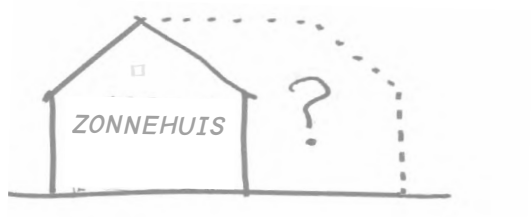


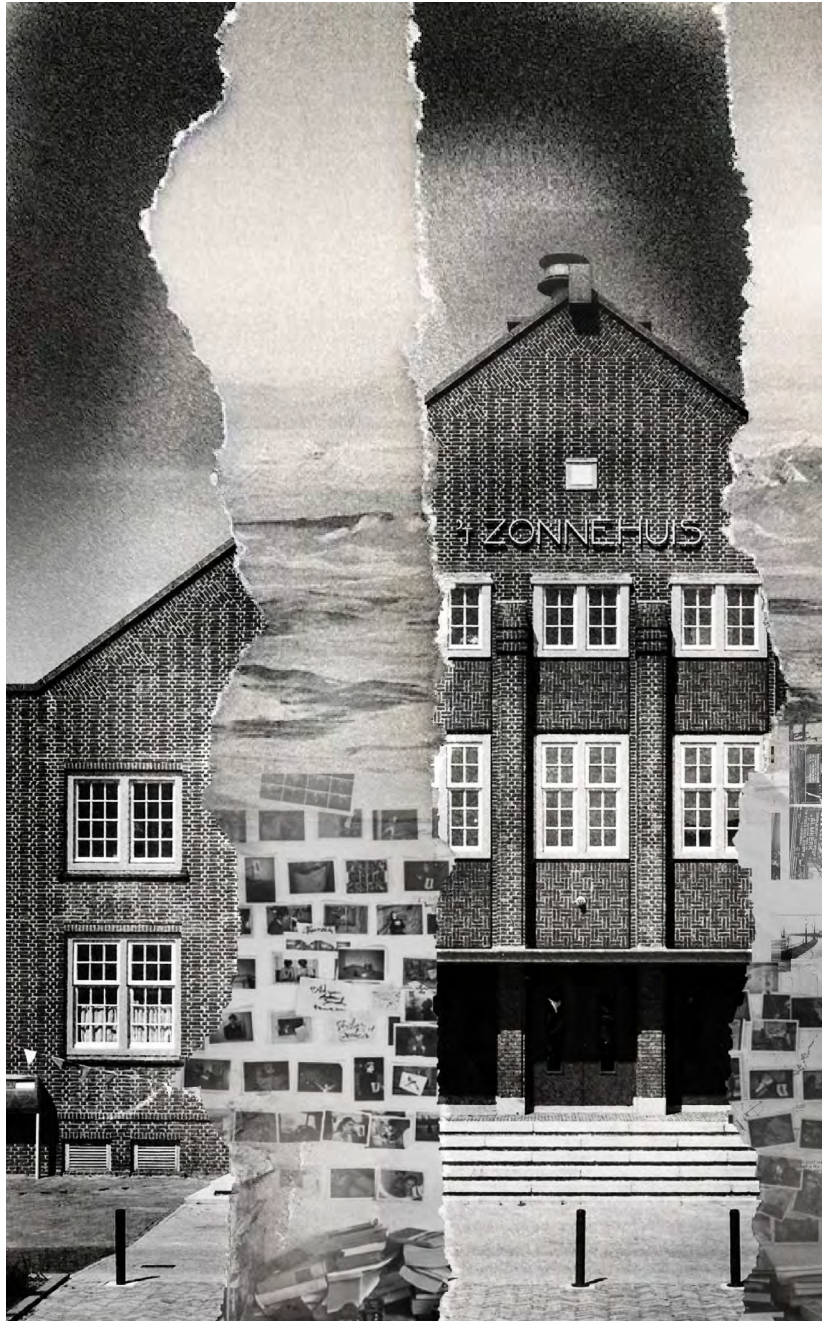
'A Nostalgic Journey': Exploring An Alternative Narrative

Anan Tian | Research Report | January 2025



How The Diversity of **Everyday Memories**
That Lies Beyond The **Authorized** History
Can Be Reflected Through Architectural Intervention?

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That Lies Beyond The Authorized History
Can Be Reflected Through Architectural Intervention?



The Hidden Everyday Historical Memories of Zonnehuis (Made by Author)

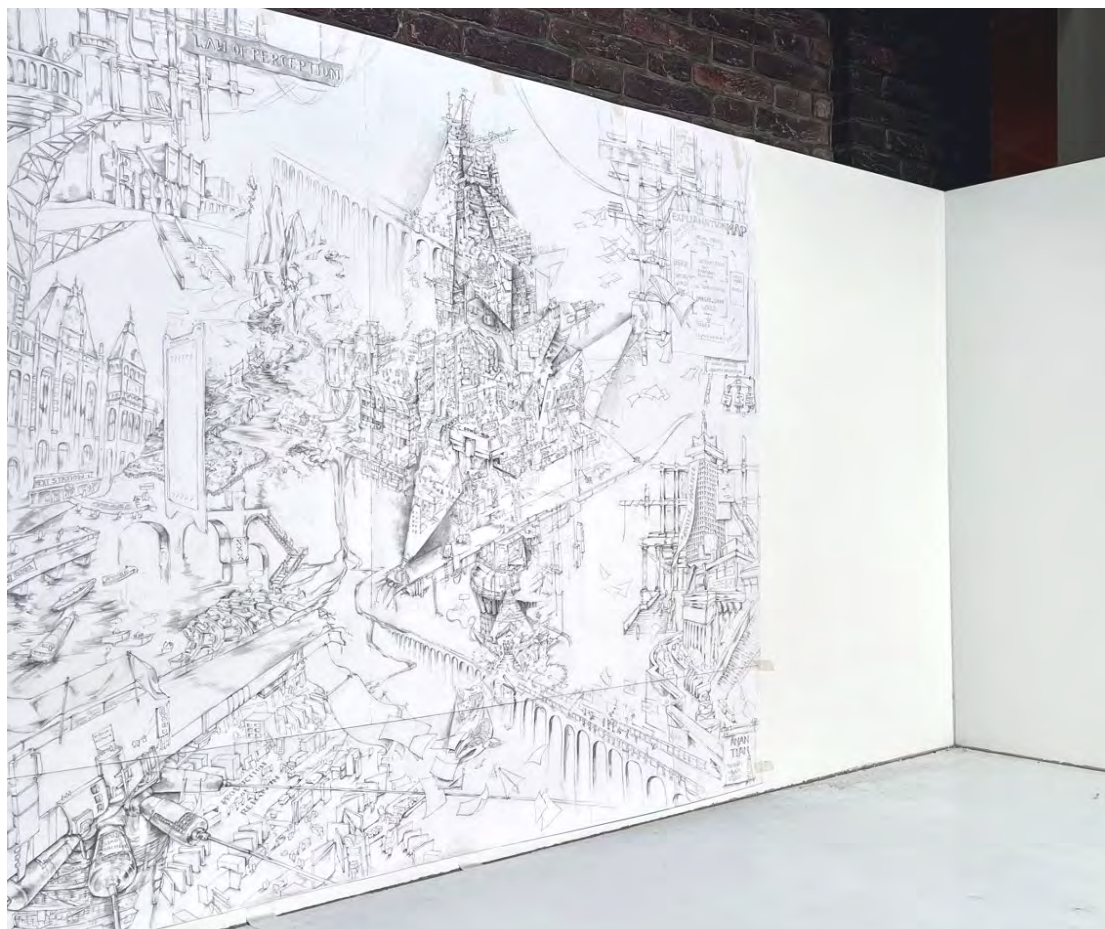
Anan Tian 5930170
2024/25 Heritage Graduation Studio
Transitional Identities
Design mentor: Chris de Vries
Research mentor: Dr. Lidwine Spoormans



The Position of Zonnehuis and the Oostzaan Village (Made by Author)

00 *Prologue: A Cartography* Everyday Memories of Built Heritage

- The Cartography
- Zoomed-in Detail of the Drawing



Hand-Drawing, 'Law of Perception', 1,5m x 1,5m, (Drawn by Author)

Before introducing the research theories, I made a drawing about the concept of "Everyday Discourse in Authorized Histories" to inspire myself, which was the very starting point of my project.

Through the intervention of Zonnehuis in Amsterdam North, my research explores empathetic interventions for everyday built heritage. I focus on how the diversity of individual narratives which are often overlooked in grand, fact-based accounts can inform more inclusive and caring approaches to renovation. Inspired by Lefebvre's spatial theory and my broader "Law of Perception" concept, I investigate how people's everyday perceptions of heritage can serve as a practical method of intervention. In Amsterdam North, local community centers embody a range of public views that either converge or conflict, prompting new questions about identity, social inclusion, and cultural memory. By applying cartography and content analysis, I aim to illuminate how reimagining physical spaces through human-centered, narrative-driven design can preserve both tangible structures and intangible values. Ultimately, this hand-drawing "Law of Perception" framework seeks to blur the boundary between observer and observed, granting spaces their own agency and promoting empathy as a core principle in heritage practice. This drawing is one of my deliverables of my first stage of my project, serving as an inspiration of the research.



A

Public Discourse

Behind diverse heritage narratives lies a discourse on public perceptions — policy documents, photographs, and public campaigns. In my drawing, this appears as a “factory” that continuously churns out curated images, subtly guiding how the public interprets architecture. Over time, these discourses mold collective memory and can either reinforce or challenge existing power structures.



B

Live Society

The essence of every life and personal interpretations unfolds here. I zoom in on Amsterdam North's civic centers, illustrating how stakeholders' perceptions, memories, and grassroots activism can redefine a building's identity. This central "tower" in my collage symbolizes the vibrant, perception-driven interactions that occur in the community.



C

Society of Practice

In this layer, everyday infrastructures—bridges, railways, community centers—take shape through social labor. These built forms reflect collective efforts and often carry embedded histories. By mapping them, I reveal how practical, day-to-day operations of a city can condition broader cultural perceptions.



D

Bridging Physical and Perceptual Realms

Beyond simple demolition-or-preservation debates, it encourages a middle ground. Publics can virtually re-experience heritage spaces, questioning what they take for granted and discovering new possibilities. In the collage, this idea is depicted as a fluid bridge connecting physical structures with more abstract, perceptual experiences, where empathy and alternative narratives can spark inclusive, democratized heritage interventions.

01 Positioning & Research Questions

- Seeing Heritage from an Everyday Aspect
- Public Perceptions of the Built Environment
- Perceptions in Heritage Creation from Top-down Process
- Perceptions in Heritage Creation from Botten-up Process
- Relationship of People's Understanding and Place-Making
- The Variety of Individuals' Everyday Memories to Heritage
- Problem Statement
- Research Questions for Design Proposal

HERITAGE FROM AN EVERYDAY ASPECT

Heritage management has remained central to urban identity for decades (Brumann, 2009; Podder et al., 2018). Since the 1960s, a 'heritage boom' has broadened the monumental gaze to encompass everyday culture (Walsh, 1992; Smith, 2006). The concept of heritage has widened to include everyday landscapes and socio-cultural factors that reflect the vernacular and 'authentic' essence of a place (Podder et al., 2018; Mosler, 2019). According to Giombini (2020), the essence of everyday heritage lies in the set of practices surrounding its use by a wide range of people performing their daily routines. It is a 'catalyst of everydayness' for people that organize ordinary spatiality for community life from a social and lived-in dimension. The functionality and uses of everyday heritages are evaluated by residents and visitors more than their historic or official values (Jhearmaneechotechai, 2022). Therefore, the ways people use and interact with them form a significant part of understanding everyday heritage.

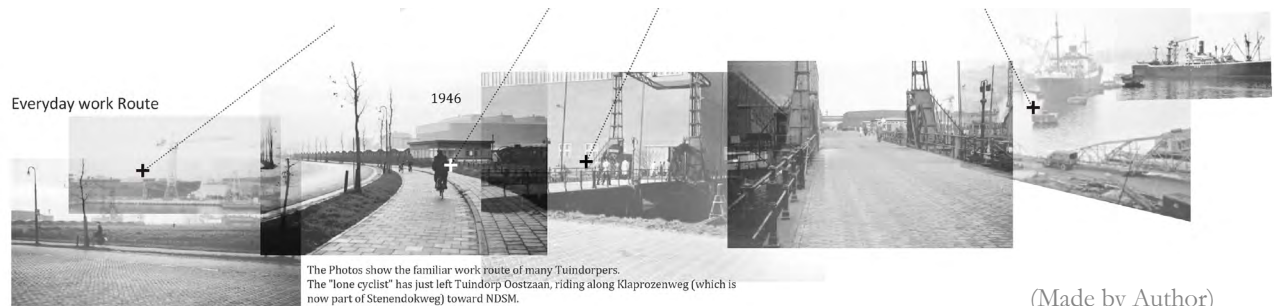
What, then, does built heritage have to do with everyday life specifically? Considering that the former identifies all that is most special, significant in social culture, the second appears to be trivial and mundane elements in the scope. Isn't the combination of heritage and everydayness intrinsically paradoxical? There are in fact some compelling reasons to keep these two seemingly contradictory concepts together. My study aims to clarify these reasons and show how the cultural significance of built heritage can be experienced and perceived through an everyday lens.



Seeing Heritages From an Everyday aspects, Example of Zonnehuis Neighborhood Party
(Stadsherstel, 2016)

PERCEPTIONS OF BUILT ENVIRONMENT

Perceptions of the built environment have been a point of debate among the public, with a desire for democratic participation in architectural practice (Wells, 2023). However, varying public perceptions from different stakeholders can cause conflicts. As Mosler (2019) suggests, heritage intervention often reflects people-led factors, yet without stakeholder alignment, interventions may prioritize selective values, marginalizing others. A historic building in its lifecycle may experience multiple interventions due to conflicting and biased evaluations over time, causing the loss of its value (García, et.al., 2019; Rodéhn, 2015). Thus, reaching a consensus among stakeholders in heritage intervention is important. However, Foroughi (2023) also argued that contradictory perspectives on elements consisting of cultural significance are as vital as consensus to embrace new insights and solutions. Thus, embracing both consensus and conflict among diverse stakeholders should be considered for a democratic heritage intervention practice (Maginn, 2007).



(Made by Author)

PERCEPTIONS IN HERITAGE CREATION FROM *TOP-DOWN* PROCESS

To figure out what is the significance of built heritage from everyday perspectives, it is important to clarify all the procedures that underpin the creation of 'official' cultural heritage. Here the selecting procedure of being categorized by UNESCO as World Heritage Sites is used to illustrate the creation of this 'authorized' heritages. To be considered, sites need to be of 'outstanding universal value' and satisfy at least certain selection criteria, some of which purely aesthetic, such as 'representing a masterpiece of human creative genius' and carrying 'a unique or at least exceptional testimony to a cultural tradition' (Kalay, 2007). Once a certain place is recognized in this sense, it starts to be subject to a series of provisions on how it should be treated differently from other places. Specifically, it is expected that the site is accurately managed and maintained. This is considered as the standard procedure by which a site receives recognition and is placed on the UNESCO heritage register, as a top-down process (Smith, 2006). Values and meanings of the site are formally attributed to a place through an institutional act of acknowledgement.

PERCEPTIONS IN HERITAGE CREATION FROM *BOTTEN-UP* PROCESS

Nevertheless, there is an important sense that heritage sites are more than mere items on a catalogue. For a place to count as heritage in a substantial sense it must be perceived or experienced as a site of human value. It must matter to individuals and communities, and possibly to the entire humanity. In this sense, the notion of heritage only makes sense in relation to some individuals or groups of individuals who perceive it as significant. Thus, it is significant to examine how this perceived heritage significance has to be understood. To answer this, there is an intangible 'web of meanings' includes the tangible objects such as buildings, places, constructions. Each heritage site is indeed surrounded by a series of immaterial aspects. For instance, the language people use to describe it, the cultural significance, the role it plays in mundane routines. These elements are important to determine how the site is experienced or perceived (Mosler, 2019). Specifically, being a reference point for certain social groups to understand themselves in relation to the environment around them is considered as a place's perceived significance (Bai, 2023). Built heritage function in this sense as landmarks for people, and contribute to shaping their ways of knowing, making sense, and valuing their everyday experience. It is indeed through everyday practices that heritage significance is generated at the local level. Following Harrison (2009), this process is considered as the bottom-up process of heritage creation, whereby the notion of 'bottom-upness' stands for the grassroots mechanism through which some environments are invested with significance by the people who inhabit them.

RELATIONSHIP OF PEOPLE'S UNDERSTANDING AND PLACE-MAKING

In environment psychology, there is a sentimental grassroots relationship that link people and their living places. Numerous studies have shown that places strongly influence how people self-represent themselves and their relations with a place known as “place attachment” (Fried, 1963). Place attachment can be defined as the link between people and specific locations of their everyday life which develops over time and often without awareness (Fried, 1963). It is an integral part of identity-creation processes for individuals. The way people inhabit within the environment and the practices people perform in their daily routine is expressed as people's identity. Thus, in this context, place appears more a psychological dimension rather than a physical condition, carried by various meanings associated with that location by groups or individuals (Giombini, 2020).

Through daily and everyday practice, a site or an architecture can become a significant part of a person's individuality, starting to serve as a symbol of the self. When places are imbued with the personal meanings of everyday life, they are transformed into a symbolic extension of our mind, landscapes become ‘mindscapes’, and spaces become ‘places’ (Giombini, 2020). The notion of ‘place insideness’ has been used to highlight the role of experience in the process of place-making.

According to scholars (Rowles, 1983), to be ‘inside’ a place is to belong to it, and to identify with it so that the more ‘inside’ a person is with respect to a place the stronger they will identify with it. What is important is that insideness is both social and physical as it is autobiographical. It is the awareness of living a) within a familiar setting with its associated routines; b) within a context of community life and social exchange; and c) within a landscape of personal memories. In combination, these three aspects strengthen people's emotional attachment with a place, which leads people to the feeling that ‘people wear the setting like a glove’ (Rowles, 1983).

THE VARIETY OF INDIVIDUALS' EVERYDAY MEMORIES TO HERITAGE

According Giombini (2020), 'heritage' in itself can be seen as a mechanism of place-making. Transforming a place into a built heritage is a process that shapes the collectivity. Feelings of belonging are created and reinforced in the interaction with an environment. These feelings are not wholly dependent on the official values of the site itself but are generated collectively through the everyday interaction between people and the environment. Based on the discussion on the notion of place-making, and with the consideration of the perception in evaluating the significance of built heritages, the everyday practices and how they are perceived as a resource for the local people to meet their own social, personal, and emotional needs is therefore important to explore.

A place that is more evaluated based on its daily use by residents than its official and historical values thereby constructs the concept of 'everyday heritage' (Giombini, 2020). This social and lived-in dimension of heritage carries variety and uncertainty. It stands for the complex sum of practices, activities, and meanings by individuals' everyday use.

What makes these sites especially relevant is that they are an intrinsic part of people's everyday routines. Unlike other types of heritage that require a deliberate visit, everyday heritage is encountered wherever we live, either presently or as remnants of the past, subtly influencing our daily experiences. Throughout history, built heritage has evolved to serve various social, physical, and cultural purposes. Their adaptive reuse reflects the diversity of everyday heritage, playing a vital role in the urban social and spatial landscape.

PROBLEM STATEMENT TO THE DEISGN PROJECT

The memory into facticity and precision has denied everyone's unique subjectivity, and subsequently accelerating the eradication of individual memory. This process accelerates the loss of unique individual experience, which are essential to understanding built heritage as part of human history. Authorized approaches often impose fixed, official narratives on heritage, neglecting the diverse ways people interact with and assign meaning to everyday spaces.

The diversity of individual narratives is situated within the diverse everyday experiences and memories of shared spaces and events. In contexts of architecture and place-making, the connection between individuals and their environment is shaped by individual routines, shared practices, and emotional ties. While institutional frameworks document heritage for preservation, they often disregard the subjective dimensions that contribute to a deeper understanding of these places. This creates a disconnection between the way heritage is officially recognized and the way it is experienced in everyday life. A lack of attention to these sites reduces their potential to serve as touchstones of identity for local communities, especially when they reflect patterns of social interaction and local knowledge.

The potential way to address the problem lies in filling the blank of the marginalized individual experience in the place-making process and bringing these values to the present and future. By including personal narratives in heritage intervention, it is possible to rethink how everyday value of history is assigned to these spaces.

RESEARCH QUESTIONS FOR DESIGN PROJECT

Concerning the state of the art and the potential of current studies mentioned above, the research poses the main question to the design proposal:

How the diversity of everyday historical memories that lies beyond the factual and precise history can be reflected in space through architectural intervention?

And followed by three sub-questions:

RQ1. What roles do public **perceptions** from the everyday play in forming the understanding of built environment?

RQ2. How are built heritages intervened under public perceptions from the everyday and how have they been represented through **spatial elements**?

RQ3. How can **design** be applied to capture everyday perceptions as a means for social inclusion and heritage democratization?

The research aims to contribute to the development and testing of methodologies that reevaluate the individual perceptions on the everyday significance of built heritage. Among these three sub-questions, RQ1 investigates the relationship between diverse public perceptions and the built heritage as a fundamental layer, while RQ2 focuses on examining intervention elements based on various perceived values, which can be served as design tools. Considering potential social relevance and impacts, RQ3 seeks to apply integrated architectural strategies to encourage people to reevaluate their familiar world for a better understanding of everyday heritage.

02 The Context:

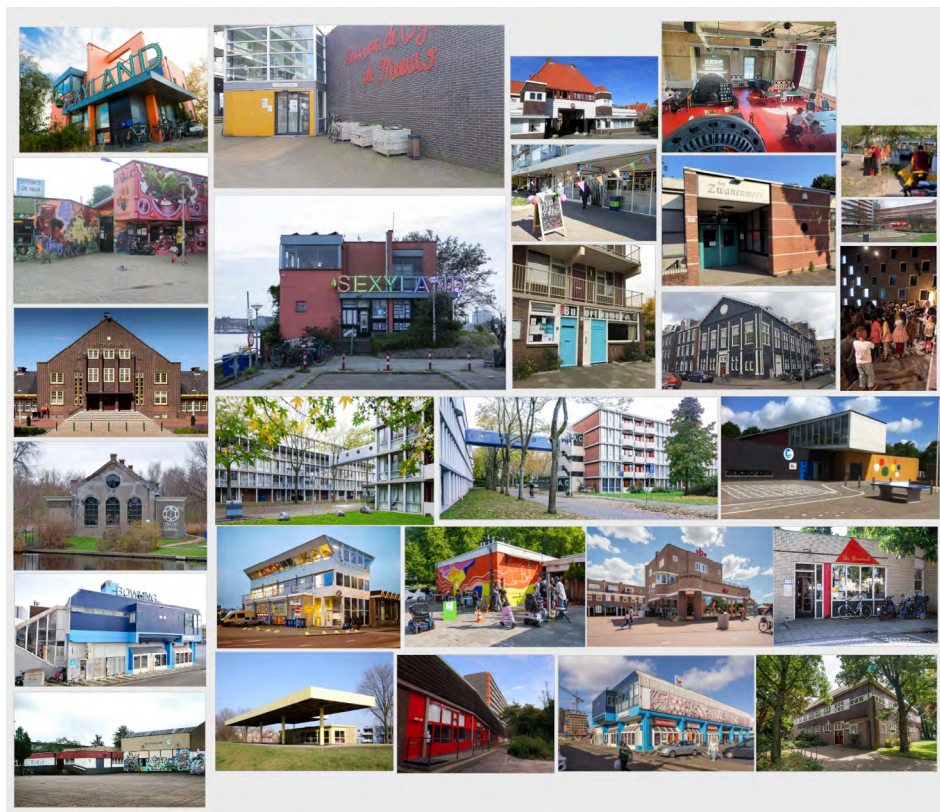
The Study of Zonnehuis and The Oostzaan Village

- The development of Amsterdam North
- The development of Zonnehuis and Oostzaan Village
- Examining Site as a Heritage from an Everyday Aspect
- Design Goal of The Project

THE DEVELOPMENT OF AMSTERDAM NORTH IN 20TH-CENTURY

Over the course of the 20th century, Amsterdam North has experienced significant political and social transformations (Savini and Dembski, 2016). With increasing number of working-classing migrants, civic centers in neighborhood scale became central to daily life, bridging neighborhood as a strong bonding. These centers served as primary gathering areas, which contributes community bonds and daily engagement (De Regt, 1995). However, as industry declined in the latter half of the century, Amsterdam North experienced demographic changes and gentrification, the role of these civic centers in place-making process facing new opportunities (van de Kamp, 2023).

However, while there are studies about grand narratives of Amsterdam North (Savini and Dembski, 2016), there is limited mention in discussions about the civic centers as everyday heritages. Thus, considering its rich history and substantial development potential, the historic civic centers in this area provide a focused context to investigate.



20th-century Civic Centres in Amsterdam North (Organized by Author)

THE DEVELOPMENT OF ZONNEHUIS AND OOSTZAAN VILLAGE

Zonnehuis, located in Oostzaan village within Amsterdam North, holds historical significance as a civic center that reflects the industrial and social evolution of the region. The early 20th century saw Amsterdam North emerge as an industrial hub, with shipyards driving its economic activity. Oostzaan became home to the workers and their families, creating a community centered on labor and shared experiences. Zonnehuis, built in the 1930s, served as a response to the cultural and social needs of this growing population.

Designed during a period when civic architecture often reflected broader societal aspirations, Zonnehuis was envisioned as more than a functional space. The architectural style, characterized by traditional brickwork and simplicity, aligns with the Amsterdam School principles, showing the value placed on creating spaces for collective use. The building hosted performances, meetings, and events that reinforced its role as a cultural hub, connecting residents through shared activities.

As industrial activities waned in the mid-20th century, Oostzaan has experienced changes in its demographic and social composition. Many families moved away, altering the community landscape. However, during the development of Amsterdam North, Zonnehuis still retained its role as a gathering place, continuing to accommodate social and cultural events. Its architectural integrity, combined with its longstanding function as a civic space, makes it a significant landmark within the village.

Today, Zonnehuis stands as a testament to the historical narratives of the shipbuilding industry and the communities it supported. While its official history is well-preserved, the informal everyday interactions and personal memories tied to the site remain underrepresented. These intangible elements, though less visible, are equally significant in understanding the site's importance and are central to this project.

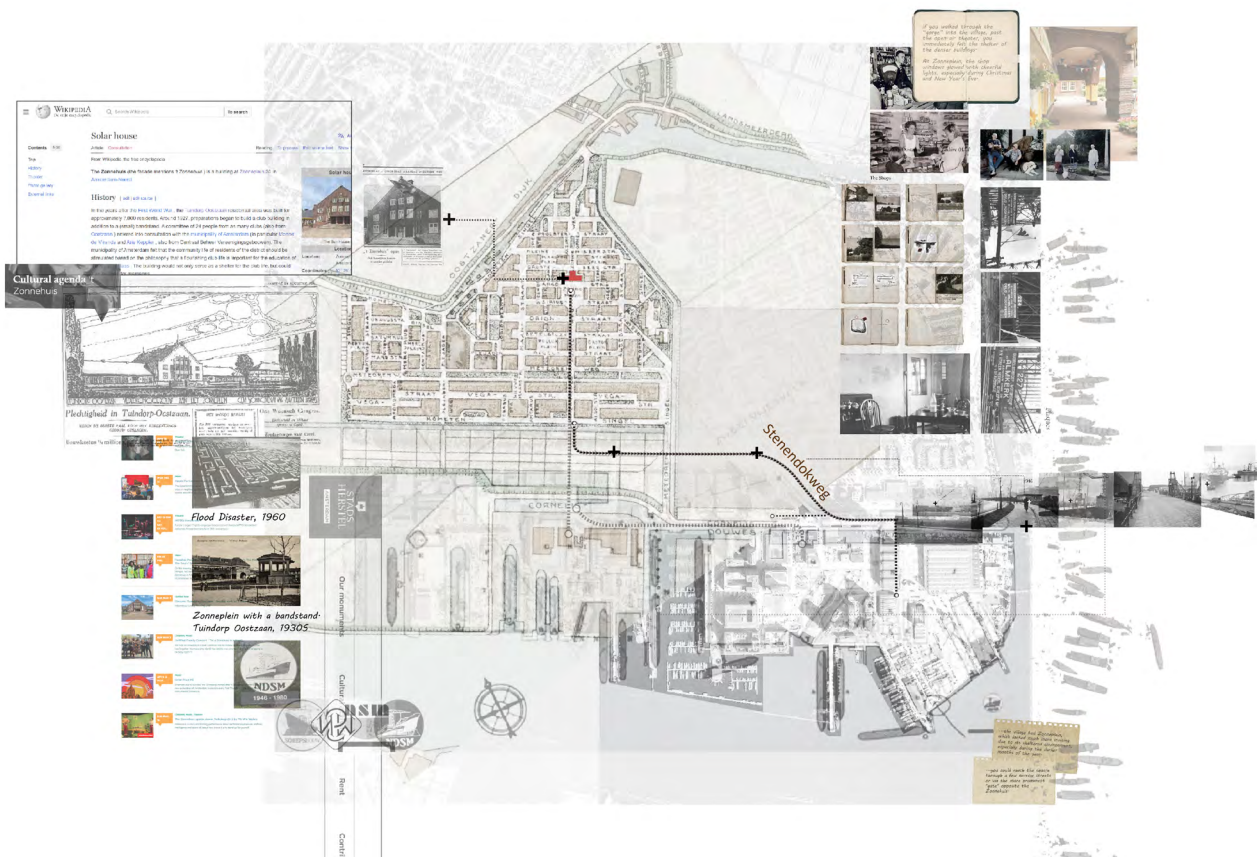


Exterior and Interior of Zonnehuis (CityArchive Amsterdam, 1950s)

DESIGN GOAL OF THE PROJECT

The design seeks to engage with Zonnehuis as both a historical and living space, addressing its architectural and social dimensions. The intervention will aim to enhance the building's capacity to serve as a civic center while respecting its historical significance. This balance requires a careful consideration of the formal and informal aspects of the site's use. One of the primary objectives is to create spaces that encourage a wider range of activities, from structured events to casual encounters. By reconfiguring certain areas to accommodate both planned and spontaneous uses, the design can reflect the building's ongoing role in the community. This approach prioritizes flexibility, allowing the space to adapt to evolving needs without losing its connection to its past functions.

Another important focus is incorporating elements that highlight the personal and collective memories tied to Zonnehuis. These can include features that celebrate the narratives of the workers and families who shaped the building's history. For example, visual and interactive installations could be used to represent the lived experiences of those who used the space, connecting present-day users to its layered history. Thus, by addressing its authorized and non-authorized aspects, the design seeks to ensure that the building remains a meaningful part of Oostzaan's cultural and social landscape for years to come.



03 Methodology

- Classification of Real and Virtual Layers
- 3 Principles of The Classification
- 3 Design Tools Led by The Principles

A CLASSIFICATION MAP OF VIRTUALITY AND REALITY

To address the research question, this project employs a methodological framework that distinguishes between virtuality and reality to reinterpret Zonnehuis's historical and cultural significance. This framework connects the concepts of authorized history and everyday (non-authorized) history, organizing various forms of history between institutionalized narratives and informal, lived experiences. The project seeks to construct a comprehensive understanding of Zonnehuis that integrates official accounts with individual memories.

Reality: The Layer of Factual (Authorized) History

The real layer represents the authorized history of Zonnehuis, which is formal, documented, and often institutionalized. These narratives are typically curated by experts, such as historians or conservationists, and serve to preserve the site's significance within a broader cultural and historical framework. For example:

- *Archival records detail the construction of Zonnehuis in the 1930s as part of the social and industrial development of Amsterdam North.*
- *Photographs and corporate logos from the shipyard era capture the building's role in the maritime industry.*
- *Official texts and commemorative plaques highlight its architectural features, designed in line with the Amsterdam School.*

This layer also aligns with the concept of “authorized heritage discourse” (Smith, 2006), prioritizing tangible assets and objective documentation over subjective and communal experiences.

Virtuality: The Layer of Everyday (Non-Authorized) History

In contrast, the virtual layer includes everyday history, which includes non-authorized, informal, and unstable narratives. In *Simulation and Simulacra*, Baudrillard (1981) describes how simulations can replace reality by creating a "hyperreality" where representations no longer correspond to an original truth. Applying this concept, the virtuality layer can be understood as an attempt to reintroduce subjectivity into the understanding of Zonnehuis.

This layer presents the way individuals and communities interact with Zonnehuis in their daily lives in time and in history. They carry personal and communal meanings that are absent from formal records. Examples include:

- *Oral histories and personal diaries that describe social gatherings, festive celebrations, or childhood memories linked to the building.*
- *Informal uses of the space, such as casual meetings or improvised events, which contribute to its cultural vibrancy.*

These narratives often reflect emotional experiences. Those memories, while subjective, presenting the richness of Zonnehuis as a lived-space rather than a static artifact.



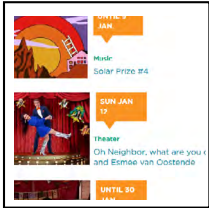
'The Authorized
History '

'The Everyday
Memory'

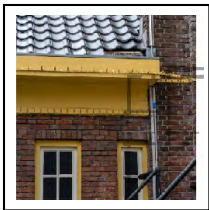
Real Layer:
Authorized Memories



Factual

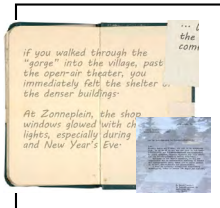


Formal



Remaining

Virtual Layer:
Everyday Memories



Emotional



Informal



Lost

THE RELATIONSHIP BETWEEN AUTHORIZED AND EVERYDAY HISTORIES

The project treats authorized and everyday historical fragments as complementary dimensions of heritage instead of Rather exclusive elements. Authorized history provides a foundation of factual accuracy and institutional recognition, and everyday history captures the intangible and experiential aspects of heritage that are often neglected. The coexistence of these layers reflects a broader tension within heritage studies - the prioritization of formal narratives risks marginalizing the voices of those who have directly interacted with the site. By integrating both layers, this project questions the traditional hierarchy that privileges institutionalized accounts over grassroots perspectives.

Based on the discussion above, 3 principles are developed to classify the virtual and real layers:

- a) Objectivity and Subjectivity**
- b) Formality and Informality**
- c) Visibility and Obscurity**

Each of them is respectively corresponding to different design element to environments, social interactions and knowledges. The design elements will be integrated together and are used as design tools for architectural intervention practices.

I look back on a wonderful childhood in Tuindorp Oostzaan.

Tuindorp Oostzaan belonged to Amsterdam, but many residents did not feel that way. **Tuindorp was the NDSM**, had its own brass band, football clubs and the **Zonnehuis**, where **many bands** played from the sixties onwards.

I think it is no exaggeration to say that the birth and survival of today's Amsterdam North can be credited to all the **companies and workers who** contributed to it, **who labored in this vibrant yet now nearly vanished industry**. The **homonas** has been changed forever, society has transformed, and the shipbuilding knowledge has disappeared **with it**; **deduce** time cannot be turned back, but I hope this visit will be a 'nostalgic journey'.

Zonneplein looked much more **inviting** due to its sheltered environment, especially during the darker months of the year. You could reach the square through a few narrow streets or via the more prominent "gate" opposite the Zonnehuis.

if you walked through the "gongs" into the old village, past the open-air theater, you immediately **felt the shelter of the denser buildings**. At Zonneplein, the shop windows glowed with cheerful lights, especially during Christmas and New Year's Eve.



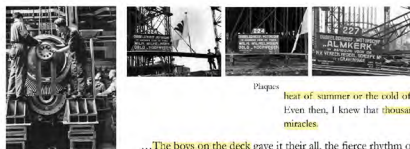
History does not mention that on April 21, 1928, the gentlemen stood here to **witness** the purpose of the 150-ton crane and/or cargo. In the background is the crane on floating pontoon 1. This crane moved on a crane track placed on the pontoon.

The **Oranje** was so large that the **IJ** seemed small in comparison. On the ferry, I would watch as this enormous and beautiful ship slowly covered its final few hundred meters before docking, with everyone on and along the IJ looking at it with **near-admiration**.

when he was about 12 years old, he and his father moved to Tuindorp Oostzaan, **settling into** the new caretaker's house at **Zonneweg 30**. Walking along the old **Cornelis Douwesweg**, he writes in the first and third paragraphs of the first page:



On Zonneplein, there was "de Gruyter", where as a child you could get the **week's special candy**.



Plaques

Whether it was in the **heat of summer** or the cold of **winter**, they continued their work as usual. Even then, I knew that **thousands of people in that shipyard were creating miracles**.

...**The boys on the deck** gave it their all, the fierce rhythm of the clanging and banging accompanied our footsteps, urging them onward."

Not far from there, a new residential area was built for the shipyard workers, which later became known as NDSM.

After the flood disaster of 1960, the difference between the 'old' village and Tuindorp seemed to have disappeared.



A thriving association life was considered very important for the "education of the **working class**", which is why the Zonnehuis was built in 1932. The district and the square were constructed in the style of the **Amsterdam School**.



The building has retained its function as entertainment, with contemporary facilities for concerts, theatre performances, receptions or workshops now seamlessly integrated into the authentic and intimate atmosphere.

A) FACTUALITY AND EMOTIONALITY

Factual Perceptions of the Environment in the Real Layer

The first principle focuses on the distinction between objective and subjective representations of history. Objective accounts often dominate traditional narratives of heritage, primarily relying on documented evidence, visual records, and institutional acknowledgments. Subjective accounts, on the other hand, capture the personal, emotional, and often informal aspects of how spaces are experienced and remembered by individuals or communities. Integrating these two perspectives allows for a broader interpretation of heritage, as each offers a different lens through which historical and cultural significance can be understood.

When visiting the village where Zonnehuis is located, one can easily encounter physical evidence of its history. For instance, archival photographs present the industrial and social events that shaped the development of the village. These images reflect the tangible and institutionalized memory of the site, documenting milestones such as the flood disaster in 1960. Additionally, information found on official websites outlines the historical stages of the village's development, highlighting key moments in its association with the shipbuilding industry. Logos from the shipyard companies further illustrate the transformations in the local economy and infrastructure, serving as markers of the industrial narrative that has shaped the village's identity.

Real Objective Histories

A



The Flood Disaster of 1960



B



Zonneplein in 1950s



C



Historical Photos
on The Info Board



D

Not far from there, a new residential area was built for the shipyard workers, which later became known as NDSM.

Factual description of the construction aim of this village



Lack of integration with spatial experience

A) FACTUALITY AND EMOTIONALITY

Emotional Perceptions of the Environment in the Virtual Layer

However, heritage extends beyond documented facts and physical artifacts. Relying solely on objective descriptions risks reducing the history of Zonnehuis to a sequence of events, overlooking the rich tapestry of human experiences connected to the site. Subjective accounts, such as oral histories and personal diaries, present additional layers of meaning that are absent from formal records. These accounts show how the space was experienced in everyday life, emphasizing the personal and emotional connections that individuals and communities had with Zonnehuis.

Virtual Subjective Memories

Atmosphere of 1950s Tuindorp Oostzaan
perceived from former residents:



Derived from Sal Santen's autobiography and describes the scene and emotional experience of Tuindorp Oostzaan from his personal perspective.

Creative artworks made in 2022 at Zonneplein, showing the diversity of the community

Absence in the experience of physical space (Reality)



Aesthetic Sequence of Subjective Memory Collections of Zonnehuis

A) FACTUALITY AND EMOTIONALITY

Design Tool 1: Space with emotional feelings

To integrate these subjective narratives into the research, they were visually translated into collages. These collages represent an attempt to interpret personal memories and informal experiences within a visual framework. These collages served as an intermediary step in this process for the visualization and organization of themes before they were translated into spatial characteristics. By analyzing recurring themes and expressions from these accounts, spatial characteristics were identified that could reflect the subjective qualities described in the narratives.



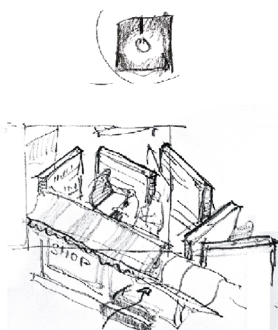
Reflected Spatial Elements



Intricate / Sheltered
Space



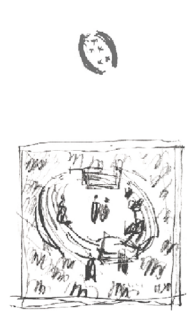
Narrow
circulation



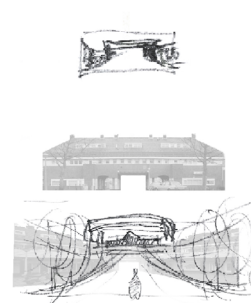
Shared Space /
Inclusive Atmosphere



Landscape integrated
- village



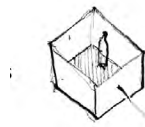
Shared Space
Social / Leisure



Open to public
Access friendly

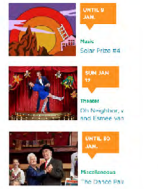
B) FORMALITY AND INFORMALITY

Formal Social Interactions in the Real Layer



Formal social interactions are structured activities that take place within defined spaces. In the case of Zonnehuis, the main hall has historically served as the primary venue for such events. These activities include performances, meetings, and other organized gatherings that are well-documented in official records and often planned in advance. Their structured nature is reflected in the presence of schedules and agendas, which are typically accessible through formal communication channels such as official websites.

The stage within the main hall is a symbol of these formal interactions. As a fixed area designed specifically for organized events, it represents the enduring function of the building as a civic center. This stage, both physically and conceptually, acts as a focal point for the community's cultural and social life, anchoring activities that bring people together for shared experiences.



[Speaking]



[Performing]



[Filming]



[Dining]



[Watching]



[Listening]

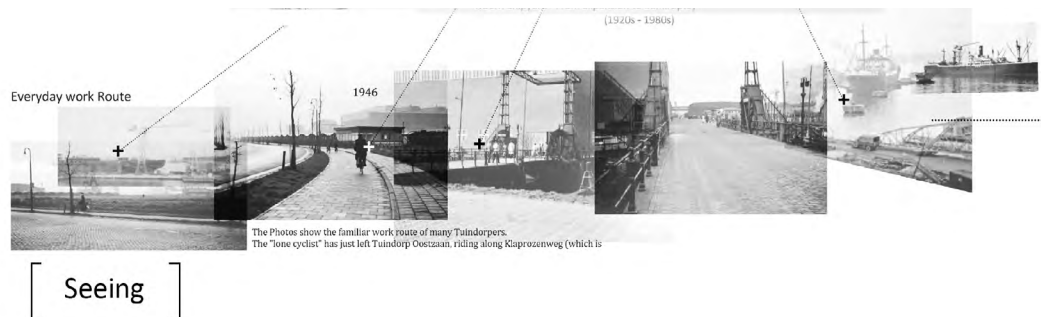
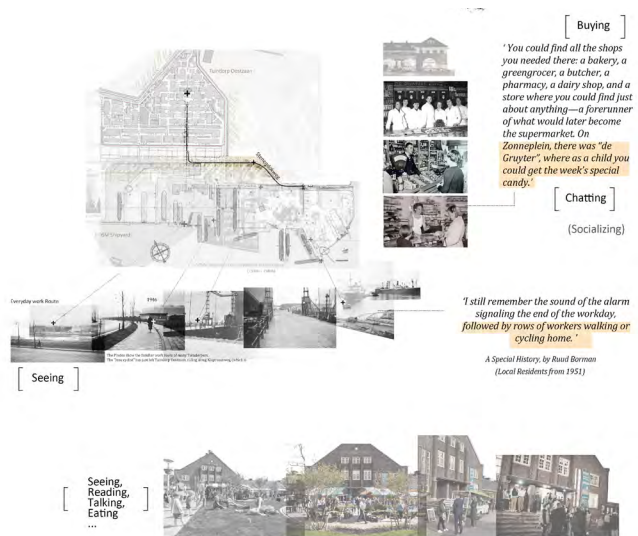
B) FORMALITY AND INFORMALITY

Informal Social Interactions in the Virtual Layer



Informal social interactions, by contrast, are unstructured and spontaneous. They occur in spaces without specific boundaries or designated purposes, often emerging organically as part of people's daily routines. In the context of Zonnehuis and its surrounding village, these interactions are fluid and adaptable, influenced by the natural flow of life and movement.

For example, informal interactions might occur along commuting routes, where people encounter one another on their way to or from work. Casual conversations or shared moments of relaxation may seem minor but are integral to create a sense of community. Unlike formal events, which are confined to specific locations and times, informal interactions are characterized by their flexibility and their ability to occur in various settings. While formal interactions often dominate narratives due to their visibility and documentation, informal interactions contribute equally to the identity of the community.



B) FORMALITY AND INFORMALITY

Design Tool 2: Transforming Circulation and Destination into a Journey

o create a cohesive design that reflects both formal and informal interactions, it is necessary to acknowledge their spatial and social roles. Formal spaces, such as the main hall, can serve as starting points or destinations for activities, representing organized social life. Informal spaces, on the other hand, occupy the intermediate areas, allowing for spontaneous interactions along circulation routes. One approach is to design spaces that transition between formality and informality, encouraging fluid movement and interaction.

With this consideration, the integration of formality and informality into the design is guided by two primary strategies:

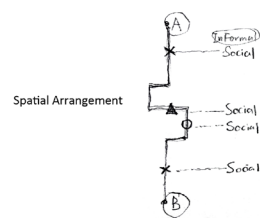
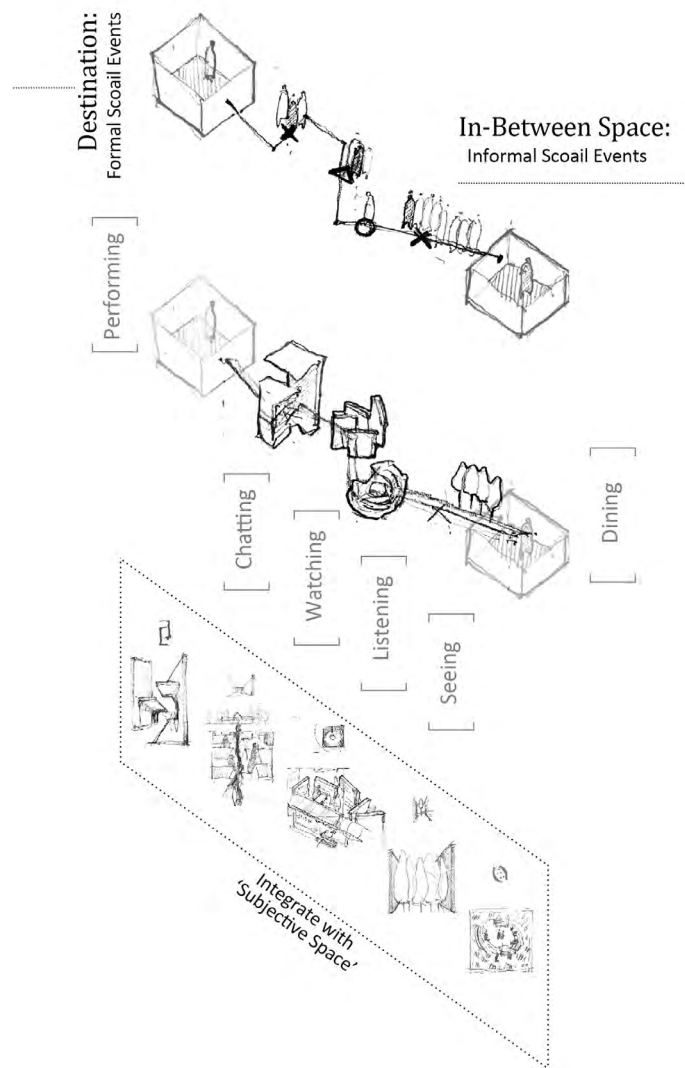
Transforming Circulation into a Journey

The circulation spaces are conceived as more than mere pathways. They become active components of the site, encouraging movement and interaction. By connecting formal and informal spaces through thoughtful transitions, the circulation areas support a diverse range of social activities.

Encouraging Informal Social Events

Informal interactions are supported through the creation of adaptable spaces that accommodate a variety of activities. These areas are designed to be flexible, responding to the needs of the community and fostering a sense of connection among users.

The findings from the first principle, which addresses objective and subjective perceptions, can also be applied to the informal nodes within this framework. These spaces are designed to evoke emotional connections and personal experiences, enhancing the spatial quality of informal interactions.



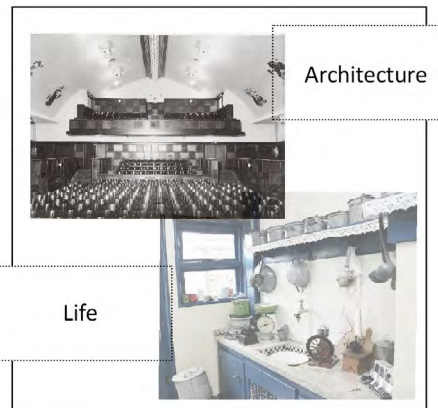
C) VISIBILITY AND OBSCURITY

Visible Knowledge in the Real Layer

The third principle focuses on the distinction between knowledge that remains accessible and knowledge that has been forgotten or marginalized. This principle examines the extent to which historical knowledge is preserved, understood, and integrated into contemporary life. It seeks to address how visible knowledge, often static and formalized, can be activated, while obscured knowledge, often informal or forgotten, can be retrieved and reintroduced.

Visible knowledge represents the elements of history that are currently available and preserved. However, the static nature of these artifacts creates a limitation. This disconnect raises an important question: how can historical knowledge be integrated into contemporary spatial experiences instead of being confined to preservation? Addressing this issue requires a strategy that allows for interaction and reinterpretation, transforming static knowledge into something more participatory and relevant to the present.

Present Knowledges / Values



‘Everyday Artifacts’

C) VISIBILITY AND OBSCURITY

Obscured Knowledge in Time in the Virtual Layer

Obscured knowledge refers to the intangible and often forgotten aspects of history. In the case of Zonnehuis, this includes traditions, rituals, and crafts that were once part of the everyday life of the community but have since faded from memory. An example of such knowledge is the craftsmanship practiced in the shipyard, where plaques were created to commemorate the completion of a ship. These plaques, which contained details such as the ship's number and the names of its builders, were integral to the identity and pride of the workers. As the shipbuilding industry declined, these rituals and crafts disappeared, leaving a gap in the cultural narrative of the village.

The virtual layer in this principle aims to reconnect with these lost elements by acknowledging their historical importance and imagining ways to reintegrate them into contemporary practices. This process involves recognizing the value of these traditions and creating avenues for their revival, thereby bridging the gap between past and present.

[The Placement Of a Commemorative Plaque]

Work



A tradition-laden ceremony of launching a new ship

In 1937, the keel was laid on slipway III for a ship that would go on to experience much joy and sorrow, the Oranje.

The plaque placed on the keel plate is a tradition that was maintained to the end. At this point, only the builder and the construction number were recorded. On later occasions, particularly after the war, the story would be told in greater detail.

[The Celebration With Champagne]



After the formal procedures and the smashing of a bottle of champagne against the ship's hull, all the ship's horns and alarms would sound, and the vessel would slide down the slipway at increasing speed into the North Sea Canal.

Logo of Harmoniecorps



Harmoniecorps Tuindorp

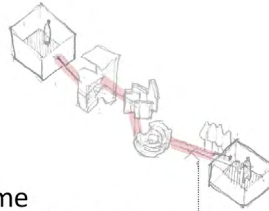
[The Celebration With The Local Orchestra]

C) VISIBILITY AND OBSCURITY

Design Tool 3: Materiality / 'Everyday Artifacts'

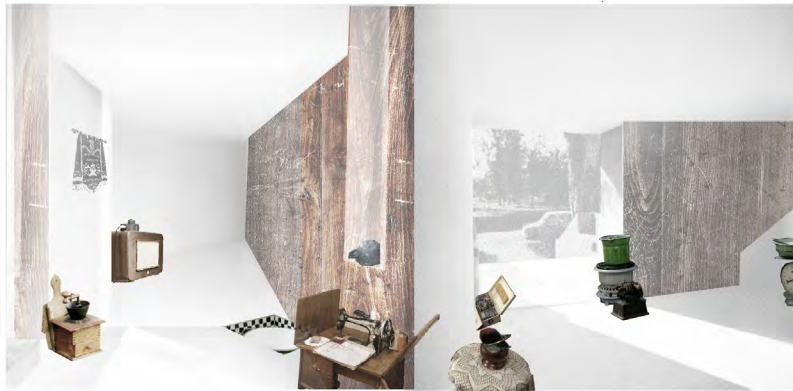
From a design perspective, this principle addresses how visible and obscured knowledge can be incorporated into spaces in a meaningful way. The notion of formal spaces developed under the second principle, can be used to activate visible knowledge by creating opportunities for interaction and engagement. This approach allows visitors to learn about the furniture's use and significance through hands-on experiences.

Formal spaces can serve as sites for reintroducing obscured knowledge, **enclosed by materials that can be changed / faded in years**. These spaces can host activities that revive nearly vanished crafts and rituals, such as workshops on shipyard craftsmanship or plaque-making. The act of experiencing these crafts enables individuals to connect with the history of the village in a personal and tangible way. Informal spaces, in contrast, can be more flexible, allowing for spontaneous interactions and activities that reflect the organic nature of everyday life as **'everyday monuments'**. Through this approach, the static elements of history are brought to life, and forgotten traditions are reintroduced into the collective memory of the community.



1: 'Everyday Artifacts' - Time

Reproduce the furniture in the 1920s as '**Everyday Artifacts**', to make a tangible connection to history and inspire new narratives for contemporary life.



Experience a Time, Reimagine a Life

2: Materiality - Time

Aging or Decaying Materials that evolve naturally over time such as **Oxidized Copper/ Weathered Wood** to reflect the passage of time through their changes.

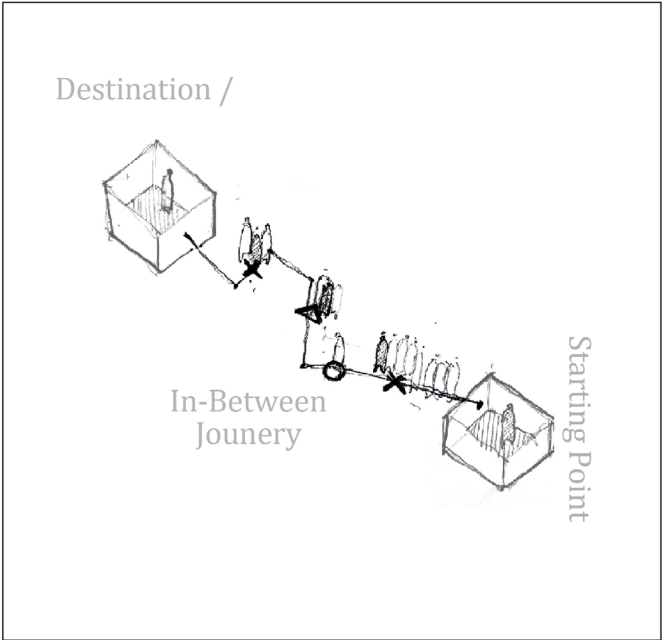
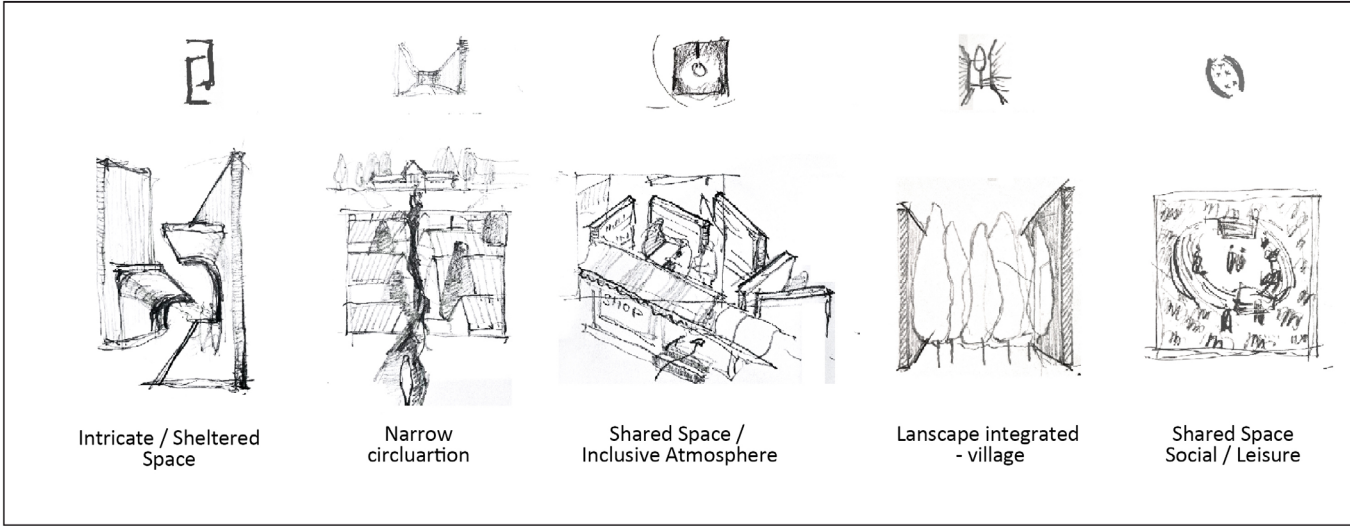


04 Design Strategies (Draft)

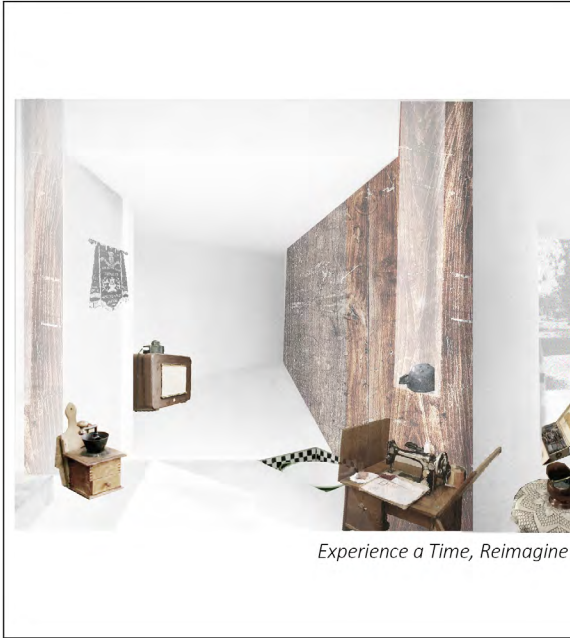
- 3 Scenarios
 - Plans / Sections / Technical Drawings
- (To be updated)

Research Summary - 3 Design Tools

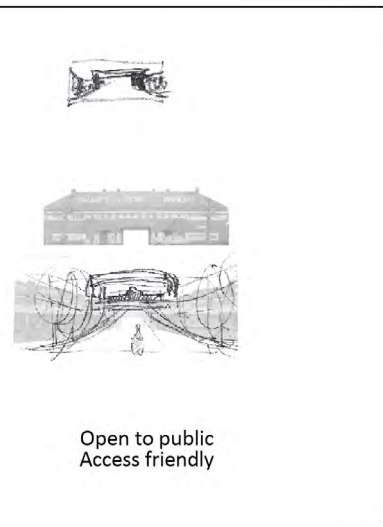
A- Creating Spaces Trigger Emotions



B- Seeing Spatial Experience as a Journey

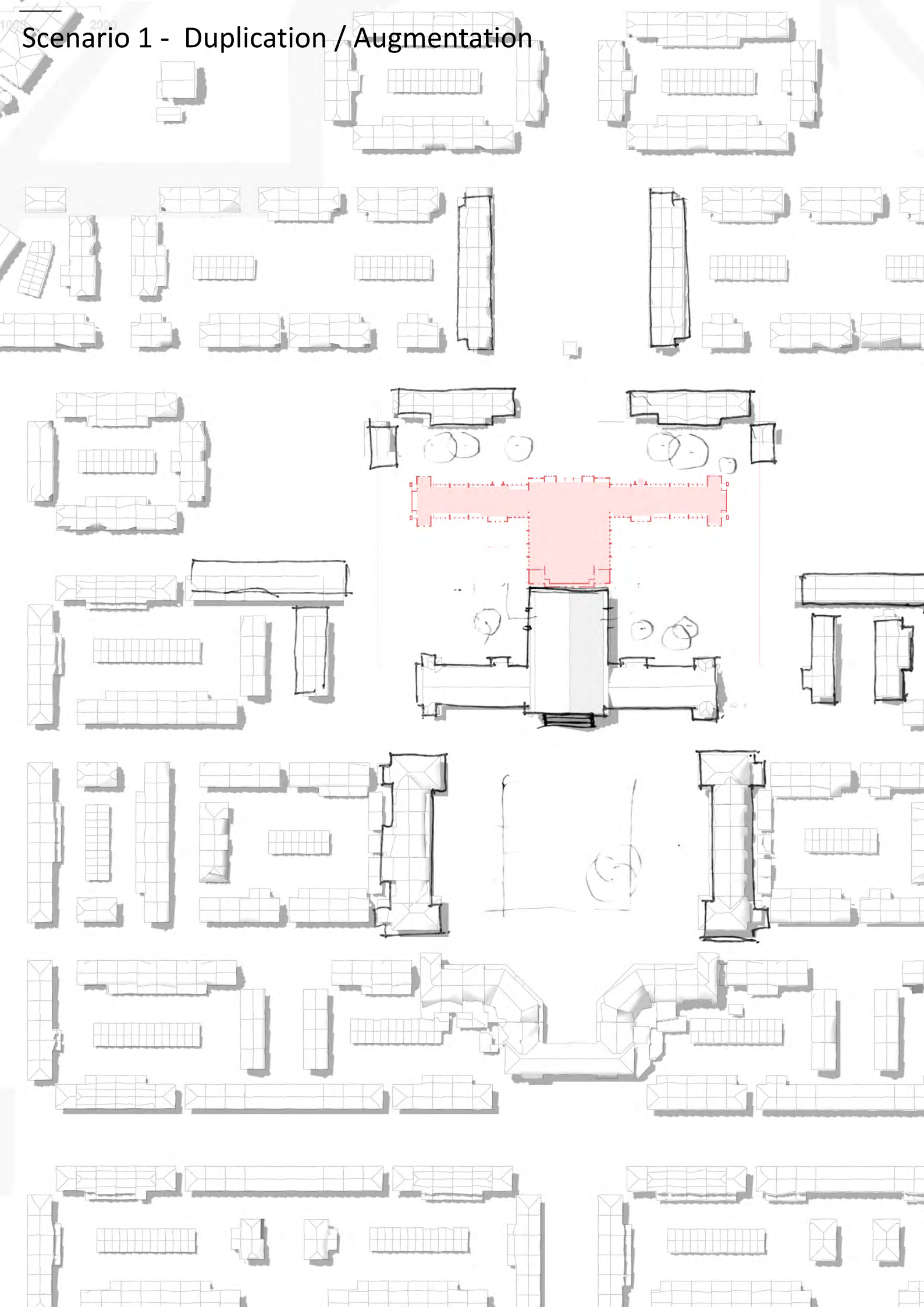


C- Applying Aging Artifacts /Materials



..... 3 Design Scenarios

Scenario 1 - Duplication / Augmentation



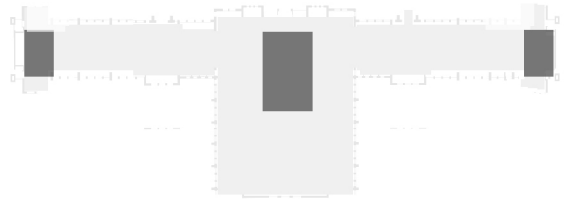
Scenario 1 - Duplication / Augmentation

A simulacra of Old Architecture
A Simulated Space of Old Memory

Main Area -
Formal Events
(Workshops / Reading Area / Museum)



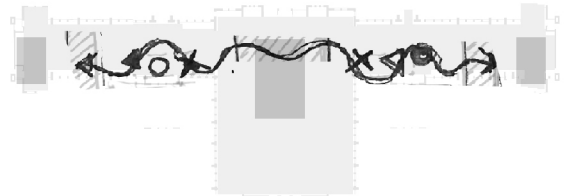
(Interact with objective materials
in a space trigger subjective sense)



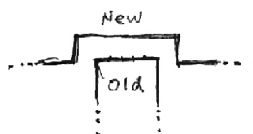
Circulation -
Informal Events
(Eating / Chatting / Seeing / Listening)



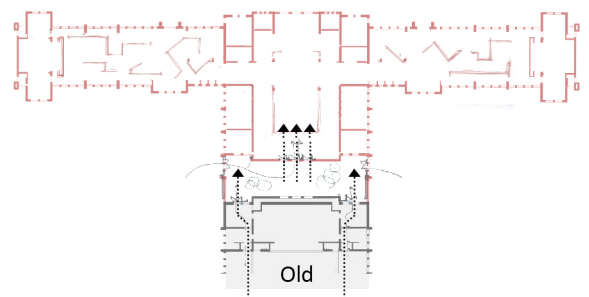
(Diverse and Flexible,
space with uncertainty)



Between New and Old -
Green Space / Corridor

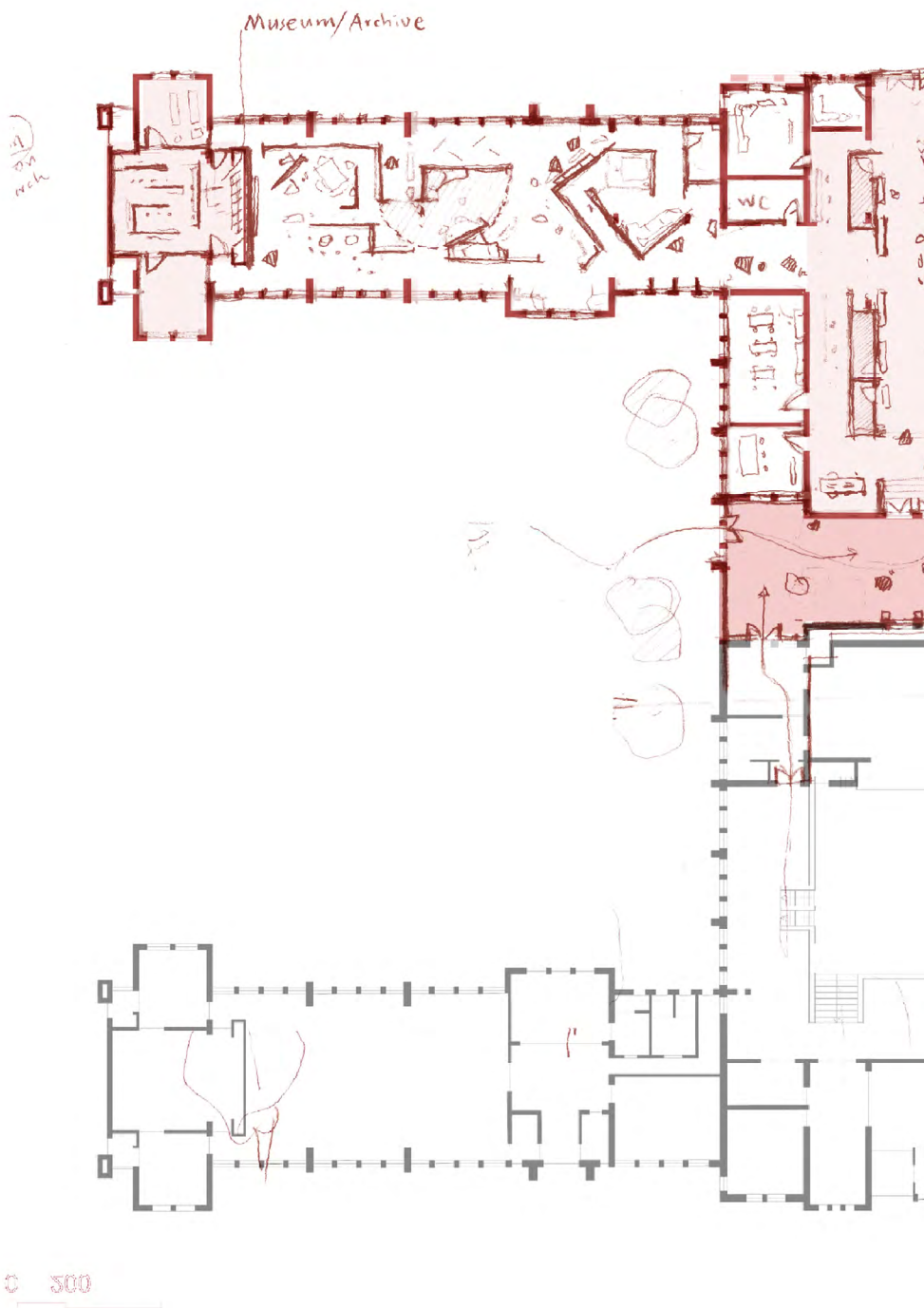


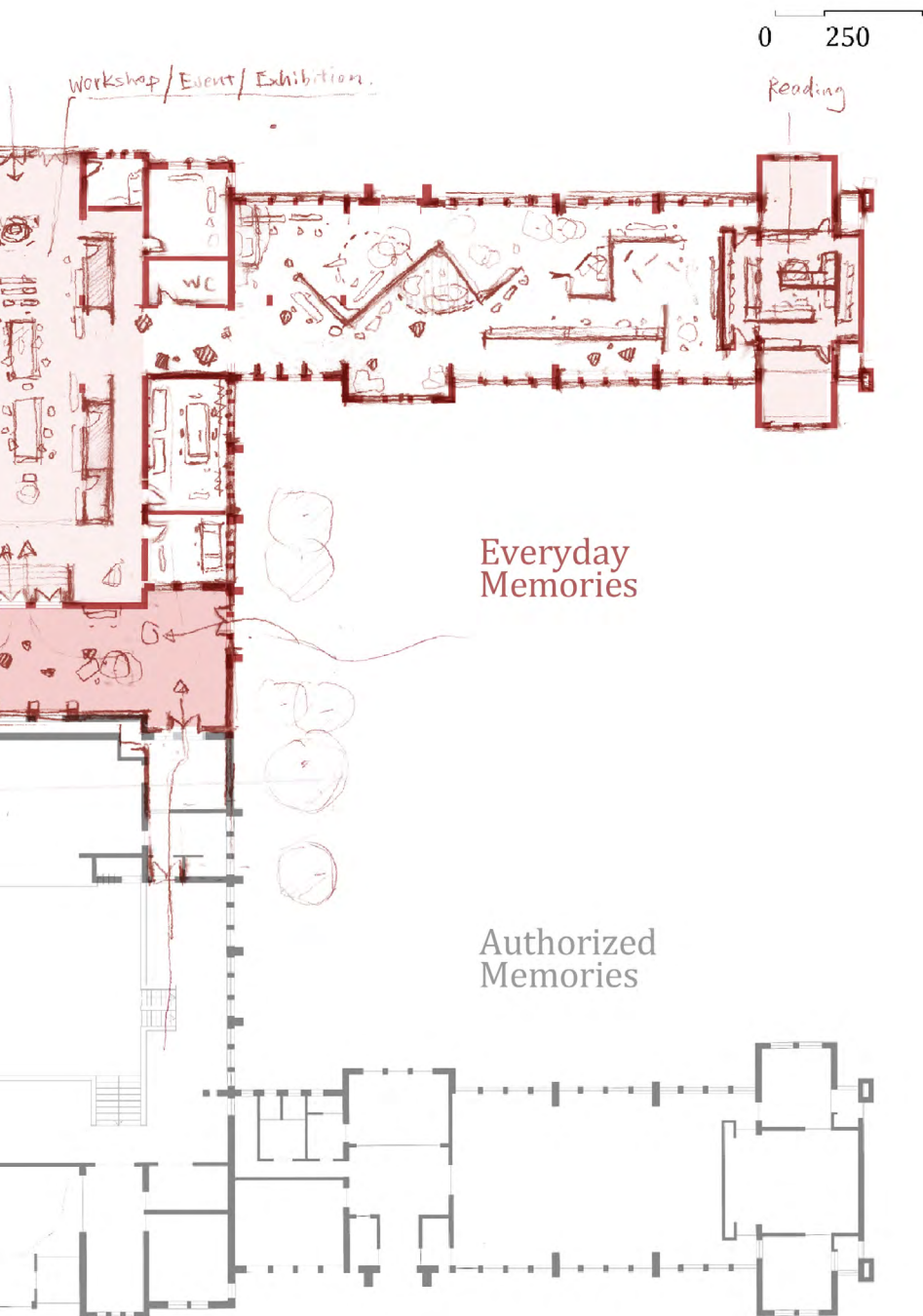
Respect / Maintenance
A 'simulacra' of Old



Scenario 1 - Duplication / Augmentation

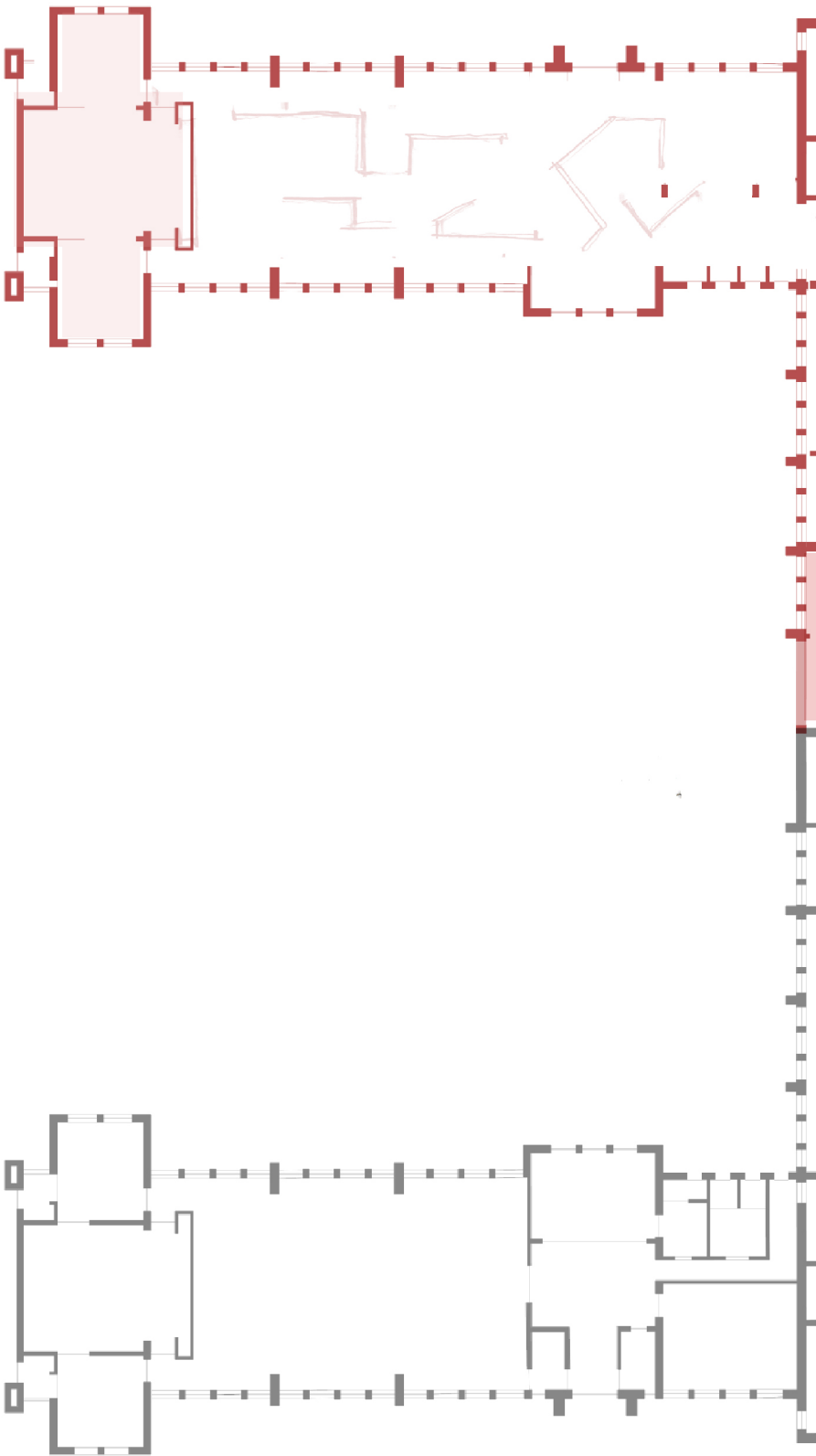
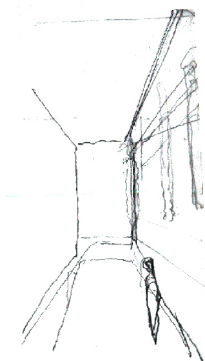
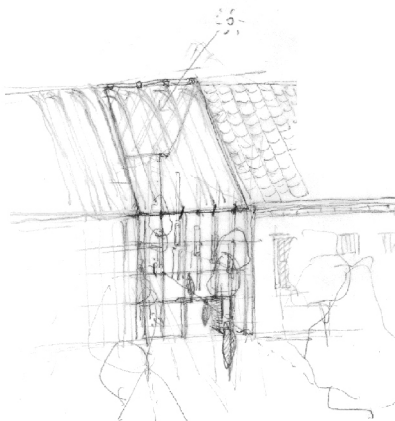
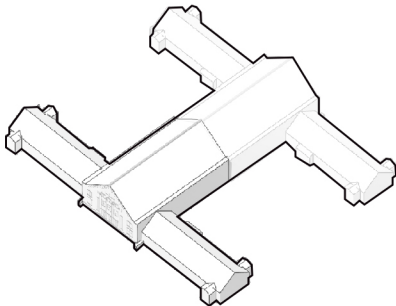
Scenario 1 - Duplication / Augmentation



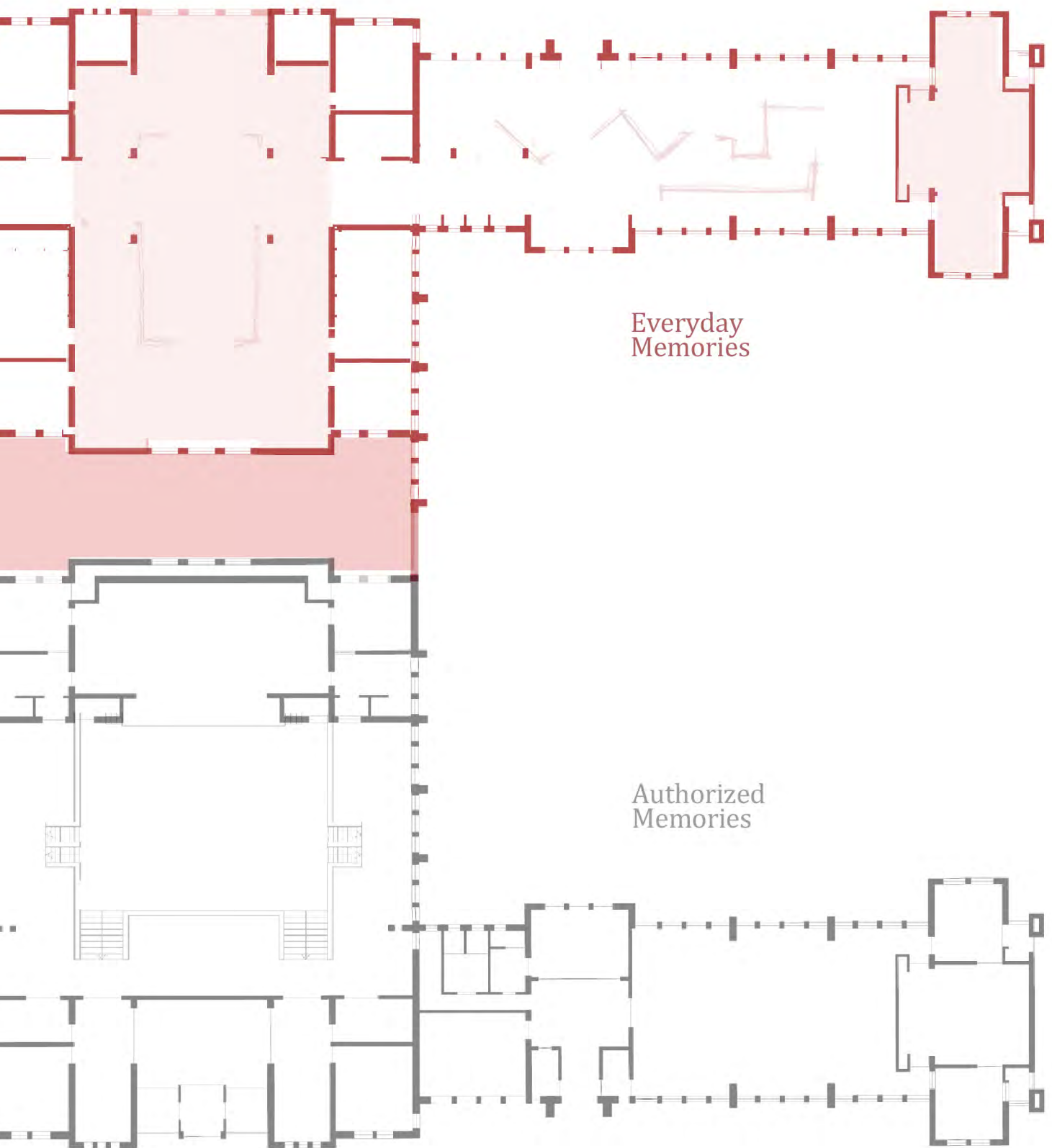


Scenario 1 - Duplication / Augmentation

Scenario 1 - Duplication / Augmentation



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Everyday
Memories

Authorized
Memories

Scenario 2 - Tolerance / Interstitial Space

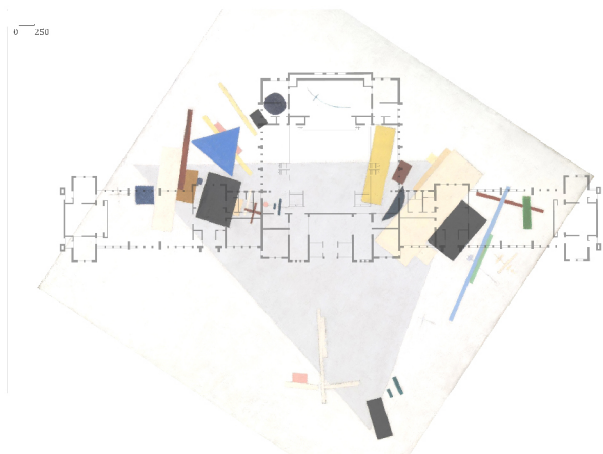
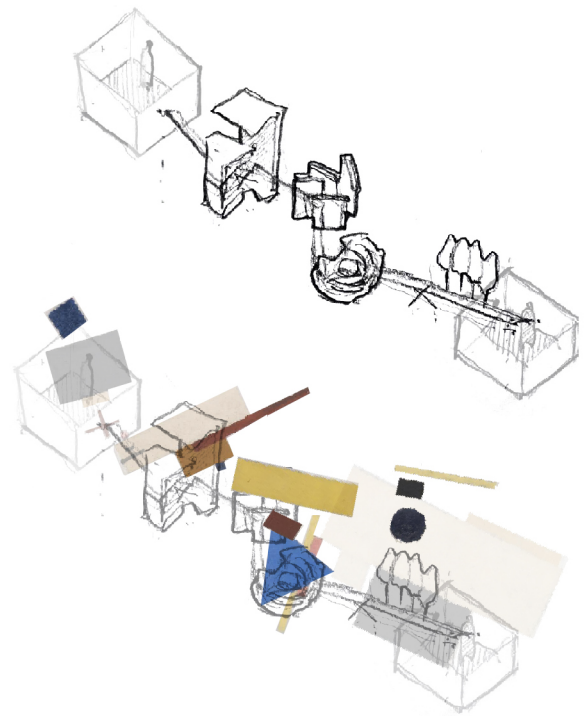
Interstitial Space



Michael Asher, 1943-2012

Interstitial space is used as a means to counter the exacting and detailed explanation of design and emotion.

The artist Michael Asher was a proponent of the idea of a building never reaching a final state and instead being on a perpetual journey of permutations. His works are a parallel to stepping into sculpture, often pertaining only to a subtle changing of perspective of minimal intervention.

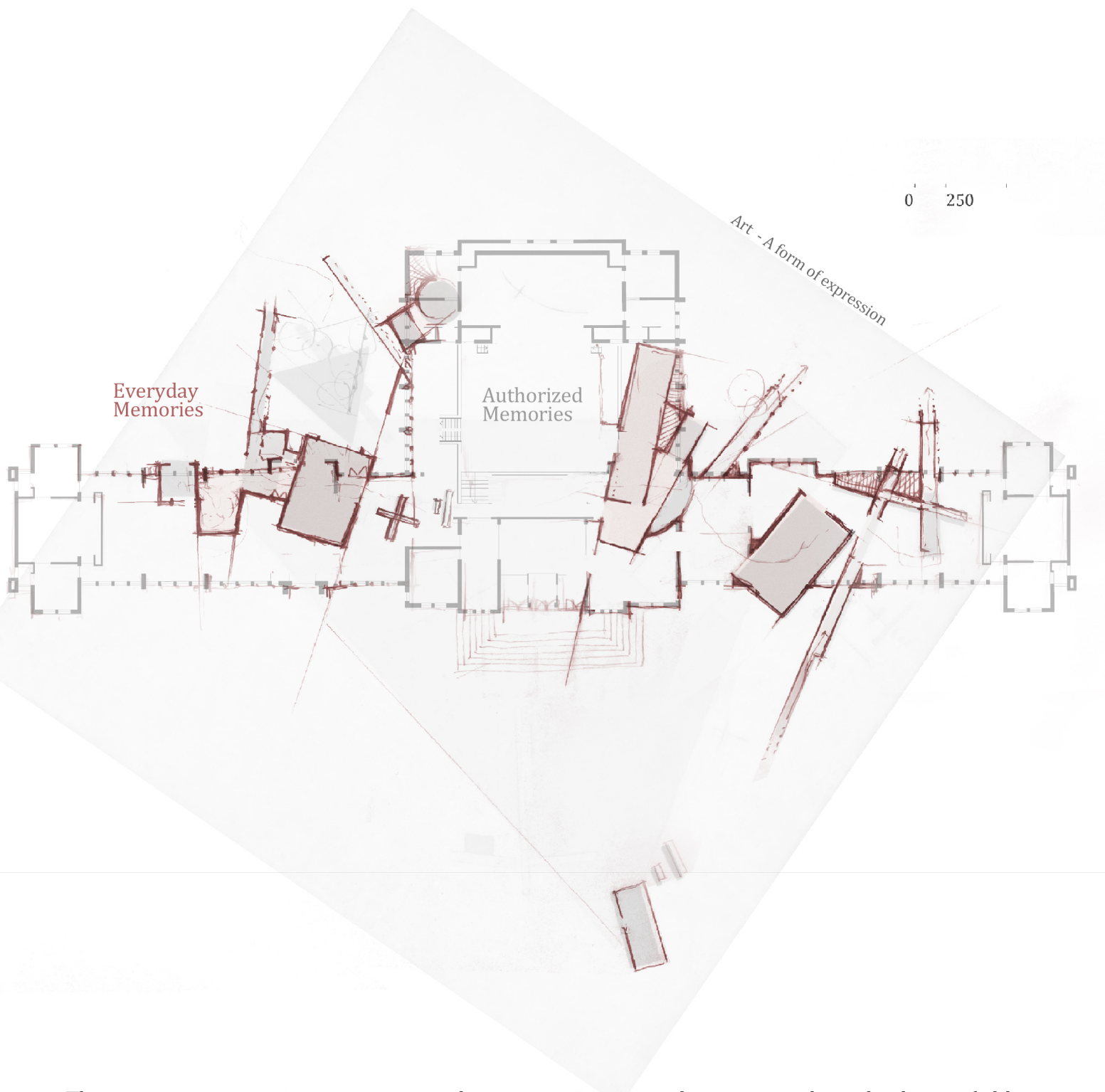


Bridging Art and Architecture of the 20th Century



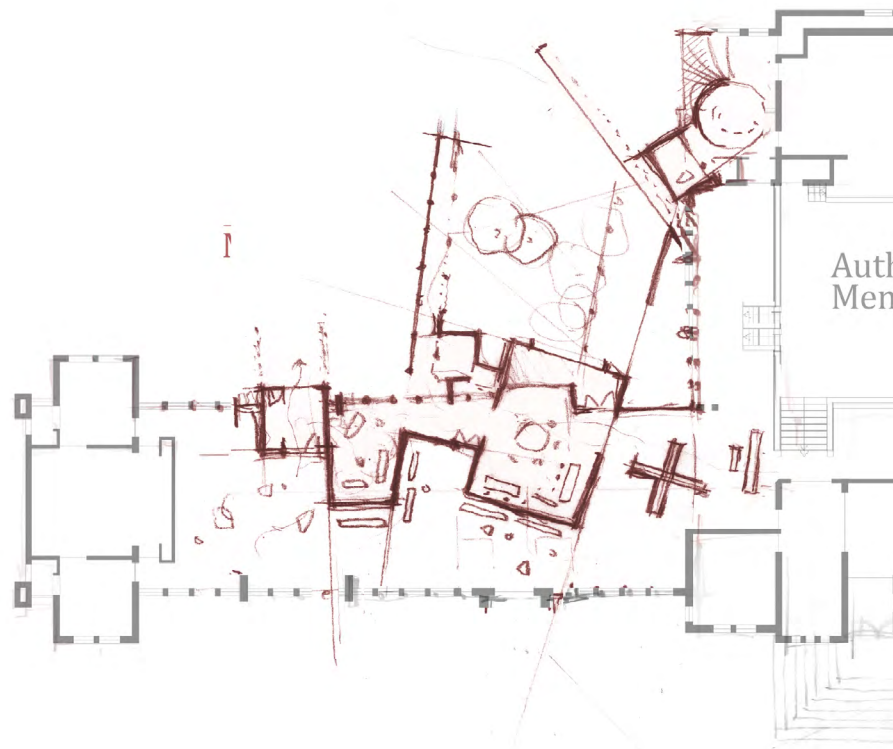
*Dynamic Suprematism,
Kazimir Malevich, 1920s*

‘while it is by excellence free,
its existence is only possible if delimited.
The gap is between things.’



The intervention practice is not necessarily an expansion - it can be a journey through adjacent fields with naturalness, openness to exploration, and curiosity. It is a posture of availability

Scenario 2 - Tolerance / Interstitial Space

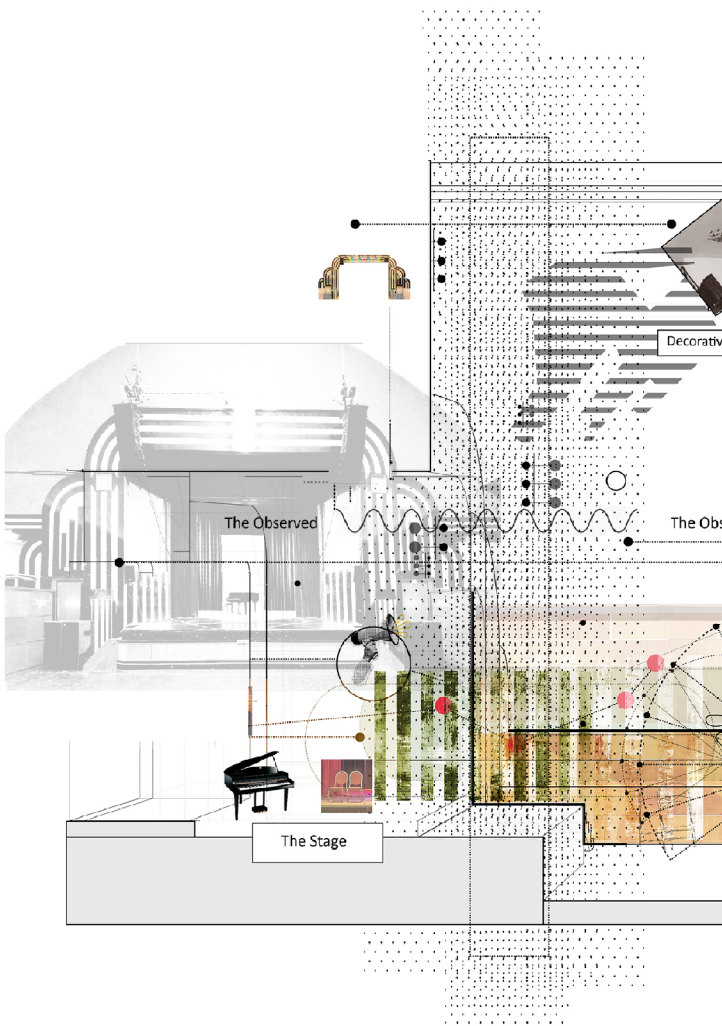
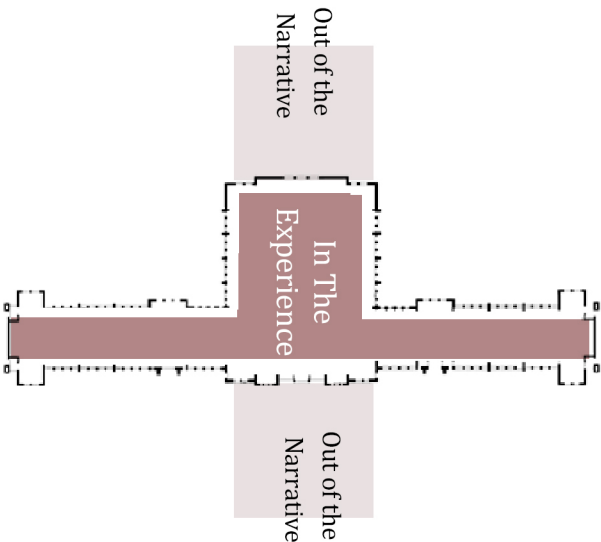
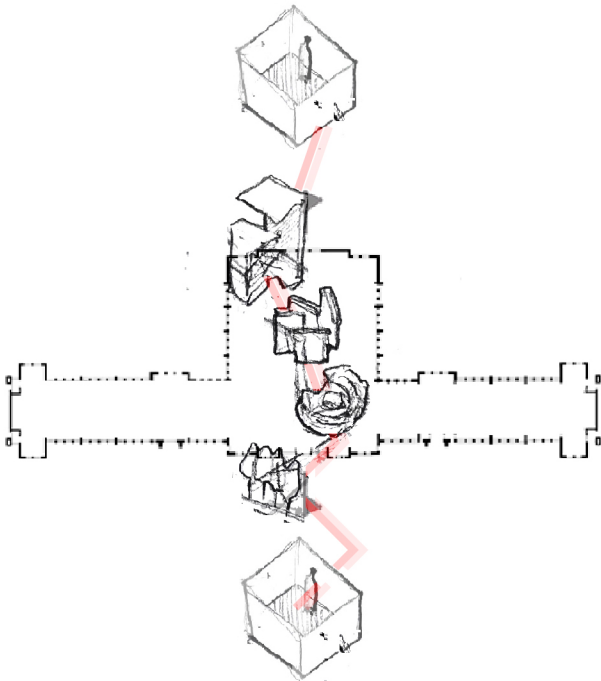


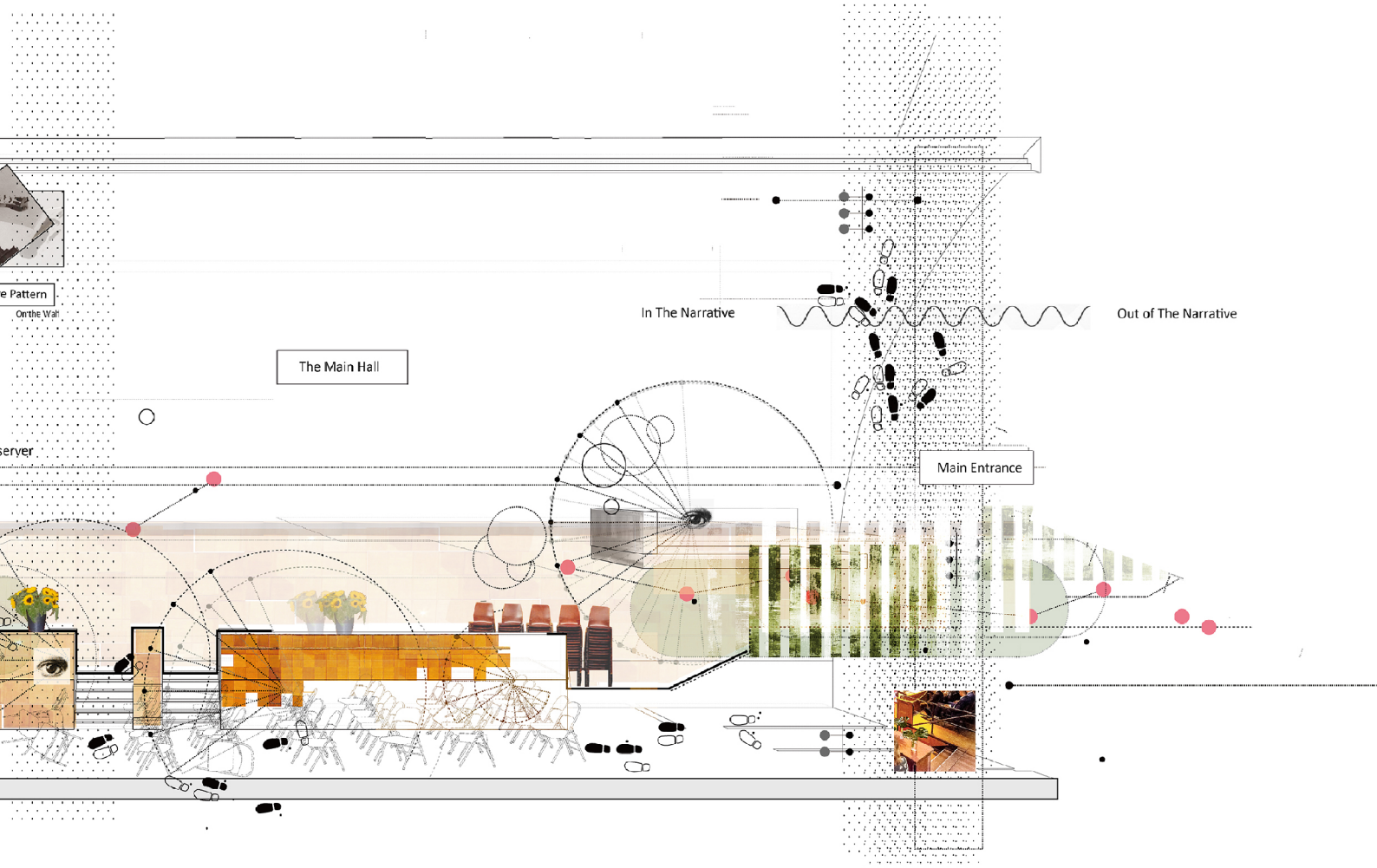
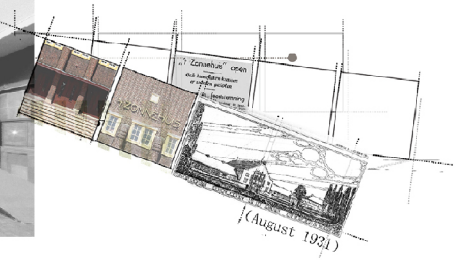
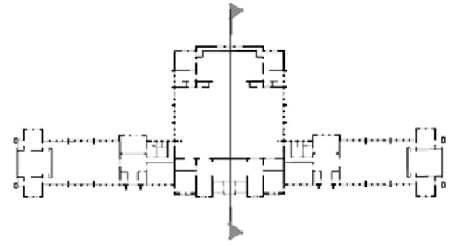
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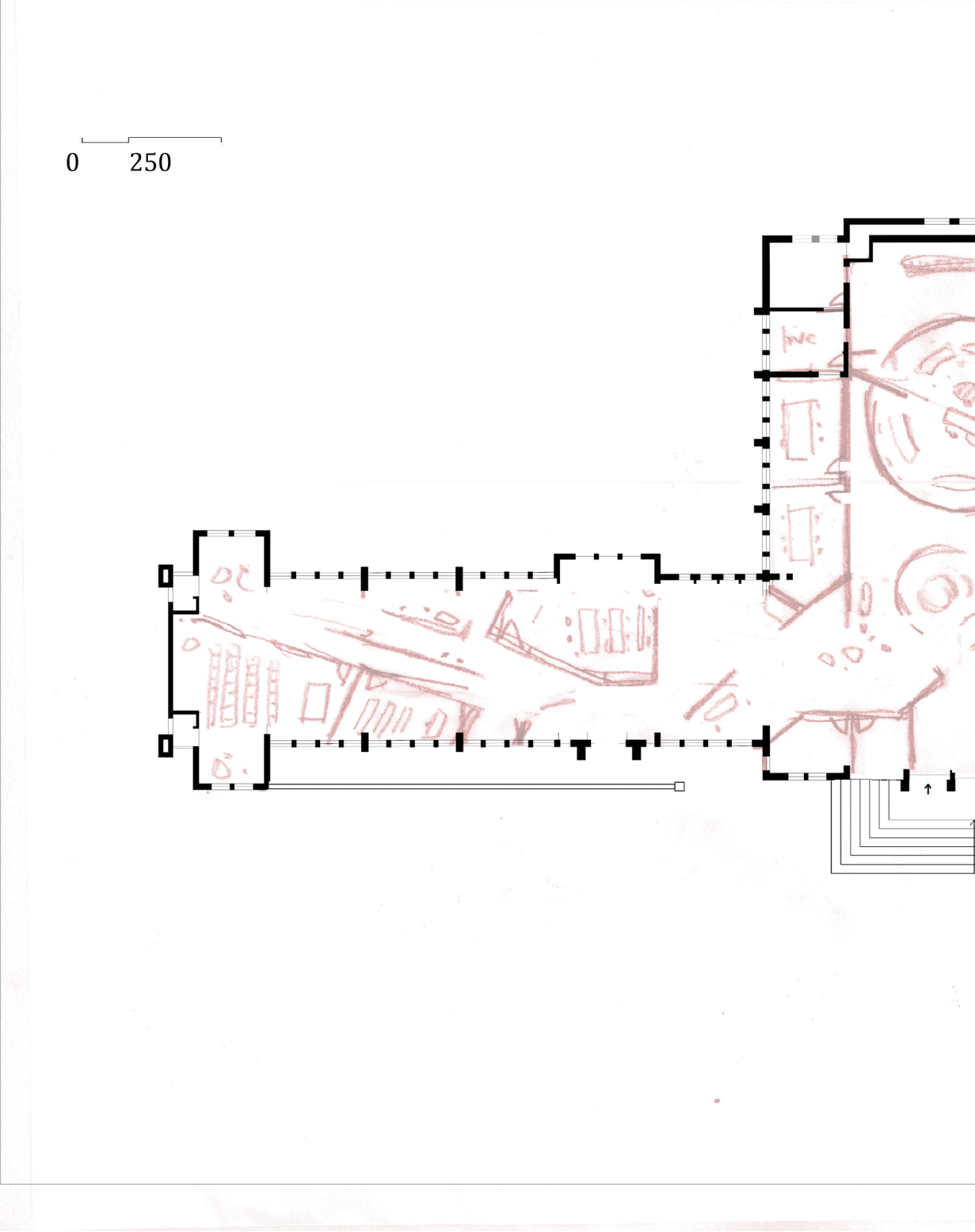
Scenario 3 -Maintenance / Replace

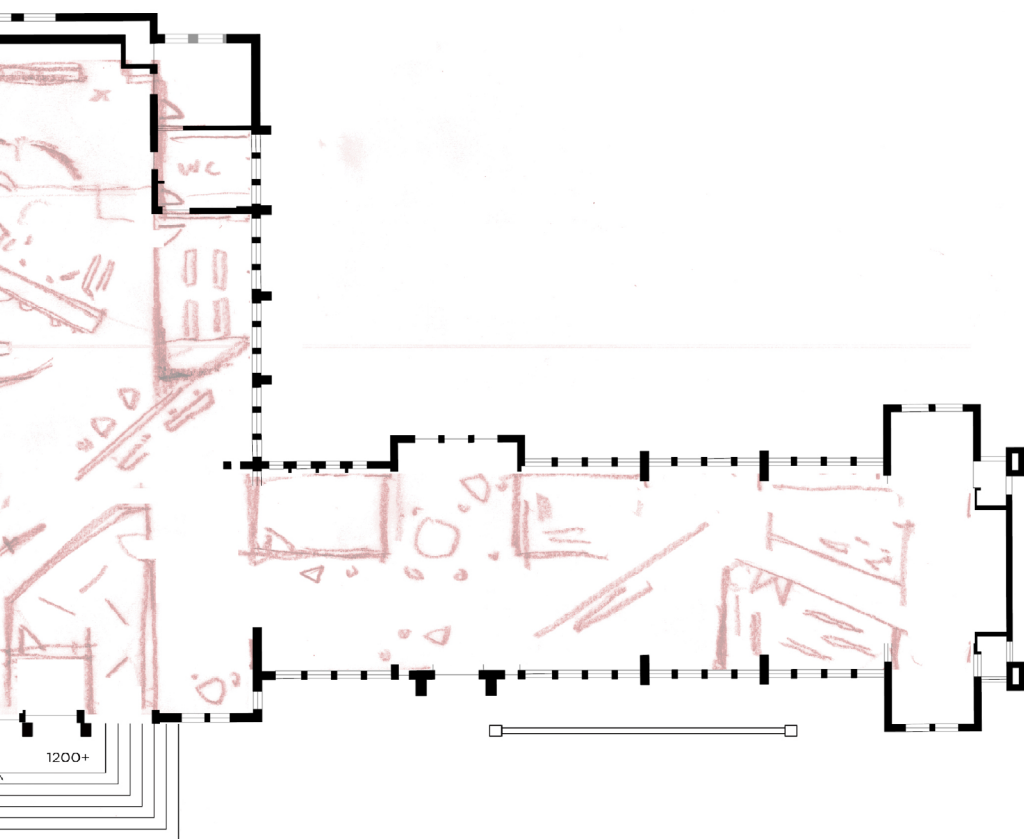
Maintain The Envelope / Skin
Replace The Space





Scenario 3 -Maintenance / Replace





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