

ON PERSPECTIVE:

THE MODERNIST PAND MOOREN





*'Everything we hear is an opinion, not a fact.
Everything we see is a perspective, not the truth.'*
-Marcus Aurelius-

Acknowledgements

I am in the fortunate position of being surrounded by people who help and inspire me. And I mean that in general, but ever since I started to study Adaptive Reuse at Hasselt University, I sometimes feel as if many of my life paths converge.

Just over 100 kilometres from home, in Belgium, I met the whole world. Thanks to the wonderful people I get to study with, thanks to Linde van den Bosch for teaching and for her relentless effort to organise everything, and special thanks to my tutors Nikolaas Vande Keere and Colm Mac Aoidh for their dedication and help.

It was Jeu van Helden who put forward Pand Mooren as a possible graduation project. He was one of the people who successfully fought for the preservation of this building in 2007 and who would have preferred me to call it 'Gebouw Mooren'. Jeu made his working group archive available, answered all my questions and put me in touch with Wim Moorman, who also shared his archive, knowledge and numerous weblogs with me. My thanks for this are enormous.

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Thanks to Carool van Kuijck of the Historische Kring Horst for all the information about the history of Horst and for bringing me in contact with Mrs Mooren, who lived in Pand Mooren from the beginning.

I won't soon forget the interview I had with Mrs Mooren. She overcame her reluctance to go back to a time that, for her, did not have only good memories. I have a deep respect for her openness, and integrity and thanks for sharing this with me.

Giel Martens knows his uncle Lei Martens (the architect) only from his childhood. So for him, too, it was sometimes guessing how certain design choices came about. Thanks for your openness and digging into your memory!

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Thank you to my children, parents, family and friends who sympathise with the progress and understand that I am socially a temporary recluse.

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1 Introduction.

A first look at Pand Mooren.



Fig. 1.1 Pand Mooren just before opening in 1960, Courtesy of Werkgroep Behoud Gebouw Mooren

1.1. Motivation and Background

I knew the discourse around Pand Mooren in 2007, mainly from the media, and it has always intrigued me why this building evokes so many emotions. In exploring Pand Mooren as a possible subject for graduation, I was surprised. On the one hand, the beautiful shape of the building and the proportions between the volumes. It hit me that this quality is so poorly visible. Only a few square metres across the street provide a complete view of this modernist building. When I went to take a closer look at it, the chipped concrete, the rusted railings, and the closed curtains made me sad. It turned out to be a first introduction to the many faces of the property. Not only literally but also how you can look at the building.

1.2. Introducing Pand Mooren

In 2007, Horst municipality wanted to demolish Pand Mooren, dated 1960. In the application for the demolition permit, it is even called a disruptive element in the urban structure of Horst town centre. Also, many inhabitants of Horst find it an ugly building. Most of them are unaware of its unique architectural and historical value. They saw (and still see) it as a bleak building which doesn't fit in with its surroundings. A group of residents, however, stood up for this piece of recent heritage. They successfully managed to preserve the building.

Pand Mooren also has other names, such as the widely used 'The Twin Towers', as well as 'De Witte Raaf' (The White Raven) or the lesser-known

'Horster Winkelpaleis' (Horster Shopping Palace). But this thesis uses the name Pand Mooren, where Pand is a Dutch word for premises.

Originally the building was built for the two brothers, Jan and Jef Mooren. It served as housing for both their shops on the ground floor and in the two towers, each of them lived with their families. Over the years, it has had different owners but even more different tenants. Both towers currently contain social housing. Mr Sushi Horst brings life to the building on the ground floor, and most young people in Horst aan de Maas know Pand Mooren from this. However, the rest of the building makes a lifeless impression behind closed curtains. As mentioned above, it was a very innovative project when it was built. Not only because of the architecture and construction method, but the retail concept was also far ahead of its time. From the beginning, there was criticism of its location close to the historic and beloved building 'Het Groenewoud'. And over the years, the incorporation has further deteriorated as the town hall was extended in 2002 with a considerable volume on the side of Pand Mooren.

1.3. Problem statement - Not demolishing is not the same as preserving

Pand Mooren has been rescued from demolition. However, not demolishing is not the same as preserving. This statement will be explained further in this section.

According to Assman, buildings are 'islands of time' where memories have crystallised and serve as an anchor for the cultural memory as shared knowledge, which is obtained through generations and reproduce the group's identity (Assmann, 1995). Frances Downing investigated memories of places and also pointed out their significance for a community: 'They identify who we are as individuals. At the same time, they tie us to networks of people, culture and society (Downing, 2003).

It is, therefore, not just about preserving the building for future generations but also about letting it tell the stories it carries. For various reasons, the building can now not shine and tell the stories enclosed in it. In other words, the value of the building is now not fully seen.

1.4. Research questions

The following research question needs an initial exploration of the concept of adaptive reuse. Plevoets and Van Cleempoel do not provide us with a strict definition, but their designation provides a good delineation. They refer to a definition of 'rehabilitation' as formulated by the USA Secretary for the Interior's Standards of the treatment of Historic Properties:

'The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those proportions or features, which convey its historical, cultural, or architectural values' (USA Department of the Interior/Interior, cited by Plevoets and van Cleempoel, 2019, p.23).

Additionally, Plevoets and Van Cleempoel describe that the aspect of changes, both in the physical sense as well as a functional change is not adequately reflected in the definition of rehabilitation. Unfortunately, they then build on describing Adaptive Reuse only as a discipline and do not come up with a tightened definition of Adaptive Reuse as an activity.

In his legendary and still timely article 'Old buildings as palimpsest' from 1976, Rodolfo Machado provides valuable further interpretation on the use of historical values in the adaptive reusing of existing buildings:

'In the process of remodelling, however, the past takes on a greater significance because it, itself, is the material to be altered and reshaped. The past provides the already-written, the marked 'canvas' on which each successive remodelling will find its own place. Thus, the past becomes a 'package of sense', of built-up meaning to be accepted (maintained), transformed, or suppressed (refused)' (Machado, 1976, p.49)

So rephrasing all the above adaptive reuse can be described as a way to create more value for the users and the environment by giving new meaning to the architecture, paying special attention to the original ideology in the present time in order to find an improved relationship between form and function.

Against the background of this outline, the research question of this thesis is:

How to adaptively reuse the Pand Mooren bearing special consideration to its radical modernist aesthetic principles and its social and urban embeddedness?

1.5. Methodology

The used research methods are extensive and diverse. The following activities were performed:

- **Field research outside** with sketches, photos and surveys
- **Visit the building** and interview a current user
- Studying construction **drawings and drawing** the building in 3D
- **Archival research and talking to people** (collecting historical photos and texts) at the archive at the municipality and at the Horst Historical Circle
- Making **historical timelines** and sketches of the building itself, the neighbourhood and the village of Horst.

- **Archive research and an interview** with Mrs Mooren, the widow of Jan Mooren
- **Archival research and an interview** with Giel Martens, the nephew of the late architect
- **Literature review** of functionalism against the background of architecture in the Netherlands and in Limburg
- **Archive research and an interview** with people from the 2007 protest group (Jeu van Helden and Wim Moorman) for the preservation of Pand Mooren
- **Study historical maps** and make developments legible by sketching the essentials
- **Archive research and an interview** with people from the municipality (Alderman de heer Elbert Joosten and Noelle Janissen)

As the quote from Aurelius at the beginning of this thesis also indicated, opinions are not facts and perspective is not truth. To properly interpret and evaluate the value and qualities of Pand Mooren, multiple sources of research were pointed out. These range from objective to subjective. And depending on their place in this scale, the methods needed vary between observing and interpreting. Contained in a self-developed diagram.

1.6. Reading Guide

Let's shed light on how this thesis is organised. Hopefully, the introduction has already given an overall picture. The common thread of this thesis is perspective. Nowhere did the different points of view become clearer than during the discussion on the preservation or demolition of Pand Mooren in 2007. Therefore, the findings in this regard are described in the next chapter. In Chapters 4, 5 and 6, we highlight successively the history, present and future. The findings lead to a description of the approach in Chapter 6 and finally, the conclusions in Chapter 7. And should you wish to take a closer look at particular sources or topics, you will find them in appendix at the end of the thesis.

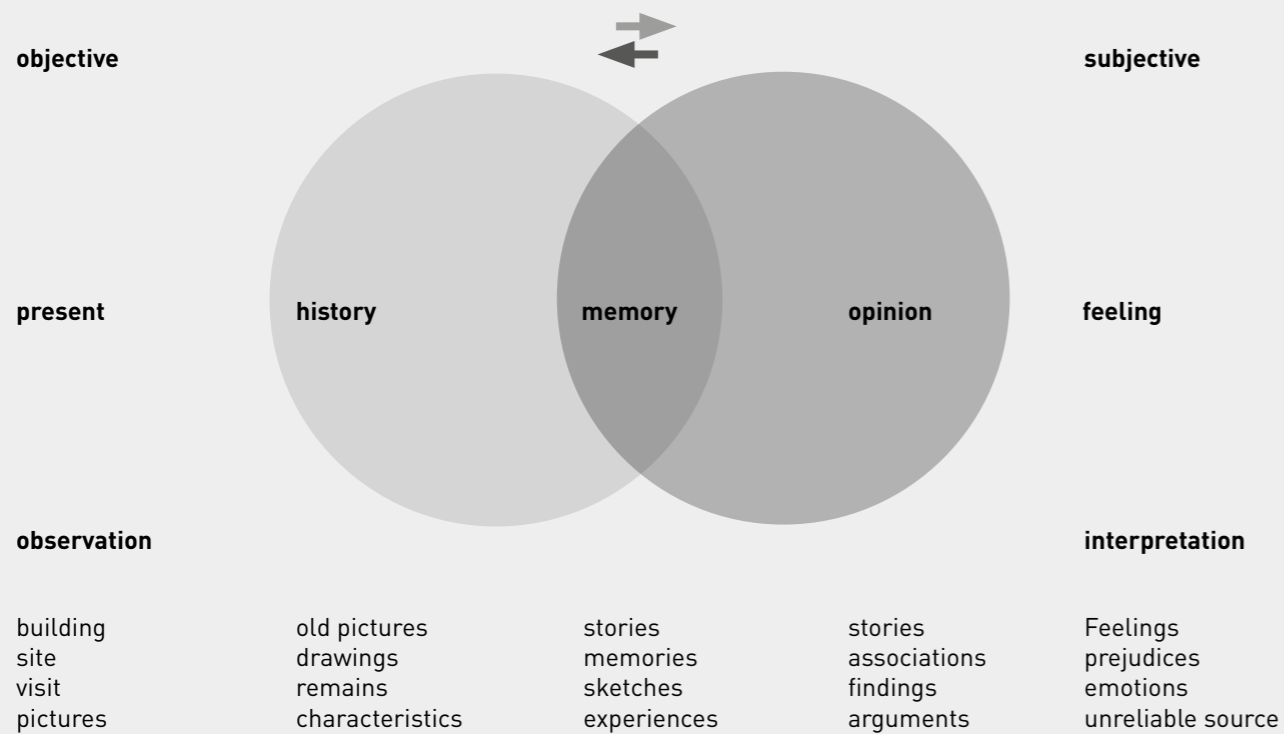


Fig. 1.2 Scheme of sources and activities for adaptive reuse, 2023, Self-developed.

2. Perspective. Viewed from different angles.



Fig. 2.1 Horster Band Campaign celebrates reaching the final spot with a mini concert on the roof of Pand Mooren, 2010, Dagblad De Limburger 29-03-2010

2.1. The discourse in 2007

On 11 January 2007, the local newspaper Dagblad voor Noord-Limburg published a report that the Horst municipality wanted to demolish Pand Mooren to make way for starter houses. The article report (Fig. 2.2) headlined 'Pand Mooren Horst awaits

demolition hammer'. The reporter describes the difference in appreciation of the building from residents: 'The building, considered by many to be hideous, but by others a beautiful example of 1960s architecture, is not on the list of characteristic Horster premises, according to the councillor'.



Pand Mooren Horst wacht slopershamer

HORST
VAN ONZE VERSLAGGEVER

Pand Mooren aan de Groene woudstraat in Horst, in de volksmond ook bekend als 'Twin Towers', wordt in 2008 gesloopt. Er komen starterswoningen voor in de plaats.

Dat heeft wethouder Leon Litjens (CDA, Ruimtelijke Ordening) van Horst aan de Maas dinsdagavond gezegd na vragen van SP-fractie leider Thijs Coppus in de gemeenteraadsvergadering. Volgens Litjens is pand Mooren, vernoemd naar de elektrozaak die er jarenlang gevestigd was, in zo'n slechte staat dat er niets anders opzit dan sloop. Het gebouw, volgens velen foelieijk, maar door anderen beschouwd als een prachtig staaltje van jaren-zestigarchitectuur, staat volgens de wethouder niet op de lijst van karakteristieke Horster panden.

Op de locatie moeten achttien starterswoningen verrijzen. Een aannemer is bezig met de uitwerking van de plannen. De gemeente heeft enkele voorwaarden gesteld. „We willen bijvoorbeeld dat het vrije zicht vanuit het centrum op restaurant Het Groene Woud aan de Jacob Merlostraat blijft. Dit gebouw, dat wel karakteristiek is, moet niet ingekapseld worden door nieuwbouw”, aldus Litjens. Volgens Litjens staan sloop en nieuwbouw gepland voor januari 2008.

Fig. 2.2 Pand Mooren Horst awaits demolition hammer, Dagblad De Limburger 11-01-2007. Courtesy of Werkgroep Behoud Gebouw Mooren.

In response to this article, a group of residents of Horst rose up to save this piece of modern heritage from demolition. In a short time, they organised a dialogue with the municipality, with experts and with residents of Horst.



Fig. 2.3 The werkgroep Behoud Gebouw Mooren. Fltr: Wim Moorman, Mart Willems, Jeu van Helden and Thijs Coppus, 2023, Self-developed sketch based on pictures



Fig. 2.4 Various speakers at the forum night on 26-3-2007. F.l.t.r.: Hay Martens (brother of the deceased architect), Wiel Spreeuwenberg, Gertjan Timmer, and Ben Keijsers (architect), Courtesy of Werkgroep Behoud Gebouw Mooren.

This took shape through conversations, an online blog (not existing anymore) with the possibility to engage, email, a forum evening, and the opportunity to sign their manifesto. See for the full text of the manifesto Attachment 2 (Werkgroep Behoud Gebouw Mooren, 2007).

Their activities led to commotion in many forms, which was then also picked up by the media. One of the first results was the organization of a theme evening with experts by one of the political parties. The municipality also had several experts give advice.

Consultancy firm Dukers and de Cock concluded in April 2007 that the building was technically in fair to good condition, but that it would not be profitable to repurpose it as offices or for housing. (Dukers & De Cock, 2007).

A report was also made by Thijs Pubben, a heritage expert official from the neighboring municipality of Venlo. Pubben concludes: 'The Pand Mooren seems to tolerate no compromises: people are either for it or against it. But even if the building is not perceived as 'beautiful', there must be an appreciation for its importance for Horst'. He quotes art historian Jos Pouls' contribution, in which he makes a comparison with the Glass Palace in Heerlen:

... "Truly a typical building of the early 1960s and very rare in the villages. Based on the photos, I think it is a beautiful building, which can certainly shine wonderfully for Horst back in its original transparency, completely in the style of modernism. If Martens is not as great as Peutz, the power of his modernist imagery is certainly no less. No new building can compete with that" (Pouls by Pubben, 2007, p26).

And he finishes his paper by concluding that Pand Mooren has aesthetic and cultural-historical value and is important from the point of view of architectural history, as it represents the first example of concrete frame construction and thus a break with traditional building. (Pubben, 2007).

On 5 July 2007, the municipal executive considered the issue, including the advice of the monument committee (see Attachment 1) mentioned above: 'Preserving the property meets the increasing pressure to pay attention to history and pictoriality' (Cox, 2007). They decided to keep the property and sold it to a business owner under strict conditions. Pand Mooren was saved from demolition.

The 2007 discussion shows how different the perspective of the people who got involved is. Different arguments at different levels of abstraction. It is interesting to take a closer look at what story is hidden under these opinions.

2.2. A closer look at the perspective of the inhabitants of Horst aan de Maas

On 31 May 1961, a local camera crew filmed daily life in the village of Horst. These recordings of more than an hour, give a unique insight into life at that time. Pand Mooren with the shops of brothers Jan and Jef Mooren is also featured, only recently opened eight months previously:

When you watch the footage, you become very aware of the zeitgeist of the period and how the shop building stood out from the rest of the buildings in Horst at the time. The newspaper Dablad voor Noord-Limburg praised this new shopping center. Their article from 10 September 1960 describes the transformation of retail towards self-service: 'the days of the grocer shuffling behind his counter in the morning, to be assisted by his wife under a



Figures 2.5 Screenshots from a movie recorded at 31-5-1961 by the joint Youth organisations Horst



Fig. 2.6 Opening ad in The Echo dated 15-9-1960. 1960, [Editorial article De Echo]. Courtesy of Werkgroep Behoud Gebouw Mooren.

leisurely chat about the weather, laboriously weighing and packing his products are long gone' (Crescendo met zelfbediening, 1960).weather, laboriously weighing and packing his products are long gone' (Crescendo met zelfbediening, 1960).

At the opening on 15 September 1961, the same newspaper wrote about the starkly contrasting newly-risen building that had grown out of concrete and prefab in Horst from a whole new world. They realized that it may yet prove to be a little too revolutionary for many and praised the guts of the architect and the underwriters for breaking with conventional design (Twee Mooren-winkels openen in Horst, 1960).

The local weekly De Echo in Horst reported about the opening of Pand Mooren. A passage from this article: 'Many were content to admire only the exterior, where as much as inside, they had a wide view of the beautiful and valuable items displayed in the showcases. The great courage of the two young entrepreneurs with the well-known business flair of father and mother Mooren in the background will do much to ensure that Horst will become and remain the place to buy for the residents of the suburbs even more than before' (Verrijking van het plaatsbeeld, 1960).



Fig. 2.7 Differing opinions on Pand MoorenFrom the flyer of the action group Behoud Gebouw Mooren, 2007, Courtesy of Werkgroep Behoud Gebouw Mooren.

It is not entirely clear from the sources examined whether Pand Mooren was universally praised at the time it was built. It seems that the arrival of the large modern shops was seen as progress. The building was not allowed to obstruct the view of the monumental neighboring Groenewoud property, however, it was built very close to it.

Figure 2.7 shows the inside of a flyer, created by the aforementioned Working Group Behoud Gebouw Mooren. It provides an anthology of residents' responses to the discussion and is therefore a perfect illustration of how radically different people view this building (Werkgroep, 2007).

Some of the cries of disgust from Figure 2.7: *"This building fits the following descriptions: construction huts, portacabins, block boxes, straightforward, aquariums"*.

"It is inconceivable that the building was ever allowed to be built, it is simply an ugly block. Demolish it as soon as possible".

"In any case, I would be mortified as a Horsten native".

Although one resident would like to keep it as a symbol of failure:

"The building hurts your eyes, but it also hurts all of our wallets. Tons were recently spent on a refurbishment for the purpose of temporary housing in the municipality. So let it, therefore, stand (in all its ugliness) as a reminder of two past failures."

Those in favour of preservation referred to the unique character, partly in comparison with the properties built in Horst at the beginning of the new century:

"Because of the massively chosen 1930s style, it is slowly becoming Horst uniformity-worst. Can this characterful building please stay?"

"Surely it won't happen that this (almost only) modern building will be demolished, while one boring dark apartment complex after another is poured out of the ground? Mortal sin."

"It is a beautiful property, which can certainly shine wonderfully back in its original transparency for Horst. Totally in the style of modernism. No new building can compete with that."

Cultural history adviser Leon van Meijel reflects on the building and on the lively discussion that kept Horst under wraps for several months. He describes the property as a typologically and structurally interesting building with an unusual architectural style for Horst. But even more interesting he comments on the fuss:

"It is precisely bringing a high-profile building back to life through discussion, old photos, and historical information that often works wonders". (Werkgroep Behoud Gebouw Mooren, 2007)

Van Meijel's quote is interesting. Sometimes it is just the debate that gives a building a new life. This perception forms the prelude to the next paragraph. What can we do with the information put forward so far?

2.3. About subjective and objective perspective

While from the proponents' perspective, values are clearly named, such as its character, style, transparency, and uniqueness, it is not entirely clear why the building also evokes such negative reactions. Is it the contrast of the material of concrete and glass instead of bricks? Or would the average Horst resident prefer not to stand out, but rather blend in? In a video by Horst municipality, this is described as "just get on with it, no-nonsense". And does the building confront them with something that does dare to be different? (Municipality of Horst aan de Maas, 2022. See the complete lines in Appendix 3)

Or is it just as Mac Aoidh describes when writing about Liberty Hall in Dublin, that it exists in an architectural Catch-22? By which he means that *"it is not yet old enough to be appreciated for its historical value, but too old to be considered fit for purpose by contemporary standards; prominent enough to be labeled an eyesore, yet not sufficiently noteworthy to be recognized as a landmark"* (Mac Aoidh, 2021, p. 61).

And what role does the fact that the building can literally only be seen in its entirety from one viewpoint play? A viewpoint, too, where you can only stand and look at it as a pedestrian. All other traffic has no chance to see it properly, resulting in a very limited visual perspective.

If we recall the diagram from section 1.5 describing the possible sources of research, it is explained that these can vary from objective to subjective. The sources that are most subjective and therefore require the most of the researcher's interpretation are described as feelings and emotions. The main difference with opinions is that the argumentation is diffuse or lacking. Words such as 'simply ugly', 'mortified', referring more to feelings than reasoned opinions, seem used more by opponents instead of proponents. But suppose we provide inhabitants with arguments of the qualities of the building or the historic meaning, can we then bring about a shift from feelings to opinions and furthermore would this shift the public vacation?

Let's shine a light on the more objective values first.

3. The past. Retrospective observations.

3.1. History of Horst

3.1.1 An overview

Archaeological finds show that people lived in the area of Horst as early as 8000 BC. The baptismal font in the present Lambertus church dates from 1150 AD. The first real evidence of Horst dates from 1219, although it was called Berkele in that period. Around the same time, Huys ter Horst castle was also founded.

3.1.2 Kasteel Huys ter Horst

The history of Huys ter Horst Castle dates back to the 13th century. It is possible that the castle was intended as a grave fulcrum in the Land of Kessel, an area belonging to Gelre since 1279, but that is not certain. From a military stronghold, and fortress, the building developed into a residential castle for the wealthy nobility. In the 19th century, due to lack of money, it was sold as a building material and became a ruin. Currently, small parts are being rebuilt, and it has an educational and recreational function (Kasteel Huys ter Horst, 2023).

3.1.3 Horst's growth to a regional core (1830 - 1940)

On the 1830 map, for the first time, we encounter the village Horst, between the river Maas and the marsh area the Peel.

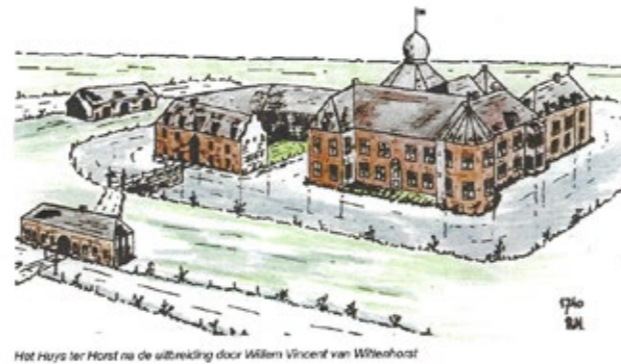


Fig. 3.2 Castle Huys ter Horst in 1661, Stichting Kasteel Huys ter Horst, from www.kasteelhuysterhorst.nl

Horst has mainly agricultural roots, with associated crafts, such as weaving mills, breweries, and mills.

The 1868 map in Fig. 3.4 already shows the regional function with thoroughfares and railway lines of the Horst core. Zooming in on this further into the Horst core around 1900, we see the core structure, created between the church and the castle and with the thoroughfare where Pand Mooren would later be built.



Fig. 3.3 Noord-Limburg around 1830; sketch based on a historical map from topotijdreis.nl



Fig. 3.4 Horst in 1867, printed by Suringat, retrieved from Atlas 1868

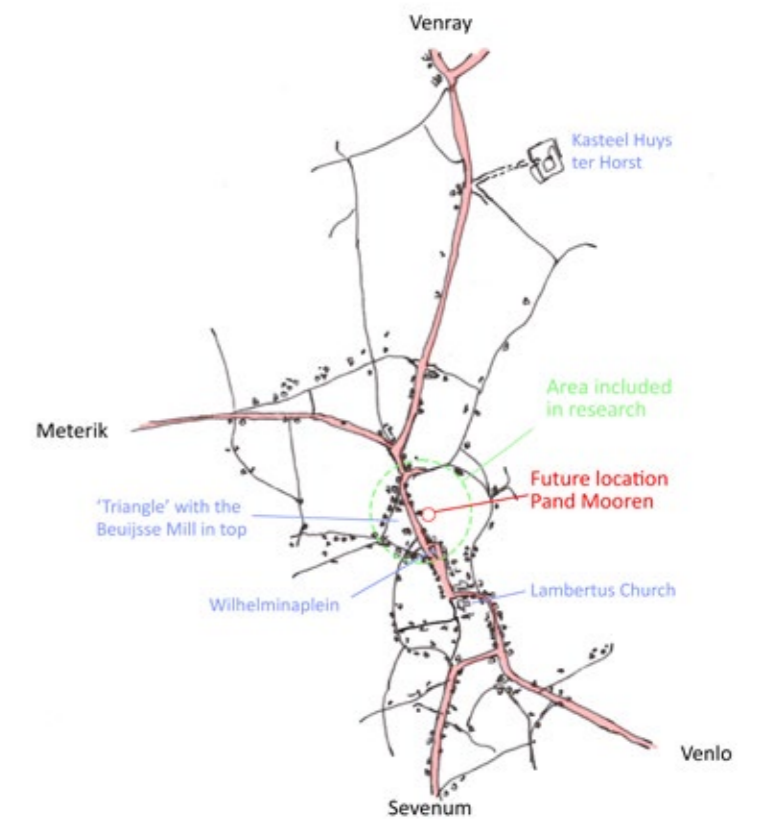


Fig. 3.5 Horst around 1900, sketch based on a historical map from topotijdreis.nl

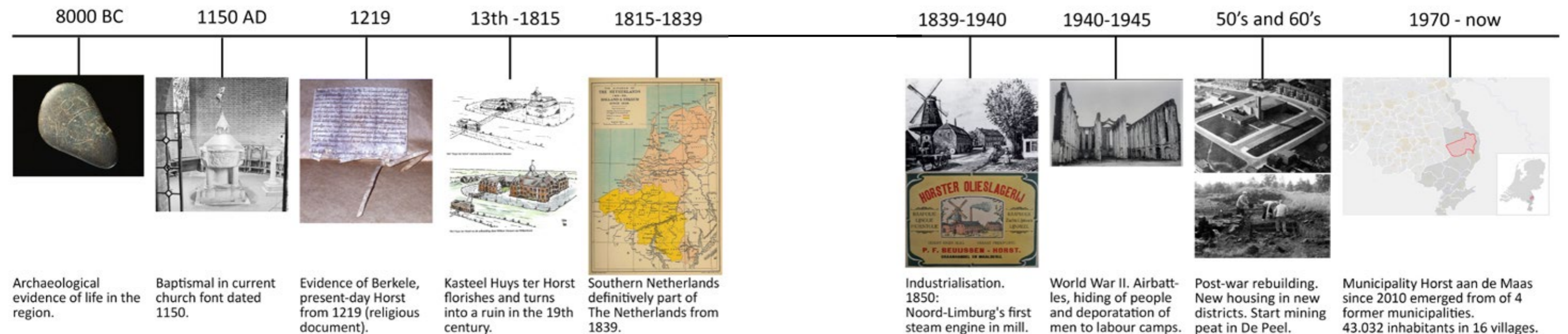


Fig. 3.1 Timeline History of Horst, Self-developed, 2023, [Scheme], pictures Courtesy of Historische kring Horst, 2023.



Fig. 3.6 Horst area around Pand Mooren from 1900 to 2009. The red dot indicates the site. Retrieved from *topotijdreis*.

The green-circled area in Figure 3.5 indicates the area included in this thesis. It is the most northerly part of the centre, the triangle above it, and the surrounding area around Pand Mooren. The triangle of roads to the west of Pand Mooren is already visible on the map of 1867, as well as the adjacent centre square of Horst, called Het Wilhelminaplein. Only the upper part of Het Wilhelminaplein falls within the circle.

Figure 3.6 shows a more detailed overview of the development of the area of focus, starting from 1900 and the last image pointing to the big extension of the city hall, realised in 2002, marked with a red arrow.

A number of buildings and sites from this period are relevant to the historical context of Pand Mooren. Figure 3.7 gives an overview of the locations of these places, and then they are highlighted in more detail.

On 22 October 1850, Northern Limburg's first steam engine was installed in Frans Beuijssen's mill. This was located a few dozen metres from the current site of Pand Mooren. In 1900 at the top of the triangle was 'Beuijsse Meule' (mill) located. The Beuijssen

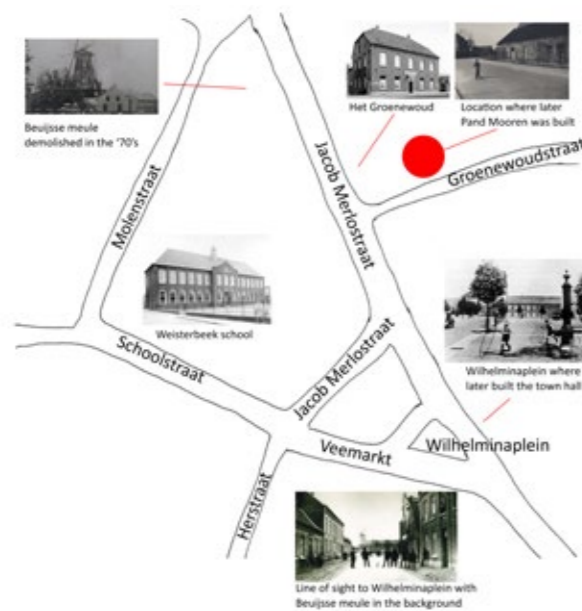


Fig. 3.7 Street names in the area and pictures of iconic buildings or views, dated 1890-1920, Courtesy of *Historische kring Horst*, 2023

family installed Northern Limburg's first steam engine in their mill in 1850. Much of the buildings on the Jacob Merlo side of the triangle were also owned by the Beuijssens.



3.8.1 View across of the street of the location where Pand Mooren would later be built. Beuijsse meule in the background. Dated about 1920

Village tavern 'Het Groene Woud' is still the adjacent 'neighbour' of Pand Mooren. It was built in 1859 with an allegedly seventeenth-century origin. The property's name refers to the In 't Groenewolt family, a brewing family that occupied the plot for centuries. The inn is characterized by a nineteenth-century traditional craftsman building style and is notable for its substantial dimensions and some classicist elements in the entrance area. An attic hatch with a hoist shows that the building also had an agricultural and brewing function.



3.8.2 Village tavern Het Groene Woud still adjacent to Pand Mooren, n.d.

The Weisterbeekschool was built in 1921 to replace the old 1863 public primary school on Jacob Merlostraat. The location of the Weisterbeekschool was partly determined by the poor subsoil on the middle ground, the current playground. This was, in fact, where there was a water pit, the so-called "Meisterskoel". It was designed by Roermond architect C. Franssen, who has several monumental buildings in Horst to his name. In terms of details, the fine brickwork with brick ornamentation and the entrance party ending in a pediment containing the Horst coat of arms stand out. The T-shaped roof has a round tower on the ridge in the middle with a weather vane bearing the date 1921.



3.8.3 The Weisterbeekschool at the west side of the triangle, n.d.

The site of the later Pand Mooren, was previously occupied by a very old barn (fig. 3.10).



3.8.4 The spot where later Pand Mooren was built. Picture n.d. (*Historische kring Horst*, 2023)

3.1.3 Post-war Reconstruction 1945-1959

In the Second World War, Horst was mostly affected by air battles and crashing aircraft until 1944, due to its location close to the large German airfield in Venlo. In those years, Horst and the surrounding area became a centre of resistance, with many (Jewish) people in hiding. But in the run-up to liberation in late 1944, a lot of buildings

were bombed. Many male residents were also deported to German labour camps. The whole of the Netherlands was liberated in May 1945.

After the war, there was a great housing shortage. The houses built at that time were very small. In the two southern Catholic provinces of the Netherlands, smaller parish neighbourhoods predominated, with the Catholic church at the centre (Kuipers, 2019). In Horst, these neighbourhoods arose particularly north of the village centre, with the Wervelkwartier built around 1955 to the North and northeast of the city centre (See figure 3.9).



Fig. 3.9 Aerial picture of Horst in the 1960's, watching the North and East of the centre. A part of Pand Mooren is visible on the right in the red circle, Courtesy of *Historische kring Horst*.

Later on, another typical post-war neighbourhood with its own school, church, and local shops was built, named The Norbertus Parochie (See Figure 3.1, the top photo in the period the 50's-60's). The houses built at that time were very small. But then again, people had little money to spend. Therefore this neighbourhood was also called 'jam village' because residents who bought a house there could probably only afford jam on their sandwiches (*Historische Kring Horst*, 2019).

3.2. 1959 and after. The genesis of Pand Mooren

3.2.1 The era in 1959 and 1960

The uniqueness of Pand Mooren cannot be understood without getting a sense and image of the general era in 1959 and 1960. A small anthology after more than ten years had passed since the Second World War.

- 1956: Abolition of legal incapacity of married women
- 1957: Establishment of the forerunner of the European Economic Community (EEC, consisting of The Netherlands, Belgium,

- 1958: Luxembourg, Germany, France, and Italy) Expo '58 in Brussels with Atomium as the -remaining- symbol of this world exhibition.
- 1959: First voyage of the ship the SS on the Holland-America Line between Rotterdam and New York and Natural gas discovery in Slochteren, which turned out to be a turning point in prosperity.
- 1960: Introduction of the five-day working week and the first recruitment agreement with Italy to bring over 'temporary' guest workers from Italy, followed by agreements with other Mediterranean countries in the following years.
- 1961: Building of the Berlin Wall and the first crewed space flight by Russia

Prof. Marieke Kuipers, Professor of Cultural Heritage, in particular of 20th-century architecture, at Delft University of Technology, describes the reconstruction period as a time full of determination and new impetus after the dark crisis and war years. There was a switch from traditional to industrialised building methods (Kuipers, 2019). Kuipers describes that, although some standardisation had already been developed during the interwar period for some building components, such as windows and doors, the use and standardisation of prefabrication took off after World War II. This involved the visible use of new materials such as aluminium, and the concrete supporting structure was often visible (Kuipers, 2002).

Whereas before the war, people were used to buying furnishings for life, in the post-war period, the phenomenon of fashion and trends emerged. Through magazines, advertisements, model homes, and exhibitions, the public was encouraged to buy something new from time to time (Kuipers, 2019).

In all aspects of society, organised 'education' became of great significance. There was a strong optimism about the social engineering of society and the great promises of new technological developments for a happy future. Strongly centrally driven, the beckoning future of the resurgent Netherlands was imposed on citizens and farmers by experts and the government as a model society. A highly ordered society. (Kuipers, 2002)

3.2.2 The impetus

While post-war rebuilding is in full swing in the Netherlands, the turnaround to greater prosperity is on the horizon. It is against this background that father Mooren helps his sons Jan and Jef realize



Fig. 3.10 Atomium Brussels at Expo #58, dated 1958, Retrieved from www.atomium.be/expo58.

their new shops. Father and Mother Mooren have a bicycle shop and adjoining cinema on the corner of Jacob Merlostraat and Schoolstraat. A stone's throw away is a small plot for sale with a derelict farmhouse on it. Father directs its purchase and contacts the young architect Lei Martens to draw up a design for two shops and two houses for his sons.



Fig. 3.11 The old farmhouse has been demolished to make way for the construction of Pand Mooren, Courtesy of Werkgroep Behoud Gebouw Mooren.

3.2.3 Architect Lei Martens

Martens, 26 years old at that time, had already designed a few houses in Horst by then. Just when he is approached by Mooren senior, his style evolves, inspired by the Modernism of Le Corbusier and the Bauhaus, which, of course, were also several decades old at the time. Unfortunately, architect Martens' archive has not been preserved, so his exact motives cannot be tracked. But it was most likely a combination of admiration for the Modernist examples, the emerging new prefabricated construction methods of steel and glass, and the leap in the shop concept from the old grocery shop to new shops with spacious areas and large shop windows. This will be explored in more detail later.



Fig. 3.12 Drawing based on a picture of architect Lei Martens (25-9-1932 – 25-12-1978) Picture Courtesy of Werkgroep Behoud Gebouw Mooren

The architect's nephew Giel Martens knows his uncle from his own childhood. He describes him as a designer with a strict and purist vision. He was a nervous and restless man whose behaviour also meant he was not always very socially approachable. Lei Martens also struggled with a day and night rhythm. He could go to a building he designed in the middle of the night to stand and watch it (Martens, 2023).

Giel Martens says his uncle, in terms of caring for the habitation and living environment, was a bit ambivalent. Pand Mooren was made with Ithon blocks; there was no mason involved, and that was very unique for that time. But in terms of insulation, at 13 cm thick, it was of course dramatic thin. It stemmed from the drive at the time to industrialise the construction industry. But then again, the wooden blinds in Giel's parental home -which, of course was also designed by Lei Martens- to keep out the summer sun showed concern for the comfort of the inhabitants. However, Giel recognises that many residents do have maintenance and living environment issues in the houses his uncle has designed.

In 1962, architect Lei Martens had a car accident in which he suffered a skull base fracture. He made a reasonable recovery from that. But a few years later, he suffered another skull fracture when he was run off the pavement by a moped rider. He never recovered from that. Working was no longer possible. He finally died on Christmas night

in 1978 after spending years in an institution. He lived to be only 46 (Moorman, 2007). According to his nephew Giel Martens, he also suffered from Huntington's disease. It is not clear when this diagnosis was made, nor whether the accidents and/or the brain damage he suffered had anything to do with it (Martens, 2023). Retrospectively, nervous behaviour and compulsiveness are typical symptoms of Huntington's disease (Huntington, 2023).

3.2.4 Personal memories of Mrs. Mooren, widow of Jan Mooren

Born in 1933, Mien Mooren married her beloved Jan Mooren (who died in 2007) in 1956. Together they ran a shop selling sewing machines and musical instruments on the Kerkstraat in Horst. As the shop became too small, they took an option on a piece of land in the same Kerkstraat to build a new shop. However, Jan's father decided they would be better off building a shop together with Jan's brother Jef on a piece of land on Groenewoudstraat. He had already found an architect, Lei Martens.

In those days, it was not common to go against your parents' wishes. And certainly not as a woman in front of your in-laws. She, therefore, had no say in the choices made. If it had been up to her, an 'ordinary' two-story building would have been built with a shop and living above it.

Unfortunately, she has few fond memories of the building. The construction process was very difficult. She says the construction of the basement and ground floor had already started, while the construction drawings of the living quarters had not yet been made. According to her, an architectural firm from Venray eventually helped with the final drawings. Besides worries, it also caused a lot of time delays. Adjustments had to be made during construction. For instance, the passage of stairs



Fig. 3.13 Mrs. Mooren in 2023, Sketch based on picture.



Fig. 3.14 Screenshots from a movie recorded on 31-5-1961 by the joint Youth organizations Horst

in the mezzanine was not big enough, and sawing had to be done in the prefab floor. Noteworthy, she mentioned that this mezzanine-style floor was required by the municipality and in the end, the building cost twice as much as the budget beforehand. Despite everything that had gone wrong, she is still very grateful for the help from the Horst municipality during that period.

Like nephew Giel Martens, Mrs Mooren also describes that architect Lei Martens sometimes stood across the street in the middle of the night to look at 'his creation'. That frightened her, and made her realise even more how open and transparent the building was. Living 'on the lookout' was one of the reasons she didn't like living there. Besides, with four children, it was small and there was no garden and, therefore, no outdoor play area. She was concerned about the safety of the galleries; she wouldn't let her children be there unsupervised. And finally, the access with two staircases to the residential floors was in the shop. Residents and visitors always had to enter and exit the shop.

Their shop, on the other hand, functioned very well, although the shop did lie just 'out of the loop' from the city centre. They expanded their range to include children's furniture. She herself made a lot of canopies and blankets for prams and cots.

Unfortunately, Brother Jef's shop on the right did not run as well and the shop, and flat above were sold in 1963 to a sister from the Mooren family with her husband. A substantial renovation was carried out in that same year. This had an economic reason. The 'empty' square meters were added to the shop. These included the mezzanine loft and the construction of the indoor entrances with the glass case in between the two shops on the ground floor.

After a few years, the big clothing chains came, and the sewing machine market shrank, and

Jan also fell ill. They decided to sell their part of Pand Mooren. This did not prove easy. A period of eight to nine years followed, during which many potential buyers came forward, but often the property either proved unsuitable for their desired function or the bank did not dare to provide financing for such a 'difficult' building (Mooren, 2023).

3.3. Pand Mooren against the light of the Modern Movement

3.3.1 Modernity

This section examines Pand Mooren in relation to Modernist architectural theory and discusses some relevant references

Modernity was initially referred to as a break in history during the Renaissance and the Reformation. In the 19th century, the Modern Movement was a response to the accelerating development of industries. It was the optimistic response of hope on social development's negative consequences and excesses, a shift from continuity and tradition to the new and the present (Henket, 2002). The architects of that period broke with traditions and saw in new designs and materials the answers to the challenges of that era.

As mentioned earlier, almost no archive material is left from Lei Martens's legacy. Only a few books handed down to Martens's nephew, Giel. This collection contained Le Corbusier, Mies van der Rohe, Frank Lloyd Wright, and The Bauhaus (Martens, 2023). These are all key figures in the emergence of global modernist architecture. Mrs Mooren said in the interview that architect Lei Martens had seen something in Berlin that he absolutely loved. The link to Berlin is unclear, but in the interview with nephew Giel Martens, we concluded that he probably went to Dessau, which is home to the Bauhaus.

The following subsections explain some of Martens's likely references.

3.3.2 Le Corbusier and the 5 Points of modern architecture

The heritage expert Thijs Pubben, introduced in the previous chapter, writes in his report about the unmistakable resemblance of Pand Mooren to Le Corbusier's Dom-ino concept, of which a picture is shown in Fig 3.15 (Pubben, 2007).

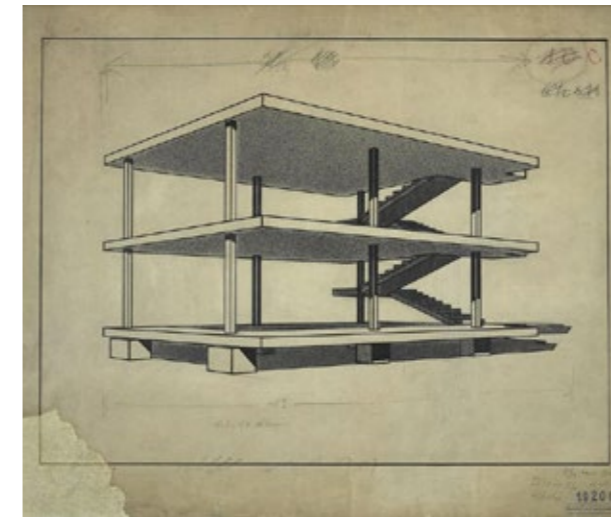


Fig. 3.15 Drawing of Maison Dom-ino, 1914, Fondation Le Corbusier.

Figures 3.16 and 3.17 show the load-bearing structure of Pand Mooren -both in an image of a 3D-printed model and a sketch- and the similarity is obvious. Where the lower storeys columns form the load-bearing structure, the walls are load-bearing on the top two storeys. It is not clear why this difference has been made. These columns are called 'pilotis' by Le Corbusier in his 1923 manifesto 'Vers une architecture'. It is the first of his five points of modern architecture (Le Corbusier, 1923).

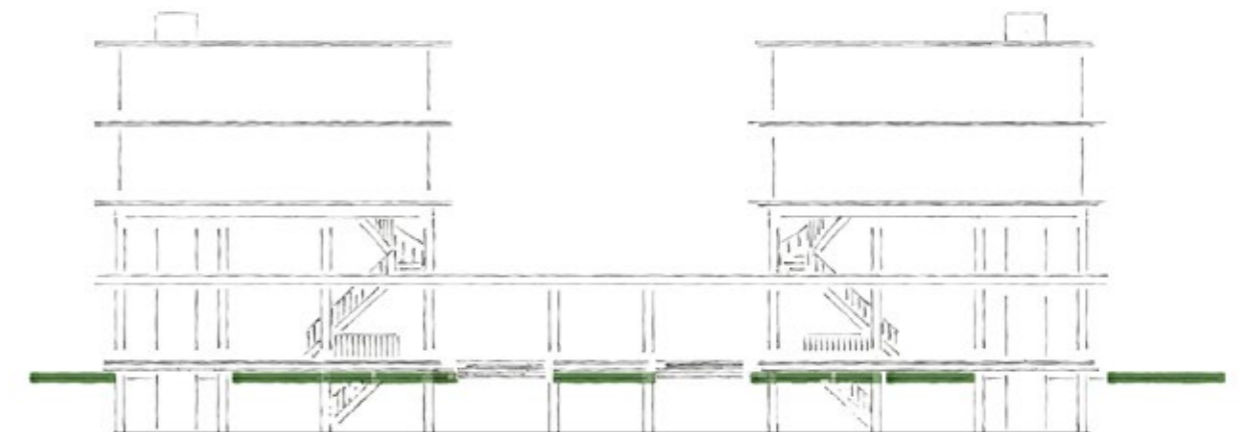


Fig. 3.17 Schematic representation of the construction of Pand Mooren, 2023 (Own sketch).

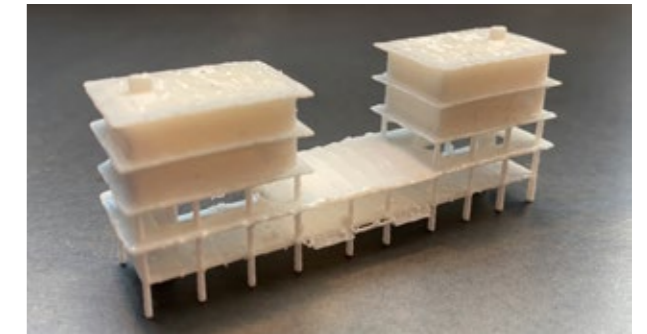


Fig. 3.16 Photo of a 3D-printed model of the construction of Pand Mooren, 2023 (Own Picture).

1. Built on 'pilotis'. In an urban context, he meant that life could continue underneath the building.
2. Flat roof with planting as a connection between inside and outside
3. In buildings, it was the supporting structure in particular that brought freedom to the design, the so-called: Plan libre
4. Not bearing curtain walls
5. Long horizontal windows

The aforementioned pilotis enable the so-called 'plan libre', which applies to the bottom three storeys. The flat roof and curtain walls are also unmistakable, although not with planting. Only the long horizontal windows are not found in the design of Pand Mooren. The almost entirely glass facades on the ground floor are reminiscent of the Bauhaus style, which Martens most likely became inspired by.

3.3.3 The Bauhaus

The Bauhaus arose in the early 20th century in Germany. Walter Gropius was appointed director of this educational institution in 1919 and published a manifesto explaining his vision of the school with construction as the end goal of all visual activity. The school aimed at a new kind of artist, with all art disciplines forming an ideal unity (Gropius,



Fig. 3.18 Bauhaus Dessau, South view, 2009, Bauhaus Dessau Foundation / photo: Yvonne Tenschert

1919). The Bauhaus Foundation explains the school to be a place where traditional knowledge was rejected, and young people were equipped to radically reinvent society after World War I by learning to work and design with new materials and industrialised production methods (Bauhaus Dessau Foundation, 2023). Unesco World Heritage has designated the buildings as World Heritage Sites and describes the qualities as follows:

'In a severely abstract process, the architectural forms – both the subdivided building structure and the individual structural elements – are reduced to their primary, basic forms; they derive their expression, characteristic of Modernist architecture, from a composition of interconnecting cubes in suggestive spatial transparency' (Unesco, 2023).

The colour scheme of white facades with large windows in dark frames, as shown in Figure 3.18, giving the building a lot of transparency, can also be seen in the original construction of Pand Mooren. Note further the narrow galleries rounding the corner, top right of the photo, which may have served as inspiration for the galleries in Pand Mooren. They do not extend the entire width of the volume here, as they do in Pand Mooren.

The exact function of the rather small galleries of 85 cm width in Pand Mooren is not clear, but appears to have been multiple. The nephew of the architect Giel Martens thinks they are both part of the construction, as well as functioning as sunshades, and in addition, they are practical for washing the windows and, for example, putting out the rubbish bin. Hence, according to Giel, it will not only have been designed that way for practical reasons but there will certainly also have been an aesthetic reason related to the symmetry of the building and the proportion of the volumes. (Martens, 2023).



Fig. 3.19 Barcelona Pavilion retrieved from Fundació Mies van der Rohe, 2023.

3.3.4 About Form and Function

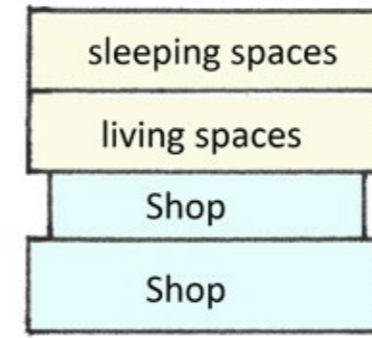
When analysing Pand Mooren, the question more often arises whether the design was created for function or beauty. Mies Van der Rohe, who succeeded Walter Gropius as director of the Bauhaus, does not see devising forms as the architect's primary task. On this, he says that form is created from the essence of the task (Rohe, van der, 1923).

Yet even with Van der Rohe's designs, we can question this. The Barcelona Pavilion, for instance is ultimately hardly about its function to serve as the location to accommodate the official reception presided over by Kings of Spain Alfonso XIII and Victoria Eugenia along with the German authorities but became a globally unique example of outstanding design and use of luxurious materials. The Fundacio Mies van der Rohe describes its qualities as: *'not so much in novelty as in the ideal of modernity they expressed through the rigour of their geometry, the precision of the pieces and the clarity of their assembly'* (Fundació Mies van der Rohe, 2023).

The movement within Modernism, where forms are distilled by examining functions in a scientific and rational way, is called Functionalism. In the book 'Hundred Years of Dutch Architecture' Leen van Duin wrote a chapter about this movement that has been seen more often in the Netherlands, the architectural translation of Taylorism in industrialisation. Taylor promoted precise regulation of human activities in production processes. Considering architecture, it can be said that the building form is completely tailored to the activity it is intended for (Van Duin, 2008).

With the aim of housing two shops and two families in one building, Functionalism seems recognisable in the design because that is what you see: two shops and two houses above it, as shown in Figure 3.20. Interestingly, Mrs Mooren mentioned several times in

Family Jan Mooren



Family Jef Mooren

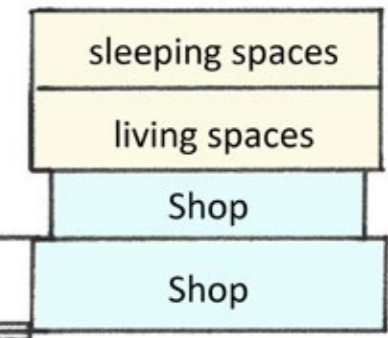


Fig. 3.20 Schematic representation of volumes of Pand Mooren in 1960, 2023.

the interview that "it just didn't function". By this, she was referring in particular, to living in the towers. So how is it that functionalist design does not function?

Van Duin describes in his article on Functionalism that it is now well understood that forms are not reducible from a systematic scientific approach (Van Duin, 2008).

The article 'Functionalism and its shadow' also highlights the shortcomings of functionalist thoughts and states that of course, there is a relationship between form and function, but it cannot be traced one-to-one. Hence it describes the difference in the time span between the life span of a building and of a function: *'Functions, however, cannot determine form; functions change while (primary) forms are much more permanent'* (Heynen ed, 2014, p 705)

This refers to the shearing layers of Stewart Brand as described/outlined in What Happens After They're Built: *'Give people buildings that they can easily adapt to changing requirements or uses with inexpensive materials. For a long lifespan of a building, the change of the 'faster' layers should not be hindered by the 'slower' layers'* (Hasbraken, 2021). This theory is schematically depicted in the scheme of shearing layers in Figure 3.21.

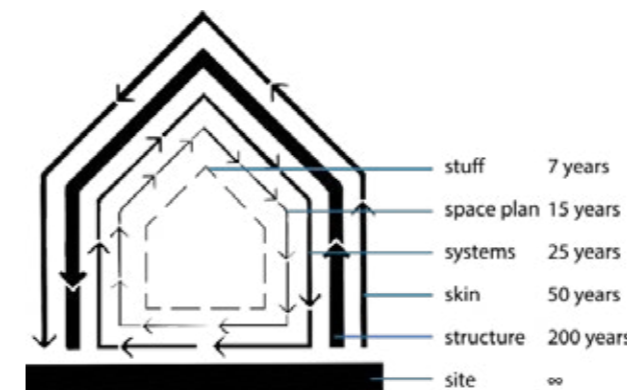


Fig. 3.21 The scheme of the shearing Layers of Change (Brand 1994 through Openbuilding.co, 2021)

Yet Mrs Mooren's comment cannot be entirely explained by the idea that a building has a longer lifespan than a function. After all, the building was designed for the brothers Mooren and their family and their use.

Her comment is also reminiscent of the experience Edith Farnsworth had in her holiday home Farnsworth House, which was designed by Mies van der Rohe and shown in Figure 3.22. A building somewhat reminiscent of Pand Mooren due to its glass facades and floating character.

Architect Jacques Herzog visited Farnsworth House in 2014, and partly as a result of that visit, he studied the phenomenon of transparency in his book Treacherous Transparencies. While Herzog observes the beauty of the design and calls it crystalline purity, he increasingly realises that van der Rohe was primarily driven by an idea that had to be realised at any cost. Resident participation was not an important consideration, which Herzog illustrates by his description of the difficulty Edith Farnsworth sometimes had in dealing with the transparency of the house. According to him, the feeling of living on display was enhanced by the fact that the building is not on the ground but over a metre and a half above it. Furthermore he describes, for instance, her difficulty in not leaving things on the kitchen counter because they would be so visible. (Herzog, 2022).



Fig. 3.22 Farnsworth House in 2015, Carol Highsmith retrieved from Edith Farnsworth House Foundation.

There are several similarities between Edith Farnsworth's and Mrs Mooren's descriptions. As described in section 3.2.4, Mrs Mooren also did not like living and living on the lookout. Apart from the practical disadvantages of too little outdoor space she experienced, this undoubtedly influenced her perception that the building did not function well as a place for living.

Herzog quotes Vandenbergh, who wrote a book on Farnsworth House in 2003, and in it also critically reflected on Van der Rohe's disregard for the interests of the people using it:

'It was perfectly predictable that a badly-ventilated glass box, without sun-shading except for some nearby trees, would become oven-like in the hot Illinois summers, and that single-thickness glass in steel frames, devoid of precautionary measures such as convection heaters to sweep the glass with the warm air current, would stream with condensation in an Illinois winter. Mies's disregard of such elementary truths illustrates his greater weakness as an architect- namely an obsession with perfect form so single-minded that awkward problems were loftily disregarded' (Vandenberg, 2003, p23).

As introduced in the beginning of this subsection, another characteristic of Functionalist architecture is that the form is not part of the initial task but the outcome of the study of the translation of functions into volumes. At first glance, one might conclude that this is how the volume of Pand Mooren was created, as shown in Figure 3.20. A shop with living above it and then mirrored, because it was intended for two brothers. According to Ms Mooren, the mezzanine was built at the wishes of the municipality. However, the connection between the two building parts with the showcase between them and the walkway above could have been made more functional. However, it is the mezzanine and the connection between the symmetrical building parts that create a balanced relationship between the volumes.

Is it a coincidence that this shape followed the functions? I don't think so. It seems Martens did want to design a beautiful building, in which he was also allegedly helped by the municipality who wanted the second storey as a connection between the shops and the residential floors. Because if it was really just about the functions, he would have made the residential floors better suit the needs of the families to live there nicely as well.

3.3.5 Materiallessness

According to technical philosopher Timmerman, modernist architects want (among other things) to create weightless architecture, to make a building escape from matter. In his article 'Loose from the earth', he also refers to the previously described

Farnsworth House, where Van der Rohe took great effort to hide structural elements such as bolts and nuts from view, as they suggest heaviness and weighted visibility and the immense glass walls of the Bauhaus Dessau that dematerialise the corners of the building and make the floors appear to float (Timmerman, 2018).

The fact that many modernist buildings are white also has to do with this. Quoting from architect Johannes van Loghem's 1932 book *Bouwen*, Timmerman explains that this whiteness is a means to 'Reduce to the utmost, at least for the eye and the feeling, the last remnants of heaviness still retained in the structural form' (Van Loghem, 1932). Again, this is about dematerialising and abstracting so that a building loses its 'earthiness'. Driven by technical developments, Modernist architectures try to make their buildings transcend earthly reality and become almost spiritual. But Timmerman does not believe spirituality actually plays a role in modern architecture. He concludes that in the icons of modern architecture, the spirit of technology undoubtedly haunts, but the love of technics cannot explain its entirely spiritual character (Timmerman, 2018).

A Dutch example of this immateriality which cannot be left unsaid, is the earlier mentioned Glaspaleis of Peutz in Heerlen, which is a Dutch national heritage site. Modernism made its appearance in southern Dutch Limburg as early as the 1930s. Particularly due to mining, the region enjoyed great economic prosperity in those years. In 1933, Heerlen architect Frits Peutz was commissioned by entrepreneur Peter Schunck to build a luxury department store in the centre of Heerlen. It was innovative, both in its architecture and shop concept. Schunck's building had a tumultuous life and was restored to its original state as much as possible by architects Jo Coenen and Wiel Arets in 2003 and is now a place with cultural and educational activities (Stichting Schunck Heerlen, 2017).



Fig. 3.23 The Schunck building now, retrieved from www.heerlenmijnstad.nl in 2023.



Fig. 3.24 The Schunck building by night in 1935, made by J. Cohnen retrieved from the book *Schunck's Glass Palace of 2016*.

The photograph was taken in 1935 (Fig. 3.26) of the building in the evening shows several modernist features at a glance, such as the transparency in the large glass curtain walls, through which the concrete supporting structure is very visible. This picture has a strong resemblance with the picture made in the 1960s of Pand Mooren in the winter by night, as shown in Figure 3.25, unfortunately in low quality. Whereas section 3.3.4 describes the disadvantages of the property's transparency, this photo shows the strength of this quality.

The previous sections compared the design of Pand Mooren with Modernist examples. In the following paragraph, we take a closer look at the building.

3.3.5 Pavilions

Pand Mooren is generally reminiscent of a pavilion as an architectural type. The Dictionary of Architecture and Landscape Architecture defines 'pavilion' as a 'lightly constructed, ornamental building, often used as a pleasure-house or summer house in a garden and also as a projecting subdivision of some larger building' (Fleming a.o., 1999).

Obviously, light construction and temporariness aspects do not apply at Pand Mooren, as it is a fully-fledged building. Many pavilions are described, of which three will be highlighted in this subsection, namely Bar Babette in Berlin (G), The Rietveld Pavilion in Arnhem (NL) and Tadao Ando's pavilion at the Vitra Campus in Weil am Rhein (G).

Bar Babette was built in 1961, making it the same age as Pand Mooren. Located in East Berlin, the transparent pavilion was intended as an exhibition space for Russian arts and crafts, designed by



Fig. 3.25 Pand Mooren by night around the 1960s, Courtesy of *Werkgroep Behoud Gebouw Mooren*.

Josef Kaiser. Although a single square volume, its column structure and curtain walls are reminiscent of Pand Mooren and are also located in a fully built-up area. It has been renovated and served for many years as a beauty salon and now serves as a bar (Architectuur, n.d.). Notice the radiating lights in the evening, just as described in the previous section.

In 1955 the famous Dutch designer Gerrit Rietveld designed a pavilion in Arnhem's Sonsbeek Park. It was designed as a temporary premise to display small sculptures and was dismantled when the exposition was over. However, the pavilion was cherished by its simplicity and rebuilt in 1965 in the Kröller Müller Museum, also in the Netherlands (Kröller Müller Museum, 2023). The website of the Museum Rietveld states:

'The horizontal and vertical elements of the pavilion are made of simple materials. The elements are



Fig. 3.26 Bar Babette Berlin. The top photos retrieved from Architectuur.com (n.d.) and the bottom two from Christian Rose, (2015).

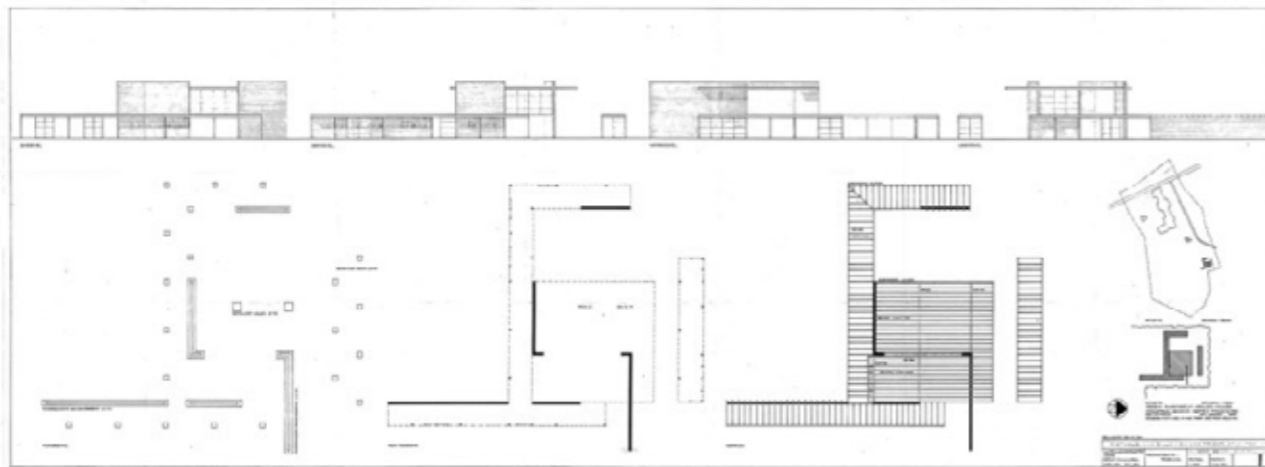


Fig. 3.27 Rietveld pavilion, n.d. retrieved from The Kröller Müller Museum in 2023.

placed in the space so that the architecture and the images reinforce each other. *'The empty space and light determine the value of the architecture in, around and between the boundaries, which are only there to define the space'* (Kröller Müller Museum, 2023).

Another relevance of this reference to Pand Mooren is the composition of rectangular volumes, alternating both transparent from glass and closed. The last pavilion reference is a conference pavilion by Tadao Ando at the Vitra campus in southern Germany, built for the Swiss furniture brand Vitra. When much of the site was destroyed in 1981, they decided to have well-known architects design the reconstruction. The 1993 pavilion was designed to fit perfectly into the cherry garden, and the difference in height allows sunlight to penetrate the underground sections. Noteworthy is the meditation path towards the entrance. Ando wants visitors to mentally prepare for entering the pavilion and



Fig. 3.28 Conference Pavilion Vitra Campus by Tadao Ando. On the left the meditation path n.d., retrieved from Vitra, 2023.

detach themselves from everyday things. The sobriety of the building and the view of the landscape encourage concentrated work (Vitra, 2023).

Although this pavilion is much younger than the Mooren building, it is still a reference because it consists of straight volumes made of glass and concrete, is part of a campus as an annexe, but above all, it is inspiring because it is such that visitors are mentally prepared for what takes place in the building, namely meeting and discussing things. A process that already starts outside through the access path and continues in a building without distractions, in beautiful surroundings. The latter does not apply to Pand Mooren, of course, at least not at the minute.

3.4 Timeline of the Building

Archaeological finds show that people lived in the area of Horst as early as 8000 BC. The baptismal font in the present Lambertus



Fig. 3.29 Photos taken during the construction of Pand Mooren in 1960, Courtesy of Werkgroep Behoud Gebouw Mooren

church dates from 1150 AD. The first real evidence of Horst dates from 1219, although it was called Berkele in that period. Around the same time, Huys ter Horst castle was also founded.

The Horst aan de Maas municipality archive contains dozens of drawings of Pand Mooren. However, this is not to say that the building has undergone many major changes.

The many drawings and alterations in 1959 and 1960 are striking. This also illustrates what Mrs Mooren says, that the construction period was laborious and possibly construction had already begun while parts of the design were not yet ready. There were additions and changes to many details and parts. Note the pen lines on the first - approved- drawings from 1959 and the sketches on chalk paper made by Jan Mooren himself in Figure 3.30.

Modifications to the designs during construction involve the stairs, an extension of the basement and a larger mezzanine. This initially contained only a stairwell and a kind of indoor show space (see the original drawings in Attachment 3).

Remarkably, the two towers were initially connected by a kind of walkway running over the glass showcase on the ground floor. This changed barely three years after construction in 1963, just as including the 'empty' square meters in the void and on the ground floor as retail space and realizing facility spaces. Pubben concludes in 2007 that this was the biggest intervention up to that point (Pubben, 2007).

Adjustments were also made in 2002 to use Pand Mooren as temporary accommodation for the municipality during the renovation of the Town Hall. According to Pubben, modifications for the purpose of housing were minor and mainly cosmetic. However, the replacement of all glass

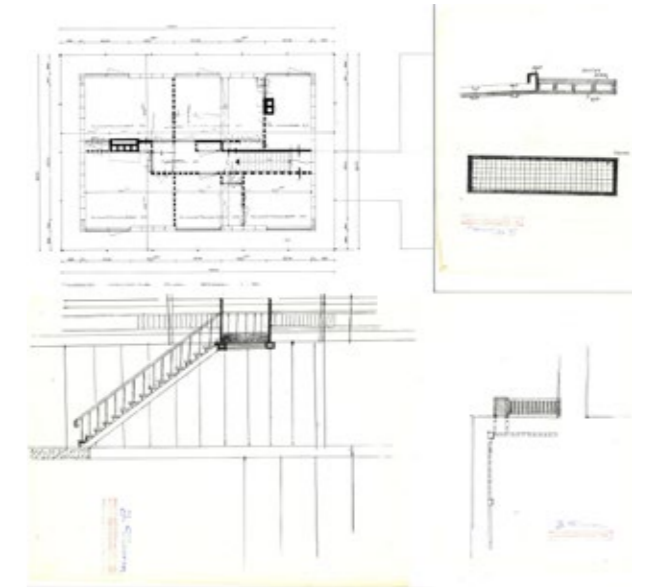


Fig. 3.30 Collage of notes and sketches from 1959 and 1960 in the building archives of Horst aan de Maas.

facades with timber trusses, the lower parts of which were sealed while the upper parts still contained glass, was radical (Pubben, 2007). The picture in Figure 3.31 is made in 1979. Here, the property still has its original windows. In 2011 as shown in Figure 3.32 these have since been replaced by wooden windows with rods. In that intervening period, the colour scheme with



Fig. 3.31 Pand Mooren in 1979, when there was a shop in the left tower that sold Persian carpets, Courtesy of Werkgroep Behoud Gebouw Mooren



Fig. 3.32 Picture from 2011 at the time of the sale, Municipality of Horst aan de Maas Archives.



Fig. 3.33 Pand Mooren in the current state, picture dated 17-12-2022.

the dark window frames contrasting with the white closed parts was also abandoned, and the property was made all white. Unfortunately, the drawings of 2002 are not completely archived, so we cannot exactly define all changes. The property was sold in 2011 at a symbolic price of €1 to an individual who also owns several businesses. The conditions of the sale included that the building should be renovated to its original condition. This contains the obligation to safeguard the features of the 1963 building, such as the volumes and the proportions, the floating platform, the construction, the vertical facade infill over the entire height outside the columns (ground floor) and between the -columns (first floor) and the detailing of the -balustrade (Horst aan de Maas Archives, 2023)

This renovation process is still ongoing. The two highest floors of the towers are recently insulated

with sandwich panels, and another major intervention of 2011 is that access to the stairwells and both residential towers is achieved via separate entrances on the Groenewoudstraat. Figure 3.33 shows an image of the current state of Pand Mooren.

Figure 3.34 schematically summarises the most significant changes in the life of Pand Mooren.

3.5 The development of the area from 1959 until the current future plans

Figure 3.34 shows the development of the surrounding buildings around Pand Mooren and also visualises Horst aan de Maas municipality's future plans for the 'triangle'.

In 1959, there were no buildings directly opposite Pand Mooren on Groenewoudstraat. This openness can also be seen very well in the photo in Figure 3.36.

The buildings coloured blue in Figure 3.35 have now disappeared, giving way to those coloured purple in the second image on the right. The previously discussed density of the buildings around Pand Mooren is well reflected in this.

In the 'triangle', the Horst aan de Maas municipality wants to leave only the buildings that are more than 200 years old and demolish the rest. In their place will be a new building at the top of the 'triangle'. This three-storey premise will house a school, apartments on the top floor and a car park in the basement, and it will restore the line of sight between the Groenewoudstraat (including Pand Mooren) and the old Weisterbeekschool. The rest of the area will remain open, and about



Fig. 3.35 The development of the area framed in 4 images from 1959 until the future plans.

half of it will be filled in with greenery. Dotted lines indicate a volume where small atelier houses might be realised. These are not further explained in the plans (Municipality of Horst aan de Maas presentation, 2023).



Fig. 3.36 Pand Mooren in the 1960's Pand Mooren in the 1960s. Courtesy of Werkgroep Behoud Gebouw Mooren.

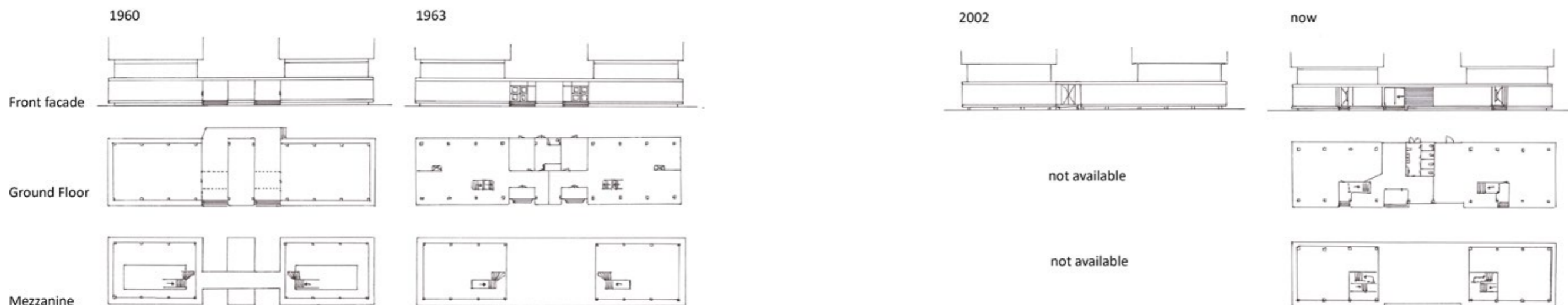


Fig. 3.34 Timeline of Pand Mooren with the most significant changes, (2023).

4. The present...let's look at it now.

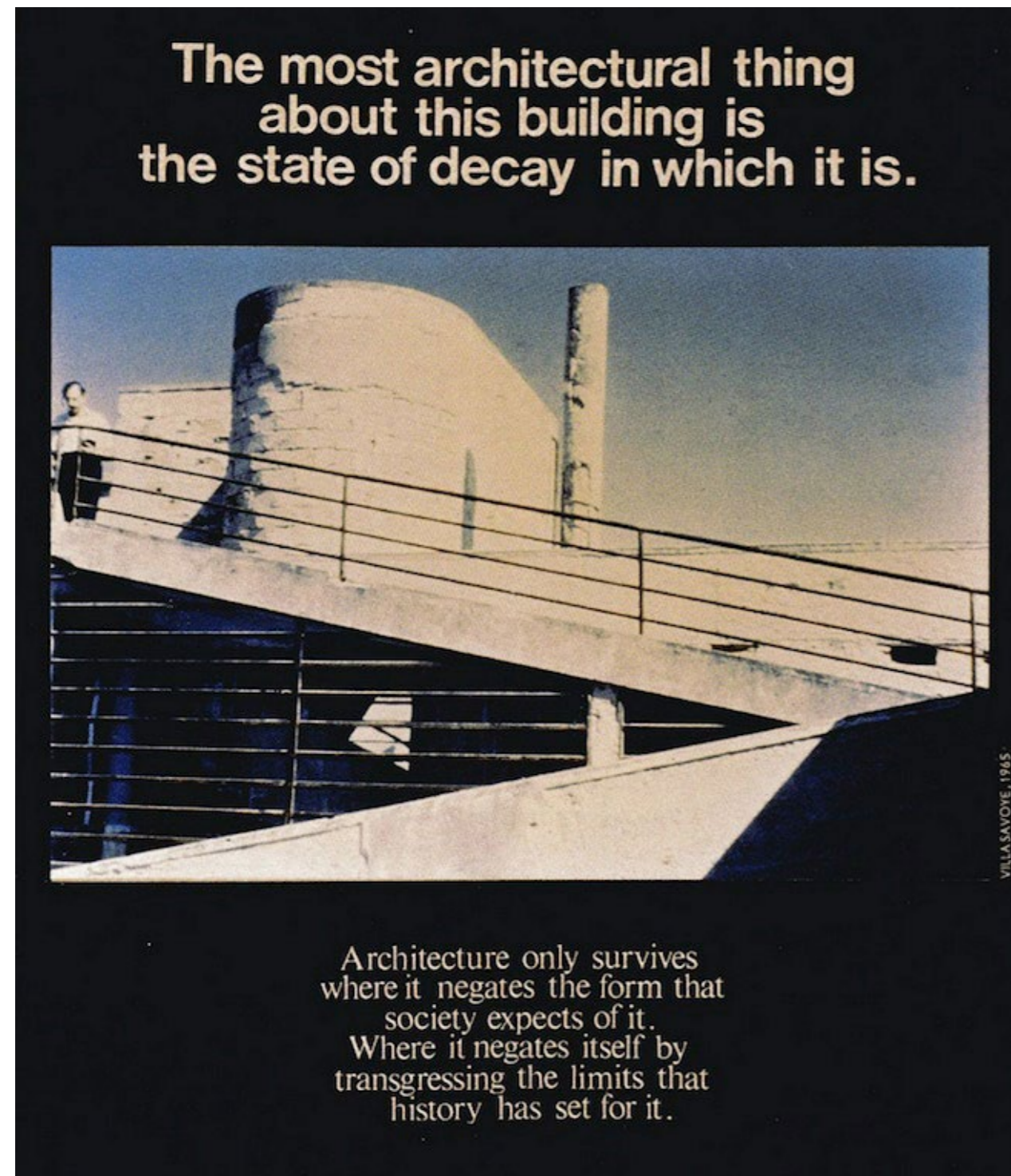


Fig. 4.1 From 'Advertisements for Architecture' (1976-77) by Bernard Tschumi

4.1 Challenged by the passage of time

Buildings grow older. In his 'Advertisements for Architecture', Bernard Tschumi confronts spatial experience with theoretical concepts. One of them concerns Villa Savoye at the time when it had not yet been restored, as shown in Figure 4.1.

It was also in that time when it was in poor condition, and the white plaster was peeling off the concrete that Karina van Herck describes Le Corbusier's Villa Savoye:

'The transient, perishable is here directly opposed to the transcendent, transcendent: the obscenity of decay opposed to the staging of purity; the material traces of corporeal time opposed to the virginity of timeless,



Fig. 4.2 Pand Mooren in current state [the decay, dated 17-12-2022.

platonian geometric space' (Van Herck by Timmerman, 2018, p.6).

This quote made me think. The concrete and railings of Pand Mooren are in need of maintenance. And especially when closed, the decay is very present. It is my own (subjective) experience that I find it hard not to see it, and it makes me sad. Why can a ruin be beautiful in decay, in contradiction, I have to strain to keep seeing the beauty of Pand Mooren. Is it, then, that the promise of materiallessness is confronted by material age and thus very present? In paragraph 4.3 the current state of the building is further observed.

How does time challenge the architectural and ideological features of Modern architecture? And what does this mean for the preservation and use of this heritage?

DOCOMOMO is an organisation that serves as a forum for reflection between architects, historians and heritage patrons when it comes to sites and neighbourhoods of the Modern Movement. Johan Lagae is a member of DOCOMOMO and contributes to Edition 69 of OASE, Journal of Architecture, which is about Ambivalent Positions on Modern Heritage.

He points to the plea of Maristella Casciato on Modernist preservation to 'encompass the anthropological and sociological discourses within their understanding of modernity, which should allow heritage to include the intangible, of the spiritual, of the ordinary, of the vernacular' (Lagae, 2006, p. 47).

Lagae interviews Wessel de Jonge. Being one of the founders of DOCOMOMO, De Jonge appoints the set of evaluation criteria, which is developed in 1990 on how to reach a deliberate decision on what to preserve and how this is best done. This concerns three categories:

1. **Innovation**, either in technical, aesthetic or social terms
2. **Status** of the building: It can be an 'icon' or 'ordinary', for instance, repetition.
3. Evaluation of **importance** as being international, national or local.

The rather broad wording indicates, according to De Jonge, that the modern movement cannot be defined in terms of style or building techniques. So the scope can't be that there is such a thing as a single modernism in architecture, but many, each inducing specific heritage issues (Lagae, 2006).

4.2 Architectural values

The main architectural values of the property Mooren are listed in the 2011 terms of sale. According to the Horst aan de Maas Municipality, these features or characteristics are pointed out as being specific for Pand Mooren and of great value and to the extent they are no longer present, they must be repaired, according to the purchase agreement. They summarise the architectural values discussed previously.

- Glass facades in slim steel frames
- The double-entrance area as the link between both building parts
- Floating platform
- The symmetry of - building volume
- The structure of construction with columns
- Concrete facade parts and flat floors
- Vertical facade infill over the entire height outside the columns (ground floor) and between the - columns (first floor)
- Cantilevered first and second floor
- The rhythm of open and closed vertical infill over the entire storey height on the first and second floors
- Detailing of the balustrade

(Horst aan de Maas Archives, 2023)

I do find it remarkable that 1963 is taken as the starting point and not the original 1960 construction. It can no longer be traced exactly why this was done that way, but most likely for practical reasons. The interventions to go back to the original state would be very large (read expensive) and the property is not as good, and efficient to use due to the separate ground floor.

4.3 Present-day issues

As made extensively clear in the foregoing, Pand Mooren is of great architectural and historical value. A brave and unique building in the period in which it was built, but also today. Its value, however, is not seen by all.



Fig. 4.3 The recently installed sandwich panels in the upper two levels. Own pictures dated 25-4-2023.

There are a number of issues that cause the property not to be seen at its worth now. At first, it is the area in which Pand Mooren is embedded. The premise stands in the shadow of the adjacent Het Groenewoud, but most of all, it is almost pushed away by the City Hall. It can only be seen in its entirety from across Jacob Merlo Street. Consequently, many people do not know the building at all, even though it is close to the city centre and they pass it regularly.

Secondly, although the sale included a commitment to restore the building to its original 1963 state within two years, this work has not yet been completed. The cantilevered floors look dirty, and the balustrades are rusted.

As briefly hinted at in section 3.4, the renovation has recently taken a step forward by isolating the 13 cm thick walls of the residential towers, as shown in Figure 4.3. Unfortunately, the plastic ribbed, slightly shiny grey panels are quite a contrast to the original white concrete facades. And the difference is also visible between the painted mezzanine and the top two residential floors.

The windows on the ground floor are again fully glazed, those on the mezzanine not yet. Another major intervention of 2011 is that access to the stairwells, and both residential towers was achieved via separate entrances on the Groenewoudstraat. In addition, the middle part of the façade is now bricked with black bricks, as can be seen in Figure 3.22. It is unclear why.



Fig. 4.4 Pand Mooren in the current state, the front façade. On the left the two new entrances to the towers are indicated with red circles and on the right the middle part of the façade in black bricks. Own pictures, dated 25-4-2023.



Fig. 4.5 Detail of the foam protection around the railings in Pand Mooren and the limited space in the galleries, Own pictures, dated 16-02-2023 and 25-04-2023.

All in all, although the windows are glass, this façade is cluttered and unclear.

At 85 cm wide, the galleries have almost no use for anything. See in Figure 4.5 the foam protection around the railings. Thus, the galleries are too narrow even to allow the balcony door to be completely open.

There could possibly have been plants, as it is striking that there is no visible greenery in or around the building. It should be noted that this photo was taken in winter. But we don't see any empty pots or planters either.

Successive photos show its current state further. The stairs are still original, the mezzanine, because of its limited height of 2 metres, is used for storage, the outdoor terrace is currently an unintentionally shallow pool when it rains, and there is, outdoor storage, among others, for bicycles.

- One of the original stairs made from steel with wood in a kind of particular shape
- The access to the mezzanine in the left tower, which is used for storage, now
- The terrace is collecting rainwater.
- In this photo is visible that there is not much space behind the building. On the left, the white and glass shell covers the back entrance of the ground floor of the right tower, and in the background, the recently made storage compartments for bikes and other stuff.

To do justice to the building, it is first and foremost necessary to make interventions to solve the aforementioned issues. But what probably affects the current appearance the most is that it looks lifeless. Figure 4.7 shows Pand Mooren the way it is now. Although it is fully rented out, the curtains and blinds are closed, or there are non-transparent panels in front of the windows. The shining icon from 1960 is almost unrecognisable.

All that remains is to conclude that the building now houses functions that are not suited to an open and



Fig. 4.6 Pand Mooren in the current state, own pictures, dated 25-4-2023 Fltr:

transparent building. Especially permanent housing in the towers is at odds with the qualities of Pand Mooren. The current access to the stairwells at the front has a major (negative) impact on the appearance of the facade and also an open use of the ground floor in particular. And taking into



Fig. 4.7 Pand Mooren in the current state with closed curtains, own picture dated 17-12-2022.

consideration the problematic filling of functions in the life of the building and Mrs Mooren's (admittedly subjective) bad memories of living in the towers due to the lack of privacy in the exposed living quarters and the absence of usable outdoor space living does not appear to be an adequate function for the premise.

4.4 The modernist ideology in the present

As pointed out in section 3.3, Modernism emerged as a response to the negative consequences of the major social changes caused by industrialisation in the early 20th century.

The building of Pand Mooren in 1960 also took place at a time of great social change. People wanted to get away from the black period of crises and war, and the urge for optimism and hope was immense, very likely the explanation for why Modernism experienced a revival in the post-war period in Limburg. The philosophy of optimism and new possibilities translated into architecture. It can also be concluded that in terms of architecture, the countryside of Noord-Limburg then and now remained dominated by bricks and gabled roofs. This makes the construction of Pand Mooren all the more unique, but perhaps also explains why it was and is not well received by everyone. Was it perhaps too modern for the predominantly conservative culture?

Modernism had previously barely gained a foothold in Limburg. At the time of the economic crisis in 1929, people in many regions were looking for new certainties. Unlike many other industrial regions, in Limburg, thanks to 'preservation' actions by



Fig. 4.8 Neighbourhood building according to the Catholic model. Originally published in *Katholiek Bouwblad* 1947, Pouls, 2015.

prominent Limburgers, vernacular cultural expressions were preserved within the context of Limburg community life. The idealisation of rural life and (Catholic) distribution was a source of inspiration for artists and architects, displacing the ideas of the Dutch modernist movement 'De Nieuwe Zakelijkheid' (Schatorjé, 2000).

Apparently, rural Limburg reacts differently to major social shifts than other areas and still falls back on traditional values and continuity. We also see this in post-war reconstruction, which in Noord-Limburg was strongly dominated by neighbourhoods that strongly adhered to traditional house forms and conceptions of society. Figure 4.4 shows a diagram published in the 1947 *Katholiek Bouwblad*. It concerns the Catholic model of neighbourhood building with the family as the origin and core unit of the community. The aim of neighbourhood development was to form a parish community, and the emphasis was on the human scale. Favourites were brick, ceramic roof tiles and wooden windows with glazing bar arrangements (Schatorjé, 2000).

Olivier Rieter obtained his PhD on the subject of nostalgia. According to him, people derive meaning from nostalgia, partly because it helps them cope with change, find continuity with the past and create a self, an identity of their own (Rieter, 2018). From the above, we can tentatively conclude that Horst's community so far shows nostalgia rather than modernism as a coping strategy in changing times. So perhaps Pand Mooren just isn't old enough to be appreciated by the majority of Horst residents?

And this brings to mind the architectural Catch-22, which Colm Mac Aoidh refers to in his article on Liberty Hall, as mentioned in paragraph 2. Notable, like Liberty Hall, Pand Mooren is also not officially registered as a municipal monument, although that was announced in the 2007 reports.

The edition of *Oase, Journal of Architecture* (#108) in which Mac Aoidh's article was published, is entirely devoted to the often intense debates and exchanges that took place around a building, an architect or a tendency. The edition is called *Ups & Downs; Reception Histories in Architecture*. In the introduction, the editors state that buildings last longer than anything that's said about them. Therefore, the architectural history of some buildings consists not only of volumes and design but also consists of a pendulum swing between appreciation and rejection. Van Gerrewey and co-editors sum up the essence of this beautifully in the following quote:

'Success and appreciation are, in the end, converted into rejection and deception – and vice versa. You just have to wait for a while. The building themselves, at least if they aren't destroyed, remains seemingly unmoved, while the ebb and flow of architecture discourse laps against their façades' (Van Gerrewey a.o., 2021, p2-3).

Perhaps just waiting for better times for appreciation for Pand Mooren could be an approach? After all, the building has been saved from demolition, and it is being maintained.

But as Horacio Torrent reflects in his article *What to do with modern tradition? 'Even when ongoing conservation freezes canonical buildings in their original time, they remain pieces of evidence of a transformative capacity of thinking and of architectural instruments that were put into action to change the world. We cannot make an effort to only preserve buildings but much more tackle the problem of maintaining their use and public appreciation. What we need is to preserve also the social and community life that the experience of modern architecture brought to the world'* (Torrent, 2022, p21).

According to Torrent, the impetus is as great now as it was a century ago. He calls for listening to the impetus for transformation that still resonates in Modern architecture. To confront current social problems and propose bold solutions. Specifically, he appoints that it seems feasible to situate the conservation of modern architecture within the framework of the circular economy and thereby contributing to a global effort to reduce energy consumption and broaden the scope of operating within the modern heritage (Torrent, 2022).

The challenge of keeping our planet liveable is the most important task of our current times. But it is not the only one at stake. Let's zoom in, or rather zoom out on that first in the next chapter.

5. A glimpse into the future.

'Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.'

-Margaret Mead-

Humanity currently faces many problems, one of the most challenging being the over-exploitation of the Earth. The use of finite sources of energy and overpopulation have come about mostly since the industrial revolution. However, after World War II period they gained tremendous momentum. The baby boom, the industrialisation of agriculture and the beginning of the shift to a linear economy of produce-use-discard. Trends and fashions that, for instance, lead us to throw away furniture and clothes, even though they are technically far from being used up. The world faces many problems currently, both in environment, health, wars and power. What is actually going on?

Jan Rotmans is a professor of transition studies and sustainability in The Netherlands. He currently seems to be one of the few to research and describe transition as a phenomenon. Therefore, his analyses are important sources for this Chapter. Rotmans states that we are not living in an era of change but in a change of the era. He describes that in the decades ahead, our society will transform into a new order in which the power relations as we know them will have been radically altered. All social sectors that failed to put people centre-stage are running up against their limits (Rotmans, 2022).

The United Nations has set 17 goals to transform our world, and thereby, they address the global challenges the world faces, including poverty, inequality, climate change, environmental degradation, peace and justice (The United Nations, 2023).

People themselves have begun to develop alternatives and implement them. Together, they form a bottom-up movement, which is essential for the transition towards a better-adapted social and economic order. Transition literally means reversal or turnaround. Crises arise because of a gap between the current regime or dominant structure and emerging innovative niches (Rotmans, 2012).

Where the global organisation Extinction Rebellion seeks to enforce a more sustainable world through an

activist strategy, the Dutch organisation Urgenda makes action plans and realises projects that contribute to accelerating the switch to other energy sources. Other (non-commercial) pioneers who want to contribute to the transition in a bottom-up way are, for instance, 'HetkanWel', 'Transitie Nederland', 'Nederland Kantelt' and a lot of other examples as collected in a stunning interactive overview provided by VPRO Tegenlicht's Archive of the future (VPRO Tegenlicht, 2023).

Retired Professor of Sustainability at the University of Nijmegen Jan Jonker has published several books on new forms of value creation linked to economics and business, and he calls it Weconomy (Jonker, 2014).

The change of zeitgeist can also be seen in the emergence of new forms of solidarity, such as 'The Broodfonds' in which entrepreneurs join together to bear the risks of disability and the rise of regional cooperatives that generate and supply energy to consumers. The visible examples are innumerable, and it would take no effort to write an entire thesis on them.

Rotmans identifies ten transitions currently happening, of which the energy-, resource- and circular transition, in particular, are in the area of sustainability. The social and democratic transition is particularly important for this thesis and is therefore additionally explained:

- The social transition
Rotmans sees – partly under the radar - a group emerging of driven citizens, entrepreneurs, and social and economic entrepreneurs who will take power from the bottom up. A new horizontal and decentralised social fabric, with an eye for differences and equal rights. The transition is best seen in the explosion of civic initiatives in recent years, with about one million people involved and a few of which were mentioned earlier.
- The democratic transition
Fascism has walked in. Not necessarily a cosy transition. Rotmans still lacks a good alternative or big story but sees hope in the numerous experiments

currently taking place, such as with citizens' councils, citizens' budgets, neighbourhood budgets and all the other democratic experiments that make citizens more involved and less insecure. However, politicians should take these experiments more seriously (Rotmans, 2022).

All these descriptions show that our society is currently at a tipping point. Just like 100 years ago when Modernism emerged and just like the post-war period in the Netherlands when Pand Mooren was built.

In the final sentences of the book *Back from Utopia*, Hilde Heynen argues that she thinks that we no longer share the optimism of the early modernists who thought that new would automatically mean better. In contrast, according to her, we belong to those who believe that, back from Utopia, we nevertheless have to continue the struggle that initiated the desire for it in the first place (Heynen, 2002).

Can we translate the embedded resonance or memory of Modernism to this social tilt? In other words, how can we rewrite the modernist narrative in the current times, in the way that it can be the inspiration and foundation of the adaptive reuse of Pand Mooren? What if the building was too progressive for many people in 1960 in the segregated Catholic countryside, but in the present time, with the disappearance of the role of the church and its influence on society, it now can serve as a symbol of optimism in the current tilt? Forward to the past with a new impetus for an icon that is now over 60 years old, but maybe is starting a better period of life than it ever had.

6. Function, concept and approach. Perspicuity.

6.1 Introduction to this chapter

In the previous chapter, we identified the current, mostly practical challenges of Pand Mooren. And by studying Modernism and relating it to the future of the building, a clear direction has emerged when it comes to adaptively reusing the premises.

And as Zumthor explains, *'for the intervention to finds its place, it must see what already exists in a new light'* (Zumthor, 2010, p. 18)

6.2 Function and concept

If we use the information from this thesis to answer the question of which function(s) would be best for Pand Mooren, the following emerges:

- The building calls for use where the transparency is at its best. Open up those curtains!
- In addition, it is located directly behind the city hall. Could it be connectable in terms of function? In that way, there is an opportunity to connect both buildings. A municipal and/or community campus.
- No one can see into the future. But, as described in Chapter 5, Pand Mooren calls for a use that contributes to the optimism we need in today's uncertain and chaotic times. More towards standing out than blending in.
- Given its central location, both within the Horst village, as well as within the municipality of Horst aan de Maas and so close to the town hall, it is the ideal place to contribute to the social and democratic bottom-up movement in response to the challenges of the present time.
- For the chance of success and better use in a hybrid combination for now and in the future, multiple appropriate functions are being sought.

In some cities, supporting bottom-up social and democratic experiments takes the form of a living lab. It is also called a field lab, village or community lab, but the most well-known name is city lab. It is an emerging phenomenon in many cities: the city lab. This takes many forms, such as a platform for activist residents, a city-wide knowledge platform, a site-specific coalition or a government vehicle to activate citizens.

An example of a city lab is Stadslab Eindhoven, physically located on the NRE-Terrein, above the local Heritage house, with the aim of reducing the distance between government organisations and citizens. They call themselves the research and development department of the city of Eindhoven and help achieve a better living and working environment by

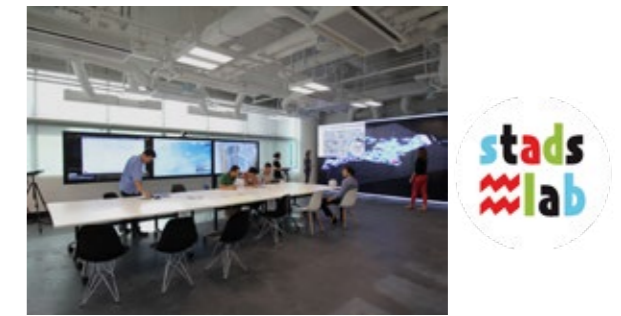


Fig. 6.1 Meeting room in Stadslab Eindhoven and the logo, retrieved from Stadslab Eindhoven, 2023.

working with residents and professionals to devise and implement innovative solutions for our city. Facilities include meeting rooms, maker spaces and multiple digital platforms.

The MOOC (Massive Online Open Courses) in city labs, defines them as concrete places in the city where parties are working on innovative solutions. A place where people in different roles and with different interests are connected around an issue in their community. The main features are further that it is close to the people, practical, about connecting people and taking responsibility together (OMOOC, 2023).

Pand Mooren seems suitable for a function like this, and since Horst is not a city, we call it a community lab.

In 2022 the municipality Horst aan de Maas introduced a new branding concept, including a new logo, which consists of 16 triangles representing the 16 cores in the shape of an 'H'. For this, they investigated how Horst aan de Maas residents put their shared identity into words. This resulted in a short film telling the narrative of Horst aan de Maas. For the full text of this, see Appendix 4. According to this video, Horst aan de Maas residents are down-to-earth hard workers who achieve a lot but sometimes forget how special that is.



Fig. 6.2 Overview of the municipality of Horst aan de Maas with its 16 cores and the logo (own sketch, 2023) (Municipality of Horst aan de Maas, 2022)

So apart from becoming a place to realise bottom-up initiatives, we also add exhibition as a function. To show what Horst aan de Maas is proud of.

Because of the extrovert characteristics of both the building and its functions, the building can also serve to receive (external) guests from the municipality or the community. It can also serve as a wedding venue or for other ceremonies or gatherings.

In community lab initiatives, it may be interesting to also make use of a phenomenon in the art world, namely the artist-in-residence who temporarily takes up residence in Pand Mooren to work on certain projects. A basic guest residence will be created for this purpose, which can, of course, also serve other occasional overnight guests.

The explained functions are extended with complementary and enabling functions. In summary, the future Pand Mooren can be described as **'A welcoming place to meet and create'** and will house the following functions:

1. **Community lab**
2. **Expo**
3. **Ceremonial functions**
4. **Guest residence**
5. **Horeca** is both an attraction for arrivals as well as facilitating meetings and exhibitions and has a role as concierge.
6. With Horeca combined **shop** selling community or expo-related items.
7. Rental of **workspaces**, both informal and individual, as well as meeting rooms.

6.3 Approach

The design approach contains both interventions in the area and the embedding of the building in its context, as well as interventions in the building itself. And, of course, the relationship of Pand Mooren with the town hall is a key subject of approach.



Fig. 6.3 Illustrations of the voids during the time in red Pand Mooren, 2023.

6.4 Steps towards interventions

6.4.1 Design framework

We defined a combination of functions in section 6.3 and therewith we are respectful to Pand Mooren as a building, because these functions fit the qualities of the building such as its transparency and location near the village centre and town hall. In that way Pand Mooren will be able to shine as it was proposed to do by its design.

To literally make the premise more visible, we are building on the council's plans to redevelop the 'triangle'. Pand Mooren is now a white spot in these plans (see Paragraph 3.6). The design of the surroundings will aim to include Pand Mooren in the area, not just as property but emphatically in connections, logistics and visibility.

Section 3.3.4 discussed Stewart Brand's scheme of shearing layers and explained that a building has layers with different lifespans. The structure lasts the longest, and the loose furnishings only a few years. Brand does not give an age for the area (Hasbraken, 2021). It can be centuries old, but there are also frequent changes. The changes in the Pand Mooren area have been discussed earlier, but are analysed in section 6.4.2. The subsequent section describes the analysis and interventions for the building. To the structure itself, no interventions are made. However, interventions are made to the envelope, installations and layout

6.4.2. The Area

In Figure 6.3 is illustrated how the voids around Pand Mooren have changed and will change in the new plans. Notice that the shift in the open space, which was originally located on the southeast side, is almost nonexistent at the moment and will be located at the east side in the future.



Fig. 6.4 Drawing of the two axes with the most important building emphasised, 2023.

So the perspective, which means the visibility, and the way you look at the building, will change when you approach Pand Mooren. The sight line between Pand Mooren and the old school Weisterbeek on the other side of the triangle will be restored by opening up the area as it had disappeared over the years. Moreover, the connection between the town centre of Horst will improve. So there will be two important sight lines or axes in the area that are illustrated in Figure 6.4.



Fig. 6.5 Schematic drawing of the area of the 'Triangle' which Horst aan de Maas wants to redevelop, 2023.

As mentioned, the Horst aan de Maas municipality wants to redevelop the 'triangle'. This mainly involves opening up the area by demolishing several buildings. The primary school will have a new premise with housing above and a car park underneath. The freed-up open space will be heavily greened, as 48% of it will consist of greenery (Municipality of Horst aan de Maas presentation, 2023).

As noted before, Pand Mooren is not included in the Municipality's plans for the triangle. Since Pand Mooren will have functions related to the Municipality, such as a community lab, exposition and ceremonial use, both sites should be connected more. The plan is to create a campus around these buildings, with the Town Hall as the main building and Pand Mooren as a



Fig. 6.6 Schematic drawing of the area of the Community Campus, 2023.

kind of pavilion on the Campus. This is schematically drawn in Figure 6.6.

The Town Hall is a building, which is not very easy readable and has several entrances, as can be seen in Figure 6.7.

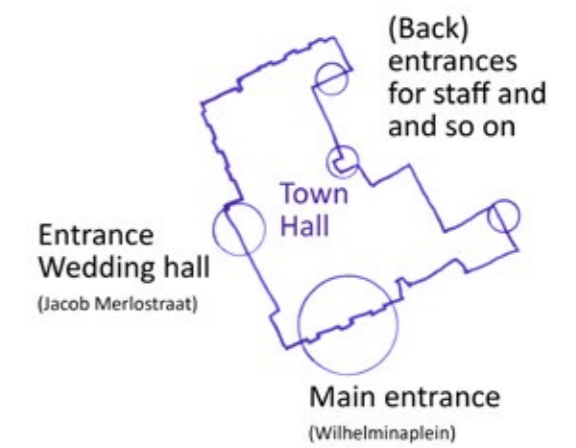


Fig. 6.7 Schematic overview of the entrances of the Town Hall, 2023.

Parallel to the 'triangle', the Community Campus will be developed.



Fig. 6.8 Schematic visualisation of both areas to develop, 2023.

Both areas contain several open green spots. By connecting these, the sight line between Pand Mooren and The Weisterbeek will be an apparent axe to connect both areas, as shown in Figure 6.9. Notice that the courtyard in the Town Hall's armpit will also be connected, which now is more closed-off from its environment and has no lively vibe.

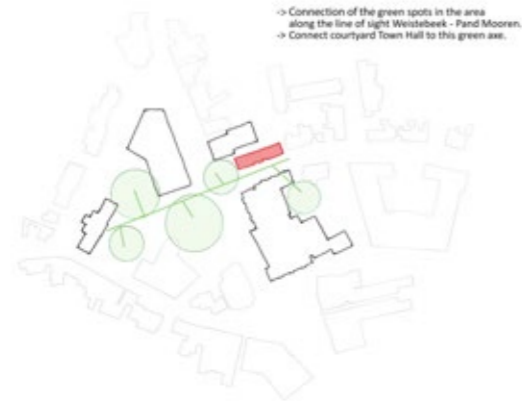


Fig. 6.9 The axe of green spots to connect the whole area, 2023.

The connection between Pand Mooren and the town hall and the courtyard garden will be where architectural interventions occur. In summary, Figure 6.10 shows the area with architectural design, which is part of the Community Campus to be further designed, which is part of the general area. The design for this area will be more outline-based.

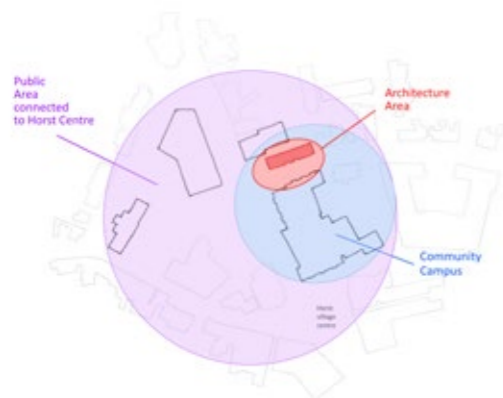


Fig. 6.10 The various areas in relation to each other, 2023.

The above proposal makes clear that Pand Mooren will be related to the Town Hall in terms of purpose and will be a pavilion as an annexe to the Community Campus. It is a deliberate choice that the Town Hall will not house the Community Lab function because it is important that if a group of residents are going to work together with administrators and officials on solutions to local problems, they do so on relatively neutral ground. Residents will always be more of a guest in the town hall than the officials and administrators who work there, and where the Town Hall is their 'professional' home. The professionals have to walk a path from Town Hall to Pand Mooren, where

they can leave their other occupations behind and start focusing on the meeting that will take place in Pand Mooren. Similar to Tadao Ando's path to the Conference Pavilion on the Vitra Campus, as described in Section 3.3.5 Pavilions. In addition, as mentioned earlier, Pand Mooren will have opportunities to host festivities such as exhibitions, weddings, receptions and visits. These will also primarily be related to the entire municipality and community..

The connection between the Town Hall and Pand Mooren buildings is therefore essential, as is the link to the green spots in the area, as outlined in Figure 6.9. For this reason, an opening will be created in the Town Hall, a new passageway between Groenewoud Street and the courtyard. Not only does it create a connection it also breaks the closed look of the building. The municipality literally opens up sight. This intervention is outlined in Figures 6.11 and 6.12.

Regarding the design of the total area, the supplementary relevant characteristics can be described as



Fig. 6.11 The piercing of the Town Hall on the Ground Floor and the half-above-ground basement, 2023.

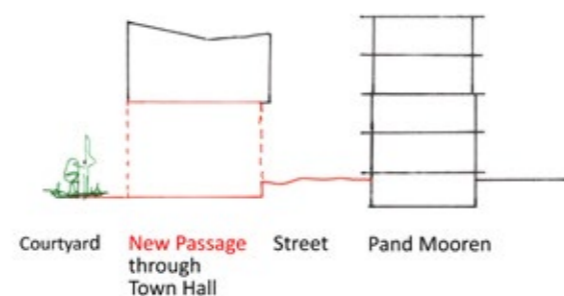


Fig. 6.12 The piercing of the Town Hall on the Ground Floor and the half-above-ground basement connecting the courtyard, 2023.

follows:

- Using De Peel en de Maas as a source of inspiration
- Sustainability: rainwater harvesting and heat stress relief
- Low-threshold and fun.

6.4.3. The Architectural Area

As stated in Paragraph 6.2 and further, Pand Mooren has to be a welcoming place for its users, and this requires interventions. The load-bearing structure and the situation of 1960 will be the starting point, although the 1963 internal connection on the ground floor is included. It is also vital that the building retains the character it had in 1960. It is a historic building, which needs to be updated in use, but with the appearance of a building with a past. Its transparent and floating qualities can be shown to its full advantage.

To create space on the ground floor for catering and toilets, an extension will be built on top of the existing slope entrance at the back, as schematically depicted in Figures 6.13 and 6.14.

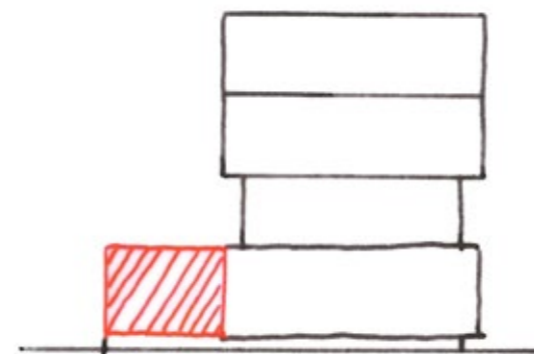


Fig. 6.13 A sketch of the ground-floor extension at the rear of Pand Mooren, 2023.

As described earlier, the space in the vicinity of Pand Mooren will shift to the western 'triangle'. Here, buildings will be demolished, making way for green space. It therefore makes sense to create an additional entrance on the west side, aimed at visitors for a restaurant or bar. The 1960 symmetrical facade with its floating entrances is of historical value. This character will be enhanced by creating water as a pond to be further designed directly in front of the building. The left door becomes a symbol of the past and can be used to place a work of art there or even sit on the platform and paddle in the water, but this door is no longer a functioning entrance. The right door will continue to function as an entrance, accessible by a walkway in front of the right volume.

The first floor (the mezzanine) has a headroom of only 2 metres, so it is not usable as a dwelling space. The

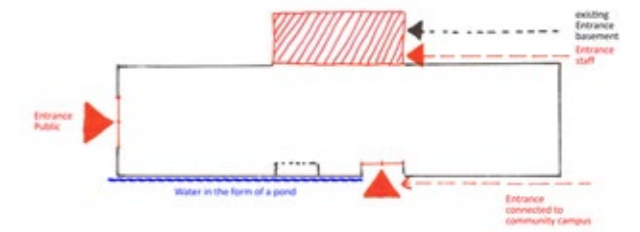


Fig. 6.14 A sketch of new entrances and the ground-floor extension at the rear of Pand Mooren, 2023.

floor of the mezzanine in the left tower is, therefore, partly broken out and added to the ground-floor volume to create a double-height space. A part remains as an entresol to create space for circulation and access to the terrace on the first floor. In the right tower, the first-floor ceiling is broken through, creating a two-storey space. These interventions are illustrated schematically in Figure 6.15.

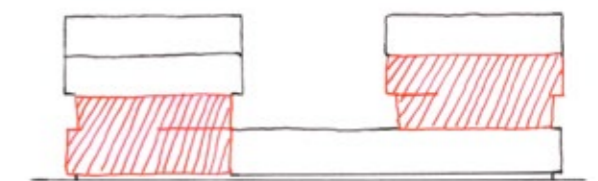


Fig. 6.15 A sketch of the new volumes created by breaking through the low first floor, 2023.

Figure 6.15 shows a schematic overview of the building levels with the new entrances.

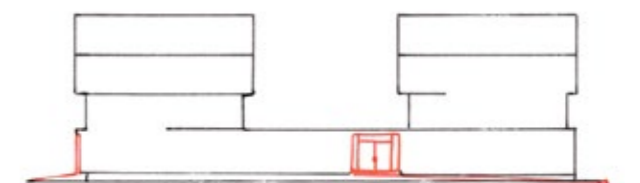


Fig. 6.16 schematic overview of the building levels with the new entrances, 2023.

In terms of vertical circulation, Pand Mooren currently only has stairs. A building with a public function should also be accessible to everyone by lift. Unfortunately, in this case, the two towers mean that two lifts must be realised, which is quite an intervention. A transparent building also needs plumbing and services. There were previously downpipes on both sides. It was decided to place the lifts near the stairwells and

combine them with new downpipes. The installations themselves are situated in the basement. Figures 6.16 and 6.17 provide insight into lift placement and downpipe relocation.

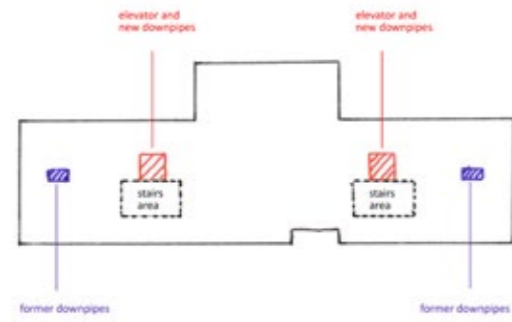


Fig. 6.17 schematic overview of the former and new downpipes and the elevators in relation to the stairs, 2023.

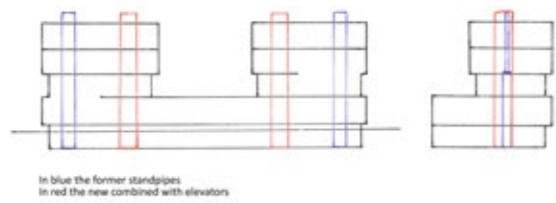


Fig. 6.18 Section with the former and new downpipes and the elevators in relation to the stairs, 2023.

The ground-floor extension gives a more extensive roof on the first floor, which can be used to extend the courtyard garden.

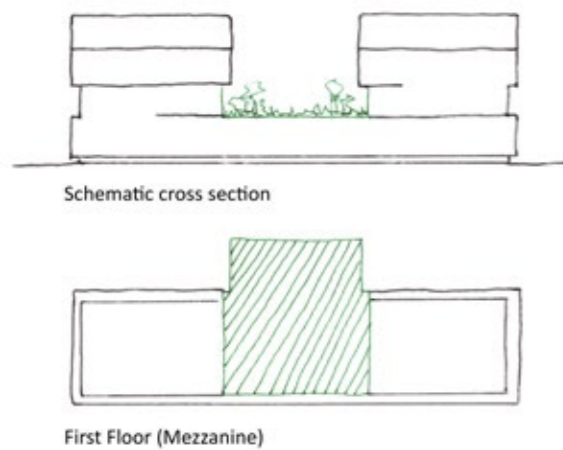


Fig. 6.19 Visualisation of the courtyard, including the roof of the new extension with green space, 2023.

Now that all interventions have been schematically explained, the use of the building can be further explained, i.e. which part houses which functions? For this, see Figure 6.19. The spaces are designated with a function that relates to the primary function. The intention is for spaces to be flexible in use, so, for example, in the guest residence, someone will only stay overnight occasionally and so it can also be used for meetings. On the floors intended for meetings, there will be a solution with flexible walls to facilitate various sizes of groups. The walls will be insulated, making the galleries even narrower. On the upper floors, the windows have been replaced by sliding glass doors so that they can be opened all the way, providing a connection to the gallery and better connecting the inside and outside.

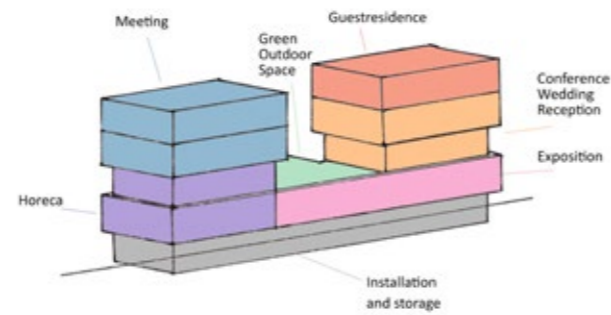


Fig. 6.20 Visualisation of the functions in the volumes, 2023.

The following pages' floor plans, sections, views and axonometries provide detailed information on the layouts of the different building levels as developed so far.

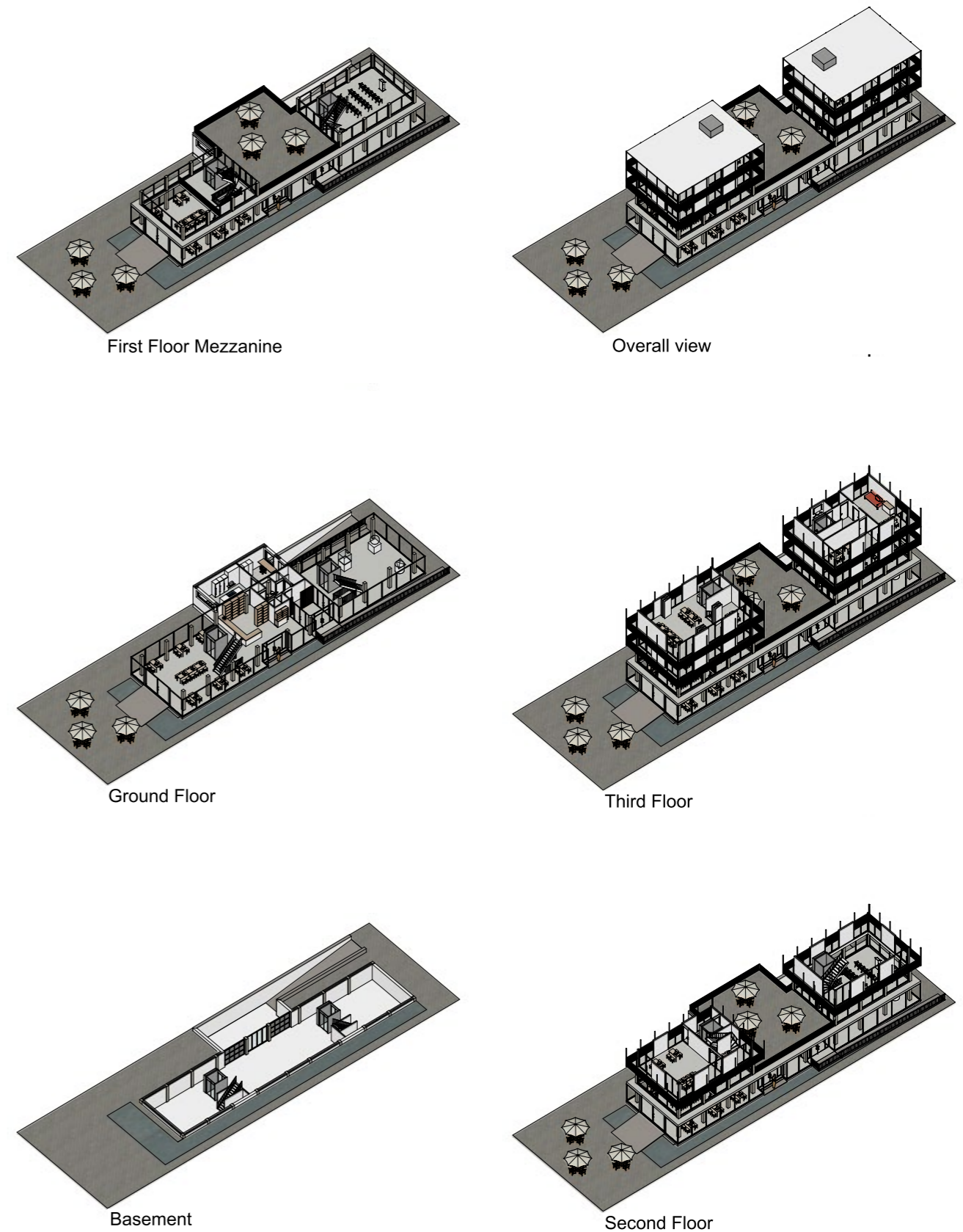


Fig. 6.21 The lower three layers of Pand Mooren visualised by a build-up axonometry, 2023.

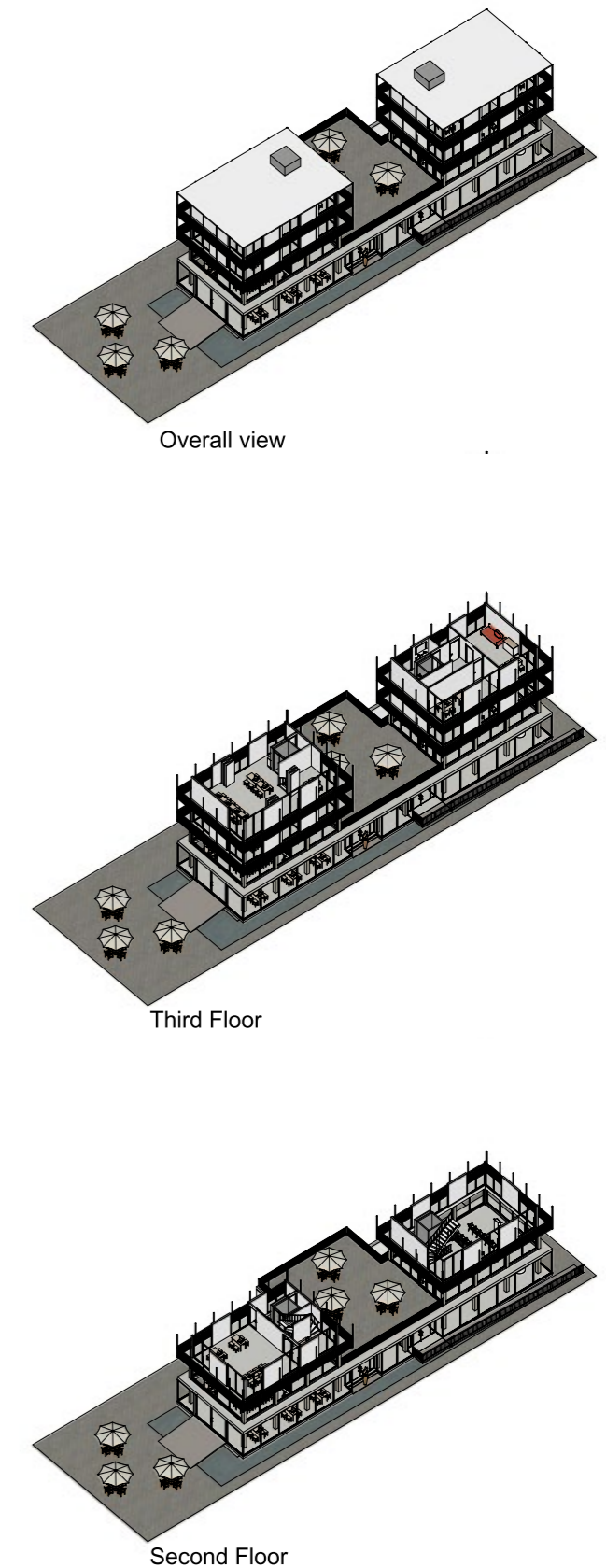


Fig. 6.22 The upper three layers of Pand Mooren visualised by a build-up axonometry, 2023.

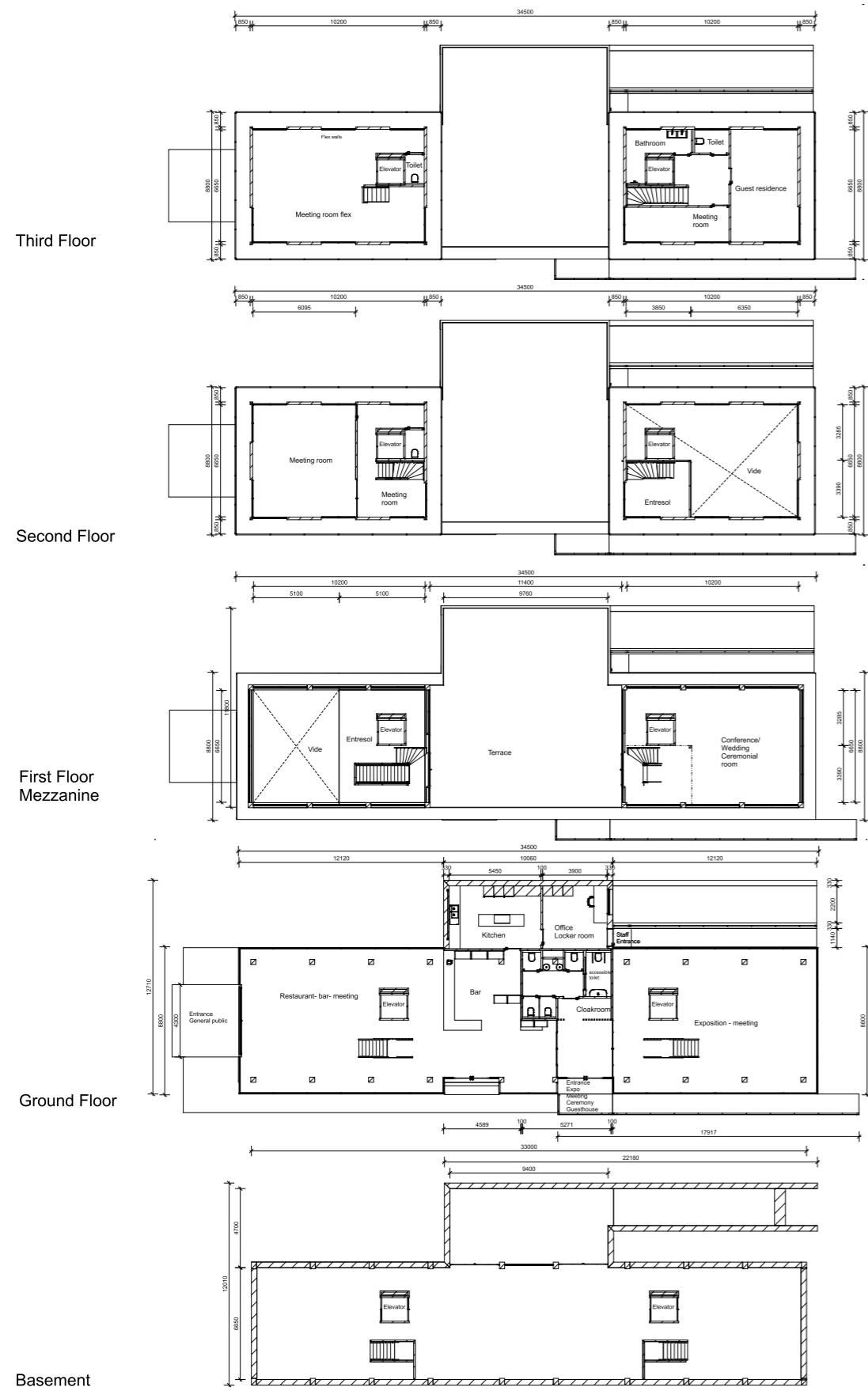


Fig. 6.23 The floor plans, 2023.

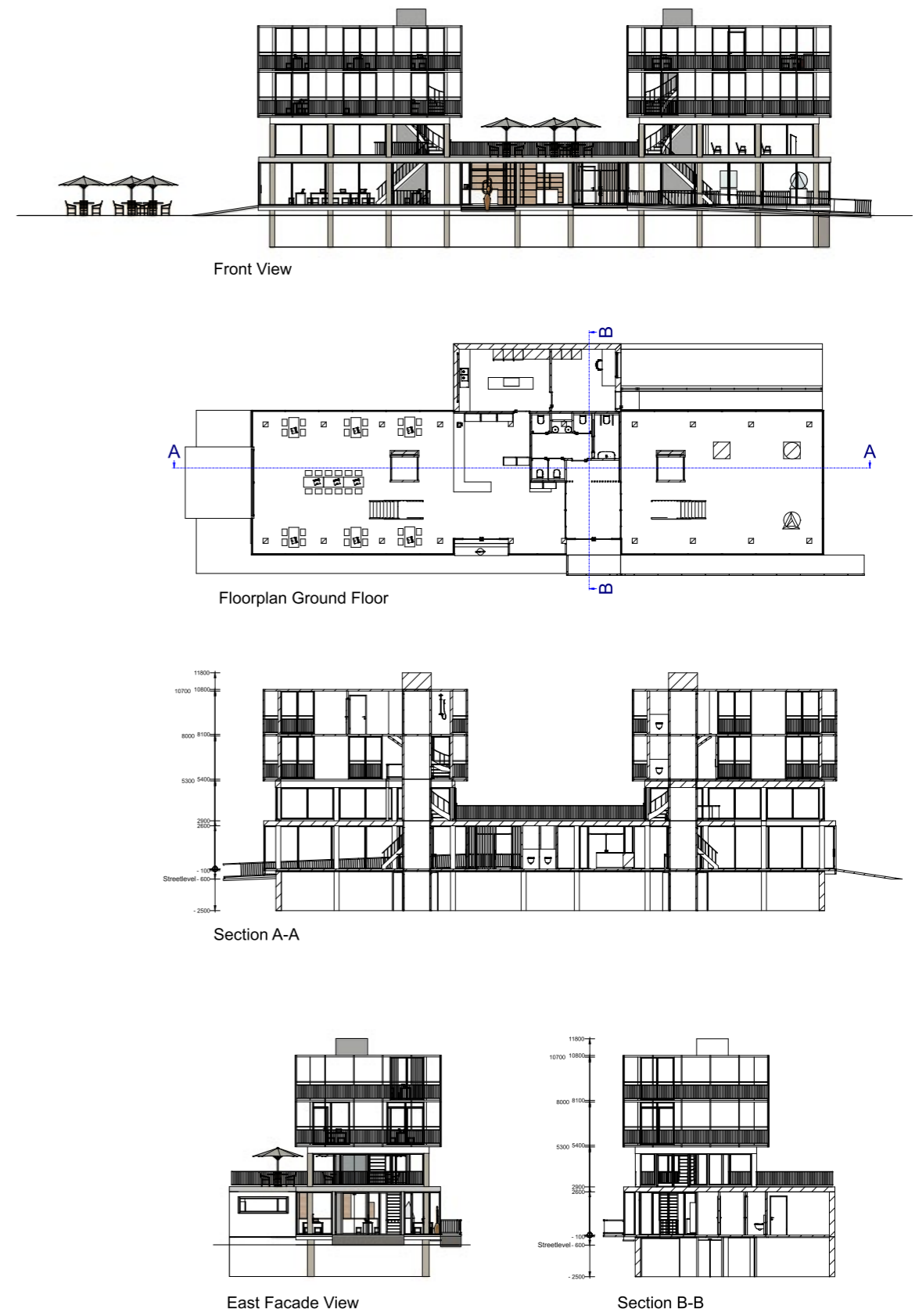


Fig. 6.24 Sections and views, 2023.

7. Conclusions

In this thesis, we looked at the past, present and future of Pand Mooren, in the context of the village of Horst, the municipality of Horst aan de Maas and eventually the wider world. Pand Mooren was saved from demolition after a public discussion in 2007 but isn't seen for its worth right now.

It was built to accommodate two shops and two houses for the brothers Jan and Jef Mooren in 1960 at the tipping point of post-war reconstruction towards greater prosperity. The Mooren family showed guts in introducing a new shop concept, but more so in the property's design. For this, they engaged the young local architect Lei Martens.

The early Modernist masters overtly inspired Martens. As his archives have been lost, the rationale for the design can no longer be precisely traced; however it seems clear that he wanted to introduce inspiration from the rest of the world to the conservative Noord-Limburg countryside.

Modernism arose in response to the negative consequences of social developments: Innovative architecture as a symbol of optimism. We do not know to what extent the architect was aware of this philosophy. But it cannot be otherwise than he consciously or unconsciously took this message to his home region, which was just beginning to turn away from the dark war period towards a new social model of hope and prosperity.

The premises, built with new methods using precast concrete and lots of glass, is still not appreciated by everyone. In a region consisting of brick houses with ceramic tiles on the sloped roofs, Pand Mooren was a shock. The building also still seems "too young" to be appreciated for its age value, especially in a region with a penchant for nostalgia.

Currently, Pand Mooren is barely visible, enclosed between the town hall and the rest of the cluttered surroundings. Taking a closer look at the building at the moment, decay becomes apparent. The once-white shining building has been partially refurbished but is now covered with dark grey panels, the railings are rusted and the concrete is flaking off. The contrast between the modernist promise of materiallessness and the obvious decay could not be greater. And of course, the closed curtains of almost the entire building do not contribute to a vibrant glow.

The translation of the values of the building in the present needed a see-through to the future. It was noted that we are now also in a tilt of eras. Facing the problems of climate change and excessive individualism, the niches of a new era become visible

in the increasing use of new energy sources as well as in increasing bottom-up examples of new forms of collaboration and solutions and a growing 'togetherness'. Especially the new hands-on democracy needs support. And exactly there lies the key to the adaptive reuse of Pand Mooren.

Instead of being pushed away by the town hall, it will become part of the newly formed 'Municipal Campus' as a pavilion. In this way, it will link to the Town Hall in function and the surrounding Community area. While the location cannot be changed in a physical sense, it becomes more logical. And precisely because it is a separate pavilion, entering the building will bring a different experience for visitors, due to that independent location, than if they were to enter the Town Hall. After all, the activities in Pand Mooren differ from the rest of the municipal activities, because they call for new forms of seeking solutions to local problems.

The new functions of Pand Mooren, for instance, the community lab and the expositions, are supported by its architectural qualities such as transparency and floating character. Therefore the building will stand out better. Because the building will be for all Horst aan de Maas residents and beyond, it will have social embedding in the region since it becomes a community building.

It will be a welcoming and hospitable place, which breathes the atmosphere of the time it was built but adapted to current times. By solving existing bottlenecks, the use of the building will have more possibilities and better comfort.

I was in the fortunate circumstances of being able to interview several people in my research and also to visit the building myself. For me, the experiences and reflections of many different people brought the building to life. It never ceases to amaze me that many fellow Horst aan de Maas residents have such strong opinions about Pand Mooren when I talk about my research. But I appreciated that my explanations about the history and value of the building were listened to in those conversations and that people told me that they will pay attention next time. And I am convinced that by then, they will look with different eyes. Not that they are suddenly going to like it now, but rather that they are getting curious, for example, about my explanation of the one place from where you can see Pand Mooren in its entirety. And I realise that I myself have become a tool for bringing shifts in people's perspectives.

And that also brings me to my greatest insight. At the beginning of my research, I was struck by the 1961

film, where you can see and feel the time and the Zeitgeist when Pand Mooren was built. Perhaps it is a form of nostalgia, which in our region is apparently an important coping mechanism to fall back on in difficult times. However precisely the distinctive and progressive nature of this building among all those bricks and old cars illustrated its uniqueness.

While researching, there was another moment of clear insight later, which was my realisation that modernist architecture was designed as a symbol of optimism in the interwar and post-war periods, but also my recognition that we are now once again living in a chaotic world faced with war, pandemics and significant environmental problems.

This led to the insight that no other building than Pand Mooren, on that spot, so close to Town Hall, can or should be both a place that breathes the past and makes you aware of the times that have passed, but is now given a new role to act as a symbol of hope and possibility in the present time and in the future. It is intended to facilitate new solutions to current problems as a historic symbol of today's optimism, something which is very welcome within the current uncertainty in the world.

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Front cover: *Untitled*. Helmie van de Riet, visual artist, 2021, [Artwork]

Fig. 1.1 *Pand Mooren just before opening in 1960*, 1960, [Photo]. Courtesy of Werkgroep Behoud Gebouw Mooren.

Fig. 1.2 *Scheme of sources and activities for adaptive reuse*, 2023, [Scheme] Self-developed.

Fig. 2.1 *Horster Band Campaign celebrates reaching the final spot with a mini concert on the roof of Pand Mooren*, 2010, [Photo] Dagblad De Limburger 29-03-2010.

Fig. 2.2 *Pand Mooren Horst awaits demolition hammer*. 2007, [Editorial article] from Dagblad De Limburger 11-01-2007. Courtesy of Werkgroep Behoud Gebouw Mooren.

Fig. 2.3 *The werkgroep Behoud Gebouw Mooren*. Fltr: Wim Moorman, Mart Willems, Jeu van Helden and Thijs Coppus, 2023. [Sketch based on pictures], Self-developed.

Fig. 2.4 *Various speakers at the forum night on 26-3-2007*. F.l.t.r.: Hay Martens (brother of the deceased architect), Wiel Spreeuwenberg, Gertjan Timmer, and Ben Keijzers (architect), 2007, [Photo], Courtesy of Werkgroep Behoud Gebouw Mooren.

Fig. 2.5 *Screenshots from a movie recorded on 31-5-1961*, 1961, [Screenshots] The joint Youth organizations Horst. Retrieved in April 2023 from <https://www.youtube.com/watch?v=Zv8Uqkbgmjk>.

Fig. 2.6 *Opening ad in The Echo dated 15-9-1960*. 1960, [Editorial article De Echo]. Courtesy of Werkgroep Behoud Gebouw Mooren.

Fig. 2.7 *Differing opinions on Pand Mooren*, 2007, [Photo] From the flyer of the action group Behoud Gebouw Mooren, Courtesy of Werkgroep Behoud Gebouw Mooren.

Fig. 3.1 *Timeline History of Horst*, Self-developed, 2023, [Scheme], pictures Courtesy of Historische kring Horst, 2023.

Fig. 3.2 *Castle Huys ter Horst in 1661*, Stichting Kasteel Huys ter Horst, [Photo], Retrieved in January 2023 from www.kasteelhuysterhorst.nl

Fig. 3.3 *Noord-Limburg around 1830*; [Sketch based on maps], Retrieved January 2023 from topotijdreis.nl

Fig. 3.4 *Horst in 1867*, Suringat, 1867, [Map] Retrieved in April 2023 from Atlas 1868, Rob Kuijsten.

Fig. 3.5 *Horst around 1900*, sketch based on a historical map, [Sketch based on maps], Retrieved from topotijdreis.nl. January 2023.

Fig. 3.6 *Horst area around Pand Mooren from 1900 to 2009*. The red dot indicates the site, [Maps], Retrieved in January 2023 from topotijdreis.nl

Fig. 3.7 *Streetnames in the investigated area and pictures of iconic buildings, dated around 1900-1920*, [Sketch with pictures] pictures retrieved in March 2023 Courtesy of Historische kring Horst, 2023.

Fig. 3.8 Important historical buildings in more detail, [Photo's], retrieved in March 2023, Courtesy of Historische kring Horst.

3.8.1 *On the other side of the street of the location where Pand Mooren was going to be built*. Beuijsse meule in the background. Dated about 1920 retrieved in March 2023 Courtesy of Historische kring Horst.

3.8.2 *Village tavern Het Groene Woud is still adjacent to Pand Mooren*, n.d. [Picture], retrieved in March 2023 Courtesy of Historische kring Horst.

3.8.3 *The spot where later Pand Mooren was built*. [Picture], retrieved in March 2023 Courtesy of Historische kring Horst.

3.8.4 *The Weisterbeekschool at the west side of the triangle*. [Picture], retrieved in March 2023 Courtesy of Historische kring Horst.

Fig. 3.9 *Aerial picture of Horst in the 1960s, watching the North and East of the centre*. A part of Pand Mooren is visible on the right in the red circle, retrieved in March 2023. Courtesy of Historische kring Horst.

Fig. 3.10 *Atomium Brussels at Expo #58*, dated 1958, [Picture], Retrieved on 21-4-2023 from www.atomium.be/expo58.

Fig. 3.11 *The old farmhouse has been demolished to make way for the construction of Pand Mooren* [Photo]. Courtesy of Werkgroep Behoud Gebouw Mooren.

Fig. 3.12 *Portrait of architect Lei Martens (25-9-1932 – 25-12-1978)* [Sketch based on a picture] Picture Courtesy of Werkgroep Behoud Gebouw Mooren.

Fig. 3.13 *Mrs. Mooren*. 27-2-2023. [Sketch based on a picture].

Fig. 3.14 *Screenshots from a movie recorded on 31-5-1961*, 1961, [Screenshots] The joint Youth organizations Horst. Retrieved in April 2023 from <https://www.youtube.com/watch?v=Zv8Uqkbgmjk>.

Fig. 3.15 *Drawing of Maison Dom-ino*, 1914, [Picture], Fondation Le Corbusier, Retrieved April 2023 from fondationlecorbusier.fr

Fig. 3.16 *Photo of a 3D-printed model of the construction of Pand Mooren*, 2023 [Own Picture].

Fig. 3.17 *Schematic representation of the construction of Pand Mooren*, 2023. [Own sketch].

- Fig. 3.18 *Bauhaus Dessau, South view*, 2009, Bauhaus Dessau Foundation, [Photo], Yvonne Tenschert. Retrieved from <https://www.bauhaus-dessau.de/en/architecture/bauhaus-building/bauhaus-building.html>
- Fig. 3.19 *Barcelona Pavilion*, Fundació Mies van der Rohe, 2023. [Photo], Retrieved from <https://miesbcn.com/the-pavilion/images/>
- Fig. 3.20 *Schematic representation of volumes of Pand Mooren in 1960*, 2023. [Own sketch]
- Fig. 3.21 *The scheme of the shearing Layers of Change*, 2021. Brand 1994 retrieved in April 2023 from [Openbuilding.co](https://www.openbuilding.co).
- Fig. 3.22 *Farnsworth House in 2015*, Carol Highsmith, [Photo], Retrieved from Edith Farnsworth House Foundation. <https://edithfarnsworth-house.org/portfolio-items/a-home-in-harmony-with-nature/?portfolioCats=80>
- Fig. 3.23 *The Schunck building now*, 2023, [Photo], Retrieved in April 2023 from www.heerlenmijnstad.nl in 2023.
- Fig. 3.24 *The Schunck building by night in 1935*, J. Cohnen, [Photo], Retrieved from the book Schunck's Glass Palace of 2016.
- Fig. 3.25 *Pand Mooren by night around the 1960s*, [Photo], Retrieved in March 2023. Courtesy of Werkgroep Behoud Gebouw Mooren.
- Fig. 3.26 *Bar Babette Berlin*. Top photos retrieved from [Architectuul.com](https://www.architectuul.com) (n.d.) retrieved in Mai 2023 from: <https://www.architectuul.com/architecture/bar-babette> and the bottom two from Christian Rose, (2015), retrieved in Mai 2023 from http://www.christianrose.org/christian_rose_architektur_bar-babette-001/.
- Fig. 3.27 *Rietveld pavilion*, n.d. [Photo and map], retrieved from The Kröller Müller Museum in Mai 2023 <https://krollermuller.nl/gerrit-rietveld-rietveldpaviljoen-1>
- Fig. 3.28 *Conference Pavilion Vitra Campus by Tadao Ando*, n.d., retrieved from Vitra, 2023, <https://www.vitra.com/nl-nl/about-vitra/campus/architecture/architecture-conference-pavilion>
- Fig. 3.29 *Photos taken during the construction of Pand Mooren in 1960* [Photo], Courtesy of Werkgroep Behoud Gebouw Mooren.
- Fig. 3.30 *Collage of notes and sketches from 1959 and 1960 in the construction* [Collage], Municipality of Horst aan de Maas archives, retrieved January 2023.
- Fig. 3.31 *Pand Mooren in 1979, when there was a shop in the left tower that sold Persian carpets*, [Photo], Courtesy of Werkgroep Behoud Gebouw Mooren.
- Fig. 3.32 *Picture from 2011 at the time of the sale*, [Photo], Municipality of Horst aan de Maas Archives, retrieved January 2023.
- Fig. 3.33 *Pand Mooren in the current state*, [Photo], self-made dated 17-12-2022.
- Fig. 3.34 *Timeline of Pand Mooren with the most significant changes*. [Sketch based on drawings], Drawings retrieved from Municipality of Horst aan de Maas archives, January 2023.
- Fig. 3.35 *The development of the area framed in 4 images*, [Sketch based on maps] Retrieved in January and March from [topotijdreis.nl](https://www.topotijdreis.nl) and the Municipality of Horst aan de Maas.
- Fig. 3.36 *Pand Mooren in the 1960s*. [Photo], Courtesy of Werkgroep Behoud Gebouw Mooren.
- Fig. 4.1 *From 'Advertisements for Architecture' (1976-77) by Bernard Tschumi*, [Photo], Retrieved in april 2023 from <http://pietmondriaan.com/tag/villa-savoye/>
- Fig. 4.2 *Pand Mooren in current state [the decay]*, [Photo] self-made, dated 17-12-2022.
- Fig. 4.3 *The recently installed sandwich panels in the upper two levels*. [Photo], Own pictures dated 25-4-2023.
- Fig. 4.4 *Pand Mooren in the current state, the front façade*. On the left the two new entrances to the towers are indicated with red circles and on the right the middle part of the façade in black bricks. [Photo], Own pictures dated 25-4-2023.
- Fig. 4.5 *Detail of the foam protection around the railings in Pand Mooren now and the limited space in the galleries*. [Photo's], Own pictures dated 25-4-2023.
- Fig. 4.6 *Pand Mooren in the current state*, [Photo's], Own pictures dated 25-4-2023. Fltr: One of the original stairs made from steel with wood in a kind of particular shape
The access to the mezzanine in the left tower, which is used for storage, now
The terrace is collecting rainwater.
In this photo is visible that there is not much space behind the building. On the left, the white and glass shell covers the back entrance of the ground floor of the right tower, and in the background, the recently made storage compartments for bikes and other stuff.
- Fig. 4.7 *Pand Mooren in the current state with closed curtains*, [Photo] self-made, dated 17-12-2022.
- Fig. 4.8 *Neighbourhood building according to the Catholic model*. Originally published in *Katholiek Bouwblad* 1947, [Photo], Pouls, 2015.
- Fig. 6.1 *Meeting room and the logo of Stadslab Eindhoven*, [Photo's], Retrieved in April 2023 from <https://www.stadslabeindhoven.nl/>
- Fig. 6.2 *Overview of the municipality of Horst aan de Maas with its 16 cores and logo*. [Sketch based on a map] Retrieved from the Municipality of Horst aan de Maas, 2022.
- Fig. 6.3 *Illustrating the voids during time in red Pand Mooren*, 2023, [Self-developed Sketch].
- Fig. 6.4 *Drawing of the two axes with the most important building emphasised*, 2023. [Self-developed Sketch].
- Fig. 6.5 *Schematic drawing of the area of the 'Triangle' which Horst aan de Maas wants to redevelop*, 2023, [Self-developed Sketch].
- Fig. 6.6 *Schematic drawing of the area of the Community Campus*, 2023, [Self-developed Sketch].
- Fig. 6.7 *Schematic overview of the entrances of the Town Hall*, 2023, [Self-developed Sketch].
- Fig. 6.8 *Schematic visualisation of both areas to develop*, 2023, [Self-developed Sketch].
- Fig. 6.9 *The axe of green spots to connect the whole area*, 2023, [Self-developed Sketch].
- Fig. 6.10 *The various areas in relation to each other*, 2023. [Self-developed Sketch].
- Fig. 6.11 *The piercing of the Town Hall on the Ground Floor and the half-above-ground basement*, 2023. [Self-developed Sketch]
- Fig. 6.12 *The piercing of the Town Hall on the Ground Floor and the half-above-ground basement connecting the courtyard*, 2023. [Self-developed Sketch].
- Fig. 6.13 *A sketch of the ground-floor extension at the rear of Pand Mooren*, 2023. [Self-developed Sketch].
- Fig. 6.14 *A sketch of new entrances and the ground-floor extension at the rear of Pand Mooren*, 2023. [Self-developed Sketch].
- Fig. 6.15 *A sketch of the new volumes created by breaking through the low first floor*, 2023. [Self-developed Sketch].
- Fig. 6.16 *Schematic overview of the building levels with the new entrances*, 2023. [Self-developed Sketch].
- Fig. 6.17 *Schematic overview of the former and new downpipes and the elevators in relation to the stairs*, 2023. [Self-developed Sketch].
- Fig. 6.18 *Section with the former and new downpipes and the elevators in relation to the stairs*, 2023. [Self-developed Sketch].
- Fig. 6.19 *Visualisation of the courtyard, including the roof of the new extension with green space*, 2023. [Self-developed Sketch].
- Fig. 6.20 *Visualisation of the functions in the volumes*, 2023. [Self-developed Sketch].
- Fig. 6.21 *The lower three layers of Pand Mooren visualised by a build-up axonometry*, 2023.
- Fig. 6.22 *The upper three layers of Pand Mooren visualised by a build-up axonometry*, 2023.
- Fig. 6.23 *The floor plans*, 2023.
- Fig. 6.24 *Sections and views*, 2023.
- Fig. A-1 *Score list monuments commission*, Courtesy of Werkgroep Behoud Gebouw Mooren.
- Fig. A-2 *The manifest*, Courtesy of Werkgroep Behoud Gebouw Mooren.
- Fig. A-4 *The first original drawings of Pand Mooren of 1959*, Municipality of Horst aan de Maas Archives, 2023.
- Fig. A-5 *The municipality's development plans*.
- Back Cover: *Sketch of Pand Mooren*, De Echo van Horst 1960, Courtesy of Werkgroep Behoud Gebouw Mooren.

Appendix 1 score list Monuments commission

INVENTARISATIE-FORMULIER MONUMENTEN.

Adres object:

Beoordelaar	1*	2	3	4	5	6		
1.Schoonheid	10	10	10	10	10	10		
-opdracht/resultaat	1	1		1	2	3		
-verhoudingen v.d.massa	1	1		2	2	2		
-situatie	1				1	1		
-ruimtelijke indeling		1			2	2		
-verhoudingen in de gevel(s)		1	2	1	2	3		
-ritme		1		2	2	2		
-detaillering		1			2	1		
Subtotaal	13	16	12	16	23	24		
2.Wetenschap	10	10	10	10	10	10		
-betekenis oeuvre		1	1		1			
-zeldzaamheid	2	1		1	1			
-schakel in techn.ontwikkel.		1			1			
-nieuw element bouwconstructie		1		1	1			
-baanbrekend ontwerp		1		1	1	2		
-technische kwaliteit	1	1			1			
Subtotaal	13	16	11	13	16	12		
3.Geschiedenis	10	10	10		10			
-belangrijkheid	1	1	1		1			
Subtotaal	11	11	11		11			
Algeheel totaal/gemiddeld	37	43	34	29	50	36	233 / 6 = 39	
1*=M.Derikx								
2 =M.Heerkens								
3 =J.Hendrix								
4 =J.Poels								
5 =G.Selen								
6 =G.Verheijen								

Fig. A1-1 score list monuments commission (werkgroep, 2007)

Appendix 2 The manifest from 2007

Manifest Behoud Gebouw Mooren

De afgelopen vijftig jaar is Horst onherkenbaar veranderd. Historische en beeldbepalende bouwwerken zijn in rap tempo verdwenen. Een aantal karakteristieke panden die in de afgelopen eeuw in de plaats kwamen van historische gebouwen of zijn verzezen op lege plaatsen, worden momenteel zelf met sloop bedreigd.

Het college van Burgemeester en Wethouders is voornemens om Gebouw Mooren in de Groenewoudstraat af te breken. Hiermee verdwijnt voor een Horst waardevol en karakteristiek gebouw.

Op maandagavond 26 maart 2007 heeft er een forumavond over gebouw Mooren plaatsgevonden. De ondergetekenden roepen het college van Burgemeester en Wethouders tot het volgende op:

- Behoud gebouw Mooren! Het gebouw is door zijn ongebruikelijke moderne architectuur uniek voor Horst en de regio
- Herstel het gebouw in zijn oorspronkelijke staat. Na de verbouwing is het open karakter van het gebouw verdwenen. Juist hierin schuilt de schoonheid van het gebouw.
- Ga actief op zoek naar een bestemming voor het gebouw.

Appendix 3 The words that describe the nature of the inhabitants of Horst aan de Maas in the video

(Municipality of Horst aan de Maas, 2022)

Bescheiden
 Nuchter
 Tikje verlegen
 Harde werkers
 Veel bereikt, maar soms vergeten hoe bijzonder dat is.
 Aanpakkers
 We maken van niets iets.
 Wereldleider op veel vlakken.
 Maar daar bij stilstaan, daar doen we niet aan.
 Wij kijken vooruit.
 "gewoën door, genne kwats" (gewoon door, geen onzin).
 Wij verenigen.
 Vrijwilligen.
 Dragen allemaal ons steentje bij.
 Zorgen voor elkaar en vergeten niemand.
 Omdat wij vinden dat het zo hoort.
 We zijn verbonden door de Maas in ons land verbonden door de Piël in brand.
 Wij zijn 16 dorpen, met 16 karakters.
 Maar dat vooruitstrevende en die verbondenheid, dat voelen we allemaal.
 Als gemeente bouwen we voort op wat goed gaat en verbeteren dat wat nóg beter kan.
 Samen zetten we ons in voor een gezonde, veilige en duurzame samenleving.
 Met beide benen op de grond en met de blik vooruit.
 16 dorpen,
 één gemeente,
 Horst aan de Maas,
 dat zijn wij.

Modest
Down-to-earth
Slightly shy
Hard workers
Achieved a lot, but sometimes forget how special that is.
Tacklers
We make something out of nothing.
World leaders in many areas.
But we don't dwell on that.
We look ahead.
"gewoën door, genne kwats" (just get on with it, no nonsense).
We unite.
Volunteer.
All do our bit.
Take care of each other and don't forget anyone.
Because we think that's the way it should be.
We are connected by the Meuse in our country
Connected by the Pie in fire.
We are 16 villages, with 16 characters.
But that progressive and that connectedness, we all feel that.
As a municipality, we build on what is going well and improve what could be even better.
Together, we are committed to a healthy, safe and sustainable society.
With both feet on the ground and looking ahead.
16 villages,
one municipality,
Horst aan de Maas,
that's us.

Appendix 4 The first original drawings from 1959

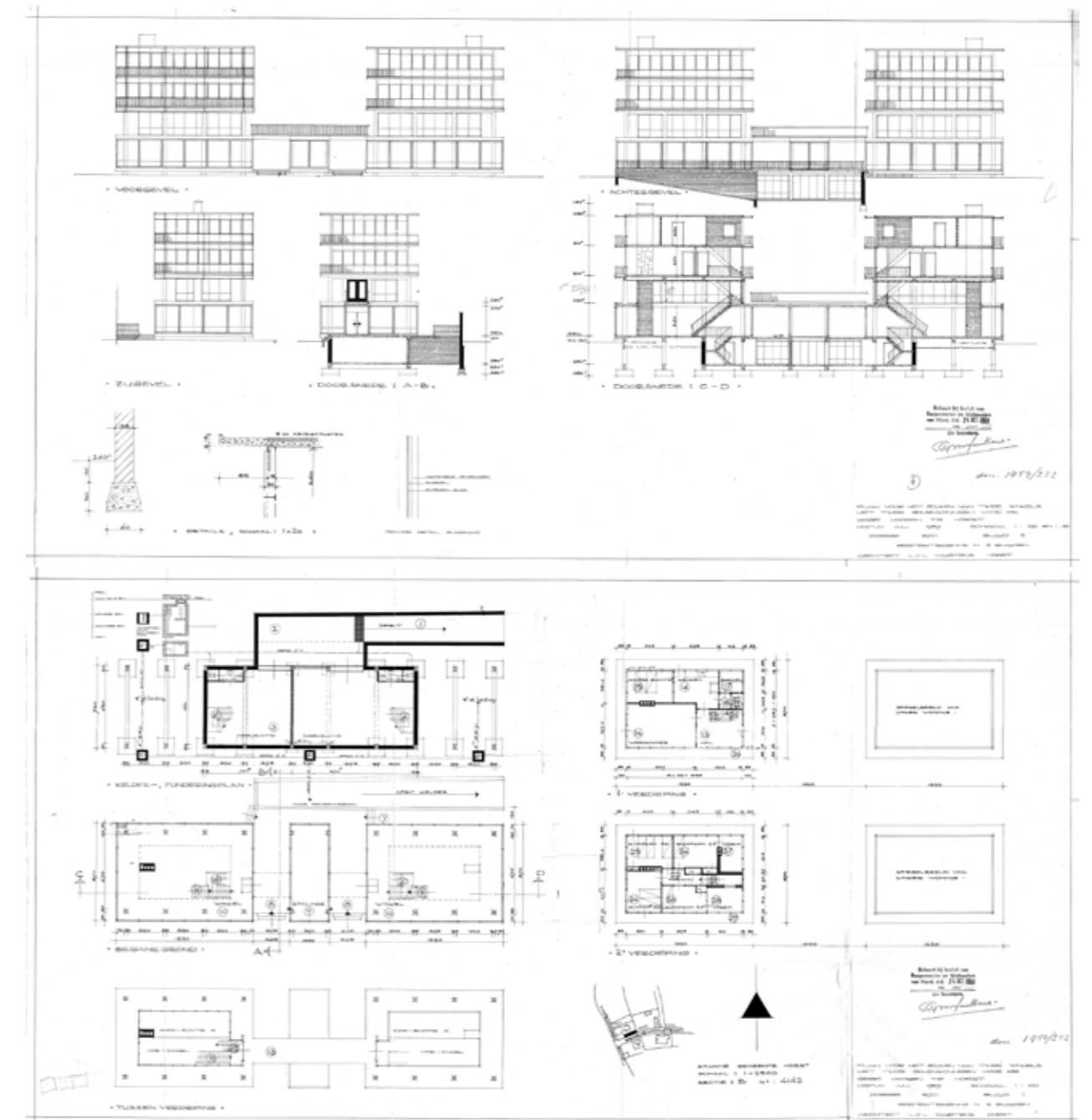


Fig. A-3 (Municipality of Horst aan de Maas Archives, 2023)

Appendix 5 The municipality's development plans



Municipality of Horst aan de Maas presentation, [2023]. Presentatie HEVO uitgangspunten ontwikkellocatie Weisterbeek d.d. 9 mei 2022. Retrieved in March 2023 from Noëlle Janissen.

