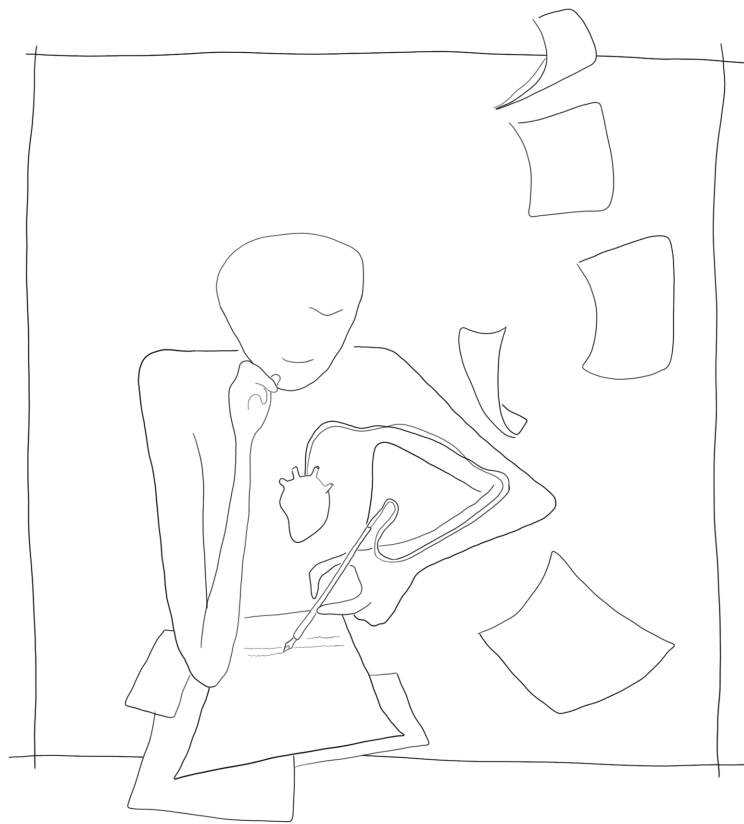


the architecture

OF A HOME AND LANDSCAPE FOR



a sense of purpose in late life

The architectural guidelines booklet

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The architectural guidelines

for a home and landscape of a sense of purpose in late life

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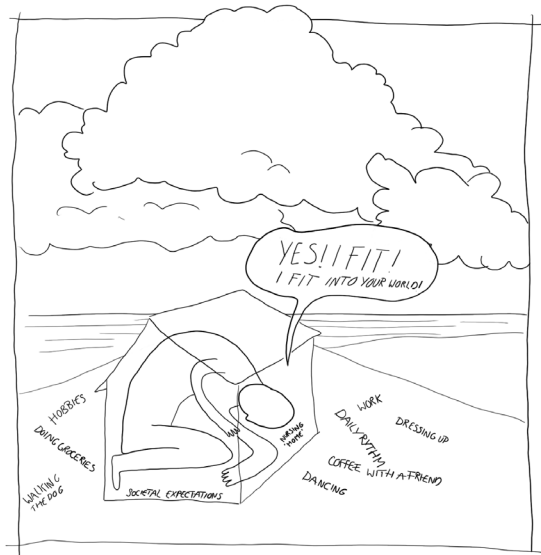
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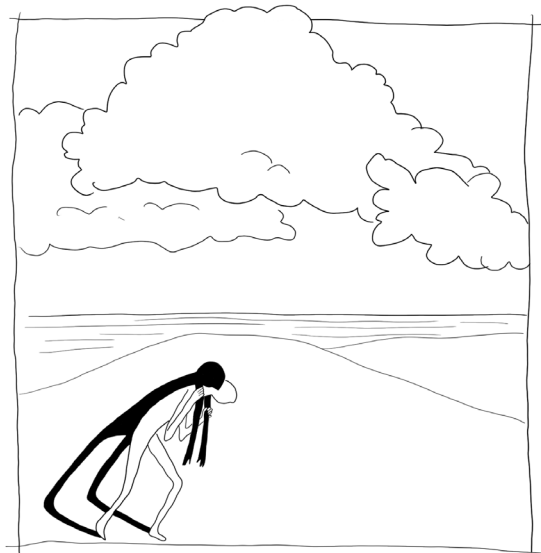
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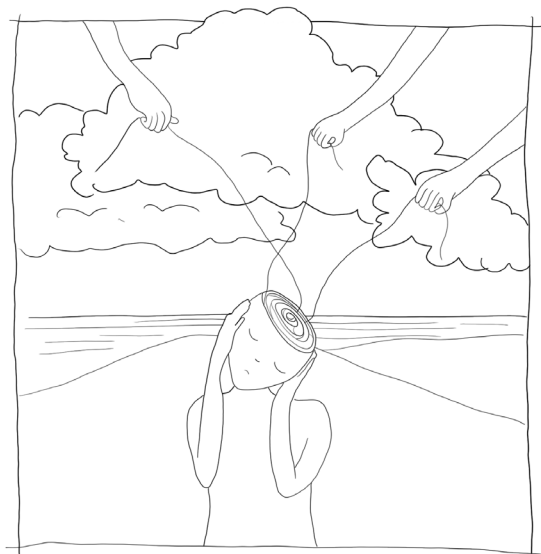
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SETTLING FOR LESS



WAITING TO DIE



DISSAPPEARING PURPOSE IN LIFE

Introduction

After, for half a year, having fully immersed myself into literary books, essays, research articles and into the writing of the research for a home and landscape for a sense of purpose in late life I realised I had come to a valuable conclusion including guidelines with design tools and lessons, but that this conclusion was only substantiated by words from literature. During this writing process I had already often taken a look into several existing architectural projects to validate certain arguments from literature, and moreover, to see how these guidelines took shape in the language of architecture. Subsequently, I started composing a list of projects that touched upon important topics within maintaining and encouraging a sense of purpose in late life. In this booklet these architectural projects, in other words case studies, will be explored extensively with the aim of validating literature research, exploring new design tools and deriving inspiration for the design of a home and landscape for a sense of purpose in late life.

Needless to say the exploration of existing architectural projects did not stop after writing and composing this booklet as there are many more projects that inspire me on the topic of research. Undoubtedly more projects will inspire and influence the design process, and therefore will be shown in the design process booklet. The case studies presented in this booklet specifically have been chosen as they all relate to a specific strategy derived from literature, and as they at the same time either relate to people in late life, relate to the design of homes, or have been mentioned in literature studies several times.

As the narrative booklet explains, the narrative started from a fieldwork trip to a nursing home and its topic, the topic of a sense of purpose in late life, naturally was derived from the observations made during this stay (see the sketch on the left). Before diving in the case studies, this booklet first shows a brief summary of the narrative via stating its main conclusions, as the topics derived from the narrative resulted in the specific case studies explored.

I hope you enjoyed reading the experience and the narrative booklets as much as I did making them, and most of all I hope that this booklet for the architecture of a sense of purpose in late life feels as a full circle moment to you as it did to me.

The narrative's summary

Strategies from literature	Reminiscence
	Commitment
	Personal Optimism
	Spiritual well-being
Interview	Connection to nature
Literature	Temporality
	Mutual recognition

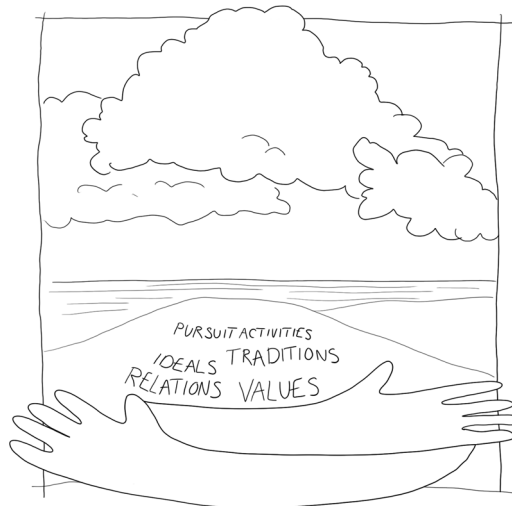
The concept for the home and landscape of a sense of purpose in late life

The narrative concluded first of all that both architecture and landscape architecture play an important role in providing a place that includes all dimensions of sensing a purpose in late life, namely physical, mental, social and spiritual dimensions. More specifically, from the narrative was derived that the design needs to create places that allow for reminiscence, commitment, personal optimism and spiritual well-being in late life. Besides these strategies, it was found that architecture needs to address the temporality of life as well, and that it needs to create an environment of mutual recognition. Lastly, as a result of the conclusion of an interview with people in all phases of life (featured in the narrative booklet), architecture needs to (re)connect its residents with nature. In the upcoming pages these strategies will shortly be explained.

01

Commitment

*One becomes truly alive only when one is committed to
living in all its possibilities*



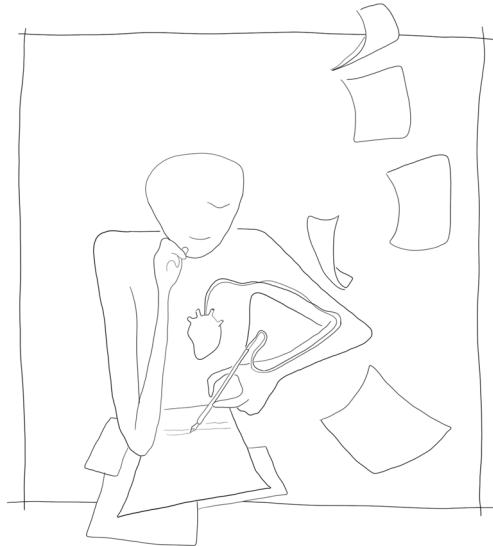
The dedication to pursuit activities as a task of
personal significance and absence of alienation,
&
The devotion towards significant values, ideals,
relationships and traditions

*e.g. helping others, having a social cause and the
pursuit of pleasurable activities*

02

Reminiscence

The future lies in the past, a spring of inspiration and signposts



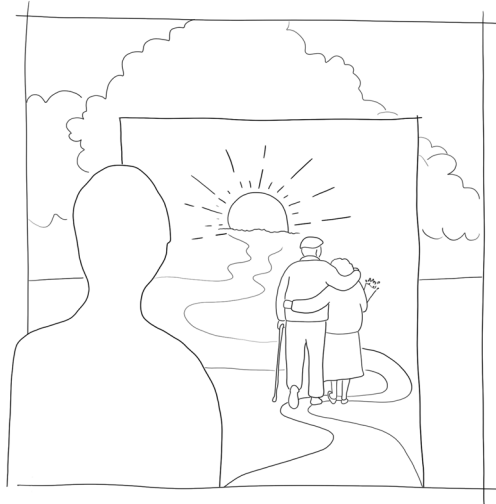
The reviewing of life, to solve unsolved conflicts and to integrate these into a purposeful context

e.g. reflective writing, making 'life albums' and creative activities

03

Personal optimism

A future that holds dreams to be achieved, meanings to be realised & joy to be experienced



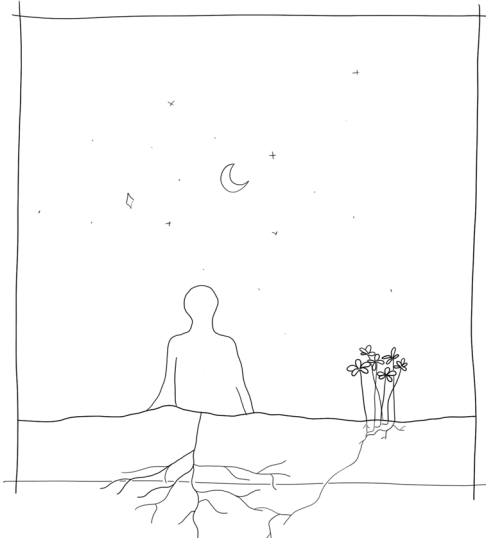
The anticipation of events close in time in order to feel motivated and optimistic

e.g. self-initiated events like reading books, and other-initiated events like a visit from a family member

04

Spiritual well-being

To nurture the idea that everything is connected and thus makes sense



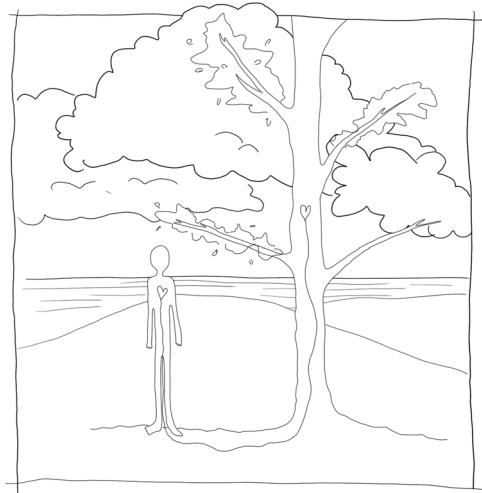
The confirmation of life in which the idea that everything is connected and thus makes sense, is nurtured and celebrated through the relationship with the self, community, the environment and perhaps religion

e.g. passive moments searching for the quiet and calm (meditation), and active moments like prayer and reading stories

05

(Re)Connection to nature

*Experiencing a nearness to nature and having a meaningful dialogue
between the self, the garden and the surrounding nature*



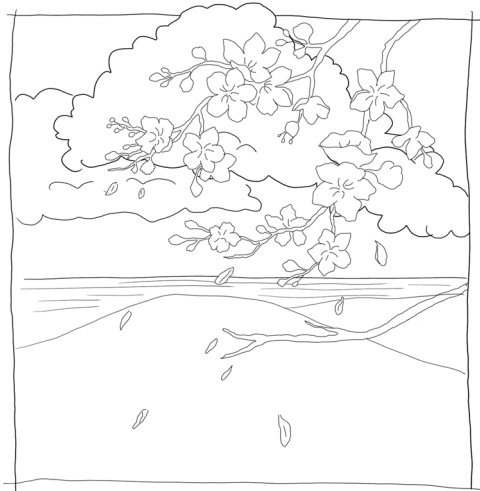
Being and feeling connected to nature
physically, visually and in mind

*e.g. easy accessibility to the garden, and visual views
on the garden (from the bed)*

06

Addressing temporality

*To experience, sense, feel and intuit the passage of time
itself*



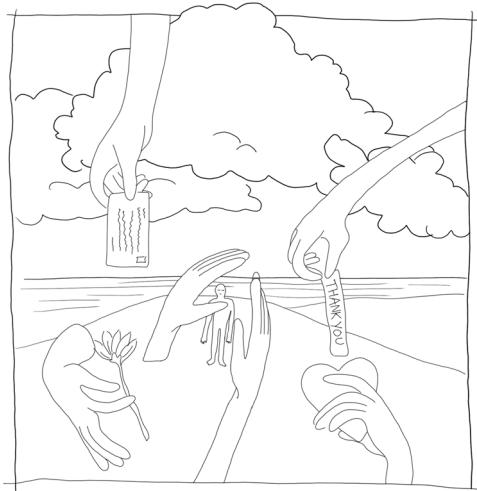
To come to terms that life is fragile and not everlasting, and to see the beauty in the imperfect

e.g. addressing subjective time, meaning the time as it feels to us, and experiencing the weathering of materials

07

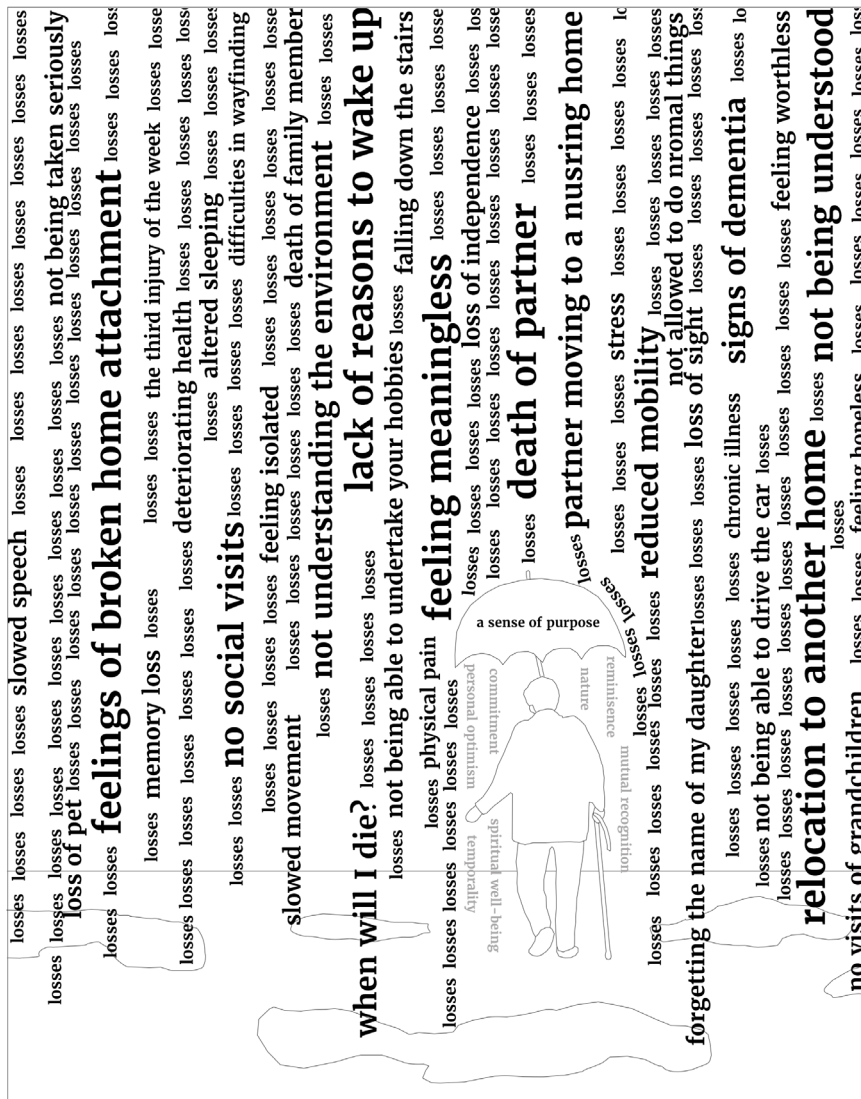
Mutual recognition

Being seen, heard and appreciated



Perceiving respect from others in one's surrounding, and respecting others in return

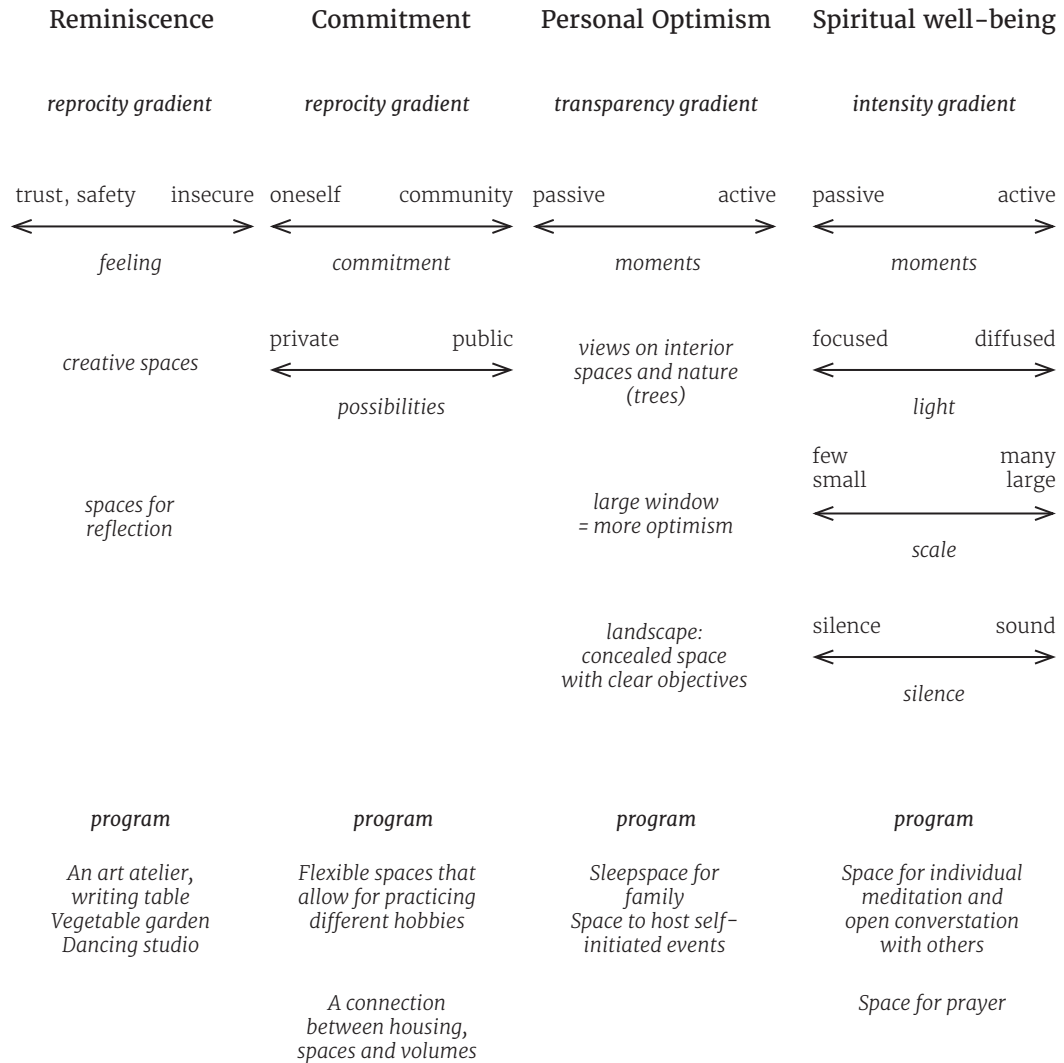
e.g. being seen and seeing, being heard and hearing, and being appreciated and appreciating



A sense of purpose in late life

The narrative guidelines

on the architecture for a home and landscape for a sense of purpose in life



THE NARRATIVE'S SUMMARY

Mutual recognition

reciprocity gradient

privacy inclusion
 ←————→
transition

being heard hearing
 ←————→
action

being seen seeing
 ←————→
action

appreciated appreciating
 ←————→
action

program

*Creation of openings
 & sightlines*

*Places for
 community services
 like a day care
 centre nearby*

Nature

home gradient

indoors outdoors
 ←————→
transition

trust, safety insecure
 ←————→
feeling

viewing being in
 ←————→
action

program

*Easy accessibility to outdoors
 View on nature
 courtyards*

Temporality

perceptive gradient

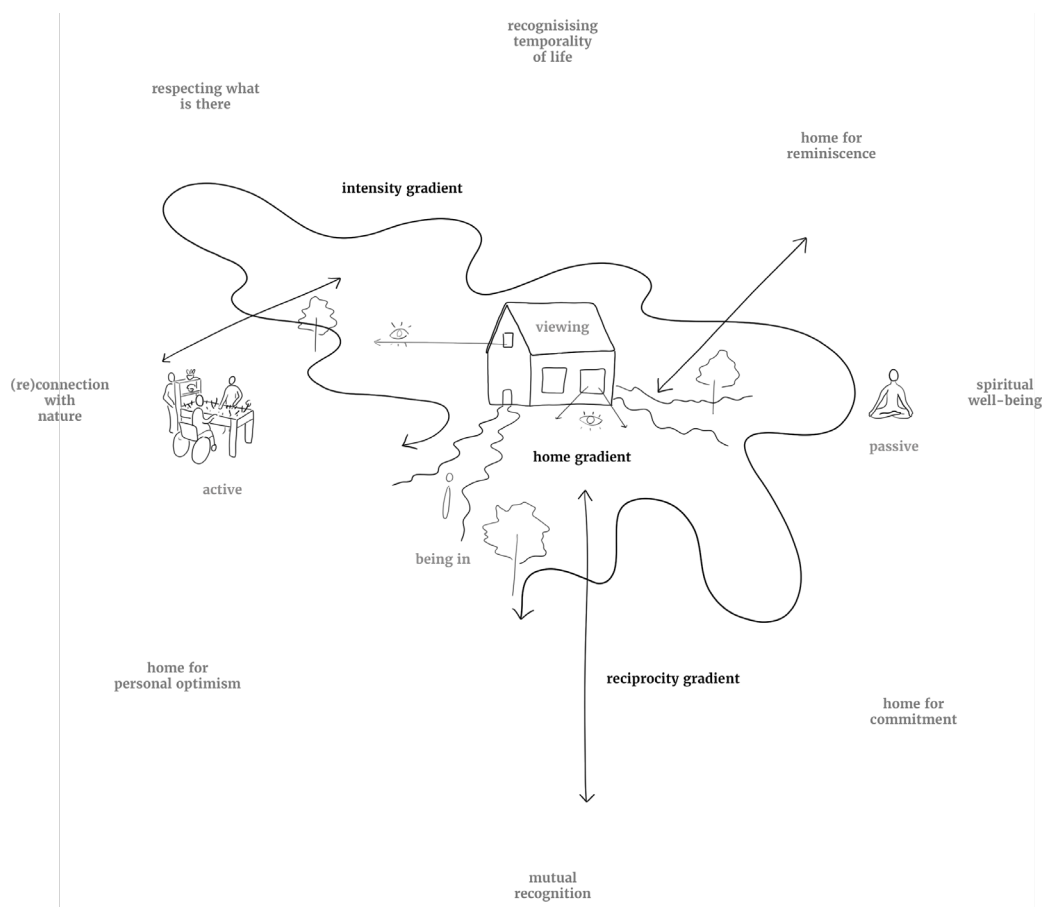
visual tactile
 ←————→
perception

rhythm pace
 ←————→
movement

social individual
 ←————→
time scale

materiality

*Open to change
 Natural, honest & pure
 materials*

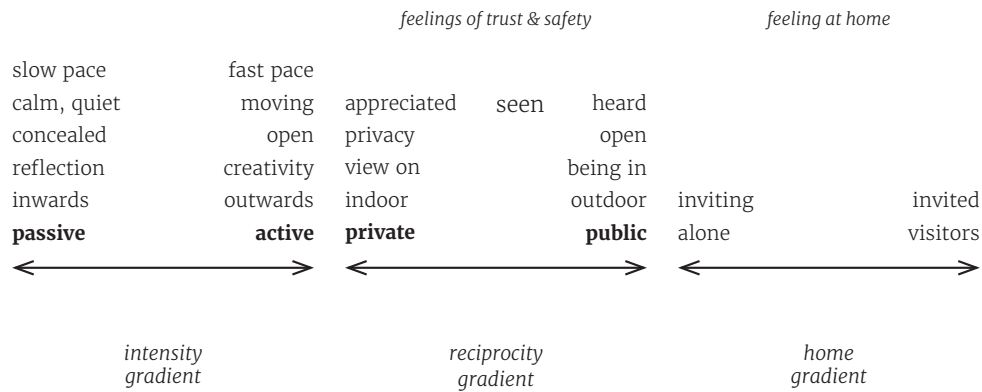


The narrative's concept for a home and landscape of a sense of purpose in late life

The gradients

on the architecture for a home and landscape for a sense of purpose in life

a sense of purpose = temporal -> transitions



The home and landscape for experiencing and maintaining a sense of purpose in late life should be an accepting, inclusive and diverse place that integrates the aspects of reminiscence, commitment, optimism, transcendence, mutual recognition and nature in a balanced way. As a sense of purpose in life is closely attached to temporality, the home and landscape in late life should as well address this temporality and facilitate the transition from one phase or moment in life to another. This temporal transition can be translated into gradients that allow for being in between, for not being ready to make a choice, for having possibilities, for going fully private or public, and for feeling independent. To create a coherent and understandable vision for the home and landscape of a sense of purpose in late life all aspects have been put into the gradients within the context of temporality. The aspects have been divided into three gradients, namely *the intensity gradient*, *the reciprocity gradient* and *the home gradient*. The intensity gradient flows from passive to active moments, the reciprocity gradient flows from private to public in which feelings of trust and safety are important, and the home gradient flows from being alone to having over visitors in which feeling at home is important. All in all I hope to create a home and landscape, with the help of the gradients, that stimulates people in late life to hold on to their (changing) sense of purpose in life as small or as big as it is.

CASE STUDIES

The reality

of a home and landscape for
a sense of purpose in late life

List of case studies

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NATURE

The house of Sugimoto

<i>Location</i>	Kyoto, Japan
<i>Construction</i>	1743, restored in 1870
<i>Built for</i>	The Sugimoto family
<i>Use</i>	Dwelling



Fig. 1 – Top view of the buildings of the house of Sugimoto in Kyoto (Arte France, 2007)

The Sugimoto house is a large ‘*kyomachiya*’ townhouse from 1743 belonging to the Sugimoto family. The Sugimoto family were pioneers in the trade of kimonos and thus the house facilitated, besides living-quarters and employee living-quarters, a store located on the long façade on the street. The house is a collection of separate buildings with twenty roofs separated by courtyards and trees. The Sugimoto house shows interesting relationships to nature. According to Setsuko Sugimoto, a woman born and raised in the house, ‘*kyomachiya*’ house represents the mindset of Japanese people in relation to nature: to see the value of living side by side with the always changing nature. This mindset is translated into materiality as the house is made out of wood and earth, both products of nature, as well as in the layout of the house. The house has a strict hierarchical order stemming from spiritual beliefs that the devil comes from the northeast and paradise lies westward. On the east side ordinary functions are placed while on the west side sacred functions are placed such as the *kora*, a storage for valuable objects protected from heat and fire. The garden is seen as the most sacred and thus placed on the east side of the complex. Between the street and the back side of the house is the shop and a courtyard that functions as a buffer zone between the street and the home. From north to east is the measure of importance of visitors, customers do not reach far into the building while eminent guests are invited to the back of the house (Arte France & Copans, 2007).

NATURE

'oku'

The further away from the road towards the back of the plot, the greater the symbolic value of the place

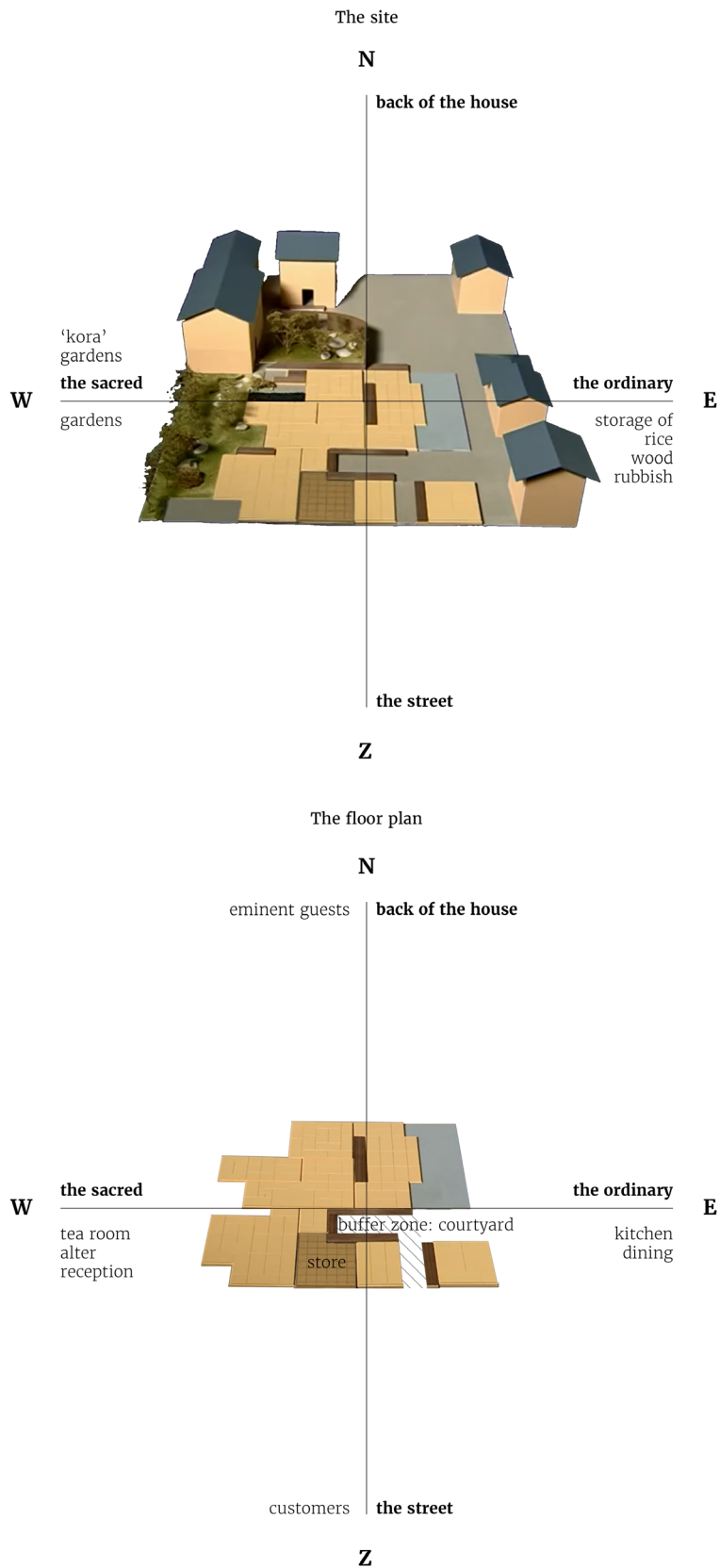


Fig. 2 - An analysis of the site and plan (Original picture: Arte France, 2007)

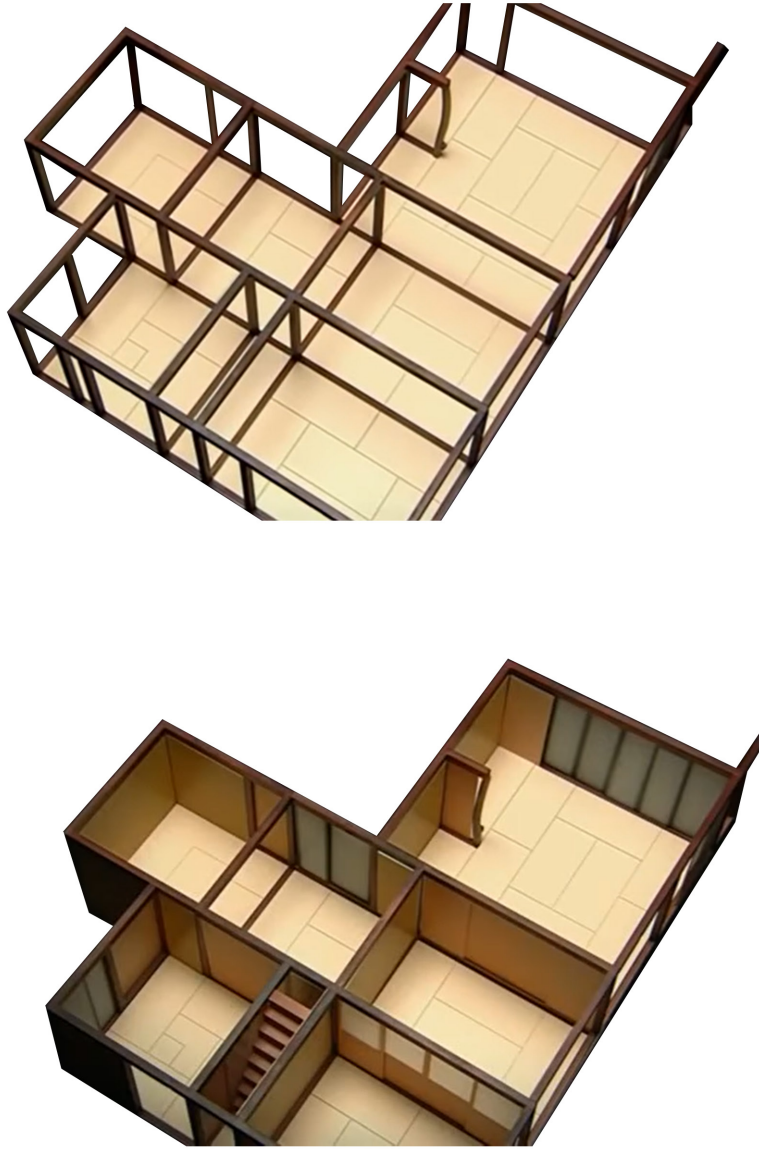
A fluid and flexible plan

Fig. 3 - Interior model of the house of Sugimoto with open and closed panels (Arte France, 2007)

The townhouse is a sequence of connected empty rooms, fifteen rooms, related to the activities of the family. Remarkably, the rooms are not separated by walls, doors or windows and not connected with corridors. The rooms are put directly side by side and are visually separated by grooves and posts in the floor. The only fixed elements are the posts and beams. Functions of the room are only given when a functional object is put inside, offering total flexibility to the floor plan. Sliding wooden panels with opaque paper separate rooms from each other but still allow light to pass through (Arte France, 2007).

NATURE

Interior - exterior



Fig. 4 - The interior changes drastically when panels are opened or closed (Arte France, 2007)

Work panels with translucent paper are the only elements keeping the indoor from the outdoors and are highly symbolic: they do not protect from cold, noise or smell, and they are not loadbearing. They seem to be almost immaterial. Above the work panels is a combination between earth and straw symbolising the origin of all materials used in the house. In the pictures above the different settings of the work panels are shown. Once opened they allow for a full connection with nature, once fully closed they only limit vision to the outdoors (Arte France, 2007).

Contemplation of the garden from the interior



Fig. 5 - The opening of the 'great room' (Arte France, 2007)

Located at the back of the house is the largest room 'the great room', which is used for contemplation of the garden. It symbolises progression and is seen as the final and best destination. Only the most important visitors will be invited to this room (Arte France, 2007).

NATURE

The garden

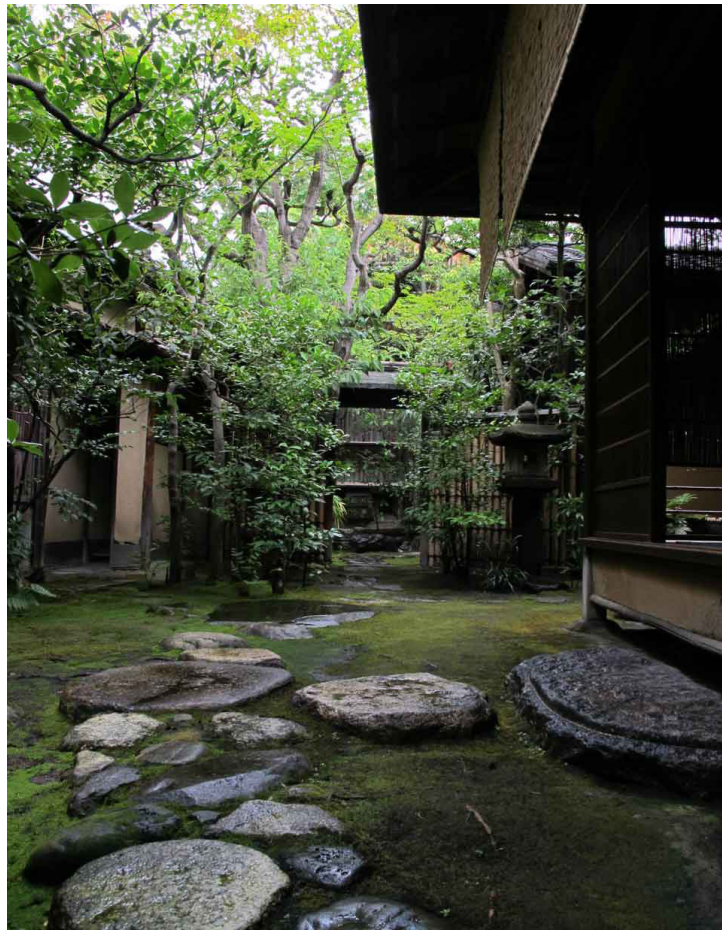


Fig. 6 - The garden of the house of Sugimoto (Sugimoto Residence, 2017)

Nature itself is given full control over the garden, the garden is mastered and maintained by humans. The composition of the garden consists of moss, trees, flat stones tracing a path, a lantern and stone urn. It is protected by a woven façade of cane and bamboo, and functions as a private place for meditation. Being close to nature is essential in this garden (Arte France, 2007).

NATURE

The veranda



Fig. 7 - The veranda of the house of Sugimoto (Arte France, 2007)

The place devoted to the contemplation of nature is the veranda, a large timber area situated between the interior and exterior. It is a covered space between building and nature, and forms the way in which the house creates a dialogue with the surroundings. The veranda, as well as the house itself, is raised. When going up one needs to put off their shoes, it is a ritual (Arte France, 2007).

The Mattern house

from culture to nature

<i>Location</i>	Potsdam, Germany
<i>Construction</i>	1932-34
<i>Architect</i>	Hans Scharoun
<i>Landscape architect</i>	Hermann Mattern
<i>Use</i>	Dwelling

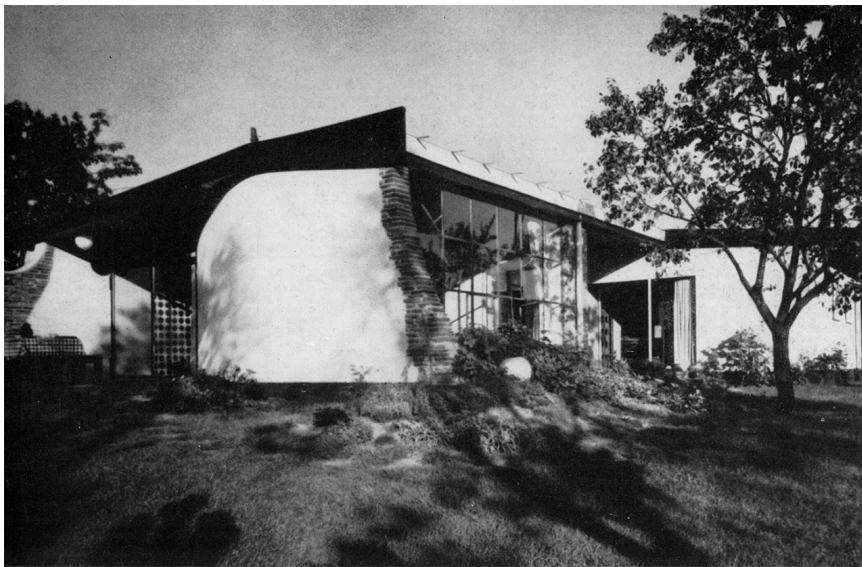


Fig. 8 - A picture of the exterior of the Mattern house in Potsdam. The curved wall is finished with rustic bricks and ends in a small pond (Elara Fritzenwalden, 1974)

The Mattern house is inseparable from its landscape and strongly shows the tight collaboration between architect Scharoun and landscape architect Mattern. The entrance has a formal atmosphere cutting off the culture, but as one enters a spatial garden opens up with differences in orientation and intimacy. To go from the inside to the outside is different from each space, sometimes one will stumble upon a paved path or high trees to guide the view towards the attractive. A small partly covered terrace was designed for the child to play and was located between workplaces and the living room, allowing for a view from both rooms. The north façade connects to the outdoors with a glass door, wide strip paving and a stone wall allowing for outdoor parties closed off from the surroundings while the rooms on the side of the garden are connected with small-scale plants and a mini pond. A concave wall merges from the home into the landscape, even making the interior furniture, a curved sofa, part of the landscape. The curved wall lures one to the outside through a large multi-plane window while simultaneously intimately inviting one to the private dining area. The paving is irregular, put as the way it naturally breaks,

and extends from the outdoors into the living room and across the hearth. As the paving enters more private areas it becomes more structured and fine, the kitchen and the bathroom focus on culture with regular tiles (Jones, 1999).

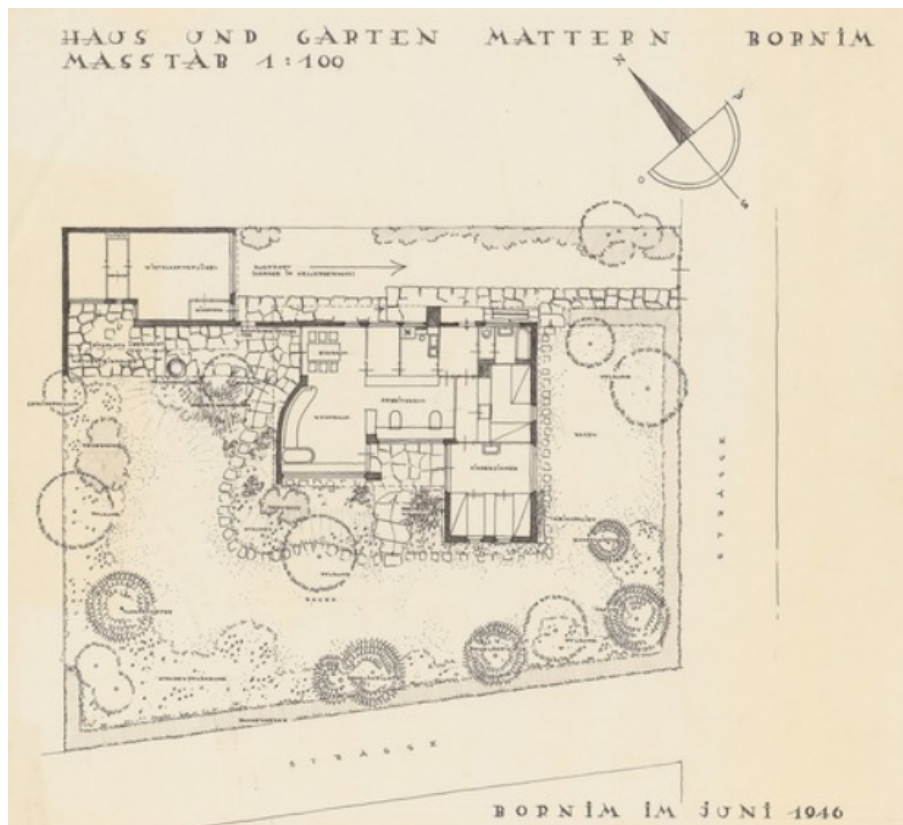


Fig. 9 - The plan of the Mattern house. On the street side it has smaller windows and pitched roofs while at the garden side the facade has large windows and terraces. A natural looking paved path connects the garden to the living room, as well as to the street side. A small pond and mini plants are placed next to the living room, providing an intimate atmosphere (Architekturmuseum, 1946)



Fig. 10 - One is connected to the outdoors via a large multi-plane window with three horizontal layers: the top for daylight, the middle for a standing view and the bottom for the seated position (Elara Fritzenwalden, 1974)

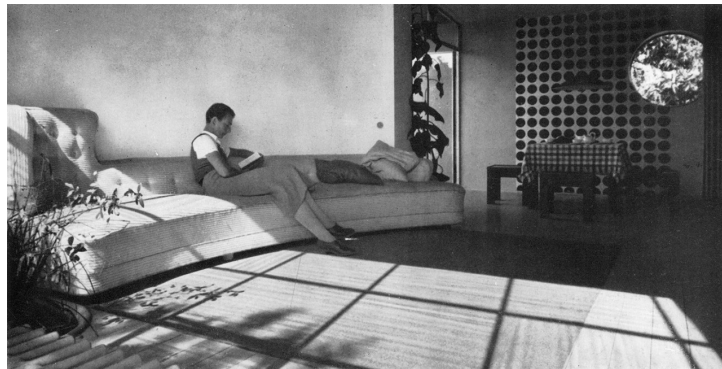


Fig. 11 - Near the multi-plane window is the curved sofa wall, the most intimate area of the house and the transition between interior and exterior. The furniture becomes part of the landscape (Elara Fritzenwalden, 1974)

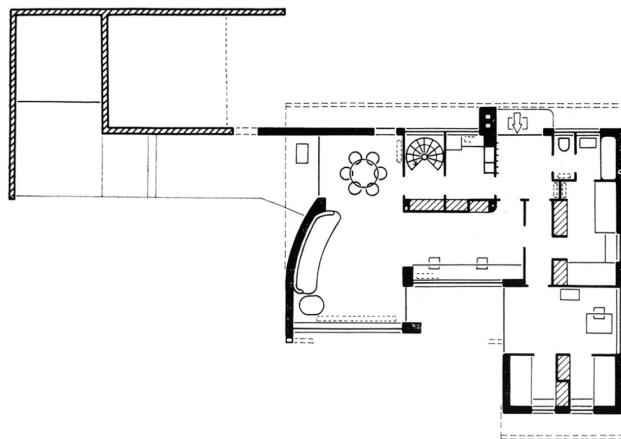


Fig. 12 - The plan of the Mattern house. The house has a right-angled character with one deviation, the curved wall (Elara Fritzenwalden, 1974)

NATURE

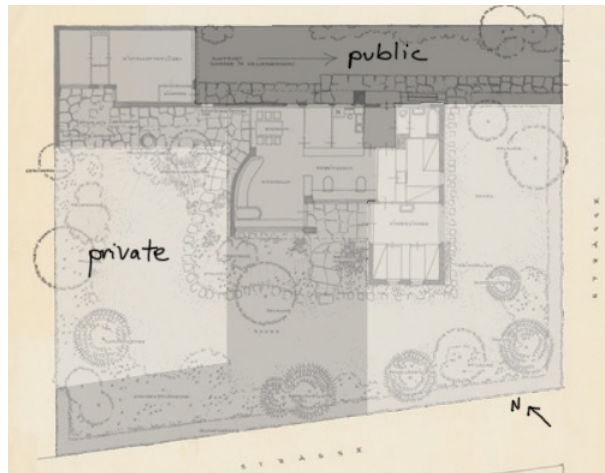


Fig. 13 - The flow from the most public to the most private spaces (Architekturmuseum, 1946)

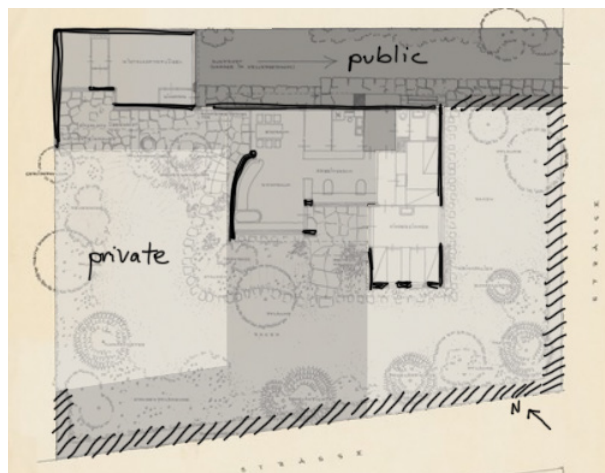


Fig. 14 - Strong boundaries, hedges and walls, are put between the direct public and private, while at the same time the walls and hedges open up towards the private (Architekturmuseum, 1946)

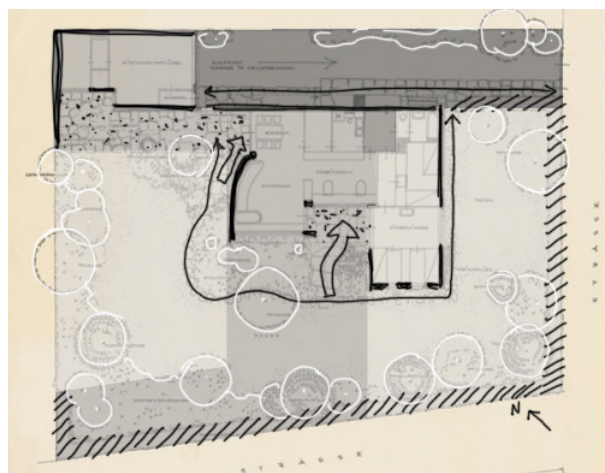


Fig. 15 - Once the straight paved path heads away from the street, it becomes more naturally shaped. The pavement stones become bigger when approaching the terraces, all in the private areas. The hedge is stopped at the private area away from the street and is continued with smaller plants. A small pond is put near the living room (Architekturmuseum, 1946)

Sinnenas Trädgård

The Garden of the Senses

<i>Location</i>	Stockholm, Sweden
<i>Construction</i>	1990
<i>Designer</i>	Yvonne Westerberg
<i>Use</i>	Therapeutic garden

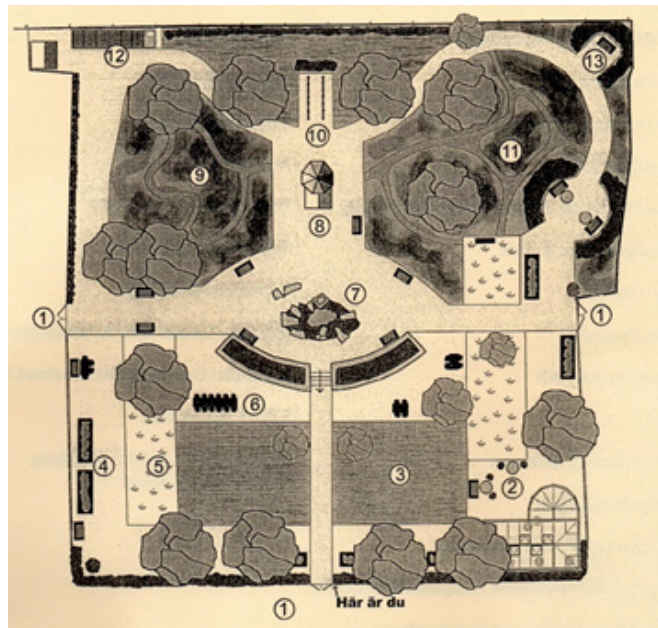


Fig. 16 - The plan of Sinnenas Trädgård in Stockholm (Swift, 2017)

- | | |
|--------------------------------|-------------------------------------|
| 1. Entrance and rose archway | 9. Perennials with woodland path |
| 2. Orangery and 'coffee place' | 10. Parallel bars for walking rehab |
| 3. Lawn | 11. Grove with forest path |
| 4. Raised beds in larch | 12. Compost |
| 5. Border | 13. Arbour - 'a place to think' |
| 6. Gravel paths | |
| 7. Water feature with well | |
| 8. Gazebo from 1784 | |

Set between two care homes in a public park in Stockholm is Sinnenas Trädgård, the garden of the senses. The garden is an active part of the park in the sense that it is visible from the park itself, not harshly fenced, and embraced by, besides nursing homes, a children's play area and nurse. Thus, the garden and the care homes are part of the community surrounding the park and encourage inter-generational exchange. The garden was initiated by therapist Yvonne Westerberg after she encountered an old man whom lived life to the fullest despite his illness while planting flowers.

Very carefully and spaciouly thought out is the program of the garden,

making sure that people suffering from dementia have the opportunity to thrive as well in the garden. The garden has an easy to read layout with a clear centre surrounded by areas with different characters, all connected with looped paths to avoid confusion. These paths are mainly flat and wide allowing for easy access with wheelchairs. A variety of plants is laid out over the garden creating different smells and showing different colours, while a water feature allows for the play of sound. In every season there is a plant that will thrive and emit scent. Lastly, a shelter from the weather is facilitated and reminders of home are placed. The surrounding care homes are designed in the same style as the apartment blocks of Stockholm, addressing home and the domestic. The garden is kept in shape by a gardener and therapeutic horticulturalist who often works in the garden together with the residents of the care home, as well as with people with learning disabilities (Franck & von Sommaruga Howard, 2010; Roberts, n.d.; Swift, 2017).

Several aspects make the garden of senses especially suitable for people in late life. Firstly, the garden facilitates a number of opportunities to stop, sit and relax. These spots are usually secluded and surrounded by green. Secondly, the garden has a focal point for orientation, namely the gazebo, to which all paths lead. From the focal point the doors to both surrounding care homes are clearly visible and accessible. This focal point allows a person suffering from dementia to spend time alone in the garden without feeling lost. Thirdly, the garden has carefully selected furniture and surfaces. The paths of the garden are paved with blocks with no large gap in between and are usually wider than 1.2 meters. There are several seating options throughout the garden and a walking frame, there are parking spaces nearby and it is fully accessible by wheelchair. In this way people from the neighbourhood can drop by as well and practice outside with walking. Fourthly, the garden allows for interaction with the plants regardless of ability level by, for example, using raised gardening beds. Some horticultural activities include mixing growing medium and sowing seeds. No matter the disability, everyone can care for the garden. Lastly, the garden facilitates activities in all seasons due to careful planning of certain species in the garden that need attention throughout the year. As well, a glass house is placed to facilitate activities under a roof (Swift, 2017).

NATURE



Fig. 17 – The gazebo is a focal point for orientation. It is located centrally and visible throughout the entire garden (Swift, 2017)



Fig. 18 – Laundry is hanging between the trees and a washing board is leaning against the tree. This evokes associations in its visitors to the past and makes them feel more at home (Swift, 2017)

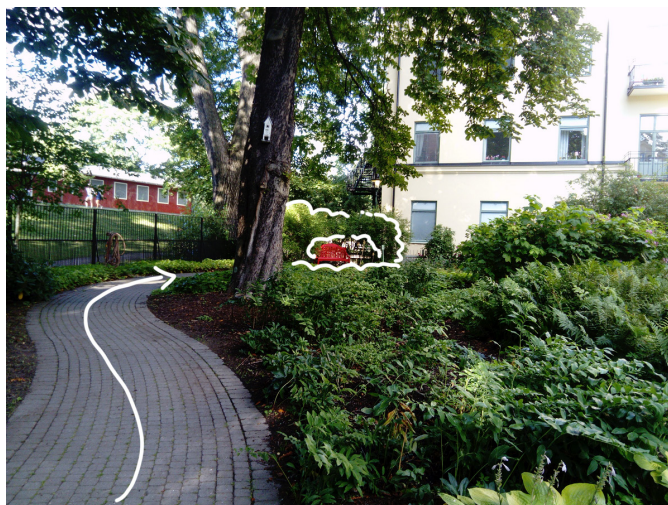


Fig. 19 – A bench is located in the corner of the garden and completely surrounded by greenery. In this spot one can spend time alone quietly away from the nearby buildings (Swift, 2017)

NATURE



Fig. 20 - A raised gardening bed allows for gardening in for example a wheelchair, regardless of ability level (Swift, 2017)



Fig. 21 - With a glass house the garden facilitates activities in all seasons and allows for plants to overwinter inside. An interior room in the adjacent building as well allows for activities in winter and autumn (Swift, 2017)



Fig. 22 - One stumbles upon carefully selected furniture: a multi-height walking frame is found useful for the rehabilitation of mobility (Swift, 2017)

TEMPORALITY

Kinkaku-ji garden

Temple of the Golden Pavilion

<i>Location</i>	Kyoto, Japan
<i>Construction</i>	1398 (rebuilt in 1955)
<i>Built for</i>	Ashikaga Yoshimitsu
<i>Use</i>	Stroll garden



Fig. 23 - Kinkaku-ji, Temple of the Golden Pavilion, Rinzai Zen Buddhism, Kyoto 1398, Muromachi Period (pavilion rebuilt in 1955, Shōwa Period) (Anish Kapoor, 2017)

The Kinkaku-ji serves as a stroll garden with a pond in the centre. At the edge of the pond a covered in gold leaves pavilion is found that was constructed in the Muromachi Period for Ashikaga Yoshimatsu as a personal villa. After his death it was transformed to a Zen temple. Located in a man-made forest in Kyoto the Kinkaku-ji addresses temporality as something that cannot be predicted and maybe even misleading (Walker, 2017).

Here an interesting temporal relationship between nature, the garden and architecture is shown as all aspects provide a reflection of one another: the building reflects the pond and the pond reflects the building, the forest takes on the golden reflection of the building and the building reflects the forests with shades of green. As a result there is an interaction between the artificial and the natural, materials of the buildings, wood and gold with air, water and light, a rational plan with an unpredictable natural forms and the changing of reflection with the constant of the fleeting of the artificial location, and reality and shadows and reflections. These interactions cause one to be unable to fully

anticipate what the environment will exactly look like, the gold appears not to be unchanging, but dynamic as it changes to the colour of the forest. In all seasons the building and garden change dramatically as the sunlight changes along. At first sight the environment and building look confident and stable, while in reality it is ever changing (Miller, 1999). The pavilion almost seems to dance in the reflection of the pond giving a wink to the changeable character of the forest and life itself.

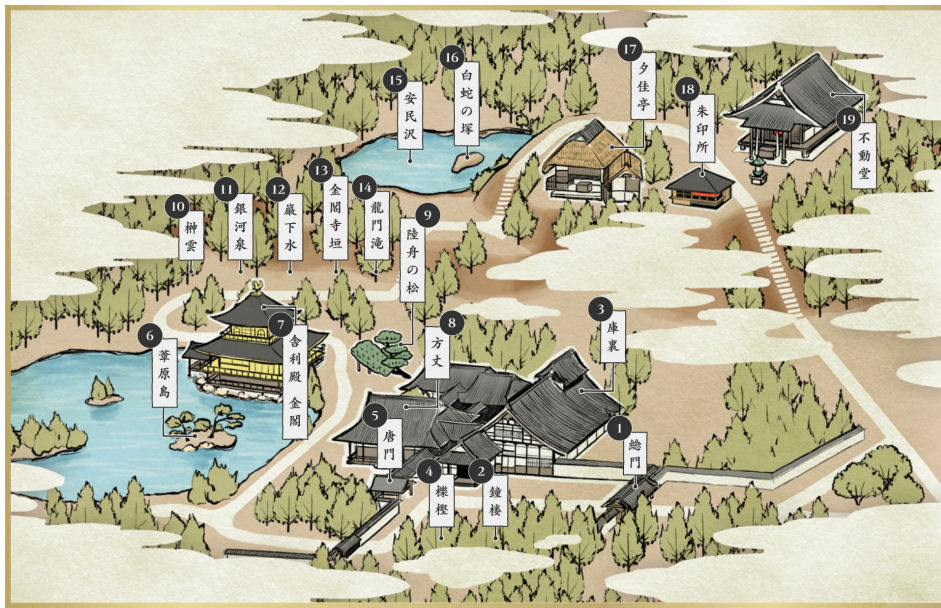


Fig. 24 - A 3D map of the gardens and buildings of Kinkaku-ji. The golden pavilion is beautifully located on the edge of a pond (Shokoku-ji religious corporation, n.d.)



Fig. 25 - The garden surrounding the temple consists of rock formations and trees in varying sizes put along the pond (Johnson, 2007)

TEMPORALITY

Spring



Fig. 26 - In Spring the pond softly and blurry reflects the pavilion, almost in a romantic way. The facade itself slowly and quietly is covered by green as the season continues (Multicity World Travel, n.d.)

Summer



Fig. 27 - In summer the temple is quite clearly reflected in the pond. The gold reflects the green leaves of the surrounding trees and therefore becomes almost green itself (Husin, 2014)

TEMPORALITY

Autumn



Fig. 28 - In autumn the pavilion underneath the roof turns red as the trees of the forest colour to autumn shades. A bright sun strongly touches upon the facade. The pond only reflects the golden bright facade back in a blurry way (The World Travel Guy, 2020)

Winter



Fig. 29 - In winter the temple is barely reflected in the pond as the water freezes. The golden facade remains golden as only white light touches upon the facade. From the surrounding forest the white snow laying on the roofs of the pavilion can be seen as well, making it one with the forest covered in snow (I.Yting, 2017)

House from 1923

Addressing the imperfect

<i>Project</i>	House from 1923
<i>Location</i>	Szczecin, Poland
<i>Reconstruction</i>	2019
<i>Architect (interior)</i>	Loft Kolasiński
<i>Use</i>	Dwelling



Fig. 30 - The living room has slightly slanted imperfectly finished walls, exposed timber beams and a rug with an asymmetrical pattern (Hauck, 2019)

The project 'House from 1923' in Poland addresses temporality in a different way than we have seen in the previous project, the Kinkaku-ji garden. Namely, the interior design of House from 1923 is grounded in its inspirations from Brazilian and Japanese modernism alongside with the philosophy of Wabi Sabi, the notion of the acceptance of the passage of time and the beauty of imperfection. In this project this acceptance of the imperfect and the natural flow of time is addressed fully through materiality. The materials themselves and as well as the way in which they are used show irregularity, asymmetry, transience and natural shapes.

The main goal in the renovation and reconstruction of the interior of the house was to use as many natural materials as possible. This was translated to walls being covered in clay plaster, ceiling joists left unprotected showing their true nature, floor boards covered with just oil, and the use of hand-made tiles and reuse of tiles from the existing interior. As well an olive tree, aged over two hundred-year-old was placed in the veranda. Also changes in the division of the house have been made, by removing most partition walls and creating mostly open spaces, to make it a more simple and natural space (Kempston, 2018; Loft Kolasiński, 2020).

TEMPORALITY



Fig. 31 - The door frames have been left untouched, showing the true nature of the timber frames. As a result the frame is not entirely straight (Hauck, 2019)



Fig. 32 - The exposed beams give a clear direction to the room. The walls are plastered in a natural way (Hauck, 2019)



Fig. 33 - The staircase is circular encouraging a more natural way of movement (Hauck, 2019)

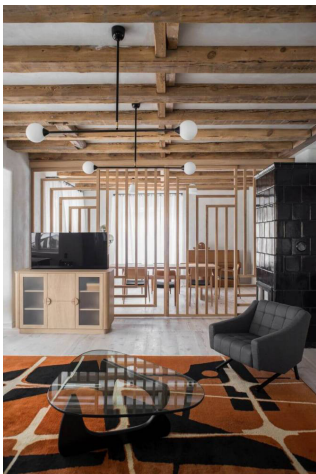


Fig. 34 - The rooms are divided by subtle timber frames that can be moved. They connect to the beams (Hauck, 2019)



Fig. 35 - The kitchen has hand-made tiles as flooring, showing an imperfect but beautiful way of art and tiling (Hauck, 2019)



Fig. 36 - The framing of the bedroom walls are exposed to the eye and not covered by plaster (Hauck, 2019)

REMINISCENCE

Siesegem Crematorium

A place for reminiscence

<i>Location</i>	Aalst, Belgium
<i>Construction</i>	2018
<i>Architect</i>	KAAN Architects
<i>Use</i>	Crematorium



Fig. 37 - The ceremony hall with yellow beige coloured seating, light coming from a large glazed wall behind and a stone wall referring to the funerary, a place which increasingly becomes part of the process of reminiscing and saying goodbye (Bossi, 2018)

I have thought numerous times about the fact that when designing for people in late life, the topic of death becomes increasingly more relevant. Besides reminiscence about previous times and experiences, reminiscence also involves reminiscence about people in our hearts whom have passed. A place of reminiscence and of final goodbyes are crematoria. I chose to look into the design project of crematorium Siesegem by KAAAN Architects as this project is largely characterized by its clarity, legibility, allowance for contemplation and serenity while reminiscing someone dear in private.

Slowing down at arrival

An important aspect of designing a space for reminiscence and serenity for KAAAN Architecten appeared to be the arrival to the building and its site. KAAAN aimed to create a peaceful and tranquil arrival from the busy outdoors to the crematorium through guiding its visitors via, for example, material finishes

REMINISCENCE

and a patio. Once entered at the site the visitors are made to slow down by its green spaces. The site features a pond for rainwater as well as an urn garden in the form of little hills. Service routes are completely separated from visitor routes to allow visitors to feel a sense of serenity and privacy without the disturbance of others.

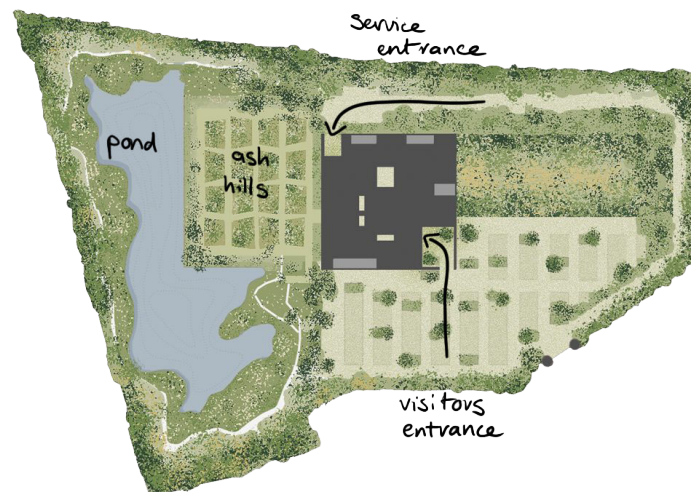


Fig. 38 - The site plan showing the clear physical and visual separation of the entrances for visitors and services. The visitors entrance features a patio as a transition zone between the public outdoors and the intimate indoors (KAAN Architecten, 2018)



Fig. 39 - The building has a continuous shape within a hilly landscape. Large glazed walls allow wide views on the surroundings while its concrete walls in between allow for privacy (Bossi, 2018)

REMINISCENCE

Entering the interior in sequences

The plan is clearly readable for its visitors due to its sequence of simple shapes and rectilinear spaces. It largely consists of two ceremony halls with family rooms and a place for condolences. When entered one arrives at the entrance hall through a patio, functioning as a transitional zone, that features natural light and wide views on the surrounding landscape garden with windows on both sides of the hall. The hall itself also features as a transition zone to allow visitors to wait in a peaceful setting. The ceremonial halls features benches of soft pleasant fabric in a beige colour, chosen to create a more homely environment. When seated, light comes from the back out of a large and tall glazed wall. Subsequently this light falls onto the casket and on the wall behind. This wall is made out of a semi reflective material that ‘*indicates where the casket will be after the ceremony*’ (KAAN Architecten, 2018). An adjacent family room is attached to a patio to provide daylight and nature as a soother of the farewell experience. As, according to KAAN Architecten, there is an increasing desire to attend the moment that the casket enters the funerary, the mechanics are shown throughout the design. The funerary and the chimney are finished in a warm yellow beige colour to convey a calm ambience. Windows were an important part of the crematorium design as daylight, instead of artificial light, could make the circumstances more intimate and doable. After the ceremony families have a coffee together in an intimate space. Here windows allows for views over the landscape and the pond.

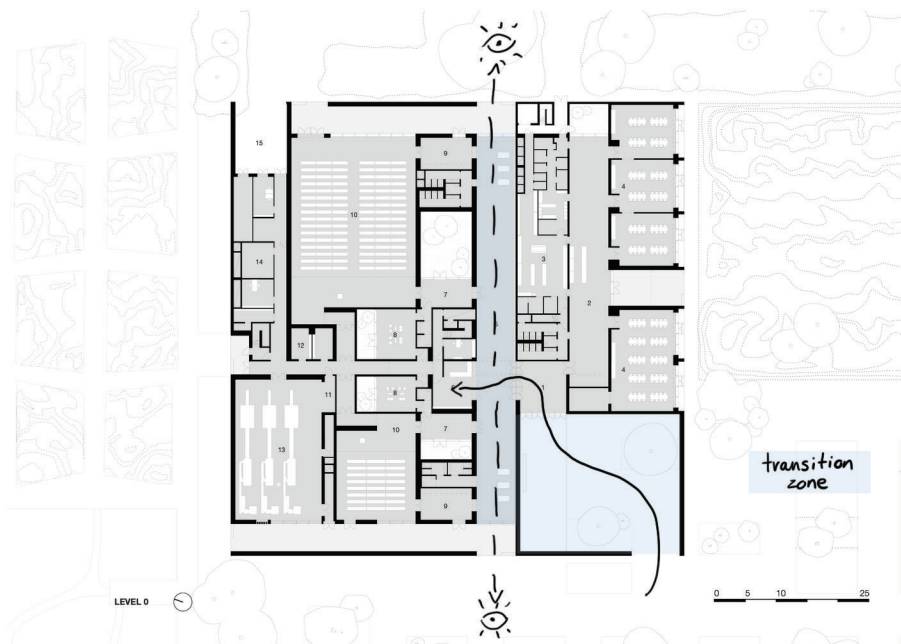


Fig. 40 – The plan is structured in sequences going from the outdoors to the private indoors, and from the entry hall to the funerary. A patio forms an outdoor entry area that is already very private as a result of its surrounding walls. It makes the transition between the public outdoors, to the private outdoors and to the private indoors (KAAN Architecten, 2018)

REMINISCENCE

Materials have been chosen that achieve tranquility. The façades are made of concrete with systematically placed panels while the interior walls are made of stone which are matt and more rough. The stone walls give the impression being able to change while at the same time being grounded.

All in all the clarity and serenity of the crematorium allows a visitor to be guided through the process of reminiscence without any disturbance of signage (KAAN Architecten, 2018).



Fig. 41 - The patio transitions between indoor and outdoor via a partially roofed area, and transitions between public and private via a large concrete wall (Van Damme, 2018)



Fig. 42 - The rhythm of the seating and the beams are in accordance, creating a calm environment that is trustable. Light is reflected on the dark stone walls while most caskets positioned in front of the wall will not reflect light (Bossi, 2018)

REMINISCENCE



Fig. 43 - Concrete walls, ceilings and floors without decoration bring full focus towards the view of the landscape. The large glass feature allows for light to enter. It is a calm and silent space (Bossi, 2018)



Fig. 44 - Technical installations are made visible for the visitors to give them the opportunity to be part of the final moments of their loved ones. The installations are coloured in yellow to give a more calm atmosphere (Bossi, 2018)

REMINISCENCE



Fig. 45 - Several opportunities are given to reminiscence outdoors: a roofed and fully walled private outdoor space, a partly walled roofed spaced with views, and a walled space without a roof (Bossi, 2018)

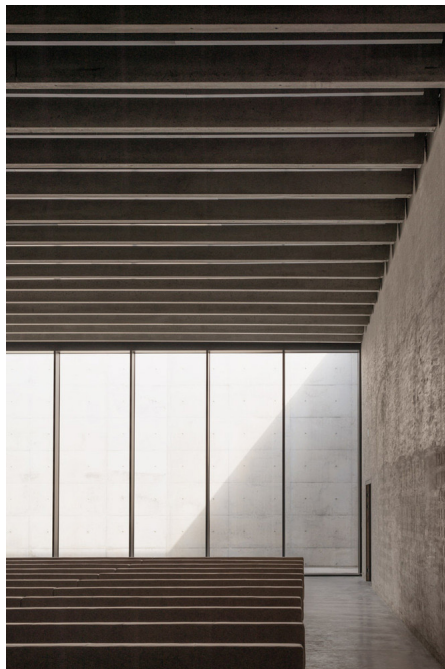


Fig. 46 - In the ceremony hall daylight is able to enter while still remaining a private space. An outdoor concrete wall is placed in front of the fully glazed wall (Bossi, 2018)

Herinneringsmuseum

Humanitas Bergweg

<i>Location</i>	Rotterdam, The Netherlands
<i>Construction</i>	1991
<i>Architect</i>	EGM architecten
<i>Use</i>	Dwelling, including for care



Fig. 47 – Reminiscence through reliving old times – a room fully remade as an old Dutch grocery shop in the museum of memories (Van Russen Groen, 2015)

Through literature study we have seen that with the use of spaces for reflective writing and creativity, like an art atelier and a safe space for writing, reminiscence can be facilitated. However, a sheltered housing complex for people in late life in the north of Rotterdam named '*Humanitas Bergwegcomplex*' adds yet another architectural tool to the guide for the facilitation of reminiscence, namely that of a museum with memories.

The Bergwegcomplex hosts 195 apartments, rent and for sale, designed with three principles: own control, own active participation, a positive culture and an extended family feeling. Thus, the apartments are suitable for all life phases, making sure that there is a multi-generational community, and in which every inhabitant has full control over their own lives. All apartments are fully accessible by wheelchair and stretcher, can range from three room apartments of 72 square meter to 300 and have a lock on the door allowing only care to come in when invited. Beneath the apartments is a plinth with public facilities for the surrounding neighbourhood and the complex itself. The public functions include a day care, child care, supermarket, physiotherapy and a '*herinneringsmuseum*'.

REMINISCENCE

Specifically designed for the reminiscence of old times for people in late life, the museum consists of a hallway with adjacent rooms arranged in the way Dutch interiors of houses commonly were arranged years back with accessories and objects from the past. Within the complex the museum was highly rated on the several way of life principles mentioned above, mainly because the objects and rooms from the past provided the residents with topics to talk about, and thus promoted social activity and reminiscence.

An example of a room remade like it used to be in old times, is a grocery. Cabinets, objects for sale, lamps and windows all from the past were placed within the room. The museum of memories is mainly visited by the inhabitants themselves, but as well tours are given to children from elementary schools to teach them about the past of the Netherlands. To make optimal use of the museum, language courses and dinners are organized as well within the rooms. The use of objects from the past, holding and smelling them may as well evoke forgotten memories in people suffering from dementia (Ijeh, 2013; Van Russen Groen, 2015).

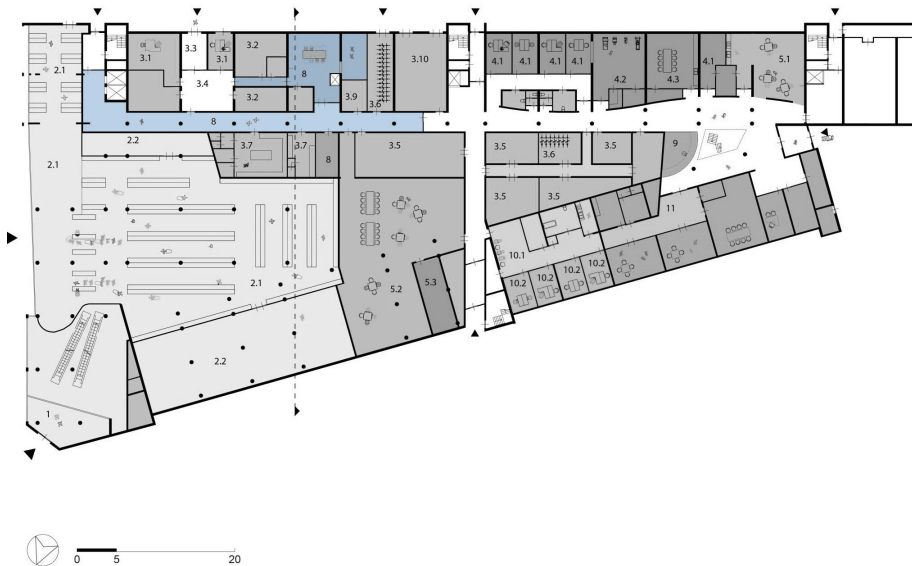


Fig. 48 - The museum of memories (marked blue) is located on the ground floor of the building for dwelling. On this floor no dwellings are located, only collective functions as well as rooms for the staff. The museum expands from a hallway to two adjacent rooms and is located next to a large room for collective gatherings (Van Russen Groen, 2015)

REMINISCENCE



Fig. 49 - In the museum two ways of reminiscence are facilitated: reminiscence through looking at materials from earlier periods in a museum like way, and reminiscence through actually being in a room fully decorated like the old times. The old grocery shop shown in figure 47 allows one to fully live in the earlier days for a moment, while the hallway in which old baby carriages are displayed allows one to (only) see and talk about the object and its time of origin (Noord in beeld, 2014)



Fig. 50 - Old wheelchairs and clothes are displayed in the museum (Noord in beeld, 2014)



Fig. 51 - A close up of an old-fashioned cabinet hung on the wall to store food. The picture shows that the cabinet was filled with actual food, allowing people to really interact with the objects in the way they used to (Noord in beeld, 2014)

COMMITMENT

The home of Oma

Commitment and the daily rhythm

Location	Utrecht, The Netherlands
Construction	1994
Architect	Dura Vermeer
Use	Dwelling, specifically for seniors

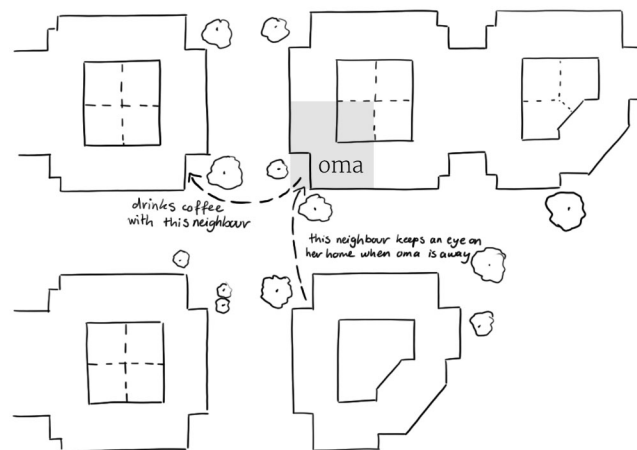


Fig. 52 – A sketch of the location of the home of my grandma in relation to the neighbours she speaks to.

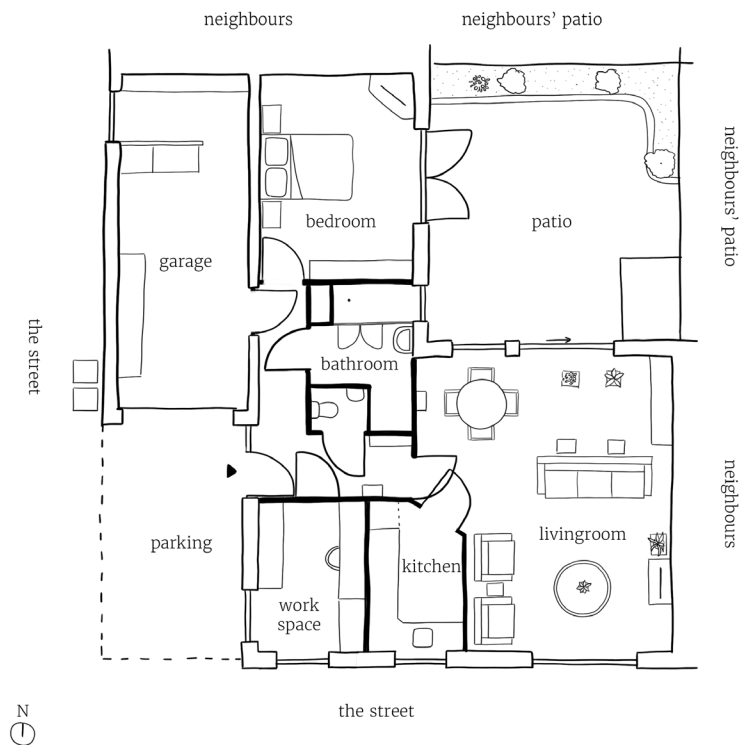


Fig. 53 – A sketch of the one levelled patio home of my grandma. On two sides her home is adjacent to other homes.

Just like for the strategy of personal optimism, finding a case study for commitment took a while. Literature study had stressed that for commitment a dwelling should be well connected to collective and public facilities, and that providing public facilities nearby which allow commitment to a community were of importance. Thus, in the masterplan all dwellings are placed nearby public facilities, especially the community centre. However, commitment also involves commitment to oneself, not only to a community. While having a hard time finding a housing design that stimulated commitment to oneself I suddenly thought of my grandma because of whom I started this design studio. After having a difficult time with the passing of her husband and later with the lockdown situation she found other things or people she could be committed to, and thus found purpose in other things in her life, especially in her home, the place she had to stay in day and night during the lockdown.

During an interview of one hour long I asked my grandma about all the topics that I had found in literature that were important in maintaining a sense of purpose in late life, of which one was commitment (see the appendix for the interview). She mentioned two things that allowed her to be committed, firstly, a daily rhythm which allowed her to be committed to herself and to activities she enjoyed doing, and secondly, a coffee place where she would meet a group of friends and acquaintances in the morning. These moments were always voluntary, she would go if she wanted to, but she knew that if she did not go, she would be missed and called.

As the master plan of the Sparrenheide area focused greatly on ensuring that enough reachable collective and public facilities were included, for this case study I wanted to focus on the first aspect of commitment my grandmother mentioned, her daily rhythm.

Commitment to a daily routine, and thus to certain activities

The commitment of my grandmother towards her daily rhythm seems to automatically make her committed to certain tasks or activities in her day. On the next page the daily rhythm of my grandmother is sketched on the plan of her home. Interestingly, rooms that at first might not seem that significant appear to be of high importance within her daily routine. For example, the bathroom is the room where my grandmother sets the mood for the day, namely the mood of getting tasks done and doing activities. The bathroom plays an important role here as this is the room where she gets dressed nicely, as if each day there is the opportunity that a camera crew could stop by. This makes her feel good and productive, and mostly allows her to feel committed to herself.

Another important room in commitment is the dinner table space. Here she commits to playing mind games as this is the place where she is seated well and has no big distractions like a direct view on passing by neighbours.

The daily rhythm of my grandma

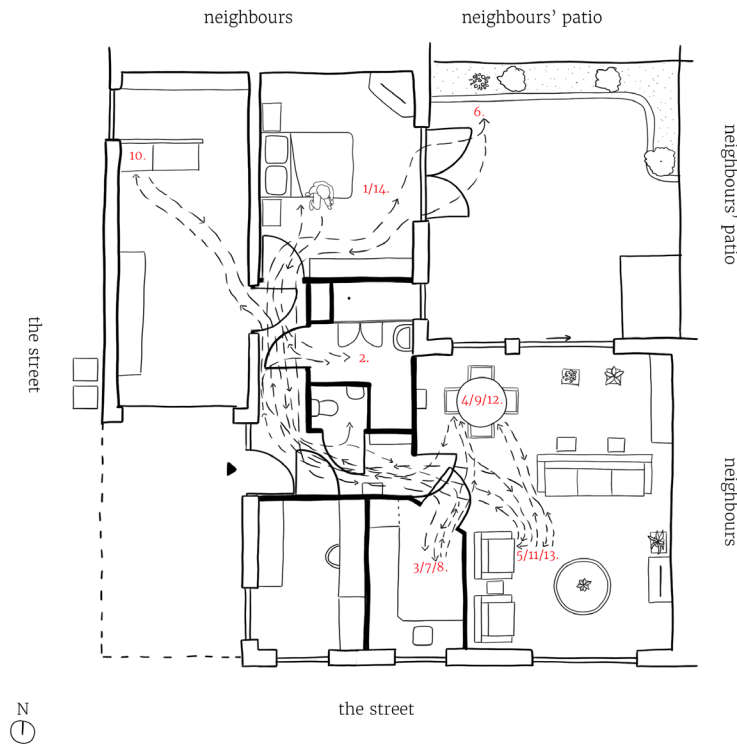


Fig. 54 - A sketch of the daily rhythm of my grandma in her home during the pandemic (in normal times she would once a day take the car and go to a coffee place to drink coffee). The sketch makes clear that the garage and work space are not really used, except for storage.

1. Oma wakes up around 07:15 and immediately puts on the radio
2. She takes her medicines, dresses up and does her hair. She always gets dressed before doing something else, it sets the mood for the day
3. She makes tea and prepares breakfast
4. While having breakfast she plays a word game on her iPad with family members to train her mind. Through this her family knows she has woken up
5. At 10 o'clock she plays a letter game on the radio to again train her mind
6. After she waters her tomato plant and sees how they are doing
7. As well she does little things in the household like cleaning, mostly in the kitchen
8. Around 12 she starts to prepare a warm meal
9. She eats the warm meal at the dinner table
10. Once the meal is finished she does things around the house like the laundry
11. And like playing games in the newspaper
12. Around 6 o'clock she eats a cold meal at the dinner table
13. Sometimes she has visitors over after dinner. They drink coffee and have a talk. Otherwise she watches tv and plays a word game
14. Around half past 9 she goes to bed. Right before she sleeps she prays each night

(The conversation on the daily rhythm of my grandma can be read in the appendix 'Interview with Oma')

COMMITMENT

Places of commitment of my grandma

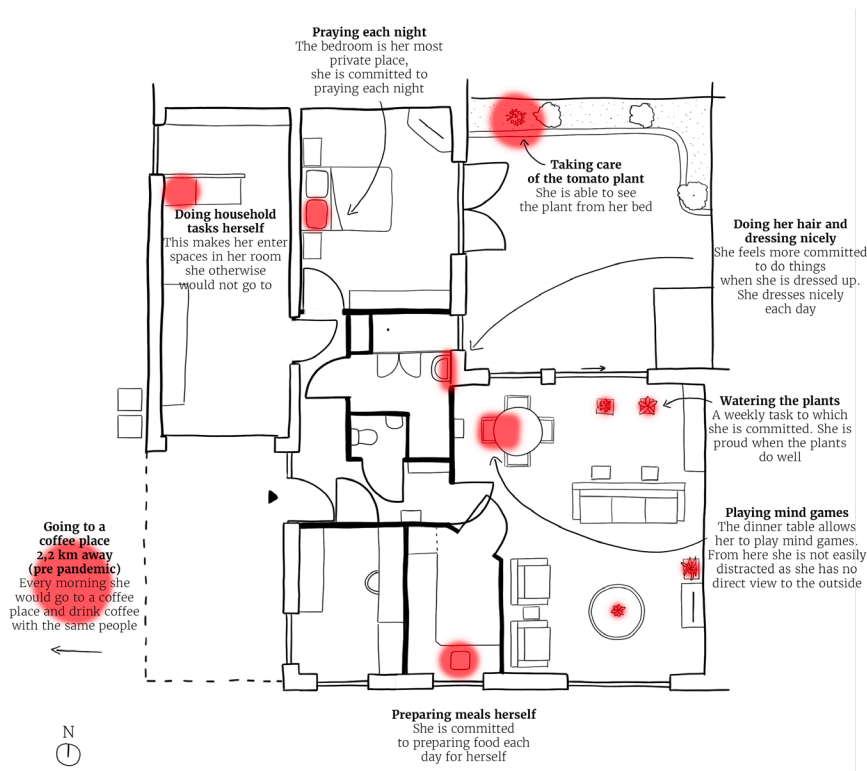


Fig. 55 - A sketch of the places of commitment of my grandma in her home. These places of commitment are essential for her as they make her wake up and go out of bed each morning.

Commitment

Concluded can be that places for commitment to oneself within the home are located throughout several spaces in the home, and not limited to one. These places range from the most private places, like the bedroom, to more open spaces like the dining space. Importantly, the commitment of taking care of the tomato plant made sure that my grandmother went outside during the pandemic. Otherwise, she would have stayed inside all day. Therefore, places of commitment within the garden are essential when creating a home for a person in late life. Lastly, it stood out that the rate of being independent was closely related to being committed to oneself. Having her own kitchen and laundry encouraged her to prepare her own meals. If she would not be committed to preparing meals, she would not be able to eat. Therefore a visible kitchen could be helpful in encouraging people in late life to be committed.

PERSONAL OPTIMISM

Villa Schreiner

<i>Location</i>	Oslo, Norway
<i>Construction</i>	1959–1963
<i>Architect</i>	Sverre Fehn
<i>Use</i>	Dwelling



Fig. 56 - A view from the villa on its adjacent garden. It shows that from the interior perspective views on many different parts of the garden are given (Dextra Photo, n.d.)

Personal optimism has been the strategy for a sense of purpose in late life that was the hardest to find a case study for. How does one know if the person living in a certain design feels hopeful? Thus, I started searching for case studies that fitted the findings in literature on personal optimism, namely that personal optimism is created through architecture by the creation of large windows, views on nature and views on other rooms in the interior. Along came Villa Schreiner designed by Norwegian architect Sverre Fehn, a house with wide views on nature and other interior spaces while at the same time being a place for privacy.

Villa Schreiner is a 120 square meter home constructed in one meter modules with a simple post-construction used throughout the entire design (except for the garage). The one meter modules are centered around a core which features skylights. The villa demonstrates beautifully how one can trust on architecture to be consistent while simultaneously being actively engaged with the surroundings, something highly important in creating the feeling of optimism. Through the joining of different wall types, the joining

PERSONAL OPTIMISM

of contrasting atmospheres and the scale units, the inside and outside are integrated in the design as one, creating an intimate and private space.

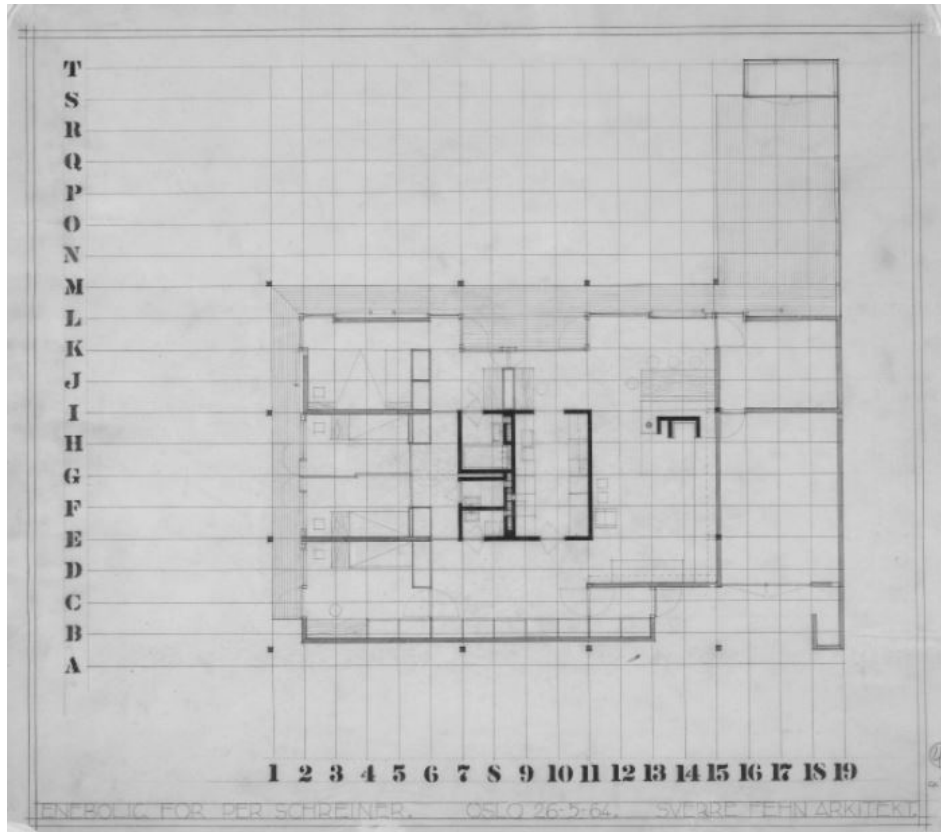


Fig. 57 - The ground floor plan is structured according to an one meter module. In the core of the building are the kitchen and the bathrooms (Hidden Architecture, 2020)



Fig. 58 - To allow natural light skylights are used in the kitchen and entrance area (on the top left). A hearth is placed next to the core in the living room (Berntsen, 2014)

PERSONAL OPTIMISM

Seen from the street the villa looks fairly closed off and introverted as the entire facade is made of timber cladding showing only timber posts, beam ends and one vertical opening for ventilation. However, these posts and beam ends allow one to envision the depth of the villa from the street, creating engagement in another way than we are used to (see: literal transparency like windows). Once one has walked around, the building suddenly opens up and a roofed veranda connected to private rooms for sleeping and working with large openings with glass sliding doors appears. The veranda leads to a terrace open to the sky but closed off from the neighbourhood with a timber and stone wall, a safe private space outdoors.

From the dining space the garden is viewed broadly as the glazing goes from floor to ceiling and from wall to wall. Blinds allow one to block the sun when needed while louvres located at the edge of the glazing allow fresh air to come in. This allows the house to be adaptable and to react to its environment, and thus being in that sense not introverted at all.

Villa Schreiner thus created the opportunity for its inhabitants to interact with the surrounding environment and have hopeful views, firstly from an inactive indoor position via many openings with glass towards the nature, secondly from an active indoor position by being able to close blinds and thirdly by the creation of possible views on other interior spaces via moveable partition walls (Arkitektur N, 2009).

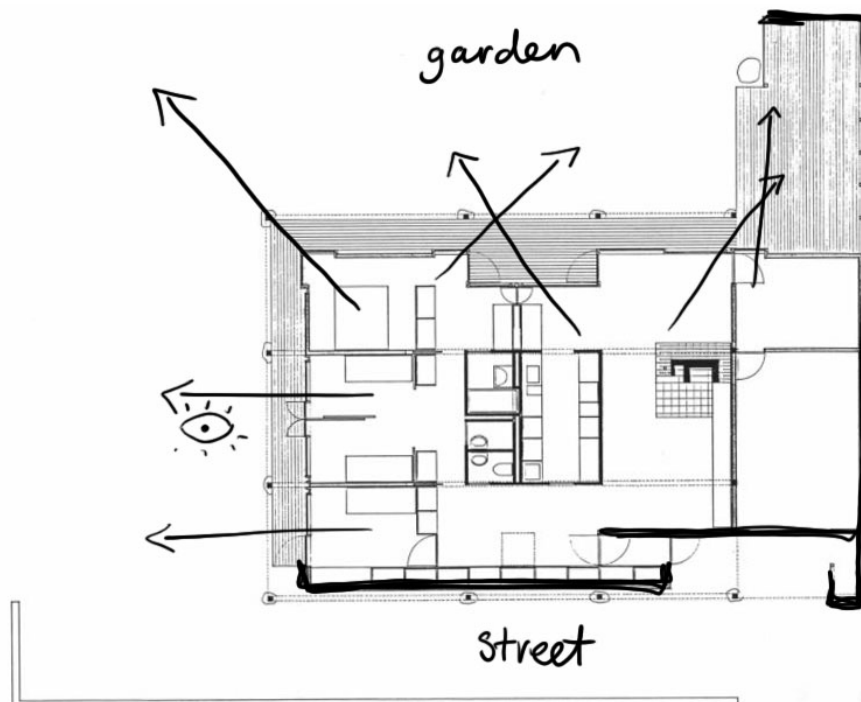


Fig. 59 - Open views are created towards the garden. Often openable window openings allow one on this side of the villa to open the building and to make it part of the exterior. No views towards the street is provided (Hidden Architecture, 2020)

PERSONAL OPTIMISM



Fig. 60 - The view on the villa from the street. The villa looks introverted due to the timber cladding from side to side and floor to ceiling (Berntsen, 2014)



Fig. 61 - The facade can be fully opened, resulting in a sudden disappearance of a corner in the plan. As well part of the interior becomes part of the outdoor space (Berntsen, 2014)



Fig. 62 - Although the facade of the villa on the street side is largely closed off, daylight is allowed to enter in the building via a horizontal opening filled with glass running from side to side. This brings in light but prevents sight from passing by neighbours (Berntsen, 2014)

PERSONAL OPTIMISM



Fig. 63 - The facade facing the street is completely closed off with timber cladding. Passing by neighbours still are given a small idea of the way of living in the home via the beams and the posts that are shown. The beams show the one meter grid (Dextra Photo, n.d.)



Fig. 64 - In total contrast with the street facade is the facade facing the garden. This facade completely opens up towards the forest and garden with large openings with glass and the transitional space, the veranda (Dextra Photo, n.d.)

PERSONAL OPTIMISM

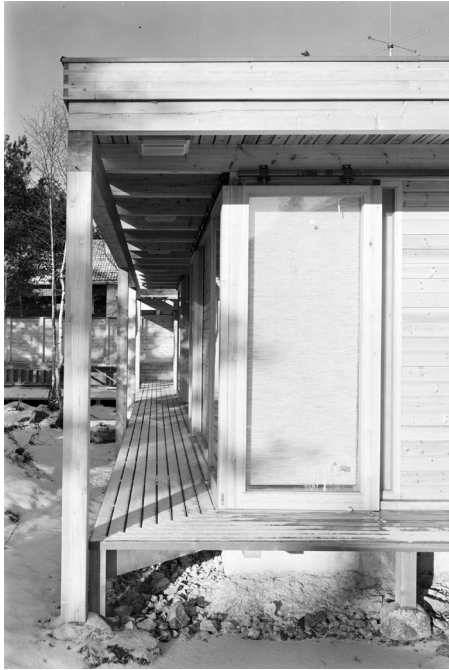


Fig. 65 - The veranda is lifted from the ground and extends over the entire facade. Views on the outdoors are offered through great wall openings. The views are adjustable via blinds (Dextra Photo, n.d.)



Fig. 66 - Partition walls are moveable and thus can create privacy when closed. When opened the room will have views on other interior rooms, thus promoting personal optimism (Dextra Photo, n.d.)



Fig. 67 - Glass doors are able to be opened at the corners. Suddenly corners disappear and the interior becomes part of the veranda, and the outdoors. Views are guided towards a specific point in the garden (Dextra Photo, n.d.)



Fig. 68 - The facade on the side of the garden is almost completely made of openings with glass. Direct sun is prevented via the roofed veranda and via blinds. Views on different parts of the garden are given (Dextra Photo, n.d.)

SPIRITUAL WELL-BEING

The Salk Institute

for Biological Studies

<i>Location</i>	San Diego, US
<i>Construction</i>	1965
<i>Architect</i>	Louis Kahn
<i>Use</i>	Research facility



Fig. 69 - A west view of the Laboratory courtyard (Holmgren, 2020)

When we think of spiritual architecture we often think about monasteries and churches. However, spiritual atmospheres do not necessarily imply a spiritual or religious function. I have chosen to study Louis Kahn's Salk Institute for Biological Studies as it clearly demonstrates how ordinary functions, even the most objective ones, can be put into a spiritual light. Kahn has interestingly designed a spiritual atmosphere for a program that could not be more objective: an institute for science and research. This case study will look into how architecture can make ordinary functions feel sacred.

"The movement of silence to light, light to silence, has many, many thresholds. Each threshold is a singularity. Each one of us has a threshold in which the meeting of light and silence lodges. The threshold is the position or the aura of the inspirations."

- Louis I Kahn (Wurman, 1986, p.150)

The Salk Institute, largely consisting of laboratories, a meeting house and the visiting fellows house, is situated between the Pacific Ocean and the continent behind it. All sides, the ocean, the continent, the ground beneath and

SPIRITUAL WELL-BEING

the sky above are vast. This aspect of vastness is integrated in and highlighted by the design through the structure of the building that looks overdetermined. A big open space within this structure is the courtyard. The plaza feels like a breakthrough within the structure, a moment of silence and light is given to its visitors once entered. With the ocean at the horizon and at the beginning a marble bench a straight continuous water stream is featured which ends in a pool splits the plaza floor in two. The flooring as well is put into these same structural lines, making clear where to look. The plaza is a passage closed by the garden behind, but opened towards the ocean and the sky by its structured lines. One's eyes are drawn towards the ocean and soon the mind wanders away. This stream as well is the poetic translation of the more functional flows that flow in the same direction: the piping servicing, the pedestrian, water, vehicles and even wind flows.



Fig. 70 – The east view of the Laboratory courtyard (Siegel, n.d.)

At the plaza side the laboratory buildings hosts walls that are diagonal to most of its walls, these prevent visitors on the plaza from not looking into the laboratory but staying focused on the horizon, while at the same time giving the staff views on the horizon as well while remaining their privacy. Here a spiritual atmosphere was important to Kahn as well, who was inspired by monasteries, as it could help with concentration and focus. The Institute feels tranquil especially through its response to natural light. Light became a main theme in the project as Kahn was searching for an architecture of connection. Joints within the design were not simply kept to a construction principle, but they were as well made part of the composition of the spaces (Kieffer, 2019).

SPIRITUAL WELL-BEING

Part of the institute were the Visiting Fellows Residences. These residences are the result of a search between openness and closure, and are made of courtyard structures and pavilions connected by a pedestrian walk. The pedestrian walk is separated from the access driveway and parking, resulting in the residences put in a row. The homes were separated from each other to allow space in between that would provide views. As the position of the homes become more prominent, the larger the housing area and balconies become (Kieffer, 2019).



Fig. 71 - Top view of the Salk Institute and the nearby ocean (Google Earth, 2020)

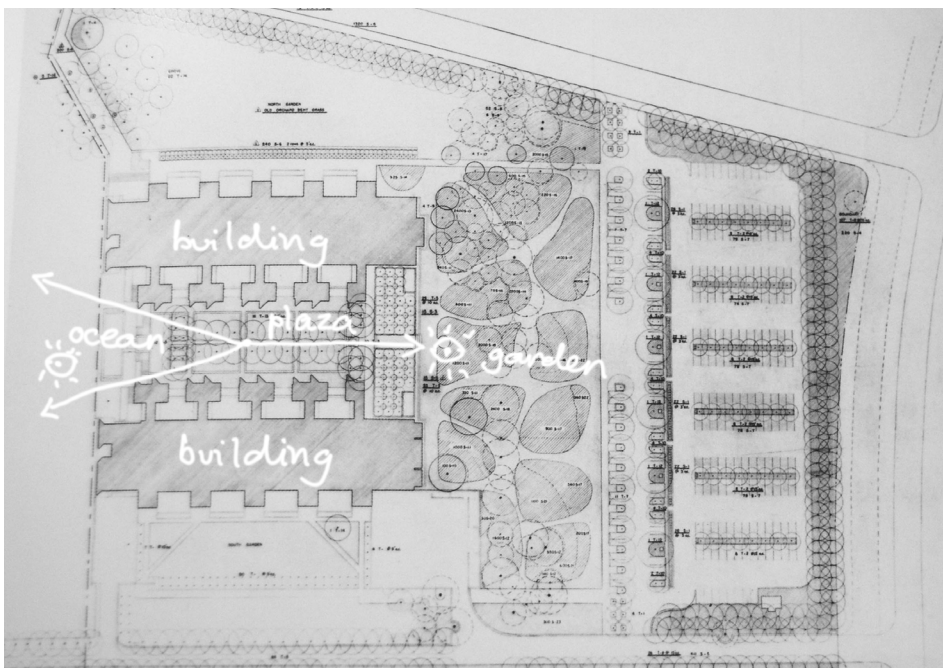


Fig. 72 - The Salk Laboratory plan with its surrounding landscape (Duran, 2013)

The plaza & perspectives: infinity

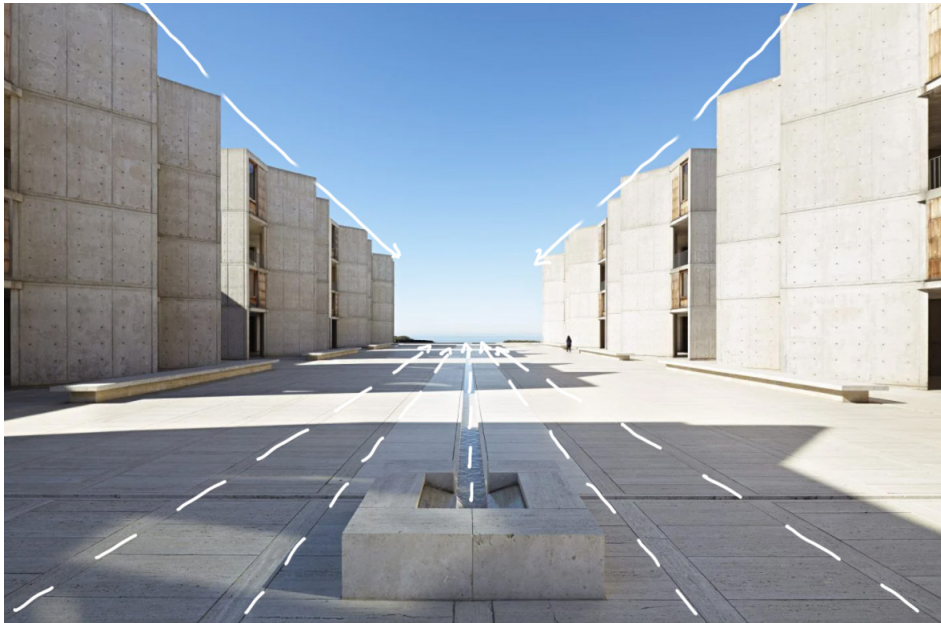


Fig. 73 - The Salk Laboratory plaza with the thin water stream and marble bench in the middle (Koenning, 2019)

The plaza makes a clear distinction between spaces for work and science, and spaces for thought, meditation and relaxation. On two sides the plaza is closed by the laboratory buildings while on the other sides the plaza opens up towards nature, the sublime. The water stream forces one's perspective towards that of the ocean, the sky and beyond, and thus connecting the landscape and its building to something bigger and beyond. This perspective in the plaza reminds one of her or his place in the world, and that her or his thoughts come from the sky and nature and are extended to something larger. The plaza gives one the feeling of infinity, relating both to the monumentality and spirituality of the surrounding architecture.

In the middle of the plaza runs a thin water stream that is set within the grid of the plaza and it divides the plaza into two. At the end of the horizon the stream and the concrete floor blend, creating the illusion of something infinite. The stream invites one towards an one-point perspective of concrete and water that vanished into the ocean behind. When standing at this stream the scientific perspective of the buildings surrounding the plaza transform into the sublime, making one wonder away.

Silence



Fig. 74 - The thin stream of water that cuts through the concrete base at the plaza (The School of Life, 2016)



Fig. 75 - The concrete as the structural, straight and base.
The water as the flow of energy (Siegel, n.d.)

The spiritual atmosphere at the institute may as well be derived from its combination of the classical elements – earth, wind, water and fire – with the modern structure of textured concrete. The thin stream of water cuts directly through the structural element of the institute, the concrete. Due to the one-perspective our eyes are then brought into the air and finally to the sun, fire. In this way structural modern elements are made dependent upon elements of the earth, and the other way around.

This play between the structural and the classical elements is interdependent as the water symbolises the flow of energy and the concrete the bones of the design. The element of water has become an important part of the creation of a tranquil silent space. And as a gift, the silence returns a place for meditation and inspiration.

Light



Fig. 76 - Light entering between the diagonal elements (de Jauréguiberry, 2010)



Fig. 77 - Light attracting one towards the plaza and shadow allowing one to feel private (de Jauréguiberry, 2010)

Kahn has as well made light an integral part of the sublime experience of the institute. As a result of the moderate climate of San Diego, it is mostly sunny, Kahn has angled the windows of the laboratory buildings towards the ocean and the setting sun. Each separate office space has its own unique private view on the sun. The architecture only comes alive when hit by the sun, as the structures without light are just solid and mute (Price, 2015).

MUTUAL RECOGNITION

Lilac

Co-housing

<i>Location</i>	Leeds, UK
<i>Construction</i>	2012
<i>(Landscape) architect</i>	White Design Associates Ltd
<i>Use</i>	Co-housing



Fig. 78 - The five buildings of Lilac are centred around a pond with a communal terrace (Build up, 2014)

A way of creating a place for mutual recognition is by the creation of co-housing. Lilac stands for 'Low impact Living Affordable Community' and consists of 20 eco-homes placed around shared facilities for interaction and well-being, such as a large common house. The concept of co-housing is put into the approach of a mutual home ownership, meaning that the community obtains the mortgage, not the individuals, making sure that everyone contributes the design of the site according to their financial abilities. This creates affordable homes and allows several households, such as part time and retired households to be included into the community as well. Due to the mutual support homeless people and asylum seekers as well have been integrated into the community.

The site of Lilac used to be the location of a demolished old Victorian school. Now it is next to a river, canal and an already existing community. The Lilac homes are based on the typology of the courtyard with one third of the site kept unbuilt for landscape design including ponds, gardens, bike parking spaces and a few car parking spaces. There are five buildings with in total twenty homes configured differently from one bedroom to four bed

MUTUAL RECOGNITION

rooms. In the middle of the community is the common house surrounded by green spaces. The common house consists of a shared kitchen, eating services, meeting areas, guest rooms, children play areas, office spaces and laundry facilities.



Fig. 79 – The site plan consists of five residential buildings including twenty homes, and one building that is the common house (Towards New Spitalfields, 2015)

The creation of mutual recognition in the community of Lilac stems from the principles of resilience, self-management, mutual support and sharing. All principles were designed into not only the layout and the features of the site, but as well into the finance model and culture principles. The residents in forms of teams were integrated in the early design process as well as during the construction itself, through this the residents got to know each other. Each team had their own skills and thus could exchange knowledge. The designed shared facilities and gardens had reduced social inequalities as each member is expected to contribute according to their financial and physical abilities. In the shared facilities several social events and consultations are hosted making sure to empower individuals while at the same time encouraging active involvement. Along the plot is limited car usage to encourage cycling and walking, as well as to create safe spaces for children to play. This as well fosters community interaction and increases passive surveillance.

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Interestingly, the project as well focuses greatly on sustainability. While creating housing on the site, still easy access for the public to the surrounding small forest area is maintained. Each household has been given an allotment in which they can grow vegetables and exercise. The vegetables are then served in communal meals or given away to the people with a lower income. This provides everyone access to healthy food. The approach of Lilac (low impact living) is translated in the design in four ways: behaviour issues through agreements, community design, micro-renewables and building fabric. The design uses natural construction materials, namely straw, timber and lime, that have a low embodied energy. The houses are supported by a prefabricated strawbale and a timber system. Lastly the community had a car free home zone in the centre and only half a car parking space per home as the cars are pooled. Five out of the twenty five gardens are available to residents outside of Lilac as well (Samira, 2016; World Habitat Awards, 2018).



Fig. 80 - The central pond with a collective timber terrace where events can be held (Community Led Homes, 2018)



Fig. 81 - The low garden gates between the collective and the public allow for view as well as privacy (White Design, n.d.)

MUTUAL RECOGNITION



Fig. 82 - The private functions (homes) are all embraced fully by the collective, making sure that everyone has the opportunity to feel seen, heard and appreciated. The transition between the private and the collective is harsh on three sides, namely fencing. While on the sides facing the common house a small front garden without fencing is placed. The fully publicly accessible areas are separated from the collective with a garden gate (Towards New Spitalfields, 2015)

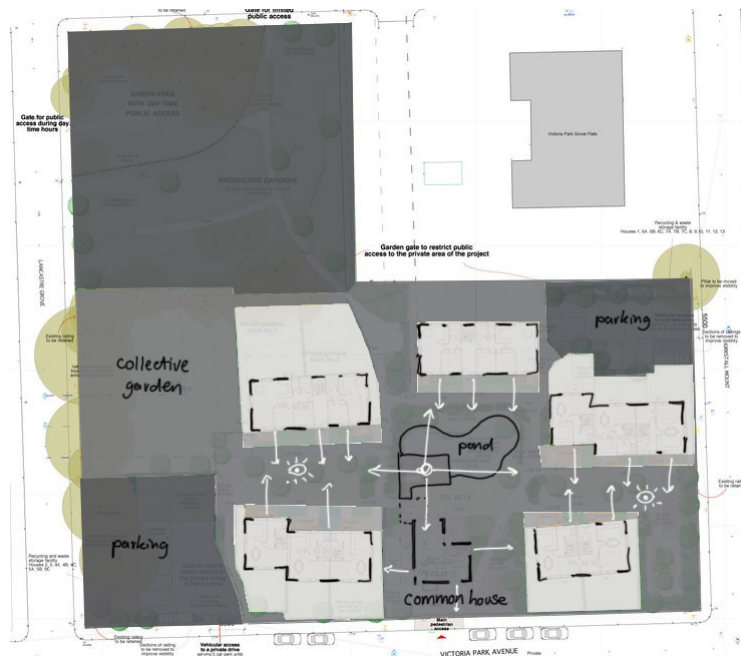


Fig. 83 - The collective indoor functions are placed between two home buildings while the collective outdoor space is put in the centre. From this collective pond and timber terrace every building can be viewed. The home buildings have views on each other as well as on the gardens placed in between (Towards New Spitalfields, 2015)

MUTUAL RECOGNITION



Fig. 84 - The pond collects rainwater and filters it. The pond is viewed from each building (Posts, 2016)



Fig. 85 - The common house is placed in the centre of the community. It is attached to the pond by a terrace. It has large windows on the ground floor to allow for sight (Posts, 2016)



Fig. 86 - All functions are connected by natural paths that are all connected to each other. Between the paths and the homes are plants and flowers (Posts, 2016)

MUTUAL RECOGNITION



Fig. 87 - The vegetable garden is as well accessible for the surrounding neighbourhood during the day (Posts, 2016)



Fig. 88 - Between the homes and the paths small places of green that connect the homes. At those visible green spots benches and tables are put to invite the people to sit together and have lunch for example (Posts, 2016)



Fig. 89 - The low impact homes are made of timber and straw. Each home has a front garden looking out over the collective green spaces such as the pond (Modcell, 2021)

Metropolitan Community Church

for Biological Studies

<i>Location</i>	San Diego
<i>Construction</i>	1993
<i>Architect</i>	Suzane Reatig
<i>Use</i>	Church



Fig. 90 - A mirror-glass cube with a steel vault resting on dusky-pink concrete blocks forms the sanctuary (Reatig, 2015)

The project of the Metropolitan Community Church could as well been featured as a case study for spiritual well-being: its openness and the light falling through the windows make one feel serene, almost eternal, at the scene. However, this project sparked my interest on the topic of mutual recognition because of its (architectural) resistance against biased negative views of its surroundings.

Architect Suzane Reatig was asked to design a church for a group of people who are discriminated against. This group was not allowed to participate and be part of other churches in the area, and the neighbourhood did not desire them to be around. With a very low budget Reatig designed a church that the neighbourhood could not deny nor 'unsee'. The building has an L-shaped plan opening up to the neighbourhood and welcoming every resident, leading to the acceptance of the group within the existing community. This project beautifully shows that even with many negative biased views and a very low

MUTUAL RECOGNITION

budget, with an inviting lay-out and the most simple materials (like masonry, steel, concrete and glass) a building encourages to come together and embrace one another. Architect Reatig (2015) describes this power as *'Architecture and art makes us see the world differently and enhances our awareness of nature and reality'*. The simplicity of the building together with the openness creates a feeling of peace, being seen and accepted (Reatig, 2015).



Fig. 91 - During the day the glass facade reflects the neighbourhood, during the night the illumination inside allows the neighbourhood to see into the building. Both symbolise the group of people in the church as they are open. The glass facade opens up towards the south (Suzane Reatig Architecture, n.d.)



Fig. 92 - Once turned around the corner, the building turns up fully in pinkish brick. This is the administrative wing on the north, a glimpse of the glass sanctuary on the south is seen (Google Street View, 2020)



Fig. 93 - The north side mirrors the neighbourhood in its height and window sizes. A horizontal line on the facade gives the building a human scale (Barnes, 2011)

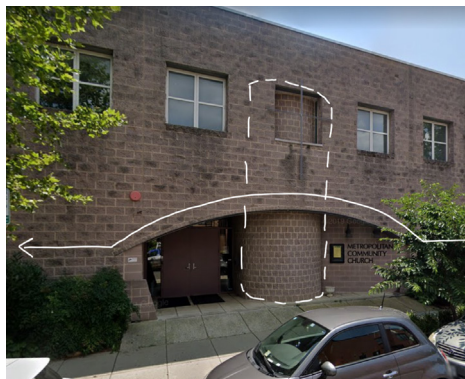


Fig. 94 - The horizontal line curves as it approaches the entrance, hugging and inviting the neighbourhood in (Google Street View, 2020)

Conclusion

on the case studies

Researching case studies has proven to be an useful approach in deriving many designer tools helpful in creating places connecting or addressing nature, temporality, reminiscence, commitment, personal optimism, spiritual well-being and mutual recognition. Interestingly, several tools found in the case studies have already been mentioned in the narrative guidelines derived from literature (see page 18-19). For instance, that the transition between the indoors and outdoors should be facilitated clearly and well to allow a connection between nature, the home and the inhabitant. Within the case studies we have seen that this was often translated to the use of verandas. Thus, the case studies were helpful in validating some designer tools derived from the narrative, in making them more plausible, and in showing how these tools were translated to architecture.

I have found the exploration of existing architectural projects especially insightful as most showed one similar thing: no topic in creating a home for a sense of purpose in late life lives alone separately. Where mutual recognition takes place, spirituality can take place as well. For example, the Metropolitan Church functioned as a space to allow spirituality to flourish, while also it functioned greatly as a place that made sure a group of people is seen, heard and appreciated – referring to mutual recognition.

Besides the recurrence of some designer tools, new designer tools have come to play via the case studies. An example is the museum for reliving memories and using objects from the past to help restore and enjoy memories – referring to reminiscence. On the next pages a short summary is given of the most essential points, in relation to each topic, of the explored case studies. These points can be seen as key lessons helpful in designing architecture for a sense of purpose in late life. In the next and final chapter of this research booklet these essential points together with the guidelines derived from literature are translated to visual guidelines for the architecture of a home and landscape for a sense of purpose in late life.

Key lessons

*from the case studies on a home and landscape for
a sense of purpose in late life*

Nature

The House of Sugimoto

The house of Sugimoto beautifully displays how the veranda creates a dialogue with its surroundings. The veranda is raised and covered, and used for contemplation of the garden, not necessarily for entering the garden. The garden is seen as something sacred. Nature flourishes here – via moss, trees, stones etc – but is carefully maintained by its inhabitants. Natural materials are used like wood and earth. Lastly, the facade is made of flexible light panels that can be fully opened up allowing the interior to become part of the exterior.

The Mattern House

The plan of the Mattern House boldly cuts off any vision from the street into the garden via a strong and long stone wall. Slowly the plan opens up once reaching the garden with more openings in the stone wall and a curved wall providing views over the garden. The pavement is structured in the kitchen and bathroom, but as the garden approaches the pavement becomes irregular as if stones fell on the ground and broke naturally. Lastly, a terrace placed between two interiors creates views and direct access from the interior to the exterior.

Sinnenas Trädgård

The garden of the senses demonstrates how especially older people can be encouraged to be active in the outdoors. Within the garden many places to stop and sit are created, usually these places are secluded by trees to allow one to relax without many distractions. A focal point of orientation is created to allow people to position themselves in the garden. As well covered places are created to allow interaction with nature in all seasons, and interaction with plants at each level (wheelchair or standing) is possible.

Temporality

Kinkaku-ji garden

The Kinkaku-ji garden shows how we are dependent upon nature, and how nature is dependent upon us and our buildings. When the garden, the forest, changes, the pond and pavilion change as well. The pavilion reflects the surrounding forest and garden, the pond reflects the garden and the forest,

and the forest receives light reflected from the pavilion and pond. All are a reflection of one another, and thus different at each time of the day or year. Through using reflective materials, this phenomenon can be strengthened.

House from 1923

The materials used in the interior of the House from 1923 show irregularity, asymmetry and transience. As well, all the materials have natural shapes. The house shows the weathering of materials, and thus the continuation of time. As a result, the house becomes honest and pure.

Reminiscence

Siesegem Crematorium

Upon entering the crematorium one is made sure to slow down and consciously enter the building via a green patio that is partly embraced by walls, creating a private but still outdoors entry. This is important in creating a safe feeling essential in reminiscing about a person. As well a clearly readable plan, via a laid out sequence of spaces and light showing where to go and when, creates the feelings of trust and safety, and an atmosphere of clarity and serenity.

Herinneringsmuseum

The museum of memories facilitates the reminiscence of memories in two ways. Firstly, the museum holds objects from the past that allow people to talk and discuss about the past with others. Secondly, some rooms are completely remodelled like they used to be in earlier times. In this way people are able to relive old times, like going to a supermarket from the fifties.

Commitment

The home of Oma

My grandmother showed that for her being committed was closely related to having a daily rhythm. This rhythm is attached to certain places in and outside her home. A tomato plant in the patio made sure she went outside at least once a day, the dinner table standing in a place without distractions from outside (no direct views on the street) made sure she was able to play mind games, and having her own kitchen encourages her to prepare meals herself.

Personal optimism

Villa Schreiner

In Villa Schreiner personal optimism is encouraged by the creation of consistent architecture (visible beams and posts) in combination with active engagement with the surroundings (via a veranda and many glass openings). Through consistency in architecture one feels safe enough to envision the future. As well many possible views on other interior spaces were created with the use

of sliding panels instead of fixed walls. The villa opens up to the garden with many glass openings, allowing several views on the garden, and a veranda allows these views on the garden without glare.

Spiritual well-being

The Salk Institute

Created via concrete buildings on both sides and a stream of water, a strong one-point perspective towards natural elements at the horizon – the sky and the ocean – allows for a serene atmosphere. The combination of classic elements together with a modern vast structure show that nature and humans are connected and can depend upon one another. The offices are positioned in such a way that orange light enters at the end of the day differently in each office. Making each person in each room connect differently, but all calmy, with the classical elements.

Mutual recognition

Lilac

In Lilac the main collective space is put at the centre of the project so that each home has a view on the collective space and that each inhabitant can find their way easily to the space. Besides a view on the collective space, the homes have views on each other which creates a sense of being seen, heard and appreciated. Everyone in the community contributes to the collective garden and facilities according to their physical and financial abilities, and thus everyone has the opportunity to participate. Lastly, limited car usage allows people to connect on the street safely with each other.

Metropolitan Church Community

The metropolitan church invites its surrounding neighbourhood by providing views at certain times of the day from the streets into the interior of this public facility via a large glass facade. The plan of the church is an L shape that opens up towards the neighbourhood. While the church is a large collective space it still feels human due to its decorations on the facade which are placed at human height. The human scale of this church embraces its visitors with a warm hug.

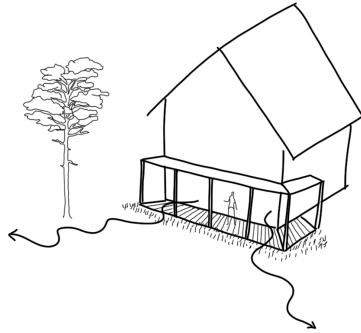
ARCHITECTURAL GUIDELINES

The architecture

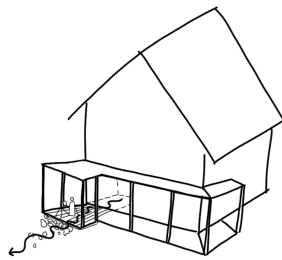
of a home and landscape for
a sense of purpose in late life

Nature

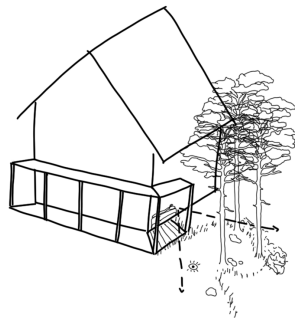
guidelines



The veranda as a safe and smooth transition and dialogue between the indoors and outdoors



A terrace viewed from or attached to the living room that allows easy access to the garden



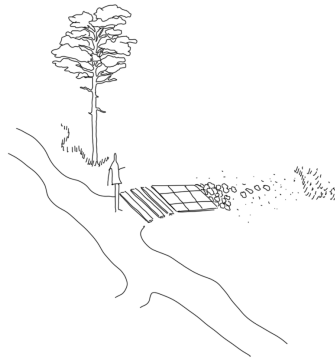
A secluded space indoors and outdoors for contemplation of the garden

Temporality

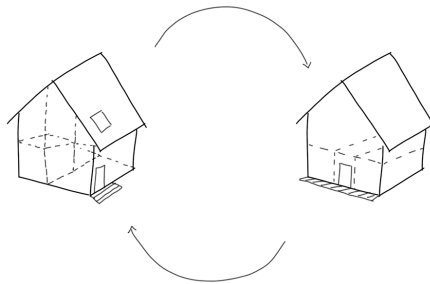
guidelines



Use natural, honest and pure materials that show imperfection



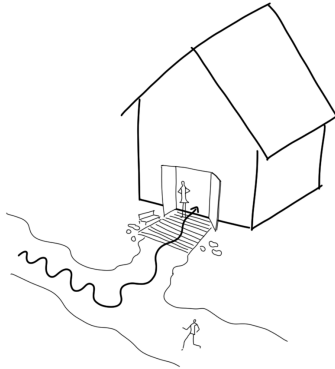
Create a garden that asks for a different pace at each different place



Create architecture that is open to (subtle) changes

Reminiscence

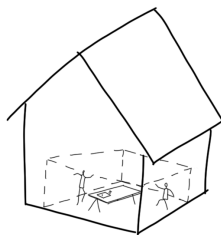
guidelines



Make one slow down at arrival via seating, a patio or pavement



Create a place dedicated to displaying personal objects attached to memories from the past



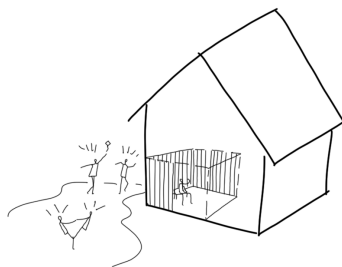
Create a safe and trusted space for reflective writing and creativity

Commitment

guidelines



A good and visible connection between the home and collective/public spaces



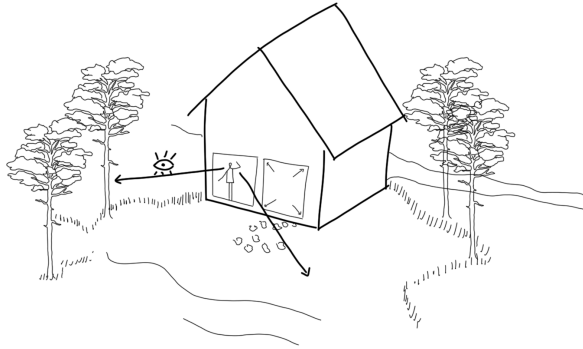
A place to focus in the home without many distractions (from the outdoors)



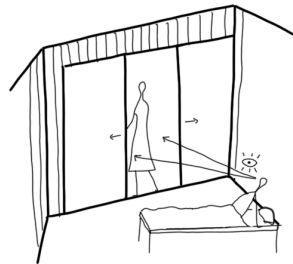
Create spaces for commitment outside, like vegetable gardening

Personal optimism

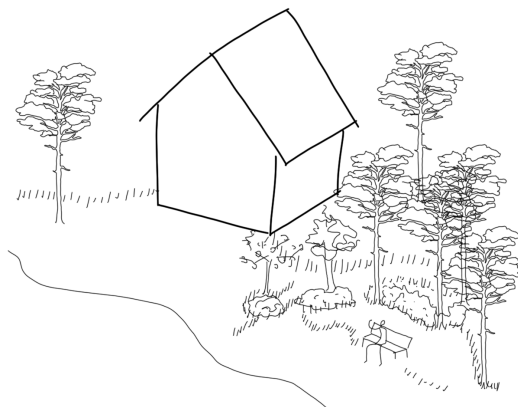
guidelines



Create large windows in private spaces to allow wide views towards the garden



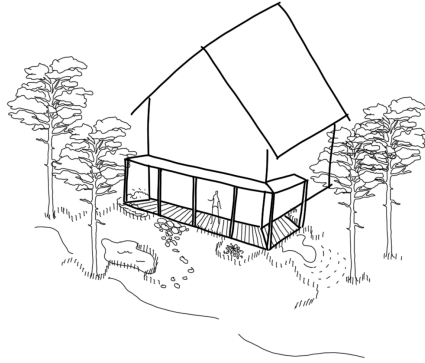
Create views from one interior space to another



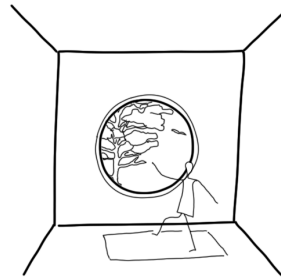
Create concealed spots in the landscape with a clear objective

Spiritual well-being

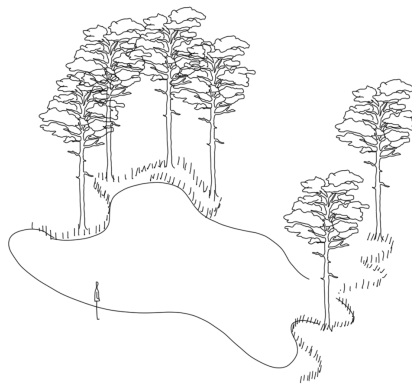
guidelines



Use a close combination of classical elements and structural elements



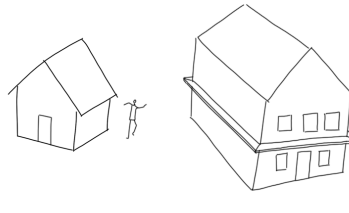
Create a focused perspective through structural elements towards classical elements for passive moments



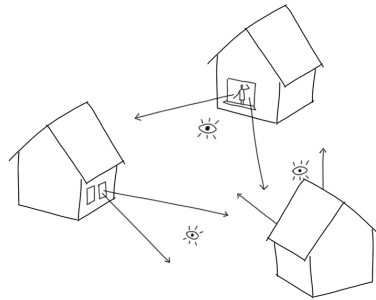
Use water elements to create a serene atmosphere, especially in the forest

Mutual recognition

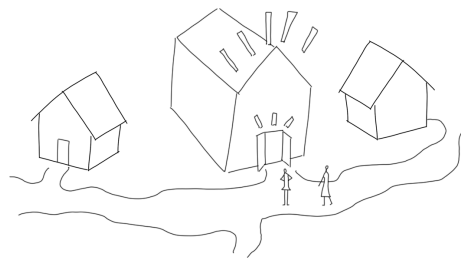
guidelines



Give the collective spaces a human scale
in the facade with decorations



Create (limited) views from the home on
the homes of the neighbours



Collective spaces are recognisable,
different from the homes and function
as a point of orientation

Programmatic

guidelines

The program for the homes and landscapes for a sense of purpose in late life could in general entail (full explanation found in *the narrative booklet*):

Dwelling and care

- Private bedrooms, kitchens and living areas
- Functional spaces, like staff lunch area, bathrooms for the staff, storage areas and staff offices.

A home for reminiscence

- Places to undertake creative activities, like an artistic atelier, a dance studio
- Places to reminisce, such as a place to sit and write alone or in groups

A home for commitment

- Places that are flexible in facilitating several hobbies like painting or playing puzzles
- Places that connect to the other places to stimulate commitment

A home for personal optimism

- Places to invite and receive family and friends, like a collective large living/dining room
- Places to stay the night for family and friends
- Places to view the landscape, such as places in which the view on the outdoors is central, large and framed

A home for transcendence

- Places to contemplate, such as meditation rooms, places for open conversations and silent prayer rooms
- Places to experience relations between light, silence and scale
- Places in the landscape that are concealed with clear objectives

A home for (re)connecting with nature

- Places to interact with the landscape in an active way, like a vegetable garden and moveable plants pots and seating;
- Places in the landscape that are easily accessible from the interior
- Places in the home that connect visually and physically with the outdoors

A home for recognising the temporality of life

- Places that are open to change, like a changeable lay-out
- Places in the landscape that show diversity in perception, movement and time

A home for mutual recognition

- Places with clear openings and sightlines
- Places for different levels of interaction and privacy or inclusion, like a small seating nook and a collective coffee place
- Places for community services, like day-care centres nearby

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Figures

Nature

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Appendix

Interview with Oma

<i>Location</i>	The home of my grandma
<i>Date</i>	28th of december 2020
<i>Duration</i>	One hour

While finalising the literature study on the strategies to maintain and promote a sense of purpose for people in late life I started to wonder whether people in late life thought about these topics, and moreover how their homes affected these topics for them. Therefore, I went to the home of my grandmother and interviewed her on these topics in relation to architecture. Although my grandmother does not represent every person in late life in the Netherlands, I do think that this interview presents an useful insight into how people deal with these topics in their homes.

Start of the interview

A sense of purpose in late life

Wat is de reden dat u elke dag opstaat? “Ik sta op omdat ik een bepaald ritme heb. Als je opstaat blijf je fit, je moet de hele dag wat blijven doen. Blijven liggen is ook zo saai. Mijn ritme zorgt ervoor dat ik op sta.”

Wat is uw dagritme? “Ik vind het hebben van een ritme erg belangrijk. Rond kwart over 7 sta ik op en doe ik meteen de radio aan, slik ik mijn medicatie en kleeft ik me om. Ik wil eerst netjes aangekleed zijn en mijn haar gedaan hebben voordat ik de dag begin. Vervolgens zet ik thee en maak ik een beschuitje in de keuken. Tijdens het ontbijt speel ik het woordspel Wordfeud op mijn iPad aan de eettafel. Dat spel helpt mij om mij mentaal fit te houden. Ik speel het spel met mijn familie online. Als ik een woord leg weten zij ook dat ik wakker ben. De iPad is echt handig in deze tijd (lees: coronatijd).”

“Om 10 uur speel ik het letterspel op de radio waarbij je een woord moet maken met de gegeven letters. Daarna verzorg ik de tomatenplant in mijn patio en dan kijk ik meteen of ze al kleur hebben. Ook doe ik vaak een handwas, maak ik de keuken schoon en schil ik de aardappelen. In de middag eet ik warm, rond half 12 begin ik met koken. Na het warme eten kijk ik wat ik moet doen in het huis, een handwasje ofzoiets, of een spel in de krant. Ik wil graag bezig blijven. Rond zes eet ik een sneetje brood aan de eettafel. In de avond rond half 8 ontvang ik dan soms bezoek, zoals op maandagavond. We zitten dan in het woongedeelte. Rond half 10 gaat het bezoek weg en ga ik naar bed. Als er geen bezoek is kijk ik tv en speel ik wordfeud. Oh ja, elke vrijdag doe

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ik de orchideeën in bad. Ik heb deze planten al lang, ze zijn schitterend. Ik heb echt een ritme, iets wat ik erg belangrijk vind.”

Reminiscence

Denkt u weleens na over vroeger? Op welke plek in uw huis of buiten kunt u fijn nadenken over vroeger? “Ik denk niet zoveel na over vroeger omdat ik vroeger erg veel heb gemist. Mijn moeder was vroeger overleden en mijn vader had een eigen zaak dus er bleef weinig tijd over. Ik denk wel vaak na over het feit dat ik mijn moeder vroeger gemist heb. Ik moest alles zelf doen. Ik denk erover na vanuit mijn stoel in de woonkamer naast het raam. Het gebeurt vanzelf daar, eerder dan aan de tafel in de keuken.”

Welke plek of element in uw huis doet u het meest denken aan vroeger? “Ik heb geen specifiek voorwerp in mijn huis staan wat mij doet denken aan mijn jeugd.”

Op welke plek in uw huis of buiten onderneemt u creatieve activiteiten? “Ik puzzel veel en ik speel vaak spellen waarin ik woorden moet raden of vormen. Ik puzzel aan de eettafel, dat zit makkelijker. Vroeger deed ik aan borduren maar dat doe ik nu niet meer omdat het niet meer nodig is. Vroeger was er namelijk minder geld en moest ik kleding zelf maken. Bij de woonkamer is een speciale zithoek en daar is het gezelliger, daar kan ik ook naar buiten kijken. De eettafel is dichtbij de keuken, dat is fijn, het is er ook iets meer privé. Bij de eettafel is het handiger om te puzzelen.”

Schrijft u weleens of heeft uw wel eens geschreven over vroeger? Zo ja, waar? “Ik schrijf niet over vroeger. Ooit ben ik zes weken weggeweest en toen heb ik wel brieven geschreven aan de kinderen als ik in de caravan zat. De kaarten die ik van jou heb ontvangen bekijk ik en lees ik nog graag terug, dat vind ik leuk. De kaarten staan op het kastje naast de tv, een plek die ik kan zien vanuit mijn stoel in de woonkamer.”

Personal optimism

Naar welke activiteiten kijkt u uit? Waar vinden deze activiteiten plaats? “Ik houd van het bekijken van sportwedstrijden op de televisie zoals schaatsen, daar kijk ik naar uit. Ik kijk het vanuit mijn stoel in de woonkamer graag. Voor de coronatijd dronk ik elke ochtend koffie bij de mcdonalds, ik keek daar erg naar uit toen. Het was een uitje, dan ben je even weg en dan ontmoet je mensen. Ik zag daar elke ochtend meestal dezelfde mensen van rond mijn leeftijd. Ik heb van hen ook een kaart ontvangen voor kerst. Daarin schrijven ze dat ze er ook naar uit kijken om mij te zien. Ik mis dat nu. Toen ging ik de deur uit en ontmoette ik mensen. Ik kijk ook uit naar de muziek die gespeeld wordt tijdens de kerstdagen op tv, met de koren.”

Vroeger heeft u zelf gezongen in een koor. Zou u dat niet weer willen doen? “Nee, ik moet in de avond dan de weg over en dat is tegenwoordig niet veilig.”

Ook word ik er te oud voor.”

Als u bezoek heeft, waar gaat u dan met hen zitten en waarom? “Ik ga liever zelf weg. Ik kijk meer uit om naar anderen te gaan dan dat ik er naar uitkijk dat anderen mij bezoeken. Vanavond na het eten komt er wel een vriendin langs, elke maandagavond komt ze langs. We drinken dan koffie met warme melk, echt ouderwets. Zij komt altijd trouw. Soms kijken we het nieuws samen. Als ze langskomt dan gaan we gezellig zitten. Niet aan de eettafel maar op de bank in de woonkamer. Ik zit dan op mijn stoel. De woonkamer is informeler. Ze komt altijd op de fiets, ze is jonger, namelijk 61 jaar oud. Ik ken haar van vroeger, onze mannen werkten samen. We kennen elkaar al 40 jaar. Het is fijn om haar nog te spreken.”

Welk uitzicht naar buiten vindt u fijn? “Ik vind het fijn als er mensen voorbij komen lopen. Het uitzicht op mijn patio, daar denk ik niet over na. Zo’n mooie tuin is het niet, ik kan het niet zelf onderhouden. Ik had er wel graag wat meer plantjes gehad, dat maakt het een beetje gezelliger. Iets wat in de winter ook mooi is. Wel houd ik daar altijd de gordijnen open, omdat vanuit daar niemand naar binnen kan kijken. Dat is fijn. Aan de straatkant houd ik de gordijnen wel dicht altijd.”

U woont best rustig, er komen niet zoveel mensen voorbij. Vind u dat fijn of had u liever in een drukke straat gewoond? “Nee, ik wil wel een rustig uitzicht waar soms mensen voorbij lopen. Ik wil in een rustige buurt wonen.”

Heeft u een plek in huis of buiten waar u zich specifiek optimistisch voelt? “Geen specifieke plek, ik voel mij overal hetzelfde. Ik voel mij fijn.”

Commitment

Waar voelt u zich betrokken bij? “Ik voelde mij op zich wel betrokken bij de groep die ik zag bij het koffiedrinken bij de mcdonalds voor de coronatijd. We konden daar gezellig praten, voornamelijk praten over wat er in de krant stond. Iedereen had er een mening over, daar praatte je over. Ze hadden het door als ik er niet was en andersom ook. We hadden een band. Dat was fijn. Je mist elkaar. Ik ga alleen ernaar toe wanneer ik er zelf zin in heb, ik wil geen verplichtingen bij een buurthuis bijvoorbeeld.”

Welke activiteit zorgt ervoor dat u zich betrokken voelt in de samenleving? “Mijn kleinkinderen zijn mijn alles. Daar wil ik aandacht aan schenken, ik ben erg betrokken met hen. Bezighouden met de kleinkinderen, aan hen denken en naar ze vragen. Dat zorgt ervoor dat ik mij betrokken voel.”

In welke ruimte voelt u zich betrokken? “De ruimte waar ik met anderen ben, gezellig in de kamer. De woonkamer.”

Spiritual well-being

Voelt u zich spiritueel? “Ik geloof dat het is zoals het valt. Ik ben niet een type dat blijft zeuren over iets, dat duw ik weg. Ik leef in het nu, in het moment.”

Helpt spiritualiteit met het verklaren van gebeurtenissen in het leven?

“Ik accepteer alles, het valt zo zoals het valt. Er tegenin gaan helpt niet. Ik accepteer dingen zoals ze gegaan zijn, daardoor word ik niet zwaardmoedig. Alles heeft een reden.”

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Is er een bepaalde plek in huis of buiten waar u zich rustig, veilig en vredig voelt? Hoe definieert u een plek waar u tot rust en bezinning kan komen?

“Ik bid als ik in bed lig. Dan denk ik aan mijn overleden man. Ik denk dan ook aan het idee dat ik graag wil dan mijn gezin behouden blijft. Ik denk eraan voordat ik ga slapen. Voor het avondeten bid ik ook weleens. Het bidden komt meer voor als je in nood zit, dan word je erop gewezen. Buiten op straat ben ik heel erg afgeleid, dus binnen kom ik meer tot rust.”

Bent u gelovig? Bid u weleens? Zo ja, wat is er belangrijk aan deze plek? “Ja, ik ben gelovig. Het geloof geeft houvast. Zonder geloof heb ik geen houvast. Ik geloof dat er iets is, maar ik ga er niet te diep op in want dan wordt het moeilijk. Daar komt geen eind aan.”

Nature

Gaat u naar buiten? Waarom wel of waarom niet? “Ik ga buiten naar mijn patio. Ik veeg daar de bladeren. Deze bladeren komen van de boom van de buren en waaien mijn tuin in. Op die manier ben ik dan toch nog buiten. Met mijn kruk haal ik het onkruid weg in de patio. In de lente en in de zomer verzorgde ik ook een tomatenplant in mijn patio. Verder ga ik niet naar buiten de straat op want ik loop niet graag alleen.”

Wat vindt u leuk om buiten te doen? “Ik vond het leuk om de tomatenplant in mijn patio water te geven en bij te houden. Ik zag het groeien, dat was leuk. Ik was er wel mee bezig. Ik haalde het onkruid weg bij de plant en ik gaf het water. De moeite die ik ervoor deed bracht genoeg op! Ik verzorg de tomatenplantjes meestal ik de ochtend omdat dan de zon nog niet in de patio komt. Het verzorgen van de plant zit in mijn ritme. Ik heb een sterk ritme. Ritme is belangrijk voor mij.”

Waar voelt u zich buiten veilig en vertrouwd? “In mijn patio. Toch zit ik er niet vaak buiten want als het mooi weer is hoor ik al het gepraat van de buren die buiten zitten in hun patio. Ik hoef hun praatjes niet te horen dus ik blijf dan liever binnen. Wel zet ik de schuifpui open grenzend aan de patio zodat ik frisse lucht krijg. In Limburg bij mijn dochter zit ik wel veel buiten, daar is veel natuur, maar ik zit altijd uit de zon. Ik zit daar vaak op het terras onder

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het dakje met uitzicht over de tuin. Op straat loop ik niet graag alleen voor een lange periode zoals bijvoorbeeld voor een wandeling, dat voelt niet veilig.”

Kijkt u graag naar buiten vanuit binnen? “Ja, graag.”

Temporality

Is er een materiaal in uw huis wat u doet denken aan het vergaan van de tijd?

“Het schuurtje wat mijn man heeft gemaakt doet mij denken aan vroeger. Dat staat in de patio. Dat hout verkleurt en verandert ook door de tijd heen.”

Is er een materiaal buiten wat u doet denken aan het vergaan van de tijd?

“Het hout van het schuurtje.”

Vindt u het fijn om het vergaan van de tijd te zien buiten? “Ik denk er niet echt over na. Het is net hoe het valt. Er staat ook helaas geen boom in mijn patio die het vergaan van de tijd laat zien.”

Aan welk element in het huis of buiten kunt u zien hoe laat het is? “Aan het licht wat van buiten komt voel ik hoe laat het ongeveer is, dat klopt meestal ook met hoe laat het echt is. Dat is leuk.”

Mutual recognition

Ervaart u respect vanuit uw buurt? Waar voelt u zich gezien? “Ik ga met de overkant om maar met de rest niet. Hier is het afzijdig. Je groet elkaar maar iedereen is op zichzelf. In deze buurt zijn wel verschillen in standpunten. Elke maandagochtend ga ik even koffie drinken bij de overbuurvrouw, zij weet alles van iedereen in de buurt. De andere overbuurvrouw houdt de boel in de gaten als ik langer weg ben. Zij heeft de sleutel en houdt de kranten bij. Met twee burens heb ik contact. Ik vind dat fijn en genoeg. Door hen voel ik me gezien.”

Vindt u het jammer dat u maar twee burens spreekt? “Nee, ik vind het zo goed. Je kan ook teveel met elkaar omgaan. Ik hoef niet meer contact met de rest van de buurt.”

Waar vindt u het fijn om privacy te hebben? Waarom? “Thuis, dat is mijn plek. De grootte van mijn huis vind ik prima. Ik moet het ook onderhouden dus het moet niet groter. Gelukkig heb ik schoonmaakhulp één keer in de week. Ik gebruik de werkkamer niet, dat is nu puur opslag.”

Waar vindt u het fijn om met anderen te zijn? Waarom? “Het maakt mij niet uit waar ik met anderen ben. Ik kan naar hen toe maar ze kunnen ook naar mij.”

Als het makkelijk zou zijn zou u dan verhuizen? “Nee, ik zit hier goed. Ik zou niet verhuizen, ook al zou het makkelijk zijn. Zolang ik hier kan blijven wonen, blijf ik hier.”

End of the interview

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