

INTRODUCTION

The central theme of my graduation is “to enter in conversation”. During the research of P1 we researched “How time influences the interrelation between buildings”.

We made a movie in which we changed our perspective from human to buildings; we anthropomorphized buildings - meaning;

the attribution of human characteristics to a building.

Moreover, thinking in relationships resulted in an interest in the themes kinship and reciprocity - meaning

Reciprocity; *a situation where persons or objects are dependent on each other - balance and expectation*

Kinship; *a feeling of having the same values, meaning and purpose - inclusion and exclusion*

Both describe the relationship between people.

Question of my graduation is; could reciprocity and kinship also describe the relationship between buildings? And what can we then learn from trends related to time in architecture?

SCENE 1 | FILMFRAGMENT

I tried to summarize this in the following diagram. What we see here is the differentiation between relations between people on a social level on the upper half and relations between buildings on the lower half.

By means of anthropomorphism I applied terms coming from social studies on buildings, on architecture.

This whole research is situated within the theme Bricolage, the central theme of the studio Urban Architecture - meaning

A pieced-together, close-knit set of practices that provide solutions to a problem in a concrete situation.

Important Bricoleurs who inspired me are Ben Luderer who displaced Space and Time to reconstruct Nijmegen and Robinson Crusoe who was the leading example to the studio and Irene Scalbert as a Bricoleur. The ability of Robinson to adapt to changing circumstances - to become a bricoleur - were crucial to his survival. The evolution of a personality is later of great importance regarding the (partial) survival of the structure of the Molenpoort.

By introducing these central themes we now continue to the content of this presentation. The presentation can be split into three main sections. On the one hand the reading of the site, leading to the proposal of the city. And on the other hand the thematic research question regarding the architectural task. Both come together in the design; the transformation of the molenpoort into an enclave within Nijmegen.

READING OF THE SITE

Researching the site was partly group work in which we answered the mentioned question; how time influences the interrelations between buildings. To make this happen, we studied archival works and stories.

We re-constructed and interpreted them as Ben Luderer once did. This resulted in the film.

Going back to medieval times, one can identify the plot as a suburb of the first city wall of Nijmegen. The plot consists of a farmhouse, guesthouse and church which share a piece of land; the shared land.

With the arrival of the second wall, the plot came to lie on the perimeter wall there in the middle of two city gates; the Molenpoort and the Ziekerpoort. As a result the Northwest of the plot belonged to the city and the Eastern part of the plot was closed off by the wall. The space inbetween would become left-over space.

During the dismantling of the city, the city wall was replaced by a new street. The introduction of new infrastructure was the first argument to close the plot. But how do you close such a plot? The new street was laid out broadly and uninterruptedly - no innerstreets connecting the plot with the main street were created. The result was that the former left-over space was not integrated into the city tissue and stayed as an exception, relatively large compared to the other plots, as one can read in the map - as a gigantic entity within the city.

If we zoom in on the plot, we can recognise two major, and interesting changes. Telling changes for the plot, telling changes for our whole society. The first one is the exchange of positions of the graveyard and the church. Placing the graveyard between the church and the guesthouse, excluding the residents from this land. Death, religion lost its presence in everyday life and grieving became something for the private. The second major change is the arrival of the shopping mall replacing the guesthouse and completely taking over the shared land. The innerspace got immortalized - bricked up - in the form of a wall: A new everyday life, a new religion; private consumption...

By introducing the wall of the Molenpoort a new life was initiated, back to back with the existing buildings, as we have seen at the Hundisburg. Both formed an inner- and outer ring. But unlike at the Hundisberg, the Molenpoort acted as an independent entity, while at the Hundisburg everything evolved around the church, the middle.

The immortalized inner space - the bricked up wall is what got my attention. At these spots the pantries, logistic entrances, storages, smoking areas are situated. My interest lies exactly here; the non-representable sides of the Molenpoort.

It is here where you find the most interesting elements of the existing Molenpoort structure - the contrast between the medieval city tissue and the 6x6 meter grid. This means abrupt changes of structure, inconsistencies, irregularities, the unpredictable, the unexpected corners all created by the immortalization of the shared land.

For the shoppers and the residents it is clear that the former shared land is hard to imagine anymore.

What we as people can observe is the effect of history presented in four different street atmospheres which can be told by these images.

RESEARCH QUESTION

The research question ; What does the immortalized form of the former shared land in the now physical form of the shopping mall bring me when designing from the themes 'anthropomorphism', 'reciprocity' and 'kinship'?

PROPOSAL FOR THE CITY

The idea is that the former shared land will be reinstated. By carving out the middle of the Molenpoort the non-representable sites will be confronted with each other.

SCENE 4 | FILMFRAGMENT

A creative enclave will be created within this former shared land. The surrounding area is dominated by commercial functions in the city centre of Nijmegen. It is a place for artists and residents of the neighborhood who can benefit from each other through a shared program in order to improve the social cohesion of the neighborhood

From personal experiences around the plot I recognized a lack of social cohesion,

I also found those numbers in statistics.

Next to this I was confronted with protests of artists about the disappearance of their ateliers with no alternative location.

Then, I found an initiative between Nijmegen and Arnhem to collaborate in offering a diverse cultural program through their cities in order to improve the social cohesion of their cities. I found this idea so beautiful. Both cities do have a fragmented cultural supply. How nice it would be collect the fragments and give them a space right there in the city centre as a vital part of the community.

When one would like to do so most challenging is

- To make an experimental combination of program
- Search for a new and brought audience
- Create a “vrijplaats” for experimentation which has an open appearance while giving the feeling of being protected and safe.

The enclave will be connected to the old city structure and will have a strong connection with the Marienburg while opening up to the Schevichavenstraat.

It can be approached from the Ziekerstraat or via the church. A threshold is sought with the most commercial street, the Molenstraat and tried to find connection with the new city centre across the border named Altrade and Galgenveld.

Urban key terms in this proposal are spatial contrast, across the border, commercial threshold.

The inner part of the proposal contains an arts and craft centre, a second home, private ateliers, community centre, performance house, central pavilion, gallery path. The outer part, the edges of the proposal amplify the given program and atmosphere of the city by commercial and social housing.

Who is included in the kinship

- Artists and crafters ; The presence of artists and crafters form the foundation of the kinship. They bring a creative and inspiring atmosphere. They share knowledge and stories by talking and creating tangible objects.
- Performers ; They add another layer of creativity. They talk by the means of music and are able to celebrate and to provide comfort
- People from the neighborhood; By means of a community centre events can be organized for those people in the neighborhood who need it. The people of the neighborhood can experience; feel, see, hear the things which are created, programmed or unprogrammed.
- Reintroduced homeless people; The reintroduced homeless people from Iriszorg have a facilitating role by supporting little tasks of the program. They lived before in a homeless shelter of Iriszorg 100 meter away and are now ready for the next step; getting reintroduced into society. They turn from a problem into a source.
- Day trippers and those who visit the church

Users are related to each other in the usage of the enclave.

ARCHITECTURAL TASK

Now we are going to change our perspective. In this section I try to explain what the anthropomorphic approach brought me on an architectural level.

Anthropomorphism can be explained as the attribution of human characters or behaviour to a built entity.

This can be explained by body language and by the expression of emotions. Where body language describes the composition of buildings, expression of body weight, size and form and the expression of emotions describes material and colour, composition of facades and way of detailing.

I already explained that by carving out the middle of the Molenpoort, the non-representable sites will be physically confronted with each other and thereby creating certain relations to each other. Moreover by giving these building parts a specific programmatic infill, as explained in the previous section, the building parts will also be programmatically confronted with each other.

I approached the building parts from this combination and called them characters from which I searched for their personal characteristics, attitudes, internal conflicts ...

The buildings parts are characterized by

1. The use of characteristics of the existing structure which is continuously present
2. The introduction and addition of buildings elements

They together form a kinship.

Anthropomorphism initially was a way of looking. However, it really developed into a design tool. Naming different building parts as different characters brought me different attitudes towards the existing structure and the newly added. I began with working for seven weeks, six days a week - with the Design Table. I was alone sitting at the desk with paper, pencil, eraser, sketch paper, archive drawings, and a photcamera.

After a few weeks I began sketching corners and views to explore how characters can be seen together.

Moreover I distilled sections to develop the characters more, which I later transformed into one point perspectives in order to include sequences within the buildings.

Thereby I explored colours and expressions of masonry bonds.

During the process I wrote a script where I could make buildings talk, move, wink to each other, flirt with its neighbor or keep an eye on the group. It freed me. At the same time it helped me process all things I discovered or heard in lectures. It actually forced me to think very precisely about the relationship between the characters. It made architecture to be considered in a group - an ensemble.

DESIGN RESULT

What actually is the outcome of using this method?

SCENE 8 | FILMFRAGMENT

How did I come to this design? I will now explain how I developed the characters from a combination of at the one hand the physical reading of what was already there and on the other hand the proposed program.

1.The Shared Workshop

This part of the floorplan is built around the representable part of the Molenpoort; the passage. This means double height ceilings and a clear structural grid of columns. In the middle the grid widens to express more grandeur in the public areas, and narrows down to the sides where the shops are located.

Moreover, I discovered a double row of columns where the structure of the Molenpoort and the neighboring office building meet. The doubled row of columns follow their own logic and the incidental placement thereby creates a very specific rhythm and a reciprocal relationship between the two buildings. Two different rhythms facing each other in the same space.

This character can be described as being tall and serious. Pretends to be elegant and places itself comfortably in front of the office building.

Both characteristics are integrated and amplified in the design. The large open space is used to create a central atrium connecting the two workshop spaces on the sides. An additional floor is added to enhance the spatial experience.

The ground floor is characterized by the placement of the workshops creating a Z-movement through the building. This movement starts at the hallway from the Private Ateliers where tools can be collected, to the central inner square with workspaces in front of the workshops, and ends in the exposition path in the back of the building, where the double row of columns is mirrored, making a connection to the former vicarage and the church.

The alternating rhythm of the columns is also emphasized in the facade. It constructs now the face of the building. The columns of the canopy dictate the placement of the windows.

2. Second Home

The **Second Home** consists of two buildings. The building at the back contains collective functions on the ground floor and consultation rooms upstairs. The tower at the front contains the apartments. The composition of the facade appears to be rather rational and simple, providing a view on the square. The Second Home tower is situated against the existing structure connected by means of a collective courtyard to the buildings at the back where one can withdraw if one is inclined to do so.

This character can be described as an observing, more withdrawn figure which appears to be firm and supportive.

3. Private Ateliers

The next part of the floor plan houses the Private Ateliers, this part is characterized by the changing sequence of the structure. Walls are alternated by double columns, concrete beams change into steel ones. These structural changes can be attributed to the former ramp that was located here previously.

Another element I encountered is the turning point on the lower left side of the plot. At this point the direction of the plot changes and two different structural principles merge. This results in irregular solutions and is thereby interesting to me.

Following the structural layout the Private Ateliers are situated on both sides of a central hallway leading from the Shared Workshops to a central square. This central square celebrates the change of direction in the plot and exposes the irregularities of the structure. It is on this square where the logistic entrance, a small courtyard and other supporting functions are situated.

This character can be described as a stubborn and active figure. Curiously looking around the corner.

The large windows of the Private Ateliers make sure that there is enough indirect natural daylight coming into the ateliers which are all provided with a mezzanine.

First the section appears to be just symmetrical. But when one looks carefully one can see that the new addition tries to rebalance the symmetry while exposing the changes in the structure. The allway reminds the users of the clear rhythm but reveals the change of construction elements. One can also see that the atmosphere of the left side of the section is completely different from the right side of the section, in colour, but most of all in the entrance of daylight and the connection it tries to find with the public. I tried to express the users and the atmosphere of the ateliers in the 1:33 model.

4. **Community House**

When we move to the next part of the floor plan we come to the Community House. And again the structure is all about supporting the ramp leading up to the parking deck. Regular elements are made from concrete, 'adjustable' elements from steel. To provide stability two columns are placed 2.5 meter apart and connected by a single mushroom element, to which the steel substructure is connected. A logistics corridor is placed parallel to the ramp which has a remarkable angled roof. Together this forms the peculiar element on the lower right side of the presentation.

The floor plan of the community house is divided into four segments which are connected through the described concrete -steel element, the backbone of the Community House. This backbone forms the central hallway. On the ground floor multiple functions are situated like a living room with kitchen and the multifunctional room for events. Moreover, a centrally placed courtyard serves as a comforting and secure garden within the Community Center.

The facade of the Community House alters the symmetry of the four different segments of the building.

This character can be described as being playful, firm and friendly / kind / welcoming / generous.

5. The **Performance House** is situated next to the entrance of the enclave and is a place where musicians and performers meet on the ground floor in a little bar area. Upstairs are the practice rooms and performance spaces.

From the facade one can see the biggest performance room articulated by the big window. The height of the building exceeds that of the surrounding buildings.

This character can be described as being extravagant and alternative.

- **Composition of Characters;**

The expression of the facades is that they appear as corpulent, made out of brick. For the facades, durability and simplicity have been the aim. Digging out the flat and thinly designed postmodern shopping mall and then subsequently facing the postmodern concrete structure next to warm coloured, crafted thick walls of masonry trying to house a cultural program is almost a statement.

For the Shared Ateliers and Workshop buildings a masonry self-supporting outer leaf and inner leaf were designed. The self-supporting outer leaf was rediscovered and studied in 2017 by among others Office Winhov. It explained itself in a document as being durable, having excellent environmental performance, very low maintenance costs but is also give the advantage having freedom for the designer ... I will add to that it also tries to enhance the craft of laying masonry, to revalue craft and building materials.

I will zoom in on two facades connected to each other. Different bonds are used according to the opening - pennant proportion.

Here one can see the typical section through the existing concrete structure together with the newly added facade principle.

Both facades will meet up and change bonds. The outer facades evolve in an inner load bearing facade which is holding a newly constructed roof above.

I summarized the performances of the facades both inside and outside for different programs. The inside forces that will play a role for the Private Ateliers and Community House are closely related to their function and the intended comfort. Important is the appearance of the inner walls - bricks versus clay plaster giving a totally different atmosphere.. Important are the hybrid ventilation systems which are included in both. The difference is the usage of them - private ateliers concentrating on the individual usage, the multifunctional room of the community house constructed to deal with peak loads.

Activities coming from the program are divided in 5 categories in order to come up with five categories of different climate zones.

Two climate zones are meant for spaces where people and machines are working

Two climate zones are meant for spaces where people come together

One climate zone meant for individual additional usage

Climate zones are taking into account the possibility of having peak loads.

Furthermore all buildings are connected to a collective WKO. The principle for every building is schematized to the right. Heating, cooling, ventilation, winter and summer are set out in the diagram at the end of the presentation.

Coming back to the 1:20 sections one can see a lot of similarities and some speaking differences between the sections. The most important difference is the position of the wall in relation to the already existing

structure. Also the articulation of the planes laid back in depth and the announcement of the edge of the roof are important. The flooring, the walls and way the windows are made slightly different but using the same principles.

Using the same principle means that the new added can meet up, while appearing as being different.

Using the same principle for the new added also means that it can frame the already existing. This is happening in the multifunctional room where the peculiar double column element together with the tilted roof is expressed. The walls surround the element. The roof is tilted above the element instead of leaning on the element. Light is coming in from a designed roof light as if it was a sculpture in the room.

Here one can see the detail of the rooflight. The rooflight come back in three of the five buildings and can be seen as something typical for the designs of the relatively deep buildings. The rooflight is built into the existing structure.

Here one can see the detail of the window. The appearance of the lintel element can be seen from an oblique angle on which a shadow is casted. However, normally a lintel is very present from its frontal elevation. One can also see that the lintel element forms a kind of a rigid squared frame what someone reminds of the characteristic principle of a “kruiskozijn”

Irene Scalbert (28-10-20) - “How do you make a selection of elements - how to fill a wardrobe? What does it have to do with bricolage? **How do we know that things belong to each other?**”

Fragments

1. **Openings;** The two lintels at the right are made visible from the oblique and not as such from the front; they stress the depth of the facades even more. The tapering of the window smoothens and thereby strengthens the visual connection inside-outside. For the shared workshop the continuous lintel stresses the “shared” openings of one gallery path.

2. **Floorings** bearing the raw materials are mainly monolithic concrete floors. Thresholds can be accented by change in material. The floor of the private ateliers includes masonry which gives the feeling of being in the public outside while being inside. The community house flooring has tiles and timber flooring to make it feel home.

3. **Foundations** do say something about the appearance of the Molenpoort skeleton in relation to the new added walls. The foundations of the workshops are laid next to it - as is the second floor added to the mushrooms. The foundation of the ateliers is distanced from it in order to displace the symmetry within the building so it gets in balance again. The wall of the community centre is settled within the skeleton structure. They are integrated into each other.

4. **The railing** of the Workshops is made from timber as is the added floor. Thereby the added material on top comes to life on the lower floors. The railing of the ateliers contains a double steel element slightly positioned next to each other as the facade and the concrete structure are divided from each other. Hereby the steel element is more stiff. The railing of the community centre is also a double steel element. However, this railing circumferences the very covering of the floor and the structural components together - again the integration between the concrete and the added.

END

To summarize; What does the immortalized form of the former shared land in the now physical form of the shopping mall bring me when designing from the themes 'anthropomorphism', 'reciprocity' and 'kinship'?

- A personal amplification of the structure which is already there
- Five very different buildings with telling characteristics
- A flexible set of buildings which are future proof

- A refined look to relationships between building elements and relationships between buildings.
- Thinking from the themes reciprocity and kinships are key terms whereby making details becomes fun. The terms are related to opposition - inclusion and exclusion and balancing tangible - intangible values - whereby elements and principles become present and readable.

- A more loose approach to the buildings; they are not interesting if they are perfectly straight or perfectly following certain engineered rules.

SCENE 11 | FILMFRAGMENT

My personal conception of Bricolage leading from the design process can be summarized as;

- Bricolage means for me a pieced-together combination of relationships between buildings and fragments of buildings
- Bricolage means also a close combination or a search between two different fields; social studies and architecture
- Thereby bricolage was for me an ordering process of different language registers - the poetic versus the concrete