

THE ADAPTATION OF MONUMENTAL BUILDINGS

The role of the architect in the process towards a successful project



COLOPHON

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FOREWORD

The report in front of you is the proposal for a research on the role of an architect during the process of a monument adaptation project. This research proposal is written in the context of my graduation in the master track Real Estate & Housing, at the faculty of Architecture at the Technical University of Delft. The report is written due to the interim assessment of the research proposal.

In this report the structure of the proposed research is described. The problem field is analysed, which led to a precise formulation of the problem statement. Based on the problem statement, the research questions are defined. Thereafter, the aim of the research and the end result are described, and three hypotheses are formulated. Subsequently, the proposed methodology is explained, which should enable to achieve the aimed end result. The application of the methods is set out in the scheme of the research design, and shows the phasing of the research. After the research proposal, the start of the literature review is written.

I would like to thank my mentors, Hilde Remøy of the Real Estate & Housing department and Sara Stroux of the Architecture & Heritage department, for their support during the first phase of my graduation project. I hope that the proposed research can contribute to the success of monument adaptation projects.

Yvette Kloek

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SUMMARY

Cultural heritage is very important for the character of a country because of its strong identity. Due to historical and cultural value are some of these buildings appointed as State listed monuments. In order to preserve the added value of these buildings, they sometimes require an adaptation in order to remain occupied and maintained. With adapting the building is meant that the function of the building will change. The adaptation of a monument has a complex process due to, among others, the involvement of an extensive group of actors who are concerned with the monument, and also the regulations regarding the protection of the monument. The architect has an important role in this process, because he is responsible for the design and has therefore a large influence on the end result of the project. There is much literature available for the architect on how to approach designing for a monument adaptation project, but there is less literature available on how the architect should or could participate in a process of an (monument) adaptation project. So, there is a lack in knowledge in how the architect can contribute in the complex monument adaptation process and in particularly what his role could be in the network of internal and external actors, besides providing a suitable design. The research aims for a better understanding of what the role of the architect could be during a monument adaptation process, and how this role can contribute in coping better with the complexity of this process in order to increase the probability of a successful adaptation. This led to the following research question:

What is the role of the architect in a monument adaptation project, and how can the architect's role contribute to increase the potential of a successful adaptation?

Based on the defined problem statement, aim of the research and the research question, three hypotheses are formulated. This research should find out whether these hypotheses can be confirmed or rejected.

The research on the role of the architect should enable me to write a recommendation for, on the one hand, the client and project manager, and on the other hand for the architect. The recommendation for the client and project manager may help to define which role the architect should have. It could influence their choice for a specific architect or how the architect should be selected, based on their preferred role the architect should have in their project. The recommendation for the architect can show them what their role could be in a monument adaptation project, so they can prepare themselves better and improve related skills.

In order to bring the research to a useful and good result, different methods will be applied. The research starts with an orienting phase (phase I). In this phase a general study on monument adaptation projects will be conducted. This involves a literature review, orienting interviews and a pilot case. In the second phase five cases will be studied intensively (phase II). Each case will consist of a literature study and interviews with some involved actors (preferably the client, project manager and architect). The collected data of the cases will be compared with each other and an interim conclusion will be drawn. This conclusion and the hypotheses will be presented to a group of eight to ten experts (preferably clients, project managers and architects) and they are asked to discuss them and to share their experience and opinions (phase III). The hypotheses can then be confirmed or they may be rejected. Finally, a conclusion of this research can be drawn and the recommendation to the client, project manager and the architect can be written (phase IV).

The first phase of the research has already been started. A start has been made with the pilot case: the Meelfabriek in Leiden. A literature study has been done on this case and the outcome has helped during the formulation of the research proposal. The case of the Meelfabriek is also one of the cases during the second phase. A general literature study on a monument adaptation project has also already been started.

REFLECTION

Societal Relevance

'There is emerging evidence of a positive relationship between heritage participation, wellbeing and health.' Visiting heritage has a higher impact on life satisfaction than participating in sport and the arts. This came forward in a research conducted in the United Kingdom (Clayton, Marrison, & Piper, 2014). It shows that cultural heritage is very important. The heritage is part of our culture and history; they determine the view of our cities and landscapes. These buildings have many different values: the aesthetic value of the building; the emotional value; the cultural value, the societal (social) value, the user value, the ecological value, the economic value, the architectonic value, and the cultural historic value (Roos, 2007, pp. 28-29). The values derive from often the strong identity of the cultural heritage. It contributes to the identity and character of the environment where it is situated. It is the cultural history that confirms the identity of its direct surroundings, the whole country and its people. The heritage also has a social value: 'architecture is an expression of society and involves an interaction; activities accommodate to the environment in which they take place' (Roos, 2007, p. 16). Some of these buildings are appointed as State listed monuments so the law protects them.

To remain the value of these buildings, they need to remain occupied, so they will keep being maintained. Therefore, they sometimes require an adaptation. The adaptation processes are more complex compared to projects where a new building is to be constructed. These processes need to be optimized and so the role of the architect, who has a significant role in this process, in order to increase the chance on a successful adaptation. A successful adaptation means that the added value of the monument will be remained and this affects the character of its surrounding environment; it affects the residents, employees, tourists, shoppers, etc.

So, a successful monument adaptation is in the interest of the whole country, because it influences the character of our living environment. The historical and cultural value of a monument affects people. The government is concerned with these people, which makes them concerned with the monuments as well.

Scientific Relevance

In the 'Societal relevance' of this research is already described what the value of monuments is and why the success of a monument adaptation is important. The architect has an important role during the process of a monument adaptation project, because he is responsible for the design and has therefore a large influence on the end result of the project. The involvement of an architect, and also how the architect got involved, can have great consequences for the process of a building project (Wamelink, 2010, p. 25). In a monument adaptation project, the interest of the architect is to find a suitable design for the monument, which meets the demands and wishes of the client. Next to that, the architect could also have a personal interest, namely that he would like to make a certain impression with his design in order to become known for it (Schunselaar, 2009, p. 51). So, the architect is mainly responsible for the new design for the monument. There is much literature available for the architect on how to approach designing for a monument adaptation project, like the books of Job Roos (De ontdekking van de opgave), Jo Coenen (The art of blending), Hielkje Zijlstra (ABCD research method), Michelle Provoost (Re-arch), and more. But, there is less literature available on how the architect should or could participate in a process of an (monument) adaptation project. So, there is a lack in knowledge in how the architect can contribute in the complex monument adaptation process and in particularly what his role could be in the network of internal and external actors, besides providing a suitable design. This lack needs to be complemented in order to increase the chance on a successful adaptation.

Utilisation Potential

In the research the role of the architect in a monument adaptation project is studied. The outcome of this research could function as a recommendation for, on the one hand, the client and the project manager, and on the other hand for the architect.

Utilisation by the client and the project manager: This research may help to define which role the architect should have. It could influence their choice for a specific architect or how the architect should be selected, based on their preferred role the architect should have in their project.

Utilisation by the architect: This research can show architects what their role could be in a monument adaptation project, so they can prepare themselves better and improve related skills. Perhaps it could also result in certain 'do's and don't's' for the architect, related to, for example, the improvement of their skills or critical factors in the process.

The report could also be interesting for the government or other institutions, which are concerned with monuments. It could teach them something about the architects' potential within the participation in the process.

Personal Motivation

I am currently attending the master track in Real Estate & Housing and in Architecture. After three years studying the bachelor in Architecture and one year of the master in Architecture, with the specialisation in RMIT (Restoration, Modification, Intervention, Transformation), my interest grew for converting and redesigning buildings, especially buildings with a historical background. Because I think a background in only architecture is not enough for me, I started the master track in Real Estate & Housing (RE&H). This master track provides me more supporting background for designing.

My interest for converting buildings remained and therefore I chose to graduate within the topic 'Adaptive Reuse' of the Real Estate Management department. This topic and my own interests led me to the research proposal I am presenting to you in this report. Next to the scientific and societal relevance of this research, it also has a personal relevance. This research covers both master tracks and studies the role I would like to practice after graduation. It searches for a way to implement the knowledge gained from the master track RE&H into the role of an architect, with the focus on monument adaptation projects.

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1 RESEARCH PROPOSAL

1.1 Problem Description

1.1.1 The value of monuments

Cultural heritage is very important for the character of a country. The heritage is part of our culture and history; they determine the view of our cities and landscapes. Cultural heritage creates value. In the book 'Cultureel erfgoed op waarde geschat' (Bazelmans, 2013, p. 13), Jos Bazelmans writes that heritage can be described as different values: the utility value, market value, culture-historical value, experiential value, philosophical value and the status value. Job Roos also mentions relevant values in his book 'Discovering the assignment': the aesthetic value of the building; the emotional value; the cultural value, the societal (social) value, the user value, the ecological value, the economic value, the architectonic value, and the cultural historic value (Roos, 2007, pp. 28-29). These values are derived from the strong identity of the cultural heritage. It contributes to the identity and character of the environment where it is situated. It is the cultural history that confirms the identity of its direct surroundings, the whole country and its people. The heritage also has a social value: 'architecture is an expression of society and involves an interaction; activities accommodate to the environment in which they take place' (Roos, 2007, p. 16). Cultural heritage should be preserved in order to maintain the added value, which is of relevance for our country and society. Therefore, the government is involved. The 'Rijksdienst Cultureel Erfgoed' (RCE) is concerned with buildings with a cultural historic value, and is responsible for the protection and preservation of these buildings. They can declare the buildings as monuments, so law protects them (RCE, 2014).

1.1.2 Reusing monuments

In order to preserve the added value of the monuments, some buildings have to be reused. This sometimes requires an adaptation, so the building will remain occupied and therefore maintained. With 'adapting a building' is meant that the function of the building will change. The fact that the building is monumental and historical brings difficulties and opportunities to adapt the building. A monument adaptation project is distinguished from a regular building project in many ways. This will be explained more into detail in chapter 2.2 of this research proposal. The difficulties and opportunities make the process of a monument adaptation project more complex, compared to a regular building project, where a new building will be constructed. The complexity makes a successful adaptation of the monument more difficult, and increases the chance of project failure. In a research of BOEi (a national company for the preservation, development and exploitation of industrial heritage) Ten Commandments are set up, which are of relevance during the steps of a redevelopment process. The Ten Commandments are of general importance for the process and the result of the project. They support the 'redeveloper', whether he is experienced or inexperienced; it reminds the 'redeveloper' to not forget any of the steps or to guide the 'redeveloper' through the process (Kemp, 2009). The 'redeveloper' as described in the research of BOEi is probably in this case a general description of all involved actors who are responsible for the execution and eventually the result of the project, and therefore also the feasibility. The Ten Commandments are shown in Table 1.

I.	Aim on the future as well
II.	Thou will not force functions
III.	Thou shall not know the monument in fact and numbers
IV.	Aim on others' successes
V.	Thou shall create commotion
VI.	Thou shall trust on expertise and experience
VII.	Thou shall facilitate, in stead of supervise
VIII.	I am the project driver ('projecttrekker'), your champion, your unconditional water carrier
IX.	Thou shall find project partners and shall get to know them
X.	Thou shall create an appealing project

Table 1 The Ten Commandments of BOEi (Kemp, 2009)

1.1.3 The role of the architect

The architect is not specifically mentioned in the research of BOEi, while he has a unique role in the process. The involvement of an architect can have great consequences for the process of a building project. There is a big difference when the architect is for example the winner of a competition, when he is selected by the project manager, when he is in an already existing relationship with the client, or when he is someone with financial interest in the project (Wamelink, 2010, p. 25). In a monument adaptation project, the interest of the architect is to find a suitable design for the monument, which meets the demands and wishes of the client. Next to that, the architect could also have a personal interest, namely that he would like to make a certain impression with his design in order to become known for it (Schunselaar, 2009, p. 51). It is also possible that an architect tends to work in favour of the monument, and therefore the RCE. The architect may want to preserve certain parts or values of the monument, what is in contrary to the demands and wishes of the client. Then, the architect has to convince the client why it is better that way. As Peter Zumthor, adaptation architect of the Meelfabriek in Leiden, already mentioned in an interview: much of the work of the architect has nothing to do with architecture, but with convincing people (Kort, 2010).

In short, the architect of a monument adaptation project is facing a big challenge. The architect has a big influence on the end result of the project, because he is, among other things, making the design; he shapes the project. There is much literature available for the architect on how to approach designing for a monument adaptation project. The books of Job Roos (De ontdekking van de opgave), Jo Coenen (The art of blending), Hielkje Zijlstra (ABCD research method), Michelle Provoost (Re-arch), and more, are for example focused on analysing and valuating monuments or heritage and how to approach a design for a redevelopment or adaptation. There is less literature available on how the architect should or could participate in the process of an (monument) adaptation project.

The research of BOEi describes the relevant steps, which also apply for the architect, but the architect has a unique and specific role in the process. As Hans Wamelink describes in his book 'Inleiding Bouwmanagement', an architect can take various positions in a building project; as the leader of the process and as the designer; as a designer; as the consultant of the client; as the counsellor for the use of the building; and as the designer and product developer of supplying companies (Wamelink, 2010, p. 26).

1.2 Problem Statement

A monument adaptation project has a complex process due to the involvement of an existing and monumental building, and due to the extensive group of actors who are committed to the project and the monument, in practical and emotional sense. The complexity of the process requires a different approach of the project than a regular building project, where a new building has to be constructed. The architect has a unique and important role in this process. Much is already known for the architect about how he should approach the design, but less is known about how the architect should approach the process, so how and when he can or should participate.

There is a lack in knowledge in how the architect can contribute in the complex monument adaptation process and in particularly what his role could be in the network of internal and external actors, besides providing a suitable design.

1.3 Concept Framework

In Table 2 the relevant concepts of this research are described. The concepts derive from the problem statement.

Monument	<p>A building, which is of national importance. These buildings are appointed by the 'Rijksdienst Cultureel Erfgoed' (RCE) as state listed monuments and are therefore protected by the Monuments Act.</p> <p>A building, which is protected by the Monuments Acts. These buildings have a cultural historic value. There are four different types of monuments (RCE, 2014).</p> <ul style="list-style-type: none"> ▪ State listed monuments (governed by the 'Rijksdienst Cultureel Erfgoed' (RCE)) ▪ Municipal monuments (governed by municipalities) ▪ Provincial monuments (governed by provinces) ▪ Protected towns and villages (governed by all three) <p>This research is focussing on state listed monuments.</p>
Adaptation	<p>Changing the function of the building. The new or desired function differs from the original function. It is an architectural intervention of the existing cultural heritage (Roos, 2007, p. 13).</p>
Suitable design	<p>The design should be suitable in two ways:</p> <ul style="list-style-type: none"> ▪ Remaining added value: maintaining or complementing the identity of the monument ▪ Reuse: optimal implementation of the program of requirements

Table 2 Concept Framework

1.4 Conceptual Model

The scheme in Figure 1 shows how the problem is explained in a conceptual model. The role of the architect is central in this research and the project should result in a successful adaptation of the monument. On the one hand, the architect is involved in the product (re)design, which means that the architect is involved in producing a new design for the existing monument. The product (re)design is influenced by the physical building (building physics, spatial, technical, conditions, etc.) and the regulations and restrictions due to its monumentality. Much literature has been written about how the architect should approach the redesign of an (monument) adaptation project.

On the other hand, the architect is also involved in the process of the project. Various actors are involved in the process, which can be divided into internal and external actors. In order to achieve a successful adaptation they have to collaborate. The architect is one of these actors. Usually he is responsible for providing a suitable design. In contrary to the product redesign, the role of the architect in the process of a monument adaptation project is less known in literature. This research focuses therefore on this side of the monument adaptation project.

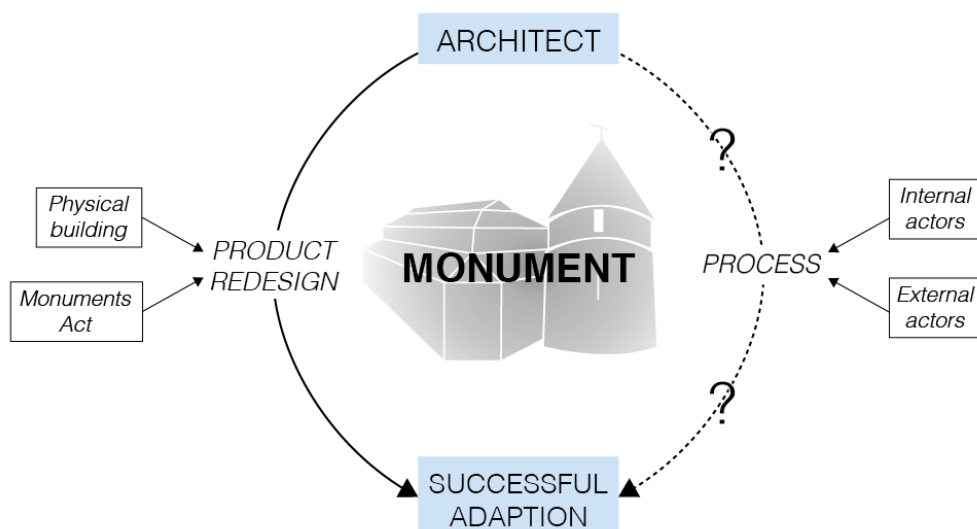


Figure 1 Conceptual model (own illustration)

1.5 Research Questions

1.5.1 Main Question

The main research question is based on the previously formulated problem statement.

What is the role of the architect in a monument adaptation project, and how can the architect's role contribute to increase the potential of a successful adaptation?

1.5.2 Sub-Questions

First, the specific type of building project, the monument adaptation project, has to be investigated as a basis for the overall research. Then there will be a focus on the architect in a monument adaptation project. Finally, a few questions are formulated related to the recommendations concerning the role of the architect.

	L	CS	FG
1. Monument adaptation project			
1. What are the characteristics (difficulties and opportunities) of the process of a monument adaptation project, compared to a regular building project?	X		
Which phases or steps does a monument adaptation project have?	X		
Who is involved in a monument adaptation project?	X		
Who are the crucial actors, who have to cope with the process complexity and feasibility?	X		
What are their interests in a monument adaptation project?	X		
2. When can the adaptation of a monument be considered as successful?	X		
3. Which success and failure factors of a monument adaptation project are known?	X		
2. The architect in a monument adaptation project			
4. What are the differences and similarities between the role of the architect of a regular building project and the role of the architect of a monument adaptation project?	X	X	
What is currently the role of the architect in each of the phases or steps of a monument adaptation project?	X	X	
What are the responsibilities of the architect?			
What do the involved actors expect from the architect?	X	X	
With which crucial actors is the architect collaborating?			
5. Which of the characteristics and factors can the architect influence?	X	X	
3. Recommendations concerning the role of the architect			
6. What should be the role of the architect in a monument adaptation project?	X	X	X
Which specific knowledge and qualities should a monument adaptation architect possess?	X	X	X
How can the architect support the project driver ('projecttrekker')?	X	X	X

Behind each question the type of research methods is given, which will be applied in order to find the answer. The letters stand for literature (L), case study (CS) and Focus Group (FG). In chapter 1.7, these research methods will be explained.

1.6 Research Aim

This research should provide knowledge about the contribution of the architect in a complex monument adaptation process and how the role of the architect can better contribute to the success of a monument adaptation project.

The aim of the research is to have a better understanding of what the role of the architect could be during a monument adaptation process, and how this role can contribute in coping better with the complexity of this process in order to increase the probability of a successful adaptation.

1.6.1 Description of the end-result

The outcome of this research could function as a recommendation for, on the one hand, the client and the project manager, and on the other hand for the architect.

A recommendation for the client and the project manager: This research may help to define which role the architect should have. It could influence their choice for a specific architect or how the architect should be selected, based on their preferred role the architect should have in their project.

A recommendation for the architect: This research can show architects what their role could be in a monument adaptation project, so they can prepare themselves better and improve related skills. Perhaps it could also result in certain 'do's and don't's' for the architect, related to, for example, the improvement of their skills or critical factors in the process.

1.6.2 Hypotheses

Based on the defined problem statement and aim of the research, three hypotheses are formulated. This research should find out whether these hypotheses can be confirmed or rejected.

- I. The architect should play a bigger role in the process besides providing a design, in order to increase the probability for a successful adaptation.
- II. The architect should have more knowledge about the process and the management of a monument adaptation project.
- III. An architect should be selected for the role he should fulfil in the process of a monument adaptation project. Preparatory to the architect selection, the role of the architect has to be defined by the client and/or project manager.

1.7 Research Methodology

A qualitative research is most suitable for this type of research. It is not a matter of a collection of rough data, but a thorough research on opinions and experiences is required. In order to find out what the role of the architect should be during the process of a monument adaptation project, case studies will be conducted. This will be the main method of this research. Within the case studies, different actors, including the architect, will be interviewed and literature will be studied.

Next to the case studies, the method of the focus group will be applied. This method allows to have a discussion on the findings and conclusions of the conducted case studies. Table 3 shows an overview of the proposed methods for this research. In the following sub-paragraphs the methods are explained more into detail.

Case Studies: Example projects; learning from other (not) executed projects.

- *Literature review:* searching for information of what is already known.
- *Oral History / Interviews:* getting specific information on how different actors approached the project and experienced the role of the architect.

Focus Group: Comparing the knowledge and opinions of experts with the result of the case studies.

Table 3 Proposed research methods

1.7.1 Case Study

As already explained, the main method will be the use of case studies. This method will help understanding this topic and will help answering the research questions by an in-depth exploration. It is an intensive study. Different cases will provide information to understand the research in its totality (Kumar, 2011, pp. 126-127). To collect data for the cases, multiple methods will be used, like a literature study, interviews and an oral history study. With an oral history study, you study the perception and experience on an historical event, in this case the concerned project. It is based on the own words and opinion of someone (Kumar, 2011, p. 127). These methods should provide specific information on how different actors approached the project, and what the role of the architect was and how it perhaps could have been better.

A pilot case, prior to the regular case studies, should help to clarify and facilitate the further research of the case studies. It will help defining and specifying the questions and the procedure of a case study (Yin, 2009, p. 92). The pilot case for this research is the project of the 'Meelfabriek' in Leiden. This project is still in progress. It is a large project, which consists of several buildings. The architect played a clear role in the process. In the chapter of the literature review, this case is elaborated.

Selection criteria

Table 4 shows an overview of the selection criteria for the case studies. Specifically for the cases are that they should be State listed monuments, which have been or will be adapted. The project should be on a larger scale, so it has a more complex process. Residential buildings are therefore not suitable. Next to that, it is important that different views and experiences of different actors will be collected. Therefore, the actors of the cases should differ from each other and a maximum of two cases per actor acceptable. A more general requirement is that there should be enough available data and a large part of the case studies consists of interviewing the actors. These actors have to be available for an interview.

- The building should be allocated as a State listed monument;
- The monument has or had to be adapted;
- It should be a large-scale (no residence-scale) project;
- A maximum of two cases per actor (architect, project manager or client) can be used;
- There should be enough available data and the actors should be available for interviews;

Table 4 Selection criteria of the cases

A few cases are selected, which meet the criteria. The cases are briefly described why they could be useful to research. Table 5 shows an overview of the cases. A few actors, who could be interviewed, are mentioned per case.

Meelfabriek, Leiden

This case is also the pilot case. The Meelfabriek has already been studied by Timme Vervloed (Vervloed, 2013, p. 128). His research on the project and some additional sources should give insights in how to approach a case study and to find out which questions should be asked. This case may become one of the main cases of the research, because it is an interesting case with useful information. This is only possible when the actors are available for interviews.

The Meelfabriek consists of several industrial buildings, which are of value to the city of Leiden, because they are the only tangible remaining of its industrial history. The project started in 1998, when it was bought by Ab van der Wiel, and it is still in progress. The research of Timme Vervloed is conducted in 2013 and in the meantime the project has been further developed. It could be interesting to see whether the conclusions of Timme Vervloed can be revised now the project is in a further stage.

Westergasfabriek, Amsterdam

This project contains the redevelopment of an industrial area in Amsterdam, which consists of an assembly of several buildings. The buildings are adapted to a cultural centre. The whole assembly is remained, while it was not intended. The district and its residents preferred the buildings to be demolished. The cultural function was intended as a temporary function, but after seven years it was decided that it would be permanent. This project is seen as an international example (Kalk, 2010, p. 46). This project could be interesting to see what the role of the architect was and if he had any contributions in convincing other actors, since not all actors were apparently supporting the plan (the district and residents).

Faculty of Architecture, Delft

This project differs from other projects, because of the emergent need for a new faculty. Decisions had to be made quickly as well as the design, because the study of Architecture required a new accommodation. Job Roos says that 'the successful project of BK-CITY is a model for a new way of thinking, a different attitude for architects'. The architects should be team players (Roos, 2011, p. 17). Therefore this project can be a useful case for studying the role of the architect. In an interview with

Job Roos, he can explain why this project is a model for ‘a new way of thinking’ and how he sees ‘a new way of thinking’.

Graansilo's, Amsterdam

In this project, the former grain silos were converted to a combination of dwellings, offices and ateliers. The process of this project lasted for almost ten years till the completion in 2000. At first, the municipality seems to cooperate with the squatters who occupied the building since 1989, but eventually the plan of the architecture office Van Stigt was chosen (Kalk, 2010, p. 60). This project could be interesting to see why the municipality almost chose to cooperate with the squatters and if this had to do with the role of the architect.

Van Nelle, Rotterdam

This monument is the former tobacco, coffee and tea factory. The task was to create a pleasant indoor climate and improving the sustainability, without losing its monumental value. It is now converted to a ‘creative factory’. The Van Nellefabriek is an icon for the New Building (‘het Nieuw Bouwen’). In 2008 an award was granted because of the careful restoration and redevelopment (SBR & RCE, 2014). The end result of this project could probably be considered as successful. It would therefore be interesting to see what the contribution of the architect was in this success.

<i>Building</i>	<i>City</i>	<i>Project time period</i>	<i>Involved actors</i>	
Meelfabriek	Leiden	1998 - present	Architect:	Peter Zumthor David Chipperfield Architects
			Project manager:	Aline ter Harmsel John Moerland, 2007
			Client:	Ab van der Wiel De Meelfabriek C.V.
Westergasfabriek	Amsterdam	1996 - 2008	Architect:	Architectenbureau Braaksma & Roos
			Project manager:	Evert Verhagen (Kalk, 2010, p. 130)
Faculty of Architecture	Delft	2008 - 2009	Architect:	Architectenbureau Braaksma & Roos
Graansilo	Amsterdam	1990? - 2000	Architect:	A.J. van Stigt
			Client:	Rabo Vastgoed De Key
Van Nelle Fabriek	Rotterdam	1999 - 2006	Architect:	Wessel de Jonge
			Client:	CV Van Nelle Ontwerpfabriek (Roger Meertens, director)

Table 5 Possible cases

Table 6 shows an overview of some experts, who can be interviewed. According to the interviews it can be defined whether it is useful to choose a case in which they participated as well. So, the outcome of an interview could lead to a relevant case.

Job Roos	Architect	TU Delft
Bert van Bommel	Rijksvastgoedbedrijf	TU Delft
Janneke Bierman	Architect (renovation/transformation)	TU Delft
Anette Marx	Architect	TU Delft
Paul Meurs	Architect	TU Delft
Arjan Geelen	Project director Heijmans	Own contact
Gert van de Hoven	Architect (Eindhoven)	Own contact
André van Stigt	Architect	
Wessel de Jonge	Architect	

Table 6 Possible actors to interview

Questions

A few questions are set up, which can function as a guideline during the case studies. The questions are closely related to the research questions.

1. General information

- What are the characteristics of this project?
- Which actors were involved?
- What were their interests in the project?
- Who was the project driver?
- What were the success or failure factors in this project?

2. The architect

- How is the architect appointed for the project?
- When (in which phases) was the architect involved?
- Which responsibilities did the architect have?
- With whom had the architect to work with?
- What was the influence of the architect on the characteristics of the project?
- How was the architect related to the project driver?

3. Conclusion

- What the role of the architect?
- If applicable, how should the role have differed from his actual performed role?
- Or: how could an adjusted role of the architect have improved the process?

Setup of interviews

Different actors will be interviewed for this research. Mainly, the architect, the client and the project manager will be interviewed, but it is also possible that the opinions and experiences of other actors can be relevant. The questions of the interviews will be similar to the questions of the case studies and the research questions.

The interviews will be semi-structured. A few questions are prepared in advance, which are more a general framework of the interview. It also allows the ability to ask further questions in response to the answers of the respondent (Bryman, 2012, p. 212). In an interview with an architect, the questions will focus on how the architect experienced the project in general, and his collaboration and communication with the other actors. In an interview with one of the other actors, the questions will focus on how they experienced the project in general, and their collaboration and communication with the architect. The more detailed set up of the interviews can be found in appendix I.

1.7.2 Focus Group

With the use of this method, different issues can be raised and questions can be asked in a facilitated group discussion (Kumar, 2011, p. 128). The group will exist of eight to ten members with various fields of expertise: architects, clients and project managers. It is also possible that other relevant experts will join the group discussion, which come forward during the research. Some of the actors, which have been interviewed, could participate, as well as actors who were not yet involved in the research.

The hypotheses of chapter 1.6.2 will be presented to the group and perhaps some new hypotheses, which come forward during the research, will be presented as well. The group members can discuss them and share their opinions and knowledge. This method should evaluate the outcome of the case studies and the literature study. The experts can reflect on it, and the hypotheses could be confirmed or rejected.

1.8 Research Design

The scheme of Figure 2 shows an overview of the approach for this research. It shows which methods will be used and when they will be used. It is divided into four phases.

- *Phase I:* This phase concerns the orientation of the research topic. The first research questions should be answered (research question 1,2 and 3) by conducting a literature review. A pilot case and some general interviews could help to prepare the case studies of the next phase.

- Phase II:** In this phase five different cases will be studied, concerning the role of the architect in a monument adaptation project (research question 4 and 5). Each case will start with a short literature study in order to see what is already known and to prepare the interviews, which follow after the literature study. Preferably, the client, project manager and architect will be interviewed. Then the data will be processed so conclusions can be drawn. The cases studies will not start all at the same time, but will have some overlap. The outcome of one case study may give inspiration for another case study. Eventually, the cases will be compared with each other and an interim conclusion will be drawn.
- Phase III:** When the interim conclusion is drawn, the method of the focus group will be applied in order to evaluate the conclusion of phase II and the hypotheses as formulated in chapter 1.6.2. Firstly, the focus group requires preparation, where possible new hypotheses and question are formulated. Then the group discussion can be held with eight to ten members. *Note: the group discussion should probably be planned in an earlier stage of the research, so the actors can be invited in time. This is can be found in the planning in appendix II.*
- Phase IV:** In the last phase, conclusions should be drawn from the conducted research and the research questions should be answered (research question 6 + main question). Finally, the recommendations for the client and project manager, and the architect will be written.

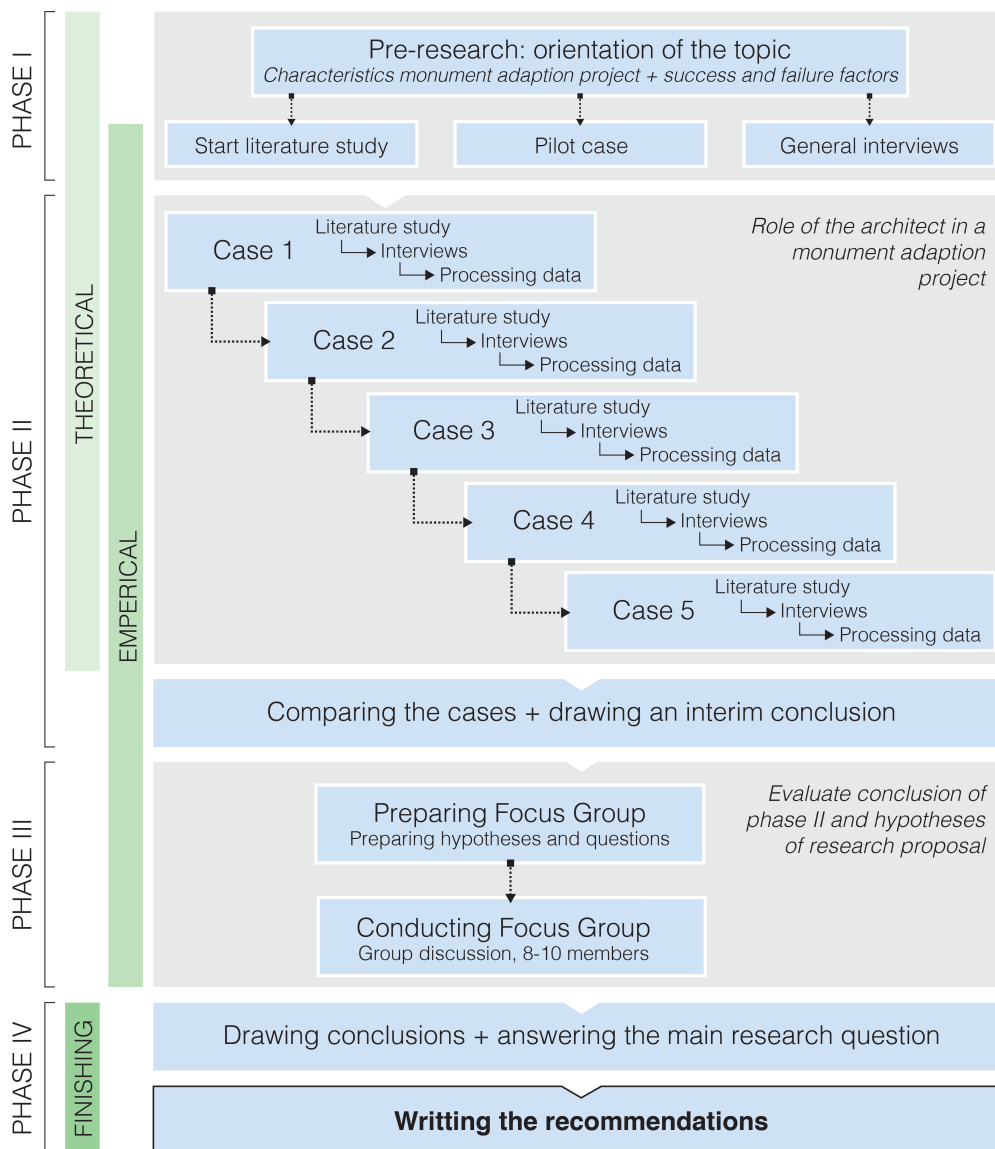


Figure 2 Research design (own illustration)

In appendix II a more detailed planning can be found, which shows what the progress of the research should be. The planning is made per week and for each week is shown what possible deadlines is has and what should be done that week.

1.9 Draft Content of Final Report

Table 7 shows a draft version of the content for the graduation report. In the first part, the research framework is described, similar to this report. In the second part, the general theoretical research on a monument adaptation project is elaborated. In the third part, the more empirical research is elaborated, which includes the cases and the group discussion. In the fourth and final part, the conclusions are drawn and the recommendations are written.

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Summary
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1.2. <i>Problem statement</i>
1.3. <i>Research questions</i>
1.4. <i>Research aim and end-result description</i>
1.4.1. <i>Hypotheses</i>
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PART 2
2. Theoretical review on monument adaptation projects
2.1. <i>Characteristics of a monument adaptation project</i>
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3.6. <i>(Possible other interviews)</i>
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4. Evaluation/discussion
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7. Recommendations for further research
Literature
Appendices

Table 7 Draft content graduation report

1.9.1 A reader's guide

This graduation report is separated into four different parts.

PART 1 – The research framework is described in the first part of the report. It describes the intention of the research: from a problem analysis and a problem statement, to the research questions, the aim of the research with a description of the end-result and finally the approach is described in the research design.

PART 2 – In the second part follows the result of a general literature study and of the orienting interviews. In this part the characteristics and the known success and failure factors of a monument adaptation project are researched. Next to that, there is a definition of when a monument adaptation can be considered as successful.

PART 3 – In this part the result of the empirical research is described, and is focussing more in detail on the role of the architect in a monument adaptation project. Firstly, the five case studies are elaborated, consisting of a literature study and interviews with some actors, who participated in these cases. Subsequently, the results of the cases are compared with each other and an interim conclusion is drawn. Secondly, the result of the discussion with the group of experts is elaborated. The interim conclusion and the hypotheses, formulated in the first part, are discussed during this session.

PART 4 – This is the final part, where the final conclusion of the research is drawn and the research questions are answered. This is followed by the recommendations for the client and project manager, and the architect.

2 LITERATURE REVIEW

In this chapter the start of the first phase of the research is elaborated. The first phase concerns the orientation of the research field and contains a literature study, a pilot case and an orienting interview. The pilot case is conducted and a start has been made with the literature study. The literature study is focussing on a monument adaptation project in general. It searches for the specific characteristics, when the adaptation can be considered successful and what the success and failure factors are.

2.1 Pilot Case: Meelfabriek, Leiden

2.1.1 Project description

The Meelfabriek in Leiden is an industrial unit, consisting of an assembly of several buildings (Figure 3), and is situated on the edge of the city centre of Leiden. The former function was storage and transhipment of grain, hence the name Meelfabriek. The manufactory opened its doors in 1883 and was closed in 1988. During the hundred years of operation several buildings were added (Vervloed, 2013). The area where the unit is situated has been developed to the centre of the industrial revolution of Leiden in the 18th century. In the end of the 19th century, a large part of this area has been demolished in order to develop a green area along the edge of the centre. The Meelfabriek was the only building, which remained and is the only tangible link to the industrial history of Leiden (Vervloed, 2013).

After the closure, the Meelfabriek became vacant, which deteriorated the buildings. In 1996 the owner decided to demolish the buildings, but surrounding residents protested and a demolition permit was not granted. In 2001 the Meelfabriek became a state listed monument. This stimulated the desire for redevelopment and the Government Architect was called to support the process for redevelopment and he started with a selection of an architect. The architects gained a great freedom in choice of the program and it was possible to make adaptations to the monument. The proposal of Peter Zumthor has won the selection competition; he chose to remain the structure and remove the façade, where the new façade would emphasize the structure (Figure 4). This resulted in a plan for an adaptation, where major interventions in the monumentality will be applied (Vervloed, 2013).



Figure 3 The Meelfabriek ("De Meelfabriek. Een project van herontwikkeling tot stedelijke vernieuwing.," 2014)



Figure 4 New transparent design ("De Meelfabriek. Een project van herontwikkeling tot stedelijke vernieuwing.," 2014)

The plan for redevelopment started already when the manufactory was closed, but until in 1998 the plan had enough capacity from the politics and other interest groups. The appointment as state listed monument made the process and redevelopment more complex. It was feared that it would affect the feasibility of the redevelopment, because the possibility to make intervention could be limited. Some intervention could be required in order to facilitate the new function. The developer has made his concerns clear towards the RCE, and therefore the RCE enclosed to the document, which explains

the reasons for monumentality, that it is allowed to make interventions to its monumentality (Vervloed, 2013).

The redevelopment required a change of the land use plan: from industrial economy to urban economy. This requirement caused delay. Peter Zumthor is a slow acting architect, which caused a long period of designing. During the preparation of the application for the permits, they found out that a historical analysis on the Meelfabriek has not been conducted and at the end of 2010 the order was given to still conduct this analysis. In 2013, the draft version of the historical analysis report is ready and has not yet been applied in the design. Because there was no report on the historical analysis, the architect was not able to use the detailed information about the monumentality in his design (Vervloed, 2013).

The architect Peter Zumthor was chosen by a jury, consisting of the government architect, the RCE, the municipality of Leiden, an architecture journalist and the developer. The choice was unanimous and this influenced the intervention possibilities; it became allowed to remove the facades. The vision of Peter Zumthor became the guidance of the whole process (Vervloed, 2013).

Another influence on the process came from the stakeholder STIEL (Stichting Industrieel Erfgoed Leiden). They nominated the Meelfabriek as a state listed monument. Therefore they had a big indirect influence on the progress of the process (Vervloed, 2013).

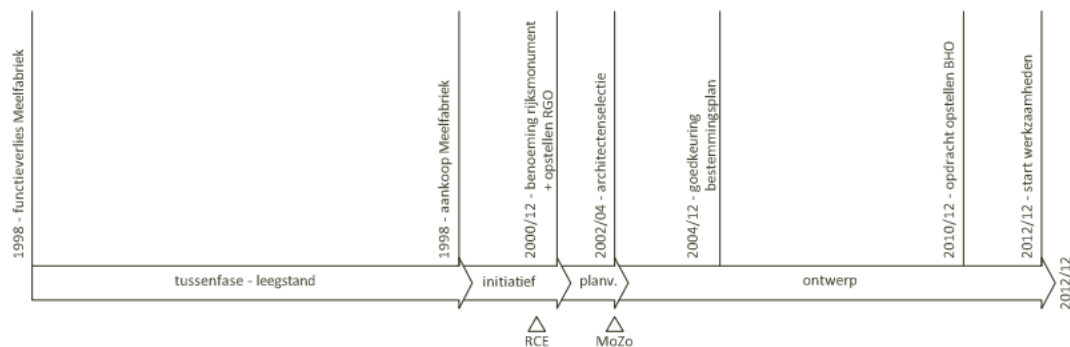


Figure 5 Process progress of the Meelfabriek (Vervloed, 2013)

According to the Architectural conservation, by Aylin Orbasli, monuments can be valued in different ways (Loenhout, 2012).

- It is a rare complex of buildings.
- The flour factory is of architectural importance for the works of Mulder, Buurman and Schutte.
- The factory is of historical value because of the resistance in the second world war;
- The complex is valued as a townscape value as a landmark of the canals of Leiden;
- The factory is of public value because an organization was set up to protect the buildings from demolition, who are now organized and concerned with other monumental buildings as well;
- It is of technical value as an example of early reinforced concrete buildings.

In July 2010, Peter Zumthor has been interviewed. Some of the questions asked are relevant for this case study. These questions are summarized and reduced into the relevant parts for this research (Kort, 2010):

- Zumthor was asked by Jo Coenen, the Government Architect of that time and jury chairman, to join the competition. They already knew each other.
- The 'concept'/design strategy was clear from the beginning and it did not evolve during the process.
- Peter Zumthor: The project is about 'socially constructing'. It is their task to appoint the right function to the right building. The ground floor is therefore the most important level.
- Relationship with Ab van der Wiel: they are working as partners in a social/human way, not commercial. Peter Zumthor: 'eventually it is Ab and me.' Ab needs him in order to execute a project and he, as an architect, has no money to execute the project. Ab believes in Zumthor, not

just only as an architect, but also as someone with whom he can communicate about the right function. [It seems that they have the same approach.]

- In Holland you have many democratic institutions, which causes that everything requires a lot of time, because you have to talk to many people. That is the price of a democracy.
- He is not sure an (monument) adaptation project is more complex than a regular development project. He claims that he is happy that they are earning the trust of the municipality. It took them five years to get the support of the politics. At the time of the interview he says that it is the first time they are finally convinced about the project.
- Much of the work you conduct as an architect has nothing to do with architecture, but about convincing people. In this project they are successful in that.

Recently, the work of Peter Zumthor has been taken over by the architecture office David Chipperfield Architects. Margot Simons, director of the concept development company, says that they are satisfied with his work so far, but they want to move on. Everything has taken a lot of time. This project is too large for his rather small office. Companies are adapting their current lease contracts to a future in the Meelfabriek. This creates a great responsibility for them, because they want to let them know where they stand right now. Therefore they replaced Zumthor his office with the one of David Chipperfield, in order to make faster progress (Waard, 2014). In the end of 2014/beginning 2015, the construction of the student dwellings will start (near the Waardgracht) on behalf of DUWO/SLS (GemeenteLeiden, 2014).

2.1.2 Overview of the actors (not finished)

	Function	Who?	What?	Contact
PUBLIC	Municipality of Leiden			
	Mayor of Leiden			
	Rijksdienst Cultureel Erfgoed			
	Government architect	Jo Coenen (jury chairman)		
	Surrounding residents			
	STIEL (Stichting Industrieel Erfgoed Leiden)			info@stiel-leiden.nl
	KNOB			
PRIVATE	Real Estate Developer	Van der Wiel Bouw		
	Owner since 1998	Ab van der Wiel	Real estate developer	
	Owner of area / Project ontwikkelaar	De Meelfabriek C.V.	A partnership since 2002	reacties@demeelfabriek.nl
	Architect (original)	Peter Zumthor		
	Current architect	David Chipperfield architects		
	Bouw management / Facility management	DPM		T 071 364 91 79 E info@dmp.eu
	Project manager	Aline ter Harmsel John Moerland, 2007		a.ter.harmsel@leiden.nl
	Architecture journalist / critic			
	Jury architect selection	Government architect, RCE, municipality of Leiden, architecture journalist, developer		

2.1.3 Characteristics of the process

According to the information from above, several elements of the project of the Meelfabriek come forward. These elements characterize the project of the Meelfabriek.

- **The emotional attachment of surrounding inhabitants:** In 1996, the owner decided to demolish the buildings, but the residents protested and therefore a permit for demolition was not granted. This shows that the surrounding residents experience the value of the Meelfabriek.
- **The historical and cultural value:** It is claimed that the Meelfabriek is the only tangible link to the rich industrial history of Leiden. This shows that the factory has a cultural and historical value. It is likely that the residents and the municipality of Leiden appreciate and cherish this value, because it characterizes Leiden. This probably causes an emotional attachment. At the time of the closure of the factory, the buildings were not listed as monuments, so demolition was possible. After several years the Meelfabriek became a state listed monument and most of the buildings became protected by the law.
- **The social network of the Government Architect:** The Government Architect was called by the RCE to support the process for redevelopment. He had access to several architects and organized the architect selection. This shows that the social network of the Government Architect was in benefit of the project. His involvement and his effort made it possible to have a great/famous architect as Peter Zumthor joining for the architect selection, because they already knew each other.
- **Unanimous choice of architect:** The jury, consisting of the government architect, the RCE, the municipality of Leiden, an architecture journalist and the developer, was unanimous in the choice of architect. This shows that all the actors, who were part of the jury, are supporting the vision of Peter Zumthor. This influenced the intervention possibilities, because the municipality and the RCE were also supporting the vision. This resulted in the allowance of certain big interventions in the monumentality. This shows that unanimous support of all actors can influence the project positively. Next to that, the vision of Peter Zumthor became the guidance of the project. A strong architectural vision is also supportive for the process of the project. It was clear from the beginning and did not evolve during process, because all actors supported it.
- **Working speed:** Even though the vision of Peter Zumthor was cherished, the architect was rather slow in his work. This also caused delay for the project. Eventually, in September 2014 another architect replaced him, because they decided that they have to move on and that his architecture office is too small for this size of project. It shows that the architect has to work in the same rapidity as preferred.
- **Relationships/willingness for project to succeed (?):** When the Meelfabriek was appointed as a state listed monument, the developer was aware of the process and redevelopment becoming more complex and that it would affect the feasibility of the project. The developer has made his concerns clear towards the RCE, and therefore the RCE made it allowed to make interventions to its monumentality. So, the RCE was approached on time in the process.
Why the RCE agreed with the developer and made interventions allowed is not explained. Maybe because the RCE supported the project and wanted the project to succeed. Next to that, the developer and RCE were already known to each other and had a certain relationship. This should be investigated more precisely.
- **Relationship of the architect and developer:** Peter Zumthor realizes that he needs Ab van der Wiel and the other way around. Therefore, they work together in a social/human way, not commercial. Having the same approach can be beneficial and maybe crucial for the success of the project.
- **Legal influences on the project:** The redevelopment required a change of the land use plan: from industrial economy to urban economy. This caused a delay of the project. It should be investigated why it caused a delay; was it not taken into account in the beginning or did it take a longer time than was expected?
- **Granting of permits:** During the preparation of the application for the permits, they found out that a historical analysis on the Meelfabriek has not been conducted. Because there was no report on the historical analysis, the architect was not able to use the detailed information about the monumentality in his design. So, 'the historical analysis was conducted much too late. Even though it is not mandatory, it is a tool, which allows to deal with the monument in a monitored and recognized way' (Vervloed, 2013).
- **Earning trust of influential parties:** It took five years to earn the trust of the politics and the municipality. It shows that trust is an important aspect for the success of a project. Therefore, people need to be convinced about the project.

2.2 Characteristics of a Monument Adaptation Project

Monuments are of interest by many stakeholders: from its direct users, visitors or surroundings inhabitants, to more national parties as the government and the RCE, and every stakeholder in between. Paragraph 2.3 elaborates more on the involved stakeholders. Monumental buildings come along with many different values and they are all significant towards the involved stakeholders. Many of the various values evolve from the character or identity of the building, which is derived from its physical appearance and its history. It is important that these buildings remain their character and so the added value as described above. Hence, the building is declared as a monument and so protected by regulations.

A monument adaptation project differs from a regular building project, where a new building will be constructed. It differs in three different ways: product, process and people (Figure 6). A monument adaptation project has some extra difficulties regarding the product, the process and the people:

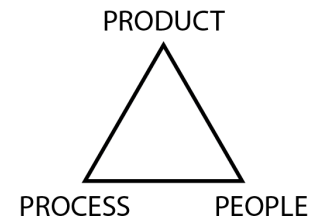


Figure 6 Directions of a project (own illustration)

- Product
- ♦ *The existing building*: the project has to deal with an existing structure, which causes limitations to the freedom to make the desired design. It has to deal with, for example, the existing structure (columns, beams, etc.), details, climate system, spatiality, insulation, and so on. Next to that, the building is dating from another time and therefore different techniques are applied and the condition of the building may have deteriorated.
 - ♦ *The monumentality*: Because the building is declared as a monument, the building has become protected by certain regulations of the Monuments Act. This means that some parts of the building may not be damaged or changed. This also limits the freedom to make a design according to the wishes.
- Process
- ♦ *Project complexity*: Because the project deals with a monument, obtaining the required permits becomes more complex, due to the regulations of the Monuments Act. Next to that, there will be a lack of information about the building, which will cause unexpected findings during the execution of the project. This may lead to a change within the design or probably to project delay. It is also possible that a culture-historical research is required beforehand, in order to determine the value of the building.
 - ♦ *More actors are involved*: Next to the usual involved actors (client, architect, project manager, investor, developer, specialists, constructor, etc.), there are some more actors concerned with the project; the RCE and the municipality. This causes more complex communication and network of people. All these actors have their own perceptions towards the value of the building, so the objectives of all the involved actors may conflict with each other. A monument adaptation project contains complex decision problems with many factors to be taken into account. These factors are for example the historical and artistic value, the economic constrains, the environmental impacts and so on (Ferretti, Bottero, & Mondini, 2014). The involved actors will be explained more extensive in chapter 2.3.
- People
- ♦ *The emotional value*: As said before, people feel attached to things, which are old have a history. This causes that certain actors become involved more emotionally. For example, surrounding inhabitants may be very attached to a certain monumental building, which may make them very reluctant in supporting the adaptation project. Also the client could feel emotionally attached to the building, which may lead to more restrictive conditions for the project.

The project characteristics of a monument adaptation project as described above have a rather negative influence on the successfulness of the project, but this type of project also creates many opportunities. It allows to strengthen the existing values of the monumental building and to add values to it. By adapting it, the building and its character can be remained, because it will be reused. By adapting the building, it can revitalise the surrounding area and give it a boost. As said before, people feel attached to these buildings, and therefore they care about the buildings. This can make them more willing to pay for these buildings.

2.3 Involved Actors

Monuments are of interest by many stakeholders: from its direct users, visitors and surroundings inhabitants, to more national parties as the government and the RCE, and every stakeholder in between. Monumental buildings come along with many different added values and they are all important towards the involved stakeholders.

Based on categorisation of stakeholders in the book 'Managing Construction Projects', the involved stakeholders in a monument adaptation project categorized as well. There is a distinction between internal and external stakeholders. The internal stakeholders are again divided into stakeholders on the demand side of the project and on the supply side. The external stakeholders are divided into private and public stakeholders (Winch, 2010, p. 75). This is shown in Table 8. Each stakeholder has their own perceptions towards the project and they are concerned with different values of the monument.

INTERNAL ACTORS		EXTERNAL ACTORS	
Demand side	Supply side	Private	Public
Client	Project Manager	Local residents	Regulatory agencies
Client's employees	Architect	Local landowners	Municipality
Client's customers	Engineers	Environmentalists	Provincial government
Client's tenants	Contractors	Conservationists	National government
Client's suppliers	Suppliers	Tourists/visitors	RCE
Financiers (investors, subsidy providers, etc.)			

Table 8 Involved actors in a monument adaptation project

Because the Rijksdienst Cultureel Erfgoed (RCE) has a big influence on monuments, there is a bit more elaborated on them. When it comes to protecting and preserving monuments, they have several tasks regarding monumental buildings (RCE, 2014):

- Allocating State listed monuments;
- Maintaining the Monument Registry;
- Advising renovation and land use plans;
- Sharing knowledge on renovation and fitting in of the State listed monuments in the land use plan;
- Awarding grants for renovations.

Environmental permits have to be granted by the municipality, but they are advised by the RCE.

The paragraph will be elaborated more on the interest of the actors and with which values of the monument these actors are concerned. The book of Job Roos, 'Discovering the assignment', probably provides useful information for this paragraph.

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APPENDIX I – The interviews

In this appendix the preparation of the interviews can be found: the structure of an interview is set out, a few useful tips from literature are written down and the questions for a semi-structured interview are elaborated.

Setup of the interview

Equipment during interview:

- Questions to be asked
 - Recording device
 - Pencil and paper
 - Tea/coffee, etc.
1. Introduction of the research (Bryman, 2012, p. 218):
 - a. Who am I (a student at TU Delft, architecture/RE&H);
 - b. Doing a graduation research for [RCE];
 - c. What is the research about + an indication of info to be collected;
 - d. Why is the respondent selected?;
 - e. Make clear that participation is voluntary;
 - f. Ask if I may use their name in the report;
 - g. Provide reassurance about the confidentiality of any info provided;
 - h. Provide opportunity to ask questions.
 2. Ask the (semi-structured) questions.
 3. Ask whether the respondent would like add or ask something.
 4. Thank the respondent for the interview and ask if he/she would like to receive a PDF of the end report.

Tips

Some tips are listed, which can be of help during (the preparation of) an interview (Bryman, 2012, pp. 219-225):

- Sometimes the respondent needs help with answering the questions, when they may not understand the question. It is also possible that the respondent does not give a complete answer. Some standardized reactive of the interviewer could be:
 - Could you say a little more about that?
 - Are there any other reasons why you think that?
 - Mmm...?
- When the respondent answers a quantification-question in more general terms (like quite often), ask for a number.
- 'An unacceptable approach to prompting would be to ask an open question and to suggest possible answers to only to some respondents, such as those who appear to be struggling to think of an appropriate reply.'
 - The use of 'show cards' could help. This is a card, which can be handed over to the respondent, and shows some answers, which the respondent can choose of.

Questions

Different actors will be interviewed. There will be a distinction between the questions to be asked to the architect and to the client and project manager, because it concerns the role of the architect. When interviewing the architect, he/she is talking about his/her own role, while a client or project manager is talking about another role.

There is also a distinction between the contexts of the interviews. Some actors are interviewed specifically because of their participation in one the case studies, while other actors will be interviewed in a more general framework, where they are asked to share their opinion and experience. Table 9 and Table 10 show the questions specifically for the actors of a case study. Table 11 show the questions for the actors more in general.

General

1. What was your role in the process?
 - What were your responsibilities?
 - What were your interests in the project?
 - When in the process were you involved?
2. Who functioned as the project driver (in your opinion)? *Explain 'project driver'*
3. Can you name the success and failure factors in the process of the project?

The architect

4. Type of partnership: How were you related to the client and project manager? How did your role interfere with the role of the other actors?
5. Describe your relationship with the client and project manager? *Formal/informal, close/not close, personal*
 - First time you worked together?

The role of the architect

6. Describe the role of the architect: his responsibilities, his task
 - Big influence on the project?
 - Positive/negative experience with it?
 - Did his role differ from your expectations?
 - Should this role have been different? *Bigger/smaller involvement*
7. Which knowledge should an architect possess? *More about the process*

Table 9 Interview with the architect

General

1. What was your role in the process?
 - What were your responsibilities?
 - What were your interests in the project?
 - When in the process were you involved?
2. Who functioned as the project driver (in your opinion)? *Explain 'project driver'*
3. Can you name the success and failure factors in the process of the project?

The architect

4. When was the architect involved in the process?
 - Why then?
5. Type of partnership: How were you related to the architect? How did your role interfere with the role of the architect?
6. Describe your relationship with the architect: *Formal/informal, close/not close, personal*
 - First time you worked together?

The role of the architect

7. Describe the role of the architect: his responsibilities, his task
 - Big influence on the project?
 - Positive/negative experience with it?
 - Did his role differ from your expectations?
 - Should this role have been different? *Bigger/smaller involvement*
8. Which knowledge should an architect possess? *More about the process*

Table 10 Interview with the client or project manager

General

1. What is your field of expertise? *In case of the architect, he/she may have other backgrounds than designing.*
 - What is (usually) your role in a process?
 - What are your responsibilities?
 - What are your interests in the project?
 - When in the process are you involved?

The role of the architect

2. Describe the role of the architect: his responsibilities, his task
 - Should he have a big influence on the project?
 - Positive/negative experience with it?
 - Does his role differ from your expectations?
 - Should this role have been different? *Bigger/smaller involvement*
3. Which knowledge should an architect possess? *More about the process*
4. Examples?

Table 11 A general interview

APPENDIX II – Planning

Table 12 shows the planning for the research and when the deadlines are. In week 7, the general research on monument adaptation projects should be finished, so that in week 8 the case studies can be started. There is about one week time available per case with a margin of one week. In week 11 the invitation for the Focus Group sessions should be send to the preferable actors. The Focus Group session could be held on Wednesday April 8th. Then there are four weeks left to process the date of the Focus Group, to write the conclusions and recommendations, and to prepare the P4 presentation.

Week 6	[Holidays]
Week 7	Finishing general literature review Preparing interviews + contacting actors for interviews General interview: Job Roos?
Week 8	Conducting Case Studies (literature review, interviews, data processing)
Week 9	Conducting Case Studies (literature review, interviews, data processing)
Week 10	Conducting Case Studies (literature review, interviews, data processing)
Week 11	Conducting Case Studies (literature review, interviews, data processing) <i>Planning the Focus Group (inviting actors)</i>
Week 12	Conducting Case Studies (literature review, interviews, data processing)
Week 13	Conducting Case Studies (literature review, interviews, data processing)
Week 14	Drawing interim conclusions Preparing Focus Group
Week 15	Session of Focus Group (Wednesday April 8th?) Processing data of Focus Group
Week 16	<i>Exam UAD</i> P3 presentation? Processing data of Focus Group
Week 17	Processing data of Focus Group Writing conclusions
Week 18	Writing conclusions Writing recommendations
Week 19	Preparing P4 presentation Writing conclusions
Week 20	P4 presentations
Week 21	P4 presentations Finalizing report Preparing final presentation
Week 22	Finalizing report Preparing final presentation
Week 23	Finalizing report Preparing final presentation
Week 24	Preparing final presentation
Week 25	Preparing final presentation
Week 26	P5 presentations
Week 27	P5 presentations

Table 12 Planning of the research