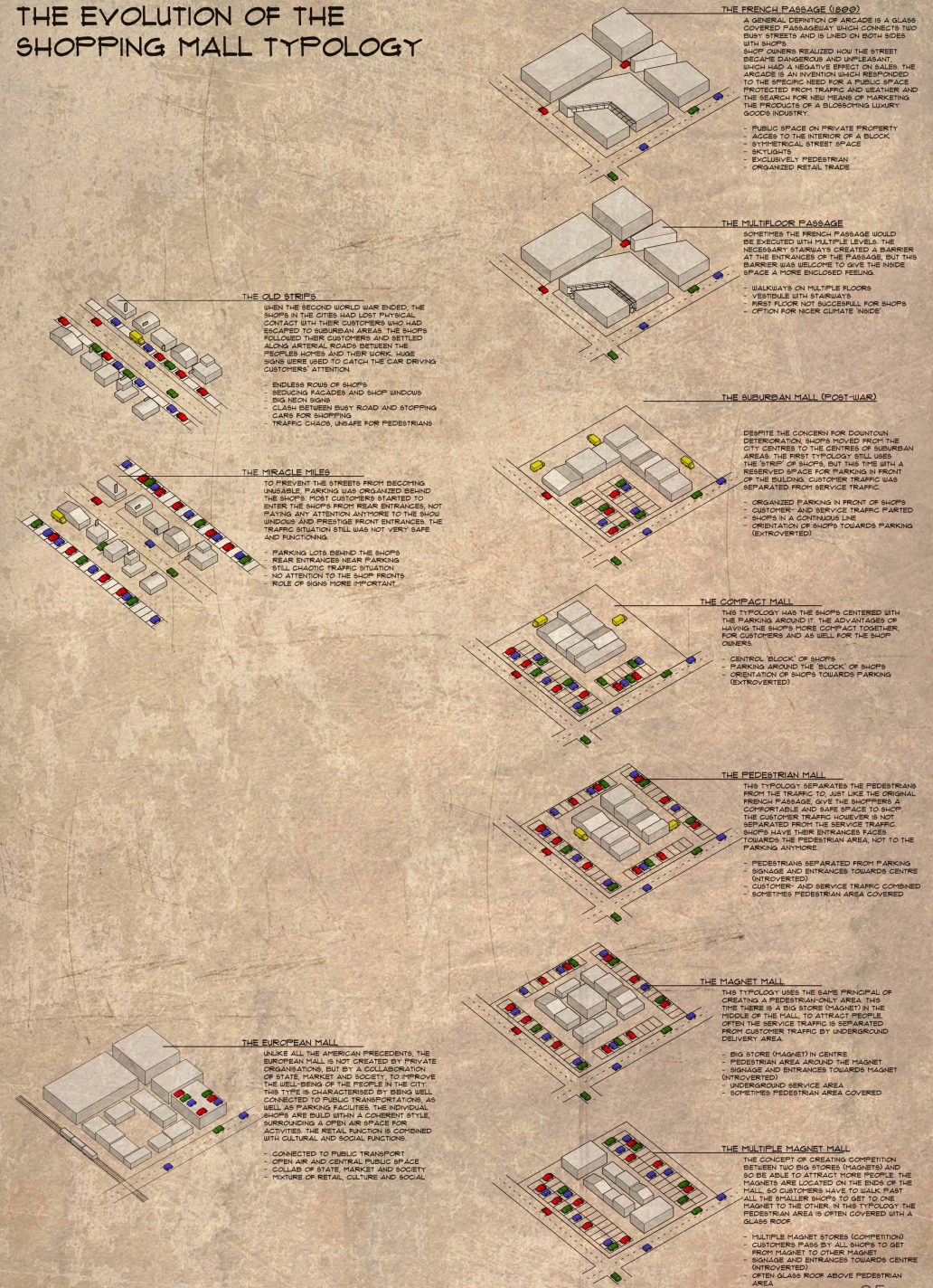
EXHIBITION IDEAS

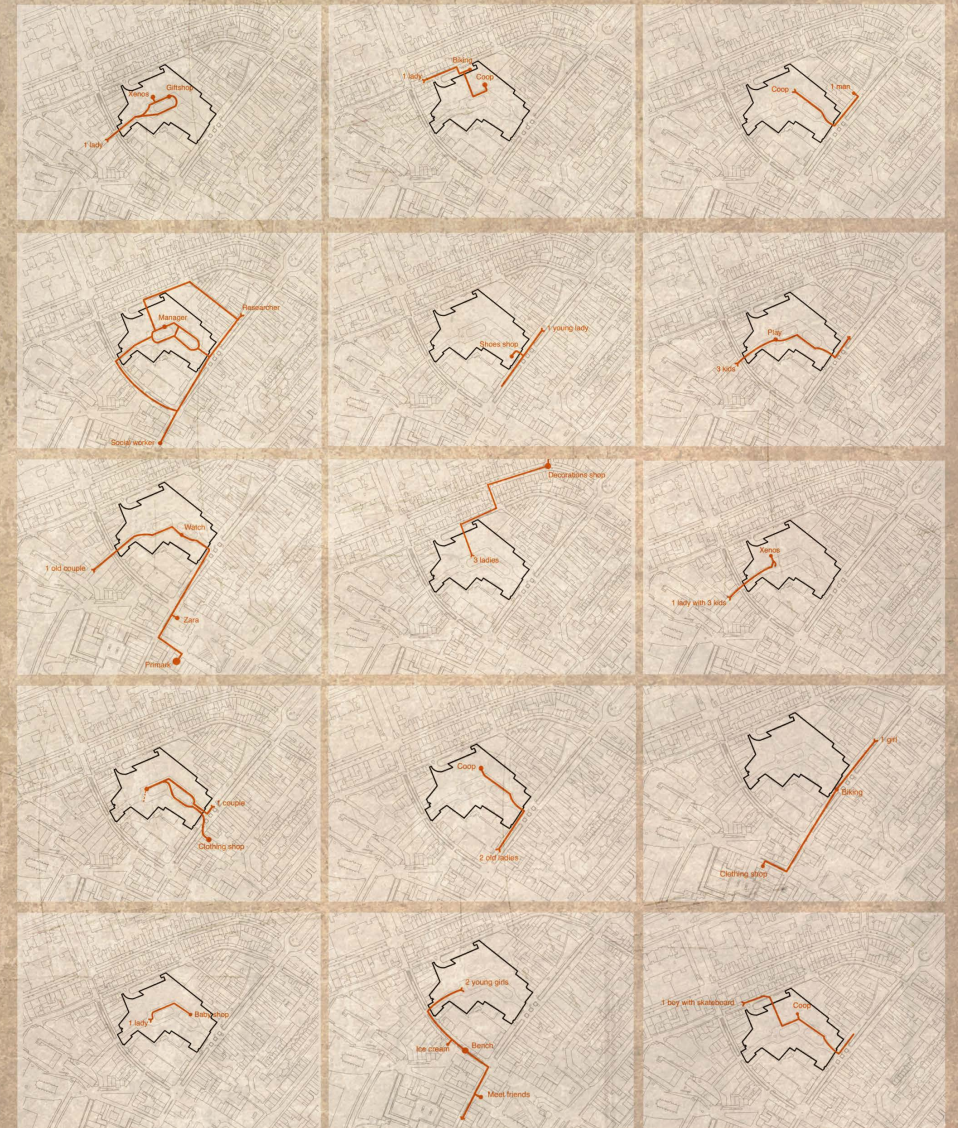
Our P1 model shows how the Molenpoorts interior really is an addition to the outdoor street, but because it is privately owned ground and really an airconditioned space with a manager and specific rules, people don't perceive being inside the Molenpoort as being in public realm, which I think contributes to that people are rather on the streets.

The interior of the Molenpoort is an ambiguous space, unsuccessfully combining elements from a passage and a mall. The shops that are left in the Molenpoort are a big Coop supermarket and Xenos store attracting people by car, and other than that mostly specialized shops ran by entrepreneurs offering unique products with a loyal customer base that knows where to find them.



THE EVOLUTION OF THE SHOPPING MALL TYPOLOGY





| 13-10-20

CUSTOMER OF THE MOLENPOORT

- Comes from Elst (between Arnhem and Nijmegen).
- Arrived at the Molenpoort by car and parked on the roof.

- Would you mind if we record you while you answer some of our short questions?

Go ahead. Wait, first I need to activate my Parkmobile, before someone comes after me... haha.

- Did you come to the Molenpoort with a specific purpose?

Yes, there is a small shop here that sells something that I want.

- And are you often here, or is it more sporadically?

More sporadically. When I come to Nijmegen and I want shop a little bit, this is quite easy parking. I mean on top of a building instead of on the streets. There are basically a few convenience small shops here. There is a Xenos, there is a huppeldepup Bazaar, or something. So when nowadays I need a little chalkboard or something, then that is easy to find here instead of that I need to drive to who knows where.

- And where are you from exactly?

Elst. Between Arnhem and Nijmegen.



| 13-10-20

JAN ELEMANS

- concierge (Huismeester)
- 27 years in Molenpoort

YVONNE ELEMANS-FALIZE

- café owner in the Molenpoort and wife of concierge.
- used to have her café on ground floor, moved to first floor.

- Maybe it would be interesting if you could tell us something about your past in the Molenpoort?

I have been in the Molenpoort for 10 years now. I started on the ground floor, and 5 years ago I got the offer to move to the first floor. I accepted that I that's how I have been in the Molenpoort for 10 years now.

- So five years ago the location of the café changed, did you see it as a positive change?

Yes, I have a much bigger space now, much more possibilities.

- Did you notice any changes in how customers find your café and how they use it since the location has changed?

This is way more spacious. On the ground floor I was much closer with my guests, because it was smaller and more intimate, this is bigger. People do like it that here they can sit a bit more spacious. People often sit on the side of the balustrade, so they can actually experience the shopping people, so they like to look at people.

- When we started to research the Molenpoort, we noticed that people don't often walk on the first floor and pass by this café?

It just seems like that. When I was still downstairs, everyone said that I had a lot of passers-by there, which I wouldn't have on the first floor. Now it really is that people who come from the parking roof, they see my café as the very first thing. A lot of people from outside of the city are like: 'we need to go to the toilet, or we want a cup of coffee', so they visit my café.

...



| 13-10-20

JOOST JANSEN

- owner Hill's organic clothing
- in Molenpoort since 1988

- The municipality of Nijmegen wants to change the Molenpoort into an open street. Would you say it is positive or negative to take the roof off?

I think that it could be positive, if it would become an open street. But what we talked about earlier, if it becomes a street we will lose our parking spots, and those are holy to me. But that's also what the customers tell me, they like that they can park on top of the Molenpoort. We know that Nijmegen is a left municipality, so they want to get rid of all the cars in the city, but Nijmegen can not have that. The middle class can not handle that. We are not really a tourist city so we rely on the people from Nijmegen and around it. They need to be able to park their cars easily. The parking can be a bit more expensive, but you have to make it easy for them. So, on one hand I am okay with changing the Molenpoort, it's needed after 22 years now, but I don't think that it has to change so drastically as the municipality wants.

I rather don't speak of a passage anymore, because I think that's outdated and oldfashioned. I'd rather call it a covered shopping centre because that sounds a bit more friendly.

What will always be the case, and I am here for 32 years already, is that people always need to take an extra step to get into a shopping centre. In a normal shopping street they walk through more easily, but in a shopping centre they really need to decide to go through doors. Sometimes they are a bit like: 'what do we find behind those doors?'. You notice that there is a certain group of people that don't want to go inside a shopping centre anymore.

On one hand I would say, throw the roof off, but on the other hand I think that every city needs at least one covered shopping centre.

- We saw on historical footage that in the past there were pretty big events being organized in the Molenpoort. But it seems like that is different now?

...



| 13-10-20

HASSAN EL OTHMANI

- has worked in the Molenpoort for 17 years
- started as cleaner when the roof was leaking and being repaired and renovated

Ziou: we are architecture students doing research on the Molenpoort. How it works and daily life in the Molenpoort, how the shops are and what people think of it. So I was just wondering 'how long you have worked here already?'

Hassan: what can I say. It hasn't been much the last years

Ziou: so you saw a lot less people the recent years?

Hassan: it's been quiet, not like how it used to be. During the day it's okay, but in the evening there is really nothing.

Ziou: and do you see a difference between summer and winter?

Hassan: It's actually worse in the winter. In the summer it's ok, it's quite busy.

Ziou: oh I didn't expect it. We saw some videos and thought everyone would like to be outside during summer.

Hassan: no, during summer it's actually quite good. Especially during the Vierdaagse it can quite busy here. And you can see because there is no Vierdaagse this year that it's not really lively now.

Ziou: So, what do you think about outside and inside? And why people don't tend to come in?

Hassan: I think it's not really about how it looks inside or outside. There is no difference, I think. It's about people's wallets. But I have to say it's not connected, the doors are a barrier. But the atmosphere inside and outside is the same. It's the same inside.



| 13-10-20

RENÉ HACKMANN

- took over the shop of his parent-in-law in 1998
- the shop has been in the Molenpoort since 1985
- wants the Molenpoort to change into more like the rest of Nijmegen, with outside shopping streets.

Koen: How long have you worked here?

Rene: My wife and I took over the shop in 2000 from my parents in law. My father in law is still up there, he wanted to retire.

Koen: And that was during the renovation?

Rene: Yes, that was the turning point. He wanted to stop and also became sick in 1998. So we decided to take over the shop.

Koen: And right at the moment of the renovation plans?

Rene: there were talks of it, but not yet realised then. When we started here in 1998, the plans started to develop. But the original shop was also at this spot.

Koen: And how long before has the shop been here?

Rene: since 1985. Before that, they were in the Burgstraat, next to the Kelfkensbos. The shop was there before and then they moved in 85 to here.

Koen: And do you remember how the Molenpoort was before the renovation?

Rene: Yes, for sure, I was born and raised here. It was a dark hole. Back then, there were 30 by 30cm tiles.

...



| 13-10-20

CHURCH HANDYMAN

- Volunteer for the church
- Speaks English
- Name unknown

Jim: So this garden belongs to the church?

Handyman: Yes, the church was built before the Molenpoort. The old church was in this space and also partly in the Molenpoort. And then they built a new one, a bigger one and that wall is the last wall from the old church. And when they built that one, they tore down this part of the church. They built a vicarage and then made a beautiful garden.

Jim: So this garden exist already before the building of the mall?

Handyman: Yes, the mall in't very old, before there was the Burgergasthuis and there ha been a police station and then they built the Molenpoort. This church is already from 1894. The front part was destroyed in the war and they built a new part in front of it.

Jim: And do you feel any influence by this shopping mall after it was built.

Handyman: It's a big ... wall.

Jim: But before, this garden was also like a private garden? It cannot be visited by other people, right?

Handyman: No not yet. There were plans to rebuild the Molenpoort in another way and they asked us that there will be streets and perhaps a corridor to this garden. And the church said: 'okay, but it has to b closed with a gate.'

Jim: How long have you worked for the church?

Handyman: I'm only the volunteer and I've been doing this for already 35 years.





P2 PERIOD



| 12-11-20

PECHA KUCHA

First of all, the location of the Molenpoort, connecting the busy Molenstraat with the popular shopping area of the Marikenstraat, is very potential. People now rather walk around the Molenpoort, but I can imagine that this location could be a destination for people, where they stay for a while and meet up with others. The aspect of seeing people and being seen is relevant, so I would like to implement that into the project.

To me the scale of the Molenpoort is a fascinating aspect. There are different opinions about whether cars and big buildings should move out of the city centre, but others say that Nijmegen needs the car and big buildings are monumental. I believe that the landmarks create the backdrop of the city, but the meaningful interactions and community are more based on for example a small shop or a local café.

You could say Molenpoort is not respectful to its direct surroundings. For example blocking access to the church garden and blocking views from surrounding houses. I believe that there is a scenario where the design makes use of qualities of the surroundings and by doing that the final outcome is more positive for not just the design itself, but also the surrounding situations.

My fascination for theme park design has during my studies let to quite a lot of discussions about whether mimicking past times or architectural styles is okay to do within architecture, and this topic ofcourse came up when one of the movies talked about this Roman façade of the church. I'm quite a nostalgic person and I am very curious to discuss about this topic and see where the boundaries are of doing this.

It's partly because I am fascinated by the entertainment and leisure industry, but mostly because conclusions from the research tell us that people want more interactive experiential activities in the city centre. I'm not saying that I want to build a theme park in the Molenpoort, but I'm really interested in exploring different options for making this into successful and unique 'third space' for people to meet and spend time.



shopping street
in line with
entrance molenpoort

huge block size
compared to
others



very irregular
shape



A roller coaster!



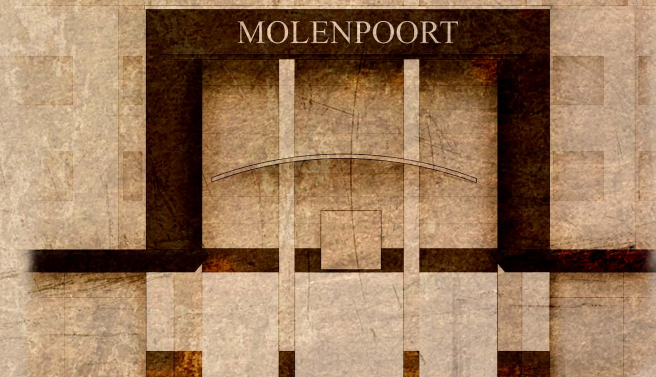




Molenpoort / Nijmegen



Mall of America / Minnesota



To some extent, **consumption** has been elevated to one of the park's underlying themes and motifs, with **shopping** itself promoted to the **status of entertainment**. Somewhat reflected by the parks' **near-equal shops-to-attractions ratio** (there currently are 50 shops and restaurants to 49 attractions at Disneyland), this conflation of shopping with entertainment results in part from **staging techniques** that immerse shoppers into canonical story worlds to increase the appeal of products on sale ¹. The presentation and sale of real products and services in Disneyland's imaginary locales provides a good case of what Alan Bryman calls "hybrid consumption" (otherwise known as "**shoptainment**"), that is the "**transformation of shopping into play**"—when, thanks to the park designers' showmanship, "consumption becomes part of the immersion into fantasy."²

1| WED Enterprises, *The Story of Disneyland, with a Complete Guide to Fantasyland, Tomorrowland, Adventureland, Frontierland, Main Street U.S.A.* (Anaheim, Calif., 1955).

2| Bryman, *Disney and His Worlds*, 159.

Dying malls seek second life as entertainment destinations

Shopping Centres Must Focus on Entertainment

Retailtainment trends: Report shows entertainment boom in malls

© 11th September 2019

How To Entertain Shoppers At Your Mall and Keep Them Shopping for Longer

To survive in the digital age, malls will need to reinvent themselves. Here's how.

FUN IS COMING IN FROM THE COLD: THE VITAL URBAN ROLE OF ENTERTAINMENT

WHY ARE SHOPPING CENTERS INCORPORATING ATTRACTIONS AND ENTERTAINMENT CENTERS?

£50m investment for UK attractions in 2018

Attendance Growth Booming at Florida's Theme Parks

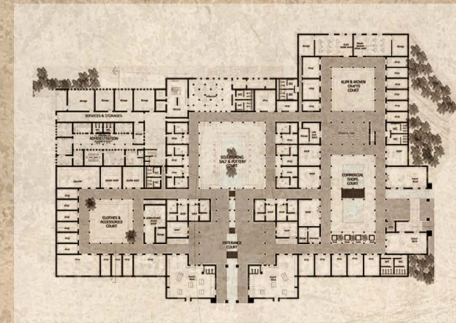
Study Shows Disneyland's Economic Impact Jumps by 50%

Disneyland reports lower attendance but higher revenue in latest quarter

Fantawild investing in four new theme parks across China

Theme Park Stocks Soar; Six Flags Jumps 20%

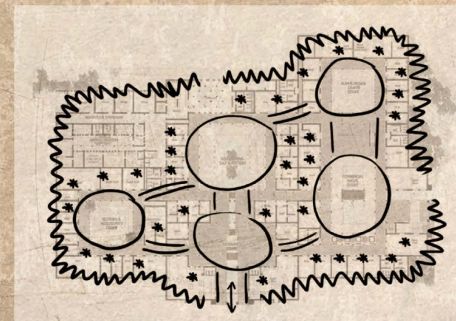
Investing.com | Stock Markets | Apr 06, 2020 10:50AM ET



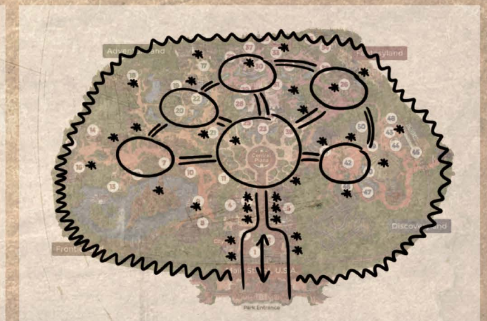
Turath Mall map



Disneyland Paris map



Turath Mall scheme



Disneyland Paris scheme

PASSAGE

FLANEUR

Bourgeois, a very active male that enjoys going to crowded places and admiring the theatre of life. 'He treats daily life like a dish he can eat with his eyes.' The narrow sidewalks of Paris are not fit for the flaneur, therefore he prefers the safety and cleanliness of the passage. The flaneur celebrates his new status and his emancipation.

PLEASURE OF OBSERVATION

MALL

ROBIN SPARKLES AND HER FAMILY.

On one hand the war veterans in quest for their dream of a freestanding house with a garden. Typical mainstream, middle class family. Seeking the comfort and convenience of a one-stop shopping that suited their busy second half of 20th century lifestyles. On the other hand, the kids of those families became teenagers in 15-20 years. Seeking a place to hang out and socialize, be with friends away from their parents.

PLEASURE OF CONSUMPTION

SYNTHESIS

Passage is about luxury goods for bourgeoisie, trendsetting of nouveautés while the mall is about affordability for the middle class, following trends that are created elsewhere. Both the passage and the mall are in a way celebrating consumerism, while the Molenpoort is mostly about the functional convenience of shopping. Socializing is one of the main attributes, in the passage it is about cultural participation enrichment while in the mall it's really about being entertained and following the mainstream trends. The passage is about custom made exclusive products that most of the time are produced on site, while the mall is about elsewhere mass produced items. Nijmegenaars want to have more local shops that sell unique items, they want to be closer to the producers.



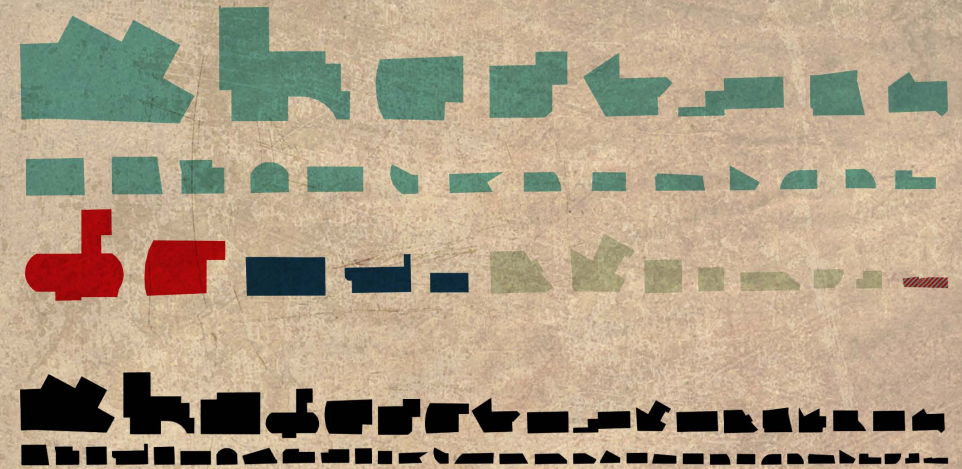
PASSAGE: There are different examples of successful passages which have various heights and widths. but the overarching factor is that throughout the individual passages the scale is consistent. The space sometimes widens whenever there is an intersection or corner, but after that the passages repeat with the same measurements. Space balances the feeling of grandeur and human scale. Narrowness of space concentrates users and creates proximity and coziness, while the space's height counterbalances this effect by adding volume and lightness. The different shops mostly have a similar shape and size and are subordinate to the central space.

MALL: Not relating to context. As big as it needs to be (housing all the interested retailers or accommodating the targeted number of consumers). Imposing through bigness rather than monumentality or grandeur. Block scale or multiple blocks in some cases (city centre). Access not always relating to the street, usually either unperceivable or too dominant.

MOLENPOORT: Within the city centre of Nijmegen, the Molenpoort has the biggest spatial footprint of all buildings, almost using an entire block. The two main entrances relate in scale to the measurements of the street and adjacent buildings, while the third entrance occupies a large chunk of space within an otherwise small-scale residential area.

The indoor spaces of the Molenpoort vary in scale and abruptly go over into each other. The framework is based on a grid with fixed dimensions, but the angles and irregular shape of the outside wall make the individual shops differ in shape and size. The shops with the biggest footprint are the Coop and Xenos, both functioning as the anchor stores.

SYNTHESIS: The passage in its size is limited (few urban blocks), while the mall is at the scale of a city centre (or in some cases the size of a small town). The difference in width between the Passage and a Mall is striking, as few individuals can occupy the width of a Passage, while this is not possible in a Mall. The Molenpoort has sequences of both, but rather resembles the passage. In the passages the individual shops have mostly the same size and shape (determined by the rigid structure), event spaces are adjacent rather than integrated. In the mall however there is a contrast between the size of anchor shops and the "streetshops". The shops in the Molenpoort are rather like the mall, but sizes and shapes of individual shops have much more diversity, with a lot of intermediate sizes that give opportunities for alteration of the overall mix of shops.



Molenpoort shops shapes



Passage Paris shops shapes

PASSAGE: As mentioned earlier, the lighting is homogeneous and therefore does not interfere with the symmetry of the central nerf, while repetition ensures that the space has a clear rhythm, without a predominant direction, except the direction of walk. Scale, material and light give and a sensation of hygiene, weightiness and an intrinsic value. Wooden elements and furniture give the place warmth and coziness. The shops, floor and upper floor also follow a colour pattern that reinforces a feeling of harmony and complementarity.

MALL: Comparable to hangars on larger scales. Artificial feeling caused by artificial light that disconnects from the outside world. Cheap feeling caused by using fake materials (reducing the cost for setting). Feeling of immensity due to large scale. Confusing and disorienting environment due to improper acoustic treatments.

MOLENPOORT: The Molenpoort has an ambiguous atmosphere due to the many variations in scale and lighting. Underneath the central glass roof the space is open and light, but around this space, where the people on the ground floor actually walk, the atmosphere is more dark and oppressive.

SYNTHESIS: The Passage is about harmony, intrinsic value and contemplarity: a coherent colour pattern, aided by repetitive materiality, homogeneous light and clear geometry. The falsity of materials and space is felt in Malls and the Molenpoort, while the Passage cleverly hides it (painted marble vs fake plants), seeking luxurious standards. The mall is defined by cacophony, a diversity of elements, rather following individual branding, than collective expression. In a Mall, time and the path of the sun are barely perceivable, while the Molenpoort roughly experiences the change in light at night and day as the Passage does. The passage is about human scale and concentration of fluxes in a narrow space, favouring encounters, on the other hand the mall tends to disregard the human scale, its size being determined by the commercially driven demand for rental space for various commerce. Even with few visitors, the passage does not seem empty, while a mall feels empty when not at full capacity. The ambiguity of scale within the Molenpoort makes some areas seem busy while other areas always feel empty. What the passage, Mall and Molenpoort have in common is that they are all in contrast to their environment, constructing an utopia based on consumerism for the Mall and an idealistic theater stage for the Passage.

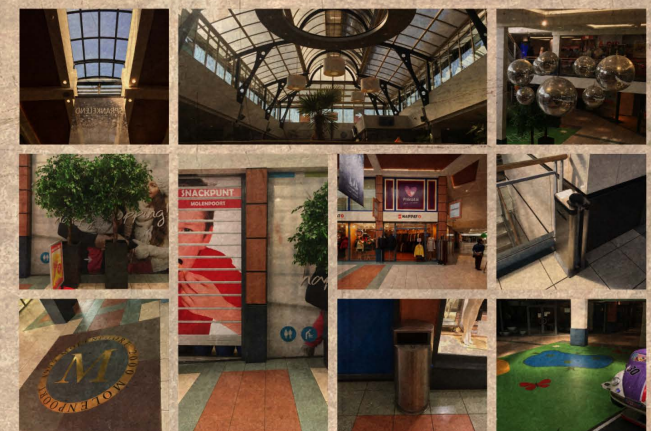
Passage Paris



Mall America



Molenpoort



PASSAGE: Passages couverts are often cleverly integrated into pre-existing residential blocks. Symmetry, height, rhythm, light and modularity of the central space guides the visitors through the linear space that follows the pedestrian and commercial fluxes of the city.

Even though they play a major role, the comparably huge event spaces only occupy small facades towards the central passage space and are treated on an equal foot with the much smaller shops.

MALL: Located adjacent to large car arteries and not necessarily relating in scale to its context. General organization on the dumb-bell principle with large anchor stores placed at extremes, usually accompanying the entrances. Smaller shops on each side of the corridor connecting them or acting as satellites (being disposed around).

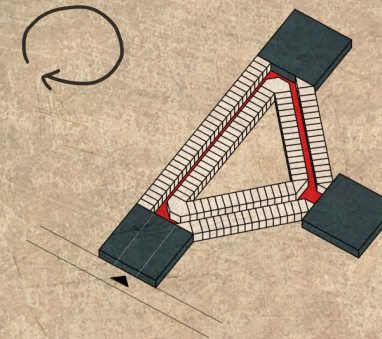
Internal circulation forms a loop and disconnects from the entrance / exits. Not necessarily very intuitive or not allowing direction with the main aim to disorient and go from one store to another rather than allowing clear identification and decision of own routing.

MOLENPOORT: There are four different entrances of de Molenpoort. The two main ones are connected to the pedestrian shopping streets. These two make people enter through a low-ceiling hallway into a high-ceiling space where the route splits into two and people have to make a choice whether to go left or right. On both sides of the paths are shop windows. The third entrance is a very narrow and low-ceiling corridor piercing through the building connecting the more residential street with the central space of the Molenpoort. The fourth entrance is from the parking spaces on top of the roof, people come down the stairs onto the first floor where the café is located and can go to the ground floor with escalators, stairs or an elevator.

SYNTHESIS: Event spaces in the Passages are adjacent and have a front equal in size to the much smaller shops, while the anchor store in the Mall occupies a considerable chunk of storefronts. The corridor of a Mall is independent from the shops, providing seats and sometimes activities, while the central space of a Passage always is at a threshold of a shop, which is sometimes appropriated and used as an extension by the latter one. The central space therefore plays the role of a gallery, hence its emphasis through height. Non retail activities (food, drink, entertainment) are usually centrally placed in a mall while in the case of the passage they are adjacently located. In the case of Molenpoort, they are centrally located but hidden therefore dysfunctional.

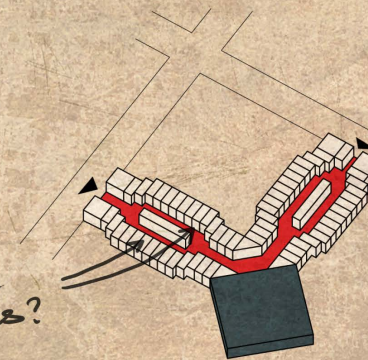
Continuous Route

Mall America



Anchor stores on edges and connected by smaller shops

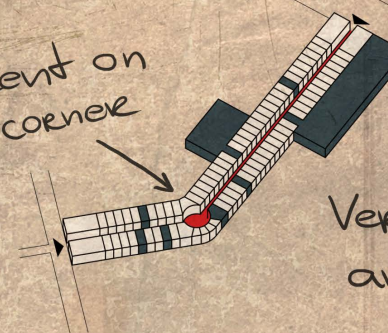
Molenpoort multiple routes?



Anchor shop in centre

Passage Pa

Accent on the corner

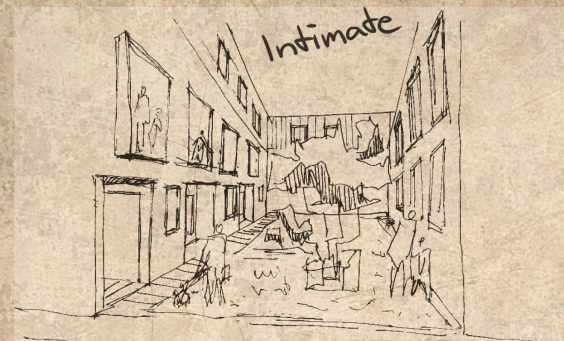


Singular Route

Very systematic and regulated



The neighborhood

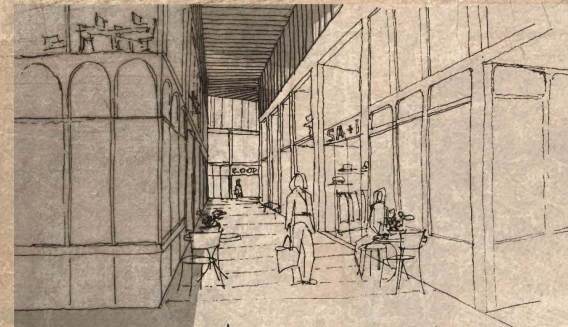


enclosed spaces
on top of roof
Molenpoort



The skystreet

Looking down into
the passage

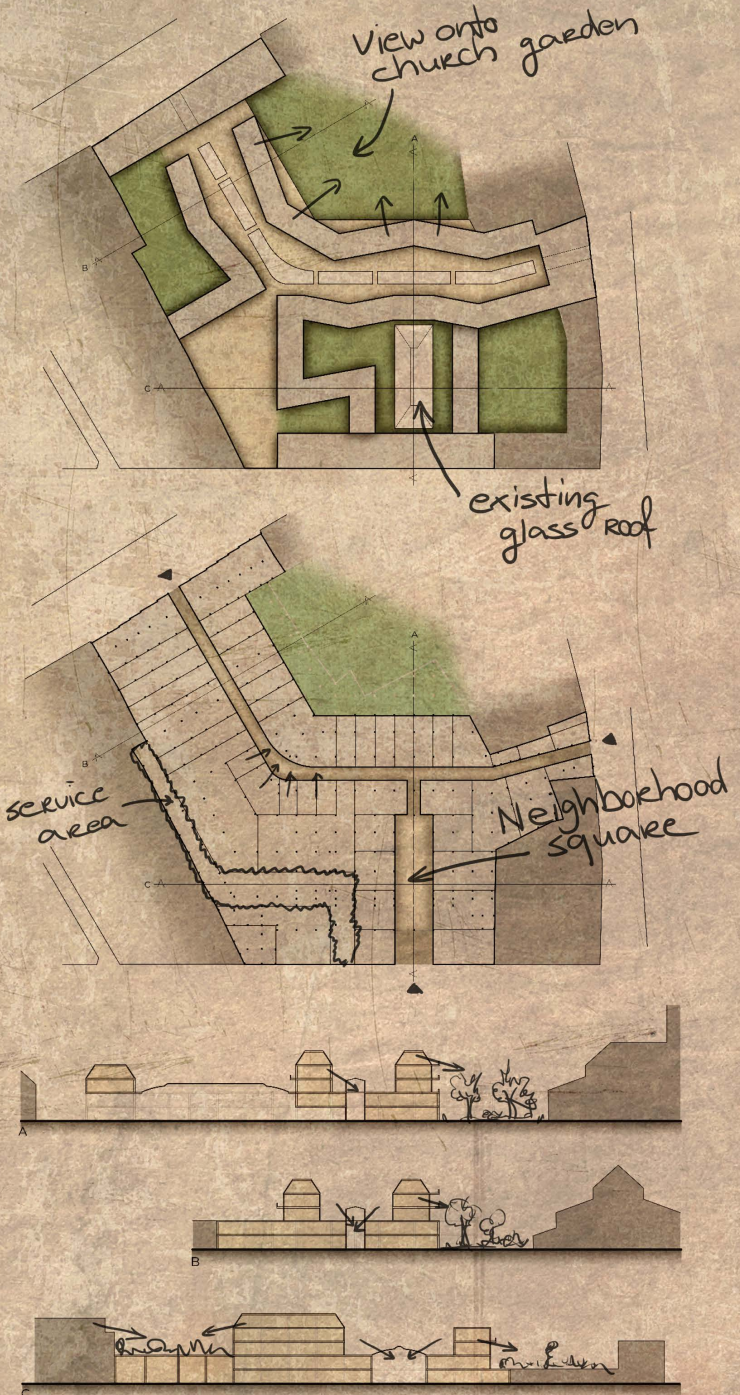


The passage

Looking up to the
neighborhood

FEEDBACK P1,5

- The risk of making a passage is that it is always cheap. Will you actually invest a lot in it and try to make it nice, then automatically more expensive shops (chain stores) get in there and the success is gone.
- The charm of the Molenpoort right now is that it is actually a space, but we now make it a street. In a passage you can't stand still, the amount of people get pushed through highspeed.
- The ground floor is too bulky, could you break through the bulky part with the big shop.
- Not everything has to be a passage concerning shopping.
- The complexity is in how the functions work together, and how are they accessible.
- We only talked about mall and passage, but there are also other relevant architectural types such as street and square.
- Iranian malls have side arms with different functions.
- Nijmegen really is a city of streets and cafés, it's about alleys, not about corners (like NY)
- The centre of the city is part of the neighbourhoods already, because it's so small.
- Concern if the foreign passage would work in a third city like Nijmegen.
- Two tasks: connections, what do you connect and what you shouldn't connect
- Where houses are is not an attractive space to live, dead end, disconnected from the city.
- An idea could be to guide the people without cramping them.
- What is the gain of keeping the structure of the Molenpoort?
- Always important is to think of what is the front and what is the back?
- What could the passage evolve into, maybe in combination with housing?
- The city is all about porous material, not about blocks



| 10-12-20

FEEDBACK

Research plan:

Present the research in a graphical way. Diagrams can help you set up the clear structure of the research.

Bepaal waar je focus ligt, welke themas. Zorg dat het niet teveel is, dat je het aan kunt en je mag samenwerken met groepsgenoten.

Maak specifiek, blijf niet algemeen praten over onderwerpen maar maak concreet en visueel.

Het is niet verrassend dat de Molenpoort niet werkt en anders moet, maar zorg dat je statement persoonlijk en interessant is.

Research in architectuur kan goed werken als visueel.

Urban plan:

You use much of the old, but now everything. You can take more freedom in adding new gridlines to the existing structure.

The articulation of the elements is an idea worth developing.

The space is maybe too open now? It opens up towards maybe too many directions and ways.

The canopy space should be enclosed... Aurelie

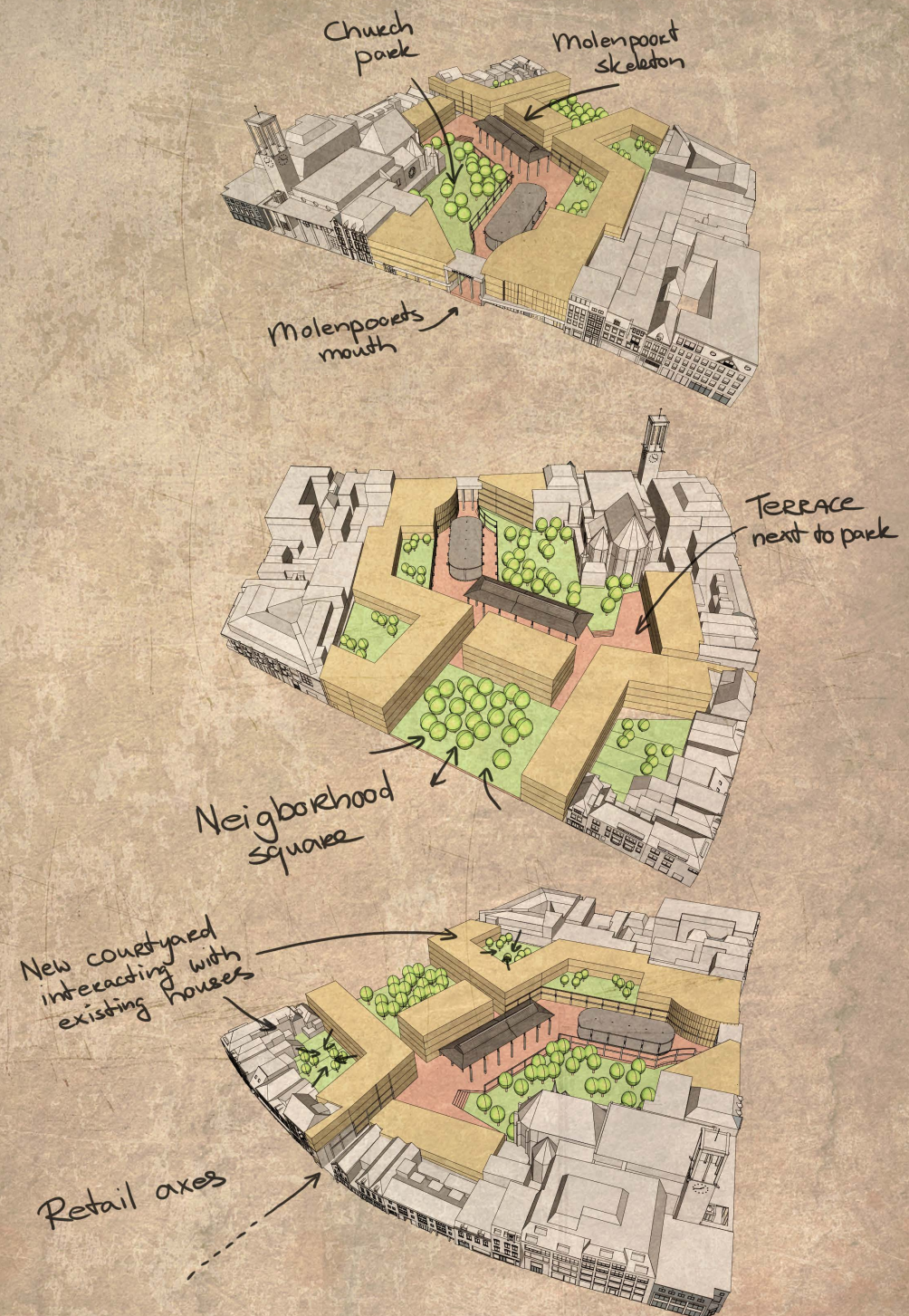
The barrier between the garden and the square is ambiguous, it would feel more like a space when everything would be a park.

A successful scheme is an opportunity for a lot of different programs.

The evolution of how the houses on top are reached?

Canopy is 2 gestures in one, multiple ideas, this might be confusing and ambiguous?

The first floor floorplan could divert from the ground floor floorplan.



FEEDBACK

Create a language (for the drawings) that is serious but be courageous to do something unique.

Make a suggestion for which part you will make the project and get real about the program and square meters.

Get rid of the gastronomy, the 3 repeating borders do not work.

If 'continuation of the route' is your goal, then make that more clear and important.

To test the correct scale of the program, do a scale comparison with other projects. Library might be too narrow?

Think about maybe adding more storeys.

All the spaces I have created have an average depth, while bigger spaces suit the ateliers.

Think well of how the spaces will be lighted.

The two squares are a bit the same scale now, and same atmosphere? Make them more different or make them one.

Make a convincing story that this is needed for the Molenpoort, and be free to completely go in that direction if needed.

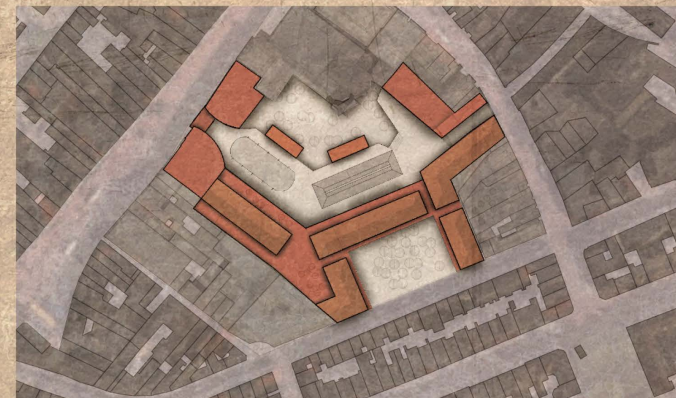
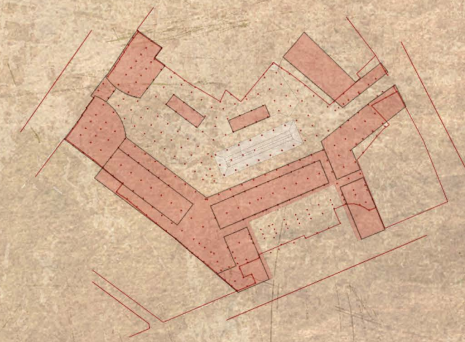
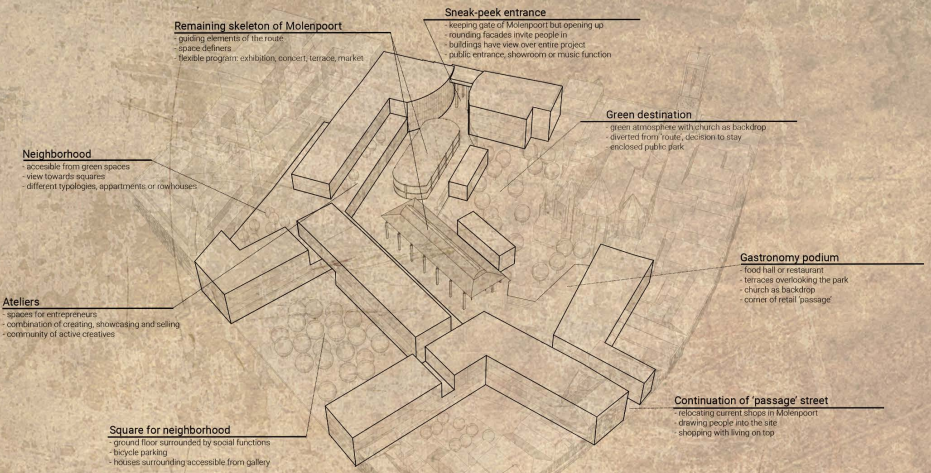
The current road needs to be taken a bit further for the P2.

Solve all the big problems on this scale, make sure that nothing is weird anymore.

The program I proposed now is very generic, try to make it more site-specific.

Make a translation from: 'I really wanted to do this... so the next step is to do...'

The big building in the middle wants to be able to breathe to all sides.



VEDUTE PRESENTATION

My veduta is an interactive diorama, which playfully captures multiple concepts and ambitions of my project.

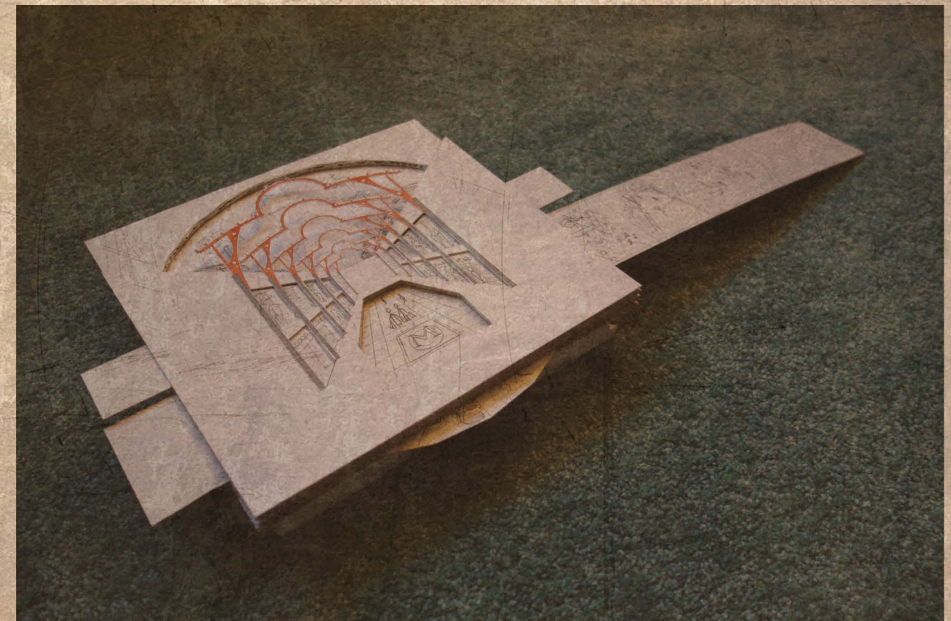
Probably the biggest aim is to preserve as many qualitative elements or potentially qualitative elements from the Molenpoort as possible, not just talking about the construction but also about the present community of entrepreneurs.

My project reuses the large glass roof of the Molenpoort, making it the centrepiece of a new, more open public area. In the veduta but also in the project the canopy is the static element that houses the different opportunities for the spaces above, underneath and around it.

The veduta invites you to reveal, test and question different scenarios, relating to my process of research and design so far, for example changing the roof parking into a more park-like green space, or with houses on top.

The very interior character of the Molenpoort can be imagined as an outdoor space, connecting to for example a park appreciating the architecture of the old church, or a square surrounded by public functions where children can play safely.

Then the canopy becomes a freestanding 'umbrella', covering different meaningful activities and communities, housing a flexible program, for example it could be an outdoor terrace, open-air stage, finish line of the Nijmegen vierdaagse, or an outdoor exhibition of art or products that have been produced in adjacent workshops.



INFLUENCES ON THE SITE

This map shows the 8 most notable influences of the close context on the site. Some positive, some negative and some are opportunities that the urban plan could work with.



THE URBAN PROPOSAL

This is my proposal for the urban plan. Out of sustainability reasons, but also to, as a bricoleur, work with existing qualities, the urban plan is fully based on the existing loadbearing structure. Though the block has been opened up to create a more porous fabric, taking parts of the roof away and erasing the narrow North part of the building to make place for the church garden to become a lot bigger, fighting the heat-island effect and becoming more suitable as a park where people can spend more time. The inner public space is still perceived as disconnected from the rest of the city, but this time the entrances are opened up to actually lower this threshold and invite passers-by to come in. The paved route can still be used as a shortcut through the building block, but people can make the decision to divert from this route and go down into the park, onto the green square or the terrace overlooking the whole place. The enclosed feeling stimulates the sense of community between the entrepreneurs, inviting them to use the public space as if it is their own. Local businesses and production can thrive here and freely be showcased to the public. The glass canopy, as a powerful skeleton from the original Molenpoort is now a freestanding 'umbrella' defining the space underneath and around it to house a flexible program, driven by the community. On top of the Molenpoort's roof the construction is extended to house a neighbourhood containing different types of housing overlooking the public spaces and are accessible from green courtyards that are created with existing surrounding houses.



A SEQUENCE

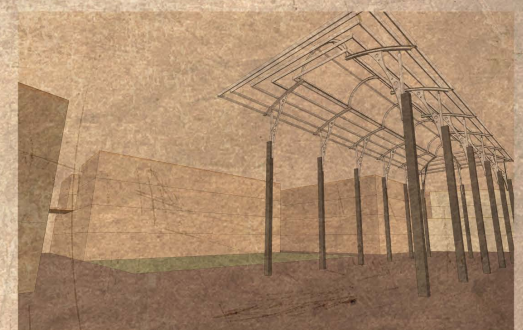
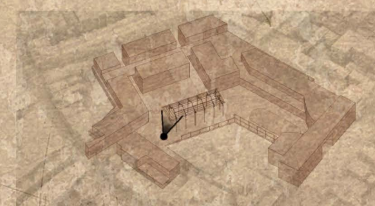
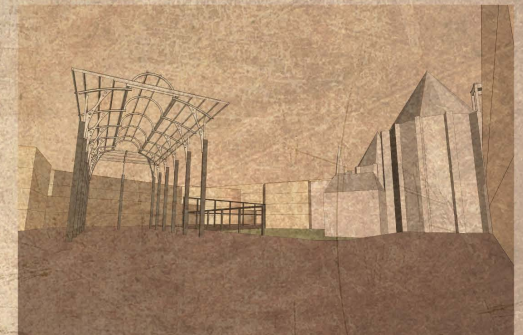
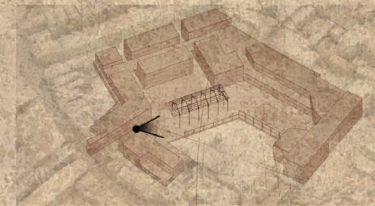
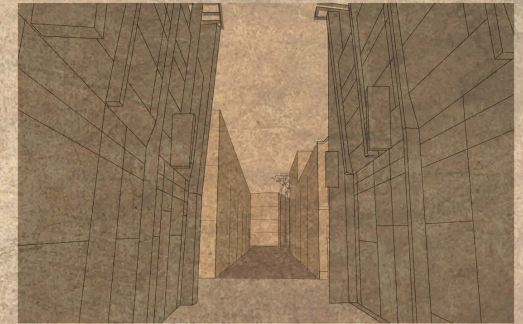
I will take you through a short sequence through the urban plan. This is how from the retail axes you would walk up to the site, a continuation of the passage-like street with on both sides retail and gastronomy.

This is when we enter the public space. People have the choice to continue their route to walk along the ateliers guided by the canopy, or they can choose to divert from this route by going into the park or onto the terrace belonging to the gastronomy function on the right. Under the canopy there might just be a market happening, or exhibition of products that are created in the adjacent workshops.

When turning to the left, the public building housing the children day-care and community centre with the adjacent square reveal themselves.

When walking along the ateliers, we come across another remnant of the Molenpoort. Sometimes it can be used as a water playground, other times it's the spot where you'll find foodtrucks that sell for example lunch that you can eat in the park. Some remaining columns from the original loadbearing structure function as a soft border between the square and the church park.

And then the last part of this sequence, the 'gate' of the project welcoming people from the Molenstraat into this public space.



ROTOR WORKSHOP:

My process started with a close investigating of the city and especially the area around the site. From this investigation I collected let's say 'factors' that influence the site, as problems that can or need to be solved, qualities that should be kept, and opportunities that with a little help can turn into qualities.

I investigated not only the architectural and visible aspects, but also more hidden ones by having conversations with the actual shopowners that are still there, and for example the manager and caretaker. This was a super interesting step because this was actually the first time that in any design course I have spoken to direct stakeholders that have sentimental value to a building, but also let's say, financially live from it. It was super interesting to hear their diverse opinions about the plans of the municipality.

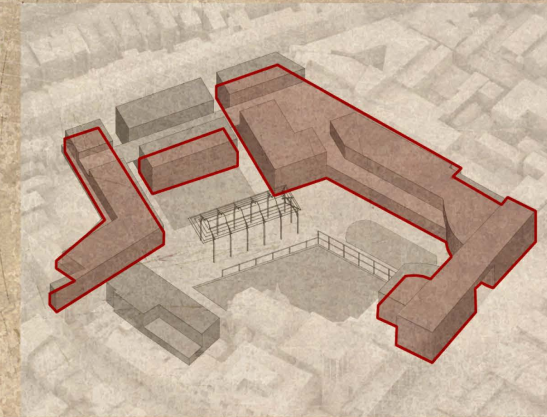
The highlighted parts are reused existing structure, since I believe that it is a shame to rebuild it when what I want to achieve can be realized in these existing parts. The red part is more traditional retail where the current shopowners are relocated. The yellow, wider and higher spaces will become ateliers where creative entrepreneurs can work together to produce their products and also sell them to people that walk past and can look inside.

Then on top there will be a neighbourhood with different kinds of houses, interconnected by a sort of skystreet with squares and courtyards.

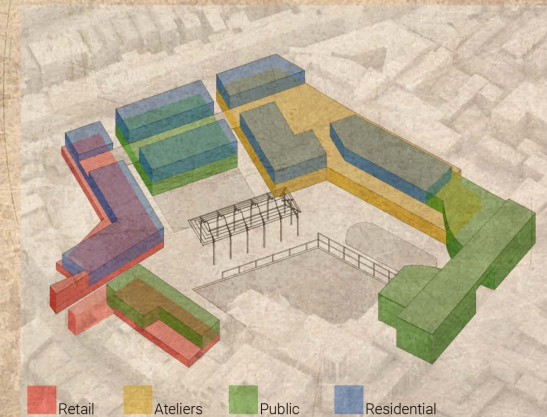
And then the green areas are for public functions, this one being a more neighbourhood serving function such as a children daycare or community centre, and this other one functioning as the entrance to the site from the Molenstraat I will talk about later.

What the urban plan mainly tries to do is be an extension of the urban public fabric, people could use it as a shortcut through the block, but along this route there are different spaces suitable for staying for a longer time and meet up with people. The blue spaces are more private and designated for the people who live and work around them. Then the green ones are the spaces with flexible program that the public and the closeby entrepreneurs can use to for example organize a fashion runway, product exhibition, market or open air concert.

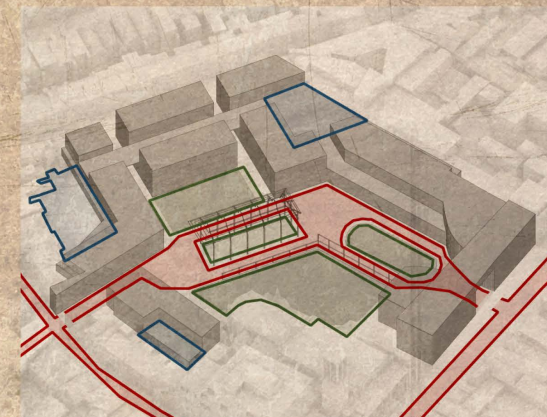
The public space uses the leftover sort-of skeleton of the beast that once was the Molenpoort, for example the glass canopy becomes an umbrella under which activities can be organized or the row of columns becomes a soft border between the paved route and the park-like area. The existing entrance is the sort of mouth that should invite the people in.



Structure that will be kept



Functions distribution

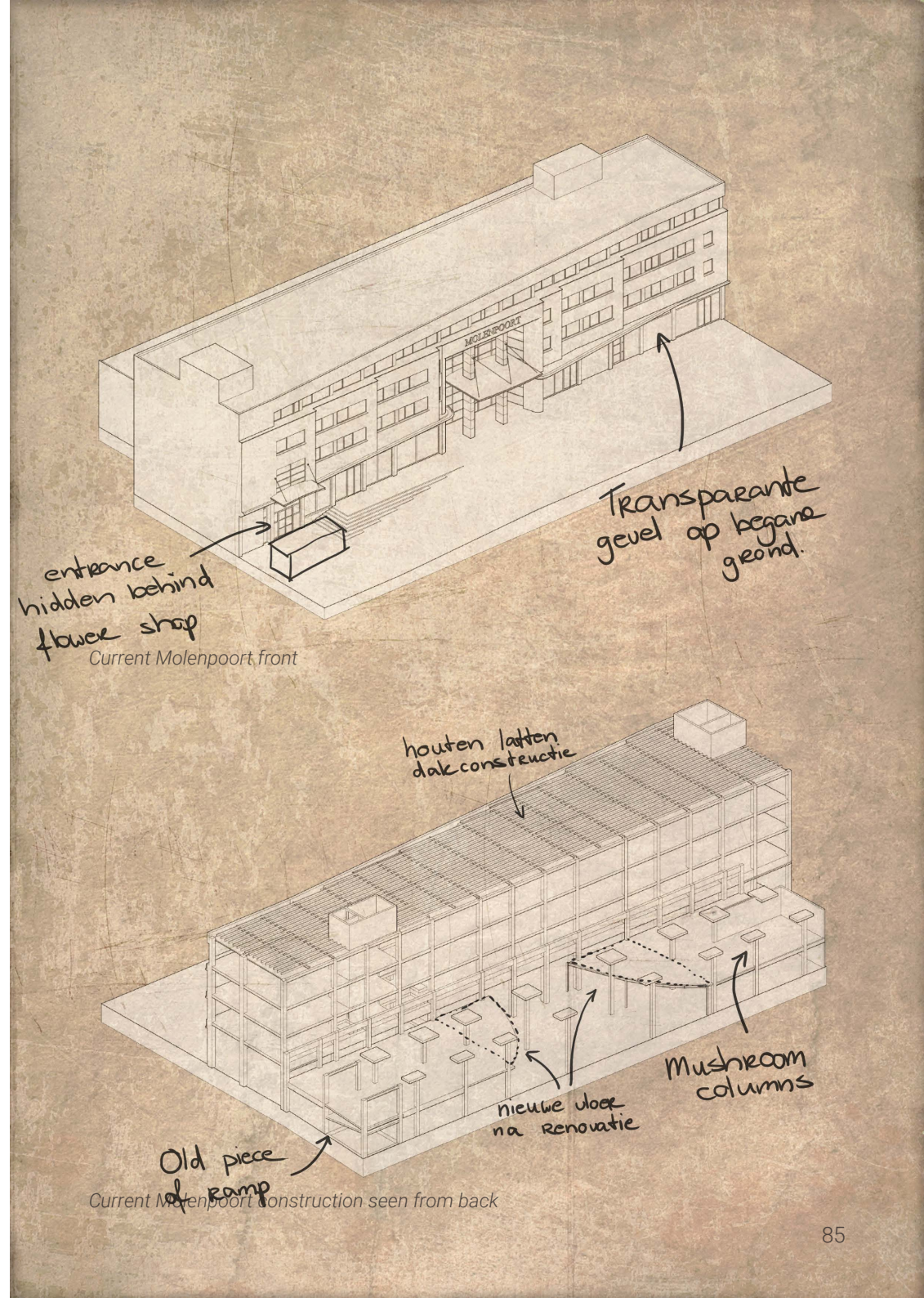


INSPIRATION FROM ROTOR LECTURE:

- The work of Rotor is not about providing a solution, but it is a way of 'going forward'. It's not about any CO₂ calculations, but about if the projects feed a better future.
- Instead of having 'green aims', it is harder but more interesting to strive for social aims such as creating awareness or a change in attitude of the people.
- Demountable does not mean reusable. Cost of dismantling, handling and risks needs to be lower than market cost.
- Reuse is broader than just materials. You can also reuse existing qualities on the site, or local communities.
- You can allow the scheme to be used in various ways, how people use the spaces is often unplanned. The story of Cavern VS Nest. Find out what the stalagmites and stalactites are, and how people can possibly use them.

FEEDBACK BY RENAUD FROM ROTOR:

- It is nice that your design is based on what factors you find on the plot and around it. It is unlikely that these factors will change soon, so it makes the project real.
- If you work with what there is, you could elevate that concept by 'using the design as a framing device', revealing what is already there --> reuse. The design gains quality from what the surroundings are, and it adds quality to its surroundings.
- The focus on creating a gateway to another world is fascinating. The gate(s) could be your guiding story for the project.
- The proposed program seems simple and could be more interesting. Don't look at program in 'layers'. Look at 'Post Bubble City', they take into account the surroundings and views and fully base the program on that.
- Good how you investigated the structure. Find the anomalies and work with them. The project could really be about creating a new facade for the building.

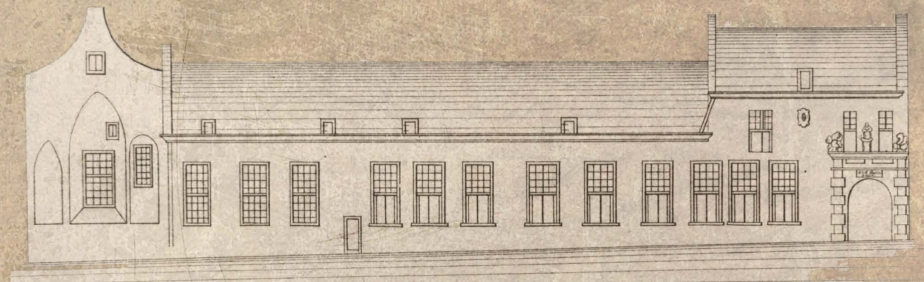


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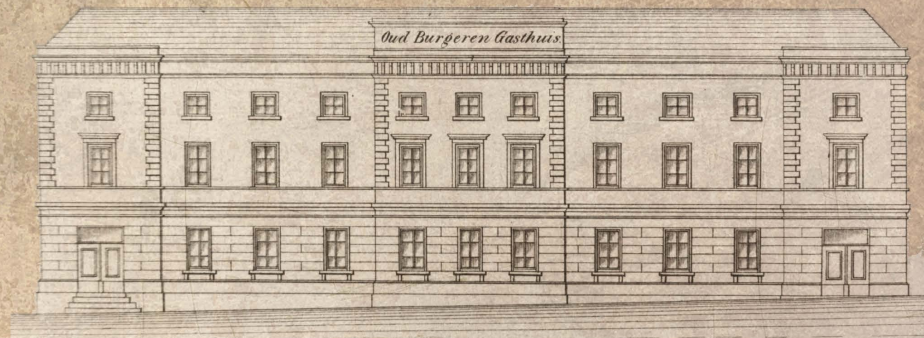
I realized what was a bit in the way of me making next steps in the process towards a design, was that I looked so carefully at the existing structure, that it maybe became a bit constraining, especially since I wasn't sure yet which ambitions for the building I had, other than reusing as much of the structure as possible. So I started an investigation of the Molenstraat, since my building will have its biggest façade towards this street.

I had only looked at the 'history of the Molenpoort' from its opening in 1972, but to understand the site better I dove into the city archive and this is what I took from that research:

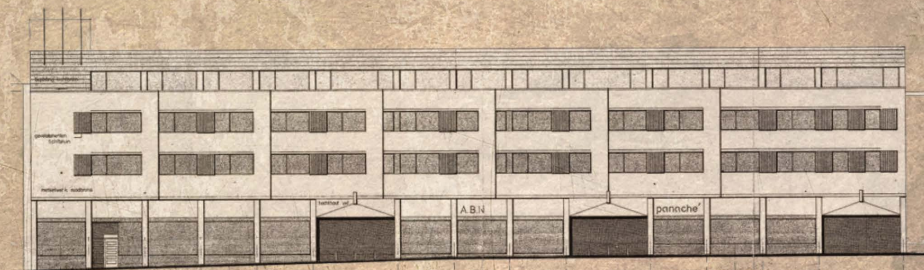
Originally on the site was a cloister, which turned into a civil hospice. This civil hospice got a new neo-classical façade in 1846. Then in 1972 it was demolished and shopping centre the Molenpoort was build. In 1985 and 2000 the centre was renovated.



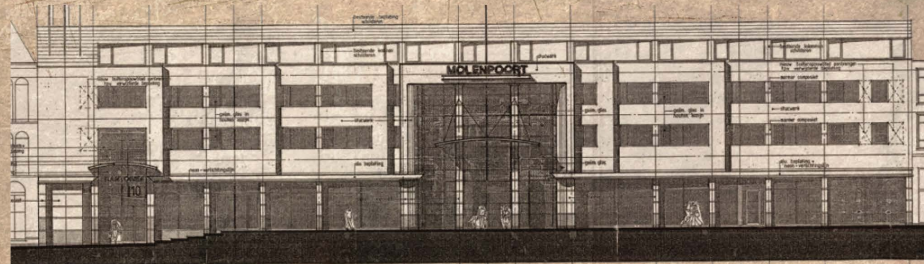
1646



1846



1972



2000

What I found interesting about the history is that the site once lay outside of the walled city centre. Then when a new wall was built, the site suddenly was within the city, what the people in the cloister back then actually didn't like. Later when the building was turned into a shopping centre, the building functioned as a sort of shopping island where people went by car, but when adjacent streets were refurbished into modern shopping areas the Molenpoort's offer merged with the outside neighbouring streets, now serving mostly as a convenient parking spot for people that go shopping in the city centre.

Fascinating about these city walls is that the points of access, the gates, were ofcourse extremely important. The big street is called after it, and ofcourse the shopping centre too, Molenpoort. Hundreds of years after they were demolished on special occasions such as queens day, the people rebuild temporary versions of the city gates, showing that they are still part of the cities social heritage.

Not only happening on the big scale, but there are also smaller gates, granting access to a courtyard or corridor. These two examples were gates existing on the site when it was still a hospice, but when the building was demolished to become the shopping centre, they were saved and moved as monuments. This story of the gate that grants physical or symbolic access to a different space is fascinating to me and I want to work with this in my design.

Then another thing was that the site was once much more open, a courtyard accessible from different sides, with the church as the main monumental building. I realized how with my masterplan I bring the site sort of back to this state, which I'm really pleased with.



Wiemelpoort (first wall)



Molenpoort (second wall)



Jan Kriens poortje



Oude Borger Gasthuys poort



Temporary gate for celebration



Another conclusion is that the Molenstraat, probably because of its wide profile, but also because of its historic significance, is of great importance for the people. Throughout the years it has been the hotspot for festivals, parades, strikes and other social events.

Because I wanted my design to fit in with the rest of the street, I investigated the other facades and categorized them. A conclusion was that all the facades, except only the church, have a clear distinction between the ground floor plinth and whatever happens above. Another thing is that almost all the facades accentuate the let's say cornice. Interesting is that not all the facades are old, but the newer ones, even the ones with modern materials, follow the rule of the plinth and cornice, and therefore blend well into the rest of the street.

The street profile itself is interesting too, how it slopes down and becomes narrower towards the end.

On the left side it is quite a straight façade, but on the right side interesting things happen such as a façade setback or stairs, and it is in these spaces where the life happens. I want my design to play with that too. Notice how a difference in pavement accentuates the entrance of the Molenpoort, and the inlet that's occupied by cafés.

The Molenpoort is on a spot in the street where the profile gets narrower, and the façade plays with this by making small steps. Both the sloping street and the stepping façade make that the building is perceived very differently when approaching from different sides.

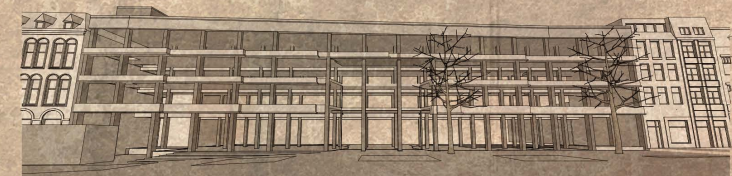
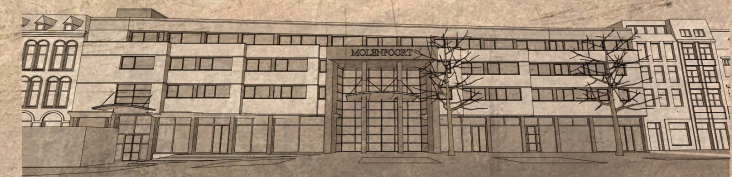
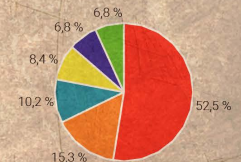
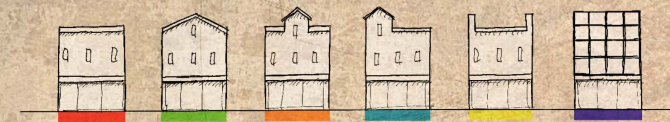
Then another impactful aspect is that there are two large trees in front of the façade and on the left side a permanent flower kiosk. Also a lot of bikes are stilled in front of here and a trash container. The building makes use of this by having the more private entrance towards the houses on top behind this kiosk, less visible.



Molenstraat facades Zuid-Oost



Molenstraat facades Noord-West



| 25-02-21

The existing ground floor plan has a few interesting features, such as two parts where the floor is somewhat lower, and one part where it is a bit higher. Then the two staircase cores, and usefully always close to the blind walls, shafts for installations.

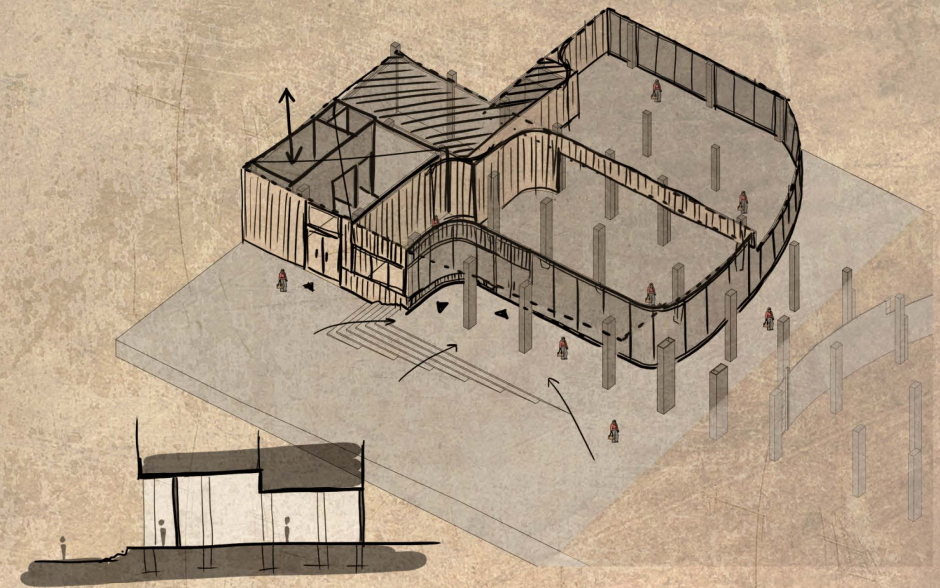
The left part on the ground floor I envisioned as a separated function from the rest of the building, a showroom for the entrepreneurs in the ateliers to showcase and sell their products to people that pass by. This part is really the invitation for people on the streets to come in and take a look, as a sort of preview of what businesses they will encounter when they go through the big gate into the courtyard. Inside there will be a counter for information and the selling, then a more service part, with storage, toilet and a small kitchen to prepare food that can also be sold here and then if the weather is good eaten outside. Architecturally the floorplan should be flexible to be able to adapt to what the people have to showcase, and I really liked this reference in Portland, where in a similar as the Molenpoorts concrete structure they sculpted an organic shape that guides the space and exhibition, very easy to do with reused materials.

When we look at the first floor, and also the floors above, we notice how the floorplan is separated into smaller parts, because of a difference in floor height. I concluded that the two staircase cores are relatively small, big enough for the current function of living, but too small for when I make it a public function.

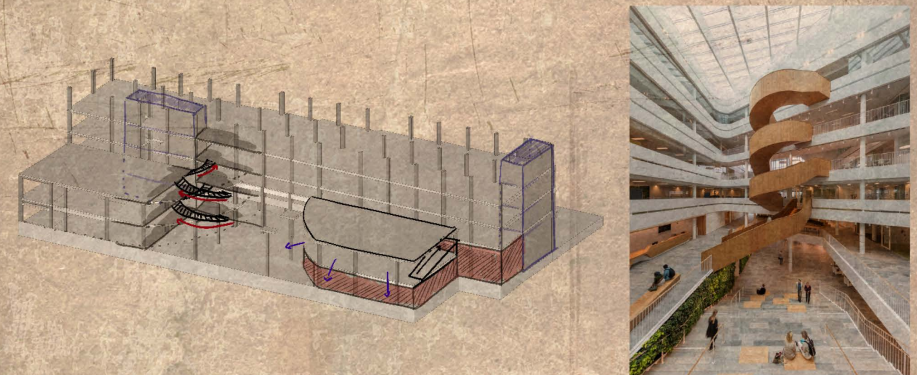
So that was something I initially didn't know how to solve, since digging bigger holes into the floors for a new staircase was not ideal. Also this staircase had to be somewhere between the two different constructions.

Well first of all, this red part is already occupied by the showroom, so on that side there was no need to connect the ground floor to the upper floors, other than the already existing staircase core. On the other side I discovered that this rounded piece of floor was added later in one of the renovations, so that is very easy to take out again, creating space for the new staircase.

I actually liked the idea of creating the staircase here, because it could be a very transparent space that allows a lot of daylight to come in too. Plus ofcourse this needs to be developed further, but I expect it could be a very interesting looking space also seen from the outside.



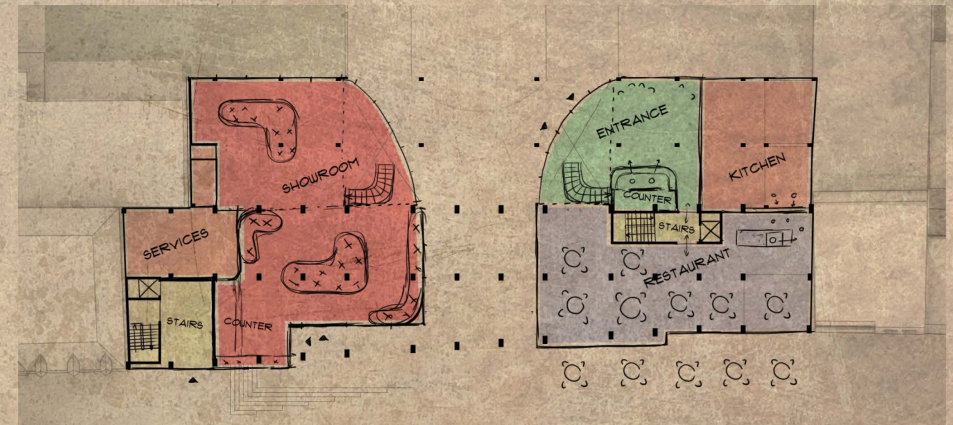
Blu Dot Showroom - Portland



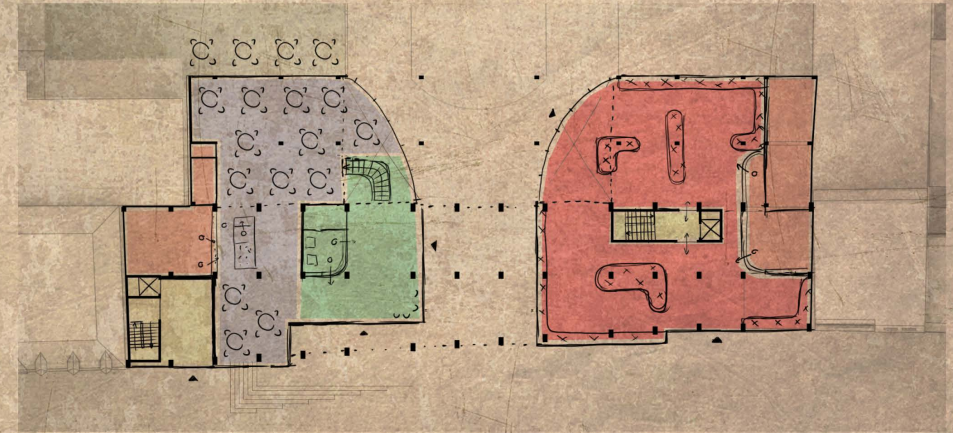
Uppsala University, 3XN

FEEDBACK AURELIE:

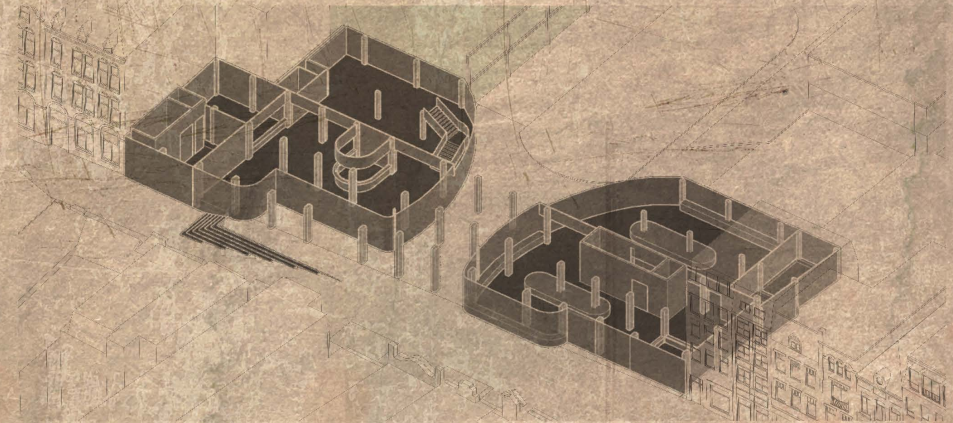
- There are different factors that make a design: program, the existing structure, norms, intuition of the architect. Make sure it all is in balance.
- The concept of having two routes, the one more private and the other more public. The direct route could give access to the public spaces, and the less direct route could be the private one.
- When you make the floorplans, the program is the most important, the hierarchy of it. The spaces form themselves around the big functions such as the auditorium and the restaurant.
- The 'gate' as an image is very interesting, but could become a pastiche. Try to find your own way of finding a gesture that is inviting, which could also be a low space or narrow space.
- The facade is the result of a very capitalistic style, monumental with its big arch and symmetry. Look at other school buildings and see what their expression is. Which gestures do they use?



Ground floor version A



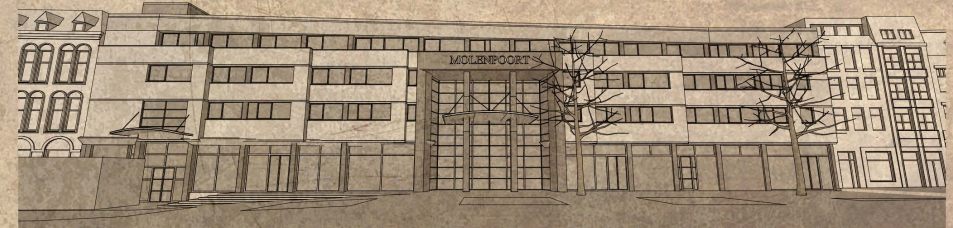
Ground floor version B



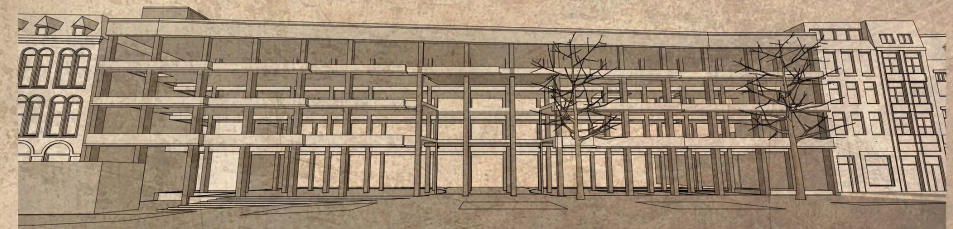
Ground floor version B in 3D

FEEDBACK JELKE:

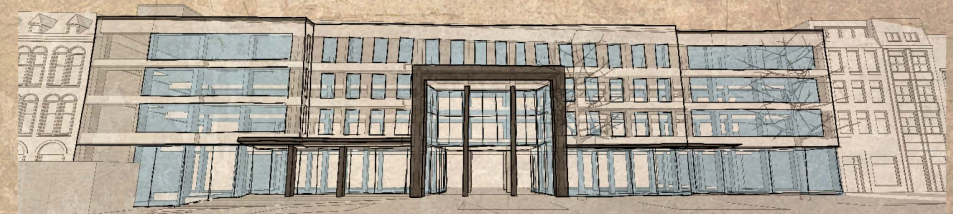
- For BT it is important that you show that you know what happens exactly, in the existing situation as well as in you proposal
- For Architecture you need to come up with a poetic story that leads the design, and then leads the BT too. How are you going to make the poetics buildable. Stick to this story and make it believable through the BT.
- For climate design you need to have a good idea of what happens in extreme situations. When your building works in the extreme scenarios, it will probably work in the softer ones. Think about what are the critical spaces?
- Look for specific references of music buildings, how they handle the acoustics.
- You will have to use acoustic panels in all high and big spaces.
- In your design right now all the cool and exciting elements seem to be hidden away in small corners. Make sure you realize amazing spaces that will be comfortable for the guests. Which spaces will be your focus, and really don't hold back when designing them. Take the maximum out of these!
- If you want to add floor, it is the most easy with a steel plate concrete floor, mounted to the existing concrete beams.
- Be carefull with the entrance tunnel you design, because right now it looks like a gigantic wind tunnel. Venturi-effect
- Make clear spaces with clear gestures. It should all be understandable.



Current Molenstraat facade



Stripped construction



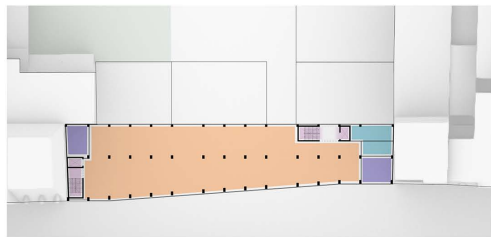
First ideas sketch



Chocoladefabriek Gouda

FLOORPLAN ALTERATIONS

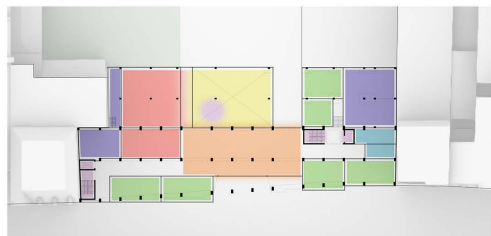
After last week's feedback session I realized how the position of the large auditorium stairs should not be in the atrium, because it will cause problems for the acoustic qualities that are preferred in a space where lectures are given. I referred to our 'orange hall' in the faculty of Architecture in Delft, without realizing that this space is actually very uncomfortable during a lecture or ceremony. I decided to give the auditorium a space outside of the atrium, referring more to the 'Chocoladefabriek in Gouda', where the auditorium space is a double floor height cut out of the existing floor, so that the stairs functions both as an audience for lectures, but simultaneously as a vertical connector between the ground floor and first floor functions. There still is some doubt about whether this extra vertical connection needs to happen, since next to this auditorium is the atrium in which 'the public stairs that lead to every public floor' is located. Another issue is that right now the big auditorium stairs block the views from the Molenstraat to the green courtyard and the restaurant space is divided into two smaller spaces, which in fact ideally would be connected. Also are there still some questions about whether this auditorium space will be able to have good acoustic qualities, since it is in the middle of a big open space and also is the connector between two floors.



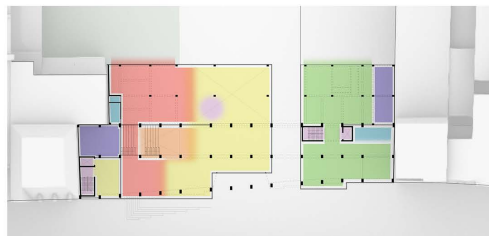
Floorplan third floor



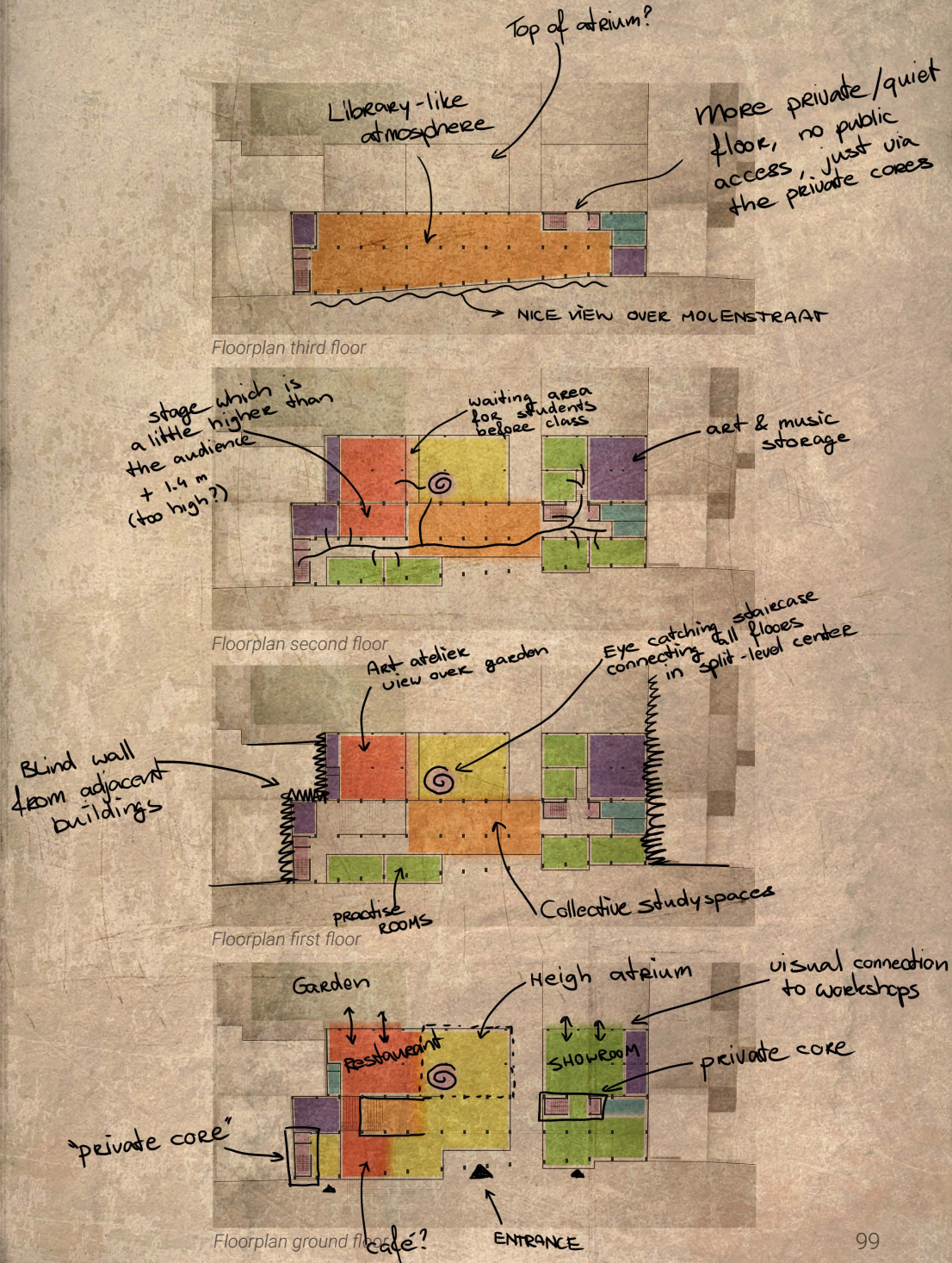
Floorplan first floor



Floorplan second floor



Floorplan ground floor



FEEDBACK AURELIE

It seems like you want to mimick the facade of the church, with the grand shape, but I don't think you want that. Maybe you should try to invent a 'new' architectural language.

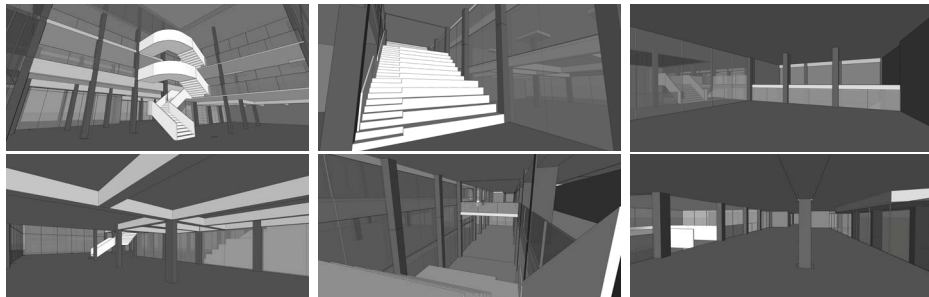
Start working with sections, floorplans and put people and furniture in those. Right now you have two grand staircases, which might be too much of the same gesture.

Don't forget that logistical spaces are usually very conveniently shaped, and designed in the most efficient way possible. Also think about wheelchair accessibility, everything should be possible for those people too. It is a good idea to have small waiting areas outside of the classrooms.

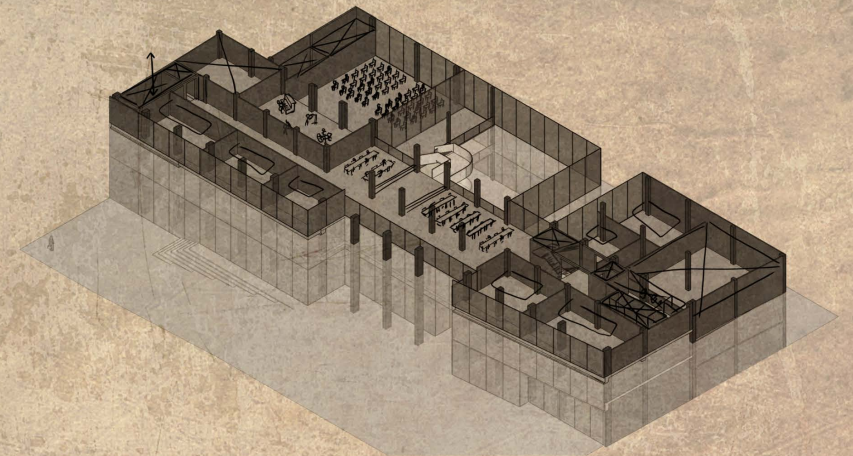
FEEDBACK JELKE

It is now time to force yourself to start working on the 1:20 scale construction and materiality. Sometimes it is the most convenient to just come up with a solution yourself instead of trying to find a reference.

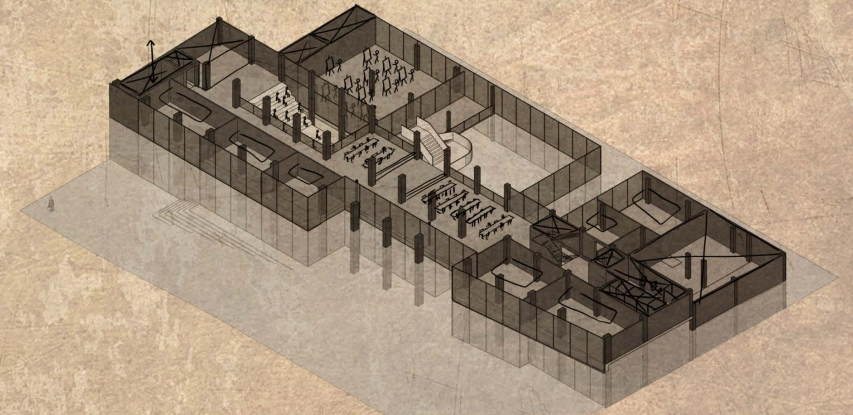
The acoustics in the atrium seem to become problematic when the space is opened towards multiple other spaces. Look at references, absorb the sound and contain it within the building. Look for example at the auditorium in the Kunsthal. The stairs could become bigger and become a nicer place to also be able to stay and use.



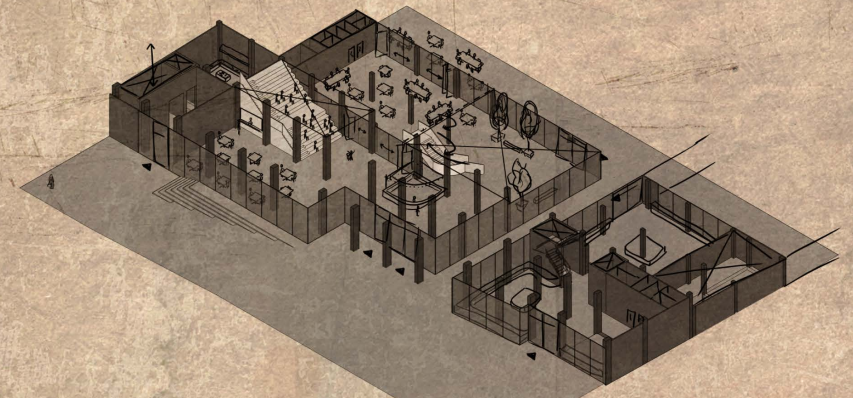
Impressions



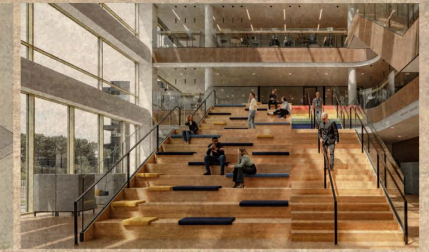
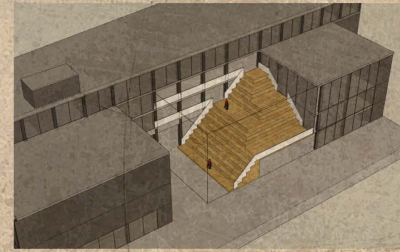
Second floor sketch



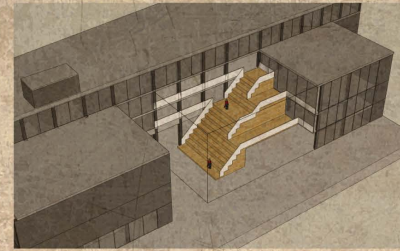
First floor sketch



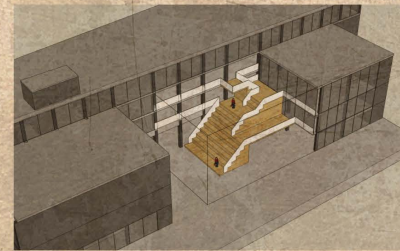
Ground floor sketch



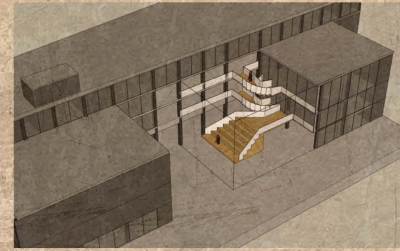
Danone Headquarters, Sebastian van Damme



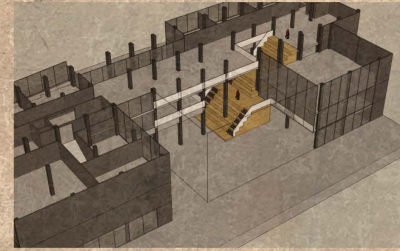
Faculty of Architecture TUDelft



Reed University, Opsi Architecture



Uppsala University, 3XN

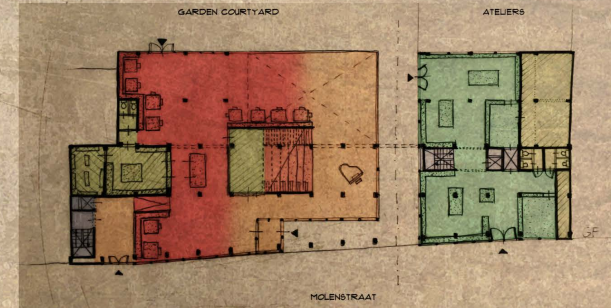


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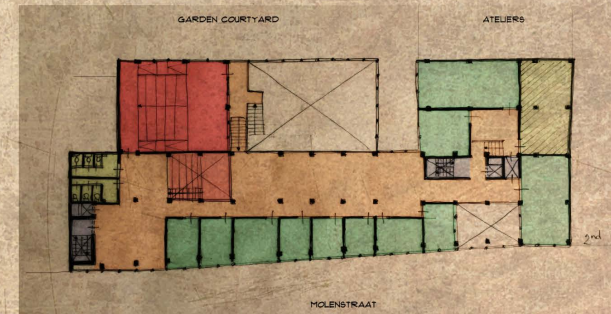
FEEDBACK PAUL

It causes a lot of problems when you want to create acoustic quality in spaces with low ceilings. Also columns in de middle of a room can cause acoustic problems. Maybe you could think of something like a double facade just for the columns.

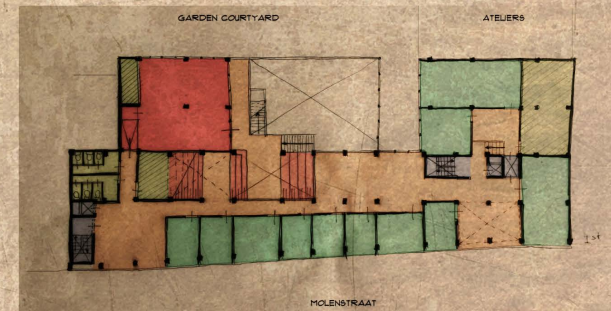
How I see it right now is that the atrium is not needed. Everything in your design you make about this atrium, but you could better take the existing floorheights and other qualities as your theme.



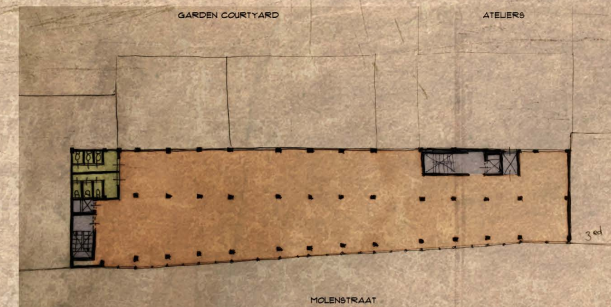
Third floor plan



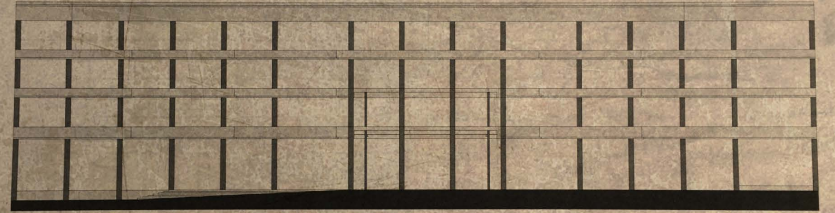
Second floor plan



First floor plan

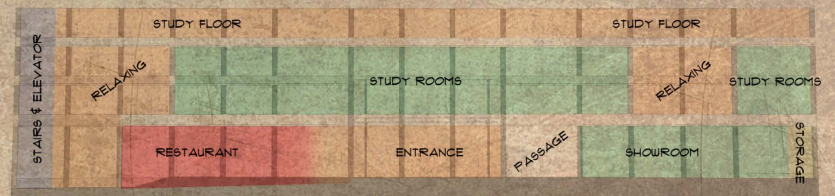


Ground floor plan



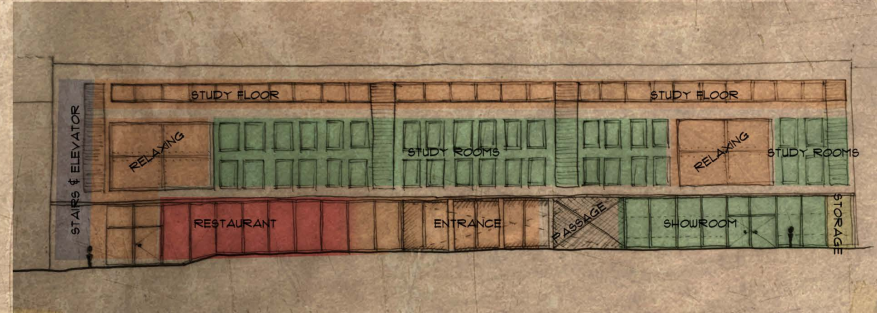
Molenpoort entrance Molenstraat from 2000 till current day

Molenstraat facade construction

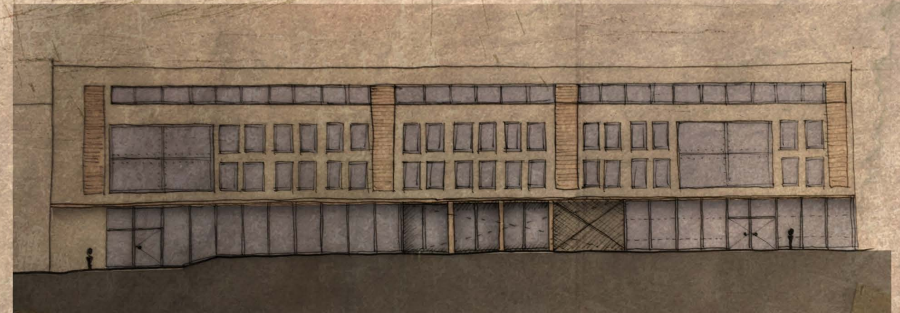


Molenpoort entrance Molenstraat from 2000 till current day

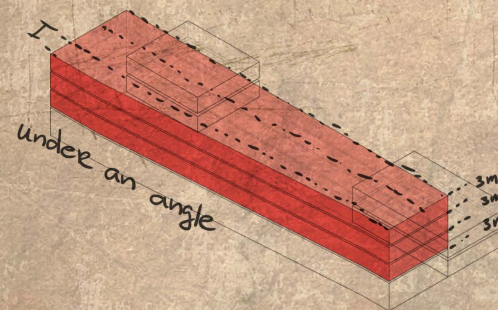
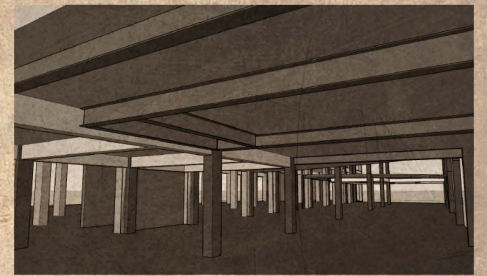
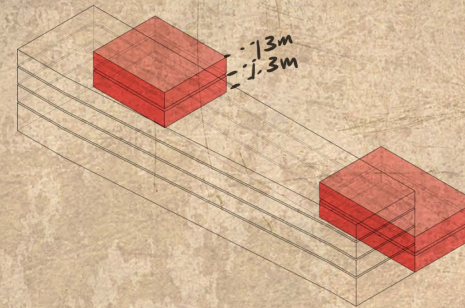
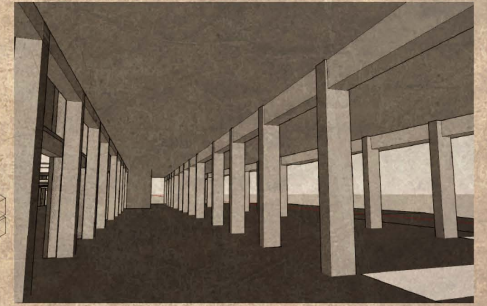
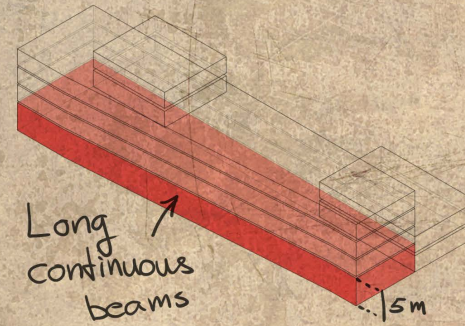
Molenstraat facade functions

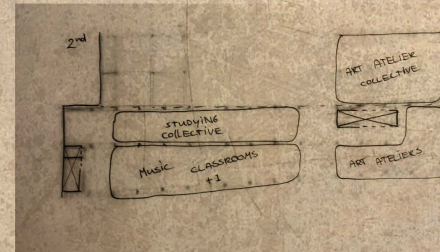


Molenstraat facade functions sketch

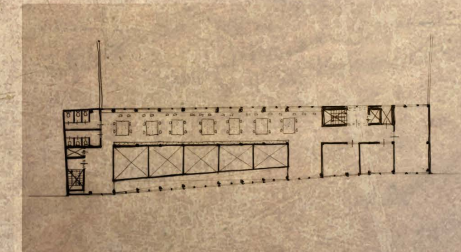


Molenstraat facade sketch

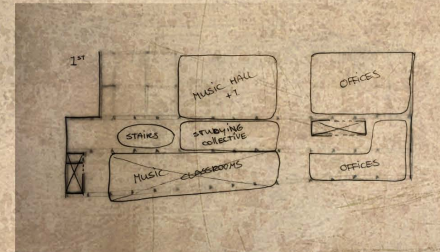




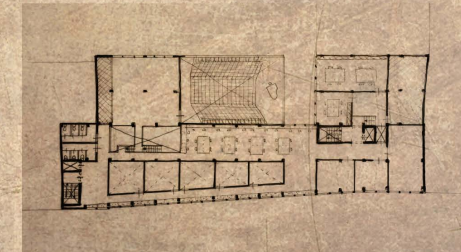
Second floor functions



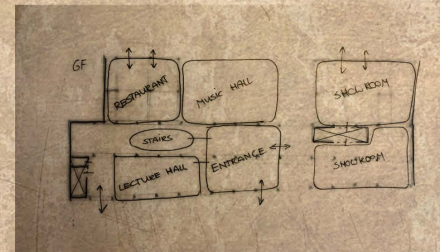
Second floor plan



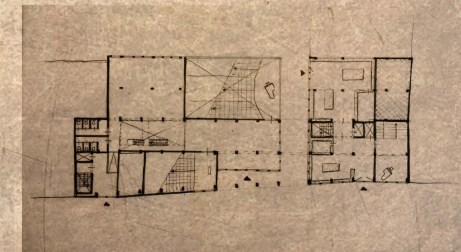
First floor functions



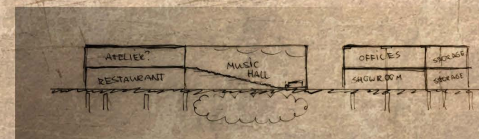
First floor plan



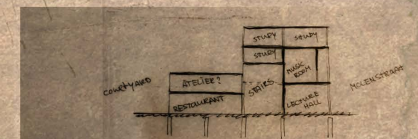
Ground floor functions



Ground floor plan



Long section



Short section

P3 PRESENTATION TEXT

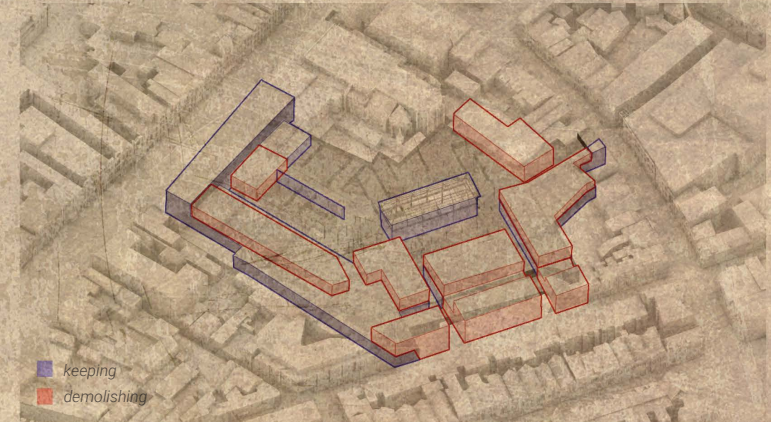
The project started with investigating the city of Nijmegen and the site. Concluding that firstly there are problems that need to be solved, such as how the Molenpoort currently separates itself from its surroundings by high, blind walls. Secondly elements that are missing in the city centre such as local businesses and green public gathering spaces. And thirdly elements that are currently existing, but could be made more valuable or appreciable, such as the beautiful back side of the church.

The idea that everything existing is 'given to you for free' inspired me to base my design as much as possible on the existing structure, which is highlighted in blue. Red is what will be added.

The North part of the building is opened up to enlarge the church garden to become a public courtyard green parklike gathering space. The currently present shop owners are relocated to the East side of the plan, their original shop spaces change into ateliers for creative entrepreneurs. On top of the existing roof houses are created, interconnected by a raised street which is also connecting different residential squares, interacting with surrounding existing houses. And then, inviting people into the courtyard from the Molenstraat is a music and art school which is the part I have chosen as my focus point.

The idea is that the originally covered passage becomes an open-air public space from which the surrounding functions can benefit, the canopy could for example serve as an outdoor stage for performances of students from the school, or a temporary exposition of the work of the entrepreneurs in the workshops or the art students.

The building's program consists of a variety of spaces, each with specific requirements for shape, height, acoustics, daylight and so on. The spatial organization is done in such a way that the more public spaces are easily accessible from the main entrance and its larger staircase, while more private spaces can be reached via smaller staircases, to separate people that are just visiting from the students and other people who know their way around the building. During the day the functions are used by the school, but in the evenings the spaces can be used by music clubs or for example freelance art or music tutors.



P3 PRESENTATION TEXT

On the ground floor, there is a passage connecting the Molenstraat to the inner courtyard of the plot. On one side there is the showroom, that the school and adjacent ateliers can use to showcase their work to the people on the street. The main entrance of the school is on the other side, with the lecture auditorium fitted into the existing structure and the music performance hall created in a newly made addition. The restaurant is connected to the main hall, and also to the green courtyard.

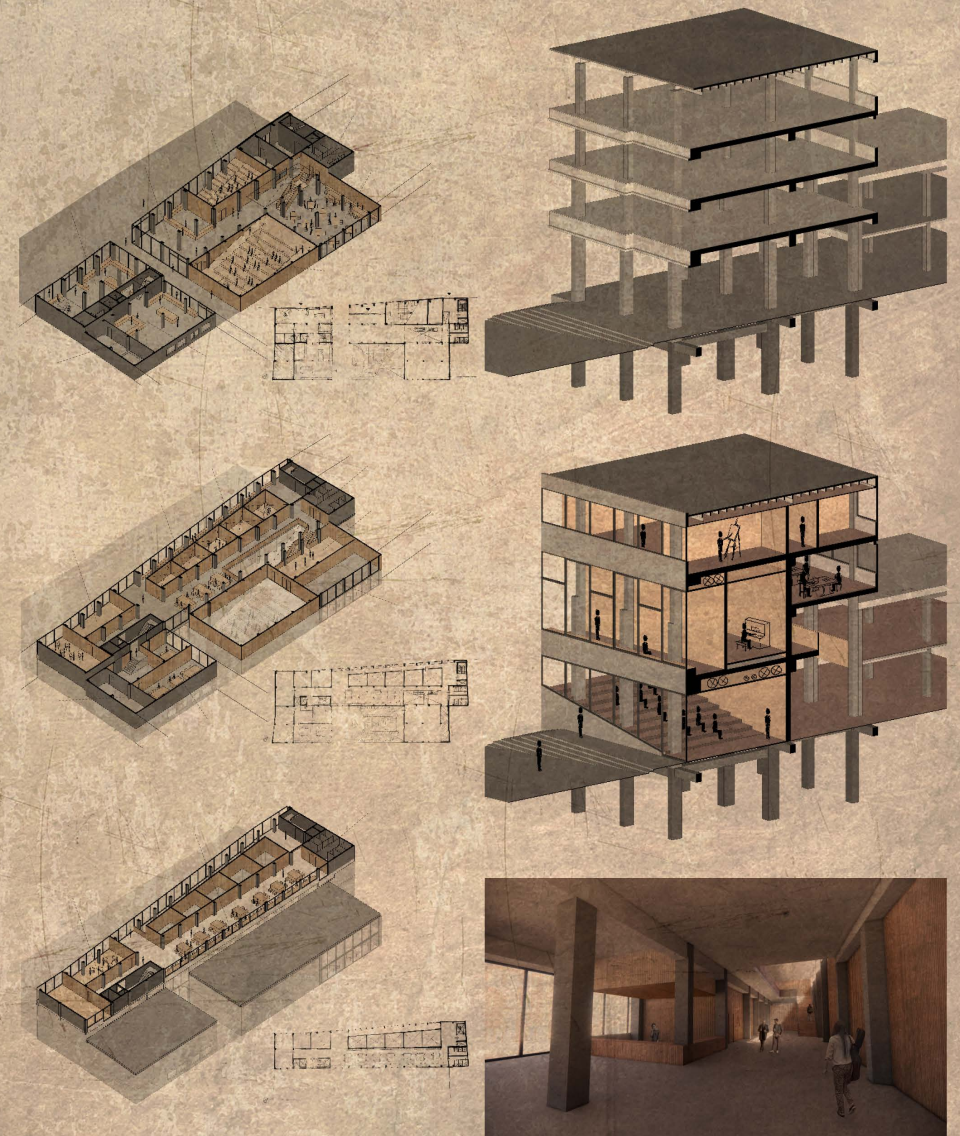
On the first level there are the double floor height music practice rooms, accessible via a corridor that functions as acoustic buffer and waiting area. Oriented to the North, for convenient daylight, there are the art ateliers.

The second and third floor are only accessible via the smaller staircases, making these floors much more dedicated to concentration and studying, in collective ateliers suitable for groupwork, or on the third floor in a more silent library-like atmosphere.

For the architectural language I want the building to have, this music and dance conservatory by Boris Bouchet Architects and Studio 1984 has been very inspiring. The combination of very solid and hard materials with on the other hand the warm wood creates a conversation, not only visually, but also acoustically. I was also very inspired by how in this project low spaces are interacting with high spaces.

A characteristic section at the Molenstraat shows how the design takes the existing structure, and alters it by cutting out pieces of the floor to fit the requirements of the program. The lecture hall acoustically benefits from the angled wall and higher ceiling, and above it the music practice rooms use the height of two floors. Behind it the first floor is cut to allow the central staircase to reach to the +3 and +5 meter levels and the study spaces and ateliers above fit in the current floorheight of 2.7 meters.

Lastly, this is a premature impression of the entrance hall, showing the idea that the existing concrete structure is filled with the acoustically insulated wooden boxes, in the middle the lecture auditorium and on the right the music performance hall behind which the restaurant is located.



P4 PERIOD



| 15-04-21

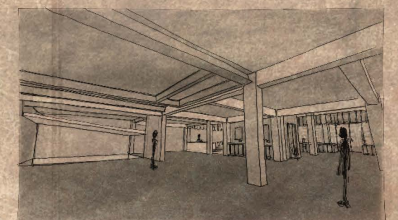
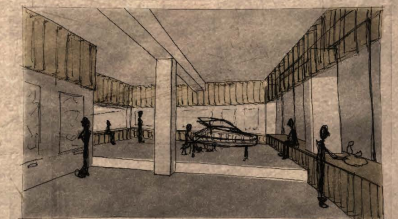
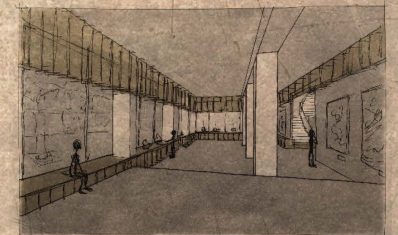
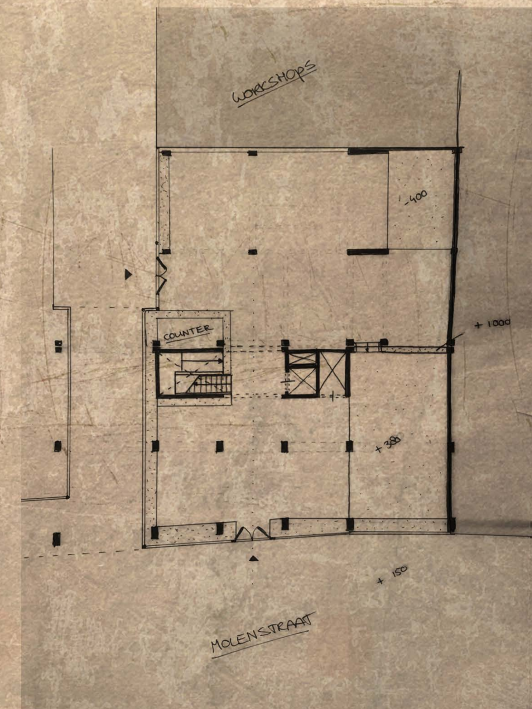
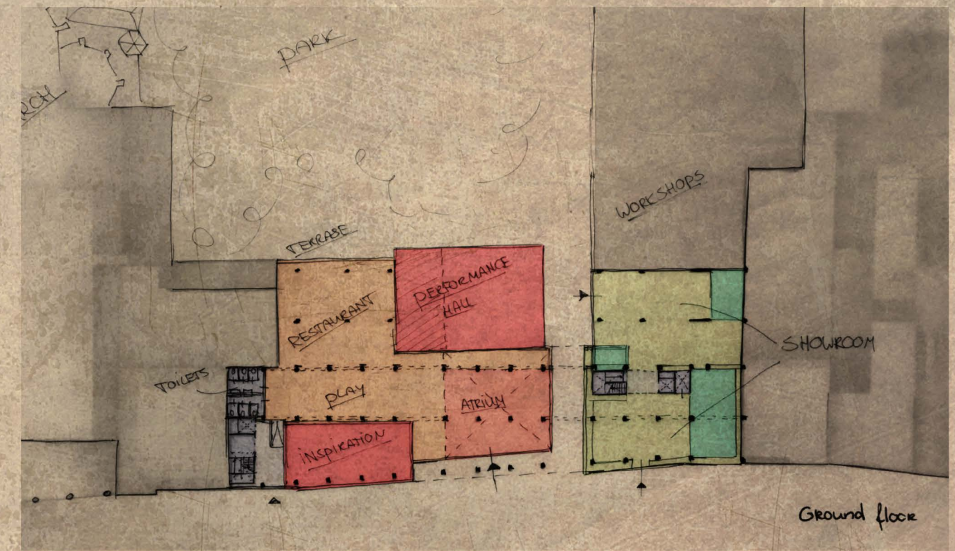
P3 FEEDBACK

JAN DE VYLDER

Think about the details, such as how the column is connected to the beam. These considerations will make the architecture more than just what is visible in axonometric views. The existing column structure doesn't have to lead every line you draw, allow some freedom in the floorplans. The facade should not just follow the internal logic of the building, but should have conversations with what happens in the rest of the street. It doesn't have to blend in, but it has to fit. Don't judge analyse, buse observe. Don't just synthesize, but imagine.

EIREEN SCHREURS

What you have presented is a lot about program and logic, there is not poetics or feelings in it. Try to subdue the program element, and start talking about expression and architecture. You have a very Dutch approach of being very pragmatic and logical, but look at other students who have more 'soft' stories. Think about reuse in a way that what happens if the program gets eliminated, what is left? Can the structure be reused again? The distinction between



| 15-04-21

P3 FEEDBACK

JELKE FOKKINGA

When you work with natural ventilation, you can also use the warmth of the used air to heat up the new air. The system you see in your reference project is very complex and for your building it doesn't have to be that complex.

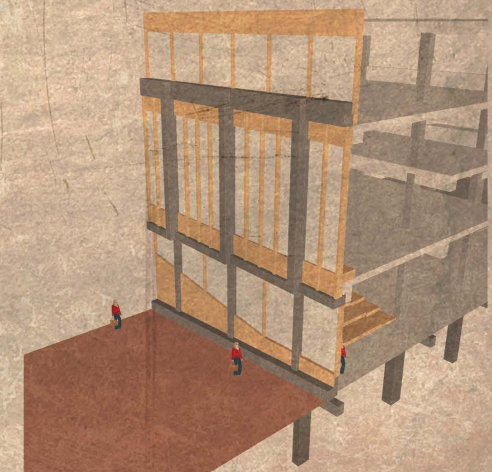
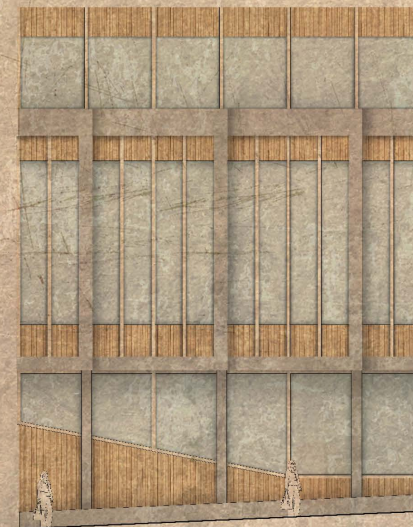
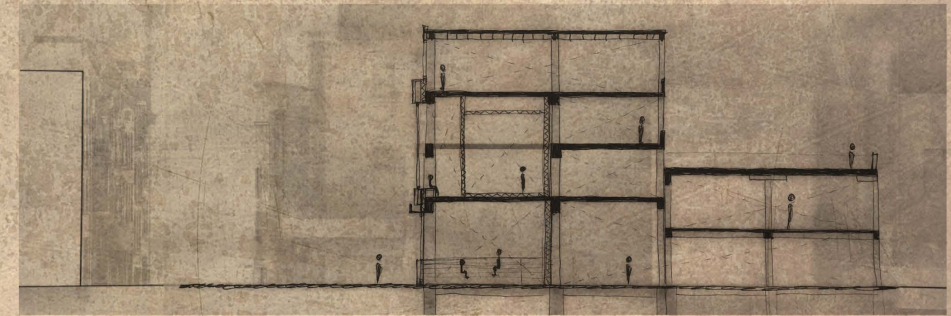
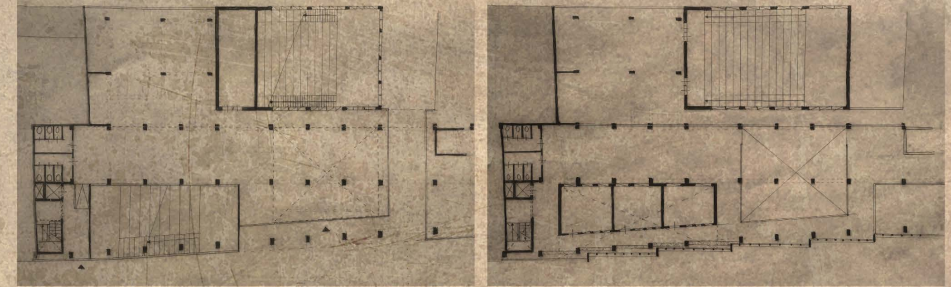
Ground floor level is holy, that's where the building can showcase itself and where real interaction can take place. Try to make the plinth a bit more lively and usable, maybe it could be recessed a bit? Maybe the middle part of your facade could come out? Your composition is still in development, make sure the middle part doesn't lose its importance.

The concrete is the flesh of your building, everything should be attached to that.

ALMA BOUWENS

At this moment the different spaces look a lot like each other, try giving them a more divergent character. For example the lecture hall could be more a inspiration room, showcasing itself to the street. The performance hall could be more THE HALL, that connects different functions. The stairs could also be more of a big space where mostly the public guests find their route.

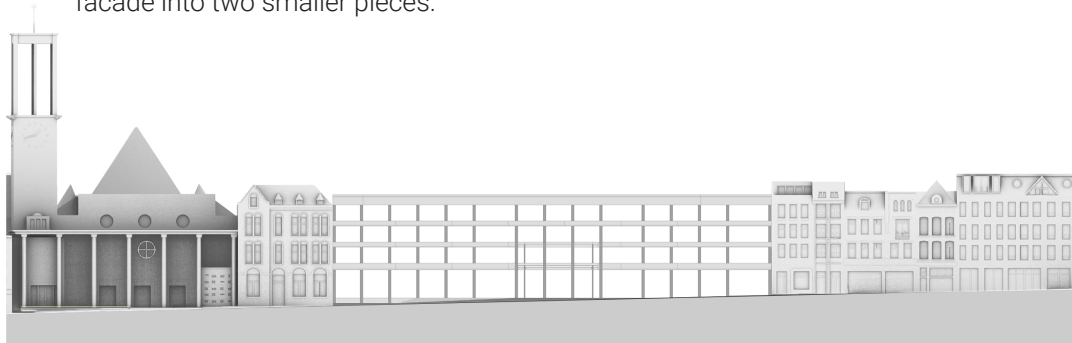
Use the characteristics of the given construction and make that the poetics of the building. The row of columns that is under an angle, the row of double columns, the differences in floorheights... Don't hide these characteristics, but use them, celebrate them.



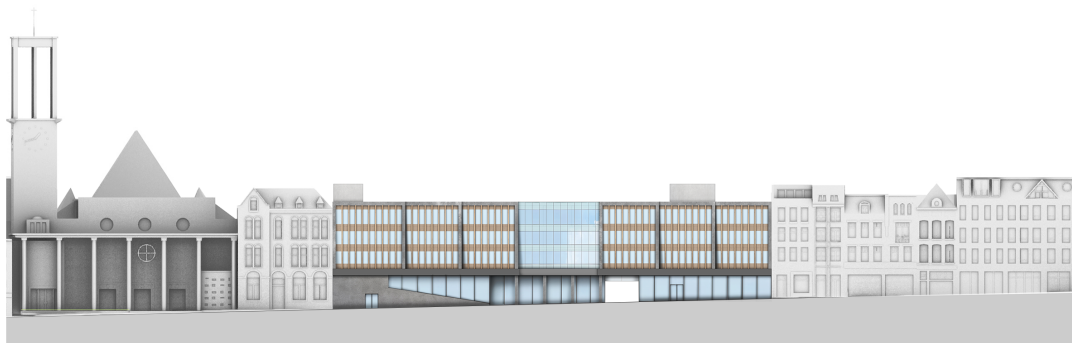
FACADE ALTERATIONS

After analyzing the adjacent facades in the Molenstraat, it becomes clear that the harmony of the street does not come from consistency in materials, since between the historic facades occasionally modern facades pop up that blend well within the streetscape. The harmony could instead be a result of some other consistent elements. Every facade has a separation between the transparent plinth with commercial functions behind it, and mostly housing on the upper floors with a much more vertical expression to the streets. Often the facade is accentuated on top with a cornice. Every building has a slightly different height but a consistent factor is the often quite narrow front elevation, emphasizing the vertical expression.

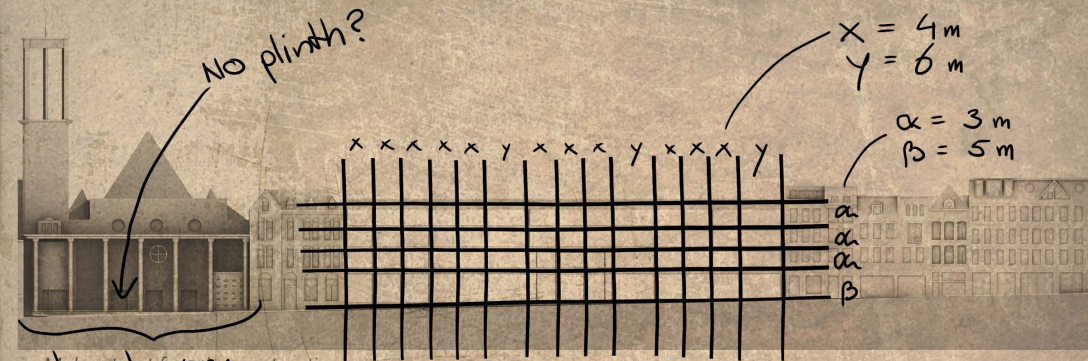
Different facade proposals have been sketched, trying to break up the horizontal facade and realize a more vertical gesture. The atrium is given its own expression, to emphasize the entrance of the building and to break up the long facade into two smaller pieces.



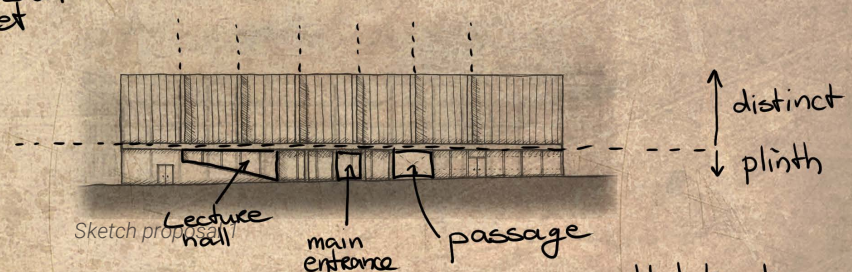
Molenstraat facade construction



Molenstraat facade proposal



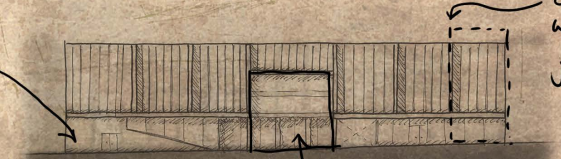
Church very unique expression in the street



Lecture hall main entrance passage

closed-ness no problem because flower shop in front.

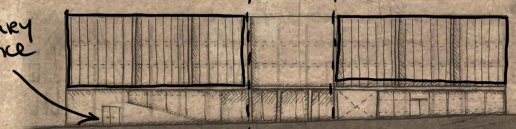
added break while the beam is straight. just visually



Sketch proposal 2

atrium distinct expression

secondary entrance



Sketch proposal 3

breaking up the facade



Molenstraat facade proposal

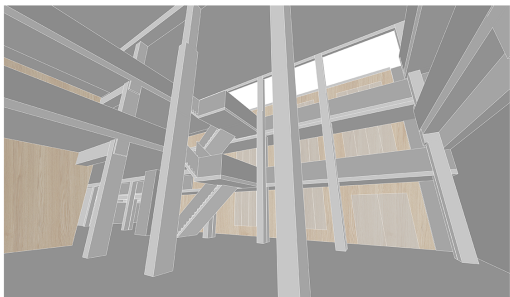
concrete frame wooden infill

Characteristic for street & Nijmegen

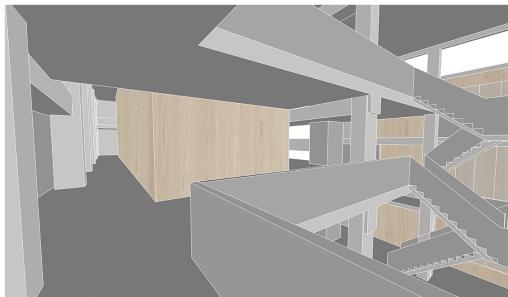
TESTING THE SPATIAL QUALITIES

To test how the spaces I imagined from floorplans and sections work spatially, the floorplans have been modelled in 3D software and exported into perspectives. The idea of materializing the spaces with a wooden finish is applied, so that it is made visible in the perspectives how these 'added' spaces relate to the existing concrete structure.

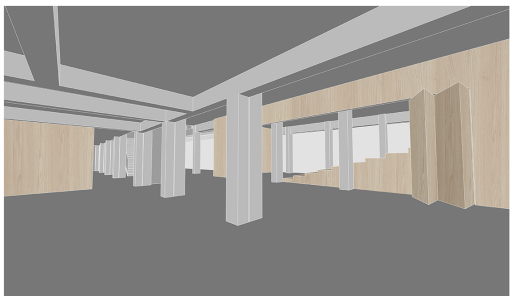
Conclusions from this experiment are that the atrium still needs some work, since the row of columns in the middle of the space seems awkward and by demolishing the connecting beams they most likely need a lot of strengthening to become sufficiently resistant to buckling forces. The central staircase finds a logical position, but interrupts the readability of the connection of the 'two distinct structures'. Also the elevator seems to disrupt this connection too, and requires another cut into the existing floor and beam structure. The open connection from the restaurant to the lecture hall seems to work well and the openability of the wall seems to be a quality too, since now when there is not a lecture happening, from the Molenstraat there is sight through the entire ground floor towards the green courtyard again.



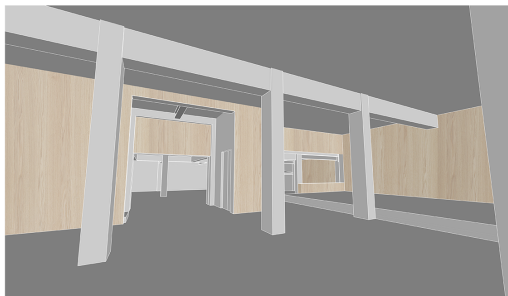
Atrium perspective



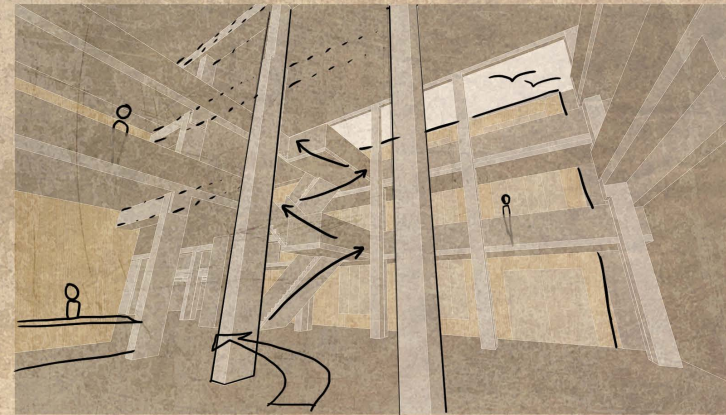
Music corridor perspective



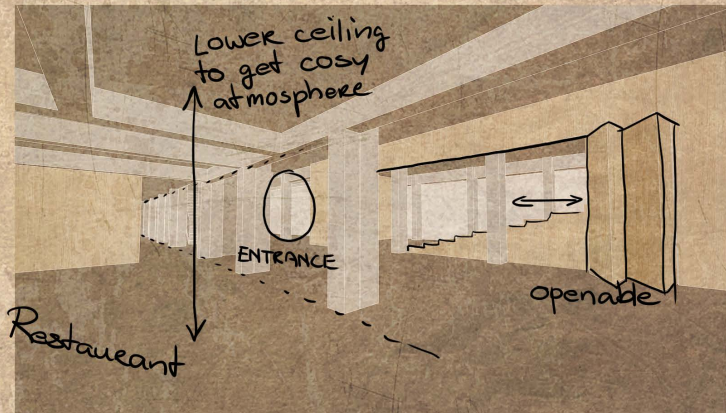
Restaurant perspective



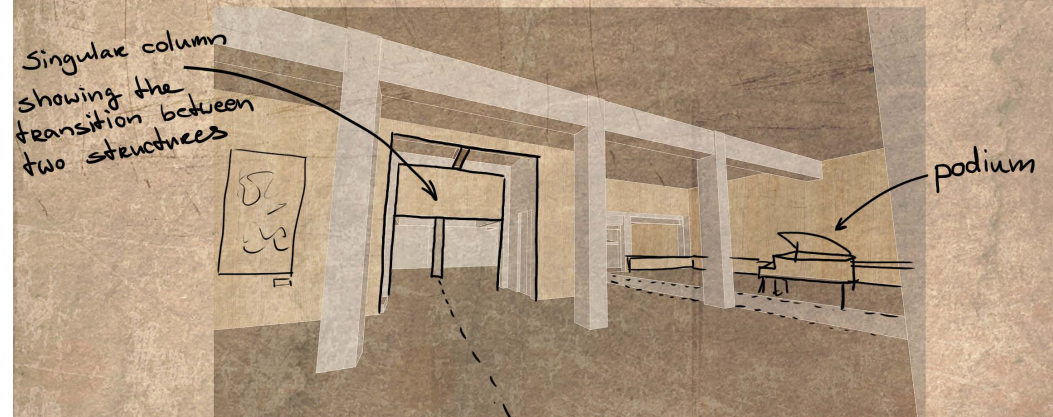
Showroom perspective



Atrium perspective

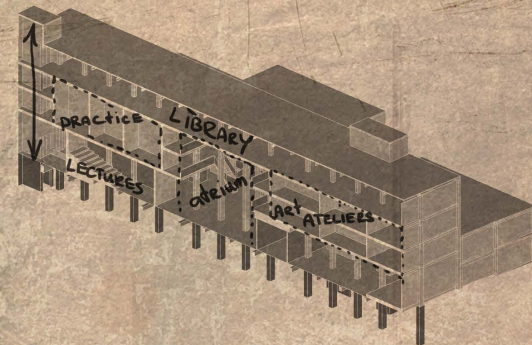
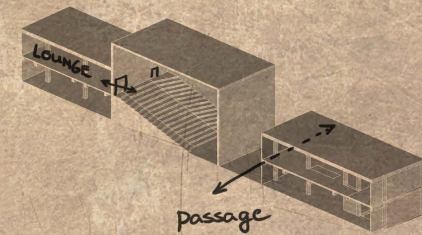
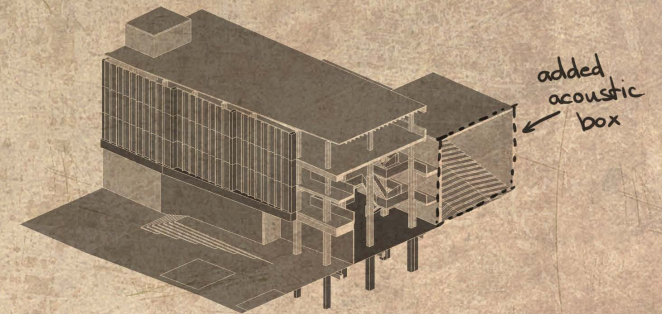
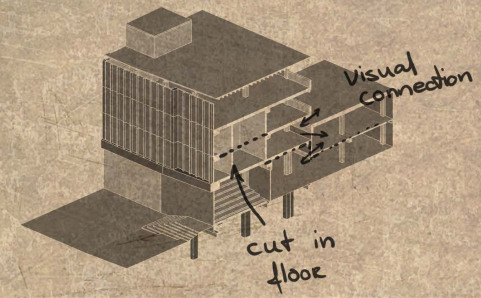


Restaurant perspective



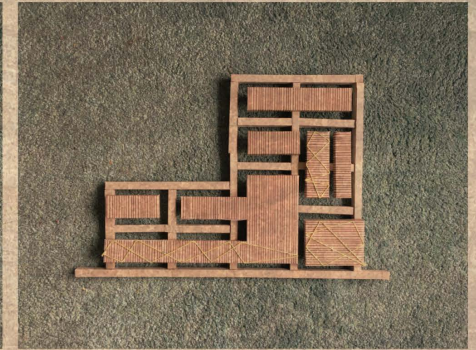
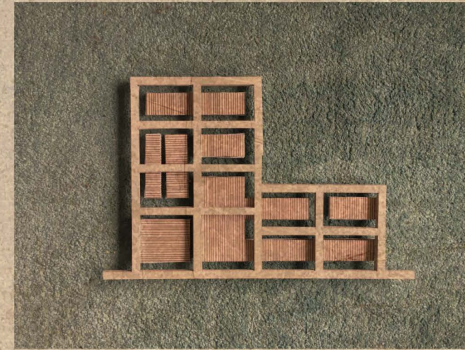
Showroom perspective

The concept of the design became expressing the poetics of this particular structure, showing to the users of the building the characteristics of it, and letting the spaces created within this structure communicate with the structure. For example the newly added music performance hall takes a step back from the existing columns, while the lecture hall embraces, or 'consumes', its surrounding columns. The requirement that for some rooms it's fundamental to have perfect acoustics, also resulted in a concept, to have these key spaces as boxes placed within or as an addition to the construction.



| 29-04-21

The concept of the design became expressing the poetics of this particular structure, showing to the users of the building the characteristics of it, and letting the spaces created within this structure communicate with the structure. For example the newly added music performance hall takes a step back from the existing columns, while the lecture hall embraces, or 'consumes', its surrounding columns. The requirement that for some rooms it's fundamental to have perfect acoustics, also resulted in a concept, to have these key spaces as boxes placed within or as an addition to the construction.



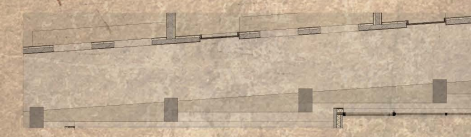
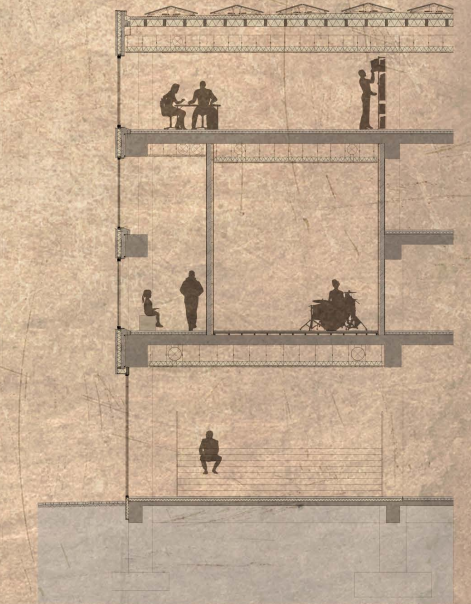
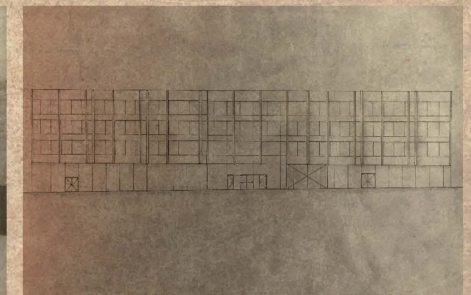
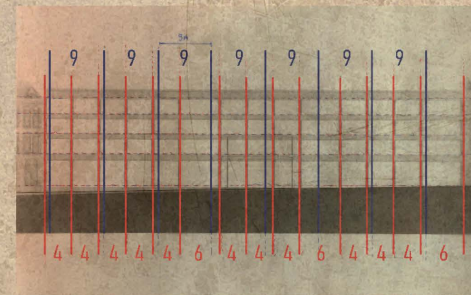
To be able to make the main façade of the building blend into the Molenstraat I investigated the street and was able to conclude some of its characteristics. Almost every façade in the Molenstraat has a very transparent ground floor, often housing retail functions, but very different from the expression of the floors above it, often being houses. The only exception to this 'different ground floor' expression is the church, emphasizing its different public position in the street. Another characteristic is that all the facades have a dominant verticality, while the current Molenpoort has more a horizontal expression, which might explain its clash with the rest of the buildings in the street. Another characteristic is that the street is tapering towards the city centre side and this tapering is happening mostly on the South-East façade, since the North-West façade is mostly flat without any variations.

How the Molenpoorts construction deals with this tapering is that the column row towards the street is angled, and the floor beams make the transition step-by-step. This particularity became the inspiration for my facade design. The horizontal floorbeams divide the façade in parts of 3 meters high, with an exception for the 5 meter high groundfloor.

The steps that the beams make create a horizontal grid of 9 meters and then behind that the column grid of measurements of 4 and 6 meters. Overlapping them results in a composition reminding a lot of a Tartan pattern. Since the construction is so interesting to look at, I didn't just want to make it experienceable from the inside, but also from the outside.

By making the façade very transparent I show not only the construction, but also the functions behind the façade. I have chosen to give the constant floor beam beat of 9 meters the dominant expression, to make the façade look divided into smaller vertical parts relating to the scale of the adjacent individual buildings. This also was convenient for insulating the building on the outside of the floor beams.

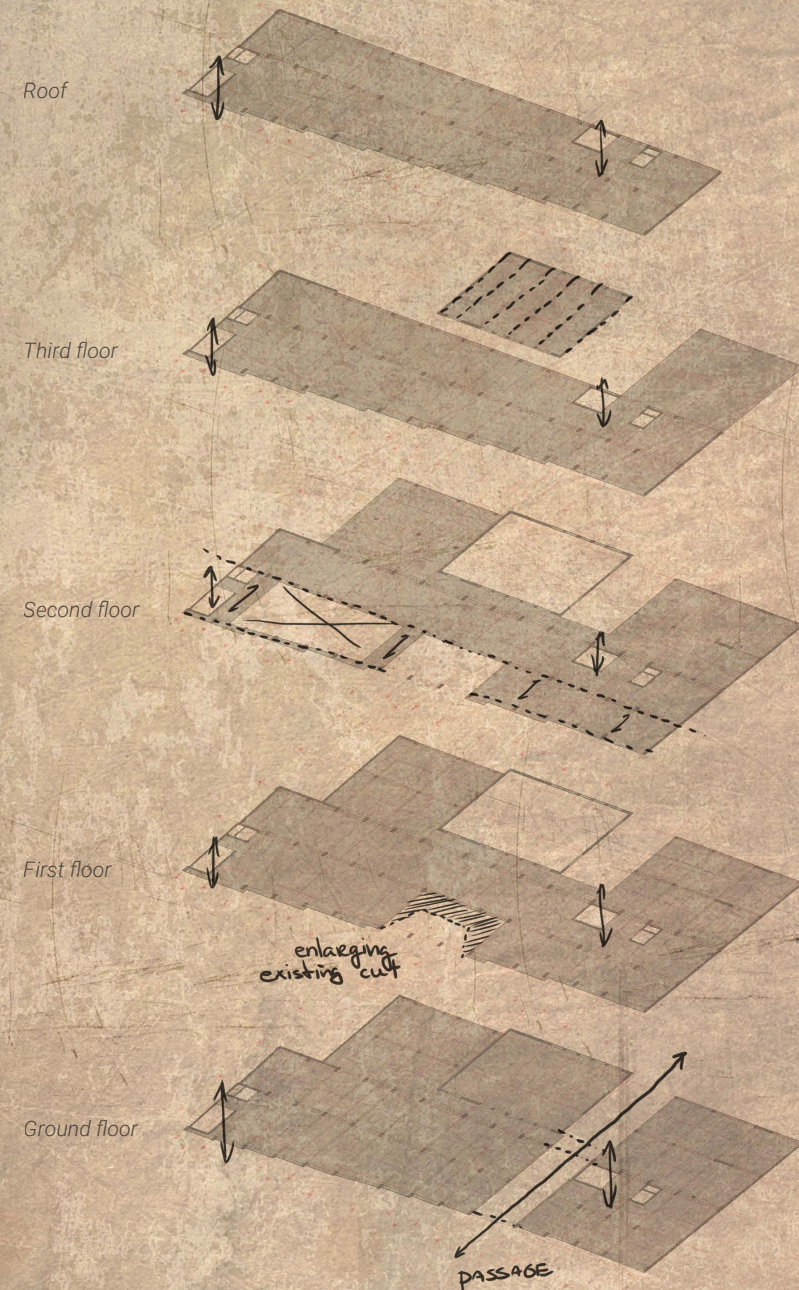
Behind that the floor beams are expressed as continuous horizontal bars, that are filled in with glass so that the grid of loadbearing columns behind it can still be experienced from the street. The ground floor forms one straight gesture following the row of columns, interrupted only at the location of the passage that leads to the public courtyard. The upper floors express the step-by-step rhythm, with continuous horizontal bars that follow the floors, except at the location of the entrance void, to break up the complete continuity of the rhythm and indicate where the main entrance of the building is.



I started to explore what freedom I had with this given structure. For example cutting out pieces of floor between floorbeams, and enlarging the already existing recess done in the 1985 renovation.

When developing the program, I started with just writing down what kind of functions I thought a music & arts school needed. Lecture rooms, practise rooms, theory study spaces, a restaurant, showroom, and quickly I realized that the different spaces all have varying demands and characteristics. Some spaces need to be very publicly accessible like the restaurant, while for example the study spaces are more part of the private realm. Some spaces will have to house large numbers of people like the lecture hall, others are just for individuals. For example the performance hall has very specific requirements for acoustics, while the art ateliers need a specific daylight situation. And then there are spaces that benefit from a specific location in the context, for example how the showroom would function best located in between the workshops and the Molenstraat, or how the restaurant could benefit from being located next to the courtyard park.

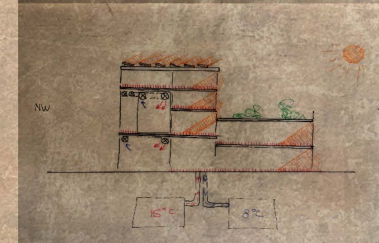
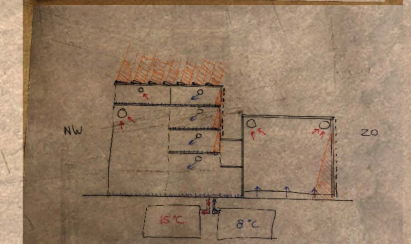
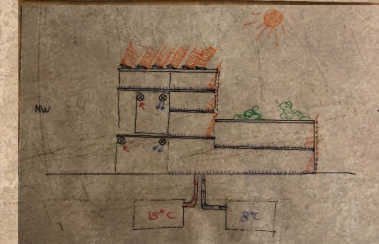
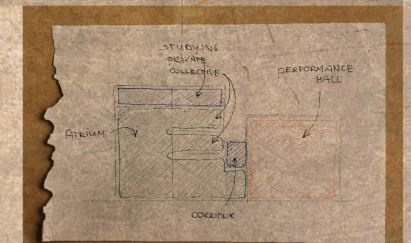
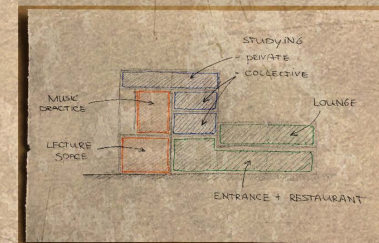
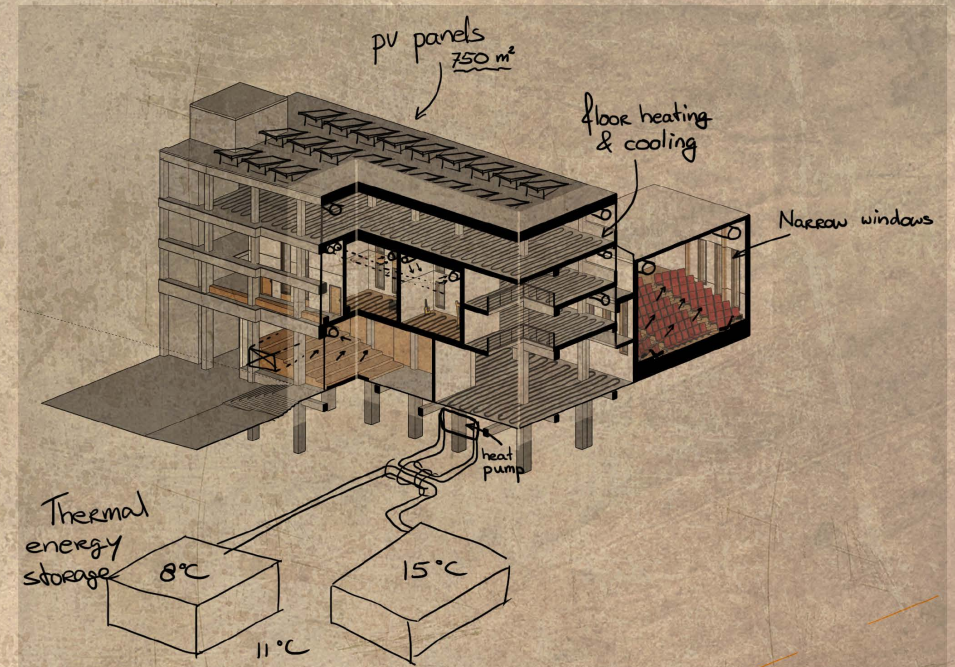
So when I had a good understanding of on one hand the existing construction and on the other the program that needed to be fit into it, I started trying to solve this puzzle in the most logical & convenient way possible. Considering a lot of aspects, such as how to make sure the internal routing is logical, and how to make sure the acoustics of spaces are good in such a low floor height structure. It was at the P3 presentation that I claimed to have finally found the best solution, but the feedback made me realize how I had solved this puzzle in a very pragmatic way focussing on logic & convenience, while often quality comes from surprises & particularities. I had this very particular and unique situation here, but I seemed to have wanted to hide and change it into something generic and convenient again. This was kind of a breakthrough realization moment because also in the spirit of bricolage, I should not only keep the existing for the sake of sustainability, but actually mostly because the existing carries unexpected qualities that give soul and uniqueness to a project that would never be present in a newly constructed building.



| 13-05-21

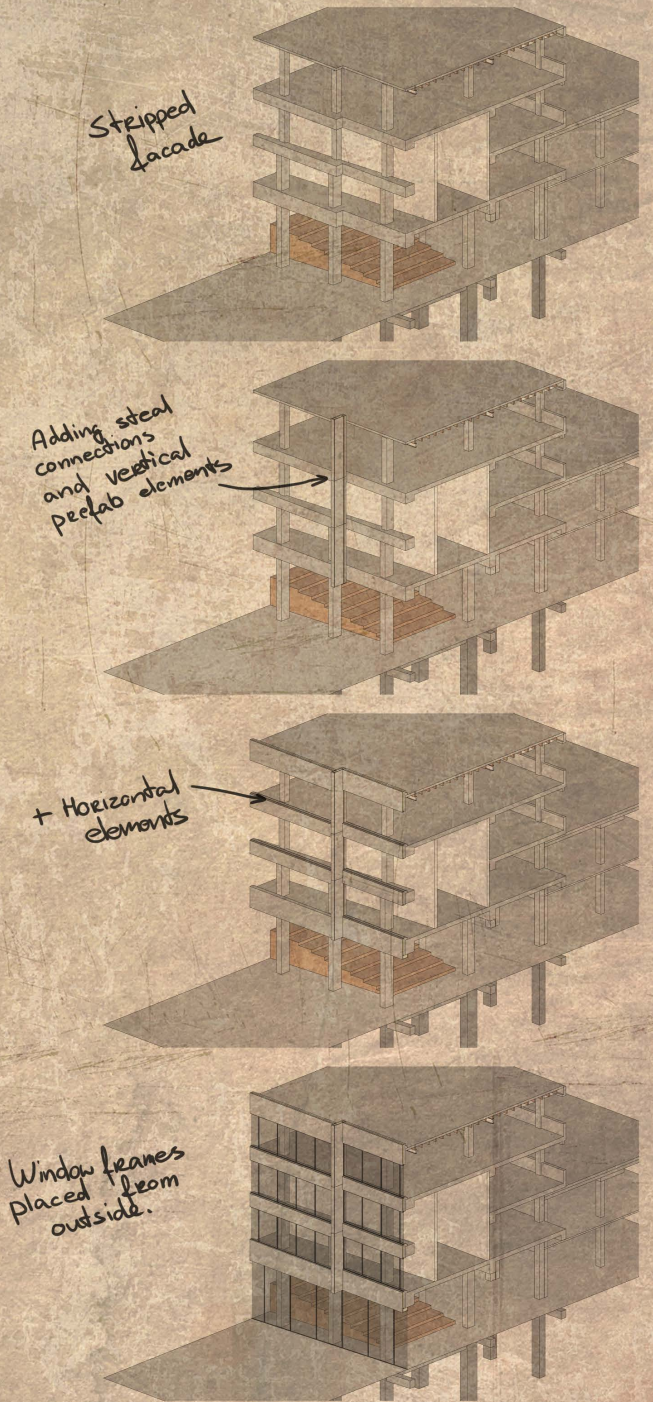
To provide a desired interior climate, it was the most convenient to insulate the construction on the outside. This also made sure that the concept of making the construction experienceable from the inside is expressed. Because I want to showcase the column structure and the functions behind the façade to the Molenstraat, I use a prefabricated concrete panel horizontal strip system. To make sure that the practise rooms have the desired acoustic quality, you can see that they are detailed as an insulated box within the structure, so that no sound from within the room spreads throughout the building, and also the other way around. The doors, which are the weakest elements concerning sound insulation are towards the buffer corridor for exactly that same reason. I will quickly go through how this façade will be constructed.

Since the current façade is not insulated well enough, it is stripped towards a bare concrete skeleton.



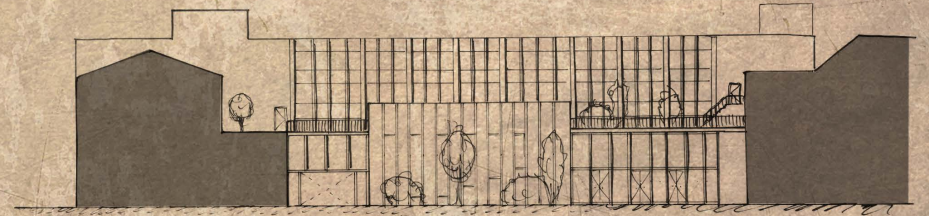
| 13-05-21

Since the current façade is not insulated well enough, it is stripped towards a bare concrete skeleton. Steel brackets will be attached to the floorbeams on which vertical prefab elements are placed, one by one, they provide the dominant vertical expression. Then the horizontal elements are placed, resting on the existing floorbeams, and then the windowframes can be put in from the outside.



| 13-05-21

The façade towards the courtyard uses the same principles of this pattern of dominant vertical beams with a horizontal strip behind. Here the secondary vertical grid is used to create wooden sunshading since this façade is towards the south and therefore exposed to direct sunlight. The music performance hall follows the same rhythm, but has a different material expression to emphasize that this is a newly added block, with the most prominent function of the building.



| 21-05-21

The building block is gigantic in comparison to the rest of the city, and in the middle of it is the two-storey high Molenpoort building with on its roof a big parking area.

The plot is located on the edge of the city centre, where height differences are minimal, just gently sloping streets.

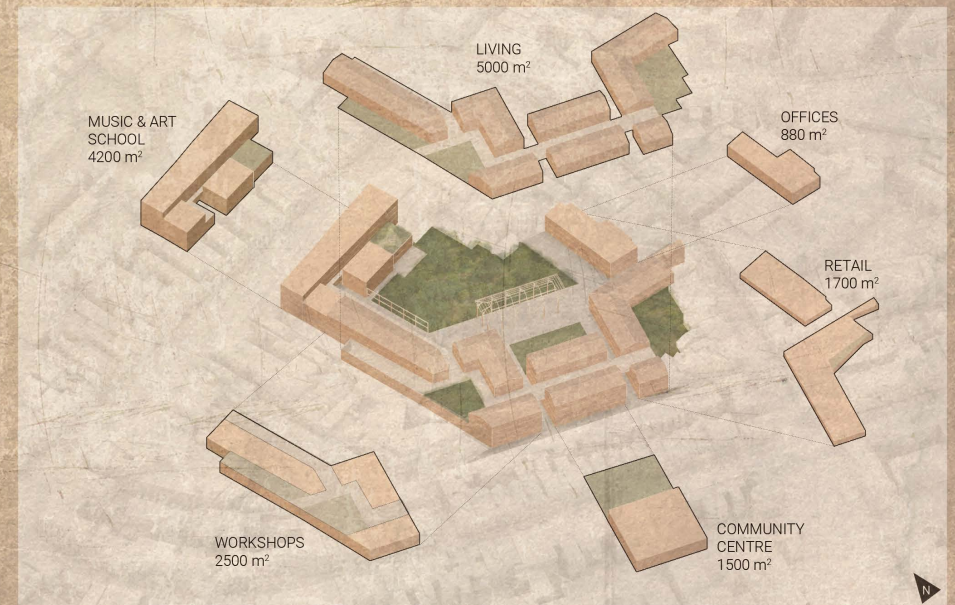
The middle part of the building will be opened up, enlarging the existing church garden to create an open air public green courtyard that enjoys the old church as a nice architectural backdrop.

The widest block houses workshopspaces for entrepreneurs that can work together and sell their products to passers-by who can also see the process of everything being created. The currently existing shops are relocated towards the East side of the urban plan, to form a continuation of the existing adjacent shopping streets.

The courtyard should stimulate the feeling of being enclosed, a distinct space connected to the rest of the city, but with its own character. It invites the entrepreneurs in the workshops, the music & art school, the community centre and the food hall to function as a community that uses the space in the courtyard as if it is their own.

The glass canopy stands like a powerful remnant of the skeleton of the Molenpoort, defining the space around it and housing flexible program driven by the community, such as open air exhibitions, markets, concerts or classes.

On top of the existing roof a neighbourhood is created with different kinds of dwellings, interconnected by a sky street that links the shared green courtyards that are completed by the existing houses that in the current situation are looking onto the blind Molenpoort walls. Towards the Molenstraat there is a large public music & arts school, which I chose to be the focus in my project, because of its interesting construction and prominent position in between the Molenstraat and inner courtyard park.



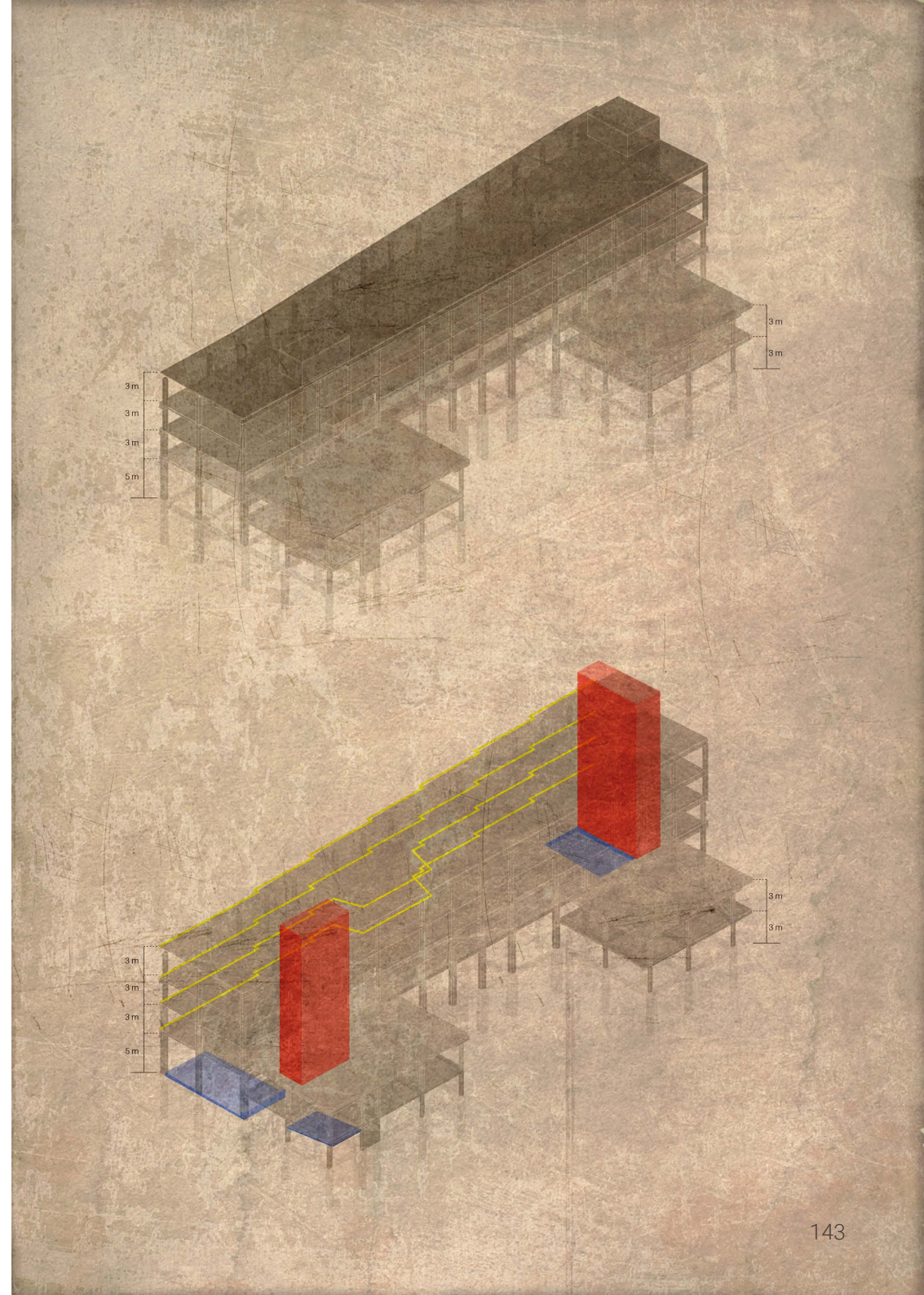
So that's when I started a phase with extensive investigation of the archival drawings of this building part, to be able to fully understand what I had to work with. On the other hand I researched the program of the building, trying to find out what would be the ideal composition and spatial order of the different functions.

For the existing structure I discovered some strong characteristics, and also some exceptions or particularities. What basically happens is that in the middle of this building part two distinct constructions meet, with a row of double columns separated from each other.

Both constructions have concrete columns supporting concrete floors. The lower part however has two levels of 3 meters height from which the first floor spans in two directions laying on beams, and the second floor in two directions laying on mushroom columns. The highest part of the building on the other hand has on top of the columns continuous beams that hold floors that span just in one direction, where the first floor is 5 meters high and the other floors have a height of 3 meters.

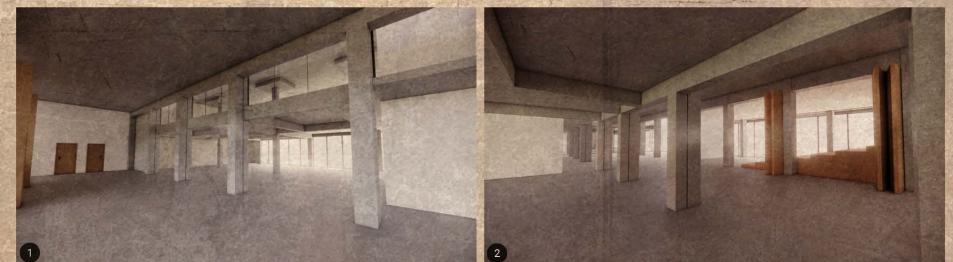
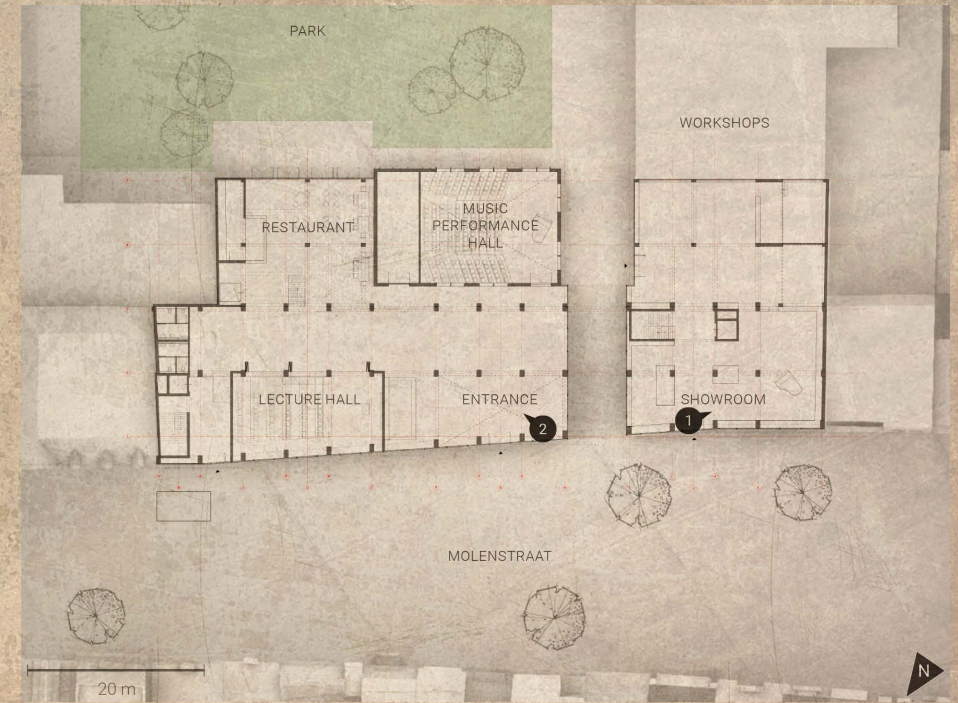
The result is that where the two constructions meet, the floors alternate, which results in a very interesting internal composition. Another characteristic is that at the Molenstraat side the row of columns is under an angle, following the narrowing width of the street. The floorbeams realize this angle in a step-by-step gesture, visible in the façade of the building.

Then there are some exceptions that break the logic of the construction. There are two vertical cores that hold staircases, elevators and shafts, also functioning as stability elements. In the middle of the construction at the Molenstraat side is a recess in the first, and second floor that has been made in the 1985 renovation, accentuating the current monumental entrance of the building. Also in this renovation an old car-ramp going from the Molenstraat to the parking roof has been demolished, but has left some traces such as a still existing stability wall and a piece of ramp. Also a small piece of floor is 380 millimetres higher than the rest of the ground floor and on the other side of the building is a small piece of floor that is 730 millimetres lower than the rest.



On the ground floor the program is cut in two by a passage that allows people to get from the Molenstraat to the green courtyard behind. The smallest side on the right is dedicated to a showroom that can be used by the school and the entrepreneurs in the workshops to showcase their work to people on the street. When entering, the column exactly in line with the entrance expresses the meeting of the two distinct constructions. Leftovers of the old ramp, the stability wall and raised piece of floor, define a showcasing podium.

The other side is where the main entrance of the school is located. People enter in the high void (that is an enlargement of the already existing recess), where the school's internal logic immediately becomes experienceable. You'll find the music performance hall in front of you, a newly added acoustic box that is taking its distance from the row of double columns to allow the two meeting constructions to be appreciable. The music practise rooms (also acoustic boxes) and art ateliers can already be seen on the upper floors. You're kind of guided to the left, where you'll find the restaurant and stairs that go up to the lounge. On your left there is the lecture space, whose doors can also be opened up to connect it to the rest of the ground floor space, realizing a see-through all the way from the Molenstraat through the building to the park.

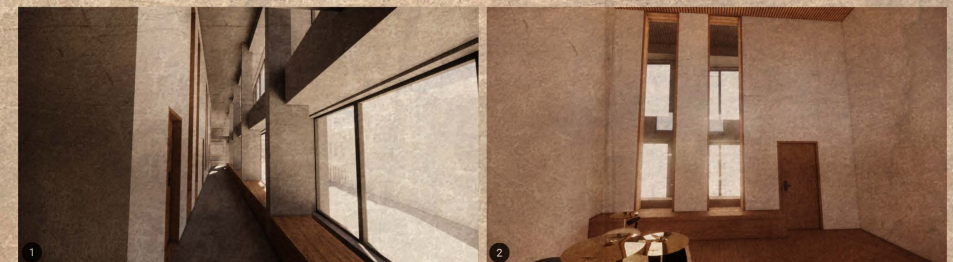
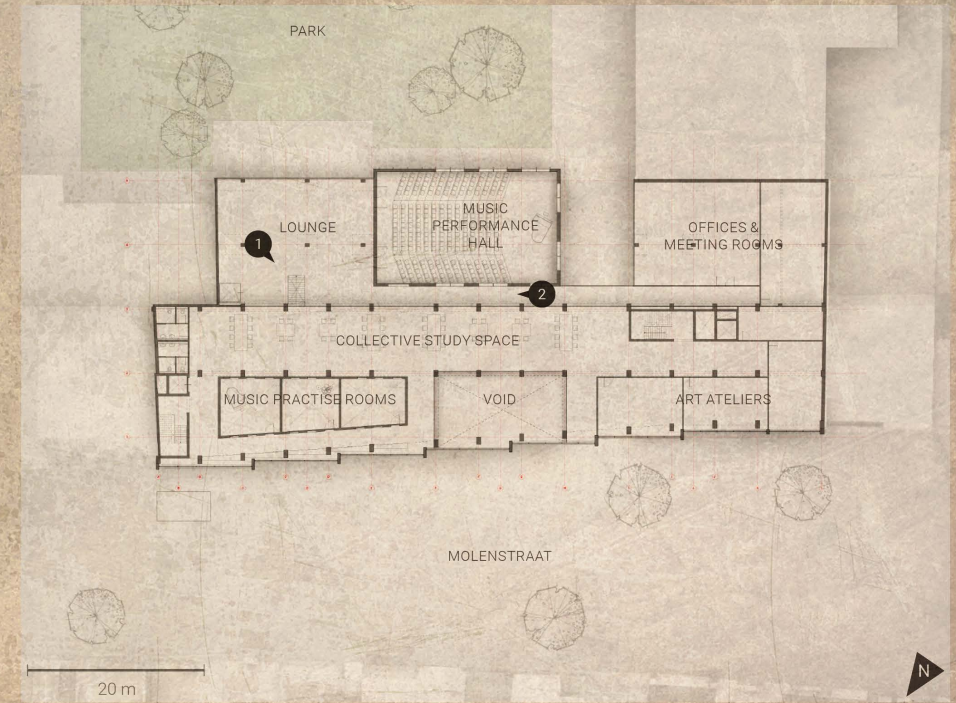


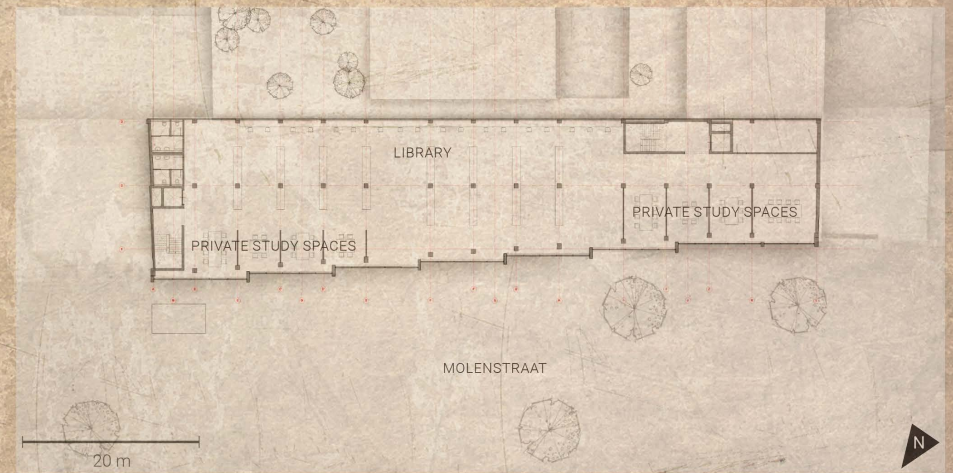
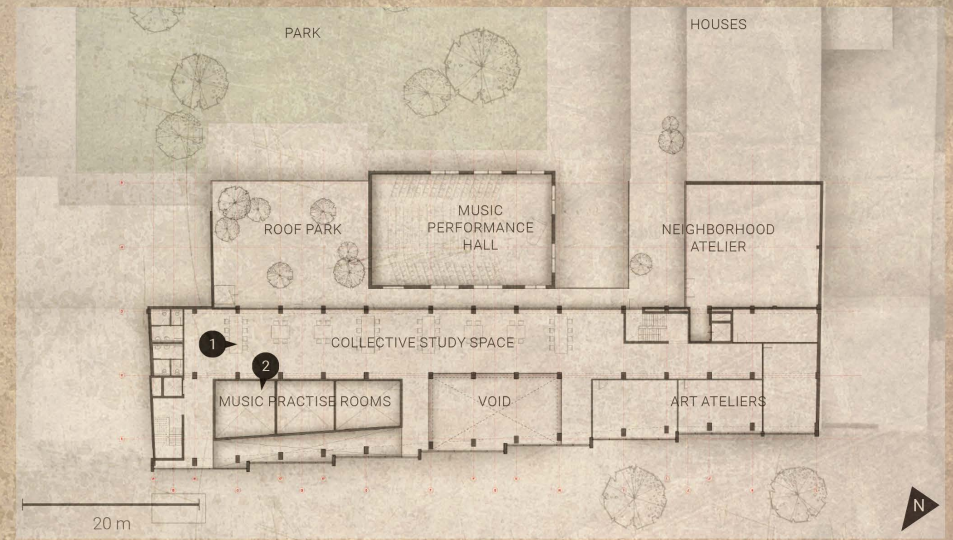
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From the +3 meter floor lounge you can enter the music performance hall, but you can also take the corridor around it and get to the office spaces and meeting rooms. Visually this space can look down towards the ground floor lecture space and performance hall, and can look up towards the +5 meter study floor.

Then the +5 meter floor is only accessible via the staircases in the existing cores, to filter the guests in the building from the actual students. On this level there is open space designated for collective studying, and you'll find art ateliers conveniently oriented to the North and music practise rooms. The music practise rooms need higher ceilings for acoustic reasons, so they pierce through the second floor, and they are accessible via a corridor along the Molenstraat façade, that is functioning as a waiting area as well as a sound buffer for noise from the street and from elsewhere within the building. The characteristics of the structure are kept very visible so that they can be appreciated from the interior.

The floor above it again is suitable for collective studying and can look down onto the entrance via the void, and also down into the music practise rooms. Then the third and highest floor is the most private and silent one, where students can study with highest concentration and where there is a library.

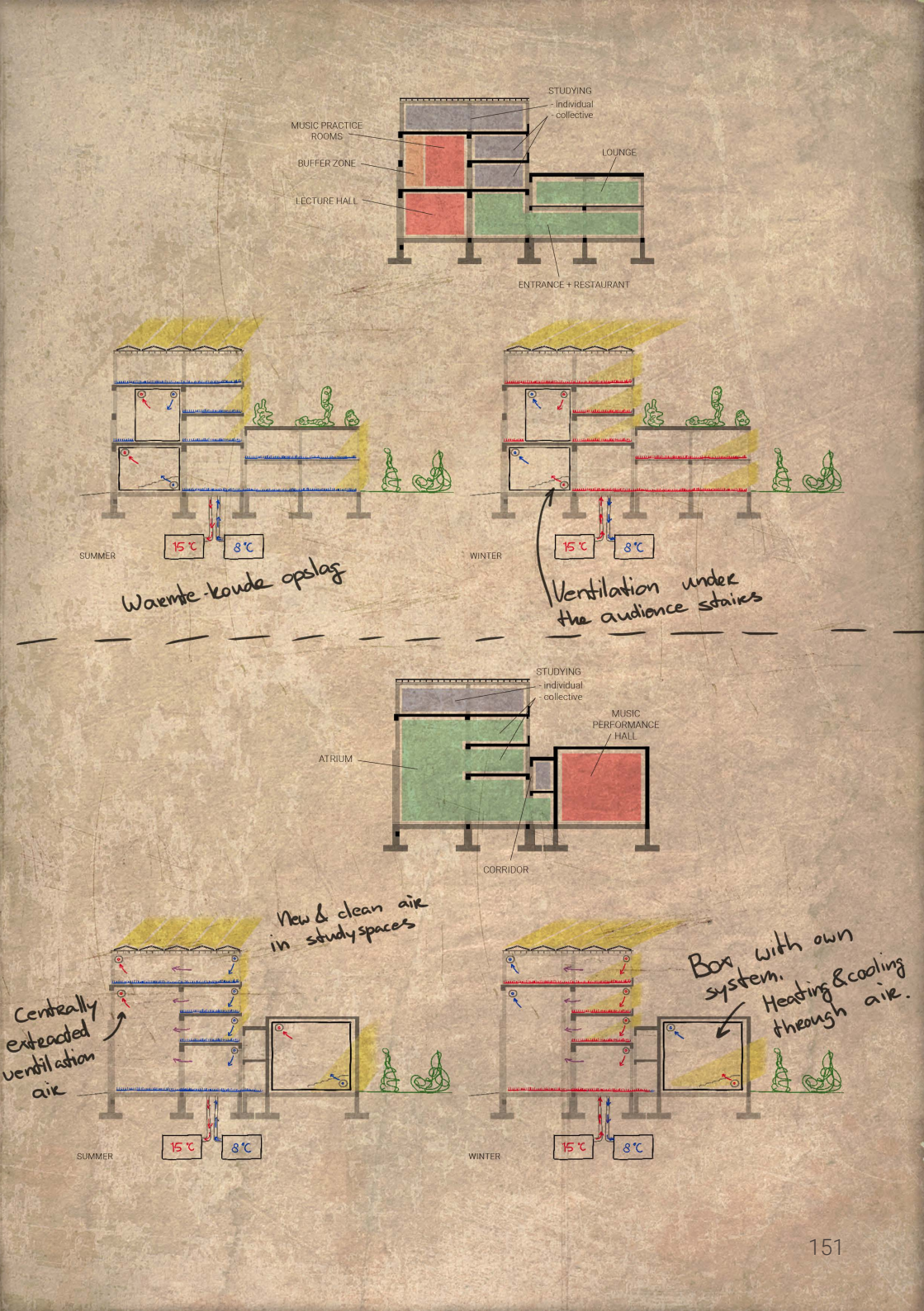




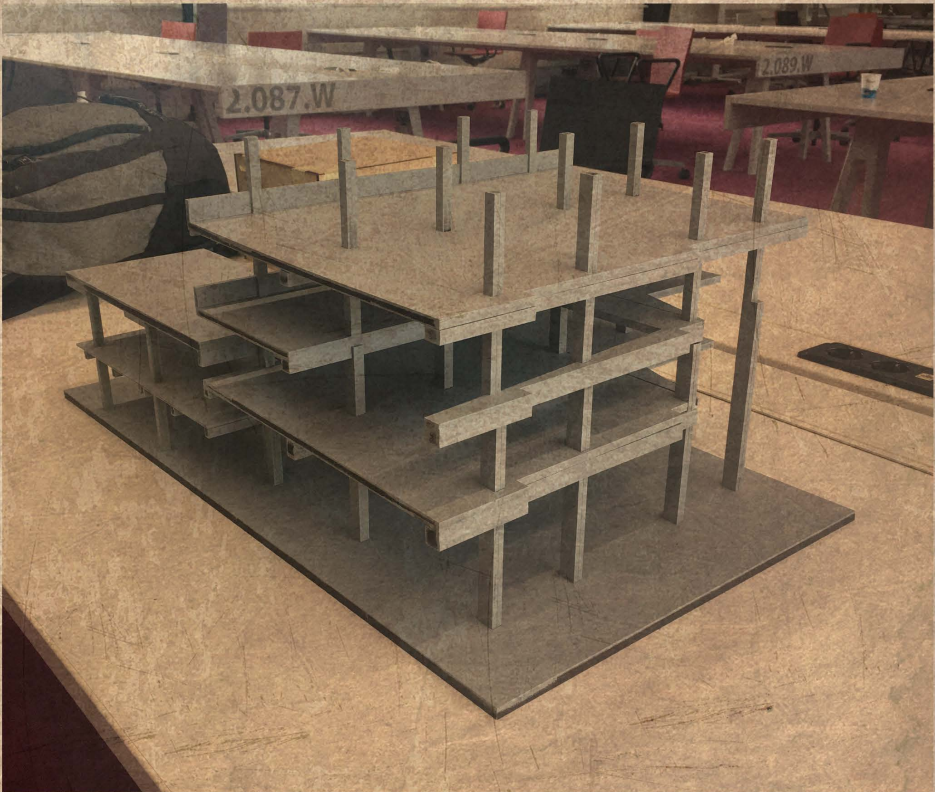
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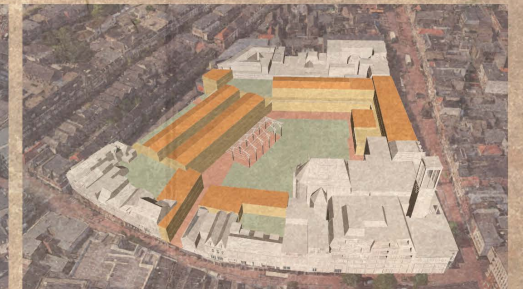
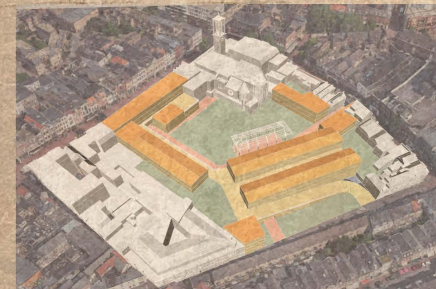
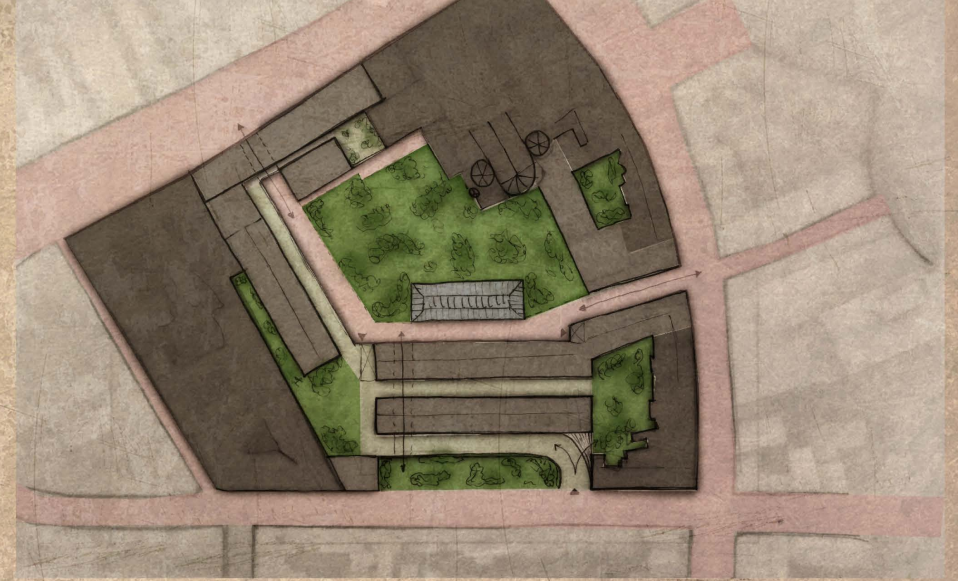
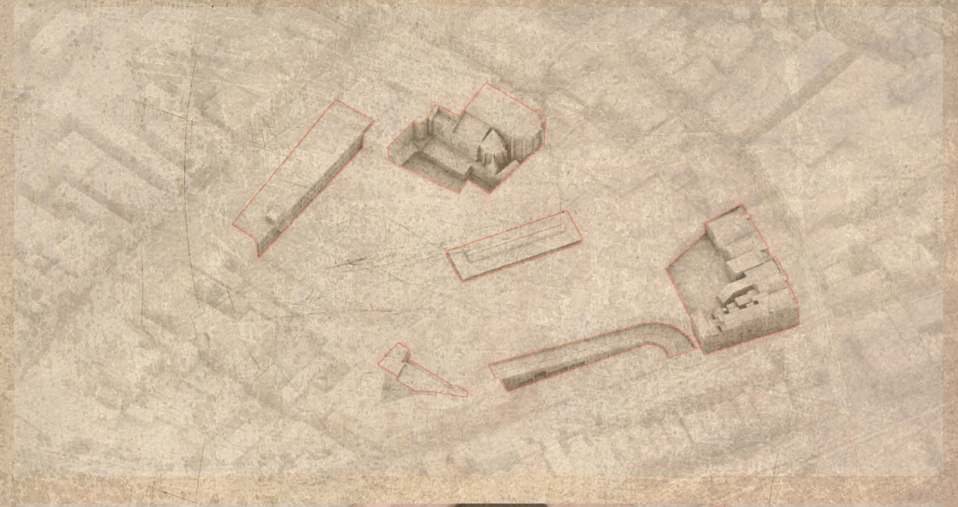
The section shows this characteristic of the two constructions coming together and the altering floorheights. I will explain the climate concept through two characteristic sections, one cutting through the music practice rooms, lecture hall and restaurant, showing how the acoustic boxes have their own system of heating and cooling through ventilation, while the rest of the building can have a more constant climate through floorheating.

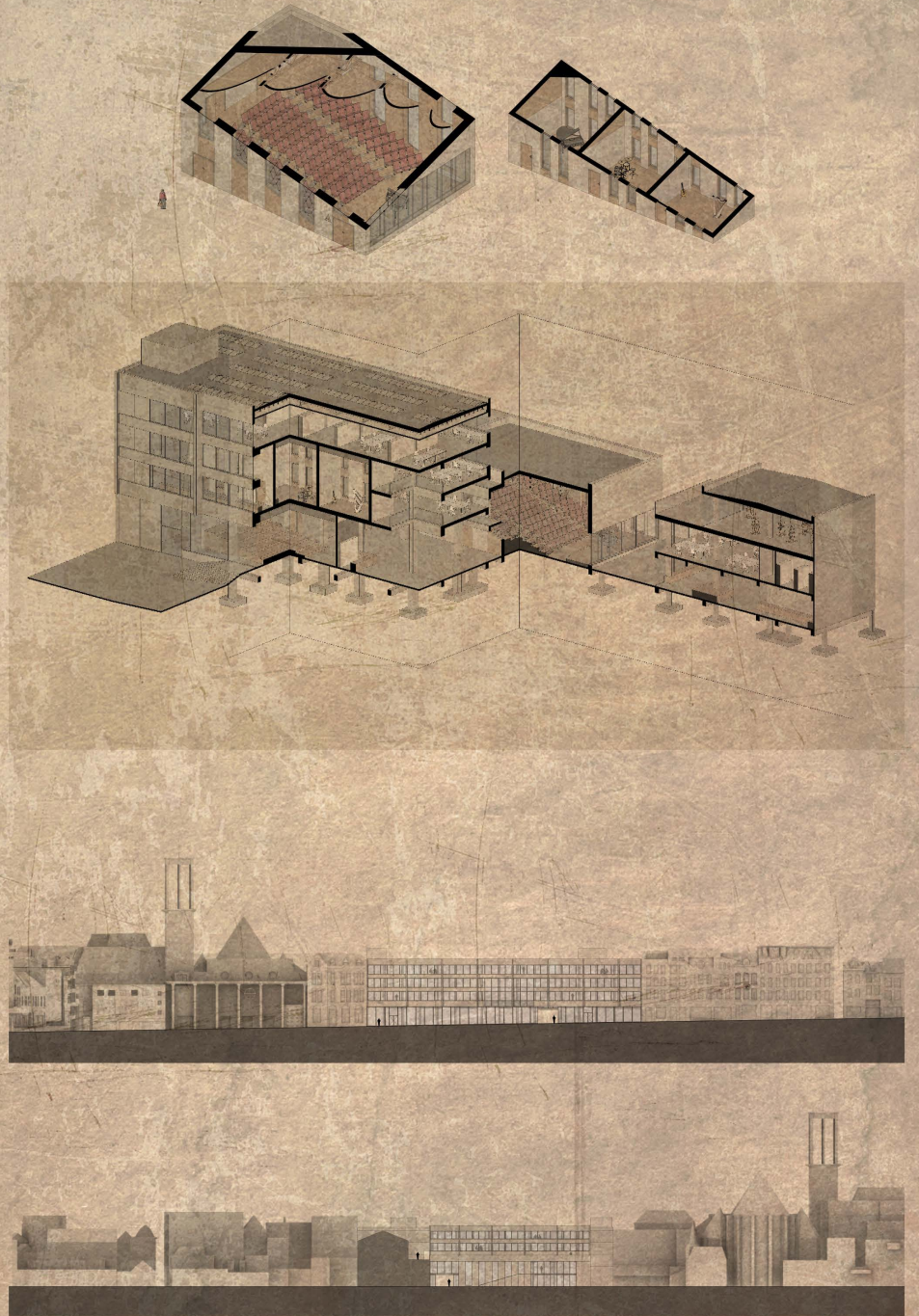
The other section cuts through the atrium and music performance hall, showing how in the atrium the air from the other connected spaces is centrally extracted.

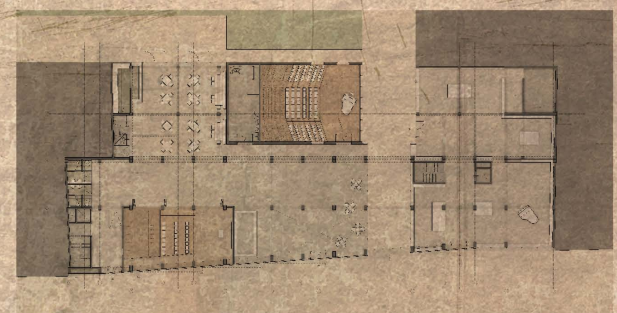
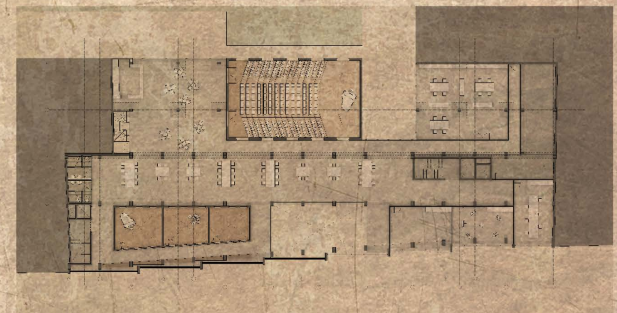
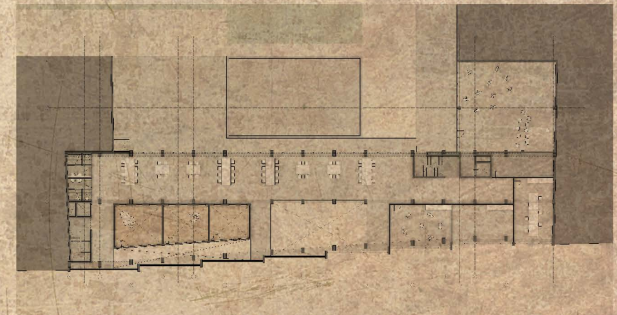
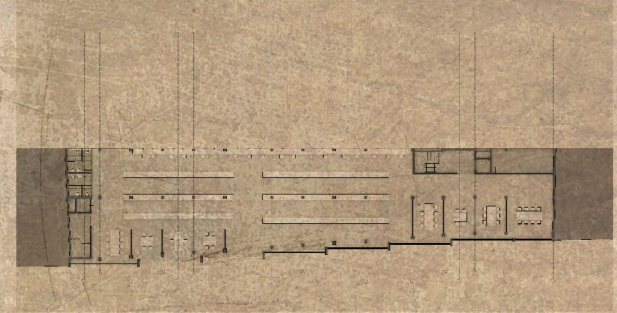


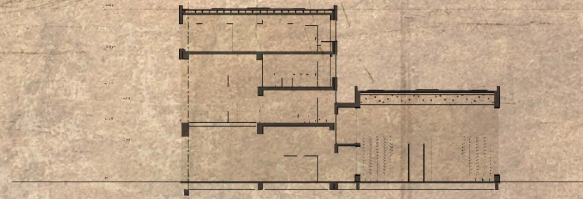
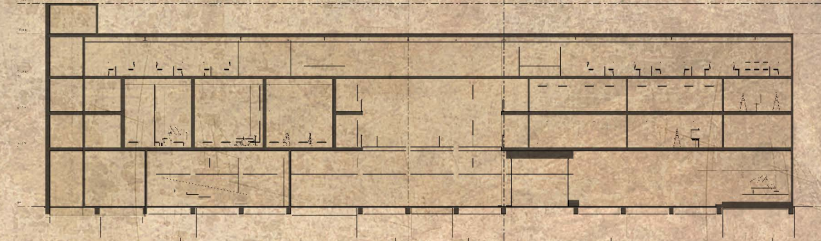
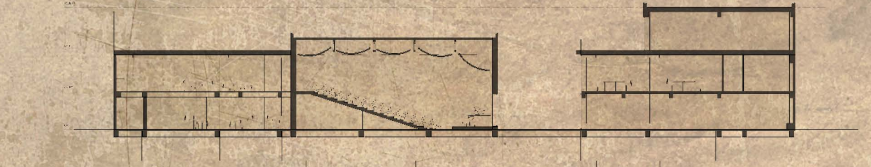
P5 PERIOD











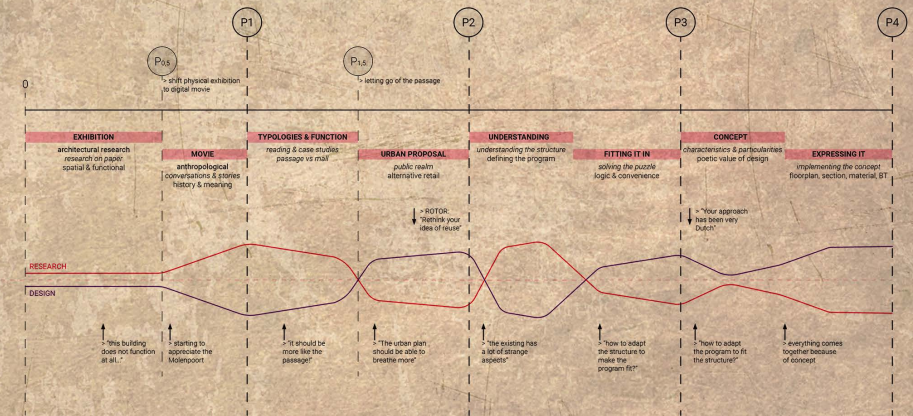
| CONCLUSIONS

THE APPROACH FOR THE RESEARCH AND DESIGN:

The research until the P2 was mostly based on getting to know the context, to be able to come up with a fitting proposal for the urban plan and project building. This research and design process happened on a variety of scales; the city scale of Nijmegen, the close context scale of the building site and the building scale of the existing Molenpoort Passage. This research and design process investigated multiple different types of information; history, urban design, social aspect of the people, architectural plans and sections, municipality orientation. While the conclusions let to a substantiated idea for the urban proposal presented in the P2, a different method was required to develop a building proposal to be presented in the P3, P4 and P5. Because a fundamental goal for my project was to realize the design in the existing structure of the Molenpoort Passage, a small scale investigation of the existing material was required. This fixed 'framework' which my design had to work with served as a base drawing on which every sketch and proposal has been based, which resulted in challenges that are explained later in this reflection.

RELATION BETWEEN RESEARCH AND DESIGN:

Until the P2, the research had the main focus, out of which the design for the urban proposal was a logical result. By getting to know as much as possible about the site and its context it became clear what the urban proposal had to solve and could improve in this particular area of the city of Nijmegen. After the P2, when the focus shifted towards designing the building, the dynamic switched around; the design became the initiator of the research. When concluding that the design needed a particular space suitable for playing music, a research into building acoustics was started. When the design needed a central staircase, a research into reference projects with similar situations was done. When getting more towards the end of the project, the more design became the main focus and research was a needed tool to inform myself as a designer to make the right decisions.

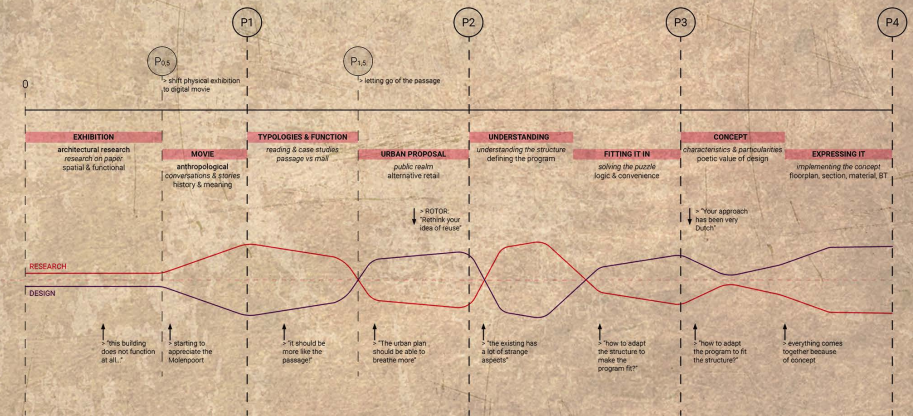


| CONCLUSIONS

The task for the graduation project within the track of Urban Architecture was the redevelopment of a large scale building in the city centre of Nijmegen. We were invited to reflect on the redevelopment plans that the municipality of Nijmegen already has for the area, plans to completely demolish the existing and build an entirely new shopping area with expensive apartments on top. The chair of Urban Architecture linked the studio to the topic of bricolage, the act of working from the materials and elements that are already present encouraging not to throw away the existing. The main topic of my project became preserving as much of the existing structure as possible, and using the existing qualities to create something new with. A topic relevant for the master programme of architecture in general, since making use of the existing instead of starting from a tabula rasa requires development of statements about dealing with the context of the project and is also in line with the goal for a more sustainable way of dealing with developing our build environment.

As mentioned before, the fact that the Urban Architecture studio invites us to develop a redevelopment plan for an area in the city centre of Nijmegen where the municipality already has plans for shows how there can be fundamentally different ideas about what is the best future for specific situations in our build environment. During the P1 period we had conversations with the current shop owners in the Molenpoort Passage, and their answers again showed a wide range of different opinions about the matter what is the best future for the building. In a way it reflects what happens in practice a lot too, stakeholders that do not care about historic, sentimental or environmental values when developing urban areas against the stakeholders that want to preserve as much as possible. The Molenpoort Passage is currently owned by a private American investor, a fact that also brought up ethical dilemmas about whether it is the right thing to turn this private ground into public domain. To be completely honest, I am still not sure whether my decision to make this into a publicly accessible and enjoyable open space is the best solution. But the whole process of thinking about this has definitely given me a broader understanding of the issues that all stakeholders involved in an urban redevelopment project are experiencing.

During the research and design process my idea of sustainability and reuse has developed a lot. Previously I believed that using existing materials is the most sustainable thing to do, but my new insight to this is that it is maybe even more important to think about what will still be possible to do with the materials after I have used them. Do my decisions bring the materials to the end of their lifecycle, or have I created something that future designers can still use in different ways and change? I expect that I will take this new understanding of the sustainability of reuse with me in the rest of my career.

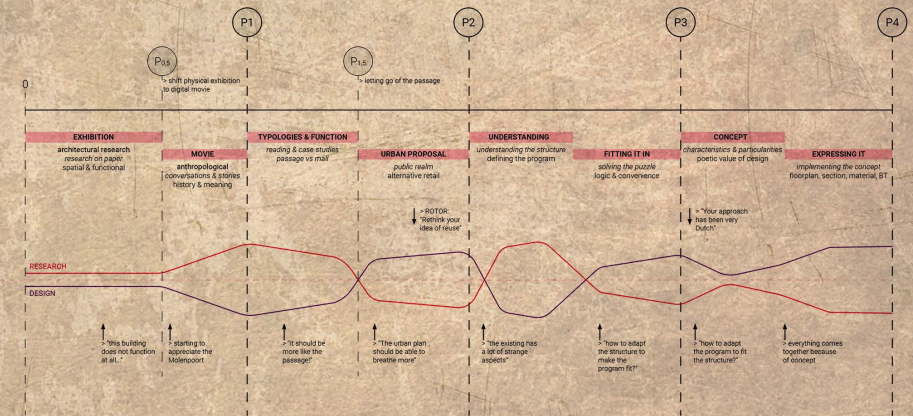


| CONCLUSIONS

REFLECTION ON THE PROCESS:

Because preserving as much of the existing structure as possible was such a big aim for me, the design process started mostly with testing how I could fit the required spaces into this existing framework. While making sure that routes through the building are logical and that spaces have sufficient sizes and are logically connected, most of my design choices were based on 'how to shape this program to the existing boundaries in the most logical way'.

At the P3 presentation I cautiously claimed to have solved the programmatic puzzle of fitting every space I want my building to have in the existing structure. The routes through the building were logical and all spaces seemed to have appropriate sizes. The feedback I received at that point was that my project had a very logical and substantiated program, but that there wasn't any poetic or experiential aspect involved. My 'very Dutch' approach of creating logical floorplans didn't give the building a specific story or character. This is the moment I realized that I needed to have a different attitude towards the existing structure. Instead of making as logical and convenient floorplans as were possible in this existing framework, often hiding or ignoring the striking qualities of the structure, I decided to embrace the unique characteristics of this structure and express them. This realization was quite a breakthrough moment for my project, but also for me as a designer. I looked at the existing structure as 'a convenient and sustainable reusable given', but now I started seeing it as a particular character that brings a poetic meaning to the design when embraced and showcased. Through this realization I was able to bring in the theme of bricolage much more than just 'using the old loadbearing structure because it is possible and sustainable', but elevate it to 'the existing structure has its particularities and specialities, and the design embraces that to create qualities that never would have been done in a newly designed building'. The role of the feedback of my mentors turned out not to be helping me with creating the most logical floorplans, but instead guiding me in making decisions about which existing qualities I want to embrace and making me realize how such decision give unique qualities to the proposal. In the end what I have taken mostly from this whole experience within the Urban Architecture graduation studio is that sometimes it is worth to sacrifice 'logic' or 'convenience', for 'beauty' or 'expression'.



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Figure 17: 'Books for research'. Own photo