

# Reflection

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## Graduation Project

Theme: New life for a military complex- Revitalizing Hembrug Peninsula

Title: Art Campus North- Meet, Inspire& Create

Location: Hembrug, The Netherlands

Tutors: Lidy Meijers, Ger Warries, Gregory Bracken

The Hembrug area was known as AI (Artillerie Inrichtingen) located within the defense line of Amsterdam since 1895. It was composed of 3 factories that function in separated zones and each of them has diverse building typologies. The layout of the AI was changed with the development and transition of Hembrug military industrial. Nowadays, as an essential part of Dutch military history tends to be redeveloped with its recognizable cultural-historical character. In the first phase, many buildings were renovated and transformed to cultural, creative destination and so on. The graduation studio 'Hembrug Peninsula' is trying to find the potential and identity for Hembrug, focusing on how contemporary and future demands for a prosperous city life can be translated into appropriate interventions. Each of us choose an ensemble, including a couple of small scale of buildings, and approaches research and design on the level of ensemble planning and building transformation.

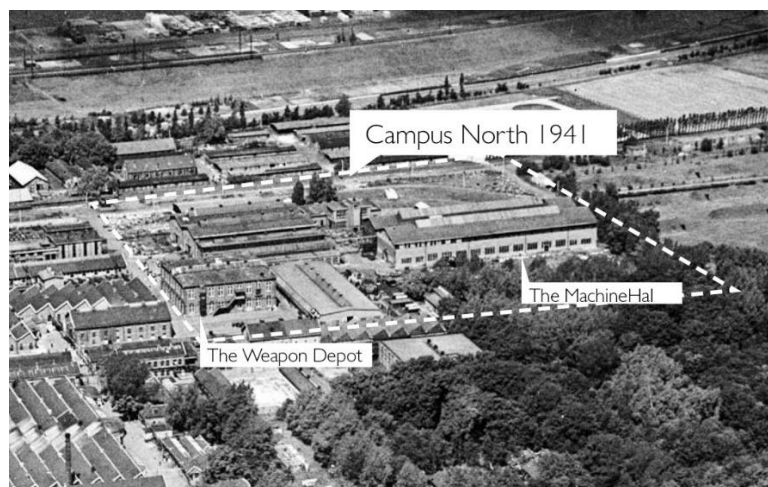


Fig1: Steenhuis Meurs, 2010, Cultuurhistorische Analyse Hembrug terrein

## Research Methods

Within the track Heritage & Architecture, the heritage buildings are regarded as the inheritance of significant values from cultural, design and technological scopes. History and current situation, potential and dilemmas in these aspects are properly understood and defined as inputs for development of design. Based on it, possible transformation strategy with assumptions are made from an urban scale to building scale as the guideline for the design process. The interventions are consequently carried out that regenerating new vitality of the existing building.

The research process before P1 is conducted by a small group who choose the same plot. The results of the analysis are presented in a booklet assessed by three main aspects: the cultural value assessment, architectural and the technical analysis. Other approaches include spatial expressions, composition principles, historical layout logic, typological studies, etc. The second quarter is program research. One of the most challenge phase, in my perspective, is to figure out a proper function for the heritage building. The argument should be made not only based on the current social and cultural conditions of the city but also on the potential of the heritage building. Interventions is necessary to eliminate the mismatch when the function changes. It serves as main inputs for the succeeding design process.

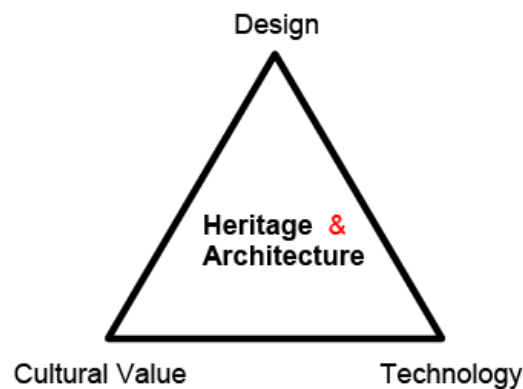


Fig2: Meurs, P. (2016). Heritage-based design. TU Delft. P8.

## Research and Design

The title of my project is called "Art Campus North". The project topic rise from the observation on site where temporary art events and festival happened in Campus North. The place making strategy introduce more artists, art amateur and family step to the ever-abandoned island. While after the P1 research, I had a clear position that the campus north is characterized by its open composition and large-scale buildings. The two assigned buildings: The

Weapon depot is a symbolic landmark because its center location and representative neo-Renaissance style. It has narratively history from a center storage building to an administration headquarter. It owns the potential to a monumental art museum. While the MachineHal is more an introverted building with thick forest surrounded. It has immense open space as a machine production factory with a shorter and simple history. It is possible to be many functions such as ateliers, theater, library, gallery and so on. So, I propose Campus North to be a permanent cultural destination of the arts expo and educational offerings. To clarify the program more specifically, research was conducted through case studies and analysis of Dutch museum buildings, they serve as the theoretical background of the whole project.



Image1. The Weapon Depot  
source: Online image



Image2. First floor interior  
photo by Na Hu



Image3. The MachineHal  
photo by Na Hu



Image4. Interior of the MachineHal  
Photo from Jos ABT

After the program for buildings were set and the culture value assessment, architectural and building technology analysis were done, the position for both ensemble and heritage buildings become clear. The weapon depot is proposed to be a Depot of Rijksmuseum, the intervention try to reconstruct the spatial narrative by introduce the composition walls in the ground floor and blend the open plan with art shelves in the first floor. Besides, two vertical

gallery space is added, formulating the former logic of vertical delivery. The extend of change on façade that I valued the most are minimize. During the design process, I got feedback from my tutor to step back and design the building in its context, such as thinking about how the open space be connected with the Weapon Depot spatially and programmatically? How to make a plaza? In this case, I defined the open space by responding to the formal layout, using different pavement and curb to sculpture park, Centre stage for flexible uses, garden and so on.

The machineHal is proposed to be a contemporary Art Hall mix with artist studio, art workshop, theater and so on. In the early stage, I intend to allocate the highly complex and diverse program based on its original spatial logic which is a linear routing. But I got the feedback from my tutor that it is more a directly way of thinking, a good designer sometimes break the regular rule and order. So, I try to define the complex program to different categories and organize them as a spatial landscape. The intervention tries to punctuate the linearity and oneness of the building. By introducing a series of volumes, the immense spaces and volumetric steel structure tend to be redefined fragmentedly. The interventions lie in the integration and interplay of the three conceptual layers: Open space, Private, In-between space. Hopefully, the new layer offering people a more playful way to perceive the old, and the old the new reinforce each other by the rhythm of structure and material.

During the design process I realized two ways of making intervention upon the building: adapt the building and redefine the building. The fundamental basis of the intervention could be the structure system, the skylight pattern, the monumental façade, or a first perception. Last but not least, current technological advancements are reflected in the realization of the design. I am getting a better understand about the idea of 'reduce, reuse and recycle' that towards a more sustainable future.

In summary, the design strategy for the weapon depot attempts to adapt the new function to the existing buildings and rekindle its narrative history. While the intervention for the MachineHaL tries to introduce a sequence of new space into the building. This sequence tries to remap an open and free flowing composition in the urban scale. Contrasting to the former linear production routing, the interior space is reorganized and creates new circulation systems and spatial hierarchies.

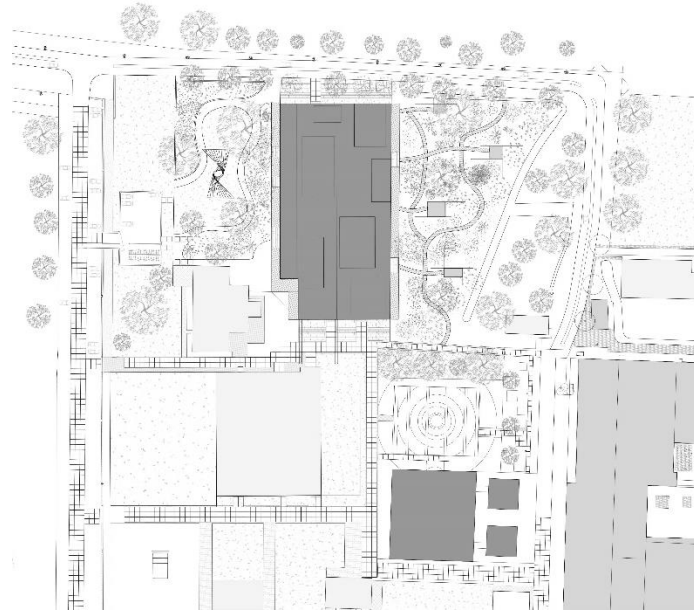


Fig3: Campus North master plan, Produced by Na Hu

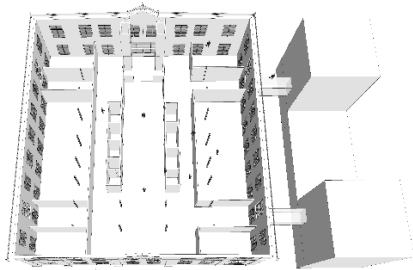


Fig4: intervention strategy-Weapon Depot,  
Produced by Na Hu

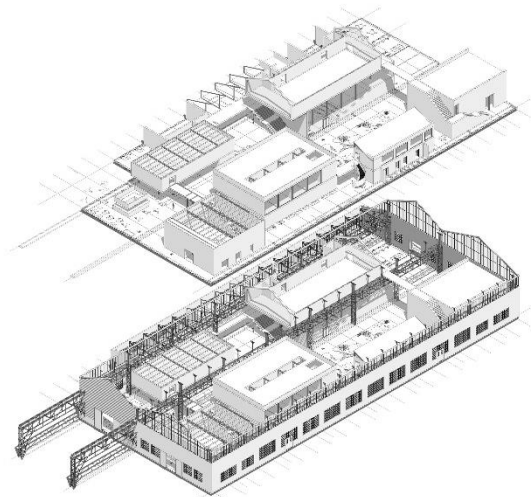


Fig5: intervention strategy-MachineHal,  
Produced by Na Hu

## Social and Architectural Framework

With the population growth and the increasing visit to the cultural facilities, the cultural amenities are in demand in the future for Zaanstad inhabitants. By proposing a depot museum of Rijksmuseum and a contemporary art hall in campus north, Hembrug, my project aims to contribute to the inherent structure of Zaanstad's art field. Hopefully, it could complement the cultural facilities in city center and create a more integral structure in exhibition field for Zaanstad, especially in Visual arts and performing events. The interaction with professional artists and youth and art amateur offers an active, richer way to

acquire inspiration and creation. Consequently, the project tries to form a cultural ecosystem that balance the private space and public space for artists, youth and art amateur. In materiality, the structural elements are made of steel to contrast the 19<sup>th</sup> century and modern steel. To meet a more sustainable and circular future, the secondary structural elements and infill are wood due to its low emissivity. The old foundation, floor slab, façade and structure are kept intact for future change of functions.