Retail-Reuse of Historic Buildings

Which type of buildings can be suitable for retail-reuse?
And how can retail design respect the historic value of the monument?

Bie Plevoets

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Leuven, 2009

FACULTY OF ENGINEERING
RAYMOND LEMAIRE INTERNATIONAL CENTRE FOR CONSERVATION
KASTEELPARK ARENBERG 1 – BUS 02431
B-3001 LEUVEN (HEVERLEE)

KATHOLIEKE
UNIVERSITEIT
LEUVEN

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Promoters: **Prof. dr. Luc Verpoest**
Prof. dr. Koenraad Van Cleempoel

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Abstract

This thesis aims to contribute to a broader research on the tension between heritage and retail in historic city centres in Europe. 2 research questions are worked out: Which type of buildings can be suitable for retail reuse? And how can retail design respect the historic value of the monument? Although retail design is an interdisciplinary activity which still needs extensive research in the field of urban planning, retail design, legislation, economics, public funding systems, etc. the focus of this thesis is on conservation. Because of my background as interior architect this research does not start form the largest scale (urban dimension) but from the scale of the building (the interior).

The first part of the thesis exists of a general approach towards retail-reuse of various historic building types, based on literature review and illustrated with practical examples. As a result, a classification scheme indication the different buildings types that can be suitable for retail-reuse is set up. Specific characteristics for each typology are included in the scheme. The second part of the thesis exits of 3 case studies: Selexyz Dominicanen in Maastricht (NL), Selexyz Verwijs in The Hague (NL) and Hema in Tongeren (BE). Each case is analyzed in a structured manner and is evaluated on 3 different levels: (1) the typological characteristics, (2) the specific qualities of the monument and (3) the after-life of the project.

To conclude, 9 guidelines are set up, based on comparison of literature and case studies. On the one hand, these guidelines could help retail designers in dealing with the complexity of the design of a store within a monumental building, on the other hand the guidelines could be applied by monument boards to evaluating retail-reuse projects as currently conservators exercise rather restrained towards retail activities in monumental buildings. By providing a framework for evaluation, a more open attitude towards retail as new use for historic buildings could be possible.

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introduction

1. Problem

In different historic cities in Europe, not a few historic buildings are left unoccupied because they lost their initial function. To avoid a degradation of the building itself and the cityscape it belongs to, a new use for the building is desirable in order to supply finances for its maintenance and restoration. From the retail sector on the other hand, there exist a strong demand for available buildings on A-locations[1] in the city which cover a large area. The commercial centre of the city is in many cases the historic city centre, so the eligible buildings are often monuments such as post offices, religious buildings or industrial buildings. Commercial reuse of those buildings seems to be a beneficial solution for both parties. For instance, it is easier to find investors for retail projects than it is for social or cultural projects. Moreover, the building will have a public function, allowing it to become part of contemporary urban life.

However tempting this immediate solution may seem, it is not always evident to introduce a retail interior in a monumental building. Many stakeholders are involved with different interests. Investors are mainly interested in the revenues of the project and not in the conservation of the historic building. Conservators fear an over-use of the monument without any respect for its value. But even if the owner chooses a qualitative conservation and restoration, the quality of the project is not automatically guaranteed. In many cases, the building will be rented out to a user who does not always takes the specific characteristics of the monument into account. In the case of a tenant, monument boards almost have no control over the use of the building after its restoration. Different sad examples are at hand where interesting interiors are completely covered to create a faceless space without any visual reference to its historic character that can be furnished like any other building. After all, to the public at large the evaluation of the building does not depend on the architectural style of the monument but on the way the building is used today. Therefore reuse of buildings is not only an architectural, but also an urban and social challenge (Linters, 1998, p. 115).

Guidelines for retail development in historic areas are formulated by English Heritage and the English Historic Town Forum (English Heritage, English Historic Towns Forum & Planning Advisory Service, 2005). As these guidelines are set up in the context of new development in historic cities and do not specifically go into rehabilitation practises of a single building, they cannot be applied in their entirety to retail-reuse. Next to this guidelines, the department of architecture and urban planning of the KULeuven developed a case-based design tool called DYNAMO (Lindekens & Heylighen, 2004b). This tool helps architects and architecture students in dealing with reuse. DYNAMO is free accessible online and can be used as a source of information how other designers deal with reuse of buildings and which concepts they applied. Notwithstanding the efficiency and usability of this tool during the design process, it is developed in the context of reuse of all types of buildings and not specifically for reuse of monumental buildings or buildings with important historic or architectural value. In addition, the tool has been developed and updated by architects for (student) architects; as such, the tool does not include an interdisciplinary dimension.

1. The ABC-policy is based on the Dutch planning system which defines a connection between the type of the economic activity, the associated zone and the accessibility of that zone.
A-location: excellent accessibility by public transport, such as in the direct surrounding of large railway stations and at the junction of public transport routes.
B-location: accessible by car and public transport
C-location: good accessibility by roads and high way.
(Brussels Capital Region, 2001)

2. Goal

The goal of this thesis is to make a first move into the theoretical analyses of retail-reuse as a contemporary phenomenon in historic city centres in Europe. The research question is twofold: Which type of buildings can be suitable for retail-reuse? And how can the retail design respect the historic value of the monument? On the basis of literature review and case studies, an answer to these questions is formulated in the form of guidelines for retail-reuse projects. On the one hand, these guidelines can help retail designers in dealing with the complexity of the design of a store within a monumental building, whereas on the other hand these guidelines could be applied by monument boards to evaluating retail-reuse projects. Currently, conservators act rather restrained towards retail activities in monumental buildings but by providing a framework for evaluation, a more open attitude towards retail as new use for historic buildings could be possible.

Retail-reuse is an interdisciplinary task which still needs extensive academic research within the field of urban planning, retail design, legislation, economics, public funding systems, etc. But this master thesis will focus on conservation rather than economic, urban or legislative issues. Analysis of these aspects were limited to their influence on conservation and rehabilitation. The master thesis will be part of a broader doctoral research into the tensile area between heritage and retail in historic city centers in Europe. This PhD will be worked out in the association PHL University College and Hasselt University supervised by Prof. dr. Koenraad Van Cleempoel (UH-PHL) as promoter and Prof. dr. Anne Mie Draye (UH) as co-promoter.

3. Method

Because of my background as interior architect, this research will not start from the largest scale (the urban dimension) but from the building itself. This method is applied in the literature study as well as in the analyses of cases. Since retail-reuse, just as reuse in general, is primarily a European concept, the scope of the thesis is limited to European cases. Monument preservation in Europe is very much directed towards conservation of the authentic material of the monument. In other parts of the world, the focus of conservation is on different values. For example in Asia one attempts to conserve craftsmanship and building techniques by dismantling and reconstructing a building in the same way as it was constructed before, following the same techniques and rituals as in the past. In Australia, interest is given to the intangible dimension of heritage more than on tangible materials. As a result, this research will be limited to the European situation in retail-reuse.

The first part of the thesis exists of an extensive literature study. First, a glossary is formulated to clarify the terminology used throughout this research:
- What is retail? Only shops, or also provision of services? How to deal with cases which combine goods and services?
-What is retail design?
-Which buildings can be called ‘historic buildings’? Only protected monuments? How to deal with the different systems of protection in different countries?
-How to use specific terminology such as reuse and rehabilitation in a correct and systematic way?

As there is only limited literature available which specifically talks about rehabilitation into retail functions, more general literature in the field of reuse is studied and checked against this specific subject. To make this theoretical analysis more concrete, each chapter is illustrated by different examples of retail in historic buildings since realised

cases represent best the current state-of-the-art in Europe. To structure information, a classification of different categories of heritage with potential to retail-reuse is drawn up. At first instance, this classification system is based on the literature study but afterwards the system is tested against practical application in a student project.

In the second part of the thesis, three cases where a monument is rehabilitated into a shop are analysed – Selexyz Dominicanen in Maastricht, Selexyz Verwijs in The Hague and Hema in Tongeren. The cases are selected on several criteria. Each case study contains:
- An analyses of the historical context, based on literature and archival documents
- The description of the concept of restoration, analyzed through interviews with the restoration architects, study of archival documents and literature.
- The description of the applied retail concept, through observation and wherever possible through interviews with the designer and the manager of the shop.
- Critical evaluation of the project.

The critical evaluation contains an assessment of the projects on three different levels. Firstly, the case study is checked against the typological characteristics. Secondly, an assessment of the specific values of the monument is made to check if the contemporary reuse project respected those values. As a tool for value assessment the nara-grit is applied (Lemmens, Nocera & Van Balen, 2006). Thirdly, the after-life of the monument in terms of contemporary application of the retail design and the use of the shop, are analyzed using a SWOT-analyses (Rijcke de, 2000, pp. 500-502). Next, the results of the case studies are compared and a general conclusion of the cases is formulated to support the formulation of specific guidelines.

The thesis concludes with specific guidelines for retail designers who are involved in retail-reuse projects. The conclusion is followed by a discussion. Wherever possible, analyses and conclusions are translated into schemes and graphs to ease accessibility for a large group of people, including designers.

literature study

1. Glossary

At first a framework of definitions should be presented to set up a basic understanding of the terminology used throughout this thesis.

Retail

In 1948, the Journal of Marketing published a report of the Definition Committee of the American Marketing Association (AMA). The report contains a list of definitions aiming to create some degree of uniformity in the use of the various terms employed in discussions of marketing subjects. According to this article retailing can be defined as "*the activities incident to selling to the ultimate consumer. The goods sold may be produced, bought, or carried in stock by the seller. This definition includes all forms of selling to the ultimate consumer. It embraces the direct-to-consumer sales activities of the producer whether through his own stores, by house-to-house canvass, or by mail order. It does not cover the sale by producers of industrial goods, by industrial supply houses, or by retailers to industrial, commercial, or institutional buyers for use in the conduct of their enterprises*." (American Marketing Association, 1948, p. 213).

From then onwards, definitions for retail are formulated in both academic and practice-oriented literature. In 2002, Journal of Retailing published an article reviewing existing retail definitions (Peterson & Balasubramanian, pp. 9-12). Since existing definitions try to be all-encompassing, the authors decide that these definitions generally become ambiguous. They did not succeed in finding a generally accepted and globally used definition of 'retail'. Nevertheless a comparison between the definitions, mentioned by Peterson & Balasubramanian and the definition of AMA reveals that the scope of more contemporary definitions has broadened.

Firstly the interpretation of the concept 'supply' has evolved. Whereas the AMA report only mentions the selling of 'goods', contemporary definitions have included 'services' to the selling of 'goods'. Secondly the possible non-store retail channels have evolved: whereas the AMA report discussed 'house-to-house canvass' and 'mail order', contemporary definitions take into account a much larger variety of retail channels (e.g. telemarketing, direct response advertising, catalog marketing, direct mail and internet stores).

Despite the existing tendency to broaden definitions of retail, this research will only focus on a more limited aspect of retail. Since this research deals with retail in historic buildings, it is important to stress that non-store retailing will not be considered. Secondly, this research will only focus on projects, dealing with the selling of goods. Despite the theoretically obvious difference between 'selling of goods' and 'provision of services', real-life retail concepts do not easily draw a distinction between both approaches. Consider for instance a coffee corner that is integrated in a retail store: does an initiative of this kind can be considered as an additional 'service' to the customer, or as a selling of a 'good'? To overcome potential doubts later on whether a case, considered in this thesis concerns the 'selling of goods' or 'provision of services', we clearly want to state that the cases, considered in this thesis, are retail concepts where the selling of goods is the main activity.

Retail design

Just as no solid definition of ‘retail’ can be found, the same is true for ‘retail design’. But literature illustrates the scope of retail design as a professional discipline.

Since the 1980’s, the field of retail design saw some important changes, in various aspects of society. Firstly, before the 1980’s economy focused on production, which in turn was dominated by technology and large availability. In the 21st century however, the user himself has become a central figure in the company - customer relationship (Prahalad & Ramaswamy, 2004). The consumer is no longer only considered as a rational decision-taker and buyer of products but as an individual with personal desires, emotions and personality traits. Not only the product is important but also the identity of the company, the products and the design which makes tangible the emotional and instrumental values. As such, retail design is much wider than just furnishing or decorating a building. The design process of a retail designer starts with analyzing the ‘brand identity’ and is only finished with the completion of the building. As such visual merchandising, lighting, circulation and all sorts of communication are part of the designers’ task (Christiaans & Van Amerongen, 2004, p. 9).

Next to changes in economy, the growth of the retail design discipline is also influenced by other contemporary issues. On the one hand the increased attention for ecology, sustainability and environment has influenced the discipline. On the other hand the life cycle of retail interiors continually becomes shorter. Retail design in the future will have to deal with this tension.

Thirdly, retail design will have to deal with the socio-cultural aspect such as the expression of ‘local values’ in a continually globalizing world (Christiaans & Van Amerongen, 2004, pp. 10-11). Hence one of the key roles for retail design becomes to ‘make a difference’. In a world where homogenization of products and services is widespread, retailers and manufacturers continuously (need to) look for differentiation strategies (Petermans & Van Cleempoel, 2009, p. 172). While looking at the merchandise offered by competitive retailers, the atmosphere in a store becomes more important when the merchandise itself is perceived as similar. Therefore creating a unique environment can become a necessity for customer binding.

Finally, because of the rise of the experience economy and the changing shopping behavior of the consumers, retail design has become much more complex. Therefore, retail designers have be to familiar with several disciplines, such as psychology, ergonomics, sociology and semiotics. It is of particular importance that all these elements come together in a harmonious design that meets the needs of the brand and the consumers (Christiaans, Quartier & Van Cleempoel, 2008, p. 2).

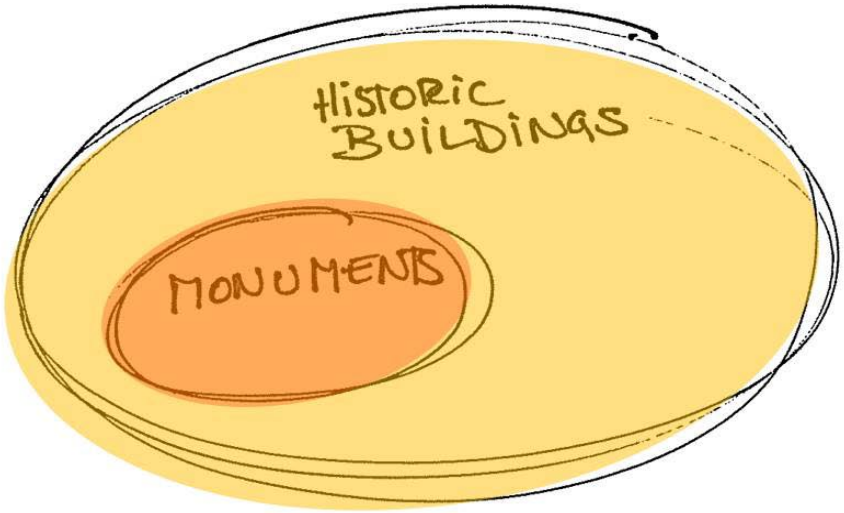
Furthermore retail design has a strong holistic character as it encompasses all aspects that need to be considered when designing a store: tangible elements (from store frontage to furniture, displays, graphics, decoration,…) and intangible elements (temperature, music, light, sound, scent,…) (Kindleysides, J., 2008; Petermans & Van Cleempoel, 2009, p. 172). The holistic character will be described in the analyses of the case studies. However, the critical evaluation of the cases will focus on aspects which are related to conservation issues as this is the thematic focus of this research.

Historic building

The term 'historic building' encompasses buildings with a significant historic or architectural value (among others: English Heritage, 2008; Institute of Historic Building Conservation, 2009).[2] Within this broad group of historic buildings, some buildings are legally protected as a monument.

Throughout the research, we will only quote as an example buildings that are legally protected as a monument. Firstly this avoids discussions whether a building can be considered as an 'historic building' or not. Secondly rehabilitating a protected building generally induces involvement of much more parties than the rehabilitation of a unprotected building, for example the Commission of Monuments and Sites or restorers.

In Belgium, only the three officially acknowledged regions – Flemish Region, Walloon Region and The Brussels Capital Region – can decide on the protection of a historic building. In The Netherlands however, monuments can be listed on the level of the municipality or at the level of the national state. In other countries, other systems exists. This thesis is not limited to the Belgian situation. Cases throughout Europe are used as examples to illustrate the literature study. All examples and case studies mentioned in the thesis are buildings which are legally protected regardless the level on which the protection is declared.



2 In literature, the definition of 'historic building' is generally taken for granted. To the author's knowledge no definition of 'historic building' exists. The definition as given above is a personal formulation based on the context in which the term 'historic building' is used within the given publications.

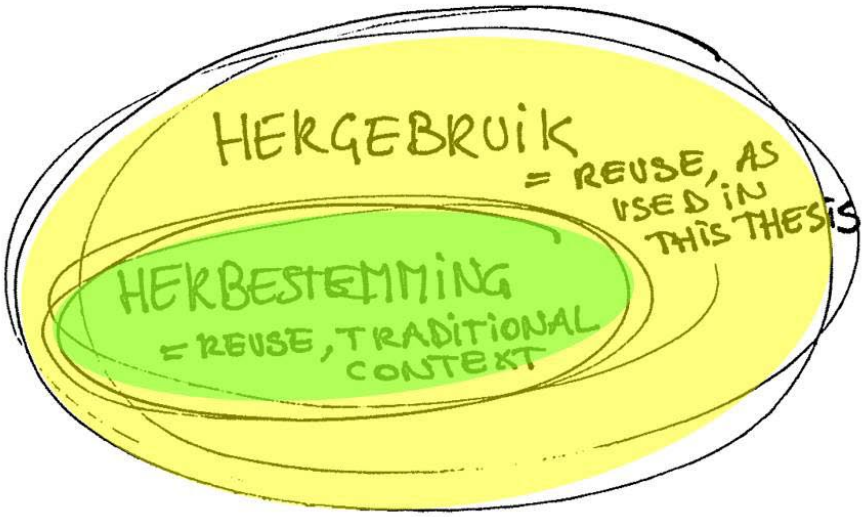
Rehabilitation - Reuse

In literature dealing with re-development of historic buildings and towns, two terms frequently are used: rehabilitation and reuse. Although both terms often are used in the same context, there is a slight difference in its meaning.

In literature dealing with urban regeneration, rehabilitation is dominant in the terminology (among others: Pickard, 2001; USA Department of the interior, 1978). The term is used in a very broad context in the meaning of restoration, renovation, renewal, improvement, re-integration.

Reuse as a term is mainly applied in literature dealing with re-development on an architectural level when a building without a current use receives a new destination (among others: Latham, 2000a; Lindekens & Heylighen, 2004a; USA Department of the interior, 1978). In Dutch however reuse can be translated in two ways: *herbestemming* and *hergebruik*. *Herbestemming* could be translated literally as re-destination, meaning that a building without a current use receives a new function, different than the one it was designed for. An example can be a post office transformed into a shopping center. *Hergebruik* can be translated literally as reuse and concerns buildings without a current use which receive a new use that can be different or the same as its initial use. As such, a case of a desolated retail building which is being used again for retail after a period of disuse, is included. Although reuse can be considered as the translation of *hergebruik*, it is not used in this connotation in literature.

As will be explained further in the thesis, this research will deal with *hergebruik* – transformation of buildings for a use which can be different or the same as the initial function of the building. As such, reuse in this context is used in a broader context than traditionally is the case in literature.



2. Literature review

About retail in historic city centers, an important contribution comes from English Heritage. English Heritage together with the English Historic Town Forum researched the impact of retail development in historic towns (English Heritage et al., 2005). They argue that "*retailing makes a key contribution to the culture and economy of towns today, as well as allowing for the continued viability of historic buildings through their adaptation for new uses*." Their research focused mainly on the urban dimension and does not go into detail about the architectural dimension. Nonetheless their conclusion stresses the quality of the contemporary intervention as well as the importance of a creative approach. The need for further research in the field is pushed forward. Beside the research by English Heritage, the European Association of Historic Towns and Regions together with different historic cities in Europe organized the INHERIT project which resulted in the publication Investing in Heritage – A guide to successful Urban Regeneration (EARTH et al., 2007). This publication deals with cases in different historic towns in Europe. The most recent study about retail in historic towns is Focus on Retail (English Historic Towns Forum, 2008). It is a collection of articles written by specialists in the field. Nevertheless it is little renewing comparing with earlier studies on the subject.

About reuse of monuments on a more architectural level, extensive research has been done especially since the 1970's (Jokiletho, 1999, pp. 304-315). Most studies deal with one category of heritage such as religious or industrial buildings (among others: Bordage & Faure, 2002; Saris, van Dommelen & Metze, 2008) or with one typology such as churches, warehouses, etc. Other studies focus on one type of new function - special attention is given to the reuse of monuments into cultural or social functions or dwelling. Two important general studies about reuse of monuments are *Herbestemmen van grote monumenten: een uitdaging!* (Nelissen, Smits, Bogie, & Voorzee, 1999), a Dutch study and Creative Reuse of Buildings (Latham, 2000a), an English study. They apply a broader approach starting from the classification of heritage, based on their initial function, and formulate separate conclusions for each category. Retail as new use is only mentioned in the sidelines in Latham. Again, the focus is on a functional approach and does not discuss architectural issues.

Because redesign is a complex discipline within the profession of architecture, a tool called DYNAMO was developed at the department of architecture and urban planning of the KULeuven to help students and novice architects to deal with this phenomenon (Lindekens & Heylighen, 2004b). The idea is to provide a platform for interaction and knowledge exchange between designs and (student-) designers in various contexts and at different levels of experience. DYNAMO is a case-based design tool which means that the available information are concrete design projects instead of providing abstract, generally applicable principles to guide them (Heylighen & Neuckermans, 2000, pp. 1-2). The recording of the cases was done through asking architects after having realized a project how the design evolved or by making assumptions without asking the architect. Although in the last situation users are not sure about the correctness of the information, a possible explanation of a project can be as inspiring as the 'real' one (Lindekens & Heylighen, 2004b, p. 216). Nevertheless, in both cases the recording is depending on architects and as such, DYNAMO has no interdisciplinary input and the available cases are only assessed from the point of view of the architect; conservation, Urban planning, interior design are only taken into account in a limited way. Moreover the tool is developed for reuse of all type of buildings and not only for buildings with a significant historic or architectural value. To test the tool, an experiment was set up to analyze how architects deal with the redesign of an existing building by observing them

while working on a reuse project, making use of DYNAMO. Results showed that the architect only refers explicitly to the existing building in the very beginning of the design session (Lindekens, Heylighen & Neuckermans, 2003).

Beside literature about reuse, literature on retail design was also studied, but in a more limited extent because the focus of this research is on conservation and rehabilitation. Nevertheless, it is necessary to gain an inside into the general principles of retail design to understand the interests of designers and retailers when dealing with retail in historic buildings. In contemporary retail design, specific characteristics of a location are often used as a starting point for the retail concept. Marc Dubois (2004) describes different cases in which the location of the shop inspired the retail design and as such also the retail concept. Although the cases he describes are not located in protected buildings, the basic idea can be applied on monumental buildings too. Another interesting aspect of retail design and marketing in relation to retail in historic buildings is the idea of authenticity, introduced by Pine and Gilmore (2007). They argue that customers today are longing for authenticity. One possibility to create such an authentic experience for customers is by choosing an authentic, historic location for a retail function.

3. Classification of heritage into categories with potential for retail reuse

Retail-reuse cannot be reduced to one type of cultural heritage that is appropriate for rehabilitation into a retail function. A typological analysis will make it possible to apply existing research about reuse of monuments on the study about retail-reuse and to check existing conclusions against the specific case of retail-reuse. Following, for each building type threats and opportunities in relation to retail functions are formulated.

Based on Nelissen et al. (1999) a classification is made: industrial heritage, religious heritage and other (public) buildings. Further research shows that other categories could be included - residential buildings and military buildings (Latham, 2000a) as well as buildings with initial retail functions. Based on these sources, heritage is divided in into six categories – industrial heritage, religious heritage, (semi-)public buildings, residential buildings, military buildings and buildings with initially a retail function.

Theoretically, the rehabilitation of a historic building with initially a retail function into a contemporary retail activity is by definition not a reuse. Nevertheless this category is included in this research. Retail concepts, and by this also the needs of retailers and customers changed during time – demand for bigger shop units, rise of chain stores at the expense of the independent retailer, need for vehicle access for shoppers and servicing, demand for greater security, etc. (English Historic Towns Forum, 2008, p. 1). Important changes have to be made to the historic fabric to correspond to these demands. The criteria prevailed for such projects can be compared with a reuse project in the more strict sense. Therefore we decided to include this last group.

Consequently six different categories are worked out. Each category is subdivided into different typologies. Within one category the different typologies can be very differentiated in their architectural typology as well in their initial function. The following categories will be studied:

- Industrial heritage
- Religious heritage
- (Semi-)public buildings

- o Residential buildings
- o Military buildings
- o Buildings with initial retail function

Which results in the following scheme to start from:

CATEGORY	TYPOLOGY
Industrial heritage	Factory Warehouse Large industrial site
Religious heritage	Church and Chapel Convent Beguinage Presbytery
(Semi-)public building	City hall Post office Railway station Hotel
Residential building	Castle Country house Farm Town house
Military building	Fortess Barraks
Buildings with initial retail function	Ground floor shopping-upper floors dwelling Passage Department store

3.1 Industrial heritage

Factory – Warehouse – Large industrial site

Today, many industrial buildings and sites are abandoned due to closure and relocation of industrial firms. This lack of occupancy can have various reasons. Urban areas over the years have extended beyond their former boundaries; factories and warehouses that were initially build on the outskirts of a town are today located inside the city centre (Fisher, 1992, p. 9). This new physicalenvironment presents limits for further extension. Contemporary environmental regulations concerning noise, smell, dust or ground pollution, do not allow industry in the city centre but force industries to move to industrial zones. Other industries disappeared due to lack of future viability. Competition from developing countries continues to increase. Companies move their production to countries with lower production-costs (Nelissen et al., 1999, pp. 50-51).

When operating, these buildings often strongly influenced the character of a town or region because of the important role they played in the economic and social life in the district. After the firm closed or moved elsewhere, the presence of the buildings still generates a sense of familiarity and can be a point of identification.

In general, industrial buildings cover a large area and because of their open structure they are easy to adept to contemporary uses without much conversion of the existing structure. It also induces a great flexibility, changes and extensions can easily be made afterwards. Moreover, in general the structure of such a building is able to bear high loads through which structural interventions are often not necessary. (Fisher, 1992, pp. 15-16) Therefore, industrial heritage is often very suitable to bring in a retail function. Retailers appreciate the large area and the flexibility it creates.

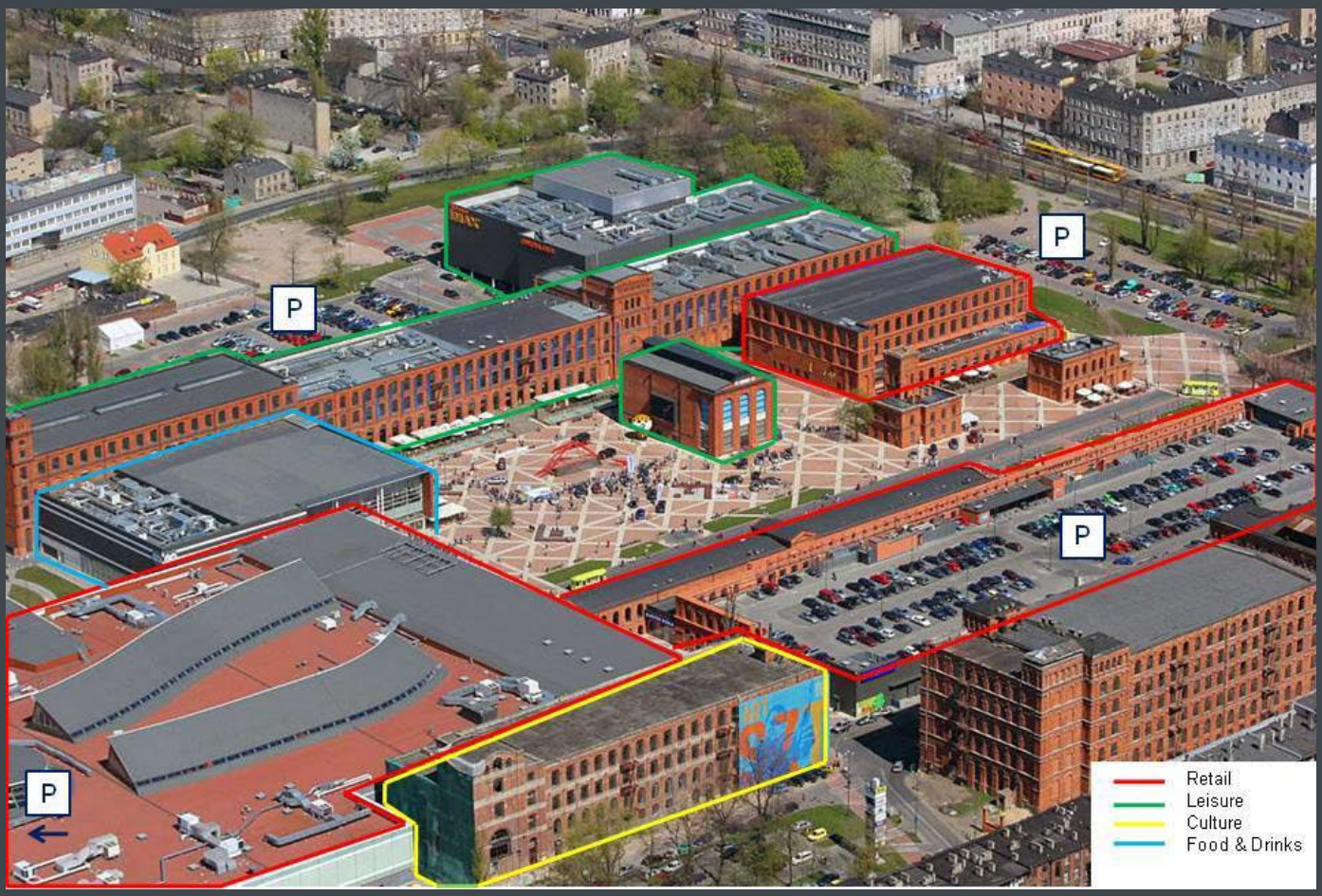
On the other hand, the extent of the site can create some difficulties for the rehabilitation as well. It is not easy to find an appropriate new use for a building or site with such a scale. Often a mixed-use is proposed as solution. Here, retail can make an important contribution to the project. A very extensive and diverse master plan has to be worked out before any interventions can take place. Only the preliminary study will be very expensive and time consuming. For the actual realization of the project an enormous capital is necessary. Hence, the rehabilitation of industrial heritage is often a cooperation between public and private investors and will be worked out in different phases. An example is the Titanic Quarter in Belfast, a former industrial and shipyard area with new residential, commercial, educational and leisure development (EARTH et al., 2007, p. 41).

But it is only recently that industrial heritage is seen as a part of our cultural patrimony. When the democratization wave during the 1960's and 1970's created a critical approach towards culture and society, attention was given to the interrelation that existed between the representation of the past and the different forms of social inequalities. This induced a broadening of the concept of heritage and the symbolic appreciation of the past of the different social groups. Industrial heritage plays an important role in this process. Due to this general process of democratization, the physical working environment of the working class, was also raised to the level of heritage. As such, these industrial sites gained importance in the conservation-society. Industrial sites have primary a historic value – "here worked we, our parents, our grandparents,…" which the local community want to pass over to the future local inhabitants (Laermans, 2007, p. 21). They often feel very much related to 'their' industrial heritage which has an important role in creating a meaning of place and

destination. Therefore it is essential that new projects take into account the interests of the local community and involve them in the decision-making process and that the new use meets their specific needs. Historic industrial buildings can, through their new use, act as a focal point around which communities will rely and revive their sense of civic pride (English Heritage, 2005, pp. 2-3).

The rehabilitation of an industrial site is often the starting point for a larger urban regeneration project. Retail here can play an important role (Saris et al., 2008, p. 67). In Lodz (PL), a former textile factory site is rehabilitated into a combination of a shopping centre, bars and restaurants, leisure, culture and sport facilities (Manufaktura, 2009). The project, called Manufaktura, made an important contribution to the upgrading of a neglected neighborhood. However, a real gentrification of the area did not take place yet. Most visitors do not come from the immediate surroundings of the site but they come by car from other parts of the city via important approach roads and park their cars on one of the large parking areas on the site. They do not leave the site and have no relation with the surrounding of the project. Manufaktura is definitely an example of mixed-use development but unfortunately low attention is given to dwelling. The houses from the industrial period are still conserved today but are in a rather poor condition. It could have been an opportunity to include this housing blocks in the rehabilitation project to enlarge the impact zone of this development. In Kavala (GR) several abandoned tobacco warehouses, today located in the city centre, are rehabilitated - many of them became shops, for example Zara. One warehouse is even transformed into a shopping centre. Here the projects influenced much stronger the development in its immediate surroundings. Many smaller shops of private shopkeepers appeared in the neighborhood.

Shopping Centre in warehouse, Kavala



up: square Manufaktura, Lodz
Down: overview site Manufaktura, Lodz

3.2 Religious Heritage

Church and Chapel – Convent – Beguinage - Presbytery

Since the 1960's their is a gradual secularization in most countries in Western Europe. The traditional way of religious practice diminished strongly, both monastic life and the parish. Consequently, the number of vacant religious buildings increases rapidly (Coomans, 2003, p. 6; Van der Leun, 2003, p. 286). Rehabilitation of religious heritage is a topic which is extensively discussed among different parties involved.

It is fair to say that it is not the first time in history that religious heritage undergoes a period of vacancy and rehabilitation into secular functions. During the French Revolution (1789) religious buildings were confiscated by the state on a large scale. The buildings were sold or were used by the state for military purposes or as a depot (Dubois, 2003b, p. 19). During the French Revolution the desolation of the buildings happened very abrupt. There was no transition period and measures were taken very drastically. Comparing to the present situation, the cause of vacancy is less obvious and the problem of inoccupation happens gradually. Where during the French Revolution the secularization can be seen as a revolution, today it is rather an evolution (Plevoets, 2007, p. 19).

Religious heritage can be divided in four main typologies: churches and chapels, convents, beguinages and presbyteries. Today, the most pressing problem exists for churches and convents. Many of them are protected monuments but it is nevertheless difficult to find funds for their restoration and maintenance. For beguinages and presbyteries the problem of rehabilitation is less striking. As their initial use is partly residential it is better suited to use these buildings for secular residential purposes.

In 1997, the Vlaamse Contactcommissie Monumentenzorg, VCM, organized a first symposium about religious heritage where professionals from the different parties in rehabilitation of religious heritage, participated.[3] A second symposium on the subject was organized by VCM in 2008.[4] High attention was given to the social integration of the religious heritage, especially concerning parish churches. One way of achieving social integration is through giving the building an appropriate new use (Balthazar, 1997, pp. 6,9; Dekeyser, 1997, p. 15). But the discussion about what can be an 'appropriate use' is rather complex and creates lots of discussions. The religious authorities in Belgium have reservations against all functions which do not have a connection with the religious practise. For churches, a concert is possible but only when religious music is performed, the same for exhibitions which are only acceptable when religious art is exposed. Tourism is very much welcomed. For the exploitation of these activities, they rely on voluntary workers (Collin, 1997, pp. 18-19; Delbeke, 2007, p. 33). René Stockman, chairman of the Association of Higher Priors of Belgium, argues for a hierarchy in solutions. At first it has to be studied if the building can be used by another congregation. Possible is also that only a part of the building will be used for religious activities. If the congregation needs to transfer ownership through selling our donation, it is essential that preference goes to social projects (Stockman, 1997, p. 23). Almost all parties involved reject strongly all type of commercial activities (among others: Dekeyser, 1997, p. 16; Delbeke, 2007, pp. 33-34; VCM, 1997, p.29).

Almost all parties reject all type of commercial activities. As activities that cannot be organized in a church building Delbeke indicates parties, political meetings and commercial activities (Delbeke, 2007, pp. 33-34). Miel Dekeyser in the conference proceedings of the Fourth VCM meeting day dedicates a separate paragraph to

3 Fourth meeting-day of the Flemish Contact commission for Monument-care, 8 March 1997, Leuven.

4 Future perspectives for the religious heritage in Flanders, 23 & 24 February 2008, Bruges – Mechelen.

‘shopping in the church?’ (Dekeyser, 1997, p.16). He strongly rejects commercial uses, not only because such functions should conflict with the sacral atmosphere of the church but also because commercial uses generally demand major architectural interventions. During the panel discussion at the end of the same meeting, the debate about commercial activities in a church was opened again. René Stockmans here argues that a commercial function is definitely not the best use for religious buildings although these are not always unworthy (VCM, 1997, p.29). De Visscher refers to John. 2:14-16 to express his position against commercial use of religious buildings: “14 There he found people selling cattle, sheep, and doves in the temple. He also saw moneychangers sitting at their tables. 15 So he took some rope and made a whip. Then he chased everyone out of the temple, together with their sheep and cattle. He turned over the tables of the moneychangers and scattered their coins. 16 Jesus said to the people who had been selling doves, “Get those doves out of here! Don’t make my Father’s house a marketplace.” (De Visscher, 2003, p. 3). But even retailers are rather restrained against locating their store in a religious building. Large chains as Zara and Mango refused strongly to located their shop in the Dominican church in Maastricht because of the spiritual atmosphere of the building (infra p. 54).

Not only in Belgium, secularization and consequently vacancy of religious heritage is a growing situation. In The Netherlands, churches that are not protected as a monument do not have any financial support of the government for maintenance or restoration. As a result, in The Netherlands, many churches were demolished or fundamentally transformed. Although the situation in the Netherlands differs from that in Belgium in legal matters, the question how to deal with abandoned churches and other religious buildings stays the same (Dubois, 2003, pp. 16-17). Since in the Netherlands more examples of rehabilitated churches with a large variety of new uses – also commercial functions - exist than in Belgium, these could be a source of inspiration for future projects.

Recently, the organization of owners of monumental church buildings in The Netherlands and the organization of Dutch municipalities published a guidebook for civil and religious communities about how to deal with reuse of religious heritage. The publication covers the reuse of roman-catholic parish churches as well as protestant churches, Jewish synagogues and Islamic mosques and contains a theoretic framework as well as case studies. Religious heritage is approached as social heritage rather than commercial real estate and the focus is on the different values of this heritage being emotion, functionality, symbolism, architecture, urbanism and monumentality. But at the same time, the possibility of public – private cooperation is stressed and several examples of reused churches which are successful both on economic as aesthetic level are discussed (Vereniging van Beheerders van Monumentale Kerkgebouwen in Nederland & Vereninging van Nederlandse Gemeenten, 2008).

In England, English Heritage researched extensively the conservation of churches beyond their religious use. Instead focusing on the possible new uses for a church, the focus of their research is on practical issues such as the integration of services, extension of the heating system and on how contemporary extensions to the building could be made (English Heritage, 2003). But also the Church of England worked out a procedure themselves for finding an additional or a completely new use for redundant church buildings (Church of England, 2008). Their attitude towards secular uses beside religious use of a church is much more open than the Belgian Catholic Church. The same is true for protestant community in The Netherlands which is also more open towards additional uses of their churches. Both in England and The

Netherlands, examples exist where a church is used as place of worship for another Christian body beside its initial religious function. But also cultural, sports or other leisure activities can be an additional use of a church building. The document set up by the Church of England even explicitly mentions commercial uses as a possibility (Church of England, 2008, p.4; Vereniging van Beheerders van Monumentale Kerkgebouwen in Nederland & Vereninging van Nederlandse Gemeenten, 2008). In Belgium, such examples are exceptional because there the catholic communities are more restrictive towards additional uses (Collin, 1997, pp. 18-19).

But despite this attention to the rehabilitation of religious heritage over the last decennium, only a few project are realized until now. An example of a successful project is the Magdalena church in Bruges were a platform for spirituality is introduced in the former church. The project is positively welcomed by monument boards, religious authorities and designers (Van der Leun, 2003). But this type of new use asks a very dynamic social life which can only be provided in large cities with an important touristic activity. The striking need for other solutions cannot be denied any longer. Beside, monument boards nor religious authorities showed interest in the possible input of private partners. The cases mentioned further show that a collaboration between public and private partners can provide opportunities for long-term projects.

In some cases, a retail function can be a possible reuse for churches and convents as these are often located on central places in historic centers which make them, from an urban point of view very attractive for retailers.[5] Conversely to the location, the architectural typology of both churches and convents are less suitable for retail. Churches have a rather small area compared to their volume which make their maintenance costs expensive according to the yields of the space. Convents on the other hand are composed out of many small rooms that can be reached trough a corridor around the inner court. As the typology is rather closed, a retail function seems unsuited.

There are serveral sad examples of retail reuse of churches. In Ghent, a shop for sport equipment Chill'out, was introduced in the Wolverskapel (Dubois, 2003a, p. 2). But the retail design is not at all adapted to the historic location of the church. The new function in this case does not give any added value to the monument just as the historic setting does not contribute to the retail design.

An exemplary case of retail–reuse of a church building is Selexyz Dominicanen in Maastricht (NL) were a bookshop was designed inside the former convent church of the Dominicans (Merkx+Girod Architecten,2009). The project received much attention by national and international press (among others: Dodson, 2008; Overbeek, 2007; s.n., 2008). This case will recieve more attention later in this master thesis. Contrary to the general rejection of retail uses in religious buildings from religious authorities as well as from monuments boards, no critic in this direction was given openly to this project after realisation. The contemporary design which respected the typology of the building is very important and highly appreciated. Moreover, the realized project concerned a building which had been neglected and treated without any respect for several decennia. Selexyz Dominicanen is therefore a good illustration of the idea of Guido Knops, member of the executive board of VCM, who said in a discussion with peers that a differentiation has to be made between religious buildings where the problem of vacancy only appeared today or buildings that lost their function already long ago and that have been neglected or used for other functions for a long time. These monuments can be approached in a much broader sense. Beside evaluating which is an appropriate use, Knops at the same time wants to look to

5 In the late 18th century, as many convents disappeared due to changes in society after the French Revolution, the passages in Paris were constructed on a site where was before a convent. (MacKeith, 1986)

6 Discussion as part of a symposium on Religious Heritage, Fourth meeting-day of the Flemish Contact commission for Monument-care, 8 March 1997, Leuven.

what is economically achievable.[6]

One of the few examples of a convent converted into a retail function is the shopping centre located in the Bogaerden convent in Sint-Truiden (BE). But the project never was as successful as it was expected to be. Gradually shops are being replaced by less public activities. Today the convent houses as a casino, a restaurant, a beauty salon and offices and is not anymore a retail centre as it was in its beginnings. The functions do not have any relation with the former function of the convent.

Magdalena church, Bruges

Chill'out, Ghent

Selexyz Dominicanen,
Maastricht

3.3 (Semi-) public buildings

City hall – Post office – Railway station - Hotel[7]

City halls

Because of its central location in the urban fabric, a city hall can be an interesting location for retailers but it is rather exceptional that such buildings are converted into a shop. When a historic city hall does not meet anymore the current standards for administrative centre of a city, it is most evident that this building gets a more ceremonial function. Official occasions such as weddings, receptions, official meetings, etc. can be organized in the former city hall. An alternative option is a touristic function such as tourist information office or museum.

But examples can be given where a city hall is reused as a shop. In Enschede (NL), discussions to convert in the former city hall into a bookshop of BGN are going on.[8] In Perth (UK) the formal Victorian city hall will be transformed into a retail-restaurant centre (John Lyall Architects, 2008).

Post Offices

In several historic towns, post offices move from their central location to the outskirt of the city. These buildings are often reused as retail functions (Nelissen et al., 1999, p. 69). Very specific about reuse of post offices is that mostly, no vacancy is proceeding on the reuse and the new project is already worked out before the postal services moved out. In the Netherlands, it happens that the interest of the retail sector in their premises is a reason for postal services to move from their historic location to a new building.[9] Examples of historic post offices reused for retail functions exist on different scales. The design shop Donûm in Hasselt (Lens Ass Architecten, 2009) and the chemist store Kruidvat in Leuven are two cases were shopping is designed on the ground floor while the upper floors are transformed into apartments. Magna Plaza in Amsterdam (Magna Plaza Shopping Centre, 2009) and Post Plaza in Ghent bring together different shops in the former post offices in the form of a contemporary shopping center.

Railway stations

Reuse of railway stations is a rather unknown phenomenon. When a historic railway station does not meet contemporary requirements for railway transport anymore often a contemporary extension to the complex is made. Three important examples are the Central Station in Antwerp, Central Station in Amsterdam and St Pancras Station in London. Retail plays an important role in these projects. When extensions are made, an important area is provided for retail (NS groep NV, 2009).

In April 2009, Hema opened a first store that is located in a train station. This shop is meant to be the first in a series of Hema stores in large NS-stations. The shop differs from the general Hema stores because the supply is adapted to the rail passengers who cross Amsterdam CS and have limited time for daily shopping (RetailActueel, 2009). In the future also Starbucks will open coffee shops in several stations in The Netherlands (Profnews, 2009).

Hotels

Although literature does not mention the possibility of retail-reuse in a former hotel, realization of such projects are known. Bookshop Selexyz Verwijs which will be analyzed as a case study further in this thesis, is located in the former Hotel du Passage, in the center of a 19th century shopping arcade.

7 This category could also be classified within the category of residential buildings as the function of the typology can be considered as temporary residence.

8 Private correspondence with Mr. Raphaël Van Amerongen, financial director of Merkx+Girod Architecten, on 06/08/2008, Amsterdam (NL)

9 Private correspondence with Mr. Raphaël Van Amerongen, financial director of Merkx+Girod Architecten, on 06/08/2008, Amsterdam (NL). Merkx+Girod Architecten was responsible for the retail design and concept of the new stores for TNT, the postal service of the Netherlands.

Other buildings

Beside city halls, post offices, railway stations and hotels, other public and semi-public buildings are rehabilitated into retail functions.

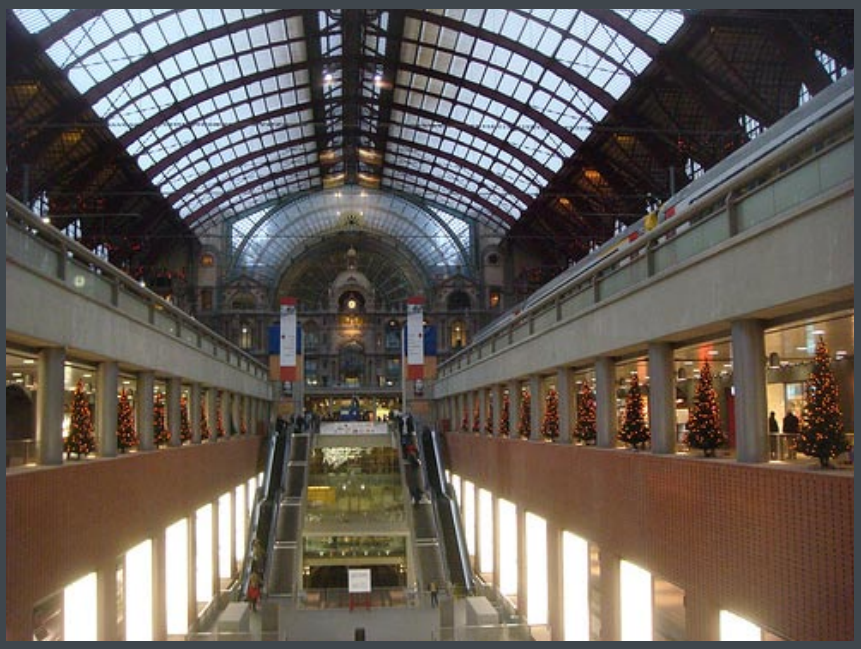
The Stadsfeestzaal in Antwerp today is converted into a shopping center. A large extension in contemporary architecture is added to the complex however a differentiation in branding exists between the historic and the contemporary part of the shopping centre.

The former headquarter of the Catalan Gas company is converted in a H&M concept store. The contemporary retail design contrasts strongly with the 19th century neo-classical building as the designers applied the newest techniques in terms of lighting, materials and construction techniques. Because it was impossible to integrate a shop window without harming the monumental setting, a virtual shop window was introduced (Design News, 2009).

Project for the city hall of Perth (UK)

Post Plaza, Ghent

Magna Plaza, Amsterdam



Central Station, Amsterdam

Selexyz Verwijs, The Hague

Stadsfeestzaal, Antwerp

H&M, Barcelona

3.4 Residential buildings

Castle - Country house – Farm – Town house - Hotel

Large residential buildings such as castles or large farms and country houses become abandoned due to increasing maintenance costs for the inhabitants. It seems obvious to introduce again a residential function, perhaps on a smaller scale than initially intended. Many castles are divided into several luxurious apartments. Maintenance cost can then be shared among the different inhabitants (Latham, 2000b, pp. 10-11). Other concepts such as a home for the elderly can be a successful projects as well (Latham, 2000b, p. 12). Castles with a significant historic or architectural value are often transformed into a museum or other cultural functions. Because castles, farms and country houses are mostly situated outside the city centers, it is not obvious to bring an economic viable function into this buildings. When rehabilitated for economic purposes, a hotel or restaurant is most common. Shopping activity is rather exceptional and only viable when an exclusive and specific retail concept is worked out (Derwael, 2009, p. 69).

In the case of a town house, a retail function is more common. Many examples can be given where houses inside the historic centers are partly or completely converted into a shop. Here, the introduction of a large shop window can cause problems. When the building, or its façade, is listed as a monument it is not always allowed to enlarge existing windows to the ground level. For many retailers this is a great disadvantage. The shop of the Belgium fashion designer Ann Demeulemeester is located in a house in ‘t Zuid in Antwerp. Before the house was converted into a shop it had already different functions such as a brasserie and a laboratory. Traces of earlier conversions are conserved (Dubois, 2004, pp. 26-29).

But before the end of the 18th century, there was only limited difference in typology between housing and retail architecture. Only since the late Middle Ages, it was allowed to sell goods in other places than the organized markets. Selling of goods since then also happened in the streets in the direct surrounding of the marketplace. The premises in those first ‘shopping streets’ were house, warehouse, workroom and shop in one. Retailers only distinguished themselves from others through an inscription and by exposing the offered goods in front of the houses. A specific architectural typology typical for retailing was only developed in the end of the 18th century (Davis, 1966, p. 251; Pevsner, 1976, p. 261). Therefore it is not always easy today to understand if a certain building was initially used for retail or only for residential purposes. An example of a case where the initial retail use is only an assumption is the Dommershausen in Tongeren, a late-gothic deep-house of the 16th century. Recently, the building is rehabilitated for retail uses and today it is rented by Hema. This case will also be discussed further in this thesis.

Up: cover picture thesis Marthe Derwael.

Down: store of Ann Demeulemeester, Antwerp

3.5 Military buildings

Theoretically, a military building can be reused for a retail activity (Latham, 2000b, p. 114; Nelissen et al., 1999, pp. 68-69). One example is mentioned by Nelissen, being the former army barracks in Gouda (NL) which are converted into dwelling and retail functions. No further explanation nor plans or pictures are included.

The literature mentions retail functions as a possible new use for military heritage, no other example exists of retail in military buildings. Because military architecture has a rather closed typology, it is difficult to fit a traditional retail function in such a building. Moreover military buildings or sites are located outside the commercial shopping areas which complicates their accessibility.

3.6 Buildings with initial retail function

Ground floor shopping/upper floors dwelling - Passage – Department Store

From the 19th century onwards, many city centers developed into places for recreational shopping and leisure. Store design became part of growing architectural typologies. New retail concepts led to the development of the passage, and later on to the development of the bazaar and the 'magasins de nouveautés', which in its turn, would result in the first supermarkets at the end of the 19th century (Miellet, 2001, pp. 15-21; Pevsner, 1976, pp. 261-271). Since then, store design made an important contribution to the architectural heritage of our historic towns. During the second half of the 20th century, due to social and economic changes, many historic passages and department stores became abandoned and several were even demolished. In the last decennium, however, those 'authentic' store environments are becoming popular again for customers and retailers (Gilmore & Pine, 2007). Many of these historic retail facilities are restored and brought back into use.

But retail concepts, and the requirements of retailers and customers have changed since the development of the passage as a building typology: among others, demand for bigger shop units, rise of chain stores at the expense of the independent retailer, need for vehicle access for shoppers and servicing and demand for greater security. (English Historic Towns Forum, 2008, p. 1). These requirements present considerable challenges to the historic fabric of the buildings.

The Galleries Saint-Hubert in Brussels, the Passage in The Hague and the Galleria Vittorio Emanuele II in Milan are examples of 19th century passages which still house an important retail activity inside the city (Arai, 1999, pp. 128, 148, 187) but there is a strong difference between the cases in the concept of restoration as well as the contemporary use of the buildings. Where in Brussels the concept for restoration and rehabilitation was very much heritage-led, the project in The Hague was primarily retail-oriented and its restoration concept can be the subject of debate. Moreover the rehabilitation project of the Passage in The Hague did not conserve the small-scale, high branching retail functions but large medium-ranched shops came in place. Contrary, in the Galleries Saint-Hubert the stores are generally of a higher branching, some of them specifically representing Belgium industries such as chocolatiers Neuhaus and Godiva or Belgium fashion houses as Delvaux, Mer du Nord and Kaat Tiley. The scientific approach of the restoration in combination with the preservation of the exclusive retail concept made the Galleries Saint-Hubert an exemplary case of rehabilitation of an historic retail building (Plevoets, 2009).

In department stores, the preservation of the historic character of the building often

stays limited to the exterior. An example is Bijenkorf that opened in 1924 his store at the Damrak in Amsterdam. The building in renaissance style, designed by architect van Straaten still exist today (Miellet, 2001, pp. 203-223). In 1990, Merkx+Girod Architects designed a new concept for the store. Only the façades of the building still show the historic character of the place (Van Mechelen, 2003, pp. 89-99).

But also buildings of the type 'ground floor shopping/upper floors dwelling' located inside the city centre are reused for retail purposes. Although changes have to be made to correspond to current retail needs. Often those shops are located on A-locations inside the historic centers but they do not cover a large area. As this is one of the main requirements of retailers today, different premises are on the ground floor put together as one shop where the upper floors with dwelling facilities stay separate. Another possibility is using the building as a whole for retail purposes. In that case the housing on the upper floors is converted into a shop. In the Hema in Tongeren, those two solutions are combined to satisfy the retailers' need for larger commercial areas. Two premises are connected into one shop and the first floor which was initially designed for living is today used as part of the shop. By changing the original division of spaces and functions of the monument, the quality of the place can be threatened.

In the past, appartments above the shops were mostly inhabited by retailers who had their store underneath. Later, retailers gradually moved outside the city center. But also the rise of the chain-stores contributed to the desolation of the upper-floor-housing and because the apartments were often only accessible from the shop, retailers did not want to scarifiy expensive commercial area to construct a separate entrance to the upper floors, vacancy and decline started. Today, partly because of a lack of maintenance, large investment is necessary to rehabilitate these apartments. Moreover owners are often confronted with complex regulations and administration. For many retailers, the income from renting the houses do not countervail the financial and time investment. In the city of Maastricht, an organization 'Wonen Boven Winkels' (Living Above Shops) takes over this tasks of the owners: from the preliminary research till the exploitation of the housing. The upper floors can be sold or leased over a long period to the organization (Hamers & Soeters, 2008; Wonen Boven Winkels, 2009).

Up: Hema in Dommershausen and adjacent premise, Tongeren

Down: Galeria Vittorio Emanuele II, Milan

Right: Galleries Saint-Hubert, Brussels

TANNEUR

4. Schematic conclusion

CATEGORY	TYPOLOGY
Industrial heritage	Warehouse Factory Large indutrial site
Religious heritage	Church and chapel Convent
	Beguinage Presbytery
(Semi-)public buildings	City Hall
	Post office
	Railway station
	Hotel
	Others
Residential buildings	Castle Country house Farm
	Town house
Military buildings	Fortress Army base
Buildings with initial retail function	Ground floor shopping/upper floors dwelling
	Passage
	Department Store

CHARACTERISTICS	EXAMPLES
+ large area + open structure → easy to adept to new use + good location for urban renewal projects + people see industrial heritage often as 'their' heritage - high cost for realization and maintenance	Manufaktura, Lodz (PL) Tobacco warehouses, Kavala (GR)
+ location - closed architectural typology - churches: small area compared to volume → high maintenance costs - sacral atmosphere → social resistance	Selexyz Dominicanen, Maastricht (NL) Bogaerdenklooster, Sint-Truiden (BE)
! generally residential reuse	
+ central location ! generally ceremonial, touristic or cultural reuse	Selexyz, Enschede (NL) Retail-Restaurant centre, Perth (UK)
+ central location + large area ! single shop / shopping centre ! often combined with residential function on the upper floors	Donum, Hasselt (BE) Post Plaza, Ghent (BE) Magna Plaza, Amsterdam (NL) Post Rotterdam, Rotterdam (NL)
+ location ! generally not completely reused but extended → retail becomes important	Central Station, Antwerp (BE) Central Station, Amsterdam (NL) St Pancras Station, London (UK)
+ location + large area - small rooms	Selexyz Verwijs, The Hague (NL)
	Stadsfeestzaal, Antwerp (BE) H&M, Bercelona (ES)
- location ! generally residential reuse if architectural and historic significant building → cultural function In case of economic function → hotel or restaurant	
+ location ! often combined with residential function on the upper floors	Shop Ann Demeulemeester, Antwerp (BE)
- location - closed architectural typology	Barack buildings, Gouda (NL)
+ location - initial shop area is rather small compared with contemporary requirements + dwelling on upper floors can be used as stockroom or to extent the shop	Annemie Verbeke, Antwerp (BE) Hema, Tongeren (BE)
+ location - small area per shop - maintenance costs	Galleries Saint-Hubert, Brussels (BE) Passage, The Hague (BE) Galleria Vittorio Emanuele, Milan (IT)
+ location - changes in requirements retailers	Bijenkorf, Amsterdam (NL) Bijenkorf, The Hague (NL)

5. Test of the classification system against practical application

The classification system as developed within the context of this thesis is based only on literature dealing with reuse of historic buildings. A 'test' was set up to check if the proposed classification can be extended or specified. The test was implemented by two groups of six second year students in interior architecture and included two subtasks. Firstly, the students were asked to make an inventory of all shops located in a historic building within a limited zone in a given city. The inventory included the name of the shop, its address and if the building was a protected monument or not. Once the inventory was set up, all shops included were classified according to the given scheme. When certain cases could not be classified, missing typologies or categories were detected. Secondly, the students analysed the most interesting cases, using the characteristics of each typology as defined in the scheme as a point of departure. To select these cases they attempted to analyse at least one case of each typology they had found when setting up the inventory.

The area of the first group included six streets in Antwerp: Hopland, Schuttershofstraat, Huidevetterstraat, Korte Gasthuisstraat, Lange Gasthuisstraat en a part of the Meir. The inventory included 42 shops of which 36 premises were protected as a monument. Most of the shops could be classified as residential building or as a building with initially a retail function. Only the category of military buildings did not appear in the inventory. The students included six new typologies: bank and office building within the category of (semi-)public buildings, burgerwoning, rijwoning and club house within the category of residential buildings and shop within the category of buildings with initially a retail function.

After analysing the examples they classified under these additional typologies, only two typologies really seemed missing in the initial scheme. Firstly, the building the students indicated as a club house was initially built as a town house but was later in history reused as a club house. As such this example can be classified as town house. Secondly, all cases the students indicated as a shop could be classified as ground floor shopping-upper floors dwelling. Why the students did not classify these cases in this typology is not clear. Thirdly, for residential buildings the students added two building types: *burgerwoning* and *rijwoning*. Although looking to the cases they classified as such, no clear distinction can be seen between the existing typology town house and the two added typologies *burgerwoning* and *rijwoning*. It seemed the students did not apply a strict definition but we can assume they relied on the naming as appeared in sources they used for finding information about the history of the building. As these sources used different terms to indicate a certain building type, the students added these as missing typologies. Finally, only two typologies really seemed to be missing in the scheme: bank and office building.

The second group surveyed seven streets in Hasselt: Aldenstraat, Diesterstraat, Grote Markt, Havermarkt, Hoogstraat, Kapelstraat and Maastrichterstraat. The inventory contained 63 premises, only 3 of these were not protected as a monument. The most frequent typology was town house. The categories of military heritage and buildings with initially a retail function did not occur. Two new typologies were added: bank en hostel. The students subdivided hostel under residential buildings. As hotel in the scheme is ranged under (semi-)private buildings, we will include hostel as well under this category. Nevertheless as mentioned before, both hotel and hostel could be classified in two different ways: as a residential building or as a (semi-)public building.

Although the scale of this research was limited to six or seven streets in Hasselt and Antwerp, some additions to the classification could be made. The students did this research as part of their courses in social sciences and had about 60 hours available for the work. Therefore it was impossible to make a more extensive survey. Because two groups chose to work on this topic we could have surveyed one larger zone within one city in stead of a smaller zone in two cities. The frequency of typologies that appear in one city can depend on the location of the building in the city. In the centre of the city, different building types are found than at the outskirts. But diversity and frequency of typologies also vary among different cities, related to their urban history. Because at first instance we were interested in the variety of typologies rather than the frequency, we choose to work with a more limited zone within two different cities.

A second difficulty was the definition of a historic building. As the definition is rather subjective, some doubts occurred about which buildings had to be included and which had not. Therefore we decided that all buildings that were legally protected as a monument and were used for retail nowadays had to included, even if the historic character of the building could not be recognized in the interior of the building anymore. Further, buildings that were not legally protected but where historic elements were present in the shop were included in the inventory. Once the inventory was set up, it was not always evident to find out which was the initial function of the buildings. Even for protected buildings, it was not always possible to find information about the historic use.

Another problem we detected when analysing the students results was that they misunderstood the meaning of some of the typologies. The group of Antwerp for example did not classify any building as ground floor shopping-upper floors dwelling although they had examples of this building type included in the inventory. When the scheme will be used in practise, explanation about the different typologies and example of each of them should be included.

CATEGORY	TYPOLOGY
Industrial heritage	Warehouse Factory Large indutrial site
Religious heritage	Church and chapel Convent
	Beguinage Presbytery
(Semi-)public buildings	City Hall
	Post office
	Railway station
	Hotel Hostel
	Office building
	Bank
	Others
Residential buildings	Castle Country house Farm
	Town house
Military buildings	Fortress Army base
Buildings with initial retail function	Ground floor shopping/upper floors dwelling
	Passage
	Department Store

CHARACTERISTICS	EXAMPLES
+ large area + open structure → easy to adept to new use + good location for urban renewal projects + people see industrial heritage often as 'their' heritage - high cost for realization and maintenance	Manufaktura, Lodz (PL) Tobacco warehouses, Kavala (GR)
+ location - closed architectural typology - churches: small area compared to volume → high maintenance costs - sacral atmosphere → social resistance	Selexyz Dominicanen, Maastricht (NL) Bogaerdenklooster, Sint-Truiden (BE)
! generally residential reuse	
+ central location ! generally ceremonial, touristic or cultural reuse	Selexyz, Enschede (NL) Retail-Restaurant centre, Perth (UK)
+ central location + large area ! single shop / shopping centre ! often combined with residential function on the upper floors	Donum, Hasselt (BE) Post Plaza, Ghent (BE) Magna Plaza, Amsterdam (NL) Post Rotterdam, Rotterdam (NL)
+ location ! generally not completely reused but extended → retail becomes important	Central Station, Antwerp (BE) Central Station, Amsterdam (NL) St Pancras Station, London (UK)
+ location + large area - small rooms	Selexyz Verwijs, The Hague (NL)
	H&M, Antwerp (BE) H&M, Bercelona (ES)
	Verso, Antwerp (BE)
	Stadsfeestzaal, Antwerp (BE)
- location ! generally residential reuse if architectural and historic significant building → cultural function In case of economic function → hotel or restaurant	
+ location ! often combined with residential function on the upper floors	Shop Ann Demeulemeester, Antwerp (BE)
- location - closed architectural typology	Barack buildings, Gouda (NL)
+ location - initial shop area is rather small compared with contemporary requirements + dwelling on upper floors can be used as stockroom or to extent the shop	Annemie Verbeke, Antwerp (BE) Hema, Tongeren (BE)
+ location - small area per shop - maintenance costs	Galleries Saint-Hubert, Brussels (BE) Passage, The Hague (BE) Galleria Vittorio Emanuele, Milan (IT)
+ location - changes in requirements retailers	Bijenkorf, Amsterdam (NL) Bijenkorf, The Hague (NL)

case studies

1. Selection of cases

Three case studies where a monument is converted into a retail function will be worked out in this thesis – Selexyz Verwijs in The Hague, Selexyz Dominicanen in Maastricht and Hema in Tongeren.

Selexyz Verwijs and Selexyz Dominicanen are both bookshops of retail group Boekhandelgroep Nederland (BGN). As a store chain, BGN wants to distinguish themselves through the quality and volume of their supply, their service to clients and through the use of fascinating locations and design. For each of their new shops they look for unique buildings on A-locations in the selected city. In historic cities, the considered buildings often are historic buildings.[10] Since a few years BGN works together with Merkx+Girod Architecten for the retail design of the shop. Merkx+Girod Architecten is an interior architecture office, specialized in retail design with a great experience in designing contemporary interiors for historic buildings. Merkx+Girod designed for instance the interior for the 'Library Special Collections' of the University of Amsterdam, the Rijksmuseum and presently they are working on the Hermitage Amsterdam (Merkx+Girod Architecten, 2009). Selexyz Dominicanen is located in a 13th century church which was initially the convent church of the Dominican order of Maastricht. After the French Revolution the convent was transformed into a school and the church became the city depot of Maastricht. In the early 18th century, the church was restored and was used for different secular functions, none of them fitting the historic character of the church. The convent was demolished in the 1960's and a department store was constructed on the site. In 2006 BGN opened a bookshop in the church. The project was part of the renewal of shopping Entre-Deux, located on the site of the former convent. Selexyz Verwijs is located in the former Hotel du Passage, in the center of the Passage in The Hague. The Passage is the only remaining 19th century passage in The Netherlands. After the hotel was closed, the building has been empty for more than thirty years. In 2003, a large restoration and rehabilitation project for the whole Passage was started. Today, Selexyz Verwijs functions as a successful pilot store within the historic retail environment.

The Hollandsche Eenheidsprijzen Maatschappij Amsterdam (H.E.M.A.) opened a first shop in November 1926, in the Kalverstraat in Amsterdam. It was a store for the general public where products were sold for small prices. Soon Hema opened several shops all over The Netherlands (Miellet, 2001, p. 273). Today Hema has more than 450 shops in The Netherlands, Belgium, Luxemburg, France and Germany (HEMA, 2009). The Hema store in Tongeren is located in a 16th century late-gothic deephouse which is called Dommershausen. The house exists of two adjacent premises of three and a half floors under a gabled roof. It is sure that both premises were built at the same time and were originated as one building. The initial function of the building is not known for sure. Gyselinck states that because of the very high ceiling on the ground floor it can be assumed it was a retail function with housing on the upper floors (Gyselinck, 28 mei 1999). The latest use which was known before the restoration of the building was a stationary shop but no other evidence was found to indicate the intial function as being retail. In 2000 the restoration of the building and its rehabilitation for retail-reuse started. The former retail space did not meet contemporary retailer requirements. Therefore the first floor was added to the retail space and an extension to the ground floor was made. The other floors are used as offices. Today the building is rented by Hema. The restoration of the buildings was done by Jamaer Architecten, an architecture office led by Marc Jamaer. Beside designing new buildings this office is very experienced in restoration and rehabilitation projects. They were responsible for the restoration of other timber frame structured buildings as well as several castles and historic town

10 Private correspondence with Mr. Arjen Luykx, Operational director BGN on 27/08/2008, Houten (NL).

houses (Jamaer Architecten, 2009).

The cases are selected based on several criteria. Since retail-reuse is an interdisciplinary discipline, the criteria cover different aspects. Besides conservation, also criteria which seem strongly retail-oriented are considered. Nevertheless, as this research focuses on conservation issues rather than retail, the conservation-oriented criteria are of more decisive importance.

Firstly, the selected cases represent clearly the different categories which are considered in the literature study. The case in Maastricht is situated in a church building and can be classified as religious heritage. The significant value of the church makes the project rather complex on architectural as well as on social level. The case in The Hague is situated in a 19th century shopping arcade so it was initially a retail building. But the bookshop itself is located in the former hotel of the Passage. This case can be classified in two different ways – as initially retail building or as a (semi-) public building. The Dommershausen in Tongeren can be classified as residential building within the typology of a town house, or according to Gyselinck it can be considered as initial retail function.

In all three cases, the typology of the original building is approached in a different way. In Maastricht, the typology of the church stays very present in the shop. In The Hague, the passage as historic typology is very much visible – conversely, the structure of the hotel is partly preserved but is not presented in a clear way to the public. In Tongeren it is mainly the façades and the common wall between the two houses which are conserved and restored. Low impression of the former interior of the building is conserved although the historic structure is conserved and clearly presented.

Secondly, the concept for restoration was different in the three case studies. The Dominican church was preserved in its existing state and building pathologies were treated when necessary. For the Hotel du Passage the restorers reconstructed the original historic appearance of the building although many transformations have occurred since the construction of the building. The interventions reached much further than strictly conserving the existing state of the building. The concept of restoration of the Dommershausen and adjacent building aimed to restore and to visualize the most significant value of the building.

Thirdly, all three cases are located in Belgium or The Netherlands to ease the collection of data about the projects. I was able to visit the sites several times and as such even observe changes made to the retail design and the interior of the shops during the period of research. Moreover it eased visits to libraries and archives and the contact with the different stakeholders involved in the projects. I also worked during an internship an internship in the office of Merkx+Girod Architecten which gave me the opportunity to collect information and get an insight in their way of dealing with historic buildings.

Fourthly, all cases are single shops located in one historic building. Projects where several shops are located within one building or site are not taken into consideration in this thesis as a case study. The choice for small-scale retail activities follows from the fact that this research, contrary to earlier research in the field, starts from the smallest scale and as such focuses on interior aspects rather than on the urban dimension.

Fifthly, Selexyz and Hema are both medium-branch stores. No cases of exclusive

stores are considered in the case studies. The difference in approach in retail design between medium and high branching stores is large, because of differences in available budgets. For chains like Hema standardisation is an important criterion in the retail design. Exclusive shops on the contrary want to be unique and different from all others. By selecting cases with a medium-branching, the social basis of the research is enlarged. For the same reason, the selected cases are chain stores and not independent stores.

Sixthly, the type of goods sold by Selexyz is very different from those sold by Hema. The American Marketing Association (1948) makes a classification of goods into 'convenience goods' and 'shopping goods'.[11] "*Convenience goods are consumers' goods which the customer usually purchases frequently, immediately, and with the minimum of effort. Examples of merchandise customarily bought as convenience goods are: tobacco products, soap, drug store products, newspapers, magazines, chewing gum, small packaged confections, and many grocery products. […] Shopping goods are those consumers' goods which the customer in the process of selection and purchase characteristically compares on such bases as suitably, quality, price, and style. Examples of goods that most consumers probably buy as shopping goods are: millinery, furniture, dress goods, men's and women's ready-to-wear, shoes, jewellery, and residential real estate.*" (American Marketing Association, 1948, pp. 206, 215) Based on this definition, the goods sold by Hema can generally be considered as convenience goods whereas the supply of Selexyz are comparison goods.[12] By selecting cases with a different type of supply, we have the possibility to compare the approach to retail-reuse between convenience-stores and comparison-stores.

11 In later literature, 'shopping goods' are sometimes called 'comparison goods' (Guy, 1998, pp. 256-257)

12 However it should be emphasized that a given article may be bought by one customer as a shopping good and by another as a convenience good. The general classification depends upon the way in which the average or typical buyer purchases (American Marketing Association, 1948, p. 215).

2. Selexyz Dominicanen Maastricht

2.1 History of the Dominicans in Maastricht

13 Le Goff, 1970, cited in Hovens (2006a, p. 64)

14 Thomas de Heer, 17th century chronic writer, cited in Dröge bureau voor bouwhistorie (2002, p. 5)

The name of the bookshop Selexyz Dominicanen clearly refers to the history of the place. Both the location and the church are strongly connected to the history of the Dominican order in Maastricht.

History of the Dominican order in the Netherlands.
The Dominican preacher order was founded in 1216 by canon Dominicus. The Dominicans combined contemplation, service to the poor and most importantly study. The Dominicans were a true "intellectual-order" and therefore they felt superior compared to other orders (Monteiro, 2006).

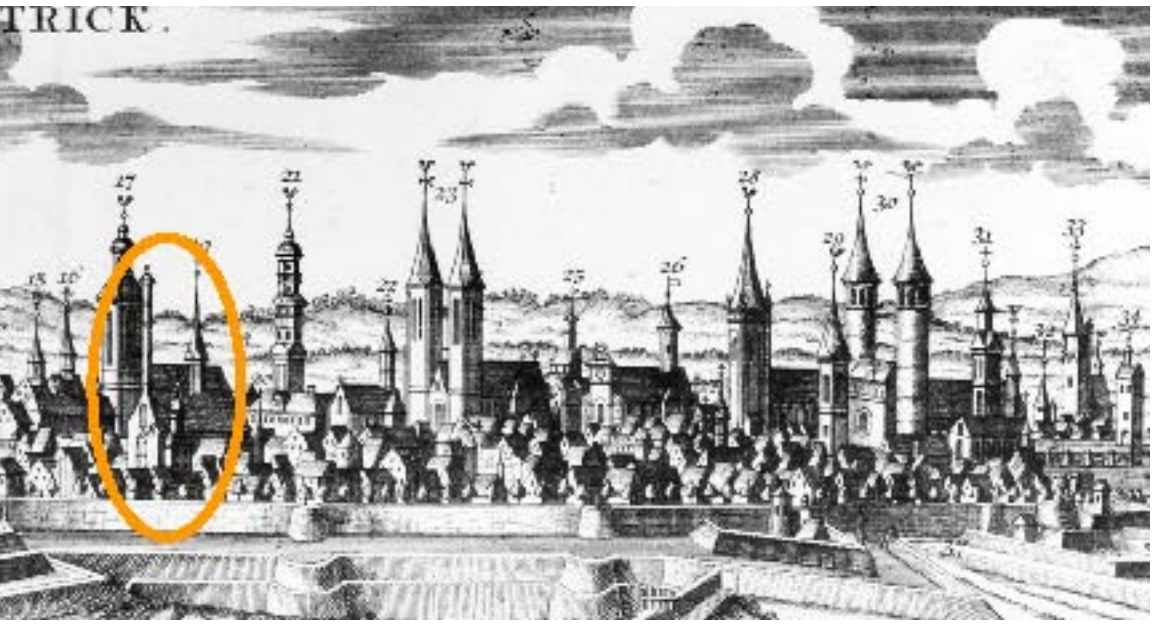
In 1232 the Dominicans settled in the Netherlands. The precise year of the founding of the convent in Maastricht is not known but in 1261 the new settlement is recognized officially by the general chapter of Barcelona. However the Dominicans were not the only mendicant order that settled in Maastricht during this period. Also the Friar Minors and the Eremites of Augustinus settled in the city. This can be explained by the rise of the cities and the increasing of the density of population during the 13th century. The mendicant orders devoted themselves to care of souls of the population but at the same time the increasing of the population provided extra income from the bagger trips. The orders settled mostly close by the fortification walls because there was enough free space for the erection of a convent complex. According to an article from 1970 of Jacques le Goff[13], another reason existed for the selection of the location close to the fortification walls. The motivation of the landowner to donate the land to the mendicant orders was that they played an important role in the supervision, and maybe even with the construction of the walls (Schutgens, 2006).

Construction and architecture of the church and convent
When the Dominicans came to Maastricht, they settled in the 'Poort van Haren', located in the Spilstraat. On the land behind the 'Poort van Haren', the first convent buildings were erected.[14] Based on a dendrochronological study it was concluded that the construction of the church was started in 1267 but the coop only dates

from 1278. The important wall paintings from Thomas Aquinas in the north nave date back to 1337. In 1577, the Dominicans were ousted by Spanish troops. Their possessions were seriously damaged. When they returned in 1579, the Dominicans wanted to start their restitution but due to lack of funding, this happened slowly. On repeated conditions, the city council of Maastricht supported the Dominicans for the restoration works. In 1606, the front façade of the church was restored. About ten years later, a large choir was added to the church and a school and porter's lodge was constructed. In that period, the vaults of the church were painted by Joannes Vasoens. In 1635, the 'Poort van Haren' was demolished due to serious decay. The convent garden could be enlarged. By that time, the convent was already enlarged with a dormitory, a chapel, a chapter hall and a cloister corridor. Adjacent to the church, a sacristy was constructed (Dröge bureau voor bouwhistorie, 2002, pp. 5-7).

Corresponding with the way of life of the Dominicans, the architecture of the convent was rather sober and less decorated as the parish churches from the same period. The construction was influenced by local circumstances and building traditions. Still the classical typology of convent architecture is respected as much as possible. Here, the Dominican church and convent are mainly constructed with marlstone. The interior was initially sober but in the course of history more decorative paintings and altars were added – an important cause here is the guilds who organized their meetings in the refectory of the convent.

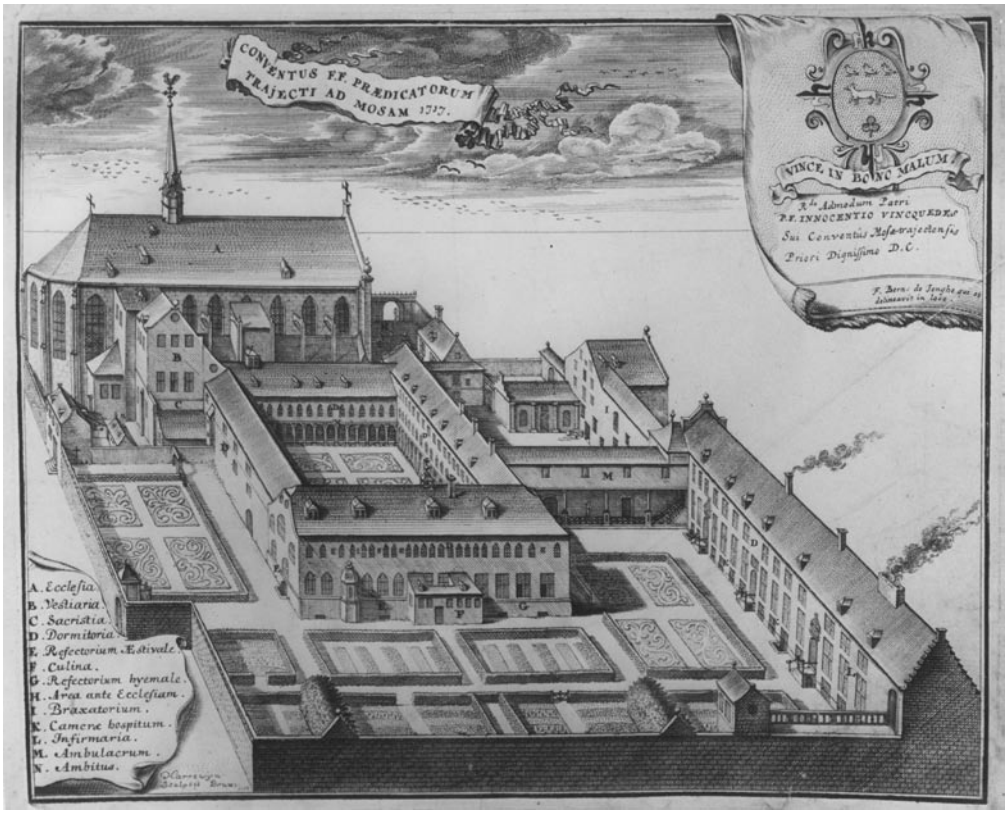
The period between 1632 – 1794 was strongly marked by the opposition of the Dominicans against Protestantism and their collaboration with the Inquisition. This as well as the idea of Enlightenment that the Dominicans wanted to spread, made them unpopular increasingly by the end of the 18th century. During the siege of Maastricht as a result of the French Revolution, the church and convent are strongly damaged and the Dominicans were ousted once again. Their possessions were confiscated by the French authorities. This meant the definite end of the presence of the Dominican order in Maastricht (Schutgens, 2006).



Detail of the map of the fortification of Maastricht and Wyck by Albert de Herbot, circa 1750.

The Dominican church is indicated

litography 1718, by F. Hallewijn.



2.2 Reuse of the Dominican church and convent in the past

Conversion into school and city depot

As many other religious buildings that were confiscated, the Dominican Church and Convent received another function. Initially the buildings became a military depot. Shortly after, the convent became a school but the attics were still in use as military depot which overloaded the timber beams. The architecture of the convent was adapted to the new use - class rooms were organised in the preserved north and west wings of the convent – and the “cloister atmosphere” had to disappear as much as possible. Later a boarding school was added to the convent wherefore several former convent buildings had to be strongly transformed and some were even demolished. Also the church was allocated to the school but was used as parish church of the parish of Saint-Jan. In 1805, the church became the city depot of Maastricht. This new use induced a fundamental change to the building. The whole church was emptied - the choir stall and organ were replaced to the Saint Servetus Church, the paving tiles were removed and a division wall as well as a floor were constructed in the church which seriously damaged the valuable wall painting of Tomas Aquinas (Hovens, 2006b).

This change in function of both convent and church also induced a change in relationship between the inhabitants and users of the street block – Spilstraat, Grote Straat, Helmstraat, Preekherengang – after the Dominicans left. The social position of the Dominican order was relatively isolated and autonomous. In practice, the whole block in which the church and convent were located was property of the Dominicans. Contact with the public was limited which was visualized in the wall around the convent. Due to the new use as a school, the closed character disappeared. What happened to the properties of the Dominicans is illustrative for the social changes that took place in the whole city. The prominent place of the religious orders in the society of Maastricht had been taken over by the bourgeoisie and had repercussion on the urban planning of the city (Dröge bureau voor bouwhistorie, 2002, pp. 15-16).

As the law on high schools that introduced the merging between different institutes, was voted in 1863, the need arose for a new construction. The city architect A.J.F. Cuypers designed plans for an intervention but these were rejected because the project was too expensive and a gymnasium was lacking. In 1883, another plan for the new construction was designed by Brender à Brandis but only part of the project was realized in adapted form, again because the project was too expensive. Finally the plans made by Schoth, the subordinate of the city engineer Bauduin, were realized for the completion of the project. The question rose if the walls of the former convent could be preserved but due to humidity problems this did not happen and the largest part of the convent was demolished. Nevertheless, the existing foundations of the convent were included in the new construction as much as possible (Dröge bureau voor bouwhistorie, 2002, pp. 19-20).

In 1860, Victor de Steurs[15] discovered in the church a wall painting of Thomas Aquinas on the wall of the second bay of the North aisle and probably he uncovered the painting in 1861 and made a drawing of it. According to an indication the painting dates back to 1337 (Dröge bureau voor bouwhistorie, 2002, pp. 40-41). How de Steurs discovered that a painting was hidden behind the plastering remains an open question. Perhaps some parts of the painting became visible when the floor was added to the church. The need for an extensive restoration was pushed forward but more attention was given to the question of the new use for the church.

In 1899, the city depot moved to the former meat market in the Grote Straat. Afterwards the church was used as exhibition space but the restoration has to be postponed for at least two years as no government subsidy could be given before. Nevertheless some interventions were necessary before the church could be used as exhibition space. The partition wall and floor which were added during the period the church was used as depot, were removed. As temporary flooring, a layer of grind covered the rough flooring.

Restoration of the church by architect Sprenger, 1912-1217

In 1906, the discussion about the restoration of the church was opened once again and an applictaion for subsidy was presented to the Ministry of the Interior. One year later, the in Maastricht residing architect Spenger, was asked to make a first design for the restoration of the church and an estimation of the costs. The extensions of the houses which were constructed up against the church were demolished and the roof was repaired. The walls were restored, the floor was replaced and the windows were opened again. The plastering on the walls in the interior of the church was removed because one falsely thought to restore the initial situation by doing so.

The supervision of the works was controlled by master builder Pierre Cuypers.[16] But Sprenger and Cuypers did not completely agree about the concept of restoration. Sprenger was very much ahead of his time and attempted to conserve the existing situation by making all interventions reversible as much as possible, rather than a heavy restoration to return to a previous phase. Cuypers by constrast was more conservative towards the concept of restoration. In his report of the restoration, Sprenger expressed his dissatisfaction about some aspects of the restoration.[17]

After the restoration, the church is used for cultural activities although not always with enough respect for the monumental value of the building. Of the convent, not much was left which was worth restoring. Consequently the convent was demolished and a department store was constructed at the site (Hovens, 2006b).

15 Victor de Stuers (1843-1916) was a lawyer and a Member of Parliament. After his studies in Leiden he made a PhD in political science. Already as a student he was interested in preservation of the historic patrimony. As the head of the department of Arts and Science he commissioned the construction of the Rijksmuseum in Amsterdam. As architect for this project, he indicated Pierre Cuypers. Victor de Stuers is generally considered as the founder of the conservation department in the Netherlands. In his publication 'Holland op zijn smalst' he complained that historic buildings were not taken care of but treated with ignorance and recklessness. As a result, the government established an Advisory Council on Historic and Artistic Monuments in 1874, including Cuypers and de Stuers as members. The Council provided measures for the inventory and protection of objects and monuments significant for the nation's history (Jokiletho, 1999, pp. 251-252).

16 P.H.J. Cuypers (1827-1921) studied architecture and furniture design at the Kunstacademie of Antwerp. He admired the Gothic style as the only 'right' style existing. During his career he built many Neo-gothic churches in the Netherlands. His largest and most known designs are the Rijksmuseum and the Central Station, both in Amsterdam. Cuypers had a great

admiration for the ideas and work of Viollet-le-Duc. Beside architecture he was involved in many restoration projects. Together with Victor de Stuers, he played an important role in the development of monument preservation in the Netherlands. As such he argued that restoration of monuments was a responsibility of the government (Bakker et al., 2005, pp. 80-83; Jokiletho, 1999, pp. 250-251).

17 The full-text of the report of restoration by Sprenger is included in Dröge bureau voor bouwhistorie, (2002, pp. 45-53)

The period after the restoration

During the first years after the restoration, the church was used by the Maastrichts Stedelijk Orkest. Some interventions took place such as the introduction of wooden flooring, electrical lighting and heating. Moreover a clock room and two dressing rooms were constructed. During this period, the church was also used for other purposes, for example as exhibition space and celebration hall. In the late 1960's, the city archive and library were established in the church. After this, the post service was accommodated there. Since the 1980's, the church recieved again a multi-cultural use. The last function before the recent restoration was a bicycle storage, a function which did not differ much from its initial reuse as city depot during the 19th century.

On the previous site of the convent of the Dominicans a new building was constructed for a department store called Grand Bazar. But due to financial problems, Grand Bazar withdraw oneself from the project even before the construction was finished. The city of Maastricht decides to use the first and the second floor of the building for the Bonefantenmuseum and the cellar and ground floor as a shopping center which received the name 'Entre-Deux', as it was located between the two most important squares in Maastricht, the market and the Vrijthof.

Left: Dominican church during the restauration of 1912-1917

Right: drawing of the wall painting of Thomas Aquinas with discription of the different scenes by Victor de Steurs

Peinture murale

découverte dans l'Eglise du Couvent des

Dominicains à Maestricht

(au vingtième de la grandeur réelle.)

Hauteur : 7,215 Mètres
Largeur : 3,91 "

Inscription de l'Ange. N°1.
Venite benedicti patris mei percipite regnum.

Inscription du Dieu. N°2.
Offerte dis omipotēti.

Inscription des Martyrs N°3.
... es ..... onia

Inscription N°4.
Quicunq honorauit istos sanctos Martires Jejunā a festu eor. Celebrādo memoria passionis eorum bene vivet habēdo exaudiet in omi petitione sua et hic temporē prosperabit et in futuro celestem vitam inheredit.

Inscription du 1er groupe. N°5.
habebis pānum nosce .....

Inscription de la Ste Vierge. N°6.
ave maria gracia plena

Inscription sur le livre du Saint N°7.
ora
et

Inscription illisibles N°8

Inscription sur le livre du moine. N°9
In principio erat verbum et verbum dē ēat
erat apud deum et deus erat

Inscription sur le livre du pape N°10
Ecce inimici tui sunt
Sup popu
Cum tui
malīgna
fecerunt
cogitaue
rūt et Cā

Inscription sur la banderolle N°11
Inte con... qq dixeris verum

Inscription N°12
(Anno dni M. CCC. tricesimo Septimo ..... dni fuit altare istius Consecratu in honore decem Militū Martirū et sancti Thome ... ordinis Praedicator. Cui dedicatio est ipo die praedicta.

Inscription sur la banderolle du Crucifix N°13
Bene scripsisti de me et .....

De decem Militibus Crucifixorum Videantur Acta Sanctorum, die XVIIe Junii.

Horum passionis notitia nonnisi apud Latinos reperitur, nec aliunde accepta est quam ex Actis undequaque vacillantibus. Nihilominus horum martyrum cultus propagatus fuit per omnes fere occidentis Ecclesias, eorumque reliquiae in variis ecclesiis conservari credebantur.

Adriano et Antonino ducibus, novem millia militum Gadarenos et Emphratenses agressi sunt eosque, dum Imperatores de victoria jam dubitabant, inventa Christianorum Deo fugavere. Ab angelo in montem Ararath deducti, militibus in fide Christiana confirmati sunt. Quos quum audivisset Imperator, congregatis V regibus Armeniae, magnaque exercitu, cum politis ad omnibus, tum minis variisque tormentis conatus sunt IX millia cogere ut Dis omnipotentibus sacrificarent: sed frustra: quia iam Milleali transtulere se ad Sanctos ita ut jam plena numero IX milium aspexit. Denique spinis coronati, crucifixi sunt omnes. Moriantes a Deo proposcebant ut quicumque memoriam passionis eorum cum jejunio celebraverit et silentio meruerit, comeguis fructuosam meraden sanctitatem corporis et mediamentum obtinuit."

Tunc Coelis apertis, lumen magnum super Sanctorum corpora emicuit, exortaque terrae motu Dis omnipotentibus corpora patibulis solverunt, reliquias Angelicis manibus sepulturae tradiderunt.

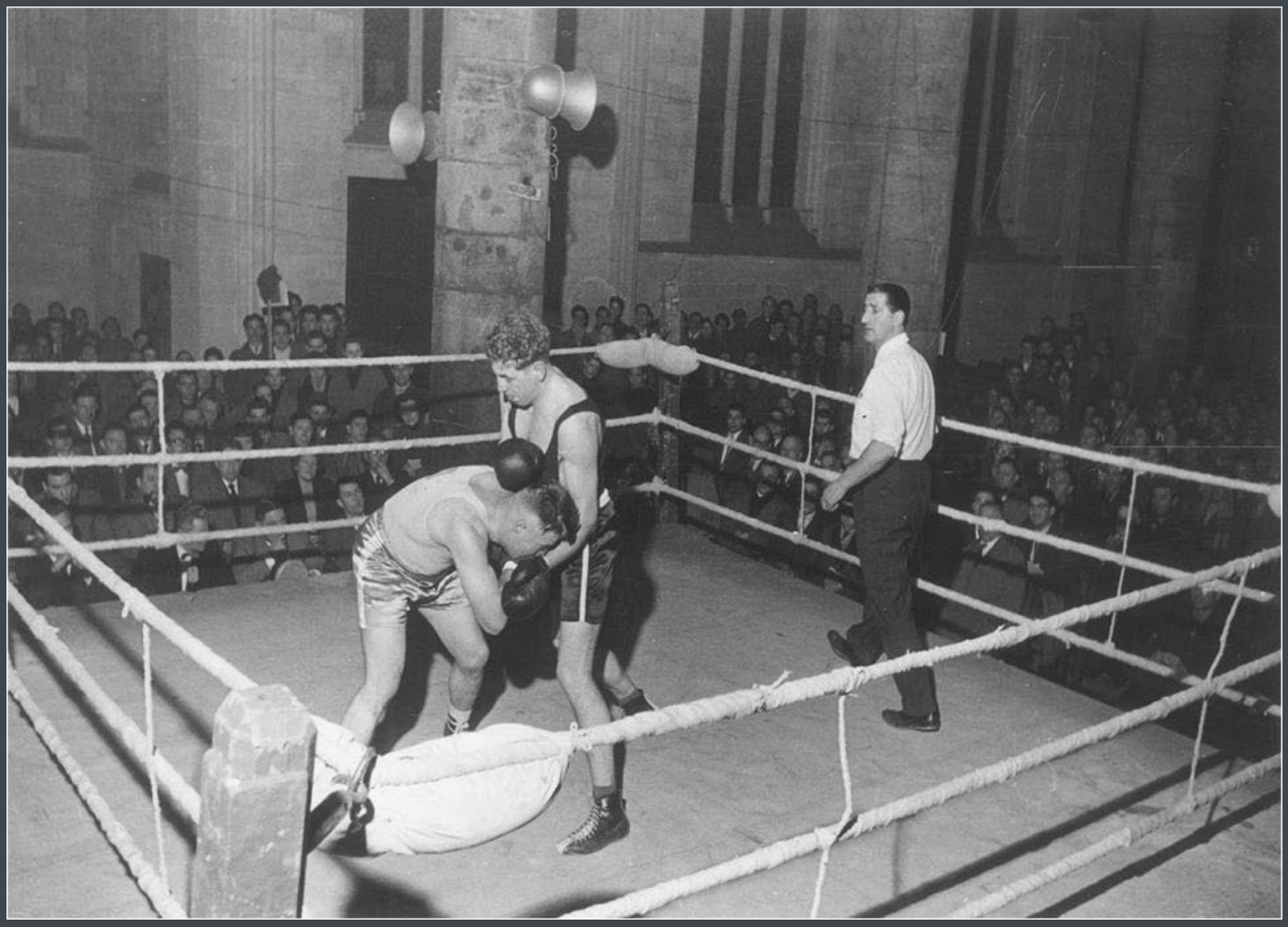
De Sancto Thoma Aquinate Ord. Praed. Vid. Act. Sanctorum die VIIe Martii. (Recensuit Bignon Tomus A° 1719)

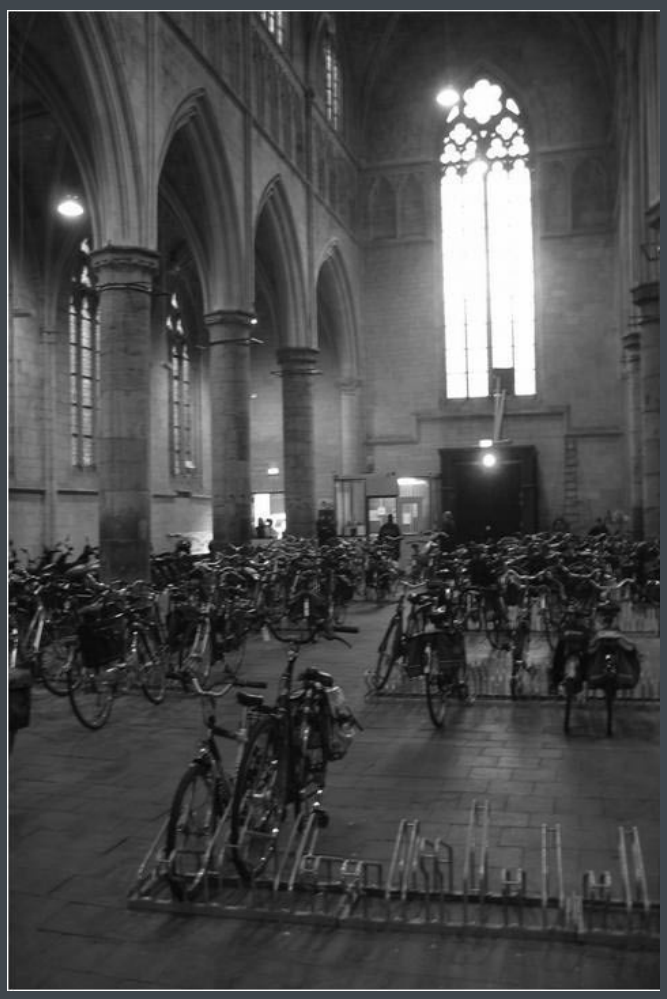
Matre Theodora sancta eremita Bonus nomina praedicit Sanctum Th. nascituram. Pueralis adhuc Sti Th. charitatem Ave Maria contirunatam inventi, quam mei in ore habebat a fletu non quiescebat. Quinquennis Casinum missus primis litterarum rudimentis instructus est, et juvenis Neapoli ingressus est Ordinem Praedicatorum: quo audito, mater filium monitis confirmare volens Neapolim venit. Sed fratres Praedicatores, qui male tractabant matrem obsecro, Sti Th. Parisiis misere. De quo fructuosa mater filios jussit, Sti Th. Cu

Echelle d'un Mètre.

pere sibique sub bona custodia transmittere. Quod quum factum est, mater omnibus modis, tum diuitibus filiis filiaeque expertus est Sti Th. Constantiam Sororis ad eum reducendum misit, persuasit virgo sancta Monasterium, sed cum puellam quae eum ad peccandum allicere et tentare fugavit prostratus ad terram a Deo fatuisset perpetua virginitatis donum, subito obdormiuit, duo Angeli cingulo castitatis eum cinxere.

Scripsit Postillam super Evangelium St Joannis. — Guilelmum de Sancto Amore damnantem ordines mendicantium de errore convincere, fratres de ordine perfectiori, sicut verbis Christi pronunciatis "Quoniam accessi iniquum fui somnum" et Papae Clementis IVi obtulit libellum in quodam tempore Inquisitionis, et Papae Clementis IVi obtulit libellum in quodam tempore Inquisitionis, quum esset in Oratione Subito diuibus cubitis in aere elevatus est, et divisique oculis de imagine Crucifixi dicentem: "Thoma bene scripsisti de me et ... Fides professus, et Corporis Domini Sacramento accepto, immortuus mortuus est VIIe die Martii A° 1274, quo die tres stellae mirae splendoris super Monasterium visae sunt.





Up from left to right:
flower exhibition by Hermann Bopp, 1899 or 1903

picture from 1912

multi-cultural use of the church, 1950's

Down from left to right:
City library was located in the church, 1972

Post office organised in the church, 1979

Bicycle storage, 2002

2.3 The Dominican church as part of the new master plan of Entre-Deux

In 1992 the city of Maastricht started the realisation of the master plan of the Céramique Terrain at the former industrial side of the Sphinx Céramique, located at the east bank of the river Meuse. The Bonefantenmuseum which was initially located at the upper floors of Entre-Deux would move to a new building in the Céramique Terrain. At that moment, those two upper floors were bought by real estate developer 3W. In 2000, the cellar and the ground floor of the complex came up for sale. 3W preferred to obtain the whole complex but finally it was Multivastgoed, a competing real estate developer, who was able to buy the two other floors. Due to this mixed ownership, 3W and Multivastgoed were obligated to cooperate to realise a project on the side.

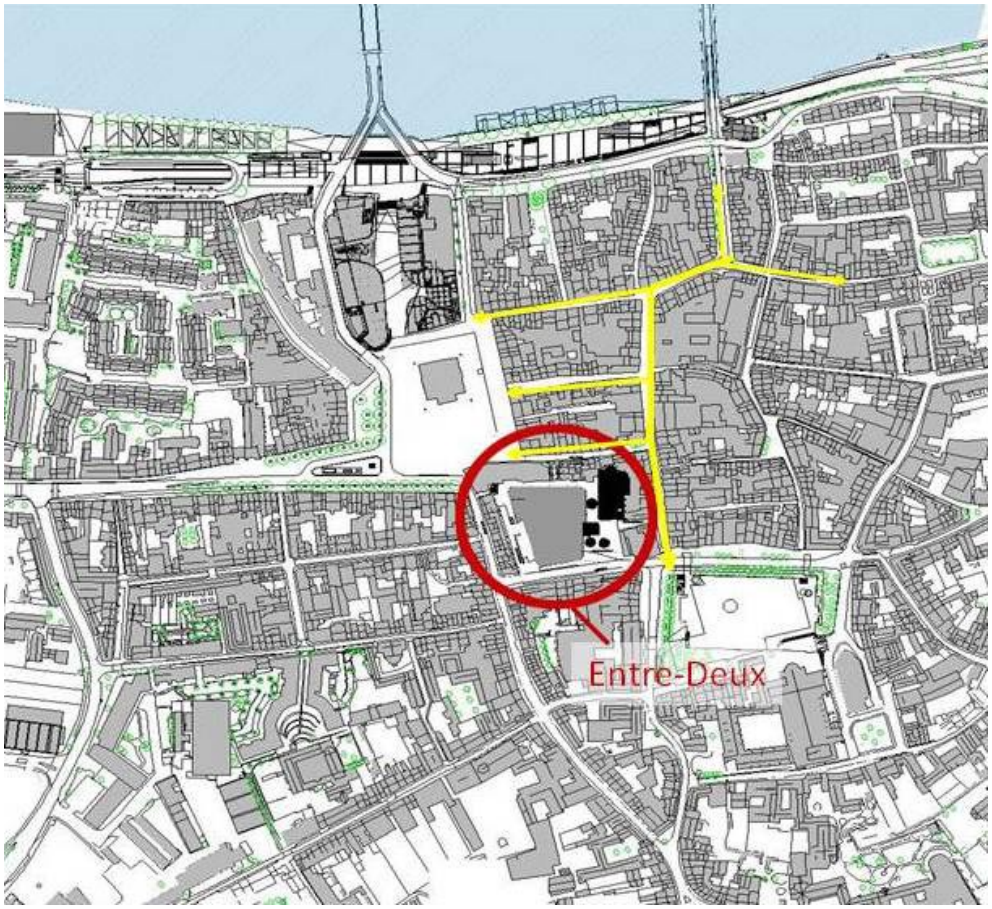
Because the building was initially designed as a department store, it was not located within the important shopping streets in the centre of Maastricht but just outside the walkway of the regular shopper. There were two entrances to the building – one at the side of the Spilstraat and a second at the Helmstraat. But both entrances were not really attractive for clients. In the Spilstraat, the entrance was hided behind a façade in the street. At the Helmstraat, the entrance was located under the building. The only advantage was the presence of a bus stop that was located just next to the entrance of Entre-Deux so people who came to the centre by bus passed by the shopping centre. Although Entre-Deux was located in the heart of the historic city centre of Maastricht, this was not an A-location, and this was translated in the renting prices. The shops located in Entre-Deux were of a rather low branching and the side was seen as a problematic spot in the historic and commercial centre of Maastricht.

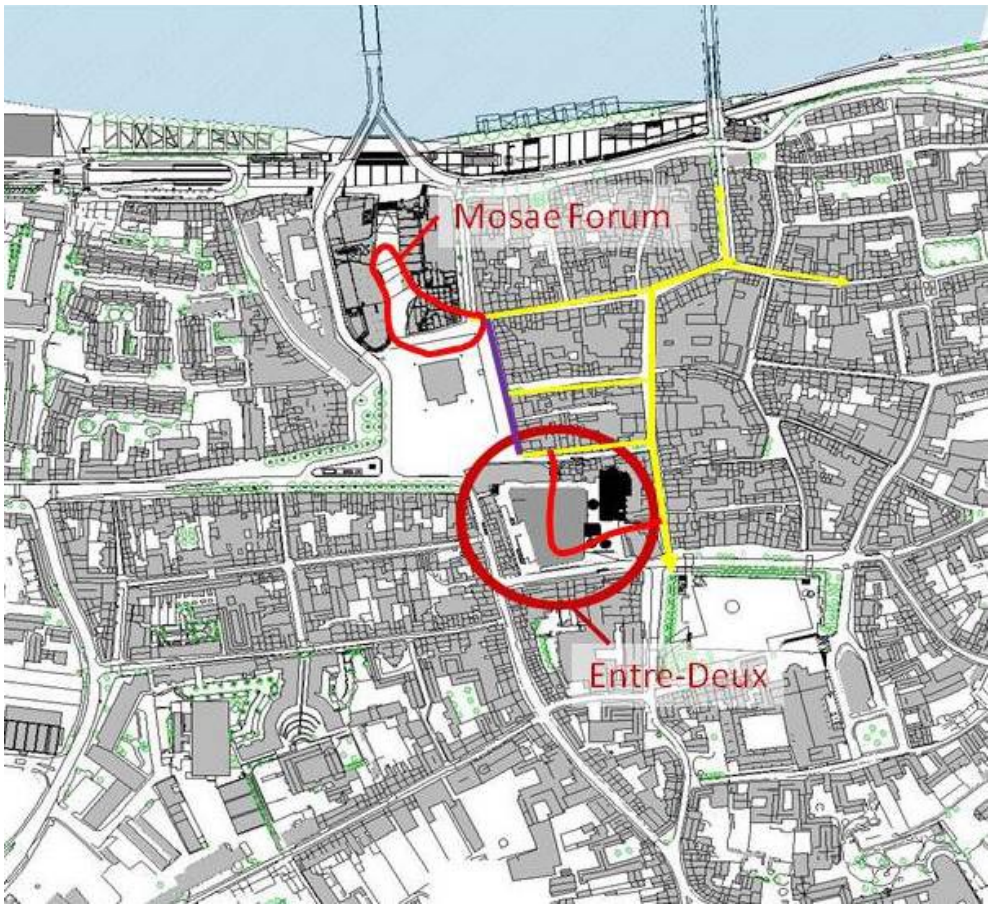
At the same time there existed a strong pressure from the retail sector for larger premises inside the commercial centre of Maastricht. In the centre of Maastricht almost all premises are protected buildings and the city of Maastricht does not allow the combination of two premises into one store premise. Resulting the retail activities in the historic centre are generally of a small scale and large retailers like for example Zara or H&M were not present in Maastricht due to the fact that they need large areas, and these were not available.

3W and Multivastgoed together decided to create a new retail development on the location of the old Entre-Deux. That Entre-Deux always had been a problematic spot in the historic centre and the lack of premises with a large area makes that the city of Maastricht strongly supported the project. Together with the development of Entre-Deux, an other retail development project, Mosae Forum, took place in Maastricht. Both projects together enlarged the existing retail area in the historic centre by a third. Therefore it was essential that the new project would go over fluently in the monumental historic city of Maastricht and that the quality of the project could be compared with the quality of the existing architectural and retail concepts. As such it was not an option to retain the tenants of the old Entre-Deux because the branching was too low. All retailers, except for three, were bought out and the building was demolished. A new concept for the project had to be thought out.

At first it was important that Entre-Deux would become a part of the city of Maastricht rather than a solid shopping centre. The new project had to create the enclosure of the retail area of the city of Maastricht and had to complete the retail zone in the centre. The entrance of the Spilstraat was kept on the same location but a second entrance in the direction of the Grote Straat had to be introduced. To reduce the distance between the Grote Straat and Entre-Deux, the Dominican church which

was property of the city of Maastricht, had to become part of the master plan of Entre-Deux.





Up: existing enclosure retail zone

Down: new enclosure retail zone

Existing retail zone

Zone with spontaneous retail revival

Enclosure of retail zone

Up: old Entre-Deux, entrance at the Helmstraat
Down: old Entre-Deux, entrance at the Spilstraat

The integration of Entre-Deux as a part of the city was realised in the design of the project. The typology of the complex could be compared with the typology of a 19th century passage. The streets of Entre-Deux were covered by a glass roof. To avoid that the space would be understood as an interior, the roof is placed above the fourth floor and does not start just at the border of the public and the private street but lays back a few meters. As such the climate in Entre-Deux felt like an outside space while the customers are protected from rain. The paving of the public footpath and street was taken over in the paving of the streets of Entre-Deux and the public footpath was even interrupted to create an harmonic changeover between the public street and the private streets of Entre-Deux. The main circulation between the different floors happens through staircases rather than by elevators or rolling stairs to avoid a 'mall-atmosphere'. Nevertheless all floors had to be accessible for everyone. Therefore, rolling stairs and an elevator are introduced but are hided between two buildings.

The alignment of the old Entre-Deux laid back comparing to the alignment of the former convent. For the new project, the alignment of the convent was reconstructed. In front of the Dominican church, a square was created. Initially there were only three closing sides but to create a square a fourth enclosure had to be created. Therefore the façade at the side of the Helmstraat was broadened. To avoid the disturbance of the small-scale architecture of the historic centre of Maastricht, several smaller façades are created adjacent to each other in stead of one large façade which would cover the whole length of the Helmstraat. Next to the church, a second square was created. From the one hand this open space allowed the façade of the church to stay free and a more tranquil area for horeca was created. Unfortunately, this turned out to be not very successful.

Between the Spilstraat and the Helmstraat, there was a difference in height of 1,5 meter. Because the costs for the acquisition of the complex and the selling out of all retailers had been very high it was necessary that the project would produce enough income. Therefore the concept was developed to create two ground floors: one which was accessible at the level of the Spilstraat and inclined downwards and an other which was accessible from the square in front of the Dominican church and which inclined upwards. As such both lower levels were accessible from the level of one street and as such could be rented out for the price of ground floor area.

Since the Dominican church had to be included in the master plan, a new function for the church had to be found. The initial idea was to introduce a horeca function so the connection to the square beside the church could be used as a terrace. But this connection could not be created without affecting the authentic structure of the church. Therefore it was proposed to convert the church into a retail function. At first, the real estate developers proposed Zara to rent this space of 800 m² but they declined the offer because of the spiritual atmosphere of the building which by their opinion could not go together with a commercial function. Also Mango refused because of the same reason.[18] Moreover the church was indicated as a forum function in the spatial planning of Maastricht. This means that seven days a year, the church had to be open for the public for cultural activities, beyond opening hours of the shop. For a fashion chain like Zara or Mango this is not an easy task. Finally, BGN was approached to rent the church to make a new bookshop. For them this forum-function was not really a problem as they could organise cultural activities within their overall retail concept. But beside the need for a new function, the church had to be restored. Because the cost of restoration was a financial risk the real estate developers did not want to take, the church remained property of the city of Maastricht and was restored by them. Resulting, BGN is not a tenant of Entre-Deux

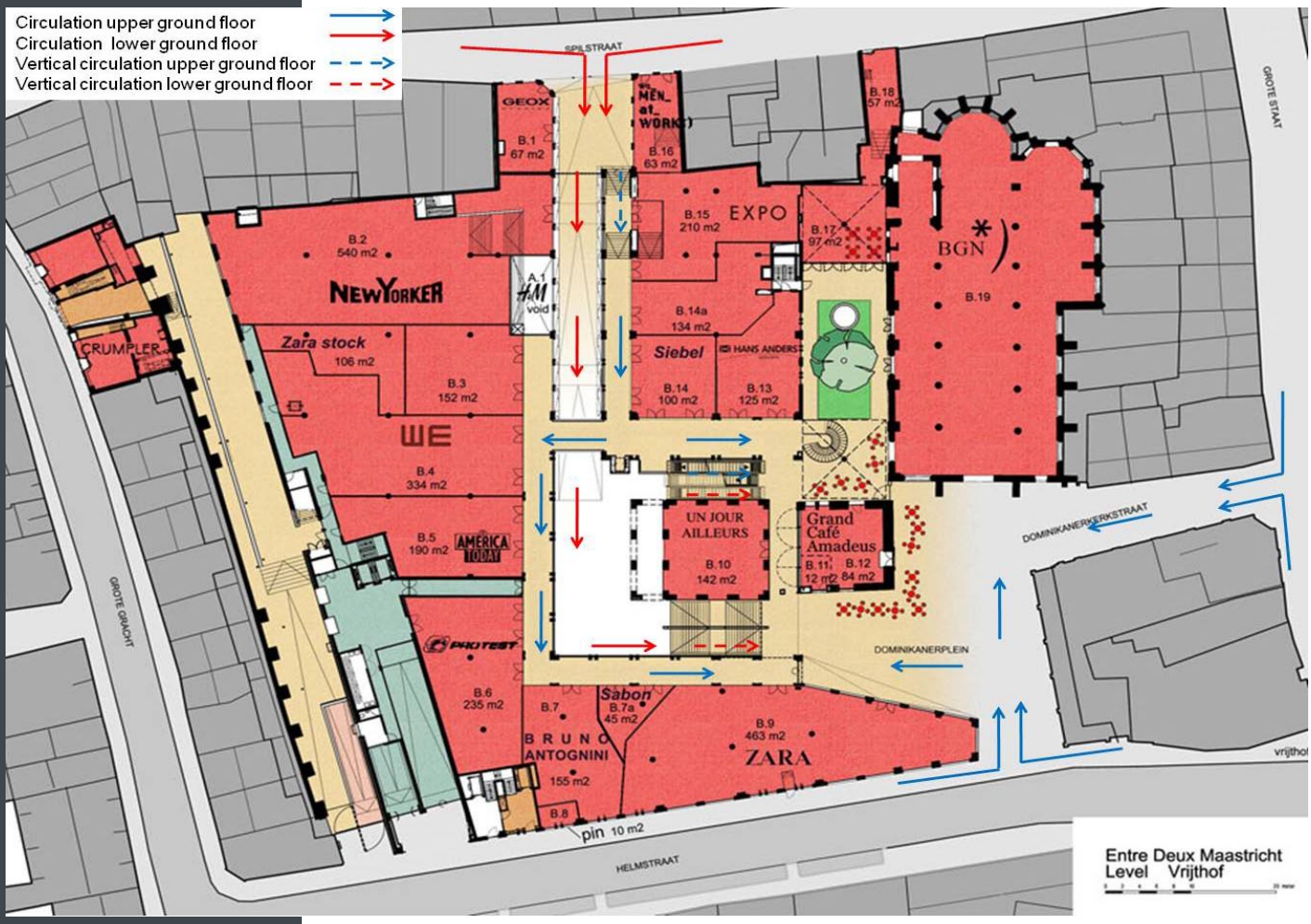
18 Private correspondence and guided visit to Entre-Deux with Mr. Marc Vondenhoff of 3W real estate developer, project manager of Entre-Deux for 3W on 20/03/2009, Maastricht (NL).

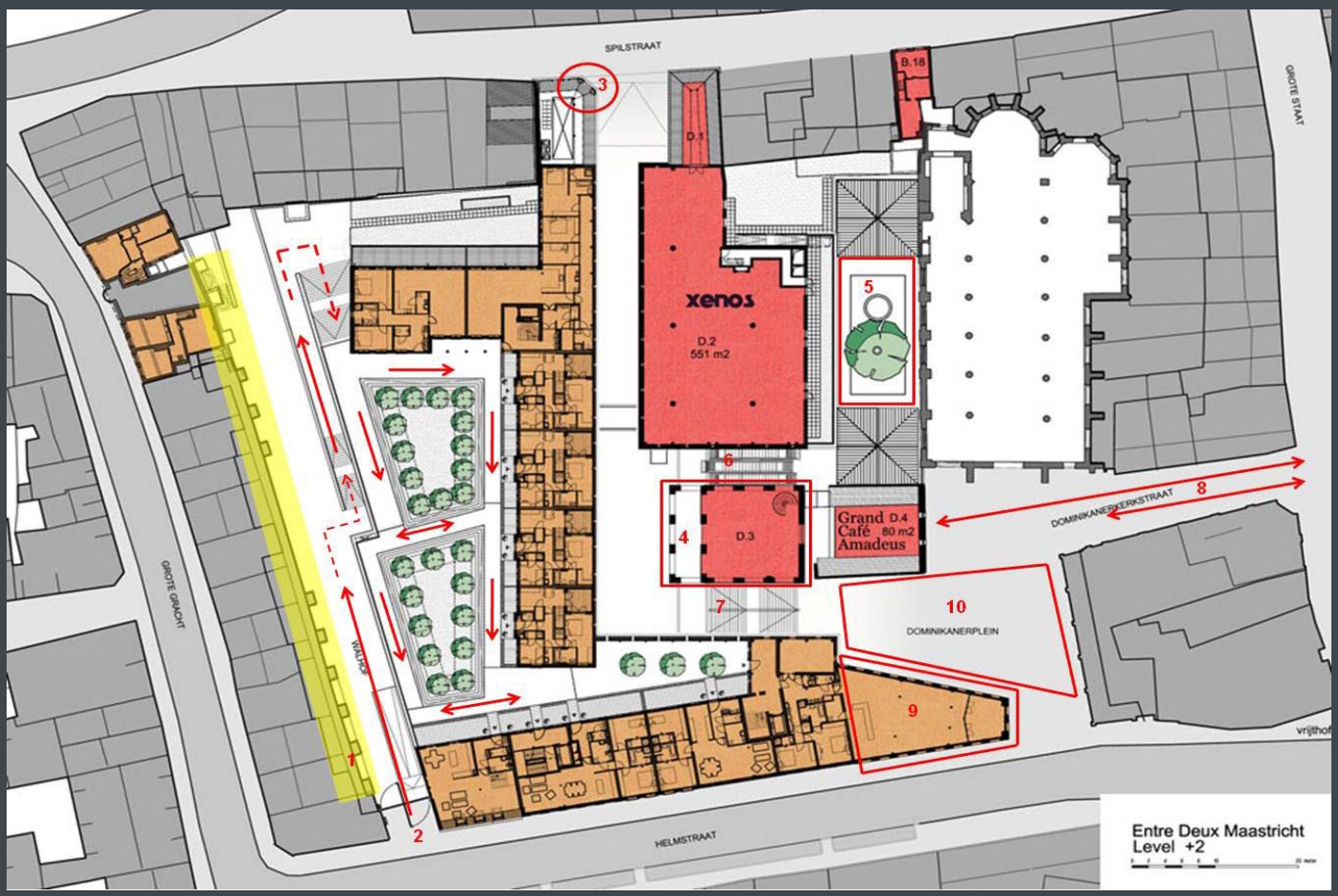
19 Private correspondence and guided visit to Entre-Deux with Mr. Marc Vondenhoff of 3W real estate developer, project manager of Entre-Deux for 3W on 20/03/2009, Maastricht (NL).

but of the city of Maastricht.

Different references to the history of the site are integrated in the overall project of Entre-Deux. The materials used for the building refer partly to the history of Maastricht and the former Dominican convent on the side. In the past, the façades of the houses in Maastricht were coloured with ox-blood.[19] To refer to this tradition, part of the buildings of Entre-Deux are raised in red brick and pointed in the same red colour. In the pavement of the streets, small paving stones with the name of the different liturgical prayers are integrated in the paving of the streets. But also some authentic remains of the history of the site are still present. One small façade of the former convent is preserved and the building adjacent to the façade of the convent is today occupied by a brasserie. At the border of Entre-Deux, a part of the old fortification wall of Maastricht is preserved. As this is an important monumental element in the historic centre of the city and because some very rare plants - which were protected as well - were growing on this wall, the preservation of the remains of the fortification had to be part of the master plan of Entre-Deux and had to be accessible for the public. No constructions could be made adjacent to this wall. In the master plan, the zone beside the fortification wall was used as an entrance to the apartments that were located just above Entre-Deux. According to the master plan and following the prescriptions of the monument boards of Maastricht, this walkway stayed open for the public but in practise, a gate is closing the entrance and the walkway became the private entrance to the apartments above.

To enlarge the revenue of the project, two ground floors are created within Entre-Deux





1. Fortification
2. Public walk way + entrance to housing
3. Rounding off of the corner to ease the transition between public street and private street of Entre-Deux
4. Ox red-rendered building
5. Court yard intended for horeca
6. Rolling stairs
7. Stair case
8. Reducing distance between Grote Straat and Entre-Deux
9. Fourth façade of the Dominican square
10. Dominican square

1. Lower ground floor
2. Upper ground floor
3. Glass roof lays back from alignment Spilstraat
4. Glass roof 4 floors high
5. Main circulation by staircase
6. Circulation by rolling stairs is covered

GEO

Left:
Remains of the fortification wall

Entrance at the Spilstraat

Main circulation through staircases

The concept of ENtre-Deux is based on two ground floors

Right:
A square is created in front of the Dominican church

Only remaining façade of the former convent is conserved

2.4 Recent restoration of the Dominican church and reuse of the buildings as a bookshop

By the end of the 1990's, the Dominican church was in a very poor state. Therefore the city of Maastricht approached SATIJNplus Architecten to set up a plan for restoration of the church. In the following years, the subsidy scheme was planned to be changed and before that time, the city of Maastricht wanted to apply for subsidies to restore the casco of the church. At that time, no new use for the building was known. SATIJNplus Architecten researched the condition of the building – the structure, the roof, the marble stone and the wall paintings – but because of financial reasons, the actual restoration did not take place.

In 2000, the plan for restoration of the Dominican church was picked up again as part of the rehabilitation project of the shopping centre Entre-Deux. The master plan was designed by AMA Group BV, for the restoration of the church, SATIJNplus was approached to refine the existing plans. Since the 1990's, the regulations of the monument service changed and therefore the plans had to be adapted. The casco of the church had to be restored and the building had to be made ready-for-use which means basic electrical installations and a heating system had to be provided. Not yet a new user for the church was known. But then, Boekhandelgroep Nederland, BGN, expressed interest in the building for a new bookshop in Maastricht. BGN themselves approached SATIJNplus to discuss the restoration and the retail design for the bookshop. But eventually, they preferred Merkx+Girod Architecten to design the contemporary design for the shop as they had a succesfull collaboration already with this office before and this collaboration seemed to be very successful. Nevertheless, SATIJNplus remained closely involved in the whole project. As such they formulated a program of requirements at which the retail design had to fulfill.

Already from the beginning it was clear that no major interventions would be made to the exterior of the buildings. Because BGN preferred to finish the project as soon as possible, the restoration of the casco of the church – restoration of the roof, the marble stone, the stained-glass windows and the paintings on the ceiling - was started already before Merkx+Girod finished the design for the bookshop. Fortunately, the basic structure of the church was in good condition. Initially one feared the foundation of the church would not be deep enough since the under soil in Maastricht is generally not so stable. According to calculations, the foundations had to be seven meters deep in the soil to be stable. The depth of the foundations is never checked but when excavating the cellar of the church till four meters depth, the walls were going deeper. Also for the interior design there was a collaboration between the restoration architect, SATIJNplus, and the interior architect, Merkx+Girod. They even exchanged particular design tasks to simplify the process. Because SATIJNplus was more experienced in the field of conservation, they became responsible for the negotiation with the monument boards and with the *Welstandscommissie*[20], while Merkx+Girod took over the design for the services so they could be integrated in the overall retail design. But the plans of Merkx+Girod turned out to include more fundamental changes to the building than initially expected, especially because a cellar had to be excavated under the existing floor level of the church, to accommodate services such as toilets and stock rooms. As archaeological remains could be present under the church, excavations were organized. At first it was checked if the soil was already touched which was the case. Later the excavation was started. But in older layers, untouched soil turned out to be present. Resulting, the cellar became less deep than foreseen by Merkx+Girod.[21]

In the opinion of Merkx+Girod, contemporary interventions to the interior of the

20 The *Welstandscommissie* is the Dutch building official employed to enforce the code regarding the external appearance of buildings.

21 Private correspondence with Mr. Harry Pallada of SATIJNplus Architecten, restoration architect Dominican church on 02/09/2008, Maastricht (NL).

church should not only create a functional bookshop but should also respect and even emphasize the monumental character of the building. A building full of books is expected to evoke emotion, as illustrated in the university library in Delft, designed by Mecannoo. This idea is also clearly present in a well-considered lighting-plan. Beside lighten up the books on sale, equal attention is given to the lighting of the architectural beauty of the church. In order not to 'pollute' the church with fixtures, most of the lighting is worked into the furniture or the volume – all other lighting fixtures have the same colour of the volume in order not to claim any attention. Only in the choir of the church, where is today the coffee corner, a large chandelier suspends from the ceiling to accentuate the former identity of the place.

The Dominican church had two historic entrances. The main entrance in the west façade and a second 'public entrance' in the south façade that could be reached via an alley-way that gives out onto the Grote Straat. In the reuse project, only the western entrance is still in use. To indicate at the outside that the church is not used as such anymore, Merkx+Girod made a new design for the entrance which accentuates the entrance to the shop and which at the same time functiond as an enclosed porch. Moreover, a small presentation window could be integrated in this element. The shape of this entrance is interpreted as a box, during opening hours of the shop the box will be open, when the shop is closed the box will be closed as well. The rough material that would be used for this box, weathering steal, contrast strongly with the soft yellow marble stone of the church. But as no permit for this intervention is given by the *Welstandscommissie*, this entrance is not yet constructed.

The church in itself is an impressive monument that need to be kept free as much as possible. A bookshop on the other hand needs lots of presentation furniture such as shelves and tables. The required area was 950m^2 while the available floor area was only 550m^2. Consequently, extra floor space had to be created. The idea of BGN was to introduce a floor in both side aisles of the church. But Merkx+Girod refused to work out this proposal because of different reasons. The new floors would be directly attached to the walls of the church and the spatial aspect of the architecture of the church would get lost. Another disadvantage is in the presentation furniture: shelves would cover the walls of the church on the ground floor as well as on the newly constructed first floor and lots of free standing furniture would be exposed in the nave of the church. Merkx+Girod proposed to introduce a volume of two floors high, positioned asymmetrically in the church. By this intervention, the special quality of the church is not only preserved but even accentuated and the walls of the church stay completely free from structural elements. Seen from the ground floor, the volume stresses the monumental dimensions of the church, from upstairs the visitor can see all architectural details from close by. As such the retail design provides to the customer an experience of the church as an architectural monument. The volume is interpreted as a large bookshelf constructed out of steal elements and completely finished with a black coating. As explained by Bert de Munnik of Merkx+Girod Architecten, the design of the volume is inspired by Maison de Verre (1928-1932), designed by Pierre Chareau (1883-1950) and engineer Bernard Bijvoet (1889-1979).[22]

The initial idea of Merkx+Girod was to place the volume in the north aisle but for several reasons they decided to place it in the south aisle. Firstly, the painting of Thomas Aquinas was situated on the wall in the north aisle. Due to the important historic value of the painting it was appropriate to keep the space before the painting free as much as possible. Secondly the south aisle was wider and by replacing the volume to that side of the church it could be enlarged. Thirdly it is a general principle

22 Maison de Verre was constructed between 1928 to 1932 in early modern style. The house's design emphasized three primary traits: honesty of materials, variable transparency of forms, and juxtaposition of "industrial" materials and fixtures. The primary materials used were steel, glass, and glass tiles (Bauchet, 1988).

23 This rule is only valid for with right-hand traffic regions, in left-hand traffic countries the principle is opposite (Huttmann, 2000, p. 94).

24 Private correspondence with Mr. Bert de Munnik of Merkx + Girod Architecten, project architect Selexyz Verwijs on 20/08/2008, Amsterdam (NL).

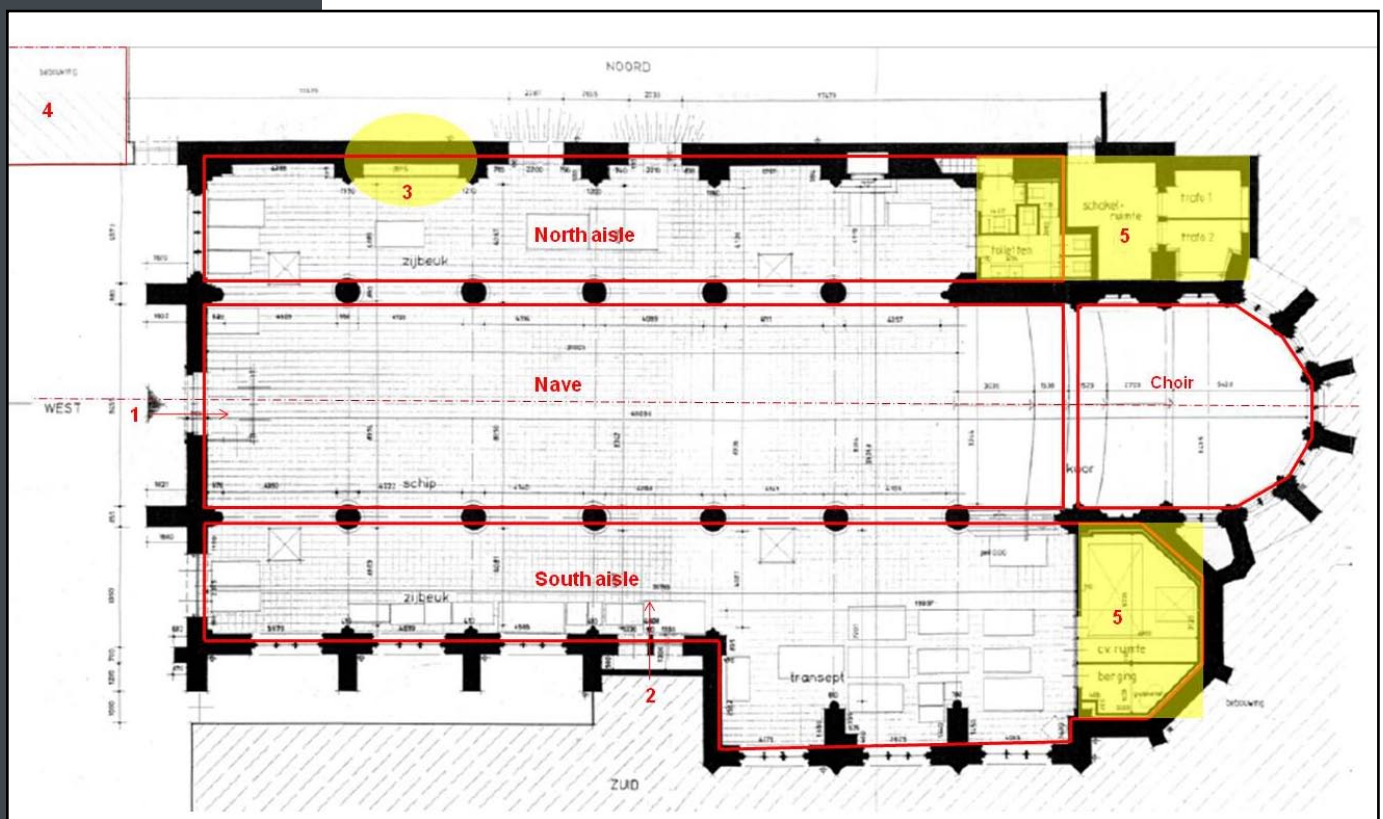
in retail design that most people tent to go to the right when entering a shop.[23] As customers pass by the volume and staircase when they just entered the shop, they are still curious and there is considered more likely they go upstairs.

In retail design, a general difficulty is to lead the customer to the upper floors. In some cases, a moving staircase can be a solution but here, in the context of a monumental building, this was not an option. Merkx+Girod examined thoroughly how the vertical movement could become an interesting experience. By using study models, they analyzed how the staircases could be integrated in the volume in an interesting way – one straight staircase or a staircase with a landing in between, the staircase at the outside of the volume or in the middle. Finally, two staircases are introduced in the centre of the volume.[24]

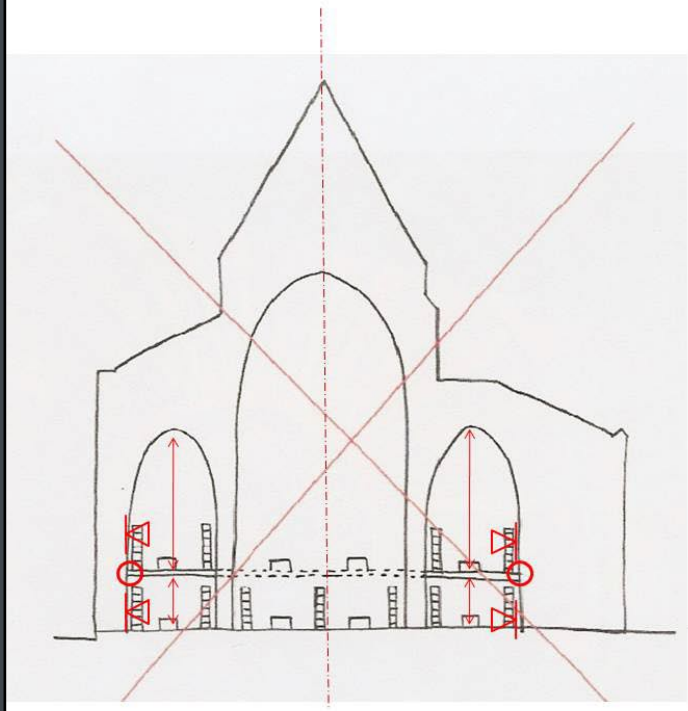
Left: plan of the church before Selexyz Dominicanen was located in the church

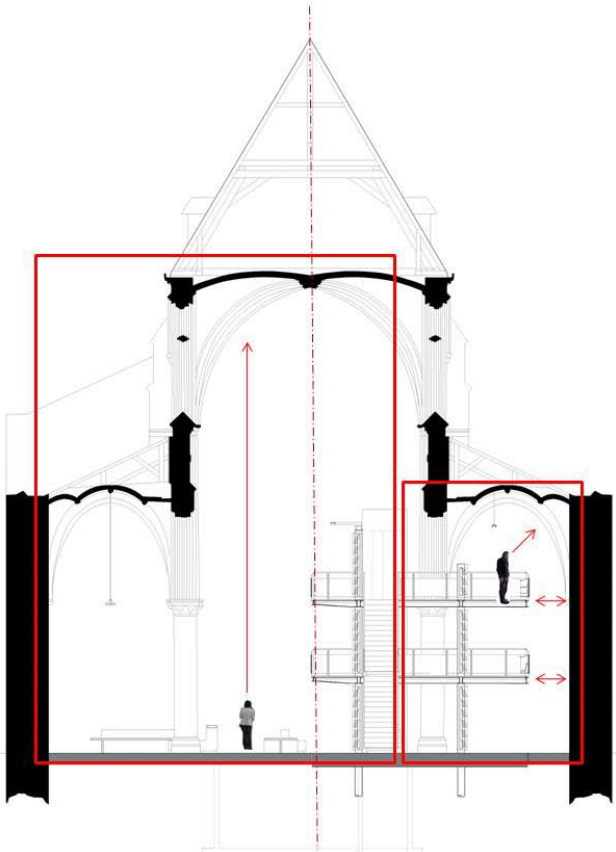
Right up: intervention by Merkx+Girod Architecten to increase the commercial area

Right down: plan of the bookshop in the Dominican church



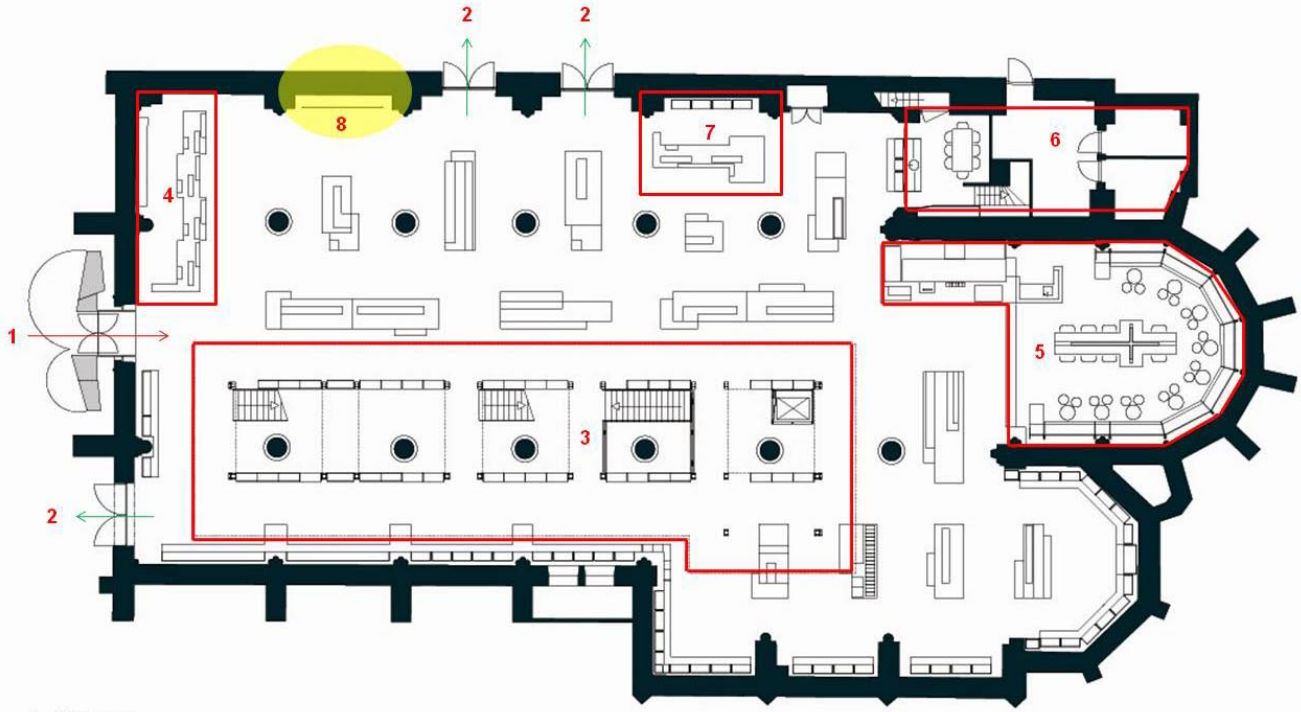
1. Main historic entrance
2. Historic side entrance
3. Wall painting Thomas Aquinas
4. Remains convent
5. Services



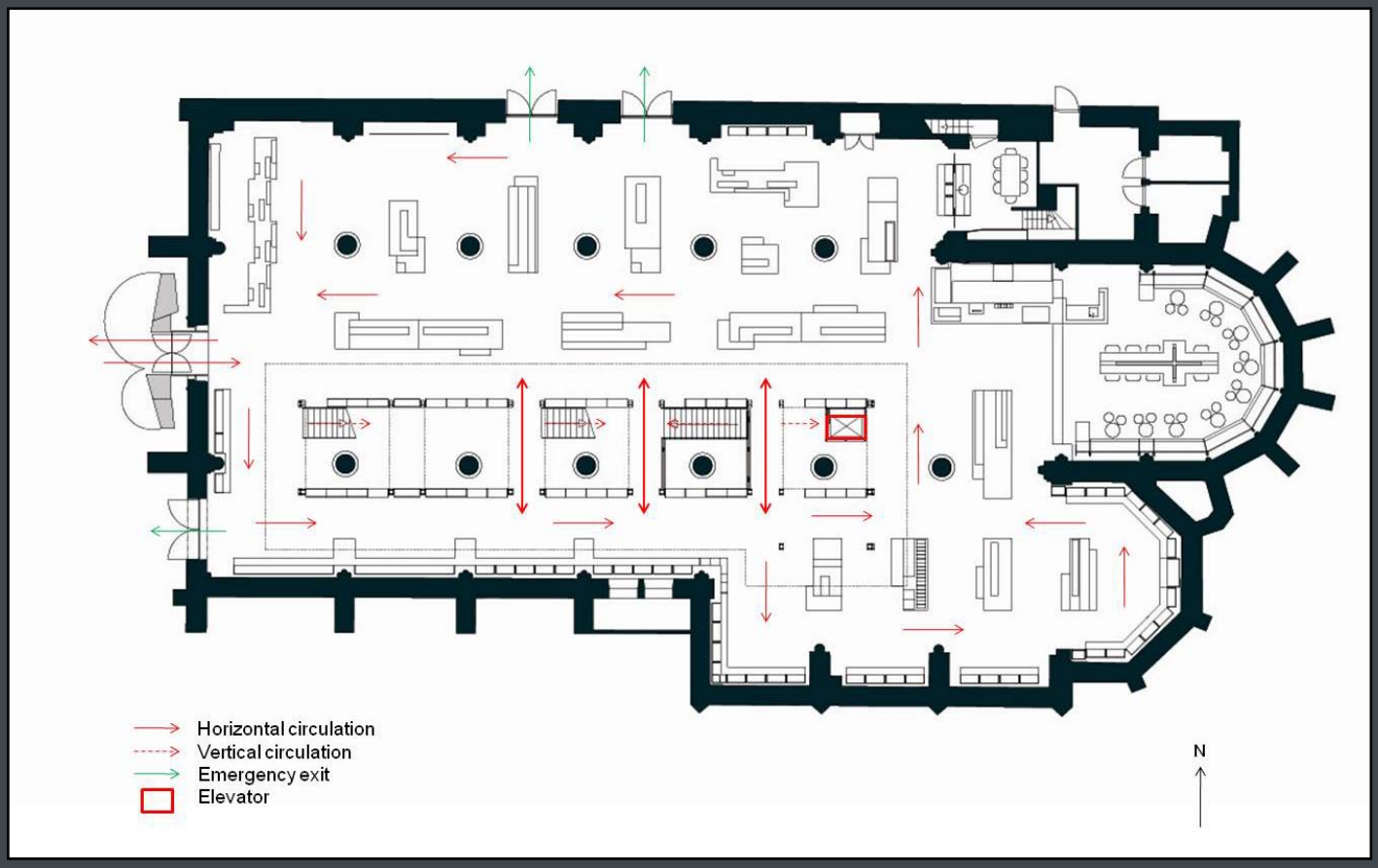


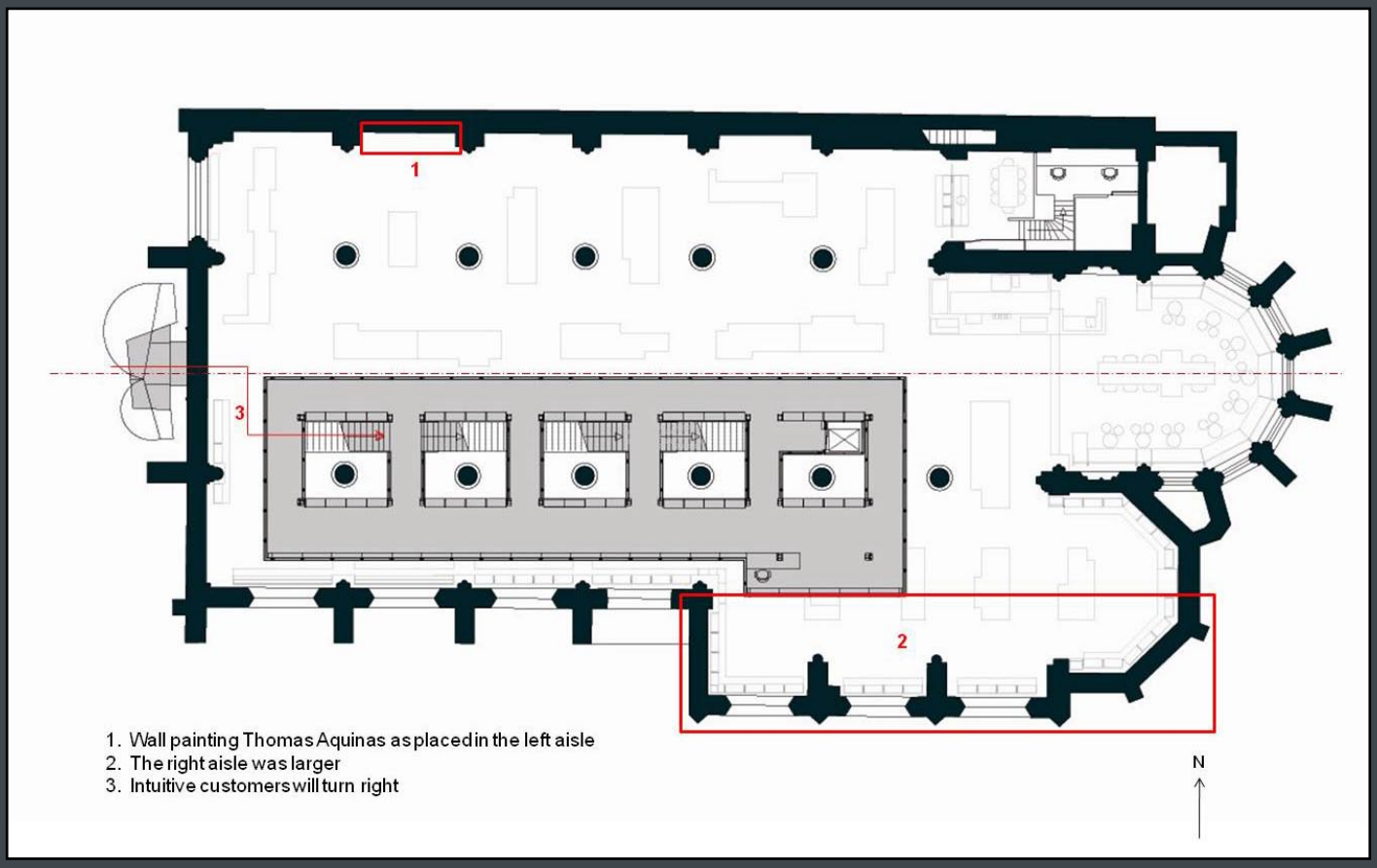
- To much freestanding furniture in the church
- Bookshelves against the walls of the church
- Extra floors touching the church
- Both side aisles the church were closed by floors

- Large bookshelf as a 'movement' in the church
- Placed asymmetrical in the monumental church
- not attached to the walls of the church
- Experience of contrast: the scale of the building is stressed details become visible from close by



1. Entrance
2. Emergency exit
3. Volume
4. Cash point
5. Coffee lovers
6. Staff room and administration
7. Help desk
8. Wall painting Thomas Aquinas





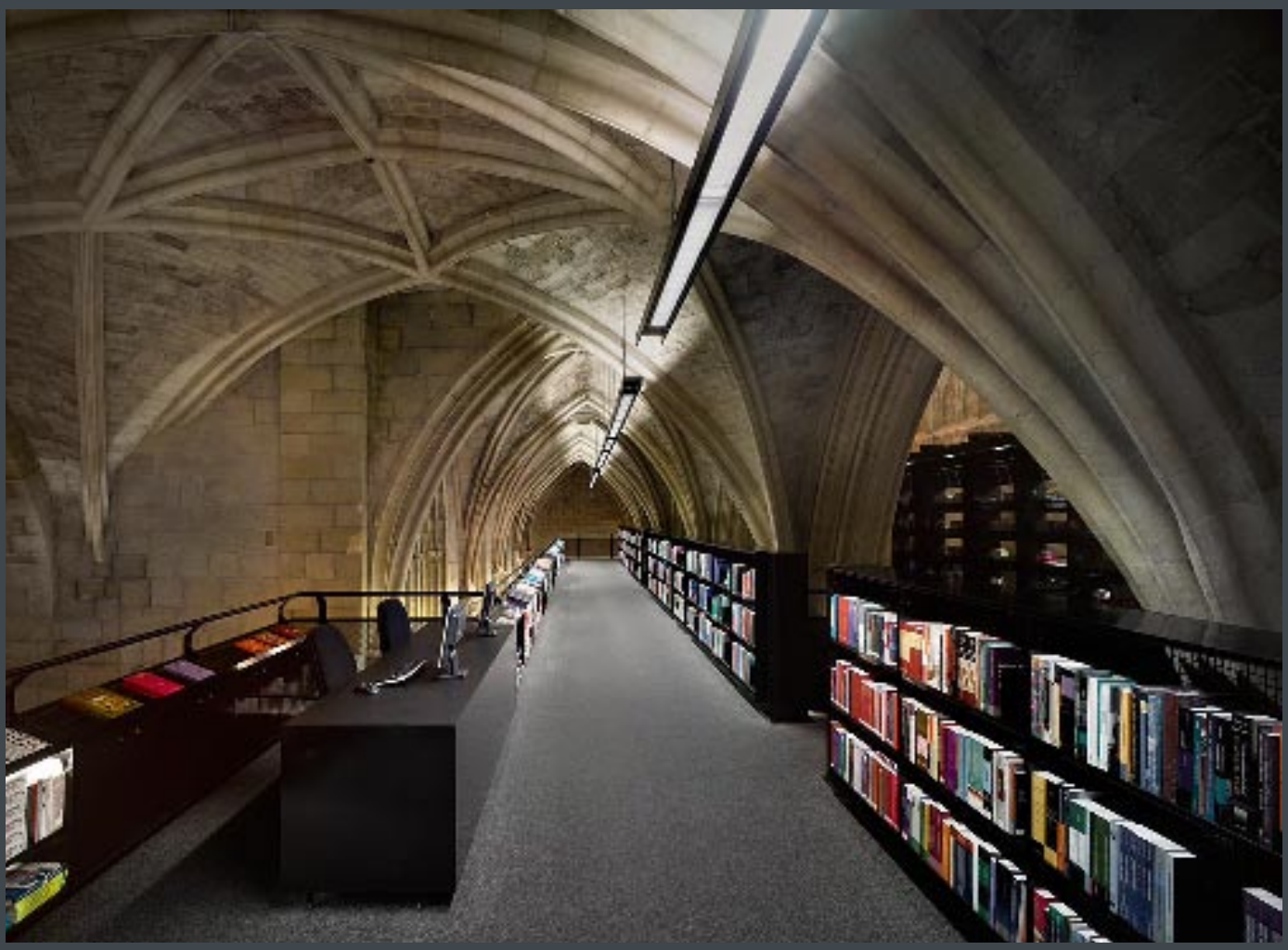
Left up: circulation plan of the ground floor of Selexyz Dominicanen

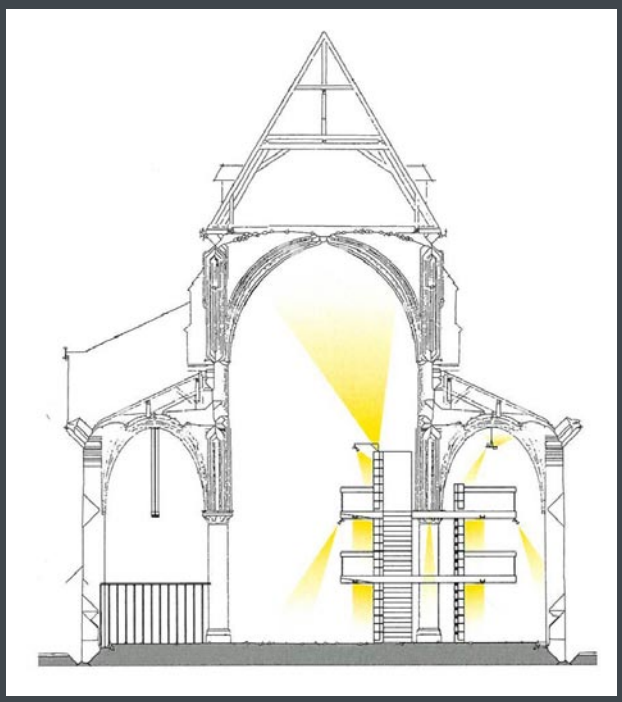
Left down: plan of the first floor, the volume is places at the right in the church

Right up: coffeelovers

Right down: the lighting plan does not only light the books on sale but also the architecture of the church

COFFEELOVERS SELF SERVICE
Coffeelovers





Up: from the upper floors of the volume, customers can experience the architecture church

Down left: lighting plan of the Dominican church

Down right: staircase integrated in the volume

2.5 Evaluation of the project

Evaluation of the project against typological characteristics

Three important aspects according to retail-reuse of religous heritage were indicated in the classification scheme: historic identity, location and typology (supra p.40-41).

Historic identity is an issue which is extensively discussed when dealing with reuse of religious buildings by stating that the sacral atmosphere of the building should be respected by the new function (Dekeyser, 1997, p.16; Delbeke, 2007, pp.33-34; De Visscher, 2003, p.3; VCM, 1997, p.29). This bookshop here at hand is situated in a former convent church, which makes a difference to parish churches on a legal level but also in the sphere of public involvement (Balthazar, 1997, pp. 6,9 ; Dekeyser, 1997, p. 15). The reuse of convent churches is less sensitive to people than it is for parish churches. Moreover the Dominican church had already secular uses for more than a century. By this, the sacral atmosphere was not so much associated to the church anymore.

A second issue described in the literature is the location of religious buildings (Nelissen, Smits, Bogie, & Voorzee, 1999, pp. 125-126). As the Dominicans were a mendicant order their convents and churches were located within the historic town centre. Today, the historic centre of Maastricht has become a shopping area. Not to interrupt the sequence of shops within this retail zone, it was a great advantage to bring a retail function in the church.

But the literature study indicated several difficulties for reusing churches for retail purposes. The closed architectural typology of a church (Nelissen et al., 1999, pp. 97-99) is seen as an obstruction for the transformation of the building into a retail function. In this particular case of Selexyz Dominicanen, the closed character of the church is less problematic. For a bookshop, the visual presentation of the goods through a shop window is not so important. From the other hand, it is important that people know that in the church, a bookshop is located. Therefore, the idea of Merkx+Girod to make an entrance to the shop which contrasts strongly with the architecture of the church was very interesting. The fact that this was never realised is definitely a disadvantage. Nevertheless Selexyz Dominicanen is well known by the inhabitants of Maastricht but also with people living further. An important reason is that the project received lots of attention by national and international press. A second difficulty related to the typology of the building is the available floor area which is rather small compared to the volume of the church. For retailers this means they have to invest in maintenance of a large building while having the profit only of a limited commercial area. This problem was solved by introducing the two floor high volume in the church and by excavating a cellar to provide some extra space for services.

Evaluation of the project against specific qualities of the Dominican church as an historic monument

To evaluate the extent in which the project respects the quality of the Dominican church as an historic monument, first the value of the church has to be assessed. As a tool for this value assessment, the nara-grit[25] is applied. Both intrinsic and extrinsic values are defined and taken into account in the evaluation. After the values are defined, the most significant values are distinguished. Finally, an evaluation is made to control if these values are respected in the contemporary use and design for the building.

25 The nara-grit is a methodology developed at the Raymond Lemaire International Centre for Conservation and is based on the Nara Document on Authenticity. The grit was initially developed in relation to 'materials' and 'craftsmanship' in restoration of masonry. Later the method is applied in other conservation fields such as three-dimensional documentation, evaluation of eclectic architecture and in the design of a master plan for conservation. The method seemed successful for the evaluation of complex problems as tangible and intangible aspects can be assessed (Lemmens et al., 2006).

ASPECTS ↓ / DIMENSIONS →	ARTISTIC	HISTORIC
FORM AND DESIGN	• Sober architecture refers to lifestyle of Dominican order • In the course of history decorations were added to the building • Many additions to the convent were made in the course of history	• Important wall paintings on walls and ceiling • **Oldest wall painting of Thomas Aquinas in the world**
MATERIALS AND SUBSTANCE	• Local materials and techniques are applied	• Integration of local materials and techniques in the construction of the new Entre-Deux
USE AND FUNCTION	• Guilds organised meetings in the refectory of the convent → decorations were added	• Secular uses since more than one century
INTENGIBLE ASPECTS	• The wall painting of Thomas Aquinas was discovered by the young Victor the Steurs who made a very precise drawing	
LOCATION AND SETTINGS	• **The church became part of the master plan of Entre-Deux**	• Located against fortification wall • One of several mendicant orders in Maastricht • **Roman remains are found under the church** • **Part of the old fortification wall is preserved on the site of Entre-Deux**
SPIRIT AND FEELING		• Important role in history of Maastricht • Involvement of the Dominicans in the Inquisition → unpopular

SOCIAL	TECHNICAL / SCIENTIFIC
• The complex was very much closed from the outside world	• **Follows traditional typology of convent and church**
	• The convent was demolished in the early 20th century, the church was restored by Cuypers and Sprenger • **Restoration by Sprenger was a 'modern restoration avant-la-lettre'** • Sprenger and Cuyper did not agree about the concept and techniques of the restoration
• An important activity of the Dominicans was the 'care of souls' • Dominicans were a Mendicant order • **People feel related because of community-function the church had before the restoration**	
• Relationship inhabitants – site changed after Dominicans left • Control on fortifications • Today located in the commercial centre of Maastricht • **On of the several rehabilitated convent-churches In Maastricht**	• After the convent was demolished, a shopping centre Entre-Deux was constructed on the free land
• **Sacral atmosphere** • Dominicans were 'Intellectual order' • They felt superior to other order orders	

Most significant intrinsic values:
• Follows traditional typology of convent and church
• Sacral atmosphere
• Dominicans were an 'Intellectual order'
• Restoration by Sprenger was a 'modern restoration avant-la-lettre'

Most significant extrinsic values:
• People feel related because the church had a community-function before the restoration
• One of the several rehabilitated convent-churches in Maastricht
• Oldest wall painting of Thomas Aquinas in the world
• Roman remains are found under the church
• The church became part of the master plan of Entre-Deux
• Part of the old fortification wall is preserved on the site of Entre-Deux

In this project the traditional typology of the church is respected in an excellent way. All interventions, except the excavation of the cellar, are structurally reversible but this reversibility is also made visible and can be understood by the visitor. Moreover by introducing the volume in the church, the typology is even stressed by letting people 'experience' the architecture of the church. What did disappear almost completely is the relation between the church and the convent. Most of the visitors do not know that the church was historically part of a larger convent complex. When the convent was demolished, the only remain that is left is a small part of the west-wing of the convent. This element is preserved still today but is not always understood by the public as part of the former convent. But unless the relation to the convent is not preserved in a typological way, the name of the bookshop 'Selexyz Dominicanen' still clearly indicated the history of the church as being a convent church of the order of the Dominicans.

The sacral atmosphere of the building can be considered as an important intrinsic value, today however this value disappeared almost completely as the church had secular uses for more than one century like explained above. The secular uses however were mainly public functions and the church became instead of a place of worship, a place for community and for social and cultural activities. By rehabilitating the church into a retail function, the church remained a public place. This public function has also been an important aspect in the project for BGN. In the bookshop, a coffee corner is integrated. Not only clients of the bookshop are welcome but people can also just go their for a coffee while enjoying the atmosphere of the church. To keep the relationship with the city of Maastricht as a city of gastronomy, the city of Maastricht asked BGN to work together with a local entrepreneur in stead of working with a coffee shop chain like they did in other Selexyz bookshops in the Netherlands. Finally 'Coffee Lovers', active in Maastricht since 1877, was elected. Moreover an important requirement of Selexyz according to the retail design was that the church could be used as a 'forum'. Today, lectures, exhibitions, autograph sessions, etc. are organised in the church during opening hours and beyond.

The fact that the Dominicans were an intellectual order is translated in the new use as a bookshop. Selexyz has a large supply both in popular as in academic literature and is the largest bookshop in Maastricht. Moreover Selexyz Dominicanen distributes the books and syllabuses for the University of Maastricht.

About the restoration of the church in the early 19th century by architect Sprenger no information is given to the visitor at all. The same is valid for the interesting Roman remains which were found under the church during the recent archaeological

excavations. It could have been interesting if these remains were shown to the people in the church or that a reference to the archaeological excavations was made. The painting of Thomas Aquinas is now being restored by Stichting Restauratie Atelier Limburg[26] which induced that today a scaffolding is set up in front the painting. An information panel is attached to the scaffolding but it is only a temporary solution. In the future, this panel will be placed near the painting but this is not taken into account in the overall design of the project. Nevertheless, interested visitors can find more information about the history of the complex, the restoration of the buildings, the paintings, etc. in the bookshop. In December 2006, Stichting Historische Reeks Maastricht published a book about the Dominican church (Hovens, Monteiro, Schutgens & al., 2006). Selexyz sponsored the publication and sells it in their shop in Maastricht.

26 the 'Stichting Restauratie Atelier Limburg' (SRAL) deals with research, conservation and restoration of Dutch cultural heritage. SRAL also organizes a post-academic training in Restorer of Paintings and Painted objects with courses in Old Art, Modern Art and Interior spaces (SRAL, 2008).

Selexyz Dominicanen is not the only converted church in Maastricht. The former convent of the Kruisheren was in 2006 converted into the Kruisherenhotel, a luxurious design hotel under the direction of Camille Oostwegel. But ten years earlier, the convent and church of the Friar Minor in the Sint-Pietersstraat was transformed into the Regional Historic Centre Limburg and in the church became the public reading room of the archives. The church of the former Bonnefanten convent, the headquarter houses the University of Maastricht. By this, rehabilitation of religious heritage is not a new phenomenon for the municipality nor for the inhabitants of Maastricht. People are already accostumed to the idea of a secular function in a church building. Moreover the existing cases all are interesting on architectural level and are watched closely by the monument service of Maastricht.

Finally we can approach the church in its larger context, as part of the master plan of the new Entre-Deux. The concept of this retail development inside the historic and commercial centre of Maastricht wanted to create an extension of the city rather than to create a shopping centre. The introduction of the Dominican church as coping stone of Entre-Deux contributed to the character of a city. But the other way around, the old Entre-Deux was constructed adjacent to the few remains of the former Dominican convent that were preserved. Resulting the position of the church and the façade of the convent within the urban fabric was somehow disturbed. By introducing the site of the former Dominican convent again in the urban fabric, the church and convent received again a more 'natural' position in the city.

As mentioned before, the preservation of the 'authentic' parts of the Dominican convent and part of the fortification wall are part of the master plan of Entre-Deux. Despite the importance of these historic elements within the historic fabric of Maastricht, the attention given to the integration of these elements is limited, especially the integration of the fortification wall. The idea to leave the zone beside the wall open for the public was very interesting but was in conflict with the privacy of the inhabitants of the apartments above Entre-Deux. as a result the zone today is closed for the public. Nevertheless this could have been foreseen and a separate circulation could have been designed for visitors of the city and the inhabitants of the apartments. Conversely to the limited attention given in the master plan to the preservation of the fortification wall, the design of Entre-Deux several times refers to the history of the site – the stones in ox-blood colour and the and the paving stones indicating the different liturgical prayers. However these references are rather superficial and do not give any significant information about the history of the site to the visitor.

27 'SWOT' stands for Strengths, Weaknesses, Opportunities and Threats. It is an analysis of the strong and weak points (the intern analysis) and the opportunities and treats that occurs in the acquaintances (external analysis) (Rijcke de, 2000, pp. 500-502).

Evaluation of the Contemporary use of the bookshop

After evaluating the project as finished by the restorers and designers, an evaluation of the contemporary use of the project is made: Is this use respecting the capacity of the building or is it suffering an 'overuse'? Is the well-thought retail concept successful and does it corresponds to the needs of the retailers? How is the project conceived by the public? As a tool for this evaluation, a swot-analysis[27] is made to define the strengths, weaknesses, opportunities and treats of the after-life of the monument.

As mentioned before, the project received a lot of attention by national and international press. After all Selexyz Dominicanen is an exemplary case of reuse of churches and religious heritage in general. As such, different study trips are organised to inspire people dealing with reuse of religious heritage. For example Stad en Architectuur vzw, who is involved in the reuse of the Saint Jacob church in Leuven, organised a study trip to Maastricht to visit interesting examples of reuse of churches. Beside Selexyz Dominicanen, the Kruisherenhotel, the headquarter of the University of Maastricht and the Rijksarchief were visited (Stad en Architectuur vzw, 2005).

	HELPFULL	HARMFULL
INTERNAL	• Successful bookshop	• Introduction of extra furniture • Decoration and displays from publishers are 'polluting' the church • Unpacked boxes are standing in the shop • Furniture is not always used in the way it is designed for • Part of the space under the volume is closed from the rest of the shop with black plastic strips in order to use the space as a stockroom
EXTERNAL	• The project received a lot of attention by national and international press • Exemplary case of rehabilitation of churches	• Visitors are damaging the building, especially the soft marble stone

Some problems to the use of the bookshop can be explained. Due to the success of the bookshop, their supply increased. As a result, the manager of the shop decided to introduce extra furniture. Existing furniture however was designed by Merkx+Girod according to a concept of materials and shape. Not all furniture today is used in the way it was designed for. The shelve to expose newspapers for example is designed so the newspapers just fit into the opening in the base of the shelve but instead of placing the newspapers in the foreseen place, new elements are attached in the shelve above to store them. In other places, a circular console was placed around the base of each pillar to use as an additional bookshelf but this intervention is in strong constrast with the concept of the designers because they wanted to keep the pillars in the church free from any constructive element or furniture to give special attention to the architectural typology of the church. Another intervention was made where the open structure of the volume was closed by a black plastic strips to hide deliveries that still had to be unpacked. A combination of those small interventions, together with excessive decoration and displays hides architectural quality of the project.

Right up:
Console placed as a bookshelve around the colum

Extensive decoration polutes the architecture of the church

Right down: displays of publishers are standing everywhere in the shop

selexyz
lees
verder

ik ga op
vakantie
en
neem
mee...
BOOG
SCHUT
TERS

Parijs
SUSKE en WISKE

3. Selexyz Verwijs, The Hague

3.1 History of the Haagse Passage and the Hotel du Passage

In the second part of the 19th century The Hague was, beside Rotterdam, the fastest growing city in the Netherlands. In July 1858, the city government of The Hague gave the order to develop a plan for the extension of the city and the construction of new roads and public spaces. The study discusses the problem of the missing connection between the Buitenhof and the Groenmarkt. The idea arose to construct a covered market. But at that moment this project was not realized. Later on, due to the growing population, the need for consumption and luxury goods increased extensively and the idea came up again. Its motivation was now different: it shifted from an urban solution to the desire for a luxurious shopping arcade (Knibbeler, 1986, pp. 12-13). In the winter of 1882 an action committee, 's Gravenhagsche Passage-Maatschappij, was established for the realization of the Passage in The Hague.

Architects Wijk and Westra received the commision for the design of the Passage. Before, Wijk designed already the Passage of Rotterdam in 1878-1879. For both projects he was very much inspired by the Galeries Saint-Hubert in Brussels and Galerie d' Orléance in Paris (Geist, 1979, pp. 220-224). But according to the committee, this representative building for The Hague needed to be constructed at least partly by a known architect of The Hague. For this reason Wijk worked together with Westra who was the architect of numerous private houses in neo-renaissance style in The Hague (Knibbeler, 1986, p. 13). The design of the Haagse Passage was in international eclectic style and consisted initially of two wings[28] connected by an obtuse angle in a rotunda. The two wings were covered by a glass roof, the rotunda was covered by a glass cupola (KennisInfrastructuur Cultuurhistorie, 2009).

28 According to Geist, a third wing was already designed by Wijk & Westra. According to Knibbeler the third wing was design by Mortiaux and Rieck. As only two wings are drawn on the plan of the Passage, drawn by Wijk & Westra in 1883 and no other drawings of this wing are found made by the architects, we will further rely on Knibbeler.

The demolition of the houses that were expropriated by the city council, the deepening of the underground, the construction of the foundations, cellars and the draining of the terrain passed without many problems and was finished in April 1884. On that moment, all plans, details and constructive specifications were completely finished by the architects. But on the outset of the actual construction of the Passage, the funds of the committee did not satisfy to execute the existing plans (Geist, 1979, pp. 220-224). To reduce the costs, the decoration would be reduced and the architects even proposed to leave out a complete floor so that the understructure would become lighter and by this also less expensive. This proposal was rejected because it would decrease the renvenue of the project (Knibbeler, 1986, p. 14). The committee approached several financial institutions for more funds but because of the difficult economic situation in the Netherlands at the late 19th century, no more funds were available. Finally it was the Caisse-Hypothecaire in Brussels, who financed the project. The condition however was that the works were executed by a Belgian contractor, Henri Mortiaux. In the agreement with the contractor, a separate clause was inserted which renounced the involvement of the architects in the following-up of the construction works and which contracted the committee to confirm all plans and details drawn by the contractor and handed over to the committee within the period of eight days. No one of the committee, nor the architects had any rights to the construction. New plans for the Passage were drawn by Mortiaux and architect Rieck, who also drew in 1881-1882 the plans for the Passage du Nord in Brussels. As a consequence, the architects handed in their resignation and renounced the realization of the project. Nevertheless the first phase of the Passage is realized according to their plans but the adaptations of the details in order to safe expenses were enormous. The apartment building on the Buitenhof was reduced, the towers,

cupolas and terraces disappeared, the decorations on the interior façades were strongly reduced and the rotunda was realized with one floor less than in the design of Wijk and Westra.

The design of Wijk and Westra only shows two wings connected by a rotunda. Mortieux and Rieck designed a third wing to the Passage but in the first phase of the project, only two wings were constructed as initially planned by Wijk and Westra. The third wing was executed only in 1928-1929, not following the initial plans but according to an expressionistic design of architect Jos Duynstee. This wing was decorated with squared capitals, stained glass windows above the entrance of the theater of the Passage and squared decorations between the windows on the ground floor (Knibbeler, 1986, pp. 19-26).

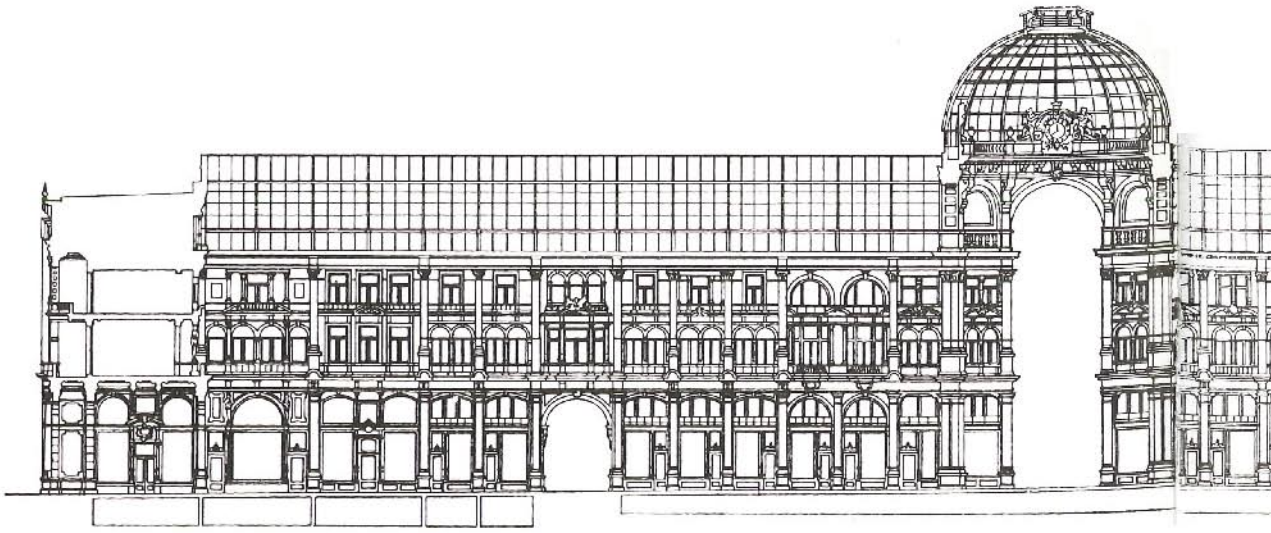
The Hotel du Passage was situated in the center of the Passage and was already foreseen in the plans of Wijk & Westra. Two sections show the richly decorated interior of the hotel as designed by the architects.[29] The actual realization of the hotel followed the same plan as the design of Wijk & Westra but no information – neither plans nor pictures - is available about the hotel or about its interior. It is possible that the decoration was less rich and with less variety than designed by Wijk & Westra because of the financial impact, as was the case in the rest of the Passage. Only one picture is available which shows the entrance to the hotel in one of the wings of the Passage.[30] At the end of the 1930's or in the beginning of the 1940's, the hotel was thoroughly modernized according to a design of architect G.H. Mulder. The historic entrance was replaced by a shiny cupper entrance. The interior was adapted to the taste of the time. The colors applied were a combination of light and darker colors and the whole hotel was equipped with new furniture in contemporary design. In the two dining rooms, a fireplace was constructed and particular attention was given to the lighting of the place. The equipment of the kitchen was adapted to the new techniques and regulations according to hygiene. The interior of the hotel rooms was completely changed. Two types of furnishing was applied – furniture in white maple tree which created a modern interior and furniture in darker mahogany for guests who prefer a more classic interior. Also the bathroom was adapted to the newest materials and facilities. The third floor which was before used as storage and rooms for attendants was transformed into eight hotel rooms.[31] If the hotel was transformed later on is not known. But a picture from 2003 of the entrance of the hotel shows that the entrance of the 1930's was not preserved.[32] Before the recent restoration, the hotel has been desolated for more than thirty years which resulted into disrepair.

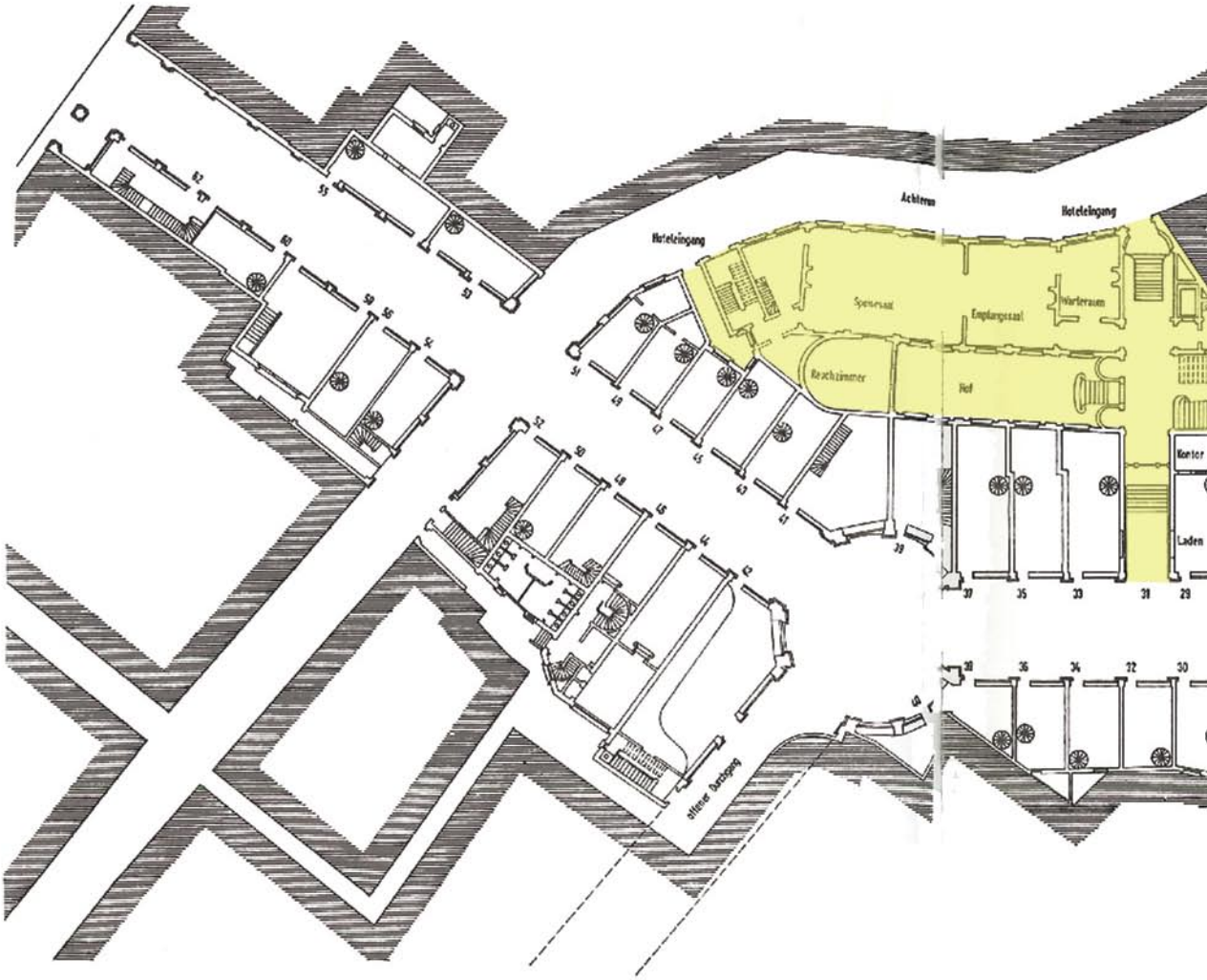
29 Section by Wijk & Westra of 1883, in the City Archive of The Hague, consulted at 10/03/2009

30 Picture of the entrance of the Hotel du Passage, 1899 in the Picture Archive of the City Archive of The Hague (Haags Gemeentearchief, 2009).

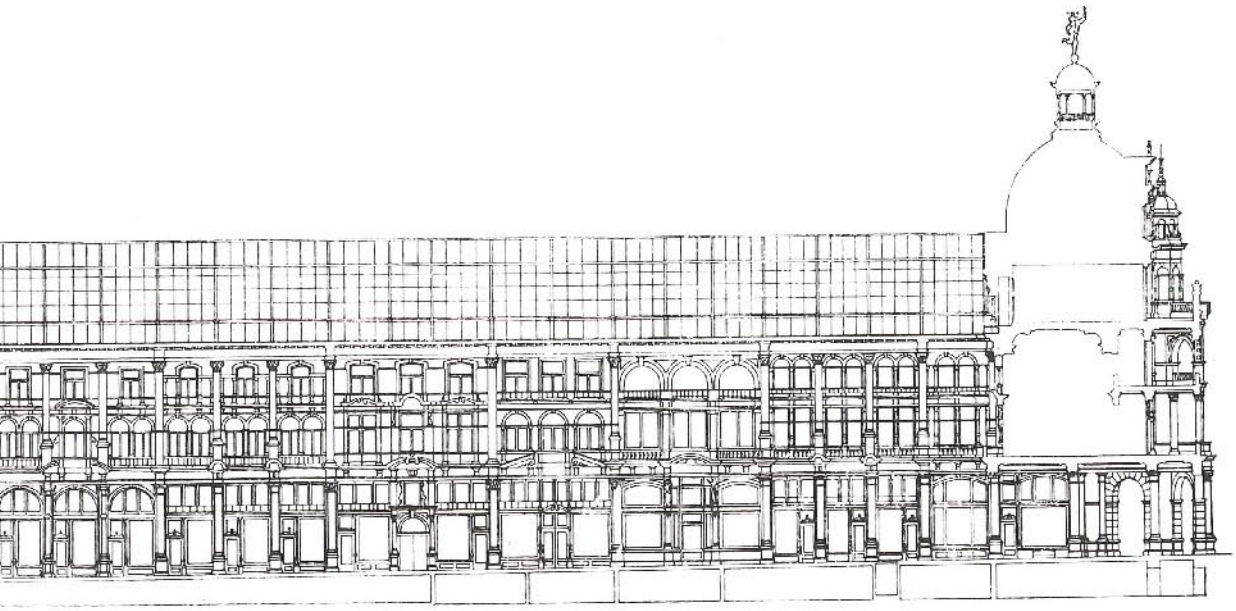
31 Hotel du Passage gerestaureerd; een geslaagde modernisering, in: unknown newspaper, in the City Archive of The Hague, consulted at 10/03/2009

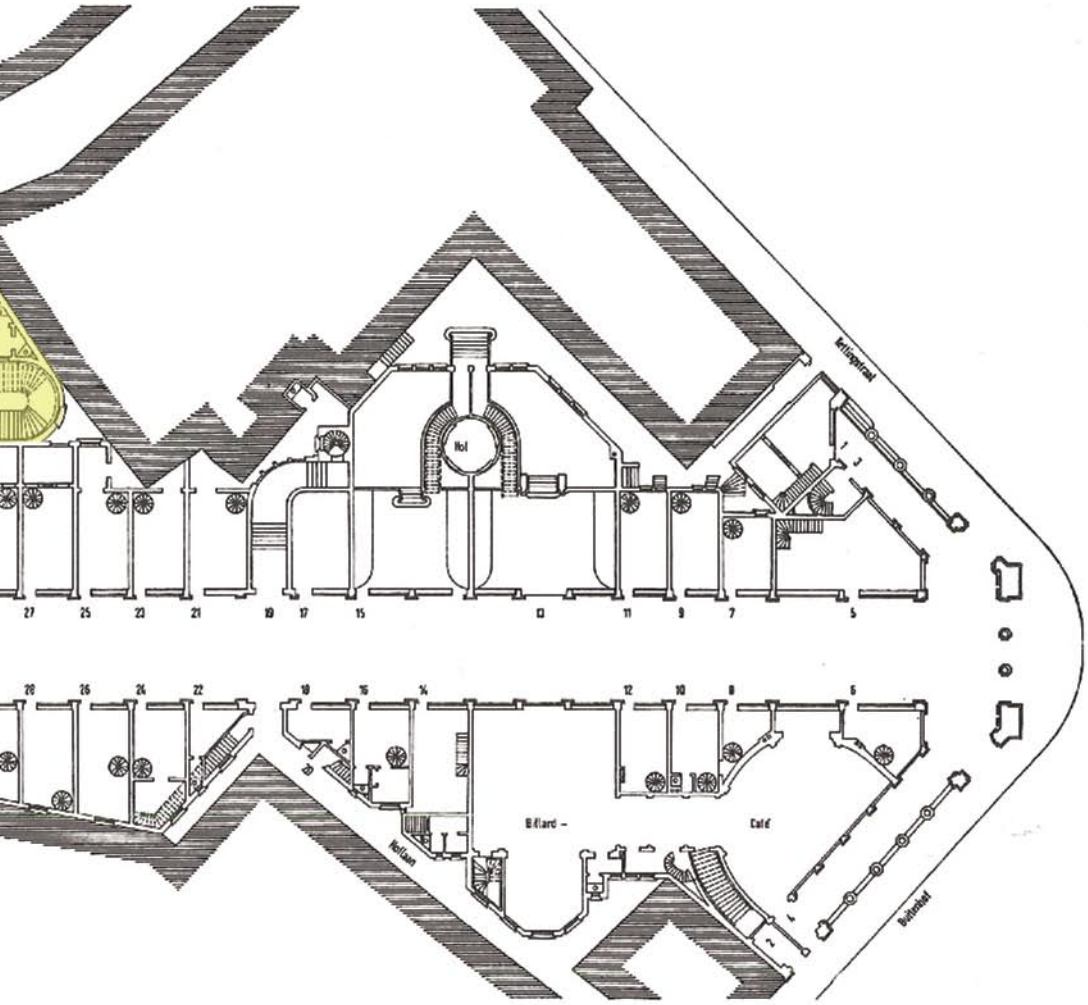
32 Picture of the entrance of the Hotel du Passage, 2003 in the Picture Archive of the City Archive of The Hague (Haags Gemeentearchief, 2009).





Plan and section by Wijk & Westra of the Passage, s.d.
This design however was never executed. Indicated is the Hotel du Passage.




Hof
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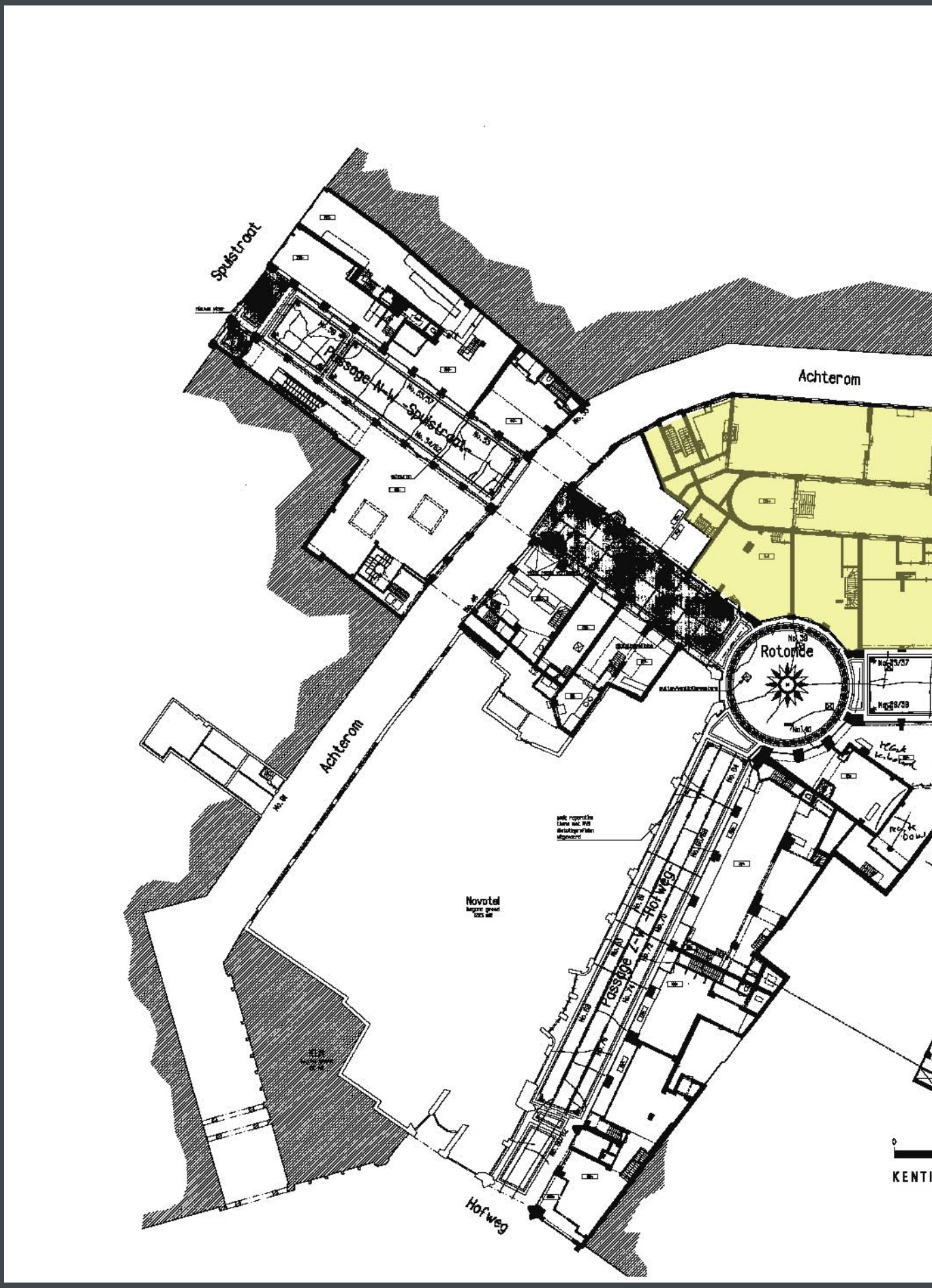
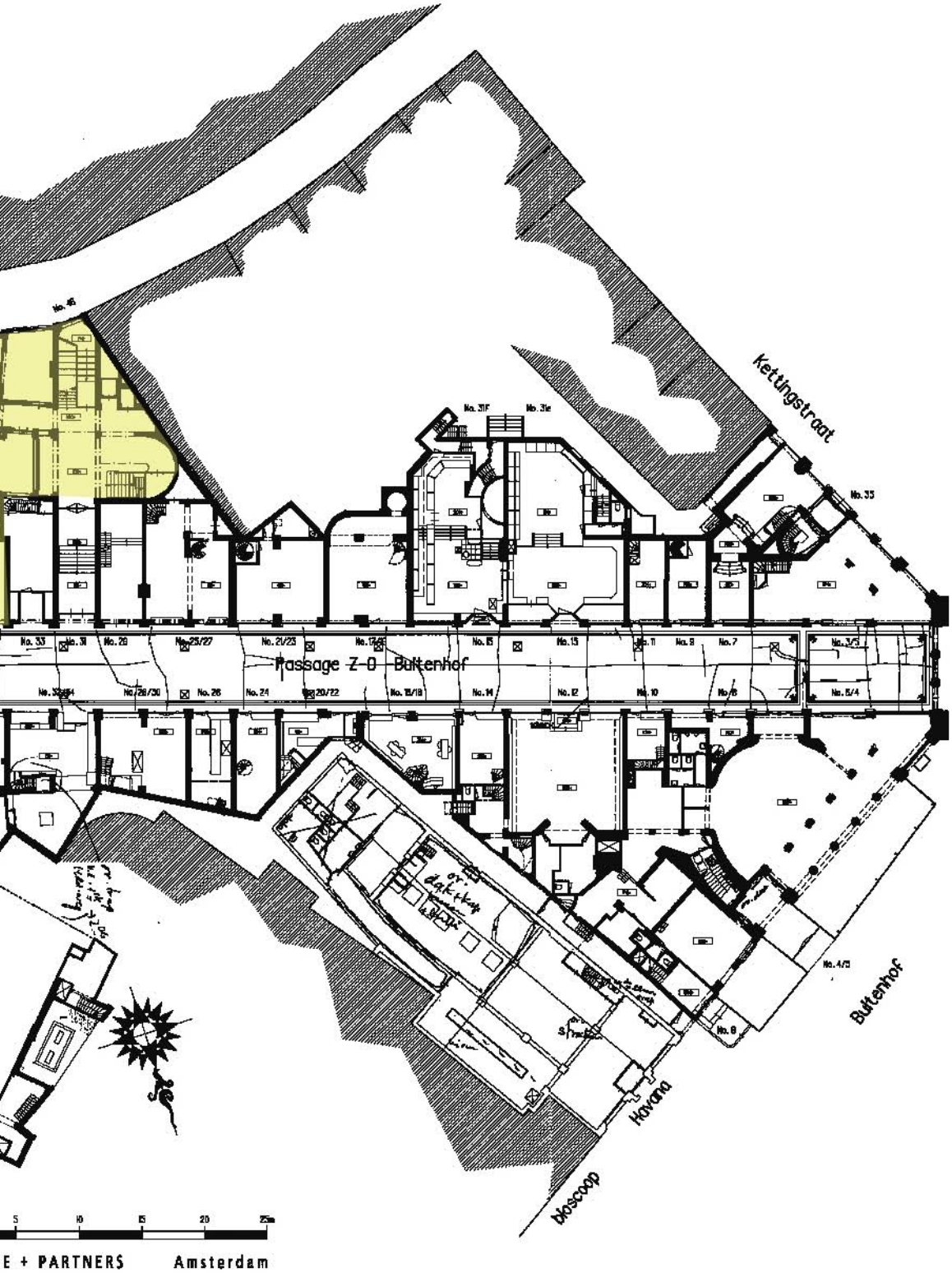
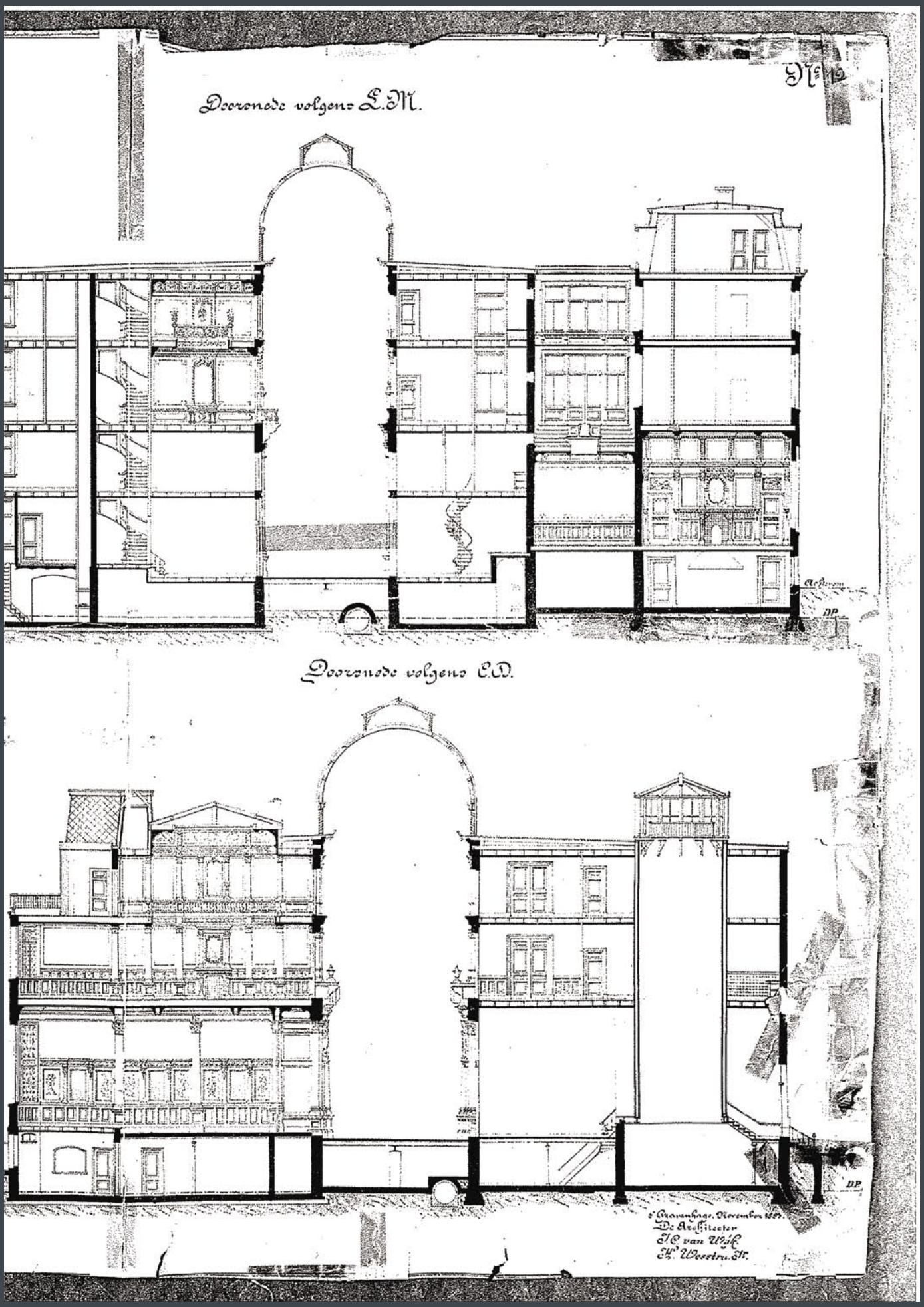
Café
Rathausstraße



Survey of the Passage by Kentie & Partners, 2000
Indicated is the bookshop Selexyz Verwijs.


Kettingstraat
Passage Z-O Buitenhof
Buitenhof
Havana
bioscoop
E + PARTNERS
Amsterdam



Section of the Hotel du Passage by Wijk & Westra, this design was never executed

Entrance of the Hotel du Passage, 1899

Left: Entrance of the Hotel du Passage, 1930's or 1940's

Right: Entrance of the Hotel du Passage, 2003

3.2 Recent restoration and rehabilitation of the Hotel du Passage by Kentie & Partners[33]

Today, the Haagse Passage is the only existing example of this building type in the Netherlands. In the past, the Passage was fragmented property. Not all owners had the same motivation to maintain their property and gradually, the Passage decayed. The hotel in the centre of the Passage closed in 1970 and was the property of 30 owners. Because no consensus could be made, the hotel stayed unoccupied for 30 years. Finally, one shareholder could purchase almost all shareholdings but due to decease, these came for sale. Fortis bought these shareholders and asked Provast, real estate developer, to design a master plan for the redevelopment of the Passage. The Plan du Passage was finished in 2000 and had the aim to revitalize not only the Passage in itself but also the neighboring streets. The shops in the Passage were before very small, 30 m^2 on the ground floor with housing function for the owner on the upper floors. Today these areas do not anymore fulfill the needs of retailers and also the housing does not anymore meet contemporary standards for living. Therefore it was decided to not only restore but to rehabilitate the Passage.

The restoration architects Kentie & Partners were approached to design the master plan for the restoration and rehabilitation of the Passage. In 2003, the first phase of the project was started. To make the Passage more attractive for a large public, they searched for a suitable pilot-store. An extensive study was made based on SWOT-analysis and public survey. A bookshop seemed to be the best option. This would be located in the former Hotel du Passage, in the centre of the Passage. To create a better access of the shop, the entrance which was initially located in one of the wings of the Passage was replaced to the rotunda. Consequently, several smaller shops had to disappear. A second pilot-store was foreseen in the former Beer Hall of the Passage which had a second entrance at the Achterom. Some of the former small shops of one bay wide were put together to create larger shop entities and by doing so attract more diverse retailers. The selection of the shops in the Passage is base on a medium-branching because of the urban situation. The Passage is located between the Spuistraat with the more inexpensive shops and the Hofstraat with the more exclusive brand shops. The Passage is conceived as a grand magasin were everything is available. Consequently the shops have a large variety in their supply, from bars, restaurants, fashion stores and gift shops. For each shop, the entresol is used as a stock room. Initially the master plan foresaw a hotel on the upper floors above the shops. But no tenant was found for this project. Therefore the first and the second floor are rehabilitated into office spaces.[34]

To convert the former hotel into a bookshop, major interventions to the building had to be made. To increase the useful floor area of the store, two adjacent smaller shop units were added to the former hotel of the passage. Almost all walls that were not load baring were removed. The former inner garden of the hotel was covered with a glass roof so what was before exterior space becomes interior and provides a large vide in the centre of the store. An important problem to solve was that the ground level of the Passage was lower than the level of the Achterom. As a result the level of the floors were different at both sides of the inner garden and the number of floors was different in the front and the back of the shop - the floors between the cellar and the ground floor, as well as the floor between the ground floor and the first floor. To ease the circulation in the shop and to avoid that many staircases had to be introduced, the floors at the backside of the shop were removed and new floors were constructed at the same level as the floors at the front. The reconstructed floors can be recognized by the iron profile which is left visible in the vide. But by changing the level of the floors, new problems were created. As the existing window

33 About the recent restoration and rehabilitation of the Passage, no information is published so far. The information given here is based on the comparison between archival documents from different periods, an interview with Mrs. Suzanne Tol, project manager of De Passage for Provast and an interview with Mr. Rolf de Booij, project supervisor of De Passage for the department of Urban Planning and Conservation of The Hague.

34 Private correspondence with Mrs. Suzanne Tol real estate developer, project manager of 'De Passage' for Provast on 10/09/2008, The Hague (NL).

openings in the façade at the Achterom were related to the original floor levels, the new floors intersect with this window openings. As such each window opening is divided between two floors. Also the existing staircase between the ground floor and the first floor did not fit anymore. The original staircase is not reused or adapted but is reconstructed in a way that it looks exactly as the original staircase to preserve the historic character of the building.[35]

In general, the ground floor is the most commercial area of a store. In this case however, the ground floor is the smallest of three floors so the customers have to be led to the upper floors. Basically, this is done by a moving staircase that brings the customers to the intended location but because of the monumental character of the building, this was not an option. The architects decided to insert a spiral staircase to connect the ground floor with the first floor. This staircase is, contrary to the main staircase, not designed in a 'historic style' but in a contemporary design. To come towards the need to make the shop accessible for a large group of people, an elevator is constructed next to the historic staircase. In the same style as the spiral staircase, a bridge is added through the vide on the first floor. Beside the organization of the circulation, Kentie & Partners also selected the floor covering and lighting in the square of the store. They opted for large quadrangle tiles in a natural stone and placed them according to a diagonal patron.

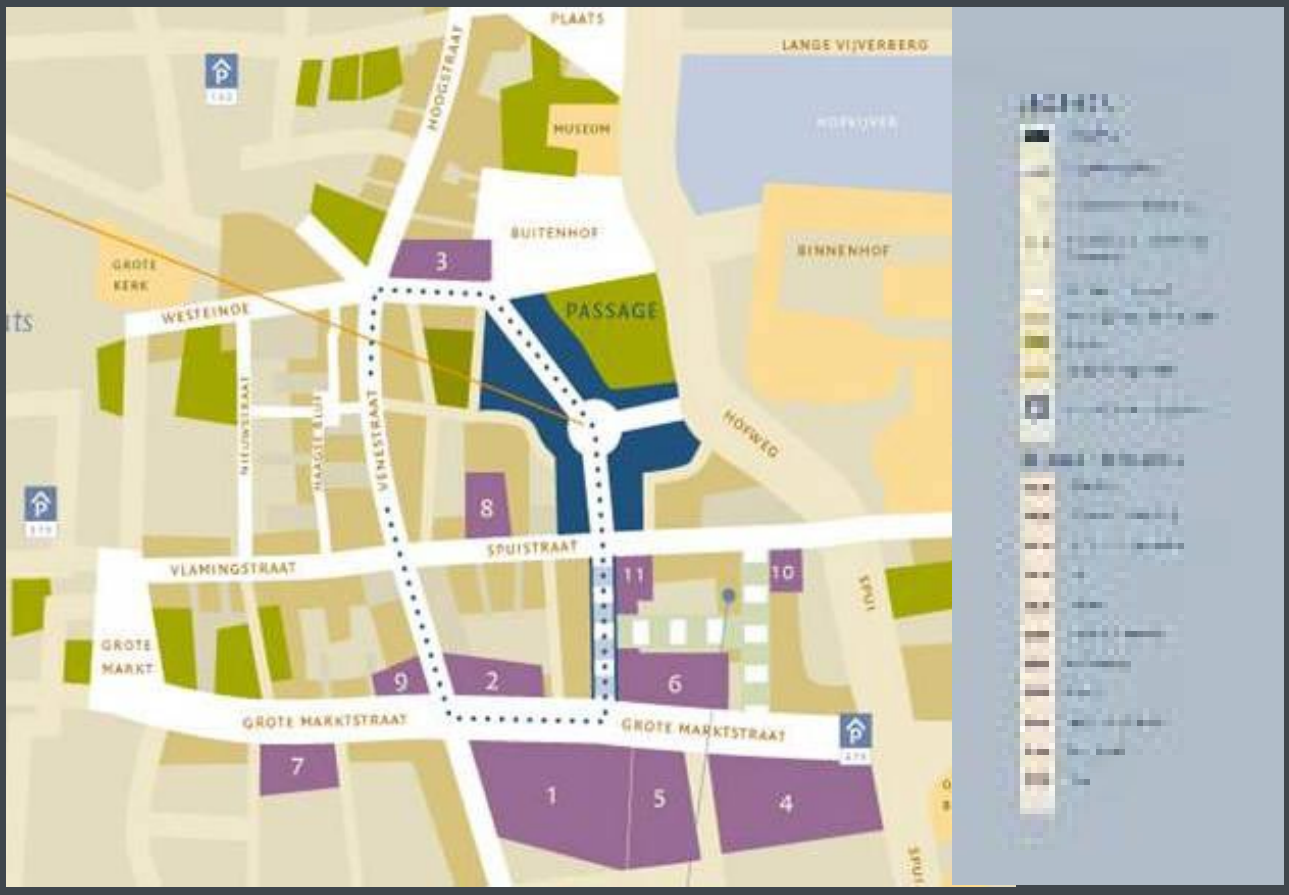
The overall concept of restoration of the Passage aimed to go back to the oldest realized design to bring back the old glory of the Passage. On the upper floors in the wings of the Passage, the historic decoration was removed in the 1960's. These decorations were reconstructed. As the Passage was extensively photographed since its construction, there are many historic pictures for making a scientific reconstruction.[36] Moreover, some of the decorations were preserved, mainly in the Hotel du Passage.[37]

Generally the rehabilitation project of the Passage focused on the restoration of the Passage as a public space. Rather low attention is given to the preservation of the interior of the shops and the functions on the upper floors. As the pressure of the owner Fortis for commercial redevelopment was very strong, a compromise had to be made between conservation and commercial interests.

35 Private correspondence with Mr. Rolf de Booij, project supervisor of the rehabilitation of the Passage from the department for Urban Planning and Conservation of The Hague, on 10/03/2009, The Hague (NL).

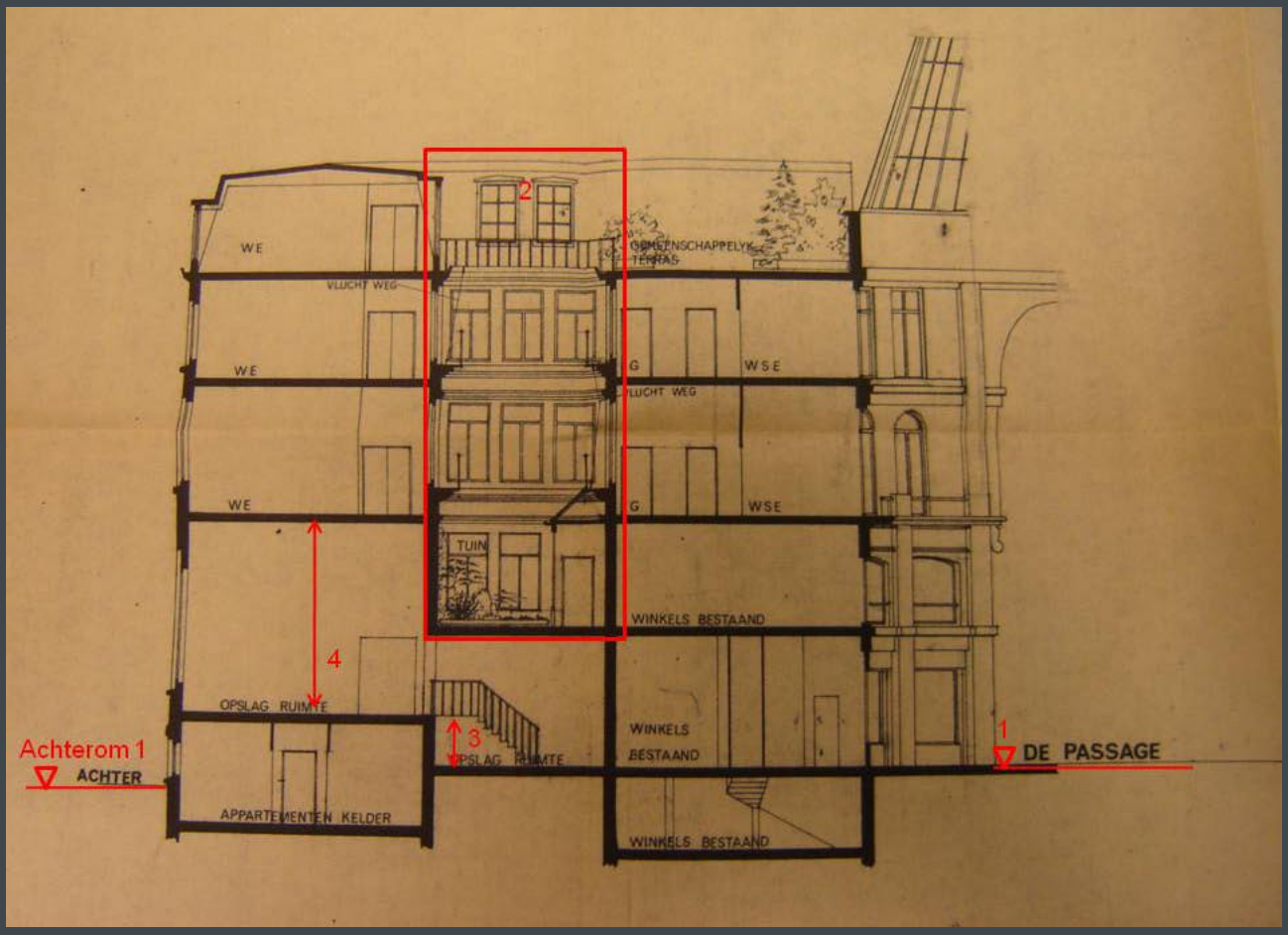
36 Historic pictures can be consulted online at the website of the city archive of The Hague (Haags Gemeentearchief, 2009).

37 Private correspondence with Mr. Rolf de Booij, project supervisor of the rehabilitation of the Passage from the department for Urban Planning and Conservation of The Hague, on 10/03/2009, The Hague (NL).



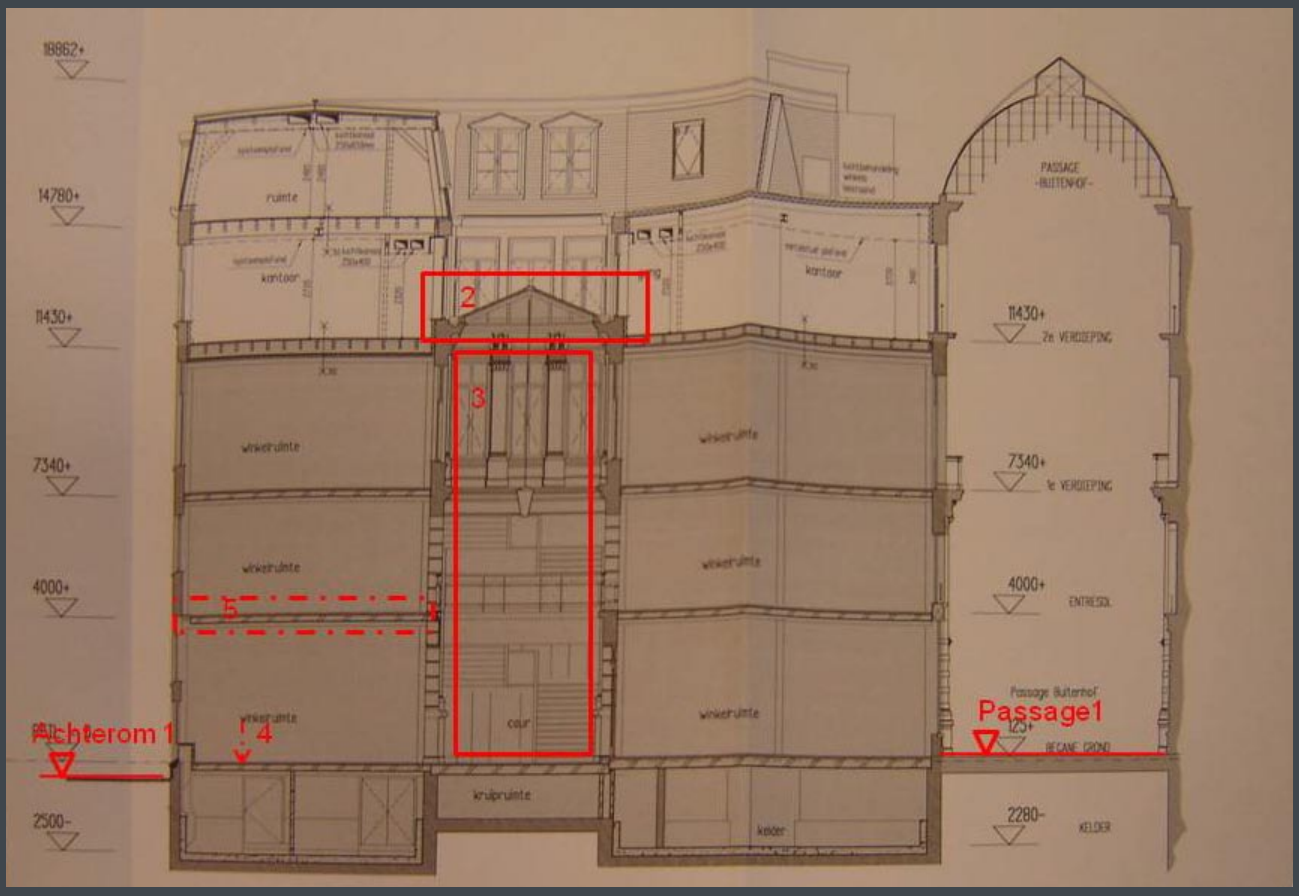
Map of De Passage and its surrounding

Selexyz Verwijs, pilot store in the center of the Passage



1. Different street level
2. Inner garden
3. Different floor levels
4. One floor less in backside, high ceiling

old situation



1. Different street level
2. Covering of the inner garden
3. Vide
4. Lowering of the floorlevel
5. Extra floor added

new situation

First floor, windows devided between two floors

Ground floor, windows devided between two floors

Former inner courtyard is covered to enlarge the commercial area

3.3 Retail design of the bookshop by Merkx+Girod Architecten

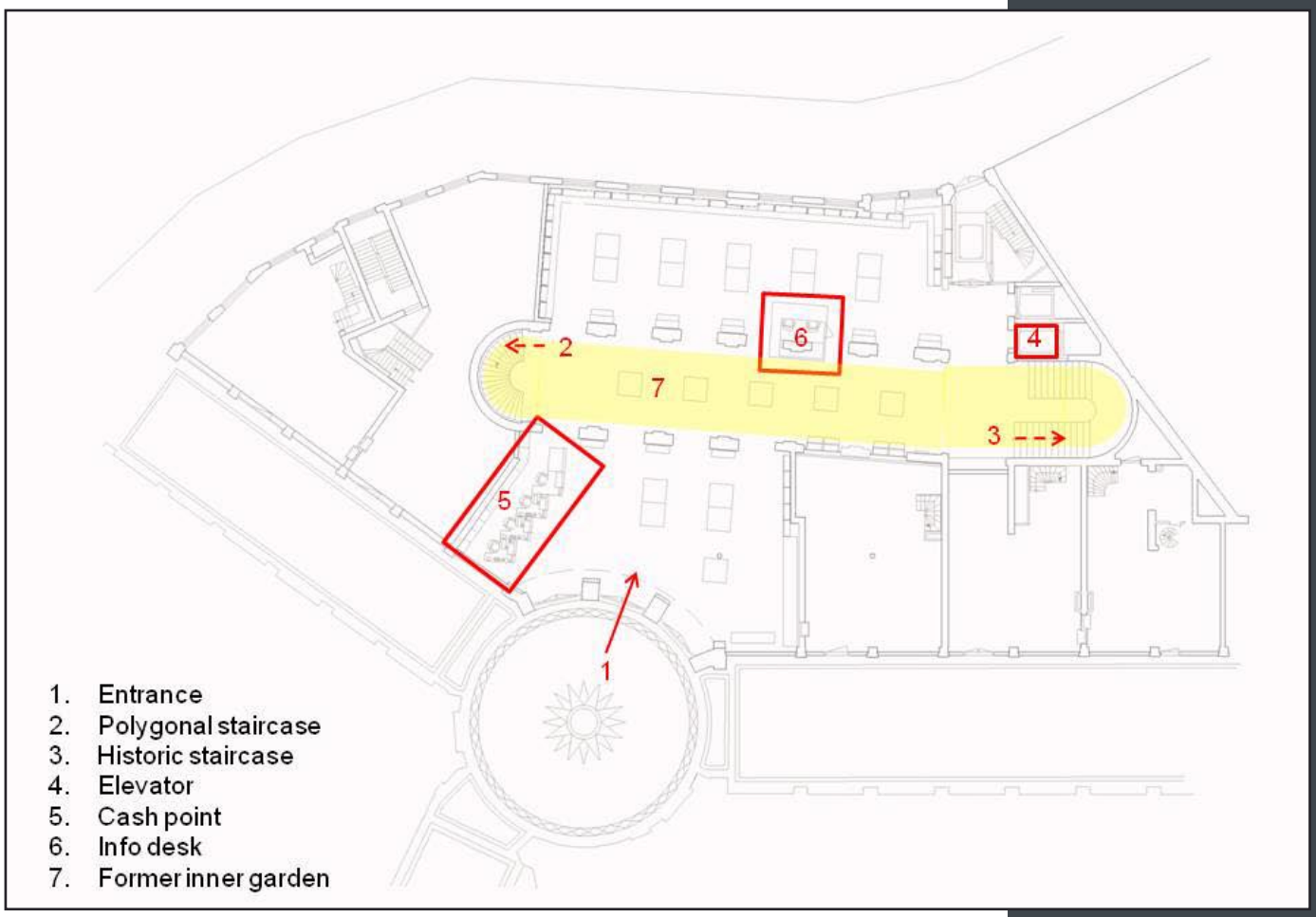
Selexyz Verwijs was the first Selexyz bookshop to be located in a monumental building. The selection of the location was not influenced by the monumental character of the building. Before the shop moved to the Passage, it was located elsewhere in The Hague. But as Selexyz had the ambition to become the first bookshop of The Hague they had to extend their supply and on the previous location this was impossible. At the same time, Provast was looking for a pilot store for the Passage. Since the Passage is an A-location in the centre of The Hague and the area of the proposed premises after interventions corresponded with the required area, BGN accepted the offer of Provast. Most of the customers of Selexyz Verwijs are people from the suburbs of The Hague. The Hague is a city with an important number of higher educated, rather wealthy inhabitants, they are the most important target group of Selexyz Verwijs but also for the Passage as a whole.

For the design of the interior of the new store BGN contacted Merkx+Girod Architecten. Where a store premise commonly passed over by the owner to the tenant as a casco without any services, here Provast not only restored the casco of the hotel but also equipped the building, only the furniture was not included. This interventions were executed by Kentie & Partners as explained above. Further interventions are done by Merkx+Girod Architecten. For the floor covering on the ground floor they applied the same natural stone as Kentie & Partners did in the square of the store but instead of quadrangle tiles in a diagonal patron they used rectangle tiles and placed them parallel with the façades. At the backside of the ground floor, a field is left open and filled up with the same synthetic floor as used on the upper floors. To hide the technical installations, the ceilings of the ground floor are made thicker. But this was too expensive to apply everywhere in the shop. Therefore Merkx+Girod decided on the upper floors to color the pipes and fittings in the same dark green color as the ceilings so they would be less visible for the visitors.

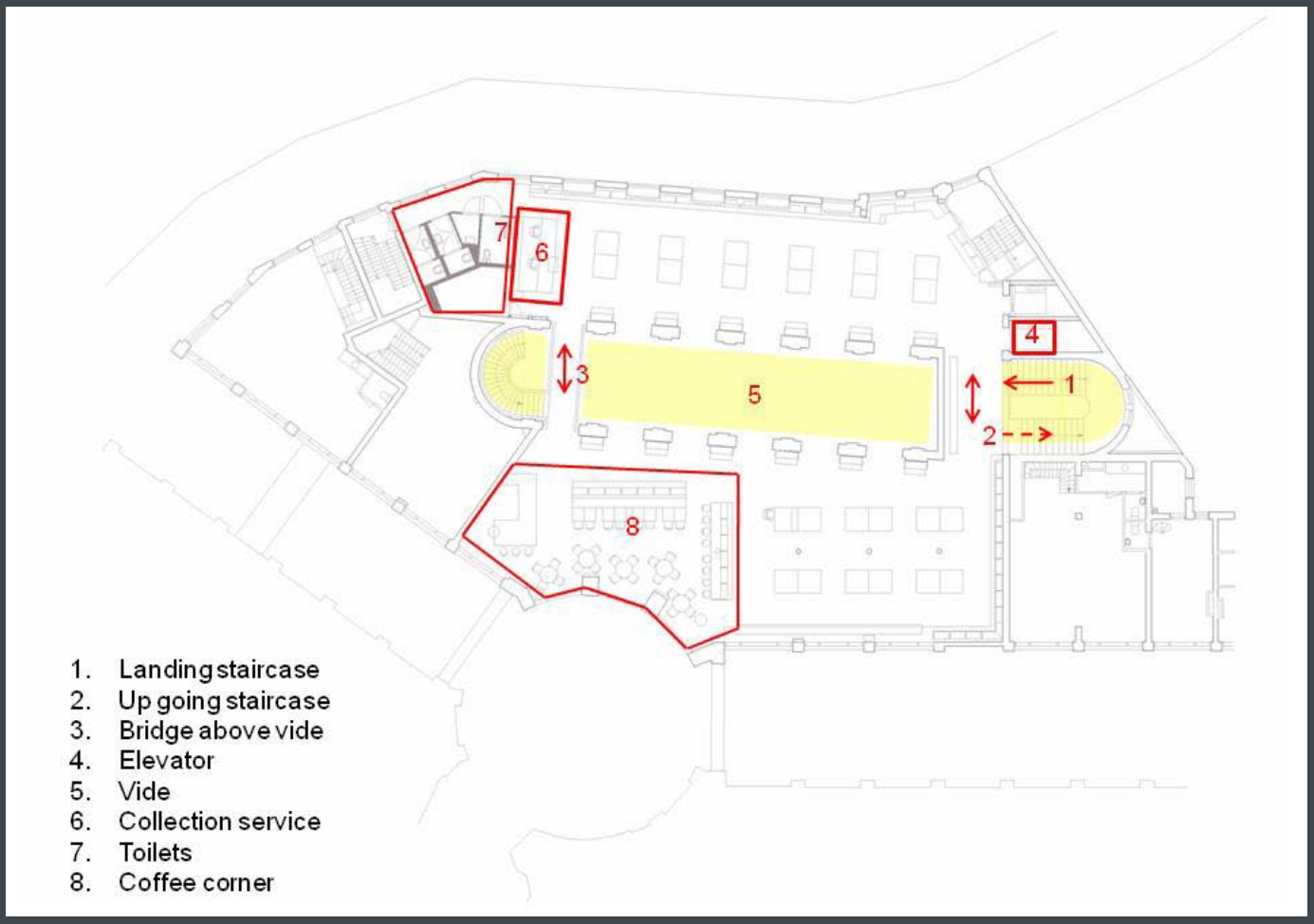
As a bookshop need to be furnished in a very specific way, the design of the furniture was a very important task for Merkx+Girod. Because of the limit available budget they experimented with cheap board materials. By combining in a creative way those different board materials, a very specific formation is created. The same concept Merkx+Girod also applied for other Selexyz-shops where they were responsible for the retail design, for example Selexyz Domincanen. Although the interior of each shop is different, the customer still recognize the bookshop as a ‘Selexyz’. For Selexyz Verwijs, many different materials are combined. In Maastricht, less variation in materials is applied. This follows from the fact that the store in The Hague is very large and the bookshelves cover long walls. By bringing variation in the applied materials, the rhythm avoids a monotonous interior.

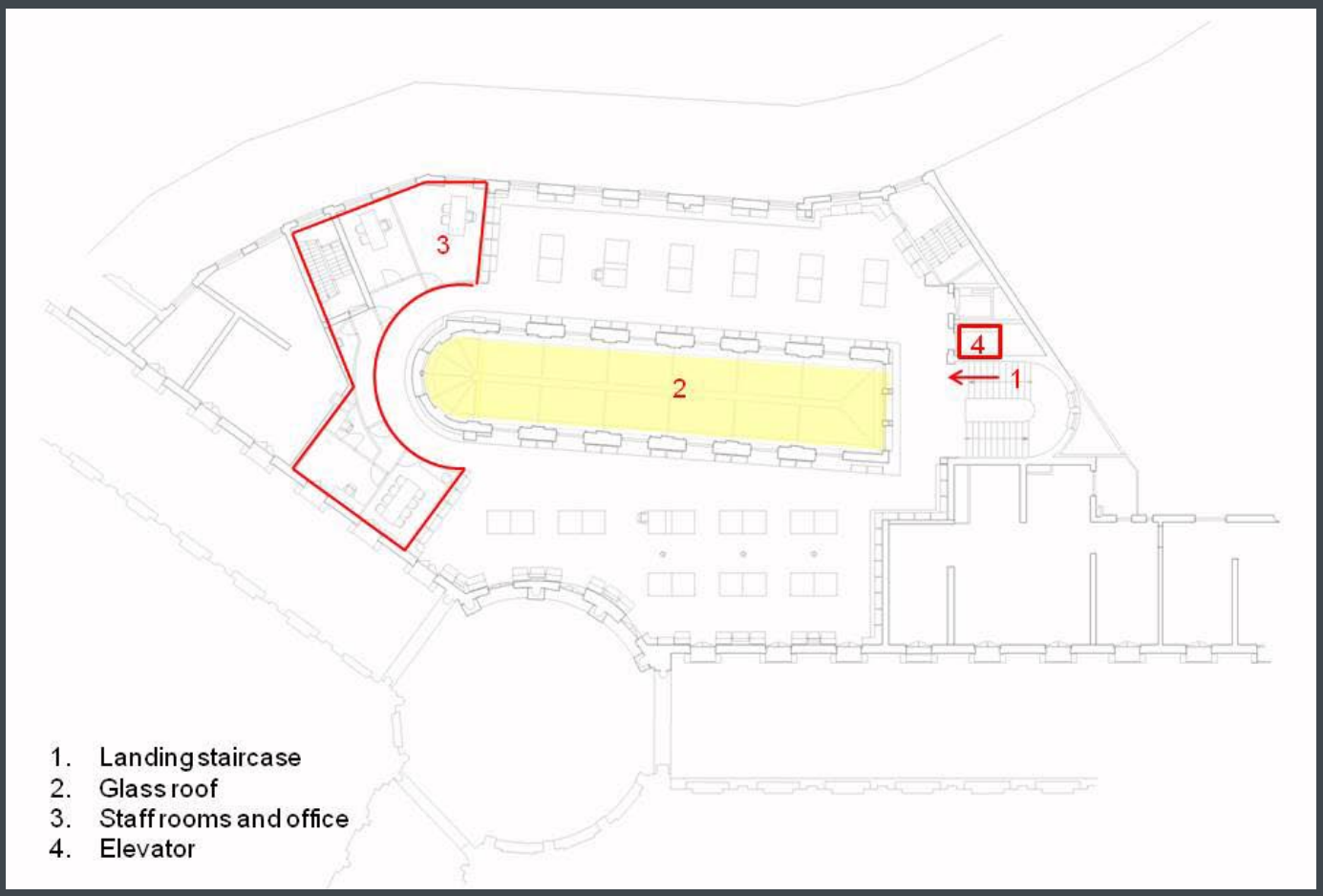
For the retail design of a bookshop, a general role is that 80% of the commodities are presented in shelves and 20% in displays and tables. By contrast, only 20% of the sales comes from articles presents in the shelves. Merkx+Girod starts from this idea when designing the presentation furniture. They tried to integrate as many objects for display-presentation as possible. In the vide of the store, only furniture on wheels is used so the space can be made empty to use as a forum. Here, Selexyz organizes events such as lectures, autograph sessions by authors or presentation of new books. Each month they organize four to five activities, both during the opening hours as in the evening. Those events are advertised via local newspapers, the website and in the bookshop itself. For Selexyz, those events are a way to promote themselves and to attract new customers.

A coffee corner of Bagles & Beans, a well known coffee chain in the Netherlands, is located inside the bookshop on the first floor. Most customers of Bagles & Beans are also customer of Selexyz but some people prefer the coffee corner in the former Hotel du Passage above other Bagles & Beans coffee shops because of the attractive atmosphere of the environment. At the same time, the presence of the coffee corner also provides an improvement of quality for the bookshop. The smell of coffee and pastry creates a domestic atmosphere. The coffee corner is not designed by Merkx+Girod but is furnished according to the house style of Bagles & Beans and differs strongly from the rest of the shop. At first, this area was surrounded by low bookshelves that separate the coffee corner from the store. Later, this shelves were replaced and the coffee corner than was separated from the shop by a small fence. Because of this, the view from the coffee corner to the store was opened up but at the same time, the clear contrast between the interior design of the shop and the design of the coffee corner became very much visible and tyhe coffee corner looks even less integrated in the overall interior design than before.



Ground floor of Selexyz Verwijs





Up: first floor of Selexyz Verwijs
Down: second floor of Selexyz Verwijs

Up: most of the furniture are display-presentation
Down: Bagles & Beans

38 The restoration and rehabilitation of the Passage is evaluated and compared with other case studies in Plevoets (2009)

3.4 Evaluation of the project

Evaluation of the project against typological characteristics
In the classification system, the case of Selexyz Verwijs can be seen in the larger context of the Passage and as such can be considered as a building with initially a retail function. But considering the specific location of the bookshop, in the former Hotel du Passage, the case can be classified as a (semi-)public building within the typology of hotel.

At first, the larger context of the Passage will be analysed. One of the problems where the master plan had to deal with was the enlargement of the shop units. Initially, each shop had the width of only one bay. Because retailers today generally need larger areas (English Historic Towns Forum, 2008, p. 1), some small shops were connected to create larger shop units. As such one shop can cover one, two, three or even more bays. Because one of the aims of the master plan was to create a grand bazar where everything was sold, a mix of retailers needed to be attracted. Moreover two pilot stores were foreseen in the master plan. These were not located in the former shops of the Passage but in the former Hotel du Passage and in the former Beer Hall because those parts of the building covered a larger area than the initial shops and were centrally located in the Passage. But doing so, the original organisation of functions and the structure of the building were not at all respected. The mixed-use which was typical for the passages of the second half of the 19th century, disappeared. In addition the small scale retail activity characterizing the 19th century passage was not conserved either (Geist, 1979).[38]

When evaluating the rehabilitation of the hotel into a bookshop, we can say that also here the conservation aspect was rather problematic. No evidence was kept which indicates the former function of the building and the structure of the building was completely changed. Only the initial windows, which are today divided between two floors and the covered inner court still indicate that the building had been different somehow. Nevertheless, these indications are not clearly understandable for the visitor without additional information about the transformation of the building. Actually, it can be discussed if this location was a proper location for a bookshop. As an important part of a hotel exists of separate rooms with a small area each, these parts are generally not suitable to bring in a retail function without major structural interventions.

Evaluation of the project against specific qualities of the Hotel du Passage as an historic monument
Most significant intrinsic values:
• Located in the rotunda of a 19th century passage
• Many innovative techniques were foreseen since the opening of the hotel: elevator, newest kitchen and bathroom facilities
• The Passage was a creative mix of uses: shops, a hotel, bars, apartments on the upper floors and a theatre was added in the 1930's
• Transformed in the late 1930's or early 1940's according to the latest fashion and newest techniques

Most significant extrinsic values:
• The inner court of the Hotel du Passage was the only place in the Passage where the original decoration of the façade was preserved
• Some elements of the interior of the hotel were preserved: decorations, staircases, some parts of the wainscoting, etc.

Initially, the Passage was typified as a building housing a variation of functions. The Hotel du Passage was one of these and contributed to the diverse use of the Passage as an urban space. The visitors of the hotel were tourists as well as businessmen. However the execution of the hotel was less decorative as the initial design of Wijk & Westra – as was also the case for the rest of the Passage – the hotel still had a very luxurious atmosphere. Rich materials were used and decoration was present. The newest techniques, as foreseen by Wijk & Westra, were also part of the executed design. But in the new master plan, the Passage lost an important part of its diversity in functions. The upper floors which were dwelling in the past are today rehabilitated into offices, also the hotel has not anymore its original function but is transformed into a bookshop. As such, the Passage is only occupied during business hours and is even closed for public during the night. Nevertheless, at first it was planned to bring back a hotel in the Passage but not on its original location, in the center, but on the upper floors where were in the past the apartments. But because there was no interest in the hotel, it was decided to convert the apartments into offices.

About the turn of the 1940's the Hotel du Passage was transformed according to the fashion of the time. Some parts of the interior were still preserved but in a very poor state. The opera rustica in the dining rooms for example were completely rotten. When the hotel was converted into a shop, all these elements were removed.[39] Unfortunately, no recordings of any kind were made about the interior. As a result, it is hard to evaluate if the decision to remove the existing elements and to transform strongly the former hotel was justified, according to the conservation point of view. Beside the interior elements, the decorations on the façade in the inner court of the hotel were still preserved. These were used later – together with historic photographs - as a basis for the reconstruction of the decoration on the upper floors of the interior façades of the two oldest wings of the Passage.

Evaluation of the contemporary use of the bookshop

Since Selexyz Verwijs moved to the Passage, their turnover increased strongly. According to the manager of the shop, Mim Van Wingerde, an important reason is the atmosphere in the shop: '*The shop has a classical design, is beautiful and spacious*.' Based on a poll organized among the customers, people who bought before their books in the Bijenkorf now prefer Selexyz. The success of the shop resulted in a larger stock and an increasing number of employees. Therefore, since the opening of the shop in 2005, many changes to the interior are made. Initially the interior design of the shop was very much outlined. Today much of the furniture designed by Merkx+Girod is adapted to the changing needs of the retailer – display-furniture is transformed into regular bookshelves, extra subdivisions are made in the shelves to avoid bending, furniture changed place. They added new furniture in the same material as those designed by the interior architects. But the detailing betray which furniture is original and which is not.

In the original design the children's corner was located on the ground floor. Soon it became clear that this did not work properly. Moreover, the space was too narrow. The children books moved to the first floor, next to the coffee corner, which seems to be a successful combination. The customer service was first located at the first floor but moved to the ground floor because it was not functional that customers had to use a staircase or the elevator just to pick up the book they ordered. In the original design, no reading table was foreseen but they added one in the square of the store. Also a place to unpack and organize entering deliveries was not foreseen. Meanwhile, an extra space is rented adjacent to the store premise and which can be

39 Private correspondence with Mr. Rolf de Booij, project supervisor of the rehabilitation of the Passage from the department for Urban Planning and Conservation of The Hague, on 10/03/2009, The Hague (NL).

ASPECTS ↓ / DIMENSIONS →	ARTISTIC	HISTORIC
FORM AND DESIGN	• After the transformation, there were two types of rooms in the hotel: modern design or more classic design	• **Transformed in the late 1930's or early 1940's according to the latest fashion and newest techniques**
MATERIALS AND SUBSTANCE	• On the plans of Wijk & Westra, the decoration of the building was very detailed, interior was very richly and irregularly decorated • The executed design of the hotel was more rigid than the design of Wijk & Westra but the decorations were still rich	• **The inner court of the Hotel du Passage was the only place in the Passage where the original decoration was preserved** • **Some elements of the interior of the hotel were preserved: decorations, staircases, some parts of the wainscoting, etc.**
USE AND FUNCTION		• **The Passage was a creative mix of uses: shops, a hotel, bars, apartments on the upper floors and a theatre was added in the 1930's**
INTENGIBLE ASPECTS		
LOCATION AND SETTINGS		• **Located in the rotunda of a 19th century passage**
SPIRIT AND FEELING		• Luxurious atmosphere

Value assesment of the Hotel du Passage by use of the Nara-grit

SOCIAL	TECHNICAL / SCIENTIFIC
	• **many innovative techniques were foreseen since the opening of the hotel: elevator, newest kitchen and bathroom facilities**
• Luxurious materials and decorative elements were used	
	• Rotunda is the 'visual end' seen from each wing of the passage
• For guests of the hotel were mainly tourists and businessmen. • The hotel was property of all owners of a shop in the Passage • The hotel had been empty for more than 30 years	

intrinsic value
extrinsic value
most significant values

reached from the first floor.

Van Wingerde tries to keep the store as outlined as possible but selling stays the most important. This is the continuous tension between architecture and user. Moreover the budget for the retail design initially was rather limited. But now that the sales increased so extensively, new budget is available.

When the project was completed, most signalization was integrated in the overall retail design. In the store, there were three types of signing. The main groups - literature, art, children, travelling, etc. - are written in metal letters on the upper plinth of the shelves. The first subgroups – for traveling: Europe, Asia, etc. - are indicated on a sign plate just above the highest shelve. Additionally, these groups are divided alphabetically by author for literature, by country for travelling and by age for children. This division was indicated on small signs on the separate shelves. But because Selexyz changed its house style shortly after the opening of the new shop in The Hague, the signalization is changed conform to the new style. Unfortunately, no attention was given to the relation between the new signalization and the original design of the shop. Where the interior architect had chosen for qualitative materials such as metal and wood, the new signalization is made in plastic. Other signalization disappeared, despite the importance for the overall design. An example is the cash point where the graphical elements on the wall behind made an important contribution to the interior design.

	HELPFULL	HARMFULL
INTERNAL	• Successful bookshop • Except for the furniture against the walls, most furniture is free standing. If necessary, changes in the retail design can be made easily	• Introduction extra furniture, designed according to the same concept as the furniture designed by Merkx+Girod but without their interference. Nevertheless detailing betray which furniture is original and which is not. • Decoration and displays from publishers is 'polluting' the church • Furniture is not always used in the way it is designed for • Design of the coffee corner is not integrated in the overall retail design
EXTERNAL	• Located in the centre of a 19th century passage	

Up: inner courst of Selexyz Verwijs. Left: just after opening; Right: 2008
Down: information desk. Left: just after opening; Right: 2008

40 Stone ribbon as alternation in masonry wall, in use ca. 1450 (Hasinghuis & Janse, 1997, p. 334).

41 Window frame with one opening closed by a shutter above which one opening is filled with glazing. The term stayed in use after the removal of the convents in the low countries (Hasinghuis & Janse, 1997, p. 208).

4. Hema, Tongeren

4.1 History of the Dommershausen and adjacent premise

The Hema shop in Tongeren is located in a remarkable late-gothic deephouse from the16th century, called the Dommershausen, and the adjacent premis. Both houses are three and a half floors high under a gabled roof. It is sure that the houses were built at the same time and were originally one building. Today there are still traces of openings in the common wall between the cellars. Initially there was also no cellar step in the right house.

The gable of the Dommershausen exists of a timber frame that was filled in with stone in a later period. The second and third floor are corbelling on wooden corbels decorated with mascarons. The brick ground floor is completed with a plinth in marlstone, a recent shop-window, probably partly recuperated from around 1770, and a door in a limestone frame with coping keystone from the same period.

The front façade dates back to the 16th century and was initially constructed as a timber frame, filled with mud. During the 17th century it was obligated by the government to remove the wood and mud because of fire risk and to fill in the openings with bricks. On the inside of the building, the wooden construction is exeptionaly well preserved. In the course of history, the front façade was changed fundamentally. The original small window openings with fan light in stained-glass and shutters below were replaced by large windows. Due to this intervention, a part of the timber frame was removed. After dismantling the brick filling during the restoration, traces of the old structure were found.

Some years after the completion of the building, a polygonal staircase was added in one of the premises. That the staircase was originally not part of the construction is indicated by one tie-beam which has partly been removed. But details from the construction indicate that the staircase still dates back to the 16th century. The staircase is constructed as a framework filled in with mud, on a low plinth partly constructed in merge stone. To rebuilt the entrance to the cellar, changes were made to the staircase at the ground floor. From the original staircase no traces were found, probably it was located in the adjacent.

The back façade is a high and narrow crowed-stepped gable constructed out of brick, anchored by iron S-shaped wall claps and finished with several *speklagen*[40] in marble stone. The window frames in the shape of a cross have rounded corners and a lintel with a bracket-formed profile. The relieving arches on the second floor are three-lobed. On the third floor there is a relieving arch with a *kloosterkozijn*[41] in merge stone and one little square window in merge stone at the attic. The left façade in brick contains S-formed wall clamps and merge stone *speklagen*. The right façade was rebuilt more recently, it dates from the same period as the 19th century rebuilding of the adjacent house.

We can call the building style Late-Gothic, although there are already some Renaissance characteristics like the mascarons in the front façade and the three-lobed relieving arches above the windows on the second floor of the back façade.

The adjacent house can be compared with the Dommershausen but was more drastically rebuilt during history. It is also a deephouse with a front façade of two bays and three storages high under a gabled roof. The front façade was rebuilt in the

19th century without corbelling floors but the core of the building is still 16th century. The back façade is from the same period as the back façade of the Dommershausen but the window openings on the first and second floor were enlarged in the 19th century.

Before the restoration the two premises were used as a shop for curtains and wallpapers. Probably the alteration of the front façade of the adjacent house is related to this function, the wooden shop fronta dates back to 1900. In 1946, the back and front façades of both premises were protected as a monument. In the course of history, some annexes were built behind the main building. Those additions had no significant historic value. In 1986, some very urgent maintenance works on the front façade were executed. In 1999, the existing protection of the façades of the buildings was extended with the protection of the complete buildings, including the interior elements that were preserved. However, both houses were in a very poor state at the moment of protection and needed an urgent restoration (Gyselinck, 1999).

Dommershausen and adjacent premise before the restoration

4.2 Restoration of the buildings by Jamaer Architecten

The first aim of the restoration project was to restore and to make visible again the original timber structure of the buildings and to convert the two houses into one store premise. The commercial area covered the ground floor and first floor of the existing buildings but to ensure the project will be functional and cost-effective, a new extension to the buildings was made. The extension was connected to the historic building through an intervening zone in glass.

The timber frame structure of the front façade of the Dommershausen was strongly weathered and in a very poor state. At certain places, the brick infilling bulged out dangerously. The upper part of the façade was already cramped in 1986 but needed urgent restoration. Some windows could not be closed anymore, others could not be opened without risk of damage because of extreme rottenness. For the restoration it was necessary to dismantle the front façade and by doing so, traces of the original structure were found. Because the traces of timber beams and of mortise and tenon joints were enough numerous, a justified reconstruction of the original division of the timbered structure could be made; the missing bits showed the position of the initial window openings. On the ground floor, no traces of the original structure were found, probably because this part of the building was strongly adapted during history to construct a shop front. Therefore the architect decided not to restore or reconstruct this façade but replaced the existing shop front by a large shop window. Only the position of the entrance to the cellar was indicated on the ground floor of the façade.

The front façade of the adjacent house was replaced by a new façade in the 19th century. Nevertheless also this façade was in a very poor state. It is assumed that initially the two façades looked very similar but in the actual state there is a strong difference between both. As such, no connection at all is visible between the two premises. The question what to do with this façade arose – conserve it in the actual state or reconstruct the historic timber structure based on the reconstruction of the façade of the Dommershausen. As the last proposition was just based on an assumption without any scientific information about the historic appearance of the façade, this was not accepted. On the other hand, the first idea was rejected strongly by the owner of the buildings with the argument the façade had no significant historic or architectural value. The architect therefore proposed to construct a new, contemporary façade which was inspired by the façade of the Dommershausen concerning materials and fragmentation of the façade. As a resukt, the visible connection between the two houses was brought back without creating any misunderstanding about the historic and contemporary elements. In the design of the new façade, a large glazing was introduced on the first floor so the timber structure of the dividing wall between the two houses became visible from the street. The commission of Monuments and Sites accepted this proposal and the 19th century façade was demolished.

The back façades of both houses were in better condition than the front façades and a heavy restoration was not necessary. Nevertheless maintenance works had to be carried out – the merge stone around the windows was strongly weathered as well as some brickwork, the windows were completely rotten and the ending of the stepped façade was fragile.

Before the restoration, the interior timber frame structure was plastered but the walls sounded hollow at many points, the plastering was cracked and some parts it was even falling down. As the plastering in itself had no value at all, it had no sense to conserve this layer. The plaster was completely removed and the timber frame

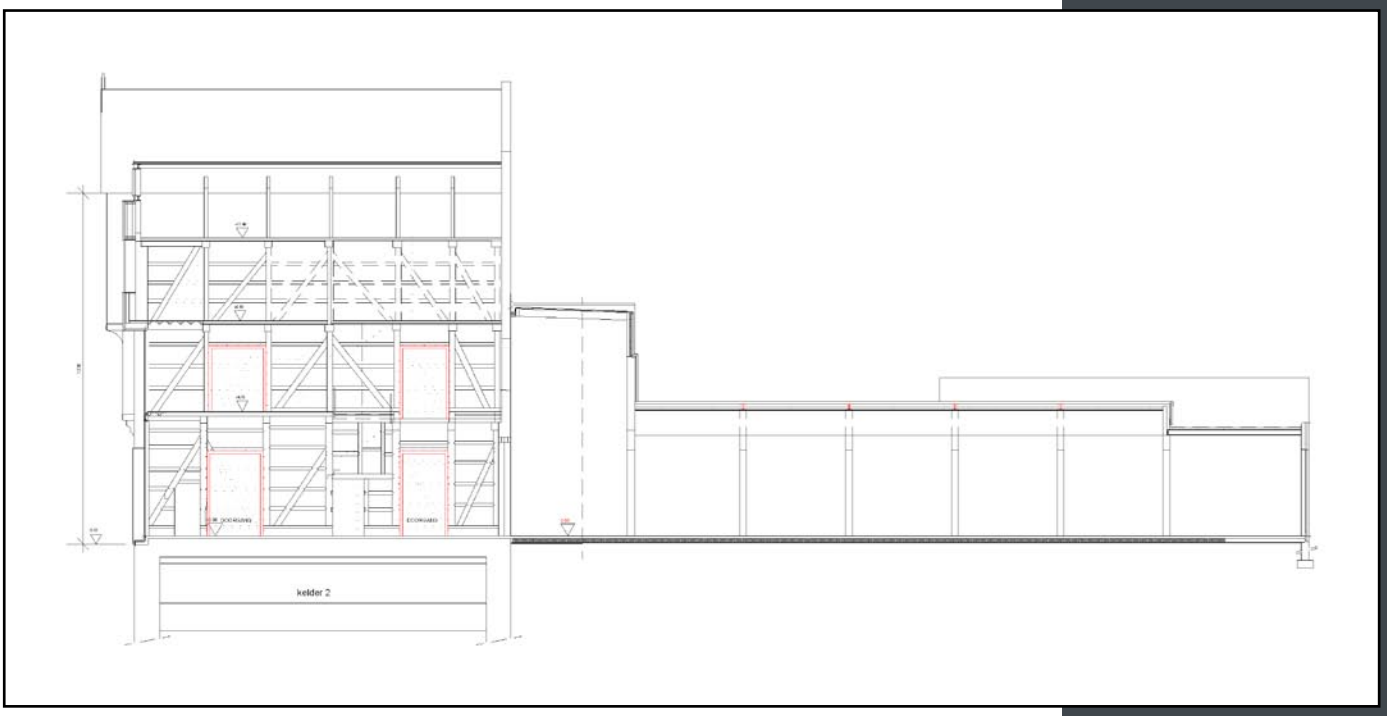
structure became visible. In some frames, the mud infilling was rather well conserved but most of the fillings were decayed too severe to preserve them. Whenever possible the infilling was conserved, were the filling could not be conserved the frames were left open. Certain beams in the structure were missing, others were to much rotten to conserve. Those were replaced by new beams without imitating the old look of the authentic material. The result is a very readable and open structure. The 16th century staircase was restored in the same way as the timber structure between the two houses. As an extensive use of the staircase should harm to much the material of the staircase and because of fire regulations, a new staircase that connects the ground floor with the first floor was constructed in the adjacent house. To comply with the regulation about public buildings, a balustrade has to be constructed around the staircase on the first floor. This was realised by filling in the timber frame structure with glazing. As the authentic timber beams are not perfectly straight, the shape of the glass plates is rather irregular. To reach the upper floors, the old staircase is still used.

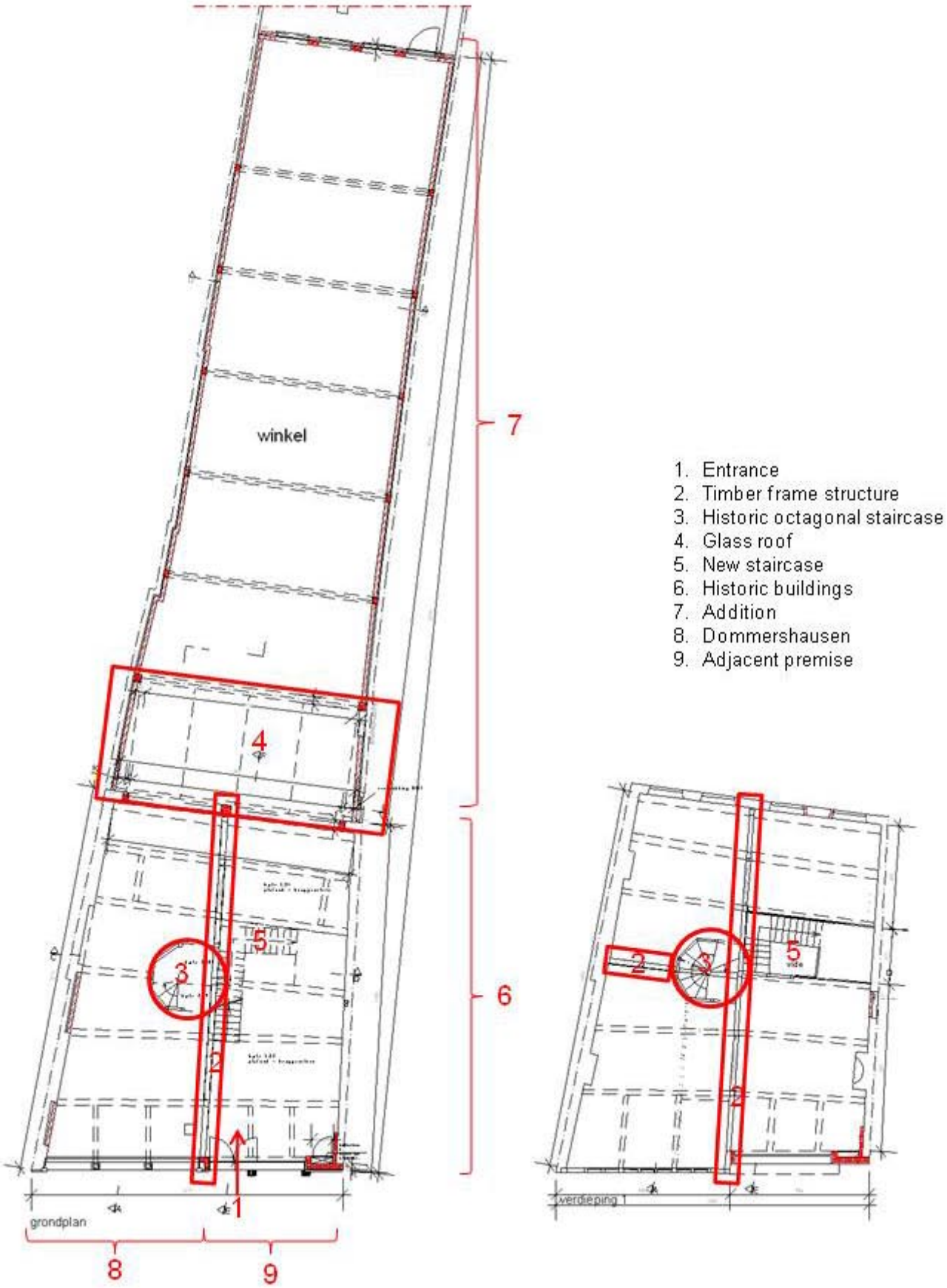
To come toward the wish of the owner to use the two houses as one store, a connection between the two houses had to be made. Therefore, at the ground and the first floor, some elements of the original frame were removed to create an opening. The new openings were supported by a metal frame to indicated the openings are not original but a contemporary intervention. The removed beams are conserved out of site so the authentic material can be brought back in a later phase.

In the course of history, annexes were constructed at the back of the original buildings. As these annexes had no historic nor architectural value, the Commission of Monuments and Sites gave the permission to demolish them. On the vacant ground, a new annex in a contemporary but unpretentious design was constructed at the ground floor to fulfil the minimum required commercial area. The connection between the annex and the historic back façades of the houses was made by a glass stroke. By this, the 16th century façades are visible from the interior of the shop.[42]

42 Private correspondence with architect Jamaer, restoration architect of the Dommershausen and adjacent house on 27/11/2007, Hasselt.

Section through the buildings after restoration





Ground floor and first floor after the restoration

Façade of the buildings after retsoration

up: timber frame structure is very present in the shop. Part of the mud-filling is preserved above the new opening. A contemporary staircase is added to ease customer circulation in the building.

Left: historic octagonal staircase.

Right: glass roof between historic building and addition through which the back façades of the buildings are visible.

HEBBES!
net
binnen

4.3 Retail design by Hema.

At the moment the building was restored and rehabilitated into a shop area, no tenant was known yet. Later, chemist chain Hema showed interest to rent the space mainly because the commercial area satisfied their requirements and its interesting location in the main shopping street of Tongeren. The historic character of the building was not part of their interest. As a result, the retail design was not adapted to the monumental character of the place but is based on the general retail concept of Hema. In the organisation of the shop, the standardisation of the retail design of Hema is clearly recognizable. On the ground floor this did not cause important problems but on the first floor, where the commercial area is less than half of these on the ground floor, the timber frame construction of the partition wall and the staircase is dividing the space in even smaller areas.

The furnishing of the place did not related to the interior of the building. Several 18th century mantelpieces and opera rustica that were preserved in the interior are not visible anymore because shelves are placed in front. But the timber frame structure of the partition wall and the staircase stayed free from shelves.

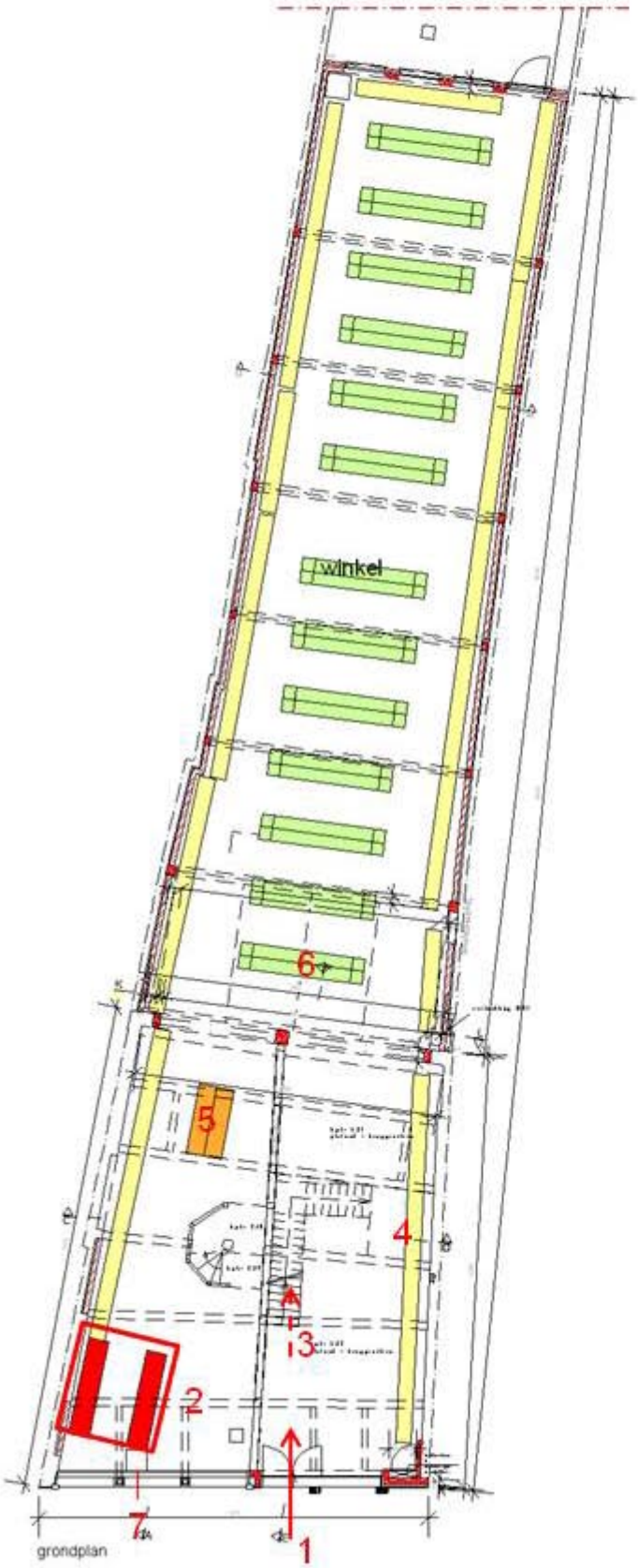
The lighting of the space was designed by Hema itself. Also here the design is based on the standard retail design of Hema and does not take into account the specific characteristics of the building. The fixtures are not integrated in the timber structure of the ceiling. Moreover the lighting plan only considers the lighting of the goods on sale, no attention is given to the lighting of the historic building.

As the building is an historic monument, it was not desirable that the name of the shop was attached to the façade. The advertising sign is therefore installed behind the glass part of the contemporary façade, just above the entrance to the shop. The large shop windows on the ground floor of both façades and on the first floor of the contemporary façade is not used to expose the goods in a setting but show a view to the interior of the shop.

Up: cash point

Down: on the first floor the timber frame structure is deviding the space in smaller parts

Up & Down: the glass roof between the historic building and the addition makes its possible to see the back façades of the historic buildings from the interior of the shop



1. Entrance
2. Cash point
3. Vertical circulation clients
4. High shelves (3.15m)
5. Make-up display (1.35m)
6. Low shelves (1.60m)
7. Picture service point
8. Fitting room

Ground floor and first floor Hema

4.4 Evaluation of the project

Evaluation of the project against typological characteristics

As explained earlier, the case of the Dommershausen and adjacent building cannot easily be classified in the developed scheme as it is not sure if the initial use of the building was retail with residential function on the upper floors or if it was only residential. As such the buildings can be classified in the category of buildings with initially a retail function - as the typology of ground floor retail, upper floors residential building - or in the category residential buildings - as the typology of a town house. But actually the problem of classification is not important for the further evaluation of the project as the typological characteristics for town houses and for buildings with retail on the ground floor and residential function on the upper floors are similar. Moreover before the 19th century, no specific architecture for buildings with retail functions existed. In general they had the same appearance as town houses (Davis, 1966, p. 251).

Historically, the building was located at the most important entrance road to the city of Tongeren (VIOE, 2006). Today, the Maastrichterstraat is the main shopping street in the city. The location therefore can definitely be considered as an A-location (Brussels Capital Region, 2001).

As explained in the literature study, the required retail areas today does not correspond anymore with the area of the historic retail spaces (English Historic Towns Forum, 2008, p.1). Therefore, different interventions to increase the commercial area are executed. An annex on the ground floor is constructed and the first floor that was initially housing is today part of the shop. Moreover the partition wall between the two houses is opened up and the two houses are connected to use as one shop. The other floors do not function as housing anymore but are transformed into offices.

Evaluation of the project against specific qualities of the Dommershausen and adjacent house

Most significant intrinsic values:
- Remarkable polygonal staircase
- Example of timber frame construction, filled with mud
- Back façades: two identical, late-gothic stone façades
- Rare deep-house formation, only one other example in the city of Tongeren

Most significant extrinsic values:
- Extremely good preserved timber frame construction on the interior of the building

In 1946, the façade of both premises were protected as a monument because of their “historical and archaeological value” (Gyselinck, 1999, p.1). But in 2000, the protection was extended to the rest of the buildings. The motivation for this protection was mainly the exceptional state of preservation of the timber frame structure, parts of the mud-infilling and the polygonal staircase on the interior of the building. The restoration by Jamaer Architecten focused on the preservation of these interior timber structure and aimed to make this value understandable for the public. The plaster which was covering the structure is opened up and the mud filling is preserved wherever possible. But where this infilling could not be kept, no contemporary filling is applied. Where beams were missing or had to be replaced because of extremely rotten, new beams were added without imitating the ‘old look’ of the preserved beams. By doing so, no misunderstanding of the authenticity of the material is possible.

For the front façade of the Dommershausen, the applied concept is different. Here,

the restoration went much further than the preservation of the existing state. However the initial idea was to preserve the existing state but when the timber structure was dismantled to repair or replace the rotten beams, traces of the original structure were found. Following, one decided to adapt the concept of restoration of the façades and reconstruct the original timber frame structure of the façade. Here, the added beams do not imitate the old look of the authentic material so by careful observation the authenticity of the façade can be understood.

Beside visualising the timber structure, also the back façades are shown to the public by introducing a glass stroke where the new addition is connected to the back façades. As such the building can be understood as a whole and not only as an example of timber frame structure.

The formation of the building as being a deep-house was already harmed when several small annexes were constructed in the back of the buildings. Today, these annexes are demolished but a new annex is constructed. Nevertheless the original dimension of the buildings can be understood by the public due to the introduction of the glass stroke between the historic back façades and the addition.

The timber frame structure is used as a clothes hanger

ASPECTS ↓ / DIMENSIONS →	ARTISTIC	HISTORIC
FORM AND DESIGN	• Two adjacent façades which have always been one premise • Front façades are fundamentally changed during history	• Remarkable late-gothic deephouse from the 16th century with some Renaissance characteristics **• Remarkable polygonal staircase** **• Back façades: two identical, late-gothic stone façades**
MATERIALS AND SUBSTANCE	• Traces of original timber-mud construction are found in front façade	
USE AND FUNCTION		• Initial function probably retail (no evidence is found) • Oldest function known is retail
INTENGIBLE ASPECTS		
LOCATION AND SETTINGS		• Historically, the Maastrichterstraat was one of the most important incoming streets in Tongeren **• Rare deep-house formation, only one other example in the city of Tongeren**
SPIRIT AND FEELING		

SOCIAL	TECHNICAL / SCIENTIFIC
	• **Example of timber frame construction, filled with mud**
	• Mud-filling was replaced by stone filling in the 17th century according to new fire regulations. • **Extremely good preserved timber frame construction on the interior of the building**
• Retail on ground floor, housing on upper floors	• Because of changes in shop front, front façades changes often during time
• Maastrichterstraat is main shopping street in Tongeren	

intrinsic value
extrinsic value
most significant values

Evaluation of the Contemporary use by Hema

Beside the comments given before in the chapter about the retail design by Hema (lighting fixtures not integrated, lighting plan does not give attention to the historic building, shelves that are hiding historic interior elements, partitioning of the upper floor by the timber frame structure) some more critics can be given to the use of the building. Because many goods are exposed out of the presentation furniture, the space looks rather messy. Many goods are exposed in the gangway and the timber frame structure is even used as a clothes hanger. Although the initial retail design (only the fixed shelves) leaves the timber frame open, the temporary presentation furniture is placed all over the free area, most of them just against the partition wall. This messy presentation is not only harming the presentation of the monument but also lower the quality of the retail design. Circulation in the shop for example becomes difficult.

As can be understood from the SWOT-analysis, there are two important helpful aspects being its large retail area and its location which is an A-location inside the city. But various treats are indicated in the scheme, all related to the historic and monumental character of the place. The question if this location is appropriate for Hema is unavoidable. As Hema is selling convenience goods rather than comparison goods, the customer visits the shop to buy what he needs (supra p.47). The need of Hema as a retailer to distinguish itself from other shops is less striking. As such, being located in an interesting historic building is not seen as an advantage but rather as a threat. For customers it can be easier if all shops by Hema are organized in the same way so it is easier for them to find quickly what they are looking for. In this context the monumental character of the building is rather a threat than an opportunity for Hema.

	HELPFULL	HARMFULL
INTERNAL	• Large retail area	• Lighting fixtures not integrated • Lighting plan only gives attentions to the goods for sale, not to the historic building • Timber frame construction on the upper floor is dividing the space in small compartments which makes it difficult to furnish this space • Shelves are hiding historic interior • Messy shop. Goods are presented in the gangways of the shop. • Beside the fixed presentation shelves, lots of temporary furniture is added • Timber frame structure is used as a clothes hanger
EXTERNAL	• A-location in the city of Tongeren	

5. Conclusions from case studies

To prepare a retail design that shows respect for the historic qualities for the building seemed only achievable when the monumental character of the building contributes to the retail concept and is an excess value for the retailer. In both Selexyz bookshops, this is definitely the case as BGN selects for each of their shops a unique location. In Selexyz Dominicanen, the interior is designed to provide to the customer an experience of the monumental architecture of the church. Hema in contrast has one worked-out retail concept that they apply on all their stores, despite the location or character of the building. Their retail design is very much standardized and is difficult to adept to a particular location. This difference in concept can be related to the type of goods that are sold in the shop. Selexyz, selling comparison goods, profits more from the unique character of the monument than Hema, selling convenience goods. As such Selexyz is willing to give more attention and spend a larger budget on a retail design that respects the monumental value of its location. Hema, having lower profit from the uniqueness of the place, will not invest much in an interior which deviates strongly from their standardizes retail design to emphasis the specific qualities of the building.

A problematic aspect in all three analysed case studies was the “after-life” of the monument. In all cases the user of the shop made numerous small interventions to adept the retail design to their changing needs. Because contemporary interventions in theory do not regard the monumental character of the building, no permission has to be asked at the monument service. Nevertheless such changes can seriously affect the quality of the place (Plevoets & Van Cleempoel, 2009).

A fundamental problem according to retail-reuse is the tension between conservation as a long-term activity and retail design as a short term activity. Therefore it is essential that the interventions made to transform the building for retail purposes are reversible. The Hema in Tongeren can be considered as not respectful retail design but all interventions made by Hema are reversible and as such do not harm the intrinsic value of the historic monument in which it is located. Not only the interventions which are related to the specific retail design of the tenant but also the interventions according to circulation, enlargement of the commercial area, etc. which were part of the master plan have to be taken into account. Selexyz Dominicanen as such is a very good example although the excavation of the cellar is not reversible and as such can be a point of discussion. But because the impact of this intervention was very well understood by the team, all necessary measures where taken to avoid archaeological evidence or information about the site would get lost. The case of Selexyz Verwijs on the other hand is more problematic. Although the interior of the bookshop is completely reversible, many irreversible interventions affected the intrinsic value of the building. The concept for restoration was not based on scientific conservation principles but was retail-led.

It is difficult to give a clear answer to the question of a tensile relationship between retail design and conservation. But if we consider conservation as a long-term activity and retail design as short term, it might be worthwhile to consider a retail function as a transitional stage. Especially when the concerned monument had been neglected or had been empty for a long period of time and needs to be upgraded. Although the master plan of Entre-Deux considers the church will be used for retail purposes over a longer period, the option to bring an other function in the church is still possible due to the concept of reversibility. Nevertheless the use of the church by Selexyz is definitely an improvement as this commercial activity provided funds for restoration - BGN has a rental agreement with the municipality of Maastricht for a period of 10

43 Private correspondence with Mr. Harry Pallada of SATIJNplus Architecten, restoration architect Dominican church on 02/09/2008, Maastricht (NL).

years – and the retail design definitely makes the atmosphere more visible for the visitor by making it into an experience.

The case studies also illustrate the necessity of all stakeholders working on the project with the same motivation and strive for a qualitative result on all levels. Therefore collaboration between the different parties is very important. The case study of Selexyz Dominicanen in Maastricht is an exemplary case of retail-reuse on the level of conservation, architecture, retail design and urban regeneration. This result is mainly caused by the fact that all different stakeholders strived for a qualitative result: The real estate developers, 3W and Multivastgoed, wanted to integrate the Dominican church in the master plan of Entre-Deux to reduce the physical distance between Entre-Deux and the main shopping street of the historic centre of Maastricht. Selexyz strived for an interesting retail concept that distinguished itself from other bookshops, the unique location of the Dominican church contributed to this. SATIJNplus worked for a scientific restoration of the church. Merkx+Girod wanted to make a functional retail design which provided an experience for the customer but at the same time respected the historic character of the church. The municipality of Maastricht wanted to find a solution for the old Entre-Deux which was a problematic spot in the historic centre and an upgrading of the Dominican church. Furthermore their was a good collaboration between the different stakeholders. As explained in the analysis of the case study, SATIJNplus and Merkx+Girod worked together since an early stage in the project. But the collaboration was not limited to these two stakeholders. Several meetings between all different stakeholders in the project took place throughout the progress of the project. At a certain moment, there were eighteen different parties involved in the project who were all represented in the meeting. The collaboration between all those different parties was led by Harry Pallada of SATIJNplus. He explains that in such a meeting, it is essential that all parties get the opportunity to express their ideas and personal needs and that all opinions are respected and considered as equally valuable.[43]

The bookshop Selexyz Verwijs, located in the former Hotel du Passage had a rather problematic conservation as explained in the evaluation of the project. Nevertheless Merkx+Girod adapted the retail design of the bookshop to the characteristics of the space. The bookshelves for example were going around the windows. As such the bookshelves on the ground floor were low to the ground and on the first floor they were positioned against the ceiling. The presentation furniture placed in the centre of the space was kept low so it would not disturb the spatial quality of the place. But the interventions made by the Merkx+Girod in this project were rather limited comparing to the scope of the project. Not all contemporary interventions that were executed by the restoration architect fitted well the retail concept of BGN. The vertical circulation through a spiral staircase for example could have been designed in a way that was more appropriate for commercial use. From an aesthetical point of view, there is a striking difference between the contemporary interventions designed by the restoration architect and those designed by the interior architect. This ambiguous approach of the contemporary aesthetics lowers the general quality of the design of the reuse project. A better collaboration is necessary to obtain a more harmonious design.

The project in Tongeren was in itself an interesting conservation project but the retail design by Hema did not respect the historic qualities of the building at all. This case was somehow different from Selexyz Verwijs in The Hague as here the problem was not so much in the differentiation of contemporary interventions between the restoration architect and the retail designer but in the fact that the retail design did not take into account the historic qualities of the buildings. During the restoration project,

there was a strong following-up of the project by the Commission of Monuments and Sites. For the retail design, there was no guidance at all nor regulations had to be followed.

conclusion

1. Guidelines for retail design in historic buildings

To encourage a qualitative rehabilitation of historic buildings into retail functions, it is necessary to establish guidelines. Existing guidelines and tools to help architects with reuse projects do not specifically deal with retail-projects (English Heritage, RICS, British Property Federation & Drivers Jonas, s.d.). Others mainly focus on the urban dimension and do not deal with the interior of the buildings and the retail design as such (EARTH et al., 2007, pp. 87-96; English Heritage et al., 2005, pp. 20-26). Nevertheless, the analysis and comparison of these different documents and the comparison of the literaturewith the conclusion of the case studies provide a framework for the development of guidelines for retail design in historic buildings. In what follows, nine such guidelines are presented:

1. RESTORATION CONCEPT
As illustrated by the case studies, the concept for restoration should be based on scientific research and should not be retail-led. Nevertheless it is essential that the concept for restoration anticipates to the retail design. For example by taking into account future circulation in the building, integration of services, etc.

2. USE AND FUNCTION
Deciding up on the new function of a monumental building is not an easy task. Several questions arise: Is a retail function the best new use for this building? Can the building match for the proposed function? Which type of retail is suitable? Can the new function provide enough resources for the maintenance of the building?

After analyzing if retail is a proper new use for the building, an organization chart for the space should be set up. To avoid an over-use of the monument the chart cannot be overloaded but from the other hand, a too limited occupation of the building will not provide enough resources for restoration nor for maintenance of the building. The intensity of the use of the building should be well balanced.

As noticed in the case studies, not all type of retail is suitable to bring into an historic building. Comparison-stores are more likely for retail-reuse than convenience-stores (supra p.47). English Heritage states "*If at all possible choose tenants or occupiers who appreciate the consequences and responsibilities of occupying a listed building*" (s.d., p. 19). To create a retail design that shows respect for the historic qualities of the building is only achievable when the monumental character of the building contributes to the retail concept. When a retail designer succeeded in his task, the historic qualities if the building can only be perceived as and is an excess value for the retailer.

3. QUALITY OF DESIGN
The importance of high quality contemporary interventions is stressed in almost all documents dealing with guidance in rehabilitation projects. In the report of the Inherit project, Quality & Contemporary Design is named as one of the success indicators towards good practice (EARTH et al., 2007, p. 90). English Heritage integrates "Strive for high quality design" as a separate criterion in the checklist for successful retail development in historic areas (English Heritage et al., 2005, p. 26). To ensure high quality of design, English Heritage proposes to organize a design competition. Although this can be interesting for large-scale urban projects, for retail design a competition is not always the best solution. The case studies learn us that the best result is obtained by a far-reaching collaboration between the different stakeholders involved in the project – owner, restorer, municipality, monument board, tenant, retail designer, etc. In the context of a competition, collaboration in a early stage of the

project is not evident. In many cases retailers prefer to work with the same designers that they worked with before. As such, design competition is not the best solution to obtain a high quality retail design that meets the wishes of the retailer and at the same time respects the historic building. The quality of the retail design can be obtained through constant discussion with the different stakeholders who assess the project from their point of interest – conservation, retail, urban planning, etc. The type of collaboration that is most appropriate for retail-reuse is a non-hierarchical, closed network. Pisano and Verganti (2008, p. 81) call this mode of collaboration 'consortium' which means it operates like a private club, with participants jointly selecting problems, deciding how to conduct work and choosing solutions to achieve a common goal.

4. RESPECT THE CONTEXT

Respect for the historic and architectural quality of the surrounding is stressed in all literature dealing with reuse of buildings and urban regeneration. But practice shows that many sad examples are at hand where the retail design does not show any respect for the historic building in which it is located. Yet, the case study of Selexyz Dominicanen shows that it is possible to design a successful retail project and at the same time a qualitative conservation project for the building.

The respect for the context should be twofold: (1) the original typology of the building should be respected and specific characteristics of the typology should be taken into account in the conservation project as well as in the retail design. (2) The specific values of the monument should be assessed and should be the basis for the conservation project. Moreover the values of the monument should be respected by the retail design and should be understandable for the public.

5. MATERIALS AND TECHNIQUES

Materials and techniques used for the new interventions should be as high in quality as those used in the historic building (EARTH et al., 2007, p. 113). But it is not necessary that these materials are the same. Contrasting materials, application of new techniques and contemporary design avoids the public to falsely understand the new interventions as being historic as is the case for certain interventions in Selexyz Verwijs.

6. FLEXIBILITY AND REVERSIBILITY

The problem of tension between conservation as long-term activity and retail design as short-term is already discussed in the conclusions from the case studies. Resulting, all interventions should be completely reversible to allow future changes. By this we mean interventions for the retail design, made by the tenant, as well as interventions set up in the master plan.

7. ECONOMIC VIABILITY

The project should be economically viable. For restoration and maintenance often public funding is available for some part of the costs. Therefore it is important that enough percentage of the available floor area can be used as commercial area. If necessary, extra commercial floor area can be created by the construction of new floors or through constructing a contemporary annex to the historic building. However, this kind of interventions only are acceptable when they respect the intrinsic values of the monument. The case studies of Selexyz Dominicanen and Hema in Tongeren in this context can be considered as good practice.

8. INTERDISCIPLINARITY

Both the literature study and the case studies illustrate clearly the importance of an interdisciplinary approach. Depending on the specific case, different stakeholders should be approached to collaborate in the project. But instead of different stakeholders only taking responsibility for 'their own part of the project', all parties should collaborate and reflect about all aspects of the project from their own point of interest. As such, a successful retail activity that is at the same time a qualitative conservation project can be created.

9. AFTER-LIFE

As discussed earlier in the conclusion from the case studies, the after-life of a monument is often problematic. To avoid problems regarding this issue, users need to be informed about the reason why interventions are made in a particular way and how the contemporary design interacts with the monument. Guidelines should be set up to help users in taking decisions; the interior architect or designer involved in the retail design can play an important role. After all, he could be the contact person to consult if the user has a question or wants to change something corresponding to his current needs (Plevoets & Van Cleempoel, 2009).

1. RESTORATION CONCEPT	- Not retail-led - Anticipates to the retail design
2. USE AND FUNCTION	- Balance intensity of use - Select retailer that profits from monumental character of the monument - Retailers selling comparison goods are generally more suitable that retailers of convenience goods
3. QUALITY OF DESIGN	- Strive for high quality of design - No competition for retail design - Quality of design obtained through discussion between different stakeholders
4. RESPECT THE CONTEXT	- Respect for the original typology of the building - Respect for the specific values of the building
5. MATERIALS AND TECHNIQUES	- New materials should be as high in quality as the historic materials - Avoid new interventions are falsely understood as being historic
6. FLEXIBILITY AND REVERSIBILITY	- Allow future changes to the retail design; the retail design should be completely reversible - Other function than retail should stay possible; all interventions foreseen in the master plan should be reversible
7. ECONOMIC VIABILITY	- Available commercial area should be large enough
8. INTERDISCIPLINARITY	- Select stakeholders according to the specific project - Different stakeholders collaborate within a 'consortium', a non-hierarchical, closed network - Each party is not only responsible for his own task but should reflect on the whole project from his own point of interest
9. AFTER-LIFE	- Inform users about the value of the building - Indicate a contact person (e. g. retail designer)

2. Implementation of guidelines

Redesign of historic buildings is a rapidly emerging discipline within the field of architecture and interior architecture (Jessen & Schneider, 2003, p. 9). Because of the large number and variety of knowledge areas involved, redesign of an existing building is a complex activity: the building to be redesigned can be viewed as an enlarged 'context' for the design project. All interventions should not only meet the demands of the client, but also match every decision with the existing building, its possibilities and its difficulties (Lindekens, Heylighen & Neuckermans, s.d., p. 221).

Also retailers use historic settings as a way to differentiate themselves from competitive retailers. Here, the retail designers should take into account the character and value of the historic building. But the tension between retail as a short-term and historic preservation as a long-term activity makes the retail-reuse project even more complex. The guidelines as formulated above are primarily meant to help designers when dealing with retail design in historic buildings. By following the nine steps described above, the complex problem of the projects is divided in different sub-problems which are less complex to solve.

Next to potentially help designers, the developed guidelines could also be applied by monument boards and conservators when dealing with the conservation of a building that will be reused for retail purposes. Currently, conservators and monument boards often react rather restrained against retail in a monumental building. The guidelines however could be used as a checklist for helping to obtain a retail design that respects the historic value of the building.

In addition to the guidelines of this thesis, the methodology could also be applied in practise. When monument boards need to formulate an advise about a retail-reuse project, they can evaluate the project on the three different levels as indicated in the thesis – the general characteristics of the typology, the specific characteristics of the monument and the after-life of the monument. Although the after-life of the monument cannot be analysed in the phase of design, designers can anticipate in three ways to the problems which we have noticed in all three cases. Firstly, the designers can be instructed to deliver a retail design which is flexible for later adaptations. Secondly by discussion the after-life of the monument in advance with the concerned retailer problems which occur in a later stage could be avoided. In the case the concerned retailer is a chain, other shops of the same retail company could be analysed to provide the possibility for certain changes in the future. Thirdly could anticipate to the problem of unpacked boxes standing in the shop by providing enough space for storage.

The next question rising is how to communicate the conclusions of this thesis to the different parties involved in retail-reuse projects. A first possibility is through courses for student retail designers and eventually for all (interior) architecture students.

A second option is to organise lectures for architects, conservators, retailers etc. A channel to reach a large group of possibly interested people is by contacting them through professional associations. In Belgium, architects could be reached through NAV (Vlaamse Architectenorganisatie, 2009), interior architects through AINB (Associatie van interieurarchitecten, 2009), independent retailers through Unizo (Unie van Zelfstandige Ondernemers, 2009) and large retail companies through Voka (Vlaams netwerk van ondernemingen, 2009). an other chanel to reach different parties involved in retail-reuse of protected buildings is through the regional monument boards or in Flanders through *Monumentenwacht* (Monumentenwacht

44 *Monumentenwacht Vlaanderen* can be translated as 'Monument Watch Flanders'

Vlaanderen, 2007).[44]

A third possibility for communicating the guidelines is by distributing a brochure among the different parties involved in retail-reuse of monumental buildings. The publication of English Heritage (2005) 'Retail Development in Historic Areas' can be used as an example. The publication exists of three sections: a theoretical part focusing on the formulation of the problem, a section with case studies and a conclusion which contains specific guidelines. A reference list for further reading is included. The content of this publication is very summarized and to the point, but the reader is not stimulated to evaluate the content in a critical way. The case studies included are interesting examples but apart from general information, no critical evaluation is included. Nevertheless, it could be interesting to stimulate the reader to form a personal opinion on the topic and to think critical about the given examples. Besides the content of the brochure also other elements have to be taken into account. The way of communication has to be clear for a large group of people, having different backgrounds – architects, conservators, restorers, urban planners, retailers, etc. As such, the language used should be uncomplicated and illustrated with pictures and plans since verbal descriptions for designers often are hard to translate into design knowledge (Lawson & Loke, 1997). Moreover, the publication should be easily accessible. It could be distributed by the Service of Monuments and Sites in a printed version or as a download from their website.

Although this thesis in practise was restricted to historic buildings that were legally protected as a monument, the guidelines and methodology could be applied also for not-protected historic buildings. Even though, less parties will be involved in the project when the building is not protected – the Service of Monuments and Sites will not be involved and restorers will only be involved rarely – many aspects of the process will be comparable or the same as in projects with protected buildings.

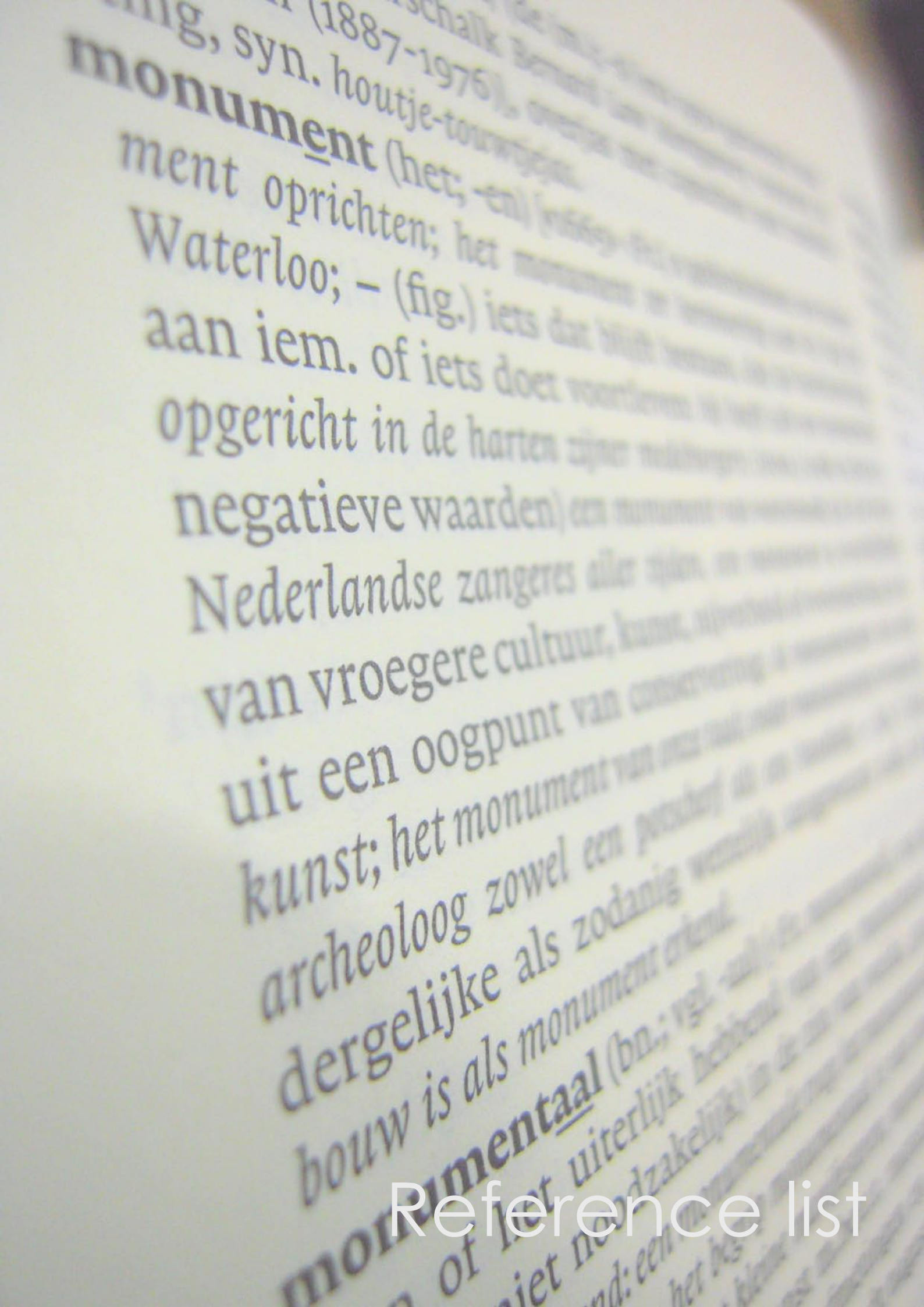
3. Discussion

This research can be considered as a starting point for further research within the field of retail-reuse. It is not meant to be a finished document but can be understood as a report of an analysis of the current situation within the limitations as stated in the glossary and the criteria for selection of case studies.

The classification system which subdivides historic buildings in different categories and typologies suitable for retail-reuse could be further developed. As the scheme is primarily based on literature dealing with reuse of buildings, future publications can provide new insights to extend or specify the scheme. Furthermore tests like the student project could be repeated on a larger scale or in different cities in Europe, to extent the external validity of the results. After all, the diversity and frequency of certain categories and typologies within a city centre depends on its history and geographical location. For example cities that in the past were important religious centres will have more religious heritage to reuse than cities without, just as important industrial areas have more industrial heritage. By making inventories of carefully selected cities that represent different urban histories, a more complete overview of existing cases could be set up. Moreover certain typologies are specific for one country or region. Also these specific building types could be included in the classification whenever cases are available. Following such a work stream, the classification system could be developed to be a more externally valid reliable method.

Although the three selected case studies are very diverse and as such are representative for a broad area of the current situation, they do not represent the complete area of research. Firstly, as the cases were limited to medium-branched retailers, no conclusions about high-branching stores can be made (supra p.30). In the future it should be assessed if the guidelines are valid for exclusive retail activities too. Secondly, the cases are limited to Belgium and the Netherlands. Nevertheless, cases given as an example in the literature study show that a different approach towards retail-reuse exists in different parts of Europe. To provide a more complete overview of the European situation, case studies in different European countries should be analysed. Finally, a research that includes shopping centres, beside single stores, should be set up. However here it is important not only to focus on the large scale (the urban and architectural dimension) but to give enough attention to the smallest scale of the project (the interior).

As a result we can say that the conclusions, in the form of nine guidelines for retail-reuse projects, have a large internal validity but they do not pretend to be externally valid for all types of retail-reuse all over Europe. As this research is conducted within the context of the Raymond Lemaire International Centre for Conservation, the focus of research is on conservation issues. Nevertheless retail-reuse is a multidisciplinary discipline which needs to be studied from the different viewpoints including urban regeneration, retail, legislation, etc.



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45 All pictures and figures without reference are made by the author

2. Pictures and figures[45]

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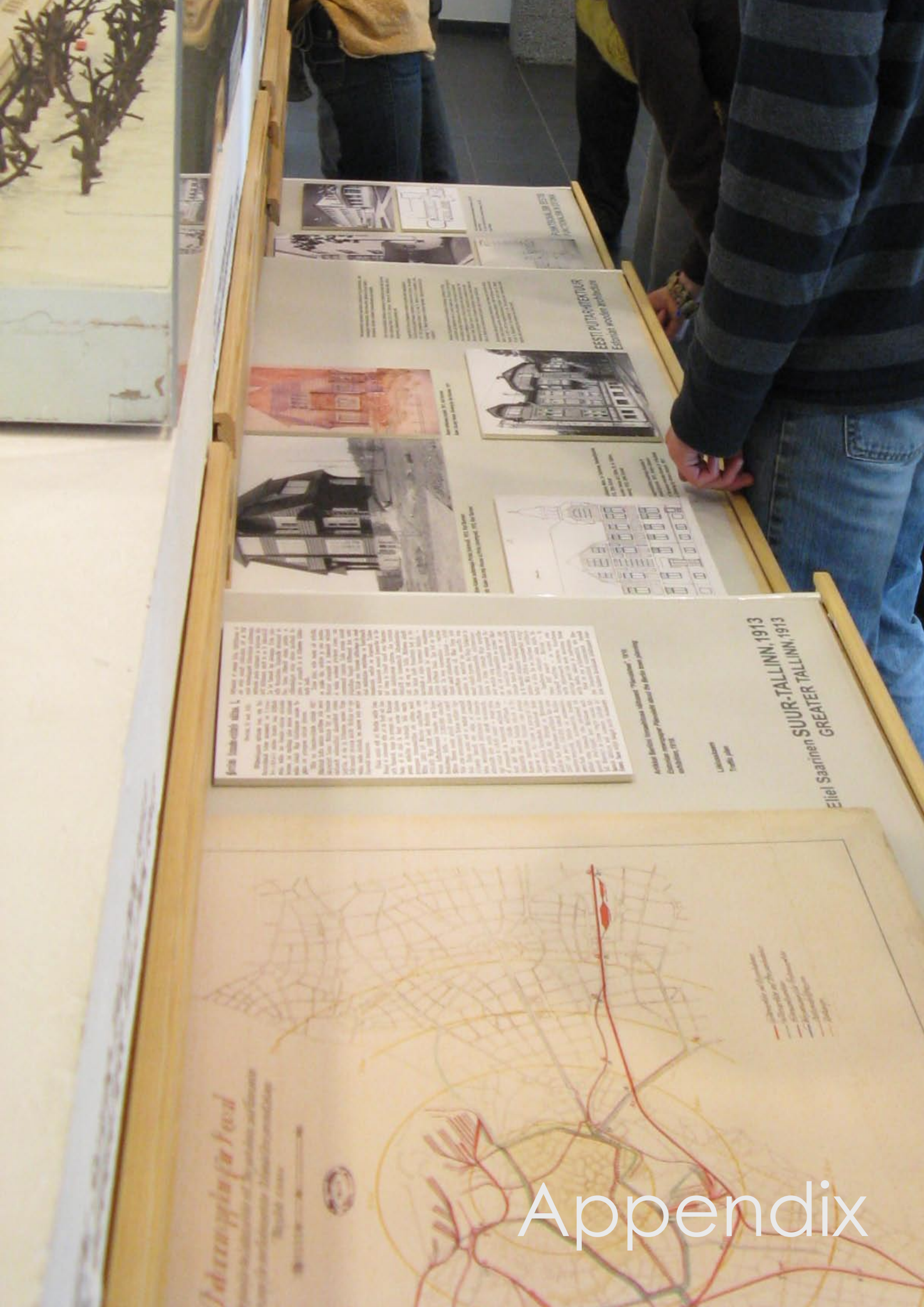
EESTI PUITARHITEKTUUR
Eliel Saarinen SUUR-TALLINN, 1913
GREATER TALLINN, 1913

Appendix

List of Appendix:

1A: Inventory historic buildings with retail function, Hasselt I
1B: Classification historic buildings with retail function, Hasselt IV
2A: Inventory historic buildings with retail function, Antwerp VII
2B: Classification historic buildings with retail function, Antwerp VIII

Appendix 1A:
Inventory historic buildings with retail function, Hasselt

FOTO	WINKEL	ADRES	BESCHERMD MONUMENT	TYPOLOGIE
1	Lutex	Aldestraat 10	Ja	Town House
2	Essentiel	Aldestraat 29	Ja	Town House
3	Smets Tailors	Aldestraat 34	Ja	Town House
4	Filou & Friends	Aldestraat 36	Ja	Town House
5	Pal Zileri	Aldestraat 46	Ja	Tond House
6	Press Shop	Diesterstraat 1	Ja	Town House
7	Apotheek	Diesterstraat 4	Ja	Town House
8	Lingerie Joli & Marccain	Diesterstraat 6	Ja	Town House
9	Stijn Helsen	Diesterstraat 14	Ja	Town House
10	Mango	Grote Markt 1	Ja	Town House
11	Massimo Dutti	Grote Markt 2	Ja	Factory
12	Apotheek	Grote Markt 3	Ja	Others
13	Optiek Tackoen	Havermarkt 4	Ja	Town House
14	Parfumerie Theo	Havermarkt 11	Ja	Town House
15	Mandarin & Mint	Havermarkt 12	Ja	Town House
16	Cleo Cleo	Havermarkt 13	Ja	Town House
17	De Slegte	Havermarkt 14	Ja	Town House
18	't Vitamientje	Havermarkt 19	Ja	Town House
19	Oosterbos Slagerij	Havermarkt 21	Ja	Town House
20	Casi	Havermarkt 23	Ja	Town House
21	Bartok	Havermarkt 26	Ja	Town House
22	't Calorielje	Havermarkt 27	Ja	Town House
23	Linx	Havermarkt 29	Ja	Town House
24	Donum	Havermarkt 31-35	Ja	Post Office
25	Mercken	Havermarkt 32	Ja	Town House
26	Grutman	Havermarkt 47	Ja	Semi – Public/ Others

27	Hunkemüller	Hoogstraat 1	Ja	Others
28	M&S	Hoogstraat 2	Ja	Others
29	Vero Moda	Hoogstraat 4	Ja	Town House
30	Cassis	Hoogstraat 5	Ja	Town House
31	Ici Paris	Hoogstraat 7	Ja	Factory
32	Avance	Hoogstraat 8	Ja	Town House
33	L&L	Hoogstraat 12	Ja	Town House
34	Marcus	Kapelstraat 3	Ja	Town House
35	Parelwinkeltje	Kapelstraat 4	Ja	Town House
36	Bruno Antognini	Kapelstraat 5	Ja	Town House
37	Escada	Kapelstraat 6	Ja	Town House
38	Max Mara	Kapelstraat 6-8	Ja	Town House
39	Sota	Kapelstraat 28	Neen	/
40	Corners	Kapelstraat 43	Ja	Others
41	Marccain store	Kapelstraat 44	Ja	Church and Chapel
42	Flamant	Kapelstraat 46	Ja	Town House
43	Buzzi & Ko	Kapelstraat 47	Ja	Town House
44	Eddy Heleven	Kapelstraat 48	Ja	Town House
45	Kunstgallerij CGH	Kapelstraat 51	Ja	Town House
46	Hugo Boss	Kapelstraat 55	Ja	Town House
47	Stijn Helsen	Kapelstraat 57	Ja	Town House
48	Twee Torenwijk	Maastrichterstraat	Ja	Town House
49	The Flash	Maastrichterstraat 2	Ja	Town House
50	The Phone House	Maastrichterstraat 3	Ja	Town House
51	Bakkerij Het Graantje	Maastrichterstraat 5	Ja	Town House
52	Base Shop	Maastrichterstraat 6	Ja	Town House
53	Sports World	Maastrichterstraat 9	Ja	Semi Public/ Others
54	Panos	Maastrichterstraat 22	Ja	Town House

55	Noa Noa	Maastrichterstraat 32	Ja	Factory
56	BelCompany	Maastrichterstraat 31-33	Ja	Town House
57	2x Kadet	Maastrichterstraat 38	Ja	Town House
58	Friis & Company	Maastrichterstraat 40	Ja	Town House
59	Apotheek Goossens Luc	Maastrichterstraat 56	Ja	Town House
60	Huis Van Het Kind opvoedingswinkel	Maastrichterstraat 65	Ja	Factory/other
61	Il Pasticcio	Maastrichterstraat 72	Neen	/
62	Ben Van Orshaegen	Maastrichterstraat 78	Neen	/
63	Domus Casei	Maastrichterstraat 96	Ja	Church and Chapel

Appendix 1B:
Classification historic buildings with retail function, Hasselt

CATEGORY	TYPOLOGY	CHARACTERISTICS REGARDING RETAIL-REUSE	EXAMPLES
Industrial heritage	Warehouse Factory Large industrial site	– large area – open structure → easy to adept to new use – good location for urban renewal projects – people see industrial heritage often as 'their' heritage – attractive for 'creative class' - high cost for realization and maintenance	Ici Paris M&S Massimo Dutti Noa Noa
Religious heritage	Church and chapel Convent	– location - closed architectural typology - churches: small area compared to volume › high maintenance costs - sacral atmosphere	Domus Casel Marccain Store
	Beguinage Presbytery	! generally residential reuse	
(Semi-)public buildings	City hall	– central location ! generally ceremonial, touristic or cultural reuse	
	Post office	– central location – large area ! single shop / shopping centre ! often combined with residential function on the upper floors	Donüm, hasselt
	Railway station	– location ! generally not completely reused but extended › retail becomes important	
	Bank Building		Grutmon
	Others		
Residential buildings	Castle Country house Farm Hostel	- location ! generally residential reuse If architectural and historic significant building → culture In case of economic function → hotel or restaurant	Apotheek 'in het zwaard" Corners Huis Van Het Kind opvoedingswinkel Hunkemüller Sports World
	Town house	– location ! often combined with residential function on the upper floors	2x Kadette Apotheek Apotheek Goossens Luc Avance Bakkerij Het Graantje Base Shop Batrak BelCompany Bruno Antognini Buzzi & Ko Cassis Cleo Cleo Cosi De Slegte Eddy Heleven

Residential buildings	Town house	– location ! often combined with residential function on the upper floors	Escada Essentiel Filou & Friends Flamant Friis & Company Hugo Boss Kunstgallerij CGH Lingerie Jolie & Marocain L&L Linx Lutex Mandarin & Mint Mango Marcus Max Mara Mercken Oosterbos Slagerij Optiek Tadcoen Pal Zilliri Panos Parelwinkeltje Parfumerie Theo Press Shop Smets Tailor Stijn Helsen 't Calorietje 't Vitamientje The Flash The Phone House Twee Torenwijk Vero Moda
Military buildings	Fortress Army base Barrack	- location - closed architectural typology	
Buildings with initially a retail function	ground floor shopping/upper floors dwelling	– location - initial shop area is rather small compared with contemporary requirements – dwelling on upper floors can be used as stockroom or to extent the shop	
	Passage	– location - small area per shop - maintenance costs	
	Department Store	– location - changes in requirements retailers	

Appendix 2A:
Inventory historic buildings with retail function, Antwerp

Appendix 2B:
Classification historic buildings with retail function, Hasselt

Categorie	Typologie	Karakteristieken	Voorbeelden
Industrieel erfgoed	Magazijn Fabriek Industrieterein	grote ruimte + open structuur --> makkelijk nieuwe functie toe te kennen + goede locatie voor vernieuwende stedelijke projecten + mensen zien hun industrieel erfgoed dikwijls als hun erfgoed + aantrekkelijk voor de creatieve klasse + hoge kosten voor de realisatie en het onderhoud -	Inno Galeria°
Religieuze erfgoed	Kerk en kapel Klooster	locatie + architecturaal gesloten typologie - kerken: smalle ruimte vergeleken met het volume --> hoge onderhoudskosten - sacrale atmosfeer --> sociale weerstand -	Donum H&M°
	Begijnhof Presbyterium	! Algemeen residentieel hergebruik	
Openbare gebouwen	Stadshuis	centrale locatie + ! Algemeen ceremonieel, toeristisch of cultureel hergebruik	
	Postkantoor	centrale locatie + grote ruimte + ! Een enkele shop / shopping centre ! Vaak gecombineerd met residentiele functie op de bovenste verdieping	
	Treinstation	locatie + ! Algemeen niet helemaal hergebruikt maar uitgebreid	
	Kantoor	locatie + open ruimte +	Fossil° H&M°
	Bank	centrale locatie + kleine ruimte -	Verso°
	Ander	grote ruimte + centrale locatie +	Stadsfeestzaal
Residentiële gebouwen	Kasteel Landhuis Boerderij	locatie - ! Algemeen residentieel hergebruik als het een architecturaal en historisch belangrijk gebouw is --> cultuur in geval van economisch functie --> hotel of restaurant	
	Rijwoning	locatie + ! Vaak gecombineerd met residentiele functie op de bovenste verdieping kleine ruimte - veel niveau's +	Aveda° Closing date° GiouGi lilLala° Kaat Tilley° Marie-Marie° Nobody° Soria Rykiel°
	Herenhuis	veel niveau's + locatie + ruime inhoud + hoog plafond + sierlijk lijstwerk en andere ornamenten + grote schouwen + hoge kosten voor realisatie -	BCBG MAXAZRIA Dexia (Herenhuis, daarna hotel)° Erny Van Reijmersdal Marc O'polo Oger° Oxford° Verso° WE°

Residentiële gebouwen	Burgerwoning	relatief kleine gebouwen - locatie + veel verdiepingen +	Celio° Essentiel Flamant° Hermes John Braye Melvin° Park Avenue Peak performance° Scottsdale Mercken
	Burgerhuis met koetshuis	locatie + achteringang via koetshuis –	
	Hotel	grote ruimte + veel indelingen - locatie +	Dexia° Celio° club
	Clubhuis	locatie + kleine ruimte -	Fossil°
Militaire gebouwen	Fort Legerbasis	locatie - gesloten architecturale typologie -	
Gebouwen met een handelsfunctie	Benedenverdiep winkel/ bovenverdiep woning	locatie + de eigenlijke winkelruimte is eerder klein in vergelijking met tijdelijke vereiste - bovenste verdieping kan gebruikt worden als stockruimte of als uitbreiding van de winkel	
	Gallerij	locatie + kleine ruimte per winkel - onderhoudskosten -	
	Winkel	locatie + veranderingen in de eisen van retailers open ruimte + stockage +	Aveda° Boomerang Celio° Closing date° Flamant° Iittala° Inno Galeria° Kaat Tilley° Marie-Marie° Massimo Dutti Melvin° Nobody° Oger° Oxford° Peak performance° Sonia Rykiel° WE°

° hebben 2 verschillende typologieën