

STUDIO
URBAN
ARCHITECTURE
—
EXPLORING
NIJMEGEN

2021-2022

research book

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STUDIO URBAN ARCHITECTURE

— EXPLORING NIJMEGEN

2021-2022

tutors

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INTRODUCTION



the start of exploring an open city context in a lock-down situation (photo I. Boersma)



interpretation of the theme: a mass of water, frozen at the edges. Showing urban context as adaptable, temporary, fragile and unique (photo I. Boersma)

The graduation studio of Urban Architecture started in February 2020 with a call to interpret the theme of this years' studio:

Encounters | Characters | Conversations |
Adoptions

These sub themes are important qualifications of the ensemble of the inner city of Nijmegen. With the new projects we will add to the ensemble, replace elements, reinterpret situations, changes and contexts, shed different shadows and new light on certain places and configurations.

The specific content and context of the graduation design project lay open to explore. This not only opened the way to exploring an unknown city, Nijmegen, but also to a freedom of typology, location, context and setup. This research book will show the process of this exploration and the obstacles and treasures that were found.

From start to end of this entire graduation project, the new corona virus determined my explorations, with lock-downs and openings succeeding each other. Giving possibilities and non-possibilities a change to intertwine.

RESEARCH

- _ a white canvas
- _ questions and setup

This graduation studio offered many possibilities; the theme around exploring Nijmegen gave tools for interpretation and provided a completely new context. With city, design location, research, context, typology and design question all unknown, I wondered whether all this unknown could be my guidance. To try and frame my field of research and architecture, I dived in to this unknown.

The unknown fascinates me. How it scares some and motivates others. How this can be different from person to person, but also from time to time. The thrill and fear of it at the same time. How seeing something or some place for the first time can be overwhelming and exciting. How it claims curiosity and talks to all my senses. The complexity of the unknown to me, provides a feeling of adventure with an interesting balance between excitement and fear.

The position of this 'unknown' in relation to architecture creates different shapes. An interior like a maze can frustrate, scare even, but creates an alertness or a thrill. The position of this 'unknown' in Dutch landscape, without overwhelming rough nature and height differences blocking or generating views, is provided in our urban landscapes. The landscape of cities like Nijmegen and Arnhem are extraordinary in Dutch perspective and provide a combination of a landscape shaped by buildings and nature, defining the experience of these cities.

If the unknown provides this thrill, what typology could this represent and how could this be translated to urban architecture? Michel Foucault mentions an interesting concept, that could describe this thrill. He talks about heterotopian places and describes them as a physical and existing space, providing an interruption of the 'normal' space and time, since it lacks the continuity of the everyday (Dehaene and Cauter, 2015).

Could it be heterotopian places within this urban structure emphasizing this thrill? How do we use heterotopian spaces? Have these places changed within our changing society? How did these places contribute while we became wealthier and wealthier? What did a growing urbanization and individualism within Western civilization do to these spaces? Or the way we move through our urban landscapes with growing speed and possibilities.

Abroad I experienced temple complexes within a busy urban structure, creating this safe and silent haven and instantly dropping your heart-rate upon entry. In many other countries I have experienced overwhelming nature and empty spaces. But also urban spaces, filled with new identities and cultures. A constant newness and flow of unknown places have given me a treasure of energy and memories. The experience of these unknown places created a heterotopian-like identity; I was wondering through a world within a world I was not part of.

The overarching topic within this is not the getting lost, but the exploring of something new, the astonishment and amazement of the wondering. Maybe this is something I miss in the city or society of today. Exploring this subject further, led me to Hartmut Rosa and his theory on living in times of acceleration and the importance of resonance. Where does resonance stand in the architectural culture of today? What can resonance do in a time where there seems to be no time for resonance and only for acceleration? Can resonance make us look at facades, plans, circulation, materialization in a different way?

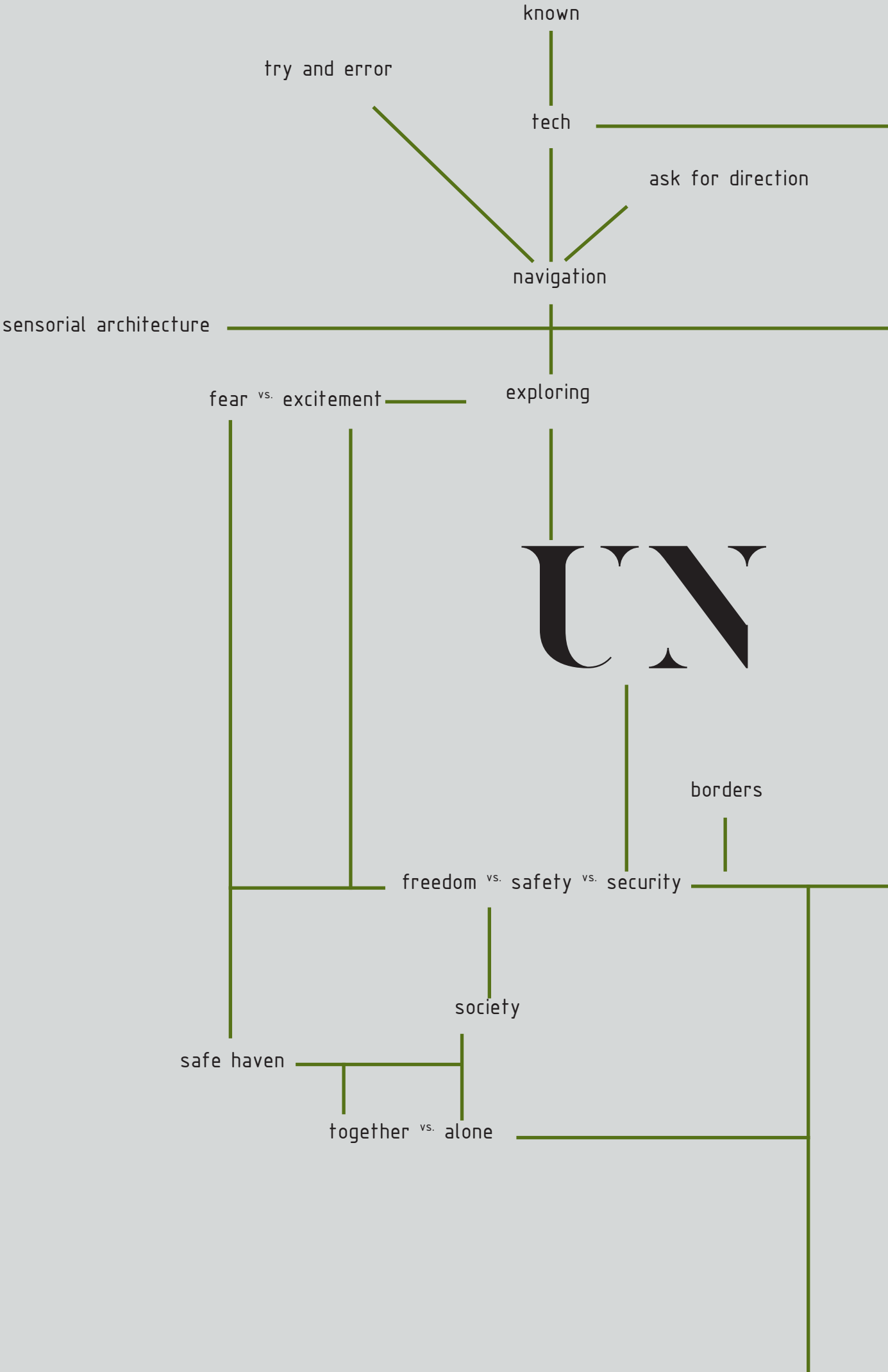
It led me to an episode of 'Tegenlicht' about the housing market in the Netherlands. A market in need of acceleration, captivated by shortage and inaccessibility to many. Acceleration necessary to keep our current way of existing as a continuance. When suddenly it became the context of an obligated standstill for many businesses and people; a pandemic that endangered our accelerated way of living. When this standstill will become our past and our 'cages' will finally disappear again, what will happen to standing still and resonating?

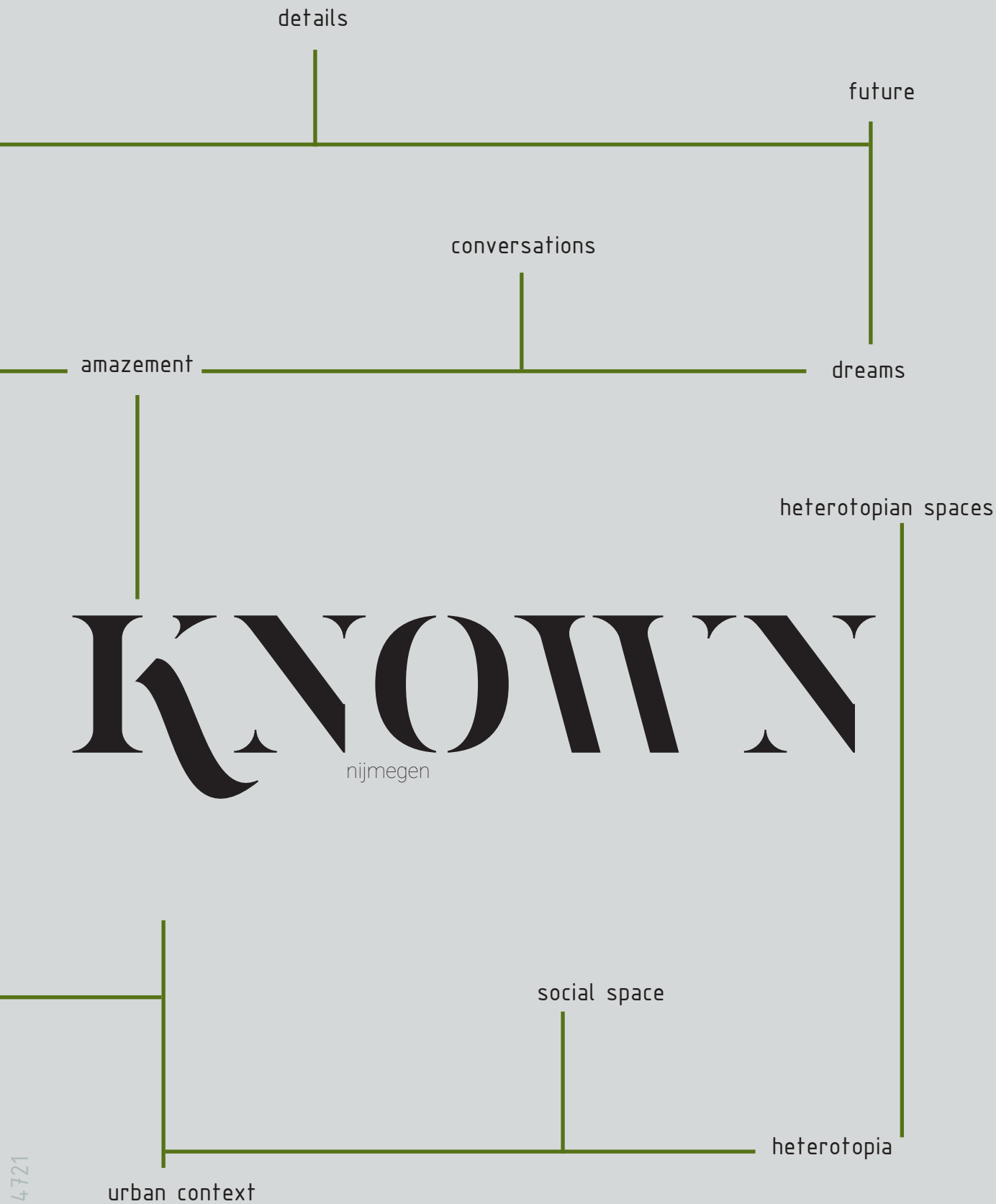
Sociologist Zygmunt Bauman talks about how society is shaped within the balance of freedom, safety and security. This balance defines how we feel and what we fear. He talks about an undefined fear within our contemporary safe world, growing radicalism and a change in our social behavior. Without war to fear and

being wealthier than ever, the things we fear are less easy to identify. So we try to create our own safety, seeing a synonym in security, but relinquishing some of our freedom. Private gardens and homes. Controlled environments. Creating borders and separations.

This is the dark side of the unknown. This happens when fear takes the lead in the balance between excitement and fear. How do these two relate to each other within this balance? How does heterotopian architecture, defined by Michel Foucault, relate to this? To understand this I have to understand the theory of heterotopian spaces, the balance within our contemporary Dutch society, or more specific the society of the context: Nijmegen. A city with a strong catholic and left-wing history and with a large part of the city center shaped by reconstruction after a period of war. Fighting for freedom during the war, liberation and reconstruction after the war, protesting during the Pierson street riots and the presence of the squatters in Nijmegen.

This project is an exploration of these heterotopian spaces I have experienced abroad, brought back to my home country with all its characteristics and developments. Within a city I barely know, with a lot of unknown to explore. I want to see how these heterotopian spaces could work within the Dutch urban environment of today.





How can architecture influence the experience of densification and the balance of bordering space within the urban living environment of Nijmegen?

urban living environment of Nijmegen

use of space
existing and new typologies
private-shared-public spaces

experiencing space

everyday – heterotopia

bordering space

public – private – in-between

balancing space

connections – divisions
privacy – safety



Somewhere in Nijmegen center (photo I. Boersma)

research __ design design __ research

PERSPECTIVE

sociology / urban context typology / program / location

QUESTIONS

why / how what / where / for whom

FASCINATION

unknown > exploring > heterotopia >
accelerated environment > resonance

densification and urbanization >
unaccessible market > left wing Nijmegen
> using space

RESEARCH

What is a heterotopian space?

What is the balance between private and public space in Dutch cities?

What influence does densification have on architecture within a city like Nijmegen?

Can heterotopian spaces and dwelling be combined?

Can heterotopian spaces influence the densely built urban housing environment?

EXPLORING

- _ urban context
- _ a new city
- _ het groene balkon



existing structures extended in new architecture by Asagno Vender (Poli, 2014)



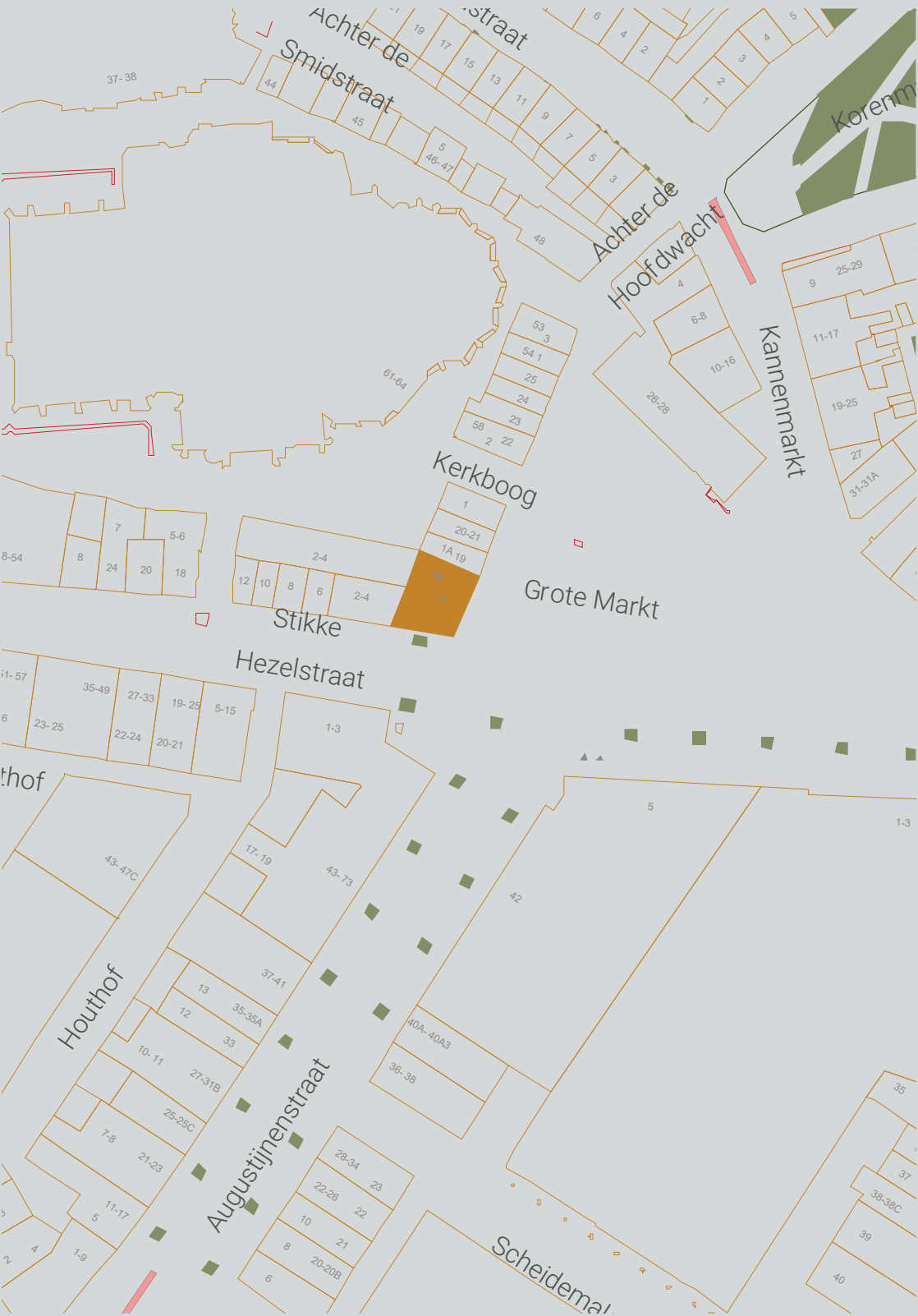
existing elements used in new architecture by Flores & Prats (Gaula, 2019)



social housing in Porto by Alvaro Siza (Avro Tros, 2019)

What is urban context? What qualifies or determines this space? As introduction to this subject several examples of urban architecture were researched. Examples where architects used the surroundings as leading factors or where new architecture differs so greatly from its surroundings, it defines the new urban context. Examples where existing structure are leading or where new structures take over.

Subsequently, the assignment of the corner building on the Grote Markt in Nijmegen was given, creating an opportunity to explore both Nijmegen as a city and urban context in general. This first exercise asked for a sketch proposal for the corner Grote Markt/ Augustijnenstraat/ Burchtstraat. It's about the response to the corner building with chimney from the reconstruction period, and the prewar buildings. Research the existing building and propose a new facade.



The corner of the Grote Markt, Augustijnenstraat, Burchtstraat is surrounded by a lot of diversity. On the North side many restaurants and cafes are located, to the West a street full of shops continues and its East facade faces the busy marketplace. The ground floor of the building itself is very closed however and contains an ATM and beauty clinic. Most windows are covered. All buildings connected to the existing structure have a more historic facade. The existing structure follows the building line and height of its northern neighbor.



corner building Grote Markt Nijmegen (photo I. Boersma)

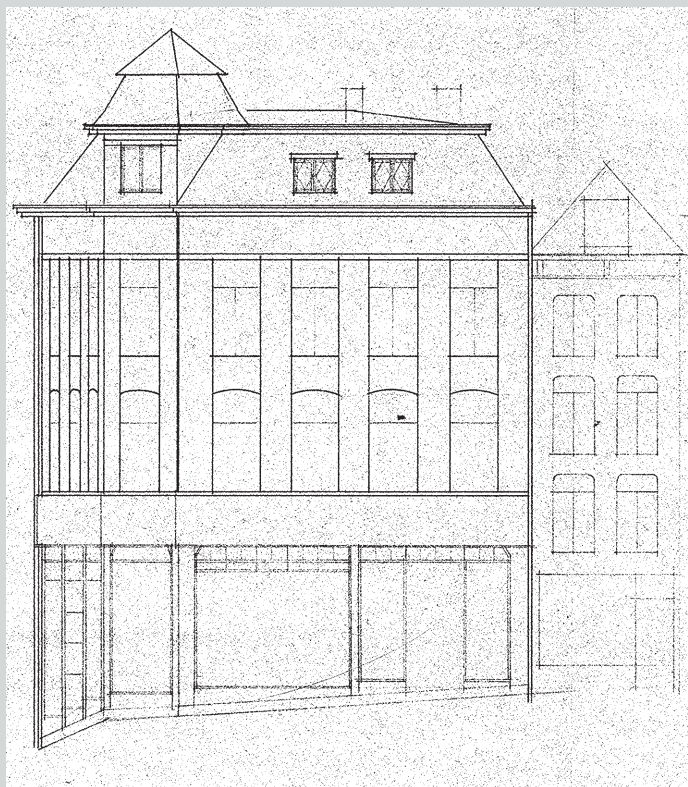


corner building Grote Markt Nijmegen (photo I. Boersma)

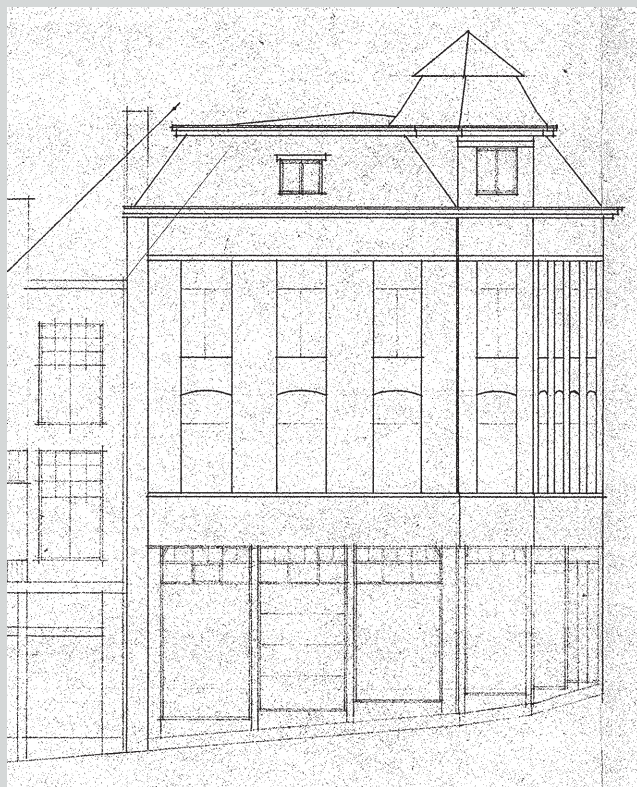


corner building Grote Markt Nijmegen after WW 2 (Municipality Archive)

Through history, the corner building has survived the bombings on the city during the second World War but got a new design in 1967, which is the facade it still has today.



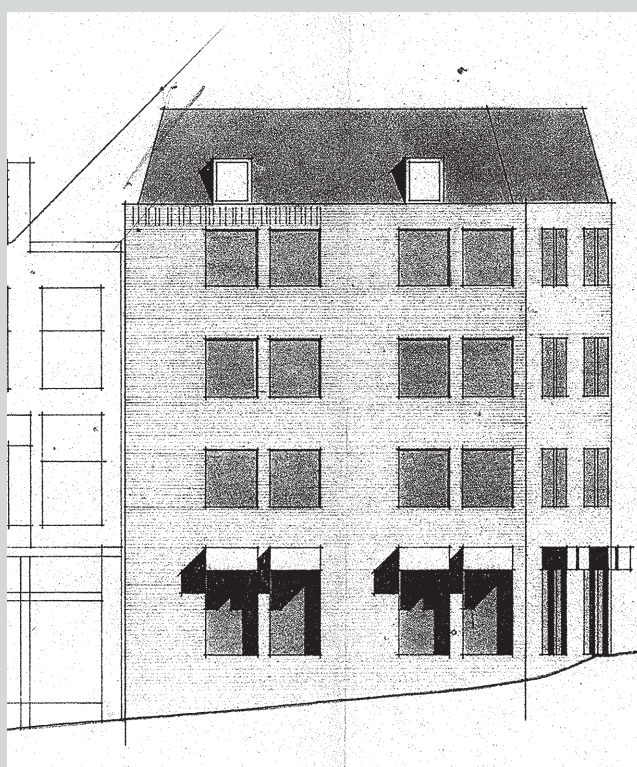
1 : 1 000



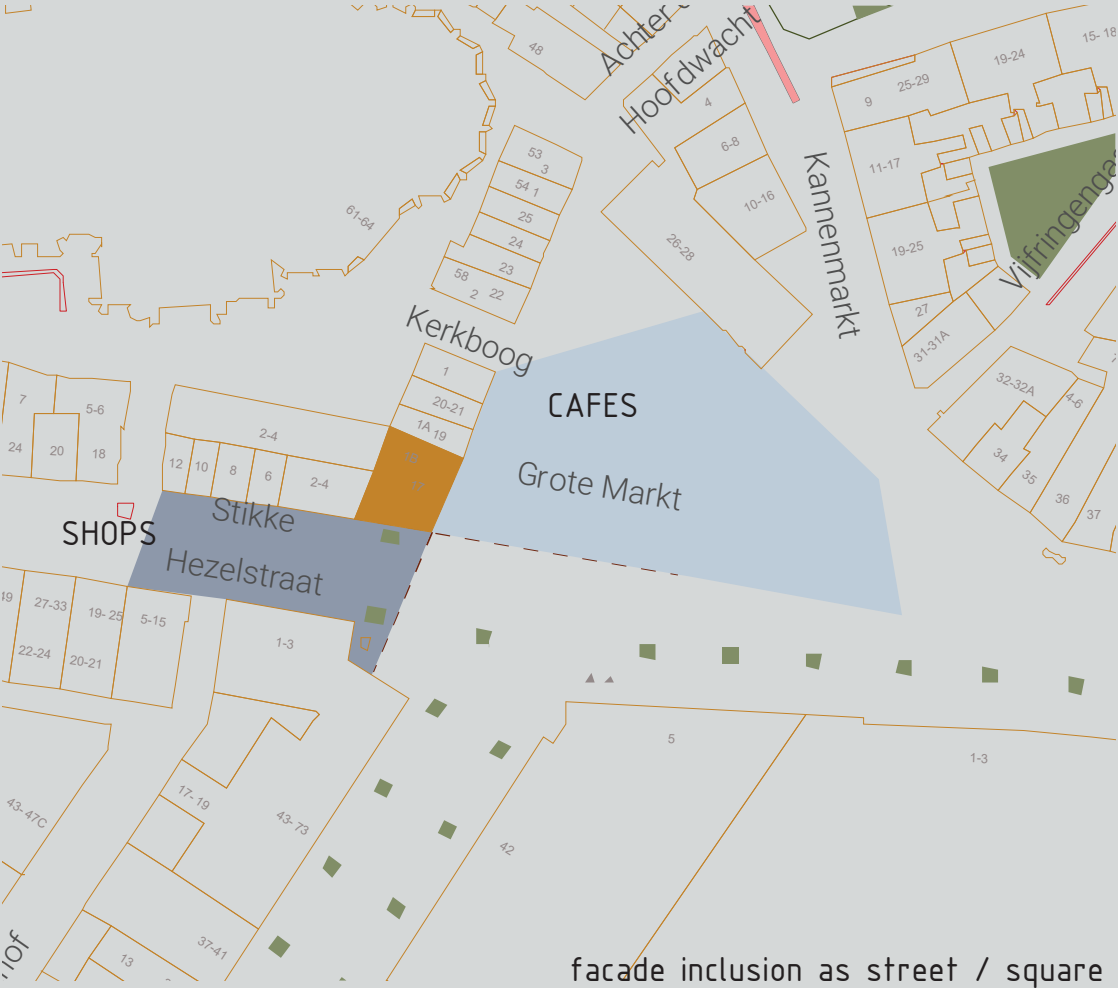
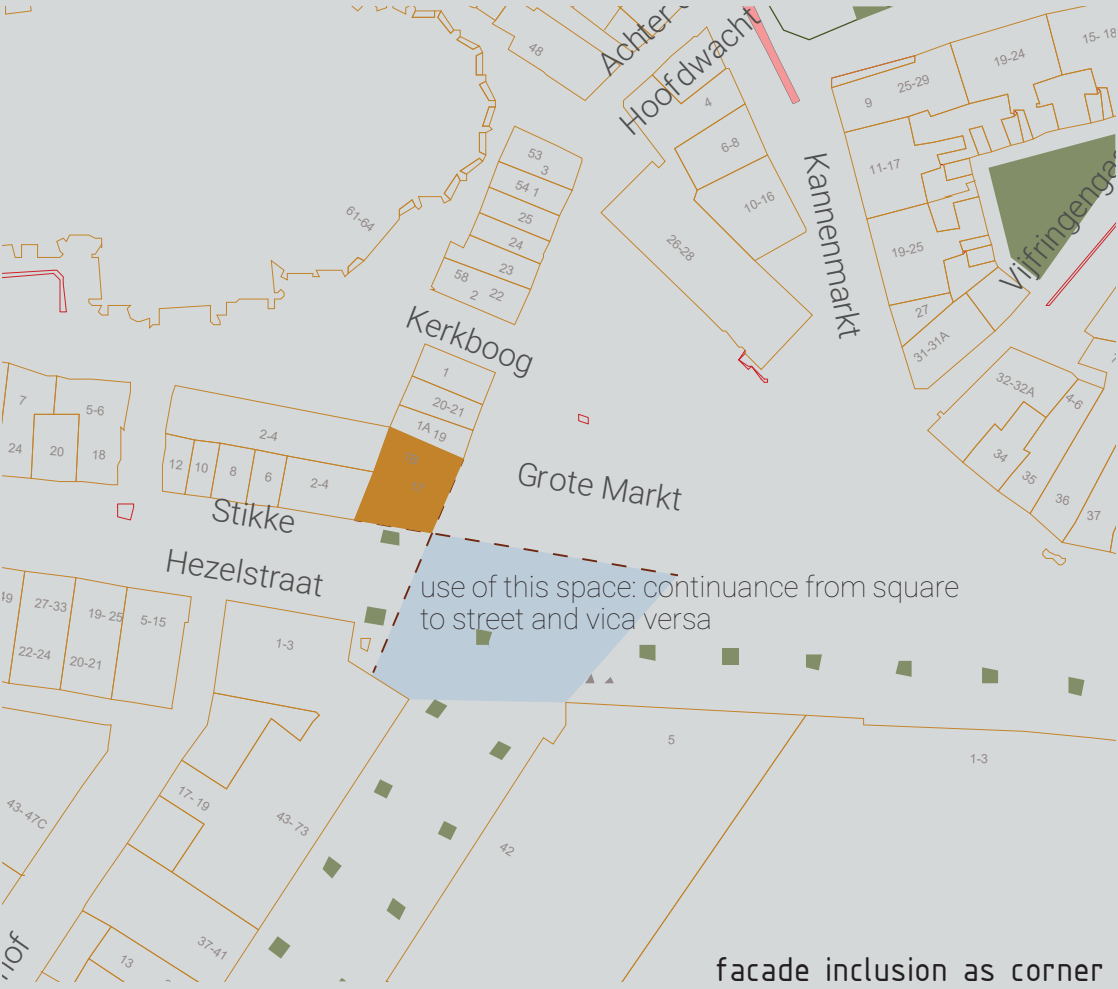
corner building Grote Markt Nijmegen before 1967 (Municipality Archive)



1 : 1 000



corner building Grote Markt Nijmegen design of 1967 (Municipality Archive)





buildings as context

Analyzing the site by dividing the surroundings in a part facing North-East, a part facing South-West and a part facing the corner on South-East shows three different uses. The market place is full of livelihood and hospitality or catering functions. The Stikke Hezelstraat offers many shops of which the corner building forms the capstone. The in-between zone at the corner itself is mostly a transition zone between streets and square. The present greenery guided its visitors in several direction.

Using one color to define buildings as context of public space, shows a different image when this same color defines public space as context of buildings. This gives more insight in how the surrounding space is used. In the case of the corner building it is visible there is a lot of public space surrounding the corner building. It shows a narrow space at the north side, facing the church. The notch in the building at the South side forms a small square on the South side of the corner building, defining the street lines of the Stikke Hezelstraat.



public space as context

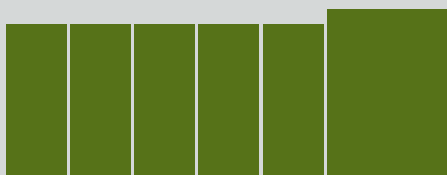
Style / Shape

This project aspires to be a contemporary corner within a stirred context. The volume does not want to reflect a replica of the past, nor present a solitude object of today. It wants to embrace the context without losing its time-frame.



Volume

This corner marks the connection between two streets and a square. Both facades belong to different direct environments, but form one whole. The direct surroundings corner itself, where both facades are experienced is not particularly large part of the urban life surrounding the building, putting emphasis on the corner as marking of end en beginning. Therefore, the volume of the corner building may be present and is corresponding to the volumes within the context. Not exceeding the heights, but putting a mark on the corner by slightly rising above its neighbors.



Pattern of windows

The pattern of windows in the surrounding buildings all follow different rhythms. From narrow rhythms in the prewar facades to more square shapes and vertical rhythms of the reconstruction postwar facades. Strongly articulated by refined details or not frames with details at all. Declining through the Stikke Hezelstraat and scattering throughout the Grote Markt. The pattern of the corner building follows the rhythm of small facade towards a wide





corner building Grote Markt Nijmegen (photo I. Boersma)

corner point, emphasizing the end of the string of facades and marking the corner, while keeping the vertical orientation of the windows.



Pattern of block width

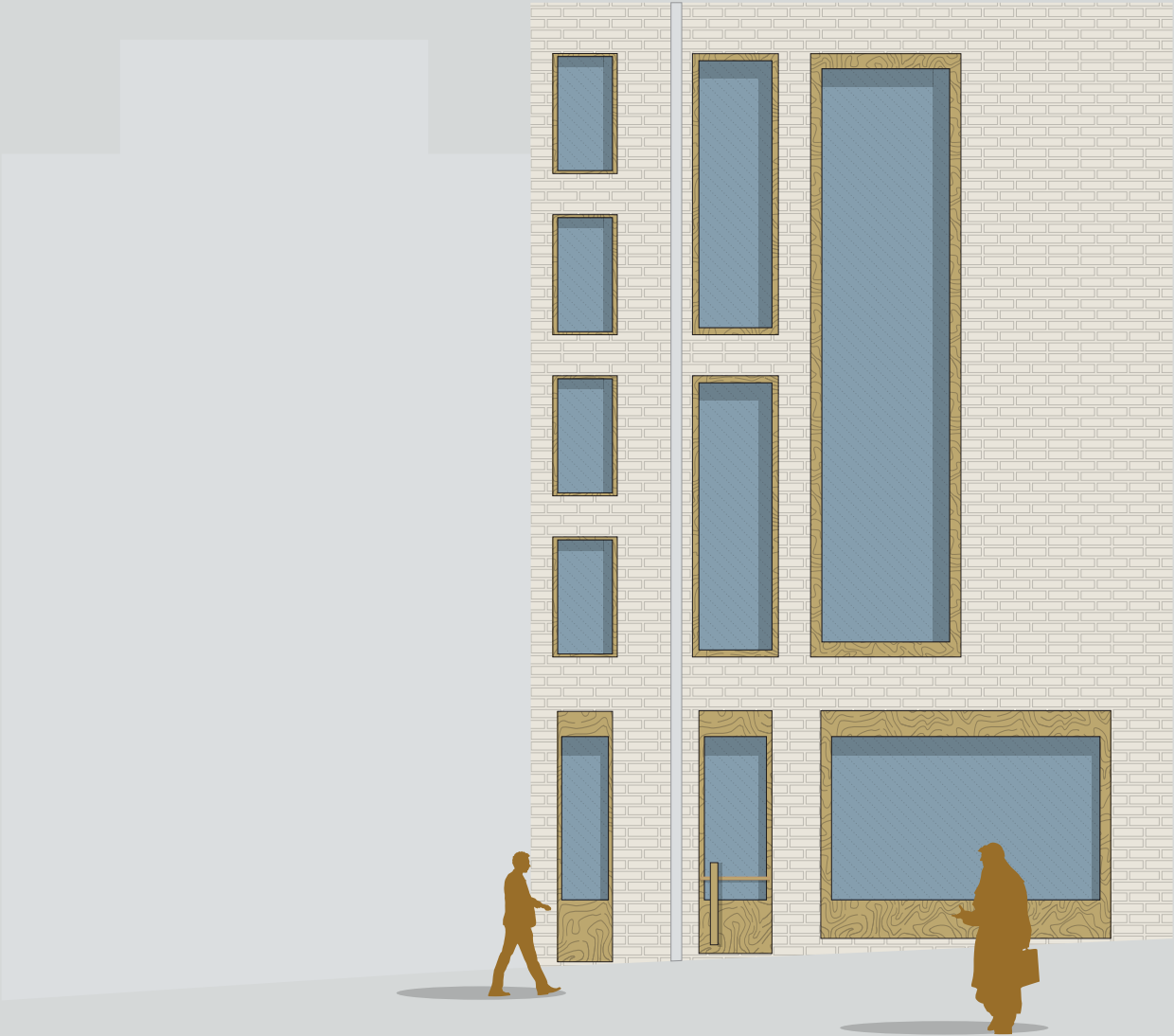
Narrow prewar block width create a stacking of different facades. The corner building differs from this surrounding width. Postwar buildings facing the Grote Markt square take more space and extend beyond corners. Breaking up the width of the corner building completely is not aspired, since it marks the corner and connects different surroundings. Using subtle vertical lines to emphasize the rhythms of widths in the surroundings breaks up the volume visually, while keeping it a whole.



Materiality

Bricks and cladding form the direct environment of the corner building. Somewhat further away postwar glass, concrete and steel facades mark the urban landscape. Following the facades on the Grote Markt in shade, the corner building has a light colored facade materiality. Contemporary wooden window frames mark the rhythm of the windows and differ from the black and white colored window frames in the surrounding building. Vertical alignment by concrete elements mark the verticality of the building and refer to the postwar elements, found in this area.





facade view East of corner building Grote Markt Nijmegen

The proposal for the corner building refers to the materiality, patterns, volumes and shapes of the surrounding buildings and environment, emphasizing the buildup towards the corner.



facade view South and East of corner building Grote Markt Nijmegen

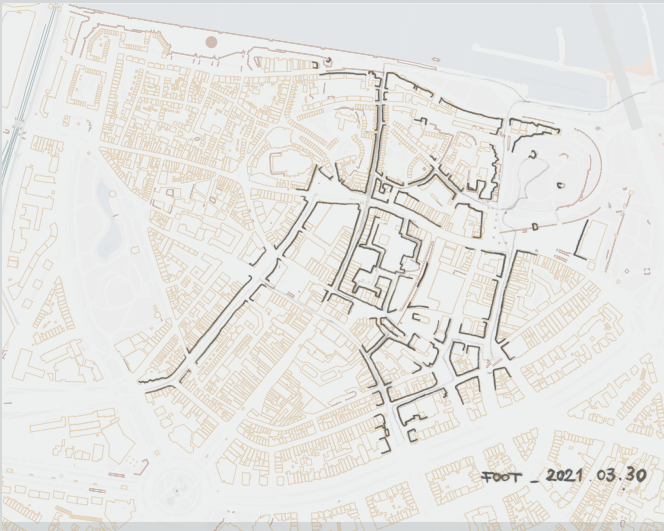
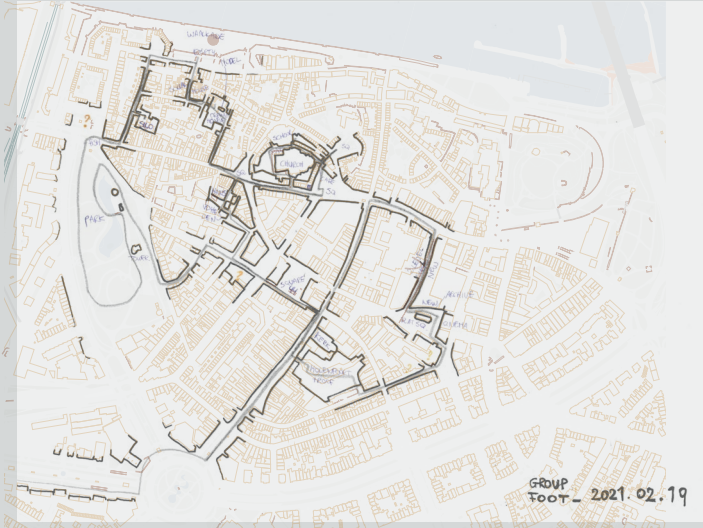


hand drawn map of first experiences in Nijmegen center

Walking through the (un)known fibers of Nijmegen. Seeing and exploring the city from different perspectives, with different directions and different people filling this city.

First unknown, the city of Nijmegen providing many opportunities for exploration. With surprising height differences the city offers both hills and lower riverside. The setup of the city center feels urban at some locations, but suburban at many other places. A large area of social housing divides the shopping center from the riverside. Bridges take you to the edges of the center across the water, where the city keeps expanding.

During a year where the corona virus was defining city life, it was peculiar to wonder around the city center. Google street-view provided images of lively streets, markets, terraces and people meeting. Real life, however, showed empty squares, closed doors the sound of wind passing all this emptiness. How can you explore a city when it is not fully awake yet? When those aspects making a city a city, are not present?



During the first weeks of the Msc 3 studio several visits to the center of Nijmegen were put on a hand drawn map, creating a network of explorations within a new city. The busy roads Kronenburgersingel and Oranjesingel leading towards the Keizer Karelplein were used as borders of the city center.

Visits on foot, by bike and with an audio tour helped getting an understanding of the city center of Nijmegen. Most visits were setup in a random direction without determined route. I was guided by my feet, going wherever they felt like. These visits led to unknown areas and recognition at some point.

The routes were not mapped during the visit, but afterwards. Using the memories of lefts and rights while looking at a map or by using a digital tracking system to recollect the route afterwards.

The different maps show the routes that were taken with a continuing line and highlight all facades that were visible during these visits.

Meanwhile these explorations led to finding a location for my design project. Each visit I looked at specific design potential and eventually found my gem. Het groene balkon (the green balcony).

1936

waal
bridge

1938

masterplan
benedenstad

1940

ww2
starts

1944

bombing

1945

ww2
ends

1952

retaining
wall



1971

lindenberg
culturehouse

1985

69 social
housing

1988

veerpoort casino
stairs

1989

BALCONY

a platform that is built on the upstairs outside wall of a building, with a wall or rail around it. You can get out onto a balcony from an upstairs room.

Before the second world war the Benedenstad was impoverishing. Traffic crossing the river Waal was transported on a small ferry, arriving in the Benedenstad. When in 1936 the Waalbrug opened, a new route was created for the main traffic. The ferry stopped going and the Benedenstad lost their position as important transport and trading point. The stop of the ferry was said to have taken the heart out of the lower city ('het hert uut de onderstad'). With less traffic driving through the Benedenstad. This part of the city impoverished and fell in decay even more. The city of Nijmegen came with an ambitious plan to change the Benedenstad and in 1938 the bureau of Granpré Molière, Verhagen and Kok designed the 'Groene Balkon plan'.

During the war the city tried to start demolishing parts of the Benedenstad, to be able to execute the plans, but the German occupier had called a construction stop. The plans did not continue until after the war, when the reconstruction period started throughout the city center. The upper city had a priority in this reconstruction and it took a while before the lower city plans came back to life. Eventually the development of the Benedenstad was detached from the reconstruction plan for the city center. The original prewar plan for the Groene

Balkon contained a retaining wall to bridge the height differences in the Benedenstad. With this, the medieval street plan with narrow and steep streets changed to a modern spacious neighborhood with a lot of green. However, building this high wall led to the loss of the historic and picturesque appearance of this part of the city. Because of large protests against this plan, this controversial job creation project was only executed partially. The large protest, mainly from the neighborhood association Benedenstad, led to a change of plan where the original street-plan and roof-plan in the entire Benedenstad was contained. The retaining wall stayed part of this plan.

In 1952 the city started building the retaining wall, the rest of the plan was canceled. Rubble of the 1944 bombing was used to fill up the area behind the eight meter high wall.

In 1988, the Veerpoorttrappen were built to improve the connection between the upper part of the city and the Waalkade. They were built at the previous location of the most steep ('stikste') street of Nijmegen and led up to the Lindenberg. In 1989 the casino was built. (Meteren, H. van, 2020) (Huisvandenijmeegsegeschiedenis, n.d.) (Capelleveen, R. van, n.d.)

1936

waal
bridge

1938

masterplan
benedenstad

1940

ww2
starts

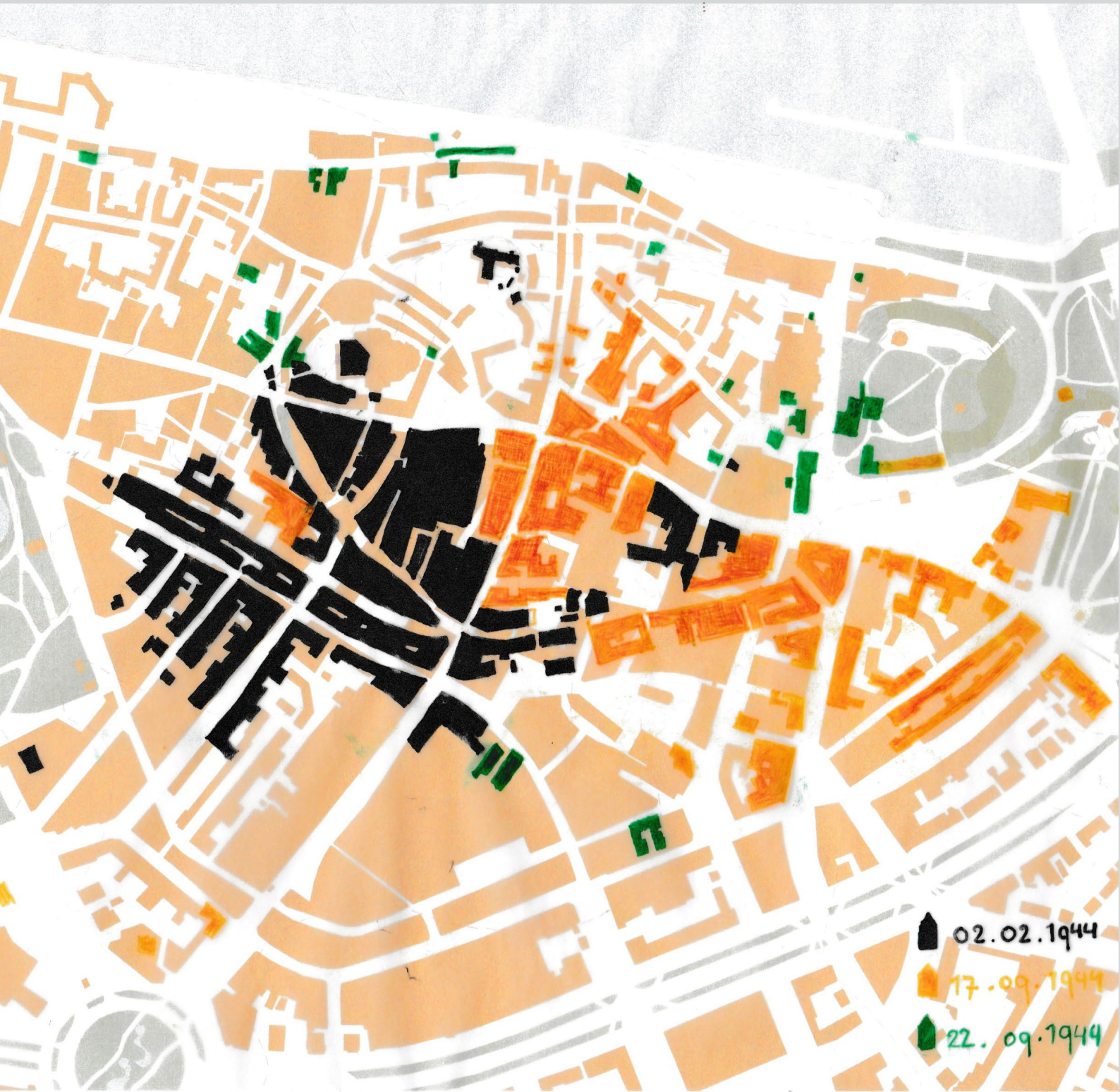
1944

bombing

1945

ww2
ends

1952

retaining
wall



The city of Nijmegen was bombed severely during the second world war. In 1944 it was not only bombed by the Germans, but also by mistake by the Americans. The damage to the buildings in the city center was severe. However, the Benedenstad was not destroyed by bombs, the buildings were demolished because of the poor quality and state. The damage of the different bombings is visible in this map. (GeoNovation, n.d.)

1936

waal
bridge

1938

masterplan
benedenstad

1940

ww2
starts

1944

bombing

1945

ww2
ends

1952

retaining
wall

construction of Groene Balkon (Regionaal Archief Nijmegen, 1954)

1971

lindenberg
culturehouse

1985

69 social
housing

1988

veerpoort casino
stairs

1989



construction of Groene Balkon (Grijpink, 1955-1960)

1936

waal
bridge

1938

masterplan
benedenstad

1940

ww2
starts

1944

bombing

1945

ww2
ends

1952

retaining
wall

Groene Balkon with high water level of the river Waal (Regionaal Archief Nijmegen, 1958)

1971

lindenberg
culturehouse

1985

69 social
housing

1988

veerpoort casino
stairs

1989



Groene Balkon seen from Valkhof Park (Galen, 1980)

1936

waal
bridge

1938

masterplan
benedenstad

1940

ww2
starts

1944

bombing

1945

ww2
ends

1952

retaining
wall

aerial view of area surrounding Groene Balkon (Moes, 1980)



aerial view of area surrounding Groene Balkon (Luyten, 1975)

1971

lindenberg
culturehouse

1985

69 social
housing

1988

veerpoort casino
stairs

1989



aerial view of area surrounding Groene Balkon (Moes, 1986)



This area contains the street Groene Balkon, a street accessible by cars, ending in a parking lot. The Ottengas connects this street to the Muchterstraat, but only for pedestrians. The Klokkenberg is situated higher up, divided from the Groene Balkon by an old city wall. To the north lies the Steenstraat, again a level lower and divided by a newer wall. An empty green zone buffers the city and the river the Waal.

This area shows smaller buildings with only one street number and a few larger buildings with several street numbers within one building. The next pages will show different analyses of this area.





5 1400–1700

1 1860–1870

71 1870–1880

24 1880–1890

6 1890–1900

15 1900–1925

17 1950–1960

2 1960–1970

2 1970–1980

319 1980–1990

13 1990–2000

1 2000–2020

TOTAL 476

This part of the city center contains a large amount of buildings that were built after 1900. With 77,5% (369 out of the 476 buildings) of the colored buildings on this map coming from the 20th century, the city center is relatively 'new'. Remarkable is the large amount of buildings from the 80's. Between 1980 and 1990 67% of all colored buildings were built. Remarkable also, because this part of the city was not severely bombed in 1944. (3D Geoinformation Group TU Delft, 2020)

At this moment there are no buildings still standing that were built between 1925 and 1950. Subsequently, there are only four buildings visible that were built between 1960 and 1980. Only one building younger than 20 years is visible in this part of the city center.

The buildings very close to the Groene Balkon are mainly from the 1870's and the 1980's.





- education
- industrial
- industrial + living
- office
- office + living
- gathering
- gathering + lodging
- gathering + living
- gathering + sports
- gathering + office
- gathering + shop
- gathering + sports + education
- gathering + office + living
- gathering + shop + living
- gathering + industrial + living
- gathering + shop + living + other
- gathering + shop + office + living
- shop
- shop + living
- shop + living + other
- living
- living + other
- other
- lodging



1.



2.



3.



Height in mm

0 -	9 000
9 000 -	12 000
12 000 -	14 000
14 000 -	16 000
16 000 -	18 000
18 000 -	20 000
20 000 -	22 000
22 000 -	24 000
24 000 -	26 000
26 000 -	28 000
28 000 -	30 000







1.



2.



3.



total

4 580 m2 residential

typologies

dwelling (social housing)
storage
parking

dwelling amount

13 townhouses
29 apartments

06 with 1 floor
23 with 2 floors
13 with 3 floors

16 with 1 bedroom
12 with 2 bedrooms
08 with 3 bedrooms
05 with 4 bedrooms

residents

42 - 129 people



1.



2.



3.



total

4 580 m2 residential

typologies

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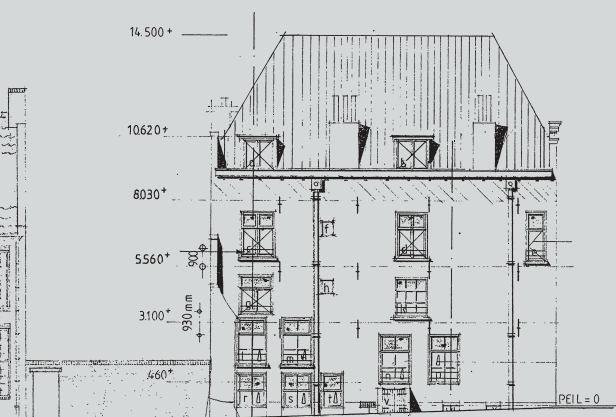
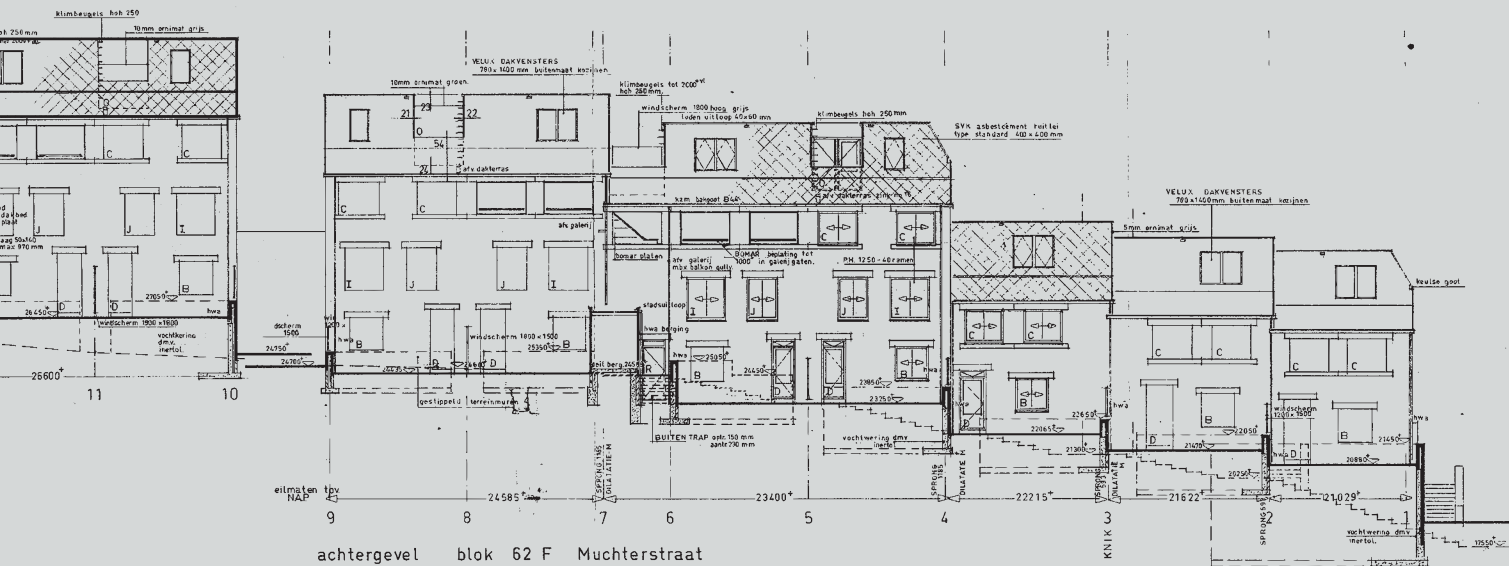
2. 1 : 300

Context in architecture can mean at least three things: first, the immediate, physical neighborhood of a design task; second, the architectural discourse in its built and written forms; and third, the broader, social setting, that is, the cultural values bearing on design decisions. (Wang, 2008)

immediate, physical neighborhood

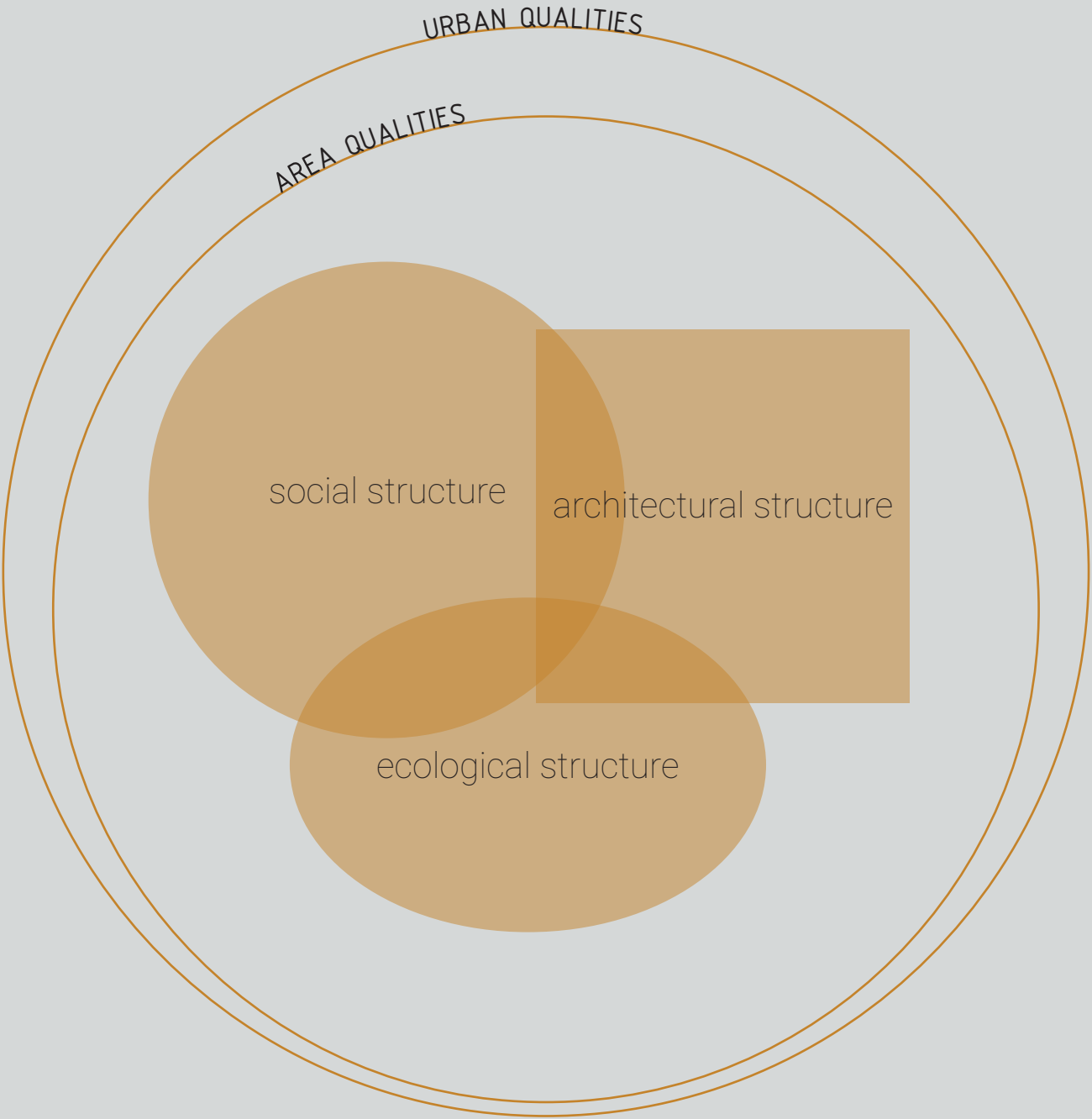
With exemption of the building at the far left, the housing at the Muchterstraat is part of the 69 social housing project from the 80's. They have similar characteristics.

Facing the old city wall forming the Klokkenberg, the houses at the Ossengas have a historic character.



1 : 2 000 A

CITY AS _



Exploring The green balcony is an interesting experience and requires strong legs. In between the river Waal and the highest point of the balcony is a height difference of about 30 meters, which is quite a lot in Dutch perspective. This influences sight-lines and privacy and creates different experiences all around.

Walls and borders play a big part in this area, which is reflected in the name: the green balcony. Although accessible for cars to park, it is a quiet and shielded area with many qualities. Views, alleys without feeling cramped, small alleys interspersed by open spaces, historic layers and lots of green. It is known to be a charming area and living here appears very pleasant. So why change this area?

I see a strong presence of social and ecological structures within this urban setup contributing to this charm (additions, greenery, playground) but I believe the existing post war architecture misses the opportunity to contribute to this charm. It shows no orientation towards these courtyards, has a fragmented setup with small dwellings, low floor heights and small windows with characteristic post war concrete lintels. There is a sober use of materials and detailing and minimal diversity in typology. This is in line with the surroundings, showing a remarkable number of buildings from the 80's. All with similar setup, heights and typology.

Besides green doors there is a poor identity of the green balcony within its direct environment. As a whole I think the setup of today does not contribute to a contemporary city with contemporary subjects, like densification.

I see a healthy city as a combination of social, architectural and ecological structures, ideally intertwining and complementing each other.

Therefor, this design creates an area that fits a modern version of Nijmegen. It is a proposal where densification is possible with all three structures equally important and complementary. With architecture that responds to this fantastic location and opens up towards its surroundings. With more volume to house more people it still enhances the existing qualities.

The concept of heterotopia has been an important inspiration to this ambition; visible in the subsequent chapter.

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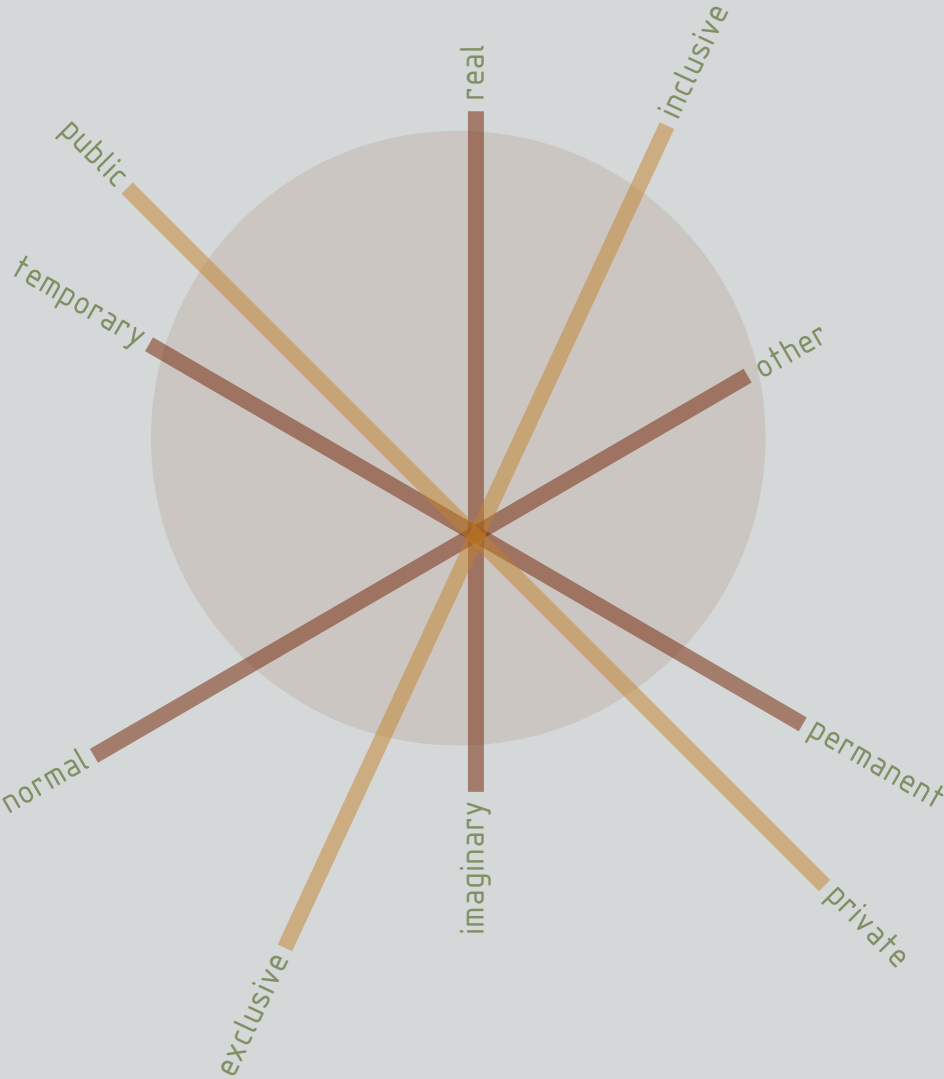
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DIGGING

_ heterotopia



Space that catches the tension between public and private, imaginary and real, normal and other, temporary and permanent.

It is the intrusion of two fundamentally different realms, providing a space for mediation.

A heterotopia is a physical and existing space that provides an interruption of the 'normal' space and time, since it lacks the continuity of the everyday. Dehaene and Cauter (2015) describe heterotopias as aporetic spaces that reveal or represent something about the society in which they reside through the way in which they incorporate and stage the very contradictions that this society produces but is unable to resolve. Its place in reality as other (topos-heterotopos) opens up its own set of ambiguities, raising the question of whether heterotopia is a world of discipline or emancipation, resistance or sedation.

There are six principles Foucault, translated by Dehaene and Cauter (2015), uses to identify a heterotopia.

1. Heterotopia is not only for a few countries or cultures, all cultures host culture fitting heterotopias. There are two major types. Primitive societies (1) show *heterotopias of crisis*: spaces exclusively for individuals in 'crisis' (boarding schools, military service for boys, menstruation spaces). Developed societies (2) replace these by *heterotopias of deviation*: spaces exclusively for individuals with 'deviant' behavior (rest homes, psychiatric hospitals, prisons, retirement homes).

2. Heterotopias change with time and culture. Its function within a culture can *change over time*. For example, the cemetery has changed according to the perspective on death in our culture.

3. Heterotopias can *bring together several 'worlds'* within its world, even when they are incompatible. The theater, cinema and the park show a series of places within its space.

4. The concept of time plays an important role in a heterotopian space. Heterotopian spaces function fully when people find themselves in some form of absolute break with their common or everyday time. There are (1) *heterotopias that accumulate time*, where an archive of time and places is constructed (museum, library). *Heterotopias that use time as festivity* (2), use time as temporarily (a fairground, vacation villages).

5. Heterotopias have a system of opening and closing; it is a space of *conscious access or constraint*. An opening could require permission or a ritual to enter, or actually conceals curious exclusions. By entering some heterotopian spaces, you are excluded instead of included. Traveler rooms, for example, provided a place to sleep for stranger, without including them in the balance of the house or building.

6. Heterotopias have, in relation to the rest of space, a function. This function is to create either (1) a *space of such illusion*, in a way that ours is even more illusory (a brothel) or (2) a *space of compensation*, another real space as perfect and well arranged to compensate for our disorderly one (the colony).

It is easier to identify aspects describing heterotopias than to identify non-heterotopias. Not every space with an unusual social code or theatrical elements, is a heterotopia. Adding a heterotopian sauce to the a dish does not necessarily create a heterotopia. The experience economy and the commercialization attempts to create experiences as marketing tool, but does not create a space that fits the heterotopian concept.



The concept of heterotopia serves as a source of inspiration within this project, relating to the experience and use of space within the borders of private and public. The research looks at existing places where different everyday spaces are combined with heterotopian ones, where the use of private and public space is (un) balanced and where different typologies form a whole. These places provide a treasure of information to further exploration and design of this project.

Therefore, this research will look at different projects and typologies that fit this profile. It will describe them by specifics and characteristics of architectural aspects, the usability and livability of the project and the heterotopian aspects of it.

Name, year, involved architects, location, situation plans, floor plans, typologies used and specific or special details of the projects will describe the setup of the project. Furthermore, the specifics of the projects when it comes to type of borders, environment integration, experience, density, individual or shared use and privacy and the main typology in the projects are highlighted. Finally, the diagram used to show the axes of heterotopian places will show the place of the project in relation to these axes and the tension between public and private, imaginary and real, normal and other, temporary and permanent use of the project. This diagram will show the relation to heterotopian spaces and the case-study.

This analysis will look at respectively agritourism, the strangers' room, the traveling circus, the Hunziker area and the monastery.



Image 1 _ agritourism as experience

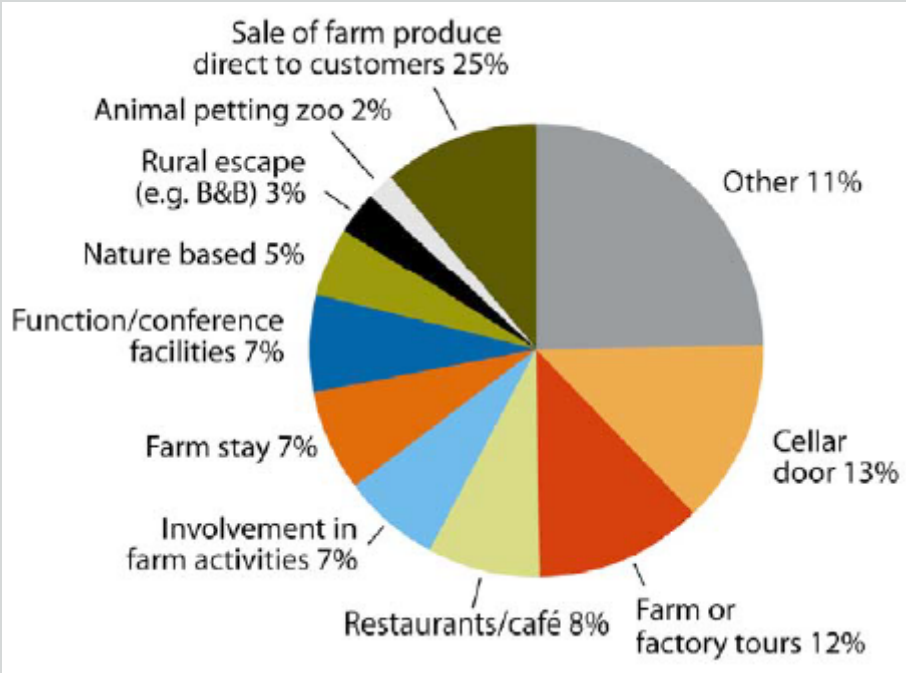


Image 3 _ type of agritourism in Australia



Image 2 _ agritourism as experience for the entire family

The concept of agritourism, agrotourism, farm tourism, agritainment, agriducation, rural tourism, farm-based tourism or vacation farms is something that is becoming more popular. For some farmers the income of this agritourism is surpassing to be merely supplementary and has become a substantial part of the economy of the farm (Ecker, S., Clarke, R., Cartwright, S., Kancans, R., Please, P., Binks, B., 2010). The term is used for farming in both livestock as food and describes different degrees of participation to the process and business of the farm, varying from visitors being guest, spectators or partners. The term is further defined by Phillip, Hunter and Blackstock (2010), due to the wide variation and use of the term. They state that tourist contact with agricultural activity can be direct, indirect or passive, visible in people merely finding accommodation at an agricultural location, using the products that are produced there in meals, joining set-up activities and demonstrations or participating in daily farm tasks.

Creating some form of entertainment or commercialization of this process, does not necessarily make it a heterotopia, following the example of shopping malls. With different grades of entertainment it is only when the

farm is in use, the visitor experiences direct contact with the process of the farm and joins the unstaged farm tasks, that the experience goes beyond 'normal' tourist settings and the visitor experiences physical agricultural activities first-hand. However, this is not the most common type of agritourism. Most forms contain elements of staging. (Phillip, Hunter and Blackstock, 2010)

An example of physical agricultural activities can be found at 'WWOOFing' (World Wide Opportunities on Organic Farms), an organization created in 1971. It started with a small initiative of four urban residents in England and grew out to be an organization with a network in 15 different countries. Here, visitors contribute and join the economy of the farm by giving labor and receiving accommodation and food in return. (WWOOF, n.d.)

Two of these WWOOF farms are located close to Nijmegen. 'Casa Foresta' is located in Ressen (province of Gelderland) with a linear distance of 5,5 kilometers to Nijmegens city center. 'Boer in Natuur' is located in Uden (province of Noord-Brabant). with a linear distance of 25 kilometers of Nijmegens city center.



image 5 _ property of agritourism farm in the Netherlands

rural

urban



mostly located in rural environments

open

bordered



plot is defined by roads, vegetation and fences.
Food forest areas are located further away,
making borders less clear

thin

dense



no highrise, single family in the house and
temporary workers/residents at site.

details

Uden, Noord-Brabant, The Netherlands

organization

Spatial setup containing several buildings with different functions. The organization of the farm is formed around the economy of farming of, in this case, animals and vegetation. People working on the farm also live at the farm. Involvement is large for those living there, since working and living is inextricably connected.

Organizing entertainment for tourists requires space and time to either create a program, facilitate this and, sometimes, accommodate these people. When visitors are passing the touristic experience and become more part of the economy of the farm, they need a private space during their stay.

materiality

This buildings consists of a wooden or concrete construction and brick finish. Solid walls form the building and divide the different spaces of the building. Different functions and people have different buildings, creating a border by distance.

typologies

Barn, chicken coop, cow shed, farmhouse, root cellar, shed, stable, food forest, fields

concept

Farming with living facilities. Contributing to the economy of the farm by selling food, goods, work and workshops.



image 4 _ property of agritourism farm in the Netherlands

goal 1st perspective

People wanting to escape the urban environment they live in and experience rural nature and farm living with an aspect of entertainment and education.

goal 2nd perspective

Gaining respect for the work of the farmer and receiving physical attribution to the economy of the farm. Diversifying the economy of the farm.

use and inspiration

Opening the farm and home of the farmer to accommodate strangers and share with them home and economy, shows interesting possibilities of bordering private and public space, of combining every-day space with heterotopian ones and of creating involvement and engagement between working, living and the direct environment.

Escaping urban living to find entertainment or a break from daily life in rural environments demonstrates the contrast of urban living and rural living. Could this concept have a place in urban environments?

temporary

permanent



owners stay permanent, workers stay for a certain period of time.

individual

collective



within the concept there is a shared household / facilities with individual spaces



image 6 _ promotion of the rural life

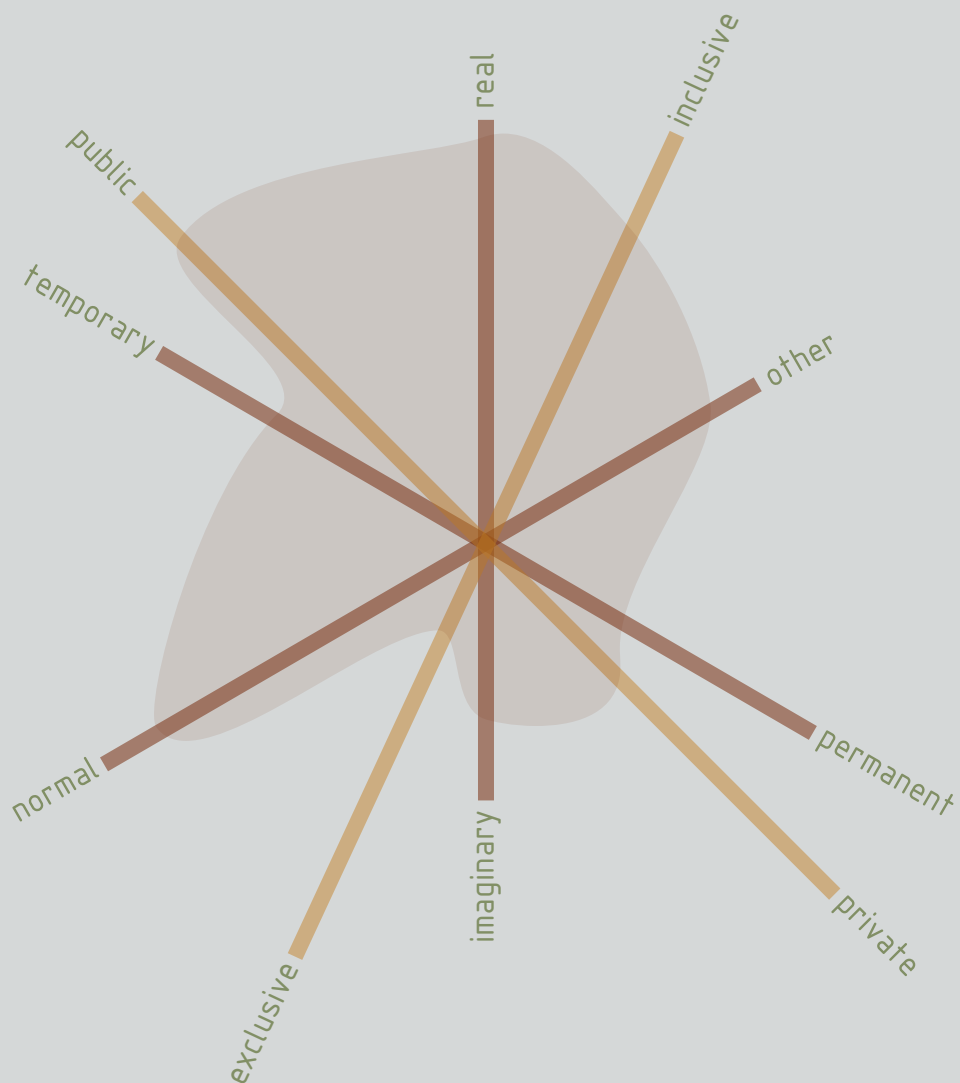
Personal and business motivations	Contextual influences	Institutional drivers	Barriers
Diversifying income	Declining terms of trade	Clustering and linkages	Regulatory issues
Lifestyle drivers	Labour shortages	Tourism networks	Lack of institutional understanding of agritourism
Wanting to educate about rural/farming issues	Changing land use and values	Marketing and market research	Lack of skills or perceived lack of skills
Retirement options	Drought and climate change	Integration and support—coordination at regional and local scales	Lack of farmer or agriculture industry involvement
Part or full transition from agricultural production	Industry restructure		Small business resourcing issues

image 7 _ key drivers of and barriers to regional agritourism

"Most people are families and they want to see farms, they want to see stuff. If we're shearing or crutching, or whatever's going on, they join in. (...) We don't put on a shearing show for them or anything, we just do what we're doing."

"You should look at the community...there's benefits at the social and cultural level from all this. We don't live by dollars alone."

"They love the education side of it ...we're trying to tell them farmers are good, we're not these people that are producing carbon emissions all the time, we're trying to work against it."



"People actually really love this, and they like to see where their food's come from."

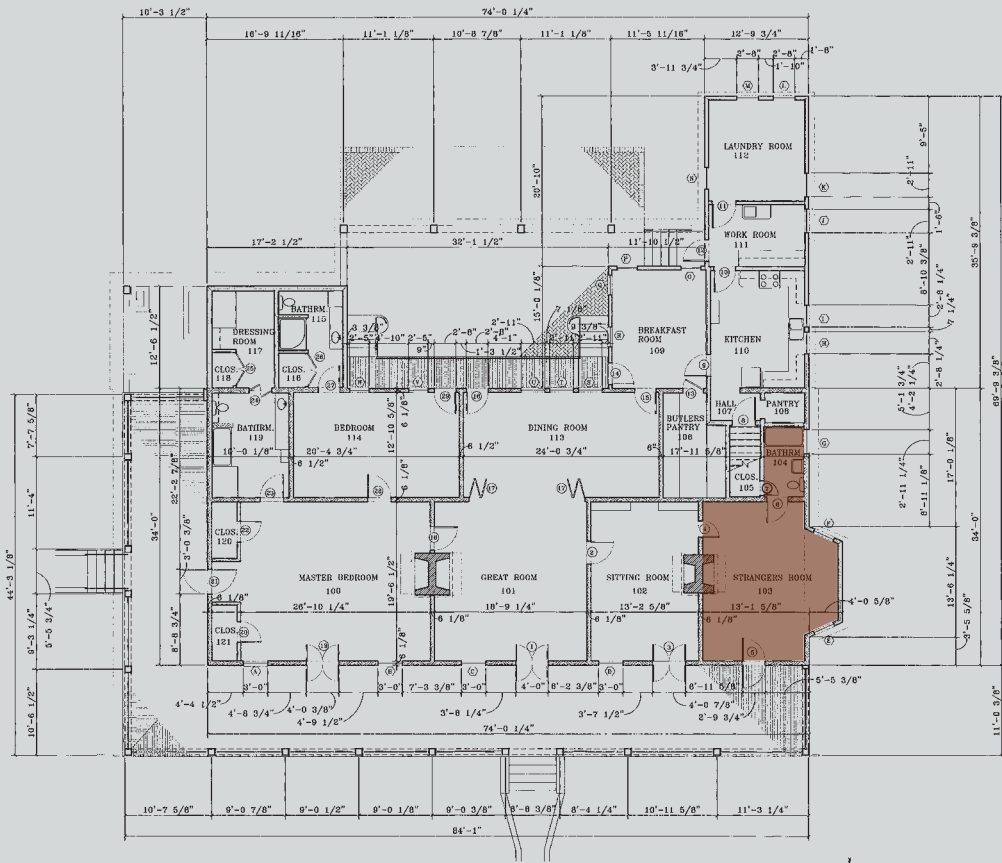
quotes (Ecker, S., Clarke, R., Cartwright, S., Kancans, R., Please, P., Binks, B., 2010)

2000 CHARLES E. PETERSON PHOTO, SECOND PLACE

- BOUSSILLAGE ENTRE POTEAUX PARTITION
- BRICK MASONRY
- 20TH CENTURY WESTERN PLATFORM FRAMED PARTITION

PLAN LEGEND

FLOOR PLAN



SHANNON BILLEY
LOUISIANA TECH UNIVERSITY
SCHOOL OF ARCHITECTURE
2000 CHARLES E. PETERSON PHOTO, SECOND PLACE

LA 1291
LOUISIANA
NATCHEZ
NATCHEZ PARISH
4078 LA HWY 494
1890

HISTORIC AMERICAN
ARCHITECTURE
SERIES
NO. 17

image 8 _ floor Plan of Beau Fort in Natchez, Louisiana, USA

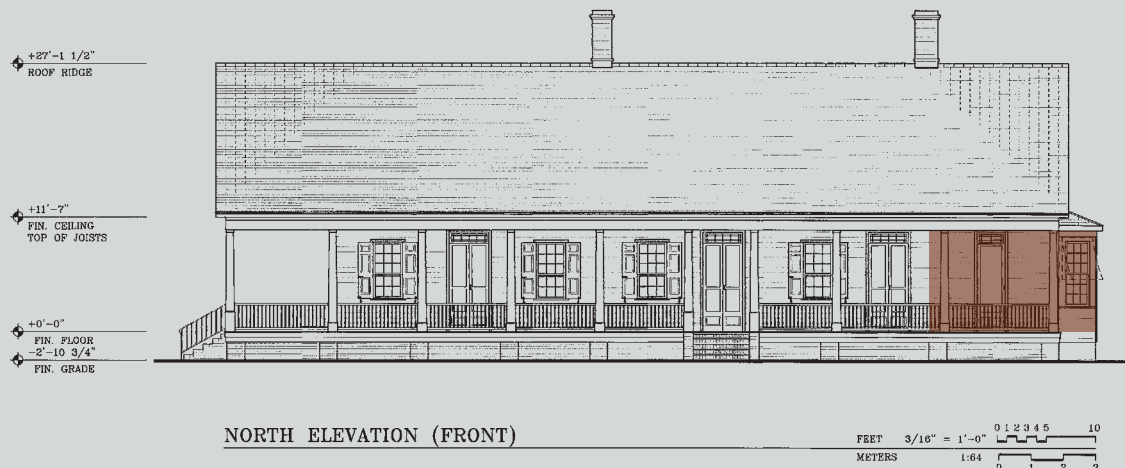


image 9 _ elevation North of Beau Fort in Natchez, Louisiana, USA

In his text 'of other spaces' in 1967, Foucault mentions heterotopias that appear to have clear openings, but actually concealing curious exclusions. These heterotopian spaces can be entered by anyone, but are an illusion. By thinking you have entered, you are actually excluded. As example Foucault gives the famous rooms that existed in farms in South America, where passers could enter, without exceeding the family's interior or court (Dehaene, M., and Cauter, L., 2008).

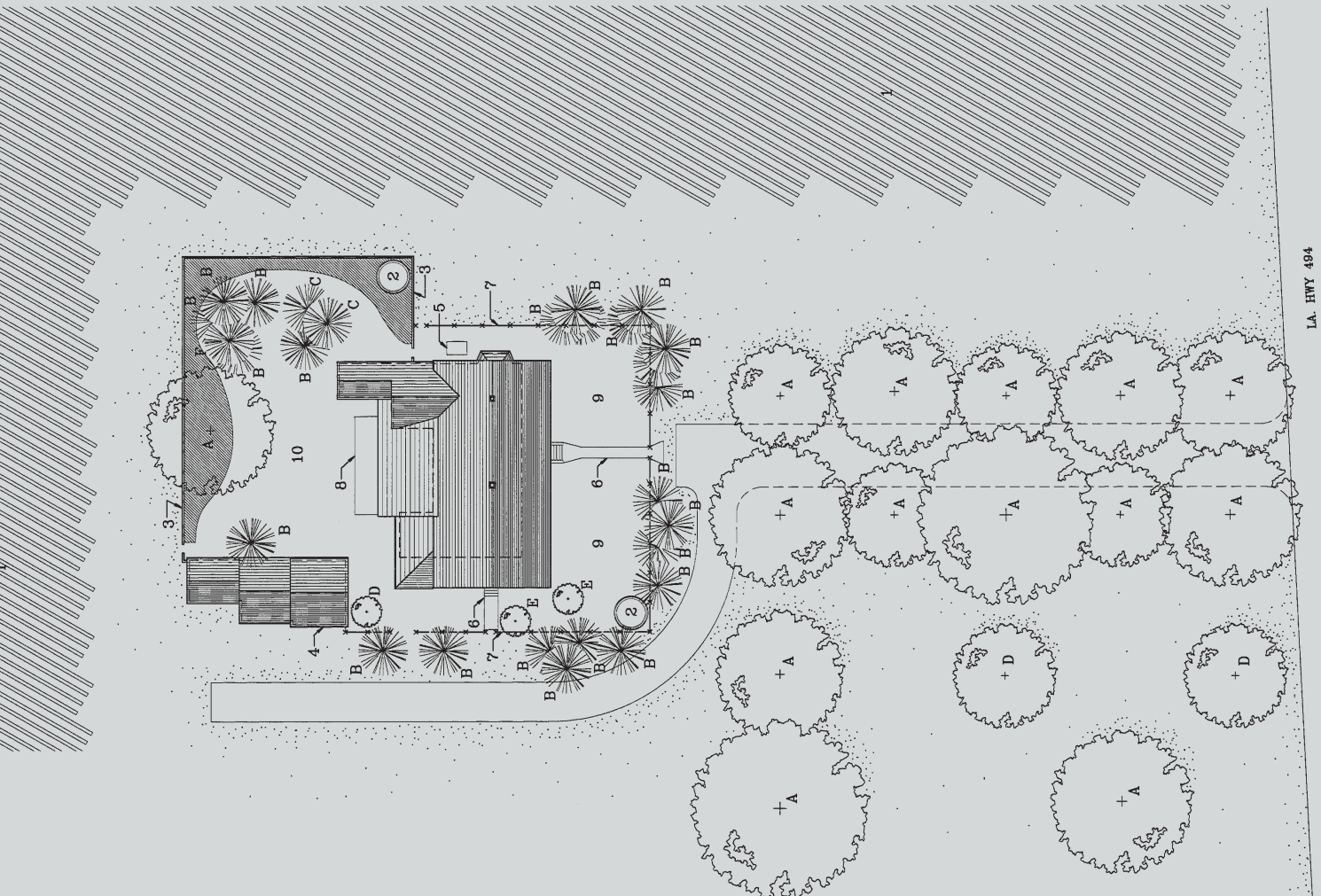
The use of these 'strangers' rooms' or 'travelers rooms' is known in history as a space for non-members or travelers in societies, fraternity houses, clubs, farms or inns. Described as a place to wait and be served or to be able to enter a members only club, without the accompaniment of a member.

In dwelling it is used as a small bedroom to accommodate travelers or strangers. In both cases the room is located at the front or backside of the building and does not give

access to the balance or interior of the building. It functions as either a transition space or semi-public space within a private context.

Common in certain regions strangers' rooms are spaces for lodging travelers without having the danger of opening the house to thieves or murderers (National Park Service, n.d.). The plan of the Beau Fort house (formally the Narcisse Prudhomme Plantation) shows that all rooms open into each other without the use of corridors, except for the stranger's room. An interesting combination of hospitality and hostility. These spaces can be found in floor plans of buildings in the USA, UK, Australia and also India. In Australia it is said to be the forerunner of the sleep out, often a small separate lodging rented out to guests. (Campbelltown and Airds Historical Society Inc., n.d.)

In the UK commercial knights-errants, travelers or riders, could find their way in these strangers' rooms, or travelers rooms (Taylor, G., 1964).



LA HWY 494

rural

urban



mostly located in rural environments

open

bordered



the strangers' room is bordered by the walls of the house and is only accessible through a door

thin

dense



no highrise, single family in the house and temporary guests at site.

TREES

KEY	COMMON NAME	BOTANICAL NAME
A	LIVE OAK	QUERCUS VIRGINIANA
B	LOBLOLLY PINE	PINUS TAEDA
C	SPRUCE PINE	PINUS GLABRA
D	SOUTHERN MAGNOLIA	MAGNOLIA GRANDIFLORA
E	GOLDEN RAIN	KOELREUTERIA BIPINNATA
F	MAIDENHAIR TREE	GINKGO BILOBA

details

Natchez, Louisiana, The United States of America.

1834 (initial construction)

1937 - 1949 (subsequent construction)

FEATURES

KEY	
1	COTTON FIELD
2	BRICK CISTERN (PARTIALLY BELOW GRADE)
3	BRICK GARDEN WALL
4	STORAGE AND APARTMENT
5	HVAC EQUIPMENT
6	BRICK WALK
7	PAINTED WOOD PICKET FENCE
8	BRICK PAVED PATIO
9	FRONT YARD / GARDEN
10	REAR YARD / GARDEN

organization

Spatial setup containing several buildings with different functions. The organization of the farm is formed around the economy of farming of , in this case, vegetation. People working on the farm also live at the farm. Involvement is large for those living there, since working and living is inextricably connected.

SITE PLAN LEGEND

materiality

This buildings consists of a wooden construction and finish. Solid walls form the building and divide the different spaces of the building. The grounds of the farm are bordered by fences but are accessible nonetheless.

typologies

Farmhouse, barn, storage cellar, fields, garden

concept

Farming with living facilities. Contributing to the economy of the farm by producing food or goods.

SITE PLAN

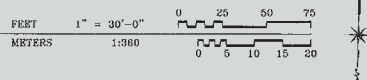


image 10 _ situation Plan of Beau Fort in Natchez, Louisiana, USA

goal 1st perspective

People traveling in the countryside and wanting a place to sleep.

goal 2nd perspective

Offering a place to sleep, without opening up the interior of the house.

use and inspiration

Accommodating strangers without inviting them to be part of the household shows a thicker border between public and private. Even so, the combination of everyday and heterotopia is visible. The same building is an everyday environment for one and a temporary heterotopia for another. There is however, no involvement visible in this concept. This more individualistic approach could be used in urban environments to share, while keeping a certain distance.

temporary

permanent



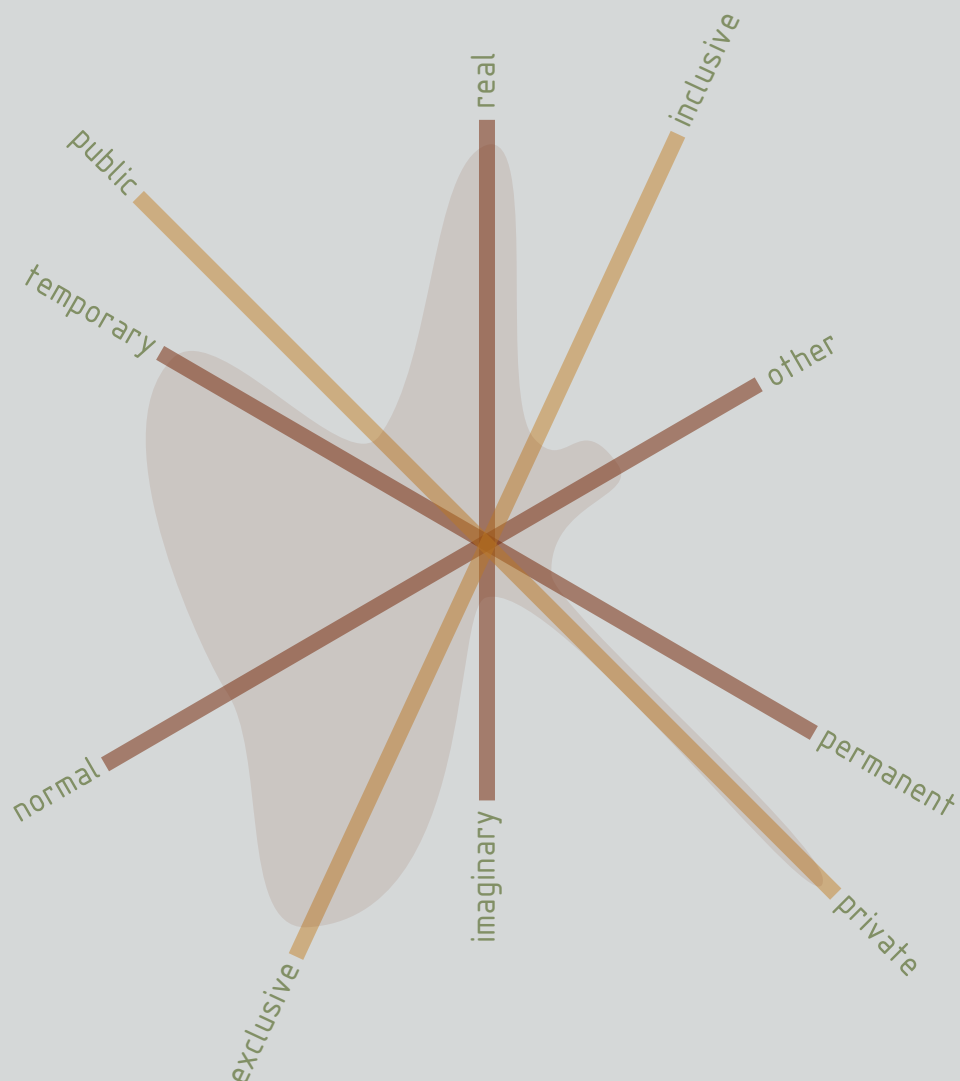
owners stay permanent, travelers stay for a short period of time.

individual

collective



individual space with individual facilities



the front entrance.

The strangers' room is for the reception of visitors who are not acquainted with all the men in the house and merely come for a short call on some one. By taking the stranger immediately to this room through the coat room, he does not mingle with the rest of the men in the house. This room, as well as the reception room, may be used as committee rooms for general college functions.

People arriving in carriages at times of entertainment will be shown into the reception room on the north east side of the house.

image 11 _ the strangers' room of a fraternity house



image 12 _ the traveling circus clowns

The traveling communities with their tigers, elephants, carousels, trapeze ladies and strongest/tallest/shortest men and women have a magical effect on most people. It is characterized by sensorial expressions. Sounds of animals, audiences, applause and performance. Smells of candy, animals and sweat. Bright colors visible in the trailers, tents, candy, outfits, attributes and merchandise (M. Parker, 2011). The stories of the circus are sent ahead and keeps haunting you, mostly in a positive way. A place where wonderful and strange things happen.

Entering the enormous fairground or tent, seeing uncommon things and visiting this small magical world in itself could be the heterotopia par excellence. What is this place but a collection of strange characters and animals? How does this community of people work and live together? Traveling from town to town and staying only a couple of weeks at the time, how do they move and how do they stay? Being away from 'home' for nine to eleven months a year, what is their home?

The traveling circus brings people together that both work and live together very closely. Some travel by train, others by vans or trailers. They

practice and perform in and outside the main hall of tent, while the children receive education and the animals get their food. It could be analyzed as a village in itself, providing living, working, education, entertainment, trading and friendship as a whole to its residents. The fair, being a heterotopia to its visitors, simultaneously provides a way of living and working to the traveling community.

The difference between traveling circuses and the traveling fairgrounds lies not necessarily in the entertainment that they offer, but in the performances. Circus people are more seen as professional artist and athletes that put together a show (M. Parker, 2011), whereas the fairground contains operators of different attractions.

However, originally these traveling communities where not traveling. The concept started only 30-55 years after the start of a permanent theater like setup of the circus. At the pinnacle the traveling of the community in itself became a attraction and part of the concept. It is said that in 1933 a group of 1500 employees, 735 horses and over a thousand wild animals traveled across the US. (M. Parker, 2011)



image 13 _ the traveling circus from the air

"I'd say 60 percent of what we do
is moving the show, setting it up
and tearing it down,"

(Domonoske, C., 2017)

The grid, as it's known, takes some 30 hours to fully set up and weighs
59,000 pounds. The finer points of its assembly are, literally, a matter of
life and death.

thin

dense

open

bordered

dense setup of the different elements with
several people sharing a living space, no
highrise.

the traveling circus is bordered by the fences
surrounding the compound (if present) or by the
borders of the tent.

details

Changing composition and location at all times.

organization

The organization of these mobile communities is complex. It includes several typologies within their structure, many people and different types of (wild)animals. All of this has to function in different environments and in-between those environments.

The community that gets the place going forms a tight group, a 'family'. Relationships started and ended within the community. Relationships between different nationalities and with the same gender. Something looked upon strangely sometimes from those who were not part of the community. This, and the gathering of all sorts people with difficulty finding a place in 'normal' society, made the community as a place of freedom to be 'strange'. (M. Parker, 2011).

The hierarchy within the community depended on the act you had, visible in the wage you got and the luxury of your living/sleeping space you had. (M. Parker, 2011).

materiality

The materiality of these objects has to be light weight and/or dismountable. Nonetheless it has to provide sufficient shelter. Tents have been made by sail makers, using masts as poles. Transport happened with trucks or trains. Trucks were used not only for transportation, but also for storage, living, keeping animals and sometimes as attractions itself.

typologies

Exhibition space, shops, offices, dwelling, eatery, meeting unit, school, storage units

rural

urban

concept



mostly located at available open spaces in (or close to) urban environments.

Providing work and living for its residents. Contributing to the economy of the community by producing entertainment.

goal 1st perspective

People visiting wanting to experience the excitement and see things of which they wonder: How do they do it?

goal 2nd perspective

Performing their acts and offer entertainment in every place they visit, while living and traveling together.

use and inspiration

Within the community of the traveling circus there are clear divisions. There are specific tasks and jobs, there is a division between the public entertainment space and the more private living spaces of the residents and there is a distinct border between who is part of the group and who is not. Even though the borders are made by fabric or thin metal walls.

The play of private and public, of everyday working space and heterotopian space and the involvement, experience and temporality of the concept shows interesting elements and balances. Despite the temporality, the sense of responsibility and involvement is large. It is the entertaining element, and the heterotopian element in this case, that increases the feeling of community and attraction. This community, however, is not easily accessible to others, you become part of the group by becoming a performer, builder, caretaker or fulfill any other function that is available within the community. Others are merely visitors.

individual

collective

temporary

permanent



sharing work and living gives this setup a collective feature. Residents have a private space within the collective whole.



this concept is susceptible to constant change in location and composition; being mobile, the specific setup is temporary. Most groups do not travel all year.



image 14 _ circus performers practising



image 15 _ the fair at Plein 44 in Nijmegen

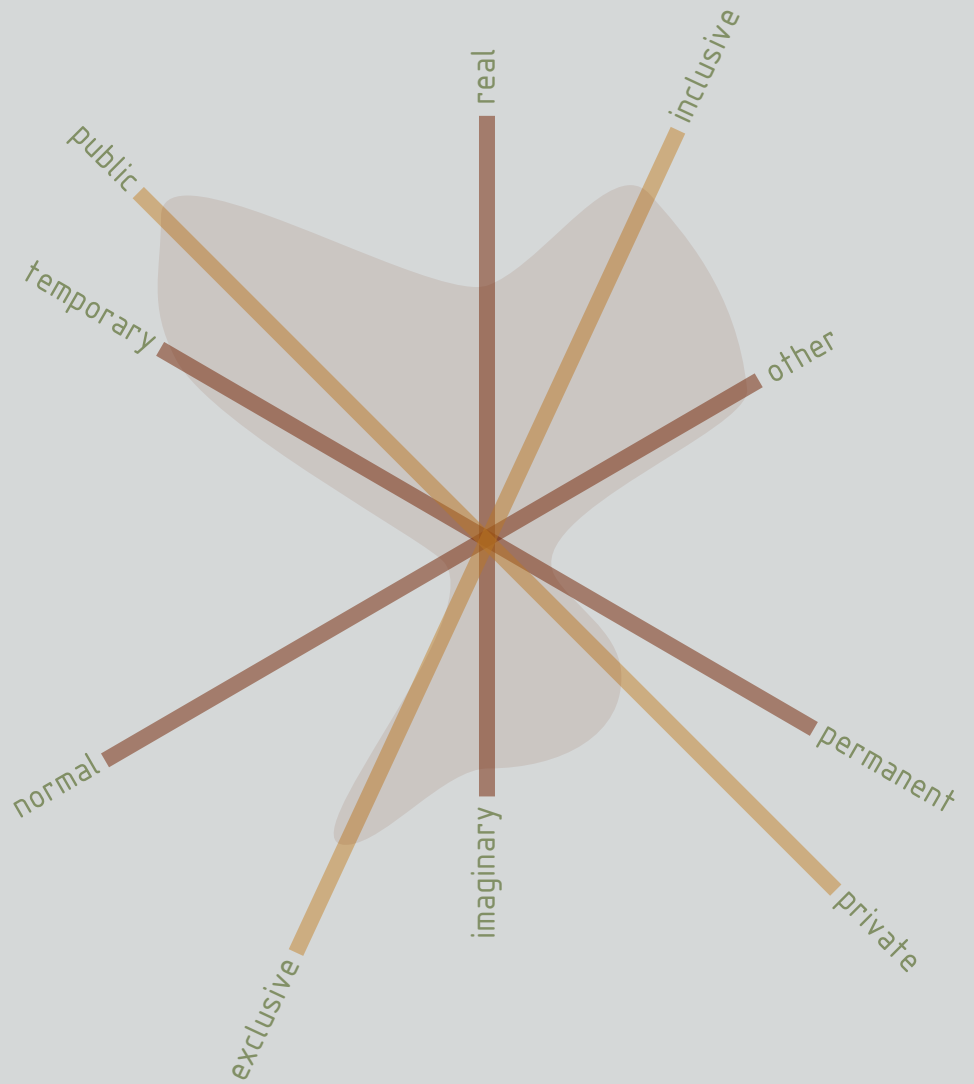
"Home is actually my trailer, when we travel, and have dinner every night and watch TV. That's really my home,"

(McKenzie, S., 2014)

"You get up in the morning; you wash the animal, clean it up; you feed them, then you play with them a bit," Raffo said. "And then during the day, you spend some time with your family."



Image 16 _ traveling circus residents



"If you're in circus, you're in
circus - it's like a community."

(Elton, D., 2019)

"I don't know where else on earth
you can do something like this and
still be with your family and have a
job."

"Because we're living together, working together and traveling together,
it's all very intense so sometimes a tiny problem will become magnified."



image 18 _ hunziker area situation plan



image 17 _ hunziker area model

The 'Mehr als Wohnen' project is located at the Hunziker Area in Zurich, Switzerland. The thirteen buildings are jointly created by thirty-five cooperatives and five architectural teams with the ambition to create an exemplary settlement in an urban area. The idea was set up in 2007, the completion eight years later (Boudet, D., 2018). Why look at this project, where social housing seems to take a leading role and heterotopia appears not to be part of the concept? The balance between (experimental) typologies, community-minded setup and the creation of not only a set of buildings, but a quarter as a whole shows an interesting perspective.



image 19 _ hunziker area building A by duplex architects

Hunziker Areal, Baugenossenschaft mehr als wohnen
Grundriss Regelgeschoss möbliert, Haus A, Dialogweg 6
Duplex Architekten, Zürich

thin

dense

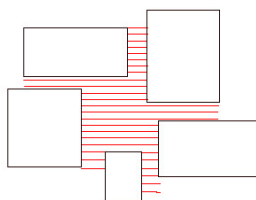
open

bordered

all buildings contain 5-7 floors, distributing 1200 residents on a total of 25 000 m² floor area.

the Hunziker area is accessible to the public, especially the public services. Buildings itself have clear borders. Within the buildings private spaces are bordered, shared spaces are open.

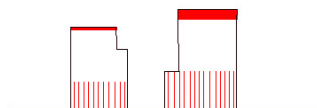
Coat line



The three dimensional Coat line defines the maximal Building volume in the Masterplan. The Coatline has to be build on in principle. Single protruding Building parts like Oriel an Balconies can punkture the Coat line, as long s the cubik appearance is sustained.

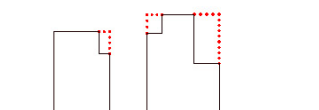
the proposed portion of air in the Coat line volume is ca. 12%, which can be placed freely. Courtyard- and Facadincisions are Possible as long as the Facadeside is filled mostly. The primary Volume should be readable after all.

Facade layout



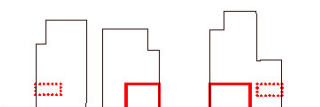
For the superior interaction between the single Buildings and the overall Yardstick a three-part buildingstruckture is to be respected. The architectural tools to implement a ground Floor and a roof closure are free.

Subtraction prinziple



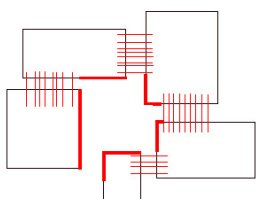
The exceptionel Building depth up to 32m requires additional measures , to guarantee a optimal Lightning of apartments. Therefor

Distribution of use



The Allocation of the uses in the ground floor is decisive for the Character of the urban Spaces and therfor oblige. Community and public orientated uses accumulate around the squares. Residential uses maintain the necessary privacy due to the averted position and the Arrangement in the raised ground floor

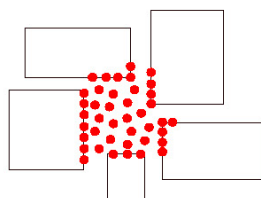
Adresses



Facades assigned to the squares are to be used extensively for Community usage.

The entrances to the apartments are to be ordered to the Street sides and bottlenecks averted to the square. This results in recognizable streets which consist identifiable addresses of the houses. Through the thick volumes a house usually has several Addresses.

Accents



The central square is the middle of the urban plan. The facades facing the square support its accentuation and differ from the facades turned away from the building by their representative character.

details

Zurich, Switzerland
2007-2015

Duplex Architekten, Futurafrsch GmbH, Architekturbüro Sik AG, Müller Sigrist Architekten, pool Architekten, Müller Illien Landschaftsarchitekten.

(Premio di Architettura Baffa Rivolta, 2017)

organization

4 hectare, 13 buildings, 370 apartments for 1200 people, 35 retail units, 150 jobs and 106 car parking spaces.

85% residential, 5% public area, 5% public facilities, 3% business/trade, 2% offices.

20% of all apartments is subsidized by the government, 10% of all apartments is for charity and non-profit organizations.

(Premio di Architettura Baffa Rivolta, 2017)

materiality

Without underground parking the ground floor is used for open areas with large trees. Most buildings contain a (insulating) concrete construction, with two additional timber buildings. Building E contains a green wall balcony system.

typologies

Apartment, workshop space, seminar space, boutique, restaurant, hostel, child daycare, gallery, atelier, exhibition space, offices, bakery

concept

Dwelling with shared/public facilities. Contributing to community (by sharing and working at internal jobs) and society (by working at external jobs).

rural

urban



located in an urban area at Northern Zurich, between the center and the airport.

goal 1st perspective

People visiting the hunziker area do this to see the architecture, experience the area, visit one of the public units, work at one of the public units or visit a relative or friend and stay in one of the guest rooms.

goal 2nd perspective

People living at the hunziker area want to live and share with other people and are community minded. They have the possibility to work at one of the public units, but this is not inextricably connected.

use and inspiration

This project shows a realistic example of an urban development where the demands and collaboration are demanding a different perspective, quality, plans and typologies. It shows how this type of project can financially be possible and how ownership makes the different residents connect on the long term.

Because of the size of this project and the different architectural bureaus collaborating the project shows many different solution to the problem: how to live in an urban environment and still be sustainable in a environmental, a social way and a qualitative way.

The main focus in this project lies in living, the jobs that are created within this project, located in the public units, offices and workshop spaces create possibilities to residents, but these are not inextricably linked. Public functions are located at ground level, all residential floors go up.



image 22 _ hunziker area building A

individual

collective

temporary

permanent

residents have sufficient (sound insulated) private space within the collective whole. There are additional shared facilities (bikes, cars, washing machines, kitchens).

the concept is setup as a permanent structure to last. Because of the different apartment types, people have the possibility to move internally, fitting there life stage.



image 21 _ hunziker area building A

"We will have a rich, collaborative form of everyday life based in densely settled, mixed neighborhoods in which we will help and support each other in difficult phases of life – and all this within the framework of a democratic cooperative form that has been proving its worth for more than one hundred years."

(Architectuurwijzer, 2019)



image 23 - hunziker area building G



image 24 - hunziker area public interior

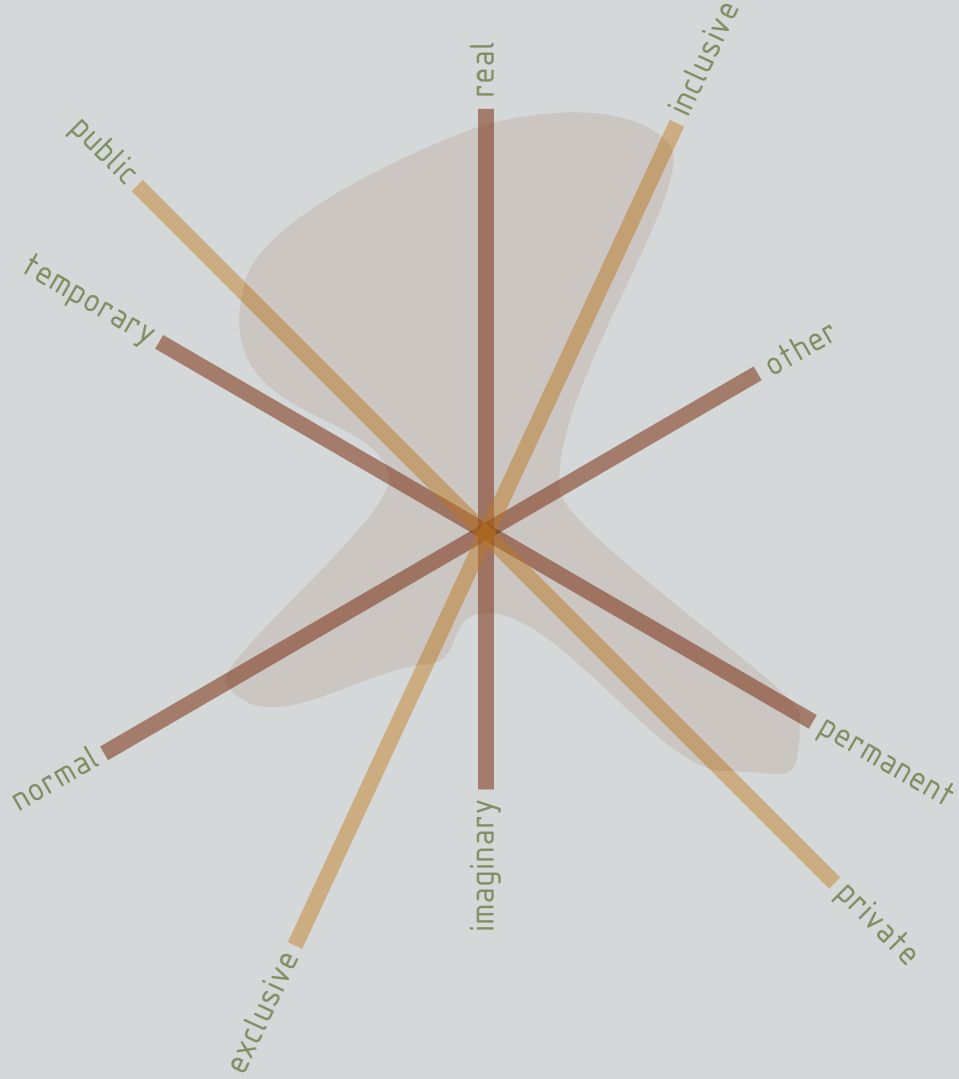




image 25 - Tautra Mariakloster in Norway



image 26 - Sainte Marie de La Tourette in France



image 28 - Monastery for the Carmelite Sisters in the United Kingdom



image 27 - Saint Benedictusberg Abbey in the Netherlands

Religious complexes like that of the western society's monasteries or eastern society's temples have a specific setup of facilities where living and being/working is inextricably connected. These complexes provide a world within a world to those staying there, regardless the amount of time spent. To provide a break to the 'normal' life to those who come there to pray, contemplate or wonder. Simultaneously providing a 'normal' life to those who live and stay for a longer period of time. Originally these complexes are linked to religion, nowadays some have lost their original religious function and have now a social or cultural function.

Four examples of monasteries will be discussed. Respectively Tautra Mariakloster in Midsund (Norway), Sainte Marie de La Tourette in L'Arbresle (France), Sint Benedictusberg in Mamelis (the Netherlands), and the Monastery for the Carmelite Sisters in Liverpool (United Kingdom). These complexes together contain a chapel, church, courtyards, library, cloister, refectory, community room, offices, workspaces, kitchen, lecture rooms, sanitary facilities, guest rooms/house, individual cells, hermitage cells and infirmary cells.

These different spaces are designed around the daily cycle of the people living there. Visitors staying for a moment or staying for a while are mostly separated from those who live there. These borders are visible in fences or walls, dividing private interior and outside space from more public space and forming individual or dormitory rooms for sleeping. Not only the daily cycle and rhythm determine the design, a focus on a peaceful environment, presence of (day) light, greenery, views and silence are important features. The spaces have to offer sufficient shelter and space for contemplation, prayer, acquiring of knowledge.

The interesting balance between the interior world and the exterior is visible in the play between the two. People living there can close themselves off of the rest of the world and do so intentionally. The complex serves as a safe haven to them. People visiting do this to experience this safe haven either as entertainment or for contemplation during their stay in the interior. The stay inside focuses on a clear mind and less distractions, the interiors attend to resemble this.



image 29 - Tautra Monastery



image 30 - Tautra Monastery

Tautra Mariakloster

Midsund (Norway)

2 000 m²

2003-2006

Jensen & Skodvin Architects

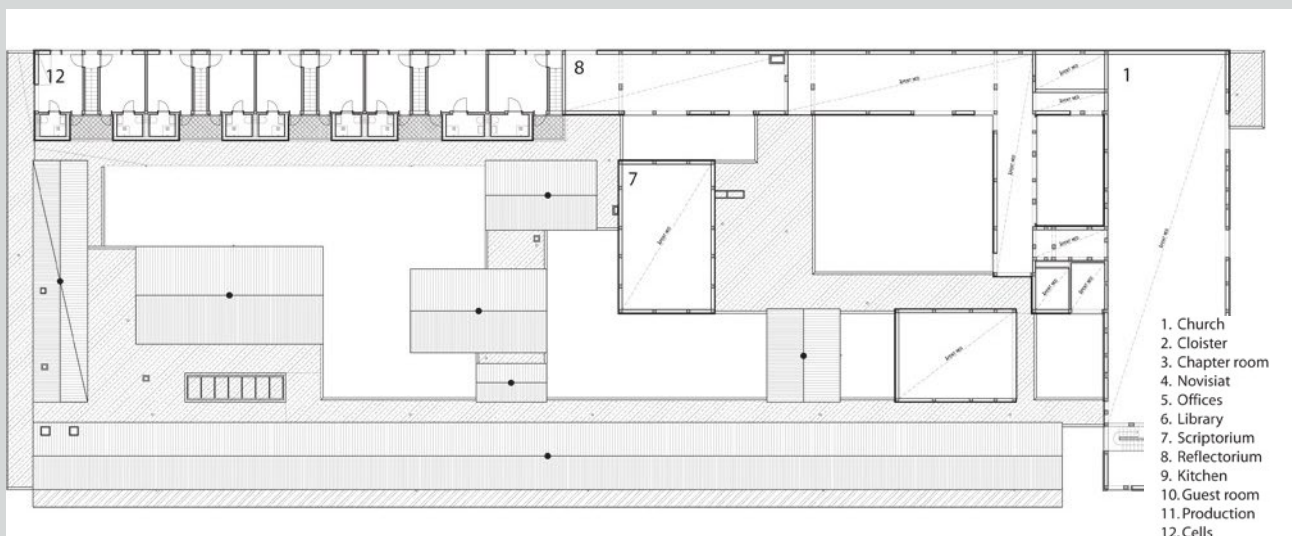


image 31 - Tautra Monastery

image 32 - Sainte Marie de La Tourette



Sainte Marie de La Tourette

L'Arbresle (France)

1956-1960

Le Corbusier

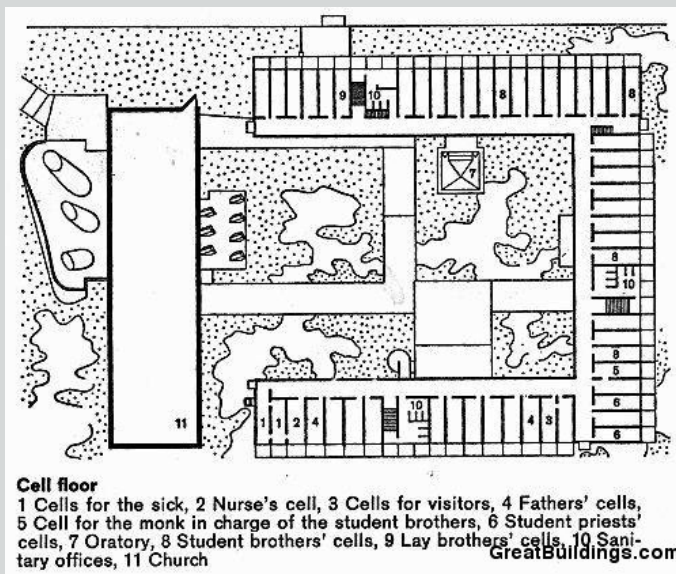


image 33 - Sainte Marie de La Tourette



image 34 - Sainte Marie de La Tourette

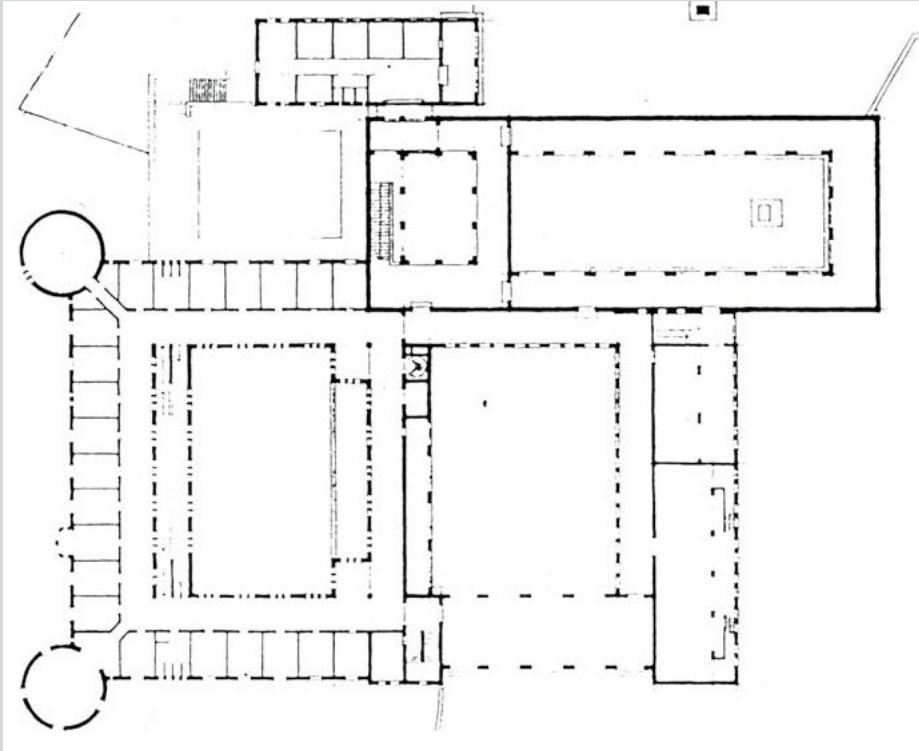


image 35 - Saint Benedictusberg Abbey

image 37 - Saint Benedictusberg Abbey



Saint Benedictusberg Abbey

Mamelis (the Netherlands)

1922-1923 abbey complex

1956-1968 church

1984-1987 library

Dominicus Böhm and Martin Weber

Dom H. van der Laan (church and library)

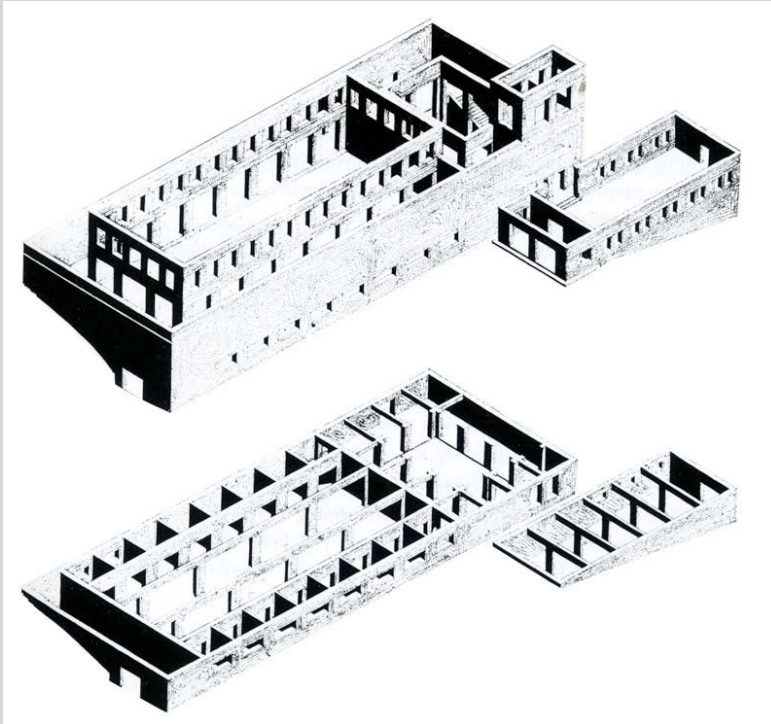


image 36 - Saint Benedictusberg Abbey

image 38 - Saint Benedictusberg Abbey





Image 39 - Monastery Carmelite Sisters



Image 40 - Monastery Carmelite Sisters

Monastery Carmelite Sisters

Liverpool (United Kingdom)

3 400 m²

2014

Austin-Smith:Lord

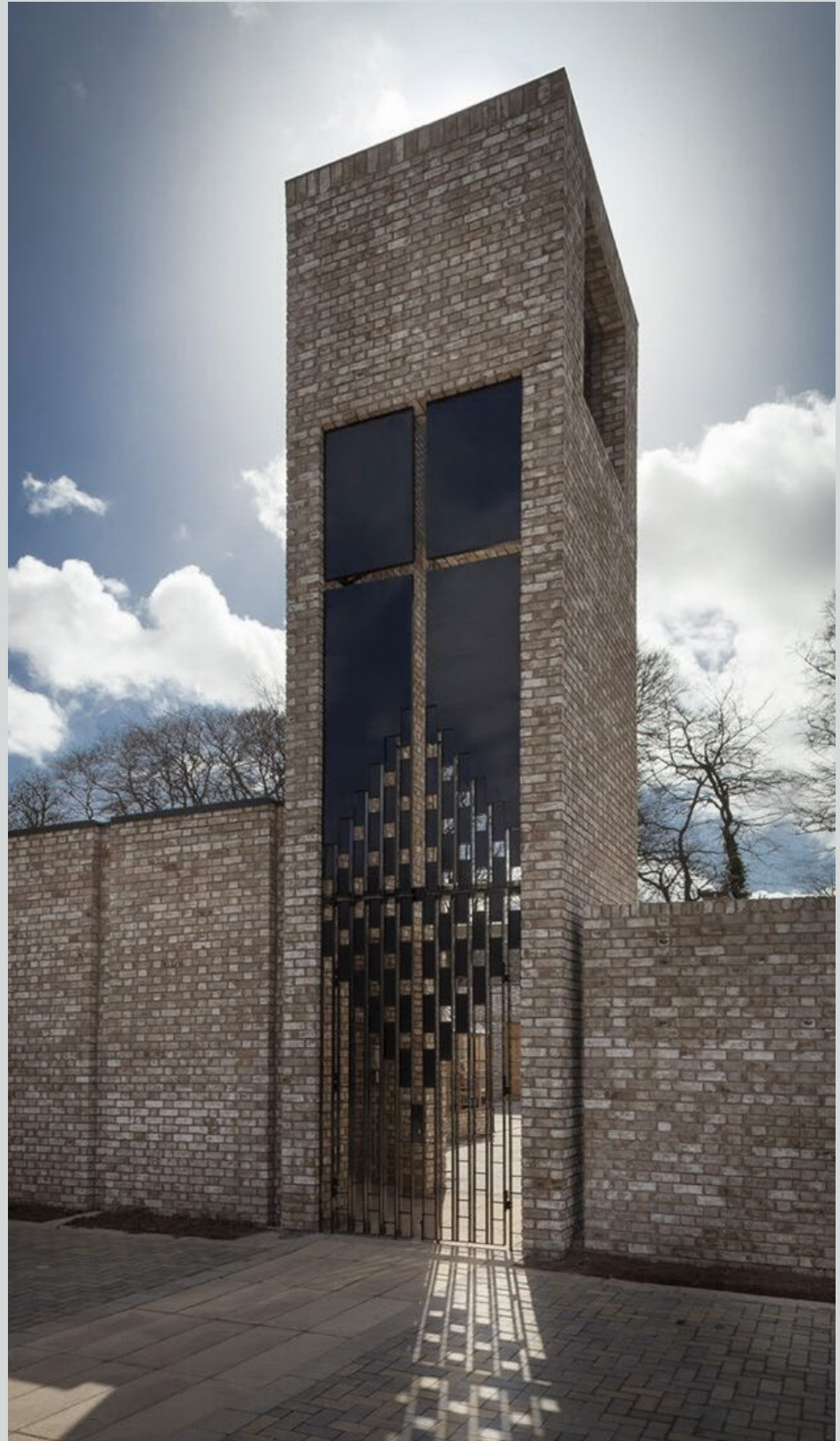


image 41 - Monastery Carmelite Sisters



image 42 - Tautra Monastery



image 43 - Monastery Carmelite Sisters

thin

dense

open

bordered

the complexes contain no highrise and are accommodating up to a hundred people.

the Hunziker area is accessible to the public, especially the public services. Buildings itself have clear borders. Within the buildings private spaces are bordered, shared spaces are open.

materiality

Tautra Mariakloster
wood construction and finish, glass and natural stone facade.

Sainte Marie de La Tourette
concrete construction and finish, glass and concrete facade.

Sint Benedictusberg
concrete construction and finish, wooden ceiling, brick facade.

Monastery Carmelite Sisters
concrete construction and finish, brick finish and facade.

organization

The Tautra Monastery in Norway, created between 2003-2006 by Jensen & Skodvin Architects, gives space to 18 nuns. Whereas corridors are one of the features of a monastery, the corridors in this plan have been eliminated mostly. By analyzing the circulation of the users, the spaces are now arranged in such a way that 30% of the original program could be left out, creating seven gardens in-between the different spaces providing daylight and creating a sense of privacy and exclusion. (ArchDaily, 2008) (Jensen & Skodvin Architects, n.d.)

The Sainte Marie de La Tourette in France contains a hundred private cells, shaped around a courtyard, next to the public space available. Not all spaces are accessible, the cloister, located on the roof instead of the first floor requires a meditative walk, only reserved for the Dominicans living there (Fairs, M., 2015). There are only ten Dominicans living, since most of them decided to live outside the complex once it was finished. The space is available to temporary residents and visitors.

typologies

chapel, church, coartyards, library, cloister, refectory, community room, library, offices, workspaces, kitchen, lecture rooms, sanitary facilities, guest rooms/house, individual cells, hermitage cells and infirmary cells.

concept

contemplation with living. To contribute to the economy of religion or contemplation. Depending on gifts. Sometimes self sufficient with production of beer, wine, soap, food etc.

The original complex of the Saint Benedictusberg Abbey in the Netherlands, contains an added church by dom Hans van der Laan, designed around the plastic ratio (Architectuur.org, n.d.). Van der Laan is the founder of the Bossche School, where the plastic ratio takes a central role. Additionally, his theory is based on the idea that mankind is not able to understand the spaciousness of nature. Architecture as medium, can do this for us instead. Architecture needs to define natural space, above providing shelter or culture. This ratio and ideas are visible in the dimensions and materialization of the church. (Bakker, P., 2013)

The Monastery for the Carmelite Sisters in the United Kingdom, by Austin-Smith:Lord, is created around the balance between public (guest house and chapel) and private (the monastery and private garden). These two are defined by a separating wall that encloses the private or interior. The guest house is open to guests on retreat and is situated on the border between public and private. (Archilovers, 2014) (Austin-Smith:Lord, 2014)

rural

urban



located in an urban area at Northern Zurich, between the center and the airport.

goal 1st perspective

People visiting a monastery do this to see the architecture, experience the atmosphere, learn about the lifestyle within the complex or to contemplate.

goal 2nd perspective

People living in a monastery do this because of a certain lifestyle or religion they want to have. Their rhythm is shaped around the rhythm of the lifestyle or religion. They are living, to a greater or lesser extend, isolated from the world.

use and inspiration

The concept of a monastery shows a realistic way of living in a world within the world. This is, however, the ‘normal’ way of living for the people residing in a monastery. Additionally, this way of living is not for everyone. With some exceptions, it focuses on contemplation and self development, not on the economy of a larger community or society. It does show a break to this ‘normal’ society living. Especially to those who visit or stay for a while.

The design focuses on having a lifestyle of thought and calmness, visible in the many gardens and courtyards, materialization, details, light, circulation and functions like libraries and churches and the absence of luxury and entertainment.

“I just wanted to feel the structure and hence decided to stay in it. The building kept on changing depending on the light. I thought that the outside of the building came to life in the evening and the inside of the building came to life during the day.”

(Dobrucka, A., 2015)

individual

collective



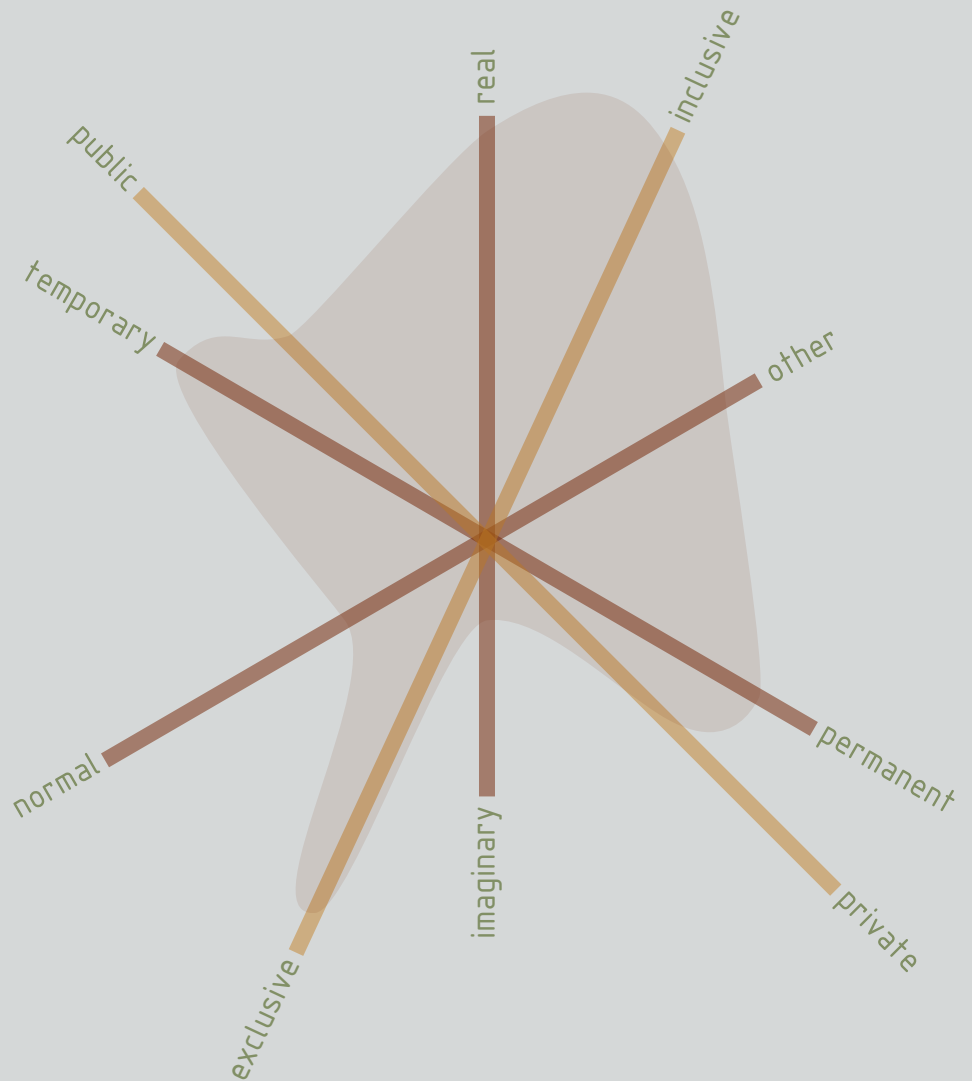
residents share a religion or vision and share many facilities; private spaces are small.

temporary

permanent



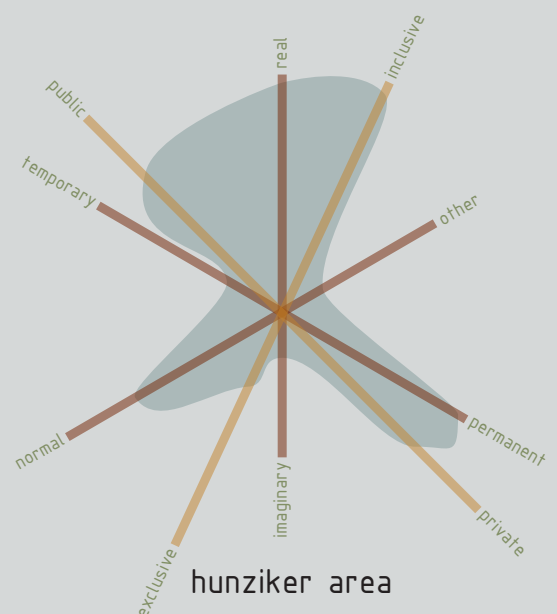
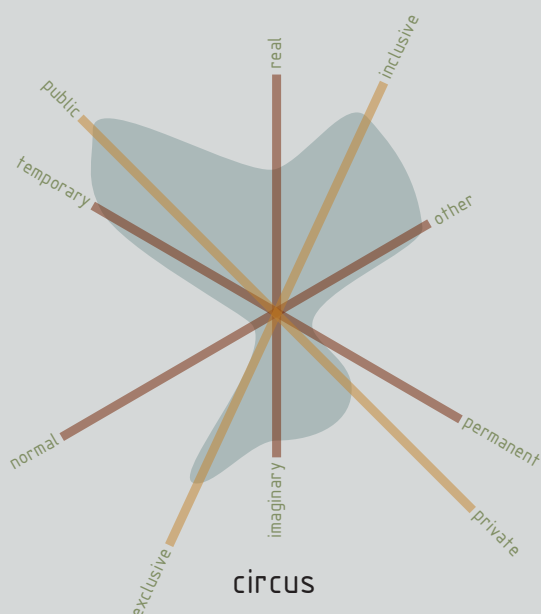
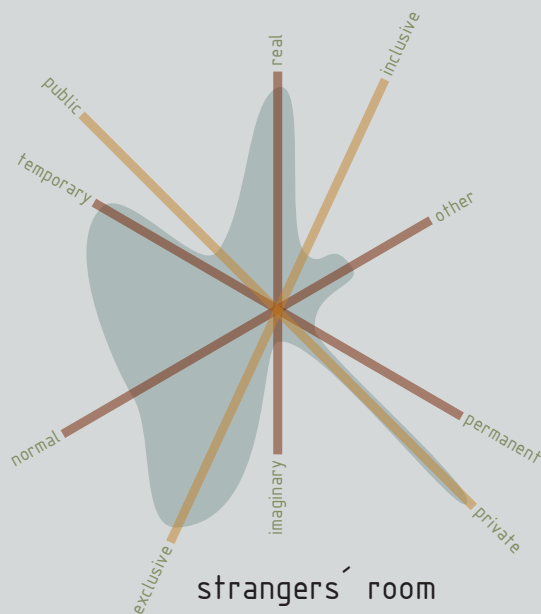
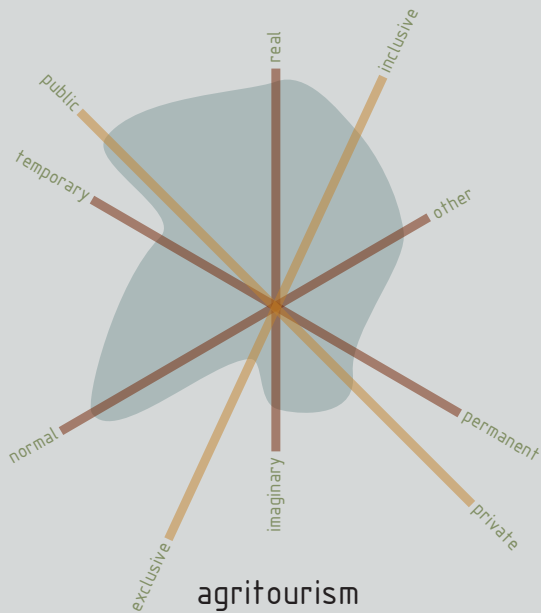
it is possible to spend the rest of your life in the complex or stay for a certain period of time ranging between 1 day and as many days.



"What struck me most was a certain certainty which every monk seemed to have. A certainty which (globally) seems to be missing."

(Wit, G. van der, 2016)

"I decided go to the monastery in Vaals designed by Dom Hans van der Laan. I stayed there for several days as part of my research and as a personal experiment. As expected, living in a monastery, with the daily schedule of monks, was in contrast with living in a city and it took some time to acclimatise."



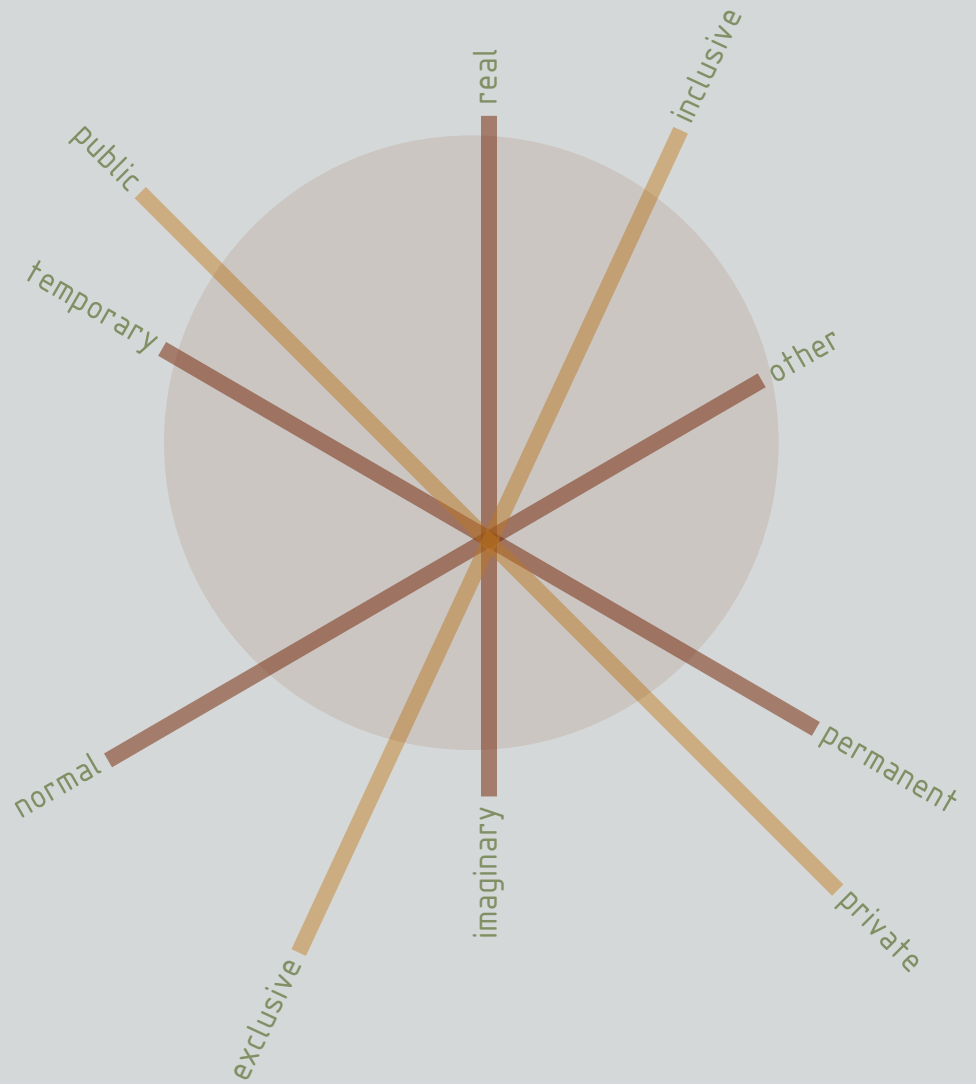
Comparing five different concepts and existing examples where different everyday spaces are combined with heterotopian ones, where the use of private and public space is (un) balanced and where different typologies form a whole, provides a treasure of information to further exploration and design of this project.

This research looked at different projects and typologies that fit this profile and described them by specifics and characteristics of architectural aspects, the usability and livability of the project and the heterotopian aspects of it.

All, but the strangers' room focus on the community and the economy of it. Agritourism, circus and monastery focus on the economy of the typology as independent, the strangers' room, when payed, is included in this. The hunziker area is more integrated in the overarching society.

Not all known heterotopias focus on (economies of) communities. Crisis spaces for menstruating women, cemeteries or the park are examples of this.

However, most of the mentioned places do. They offer a certain degree of entertainment, knowledge or products, offered within a certain environment, that earns an existence. The theater, museum, vacation park and circus offer entertainment. The (psychiatric) hospitals,



Space that catches the tension between public and private, imaginary and real, normal and other, temporary and permanent.

It is the intrusion of two fundamentally different realms, providing a space for mediation.



prisons, boarding schools and rest homes offer shelter to the deviant. This does not necessarily need a commercial setup, although all spaces need to have some way of funding its existence. This even applies to the park, funded and maintained by local or public authorities.

Inclusion or exclusion is an important factor. Being part of the circus crew, the monastery rituals, the prison. You belong to the group in a certain degree. You are either a spectator, visitor, a temporary player or a resident. The more you are part of this place, the larger your feeling of responsibility and ownership.

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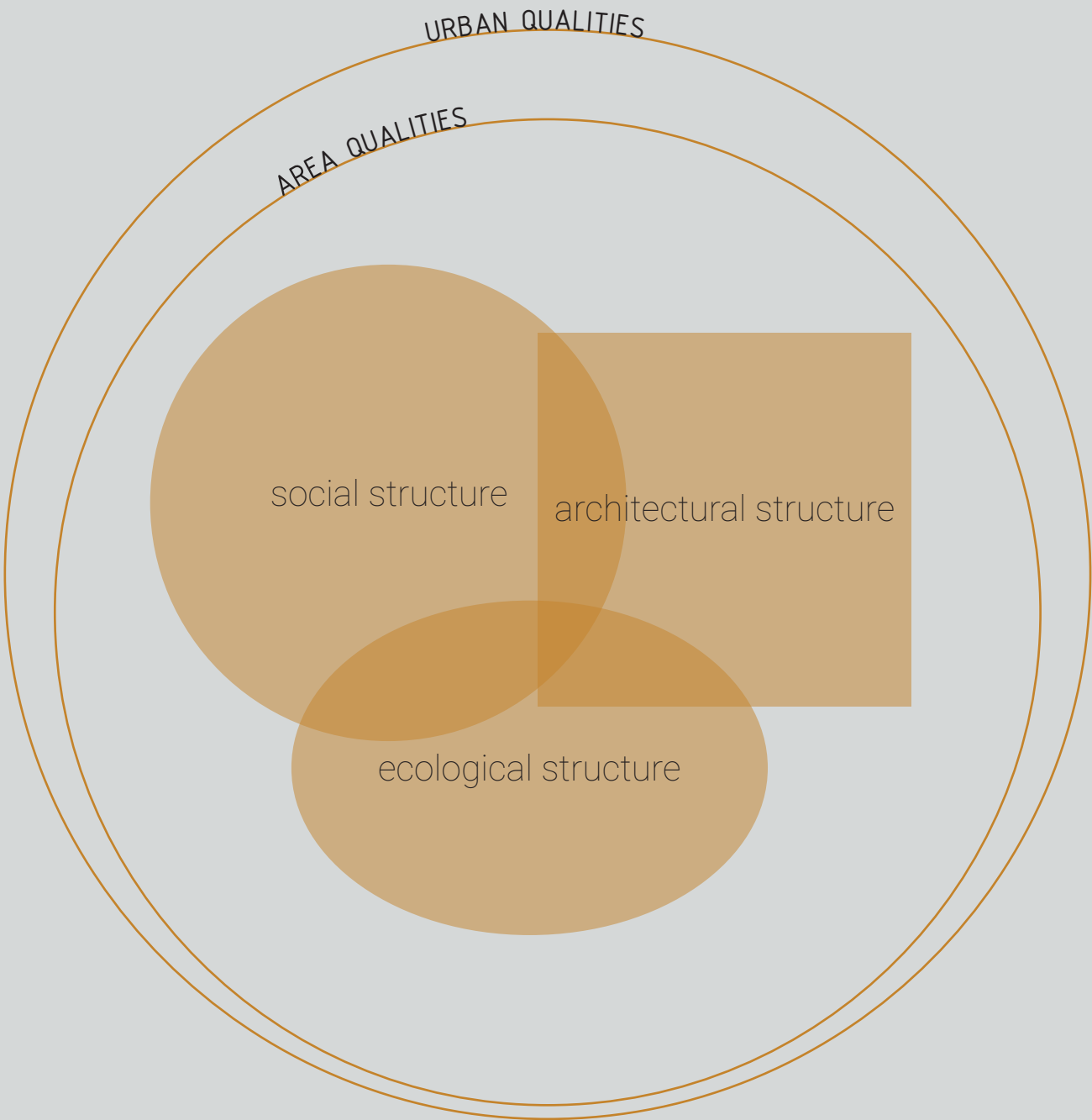
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VISIONING

_ concept

CITY AS _



different typologies
public functions
social functions
activity as social aid

different typologies
collective living
neighborhood facilities
activity as social aid

keep existing structures
flexible new structures
leave blank space

place for crisis
/ deviant

brings together
several worlds

changes over
time / culture

With the previously mentioned balance between three urban structures (social, architectural, ecological) and the research of heterotopia, the design within this project answers to all.

Therefor, this design creates an area that fits a modern version of Nijmegen. It is a proposal where densification is possible with all three structures equally important and complementary. With architecture that responds to this fantastic location and opens up towards its surroundings. With more volume to house more people it still enhances the existing qualities.

The concept of heterotopia will be used as an important inspiration to this ambition. The characteristics that define a heterotopia will be used in the architecture, in the connection to the direct surroundings, in connection with those passing by, visiting, staying of living there.

different typologies
materialisation old/new
space for events
space for meetings
growth

bordering
visual connections
perspectives
visual breaks
steps
height differences

different typologies
collective living
public functions
green vs. concrete
break of densification

uses the
power of time

conscious access/
constraint

place of illusion
/ compensation



"A newcomer should know the sensitivities of the place in which he arrives. In order to be accepted, it has to assess which customs it wants to spare, which ones it wants to reinforce and which ones it wants to combat." (Wang, 2008)

what to spare

existing structure when possible
historic brick wall
different levels and heights
green character

what to reinforce

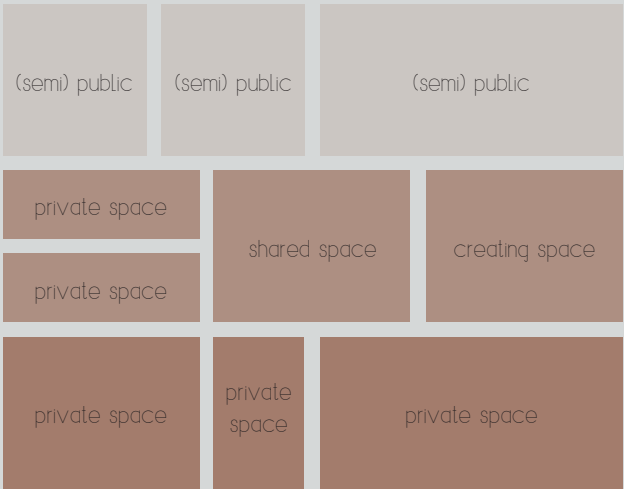
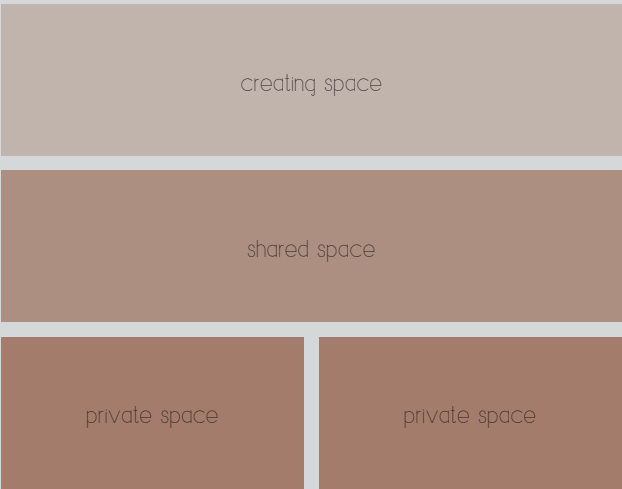
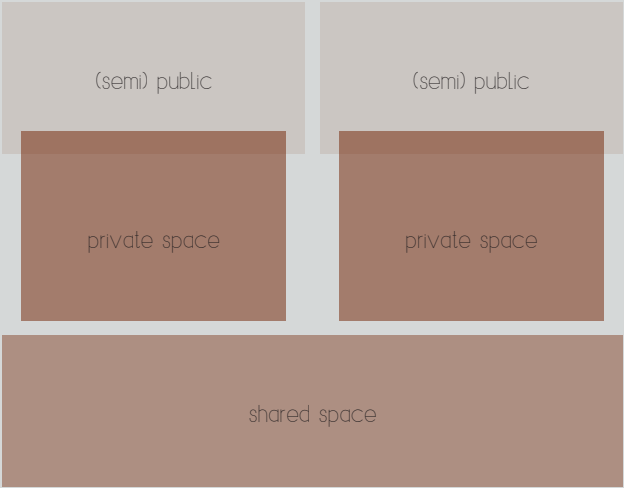
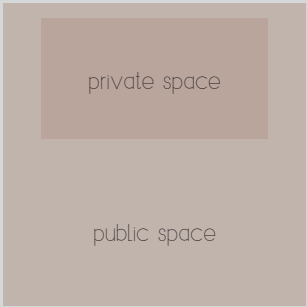
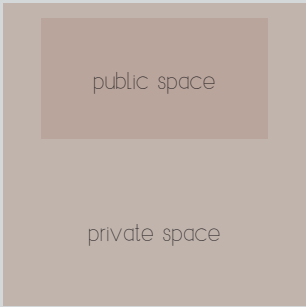
connection different levels
secluded with open character
green structure
connection to common courtyards
friendly pedestrian alleys

what to combat

visible parking space
poor roof landscape
small and poor quality housing
no diversity in typology, height, architecture
poor connection to inside courtyards

What

A place to live, work, meet, mix and mostly, to connect with like-minded people..”



Whom

People with a wish to fit and find a place to live, work, meet, mix and mostly, to connect with like-minded people.



YUP & YUL
THE FUTURE-ORIENTED GENERATION

Ambitious (in everything)
busy.busy.busy



THE SQUATTER
THE UTOPIAN THINKER

together is better than alone
freedom is a privilege
make a statement



THE TRIBEL ELDER
THE KNOWLEDGE GENERATION

Loneliness is not an option
normal is the new crazy
all in good time



THE HOOD HERO
THE STRONGEST LINK

Social pinball machine
motivated to move



JOHN
THE LOST

no steady live
no possibilities
ready to connect



THE MODERN JANSEN FAMILY
MIX AND MATCHERS

a little of me and a little of you
how can everyone feel at home
many people, much love



JANE
GENERATION D (IFFICULT)

difficult to fit
difficult to choose
difficult to find



SITUATION AFTER



1 : 1 000 N ▲

visioning — concept

