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CHURCH AS A CONNECTOR

RESEARCH REPORT

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CASE STUDIES

To get a broader perspective in which ways the transition zone can contribute to the connection between public and private, case studies will be used. The findings can be used to determine which elements of the transition zone influence the connectivity between inside and outside. This will help to create an indicator list for the redesign case and criteria for testing.

Non-Heritage projects criteria:

- The building is described as a ‘public interior’
- The size of the project is similar to the Grote- of Mariakerk in Meppel

Heritage transformation projects criteria:

- The building doesn’t have to be a church, but must be cultural heritage
- The building must qualify as a ‘public interior’
- The building is already transformed into a public interior
- The transformation which is made had effect on the transition zone

Non-heritage case studies:

1. DOK Centrum, Delft
2. Book Mountain, Spijkenisse

Heritage transformation case studies:

3. Cuyperskerk, Sas van Gent
4. Elf13, Pastoor van Arskerk, Eindhoven
5. St. Clemenskerk, Steenwijk

CASE STUDY CRITERIA

The case studies are all being described as a public interior by the architect or client. To get a broader perspective, the case studies consist of both heritage transformation and non-heritage projects The criteria for analysing what the contribution of the transition zone has been in the connection between the public interior and the public space have been determined through the theories as mentioned in the theoretical framework of the paper. From these theories describing what a public space, public interior and a transition zone should comply with, only the points relating to the transition zone were included. This resulted in the criteria below for analysing the case studies.

Each of these components is analysed per case study and briefly described in a table. In addition, these descriptions are visually supported by analysis drawings made on floor plans, facade views and photos of the project.

Quality of the location

The analysis starts with an analysis of the location, which considers whether the building is centrally located in the town or neighbourhood and therefore considered to lie on an urban route (Kloos, 1993). Additionally, it is examined whether the exterior features are favourable so that optional and social activities may take place in addition to necessary activities. (Gehl, 2011). The quality of the location affects its quality as a public interior, given that many third parties are likely to pass by the building in addition to regular users. This is not the case if the building were located remote from an urban route and has no favourable exterior features. In that case, the factors below would have less influence, given that there are fewer users to experience them.

Accessibility of the building

In addition to this, the accessibility is analysed by the type of access, which can be single-sided or multi-sided and the amount of public entrances relative to the amount of square metres of floor surface the building contains. By doing this the amount of square metres per public entrance can be compared per case. The analysis of entrances also takes into account whether the entrances are wheelchair accessible or contain obstacles.

Gentle transitions

Herman Hertzberger's theory about territorial differentiation (Hertzberger, 1996) will be used to establish a territorial tension sequence. The territorial tension sequence uses numbers to indicate the areas with different degrees of publicness from the public space to the nearest private functions in the interior. In this way, the amount of transitions the buildings possess, will become clear. The higher the number, the more transitions between public and private are present. More transitions have a positive effect on the experience of the transition zone, as this transition then becomes more gentle.

On a smaller scale the transitions of the outside and the inside at the main entrance of the building is analysed. (Ching, F.D.K., 2014). By doing this, the applied design features and the effect these features have on the user become clear. On a smaller scale, it is important that the transitions are not becoming an obstacle. Too many transitions can actually cause the indoor-outdoor connection to weaken, because the user has to overcome obstacles such as height differences, for example.

Attractive / inviting entrances

Whether the entrances are attractive (Kloos, 1996) and inviting (Gehl, 2011; Ching, F.D.K., 2014) will also be examined. For instance, it will be assessed whether the entrances stand out in the street scene due to shape or material. Whether a clear hierarchy can be recognised within the various entrances, will also be examined. By doing this it becomes clear if there an obvious main entrance. If the main entrance can be considered inviting or not, analysed by the type of entrance which is used. Finally, whether the entrance is visually enhanced is examined. For example, the entrance can be lower, wider, narrower and / or deeper, circuitous than one would expect. (Ching, F.D.K., 2014).

Visual tie with the outside

For the analysis of the visual tie with the outside (Harteveld, M., 2014), only the facades with entrances adjacent to public areas are considered. The other facades adjacent to private areas are not considered. The analysis is focussed on the bottom three storeys of the building. The upper storeys are not considered, as they are not transparent to users from the street due to their distance from the street user. Herein, the amount of transparent compared to closed façade surface for each storey is considered. The amount of transparent façade surface containing visible activities (Gehl, 2011) compared to the entirely transparent façade surface for each storey is also considered.

Method of analysis

Each of these components are analysed per case study and briefly described in a table. In addition, these descriptions are visually supported by analysis drawings made on floor plans, facade views and photos of the project. Finally, for each case study it can be concluded what the contribution of the transition zone has been in the connection between the public interior and the public space.

Did the transition zone play a major role in this project or were there other factors which may have had more influence on the connection between the public interior and the public space?

DOK Centrum, Delft

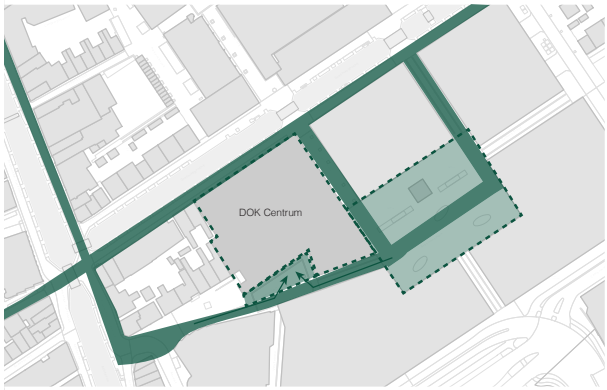
Architects:	Liesbeth van der Pol
	Aat Vos (AEQUO architects)
Type of project:	Transformation
Original function:	Office building
Year of construction:	1960-1970+-
Current function:	Media library
Re-opening:	2002-2007

The outdated office building known as the ‘Hoogoven’ building has been transformed towards a media library in the period 2002-2007. In 2008 the library won the award for best library of the Netherlands. Around 2017, a change of location of the entrances have been made. This resulted in some changes in the facades. For the analysis the current situation has been analysed.

Adjacent square (Dok architecten)

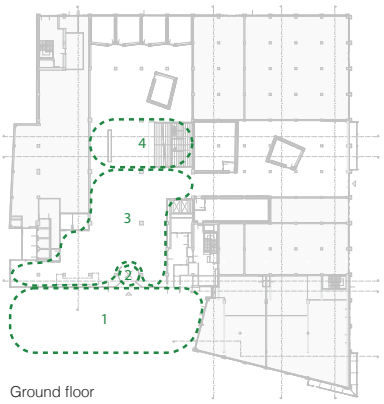

Southern glass facade (Dok architecten)

DOK Centrum, Delft

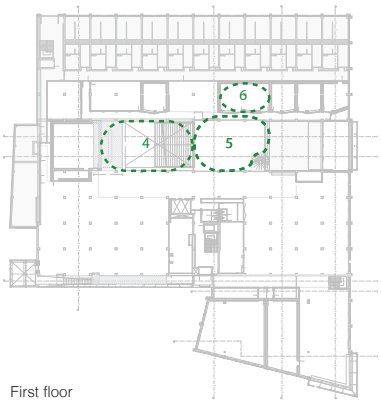


Site

Urban route | Private area | DOK Centrum
Favourable exterior features | Direction of approach

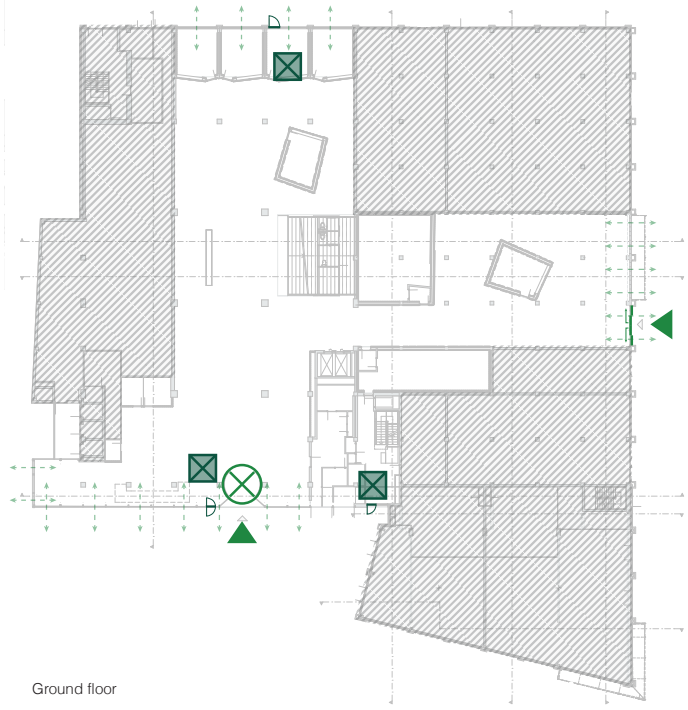


Ground floor

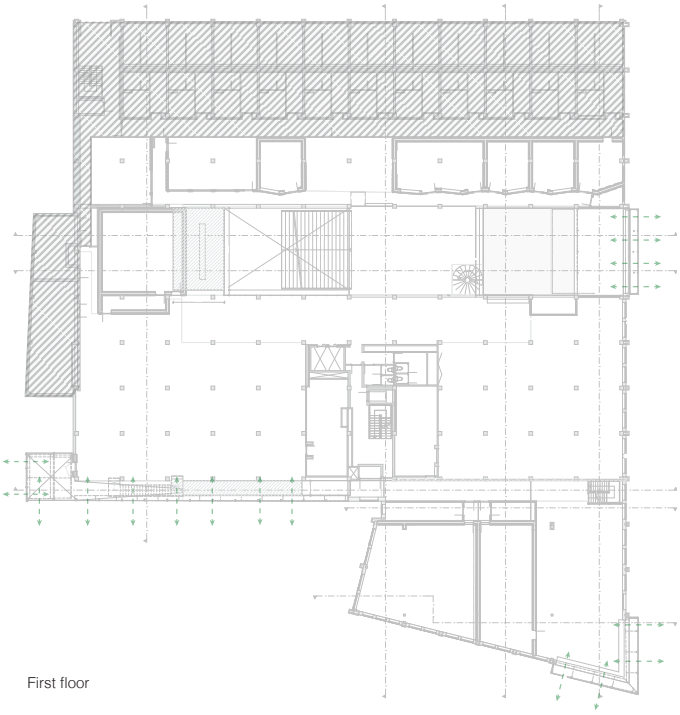


First floor

1. Public square 2. Entrance 3. Entrance foyer 4. Grandstand / atrium 5. Circulation space 6. Music studio

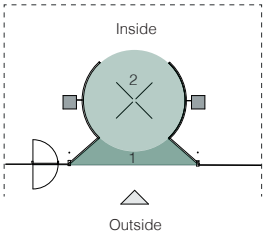


Ground floor

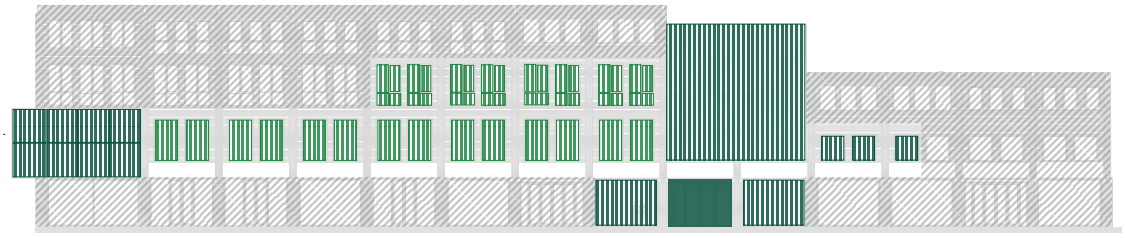


First floor

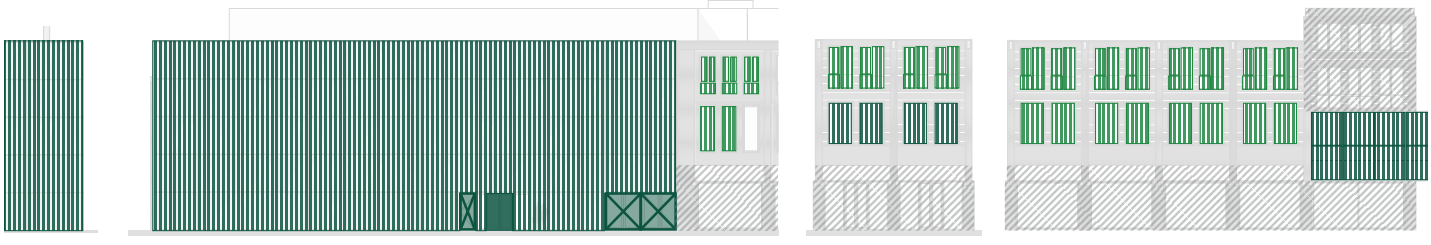
Private door / Emergency exit | Wheelchair friendly entrance
Entrance with obstacles | Visual connection inside-outside



Main entrance
1. Recessed entrance 2. Tourniquet



North-east facade



South-west facade part 1 | South-east facade part 2 | South-west facade part 1 | South-east facade part 2

Adjacent buildings | Emergency exit | Wheelchair friendly entrance | Entrance with obstacles | Active transparant surfaces | Inactive transparant surfaces

DOK Centrum, Delft

Quality of the location

Criteria	Assessment	Analysis conclusion
Lies on urban route	The building is centrally located in the town or neighbourhood, so it can be assumed that many third parties pass by the building in addition to regular users.	The DOK Centrum is located in the heart of the town Delft and has an adjacent square. It can be assumed many third parties pass by the building in addition to regular users.
The exterior features are favourable	Does the site surrounding the building invite people to sit, eat, play and so on?	The square does have favourable exterior features. The south-east facade has benches in front of them to sit on. The square adjacent to the second entry also has places to sit.

Accessiblity of the building

Criteria	Assessment	Analysis conclusion
It is easily accessible	Does the building have single-sided or multi-sided access from public roads?	The building has multi-sided access from public roads at the south-east and north-east facades.
It is easily accessible	Amount of public entrances relative to the square metres floor surface fo the building	Two public entrances. Building is 430 m2. One public entrance per 215 m2.
It is in principle accessible to everyone	Percentage of public entrances which are accessible for disabled people	Both public entrances are wheelchair friendly; 100%.

Gentle transitions

Criteria	Assessment	Analysis conclusion
Gentle transitions between public and private	Amount of transitions between public street and the nearest private function in the building, visualized in territorial tension sequence by H. Hertzberger	From the public square to the music studio on the first floor the user circulated through 5 transitions.
Gentle transitions between public and private	Amount of transitions between the outside and inside at the main entrance of the building	There are 2 transitions between outside and inside at the main entrance of the building
Gentle transitions between public and private	What is the effect of these transitions between the outside and inside at the main entrance of the building?	The recessed entrance makes an inviting gesture up from the public square. The tourniquet create a transition in height between the open public space and the high ceiling of the entrance foyer, making the user more aware they are entering as well.

DOK Centrum, Delft

Attractive / inviting entrances

Criteria	Assessment	Analysis conclusion
Visibility of the entrance	Does the main entrance stand out in the street scene? Due to shape and/or material?	The main entrance stands out in shape.
Hierarchy of the entrance	Is the main entrance clearly distinguished?	Yes, the main entrance clearly distinguished.
Entrance should be inviting	What type of main entrance does the building have. A flushed, projected or recessed entrance?	The main entrance is a projected entrance, which makes an inviting gesture.
Is the entrance visually enhanced?	Is the entrance lower, wider, narrower and / or deeper, circuitous than one would expect and / or does the entrance have decorative elements?	The entrance is lower than one would expect.

Visual tie with the outside

Criteria	Assessment	Analysis conclusion
Transparant surfaces ground floor	Percentage of ground floor façade which consist of transparent surface	The ground floor façade contains a surface of 173,8 m2. This surface contains 148,9 m2 transparant surface. The ground floor façade contains 85,7% transparant surfaces.
Visible activities ground floor	Percentage of transparant surface on ground floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The ground floor façade contains 148,9 m2 of transparant surface. Of this transparant surface, 148,9 m2 shows visible activities behind them; 100,0%.
Transparant surfaces first floor	Percentage of first floor façade which consist of transparent surface	The first floor façade contains a surface of 647,8 m2. This surface contains 405,4 m2 transparant surface. The first floor façade contains 62,6% transparant surfaces.
Visible activities first floor	Percentage of transparant surface on first floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The first floor façade contains 405,4 m2 of transparant surface. Of this transparant surface, 316,1 m2 shows visible activities behind them; 78,0%.
Transparant surfaces second floor	Percentage of second floor façade which consist of transparent surface	The second floor façade contains a surface of 406,1 m2. This surface contains 298,8 m2 transparant surface. The ground floor façade contains 73,6% transparant surfaces.
Visible activities second floor	Percentage of transparant surface on second floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The second floor façade contains 298,8 m2 of transparant surface. Of this transparant surface, 154,6 m2 shows visible activities behind them; 51,7%.

Book Mountain, Spijkenisse

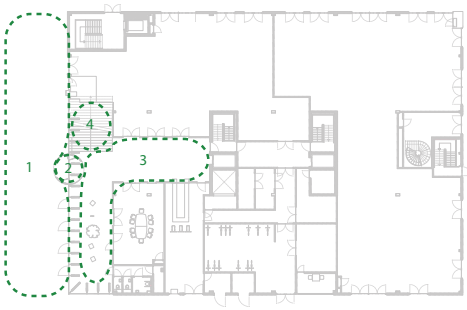
Architects:	MVRDV
Type of project:	New construction
Function:	Media library
Year of construction:	2012

The book mountain is part of a larger master plan and is located in the centre of Spijkenisse. The entire building consists of a library with many additional functions and the plinth of the building largely consists of commercial offices and retail space. For the analysis, the focus is only on the library function itself.

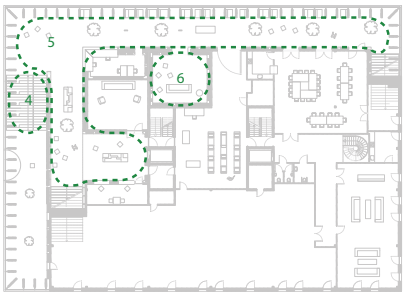
Exterior Book Mountain (MVRDV)

Interior Book Mountain (MVRDV)

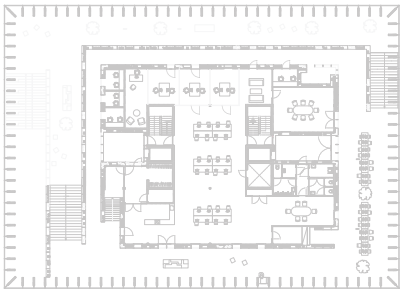
Book Mountain, Spijkenisse



Ground floor



First floor



Second floor

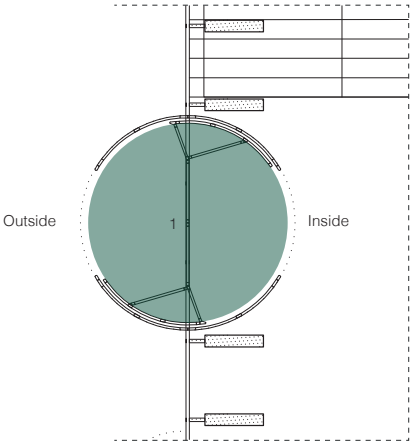
1. Public square 2. Entrance 3. Entrance foyer 4. Grandstand 5. Circulation space 6. Reading corner

Site

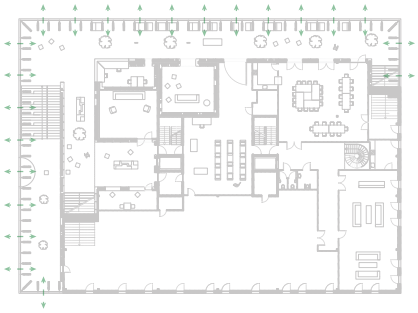
Ground floor

Urban route
Private area
Book Mountain
Favourable exterior features
Direction of approach

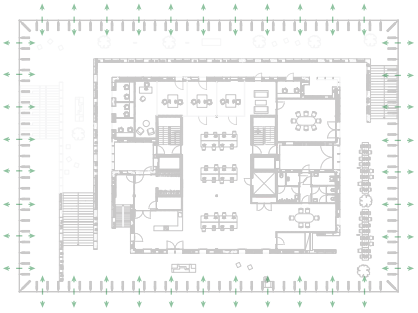
Private door / Emergency exit
Entrance with obstacles
Wheelchair friendly entrance
Visual connection inside-outside



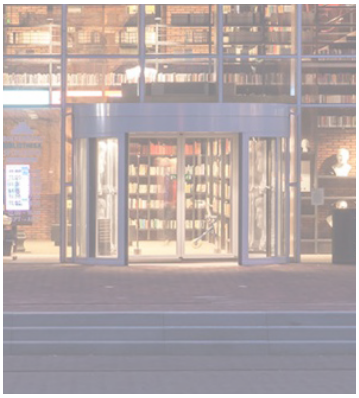
1. Tourniquet



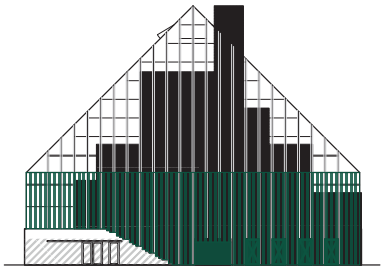
First floor



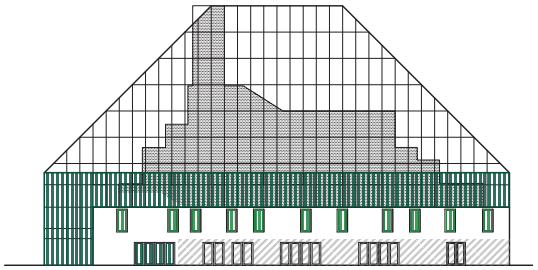
Second floor



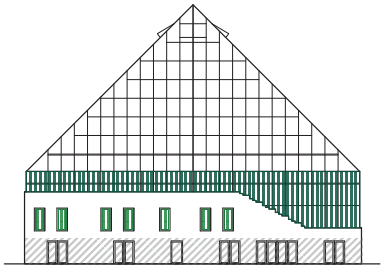
Main entrance



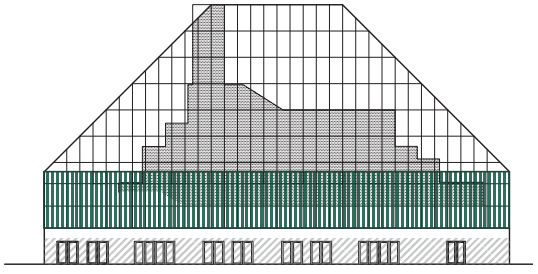
North-east



North-west



South-west



South-east

Adjacent buildings
Emergency exit
Wheelchair friendly entrance
Entrance with obstacles
Active transparant surfaces
Inactive transparant surfaces

Book Mountain, Spijkenisse

Criteria	Assessment	Analysis conclusion
Lies on urban route	The building is centrally located in the town or neighbourhood, so it can be assumed that many third parties pass by the building in addition to regular users.	The Book Mountain is located in the heart of the town Spijkenisse and has an adjacent square. It can be assumed many third parties pass by the building in addition to regular users.
The exterior features are favourable	Does the site surrounding the building invite people to sit, eat, play and so on?	The square does have favourable exterior features. The adjacent square has a terrace and several benches to sit on.

Accessiblity of the building

Criteria	Assessment	Analysis conclusion
It is easily accessible	Does the building have single-sided or multi-sided access from public roads?	The building has single-sided access from public roads at the south-east facade.
It is easily accessible	Amount of public entrances relative to the square metres floor surface fo the building	One public entrance. Building is 3200 m2. One public entrance per 3200 m2.
It is in principle accessible to everyone	Percentage of public entrances which are accessible for disabled people	The one public entrance is wheelchair friendly; 100%.

Gentle transitions

Criteria	Assessment	Analysis conclusion
Gentle transitions between public and private	Amount of transitions between public street and the nearest private function in the building, visualized in territorial tension sequence by H. Hertzberger	From the public square to the reading corner on the first floor the user circulated through 6 transitions.
Gentle transitions between public and private	Amount of transitions between the outside and inside at the main entrance of the building	There is 1 transition between outside and inside at the main entrance of the building
Gentle transitions between public and private	What is the effect of these transitions between the outside and inside at the main entrance of the building?	The fact that the entrance is partly projected and partly rejected makes an inviting gesture up from the public square. The tourniquet create a transition in height between the open public space and the high ceiling of the entrance foyer, making the user more aware they are entering as well.

Book Mountain, Spijkenisse

Criteria	Assessment	Analysis conclusion
Visibility of the entrance	Does the main entrance stand out in the street scene? Due to shape and/or material?	The main entrance stands out in shape.
Hierarchy of the entrance	Is the main entrance clearly distinguished?	Yes, the main entrance clearly distinguished.
Entrance should be inviting	What type of main entrance does the building have. A flushed, projected or recessed entrance?	The main entrance is in the middle of the wall, making it a partly projected and partly recessed entrance, which makes an inviting gesture.
Is the entrance visually enhanced?	Is the entrance lower, wider, narrower and / or deeper, circuitous than one would expect and / or does the entrance have decorative elements?	The entrance is lower than one would expect.

Visual tie with the outside

Criteria	Assessment	Analysis conclusion
Transparant surfaces ground floor	Percentage of ground floor façade which consist of transparent surface	The ground floor façade contains a surface of 94,2 m2. This surface contains 77,0 m2 transparant surface. The ground floor façade contains 81,7% transparant surfaces.
Visible activities ground floor	Percentage of transparant surface on ground floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The ground floor façade contains 77,0 m2 of transparant surface. Of this transparant surface, 77,0 m2 shows visible activities behind them; 100,0%.
Transparant surfaces first floor	Percentage of first floor façade which consist of transparent surface	The first floor façade contains a surface of 548,8 m2. This surface contains 276,8 m2 transparant surface. The first floor façade contains 50,4% transparant surfaces.
Visible activities first floor	Percentage of transparant surface on first floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The first floor façade contains 276,8 m2 of transparant surface. Of this transparant surface, 247,5 m2 shows visible activities behind them; 89,4%.
Transparant surfaces second floor	Percentage of second floor façade which consist of transparent surface	The second floor façade contains a surface of 578,8 m2. This surface contains 578,8 m2 transparant surface. The ground floor façade contains 100,0% transparant surfaces.
Visible activities second floor	Percentage of transparant surface on second floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The second floor façade contains 578,8 m2 of transparant surface. Of this transparant surface, 578,8 m2 shows visible activities behind them; 100,0%.

Cuyperskerk, Sas van Gent

Architects:	VG Architecten
Type of project:	Heritage transformation
Original function:	Church
Year of construction:	1892
Current function:	Indoor market / Offices
Re-opening:	2019

In 2013 the Cuyperskerk in Sas van Gent has closed its doors. In 2019 VG Architecten have transformed the church into an indoor market with office spaces. Contact with VG Architecten reveiled the original plans for the transformation differ from the execution. In the original plans, openings in the southern facade were planned. According to VG Architecten these interventions had to be cut out due to financial reasons. But because these openings in the southern facade was the actual intention of the architect for the church, these interventions are deliberately included in the analysis.

Exterior Cuyperskerk (VG Architecten)

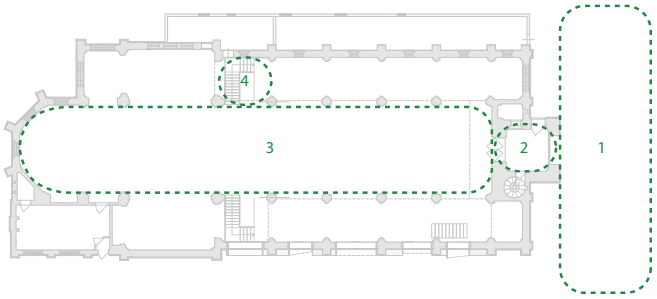
Interior Cuyperskerk (VG Architecten)

Interoir Cuyperskerk (VG Architecten)

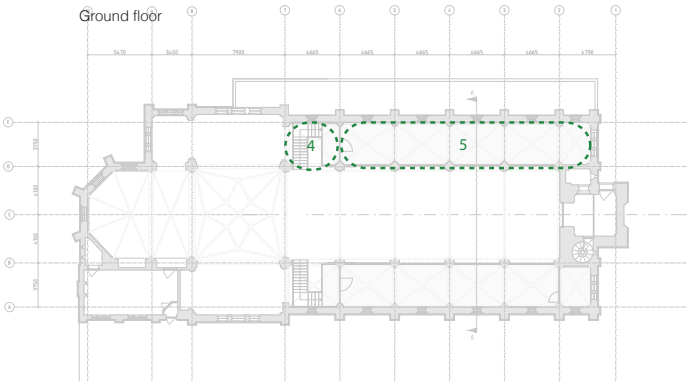
Cuyperskerk, Sas van Gent

Site

Urban route | Private area | Cuyperskerk
Favourable exterior features | Direction of approach

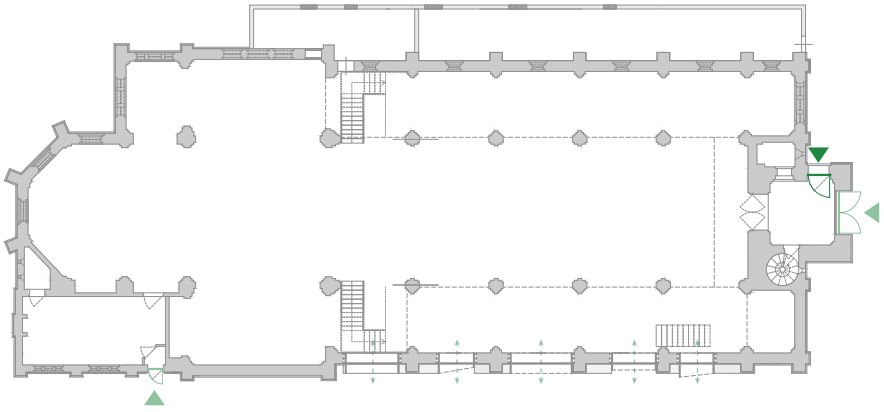


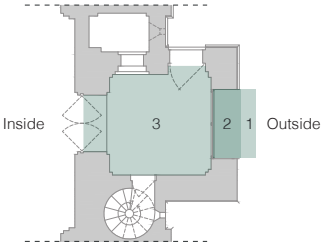
Ground floor



First floor

1. Public square 2. Entrance 3. Church nave / market 4. Central corridor 5. Office space



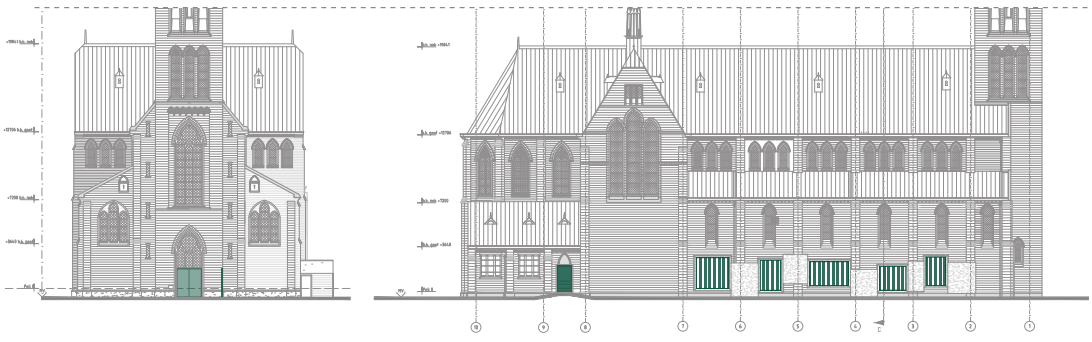


Main entrance

1. Outward steps
2. Recessed entrance
3. Draught lobby

Ground floor

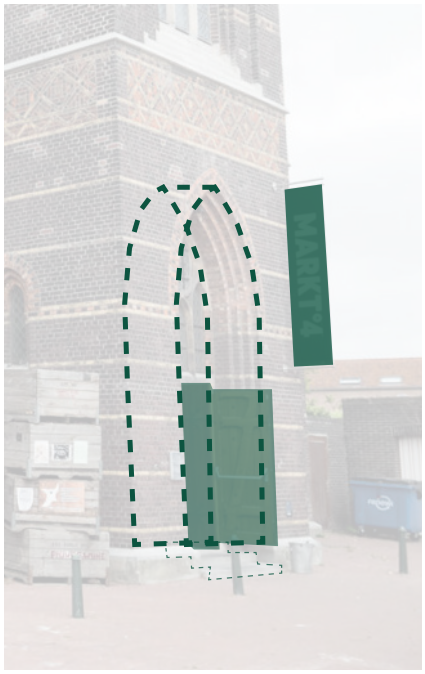
Private door / Emergency exit | Wheelchair friendly entrance
Entrance with obstacles | Visual connection inside-outside



Private door / Emergency exit | Wheelchair friendly entrance | Entrance with obstacles | Active transparant surfaces | Inactive transparant surfaces

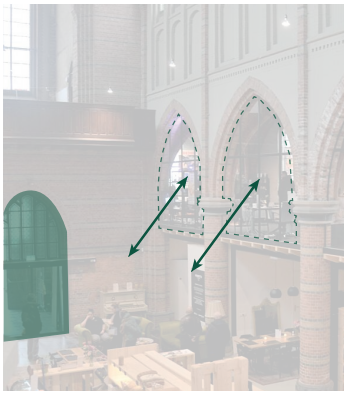
Cuyperskerk, Sas van Gent

Urban route Main entrance

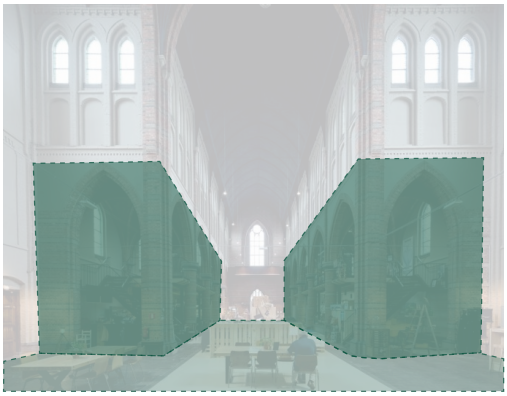


Recessed entrance Outward steps
Open doors Sign of Markt4

Main entrance Active transparant surfaces Visual relations

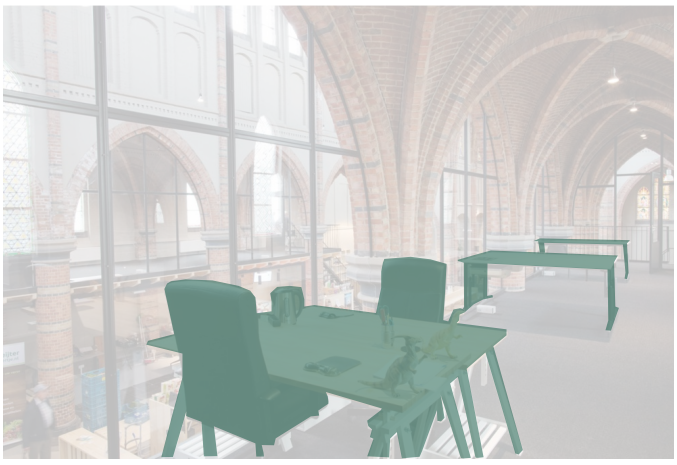


Main entrance Visual connections



Public functions Private functions

Market area Active transparant surfaces Visual relations interior



Visible activities

Cuyperskerk, Sas van Gent

Criteria	Assessment	Analysis conclusion
Lies on urban route	The building is centrally located in the town or neighbourhood, so it can be assumed that many third parties pass by the building in addition to regular users.	The Cuyperskerk is located in the heart of the town and has an adjacent town square. It can be assumed many third parties pass by the building in addition to regular users.
The exterior features are favourable	Does the site surrounding the building invite people to sit, eat, play and so on?	The square does not have any favourable exterior features. No places to sit, eat or play.

Accessiblity of the building

Criteria	Assessment	Analysis conclusion
It is easily accessible	Does the building have single-sided or multi-sided access from public roads?	The building has multi-sided access, by the east and the south facade.
It is easily accessible	Amount of public entrances relative to the square metres floor surface fo the building	Three public entrances. Building is 800 square metres. One public entrance per 267 square metre.
It is in principle accessible to everyone	Percentage of public entrances which are accessible for disabled people	One of the three public entrances is wheelchair friendly; 33%.

Gentle transitions

Criteria	Assessment	Analysis conclusion
Gentle transitions between public and private	Amount of transitions between public street and the nearest private function in the building, visualized in territorial tension sequence by H. Hertzberger	From the public square to the offices on the first floor the user circulated through 4 transitions.
Gentle transitions between public and private	Amount of transitions between the outside and inside at the main entrance of the building	There are 3 transitions between the outside and inside at the main entrance of the building
Gentle transitions between public and private	What is the effect of these transitions between the outside and inside at the main entrance of the building?	The outward steps form an obstacle from entering from the public square, especially for people with mobility problems. It gives an the building a formal appear. The recessed entrance area with open doors has an inviting character. The draught lobby creates a transition between the open public space and the high ceiling of the church hall, making the user more aware they are entering as well.

Cuyperskerk, Sas van Gent

Criteria	Assessment	Analysis conclusion
Visibility of the entrance	Does the main entrance stand out in the street scene? Due to shape and/or material?	The main entrance stands out in shape and size
Hierarchy of the entrance	Is the main entrance clearly distinguished?	Yes, the main entrance clearly distinguished
Entrance should be inviting	What type of main entrance does the building have. A flushed, projected or recessed entrance?	The main entrance is a recessed entrance
Is the entrance visually enhanced?	Is the entrance lower, wider, narrower and / or deeper, circuitous than one would expect and / or does the entrance have decorative elements?	The entrance is narrower and deeper than one would expect and it contains decorative elements

Visual tie with the outside

Criteria	Assessment	Analysis conclusion
Transparant surfaces ground floor	Percentage of ground floor façade which consist of transparent surface	The ground floor façade contains a surface of 446 m2. This surface contains 25 m2 transparant surface. The ground floor façade contains 5,6% transparant surfaces.
Visible activities ground floor	Percentage of transparant surface on ground floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The ground floor façade contains 25 m2 of transparant surface. Of this transparant surface, 25 m2 shows visible activities behind them; 100%.
Transparant surfaces first floor	Percentage of first floor façade which consist of transparent surface	The first floor façade contains a surface of 446 m2. This surface contains 25 m2 transparant surface. The first floor façade contains 5,5% transparant surfaces.
Visible activities first floor	Percentage of transparant surface on first floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The first floor façade contains 0 m2 of transparant surface. Of this transparant surface, 0 m2 shows visible activities behind them; 0%.
Transparant surfaces second floor	Percentage of second floor façade which consist of transparent surface	The second floor façade contains a surface of 446 m2. This surface contains 0 m2 transparant surface. The ground floor façade contains 0% transparant surfaces.
Visible activities second floor	Percentage of transparant surface on second floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The second floor façade contains 0 m2 of transparant surface. Of this transparant surface, 0 m2 shows visible activities behind them; 0%.

ELF13 Pastoor van Arskerk, Eindhoven

Architects:	Wijnen Architectuur
Type of project:	Heritage transformation
Original function:	Church
Year of construction:	1929
Current function:	Multifunctional centre Youth services
Re-opening:	2012

In 2005 the Pastoor van Arskerk in Eindhoven as bought by housing corporation Woonbedrijf. In 2012 Wijnen Architectuur have transformed the church into a multifunctional centre in combination with youth services. The freestanding structure in the interior consists of 50 flex working places, divided over different floors.

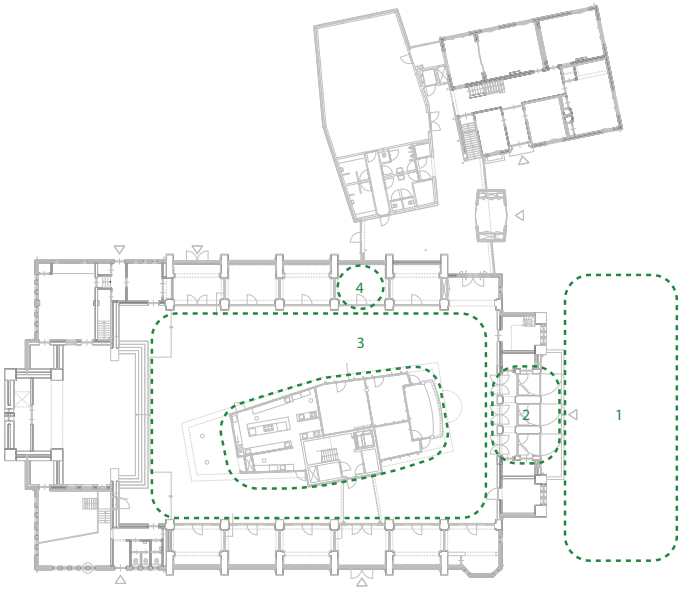
Exterior Pastoor van Arskerk (Wijnen Architectuur)

Interior Pastoor van Arskerk (Wijnen Architectuur)

ELF13 Pastoor van Arskerk, Eindhoven

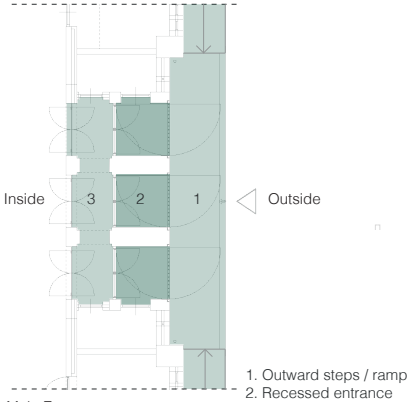
Site

Urban route | Private area | Elf13, Pastoor van Arskerk
Favourable exterior features | Direction of approach



Ground floor

1. Public square 2. Entrance 3. Church hall 4. Office space

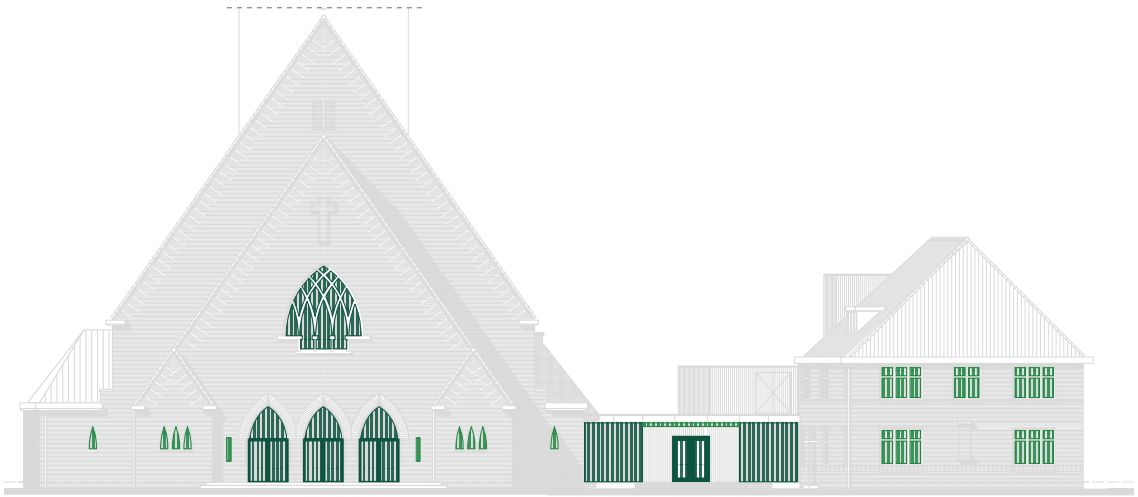


1. Outward steps / ramp
2. Recessed entrance
3. Draught lobby

Main Entrance

Ground floor

Private door / Emergency exit | Wheelchair friendly entrance
Entrance with obstacles | Visual connection inside-outside



Private door / Emergency exit | Wheelchair friendly entrance | Entrance with obstacles | Active transparant surfaces | Inactive transparant surfaces

ELF13 Pastoor van Arskerk, Eindhoven

Criteria	Assessment	Analysis conclusion
Lies on urban route	The building is centrally located in the town or neighbourhood, so it can be assumed that many third parties pass by the building in addition to regular users.	The Pastoor van Arskerk is located in the heart of the residential neighbourhood and has an adjacent square and playgarden. It can be assumed many third parties pass by the building in addition to regular users.
The exterior features are favourable	Does the site surrounding the building invite people to sit, eat, play and so on?	The square does have favourable exterior features. The playgarden has places to sit and play.

Accessiblity of the building

Criteria	Assessment	Analysis conclusion
It is easily accessible	Does the building have single-sided or multi-sided access from public roads?	The building has single-sided access from a public road at the south-west facade. The other entrances are only accessible by entering the parking lot on the south-west.
It is easily accessible	Amount of public entrances relative to the square metres floor surface fo the building	Three public entrances. Building is 1500 m2. One public entrance per 500 m2.
It is in principle accessible to everyone	Percentage of public entrances which are accessible for disabled people	Two of the three public entrances is wheelchair friendly; 67%.

Gentle transitions

Criteria	Assessment	Analysis conclusion
Gentle transitions between public and private	Amount of transitions between public street and the nearest private function in the building, visualized in territorial tension sequence by H. Hertzberger	From the public square to the offices on the first floor the user circulated through 4 transitions.
Gentle transitions between public and private	Amount of transitions between the outside and inside at the main entrance of the building	There are 3 transitions between the outside and inside at the main entrance of the building
Gentle transitions between public and private	What is the effect of these transitions between the outside and inside at the main entrance of the building?	The outward steps already invite you to to up from the public square, since they start beyond the building. It gives an introduction of the building, and the ramps on the sides make the entrance accessible for everyone. The recessed entrance area also gives the building an inviting character and the draught lobby gives a transition between the open public space and the high ceiling of the church hall, making the user more aware they are entering as well.

ELF13 Pastoor van Arskerk, Eindhoven

Criteria	Assessment	Analysis conclusion
Visibility of the entrance	Does the main entrance stand out in the street scene? Due to shape and/or material?	The main entrance stands out in shape and size
Hierarchy of the entrance	Is the main entrance clearly distinguished?	Yes, the main entrance clearly distinguished
Entrance should be inviting	What type of main entrance does the building have. A flushed, projected or recessed entrance?	The main entrance is a recessed entrance
Is the entrance visually enhanced?	Is the entrance lower, wider, narrower and / or deeper, circuitous than one would expect and / or does the entrance have decorative elements?	The entrance is narrower and deeper than one would expect and it contains decorative elements

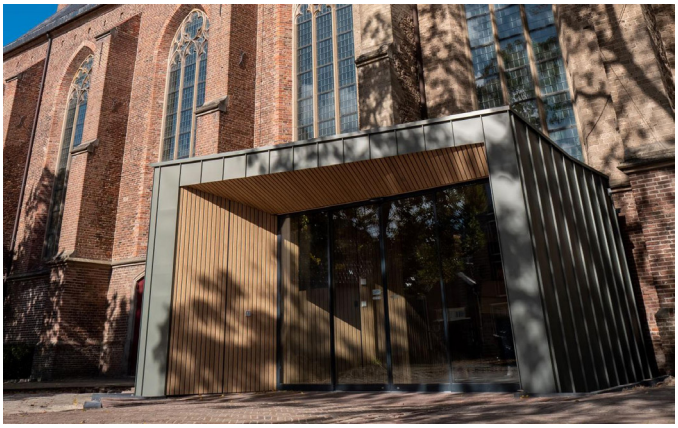
Visual tie with the outside

Criteria	Assessment	Analysis conclusion
Transparant surfaces ground floor	Percentage of ground floor façade which consist of transparent surface	The ground floor façade contains a surface of 217,9 m2. This surface contains 47,2 m2 transparant surface. The ground floor façade contains 21,7% transparant surfaces.
Visible activities ground floor	Percentage of transparant surface on ground floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The ground floor façade contains 47,2 m2 of transparant surface. Of this transparant surface, 38,5 m2 shows visible activities behind them; 81,6%.
Transparant surfaces first floor	Percentage of first floor façade which consist of transparent surface	The first floor façade contains a surface of 290,7 m2. This surface contains 17,5 m2 transparant surface. The first floor façade contains 6,0% transparant surfaces.
Visible activities first floor	Percentage of transparant surface on first floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The first floor façade contains 17,5 m2 of transparant surface. Of this transparant surface, 11,5 m2 shows visible activities behind them; 65,7%.
Transparant surfaces second floor	Percentage of second floor façade which consist of transparent surface	The second floor façade contains a surface of 446 m2. This surface contains 0 m2 transparant surface. The ground floor façade contains 0% transparant surfaces.
Visible activities second floor	Percentage of transparant surface on second floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The second floor façade contains 0 m2 of transparant surface. Of this transparant surface, 0 m2 shows visible activities behind them; 0%.

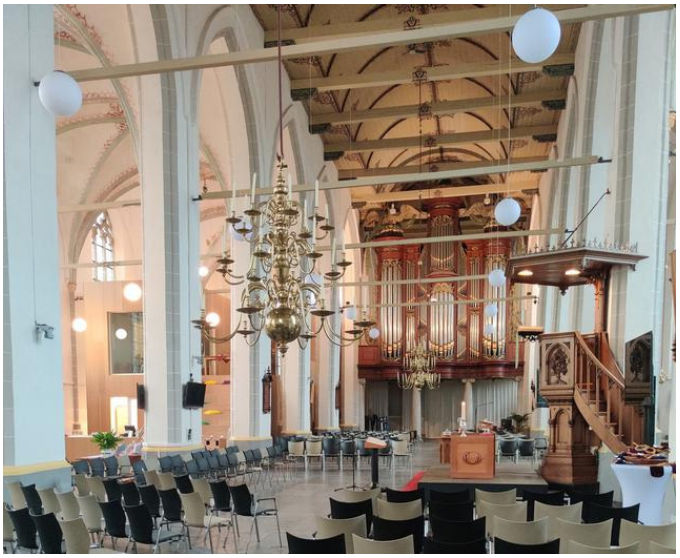
St. Clemenskerk, Steenwijk

Architects:	Adema Architecten
Type of project:	Heritage transformation
Original function:	Church
Year of construction:	1929
Current function:	Multifunctional centre Church
Opening:	2022

In 2011 the reformed church and the reformed municipality have been merged. To create a building in which both parties felt at home, Adema Architecten transformed the St. Clemenskerk into a multifunctional centre for the citizens of Steenwijk. The church uses a box in box principle and leaves most of the church intact. Church services are still being held in the building. A new volume has also been added at the southern facade to create a more inviting entrance.



Newly added southern entrance (Gerard Bolding)



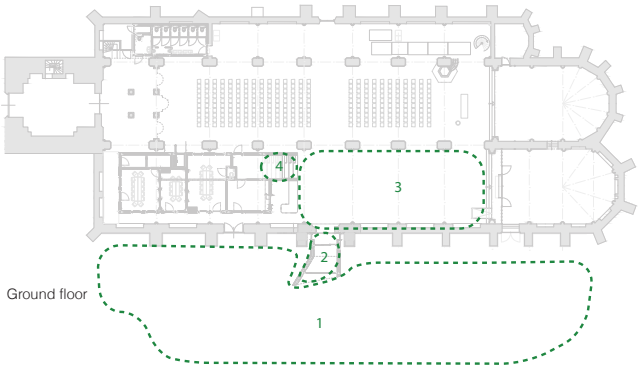
St. Clemenskerk interior (Gerard Bolding)

Box-in-box volume (RTV Oost Jolande Verheij)

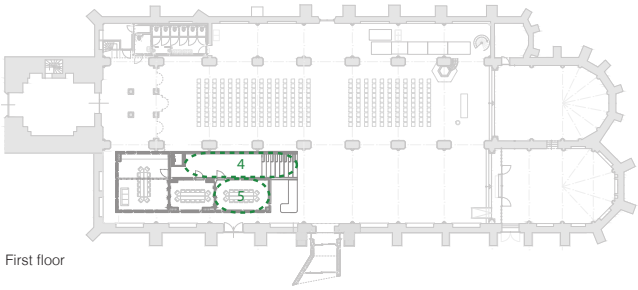
St. Clemenskerk, Steenwijk

Site

Urban route
Private area
St. Clemenskerk
Favourable exterior features
Direction of approach

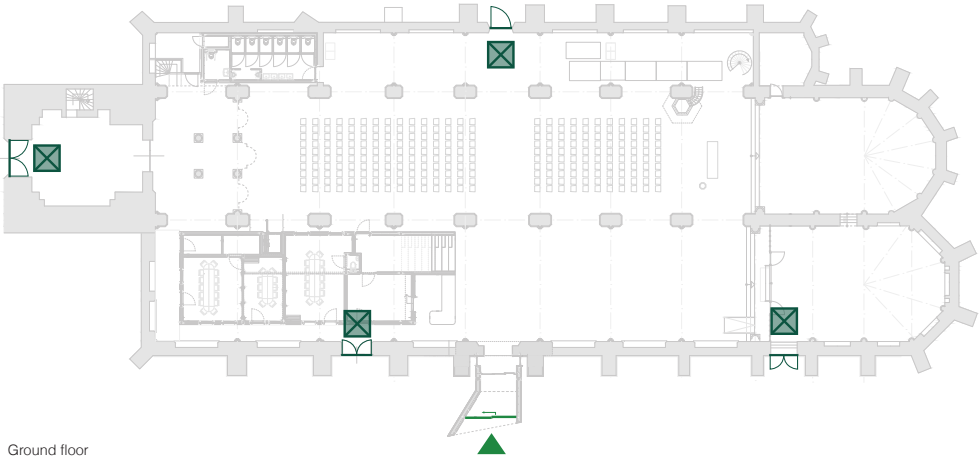


Ground floor



First floor

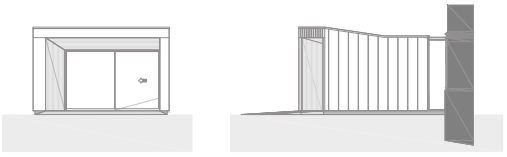
1. Public square 2. Entrance 3. Church hall / multif. space 4. Stairs / terrace 5. Office space

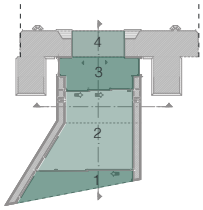


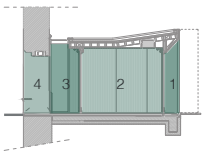
Ground floor

Private door / Emergency exit
Entrance with obstacles
Wheelchair friendly entrance
Visual connection inside-outside

Inside



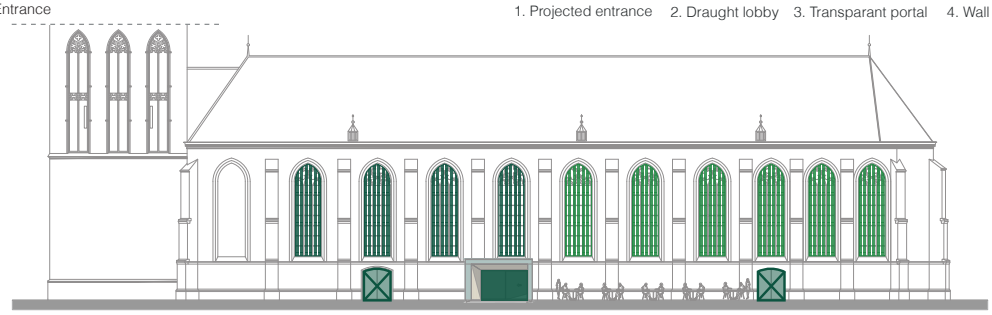




Outside

Main Entrance

1. Projected entrance 2. Draught lobby 3. Transparant portal 4. Wall reveal



Emergency exit
Wheelchair friendly entrance
Entrance with obstacles
Active transparant surfaces
Inactive transparant surfaces

St. Clemenskerk, Steenwijk

Criteria	Assessment	Analysis conclusion
Lies on urban route	The building is centrally located in the town or neighbourhood, so it can be assumed that many third parties pass by the building in addition to regular users.	The St. Clemenskerk is located in the heart of the town Steenwijk and has an adjacent square. It can be assumed many third parties pass by the building in addition to regular users.
The exterior features are favourable	Does the site surrounding the building invite people to sit, eat, play and so on?	The square does have favourable exterior features. The square places to sit.

Accessiblity of the building

Criteria	Assessment	Analysis conclusion
It is easily accessible	Does the building have single-sided or multi-sided access from public roads?	The building has single-sided access from a public road at the south facade.
It is easily accessible	Amount of public entrances relative to the square metres floor surface fo the building	One public entrance. Building is 1600 m2. One public entrance per 1600 m2.
It is in principle accessible to everyone	Percentage of public entrances which are accessible for disabled people	The one public entrance is wheelchair friendly; 100%.

Gentle transitions

Criteria	Assessment	Analysis conclusion
Gentle transitions between public and private	Amount of transitions between public street and the nearest private function in the building, visualized in territorial tension sequence by H. Hertzberger	From the public square to the offices on the first floor the user circulated through 4 transitions.
Gentle transitions between public and private	Amount of transitions between the outside and inside at the main entrance of the building	There are 4 transitions between the outside and inside at the main entrance of the building.
Gentle transitions between public and private	What is the effect of these transitions between the outside and inside at the main entrance of the building?	The projected entrance makes an inviting gesture up from the public square. The draught lobby and the transparant portal and the thick wall reveal create a transition in height between the open public space and the high ceiling of the church hall, making the user more aware they are entering as well.

St. Clemenskerk, Steenwijk

Criteria	Assessment	Analysis conclusion
Visibility of the entrance	Does the main entrance stand out in the street scene? Due to shape and/or material?	The main entrance stands out in shape and material
Hierarchy of the entrance	Is the main entrance clearly distinguished?	Yes, the main entrance clearly distinguished
Entrance should be inviting	What type of main entrance does the building have. A flushed, projected or recessed entrance?	The main entrance is a projected entrance, which makes an inviting gesture.
Is the entrance visually enhanced?	Is the entrance lower, wider, narrower and / or deeper, circuitous than one would expect and / or does the entrance have decorative elements?	The entrance is lower than one would expect.

Visual tie with the outside

Criteria	Assessment	Analysis conclusion
Transparant surfaces ground floor	Percentage of ground floor façade which consist of transparent surface	The ground floor façade contains a surface of 246,4 m2. This surface contains 9,3 m2 transparant surface. The ground floor façade contains 3,8% transparant surfaces.
Visible activities ground floor	Percentage of transparant surface on ground floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The ground floor façade contains 9,3 m2 of transparant surface. Of this transparant surface, 9,3 m2 shows visible activities behind them; 100,0%.
Transparant surfaces first floor	Percentage of first floor façade which consist of transparent surface	The first floor façade contains a surface of 654,5 m2. This surface contains 150,2 m2 transparant surface. The first floor façade contains 22,9% transparant surfaces.
Visible activities first floor	Percentage of transparant surface on first floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The first floor façade contains 150,2 m2 of transparant surface. Of this transparant surface, 60,1 m2 shows visible activities behind them; 40,0%.
Transparant surfaces second floor	Percentage of second floor façade which consist of transparent surface	The second floor façade contains a surface of 54 m2. This surface contains 0 m2 transparant surface. The ground floor façade contains 0% transparant surfaces.
Visible activities second floor	Percentage of transparant surface on second floor which has visible activities relative to the entire amount of transparant surface of the ground floor	The second floor façade contains 0 m2 of transparant surface. Of this transparant surface, 0 m2 shows visible activities behind them; 0%.

EXISTING TRANSITION ZONES

CASE STUDY GROTE- OF MARIAKERK

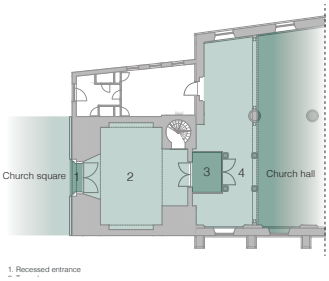
"How have the existing transition zones of the Grote- of Mariakerk contributed to the connection between the interior and public space?"

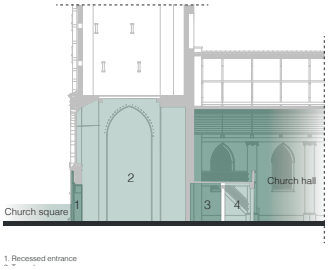
Within the analysis of the existing transition zones of the Grote- of Mariakerk the private entrances were excluded. For the west entrance, the east entrances and the old deathman's gate on the south facade the transition zones they consist of have been clarified to better understand how they operate.

A site analysis which focussed on the current activities and the history of the church square was performed. Conducting this analysis will reveal the way the church square used to function, how the church square functions now and whether there are differences between them.

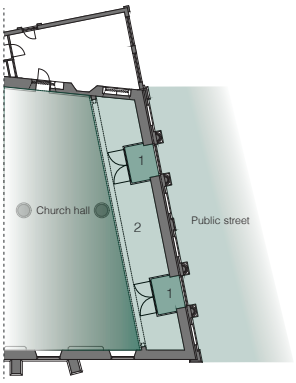
In addition, the current transition zones of the church were analysed: the west entrance, the east entrances and the old deathman's gate on the south facade. The analysis is focussed on how the transition zones function and how the user experiences them. It contains qualitative research based on my personal experience of the space and my ability to analyse a space as a professional. By means of a technique with overlays on photos, inspired by Gordon Cullen's method of serial vision (Cullen, 1971, p.17), the following topics of the analysis are visualized:

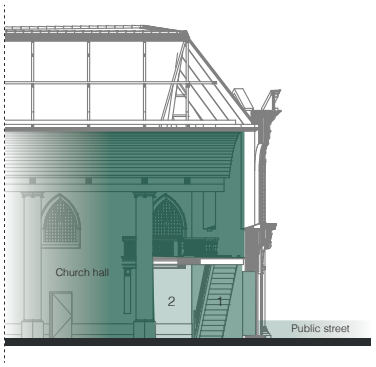
- Connection to the public space -> through materials and visibility of entrances;
- Entrances-> through materials and visual enhancements to define the character of the entrance;
- Subsequent spaces in the church -> through the spatial perception of the user and the factors which cause this.



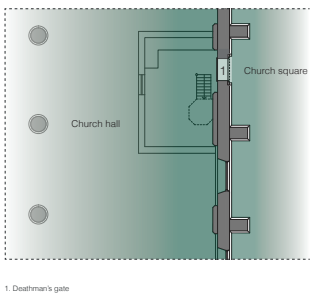


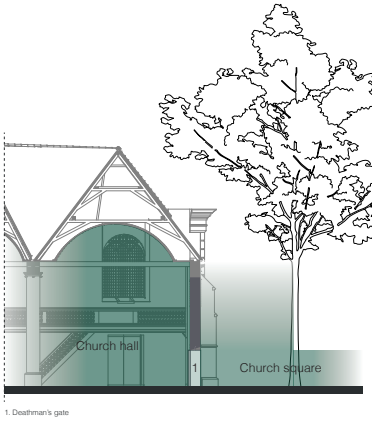
WEST ENTRANCE
1. Recessed entrance
2. Tower base
3. Draught lobby
4. Space underneath gallery





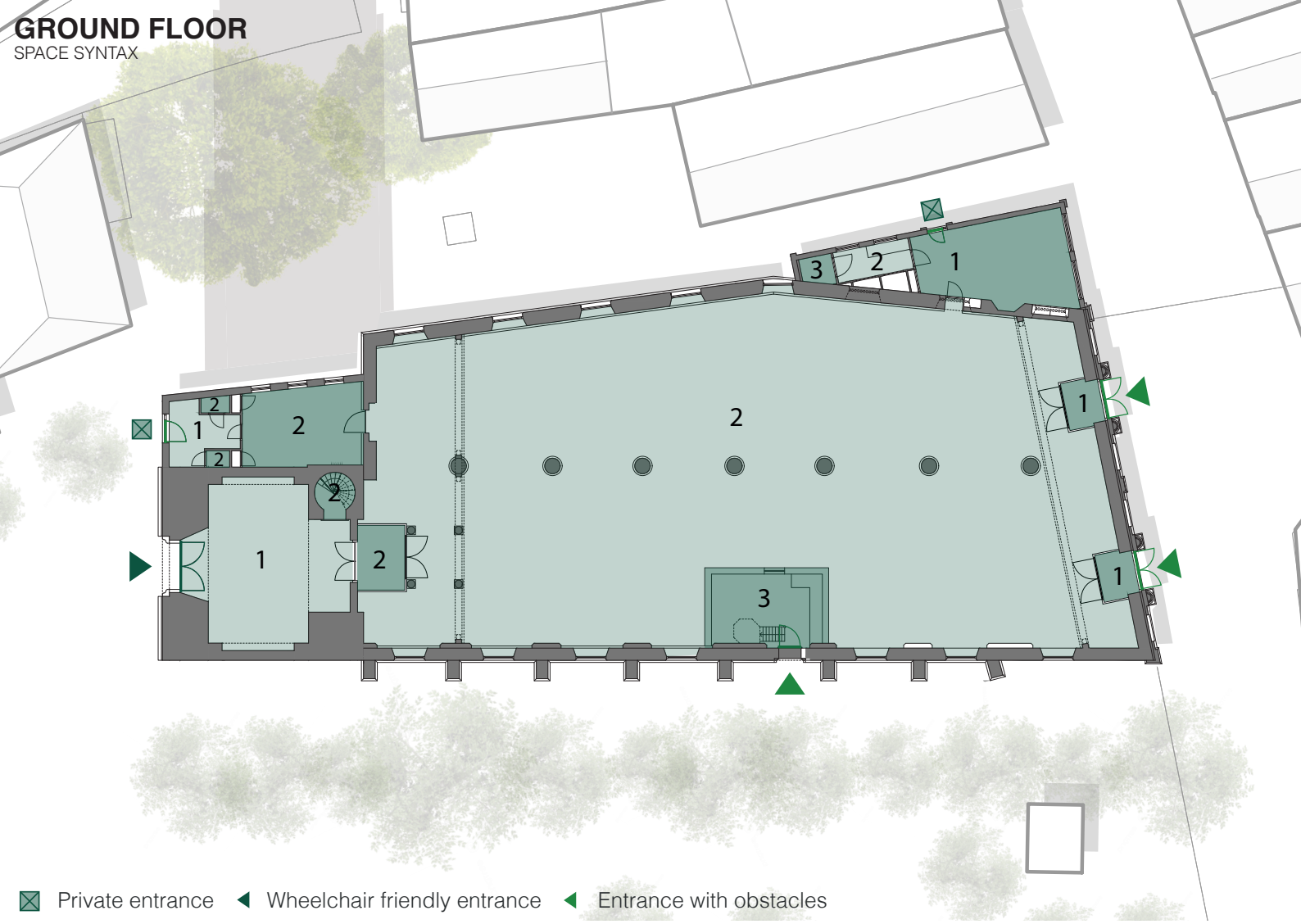
EAST ENTRANCES
1. Draught lobby
2. Space underneath gallery





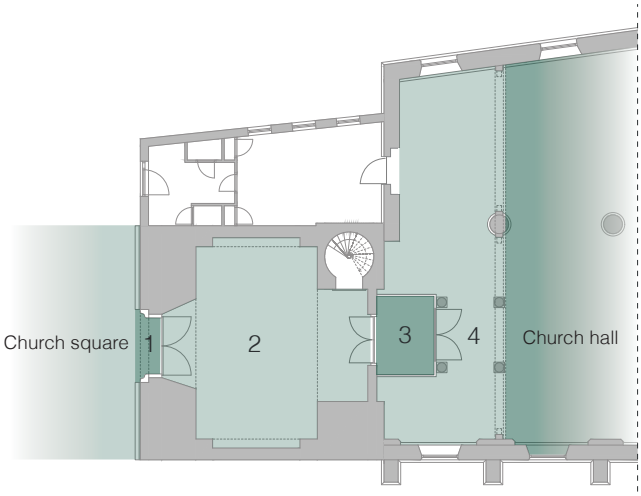
DEATHMAN'S GATE
1. Deathman's gate

GROUND FLOOR
SPACE SYNTAX

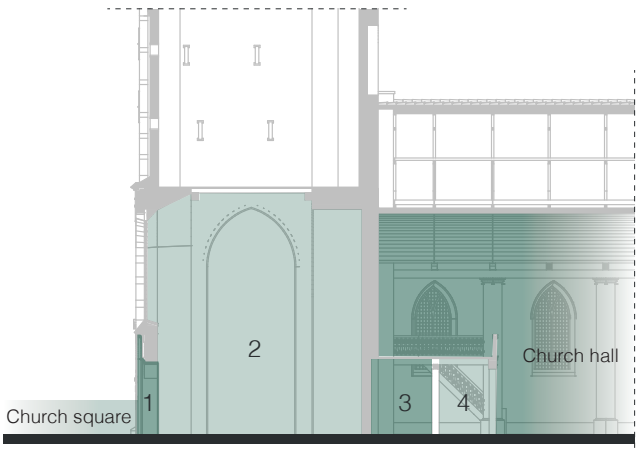


Private entrance Wheelchair friendly entrance Entrance with obstacles

WEST ENTRANCE
TRANSITIONS



1. Recessed entrance
2. Tower base
3. Draught lobby
4. Space underneath gallery



1. Recessed entrance
2. Tower base
3. Draught lobby
4. Space underneath gallery

WEST ENTRANCE
CONNECTION TO THE CHURCH SQUARE

CONNECTION WITH CHURCH SQUARE
Both the church square and the church tower base consist of bricks, the square flows through in the recessed entrance, creating a unity in material between the church tower base and the church square.

The terrace in front of the west entrance blocks the accessibility and makes the entrance less visible from the church square.

WEST ENTRANCE
ENTRANCE DOOR

ENTRANCE DOOR
The door is visualy enhanced in several ways. The window above the door is part of the entrance and makes it larger in size. The actual opening of the door is smaller than the wooden surface of the door. The second natural stone arch above the arch of the actual door, also creates the impression that the door is larger in size.

The walls and door are both thick, solid and shows no transparency. This gives the west entrance the following character:
- Stately
- Protective
- Closed

WEST ENTRANCE
TOWER ENTRANCE PORTAL

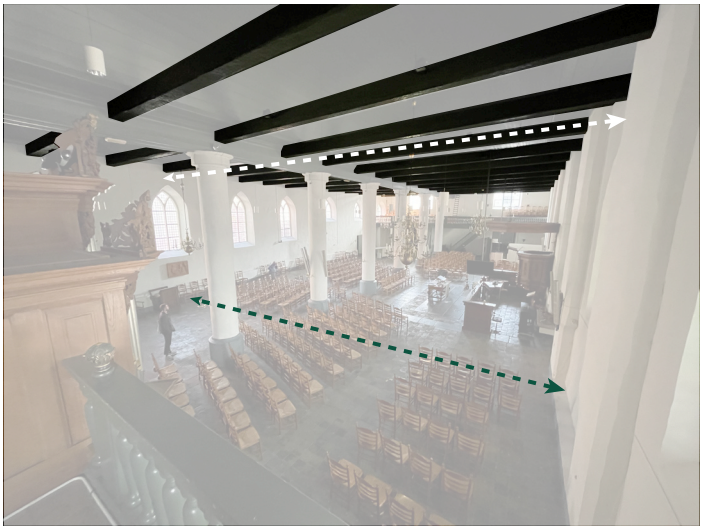
TOWER ENTRANCE PORTAL
When entering the tower entrance portal, the user feels elevated due to:
- Overdimensioned size of the space
- Thickness of the walls
- Height of the space

WEST ENTRANCE
DRAUGHT PORTAL + SPACE UNDERNEATH GALLERY

DRAUGHT LOBBY AND SPACE UNDERNEATH GALLERY
When entering the second door and the following draught lobby and the space underneath the gallery, the user is feeling small again, due to:
- Compressed low entrance
- Depth of the compressed space
- Lack of light underneath the gallery in contrast to the subsequent space

The transparant material of the draught lobby creates a visual relationship with the subseuent space, the church hall.

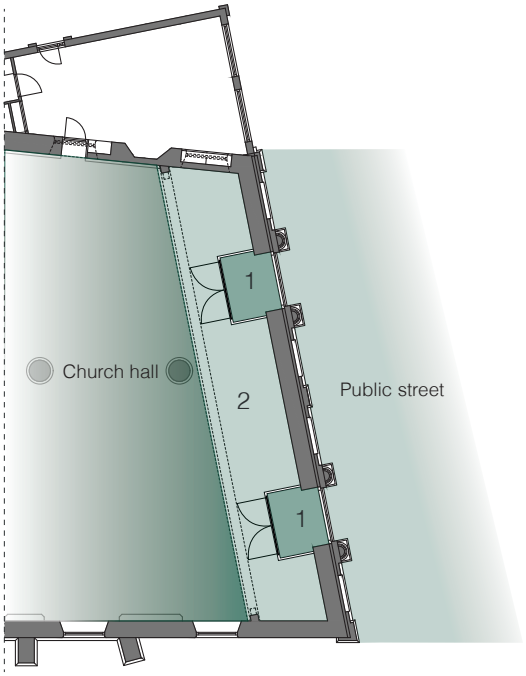
WEST ENTRANCE
CHURCH HALL



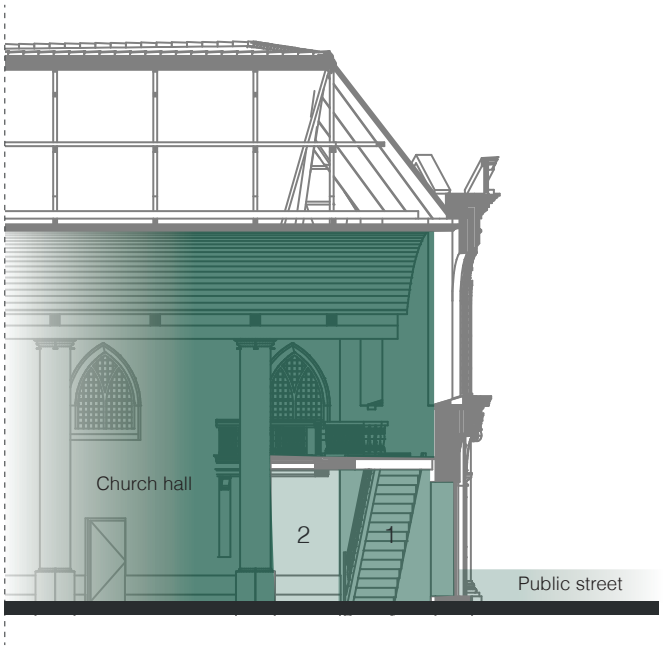
CHURCH HALL
When leaving the gallery, and entering the church hall, the user is impressed by the large open space of the church hall.

The space feels larger, due to:
- Height of the space
- Light coming from the high windows of the church, making the space feel larger
- Verticality of the building, enhanced by its columns and high windows
- Width of the space, enhanced by the wooden beams
- Open rithm of columns, creating an open floor plan
- White colored stucco surfaces, making the space feel larger

EAST ENTRANCE
TRANSITIONS



1. Draught lobby
2. Space underneath gallery



1. Draught lobby
2. Space underneath gallery

EAST ENTRANCE
CONNECTION TO THE STREET

CONNECTION WITH THE STREET
The Hoofdstraat and most of the east facade consist of bricks, creating a unity in materials between the building and the street. Other than unity in materials there is a harsh border between the street and the facade.

The entrances however, are very tall and made of wood which makes them stand out in size and material. There is no hierarchy between the two entrances. This has to do with the symmetrical structure of the facade and because the doors are exactly the same as well.

EAST ENTRANCE
ENTRANCE DOORS

ENTRANCE DOORS
The following neoclassicistic decorative elements surrounding the door are visually enhancing the entrance:
- Cut stone step
- Columns
- Dental course
- Entablature
- Cornice

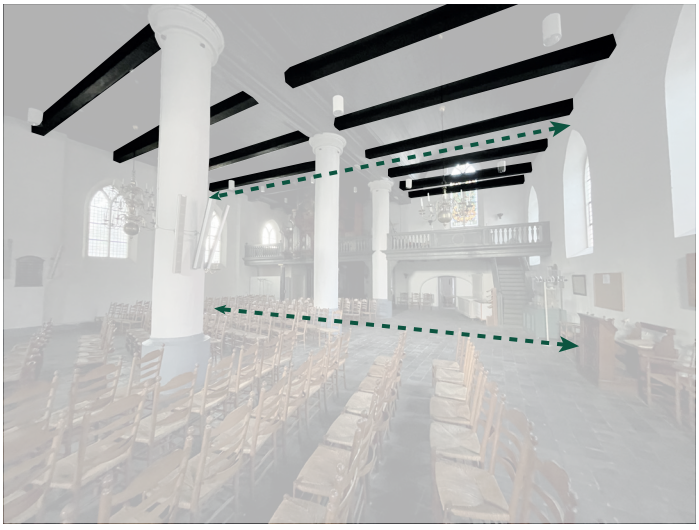
The wooden surface seems to be larger than the surface of the actual door openings, creates the impression that the door is larger in size. The walls and door are both thick, solid and show no transparency. This gives the east entrance the following character:
- Stately / Formal
- Protective
- Closed

EAST ENTRANCE
DRAUGHT LOBBY + SPACE UNDERNEATH GALLERY

DRAUGHT LOBBY + SPACE UNDERNEATH GALLERY
When entering the draught lobby and the space underneath the gallery, the user is feeling small again, due to:
- Compressed low entrance
- Depth of the compressed space
- Lack of light underneath the gallery in contrast to the subsequent space

The transparant material of the draught lobby creates a visual relationship with the subseuent space, the church hall.

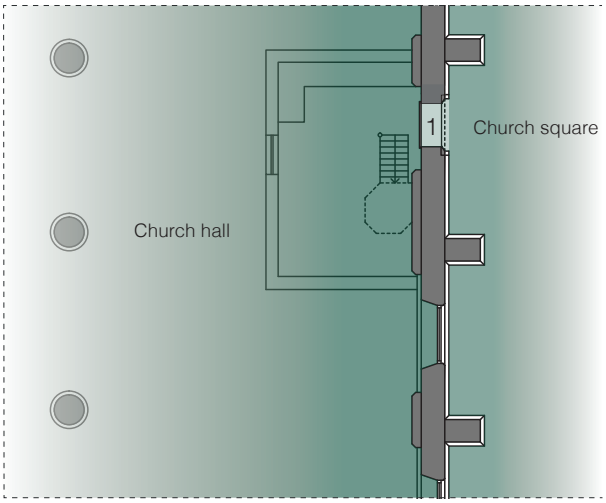
EAST ENTRANCE
CHURCH HALL



CHURCH HALL
When leaving the gallery and entering the church hall, the user is impressed by the large open space of the church hall.

The space feels larger, due to:
- Height of the space
- Light coming from the high windows of the church, making the space feel larger
- Verticality of the building, enhanced by its columns and high windows
- Width of the space, enhanced by the wooden beams
- Open rithm of columns, creating an open floor plan
- White colored stucco surfaces, making the space feel larger

SOUTH FACADE
TRANSITIONS



1. Deathman's gate

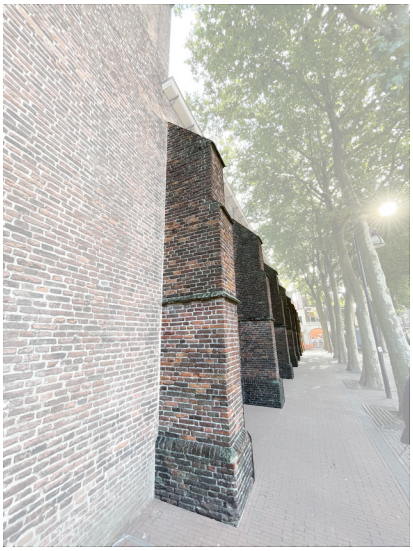
1. Deathman's gate

SOUTH FACADE
CONNECTION WITH THE CHURCH SQUARE

CONNECTION WITH THE CHURCH SQUARE
The church square and the south facade consist of bricks, creating a unity in materials between the building and the street.

Other than unity in materials there is a harsh border between the street and the facade. This has to do with the row of trees which create an extra border between the church square and the building, whilst also partly covering the building from the church square.

SOUTH FACADE
BUTTRESSES AND WINDOWS



BUTTRESSES AND WINDOWS
The south facade is thick, solid and shows no transparency. Its thickness is enhanced by the buttresses. The windows are made of stained glass which is opaque and they are also fortified by iron grilles, which enhances the protective character. The windows are only meant to provide daylight in the interior, since they are positioned far above eye level.

This gives the south facade the following character:
- Protective
- Closed

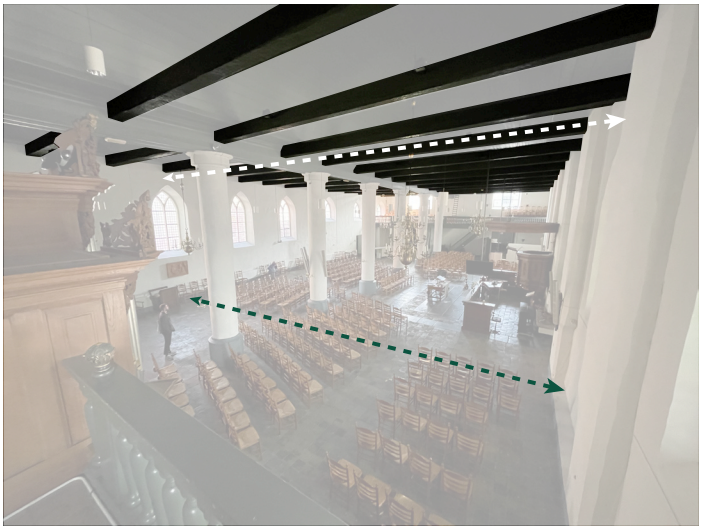
SOUTH FACADE
DEATHMAN'S GATE

DEATHMAN'S GATE
The church square flows through in the recessed entrance, creating a unity in material between the deathman's gate and the church square.

The door is visualy enhanced by natural stone arches. The second natural stone arch above the arch of the actual door, creates the impression that the door is larger in size. The thick brick walls and wooden door also don't show any transparency. This gives the deathman's gate the following character:
- Protective
- Closed

When entering the deathman's gate the user is feeling small, due to:
- Compressed low entrance (user has to bend, the door is 1.6m in height)

SOUTH FACADE
CHURCH HALL



CHURCH HALL
When entering the lowered deathman's gate and entering the church hall, the user is impressed by the large open space of the church hall.

The space feels larger, due to:
- Height of the space
- Light coming from the high windows of the church, making the space feel larger
- Verticality of the building, enhanced by its columns and high windows
- Width of the space, enhanced by the wooden beams
- Open rithm of columns, creating an open floor plan
- White colored stucco surfaces, making the space feel larger

TRANSITION ZONES
HERITAGE VALUE OF THE TRANSITIONS

The art of using compression when making the user enter the church and releasing this compression when entering the church hall:

- Makes the transition more dramatic, by the size differences of the subsequent spaces
- Raises the focus upwards towards the ceiling, towards the heaven
- Transforms the user, bringing the use in a different state

This also has to do with the **lack of hierarchy** of the church hall:

- This makes the users feel equal in the space, as if they are part of a greater whole
- It makes the user feel like they are part of the community of Meppel

SITE ACTIVITIES
REGULAR SITUATION

Optional activities | Social Activities | Market (social activities) | Grote- of Mariakerk

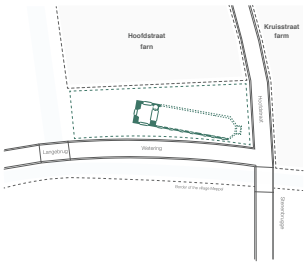
SITE ACTIVITIES
MARKET / EVENT SITUATION

Optional activities | Social Activities | Market (social activities) | Grote- of Mariakerk

SITE ANALYSIS
HISTORY CHURCH SQUARE

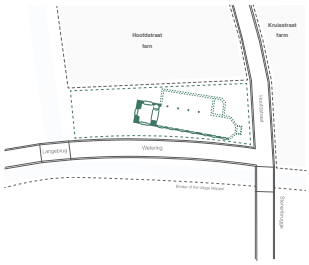
< 1400

Orginally there was a chapel and cemetary located on the location of the current the Grote- of Mariakerk, however its appearance is unknown



1422

In 1422 the original Grote- of Mariakerk was named a parish church (built)



1540

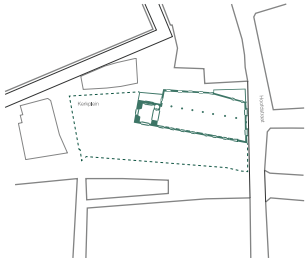
The church was rebuilt/enlarged for the first time with the addition of a new north beech to accommodate more people

1780

The church was enlarged a second time by extending east facade with a new classic facade to accommodate even more people, and the North beach was enlarged with the additional new facade and nod we see today

1780 - 1790

To accomodate priest and the local trade a vicar's room and a trade house were built as small outbuildings



1955

Finally, the church square gained more ground as the canals originally used for the supply of local goods were dryed out

1740

1760

1780

SITE ANALYSIS
HISTORY CHURCH SQUARE

Markets have always been a great part of Meppel's history.
The following markets date back to the Middle Ages:
- Two yearly fairs from 1460
- Weekly markets from 1487

The markets ensured that meppel could develop its own economic center for the surrounding villages. They used to be spread all over Meppel, but only the following markets are still held on the church square:
- Thursday 8.00 - 12.30
- Saturday 9.00 - 17.00

One of the nicknames of Meppel's residents is 'Meppeler kloet', named after a 'kluit', a piece of butter weighing 490 gram they used to trade at the market. (Canon van Nederland, n.d.)

It is important to maintain the market, because it is part of the identity of Meppel.

Marktgezicht om de toren ± 1900

OPPORTUNITIES & CHALLENGES
WEST ENTRANCE

APPEARANCE
- Stately / Formal
- Protective
- Closed

EFFECT ON USER
- The west entrance is intimidating to the user, due to its monumentality
- You may only enter when the church lets you enter
- The user has to cross a mental theshold if they want to enter the building

OPPORTUNITIES FOR REDESIGN
- West entrance is very stately/formal, however changing its appearance is not desirable since it is such a monumental entrance
- The existing transition of using compression when entering and releasing this compression after, is making the transition more dramatic. This is an important part of how people experience entering the church, and it is crucial to keep this transition intact.
- The entrance and its subsequent transitions are already wheelchair friendly and need no severe changes for the redesign

CHALLENGES FOR REDESIGN
- Currently the west entrance is not clearly visible and accessible from the church square, due to the terrace which lies in front of it
- The public space in front of the west entrance should be redesigned to make the west entrance more visible and accessible

OPPORTUNITIES & CHALLENGES
EAST ENTRANCES

APPEARANCE
- Stately / Formal
- Protective
- Closed

EFFECT ON USER
- The west entrance is intimidating to the user, due to its monumentality
- You may only enter when the church lets you enter
- The user has to cross a mental theshold if they want to enter the building

OPPORTUNITIES FOR REDESIGN
- The east entrances are very stately/formal, however changing its appearance is not desirable since they are such monumental entrances
- The existing transition of using compression when entering and releasing this compression after, is making the transition more dramatic. This is an important part of how people experience entering the church, and it is crucial to keep this transition intact
- The east entrances are already clearly visible from the adjacent streets

CHALLENGES FOR REDESIGN
- The entrance and its subsequent transitions are not wheelchair friendly yet, but this can be resolved removing the cut stone step and replacing it by a small ramp in the redesign

OPPORTUNITIES & CHALLENGES
SOUTH FACADE

APPEARANCE
- Protective
- Closed

EFFECT ON USER
- The south facade and deathman's gate have a very protective and closed character, and it does not make a link with the adjacent church square
- It is also protected by a row of trees, which create another border between the building and the church square

OPPORTUNITIES FOR REDESIGN
- The church square has always been related to the church, as a cemetary and market square.
- Currently all social activities surrounding the church take place on the church square, yet the church does not seem to be sufficiently linked with the church square spatially.
- Improving the link between the two would benefit the accessibilitiy of the public interior and could create opportunities for more people to enter and more spontaneous interactions could possibly arise.

- The deathman's gate has always been an entrance for the 'common folk', by creating a new entrance in the south facade this historic feature of the Grote- of Mariakerk can be restored in a contemporary way; by creating an inviting entrance which does not have a stately/formal appear like the existing entrances.

- Improving this link can also result in visible activities along this facade, which is currently not present and which is benefitial to a public interior.

OPPORTUNITIES & CHALLENGES
SOUTH FACADE

CHALLENGES FOR REDESIGN
- The protective character is an important feature of the south facade. If a new link towards the church square is to be made, the new wall openings should be kept to a minimum, preferably in line with the current glazing to keep the verticality intact. By doing this, people still experience entering the thick walls and the existing transition zones won't be negatively affected by the redesign.

- The old transition of using compression when entering and releasing this compression after, was making the transition more dramatic when the deathman's gate was still in use. This is an important part of how people experienced entering the church, and if a new link towards the church square is to be made, this transition should use the art of compression and releasing this compression again.

POSITIVE FEATURES

- There are many social activities present at the church square
- There are many third-party visitors who cross the church square
- A free water point is available at the church square

CHALLENGES FOR REDESIGN

- The row of trees along the south facade forms a border between the church square and the church and currently hides the Grote- of Mariakerk from the church square
- There are no places to sit / eat /play without having to pay for it available at the church square
- The entire church square should be redesigned to also create spaces for social activity to arise without people having to pay for it
- The current usability of the square as a market square and square for events must be taken into account in the redesign

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