

Art Gallery of Nijmegen

ART GALLERY OF
NIJMEGEN

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STUDIO

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Preface

Introduction

This studio has been introduced to me with the metaphor of a body - developing the feet (fieldwork), the hands, the head (urban & theory), the hands (architecture & practice), the heart (urban architecture) and as conclusion, the body (synthesis). This comparison to the human body shaped an inspiration, thus this research booklet encompasses the personification of the regarding protagonists of this graduation project. This booklet can be seen as the backbone which supports the body of the project and simultaneously explains the challenges and outcomes. Ultimately, this booklet is also the place where research and design meet.

Perceiving buildings as human beings, antropomorphism, is one of the themes through which this project is expressed. Within this project, there are two main protagonists which are in search of a dialogue, but they do not know exactly how. This booklet takes you through their story - how these buildings are entities, how these buildings meet and how their dialogue emerges.

Motivation

Seeing potential in objects which can be considered to be thrown away, is something which I became soon familiarized with by my parents. From a young age I saw how the leftover broken tiles are re-used for creating a mosaic (image 1) in the front garden, or how the different pieces of fabric are sewed together into a new table cloth. It is an art, a sustainable kind of art, to have such perception on objects in the materialized world we live in.

This way of perceiving materials aligns with 'using what comes at hand', the words that are said by Robinson Crusoe, who stranded on an island and is limited to solely what his environment has to



Image 1: Re-use of broken tiles for mosaic

offer. I believe it is the responsibility of the architects and urbanists to apply this perception on the building environment and therefore to practice these small scaled projects - such as creating an object by using what comes at hand - on a larger scale, in the interest of the community and taking into account the climate conditions.

I chose for this studio as the approach of designing resonated with my own perception on the inseparable relation between architecture and urbanism. Within the studio of Urban Architecture, the challenge is to find a strategic insertion of an urban design which can only be fulfilled by architecture. How can the urban design, with the following specific decisions for the architectural design, contribute to improvement of a place? How does the shape relate to its surroundings? These thoughts arised and

Relevance

There are four points which are taken into account through research and design:

- 1) Relevance of re-use
- 2) Relevance of the role of the city
- 3) Relevance bringing back third places in the city
- 4) Changing the character of the shopping street scape

This project aims to alarm the necessity of reuse within architecture, and simultaneously explores the notion of intimacy in contemporary cities. Starting with a fascinations for utopian projects in relation to the intial sensorial experience of architecture.

There have been inspiring lectures throughout the year, in which these words stayed in my mind: “There will be a point that there will be no ground anymore to build on”. As an spectator in the city, I also see that the building environment is expanding in which the new building projects find place outside the periphery of the city. Therefore re-using and repurposing existing buildings, are of relevance now for the future generations.

Awareness is nowadays raised more when it comes to global warming. Also the perception on real estate as a disposal product, is something which moved me. Behaviour related to consumerism and disposable products, have led to this perception towards real estate (Remoy, 2010). However adaptive re-use of existing real estate is a relevant topic as these ‘products’ are have a long life span. Therefore, from a sustainable point of view, it is of importance to make use of these availabilities. Additionally the graphs in image 2 and 3 show the impact of the built environment by the energy use in buildings.

Therefore within the city center, it is of relevance to research the existing building environment and to see what has potential to re-use, or what has potential to improve. This graduation project seeks for both, by repurposing and re-using two buildings with an extreme different character. Additionally bringing back the initial functions which were firstly on this site: a place where people gathered, and felt like home.

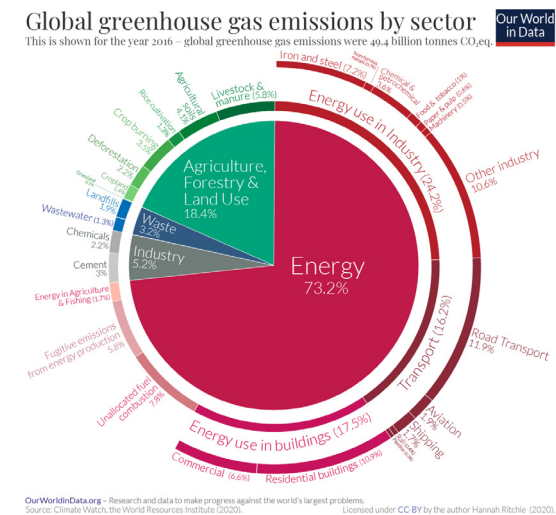


Image 2: Global Greenhouse gas emissions by sector (Climate Watch, 2020)

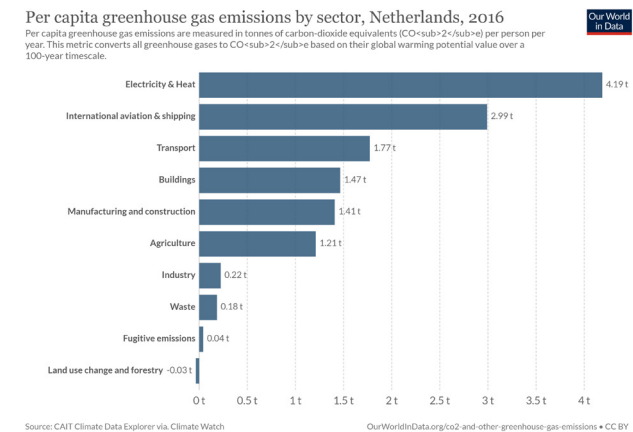


Image 2: Per capita greenhouse gas emissions by sector, Netherlands, 2016 (Climate Watch, 2020)

Reading route

This story is divided in five chapters, in which the transformation of the concerning protagonists, the parish hall and Molenpoort, is explained.

The different chapters are representing significant fragments of the life line of these buildings and highlight how their relationship developed over time. In relation to these fragments of the story, this is also the story line as a base of the development of my graduation project. Thus, the development from research, towards the urban and architectural proposal are explained throughout this booklet, concluding with my material positioning.

By jumping from the dialogue between the buildings, to the theoretical research and steps in design, this booklet aims for a better understanding of the relation between the concerning buildings. The setup is intertwined and is as following:

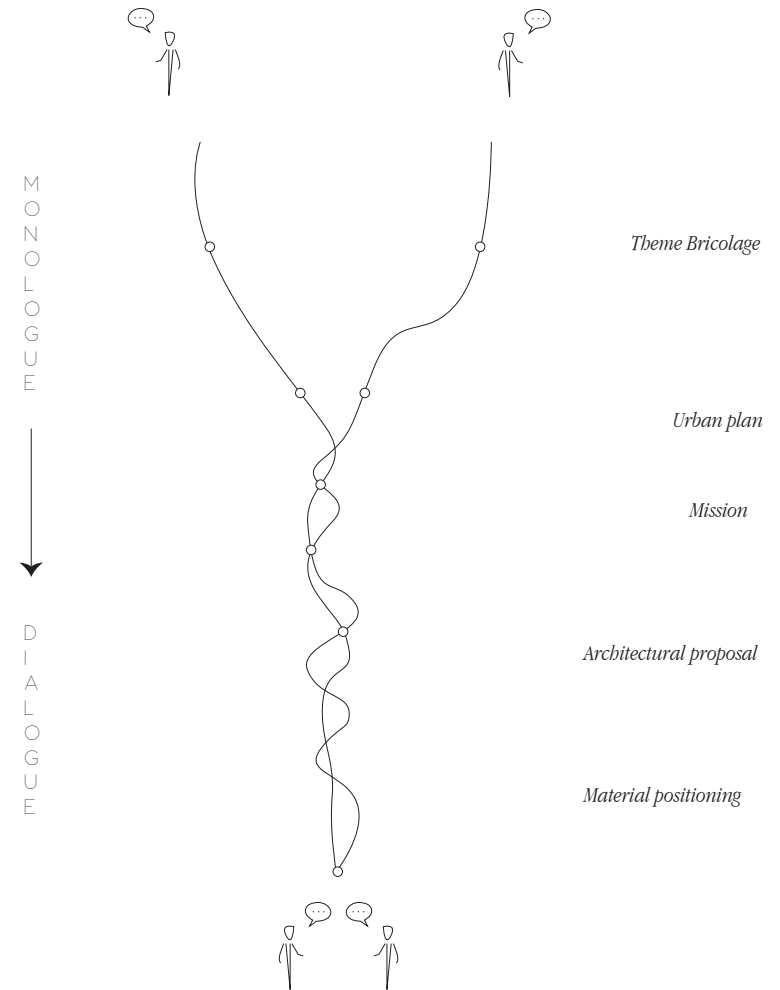
- Chapter 1
Introduction & Context

- Chapter 2: Urban Plan
Fragment of the story line
Research in urban scale
Conclusions and decisions

- Chapter 3: Architectural proposal
Fragment of the story line
Research in architectural scale
Conclusions and decisions

- Chapter 4: Material positioning
Fragment of the story line
Research in material scale
Conclusions and decisions

The following image shows the contents of the booklet.





Parish Hall



Built in 1894, originally together with the Molenstraatchurch. Dressed in neogothic style and a survivor of the bombing in Nijmegen during the second world war. This building is localized inbetween different times and is in search of a relation to the past, and a relation to its neighbour.

The parish hall of Sint Canisius church

The main protagonist is the parish hall, accompanying the Petrus Canisius church situated in the Molenstraat. Together they were built from 1894-1896 in neogothic style by architect Nicolaas Molenaar. During the bombardement in 1944 the church was damaged - only the choir and the transept, and the parish hall, survived this bombardement. The current church building, including the facade of the church, was designed by J. Coumans, W. van Dael and A. Siebers and this part is connected to the remaining choir and transept, however the parish hall was not re-connected to this part. The drawn conclusion however, is that this parish hall is a remaining trace, representing the ghost of the former Petrus Canisius church. This is a quality to be embraced on the site.

Values

This building is a municipal monument of Nijmegen. According to the Monumentenverordening 2012, the selection guidelines for the municipality are: 1) Architectural guidelines, 2) Urban guidelines and 3) Culture-historical guidelines. To summarize, the values I recognize within these guidelines are firstly, being a part of 1) Architectural guidelines: the material-use of traditional building with brick and wooden floors and the ornaments in the facade. Secondly, it is a supporting the image of the historical growth of Nijmegen - as explained in the introduction. And thirdly, this building is of social value, as it played a relevant role in the religious development in Nijmegen. 'The object in Nijmegen's history embodies the aspects of place, time and function which gives the object place in the cultural history of Nijmegen' (Monumentenverordening, 2012). This is important

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to bring forward, that we are dealing with a historical sensitive building - and this has to be taken into account during designing.

Current use

Currently the ground floor of the building is used as menswear store. There is no connection to the garden, as it initially used to have next to the church. The levels above are adjusted rooms with kitchens and bathrooms which are rented out. There are few qualities left in the building, such as the former connection to the church, the 19th century staircase and former fireplaces. This current state is something to embrace - to embrace the accidents and opportunities of this historical valued building.

Molenpoort



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Molenpoort

Built in 1972 and replacing the place of the former Guesthouse which was localized here. A shopping center squeezed into a remaining void between the existing buildings. The Molenpoort is mainly focusing on itself, and not on its surroundings.

The name Molenpoort derived from the former city gate located on this site, which was built in 1436 and broken down in 1879.

The shopping center has connections with the Molenstraat, Ziekerstraat and Tweedewalstraat.

Molenstraatchurch



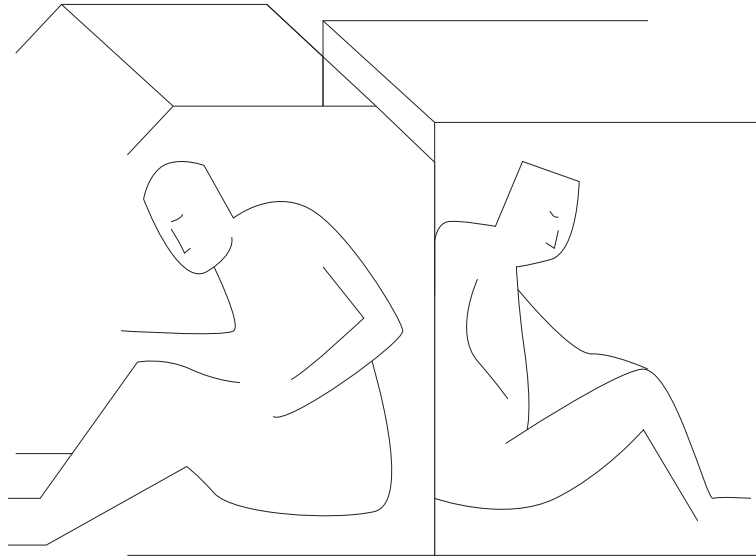
Molenstraatchurch

Serene and calm, a bricolage piece in itself.

From the inside this character still resonates with the parish hall, in terms of remaining connections. However the church was subjected by the Second World War and therefore needed a new face.

The church is called either Molenstraatchurch or Petrus Canisiuschurch. This church is the church building of the Roman Catholic Petrus Canisius parish situated at the Molenstraa.

Firstly the church was built in Neo gothic style, together with the parish hall, by Nicolaar Molenaar in 1894. However after the bombardement of the Second World War in 1944, a large part of the building was destroyed, solely maintaining the transept and the priest choir. In 1958 a new church building was built by the architects J. Coumans, W. Van Dael and A. Siebers; this building is connected to the old transept and priest choir.

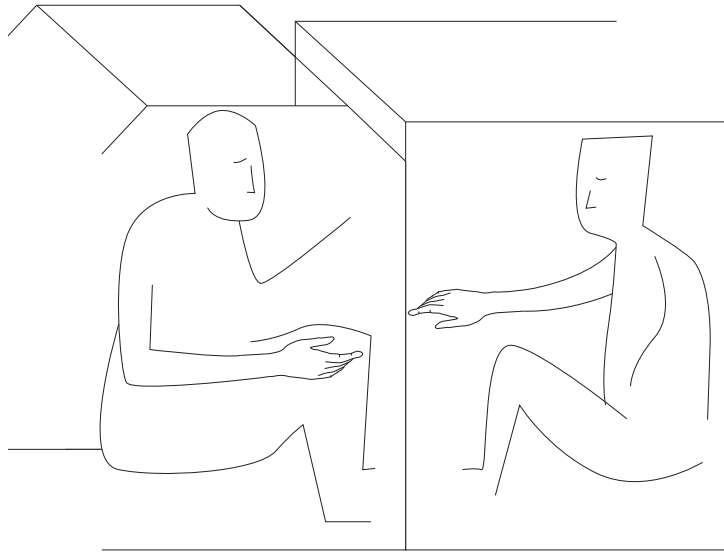


PART 1: THE MONOLOGUES

FRAGMENT 1: FRICTION

FRAGMENT 2: SALVAGE OF THE MATERIAL AND IMMATERIAL

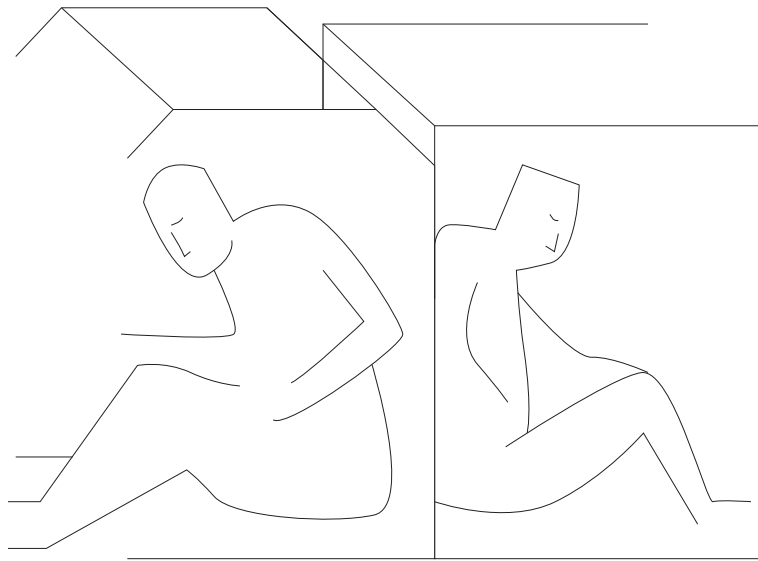
FRAGMENT 3: THE SETTING



PART 2: THE DIALOGUE

FRAGMENT 4: CHANGE

FRAGMENT 5: TOWARDS HARMONY



We met each other with a certain degree of friction, turning our backs to each other and simply mulling our own monologues. And what do we embody? A place where people stay shortly, where money flows through our veins, losing the purpose of bringing people together to meet.



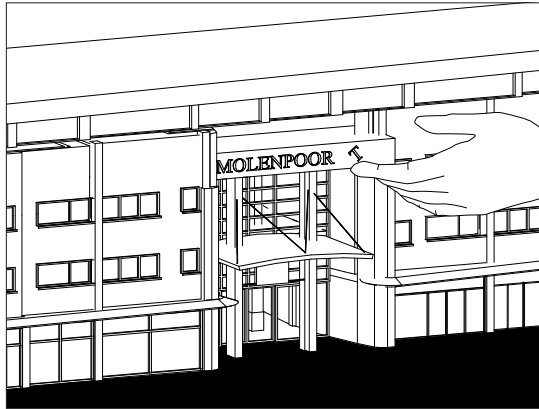
Still standing: The Parish Hall

O N E

Parish hall:

Throughout the years I have changed internally quite a lot. Also my relationships with my environment changed through time... others left, or newly arrived and I am still standing here. However, in contrast to my neighbor, the Molenpoort, I am still standing here since 1891, and the Molenpoort since 1972. I have to say, we met each other with a certain degree of friction: turning our backs to each other and simply creating our individual monologues. I felt a bit invaded in my personal space as the Molenpoort came quite close to not only me, but also one of my companions, the Petrus Canisius church.

As my surroundings changed, I had to follow this trend as well. I lost my primary function as a place to take care of the church guests, preparing the mass. Now I am one of the contributors to the entrepreneurial urbanism which Nijmegen has been subjected to. And what do we embody? A place where people stay shortly, where money flows through my veins, losing the purpose of bringing people together?



Molentpoort becoming a part of the plot, invading space of the church

Molenpoort:

As the last letter of the "MOLENPOORT" sign got attached to my façade, I was ready to receive a lot of people, and making sure that the visitors can get a sense of losing awareness of time here. That is what people want right? Questions are raised whether this is the kind of losing time they are looking for. But it works for me! I have a lot of products to sell so...

Church:

There are a few corners of me which almost cross with the Molenpoort. My grand back façade can still be appreciated from the inside, however, not from the outside. I have to say, fellow churches do receive a lot of private space around their peripheries. Also I used to look a lot like my companion, the parish hall, however after the bombardment of the second world war my façade got dismantled and there I was... referring to my ancestors with my Roman columns.

INTRODUCTION

The first site visit I spectated throughout the city. Flows of people strayed into the city from Nijmegen station and all had their own purpose. A day out, visiting family and friends, and ultimately also visiting the shops. In between the historical traces of Nijmegen, where in small corners of the cities are still Roman ruins left, the city received through time elements which are perhaps valuable for in the future.

More specifically, there was one building in particular, which caught somewhat attention in the eye of the consumer: The Molenpoort shopping center. Actually, not only in the eyes of the consumer, also in the eyes of the passers-by, as this shopping center differs itself by its size compared to his neighboring blocks (image 3). In contrast to the 19th century buildings around the Molenpoort, the Molenpoort does not reflect this human dimension. Also the Molenpoort, as shopping centers usually do, is mainly focused on what happens internally: a small island where people lose track of time, where sunlight is replaced by costumized light, and where routes are designed in a practical, circular way, so that either the connection from the Molenstraat to the Ziekerstraat is made whilst making sure that even in this internal route people are attracted to shop. With this in mind, the Molenpoort shopping center carries a role in the city of social power, disconnecting its visitors from the outside world for a certain amount of time.

In an ideal, but also realistic world, how would this place be developed? What if not only the buildings are also seen as living entities, but also the urban environment, where people can interact with the inhabitable spaces between buildings as well.

Perhaps it is also a small amount of nostalgia to a time which are framed as times of the ordinary everyday life, in which everyday domestic activities in the house are brought to attention. For instance in the paintings of the Hooch (image 5), in which this concept of domesticity is expressed. It is a celebration of everyday life, which perhaps has been lost through time. How can this be brought back to the existing world we live in?

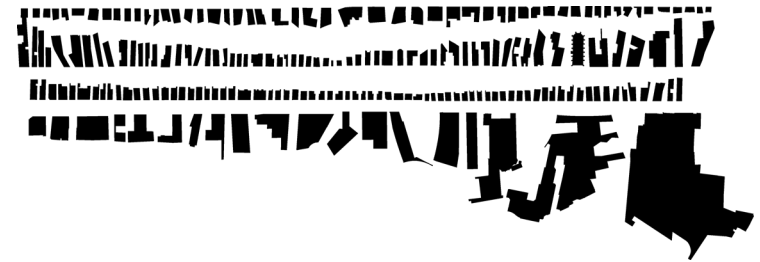


Image 3: The city composed and decomposed (Analysis by colleague L. Piccinin, 2020)

Nijmegen

What makes Nijmegen distinguish from other Dutch cities is its rich Roman history, being situated next to the Waal, and being a node from The Netherlands to Germany. In Nijmegen are still traces of Roman history remaining, not only in morphology but also in objects. Additionally its role in religious were noticeable throughout the city (image 4). What is striking about the site is the relation to time: the Molenpoort as a shopping center is an area closed off to the open area. In the book “Spaces of Consumption” (Punter, 1990) explains malls as: “these new malls [of late twentieth century] are distinguishable by their sheer size, by their almost complete introversion in their minimal external elevations, and in the way in which they turn their back on their contexts, by their almost total exclusion of opportunities for non-consumption and by their resort to complete internal architectural fantasy”. This were interesting notes on shopping malls, which can also be applied to the Molenpoort shopping center.

The multiple components which to build further on for this graduation project are the existing qualities of Nijmegen, the approach of certain problem areas (to demolish or not to demolish) and the additional components which stimulate dialogue between the plot and its context.

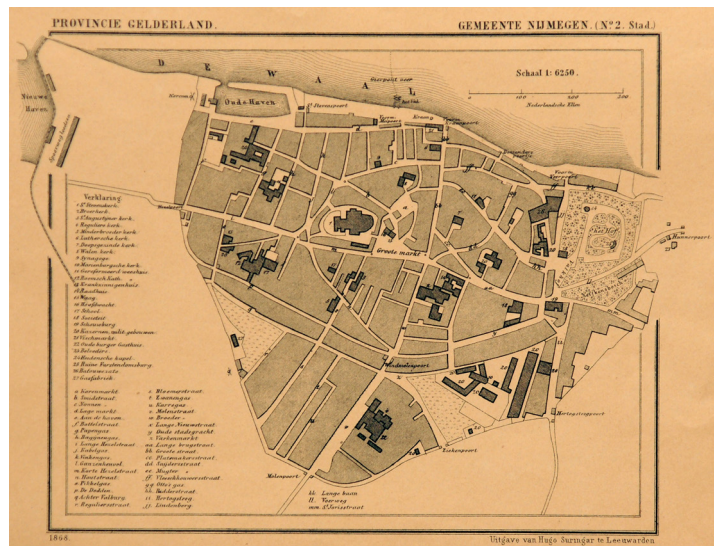


Image 4: Overview of public buildings and main streets throughout Nijmegen (1868)



Image 5: Pieter de Hooch, Vrouw en kind bij een bleekveld in Delft, 1657-1659,

PROBLEM STATEMENT

After visiting the site, shopping center Molenpoort in Nijmegen, a few problems occurred to my mind. Critical notes on this shopping center I had were whether this typology fits within its context, and if the interior of this shopping center is a pleasant place to spend time. Firstly, the main problem on the site is that the Molenpoort shopping center has a low amount of interaction with its surroundings on the site. For instance the Molenstraat church, is a building with many layers however does not receive the space in order to see its qualities. The typology of a church usually receive another approach in the urban environment, as seen in the analysis of image 7, 8 and 9 - here are other churches projected on the site; three other churches, situated in Utrecht, Gent and Orvieto. Especially since the site is at the core of the city center, it is a valuable space to take into reconsideration. Secondly, the shopping center inhabits large shops such as the supermarket Coop and the retail shop Xenos which requires the current parking lot. By this evolved a large urban pocket, however takes the quality of the view of the surrounding housing (image 6). And thirdly, the activities in and around the Molenpoort are mostly in line with consumption, namely shopping, going to restaurants, café's, however there is a lack of spaces where people can go for social enhancement or creative expression. This made me wonder whether we can create spaces on this qualitative site in the city center.

An issue which strikes me is that cities such as Nijmegen are being subject to entrepreneurial urbanism. The morphology of the city may have historical traces, however is now intertwined with flows based on consumption. The Molenpoort is the leading character in this sense, as it is a clear example of the enforcement of a shopping center in a place where it is not at home. From the Molenstraat till the Ziekerstraat, the Molenpoort functions as a covered shopping street. I empathize with the city, as I see the influences of the consumption society we live in and the city does not have any say in this. In "Spaces for Consumption", Miles (2010) explains the following: "spaces for consumption have social power but no social responsibility. The end product of this process appears to be a world in which we consume space rather than interacting with it." With this in mind the following question arised: how can we regain the interaction with space rather than the consumption of space? I am looking for a place which encourages new forms of interaction and humanness in ways that spaces of consumption are currently lacking of. The first step towards this is the development of the urban plan in which these thoughts have been beared in mind.



Image 6: Still from film of *Shopping group P1* (2020)

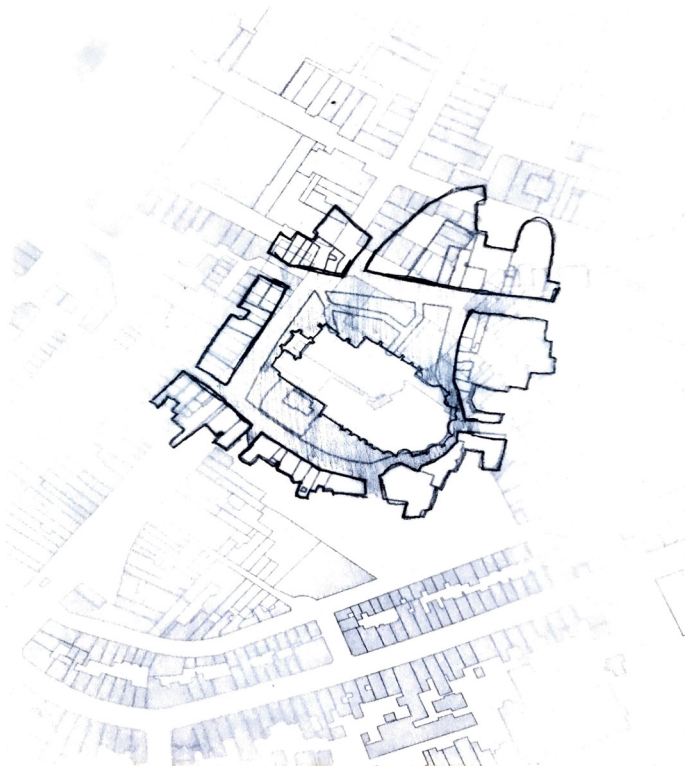


Image 7: "Projection of churches: Gent, Belgium (Analysis by author, 2020)

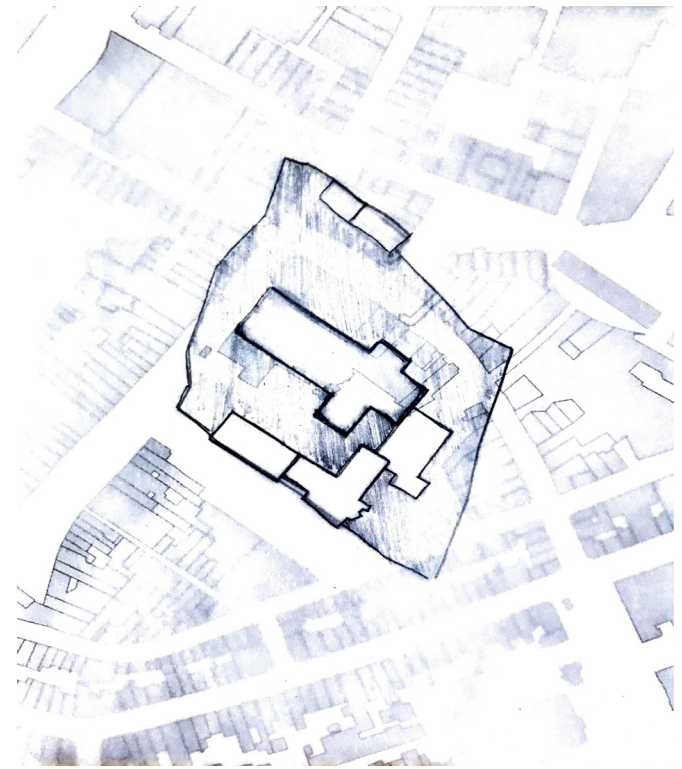


Image 8: "Projection of churches: Orvieto, Italy (Analysis by author, 2020)

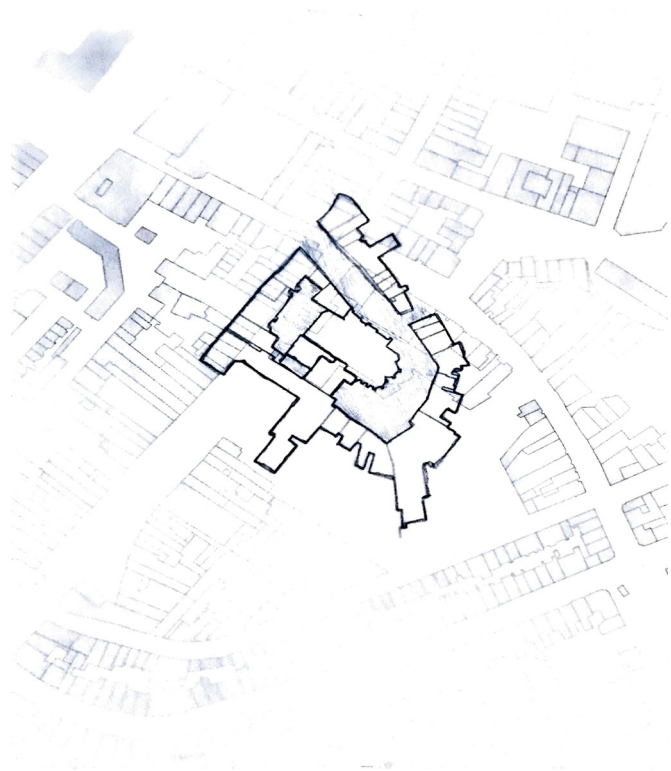
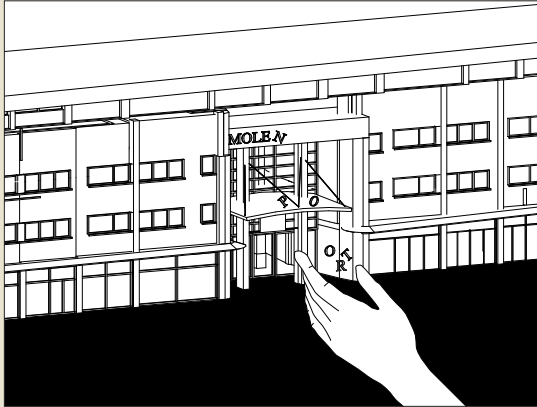


Image 9: "Projection of churches: Utrecht, The Netherlands (Analysis by author, 2020)



Dismanteling the facade, remains of the skeleton

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Molenpoort:

After dismanteling my facade, and my label of 'Molenpoort', a concrete structure are the remains amongst the site. Who am I, without being established with this label of being a shopping center?

But most importantly, who can I be for my surroundings? And how can I build up a relationship with my neighbour, the former parish hall?

The ghosts of the former buildings on this location are still hanging around here. The traces of the church being a place to meet, outside from the work and home location, and now it is mainly a place for few visitors.

Church:

It is interesting to be a close spectator of the religious shift the Netherlands has been through. The religious landscape in the Netherlands has changed a lot in the last decennia. The secularization, thus the decreasing influence of religion has contributed to this. No I solely receive a small amount of people, and not all of these people have religious reasons for a visit; also passers-by or tourists are being a part of my visitors. It is nice to see, however, that certain rituals are still there. Simple rituals such as my awakening and my sleep.

Parish hall:

My former inhabit was the priest - rituals from preparing the mass, receiving guests, all aligning with the bells of the Petrus Canisius church.

Bricolage: bri·co·lage

construction (as of a sculpture or a structure of ideas) achieved by using whatever comes to hand.

also : something constructed in this way
(Merriam-Webster, 2021)

This studio is introduced with the story of Daniel Defoe about Robinson Crusoe (image 10), being shipwrecked on what became his island. He is described as “One who does battle with a world in disorder which he seeks to master by whatever means come to hand” (Michel Tournier, 1970). In relation to architecture, the theme bricolage reminds you to respect the world as found, if the island we are all shipwrecked on is earth. Another reminder is to step into the footsteps of the bricoleur, and ‘making the best of both old and new techniques and embracing circumstance and accident in his craft’ (Irenée Scalbert, 2011).

As stated earlier, I advocate the re-use of existing buildings - especially for the time we are living in now. At a certain point there is no room anymore to build, and therefore existing structures eventually have to inhabit the perceived new program. Within these theme it is also emphasized to embrace the accidents and the occurrences these existing objects bring with them. It offers to go against copying and pasting, and working outside of the grid. With the underlying theme of bricolage, I think this can make architecture unique, since each building consequently has its own specific toolbox to work further with.

Using what comes at hand, can also be seen as a way of re-using: *to use again in a different way or after reclaiming or reprocessing* (Merriam-Webster, 2021). Interestingly within these theme, is the literal re-use in material sense and the revival through something immaterial, for instance an experience. Starting this graduation studio, the topic bricolage is taking its first approach by the analysis of traces. The historical traces on the site carry plenty of value which can be re-used, or revived, as well. Giving this theme not only a layer of materialized re-use, but also immaterial re-use, carries together a stronger narrative than solely re-using materials of the existing objects in my opinion. In prior research, the immaterial forms took shape in finding former rituals and events, mostly related to religious activities.

In my graduation project, the former home of the priest is the main protagonist, situated next to the Sint Canisius church. A found ritual was the rhythm of living, praying, eating, which resonated with the rhythm of the church. Religious events took place, which now faded away in this contemporary setting. By this process of finding different material and immaterial fragments, it forms a process of collecting, decomposing and composing new ideas from these different fragments.

The theme bricolage teaches you to deal with everyday and existing conditions. My perception and reflection on this theme, is that the approach of using what comes at hand can be either giving you something to grasp back to, but also something where you can challenge yourself to work within these limitations the different elements bring with them. However the shift in perception is here of relevance: instead of perceiving this as limitations, these are qualities which make the building unique, as stated in the first paragraph. In the urban plan and architectural proposal, the aim was to bring this to expression.

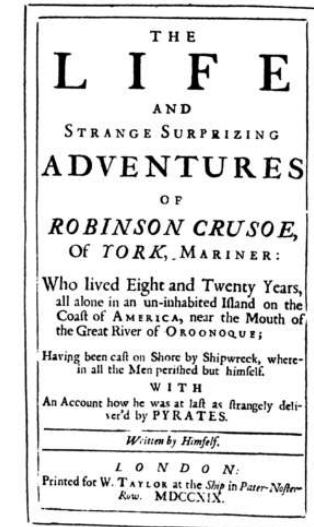


Image 10: *The Life and Strange Surprising Adventures of Robinson Crusoe* (Daniel Defoe, 1917)

In fairy tales animals are often endowed with human traits, such as the ability to feel and to speak. A sly fox, a proud lion, a wise owl: through this method animals are turned into metaphors for matters such as power, wisdom, beauty and vulnerability. In this project this theme was not applied to animals, but to buildings.

Preliminary research started with the development of a film with seven other students. The site analysis of Nijmegen is made with the focus on traces, in particular with the question: “What time is this place?”. For this analysis, three characters were established as the main protagonists of the site: The Molenstraat Church, the Guesthouse and the Farmhouse, starring in the film of P1 which was produced with seven other students. All these buildings became talking buildings, relating to each other by taking us through their journey.

The book “What time is this place?” by Kevin Lynch, describes the human sense of time and how this is a biological rhythm that possibly follows a different beat than that the beat dictated by external time. This notion of time applies to the film and interpreted by the character in different ways. The different notions of time are fragmentary, telling and cyclical time, with the goal of answering one question: what time is this place?

The protagonists of the film are strongly tied to the schedule of religious activities. Therefore it is important to relate this to the development of rituals over time on the site.

The definition of rituals are:

- 1) a prescribed order for performing a ritual ceremony, especially one characteristic of a particular religion or church
- 2) A series of actions or type of behaviour regular and invariably followed by someone.

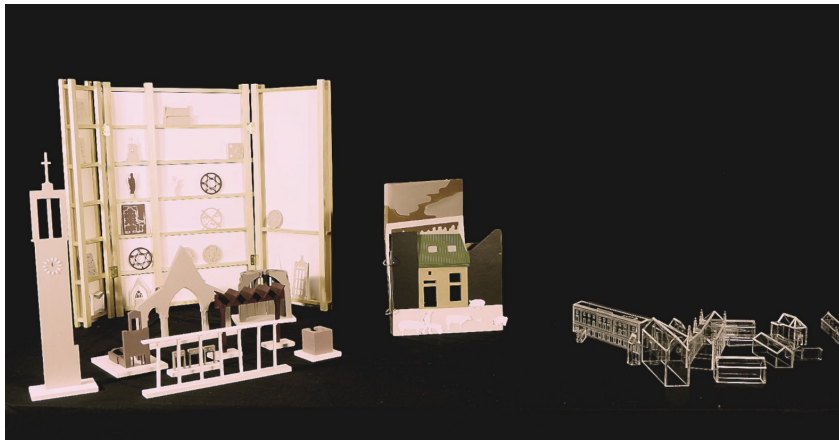


Image 11: The protagonists of the film, The Molenstraatchurch, Farmhouse and Guesthouse. Still from film “What time is this place” (2020)

The rituals and schedules of people have changed over time. Firstly the monastery had a leading role in this: the bell rang when it was time to pray, to eat or to chant. Additionally the church had a leading role into this, bringing people together. This applies to the first definition given. But on this site in particular, these rituals faded away. A change in society found place, where also the typologies where people usually came together (for instance the church, a square) started making space for consumerism related buildings such as shopping centers.

The place changed and therefore also the activities and events. A question which arised to me was whether it is possible to return this third place of gathering, without the activity of consuming.

Conclusions of the film

The conclusions of the film have inspired me with a few themes to continue with, in order to narrow down the focus of research and eventually translate this into design. The most relevant conclusions were:

- The Molenpoort shopping center replied to the Guesthouse: *“Every building should change! Shopping brings people together. People won’t go away quickly if you don’t tell them the time.”* This characterizes a certain level of social power a shopping mall can carry, instead of social responsibility.
- The questioning of standardized time being replaced by subjective time. In a fast-paced world, there is another dimension human can live in.
- The regarding site is taken over by the consuming city. The Guesthouse, a place which first functioned as a place of care and shelter, became a shopping center, the Molenpoort. As it was personified, this was the transition the building went through. In reality the Guesthouse made place for the shopping center. Firstly the site existed from valuable historical buildings and growing fully on the plot, creating small areas inbetween which are questionable.
- The movie ends with the following phrase: *“A place where is no time to look back”*. The follow up question which raised for me is, how can we create a place where there actually is time to look back? A place where we can embrace the traces of not only the Guesthouse, Farmhouse and the Molenstraatchurch, but also the traces of what this place used to be before the streets developed to shopping streets. These thoughts are taken into account in the urban plan, which are elaborated in the following chapter.



Image 12: Fast paced world? - Still from film "What time is this place" (2020)

Site visit

On the contrary of the fast paced impressions, I encountered an artist (image 12). As an observer through the city - I speculated how he was expressing his art in the Lange Hezelstraat, one of the primary shopping streets in Nijmegen. It caught not only my attention, but also from the passers-by. It was a moment of slowing down in the streetscape, and something which I valued as it brought his art closer to all passers-by. Can this also become a part of the urban plan? Cultural activities in the plinth, instead of solely consumerism based activities?



Image 12: Artistic activities being a part of the shopping street



The development of new streets and accesses based on traces

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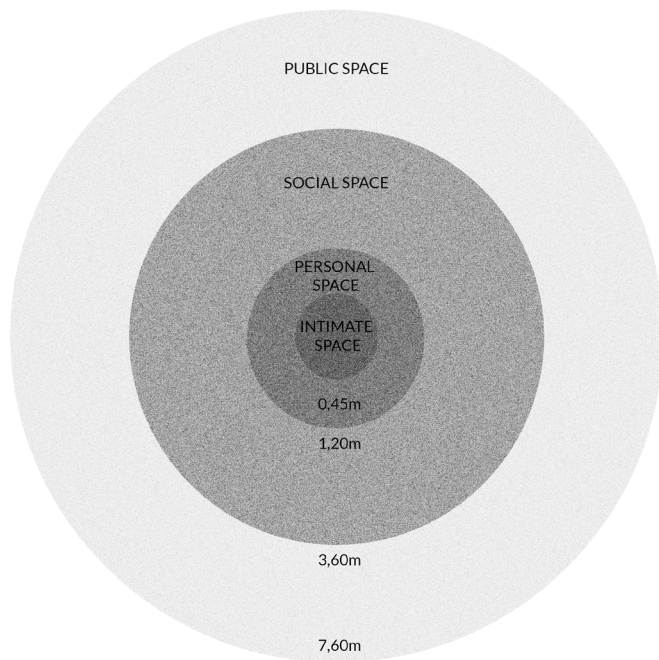
Parish hall:

From eyelevel, I make short moments of contact with my passers-by. The occupied Molenstraat shopping street is a vein through the city, which connects a network of shopping branches. I am a part of this as well, a small branch within this capitalist network of the city. Ofcourse, I want to contribute to the economy of the city as well, being a concurrent of other cities, but how about the well-being of the people? In the old days this was my former role, receiving people at my home and being in close contact with the higher light.

The passers-by make a short glimpse, or maybe not even a glimpse as their phones are occupying most of their attentions. Next meeting, next stop, next train ... I feel ... a slight amount of detachment.

Would it not be necessary to create a new configuration, to be able to pause sometimes? To slow down and relate to the surroundings?

Edward T. Hall developed this graph (image 13) by studying the ways people use space. Four different zones were articulated: intimate, personal, social and public. The term proxemics was also proposed by him, with the word meaning the study of the way people behave, communicate and socialize in space with the change of population density. Designing with this in mind, can be a guidance within the urban plan, leading to a variety of spatial types. This is then based on what is envisioned for the level of interaction between the users of the space. The personal experience of distances between one and another person is a hidden, unestablished dimension, however we are all aware of it as it is a natural response.



The concept of proxemics developed by Edward T. Hall in his book "The Hidden Dimension" (Edward T. Hall, 1910)

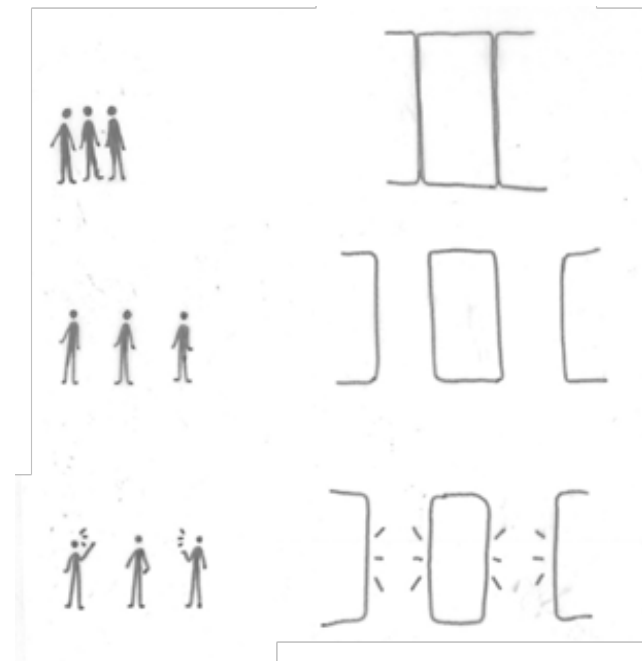


Image 14: "Interaction in relation to distance" Sketch by author, 2020

An interesting comparison, aligning with the theme of antropomorphism, is to relate these distances to buildings. Do buildings also need space; does it occur that buildings are invaded in their 'personal space'? Ultimately there are no rules or guidelines which can be applied to this, however the body language of a building can be read as well: is the building oriented towards other buildings, or turning their back to each other? Is the building relating to the other building by dressing the same way? Is the type of building, a building which needs more personal space? To clarify the latter question; row houses ultimately need less or none space around their own periphery, however a public building such as a church, often does require this space.

The themes I presented in the Pecha Kucha presentation were all of a different nature. In relation to the theme of bricolage, I perceive the following topics as bricolage in a sense which the bricoleur embraces the accidents and circumstances (Scalbert, 2011). The accidents, or rather coincidental emerge of places are the urban pockets evolved on the site, the emerge of courtyards by displacements and the inhabitable spaces between things. The last topic is debatable as it can also be designed rather than be a coincidence. I categorized the other topics under given circumstances to take into account during designing: the remarkable topography of Nijmegen, the role of the context and the dialogue between buildings and daylight.

Together with my colleague Laura, we bundled our fascinations and critical thoughts to develop the urban plan. A sensitive analysis was made of certain key elements on site. Image 15 shows the main problems we aimed to tackle, and our urban proposal which offers to reply to these issues. Image 16 shows the development on site, as the urban void is filled through time. Was there a fear of empty spaces (horror vacui) I wondered, since almost the maximum capacity of the site was built further. The starting point was the church as a undervalued building, the re-creation of a connection between the Molenstraat and Tweedewalstraat (see image 16, year 1800) and the creation of intimate spaces. In the sketch analysis these elements come forward.

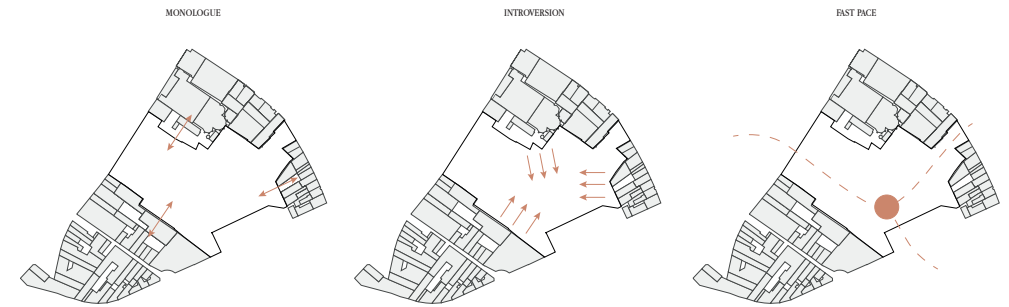


Image 15a: Problems on urban level (Drawing by author, 2020)

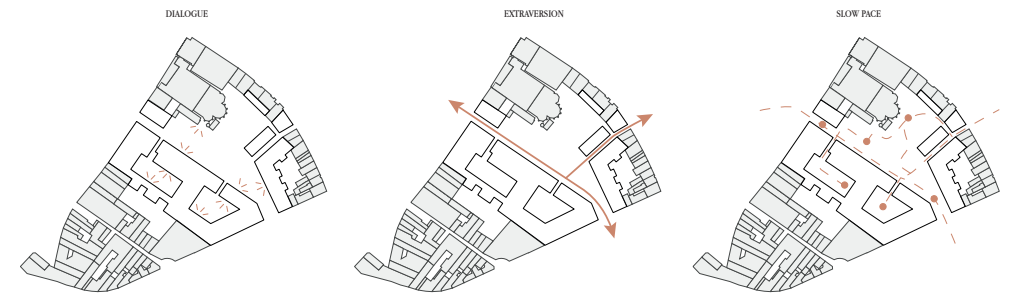
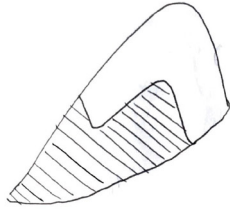
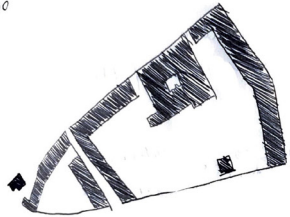


Image 15b: The key elements of the urban plan (Drawing by author, 2020)

1689



1800



1897



1999



2000

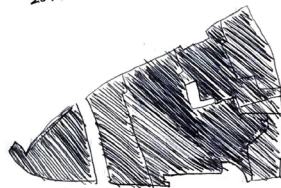


Image 16: "Horror vacui - Filling the void through time" Sketch by author, 2020

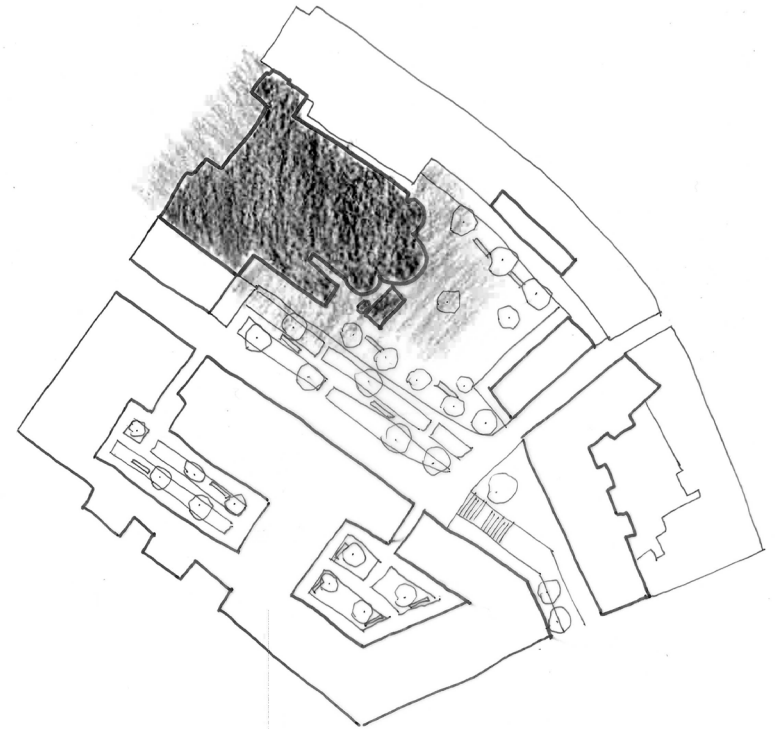


Image 17: The church as starting point - reappreciating the sides of the church (Drawing by author, 2020)

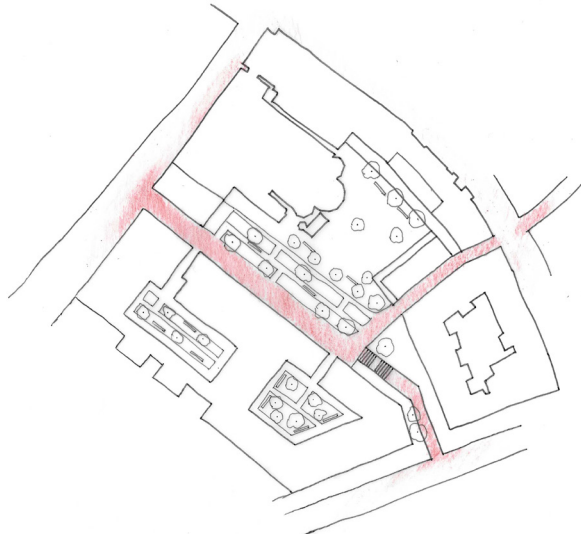


Image 18: New narrow connection - Degradation towards more calm spaces
(Drawing by author, 2020)

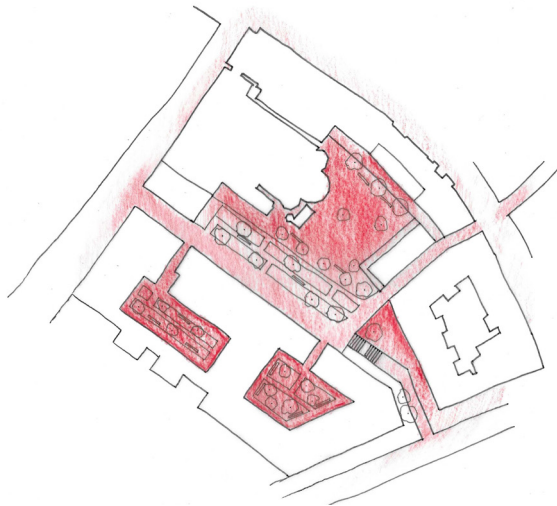


Image 19: The courtyards & church garden - Degradation towards more calm spaces
(Drawing by author, 2020)

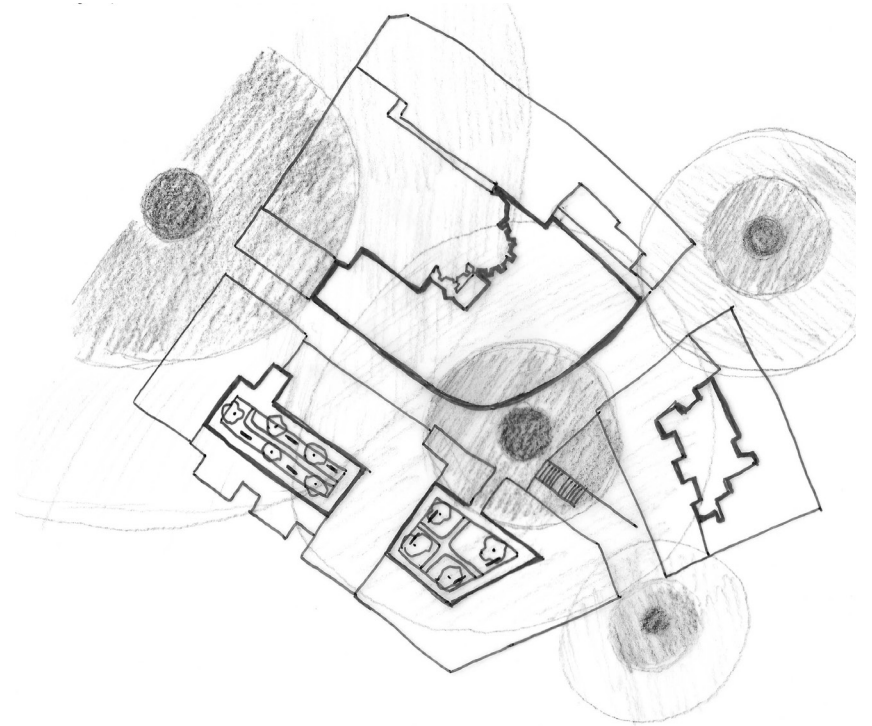


Image 20: Nodes around the site - Degradation towards more calm spaces
(Drawing by author, 2020)

The former analysis drawings show the key elements of the urban plan, and the aims of the urban plan are:

1. Reintroducing the human dimension to the site
2. Creating intimate spaces in the city
3. Creating an engaging(/contemplation/creative) place for the local community
4. New diverse program enhancing social integration

The argumentation for these aims are grounded from valuing Nijmegen's history and the focus on a diversity of users, and what the users necessities would be. Contemplation places in the public related to culture would emphasize the value of Nijmegen's history, but also would highlight Nijmegen's rich creative culture. The urban proposal is to create a new human dimension space, accessible to everyone that will have an impact in Nijmegen's slow-moving traffic. The urban plan offers a space for sitting, contemplating the views in the city centre and carries the possibility of a place of integration. The aim is to generate social cohesion, safety and identity in the space. The envisioned atmosphere is to create either for the public as for the private (residential), places which contribute to people's health and creating a safe environment.

How does this come to expression in the urban plan? By transforming the elements of the Molenpoort which were firstly focused on monologue, introversion and fast paced. And with this urban proposal a dialogue amongst buildings is introduced, including extroversion and slow pace by pause areas on site.

The masterplan shows how space becomes a stage for new interactions of different types: public, collective, private are all forming a sequence of stimulating views related to community and nature. The perception of space is intimate and fascinating, remembering the quietness that always existed on the site before the construction of the shopping mall. The program offers a variety of activities, all related to calm and intimate interaction. The ground floor area offers art ateliers, the art gallery, a community area, a library, co-working spaces, mental health places and a reduced amount of commercial activities.

Every activity will select a certain type of target group that will guarantee wellbeing and social integration, knowledge diffusion and integration, a creative atmosphere and respect for tradition, sharing mindset and social

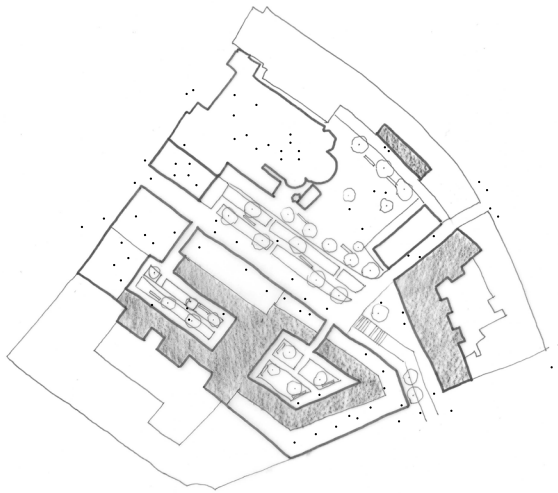


Image 21: The awakening - movement on site at day time
(Drawing by author, 2020)

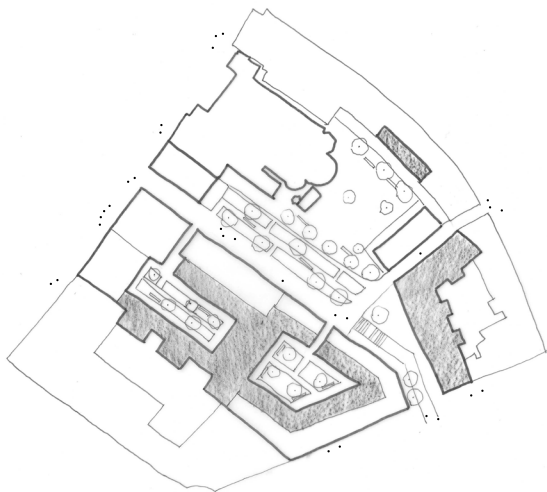


Image 22: The sleep - movement on site at night time
(Drawing by author, 2020)

equality. The new program attracts multiple target groups to the site, such as mental health experts, educators, artists and crafters, elderly, families, students. The target groups are mixed in every building, creating a diverse site and how the public green space is the element of connection among the buildings. From the interior, Molenpoort becomes a place of contemplation, visibility, silence and community. The exterior has a new strategy for Molenpoort: appreciation of daily life as the opportunity that is already there, as the result of human interaction and connection to nature. Sequences of private spaces bring to a collective intimate interior for the inhabitants. Contemplation and learning public spaces are offered to the passers-by. The Molenpoort becomes an example, the city can still be a place of creation, contemplation and nature.

Development of the urban block

The shaping of the urban building blocks are based on these aims. Firstly the Molenstraat, to which the elongated front façade of the Molenpoort shopping center is cut up into multiple pieces, reintroducing the human dimensions. The shaping of the residential area around the courtyard is also a respond to the traditional house typology which is findable in the surrounding urban area. The presence of a continuous plan and the repetitive grid guarantees a constant adaptability through time: one or more rooms might be acquired by another unit, a house transformed in a office or divided in several ones, if needed. And ultimately, the part of focus: The Art Gallery of Nijmegen - re-using a part of the former Molenpoort structure, which works together with a trace of history, the parish hall. Additionally, an extension is added in relation to the urban plan and the program of the building. The development of the urban blocks create the foreseen intimate spaces by a variety of gardens: The Church Garden, the collective courtyards and the private courtyards (image 24).

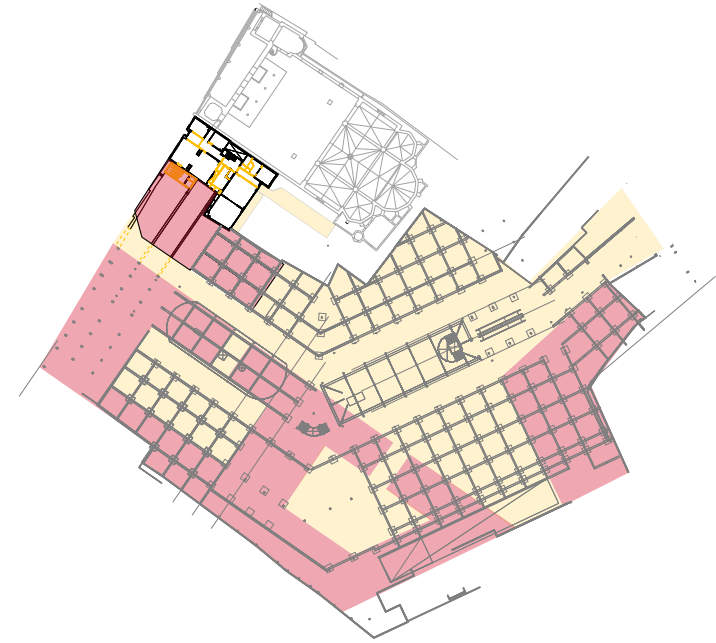


Image 23: Demolition plan

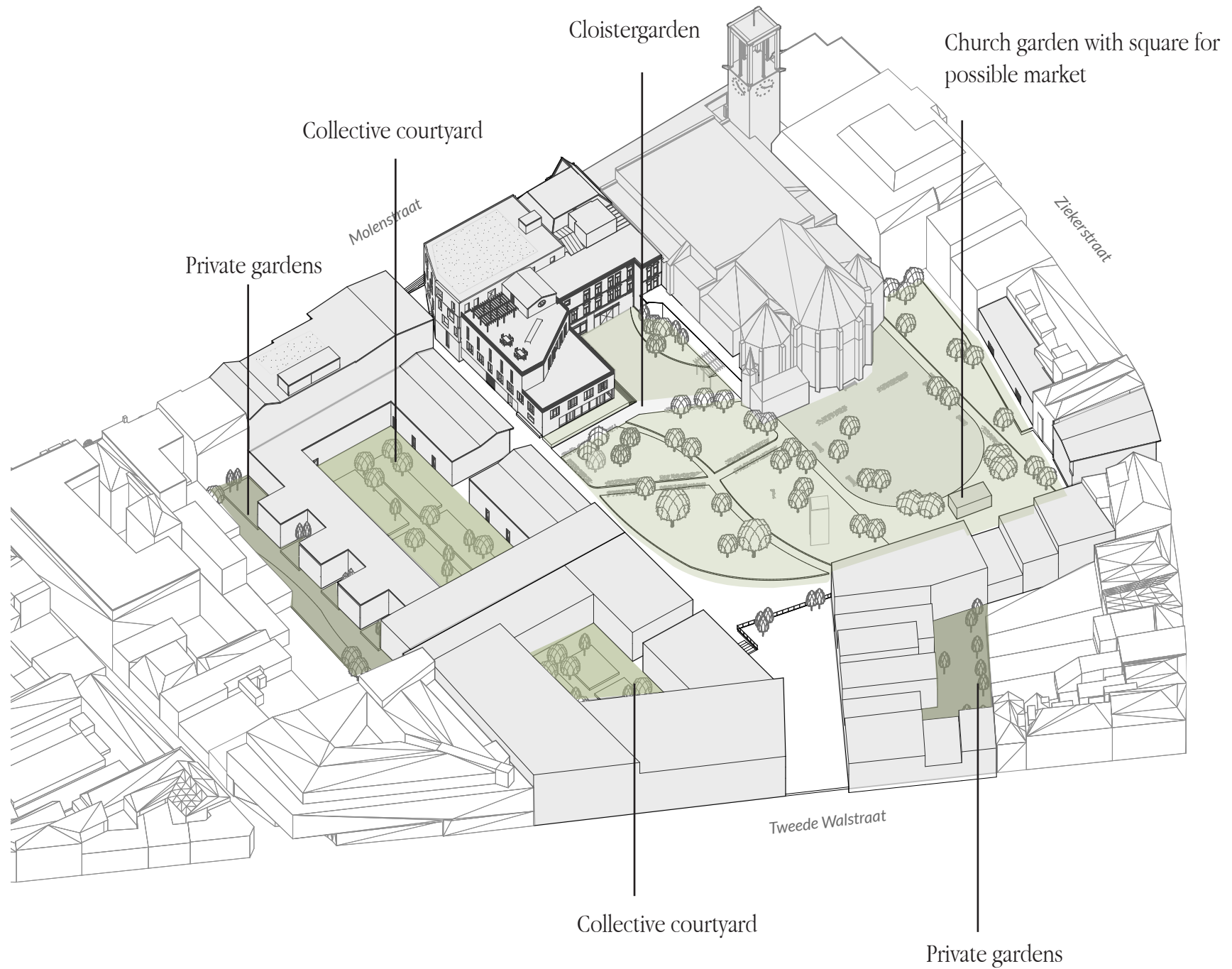
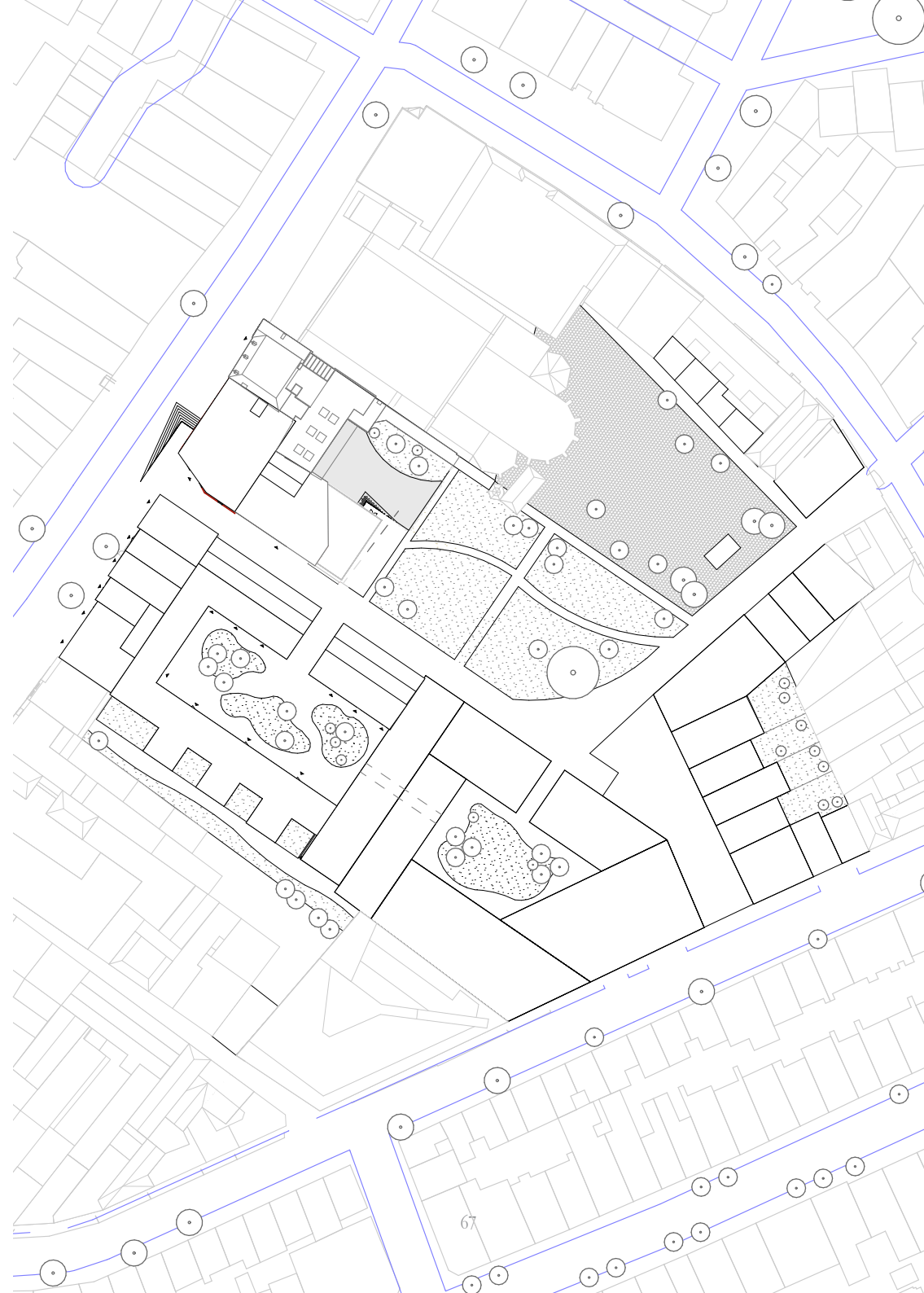
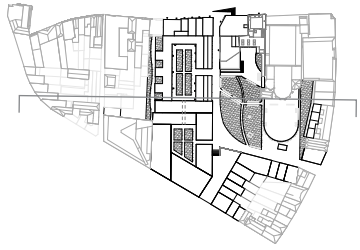


Image 24: Constellation of green areas and the urban blocks

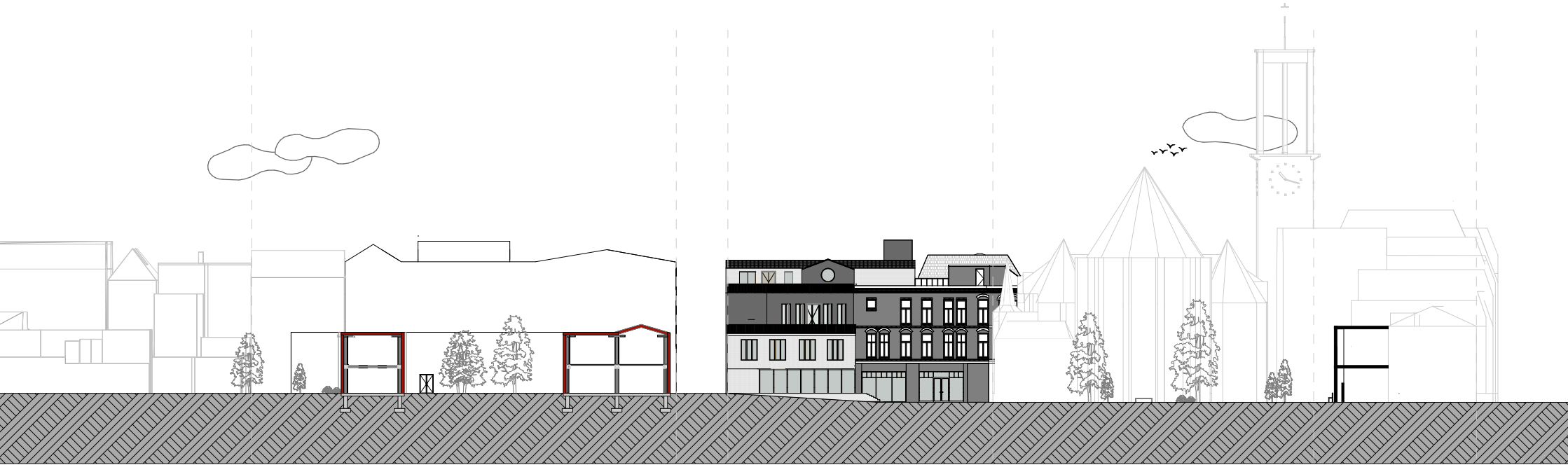
URBAN PLAN





Residential

Arts & Culture



Student housing

Atelier housing

Art Gallery of Nijmegen

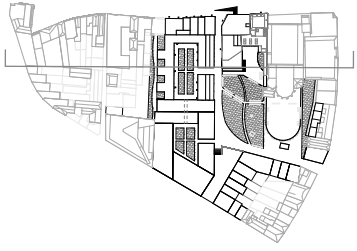
Church garden

Housing extension
oriented to the
Church garden

Collective courtyard

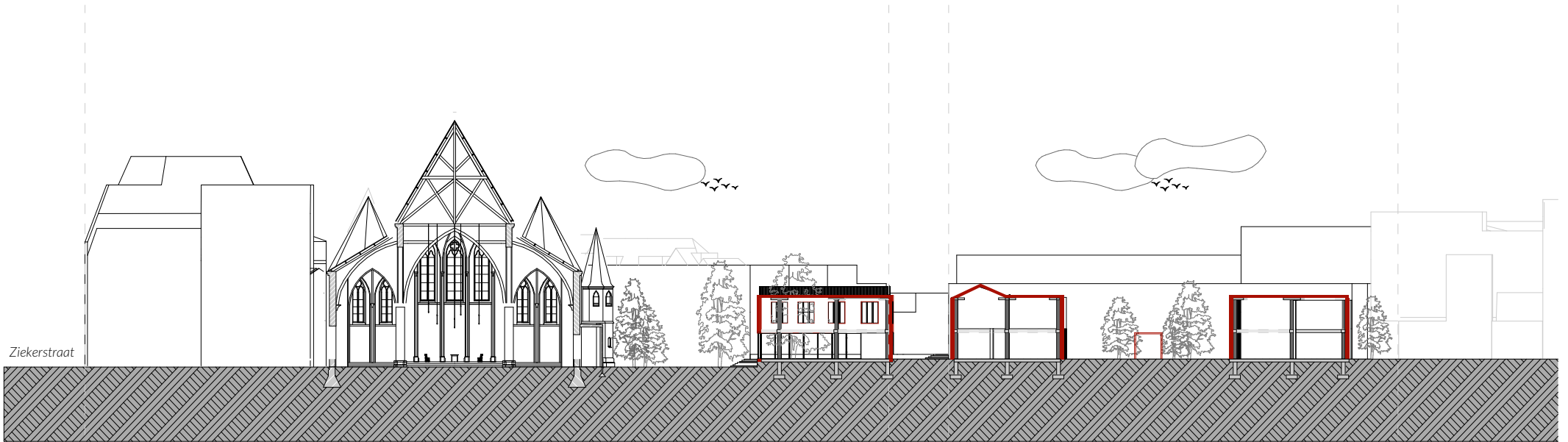
*New street
from Molenstraat
to Tweedewalstraat*

Gallery garden



Arts & Culture

Residential



Ziekerstraat

Museum for visual impairment

Church as polyfunctional space
for arts

Gallery garden

Workshop space of
Art Gallery Nijmegen

New street
from Molenstraat
to Tweedewalstraat

Atelier housing

Collective courtyard

Student housing

Arts & Culture - Overview m2

A - Art Gallery (including part parish hall and part Molenpoort)	2892 m2
B - Church as polyfunctional space	895 m2
C - Flowershop 'T Sunneke	18,2 m2
D - Housing extension	4x65,2
E - Shopping	110 m2

Molenstraat - Overview m2

F - New program for plinth of the Molenstraat

Ground Floor:

Vegetable store (from roofgarden)	70,0 m2
Co working spaces	103,2 m2
Café library	142,0 m2
Library (260,2 m2 x 4 floors=)	1040,8 m2

Contemplation Courtyard:

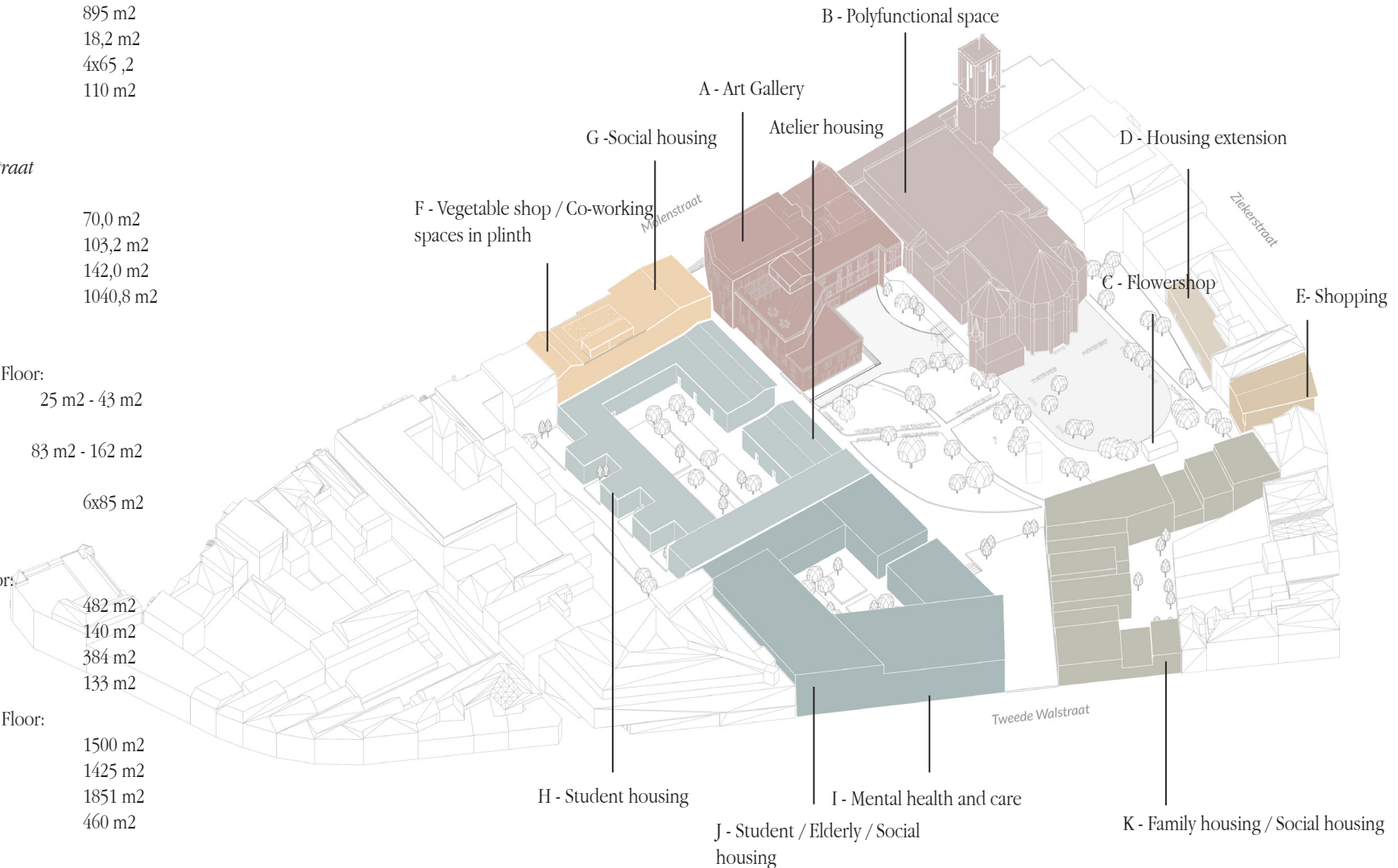
G - Social Housing on First /Second/Third Floor:	
Studios varying from	25 m2 - 43 m2
F - Residential student housing	
Houses vary from	83 m2 - 162 m2
G - Permanent atelier housing	
Atelier housing	6x85 m2

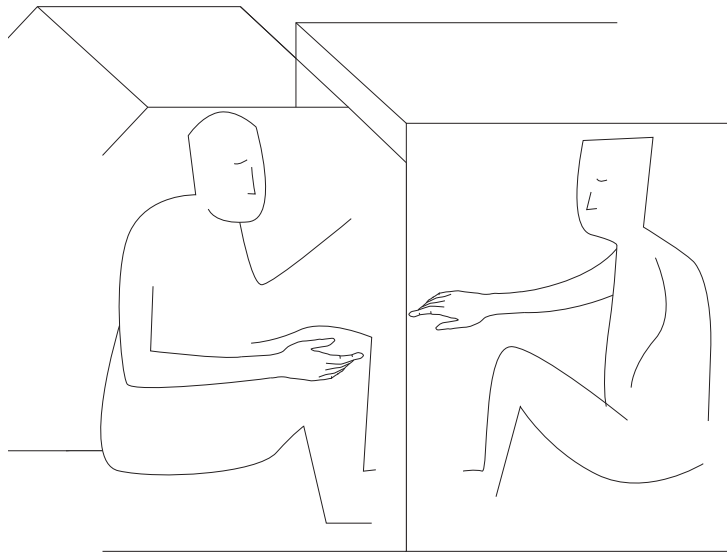
Reminiscence Courtyard:

I - Mental health and care on Ground Floor:	
Mental health center	482 m2
Pop-up shop and café	140 m2
Daily care for elderly	384 m2
Shared spaces	133 m2
J - Various housing on First/Second/Third Floor:	
Social housing:	1500 m2
Family housing:	1425 m2
Elderly housing:	1851 m2
Student housing	460 m2

K - Family housing, Social housing

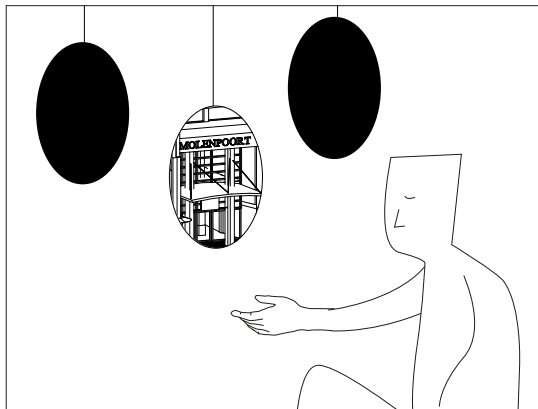
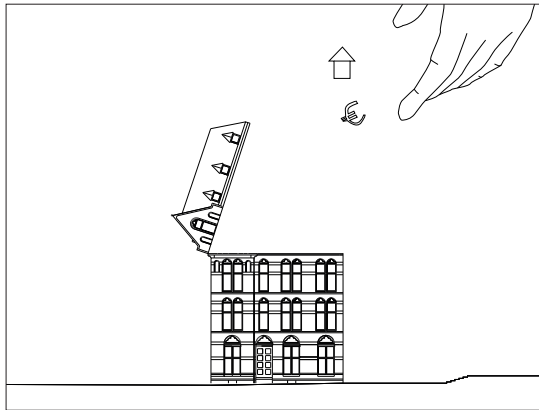
12 family houses varying from	110 m2 - 160 m2
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P
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2

FRAGMENT 4: CHANGE
FRAGMENT 5: TOWARDS HARMONY



Start of designing - change of use and renovation of the facade

F
R
A
G
M
E
N
T

4

Parish hall:

As a vessel I am filled and programmed differently throughout time. Firstly starting as a home for the priest, receiving guests from the church and offering help for those who needed it.

After I changed with my environment, taking over the function of a shop, in which I communicate on eye level with my passers-by in a way the whole shopping street does: please buy something here!

I am not sure if this resonates with me. How to interact with passers-by and people of interest is of much relevance for me. Question now however is: what will I be filled with now?

And Molenpoort, can't you relate with this development?

Molenpoort:

Yes I do, even though my first purpose was already to embody a shopping center. Therefore, I think we have different starting points. However, maybe we can collaborate.

Parish hall:

Don't you also want to contribute to society in a different way then offering a place for shopping?

Molenpoort:

For the future, yes I do. Especially with my almost immortal skeleton.

However, where do we meet? What should I wear?

Can we meet through the material and immaterial world..?

Case study 1: Studio Museum Harlem, New York

This studio is located in Harlem, New York and has earned recognition for its catalytic role in advancing the work of visual artists of African and Afro-Latinx descent through its Artist-in-Residence program since 1968. The program has supported over 100 artists who have gone on to highly regarded careers.

The Museum’s Artist-in-Residence program, envisioned by artist William T. Williams, gives emerging artists an opportunity to develop their practice in an eleven-month residency, and offers audiences the chance to view this work in annual exhibitions.

Program

Mission/focus: Emerging artists of African and/or Afro-Latinx working locally, nationally, or internationally descent
 Role of gallery: Give institutional guidance and professional development, research support, and a stipend paid on a bi-weekly basis over the course of the residency.
 Amount of Artist-in-residence: Three artists
 Length of stay: 11 months



Image 25: Artist of artist-in-residence program, Studio Harlem (2020)

Case study 2: Albany Museum of Arts, Artist Michael Mallard

“The introduction of an artist-in-residence program follows a special trend in museums today that is all about leveraging the work of all types of artists, from young to mature, and giving them time and space to work in a safe, well-lit studio at the museum,” Wulf said. “It supports their development in the arts.

“Most importantly from an educational point of view, it gives visitors, as well as the artists, ample opportunities to interface and for the artist to share their process, their story with everyday museum visitors.”

Program

Mission/focus: Designed to benefit both the public and the artist
 Role of gallery: Leveraging the work of all types of artists, from young to mature, and giving the artists time and space to work in a safe, well-lit studio at the museum
 Amount of Artist-in-residence: One artist
 Length of stay: Three months (Summer period)



Image 26: Michael Mallard in artist-in-residence program, Albany Museum of Arts (2020)

Case study 3: Van Abbemuseum, Eindhoven

The Van Abbemuseum and the GGzE (Mental Health Care Institute Eindhoven) invited national and international artists or artist groups working in the fields of socially engaged art, community art, participatory art, art & science, social design or other related fields. The application for the Artist in Residence Programme concerned “Artistic Strategies in Psychiatry”. During the two months residency on site at the GGzE, the artists were asked to develop and realize site specific projects of high artistic quality and innovative approaches. The goal was to have a concrete, positive and lasting impact. The importance of this is the alarming of societal issues or taboos through art.

Program

Mission/focus: Close collaboration with the Mental Health care institution, its clients and its staff, in order to reshape the perception of psychiatry in society (since psychiatry is still stigmatized by society)

Role of gallery: Encourage collaboration between artists

Amount of Artist-in-residence: National or international artists or artist groups (max. 5 people) working in the fields of socially engaged art, community art, participatory art, art & science, social design or other related fields

Length of stay: Two months



Image 27: Van Abbemuseum, Eindhoven (2017)

Case study 4: Wiebert Residentie, Nijmegen

The last case study of the Artist-in-residence program, is the Wiebert Residence located at the regarding site Nijmegen. This program is set up by the cultural foundation Hubert which main goal is to maintain art and culture more accessible for a broader public. Therefore the main purpose of this cultural foundation is to function as a cultural meeting place for the neighbourhood and city of Nijmegen. This place gives the opportunity to connect artists, designers and scientist with the community.

One of the initiatives of this foundation was a temporary residency for artists, located at the Lange Hezelstraat, which is one of the main streets of Nijmegen. The former shopping property was used as a residency for artists in the period of April to November 2020. Each month, an artist could use this location as an atelier, and this working progress found place in the etalage of the shopping street and brought this closer to the passers-by. The goal of this residence was to bring artists and art closer to the community. This program was made possible by de Gemeente of Nijmegen, Cultuur Oost and SLAK ateliers (Hubert Nijmegen, 2020).

Program

Mission/focus: To bring artists and art closer to the community

Role of gallery: Providing the temporary residency

Amount of Artist-in-residence: Eight artists (one artist per month)

Length of stay: One month



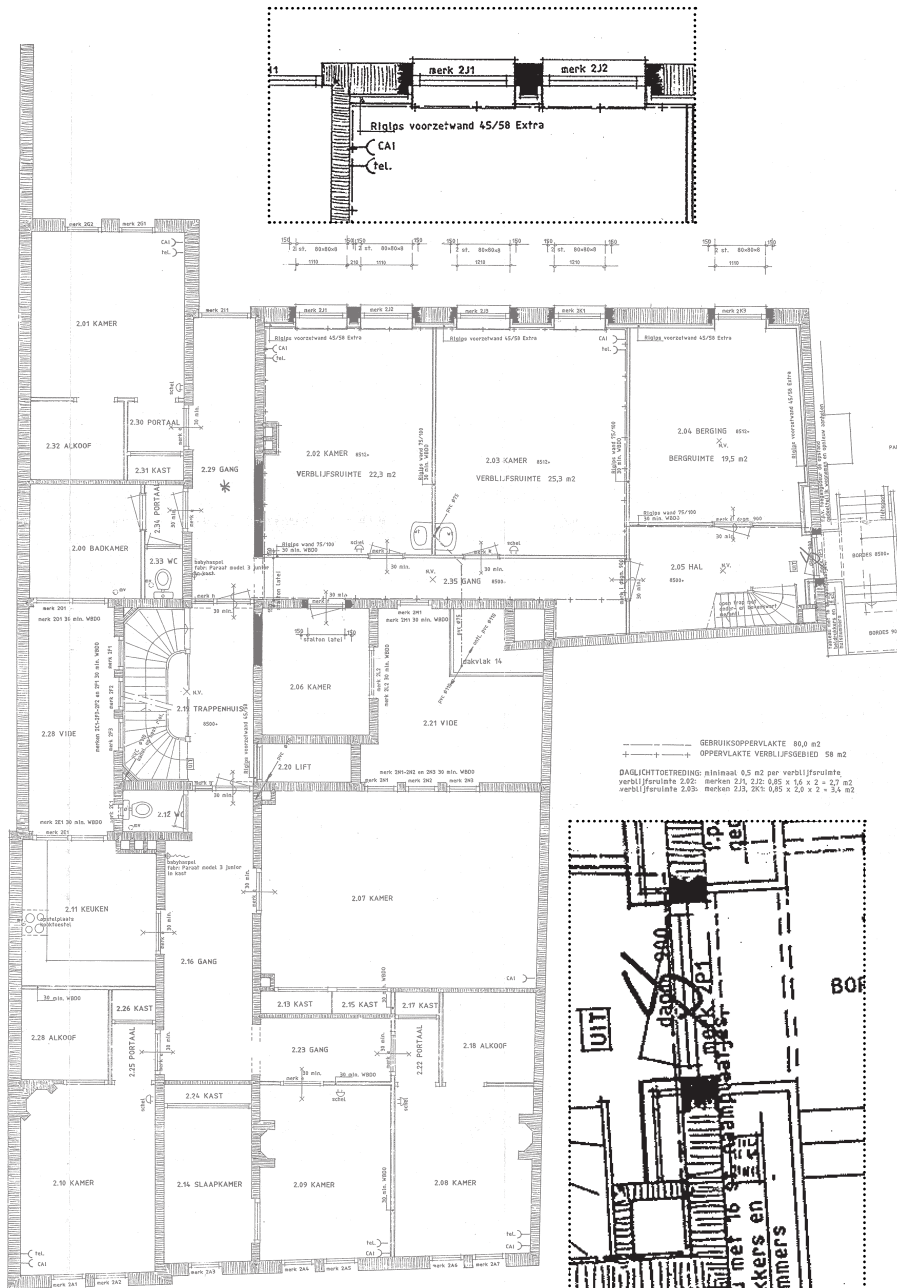
Image 28: Wiebert Residentie, Nijmegen (2020)

These case studies, and the latter in particular, shaped a bridge towards the programming of the architectural proposal. The raising question is: can this architectural proposal fulfill this type of residency, however not solely for a period of time as Hubert foundation did, but for an unlimited time. This resulted in the programming of an Art Gallery for Nijmegen, maintaining the nomadic character of either the art pieces as the artists. This will function as a place where local, national and international artists can bring their art to the community of Nijmegen by this art gallery as the home base. However, firstly, that means an analysis of what the existing has to offer and how this can be utilized for the regarding program.

Out of analysis of former plans (image 29), this ensemble of buildings used to work together: the church, the parish hall and the former garden. In relation to the urban plan where the functioning of the church is transformed to a polyfunctional space, and also a part of the cultural area together with the parish hall, the architectural proposal seeks to give the former garden back to the parish hall and the Molenstraat church together.



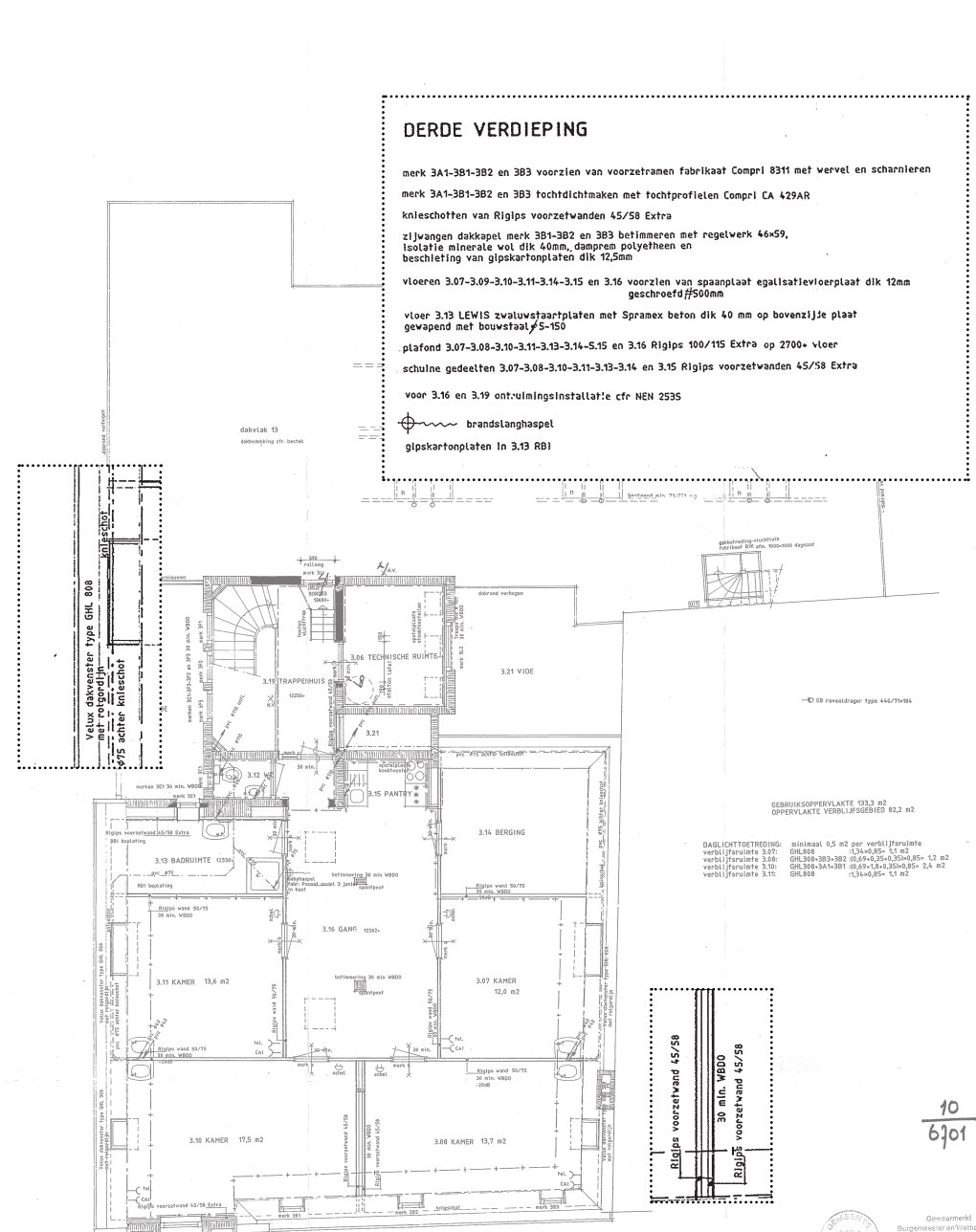
Image 29: Development on site (Arcbief Nijmegen)



TWEDE VERDIEPING

merk 241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000

Image 32: Second floor of parish hall (Bouwarchief Nijmegen, 1994)



DERDE VERDIEPING

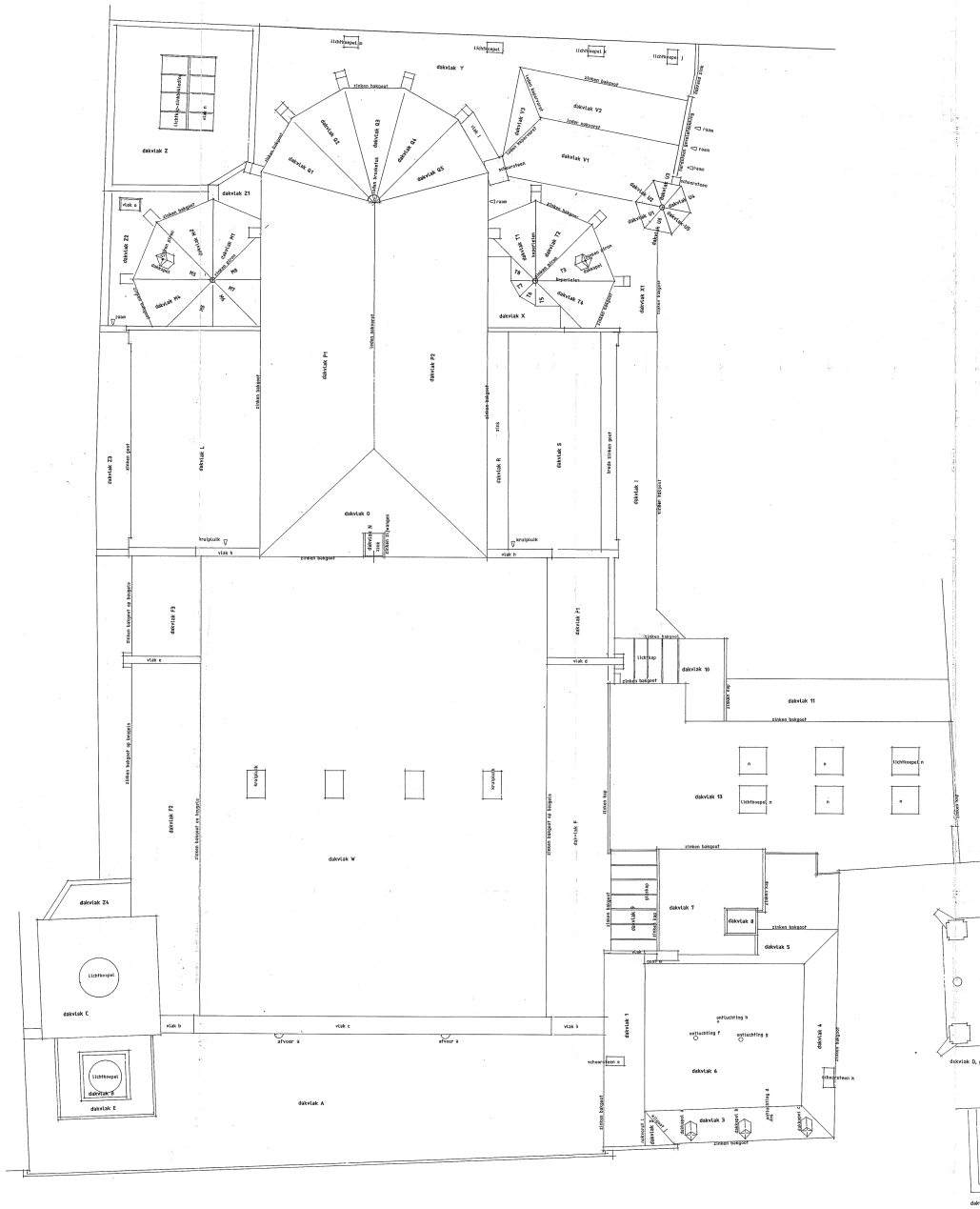
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 merk 3A1-3B1-3B2 en 3B3 fochtichtmaken met fochtprofielen Compri CA 429AR
 knieschotten van Rigips voorzetwanden 45/58 Extra
 zijwangen dakkapel merk 3B1-3B2 en 3B3 betimmeren met regelwerk 46x59,
 isolatie minerale vof dik 40mm, damprem polyetheen en
 beschieting van gipskartonplaten dik 12,5mm
 vloeren 3.07-3.09-3.10-3.11-3.14-3.15 en 3.16 voorzien van spaanplaat egalisatievloerplaat dik 12mm
 geschoefd #500mm
 vloer 3.13 LEWIS zwaalvstaartplaten met Spraxem beton dik 40 mm op bovenzijde plaat
 gewepend met bouwstaal #5-150
 plafond 3.07-3.08-3.10-3.11-3.13-3.14-5.15 en 3.16 Rigips 100/115 Extra op 2700. vloer
 schune gedeelten 3.07-3.08-3.10-3.11-3.13-3.14 en 3.15 Rigips voorzetwanden 45/58 Extra
 voor 3.16 en 3.19 ont:ulmingsinstallatie cfr NEN 2535
 brandslanghaspel
 gipskartonplaten in 3.13 RB1

DERDE VERDIEPING

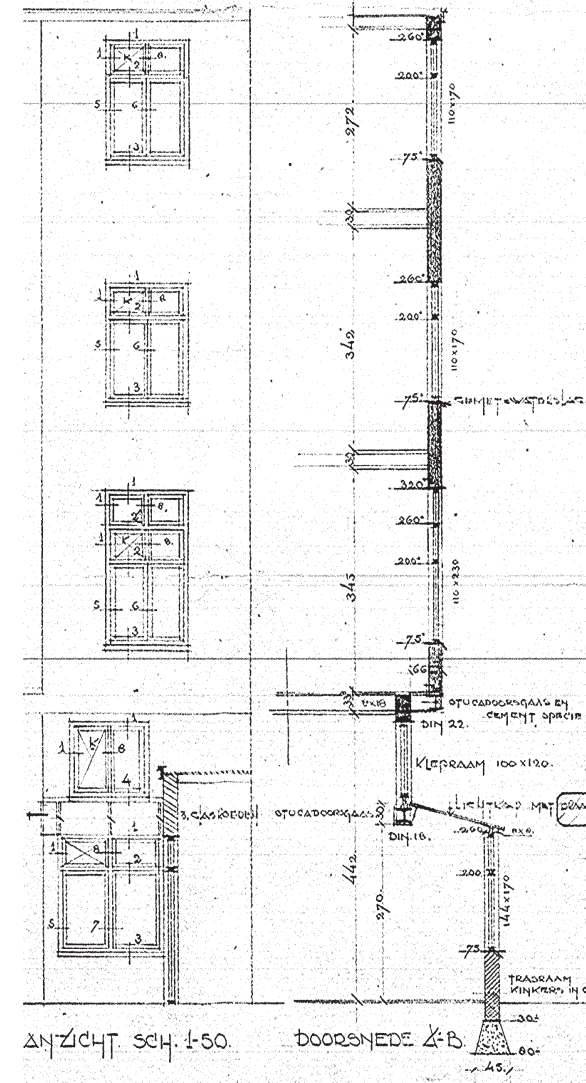
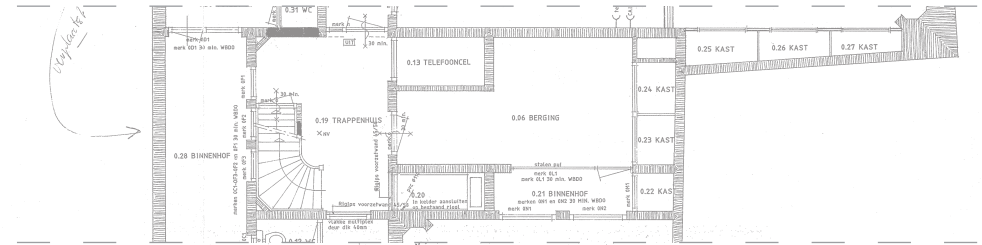
merk 3A1-3B1-3B2 en 3B3 voorzien van voorzetramen fabriekst Compri 8311 met vervel en scharnieren
 merk 3A1-3B1-3B2 en 3B3 fochtichtmaken met fochtprofielen Compri CA 429AR
 knieschotten van Rigips voorzetwanden 45/58 Extra
 zijwangen dakkapel merk 3B1-3B2 en 3B3 betimmeren met regelwerk 46x59,
 isolatie minerale vof dik 40mm, damprem polyetheen en
 beschieting van gipskartonplaten dik 12,5mm
 vloeren 3.07-3.09-3.10-3.11-3.14-3.15 en 3.16 voorzien van spaanplaat egalisatievloerplaat dik 12mm
 geschoefd #500mm
 vloer 3.13 LEWIS zwaalvstaartplaten met Spraxem beton dik 40 mm op bovenzijde plaat
 gewepend met bouwstaal #5-150
 plafond 3.07-3.08-3.10-3.11-3.13-3.14-5.15 en 3.16 Rigips 100/115 Extra op 2700. vloer
 schune gedeelten 3.07-3.08-3.10-3.11-3.13-3.14 en 3.15 Rigips voorzetwanden 45/58 Extra
 voor 3.16 en 3.19 ont:ulmingsinstallatie cfr NEN 2535
 brandslanghaspel
 gipskartonplaten in 3.13 RB1

Image 33: Third floor of parish hall (Bouwarchief Nijmegen, 1994)

Gemeente Nijmegen
 Gemeenteraad
 20 FEB. 1994
 Burgemeester
 wethouder



DAKPLAN bestaand 1:100



ANZICHT SCH. 1:50

DOORSNEDEN K-B

Image 34: Roofscape of Molenstraat church and parish hall (Bouwarchief Nijmegen, 1994)

Image 35: Facade fragment of courtyard (Bouwarchief Nijmegen, 1994)

The existing of the Molenpoort on the other hand, offers an collanade of columns within the concrete structure, an elevator which is situated inbetween the two buildings, and a valuable place within the urban plan as being a corner building, breaking the monotomy of the street.

The parish hall and Molenpoort shopping center are currently physically connected to each other (image 36). They resemble by a shopping plinth and these buildings are connected to each other as well by the entrance of the apartments is situated from the parking roof (image 35). Both buildings have an own expression of the scale of rooms; a quality to connect. Whilst taking the current urban plan into account, the existing parking roof could be a potential space for either a roof terrace or outside space for the Art Gallery. Next to the parish hall is ofcourse also the Molenstraat church situated which in the urban plan will be adaptively re-used to be a polyfunctional space - a potential extension for larger exhibitions for instance. Additionally the qualitative, rare characteristics of the church receive more space, and the former garden revives.

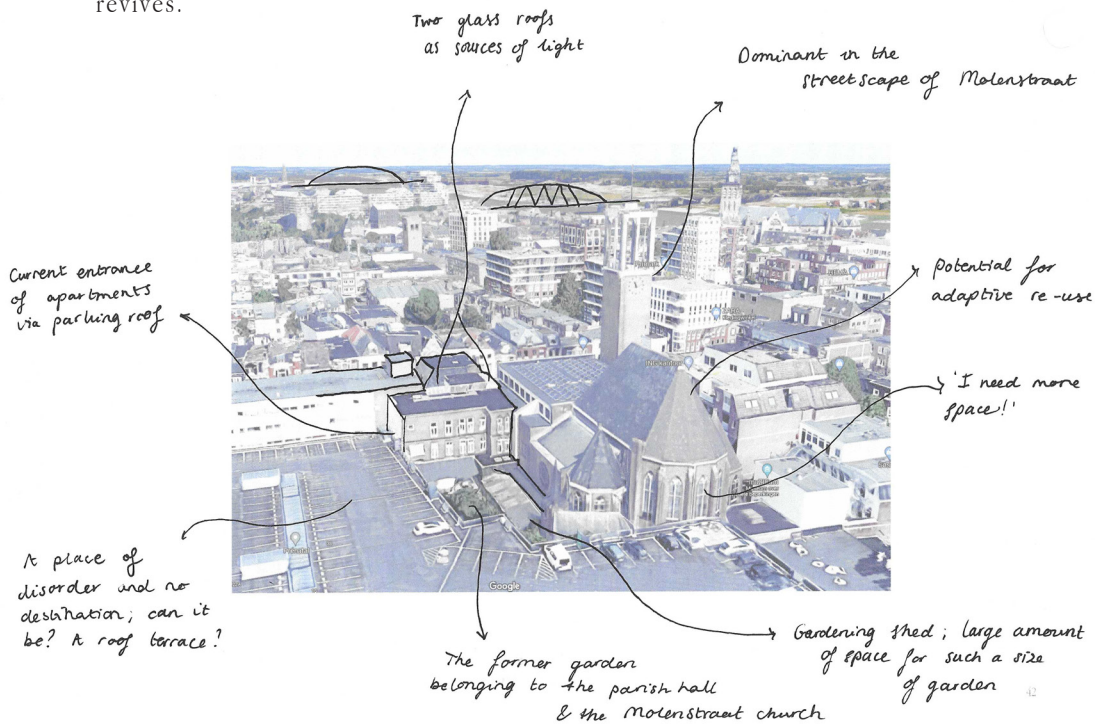
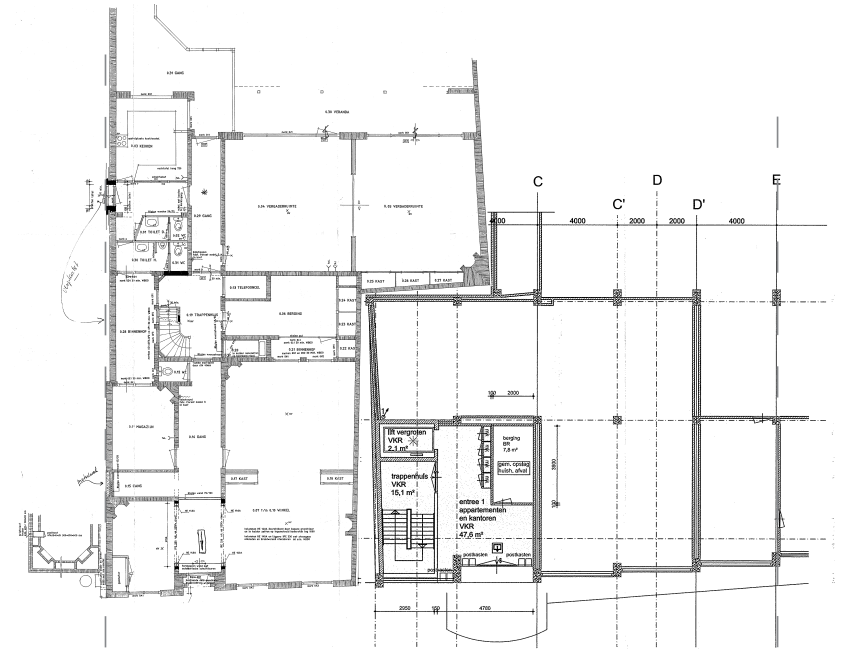


Image 36: Thoughts on site (Drawing by author, 2020)



Begane Grond



Image 37: Parish hall accompanied by Molenpoort shoppingcenter (Bouwarchief Nijmegen, 1994)

The mission of this art gallery is to bridge cultural boundaries and to create awareness for inclusiveness of different cultures. The goal is to reach public engagement and access to art and artists of different cultures.

By the artist-in-residence program, artists of different nationalities come together and contribute to the concept of this museum: to create, exhibit and share.

The mission of this museum is to bridge cultural boundaries and to create awareness for inclusiveness of different cultures. The goal is to reach public engagement and access to art and artists of different cultures. By the artist-in-residence program, artists of different nationalities come together and contribute to the concept of this museum: to create, exhibit and share. Local, national and international artists are offered residency of 9 months. 4 artist-in-residence places of approximately 40 m² are offered in this art gallery. This program lends itself well within this building (the parish hall) which is currently already housing student apartments. Artists are expected to work in the studio a minimum of twenty hours per week and participate in open studios and public programs. At the end of the residency, an exhibition of the artists' work is presented. When more space is needed for expositions of bigger size, the polyfunctional church can be used as an extension of the exhibition, or as an event space which hosts events that relate to the art center.

The scale of the building relates to a sense of home, relating to the degradation of public to private within this house. The lower two floors are dedicated to the public, and the upper to floors to the artists with occasionally open studios for public engagement. On the Molenstraat, a peak to the exposition can be made. Behind the exposition, the café follows with a view on the garden. The workshop area can be considered as the 'working garage' of the house, offering a place to share the methods of the produced arts. The upper levels of the building offer the private rooms of the museum (office, conference, storage) and the artist-in-residence rooms, working space and common areas.

This assembly expresses itself in the assembly of different materials: the traditional brickmade Parish hall, the concrete Molenpoort and the extension built from a lightweight, demountable steel structure. The different sizes and characters of spaces are suited for any media of the artists artworks. One coherent theme give the artists a leading thread to give their own expression to in their own way. The art gallery plays a catalytic role in advancing the work of artist through its artist in residence program.

Concept development

How will these buildings start their dialogue and how will these different worlds of the former parish hall and Molenpoort be brought together? Firstly, the primary point of dialogue starts through change of use, and programming both buildings as a part of the Art Gallery of Nijmegen. The concept is followed by a meandering route through both buildings, creating a sequence of spaces with different characters. Enfilades are forming the threshold between the old and the new, jumping from the given scales that the different buildings offer. The sequence of spaces, the enfilades and the progression from room to room are expressing this jump through time.

As explained earlier, the theme of Bricolage can come forward in either a material and immaterial sense. The material sense is expressed in the materials found on site: a traditional brickwork building with wooden flooring, and a concrete structure next to it. Interior left overs of the parish hall which bring us a bit back in time, for instance the original wooden flooring and chimneys. The two buildings start their dialogue starting with physical connections from the inside; the resulted height differences contribute to the quality of the immateriality, thus the experience of the visitor. The visitor is in constant change between the old and the new building, however the connection is the subtlety in the interior. Furthermore, the program divided itself over this connection between old and new.

What comes at hand for the architectural proposal, are the following key ingredients: my fascinations within architecture and urbanism, what the existing of the site has to offer and ultimately how this can be filled into the program.

The sketch in image 38 shows the architectural concept of the meandering route through the building, in which the experience of the user plays a central role. Combining two existing circulation and movements to each other was challenging. The proposal seeks for a way where a new staircase can serve either the extension and the upper levels of the Molenpoort (visible in plans). The sketch of image 39 roughly shows how the existing elevator serves for both buildings.

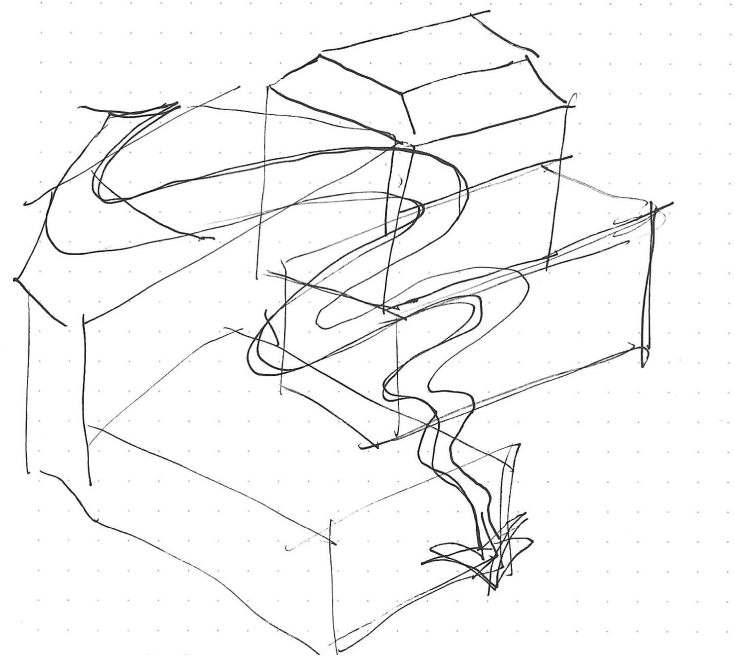


Image 38: Concept of the meandering route (Sketch by author, 2021)

Fascinations

With the following fascinations in mind, I developed the architectural proposal. The first fascination is the art of utopian worlds. The examples are from Piranesi and Superstudio, with decades in between them being created, however sending out the same message: what would the world be like if we do not frame it to solely the reality? Does our imagination offer the possibility to explore the limits of reality?

Using what comes at hand..., doesn't everyone carry a bit of a 'bricoleur' in themselves? People use their surroundings as best as they can and often this shows unexpected opportunities. For instance in the following picture (image 40), captured by Herman Hertzberger:

".. a raised sidewalk is so high that you can sit on it or lean against it ... such a place, if favourably situated can become a place where people meet and linger" (Hertzberger, 1991).

The second reference of Superstudio (image 41) aligns with the questioning of capitalism and mass production in the modern everyday life. Ultimately Superstudio is not just questioning consumerism - this movement rather is described as anti-consumerism movement, striving for objects which do not encourage the thirst to consumption.

And ultimately; a fascination for the historical layers on site (image 43, 44). How the site developed as a set of environments, and the architectural proposal seeks to re-use this concept.



Image 40: Photographed by Herman Hertzberger - Raised sidewalk, Buenos Aires

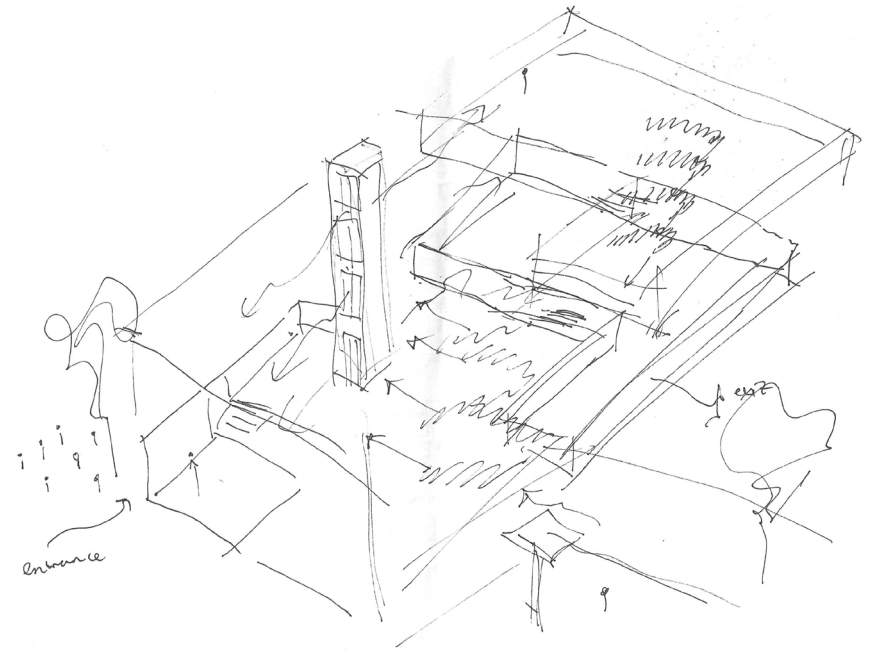


Image 39: Rough sketch on circulation through building (Sketch by author, 2021)

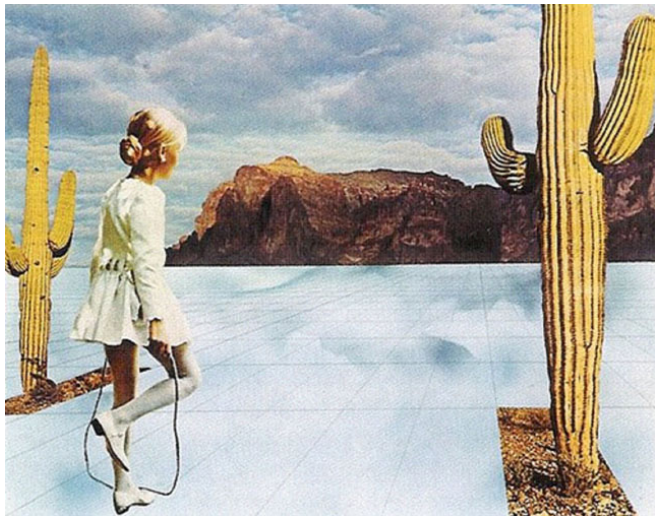


Image 41: Happy Island, (Superstudio, 1971)

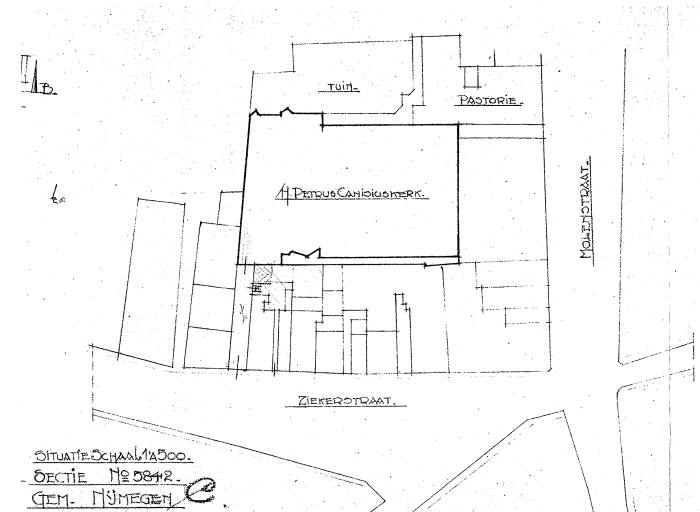


Image 42: Former plans of the Molenstraatchurch and parish hall (Bouwarchief Nijmegen, 1994)

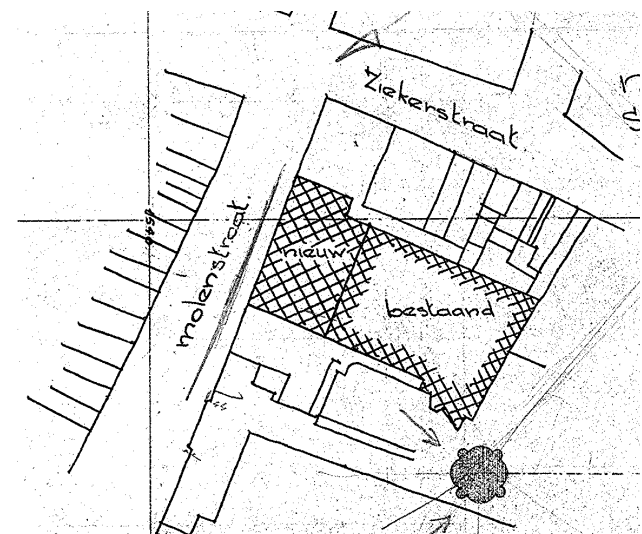


Image 43: Former plans of the Molenstraatchurch and parish hall (Bouwarchief Nijmegen, 1994)

There are many ways to describe the commission. This was in the beginning of the project somewhat confusing; also three decades ago Markus (1979) described this as an ‘unhappy confusion’ about the variety of terms to define adaptation activities (for instance, renovation, adaptive reuse, restoration, recycling of buildings). In order for clarity within the project, I specified the commission as following:

- 1) Renovating and repurpose the parish hall (modify, refurbish and adapt)
- 2) Renovating Molenpoort as extension (partly demolished and adapted)
- 3) Together The Art Gallery of Nijmegen

This graph shows the variety in state diagnosis, potential outcome and future state possibilities. For both buildings different potential outcomes are the case, aligning with the demolition plan of the urban plan.

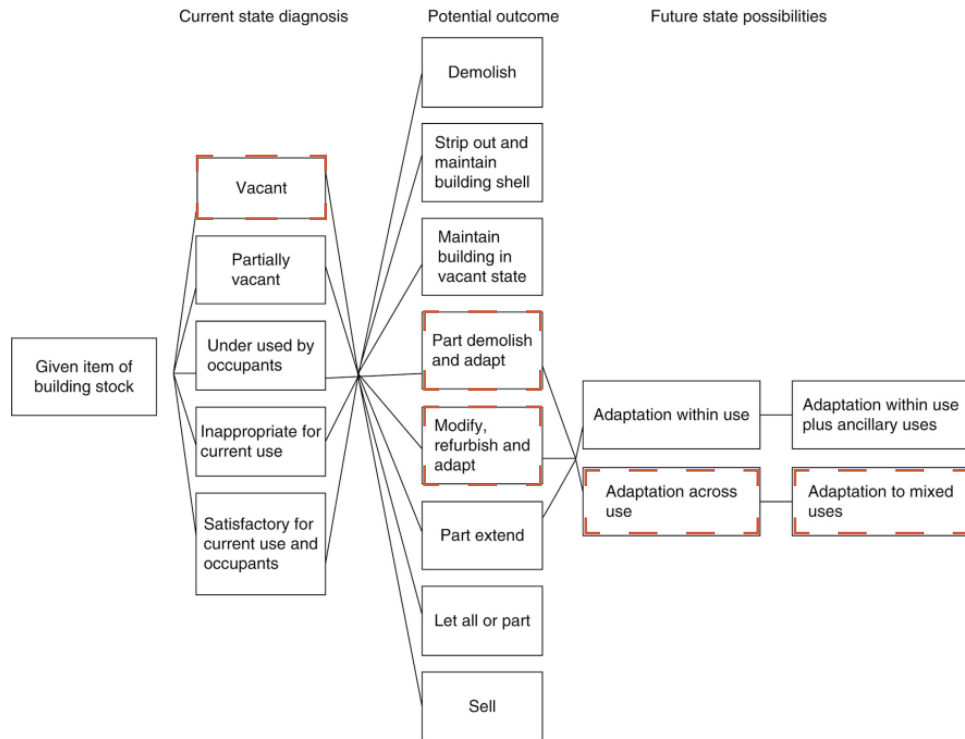
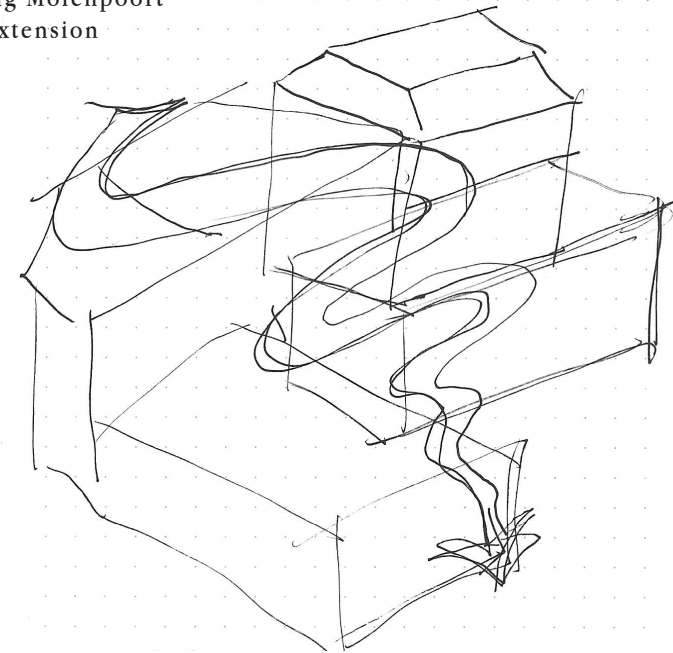


Image 45: Graph on development of given item of building stock

Renovating Molenpoort as extension
Renovating and repurpose parish hall



Together:
The Art Gallery of Nijmegen

Relating to the urban plan

To work within a framework, the following key elements are selected in order to work with:

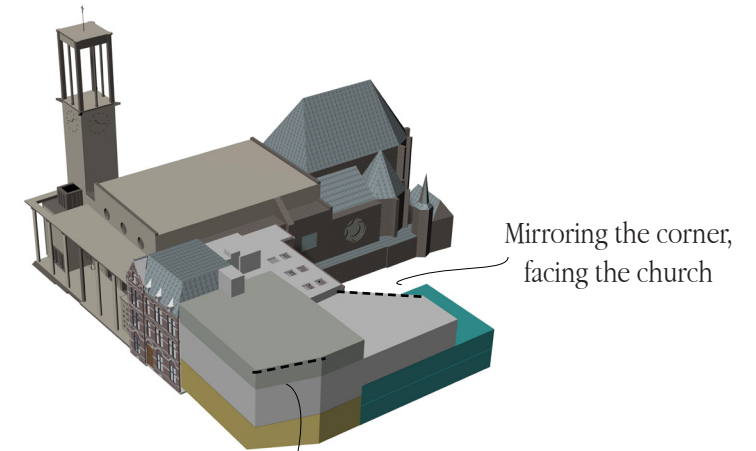
- Urban corner: Completing the corner of this urban block, whilst respecting on the characteristics of the parish hall
- Route: Creating a route throughout the building which makes the visitor move from the one building to the other (explained under concept development)
- Program: Balancing the program in both buildings, fitting with what the room has to offer.
- Cradle-to-cradle: Materiality in relation to future use of the building; demountable or bio-degradable products to follow the life cycle of nature.

Urban corner

In relation to the urban proposal, the corner positioning of the building takes a leading role in the shaping of the building. Inspired by the approach of the Eixample in Barcelona, the shape of the building seeks for a balance in size and height in order to guarantee adequate living conditions. All corners are well defined and these cornerstones face the intersecting streets with a diagonal façade. The quality of this approach is that this shape provides a welcome relief from the monotony of the long streets. Currently, the long façade of the Molenpoort shopping center is expressing this monotony in the Molenstraat, and the art gallery, together with the parish hall, shape a new cornerstone in the Molenstraat which relieves this monotony.

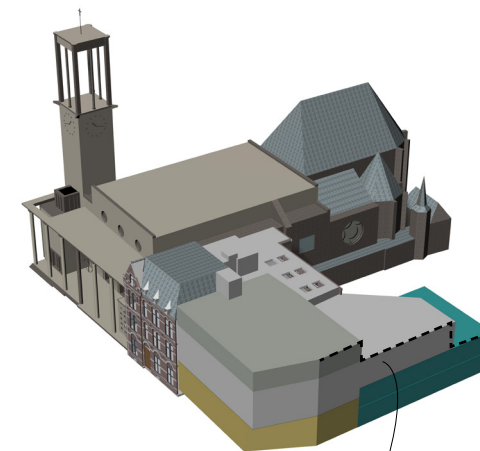
Also, the south-east façade transforms to a diagonal façade in order to start the sought dialogue with the church. The former dialogue existed from the parking deck to the church; solely a place where people park their car and leave this level to go to the shopping center. This proposal offers a place for the pedestrians again, giving the opportunity to take place at the roof café and appreciate the church and the new garden.

Additionally, the volume is representing the urban plan by its move from the shopping streetscale to the human scale - a decrease of height towards the calm garden. This also aligns with its neighbouring blocks in the urban plan, visible in Chapter 2.



Mirroring the corner,
facing the church

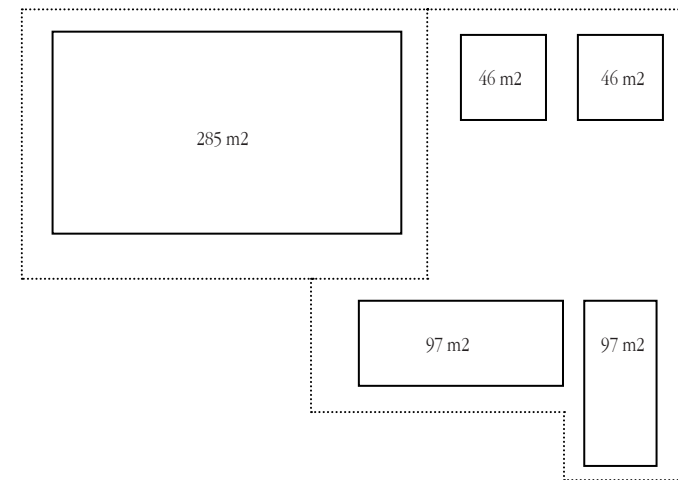
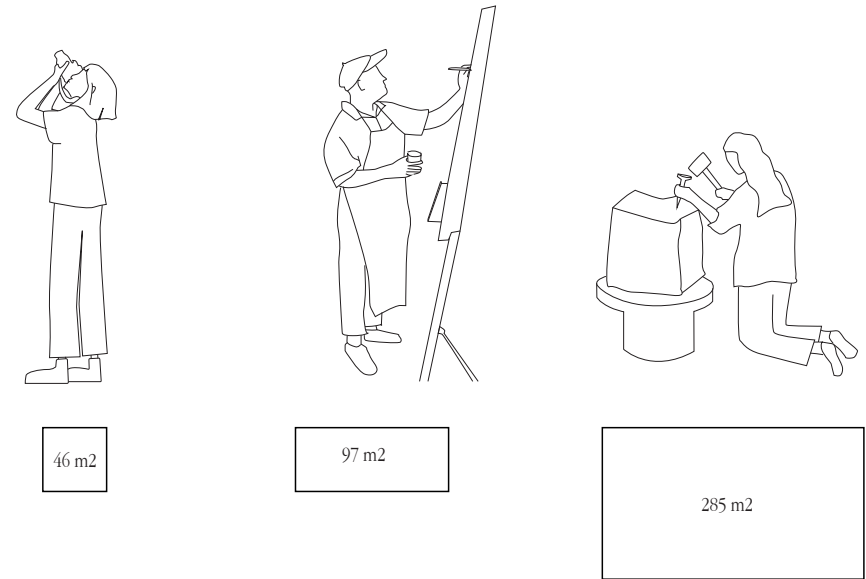
The cornerstone



From streetscale to human scale

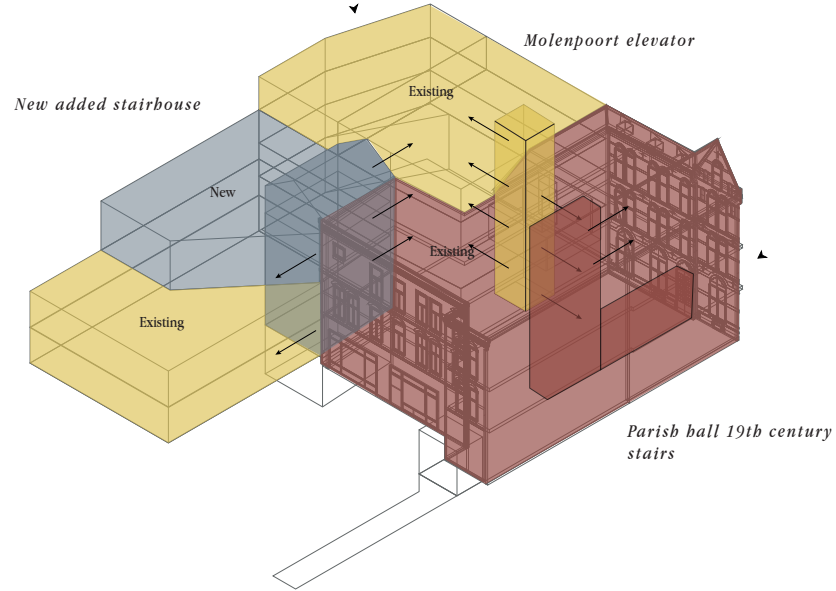
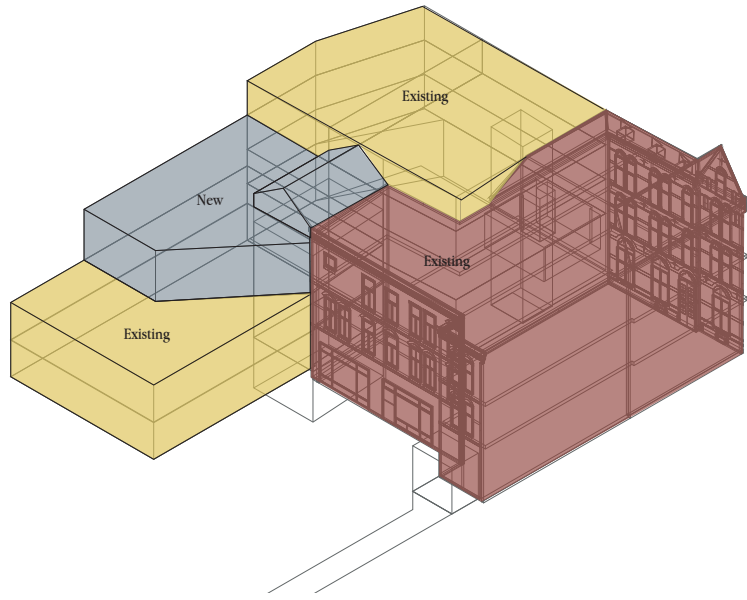
The gallery is a small scaled institution, offering 4 artists in residence places, providing for firstly international artist studios to practice their art. These artist can exhibit their art in relation in the designated exhibition space. With the residency we aim to promote cultural exchange connecting parallel practices. The task for these artists is to fill in the exhibition rooms related to the size of their medium of art, hence the variation in offers of rooms. The artists are provided with spaces such as a collective workspace, possibility for open studio days, common area and the gallery office for gatherings about the exhibition themes.

The Molenpoort structure offers variations in using the space, expressing flexibility towards the different types of art. The parish hall on the other hand, offers a sequence of rooms. Additionally, the gallery offers workshops, providing spaces for painting, sculpturing, sewing, weaving. For events or expositions of larger scale, the gallery can collaborate with the church, which embodies a polyfunctional program. The church can be used for larger scale exhibitions, educational events.

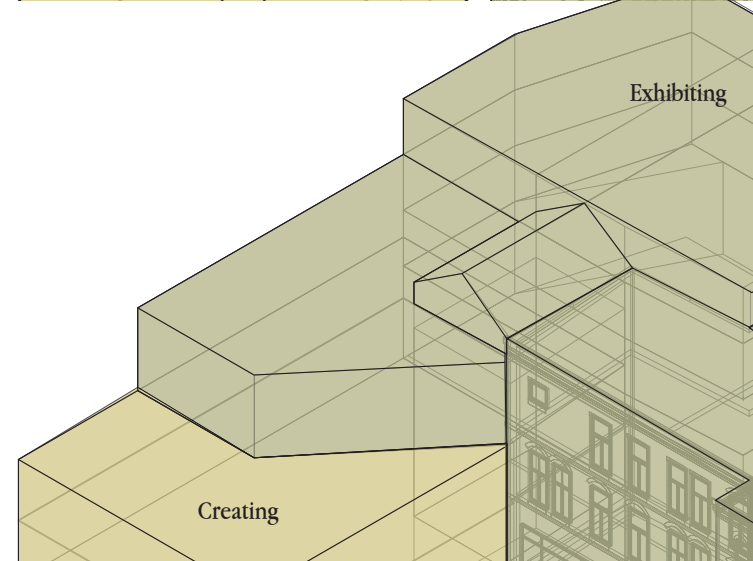
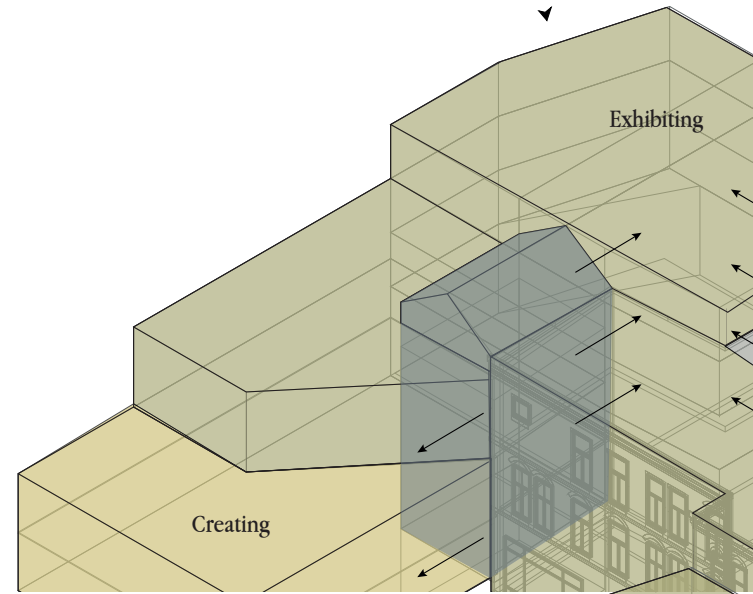


Part of Molenpoort
Large scale room

Parish hall
The domestic rooms



From buildings existing and new to programming pt. 1



From buildings existing and new to programming pt. 2

PROGRAM

Ground floor

Reception/Lobby	220 m ²
Preview exhibition room	60 m ²
Exhibition room first floor	280 m ²
Workshop area	220 m ²
Toilets	15 m ²
Bookshop/exit	100 m ²
Bookshop storage	12 m ²

First floor

Exhibition room XS	21 m ²
Exhibition room S	38 m ²
Exhibition room S	46 m ²
Exhibition room M	70 m ²
Exhibition room M	98 m ²
Exhibition room L	285 m ²

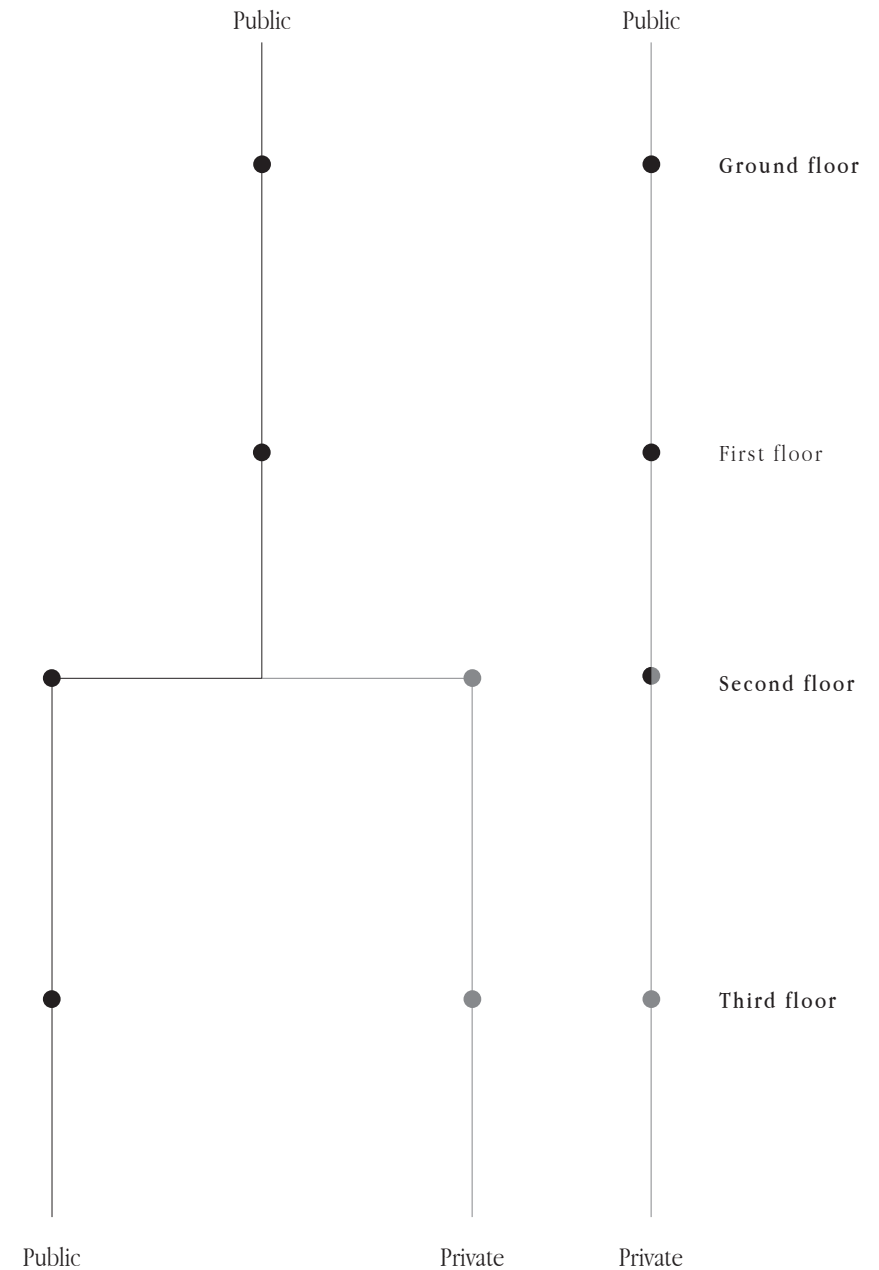
Second floor

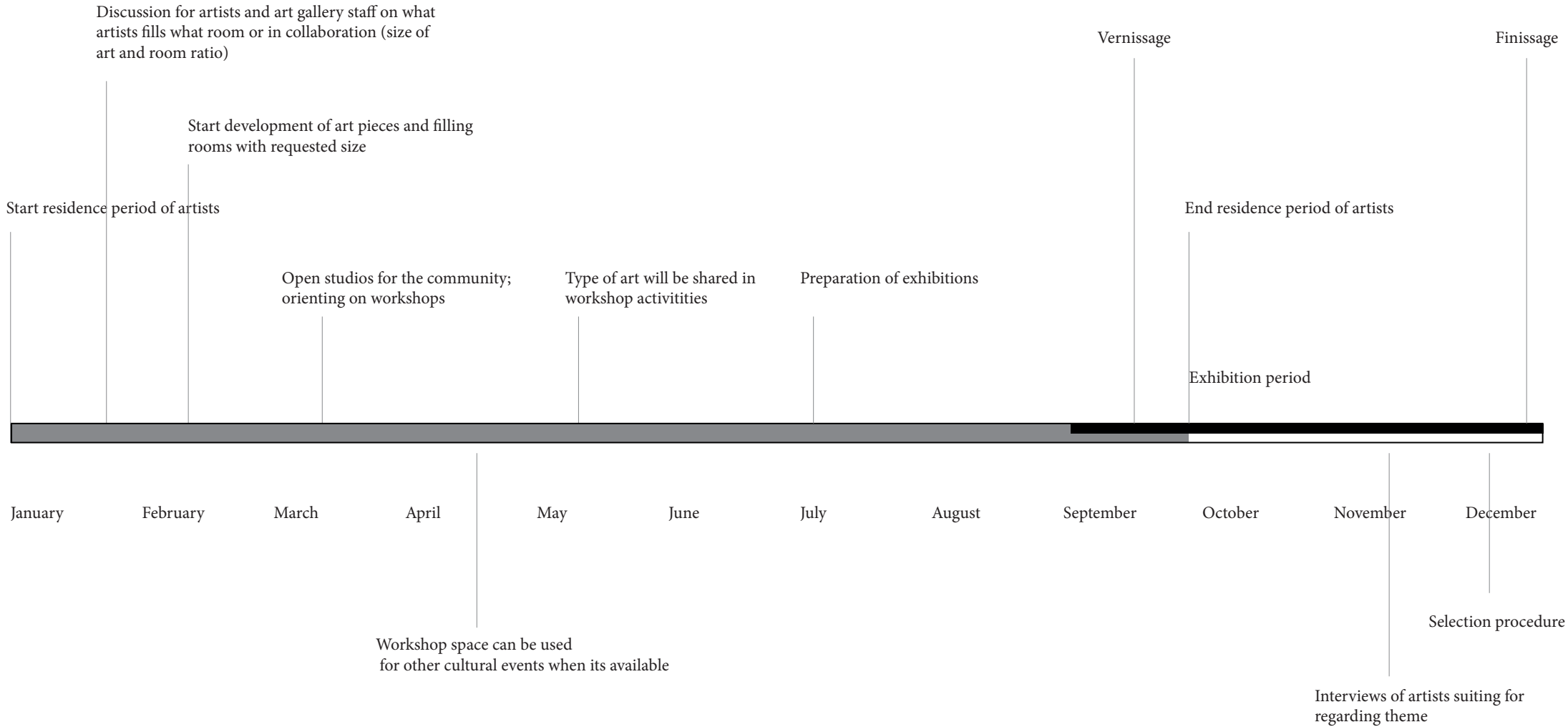
Exhibition room for interactive art	280 m ²
Exhibition room	160 m ²
Exhibition roof	110 m ²
Artist-in-residence room 1	46 m ²
Artist-in-residence room 2	40 m ²
Collective living room & kitchen	63 m ²
Bathroom	6 m ²
Co-Atelier	88 m ²
Gallery office	46 m ²

Third floor

Final exhibition room	153 m ²
Gallery café	112 m ²
Roof terrace	168 m ²
Artist-in-residence room 3	46 m ²
Artist-in-residence room 4	40 m ²
Collective living room & kitchen	63 m ²
Bathroom	6 m ²

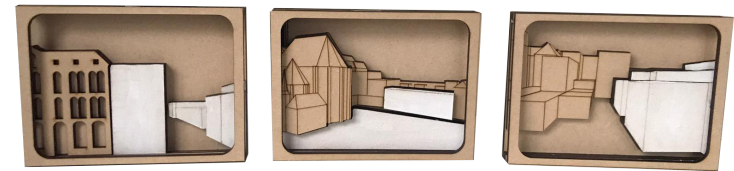
TOTAL 2892 m²



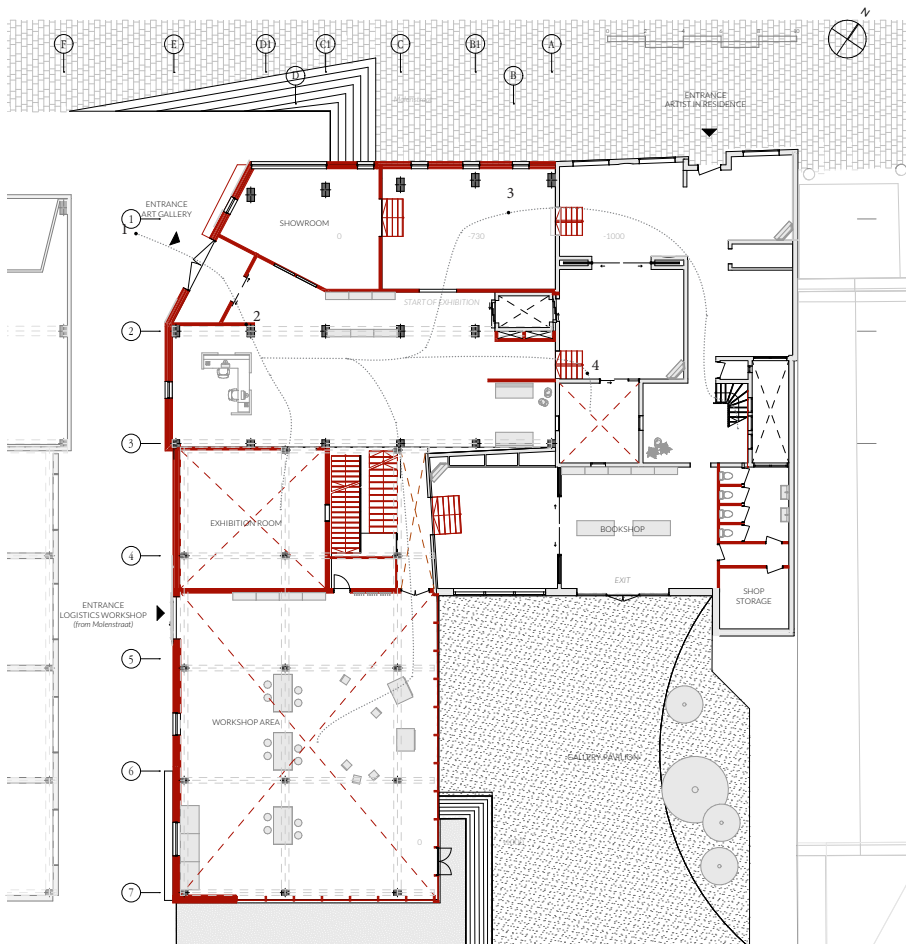


Montage technique

The method of montage was a relevant method during designing; also something I perceived of importance during the P2 vedute assignment. This method of montage and framing the view maintained a method for a better understanding of the plans and routing through the building. The following images were the views produced for P4 - to walk together through the building.



1) *The Art Gallery* 2) *The housing extension* 3) *The studenthousing*
Image 46: Method of montage - framing relevant views through the site (2020)



Ground Floor

View 1: Public entrance door



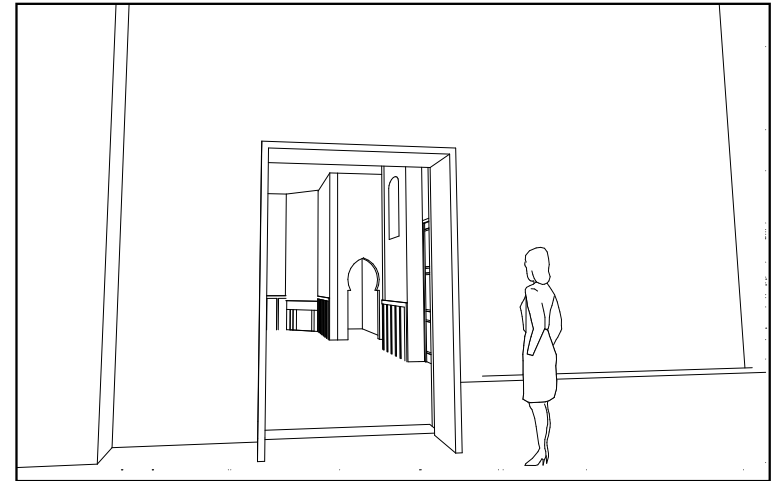
View 2: Lobby invites the eye where the two buildings meet





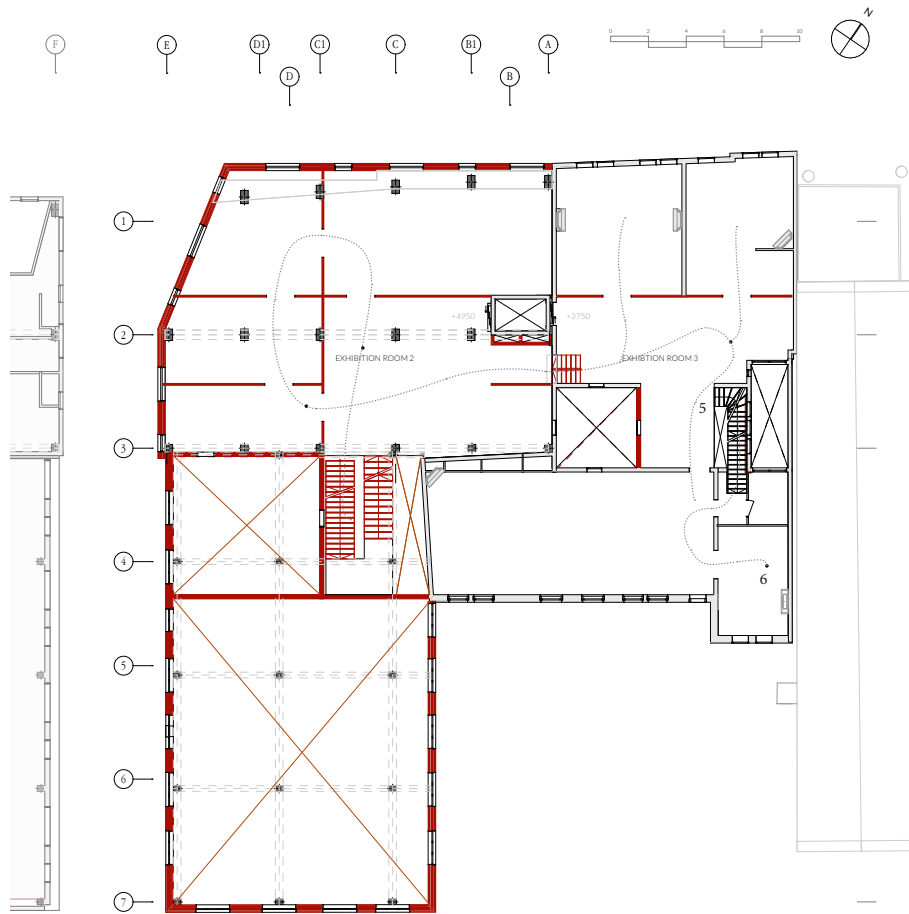
Ground Floor

View 3: Hints of the 19th century is framed



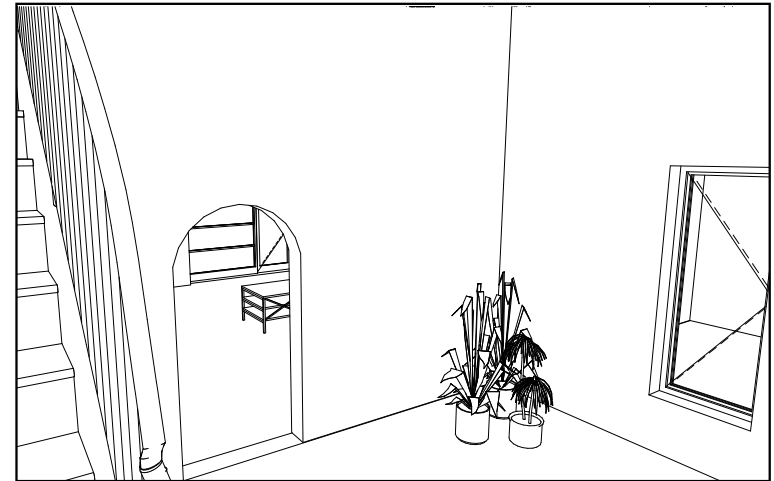
View 4: Route passes the new entrance to the patio





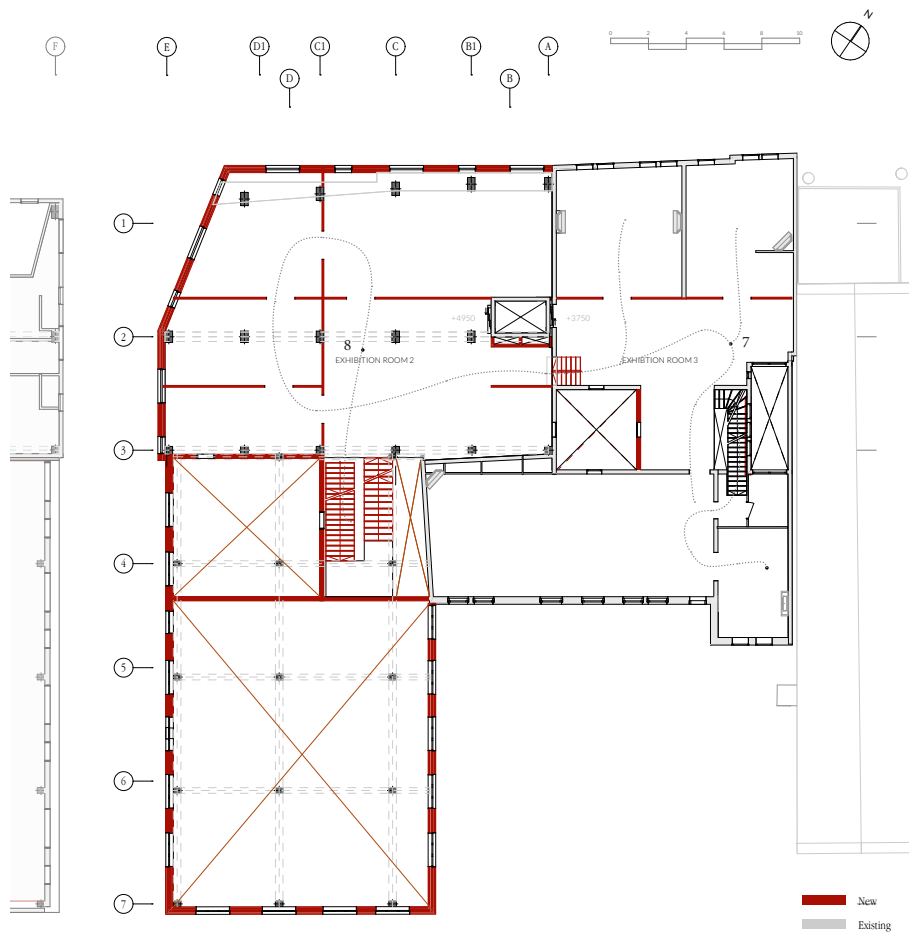
First Floor

View 3: I take the remained 19th century staircase



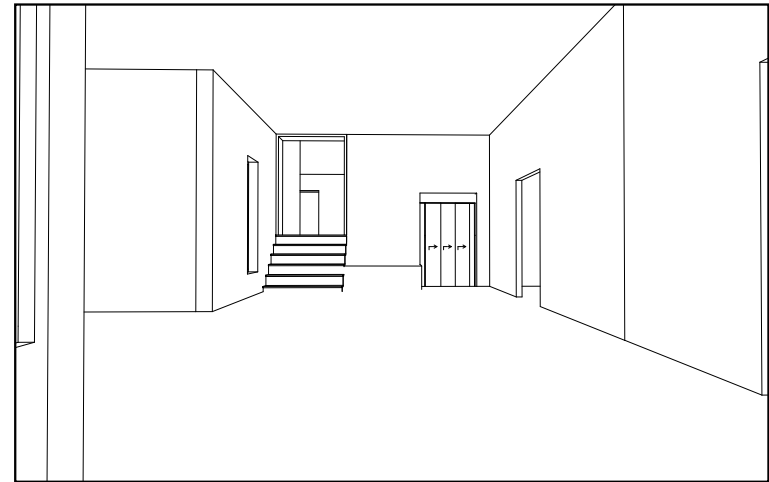
View 4: The smallest exhibition room in the parish hall



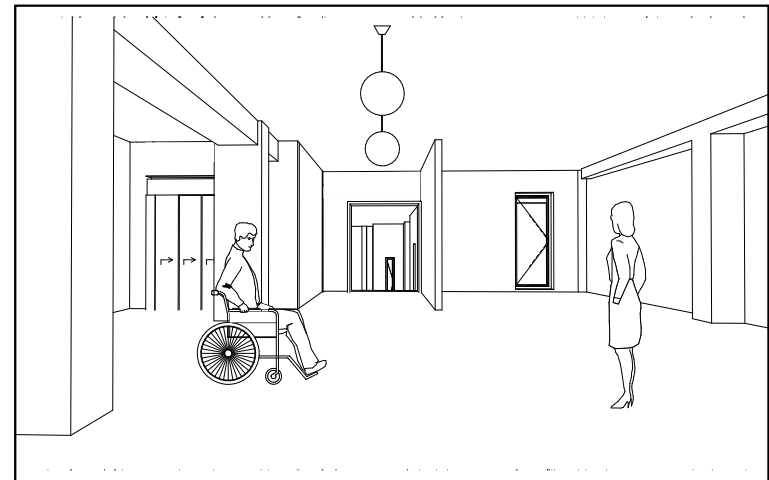


First Floor

View 7: Circulation space potential as part of exhibition



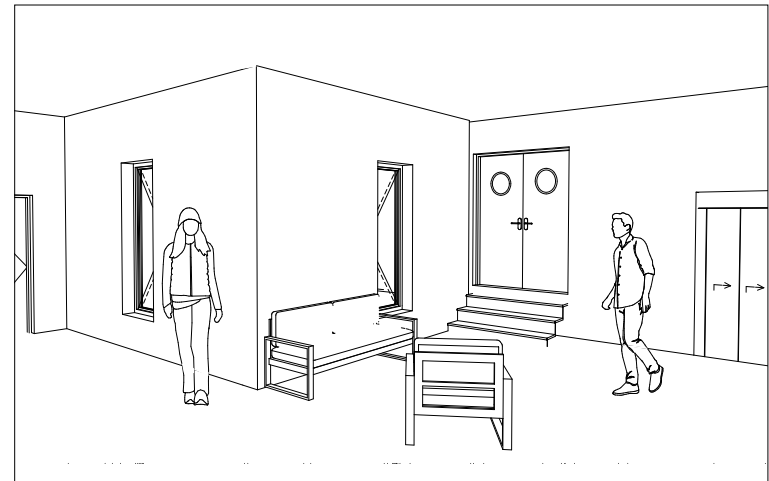
View 8: Exhibition space of Molenpoort



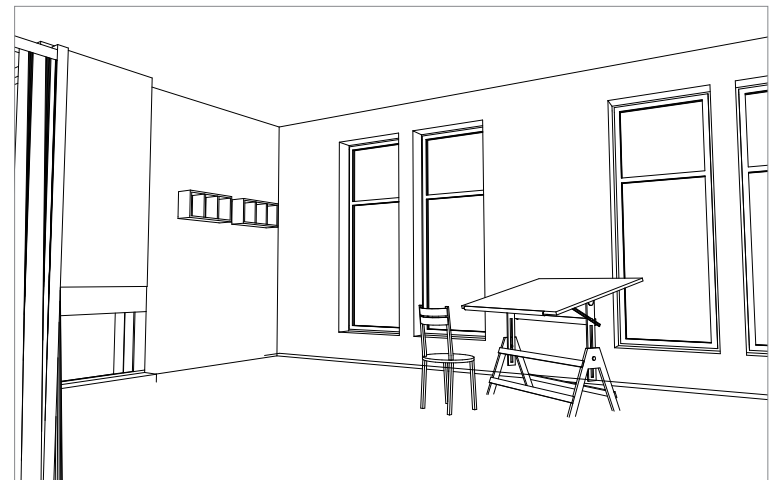


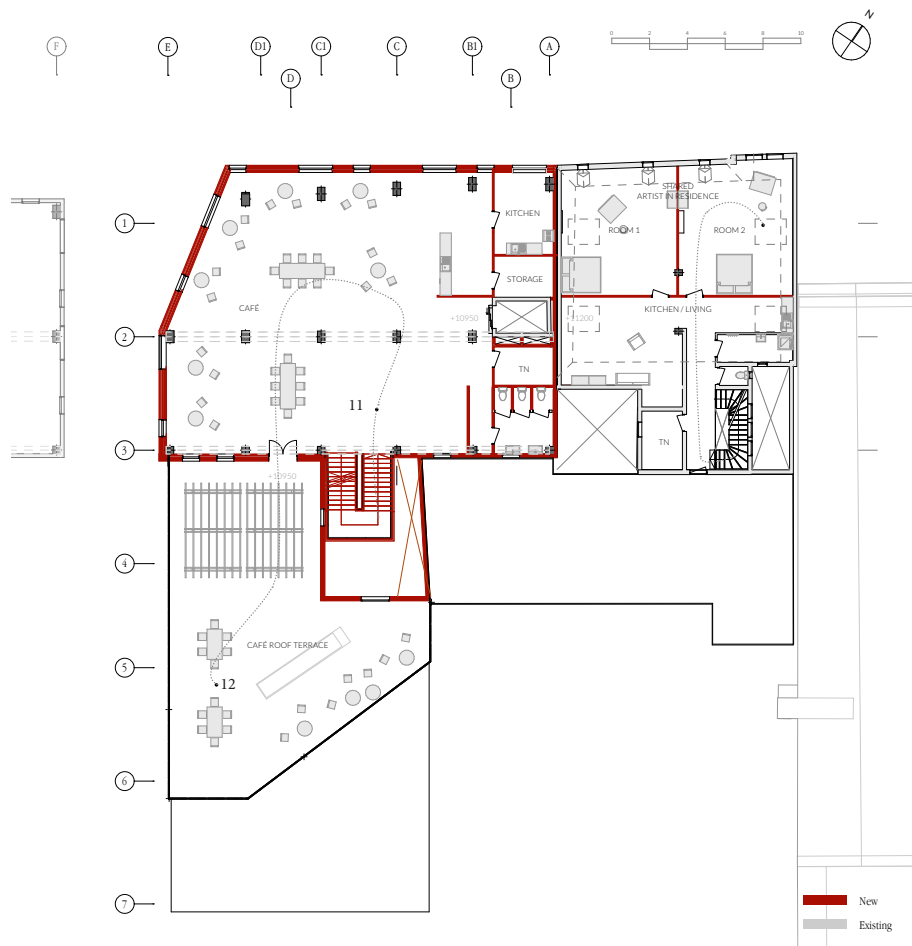
Second Floor

View 9: The private entrance of artist to expo



View 10: Influence of post-insulation on the interior side



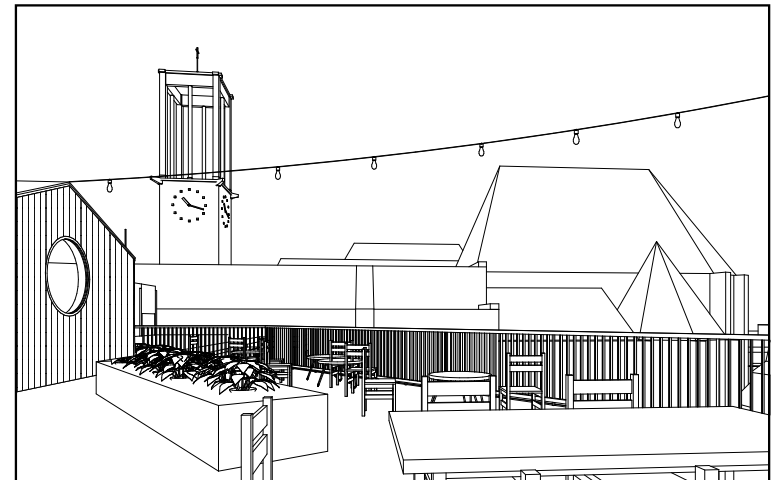


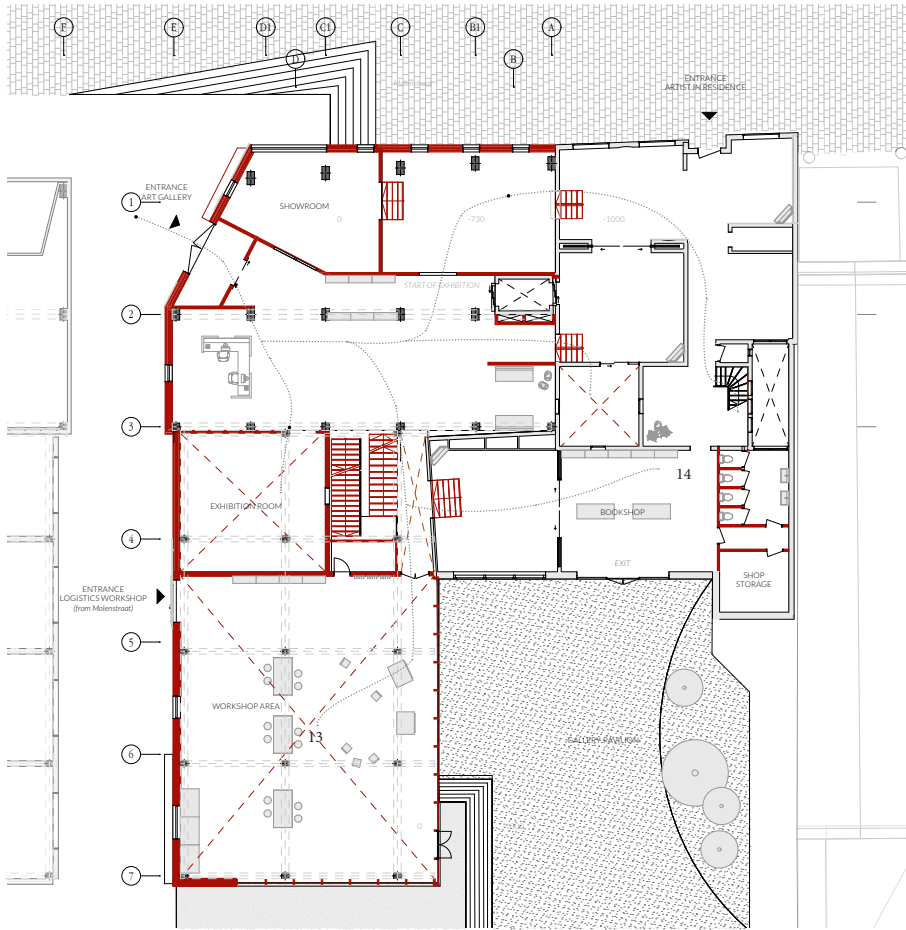
Third Floor

View 11: Cafe on the upper level of the art gallery



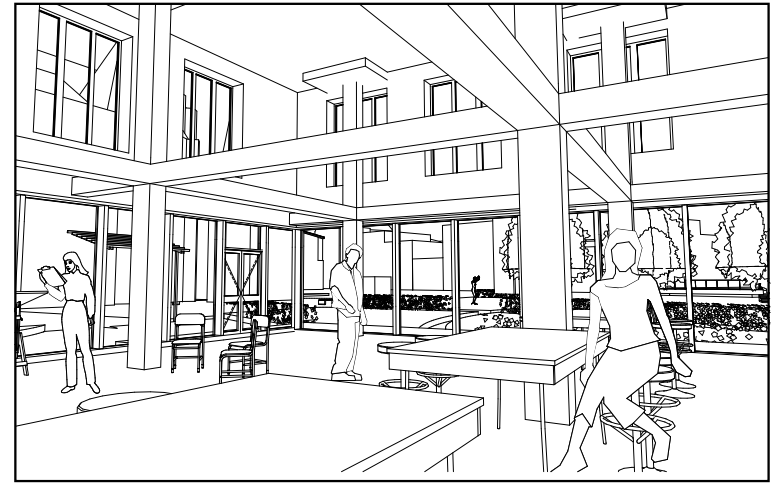
View 12: Staircase winks at the tower of the church



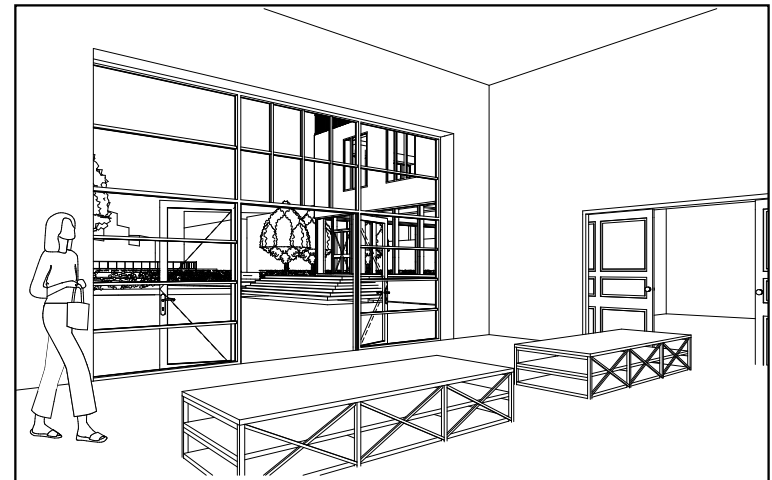


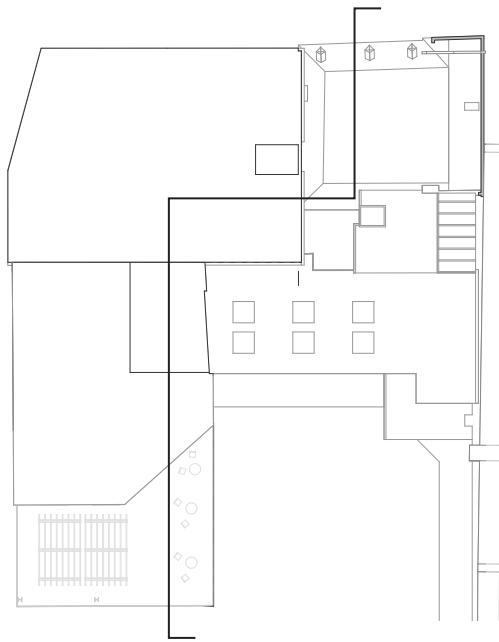
Ground Floor

View 13: Workshop space

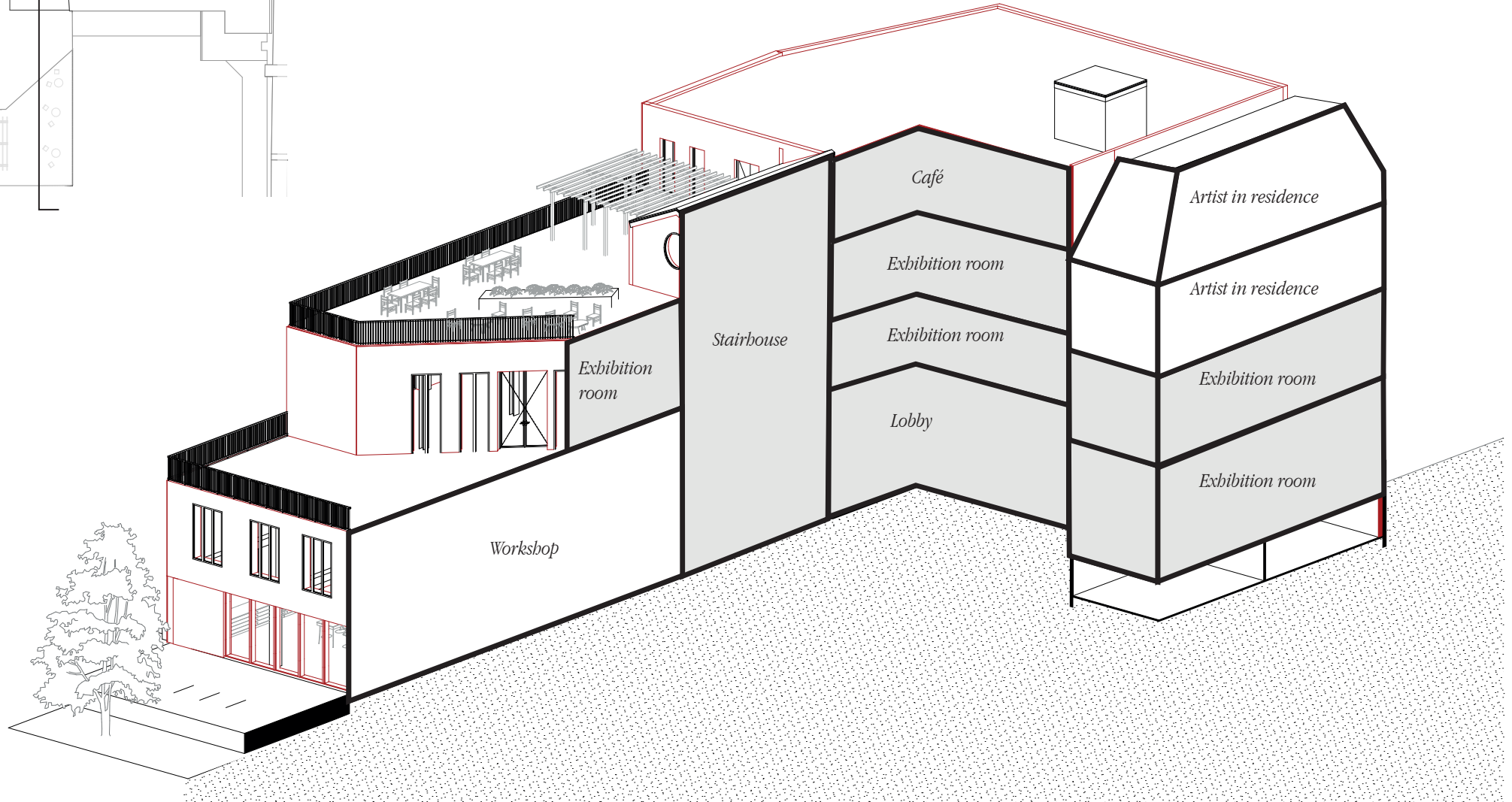


View 14: Bookshop and exit towards garden

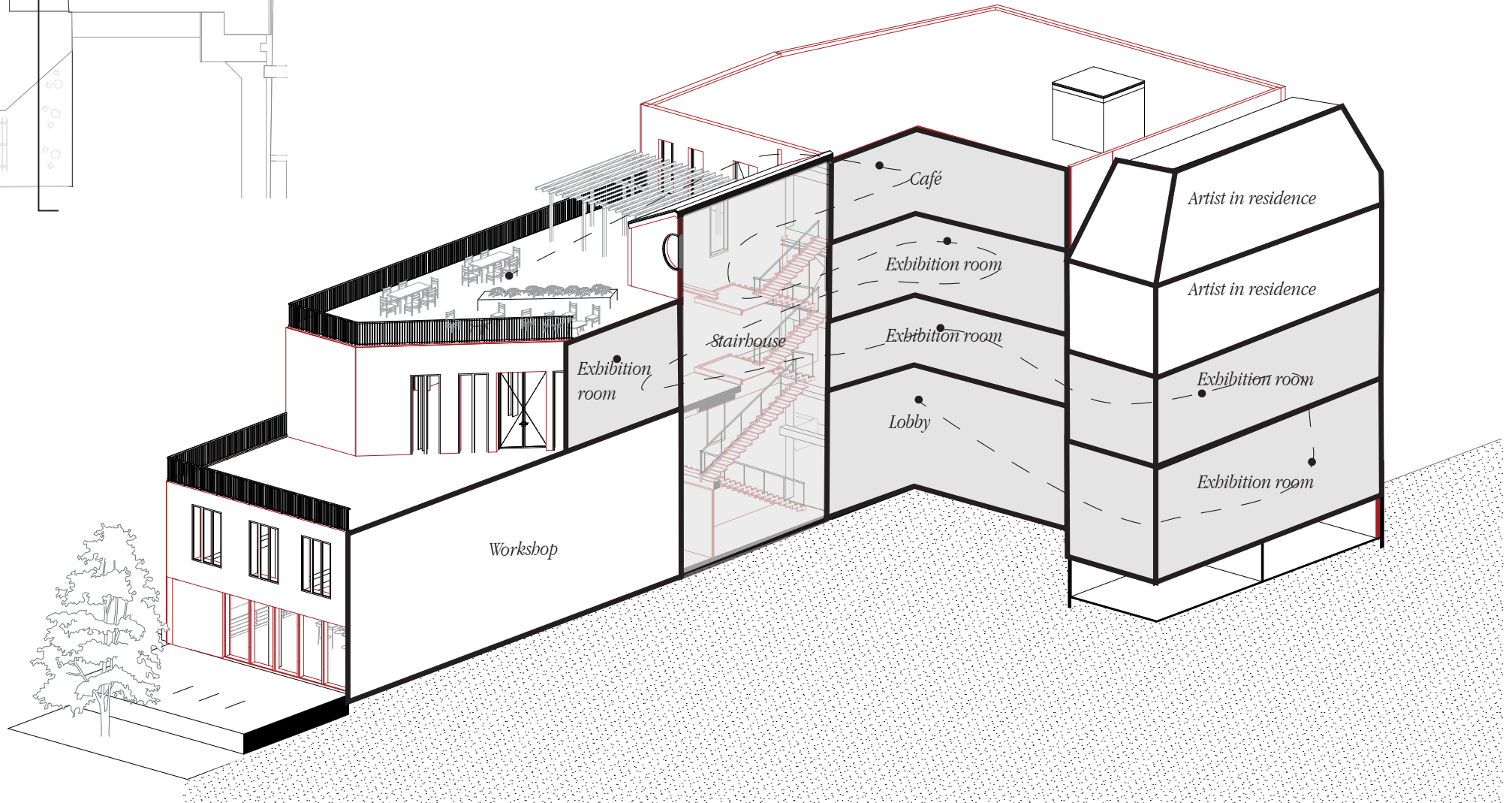
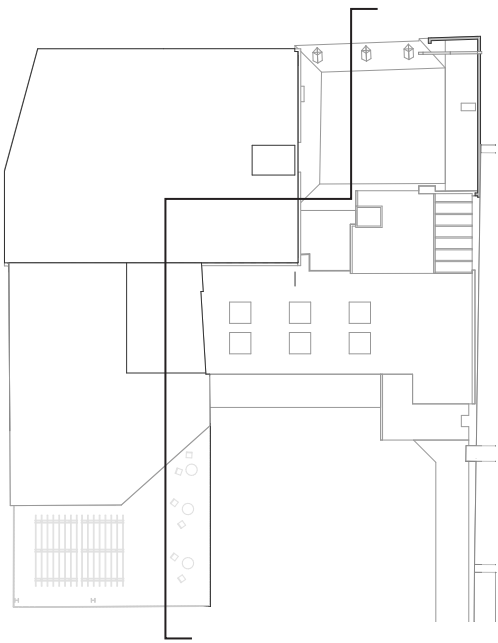




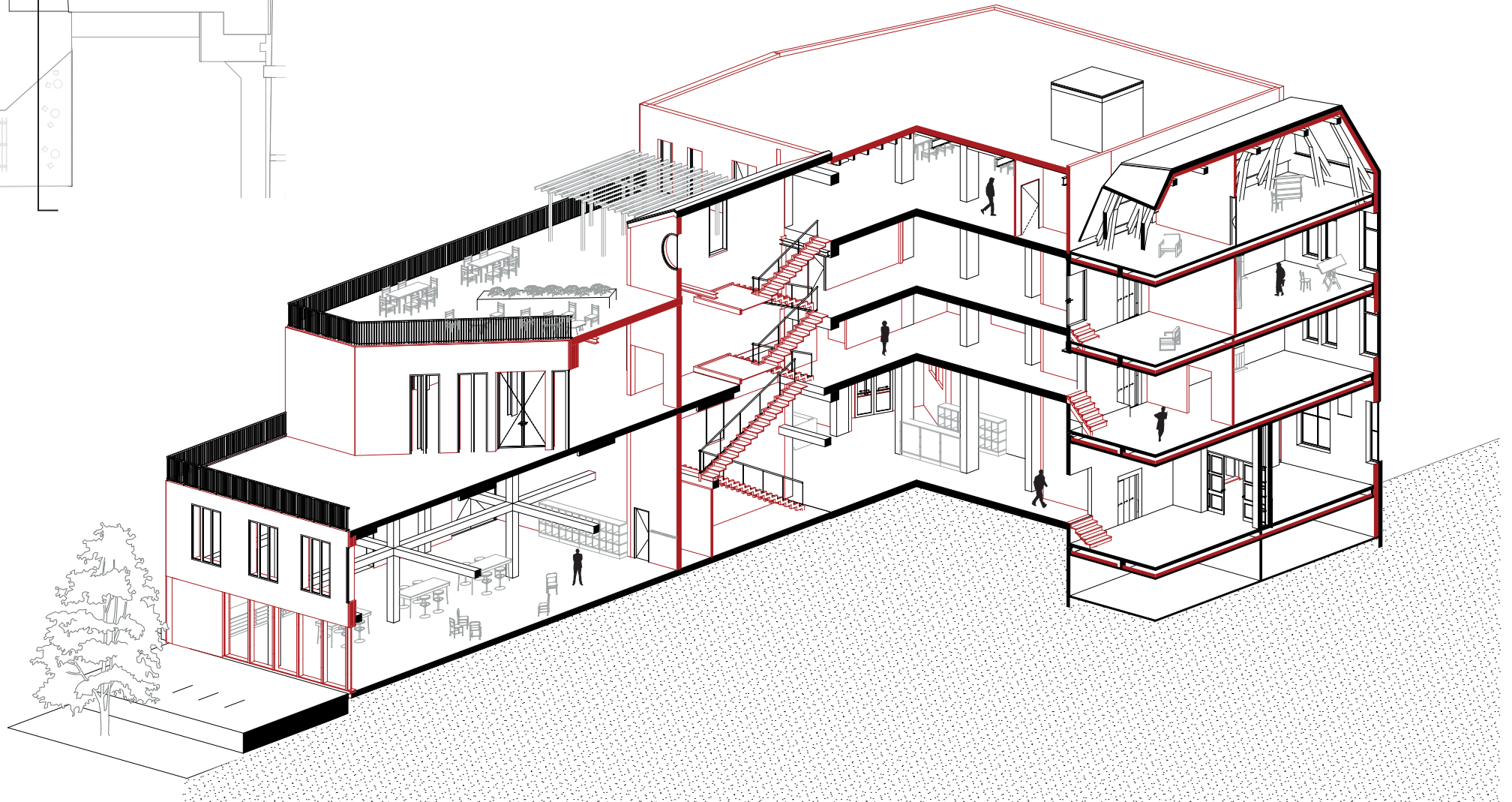
 New
 Existing



New
Existing



 New
 Existing





Interior encounters

Parish hall:

If we can meet through the material and immaterial world?

Molenpoort:

Through the material world we can of course. What I find important is to express as you are, the notion of aging - being true to materials. Your brickwork is already over 100 years old, the traces of the years are visible. This makes me emphasize with our visitors, showing that we age as well.

And in an immaterial way, isn't that how often actual connections emerge? We both carry so many layers of history, already only just by being born on the place where we were born. The history of Nijmegen already lays in our foundations, and the ghosts of the former buildings are still remaining here.

Parish hall:

How do we find order in the disorder of life?

Molenpoort:

We have a few physical encounters.. the wall between us is not only separating us, but also connecting us

Parish hall:

And my exterior becomes your interior, being very present

The parish hall offers already a set of ornaments and measurements, to which the new Molenpoort seeks to anticipate to. The concept is a combination between building forward on the elements which are offered by the parish hall, the program behind the façade of the new Molenpoort, and ultimately choice of materials with the future in mind.

The dialogue between the two buildings continues in the meeting between the materialization of the buildings. The concept is a contemporary translation of the existing, which is more suitable with the remaining part of the Molenpoort. The parish hall exists of small niches, pocket windows of wooden window frames, chimneys and wooden flooring which gives the atmosphere of a house. How the shift follows from old to new is therefore expressed as following: the parish hall has already its identity, a 19th century building which survived the second world war, has seen many different neighbors come and go, the guest-house and the Molenstraatchurch in particular, and later ultimately the Molenpoort as neighbor.

The following question in this design process is how the design of the re-used Molenpoort comes together with the existing identity of the parish hall. In the theme of bricolage and the meeting through the immaterial and material world, the concept stays with remaining aliveness; through the immaterial world this happens as a translation of the former 'ghosts' on site. And on the other hand, through the material world, the concept follows this aliveness by emphasizing the life cycle of materials. The life cycle of the majority of materials follow often the following cycle:

Perceiving buildings as human beings, by the method of antropomorphism, made me reflect on their life cycle. I have spoken about the life cycle of the buildings, and this chapter focusses on the life cycle of the materials. The past chapters are mainly showing relations to the past, however in materialization this is further related to the future. The life cycle of materials seeks empathy for our earth, and therefore imitates nature's cycle, aligning with the Cradle to Cradle concept. This concept of Cradle to Cradle can be defined as the design and production of products of all types in such a way that at the end of their life, they can be truly recycled (upcycled), imitating nature's cycle with everything either recycled or returned to the earth, directly or indirectly through food, as a completely safe, nontoxic, and biodegradable nutrient. It is a sustainable philosophy developed by William McDonough and Michael Braungart. The core of this philosophy is that these used materials are re-used in a next product, in a technical or biological cyclus. This results in less waste and with that less CO2 emission.

With this in mind, in a nutshell the material positioning is: a human approach to materials, the life cycle follows nature's cycle aligning with the Cradle to Cradle concept. This narrows down the scope of materials to materials such as wood and Cradle to Cradle certified materials such as the Wienerberger bricks.

The lobby shows the first encounter with the building, entering from the side of the new created connection between the Molenstraat and the Tweedewal straat, the choice for the door avoids the automatization of opening the door, and starts the first contact with the building. Therefore a re-used door is chosen from the Opalis register.

Structure

The structure of the buildings together, exists of an assemblage of existing structures expressing their own time:

- Parish hall being traditionally build in masonry walls and combined wooden beam structure
- Molenpoort existing of a concrete slabs, beams and columns to re-use
- Extension, with circularity and demontability in mind, a lightweight steel structure is added to the existing structures. This extension is exemplary for the interventions in the remaining part of the urban plan, where all additions to the concrete Molenpoort structure, are in detail also a meeting between old an new.

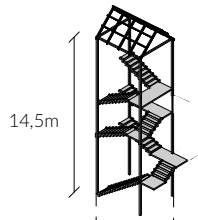
This is visible in the following structure diagram.

Climate design

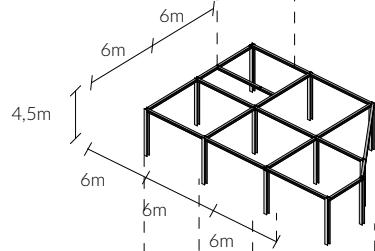
Decisions related to climate design are divided over the two buildings as these buildings have both their necessities. The parish hall requires post-insulation and the windows are subsituted by monumentglas. As insulating consequently also means ventilating, the addition of local CO2 regulated systems is added to the current ventilation system C. The Molenpoort, on the other hand, has a complete mechanical system for ventilation and ducts in walls and flooring (also visible in detail), with the source from soil heat, being regulated by a heat pump. More interventions are:

- Heatpump boiler creates warm tap water
- Electricity by PV panels (sunny days vs dark days)
- Rainwater is caught for toilets

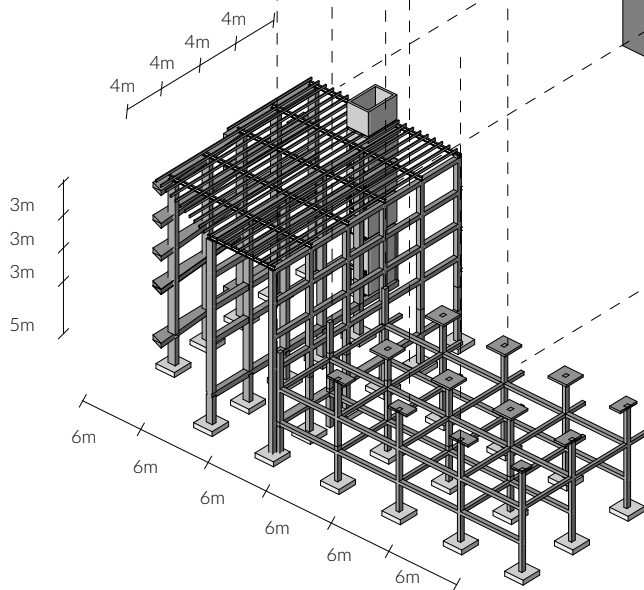
Addition of staircase in steel construction



Addition of lightweight steel structure assembled to existing concrete structure of Molenpoort

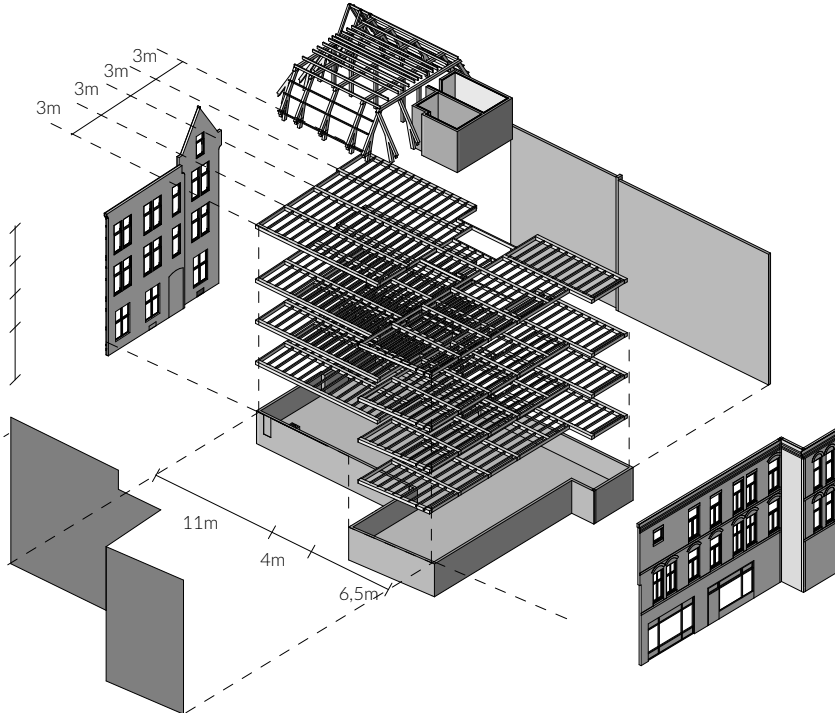


Existing Molenpoort structure



Assembly of structure

Parish hall construction existing of Concrete basement with wooden floor construction and load bearing masonry walls



Façade

The concept for the outside expression is to relate to the urban environment. However, the corner buildings have a special take. In relation to the starting elements key elements to grasp back to (human dimension, balancing old with new, sharing space), my take on this translation to the architectural expression is to:

- Human dimension

For bringing back the human dimension, I was inspired by this quote founded in *The Eyes of The Skin* of Juhani Pallasma:

'The flatness of today's standard architecture is strengthened by a weakened sense of materiality. Natural materials, stone, brick and wood – allow our vision to penetrate their surfaces and enable us to become convinced of the veracity of matter.'

This shapes a guiding line for material choices, and can also be applied in the interior.

- Balancing old and new

Color balance with the existing, rhythmic balance with the existing. The one does not even out the other, and they are seen as a unity.

- Demountability and circularity

Materials used for the interior are wood, re-used tiles, re-used bricks. The alterations made in the building are not permanent, offering the possibility to still change from function. Through materiality, the goal is to contextualize to its natural setting and aiming to be sympathetic to its predecessors.

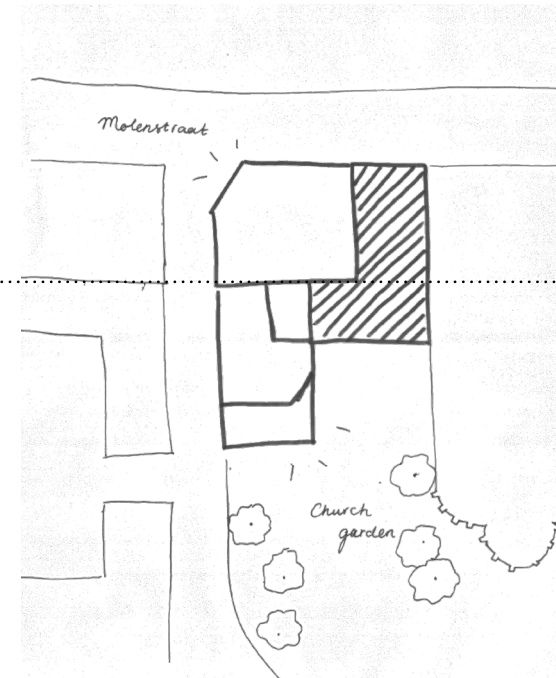
In this booklet the elaboration on detailing is clarified in the separate Building Technology booklet. Therefore this booklet embodies a selection of the most relevant detailing which ultimately required specific research.





*Image 47: Inspiration from Nijmegen - The meeting of brickwork
bonest aging of materials*

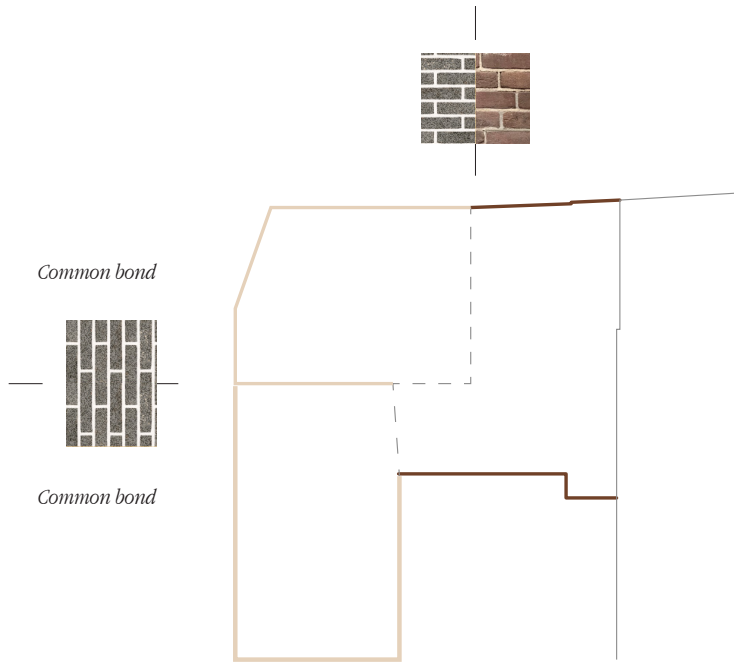
Relating to the Molenstraat



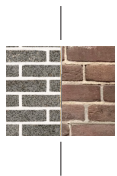
Relating to the garden

Image 48: Division in materiality based on context (Sketch by author, 2020)

Common bond *Common bond*



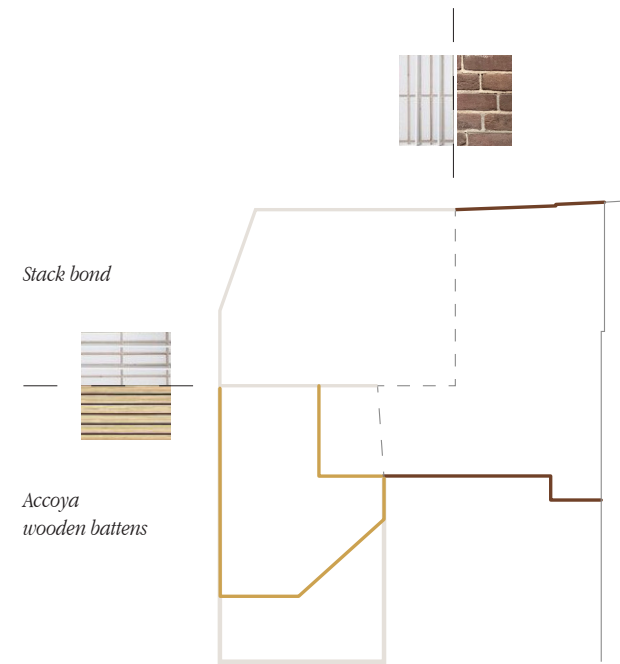
Common bond



Common bond

Material Concept | Plinth

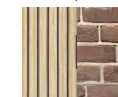
Stack bond *Common bond*



Stack bond

*Accoya
wooden battens*

*Accoya
wooden battens*



Common bond

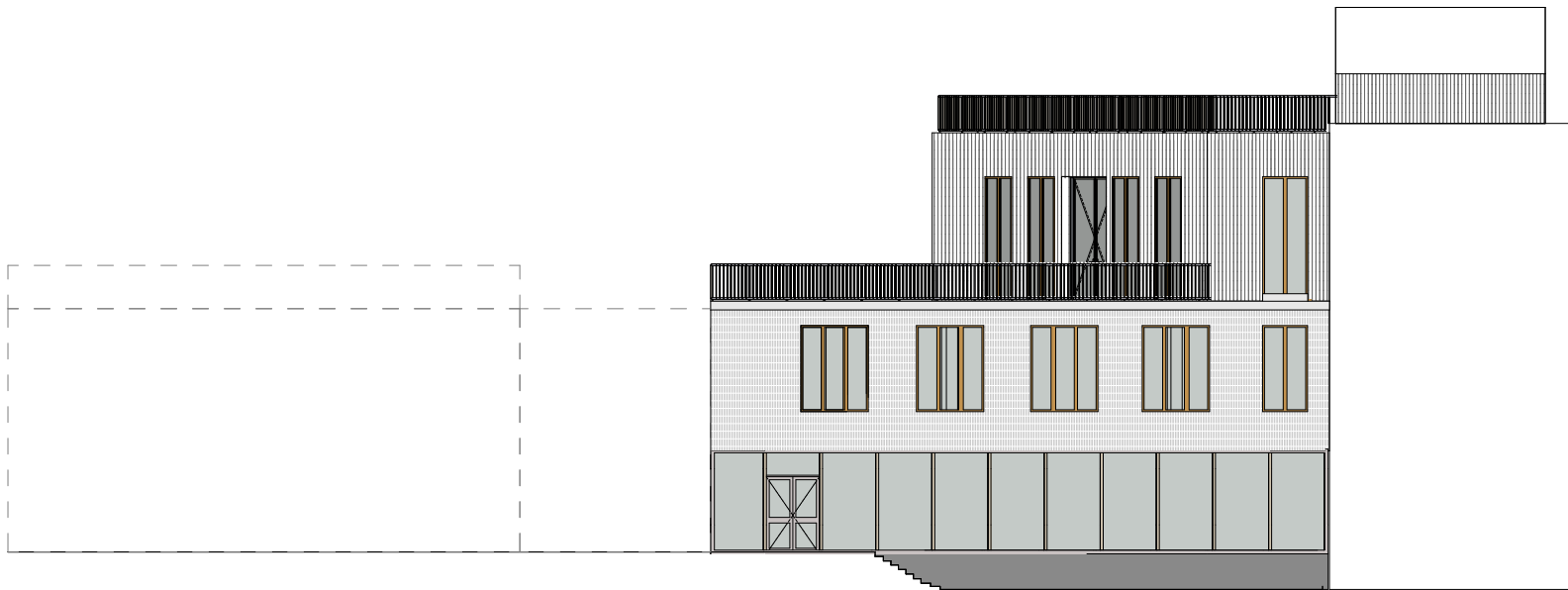
Material Concept | Upper Floors



West elevation



South elevation

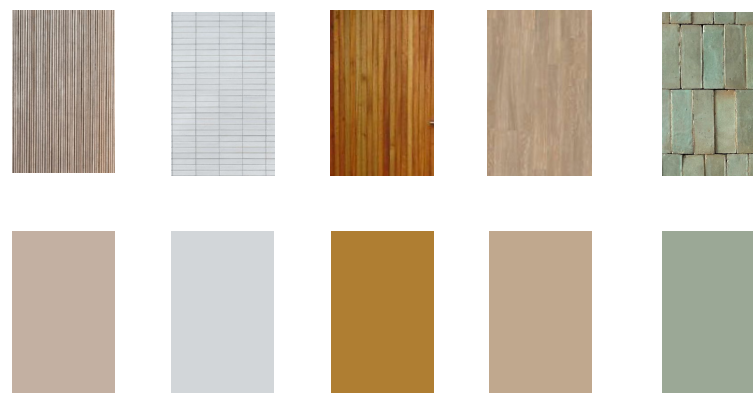


East elevation



North elevation

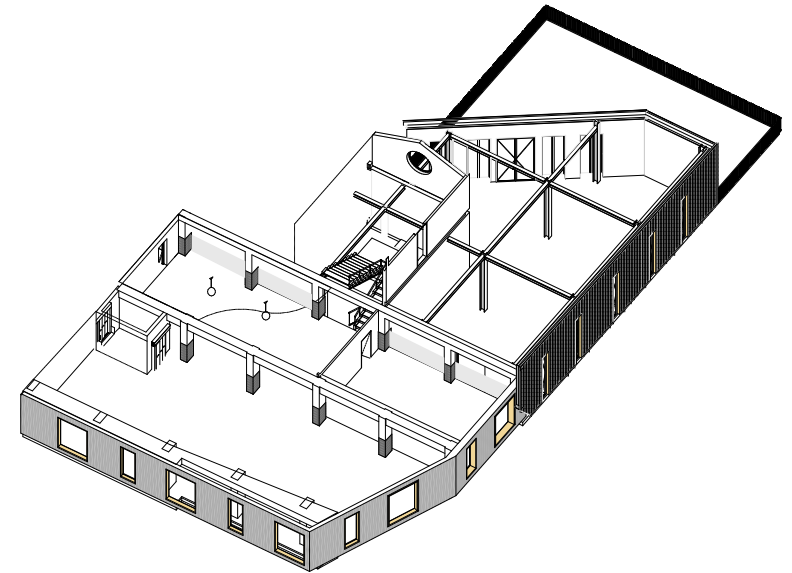
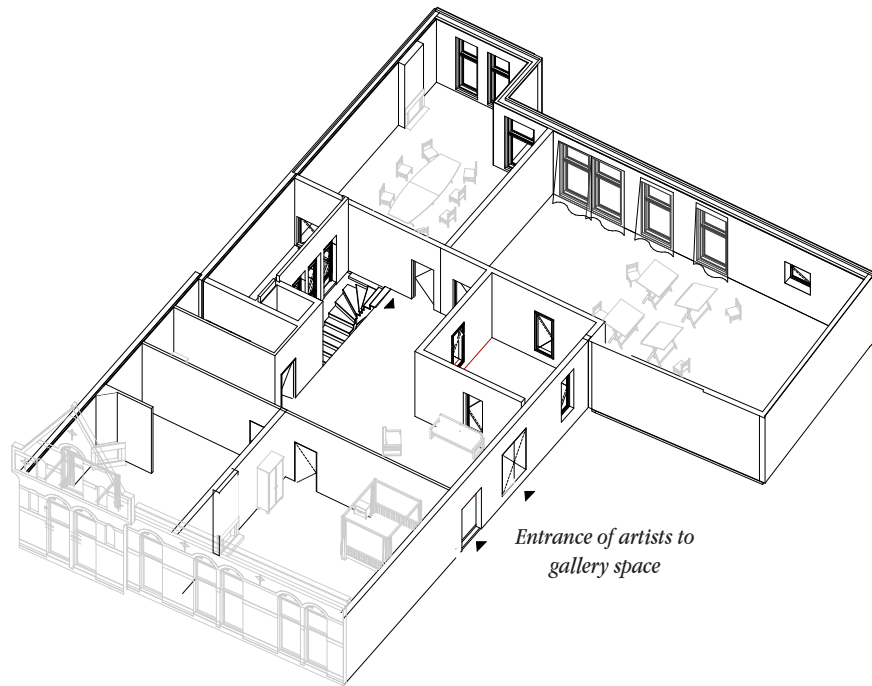
INTERIOR REFERENCES



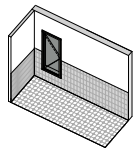
The leading color in the exterior

The hint from exterior to interior

The leading color in the interior



The fireplace
One of the few remains



The bathroom
Mosa tiles



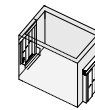
The curtain
100% collected textiles



The kitchen
Re-used brickwork from Molenpoort



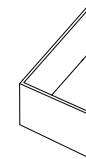
The windows
Accoya wooden reveals - biobased



The elevator
Using the existing elevator to serve both buildings



The columns
Re-used brickwork from Molenpoort



The division walls
Circular paper-based walls which are demountable



The lamps
Formadri lamps - recycled plastic produced in the Netherlands

As stated earlier, the mission of this art gallery is to bridge cultural boundaries and to create awareness for inclusiveness of different cultures. The goal is to reach public engagement and access to art and artists of different cultures. By the artist-in-residence program, artists of different nationalities come together and contribute to the concept of this museum: to create, exhibit and share.

The selected art pieces are from artists who participated to the artist-in-residence program of other art galleries and museums (South London Gallery and Studio Harlem New York). Their art is aligning with the mission of the art gallery. The focus will be on the following artists:

Wildline Cadet's art examines race, memory, immigration and Haitian cultural identity within the United States. Her photography art is suitable for the domestic rooms of the parish hall, becoming a part of the interior.

On the other hand, Julia Crabtree and William Evans's art, who also took part in the South London Gallery, lends itself well to the Molenpoort by the size of their art. Their art are known for process-driven sculptures and express their collaborative working including the risks this can carry - which can be seen as a honest approach to collaboration.

Their media of art can be shared as workshop in the workshop area of the art gallery, and bringing not only the art closer to the community but also enhancing the art activities.



A buy day in Nijmegen.. The art gallery from Molensrtaat



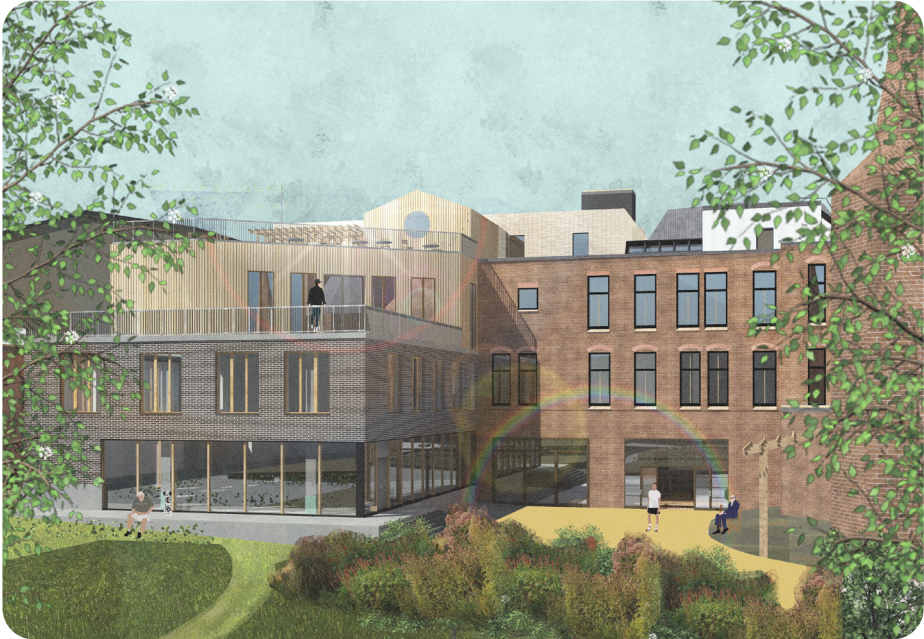
Walking to the church garden as I pass the workshop area..



Sitting between the buttresses of the church



The art gallery from South Facade



Morning dew - starting the day by preparing the workshop....



In the midst of the enfilades - framing the past...



Artist-in-residence room of photographer Wildline Cadet



Paris ball exhibition rooms (photographs of Wildline Cadet)



The small scaled art in the domestic rooms



*The large sculptures in the Molenpoort and open access day to the Artist-In-Residence area
(Artsculpture by Julia Crabtree and William Evans)*



The end of the day...



F
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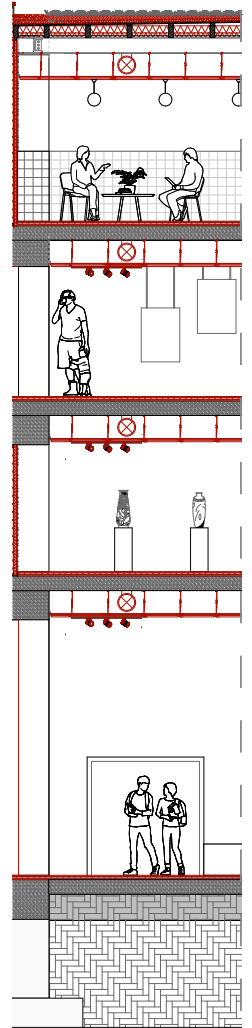
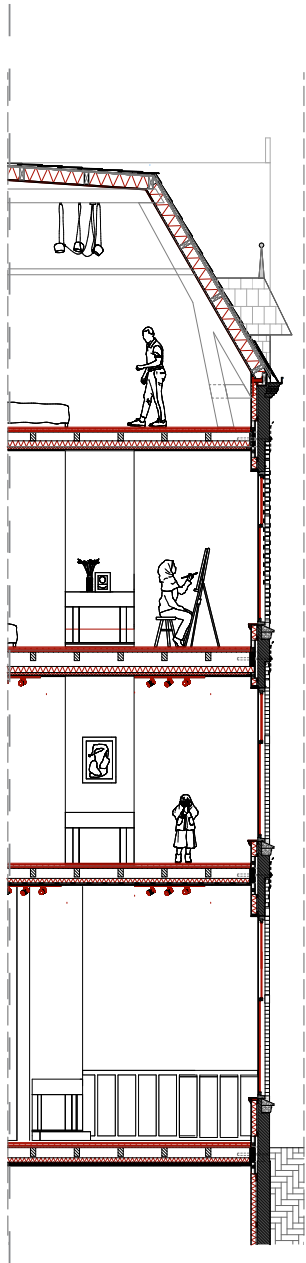
6

Parish hall:

The meandering route led to you with the best view towards the garden! As the sun is setting, the art gallery will soon sleep as well... tomorrow a new day.

Molenpoort:

I wink at the tower of the church and instead of being a place of short term stays - as the former parking deck - I became an actual destination for the community of Nijmegen and others.. Finally time for calmth and contemplation, whilst I greet the Molenstraat church.



CONCLUSION

In conclusion, the art gallery of Nijmegen wants to foster close connections between buildings, artists and visitors through renovation and change of use. The project's aim was to see how the typology of a former 'third place' (the church and the parish hall being a place of gathering next to home and work), firstly being replaced by a contemporary 'third place' the shopping center Molenpoort, can be revived. Therefore a place for gathering and contemplation.

The program derived from analysis of the existing, my fascinations and the site visit. The artist-in-residence program lends itself well into what the existing has to offer. This is national and internationally orientated to create awareness for inclusiveness of different cultures. Also, perceiving this building as a third place in the city, it offers integration by its integration of creating (workshop activities, artists working in the art gallery), exhibiting (the produced artworks) and sharing (collaborations of artists).

Starting with an assembly of different structures, the project sought for an assembly in experiences as well. The parish hall carries a sensitive historical layer and holds few traces of its past. Molenpoort carries an elaborative history as well, if we look at the development its location made. Perhaps its elongated facade referred to the elongated facade of the Guesthouse which was firstly located there. The proposal sought to embrace these characters, and to bring these characters together as an architectural value.

The ambition was a sustainable, yet sensitive approach; by extending the lifespan of the buildings and respecting the historical layers to existing carries within itself. The site developed (see image 16 and image 29) as an assembly of different functions, typologies and time - and the project takes part in the continuation of the evolution of the site.

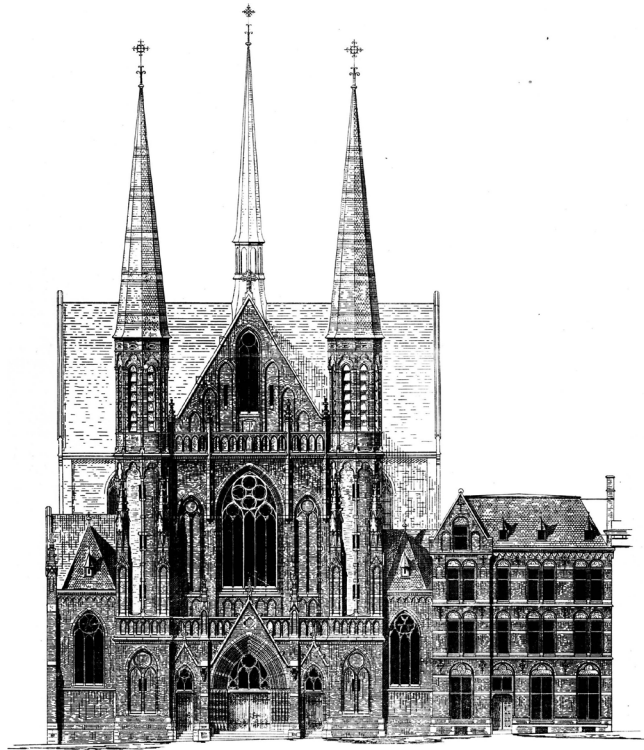
Additionally the extension of the Molenpoort wanted to relate to the parish hall - however neither mimicing or contrasting with the building. Therefore there are solely small hints to the parish hall by the variation of size of the windows, the continuation of the ornaments for the passers-by and ultimately brick as a honest material.



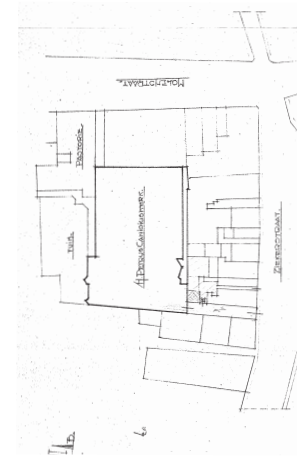
Inhabitants of Guesthouse (1953)



Workshop visitors at art gallery (2030)



Relating through brickwork



The garden of the Oud Burgeren Gasthuis adjacent to the back of the Parish Hall and St. Petrus Canisius church, 1935



The garden of the Art Gallery adjacent to the back of the Parish Hall and St. Petrus Canisius church

Themes have been introduced to me of which I would usually not use as design tools or methods. As the P1 shifted from a physical exhibition to the creation of a film due to the Covid measurements, the relation between architecture and cinematography was one of these themes. Thus the method of montage of multiple fragments, was a method which stayed in my mind. On top of that was also the introduction of the theme of antropomorphism, applying human characteristics to a building. It is a somewhat odd approach, however it can on one hand explain a plan better, and on the other hand as a designer understand the buildings better. Reflecting on the theme of antropomorphism, it is also about the relationship between the occupants of the building and the buildings themselves. What did the buildings learn, how do these buildings age and adapt to their situation.

The specificity of the project was challenging; however that resulted in a broader scope of research and design when it comes to renovation of a 19th century building with historical value, and a 20th century building with valuable opportunities when it comes to available materials. It also expresses that each building carries its own history, qualities and values. These buildings both need their own approach, as in renovation each building has their own specific needs and future use. The beautiful part of this however, was to bring two worlds together into one. And my aim was to relate decisions to the sensibility of the place and through sustainability. The studio Urban Architecture has offered a scope of redevelopment in a sustainable sense. As stated earlier, this is of much relevance to take into account, also in future projects.

The buildings were turning their back to each other, followed by a search to finding a way to connect, and they started their dialogue throughout routing, materiality and sensibility. And with the thought of sustainability in mind, their paths will perhaps part again as well. The choices and changes which are made, are all open for circularity and maintain the resilience of the outdated building and the historical building.

Reflection

The urban plan was developed as a sensitive approach to what the existing has to offer, what the historical layers of the site embodied and what my colleague and I wanted to create for the city of Nijmegen. From urban to architectural plan, I started with a fascination for many parts of the urban plan, and the art gallery was one of these interesting parts. The primary urban plan did not take into account the existing periphery of the parish hall - however simultaneously this was something I wanted to remain faithful to. However in fact, an adaption (image 15b - primary urban plan, and image 23, new demolition plan) of the urban plan was necessary in order to make this building work as a whole.

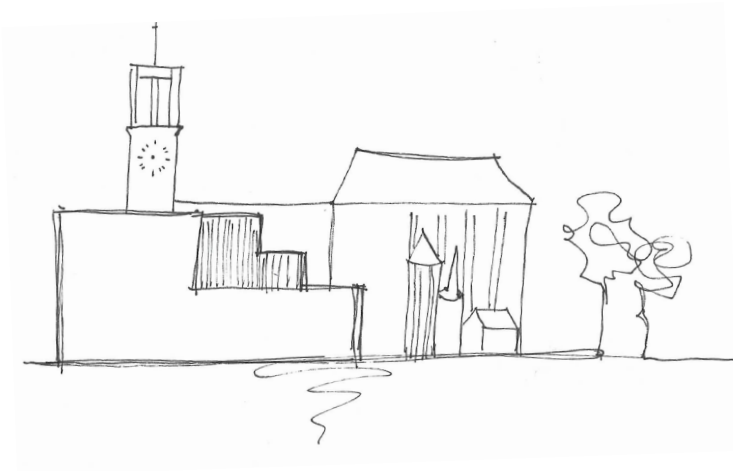
Bringing two existing buildings together, required an in depth analysis of both buildings and trial and error of the development of the plans. Many options came around, searching for - or designing instead - a logical routing throughout the building. How do you combine two existing routing systems whilst maintaining a logical sense of a sequence of spaces throughout the building? What kind of experience do I want the user to have, and will the user understand the building? These were interesting questions which arised during my design process and I found it of importance to explore the possibilities of bringing these two different worlds together. And to the latter question, I think that it is perhaps good if the building also exists of small surprises.

The next step was to find the right relationship through materialisation. How do the passers-by see that these buildings are functioning as one building? Especially for the passers-by the decisions for materialisation anticipate the parish hall by following its brickwork and ornaments in a contemporary way. Not only the relationship between the buildings was of importance, but also the relationship between the buildings with the environment.

A question which can be raised is whether the revival of former places on the same location is a noticeable change for a layman. However this can be perceived as a reminder of what a site can suffer - what kind of transition does this place go through, and what the qualities were at the location compared to the current version of the site.

In conclusion, it was interesting to see how the approach to two different buildings differ and have their own specific needs in renovation. I have learned a lot when it comes to renovation and adaptive re-use, making design choices and narrowing to the key elements for the design. Ultimately, looking through the eyes of the bricoleur is a method to apply in the future as well.

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