THE HAARLEMMERPOORT AS A POINT OF PHYSICAL AND SOCIAL CONNECTION
BETWEEN CENTERAL AMSTERDAM AND THE WESTERN DISTRICTS

EXHIBITION AND SUPPORTING FACILITIES FOR THE ENCOURAGEMENT OF VOLUNTEERISM
COLOFON

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DATE
2012/2013
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PREFACE - PERSONAL MOTIVATION

FOR ARCHITECTURE

From a young age I set myself the task of becoming master of the universe. Since the only places a child can exercise complete control is in their mind and on the drawing board, I set about to design my world on all scales: from reorganizing Moscow to designing the ultimate car. My cuddly toys enjoyed a life of luxury replete with functioning elevators.

I spent my youth moving between countries, schools and homes throughout. I got lost on several continents, lived in converted stables, apartment buildings and free-standing buildings, resided in capitals and villages, and lived through tropical rains and a four-month winter. My exposure to the world encompasses a broad range of built reality; and my fascination with creation, has remained a constant throughout these experiences.

In choosing a subject to read at university, only the choice of architecture appeared to successfully combine my diverse interests: history, art, science and social sciences.

To test my competence and interest in the reality of practice, I spent a year gaining practical experience. Following two internships, I moved to Delft to start my masters. A childhood inundated in paper and Lego had evolved into an overwhelming desire to shape and improve the world: from dishware and chairs to buildings and cities. To this day I hold that passion within me: I want to create and facilitate creation, to design on every scale possible. I want to be an architect.

FOR THE RMIT STUDIO

The task of reusing existing buildings for new projects is a growing market within the architectural field, and therefore serves as an excellent preparatory project before graduating into the job market.

Besides the real-world relevance of the RMIT studios, I also harbour a personal fascination with history and the challenge of reuse.

I considered studying history at university due to my interest in the past. Particularly interesting to me were the variety of points of views these supposedly absolute facts involve and the complex network of influences that come together to make events happen. At school, the study of history focused on war and tyranny: large events that had profoundly shaped the world.

Such battles and inventions that change society are also found within the small-scale context of a building or even a chair. Even such a small scale involves a multiplicity of causes and effects into which events are interwoven. History as an ever-changing notion at all scales.

The city, as a history book in built form, serves as a fascinating context in which to design; a truth which is heightened when a project reuses part of that form. Such projects which involve existing buildings furthermore heighten the multidisciplinary appeal of architecture.

FOR THE PROJECT (AREA)

The project area is situated in Amsterdam, one of my favourite cities worldwide. My fondness for Amsterdam can be more accurately described as a fondness for Amsterdam Centrum. Especially this part of the city feels like an overgrown village in which all aspects of life can be found within easy walking distance: housing, work, stores, cultural institutions, recreational activities, restaurants, transportation, etc.

The studio’s project area focuses on part of district West and Westerpoort, an area with which I had barely had any contact. I was however intrigued to discover the qualities of this area and relationship with the Amsterdam that I adore. Within the project area, I selected to work on the Haarlemmerpoort (red dot). Initially, I did not know its history as a city gate. Its anomalous character within a brick landscape was what most struck me upon our initial meeting.

As an assignment, the Haarlemmerpoort caught my eye due to its urban situation, poised on the border between Amsterdam Centrum’s neighbourhoods and the districts to the west. This borderline location made me aware of my own centrally focused relationship with the city, but it also reflected the gate’s complicated position within an urban fabric which had grown and transformed considerably since its initial construction. Besides the urban situation, I was also intrigued to work with the object itself. Whereas I had an image in my mind about the reuse of old industrial buildings, an image did not present itself in the face of a neoclassical building. Given a year, I wanted to discover that image.
INTRODUCTION

CITY DEFENCES

As long as the city of Amsterdam has had a wall around it, there has been a Haarlemmerpoort. This gate, as indicated by the name, marks the western entrance/exit to the city and the route to Haarlem.1 As the city expanded, the Haarlemmerpoort moved with it.2

In the 17th century the city of Amsterdam grew to become one of the biggest trade and industrial cities in Europe.3 Resultantly, the city ramparts were expanded and the fourth Haarlemmerpoort was built over a kilometer to the west of its third location.4 This gate, built in 1618, was designed by Hendrick de Keyser who is better known today for his design of the Westerkerk.5

In the 19th century the creation of the Stelling van Amsterdam (Defence Line of Amsterdam) rendered the city’s walls obsolete.6 The only remaining function of the city gates was the collection of duties, a function which could just as easily be fulfilled by small guardhouses located on the bridges into the city.7 Most of the city’s existing defences, both walls and gates, were therefore levelled.8

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OBJECT

In 1837 de Keyser's design was torn down due to dilapidation.9 Despite the creation of the Defence Line of Amsterdam, a new gate was commissioned. This gate would work as a prominent entrance to the city and serves a ceremonial function rather than the defensive one of its predecessors.10 It was opened on the 27th of November 1940 as an Arc de Triomphe in honour of Willem II’s inauguration the next day.11 A neo-classical building of the corinthian order, the gate consists of two blocks with semi-circular forms located on either side of a collonade.12 It is officially called the Willemspoort in honour of Willem II, but is almost universally called the Haarlemmerpoort.13

This Haarlemmerpoort, the fifth in Amsterdam’s history, has retained relevance to the city throughout its many public uses: customs office, police station, fire station, office, atelier space, screen printers, squatters consultation as well as a practice space for groups.14 Currently the entire volume is given over to 17 housing units of which 16 are HA units: housing units for one and two person households.15 Currently 26 people live in the building.16

CONTEXT

At the time of the fourth Haarlemmerpoort the square was equipped entirely in keeping with its function as a location for trade and transports.17 The Haarlemmerdijk was constructed between 1631-32 to provide a directed and more comfortable connection between Amsterdam and Haarlem.18 Its Amsterdam base is located right outside of the Haarlemmerpoort. In 1939 the first railway line in the Netherlands was completed.19 It connected Haarlem and Amsterdam and terminated at Willemspoort Station which opened in 1842 and was located opposite the new Haarlemmerpoort.20

The Haarlemmerplein is still a transport square, but now for bikes and motorized vehicles: oil retailer S.W. Hettema still inhabits the square, as does a bike store, and countless cars, motorbikes, and buses throughout the day and night.21 There is a bus stop located right in front of the Haarlemmerpoort, and a parking garage below the square.

The square currently has diverse stores and services above which housing is located. On wednesdays a farmers’ market occupies the square. The square is surrounded by traffic arteries for cars, boats and trains. The Singelgracht marks the transition between Amsterdm Centrum and the Western districts.

1 Le Poole, F. pa.1
2 Le Poole, F. pa.1
3 Le Poole, F. pa.1
4 Le Poole, F. pa.1
5 Amsterdam.nl pa.1
6 Weessies, pa.1
7 Amsterdam.nl pa.2
8 Le Poole, F. pa.3
9 Pas, T. pa.2
10 Amsterdam.nl pa.2
11 Scholten, D. (2012) pa.15
12 Pas, T. pa.3
13 Amsterdam.nl pa.5
14 Amsterdam.nl pa.7
16 Scholten, D. (2012) pa.9
17 @Haarlemmerpoort pa.1
18 Le Poole, F. pa.2
19 Entoen.nu pa.1
20 Bramer, W. pa.1
21 Le Poole, F. pa.4
PROJECT AIMS

PROBLEM STATEMENT

The Haarlemmerpoort was built as a ceremonial entrance into the city of Amsterdam and for the collection of duties associated with trade.

In 1866, only twenty-six years after completion of the Haarlemmerpoort, duties on goods entering the city were stopped, a change which rendered the gate’s primary function obsolete.¹ Eleven years later, a new bridge was built crossing the Singelgracht south of its original position adjacent to the gate.² With this move south the Haarlemmerpoort lost its routing function as a gateway through which people reached the city. Yet despite the loss of these two primary functions, the gate retained societal relevance through its public function, initially as a police post which was already located in its right wing and later as a fire department as well.³ The gate also had a ceremonial function in the celebration of monarchical milestones starting with Willem II coronation.⁴

The gate has survived several demolition attempts. Suggestions for demolition tended to result from functional considerations rather than a state of disrepair. For instance, in both 1889 and 1896 the decision was made to replace the gate with a new building more suited towards housing the police and fire brigade which were located within the Haarlemmerpoort.⁵ In 1897 the fire station next to the gate was completed, presumably at this point the fire department relocated. As late as 1961 the police station moved out of the gate.⁶

Due to the heaviness of the traffic and the breadth of the traffic arteries, the Haarlemmerpoort currently stands as an isolated object within its context, rather than an integrated component. This separation is reinforced by the gate’s function: the entire building is currently occupied by housing. A function, which although crucial to society, offers little back to the neighbourhood which the building’s functions used to do. The Haarlemmerpoort has become mired as an island in the slog of other routes around its square. This has resulted in a disjointed urban situation lacking a clear message.

Given its status as a national monument, the building is safe from further threats of demolition, however the need for change is undeniable. Within itself, the Haarlemmerpoort faces cracking walls, moisture and mould.⁷ Ymere, the building’s owner, acknowledges that maintenance is highly necessary; a conclusion they based on six investigations into the living conditions of the building.⁸ However, the necessary maintenance would cost 6 million euros, money Ymere simply does not have.⁹ Even if they were able to afford renovations, Ymere claims that improving the building to meet current building regulations for housing violates the building’s monumental character; so they cannot guarantee the current inhabitants a home following the eventual renovations.¹⁰ A change of function from housing would also lower the technical standards needed.¹¹ Income from rent would not be able to return the investment made for the renovation, and such a change of function - to hospitality businesses or stores - would also be necessary to afford the long over due maintenance work.¹²

Giving the Haarlemmerpoort a public function would therefore aid in enabling its restoration as well as redefining its function as relevant to the square and the neighbourhood which it terminates. The gate is already taking on a symbolic function for the neighbourhood by keeping residents informed about developments in the area. In this sense, the Haarlemmerpoort has become an emblem for resistance to government imposed change and local pride. Currently this role is limited to posters and a twitter account, but giving this symbolic function a more concrete role could serve to anchor the building within the context from which it is currently disconnected. Since the gate is located at a multi-neighbourhood intersection, perhaps it could take on a part in uniting these various neighbourhoods.

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¹ Amsterdam.nl pa.7
³ Amsterdam.nl pa.7
⁴ Le Poole, F. pa.2
⁵ Amsterdam.nl (2008). pa.1
⁶ Amsterdam.nl pa.7
⁷ Straathof, M (2008) pa.4
⁸ Straathof, M (2008) pa.3
⁹ Straathof, M (2008) pa.3
¹⁰ Scholten, D (2012) pa.11
¹¹ Straathof, M (2008) pa.5
¹² Straathof, M (2008) pa.5
Thesis Plan

(RE)DESIGN ASSIGNMENT

The assignment focuses on the Haarlemmerpoort in its surrounding context. Following an extensive analysis of the urban context, architectural object and its building technological aspects covering past developments, the current situation, and (where relevant) the future situation, a development will be proposed which will physically and also symbolically reinvigorate the object and its context.

GOAL STATEMENT

The objective of this research and design proposal is to use the renovation and redesign of the Haarlemmerpoort in order to reinvigorate the surrounding context. The ambition is to turn the Haarlemmerpoort into more than merely a visual landmark, but to make it an integral component to the social and cultural structure of the neighbourhood. This reintegration will be accomplished both physically and programmatically.

In the design, the ambition is to be quite radical in the Haarlemmerpoort’s transformation (see Position Paper) while remaining true to the object’s (symbolic) identity as a chapter in Amsterdam’s history.

This goal statement will be supplemented later on in the design process by specific criteria for the gate’s development under the overarching goal of connection.
RESEARCH METHODOLOGY

In order to gather the necessary information on which to base and with which to influence the design process, I will consult a variety of sources within the scheme of one basic method.

METHOD

In conducting research for an unknown subject I tend to start with the main subject itself and then branch gradually further outwards into sub- and sub-sub-topics. Some of these sub-topics are predetermined, such as the context of the object, its history, its structural make-up and future plans. Other sub-topics are explored as they present themselves as new unknowns which need to be turned into known facts; in the case of the Haarlemmerpoort such sub-topics included the history of Amsterdam’s defensive works. Sub-topics link back to provide a greater understanding of the main research topic. A schematic of this research method is illustrated above. In general the ambition is to get as complete a picture as possible about the past, present and future on all scale levels.

SOURCES

The sources used to gather the necessary information are as diverse and all inclusive as possible in order to attain the desired breadth and depth of knowledge needed to make a successful intervention. This will involve consulting as both primary and secondary sources in order to avoid source bias. For instance, Ymere as the owner of the Haarlemmerpoort inevitably represents a different point of view than the residents and perhaps even the municipality.

The sources themselves include printed literature, and internet sites by both independents, online periodicals and government websites. The Amsterdam Beeldbank will also be consulted for it documentation of the past in photographs and other images like paintings, etchings and architectural drawings. Its physical corollary, the Pandenregister, will be contacted for the technical drawings of any renovations undertaken in order to determine the building’s current layout. This exploration will be supplemented by site visits and personal documentation to fill in the blanks left in the literary sources.

Any of these sources can be used in support of research carried out into any of the sub-topics requiring investigation. In fact, ideally, several (types of) sources would corroborate any finding.

After an initial stage of pure research, designing will gradually increase in importance. Yet this design is in fact just another form of research, thereby making the entire process one of research.

DESIGN METHODOLOGY

The semester before starting the graduation project I followed the “Van Meester tot Gezel” studio in which extensive emphasis was placed on the design process. Due to the noticeable improvements in the design assignments undertaken within that semester, I intend to stick with those methods advocated within that studio. These methods were based on the research conducted by Elise van Dooren into the design process.

In her research Elise van Dooren found that there were certain commonalities between all design processes. She termed these commonalities the generic elements: guiding theme and criteria, exploring and deciding, domains, frame of reference, language of sketching and model-making.  

GUIDING THEME AND CRITERIA

A guiding theme and sub-criteria are often regarded as artistically self-indulgent, yet a clear concept serves an absolutely crucial role in the design process. The concept is the “hat stand” on which to hang all design decisions. Throughout the course of my research and design, I will seek to establish a clear concept and sub-criteria on which to make my design decisions. In the framework of an RMIT project, these criteria will be partially represented by the value assessment of the existing situation. These criteria will also be supplemented by later findings. Crucial however to my perceived success for the year will be to find and retain focus on my guiding theme / concept throughout.

EXPLORING AND DECIDING
A considerable amount of my past design difficulties resulted from an insufficient amount of exploration and an accompanying inability to make decisions. Since I already find decision-making an arduous procedure, I previously feared that having too many options would make decision making nigh impossible. Throughout the previous semester I found that as I undertook more sketching and model-making and the extent of my exploration grew so too did the ease with which I made decisions. Rather than indecision, the search for options tended to be self-regulating: at a certain point one option became the most obvious one.

DOMAINS
Design encompasses a wide array of considerations. A fully worked out design will make decisions in all of these domains. These considerations are organized by van Dooren into the following 5 domains:

- space / form / image / composition
- material / construction / climate / sustainability
- function / use / ritual / movement
- urban context / site
- social / historical / philosophical context.

An expert designer will move erratically between these domains throughout the design process whereas novice designers tend to work in a more sequential fashion. Hence, in approaching the eventual design, I will try as much as possible to keep working between these domains. This domain focus has proved to me a far more effective method of working than working towards a particular product like a plan or a section. A plan will consist of decisions within these five domains, but simply working on your plans without that awareness leads to endless iterations without a definable improvement. Working between the domains also helps prevent frustration within the design process. Cannot decide upon the material for the facade? Work on the building’s situation within the context instead. Meanwhile the subconscious mind has time to mull over the material question. Working between the domains furthermore ensures a more integrated design as the implications of a decision made in one area are quickly found in the other domains.

FRAME OF REFERENCE
Frame of reference is an overt use of research within the design process. Reference projects can be used at all scales and within all domains to propel the design forwards. Design is often a collaborative process, so why not collaborate with the greats of today and yesterday for the betterment of your project? I will seek to involve reference projects within all stages and scales of my design; not as a copy-paste solution, but as further food for thought within my larger exploration.

OTHER
Discussions with peers are often very beneficial in the resolution of design issues. A strong studio dynamic is usually beneficial to all of the studio members as they learn from each other and work together to advance individually. Therefore despite a tendency to seek isolation and a preference for working independently, part of my design methodology will be to work primarily in the faculty building. The methodology outlined above can be defined within a single word as investigative. A proponent of an investigative design approach noted how “each step in the design process is based on a selective investigation process on options of ideas and solutions.” This is the method which proved crucial to me last semester, and is therefore the method I choose to adopt for the foreseeable future, including this graduation project.
To get this project off the ground, an initial period will be spent exclusively on research. This research will lead to a design, but initially the object and its context are being thoroughly investigated. Following the P1, at which point a design goal will be stated, this research will increasingly be related to those design ambitions and the more specific framework of investigation needed to answer the research questions.

Even during the more solid designing stage of the P2 and P3 period, research will still be a fundamental part of process due to the chosen investigative design methodology. Increasingly this design research will move away from external sources and become a process of research by design.

My chosen design method focuses on investigation across the domains. This research may expand out beyond the boundaries of the design criteria, as can be the case with reference project, but the gathered information will be utilized in a manner keeping with the concept framework.

The schematic above illustrates how pure research will be joined by design until a homogenous overlapping of research and design is found. The schematic on the right shows how research will be conducted to make decisions within each domain. As is shown, this research can impact or lead to findings and decisions for areas of the design within another domains.
RELEVANCE

SOCIAL AND SCIENTIFIC

SOCIAL

Since the introduction of monument care into the Netherlands last century, an absolutely vast number of buildings, objects, urban areas, landscapes, etc. have been added to the register as monuments, national landscapes, historic sites, archeological sites and even world heritage sites.\(^1\) This tally continues to increase to the point that it seems like everything in the country will soon be a monument. And then what happens?

Initially the attitude towards these monuments was to preserve their existing state.\(^2\) Considering their high number, the perseverance of such an attitude would risk turning the entirety of the Netherlands into a museum. Fortunately, today preservation is only one of many options in dealing with heritage, only one of the ways which enables us to take the past with us into the future. Yet still the general public seems inclined to favour the original state without necessarily understanding the implications of such a stance. While yet another group seems disinclined to value heritage at all.

This research and design assignment investigates the relevance of monuments and heritage within today’s society and built environment through the specific example of the Haarlemmerpoort.

SCIENTIFIC

Both the research and design method conform to the scientific approach of investigation. In all matters, a variety of options will be explored. Out of these variants an ‘ideal’ option will then be selected. The selection process is guided by a number of criteria, first and foremost of which is the design concept: connection. This concept was chosen as a result of the research question and goal which seeks to transform the Haarlemmerpoort into a physical and social connection within the area.

A lot of the issues that arise with the reuse of existing buildings are of a scientific nature, for instance the possibilities of an existing structure. Furthermore, the resulting design will serve as another case study in the search of heritage’s role within the current building industry.

As such, this research and redesign assignment relates to social as well as scientific concerns.

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1 Meurs, P. (2012)
2 Meurs, P. (2012)
METHOD IN PLANNING

Given the method described earlier - specifically the ambition to move swiftly between the different domains in the style of an expert designer - the planning follows a similar everything-at-the-same-time structure. Naturally, it is impossible to do everything at the same time, but for instance, if working on the design for the plan, I will consider form, use, material and construction rather than mindlessly creating iterations in which nothing much appears to change. Furthermore, instead of moving through the project by starting with the situation design, moving onto plans, then considering sections, facade drawings and ending with details, I will consult each of these throughout the process.

I have included within the planning the minimal requirements for the presentation moments just to keep the desired final products in mind, but the focus will be on working between the domains. The main focus will be therefore to cover as many of the domains as possible per week (or even daily) in order to result in a as integrated a design as possible.
RESEARCH PLAN

RESEARCH (TO BE) UNDERTAKEN

The research conducted so far, as presented in full in the P1 report, has been crucial to the development of the problem statement and project aims. These research areas include the three analyses: urban, architectural, and building technology.

Within the P2 period, during which time initial designs for both the masterplan and situation will be designed and the program of the building will be decided, continuous research will be conducted. This research will focus on applying the existing knowledge gained by the conducted analyses to a design. Furthermore, a function (or functions) will be chosen which would best serve to transform the gate into a physical and social connection between Amsterdam Centrum and the western districts.

My initial thoughts on this head are the creation of an information interchange which will also be a place of physical activity - although a cell phone store would represent information interchange, this function hardly seems ideal for the contextual situation. Therefore, I will first determine the relevance of existing research in terms of a the value assessment and the newly defined research questions.

A great deal of the research for the coming period will deal with design investigation, the topics of which are more difficult to predetermine.

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AMSTERDAM WEST

THE PROJECT AREA

In approaching the urban analysis of the project area, I set out to determine the defining urban characteristics of Amsterdam West, how these arose, and how they will be affected by development plans for the future.

Following visitation and analysis of the project area, I noticed three distinct zones:

1. a northern industrial zone
   (with the residential Spaarndammerbuurt)
2. a dividing green zone
3. a southern residential zone
   (with the industrial food market).

This urban analysis of the project area presents a brief past, present and future analysis of these three zones within the assigned project area. This urban character consists of spatial structures which have come to and will in future define the area. Statistical and intangible aspects will also be discussed to provide a more well-rounded image of the areas.

Research Question:
What are the defining urban characteristics of the project area? How did they arise? What are their prospects?

INDUSTRIAL ZONE

PAST

Industry developed in conjunction with the harbour as it was expanded along the river coastline. This growth was required and facilitated by the growing economic importance of Amsterdam. In 1876 the North Sea Channel connecting Amsterdam to the sea was finished. In order to fully utilize the trade potential of this new connection, the harbour had to be developed to accommodate the increasingly large ships.

The opening of the North Sea Channel brought the industrial revolution to Amsterdam in full force; yet despite the western connection to the sea, the eastern harbour continued to be expanded. In Plan Kaif the first expansions of the western harbour since the 17th century was planned. Gradually functions unnecessary in the east were moved to the sea-oriented western harbour. Since the 1960 the western harbours have repeatedly expanded while the eastern harbours have been gradually re-purposed for residential and other non-industrial uses.

PRESENT

The current division of industry and housing shows a clear industrial presence to the north and north west of the project area. This reflects the movement of harbour activity westwards and decision to combine industry with business. Accordingly, the makeup of this region shifts from purely industrial to commercial businesses as proximity to Sloterdijk station increases.

These businesses are located in large buildings of an overtly industrial character consisting predominantly of metal sheds in the harbour area and shiny high rise buildings towards Sloterdijk train station. Especially the harbour front suffers from a ghost town like atmosphere: the large spaces between seemingly uninhabited buildings lower the perceived safety of the area.

There is low job availability and high unemployment in the southern residential districts. Half the neighbourhoods can boast a far above average percentage of single proprietorship businesses - 65% of

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1 Nissen., A. and T. Pater (2012) 2
2 Abrahamse, J. E, M Kosian, and E Schmitz (2010). 50
3 Abrahamse, J. E, M Kosian, and E Schmitz (2010). 50
4 Abrahamse, J. E, M Kosian, and E Schmitz (2010). 50
5 Nissen., A. and T. Pater (2012) 2
6 Abrahamse, J. E, M Kosian, and E Schmitz (2010). 51

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businesses versus 52% on average in Amsterdam - which are more numerous yet of a significantly smaller scale than the limited number of large conglomerates in the north.¹

The focus will instead be on housing development gradually starting in 2020 but comprising 34% of housing development phase 3 of the plan for Amsterdam.¹ Some of this housing will be realized in relation to the Olympic bid which will focus on the harbour area of the project area.² Resultantly, the harbour will be moved further westwards.³ The mixed use initiatives and Olympic developments will, no doubt, radically change the character of what is currently an industrial ghost town largely disconnected from the rest of the city.

¹ Brienen, T., D. Landman and L-A. Schoneveld van der Linde (2012).⁷
² Daalder, R. (2012)
³ Daalder, R. (2012)
GREEN ZONE

PAST

The green zone has remained eerily undeveloped throughout Amsterdam’s history. This limited development is notable within the diagrams on the far left. It resulted from the construction of the Haarlemmerrekvaart (completed in 1632) and the development of the railway infrastructure (in 1939).

Due to the flooding of the Haarlemmermeer the only connection between Haarlem and Amsterdam became the Spaarndammerdijk, a dangerous and inefficient route. Therefore in 1631 construction began on a canal between the two cities. To save expenses it was constructed to be as direct a link as possible, hence its straightness. The first railway connection in 1839 followed the straight line of the Haarlemmerrekvaart within the project area and further connected Haarlem and Amsterdam while later expansions of the railway line connected Amsterdam to other nearby cities.

Harbour related construction expanded initially westwards with the harbour and later south towards the railway line. There was no dense build-up between the earlier and later Zaandam connections until after the construction of Sloterdijk station in 1956 (see railway development related growth diagrams). In the AUP expansion plan for Amsterdam, royally approved in 1939, it was decided that green zones would separate different functions. To this day these two infrastructures effectively cut off that segment of land from the surrounding area forming the barrier between living and industry as made official in the AUP.

1 Bellinga, N. A, and T. Pater (2012), 5-8
2 Le Poole, F. pa.2
3 Entoen.ru pa.1
4 Nissen, A. (2012), 2
5 Abrahamse, J. E, M Kosian, and E Schmitz (2010), 28
7 Heeleanders, P. (2012), 1
8 Abrahamse, J. E, M Kosian, and E Schmitz (2010). 44, 49
9 Bellinga, N.A, and T. Pater (2012), 5-8
Currently the Green Zone in the project area is the last part of the Brettenzone between Haarlem and Amsterdam as it enters the city. It is also the only green area in the city to extend so far towards the city centre. In the AUP it was decided to use this area for recreational purposes. In line with the future plan for Amsterdam to bring back green further into the city, this area - already exemplar in its greenness - will be further greened. Hopefully this additional greening will not intensify the area’s history as a barrier.

The Green Zone definitely offers a pleasant and luscious experience within the city, but its otherness and limited connectivity - from the residential zone only a few bridges cross over the Haarlemmerdijk and from the north even fewer cross-railway links are made - to the surrounding area reinforce a landscape resulting from isolation: a barrier between housing and industry.

RESIDENTIAL ZONE

PAST

The city’s successes in trade and industry resulted in overcrowding and terrible living conditions in the current city centre. The plans to build the Northsea Channel was predicted to improve industry further and cause further population densification an already overcrowded city. In 1867 Jacobus van Niftrik suggested an expansion plan for the city to solve the need for new housing; the low density of this plan and disregard for existing structures made it too expensive to execute. In 1877 Jan Kalff, director of public works, submitted a new plan which followed the historic bog structure of the surrounding area and was therefore affordable enough to implement. This compliance with the existing structure in combination with a series of different development plans over the last two centuries, has resulted in a diverse urban fabric chronicling the change of preference from closed to open city blocks in keeping with the desire for light, air and space.

PRESENT

In spite of the different development plans, there are a lot of commonalities in the housing stock; such as a high percentage of social housing. The percentage of social housing tends to be around 55% in this area, above the 48.6 average for Amsterdam. This affordability in combination with a small housing stock makes the residential zone of the project area the most densely populated part of Amsterdam, especially so in the 19th century expansion areas under plan Kalff. It may initially appear to be a negative characteristic for a neighbourhood to have a large stock of small and cheap housing. However, this might be exactly what Amsterdam West has to offer the general city: a stepping stone.

Currently this residential area has a very high percentage of new city dwellers at 39.2% meaning that a lot of people new to Amsterdam have settled in that area: that is almost ten percent higher than Amsterdam’s 29.7% average. Perhaps therefore it is detrimental to the neighbourhood that the housing stock is increasing in size. Oddly enough, while the value of houses is steadily decreasing in most of the neighbourhoods, the percentage of social housing is also decreasing.

Furthermore, despite the stereotype of danger attributed to social housing neighbourhoods, neighbourhood satisfaction and experienced safety in the area are on par with that of Amsterdam as a whole. In these two aspects, the distinction between the west and east of the project area becomes apparent with notably higher scores in the eastern districts closest to the city centre.

References:
2. Stadsarchief Amsterdam. pa.2-4
3. Stadsarchief Amsterdam. pa.5
5. Gemeente Amsterdam (2011).
FUTURE

6% of Amsterdam’s future housing stock is planned within the existing structure of district west. 1 Although below the approximately 10% growth expected in the other districts, this densification a real challenge considering the already high population density.

Despite the statistical poverty, density and other difficulties within the area, one experiences it as a series of friendly and diverse neighbourhoods with impressive playground and park facilities. The quality of the green spaces was both surprising and abundant perhaps in terms of the prevalence of unexpected pockets.

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1 Brienen, T., D. Landman and L-A. Schoneveld van der Linde (2012).
CONCLUSION OF PROJECT AREA ANALYSIS

The assigned project area counts three unique zones which, although interrelated in their histories and development, currently lead quite separate lives.

**INDUSTRY**
- past
  - industrial area developed with the harbour toward the east due to construction of the north sea channel
- present
  - area with large businesses, eerily empty otherwise
- future
  - change to mixed use will radically change the area in preparation for the Olympics in 2028

**GREEN ZONE**
- past
  - Haarlemmerdijk and railway development kept area cut-off from surrounding areas preventing its inhabitation
  - current
  - luscious green area with gardens and cultural program still with limited connectivity to surrounding areas
- future
  - further greening

**RESIDENTIAL**
- past
  - area plans developed on historical bog structure
- present
  - plans have given each district a distinctive character characterized by small and affordable housing stock overall surprisingly pleasant neighbourhood
- future
  - intensify use of existing housing stock potentially at odds with the above average population density
AMSTERDAM’S DEFENSIVE WORKS

To protect the city of Amsterdam earth banks and trenches were built around the city. In 1385 these earth banks were reinforced into actual walls. The Haarlemmerpoort was one of the three gates in this initial wall. It defended the western entrance into the city on the route to Haarlem.1

As Amsterdam prospered and expanded, the defence works and the Haarlemmerpoort moved with it, each time in a different iteration. In 1613, due to the 3rd expansion of the city, the ramparts moved over a kilometre to the west.2 Between 1615 and 1618 the fourth Haarlemmerpoort (designed by Hendrick de Keyser) was built.3 Over a decade later, in 1632, the Haarlemmertrekvaart was completed which provided a more direct and comfortable connection to Haarlem than the Spaarndammerdijk before it.4 It terminated right in front of the Haarlemmerpoort.

In the 19th Century the creation of the Stelling van Amsterdam (Defence Line of Amsterdam) rendered the city’s wall defences unnecessary.5 The walls and most of the accompanying gates were gradually levelled.6 New guardhouses were built next to the bridges crossing the Singelgracht into the city.7 Their function was to collect duties on goods entering the city.8

The area around this gate was thoroughly equipped for the functions of trade and transport.9 It took a long time before the city expanded to fill the area around the new gate.10 This also occurred in the eastern part of the city after the 4th phase of expansion.

In 1937 the old gate was demolished due to dilapidation; the previous year a chimney had already collapsed during a storm.11 Its defensive function was no longer needed and this also made it unsuitable for the heavier traffic of the day.12

Although there was no need for a new gate, the decision was made to replace de Keyser’s Haarlemmerpoort with a ceremonial gate in honour of the crowning of Willem the Second.13 In 1938 the municipal government gave the go ahead for the construction of a representative building which would stress Amsterdam’s position as capital of the Kingdom.14 The new gate, designed by Bastiaan de Greef, was completed in 1840 and offers direct access into the city.15

It was called the Willemspoort in honour of the new king although colloquially it is still called the Haarlemmerpoort.16

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1 Le Poole, F. pa.1
2 Le Poole, F. pa.1
3 Amsterdam.nl pa.1
4 Weessies, pa.1
5 Abrahamse, J E, M Kosian, and E Schmitz (2010). 34
6 Amsterdam.nl pa.2
7 Amsterdam.nl pa.2
8 Amsterdam.nl pa.2
9 Le Poole, F. pa.1
10 Bureau Monumenten en Archeologie pa.3
11 Pas, T. pa.2
12 Le Poole, F. pa.3
13 Abrahamse, J E, M Kosian, and E Schmitz (2010). 34
14 Abrahamse, J E, M Kosian, and E Schmitz (2010). 34
15 Le Poole, F. pa.3
HAARLEMMERPLEIN DEVELOPMENT

The fourth Haarlemmerpoort was built as part of the defensive works of the city. Its entrance formed a direct link to the Haarlemmerpleinkwartier completed in 1632. The square was primarily in use for trade and travel as reflected by its businesses, such as workshops and a blacksmith.

The square was designed according to renaissance principles which state that a harmonious layout of space will beneficially influence its users. Therefore, in the design of the square, symmetry was aspired to in spite of the diagonal position of the city’s defences.

In 1837, de Keyser’s gate was demolished after more than 200 years of use. It had become functionally outdated and dilapidated. It was replaced in 1840 by the fifth and current Haarlemmerpoort.

In 1842, Station Amsterdam Willemspoort was completed directly opposite the new gate. Willemspoort station was the terminus of the first railway line to be constructed in the Netherlands. This railway connected Haarlem and Amsterdam.

In 1866 the collection of duties, the gate’s primary function, was suspended. The police station based in the other wing remained and a fire station was put in the vacant wing in 1877.

In 1878 Station Willemspoort was closed as the railroad was extended towards the current location of Amsterdam Central Station. The year before, in 1877, a new bridge was built to cross the Singelgracht. The bridge was placed south of the gate, perhaps due to the fire station now housed in the Haarlemmerpoort, which caused the gate to loose its function as entrance to the city.

Towards the end of the 20th century plans existed to destroy the Haarlemmerpoort and replace it with a purpose built police station and fire brigade. Several demolition plans later, it was decided in 1900 to definitely keep the Haarlemmerpoort after a firestation was built to the north of the gate in 1897. Since 1920 the gate has partially served as housing.

Following the squatting of the remaining building in 1978, a renovation was completed in 1985 to transform the entire building for residential use.

Post-war plans to improve the living quality of Amsterdam and making it car accessible included the construction of a 6 lane ring-road around the city. This necessitated the demolition of the Haarlemmerhouttuinen which was completed in 1971. The plan furthermore necessitated the moving of the Haarlemmerpoort. Its new location was to become opposite the opening of the Haarlemmerdijk. This move proved too expensive; part of the reason why the ring-road was never built.

The square has always been an interchange of transportation: from carts to cars. Formerly a lot of garages and a petrol station were based in the square, of which only an oil retailed remains. The square is a slave to cars. The area is currently under redevelopment to reclaim the square for pedestrian use by reducing car activity. Work is also under way to reestablish the visual link through the gate with a water feature and dock behind the gate.

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1 Le Poole, F. pa.2
2 Le Poole, F. pa.1
3 Gofférjé, P. J. (2002) pa.4
4 Gofférjé, P. J. (2002) pa.4
5 Pas, T. pa.2
6 Abrahamse, J E, M Kosian, and E Schmitz (2010), 34
7 Scholten, D. (2012) pa.16
8 Bramer, W. pa.1
9 Entoen.nu pa.1
10 Scholten, D. (2012) pa.18
11 Amsterdam.nl pa.7
12 Bramer, W. pa.1
14 Amsterdam.nl pa.7
15 Amsterdam.nl pa.7
16 @Haarlemmerpoort
17 Scholten, D. (2012) pa.11
18 Konijn, J. (2011)
19 Konijn, J. (2011)
22 Le Poole, F. pa.4
23 Dijk, J, H Naaijer and R van Gelder (2011) 21
24 Dijk, J, H Naaijer and R van Gelder (2011) 37-56
HAARLEMMERPLEIN CURRENT SITUATION

Currently, the Haarlemmerpoort is at the centre of a very complicated situation. It terminates the Haarlemmerbuurt, but its original routing to Haarlem was cut off with the relocation of the bridge behind it. This route now dead-ends in the Singelgracht with the furthest most point of the Brettenzone just out of reach. The first harbour expansion is to the north of the Haarlemmerplein on the other side of the railway viaduct.

Housing blocks by Hertzberger have replaced most of the destroyed Haarlemmer Houttuinen. These houses are disliked by surrounding residents, perhaps mostly out nostalgia for what was, despite the previously poor housing conditions. The last empty plot was filled in 2010 with housing by Dick van Gameren (the store and hospitality space are still vacant). The square has, as such, been completed with a wide variety of functions, much like the Haarlemmerdijk, the street leading up to the Haarlemmerplein.

Noticeable in the square are the movie theatre “de Rode Bioscoop,” S.W. Hettema (the oil retailer with an old fashioned Esso sign outside), a hairdresser, vintage clothing store, several cafés, the old fire-station (out of use since 2005), and an ABN Amro in a relatively new building on the corner of the Haarlemmerdijk.

Analysing the current situation, it is readily apparent that the square surrounded and crossed by the numerous and busy traffic arteries. These, in many cases, wide roads work to isolate the Haarlemmerpoort. The municipality’s future plans are set to remove traffic on the north and south of the square. This will improve the connection to and through the Haarlemmerpoort by decreasing the bisection of the square.

The Haarlemmerpoort is located across an albeit wide canal from the tip of the Brettenzone: the Westerpark with the Westergasfabriek and its cultural program just out of reach. Currently the only plans for the square are the replacement of some struggling trees.

The Haarlemmerpoort marks the transition between the abundance of the Centre and scarcity of the Western districts in terms of monumental value and multi-functional programme. The Haarlemmerplein itself is starting to show signs of a regression with the mere two new shops added by the block by Dick van Gameren. Furthermore, in the building block located north of the Haarlemmerpoort, most of the buildings are purely residential.

The sightline through the Haarlemmerpoort to the west recalls the historical origins of the link between Amsterdam and Haarlem. Plans exist to place a water element on the square and a dock behind the Haarlemmerpoort in order to emphasize this sightline and to reintegrate the gate, at least visually, back into its square.

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1 Konijn, J. (2011)
2 Brandweer.Amsterdam.nl pa.1
VALUE ASSESSMENT

From the analysis of the Haarlemmerpoort's context I came to the conclusion that some of its most negative aspects relate to the object's situation within its environment and the routing which surrounds it. A five lane road cuts the Haarlemmerpoort off from its square. Although the former route through the Haarlemmerpoort across the Singelgracht was lost over a hundred years ago, the resultant isolation of the gate still weighs in at a negative value.

The object of visually completes the square despite this physical disconnection. However any other building could probably adequately fill that space. Its historic function as a trade and transport square is not uncommon of most squares world-wide. The gate is furthermore situated closely to the green of the Westerpark and the Brettenzone, but currently (except for some trees) the square and gate only have a visual link to this spot of nature within the city.

The positive values are physical. The fourth Haarlemmerpoort was built at the start of the 1st large expansion of the city, and was built before the surrounding area was filled in. As such, it can be said to define the logic of the neighbourhood. The building is one of the few free-standing objects within the area, and the only one on the square. This generous positioning gives the gate a landmark status reinforced by its position next to a traffic interchange. The sightline down the Haarlemmerdijk to the Haarlemmerpoort and through it towards the west recalls the city’s link with Haarlem which was important in its formative years.
ARCHITECTURAL ANALYSIS

HISTORY - ITS ARCHITECTS

The final two gates tells the story of a changing city, styles, architectural practice and times in general. A comparison of the architects that designed the two gates will be followed by a comparison of the gates themselves.

HENDRICK DE KEYSER

De Keyser, architect of the fourth Haarlemmerpoort, had been trained as a sculptor under Cornelis Bloemaert.\(^1\) His skills as a sculptor are prominently showcased to his architecture.\(^2\) He became the city architect of Amsterdam in 1595, and in that capacity was the most important architect in the country.\(^3\) His monograph was the first ever to be written about a Dutch architect.\(^4\)

His legacy was the Amsterdam skyline. Before his appointment only two towers graced the city: the old church and now demolished city hall.\(^5\) In order to project an image of power and wealth on the city, de Keyser added nine exquisite towers (most of which are still standing).\(^6\) Most of his projects were constructed in the heart of the city, the then expanse of the city. The Haarlemmerpoort was his most western project in terms of location.

His work is best understood in a tradition of re-establishing classicism.\(^7\) He trained briefly under Inigo Jones in London.\(^8\) Although de Keyser’s work marked the height of the Dutch Renaissance, he started to transform the prevalent neorennaissance style with the addition of classical elements.\(^9\) Jacob van Campen continued de Keyser’s work and became known as the founder of pure Dutch Classicism.\(^10\) Some projects were posthumously completed by his son Pieter de Keyser.\(^11\)

BASTIAAN DE GREEF

De Greef was groomed to be an architect by his father, Jan de Greef, who became city architect for Amsterdam in 1820.\(^12\) De Greef built the Haarlemmerpoort only 20 years after that (at the age of 22) while working as C. Alewijn’s architectural assistant.\(^13\) Although the project was officially credited to Alewijn (who actually died a year before its completion), most architectural historians agree that the project was more probably designed by de Greef.\(^14\)

He became city architect in 1856 as the first director of the new department of public works.\(^15\) This work encapsulated a broad range of programs including public buildings and infrastructural work.\(^16\) As head of the department de Greef perceived his self more of a manager than an architect and as such granted a lot of designerly freedom to his colleagues.\(^17\) He frequently collaborated with Willem Springer, who shared his managerial attitude and avoidance of the lime light.\(^18\) De Greef’s influence on the many projects he worked on, is therefore unknown. The schools as well as the AVA Housing Blocks are all of his design.\(^19\)

\(^{1-19}\) Priester, S (2010). pa.1-9

1 Vereniging Hendrick de Keyser. pa.2
2 Weessies, R. pa.1
3 Priester, S (2008). pa.3
4 SUNArchitectures.nl (2008). pa.3
5 Priester, S (2008). pa.2
6 Priester, S (2008). pa.2
7 Weessies, R. pa.1
8 Weessies, R. pa.3,4
9 Weessies, R. pa.3,4
10 Priester, S (2008). pa.6
11 Weessies, R. pa.6
12 Weessies, R. pa.5
13 Priester, S (2010). pa.2-3
14 Priester, S (2010). pa.4
15 Priester, S (2010). pa.1
16 Priester, S (2010). pa.9-11
17 Priester, S (2010). pa.7
18 Priester, S (2010). pa.7
19 Priester, S (2010). pa.2
THE GATES
The styles of the gates reflect the prevalent style of the time. The skill of their execution is measured by the experience of the project architect. The Haarlemmerpoort was one of de Keyser’s later works, and very much cherished. The current Haarlemmerpoort was by all accounts de Greef’s first project. Comparisons between the two gates shortly after the completion of the later almost unanimously favoured de Keyser’s design. An anonymous source wrote the following about De Greef’s gate in 1944:

“If you got by rail to Amsterdam, your eye will discern a crude building which appears to have been thrown there coincidentally, - that is the Willemspoort. Previously there stood there a masterpiece of historic architecture, the Haarlemmerpoort, a gate rich in historic memories, honourable in its old and beautiful construction.”

Whereas de Keyser’s Haarlemmerpoort was designed as part of the city’s defences, de Greef’s Willemspoort was designed predominantly as a triumphal arch in honour of Willem II’s inauguration.

The very different functions of the gates - defensive and ceremonial respectively - are expressed in their radically different forms. De Keyser’s defensive gate was incorporated into a wall, had a tower and denied direct routing into the city. De Greef’s ceremonial gate was free-standing, had no tower, and enabled direct access into the city in keeping with its welcoming function. Since the gate was ceremonial rather than defensive in function, the Corinthian rather than the Doric order was employed. Whereas the Doric order represents strength and masculinity, the Corinthian order is generally regarded as the most ornamental of the orders.

The curve in the route of de Keyser’s gate worked to prevent attacking forces from shooting directly through the closed gate and into the city. This curve made the path dark and dangerous; in the 19th century traffic controllers were assigned to prevent collisions between wagons passing into and out of the city. Part of the reason that de Keyser’s gate was torn down, in addition to its dilapidated state, was its unsuitability for the increasingly heavy flow of traffic entering and leaving the city.

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The Haarlemmerpoort was designed in the tradition of triumphal arches. It was designed to impress and assert Amsterdam’s role as the nation’s capital. It is admittedly less successful on this account than for instance the Brandenburger Tor in Berlin or the Arc de Triomphe in Paris. Perhaps its lack of visual strength results from the addition to a ceremonial function of a practical purpose - the collection of duties - which gives it a squat appearance in contrast to the soaring heights of the other triumphal arches.

The Haarlemmerpoort is composed of two wings with a semi-circular form on either side of a central colonnade. The left (south western) wing housed the customs house for the collection of duties and the right (north eastern) wing housed the police office. A plaque within the colonnade commemorates the opening and inauguration of Willem II.

The straight line through the colonnade formed a direct connection along the Haarlemmerdijk, across the square, through the gateway towards the station and Haarlem. Currently, with the bridge to the south and wide traffic artery to the east and water to the west, the gate is predominantly cut off as an island within the city. Although physically cut off, the Haarlemmerpoort enjoys strong visual connection to the surrounding area. It is truly an object in the round approachable from all sides and without a front.

In addition to a clear symmetry and rhythm in the plans and the elevations, the neoclassical style is clearly visible in the facade. The frieze does not however wrap around the entire architrave as is common in neoclassical buildings. Furthermore, a mistake during construction means that the capitals meet the architrave in a manner uncompliant with classical rules.

Due to its sandstone construction with some plastering, the building stands out from the darker brick buildings on the same square. The reason for this materiality will be discussed in the building technology analysis.

On the 26th of May 1978 the right wing of the Haarlemmerpoort was squatted. This act put the state of the gate on the political agenda and resulted in 1984 in the restoration of the facade and renovation of the building’s interior. With the reconstruction the attic has become inhabited, necessitating the placement of additional windows. While the symmetrical order of the neo-classical building was maintained for the facade alterations, it was disregarded with the placement of internal walls which squeezed 16 HAT units and a one free sector rental unit into the existing structure.
Throughout the decades the Haarlemmerpoort has undergone a change in its symbolic function. Whereas initially the gate was used to celebrate royal events and was decorated accordingly, as is illustrated in the various beeldbank images. Furthermore, the gate’s very construction resulted from the need for a way to mark Willem II’s inauguration.

Perhaps due to the unwonted levelling of the Haarlemmer Houttuinen, the residents (old and new) want to preserve what is left of their perceived heritage. This urge has translated itself into an activist tendency within the Haarlemmerbuurt, for which the Haarlemmerpoort serves as a banner-totting focal point.
VALUE ASSESSMENT

The Haarlemmerpoort was built in the prevalent neoclassical style of the time, giving this an indifferent value. Although this building constitutes C. Alewijn’s last project and B. de Greef’s first project, neither of these architects are particularly renown in the Netherlands. In fact, C. Alewijn has almost been entirely forgotten.

The building gets a positive value for its historic origins as the last city gate to be constructed in Amsterdam, and also the only gate to be constructed without a defensive function. It is interesting to note as well, that unlike other triumphal arches which are purely ceremonial, the Haarlemmerpoort’s form has been adapted for a functional use as well.

Its highest values are in the point of Amsterdam’s history it relates and its current function as a rallying point for the neighbourhood.

- neoclassical style
- alewijn’s last project
- de greef’s first project
- errors in order
- formerly combined a celebratory and practical function as an office for the collection of duties
- last built city gate in amsterdam
- only city gate without a defensive function
- marks an important point in amsterdam’s development by telling the story of its defensive works and their replacement with the coming of the stelling van amsterdam
- symbolic rallying point for neighbourhood
load bearing natural stone
The Haarlemmerpoort has masonry load-bearing walls made out of sandstone. These walls are largely plastered externally emphasising the building’s light colour which makes it stand out from the buildings which surround it. The other buildings on the square, including recent interventions like the block by Dick van Gameren, are all brick buildings (at least externally).

The Dutch building industry at the time primarily dealt with brick due to the country’s reserve of clay. Conversely, the country’s limited natural stone output results from a lack of reserves of these materials. Therefore, the expense of importing sandstone must have made the construction of the Haarlemmerpoort quite precious to the city of Amsterdam. The willingness to put in such an expense can be rationalized due to the ceremonial function of the building - to welcome and impress foreign guests while asserting Amsterdam’s role as capital of the country - and its construction in honour of Willem II’s inauguration.

SPANS AND RISERS
The timber beams which span between the load-bearing walls are from the original 1840 building. As such, they span the shortest distances between walls at the time. The attic boasts an impressive timber structure to support the slanted roof above the colonnade which is also authentic. This roof as well as the glass lantern inserted in the 1985 renovation, are not visible from the square.

The primary roof water drainpipes are located internally at the far corners of the building. Heating channels and internal pipes as well as further roof drainage are located near where the fireplaces used to be - located along the internal load-bearing walls. These fireplaces were probably placed centrally for the rooms in the original situation.

FOUNDATION
It can be concluded from the section drawings from the 1985 renovation that the Haarlemmerpoort is supported by the traditional type of timber pile foundations which have been used in Amsterdam for hundreds of years. This consists of 685 12m long timber poles placed below water level. Placing the timber underwater prevents oxygen access and the resultant rotting of the foundation piles. These poles are placed in pairs which are connected by pile caps. These pairs are spaced approximately 800mm apart below the position of the load-bearing walls and are connected by timber planks kept in place by another timber member. Above this foundation bricks were probably laid due to the typical stepping of such foundations. Closer to ground-level the bricks make way for the masonry blocks which form the visible walls of the building. Besides the pile number, the description of the foundation is based on common practice in Amsterdam, but the building’s foundations may deviate from this norm.

In 2009 an investigation into the condition of the foundations revealed them to be in serious need of repair and the inhabitants were told by Ymere to move out without any assurance of a possibility for return. A second opinion revealed numerous calculation areas: there was no subsidence, the foundations were over-dimensioned for the carried loads, they were in good condition and all but a small part would hold well for another 25 years. What exactly is wrong with these small parts and where they are located is unknown.

1 Monumenten.nl. pa.1
2 Monumenten.nl. pa.1
3 Amsterdam.nl. pa.2
4 Scholten, D. (2012). pa.9
6 Ymere. pa.4
7 Straathof, M (2011). pa.7
8 Huurdersvereniging Centrum. pa.1
SQUATTERS AND THE RENOVATION

In the 1970’s the Haarlemmerpoort was in a sorry state: propped up with steel cables holding a building together which was literally rotting away.1 In 1978, the right wing of the Haarlemmerpoort was squatted. The action was carefully times to coincide with a passing cyclist demonstration thereby putting the state of the building on the political agenda.2 The squatters took up residence in the wing and undertook restoration and updating works: they replaced the missing floors, put in sewer work and electricity.3 In addition to the right wing they also took over the attic. The left wing was already occupied by residences.4

In the 1980’s, the government of Amsterdam bought around 200 squats.5 In cooperation with the monument care and the department of city renewal and housing, an architect was selected by the residents for the necessary restoration and renovation.6 They selected a young architecture firm Hubers en De Boer partly because of Maarten de Boer’s experience living in a squat on the Nieuwe Markt. The Haarlemmerpoort was only their second assignment.

The restoration of the Haarlemmerpoort lasted between 1983 and 1985.7 The extra openings in the facade were triple glazed with soundproof glazing.8 The openings in the front and back facade took incredible effort to create considering the 1.1m thick walls in the attic.9 Moving the stairs was the most significant alteration of the existing building.10 During the renovation the existing interiors were quite extensively stripped and thereby the existing atmosphere was lost.11 The beam construction, roof structure and stone columns are some of the few internal elements remaining from the Haarlemmerpoort in 1840.12

Following this restoration further maintenance works:
1986 completion of restoration
1988 placement of stud walls
1989 external painting (not of portico ceiling)
2000 woodwork window frames
2001 rotting wood dealt with (but not all places).13

MATERIALS
Sandstone Solid masonry load bearing walls
Plaster Plaster over the masonry walls both internally (plasterboard and plaster on reinforcement bars) and externally directly on the walls
Timber The existing timber beams, floor boards and roof decking of the slanted roof were utilized. Most of this timber, besides that in the attic level, is covered with insulation and plaster. The decorative coffered ceiling is also made out of wood painted over in a colour to match the plaster on the building.
Titanium Zinc The sloped roof is made out of titanium zinc.
Anhydrite Used for the floors for an amorphous finish
Steel The inserted stairs to the attic housing units and the roof terrace are made of steel and consist of steel grate steps.

1 Scholten, D. (2012). pa.3
2 Scholten, D. (2012). pa.4
3 Scholten, D. (2012). pa.4
4 Scholten, D. (2012). pa.4-5
5 Scholten, D. (2012). pa.6
7 Scholten, D. (2012). pa.11
8 Scholten, D. (2012). pa.8
9 Scholten, D. (2012). pa.9
10 Scholten, D. (2012). pa.9
13 van Hulst, R. J. (2012). pa.1
Currently the building suffers overdue maintenance, cracking walls, moisture problems, mould growth between the external walls and the added insulation as well as insufficient ventilation.¹

The cause of the cracks in the walls is unknown and requires a complete analysis of the facades, given the ok on the state of the foundations the cracks probably have another cause. Sandstone, the load-bearing wall material, is porous by nature. Freezing of the absorbed water in winter may have caused the cracking. Perhaps lateral settlement of the structure following the extensive internal restructuring may have done the damage. But the exact cause of the cracks is unknown.

The overdue maintenance has quite simply resulted from insufficient and infrequent maintenance, although Ymere assures the general public that it has always acknowledges and attempted to resolve the inhabitants' problems.² A lack of paintwork on the window frames has resulted in their overt rotting. Some, but not all, of these rotten frames were replaced during maintenance in 2001. Aging in general is also causing the Haarlemmerpoort to look worse for wear, for instance with the peeling paint under the colonnade. The building is also tormented by highly uninspired tagging which has often been covered with patchy mismatching paint.³

Details of the renovation are shown above and on the previous page. The existing structure and floor beams were used. Insulation was added for both thermal and sound purposes (between internal floors). The mould growth between the insulation and external wall has probably resulted from a missing damp proof membrane on the warm side of the load-bearing structure. The detailing of the slanted roof will also soon cause problems. The titanium zinc has not been placed on timber slats with a ventilation cavity below them. Therefore condensation forming behind the zinc will almost definitely have cause some rotting of the insulation material. It is in such details that the architects show their inexperience with detrimental effects to the building and its inhabitants.

Ymere, the building’s owner, acknowledges that maintenance is highly necessary; a conclusion they based on six investigations into the living conditions of the building.³ However, the necessary maintenance would cost 6 million euros, money Ymere simply does not have.⁴

Ymere are now refusing to do all but minimum maintenance before this major renovation.⁵ Despite the overdue maintenance work, the inhabitants see no need to leave their treasured homes.

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¹ Ymere. (2011). pa.3-4
² Ymere. (2011). pa.3-4
³ Straathof, M (2008) pa.3
⁴ Straathof, M (2008) pa.3
⁵ Huurdersvereniging Centrum. pa.1
Research up to this point has not revealed any drawings documenting the 1840 interior situation. Drawings exist of the facade measurements taken in 1943 of the existing situation. In all likelihood these document the facades as constructed, but the exterior facade composition and profiling is indeed all that it recorded in those drawings. We discovered a design drawing dating from 1831 which is comparable to the pre-renovation situation internally, and it therefore provides some insight into the initial division and use of the building. This design is credited to Cornelis Alewijjn. Although the Haarlemmerpoort is also credited to him but held today as Bastiaan the Greef’s work, de Greef was only around 13 years old in 1831 and therefore the design drawing is most definitely not his work.

Given the lack of drawings and the similar absense of any images documenting the Haarlemmerpoort’s interior, we can only infer the original design from the 1831 design and the pre-renovation drawings. This design drawing (diagram version on far left) has the same two units divided into three chambers each assessed via separate doors from a central porch area located along the colonnade which is still visible today. One of the most extensive interventions in the 1985 renovation was the movement of the staircase (singular), hence the drawings of the situation in the 1980’s - after the squatting but before the professional renovation - show the actual staircase location in the south-western wing.

The walls and window openings in red illustrate the assumed changes in that drawing compared to the original. The main internal load-bearing walls which divide each side in three remain in each iteration although their openings change. The thinner walls vary considerably between versions and are drawn as discrete from the load-bearing walls. The increasing number of these walls as well as the increasing number of functions per floor indicates the increasing intensity of use throughout the Haarlemmerpoort’s history. It stands to reason that the initial use of the Haarlemmerpoort - as an office for the collection of duties and a police station - was primarily located on the ground and first floor. The connection between the 1st and 2nd floor as well as the attic is unclear from the available drawings leading to the supposition that these floors, and especially the attic, were infrequently visited. This supposition is reinforced by the lack of windows in the attic space and on the second floor (see next page): only six small windows on the second and attic floor.

The post-squatting situation reoccupied a largely vacant building. The right wing was already partially in use as housing since the 1920’s, and the squatters occupied the left wing and worked through the attic to the right wing. They do not appear to have actually occupied the attic since it remained a wide open space. The ground floor was predominantly take up by atelier spaces and even housed the department of public works for a time.

In the renovation the sizes of the units were halved resulting in 16 HAT units and 1 rental unit. This intensification is apparent in the floor plans and in the clear claiming of the attic floor which houses 4 units above the colonnade.

In 1972 the crawling space under the ground floor was assigned for use as a bomb shelter. This space was approximately 1.40 meters high. Since the renovation it can be assessed from a hatch in the stairwell, but how it was accessed before that is unknown. Given the limited number of drawings, a lot of uncertainties remain concerning the original and even existing condition. For instance, in the pre-renovation drawings there are no fireplaces depicted on the second floor however some sort of flue must have been on that floor for the fireplaces on the floors below to be operational. Furthermore, no roof plan exists before the 1985 works. The renovation drawings show the chimneys as located near the short facades, yet given the centrally located fireplaces in the 1980’s this seems unlikely. These chimneys are therefore possibly new.

1 Scholten, D (2012) pa.9
2 Scholten, D (2012) pa.11
Alterations to the facade are limited in both number and visual apparentness. The primary alterations are the insertion of four additional windows on both of the long facades. The new second floor windows copy the locations and dimensions of the existing second floor windows on the short facades. The four panel windows on the short facades have however been replaced for two panel operable windows. These retain the same overall dimension (the opening does not appear to have been augmented) and better match the division of the ground and first floor windows.

The windows above the cornice on the long facades are entirely new. Their location retains the symmetrical design of the building: they are positioned above the cornice directly between the columns of the colonnade below. Their general existence is furthermore disguised through the use of narrow window frames that approximately match the building’s colouring.

The added windows to the attic, both the three per short elevation and the glass lantern, are barely visible from street level and cannot be seen from the Haarlemmerplein at all. The rooflights - 10 in total - are not visible in the elevations at all (see plans on previous page for their location). These were presumably needed to increase the amount of light entering the attic rooms to an inhabitable standard.

To continue briefly the chimney discussion, they are illustrated in one of the sections as of the same height as the 1m tall roof top balcony balustrades. Although these are therefore not visible in the facade drawings, they are visible from the street. These kinds of inconsistencies in the drawings made reflect the inexperience of the project architects and now lead to a lot of uncertainties as to what is original and what reflects the current state of the building.
From a building technological point of view, the Haarlemmerpoort is quite a simple building. Its foundations are of the sort traditional to Amsterdam and their good condition gives them an indifferent value. Detrimental to the value of the building however is the seriously overdue maintenance. This negligence is further exacerbated by some uninformed detailing decisions made during the renovation. Due in large part probably to the architects's inexperience, they forgot to place a damp proof membrane on the warm side of the external walls, as a result of which mould is forming between these external walls and the applied insulation. In slanted roof detail the omission of a ventilation cavity has probably resulted in the as yet invisible rotting of the insulation package.

A positive value of the gate is without a doubt its load-bearing sandstone structure. This material in combination with plastering make the building stand out as a landmark in its location. More importantly, most buildings in the Netherlands were constructed out of brick for centuries. Natural stone constructions are uncommon since the Netherlands does not have its own reserves and therefore has to import such materials at considerable expense. Given the 330mm thick walls of the gate it is definitely constructed out of solid sandstone as opposed to brick with a sandstone veneer. This structural material therefore makes the building quite unique in Amsterdam as well as the Netherlands.

**VALUE ASSESSMENT**

- overdue maintenance
- bad detailing in the renovation
- traditional amsterdam timber pile foundations
- foundations good for another twenty years
- load-bearing sandstone structure
- traditional amsterdam timber pile foundations
- foundations good for another twenty years
PROGRAM CHOICE WORKSHOP

BUILDING LEVEL

Existing Building Size 1000sqm
Suitable Extension 2000sqm
Comparable Building Oostserre, BK City, Delft 900sqm
Main Space Collonade

FIRST IDEAS

3 Themes / Aspects of your Fascination
1. Visual otherness
2. Complexity of location
3. Historic significance as a link between Amsterdam and the outside world (Haarlem specifically).

Suitable Programs: PUBLIC in nature
1. Cafe
2. Museum
3. Shops
4. Public Offices
5. Library

Unsuitable Programs
1. Supermarket
2. Hospital
3. Housing
4. Private Offices
5. School

PROGRAM AND CONTEXT

Scale of Program: local, city, region, or (inter)national?
The Haarlemmerpoort terminates the Haarlemmerbuurt, yet it stands separated from its neighbourhood and also isolated within the area. With the program I intend to reconnect the Haarlemmerpoort to its neighbourhood and use it to link Amsterdam Centrum and Amsterdam West. As such, the program should have a local function.

Relationship between possible program and the future?
In the altruistic spirit of the architectural dream - the belief that good architecture makes the world a better place - the program should contribute to the improvement of the local area by connecting its disparate parts together. Modern society increasingly tends towards independence which has isolation as a definite downside. I will seek to bring people together.

Daily life or specialized?
Given the landmark appeal of the Haarlemmerpoort it is suited for a very specific and special function which emphasises its uniqueness. However, ideally, in order to succeed in uniting the area, the building would have a function which can be used on a daily basis.

What is special about the city? the area?
Special about both the object and the area are they they mark the former border between Amsterdam and the rest of the world. In its current situation the Haarlemmerpoort still marks the barrier between city centre and the western districts. Its location provides the opportune chance to link the surrounding area together both physically and socially. This object can link together nature and the city, central Amsterdam and the west, and the many people in the area.

PROGRAM CHOICE

Given the imposed criteria for a program choice - a special program with daily application for the connection of people and districts - I decided to focus the program on encouraging people to engage in volunteer work.

Where can you find a comparable function?
Although the function should be local in purpose, to keep the Haarlemmerpoort special, it should still be a fairly unique function within the city. Libraries, although a public function, are hardly rare within the city. Amsterdam has 3 existing volunteer centres, but these only work for people who have already made the decision to do volunteer work. My program seeks to encourage volunteering rather than only facilitating it.

How many people or other “flows” do you need for your program?
Ideally the program would consist partially of semi-permanent users who would stay for most of the
How does the program relate to the history of the surroundings or building complex?

The 5th Haarlemmerpoort was never a part of the city’s defence works. As such, its function was predominantly to provide a link between the inside and outside of the city. This physical linking function was lost when the bridge through the gate was moved to its current location south of the Haarlemmerpoort. However, through this project I will endeavour to both physically and otherwise connect the Haarlemmerpoort back into Amsterdam.

The work of volunteers socially connects disparate people’s together, and the local scale of this volunteer work will endeavour to connect neighbourhoods together.

PERSONAL

What is a program/function that you would like to design during your graduation year?

A large part of me is obsessed with museums and libraries since a large part of me is obsessed with the acquisition and sharing of knowledge, a practice which those two institutions emulate. However, due to the prevalence of libraries in the city, and the limited value of a museum to the area (despite the suitability of the building for such a function), neither of these personally desirable functions were suited for the situationally appropriate limitations.

This program will still rely on the acquisition and sharing of knowledge, but will particularly relate to the subject of volunteerism. An exhibition area will inform people about local issues and the ways in which they can help out. A staff (of volunteers) helps connect people with a charity / volunteer organisation which suits them. Furthermore, since I intend to expand the building beyond its current 1000sqm, there needs to be enough valuable program to warrant the expansion. Therefore a part of the building will be dedicated to office space for small charities as well as supporting facilities to help these small charities succeed. Furthermore I will include a cafe, not because I believe that a public building without a cafe cannot actually be a public building, but because that location needs a terrace.

What is the relationship between this function and what you would like to do after you graduate?

My plans after graduation are not specifically defined as yet. What I do know without a doubt is that I want to do something in life which provides me with a creative outlet, like architecture has provided me for the 5 years since we’ve been dating. The multiple sub-functions I have selected to house reflect my desire for this not to be my last project and to express my designerly desires for many different project within a single project.

SUMMARY OF PROGRAM WORKSHOP

Program: exhibition and supporting facilities for the encouragement of volunteerism

Level of Connection: local

Program Brief: volunteer centre (1000sqm) exhibition space counter / office space charity office spaces (1500sqm) cafe (500sqm)

The Haarlemmerpoort is located on the fringe between several east and west Amsterdam districts. The landmark position of the Haarlemmerpoort presents a unique opportunity to connect those neighbourhoods on a physical, functional and social level. The ambition was therefore to find a function which would attract a variety of people from the surrounding neighbourhoods and put them into contact with one another on a profound level.

In Amsterdam there are 3 volunteer centres which promote volunteering and connect people to volunteering opportunities. These centres are located in the north, new-west and centum district. This new centre will raise awareness about the need for volunteers on local rather than international causes. In combination with exhibition and office spaces for the volunteer centre, spaces will also be provided as office and activity space for small local charities as well as services for the increased effectiveness of these charities.
Volunteering takes on a variety of forms: from helping children with their homework, being the buddy of a homeless person, spending time with an elderly person who lives in a senior centre, or even assisting with the construction and clean up of a festival or event. Online volunteering, although not a substitute for offline civic engagement, offers a wealth of opportunities to volunteer to socially inhibited persons or people with mental and/or physical disabilities who would be unable of uncomfortable about volunteering in person. The internet also enables collaboration between geographically distant people. Such activities have a significant positive impact on society in both social and economic terms and also benefit the individual.

Due to the societal benefits of volunteerism, a lot of research has been done to determine why people volunteer. Research has shown that females are more likely to volunteer than males, volunteer numbers were highest amongst middle-aged people, and better educated individuals were more likely to volunteer.

In the youth bracket, at risk children, although less likely to volunteer, benefit most from volunteer work: volunteering has been observed to improve academic performance, increase future goals, and decrease the likelihood of dropping out of school. Children with a higher sense of belonging, social responsibility and self-esteem are more likely to volunteer, but benefit less from the experience in terms of their psychological development than do their categorically less confident peers. Furthermore, childhood volunteering is a strong determinant for adult volunteering.

Volunteer work attracts a wide variety of people: young and old, people with high and lower level qualifications, both indigenous and migrants. Websites listing vacancies for volunteer positions in a wide variety of fields, make it quite easy for someone to become a volunteer.

Many people consider themselves too busy to volunteer while many others simply do not want to. Many people are willing to volunteer, but need to be asked. Research has also shown that the more someone’s self concept is tied to work or money, the less likely they are to volunteer their time (which is after all money). Therefore, arguably, in a time of economic crisis people would be less willing to volunteer. Yet it is precisely during times of crisis when the need for volunteers is greatest, hence the need for the centre I propose to design.

14% of Dutch people above the age of 18 volunteer equating to over 5.4 million volunteers nationally of whom 4 million enjoy their work. 2 million volunteers have more than 1 volunteer post. No sector within the community does not benefit from the work of volunteers.

Volunteers per sector:
- Education 1.2 million
- Religious Institutes 1.1 million
- Healthcare and Welfare 1 million
- District or Neighbourhood 650,000
- Arts and Culture 630,000
- Hobby and Social Clubs 580,000
- Youth 550,000

43% of men and 41% of women do volunteer work: while men favour sport related work, women opt for education and welfare positions. On average volunteers spend 3.7 hours a week on their volunteer work and only 6.5% has their expenses reimbursed (93% even contribute money to their cause).

Saving the best for last, according to vrijwilligerswerk.nl volunteers actually live longer...

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**VOLUNTEERISM IN GENERAL**

**VOLUNTEERING IN THE NETHERLANDS**

**VOLUNTEERISM**

“One form of civic participation which includes long-term, planned, and nonobligatory prosocial activities that benefit another person, cause or a group.”

- Cemalcilar, Z (2008) 432

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1. Köhler, B (2011)
11. Köhler, B (2011)

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1. Vrijwilligerswerk pa.1, 8
2. Vrijwilligerswerk pa.8
3. Vrijwilligerswerk pa.5
4. Vrijwilligerswerk pa.7
5. Vrijwilligerswerk pa.8
6. Vrijwilligerswerk pa.8
7. Vrijwilligerswerk pa.8
VOLUNTEERISM IN AMSTERDAM

In Amsterdam, people who want to volunteer their time can go to the Volunteers Center Amsterdam (Vrijwilligers Centrale Amsterdam - VCA) or check their website for vacancies. The VCA has three locations within the city marked in the map above by the red dots. The light red dot indicates the part-time location closest to the Haarlemmerpoort; this office is open on Tuesday from 13:00 - 17:00. Such part-time offices are located in district Nieuw-West, Zuid, and Landsmeer, while Noord, Centrum and Nieuw-West enjoy a (semi-permanent) office.

The organization’s three main tasks are:
- the mediation of volunteers (through personal meetings in one of the offices or online via the website)
- an advisory role for volunteer organisations (on all manner of volunteer related topics such as policy making, recruitment, project formation, application for subsidies, etc)
- the promotion of volunteering

The city of Amsterdam counted 783,364 residents in the year 2011. Of this number, 219,342 (29%) refuse to do volunteer work, 23,500 (3%) are ambivalent about the issue and 274,177 (35%) need to be asked. Therefore, in 2011, incidentally also the European year of the volunteer, the VCA (together with many other organisations) reached out to promote volunteerism and asked people to volunteer via a wide variety of media: radio, advertisements, newspapers, newsletters, on websites, via Facebook, Twitter and Linekdn. They also organized (and still organize) orientation meetings and were present at markets to raise awareness. After extensive promotion they succeeded in getting 70,502 more volunteers, raising the percentage of volunteers to include 42% of the city’s inhabitants (reflecting the percentage of volunteers within the nation at large).

In addition to finding volunteer work, volunteers can also give feedback concerning their experiences on the organisation’s website. With this feature the VCA hopes to improve the quality of volunteering in order to encourage one time volunteers to volunteer again.

Vacancies on the website of organized in the following categories:

<table>
<thead>
<tr>
<th>Nature and Environment</th>
<th>Healthcare and Welfare</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charity</td>
<td>Arts and Culture</td>
</tr>
<tr>
<td>Events</td>
<td>Education</td>
</tr>
<tr>
<td>Sports and Recreation</td>
<td></td>
</tr>
</tbody>
</table>

1 VCA “Contact” pa.1-7
2 VCA “Contact” pa.5
3 VCA “Contact” pa.1-7
4 VCA “Over VCA” pa.4
VCA “Bemiddeling” pa.1-2
VCA “Organisatie Advies” pa.2
5 VCA “Over VCA” pa.5-6
6 Köhler, B (2011)
7 Köhler, B (2011)
8 Köhler, B (2011)
9 Köhler, B (2011)
10 Köhler, B (2011)
THE HISTORY OF EXHIBITION DESIGN

The exhibition is part of a long tradition of especially created environments in which visitors undergo an intellectual and sensory experience.1

In the past such spaces were primarily of a religious or otherwise spiritual nature, like the Cathédral Notre-Dame de Chartres in France whose entirety functioned to convince people to maintain or adopt the Christian faith instead of converting to Islam, or the Borobudur in Java, Indonesia which replicated the journey towards enlightenment.2 Such designs were entirely based on the experience of the visitor within a narrative experience in which the space’s form and content were linked and a central message was communicated through a variety of media.3

Modern day museum exhibitions seldom reflect the total experience once expounded in spiritual places. They primarily appeal to the intellect and are often dominated by the dry and distant though knowledgeable voice of the curator.4 The more successfully immersing experiences can be found in the predecessors of the museum: the wonder rooms and cabinets of curiosity, a single space in which collectors tried to explain the entire universe making the viewing of such a space an actually physical experience.5 As the value of knowledge increased, collectors arranged their collections according to specialized classification systems.6 The Sir John Soane House is a prime example of such a specially displayed collection which retains the physical experience of earlier wonder rooms: the dramatic possibilities of architecture have been expertly manipulated by the architect (John Soane himself) to diversely display his collection.

Most of the innovations in the field of exhibition design occurred in the service of ideological conviction coupled with the task of reaching a wider audience.7 In the early 20th century, designers like El Lissitzky endeavoured to revolutionize society through a new synthesis of media and a new language of images to represent a future utopian reality.8 Lissitzky’s 1928 exhibition “Abstract Cabinet” for the Landes Museum in Hannover, was both a dynamic and interactive total environment: vertical stripes on the walls (black on one side and white on the other) made it look like the walls moved as the visitor walked around the space, paintings were hung at various heights and additional works could be revealed by moving a panel.9 Frederick Kiesler, convinced visitor interaction was crucial for the experience of art, also experimented with interactivity.10 He furthermore attempted to break the prevalent ordered hierarchy between object, space and observer in a multidisciplinary total environment.11 In order to break this hierarchy and facilitate this interaction, Kiesler integrated the worlds of the views and the artwork; in “Art of this Century,” an exhibition about Peggy Guggenheim’s collection, he liberated paintings and sculptures from the walls, frames and socles which traditionally held them.12 The objects, seemingly floating freely, could be both manually and mechanically manipulated.13 In the Surrealist Gallery, pictured above, pieces were attached to movable mounts on the curved walls while pieces in the Abstract Gallery, pictured on the facing page, could be moved up and down on their triangular column of rope.14 In addition to this tactile engagement, light and sound were used to add yet another dimension to the visitor’s sensory experience of the display.15

In the World Expositions, exhibition design was also increasingly consulted as the audience changed from professionals to the larger public.16 In order to avoid ‘exhibition fatigue’ and maintain visitor interest, it was postulated that exhibitions required continuity and dramatic sequencing.17 For the 1939 Futurama Pavilion designed by Norman Bel Geddes, instead of moving through the exhibition independently, visitors were slowly transported

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1 Mulder, S 12
2 Mulder, S 14-15
3 Mulder, S 11, 16
4 Mulder, S 16
5 Mulder, S 16
6 Mulder, S 16
7 Mulder, S 25
8 Mulder, S 19-20
9 Mulder, S 20
10 Mulder, S 20
11 Mulder, S 20
12 Mulder, S 20-22
13 Mulder, S 22
14 Mulder, S 22
15 Mulder, S 22
16 Mulder, S 25
17 Mulder, S 22
through the city of the future on mechanized seats several meters above a large model while a narrator described the scenes before them.\textsuperscript{18}

Transporting people into a complete world was precisely the motivating factor for Walt Disney in the creation of Disneyland. Each of the rides in fact, was designed according to film-making techniques in which the speed and direction of movement as well as the lighting, image and sound were used to create a particular dramatic effect.\textsuperscript{19}

Significant strides in exhibition design in the field of visual arts have also resulted from the work of installation artists, due to their consideration of the visitor not as a distant viewer of their work, but an embodied person whose entire sensory range is affected by their work.\textsuperscript{20} Ilya Kabakov creates theatrical installations in which he mixes (personal) stories with universal characteristics of human failure.\textsuperscript{21} In “Ten Characters,” a 1988 installation of ten rooms in the Ronald Feldman Gallery in New York, the rooms are furnished to give the impression that their occupant has only recently vacated it (by merging the space and time of the narrative and the viewer) which lend the exhibits a powerfully dramatic character.\textsuperscript{22} Kabakov describes the ambition of his work as engulfment; by extrapolation he also addressed the ideal of an exhibition, in the following inspirational manner: “We are not just surrounded by a physical scenario but are submerged by the work. We dive into it and are engrossed as when we are reading a book, watching a film or dreaming.”\textsuperscript{23}

In today’s media age, knowledge previously only accessible in books and museums, is now easily available online.\textsuperscript{24} Yet nevertheless the museum environment has something more to offer compared to the virtual world of the internet: a total experience in which visitors can meet and interact with real objects made all the more interesting and attractive due to the proliferation of the internet’s virtual world.\textsuperscript{25}

**EXHIBITION DESIGN SUMMARIZED**

Important considerations in the design of an exhibition (space) are the desired dramatic impact, relatedness between form and content, and visitor interaction in order to create a world into which the viewer is well and truly engulfed.\textsuperscript{1} In the consideration of media, a multisensory approach is advised in order to intimately involve the viewer rather than treating them as a distant figure.

Also avoid appealing only to a visitor’s intellectual capacity, engage them in the subject. “Closeness is essential for engagement: in an inviting story, the mental distance between the shower and the viewer must be minimal.”\textsuperscript{2} An exhibition tells a story which is told in both space and time, personal testimony strengthens visitor identification with a topic, but the physical space must also be addressed.\textsuperscript{3} Since the visitor moves around the exhibit freely, an exhibition can be said to concern the relationship between objects/information rather than individual pieces.\textsuperscript{4} “Designing an exhibition is like designing a walk through a special landscape or beautiful city.”\textsuperscript{5}

\begin{itemize}
  \item \textsuperscript{1} Mulder, S 37-40
  \item \textsuperscript{2} Kossmann, H and M de Jong (2010) 273
  \item \textsuperscript{3} Kossmann, H and M de Jong (2010) 47
  \item \textsuperscript{4} Kossmann, H and M de Jong (2010) 68
  \item \textsuperscript{5} Kossmann, H and M de Jong (2010) 273
\end{itemize}
CASE STUDY - IRISH AID CENTRE

The Irish Aid Volunteering and Information Centre is the physical representation of Irish Aid’s ambition to raise awareness among the Irish public about global development issues and Ireland’s role in overseas development work. The Centre both informs visitors about how and where Ireland is spending its foreign aid money as it moves towards spending the UN target of 0.7% of their GNP by 2012.²

The Centre is located in an early 1970’s office building - Findlater House - on O’Connell Street, one of Dublin’s primary roads.³ The entire office building consists of 5400sqm of space of which the centre occupies the ground floor.¹ The building also houses several other tenants of a divergent nature.⁵

The exhibition was commissioned by the Department of Foreign Affairs and the included office space serves the centre of administration as well as a recruitment point for foreign aid volunteers.⁶ The centre’s awareness raising is accomplished in a flexible multi-media exhibition space.⁷ Projected image was selected as the primary medium of the exhibition, as such the space’s design was largely determined by the maximisation of the projection cones.⁸

The previous tenant of the ground floor was EIrcom, a phone shop; their commercial interior has been stripped to reveal an in-situ concrete frame.⁹ Although these concrete columns vary in size and spacing, the overall effect is of a regularly spaced grid against which the new, structurally independent wall elements, are offset. ¹⁰ These walls are angularly placed and usually defy the orthogonal grid. Furthermore, while all the new walls and soffits are made of white painted plaster, in the publicly accessible exhibition spaces the soffits near the building’s structural columns are shot-blasted to reveal the concrete’s aggregate.¹¹ These reveals facilitate air extraction, the hanging of projectors and also indicate the structural independence of the building above.¹²

The facade is brought, at angles, into the building line forming a portico and sheltered entrance. In the exhibition spaces the same granite is used as is used externally, in both size and pattern.¹³ This material continuity and the transparency of the public facades works to blur the line between the exhibit and street-life, thereby extending the relevance of the exhibition outwards. This nigh-invisible barrier also works to minimize the threshold towards entering the exhibit and learning about overseas development work.

The visitor who enters, proceeds along a “picturesque sequence of reception, orientation and exhibition” wrapped around and between two acoustic spaces.¹⁴ These acoustically tempered spaces function as a larger performance space and a smaller lecture space for school excursions that enter almost directly into that space. The floors of these spaces are covered with black carpet.¹⁵ The ceiling panels, which throughout the galleries are stratified for the penetration of light and ventilation into the deep plan, are creased in the lecture spaces for the reduction of reverberation time and for further regulation of the sound quality within these spaces.¹⁶ These creases are used for the suspension of track lights for exhibitions.¹⁷

In the office spaces, formal and pragmatic materials were chosen such as rubber for floors and white corian for counters.¹⁸ Here the soffit is primarily flat with six trapezoidal roof lights which provide daylight into these windowless spaces.¹⁹

At several point in the plan, the floor is raised to 450mm and serves as seating, plinth or lining.²⁰ Touch screens are

1  Fairs, M (2008) pa.3
2  Building Design (2008) pa.1
3  Shelbourne Development Group pa.1
4  Shelbourne Development Group pa.1
5  Architectural Drawings. de Paor pa.1
6  Building Design (2008) pa.1
7  Fairs, M (2008) pa.3
8  Architectural Drawings. de Paor pa.3
9  Building Design (2008) pa.1
10  The Irish Times (2008) pa.1
11  Architectural Drawings. de Paor pa.6
12  Architectural Drawings. de Paor pa.8
13  Architectural Drawings. de Paor pa.6
14  Architectural Drawings. de Paor pa.4
15  Architectural Drawings. de Paor pa.6
16  Architectural Drawings. de Paor pa.7
17  Architectural Drawings. de Paor pa.7
18  Architectural Drawings. de Paor pa.6
19  Architectural Drawings. de Paor pa.7
20  Architectural Drawings. de Paor pa.5
freestanding on the floor and placed in counters (at 810mm); tables, counters, shelves and even a room are suspended in order that the floor continues uninterrupted.21

Noticeable in the floor plans is the great distance at which the public toilets are placed from the exhibition area, enabling visitors to re-immerses themselves into the profundity of their experience as they gradually leave banality behind.

**DESIGN BRIEF**

- porter’s desk / security 5 sqm
- reception 8 sqm
- exhibition area 200sqm
  (incl. foyer, projection, information areas)
- auditorium / lecture / performance space 1 81 sqm
- auditorium / lecture space 2 38 sqm
- cloaks 25 sqm
- visitors WC (male/female/disabled) 28 sqm
- cleaners store 4 sqm
- storage general (back of house, incl. kitchen) 41 sqm
- office open plan 75 sqm
- office (meeting rooms, individual offices) 60 sqm
- staff WC 5 sqm
- office storage 8 sqm
- general circulation / lobbies etc 55 sqm
CASE STUDY - HIM TOO...?!?

This 2003 temporary exhibition in the Jewish Historical Museum in Amsterdam, was based on the work of the Israeli-Austrian artist Oz Almog. For a period of almost two years this artist painted a portrait a day of a famous Jew - some of whose Jewish Heritage was unknown to the general public - resulting in a collection of seven hundred 300 x 300 mm portraits. With his *Index Judaeorum* Almog confronts the widely held prejudice that Jews are visually discernible based on a set of stereotypical facial features while also questioning what it is to be Jewish. The exhibition features four hundred of these portraits displayed as individuals: placed on individual stands at different eye-heights. The portraits were scattered throughout the exhibition space as well as the rest of the museum in alphabetical order to support the notion of the index. Some portraits were blown up to cover the walls of the museum spaces. Their size and different colours asserts their presence within the room.

The exhibition him too...?! designed by kossmann.dejong

The individual (at different eye-heights) freestanding form of display gives the portraits a more life-like quality. Visitors stand face to face with individuals in a more intimate one-on-one setting than the feeling of distance created by typical wall-displays in which the viewer constantly fears getting too close. The scattered placement of the portraits within the galleries makes the space appear almost crowded as well as charged with a lively energy. In contrast with this engaging mode of display, wall displays in a typical exhibitions appear distant and withdrawn from the viewer.

CASE STUDY - JEWISH HISTORY IN THE 20TH CENTURY

Another exhibition for the Jewish Historical Museum, Jewish History in the 20th Century is a semi-permanent exhibition which chronicles the history of Jews from 1900 onwards (supplementing the existing 1600-1900 exhibition).

Kossmann.dejong was of the opinion that the history of Jews in the Netherlands is a personal history passed down from generation to generation. In order to emphasize the personal over the dry factuality of the curator’s voice, centre stage is given over to personal interviews (especially recorded for the exhibit), historical footage, photographs and other documents. This information is grouped according to 14 themes presented on 14 different monitors throughout the space; visitors need to sit down in order to watch these monitors which lends an exceptional intimacy and urgency to the stories. The history is divided into three time periods - before, during and after ww2 - with a diversity of objects on display and large scale wall projections.

The synagogue’s architecture is once more on show with the cupola shedding light from above while the film covered windows still afford views outwards thereby connecting the exhibits to the world at large.

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1 Kossmann, H and M de Jong (2010) 175, 381
2 Kossmann, H and M de Jong (2010) 175
3 Kossmann, H and M de Jong (2010) 175
4 Kossmann.dejong “Die Ook...?!" pa.2
5 Kossmann, H and M de Jong (2010) 177
6 Kossmann, H and M de Jong (2010) 177

floor plan of exhibition (300sqm)
A unique collection within the Netherlands, het Dolhuys presents the historical collections of five psychiatric hospitals. Discussion with experts and specialists led to the conclusion that the distinction between normal and abnormal is not clear and differs radically per person and between societies. As such the decision was made to focus the exhibition on personal stories rather than the physical collection.

The building plays an active part in the story. It encapsulates over 700 years of psychiatric care; exhibition texts are printed directly onto its walls to reflect this impregnated value. A subject concerning supposed defaults, most of the building’s defects were maintained. The building’s labyrinthine organisation reinforces the sense of wandering around inherent in the subject. In order to limit the impact on the architecture of the formal sick room, exhibits were hung from wires and placed on minimalist stands.

Different psychiatric patients - via life sized projections - share their experiences in different parts of the museum; the point of view of the psychiatrists and attendants are also given in order to present the different points of view effectively. In the “patient room” patients explain their lives free from psychiatric labels; in the “mad cell” a woman recounts her confinement within that room, an experience heightened by the room’s darkness. In Visitors actively seek out the personal stories by looking into cabinets and drawers and listening to personal testimony: this all gives the museum a very “close and fragile quality [as well as] a very intimate atmosphere.”

1. Kossmann.dejong “Het Dolhuys, wereld van de waanzin” pa.2
About V. Characteristics of...


BALANCING THE PAST AND THE FUTURE

In contrast to the long-standing reverence for the elderly exhibited in eastern cultures, western society has shifted its focus to youth. Our collective obsession with being and appearing young is well established in the cosmetics and fashion market; yet society’s obsession with youth extends beyond botox abuse into the commodity market. One glance at the lengthy lines accompanying every new Apple release confirms this trend. Western culture’s high valuation of new and innovative products over the supposed wisdom of age, would appear to negate any need for or interest in heritage.1

If history is the chronicling of progress, then surely current architecture is the best of all architecture and should replace the backwardness of past attempts.2 Yet instead of unilaterally destroying the old to make way for the new, which is ironically more of an eastern trend, we find a people quite determined to preserve their building environment’s history. But why do we keep old buildings around?

The answer to this question: value. We keep the old due to some inherent value. As Eduardo Rojas points out in his paper on the conservation and development of urban heritage in Latin America; a community aware of the values of their heritage will desire and invest in their preservation and development while a community unaware of any such value will tend towards the negligence and demolition of said heritage.3 The two overarching value categories are economic and socio-cultural.4 In MEDC’s like the Netherlands, economic values play a significant role in historic preservation.5 However, this essay, beyond recognizing the role of economic factors in the reality of heritage development, will focus exclusively on the cultural value of buildings. Throughout this essay, the Haarlemmerpoort in Amsterdam will function as a particular example in the discussion of cultural values, the author’s personal position as an architect in relation to the heritage cycle, and resultantly the incorporation into architectural design of a building’s values.

The cultural value of an object primarily comprises five different although interrelated values: aesthetic, spiritual, social, historical and symbolic value.6 The specific case of the Haarlemmerpoort, the subject of my graduation project, finds some aesthetic value in terms of the load-bearing sandstone used for its load-bearing structure. This sandstone is valuable since it is rare: due to a lack of natural stone reserves in the country, buildings in the Netherlands were previously primarily constructed out of brick.7 Due to this structural material and additional plasterwork, the building stands out against the darker brick of the other buildings on the square.8 Neither architect attributed to its design is particularly note-worthy within Dutch architectural history and the gate therefore finds no exceptional value within a true master’s oeuvre. The neoclassical style of the building, the prevalent style at the time of its construction, is not of exceptional merit beyond the value of its sandstone materiality and in that it makes the building stand out even further from those in its surroundings. Its otherness and load-bearing construction are therefore its two primary aesthetic values.

The building has a profound historic value due to its former function as a city gate.9 The gate was built in honour of Willem the Second’s ascension to the throne and raised Amsterdam’s profile as true capital of the nation.10 As the last constructed city gate and the only gate built without a defensive function, the Haarlemmerpoort marks a special chapter in the history of Amsterdam’s development.11 As the fifth consecutive Haarlemmerpoort to mark the western city exit, it also tells the story of Amsterdam’s age-old link to the neighboring city of Haarlem.12 A plaque recalling the gate’s official opening in Willem II’s honour and especially the gate’s link to Haarlem lend particular historic importance to the colonnade.

As a building without a religious function or association, the

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1 Although the concept of heritage encapsulates the built environment, nature, artefacts as well as intangible aspects, due to the architectural nature of this course, this paper will predominantly focus on the built environment.

2 Truthfully, I do not consider history to be the story of progress, just relevance. True period architecture represents the most relevant solution to the various design problems posed – program, culture, location, construction techniques, etc. - given the reality of that period.

3 Rojas, E. (2007) 43
5 Rojas, E. (2007) 42
7 Monumenten.nl pa.1
8 Monumenten.nl pa.1
9 Amsterdam.nl (2008). pa.2
10 Amsterdam.nl (2008). pa.1
11 Amsterdam.nl (2008). pa.2
12 Amsterdam.nl (2008). pa.1
Their strategy involves the creation of a heritage cycle in which increased understanding of their position has proved formative for me. It calls to mind its many country estates, historic relics and gardens – Anglesey Abbey and Gardens, Lime Park, Highclere Castle, the John Soane House, Stonehenge – and the dedication to their maintenance exhibited by trusts, devoted volunteers and eager visitors. In contrast to the Netherlands, which has three monument categories (municipal, provincial and national), England distinguishes between monuments and buildings. Whereas monuments have no function but a high heritage value, buildings with a function are listed according to the degree to which they are of "special architectural or historic interest." They are divided into classes, Grade I, II* and II. Only 2.5% of listed buildings are of the highest grade and are considered to be of international importance. England, over three times the size of the Netherlands, counts approximately 374,000 listed buildings and almost 20,000 monuments. In comparison, the Haarlemmerpoort is only one of the 60,000 national monuments in the Netherlands. The Netherlands counts a further 2,000 provincial and 30,000 municipal monuments totalling at 92,000 monuments of some description. Even when taking into consideration the relative sizes of each country, England has 140% more monuments and listed buildings per square meter. Figures alone already confirm the British public’s dedication to heritage. But given the vast number of buildings and objects publicly recognized as valuable, how is this past made a part of the future?

Reflecting on the UK’s contribution to the heritage debate calls to mind its many country estates, historic relics and gardens – Anglesey Abbey and Gardens, Lime Park, Highclere Castle, the John Soane House, Stonehenge – and the dedication to their maintenance exhibited by trusts, devoted volunteers and eager visitors. In contrast to the Netherlands, which has three monument categories (municipal, provincial and national), England distinguishes between monuments and buildings. Whereas monuments have no function but a high heritage value, buildings with a function are listed according to the degree to which they are of "special architectural or historic interest." There are three classes, Grade I, II* and II. Only 2.5% of listed building are of the highest grade and are considered to be of international importance. England, over three times the size of the Netherlands, counts approximately 374,000 listed buildings and almost 20,000 monuments. In comparison, the Haarlemmerpoort is only one of the 60,000 national monuments in the Netherlands. The Netherlands counts a further 2,000 provincial and 30,000 municipal monuments totalling at 92,000 monuments of some description. Even when taking into consideration the relative sizes of each country, England has 140% more monuments and listed buildings per square meter. Figures alone already confirm the British public’s dedication to heritage. But given the vast number of buildings and objects publicly recognized as valuable, how is this past made a part of the future?

All of the monuments, listed buildings and registered historic gardens have one thing in common: preservation. Exceptions aside, the vast majority of heritage in England appears to be more in stasis than in development. Granted, no one would ever visually alter the John Soane House in London except to restore it, but surely not all of a country’s heritage can merit such extensive museum-like conservation. Although English Heritage adamantly denies that listing a building prevents change, keeping "wherever possible [the] historic

13 Konijn, J (2011)
14 Scholten, D (2012) pa.11
15 Thurley, S (2005) 26
16 Culture in Development pa.7
17 Taylor (2006) pa.6
18 English Heritage pa.4
19 English Heritage pa.7
20 Meurs, P (2012)
fabric [...] in listed properties” sets rather tight limits on possible development.1 Residents that own listed buildings have to fight for months to upgrade their single-glazed windows to visually comparable double-glazed units.2 In lectures we were informed that if maintaining the original material was really not possible, visually identical solutions should be sought; and that if you really wanted to annoy your neighbour, you should attempt to get their house listed. The message was clear: the story of English Heritage is one of stasis. Simultaneously, I do agree with Simon Lono, a Canadian politician, that “we don’t want to sacrifice who we’ve been, for what we want to be.”3 We, both in architectural professions as well as active and passive consumers of heritage, should relish the heritage which history has seen fit not to destroy. But, we should not preserve everything old or other simply because it is old. Rather, a balancing act must take place between the past and the needs of the future. Also, just because a building has not been officially registered as valuable and taken up the title of monument or listed building do not mean that this building does not have exceptional qualities in one or more of the value categories. Therefore, with each project undertaken, whether with an officially recognized monument or a seemingly unremarkable existing building, a clear inventory of the existing object’s values must be taken since this a comprehensive value assessment is a crucial tool in the aforementioned balancing act. It zones into exactly what is worth keeping and why resulting in an orderly approach to heritage which gives the entire project team – from architects, to government representatives, to historians and members of the affected community – a clear framework within which to develop the building at hand. The specificity of this value assessment gives far greater freedom to make the old once more socially and culturally (as well as economically) relevant to society without transforming everything into yet another infrequently visited museum. As beneficial as museums are to the dissemination of information, I also want history to tangibly live in harmony with the present and its everyday activities.

The projects pictured on the previous page are all to some extent radical in their approach, but without damaging the inherent qualities and values of the building. They represent my value conserving with radical intervention position on heritage development.

In the case of the Haarlemmerpoort, the socio-cultural values have already been stated: its distinctness within its context, its load-bearing sandstone walls, the story it tells concerning the development of Amsterdam as well as the city’s link to Haarlem, and its socio-symbolic role as a landmark within the neighbourhood. But how can these values be incorporated into a design in keeping with my development position?

The historical story it tells as a city gate and link to Haarlem is best expressed within its colonnade. Therefore this colonnade and the visual connection through the building which it offers, should be considerably preserved within the eventual design. The load-bearing sandstone walls should also be preserved, but since their architectural expression is not in fact valuable, they do not need to be preserved exactly in their current state nor returned to their former glory. Most of the building’s values are actually intangible aspects, therefore beyond maintaining the existing colonnade and limiting alteration to the load-bearing walls, a remarkable freedom for filling in the details of this development remains. In order to preserve the building’s landmark character, I currently visualise the primary development in the form of adding several stories on top of the Haarlemmerpoort. According to Lynch, landmarks are increasingly used in navigation as a person becomes more familiar with their environment.4 Therefore, emphasising the Haarlemmerpoort as a landmark within Amsterdam, will also increase the building’s socio-cultural value. As long as inherent values are respected, anything is possible.

1 English Heritage pa.8
Lonsdale, S (2008) pa.10
2 Lonsdale, S (2008) pa. 3
3 Lono, S. (2009)
4 Lynch, 48
SOURCES


