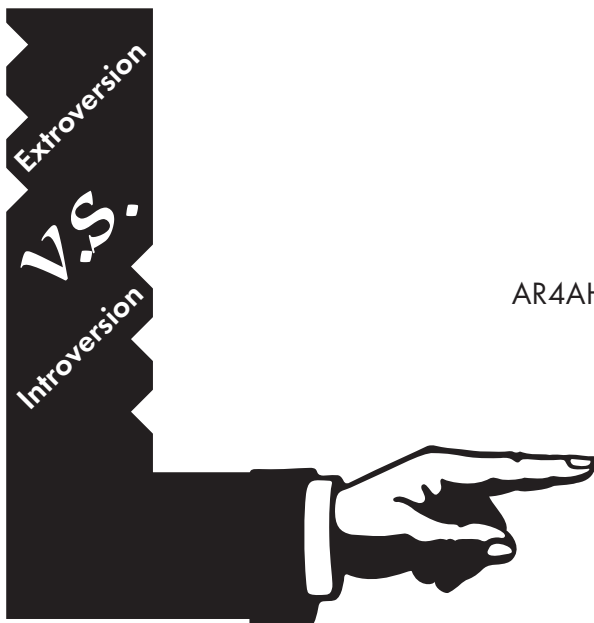


Introversion vs. Extroversion:

The Adaptive Reuse of a Military Heritage as a Public Art Complex



AR4AH120 Adaptive Reuse of Heritage Graduation Studio @ TU Delft
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Abstract

The adaptive reuse of military heritage sites often presents a paradox between the integrity of its heritage values and the implementation of contemporary reuse programs. This project aims to adaptively reuse the former Officerscasino in Soesterberg, a Dutch national monument with an introverted character rooted in its military history, as a contemporary, public-oriented, extroverted art complex. Employing a research-by-design methodology, the project utilized a phenomenological tool to investigate the introverted character and translate it into executable design guidelines, which in combination with a value assessment, formulated a design position opposing the extroverted reuse program. The tension between introversion and extroversion was then resolved via multiple design interventions, eventually creating an architectural scheme that balances introversion with extroversion, privacy with publicness, and old with new. The project ultimately provides a methodological framework to incorporate intangible spatial phenomena into heritage conservation, demonstrating how exclusive monuments can be appropriately transformed into inclusive public spaces through architectural interventions.

Keywords: Heritage Adaptive Reuse, Military Heritage, Architectural Phenomenology, Museum, Artist Residence

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Part I Introduction

Background The Ignored Heitage Phenomenon

The adaptive reuse of a heritage building often presents itself as a fundamental paradox: the new contemporary program may contribute to its preservation with funding and public engagement, while also compromising its heritage values through intrusive and contradictory interventions. It is therefore crucial to identify the significant heritage values, which are to be rigorously preserved when in conflict with the reuse program, via a comprehensive value assessment. Yet the value assessment process is deemed to be extremely complicated and relatively subjective, as interested parties with different backgrounds, political points of view, and means of engagement may have respective interpretations on the same value.

The heritage practice nowadays has a clear preference for individual tangible heritage values with strict historical reference, such as a monumental brick facade whose construction can be traced in archival materials, over the combined effect of these values that may present itself as an architectural or spatial phenomenon. Such a reductionist preference is an appropriate compromise, as these individual values are more tangible and legible to the professionals, therefore can be treated with an established system of guidelines and workflows. Yet the tangible convenience greatly neglects the overall phenomenon of the heritage, a gathering effect that binds all individual values together, which is also far more legible and relevant for the general public with limited professional and historical knowledge.

Sub Problem Statement Officerscasino as an Introverted Heritage

For the case of the former Officerscasino in Soesterberg, the dilemma is particularly prominent. The building was identified as a Dutch national monument for its rarity as one of the few remaining National Socialist Neoclassical buildings in the country. Value assessment from the national heritage agency suggests that its monumentality originates very much from the fabrics of the building, namely the “geometry, detailing and material use, both in terms of exterior and interior.” (Rijksdienst voor het Cultureel Erfgoed, 2000)

However, during site visits to the monument an introverted phenomenon was observed in and around the building. The introversion was then confirmed as an intentional strategy by literature studies, which suggests that the monument was initially designed as an introverted entity to camouflage itself into the regular neighborhood nearby. The introversion sets the enclosed and exclusive atmosphere that can be sensed at the first sight without any prior knowledge of the history of the monument. It also intuitively reflects the military history, especially as an elite institution off limits to the public. Such character attributes great heritage value to the phenomenon, yet it is not recognized in the official values assessment published in 2000.

An objective of the adaptive reuse project is thus to further identify and translate the introverted phenomenon, through a phenomenological approach, into an executable design guideline, which can inform the adaptive reuse program and assist design decision-making.

Sub Problem Statement The Extroverted Adaptive Reuse Program

On the other hand, defining the adaptive reuse program presents an equal challenge. The project proposes an artist residency as the new program, whose historical form - the artist colony - reflects the site's connectivity, proximity to nature, and low-stimulating urban environment. However, the contemporary artist residence is in fact an introverted institution with low transparency and limited public access, mirroring the introverted character of Officerscasino as a closed-off military heritage. The current model is widely adopted as it secures a safe environment where artists can create freely without external disturbance, yet it shows great disadvantages in terms of transparency, public engagement, and promotion of creative works.

The project therefore seeks to develop a new typology combining artist residence with a gallery-museum that can welcomed the public to participate in the creative processes, exchange knowledge with the artists, and utilize professional equipment for their own creative ambition, while also keeping the privacy necessary for the artists-in-residence.

Main Problem Statement Introversion vs. Extroversion: Heritage vs. Adaptive Reuse

The new artistic complex, with its public audience and demand for openness and transparency, calls for an architecture of great extroversion-directly in conflict with the introverted heritage value of Officerscasino. The tension is then sharpened by the status of Officerscasino as a national monument-an entity that is supposed to be enjoyed by a national audience. Adopting a more public-oriented program would allow as many visitors as possible to approach and enter the monument so that they can witness the history themselves, provided that the introversion of the monument is kept in the process.

In this tension between the spatial demand of a new extroverted reuse program and the introverted heritage value lies the central design challenge of the project:

How can the new extroverted public program be introduced onto a site without undermining its introverted heritage character?

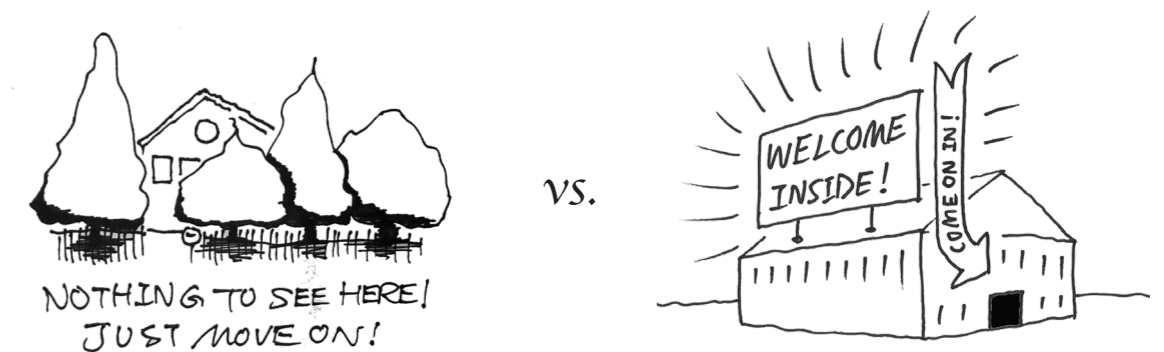


Fig 1. The conflict between the introverted heritage phenomenon to be kept and the extroverted adaptive reuse program sets the stage for the project.

Part II Approach

Research and Design Questions The central design question above is addressed through the following sub-questions:

- I. What are the spatial properties that dominate the formation of the introverted phenomenon and how can they be translated into executable design guidelines?
- II. How can the new artist residence typology promote public engagement and transparency while preserving the privacy necessary for the artists-in-residence?
- III. How should the landscape, new building volumes, interventions in and around the monument, and the interfaces between them be designed to introduce an extroverted public program onto an introverted site?

Relevance Conventional heritage value assessments tend to focus on concrete building fabrics, overlooking experiential phenomena that make a heritage legible and meaningful to the public. The project addresses the gap by proposing a hermeneutic phenomenological approach to identify, analyze, and translate these phenomena into executable design guidelines. The result offers a methodological contribution to heritage practices where intangible spatial character is at stake.

Architecturally, the project demonstrates how a site with a strong introverted character can be adaptively reused for contemporary public programs without undermining its introverted heritage character. This is particularly relevant to the current heritage practice, where buildings formerly off-limits to the public are reused as new exclusive institutions, accessible only on open monument days. The project advocates for a more public-oriented design approach towards these formerly closed heritages and may offer a reference for adaptive reuse of Officerscasino buildings around Europe with a similar background and typology.

Scope The address of the site is Kampweg 51, 3769 DE, Soesterberg, the Netherlands. The context is a former military recreational facility located in Soesterberg, a low-density urban environment with a growing population of around 9.000. Soesterberg is well connected to the greater region of Utrecht-Zeist-Soest via road, public transportation, and cycling networks, meaning that the population of potential users of the future artistic complex is significantly higher than the population of Soesterberg.

Adaptive reuse programs are defined to be a complex of artist residence, exhibition spaces, an event hall, relevant supportive spaces, and social housing with a total GFA of around 19.000 sqm, of which roughly half is dedicated to the housing sector.

The project will respond to the conditions of the context and limit the design within the pre-designated boundary of the Officerscasino site, focusing on architectural interventions that can improve the quality of the monument, the new artistic complex, and the social housing. The context under investigation is not limited to the immediate proximity of Officerscasino nor the administrative territory of Soesterberg but expanded to the broader Utrecht-Zeist-Soest region, including all the population that can travel to the site within an acceptable amount of time.

Overall Approach The project adopts a research-by-design method to confront the challenges posed by the two opposing design positions, each grounded in its own body of theory and data, which resolves into an architectural scheme to address the design questions.

Methods Towards Heritage Conservation Literature regarding phenomenology, heritage value assessment, conservation, and adaptive reuse is selected and combined to form a theoretical framework and a workflow that identifies the valuable heritage components, including the introverted heritage phenomenon, and sets design guidelines to ensure their continuation when in conflict with adaptive reuse programs.

The workflow initiates with an investigation into archival materials, followed by field trips to the site, during which phenomenological observations were conducted and, along with other relevant data, recorded in text, images, and videos.

The introverted phenomenon was then studied using a hermeneutic phenomenological approach that features pairs of image-based comparison. Frames under comparison were positioned at representative angles from a human perspective, then filled with data collected on site. General spatial properties in the frames that relate to introversion, such as transparency, were adjusted. Modified frames were produced with manual inputted prompts using a generative AI model (Google Gemini, [3.1 Pro], accessed [2026.05.26]). New frames were then re-evaluated phenomenologically to identify whether the introverted character persisted. Upon the loss of introversion, the adjusted property was then considered as a highly influential factor, which should be assigned significant heritage value.

The identified spatial property and other data collected on site, with reference to the theoretical framework, were then included in the value assessment, which was in turn translated into executable design guidelines setting constraints for the adaptive reuse.

Methods Towards Adaptive Reuse In parallel, a second body of literature addressing public placemaking theories, urban planning policies, and the existing development plan established a framework focusing on the future role of the project site. Drawing on demographic, traffic, and infrastructural data collected from online sources, a programmatic vision for a cultural-housing hybrid complex, which calls for a relatively high level of extroversion, was proposed and confronted with the aforementioned introvert-oriented design position.

The combined artist residency and gallery-museum typology was developed through design exploration, informed by case studies of existing artist residences and theories of the public-private gradient. More design exploration was then applied to the proposed typology, during which different programmatic arrangements, volumetric compositions, circulation and landscape design were tested to produce the outcome. The scale of intervention and addition was defined with quantitative reference to the existing development plan and relevant case studies. At the end of the process a comprehensive reflection was produced to evaluate the performance of the design in accordance with the proposed research and design questions.

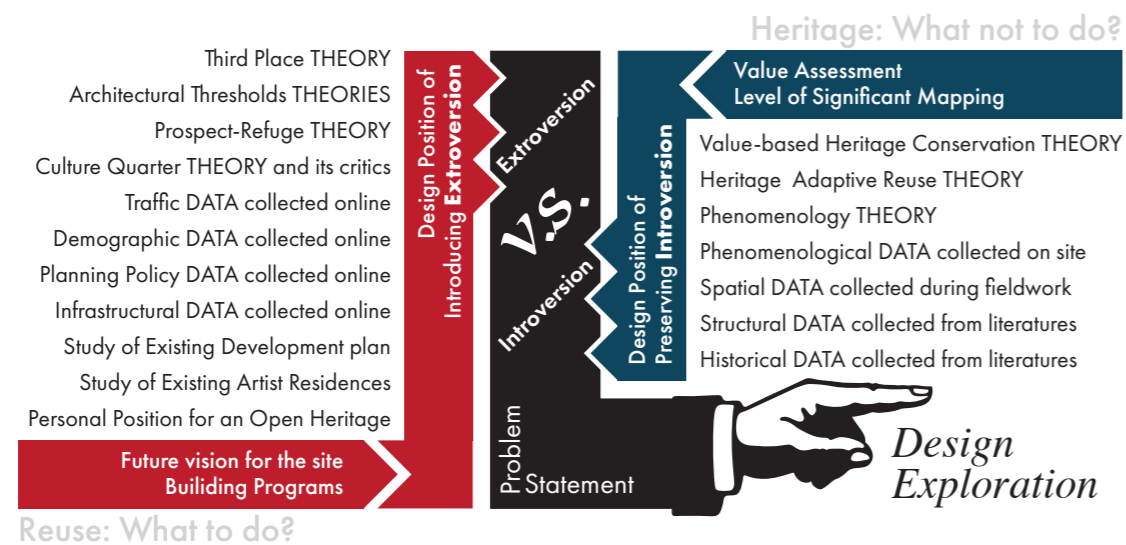


Fig 2. The conflict between the introverted heritage phenomenon to be kept and the extroverted adaptive reuse program sets the stage for the project.

Expected Output The primary output of the project is an architectural design proposal for the Officerscasino site that includes a collection of drawings at architectural-technical scale, supported by multiple design impressions that specifically illustrate the old-new and introvert-extrovert relationships as well as design diagrams explaining the concepts and strategies. The secondary output is a written document that evaluates the achievement of the project and reflects on the design process.

Theoretical Frameworks The project draws on multiple theories that mainly fall into three categories: phenomenology, heritage adaptive reuse, and public placemaking. The former two deal with the heritage aspect of Officerscasino, setting restrictions for additions and interventions, while the latter informs the design of the new public programs.

Theories Regarding Phenomenology To capture and assess spatial phenomena, architects and theorists turned to phenomenology - the study of lived, pre-reflective experience of the world. For Husserl, the essence of an object or a phenomenon may be revealed through eidetic reduction (Husserl, 1982). Yet such a reductionist approach is opposed by Heidegger, for whom experience is encountered as a unified whole, grounded in our immersion in being-in-the-world, rather than detached, abstract observation and reconstruction (Heidegger, 1927/1962; see Malpas, 2025). Norberg-Schulz, inspired by Heidegger's elaboration (Norberg-Schulz, 1980, p. 8), brought this stance into architecture through the notion of genius loci, arguing that the spirit of a place is a legitimate architectural concern, to be understood and responded to (Norberg-Schulz, 1980). His method, however, remained largely descriptive, essentially a theory for interpretation rather than a tool to inform design.

This circumstance raises a methodological difficulty: translating a lived experience into a design instrument risk the reductionism that phenomenology fundamentally opposes. Yet for a situated architectural project, phenomenology remains merely descriptive unless

paired with a procedure, similar to Husserl's eidetic reduction, that can identify workable spatial properties in order to inform design. This project advocates a deliberate middle position. It acknowledges Heidegger and Norberg-Schulz's position on experience as a unified whole, borrows the operational logic of eidetic reduction, but following Gadamer (Gadamer, 1960/2004; see Malpas, 2022), treats the operation not as a tool to reveal the objective essence but as a hermeneutic device, whose outcome is a qualitative design guideline rather than a quantified parameter. The introverted spatial character is therefore neither decomposed into measurable parameters nor left as unworkable abstract description but interpreted as influenced by a few spatial properties that design can address.

Theories Regarding Heritage Conservation

The value-based heritage conservation theory initiated by Alois Riegl (1903) offers a systematic method to understand and evaluate the complexly layered heritage values of the Officerscasino. Recent development by Kuipers and de Jonge (2025) provides a clearly structured workflow leading to a comprehensive value assessment and level-of-significance mapping that inform relevant design decisions. The value matrix, proposed by Kuipers and de Jonge as part of the value assessment, recognizes the phenomenological aspect of heritage as the "spirit of the place", and thereby includes the outcome from the previous phenomenology study.

The project is further framed by relevant heritage adaptive reuse theory and international charters. From Viollet-le-Duc's early position of preserving a building by finding a destination for it (1854–1879, p. 34), to the Venice Charter's endorsement of using monuments for socially useful purposes (ICOMOS, 1964), to the Burra Charter's principle of adaptively reusing a heritage as long as the use is compatible with its cultural significance (Australia ICOMOS, 2013), heritage conservation practice consistently treats compatible contemporary use as a legitimate means of preservation. The Burra Charter further points out that any intervention shall minimize its impact on heritage significance - a principle the project adopts as a design constraint.

Theories Regarding Heritage Adaptive Reuse

The project adopts a few theories to improve and evaluate the design of the public adaptive reuse programs. The Culture Quarter theory (Evans, 2009) identifies culture-led regeneration's potential, but its critique (Zukin, 2010) warns of exclusion and gentrification, which inspired a more public-oriented and socially engaged artistic complex: the foundation of the adaptive reuse program. Oldenburg's Third Place (1999) offers principles for inclusive and welcoming social space, which is particularly relevant for public, gathering-oriented spaces of the gallery-museum. Hertzberger (1991) and his theories dealing with thresholds, in-between spaces, and the public-private gradient serve as spatial guidelines and evaluation criteria to mitigate the conflict between the extroverted public audience and introverted privacy of artists-in-residence. This approach is further enhanced by Appleton's prospect-refuge theory (1975), which frames the human preference for outlook from a sheltered position and informs the design of interfaces between the public and the private realms.

Part III Result

Research Introverted Phenomenon Translated in to Design Guidelines

Upon conducting the phenomenological method on relevant spatial characters, namely transparency, prominence, and sense of accessibility, the result suggests that a highly influential spatial character on introversion is the level of transparency of a spatial envelope. Other factors have limited impact on introversion: they can enhance or diminish the phenomenon but cannot ultimately change it.

The result of the phenomenological research suggests that the facade of the Officerscasino building, adaptive reuse interventions should avoid creating new opening that can potentially decrease the overall transparency. The boundary of the Officerscasino site, currently occupied by a dense layer of vegetation, must be kept in order to maintain the overall introversion. Should there be a new construction place against the boundary, transparency of its facade ought to be kept minimal, and that the volume should keep a proper distance from the boundary. On the other hand, if a new volume is to be introduced as an extroverted entity, design of its envelope may follow these principles follow these principles in an opposite way.



The Selected Frame Fig 3. The image of the vegetated site boundary was taken from the eye-level, simulating the situated view of a passers-by. The image was then imported into Gemini as the source image for adaptation.



Higher Transparency Fig 4. Gemini worked with the prompt “make the scene more transparent, by means of reducing the density of vegetation.” The site is immediately less introverted once the lawn behind the boundary is more visible.

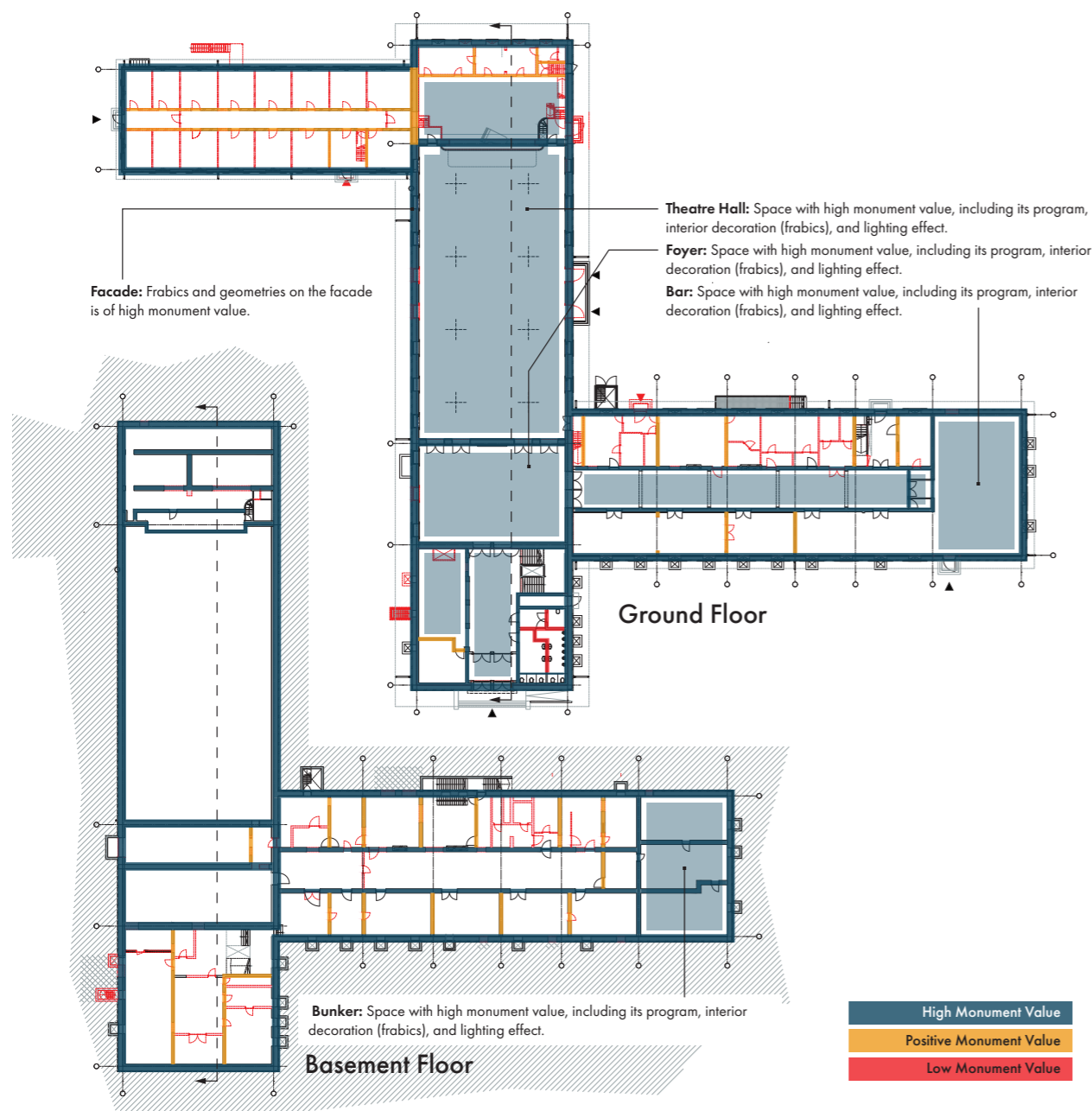


Lower Transparency Fig 5. Gemini worked with the prompt “make the scene less transparent, by means of introducing an opaque wall.” The site becomes more introverted as nothing behind the boundary can be seen.

Research Heritage Value Assessment

Following the workflow developed by Kuipers and de Jonge (2025), in reference to the official values assessment from the national heritage agency (Rijksdienst voor het Cultureel Erfgoed, 2000), a value assessment is drafted, presenting itself as the shown value matrix and level-of-significance mapping.

The value assessment indicates that the fabrics and geometries on the facade are of high monument value as they directly reflect Nazi Neo-classical aesthetic and the “urban camouflage” design strategy. The same applies to the interior surfaces for the aesthetic. Building programs of the theatre hall, the foyer, the reception, and the bar in the south wing are of high monument value and thus should be respected. The bunker in the basement appears to be a great anchor that relates to the historical context in which the building was designed, thus its fabrics is of high monument value.



	AGE value	HISTORICAL value	INTENTIONAL COMMEMORATIVE value	NON INTENDED COMMEMORATIVE value	USE value	NEW-NESS value	(relative) ART value	RARITY value
SURROUNDINGS / SETTING [+]	Indifferent. Soesterberg boomed in the 1920s.	High. The booming of the town was the result of the establishment of the airbase and the tram line between Utrecht and Amersfoort.	Indifferent. The town was not established in commemoration of a certain person or event.	High. The town was greatly involved in the German occupation during WWII and the cold war history.	High. Active town occupied by around 3000 residents with commercial, industrial establishments.	Medium. Soesterberg boomed in the 1920s. Most of the housing were built during this time. Housing Complex in proximity to the north was built in 2018.	Indifferent.	Indifferent.
SITE	Indifferent. Built in the 1940s.	High. Layout the trees serves as the camouflage for the building, which is related to its original and historical military character.	Indifferent. No sign, engraving, or statue present on the skin.	Indifferent.	Indifferent. The open space enclosed by the building is currently occupied by construction materials. The west garden remained badly maintained and unused.	High. The site had a strong potential for newness through refreshed landscape design, clearer access, and upgraded outdoor spaces.	Medium. The presence of old and expansive trees is of great aesthetic value.	Indifferent.
SKIN (exterior)	Indifferent. Built in the 1940s, currently in great condition	High. The architectural style of the facade reflects Nazi aesthetics and construction techniques. The bricks are part of the urban camouflage.	Indifferent. No sign or engraving present on the skin.	High. The image of the building is the strongest historical anchor of the German occupation time.	Medium. Renovation is needed to improve its technical performance.	High. No alteration.	High. The surfaces represent Nazi Neo-Classical.	High. One of the few remaining buildings in Nazi architectural style in the Netherlands.
STRUCTURE	Indifferent. Built in the 1940s.	Functional zoning expressed in the structure. German built structure.	Indifferent.	Indifferent.	High. Still intact and Stable.	Strong foundation, wall structure built to last	Indifferent.	Indifferent.
SPACE PLAN	Indifferent. Built in the 1940s.	High. The plan of the building represents the archetype of Nazi Officerscasino.	Indifferent.	High. Multiple events during and after WWII took place in these spaces.	High (Hall & Bar). The theatre hall and bar still operates with their original programs. Low (The rest). The rest of the building has either been turned into offices or left unused.	High. No alteration.	Indifferent.	High. The plan of the building represents the archetype of Nazi Officerscasino. One of the few left in the Netherlands.
SURFACES (interior) [+]	Indifferent. Built in the 1940s.	High. The surfaces represent Nazi aesthetics.	Indifferent. Nazi decorations have been removed.	High. Multiple events during and after WWII took place in these spaces. Present in historical photographs.	Indifferent.	High (Foyer & Hall). Surfaces of the hall mostly unchanged. Low (The rest).	High. The surfaces represent Nazi aesthetics.	High. The surfaces represent Nazi aesthetics. One of the few left in the Netherlands.
SERVICES	Medium. Built in the 1940s, yet abandoned with gravel inside.	High. The ventilation system for the hall represents German building technology in the 1940s.	Indifferent.	Indifferent.	Indifferent. The original heating/ventilation system for the hall is no longer in use.	Indifferent. The original heating/ventilation system for the hall is no longer in use.	Indifferent.	High. The surfaces represent Nazi aesthetics. One of the few left in the Netherlands.

Fig 6. The matrix is developed basing on the model proposed by Kuipers and de Heritage Value Matrix Jonge (2025). “Spirit of Place”, Originally place at the bottom of the matrix

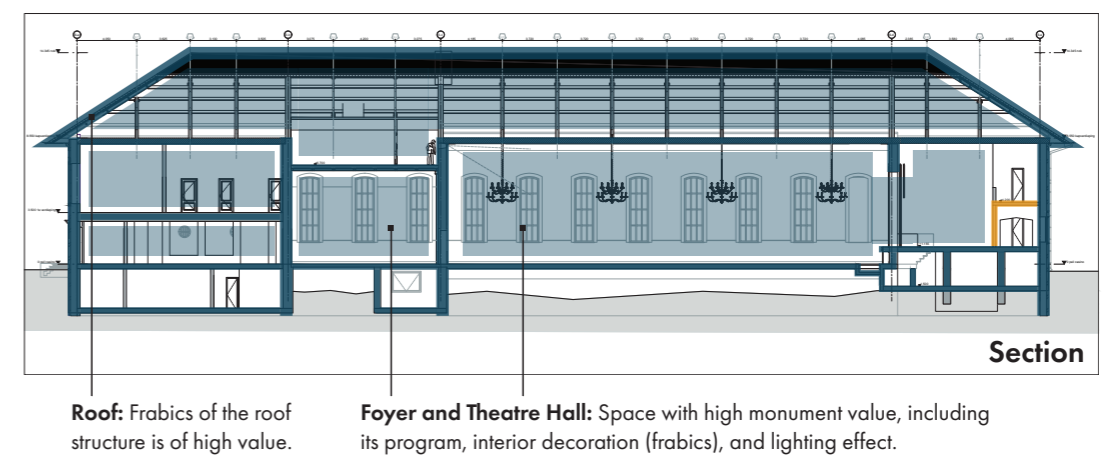


Fig 7. (Above and left) The mapping marks the level-of-significance of all fabrics in the Officerscasino. It immediately informs the design by telling which parts can and cannot be altered.

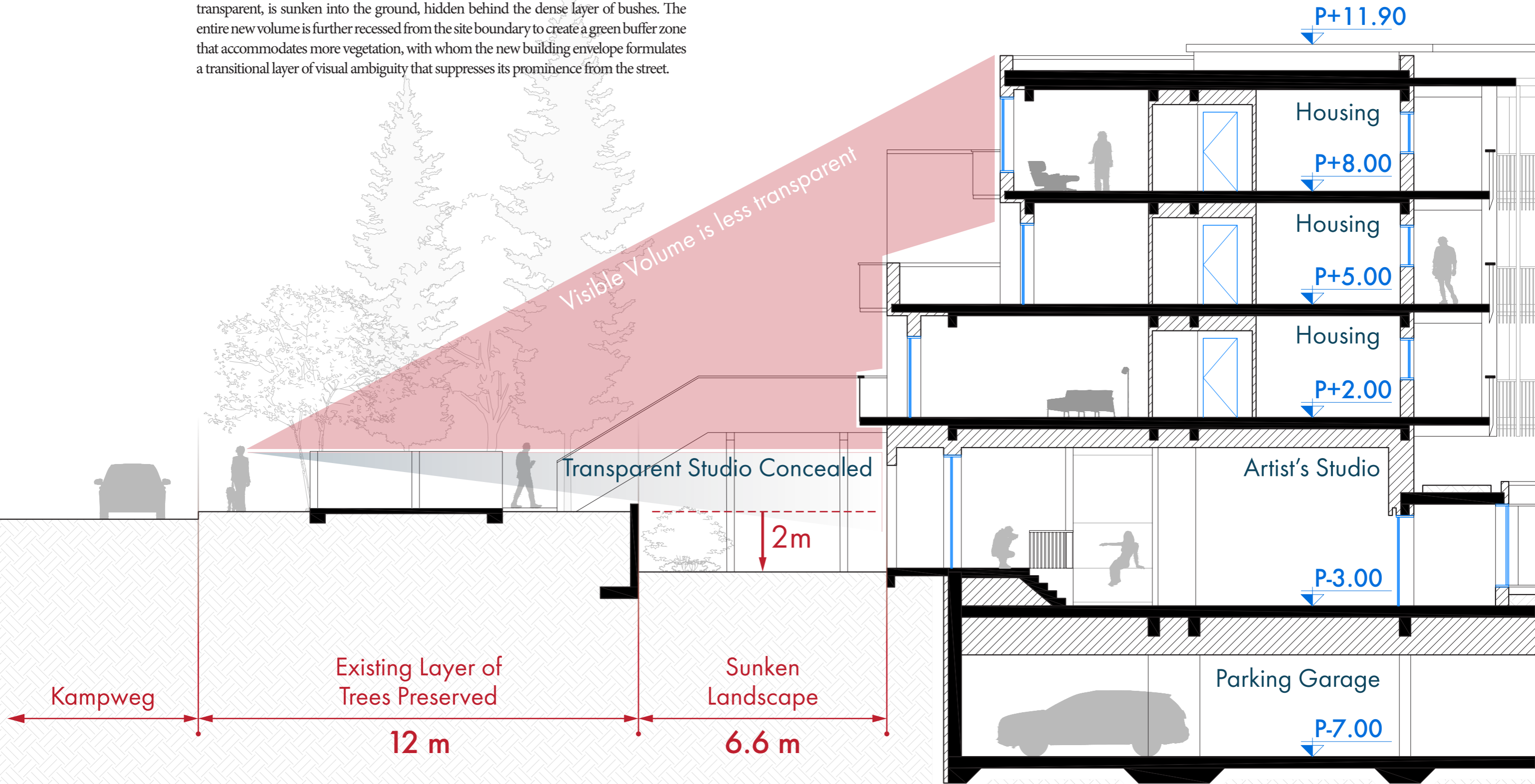
Fig 8. Axonometric View The view shows the primary design results of the project.



Design 1 New Construction in Urban Camouflage

To maintain the overall introversion of the complex, the new construction for the housing and artist residency continues to respect the average building scale in Soesterberg. Height of the new volume is controlled to be lower than the top of Officierscasino. The housing program, which requires the least transparency, composes most of the visible volume above ground. Its facade adopts a similar materiality to the Officierscasino, reflecting the urban camouflage logic of the monument. The artist residency program, relatively more transparent, is sunken into the ground, hidden behind the dense layer of bushes. The entire new volume is further recessed from the site boundary to create a green buffer zone that accommodates more vegetation, with whom the new building envelope formulates a transitional layer of visual ambiguity that suppresses its prominence from the street.

Fig 9. The section diagram shows the composition of the new building envelope, Section of the Introverted New Building arrangement and volumetric control.



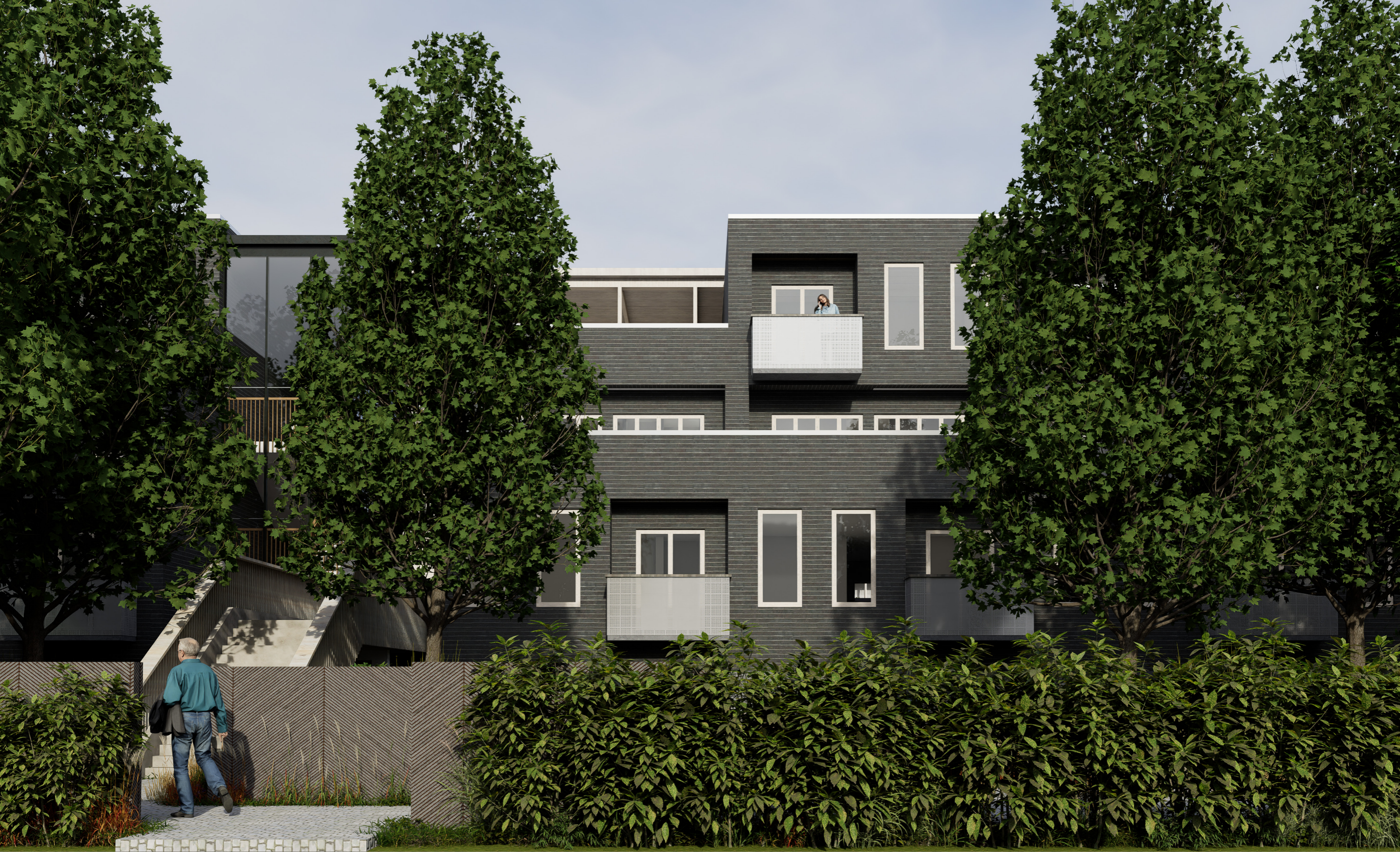


Fig 10. Transparency of the facade of the new building is strictly controlled to be low so that the introverted phenomenon can be largely kept.
Introverted New Building

**Design 2 Extroversion Leaking:
Anchors of Excitement Revealing the Public Program**

Through design exploration the project discovered that a feasible strategy to maintain the overall introversion while also allow the revealing of the public program is make tactical cuts on the introverted envelope of the site, through which extroversion of the public program, created by architecture with high transparency and high prominence, can leak onto the street. These cuts are made visible from a limited angle, concealing themselves from the passers-by until they are close enough. Since the cuts would inevitably increase the transparency of the boundary, hence diminish the overall introversion, the project preserves and improves the two existing main access points on Kampweg without making new cuts.

Designed with an absolutely contrasting language against the timid envelopes of Officierscasino and the housing building, the “Core”, programmatically as the entrance and reception of the gallery-museum, has a highly transparent facade to expose the content of the exhibitions taking place. The fully glazed facade is placed in front of a solid wall made of colorful natural stone, along with the collection of artwork exhibited between them, presents itself with high prominence against the Officierscasino, manifesting its extroversion as the welcoming gate to the complex, catching observers’ attention, inviting them to come in and figure out what is going on.

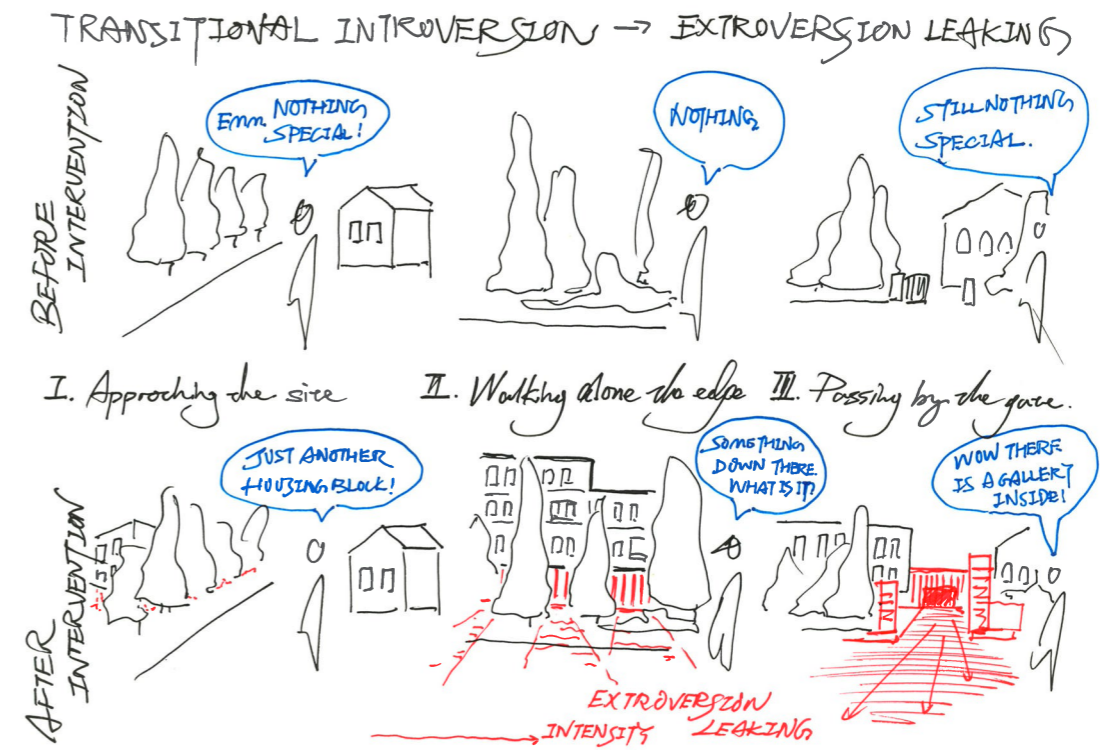


Fig 11. The elevation diagram shows the four extroversion leaking points, among these the primary entrance manifest the public nature of the complex, while keeping the overall phenomenon introverted.

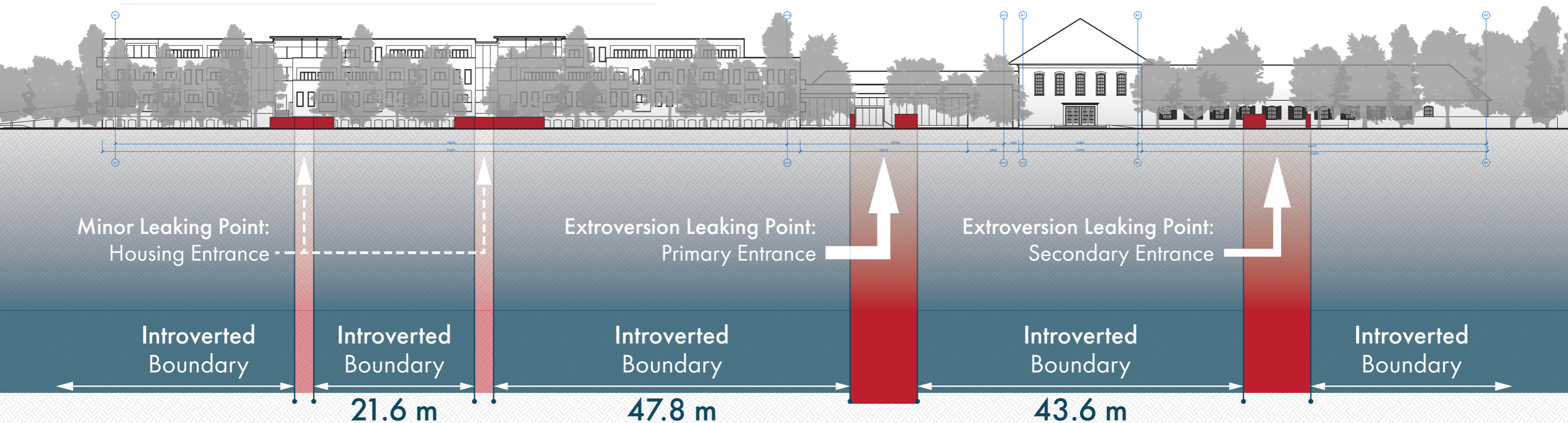




Fig 12. Rendered view looking at the art complex entrance through the outstanding *Extroversion Leaking Point* elements marking the extroversion leaking point.



Fig 13. Rendered view looking at the entrance to the art complex, and the *Extroverted Facade* relationship between the new building and Officerscasino.

Fig 16. The plan shows the access points for respective groups of users. Parts marked with dark red indicates areas for staff. Light red marks the public spaces that can be accessed by visitors.

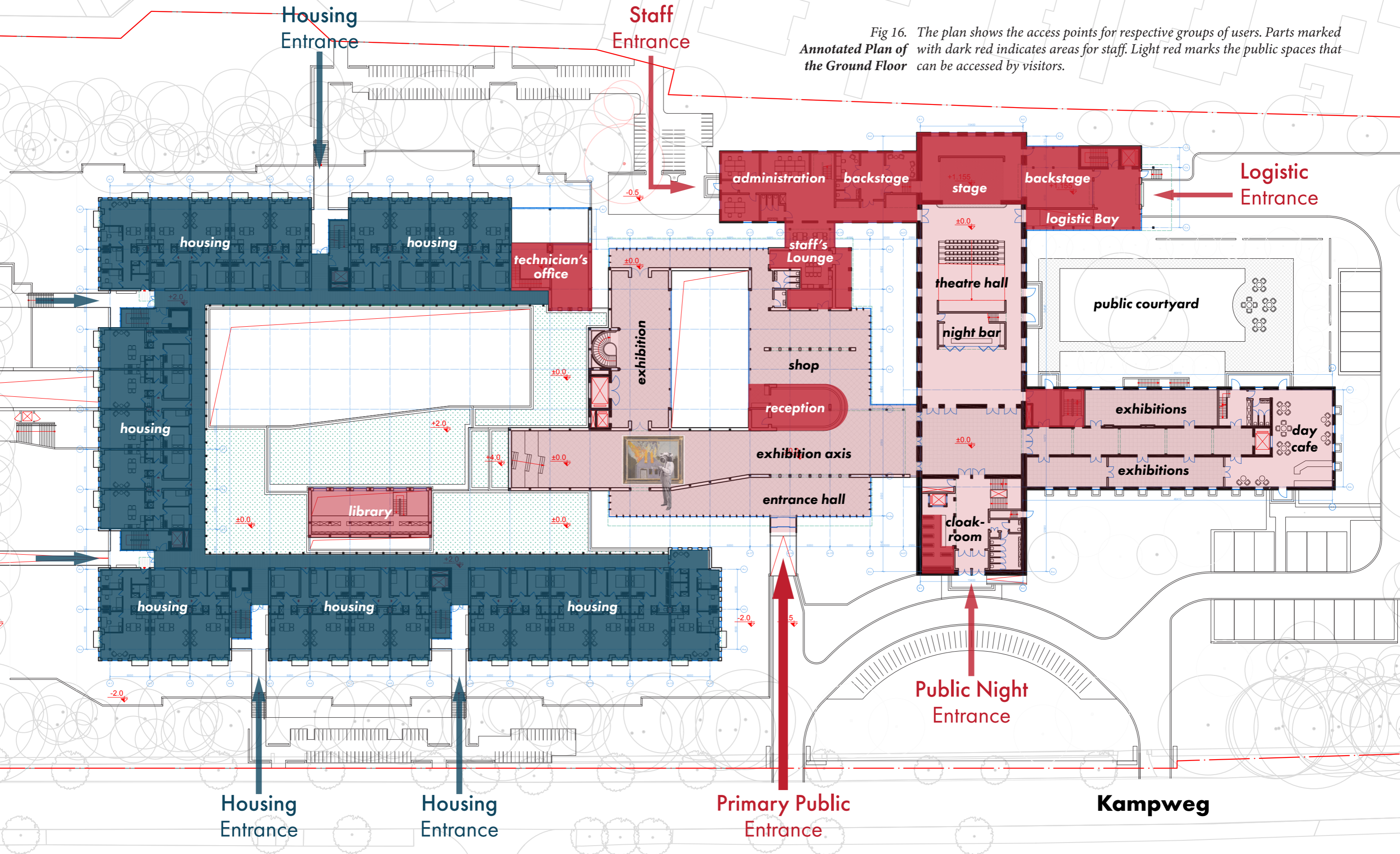


Fig 17. Parts marked with dark red indicates areas for staff. Light red marks the *Annotated Plan of* public spaces that can be accessed by visitors. Areas marked with blue are *the B1 Floor* semi-private spaces of the artist residence, to which public access is controlled.

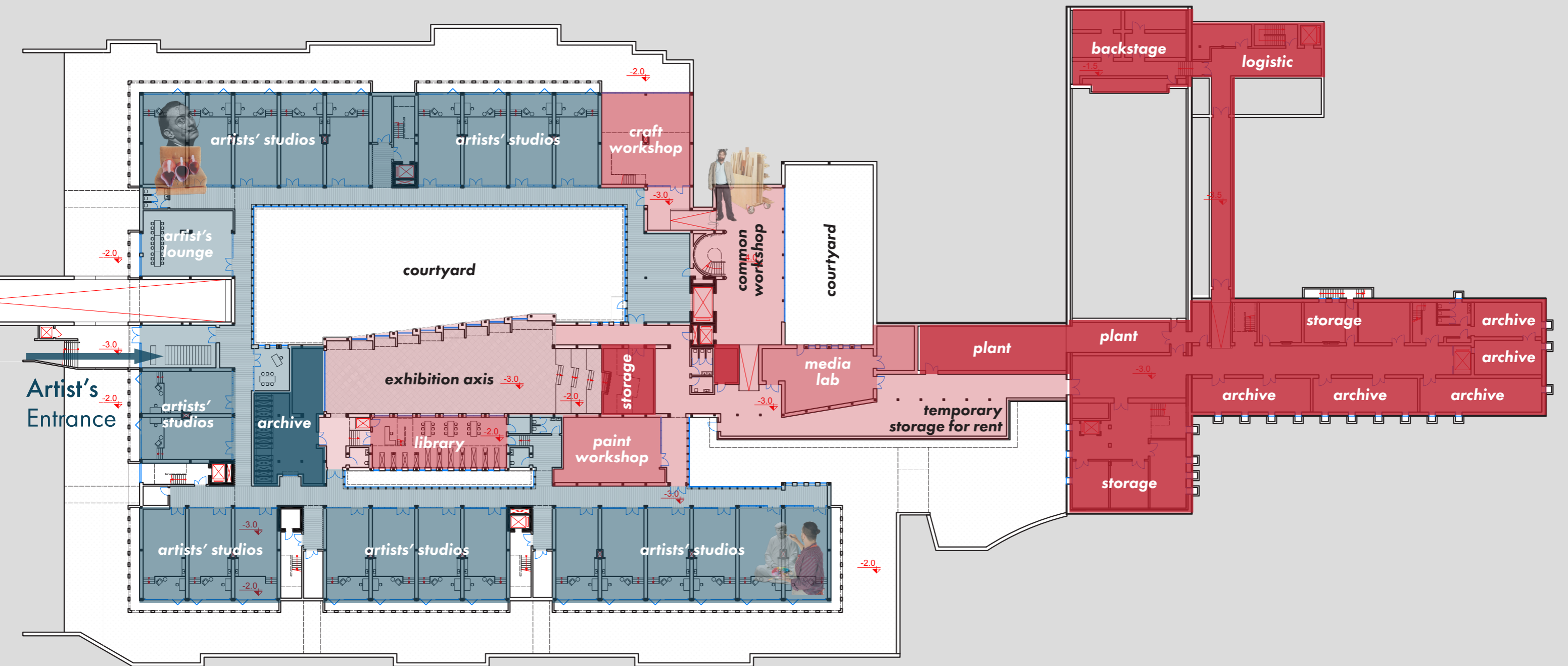




Fig 18. Rendered view of the entrance hall, an introductory exhibition space that Exhibition Entrance Hall serves as the “content page” of exhibitions taking place in the complex.



Fig 19. Rendered view of the monumental facade, looking from the indoor space close to the reception to the reception.



*Fig 20. Rendered view of the space immediately following the entrance hall. The shop **Exhibition Reception** is located behind the reception booth.*



Fig 21. Rendered view of the exhibition space. The end of the exhibition axis is Exhibition Space marked with a visible archive room.

Design 4 Private and Public Programs Separated and Buffered by Intermediate Spaces

To ensure the privacy and security for the artists-in-residence, circulation spaces leading to their private studios are completely separated from circulations of the gallery-museum. Programs to be shared by the artists and visitors, namely the professional workshops and the common studio, and logistic spaces are used to buffer the two intertwining circulations.

In reference to the prospect-refuge theory, the exhibition spaces are enclosed with windows instead of curtain walls to avoid exhibition visitors being fully displayed in front of the artists. On the other side, private studios for the artists adopts a double-tier design: the outer tier closer to the entrance of the studios are kept on the same level as the exhibition space, which, upon agreement with the artists, can become a “stage” to exhibit their creative process. The inner tier deeper into the studio is elevated, creating a more

concealed personal space for the artists, which is at the same time closer to the sunken landscape. A landscape is placed between the exhibition and the studio to maintain a proper distance, preventing an over-detailed visual connection.

An informal interview with an artist-in-residence from Rijksakademia in Amsterdam suggests that the artists, a group of people with great neurodiversity, are not always willing to exhibit their creative process. Therefore, artists working in the complex can choose whether to have an extroverted private studio, which is made up of one third of the totality.

Fig 22. The section diagram shows the relationship between artist’s private studios and the public exhibition space. Buffer zones with semi-public programs are used to smoothen the transition.

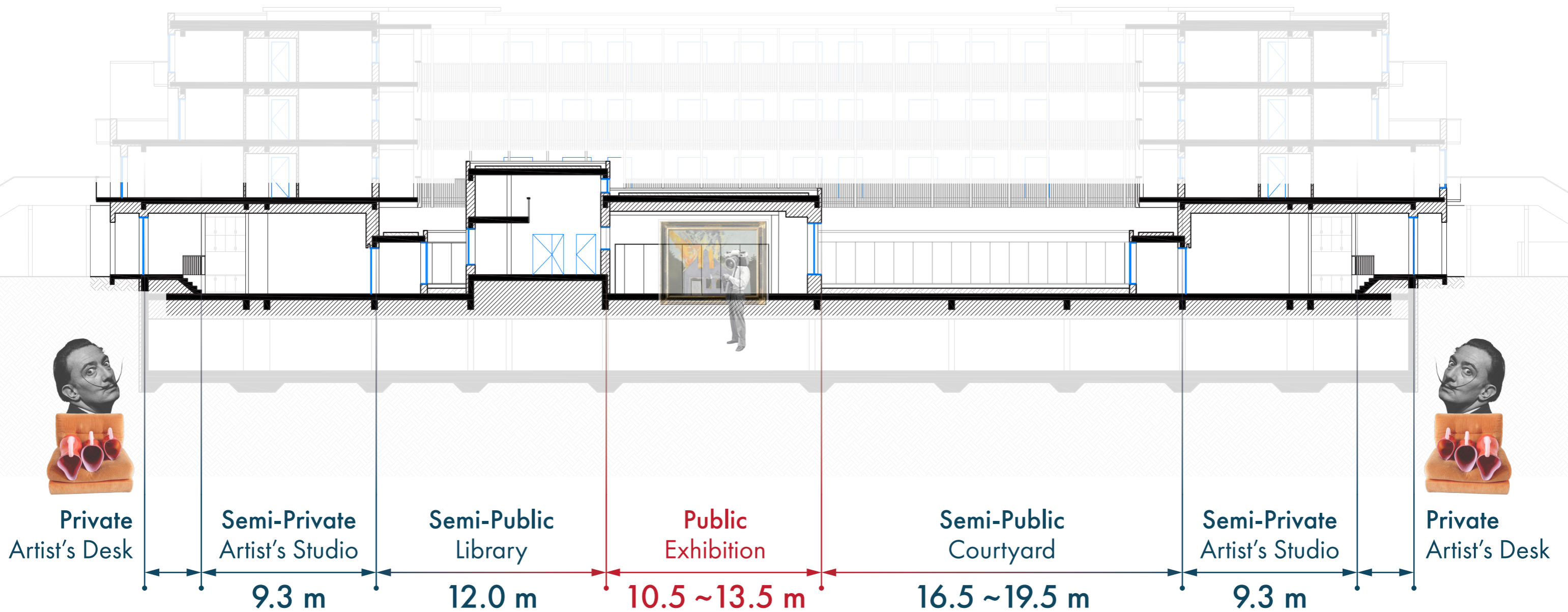


Fig 23. Sight Control The section diagram shows how sight from visitors at the exhibition space is controlled and mediated through multiple layers of windows before finally reaching the private studio.

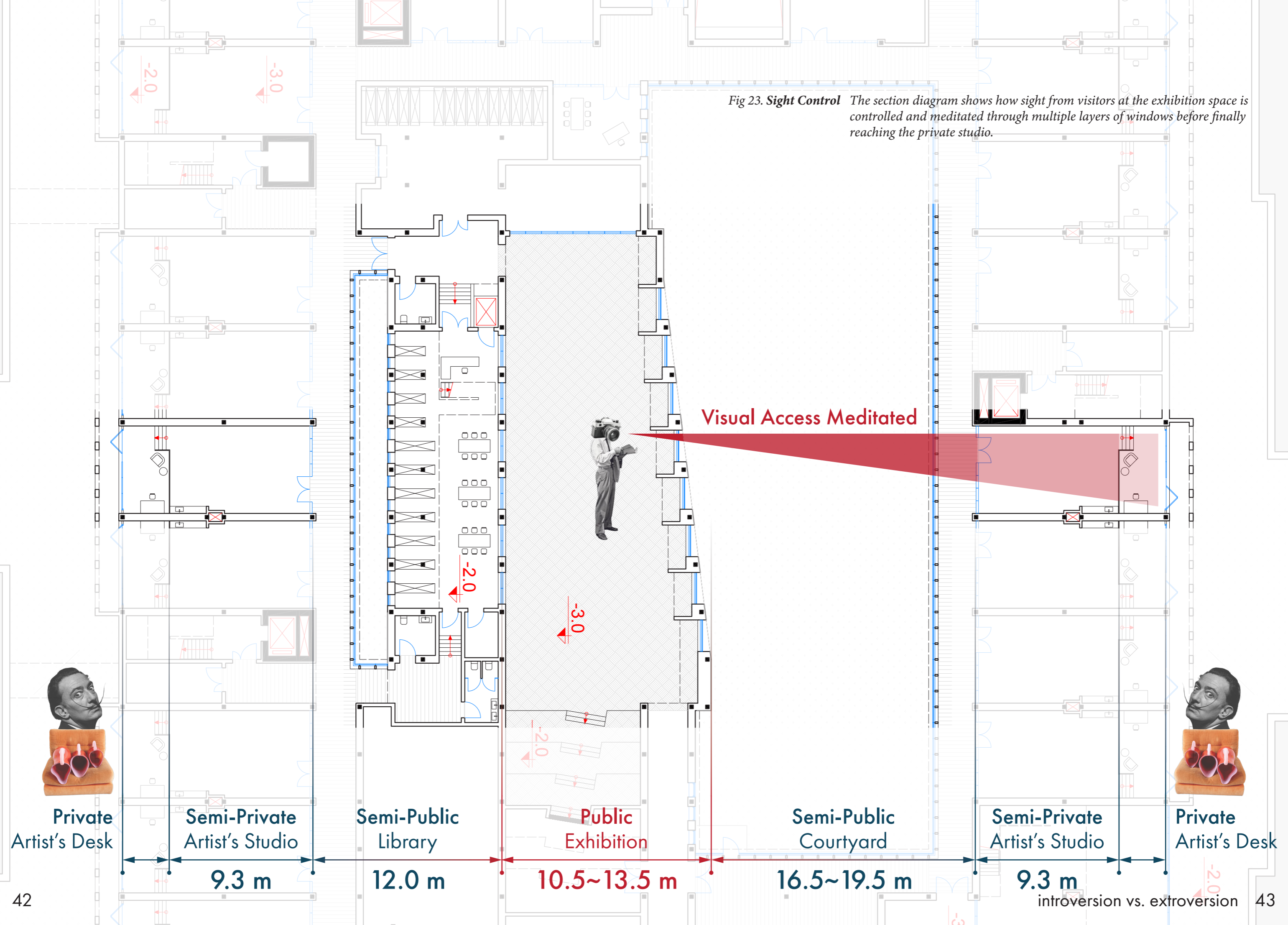




Fig 24. Rendered view looking at the private studios from the exhibition space.
From Exhibition to Studios Instead of curtain walls, windows are used to control sightlines.





Fig 25. Artist's desk, the most private part of the studio, is elevated and concealed with railings to block direct sightlines. Curtains can be closed if necessary.



Fig 26. **Courtyard** Rendering of the courtyard between the exhibition space and private studios.

Design 5 Intervention on the Monument: Minimal Impact and No Compromise

Apart from the introverted tune of Officerscasino, the value assessment recognizes its monumental status as one of the rare example of 1940s Nazi German Neo-Classical “Officerscasino” Architecture in Netherlands, both in the sense of the architectural style, which is seen on the fabrics in and out of the building, as well as the architype itself, reflected on the purposes of the rooms and the arrangement of the plan. To fully preserve its heritage values, and to adapt the monument with contemporary requirements, the overall intervention strategy is set to be Minimal Impact on fabrics, and No Compromise on building programs.

All intervention involving the monumental fabrics, including addition, subtraction, and alternation, are only done when strictly necessary. These interventions include multiple surgical cuts on the building envelope and the floor slabs to allow adequate circulations. On the other hand, the project only introduces contemporary programs into monumental spaces that fits its original typology, meaning that no compromise is needed for a small-dark space to turn itself into a big-bright one.

The monumental hall resumes to be the gathering space of the complex, and modernized with a retractable seating system which, upon deployment, may transfer the hall into a comfortable theatre. The stage of the theatre is also modernized with a professional backstage connected to the loading bay, allowing multiple genres of performances to take place.

The result of the Extroversion Leaking strategy is a contrasting new volume close to the monument with a completely different visual language. To avoid the potential disturbance from the new volume on the old, a proper distance is maintained between the two so that the monumental facade of the latter is fully visible from the new. Transparent and reflective joints are made and precisely positioned in the buffer zone to allow illusional continuation of the monumental facade on attaching volumes, which will in turn ensure a smooth transition and a visual integrity.

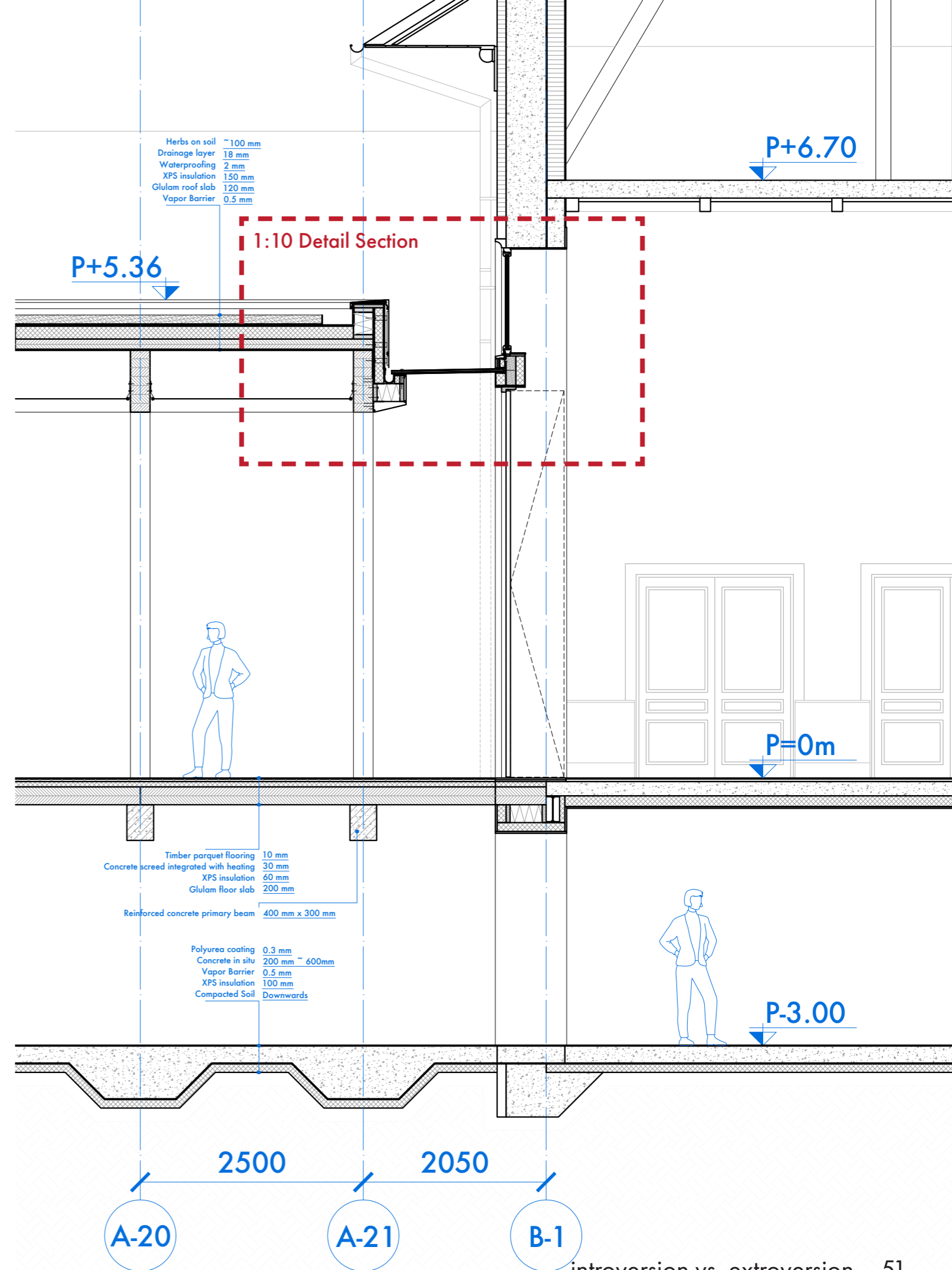


Fig 27. Section of the new-old joint. Existing window of the foyer is replaced by a new 1:50 Section system integrated with a skylight.

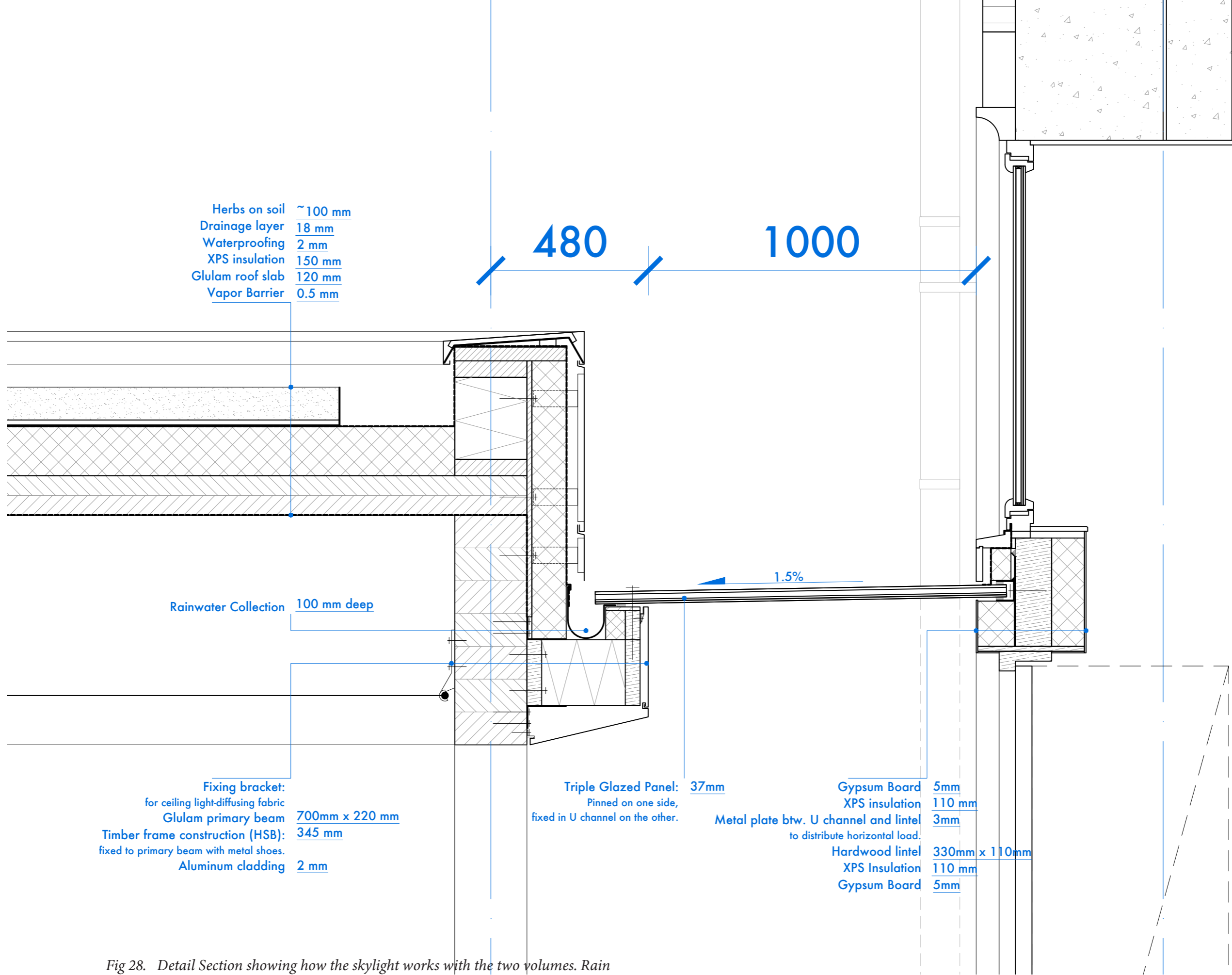


Fig 28. Detail Section showing how the skylight works with the two volumes. Rain 1:20 Detail Section water is collected by a concealed drainage.



Fig 29. Rendered view of the new-old joint, seeing from the open space before the New-Old Joint entrance hall.

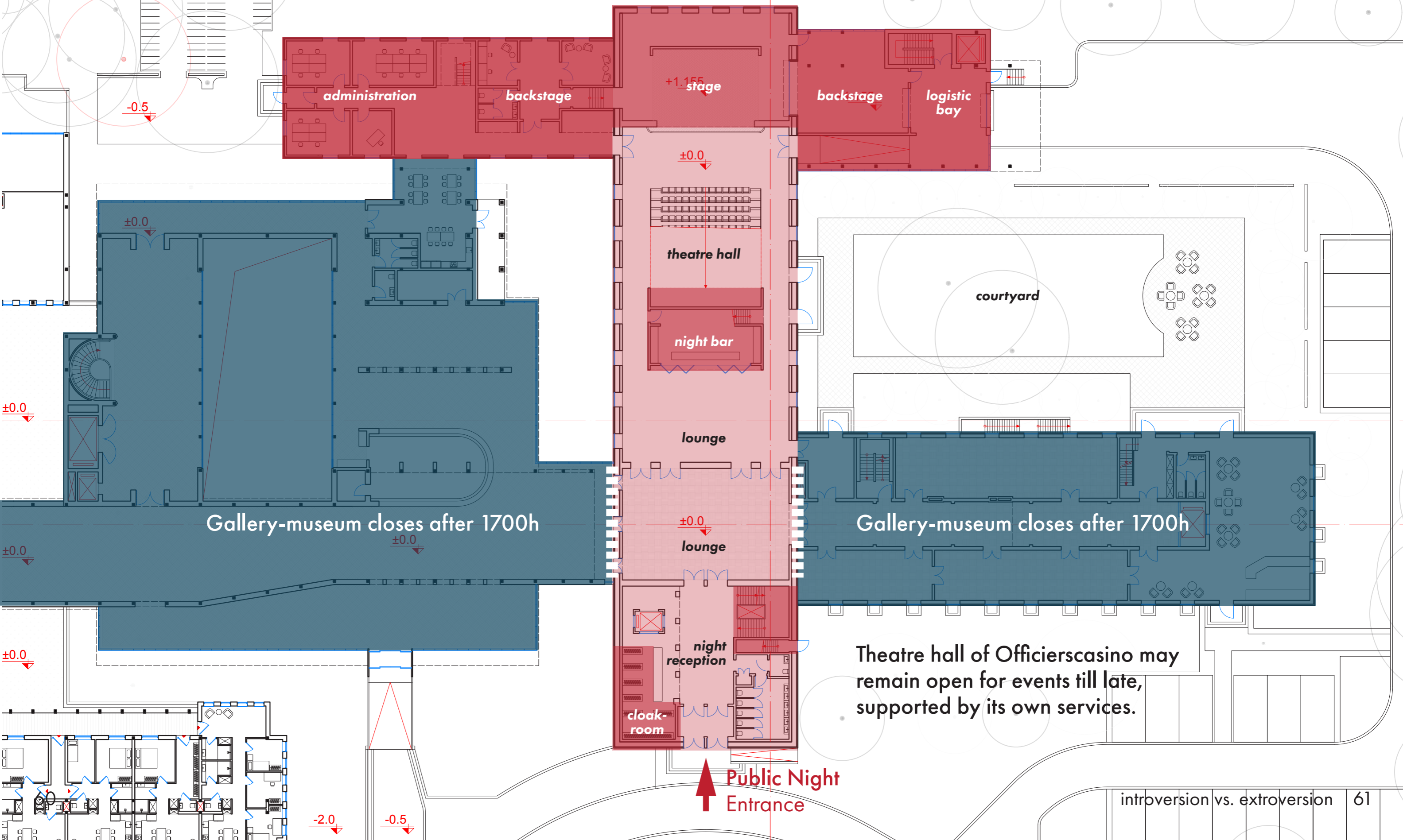


Fig 30. Rendered view of the old-new joint, seeing from the buffer courtyard between **Old-New Joint** the new galley-museum and Officerscasino.



Fig 31. Rendered view of the new-old joint, looking at the Officerscasino foyer from New-Old Joint the exhibition axis.

Fig 32. The theatre hall of Officierscasino has its own supportive facilities that ~~Annotated Plan of~~ allows it to hold events operating at the different time slot than the open time of the museum-gallery. During daytime it is part of the museum-gallery.



Theatre hall of Officierscasino may remain open for events till late, supported by its own services.



Fig 33. Foyer Rendered view of the foyer before theatre hall. It is connected to the exhibition axis via three new openings.



Fig 34. Rendered view of the night bar, occupying half of the theatre hall. The other *Night Bar at the Theatre Hall* hall is reserved as the audience podium for the stage.



*Fig 35. Rendered view looking at the art complex entrance through the outstanding **Extroversion Leaking Point** elements marking the extroversion leaking point.*



Fig 36. Rendered view looking at the entrance to the art complex, and the *Extroverted Facade* relationship between the new building and Officerscasino.



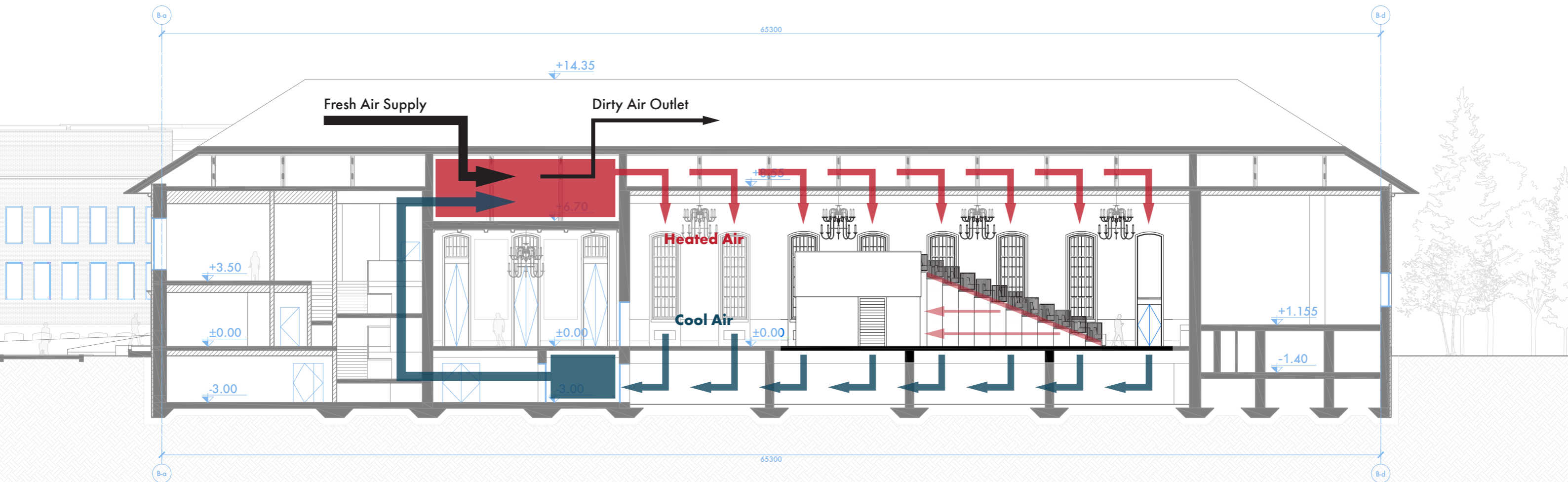
Fig 37. Rendered view looking at the entrance to the Officerscasino. The entrance is Night Entrance used in case of events taking place at the theatre hall.

Design 6 Climate Strategy

To minimize possible impact for its heritage value, climate strategy for the Officierscasino features modest and invisible interventions. Since its interior fabrics tends to be monumental, the strategy focus on improving its air heating and ventilation, basing on the existing installation. Existing ventilation channels fixed to the walls are reused as air outlets through which cool dirty air is pulled out with ventilation machines, replaced with fresh heated air coming from the ceiling.

The new buildings are highly insulated with modern techniques and supported by solar panels installed on the roofs. Ground source heat pump is not applicable for the site due to its dry soil condition: underground water level is estimated to be more than 12m below ground.

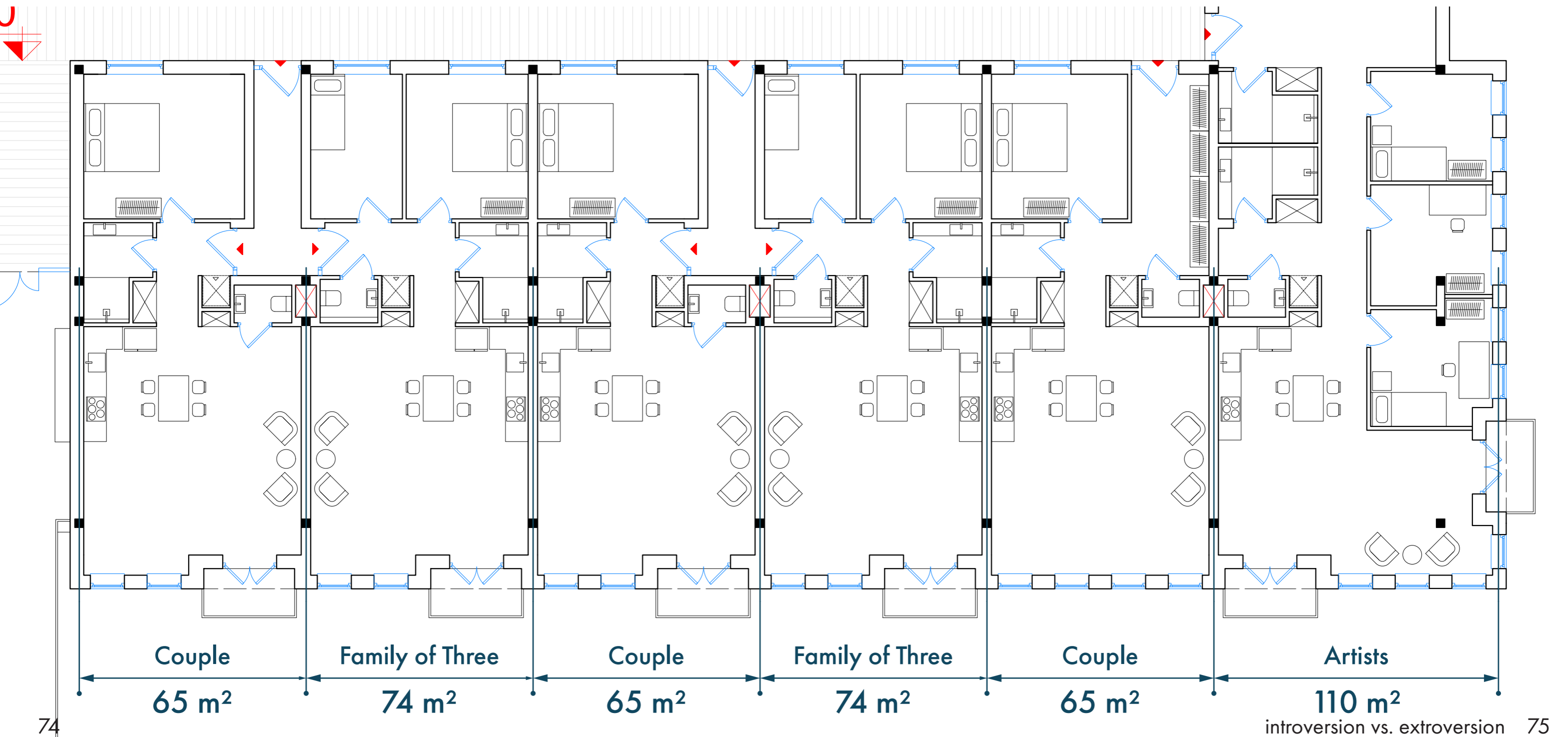
Fig 38. The section shows the improvements made to the theater hall. The large gathering hall that was once left unused is not divided into two parts and modernized with a retractable seating system. Audiences can now enjoy events comfortably.



Design 7 Social Housing

In response to the increasing demand for social housing in Soesterberg, reflected in the Municipal planning document (Gemeente Soest, 2019), also to provide convenient housing for artists-in-residence, the project includes some 9.000 sqm of social housing, among which 8 apartments with 24 beds are reserved for the artists. Circulation of the housing part is detached from rest of the complex, except for vertical circulations to the underground parking garage, which is shared by the artists and staff from the institution. The parking lot has 128 standard parking slots. Since the housing is elevated 2 meters above ground, 5 ramps are arranged to allow direct access from the street.

Fig 39. Accommodation for the artists-in-residence is provided in the complex, along **Annotated Plan of the Housing Part** with 42 apartments for couples and 30 apartments for young families of three. More than 120 parking slots are provided for the residents in the garage.



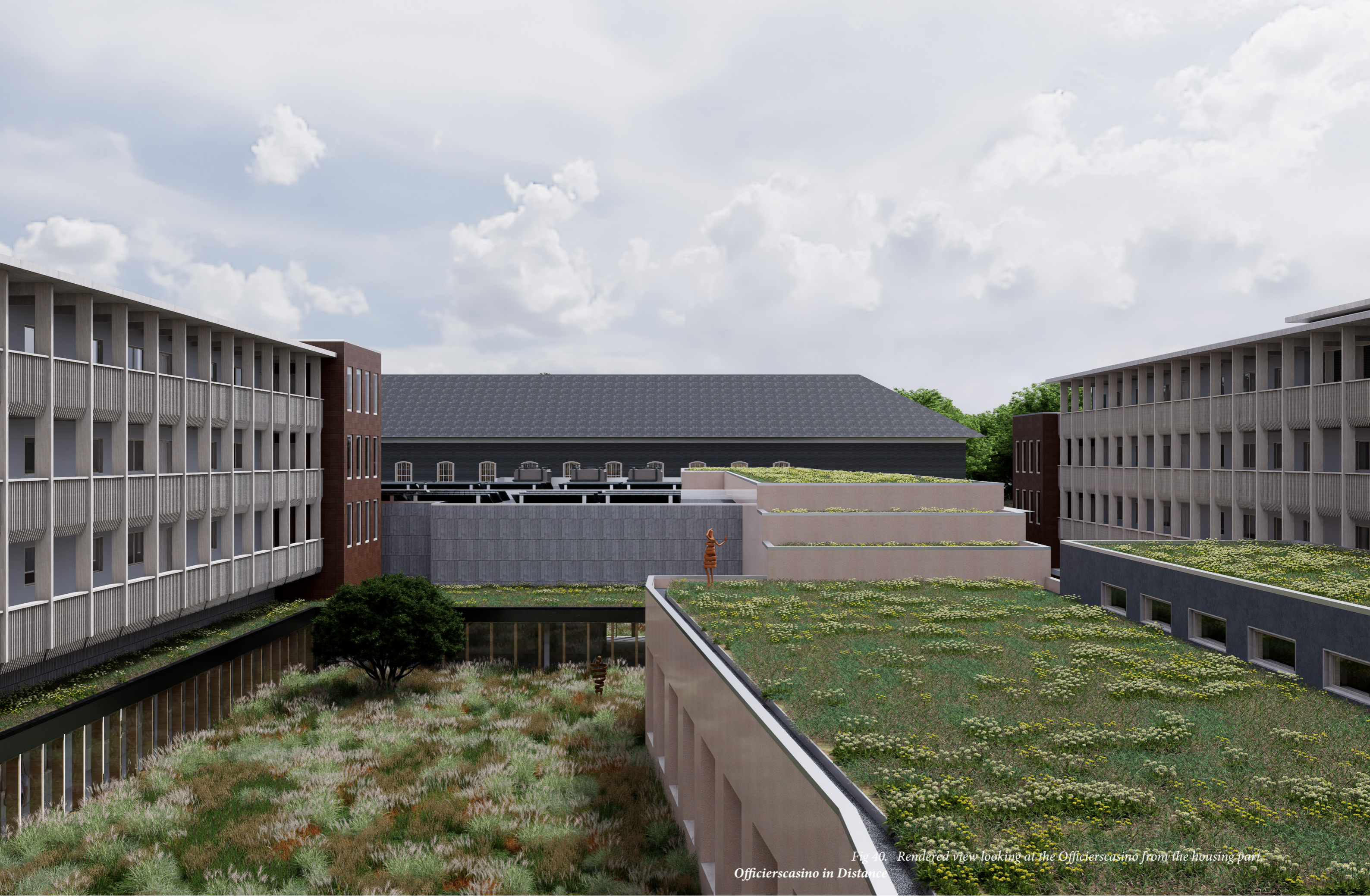


Fig 40. Rendered view looking at the Officerscasino from the housing part.
Officerscasino in Distance

Part IV Conclusion and Discussion

Conclusion The project constructed a phenomenological theoretical framework and a method through which the spatial properties, namely transparency and prominence, that are of great influence on the introverted heritage phenomenon are identified. With the integration of these properties into the value assessment, the project produced a set of executable design guidelines and restraints for the adaptive reuse design.

Case studies, field trips, interviews, and constant design explorations led to the creation of a new typology of art institution that addresses the shortcomings of current models. Referring to multiple theories on public placemaking and public-private spatial transition, the new typology materialized into an architecture scheme promoting public engagement and transparency while preserving the privacy of the artists-in-residence.

The primary design question concerning the clash between the introverted phenomenon and the extroverted adaptive reuse program is addressed with multiple design solutions. Adopting the urban camouflage strategy onto the new building maintained the introverted character of the site. Existing access points are kept and improved to serve as extroversion leaking points through which the public is welcomed into the complex without compromising the introversion of the boundary. Surgical cuts made on the monumental facade are concealed by the new-old joint, mitigating possible rise of transparency.

In the heritage value conservation aspect, original programs of the theatre hall, foyer, and the bar are preserved and modernized to allow comfortable usage. All fabrics with high monument value, including the interior decoration and exterior facade, are all preserved except for three limited points where new openings have to be made for better circulation. Climate performance of the heritage is improved through minimal, invisible interventions that further improve its crowd-hosting capacity.

Implications The project, upon completion of its research and design goals, proposed a method to include architectural phenomenon into heritage valuation and an approach to translate valuable phenomena into executable design guidelines. The architectural scheme, drafted following the principles established by the research, successfully transferred the former introverted military heritage into a typologically innovated art complex, which satisfies its public figure with adequate extroversion, while effectively conserves the monumental introversion of the site. The project would be an inspiration for built heritages with similar contexts, especially those whose histories are deeply entangled with military and secrecy.

Reflection The adaptive reuse project took shape through a process filled with challenges and doubts. The very source of inspiration for this project rooted in my first visit to the site as a driver approaching Officerscasino via Kampweg, struggling to find the entrance. It was a genuine moment of phenomenological observation, whose attentiveness needed was almost compatible with the requirement from Husserl's eidetic reduction. Introversion was the concept that immediately came to my mind, then stuck with me for the next few months. Inevitably, a sudden conclusion acquired from an extremely temporal subjective observation would receive great opposition from the rational mindset that I received over the years from the training to be an architect. Yet for this particular opportunity I decided to go with the "inspiration."

The first challenge would obviously be the "transcription" of an abstract phenomenon into tangible materials, likely to be two dimensional, so that an architect might put his hands on it. Phenomenology was not a familiar concept to me at this point. The only tools available to me back then were photography and textual description, something slightly more poetic than usual notes, through which I made the first illustrative report of the introversion. Now looking back with phenomenology in my head, my first attempt was coincidentally a record of an immersed pre-reflective experience that Heidegger was advocating for. Perhaps such experience would be invisible if I was not the person driving, or in other words, the person that was actually being-in-the-world when we approached the site.

It took relatively a long time and some occasional inspirations from my colleagues for me to establish the link between my observation and phenomenology. Genius Loci came to my attention first, yet it appeared to be an analytical tool that cannot be used to reverse engineer phenomena into the architectural interventions. This understanding was enhanced after diving deeper into the realm of phenomenology, as all recent masters were arguing that a phenomenon is entity that is somehow holy and invincible and cannot be deconstructed into isolated elements. It almost put me in total desperation as architecture, or at least the architect, only has limited capability that cannot alter the entire phenomenon at the same time.

Tides changed until I read about the works of the very mind that established the study. Husserl, despite being heavily criticized by his successors, proposed the eidetic reduction: finally, something an architect can work with. I immediately conducted the mental process bathing in sun on the armchair in my room. It did not take me long to prematurely identify the influential spatial properties that contributed to the formation of introversion. The agenda left was to theorize the method into a framework and materialized the intellectual process into something legible. It turned out to be a very difficult process: an immature mind challenging the masters. Fortunately, upon theoretical discovery, Gadamer, whose theories was relatively more practical towards the dimension of understanding, rather than aiming for pure essence, granted me to put the practice of an architect before everything else. The theoretical framework and methodology towards phenomenology is a necessary compromise, especially in a situated architectural project, as architects cannot overlook phenomenological aspects of their design simply because of some dogmatist agendas.

Moving forwards to the architectural realm of the project, the persistent challenge has been the programming and scaling for the adaptive reuse. The nature of Officierscasino, an institution built for an exclusive and relatively large group of people, lost its compatibility when the military moved out. One feasible approach towards the issue would be transferring the monument into a private property that would somehow bring the “exclusive and relatively large group” back. Yet this contradicts my stand as an architect who believes that a monument should remain open, at all times, if possible, for the benefit of the public. However, Soesterberg is a well-developed town with no significant lack of certain kind of public infrastructure, leaving the option of lifting up the adaptive reuse program to a regional or even national level, which is at the same time quite compatible to the national monument status of the Officierscasino.

A compromise was reached by introducing a group of artists, whose community configuration resembles the previous occupants, while opening up the site with an innovated typology to bring in the public. The relatively large scale of the new program is precisely concealed with the introverted boundary kept for the sake of heritage conservation, turning an advertising disadvantage into an active urban strategy to minimize the possible imposing impact onto Soesterberg.

At the very end of the report, I would like to conclude the entire project by reflecting it as a game of mediation, between the new and the old, the public and the artists, and heritage conservation and adaptive reuse. The title of the project is Introversion vs. Extroversion, but instead of diving into irreconcilable conflicts, these two characters worked together to form a project full of tension.

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Appendix 1 Phenomenology Observation



(Primary question prior to the site visit)

The site has been carrying an "introverted" character since the very beginning of its existence. At first it was a club for Nazi officers, sheltering itself in a regular Dutch Neighborhood with a very "ordinary" appearance, which can be considered as an "urban camouflage." After WWII, trees were planted along its parameters, covering the building and the sport plot in proximity with dense green. Does the site really appear to be "introverted" in the reality? How does it relate to its proximate context? Can passersby notice its existence without paying attention?

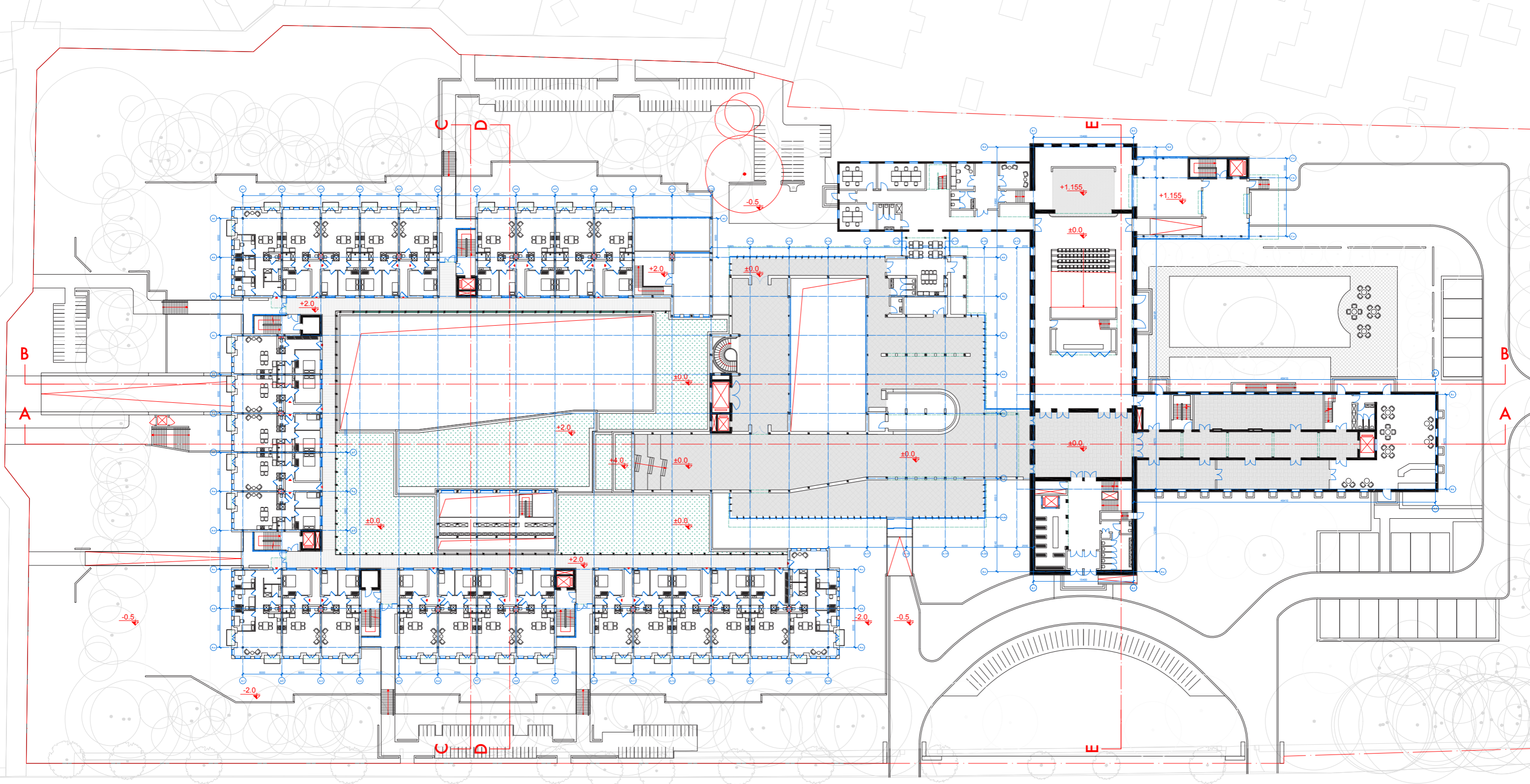
(Observation during the site visit)

We drove to the site with a car. Leaving the A28 motorway through a woody ramp, we soon found ourselves in Soesterberg. The little bend and tunnel under the motorway somehow blurred the sense of my direction. The town showed up before us in a very reserved way. The building is to our right, covered by dense woods. We had a hard time locating the complex, even with the navigation on. The entrance to the plot was a narrow trail between high bushes. We only realized that we had arrived through the fraction of front facade exposed between autumn leaves. I believe this experience can already quality how introvert the site is.

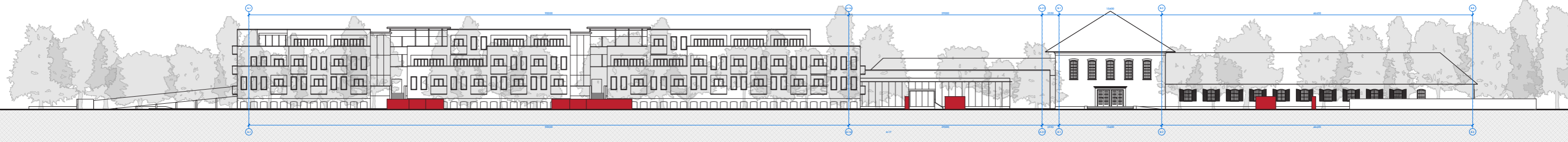
2025.11.17 - Visits to Officierscasino Soesterberg

(Towards a problem statement)

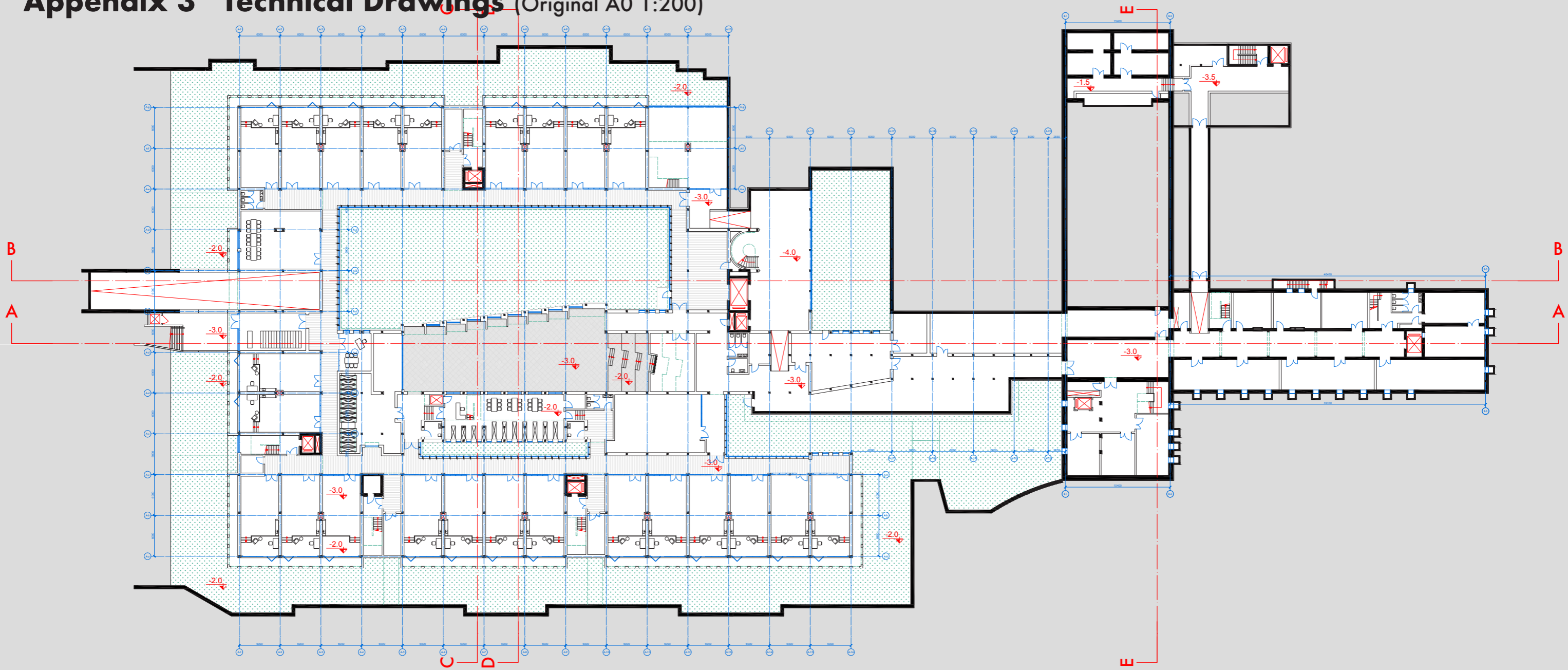
<Can this introvert character of the site be recognized as its identity, and furthermore a basic guideline when defining a contemporary adaptation for it? Building Program? Building Technique? Aesthetic? And everything else? Would preserving this introvert character of the site be a strong position in preserving its history and memory?>



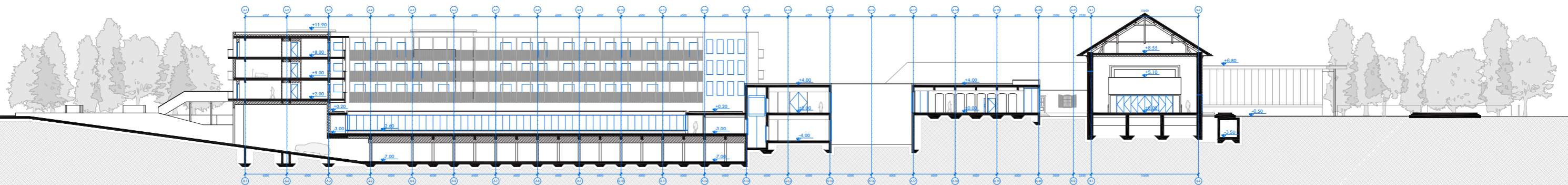
G Floor Plan
Ease Elevation

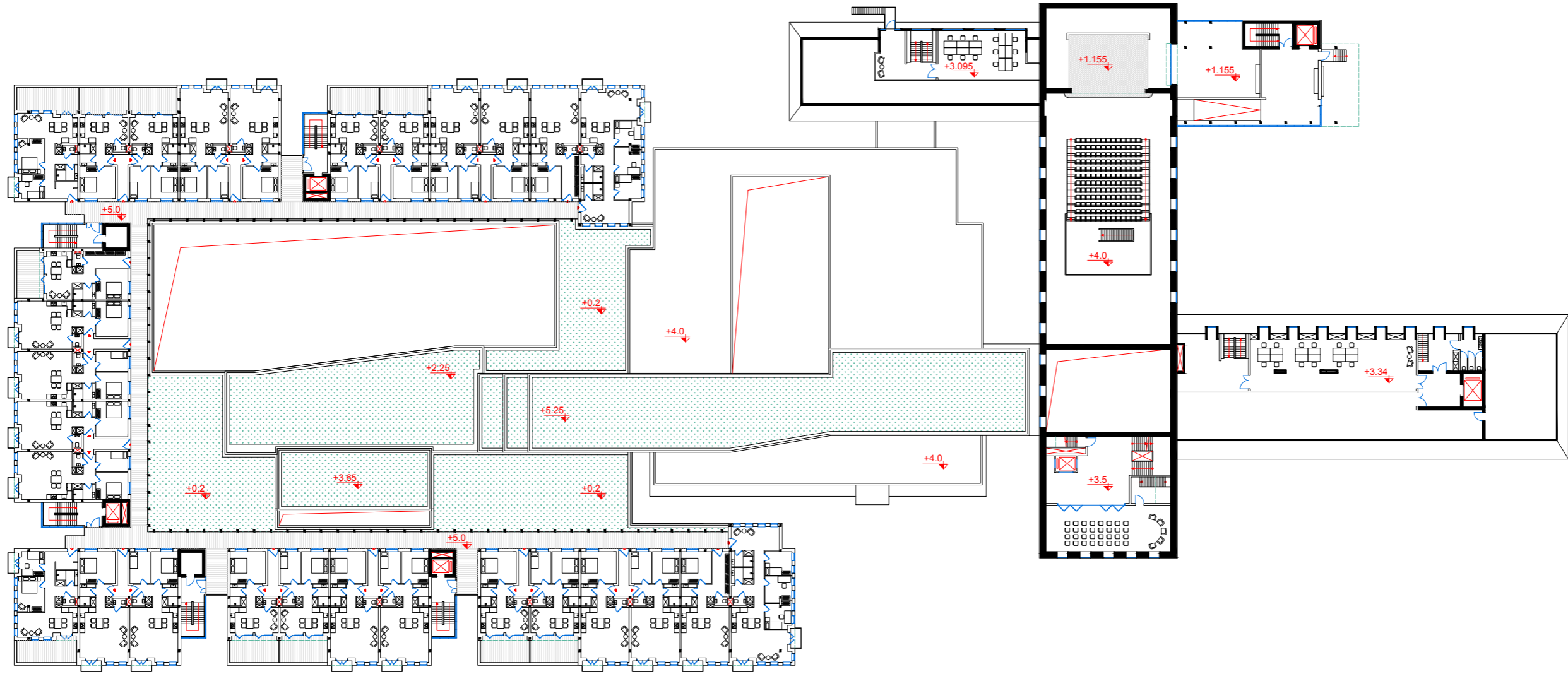


Appendix 3 Technical Drawings (Original A0 1:200)



B1 Floor Plan

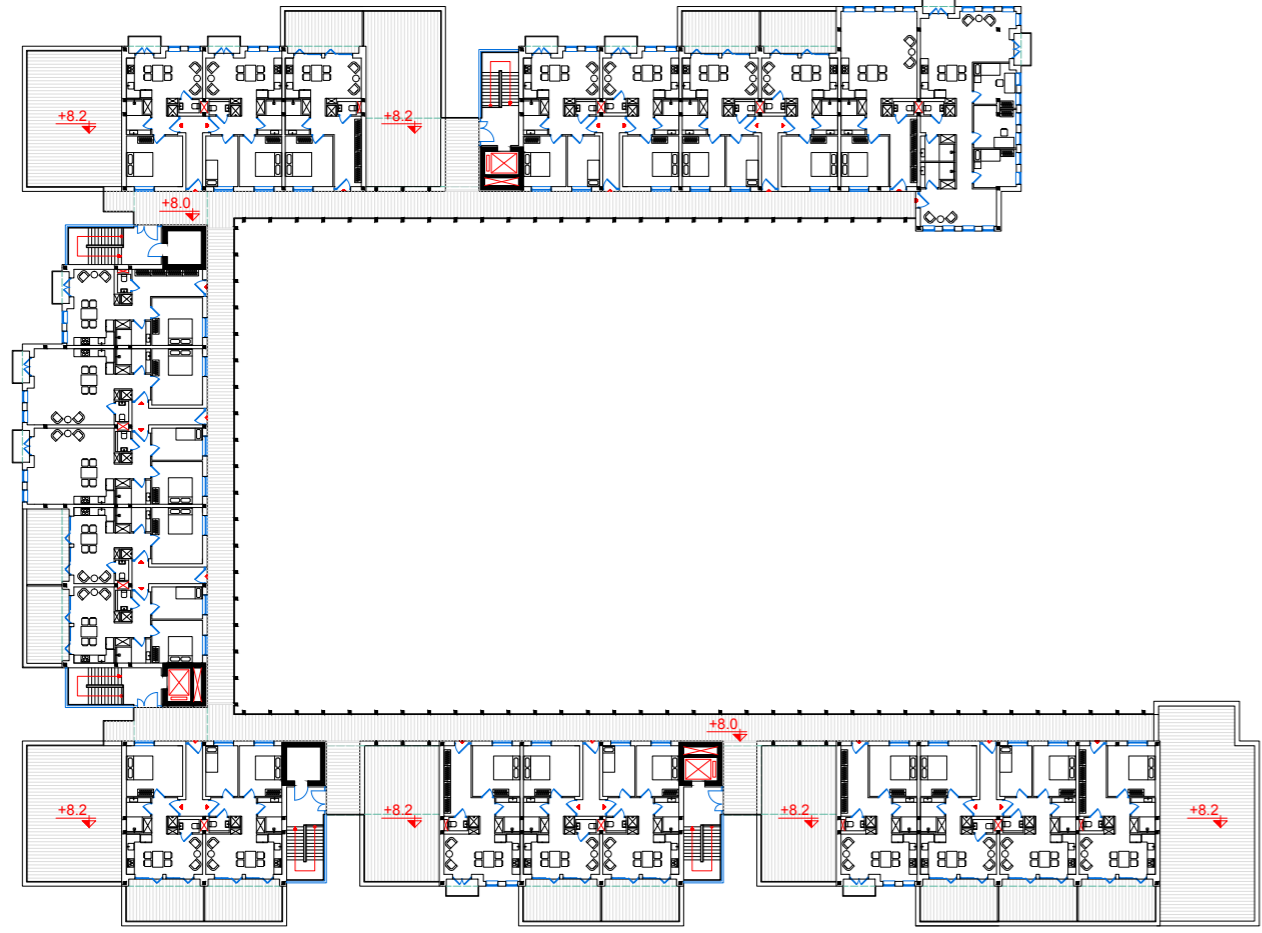




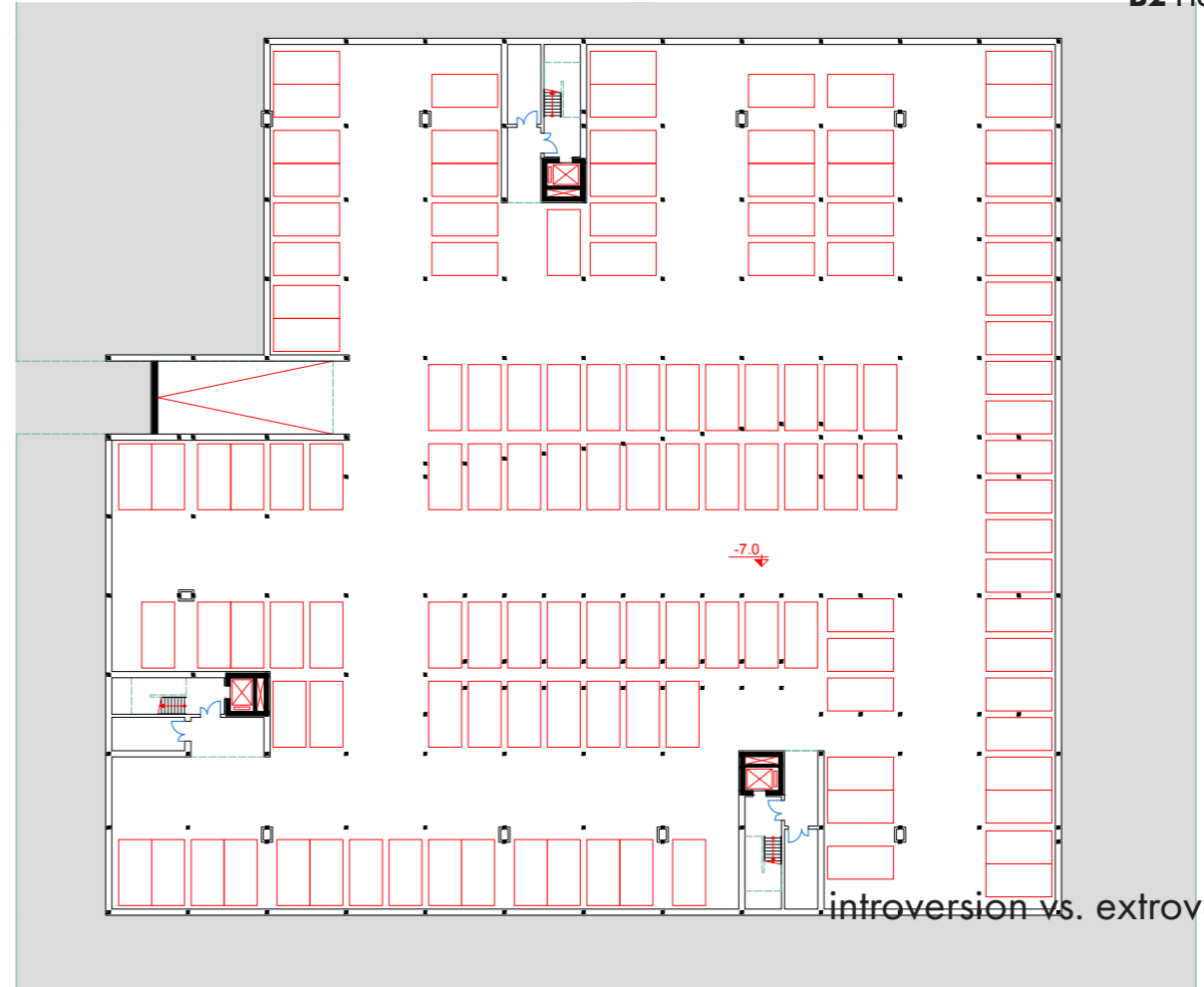
1st Floor Plan

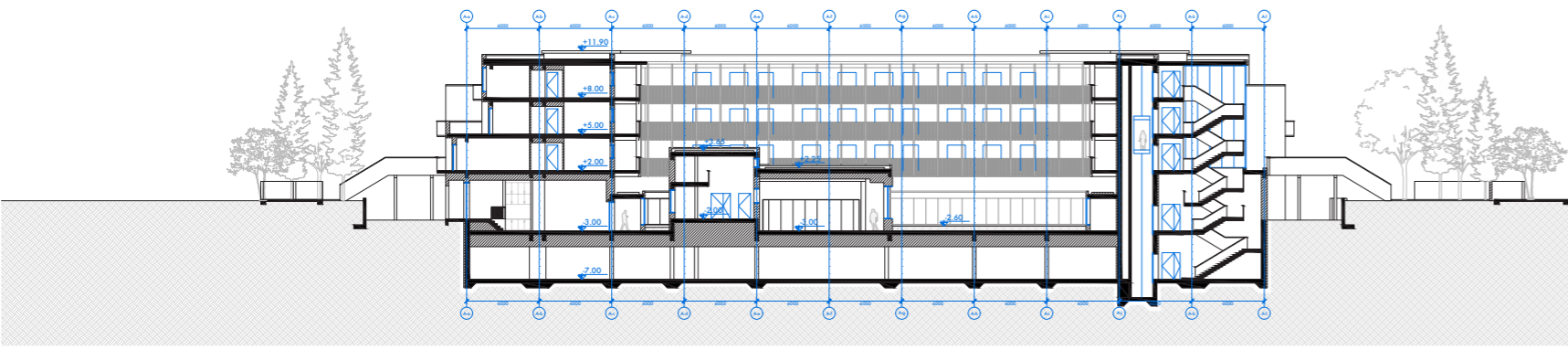


2nd Floor Plan

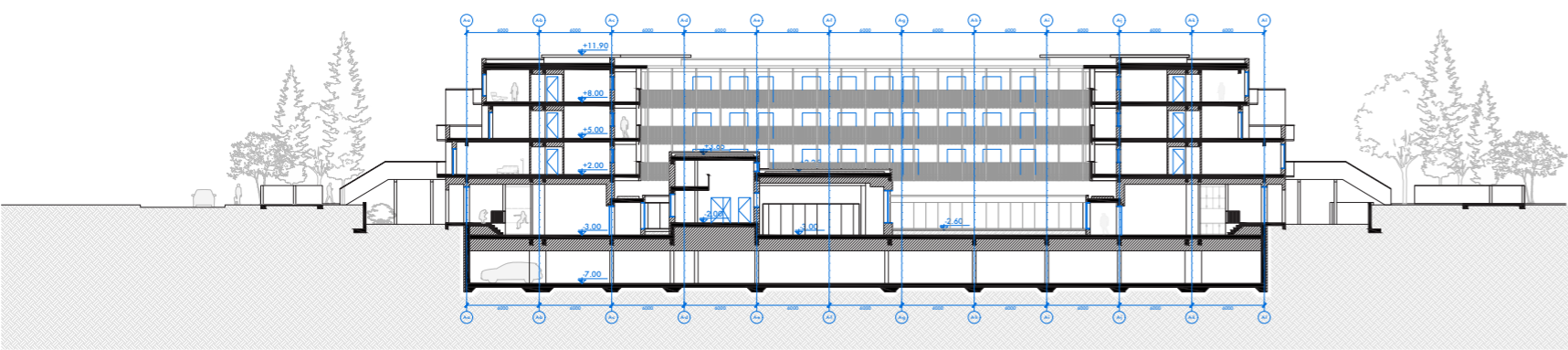


B2 Floor Plan

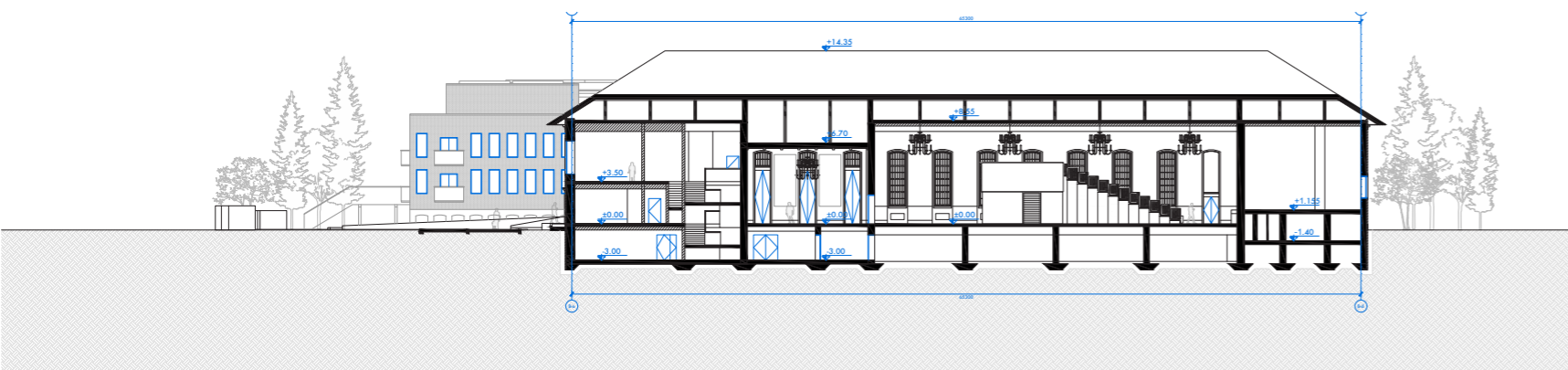




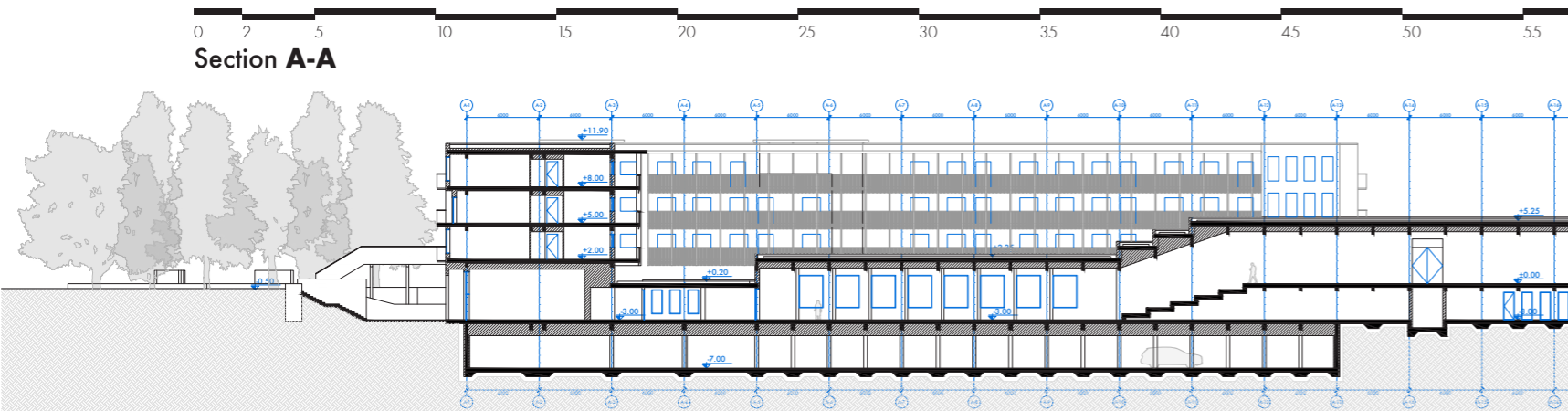
Section C-C



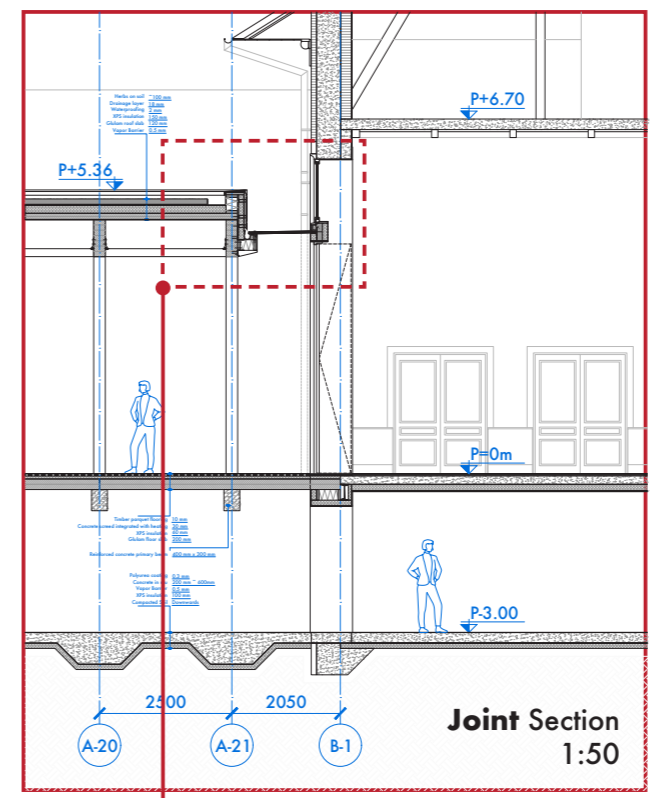
Section D-D



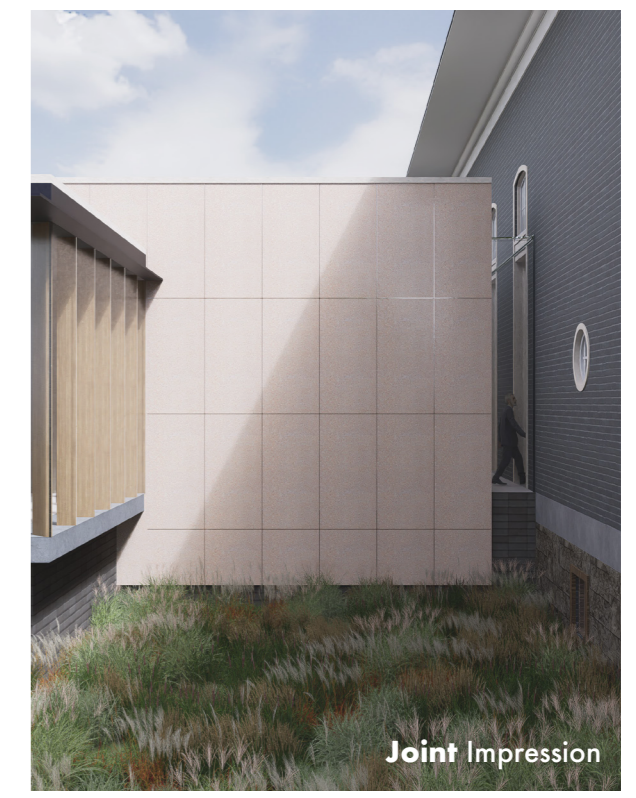
Section E-E



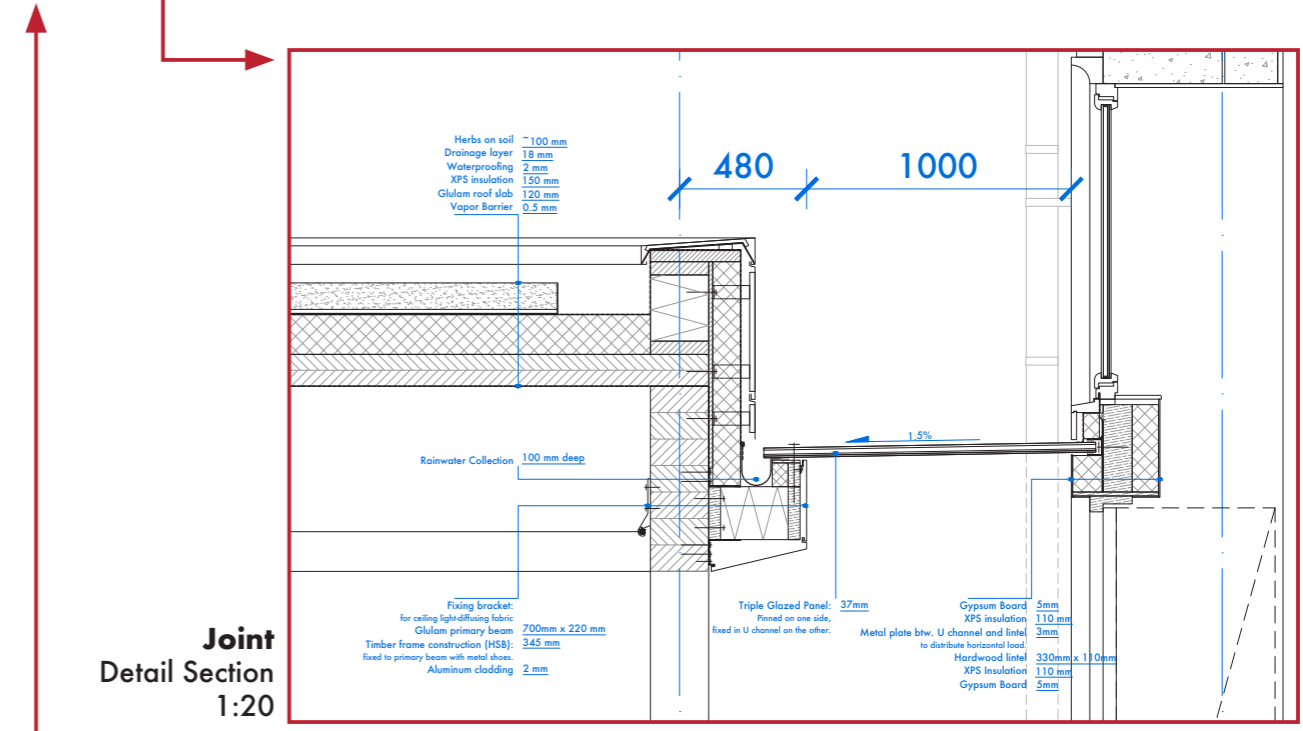
Section A-A



Joint Section
1:50



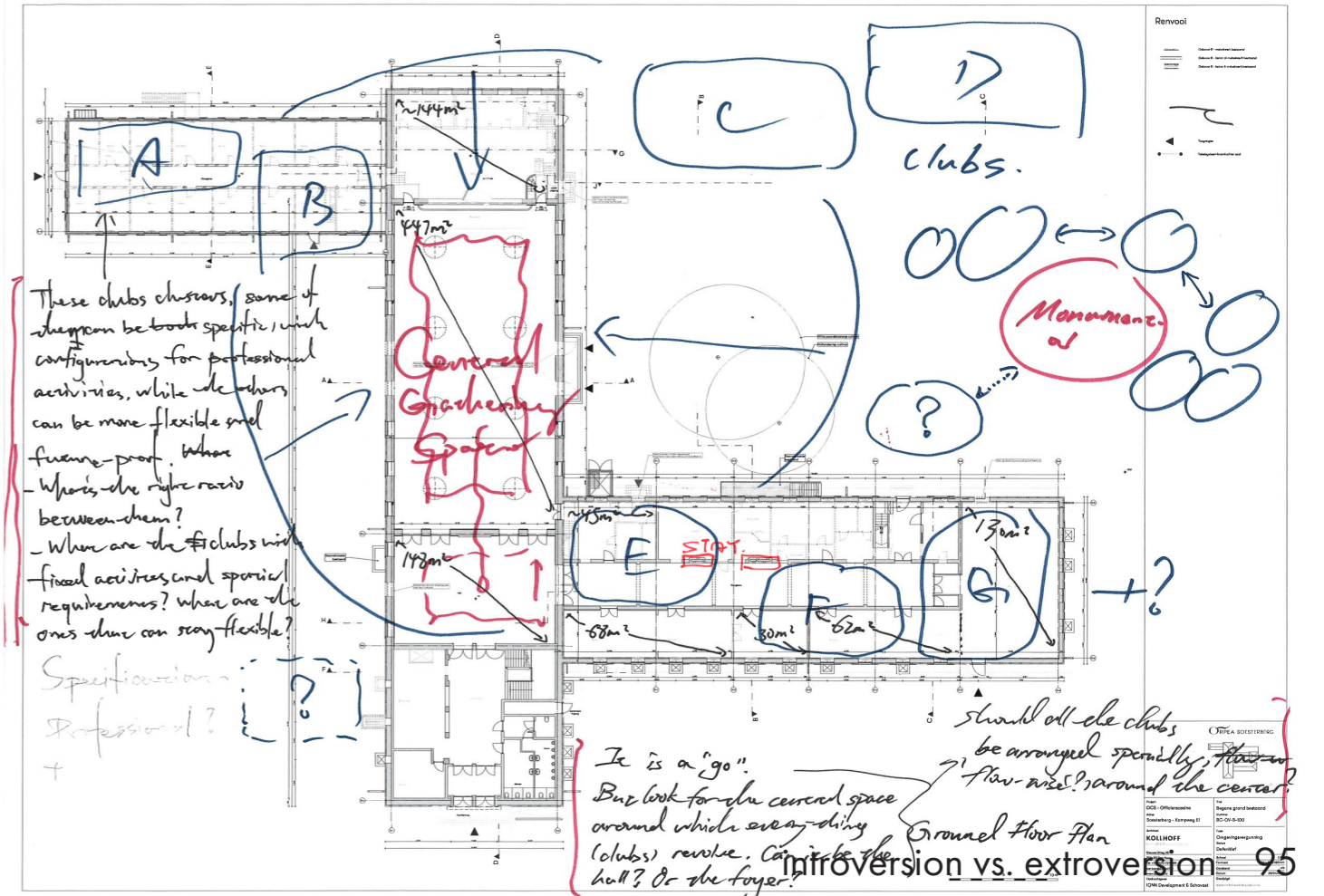
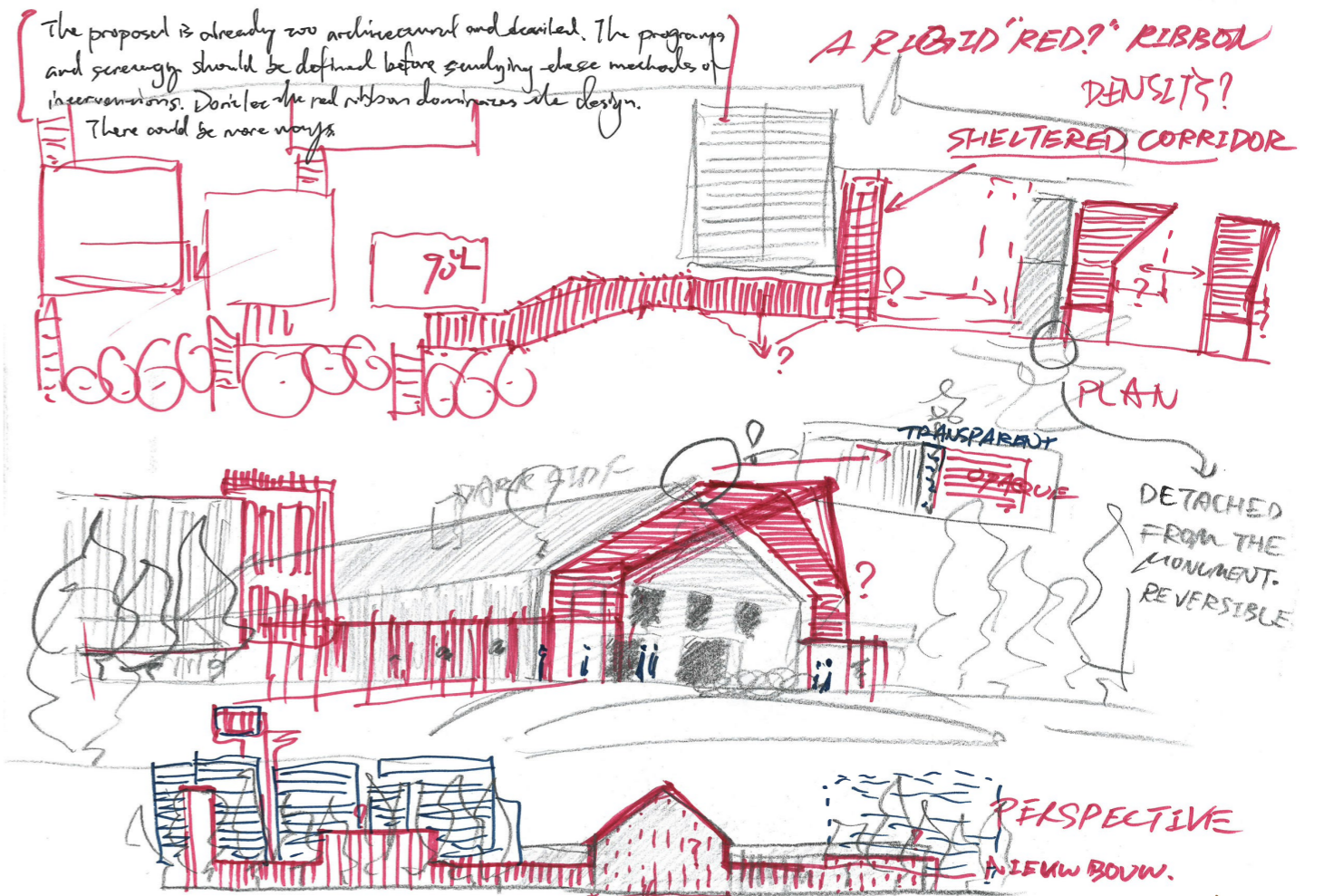
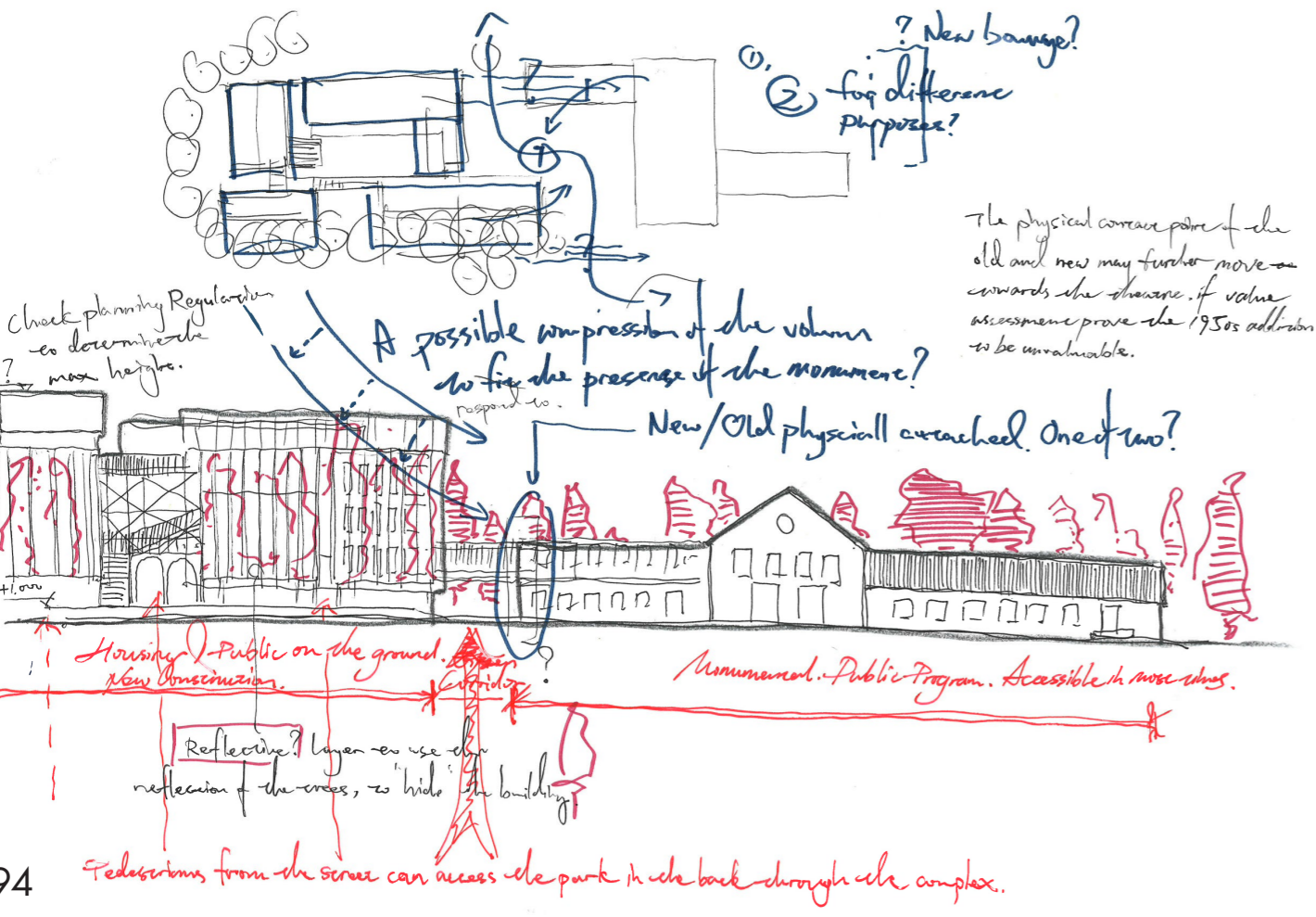
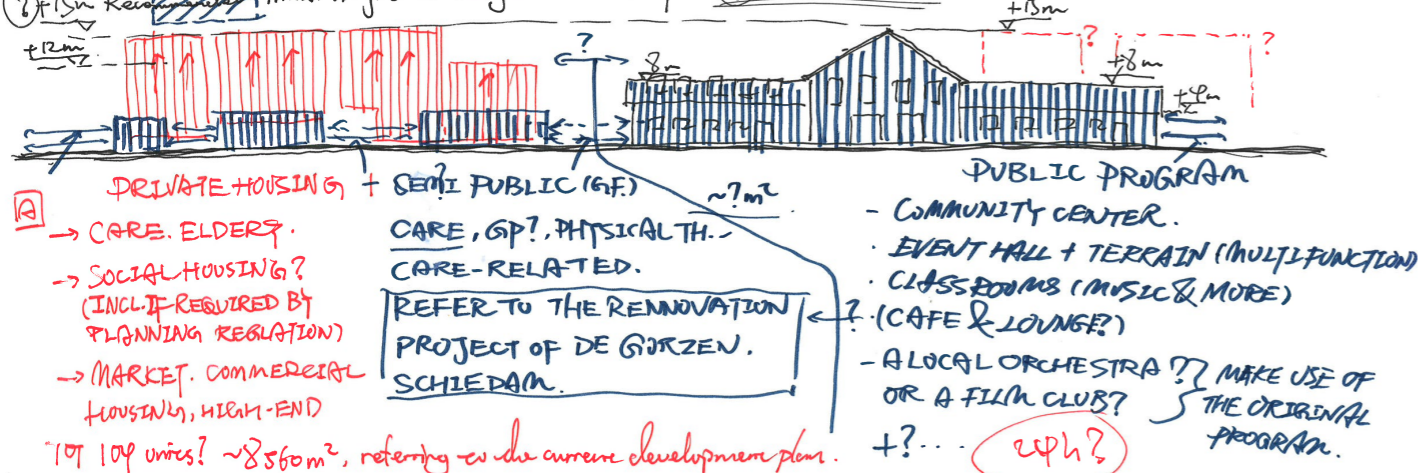
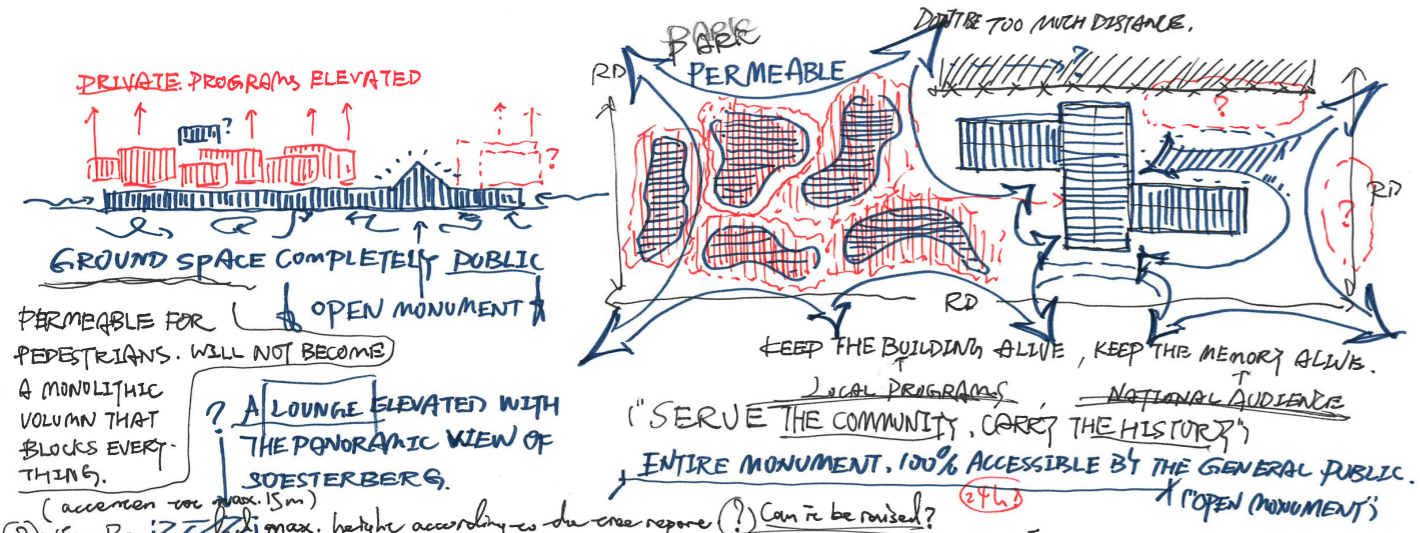
Joint Impression



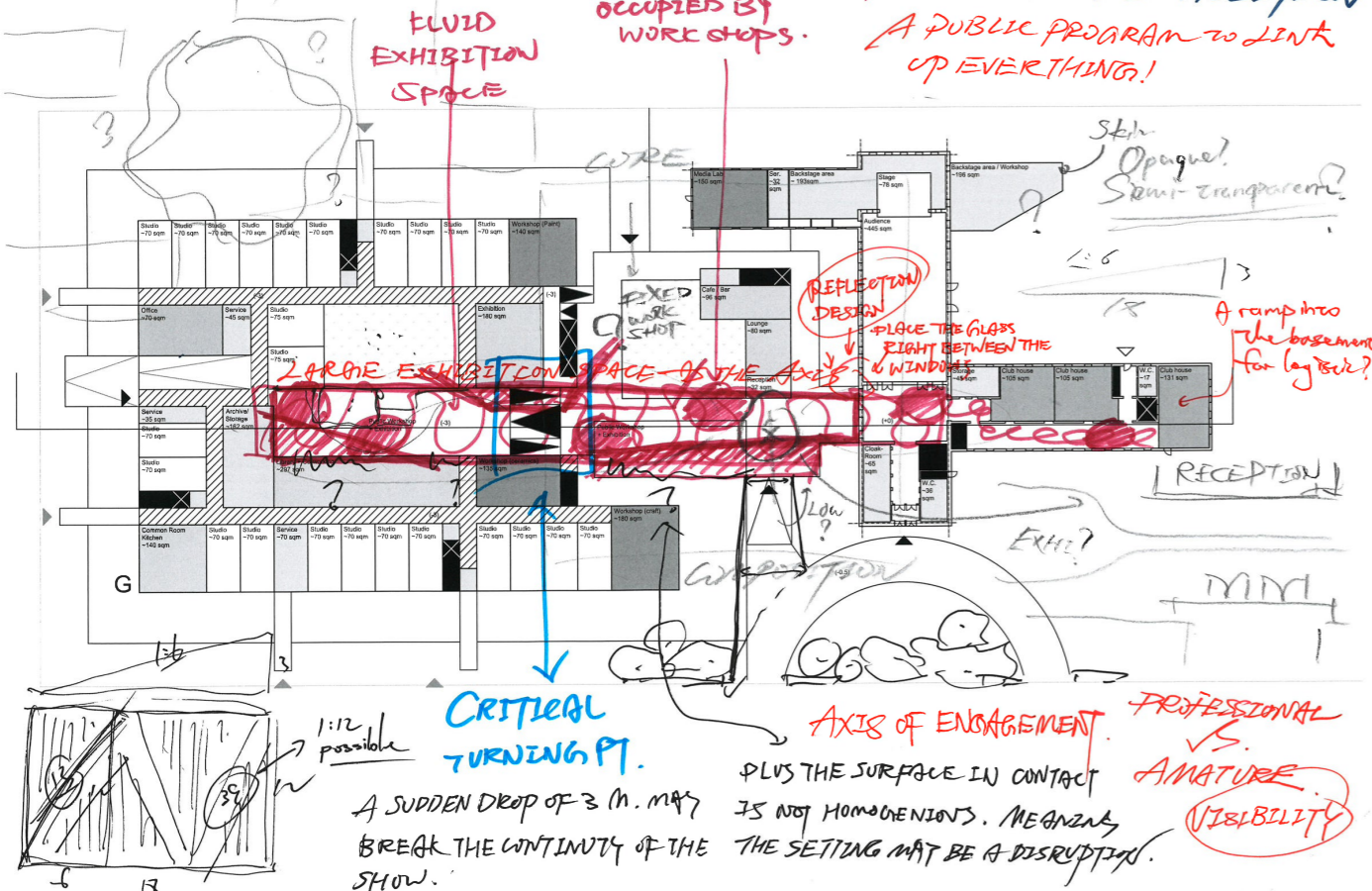
Joint
Detail Section
1:20



Appendix 4 Selected Sketches



① CURVE, WEIRD GEOMETRY TO SET A DIFFERENT TONE



SECTION DIAGRAM

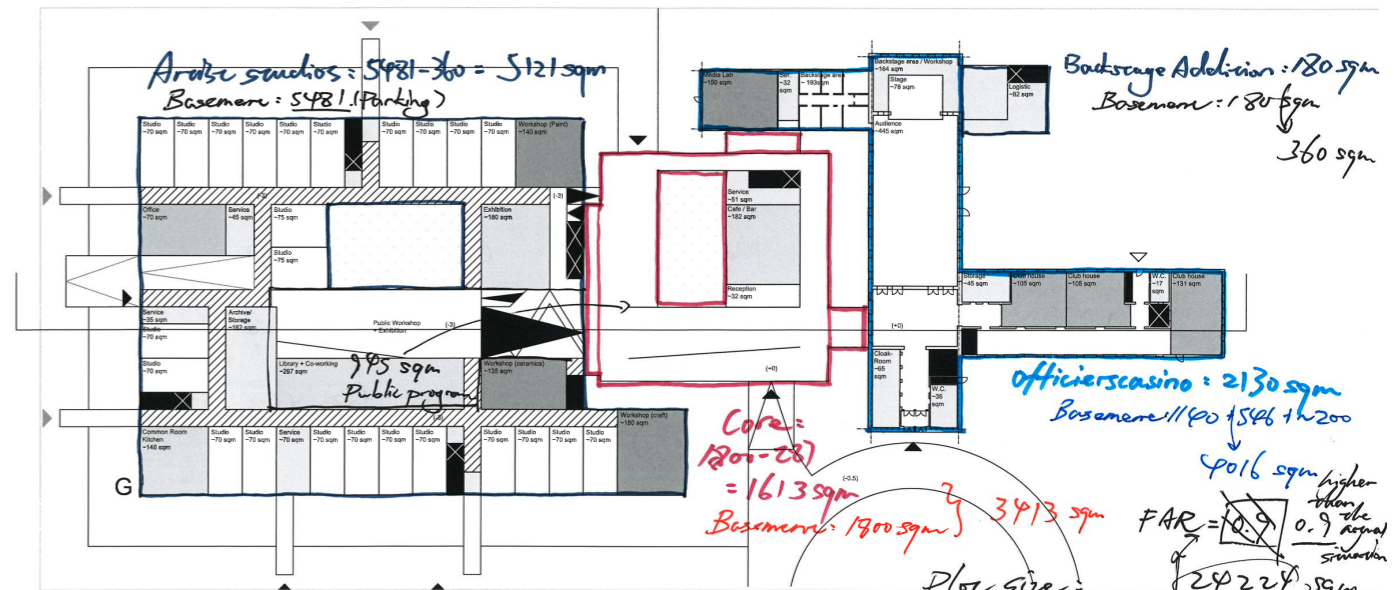


CONTENT OF THE STUDIOS WILL LEAK BETWEEN THE GREEN.
 NOT CLEAR
 PASSER-BY

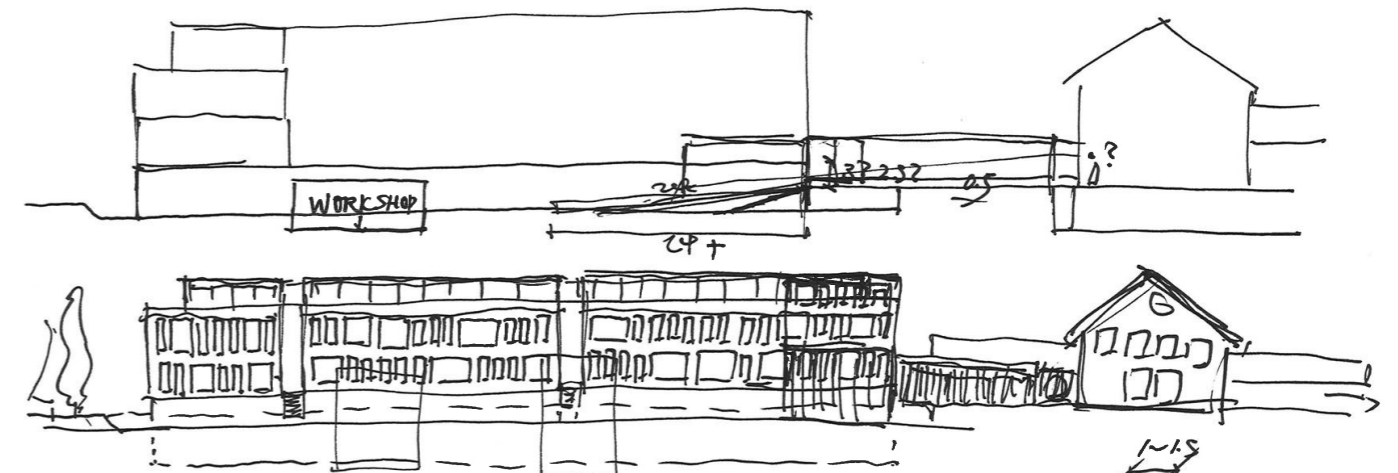
INSTEAD OF FLUSHING OUT LIKE THE CORR.
 MORE LAYERS OF VEGETATION TO BE ADDED?

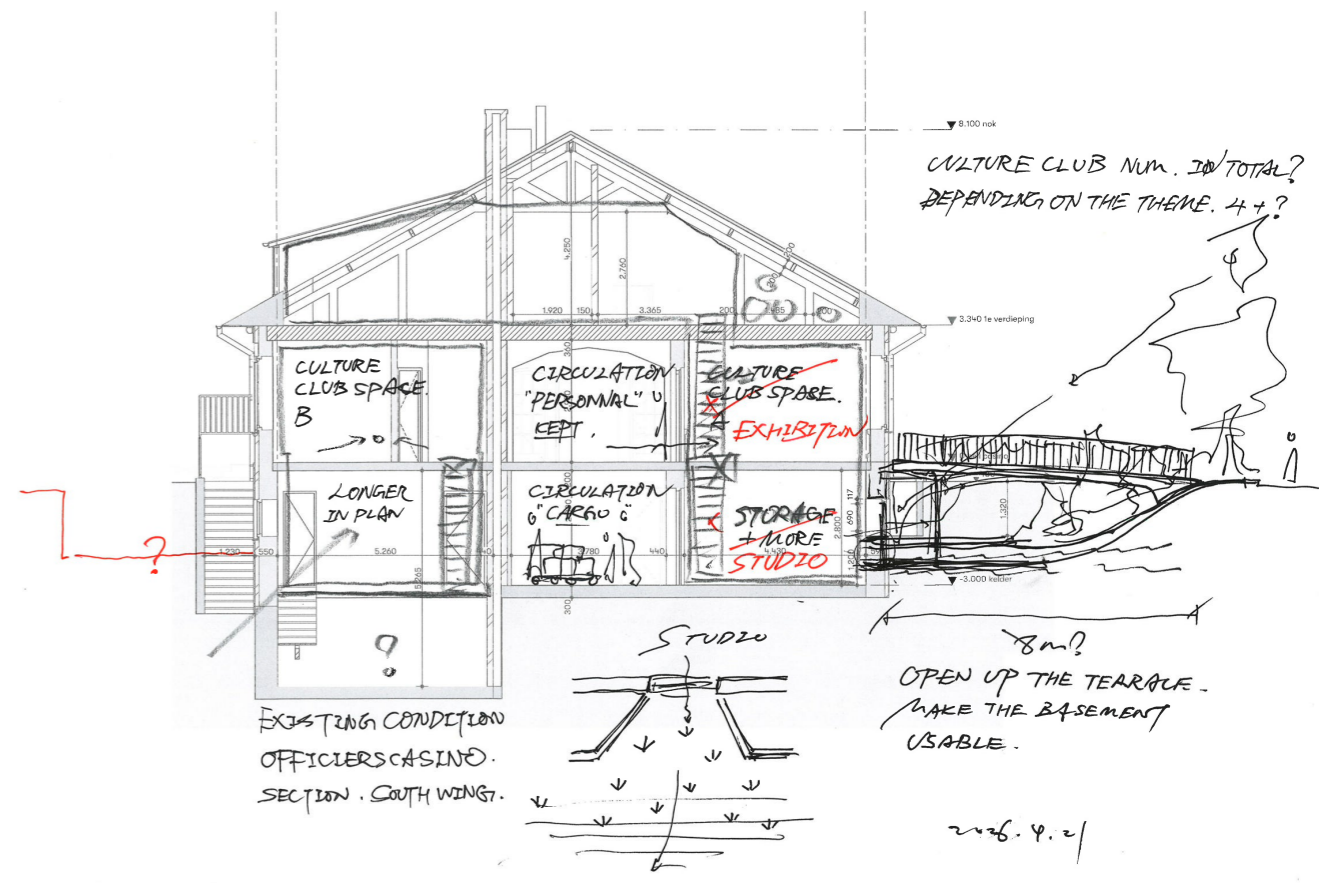
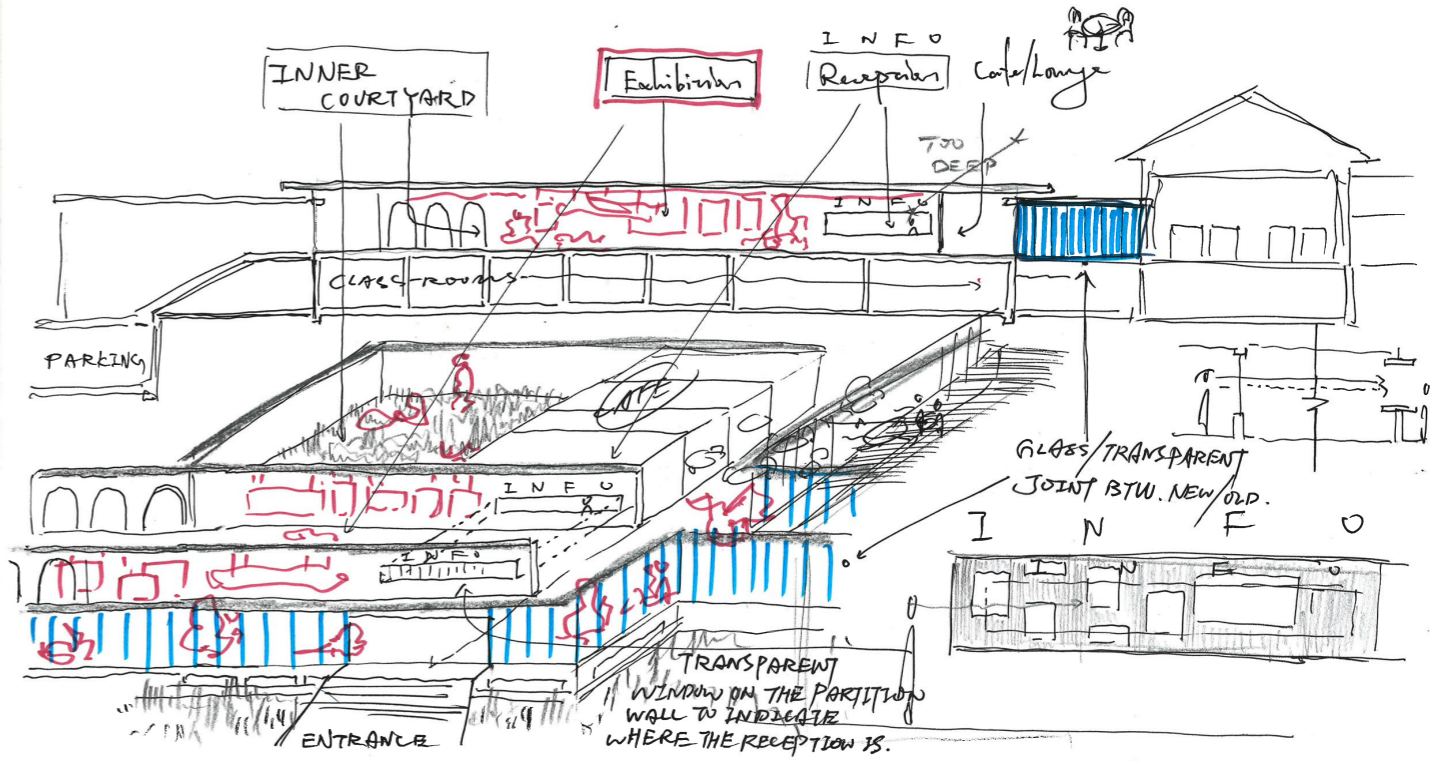
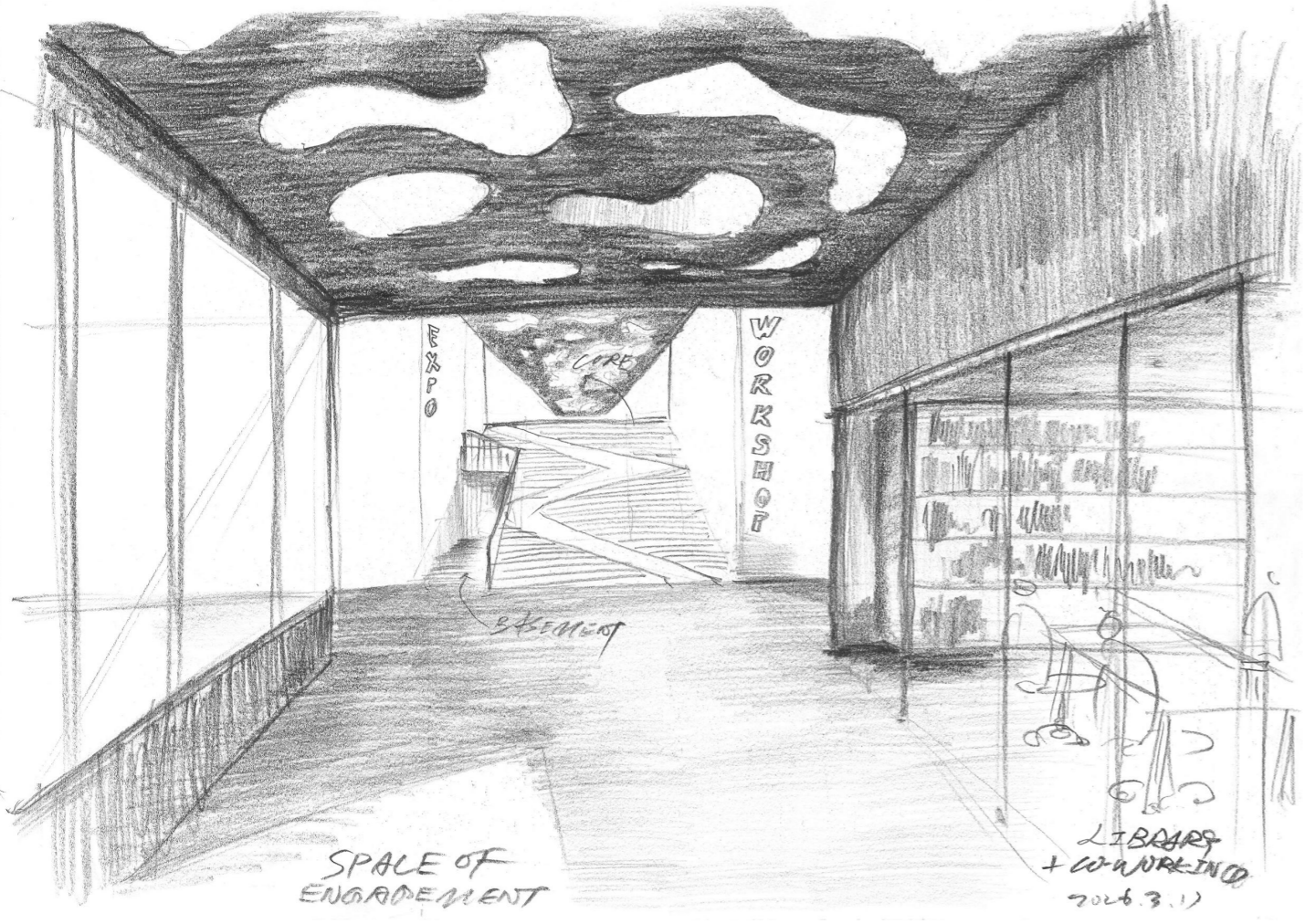
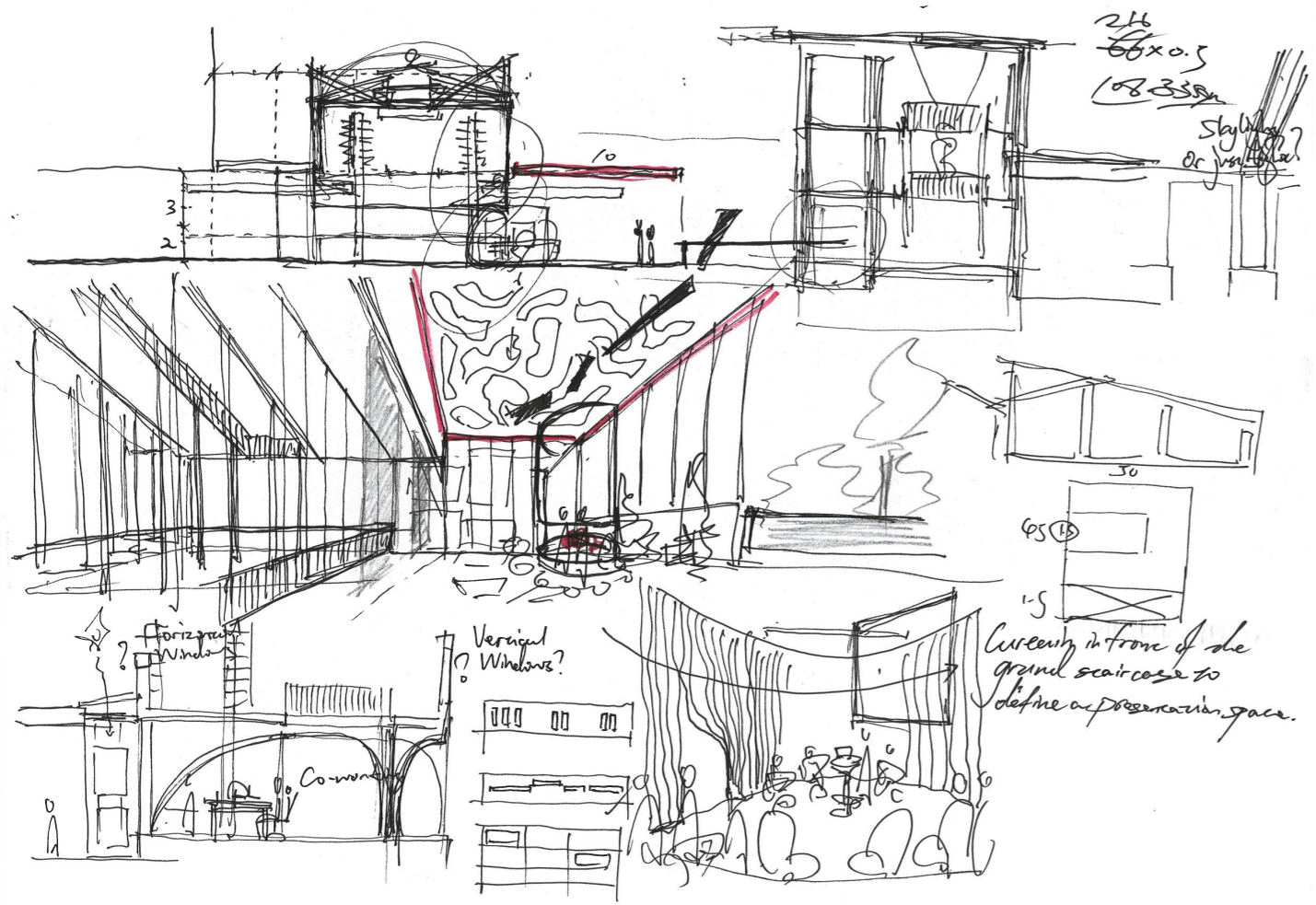
The idea of work transparency is to be reviewed. Interview with a resident artist in Rijksakademie suggests that some artists may not enjoy the idea of exposing their working process. The inconvenience is they wish share. → It would be wise to have studios with different levels of exposure.

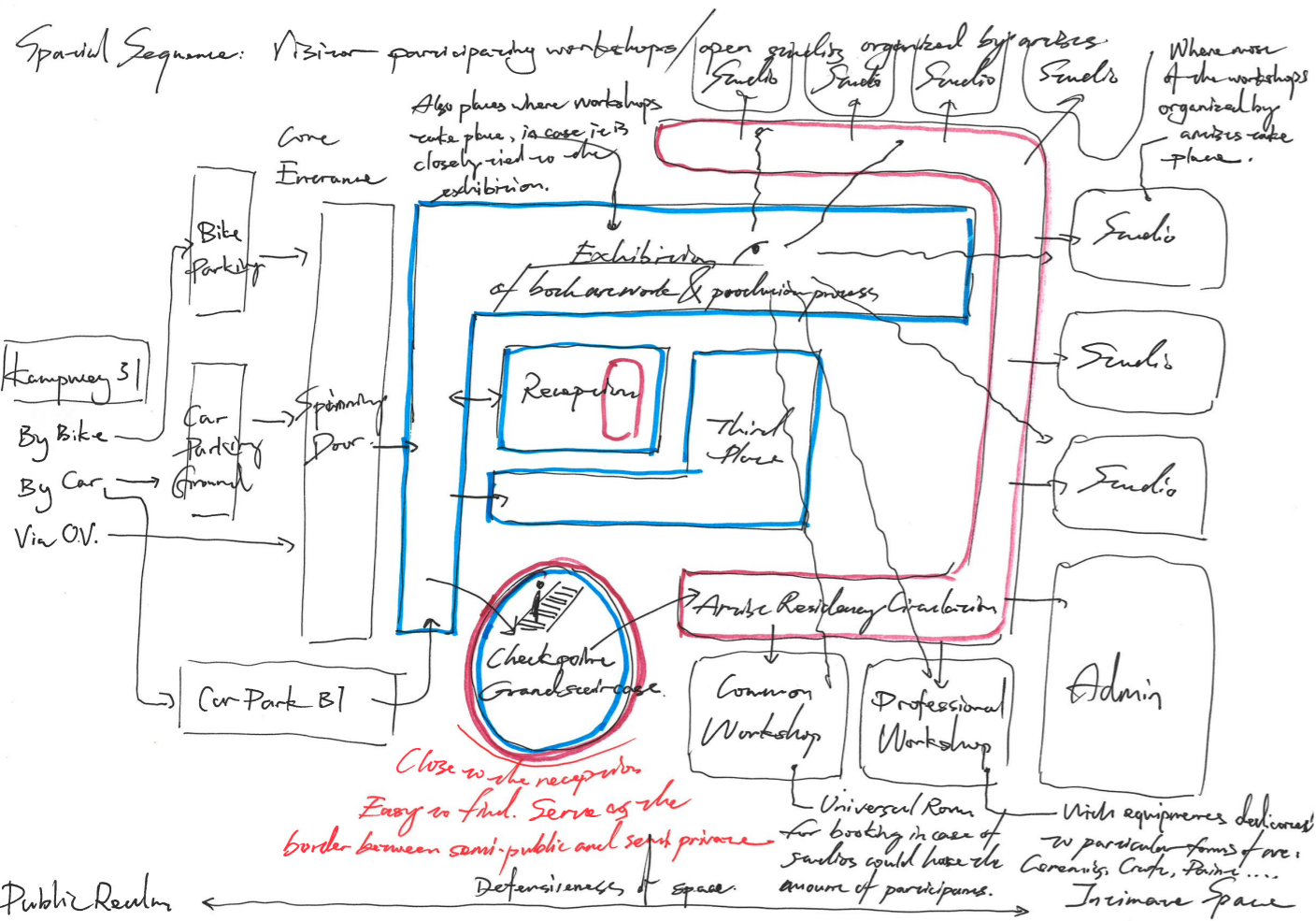
ARTIST



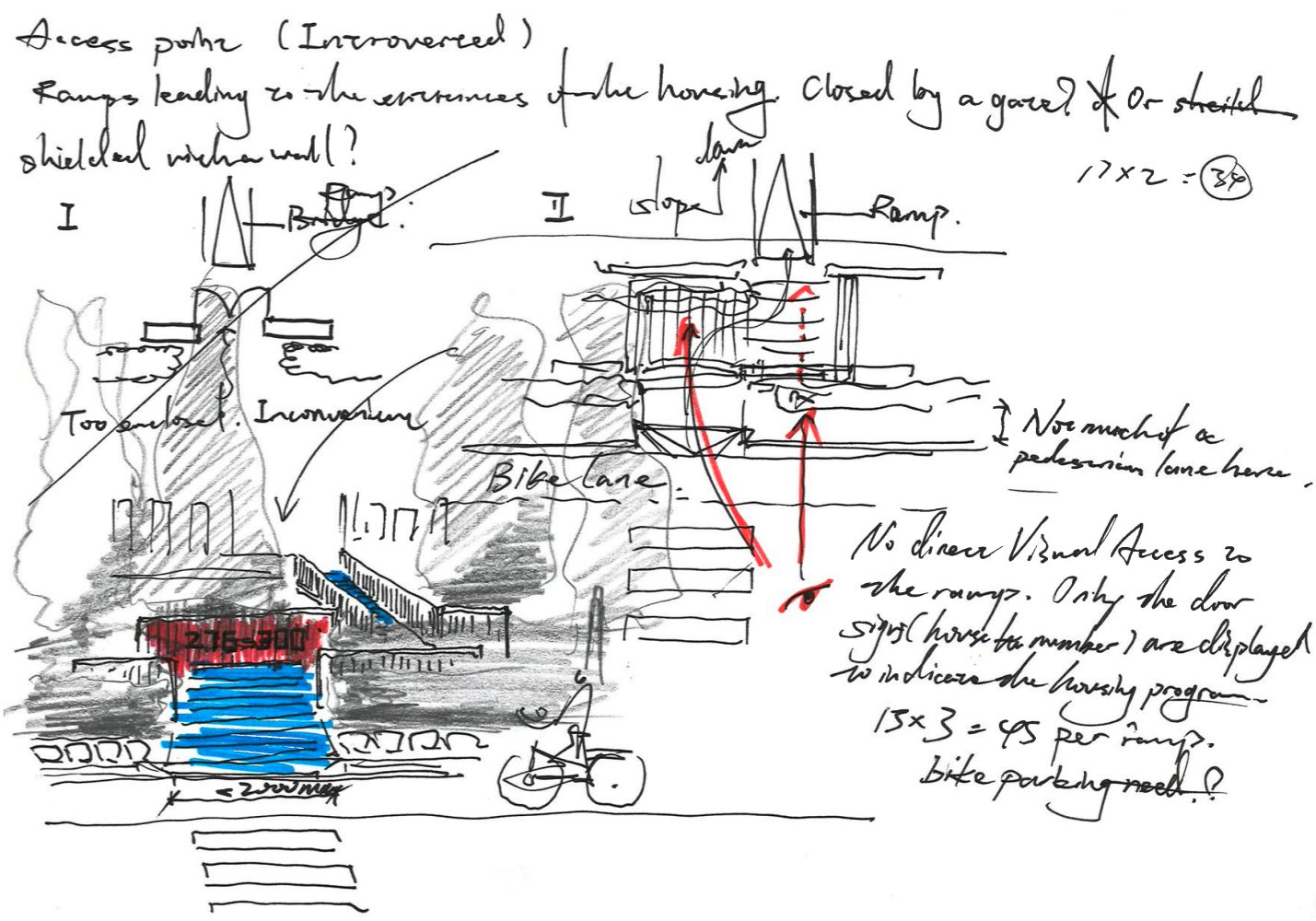
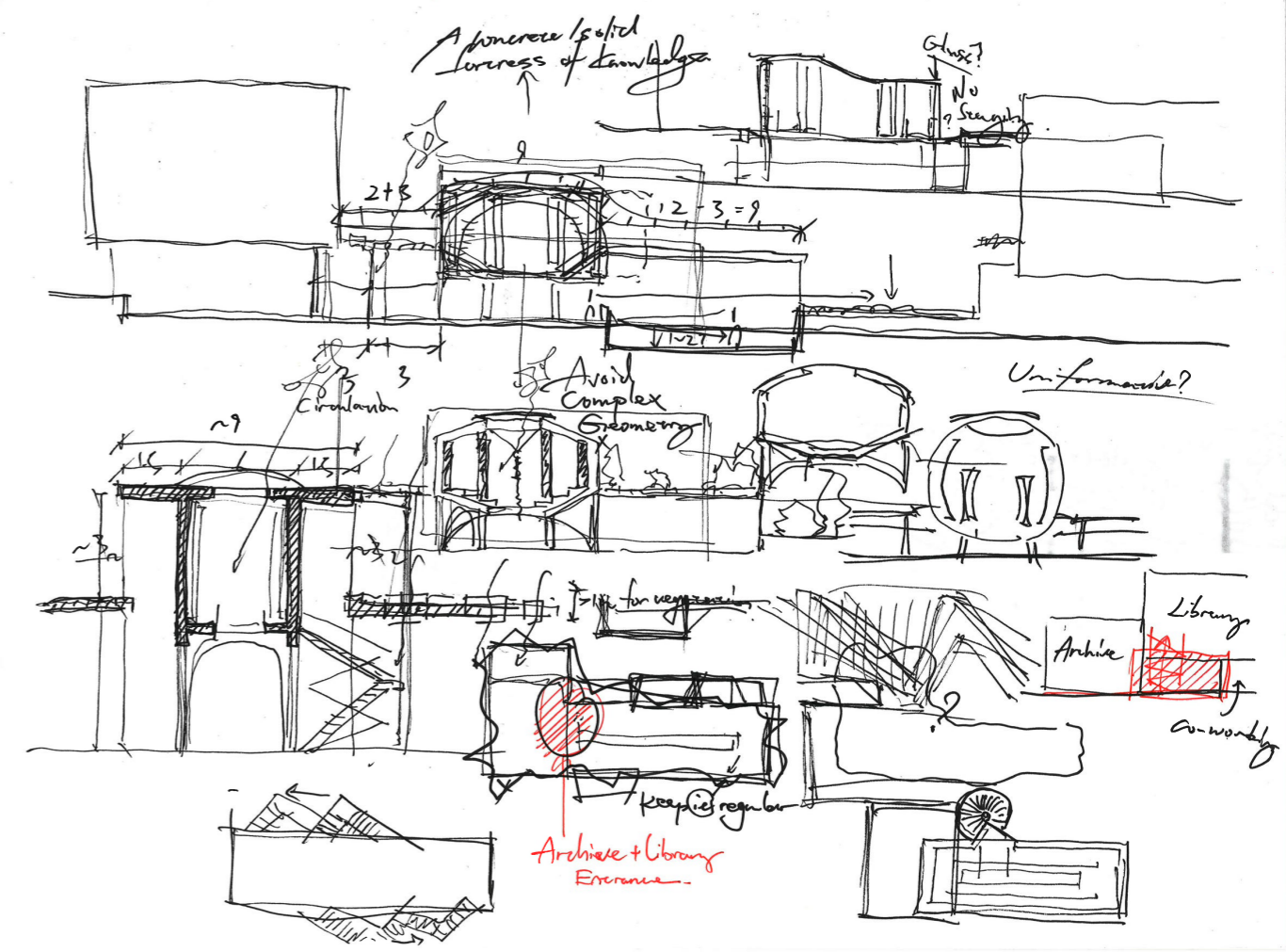
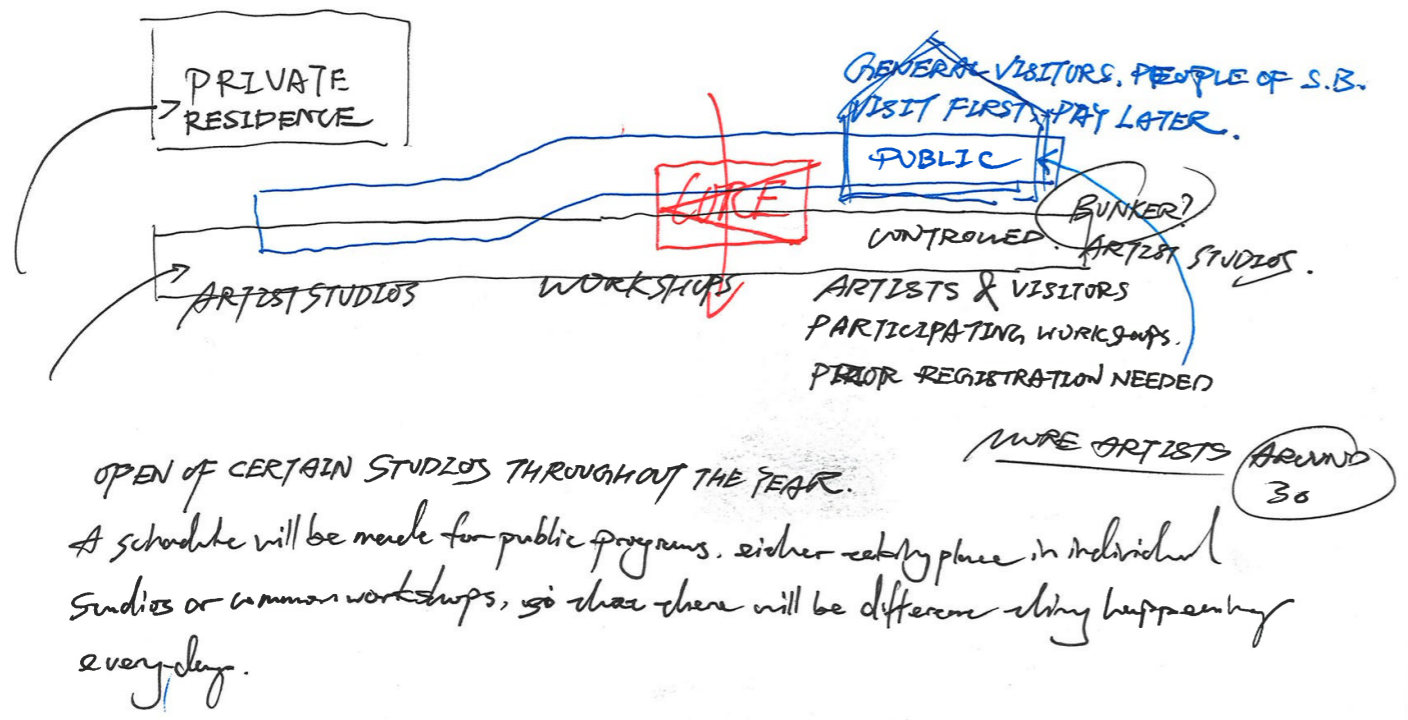
HOUSING:
 $3100 \text{ sqm} \times 3 - (1144 + 180) = 9300 - 324 = 8976 \text{ sqm}$

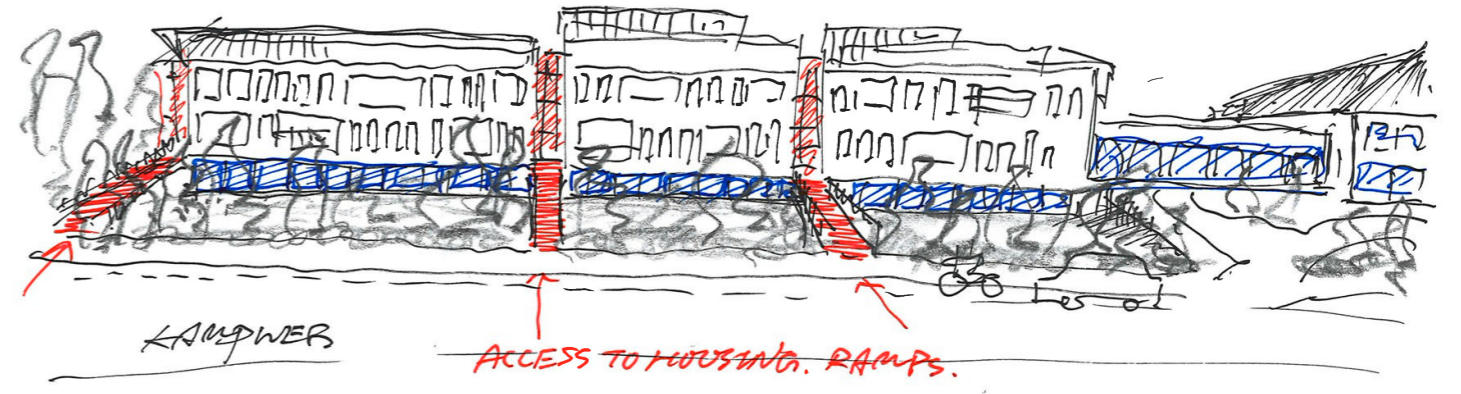
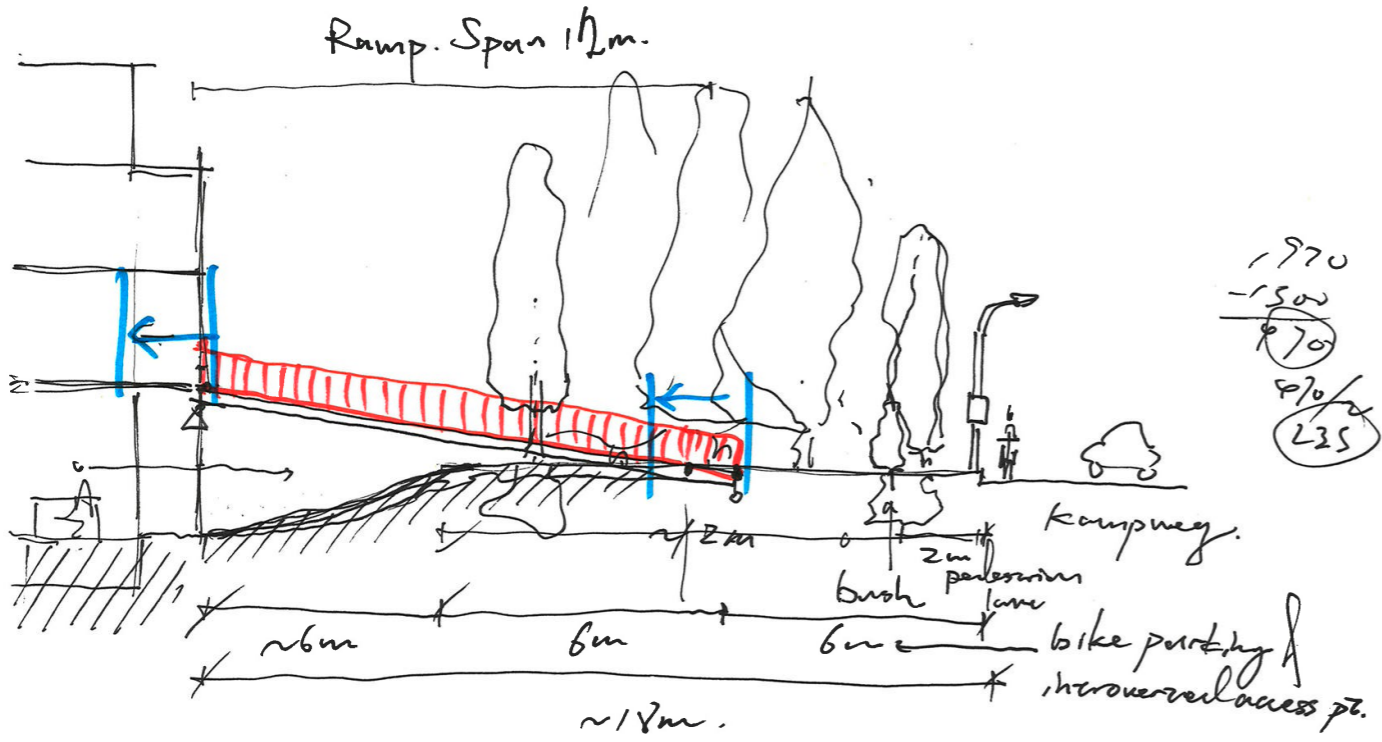






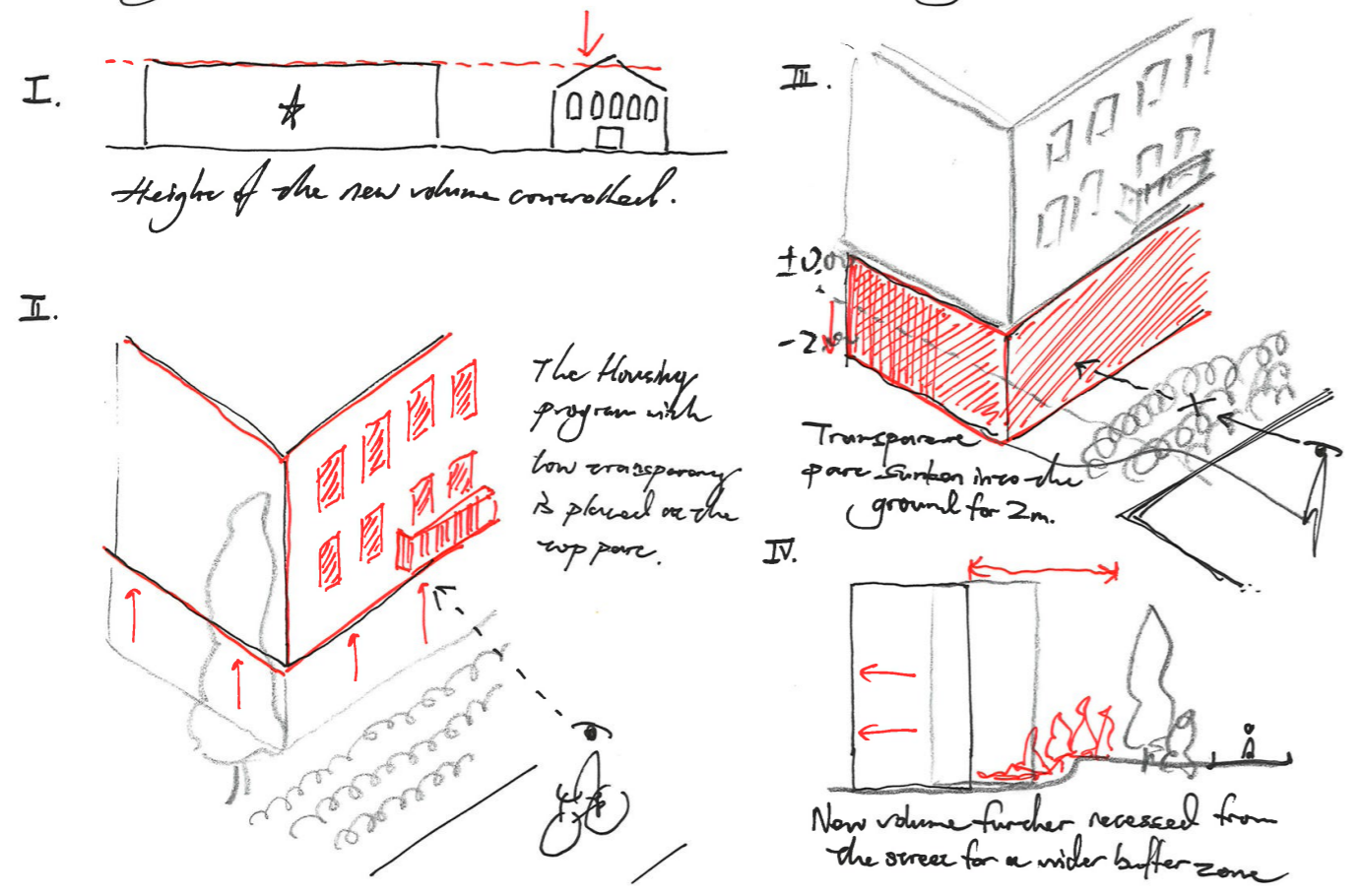
AN ENGAGING GALLERY / ART MUSEUM LED BY ARTIST IN RESIDENCE

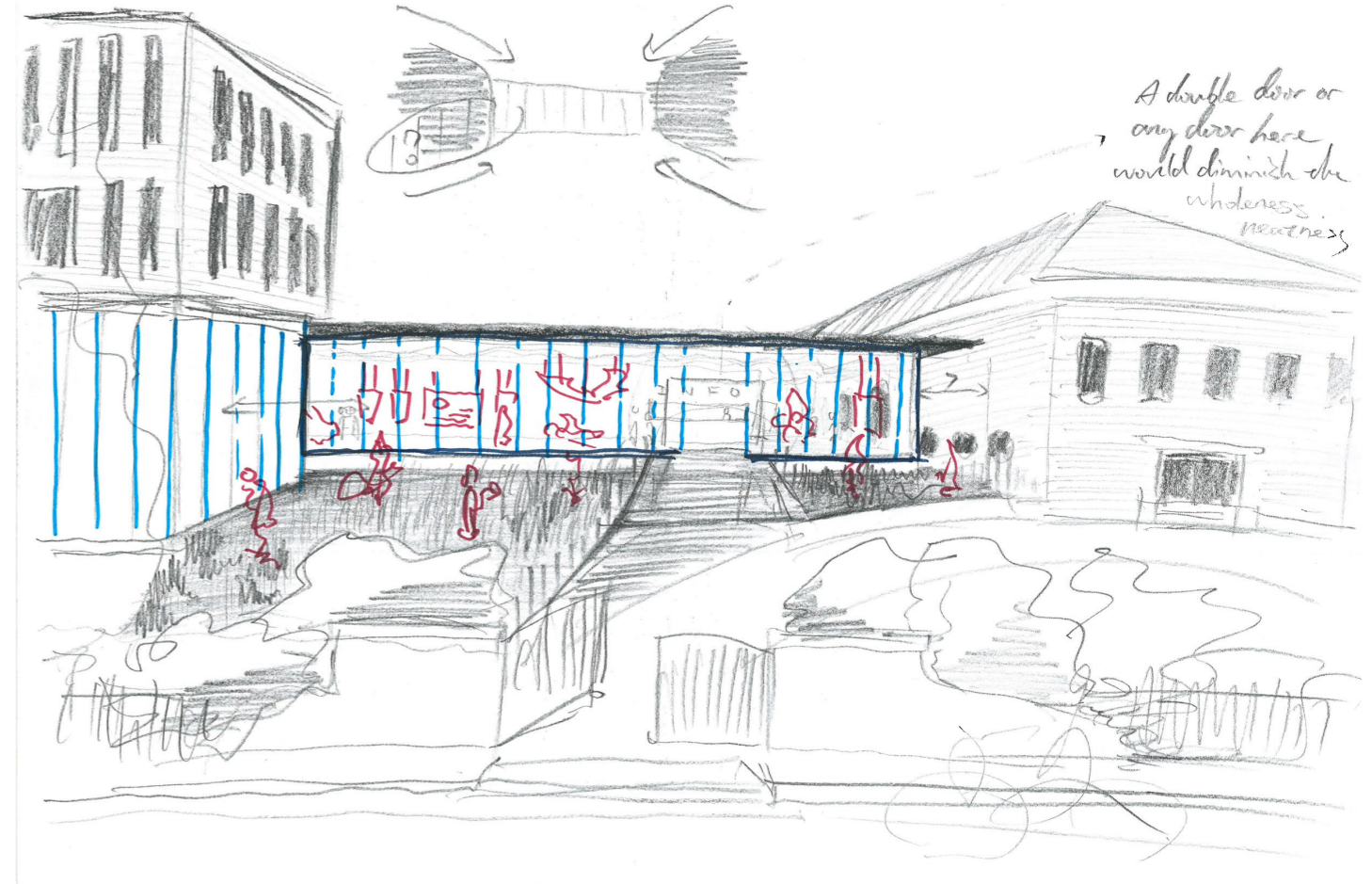
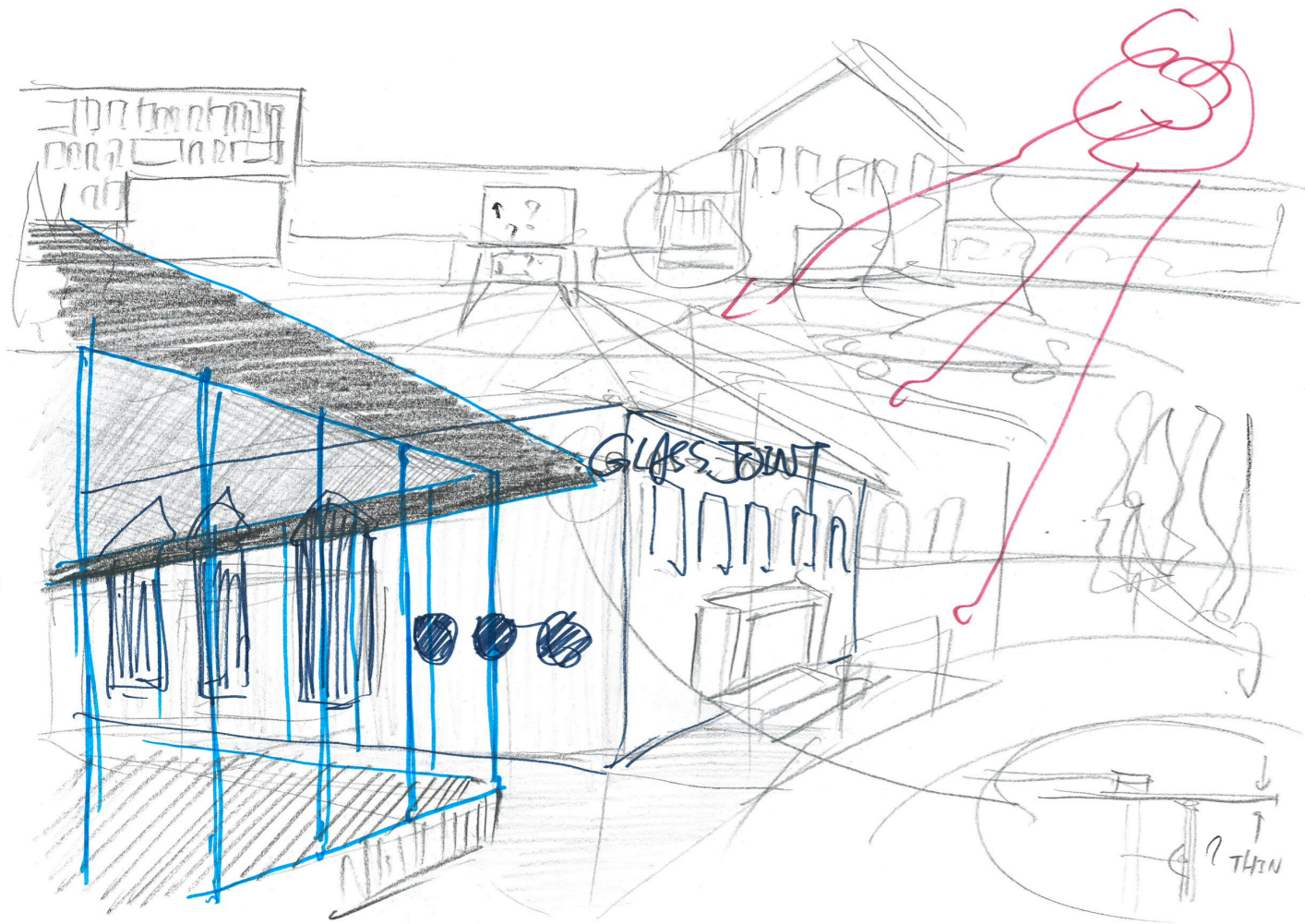




HOUSING - CULTURE CENTER - FACADE - LANDSCAPE - ACCESS? 2025.2.18

(Design) New Construction in Urban Context.



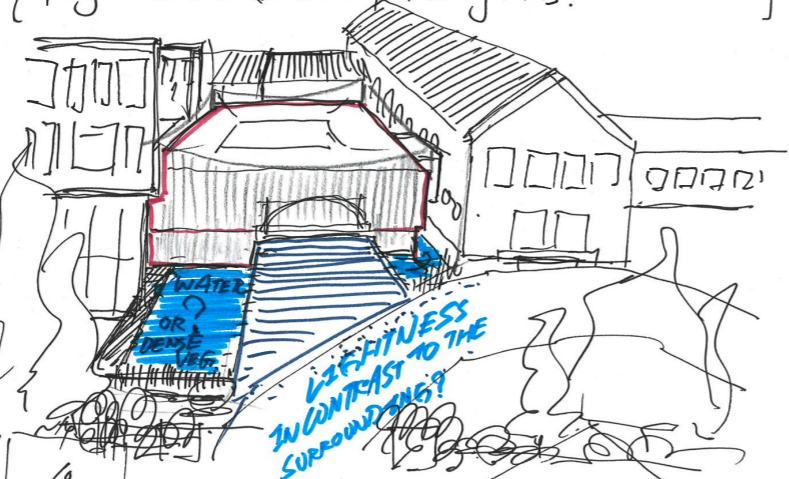


Community Art/Culture Center.

Site visit to Energiehuis in Dordrecht.

- Bar/cafe/corridor areas for gatherings.
- A few rehearsal halls with different configurations: music, dance, rave, lectures, ...
- Small room with musical instruments for group/individual practice or rehearsals.
- Large room without obstruction for dancing and gymnastics. These rooms usually have a large mirror with no natural light.
- An archive workshop with users' office.
- Designated delivery/logistic area.

Reference Energiehuis serves a population of ~206,979, with 3 floor-floor rehearsal and concert halls, 3 pop halls, 11 rehearsal rooms for bands, 30 dance studios, studios and classrooms. Open until midnight. Officerscasino since serve a population of 113,382. Thus expect a program here is the half of Energiehuis.



- 1x2 floor rehearsal and concert halls.
- 1x2 pop halls.
- 5 or 6 rehearsal rooms for bands.
- 15 dance studios, studios and classrooms.
- + Public service.

