



# OVERVIEW P5

topics and structure of the following presentation  
topics and structure of the following presentation

## OVERVIEW P5

### **SITE ANALYSIS + THEMES/TOPICS**

inspirations and concepts

### **URBAN PLAN**

new concept for the site in nijmegen

### **DESIGN**

floorplans, section, elevations

### **ARCHITECTURAL DETAILS**

floorplans, section, elevations

### **REFLECTION**

Bricolage, Mountain; Robinson Crusoe



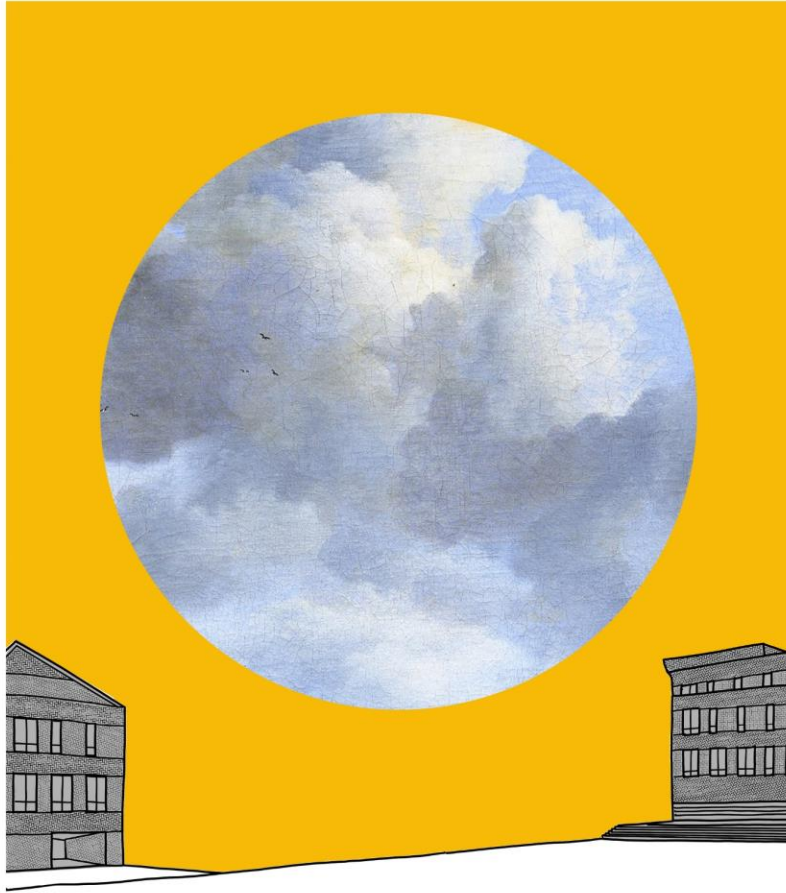
Drawing by Fleurtje Ruijs

NIJMEGEN LOCATION



NOLLI MAP OF SITE IN NIJMEGEN



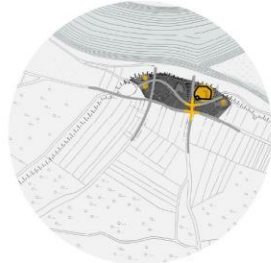


## VEDUTE

First layer: The site is left empty through the missing connection and the not fully utilised location. While the mall leaves the area empty the history, represented through the circle with an old painting of an Dutch sky, is still present.



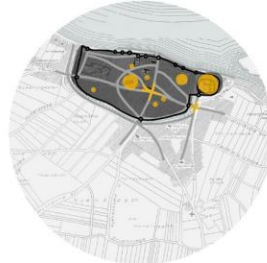
# HISTORIC GROWTH OF NIJMEGEN



12th century



13th century



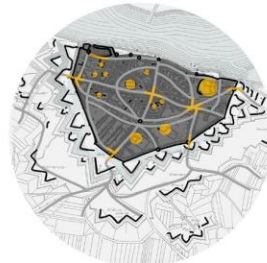
early 15th century



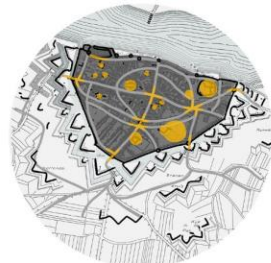
late 15th century



16th century



17th century



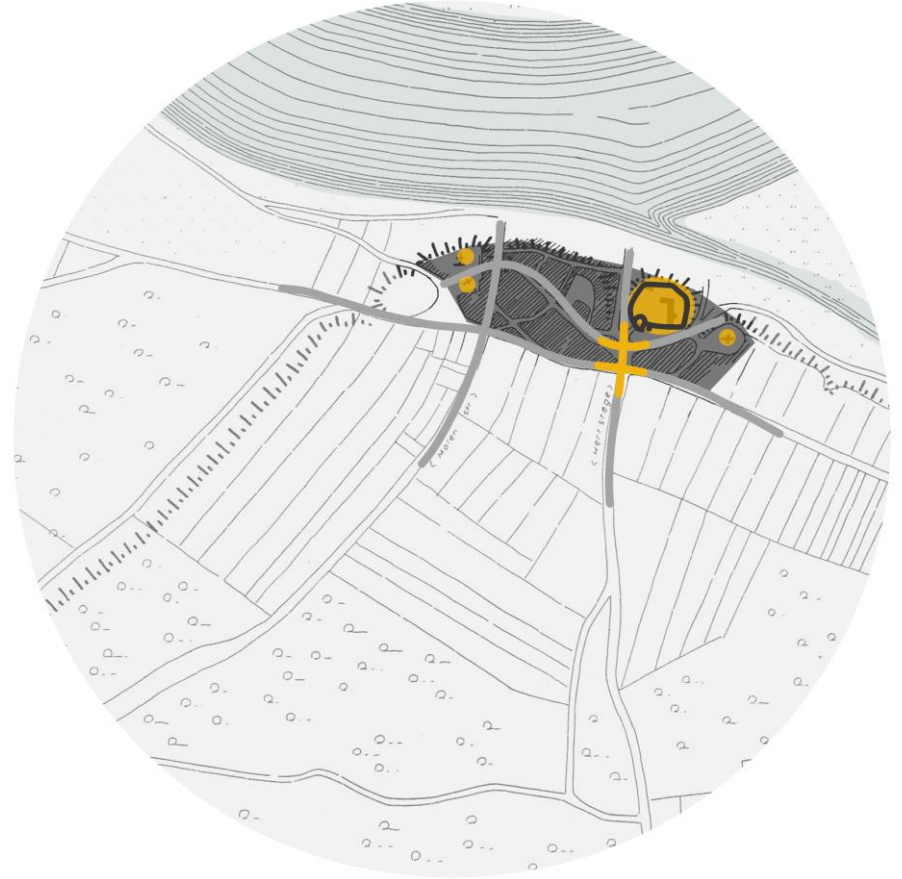
18-19th century

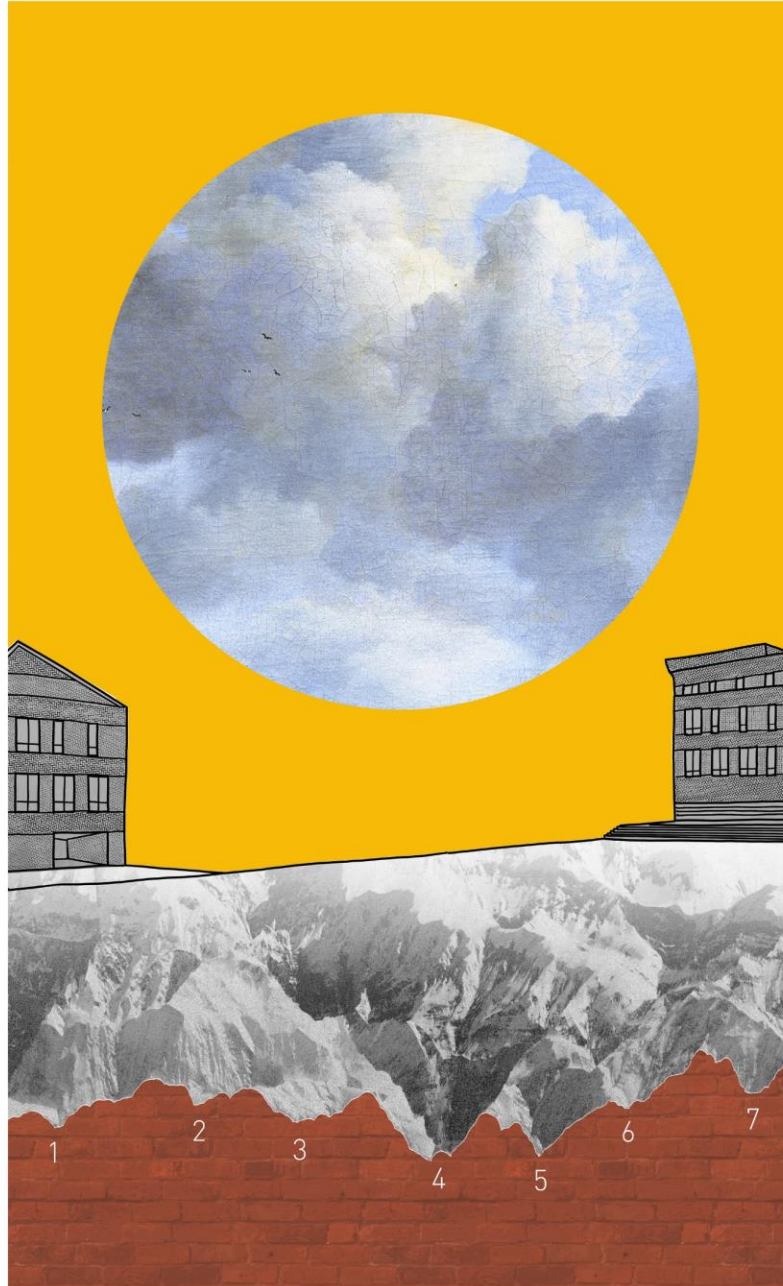


20th century



21st century





## VEDUTE

Nijmegen is the one city in the Netherlands that does have a strong topography, which the inhabitants are also proud off. I started off the research by looking at the topography and learned about the city from this angle.

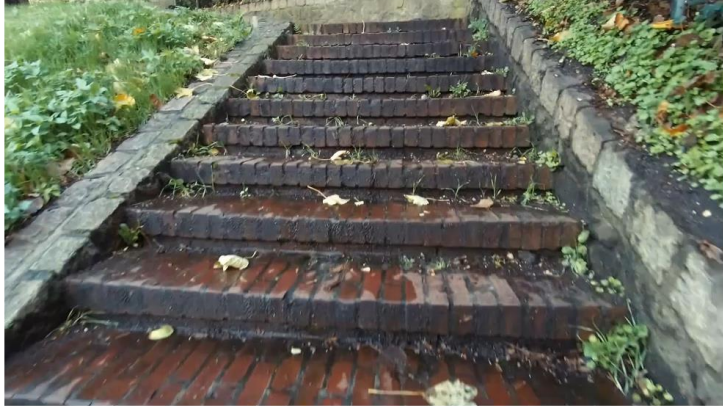


# TOPOGRAPHY IF NIJMEGEN



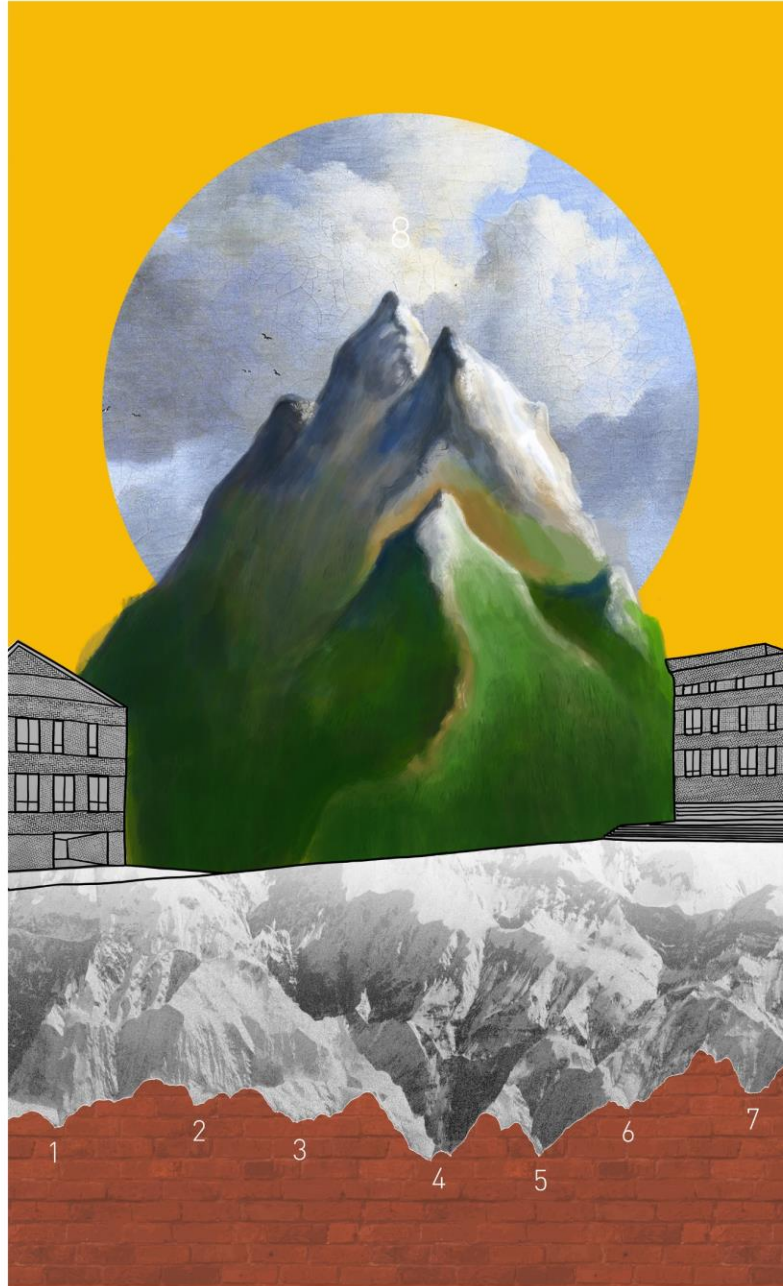
Base Map by Fleurtje Ruijs











## VEDUTE

The Mountain takes over the empty space and fills it up. It is also an homage to the unique topology of Nijmegen. The 8th Mountain of Nijmegen is both a reminder of the strong topography and it is also forgiving to the building. Each layer of the mountain represents a different function.



*Oxford Dictionary:*

## MOUNTAIN

*noun*

„A large natural elevation of the earth's surface rising abruptly from the surrounding level; a large steep hill.“

„a raised part of the earth's surface, larger than a hill“

# MOUNTAIN

*meaning in art*

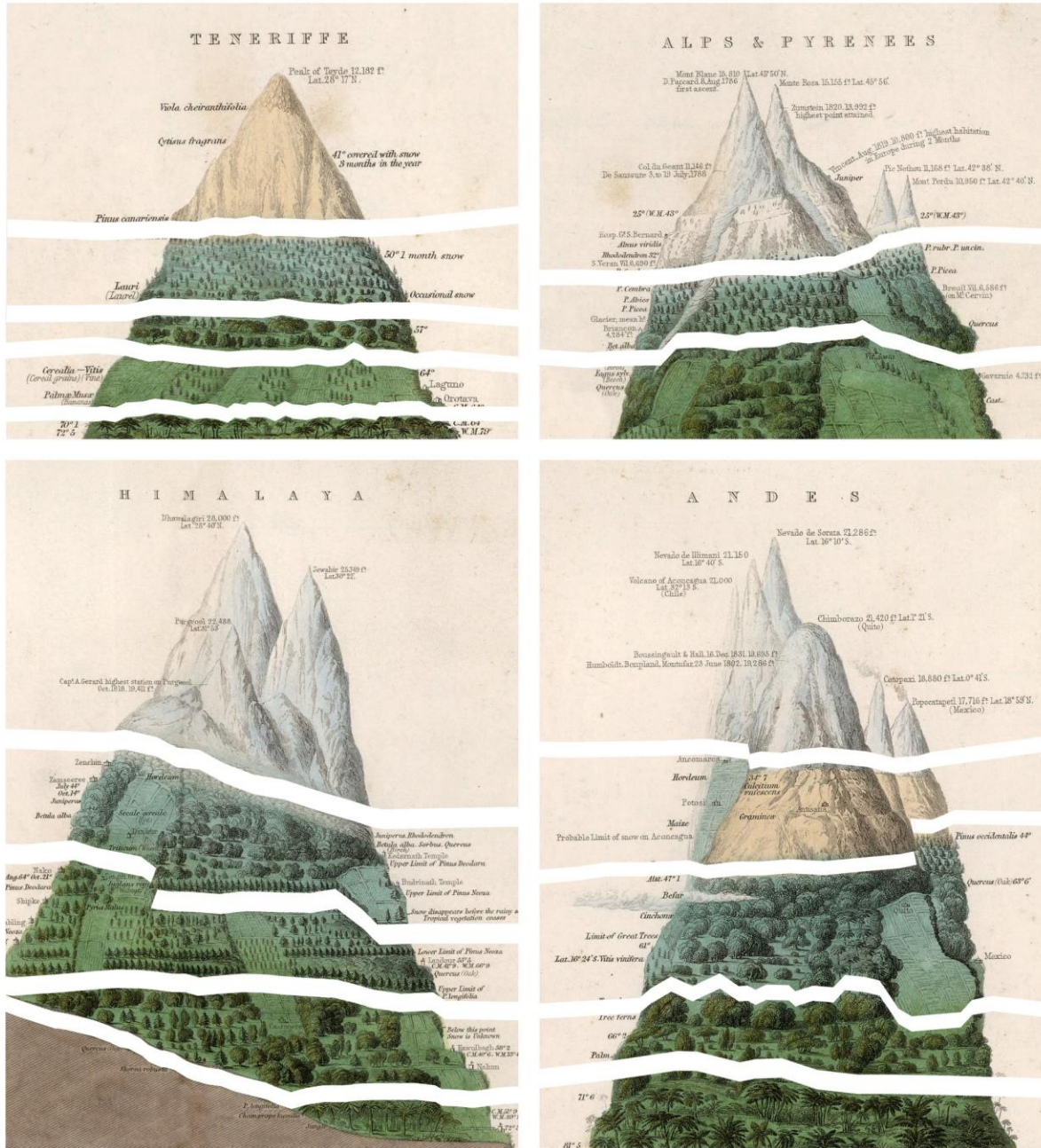
## Mountain

*For a long time the mountain was feared as uncontrollable piece of nature*

Francesco Petrarca (1304 -1374)

*known as the first person to climb a mountain for the view, Aesthetic experience of the changing horizon while ascending to a higher elevation.*

# HUMBOLDT MOUNTAIN



The correlation between latitude and altitude and the occurrence of fauna was first discovered by Alexander von Humboldt.





## Paragraph from my Letter To Robinson Crusoe

### *Past*

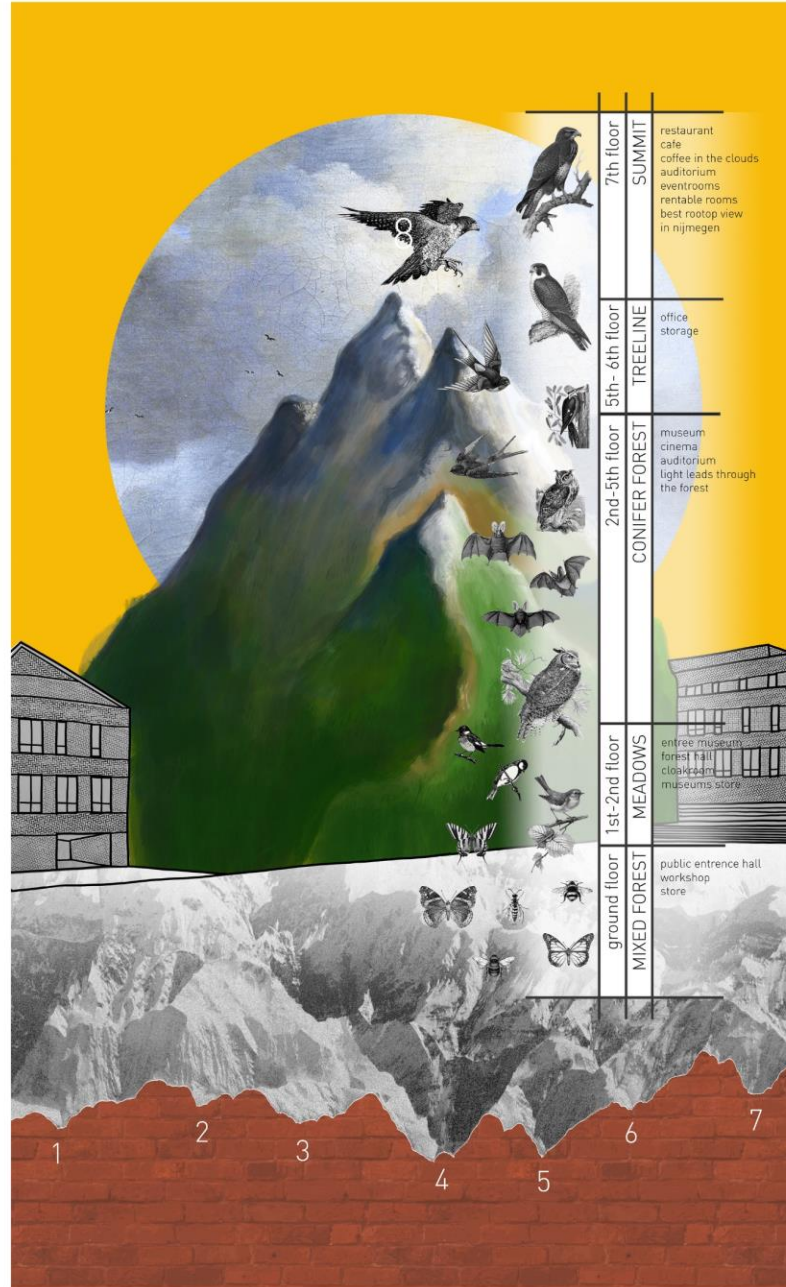
This is the other topic that is very important for my project: the connection to nature. You might not understand why I want to bring Flora and Fauna into our cities. In your time you were still trying to control it. Trying to lock nature out of your cities. A lot has changed since then. People enjoy taking walks in the wild. That is how a lot of us spend our free time. I think even a hundred years after your death it wasn't very common to do that. It started with the Romantic era, and was very visible in the art. It was a return to nature, a counter-reaction towards industrialisation. People longed for the wild – freedom from humans and the black soot they exhausted into the air and into the cities. The art was filled with images of nature and moments of beauty. Casper David Friedrich would draw ruins where once cathedrals stood but instead of mourning their loss, the elegance of trees growing in the ruins is portrayed. On your island, you must have these spots too, where nature itself creates a composition so elegant and perfect that no human could recreate it.

## MOUNTAIN

*meaning in art*

### Romanticism

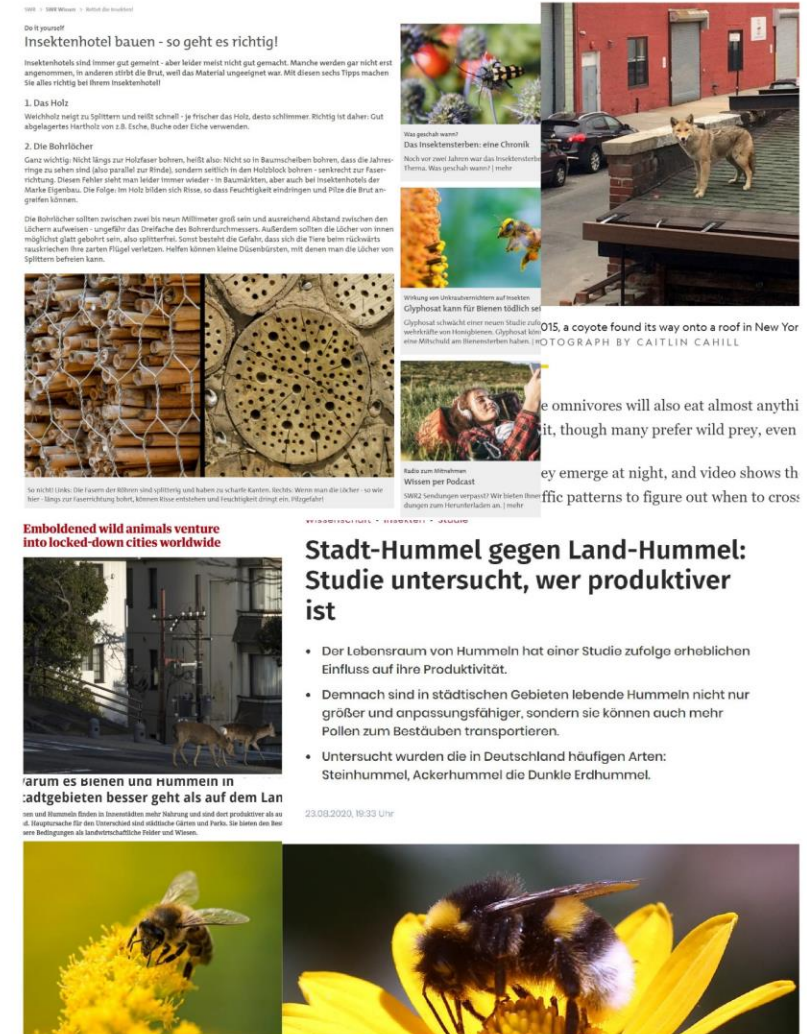
*View on nature changes, there was suddenly a longing for it*



## VEDUTE

While the interior will host different functions on each layer of the mountain. The facade of the mountain will host different hiding spaces for different animals. Since each animal prefers a different orientation and location the spaces will be distributed around the building. Insects and smaller birds tend to have nests closer to the ground while bats and bird prefer higher hiding spots.









## Paragraph from my Letter To Robinson Crusoe

### *Past*

I firmly believe architecture should be made for humans, for the people that use the space. But what I realised in the last year is that humans are not the only users, animals and plants should also be included. If we choose to design spaces differently, the small piece of moss growing in the crack will give the facade a new texture, a new value beyond their use for humans. If we leave holes and punctures in facades, the mice won't bother eating through a piece of plastic to find a protected space in the city. If we just give one or two thoughts to other things than us humans, we could enhance the spaces for every user – dead grass field could be feeding grounds for bees with divers, colourful flowers. Benches could become shelters for small mammals. Of course, this is not always ideal and works out right away. But from each idea, we can learn something. Just like you learned that being able to make a boat is not enough, you also need to be able to move it into the water and be able to steer it around. Just building something nowadays is not enough, we need to look at the interconnections. And what is necessary to make it work. So I decided to create a building with nature inclusive design. To explain it with the metaphor I used most this past year: to build a mountain is not enough, it needs to be inhabited by animals and plants – otherwise the mountain is just a big, lonely, bare piece of rock.

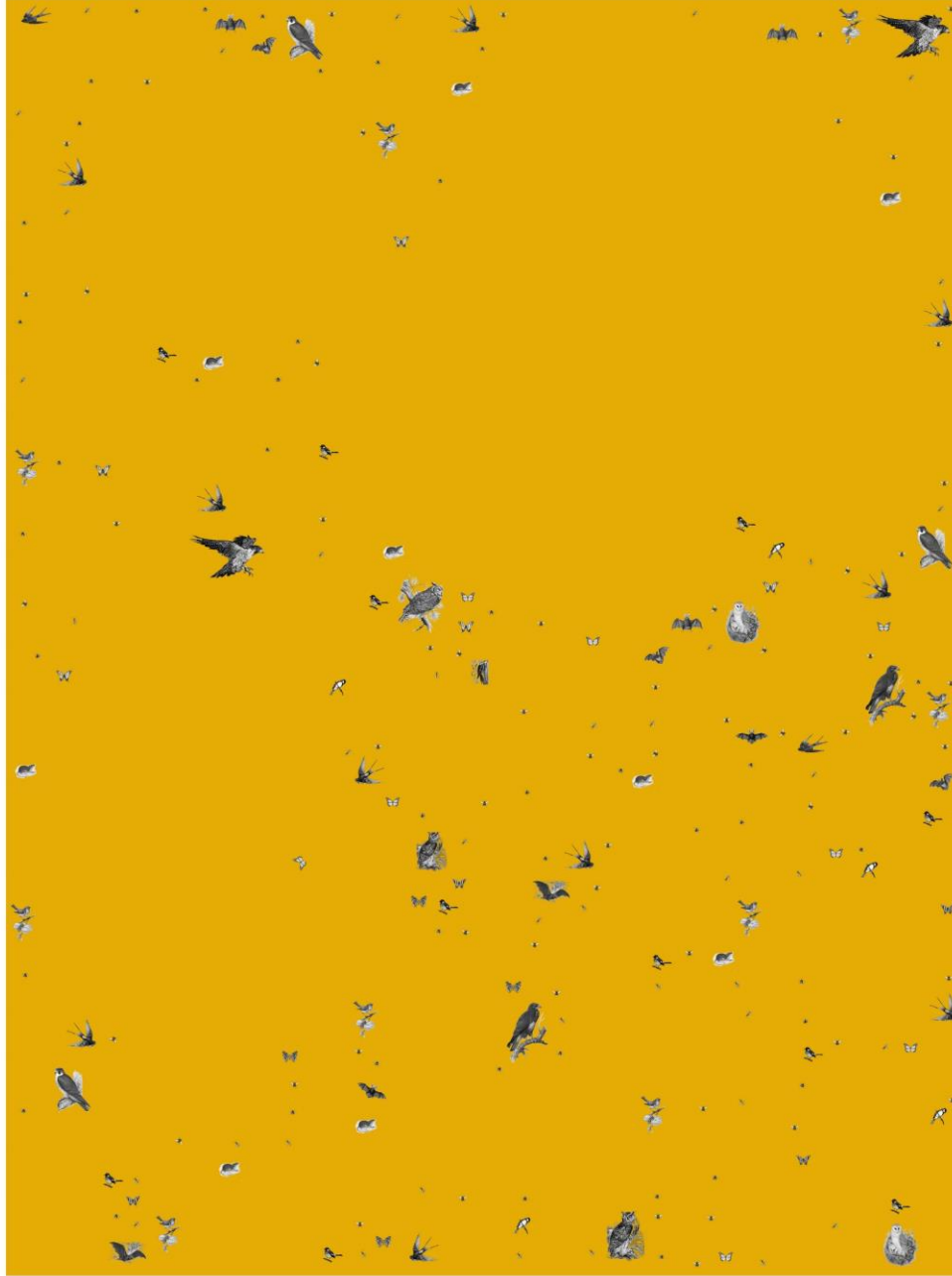
**... to build a mountain is not enough, it needs  
to be inhabited by animals and plants –  
otherwise the mountain is just a big, lonely,  
bare piece of rock.**



HUMANS AS THE MAIN INHABITANTS OF URBAN AREAS



FLORA EXISTS IN THE INBE-  
TWEEN SPACES LEFT BY HU-  
MANS



OFTEN HIDDEN: FAUNA THAT  
LIVES IN THE LEFT OVER SPACES





POROSITY AS A WAY TO DENSIFY  
THE CITY - WITH NATURE INCLU-  
SIVE DESIGN



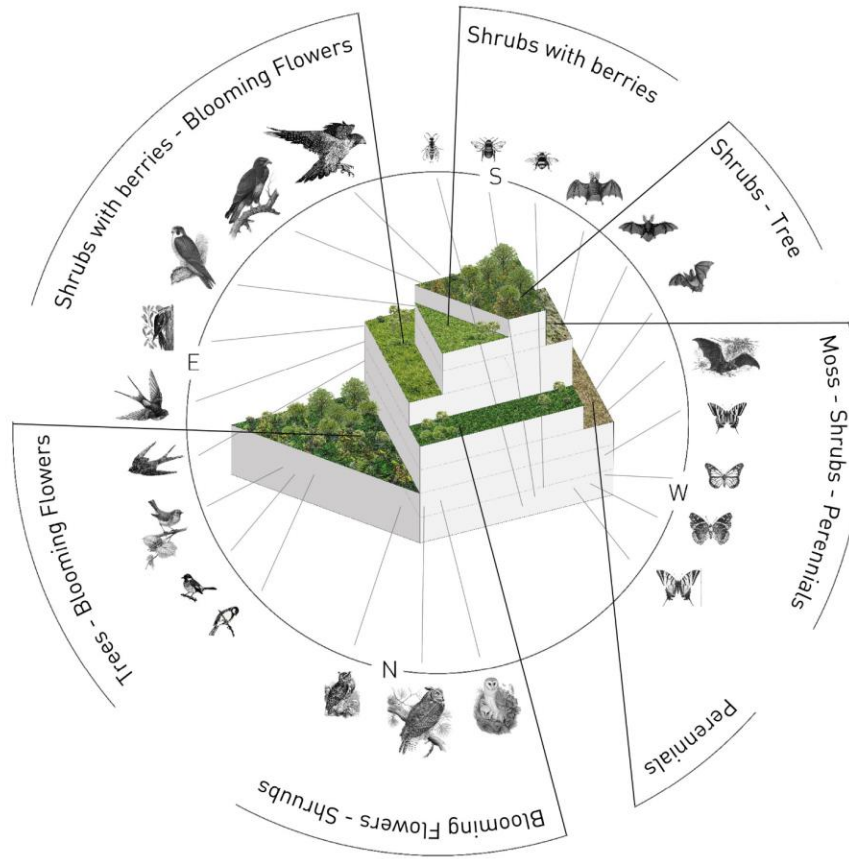
Paragraph from my Letter To  
Robinson Crusoe

*Past*

Thinking about your house, did you at some point, think about creating a form that reminds you of home? A piece of home, or rather the illusion of home, a melancholic portray of the place you grew up with. But maybe creating these different abstract spaces helped to ground you in your reality. A big part of your time was spent in the protection of your house, letting it connect to nature. I am trying to do the same. But my place should be a piece of wild nature inside an organised city, instead of a piece of order inside the chaos of nature. I am in a way doing the opposite of what you did – what a weird thing that must be for you. You are stranded and surrounded by nature that can pose a big threat to you and here I am trying to actively create such a space in a city.

**But my place should be a piece of wild nature  
inside an organised city, instead of a piece of  
order inside the chaos of nature.**





## CONCEPT FLORA + FAUNA

Each platform offers different plants that are offering the corresponding animals protection as well as food.



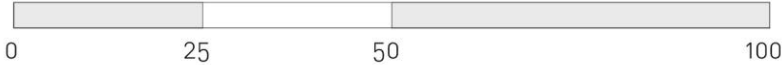
## CONCEPT FAUNA + FACADE

Multiple different brick textures host different animals. Each offers the best possible hiding spots for a certain type of animal.





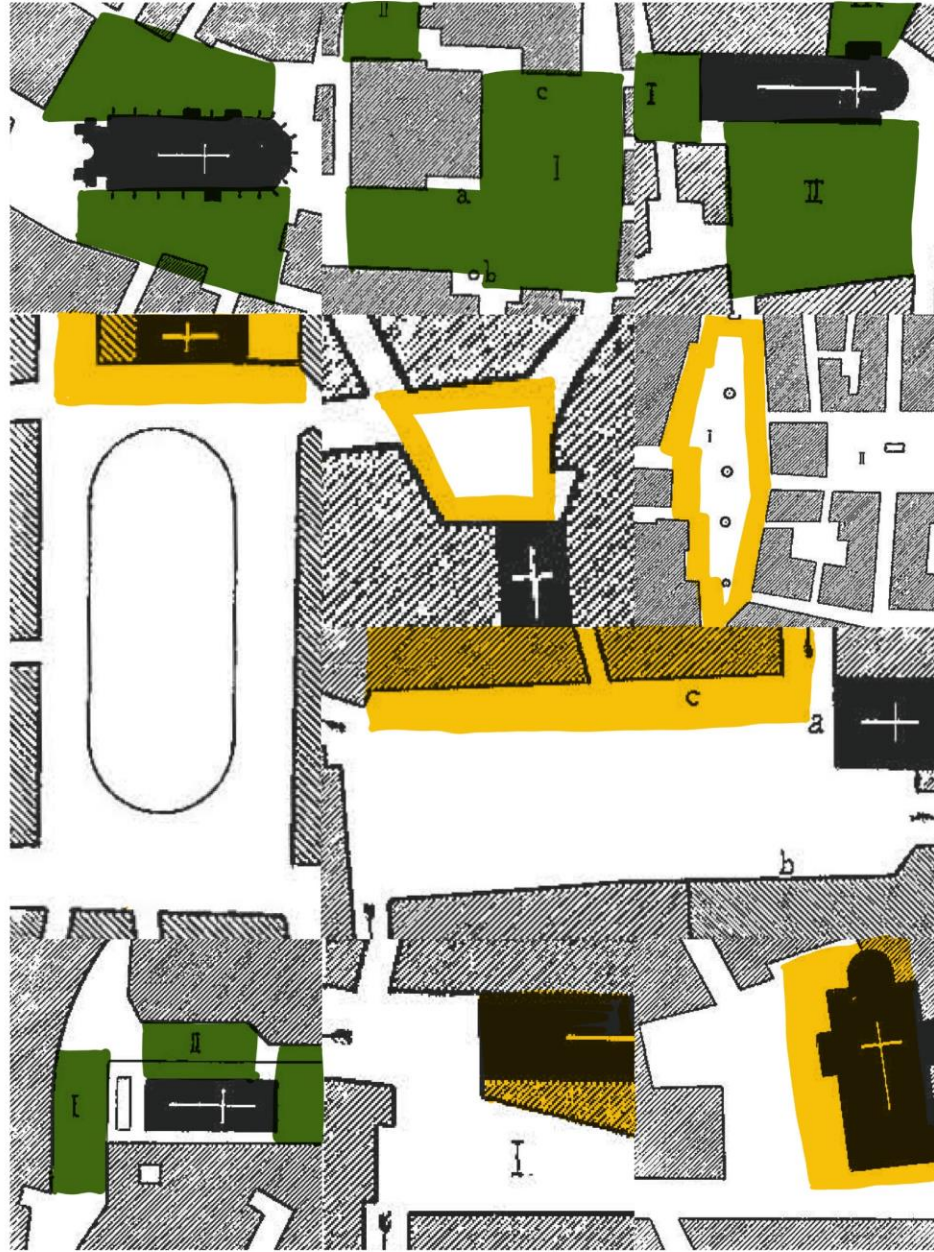
CONCEPT FAUNA + FLORA + HUMANS



new concept for the site in nijmegen

# URBAN PLAN

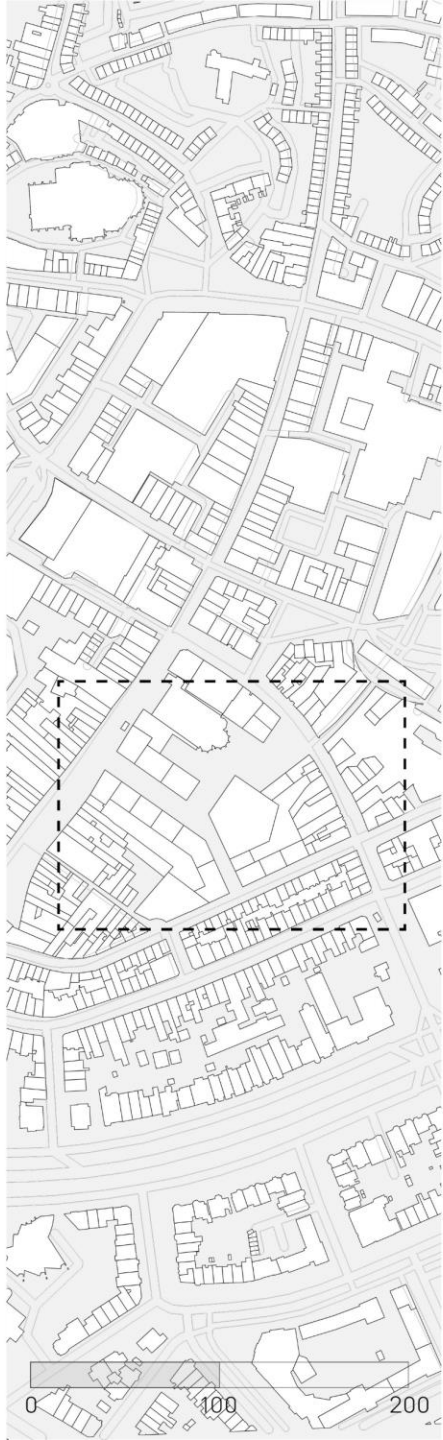




- 1 THE RELATIONSHIP BETWEEN BUILDINGS, MONUMENTS AND PUBLIC SQUARES
- 2 OPEN CENTRES OF PUBLIC PLACES
- 3 THE ENCLOSED CHARACTER OF THE PUBLIC SQUARE
- 4 THE FORM AND EXPANSE OF PUBLIC SQUARES
- 5 THE IRREGULARITY OF ANCIENT PUBLIC SQUARES
- 6 GROUPS OF PUBLIC SQUARES

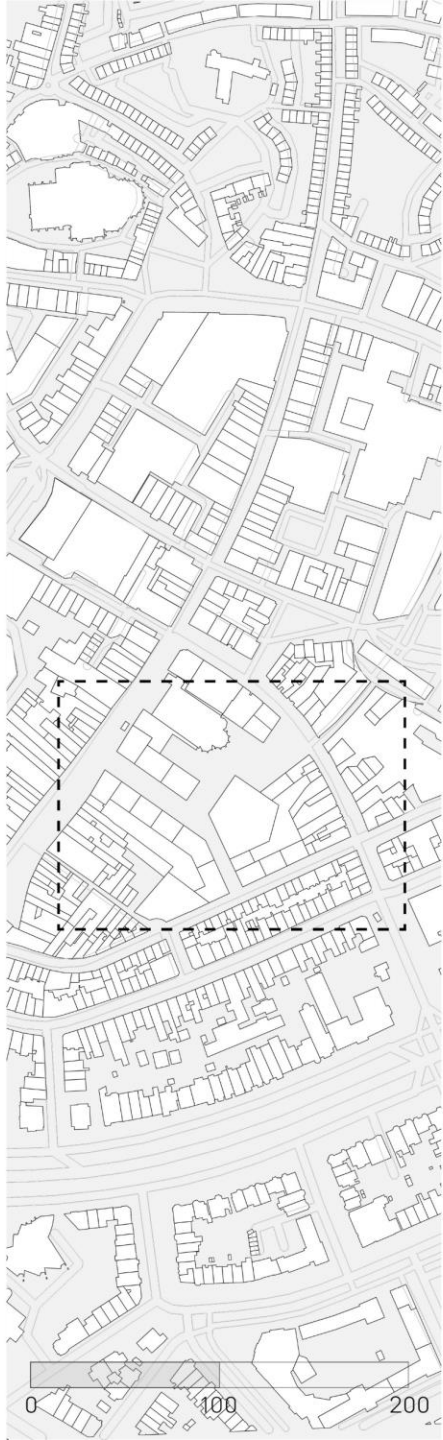


# FLOOR PLAN GROUND+ FIRST FLOOR



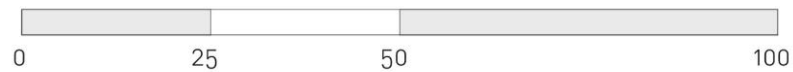
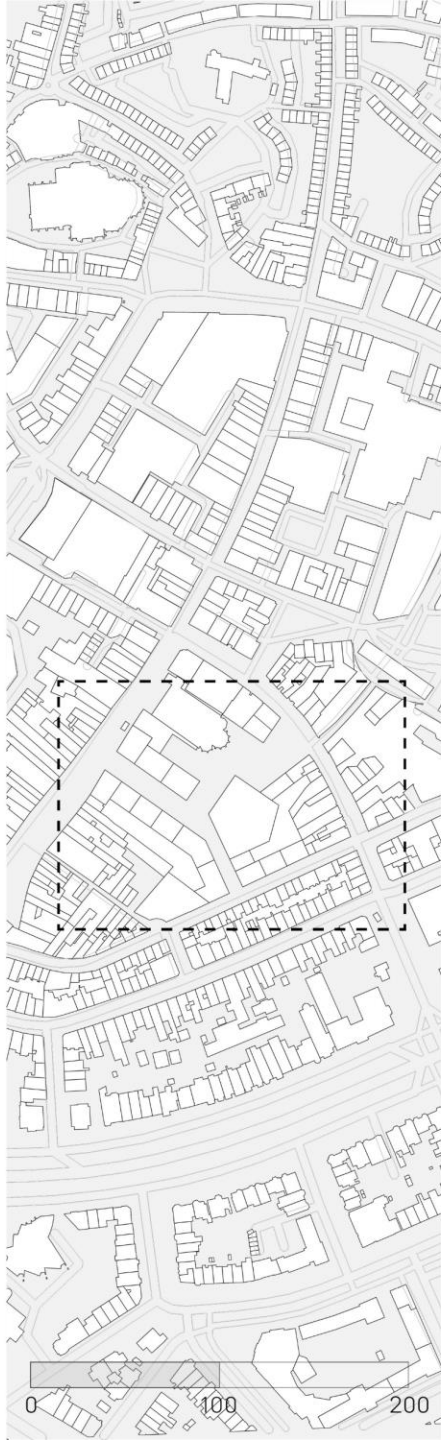


# URBAN PLAN WITH STRUCTURE



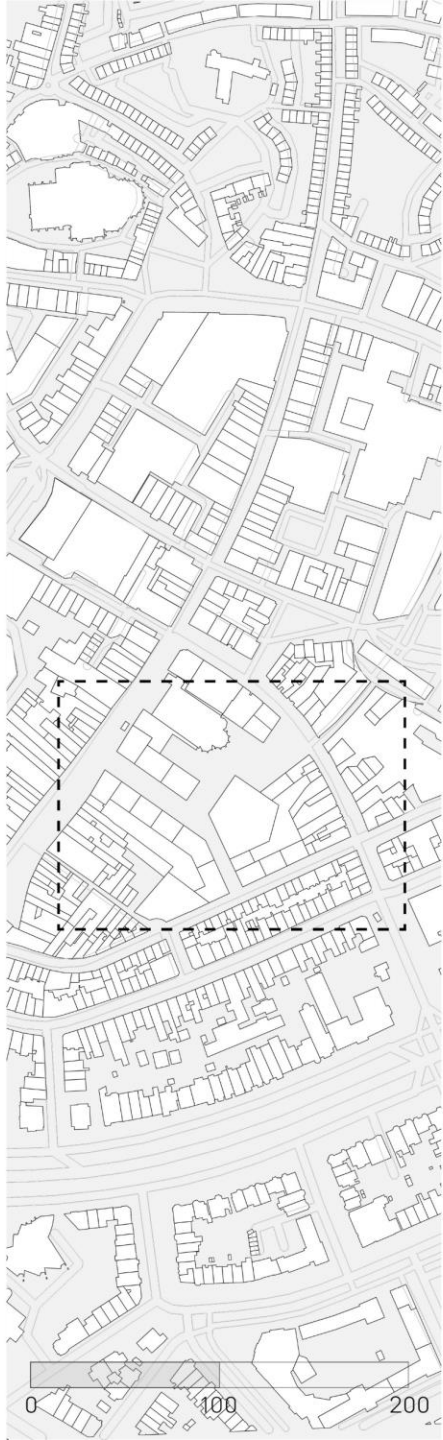


# FLOOR PLAN GROUND+ FIRST FLOOR



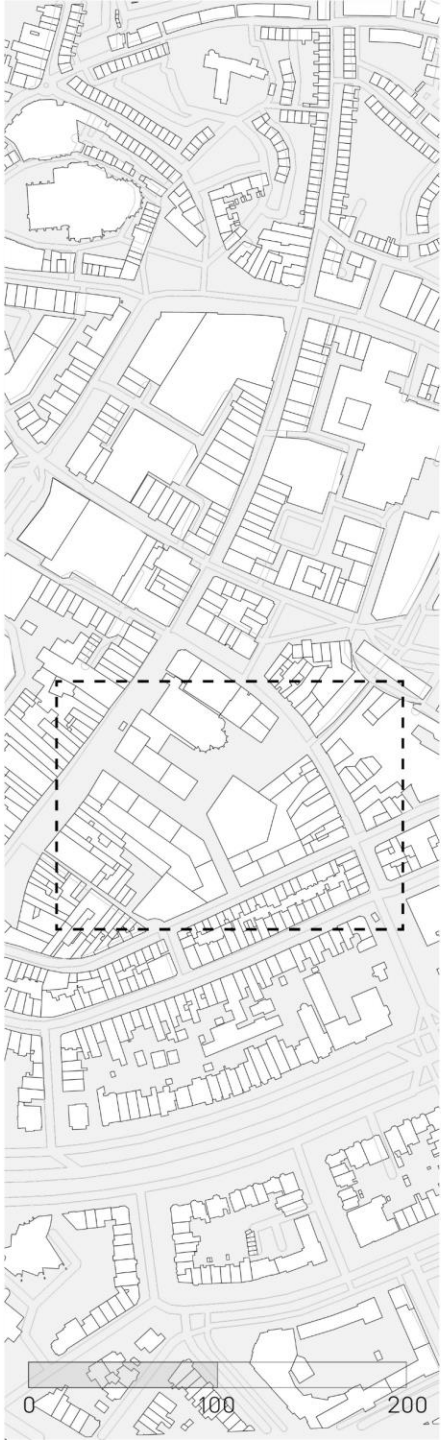


# URBAN PLAN



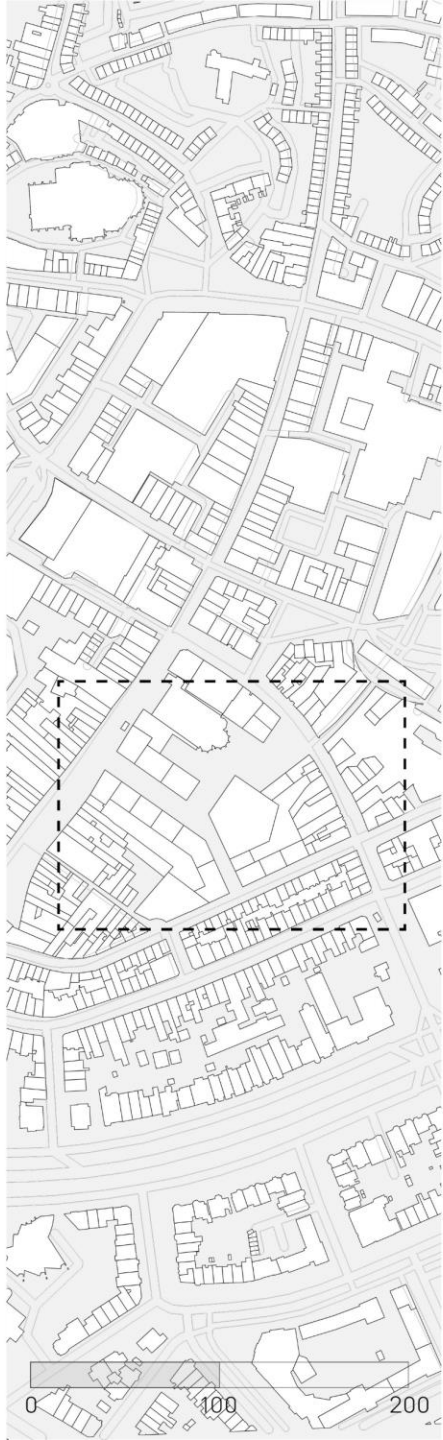


# URBAN PLAN



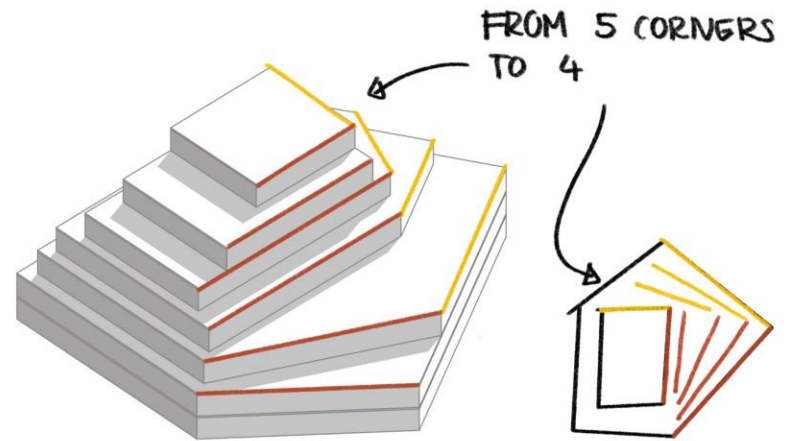
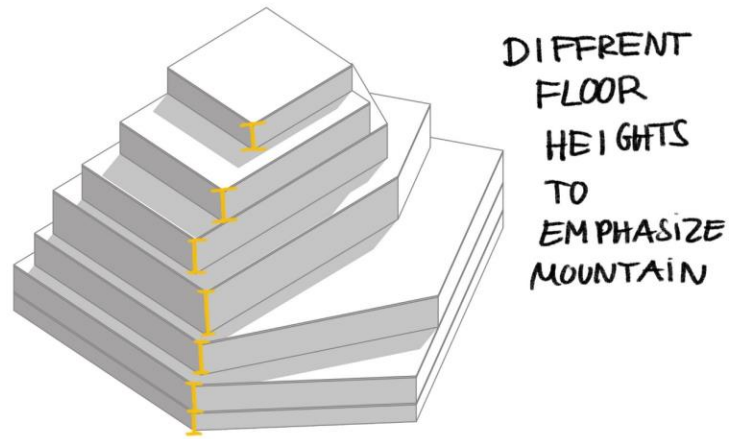
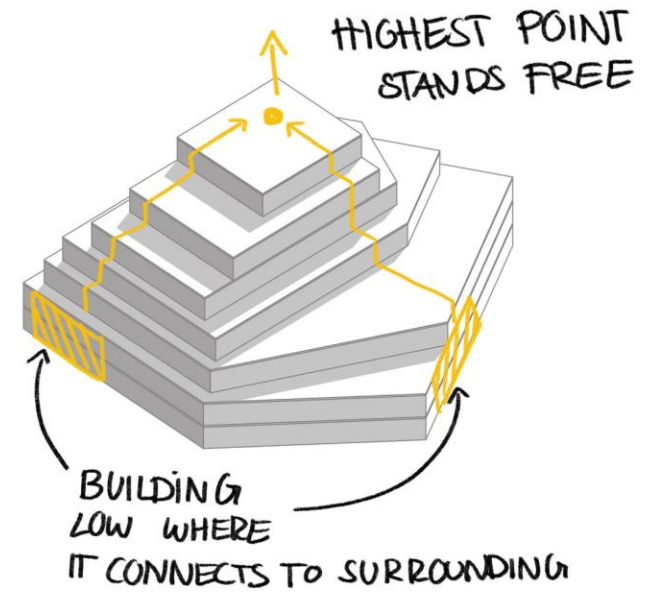
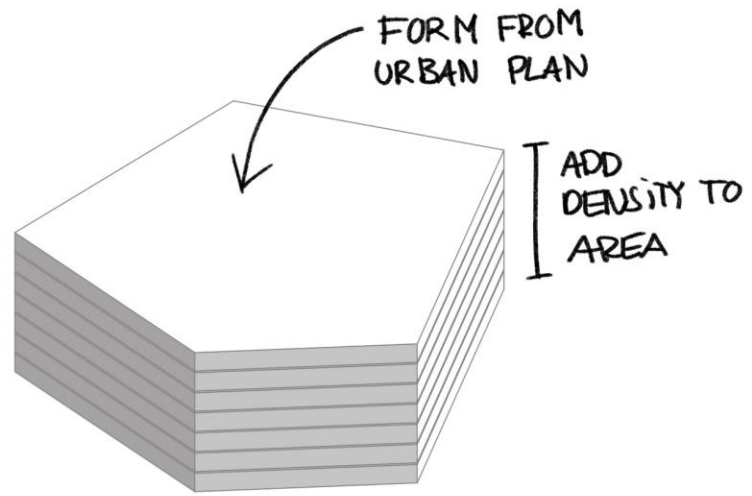


# FLOOR PLAN GROUND+ FIRST FLOOR

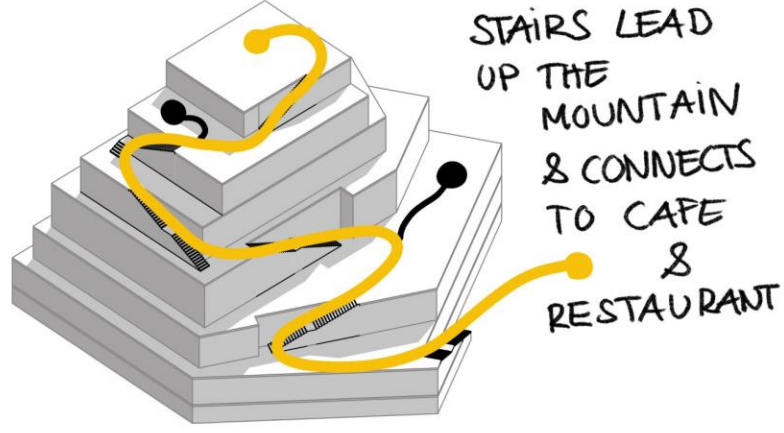




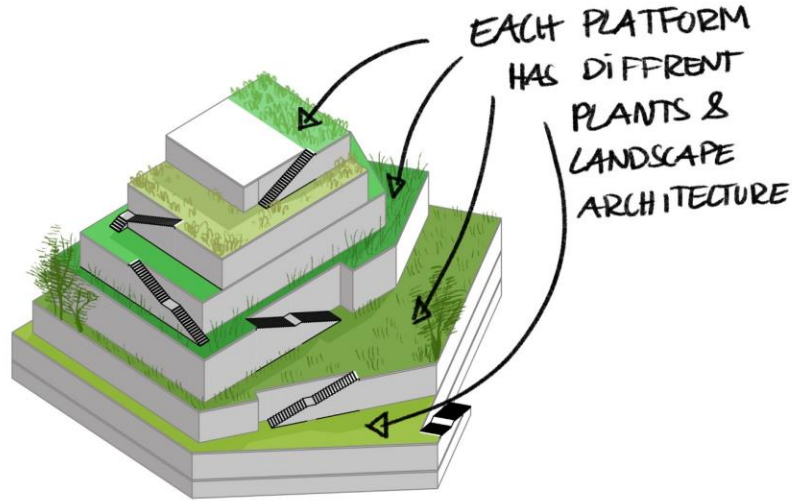
# FORMFINDING MOUNTAIN VOLUME



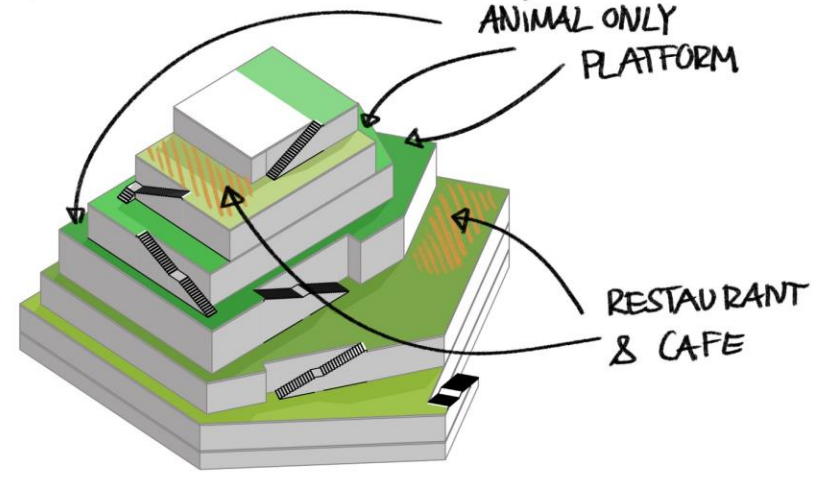
# FORMFINDING MOUNTAIN VOLUME



STAIRS LEAD UP THE MOUNTAIN & CONNECTS TO CAPE & RESTAURANT



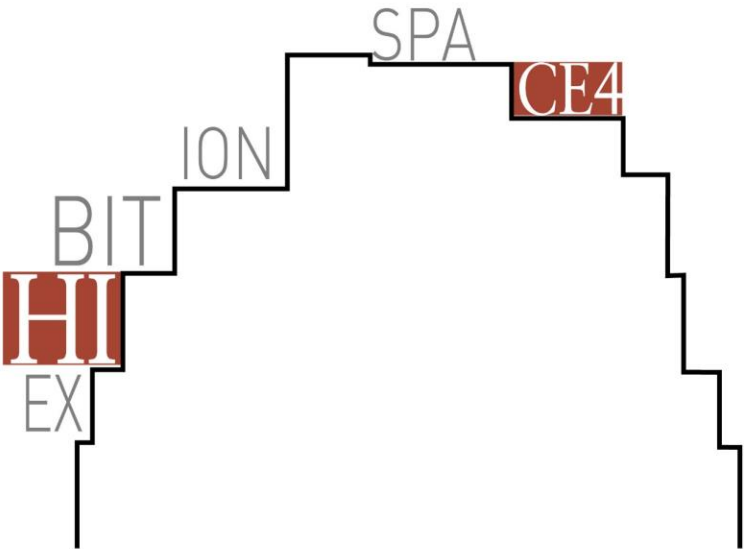
EACH PLATFORM HAS DIFFERENT PLANTS & LANDSCAPE ARCHITECTURE



ANIMAL ONLY PLATFORM

RESTAURANT & CAFE

SIZES AND FUNCTIONS OF THE MOUNTAIN



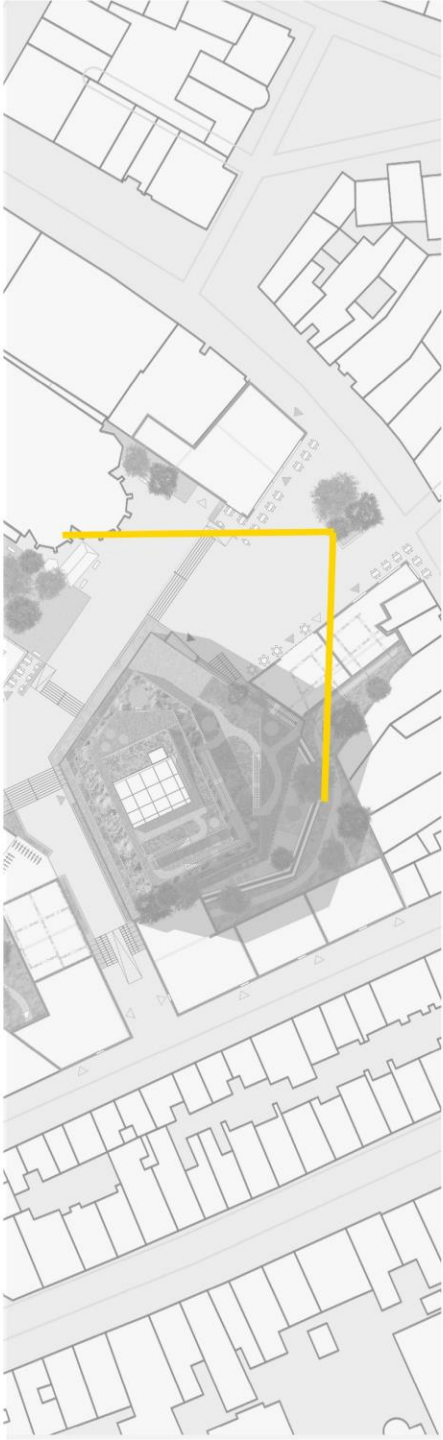
GROUND FLOOR	1580 M2 + 140 M2	ENTREE, MUSEUM, WORKSHOP, OFFICE, MUSEUMS SHOP	1ST EXHIBITION	1150 m2	
FIRST FLOOR	1580 M2 + 000 M2	MUSEUM, AUDITORIUM			
SECOND FLOOR	1440 M2 + 130 M2	MUSEUM	2ND EXHIBITION	1600 m2	4TH EXHIBITION 1320 m2
THIRD FLOOR	940 M2 + 360 M2	MUSEUM, RESTAURANT			
FOURTH FLOOR	590 M2 + 270 M2	MUSEUM	3RD EXHIBITION	740 m2	
FIFTH FLOOR	380 M2 + 160 M2	MUSEUM			
SIXTH FLOOR	180 M2 + 190 M2	CAFE			
SEVENTH FLOOR	000 M2 + 70 M2				
WHOLE BUILDING	6690 M2+ 1320 M2		ALL EXHIBITION	4810 m2	







# PERSPEKTIVE ENTRANCE - ZIEKESTRAAT





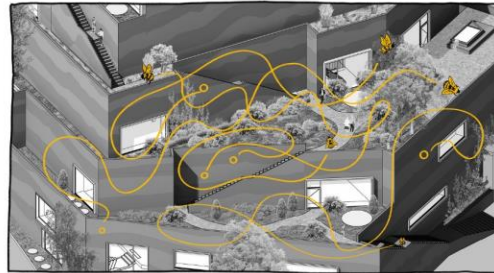
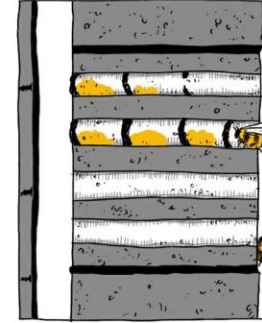
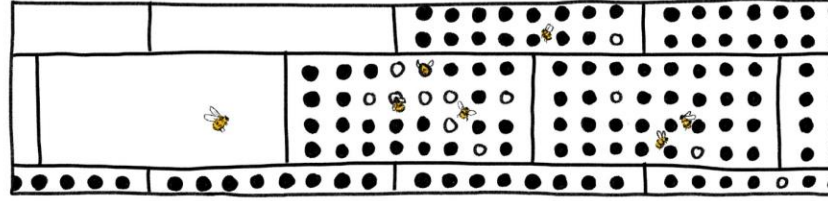
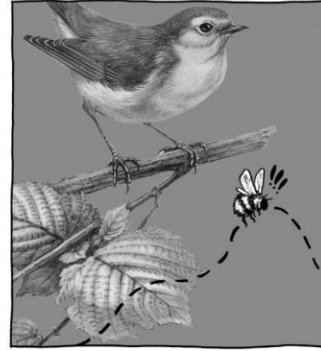
# VISUALISATION ENTRANCE + ENTRANCE MOUNTAIN





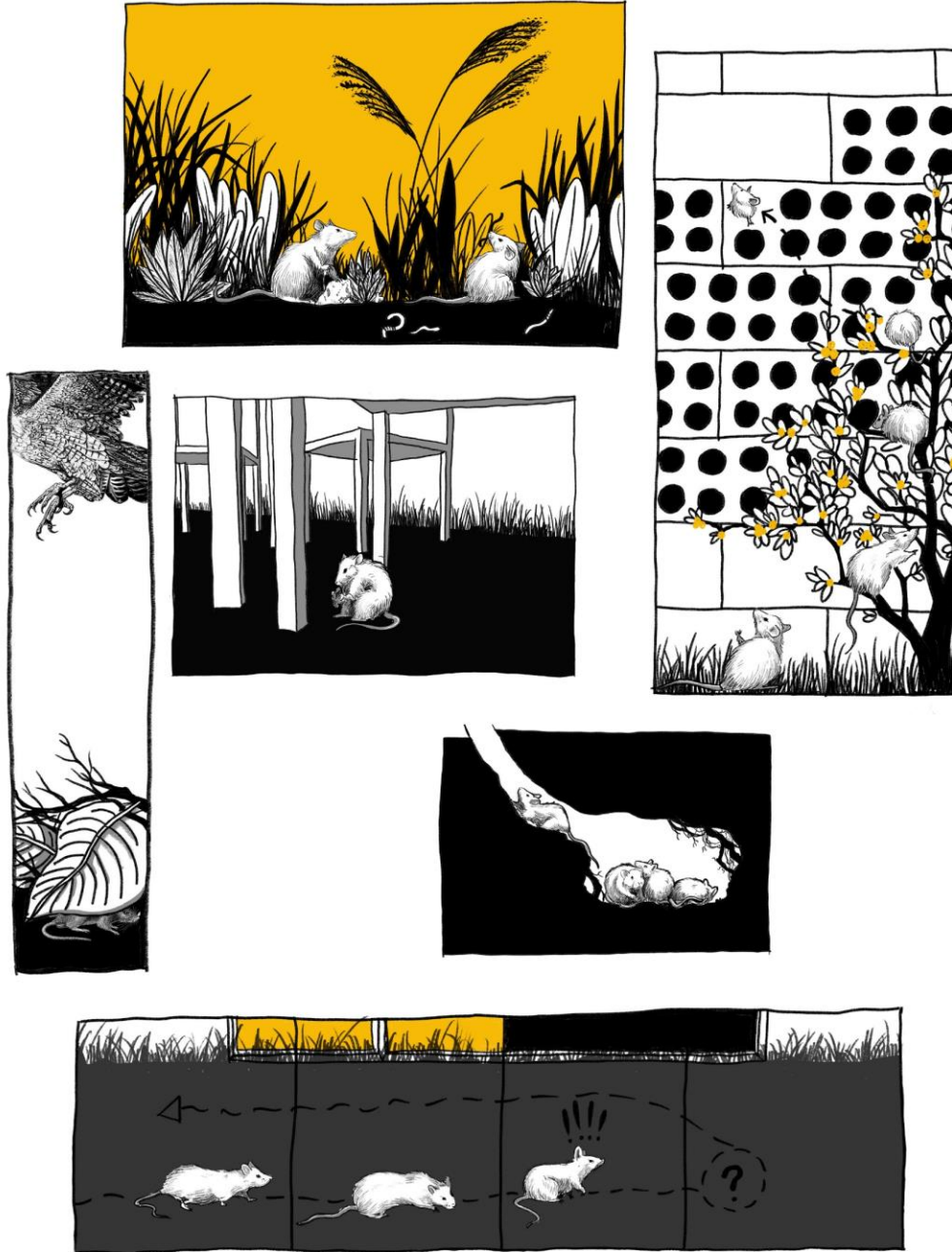




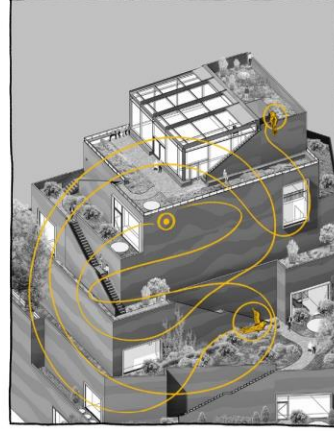
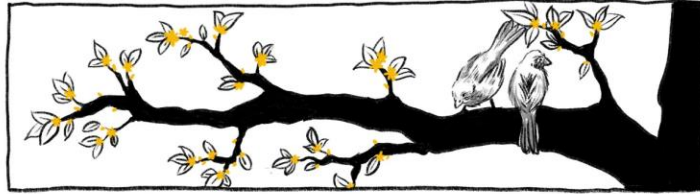


DAY IN THE LIFE OF A BEE





DAY IN THE LIFE OF A MOUSE

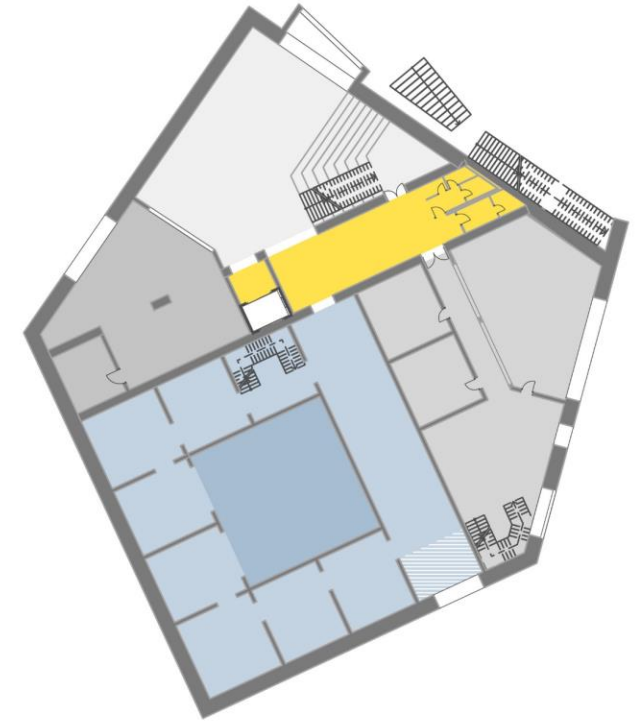
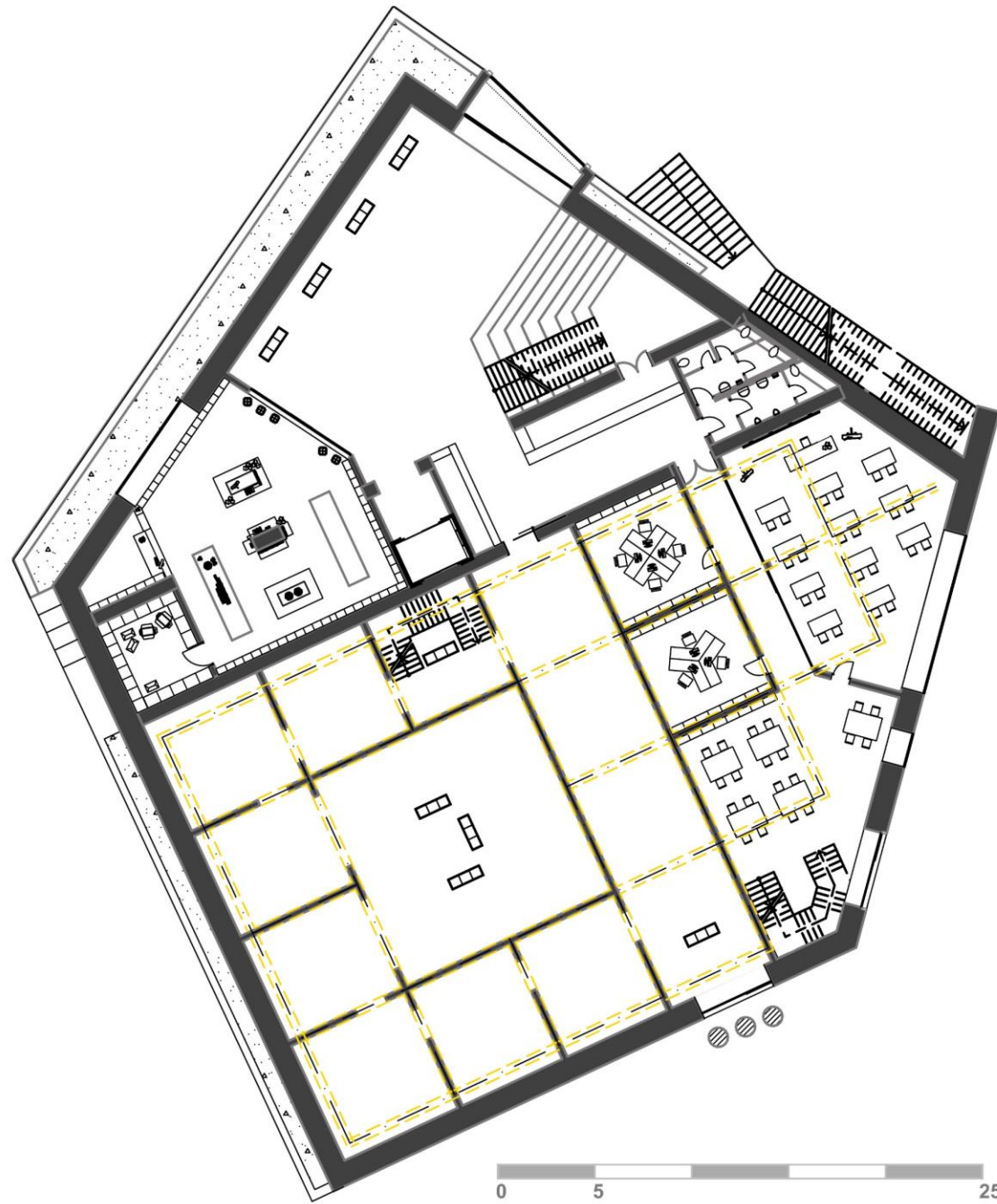
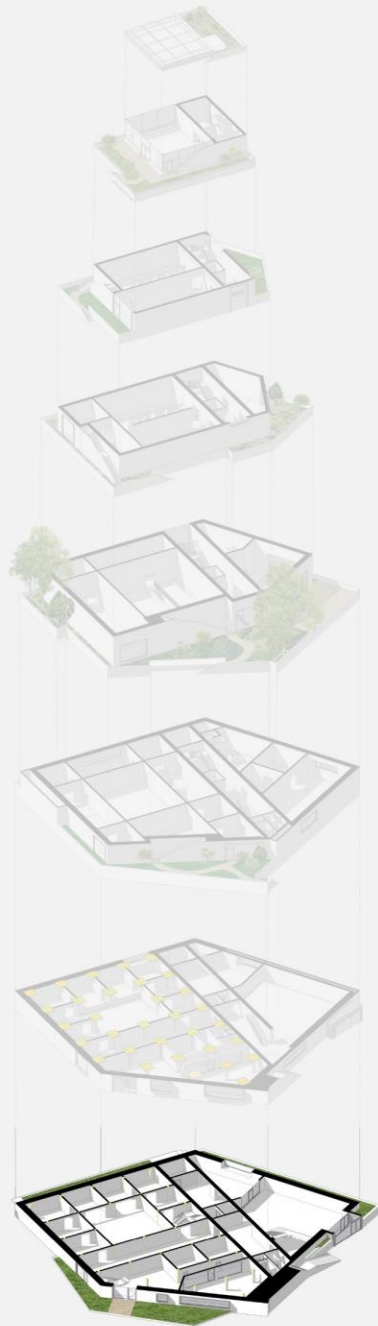


DAY IN THE LIFE OF A SPARROW





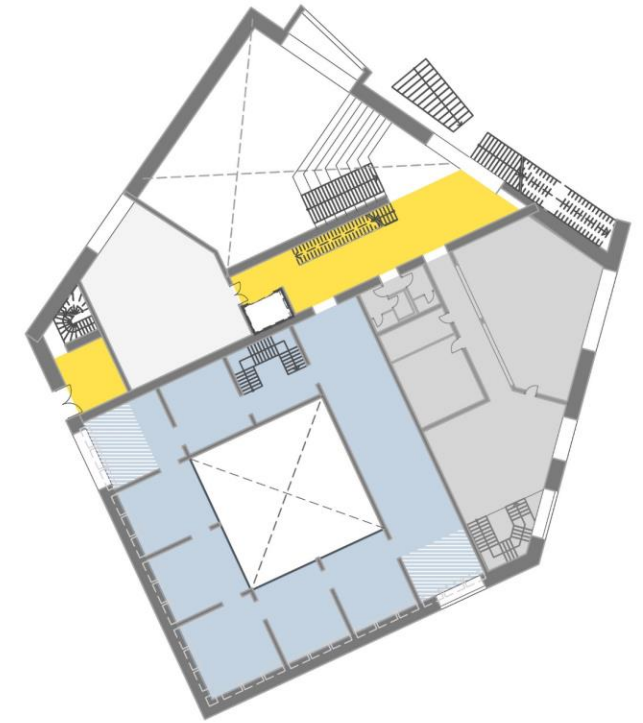
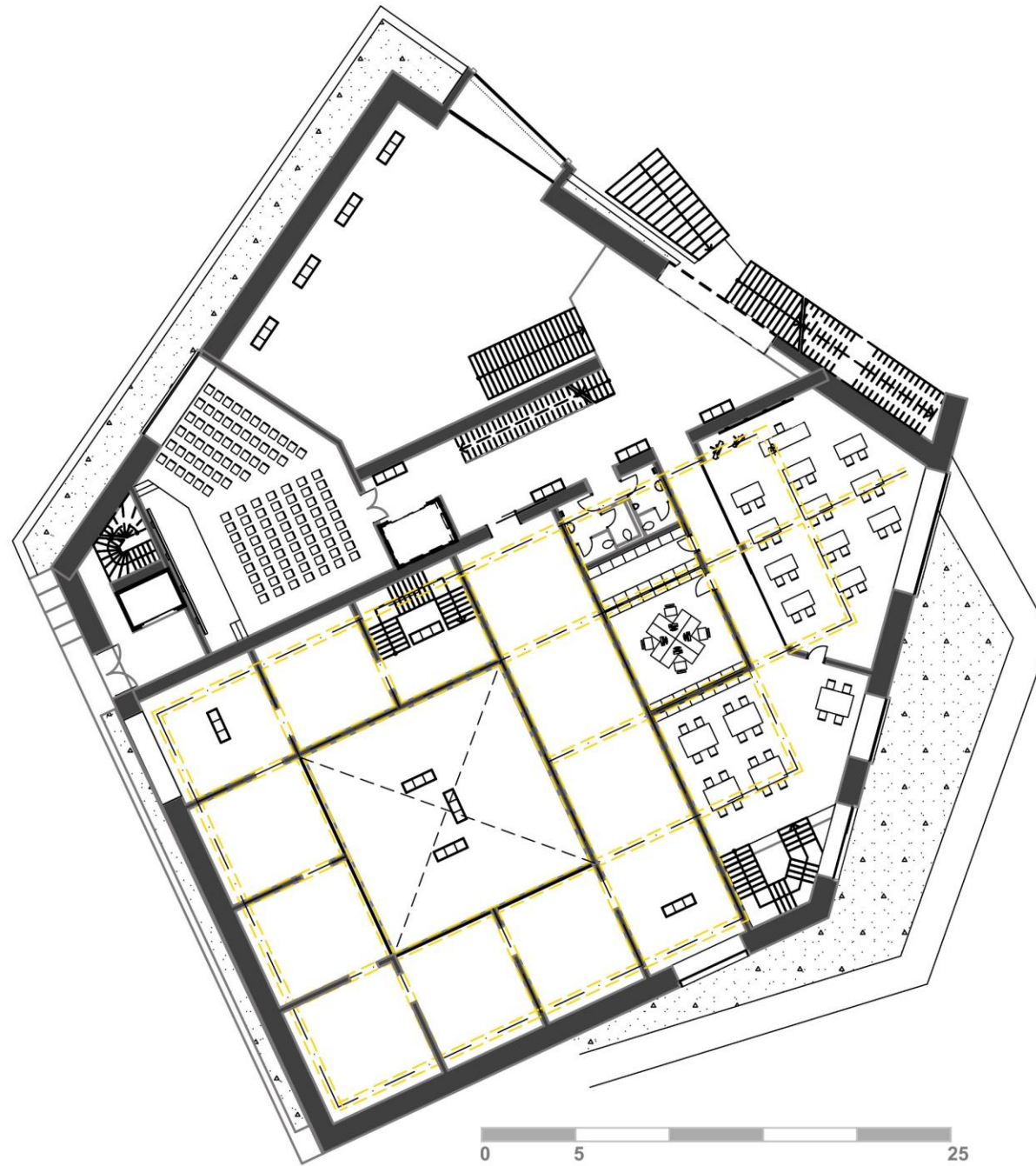
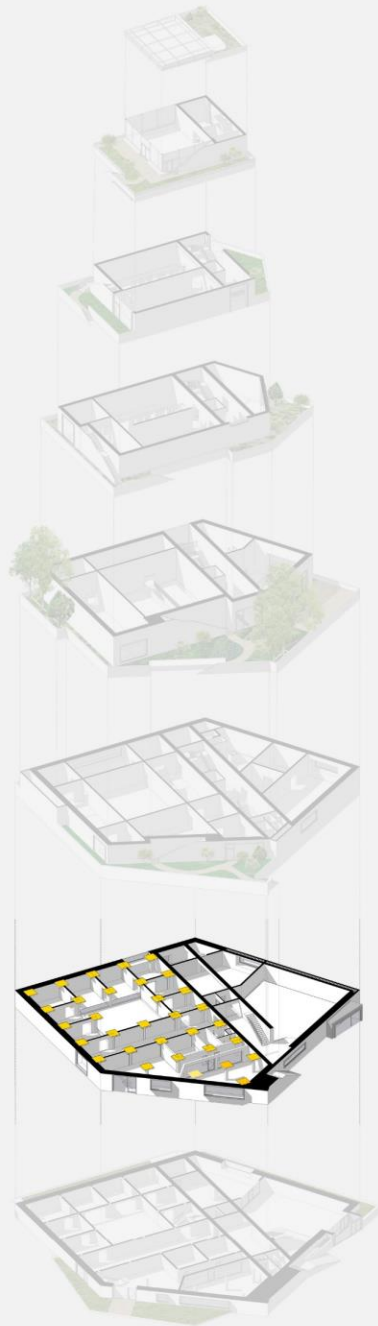
# FLOOR PLAN GROUND FLOOR



- Circulation Core
- Museum - All
- Museum - Large Paintings
- Museum - Sculptures
- Entree
- Workshop
- Museum Shop



# FLOOR PLAN 1ST FLOOR



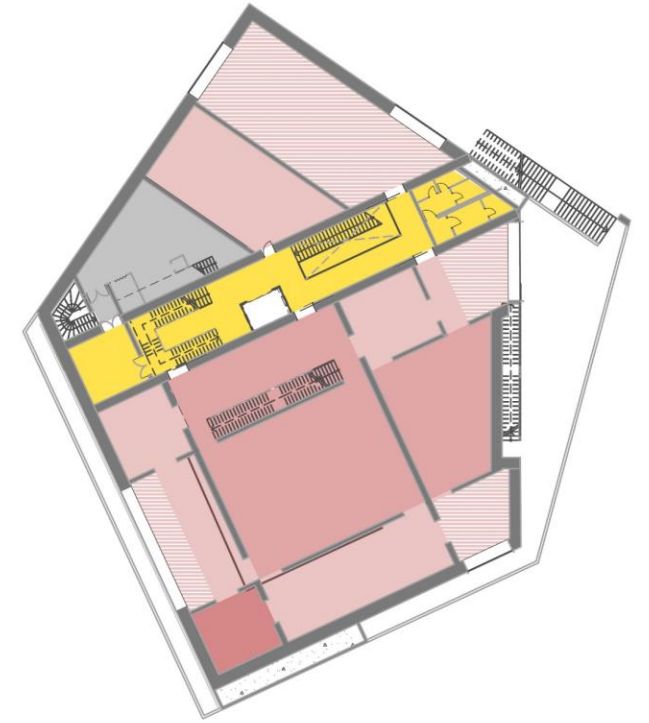
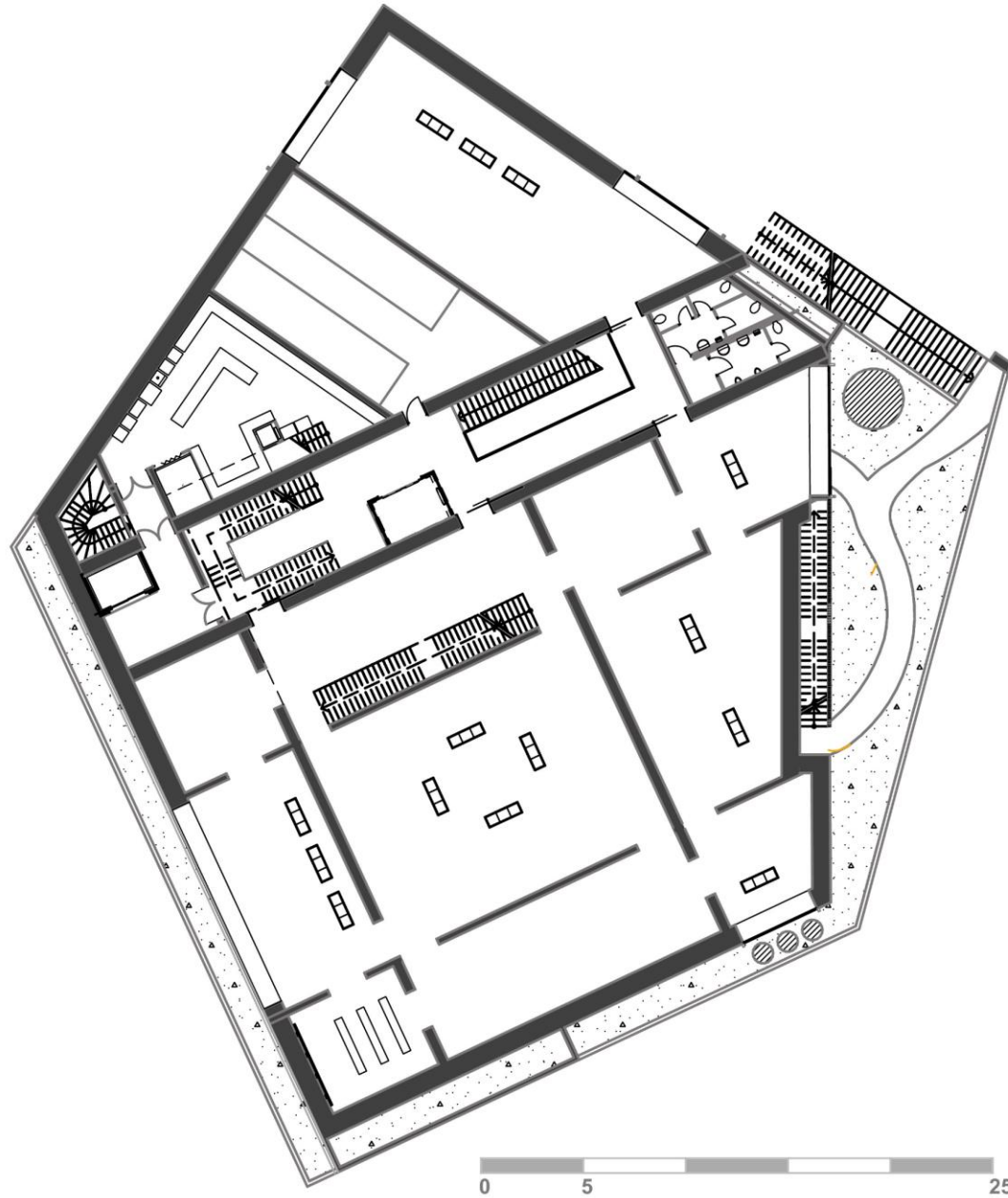
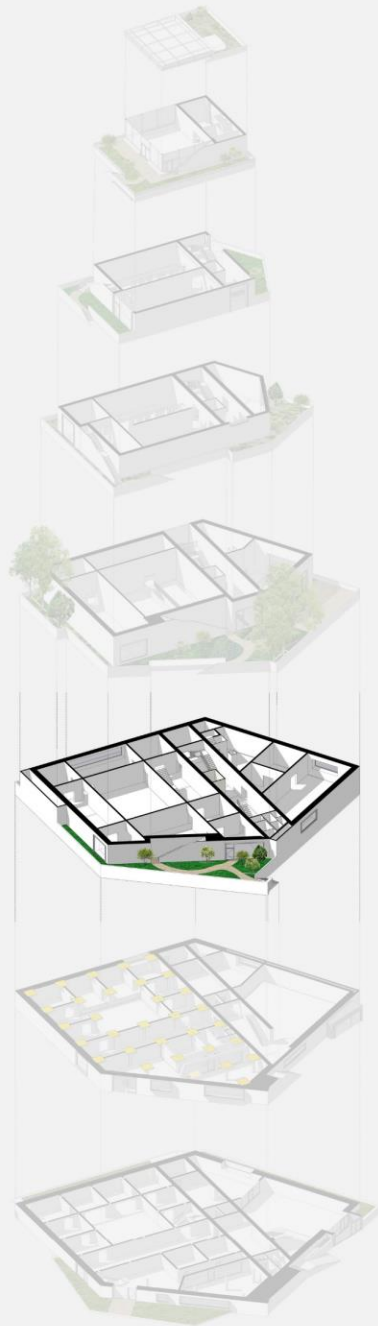
- Circulation Core
- Museum - All
- Museum - Large Paintings
- Museum - Sculptures
- Auditorium
- Workshop

# INTERIOR PERSPECTIVES



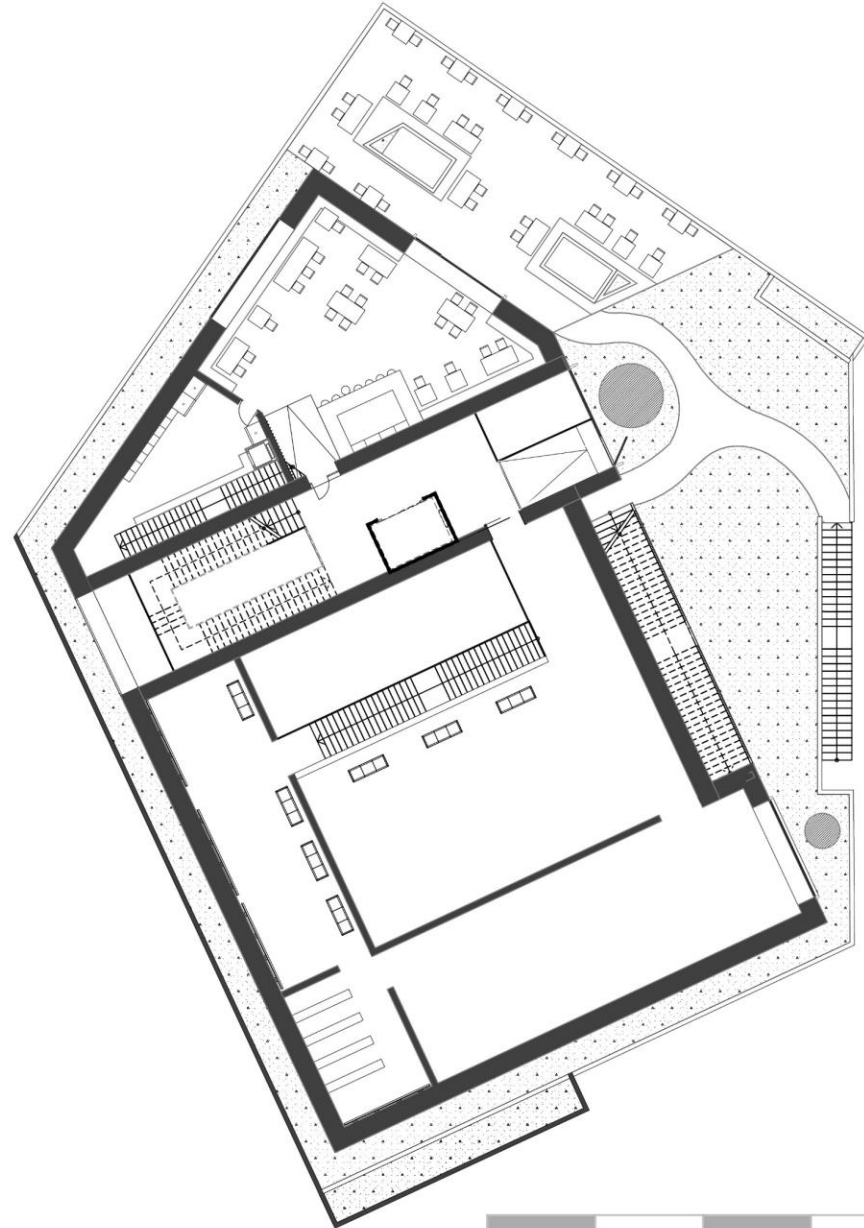


# FLOOR PLAN 2ND FLOOR

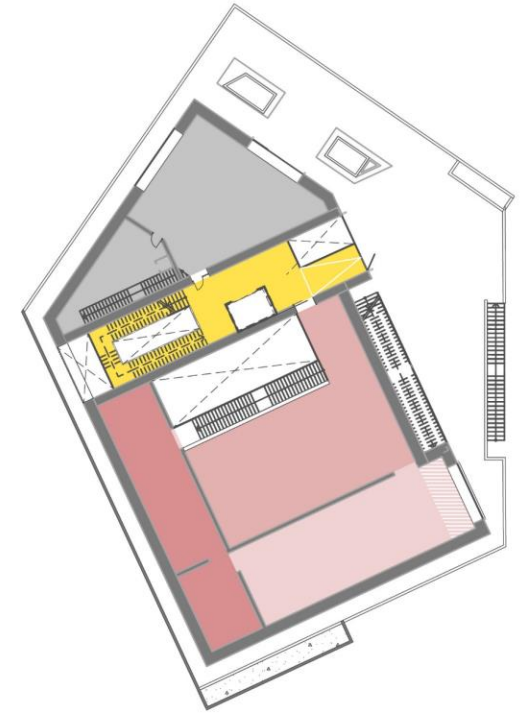


- Circulation Core
- Museum - All
- Museum - Large Paintings
- Museum - Sculptures
- Museum - Video/Installation
- Kitchen
- Utility Room

# FLOOR PLAN 3RD FLOOR



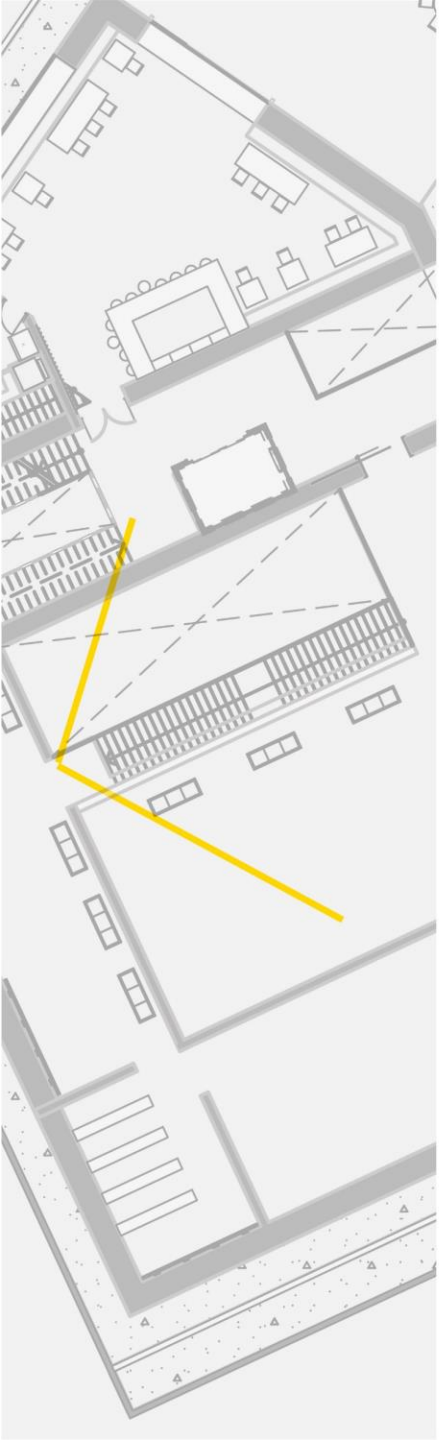
0 5 25



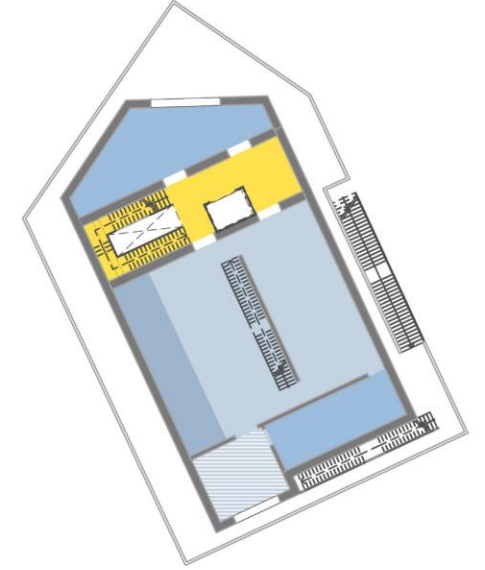
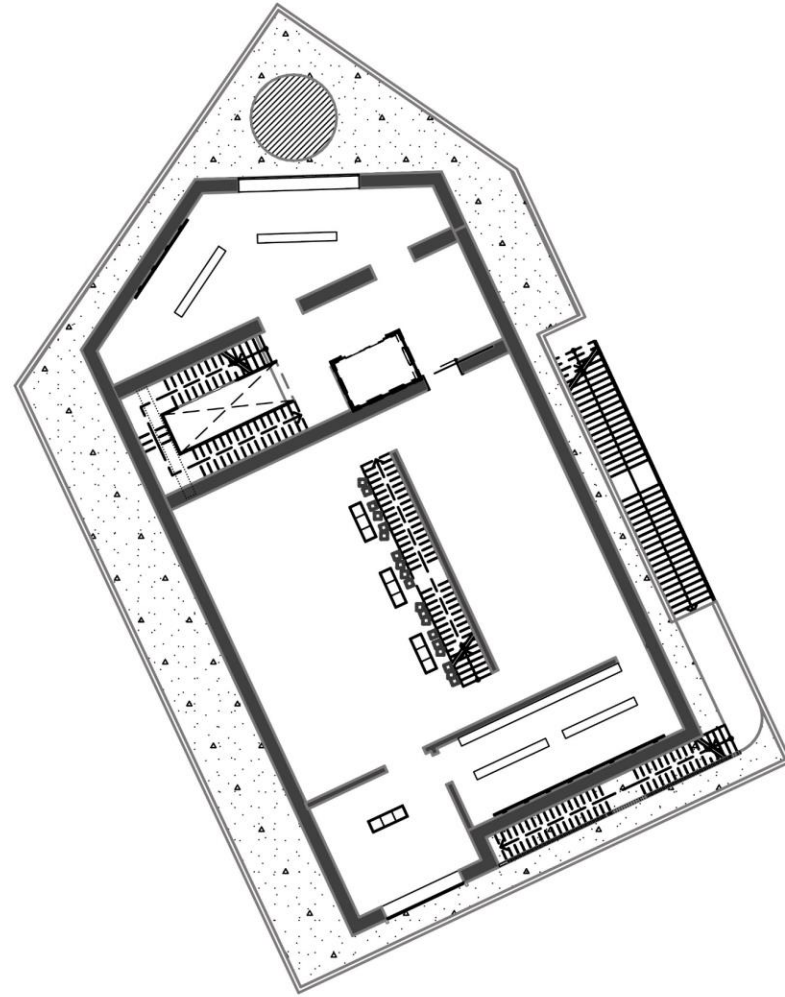
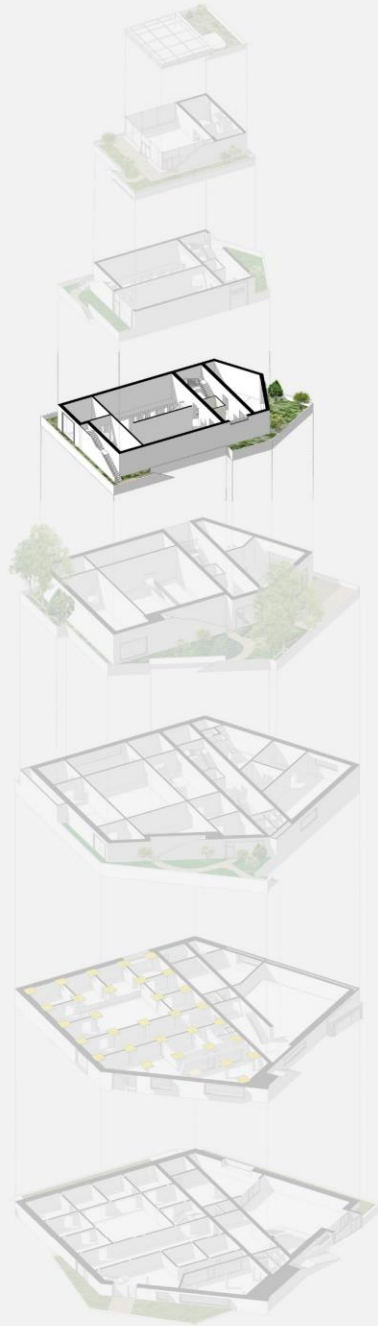
- Circulation Core
- Museum - All
- Museum - Large Paintings
- Museum - Sculptures
- Museum - Video/Installation
- Restaurant
-



# INTERIOR PERSPECTIVES



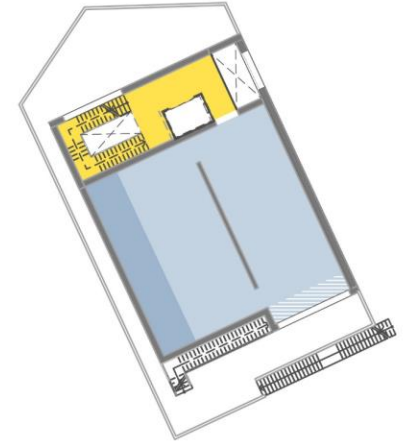
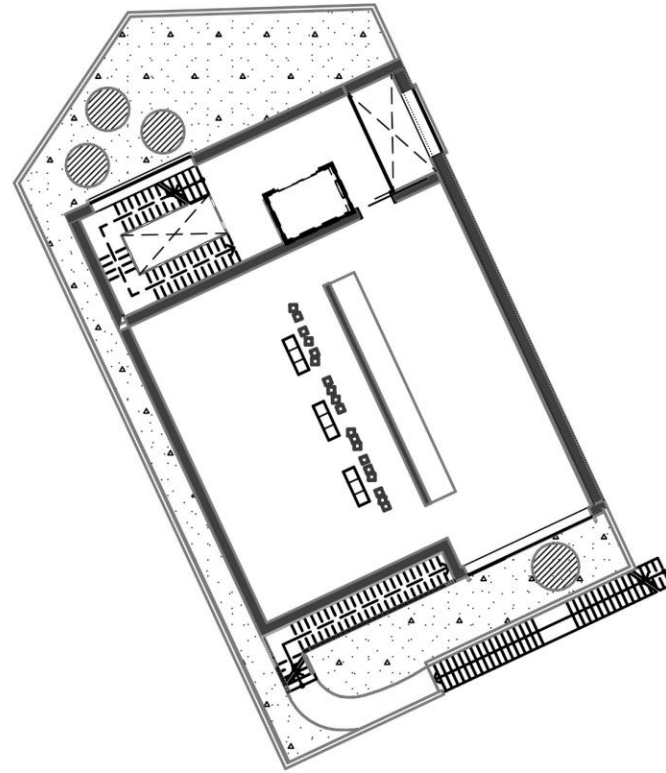
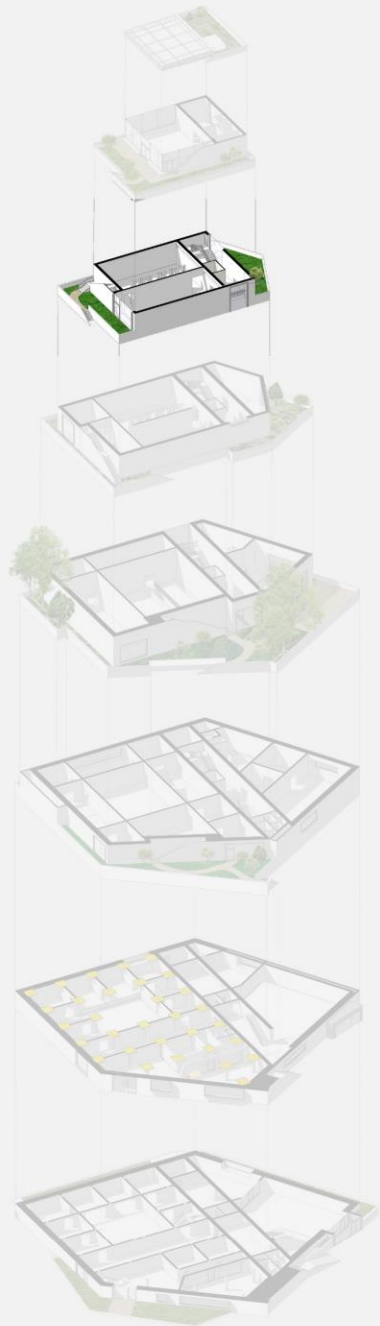
# FLOOR PLAN 4TH FLOOR



- Circulation Core
- Museum - All
- Museum - Large Paintings
- Museum - Sculptures
- Museum - Video/Installation

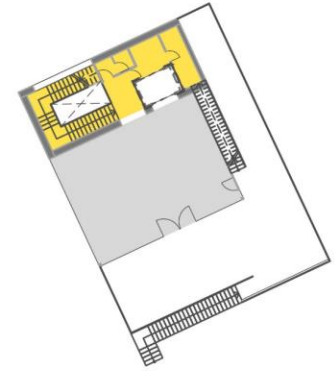
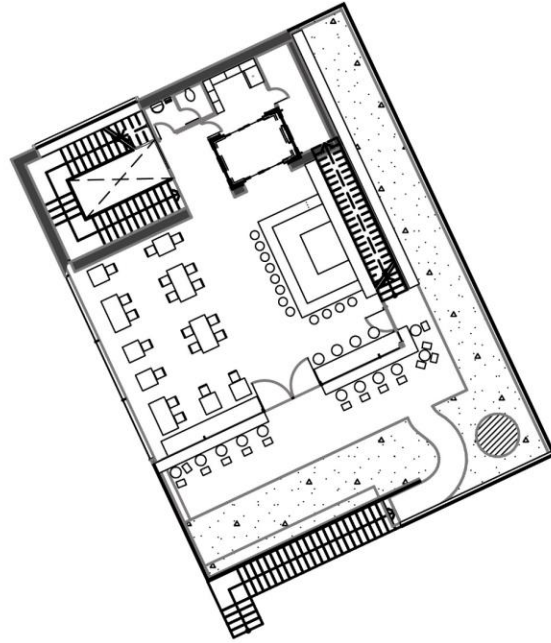
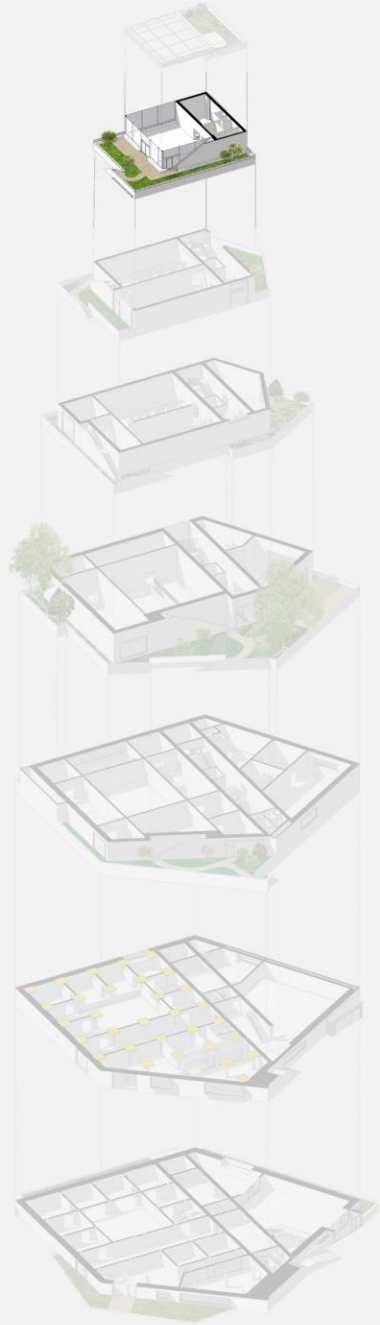




# FLOOR PLAN 5TH FLOOR



- Circulation Core
- Museum - All
- Museum - Large Paintings
- Museum - Sculptures

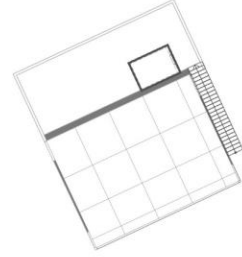
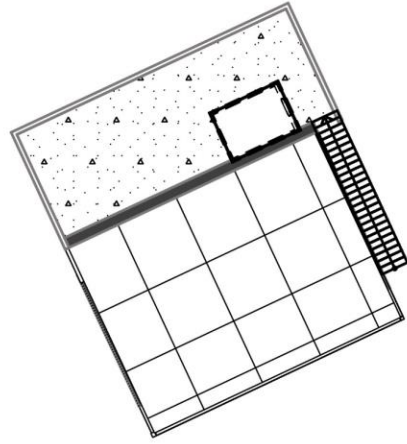
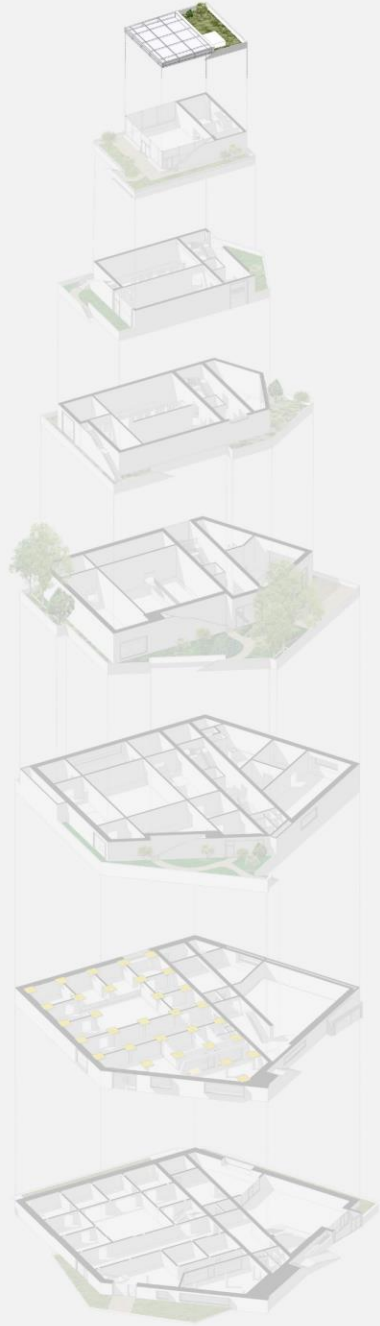
# FLOOR PLAN 6TH FLOOR



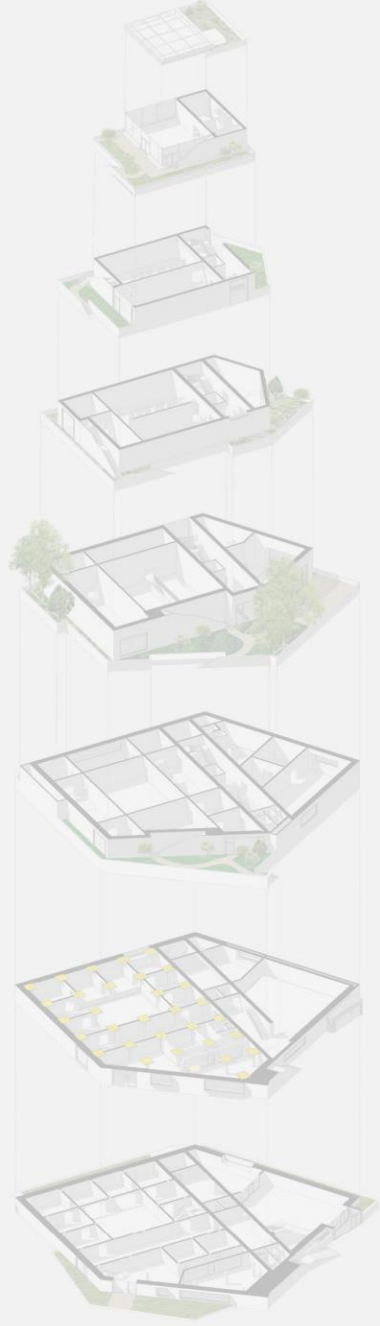
-  Circulation Core
-  Cafe/Bar



# FLOOR PLAN 7TH FLOOR

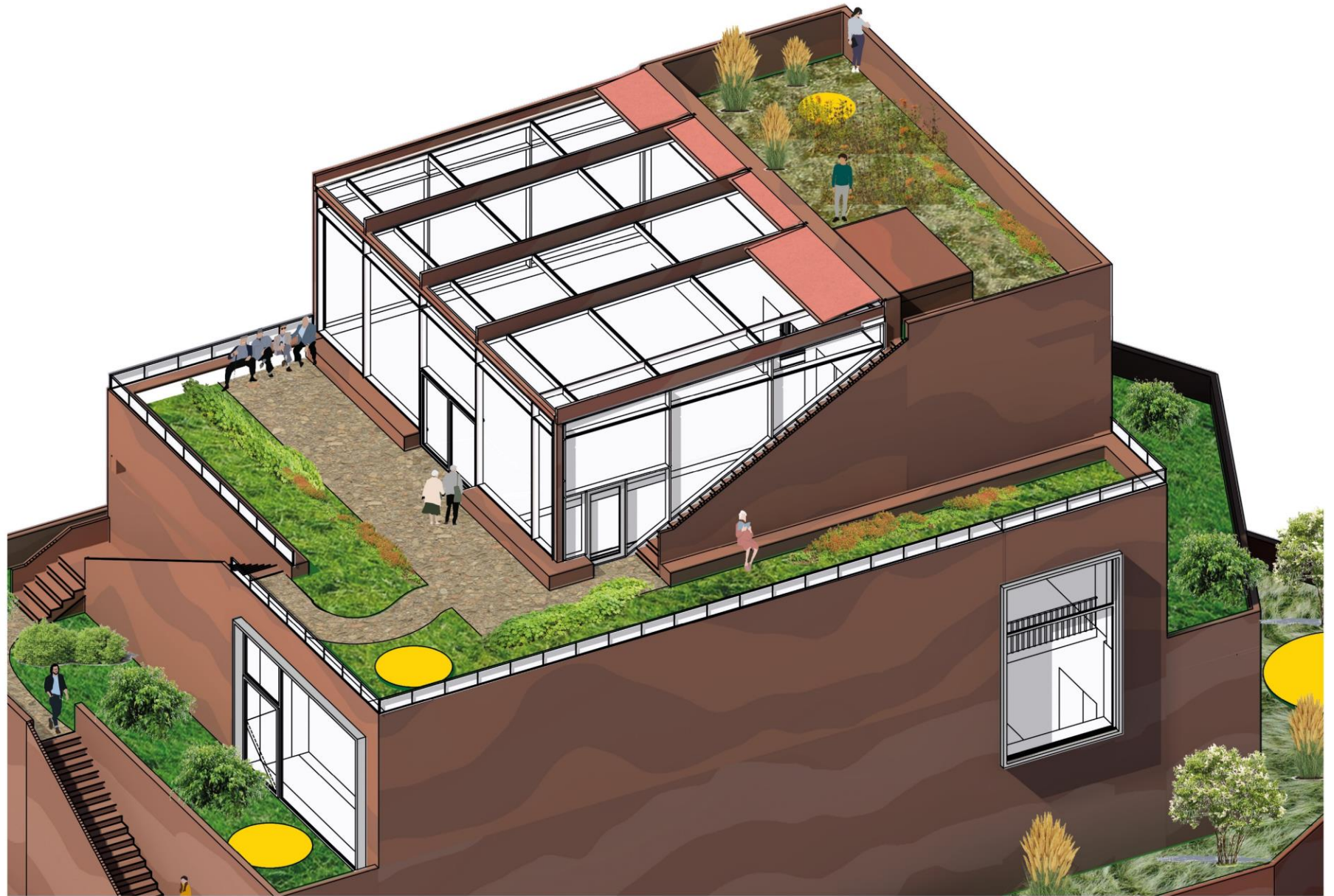
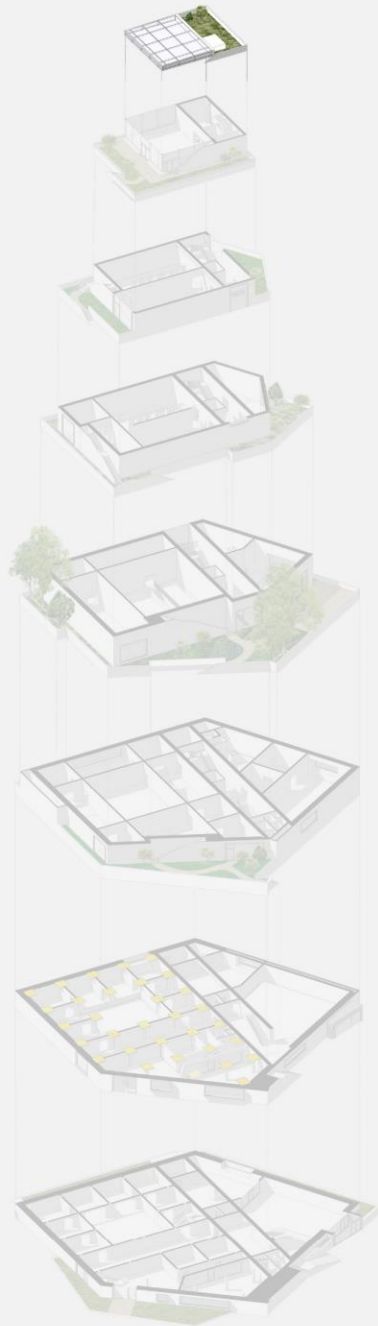


# WINDOW CONCEPT





# PEAK/CAFE AS THE LAST THRESHOLD



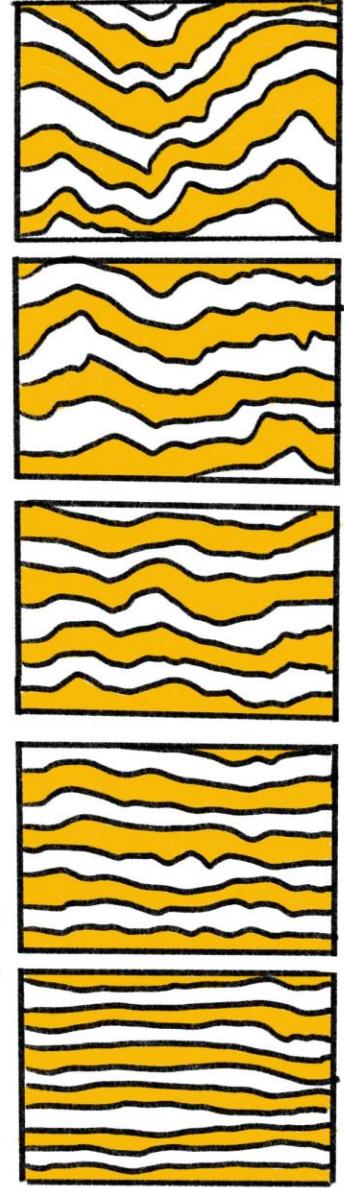
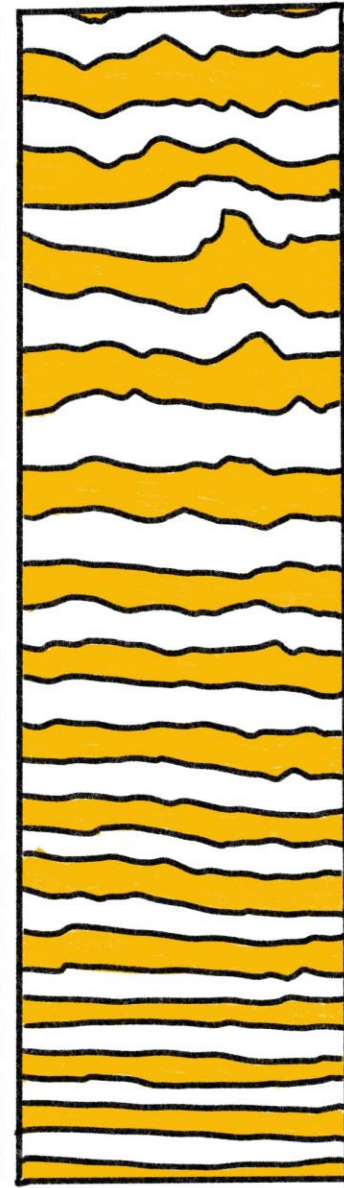
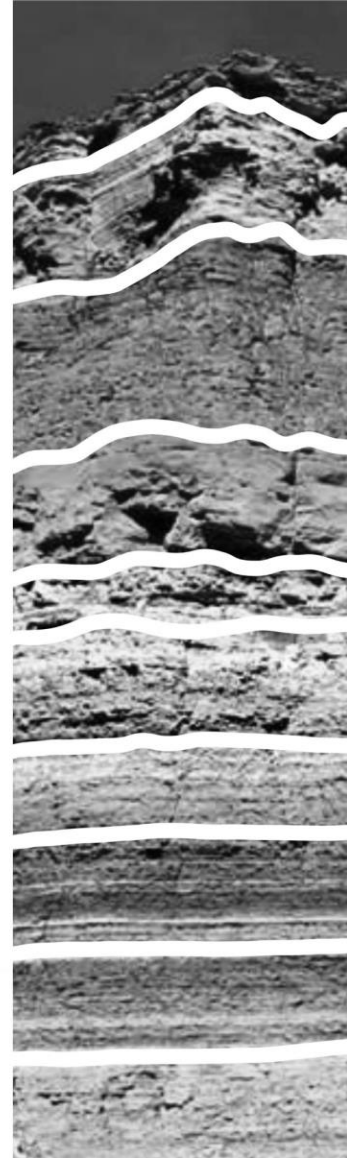
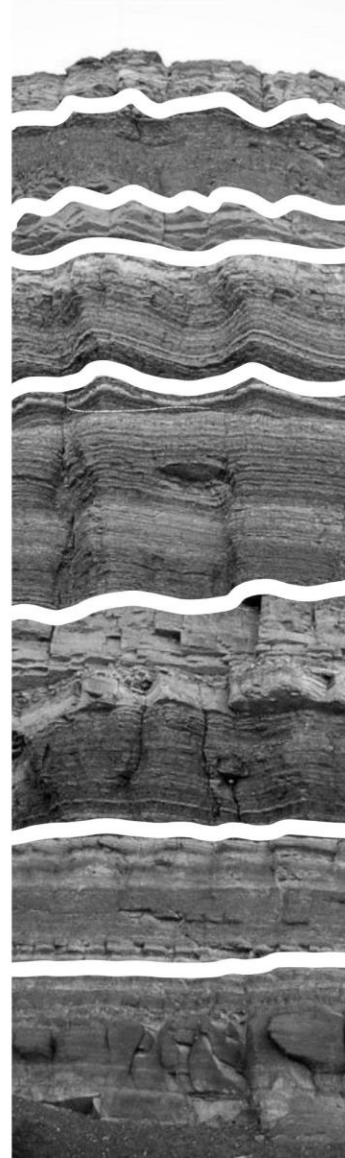
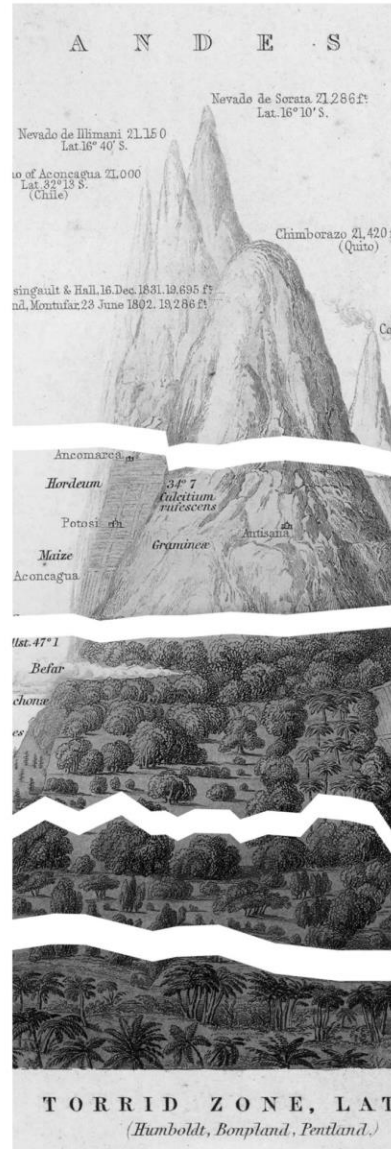
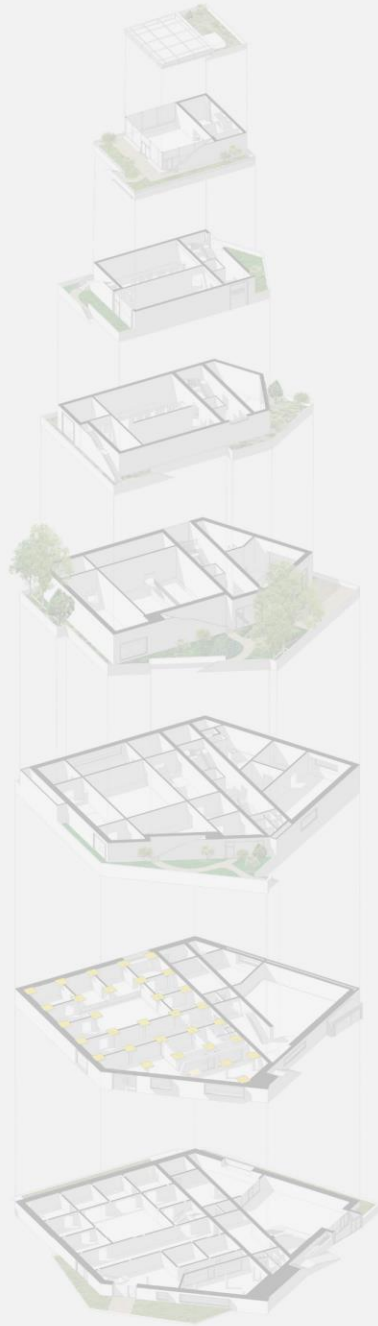
The cafe is the last threshold between inside and outside before reaching the peak





Skylights function as Urban Furniture and to create unique spacial qualities





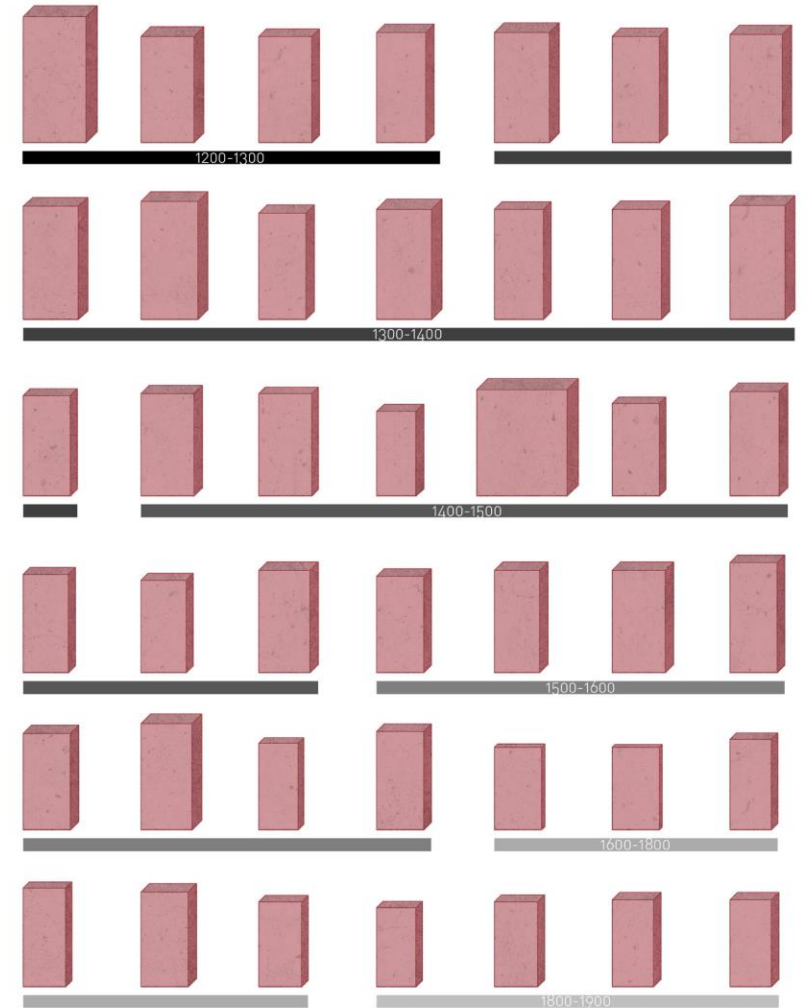
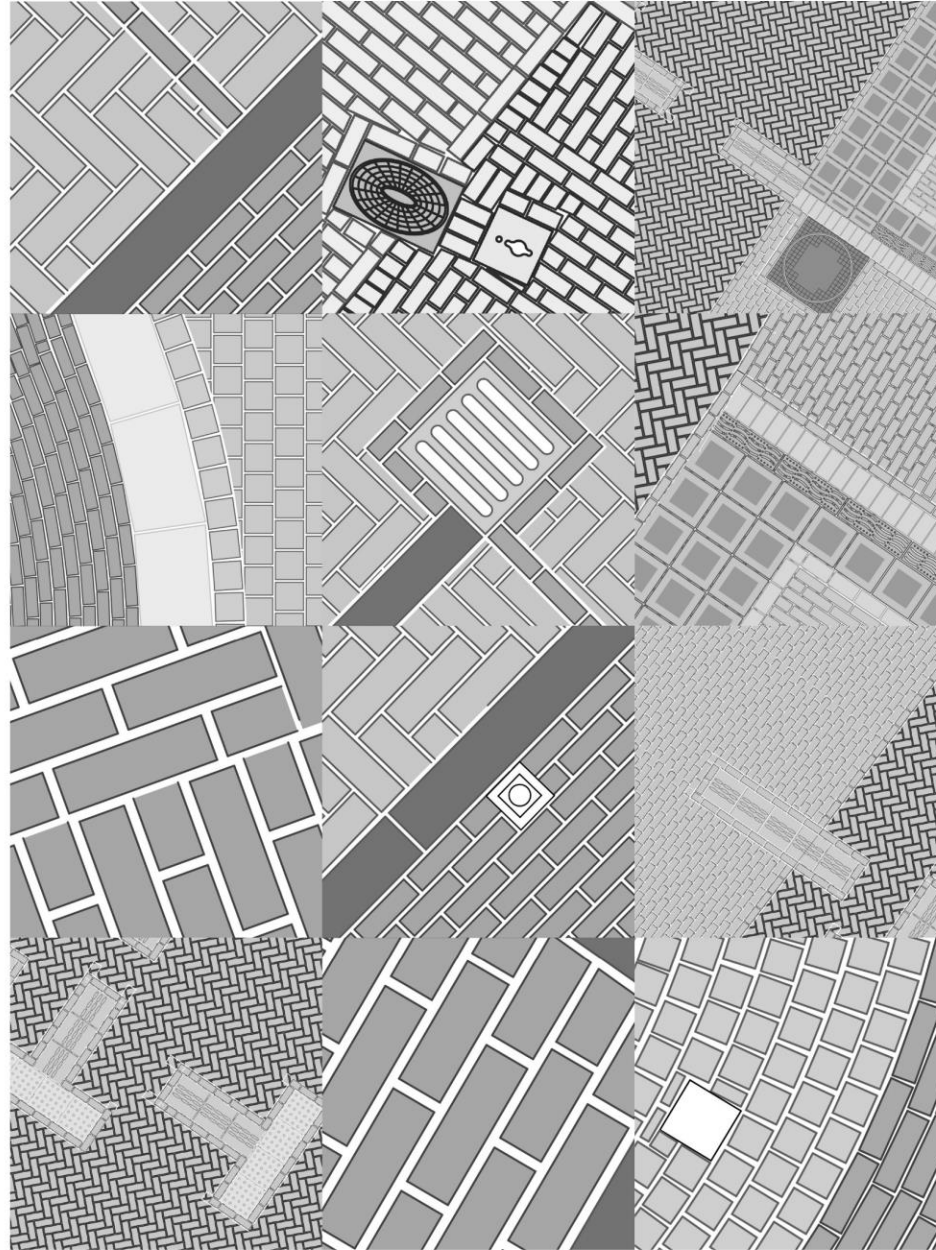




Architecture starts when you  
carefully put two bricks to-  
gether. There it begins.

Ludwig Mies van der Rohe





Brickpattern + Bricks found in Nijmegen

# HISTORIC DISTRIBUTION OF BRICK



10.000 - 500 BC



500 BC - 1000 AC



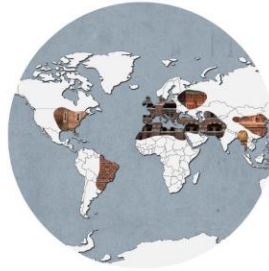
1450 - 1650



1000 - 1450



1650 - 1800



1800 - 1900



1900 - 1980

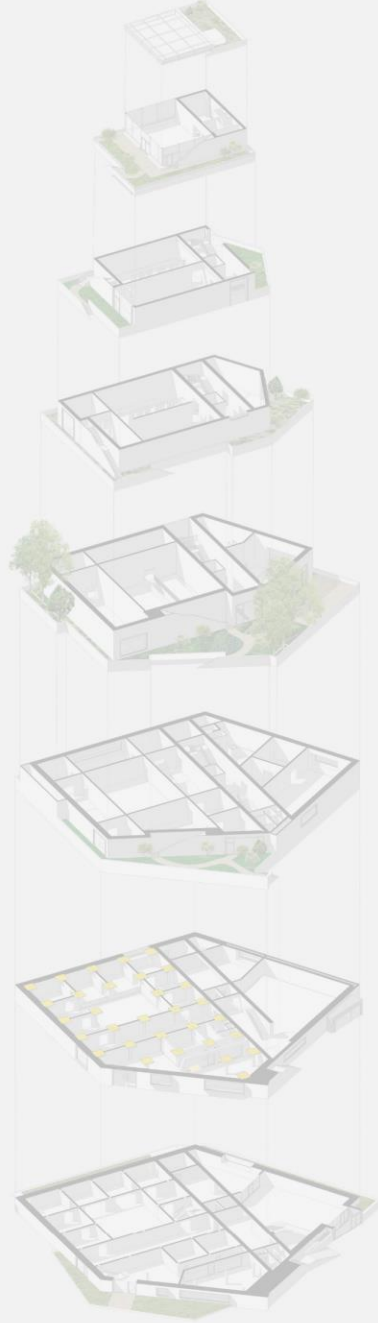


1980 - present

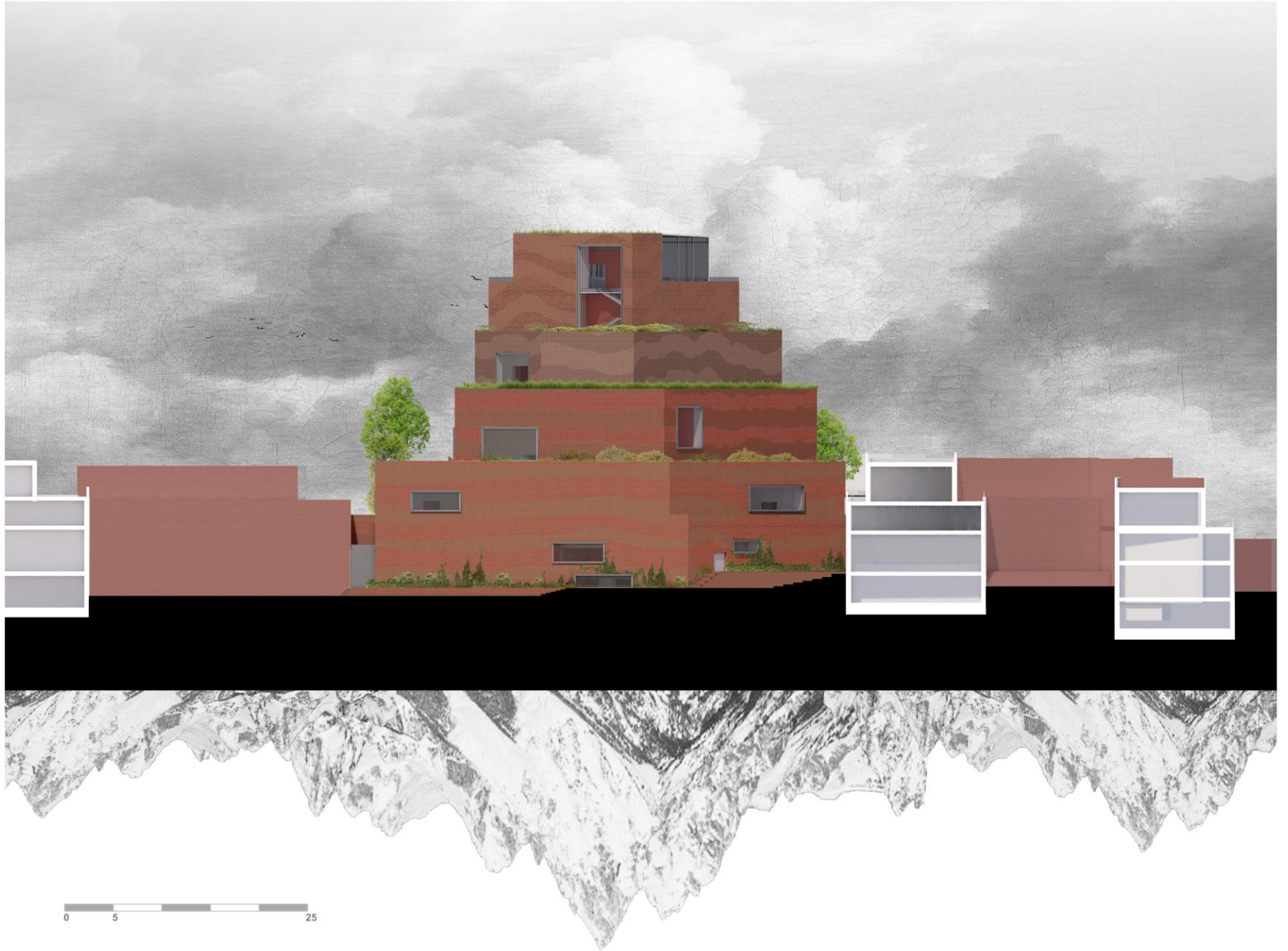
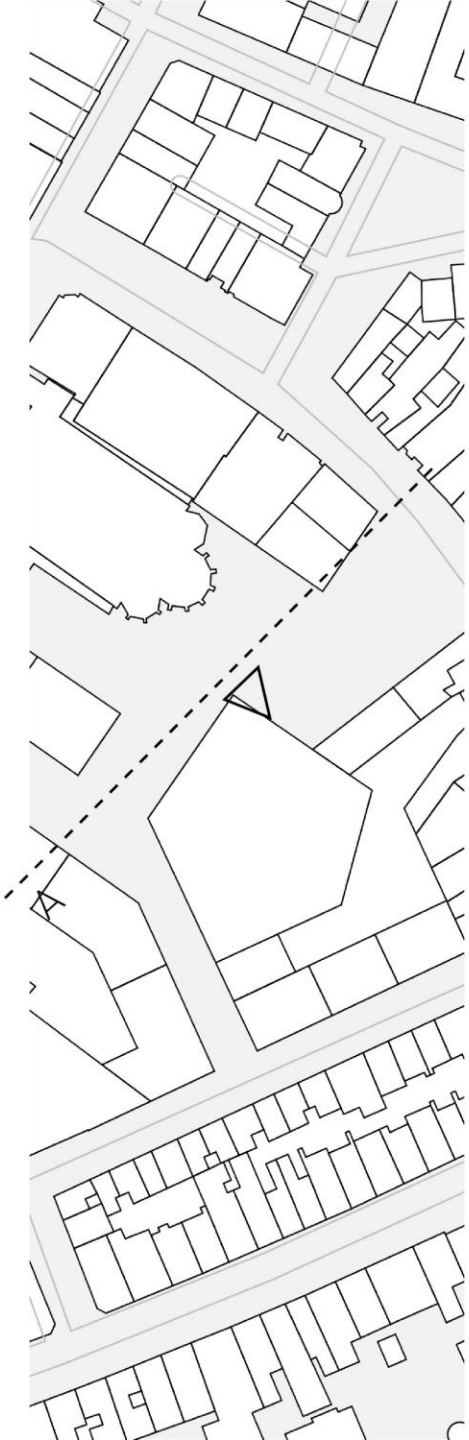




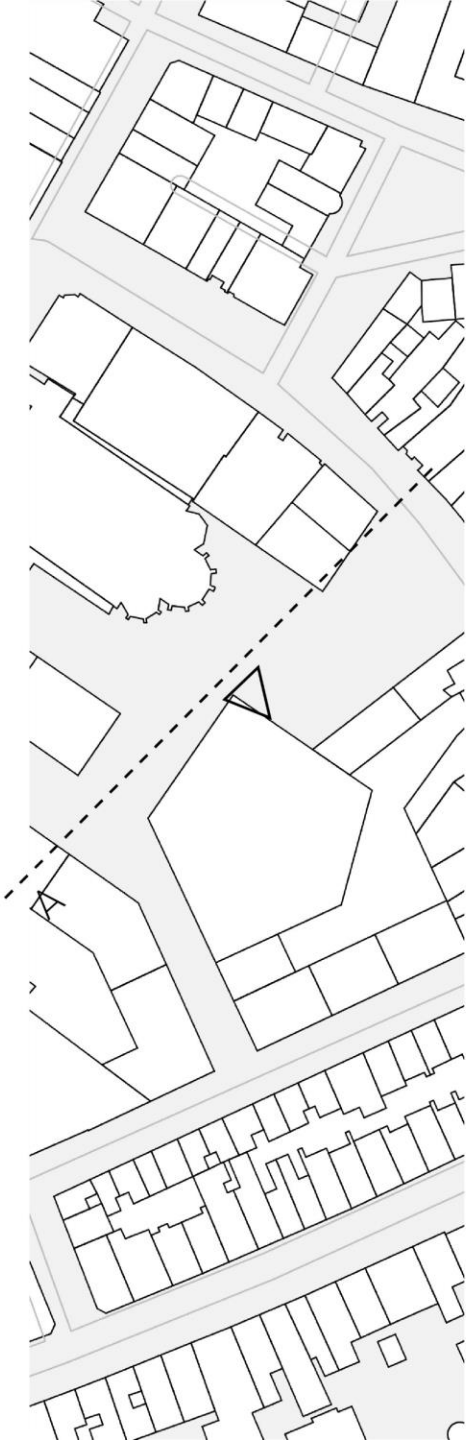
# FLOOR PLAN GROUND+ FIRST FLOOR





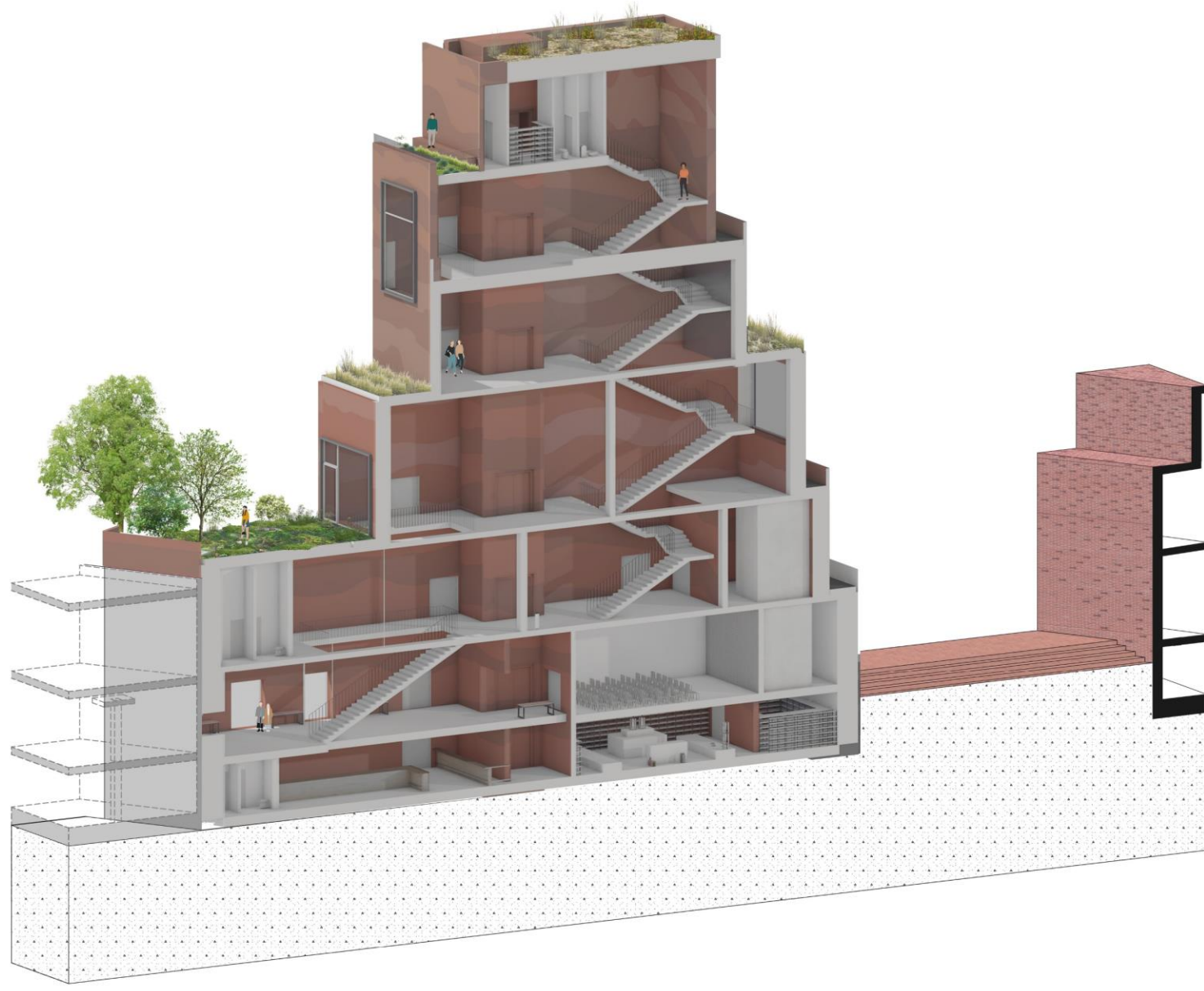
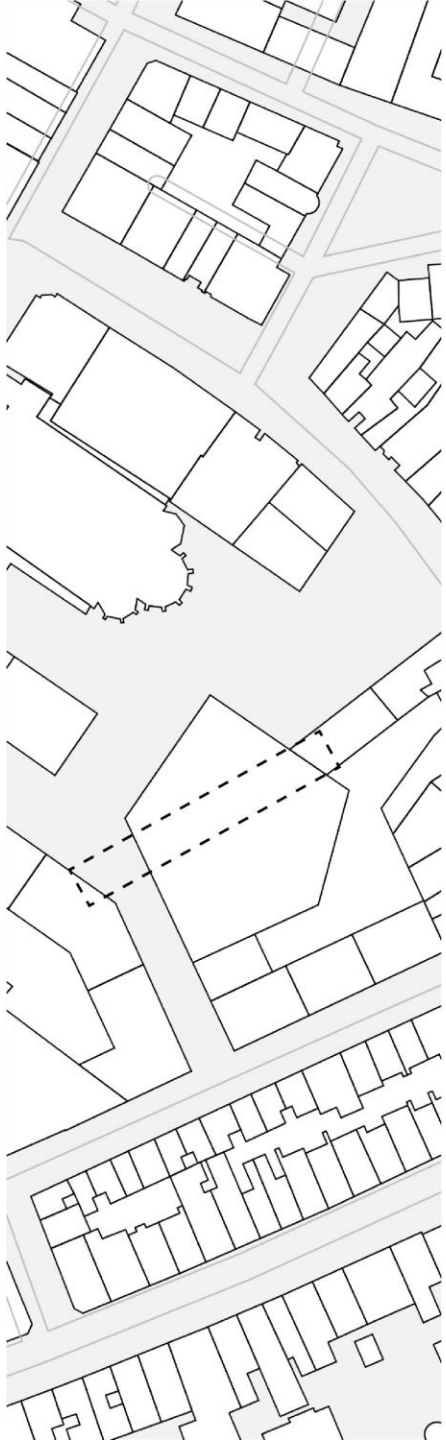






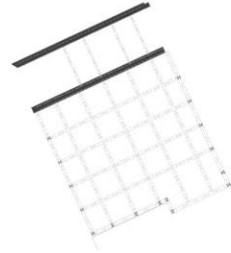
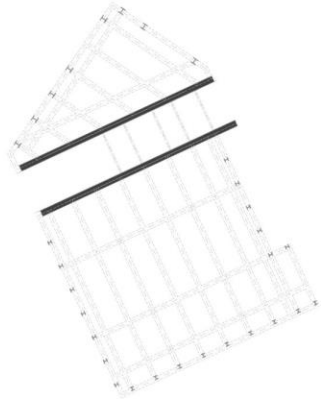
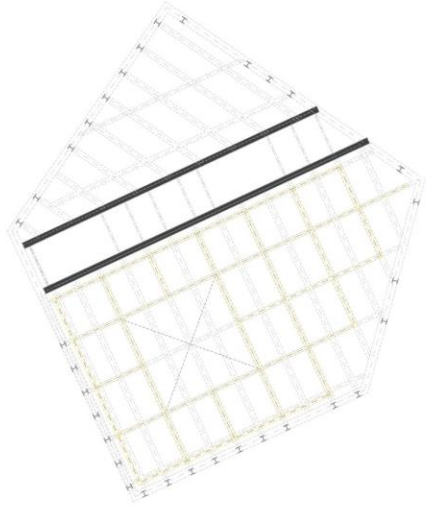
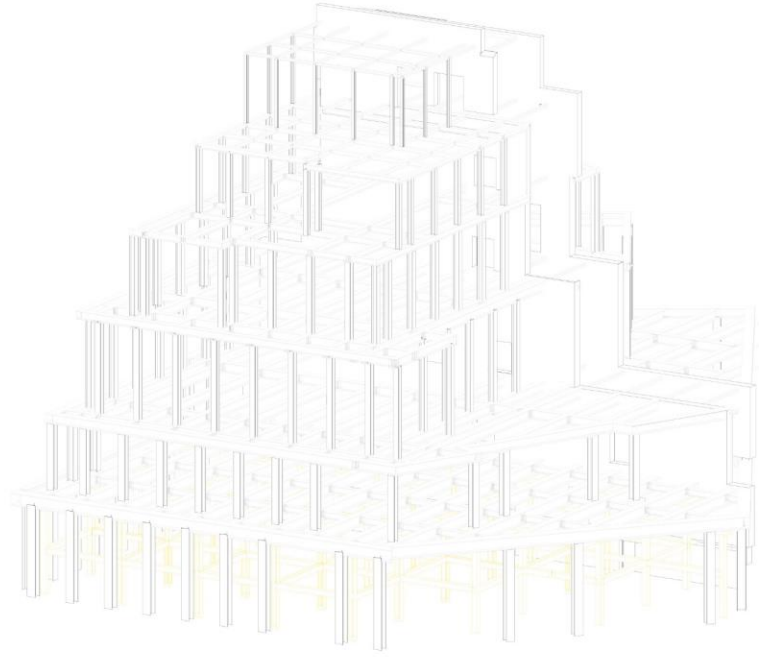
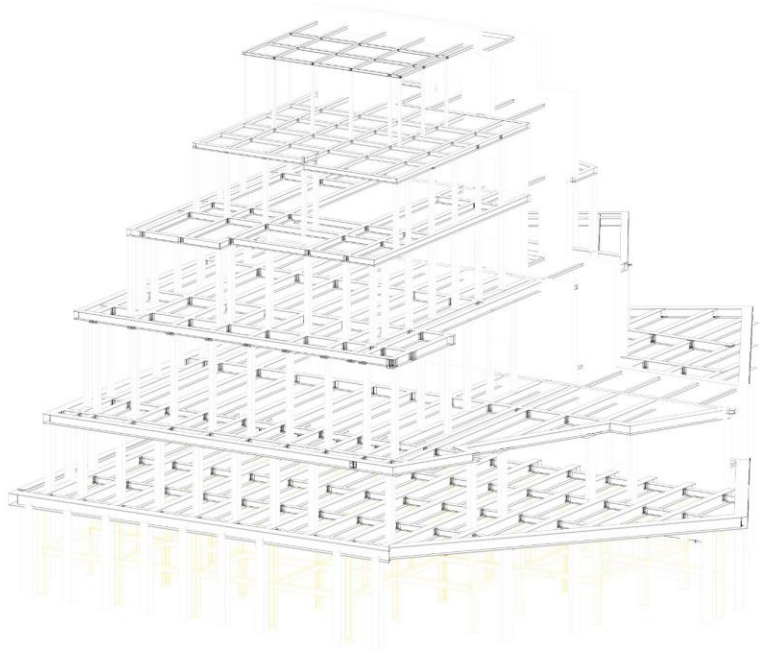
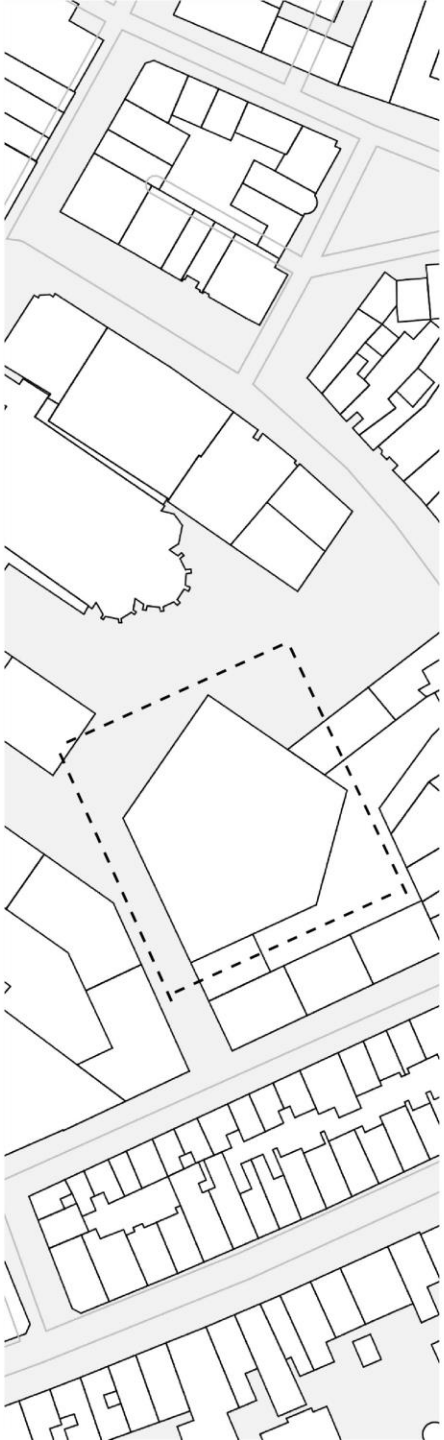


# CIRCULATION CORE - CONNECTING THE FUNCTIONS



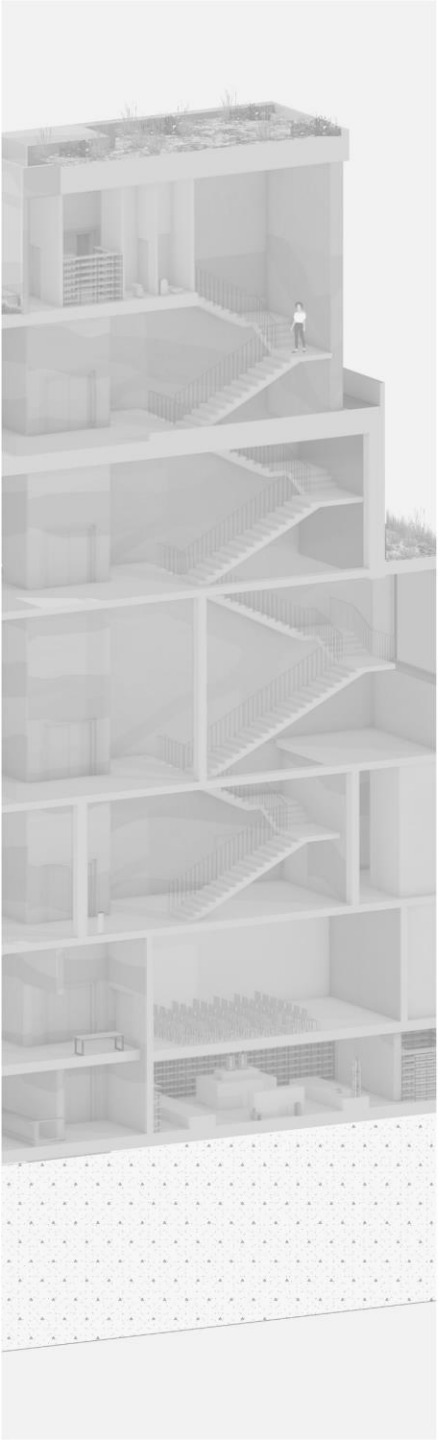


# KONSTRUCTION ELEVATION

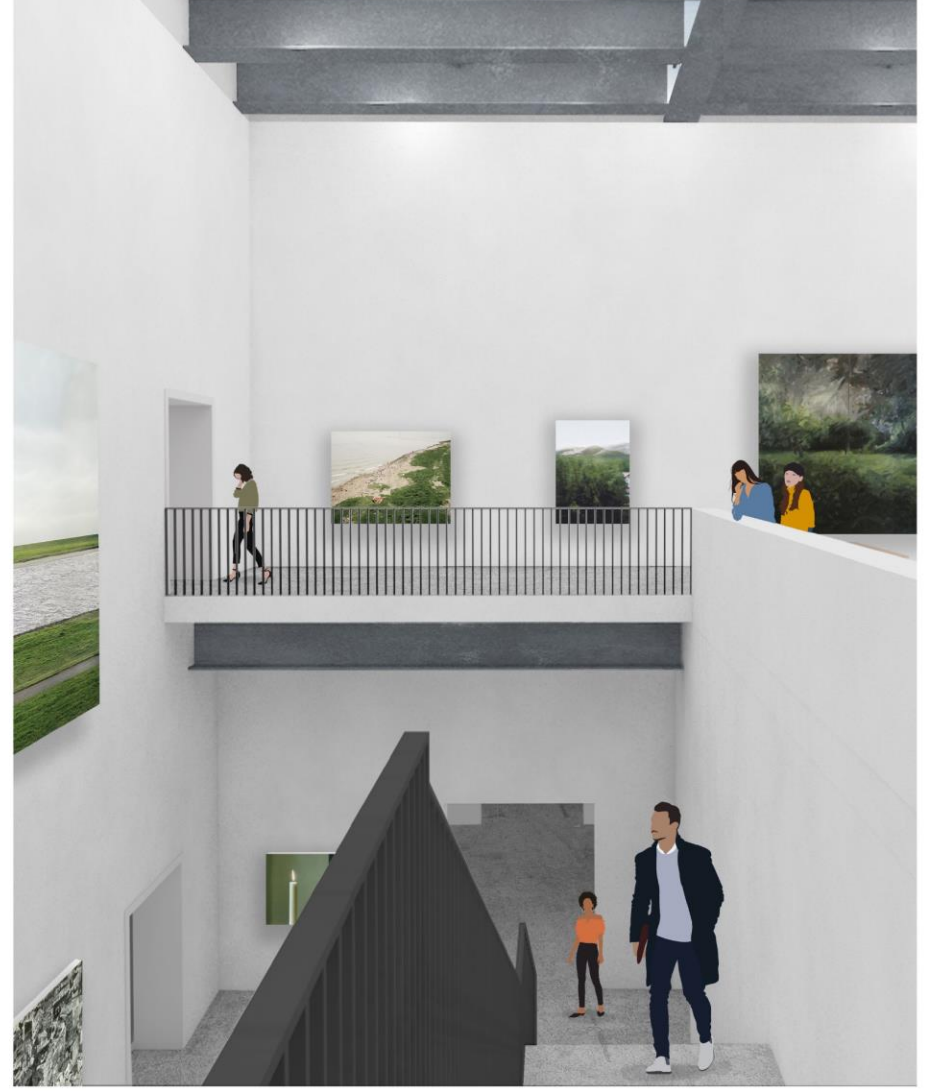




# CORE PERSPEKTIVE

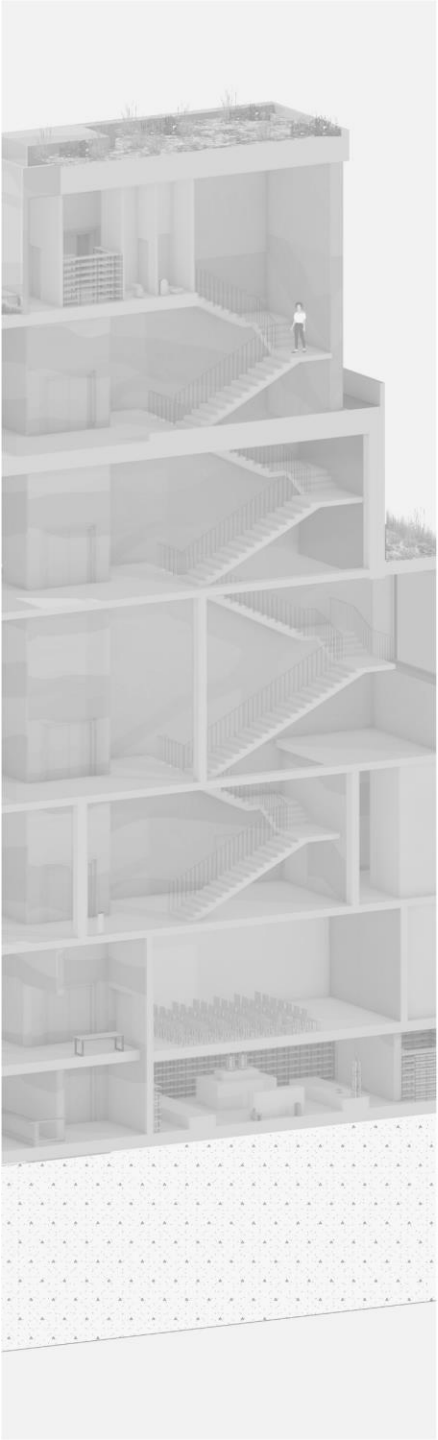




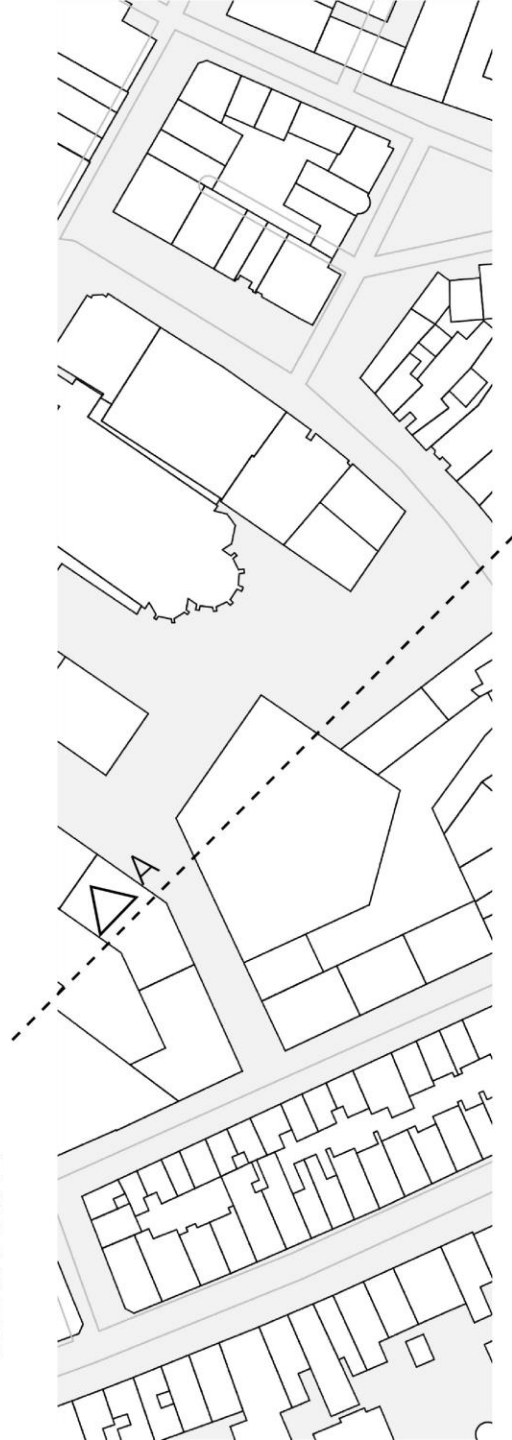


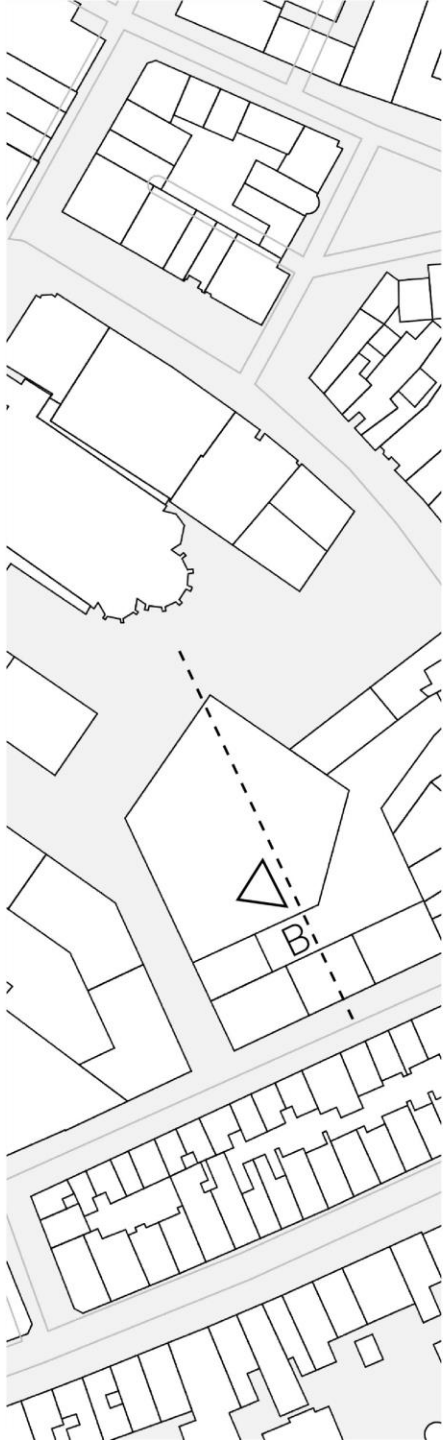


# CORE PERSPEKTIVE

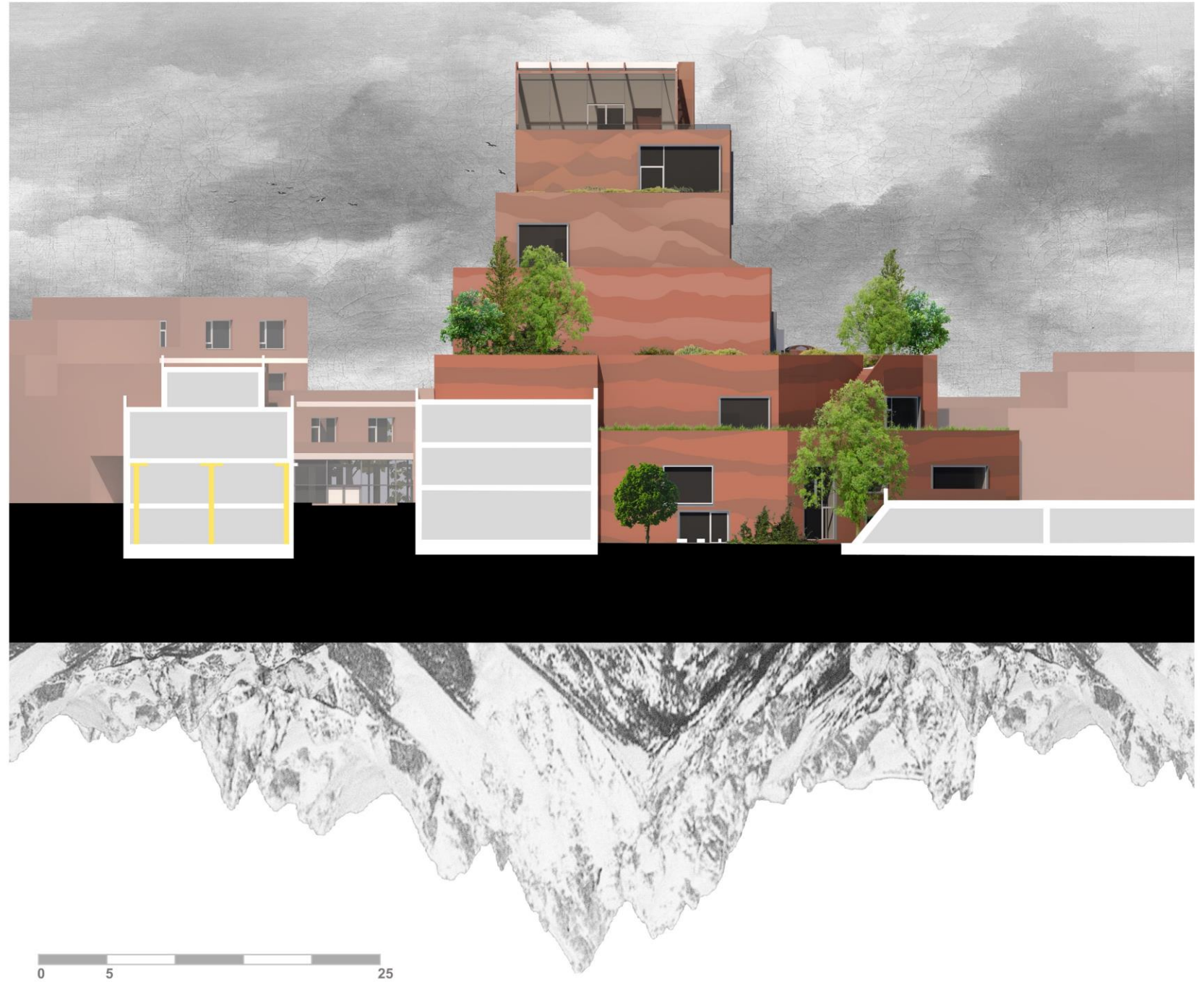
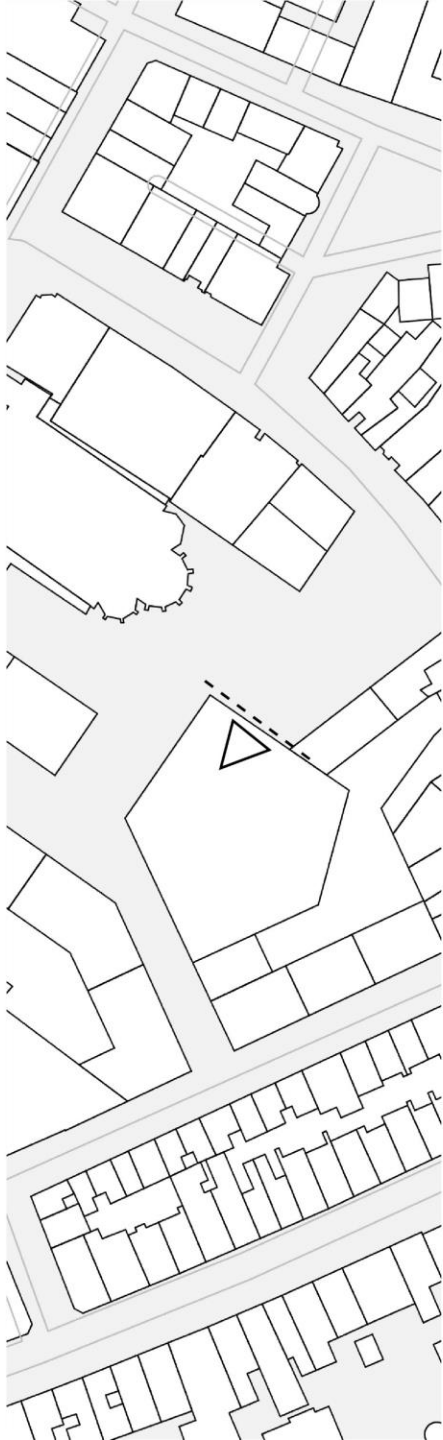




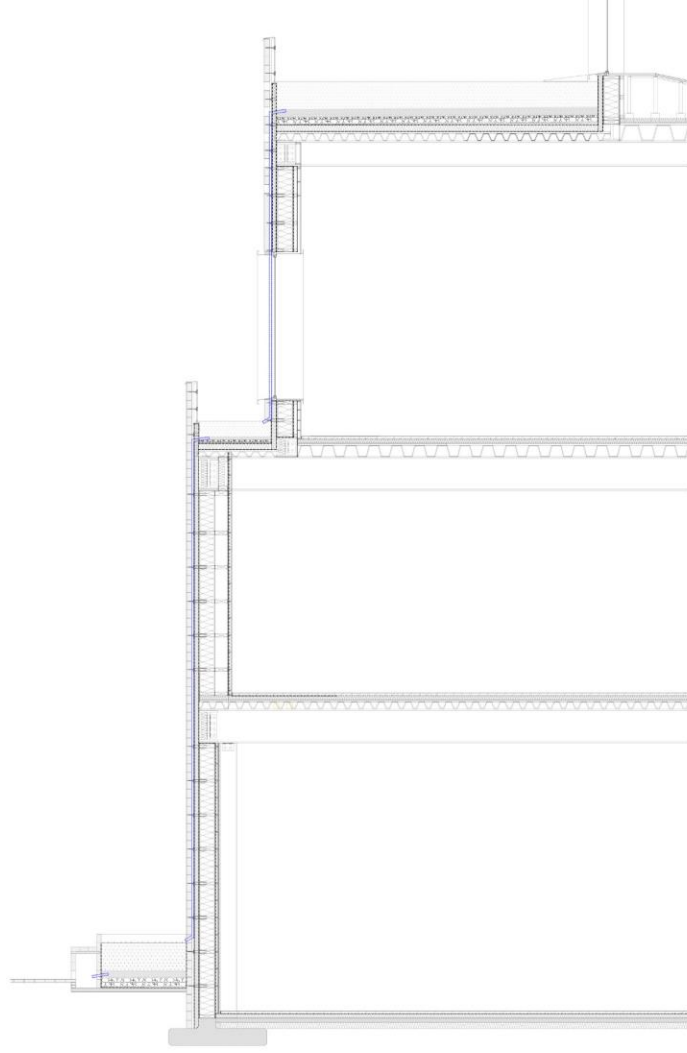
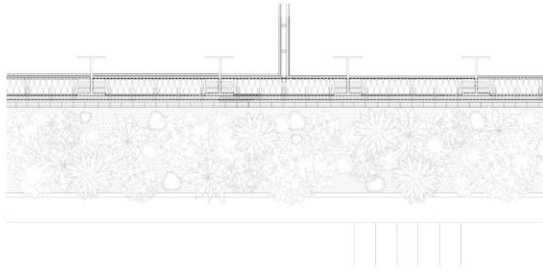
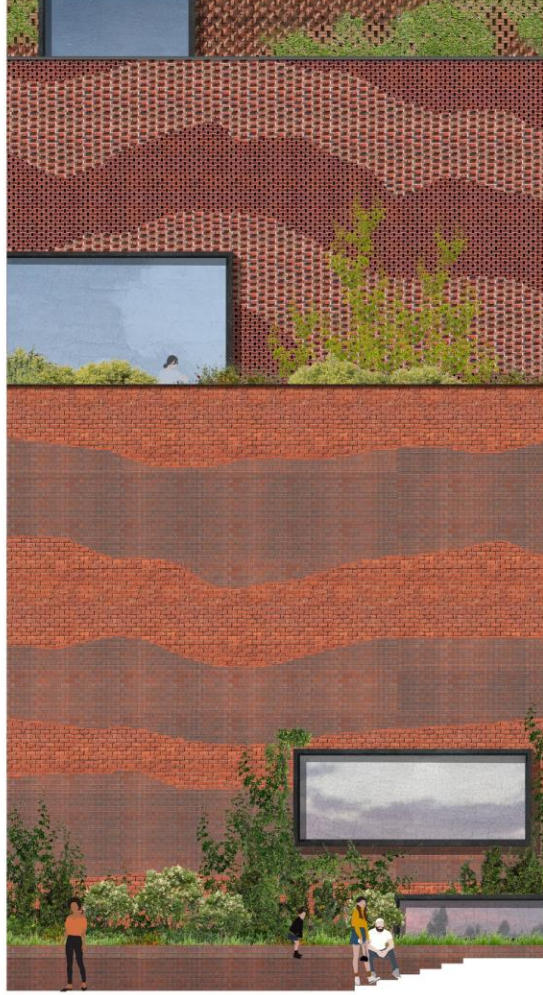
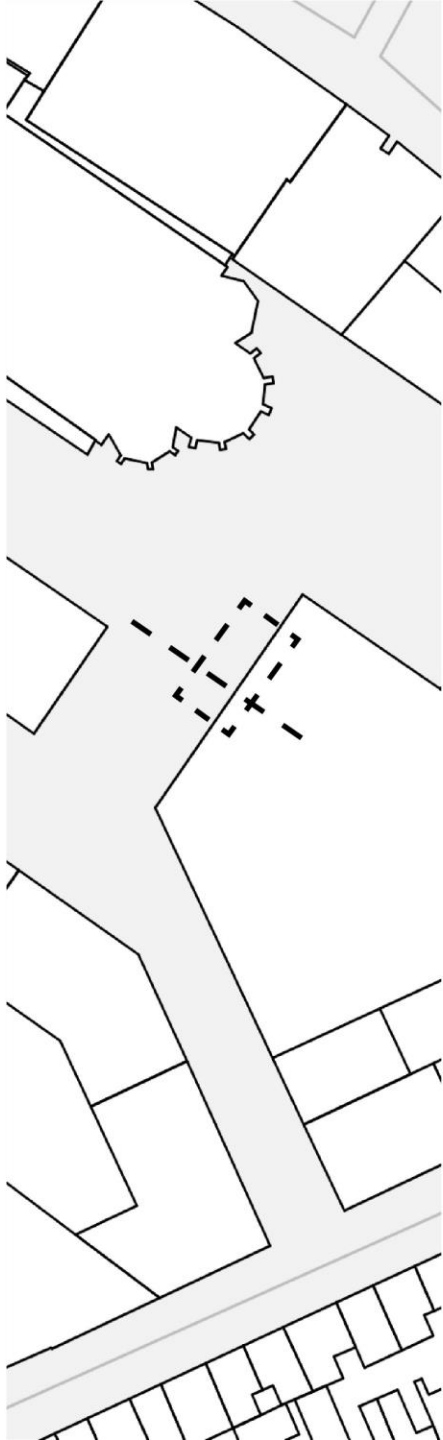






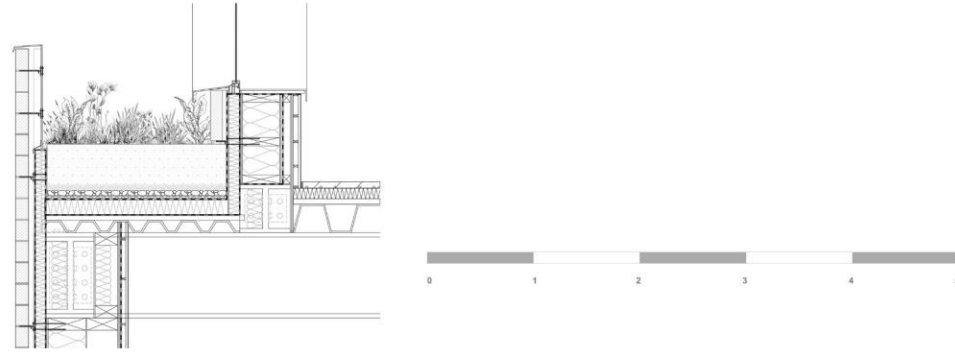
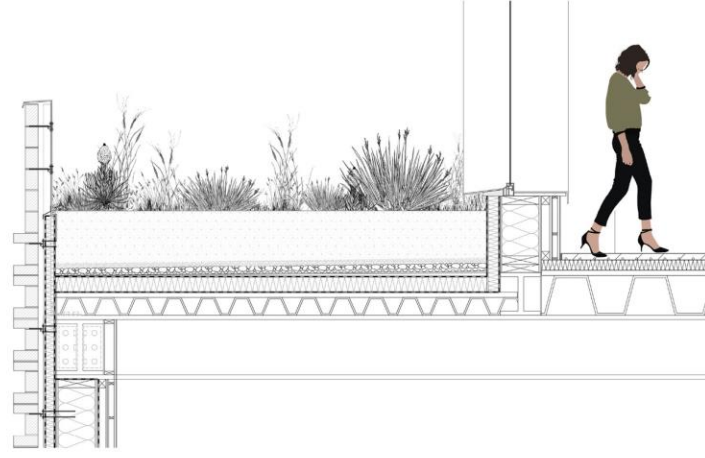
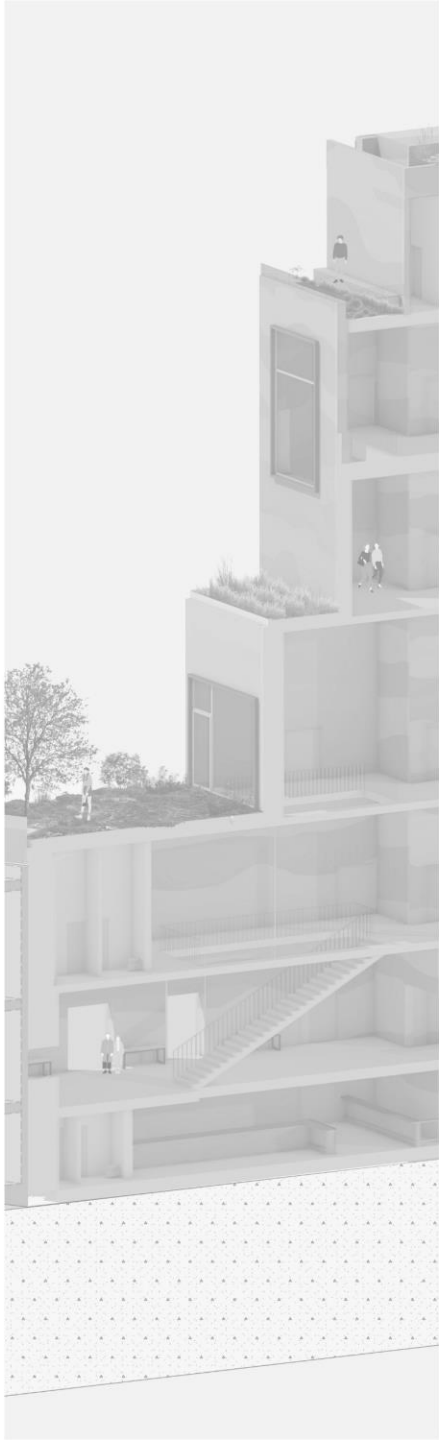


# 1:20 DETAILS

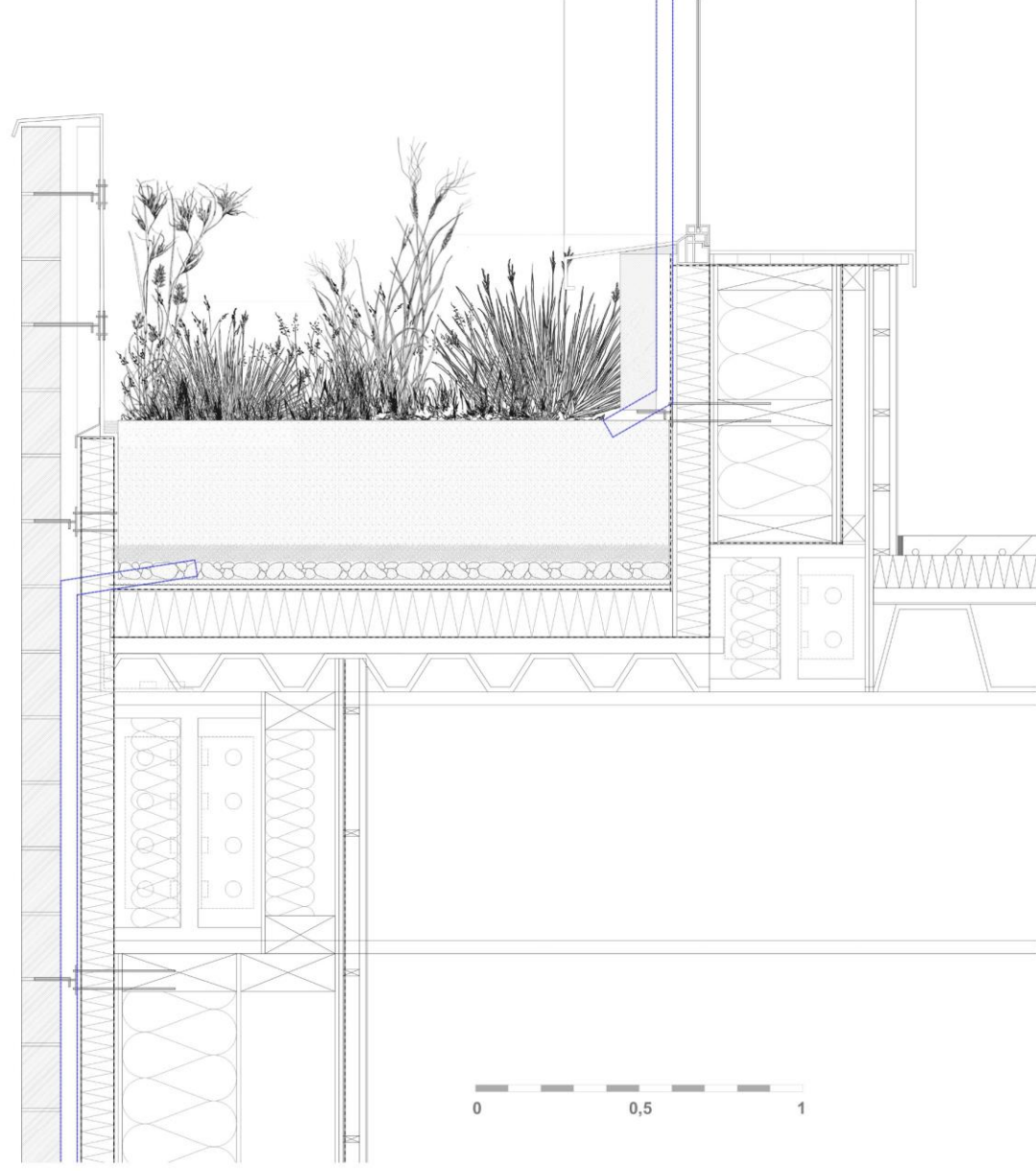
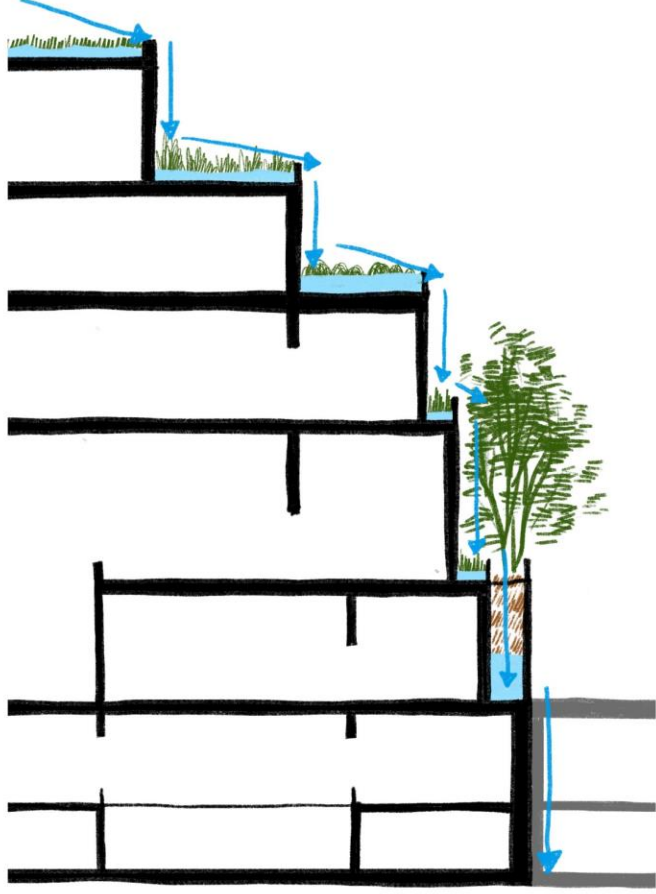




# 1:5 DETAILS - PLATFORM + RAIN COLLECTION

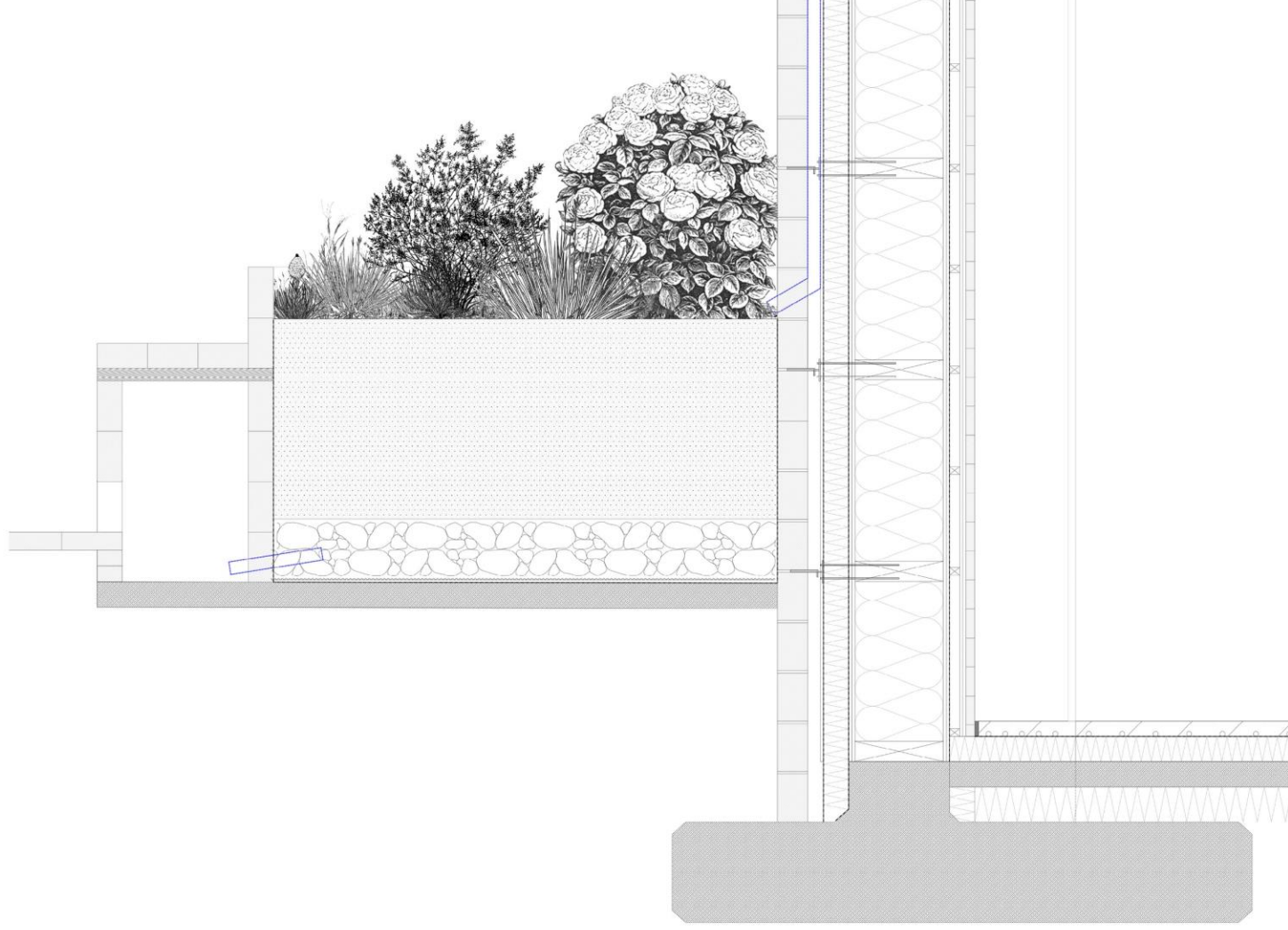
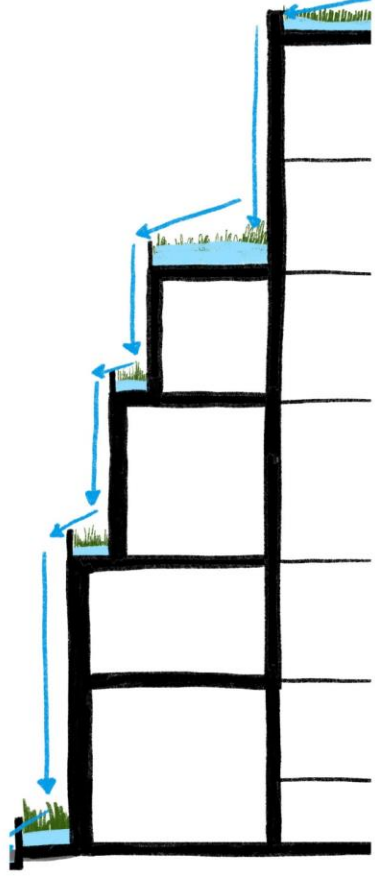


# 1:5 DETAILS - PLATFORM + RAIN COLLECTION





## 1:5 DETAILS - PLATFORM + RAIN COLLECTION



# PERSPEKTIVE MOLENSTRAAT







### Paragraph from my Letter To Robinson Crusoe

And then suddenly my letter, message or even hologram appears. And you start to think about the approach of bricolage – a term you rediscovered and just realised that this was the original name for it. Since that is all out of the way, here are my Questions for you: Do you feel like you are taking a step forwards or backwards by rediscovering old techniques and reusing what you find? I certainly felt I am making a step forward – though maybe it is more like a step sideways. For me, bricolage and architecture are closely connected now, through the work I did and the way I approached my thesis. Instead of limiting myself to an idea, I think the topic freed my thoughts and created an opportunity to look at architecture from a different angle. Much like you realised when you stranded that sustaining yourself can look very differently – eating freshly grown fruits or using one of the futuristic food replacements. The latter depended on the first, without fruits the synthetic food would have never existed but now you have the choice, and both have their pro and cons. That is how I feel about bricolage, it is an addition to architecture, it makes you look at it differently and learn from it.

## FINDING MY OWN ANGLE ON BRICOLAGE

**„Inevitably, the result will be a compromise between the project that he first had in mind and the means available to him.“**

*Irene Scalbert, The architect as bricoleur*

BRICOLAGE + ROBINSON CRUSEO + POROSITY + NIJMEGEN (+ Corona)  
= 8TH MOUNTAIN OF NIJMEGEN



THANK YOU

Urban Architecture msc 3+4 - Hannah Namuth 5044618  
Urban Architecture msc 3+4 - Hannah Namuth 5044618

THANK YOU

