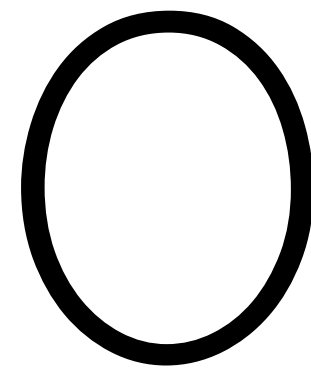


BRICOLAGE | A DESIGN TOOL

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Urban Architecture
2020 - 2021

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Exploration of the task

Bricolage



A diary

Geïnspireerd door het verhaal van Robinson Crusoe is het idee tot stand gekomen een dagboek te maken. Robinson Crusoe had in zijn reis slechts drie attributen tot zijn beschikking die hij van zijn veilige leven op het vaste land meenam naar het leven op het eiland. De manier waarop hij met deze inkt en papier, rum en kruit en hun eindigheid omging en ze gebruikte om te overleven fascineerde mij. De attributen veranderde niet, maar de manier waarop Robinson Crusoe ermee omging veranderde weldegelijk. Daarbij haalde de omslag van “de alwetende verteller” naar “de ik-verteller van het dagboek” mij over eenzelfde soort schrift bij te houden. Bij de overgang van de ene vertelmethode naar de andere vertelemethode wordt in een slag duidelijk voor de lezer dat de ik-verteller gedwongen wordt na te denken welke dingen er daadwerkelijk genoteerd dienen te worden en meer nog welke handelingen ertoe doen, terwijl de alwetende verteller het verhaal al vanuit een zeker totaalplaatje heeft overgebracht aan de lezer. Het resultaat was dat ik als lezer vanuit twee verschillende standpunten informatie tot mij nam, uitgedaagd ze te combineren en “het verhaal” zelf te bricolleren.

Wat ik hiermee wil zeggen is dat de verandering van vertelmethode vaak leidt tot een nieuw inzicht in hetgeen waar je eerder nog niet bewust van was als observeerder of luisteraar. Dit geldt voor het vertellen van verhalen maar toch zeker ook voor het tonen van architectuur. Kan bricolleren leiden tot nieuwe inzichten?

Inspired by the story of Robinson Crusoe, the idea came about to make a diary. Robinson Crusoe had only three attributes at his disposal in his journey, which he took from his safe life on the mainland to his new life on the island. The way he treated the attributes - the ink and paper, rum and gunpowder - and their finiteness and the way he used them in order to survive fascinated me. The attributes didn't change, but the way Robinson Crusoe perceived them did change. In addition, the switch from “the omniscient narrator” to “the auto-narrator of the diary” prompted me to keep the same kind of notebook. In the transition from one method of storytelling to another method of storytelling, it becomes immediately clear to the reader that the auto-narrator is forced to think about which things should actually be noted and even more what actions do matter, while the omniscient narrator story has already conveyed to the reader from a certain total picture. As a result, as a reader, I absorbed information from two different points of view, challenged to combine them to bricollage the story that was told.

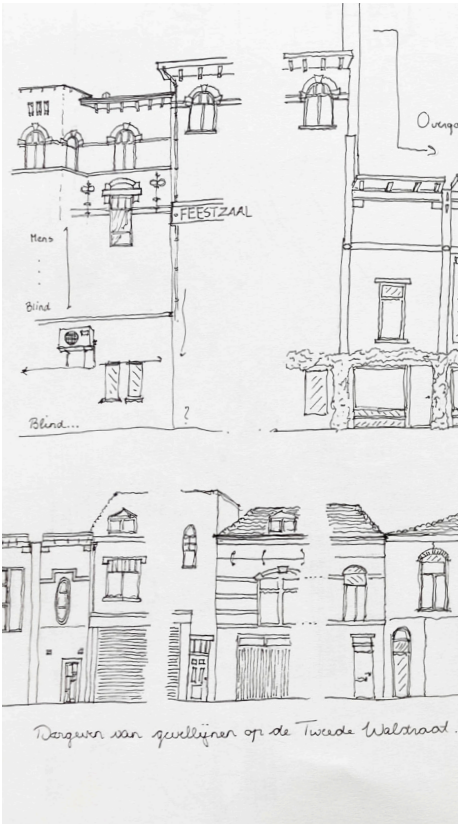
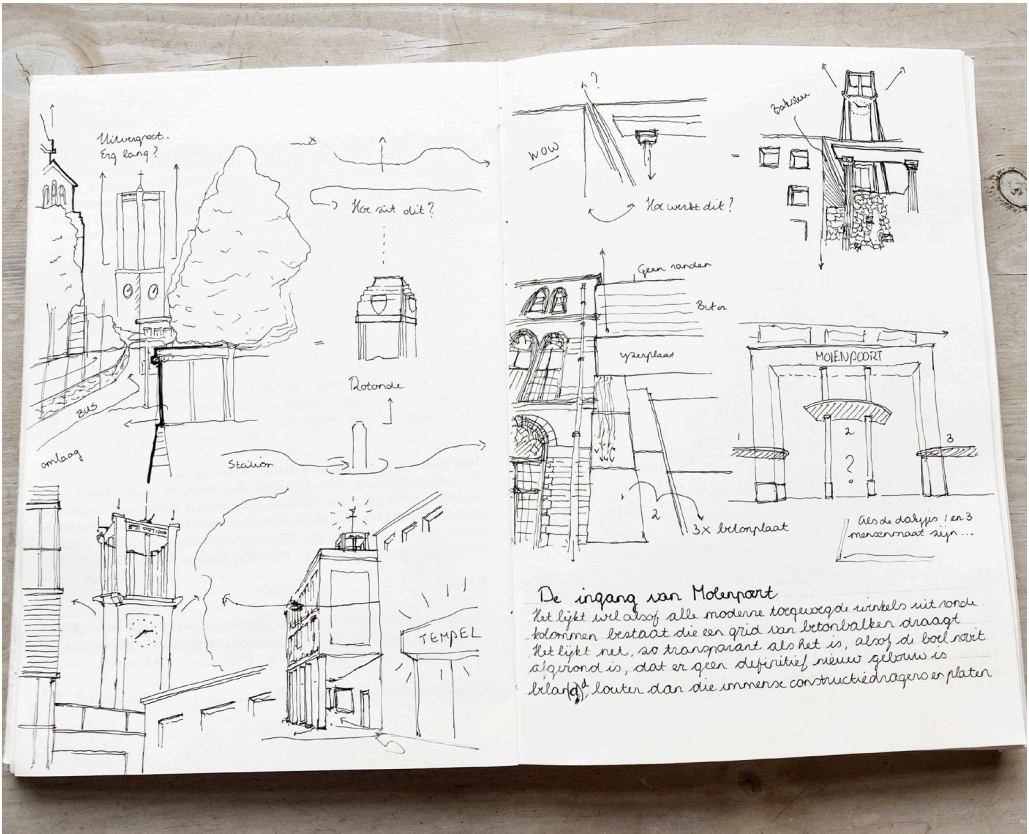
What I mean by this is that the change of storytelling often leads to a new insight into what you were previously unaware of as an observer or listener. This applies to telling stories, but certainly also to the architect. Can the act of bricollage lead to new insights?

Photo by Alma

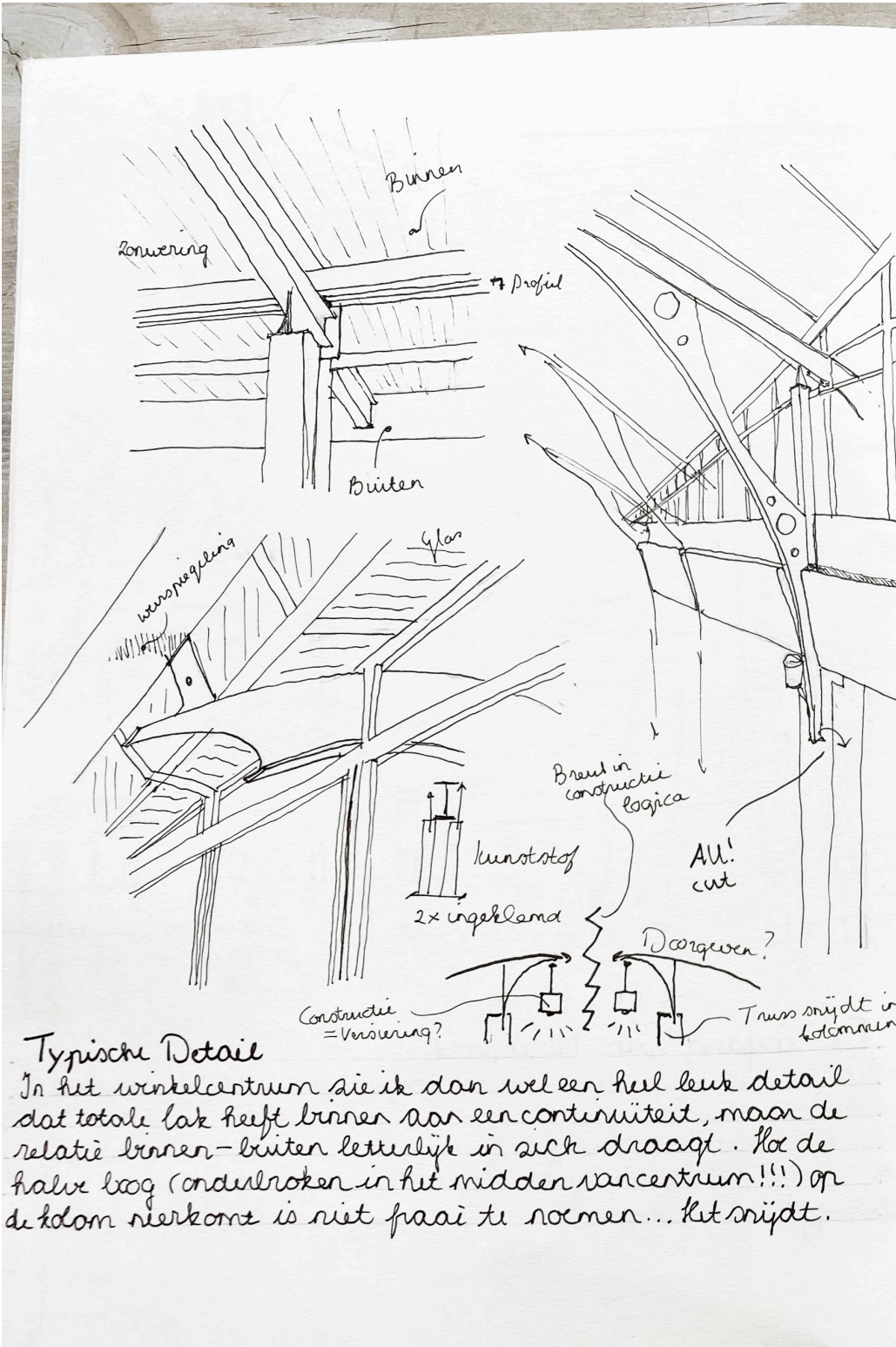
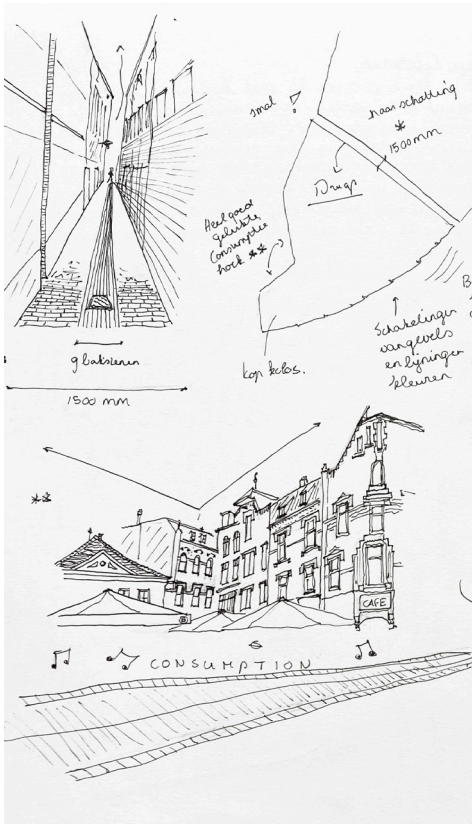
1

Familiarizing and exploring

First thoughts site



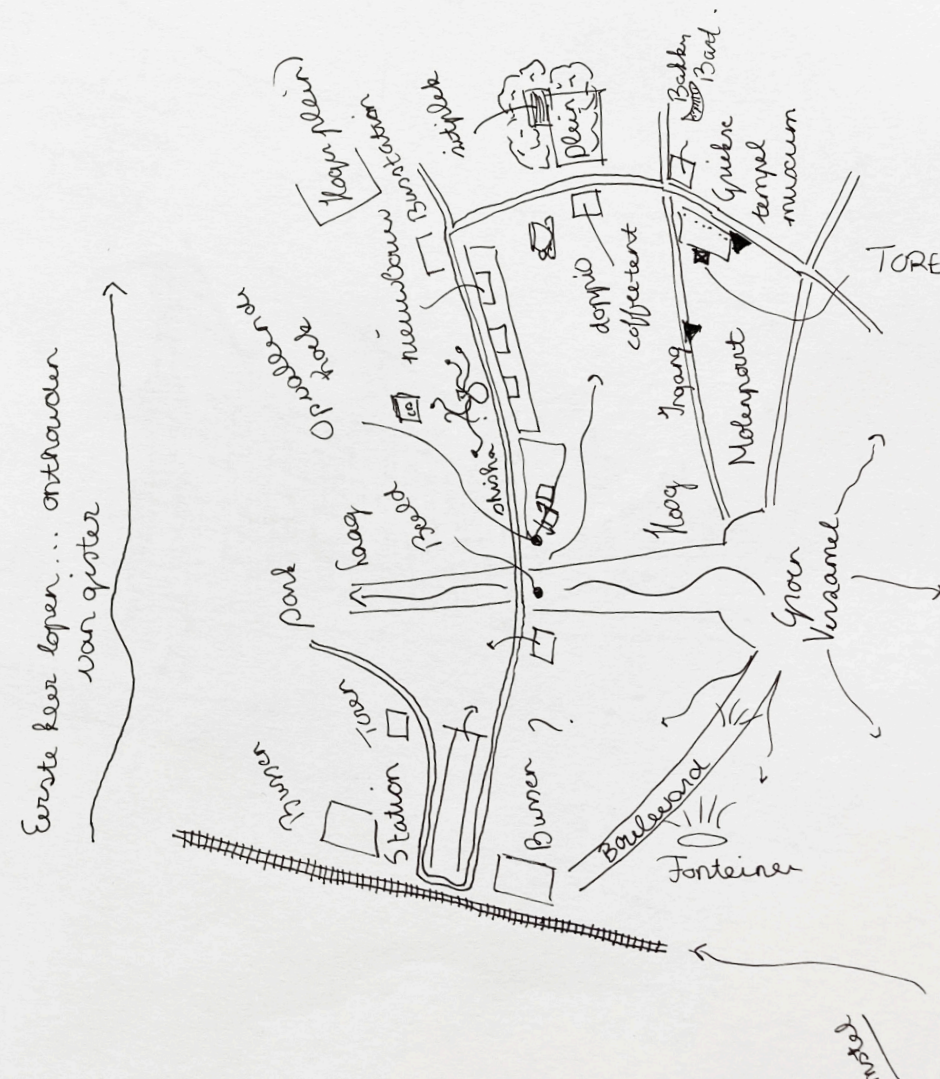
Photos of diary



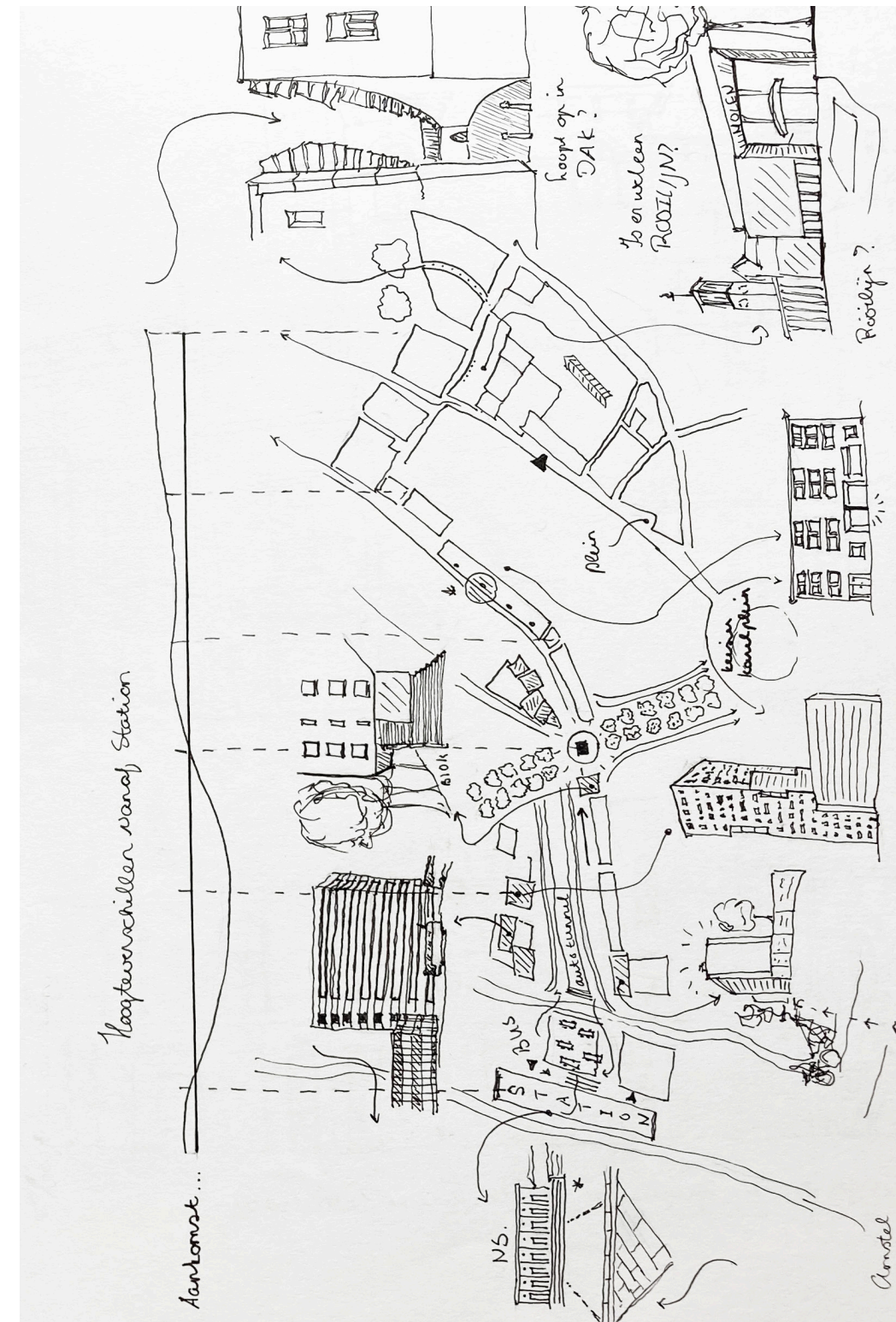
Recap in the train

Recap Gisteren

Recap Gisteren
Vanuit de trein probeer ik met een frisse blik mijn geheugen aan het werk te zetten. Waan was ik gisteren?
Wat weet ik er nog van? Het hoogteverschil dat ik liep van het station probeer ik erin te verwerken. De plekken waar ik gister geschetst heb kan ik het beste lokaliseren. Een paar gebouwen wijzen mij de richting; een aantal torens en opvallende gebouwen. Gisteren liep ik terug via een gigantische rot-
onde maar ik weet niet meer hoe deze in relatie stond met de Molenpoort.



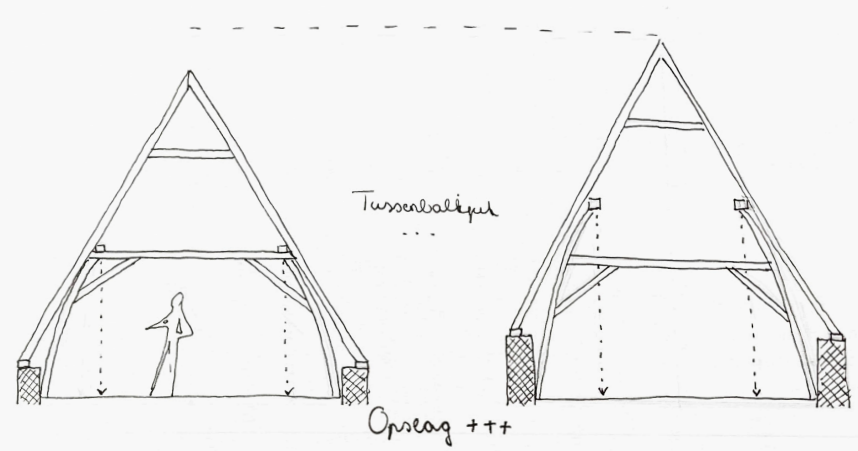
Redo the recap



Typical Nijmegen | Literature

Ontwikkeling bouwen in Baksteen ; Opslag

↳ Constructieve opslag oplossing

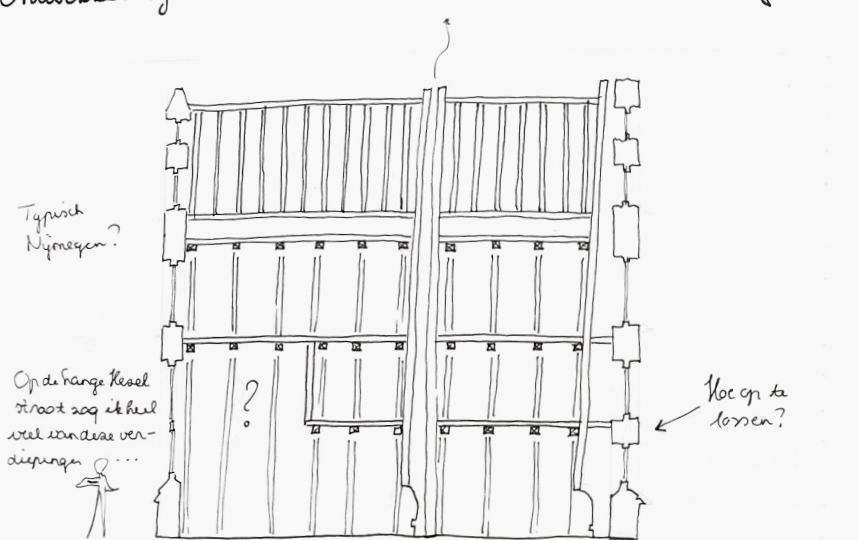


De muren waren wel van steen, maar het houtskelet was prominent aanwezig in de Nijmeegse zaalhuizen. Veel van de vroeg bakstenen huizen zijn grote diepe ruimten van 8 x 15 m (1:2) omgeven door gemetselde muren waartussen een houtconstructie te lezen was: meerdere gelintstellen die achter elkaar werden geplaatst.

Stone houses became cheaper and more common soon after the first settlements around Nijmegen, and as a result a new part of the population came to live in the stone houses; the merchants and traders. One can see the same kind of phenomenon translated in a built entity around the Waal in the Netherlands and West Germany, namely the "tussenbalkjuk". This intermediate beam was introduced to increase the storage capacity of the attics, which of course had everything to do with the emerging trade at the time. By introducing this beam, the parapets could be raised, creating a possibility for a second floor of the attic. Meanwhile one can see another tendency growing in Nijmegen, the "tussenverdieping". This is actually a wooden entity that can be heated very vast and increases the usable floor space of the living area of a house very efficiently. It is a common sight in Nijmegen, especially when walking on the Lange Hezelstraat. In many facades you see a solution to solve the problem of looking at the edge of this intermediate floor.

Important to add is that in the city there are several hill plateaus, the edges of which are delimited by retaining walls. These retaining walls decided how the houses could be placed and thus strongly determined the morphology of the city. The question is, if the plots originated autonomously from each other. Who determined the fixed pattern through which the plots were shifted into each other's layers. Was this the church, the city, or where there some political tricks involved?

Ontwikkeling bouwen in Baksteen ; Instekverdieping



In met name de houten huizen lag de open stookplaats oorspronkelijk vrij in de ruimte, maar ook in de bakstenen huizen was dit nog vaak het geval. Hoge plafonds waren zeer noodzakelijk om zo min mogelijk last te hebben van de rook van het open vuur.

Houses as retaining walls | Sint Stevenskerk after WO II | Who can live upstairs ?

Bouwen omtrent het Kuvelandschap ; eigendom



In de stad bevinden zich diverse kuvelplateaus waarvoor de (muren) randen w. begrensd door kerkmuren. Die kerkmuren besliste hoe de huizen konden worden geplaatst. De bouwkundige relatie tussen de huizen bereiden en boven markt het iig. een waarschijnlijk dat de huizen boven jonger zijn en pas gebouwd zijn toen de huizen bereiden er als grondtekening al stonden.



What do windows say about a city?

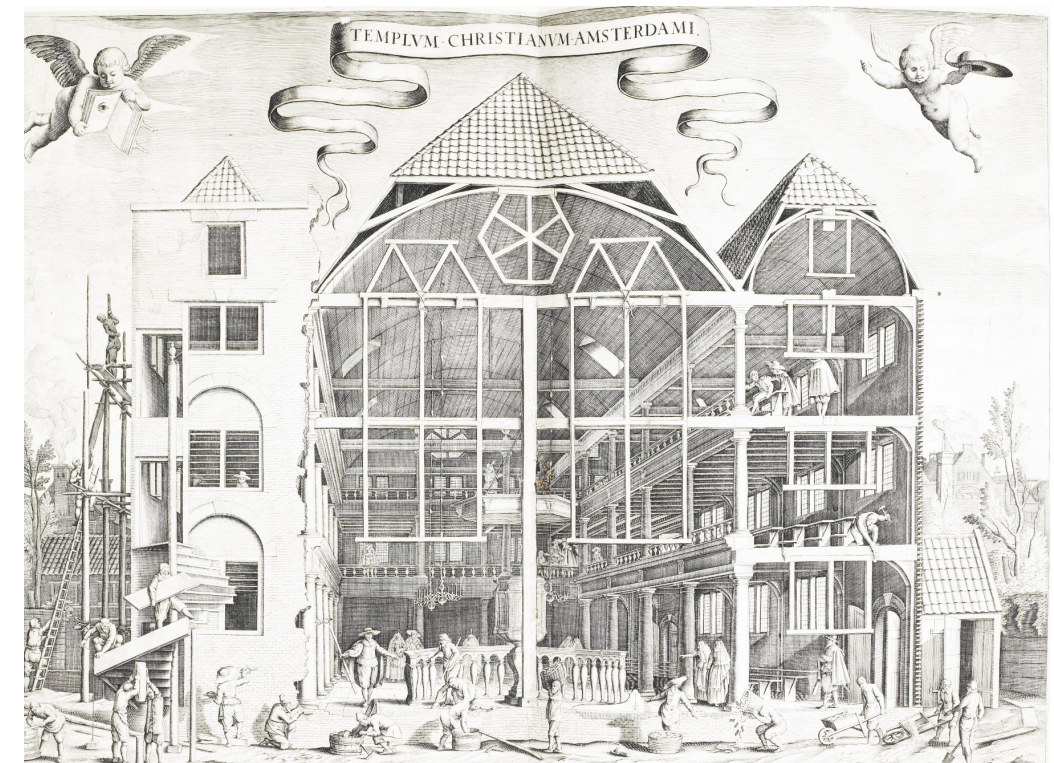
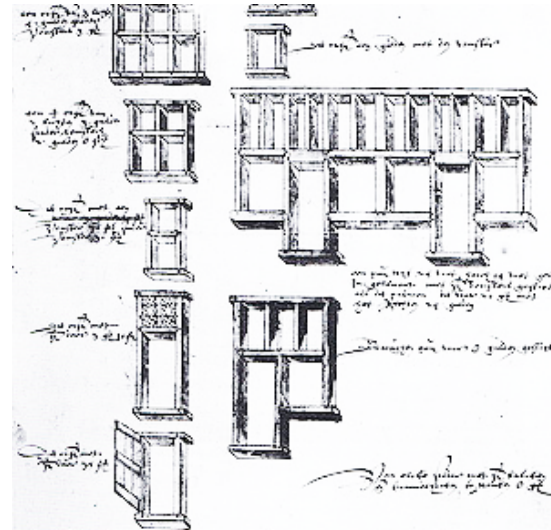
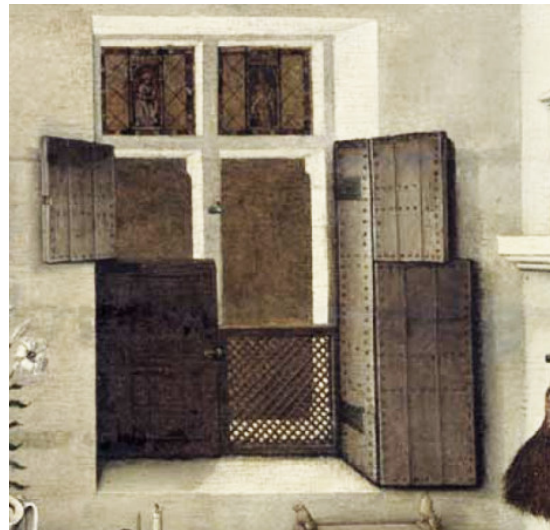
Ramen- or kozijnencultuur? This question tries to stress the fact that there is a difference between the Dutch and the German building culture regarding the window. What than is typical Nijmegen? Dutch building culture states that before one starts to masonry process, the window frames are already included in a timber frame construction. The German Building culture would add the window frames later on in the openings of the stone wall. Actually one can say that Dutch building culture have never said 'good by' to the timber construction method.

Moreover, it is interesting to look to the development of the quality of the glass. In the 18th century glass was of that bad quality that a criminal offense observed through a window was not considered as being credible.

One can learn something about the site by the method a *stone walls is interrupted* by introducing an opening; Trechtervenster - excavating (funnel shaped) Lisenen - chiselling the outer layer locally.

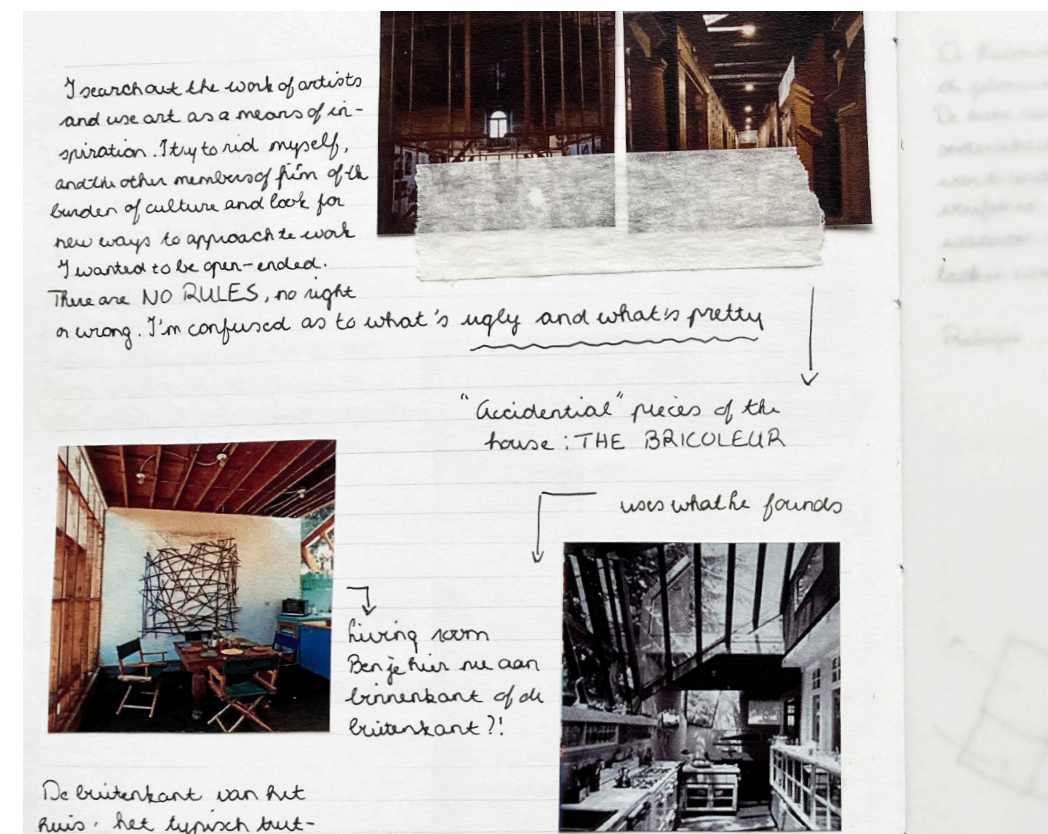
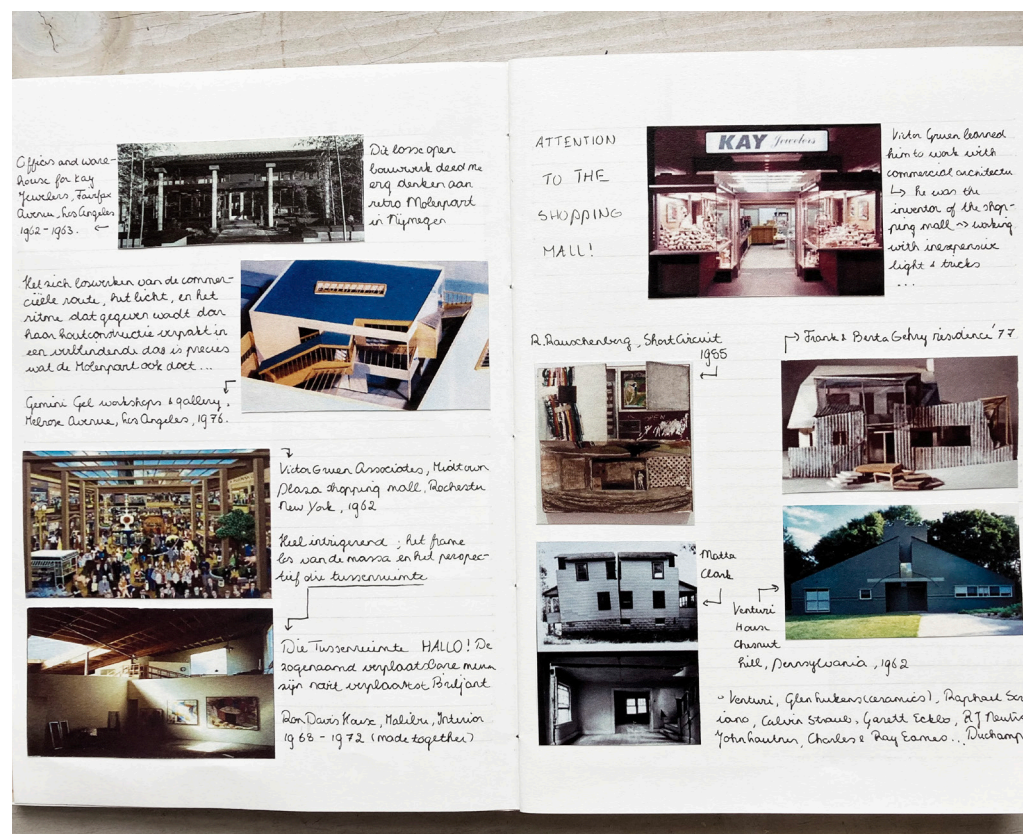
Furthermore one can see from the painted wood that in Nijmegen there was a *scarcity of stone*. They painted the window frames "Steengrauw" in order to look like stone. In the 17th century the Amsterdam prijsccourrant began to make *standardized window sills* but nevertheless the *Regional Nijmeegse Uitgezwenkte Rondboog* still remained a specificity for the city.

The *window tax* from 1812 until 1897 resulted in the disappearance of the kruisvenster which was to be interpreted as four windows and thereby would cost more money than just a big window without the separation.





Invention of Gehry | shoppingmall





Photos taken by Alma

The strategies of the urbanist

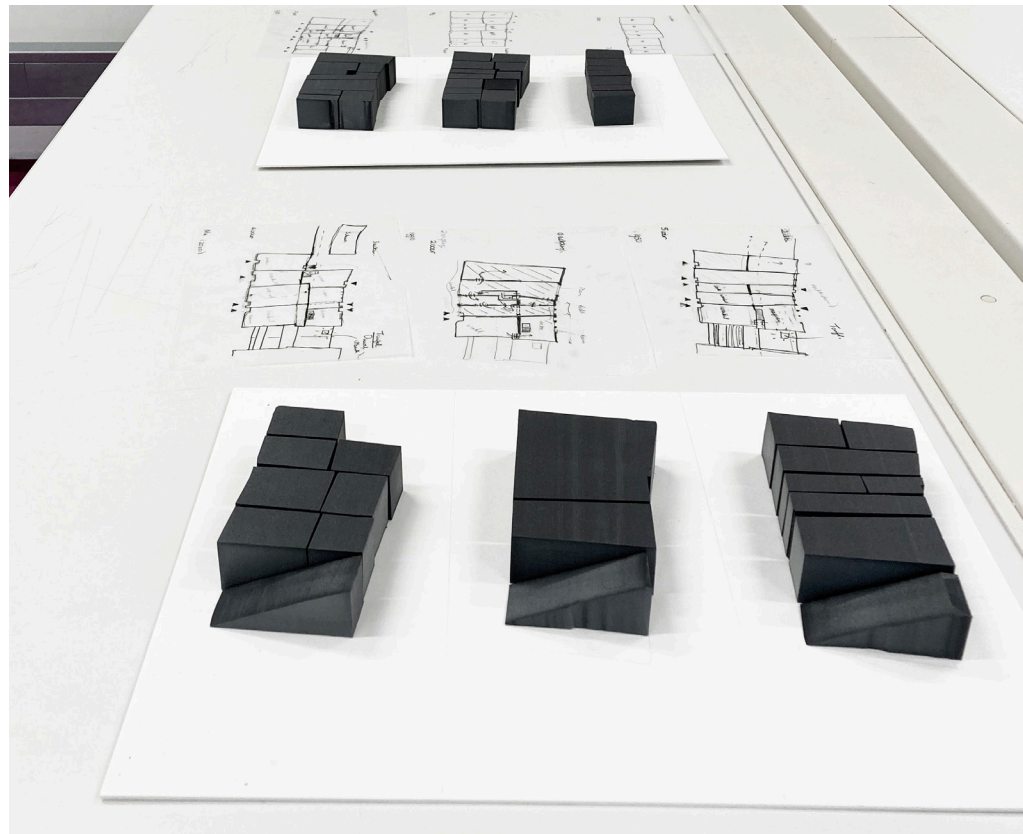
We start the day with a walk in the shopping center 'De Molenpoort'. Many shops are empty. While we are walking around here, we are told that about 150 homes will be built on that spot, making this part of Nijmegen more attractive. "It's really outdated" such a covered passage... Actually, the urban planner speaks quite a lot about things that are "in and out of fashion". The parking roof is impressive to see and contains right now about 350 parking spaces - the size of 1.5 soccer field. All surrounding houses and office buildings are looking over it or are hidden behind it. Most of them look out over the gigantic parking roof.

We end the tour in the Molenpoort on the Tweede Walstraat. Actually, the development approach of the Vlaams Kwartier consisting of the Tweede Walstraat and the Vlaamse gas is now the most urgent plan. The plan is to clean up. Nearly 100 new apartments will be built here, up to four storeys high - higher than the surrounding buildings - with apartments of 30 square meters for young starters. Common areas should then be built on the ground floor of the apartments. New houses and facilities should make this part of the city more attractive. The problems surrounding the coffee shops and street dealers in this part of the city led to an approach two years ago to reduce the nuisance. "There were temporary cameras and there is more surveillance. That works: there is less nuisance and the neighborhood looks better." The facades of the Vlaamse gas have been painted in striking positive colors to make the alley feel less depressed. Meanwhile, cars continue to drive in and out in the Tweede Walstraat. We see that the street forms a kind of main arterial road for Dutch and Germans to get quickly some soft drugs. Then we walk in the direction of Marienburg. We find a completely different atmosphere in the Koopgoot at Marienburg. In fact, every street that encloses the Molenpoort forms a completely different space. The neighborhoods behind the strikingly beautiful Van Schevichavenstraat are connected to the old city center via the Ziekerstraat. This is the place where the three city districts merge.

The urban vision of the Molenpoort area shows that the urban planners and the municipality want to break up the exceptionally large plot in the city center into a more intricate structure that matches the morphology of the city center. Actually, they would *prefer to forget* the old-fashioned covered passage and forget that this plot once was an exception for the city centre. Ideally, they would like to *erase the problems* that are currently occurring around the Vlaamse gas. However, they will show up in another part of Nijmegen, or in another city... Ideally, this area of Nijmegen *should be as predictable as possible*. I regret that the opportunities that this exceptionally large plot can offer in the intricate structure of the built-up city center of Nijmegen are not taken advantage of.

2

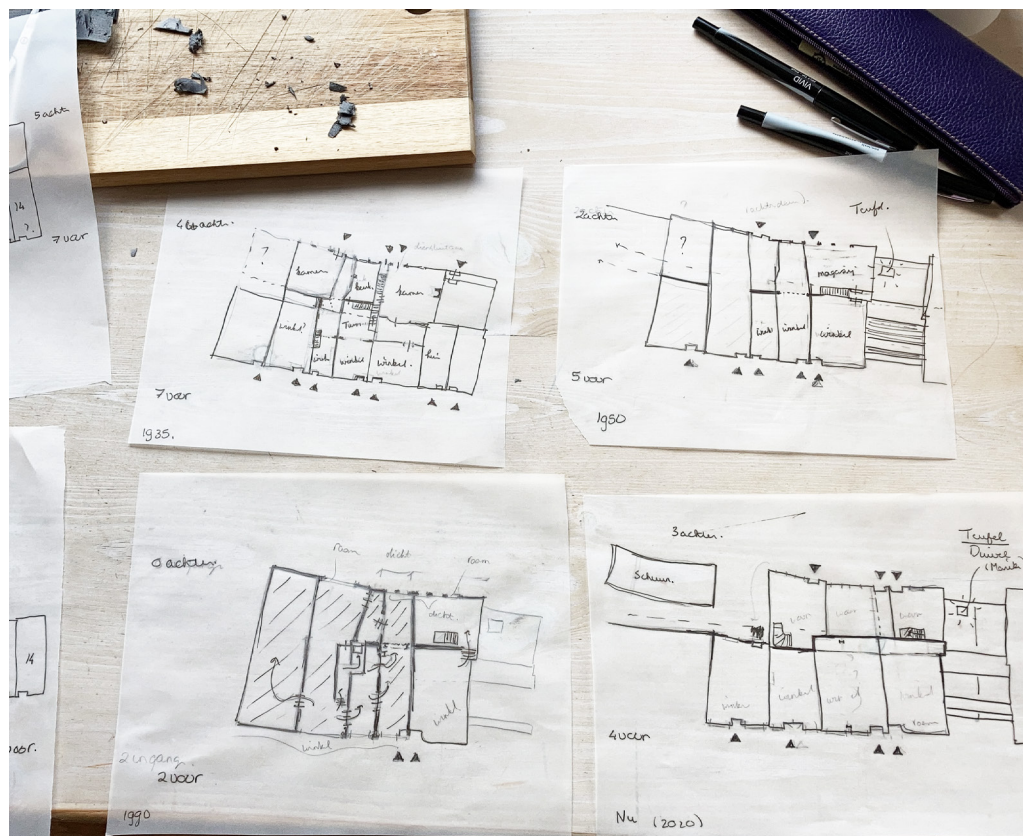
Collecting and analyzing



Questioning “Verborgen Verleden”

The Hundisberg can be seen as a kind of enclave to which people want to belong; The emergence of growth of buildings circumferencing the religious entity in the guise as two separate rings. At some point, the two rings that arise are weaving into each other. According to *researcher Gorissen*, the retaining wall of the one ring would be the outer wall of the other ring. By studying the archive, I try to verify whether the cross-section that *Gorissen* has drawn is the correct motivation for his hypothesis. To what extent do the two rings merge and become interwoven and for what reason?

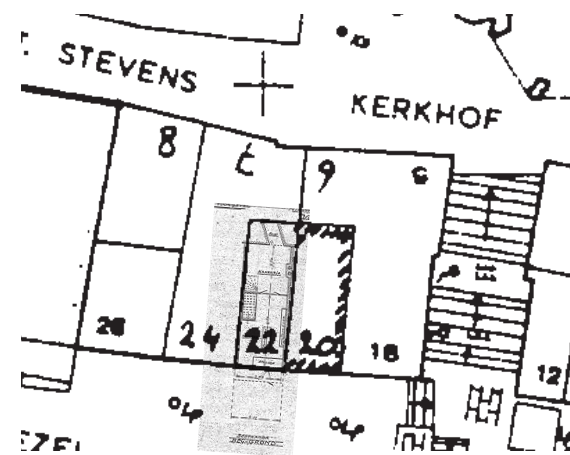
In 1300 we see the first ring emerge. 1450 is defined by its densification; the second ring is introduced with front doors on both sides, back to back. Around 1750 the plans show a shared usage of each other's cellars as cooling areas. In 1935 we see for the first time warehouse stores breaking through the entire retaining wall. In 1950 we see that almost all buildings break through the retaining wall and have become a shop and possess two plots. In 1980 almost the entire block became one building and all parallel walls were broken connected by openings. From 2000, almost all buildings are transformed into the guise of 1450. Residential housing the the norm.



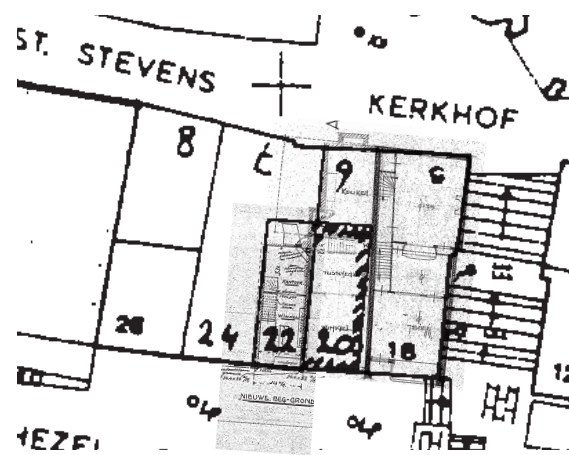
Models made by Alma
Photos taken by Alma



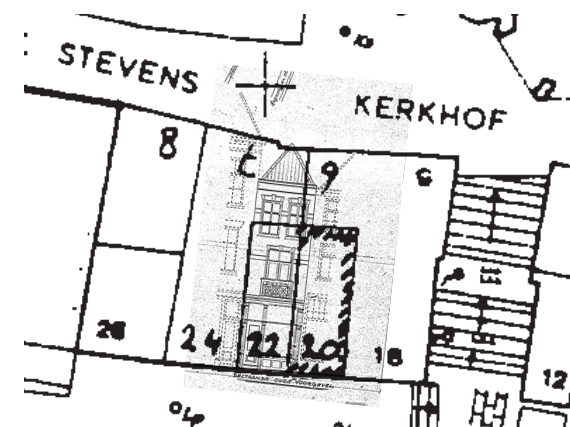
Plan 1920



Plan 1935



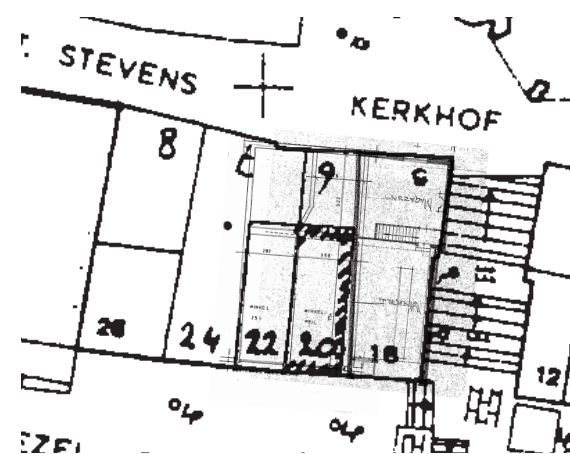
Facade 1920



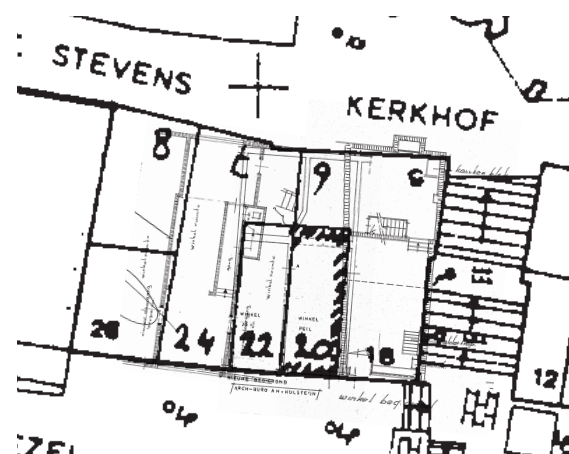
Facade 1960



1950



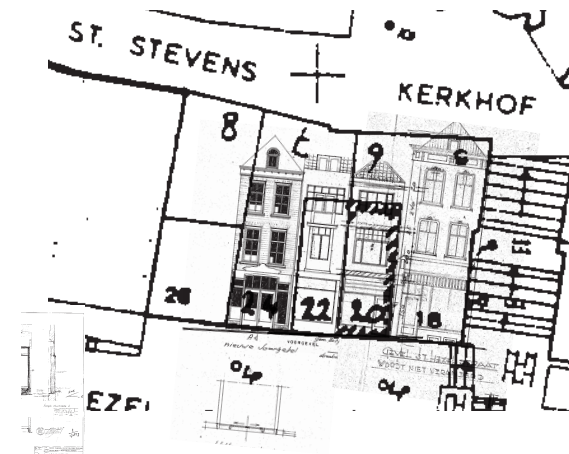
1990



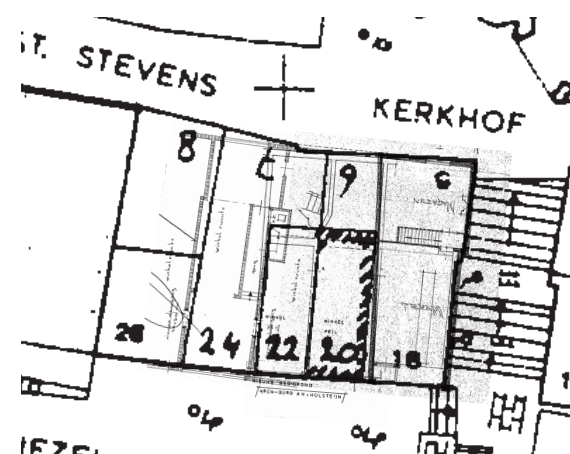
Facade 1970



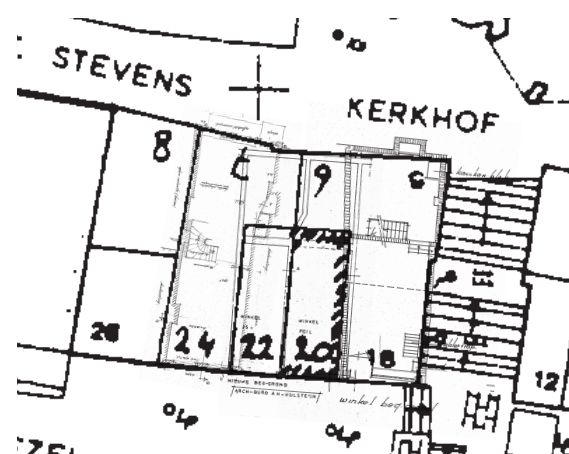
Facade 1980



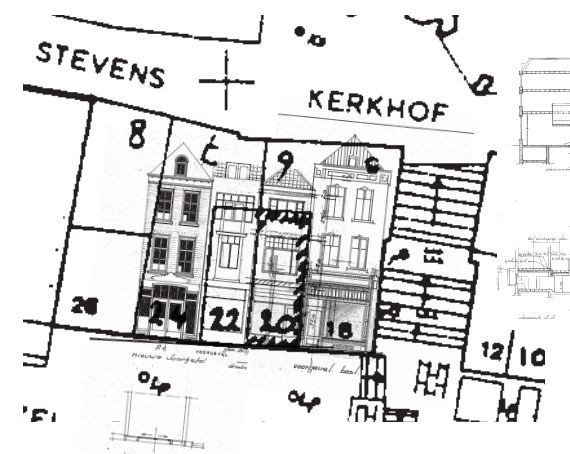
1980



2000



Facade 1990



Facade 1950



Collage made by Alma according to ;
Nijmegen Archive Documents , retrieved 21-09-2020



Vergelijking Nescio | 't Dichtertje

IX

... En uit 't water steeg de stad naar de blauwe lucht, de kade en de huizen en daarboven weer huizen, half of heel uit boven andere, met vele roode daken en ergens een kerk, groot, als een teeken voor God om z'n stad te herkennen en twee spitse torens, die zo hoog en onmachtig zich rekten naar nog hoger.
Zoo reikt een dichtertje uit de rivier zijner dichterlijkheid machtig en onmachtig naar God, die niet te zien komt achter de blauwe lucht. Toen moest 't dichtertje toch weer even lachen om het wonder dat in zijn oogen was, die daar een monument van heerlijkheid zagen, terwijl er niets was dan hokken vol miezerig, nog niet eens Hollandsch, maar Geldersch kleinstedisch leven...



Maker onbekend, stadsgezicht 1910, Beeldbank R.A.N.
Collage ; Search for identity of churches made by Alma

Geography and Religion

An important disagreement that characterizes Nijmegen is the radical ideas that the adherents of Nijmegen had as a religious city and the ideas that the adherents of Nijmegen had as a modern commercial city. We now know that the Molenstraat has been widened for shopping. However, for a long time there was a discussion to widen the Broerstraat that was initially a shopping artery. The serious counter-argument was that this part of the city would also be at the expense of the important Broerstraat church with the accompanying cloister. This discussion is a frequent one in Nijmegen. In fact, the Molenstraat can be called a compromise between the most radical ideas of preserving a religious center and creating a shopping center.

Engineer Fokkinga made a number of atmospherical sketches that showed what a rebuilt Broerstraat could look like with the church preserved. When I saw his drawings I really empathized with his idea. However, at the end planners acted more radically.

In the early 1950s the decision was made ; The Broerstraat Church was removed and more followed ...



K. Hakvoort, C. Verhoeven (2005).
De gedroomde Stad, nooit gebouwd Nijmegen by ACN



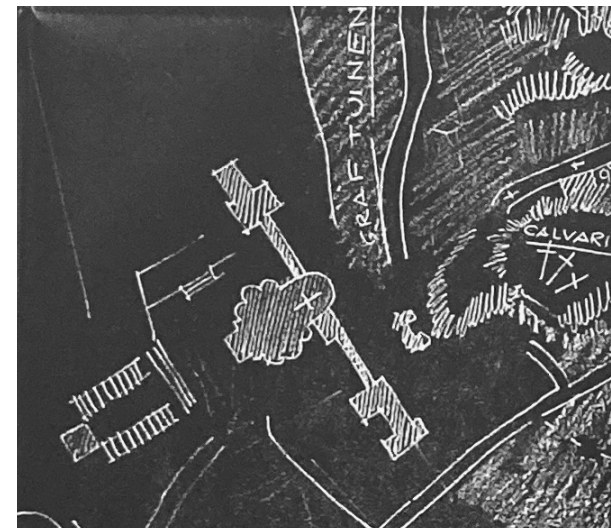
Unbuilt Nijmegen

Far above the Sint-Stevenskerk, this church should be located on the "Keizer Karelplein", which was drawn in 1886 by Nicolaas Molenaar and can be seen on the first picture on the left side. The second picture shows a design from the Paduakerken collection that was later built in a simple version outside the city walls of Nijmegen.

The black floor plans show "het Bijbels Themapark" designed by Pater Arnold Suys, architect Jan Struyt and artist Piet Gerrits. Pilgrims from all over the world could follow the path of Jesus leading from the cave of the birth to the very end, the ascension. The theme park would occupy an area of tens of kilometers and this say something about how important Nijmegen as a religious city was weighted and at the same time say something about the geomorphological characteristics of the area - the seven hills.

The "Cenacelkoepel" is part of "het Bijbels Themapark" and is easily recognizable with its seraglio dome with flat Ottoman profile. When Jan Struyt made this drawing in 1932, he already knew it was a fictional and too ideal image to be built. Sometimes however, unbuilt ideologies do say more than built entities we found in cities today.

Below one can see a map showing all churches in a horizontal "Religieuze Randzone". The Saint Ignatius Church, which is later called de Molenaarskerk stands out.



K. Hakvoort, C. Verhoeven (2005).
De gedroomde Stad, nooit gebouwd Nijmegen by ACN



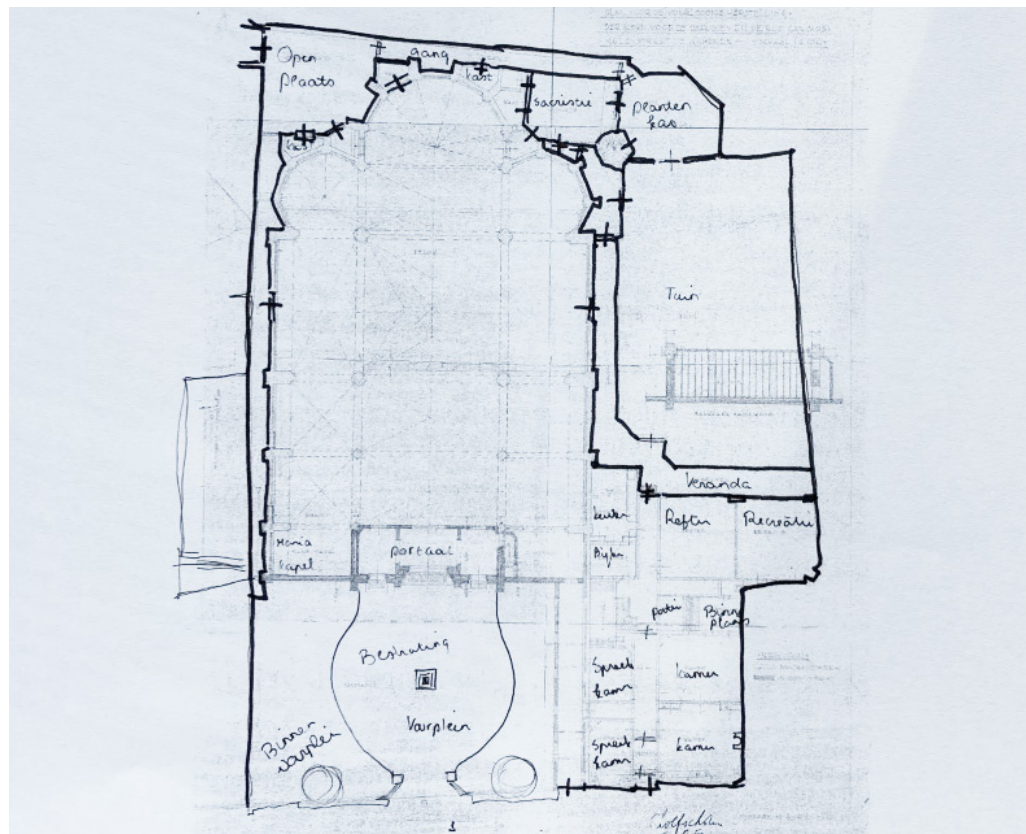
Map by Jacob van Deventer, 1554



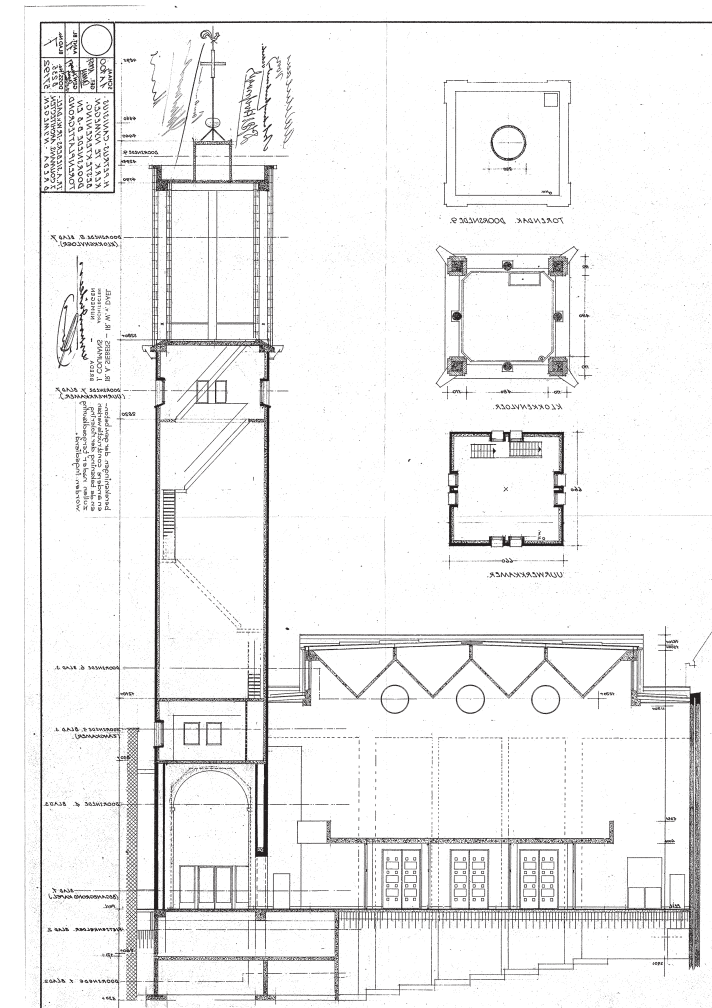
Molenaarskerk

Since the beginning of the time at the Molenstraat the graves of the decedent were right next to the church and later on the old footprint of the church (see drawing to the left; Tuin). The death was part of the city, a public place and grieving was a ceremony of the collective. The graves were aligned along the garden. In the beginning of the 20th century the graveyards were banished from the city and relocated far away, separate from the living. The death lost its presence in everyday life and grieving became a private matter.

Fragmentary reminders; *"Where old structures cannot support present functions without impairing those functions, and unless they are of exceptional didactic or esthetic value, they can be cleared away, although their fragments may be used to enhance new buildings."* - Lynch, K. What Time Is This Place, page 57



St Ignatiuskerk, RAN
Tracing the inner and outer spaces by Alma

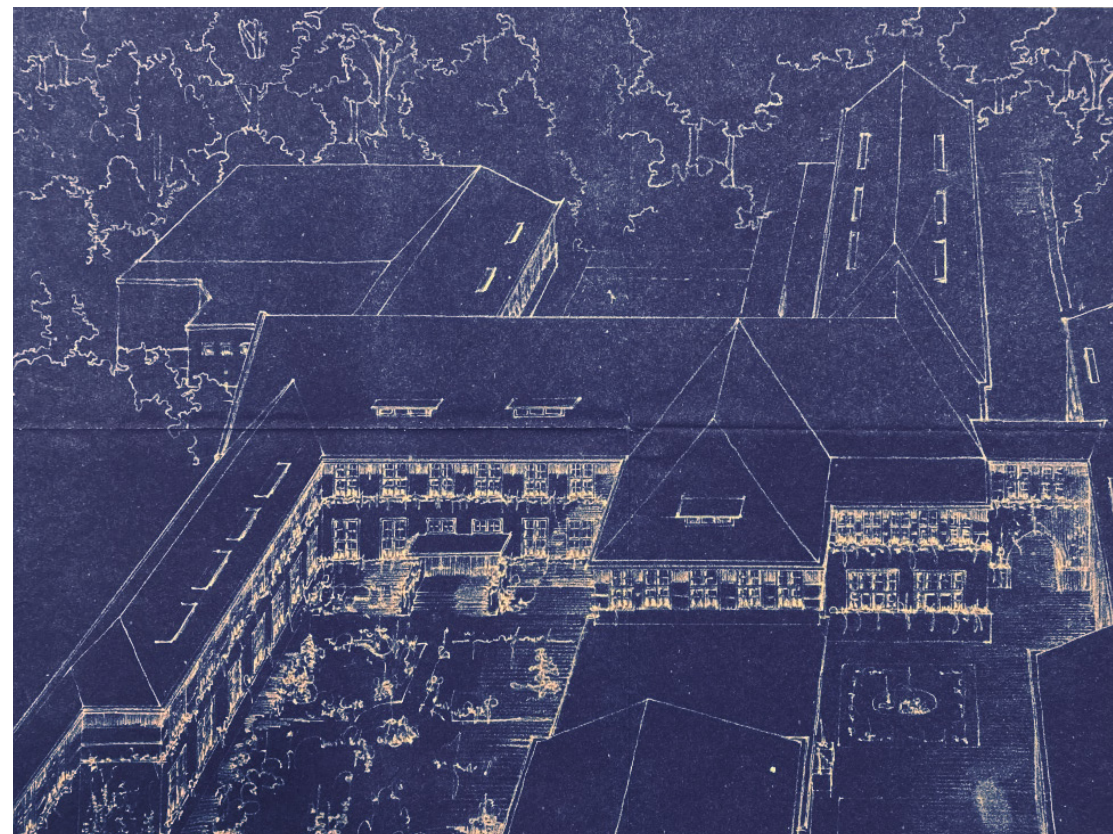
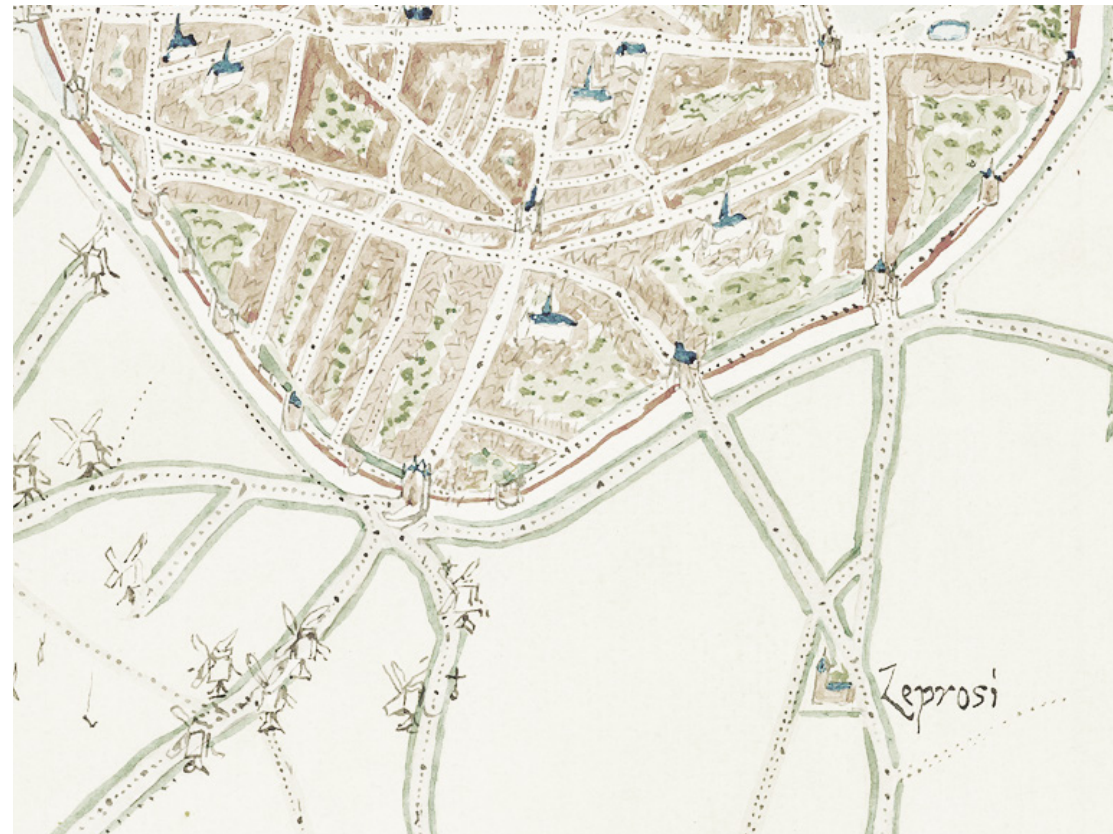


Notion of the Graveyard, Lise

3

Selecting, structuring and testing;

The Guesthouse



Map by Jacob van Deventer, 1554
Drawing RAN, Oud Burgeren Gasthuis, (folder 1675), doc. 521

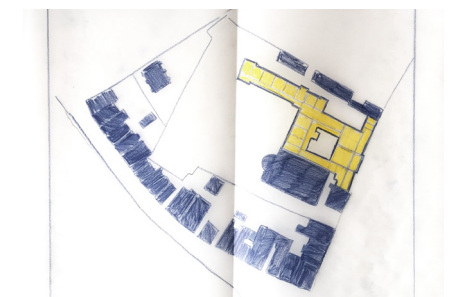
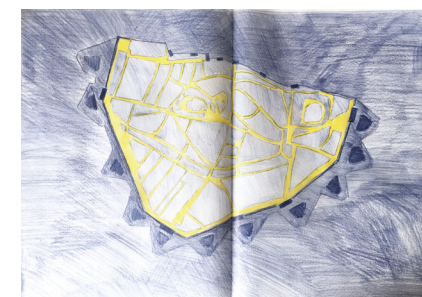
Time Enclave

In the Oud-Burgeren Gasthuis a sense of the notion of time was evident. This might automatically happen when a group of people come together. They experience time and events together. They set out their own logical structure of space and time. The term *time enclave* is a term that connects the dependence of space and time.

"Memories, expectations, and present consciousness are not just personal possessions. These temporal organizations, and thus the sense of self, are socially supported. The most direct and simple case is the small group that has actually experienced certain events together and, by constant communication and reinforcement, created a group past and a group future, selecting, explaining, retaining, modifying. The group may be a family, a school, a class, a work team, or some more ephemeral body but is ultimately limited in its span to the lives of its members." (Kevin Lynch, *What Time Is This Place*, p. 125)

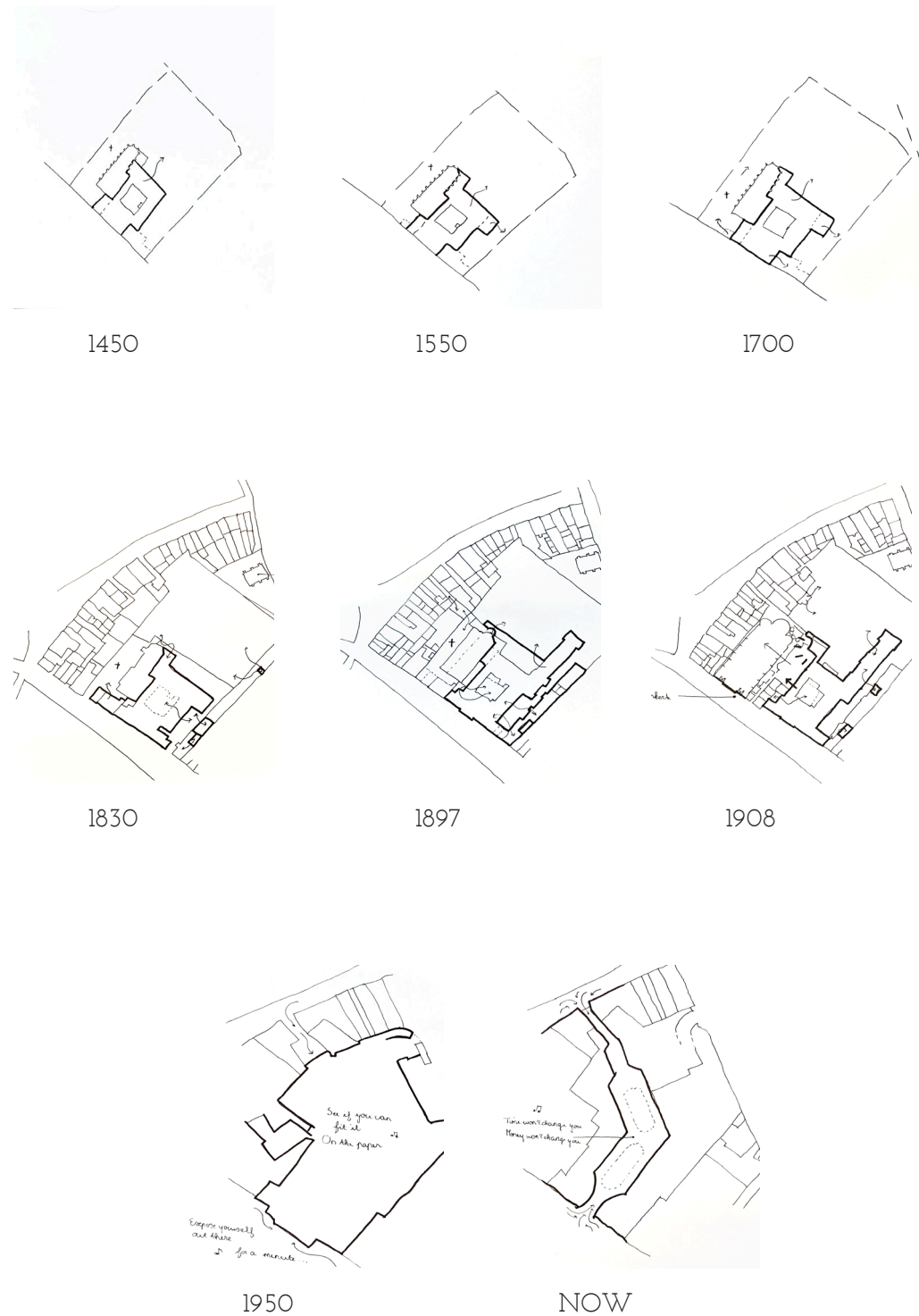
Time also reflects how social life is organized together. It only works if the whole group follows the same "sense of time". This own understanding of time is created by rituals and rules. It is very remarkable that the church which stands next to the Oud-Burgeren Gasthuis presents to the outside which frequency within its space is applied. The church follows its own rhythm and exposes it on the street. A church, always presenting the time to people that passes by, people that are standing far away with several clocks exposing in four directions on a whole span of distance which time it is according to him. It is about its own structure, its own rituals and rhythms.

If you think of the whole plot it can almost be seen as this huge accumulation of different time rhythms. The church, the shopping mall, the coffeeshops, the houses, all relying on their own structure are all applying different frequencies. Moreover such a time rhythm comes together with a spatial demarcation.



Idea and drawings by Elisabeth Ihrig

Forming a kinship



Made by Alma

Plot twist

The question with these drawings is how the courtyard was ever created and afterwards the same court was bricked up and filled into a shopping center.

It is important to look at the icons that locate the cemetery. This cemetery actually provided the first formation of a public place, namely a collective ceremony. In the meantime, the Guesthouse and the Church were closely linked and were joined by farms and merchants who settled around the pig market closely associated with the religious enclave. After the Guesthouse had expanded several times, it was the turn for the St Ignatius Church to expand. The church literally stepped out of its old footprint and shifted a bit to the left and exposed itself in a larger shape. The construction of the old church became the new public cemetery of the new church and the guest house, as also explained on page 33.

The Guesthouse continues expanding and a whole branch is growing on the East side, where all storage and trading functions are located. The Guesthouse becomes a typology in itself with its own rhythm and time that no longer congrudes with that of the church. When the Guesthouse no longer has room to expand and is completely enclosed in a collection of buildings, the Guesthouse decides to move to another quieter place where it can continue its time and rhythm undisturbed. Now the courtyard and the entrances to the open space are free. An important entrance that should be mentioned is that to the Ziekerstraat. This entrance has always existed and will remain an entrance in the new guise of the street, namely the entrance of the Molenpoort. The whole plot will be filled up with the function of shopping. An American investor believes in the formula of the shopping mall within the inner city of Nijmegen.

A shopping mall is normally a typology where one is sucked inside, into another world. It is an inner city within the bigger city, with its own streets and buildings and its own rules and understanding of time as the Guesthouse was by then. Normally there can also be a lack of notion of time; no clocks can be found in such shopping malls. Shopping malls can simulate day and night or overrule them. The inner time is different than the outer time. The inner world and the outer world are structured on a different frequency applied in a different space.



Made by Alma
 Drawings next page from "Verborgen Verleden"



The Guesthouse story

Anyone who talks about the date on which the Oud Burgeren Gasthuis was founded is mabe not correctly informed. The well-known Oud Burgeren Gasthuis was never founded. Actually, it is the product of an amalgamation of two existing guest houses. Or maybe it is the product even more from the tradition of the city, the duty of the church to nurse and care for the poor and sick people as well as nomads, wanderers, migraters and beggars. The latter moving travelers form the common flux which makes a strange particular sound which can be perceived every now and then. The discovery of the acquired building in a complete desolate state- the very old Regulierecloister- marks the beginning of the continuation of the tradition of its two predecessors. Since that point in history, the building has always been enfolding its residents by mesmerizing and captivating them by the rhythm of the temporal framework the lord suggests. Sometimes it appeared that residents tried to escape from the fixed determined time-signature; The time-signature which is formed by the alternation of tones, as a clock used to swing, exposes the time in four directions to all residents in one rhythm: tik, tak, tik, tak. Watch out! This clock, its ever-continuous metric, is not the only instrument for measuring time. As far as I know, often, chronology is irrelevant. Isn't it more appealing and attractive to talk about your time, their time and again my time? By this, I mean that we should be talking about the lived experience of the time, rather than the universal chronological construction of time that people normally take for granted; the so called external time. Be aware that we are not living the external time like a metronome. What seems slow to you seem to go fast to me. Tik, tak, tik, tak...

At the same time nomads, wanderers migraters often roam to I don't know where on their own frequency, year after year, day after day. Construction parts of the Gasthuis building along with its occupants shift to elsewhere in the city on again a different frequency. Groups that intersect each other, trying to follow one another, tones that extinguish or reinforce each other all on their own frequency. What is their *image of space and time*?

Nomads, ladies and gentlemen, spontaneously marched to the oasis of charity. Nomads are used to a life full of artistic freedom. In this way they live in a *free-running schedule* and are free to go every now and then, not constrained by a given external time. As a consequence their individual behavior is completely disoriented because a real sense of time is lacking. In this circumstance, they all march to the beiert of the Gasthuis, which is accessible from the street. *The beiert* is the separate entrance area for nomads, wanderers, migraters and beggars. At a certain point the flux which made a particular sound became so extreme that the time-signature that the Gasthuis was accustomed to, transformed into an irregular and composite one, which resulted in the stagnation of the housefather and housemother. They suddenly stand still...

The ground, however, was shaking in the new irregular composite rhythm. The beiert still provided the flux with a warm hearth, a dish and a place to sleep. Understandably, beggars took advantage of such a charity and came again and again to *the oasis of charity* to take advantage of the hospitality offered. The flux marched faster and louder and the sound became a cacophony. This cacaphony was not only interfering with the time-signature of the Molenstraat. The now complete irregular time-signature expands itself creating a full network of numerous wavelengths at unwanted frequencies that reached all up to the gates of the city. The porters of the city gates got the task to restore the time-signature as it was before. They had to tear down the flux of people, sort them out like a ball of yarn from which every individual wire would be ordered and held separate. It was 1604. The flux got registered at the city gates. The housemother could now fall back on the old rhythm, get back to work. In 1739, the beiert had been muted by masoning its mouth directed to the street in order to extinguish it, appease it and even, if possible, take away its memory. The time-signature and thereby the *time enclave*² is restored.

Another duty of the church was to grant subsidies for institutions that were financially struggling, such as the Armen Kinderen Weeshuis. As in a simple binary metric system, a small sum of money was handed out every two weeks. The Guesthouse itself obtained its assets from the "Armenoortjes" and gained of course *income from its own inner yards*. The guesthouse owned some cows that grazed on the meadows of the Guesthouse in the Ooypolder or on the grasslands along the Waal outside the Molenpoort. In winter the cows were positioned in a stable next to the the Guesthouse on Molenstraat. The Guesthouse also kept pigs and horses. Good meat could be extracted from the pigs. Power could be extracted from the horses when they bounded the animals in dull cyclical movements. Around 1641 the "*inner yard*" was almost completely abolished. Revenues replaced them, which in their way provided income for the Oud Burgeren Gasthuis.

When blood was spilled and the soldiers would defend the city from the city gates, everything appeared to be converted into a tremendous disharmony. The whole guesthouse was preparing for what could probably happen within a minute or a year. And nobody really knew how long it took to prepare, or how they should prepare. When the moment arrived, the sound of the gong floated through the guesthouse. However, that was not immediately the signal for the servants, the housemother and the housefather, everyone knew, but only an incentive to prepare even better. There was no real sense of time. So they stayed on standby like that, narcotized by the sound of bullets - a disharmony, until the sound of the metallic instrument swelled again and died away.

When the latter ended, they suddenly knew what to do.

They had to nurse and care for the soldiers. And every now and then, such a disaster would happen to them. However, nothing was more miserable than the year 1635, The Black Death.

At a certain moment a huge group of people scattered across the agglomerates which were once created at the same time the cities happened to develop as real cities in the Middle Ages. The agglomerates were owned by a *local royal court* including their own fortresses. The traffic junctions of those agglomerates forming together a city were exactly the location where a trading settlement would arise. Those *important traffic junctions* began to play a *cyclical rhythm* formed by the motion of their trade. The agglomerates all needed their own administration, their own jurisdiction and their own church on a self-devised metric. And all these different metrics together formed an overarching cadence on which the city functioned from the year 1337. *And to be able to swing along with this cadence, it was essential to acquire the right of citizenship.* And then with this right of citizenship one could join certain guilds, the organizations of certain craftsmen who emphasized their own accentuating tone in the form of rules about working hours, quality of products, prices and requirements of professional competence. The *accentuation on tones* protected the professional groups that anyone could carry out their craft. The accentuation had to be placed exactly where they decide it has to be applied on. And only then, one could trade with the others. There appeared to be a dissonance of the city cadence between 1591 to 1721 when the Catholics and the Jews were excluded from the prevailing melody.

It is important to notice that officially, according to the 1739 council decree, only people who were unmarried, needy citizens, men and women, who have reached the age of sixty, would be nursed and cared for. But in practice, not only unmarried citizens were nursed, but also married, even residents and foreigners. All this could happen in the eyes of the housemother and housefather provided if and only if there was a discernible time-signature recognizable providing a constant rhythm of events in the Guesthouse with memorable peaks and moments of calm, in which the *behavior of the occupants was highly synchronized.* The connection between the inhabitant and its setting was as immediate as between a musician and its instrument. There was no escape from synchronization. The framework of the Guesthouse in which the processes of the day were forced into a set of formalities, *rigid rules mastered the workplace of the farmers*, of the inhabitants and then also to all aspects of their private life. The provisors of the Gasthuis could alter the social behavior of the others simply by the means of time controls, changing the time-signature.

And they knew the latter...

Margriet van Oosten, forced by rules, wearing a black skirt, wandered around together with the other residents wearing all the same black shawl and a particular hat for many years. For many years this was the picture; as in a canon they succeeded each other in which the voices imitated each other while shifting in time. From after the war, people could wander around eager to select their own clothing. I'm looking out, and I'm moving, turning in time, catching up, moving in, This is the picture³. This is the picture even today. People wandering through the corridors of the Oud Burgeren Gasthuis on the rhythm given by the common framework.

A common framework built on such entertainment allows coordinated social action as Kevin Lynch would say⁴. When one manoeuvres in this framework, one is disorganized by the creators of the framework. One is insulated from objective time. When someone dare to attend this place, one will forget time. *This timelessness* can be sought in drugs and in the Place the Gasthuis is today. The urbanists of *the Passage* could alter the social behavior of the others simply by the means of implementation of timelessness. And they knew the people would kill time, and would love to get absorbed down the rabbit hole⁵.

Every day the house was heated with stoves fired with peat between 08:00 - 19:00 o'clock. She wished at least that lights were on right now. And when she pointed out that a moderate room temperature was part of the reasons to get cough symptoms, it appeared to be the intention to avoid that the patients would get spoiled. "More often than we like to admit, we are not engaged in changing the world to some determined end. We are adapting - responding to outside forces beyond our control, seeking to survive, to preserve something, to maintain some desired level of performance."⁶

The others now stepped out the room through the heavy door on the left, the fatal door, which intention was always to close off, was adjacent to the front part of the long hallway. Almost all the guests passed here, but Margriet was left with a timber device around her body, and wooden clogs at her feet. She sat quietly on the chair at the back of the room on her own to avoid further disturbances in the monotony of the environment - for she would swear and speak dirty - and to preserve the conservation of a peaceful and calm tones of the Guesthouse. While sitting there she could see the houseman changing the time from an *andante* to an *alegro* during the break. Nobody noticed. She looked out of the window to convey a better sense of time.

Rhythmic recurrence⁷ is one of the most important aspects that conveys a sense of time, she thought. We are used to those episodic changes that change over time especially when they are cyclical. The image constructed by the personal memory of the garden in any other season makes perceiving this

References

tree today to be something extraordinarily beautiful, she thought. And how important the outdoor lighting was to her, in order to get a little feeling how it would be wandering alone outside in the setting of the night.

People often try to escape from the servitude to the past by finding a new place to live. They continue their expedition even when the freedom that was promised to them by their own imagination appears to be less complete than they would have expected. In that sense, we are slaves to an urge to create our past ourselves by means of our personal selection of the past. I think we believe it is the *archivist's profession*. Through this process, the past will always be part of the living present. In this way, there is always an opportunity to revive the obsolete objects. Exactly this attempt to escape from the past, including any hope of reviving something from the past by taking a few obsolete objects, did happen to the Guesthouse as it decided in 1967 to shift to another Place - the Professor Cornelissenstraat - in order to acquire a new habitat. On this place appeared the same gate which had completed the same journey as the people from the Gasthuis including the house-mothers and the housefathers had, in order to find solace in the *memory*⁸ of the future, or "like a shop in the window of which is exposed now one, now another photograph of the same person"⁹. "It is the familiar connection, not all the old physical things themselves, that people want to retain, except where those things have a personal connection"¹⁰

I see *fragmentary reminders*¹¹ of the Gasthuis, which now enhance the significance of the present scene. When you are quiet, you can hear them singing and I am sure you can remember their melody on which a benign variation has been composed.

Can you tell me, are they in a different place?

1 = The Image of Space and Time ; *A vivid sense of the present, well connected to the future and past, perceptive of change, able to manage and enjoy it. That concept of time must be consonant both with the structure of reality and with the structure of our minds and bodies. I have argued that the form of the environment - the distribution of objects and activities in space and time - can encourage the growth of a strong image of time, can support and enrich it.* - Lynch, K. What Time Is This Place, page 240

2 = Time enclave ; *I proposed to enlarge the choices amongst ways of structuring time. Different people would like to feel time passing a different rates; some want to live in the future, some in the past; they prefer to package their days in different ways*" - Lynch, K. What Time Is This Place, page 237

3 = Used lyrics from Gabriel, P. This is the Picture, *So (2012 Remastered)*, 1986 (<https://www.youtube.com/watch?v=Azj9WD4sUOM>)

4 = *"Next, the multiple streams of collective memory must be brought into some common framework to allow social action. There arise common ways of marking and structuring time, common histories and myths, common rituals."* - Lynch, K. What Time Is This Place, page 126

5. *It was all very well to say "Drink me," but the wise little Alice was not going to do that in a hurry. "No, I'll look first," she said, "and see whether it's marked 'poison' or not."* - Carroll, L. Alice in Wonderland, 1865 Chapter 1: *Down the Rabbit-Hole*.

6 = *"More often than we like to admit, we are not engaged in changing the world to some determined end. We are adapting - responding to outside forces beyond our control, seeking to survive, to preserve something, to maintain some desired level of performance"*. Lynch, K. What Time Is This Place, page 199

7 = *"If temporal collage refers to progression and historic change, rhythmic recurrence conveys an even stronger intuition of time."* - Lynch, K. What Time Is This Place, page 172

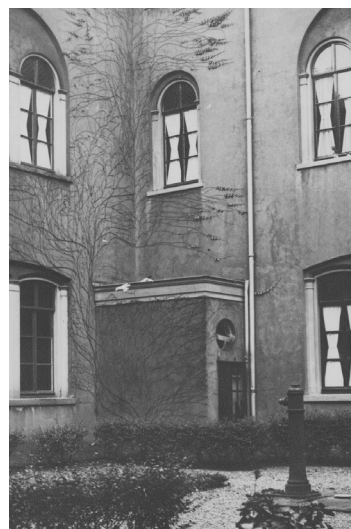
8= *Memories, expectations, and present consciousness are not just personal possessions. These temporal organizations, and thus the sense of self, are socially supported. The most direct and simple case is the small group that has actually experienced certain events together, and by constant communication and reinforcement creates a group past and a group future, selecting, explaining, retaining, modifying.* ... *Group memories are supported by the stable features of the environment, which becomes "a spatial emblem of time." The consciousness of the group is further reinforced by ceremonies that vivify the sense of a common present.* - Lynch, K. What Time Is This Place, page 125

9 = *"Our memory is like a shop in the window of which is exposed now one, now another photograph of the same person. And as a rule the most recent exhibit remains for some time the only one to be seen."* Proust, M. Within A Budding Grove, 2015, page 513

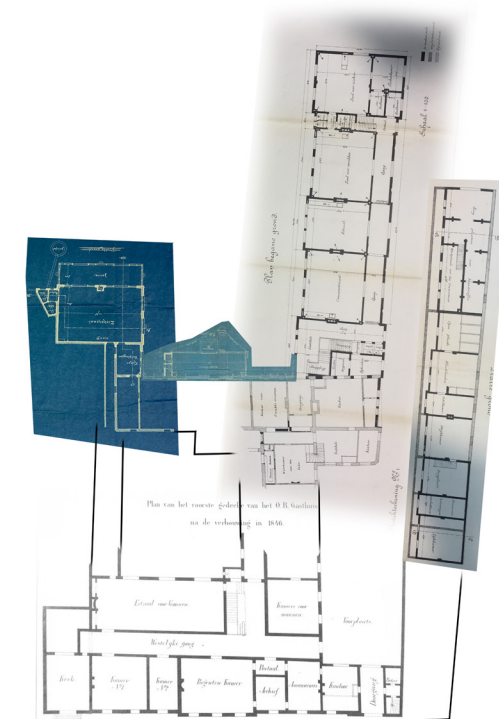
10 = *"It is the familiar connection, not all the old physical things themselves, that people want to retain, except where those things have a personal connection"* - Lynch, K. What Time Is This Place, page 39

11. Fragmentary reminders; *"Where old structures cannot support present functions without impairing those functions, and unless they are of exceptional didactic or esthetic value, they can be cleared away, although their fragments may be used to enhance new buildings."* - Lynch, K. What Time Is This Place, page 57

Courtyard within a kinship



Photos of the courtyard, Beeldbank R.A.N.



Collage of plans (1910) received from the archive made by Andrew

Anthropomorphism

Anthropomorphism / noun [Oxford University Press]

The attribution of human characteristics or behaviour to a god, animal, or object

We already read some surprised faces when we announced that our work *What Time is This Place* would be represented by Talking Buildings. For that reason we would like to reflect on the role anthropomorphism played in our work and what it yields. The idea of anthropomorphizing is really old. I remember translating the story of the donkey in Aesopus, moreover I remember *Black Beauty* and *Alice in Wonderland*. The English philosopher John Locke was an important person when talking about anthropomorphizing characters. He presented children for the first time as being their own entity and not objects of parents which were controlled by their parents. The result of anthropomorphizing characters is that it makes it easier to identify with them in some way but there is more to say about anthropomorphism.

Portraying the buildings as their own subject rather than only objects of humans make people question what the hierarchical relation is between the two. It also questions who empowers the other. Do people influence buildings or do buildings influence people more than we think they do? Do humans shape architecture or does architecture shape humans? What does it mean to be a human and what is our place in the architectural society?

Anthropomorphizing buildings engages the imagination of the audience and allow the audience to question the relation between people and buildings. The Talking Buildings have human emotions, they can speak, wear clothes, dance, sing, cook, live, can become jealous, get angry or fall in love. That results in an opportunity for the audience to really relate to the story and the developments of the characters. As such this tool allows the work to describe a part of the site which traditional architectural forms of depiction fail to show. After presenting our work we hope the viewer has an understanding of the site closer to that of someone with a personal experience there, not just someone who has read its history.

From an historic point of view. We as humans only live for a short period of time. Buildings however, most of the time outlive us. And they have witnessed many generations and large time spans. Normally they are silent observers, who watch us humans, even in our most intimate selves. So they know it all, and they contain it all. They are basically containers of history. So why not finally give these silent observers a voice and let them tell their stories and observations.

Important Notes

17-09-20

Buildings are Talking | Buildings are speaking; de gebouwen zijn aan het woord. Ze kunnen liegen, zich voordoen als, zich comfortabel voelen in hun omgeving of zich om willen kleden. Ze kunnen het goede voorbeeld geven, elkaar liefhebben en ook haten.
↳ Hoofdk thema's van gebouwen. Vertellen het verhaal over;

- Reliquis
- Geology
- Roman
- The Wall
- Civic
- Passage
- Modernism
- Kerkgebouwen van Gelre (Regionaal - Nationaal)

Benoedigheden;

- Maps 1:10000
- Events related to maps
- Plot info
- Plan, section, elevation 1:200
- Intervention, developments
- Relation with other buildings
- Today behaviour / sketch
- Idea sketch for model
- The IDEAL in Zeitgeist (Unbuilt?)
- Text different perspectives

Looking from the future → Is it true? What is reconstruction? Time scales
Is it not about organisation, the bigger plan? Voorbeeld; Sjoerd Soeters die zijn eigen dorp herschikte en cyrisch "brick jackets" eromheen plaatste

Section of people. Squares related to windows . Communities which are not there anymore. Passades can make (as a line) a section through the city.

Typology, Topology groups seem to be scattered; Pattern of the street, level changes, skyline and looking from above (?), fragmented Nolli map, city - inner city. Where is "the logic of the landscape (river)" and why is nolli not included in looking from above?!

Shopping typology. Traffic, Venturi, Relation with cars, consumption
How do you go, perceive the mall?

P_{1/2}

Exposition - Talking buildings

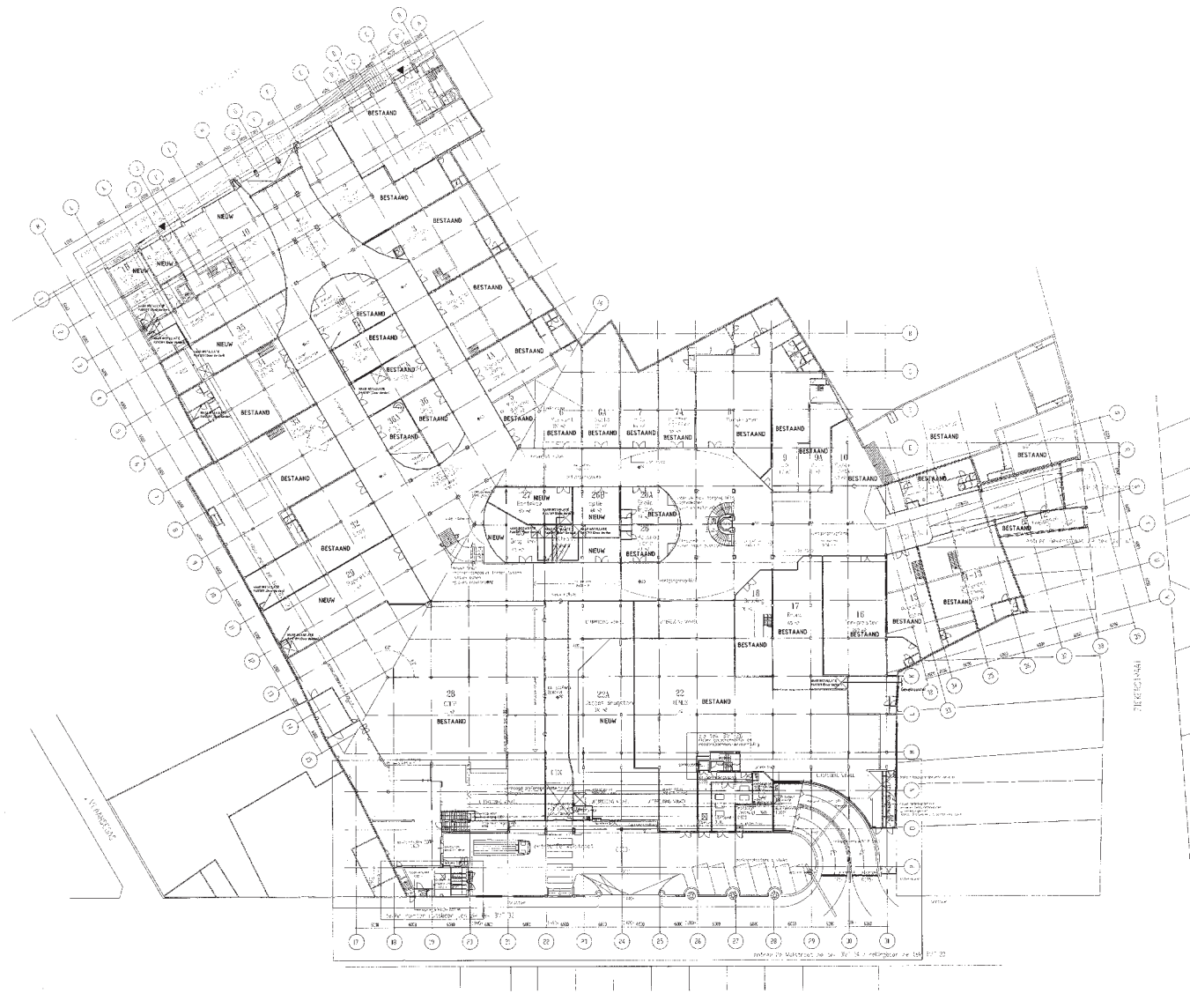
Exposing group material



Material made by Group 1



Thoughts transformation shopping mall



Verbouwingstekening 1997

Concept Oudepoort Expo p 1/2 presenteerde ik ;

The three building that would tell their own story about the history of Nijmegen; Pig Farm, Oud Burgeren Gasthuis, the Church

Initially they share a collective interdependence on the agglomerate enfolded by the Varkensmarkt (Pig - market square), Molencrooststraat and Ziekenstraat.

The difference between them is that they experience time not all in the same way. There are three concepts of time which can explain something about their time.

1. Cyclical time
2. Fragmentary reminders
3. Telling time

Those are the vehicles where the building tell their story of the city. Initially rooted in the same household / environment / habitat of the plot, their routine based on their development of concepts of time are diverging. At a certain point one can ask, are they still on the same plot / same place of the city or are they not dependent anymore on each other, on their location relating to the locality.

Question => How does the change in time influence the interdependence between the three buildings on one plot?

Aim for the week were 3 models and 3 books. We started creating three narratives for the storybooks. We also collected fragments and made materials which were telling the "personal narratives" of the buildings.

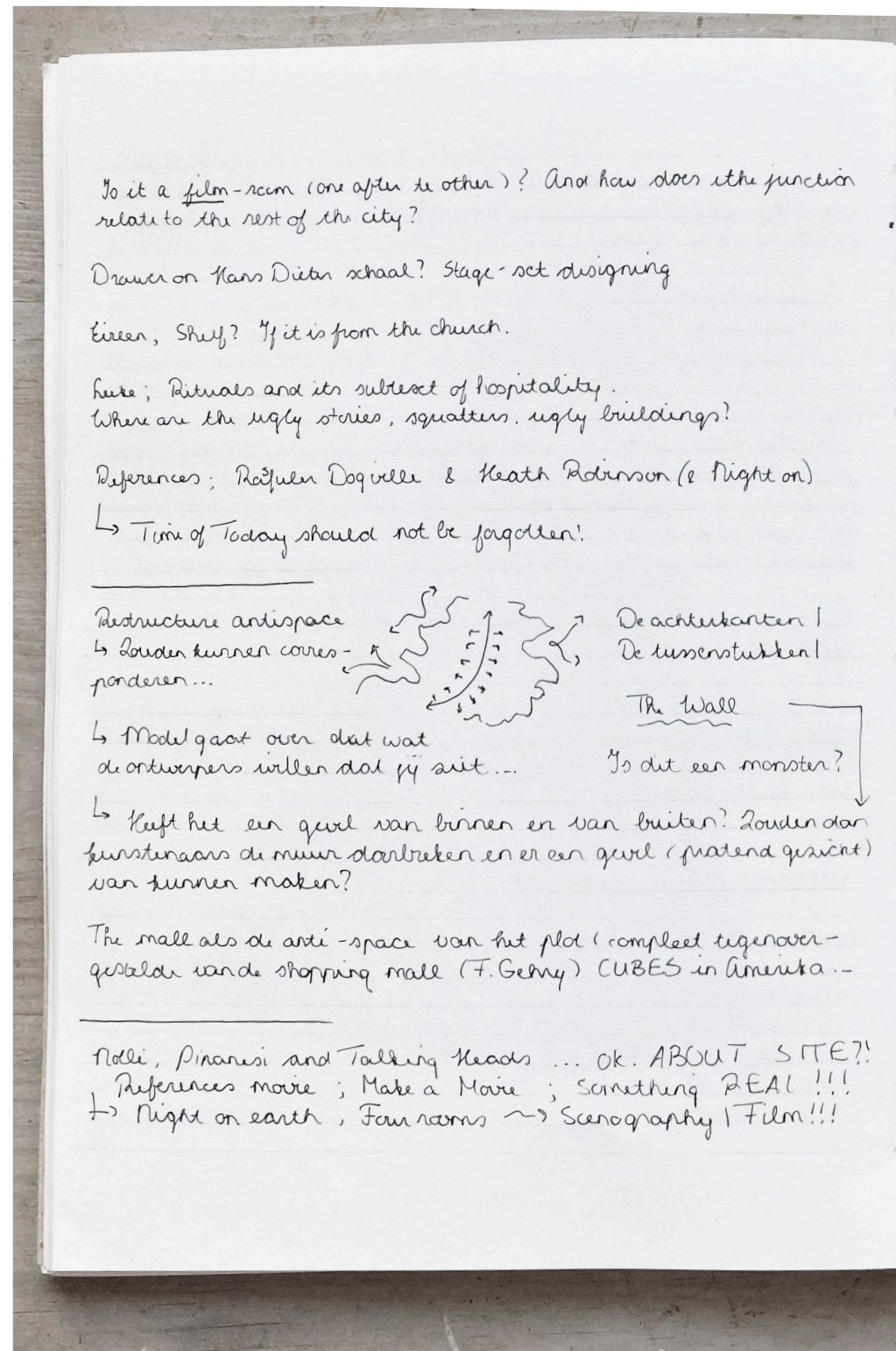
Comments our presentation p 1/2

Speaking buildings will work very well

- Pig Farm → animals talk
 - Gasthuis → people talk
 - Church → wanderer talks
- } Personification

Do your buildings move? Paul = compelling - thrilled

"See if you can fill it, on the paper"



Photos of diary
Title slide; Paper; Talking Heads, Produced by Talking Heads and Brian Eno,
Album; *Fear of Music*, 1979

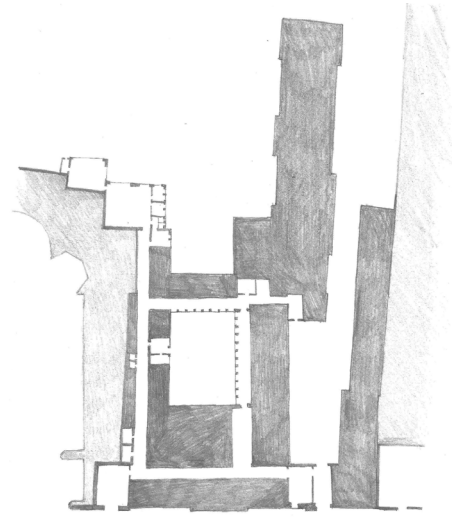


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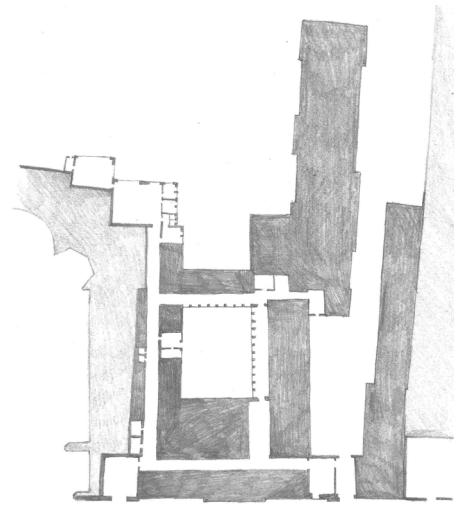
Anthropomorphizing the building

The Guesthouse

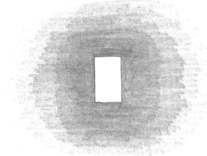
Life of the People



female resident of the Oud Burgeren Gasthuis
to men are allowed in the women's room or dining room, nor
women in the men's room or dining room.



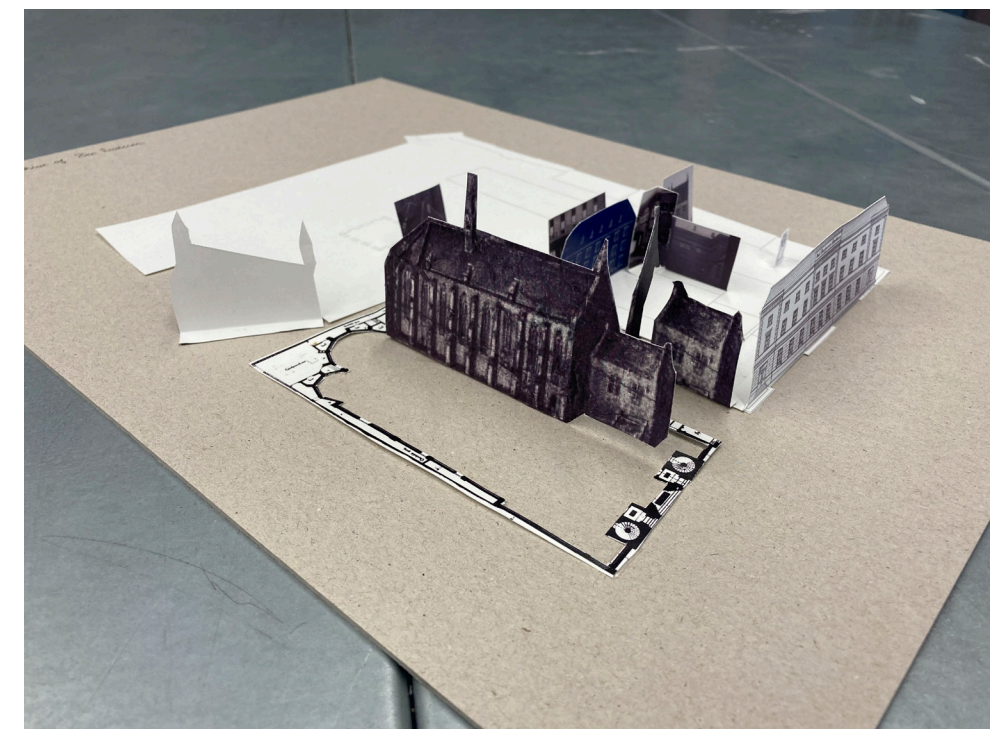
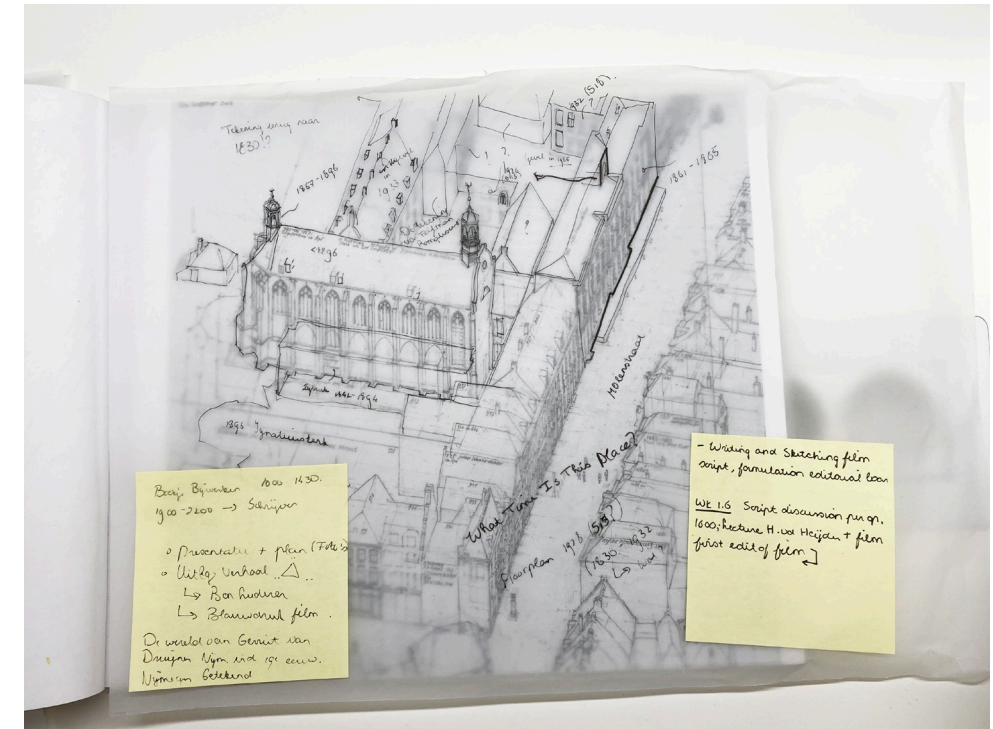
female resident of the Oud Burgeren Gasthuis
to men are allowed in the women's room or dining room, nor
women in the men's room or dining room.



Vrouwenetzaal
In both dining rooms, at the beginning and end of meals there
will be a prayer and thanksgiving.
The men and women will be heard to come to the table when the
bell rings - at noon all year round, and 7 o'clock in the summer,
and 6 o'clock in the winter - and whoever comes after those hours
will miss their meal.

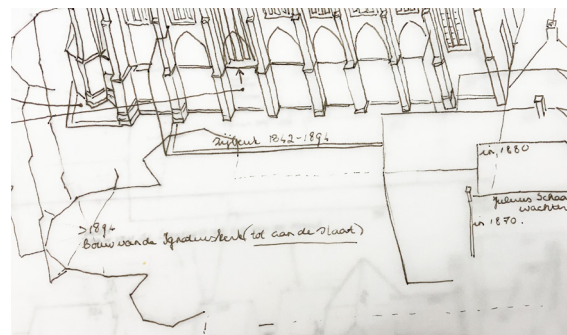
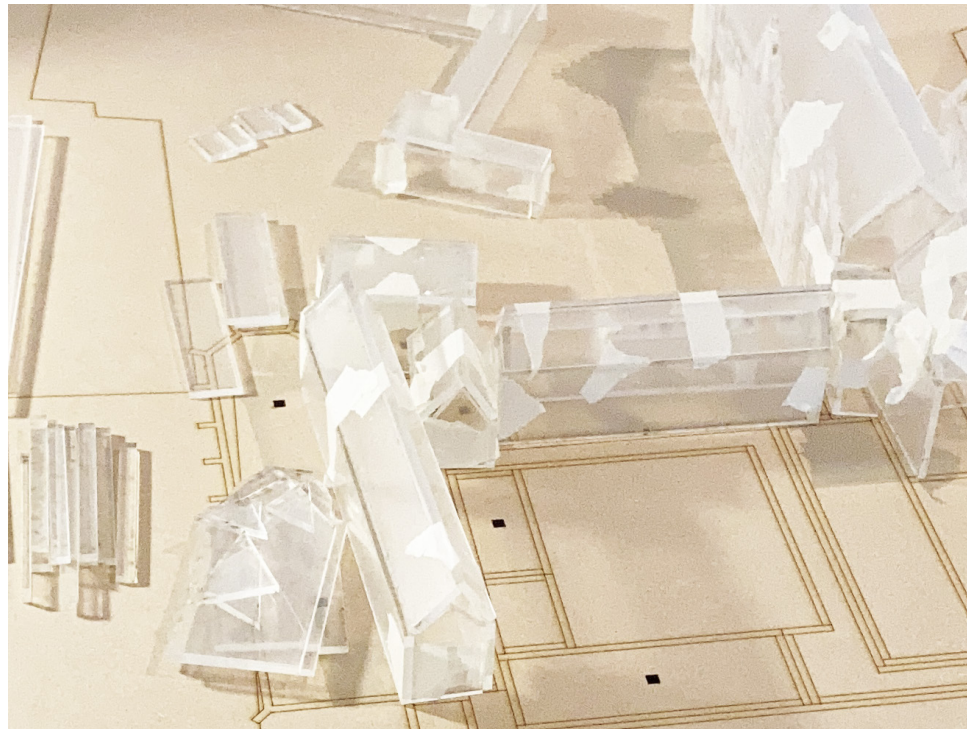
Made by Andrew

Life of the Building



Made by Alma

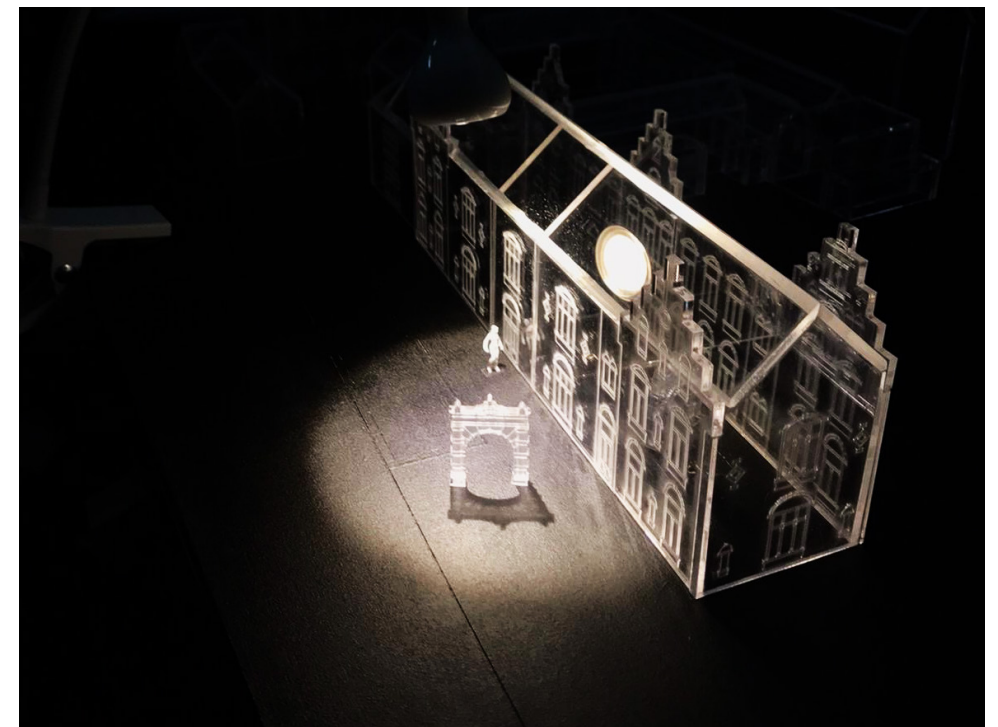
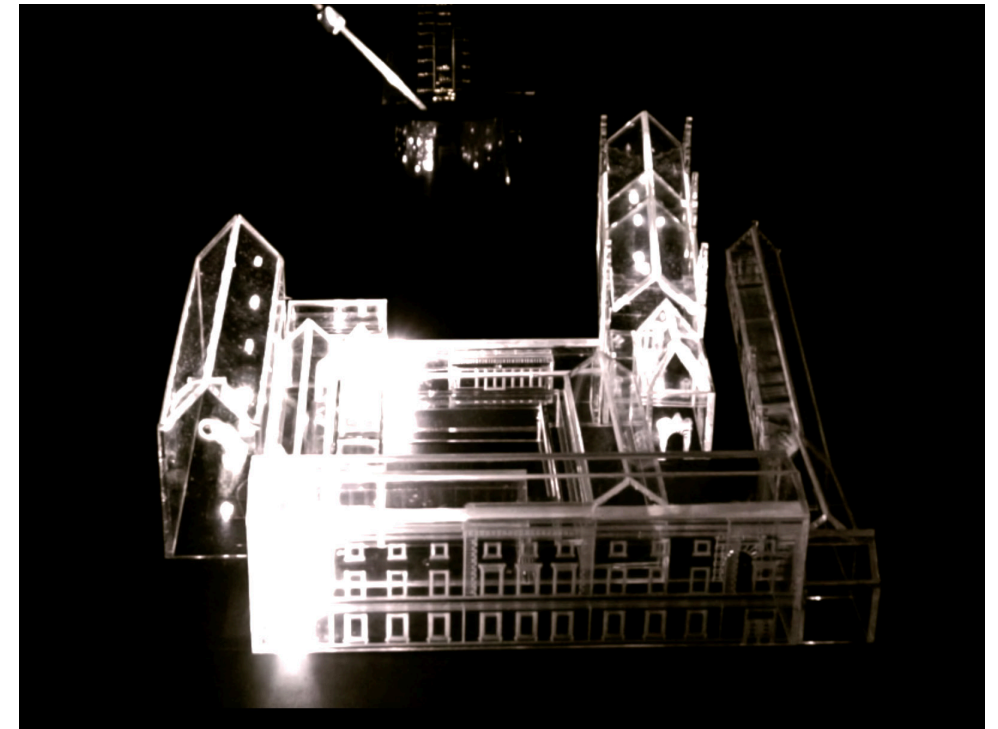
Touching and forming the body



Design of the model by Alma



Giving birth to the character



Model made by Andrew and Alma

Function of formation characters



The formation of characters had a huge impact on our research. Stepping out of the role of the architecture student doing research about a subject we forced ourselves to write a narrative, to construct characters which had emotion and had a voice and later on played them as real actors and tested our own written narrative. Thereby stepping out of our role as architecture student first means that there is room to empathize and therefore open up more to new inspirations on the subject and the relations we found. While transforming the story into a script we were having fun but also doubting and searching to form it into the logical tonations. It appeared that all of us interpreted the characters really differently. Transforming the story into a script forced us to really rethink the characters and finetune them.

The introduction of characters made it possible to explain intimate developments between subjects and objects you normally neglect or don't consider it that much. The Farmhouse, Guesthouse, Church *personal struggle* throughout the movie are the constant bodily changes they go through. They struggle with it but they react to it differently. The Farmhouse and the Guesthouse seem to *suffer* from bodily changes, whereas the Church *uses* bodily changes in order to get attention. One thing they all have in common;

All creatures evolve over time in order to survive or at least be remembered.

Model made by Roseane and Laura

Characters and Concepts of Time



The three models represent a different concept of time:

The fragments

The church model is a wardrobe of its fragments. By opening it up and looking within the viewer can gain an understanding of the Church's character.

The rituals

The Guesthouse model is a sequence of lights set in time to the rhythm of a metronome. The lights correspond to areas of the building used at different times as the rules and rituals of the guesthouse are obeyed. These rhythms are also upset and interrupted by plot points of the story.

The seasons

The farm model focuses on the rhythm of the seasons by showing this as a cycle. In addition the farm building is constructed as a book, demonstrating and describing the connection between the street at the front of the farmhouse and the courtyard at the rear.

Model made by Julie and Lise

5

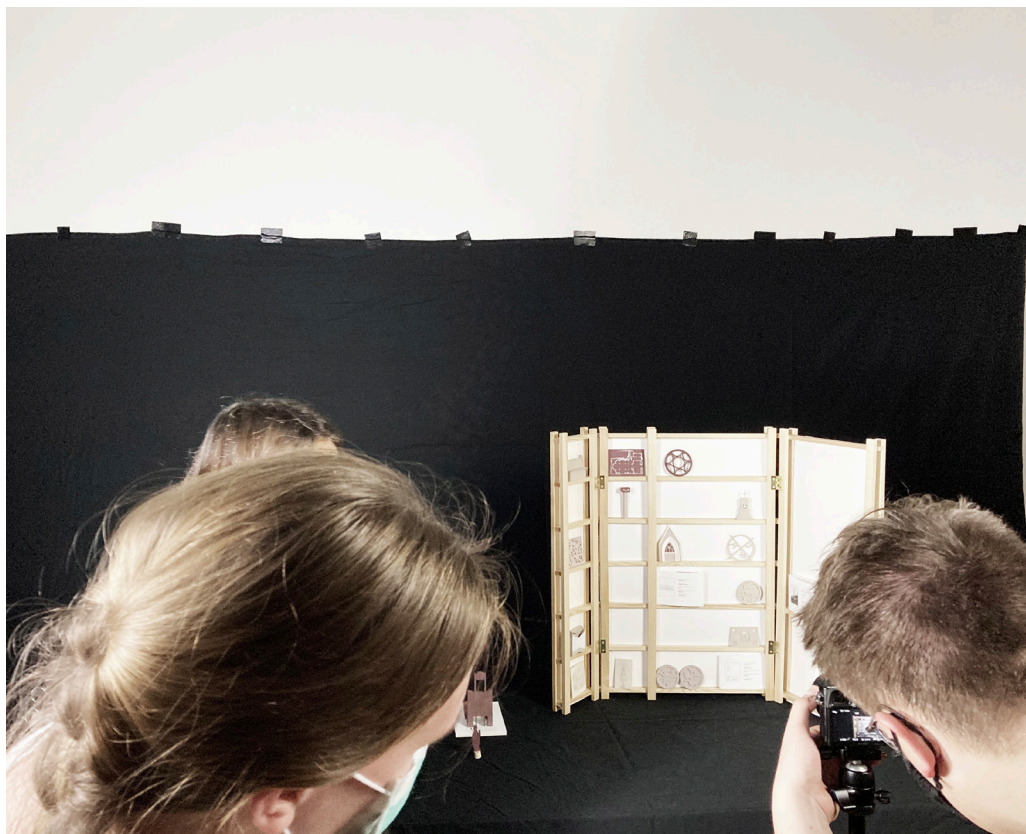
Interpreting, playing and telling



Photos by Alma



Photos by Alma

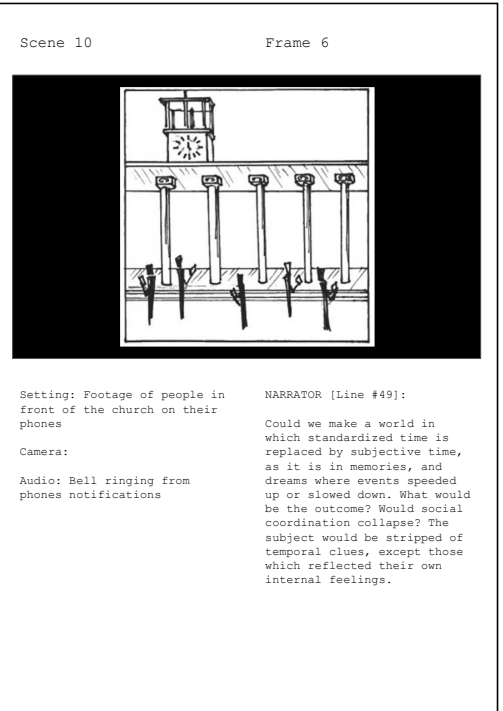
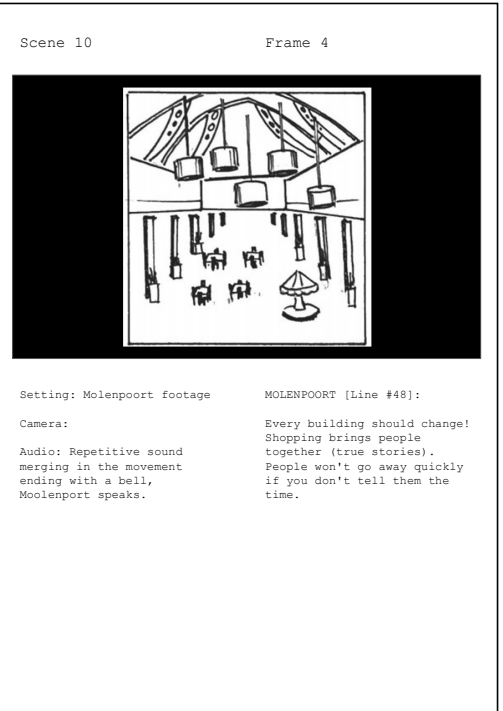
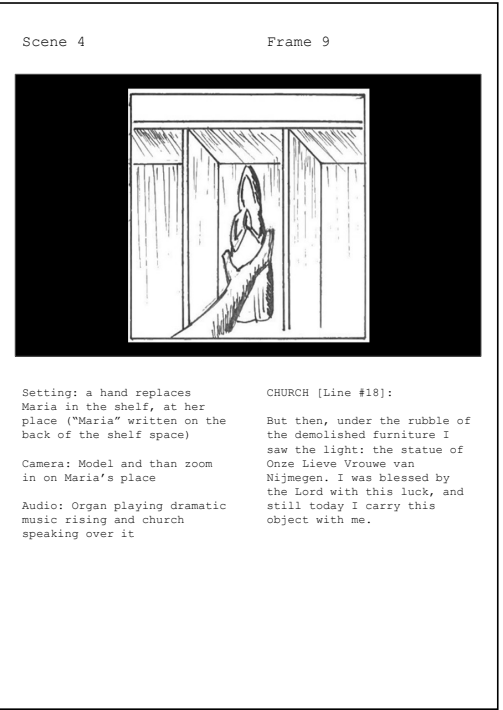
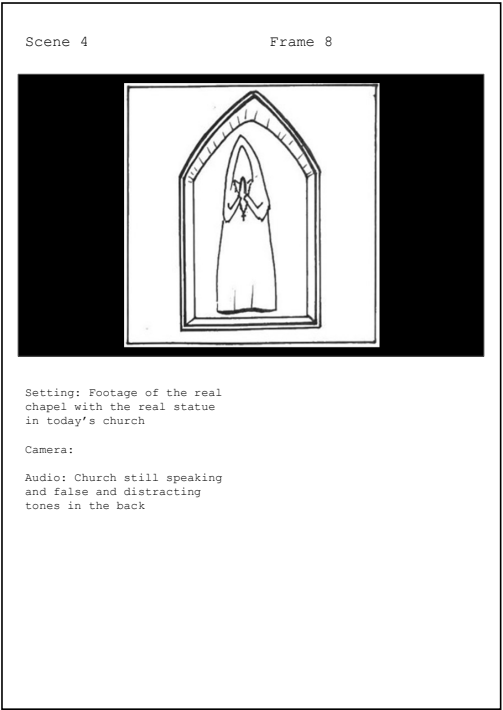


Photos by Alma



Photo above by Alex
Photo below by Alma

Script forming



Drawings sketches redone by Alejandra

Set the static into motion

A question Eireen asked us during the process was the question what it would mean when static objects - images and models - are set in motion and how we would attain this. The question we then firstly asked ourselves is the question what the boundary is between the static and dynamic image?

Motion / noun [Oxford University Press]

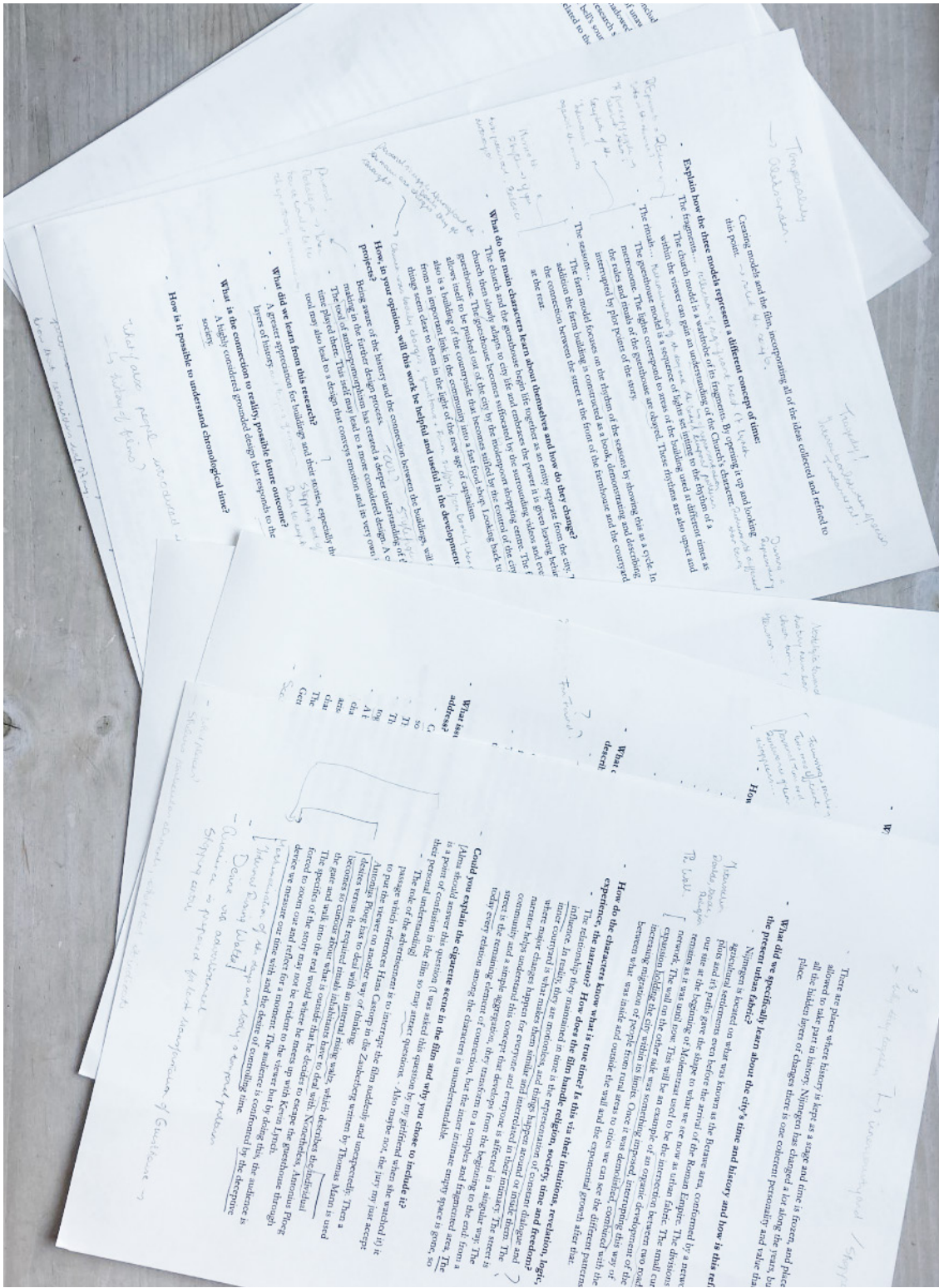
1. The action or process of moving or being moved. "the laws of planetary motion"
A gesture "she made a motion with her free hand"
A piece of moving mechanism "the earliest engines had the Gresley conjugated motion for the middle cylinder"
2. A formal proposal put to a legislature or committee "opposition parties tabled a no-confidence motion"
3. An evacuation of the bowels "73% of the patients had fewer than three bowel motions a day"

The meaning of motion is very interesting to remind one to while thinking of the act of making an exposition or a movie. The description makes clear that the word motion bears the connotation of a duration, a certain length of time with it. At the point in time of perception it can be the case that you as the audience are part of this process of moving or you are looking to the result of something that is being moved. This is very important for us as architecture students because it reveals the problem of turning the static object (drawings, maquettes) into moving images.

The question we asked ourselves was; When does something start to move? Thereby thought that static objects could move when we transformed them with a rhythmic repetition, the logical repetition and the human hand. The tools we used were stop-motion, which describes the result of something that is being moved in a strict repetitional beat chronologically ordered. The other manner to introduce motion is the logical repetition, where people could fill in without having seen something moving what has happened. Last but not least we used the action or process of moving while we would film our hand moving objects. Our body language was a tool to physically empathize with the story and introduce emotions in our movie as well as motion. By doing this, we were kind of forced to relate ourselves to the other buildings empathizing being a Talking Building. We were forced to transform ourselves into actors. We had to explore being a character by the usage of our voice and body. Playing with sizes of puppets, materials, scales, different drawings as if they are a character which are not matching in scale of appearance, makes you think of how they should relate to each other. In the movie it stays negotiable if the Talking Buildings are being played or playing themselves.

Some other times we left the buildings static and motionless. By the use of lights and shadows, the movement of the camera, sometimes irregular, unstable and unpredictable, unfocusing and refocusing, zooming in and zooming out. Sometimes this complete absence of motion of light, for one longer second, could provoke the most unexpected emotions. So once again It was a question of our own way of perceiving things moving. A more adequate question would be: How did you recreate the illusion of movement in your buildings?

Q & A



The Premiere



6

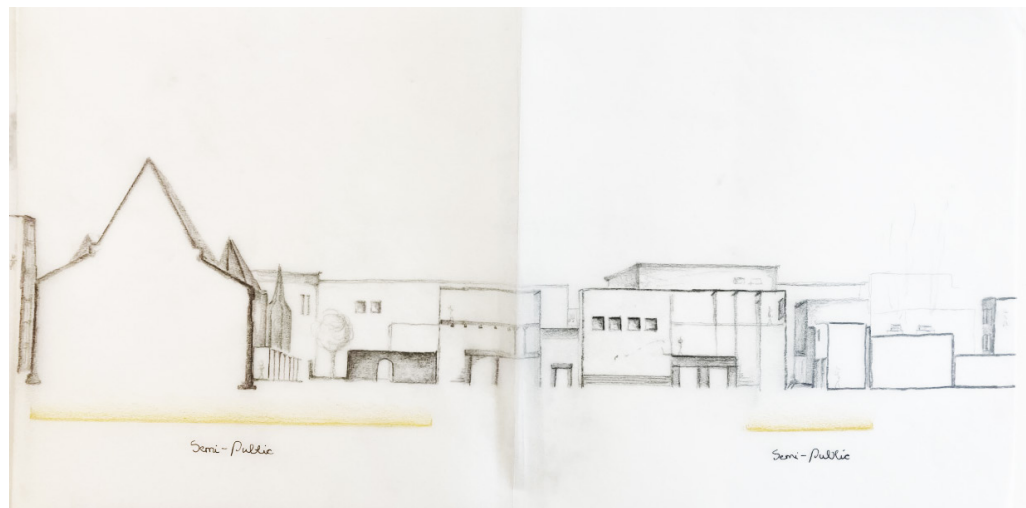
How to bricolage an urban plan?



[Entrance - Julie]

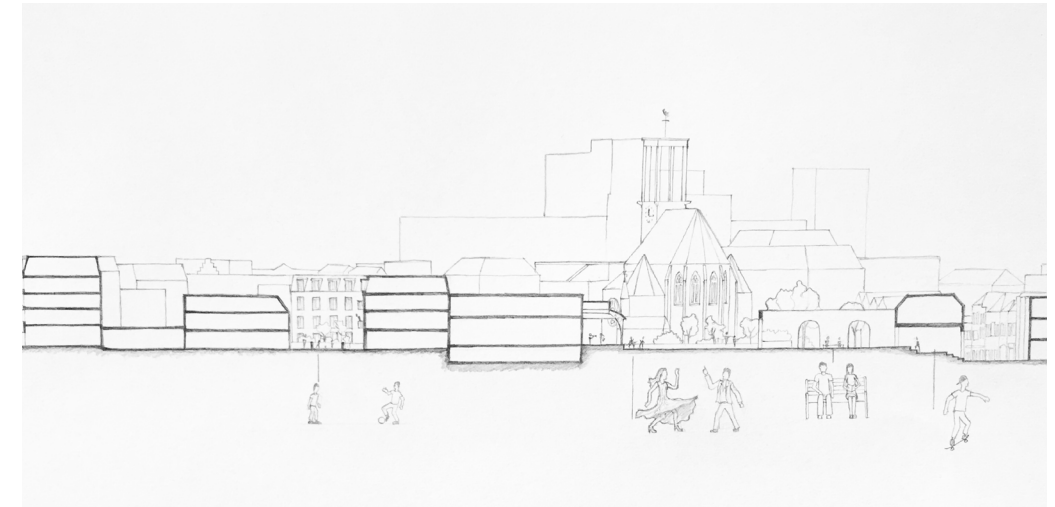
Follow along the facades of the street. An unexpected opening breaks into the continuous wall.

What was solid now it is hollowed. Curiosity prevails and leads you through. Crossing to the opposite side is not straightforward and trivial. Opportunities, corners, moments and thresholds await to surprise you. A succession of portals and corridors leads you to a sequence of hidden landscapes.



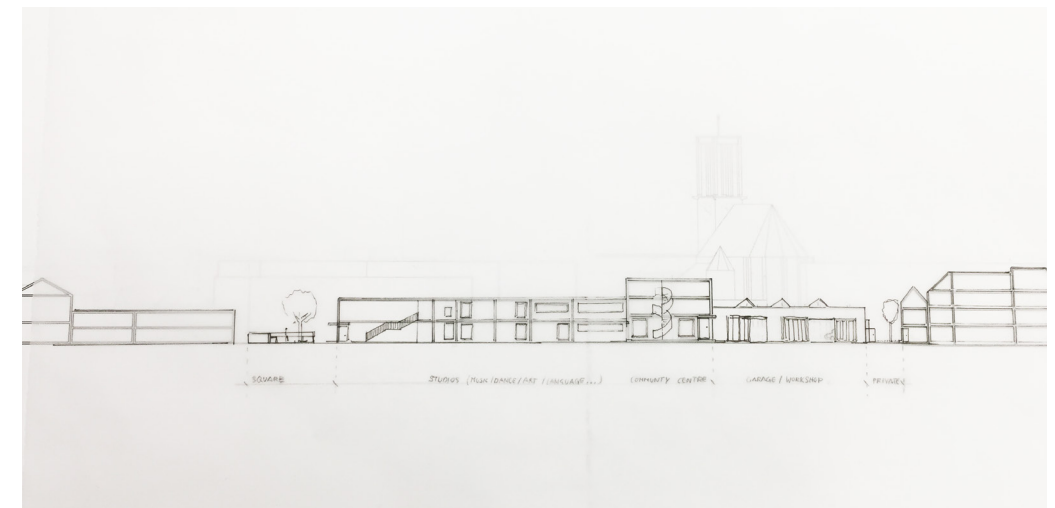
[Courtyard - Alma]

It stands there as a strong form demarcating life between the public and them. The composition is trying to declare the boundedness of several unities. The present for them is meaningful only as a re-interpretation of the past. Centralities are built across the traces of the wall of the mall as small communities.



[Play - Andrew]

Buying and selling has become the principal preoccupation of all classes. Not everything must be foreseen and functional. Living has not kept up with mechanical triumph. Why is it people do not dance in the streets today?



[Backsides - Lise]

The former city wall, the protecting shield has long gone. The reincarnation of the wall has two means: A backing for the oasis inside and a greeting front for the homes across the street. Although a wall, on special occasions, like a sluice it opens and invites for diffusion.

Street and cul-de-sac

Concept I ; Wederkerig Blok

De kerk als middelpunt

Alles wordt verkant. Alles reageert

- * Er ontstaat een nieuwe straat
- * Er zijn 2 nieuwe hofjes?
- * Blok wordt formeel; Wil ik dat?
- * aangereikt uiterlijk
- * Nog steeds rug naar Van Welden

↳ Wat leeft dit op?

Wat hebben de nieuw bouwblokken te maken met de oude?

Wil je wel via de kerk je huis in. Wordt een plein enkel gedefinieerd door een vandeur / gevel?



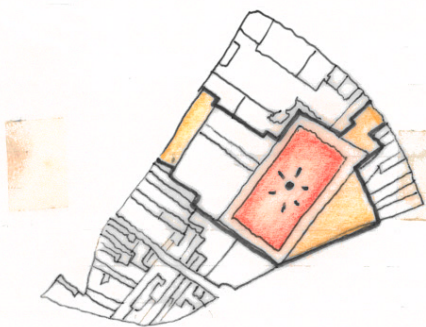
Concept II ; Articulatie van de Cul-de-Sac

Het gebouw blijft qua route, maar nu ook qua uiterlijk een eindpunt

Men loopt nu ook al op die manier dan de Molenpoort. Eind

- * In het midden van een bouwblok
- * Het centrum vormen van een nieuw naar binnengekeerde yard.
- * Drie buintenturen grenzen aan drukke straat als insteekingen!
- * In het midden van yard staat misschien "het centrale gebouw".

↳ levert interessants op!



Inner building and sequence

Concept III ; De wederkerige ruimte

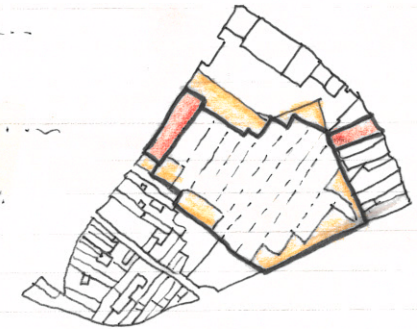


Het gebouw creëert ruimtes d.m.v. de muur en de albestaande gebouwen op het plot.

Een semi-publieke ruimte rond het parvies gebouw wordt gecreëerd

- * plaats geven aan bewoners
- * De gemeenschappelijke grond
- * Wat gebeurt er met licht / hoogte?

↳ Wordt het hier als zodanig van?

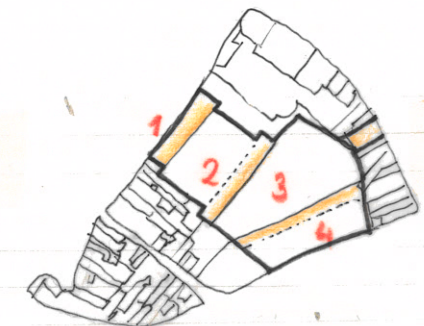


Concept IV ; De Sequentie van 4

Vier fasen doorlopen van de stads peripeteia (de afwikkeling van een beleving; transformatie)

- Entering
- Unwinding ; Courtyards
- Festivities & Play
- Round off & Backside

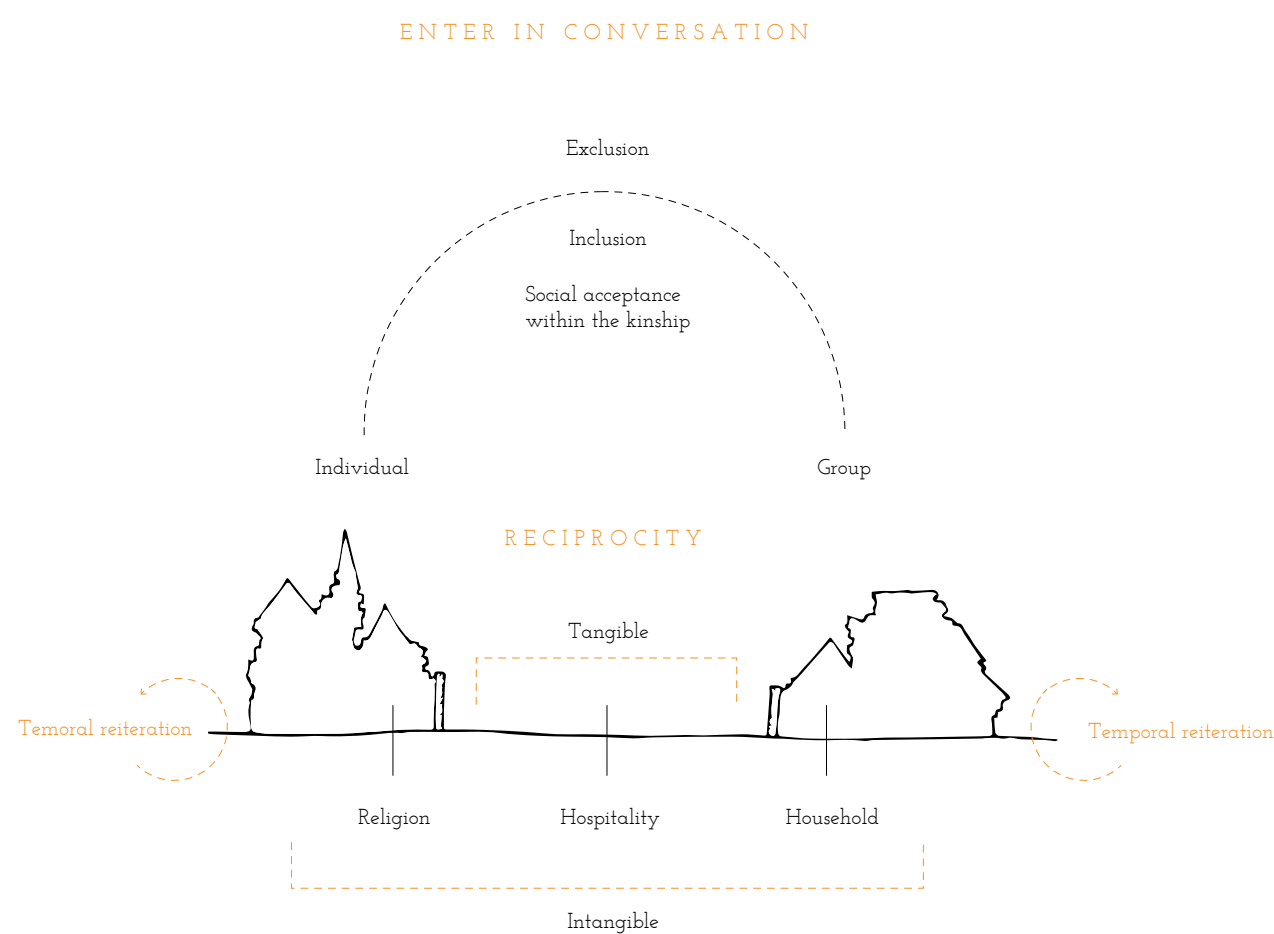
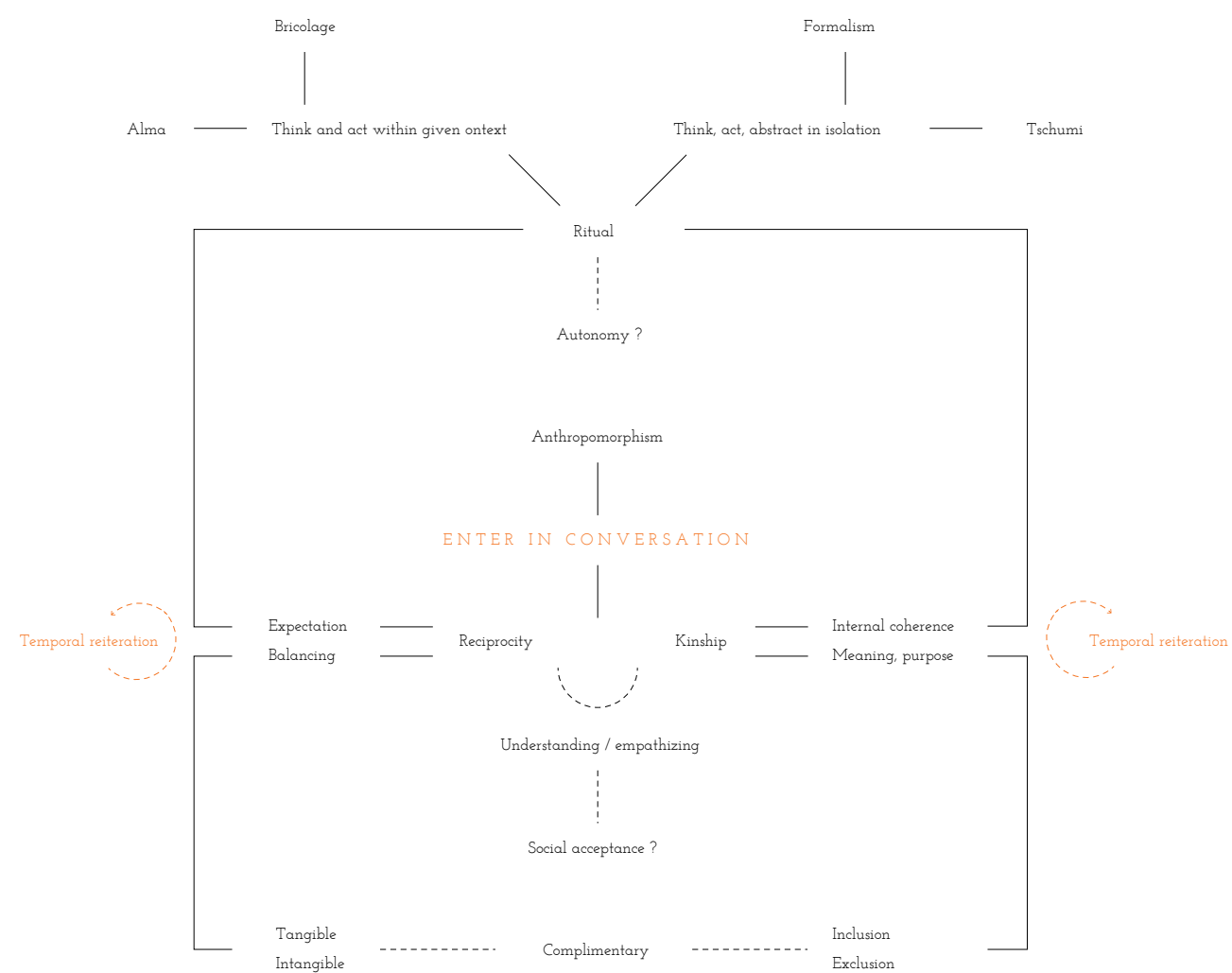
- * Sequentie interessant! Mogelijk combineren?
- * Wat leeft dit stedelijk op?



7

Research theme and method

Research theme explained in Autumn



8

Fieldwork study

Sliding categories



Three base stories



Religion



Het is zondagochtend en de 33e zondag ceremonie in de Molenaarskerk stond mij te wachten nadat ik Xander en het woonhuis van daklozen had bezocht. Ik weet niet bij welk huis ik meer aarzelde de drempel over te stappen.

De evangelie 25 : 14-30 klonk door de ruimte, namelijk de parabel van de gelijkenis van de talenten. Jezus vergelijkt het moment waarop de zoon des mensen komt met een man die naar het buitenland gaat en zijn dienaars opdraagt zijn geld te beheren tot hij terug is. Aan de eerste geeft de dienaar vijf talenten, aan de tweede geeft de dienaar twee talenten en aan de laatste geeft hij één talent. Dan vertrekt hij en gaan de dienaren aan de slag. De derde begraaft de som geld slechts en dat vindt de dienaar zo onwijs lui dat hij hem straft. De boodschap van deze parable is dan ook dat wie goed gebruik maakt van zijn geestelijke vermogens als christen, zal beloond worden, maar die zijn vermogen verkwanselt, zal gestraft worden.

Terwijl ik deze parabel aanhoorde zag ik dat op dezelfde hoogte aan de andere kant van het schip iemand zat die zo ongeveer mijn leeftijd had. Hij had witte sneakers aan en wij waren de enige jongeren. Dat maakte dat wij elkaar even aankeken, alsof wij eigenlijk gedesoriënteerd waren - samen.

Als vroeger ingeprent klom de tekst van de liederen als een vervreemd organisme omhoog, krioelde en kriebelde mijn mond, en stootte zichzelf uit - alsof het weer mocht uitvliegen. Per ongeluk, voelde het, zong ik mee. Het schip klonk naar ons. Wij zongen. Ik voelde het.

De vrouw die aan de andere kant van mij op de bank plaats had genomen gedroeg zich als een overgemotiveerd turnmeisje die haar rug zo recht hield dat de rug in mijn ogen bijna krom trok. Zij droeg haar nette crèmekleurige broek en haar marineblauwe tussenas.

Het boekje van de 33e zondag in de Molenaarskerk werd tussen de dienst aan mij uitgereikt alsof men mij in de gaten hield en iedereen wist dat ik "a new kid in town" was die zich via de bijlage van de gastenlijst binnenstapte. Van schuin achter mij kreeg ik het boekje aangereikt met een knikje. Het was een gebaar.

Er werd gezongen en gemompeld. Gezongen door hij die achter het orgel stond, gebromd door de Nijmegenaar. De voltige naar de hostie was een mooi tafereel. De kerk rook naar oude mensen. Heldere belletjes omtrent het ritueel klonken hoopvol en vrolijk. Het horen van het orgel klonk me weer zwaar zoals ik gewend ben of misschien het gevoel hoe ik me dat her-inner klonk mij zwaar. Tijdens de dienst viel me sterk op dat het rechterkoorraam voor de helft in de schaduw van een naastgelegen pand werd gelegd.

Vooraf maar vooral tussen de twee diensten precies om 11.00 uur waarin de ene kerkgemeenschap door de andere werd gevolgd, alfabetisch gegroepeerd, zag je de hechte kerkgemeenschap door elkaar heen krioelen. Het voorplein lijkt te klein voor al die mensen die elkaar schijnen te kennen. Het deed mij denken aan de zondagmiddagen in de Rode Hoed; Dienst zonder God, een dienst die alles heeft wat een godsdienstige dienst heeft maar dan zonder God.

De rituelen kunnen namelijk nieuw gecreëerd worden. Dat weten zij. Ook zonder God zitten rituelen in de mens.

Ik ben benieuwd of die vrouw naast mij, wetende dat God niet kijkt dan ook zo ijverig recht zou gaan zitten. Misschien deed ze het meer om de gemeenschap in het schip te laten zien dat ze echt haar best deed voor de gemeenschap waar zij graag deel van uitmaakt, dat zij op haar kunnen vertrouwen. In ieder geval was deze ceremonie dan de plek voor haar om dat over te brengen aan haar gemeenschap. Is dat niet charmant ?



Hospitality



Het is zondagochtend en de 33e zondag ceremonie in de Molenaarskerk stond mij te wachten toen ik daar op de bank, parallel aan de ingang van Bakker Bart dezelfde mensen zag als voorheen, alsof zij hier horen. De mensen die samen met de dwarrelende bladeren voortgedreven worden door de thans uitgestorven straten en wegen van Nijmegen. De Passage opent om 12.00 uur. Tot die tijd kan men staren in de voorafbeelding van de Molenpoort - waarmee ik haar ingang bedoel - die maar al te graag door laat schijnen wat er binnen te beleven valt. Een incomplete stilte.

"De bewoners van dit gebouw lopen in mijn project rond", zei ik toen ik de portiek van de Van Schevichavenstraat 12 betrad. Even daarvoor had ik besloten maar eens dat oude Gymnasium in te lopen, 50 meter verder van de Molenpoort verwijderd waar deze eerder genoemde mensen dan toch woonden. Daar aangekomen, dansten de vlaggen, alsof het een reeds gekraakt pand was, vol in de wind. Ik stapte binnen en rechts van de receptie lag een klaslokaal dat diende als de gemeenschappelijke kamer van de bewoners. "Zij hebben allen hun vaste stoel, hun vaste positie, alsof hun naam erop geschreven staat", zei Xander. "Ook hebben zij alle maar liefst drie kluisjes. Eén informele bij de hoofdingang, één in hun kamer en een speciale plek bij de receptie." Ik moest denken aan de verschuiving van daar waar zij waarde aan hechten en daar waar wij zwaarte aan hechten. Hun territoriale instinct is hun houvast, dat wat hen vertelt waartoe zij behoren. Mijn houvast zullen misschien de spullen zijn die ik dan afgeschermd van de anderen, in mijn kluisje bewaar, de spullen die ik bezit. Wat zou ik in mijn kluisje stoppen?

"Zij liegen als ze vragen om een euro voor een slaapplek. Zij staan hier ingeschreven." Deze mensen wonen hier. Dit is een woonhuis. "Samen liggen ze op een zaal, drie mensen afgescheiden van elkaar door geïmproviseerde doeken en schotjes om toch van enige privacy te genieten. Een bierblik staat in het raamkozijn. Een nieuwsgierige bewoner staakt het dweilen terwijl hij Xander en mij hoort praten en houdt zich nogal bezig met de vragen die ik Xander stel. "Voor vier euro mag je een huistaak op je nemen", hoor ik Xander zeggen. Ondertussen ruik ik die dweil. Het stinkt. Althans, het stinkt voor mij, puur en alleen omdat ik niet gewoon ben aan deze geur; de geur van een aangelengd fris schoonmaakmiddel gemengd met de straat.

Ik doe heel stoer tegen Xander en vraag hem de dingen die in mij opkomen. Zij wonen hier. Meerdere instanties en huizen zijn met hun betrokken; de GGD, de gemeente, Iriszorg en anderen. "Visite kan niet zomaar naar binnen. Als zij visite willen zien moeten zij buiten afspreken. Er hebben zich afgelopen twee jaar niet veel akkefietjes voorgedaan, maar het risico willen we niet nemen". De meeste mensen hebben niemand die ze opzoekt. Ze zijn alleen. Wel kennen ze elkaar. Ze kennen elkaar zo goed dat het wel lijkt alsof ze een gemeenschap vormen. "Een gemeenschappelijke buitenruimte zou het heel goed doen hier." Xander noemt dat hij vaak nog langsgaat bij "zij die het traject goed hebben doorlopen". Hij heeft het over een traject wat deze mensen met elkaar aangaan. Ik kijk rond in de ruimte en een ding blijft op mijn netvlies staan. Het type mensen - de gradatie van aftakeling of welwillendheid - loopt sterk uiteen. Er zijn mensen die dronken rondwaggelen. Er zijn mensen die net zo goed in een kantoortuin zouden kunnen plaatsnemen. Maar allen doen ze nog misschien wel meer dan de mensen die ik ken mee met de structuur van het huis in de hoop dat het wat wordt met hen. Zo staan twee mannen daar met de dweil en hoor ik aan wat het dag- en nachtritme van dit woonhuis de inzittende vertelt.

"Ik ben zelf ooit verslaafd geweest aan heroine en cocaine. Het kan iedereen gebeuren. Ik raakte destijds verwonderd door degene die mij hielp. Ik wilde in zijn rol kruipen. Ik wou precies hem zijn, al tijdens mijn traject. En zo werk ik hier nu elke dag van 07.00-15.00 of van 15.00-23.00 maar nooit meer de nachtdienst. Het is zo zwaar. Ik ken iedereen. Ik weet waar iedereen doorgaat. Er is hier een groep mensen dat elkaar vertrouwt en een groep mensen dat elkaar wantrouwt. Allen dwalen vooral rond de Molenpoort rond.

Wel, denk ik dan, als de stedenbouwkundige zijn plan zal uitvoeren en het hele plot van de Molenaarstraat drastisch zal "schoonvegen" dan zal de boel uit balans raken. Dan zal het Gymnasium misschien wel omgetoverd worden tot een woonhuis voor starters, en zal het woonhuis voor zij de eerder genoemd zijn, een nieuw adres krijgen, en als dit verder dan met de voet te bereiken is, zullen de bewoners in andere aders van de stad met de blaadjes mee door de straten voortgedreven worden. Op zoek naar een toekomst.



Inhabitants



Het is vroeg in de ochtend, 1 december wanneer ik in mijn notitieboekje schrijf wat ik precies wil vragen aan de bewoners die deel uitmaken van het plot. Achteraf besef ik me dat mijn gedachten in de richting van het eerder geschreven narratief zijn gebogen. Een verificatie met het heden, een gesprek met de bewoners zou mij kritisch laten terugkijken naar de eerste paar zinnen die ik op de heenreis in mijn notitieboekje heb opgeschreven.

“Wat is uw Room with a View?
Wat ziet u daar?
Hoeveel uur besteedt u daar?

Heeft u het gevoel in de gaten te worden gehouden.
Heeft u het gevoel gewoonten van andere mensen te kennen om u heen?

Wat mist u hier in de omgeving?
Wat zou u wensen dat de Molenpoort zou zijn?”

Nico hield stralend de deur voor mij open. Het nieuwe interieur van de ING was nog maar twee en een halve week gepositioneerd daar in het pand op de hoek van de Molenstraat en de Ziekerstraat. Nico vertelde mij dat het pand streefde naar een uitstraling van een ‘hotelloobby’ op de begane grond en van een ‘klein dorpje’ op de eerste verdieping. Hij leek getraind in het bedenken van metaforen. Alles in het pand was open, leek bereikbaar. Nico vertelde mij dat de lunchtafel van het personeel in ‘het dorpje’ toegankelijk was voor de bezoekers die vragen hadden. Toen ik Nico vroeg of er dan geen enkele ruimte buiten het toilet was waar het personeel even alleen kon zijn, zei hij zonder blikken of blozen nee. Ondertussen dacht ik aan hoe ik daar zou lunchen, altijd op mijn hoede dat een ING klant mij kon betrappen op iets dat niet bij mijn rol paste. Goed, Nico’s glimlach viel bijna van zijn gezicht toen hij trots zei dat dat heel het concept samenvat; die tafel. Hij vertelde mij dat het pand nu ging om “zij-aan-zij bankzaken regelen” alsof je bij je moeder aan de eettafel zat. Heel letterlijk was er dan ook een keukentafel gemaakt met een plastic barkruk ervoor. Bijna zo letterlijk stond het tafereel daar voor me dat ik er niet aan moest denken mezelf in dat cliché terug te zien. Om een knus gevoel bij de binnenlopenden op te wekken zei Nico mij dat er ook drie kunststukken hingen van “lokale makers”. Ondertussen liep er een collega van Nico langs. Ook hij zag eruit om door een ringetje te halen.

Transparantie, daar gaat het om...

Met die gedachten steeg ik de trap van het Muzieum op waar men normaal heengaat wanneer men wil beleven hoe het is om niets te zien. Zo was ik op zoek naar het uitzicht op die muur. Echter, het gebouw dat de belevenis van slechthzienden huist, kent geen enkel raam. Het is een gebouw zonder ramen, zonder uitzicht. Een verduisterd pand om de andere zintuigen te prikkelen dan de ogen. Het klonk spannend, de situatie ironisch. Sannah vertelde mij dat eigenlijk mensen van alle leeftijden nieuwsgierig zijn en wel eens zouden willen beleven hoe het is om niets te zien.

Ondertussen dacht ik aan de muur.
Vervolgens opende de deuren van Leon. Leon woonachtig achter de kerk, keek vanaf zijn

balkon uit op de rechterzijde van de kerk en als je een kwartslag draaide kon je de kerktoren boven de flat uit zien komen. Leon vertelde mij arbeidsongeschikt te zijn en vertelde maar liefst een persoon te kennen in het hele complex. Vooral studenten wonen er. Zij komen en gaan. Gelukkig zat zijn vriendin op de bank. Zij woonde ergens anders. Leon had lichamelijke klachten en zat daarom thuis. Hij had niks nodig zei hij. Hij had alles thuis. Het was mijn vraag niet, maar tegelijkertijd een heel goed antwoord. Leon onthoud ik als iemand die haast gniffelend om zichzelf zei dat hij wel graag een meanderende straat wou zien daar op de locatie van de Molenpoort. Niet zoals Plein 44 - een grote asfalt troep, maar een gezellig plein met kleine speciale winkeltjes en cafeetjes. De woorden klein, origineel, gezellig.

Daar was ik bij Martijn en Fleur. Een stel van rond de dertig. Een pirouette draaien zij telkens om het koor wanneer zij hun appartement willen betreden. De woekertrap zoekt de hoogte van de ramen die licht toelaten in het koor. Een stellage om de kerk in te kijken lijkt hun appartement- gericht en afhankelijk van de kerk. Het is toch best gezellig, hier backstage te staan. Het voelt stoer om hier te staan aan de andere kant van daar waar officiële en religieuze tradities worden voortgezet. Martijn en Fleur waren nogal gehaast en ik heb ze niet kunnen spreken. Ik zag ze enkel van die trap draaien, de backstage af, de hal in, om vervolgens op de Ziekerstraat mee te worden genomen door de stroom van mensen alsof er niets speciaals te beleven viel achter die voordeur. Ik zag dat voor hun voordeur een BBQ stond. Daar boven het altaar ... Het zal toch niet ?

Wanneer ik weer op de Ziekerstraat loop, zie ik een klein balkonnetje de straat opkijken. Het balkonnetje is maar 3 meter boven het straatniveau en zorgt er daarmee voor dat het niet gemist wordt. Het balkon vervult de helft van de CZ. Hier bleek dus vroeger de ingang naar het terrein van het Gasthuis te zijn. Ziekerstraat 84

Dan zet ik drie stappen terug. Ziekerstraat 80. Matthijs, een promovendus, de man met de drie siamese katten doet open. Matthijs Katz. Matthijs heeft alleen aan de linkerkant van zijn woning ramen. Het pand is heel diep. Op elke van de drie verdiepingen hoop ik aan het eind van de gang een raam te zien, maar die is er niet. Ik hang half uit het raam en heb plaatsgenomen op het kattenkleed wanneer de katten op de eerste verdieping in de keuken zitten opgesloten. Met mijn haar in de wind kijk ik uit over heel veel afval. Ik zit in de inbouwkast van Matthijs’ vriendin op een kattenkleed. Het is duidelijk dat hun perspectief alleen op de rechterflank gericht is. Nooit in de richting van de Molenpoort, maar altijd allengs, naar degene naast hen. Toch kennen zij hen niet.

Kris van den Berg een hydrologie studente uit Wageningen opent de deur. Zo sta ik op Ziekerstraat 114. Een uitgebreid groen dakterras is het beeld. Ze zegt niets te missen in Nijmegen. Ze zit samen met haar huisgenoot aan een mini tafeltje te werken en even denk ik dat de projectie van haar studie - de hang naar openheid en natuur - haar troost biedt.

Een schoonmaker doet open op Tweede Walstraat nummer 46. Zij maakt daar schoon voor studenten. Zij maakt in wel meer studentenhuizen schoon, kent de bewoners niet. Ze rookt een sigaretje op de Tweede Walstraat. Ze is bijna klaar met haar taak; probeert de vastgeroeste gewoonten te corrigeren en vastgekoekte resten te verwijderen. Het

studentenhuis heeft voor zichzelf een balkonnetje gecreëerd en vanaf daar heb je een machtig uitzicht op die muur. Ik kijk naar haar, de schrobber, het middel dan de muur en de andere appartementen die vastgekoekt zitten aan die muur.

Op de Tweede Walstraat 74 zijn de mensen onvriendelijk en stug. "Wij zijn hier de enige met kerstverlichting". Ze vertelt mij aan de hand van deze uitspraak dat de mensen in dit pand niet erg communicatief zijn. Zouden de mensen die in het nieuwe appartementencomplex boven de gym echt zo anders zijn dan de mensen die ik hiervoor ontmoet heb?

Wanneer ik het dak van coffeeshop de kronkel op wil lopen doen de eigenaren net alsof ik dat niet mocht weten. Ik laat hen de google maps zien en begrijpen dan dat het door hun genoemde "illegale geheime dakterras" toch niet zo geheim is. Toch mag ik helaas niet op het dak op. Ik mag slechts een joint halen binnen en in een U-turn het pand weer verlaten. Dit pand gaat echt over de doorstroom van mensen die naar de Vlaamse Gas komen te huizen.

Als laatste ga ik het pand binnen tussen de Vlaamse Gas en de Molenstraat. Een mooi appartementencomplex waar ik buiten Zoë en haar vriendin ontmoet. Zoë doet sociaal werk en haar vriendin studeert rechten. Ze hebben net boodschappen gedaan. Vanuit het dakterras staart iedereen op hetzelfde gebouw. Het lijkt het middelpunt van de gebouwen waar ik sta. Daar zou het moeten gebeuren. Een middelpunt aan de rand.



The wall



- Horeca | coffeeshops
- Pantry
- Storage | workspace
- Living
- Body | sense | believe
- Shops
- Office
- Meeting rooms

Recomposed wall



- Horeca | coffeeshops
- Pantry
- Storage | workspace
- Living
- Body | sense | believe
- Shops
- Office
- Meeting rooms

Ground floor



- Horeca | coffeeshops
- Pantry
- Storage | workspace
- Living
- Body | sense | believe
- Shops
- Office
- Meeting rooms

First floor



- Horeca | coffeeshops
- Pantry
- Storage | workspace
- Living
- Body | sense | believe
- Shops
- Office
- Meeting rooms

Shoppers



Residents



Shoppers



Residents



9

Urban motives

Space for artists?

Protest

150

artists will be on the street in Nijmegen in about five months

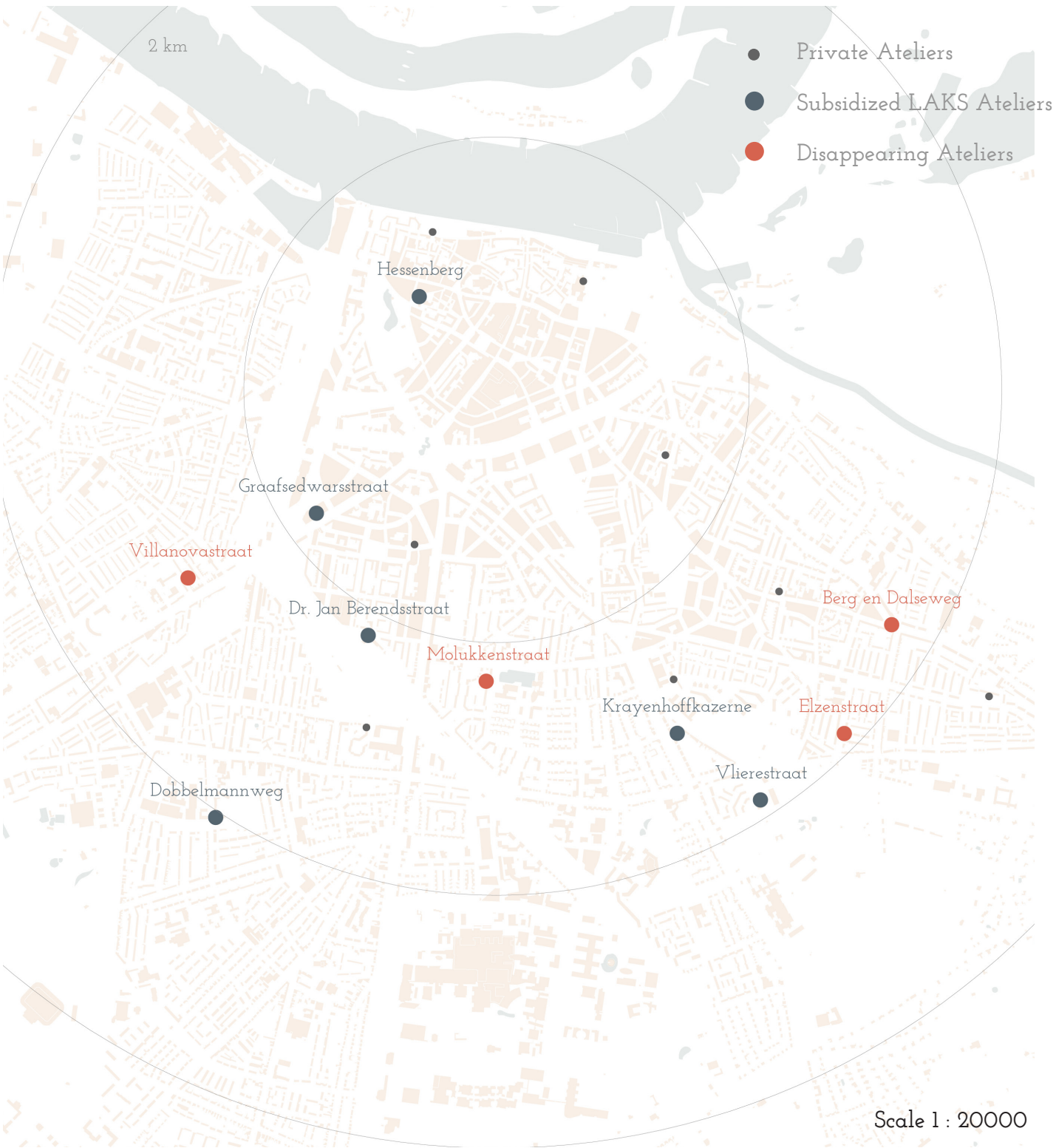
Letter sent to politicians

Provide

sufficient and permanent workspaces for artists. We increasingly have to deal with temporary space in vacant buildings (C. Heerdt)



Disappearance of artist studios



<https://www.gelderlander.nl/nijmegen/150-kunstenaars-op-straat-betaalbare-werkruimte-is-in-nijmegen-niet-te-vinden~a07e097e/>

Lack of social cohesion

Social cohesion

23%

From enquetes appear that the city centre of Nijmegen really lacks a social cohesion. 23% of the inhabitants doesn't feel responsible for this.

Staying and moving

40 - 45 %

of the inhabitants moves through every year

Feeling connected

5.0 / 10.0

is the rate inhabitants give for feeling connected with the neighbourhood

Unknown community centre

66%

of the inhabitants in the city centre do not know about the community centre located at the centre which is the lowest rate of the city

Source;
<https://swm.nijmegen.nl/p40890/lees-meer>

Search for connection

"People become more independent in all respects. We behave more and more like an autonomous individual and are more often seen as such, rather than as part of a family, church, association or other type of community. In response to this individualization, we are looking for other forms of communication and we seek shared experiences and temporary communities. Most visible is the growth of social contacts via the internet that in recent years, from 57 percent in 2012 to 84 percent in 2017. But also in the cultural sector, the need for social contacts increasingly plays an important role, especially in the rapidly growing number of festivals and events.

The need for cultural institutions to orientate on the audience and on the role they play in the city and society is bigger than ever"



Text translated from O25 Arnhem Nijmegen, 2018, *De leden van Cultuur Netwerk Nijmegen en Cultuur Netwerk Arnhem* (Page 22 and 23) <https://catalogus.boekman.nl/pub/P18-O413.pdf>

Collaboration Arnhem Nijmegen

In the municipality plans of Nijmegen the aim seem to develop and invest in a more diverse cultural supply coming from new introduced cultural domains. This will happen in collaboration Anrhem Nijmegen, called Proeftuinen O25. The Proefuinen O25 profile contains proposals for collaboration from 2021-2024 in the form of testing grounds.

The initiative offers starting points for the themes of
cultural education,
cultural participation,

renewal of cultural genres and methods, talent development, the living environment



Nijmegen and Arnhem offer together a complementary cultural mix. Arnhem is known for its theater, dance, classical music, talent dev. crafts and product design.

Nijmegen is known for its festivals, pop, film and literature, *hidden smaller cultural initiatives* of artists and bands.

Together they can form a strong collaboration. It really has opportunities.

Groei. Cultuurvisie Nijmegen 2020, Gemeente Nijmegen (Page 8-9, 19)
https://www.cultuurenschoolnijmegen.nl/content/PDF/Groei_-_Cultuurvisie_Nijmegen_2020.pdf

Complementary cultural offer Arnhem Nijmegen

025 Arnhem Nijmegen, 2018, De leden van Cultuur Netwerk Nijmegen en Cultuur Netwerk Arnhem (Page 20)
<https://catalogus.boekman.nl/pub/Pl8-0413.pdf>

Conlusion

It requires smart and innovative ways to offer the makers and products a visible but also a protected place.

First, it requires an experimental combination of creating, presenting, learning. How to collect the fragmented supply of cultural events?

Secondly, this is about the inclusion of the audience - a new and brought audience that feels home in an experimental environment.

Last but not least it is important to provide a safe haven for experimentation. The environment must be open to new ideas and yet also feel safe. A place must be created where different cultural domains can learn from each other.

P²

Project definition

Project definition

A creative enclave will be created which is located in the area dominated by commercial functions in the city centre of Nijmegen.

It is a place for artists and residents of the neighborhood who can benefit from each other through a shared program in order to improve the social cohesion of the neighborhood.

10

Kinship on a social level

Who is included in the kinship?

Artists and crafters

The presence of artists and crafters form the foundation of the kinship.
They bring a creative and inspiring atmosphere.

They share knowledge and stories by talking and creation of tangible objets.

Performers

They add another layer of creativity

They talk by the means of music and are able to celebrate and to provide comfort

People from the neighbourhood

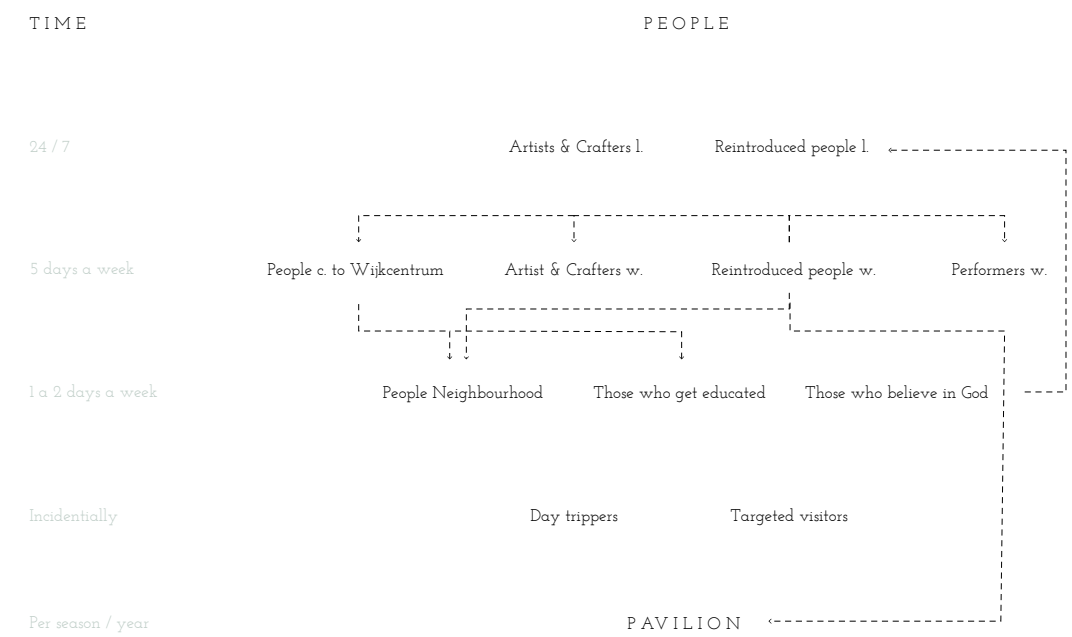
Events can be organized for those people in the neighborhood
who need it

The people of the neighborhood can experience programmed or
unprogrammed initiatives

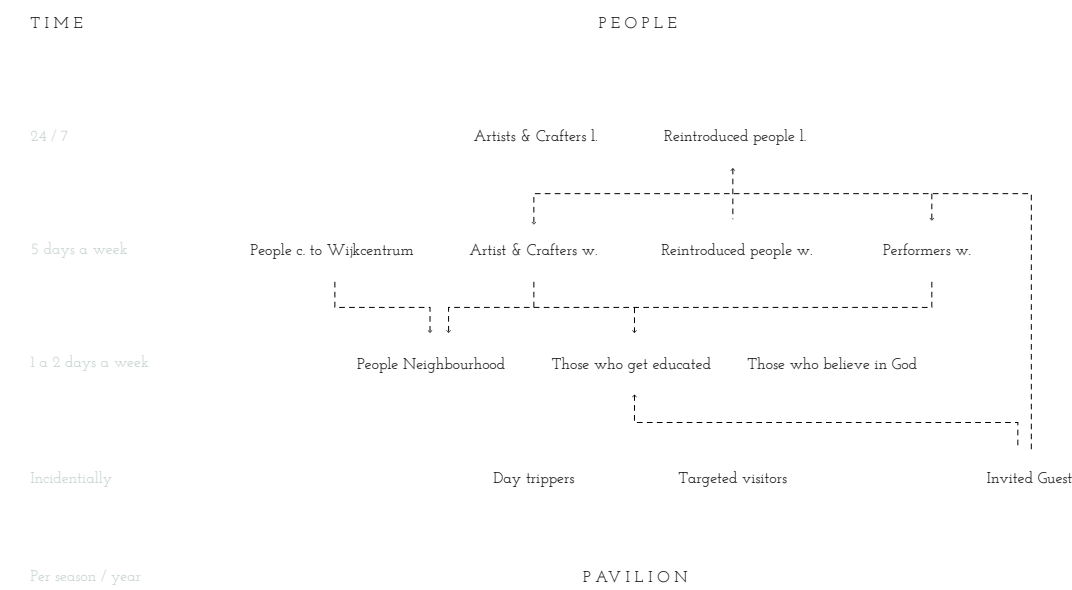
Reintroduced homeless people

The reintroduced homeless people from Iriszorg have a facilitating role by supporting
little tasks of the program. They lived before in a homeless shelter of Iriszorg 100 meter
away and are now ready for the next step; getting reintroduced in society.
They turn from a problem into a source.

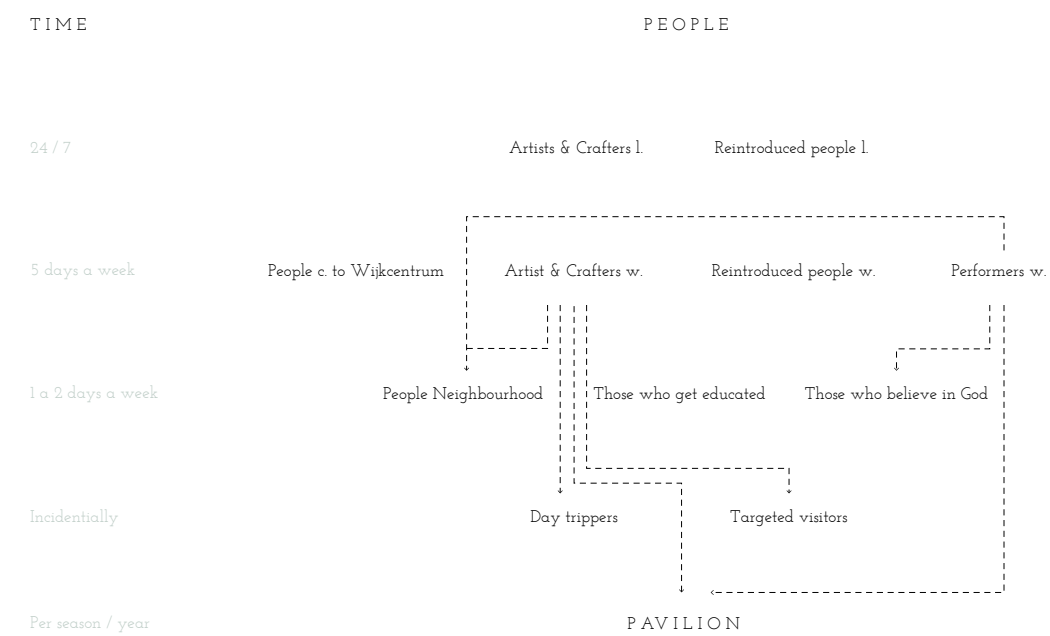
Support | Intangible



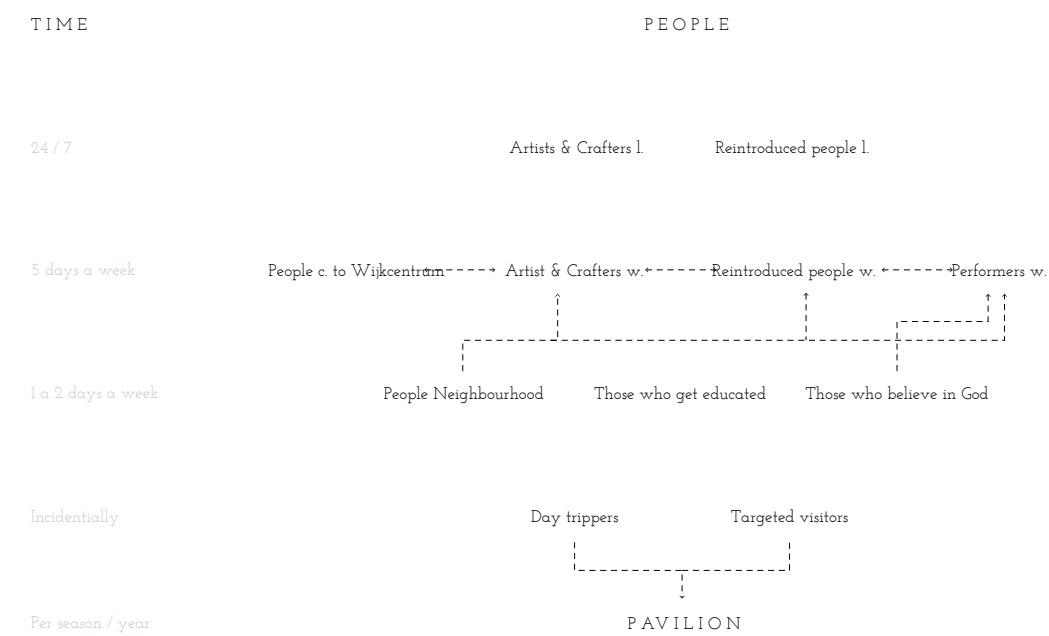
Learn | Tangile / Intangible



Make | Tangible



Experience | Intangible

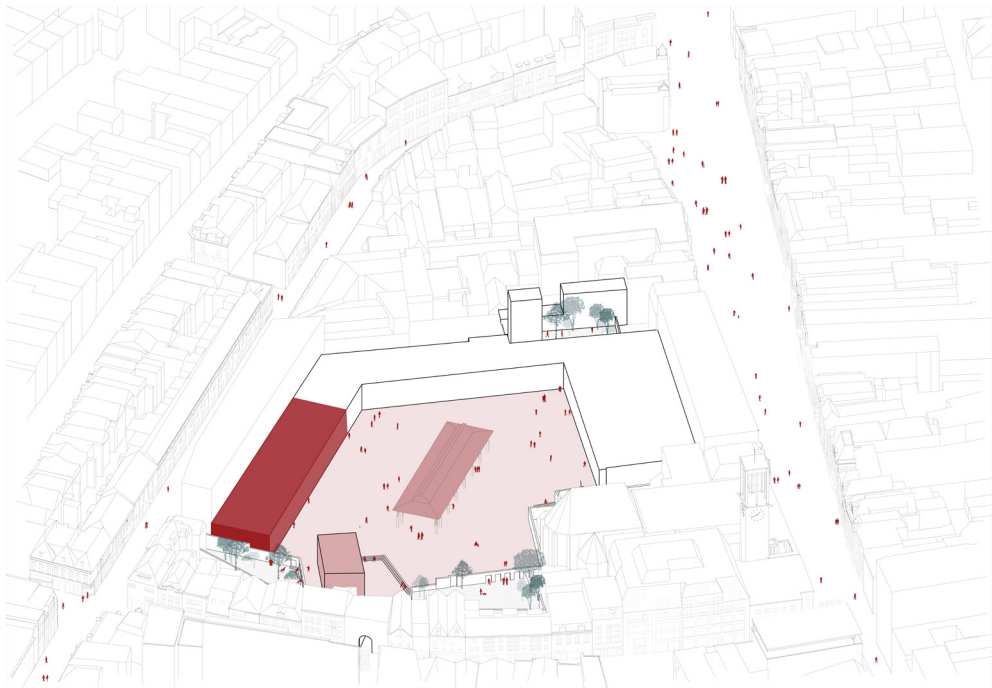


Artists and crafters



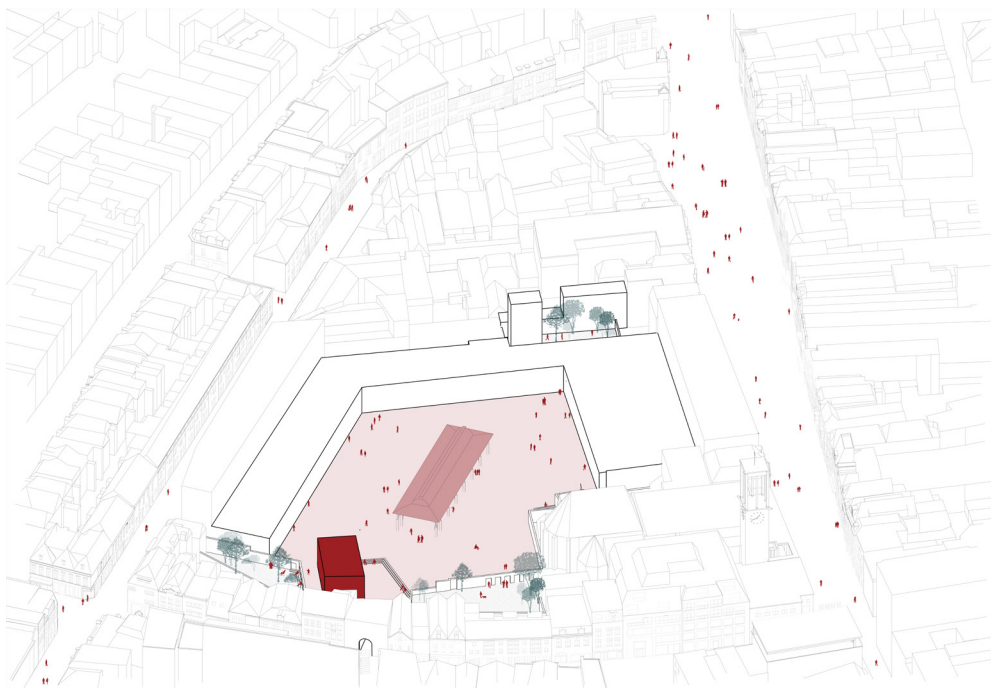
Private and shared workspaces

People from the neighborhood



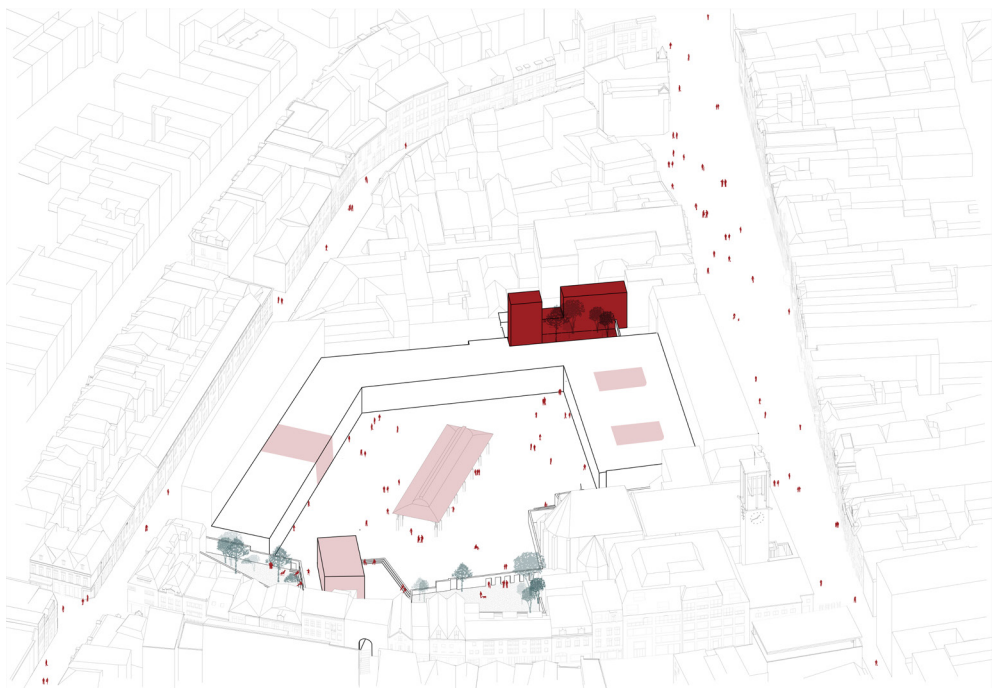
The place where programmed and unprogrammed initiatives can take place

Performers



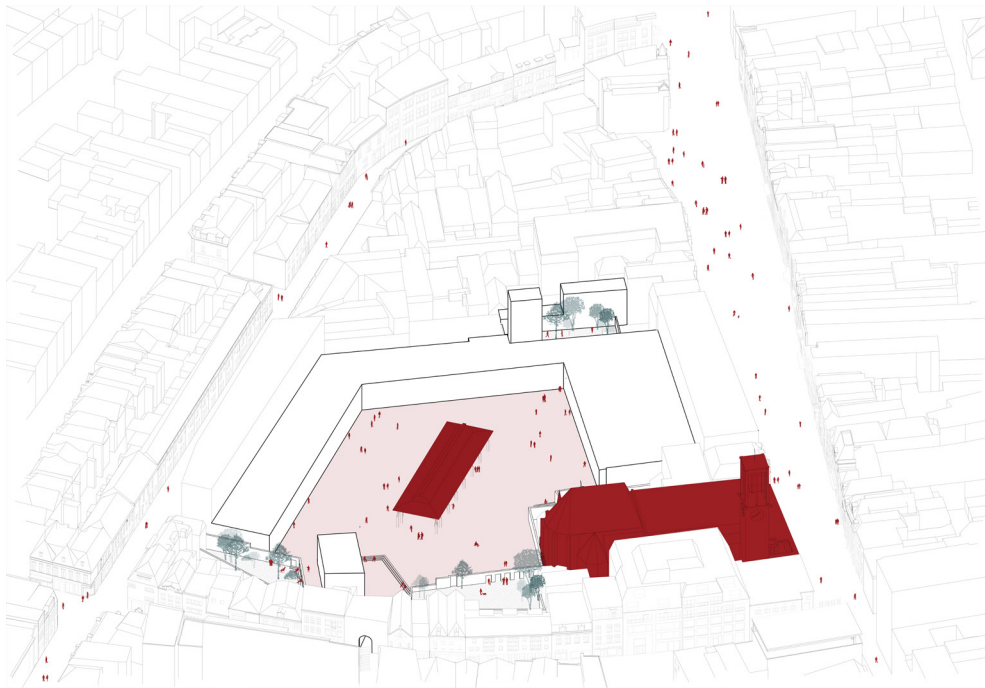
Separate and more alternative place to teach and rehearse

Reintroduces people



Positioned independent from the Cul-de-Sac - provided with their own courtyard.
They can choose to be seen or not to be seen

Daytrippers

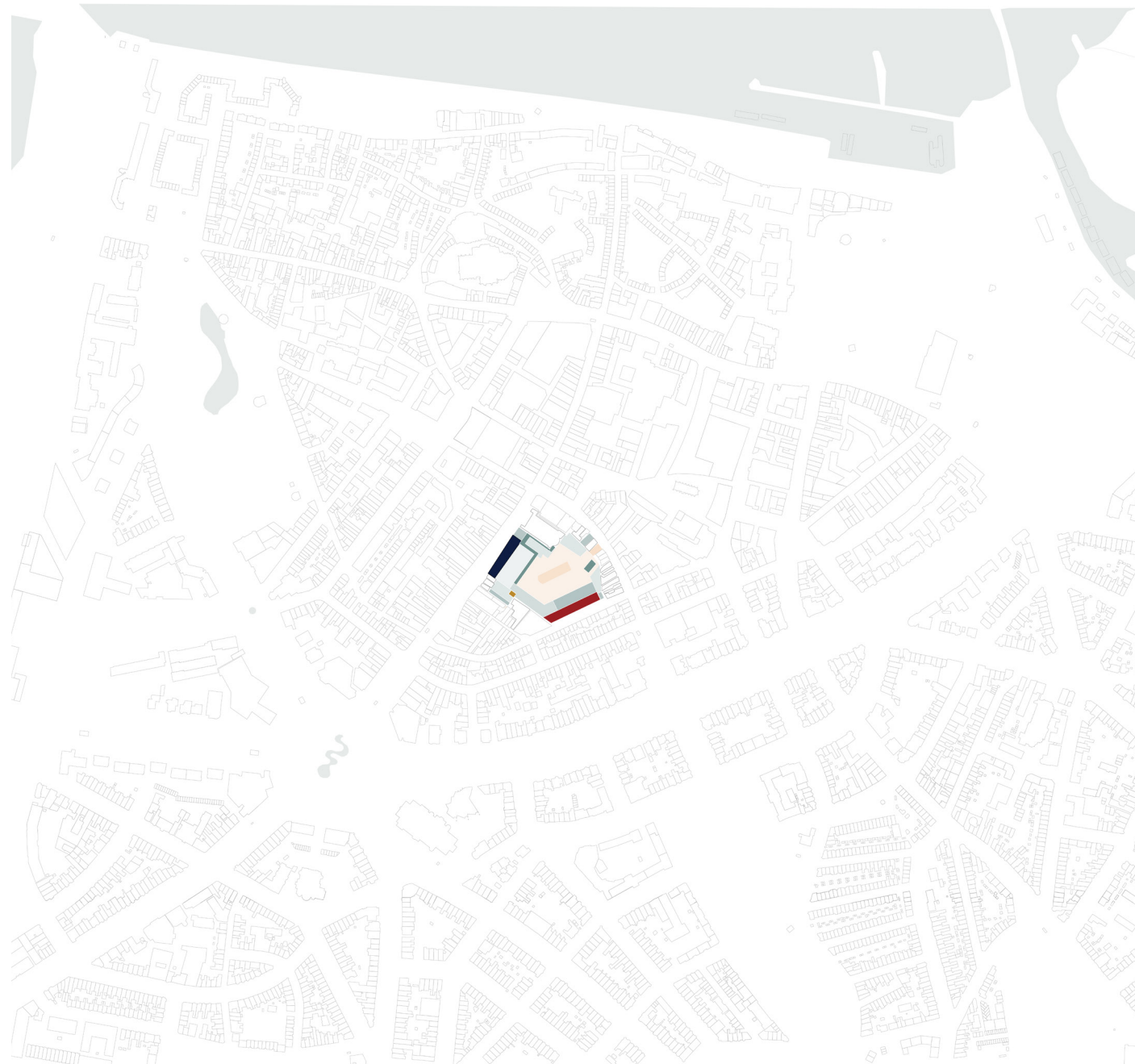


Who want to take some breath, escape the atmosphere of the city for a moment

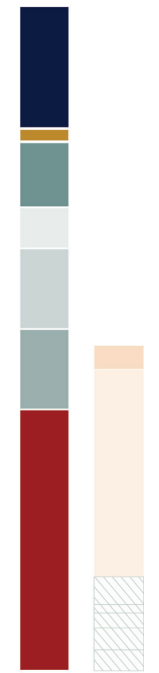
11

Form and program

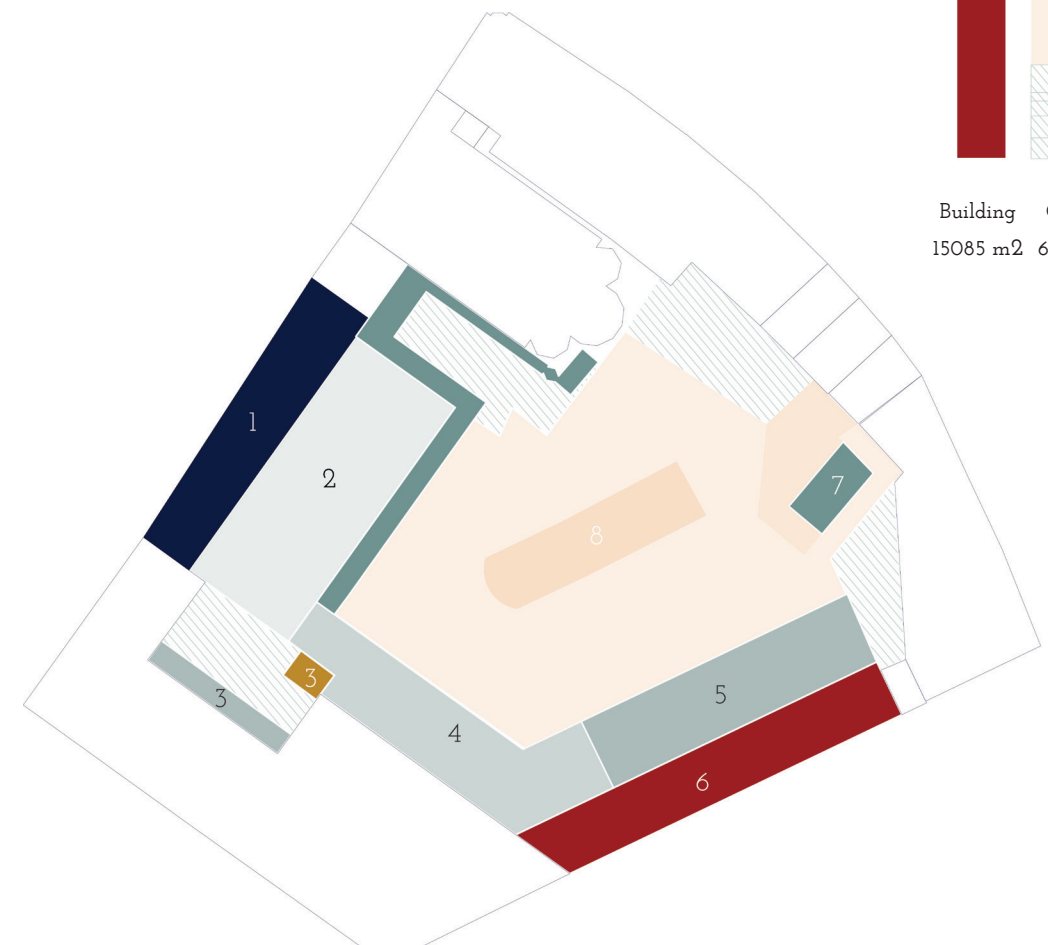
Program of the enclave



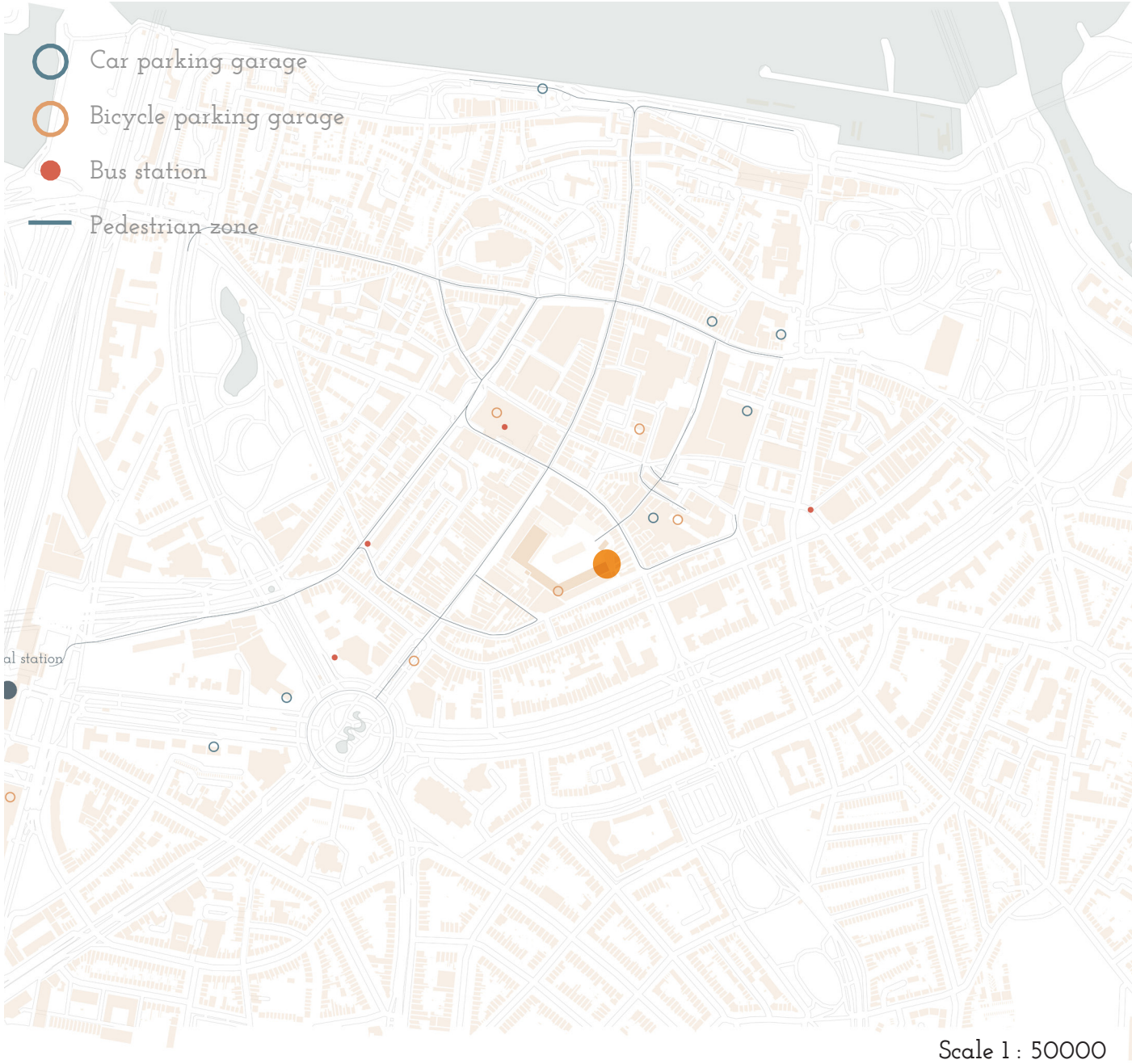
1. Commercial and Housing	4020 m2
2. Arts and Crafts workshop	1520 m2
3. Second home	750 m2
4. Private ateliers	2570 m2
5. Wijkhuis	740 m2
6. Housing	3665 m2
7. Performance house	1020 m2
8. Central pavilion	870 m2
9. Gallery path	
Total built area	14285 m2



Building 15085 m2
Garden 6085 m2



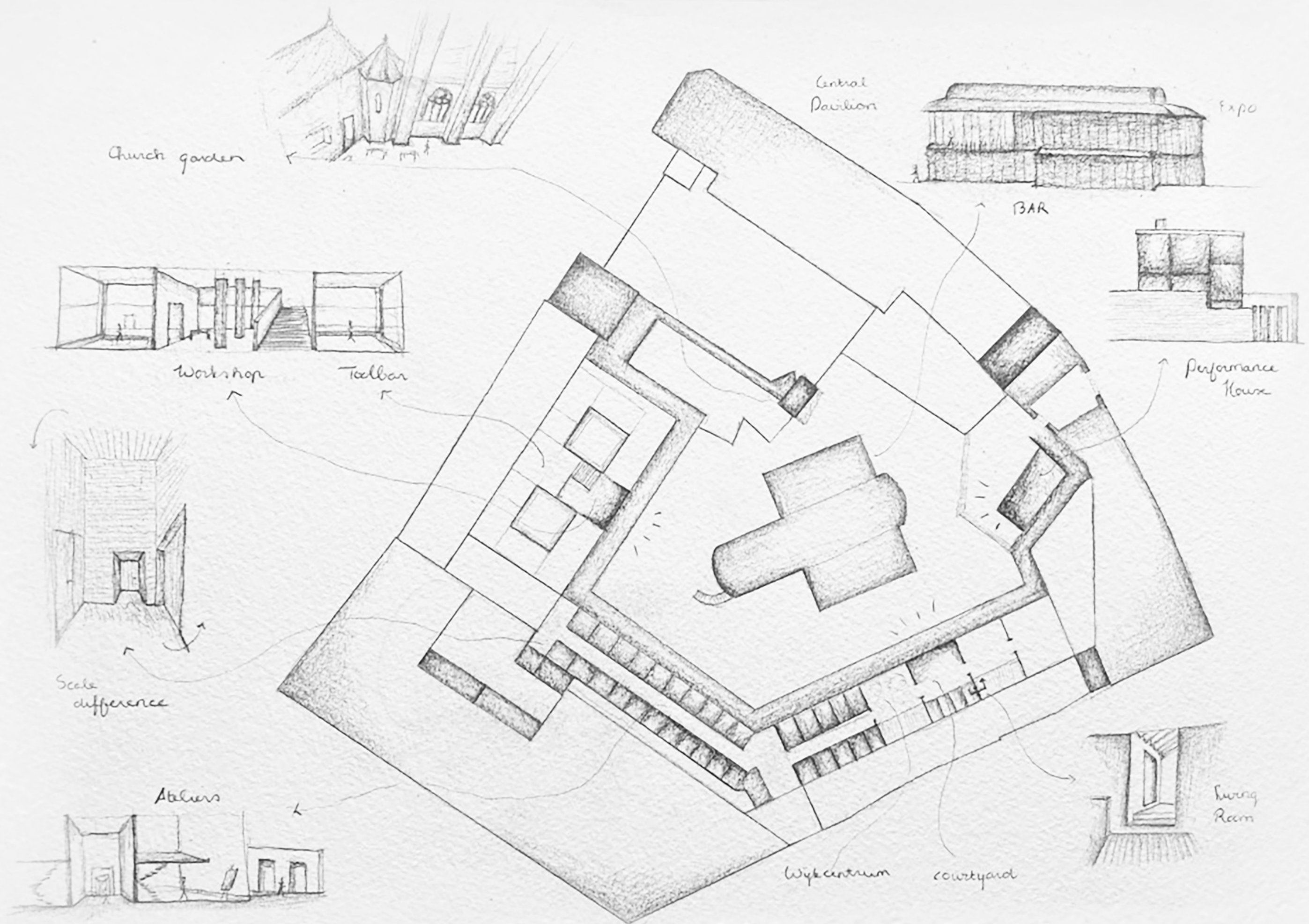
Approaching the enclave

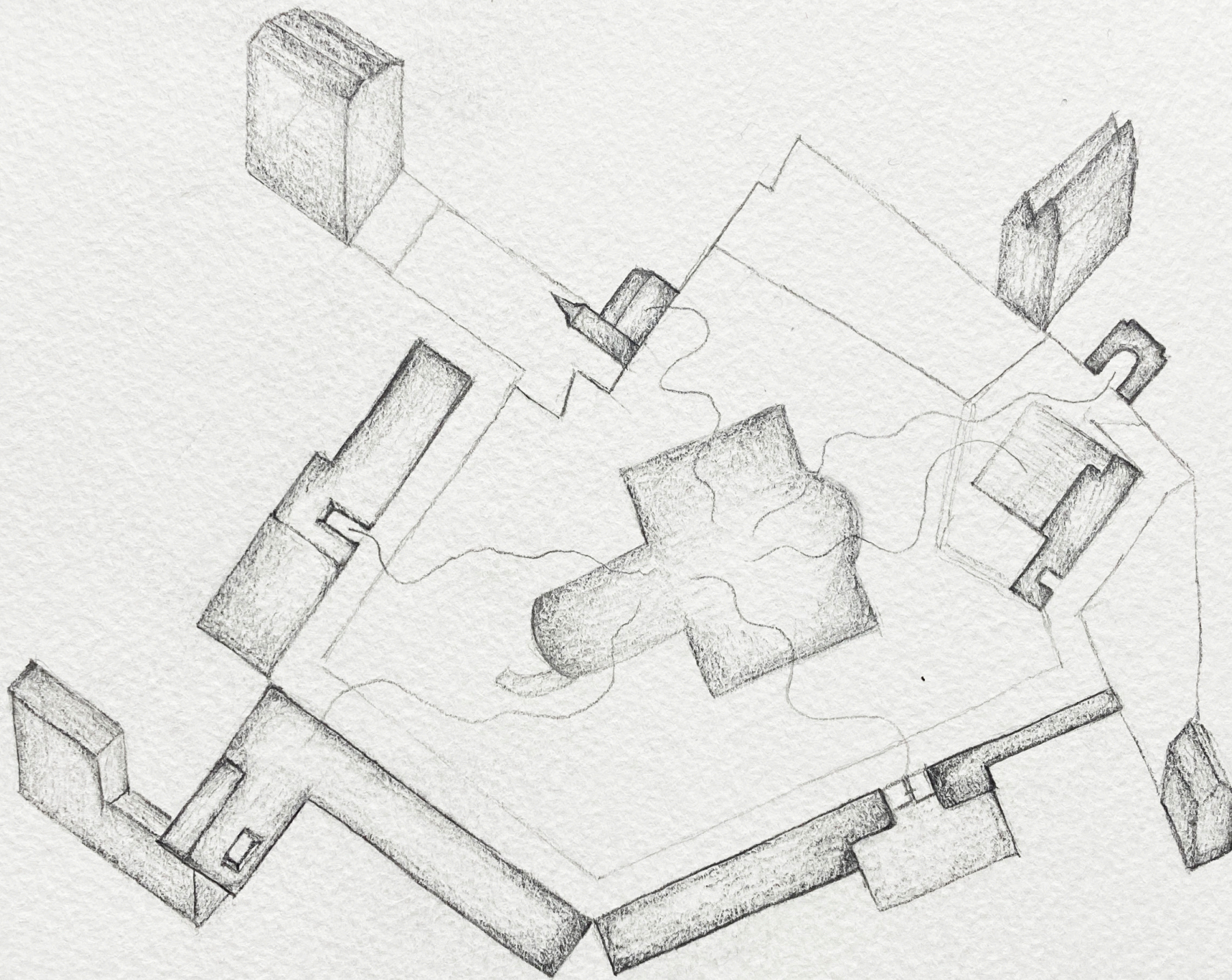


Walking Highlighted is mainly the approachability people of the neighborhood walking, people surrounding neighborhoods cycling, day trippers walking from station

Cycling *Bicycle parking garages*
Marienburg < 50 meter
450 bikes
Plein 44 < 200 meter
875 bikes
Stadhuisplein = 200 meter
250 bikes
Cultural enclave < 20 meter
200 bikes
Estimation required; Bike storage for staff and for visitors.
Does not have to withstand peak loads.

Bus *Bus stations*
Plein 44 < 200 meter
Each 6 minutes
Hertogplein < 300 meter
Each 7 minutes
Nassausingel < 500 meter
Each 15 minutes





12

Anthropomorphism in Architecture

Defintion in characters

Personal conception 'anthropomorphism'
the attribution of human characters or behaviour to a built entity

I. Buildings can relate to other buildings by *body language*
They expose themselves with mass, a rigid or playful structure,
turn their back, bend towards each other

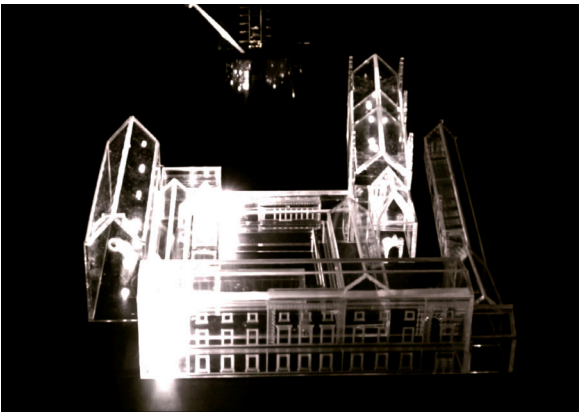
Composition of buildings
Body weight
Form

II. buildings have a face and **express emotions**
They look proud, are curious, look embassed, are reserved, confused, grateful

Material
Colour
Composition of openings
Quality of detailing



Optimistic Church



Overruled Guesthouse

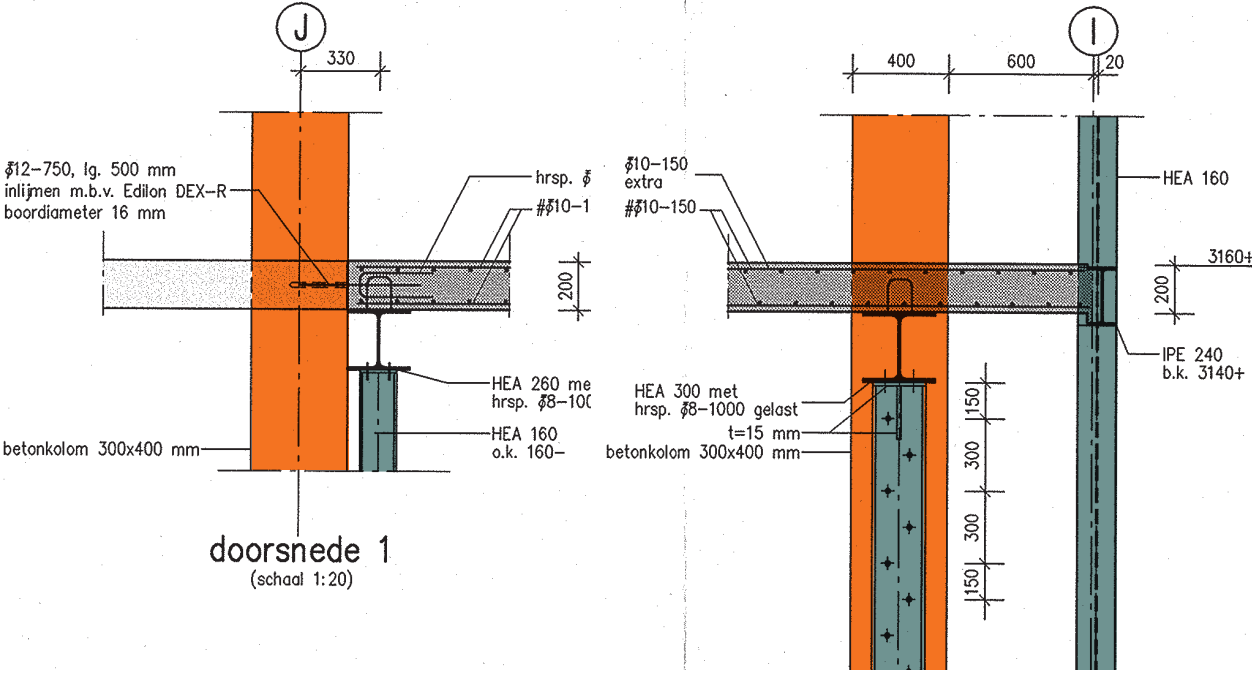


Cheerless Farmhouse

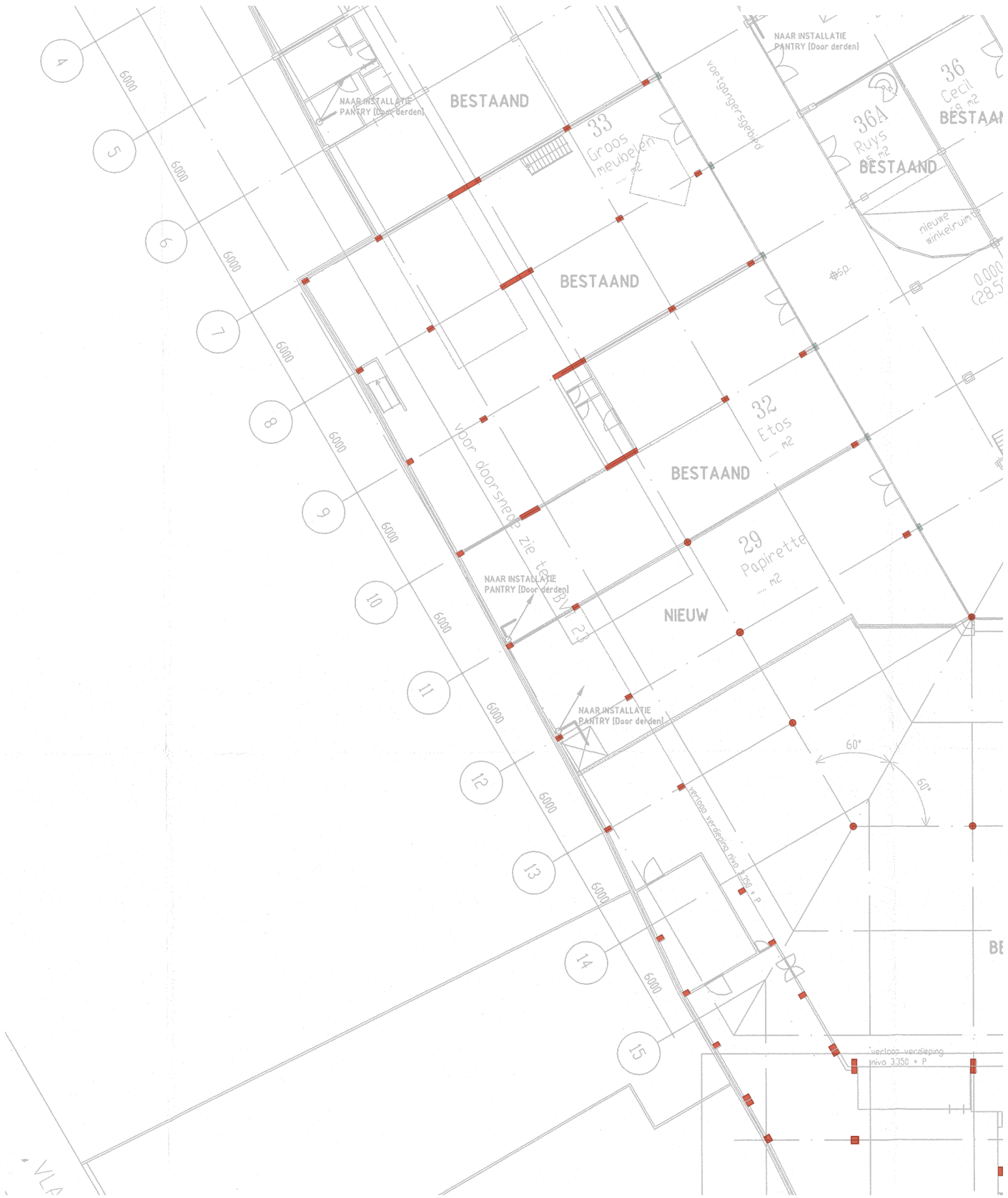
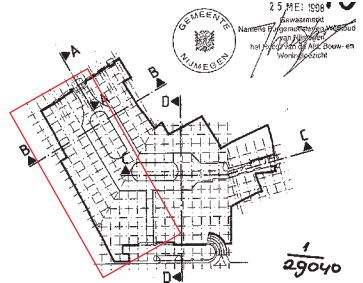
13

Reading of the Molenpoort

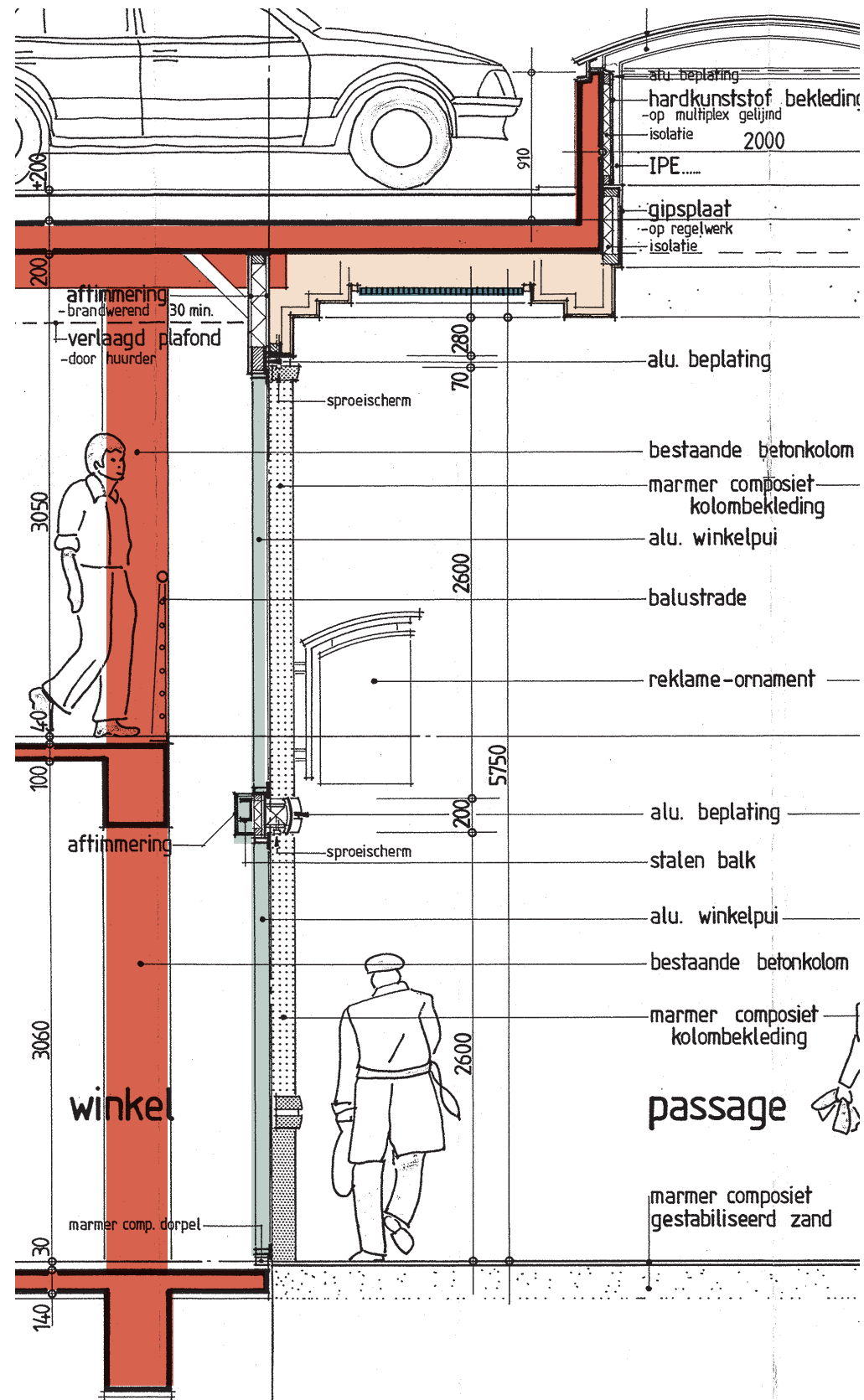
Steel and concrete system



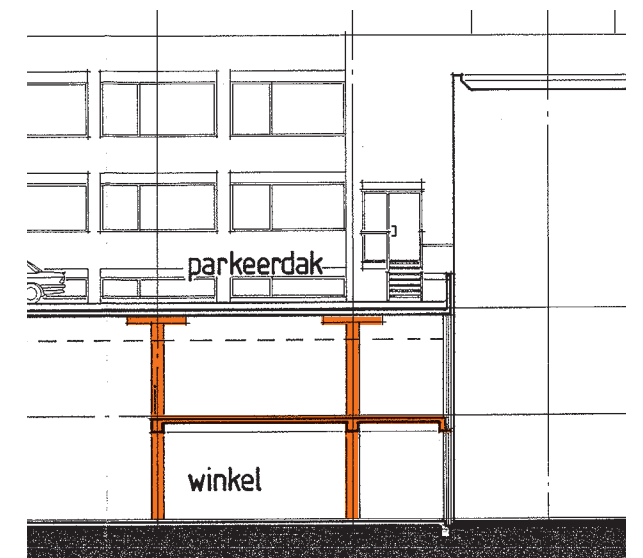
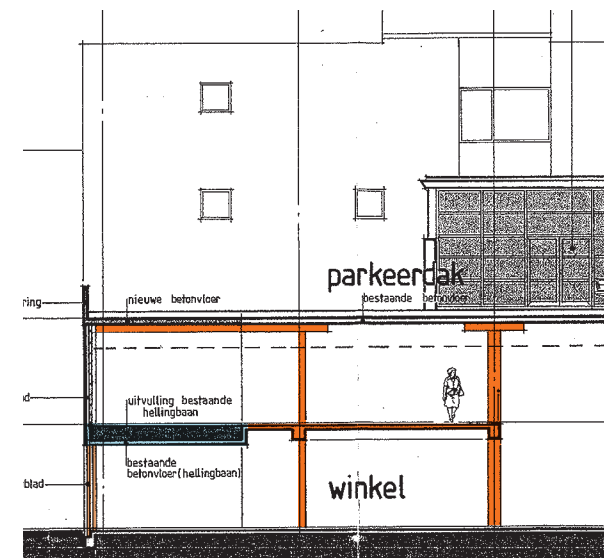
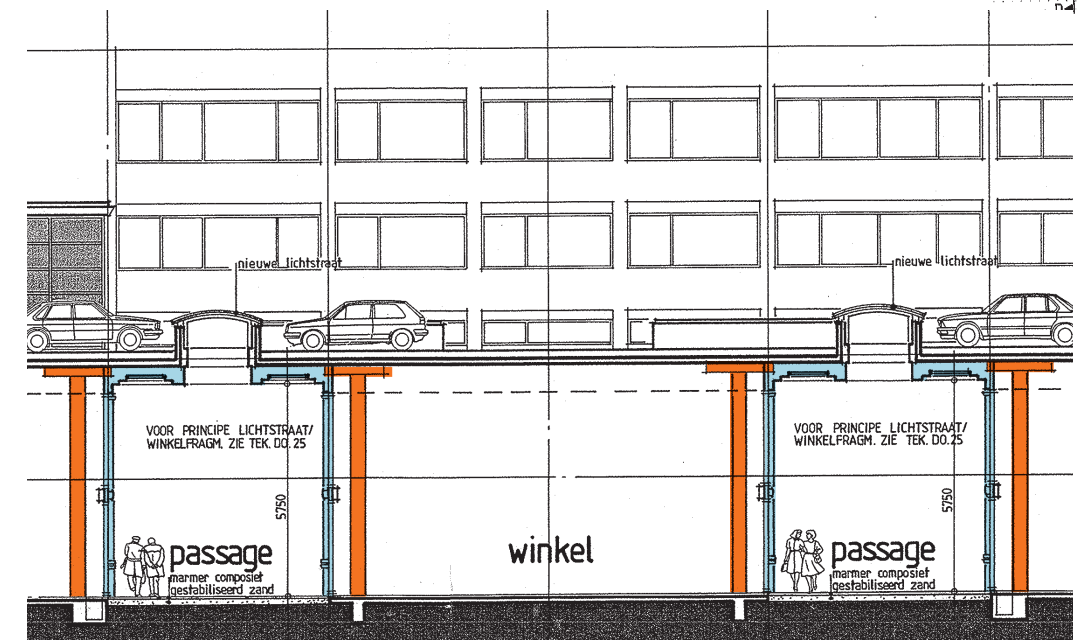
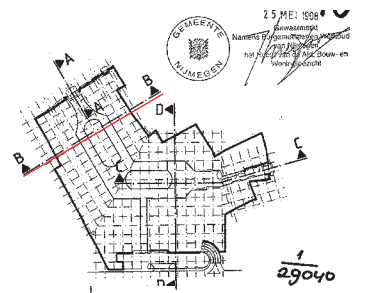
Hierarchal system



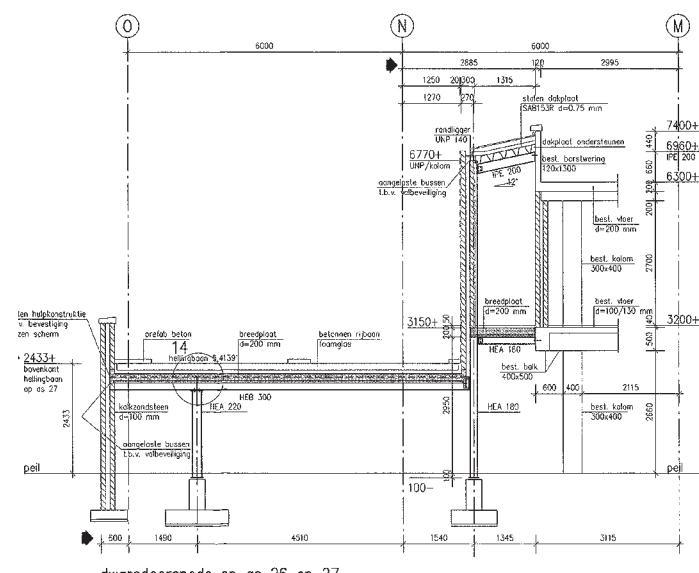
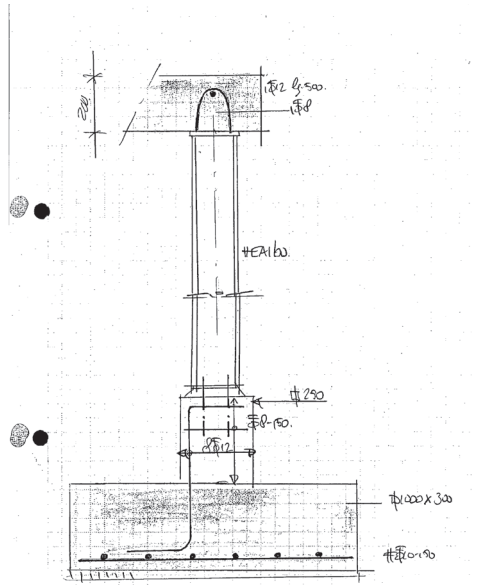
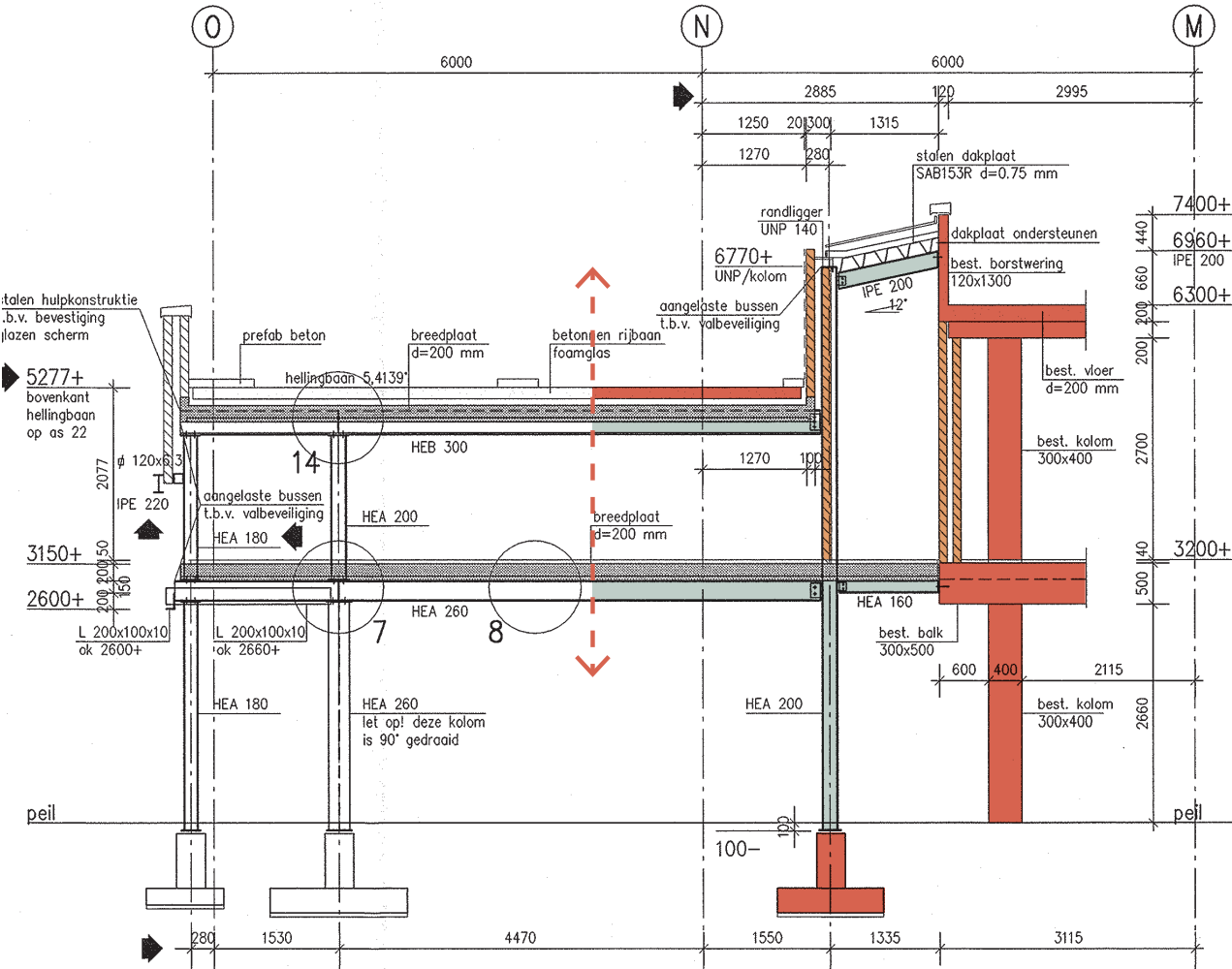
Representative nave



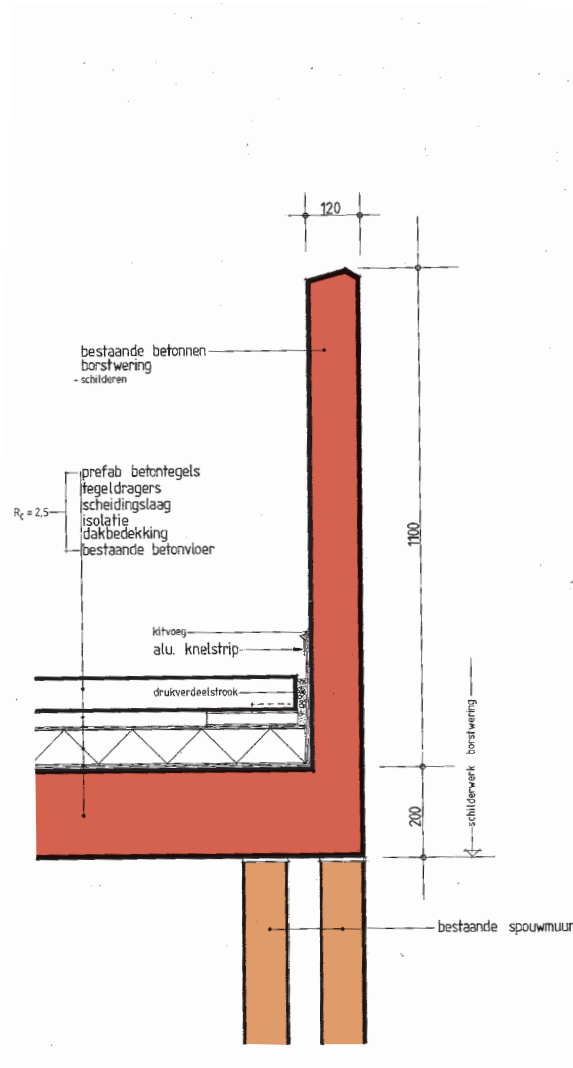
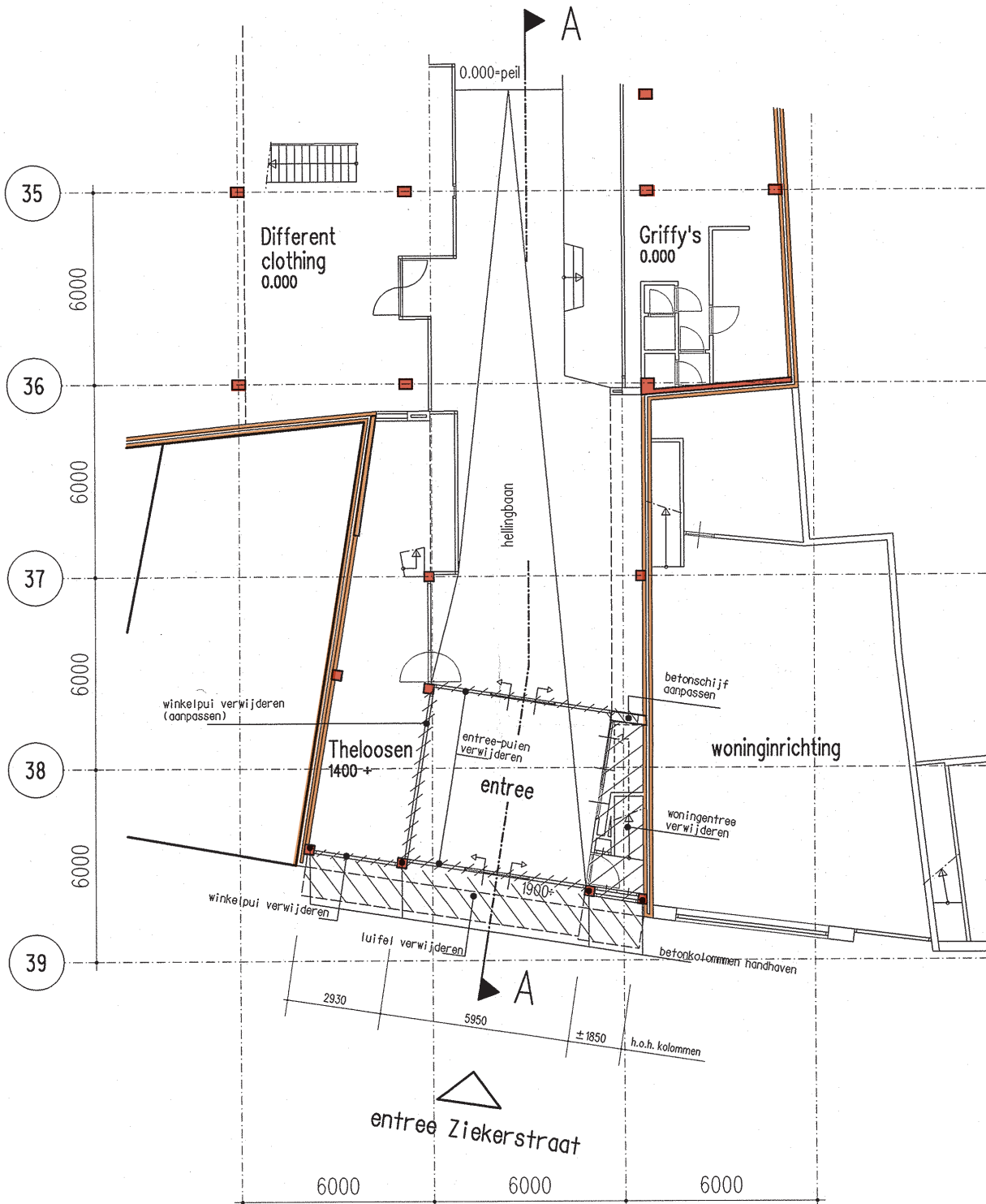
Non-representative sides



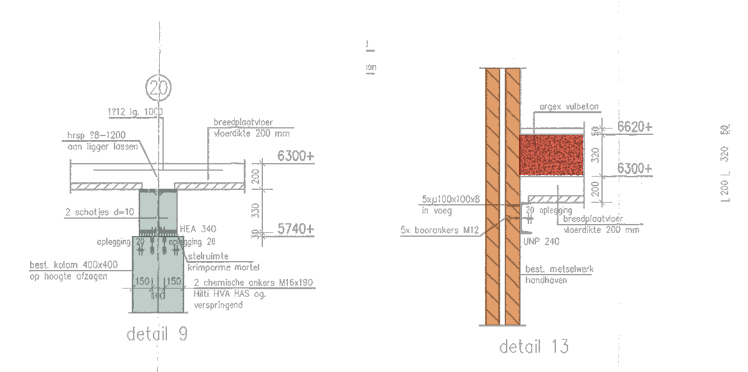
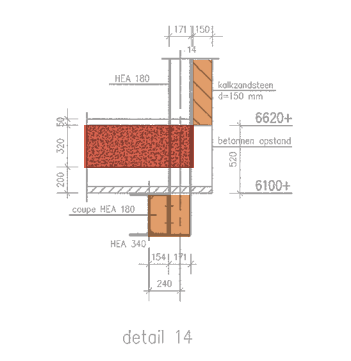
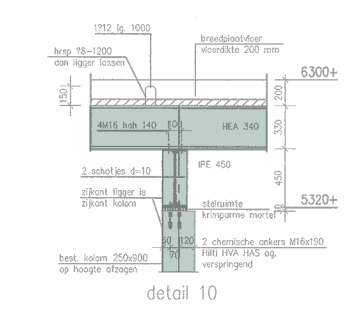
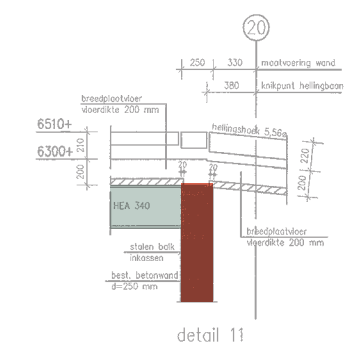
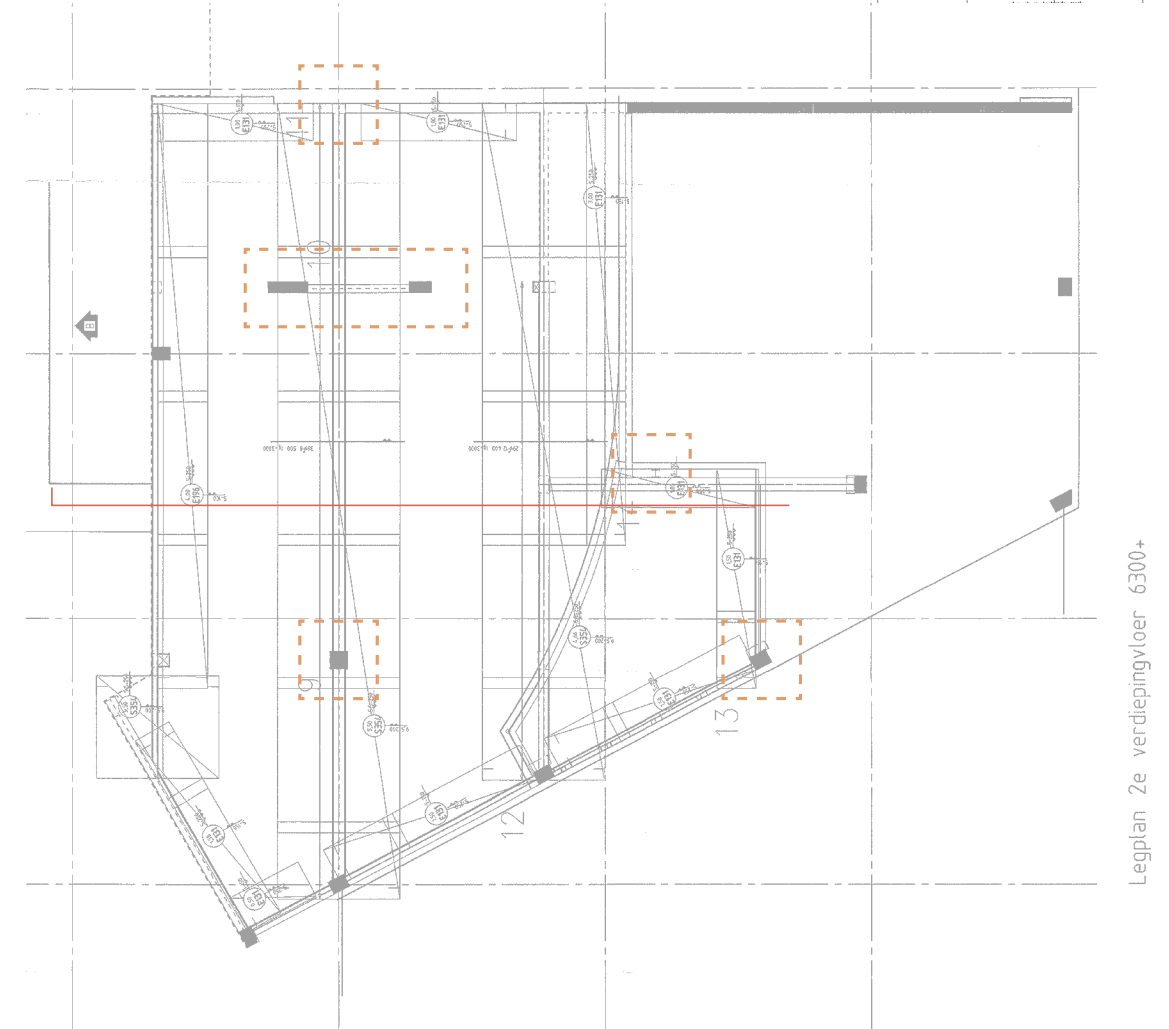
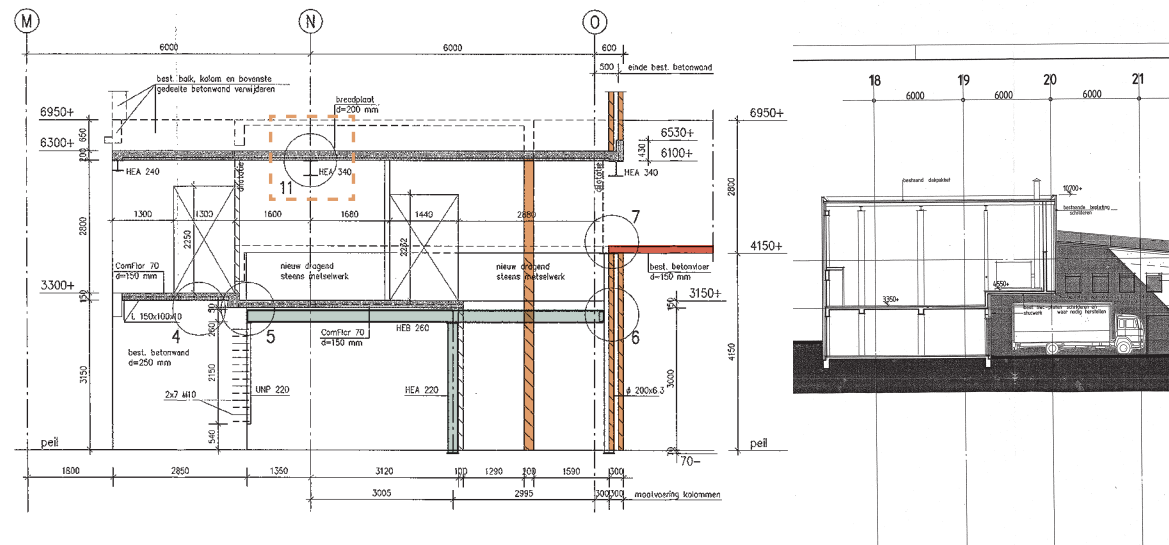
Height differences along a walking path



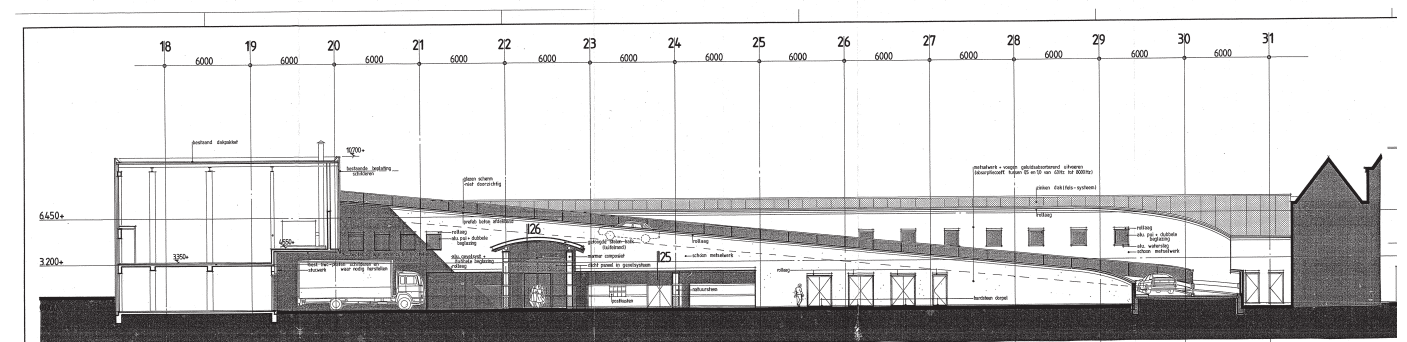
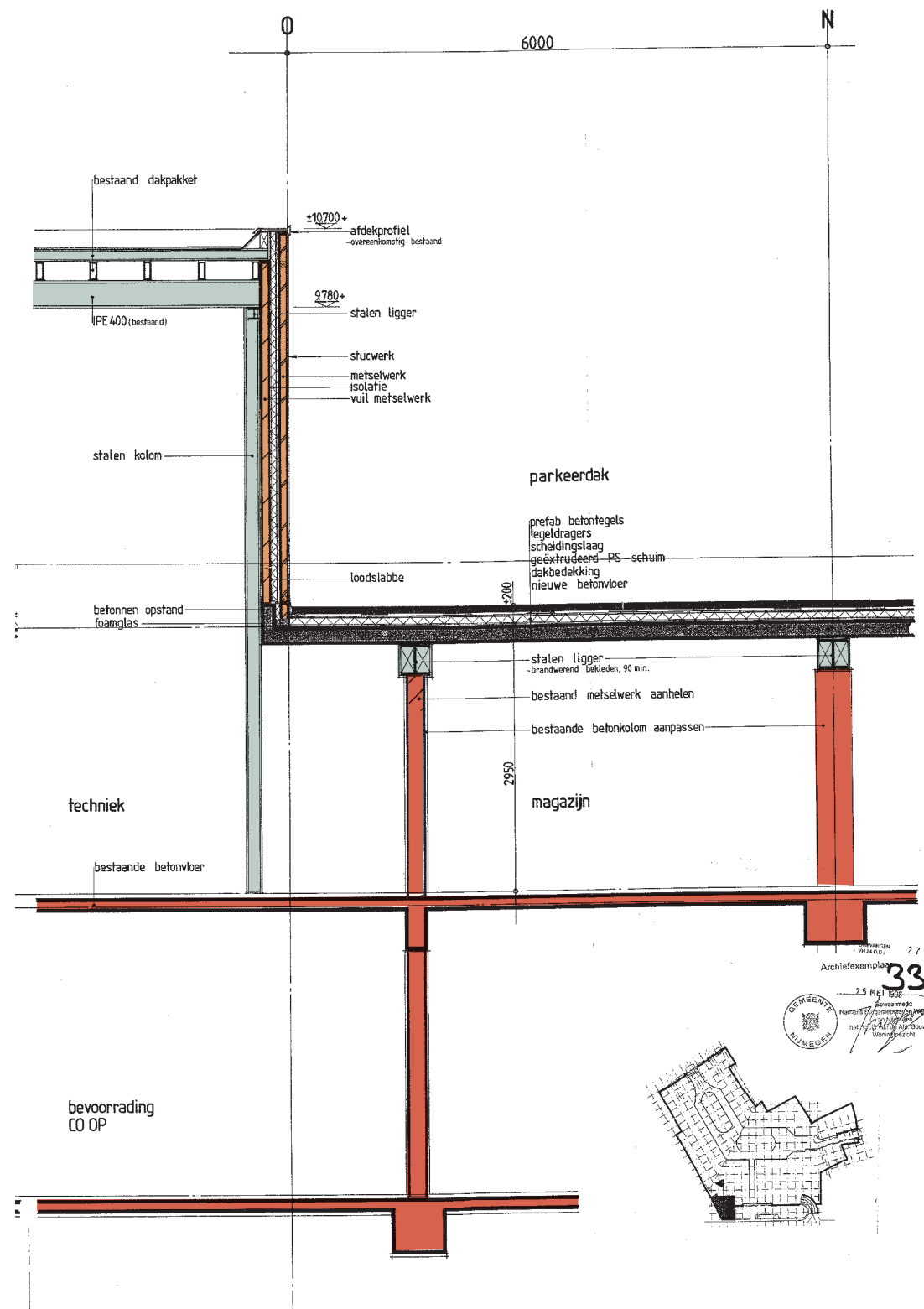
Masonry and concrete

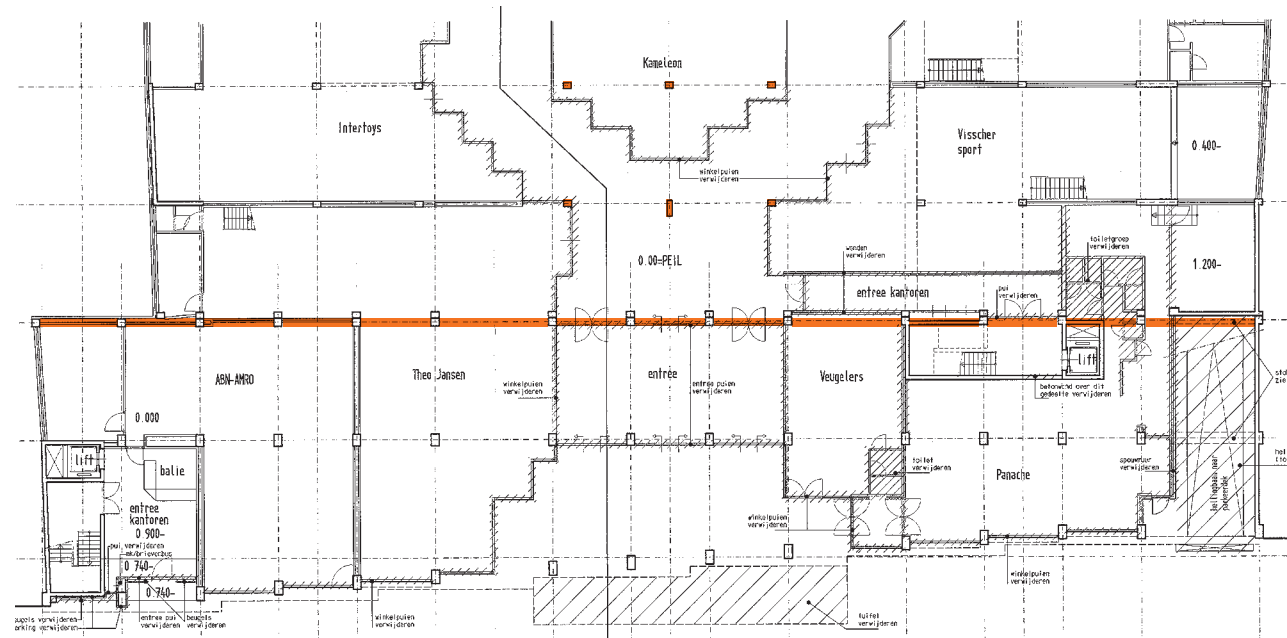


Complexity +4150 meter logistic entrance

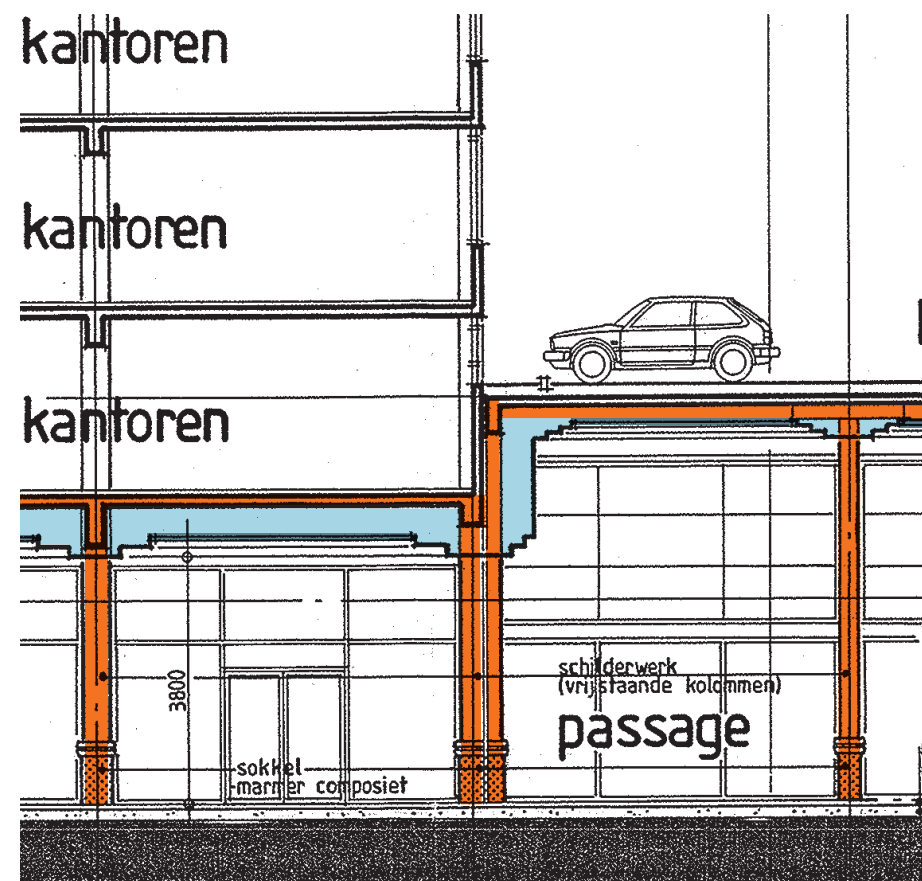
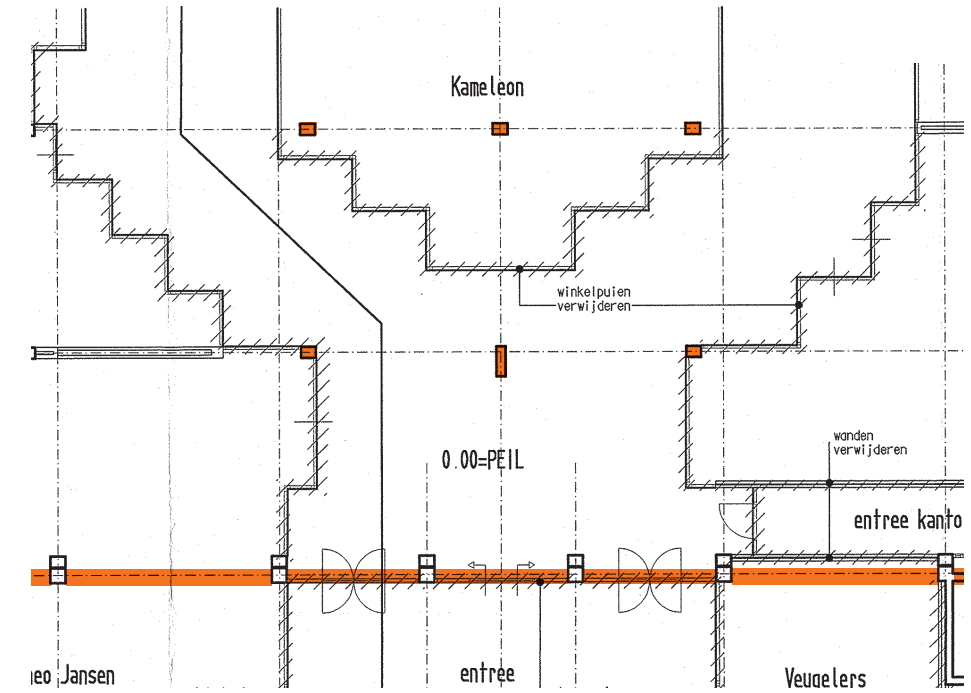
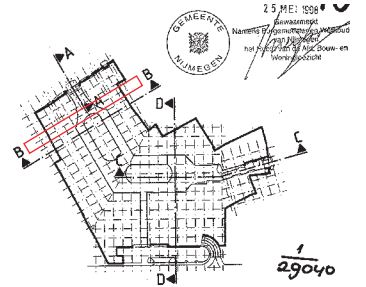


Logistic entrance and the ramp

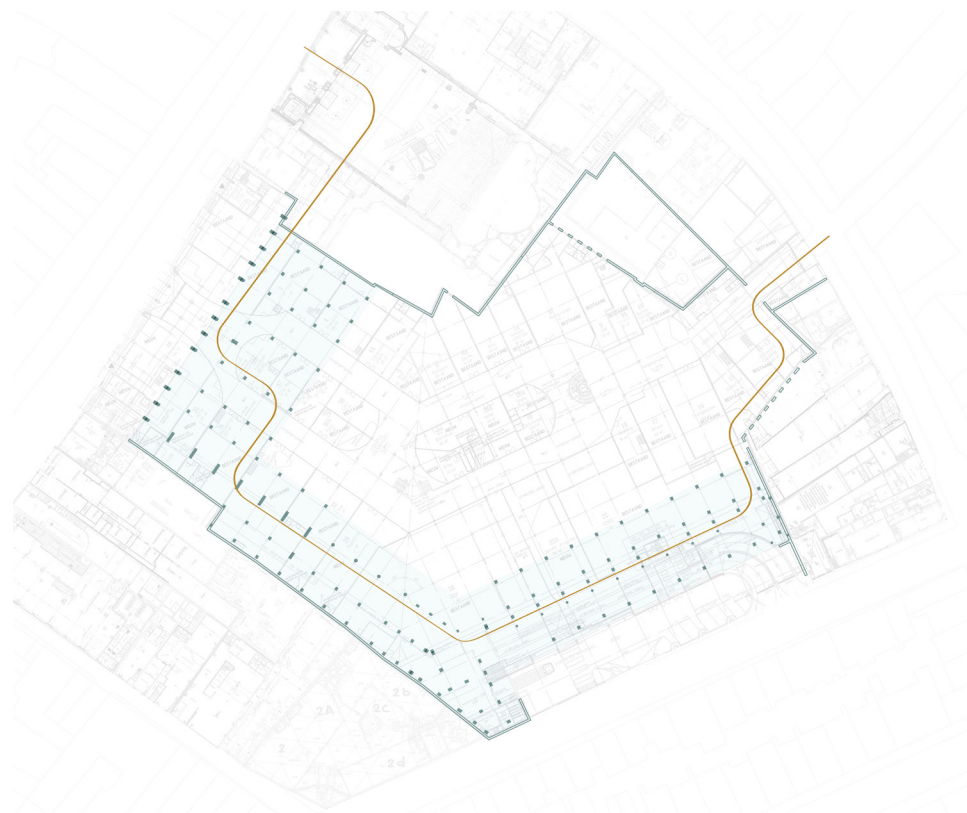
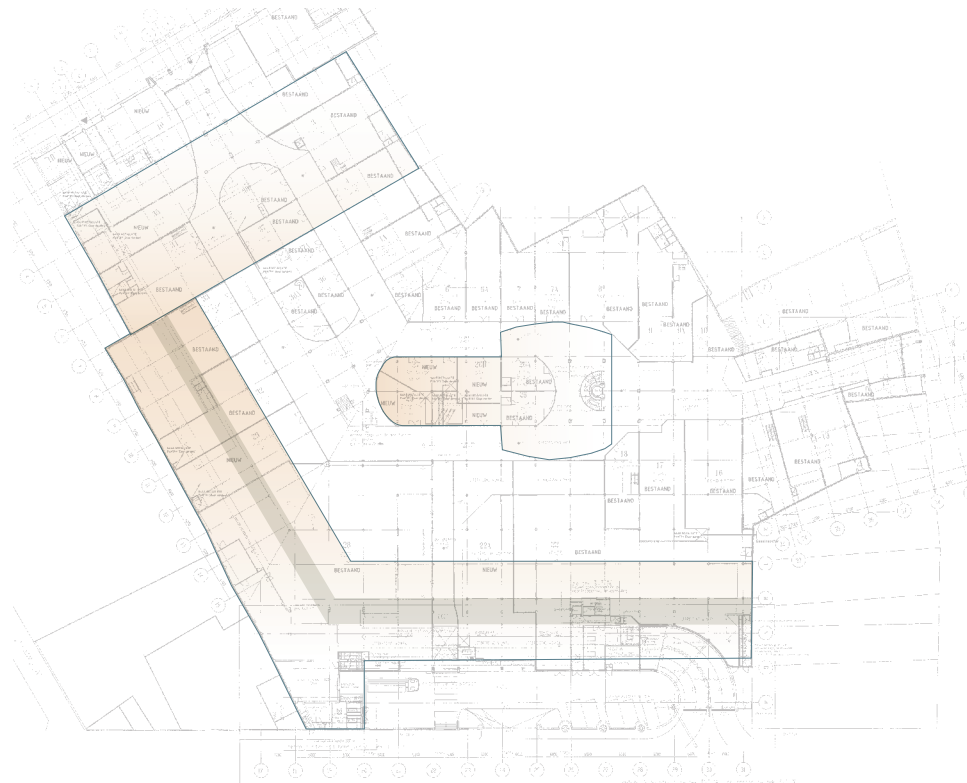




Double columned wall

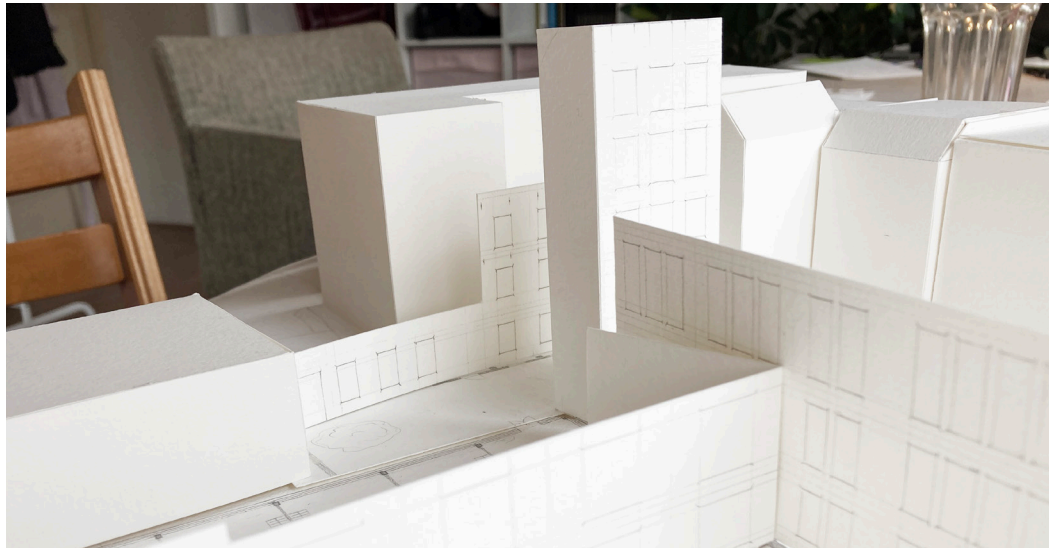
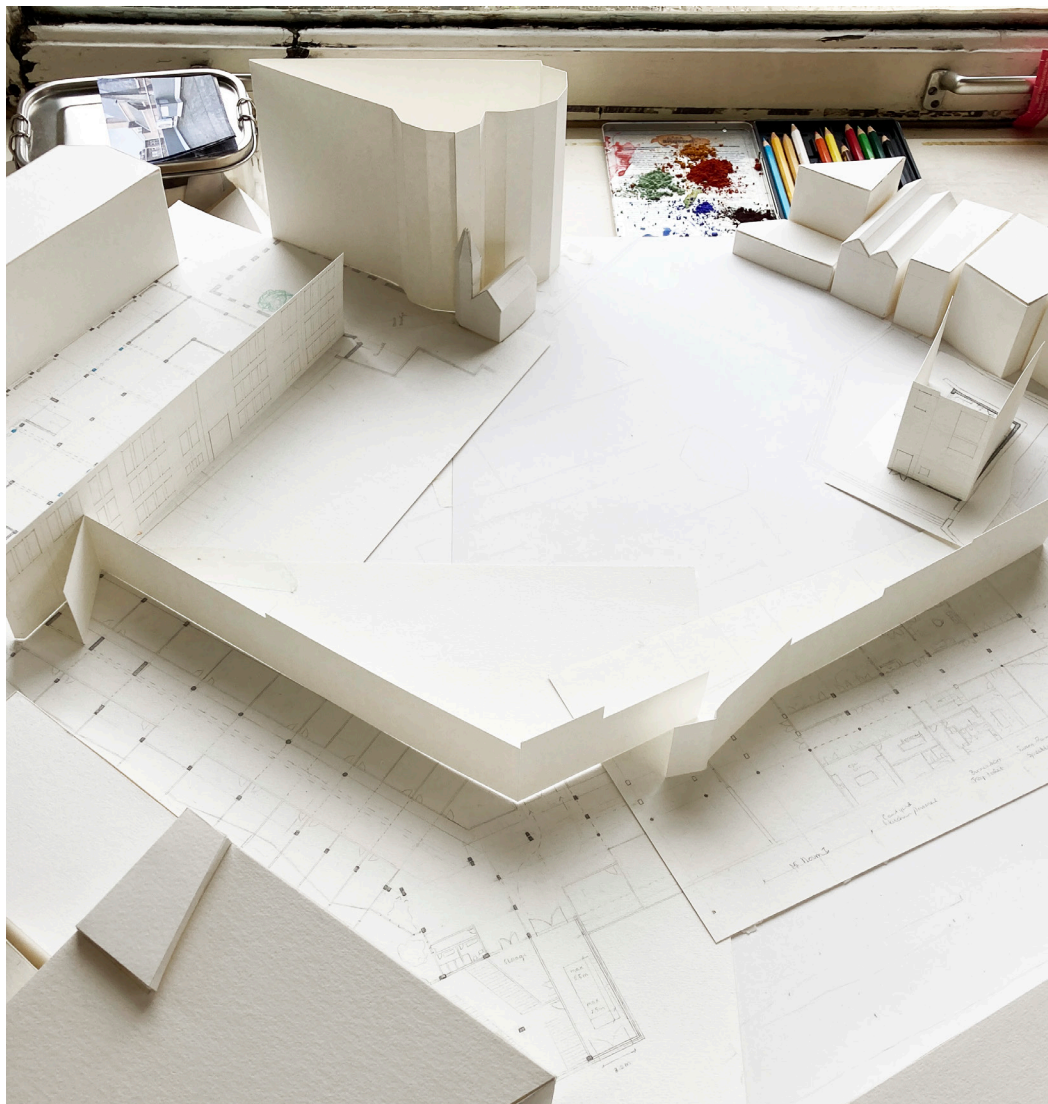
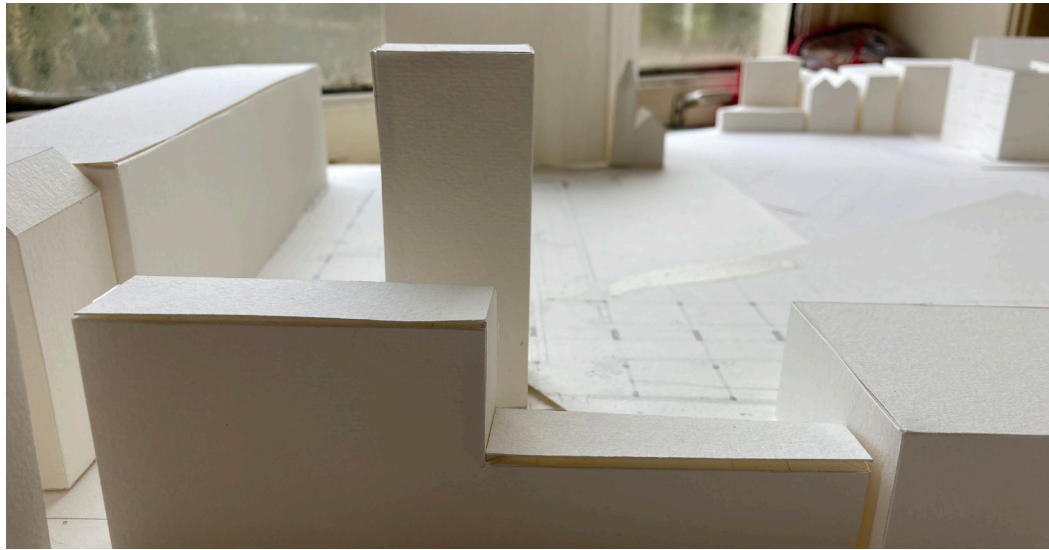
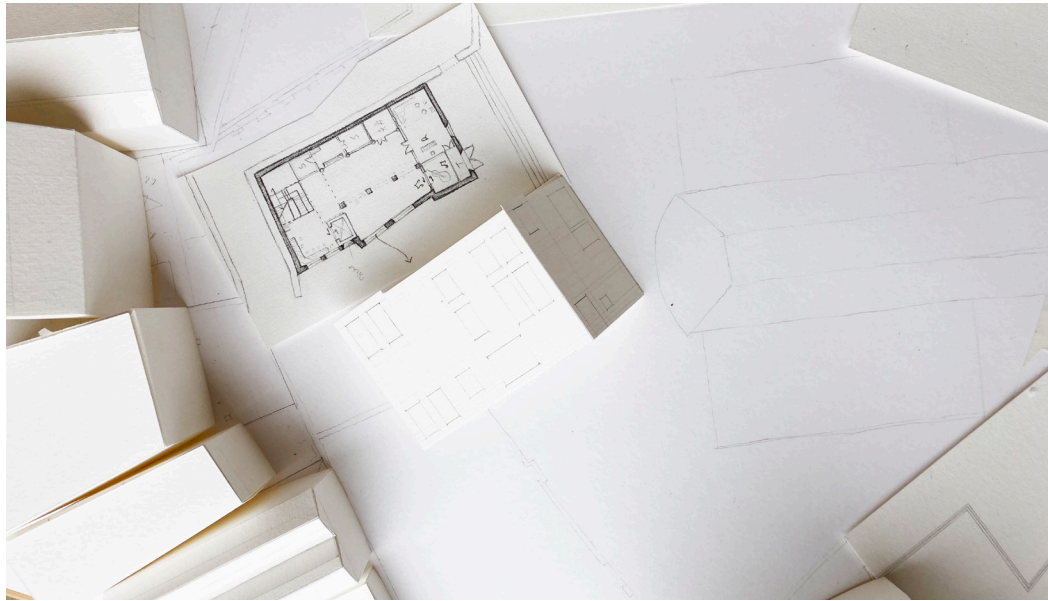


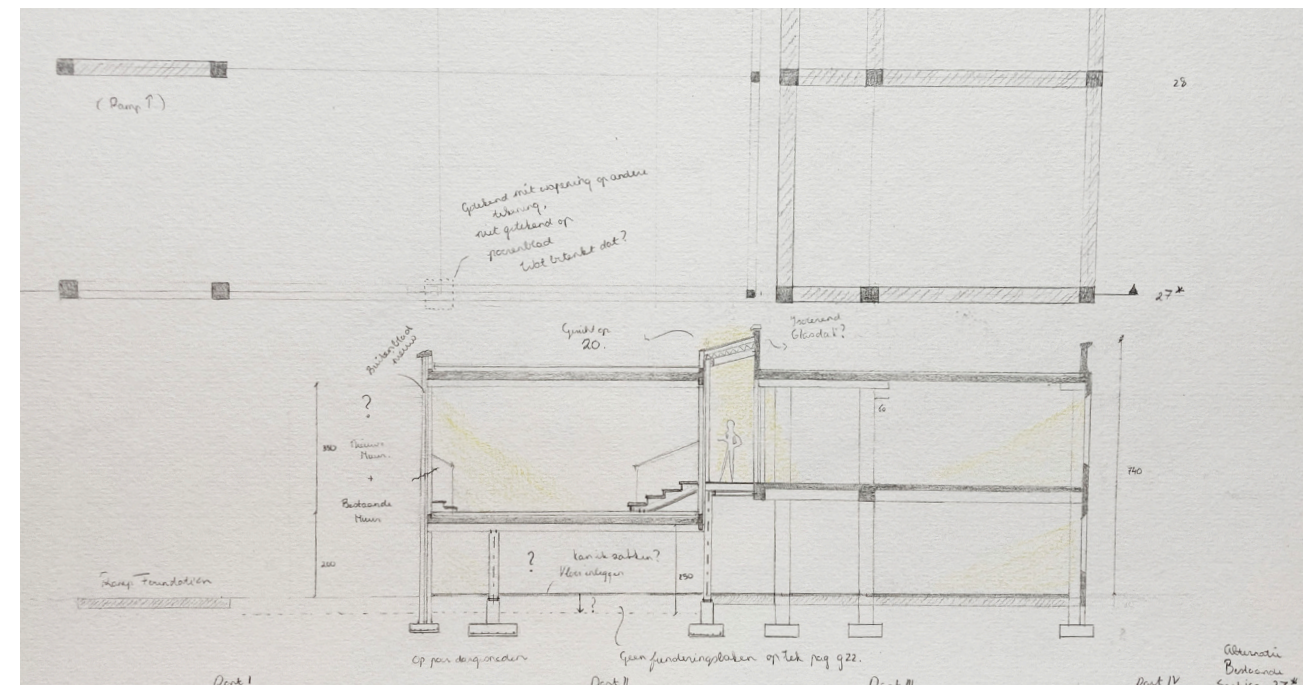
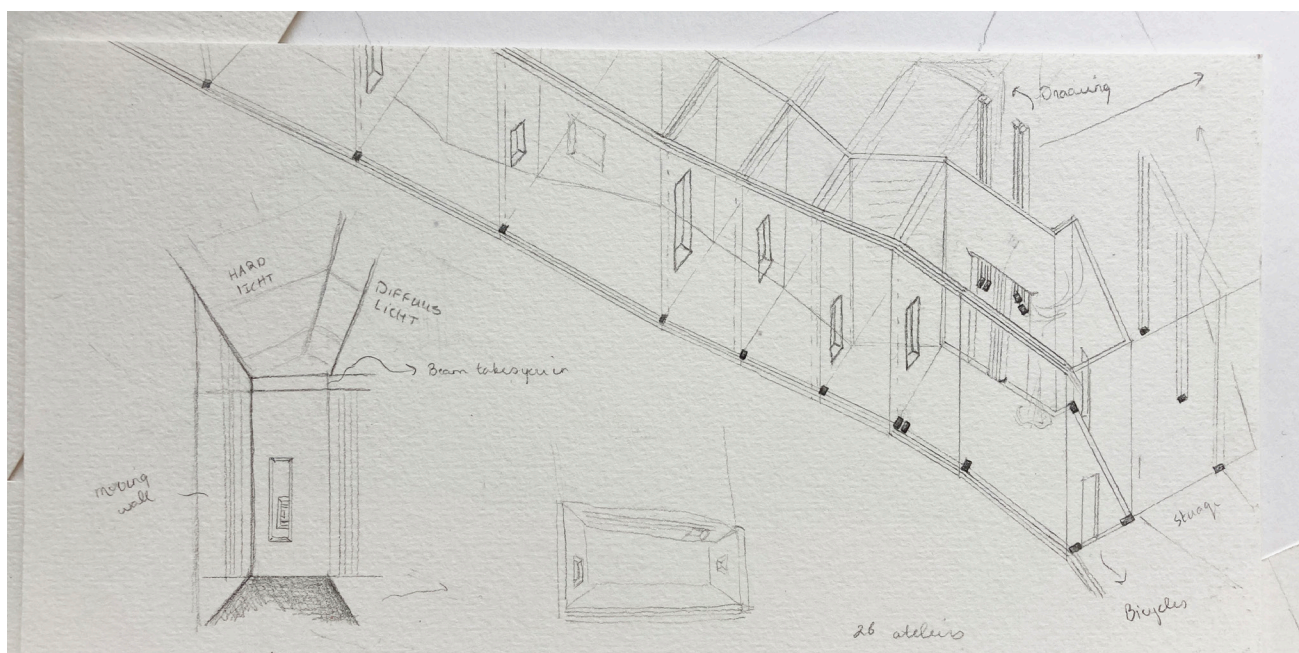
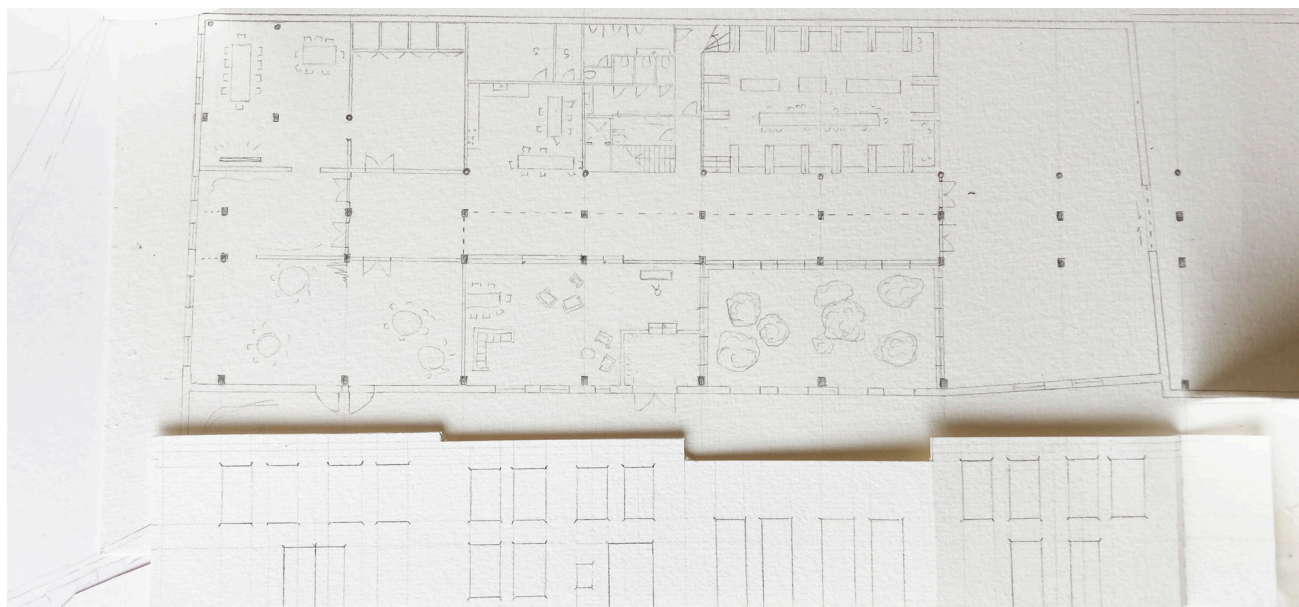
After Rotor; Gradient in reusage of the structure



P3

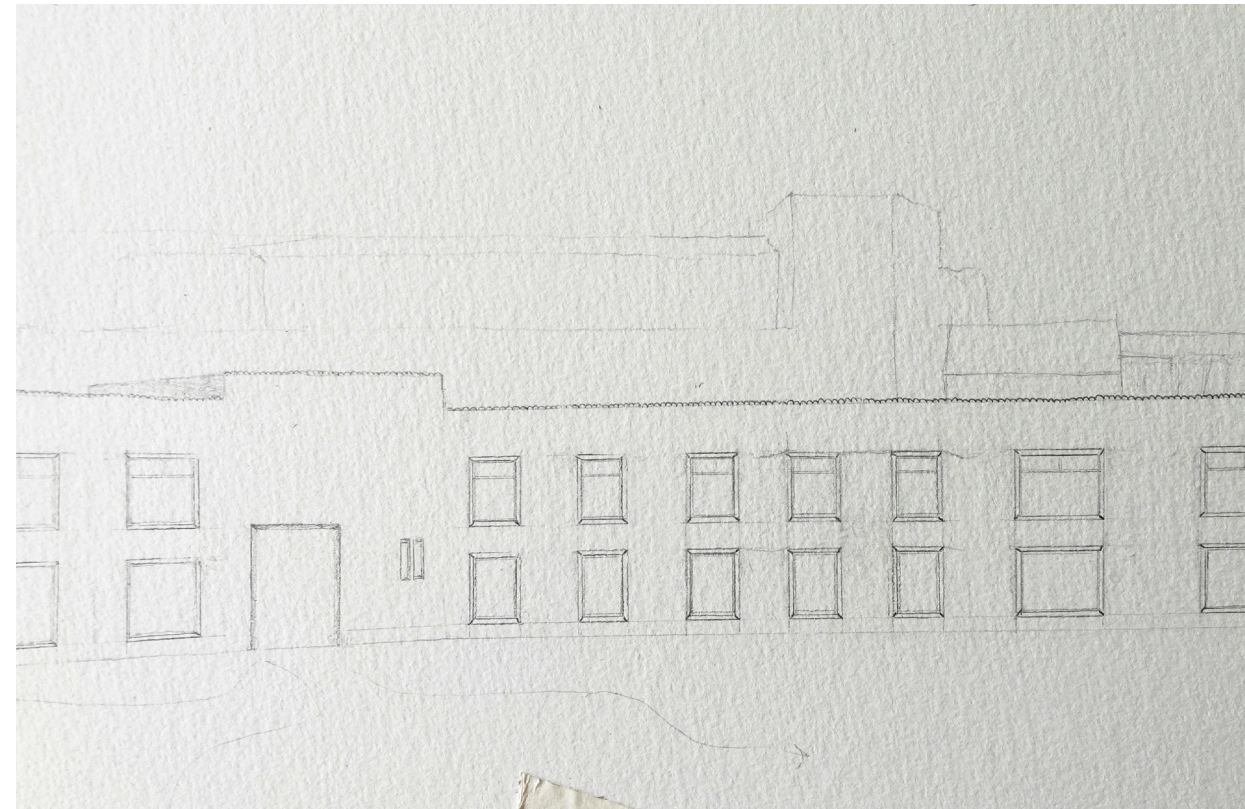
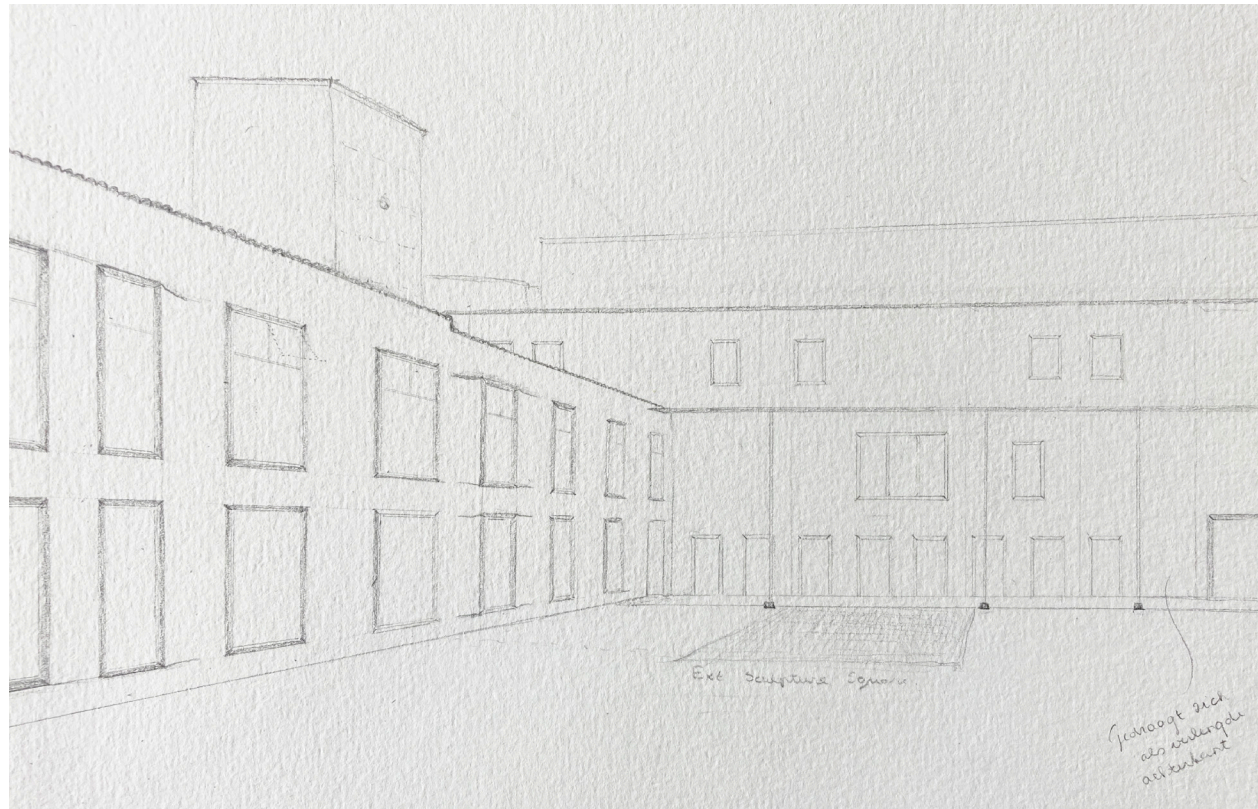
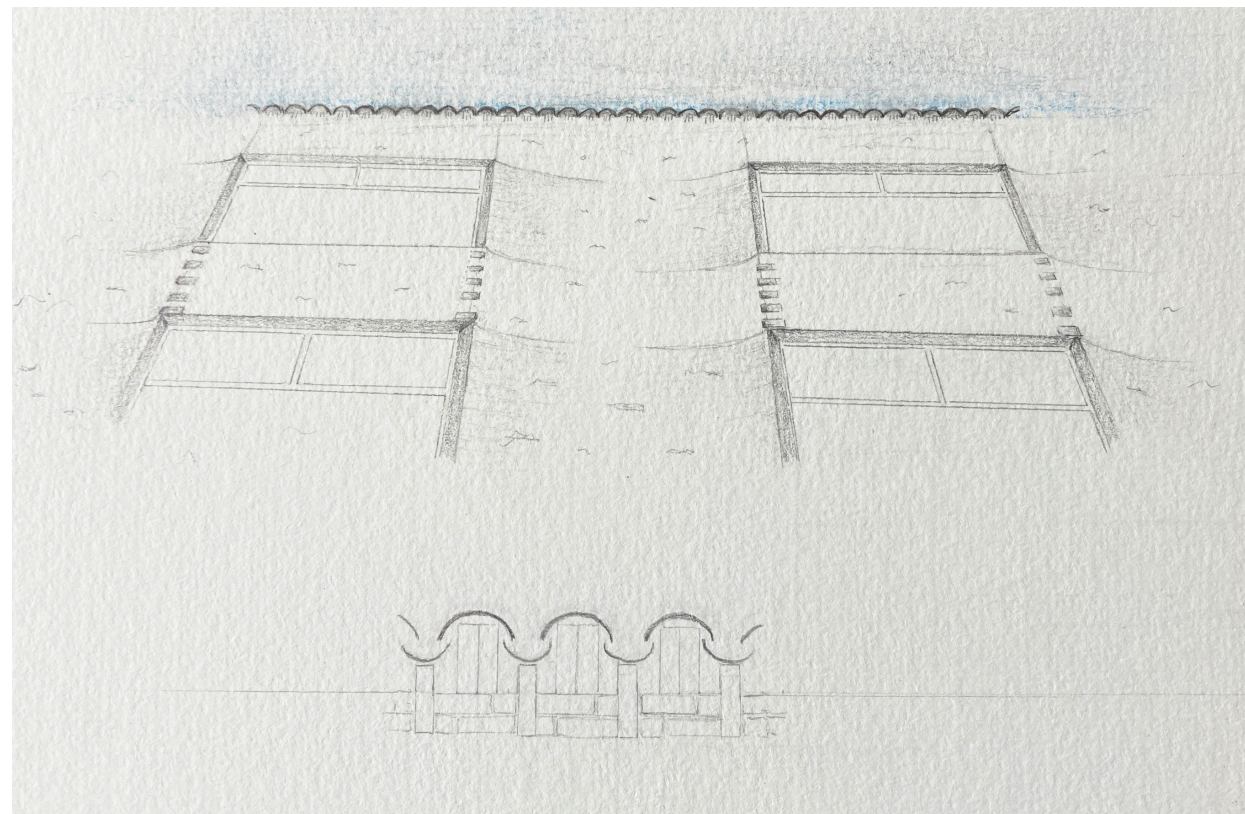
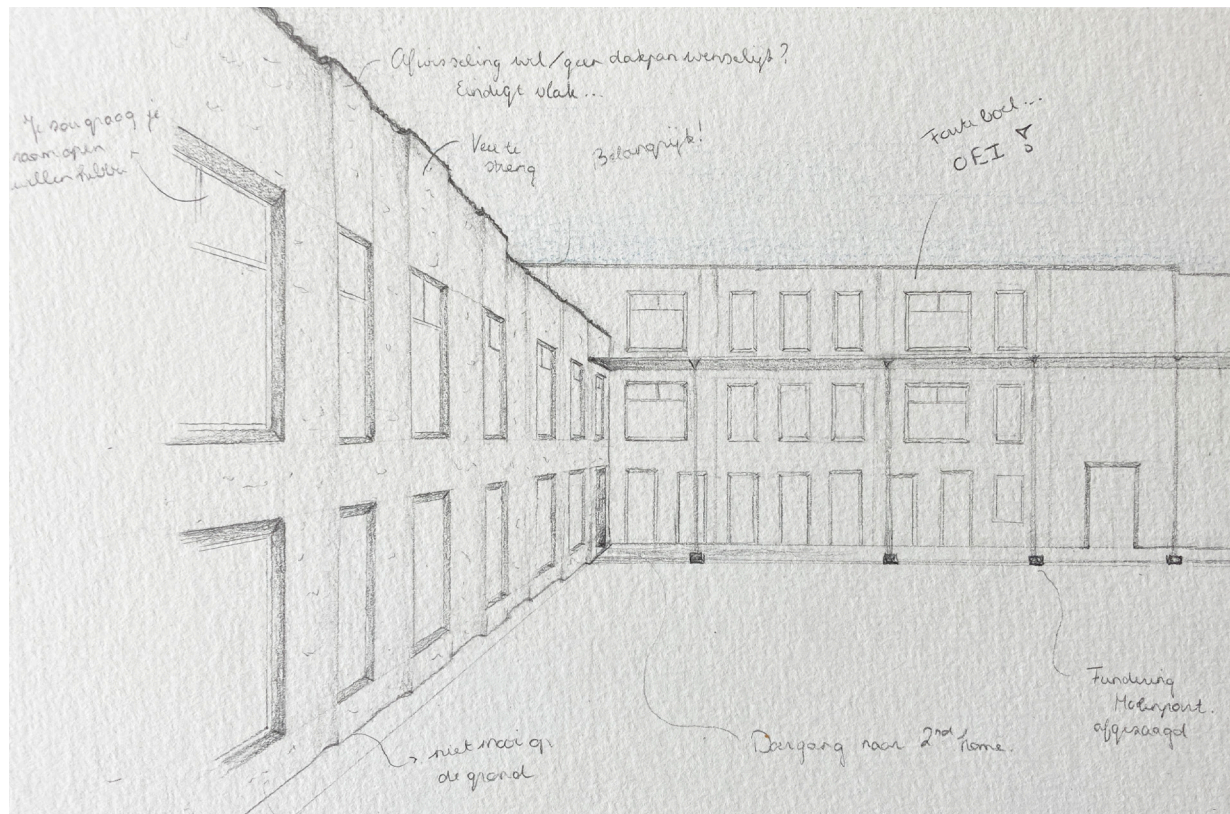
A bricolage model of spaces and facades

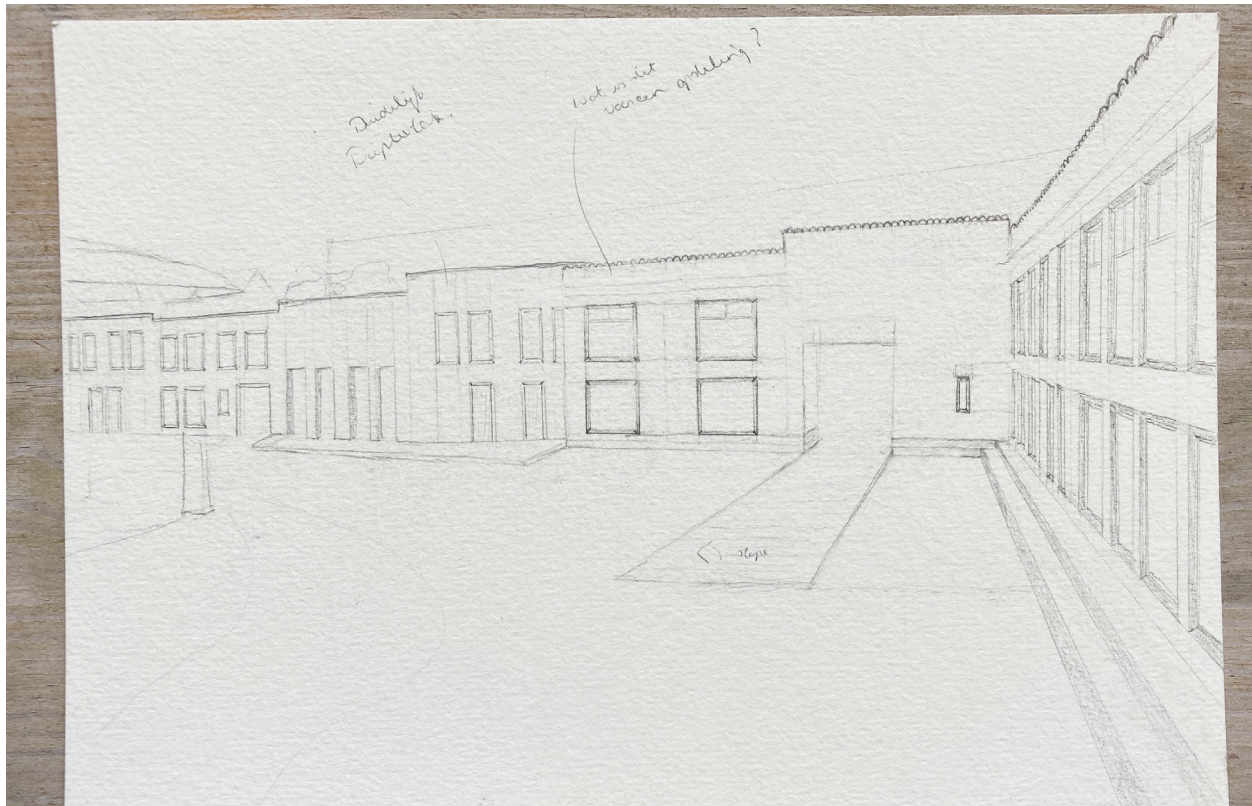




14

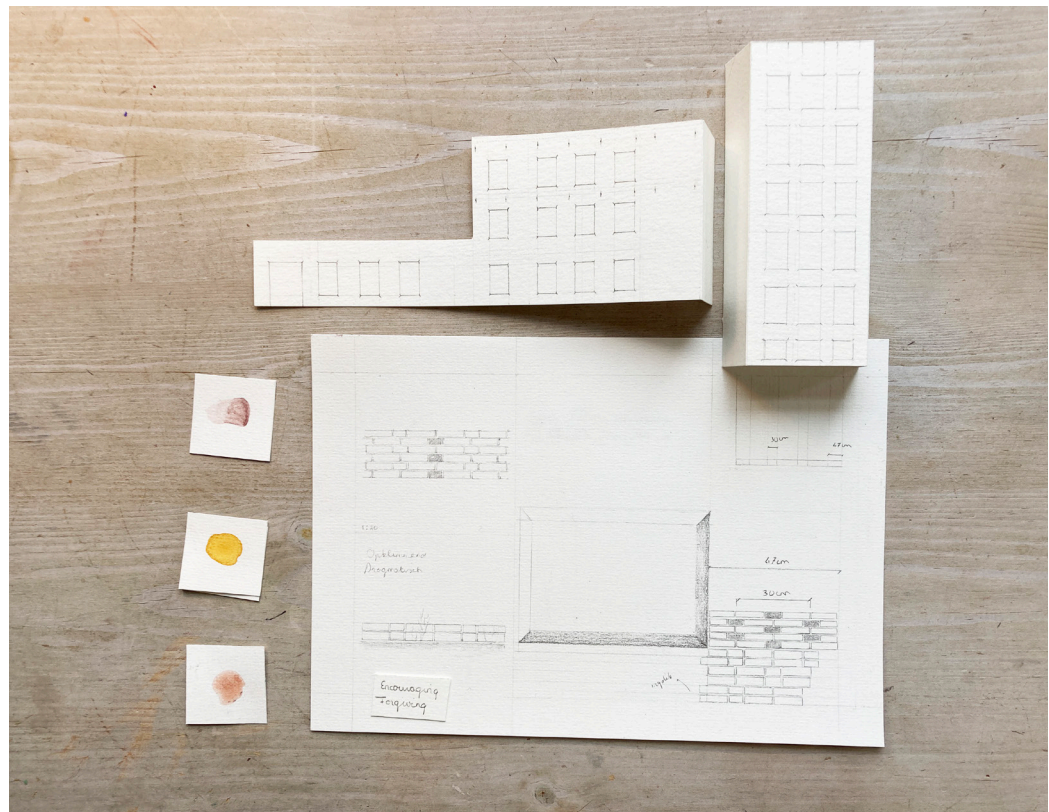
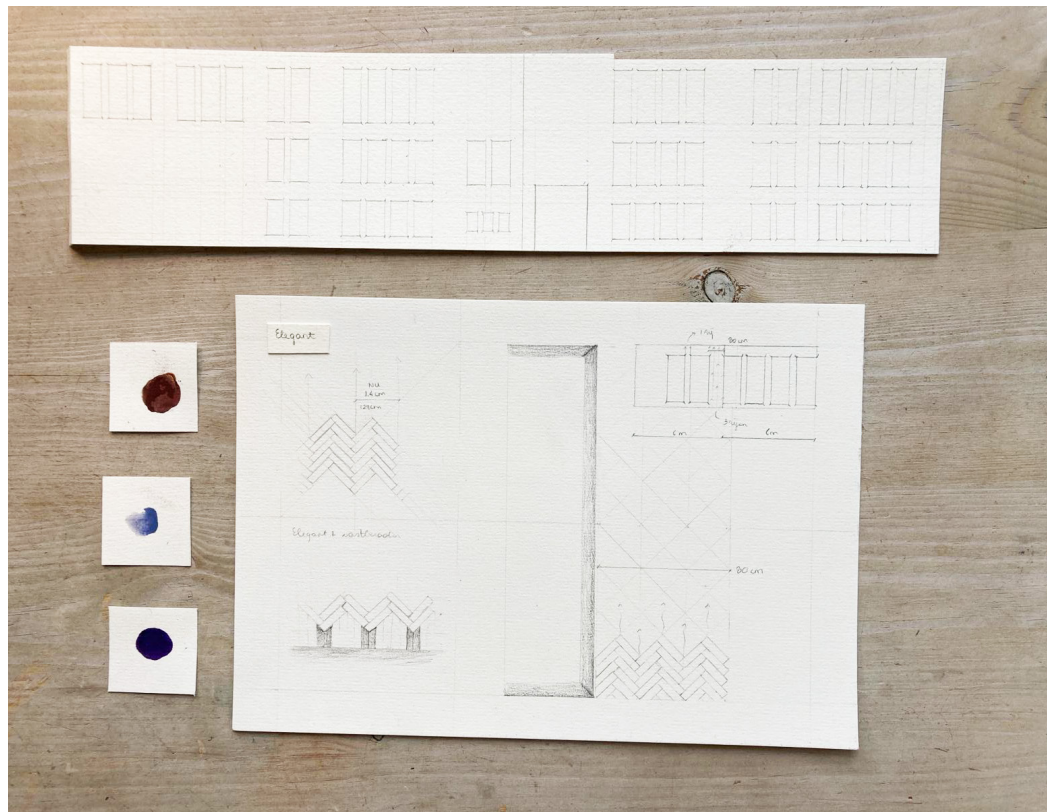
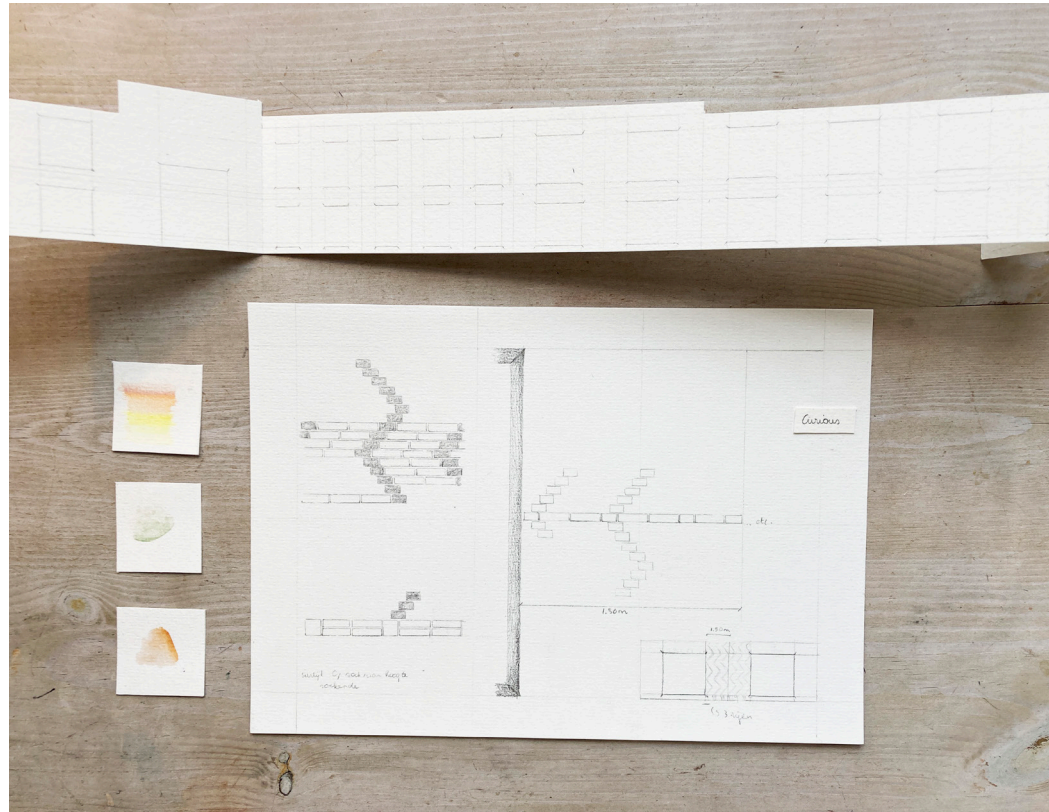
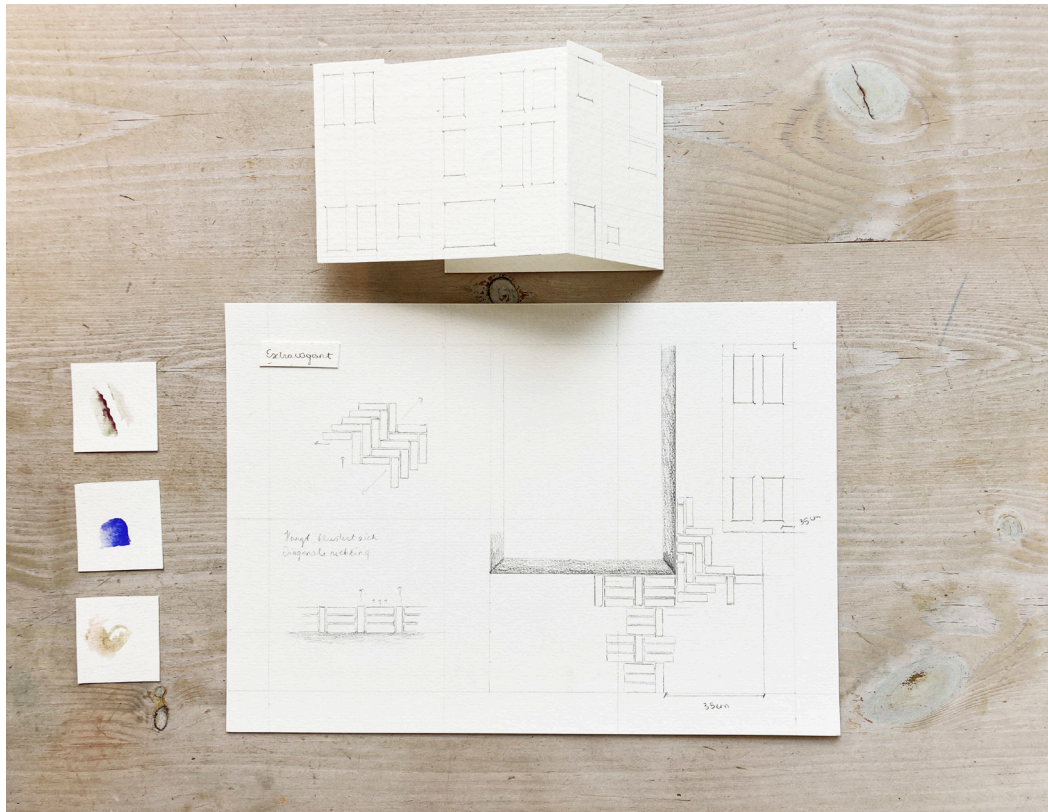
Imagining walking in the model

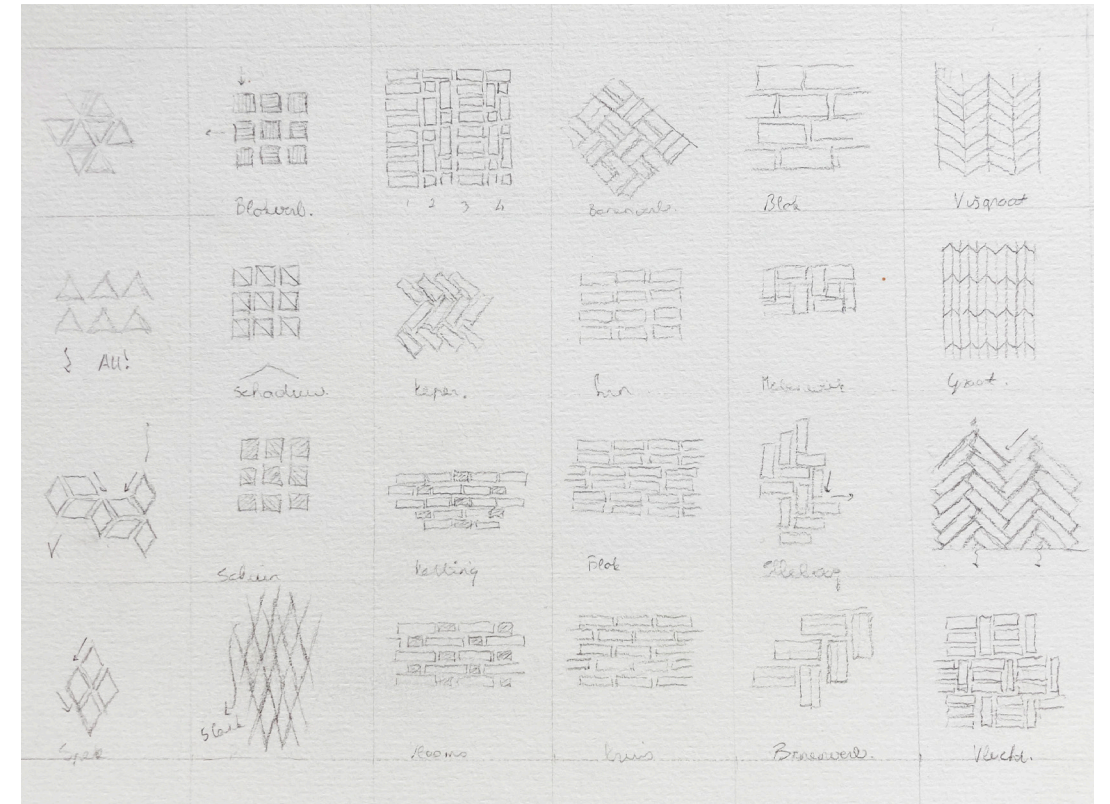
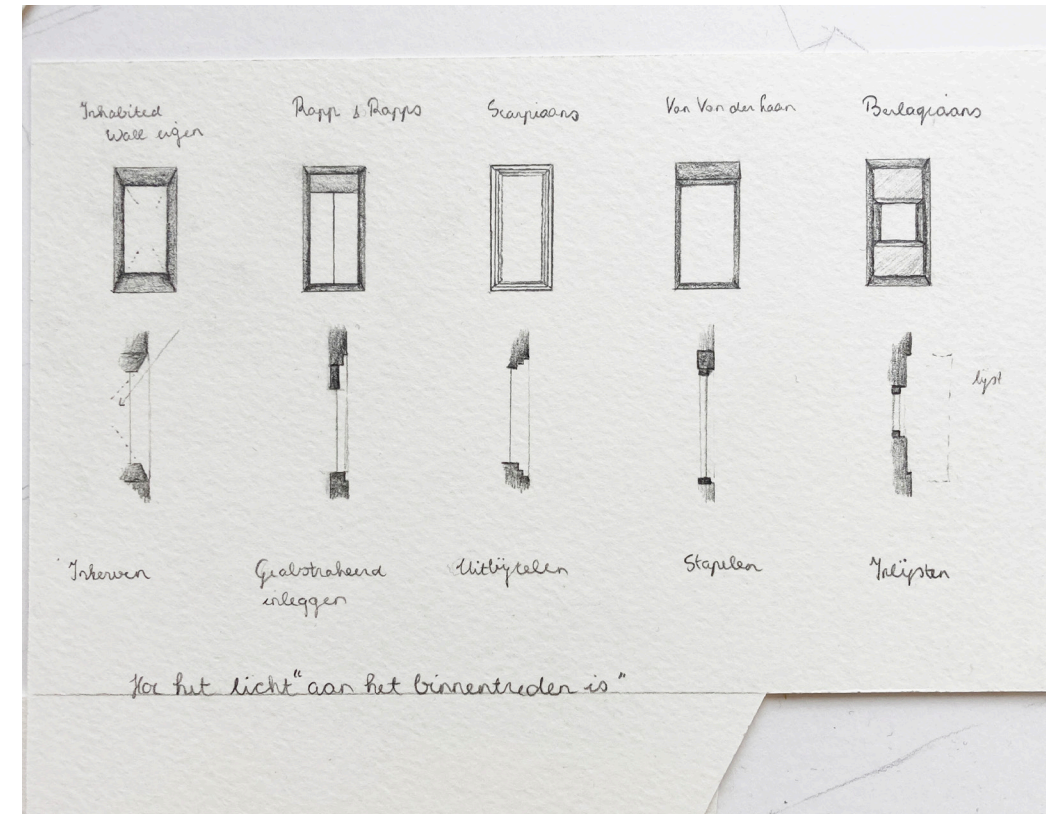
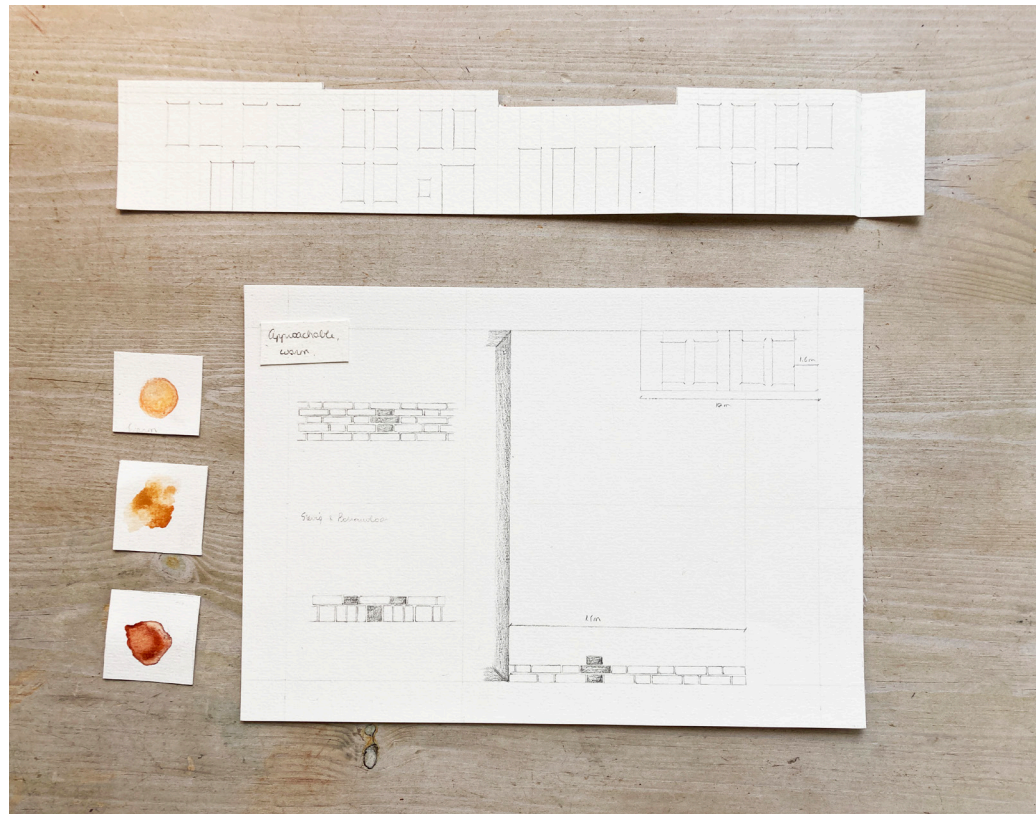




15

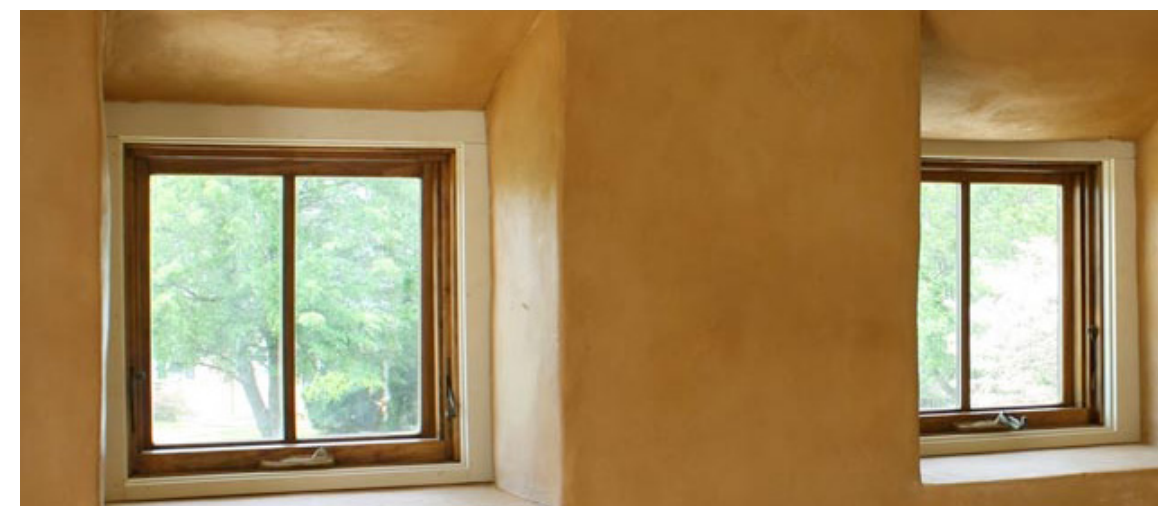
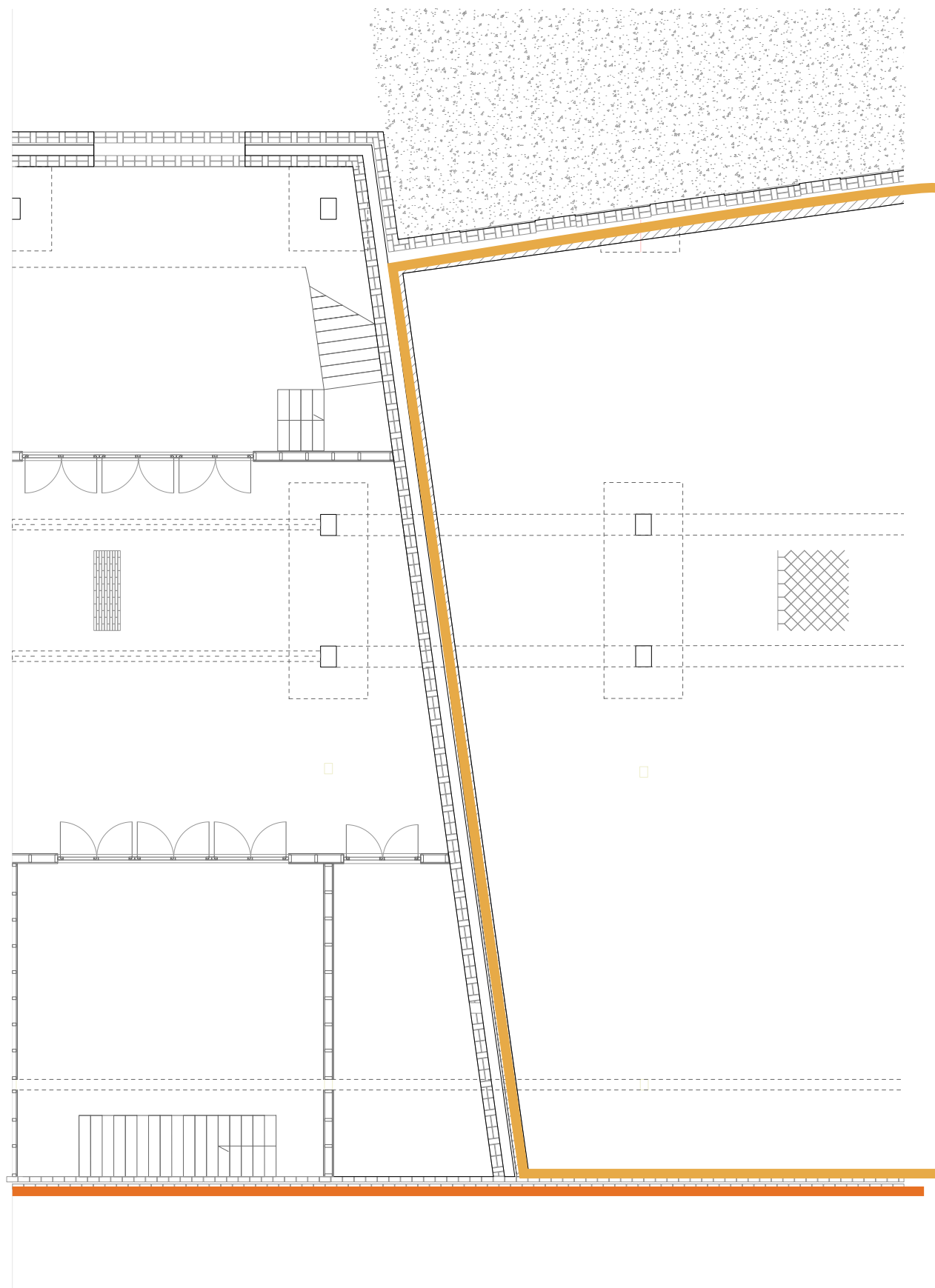
Colors, light and expressions





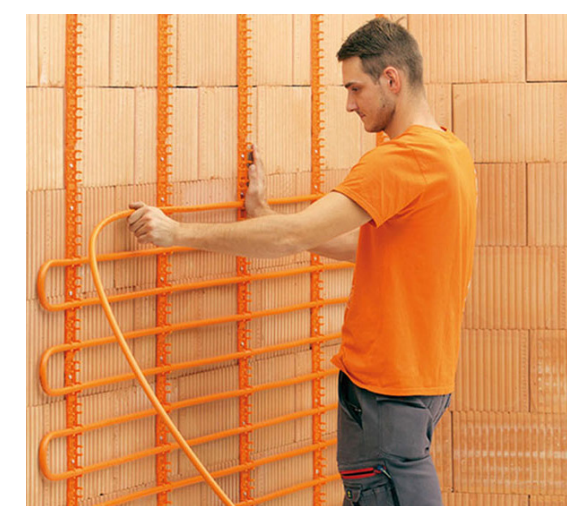






Craft; Baksteen

- Akoestiek; geluid galmt na; industrieel effect kan worden gedempt via akoestische stenen IN de ateliers zelf
- Visuele atmosfeer; niet gelikt
- Intense lichtval op baksteen naast het onafgewerkte beton. Vooral de ochtendzon laat men actief worden.
- Algemene gevoel in ruimte; Voelt open; grote connotatie met een gedeelde buitenruimte door ook stenen vloer en daklichten.
- Klimaatcomfort; Bufferzone in de gangen en gedeelde ruimtes. Ateliers zelf zijn gecontroleerd.
- Zichtcomfort; Overzicht over de andere ateliers en aan oostzijde op het plein en de andere gebouwen.



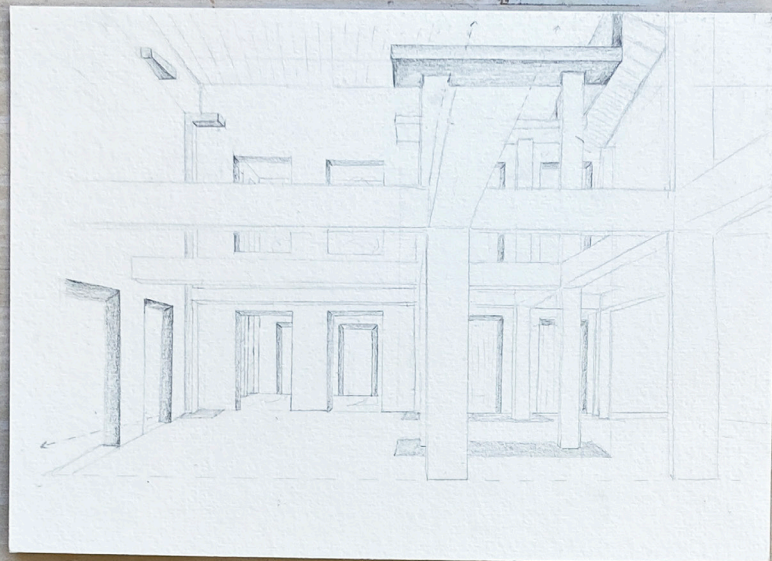
Community; Stuc

- Akoestiek; geluid is gedempt; rust
- Visuele atmosfeer; warm
- Twinkelende geabsorbeerde lichtval op stucwerk
- Algemene gevoel in ruimte; Community house bestaat uit kleinere compartimenten de huiselijk voelen en geordend zijn rondom een centrale as. Het voelt open en vrij en warm tegelijk.
- Klimaatcomfort; Kleinere compartimenten zijn gecontroleerd waardoor er aangename goed regelbare ruimtes ontstaan. Vocht uitsteking gereguleerd.
- Gezichtscomfort; Fijne binnentuin en ramen uitzicht (dubbelhoog) op plein.

16

Thinking again via a script

Imagining spaces | scene 11



11-8

Setting: Molenpoort keeps on digging, while light is getting in until...

Camera: Eye perspective

Audio: Sound of cracking elements.

11-9

Setting: Neighbor buildings steps into the atrium

Camera: Horizontal view from South West (Drawing V/VII)

Audio: Dialogue; Sound of turning elements from behind.

OFFICE BUILDING; (curious, business-like) [Line#]: "Well, AHUM excuse me for stepping into your daily life. Sent by mr. Reinders, I thought that the chosen perspective and the incorporated distance to the observed is the most UHHH important part of doing Fieldwork, isn't it?"

11-10

Setting: A new high tower building is shoved towards the workshop carried by one of the other surrounding buildings.

Camera: Zooms out to overview of the whole. (Drawing VI/VII)

Audio: Dialogue continues; A lot of heavy noise from the left.

SECOND HOME BUILDING; (answering Office Building) [Line#]: "I think you are confused. I am mr. Crusoe of this movie. I am the chosen one who should do a step further to strengthen my overview".

11-11

Setting: The new tower looks over to the tower of the church

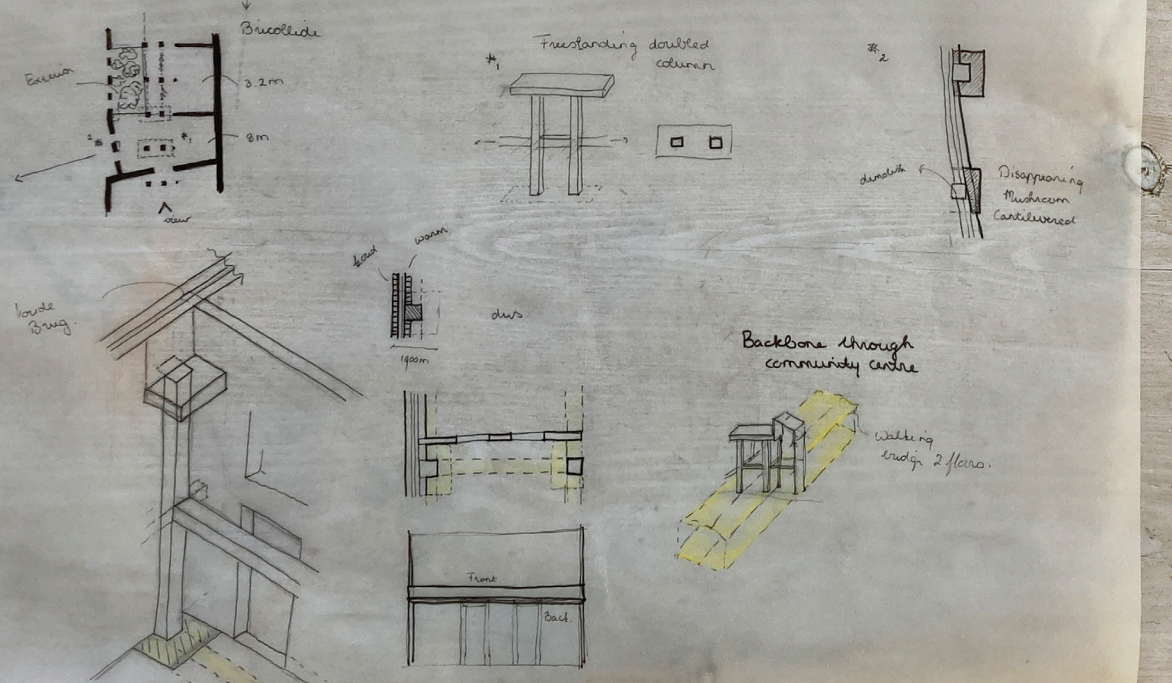
Camera: Zooms out to overview of tower of the church and the new introduced tower.

Audio: Silence, only Church speaking;

CHURCH; (asking seducing) [Line#]: "To be a fieldworker, do you have to be part of what you observe or can you just be an observer like me? You can also participate from the sidelines, couldn't you?"

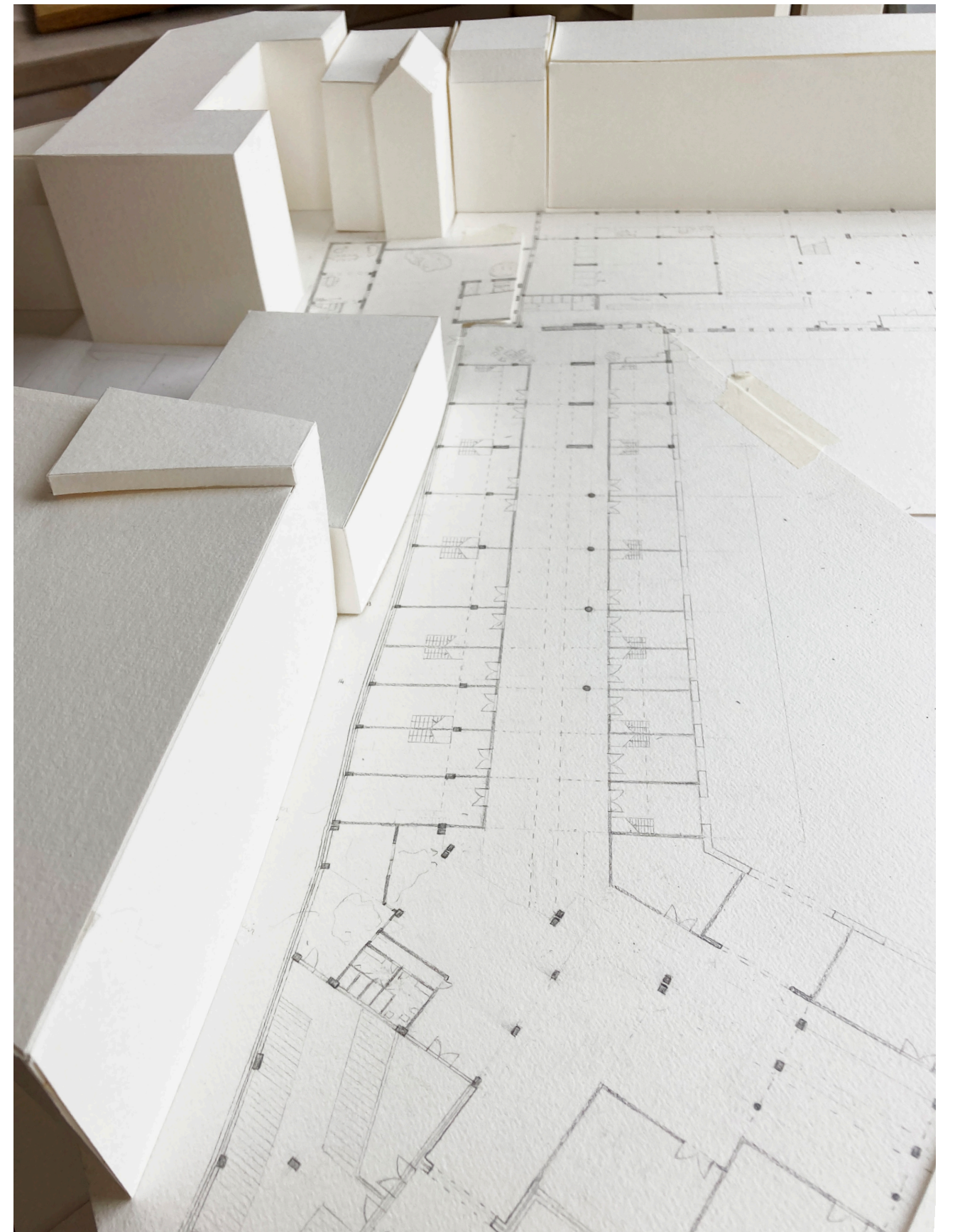
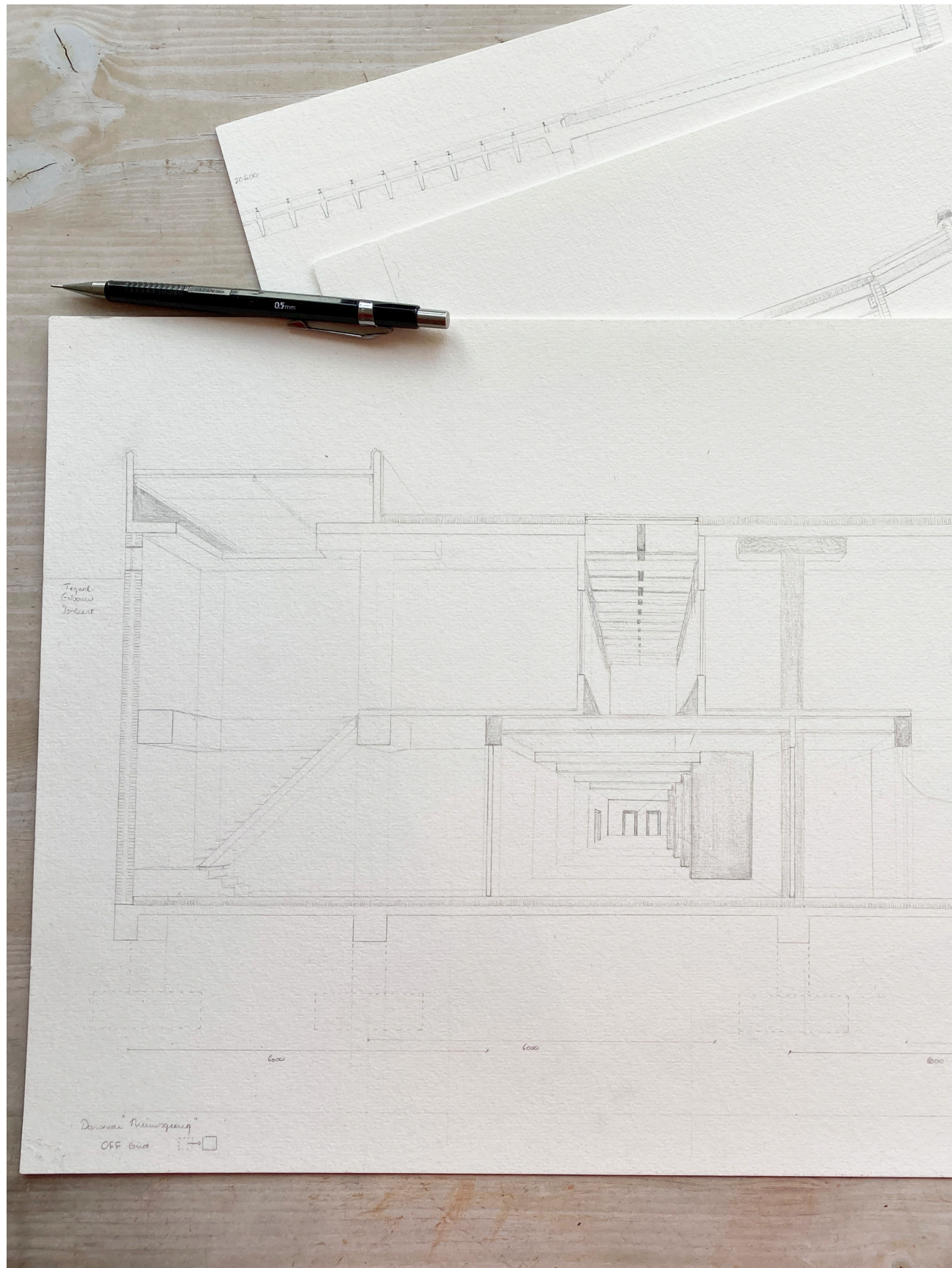
Community House

- ° Licht op de Multifunctionele Ruimte
- ° Intensie, het gebouwschrift naar Workshop



17

Dissecting and building characters



Approaches towards the existing construction of the grid;

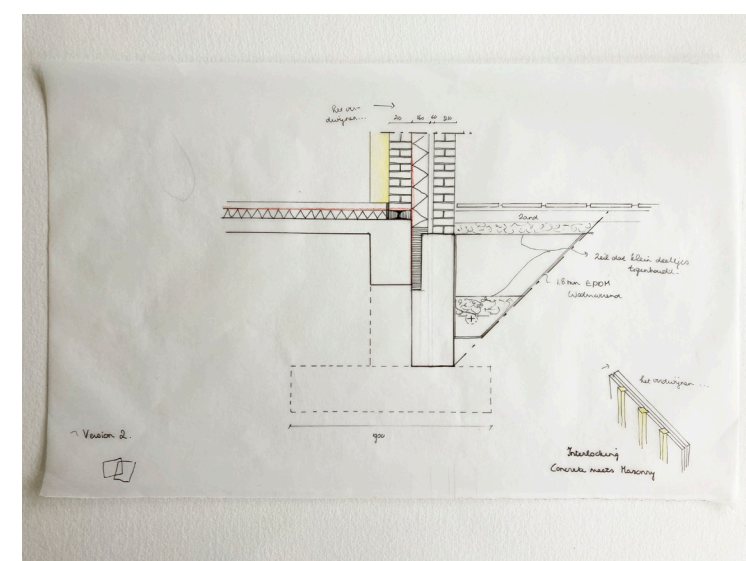
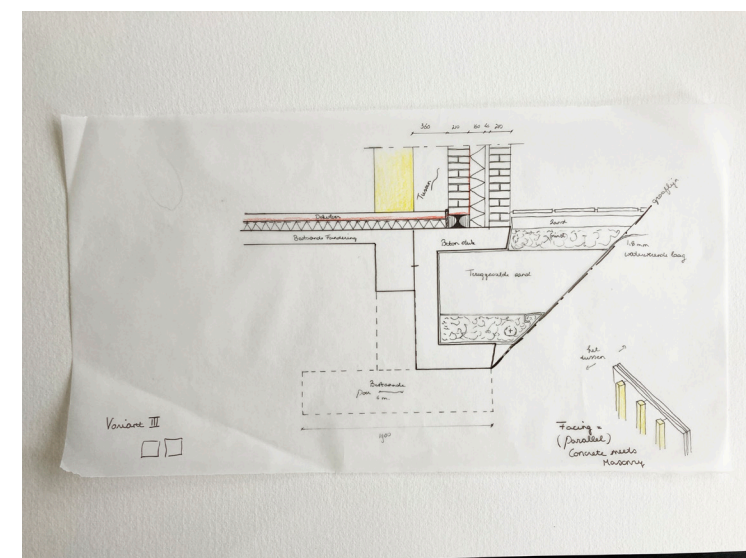
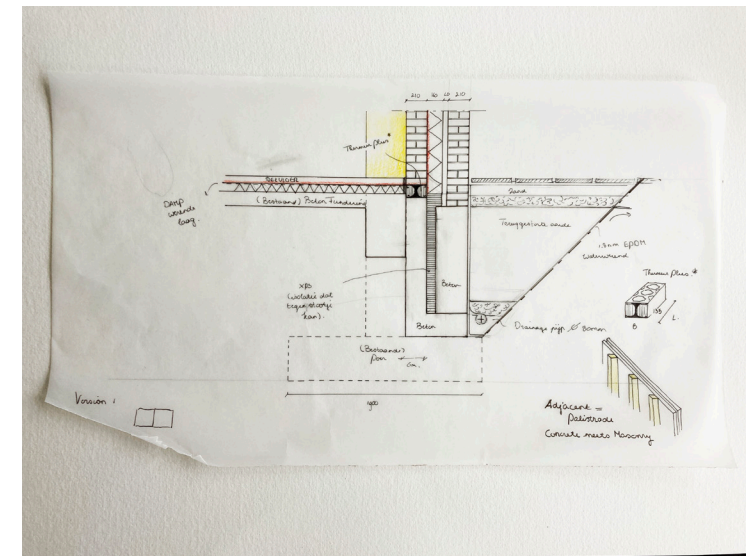
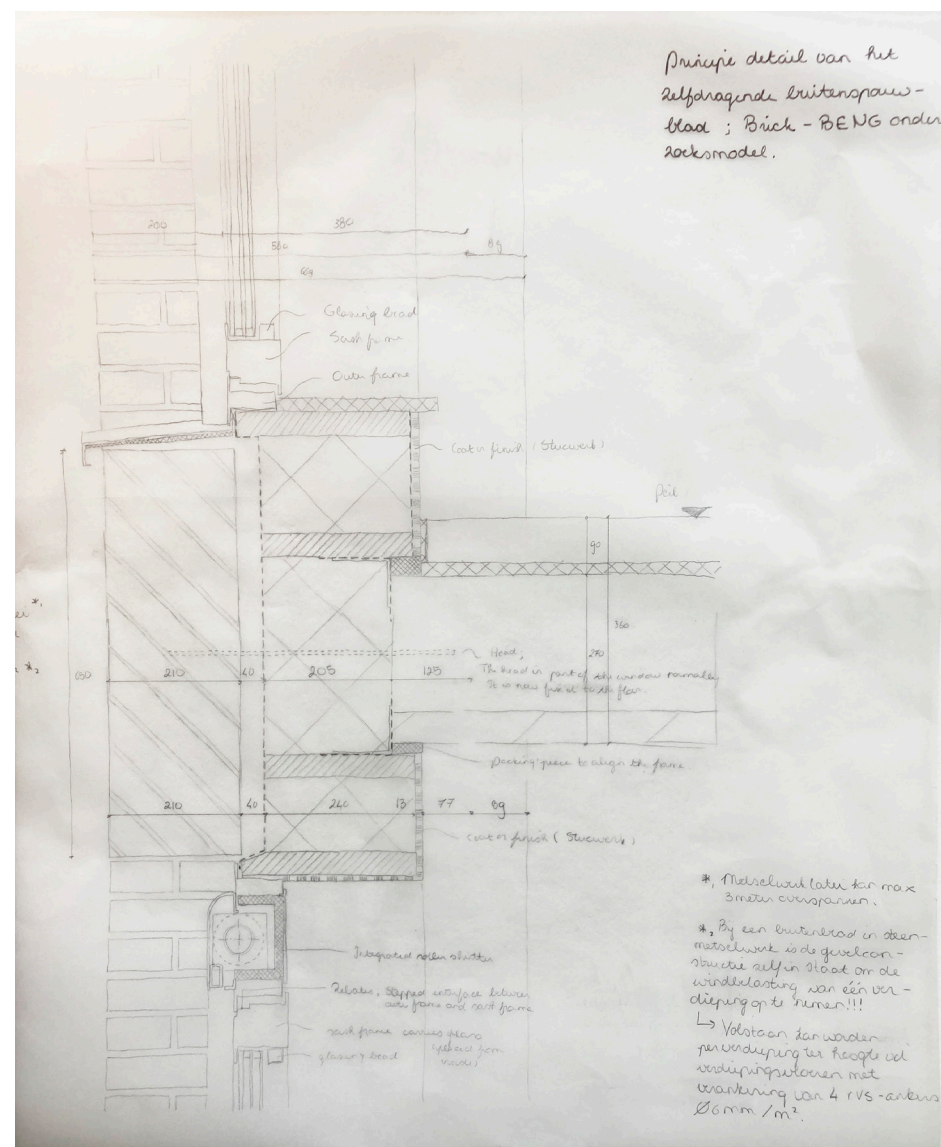
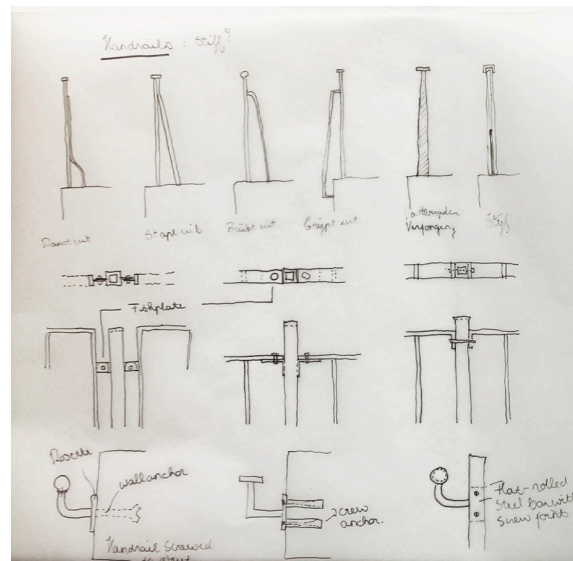
Off Grid Newsqueer, curious

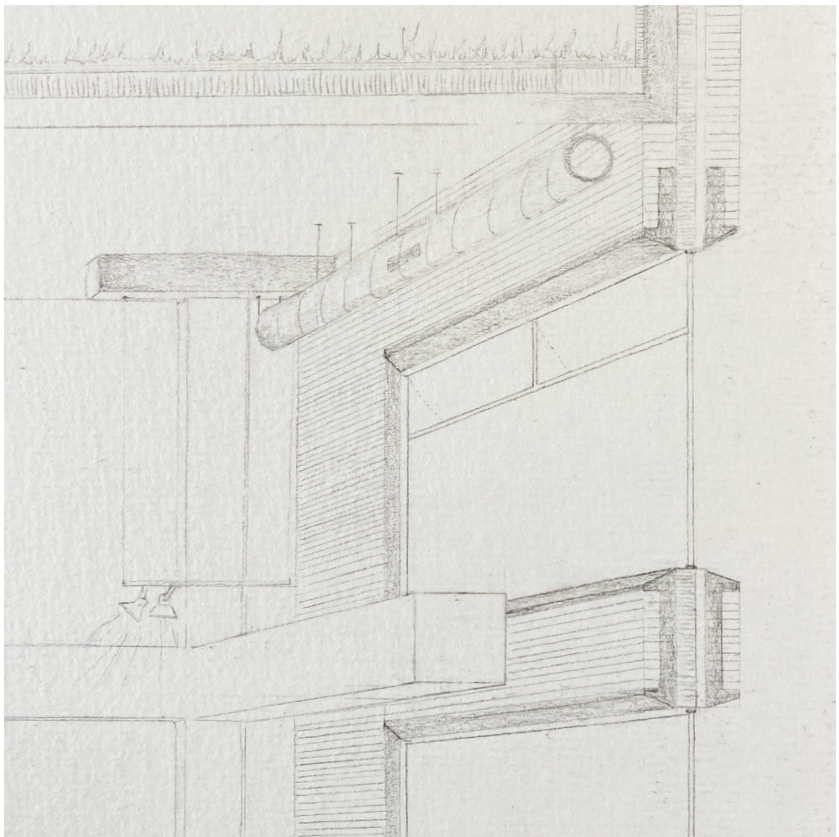
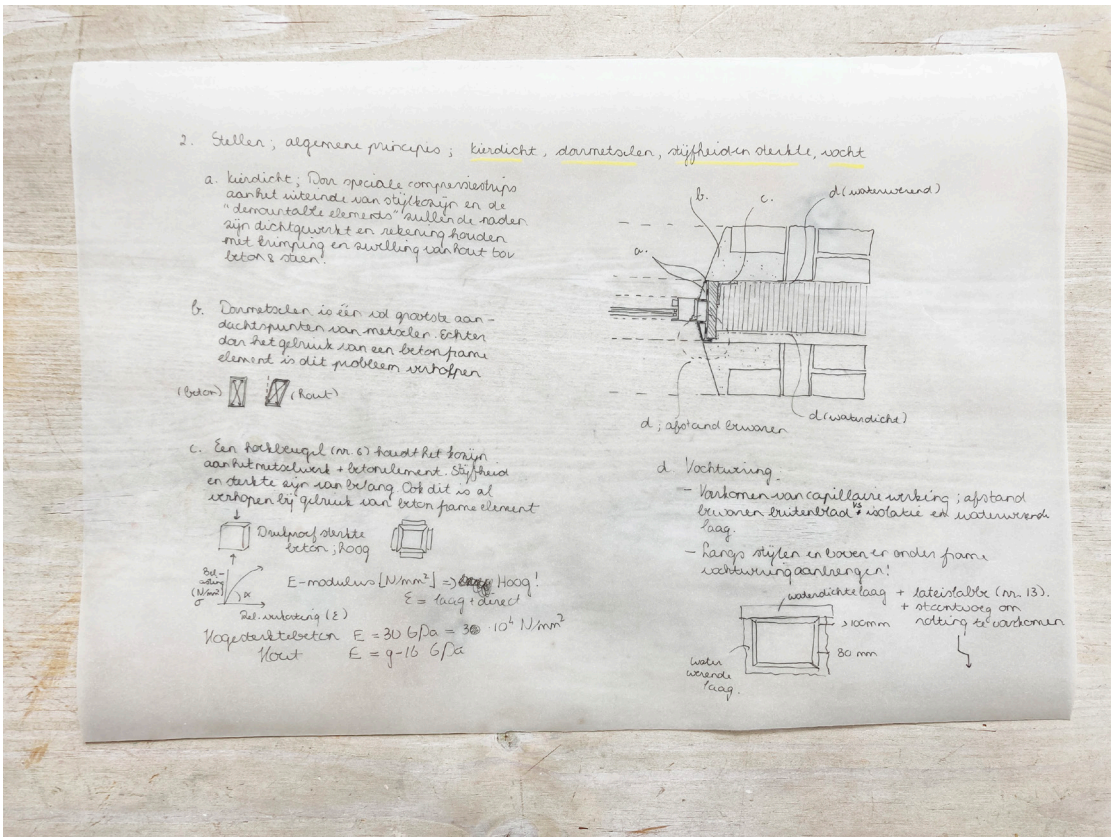
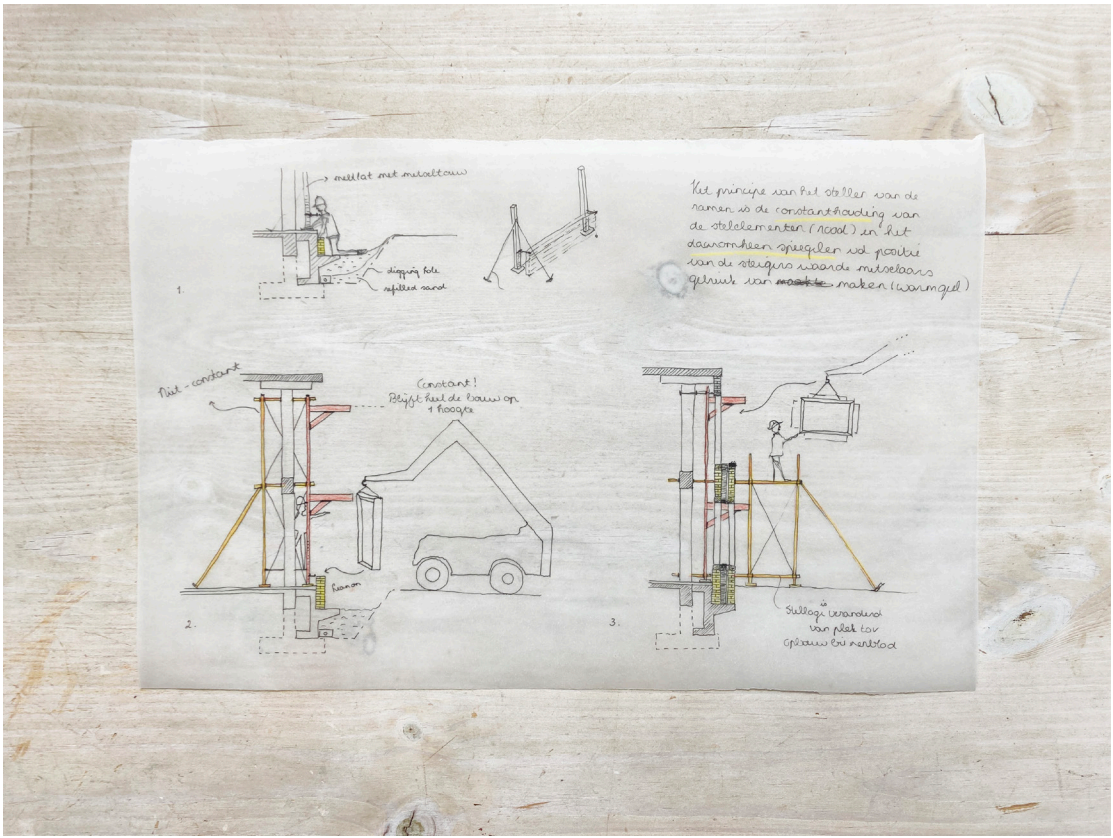
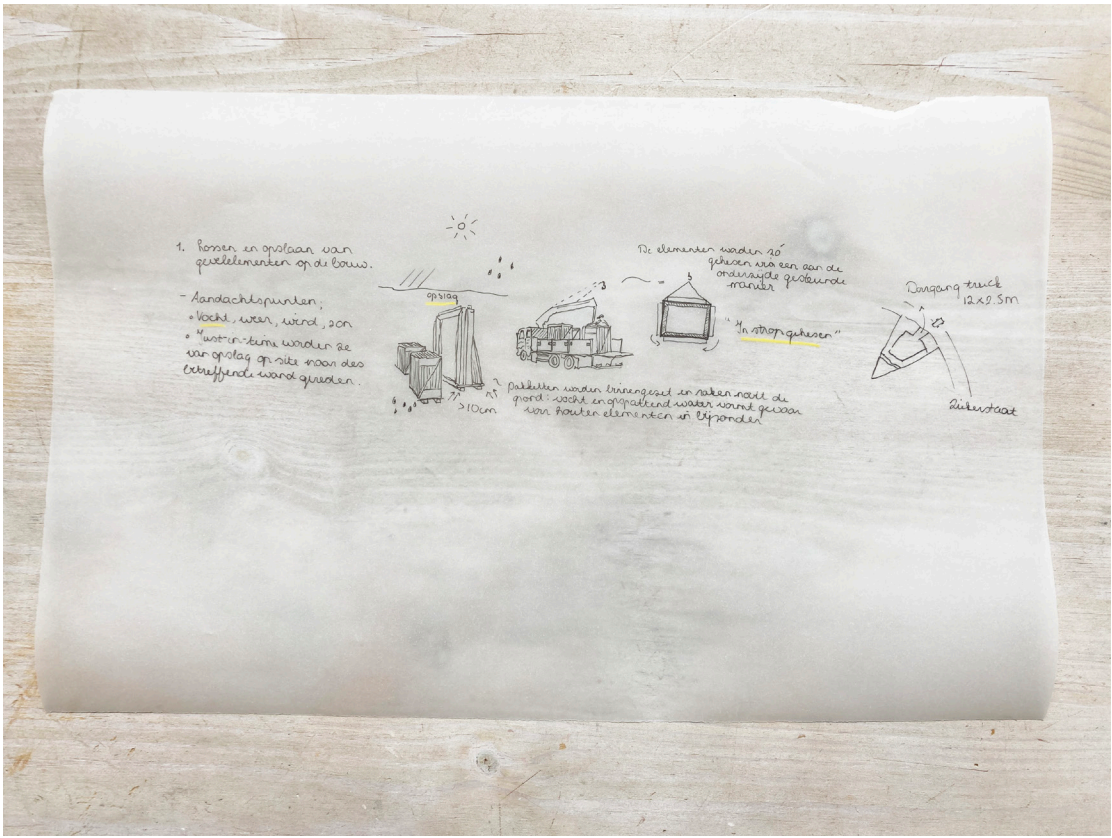
 In Grid Benadulcan, approachable

 Add to Grid Elegant, elegant

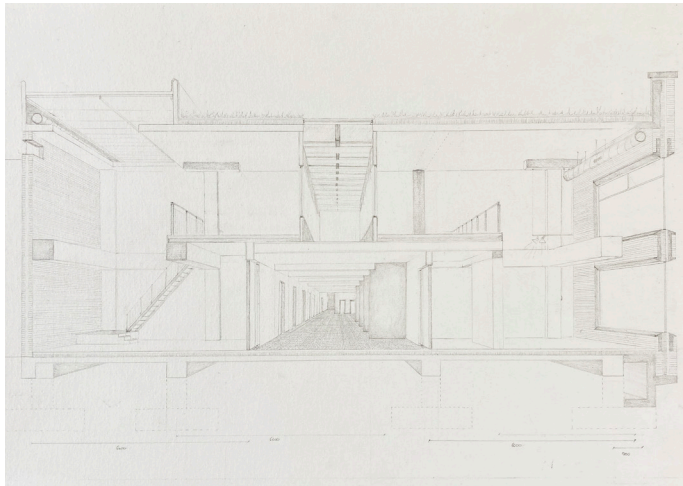
□□ Next to Grid Aanmoedigend, supportief

Turned from Grid Alternativ, Extravagant





Activities and comfort

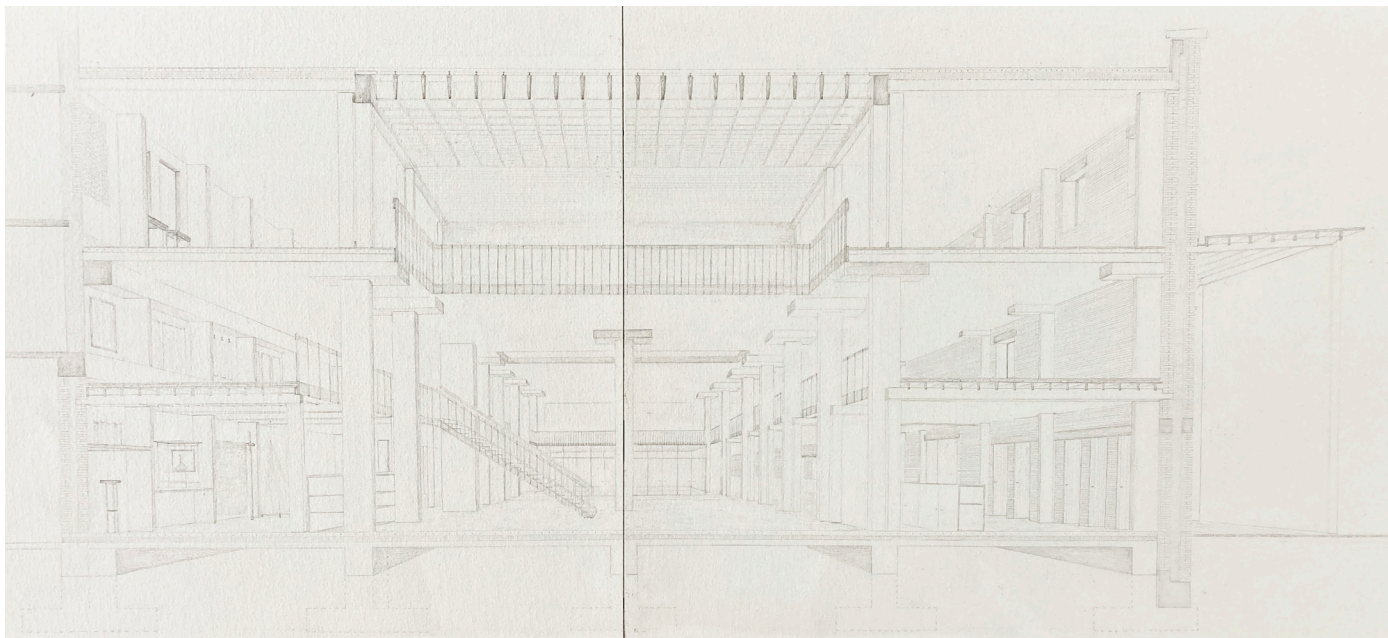


Individual space for sitting and working

Transition space to walk from one side to the other

Common spacs where people gather

Meeting space where peak loads are possible



Craft and working spaces

Common spacs where people gather

Meeting space where peak loads are possible (second floor)

I Entrees, verbindings gangen, garderober, tool ruimten, toiletten, logistieke entrees

Entrees, verbindingsgangen, garderober, tool ruimte, toiletten, logistieke ingang zijn gebieden waar men veel beweegt. Hier vinden de overgangen plaats van binnen en buiten en vice versa. In deze ruimtes kan een basistemperatuur gelegd worden met vloerverwarming. Koeling kan via vloerverwarming maar kan ook via plafondunit. Let op vast personeel en tochtklachten.

II Prive ateliers

De privé ateliers vangen zon vanaf het Oosten. Een snel reagerend verwarmingssysteem is vereist. Koeling is zeker wenselijk. (misschien al genoeg met enkel gekoelde lucht). Dit alles is aanvullend op de bufferruimte - de Winter Garden - ten westen van de ateliers. De gebruikers kunnen zelf invloed uitoefenen op hun persoonlijke wensen. Zij hebben een raam met daarboven een aanvoer van frisse lucht via een roostertje en daaronder een convector staan.

III Werkplaatsruimte

Er zijn weinig ramen en een goede isolatie. Er is weinig invloed van buitentemperatuur. Met massa op begane grond blijft eigenlijk de temperatuur in het gehele gebouw stabiel. Een vloerverwarming is het meest geschikt voor de werkplaatsruimte. Vloerverwarming kan in dekvloer, worden opgenomen. De vloer kan op deze manier ook gekoeld worden. Vooral voor de machines is dit misschien van belang. Het is van belang om voldoende inlaatroosters in de ruimte op te nemen en een goede mechanische afvoer in het dak. Rond de machines zal het gebouw nauwelijks verwarming hoeven hebben.

IV Woonkamers; Second home, Performance ruimte, Wijkcentrum

Een vloerverwarming is het meest geschikt voor de werkplaatsruimte. Vloerverwarming kan in dekvloer, worden opgenomen. De vloer kan op deze manier ook gekoeld worden. Natuurlijke ventilatie zal het streven zijn. Ramen kan men kiezen te openen.

V Tentoonstellingsruimtes en flexibele ruimtes

Deze ruimtes zijn bedoeld voor een groot aantal bezoekers. Het is daarmee erg afhankelijk van de aanwezigheid van een evenement te ja of te nee. Het is erg belangrijk dat de ruimtes op piekbelasting worden ontworpen; Wanneer er grote aantallen mensen zijn dienen de ruimtes goed geventileerd en gekoeld te worden. Om die reden is het het meest handig om te koelen met ventilatielucht (door haar snelheid). Natuurlijke ventilatie is in deze ruimten niet mogelijk. Het is wel fijn als er ramen open kunnen.

VI Restaurant en café; Centrale paviljoen, kantine werkplaats, Second home

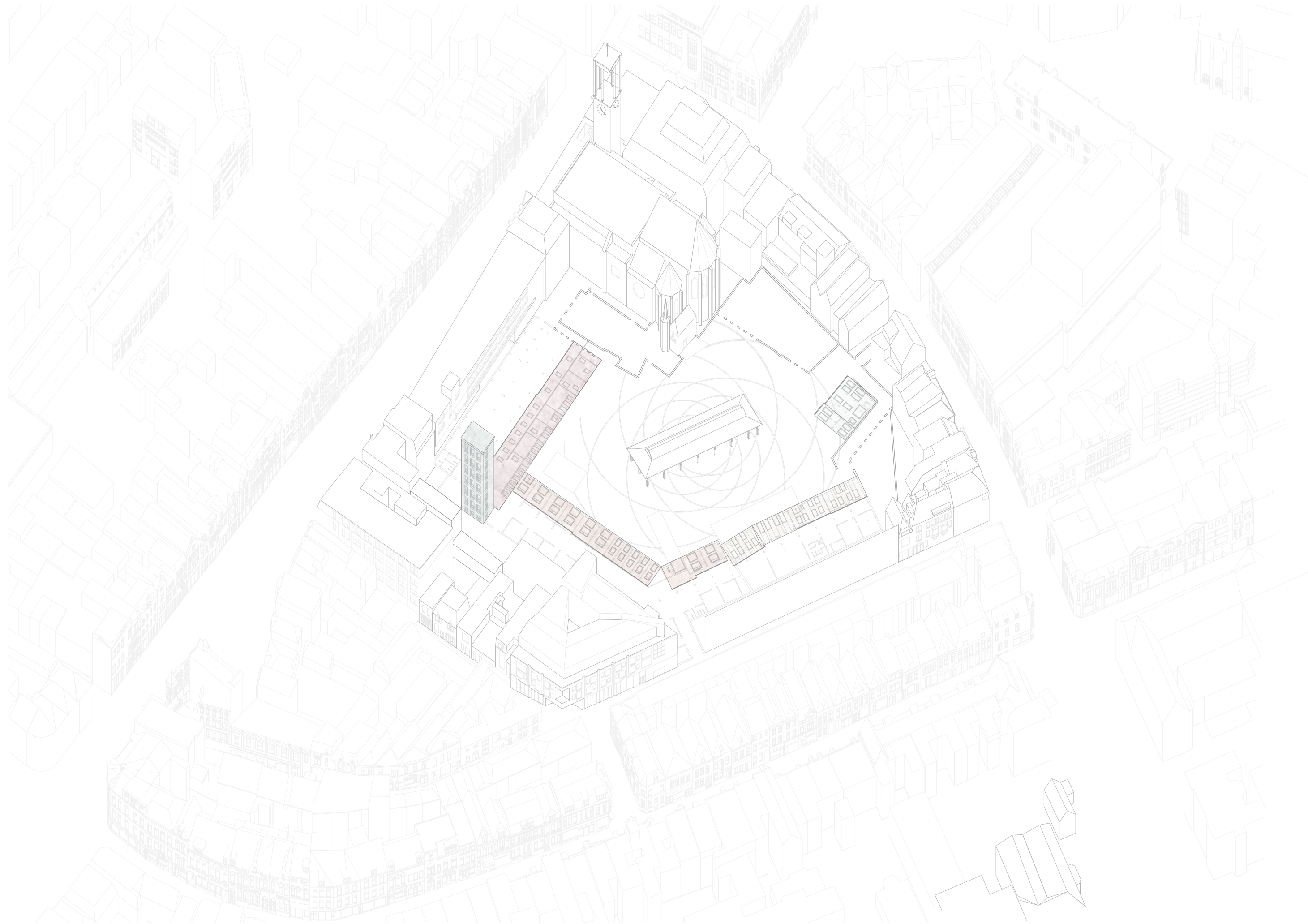
Omdat de restaurant, cafés en de keukens snel reageren op wisselend gebruik is vloerverwarming niet geschikt. Vooral de keuken zal nauwelijks verwarming hoeven hebben .

VII Opslag plekken

Hier volstaat een basistemperatuur van 15 graden en hoeft niet veel aan comfort te worden gereguleerd. Koeling niet nodig.

P⁴

End results



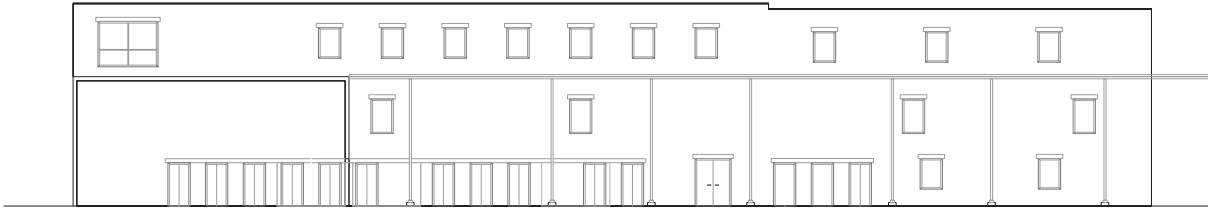
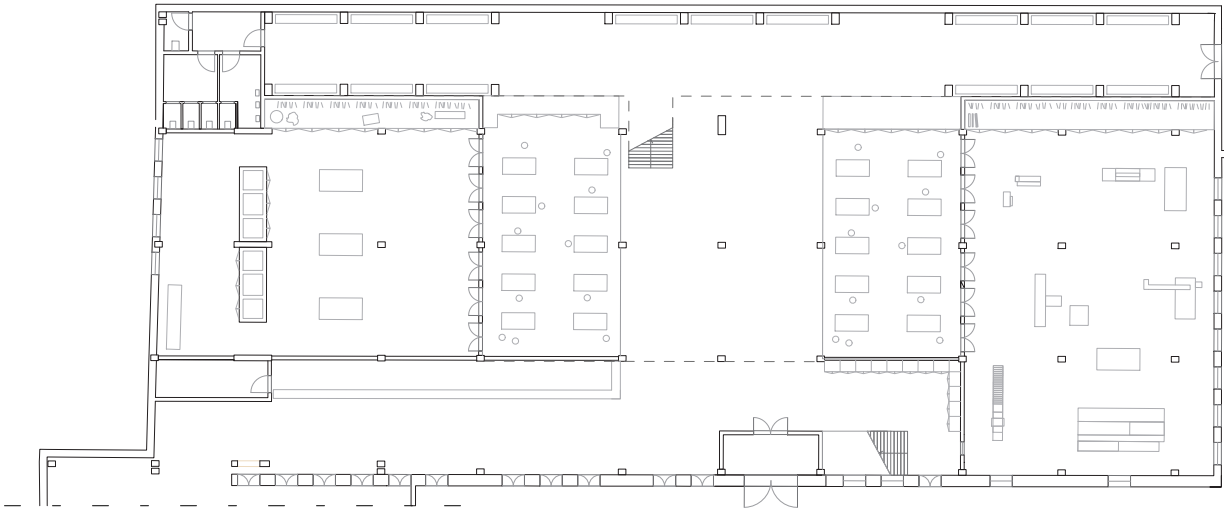
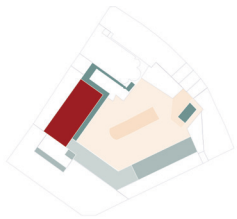


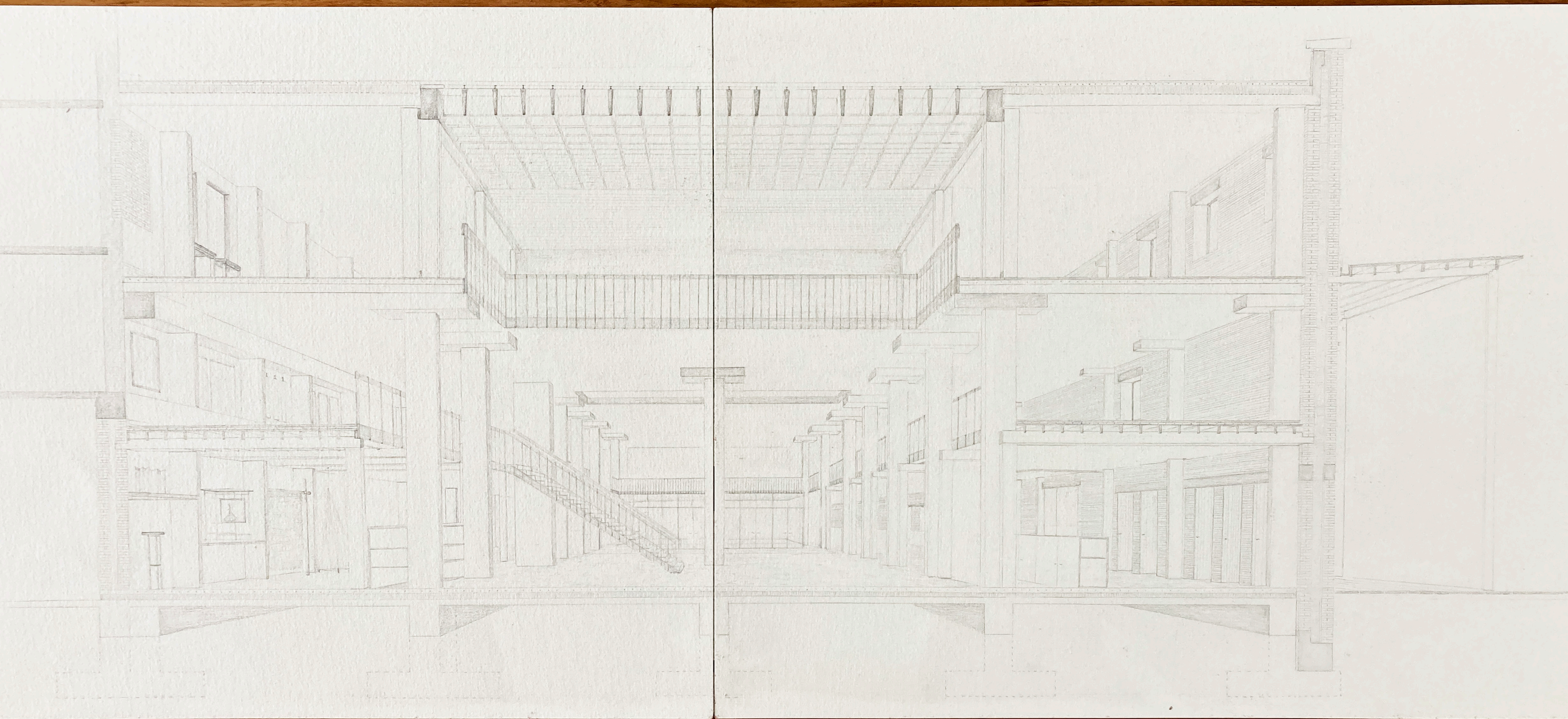
Brick Size; 210 x 100 x 50 mm
 Colour; Reddish purple
 Type; Extruded brick (strengpers)
 Bond type; Monk bond
 Produced; *De Nijverheid*, Azewijn

Joint Size; 10 mm
 Colour; 2010 Duin Nuances
 Type; Concave



Shared Workshops

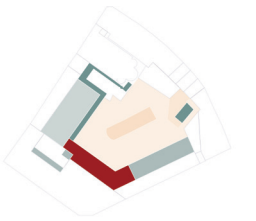
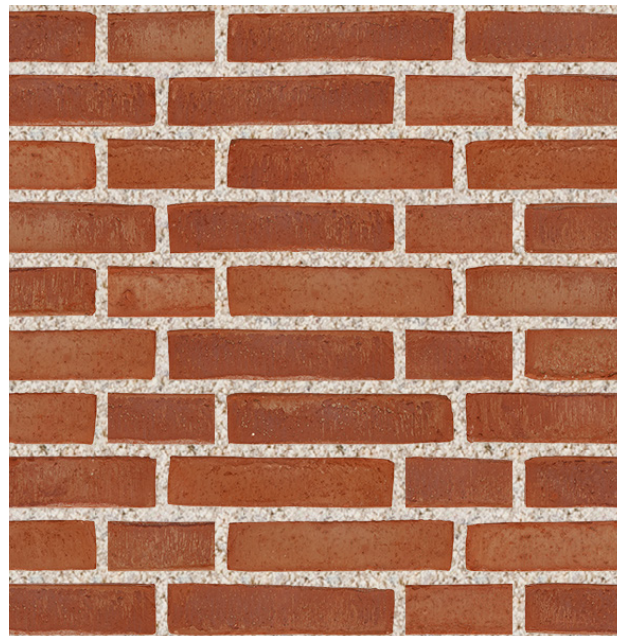


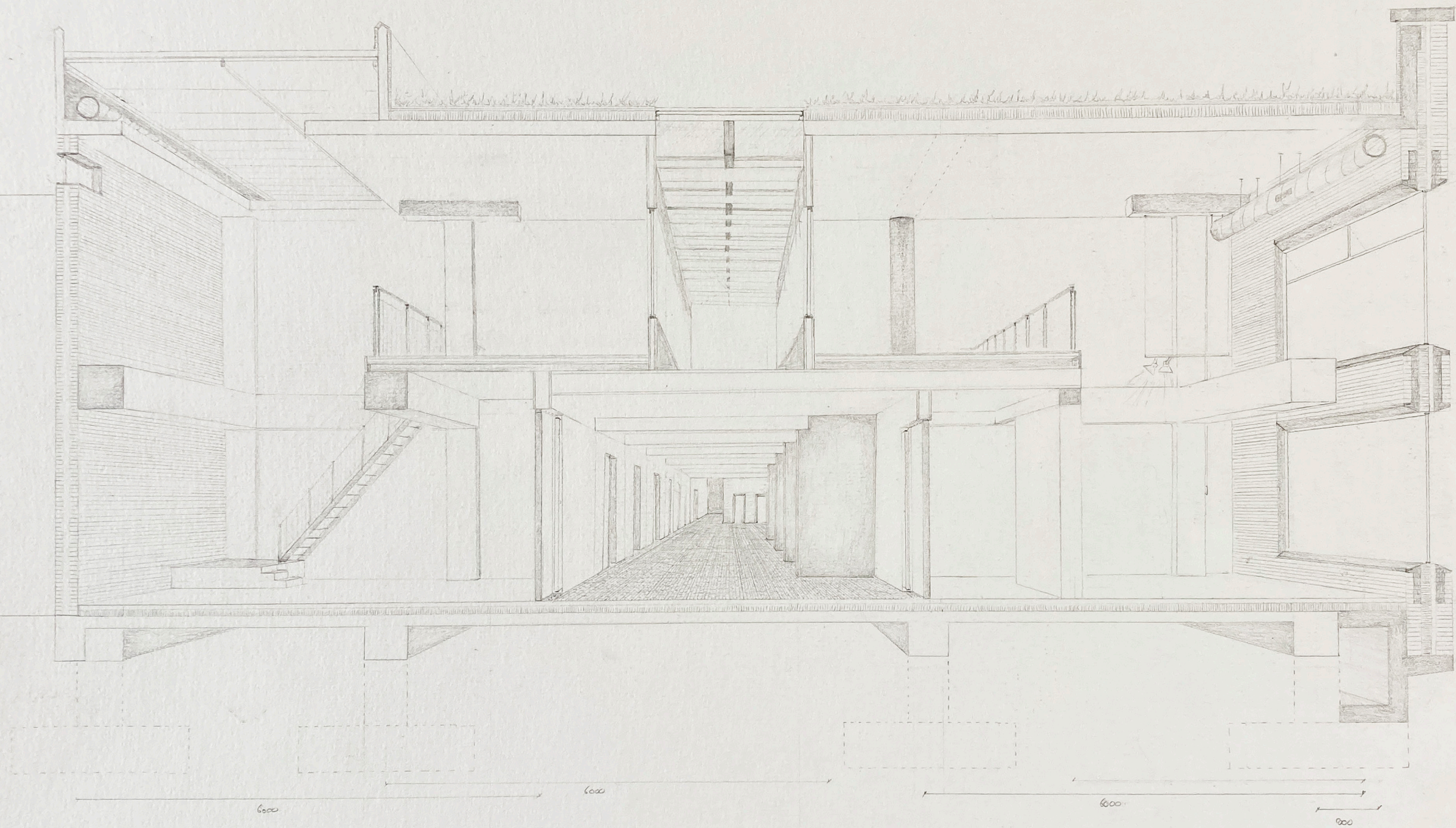


Private Ateliers

Brick Size; 210 x 100 x 50 mm
 Colour; Bright red
 Type; Stock, Wasserstrich method
 Bond type; Monk bond
 Produced; *Terca*, Beerse

Joint Size; 10 mm
 Colour; 2010 Duin Nuances
 Type; Concave



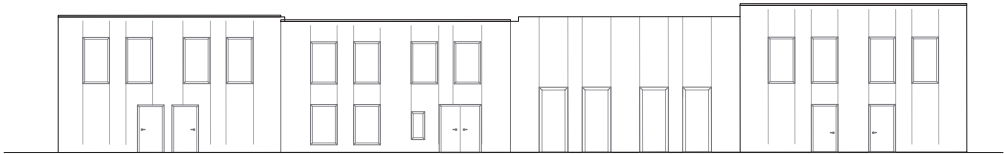
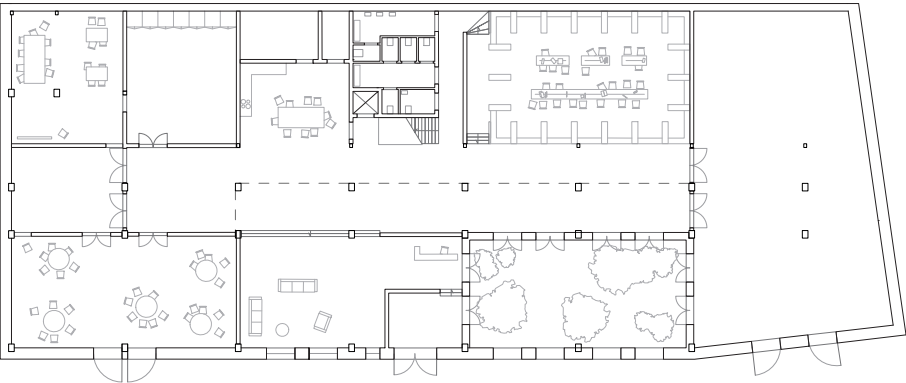
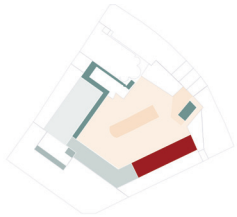


Brick Size; 210 x 100 x 50 mm
 Colour; Nuanced bronze red
 Type; Stock, Sandfaced
 Bond type; Flemish bond
 Produced; Bemmeler

Joint Size; 10 mm
 Colour; 2010 Duin Nuances
 Type; Concave



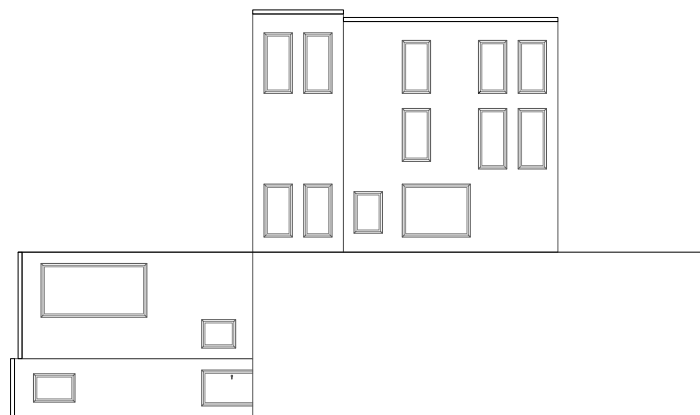
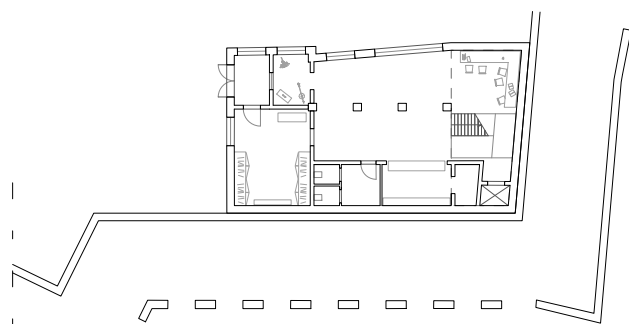
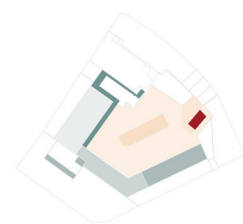
Private Ateliers



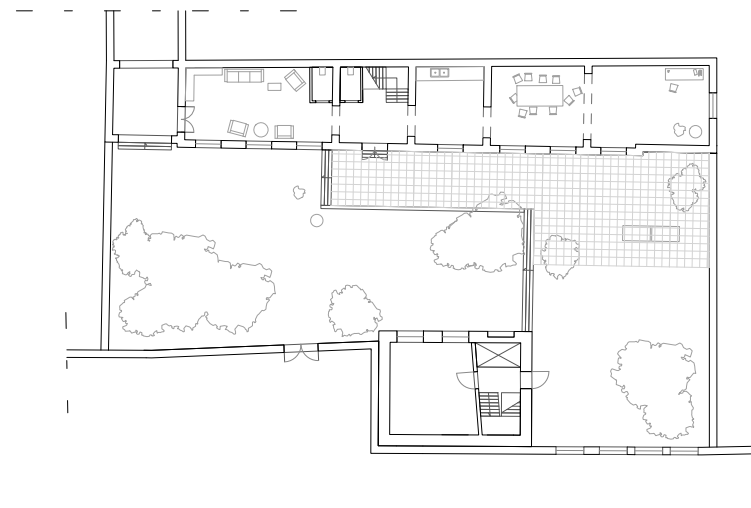
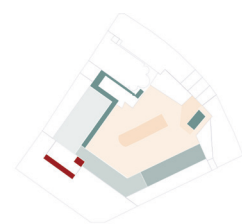


4225 2510 1540 1345 3115 6000

Performance House



Second Home



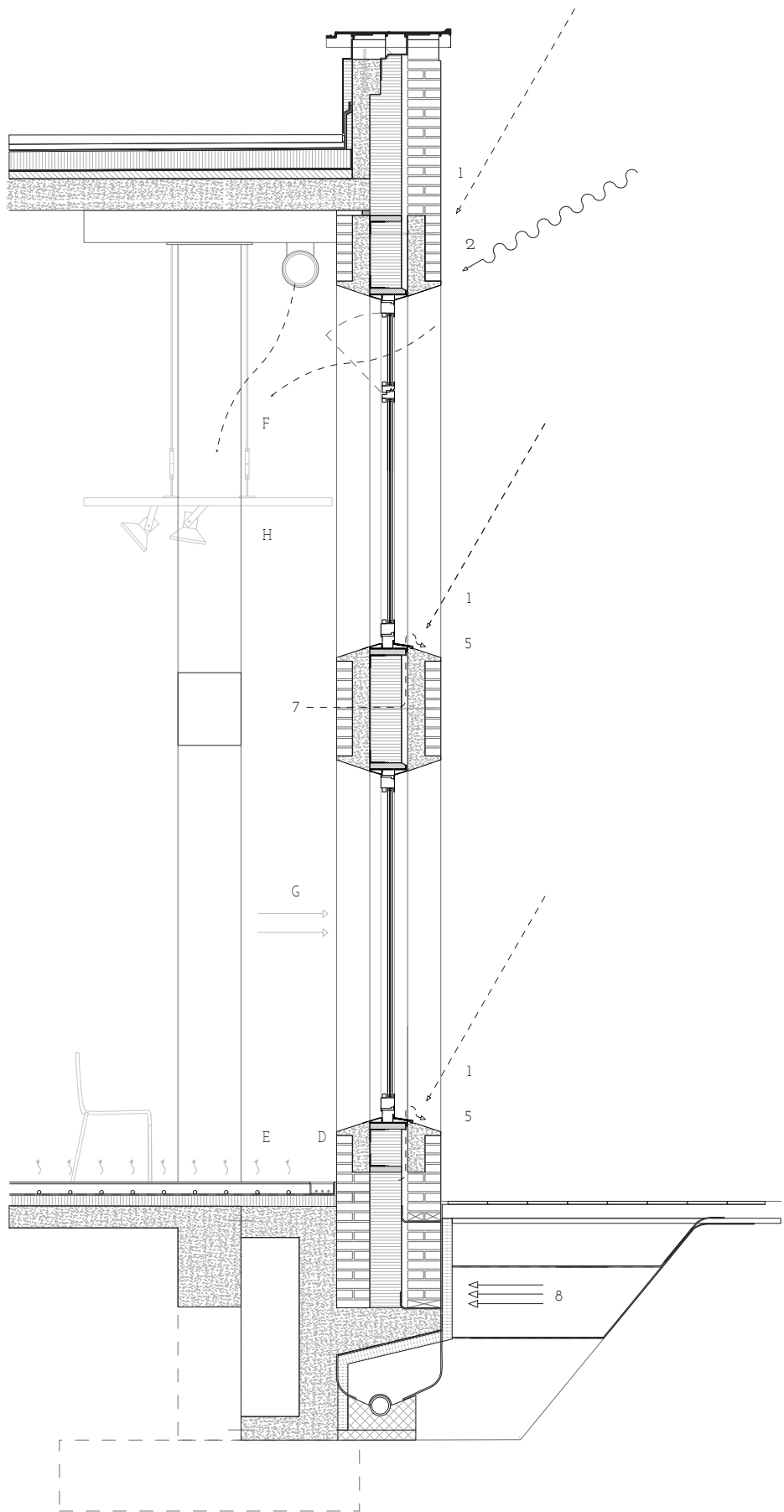
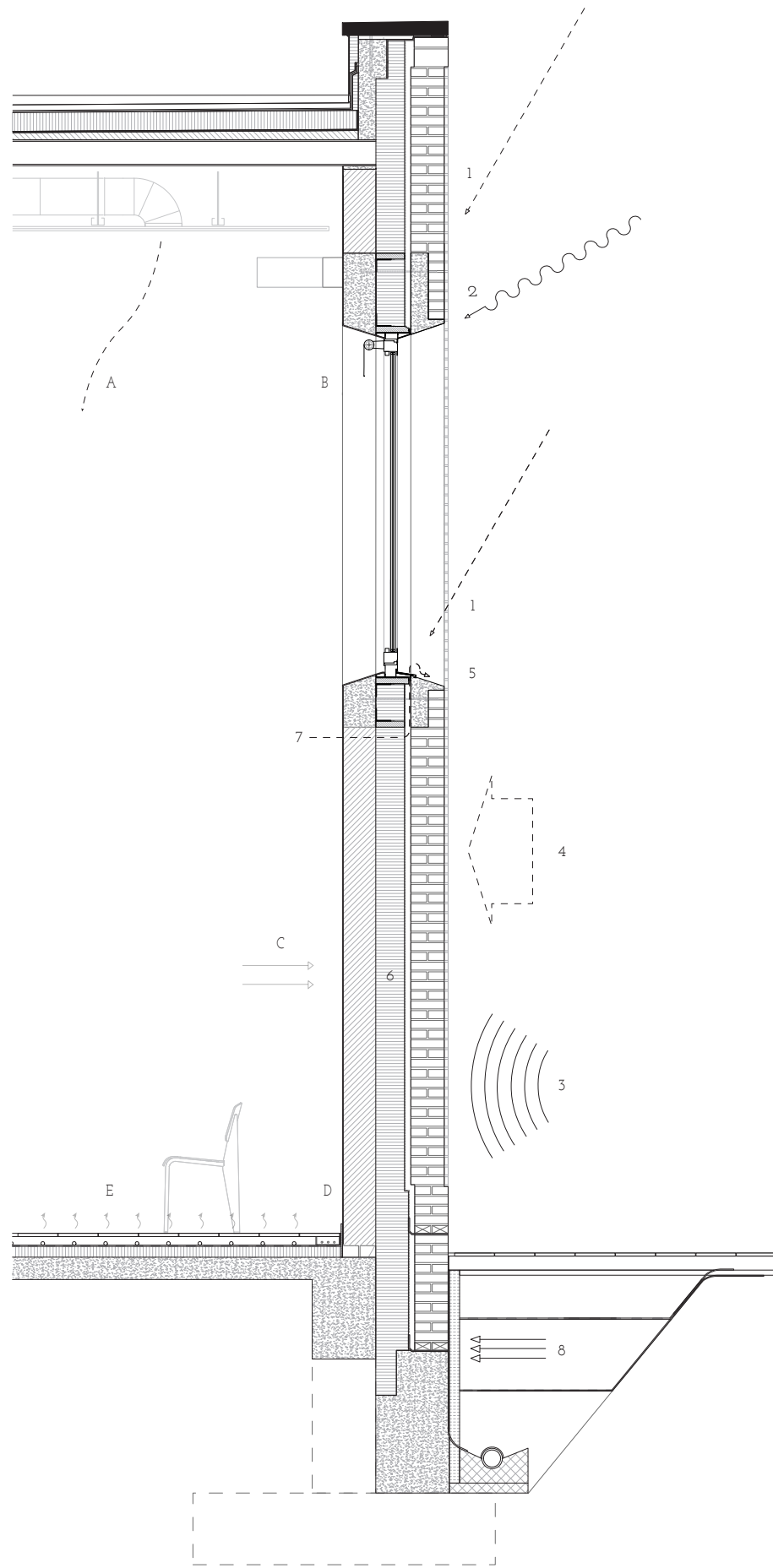








Performance of facades

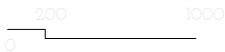


OUTSIDE

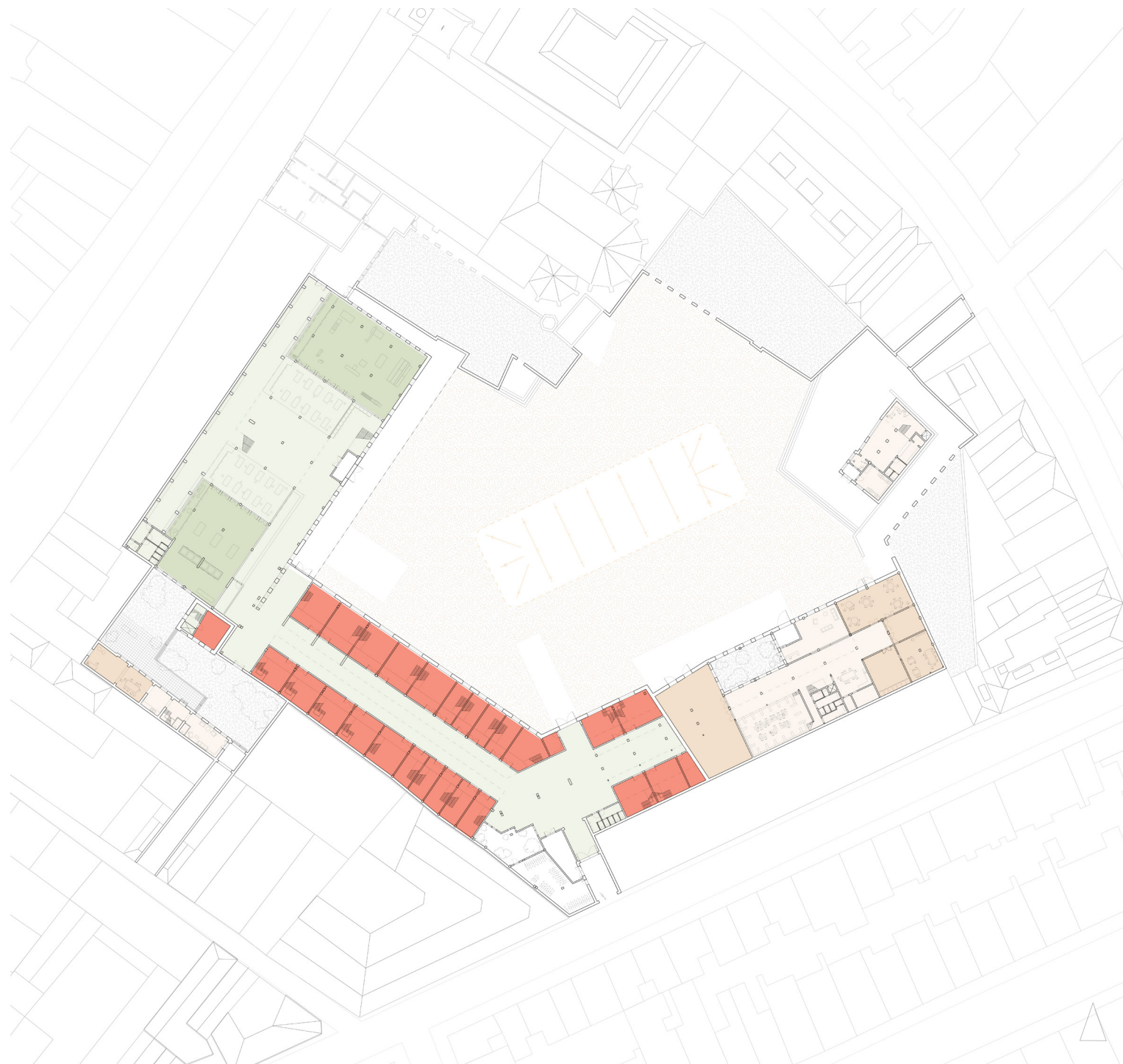
- 1 Double masonry leaf exposed to rain means risk of erosion and risk of damage caused by frost
- 2 There is almost no direct sunlight entering the multifunctional space and the ateliers which suits the function.
- 3 The mass of the walls will exclude noise within the building
- 4 The double self supporting masonry walls can handle wind loads easily coming from two directions.
- 5 Rain in conjunction with upward air currents can force water into horizontal joints, therefore raindrops are really important regarding the designed lintels and window sills.
- 6 Thermal insulation of 200 mm will guarantee a comfortable inner climate and will diminish heat loss
- 7 Vapour diffusion between inside and outside is regulated by a cavity wall avoiding saturation of the construction together with a vapour barrier
- 8 The risk of damage of the foundation caused by frost yields until 800 mm.

INSIDE

- A The mechanical ventilation system guarantees comfortable air intake and outlet within the Multifunctional room
- B The multifunctional room can be darkened
- C Clay plaster will keep the relative moisture percentage on the same level and will absorb sound.
- D Integrated electricity shafts in the ground which is openable guaranteed an easy usage of electrical equipment which is welcome in an atelier and multifunctional room.
- E Floor heating guarantees a comfortable inner temperature
- F In the private ateliers mechanical or natural ventilation are both possible depending on season and its user.
- G Masonry bricks as inner leaf causes industrial sound reverberations through the building. The walls have a rough surface to touch and to observe.
- H. Extra light can be mounted on a pulley system which can move in a vertical direction.



Accomplishinh comfort within the buildings



- Base Climate Activity
- Base Climate Activity +++
- Base Climate Common
- Base Climate Common +++
- Base Climate Individual

Base Climate Activity

- PURPOSE a base temperature between 17 - 24 degrees. One is remembered to the season within the indoor climate. Therefore, there is an acceptance for small temperature fluctuations. It is important that windows and doors can be opened.
- MEDIUM - Underfloor heating in combination with natural ventilation supported by mechanical ventilation. Possible usage of heat of machines.

Base climate activity +++ (group of machines)

- PURPOSE In addition to Base Climate Activity, it is important that these areas can quickly adapt to the number of users and the resulting peak loads of machines. This means extra cooling and extra ventilation is necessary to install. The extraction of air regarding flying dust particles is very important
- MEDIUM - Extra ventilation and extraction of air and dust

Base climate common

- PURPOSE - A base temperature of 19 - 21 degrees is realized. It must be possible to open a window without disturbing the comfort of others. Proper ventilation is important.
- MEDIUM - Underfloor heating and natural ventilation supported with mechanical ventilation.

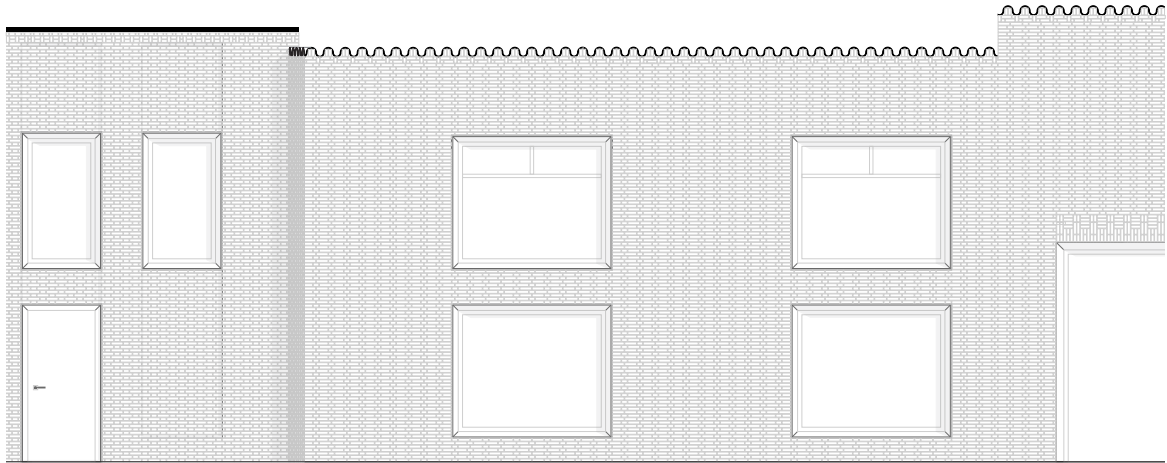
Base climate common +++ (group of people)

- PURPOSE - In addition to Base Climate Common, it is important that these areas can quickly adapt to the number of users and the resulting peak load. This means extra cooling and extra ventilation has to be installed.
- MEDIUM - Additional ventilation and cooling facilities

Base climate individual

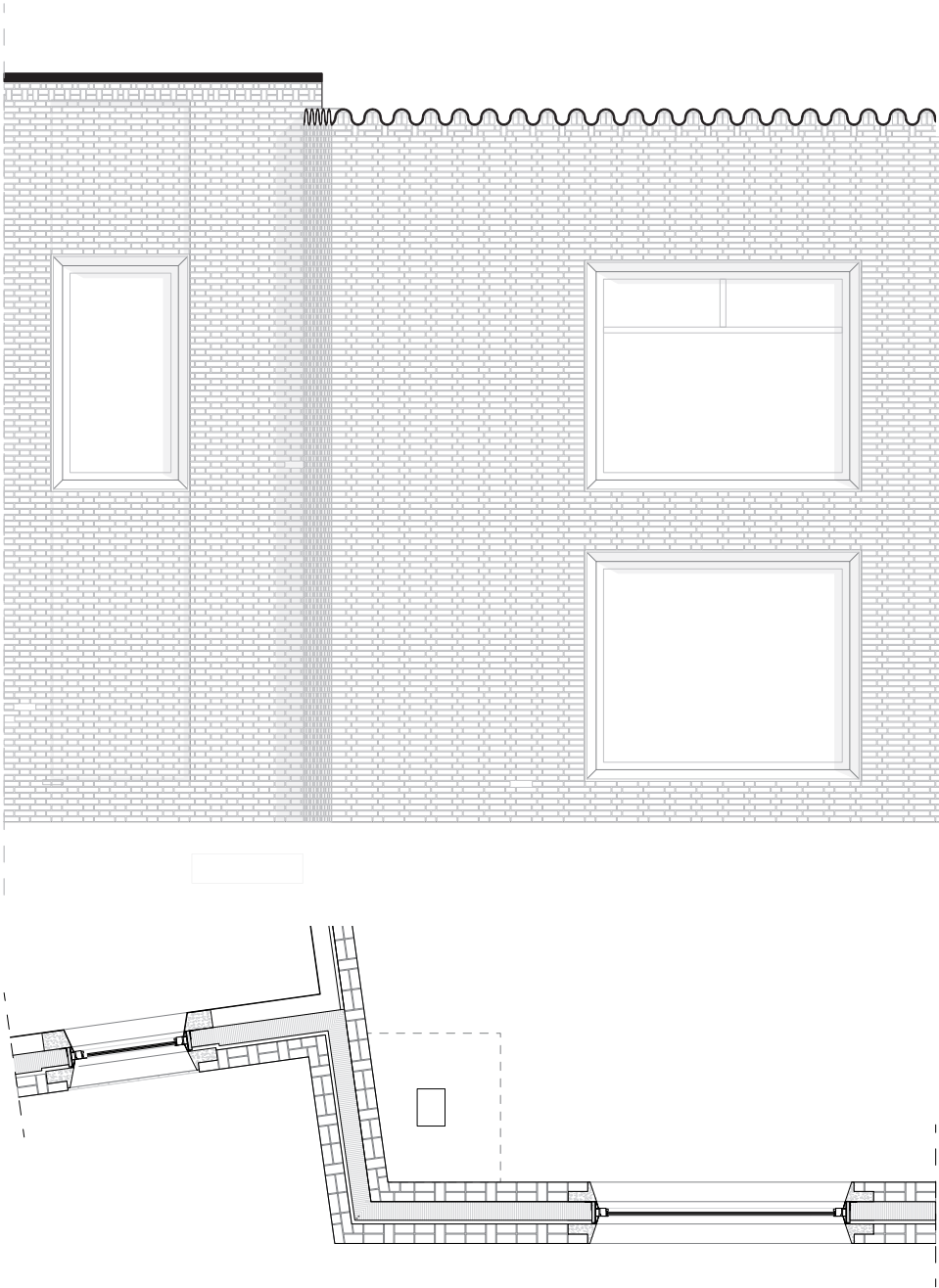
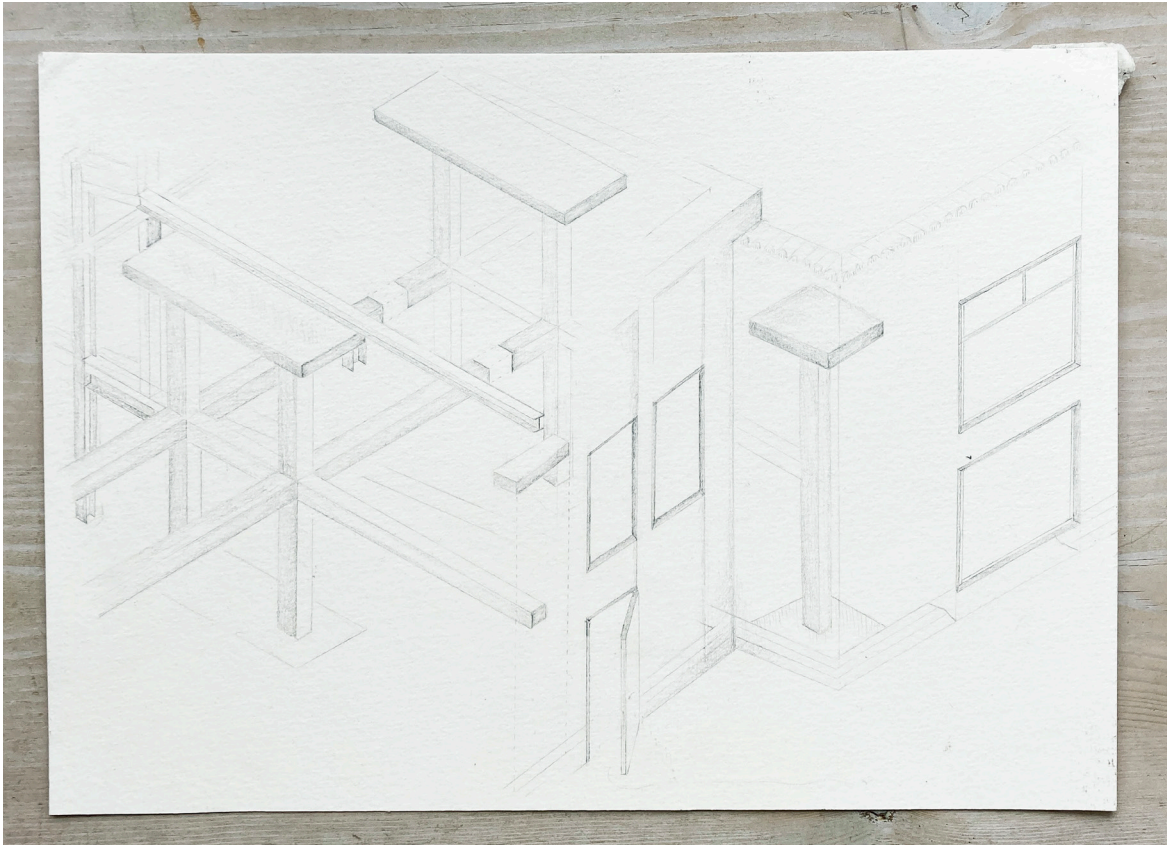
- PURPOSE - In addition to Base Climate Common, it is important that the user has control over his or her comfort. A window can be opened. Individual user can influence the base temperature + - 3 degrees.
- MEDIUM - Additional heating and cooling facilities (by ventilation convector)

How walls meet up



Noors kettingverband met klezorbeeindiging KSSO-5
 $4K + 2,5nK - V \ (n = 6) = 29$
 $1K + 2,5nK + V \ (n = 6) = 26$

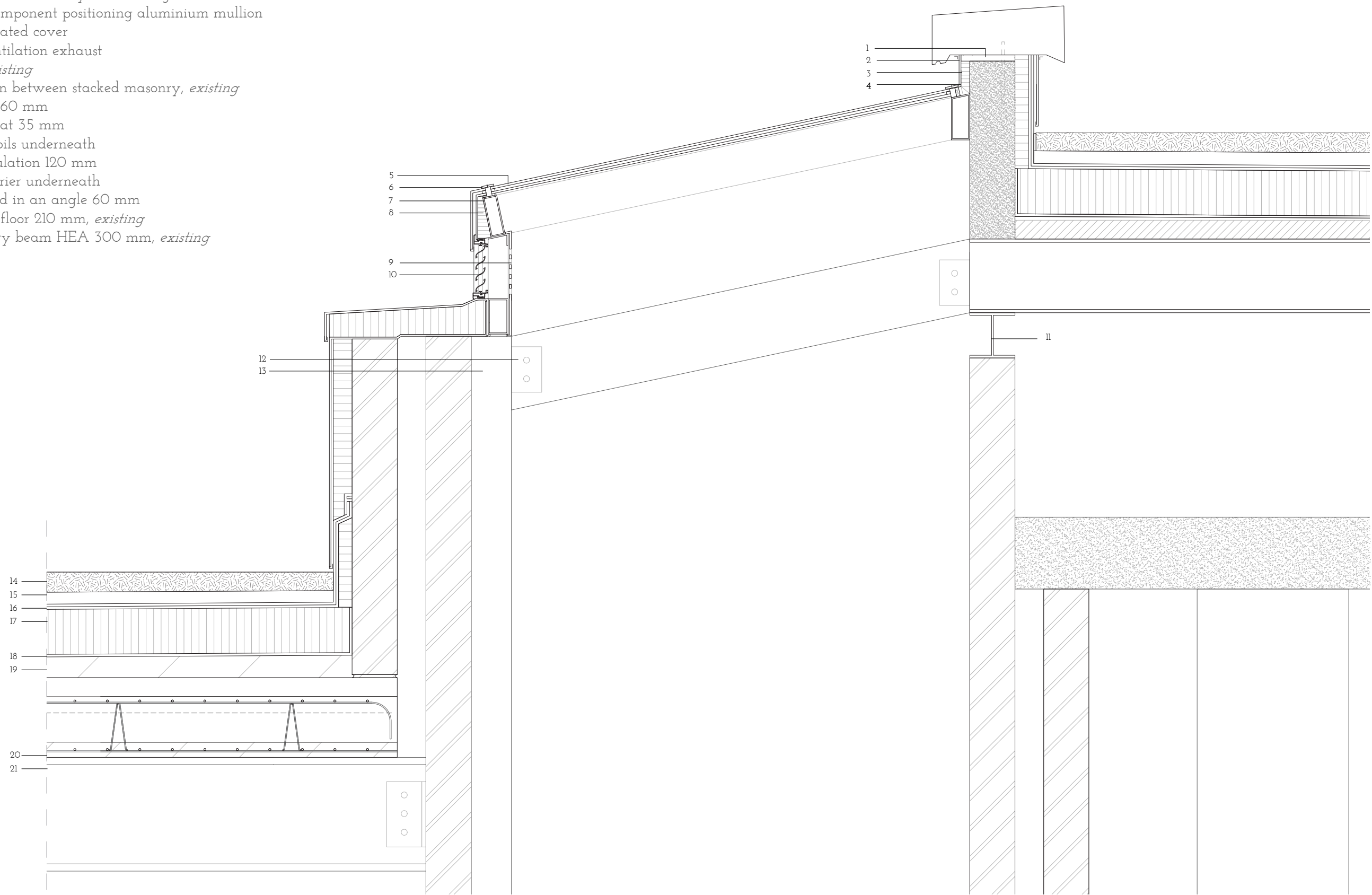
Vlaams verband KSO-3
 $2,5K + 1,5nK - V \ (n = 3) = 7$
 $0,5K + 1,5 \ nK + V \ (n = 8) = 12,5$



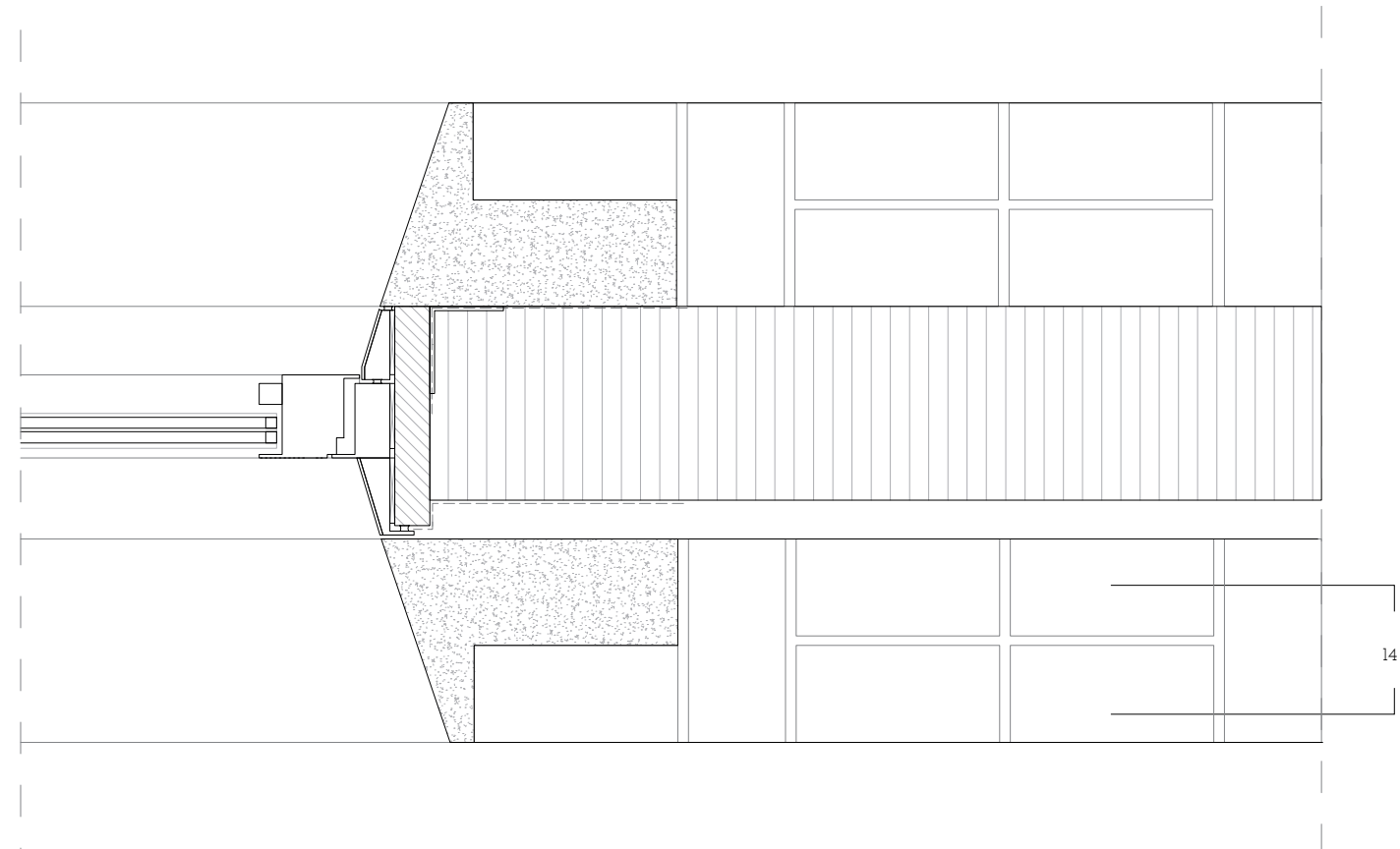
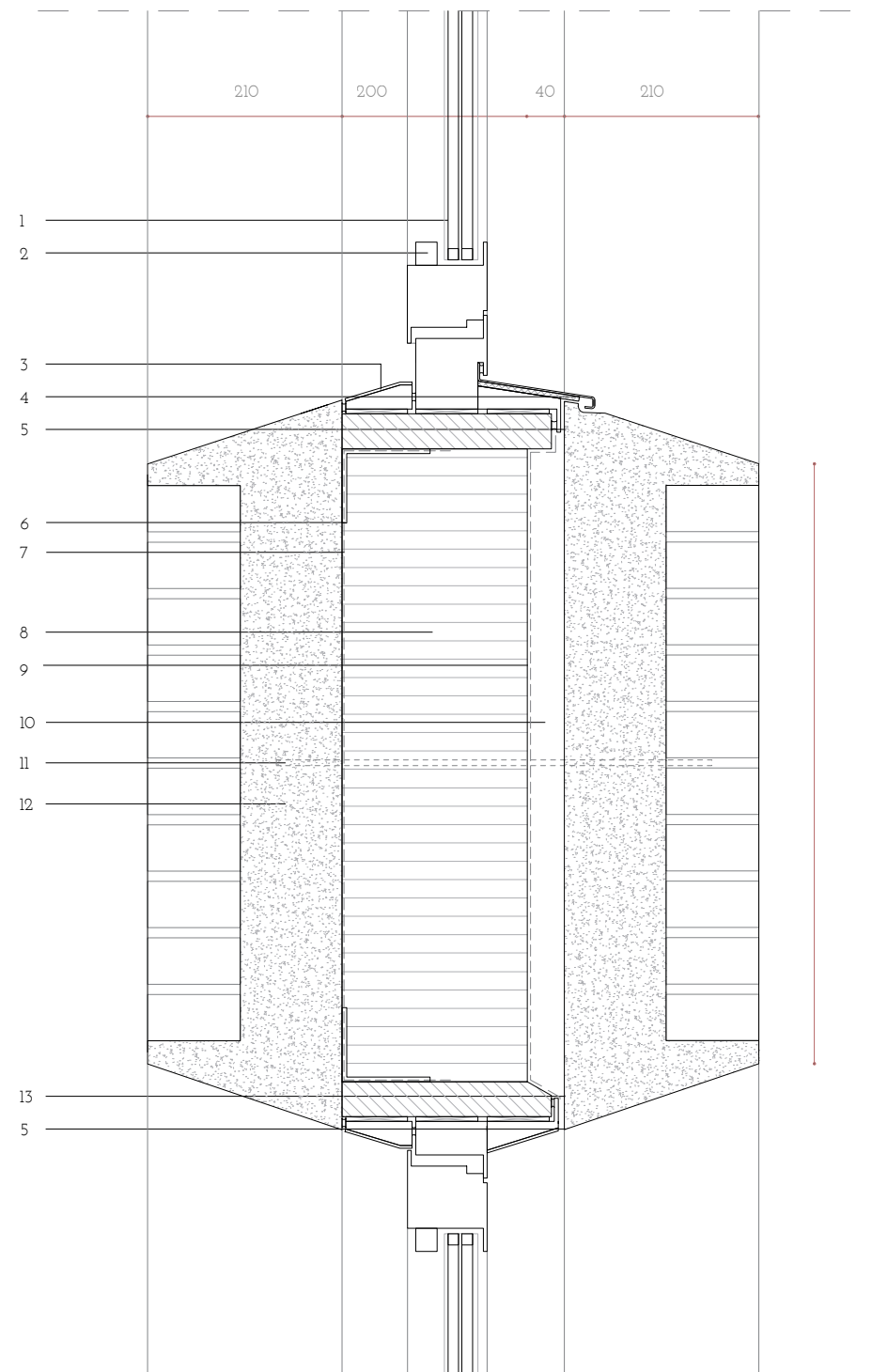
LEGEND

1. Reused concrete element laid on concrete bed
2. Thermal insulation 25 mm
3. Metal sheeting
4. Alluminium mullion, primary mullion mountend on concrete
5. Double glazed roof light
6. Metal sheeting guiding rainwater downwards
7. Alluminium mullion layed in an angle
8. Insulating component positioning aluminium mullion
9. Metal perforated cover
10. Topline ventilation exhaust
11. IPE 200, *existing*
12. HEA 200, *existing*
13. HEA 200, in between stacked masonry, *existing*
14. Sedum roof 60 mm
15. Drainage mat 35 mm
16. polymeric foils underneath
17. Thermal insulation 120 mm
18. Vapour barrier underneath
19. A screed laid in an angle 60 mm
20. Wide slab floor 210 mm, *existing*
21. Steel primary beam HEA 300 mm, *existing*

How light penetrates from above

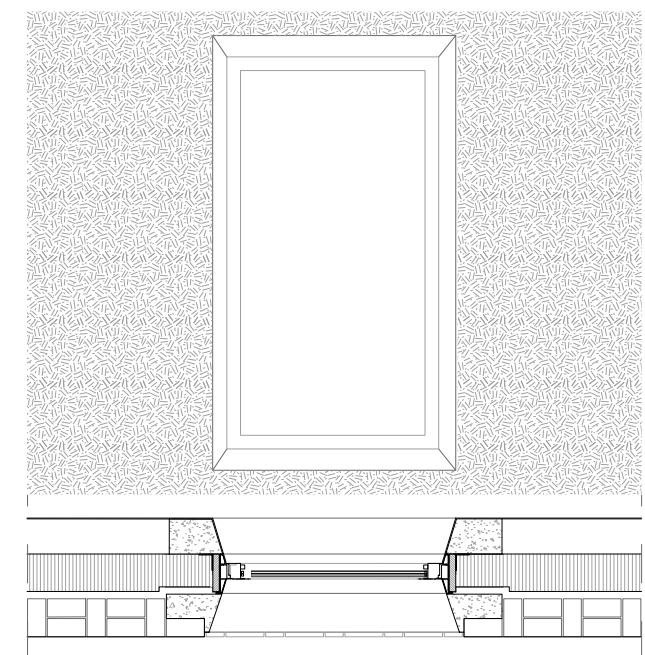
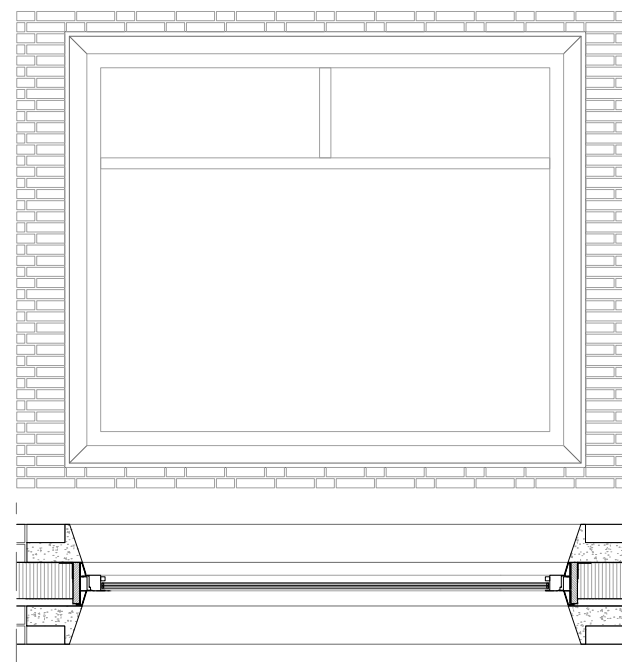
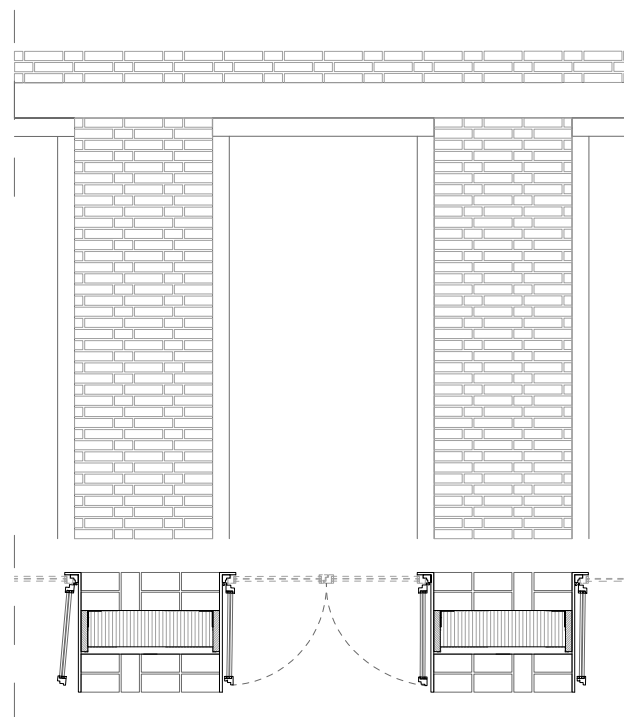
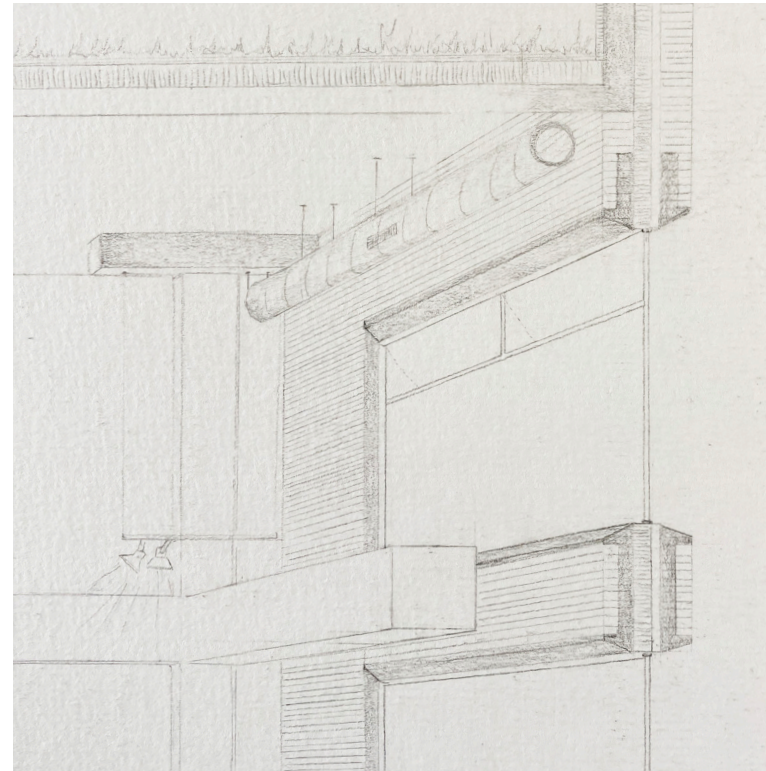
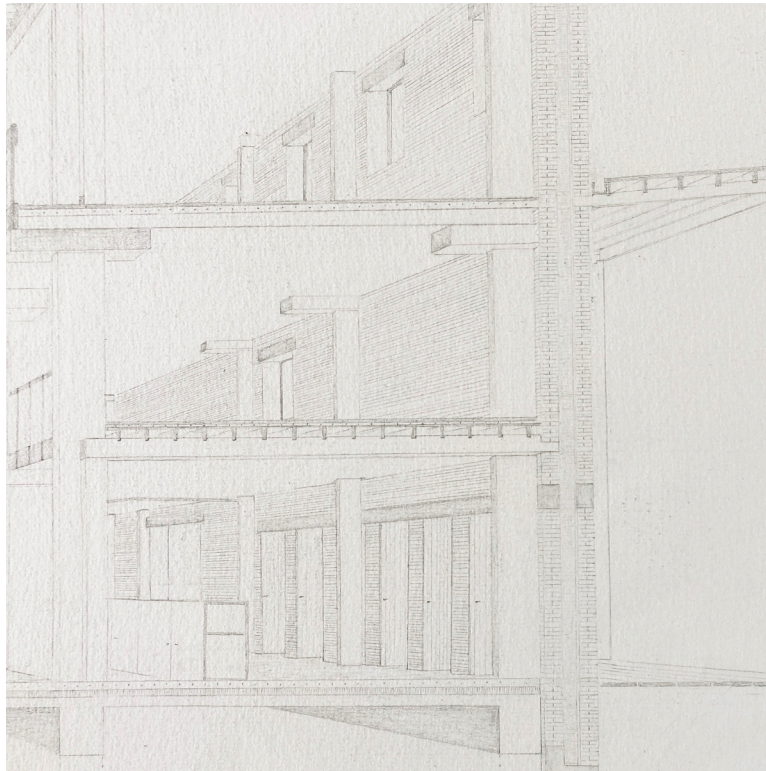


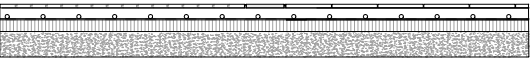
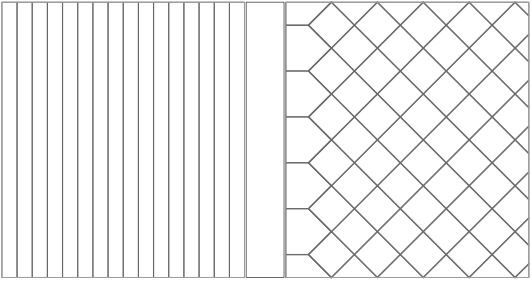
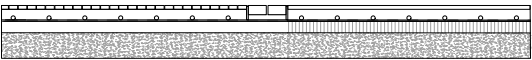
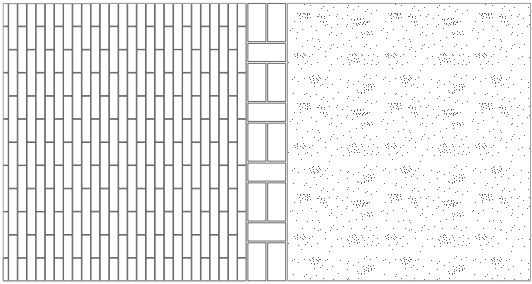
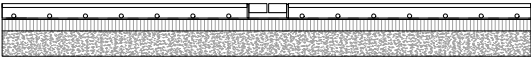
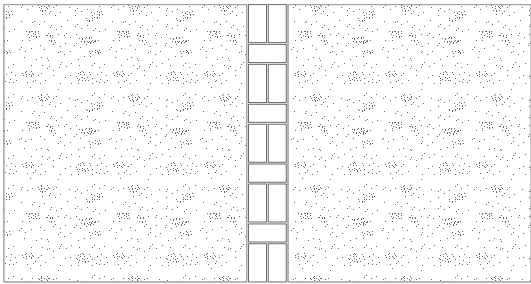
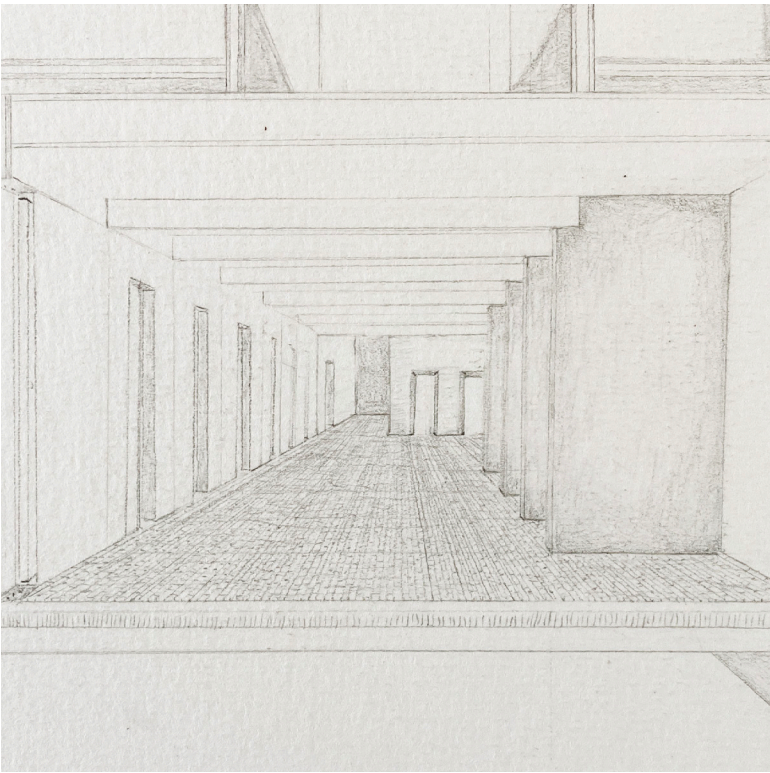
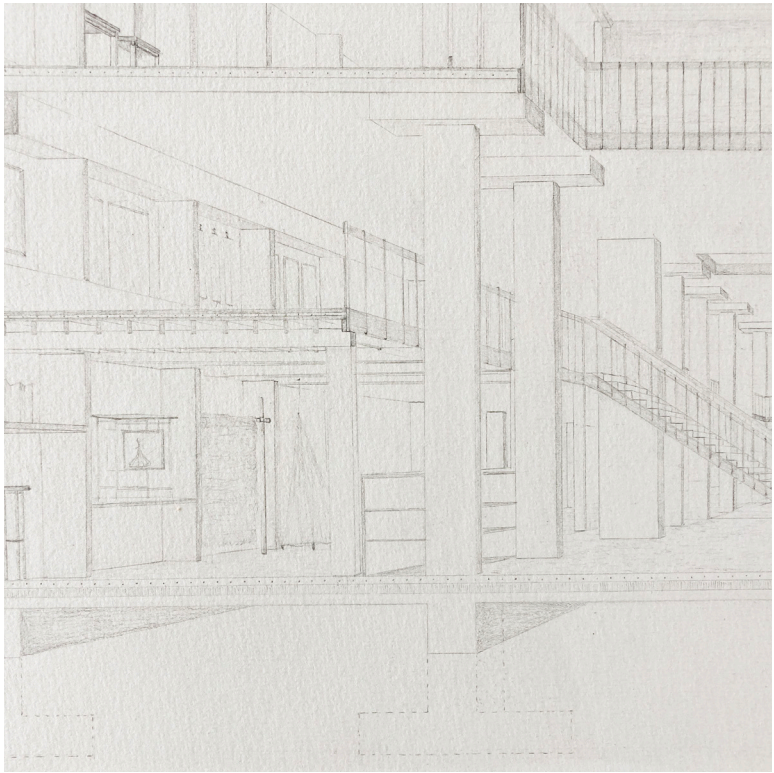
Detail of window design

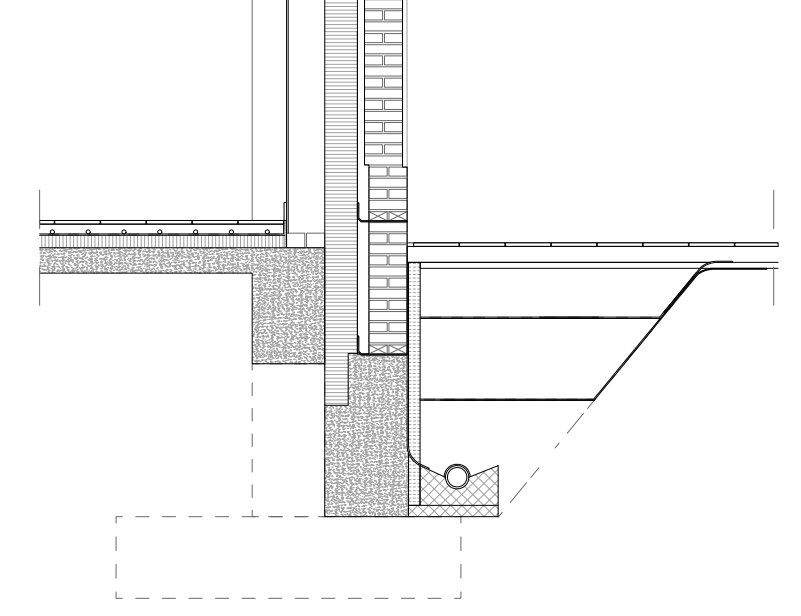
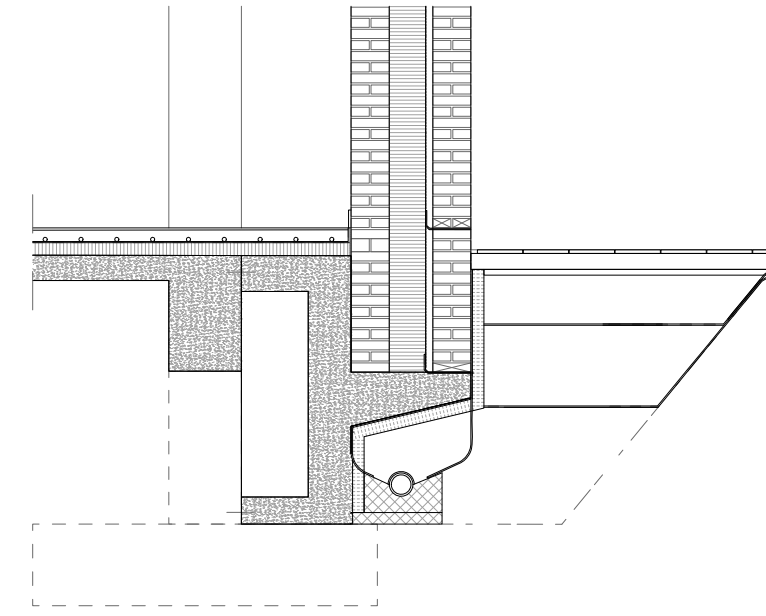
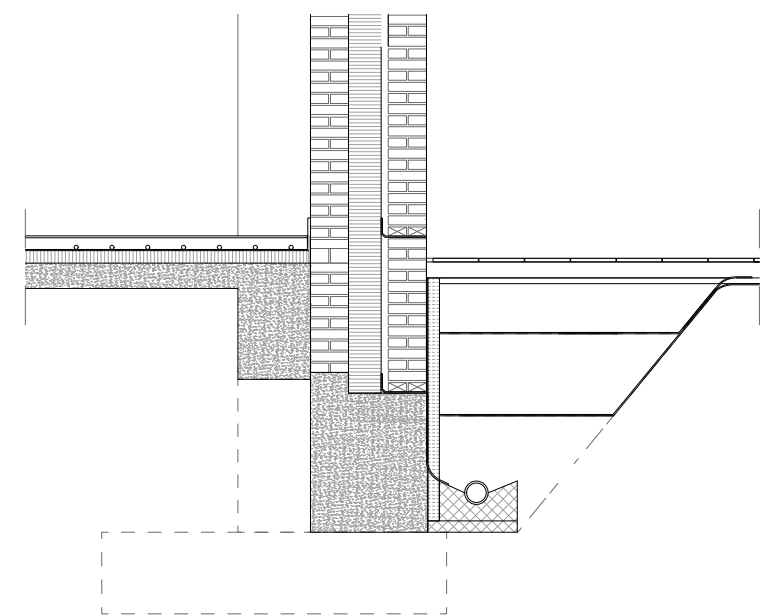
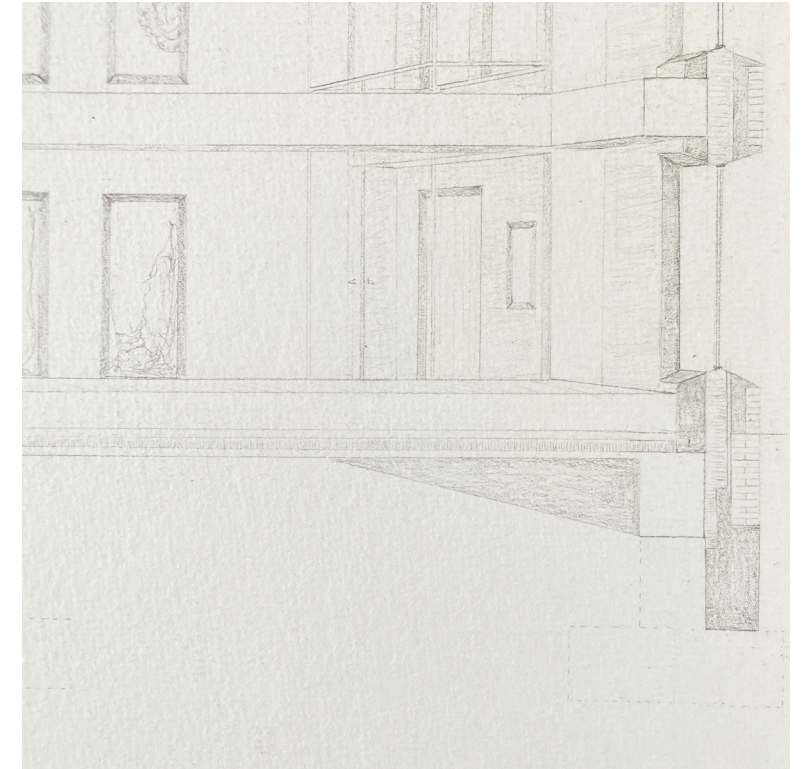
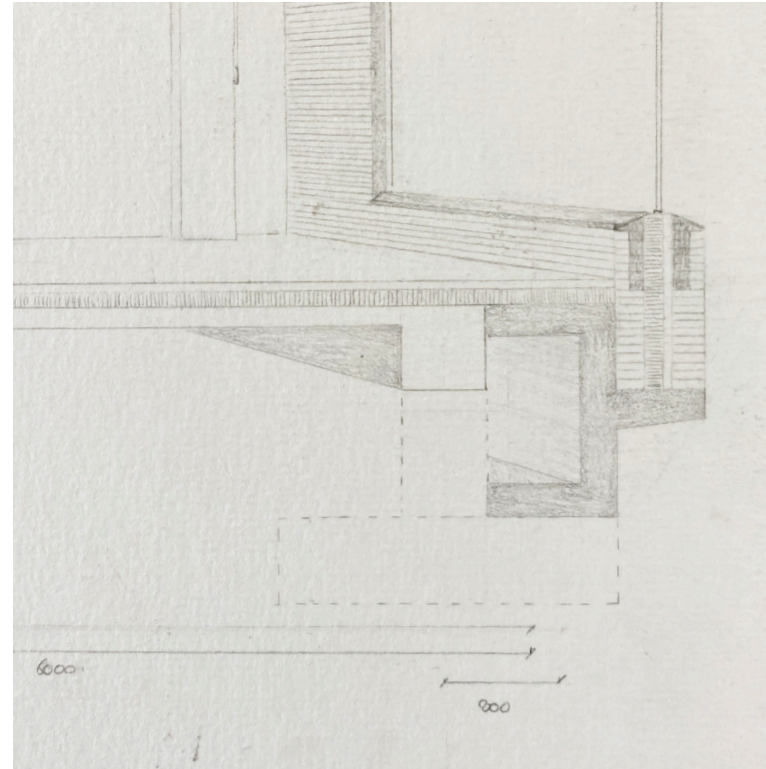
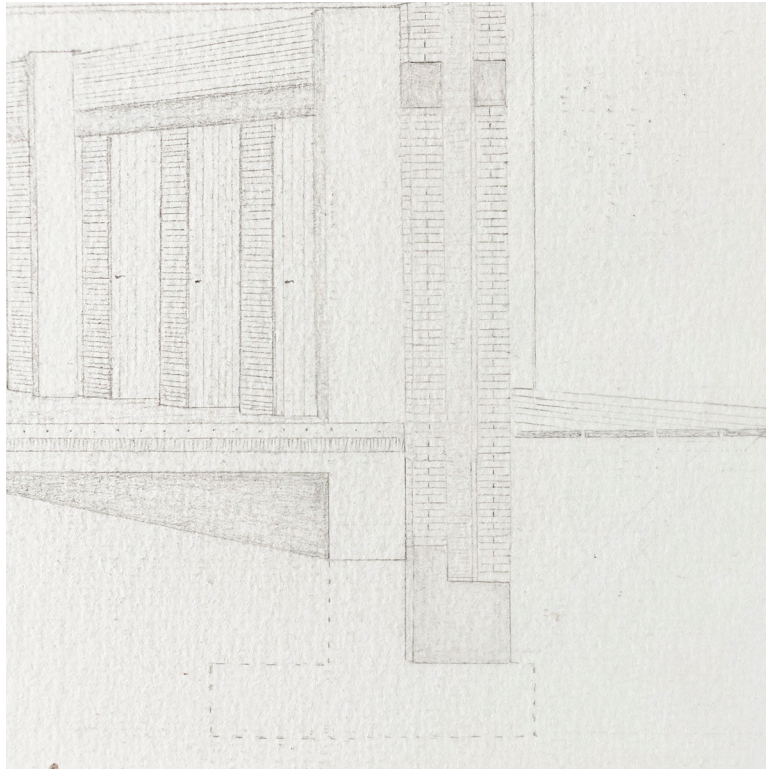


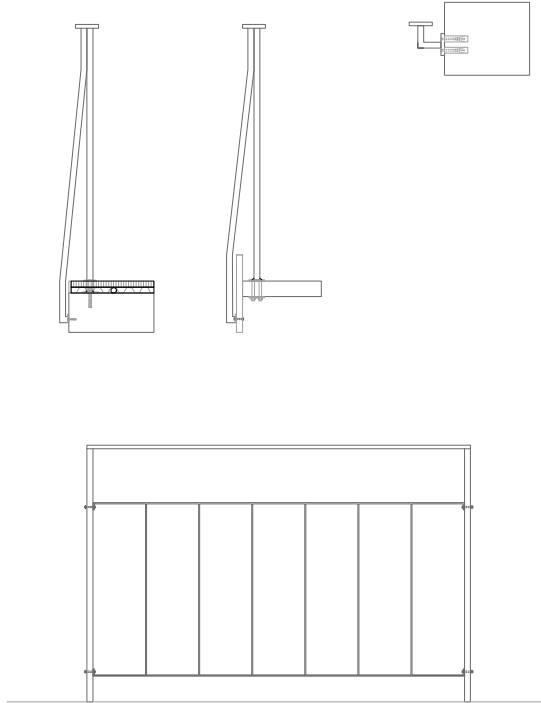
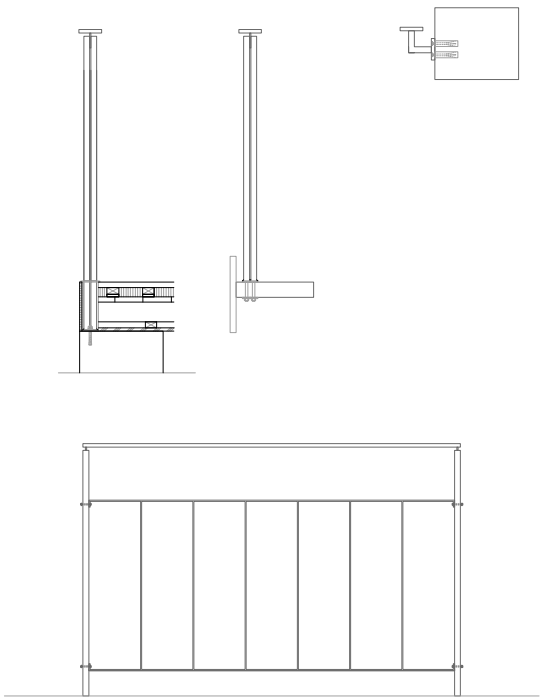
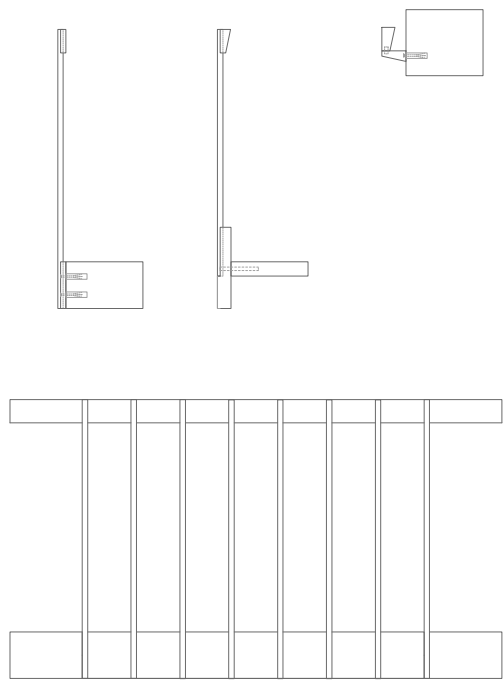
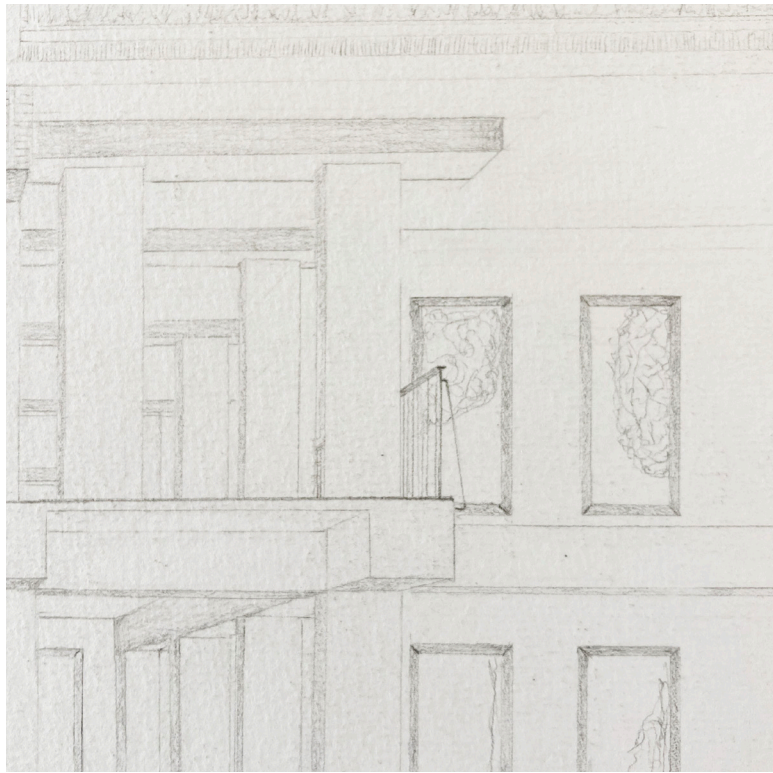
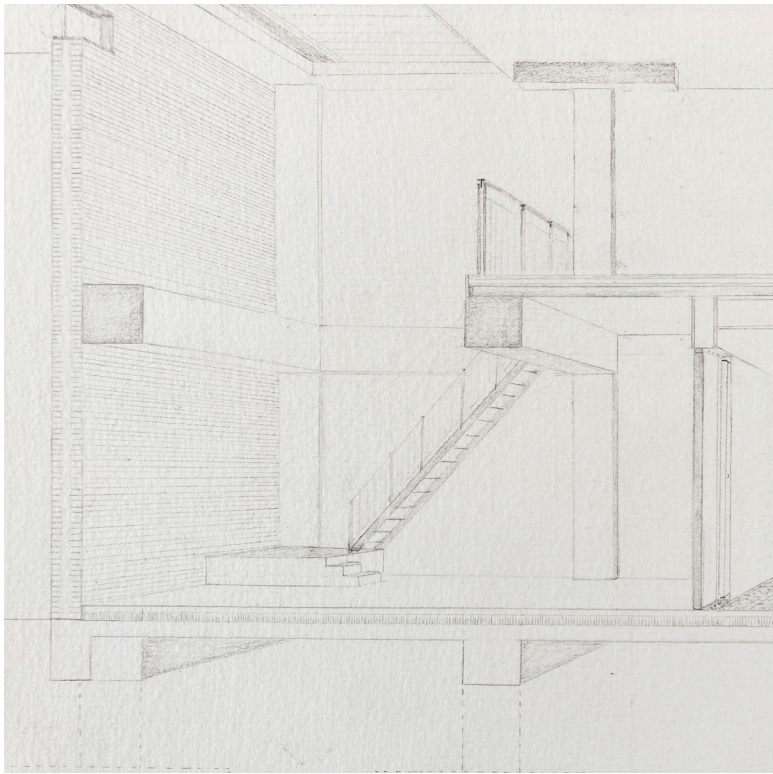
1. Insulating glazing; two panes bonded together via a hermetic edge seal
2. Sash frame with glazing bead (from inside)
3. Demountable element finished with plaster
4. Weather bar to prevent window from damage
5. Distance between sill and frame member with the ensurance of airtightness
6. L-shaped steel angle element
7. Vapour retarder
8. Insulating material 200 mm
9. Waterproof layer

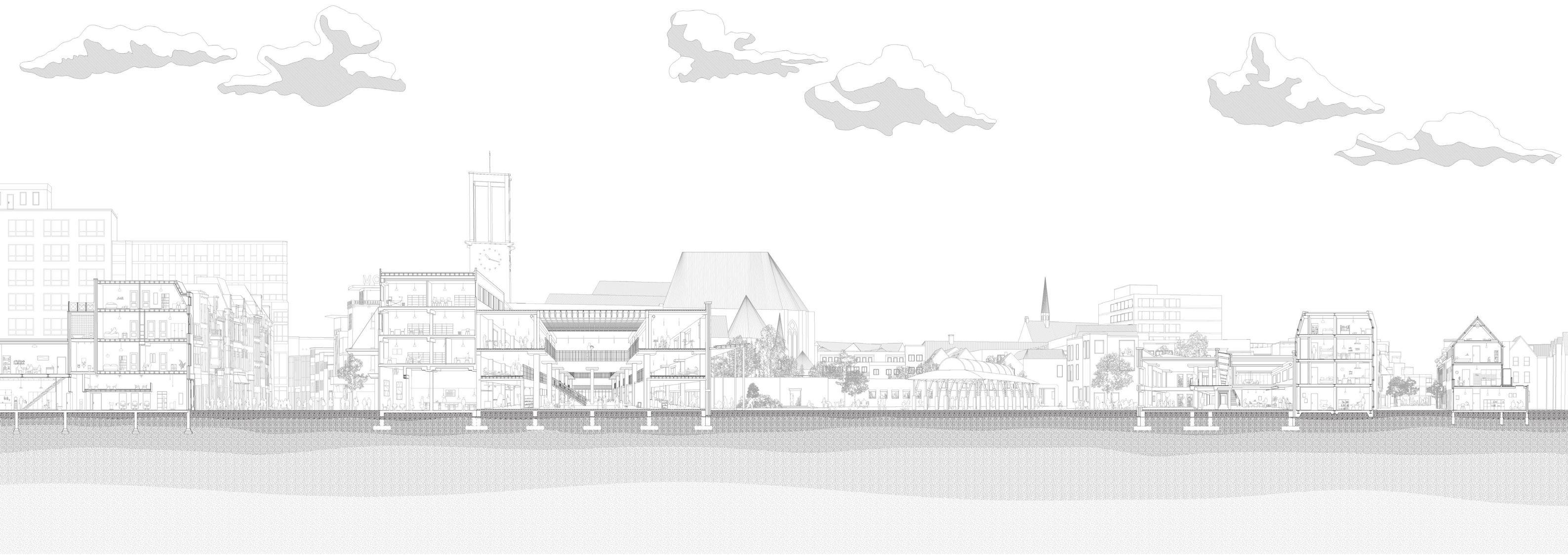
10. Air cavity 40 mm
11. Prefabricated element encnchored with circa four anchors of 6 mm diameter per meter.
- 12, Prefbricated lintel element
- 13 Strip element directioning water outwards
14. Set up of the double self supporting masonry wall prevents linear cold bridges. It reduces the number of interruptions in the insulation package drastically. There are no horizontal delitations necessary. There are almost no replacement costs and thereby no maintenance costs ...











18

The afterparty

