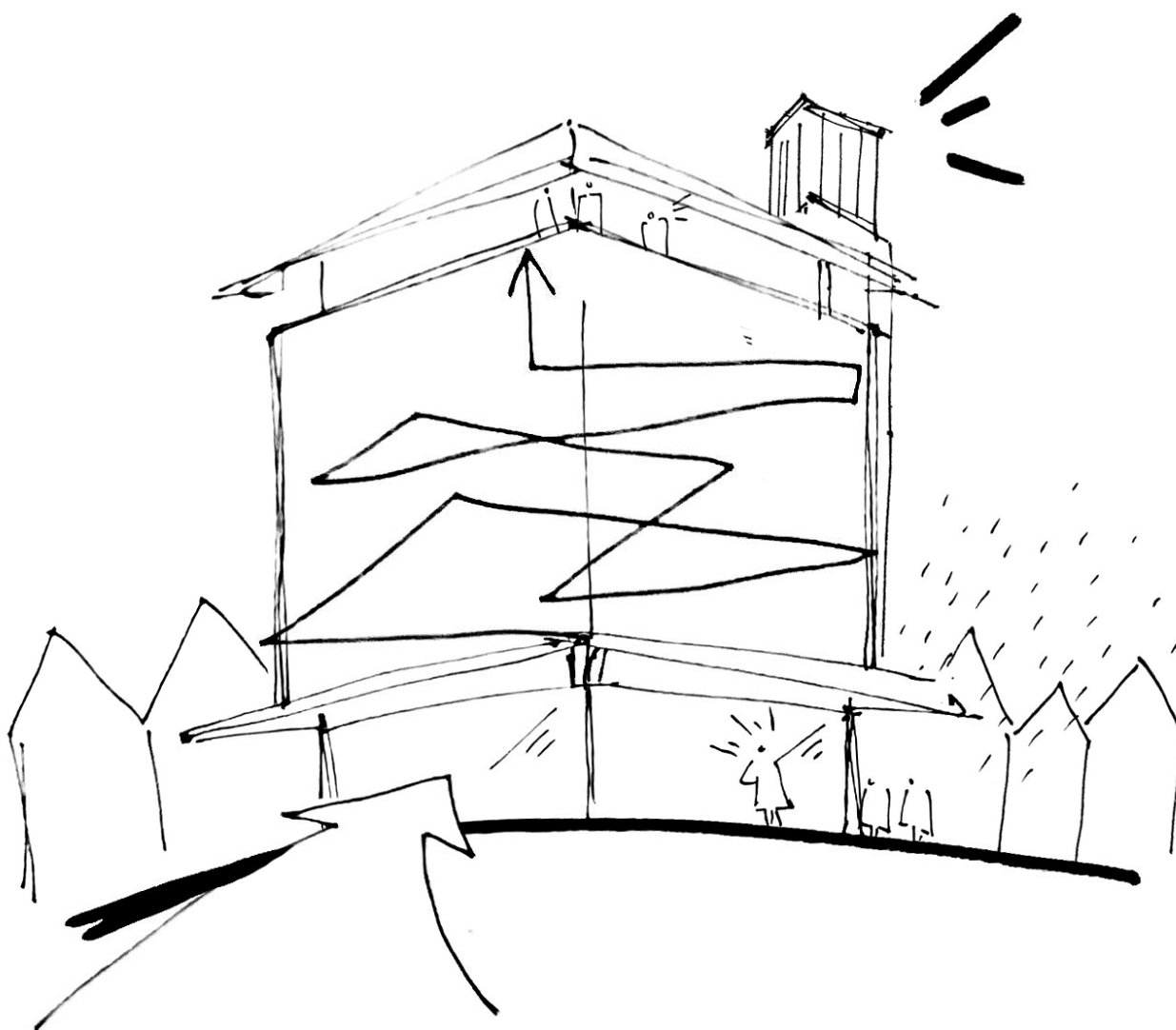


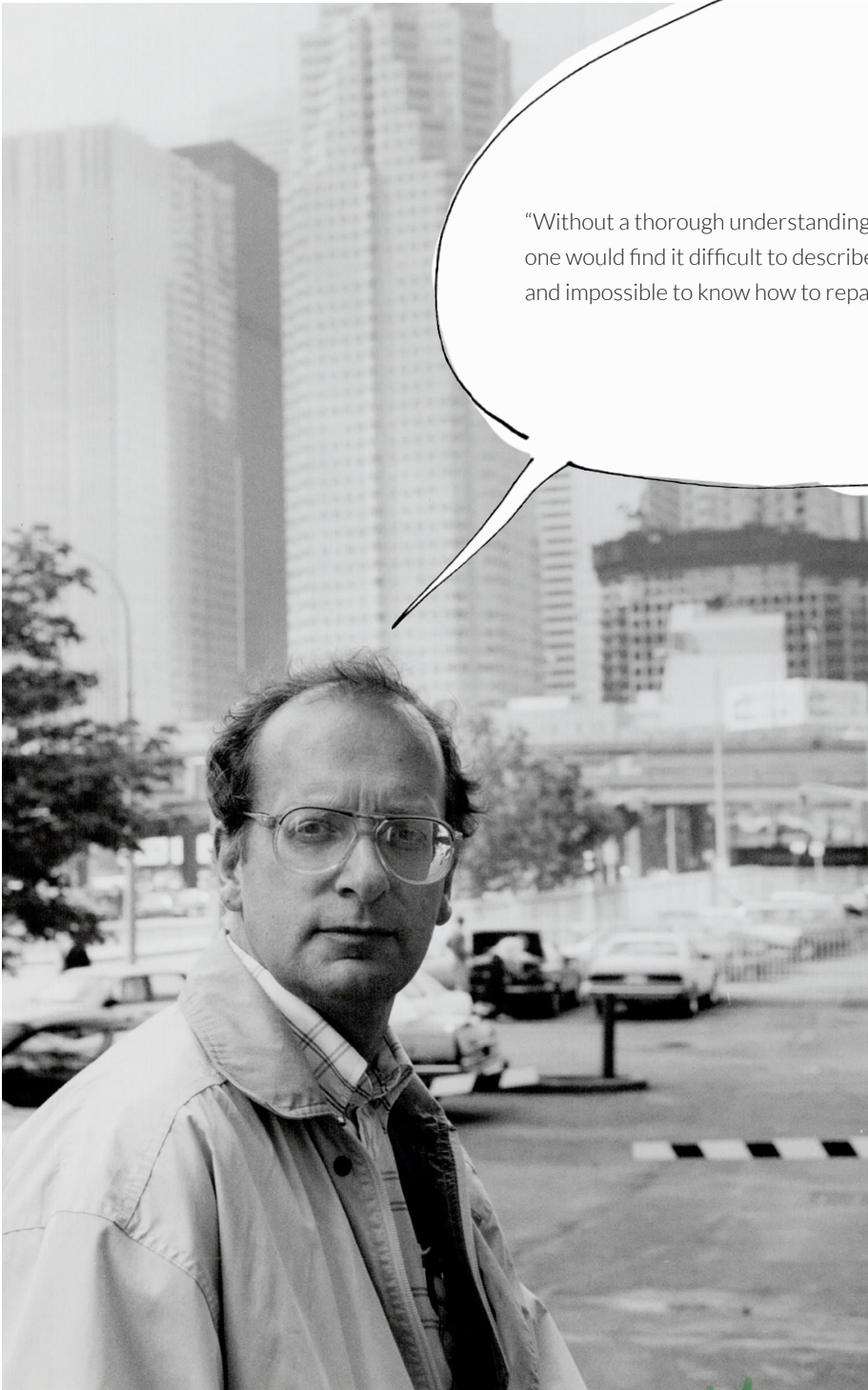
A SEQUEL TO V&D

research documentation



VACANT HERITAGE - V&D DEPARTMENT STORES

research mentor
Hielkje Zijlstra



“Without a thorough understanding of place as it has human significance, one would find it difficult to describe why a particular place is special and impossible to know how to repair existing places in need of mending”

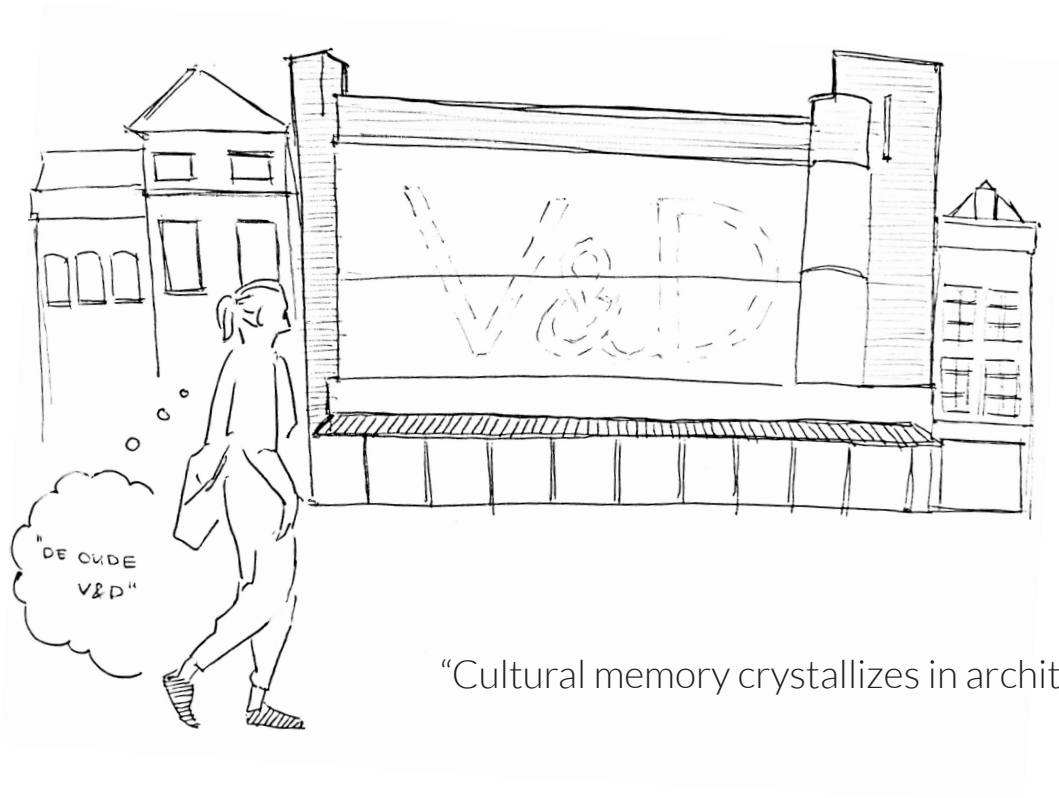
INTRO

The design topic of this design studio was the vacancy of former V&D department stores. A proper understanding of the site is needed before prescribing a medicine for these obsolete buildings. In this document, you will find an overview of the research that I have conducted as part of the Vacant Heritage Graduation Studio. The research consists of two components.

First, within a group of thirteen students, the spatial characteristics of V&D department stores were explored. In this document you'll find my contribution to this research and essential findings for the scale of the urban block, both generic and specific for the site of Leiden.

Second, a personal studies into the field of architectural phenomenology was executed. The buildings of Vroom & Dreesmann expressed a clear corporate identity. I was fascinated by the questions what happens to this 'place identity' now that V&D has left the building.

This research changed my perspective towards the design assignment. As a former employee of La Place, I felt a strong attachment to the site. But from a professional point of view, based on a historical and contextual analysis, I concluded that the impact V&D has had on the site was not always for the better. This document concludes with my value assessment and starting points for redesign.



“Cultural memory crystallizes in architecture.”

CONTENT

- 3 **INTRO**
- 5 **CONTENT**
- 6 **RESEARCH AND DESIGN**

- 8 **SBT - V&D IN URBAN BLOCK**
Over the course of the 20th century, V&D stores popped up all over the Netherlands. What impact did the arrival of these palace of retail have on Dutch inner cities and their direct surroundings?

- 24 **SBT - V&D IN URBAN BLOCK LEIDEN**
What impact did the arrival of V&D department store have on the site of Leiden and its direct surroundings?

- 26 **SPACE IS NOT PLACE**
The building stock of V&D remains as a physical memory of a place that once has been. Seeing the lifeless buildings learns us that place > space. How can we understand and study the concept of place?

- 30 **PLACE ANALYSIS**
The identity of place changes over time. How did V&D influence the sense of place of this site? This chapter studies the developments in form, function and meaning on the site of V&D Leiden, adding a social, cultural and historical perspective to the analysis.

- 60 **ESSENCE MODEL**
The union of material and immaterial values.

- 62 **THE INTANGIBLE VALUE OF V&D**
An assessment of the spirit of V&D according to the conceptual model of Relph.

- 68 **MAKING SENSE OF PLACE**
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- 72 **HERITAGE APPROACH**
What are the key values of the site, including both tangible and intangible aspects?

- 76 **VALUE MAPPING**
What are the key values of the site, including both tangible and intangible aspects?

- 78 **REFLECTION**

RESEARCH AND DESIGN

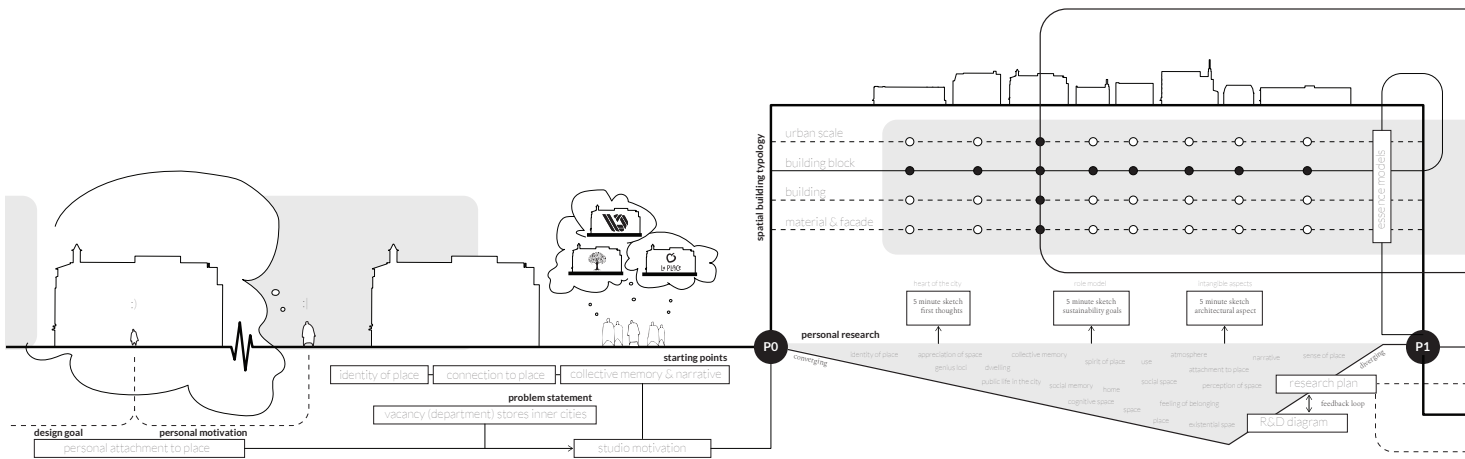
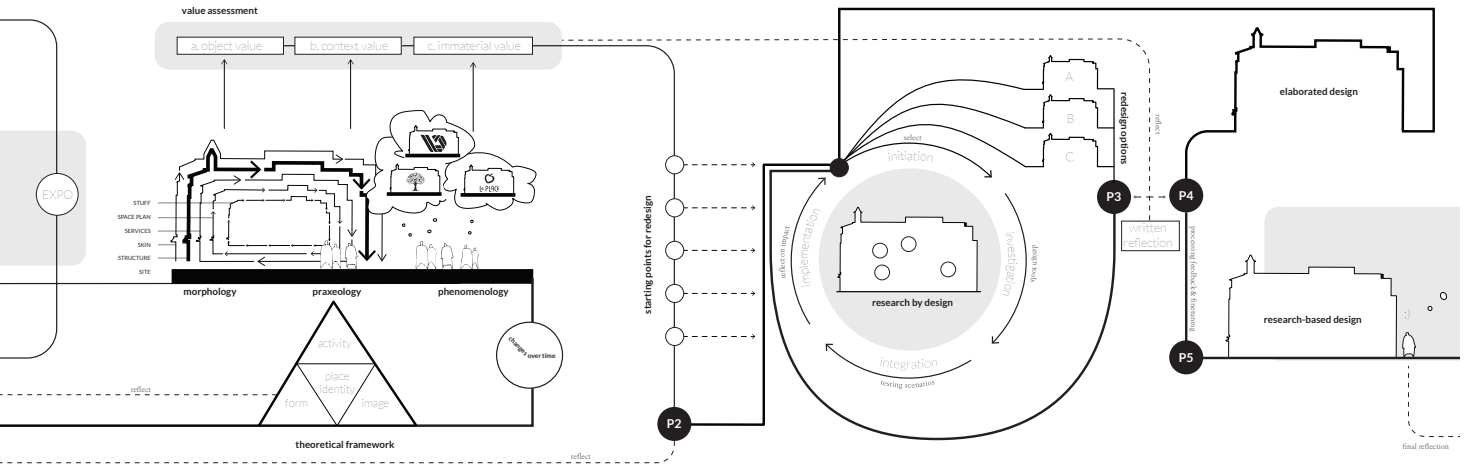


IMAGE 1: RESEARCH AND DESIGN DIAGRAM OVERVIEW

This diagram portrays the relation between research and design over the course of the graduation year. The year kicks off with a collaborative research into the typology of V&D buildings. At the same time, an individual research plan is produced, developed from your personal interests. The research plan describes the focus of the personal research which starts after P1. At P2, the conclusions from the research is presented which might result into starting points for the design. At this point, the centre of gravity shifts from research to design, starting an iterative process (the design loop). At P3, it is time to reflect on the whole year and set out a coherent story for P4.



SBT / V&D IN URBAN BLOCK

This year kicked off with a collaborative research into the spatial typology of V&D buildings as a basis for re-design. Traditionally, research methods into typologies in architecture base typologies on function. But in an ever changing society, functions also continuously change. This might be most evident in the retail industry, which is in a state of constant evolution. This so-called 'detailhandelsevolutie'¹ is caused by rapidly changing consumer needs, decreasing the lifespan of function. Space, on the other hand, is timeless. Therefore this research uses a different approach to investigate building typologies: instead of functions, the space becomes central. Research is done in order to characterize the spatial characteristics of a collection of buildings. Listing these spatial properties can give direction to the possibilities for redesign and future use. This research has been executed in a team of 13 students and Hielkje Zijlstra as a research mentor. It has resulted in an elaborate atlas which analyzes eight different V&D buildings in the Netherlands in four different scale levels: city scale, urban block, building and facades & material.

Together with Niek Buchner and Xiaohu Yan I studied the scale of the urban block. In hindsight, this vantage point has clearly influenced the development of my design. Therefore this chapter aims to highlight the conclusions of the urban block research.

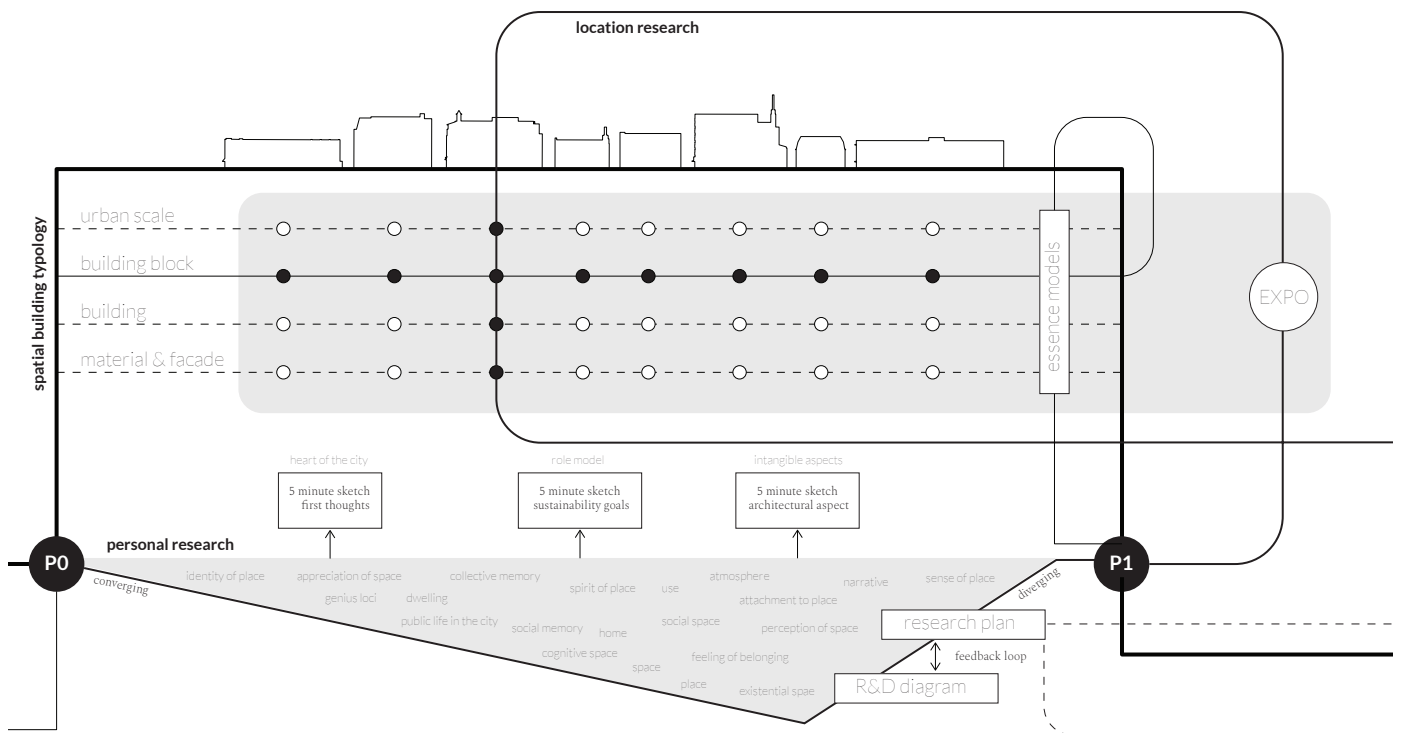


IMAGE 2: SECTION OF R&D DIAGRAM P0-P1

BIGGEST PLAYER IN THE BLOCK

In many cases, the character of the urban block has drastically changed since the introduction of the V&D department store. The footprint of the first store was often already in the first design large in size compared to the other parcels in its direct surroundings. The success of the stores resulted in a need of extra retail and storage space. Several parcels, historically rather narrow and very deep in dimension, were merged into a large, more rectangular parcel. In the case of Dordrecht, other than the V&D only one other parcel is left. This way, the footprint of the V&D expanded. In many cases the V&D covers almost half of the block. In some cases, even narrow streets (steegjes) were overtaken by the V&D. This growth has altered the character of the urban block, changing it from a building block with open courtyard into a closed mass, with little empty space, or in the case of Maastricht no empty space at all.

The V&D department stores are cleverly located within the urban block. You'll often find the V&D situated at the corner of the block, covering the full width of the end of a block, or directly located to a prominent square or busy shopping street.

The point of gravity of the urban block in many cases shifted to the V&D. But recently, other forces are starting to take over, such as the Bijenkorf in Maastricht and the development of the St. Jorisplein in Amersfoort. In all the other cases, the V&D is still the largest player in the field of the urban block.

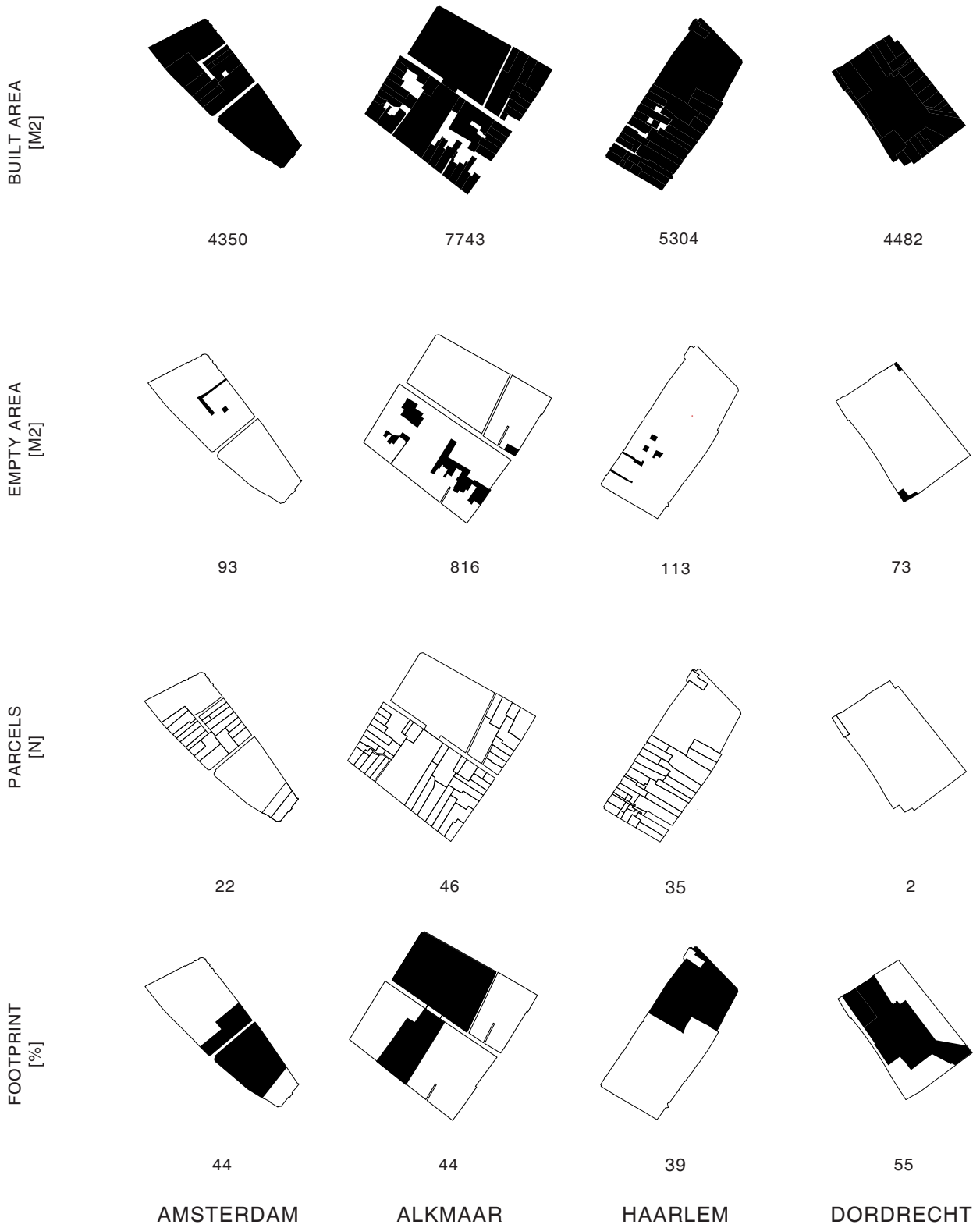
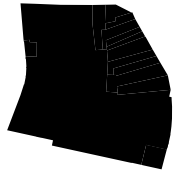
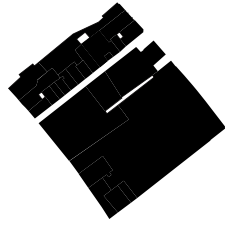


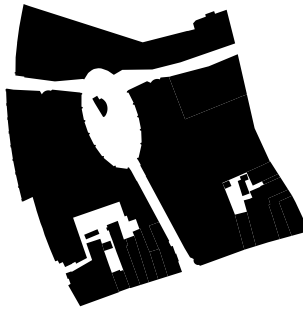
IMAGE 3: CONFIGURATION OF URBAN BLOCK (SBT, 2021)



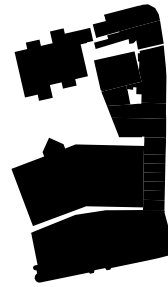
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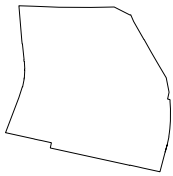
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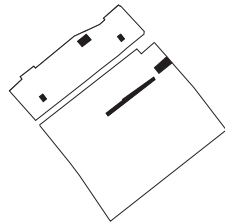
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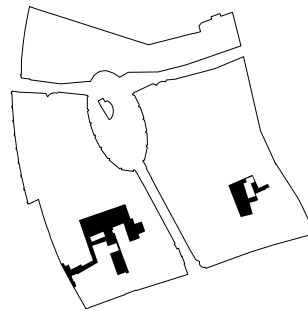
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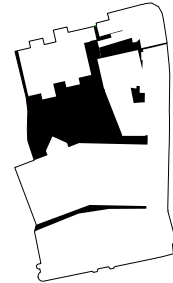
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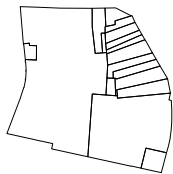
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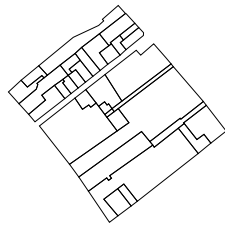
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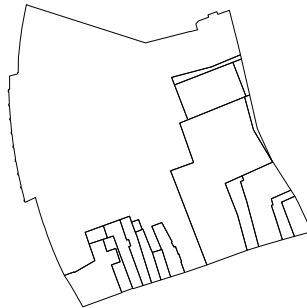
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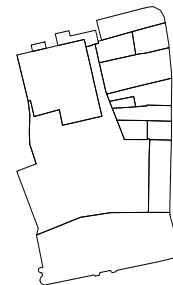
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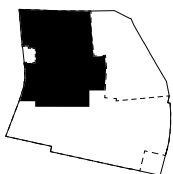
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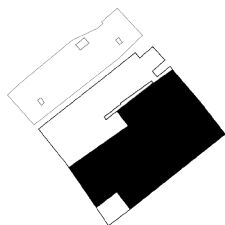
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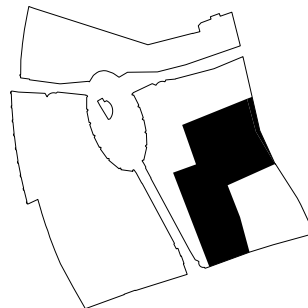
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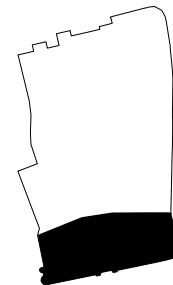
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47



19



27

MAASTRICHT

LEIDEN

AMERSFOORT

ENSCHEDÉ

FACADE STRATEGY

Not all façades are equal. In many cases, V&D has one clear dominant facade which can be regarded as the main facade. These facades are often carefully designed in order to stand out, but simultaneously, take measures to blend in. Thanks to its height and width the facade literally exceeds its neighbours. Still, the giants manage to relate to their neighbours, either in shape (setbacks, sloped roofs, canopies) or choice of material (sandstone, layering).

Even though these main facades alter in shape, they've been designed according to a similar strategy. The large glazing on the ground floor of the urban block is continuous, contributing to the commercial environment of the shopping area in the city centre. It is designed to lure people inside. Above ground level, some V&D buildings have large display windows, making them stand out from the surroundings. Other V&D buildings have solid and closed upper facades with small-size windows. In both cases, these upper floors are separated from the outdoor world, in order to keep the experience focused on the inside. Third, the top level is different in appearance, often offering a view to the city. This public attraction attracts visitors to move all the way to the top of the building.

In conclusion, all V&D buildings have at least one facade which is the most outstanding point in the urban block. If possible, this facade is continued to other elevations. As a result, the V&D has become a point of recognition in the urban fabric.

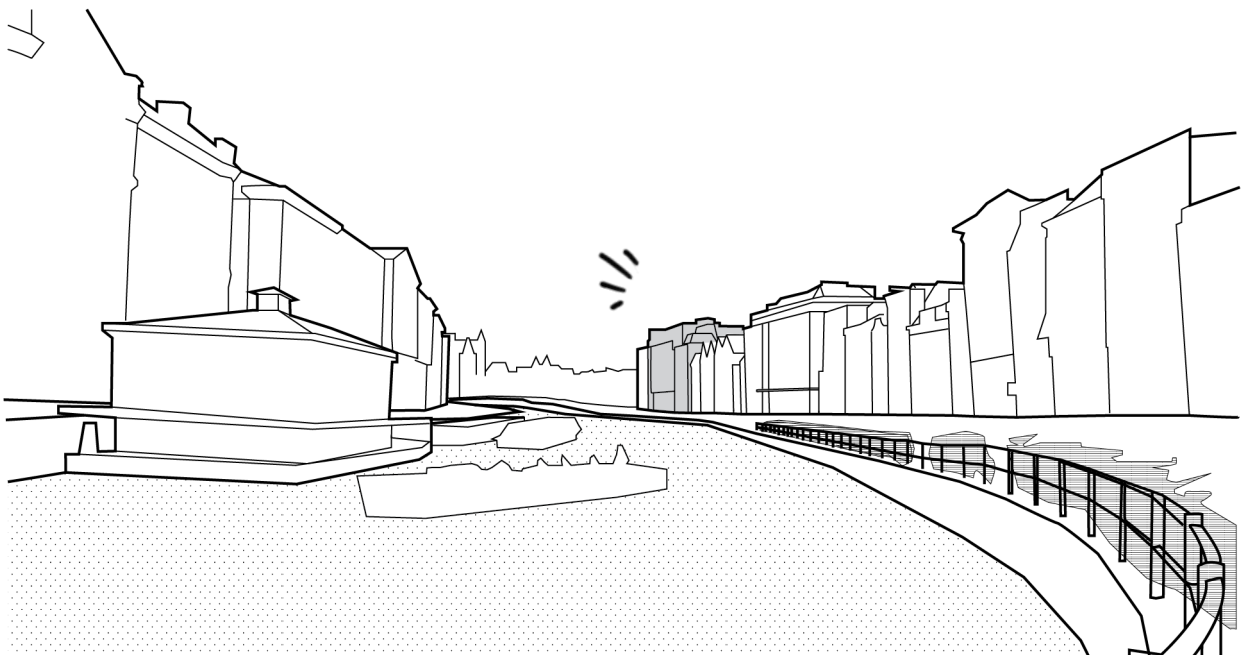


IMAGE 4: STRIKING APPEARANCE OF V&D AMSTERDAM FACING ROKIN

HIDDEN WORLD BEHIND FACADE

When comparing the language of the facade to legal parcels, it becomes clear that the classification of the façades is not always consistent with the legal parcels.

In some cases the building covers just one parcel, (Enschede, Haarlem and Alkmaar). In other cases, V&D buildings are broken into several different parcels. This makes it difficult to read the property and use from the outside. For example, this is the case in Leiden (images to the right).

Most surrounding buildings in the urban block are small stores or individual houses, where the façade indicates its own parcel.

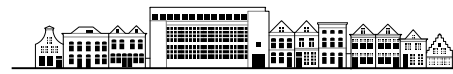
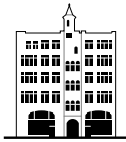
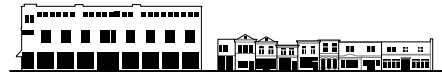
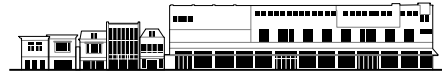
The ambiguous relationship between parcel and facade indicates the story and development behind the buildings, which is especially crucial for these commercial buildings.



IMAGE 5: VIEW TO AALMARKT-FACADE, LEIDEN

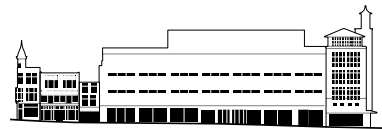
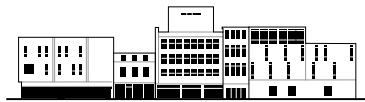
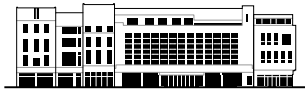


IMAGE 6: VIEW TO BREESTRAAT-FACADE, LEIDEN



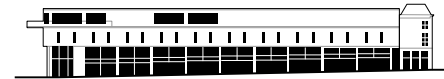
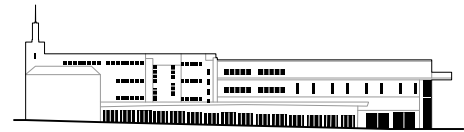
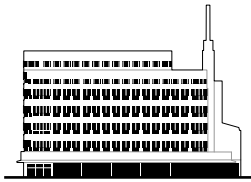
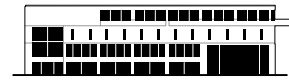
AMSTERDAM

ALKMAAR



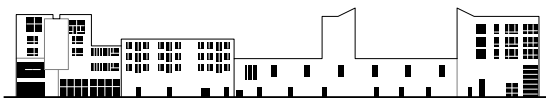
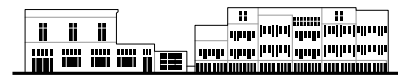
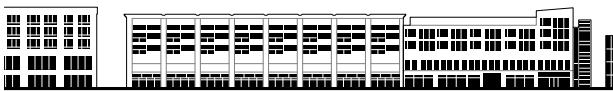
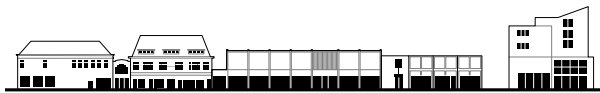
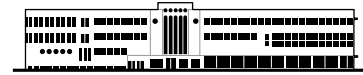
MAASTRICHT

LEIDEN



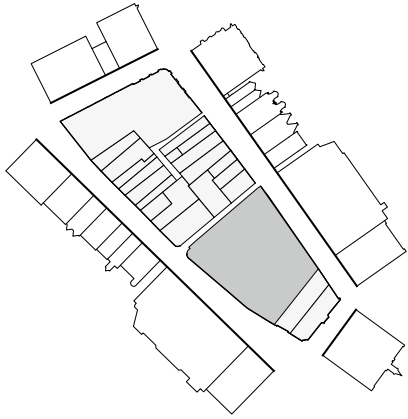
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DORDRECHT

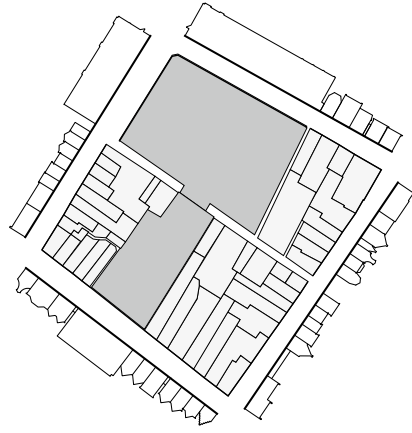


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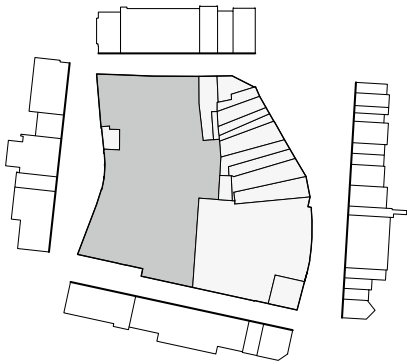
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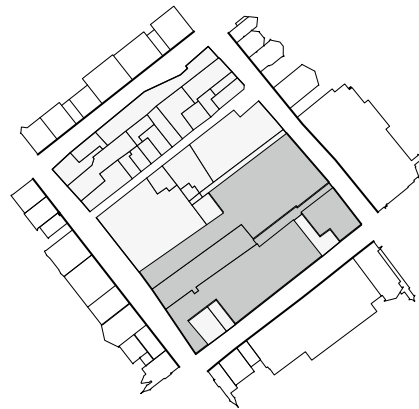
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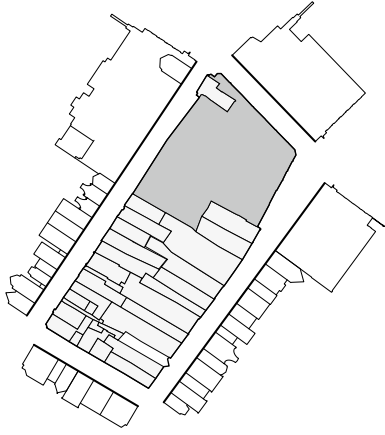
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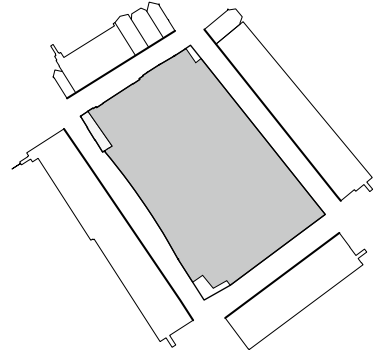
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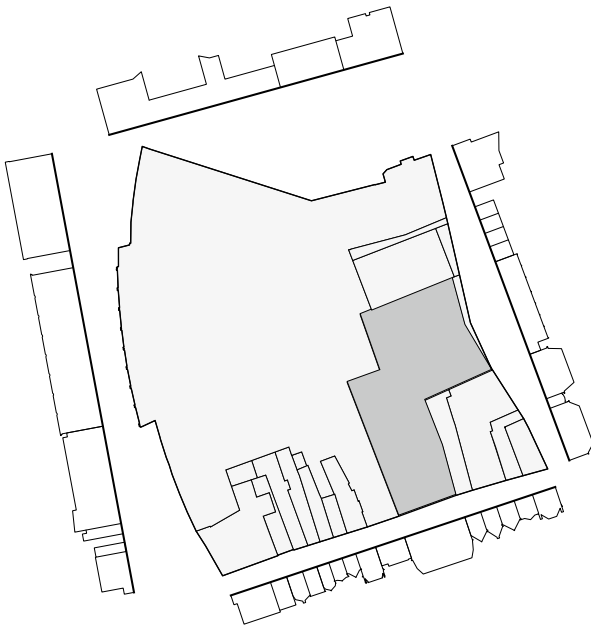
LEIDEN



HAARLEM



DORDRECHT



AMERSFOORT



ENSCHEDA

ROOF STRUCTURE

The following conclusions can be drawn from the comparison between the roof structures of the various urban blocks.

First of all, the different historical layers of each urban block are clearly visible in the roof landscapes. The roof structure of the urban blocks consist of a configuration of large flat roofs and smaller gabled roofs. Gabled roofs often belong to smaller and narrower buildings, remains from the historic city. Flat roofs often refer to a commercial building, most of the time with a more recent construction year. These roofs are predominantly used for installations.

Second, the contrast of some V&Ds with the surrounding buildings is clearly visible in the roof landscape. The buildings of the V&D have large flat roofs and contrast in scale and shape with the fragmented and gabled roofs of the surrounding buildings. This contrast is best seen in Alkmaar and Haarlem, where the V&D has replaced a lot of demolished small buildings and dominate the urban block. The V&D buildings in Amsterdam, Alkmaar, Haarlem and Enschede are leading and distinctive in terms of scale and position in the urban block, and this is also reflected in the roof structures.

Third, despite the enormous scale of these buildings, in Maastricht, Leiden, Amersfoort and Dordrecht, the roof structure has been woven into the urban fabric of the urban block over time. One explanation for this is the small-scale start of the V&D and the gradual growth of the buildings over time. For example in Amersfoort, new constructions overgrow the V&D building and put the focus on another point in the urban block.

Last, despite the amalgamation of structures in the urban block, V&D buildings are easily identified by general architectural features. For example, the V&D is distinctive in the roof structures due to the use of a skylight. This is a common feature of all these buildings.



IMAGE 7: IMPRESSIONS OF CONNECTION TO PUBLIC ENVIRONMENT

ACCESSIBILITY

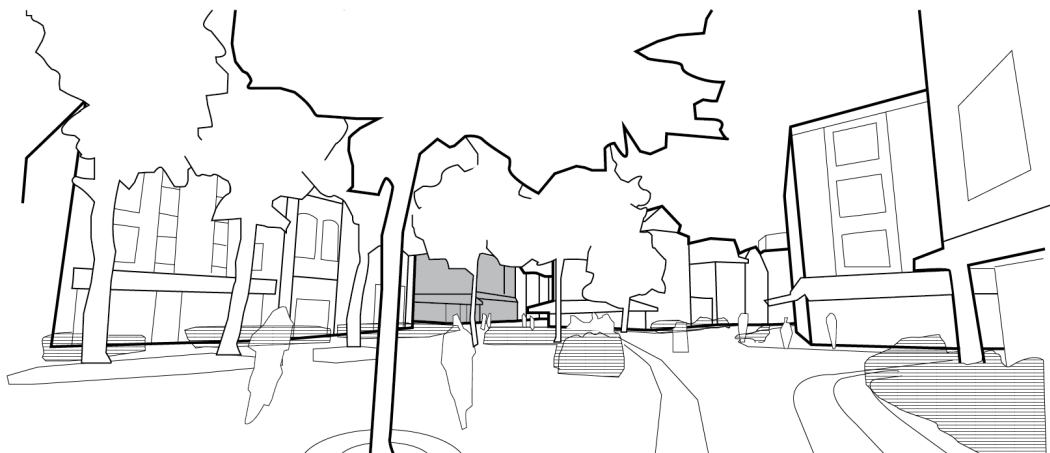
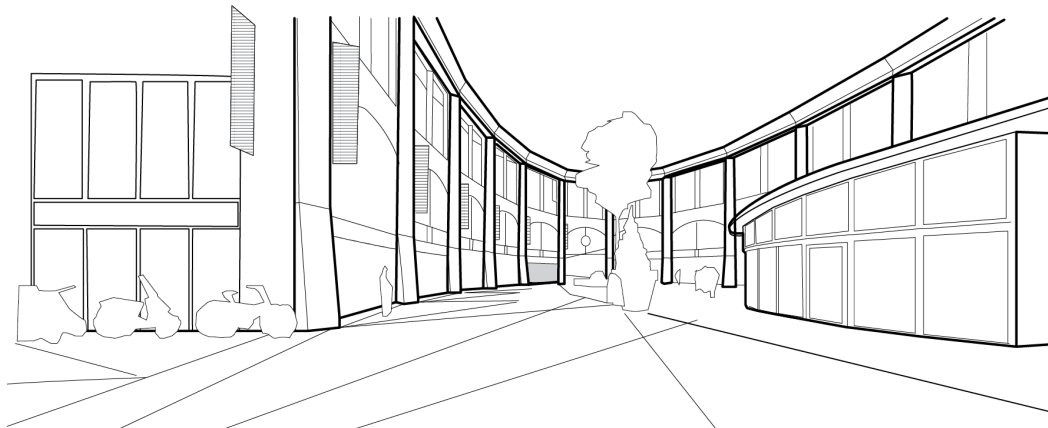
V&D often can be found in the heart of a shopping district within Dutch inner cities. The stores were strategically positioned alongside busy shopping streets. To guarantee a relaxed pace and safe environment for fun shopping, these streets are accessible to cyclists and pedestrians only.

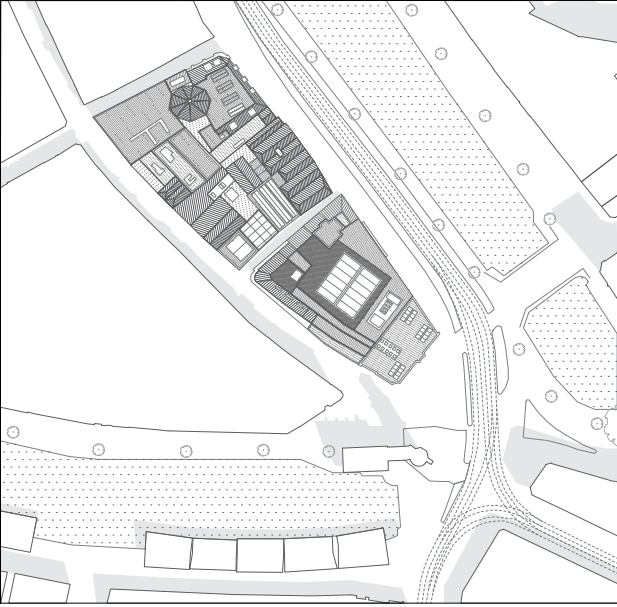
In some cases, the urban block has a clear front and back side, where the front is adjacent to the pedestrian street and the rear is adjacent to an access road. This distinction in traffic is clearly visible in Alkmaar and Haarlem. It is remarkable that the urban blocks in Leiden and Dordrecht have two front sides, adjacent to a busy street or a square

Alleys are crucial to make the urban block function well. The alleys are often accessible to cars and sometimes even to trucks, which is the reason why often the expedition area of V&D can be found here.

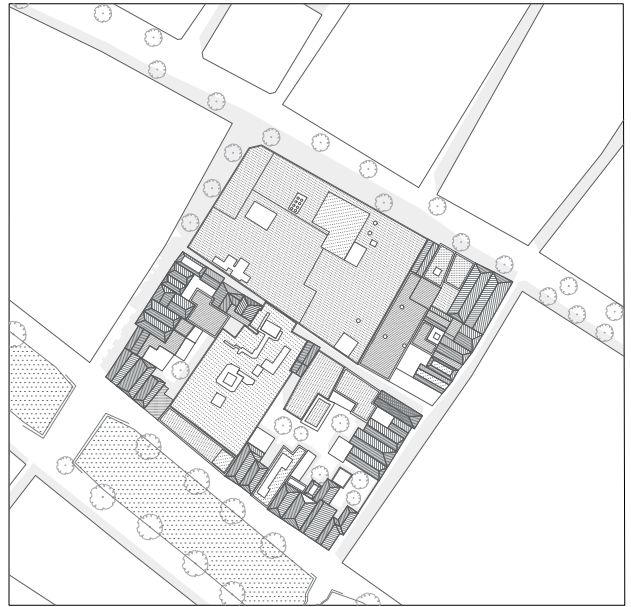
Two V&D buildings are exceptional in the sense that they are accessible by car: Enschede and Amersfoort. In both cases, this has to do with age and a new strategy to attract customers from outside the city. Both V&D stores are situated alongside the border of the inner city. By connecting the site to a car park, V&D were to be the welcoming image of the inner city.

In the case of Amersfoort, the urban block has recently been completely transformed into a large, modern shopping mall, which absorbs the old V&D. In the case of Enschede, the young inner city was designed for cars.

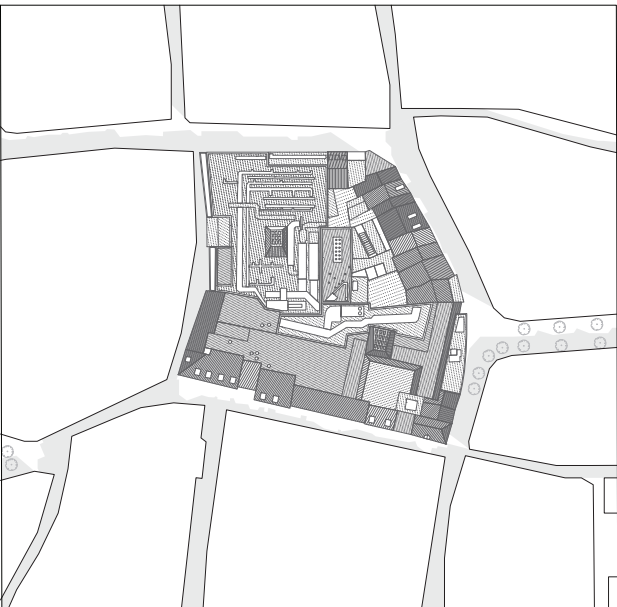




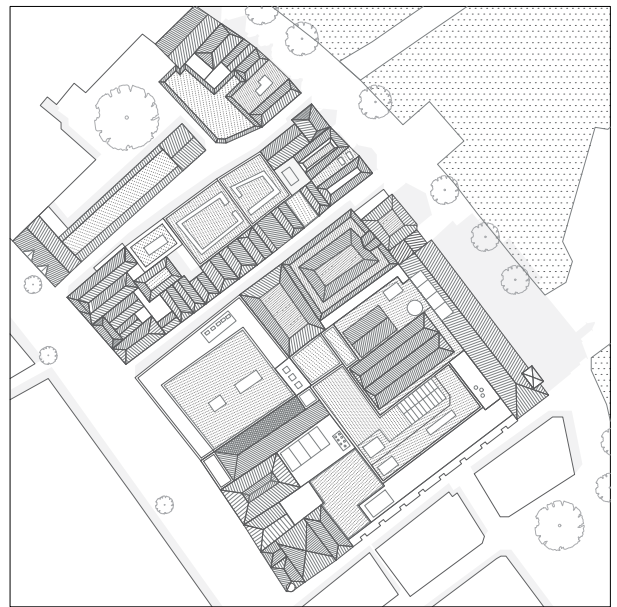
AMSTERDAM



ALKMAAR

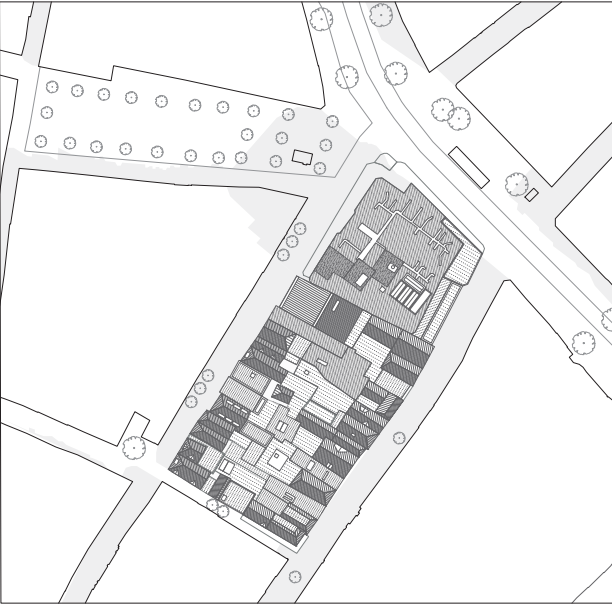


MAASTRICHT

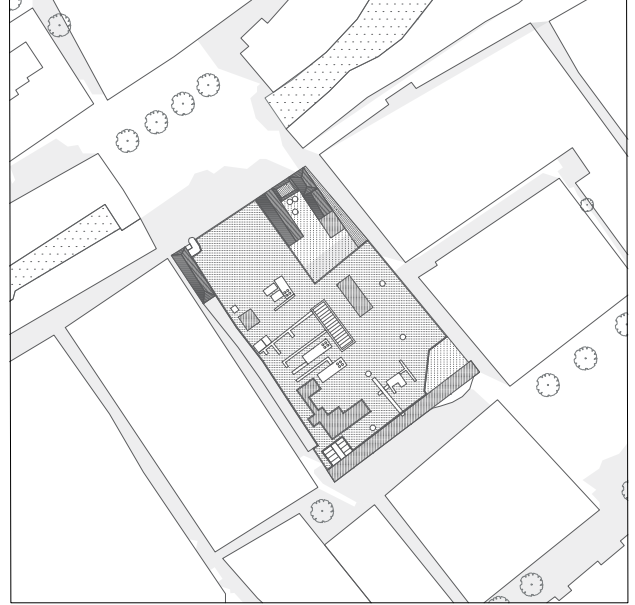


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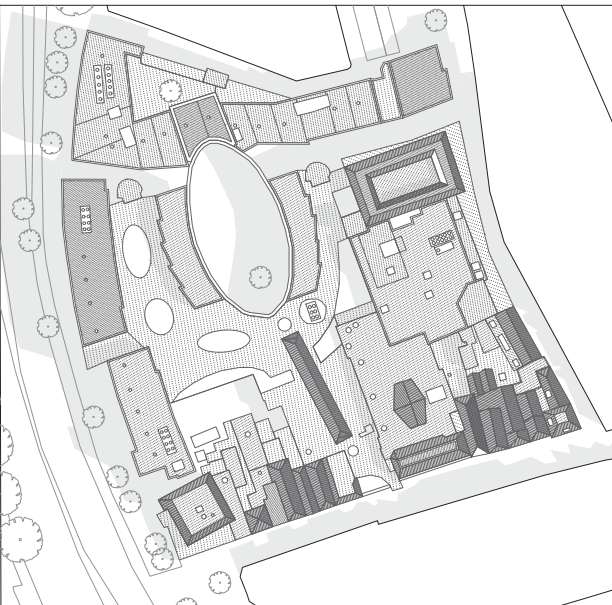
IMAGE 8: ROOF STRUCTURES OF URBAN BLOCK (SBT, 2021)



HAARLEM



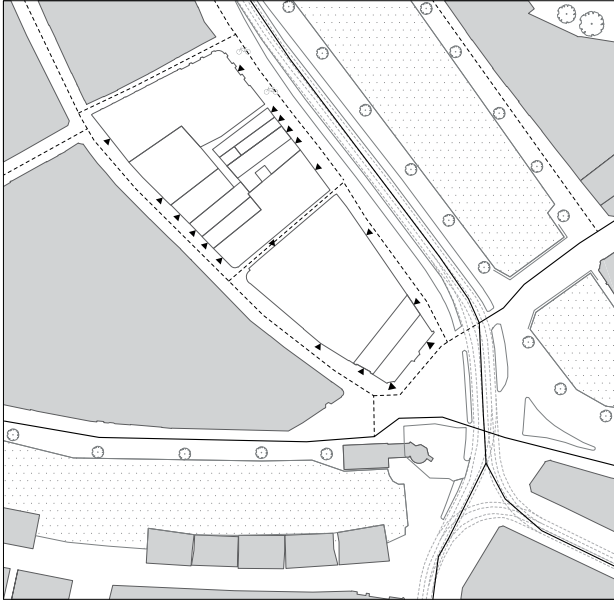
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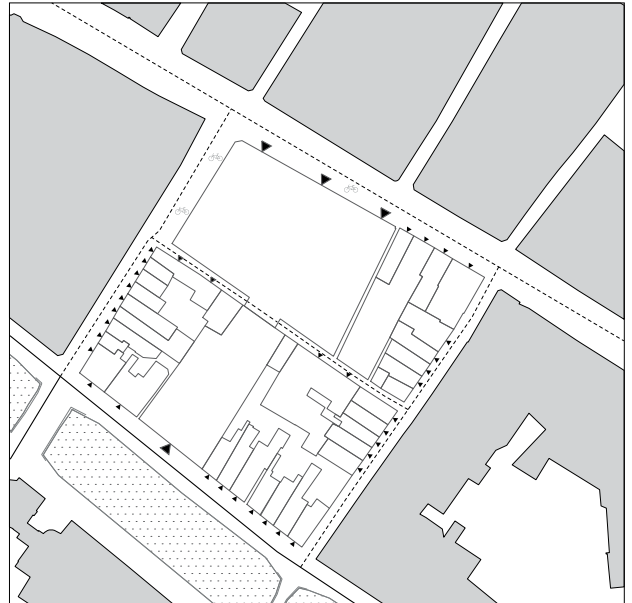
AMERSFOORT



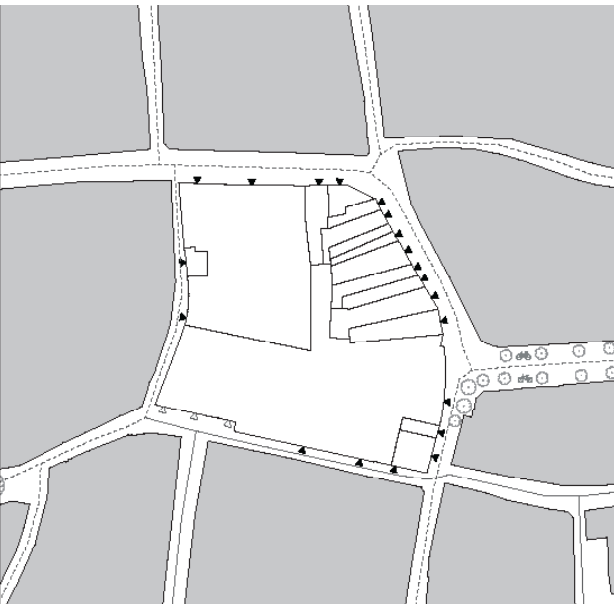
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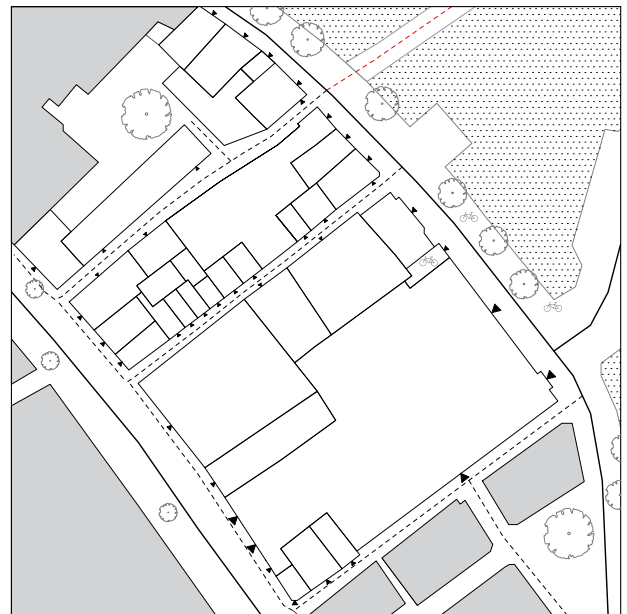
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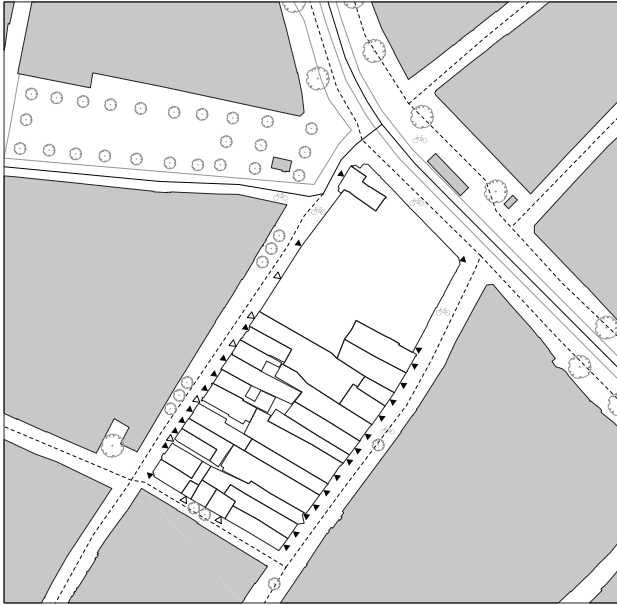


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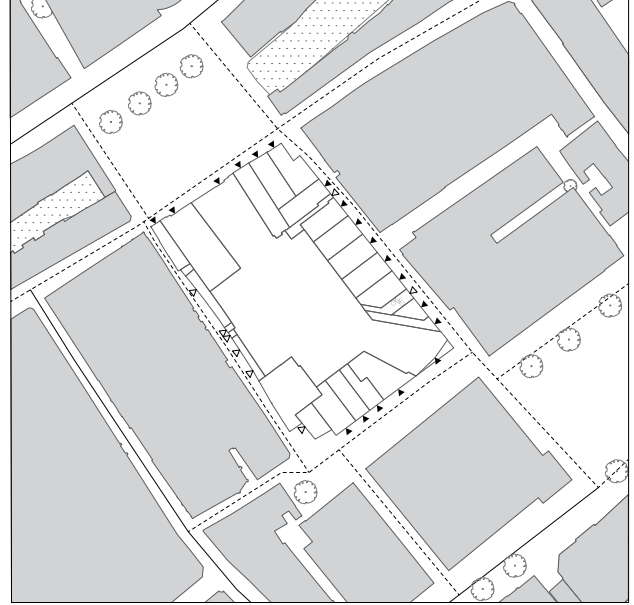


LEIDEN

IMAGE 9: ACCESSIBILITY OF URBAN BLOCK (SBT, 2021)



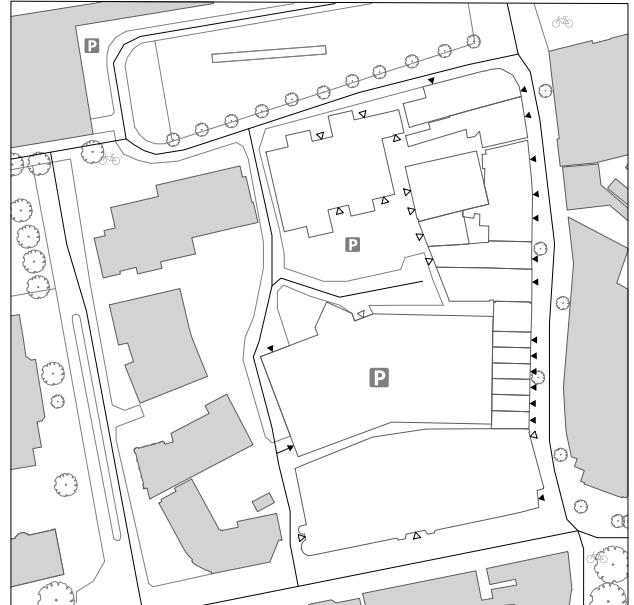
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DORDRECHT



AMERSFOORT



ENSCHEDA

SBT / V&D IN URBAN BLOCK LEIDEN

SIMILARITIES

Just like other V&D buildings, V&D Leiden is positioned in the very heart of the inner city. It's primary facade has an important landmark function. The building's basement includes a large bike park, making the structure an important node for the city. It has multiple entrances facing three different streets, functioning as an indoor passage through the block.

SPECIALITIES

V&D Leiden belongs to the three largest V&D buildings that have been analyzed. But its volume is not apparent from the outside. The complex has a fragmented character, as it consists of several building parts and facades. The complex is related to three different streets: Aalmarkt, Breestraat and Maarsmansteeg. The spatial arrangement of each street is completely different from one another.

The most dominant street is Aalmarkt. Its wide and open character alongside river De Rijn is in contrast to the narrow streets that characterize the inner city of Leiden. The building's prestigious facade is perfectly in line with this public character (image 10). Breestraat is another characteristic street for the city of Leiden. As its name already suggests (*'brede straat'*), the street is wider than the average street in Leiden. This is reflected in the dimensions of the parcels (image 11). Last, there is the narrow alley of Maarsmansteeg. Historically, the alley was filled with two rows of narrow dwellings. Over time, the houses were transformed to host public functions on ground level. Large openings and setbacks in the building line were introduced to create an interesting dynamic between facade and street, to slow down the pace of passengers and to attract customers. One side is still intact, the other side has been transformed by V&D

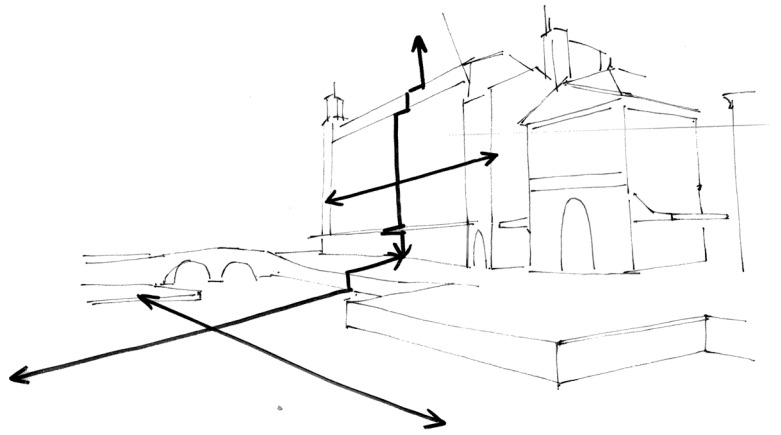


IMAGE 10: BALANCE AALMARKT



IMAGE 11: BALANCE BREESTRAT

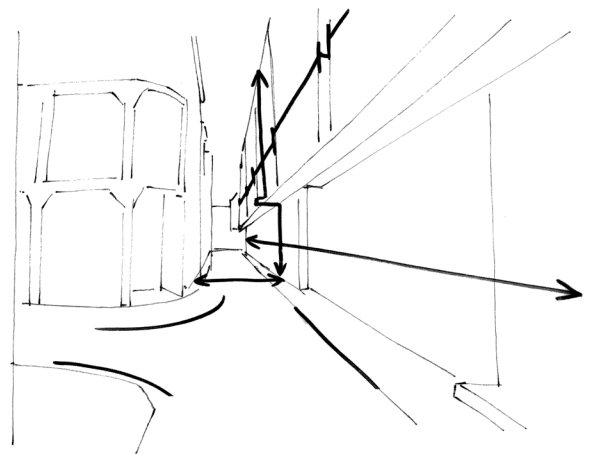


IMAGE 12: MAARSMANSTEEG



IMAGE 13: HISTORICAL MAP OF LEIDEN, VAN DEVENTER (1574)

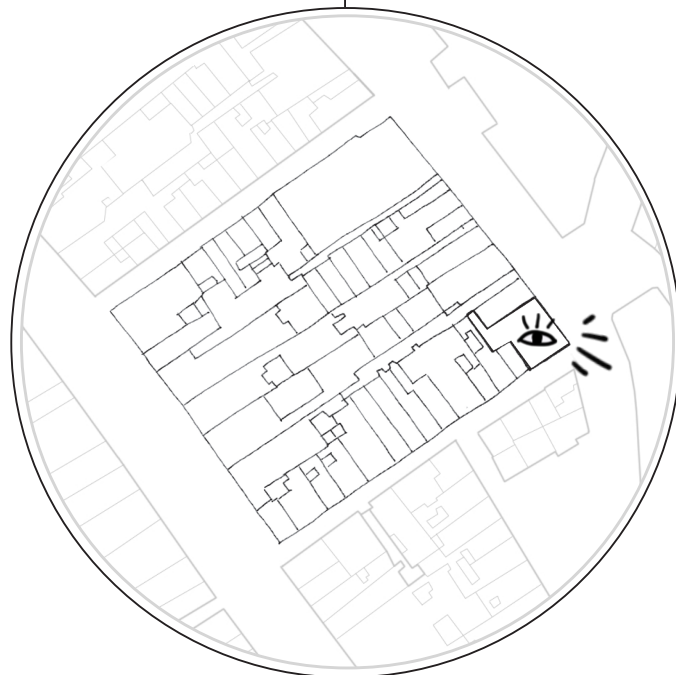


IMAGE 14: URBAN BLOCK (1903) WITH FIRST V&D

SPACE ≠ PLACE

Space and place are complex concepts. Both concepts know a considerable number of definitions and usage, which vary among specific fields of study. The dialogue on space and place thus links philosophy, social theory and social sciences (Blake 2004), which is the reason I believe it is an interesting starting point for my research.

Instead of explaining these concepts as experienced from various perspectives, the aim of this chapter is to offer an overview of the relationship between space and place. What are the connections and disconnections between space and place? This way, the following chapter constructs a frame of reference, which assists in the understanding of the vantage point of theorists that have contributed to the discussion on the matter.

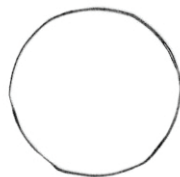


IMAGE 15: SPACE AND PLACE

1. SPACE = PLACE

Space and place are words that in daily practice are often used interchangeably, as they represent the same domain. For the sake of ease in everyday conversation, this might be for the better. As soon as you try to define these terms more accurately, you'll discover that you've only seen the tip of the iceberg of an intense debate has been reignited over the course of the twentieth century.

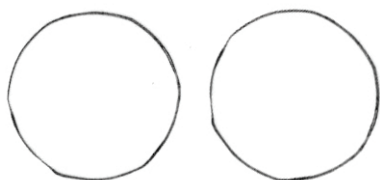


IMAGE 16: SPACE OVERLAPS WITH PLACE

2. SPACE AND PLACE

The second conceptualization explains space and place as two separate constructs without overlap. It becomes a matter of 'either' and 'or'. Even though the existence

of 'the other' might be recognized, the field of study focuses merely on one of the two constructs, exploring the ambiguity within a single conception.

The dualistic conception of space and place already dates back to ancient civilizations. Often, space was the topic of interest. The old Egyptians used to describe space in relative ways. Space was explained in relation to the human, by describing objects to the above and the below, the left and the right. On the contrary, thinkers since the classical Greece have started to describe space in absolute terms. Their conceptions, such as Euclidean's three-dimensional axes, were translated by enlightened thinkers such as Descartes in the 17th century and Kant in the 19th century, who developed systems for coordinate systems. In the 20th century, philosopher Martin Heidegger formulated his notion of Dasein, our being in the world. We are always physically inhabiting the world, rather than spectating it from an metaphysical plane. With his theory, Heidegger revindicated the notion of pragmatic space.

The matter of place, on the other hand, has been an important subject in the field of geography. Since the 1970s, geographers such as Yuan Tuan, Annie Buttimer and Edward Relph grew dissatisfied with what they felt was a philosophically and experientially anemic definition of place (Seamon, 2008). Their studies have been called a humanistic approach to geography, as in their studies the relation of human to place became the central topic of interest.

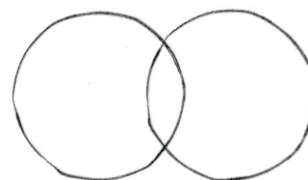


IMAGE 17: THREE COMPONENTS OF PLACE IDENTITY

3. SPACE OVERLAPS WITH PLACE

The next theoretical position again explains space and place as separate constructs. But the two conceptions overlap in such a way that there is an area where, conceptually, they come together. At this point, their properties merge, where as otherwise they exist solely.

This position has led to the concept of translocal spaces. Even though location or position is a very common condition of place, it is not a necessary one (Relph, p. 29). A gypsy camp might be 'in a place', but culturally in itself is a place. In contemporary society, homeless people and transient people, are not automatically placeless. Or as Low explains: material spaces formed by circuits of migration and other transnational processes intersect with the places of migrants' everyday lives (p.25).

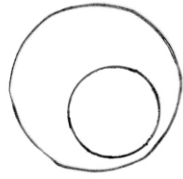


IMAGE 18: SPACE > PLACE

4. SPACE > PLACE

The third configuration might be the most common way of thinking about space and place. Space is regarded as an encompassing construct. Within space, you find places that in itself possess their relevance and meaning, but are still a part of space in general. This conviction is based on social practices and phenomenological experience of space. Henri Lefebvre and Edward Soja introduced the concept of place as lived space. It is the stage for people's everyday activities. In other words, space becomes place once we imbue it with meaning.

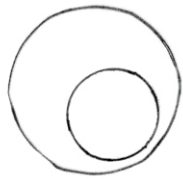


IMAGE 19: PLACE > SPACE

5. PLACE > SPACE

Opposed to the third configuration, the fourth shows a reversed relation between space and place. This conceptualization is not very common, but is very evident in literature. In this case, place is the larger category, encompassing a couple of narrowly defined constructs of space. It captures aspects of the notion of 'placenessless'. Relph (1976) explains how, even though the life of human beings is predominantly an experience of place, some places are stripped of personal and cultural meanings. By processes of modernization, disneyfication, industrialization and globalization places reduce to mere abstract spaces, as they have lost cultural intimacy and affective qualities. It is similar to anthropologist Marc Augé's notion of non places: highways, hotel rooms, airports and shopping malls.

MY DEFINITION

For my vantage point it is relevant to study place from a phenomenological perspective, through individual and collective experiences. Place is then understood in the sense of a space that is inhabited and appropriated through the attribution of personal and group meanings, feelings and sensory perceptions and understandings (Cresswell, 2015, Sen and Silverman 2014). I like to think of space in the words of Relph (1976): 'space is simply a continuous series of egocentric places where things performing certain functions or meeting needs can be found, but of which no mental picture has formed.' (p.9)

According to Relph, studying place might contribute to "the maintenance and restoration of existing places and the making of new places" (Relph, 1993). Relph argues that, without a thorough understanding of place and its significance to people, it is difficult to explain why a certain place is special and that it is impossible to repair existing places in need of mending. That means that before I can properly prescribe how this place should be redesigned, I must first learn how to accurately describe the existing place.

THINKING ABOUT PLACE

When talking about place, we obviously mean something more than abstract location. Space physically is constantly around a person, but the character of a person makes him perceive space in a certain way, which transforms the meaning of space. Space thus becomes place when humans attach meaning to it. Norberg-Schulz, strongly influenced by the writings of Martin Heidegger, explains how 'place' is a concrete manifestation of man's dwelling. Places are centres of action and intention, they are 'a focus where we experience the meaningful events of our existence'. Relph (1976) describes place as "a phenomenon of the geography of the lived world of our every day experiences". Or as French philosopher, Gabriel Marcel, declares: "an individual is not distinct from his place; he is that place".

"What the individual requires [...] is not a plot of ground but a place – a context within which he can expand and become himself. A place in this sense cannot be bought; it must be shaped, usually over long periods of time, by the common affairs of men and women. It must be given scale and meaning by their love. And then it must be preserved."

- August Heckesher

PLACE IDENTITY

Imagine all the different relationships you have to other persons. Our relationships to places can be understood in a similar manner. Our relationship to place is necessary and varied, and sometimes perhaps just as unpleasant. And just like your identity largely reflects the identities of the people you hang out with, places too are an important source of individual and communal identity.

Relph argues the identity of a place constitutes of three basic elements: the static physical setting (i), the activities and function (ii) and the meaning (iii). But the identity of a place is not the mere sum of these components. Rather, these elements are the raw components. It is the dialectical links between them that make the elementary structural relations of place identity. Relph refers to Merleau-Ponty (1976) who

mentions the physical context and activities combine to give the human equivalent of locations, setting and meanings combine in the direct and empathetic experience of landscape or townscapes, activities and meaning combine in many social acts and shared histories that have little reference to physical setting. All of these dialectics are interrelated in a place, and it is their fusion that consists the identity of that place.

SPIRIT OF PLACE

The analysis of the components of identity of place is not complete. There is another dimension, one that is less tangible, which link and embraces each element. This is the attribute of identity that has been variously termed 'spirit of place', 'sense of place' or 'genius loci'. All of these terms refer to character or personality of a place. A spirit of place can persist in spite of profound changes in the basic components of identity. Sense of place can be understood as the quality of a place to express its spirit of place.

These components contribute to the identity of a particular place, but do not define this identity. They teach us about the intensity of meaning and intention that a person and place hold for each other. It is the notion of insideness that sets places apart in space.

INTENSITY OF EXPERIENCE: LEVELS OF INSIDENESS.

When referring to a certain place, the same place might evoke different images the mind of different people. It is what Kevin Lynch called "imageability" in his 1968 book, *The Image of the City*. He explains imageability as the ease to understand an environment, to orient yourself and assign meaning to it. In order to words, *to make sense of a place*.

In his book, Relph introduces different levels of 'sense of place', by introducing the concept of insideness. Relph argues how the degree of attachment or involvement that a person or group has for a place can help us understand the layered experience of a place.

The notion of insideness can relate to and be reflected in a physical form, for example old city walls that allow you to be inside and outside a medieval city. Next to that, insideness is also expressed in rituals and repeated activities that maintain the peculiar properties of a place. But most important, according to Alan Gussow (1971, p.27) is the process of experiencing deeply. This is the catalyst that converts any environment into a place.

"A place is a piece of the whole environment that has been claimed by feelings".
- Alan Gussow

LEVELS OF INSIDENESS

Relph explains how different levels of insideness of places can be distinguished. He argues that the more profoundly inside a place a person feels, the stronger his or her identity with that place feels. Various levels of insideness relate to the creation of distinctive types of places.

AUTHENTIC, UNSELFCONSCIOUS INSIDENESS - INDIVIDUAL

The deepest level of insideness is an unselfconscious, perhaps even subconscious, association with place. Imagine the place where you feel most rooted, you experience a sense of belonging. It is what you would call 'home': the place where you feel safe and secure, a place that you deeply care about and is your point of orientation. This is the essence of sense of place.

AUTHENTIC, UNSELFCONSCIOUS INSIDENESS - COMMUNAL

The next level of experience is also authentic and unselfconscious, but not as personal. Instead it is communal, and the meanings are culturally defined. 'This experience involves a deep and unreflective participation in the symbols of a place for what they are.' Your home region is a good example. It is a place which acknowledges your existence, as other 'insiders' know you, and you know them, as well as significant places in this area and their stories. These places are human in scale and organization, allowing the people who dwell in them on a daily basis to fill them with meaning and significance.

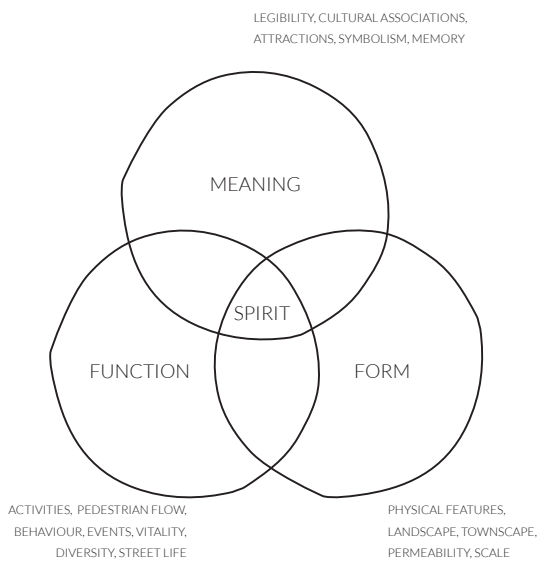


IMAGE 20: CONCEPTUAL MODEL OF PLACE IDENTITY

x Quote of August Heckesher, as cited in Brett. (1970) p. 140

AUTHENTIC, SELFCONSCIOUS INSIDENESS

The following attitude is in particular importance to placemaking. It addresses a shallower level of insideness, where there is an authentic selfconscious sense of place and a deliberate attempt to appreciate fully the significance of the place, without adapting narrow intellectual or social conventions and fashions. Likewise, it is the experience of a sensitive and open-minded outsider, who seeks out to understand what a place means to others and himself.

UNAUTHENTIC INSIDENESS

On the contrast of these authentic experiences, there is a superficial level of insideness. It is the moment of physically attending a place, without your mind engaging with the place: a senseless experience, without an engagement with the qualities of a certain place. This experience is all too familiar to any of us, as often our activities takes precedence and the place itself reduces to a mere background for activities. This experience becomes problematic when it turns out to be the sole experience of a place. In other words, when a place fails to show what it has to offer and involve people.

“[...] Modern selfconscious design has tended to result in places which are single-purpose, functionally efficient, often in a style independent of the physical setting, reflecting mass values and contrived fashion. The present trend appears to be away from a variety of authentically created places which reflect an interaction of diverse intentions and values with a respect for physical settings and landscapes, towards non-place urban realms, international landscapes and placelessness.”

- Edward Relph

In places of mass culture, this often is the primary experience to place. People are swayed by easy charms and cool attractions. There is no feel or commitment for such places. Such uncommitted insideness is the basis for placelessness.

PLACELESSNESS

Relph speaks of placelessness when an environment is without significant places. Such non-places origin from the underlying attitude which does not acknowledge significance in places. Diversity is replaced by uniformity, roots are cut, symbols replaced and experience is scripted. It can be understood as the opposite place to 'home'. And by the increase of placelessness, Rilke declared (and Heidegger echoed) 'homelessness is becoming a world fate' (both cited in Pappenheim, 1959, p.33).

THE CAUSE OF PLACELESSNESS

Two forces are at play spreading placelessness, namely technique and kitsch. Focussing on technique, efficiency becomes an overriding concern. This attitude reduces places to interchangeable locations of things. Second, placelessness arises from kitsch: an uncritical acceptance of mass values. The process of placelessness can derive from either a selfconscious or unselfconscious posture towards place. Often, the spread of placelessness involves power: by the hands of multinational corporations, central governments and uninvolved planners. This is what Relph calls selfconscious placelessness. Unselfconscious placelessness, on the other hand, is often associated with mass culture. The conception and meaning of a place is then not based on personal experience, but manifest through mass media.

THE IMPACT OF PLACELESSNESS

Relph warns that the overall result is the undermining of the importance of place for both individuals and cultures, and the casual replacement of the diverse and significant places of the world with anonymous spaces and exchangeable environments (p. 143). Relph's disapproval of this trend is clearly evident, still he makes some important critical sidenotes. The criteria of place might be based on old principles: an image of stability, cared-for places and rootedness. Modern society has a different take on rootedness. Home and everyday life means comfort and security to many, but is also experienced as an entrapment. Placelessness thus also means freedom from place.

PLACE ANALYSIS

The theory of place identity is used as a theoretical framework in order to structure the building analysis. By studying all three components (form, function, meaning) I aim to get a better understanding of the links between these components, which should learn me more about the essence of place.

FORM

The first component of place identity is form. The site will be examined in terms of space, how did the V&D store change the physical appearance of the place over time? The spatial building typology has been a useful starting point. By comparing this building to other department stores, it is possible to identify features that are characteristic to the typology, and attributes that are more unique to the site. On top of that, a historical perspective is added.

FUNCTION

The second component is function. It studies routine, rhythm and route of people over time. What activities were common, which events were special attractions? And what was the role of the V&D in this?

MEANING

The third chapter studies the changing semantics of the place over time. In other words: the meaning or association of the place. This study is based on both formal and informal histories. What is the story behind the building? How did the V&D-brand intend the place to be like? How was this translated by the architect, and what symbols were used? What do stories learn us about the experience of the place?

All together these topics result in an understanding of valuable substance (material), valuable structure (morphology) and valuable stories (immaterial aspects). This results in an agenda for conservation and intervention is, which can be translated in starting points for redesign.

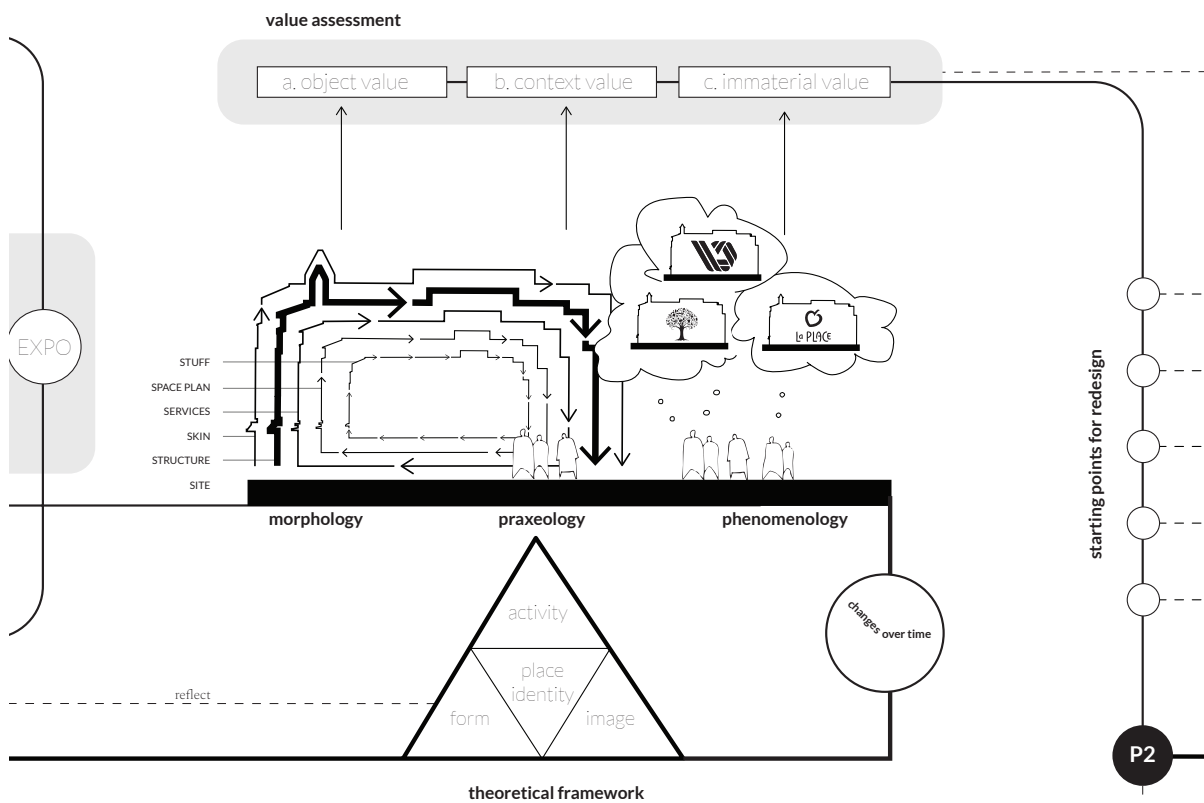
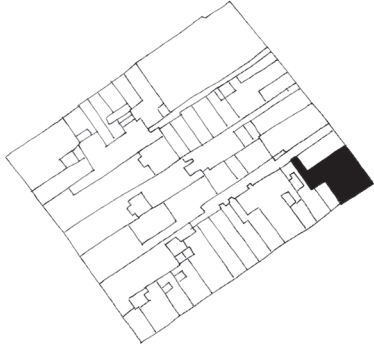


IMAGE 21: SEGMENT OF R&D DIAGRAM

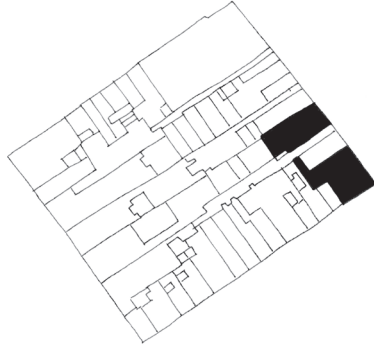
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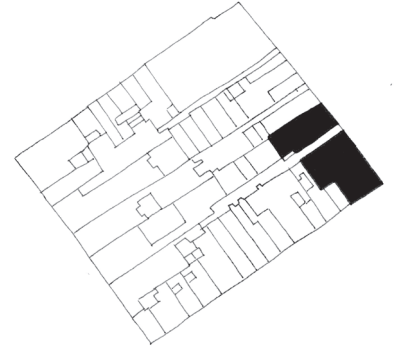
IMAGE 22:: IMAGE OF AALMARKT



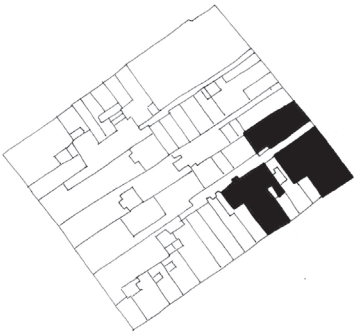
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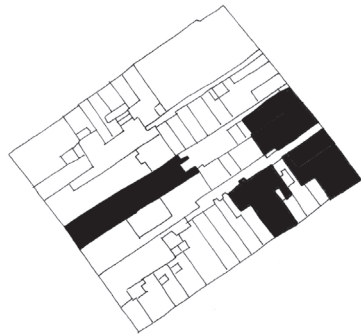
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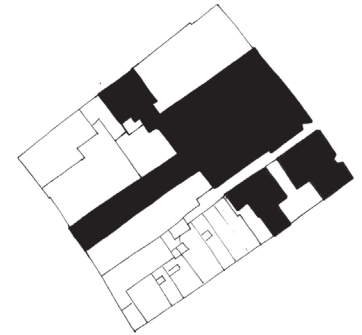
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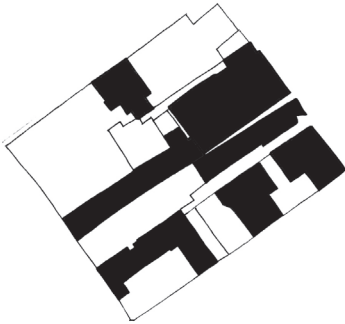
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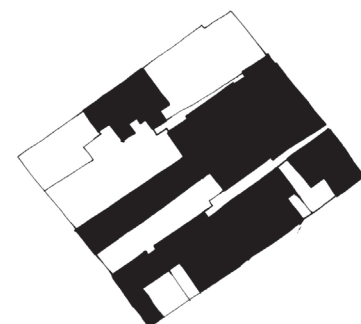
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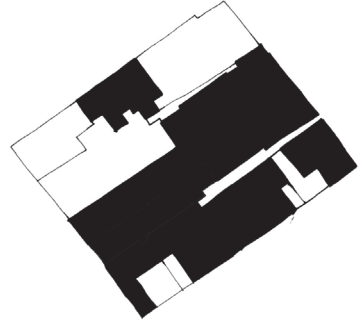
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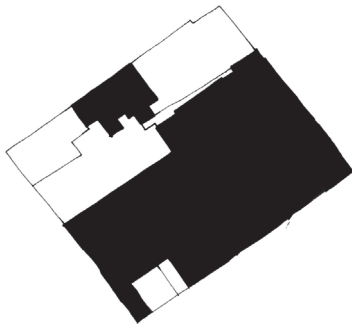
1933



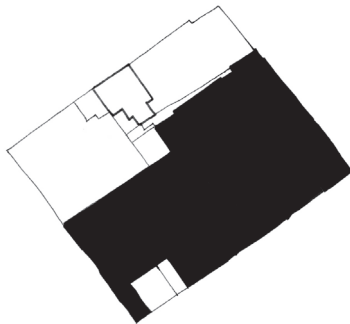
1936



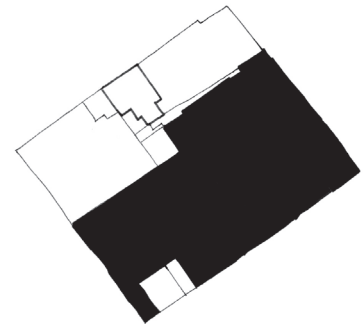
1962



1966



1992



2014

IMAGE 23: FOOTPRINT OF V&D OVER TIMECHANGING

FORM OVER TIME

CONNECTING SMALL PARCELS

March 7, 1903: Magazijn 'De Zon' opens its doors in the corner building of Aalmarkt 28. It is part of a urban block filled with little stores. The biggest competitor of Magazijn De Zon is the warehouse Gerner & Co, which owns two parcels in the block. Quite suddenly, the shop owner of Gerner & Co dies in February 1904. C&A takes over the plot situated at the Maarsmansteeg. Magazijn de Zon takes over the plot at the Aalmarkt 26. Both the plots of the store connect to the Vischpoort, a small alley inside the block. Magazijn De Zon asks the municipality for permission to build an elevated bridge to connected the plots. But neighbouring shop owners, especially J.F. Feld who has his store located in between, protest.

In 1906, Magazijn De Zon changes its name to Vroom & Dreesmann (V&D). V&D takes over the store of J.F. Feld on Aalmarkt 27. Finally, the permission is granted to build an elevated bridge. In 1913, V&D builds a second bridge. In 1921 V&D takes over the store of Hegenbarth situated at Maarsmansteeg 7. In 1925 the V&D takes over the warehouse of J.L. Creighton, situated at Aalmarkt 25. In the same year, it takes over an old warehouse at the Breestraat and transforms it into retail space.

REDESIGNING AALMARKT

The choice was made to transform the store in two building phases, so that the store did not have to close during the building proces. The first phase starts with the demolition of Aalmarkt 22, 23 and 24, next to the Waag. In July 1933, the first part of the new store is realized. Meantime, V&D has acquired six parcels in the Maarsmansteeg: 19, 17,15, 13, 11 and 9. In September 1936, the second building phase is finished and October first the new store opens its doors for the first time. Unlike many other department stores, the store in Leiden had no central void. Instead, a rather small void and staircase was placed in the corner adjacent to the Waag. A total of 46 shopping fronts set the new image of the store.

FOR SALE: MONUMENTAL FACADE

The Vergulden Turk had been a popular restaurant since 1900. For years, the V&D had tried to take over the parcel. In 1962 V&D took over De Vergulden Turk at the Breestraat. Three years later, V&D asked the municipality to remove the building from the list of monuments, 'as the image of the building over the years

had already been mutilated'. The actual reason were plans for a large renovation, covering the full width of the Breestraat. Years they had negotiated with the municipality. They discussed to reposition the facade to another city in 1973, and tried to sell it. But they couldn't convince the municipality and beauty committee: the facade of De Turk had to stay.

ALTERING THE MAARSMANSTEEG

October 18 1966 the V&D store manages to buy the Vischpoort of the municipality and the store of Paanakker on Maarsmansteeg 1, 3 and 5. Due to all the small interventions and breakthroughs that were done over the last decades connecting the buildings to the V&D, the buildings in the Maarsmansteeg were in a bad condition. By order of the fire department, the V&D started another large renovation process. Nine buildings were demolished and replaced by a new structure, increasing the floor area from 6500 to 9500 sqm. In 1986 the roof structure was updated and in 1992 a small update to the interior was done in order to improve the restaurant and cafe.

THE AALMARKTPROJECT

In 1998, project developer MAB and the municipality announce large scale renovation works to improve the quality of the inner city. Buildings along the Breestraat (de Vergulden Turk) and the Maarsmansteeg were on their list. For a couple of years, it was unsure whether the V&D was able to stay at this site, or would have to move to another location. Plans were made to create a new square in the Mandenmakerssteeg.

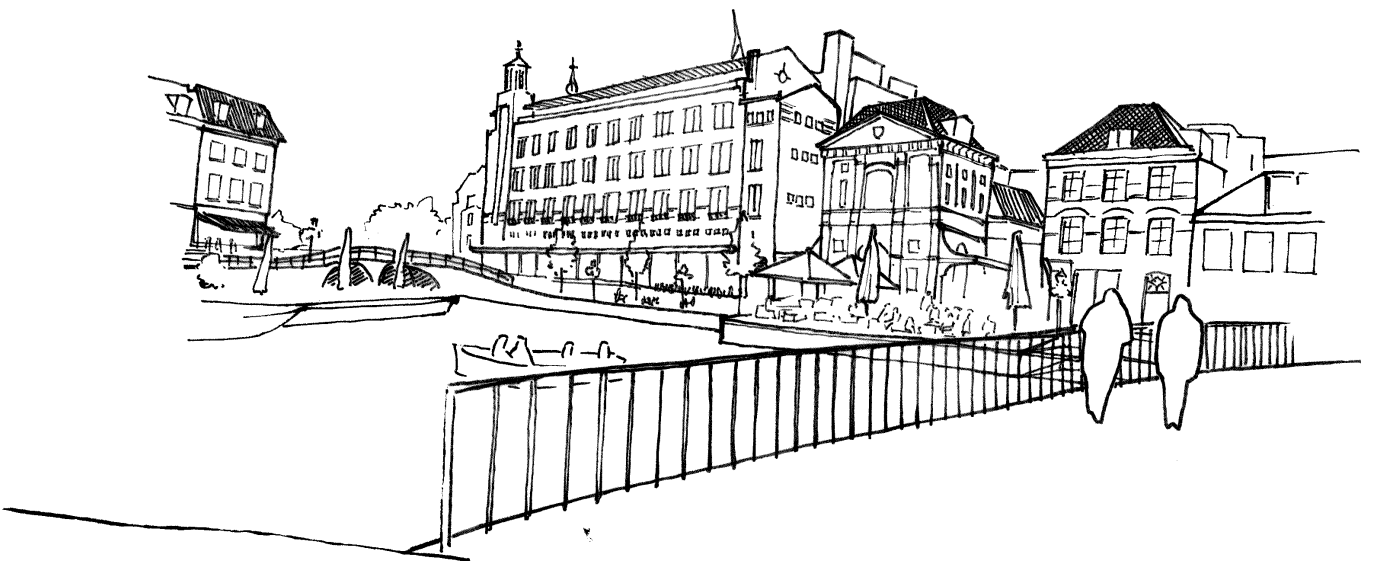
In 2003, the Aalmarktproject was officially accepted by the municipality. AVR vastgoed-ontwikkelaar won the competition for a redevelopment strategy in 2009, and Rijnboutt Architecten made the winning urban design. In 2012, a building request for a large transformation was issued which started the same year. The V&D and its brand new interior re-opened in 2014. In 2015, the V&D-chain went bankrupt. A year later, Hudson-Bay moved in, adapting the interior and reducing the size of the restaurant at the fourth floor. A couple of months later, the brand moved out of the building again.



1754



1930

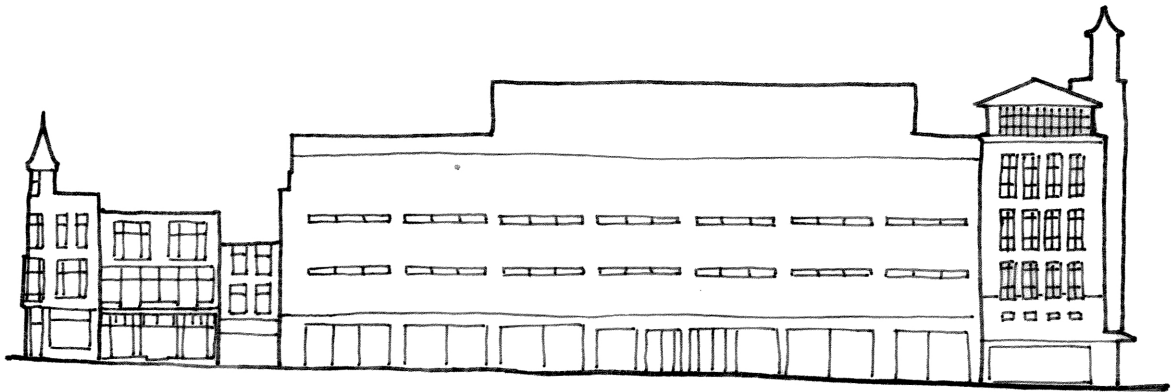


2020

IMAGE 24: IMAGE OF AALMARKT



IMAGE 25: CHANGING IMAGE OF AALMARKT



VACANT HERITAGE - V&D DEPARTMENT STORES

IMAGE 26: CHANGING IMAGE OF AALMARKT



±1600



±1870



±1900

IMAGE 27: CHANGING IMAGE OF AALMARKT



±1950



±2000

“STOELENDANS”

The shape of Breestraat has changed significantly over the years. The first drawing is based on perspective drawings dating from 1585 and a city map of Pieter Bast from 1600. Breestraat was still residential. The rich facades tell us wealthy people lived here. Many buildings still had a cellar facing the front facade, as the many skylights (and one ‘pothuis’) tells us.

Due to a lack of data we make a leap in time to 1870, when the neoclassicist facade of “Inde Vergulde Druyff” was built. The two buildings of Breestraat 86 were joined together to host Sociëteit Amicitia. In the corner building, we recognize the appearance of the first shop.

Around 1900, Amicitia built a new building at the

expense of two other buildings on Breestraat 70 and 80. The store of Peek en Cloppenburg takes over the former building, and simultaneously transforms the corner building. “Inde Vergulde Druyff” was officially becomes “In de Vergulden Turk” as the luxurious restaurant moves in. The facade is drastically changed by a steel addition, which many regarded as vandalism to the original facade.

In 1935, V&D took over Breestraat 82. Peek en Cloppenburg built a new corner building, replacing the cornerbuilding that Amicitia built 55 years ago. V&D takes over the original Peek & Cloppenburg building.

The addition of the canopies distract the attention from the upper facades. The facades above the canopies seem

FUNCTION OVER TIME

CONNECTING SMALL PARCELS

March 7, 1903: Magazijn 'De Zon' opens its doors in the corner building of Aalmarkt 28. It is part of a urban block filled with little stores. The biggest competitor of Magazijn De Zon is the warehouse Gerner & Co, which owns two parcels in the block. Quite suddenly, the shop owner of Gerner & Co dies in February 1904. C&A takes over the plot situated at the Maarsmansteeg. Magazijn de Zon takes over the plot at the Aalmarkt 26. Both the plots of the store connect to the Vischpoort, a small alley inside the block. Magazijn De Zon asks the municipality for permission to build an elevated bridge to connected the plots. But neighbouring shop owners, especially J.F. Feld who has his store located in between, protest.

In 1906, Magazijn De Zon changes its name to Vroom & Dreesmann (V&D). V&D takes over the store of J.F. Feld on Aalmarkt 27. Finally, the permission is granted to build an elevated bridge. In 1913, V&D builds a second bridge. In 1921 V&D takes over the store of Hegenbarth situated at Maarsmansteeg 7. In 1925 the V&D takes over the warehouse of J.L. Creighton, situated at Aalmarkt 25. In the same year, it takes over an old warehouse at the Breestraat and transforms it into retail space.

REDESIGNING AALMARKT

The choice was made to transform the store in two building phases, so that the store did not have to close during the building proces. The first phase starts with the demolition of Aalmarkt 22, 23 and 24, next to the Waag. In July 1933, the first part of the new store is realized. Meantime, V&D has acquired six parcels in the Maarsmansteeg: 19, 17,15, 13, 11 and 9. In September 1936, the second building phase is finished and October first the new store opens its doors for the first time. Unlike many other department stores, the store in Leiden had no central void. Instead, a rather small void and staircase was placed in the corner adjacent to the Waag. A total of 46 shopping fronts set the new image of the store.

FOR SALE: MONUMENTAL FACADE

The Vergulden Turk had been a popular restaurant since 1900. For years, the V&D had tried to take over the parcel. In 1962 V&D took over De Vergulden Turk at the Breestraat. Three years later, V&D asked the municipality to remove the building from the list of monuments, 'as the image of the building over the years

had already been mutilated'. The actual reason were plans for a large renovation, covering the full width of the Breestraat. Years they had negotiated with the municipality. They discussed to reposition the facade to another city in 1973, and tried to sell it. But they couldn't convince the municipality and beauty committee: the facade of De Turk had to stay.

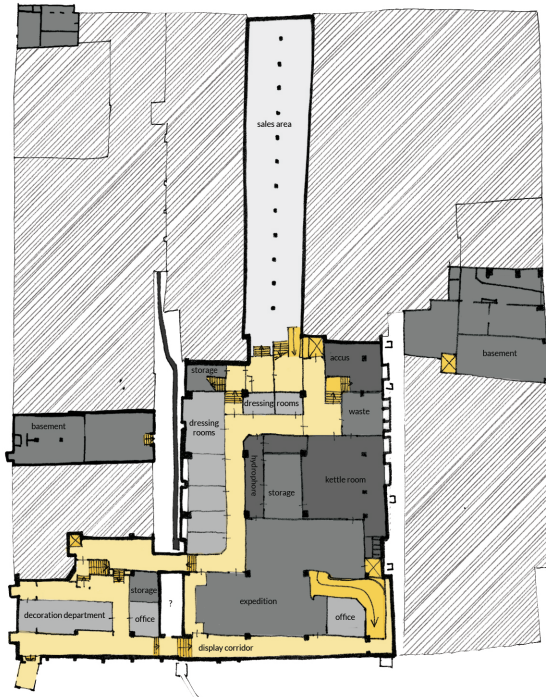
ALTERING THE MAARSMANSTEEG

October 18 1966 the V&D store manages to buy the Vischpoort of the municipality and the store of Paanakker on Maarsmansteeg 1, 3 and 5. Due to all the small interventions and breakthroughs that were done over the last decades connecting the buildings to the V&D, the buildings in the Maarsmansteeg were in a bad condition. By order of the fire department, the V&D started another large renovation process. Nine buildings were demolished and replaced by a new structure, increasing the floor area from 6500 to 9500 sqm. In 1986 the roof structure was updated and in 1992 a small update to the interior was done in order to improve the restaurant and cafe. I

THE AALMARKTPROJECT

In 1998, project developer MAB and the municipality announce large scale renovation works to improve the quality of the inner city. Buildings along the Breestraat (de Vergulden Turk) and the Maarsmansteeg were on their list. For a couple of years, it was unsure whether the V&D was able to stay at this site, or would have to move to another location. Plans were made to create a new square in the Mandenmakerssteeg.

In 2003, the Aalmarktproject was officially accepted by the municipality. AVR vastgoed-ontwikkelaar won the competition for a redevelopment strategy in 2009, and Rijnboutt Architecten made the winning urban design. In 2012, a building request for a large transformation was issued which started the same year. The V&D and its brand new interior re-opened in 2014. In 2015, the V&D-chain went bankrupt. A year later, Hudson-Bay moved in, adapting the interior and reducing the size of the restaurant at the fourth floor. A couple of months later, the brand moved out of the building again.



-1 | 1936
IMAGE 28: FLOORPLAN -1

EXPEDITION AREA

In 1936, V&D owned some parcels facing the Mandenmakerssteeg. The store was supplied via this alley. The expedition area in the basement facing Aalmarkt was used for V&D's delivery service. When customers purchased large items in the store, they were transported to the basement through a goods elevator and delivered to the customers house.

INSTALLATIONS

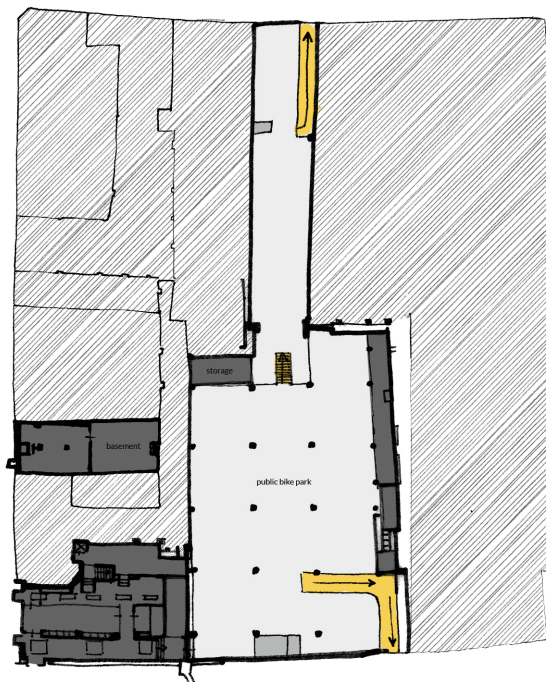
A large area of the basement was used for building installations. For instance, a large kettle room supplied the building of warm air through shafts.

EMPLOYEE ENTRANCE

Through the Vispoort, there was an entrance building for employees. The basement housed large dressing rooms, men and women separated. The basement also housed the decoration department, for the production and storage of seasonal decoration.

SALES AREA

The basement of Breestraat 86 was used as a sales area.









-1 | 2014
IMAGE 29: FLOORPLAN -1

AALMARKT PROJECT

In 2014, the underground landscape was used quite differently. As part of the Aalmarkt Redevelopment Project, the basement was sold to the municipality. The basement is now in use as a public bike park for the inner city. 'De Waagstalling' is free and allows for 880 bikes to be parked and is monitored by two employees. Also, the parcels adjacent to Mandenmakerssteeg were sold to De Waag.

TECHNICAL AREA

A segment of the basement is still property of V&D and used as technical area for installations.

	TECHNICAL SPACE		DISPLAY AREA
	SERVICE SPACE		HORIZONTAL TRANSPORT
	PUBLIC AREA		VERTICAL TRANSPORT

HIGH POROSITY

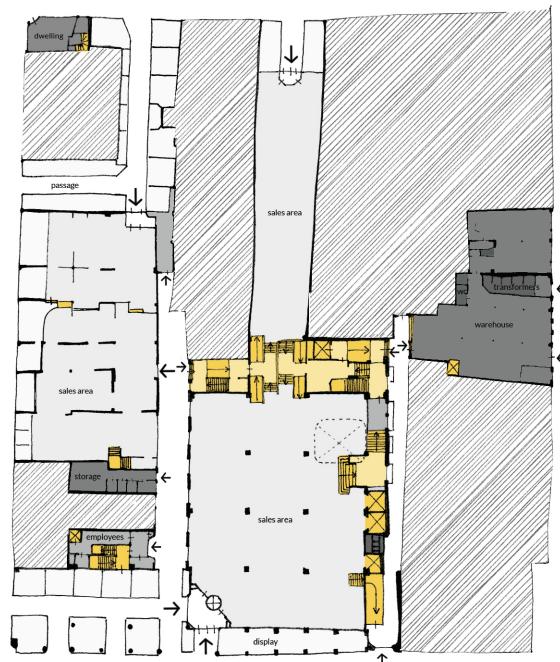
A very striking feature of the ground floor lay-out in 1936 were the vast amount of display boxes. In both corners facing Maarsmansteeg open passages were created where customers were able to see the products that were sold inside, without entering the store. Another striking feature is the interior alley that cuts the building in two segments: the Vispoort. The Vispoort was still property of the municipality, but cleverly used by V&D as a bike storage.

SERVICE AREA

V&D was supplied via the Mandenmakerssteeg, where V&D owned a large warehouse for storage. Via the Waagpoort-alley and air-bridges, goods were transported to the sales areas. Two small buildings adjacent to the Vischpoort and Paanakker were used as staff entrances.

VERTICAL TRANSPORT

In order to create a large continuous sales area, places for vertical transport were placed along the borders of the building.



0 | 1936

IMAGE 30: FLOORPLAN

SEA OF SPACE

The 1967 transformation replaced the line of narrow shops facing Maarsmansteeg and the Vischpoort with a large continuous floor area.

SERVICE AREA

The expedition area of the Mandenmakerssteeg has been replaced to Breesstraat 86. A large area facing Maarsmansteeg was in use as storage space, reducing possibilities for interaction with the street.







REDUCED POROSITY

Even though large new entrances have been created, the overall porosity of the building has decreased. The amount of display windows has been significantly reduced and the passages have disappeared completely. This probably has to do with unwanted behaviour at night in passages and the aim to maximize retail area. The attraction of the passage facing Aalmarkt has been replaced by the attraction of a cafe.



0 | 2014

IMAGE 31: FLOORPLAN O

	TECHNICAL SPACE		DISPLAY AREA
	SERVICE SPACE		HORIZONTAL TRANSPORT
	PUBLIC AREA		VERTICAL TRANSPORT



+1 | 1936

IMAGE 32: FLOORPLAN +1

SEGMENTED BUILDING

The upper floors show how the sales area was divided in two areas by the Vischpoort. An air bridge connected the different building parts.

ROOMS FACING MAARSMANSTEEG

Openings in the upper floors of the small parcels were made in order to connect the buildings. Little steps were needed to cover the height differences between these floors. The rooms facing Maarsmansteeg hosted sales areas, as well as several ateliers and staff offices. In these ateliers, products were altered according to customers wishes, like cutting curtains.

OPEN L-SHAPE FACING AALMARKT

The large, L-shaped sales area has an open floor plan, making the space very flexible. It was connected to the deep plot of Breestraat 86, resulting in an uninterrupted sales area stretching out from Aalmarkt to Breestraat. Points of vertical transport and service areas were placed on the Waagpoort-side of the building. Note the toilets in the corner, accessible for the public and an unique service to customers that had travelled a long time.








+1 | 2014

IMAGE 33: FLOORPLAN +1

SQUARE

The configuration of this floorplan is as open as possible. Rooms have almost completely dissappeared, except for the (protected) building of In Den Vergulden Turk. The L-shape has been replaced by a square roughly covering 35x35 meters, with a slightly off-centered vertical punctuation where a void for the escalators is created. The longitudinal sales area facing Breestraat has been rented out to a neighbouring store, the Sting, who is also owned by ASR.

	TECHNICAL SPACE		DISPLAY AREA
	SERVICE SPACE		HORIZONTAL TRANSPORT
	PUBLIC AREA		VERTICAL TRANSPORT

SEGMENTED BUILDING

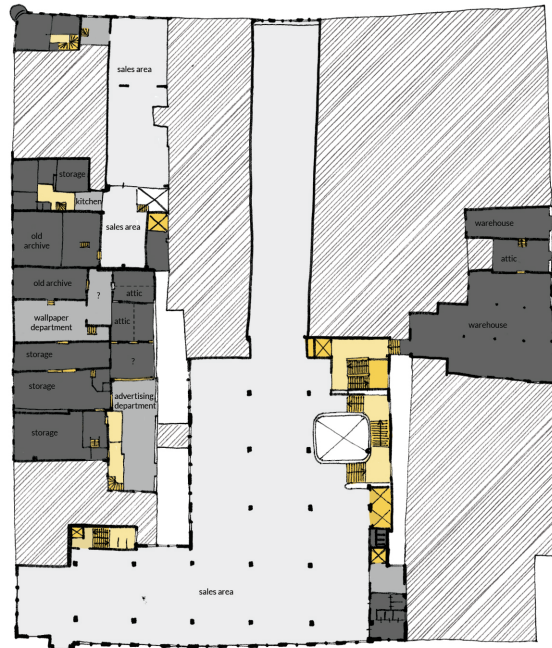
On the second floor, the design of Van der Laan is no longer connected to the row of buildings facing Maarsmansteeg. However, a connection is made to the warehouse facing Mandenmakerssteeg.

ROOMS FACING MAARSMANSTEEG

Only a small area of the 2nd floor of Maarsmansteeg is public. The 2nd floor of these old houses are often already the attic. A lot of small openings and steps are needed to properly connect the buildings. The predominant use of these upper floors is storage area.

OPEN L-SHAPE FACING AALMARKT

The large, L-shaped sales area is continued all the way on the second floor and used in a similar manner as the 1st floor. Rather than clothes, V&D sold a lot of furniture.



+2 | 1936

IMAGE 34: FLOORPLAN +2

STORAGE REPLACED

The deep rooms facing Breesstraat were used as storage spaces and an IT room. Alongside the facade







OPEN FLOOR PLAN

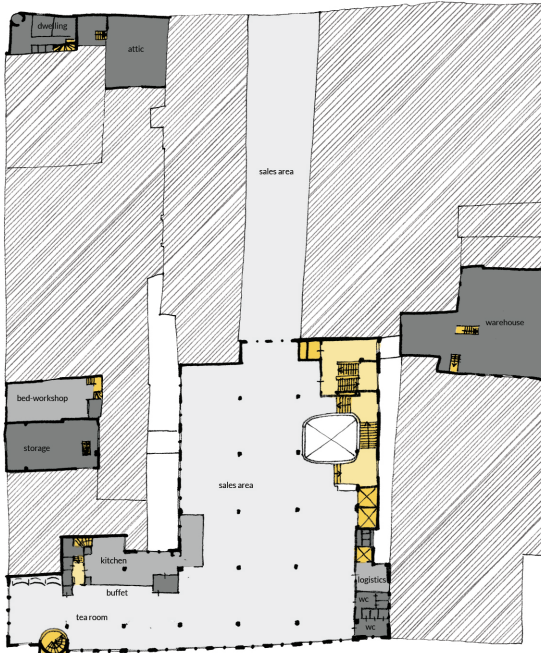
The open floor plan allowed free movement through the floors. As V&D sold mostly clothes, some fitting rooms were installed in corners of the building.



+2 | 2014

IMAGE 35: FLOORPLAN +2

	TECHNICAL SPACE		DISPLAY AREA
	SERVICE SPACE		HORIZONTAL TRANSPORT
	PUBLIC AREA		VERTICAL TRANSPORT



+3 | 1936

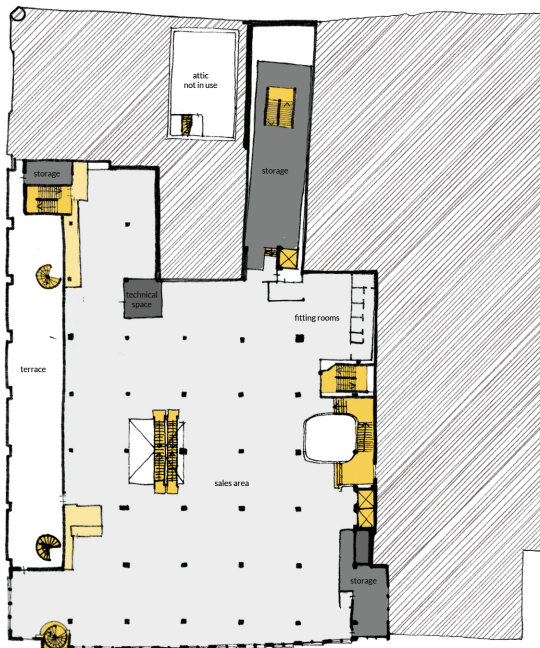
IMAGE 36: FLOORPLAN +3

SEGMENTED BUILDING

Some of the buildings facing Maarsmansteeg were one floor higher than their neighbours, resulting in attics that could only be reached through individual staircases.

TEA ROOM

The third floor of the 1936 V&D hosted the so called 'tea room'. In this small restaurant you could buy a little refreshment: coffee, tea, cake or a sandwich. At first, service was delivered at the table. Later, the concept switched to a buffet. Behind the buffet was a kitchen facing the Vischpoort.



+3 | 2014

IMAGE 37: FLOORPLAN +3

RECTANGULAR

The retail area on the 3rd floor was enlarged towards the Breestraat, stretching out the surface over the existing rear-house of In Den Vergulden Turk.

- TECHNICAL SPACE
- SERVICE SPACE
- PUBLIC AREA
- DISPLAY AREA
- HORIZONTAL TRANSPORT
- VERTICAL TRANSPORT

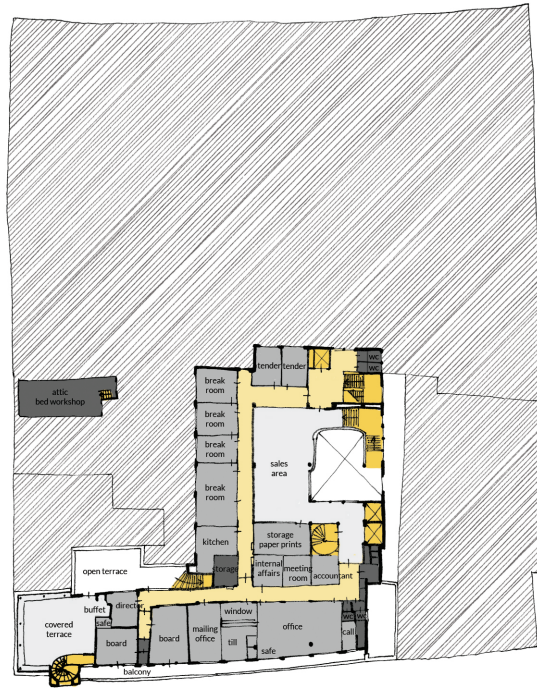
A PUBLIC VIEWPOINT

Only a small area of the fourth floor was publicly accessible. One part was public terrace and covered terrace in the corner of Maarsmansteeg and Aalmarkt. This part was accessible by the spiral staircase in the tower, connecting the terrace to the tea room on the third floor. Customers would buy their refreshment on the third floor and enjoy it on the top level. Customers could deposit their empty tray on a little buffet, which was connected with the kitchen on the 3rd floor by a little lift.

Another public area revolved around the central void. In this sales area, the seasonal holiday assortment was displayed. So in this area you'd always find something new.

STAFF AREA

Most of the top floor was in use by staff only. It hosted break rooms for the staff (men and women separated), but also offices and meeting rooms. The balcony facing the Aalmarkt was used by the director and other important staff members only. Finally, a spiraling staircase led to the roof.



+4 | 1936

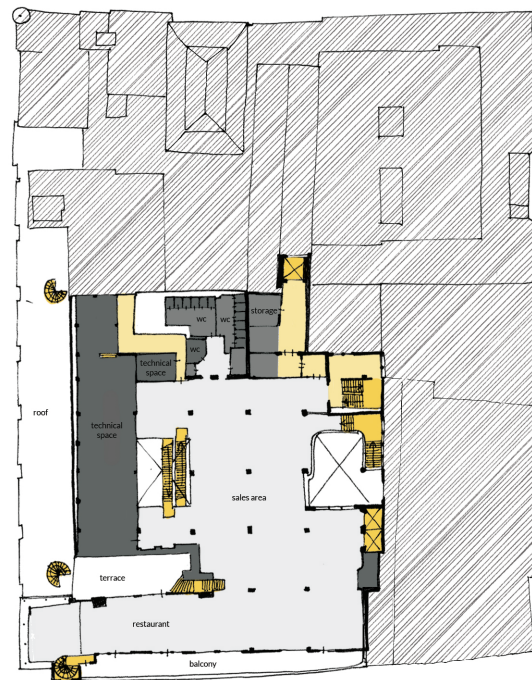
IMAGE 38: FLOORPLAN +2

LA PLACE

The top floor of the V&D building was the territory of La Place. Thanks to the open kitchen concept, customers could watch the employees of La Place preparing all the fresh foods. These kitchens were arranged in little islands. There was an island for Sandwiches, Soups & Salads, Pizza & Pasta, Sweets, Juices and a coffee corner. The freshly prepared food was displayed on buffets where hungry customers could fill their trays, pay at the coffee counter and find a place to sit in the restaurant, which covered the total area facing Aalmarkt. The terrace was extended.






TECHNICAL AREA

Other than that, the fourth floor hosted a large technical area for the HVAC installation, public toilets and an expedition area for the restaurant.



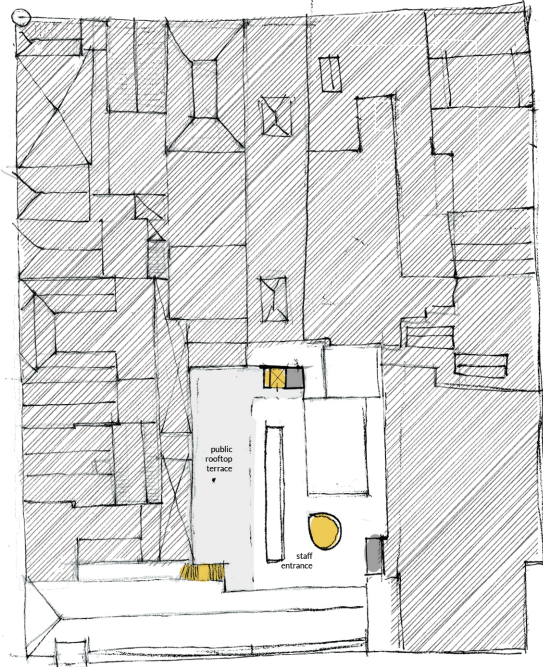
+4 | 2014

IMAGE 39: FLOORPLAN +2

	TECHNICAL SPACE		DISPLAY AREA
	SERVICE SPACE		HORIZONTAL TRANSPORT
	PUBLIC AREA		VERTICAL TRANSPORT

ROOFTOP TERRACE

The rooftop was used as a public terrace.



+5 | 1936
IMAGE 40: FLOORPLAN +3

STAFF AREA

In the 90s V&D added a new layer on top of the existing roof. This temporary wooden structure housed the new staff area, including offices, a smoking room and cantine.



+5 | 2014
IMAGE 41: FLOORPLAN +3

- TECHNICAL SPACE
- SERVICE SPACE
- PUBLIC AREA
- DISPLAY AREA
- HORIZONTAL TRANSPORT
- VERTICAL TRANSPORT

MEANING OVER TIME



IMAGE 42: ARCHITECT J.A. VAN DER LAAN INVOLVED WITH LOCAL COMMUNITY (JONKER, 1920)

This chapter sets out to explore the meaning of V&D Leiden. To understand the associations to a place, it is important to understand the building in its cultural-historical context. Previously, we've seen how V&D has developed over time, resulting in a segmented appearance to the outside, while having a uniform appearance to the inside. What is the story behind the building? Let's start with the story of the men behind the building: the architect.

V&D ARCHITECT

Many of the early V&D buildings in the Netherlands were designed by architects Jan Kraaijvanger and Jan Kuijt. But not in the case of Leiden, which has been designed by Leonardus van der Laan (1864-1942) and his son Johannes Antonius van der Laan (1896-1966).

The reason for this choice was threefold. Firstly, Leo and Jan were prominent designers in the city of Leiden that have designed some of the most striking buildings. Their firm was situated just around the corner. In the building block itself, the office had already several designs to its name. A second reason is friendship. Wilhelm Kerckhoff (1871-1951) was the first director of N.V. Vroom & Dreesman in Leiden. He was a first cousin of Anton Dreesman. His son had met Jan van der Laan at school, and they had remained in contact. Third, a common Catholic backdrop. Already at the time, the office was known for its strict Catholic beliefs and corresponding architectural style, based on the values of craftsmanship, purity and social involvement.

PILLARIZED SOCIETY

The Constitutional Reform of 1848, in which freedom of ecclesiastical organisation has been secured, enabled the Catholic community to emancipate and grow. It also led to the process of 'pillarisation' (verzuiling), a vast segregation of the Dutch society into groups by religion and associated religious beliefs. Each pillar had their own social institutions and organization: people had little or no personal contact with members from other pillars. Rather than one Dutch society, life back in the days should be regarded as a series of closed, parallel communities.

In the city of Leiden, the Catholic community rapidly emancipated and expanded over the course of the nineteenth century. In 1830, the Catholic community had already grown to a quarter of the inhabitants. The city of Leiden attracted a lot of peddlers (marskramers) from eastern regions. This meant good business for the architectural firm of Van der Laan, and for the city. The richness of (Catholic) stores and merchandise increasingly determined the stature of the city.

CHANGING CITIES

The increase in industrial production and population growth led to significant changes in the function and layout of Dutch cities since the second half of the nineteenth century. These changes led to new ways of

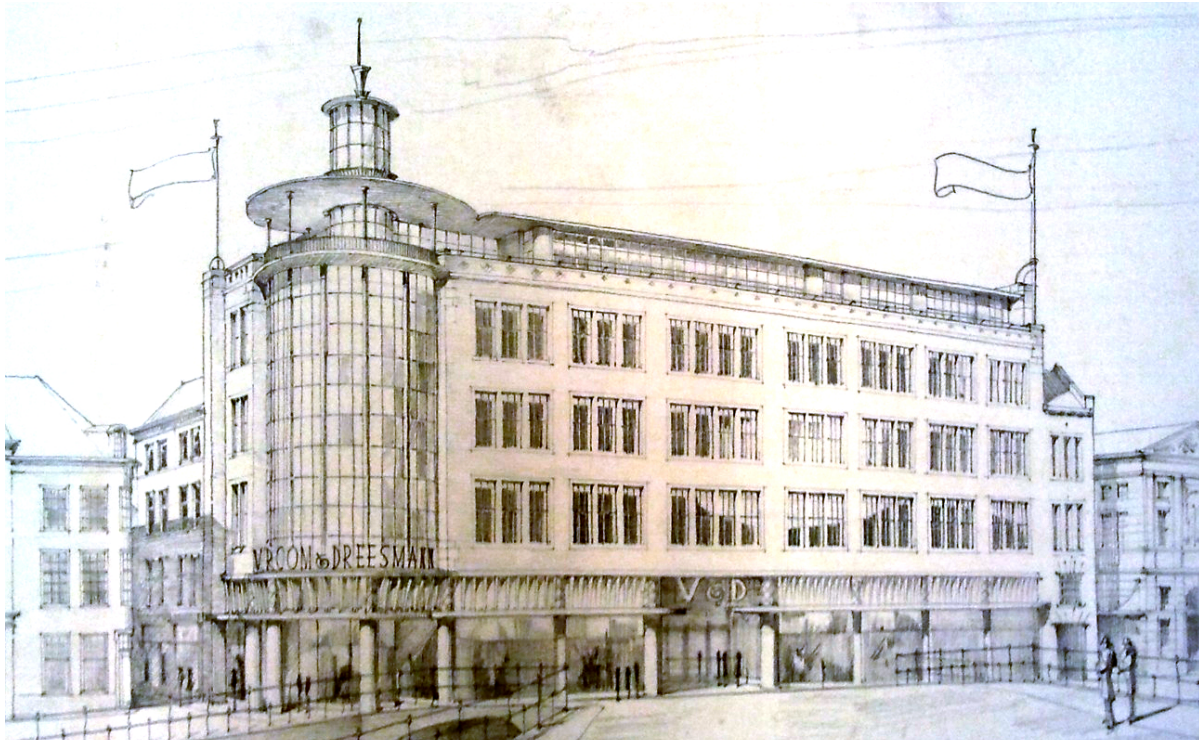


IMAGE 43: IMPRESSION ALTERNATIVE DESIGN V&D LEIDEN BY VAN DER LAAN (1934)

distributing goods throughout the city, giving rise to the store as we know it today, which succeeded the market as the main point of trade. For this purpose residential streets were transformed into shopping streets. Initially, the original structures of the houses were often left intact as much as possible, adapting only the facades and/or the ground floor. Such adaptations consisted of new openings in walls, an transparent, glazed ground level and new iron structure to replace the loadbearing walls. But from 1880 onwards, entire residential buildings were increasingly demolished and replaced by new buildings. This new typology (winkelwoonhuis) combined the function of shopping on the ground floor and living on the top floors.

In the case of Leiden, two other elements contributed to rapid changes in the city. Firstly, the construction of the Amsterdam-The Hague railway line in 1842. Second, the expansion of the city outside the old city walls, first in 1896 and later in 1920. These developments changed the historical, small scaled character of the inner city of Leiden drastically. Until the end of the nineteenth century, the Breestraat and the Haarlemmerstraat had been a residential street with a relaxed character, consisting of elegant patrician villas dating from the seventeenth-century and even some medieval houses. Leo van der Laan, who is accountable for lots of changes in the built fabric, has thus contributed to a great extent to the the changing character of the city.

DUALITY IN ARCHITECTURAL STYLE

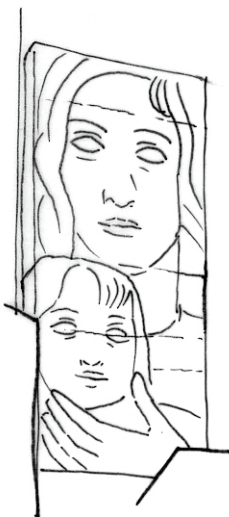
In the thirties, pillarisation became more and more

apparent in every aspect of Dutch society. Also in architectural style. Avant-garde intellectuals wanted to get rid of nostalgic architecture, and found their way in the architectural purity of 'het Nieuwe Bouwen'. Their optimism was timed badly: in 1932 the Netherlands was hit by an economical crisis. As a result of the growing uncertainty in society, the popularity of the counterpart of these modern ideals, traditionalism, grew. Traditionalist architect used a historicizing architecture, based on the style of Grandpré Moliere. Grandpré Moliere was the Catholic professor of architecture at the school of Architecture in Delft, and he had a great influence on Dutch construction works. This duality in the believe of architectural style, forced many architects to adopt an even more dogmatic attitude towards their architectural style, according to their religious beliefs.

OWN SIGNATURE

Even though Grandpré Moliere was very influential and set the term for Catholic architects, still there were some architectural firms that stuck to their own architectural convictions and style. Even though the new V&D building shows similarities to traditionalist style, Van der Laan did not blindly follow the style of Grandpré Moliere. This is clearly visible in the design impressions that Van der Laan produced (image 78-80).

When taking a closer look at the building, the religious undertone Van der Laan's design becomes very obvious.



SYMBOLS HISTORIC V&D

REFERENCE TO CATHOLIC VALUES

When you approach the building, it's hard to miss this depiction of a family of eight: mother, father, two teenagers, two kids and two infants. This relief is a literal translation of a catholic value: "Gezin als hoeksteen van de samenleving", which stresses the importance of family life for the functioning of society. In a traditional workers-family, the father was the head of the family (the working man). Women didn't work and took care of the children - in this case two pairs of three kids (symbolic value). She also did the household and was the money-keepers. Furthermore, the ideal of decency is portrayed by the necklace and earrings of the woman.

A second relief can be found on the facade of the Maarsmansteeg, again just above eye level. It depicts a mother and child. This relief should also be seen in a catholic context. In Christianity, the theme of mother and child is very important. The hand of the mother shows she takes care of her child.

Both reliefs are placed just above eye-level. You need to 'look up' in order to see them. This positioning in the facade stresses the importance of these values.

REFERENCE TO THE AALMARKT

More sandstone ornaments can be found on the front facade in the tower-element, facing the Aalmarkt. The bottom stone makes a depiction of a bird sitting on its nest with three baby birds. In the left corner: 1903. This was the year the predecessor of Vroom & Dreesmann, called Magazijn de Zon, opened its doors in Leiden. The birds are probably cormorants (aalscholvers), referring to the Aalmarkt. This stone tells us something about the history of this building.

The second stone is higher in the tower-element facing the Aalmarkt. Depiction of three flying birds. In the top left corner: 1910. The story of the first stone continues. The three little cormorants are full-grown and fly out of the nest. 1910 was the year Magazijn de Zon became Vroom & Dreesmann.

On top of the glass lantern you will recognize a wind vane, depicting a sail boat. This can refer to the boats that used to load and unload their goods on the quays of the Aalmarkt.

IMAGE 44: DRAWINGS OF SANDSTONE RELIEFS FACING AALMARKT

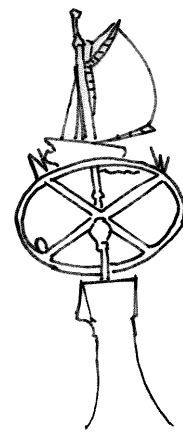
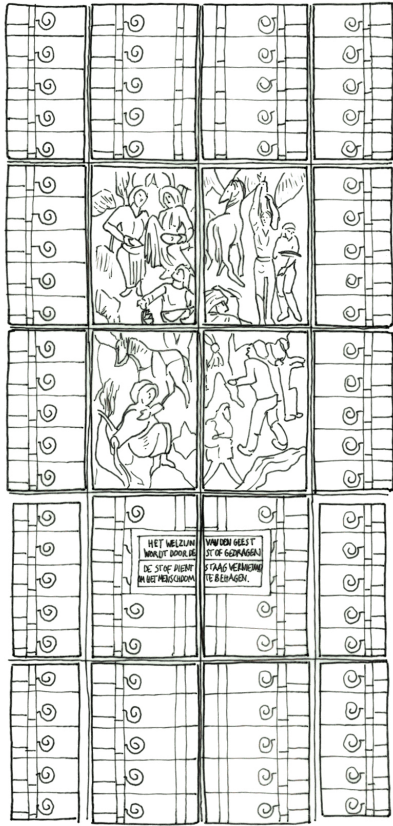


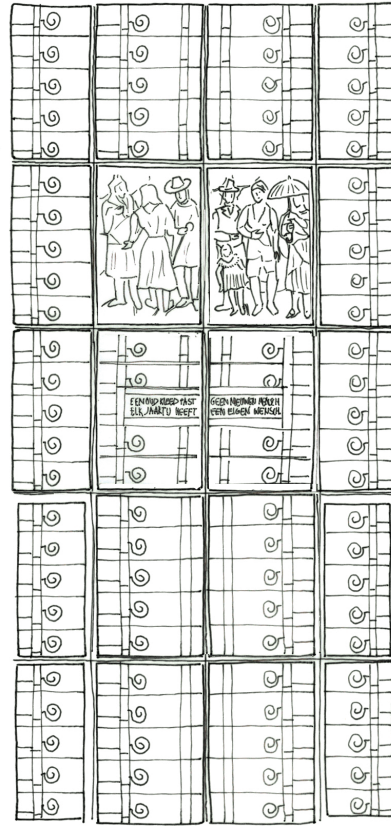
IMAGE 45: DRAWINGS OF SANDSTONE RELIEFS FACING AALMARKT

IMAGE 46: DRAWINGS OF WIND VANE ON TOP OF LANTERN



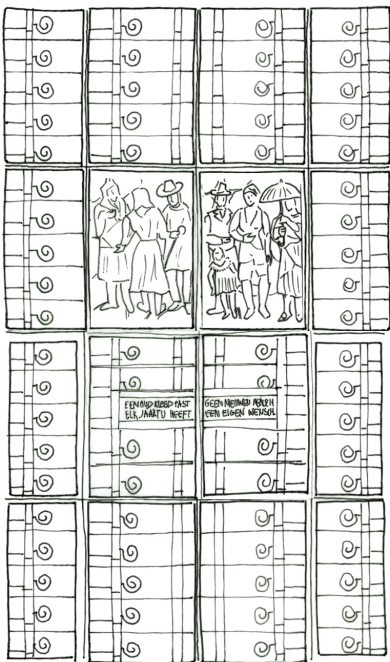
Het welzijn van den geest
wordt door de stof gedragen
de stof dient stâag vernieuwd
om het menschdom te behagen

The well-being of the spirit
is carried by cloth
the clothing regular renewal
in order comfort mankind



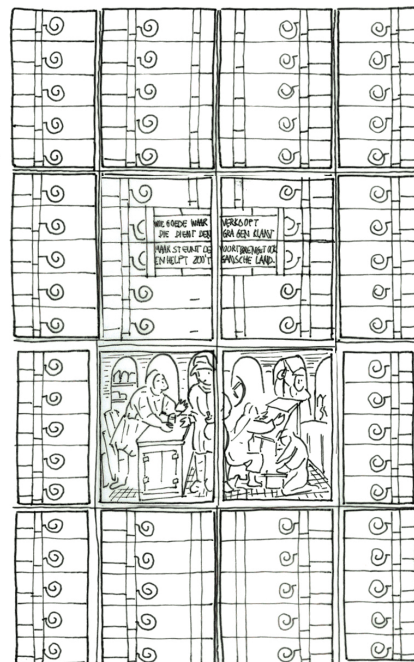
Een oud kleed past geen nieuw mensch
elk jaartij heeft een eigen wensch

Old cloth does not fit new people
each season has its own wishes



Wie goede waar verkoopt
die dient den gragen klant
maar steunt de voortbrengst ook
en helpt zoo 't gansche land

Who sells decent goods,
serves a happy customer
but also supports the maker
and thus serves the whole country



Wagens die rijden door de landouwen
en dragers die pakken en balen sjuwen
en schepen die de zee doorklieven
zij voeren het goed aan om u te gerieven

Wagons that ride across the acres
and workers that carry packs of hay
and ships that brave the seas
they supply to bring you comfort

IMAGE 47: DRAWINGS OF STAINED GLASS V&D LEIDEN

CATHEDRAL OF CONSUMPTION

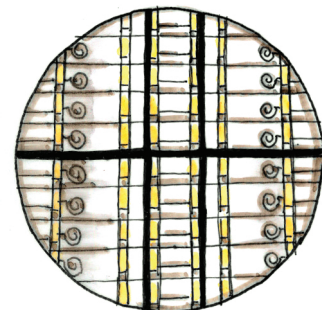
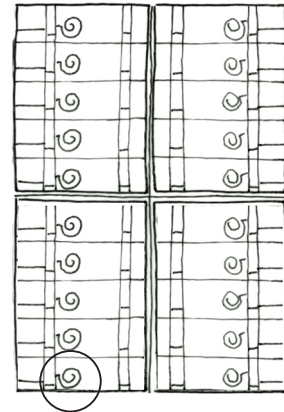
Most of the original interior has been lost over time. But one very impressive element remains: the grande staircase. This element consists of black and white marble panelling, bronze handrails and fences, white-golden stained glass panels that shed a 'holy light' on its customers. The theme of ascending is important in a religious context, therefore it makes sense that the staircase has been designed in such detail. Furthermore, each stained glass window alongside the staircase has a message.

The window on the first and second landing of the main staircase encourages visitors to buy clothes on a frequent basis and is of course very favorable for the sales of the store. Advertisements disguised as a wisdom. The third window explains how the whole country profits from the selling of decent goods. In other words, how the V&D contributes to the well-being of the whole country. On the fourth floor, the rhyme tells a story about the production process and shipping of goods before reaching the stores. Customers should be thankful for this luxury good and hard labour. This clearly represents catholic values of diligence and gratefulness.

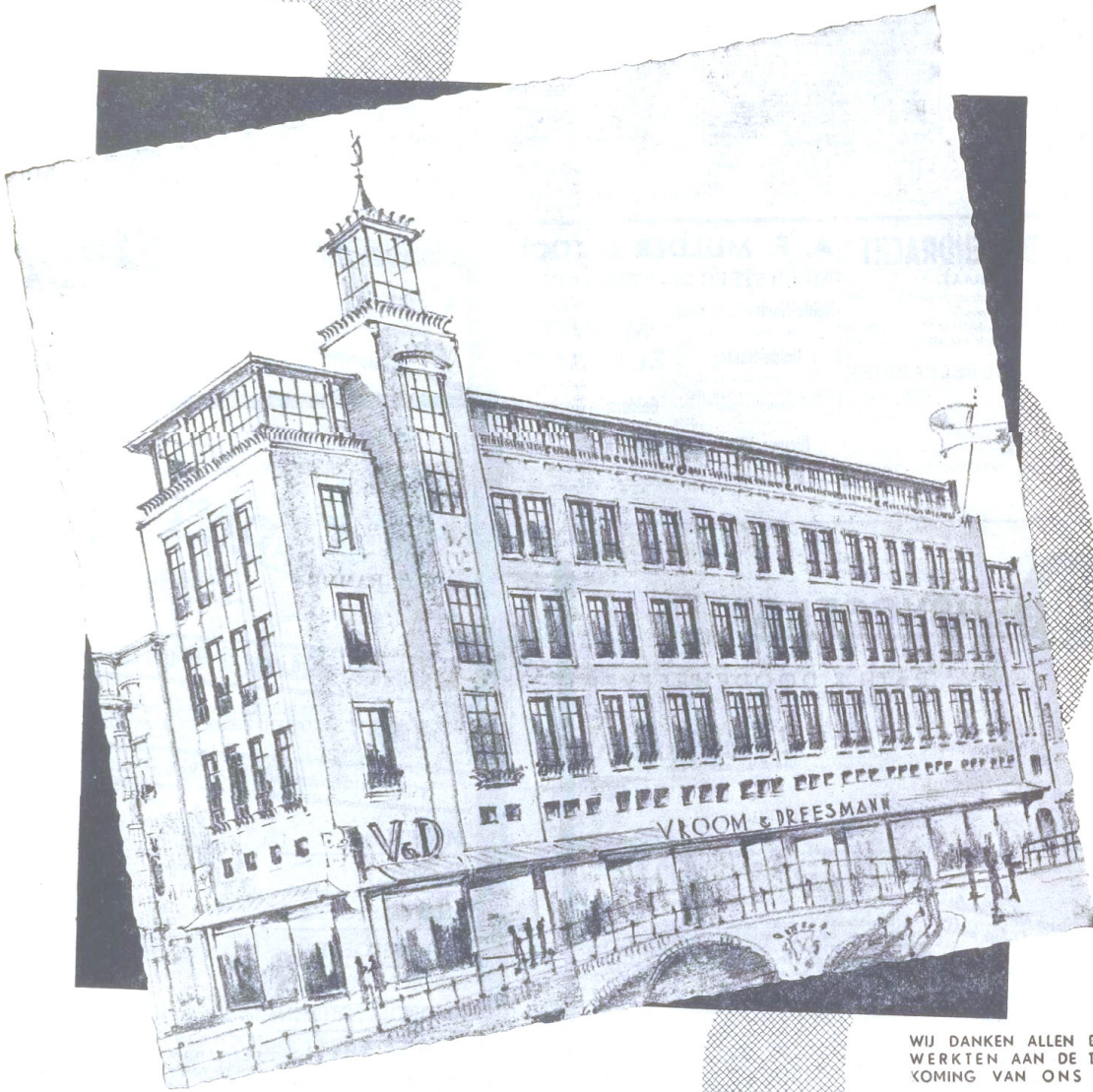
The colours that have been used are white and golden. The colours white and golden both have a strong reference to the catholic church. White is symbol for purity. Golden is the color of the gods. Catholic churches often have golden decorations. While it resembles the fibonacci-pattern, it has a different meaning. This 'curl' also refers to catholic belief. It symbolizes a snake, a sign of wisdom and infinitude. This pattern can also be recognized in the staff of bishops and Sinterklaas - a sign that symbolizes a shepherd's staff and dignity.

TOUCHING UPON LUXURY

The new appearance of V&D in 1935 brought unparalleled luxury and prestige to the city, forever changing the small-scaled character of the block. It is not strange that this intervention raised questions at the time, as many historical houses were demolished. Still, local newspapers at the time write how everybody praised the new iconic addition to the Aalmarkt (image 78-80). Considering the success of V&D, we can only assume that even the doubtful residents eventually embraced this new touch upon luxury.



MORGENMIDDAG 3 UUR



..... Eindelijk is het moment aangebroken waarop ons NIEUWE GEBOUW geheel is gereed gekomen, en wij dit officieel kunnen OPENEN. U wordt allen uitgenodigd dit moderne en grootsche bouwwerk te komen bezichtigen.

Het is niet doenlijk U hier alle bijzonderheden op te noemen. Wel kunnen wij zeggen dat deze unieke schepping van 'n Leidsch architect, door vele Leidsche vakmensen bijgestaan, het bezichtigen overwaard is.

Vergeet U vooral niet kennis te maken met onze TEAROOM op de 3e étage, welke hoog boven alle zorgen en lawaai zeker het gezelligste zitje van Leiden is. 't Is er niet duur, en onze keuken verwerkt uitsluitend de beste grondstoffen.

VROOM & DREESMANN
LEIDEN

WIJ DANKEN ALLEN DIE MEDE
WERKTEN AAN DE TOT STAND
KOMING VAN ONS GEBOUW

DONDERDAG ZIJN ONZE MAGAZINES
TOT DES NAMIDDAGS 3 UUR GESLOTEN
OOK ZULLEN DIEN DAG GEEN PAKJE
WORDEN BEZORGD

DAGBLAD

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KLEINE ADVERTENTIES VRIJDAG A.S.

Daar het Leidsch Dagblad Zaterdag 3 October a.s. niet verschijnt, zullen wij in ons blad van Vrijdag a.s. kleine advertenties opnemen.

3 OCTOBER- FOTOWEDSTRIJD.

Ter gelegenheid van den feestdag der herdenking van Leiden's Ontzet, schrijven wij onder onze abonné's een FOTOWEDSTRIJD

uit, uitsluitend voor amateur-fotografen. De foto's moeten betrekking hebben op den 3-Octoberdag en mogen elk willekeurig moment van de feestelijkheden in beeld brengen.

De foto's moeten betrekking hebben op den 3-Octoberdag en mogen elk willekeurig moment van de feestelijkheden in beeld brengen, mits daarin slechts duidelijk de feestvreugde tot uiting komt.

Zij moeten zijn afgedrukt in zwart en wit op glanzend papier en uiterlijk WOENSDAGMIDDAG 7 OCTOBER vóór 12 uur in ons bezit zijn.

STADSNIEUWS HET KOMENDE 3 OCTOBER-FEEST.

EEN TIJPE VAN DEN FEESTSLUIER OPGELICHT. Een belofte voor wat komen gaat.

Nog slechts enkele dagen scheiden ons van het feest aller steutelstedelijke feesten, den herdenkingdag van Leiden's ontzet.

Ten aanzien van dit onderdeel der feestelijkheden zijn de voorbereidingen zoover gevoerd, dat zij reeds tastbaar en zichtbaar vorm hebben aangenomen.

De voorzitter der 3 Octobervereniging, de heer W. van der Laan en verzorgend komend op de voorzitter der Opocht-commissie, de heer Bern, de Koning, wier enthousiasme voor de goede zaak met het klimmen der jaren er schijn toe dan af te nemen.

Wij hebben ze ons rustig kunnen bekijken rustiger dan de voorbijtrekkende stoet op den feestdag zelf daartoe de gelegenheid biedt en voel- en verwondering getuigend over de minutieus wijze, waarop alles is afgekerf. Het schilderwerk in warme en vrolijke tinten harmoniseert wonderwel met de inwendige bekleding der staatsrijtuig-

gen, waarin straks vele grootheden uit onze vaderlandsche geschiedenis zullen plaats nemen. Wij willen en mogen niet te veel verklappen van deze 'streling der oogen', welke de jubileumoptocht 1936 stellig zal worden, doch verheugen ons over het besluit van het bestuur der 3 Octobervereniging om morgenmiddag van 4 tot 6 uur ook den Leiden in de gelegenheid te stellen door eigen aanschouwing zich eens een denkbeeld te vormen van het vele voorbereidende werk, dat moet worden verricht, vooraleer een 3 October-optocht, laat staan een grootsche jubileum-optocht, door de Leidsche straten trekt.

Gisteravond vond in de groote Stadszaal ook de generaal-repetitie plaats van de revue 't Is alles butspot', welke door een groot aantal Leidsche dilettanten onder leiding van de Leidsche revue-koning Henri ter Hall wordt opgevoerd.

Wij hopen er ons van overtuigd, dat de foto's, welke na vanaand van deze revue zal uitgaan, een zoodanige is, dat voor de volgende avonden een uitverkochte zal gegarandeerd is.

Wat overigens maakt de stad zich op het 3 Octoberfeest te zien. In de verschillende straten verschijnen steeds meer vlaggen; hier en daar wordt geklimmerd en een bijzondere versiering aangebracht, terwijl van gemeentevergadering te de verschillende logeewegen tot de stad de gebruikelijke afscheidingen worden geplaatst.

Dank zij de spontane medewerking van het ontzettend veelvuldig aanwezige publiek, is het bestuur der buurtvereniging 'Hoogeword' vooruit erin geslaagd een eenvoudige, maar zeer aangename, feestelijke aanbrennen, welke behoort de opmerkingen van aanbrenners en anderen zeer in den smaak valt. Indien de bewoners zich de moeite nog willen getroosten de 'groote' vlaggen uit te steken, zal men van een warm vlaggenparade kunnen spreken.

De bestaande versieringsmaterialen, die na afloop weder behoorlijk wordt opgeborgen, werd dit jaar uitgebreid met een 100-tal decoratieve voorwerpen, geleend door de firma D. Ladan, alhier. De betimmering werd verzorgd door de ff. P. J. van Dam, alhier.

De terzecommissaris, ir. D. Boogerd heeft een zeer groot aantal balen stroo gerequireerd, waarvan het absorberend vermogen weliswaar niet zoo groot is als van zaagsel, doch dat juist door die eigenschap een veel steviger onderlaag vormt.

De aangevoerde hoeveelheid is een solide waarborg, dat het ongerief, dat eventuele regenbuien zouden kunnen veroorzaken, tot een minimum wordt teruggebracht.

Middeels blijft voor alles de hoop gevestigd op mooi, droog weer!

HET A.S. HUWELIK VAN PRINSES JULIANA. Naar wij vernemen heeft een vergadering van alle Leidsche Nationaal volgende organisaties op initiatief der Contactcommissie besloten tot een gemeenschappelijke feestviering ter gelegenheid van het huwelijk van H. K. H. Prinses Juliana en Z. H. Frins Bernhard.

Nadere plannen zullen t.z.t. worden bekend gemaakt. Mr. C. W. van Santen, Cobetstraat 89 is tot secretaris der Contactcommissie herbenoemd.

DE NIEUWBOUW VAN VROOM EN DREESMANN.

Een prachtig winkelpaleis. Morgenmiddag om 3 uur zal het nieuwe gebouw der firma Vroom en Dreesmann, waarvan een gedeelte in de Julimaand van het vorig jaar werd voltooid, in zijn geheel voor 't publiek worden opengesteld.

Het nieuwe gebouw, dat door zijn hoogte en frontbreedte de omgeving van de markt, gezien vanaf de Hoogstraat, volkomen beheerscht, is ontworpen door onze stadsgrooten, de architecten L. van der Laan en ir. Jan A. van der Laan, die er uitsluitend aan denken hebben om, voor zoover hun opdracht dat toeliet, hun scheidingszoveel in overeenstemming te brengen met het bestaande ter plaatse. Gezien de onmiddellijke beleving, het Waagegebouw, was dit geen gemakkelijke opgave, doch het zij nature erkend, dat zij er een alleszins bevredigende oplossing voor hebben gevonden door aan de zijde van de Waag een geheel nieuw ontwerp te laten afleiden, terwijl over de geheele Aalmarkt de daklijn een verdere laagte ligt dan van het daarachter oprijgende gebouw.

Uit aesthetisch oogpunt beschouwd schenkt dit nieuwe winkelpaleis meer bevrediging dan het conglomeraat van deels volkomen stilvolle percelen, waarin de firma vroeger haar winkelruimte had. Een vertegenwoordiger van de directie heeft in ons tijdschrift een verslag over deze verbouwing was uit zakkelijk oogpunt gebiedende eisch. De voorheen beschikbare verkoopruimte en de ruimtelijke indeling maakten het onmogelijk te groote sorteringen op de wijze, zoals het publiek gewend is, te presenteren.

Men vindt in het nieuwe gebouw alle vroeger bestaande afdelingen terug, waaraan alleen een leeraam is toegevoegd. De directie heeft uitsluitend de bedoeling dat men hierin geen handelsobjekt moet zien, doch uitsluitend een service, welke door het koopend publiek wordt verlangd en die zich dan ook alleen bepaalt tot het serveren van verschillende koude en warme dranken en tot het gebruik van een eenvoudig broodje en wit dries meer zij.

De eigenlijke verkoopruimte omvat behalve den beganen grond vier etages, waarvan de bovenste grootendeels worden gebruikt als kantoor- en personeelskwaliteiten. Het personeel is liefst 150 personen sterk. Het geheel wordt bouw ligt het souterrain, waarin de technische installatie is ondergebracht. Deze bestaat uit de centrale verwarming met olieoelkoelinstallatie; een koudwaterinstallatie, welke het gehele gebouw middels een waterloop van stroomend water voorziet en waarop ook de brandeloozing is aangelegd; een elektrisch systeem van mechanische lichtverversing met verwarmde lucht, een accumulatorenbatterij, welke ingeval van lichtstoring het gehele gebouw gedurende 3 uur van licht kan voorzien, een decoratie-atelier en de expeditie.

Verder vinden wij hier nog de afdeling voor het personeel zoodaende een diensting. De goederen worden aangevoerd door slijpten ingang en vandaar buiten de gewone verkoopruimte om gedistribueerd naar de verschillende verkoopafdelingen. Deze zijn alle gelegen op den beganen grond en de eerste drie verdiepingen.

De meubelafdeling op de derde etage sluit aan bij de leeraam, welke zich bevindt op den hoek van de Hoogstraat en Maarsmansteeg met daarachter gelegen keuken. Een deel der vierde verdieping is ingericht als showroom, waarin van tijd tot tijd speciale tentoonstellingen, zoals van meubelen, serviezen, speelgoed en tuinmeubelen zullen worden gehouden. Hier vinden wij ook de offertekamers, de directie-vertrekken en een conferentiezaal voor directe en personeel, benevens een overdekt dakterras, een soort dependance van de leeraam.

Over het gehele achterdeel van het gebouw ligt een open terras, dat natuurlijk ook per lit bereken is en vanwaar men een onvergelijkelijk mooi uitzicht heeft over de Sleutelsteed en haar omgeving. Bij helder weer kan men hier de schepjes op de Kagerplassen zien zellen en bij zeer goed zicht zijn zelfs de torens van Rotterdam te ontwaren.

Het terras ligt, op een hoogte van ongeveer 25 meter boven den beganen grond. In de toekomst zal hier ook een oriënteringstalaf worden geplaatst.

Het gebouw wordt op den voormelden hoek bekrand door een lichtsterk, van waaruit de omringde stratenbanden over de daken der omringende huizen zal werpen.

De hoofdlinten van het gebouw zullen bij avond worden aangegeven door een lichtstroom van natrumlicht. Tijdens de opbouwsteek wordt dit nieuwe winkelpaleis door sterke schijnwerpers met zgn. floodlight beschienen.

Het centrale punt van het inwendige wordt gevormd door 't trappenhuis, waarvoor een aparte lift is ingericht. Dit trappenhuis werd reeds in Juli van het vorige jaar in gebruik genomen. Deed het toen t.z.t. de omgeving enigszins zwaar aan, nu ook het tweede deel van den bouw is gereed-gekomen, zijn de verhoudingen heel wat gunstiger geworden en springt het monumentale karakter ervan veel meer in het oog. Door hooge stellingen te vermijden is ook een buitengewoon overzichtelijk geheel verkregen, zoodaende om ledere etage de geheele verdieping van Breststraat tot de Hoogstraat kan overzien.

De opening zal na morgen geheel een intiem karakter dragen.

Dank van H.M. de Koningin

Hare Majesteit de Koningin, zeer getroffen door de buitengewoon groote belangstelling en het medeleven ter gelegenheid van de verloving van H.K.H. Prinses Juliana der Nederlanden met prins Bernhard van Lippe-Biesterfeld, wenscht langs dezen weg aan alle colleges, corporaties, instellingen, verenigingen en particuliere personen, hoogstderzelver oprechten dank te betuigen, aangezien het onnoemelijk groote aantal gelukwenschen het Hare Majesteit niet mogelijk maakt om een ieder afzonderlijk te bedanken.

De particuliere secretaris van H.M. VAN HEEMSTRA.

Tslotte nog eenige fetteijke gegevens met betrekking tot den bouw. Het sloopwerk van het eerste deel begon in Juni 1934. De eerste paal werd geslagen op 3 Juli 1934 en dit deel was gereed op 18 Juli 1935.

Voor het tweede deel waren deze data respectievelijk September 1935, 4 October 1935 en 1 October 1936. De totale bebouwde oppervlakte van den nieuwbouw bedraagt 1500 vierkante meter, het totaal vloeroppervlak 6500 vierkante meter.

Bij den bouw waren ongeveer 200 personen betrokken. Bij het graafwerk werden een vondsden van eenig belang gedaan. De uitvoering van het werk had een regelmatig en vlot verloop, dat alleen werd bemoeit door de omstandigheid, dat het bedrijf niet mocht worden gestaagd. In verband met de zeer beperkte ruimte voor den opslag van materialen, werd geen be-

tonoren gebouwd, doch gebruik gemaakt van de niet vaak toegepaste methode met een betonpomp, welke de benodigde specie onder de straat door naar de verschillende afdelingen opvoerde.

Als gevolg van deze uitbreiding beschikt de firma thans over niet minder dan 48 lokale slaagkasten.

Aan den bouw werd medewerking verleend door: Aannemers: Bouw: N.V. Hollandische Beton Mij., onder leiding van ir. Van Hoolwerff. Uitvoerder: de heer Suter.

NIEUWBOUW V. en D.



Het prachtige winkelpaleis aan de **Hoogstraat** van de firma Vroom en Dreesmann, dat morgenmiddag voor het publiek zal worden opengesteld.

IMAGE 49: CELEBRATING THE OPENING OF THE NEW WAREHOUSE (LEIDSCH DAGBLAD, 01/10/1936)

VACANT HERITAGE - V&D DEPARTMENT STORES

SYMBOLS OF BREESTRAAT

Breestraat 84, dubbed 'De Vergulden Turk', is a municipal monument. It stands out thanks to its remarkable classicist facade, which itself has a rich history.

1672 DESIGN

In 2014, the monumental facade has been restored to the image of its original design of 1672. In this year, succesful textile merchants moved in the building. To show their succes in business, the original cantel brick facade was replaced by a facade in natural stone (hardsteen). They lived in the front house and had their clothing press in the backhouse. It is believed the new classicistic facade has been designed by Wilhelm van der Helm, as its design is very similar to Rapenburg 6, which was designed in the same period.

MARITIEM TRADE

Pieter Xavery delivered the sculptures in the tympany in 1673. With this sculptures, the history of the 'In den

Vergulden Turk' starts. The sculptures are an allegory to the maritiem trade. In the middle we recognize a man with a turban, which we can assume is Turkish. On his one side lies the god of the sea, Neptune, with his signature trident. On the other side lies the god of trade, Mercurius, who can be recognized by his sceptor. An extra symbol to the textile industry is the angora goat and the rolls of cloth. This name was adapted colloquially in 1900, when a cafe-restaurant with this name opened. Two preceding centuries, the house was named 'De Vergulde Druyff' and hosted a pub. Restaurant Den Vergulden Turk was a well known restaurant, and had different rooms where people could eat, meet, drink, play pool and party. After years of pressuring V&D bought the lot in 1962 and 'de Turk' moved out.

A SYMBOL OF LEIDEN'S TEXTILE INDUSTRY

The city of Leiden has a famous history in textile industries. That makes this facade a very representative symbol for the whole city.



IMAGE 50: DRAWING OF TYMPANY OF BREESTRAAT 84

MODERN IMAGE OF MAARSMANSTEEG

The modern image of the Maarsmansteeg contrasts with the other buildings. You won't find any ornaments or decorative elements here. The symbolic meaning can be found in its total architectural expression, or rather, the lack of it.

FUNCTIONALIST DESIGN

Post-war architects were primarily preoccupied with a functional design. A facade system was developed that stretches out over the full length of Maarsmansteeg; a clear statement to its small neighbours. The vertical rhythm in the facade follows the practical 7.2m grid of the existing warehouse. The continuous window front on ground level offers maximum possibility for advertisement.

'SPECTACULAR'

The building is regarded as a tool that should support its function as well as possible. And considering this viewpoint, the new building is 'spectacular'. Local newspapers were filled with all the clever systems and technologies that were implemented in this new building part. For instance: the new lighting methods, the systematic lowered ceiling, escalators and sprinkler installation.



V & D Leiden opende geheel vernieuwd en uitgebreid pand

Verlichtingsstelsel enig in zijn soort

Burgemeester mr. G. C. van der Willigen heeft vanmorgen de officiële opening verricht van het ingrijpend verbouwd en gemoderniseerd pand van **Vroom** en **Dresemann**. Alle aan de Maarsmansteeg gelegen panden (9 stuks), die in de loop der jaren via opstapjes, doorgangen en trappen met het bestaande warenhuis werden verbonden zijn sinds begin 1967, toen met het slopen werd begonnen, verdwenen. De **verbouwing** zelf begon in april van het vorig jaar. Aan de zijde van de Maarsmansteeg is een metamorfose ontstaan, doordat een nieuwe gevel, ontworpen door architectenbureau ir. J. van der Laan, de strakke, fraaie façade vormt waarachter de nieuwbouw werd geconstrueerd. De totale oppervlakte van het pand is gebracht van 6500 op 9500 vierkante meter. De eerste Leidse vestiging van V & D werd geopend op 28 februari 1903 in het pand hoek Aalmarkt.

ten bestaat en dus brandvrij is. De plafondplaten worden gedragen door rails, waarin alle elektrische leidingen zijn ingebouwd. Over de gehele lengte van de rails kunnen de verlichtingsspots worden aangesloten; ook de kaaregisters worden van daaruit gevoerd. Engeland leverde de rails, Frankrijk de lamphouders en Nederland de lampen en plafondplaten.

In het verasteude warenhuis is een Sprinkler-installatie aangebracht met een leidingnet van 6,5 kilometer, waarop 1800 sproskoppen zijn aangesloten. Elke kop met sproeier bevat een gevoelheidsplaatje, dat smelt als de omgevings temperatuur hoger wordt dan 70 graden Celsius, waardoor het bluswater vrij komt.

De afdeling personeelszaken van het warenhuis is ondergebracht in het pand Breestraat 72. Ook de maatschappelijk werker en de afdeling opleiding hebben hier een plaatsje gevonden. In totaal 880 personeelsleden (700 in Leiden en 180 in Alphen) staan onder leiding van directeur G. A. A. Kerckhoff, zoon van de oprichter van het Leidse warenhuis.

V & D te Leiden heeft gezamenlijk met Alphen een uitbreidingsplan. De volgende bouw moet kunnen aansluiten tussen de Breestraat en de huidige bouw. Het zal nog wel enkele jaren duren.

Plannen voor de toekomst

Hoewel er sprake is van een grote ruimtetwint is er slechts één nieuwe afdeling in gebruik genomen: de radio- en televisie-afdeling is daarin ondergebracht tezamen met een schoonheids-salon (die over 'n week geopend wordt). De verkregen winst is voornamelijk ten goede gekomen aan een grotere collectie artikelen, die nu op een zeer overzichtelijke wijze gerangschikt zijn.

BOLTRAPPEN

Een speciale sfeer werd door de **boltrappen** bereikt door de toepassing van kleuren, de aard van de vloerbedekking en — niet in het minst — de verlichting. Zes rolltrappen met een capaciteit van 8000 personen per uur vergemakkelijken de taak der beide liften, die 500 à 600 mensen per uur naar de gewenste verdieping kunnen brengen. Verder is er een up to date airconditioning-installatie. Op de parterre is een garderobe waar men kledingstukken en pakjes kan afgeven.

Een extra service is een hostess op alle etages en op de parterre om de klanten van elke gewenste inlichting te voorzien. Aan een inlogge zijn ze te herkennen. De lunchroom is groter geworden en het geheel wordt bekroond door een zeer ruim open buitenterras met een prachtig (zonnig) uitzicht op de stad.

LICHT VIA RAILS

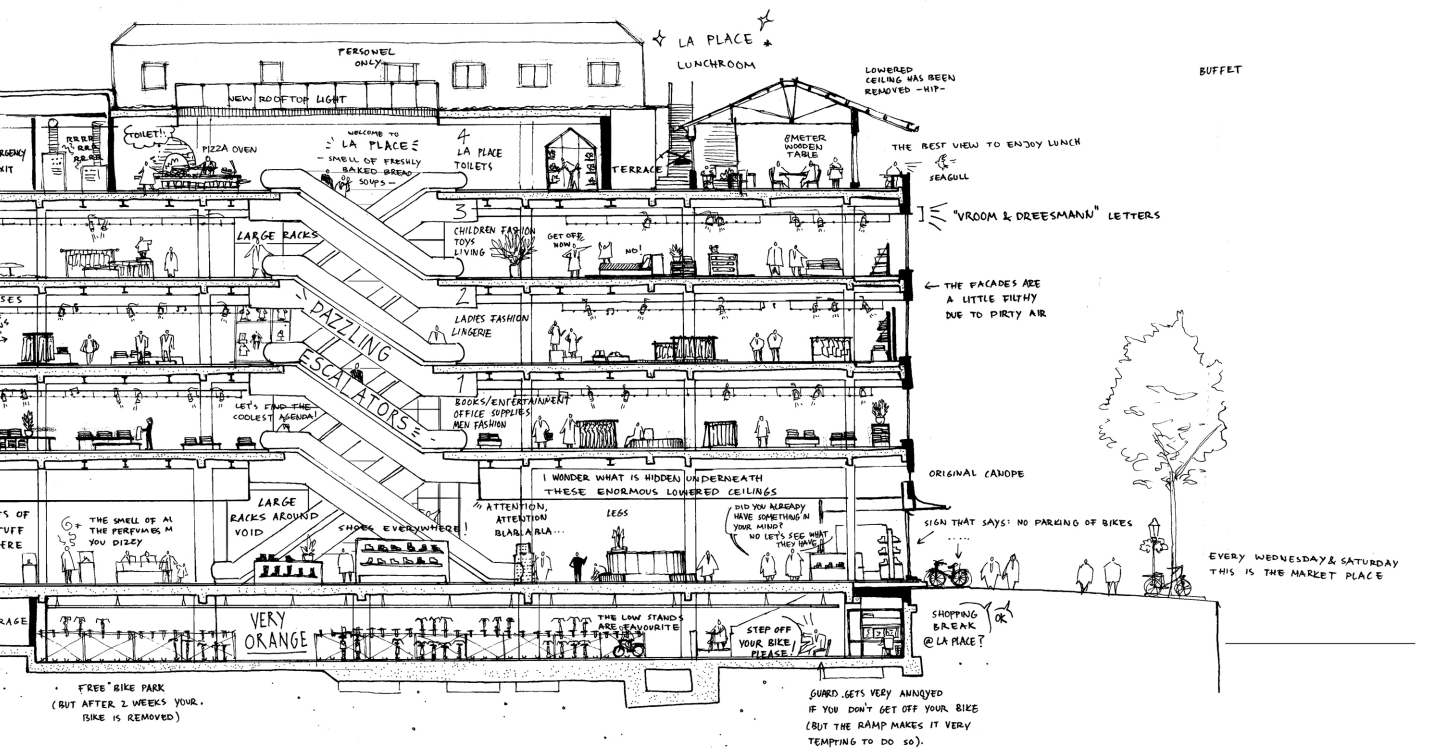
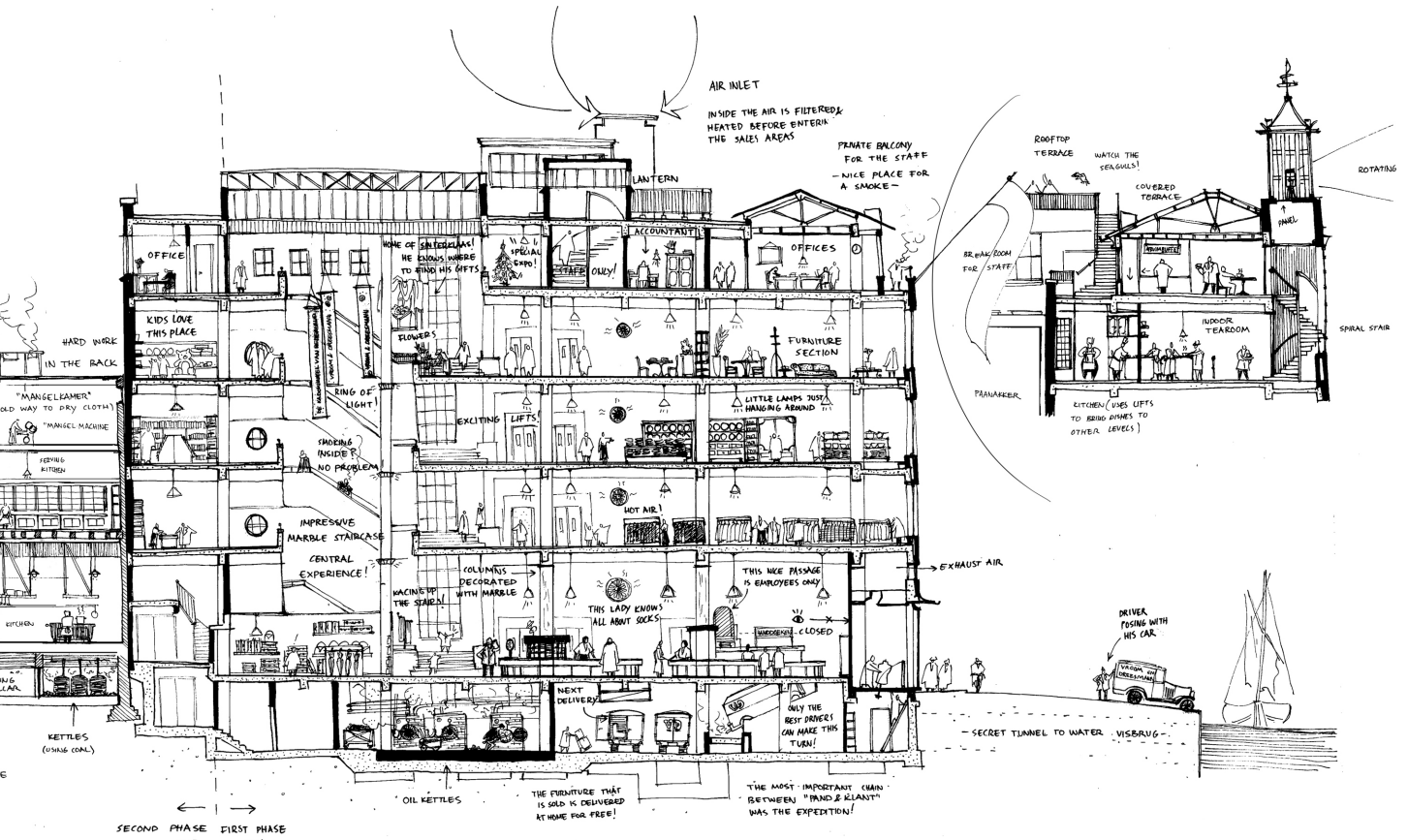
Een systeem voor gerichte verlichting — enig in zijn soort in West-Europa (alleen in Zwitserland kent men het systeem op kleinere schaal) — heeft voor het grootste deel de L.I.-verlichting vervangen. Door een geavanceerde schakelwerking van de nieuwe lampen krijgt de presentatie van de artikelen een apart accent. Een bijzonderheid is ook het plafond, dat uit aluminium pla-

Investing van 5 miljoen

Spectaculaire bouw

V&D Maarsmanssteeg

In Alphen traal mogelijk meter oppervl. dustrigebied van Stokvis verkregen. In vestigt het g dert, de cent en de slagerij zullen daar in twee jaar worden. Verder bestaan, aldus de heer Kerckhoff, nog mogelijkheden voor vestigingen in Katwijk en Oegstgeest.



ESSENCE MODEL

This model portrays a stained glass panel, which can be found in the stairwell of the V&D in Amersfoort. On site, you'll always encounter these panels as part of a larger whole. But each panel is a beautifully designed, piece of craftsmanship. That's why we chose to isolate one panel instead of showing its context.

The model is scale 1:2. The abstract geometric design of the panel has been accurately studied and measured on site, as no drawings were available. This design has been lasercut in MDF. The stained glass panels are made of plexiglas and are coloured by hand, using watercolor paint to imitate the effect of stained glass. Like actual stained glass, the making of this model was a process combining industrial methods and craftsmanship. Within the series of white models, this model stands out due to its colour. Just like the actual panel does within the context of the white shopping interior.

The model touches on the border between tangible and intangible values. Stained glass windows of this size are elements you seldom encounter other than in churches. It's a characteristic feature of the department stores, contributing to the atmosphere and experience of the store.



THE INTANGIBLE VALUE OF V&D

The department store has become something of the past. But still, a lot of people dreaded – or still dread – the loss of V&D. In a survey I tried to figure out why, by asking questions how people remember the place. The surveys can be found in Appendix XXX.

In order to get a grip on the essence of V&D Leiden, I set out frequently mentioned components in the diagram of Edward Relph (image 78-80), separating form, meaning and function. It is clear that the products that were sold did not contribute much to the V&D experience. Instead, it boils down to the following aspects (the overlap in the diagram):

A. The entertaining activity of wandering around, amusing yourself by discovering new things. Every floor felt like a new world and hosted something different.

B. Having a familiar face in the city, a place where you feel welcome and where you can walk in (and up!) freely.

C. The vertical movement throughout the building. Stairs, lifts and elevators are important attributes to the site. The view as seen from the top levels was received like a reward and was the perfect place for a rest.

These are the essential intangible values of V&D which all together provided the V&D experience (image 78-

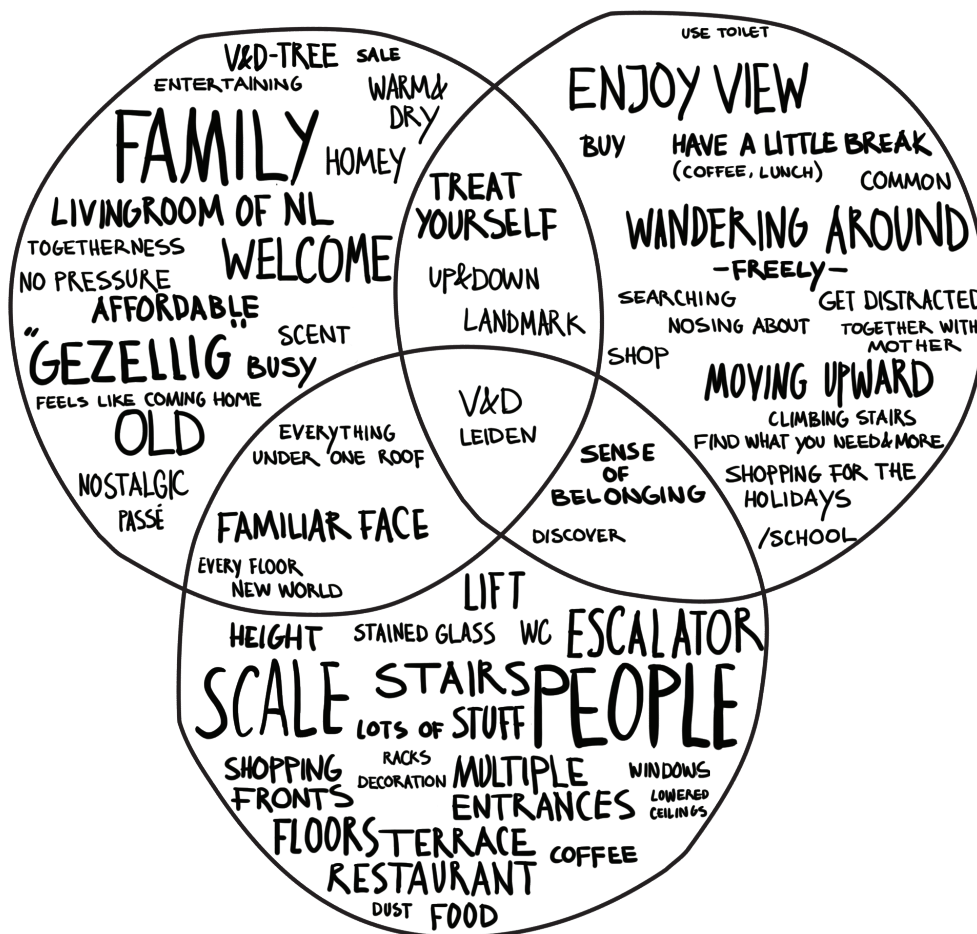


IMAGE 53: THE COMPONENTS CONTRIBUTING TO THE IDENTITY OF V&D

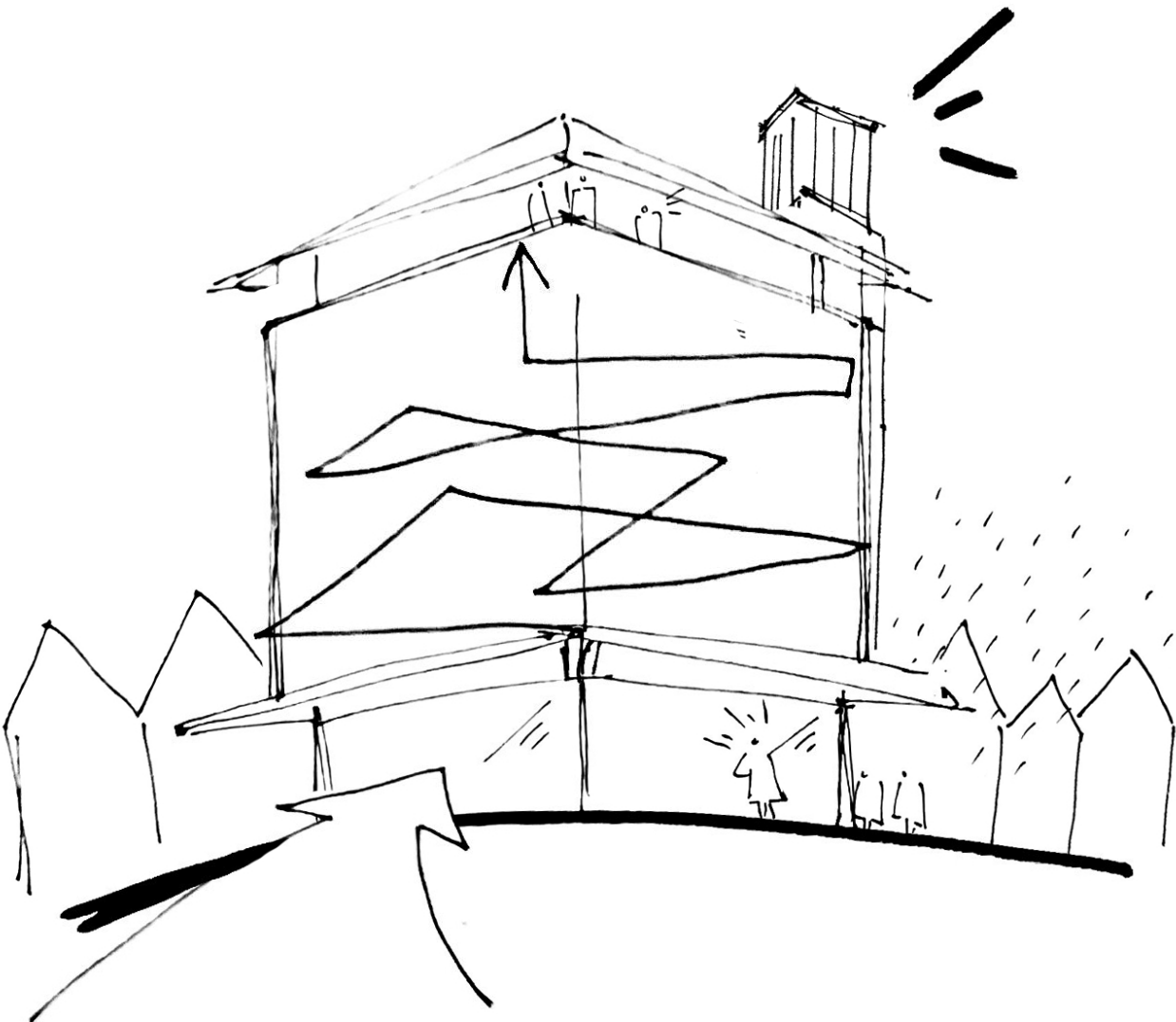


IMAGE 54: THE ESSENCE OF THE DEPARTMENT STORE

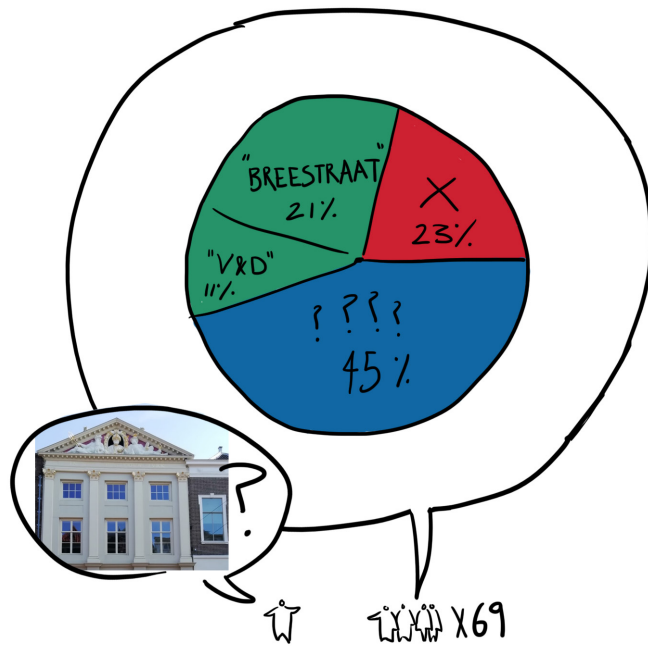
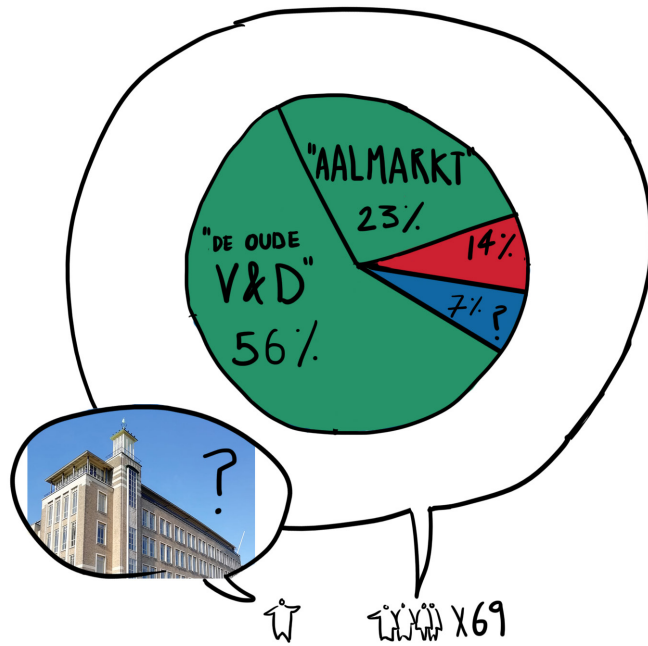


IMAGE 58: LEGIBILITY OF V&D FACADES

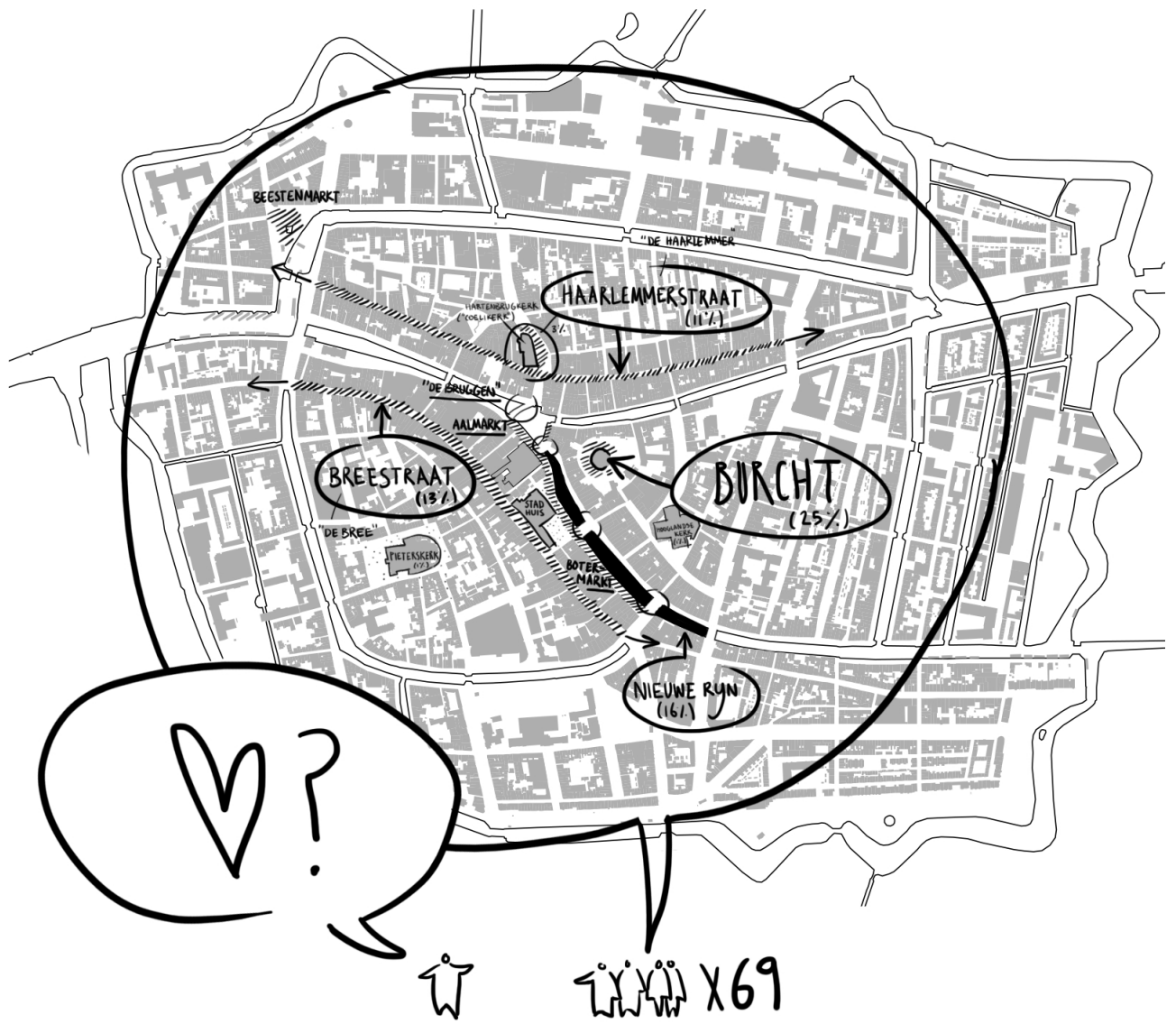


IMAGE 59: MAPPING THE PERCEIVED ATTRIBUTES OF CITY CENTRE

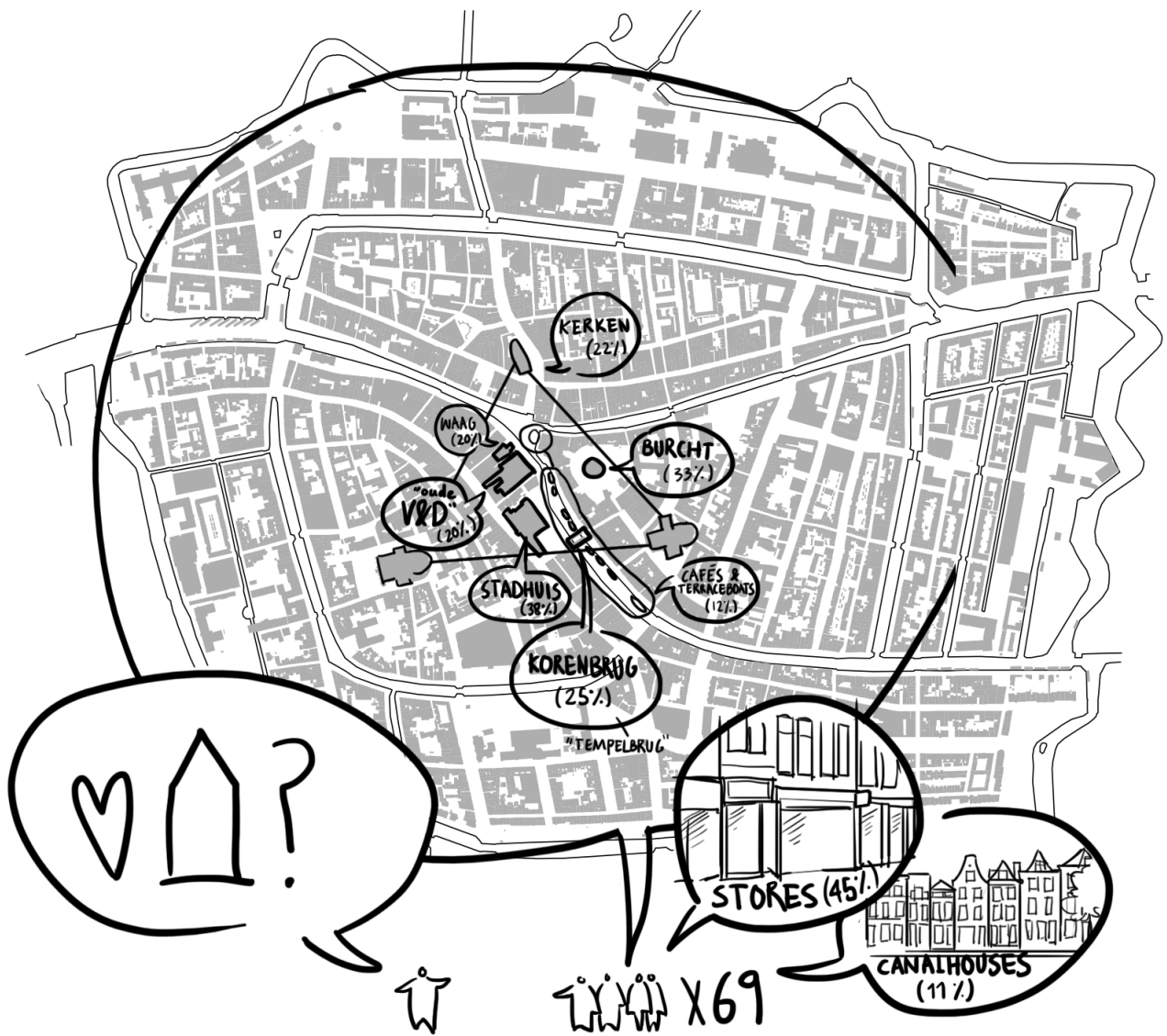


IMAGE 60: MAPPING THE PERCEIVED ATTRIBUTES OF CITY CENTRE

MAKING SENSE OF PLACE

Relating the writings of Relph to the case of V&D offers some valuable insights. Studying the development of V&D over time, I recognize a transition from an authentic place towards an unselfconscious placelessness by mass culture.

CONNECTING SMALL PARCELS

Let me start explaining this observation by giving a short recap of what an 'authentic places' are. Take the example of ancient Greece. Greek civilization was perfectly translated into Greek architecture: the built environment was a total expression of culture, through an unselfconscious design tradition. On a community scale, authentic placemaking has become decreasingly probable, as the focus of our culture is shifting to the perspective of the individual.

CATHEDRAL OF CONSUMPTION

The Vroom & Dreesmann building in Leiden was a genuine effort to translate cultural values into built tissue: namely catholic values. Unlike the protestant tradition, material richness and luxury fit the catholic tradition very well. Some of these values were translated quite literally. For example, the catholic phrase '*Het gezin als hoeksteen van de samenleving*' has literally been translated into a sandstone cornerstone with a relief depicting a large-family portrait. Many of the original ornaments refer to catholic values, such as diligence, gratefulness and purity. The lovely stained glass windows are actually hidden advertisements of a consumer lifestyle.

All with all, early day customers must have had a genuine relation with the large V&D store, a place that was filled with relatable symbols and meaning. In the words of Relph, the people experienced a firm identification with the place. This is especially visible in a part of the store that is used most: the magnificent staircase. This element consists of black and white marble panelling, bronze handrails and fences, white-golden stained glass panels that shed a 'holy light' on its customers. Sharing the experience of this luxury material to common people, the store must have been a wonderful experience of luxury, especially against the backdrop of a large economic crisis. In the store, the customers were elevated from their everyday lives and could get in touch with a luxurious lifestyle they could only dream of, one that the future might hold.

LUXURIOUS FUTURE TO PAST GLORIES

But over the years, this authentic message failed to reach the customers of the store. At the root of this were societal changes. Due to the gradual process of de-pillarisation, the store no longer attracted solely catholic customers but people from all backgrounds. The overarching message, of being a store selling decent goods to the working class people, was still valid. But it was no longer invigorated by its architecture. Instead, this message was conveyed by the means of blend advertising and mass communication. As the overall welfare level increased, the standards of customers also increased. The experience of being in touch with material luxury was not as special as it was in the thirties, when it evoked forward looking feelings to a bright future. Instead of enhancing the image, the physical store actually was a burden to V&D. In the last decennia the store was physically in a bad shape, which contributed to a negative image. The association of a luxurious future changed into one of past glories.

FLATSCAPE

Many times the store has tried cleansing off its dusty image, often by the means of rebranding, but also by modernizing the interior of the store. The aim of these processes of modernization were to create an uniform interior that was fresh, white and light.

In my opinion, this modernization has reduced the potential to experience spatial and historical qualities that the site has to offer, flattening the experience to the site, reducing it to a flatscape (image 78-80).

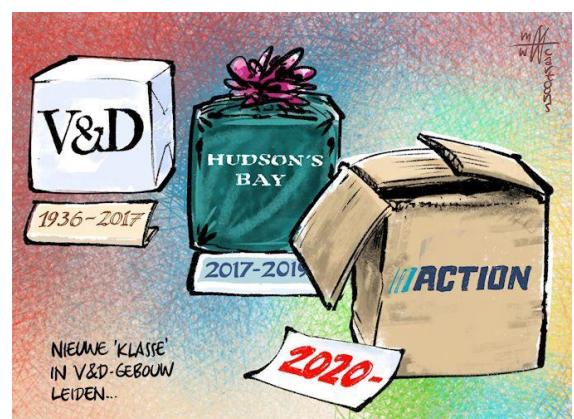


IMAGE 62: CARTOON WOLTERINK, M. (2020)

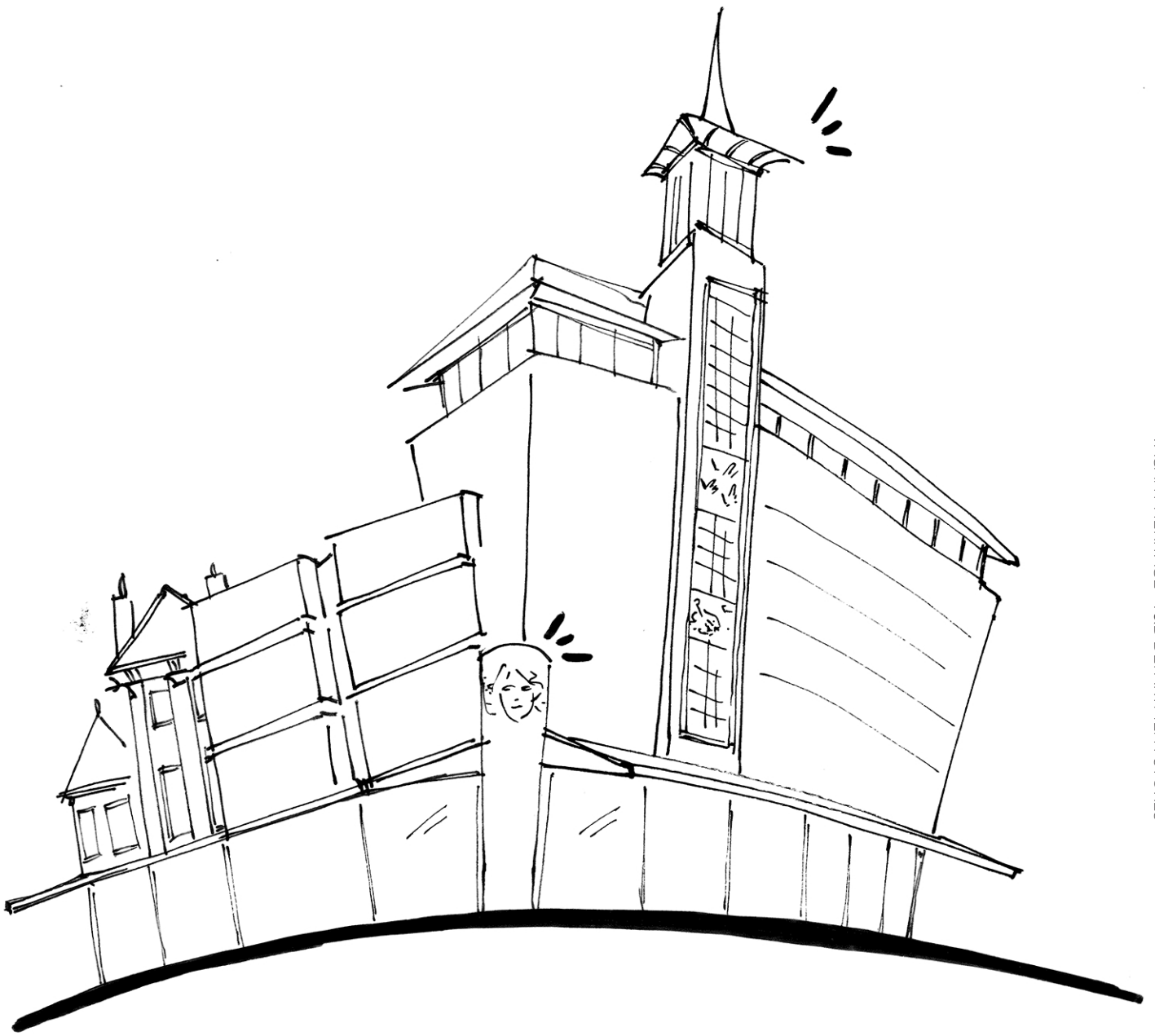


IMAGE 78: AUTHENTIC PLACEMAKING - EXPRESSION CATHOLIC VALUES

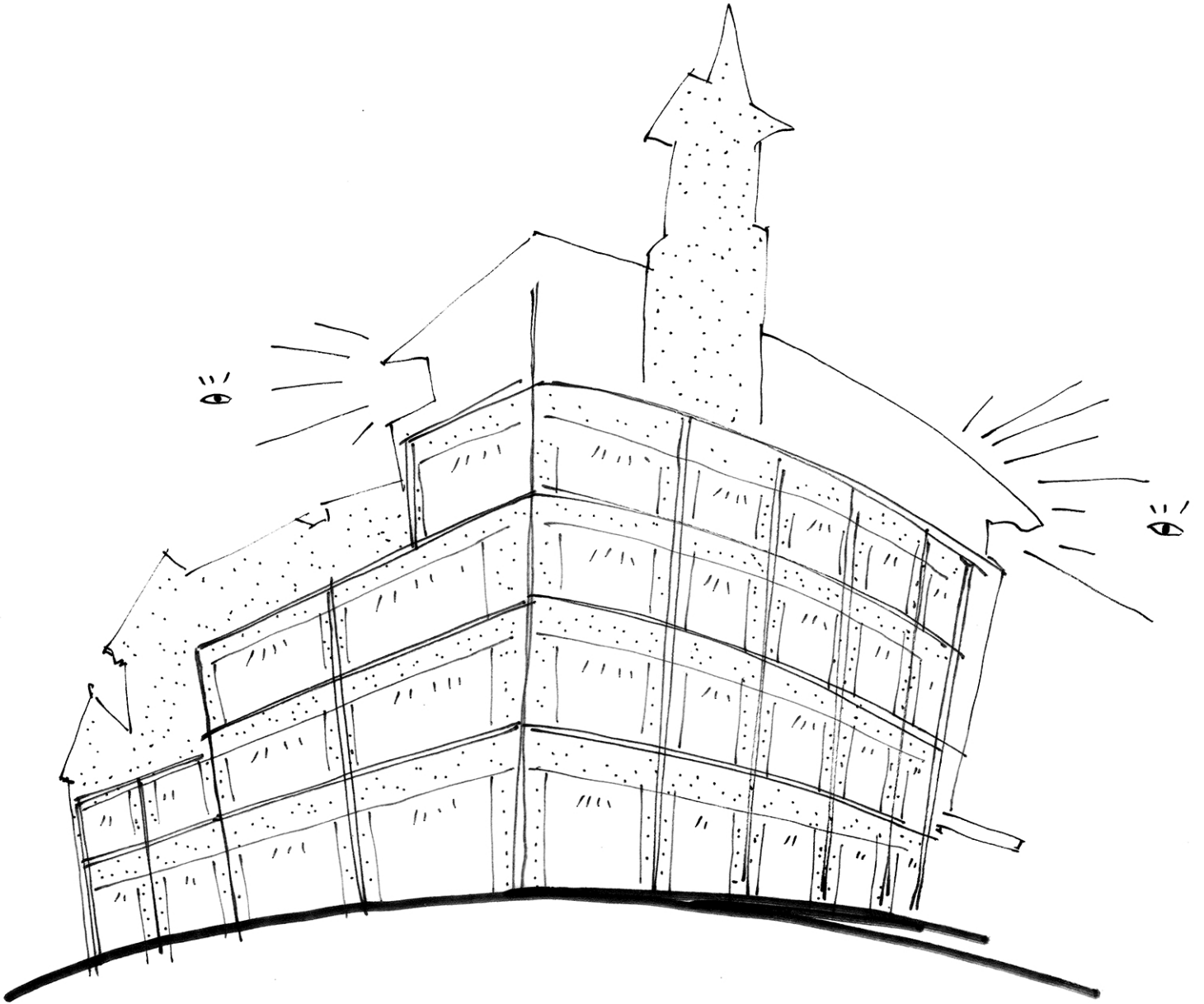


IMAGE 79: STANDARDIZING SPACE

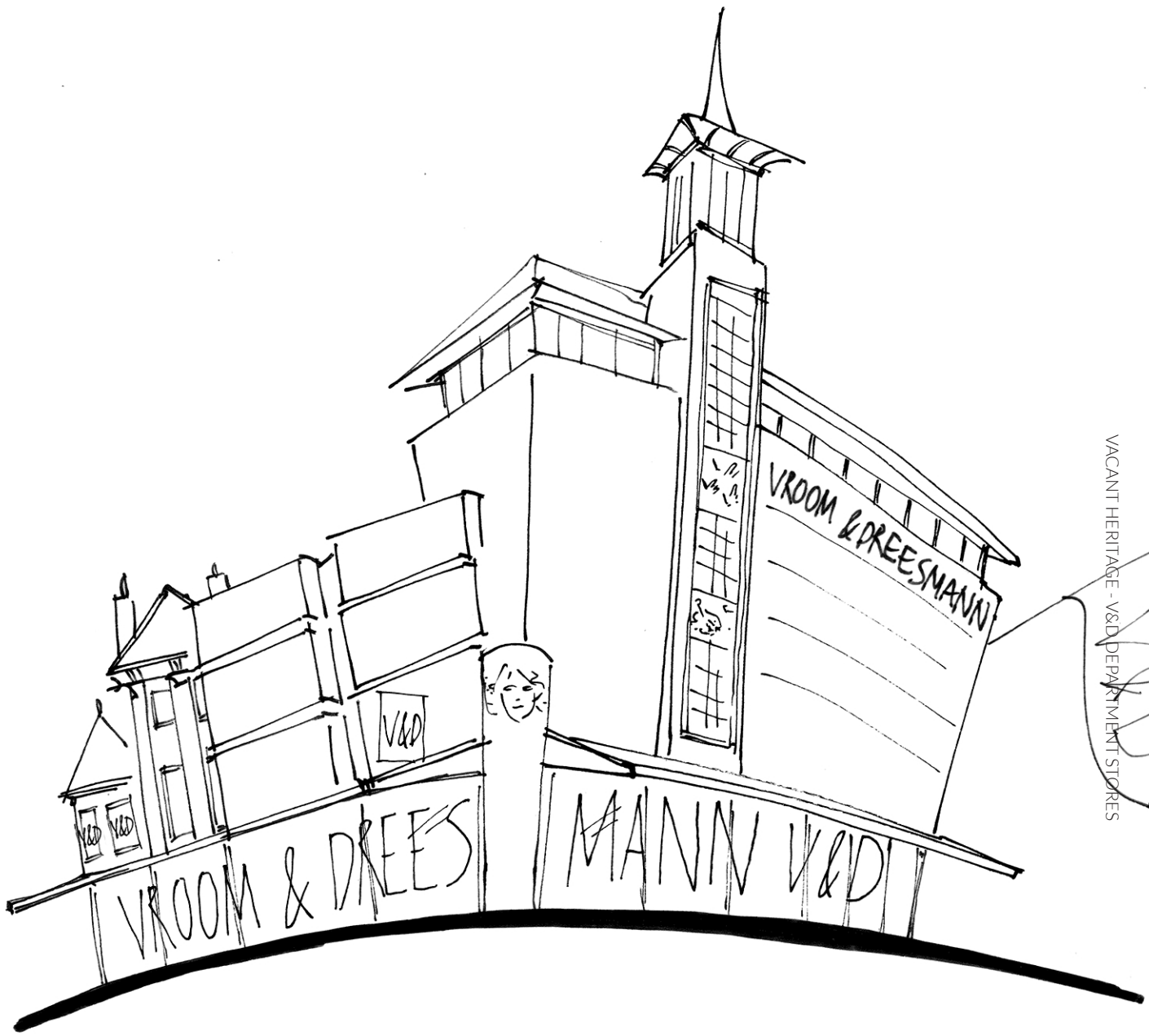


IMAGE 80: DECORATED SHED

HERITAGE APPROACH

MSC HERITAGE & ARCHITECTURE

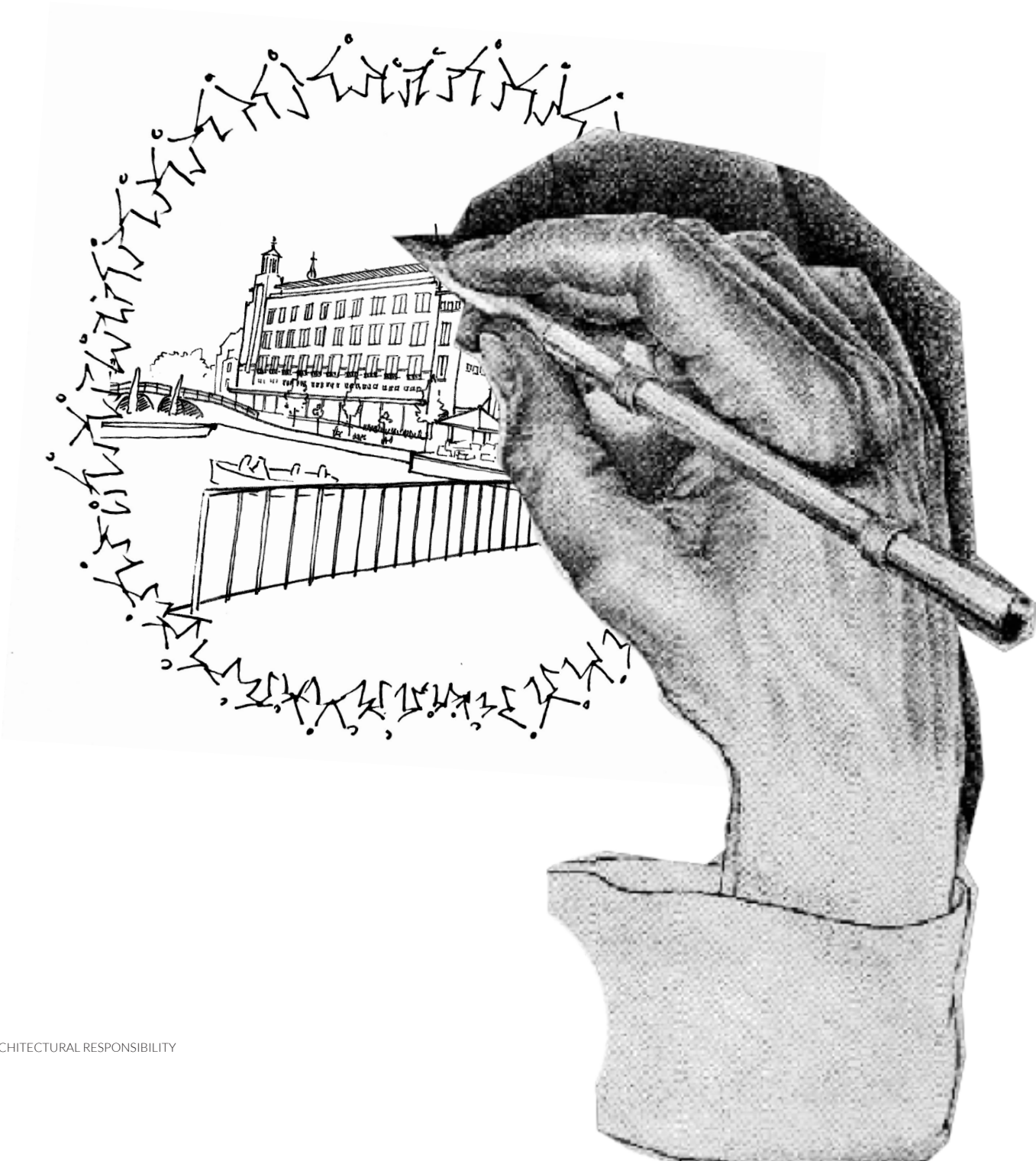


IMAGE 63: ARCHITECTURAL RESPONSIBILITY



IMAGE 64: STIJLKAMERS



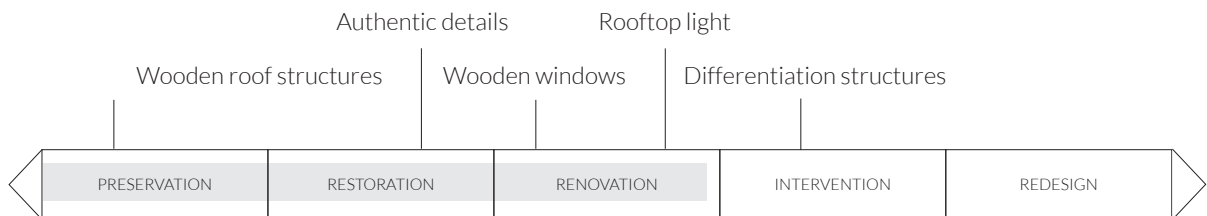
IMAGE 65: PATIO



IMAGE 66: ROOFTOP



IMAGE 67: COVERED WALLS



BREESTRAAT / HISTORICAL STRUCTURE

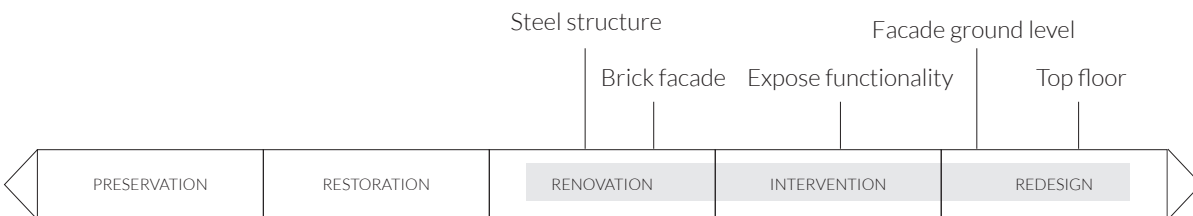
The buildings facing Breestraat have been adapted over and over, making them interesting time capsules. Authentic details are often still present, but covered or not accessible or in bad shape.



IMAGE 68: DEAD PLINTH



IMAGE 69: POTENTIAL QUALITY: HEIGHT DIFFERENCE STREET



MAARSMANSTEEG / VAN DER LAAN, HERMANS, VAN DER EERDEN & KIRSCH (1967)

The design intent of the 1967 addition was functional rather than aesthetic. Beauty were to be found in its systematic design.



IMAGE 70: DEAD PLINTH



IMAGE 71: MESSY ROOFTOP LANDSCAPE

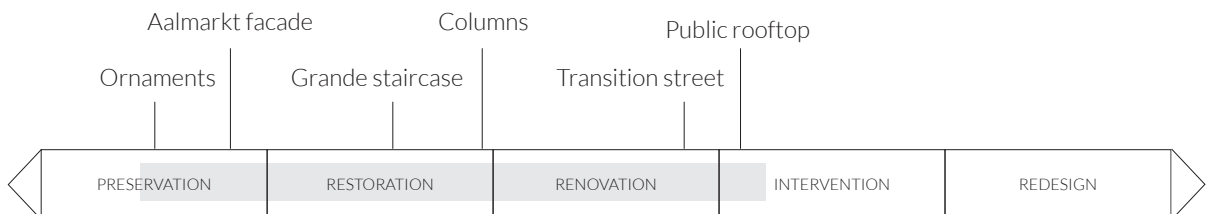


IMAGE 72: IMAGE (XXX): LANDMARK



IMAGE 73): FACADE DESIGN

VACANT HERITAGE - V&D DEPARTMENT STORES



AALMARKT / VAN DER LAAN (1935)

The 1935 design of Van der Laan is highly valued. The main design intent is to preserve it for future generations. This also means restoring and renovating qualities that have been lost over time, such as the rich materialization and public rooftop.

VALUE MAPPING

	AGE	HISTORICAL	COMMEMORATIVE	USE
SURROUNDINGS / SETTING	VISBRUG OUDE RIJN DE WAAG	THE VISBRUG FINDS ITS ORIGIN IN THE 12TH CENTURY. IT IS THE FIRST BRIDGE TO CONNECT THE TWO SIDES OF OUDE RIJN	DURING FESTIVITIES, SUCH AS KINGSDAY & 3 OCTOBER, THE NIEUWE RIJN AND ITS DIRECT TURN INTO PLACES FOR CELEBRATION THE HISTORICAL FISH MARKET	V&D LEIDEN IS LOCATED IN THE HEART OF THE CITY CENTRE AND CLOSE TO MANY BARS AND RESTAURANTS. IT IS A CENTRAL ELEMENT IN THE SHOPPING DISTRICT
SITE	SOIL PROFILE - OLD DUNES STREET NETWORK (PARALLEL MAIN STREETS, PERPENDICULAR ALLEYWAYS)	THE GROWING DOMINANCE OF V&D THROUGHOUT THE URBAN BLOCK REFLECTS A CHANGING SOCIETY AND LIFESTYLE HISTORY OF 'DE VERGULDEN TURK'		UNDERGROUND BIKE PARK (AND ALSO ALONG THE FACADE)
SKIN (EXTERIOR)	MAARSMANSTEEG (1967) VERGULDEN TURK FACADE (1672) AALMARKT FACADE (1936)	SCANDINAVIAN INSPIRED TRADITIONALIST STYLE OF AALMARKT FACADE (1935) FACADES NO LONGER REFLECT STRUCTURE BEHIND (HOLLOW)	THE SKIN WAS USED AS ADVERTISEMENT - THE IDENTITY OF V&D AND SKIN OF THE BUILDING ARE INTERTWINED	LAND MARK VALUE TRANSPARANCY GROUND FLOOR
STRUCTURE	WALLS VERGULDEN TURK COLUMNS OF VARIOUS AGE	HISTORICAL STRUCTURES WITHIN THE BLOCK HAVE BEEN ERADICATED BY THE GROWTH OF THE DEPARTMENT STORE		LARGE FLOOR HEIGHT (3.6M)
SPACE PLAN	BREESTRAAT - REMNANTS OF 16TH CENTURY AALMARKT - 1930S	OPEN FLOORPLAN WAS A NEW CONCEPT IN ORIGINAL DESIGN LAYOUT OF TYPICAL HISTORICAL DWELLING (CONSISTING OF A FRONT HOUSE - COURTYARD AND BACKHOUSE) STILL PRESENT	THE OPEN FLOORPLAN HAS	OPEN FLOOR PLAN OFFERS LOTS OF FLEXIBILITY
SURFACES (INTERIOR)	V&D/HUDSON BAY HAS REFURBISHED THE INTERIOR OVER AND OVER, COVERING OR ERASING OLD SURFACES, SUCH AS MARBLE COVER COLUMNS LOST MARBLE CENTRAL STAIRCASE	THE THEATRICAL APPEARANCE OF THE CENTRAL STAIRCASE		
SERVICES	ORIGINAL SHAFTS FOR HEATING AND ELEVATORS STILL IN PLACE ORIGINAL RADIATORS STAIRCASE	TYPOLOGY OF DEPARTMENT STORE IS A CHILD OF TECHNICAL DEVELOPMENTS SUCH AS VENTILATION SYSTEMS AND ESCALATORS	ESCALATORS ARE A TYPICAL ATTRIBUTE WHICH CONTRIBUTES TO THE ATMOSPHERE OF V&D	TWO CENTRAL ESCALATORS, TWO ELEVATORS FOR THE PUBLIC, ONE ELEVATOR FOR GOODS GOOD ELEVATOR IS REGULARLY BROKE DOWN, IS SMALL IN SIZE AND SMELLS VERY BAD
STUFF	AFTER THE V&D WENT BANKRUPT, EVERYTHING WAS SOLD TO MAKE UP FOR THE LOSSES OAK STAIRCASE IN 'DE VERGULDEN TURK'	OAK STAIRCASE DATES BACK TO USE AS DWELLING 17TH CENTURY		
SPIRIT OF PLACE		OVER THE 20TH CENTURY, THE URBAN BLOCK HAS TRANSFORMED FROM A RESIDENTIAL BLOCK TO A BLOCK DOMINATED BY COMMERCE, A DEVELOPMENT THAT IS IN LINE WITH A CHANGING SOCIETY	A PLACE FOR THE WHOLE FAMILY	A PLACE TO WANDER AROUND MINDLESSLY ROOFTOP TERRACE WITH PANORAMA VIEW OVER CITY

HIGH VALUE

MEDIUM VALUE

LOW VALUE

NEWNESS

ARTISTIC

RARITY

CONFLICT

NOSTALGIC

<p>NEW CATHARINA BRIDGE & REFURBISHMENT OF CATHARINA-STEEG</p>	<p>POPULAR PLACE FOR PICTURES</p> <p>SCULPTURE OF 'BLOEMENKOOPMAN' BY GERARD BROUWER (1987)</p>		<p>CYCLISTS TEND TO USE THE NARROW ALLEYS, EVEN THOUGH THEY ARE NOT ALLOWED TO DO SO, AND RUN INTO PEDESTRIANS</p>	<p>VIEW ON AALMARKT OFTEN DEPICTED IN HISTORIC PAINTINGS</p>
			<p>ALLEYS AND FACADES OFTEN FILLED WITH PARKED BICYCLES</p>	
<p>THE FRONT-FACADE IS DIRTY</p> <p>THE TOWER'S INTERIOR SHOWS SIGNS OF WATER PROBLEMS</p> <p>THE BREESTRAAT FACADE HAS RECENTLY BEEN RENOVATED</p>	<p>THE MAARSMANSTEEG</p> <p>THE ALLURING, SLIGHTLY CURVED FRONT FACADE WAS DESIGNED BY VAN DER LAAN</p> <p>ORNAMENTS IN FACADE</p>	<p>COPPER ROOFING (GREEN)</p>		<p>FACADE SHOWS TRACES OF PAST IDENTITY</p>
	<p>CASSETTE CEILING VERGULDEN TURK</p>	<p>ORIGINAL STEEL ROOF TRUSSES</p>	<p>OVER THE YEARS, THE CLARITY OF THE ORIGINAL STRUCTURE HAS BEEN LOST BY NEW ADDITIONS</p>	
		<p>THE LAYERED AND UNIQUE ASSEMBLAGE OF HISTORICAL STRUCTURES MAKES THE FLOOR PLAN ONE OF A KIND</p> <p>WITHIN THE CITY CENTER, FEW FLOORPLANS ARE OF THIS SCALE</p>	<p>THE HISTORICAL STRUCTURES DID NOT SUIT THE NEW FUNCTION OF A DEPARTMENT STORE</p>	<p>CONTINUOUSLY GROWN OVER TIME, REFLECTING THE STORY OF V&D - A GROWING BUSINESS UNTIL IT EXCEEDED ITS LIMITS</p>
<p>NEW SPRINKLER INSTALLATION (2014), NEW ESCALATORS (2014), LIFTS (2016)</p> <p>NEW VENTILATION SYSTEM (2014) AND NEW TOILETS (2014)</p>			<p>BECAUSE OF THE INTRODUCTION OF THE NEW ESCALATORS, THE ATTENTION HAS BEEN DRAWN AWAY FROM THE STAIRCASE</p>	<p>ESCALATORS ARE A TYPICAL ATTRIBUTE WHICH CONTRIBUTES TO THE ATMOSPHERE OF V&D</p> <p>OLD FIREPLACE NO LONGER IN USE</p>
	<p>DECORATIVE ELEMENTS HAVE CATHOLIC UNDERTONE</p>	<p>THE FAMILIARITY WITH V&D ALLOWED STRANGERS TO FEEL AT HOME IN NEW CITIES</p>	<p>V&D HAS DRASTICALLY ALTERED THE CHARACTER OF THE URBAN BLOCK, ARGUABLY SOMETIMES FOR THE WORSE BUT DOING SO PERFECTLY REPRESENTS THE SPIRIT OF TIME</p>	<p>THE VACANT DEPARTMENT STORE REMAINS AS A MNEMONIC DEVICE FOR V&D</p>

VACANT HERITAGE - V&D DEPARTMENT STORES

REFLECTION

At the start of this year I produced this mind-map about the V&D in Leiden. It highlights themes that initially appealed to me in the studio of Heritage and Architecture, Vacant Heritage. Looking back, I'm happy to see that a lot of these initial fascinations have developed into research topics and design themes. In this document I will reflect on my graduation year, both the project and the process. I will briefly introduce the topic of this design studio and elaborate on the relevance of this studio in relation to a broader context, elaborating on the social importance of V&D stores in city life. Then I will highlight some design considerations that are applicable for all vacant V&D department stores. Finally I will reflect on the overall design process in a year that has been extra challenging due to the COVID pandemic.

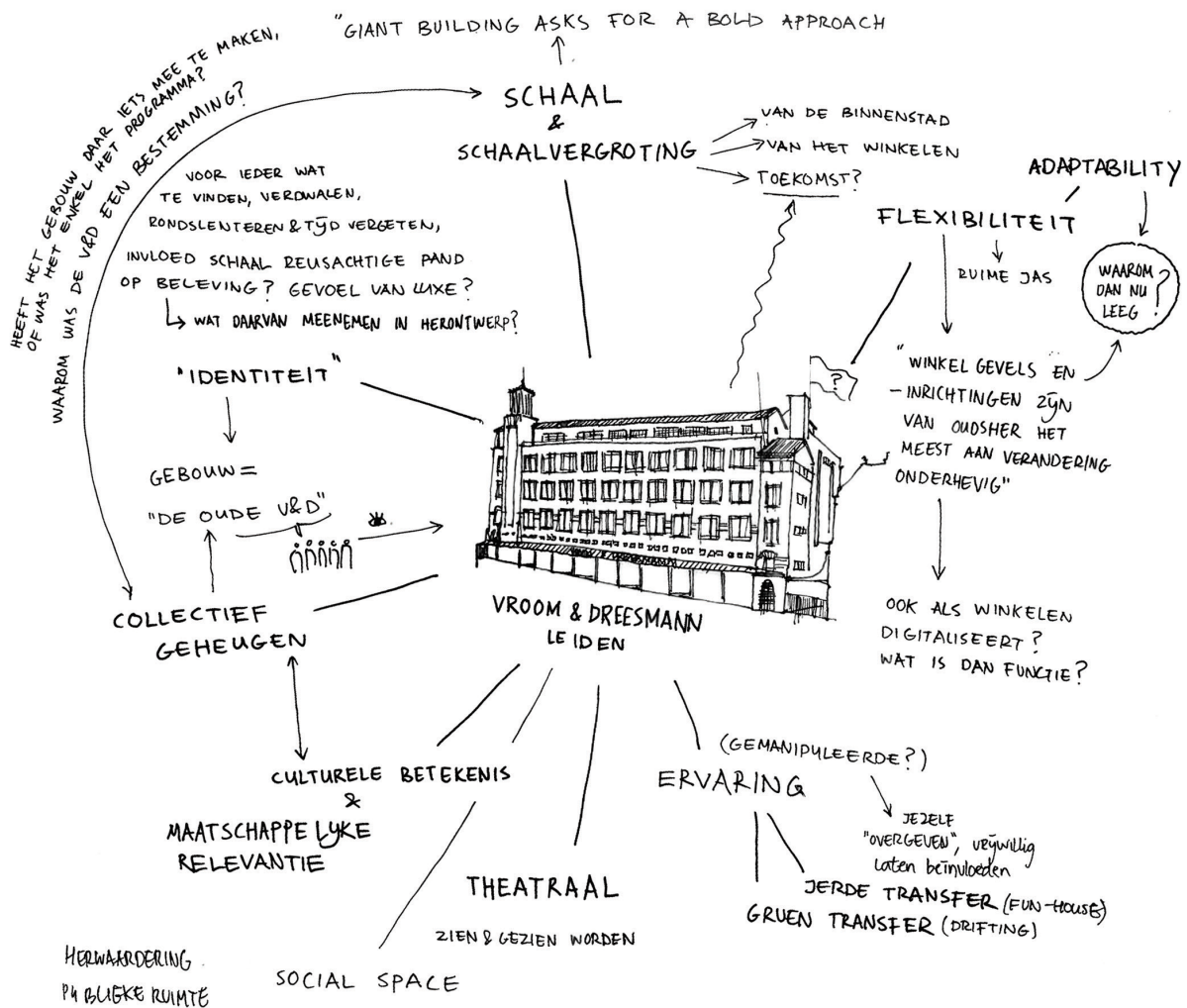


IMAGE 74: MIND MAP OF RE-DESIGN V&D LEIDEN (SEPTEMBER, 2020)

PROJECT INTRODUCTION

The topic of this design studio and research is the department stores of Vroom & Dreesmann (V&D). The buildings are large in scale, express a clear corporate identity and often have a monumental value. Since the bankruptcy of V&D in 2016, many have remained vacant, leaving a desolate image in the heart of many city centres. For more than hundred years, V&D has been an important asset for public city life, contributing to the development of retail in many Dutch city centres. The department store has become a symbol of the past century.

CONTEXT OF THE PROBLEM

Though these empty stores are very present in today's city life, it is only a symptom of a problem that has deeper roots. For over a century, the use of the city centre has been dictated by commercial activities. Sze Tsung Leong argues that shopping has become the defining activity of public life and has methodically encroached on a widening spectrum of territories¹. This commercialization of space is the product of our global, consumerist culture. It seems as if we are standing with one foot in this material world and with the other in a digital world. We all struggle to keep up with this culture of constant change, and as individuals try to find our place in it.

It fascinates me how evident this struggle is represented in the built environment: shopping streets are confronted with the exact same issues as we people do. When I visit my city, my store has disappeared. And with it a sense of belonging, a part of my own identity. Both the city and I are losing a part of our own identity.

SOCIAL IMPORTANCE OF V&D

Even though the V&D has left the building, traces of its identity are still visible on the facades. On the streets today, people still refer to building as 'the old V&D'. But as time goes by, this identity is slowly fading. The significance that the place once had, only remains in memories. The V&D building has become a figure of the past. Not only my past, but a collective past. It shows how cultural memory crystallizes in architecture² and how identity of people and identity of space are interrelated.

What does this fading identity mean for the sense of place of the building, for the city and its residents? Is what is left more than an empty shell? Are there any lessons to learn from the history and narrative of V&D? The aim of my personal research was to find what impact V&D has had on the city and city life of Leiden.

RELEVANCE TO ARCHITECTURAL PRACTICE

The starting point of my graduation project was to study and bridge tangible and intangible values. The

last decades, heritage adaptation is slowly moving from matter to story³. Also, the social importance of heritage has been recognized. But while there are many useful tools, techniques and methods to identify and map tangible values, it can be hard to define the intangible ones. Using intangible values as starting point for (re-) design is still uncommon in architectural practice, as architects are often preoccupied with built material. In my graduation project, I found myself developing a new method to bridge tangible and intangible values in a design project. For me, it has been a useful tool to boil down to the essence of my project.

REFLECTION ON RESEARCH

This research for this studio consisted of two components. The first part of the research was done in a group of thirteen students, the second part individually.

COLLECTIVE RESEARCH - SPATIAL BUILDING TYPOLOGY

The first segment explores the spatial building typology (SBT) as a basis for re-design. This research was set up by Hielkje Zijlstra, who used the book and methods of Haussmann Paris by Jallon and Napolitano (2017) as a reference. Traditionally, research methods into typologies in architecture base typologies on function. But in an ever changing society, functions also continuously change. Therefore this research used a different approach to investigate building typologies: instead of functions, the space becomes central. After all, 'space is timeless'⁴.

Listing the spatial properties of department stores on different scale levels was a way to get familiar with the typology and with your fellow students. For each scale level, similarities were listed. Likewise, it was easy to find exceptions to the rule. But in order to understand the origin of these spatial aspects and explain the exceptions, studying space alone was not sufficient. In the book of Haussmann Paris, form was used as a way of understanding meaning⁵. This link between form and meaning was still missing in SBT, of which the primary focus was the assessment of spatial characteristics. The SBT research guided the building analysis as it raised questions that I could not answer yet. Next to that, the spatial description to me felt like an uncomplete story of my personal experience to the site. It made me realize the difference between 'space' and 'place'. I started to wonder how space and place can be understood, and how it can be studied.

INDIVIDUAL RESEARCH - THEORETICAL STUDIES

My personal research continued on this matter. I soon realized it's easy to drown in this topic, especially when you are unexperienced with philosophical writings. Studying works of Martin Heidegger, Yi-Fu Tuan, Christian Norberg-Schulz, Maurice Halbwachs, Jan

1 Chung, Chuihua Judy et al. 2001. Harvard Design School Guide to Shopping. Köln: Taschen

2 Assmann, J. 1. (2006). Form as a mnemonic device: Cultural texts and cultural memory *Performing the Gospel*, 67-82

3 Meurs, P. (2016). Heritage based design. TU Delft.

4 Zijlstra, H. (2020). MSc3/4 HA HV INSTR: Research I. Spatial Building Typology - Part 1: What + How - p. 22

Assman, Kevin Lynch, it was easy getting lost. Instead of trying to make sense of all of these conceptualizations, Hielkje advised me to stick with one author that I found relatable. For my vantage point it was relevant to study place from a phenomenological perspective, through individual and collective experiences. Place is then understood in the sense of a space that is inhabited and appropriated through the attribution of personal and group meanings, feelings and sensory perceptions and understandings.⁶ That is how the book 'Place and Placelessness' of Edward Relph (1976) became a guide for my individual research.

NEW METHOD TO ASSESS 'PLACE IDENTITY'

At the start of this year, concepts like *place*, *place identity*, *character*, *spirit of place*, *genius loci*, *place attachment* really dazzled me. And after studying them for a year, they still do. It still feels like I've only scratched the surface. Reading into these topics taught me why it is so hard to talk about these concepts. Why everybody thinks about places differently. It has made me think about my position as a designer in this discussion. I believe that architects can only start to prescribe after they've tried to describe the place. Only then you can find ways to improve the sense of place. I believe this year I developed a strategy that delivers opportunities for re-design with a careful attitude towards the character of a site.

The main research question for this graduation project was: what is the impact of the V&D department store on the sense of place of the site in relation to the city of Leiden? To answer this question, I used Relph's understanding of 'place identity' and 'sense of place'. In order to describe the place as accurately as possible, I used the threefold diagram of meaning, form and function. This became the structural base for my analysis. This diagram taught me to focus on the relation between these components rather than the elements themselves. Maintaining these relations means distinctiveness of a place can persist despite changes in the components that make up a place. And it is a hands-on method that eases discussions about place identity. That is why I think, when designing for adaptive reuse, it is a relevant study. In the end, I have been developing a new method to boil down to the essence of place and to bridge tangible and intangible aspects.

I wonder how different the conclusions to my research question would have been if I had picked a different definition of 'place identity'. It would be interesting to repeat this research, but following another conceptualization, and compare the results.

Another interesting topic to look into is the link of *placelessness*⁷ or *non-places*⁸ and retail spaces. What

would be a fitting strategy for designers when a place has no character? In my research, I've only briefly touched upon the matter. But I think it'd be a nice opportunity to extent the research with.

METHODS - JAN ROTHUIZEN

The lively maps of Jan Rothuizen were an inspiring reference, and proved to be a useful tool to study and compare different scenario's over time. It was a good method to combine quantitative and qualitative information, like a graphical summary of your analysis.

METHODS - SURVEY

Another method that I applied during my research was a survey. In a non-COVID setting, I'd have liked to ask people for their experiences on the street. Now I used a survey to unravel if and why people still feel connected to V&D, particularly V&D Leiden. The first survey (n=69) was specifically about V&D Leiden. I tried to reduce a positive-bias, by not spoiling the subject in the header of the survey. Instead, I only mentioning 'inner city of Leiden'. Naturally the answers do not fully represent all the residents of Leiden. The second survey (n=70) was purposely targeted to people who feel strongly connected to V&D. As the respondees were largely old employees or regular customers and of a higher age, offering a different perspective. In the end the surveys resulted in valuable (and fun!) insights as to how V&D was experienced and which experiences were unique to V&D Leiden.

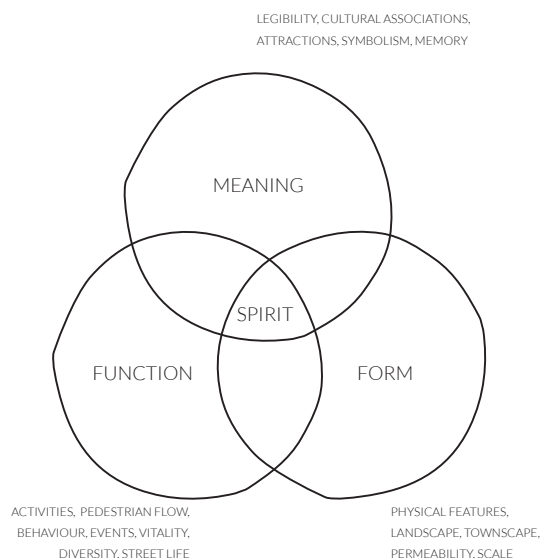


IMAGE 75: THREE COMPONENTS OF PLACE IDENTITY ACCORDING TO RELPH

5 Jallon, B., & Napolitano, U. (2017). Paris Haussmann. Paris: Park Books, p.5
 6 Sen, A., & Silverman, L. (2013). Making Place: Space and Embodiment in the City. Bloomington: Indiana University Press.

LINK RESEARCH AND DESIGN

My research concluded that over time V&D has drastically altered the sense of place of the site, forcing their identity in the urban block, trying to transform a diverse structure into a monotonous experience. The conclusions of this research have led to my main design goals: renewing the narrative of V&D and restoring the sense of place. Instead of covering them up, the 'new V&D' makes use of the diversity that the complex has to offer to maximize the experience of visitors.

SOCIETAL RELEVANCE

A fact that should not be overlooked when redesigning V&D stores, is that the building was an important asset in public city life. Positioned on prime locations, the large stores were guiding elements for a visit to the city centre. V&D directed flows of movement through the city. The store was a symbol for public activities in the city. Adapting these sites therefore requires a delicate approach, as it is touching the roots of the city's social network. This means restoring the site has the potential to contribute to the social sustainability of the city.

For a long time, shopping has been the primary activity for the inner city. But the age of shopping has come to an end. Retail is changing and online shopping has reduced the need for physical retail space in the city. Rapid changes in the retail industries and customer needs ask for an environment of constant change. This results in a short lifetime of stores. Meanwhile, a vacancy-rate of ten percent already has an influence on the perceived atmosphere of the city.⁹ With these arguments I concluded that, in order to ensure a continuous lively atmosphere in and around the building, a retail-driven program is no longer the right fit. As Tracy Metz suggests in 'Weg met de Winkelstraat', the inner city should change from 'use' to 'consumption'. This means a new program consisting of cultural, social, green and local functions. Former V&D buildings could function as a symbol of these changing societal needs. The space becomes servant to the city and public life, and adapts to its needs. In the twentieth century, this was shopping. Now, the program is experience-based, in accordance with today's Zeitgeist. In the future, the program can be adapted again. The specific programmatic infill can change in accordance to local needs. But the generic narrative of 'V&D as place for the people' remains in each city. As many V&D stores are already part of the collective memory of the city, this could be a general concept for revitalizing vacant V&D department stores.

KEY CHARACTERISTICS RESEARCH-DESIGN

The link between this building and city life is enforced by several tangible characteristics, unique to this typology. I will highlight three themes that were guiding for my

design. I believe these elements are not specific to Leiden, and can be valuable starting points when adapting any V&D department store with special care for community.

FOCUS 1 - INTERMEDIARY SPACE

From a spatial point of view, the intermediary space between building and street has been an important connecting element. Historical research showed that its quality has reduced over time, as display area made room for more sales area. Rethinking these transition areas offers great potential to increase interaction between street and building for all department stores. Rather than a generic adaptation, re-designing the plinth should be context-driven, so that it responds to the use, form and character of the street.

FOCUS 2 - PUBLIC ATTRACTION ON TOP

A second characteristic that anchors city and building is the unique scale of the complex. From the outside, the building has an important landmark function. Furthermore, the top floor used to offer unique view points to the public, creating a strong connection with the city. In order to reinstall the public character of the building, it is important to have public functions both in the plinth and the top of the building.

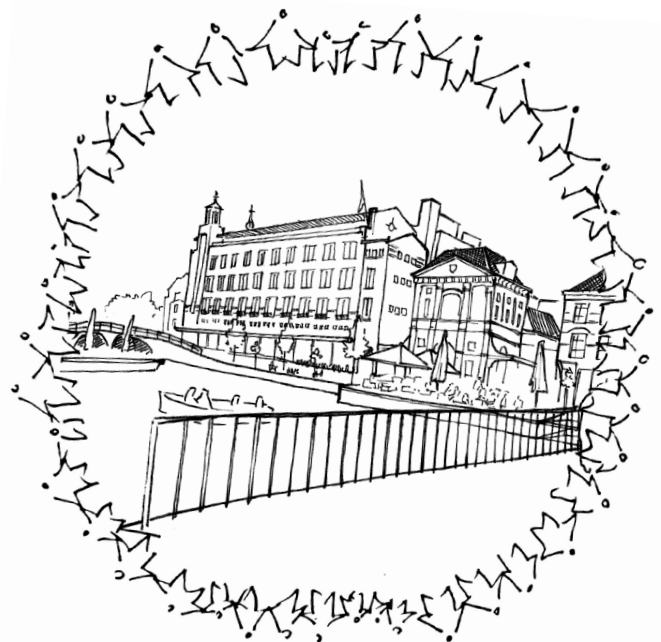


IMAGE 76: SOCIAL SUSTAINABILITY

⁷ Relph, E. (1976). Place and Placelessness. London: Pion

⁸ Augé Marc. (2008). Non-places : introduction to an anthropology of supermodernity (2nd English language). Verso

⁹ Metz, T. (2021, 19 maart). Weg met de Winkelstraat. NRC. <https://www.nrc.nl/nieuws/2021/03/19/weg-met-de-winkelstraat-a4036450>

FOCUS 3 - INTERIOR DIVERSITY

The final focus point of my design was the interior experience and material aspects. The first V&D designs were often richly materialized, elevating the experience of visitors. But over time, the interior was standardized: white, flat and monotonous. As a result, the interior failed to make an impression on its visitors. In my design, I carefully selected materials that are able to engage the senses of people, by means of texture, shadow, shape. For instance, the soft property of brass enables visitors to literally leave their traces on the building. This fits the low-threshold atmosphere that I was seeking to create. Many V&D interiors were flattened over time. In order to revitalize the stores, it is important to reintroduce character and tactility in material and carefully craft the desired atmosphere. A starting point should be existing details that might still remain, such as stained glass windows.

FEEDBACK AND LOOKING FORWARD

Having fond memories of V&D Leiden as a kid and as former employee of La Place, my glasses were rose-coloured when I started this studio. After P1, I was asked whether I wasn't too involved with the place. During my analysis, I've approached the V&D buildings from a variety of perspectives. I've stepped into the skin of the architects, the client, customer and employees, from 1936 to 2016, passengers, tourists, and so on. I could relativize the variety of narratives thanks to Relph's theory about levels of insideness, which explains the different relations people have with places. As a result, it broadened my own perspective and it changed the way I looked at the building. I believe this has resulted in a heritage approach, that balances a professional viewpoint as architect and my own identity.

The main feedback that I received for my P2 and P3 was that, though I have a rich story, the project still needs work on a technical level. A presentation based on experience and narrative can be very engaging, and therefore a useful method when working on complex heritage projects where a lot of stakeholders and money is involved. In order to make the story more convincing for professionals, it is important that this narrative is also readable in the details of the project.

REFLECTION ON PERSONAL WAY OF WORKING

Finally, I would like to reflect on my personal way of working, as this strange year has been quite insightful. COVID-19 has made a mark on this graduation year. Being able to visit the faculty and working together in a different environment than my own room was really important for my design process. Even though I consider myself to work very independently, the pandemic proved to myself that I need to have people

around, to prevent myself from getting in a negative spiral. Working alone could make me very unconscious of my work. I was uncomfortable with the online design tutoring, because it felt like formal presentations instead of discussing thoughts. Luckily, Frank and Lidy were very understanding and approachable, also for personal matters. Graduating during a pandemic has made me realize the important function of having hobbies apart from architecture, that now were taken away from me. To find self fulfillment that relativize your work-goals, to keep connected and to express your emotions. I hope future students don't take the faculty for granted, like I might have done before the pandemic.

FINAL WORDS

Working on a building that played such an important role in city life is quite a responsibility. '*A giant building asks for a bold approach*', is what I wrote at the start of this year in the V&D mind-map. For the final design of my master studies, I wanted to challenge myself to design something that'd be a little provocative. Not as a goal in itself, but because I believe this building asks for it. To find a solution that might not be easy, but bursts with creativity. One that might broaden the perspective of a developer. With this project, I believe I have highlighted several opportunities to add qualities to the overall spatial experience of the complex. Some interventions might be easier to execute than others, but all have been designed with a careful attitude towards the existing structures: both tangible and intangible.

Re-using the existing built stock is the most sustainable approach to the future development of our cities and creates the possibility to retain a sense of collective heritage. The design itself combines contemporary design with layers of built heritage to explore the ways in which old and new can co-exist and elevate one another. In the past, V&D levelled the differences between the different structures that this complex consists of. The re-design not only exposes, but celebrates the pluriformity of this complex. The juxtaposition of contemporary elements with original features creates a dialogue between different eras and allows the complex to establish a new purpose.



VACANT HERITAGE - V&D DEPARTMENT STORES

IMAGE 61: FLATTENING EXPERIENCE OF V&D

APPENDIX A

Gebruik en ervaring hartje Leiden

Voor mijn afstudeer onderzoek aan de Technische Universiteit Delft doe ik onderzoek naar (de verandering van) het gebruik en de ervaring van een specifieke plaats in de binnenstad van Leiden. Welke plaats dat is, wordt in de loop van de enquête duidelijk! Dit formulier is anoniem in te vullen, en de antwoorden van dit formulier zullen niet worden gedeeld met derde partijen. Het invullen van dit formulier duurt ongeveer 10-15 minuten.

Alvast hartelijk bedankt voor je tijd en mening!

Ga naar vraag 1 Ga naar vraag 1

Hartje
Leiden

Veel oude Nederlandse binnensteden hebben een historische markt die wordt gezien als hart van de stad. Leiden heeft niet zo'n centraal marktplein.

1. Welke plek is volgens jou het hart van Leiden?

2. Waarom?

3. Welke gebouwen zijn er hier te vinden?

Snipper
foto's

Tijd voor een spel! Hieronder volgen drie foto-fragmenten van plekken uit de Leidse binnenstad. Herken jij de plek? Als je het antwoord weet, vul deze dan in bij 'Anders'.

Gebouwsnipper #1



4. Waar vind je gebouwsnipper #1?

Markeer slechts één ovaal.

Ik weet het niet

Anders: _____

Gebouwsnipper #2



5. Waar vind je gebouwsnipper #2?

Markeer slechts één ovaal.

Ik weet het niet

Anders: _____

Fotosnipper #3



6. Waar vind je gebouwsnipper #3?

Markeer slechts één ovaal.

Ik weet het niet

Anders: _____

De
oude
V&D in
Leiden

De voorgaande foto's zijn fragmenten van 'de oude V&D' of 'Hudson Bay' in Leiden, te vinden op de Aalmarkt en de Breestraat. (Als je dit niet had gezien, natuurlijk niet je voorgaande antwoorden aanpassen!)

Eind 2015 ging Vroom&Dreesmann failliet. Ook de invulling van Hudson Bay was van korte duur. Veel warenhuizen staan tot op de dag van vandaag leeg. Of ze hebben een tijdelijke invulling, zoals de Action nu in Leiden. Voor mijn onderzoek ben ik geïnteresseerd naar jouw ervaring van 'de oude V&D'. Bij de open vragen, zou ik zou je willen vragen eventjes rustig de tijd te nemen om terug te denken aan jouw bezoek alvorens het invullen van je antwoord.

7. Hoe goed ken je het gebouw van de V&D in Leiden?

Markeer slechts één ovaal.

Ik ken het gebouw niet (Indien aangevinkt, mag je de volgende vragen op deze pagina over de V&D overslaan. Desalniettemin, graag het formulier opsturen, want ook dit antwoord is relevant!)

Ik ken het gebouw alleen van buiten

Ik ben er wel eens geweest

Ik kwam er regelmatig

Ik heb in het verleden hier gewerkt

Anders: _____

8. Wat is voor jou het 'V&D-gevoel'?

9. Met wie bezocht je vroeger de V&D in Leiden?

10. In hoeverre was de V&D in Leiden een speciaal of standaard uitje? Leg uit!

11. Beschrijf hoe een bezoek aan de V&D in Leiden er voor jou uit zag.

12. Ging je ook wel eens naar de V&D in andere steden? En zo ja, was je bezoek dan anders dan wanneer je de V&D in Leiden bezocht?

13. Wat zijn speciale gelegenheden of activiteiten die je relateert aan de V&D in Leiden?

14. Als je terug denkt aan de oude V&D in Leiden, hoe zou je dan de sfeer omschrijven?

15. Welke fysieke elementen droegen bij aan deze sfeer?

16. Als je nu denkt aan het gebouw, hoe zou je dan de sfeer dan omschrijven?

17. Heb je nog een leuke herinnering aan deze plek die je wil delen?

Persoonsgegevens

18. Wat is uw leeftijd?

Markeer slechts één ovaal.

- 0-14 jaar
- 15-24 jaar
- 25-54 jaar
- 55-64 jaar
- 65 jaar of ouder

19. Wat is uw geslacht?

Markeer slechts één ovaal.

- Man
- Vrouw
- Anders
- Zeg ik liever niet

20. Wat is uw woonplaats?

21. Wat is de straatnaam van uw adres?

Bedankt!

Jouw antwoorden gebruik ik om de immateriële waarden van het V&D-gebouw in Leiden in kaart te brengen. Daartoe is jouw mening reuze waardevol, bedankt!

22. Uit nieuwsgierigheid, wat vindt jij dat er in de oude V&D moet komen?
