

# Repurposing religious sublime heritage

Sint Augustinuskerk, Amsterdam -North



Margo Smeenge, 4647467

Revitalising heritage: Zero waste church, 2023



Religious heritage

**An intense array of emotions**



Margo Smeenge, 4647467

Revitalising heritage: Zero waste church, 2023



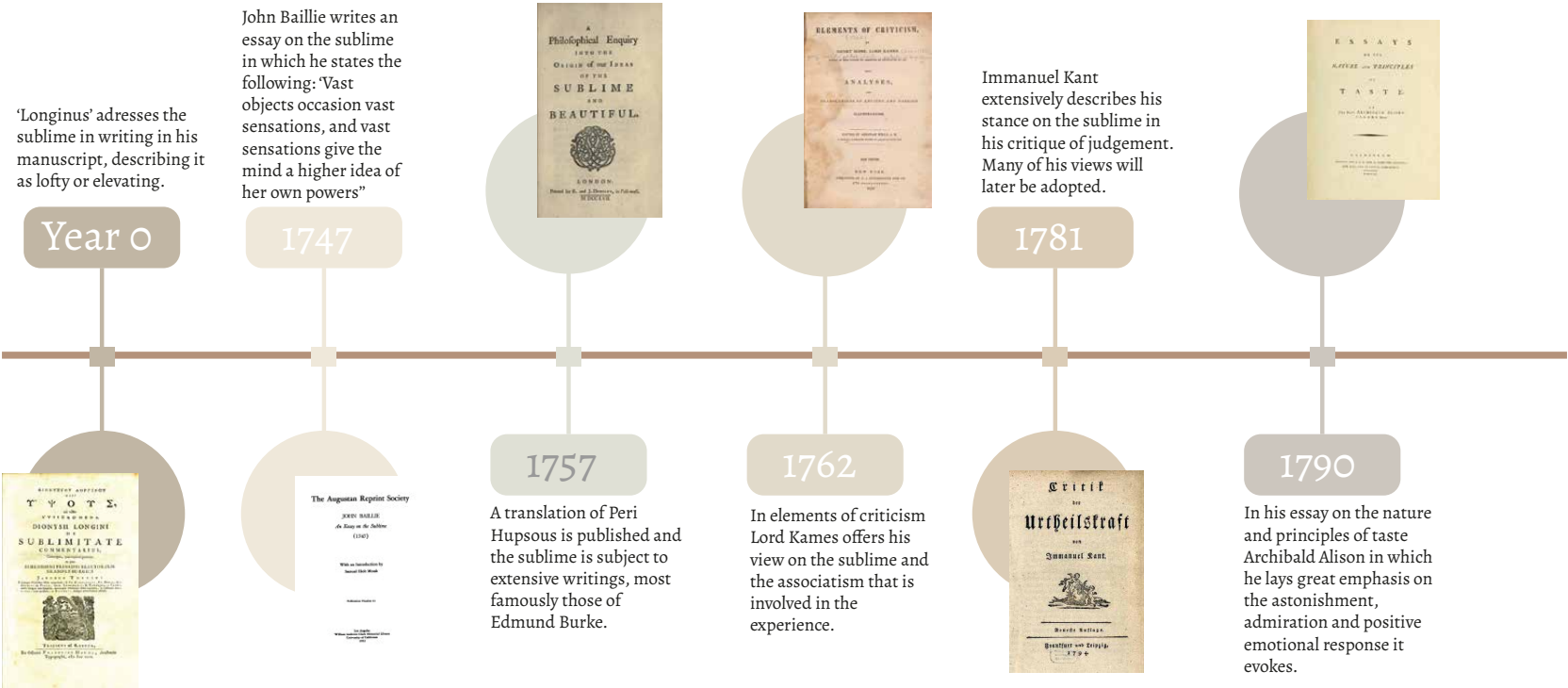
The sublime

A philosophical debate



Immanuel Kant

“A sublime state of mind is one in which we take pleasure in the failure of sensible representation, because failure enables us to appreciate the power of reason to conceive of what can never be met with the senses, or rendered in sensible representation (Kant & Zweig, 2001).” Kant describes the Sublime as encountering something that is at first glance so overwhelming, powerful and simultaneously frightening that it overpowers our imagination for a brief moment (Wallis de Vries, 2012 p.6).



Edmund Burke

‘The passion caused by the great and Sublime in nature, when those causes operate most powerfully, is astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of horror. In this case the mind is so entirely filled with its object, that it cannot entertain any other, nor by consequence or reason on that object which employs it. Hence arises the great power of the sublime, that, far from being produced by them, it anticipates our reasonings, and hurries us on by an irresistible force (Burke, 2022).’



The sublime

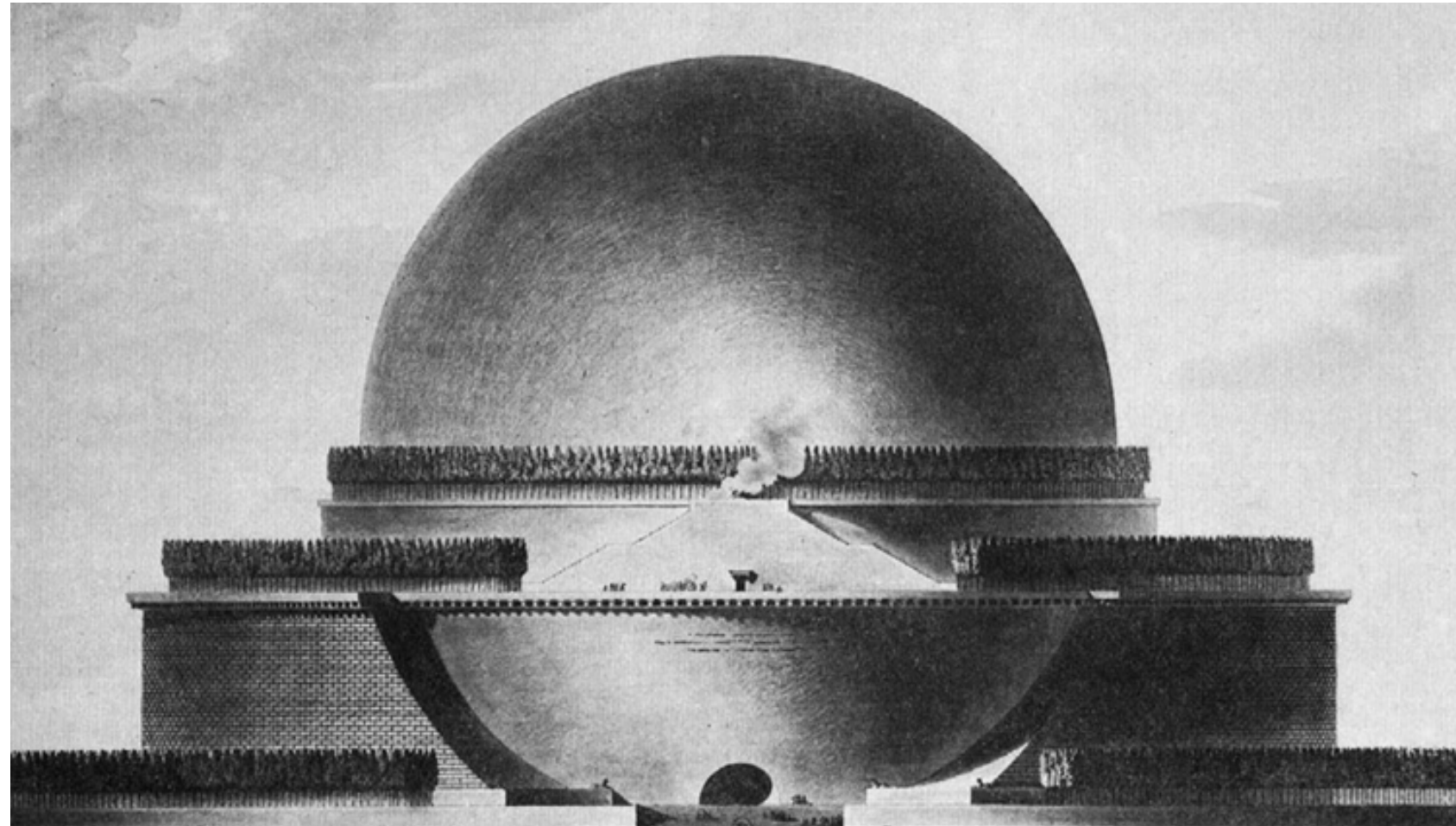
## 18th century romantic landscapes



Caspar David Friedrich, *Wanderer above the Sea of Fog*, 1817, Kunsthalle Hamburg. Romantic artists during the 19th century used the epic of nature as an expression of the Sublime (Caspar Friedrich's 'Wanderer Above the Sea of Fog' and *Sublime Transformation*, 2018).



The sublime  
**Architecture parlante**



*Rendering of the Cenotaph for Isaac Newton. One of the most well-known example of architecture Parlante by Boullée (1784).*



The sublime

**As a philosophical concept**

The sublime

Intense emotions

Intense emotions: awe, transcendence, serenity, calmness, inspired, astonished

An awereness of our freedom as autonomous beings. The imagination is expanded through attempting to present an image of the object to the mind. The vast sensations following give the mind a higher idea of her own powers.

positive influence on mental health

dependent on characteristics of subject: state of mind, frame of reference, capability.

Various settings

Art, music, rhetoric, architecture, ancient history, nature, religion)

An object can be inherently sublime (wilderness) or sublime by association (power, great riches, grandeur).

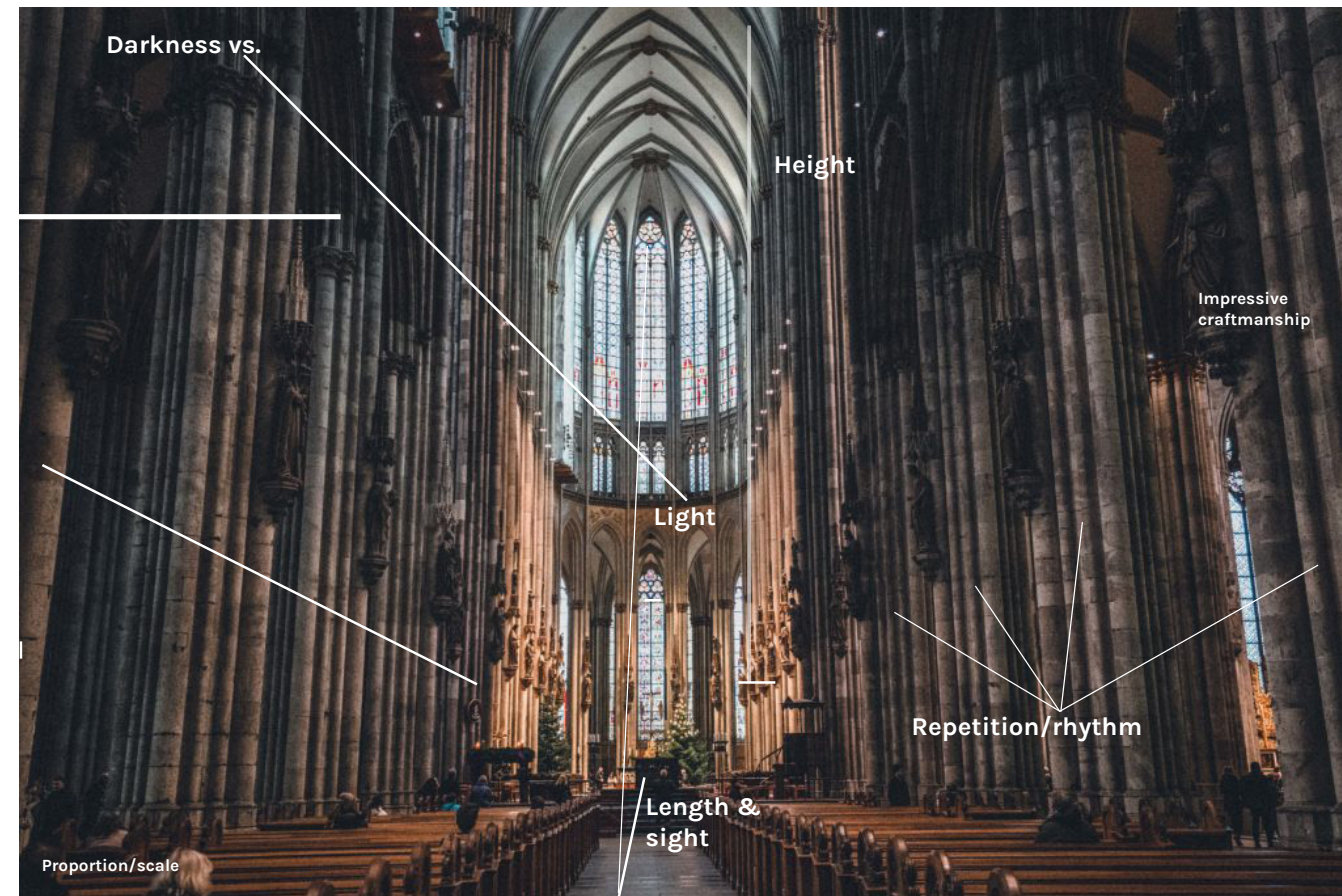
sublime architecture possesses specific characteristics that can evoke sublime emotions. The project & research are based on the fact that aesthetics can produce emotions. However, it is left open wether this is due to associaton or not.

religious architecture: to evoke transcendence, awe, belief of a higher power, slight terror & calmness



The sublime

**Connection to religious heritage**



Interior of the cathedral in Cologne, Germany (Nadeau, 2022).

- Search for limits of human conception
- To convince of something bigger than the self
- To create fear and wonder simultaneously, fear for hell and hope in heaven

(van Manen, 2018), (Baaske, n.d.)



The sublime  
**In Dutch religious heritage**

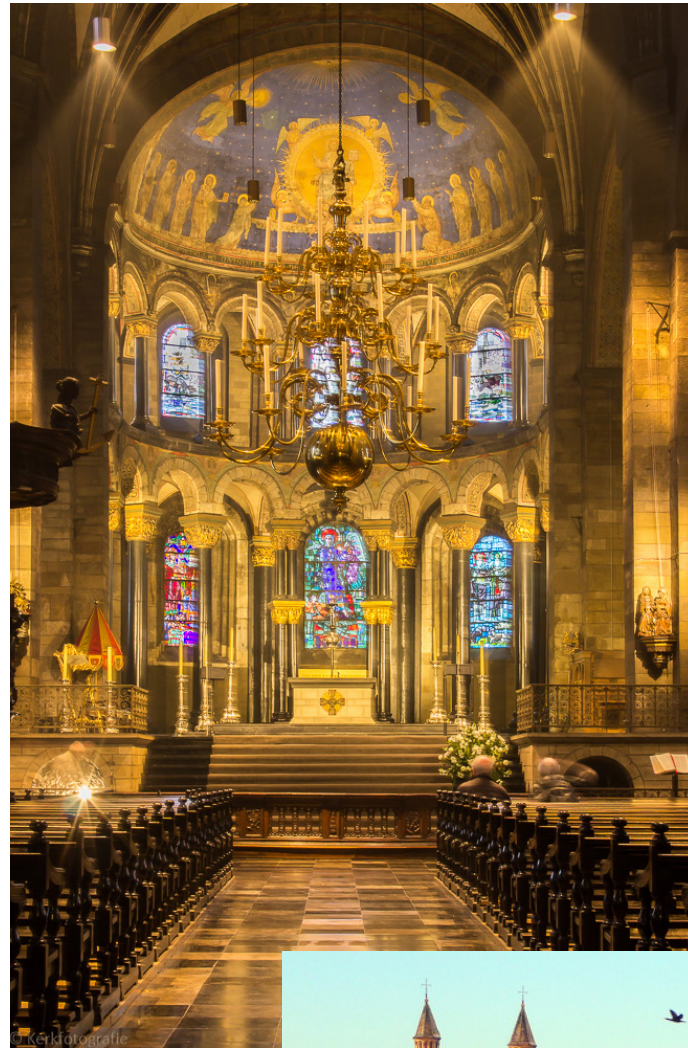


fig. 7 Onze lieve vrouw sterre der zee basiliek- Maastricht (Kerkfotografie Nederland, 2015b).



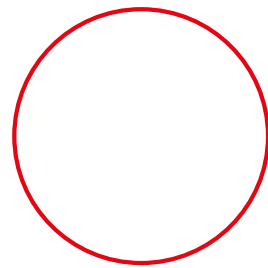
fig. 8 De Sint-Janskerk in Den Bosch (Kerkfotografie Nederland, 2015a)



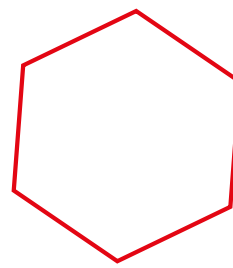
Heritage approach

**Integrating experiential values**

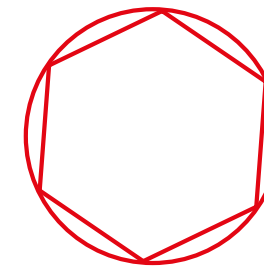
Traditional  
heritage value  
assessment



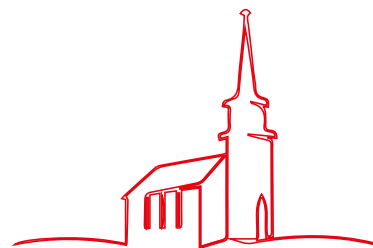
Emotional/  
experiential  
heritage value  
assessment



Integrated  
heritage  
approach



Traditional  
religious  
heritage value  
assessment



Sublime  
heritage value  
assessment



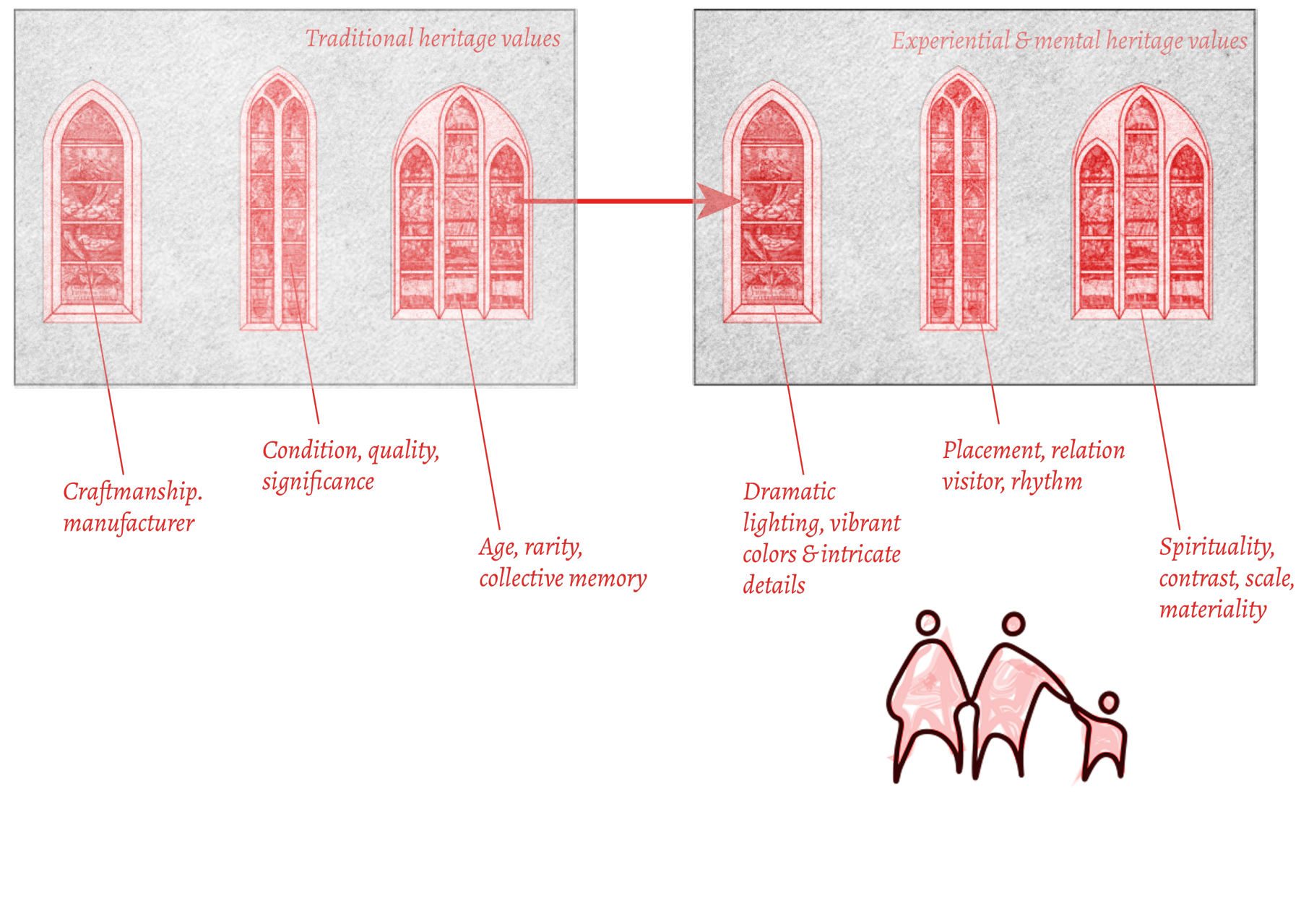
Integrated  
heritage  
approach





Heritage approach

**Integrating experiential values**

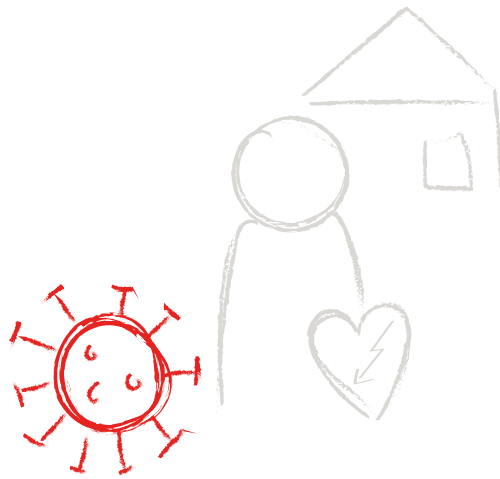


Project build-up

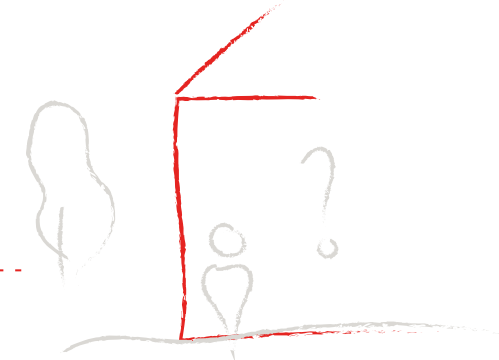
## Nature deprivation and vacant churches



The World Health Organization defines health as “a state of complete physical, mental and social well being”.



Hot topic: COVID-19 pandemic has made us more aware of the effect of architecture on health and well-being.



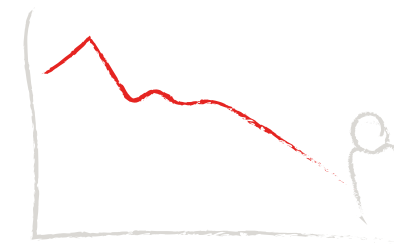
We spend 90% of our time indoors and creating healthy spaces are an upcoming priority. By designing spaces with a focus on their impact on health, wellness architecture is capable of delivering buildings that host this multidimensional definition.



Mental health is decreasing worldwide, especially among young adults (Yasgur, 2022)



Experiencing the sublime, which includes emotions like awe and astonishment, has proven to have a positive influence on mental health (Arcangeli et al., 2020), (Bethelmy, 2019).

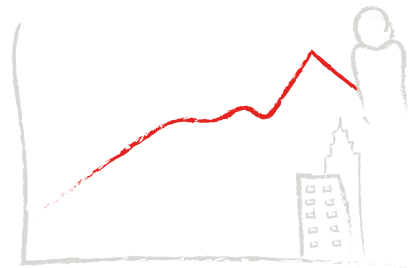


Deprivation of nature, wilderness, stillness and wonder in our current day 24/7 society and urban environment (Crawford, 2019) (Matei, 2020) (Antilla et al, 2018) (Mckivigan, 2020) .



## Project build-up

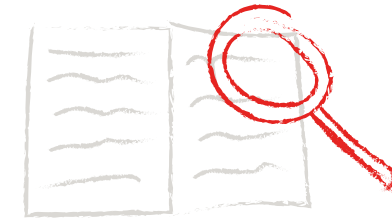
### Nature deprivation and vacant churches



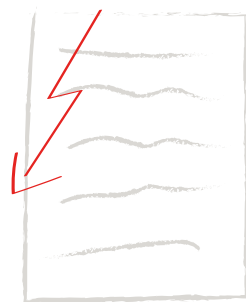
Can sublime architecture replace the missing piece that is nature and wilderness for sublime interaction?



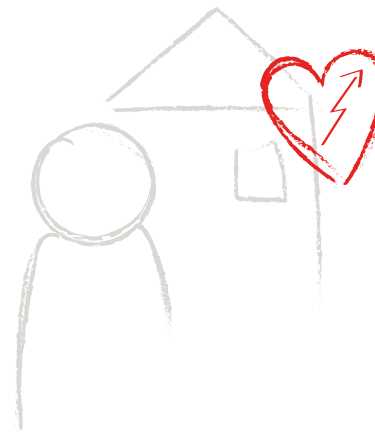
Vacant religious heritage offer a great opportunity to maintain, re-invent and re-offer sublime architecture.



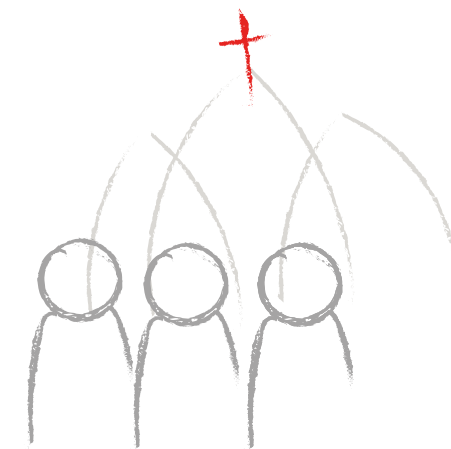
New research can offer awereness and knowledge about how to identify, preserve and enhance sublime architecture.



The GGZ in the Netherlands struggles with long waiting lists due to fast rise in demand and inefficiencies within the system.



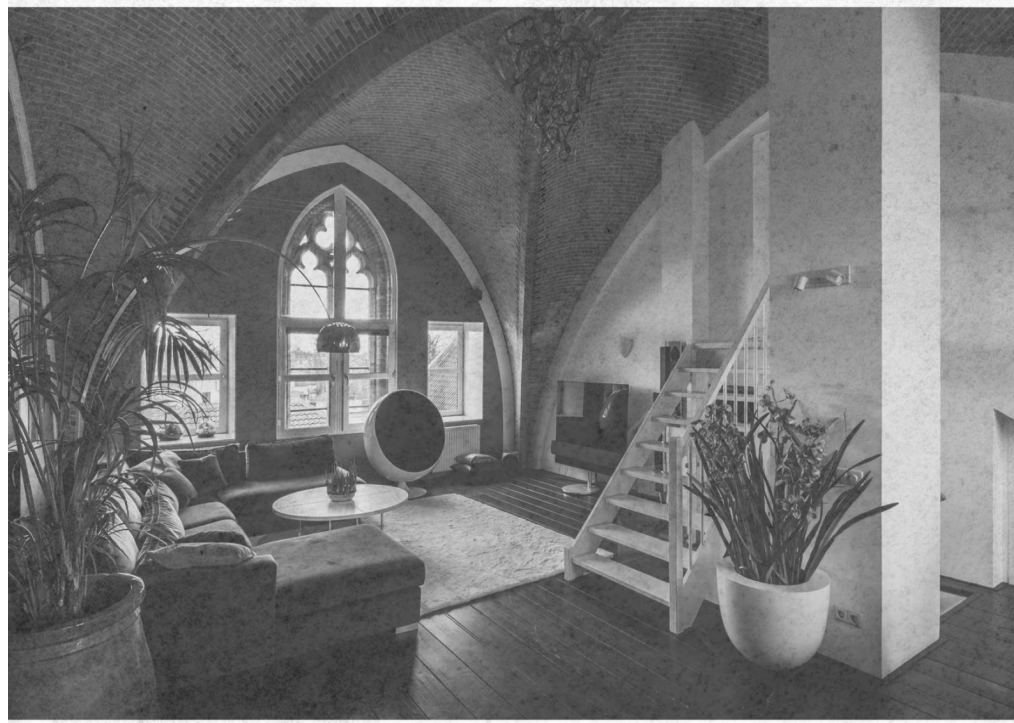
A mental health centre equipped with all comforts where the architecture can play a significant role in the healing process could prove a new approach to improving mental wellbeing.



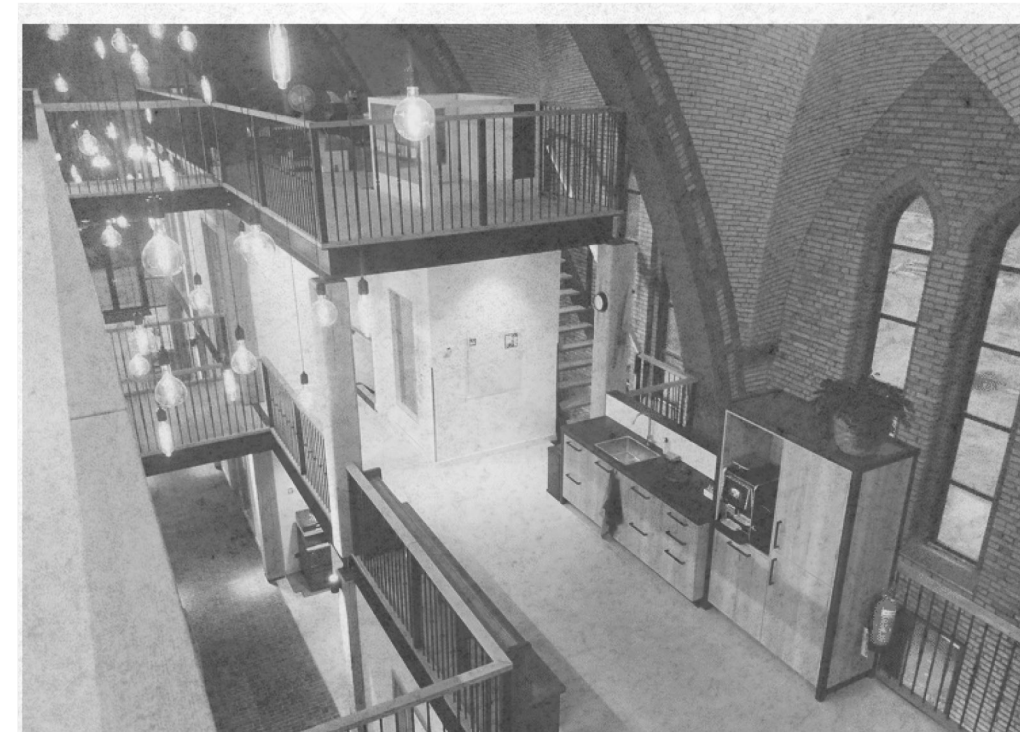
The benefits of sublime architecture in religious structures should be available to the public, especially the community member who have always enjoyed the structure.

Demolition of the sublime

**Problematic interventions**



An example of a church that, during repurposing for a residential function, lost most sublime qualities (Jansen, 2022)



This church was transformed into an office space. Preservation of the sublime was not taken into consideration (De Sint Antonius Van Paduakerk, n.d.)



## Sint Augustinuskerk, Amsterdam



Neo-gothic church, specifically Lower Rhine gothic, designed by Alfred Tepe in 1888.

Replacement of four previous churches on this site.

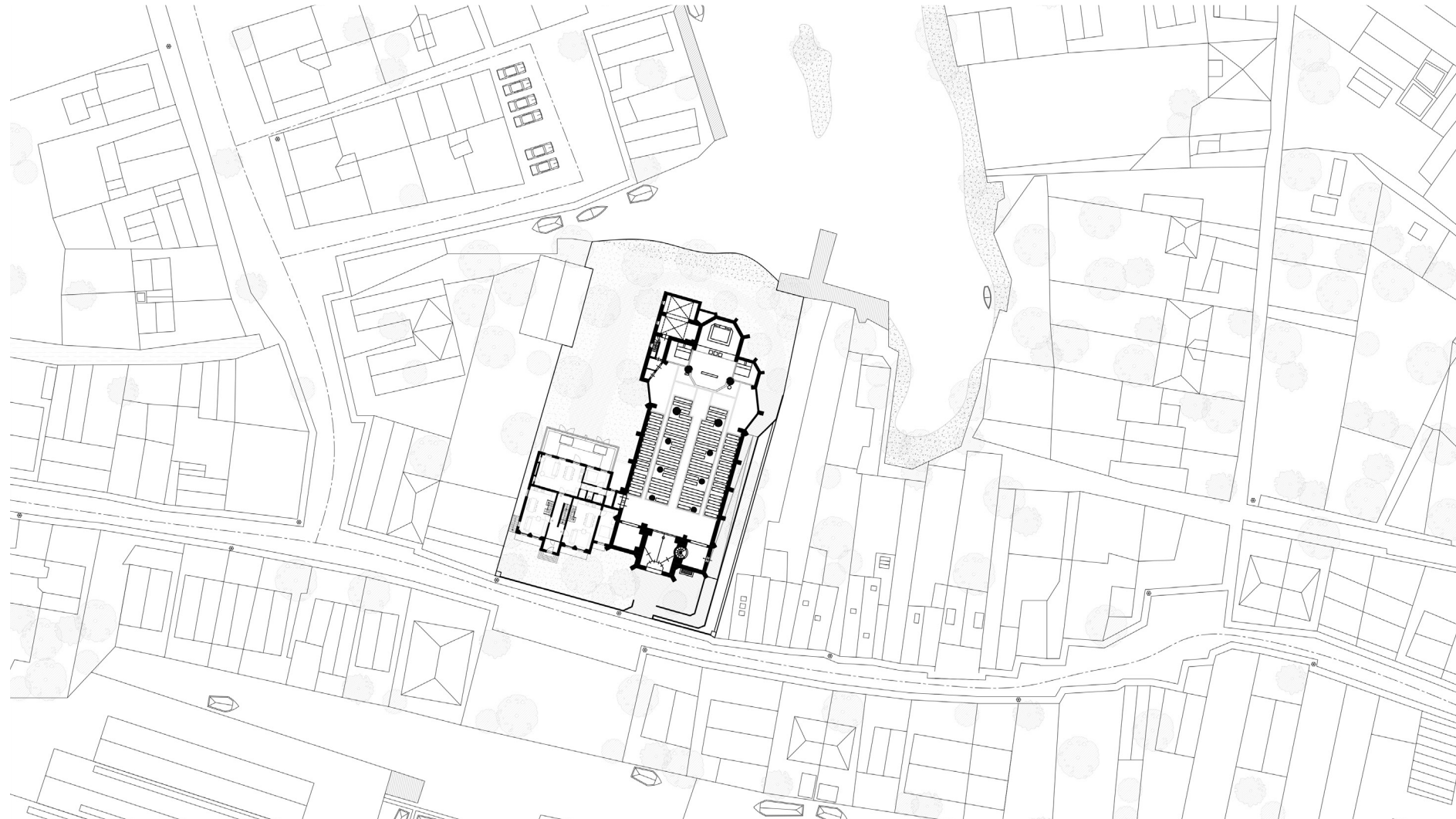
Vacant since 2014, different owners since then who could not save the church.

Church is not well-maintained but very loved within the community.

Construction is brick, roof & foundation are wooden and interior is plastered and painted.

Context

## Sint Augustinuskerk, Amsterdam





Context

**Tower as a landmark**



Margo Smeenge, 4647467

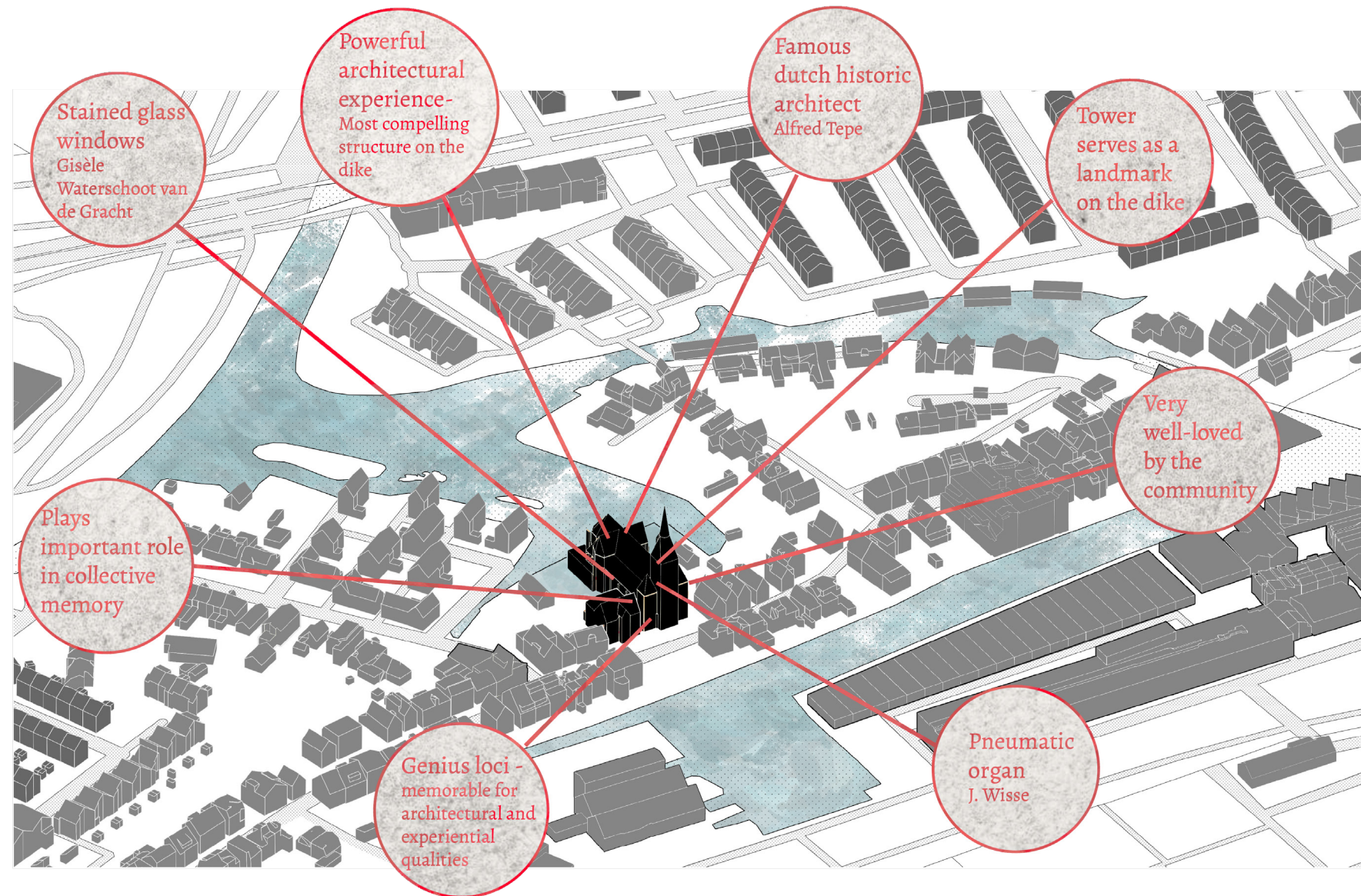
Add photos of the church, the surroundings etc.

Renewing Heritage: Zero waste church, 2023



## Heritage approach

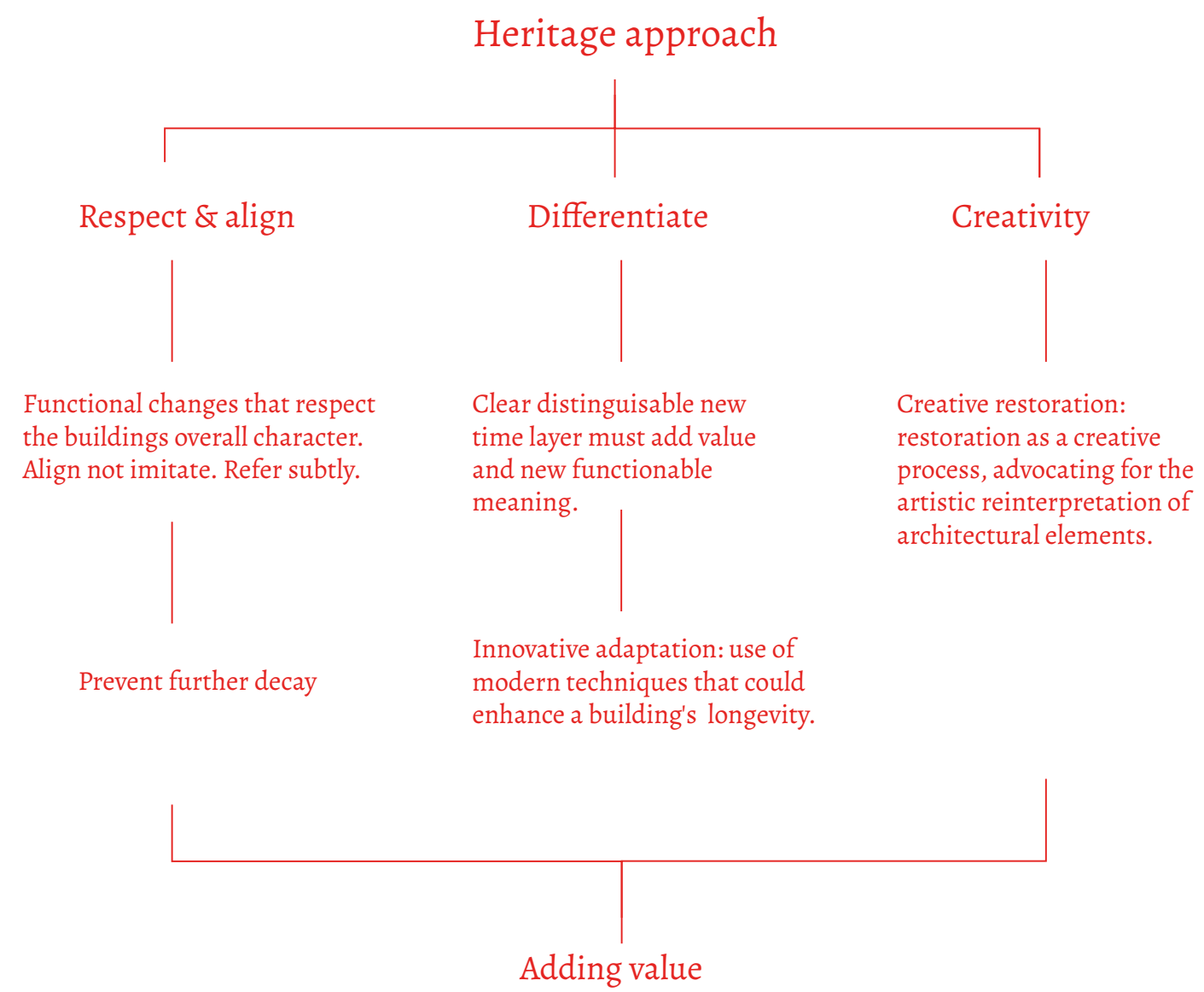
### Value assessment





Heritage approach

3 key factors



“To restore a building is not to maintain it, repair it or remake it: it is to re-establish it in a complete state, even one which may never have existed at any single moment.’ Viollet Le-Duc

Heritage approach

## **Preserving impactful architecture**

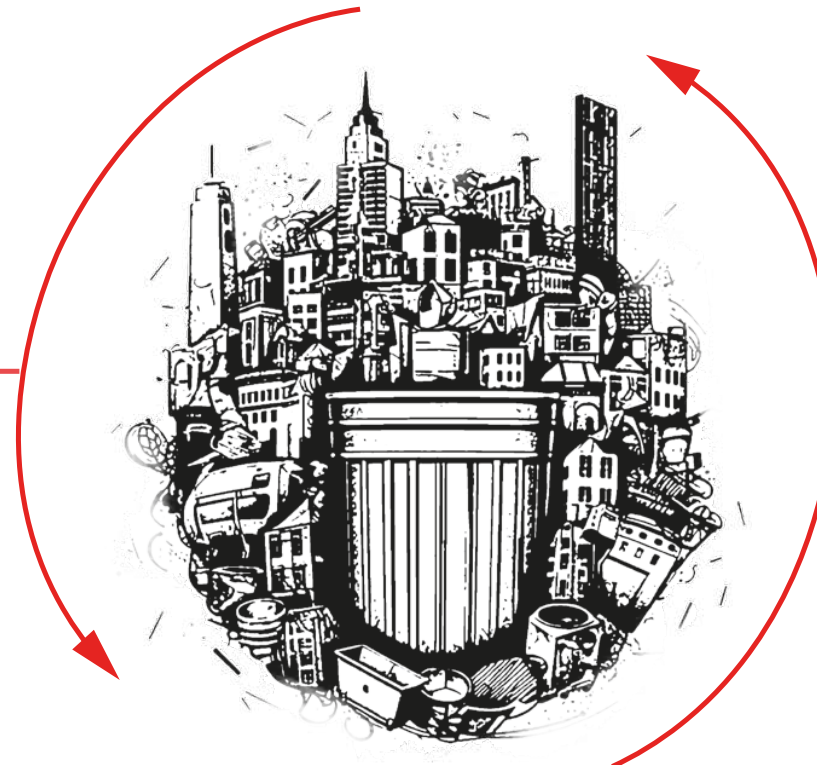
**‘Aesthetically valuable and architecturally impactful buildings tend to garner greater public support, which can facilitate their preservation and longevity over time.’**

(Source: "The Aesthetics of Architecture: A Psychological Approach" by Roger Scruton).



## Combining sublimity with R-strategies

Refuse.  
Rethink.  
Reduce.  
Reuse.  
Repair.  
Refurbish.  
Remanufacture.  
Repurpose.  
Recycle.  
Recover.



### *Preservation strategy sublime architecture:*

1. Preserve most of the original architectural features- due to need for uniformity in sublime experience.
2. Limit drastic interventions in the space.
3. Restore original architectural features.
4. Give priority to the most valuable parts of the structure (culturally, socially, historically).
5. Reuse original artifacts and decorative elements in the design.
6. Showing age & imperfections is preferable.

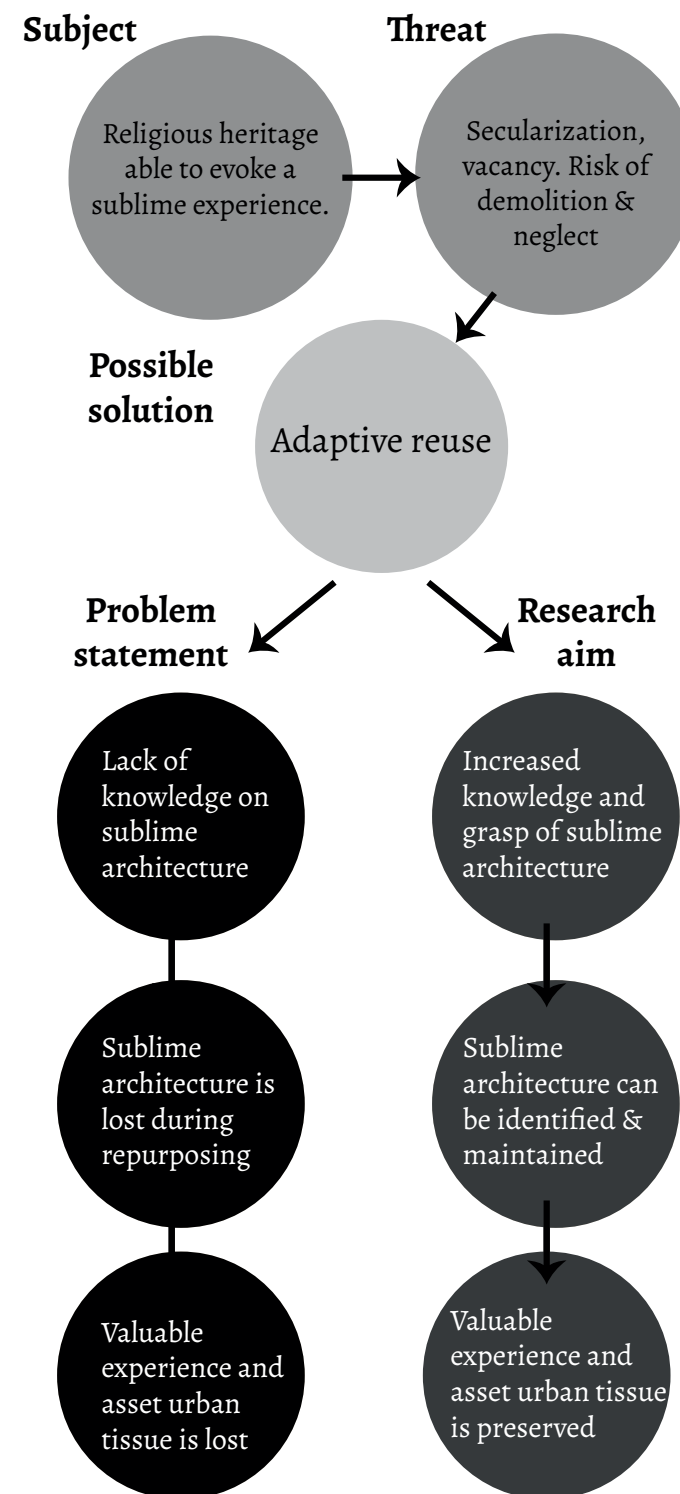
Research

**Main research question**

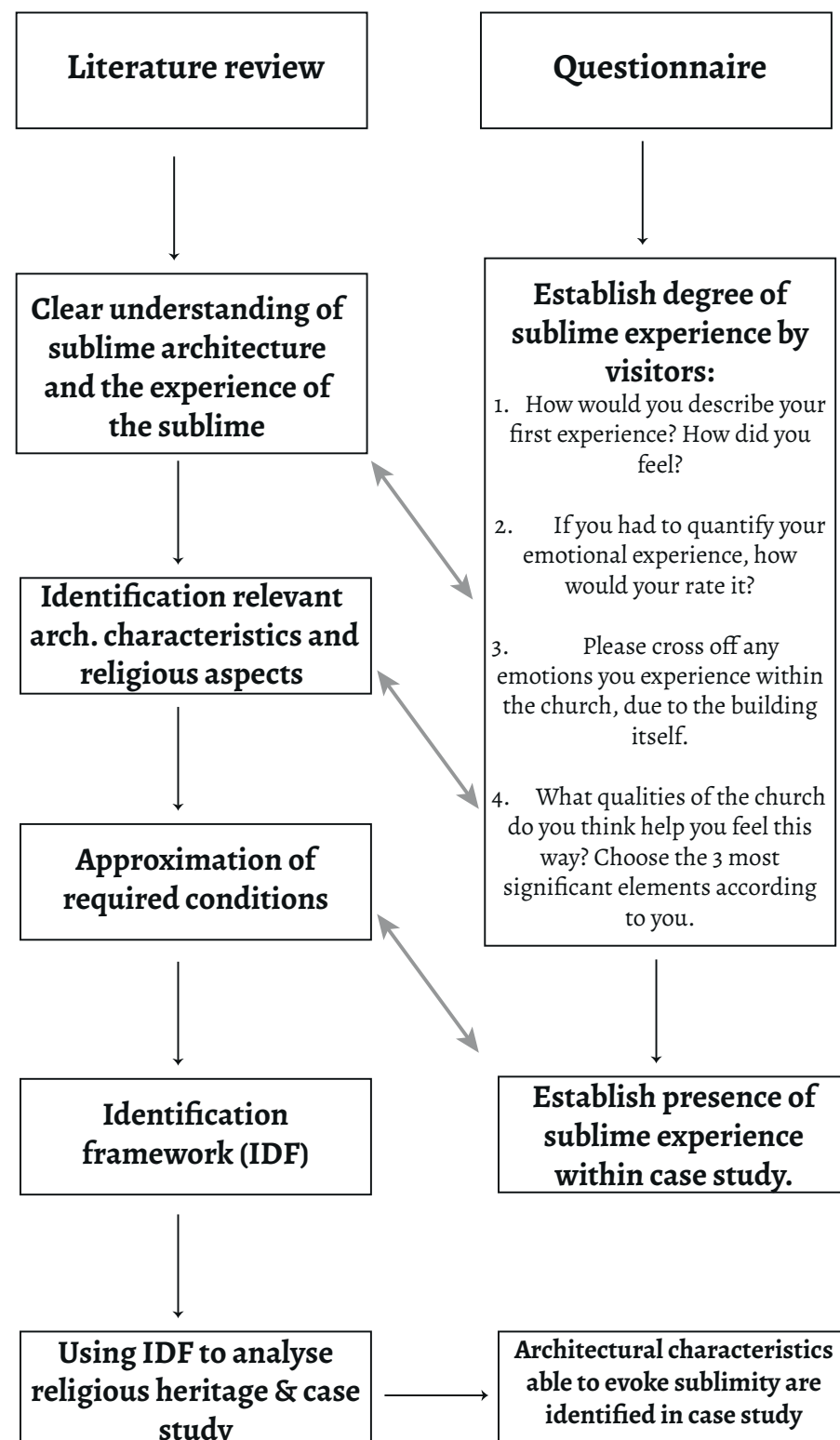
How can architectural characteristics able to evoke a sublime experience in religious structures be identified for the process of adaptive reuse?



## Problem statement & aim



Research  
**Methodology**



- Most visitors would rate the emotional intensity of their experience visiting the church fairly high (7 or higher).

- Overwhelm and admiration were the top emotions that came out of the questionnaire.

- Fear was not experience at all, as well as feelings of unsafety or peace.

- Awe, feeling small or insignificant and inspired were experienced to a lesser degree.

- The height of the church was attributed at the number one reason for the intense emotional experience.

- The stained glass windows and the lighting in the church came second and third.

- Colour, ornaments, darkness & the length were also named.  
Materiality was deemed not responsible for the reaction.

Identification framework

| Architectural characteristics | Elaboration on conditions  |
|-------------------------------|--|
| <u>Height/loftiness</u>       | The significant height of the structure stands out in its context. The eye of the individual is drawn upwards, making the individual feel small or less significant in the context.  |
| <u>Uniformity</u>             | The structure exhibits a uniform architectural language, creating a coherent spatial context that forms one whole.   |
| <u>Repetition/rhythm</u>      | The structure exhibits extensive repetition of one or more architectural elements, creating a sense of infinity or boundlessness. The endless repetition of elements can also contribute to the overall complexity and obscurity of the structure.   |
| <u>Scale/vastness</u>         | The overall scale of the object or space seems oversized or very dramatic in comparison to its context. The individual can feel insignificant, overwhelmed or astonished by the amount of void or materiality.   |
| <u>Contrast/tension</u>       | Contrast, in this context, refers to the juxtaposition or interplay of elements that differ significantly in terms of their characteristics, such as scale, form, texture, or spatial qualities. Tension, on the other hand, represents the dynamic relationship or interaction between contrasting elements within the architectural composition. By introducing the individual to noticeable disparities between architectural elements, the design can generate a sense of dynamism, complexity, and create a visual and spatial dialogue that stimulates curiosity, intrigue, and a sense of wonder. |
| <u>Dramatic lighting</u>      | By intense contrast between lighting and darkness within the space, specific architectural features are accentuated which can evoke a heightened sense of drama and visual interest. What is dramatic lighting is context-sensitive and depends on the overall spatial qualities, which should be judged by the designer/expert.   |
| <u>Complexity/obscurity</u>   | The overall interplay of all architectural characteristics of the structure, including ornamentation and artifacts, results in a complexity or obscurity of the space. The sublime, in this case, emerges from the confrontation with something that surpasses our cognitive capacities to measure or quantify. The structure exceeds the boundaries of what our minds can fully comprehend, leading to a sense of awe, wonder, and sometimes discomfort.  |
| <u>Uncommonness/novelty</u>   | The structure is uncommon in its context. It stand out and offers a different architectural experience as compared to other structures in the environment or daily life.   |
| <u>Materiality</u>            | The structure possesses richly textured, often natural materials such as natural stone, brickwork or wood. The texture adds to a sense of depth and complexity. Heavy (looking) materials exemplify the structures power or stature. Both can help in creating a profound architectural experience for the individual.   |
| <u>Depth</u>                  | The depth of the structure is significant in that it offers extraordinarily far sightlines. The depth exemplifies the overall large scale of the space. The depth of the structure is uncommon in the build environment.   |
| <u>Spatial sequencing</u>     | The structure reveals spatial arrangements that lead visitors through a series of experiences and reveal dramatic vistas or focal points can heighten the sublime experience. Spatial sequencing is not often present in religious heritage, but it could contribute to a sublime experience.  |
| <u>Timelessness</u>           | The structure is able to evoke a sense of timelessness by showing its age (like ruins for example) or historical narrative. The spaces has the potential to evoke a sense of timelessness, where the occupants feel a connection to something eternal or beyond the present moment.  |

Height - Loftiness

Uniformity

Repetition/ rhythm

Scale - Vastness

Contrast - Tension

Dramatic lighting

Complexity

Novelty

Materiality

Depth

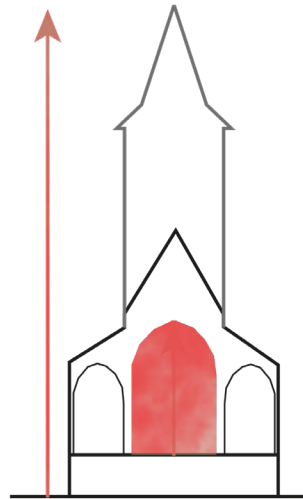
Spatial sequencing

Timelessness

‘The overall interplay of all architectural characteristics of the structure, including ornamentation and artifacts, results in a complexity or obscurity of the space. The sublime, in this case, emerges from the confrontation with something that surpasses our cognitive capacities to measure or quantify, leading to a sense of awe, wonder and a fully present mind.’

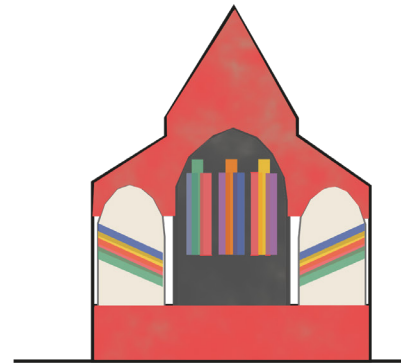


## Analyses Sint Augustinuskerk



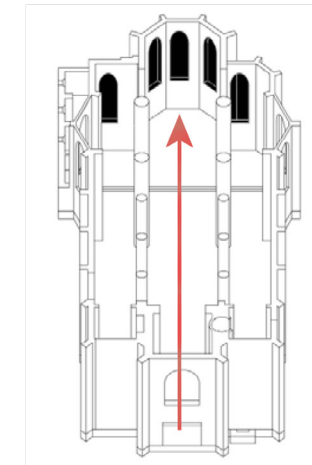
### 1. Height

Context- tower: the tower is significantly higher than all other buildings on the Nieuwendammerdijk.  
Interior - nave: The nave of the church has a significant height (in context & experience).



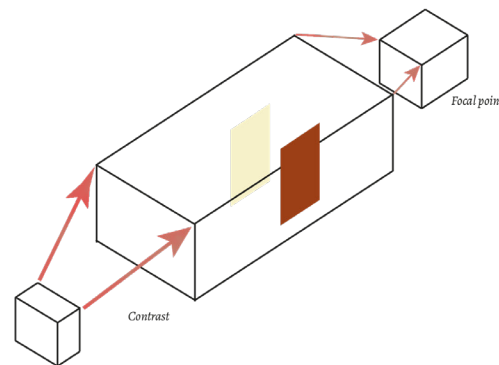
### 2. Lighting

Contrast darkness of the nave vs. lightness of stained glass in the apse and the side isles.



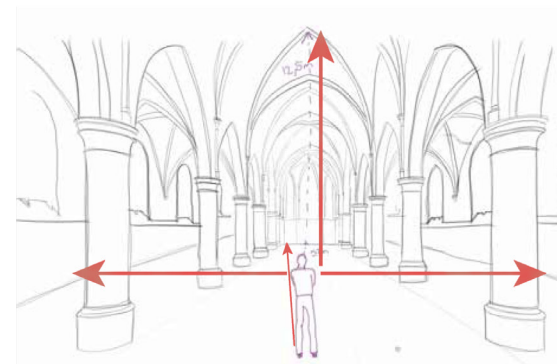
### 3. Depth

Upon entrance a 32m sightline makes a great impact on visitor.  
Straight sightline from front to back with no interruptions.



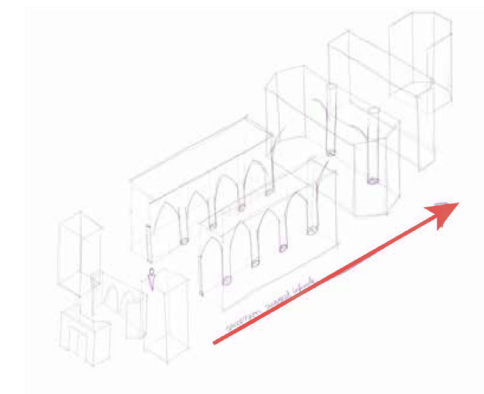
### 4. Contrast

Small entry opens up to big church hall.  
Small historic dutch houses vs. big church/tower.  
Architectural style- gothic vs. dutch. Brick exterior, white plaster interior.



### 5. Scale

Difference in proportions of human and interior space is significant, making the individual feel small. In urban context the building scale is also significantly bigger.



### 6. Repetition/rhythm

Columns, windows ribbed vaults and arches represented a clear rhythm in the space by a multitude of repetitions.

## Analyses Sint Augustinuskerk

The religious artefacts, that exemplify the **spiritualty** of the space, enhance the sublimity of the space through association (see research). This is not only the pulpit, statues, the altar, but also the wooden entrance doors and the confession enree-doors. They give **unique details** and a spiritual atmosphere to the space, further transcending the experience of the visitor.

The gothic arches and ribbed vaults give **rhythm, repetition** and **unique details** to the space. They portray a clear **devide** between the nave and the lower side-is-les but maintain an overall **uniformity, consistency and symmetry** of the space. The ribbed vaults and arches draw the eye upwards making the visitor feel smaller and more aware of their surroundings.

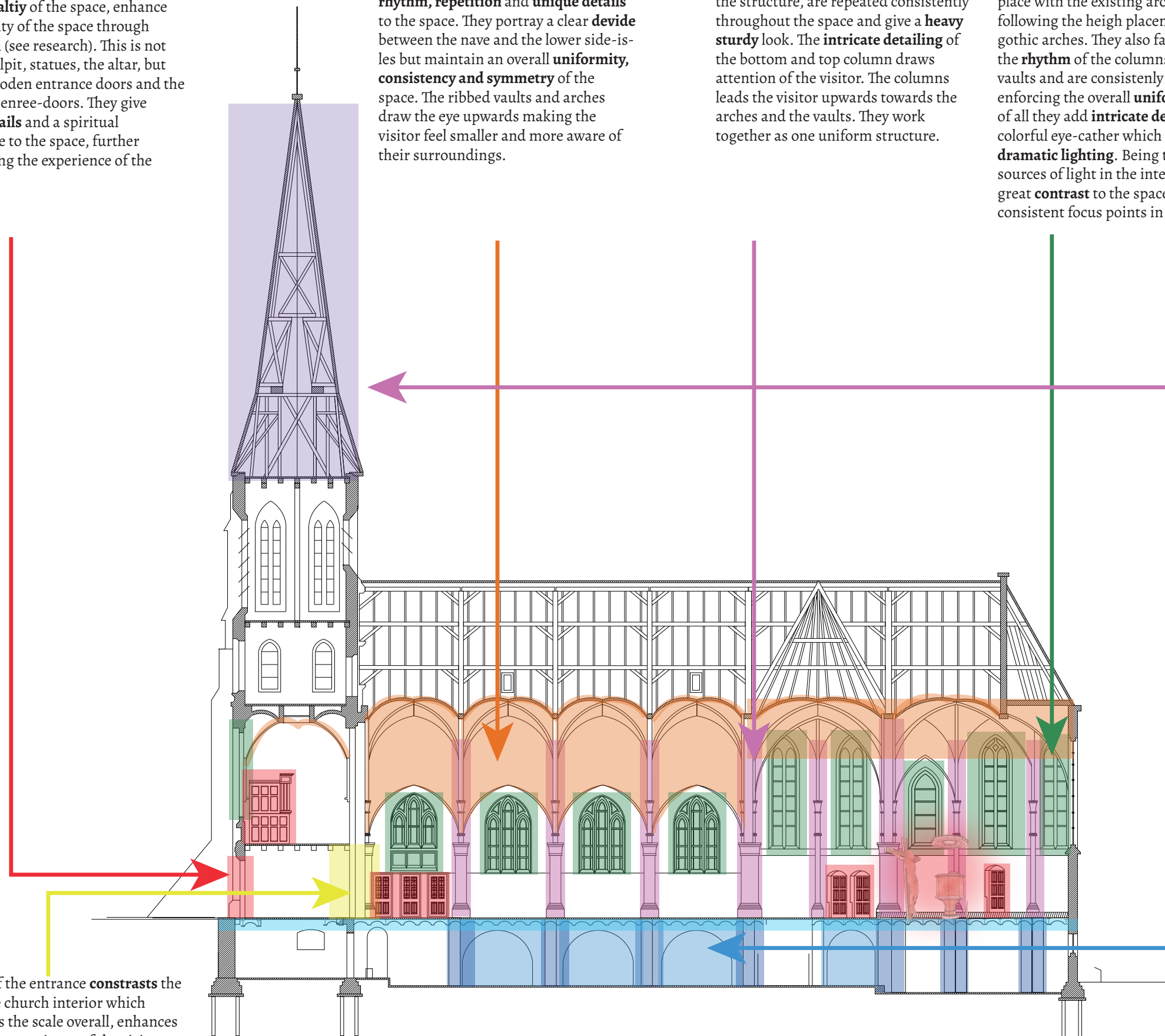
The columns adhere to the **rhythm** of the structure, are repeated consistently throughout the space and give a **heavy sturdy** look. The **intricate detailing** of the bottom and top column draws attention of the visitor. The columns leads the visitor upwards towards the arches and the vaults. They work together as one uniform structure.

The stained glass windows fall into place with the existing architecture, following the heigh placement and the gothic arches. They also fall in line with the **rhythm** of the columns and ribbed vaults and are consistently repeated, enforcing the overall **uniformity**. Most of all they add **intricate detailing**, a colorful eye-cather which provides **dramatic lighting**. Being the only sources of light in the interior they give great **contrast** to the space and provide consistent focus points in the space.

The **height** of the tower stands out in its environment, emphasizing the **scale** of the structure which is overpowering on the small dike.

The scale of the entrance **contrasts** the **scale** of the church interior which emphasizes the scale overall, enhances the sublime experience of the visitor.

The brick arches, square columns and brick vaulted ceiling in the LGF give it a **heavy and strong or powerful** feel. These elements add to the **character** of the church and the overall **rhythm** of the lower ground floor space. They communicate a consistency over the LGF as a whole which results in a **uniformity**.



Research

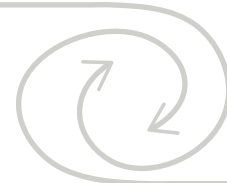
**Analyses Sint Augustinuskerk**

A place to come together & reflect

Connecting the past and the future

Architecture & program working  
together, simultaneously

Program



Architecture

Mental health & taboo in society

Mental health

Society

Taboo

Normalize interaction



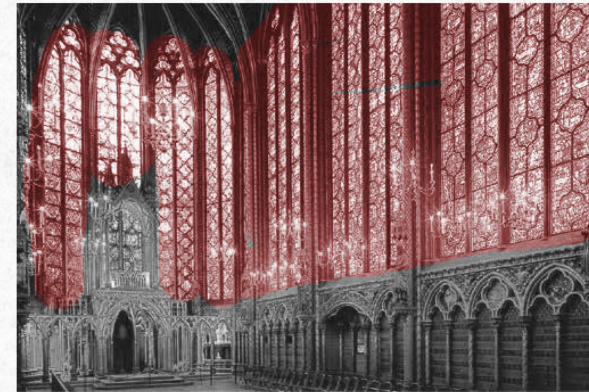
Design approach

**The overwhelm paradox**

*A new approach to mental health spaces through religious heritage*



**Neutrality**



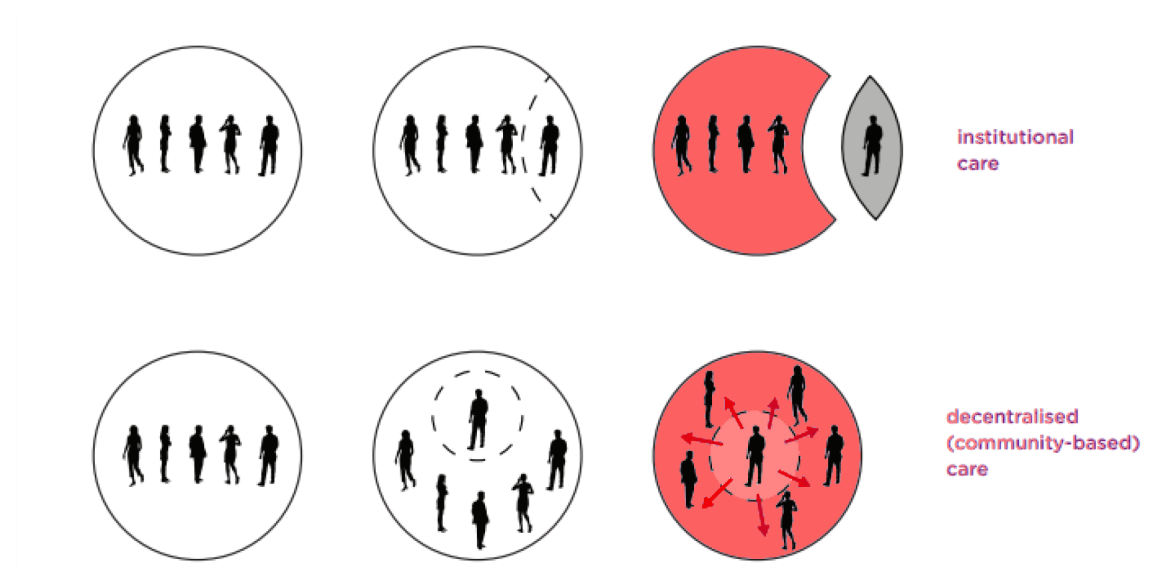
**Sublimity**

*The  
overwhelm  
paradox*

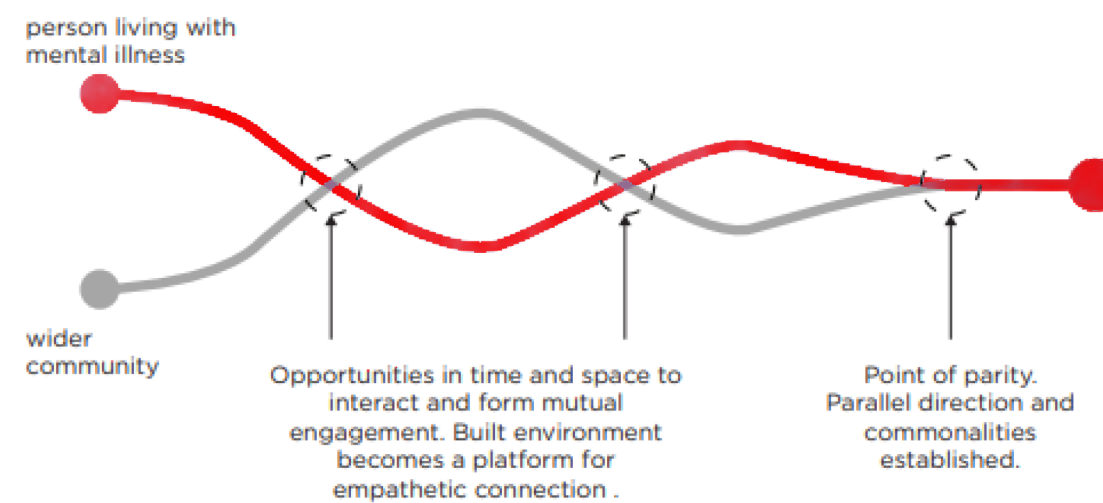
**Serenity,  
calmness,  
tranquility**

## Design approach

### Reducing mental health stigma



#### Reduction of stigma through contact





Target groups

## Combining program & needs

### Needs

To feel safe.  
To feel inspired.  
To feel hopeful.  
To feel connected.  
To feel accepted.  
To feel supported.  
To feel included.  
To feel understood.  
To feel calm, peaceful.  
To feel loved.  
To feel needed.  
To feel like you matter.  
To feel growth.

*mental health patient*

*community member*

### Needs

To feel seen.  
To feel connected.  
To feel joyful.  
To feel entertained.  
To feel like you matter.  
To feel part of the group.  
To feel supported.  
To feel educated.  
To feel growth.  
To feel calm.  
To feel focussed.  
To feel curious.  
To feel included.  
To feel inspired.

### Program

- Family & group therapy.
- Couple & individual therapy.
- Art therapy workshop
- Relaxation and exercise therapy.
- Music therapy.
- Horticulture therapy.
- Educational space.

### Program

- Multifunctional hall.
- Art workshops.
- Relaxation and exercise classes.
- Restaurant.
- Music rooms.
- Therapeutic garden.
- Meeting space.
- Resting & socializing space.

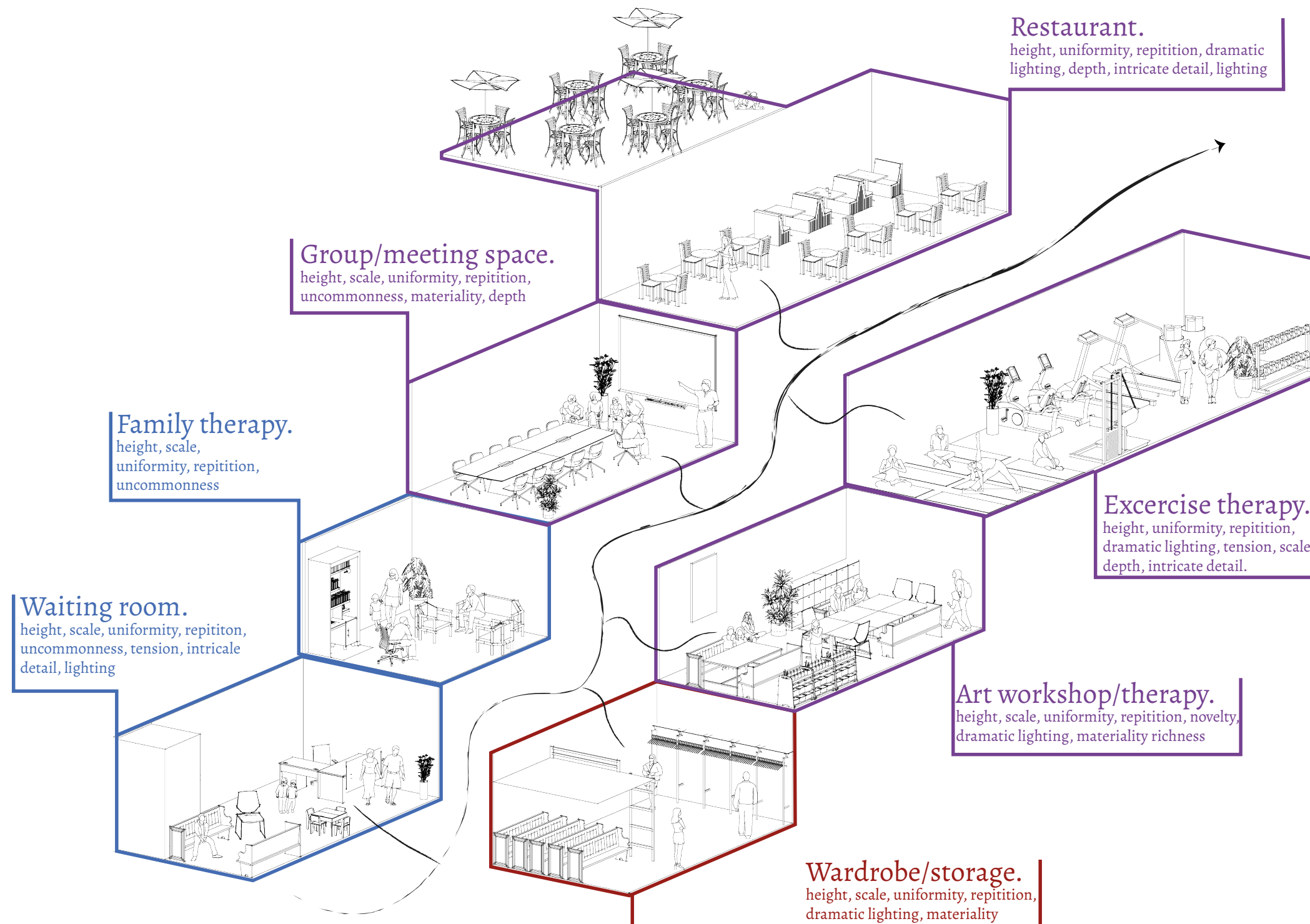
## Repurposed religious heritage

Architecture able to evoke feelings of transcendence, inspiration, sedateness, awe, admiration, wonder. A place where one becomes conscious of the self. Where the imaginations is sparked, the mind forced to expand itself. A place for healing and growth.



Target groups

## Determination of functions



Target groups

**Group therapy/ meeting space**

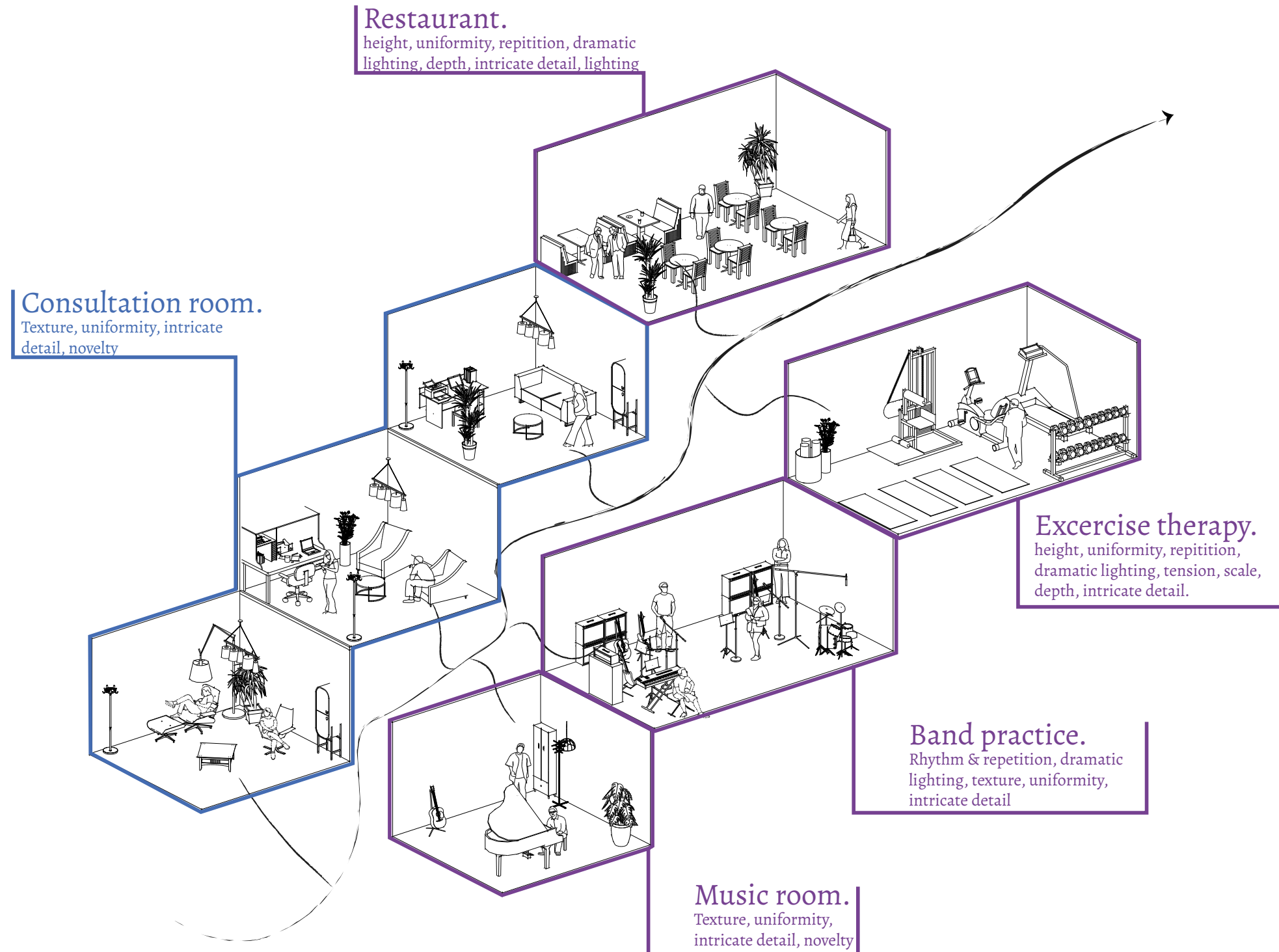


Margo Smeenge, 4647467

Revitalising heritage: Zero waste church, 2023

Target groups

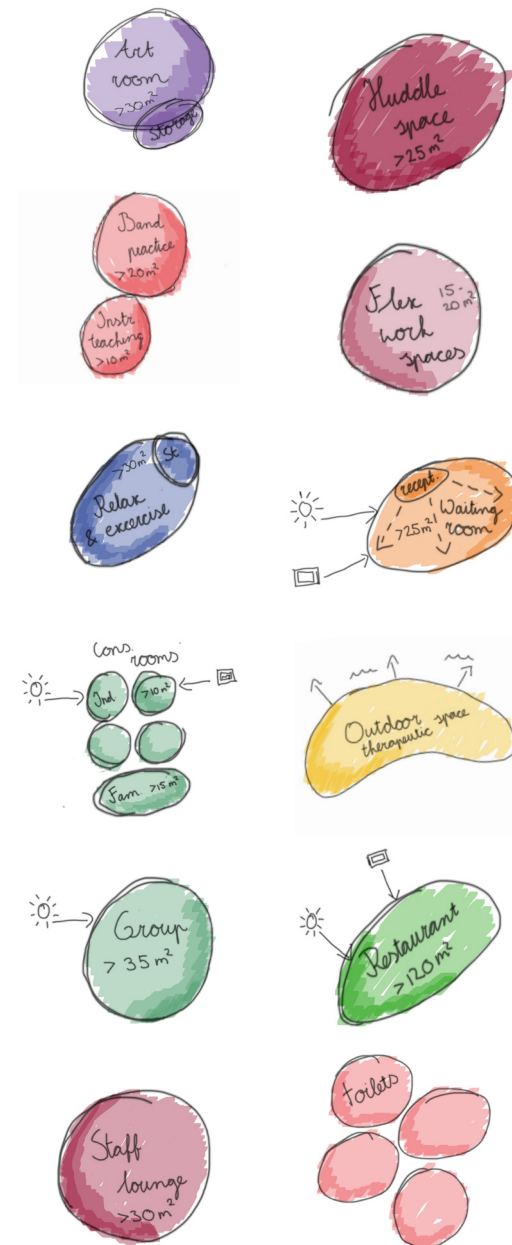
## Determination of functions



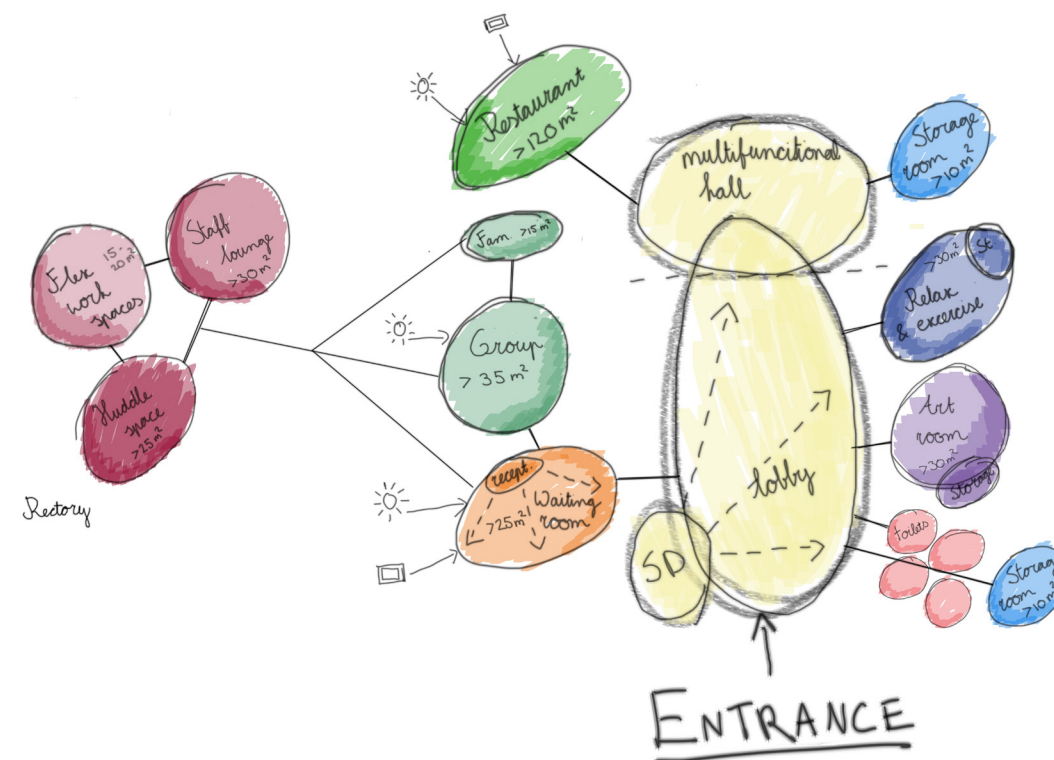


# Design brief

## Requirements



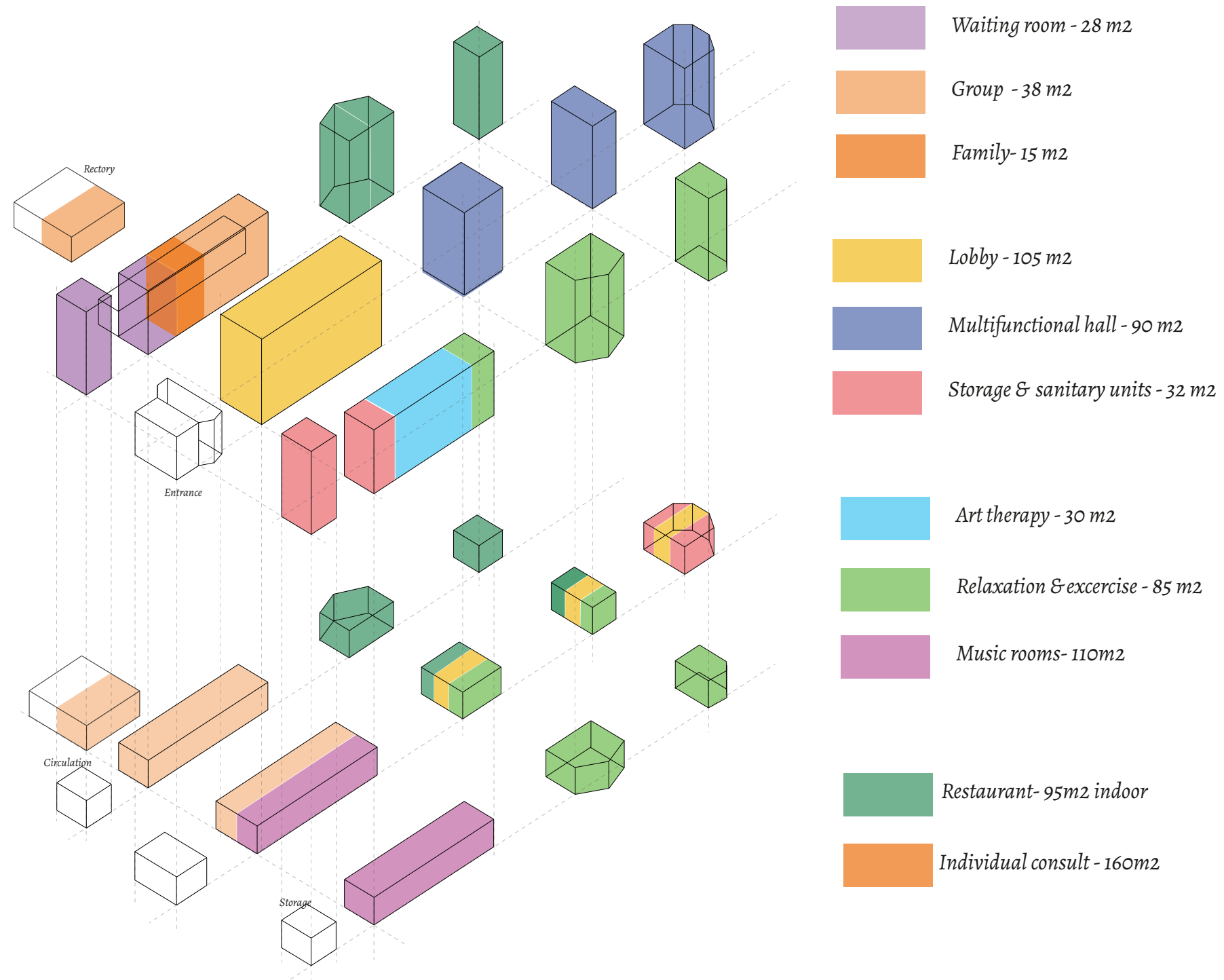
Ground floor



- Easy wayfinding
- Little decision points
- Staff overview - desk placement
- Individual rooms are more private
- Interaction - shared facilities
- Straight line towards garden
- Accessibility
- Flexibility

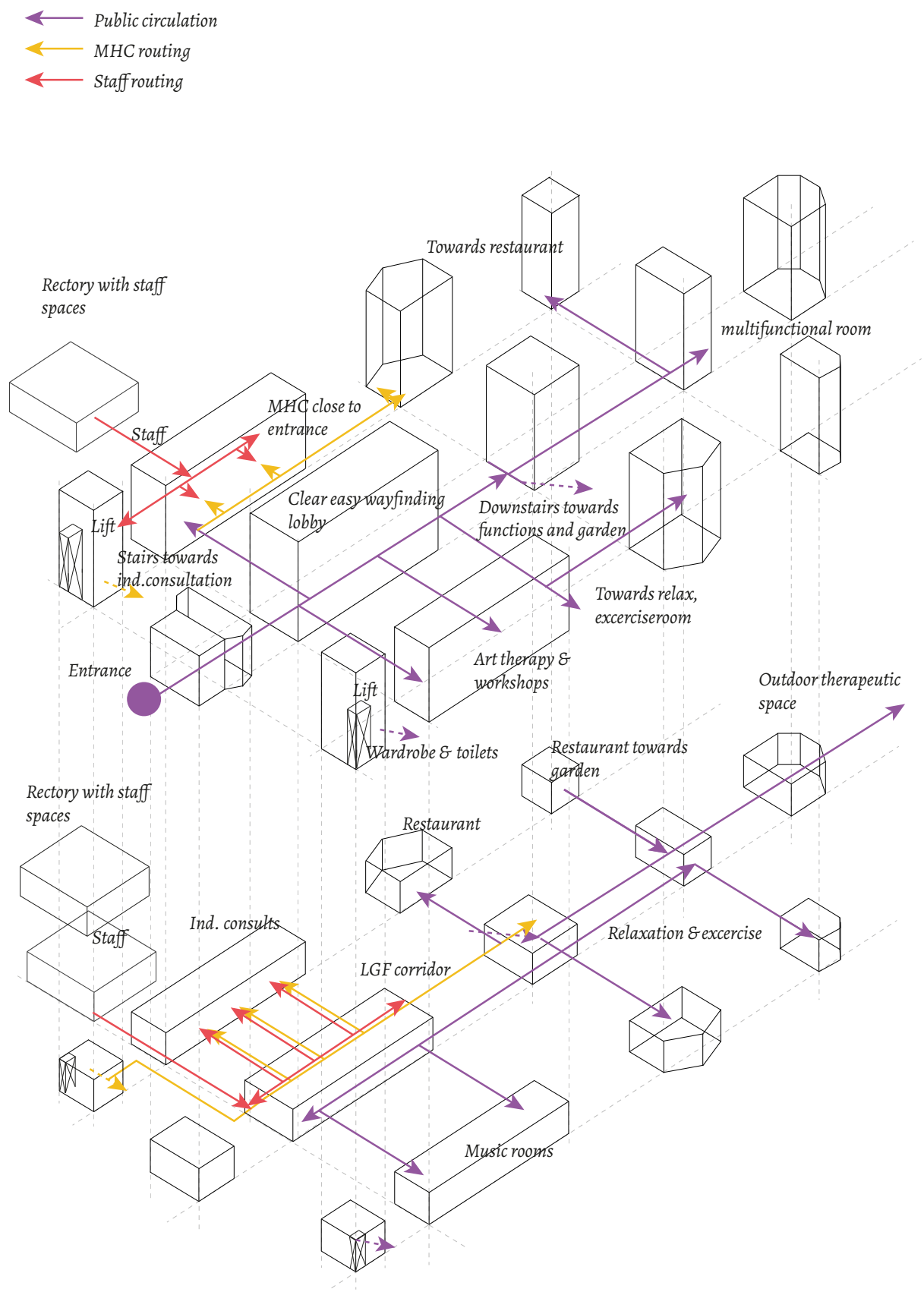
# Design brief

## Requirements



Design brief

Circulation

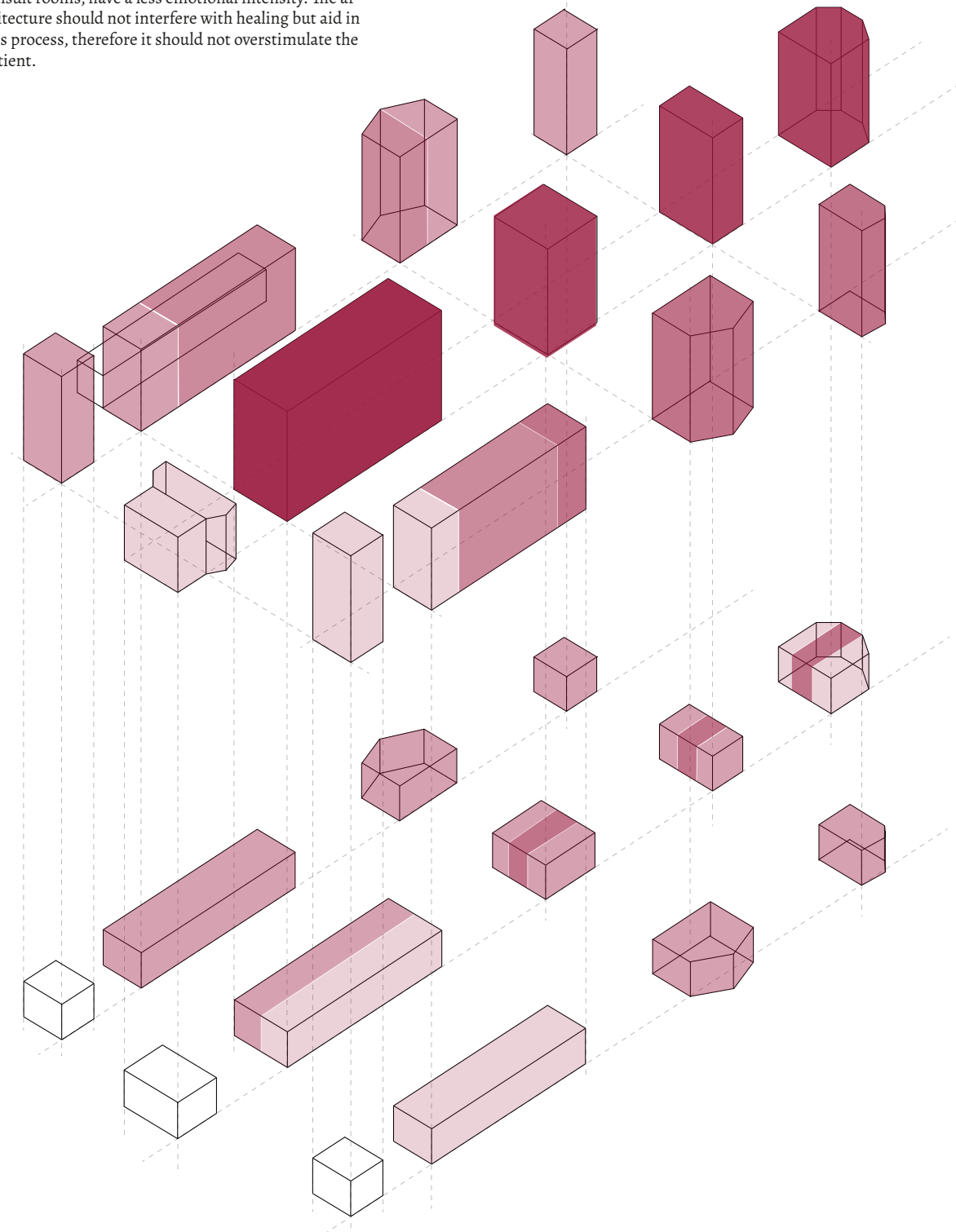




## Design brief

### Emotional intensity gradient

The emotional intensity experienced in each space of the church is highlighted below. The rating, from 0-10 is further elaborated upon in the experience map. We can see that the nave contains the most intense experience. These are the most public spaces. They serve circulation, education, work & rest, entertainment and more. Highly privatised areas, where focus on serenity and minimalism is needed like the individual consult rooms, have a less emotional intensity. The architecture should not interfere with healing but aid in this process, therefore it should not overstimulate the patient.



Design brief

**Emotional intensity gradient**

Here we see how the establishment of spacial intensity plays out in the architectural design, with the lobby on the left evoking intense emotions, but the corridor on the lower ground floor does so in a much more timid way.



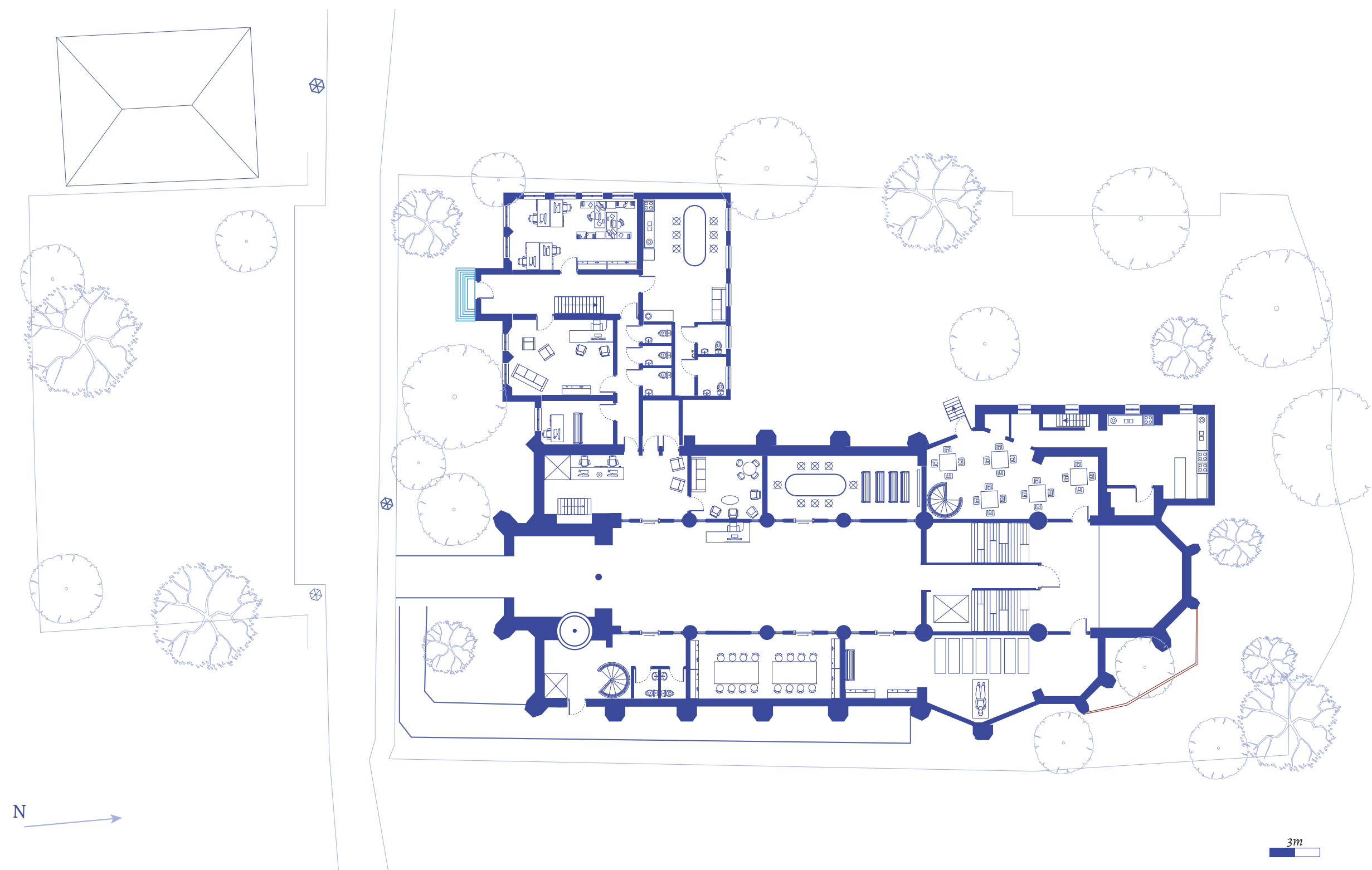
High emotional intensity - the nave



Medium emotional intensity - the lower ground floor corridor

Floorplan

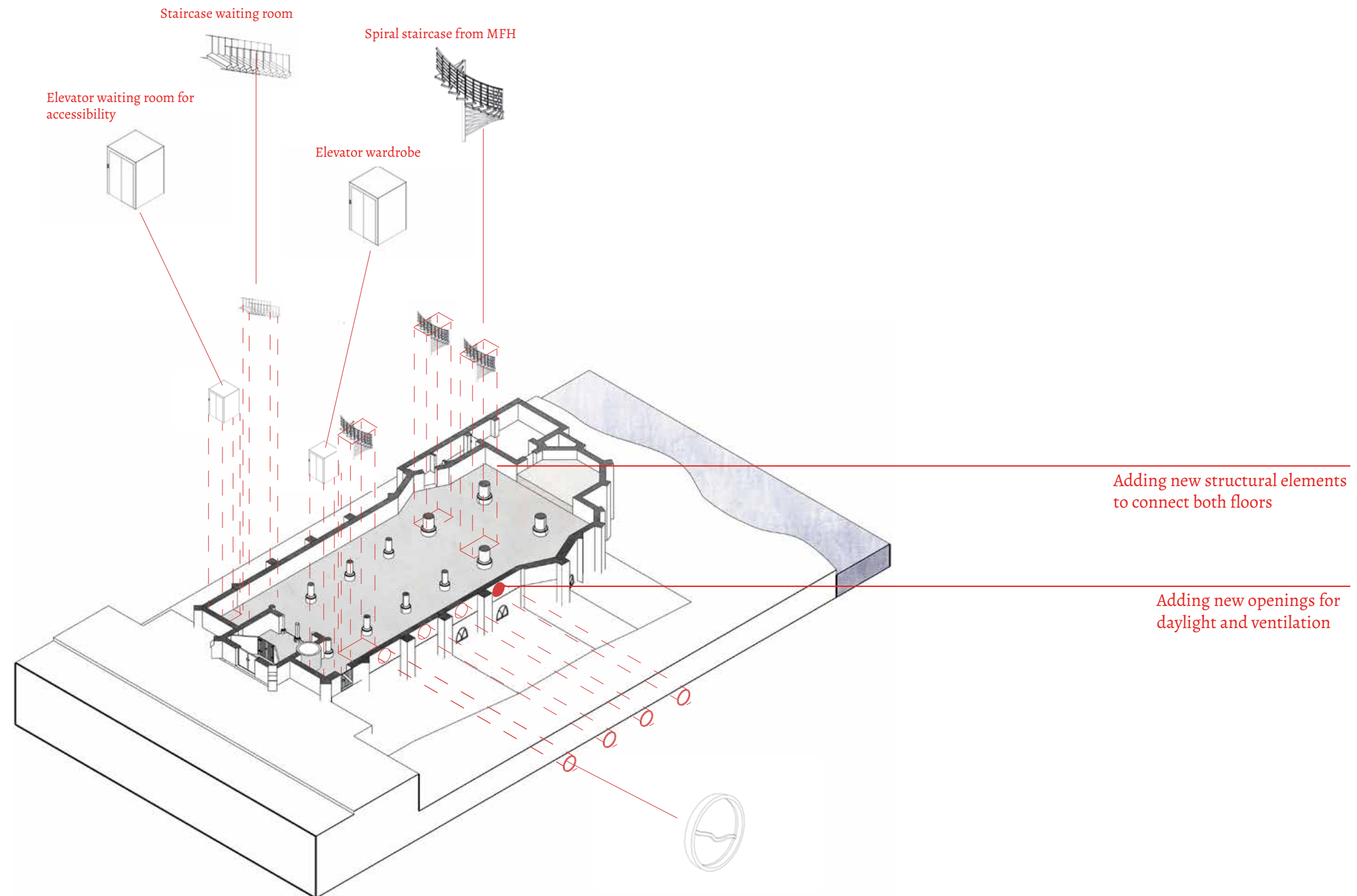
**Ground floor**





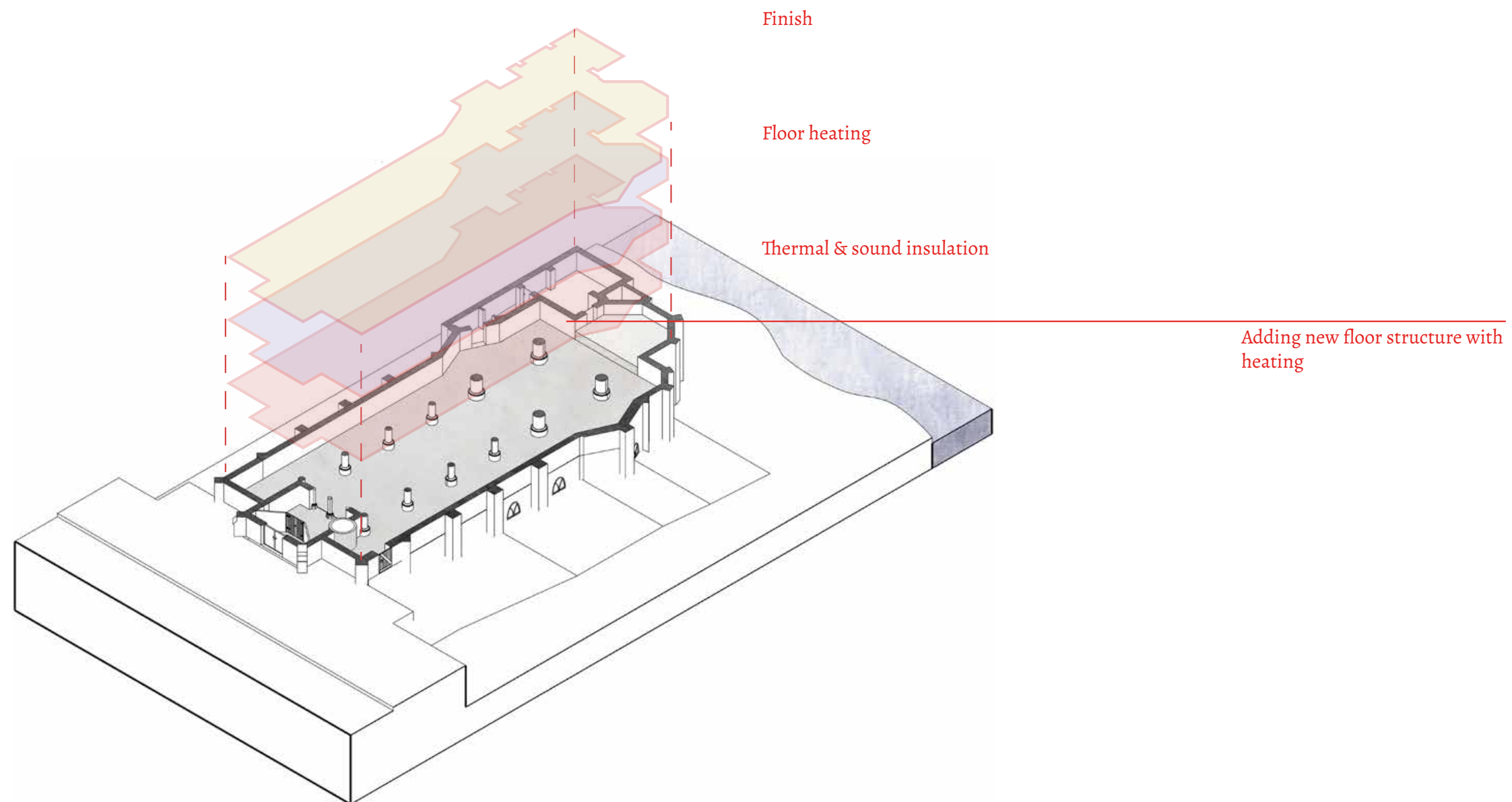
# Interventions

## new openings



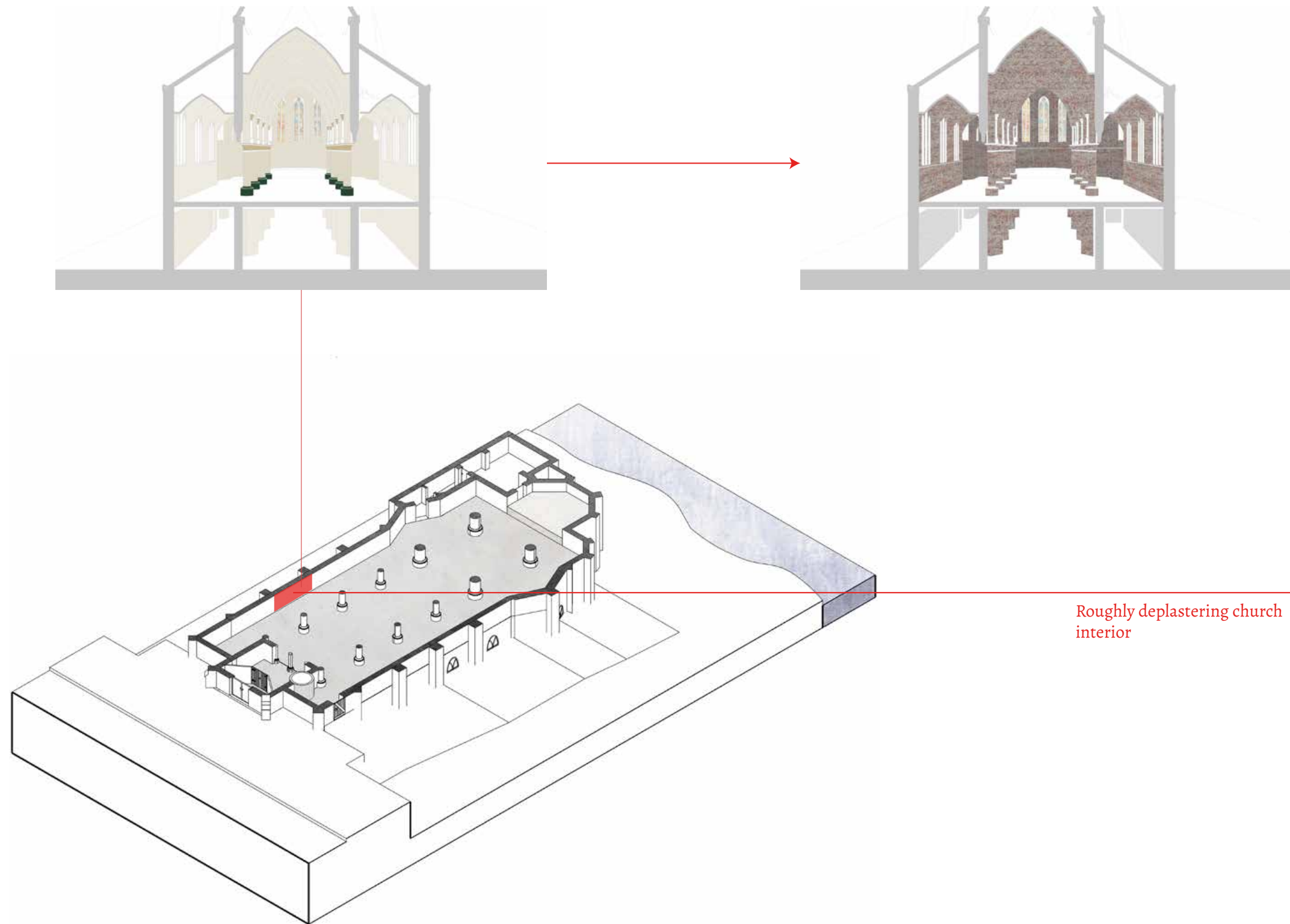
Interventions

**Flooring & heating**

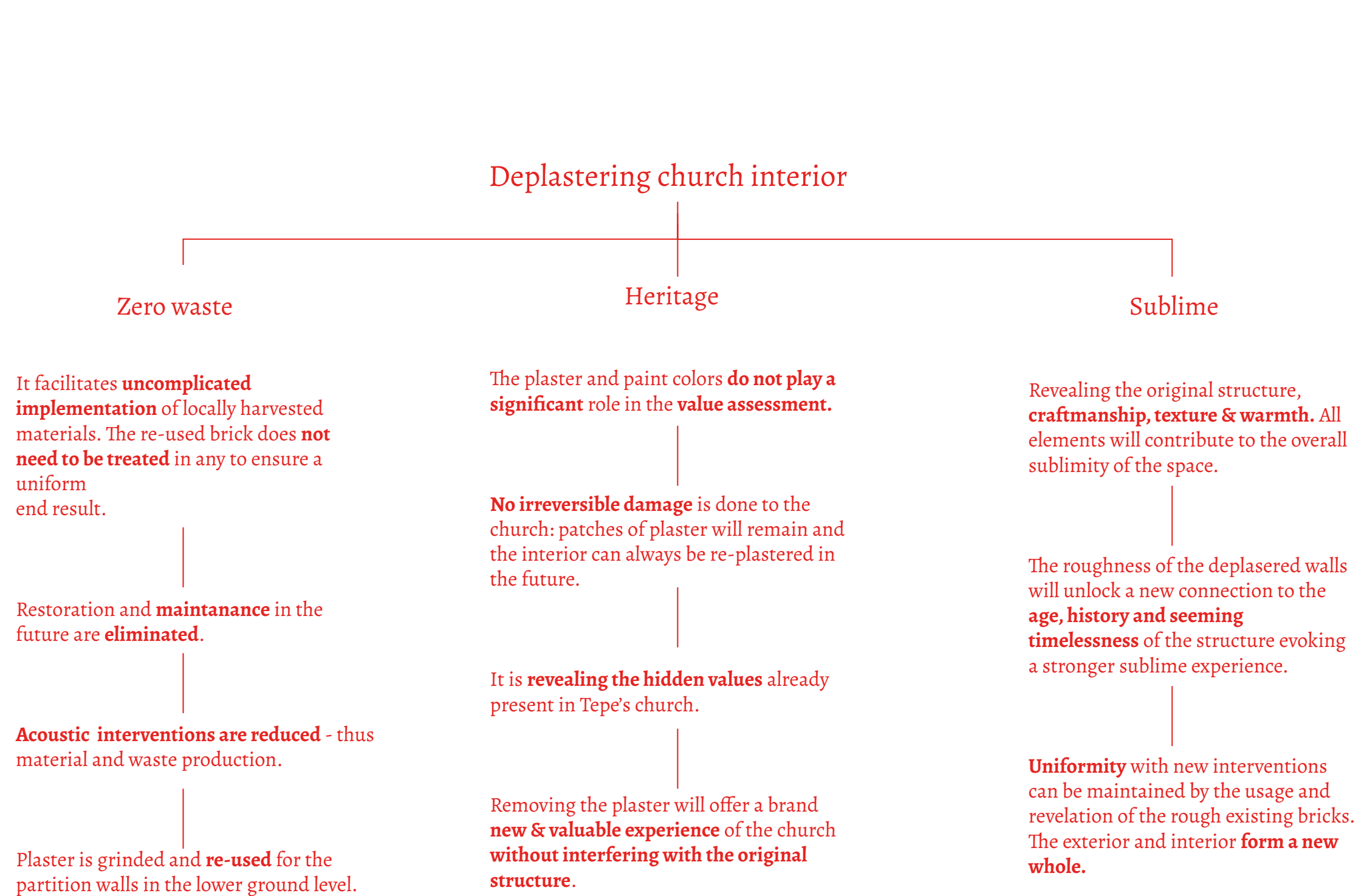


## Interventions

### Deplastering

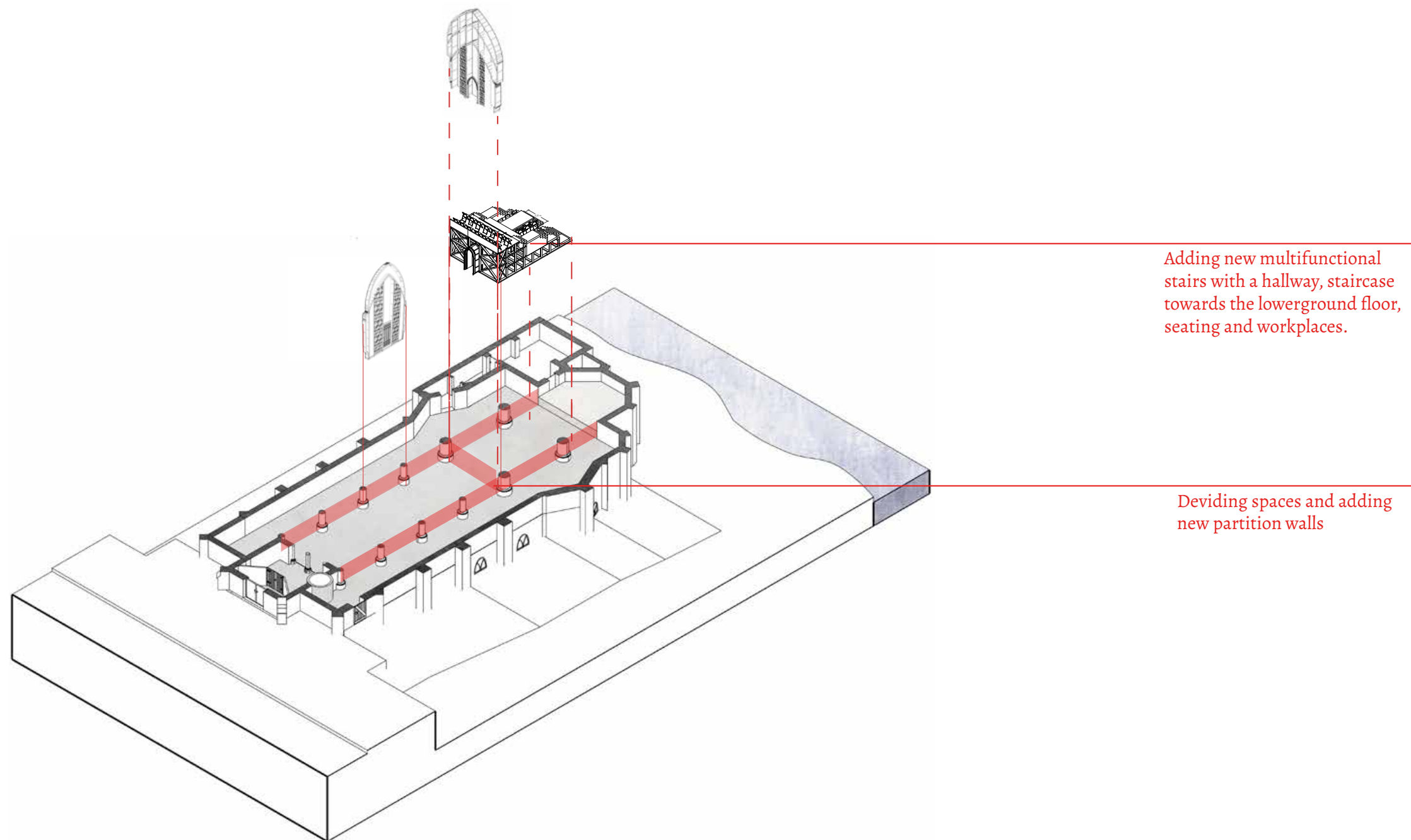






Interventions

**New placemaking**



## Interventions

### Multifunctional staircase

Read

Converse

Listen

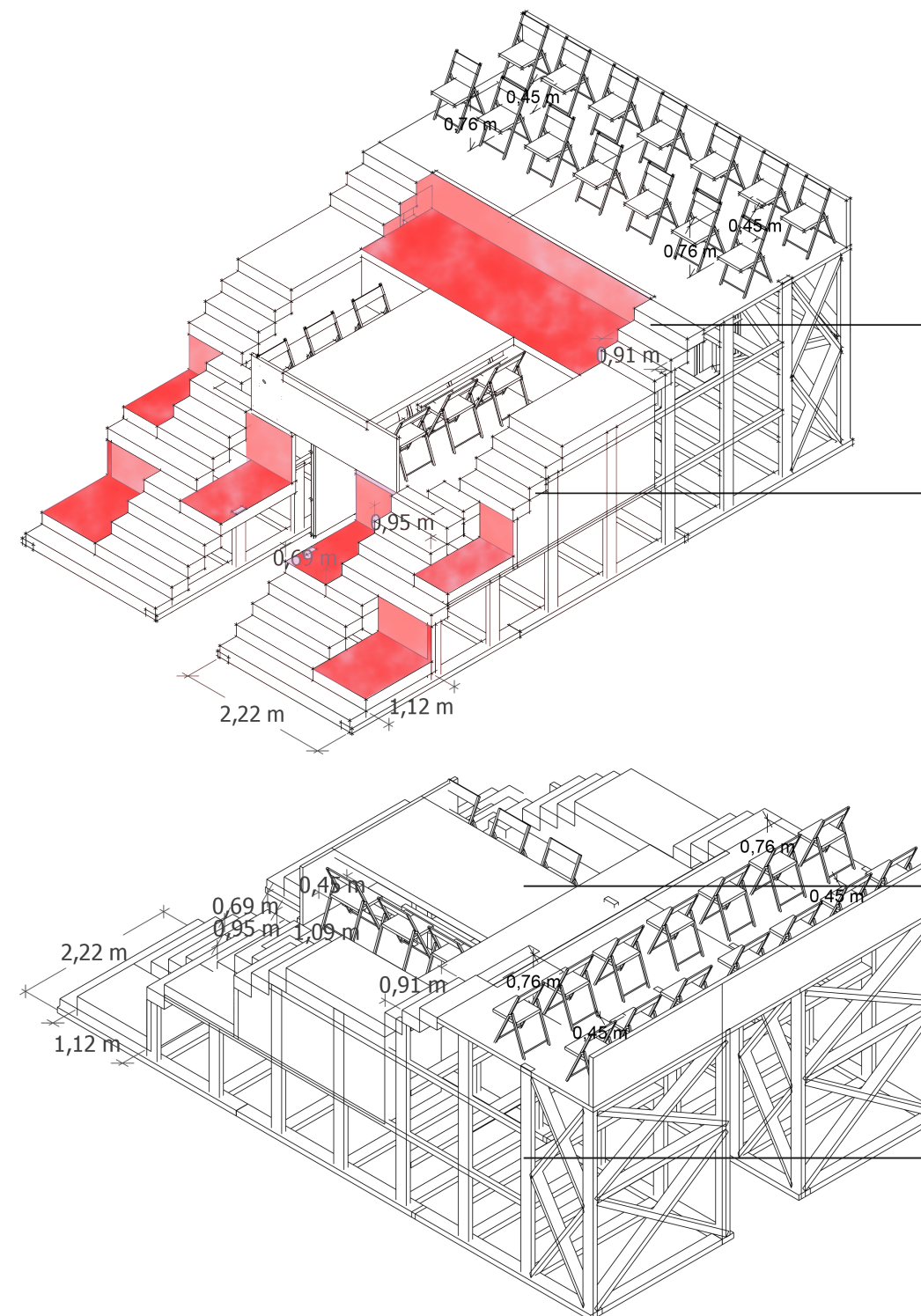
Learn

Relax

Work

Think

Be.



Tread: Wooden panels from previous floorcladding church cut on site (L:3000x W: 300x H: 25mm).

Cut string & back of cabinets: Reuse of OSB-plates (L:2440x W: 1200x H: 18mm) for cut string. Source: <https://gebruiktebouwmaterialen.com/osb3-plaat-rechte-kanten-244x122cm-11mm.html>

Re-use wooden table top 280x150cm

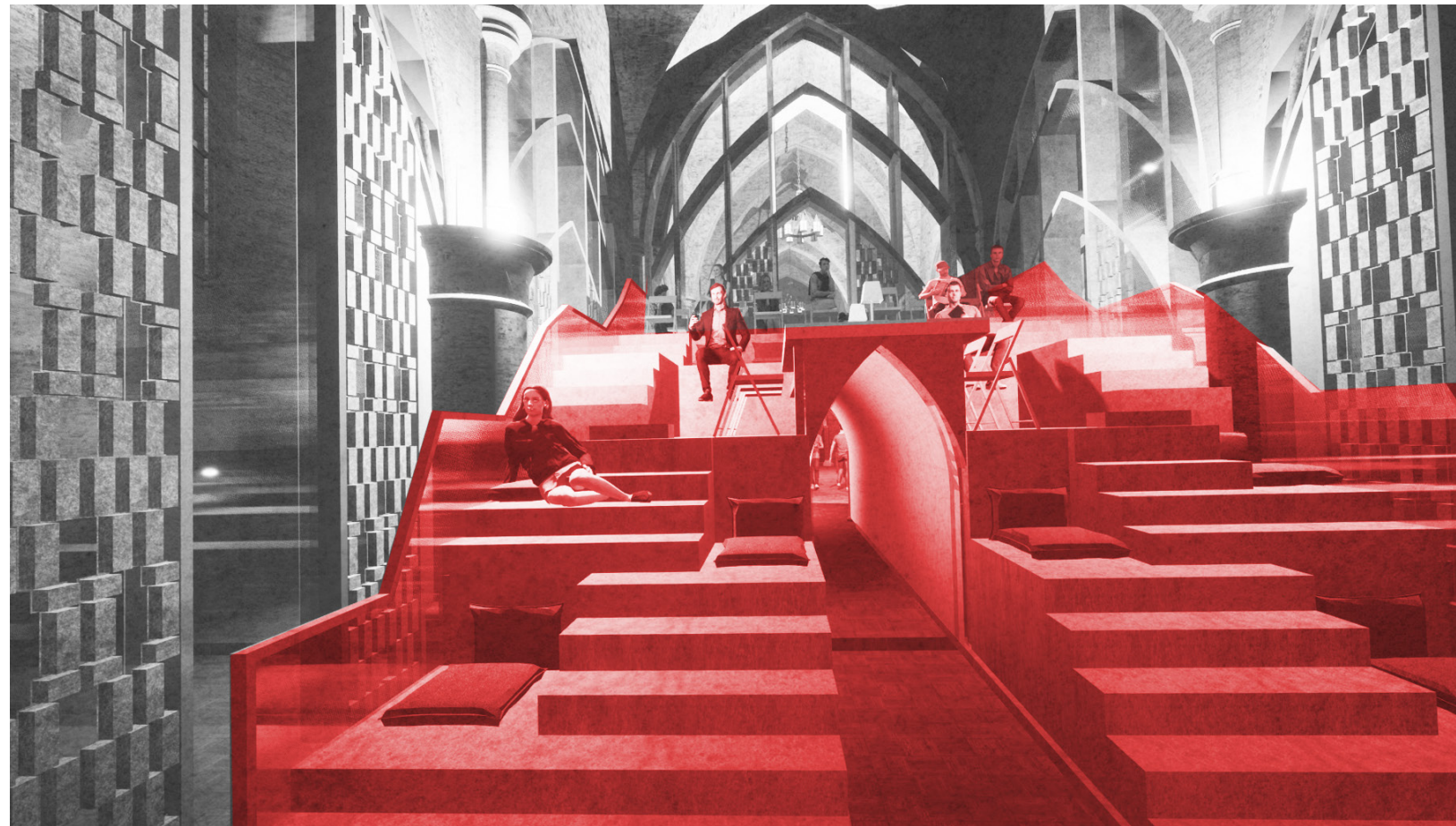
Reuse of timber beams for construction (L:3000x W: 165x H: 65mm). Source: <https://gebruiktebouwmaterialen.com/assortiment/hout/houten-balken/gebruikt-balkhout.html>



Interventions

A view of the staircase.

## New placemaking

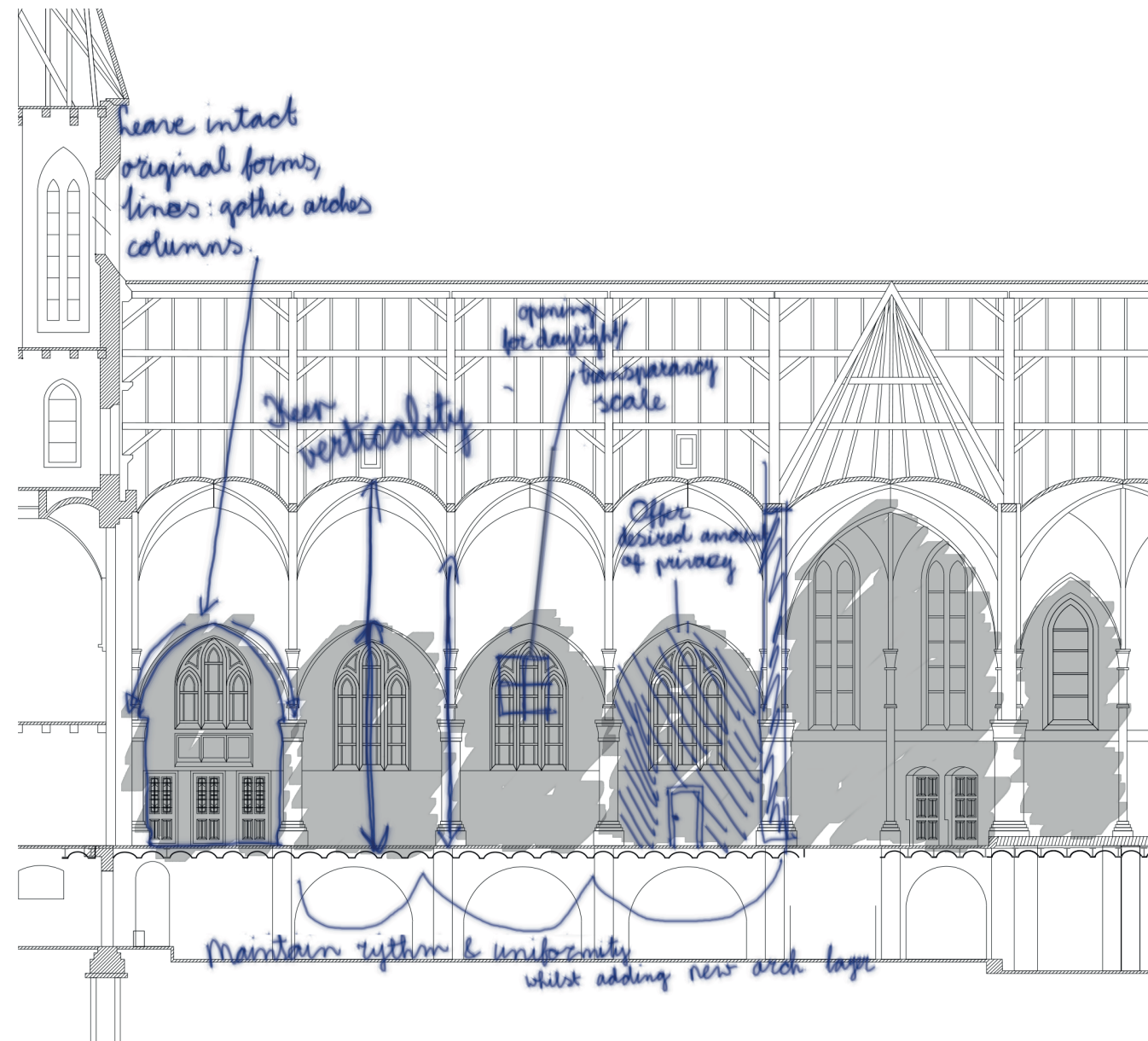


Margo Smeenge, 4647467

Revitalising heritage: Zero waste church, 2023

Interventions

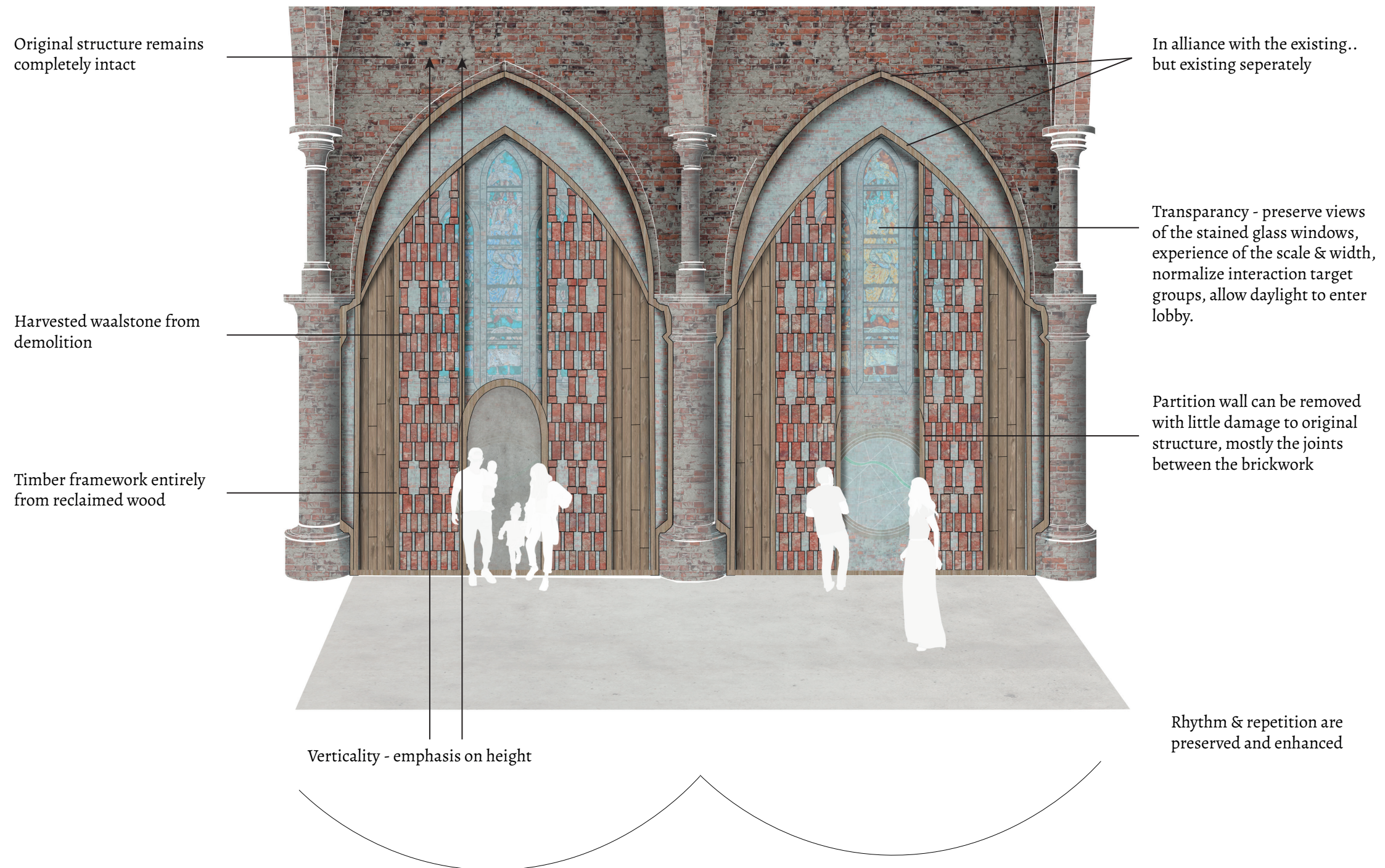
**Partition wall starting points**





## Interventions

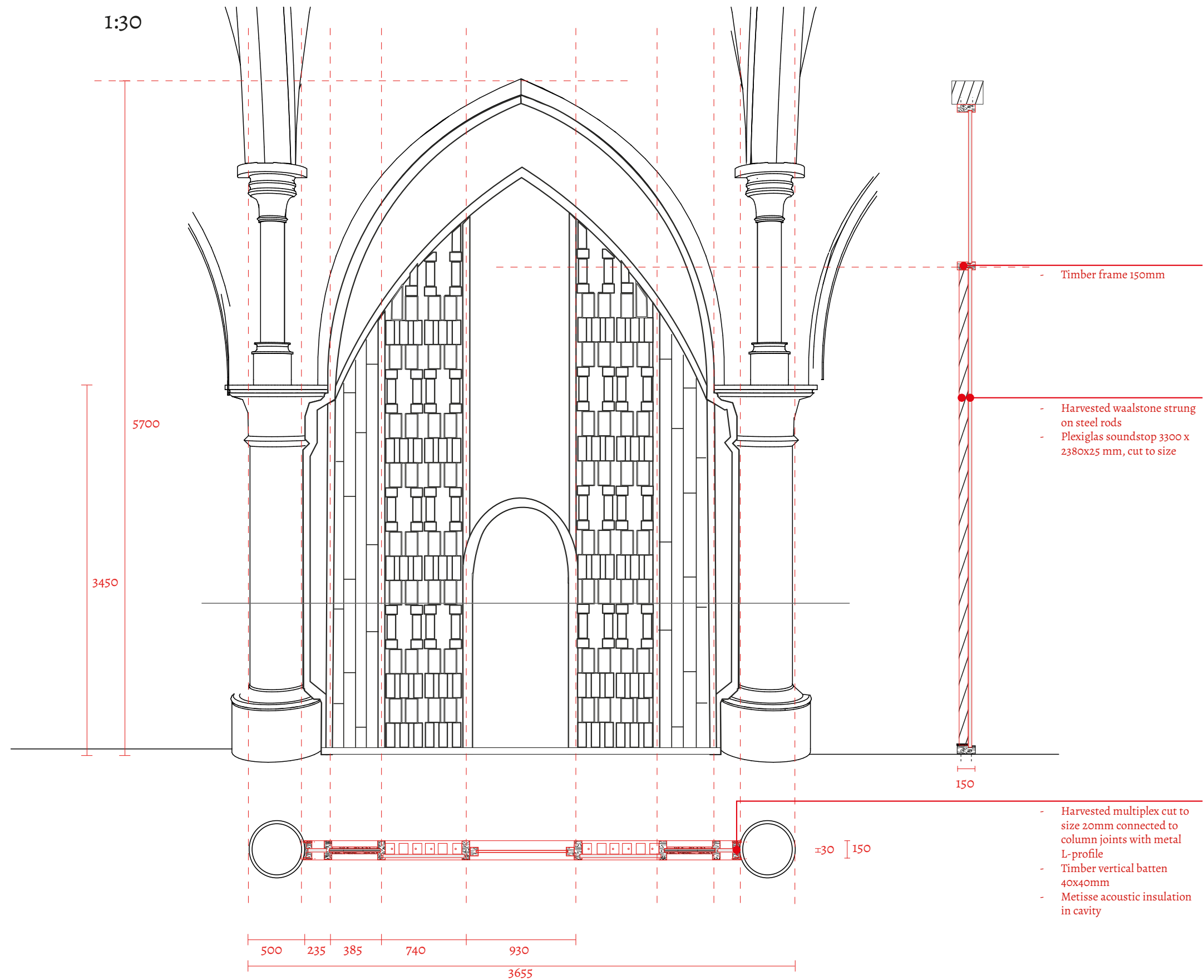
### Partition wall





Interventions

## Partition wall construction

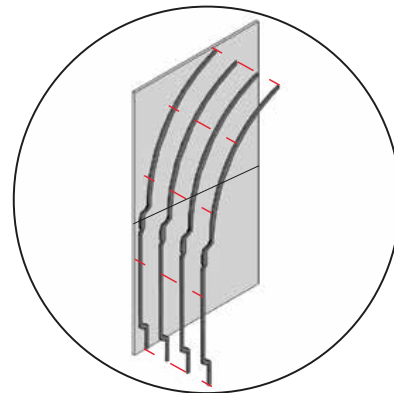


Margo Smeenge, 4647467

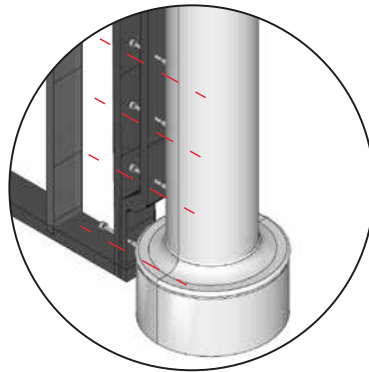
Revitalising heritage: Zero waste church, 2023

# Interventions

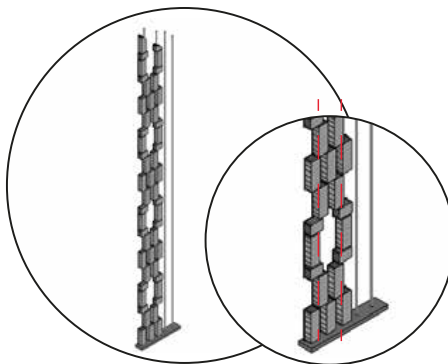
## Partition wall construction



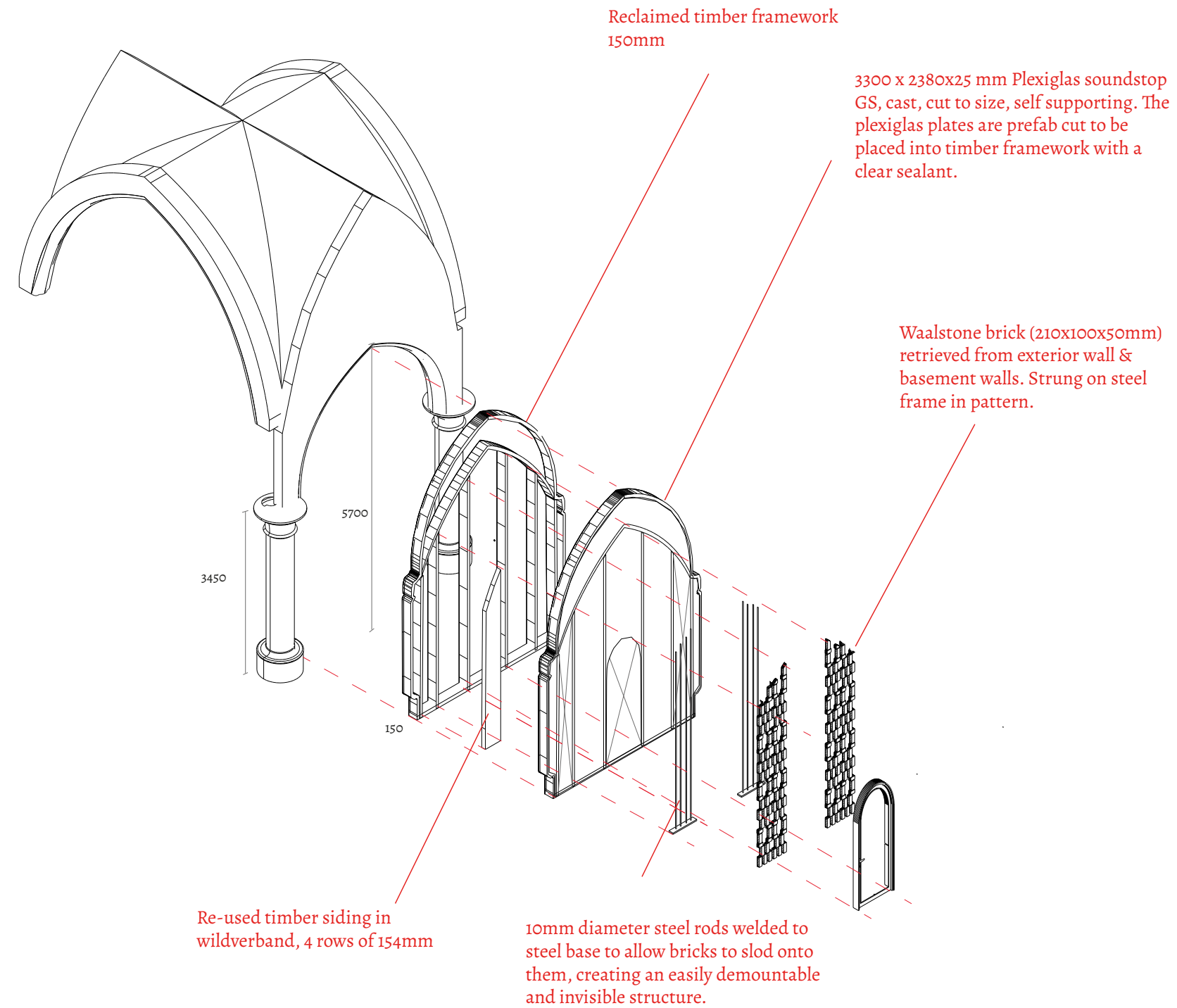
Reclaimed plywood 310x153x50mm boards are cut on site and attached to column and timber framework.



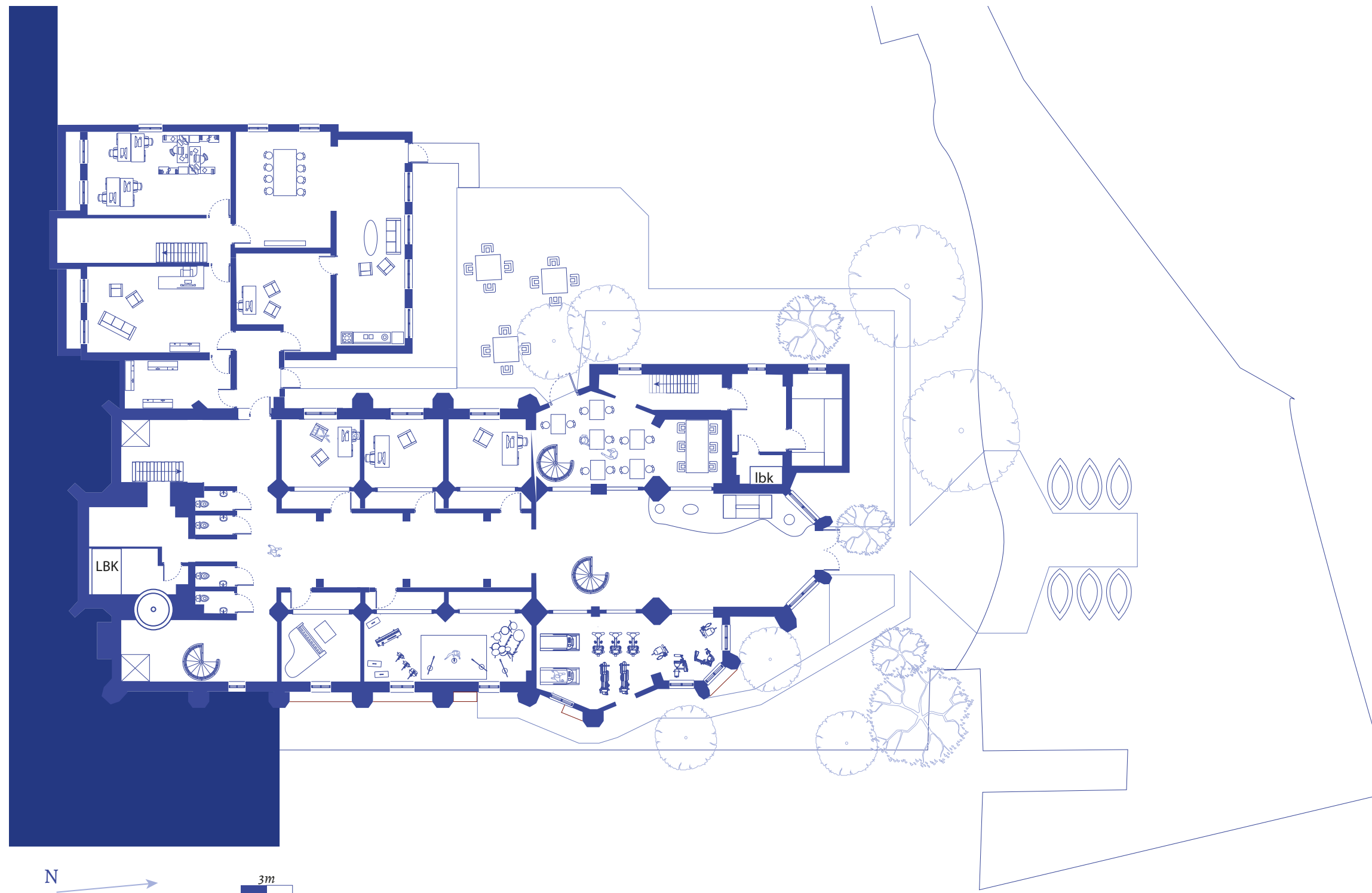
The timber framework is screwed into the joints of the column to prevent damage to the brick.



Harvested brick are prepared on site to be strung on steel frame, which is bolted to the ground.



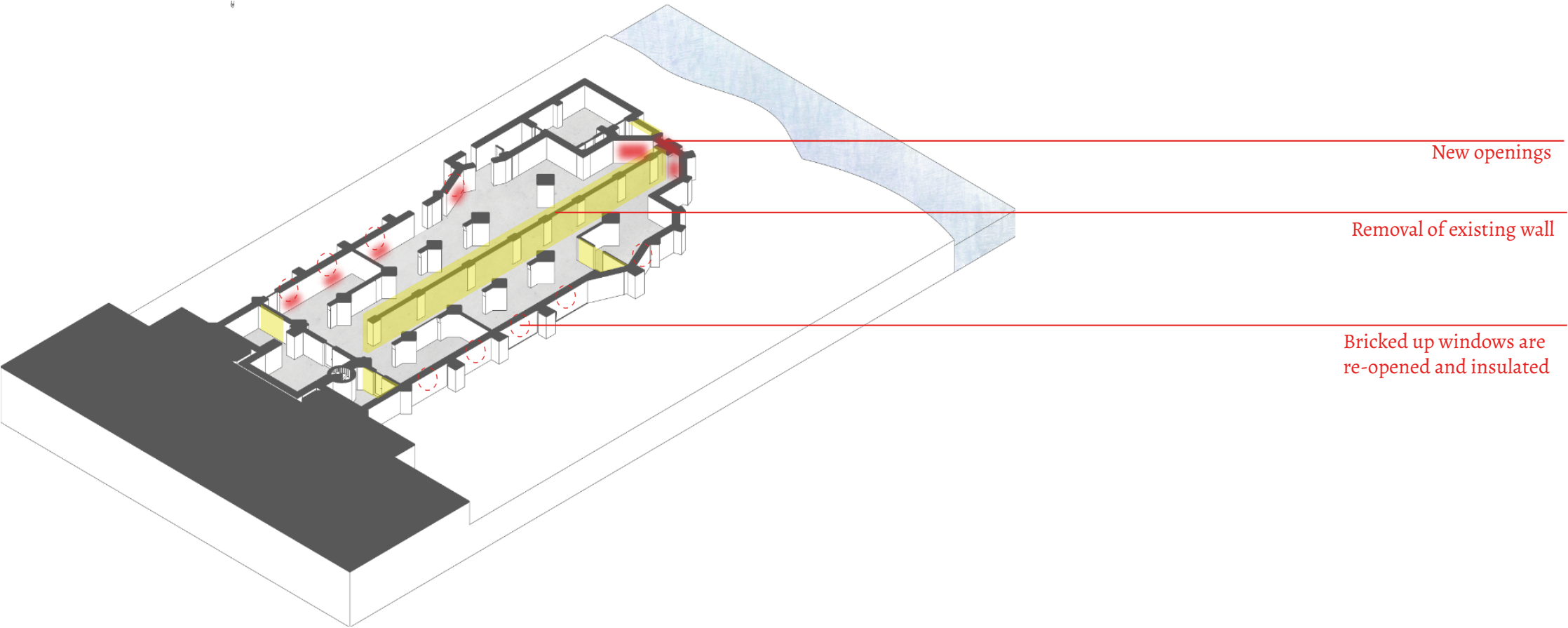
Floorplan  
**Lower ground floor**





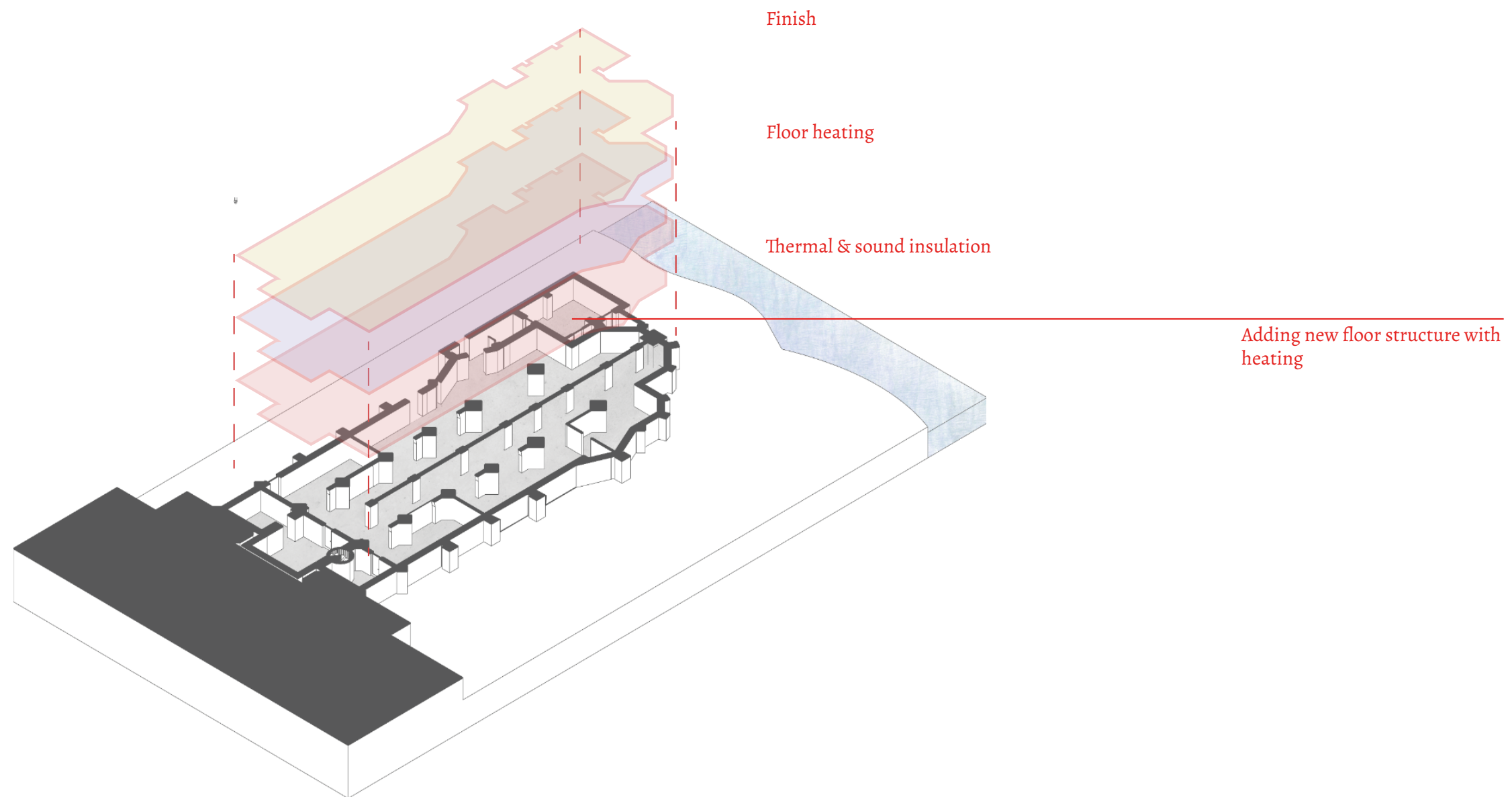
Interventions

Demolition



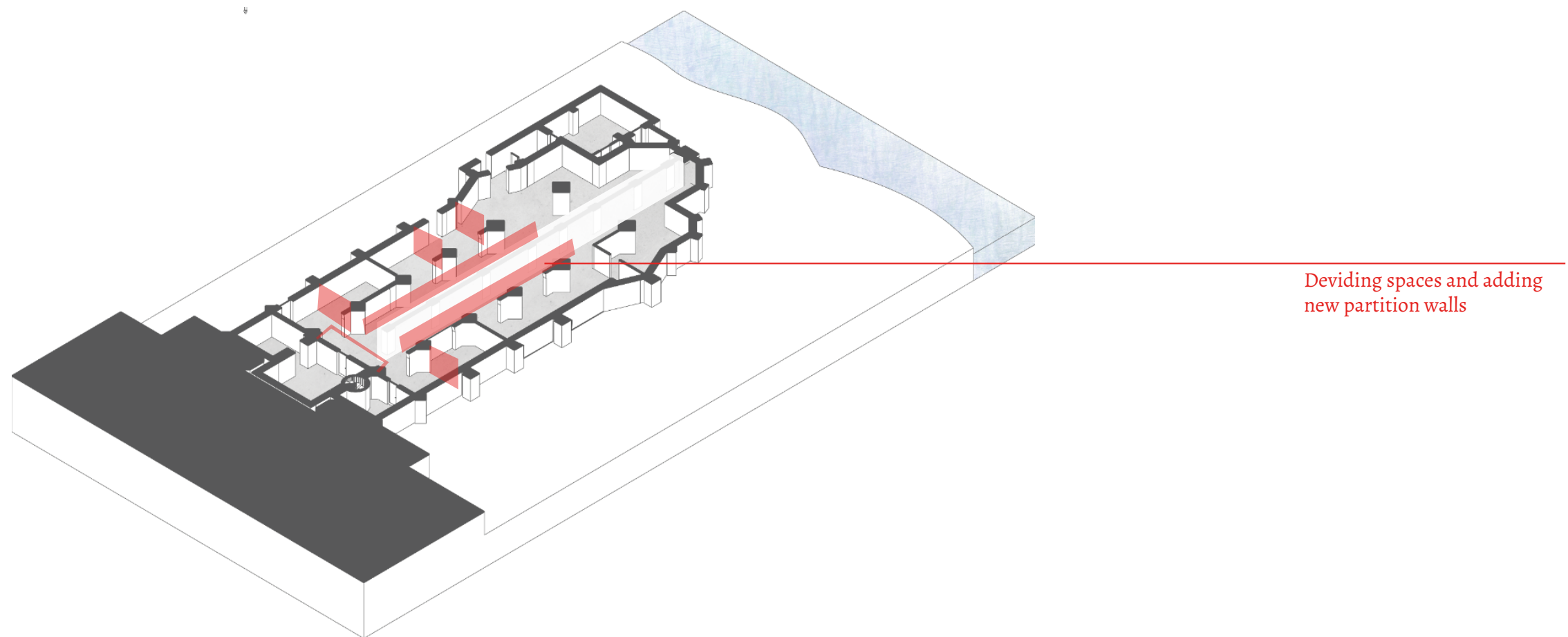
Interventions

**Flooring & heating**



Interventions

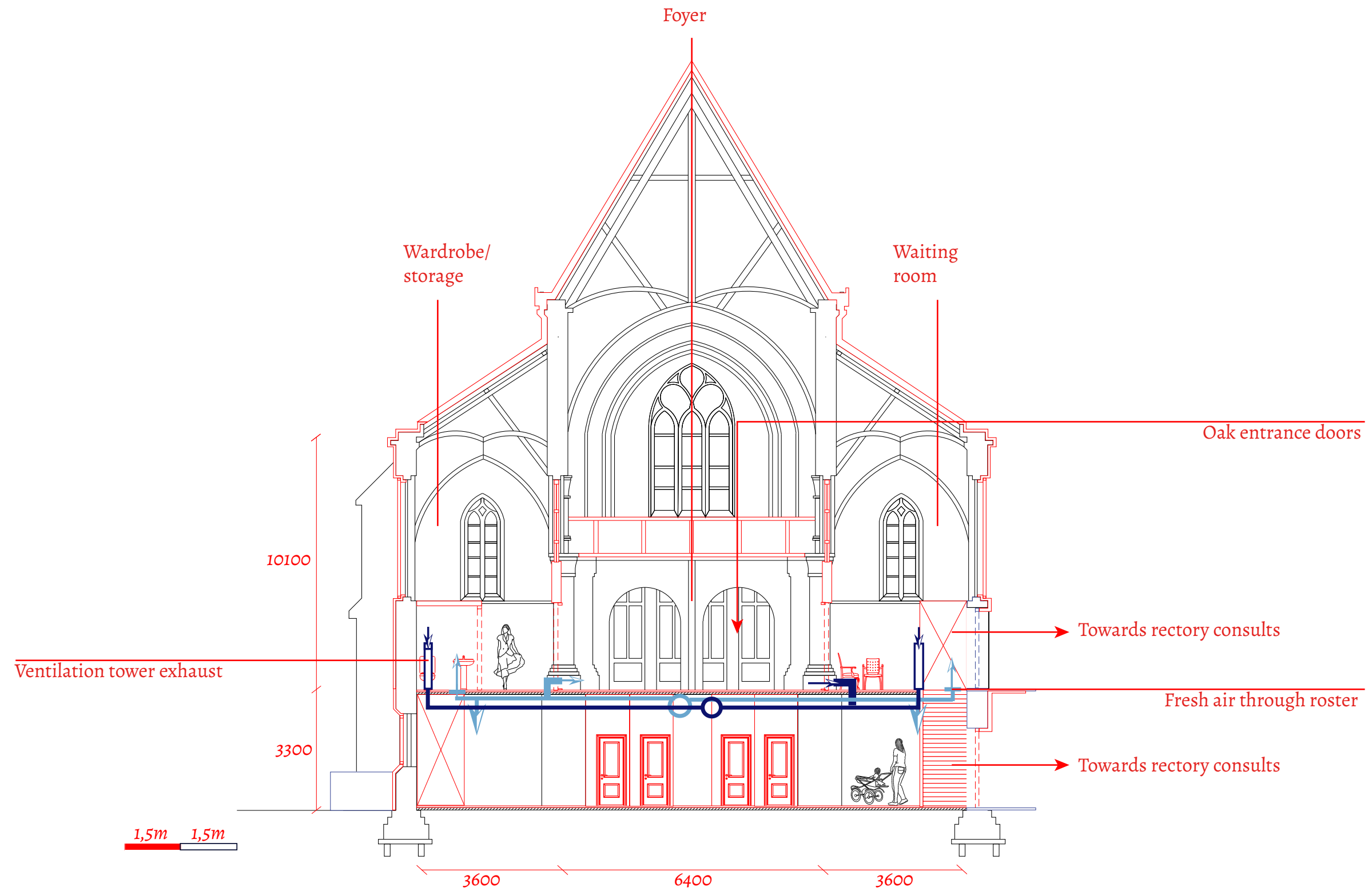
**New additions**





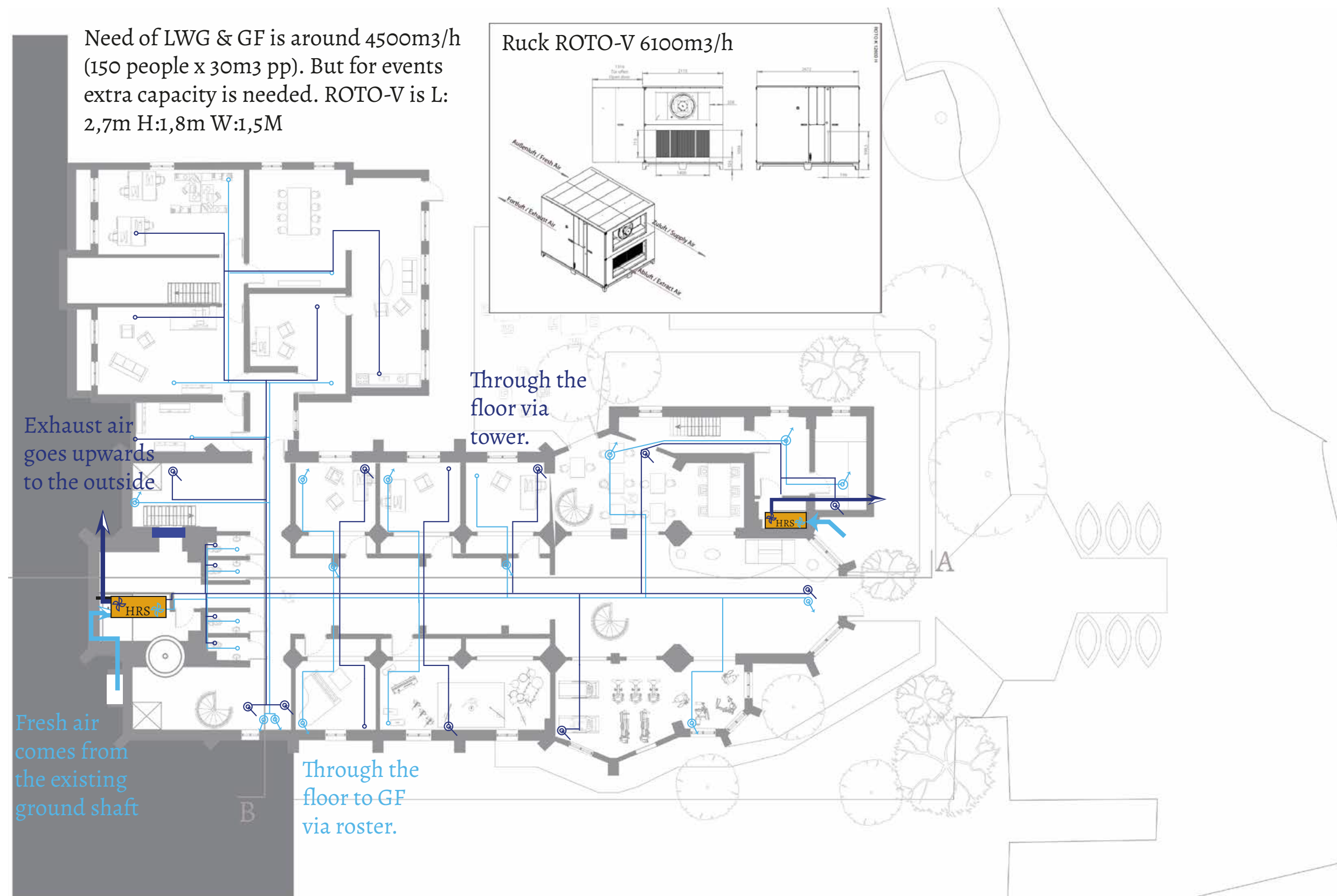
## Interventions

### Cross section



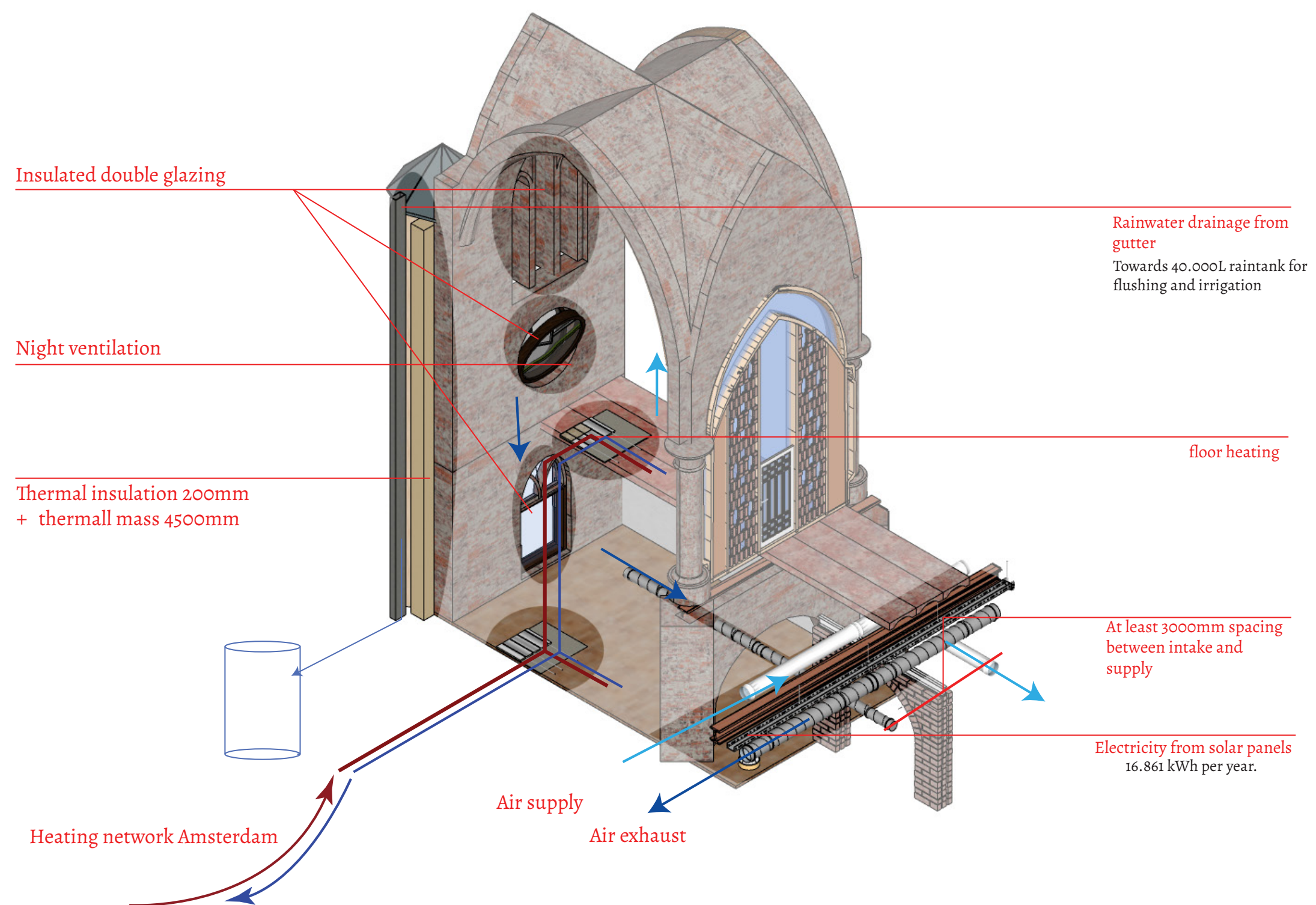
# Interventions

## Ventilation plan



Interventions

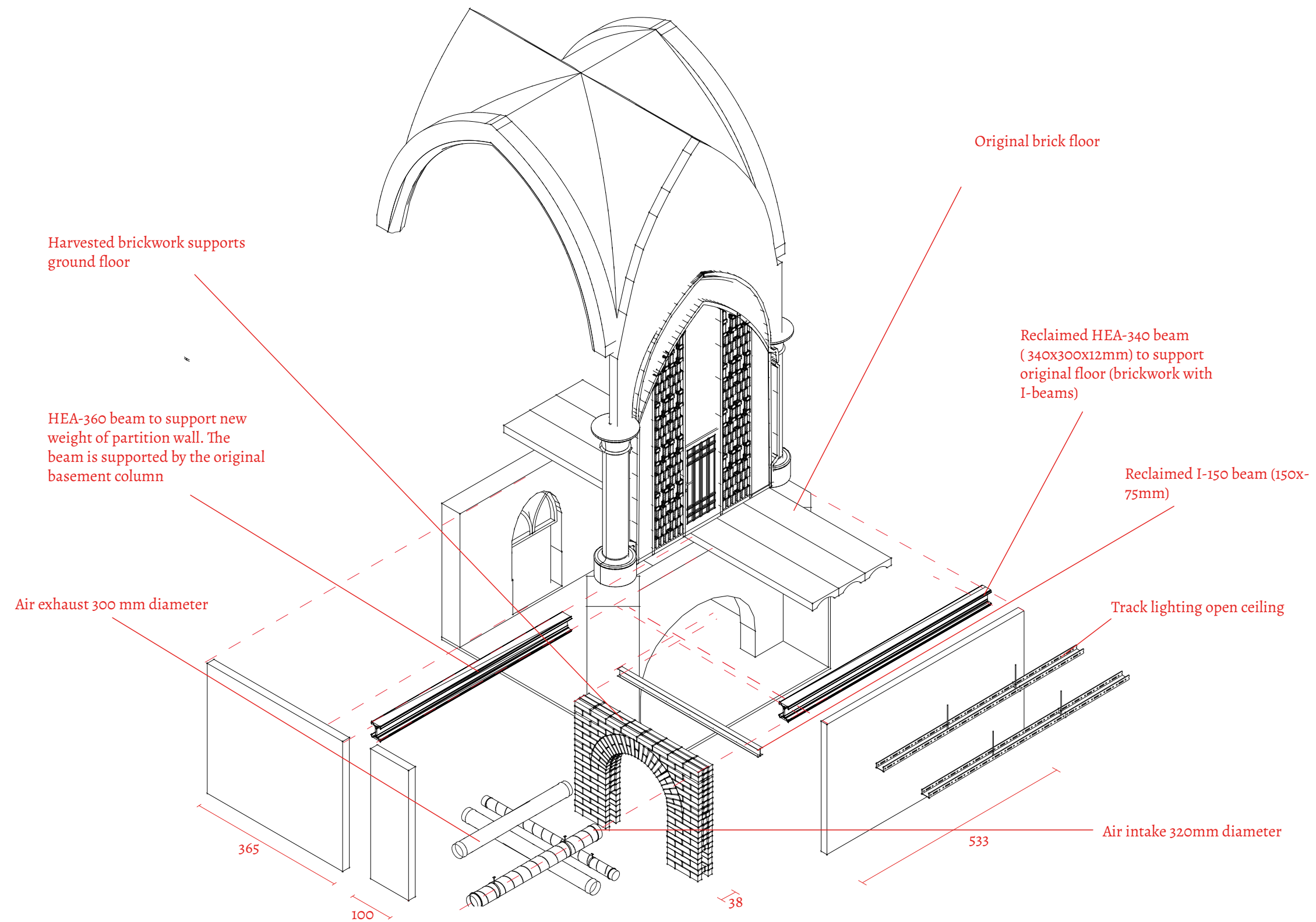
**Climate control**





Interventions

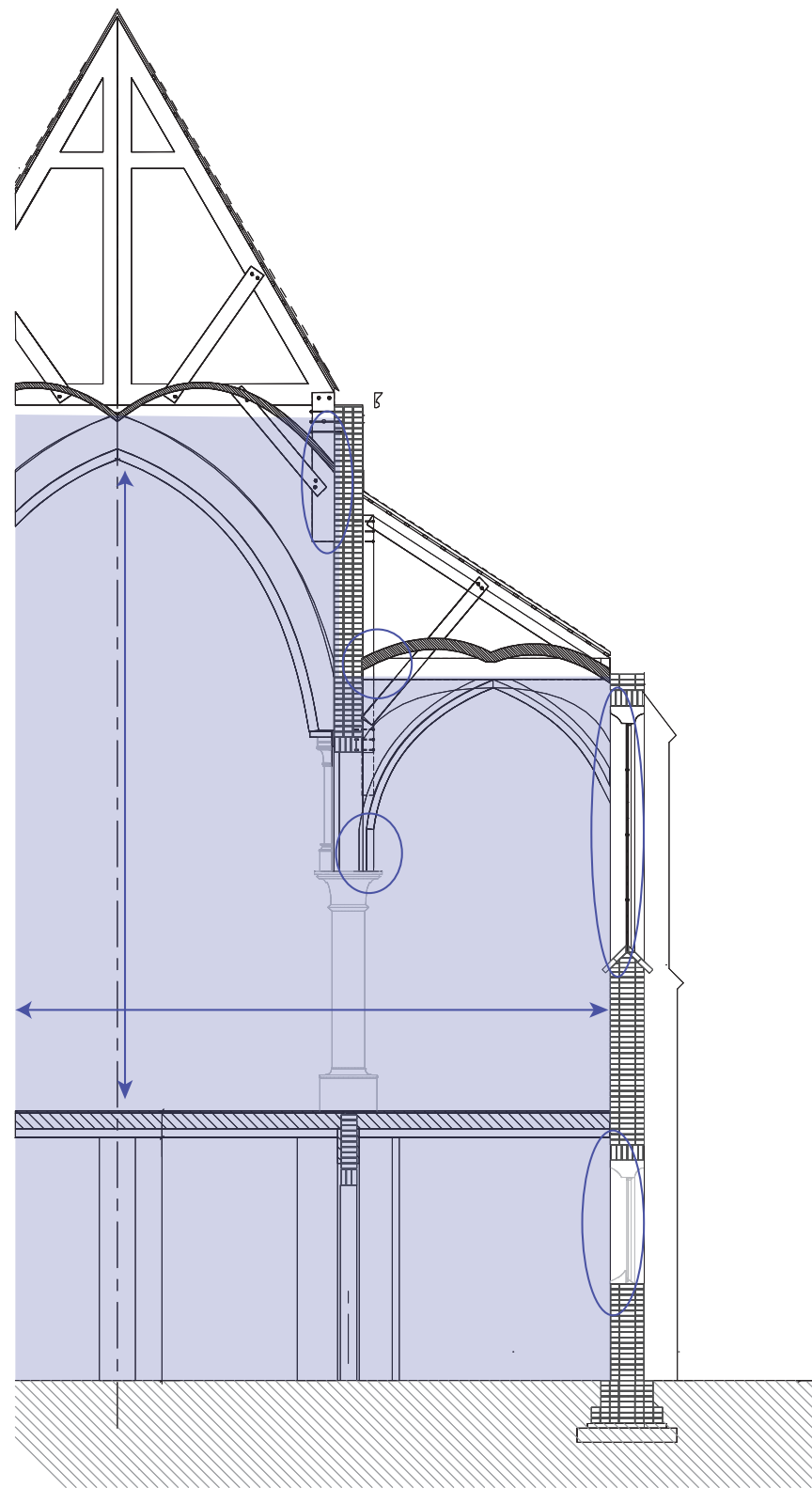
**Structural axonometric**



Why would one climatize the exterior vs. interior?

## Interventions

### External insulation - reasoning



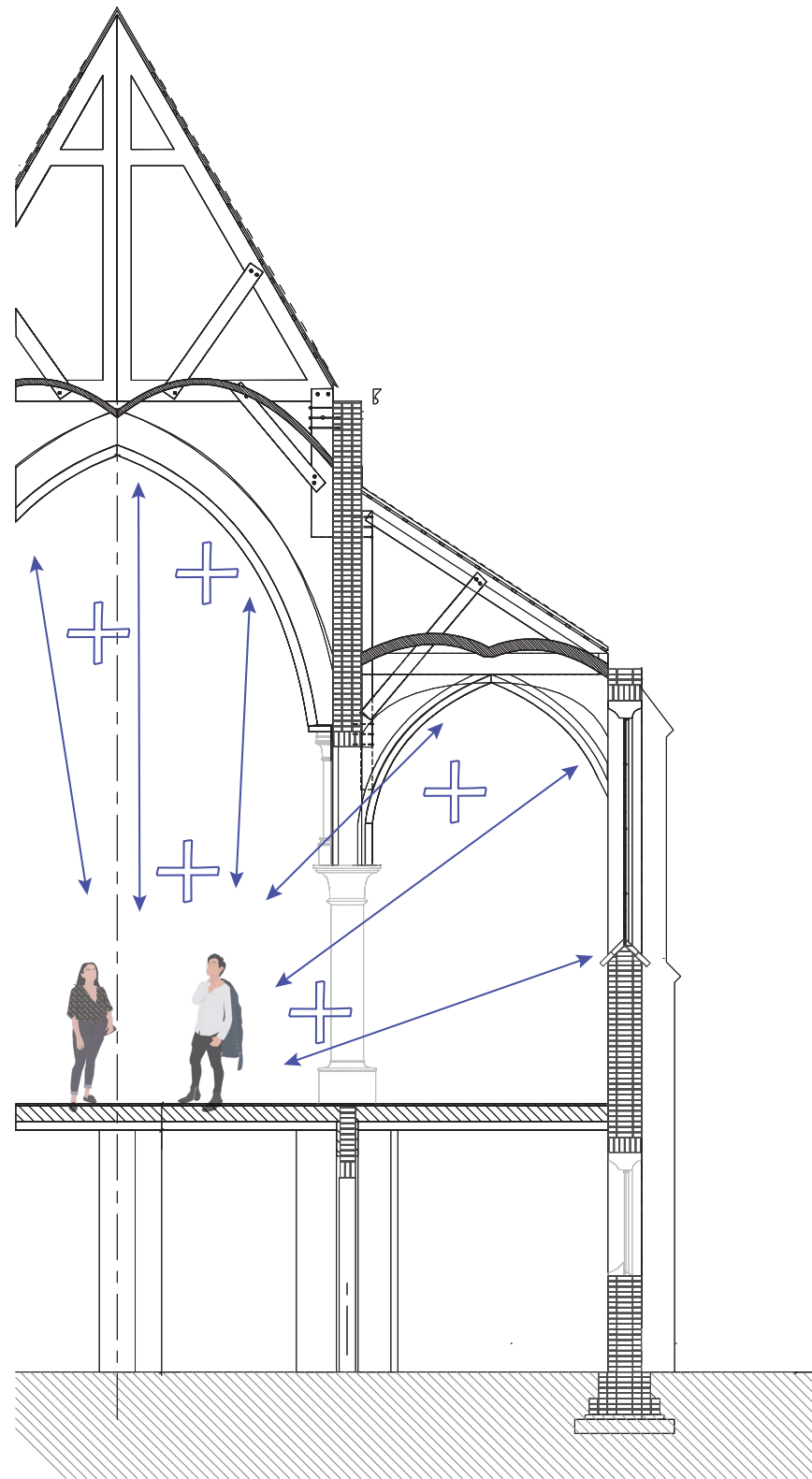
Preserve interior and architectural features, proportions, materials that induce sublimity.



## Interventions

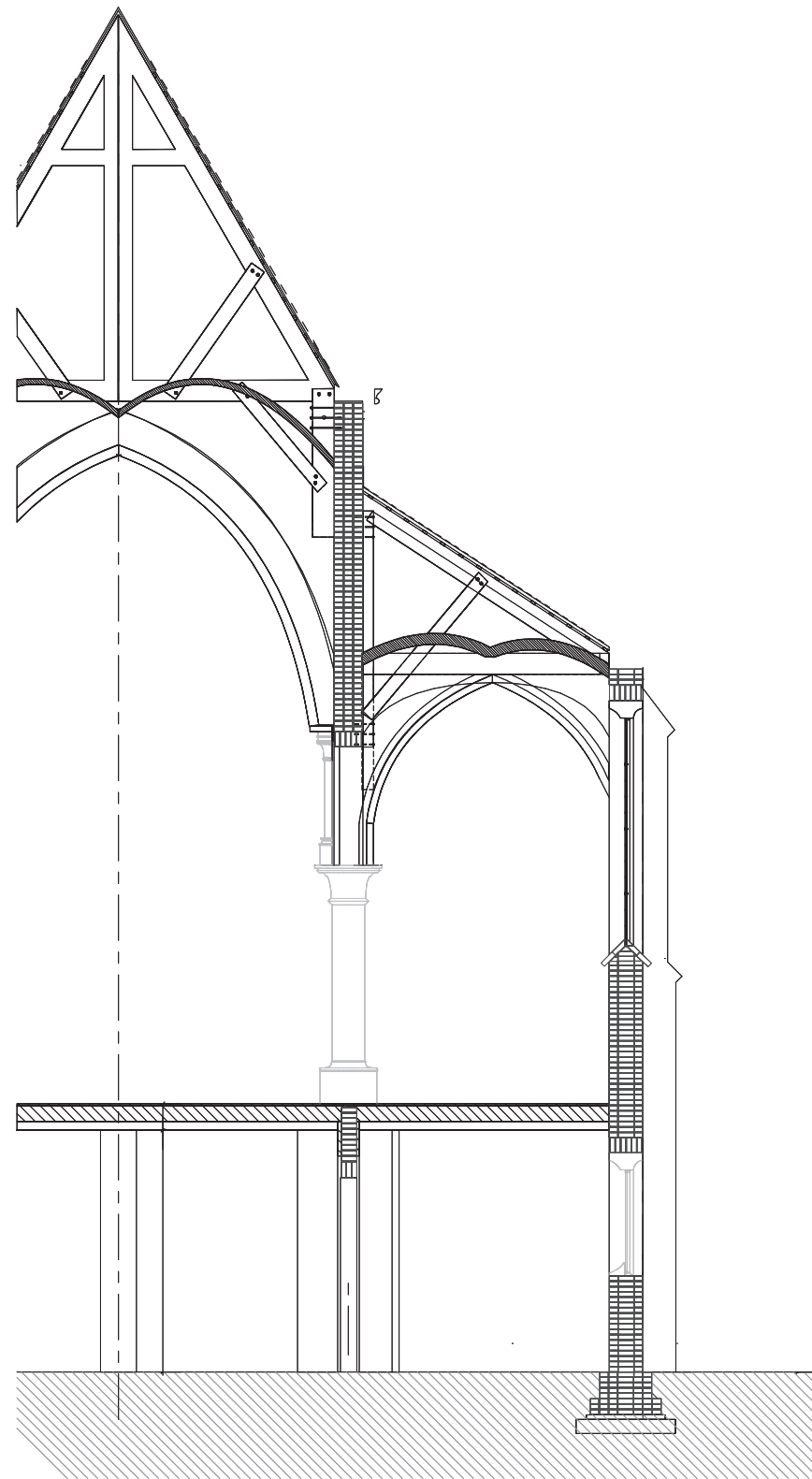
### External insulation - reasoning

Preserve ability interior space to positively influence mental health.



## Interventions

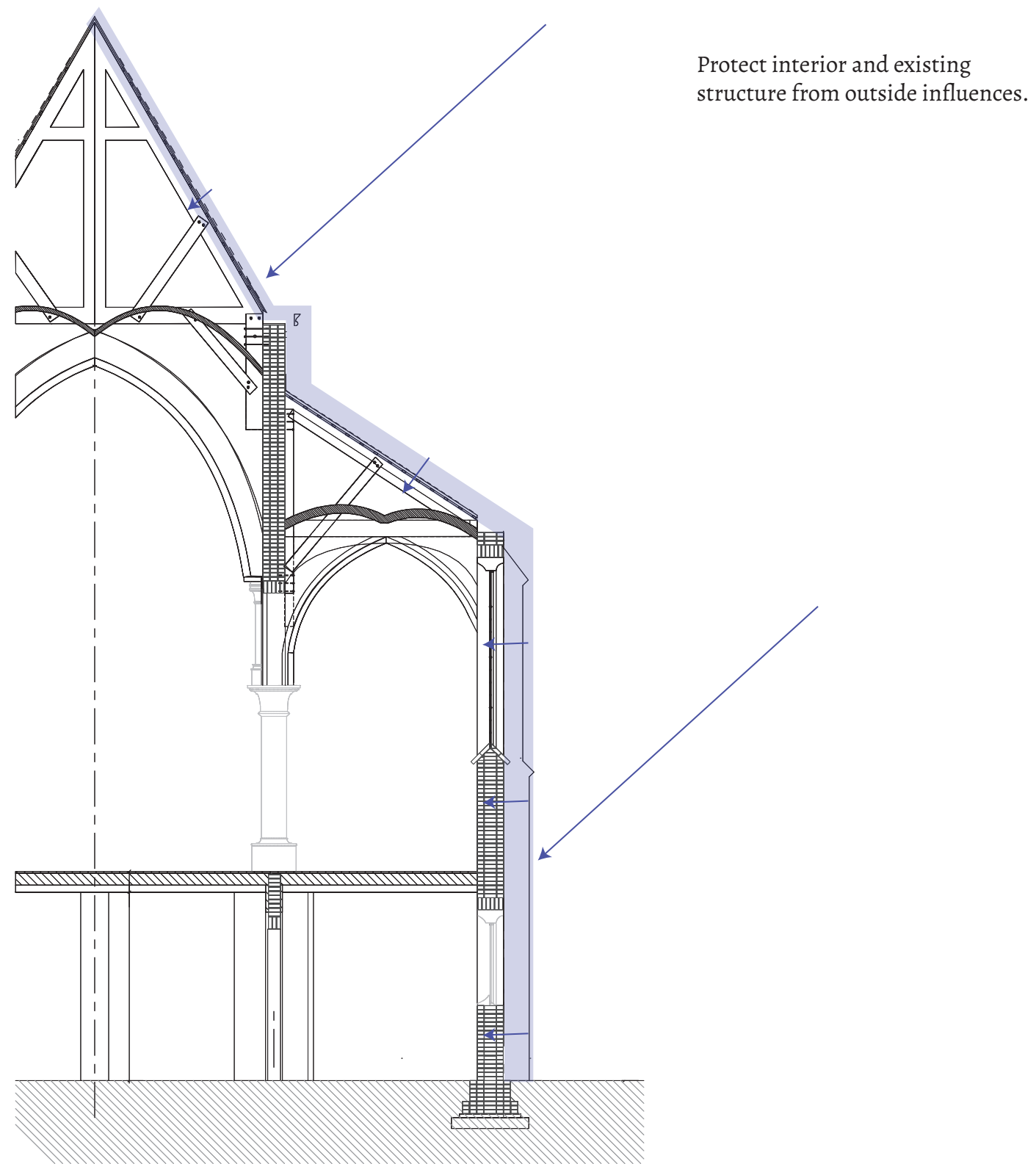
### External insulation - reasoning



Preserve relation with most valued heritage aspects.

## Interventions

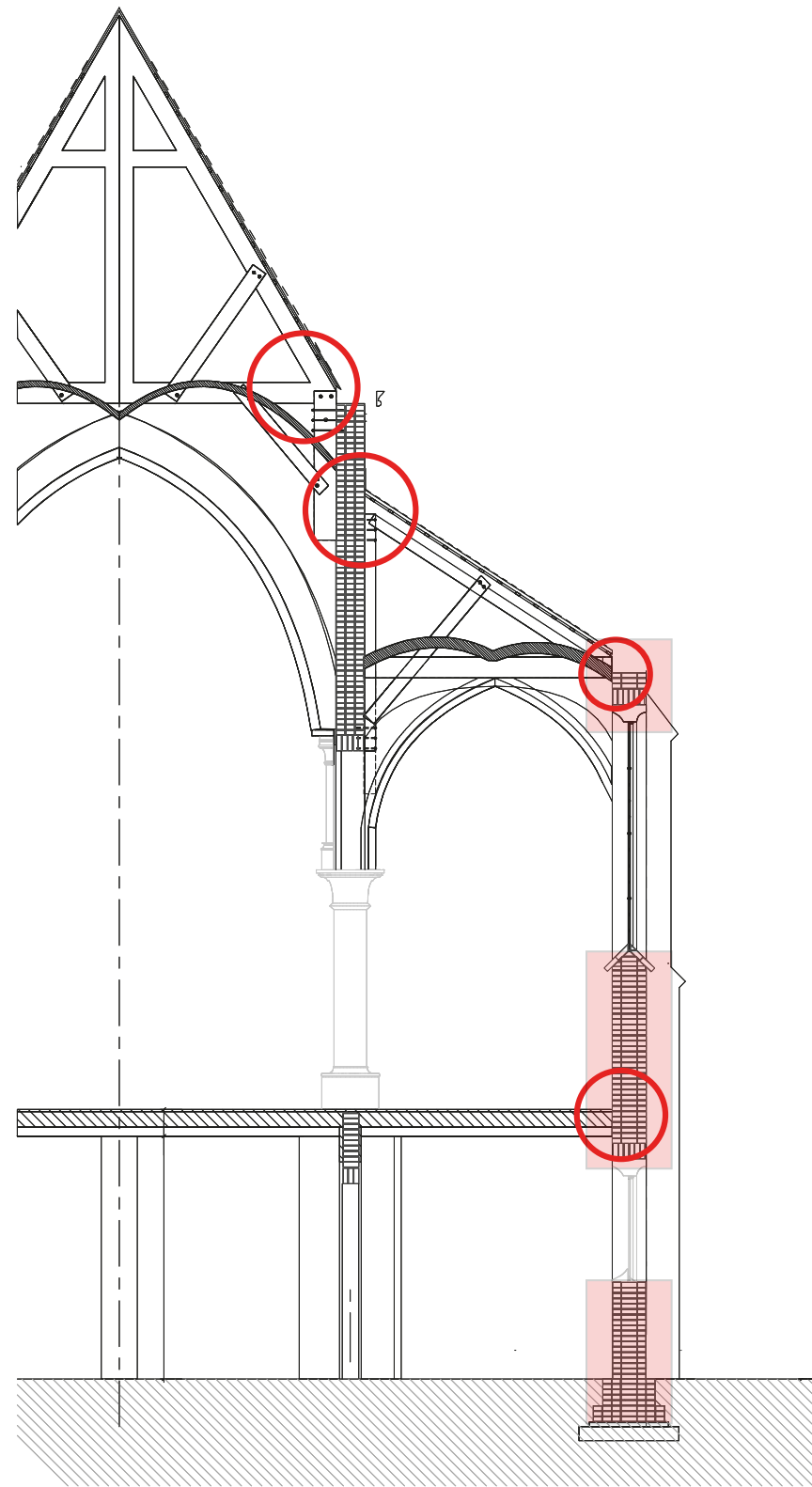
### External insulation - reasoning





## Interventions

### External insulation - reasoning

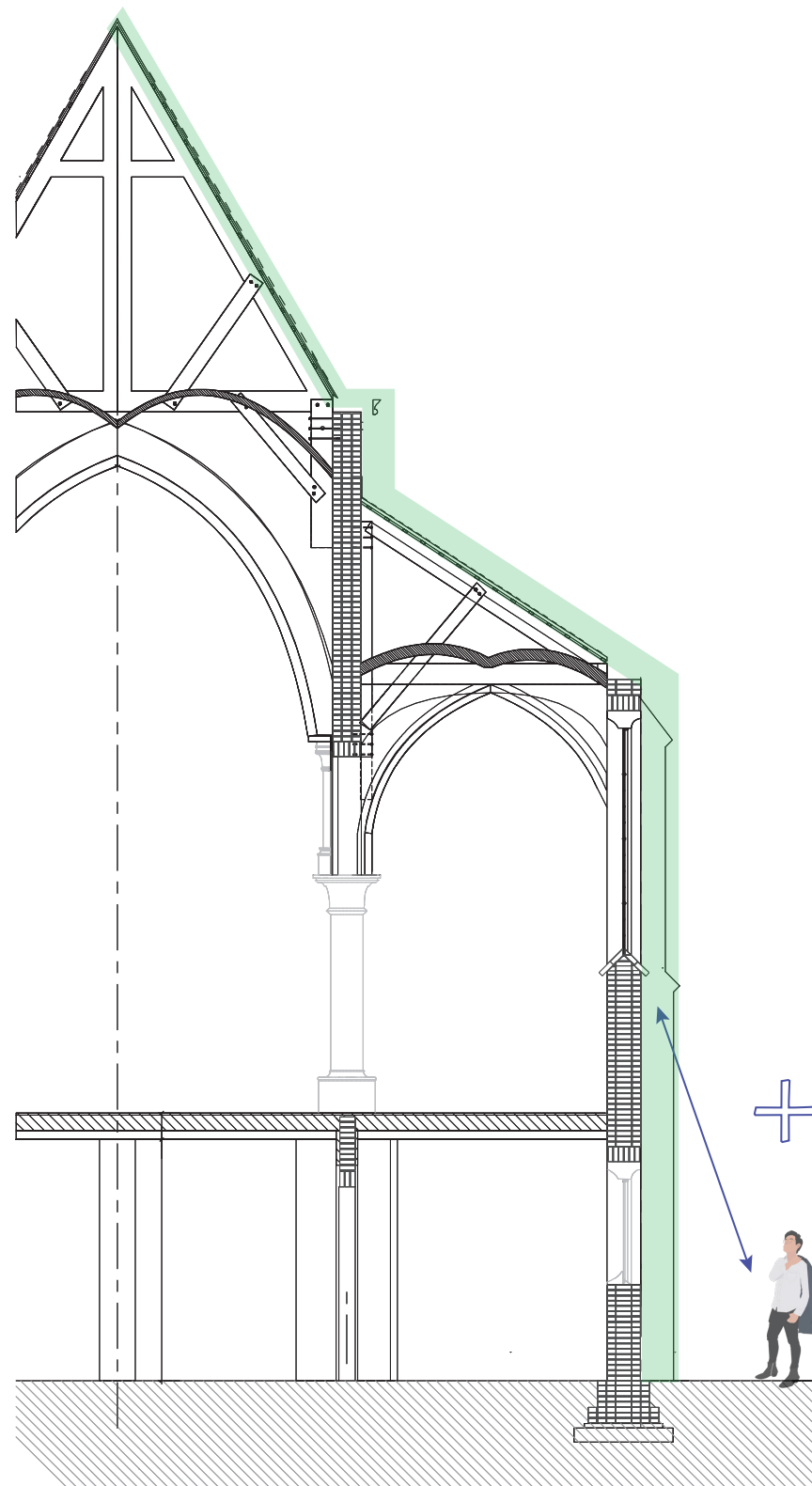


Eliminate cold bridges -> less  
condensation -> less damage -> less  
energy consumption -> less waste

Use advantages of existing thermal  
mass. Keep the builder cool in  
summer and warm in winter

## Interventions

### External insulation - reasoning



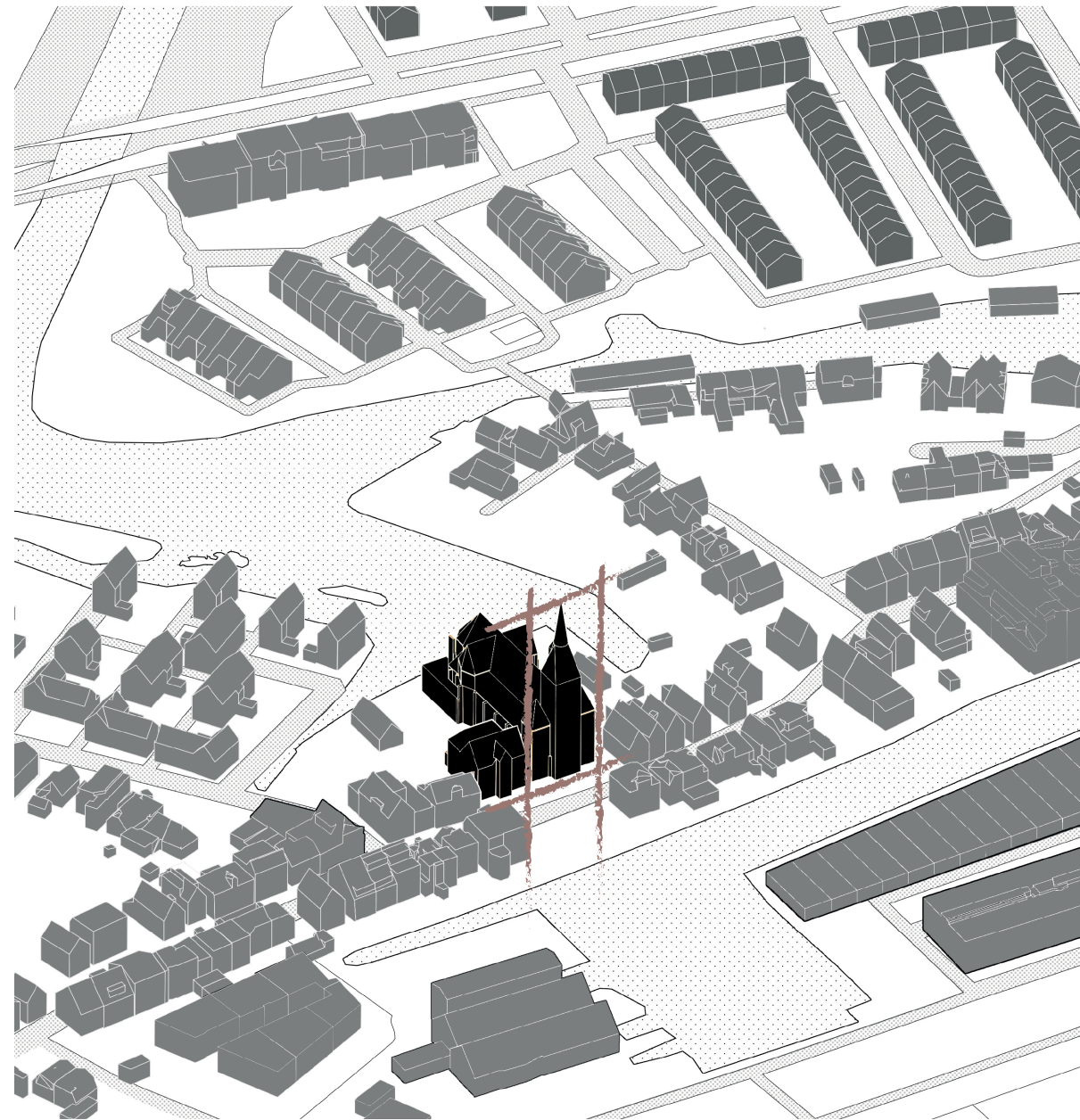
Use new shell as an opportunity to add value to the overall building and purpose.

## Interventions

### External insulation - reasoning



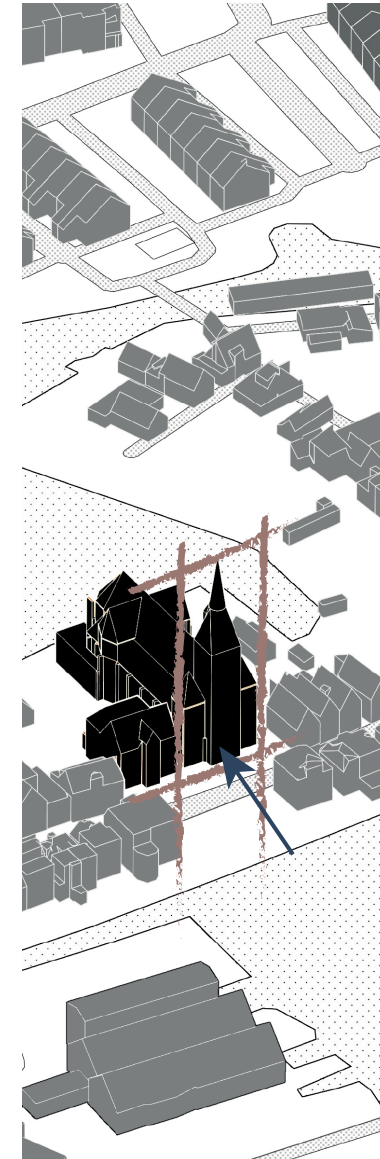
The impact of the exterior of the structure is reduced to the North facade due to the positioning in the urban fabric. The rectory on the west and housing on the east block out the architectural qualities of the church. All building have heritage value and are listed. This makes the impact of externally insulating much less: as well on the urban fabric, as on the heritage value & experience.





## Interventions

### External insulation - reasoning



In fact, when one approaches the building directly from the street this is the only visual impact the exterior of the structure offers in its current positioning. Monumental trees even cover the side altars, causing the tower to be the only remaining visual exterior element.



## Facade

### Existing elements of value



The tower as a whole accounts for the most valued and visible part of the exterior.



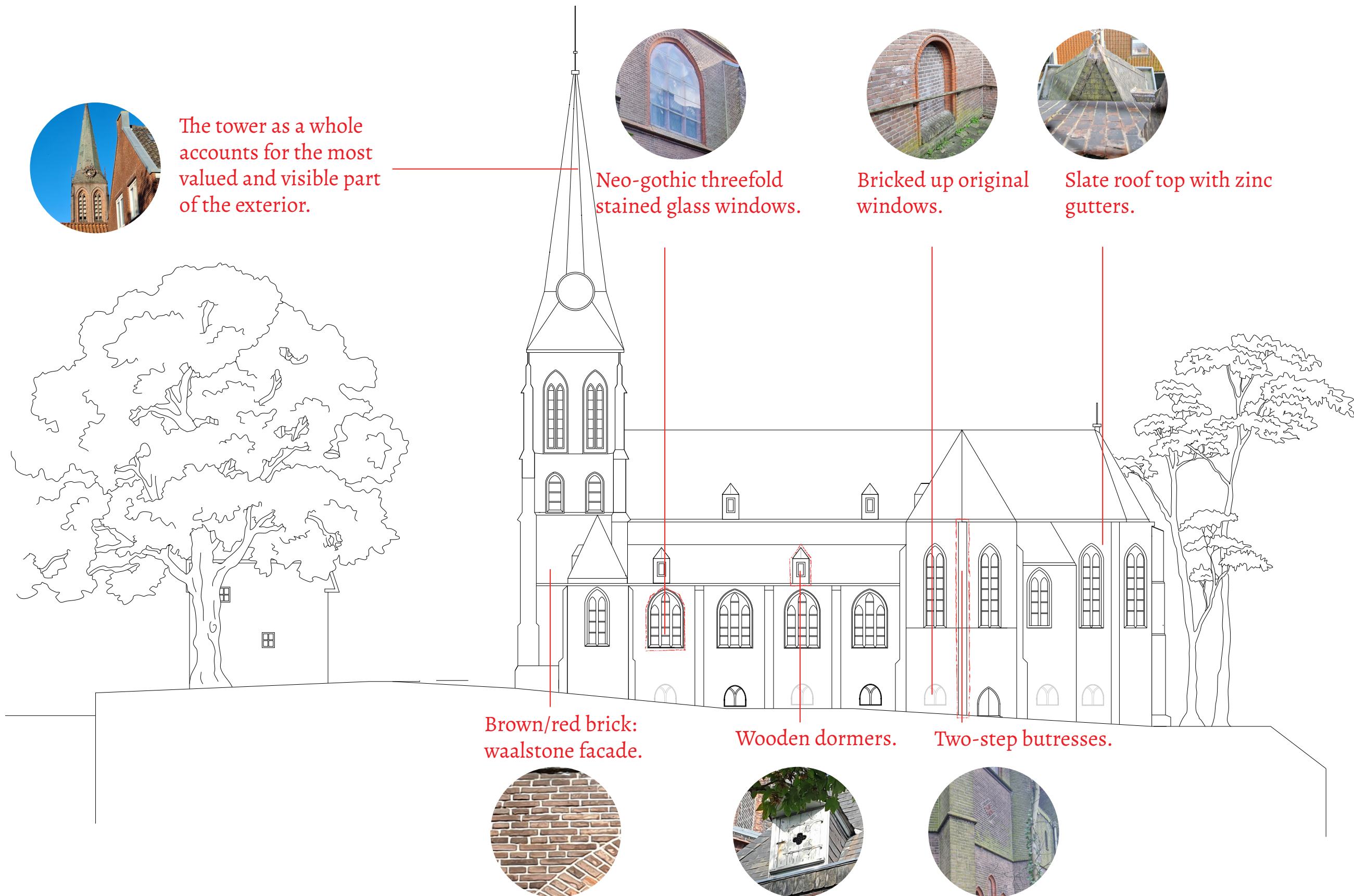
Neo-gothic threefold stained glass windows.



Bricked up original windows.



Slate roof top with zinc gutters.



Brown/red brick: waalstone facade.



Wooden dormers.



Two-step buttresses.



## Facade

### Existing rhythm

Keep rhythm, proportions, verticality and the horizontal lines intact. This translates to following the existing structure, including the buttresses, roofplan and gutters.



Facade

**New east facade design**



Margo Smeenge, 4647467

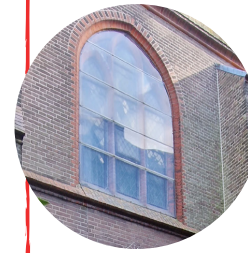
Revitalising heritage: Zero waste church, 2023



Facade  
new rhythm & elements



The tower as a whole  
accounts for the most  
valued and visible part  
of the exterior.



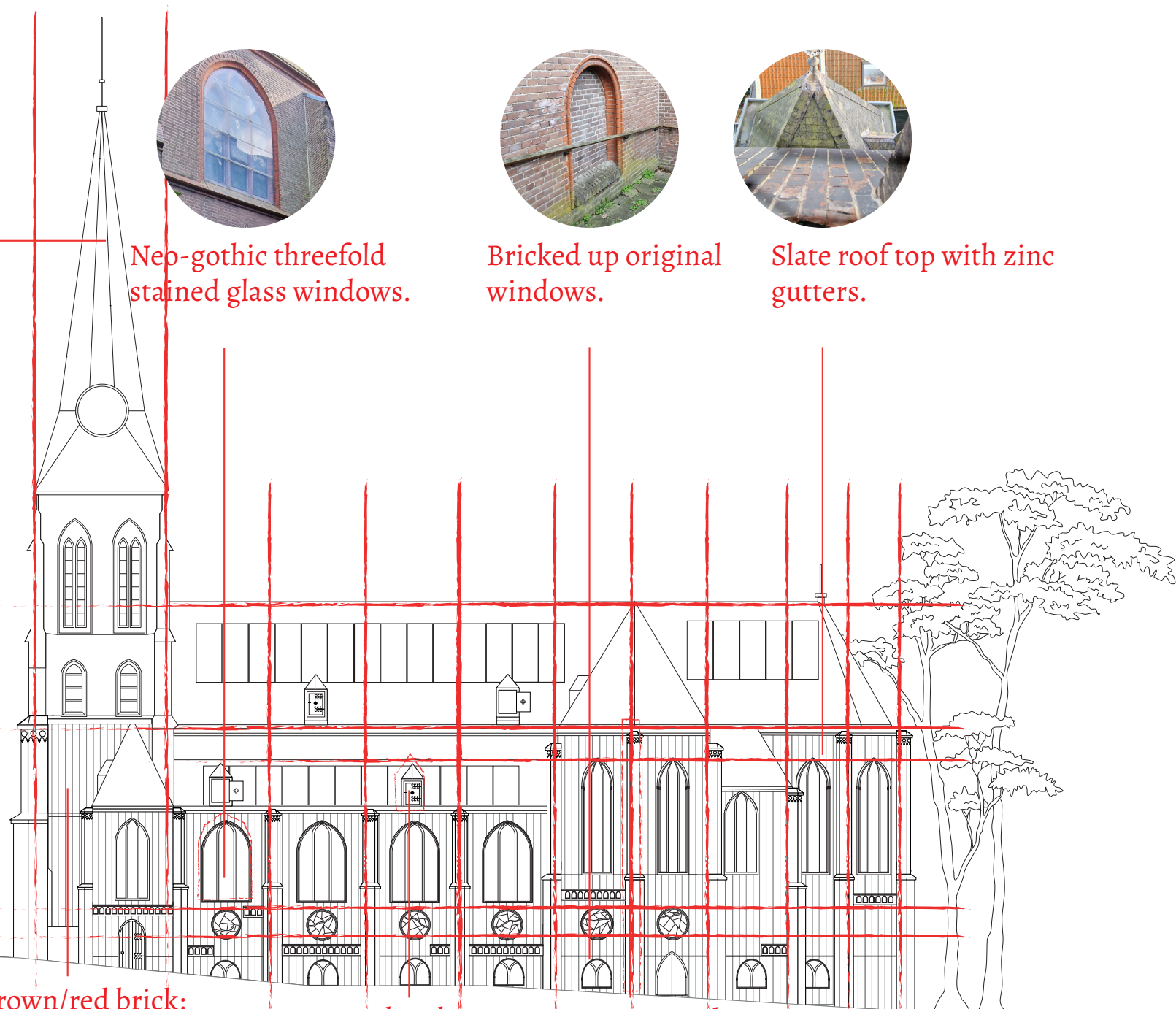
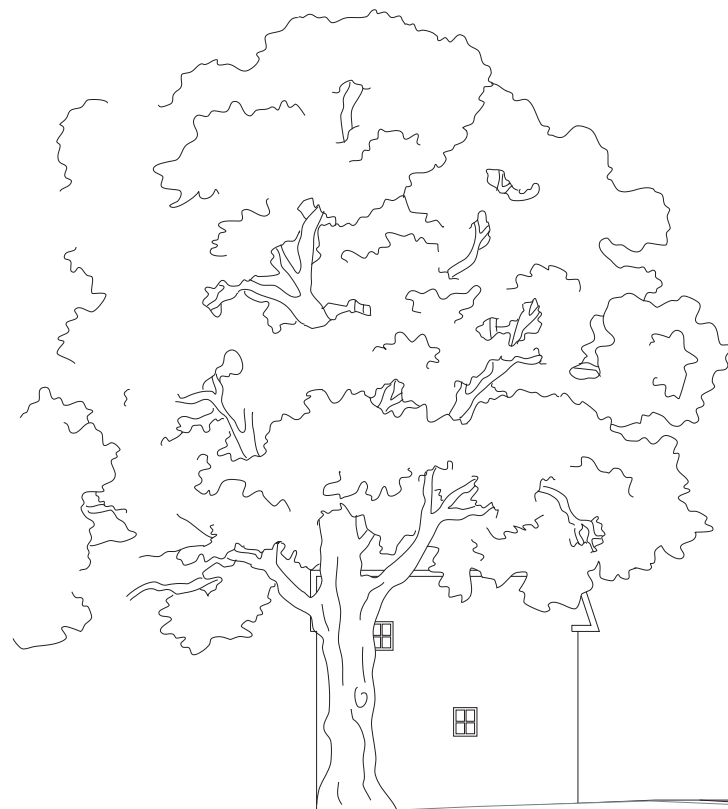
Neo-gothic threefold  
stained glass windows.



Bricked up original  
windows.



Slate roof top with zinc  
gutters.



Brown/red brick:  
waalstone facade.



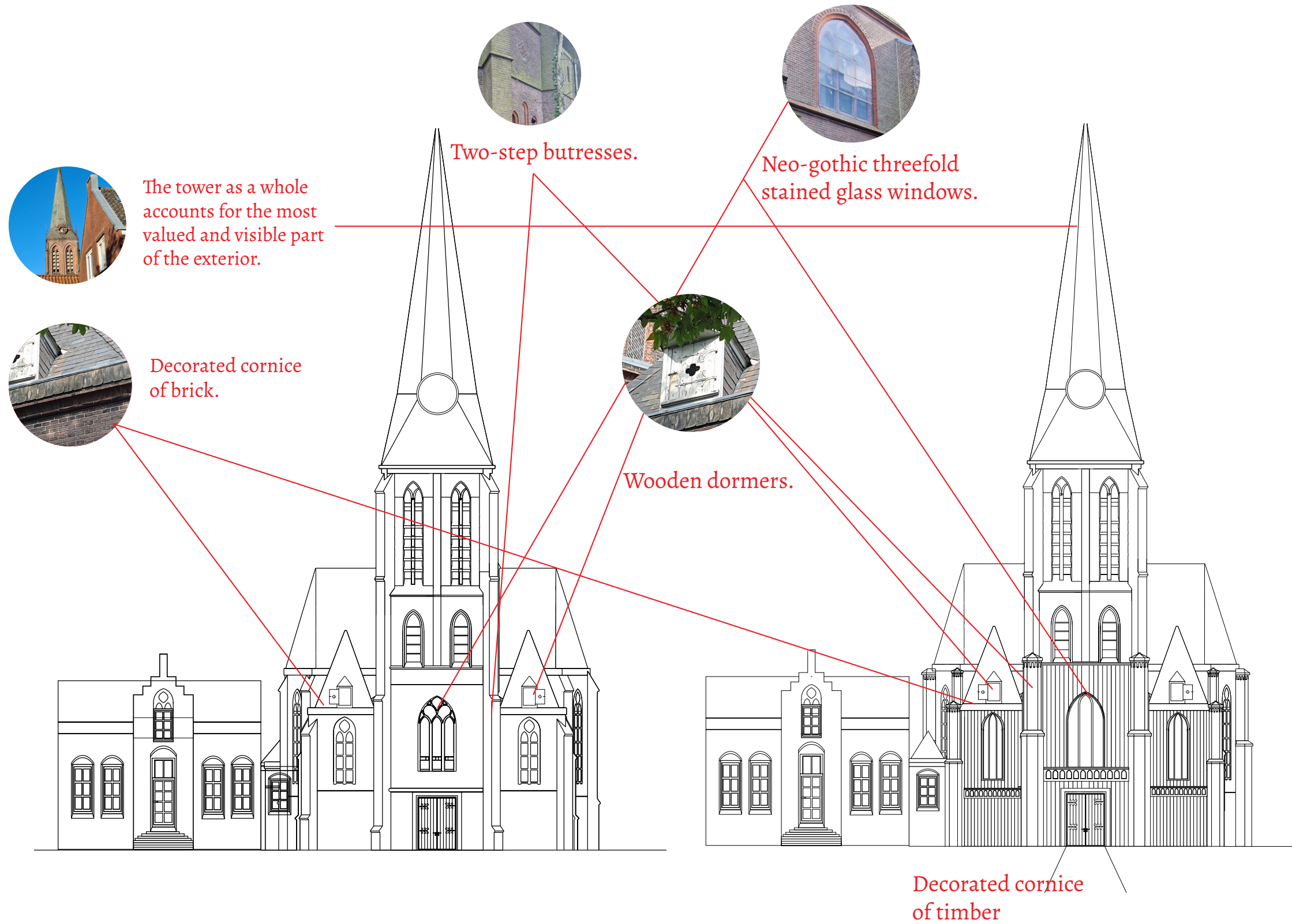
Wooden dormers.



Two-step buttresses.

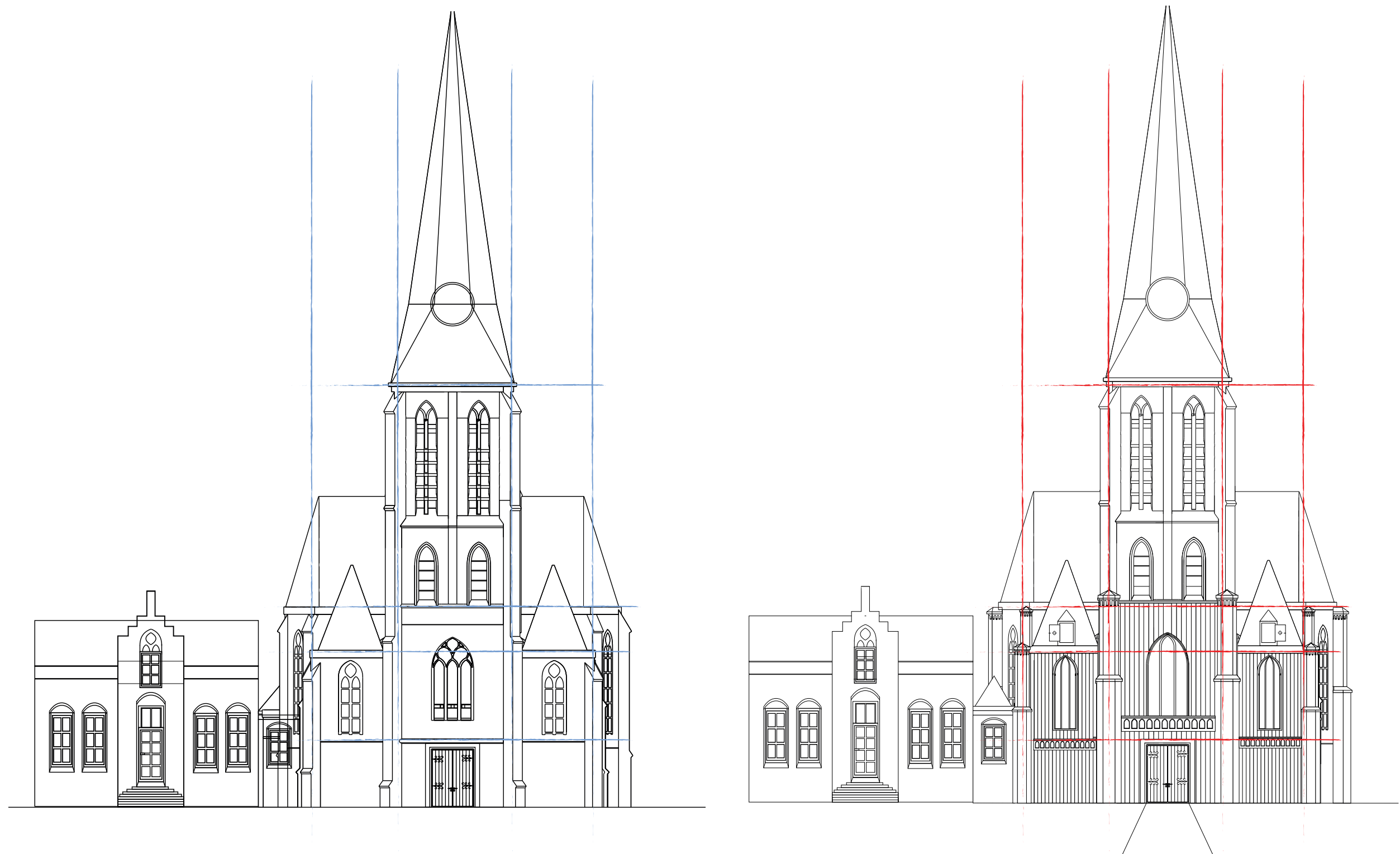


Facade  
south facade elements



Facade

**South facade rhythm**





Facade

**Materiality**



Corten platen



Oud roze limewash



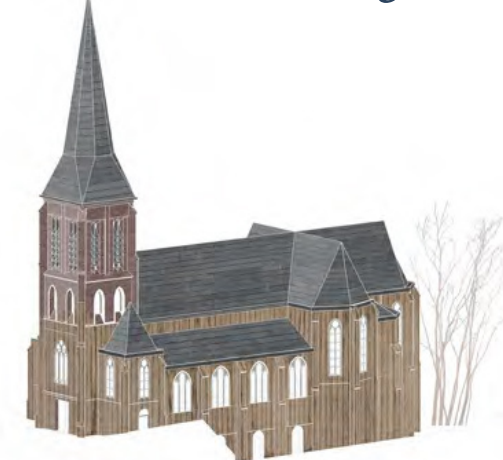
Mahonie siding



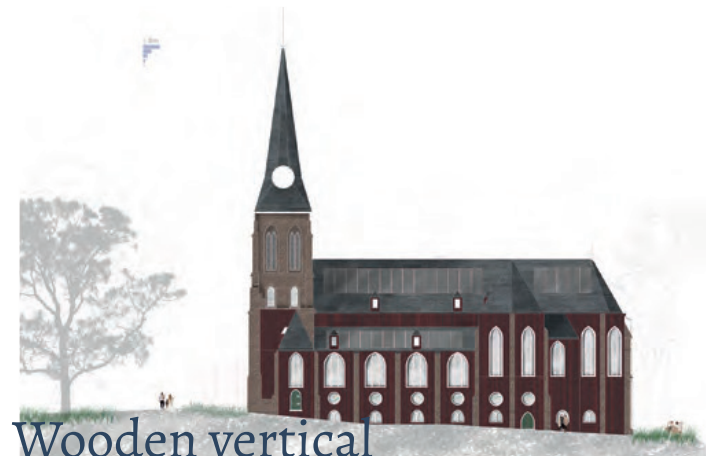
Wooden shingles



Creme limewash



lichtbruin siding



Wooden vertical  
siding met brick  
buttress



Hennep outdoor ins.



donkerbruin siding



Facade

**Context**



Add sustainability factors, fitting in the environment, a rough more natural texture because of the sublime.

Margo Smeenge, 4647467

Revitalising heritage: Zero waste church, 2023



Facade

**New east facade**



Margo Smeenge, 4647467

Revitalising heritage: Zero waste church, 2023



Facade

**New south facade**



Margo Smeenge, 4647467

Revitalising heritage: Zero waste church, 2023

Facade

## Impression tower facade



Margo Smeenge, 4647467

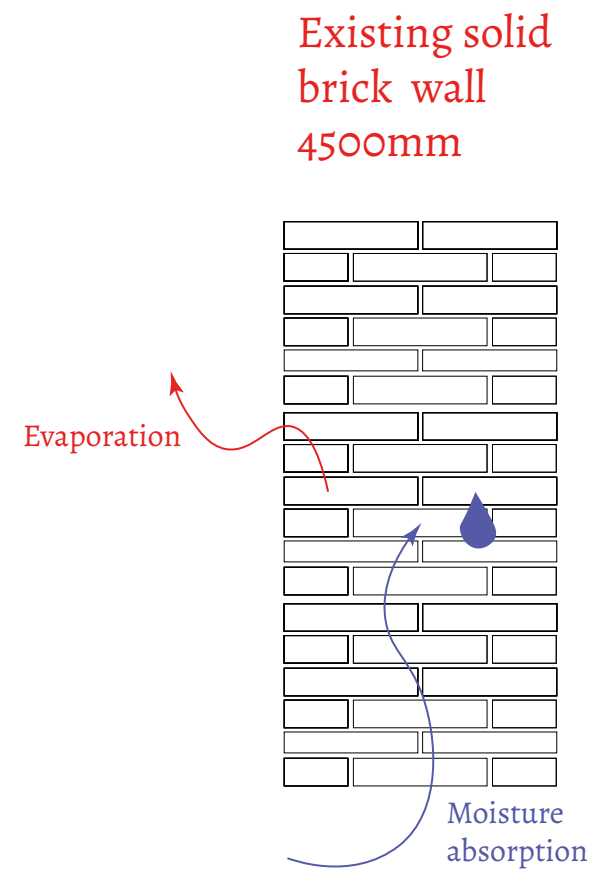
Revitalising heritage: Zero waste church, 2023

How is it build?

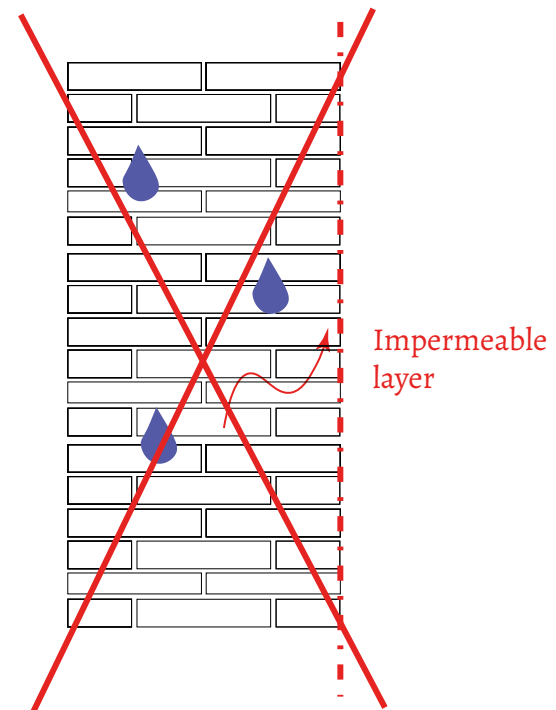


Build-up

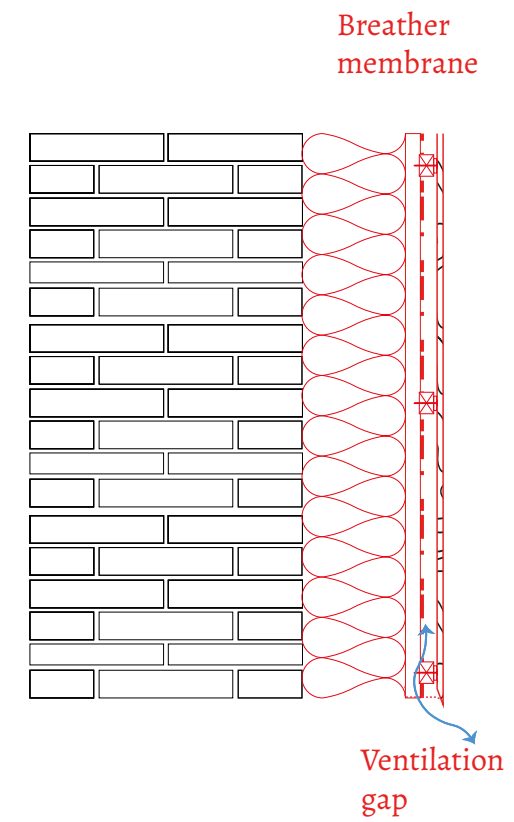
**New exterior wall objective**



A 'breathing' structure



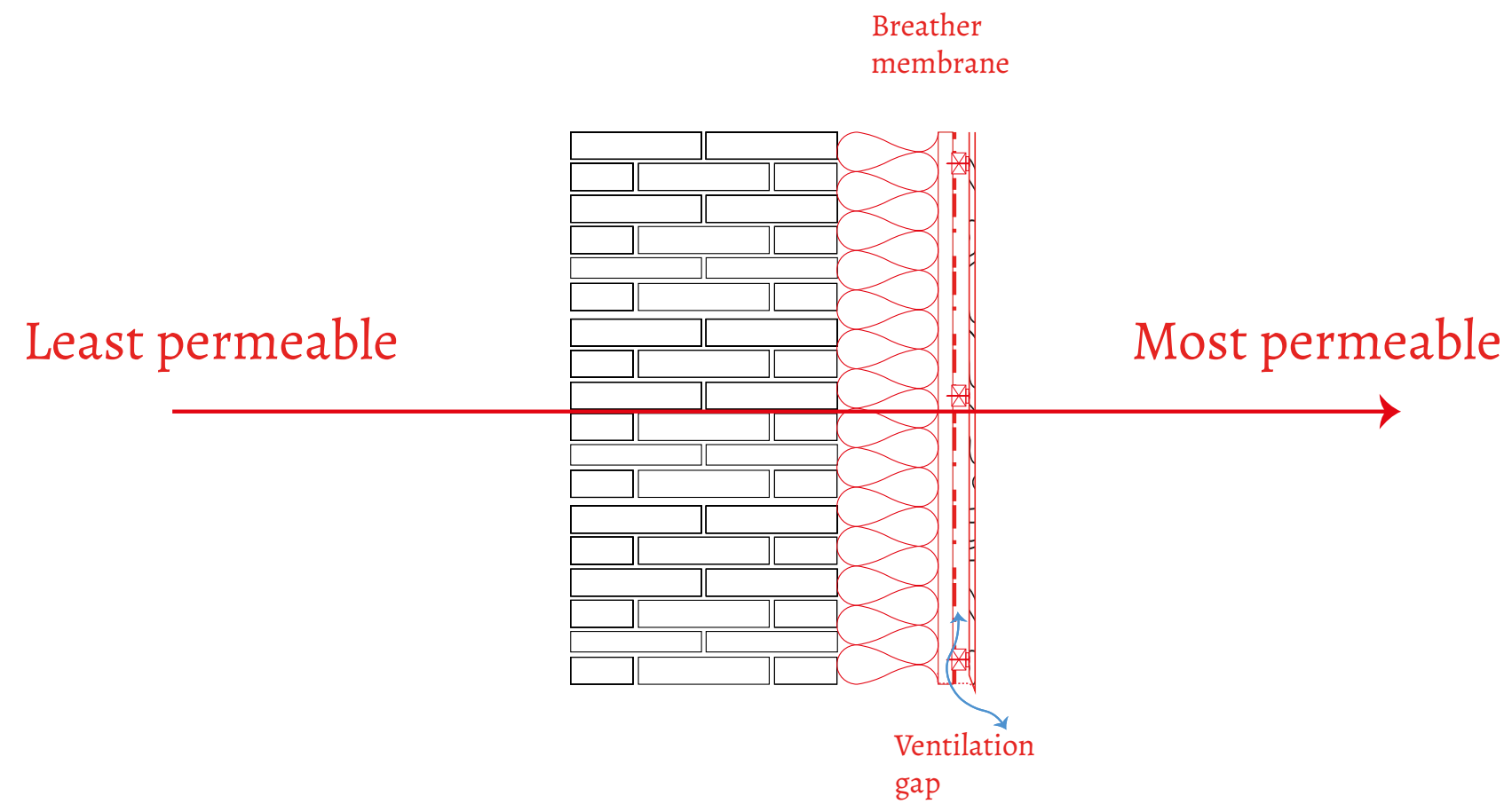
Moisture is trapped



Damp-open building

Build-up

**New exterior wall objective**



**Damp-open  
building**

# Build-up

## Zero waste materials



**Harvested on site and reclaimed**  
slates for roofing



**Circular** Metisse acoustic  
insulation, made from old jeans



**Reclaimed** spruce Beams 6x16 / 65 x  
165 - 300cm from Sint Oedenrode  
for timber framework



**Harvested** on site - waalstone brick  
210x100x50mm



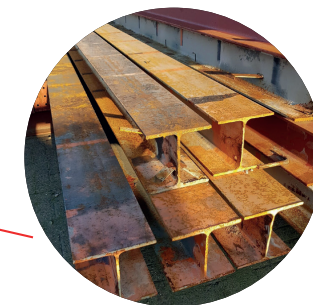
**Circular** bamboo siding



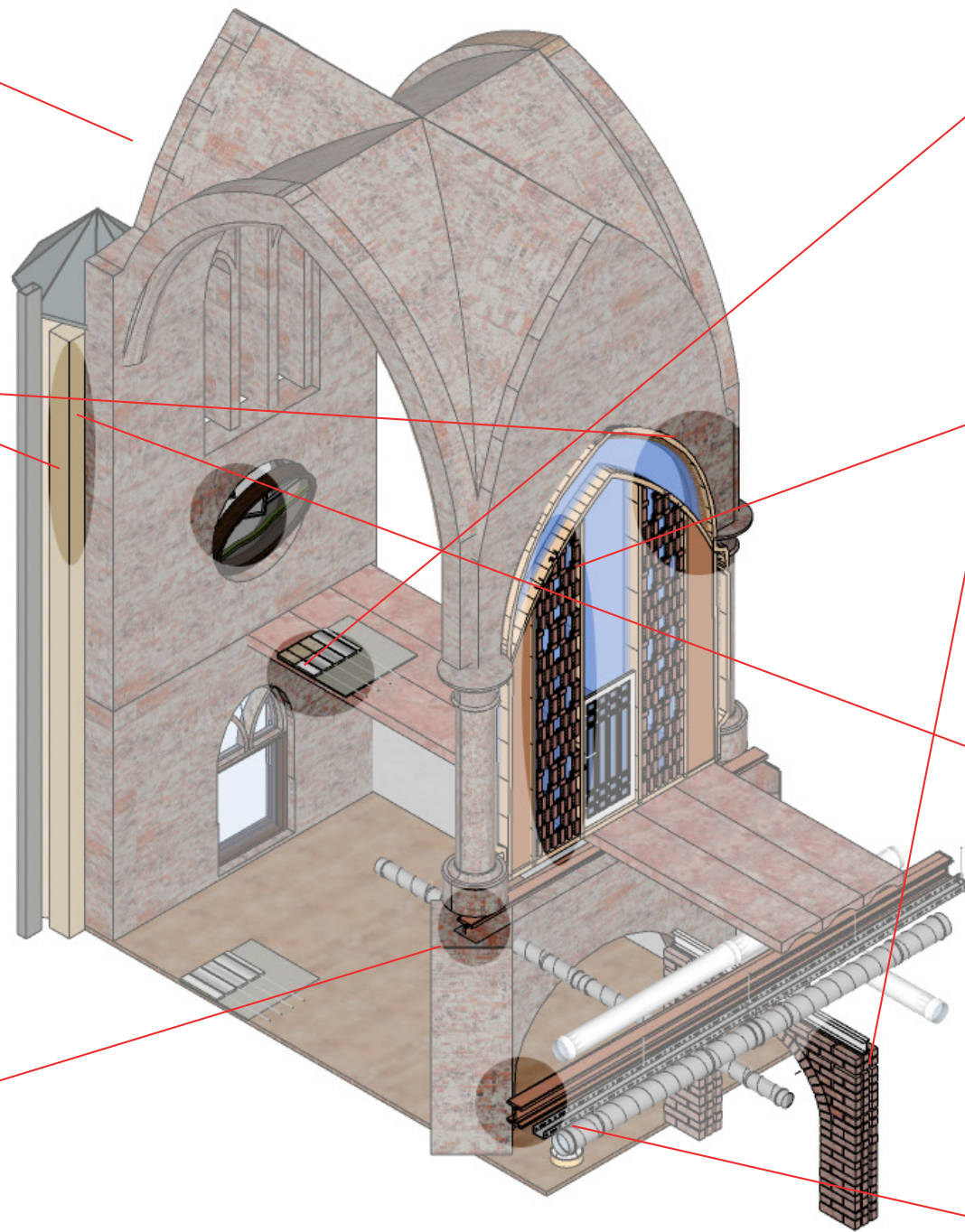
**Biobased, circular** thermal  
insulation - isovlas 200mm



**Reclaimed** IPE360 (360x-  
170x12,7mm) beam from  
Sint Oedenrode



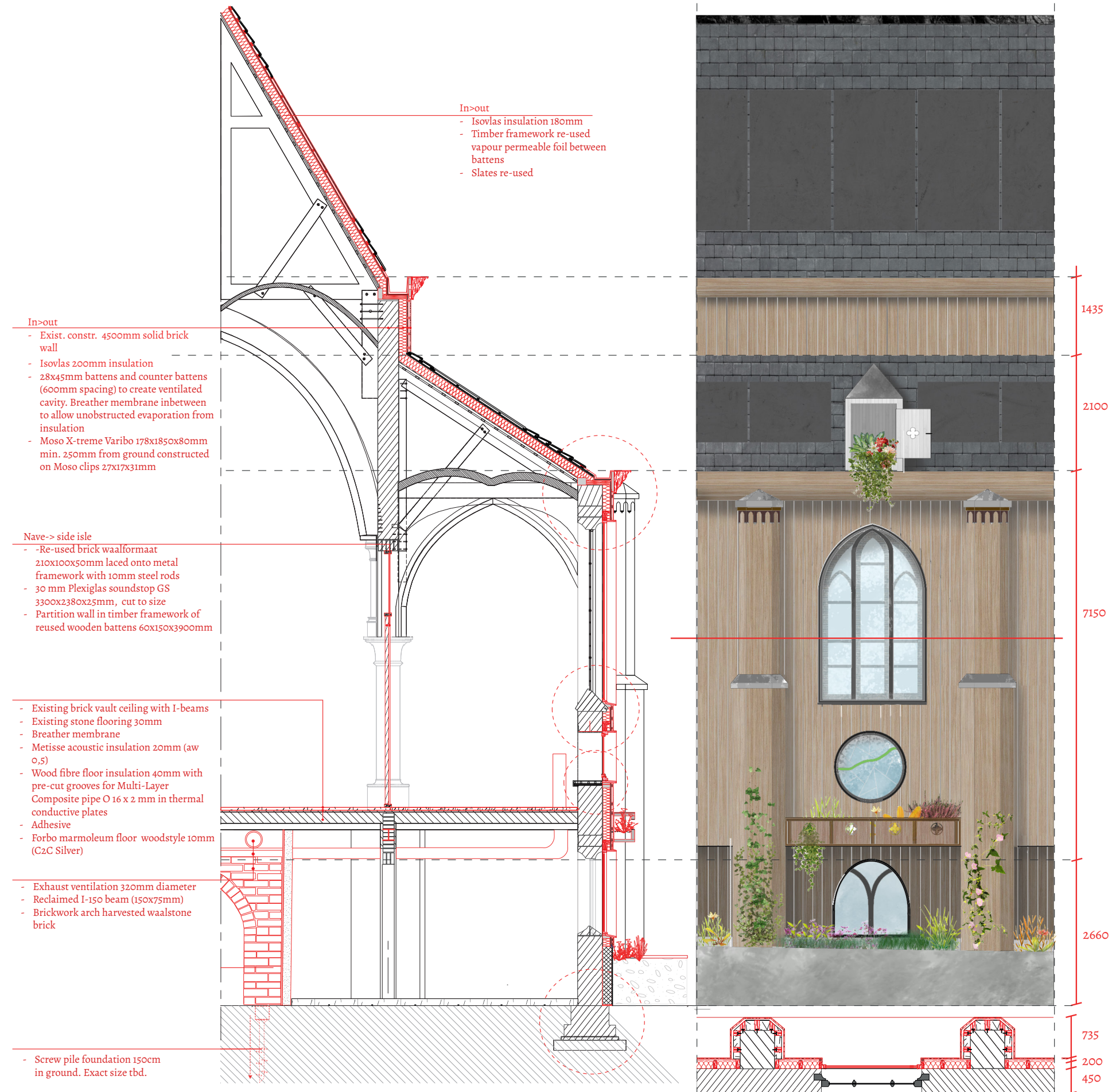
**Reclaimed** HEA300 beam  
from Sint Oedenrode





# Build-up

## Facade fragment

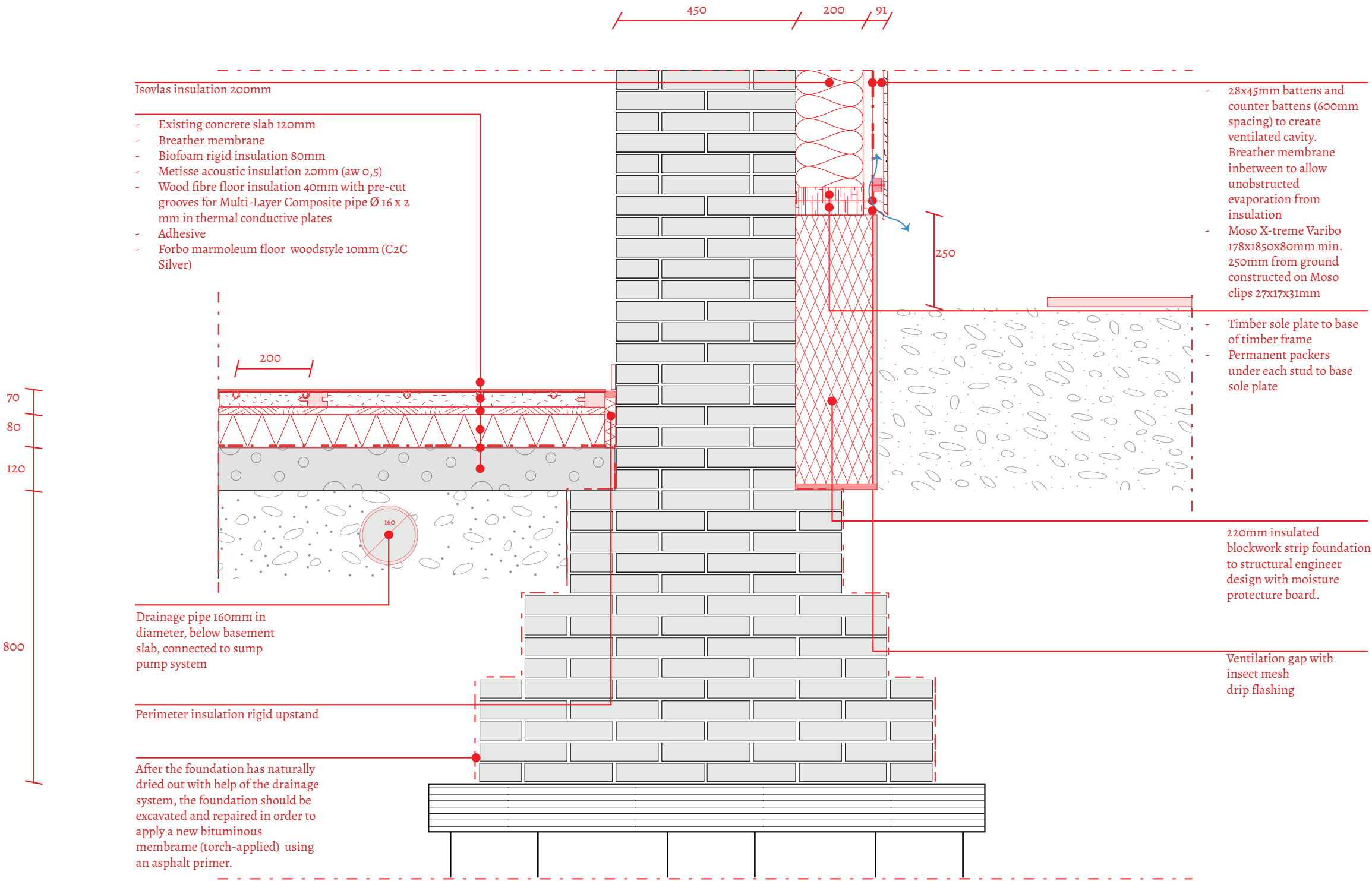


Margo Smeenge, 4647467

Revitalising heritage: Zero waste church, 2023

Build-up

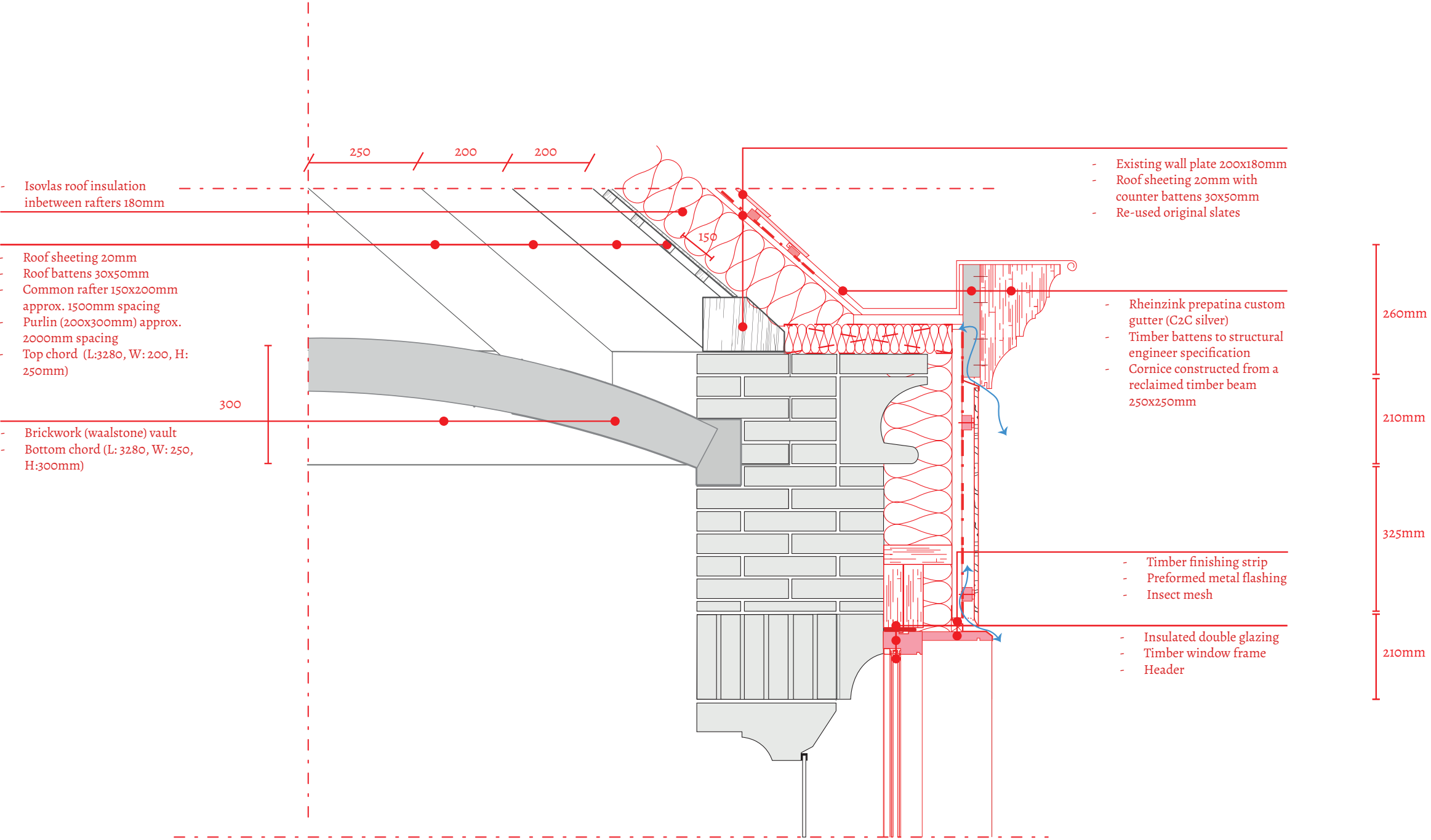
Foundation detail



Build-up

**Gutter detail**

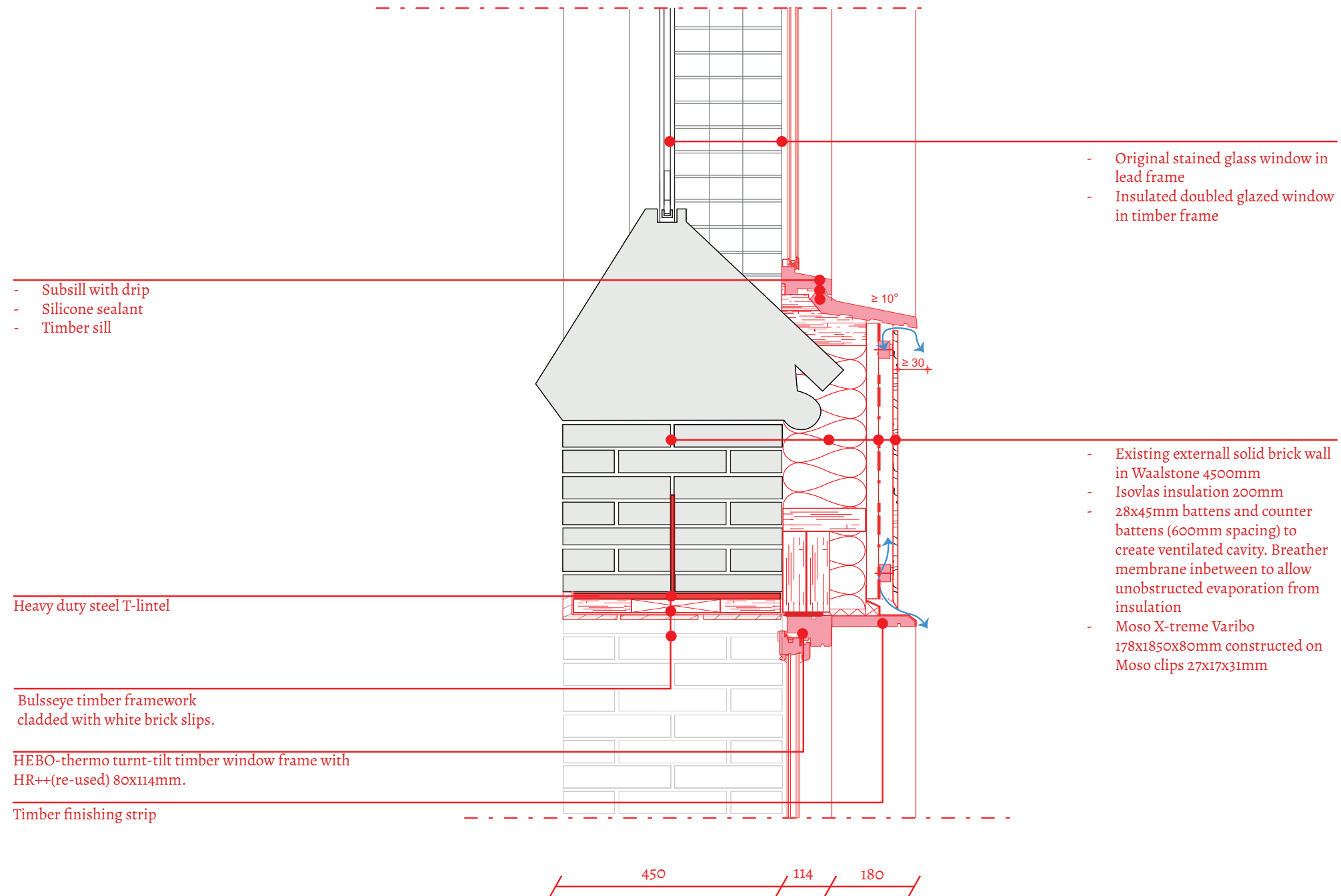
Add top window





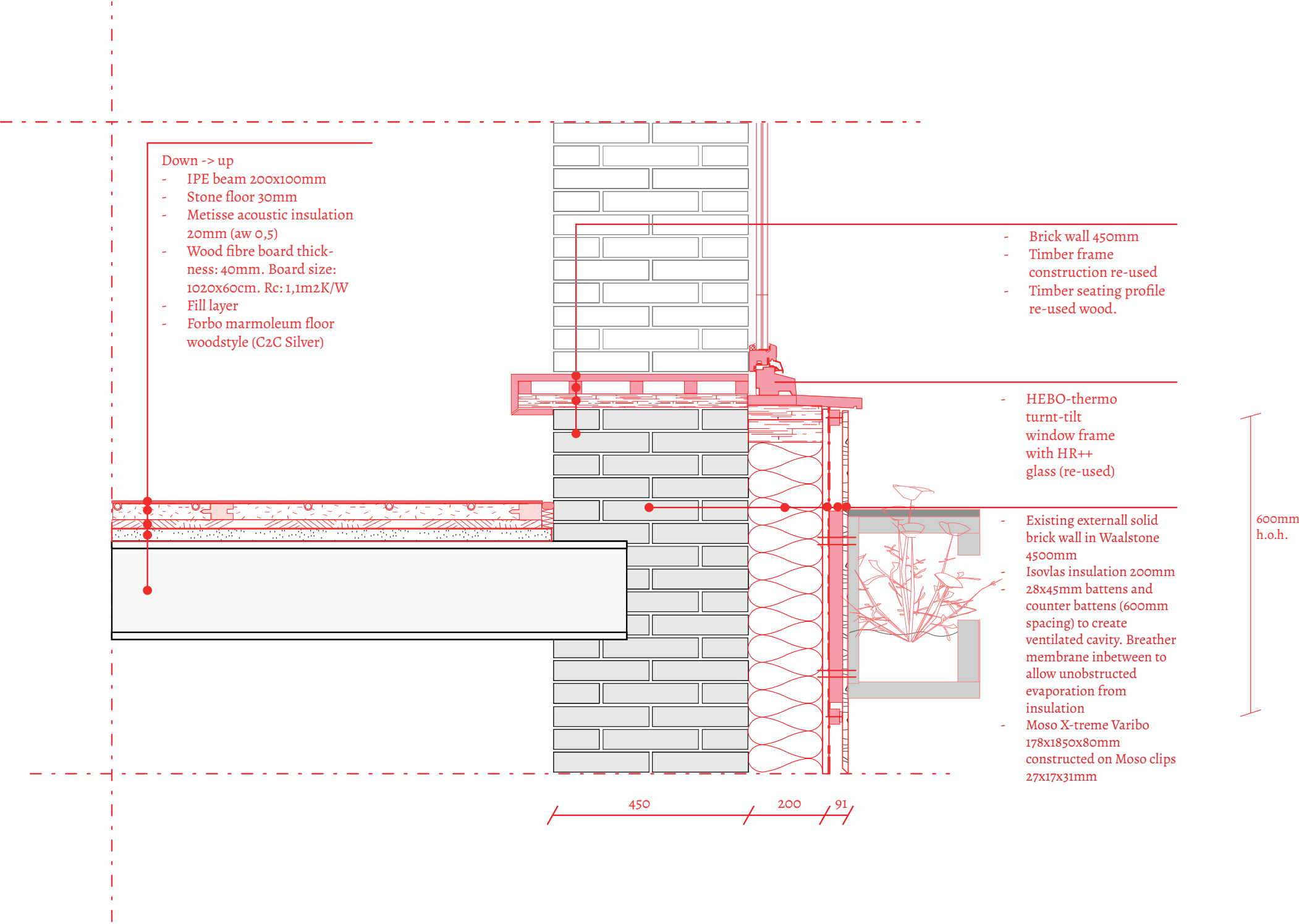
# Build-up

## Window detail



Build-up

Window detail bottom

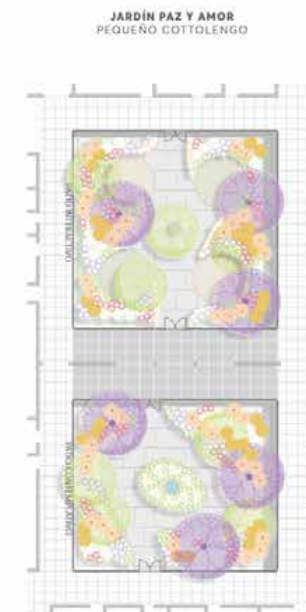
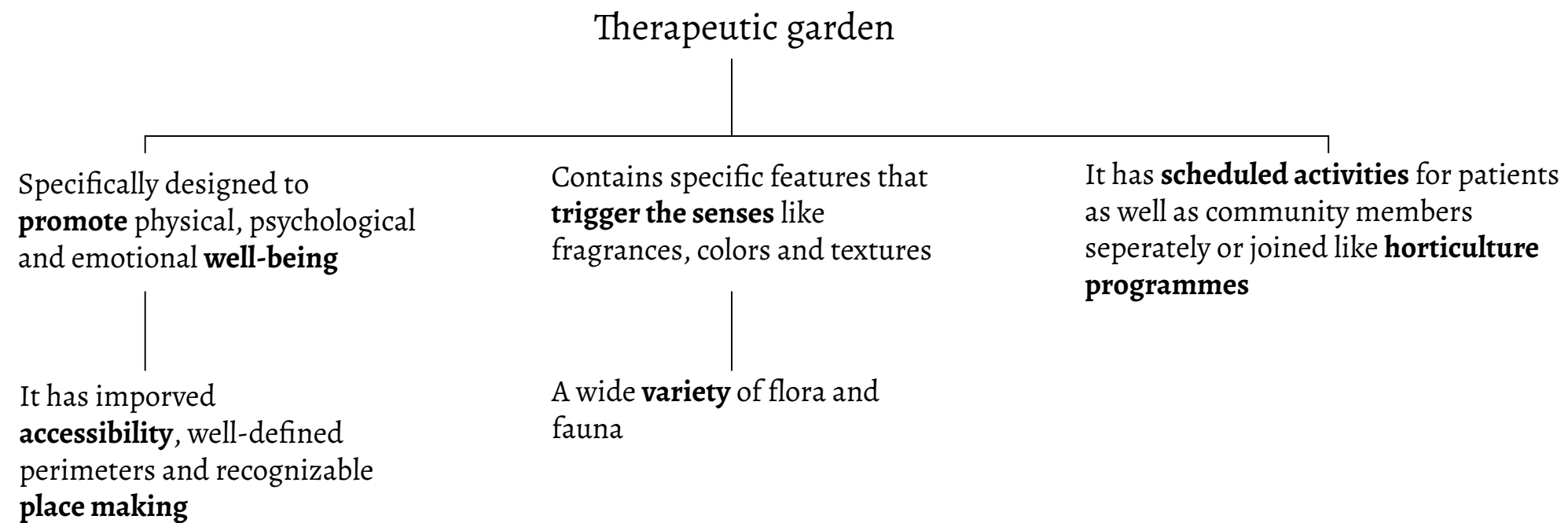


Onto the therapeutic garden



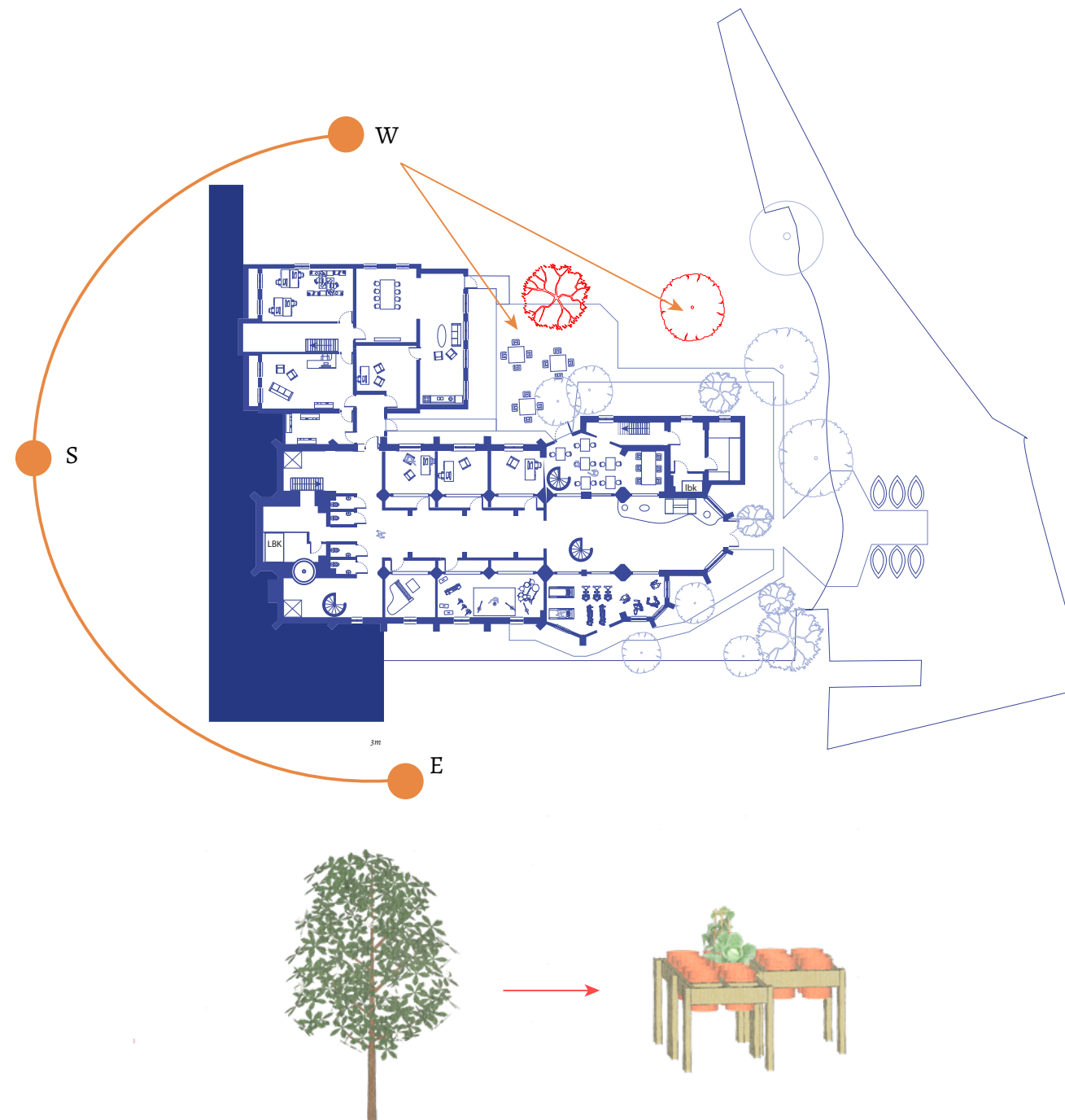
Therapeutical garden

**Description & requirements**



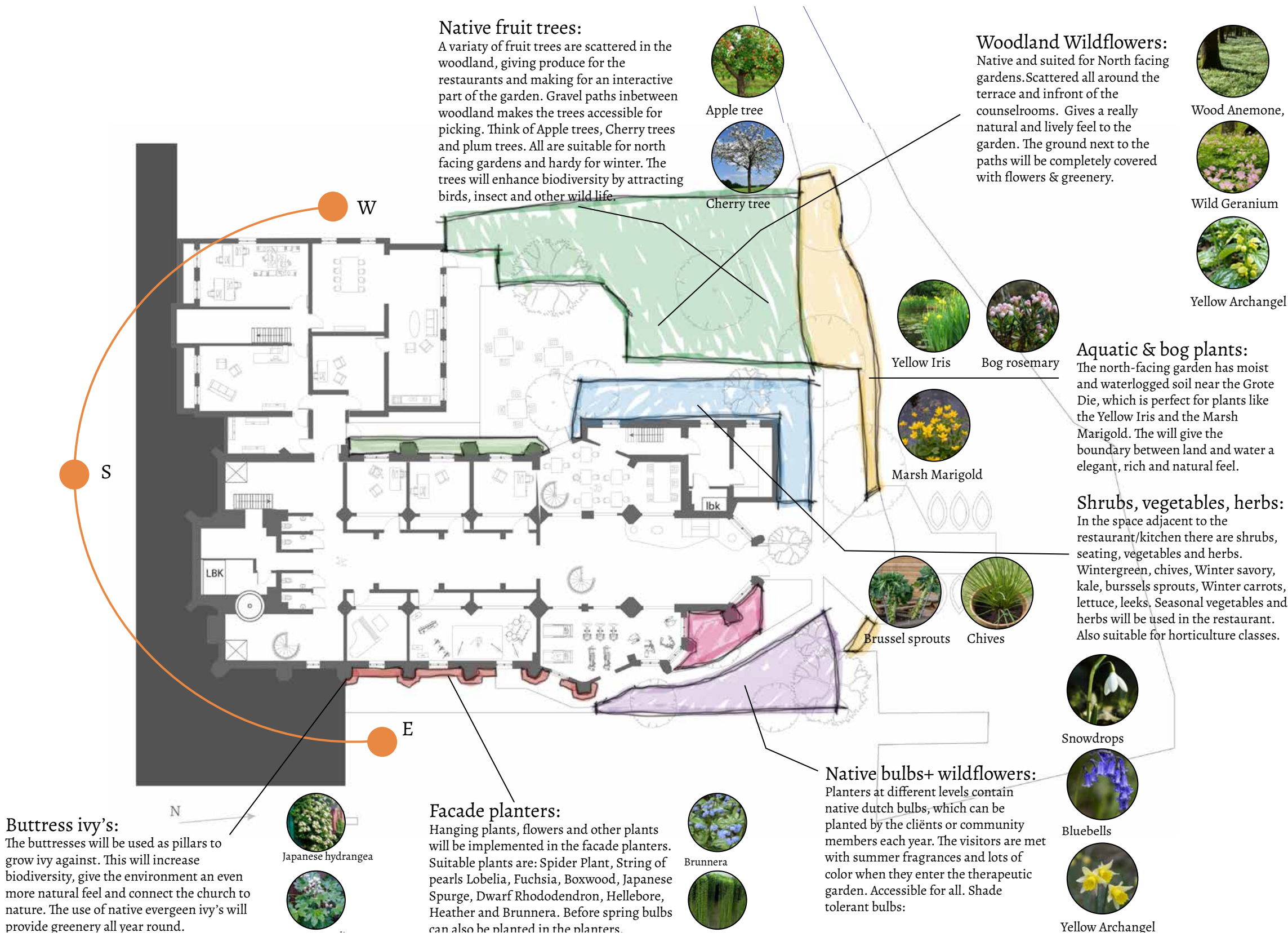
## Therapeutical garden

### Demolition



Therapeutical garden

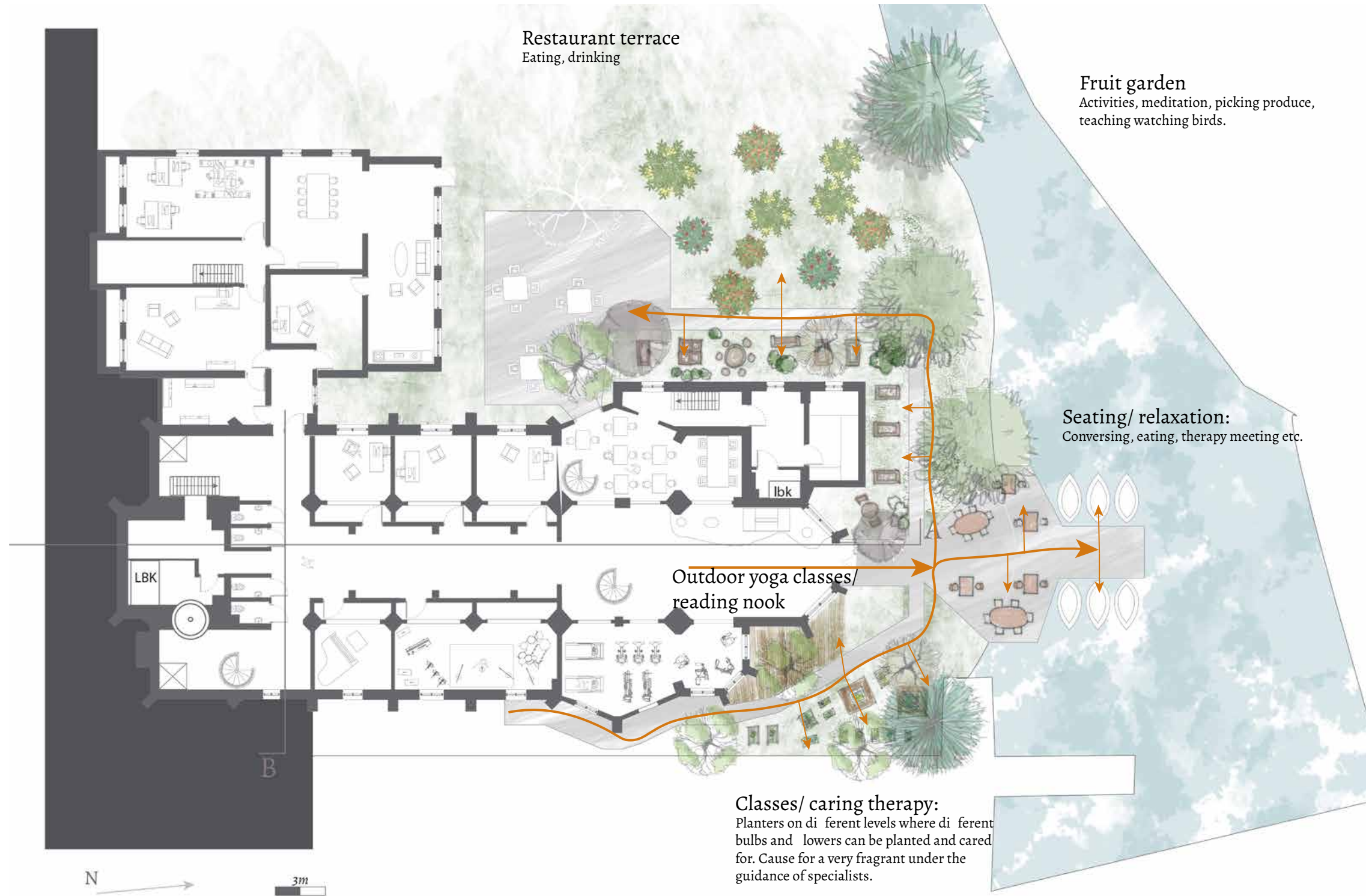
Plant selection





# Therapeutical garden

## Program



## Therapeutical garden

### Facade functions

1. Balcony gardening classes for the physically able. Classes for both MHC-clients as well as community members (mixed). Maintenance and changing vegetation/flowers depending on schedule/requirements.

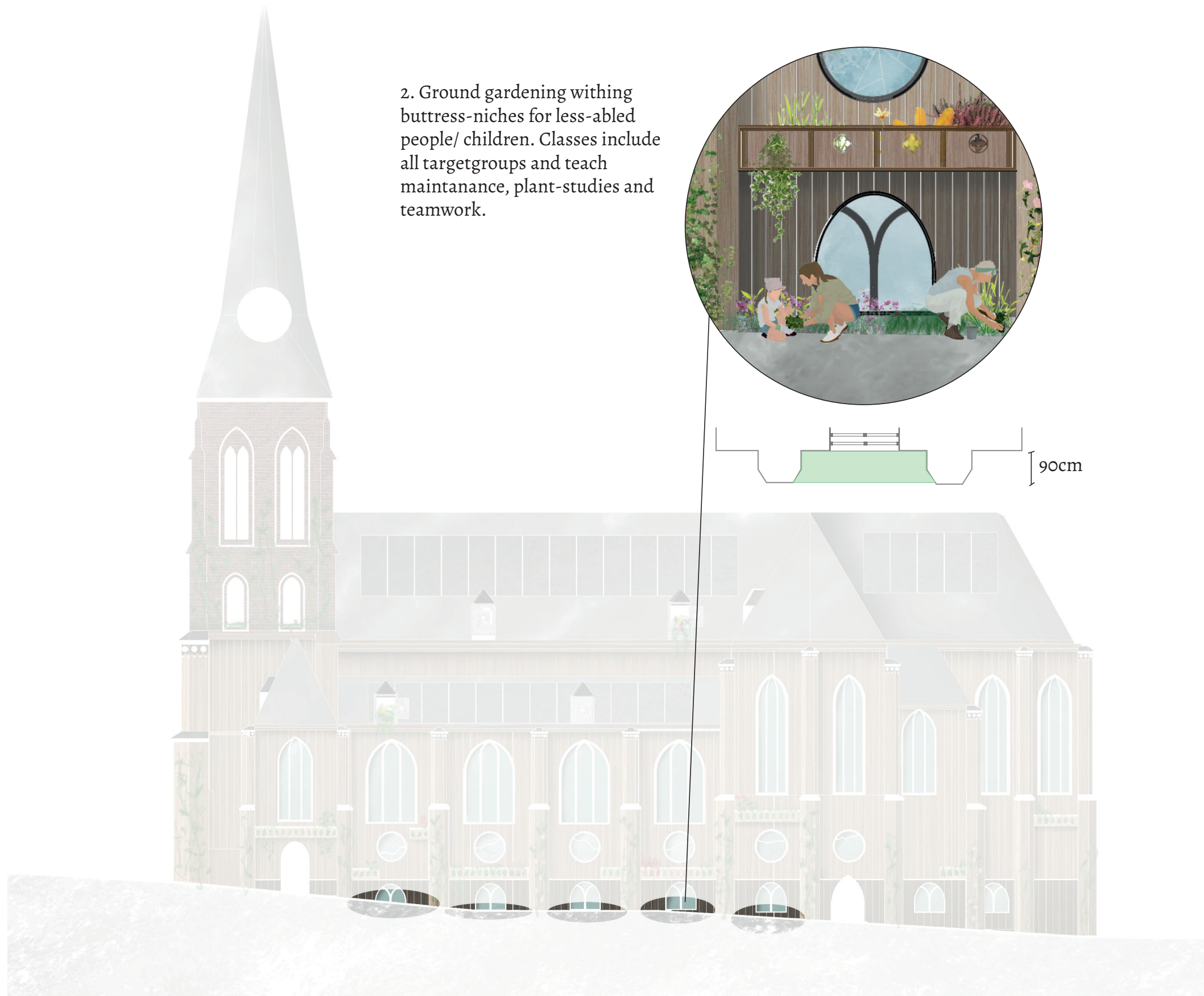
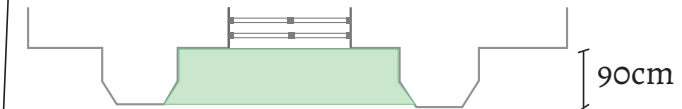




## Therapeutical garden

### Facade functions

2. Ground gardening withing buttress-niches for less-abled people/ children. Classes include all targetgroups and teach maintanance, plant-studies and teamwork.

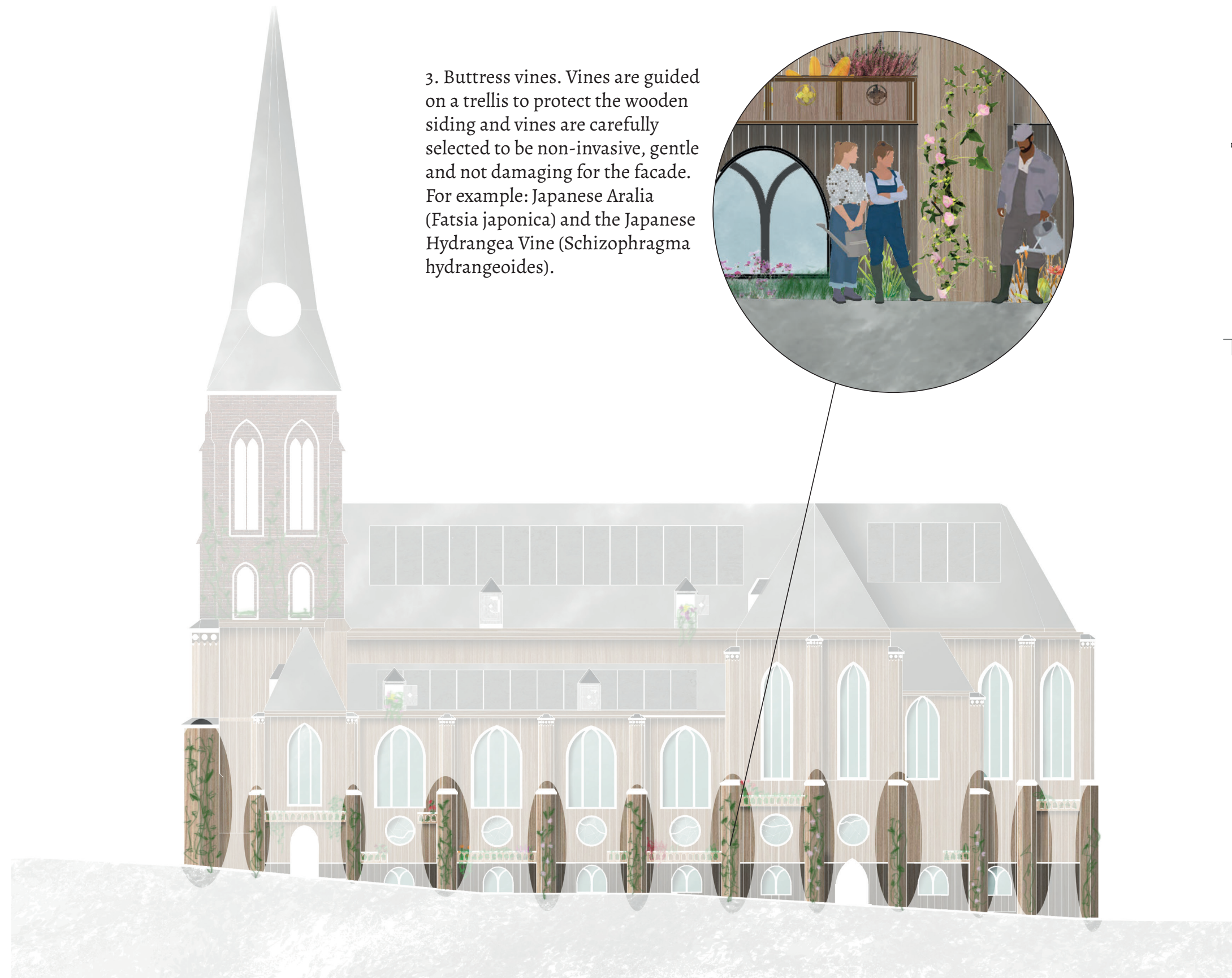
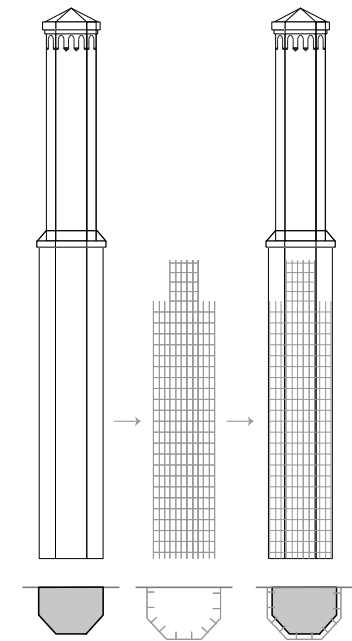




## Therapeutical garden

### Facade functions

3. Buttress vines. Vines are guided on a trellis to protect the wooden siding and vines are carefully selected to be non-invasive, gentle and not damaging for the facade. For example: Japanese Aralia (*Fatsia japonica*) and the Japanese Hydrangea Vine (*Schizophragma hydrangeoides*).



Therapeutical garden

## Impression



Margo Smeenge, 4647467

Revitalising heritage: Zero waste church, 2023



## Experiencing the transformed Sint Augustinuskerk



## The sublime

### Preservation

The religious artefacts, that exemplify the **spirituality** of the space, enhance the sublimity of the space through association (see research). This is not only the pulpit, statues, the altar, but also the wooden entrance doors and the confession enree-doors. They give **unique details** and a spiritual atmosphere to the space, further transcending the experience of the visitor.

The gothic arches and ribbed vaults give **rhythm, repetition** and **unique details** to the space. They portray a clear **devide** between the nave and the lower side-is-les but maintain an overall **uniformity, consistency and symmetry** of the space. The ribbed vaults and arches draw the eye upwards making the visitor feel smaller and more aware of their surroundings.

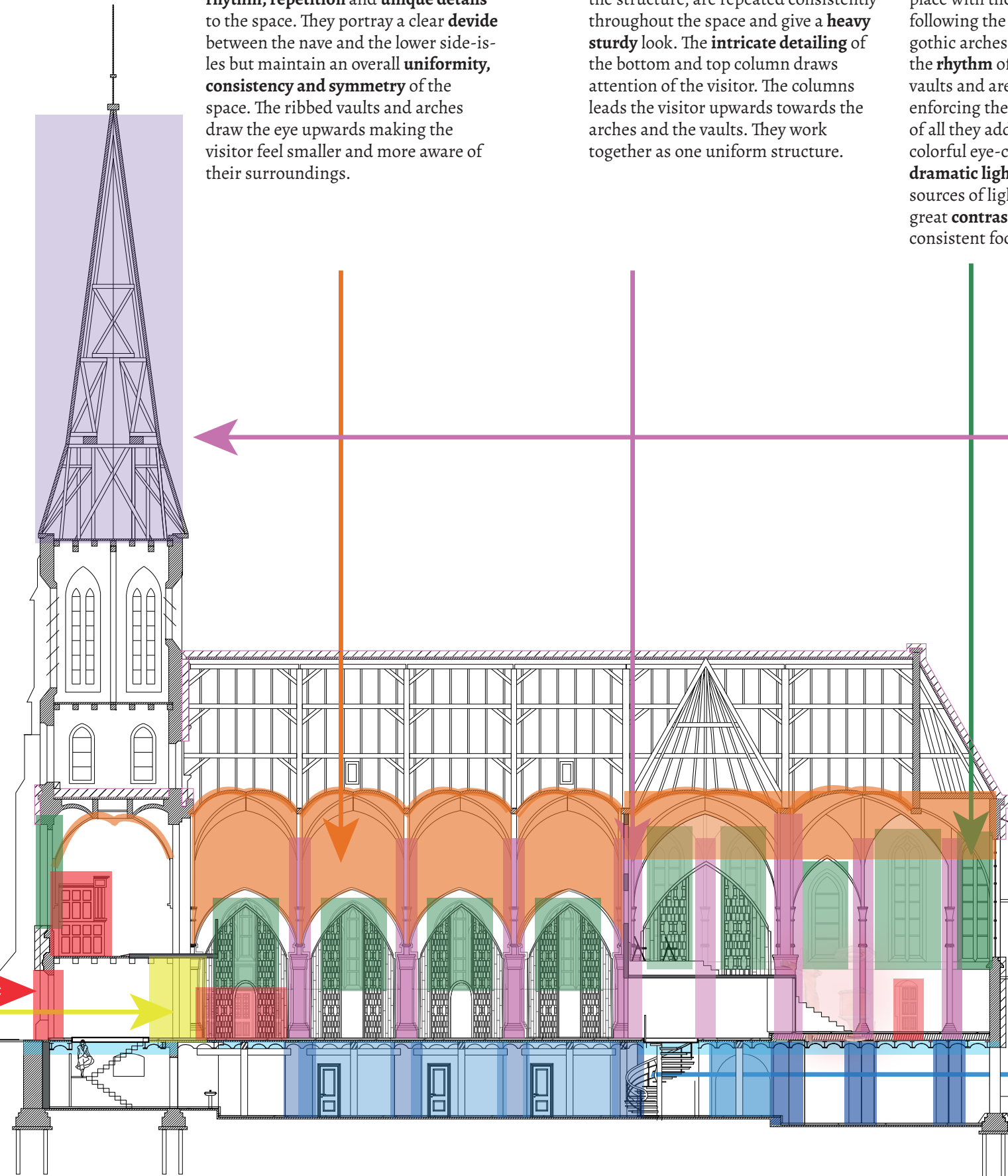
The columns adhere to the **rhythm** of the structure, are repeated consistently throughout the space and give a **heavy sturdy** look. The **intricate detailing** of the bottom and top column draws attention of the visitor. The columns leads the visitor upwards towards the arches and the vaults. They work together as one uniform structure.

The stained glass windows fall into place with the existing architecture, following the heigh placement and the gothic arches. They also fall in line with the **rhythm** of the columns and ribbed vaults and are consistently repeated, enforcing the overall **uniformity**. Most of all they add **intricate detailing**, a colorful eye-cather which provides **dramatic lighting**. Being the only sources of light in the interior they give great **contrast** to the space and provide consistent focus points in the space.

The **height** of the tower stands out in its environment, emphasizing the **scale** of the structure which is overpowering on the small dike.

The scale of the entrance **contrasts** the **scale** of the church interior which emphasizes the scale overall, enhances the sublime experience of the visitor.

The brick arches, square columns and brick vaulted ceiling in the LGF give it a **heavy and strong or powerful** feel. These elements add to the **character** of the church and the overall **rhythm** of the lower ground floor space. They communicate a consistency over the LGF as a whole which results in a uniformity.



The building

**Experience**



**SCAN ME**

<https://www.youtube.com/watch?v=FfsnVihi1YM&t=6s>

**Thank you.**