

buried heritage

reflection paper

Heritage & Architecture
Zutphen Sustainable City

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content

1. introduction	4
2. the relationship between the research method and approach and the graduation studio methodical line of inquiry	6
3. the relationship between research and design	8
4. the relationship between the graduation topic, the studio topic, and the master programme	10
5. the relationship between the project and the wider social, professional, and scientific framework,	12

1. introduction

This graduation project is part of the studio 'Zutphen, Sustainable City', part of the chair of Heritage and Architecture at the TU Delft. The studio is initiated by KaDEr Gelderland (Karakteristiek Duurzaam Erfgoed Gelderland). In this project, four 'Living Labs' are working together with the province of Gelderland. TU Delft is one of these Living Labs, and will do research on how to deal with heritage, because restoration and re-use of heritage is complex. The location of this project is Nieuwstad, a neighborhood at the north side of the city centre of Zutphen (image 1). During the project, each student can focus on one building or one ensemble of buildings.

In the northern part of the neighborhood is the Isendoornstraat, with four high schools. Due to the schools, this northern part is lively during weekdays, at daytime, but in the weekends and the evenings, the area is not lively and feels not pleasant. People we have interviewed, underline this notion and say that this area is not used as it could be. This is also the case for the park, which is behind the Baudartius College and Het Stedelijk. From the Isendoornstraat, you do not feel the park and have no connection. This made me interested in Het Stedelijk, which is one of the buildings which disconnect the park with the neighborhood (image 2). In front, and underneath the auditorium of Het Stedelijk, remains of the city wall are still visible. This shows that in history, different things happened regarding the fortification of the city. The combination of the lost heritage of the site and the lack of activity results in the following research question:

To what extent can the reinterpretation of disappeared heritage and its spatial qualities contribute to create new urban spaces?

This reflection paper is a reflection on the process of the graduation project.

image 1
aerial view Zutphen
(screenshot Google Maps,
own editing)

image 2
Het Stedelijk
(Herco Bakker, 29-09-2017)



2. the relationship between the research method and approach and the graduation studio methodical line of inquiry

figure 3
triangle H&A
(Meurs, P. Heritage-based
design (TU Delft, 2016))

In the studio of Heritage and Architecture, the design challenge is approached from three angles: Design, Cultural Value and Technology. They work in close cooperation to lay the foundations for the design. The design approach can be symbolized by a triangle, with cultural value and technology as the basis for the design (figure 3).

My interpretation of the above described research method is depicted in figure 4. The three aspects addressed by the approach of Heritage & Architecture (design, technical and cultural value) are also integrated in my own approach. It starts with the analysis, which helps to understand the building and its surrounding. During the first quarter of the graduation studio we have made an architectural and technical analysis of the buildings, site and surroundings. From the analysis I have filtered cultural values by using the Cultural Matrix, developed by Heritage and Architecture (figure 5). I think this matrix is really helpful to understand the values of the building and surrounding and to create a transformation framework. However, the matrix specifically focus on the building, while in the case of Het Stedelijk the main qualities are present in the surrounding of the building.

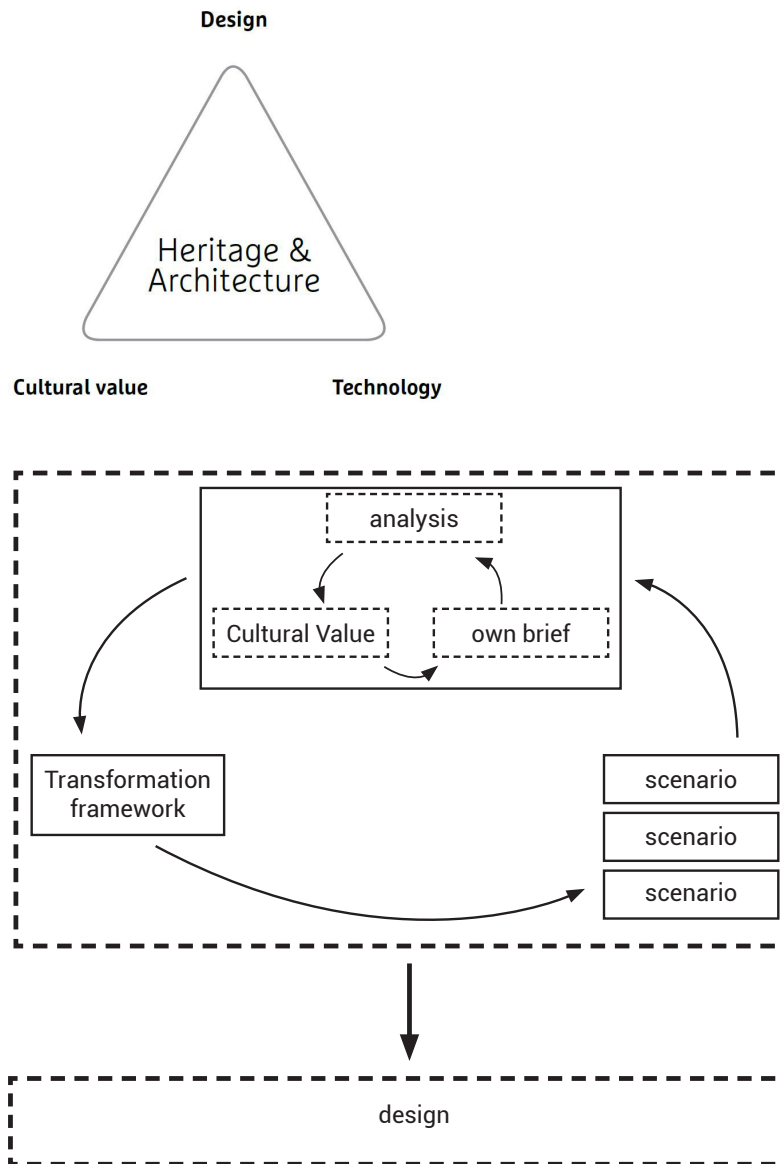
figure 4
diagram of design process (own
illustration, 2018)

The analysis and Cultural Matrix together lead to my own brief. These three aspects together results in a transformation framework, which describes the main values of the building and the problems which are present. This framework is the starting point for designing different scenarios. All these steps together form a continuous process, which will lead to the final design in the end.

For Het Stedelijk, a building from 1999, the Cultural Matrix did not work as good as it would work when you deal with historical heritage buildings. It focus mainly on values which are related to historical elements, which are almost not present in the building. For me, it would be better to focus only on the surrounding and site, since the site has a great value regarding the fortification of Zutphen. I got more and more fascinated by the disappeared heritage. Not only the remains of the city wall and the Spanish Gate, but also the spatial characteristics from history. I call them 'buried heritage' because they are present underneath the soil and slowly buried in our minds.

The transformation framework is about reinterpreting the disappeared heritage and about creating new spaces to make the area more lively. This distinction helped me to make choices during the design process. When I had several options, I could make a choice based on the transformation framework.

figure 5
Cultural Value Matrix
(own illustration, 2018)



	age	historical	intentional commemorative	use	aesthetic	social
surrounding						
site						
shape						
skin						
structure						
space plan						
surfaces						
services						
spirit of the place						

3. the relationship between research and design

Research-methodological awareness in relation to architectural profession, design projects, and everyday practice is important. By doing research, you will find starting points for the design. You need to use the right tools, at the right moment, at the right scale, to gather all the information you need. The way you do research, and from which viewpoint you look to architecture, will also determine the direction of the outcome. Ray Lucas underlines the need of research-methodological awareness: "Knowledge of the method is crucial, and gives structure to the activities; from the ways in which data is to be collected, to the eventual analysis and presentation of results. (...), the context is a changing set of parameters, and a place studied according to a given method will yield different results, even a couple of years apart".¹

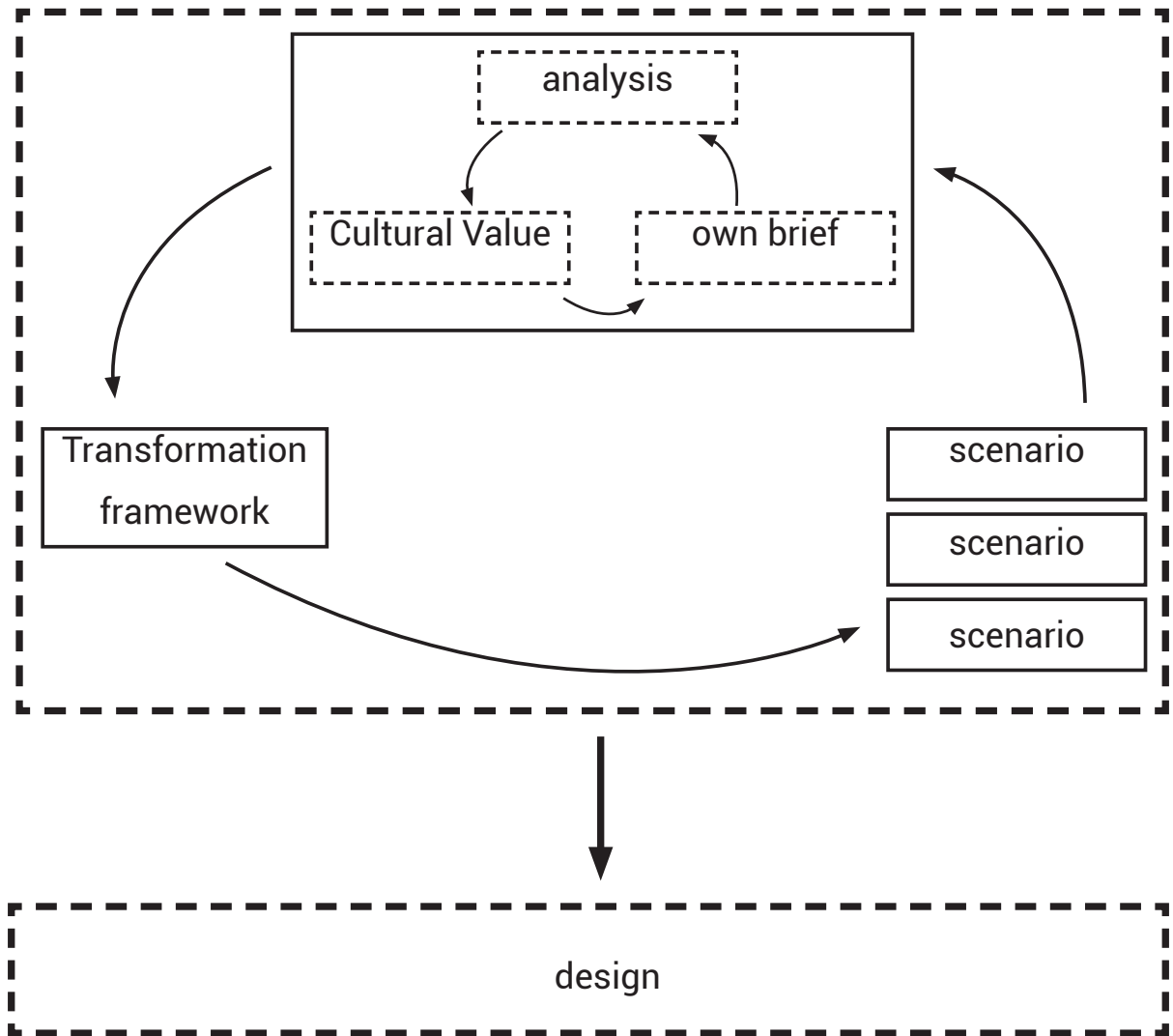
In the studio of Heritage and Architecture, doing research is even more important, because you deal with an existing building and its surrounding. Research needs to be done to see which values are present and need to be preserved. So before a design can be made, these values must be documented and considered. This does not mean that this process of research and design is a linear process; it is an ongoing process of analysing and designing (figure 7).

As Ray Lucas says, before you start to analyze and do research to the existing building, you need to be aware of what you want to know and what you want to achieve with your research. This will determine the research methods which suits the project the best.

figure 7
diagram of design process (own
illustration, 2018)

For this graduation project, I started with an analysis of the entire neighborhood and then the architectural and technical analyses of the building of Het Stedelijk. I was focused on this building and analysed a lot of aspects of the building. But I did not think about what I wanted to know exactly. I had to start earlier with thinking about the problem statement and possible scenarios. When I finally started thinking about this, I found out it is better to demolish Het Stedelijk and build something new. If I knew this earlier, I did not have to analyse the entire building into detail, and could focus more on the values of the site and surrounding. One of the values I found quite quickly, are the remains of the city wall. When I found this value, I was focused on the remains and how to deal with it; how the design of the building can respond to it. This resulted in a narrow-minded approach to the design of the building. After P2 I did not take the city wall into account and made a building which would suit the surrounding. In the beginning, the city wall was not part of the design, but after some weeks, the city wall became a topic which could again be the focus point of the design. But now in another way; more as an inspiration for the architecture of the different building blocks, instead of literally bringing the city wall back.

¹Lucas, R., (2016). Research Methods for Architecture. London: Laurence King Publishing Ltd.



4. the relationship between the graduation topic, the studio topic, and the master programme

This graduation project is, as said in the introduction, part of the project KaDEr Gelderland, in which four 'Living Labs' are working together with the province of Gelderland, and will do research on how to deal with heritage. The title of the graduation project is Zutphen Sustainable City, so sustainability is an important part of this project.

The chosen building is not a historical building, but a building which is built in 1999. This makes the assignment different as expected within the project KaDEr Gelderland. The building itself is not heritage, but the site is an important part of the history. This site at the northern part of Nieuwstad, is part of the historical layering over time. Nieuwstad was surrounded by a city wall. Till the 16th century, the monastery is the only building which is attached to this wall. The other parts of the wall are a fragile line on the map. In 1878 more and more buildings are attached to this wall. Nowadays, the wall mostly disappeared and big buildings together form the border of Nieuwstad; the shape of the buildings changed over time. In the past, the monastery and military buildings had a 'U-shape'; it enclosed an outdoor space. The urban fabric of the site was austere and fragile. At the same time, there was a unintentional intimacy. The new building of 'Het Stedelijk' does not enclose a space anymore. Due to its appearance in height, shape and materialization, the building stands out of its context and functions as a border of Nieuwstad. There is no intimacy anymore, and the park behind the building is not used as it could be. So with the new building of Het Stedelijk, many values of history disappeared.

In the beginning of this graduation project, I formulated the research question: *To what extent can the reinterpretation of disappeared heritage and its atmosphere contribute to create new urban spaces?* But after the historical analyses and a few months of the design process, I started re-thinking the words 'heritage and its atmosphere'. Now, I think 'spatial qualities' is a better notion than 'atmosphere', because the atmosphere of the 19th century is hard to define nowadays, and spatial qualities are more related to the architectural appearance.

In this project, not a heritage building is the topic of the project, but the heritage of the site, and how these heritage features can help to create vibrant urban spaces in this area. Another important aspect is sustainability. This theme is present in the project in different ways. First of all in the construction and facades. Wood is used to make the building demountable and more sustainable for the environment. A scheme is also made of how to deal with the materials and building components of the demolished building of Het Stedelijk. Sustainability is also used in a social context. By making this design and having the hotel function, the urban space will be made more vibrant.

figure 8
development site
(own illustration, based on the
maps in Historisch onderzoek
Lokatie, M. Groothedde, 1993)

1350-1595



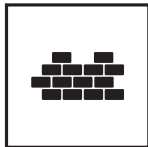
a place to stay



relation building and park



intimate character



fortification



1874-1900



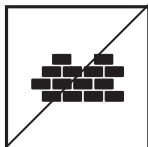
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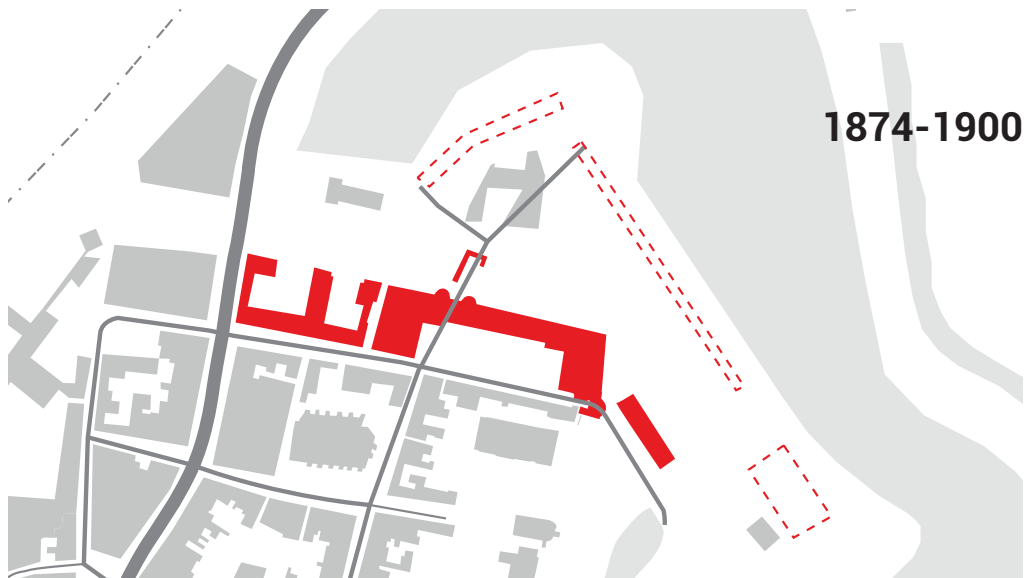
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intimate character



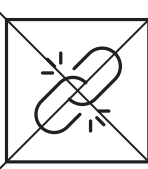
fortification



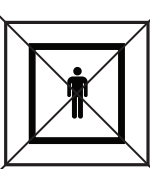
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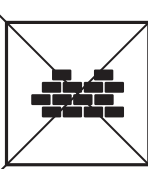
a place to stay



relation building and park



intimate character



fortification



5. the relationship between the project and the wider social, professional, and scientific framework

One of the problems in this area is that the area is not lively. The students are only present during daytimes at weekdays. Another problem is an age gap in the age of 20 till 35 (figure 10). Therefore, the aim of this project is to re-activate the norther part of Nieuwstad and create a community for students, travelers, local people and (young) professionals (figure 9).

ROC Aventus is situated near the station. It offers Intermediate Vocational Education, in different sectors. It is the only education institute in Zutphen, all the other schools are high schools or primary schools. Since the building can offer different facilities for different people, the students can also play a role in this building. For this project, the focus is on the students of the creative industry. This sector is choosen due to two problem in this sector. First the creative industry needs specific dimensions of rooms to create objects. Second, this type of education is not offered at a lot of places in the Netherlands, which results in a high average traveltime for the students (figure 11). For this reason, the hotel will also focus on students, so they can stay in Zutphen for a longer time.

These problems are not only the case in Zutphen. More cities and villages in the Netherlands have this problem. This project can contribute to the knowledge about how to deal with these areas, and how to make them more vibrant again!

*figure 9
target group
(own illustration, 2018)*

*figure 10
amount of citizen
(Feiten en Cijfers 2017, Gemeente
Zutphen, file:///C:/Users/Jessica/
Downloads/Feiten%20en%20Ci-
jfers%202017%20(3).pdf)*

*figure 11
traveltime of the students (made
by Malon Houben and Jessica
Admiraal, based on the informa-
tion of the student administration
of Aventus, Zutphen)*

