Authenticity in the Redesign of Dutch Post-War Malls

Msc3 Research Plan

An exploration of the concept of authenticity in heritage, related to the redesign of 1950s and 60s Malls.

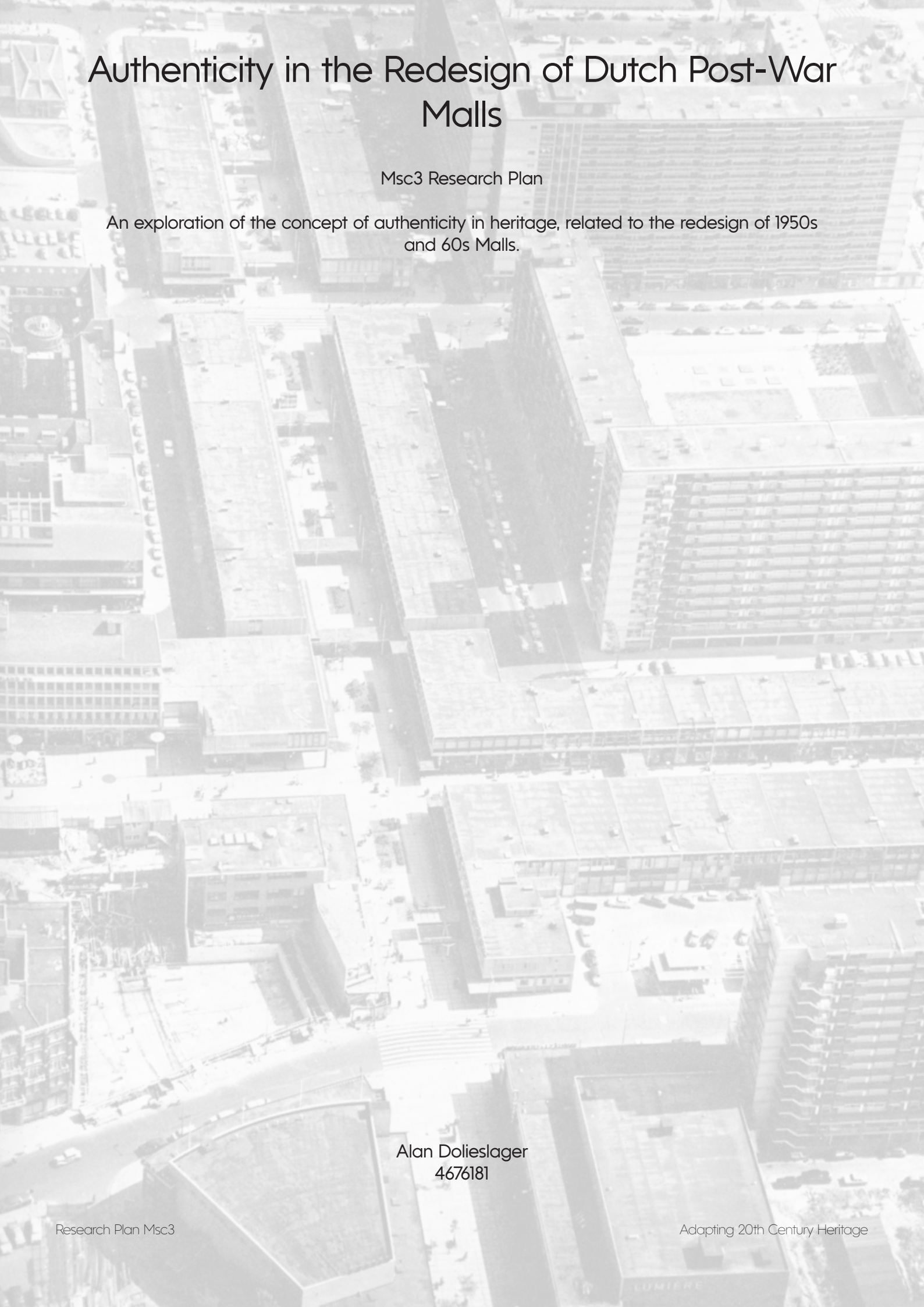

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Fig.: Original yet contemporary: Poetry brought back in new form at the Lijnbaan. Image source: BKOR
Fig on cover.: Aerial photograph of the lijnbaan in the 60s. Image source: Beeldbank Rotterdam

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Abstract

Fig.: The Barcelona Pavillions - 1928 and Today. Own Collage. Image sources: Julie Rafalski Wordpress, First-Bar Wordpress

Authenticity is a subject often debated in architectural circles when describing a quality assigned to a structure. Recently, it has taken root in the subject of transforming heritage projects. In the Netherlands, various modernist structures are increasingly subject to redesign, in particular the iconic post-war malls that sprang up during the latter half of the 20th century. Redesigning these structures requires taking a stance on the degree of authenticity and the heritage values the architect and other stakeholders wish to preserve, a process actively seen in the Rotterdam icon of the Lijnbaan.

In this research plan, the foundation for an exploration into the concept of authenticity and how it relates to design interventions will be laid. For this exploration, research is to be done on the definition of authenticity through literature research. This definition will be used to create an "authenticity model" to which a list of interventions can be connected, similarly concluded from literary research. Case studies of redesigned Dutch post-war malls and interviews with the conducting architects, through thematic analysis, will provide data to connect heritage values to intervention strategies and the authenticity models.

The end goal of the research plan is to create understanding of the term authenticity and to connect it to heritage values identified in the design phase and choice of design intervention. The authenticity model produced by compiling the findings can be used to test other's designs but also form the designer's own stance and understanding of the process which guides the redesign of post-war Dutch malls. If successful, it could be expanded upon and extended to other typologies in further research.

Introduction
Dealing with Heritage

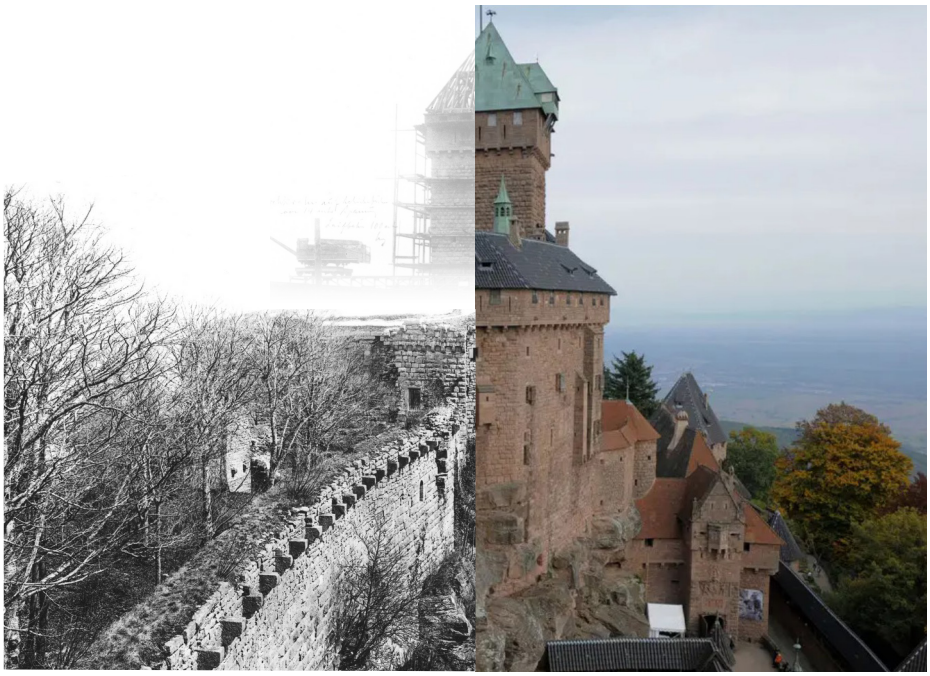


Fig.: Chateau Haut-Koenigsbourg, Alsace. Ruined in the 1630s, rebuilt from 1904 to 1911. Own collage. Image sources: Kuriocity Strasbourg, Visit Alsace

With the increase of transformations within heritage projects as a whole, a question has arisen within the architectural community on the philosophical matter of authenticity in architecture. The problem has troubled architects for centuries, going back to at least William Morris' Society for the Protection of Ancient Buildings and his contemporary Eugene Viollet-le-Duc.

"To restore a building is not to preserve it, to repair, or rebuild it; it is to reinstate it in a condition of completeness which could never have existed at any given time."

Eugene Viollet-Le-Duc (1856),,
Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle,
Vol. VIII, p. 14

More recently, the same question has arisen in the context of famous architectural designs, especially that of the Barcelona Pavilion by Mies van der Rohe. Architectural philosopher Lance Hosey wrote a paper in 2018, summarizing the discussion centered around the authenticity and identity of the rebuilt Barcelona Pavilion after having been demolished for nearly 50 years. In it, he makes a convincing case for either side of the discussion, likening it to the ancient philosophical quandry of the ship of Theseus.

"If it [a structure] has become inconvenient for its present use, to raise another building rather than alter or enlarge the old one; in fine to treat our ancient buildings as monuments of a bygone art, created by bygone manners, that modern art cannot meddle with without destroying."

Manifesto of the Society for the Protection of Ancient Buildings (1877), p.1

In recent decades many heritage projects have arisen from the simple quest to be authentic. Even without a strong definition of authenticity in heritage, many architects claim to have "preserved the authenticity" of a structure through their (often minimal) intervention. Others seek to return a project to its previous state, reconstructing a design through recreation of lost elements, a move that the former group would likely brand as 'inauthentic'. In both groups we can also see an urge to continue the use of a structure, carried to extremes in some cases so as to possibly create a third group which simply seeks to adapt through all means. Interestingly, if we browse some of their oeuvres, it seems many heritage architects take position on these topics based on the requirements of each separate project. It appears some of these architects take less of a rigid position than Viollet-le-Duc and Morris did.

Introduction
A timeless debate

Fig.: The Lijnbaan in the 1960s, 2000s and 2020s. Own collage. Image sources: 1. Ad.nl 2. Andere Tijden 3. Wikipedia

Viollet-le-Duc and Morris were debating the subject of castles and cathedrals, both iconic images of the medieval period. We can easily see the influence of the positions they took on heritage design in the legion of restored castles, cathedrals and ruins they and their contemporaries left to us. Van der Rohe's design was a modernist icon of its own right, breaking with that exact tradition which shaped the structures we now consider 19th century heritage. A war would come and go, giving rise to a new icon of the 20th century and perhaps beyond: Malls. Founded in some cases as a refuge for shop-owners after the war (like the Lijnbaan), or as export from the United States, they became a symbol of community and liberty, but also of consumerism. They became a staple of every middle-sized town, housing shops, restaurants and cafés and becoming a central meeting ground for a generation. However, some of the famous malls designed in the 1950's and 60's are reaching an age where they could be considered heritage in themselves in the same right as the castles were of Morris' age.

"De Lijnbaan has cultural-historical value because here, shopping was for the first time conceived as a leisure activity to be facilitated, and the mall is emblematic of the increasing prosperity and emerging consumer society after the Second World War."

Rijksdienst voor het Cultureel Erfgoed, Webpage for object number 530604

De Lijnbaan is an example of a 60's mall which has faced serious redesigns and erosion of its original concept throughout the decades. It was originally designed during the reconstruction of the city centre of Rotterdam in the Netherlands by the architecture firm of Van de Broek & Bakema. It has seen various expansions and renovations through the nearly 70 years of its existence, and was designated a listed complex by the governmental organization for listed buildings (Rijksmonumentendienst) of the Netherlands (Monumentenregister, n.d.) Recently, architects such as MEI-Architects (2014-2018) and WdJ-Architects (2014-2020) have redesigned elements of the shopping street with markedly different approaches, which makes it an exemplary case study for an exploration into authenticity.

This case study, together with interviews with the architects, will be used as support for research into the concept of authenticity in the heritage of post-war malls. Here, design interventions, heritage values and authenticity will be linked. The findings will then serve as a basis for the choice of design strategy in the redesign of another Van de Broek & Bakema mall in Woensel, Eindhoven (1971) which was thoroughly redesigned by Engelman Architects in the 2000s. This structure now carries the signatures of two different architects, making the question of authenticity even more complicated.

Research question
Forming the theory

Who? Subject — **How?/Why?** Process

How does the position of the architect on authenticity in heritage influence the redesign of Dutch post-war Malls?

Goal Product — **What?** Object

Fig.: Research question, coded to explain the forming of the question. Each product will be derived from the subquestions.

Many malls have evolved through the decades, with additions, renovations or demolitions stacked upon each other in layers. In some cases, the original design is barely recognizable. Some have lost their original luster and are facing competition from online shopping. Architects will have to take a position on how to handle the redesign of these structures. Is it an opportunity for a return to form, or a chance to add a new layer? Or simply leave it be? The answer seems to depend on which architect you ask, and on the values attributed to the structure by the many stakeholders involved. To aid in the exploration of this subject and the eventual redesign of the Woensel Mall, a research question will have to be formed:

How does the position of the architect on authenticity in heritage influence the redesign of Dutch post-war Malls?

Here, a **mall** will be defined as such:

A large, enclosed shopping area from which traffic is excluded (Oxford Languages).
In the Netherlands especially, some early malls can be open-air or partially covered by canopies.

Post-war is defined in this question as:

The period right after the Second World War, up until the 1960s, when Modernist architecture started to be overtaken by Post-Modernism.

Redesign is used here to mean:

applying a pre-designed (formal) intervention, characterized through intervention-strategies, which will be gathered through the first sub-question.

The first subquestion serves to further define redesign, through gathering a list of intervention strategies present in existing literature:

- What types of design interventions are distinguished in the redesign of heritage?

Next, a link will have to be made between the concept of authenticity and design interventions. the first step will be to define authenticity. This concept will have to be linked to design interventions. The second sub-question will then be:

- How can authenticity in heritage be defined and how does it relate to design choices in the redesign of post-war Dutch malls?

Thirdly, a link will have to be made between heritage values and the position a designer takes on the concept of authenticity:

-How do Heritage values influence the position of the designer on authenticity in the redesign of post-war Dutch malls?

Theoretical Framework

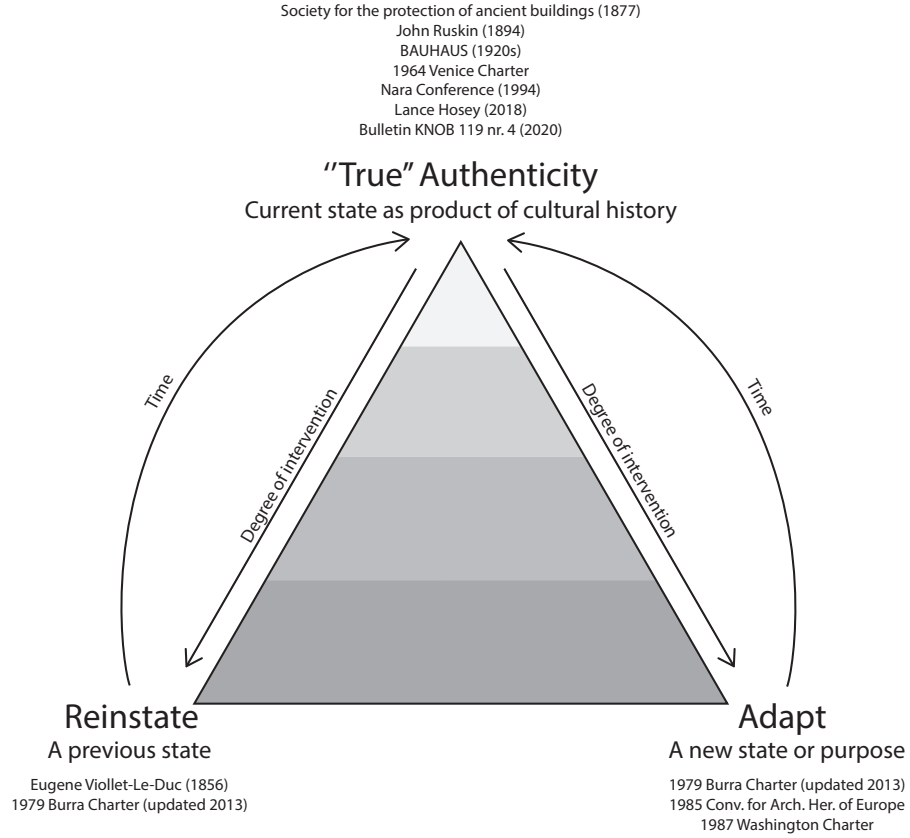


Fig.: Proposed triangle model, which acts as theoretical framework.

The first subquestion can be answered through literary research. For example, Emeline lin's work form 2019 provides a summary of the 8 main intervention strategies in heritage. Then, these intervention strategies can be refined through coupling them to further interventions strategies defined in the books read at the start of the course, such as Adaptive Reuse of the Built Heritage (2019) by Plevoets and Van Cleempoel, which identifies three strategies which can be seen as elaborations of the 8 main interventions. Through reduction of these strategies into their core aspects, they can be subclassed under the 8 main strategies.

As a further exploration into this question, digital "interventions" will be explored. Examples include digital interior reconstructions as augmented reality in certain expositions, like that occurring in Falaise castle. This structure currently only contains a bare brick interior, but visitors can view the original interior through the screen of an iPad which they carry around. Other examples include 3d reconstructions of structures visible in Virtual reality.

To answer the second sub-question, a definition will have to be created of authenticity. While Hosey introduces the subject while relating it to the Barcelona Pavilion, a satisfactory definition is never properly reached. It is perhaps impossible to define it in a single definition which works for every architect, as every designer seems to have their own definition. This definition will be reached through literary research.

Next, analysis of photographic material and articles will be used to define other positions taken by designers. These positions can then be visualized through a model. For now, I propose a triangle with on each corner a position: Authenticity, Reinstate and Adapt. These three specific terms were chosen as such:

-**Authenticity** is a common term used by architects and critics in explaining redesign, for now broadly referring to treating a structure as a historical and cultural artifact which cannot be reproduced in our current era. Literary sources include Ruskin's work (1894) and the 1994 Nara Conference. An extreme example of an authentic treatment of a structure would be to let it fall to ruin, if we agree with the Society for the Protection of Ancient Buildings' statement from the introduction.

-**Reinstate**, or returning to a previous state of a structure. This term would encompass strategies like restoration and reconstruction. This term is taken from Viollet-Le-Ducs theories, and included in similar terms in the 1979 Burra Charter. The 1964 Venice Charter speaks very negatively of reconstruction, which was rectified in later charters as Modernist thought was phased out.

- **Adapt**, or creating a new state or purpose for a structure. This is one of the newer angles of heritage, first described in the 1979 Burra Charter and later in the . Here, it acknowledges the utility of tayloring a structure to current society, which can help conserve the structure through continuus usage. Examples of strategies include addition, revitalization and renovation.

Theoretical Framework

Primary values		Secondary Values	References
Social		Spiritual	beliefs, myths, religions (organized or not), legends, stories, testimonial of past generations;
		Emotional, individual	memory and personal life experiences;
		Emotional, collective	notions related with cultural identity, motivation and pride, sense of "place attachment" and communal value.
		Allegorical	objects/places representative of some social hierarchy/status;
Economic		Use	the function and utility of the asset, original or attributed;
		Non-use	the asset's expired function, which has it value on the past, and should be remained by its existence (of materials), option (to make some use of it or not) and bequest value (for future generations);
		Entertainment	the role that might be have for contemporaneous market, mainly for tourism industry;
		Allegorical	oriented to publicizing financially property;
Political		Educational	the education role that heritage assets may play, using it for political targets (e. g. birth-nations myths, glorification of political leaders, etc.);
		Management	made part of strategies and policies (past or present);
		Entertainment	it is part of strategies for dissemination of cultural awareness, explored for political targets;
		Symbolic	emblematic, power, authority and prosperous perceptions stem from the heritage asset;
Historic		Educational	heritage asset as a potential to gain knowledge about the past in the future through;
		Historic-artistic	quality of an object to be part of a few or unique testimonial of historic stylistic or artistic movements, which are now part of the history;
		Historic-conceptual	quality of an object to be part of a few or unique testimonial that retains conceptual signs (architectural, urban planning, etc.), which are now part of history;
		Symbolic	fact that the object has been part/related with an important event in the past;
		Archaeological	connected with Ancient civilizations;
Aesthetical		Artistic	original product of creativity and imagination;
		Notable	product of a creator, holding his signature;
		Conceptual	integral materialization of conceptual intentions (imply a conceptual background);
		Evidential	authentic exemplar of a decade, part of the History of Art or Architecture;
Scientific		Workmanship	original result of human labour, craftsmanship;
		Technological	skillfulness on techniques and materials, representing an outstanding quality of work;
		Conceptual	integral materialization of conceptual intentions (imply a conceptual background);
Age		Workmanship	craftsmanship value oriented towards the production period;
		Maturity	piece of memory, reflecting the passage/lives of past generations;
		Existential	marks of the time passage (patine) presents on the forms, components and materials;
Ecological		Spiritual	harmony between the building and its environment (natural and artificial);
		Essential	identification of ecological ideologies on its design and construction;
		Existential	manufactured resources which can either be reused, reprocessed or recycled;

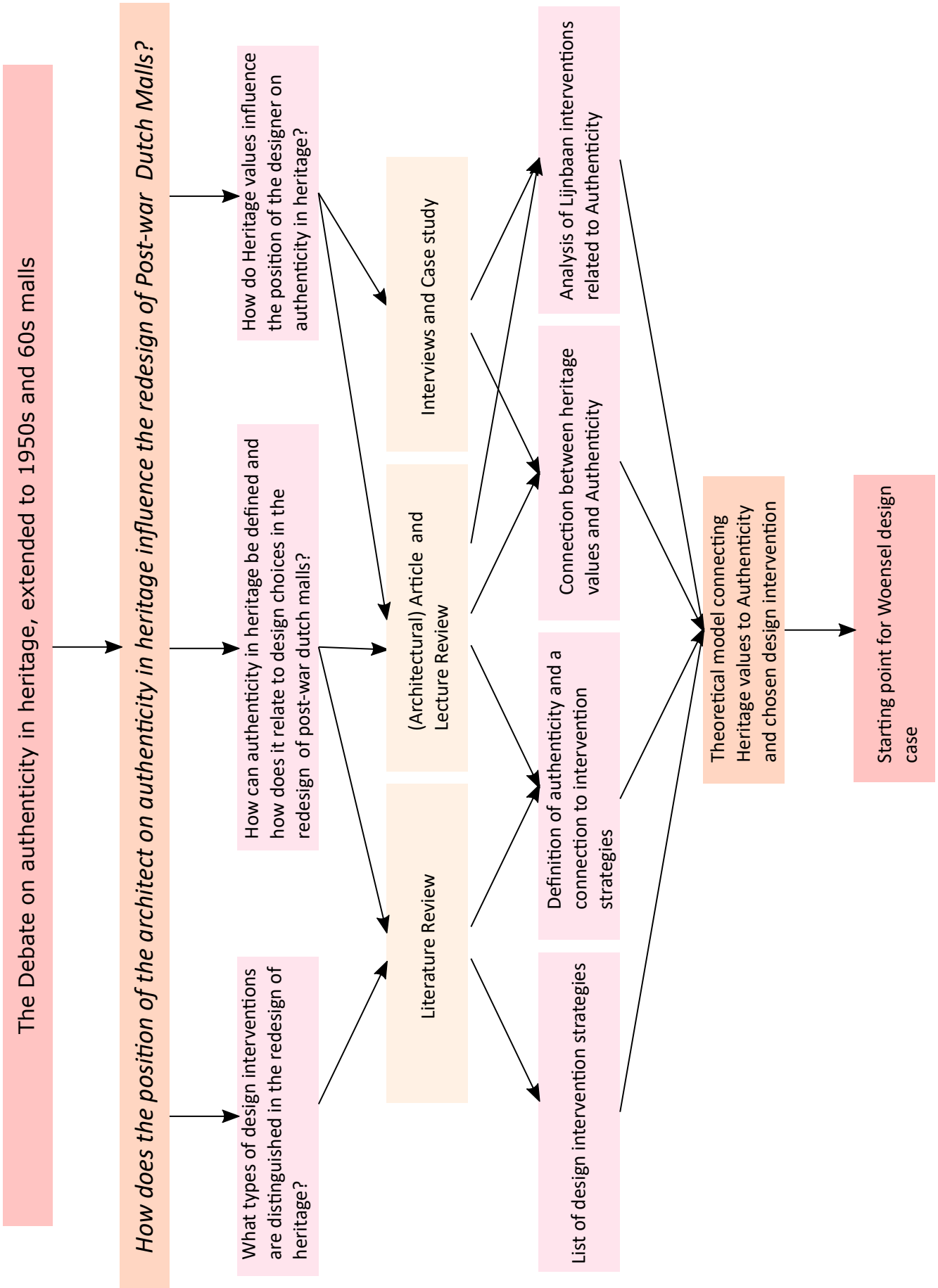
Fig.: Heritage values in the heritage matrix and secondary values, expanded in a table. source: Perrera-Roders, 2007

It should be made clear that taking one of these positions does not exclude the other, as many intervention strategies combine two or even all of these aspects. We may also observe a temporal aspect to these three concepts, as over time the values attributed to the structure change like the culture that created it, leading to a new authentic value (for instance, Ebhardt's reconstruction of Haut Koenigsbourg could now be seen as an authentic example of early 20th century reconstructions).

The third sub-question can be answered through literature research and The 8 main intervention strategies and how they interact with the 8 heritage values (Anna Pereira-Roders, 2007) have been described by Emeline Lin (2019). In theory, these 8 intervention strategies can all be arranged on the authenticity triangle as they all deal with the 3 positions.

The final step would be to test the model by applying it to the recent renovations of the Lijnbaan, where each architect took a different approach based on the heritage values they identified. The positions they took and the values they identified will be documented through thematic analysis of articles, interviews and lectures given by the architects in question. These findings would in theory translates to a position on the model of Authenticity, with an accompanying intervention strategy. If correct, this reflects on how they handled the existing heritage during the design. An observation could be that many architects do this subconsciously simply by identifying values and choosing which to keep, prioritizing some elements over others.

Research Diagram



Methodology Flowchart

0.

Start

Phase 1.

What types of design interventions are distinguished in the redesign of heritage?

List main intervention strategies as established by Emeline lin (2017)

Compile list of subtypes of interventions strategies through literature research

Link subtypes to main intervention strategies to aid later case studies, by breaking them down into core components.
Result: a table with main- and sub-types of intervention strategies.

Phase 2.

How can authenticity in heritage be defined and how does it relate to design choices in the redesign of post-war Dutch malls?

Create a definition of authenticity in architecture through literary research.

Introduce and support the theoretical "triangle of authenticity" framework by defining other positions through literary research and case study of malls. These malls will be studied through photographic comparison.

The case studies will be classified by intervention strategy. By reducing the intervention strategy to its core components (e.g. leaving authentic parts, bringing back original parts, etc.) they can then be located on the triangle model.
Result: an authenticity model which links authenticity to intervention strategies.

Phase 3.

How do Heritage values influence the position of the designer on authenticity in the redesign of post-war Dutch malls?

A semi-structured interview will be held with the architects that designed the malls, asking them about how they regard the original design, what heritage values they identified and why they took certain design steps. Through thematic analysis, these values will be linked to perrera's 8 heritage values.

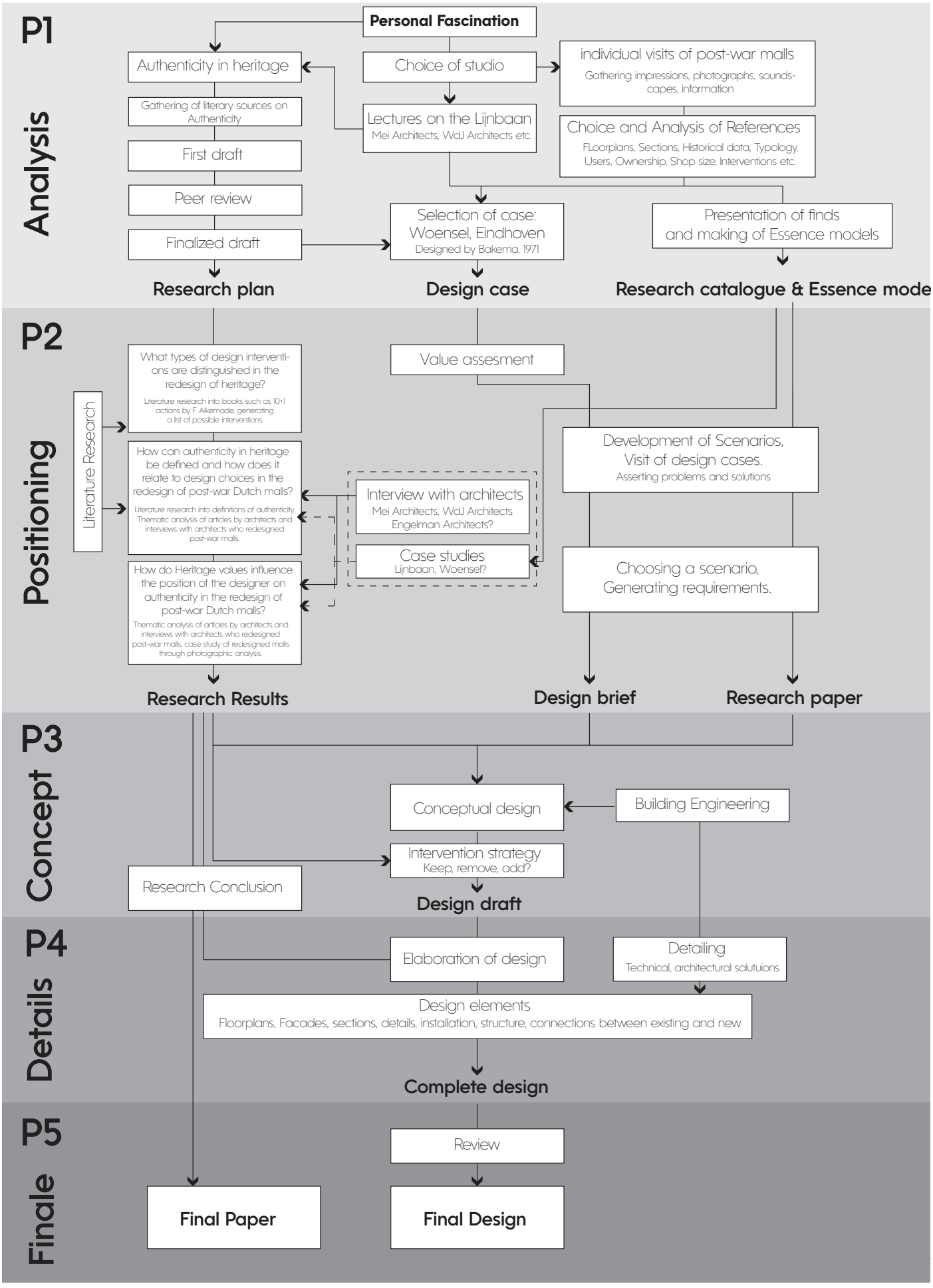
A second option is to study the work of the renovation architect in question. Through thematic analysis and literary research into books or lectures they authored, the same questions can be answered.

Through the findings from these studies, in combination with existing theory on the link between heritage values and interventions, the heritage values can be linked to the authenticity model.
Result: the final authenticity model, and complete data to answer the research question.

Design 4.

Design for the future of the Woensel Mall

Research and Design planning



Conclusion

Fig. The 'opening' of the lijnbaan after the renovation by MEI-Architects, which brought back the iconic wooden canopies. (Source: Twitter)

Authenticity is a timeless subject which invites discussion from all over the architectural world. Any architect will have a definition of authenticity but not all will decide to prioritize authenticity in their design work. The decision to do so is based on certain values which the architect holds or identifies during the design process.

Malls are an essential part of more recent, post-war heritage. Redesign of such structures will invite the same discussion. To get a grip on the positions taken during the redesign of heritage in general, but also malls in particular, a research question can be defined: How does the position of the architect on authenticity in heritage influence the redesign of Post-war Malls? This question will be answered through literary research into the definition of authenticity, and it's flipside of inauthenticity.

The various design strategies defined by earlier authors will be compiled through further literature research, with addition of digital 'interventions' which have recently become available. Through thematic analysis of interviews, articles and lectures given by architects on their redesign of the Lijnbaan, a connection will sought between heritage values, authenticity position and design interventions. The data gathered will be condensed into a proposed "authenticity model" on which the design interventions and accompanying heritage values can be located.

The finalised model could be used to insert identified heritage values – cultural, historical, aesthetic – into the triangle model, which could then be used to choose an appropriate interventions strategy for the Woensel Mall in Eindhoven, a complex case in which two different styles have been mixed since its renovation. Secondary, it can be used to analyse and get to grips with redesigns completed by other designers.

The 'livingroom feeling' of the 50s has been brought back to the first car free shopping promenade.

Mei Architects, Twitter, 2018

I don't get a 'living room feeling' from new old canopies. The combination with black facades and tiles is horrible. Away with this hopeless 50's architecture.

Commenter responding to Mei Architects.

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