



REINVENTING THE URBANITY
OF THE MODERN MALL

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abstract

The purpose of this research plan is to create a solid research framework for the development of my graduation project in the context of *Heritage & Architecture Studio: Adapting 20th century Heritage, the Modern Mall*.

Initially, a historical overview of the idea of the shopping mall as an integral core element in post-war urban planning is presented, specifically focusing in the case of the Netherlands. Moving on, the current shift in consumer needs and in the Dutch retail market is introduced; resulting in shopping centers being addressed as assets for future redevelopment. The problem statement is, thus, structured upon the issue of the shopping center's adaptable re-design, while taking into consideration its urban spatial identity and the spatial cohesion with its urban context.

After establishing the societal and academic relevance of the proposed research, the theoretical framework for its conduction is composed. In particular, the theories of Aldo Rossi and Kevin Lynch are introduced to define the concept of urban spatial identity, while Barry Maitland's theory on malls' design is employed to identify the attributes of the research. These attributes will be positioned within the heritage context using Loes Veldpaus' taxonomy and Ana Pereira Roders' and Ana Tarrafa Silva's framework on values. Finally, the urban spatial theories of Roger Trancik are adopted to determine the notion of urban spatial continuity and Pereira Roders' categorization on intervention strategies is used to establish the connection between research and design.

Subsequently, having the aforementioned theories in mind, the methods and tools of the research are thoroughly determined, covering each stage of its implementation. Lastly, the design prospects and directions of the proposed research are stated, aiming at unraveling the capacity of the Dutch shopping center, as new heritage, to adapt while conserving urban spatial continuity.

Keywords: Dutch shopping center; shopping mall; urban core; urban spatial identity; spatial significance; urban spatial continuity; new heritage; value-based design.

introduction

01

Shopping has always been closely related to the notion of urbanity (McMorrough, 2001; Rao, Dovey & Pafka, 2021). However, it wasn't until the 1950's that a new form of shopping emerged and became established as a central element in post-war urban planning (Herman, 2001; Matuke, Schmidt & Li, 2021).

The shopping mall, although originating in Europe, was innovatively incorporated into the urban fabric by architect Victor Gruen in an attempt to transfigure and re-establish the contemporary American city and address suburban sprawl (Rubenstein, 1992). Influenced by the *Heart of the City* concept, introduced at CIAM 8 (1959), Gruen proposed a change of urban pattern. He advocated for the creation of one easily accessible core, consisting of a multifunctional commercial center that fosters social engagement (Gruen, 1964).

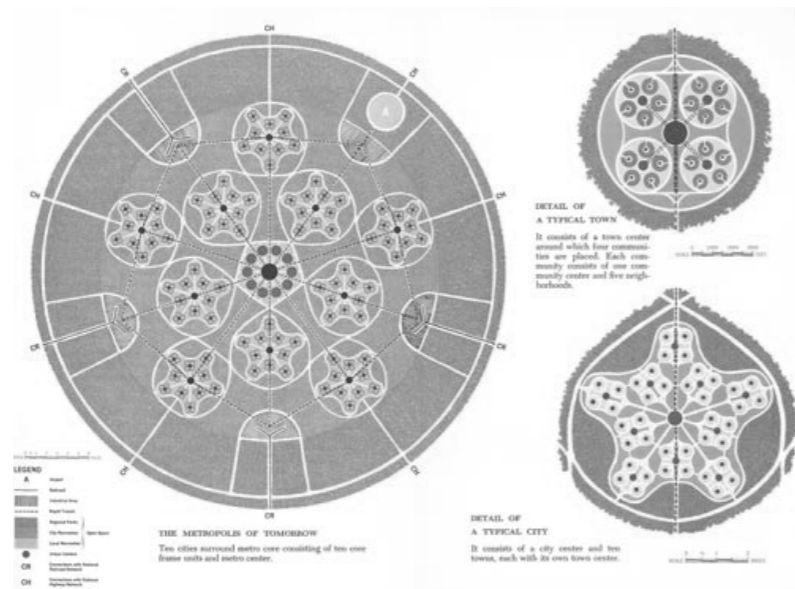


Figure 1.

The cellular metropolis of tomorrow: Schematic drawing of Gruen's vision (Gruen, 1964, p.272).

Over the following decades and in a climate of constant exchange, the idea of the shopping mall as an urban core was widely adopted in Europe, even though now adapted also to city center conditions (Galema & van Hoogstraten, 2005).

In the context of this research, the focus will lie on a European case, specifically post-war shopping centers constructed in the Netherlands. After World War II, the improvement of the Dutch economy and the desire for social contact generated the demand for shopping as leisure and, thus, for the corresponding form to accommodate this activity. The shopping center was, thereby, introduced as a core element in urban reconstruction and expansion

plans (Galema & van Hoogstraten, 2005). In contrast to the American one, it was incorporated into the existing urban fabric, closely related to the human-scale (van de Water, 2021).

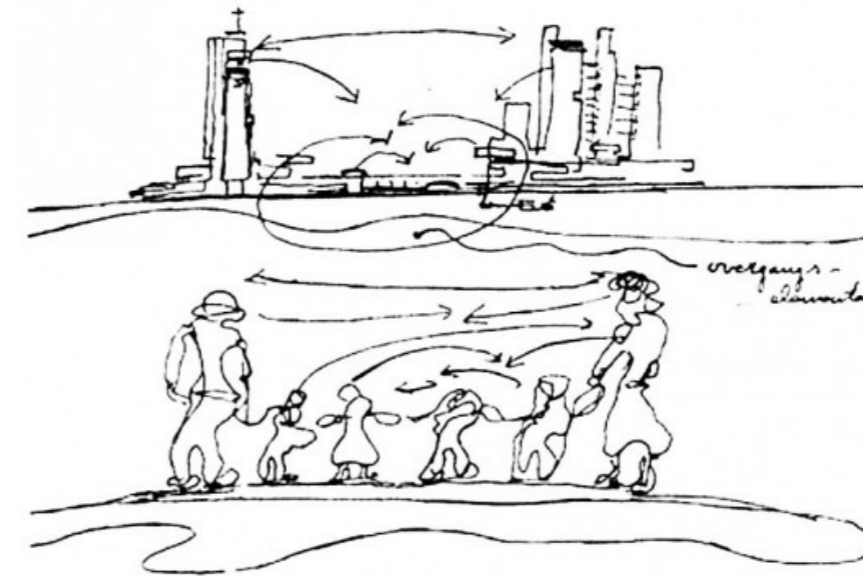


Figure 2.

'Vriendschapmodel' [Friendship model] by J. P. Bakema, illustrating the interrelation between people and buildings in an urban core. (van de Water, 2021, p.39)

The principle governing Dutch shopping centers was the creation of internal spatial cohesion within an urban area. They were designed, not as inward-looking, independently functioning units, but as integral urban structures. However, in the 1990's, the majority of shopping centers underwent transformations that affected their spatial characteristics and, thus, their integrated presence in the urban fabric (Galema & van Hoogstraten, 2005). Nowadays, current trends and technological advancements are, yet again, altering the structure of the retail market. Consequently, shopping malls are increasingly becoming assets for future redevelopment (IVBN, 2016). The spatial impact of former and prospective redevelopments needs to be examined if shopping malls are to continue functioning as well-incorporated urban centers.

Within this context, the purpose of this research plan is to address the upcoming issue of the shopping malls' re-design, while taking into consideration their spatial significance and their interdependence and connectivity with the city fabric. Following this introduction, the problem statement is introduced and positioned within the societal and heritage context. Subsequently, a solid theoretical framework and a methodology process are formulated. Lastly, a reflection on research aims and directions to inform redesign strategies are presented.

problem statement & research questions

02

Over the years, the utilization, perception and purpose of malls has constantly been altered, reinvented and reshaped, following the corresponding changes in society, civic life and culture. Thereby, even though shopping as an activity constitutes a stable factor within the ever-changing city, new concepts and configurations keep on arising, reformulating it (Maitland, 1984; Leong, 2001). In this sense, the emergence of e-commerce and its current dramatic rise due to the recent global pandemic formed a new condition that should be regarded. In a few years, the shopping mall might not be able to endure this transition in its current form.

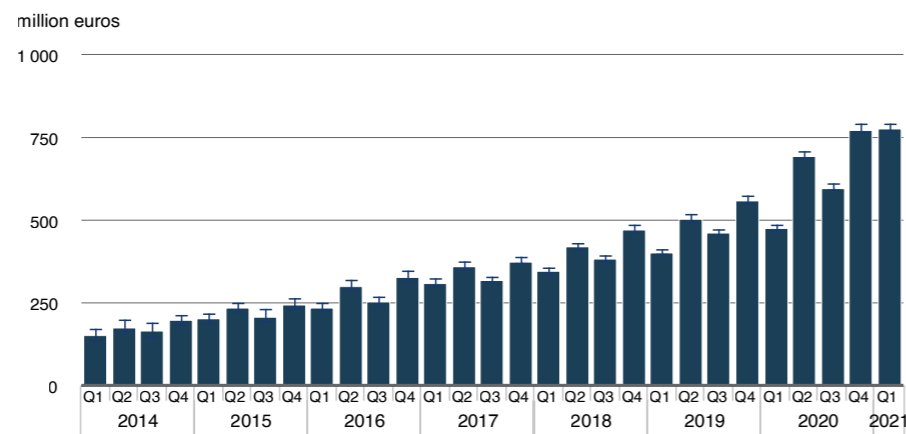


Figure 3.

Online sales to Dutch customers by EU webshops [provisional data] (Statistics Netherlands CBS, 2021). [edited by the author]

According to the statistics produced by CBS (2022) and CBRE (2022), a decrease in retail vacancies is observed this year in the Netherlands for the first time since 2010, mainly due to the integration of new uses. Following this shift in the dynamics of the Dutch retail market, many companies consider introducing retail centers in their investment portfolios, due to their strategic positioning at the core of urban areas and their ability to accommodate mixed-use developments. It is already evident that several shopping centers are being currently transformed to keep up with recent trends (CBRE, 2022).

These interventions may lead to the gradual expansion or enclosure of the mall, as formerly seen in the remodeling of winkelcentra Alexandrium and Leidsenhage, or even to other spatial modifications. Subsequently, problems of scale and frontage inversion that render the mall autonomous and disconnected from its urban environment should be tackled. Such issues can significantly affect the urban area surrounding the building complexes, often resulting in the creation of ruptures in the urban fabric, absorbing public activity to the interior; a situation that contradicts the key principle of Dutch shopping centers, namely spatial continuity.

Having this principle in mind, the present research is structured upon the issue of the mall's adaptable re-design. A re-design that renders the mall able to adjust to new uses or purposes, in such a way that the retention of its spatial significance and a lasting coherence with its urban surroundings will be ensured.

Therefore, my main research question is formulated as follows:

What? [product] Where? [location] When? [period]
 "How can the **urban spatial identity** of Dutch **post-war**
Who? [subject]
shopping malls be employed in their re-design in order
 to **ensure urban spatial continuity?**"
Why? [aim]

and can be further divided into three consecutive sub-questions so as to be approached:

1. What constitutes the urban spatial identity of the mall?
2. Which are the heritage attributes and values rendering the shopping mall a consistent urban structure?
3. How have different re-design interventions created spatial continuity or discontinuity in the urban fabric?

research relevance

03

Societal relevance

As already mentioned, consumer needs and demands are altering, as the online market is growing, revealing a new era for mall types (IVBN, 2016). In this transitional phase, the significance of spatial order to social function needs to be acknowledged. Since temporal continuity is indisputable, spatial continuity should follow to accommodate social patterns (Trancik, 1986). In the rapid developments of contemporary life, buildings should continue to adapt, while remaining in constant dialogue with their past images and their urban surroundings. To that end, malls need to be preserved as nodes of social activity and engagement, as stable points within the city for the community to refer to, not as freestanding entities detached from their context.

Academic relevance

In the spirit of the times, where more and more post-war buildings are being documented, or even recognized as heritage, shopping centers are about to be placed in the foreground. However, little action has been taken toward the systematic analysis of the malls' integral spatial characteristics and varying typologies, while taking into account its relation to the urban fabric. In the Netherlands, a step towards official documentation has already been made in 2005. The Cultural Heritage Agency published a report introducing a pre-selection of pre- and post-war shopping centers worth preserving; cases in point are Hoog Catharijne in Utrecht and Stadshart in Amstelveen. The selection was made according to their cultural-historical and architectural value, amongst other criteria (Appendix) that weren't considered, as their spatial significance in the urban context (Galema & van Hoogstraten, 2005).



Figure 4.

Hoog Catharijne in 1984 (SERC, 2015).



Figure 5.

Stadshart Amstelveen in 1966 (Amstelveenweb, 2017).

Studio relevance

This year's Heritage & Architecture (H&A) studio is in sync with this direction. More specifically, the revitalization of the mall, considered as new heritage, constitutes the main objective. Attention is given to its role as the heart of the city or district and its social function. Through historical research and examination of interventions in existing cases, the reasons underlying change of spatial structure and the consequent effects on heritage values will be defined. Thus, the focus of this studio lies on the impending matter of the malls' re-design in their urban context, while reflecting not only on the past and current situation, but also on their potential future recognition as part of the urban heritage.

theoretical framework

04

Concerning the theoretical framework, the topics presented in the sub-questions will be elaborated upon in order to be determined; hence, a solid basis will be set for the conduction of the research.

Starting with the **concept of the mall**, in the present context, it will be defined as a building complex or ensemble—open, semi- or fully-enclosed—designed in relation to its surrounding area, being either part of an urban expansion plan or of an existing city center; hence, it will be referred to as shopping or retail center and shopping or retail mall (Galema & van Hoogstraten, 2005).

Moving on to a wider scale, the context after World War II, as already mentioned, prompted the adoption of the mall as an integral urban element; thus, making its positioning within the city influence the reading of the city as a whole. This is also indicated in a publication of *Rijksdienst voor het Cultureel Erfgoed*, where the significance of the shopping center as a focal point in the appearance of a city, district or neighborhood is stressed (Galema & van Hoogstraten, 2005).

In order to define the concept of **urban spatial identity**, within this framework, the urban theories of Aldo Rossi (1984) and Kevin Lynch (1960) will be introduced. Having Rossi’s theory of urban artifacts (1984) as a starting point, the mall could be considered a *primary element*, a “fixed point in the urban dynamic”, since it has permanently contributed to the formation and evolution of the city over time. As such, it can be identified and evaluated by its form in relation to its presence in the city.

Accordingly, Lynch links a legible city image, which provides orientation and is to be preserved, with three components: identity, structure, and meaning. These components are correspondingly interpreted as the recognition of urban elements as distinct entities, their spatial relation to other objects, and their practical and emotional value to the observer (Lynch, 1960). In this sense, it can be argued that urban spatial identity is determined by the form and function of the shopping mall (identity), the spatial relation with its urban context (structure), and the values conveyed in this relation (meaning). Therefore, emerging from a system of spatial relations between distinct elements and reflected on a variety of patterns, urban spatial identity can only be explicitly described through their correspondence to relevant values (Laskari, Hanna & Derix, 2008).

Subsequently, the theory of Maitland will be adopted so as to delve deeper into the research topic and the idea of the mall as a “remarkably consistent **urban structure**” (Maitland, 1985, p.167). More specifically, the architect claims that the key feature, from which the morphology of the mall derives, is the organization of its system in relation to the city since it cannot be examined as an “isolated form-type” (Maitland, 1985, p.91). The mall system consists of node squares and route links, generating a variety of patterns that also relate to the configuration of the retail area’s boundaries (Maitland, 1985). These patterns and boundaries, also adapted in diagrammatic spatial relations, can be

recognized as the factors that render the mall persistent over the years, despite resulting in different spatial manifestations of urban retailing (Rao, Dovey & Pafka, 2021).

In order to frame these factors extracted from Maitland’s theory within the heritage context, the taxonomy of Veldpaus (2015) will be used, serving as a common point of reference in the H&A studio. According to this taxonomy, **attributes** describe what is being valued and are divided into two categories; tangible and intangible. For instance, organizational pattern, consisting of node squares and route links, can be considered as an intangible attribute, while boundary can be regarded as a tangible one.

Tangible	asset	10	building element	part of building	The tangible attribute represents elements or parts of a building. This element can be constructive, constitutive or decorative.
		11	building	whole building	The tangible attribute represents a whole building, structure, construction, edifice, or remains that host(ed) human activities, storage, shelter or other purpose.
		12	urban element	part in the urban landscape	The tangible attribute represents elements, parts, components or aspects of/in the urban landscape. This can be a construction, structure, or space, which is constructive, constitutive, or decorative.
		13	natural element	flora or fauna	The tangible attribute represents specific flora or fauna, like water elements of/in the historic landscape produced by nature. It can be natural or designed.
	area	14	ensemble	group of buildings	The tangible attribute represents a group of buildings or specific urban ensemble or configuration. The combination generates or represents specific history, coherence, variation, significance and has recognizable relations.
		15	context	setting	The tangible attribute represents the buildings or elements surrounding, supporting, or contextualizing the actual heritage. It is situating, adds understanding, often though not necessarily geographical proximity.
		16	area	District in the wider (urban) landscape	The tangible attribute represents a district in a wider (urban) landscape, or a specific combination of cultural and or natural elements.
	all	17	layering	stratigraphy	The tangible attribute represents a landscape illustrative of the evolution or development of human society and settlement over time, a diversity of manifestations of the interaction between humankind and its natural environment.
18		landscape	everything based on significance	The tangible attribute represents the integrated whole, the wider (urban) cultural landscape including (indicated or located) elements, areas or attributes with various levels of significance.	

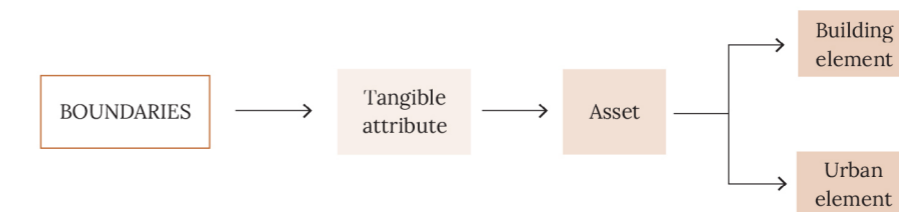


Figure 6a. Shopping mall features as tangible heritage attributes (Veldpaus, 2015). [edited by author]

		name	short	Long description	
	0	-	-	There is no attribute mentioned, or the attribute doesn't belong in any of the other attribute	
asset related	1	concept	period/style	The intangible attribute is the intended idea, norms, values, expression, style in arts or architecture and the development (phase, evolution) thereof. Often the attribute is related, or represented by, a tangible heritage asset.	
	2	relation	relation object-object	The intangible attribute represents a relation with another connected element, location, place or environment. Often the attribute is related, or represented by, a tangible heritage asset.	
	3	character	image	The intangible attribute represents defining features, or a specific nature or quality. This can be related to a specific design (e.g. typology, morphology, layout, composition, proportion) or atmosphere (e.g. tranquil, lively, urban, rural).	
Intangible	societal	4	use	function	The intangible attribute represents a specific (typical, common, special) use or function of a place or environment.
		5	knowledge	traditions, practices or customs	The intangible attribute represents (local) practices, traditions, knowledge, or customs of a community or group. These can be phenomena associated with a place or the understanding of the world by a group of people, which are transmitted and/or repeated and experienced and/or practiced.
		6	association	Relation men-object	The intangible attribute represents human associations with a place, element, location or environment.
	7	community	Society, individuals and their identity	The intangible attribute represents a community or society itself (its members or specific individuals or groups) and/or their cultural identity or diversity.	
process	8	planned	management	The intangible attribute represents an action, change or process that is intentional and planned, determined by strategies and policies (bureaucracy). The attribute often is a more short or medium term process.	
	9	unplanned	development or evolution	The intangible attribute represents an action, change or process that is piecemeal, unintentional, spontaneous and natural, without intervention of policies or strategies. The attribute is often a long-term, slow process.	

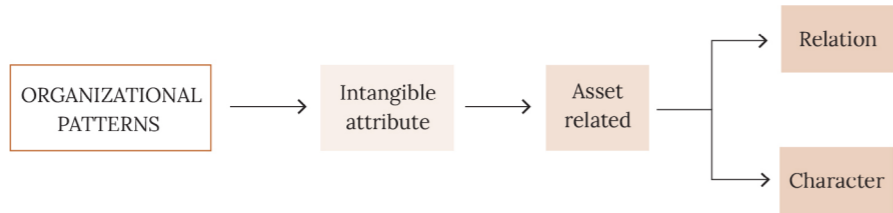


Figure 6b.

Shopping mall features as intangible heritage attributes (Veldpaus, 2015). [edited by author]

In addition, **values** will be identified within Pereira Rodgers and Tarrafa Silva's (2012) framework. However, since attention is given to historical and spatial aspects, the research will focus only on tracing cultural values; namely, age, scientific, aesthetical, historic, and political ones.

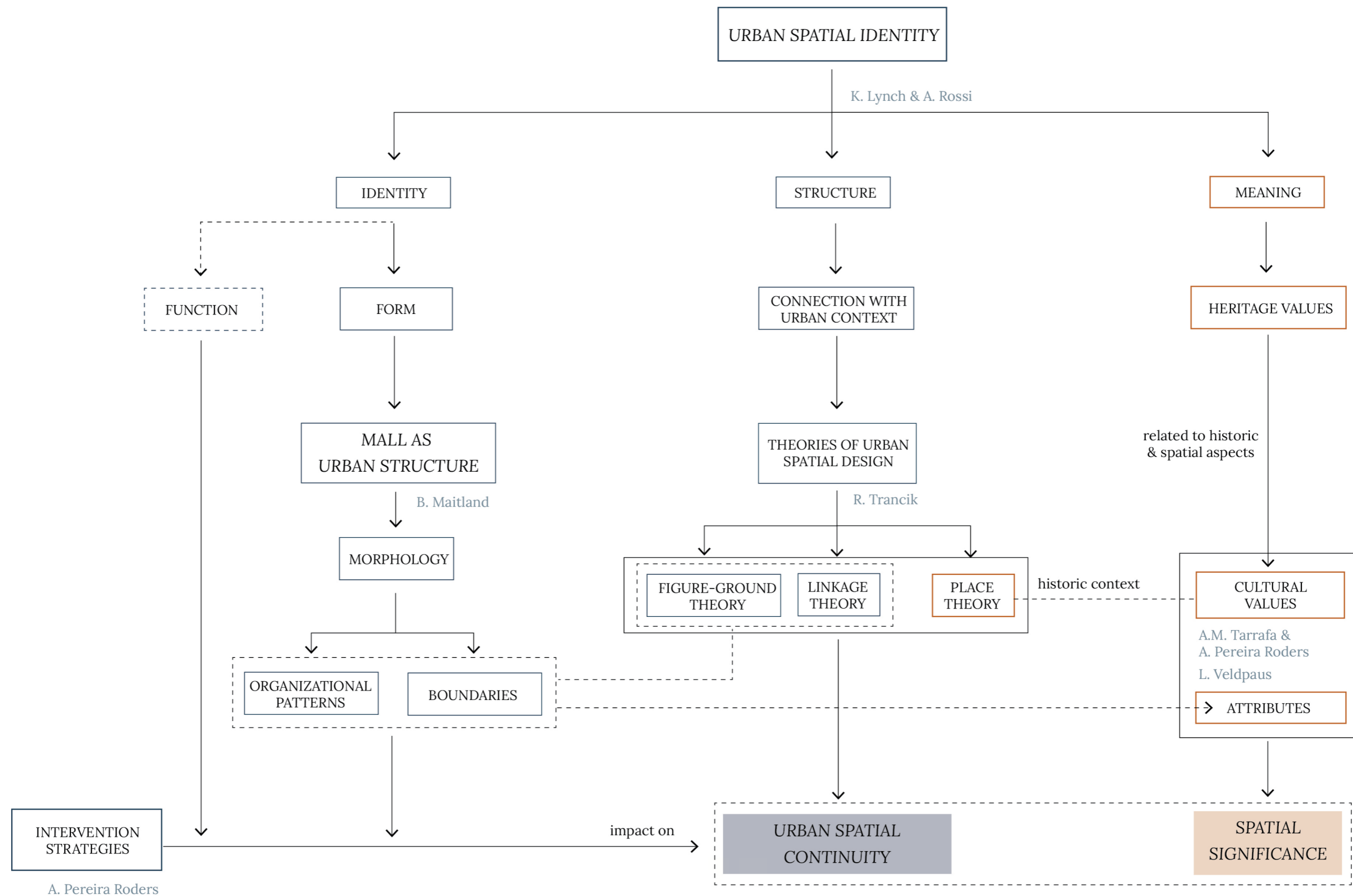


Figure 7.

Selection of cultural values; outlined on the bottom part of the scheme (Tarrafa & Pereira Rodgers, 2012). [edited by author]

Furthermore, these attributes and values of malls will be linked to the urban context through Trancik's work on finding lost space by the use of three urban spatial design theories and respective graphic representation; the figure-ground, linkage, and place theory. According to him, these theories combined can prevent the creation of gaps that disrupt the overall city pattern, conserving **urban spatial continuity** (Trancik, 1986). It is worth noting that, concerning the place theory, only the historic context will be explored in reference to the values, due to time constraints.

Lastly, regarding **intervention strategies**, the frame of reference is Pereira Rodgers' taxonomy (2007) in *Re-Architecture*, where different scales of intervention actions are determined. Nevertheless, only the ones that impact the form and function will be employed, because of their relevance; for instance, restoration, rehabilitation and reconstruction.



A. Pereira Roders

Figure 8.
Theoretical Framework.

methodology

05

As regards the methodology, since the research will be conducted in three parts, relating to the sub-questions posed, different combinations of methods will be employed in each case.

Concerning the first sub-question, literature research will be used for data collection, while a theoretical framework will be drawn for data analysis and interpretation. As a result, the criteria defining the urban spatial identity of the mall will be formulated.

As for the second sub-question, the attributes are identified and classified through literature review in order to establish a framework for the analysis of the research reference cases. Then, following up Maitland's theory (1985), two case studies, which are configured upon different organizational patterns, were already selected to be analyzed; namely, Hoog Catharijne in Utrecht and Stadshart in Amstelveen.

The data needed to analyze the reference cases are documents and information about the former and current state and relevant interventions, historic photographs, architectural drawings, and master plans. These data will be collected through historical and archival research, both as group and individual work. Historical and contextual analyses, as well as examination of organizational patterns and boundaries, will follow, respectively. The latter will be conducted in two scales, urban block and district, referencing Maitland's (1985) and Trancik's (1986) models.

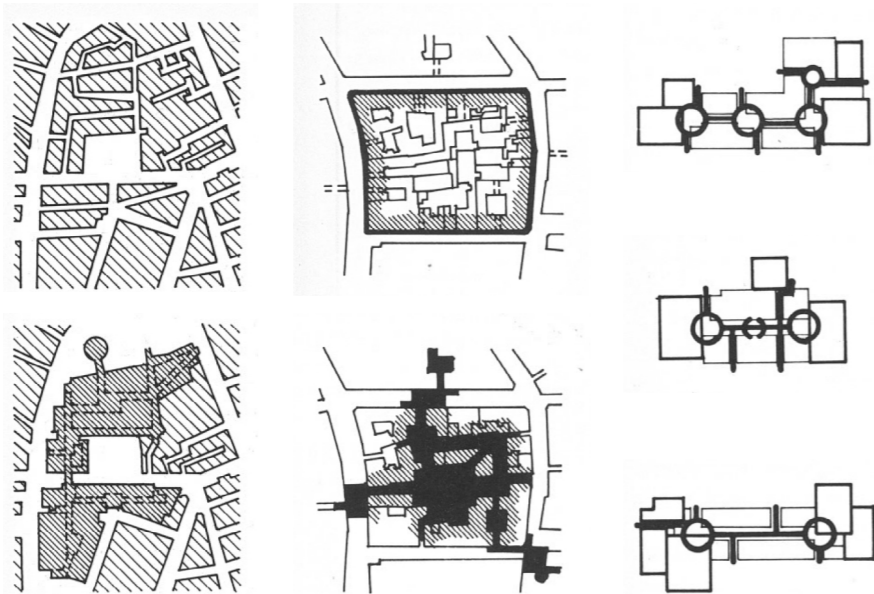


Figure 9.

Building patterns (left), boundaries (center) & node structure diagrams (right). (Maitland, 1985, pp. 102, 170, 111).

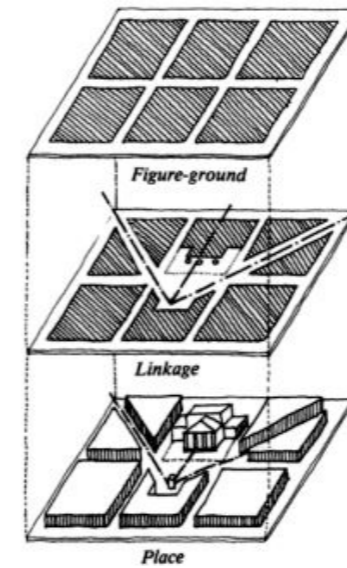


Figure 10.

Trancik's urban spatial design theories (Trancik, 1986, p.98).

The methods selected for interpreting the analyzed data are chronomapping and value assessment. They will be applied both in the individual and the group analyses of the chosen cases. In order for the heritage values to be identified in relation to the given attributes, Pereira Roders and Tarrafa Silva's framework (2012) will be applied and data will be processed to combine values with attributes. Thus, a value assessment matrix, whose layout were provided by the H&A studio, will be composed to reveal the spatial significance of the malls.

Finally, the third sub-question will be approached through the comparative analysis of the case studies before and after the re-design interventions, using the aforementioned analyzed data. The intervention strategies' classification will be determined through literature research and theoretical review. Then, the proposed comparative analysis would serve as means to indicate what changed in the spatial relation between building and context through each intervention strategy. At a further stage, it will result in the composition of a spatial impact matrix; assessing the effect of change on all cases according to a nine-point scale of significance (ICOMOS, 2011).

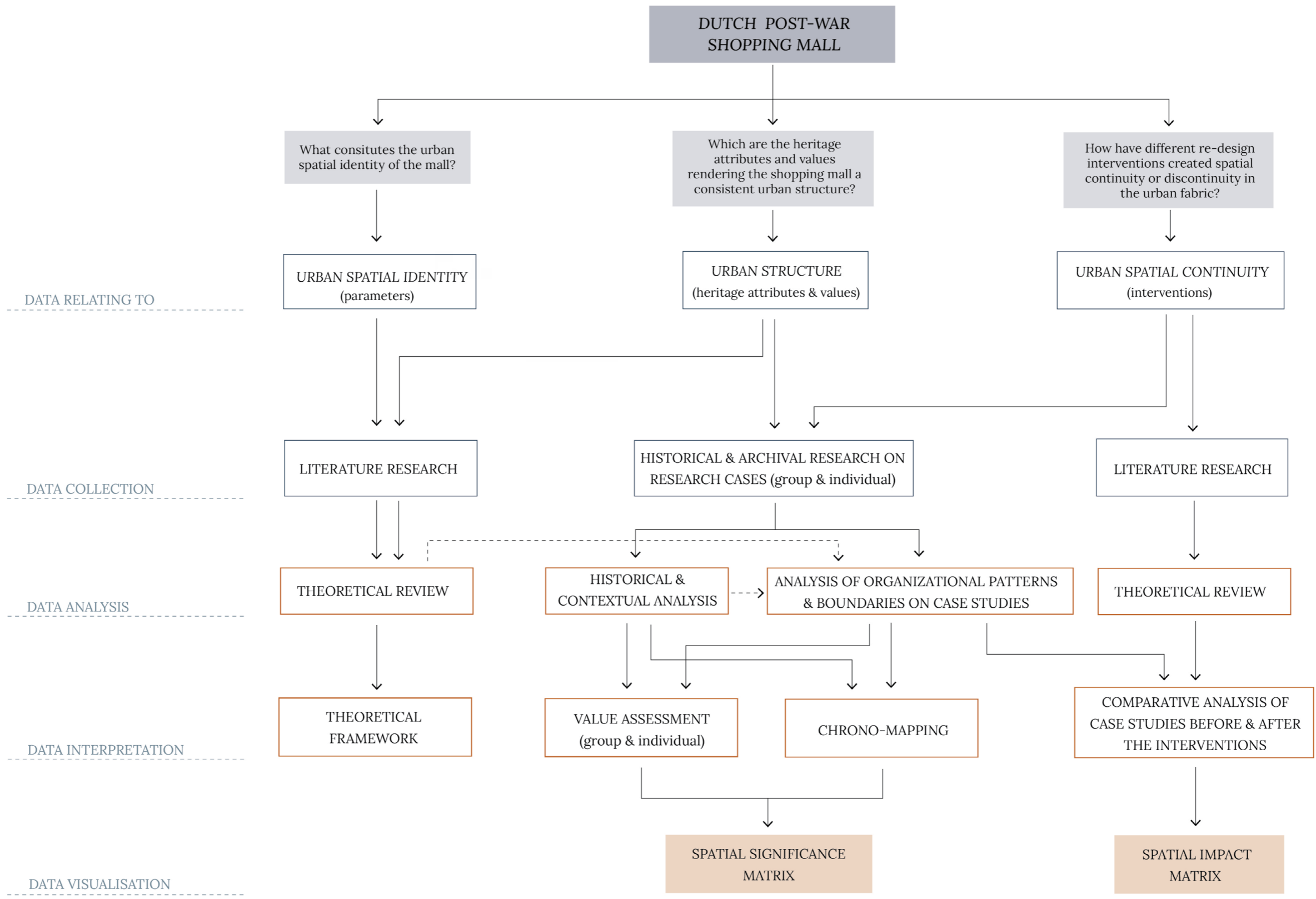


Figure 11.
Methodology Process.

research aim & design prospects

06

6. RESEARCH AIM & DESIGN PROSPECTS

The aim of this research is to determine the spatial significance of Dutch post-war shopping malls and to detect the spatial impact of different types of interventions implemented upon them on the urban scale. Consequently, the capacity of the Dutch shopping center to adapt and respond to societal changes without losing its spatial coherence with its urban context will be revealed, leading to the formulation of value-based principles that will guide the re-design process in a follow up stage.

Regarding the research's contribution to knowledge, as already stated, there is limited literature addressing the spatial impact of shopping facilities' design on urban development. Therefore, the proposed analysis, if further developed—since the sample size is limited due to time constraints—can provide a practical toolkit able to assist the architect throughout the process of a mall's re-design directed at sustaining, restoring, or enhancing spatial continuity with the urban fabric. This toolkit may even be proven essential in the context of the growing recognition of post-war shopping malls as heritage; setting guidelines for their future management.

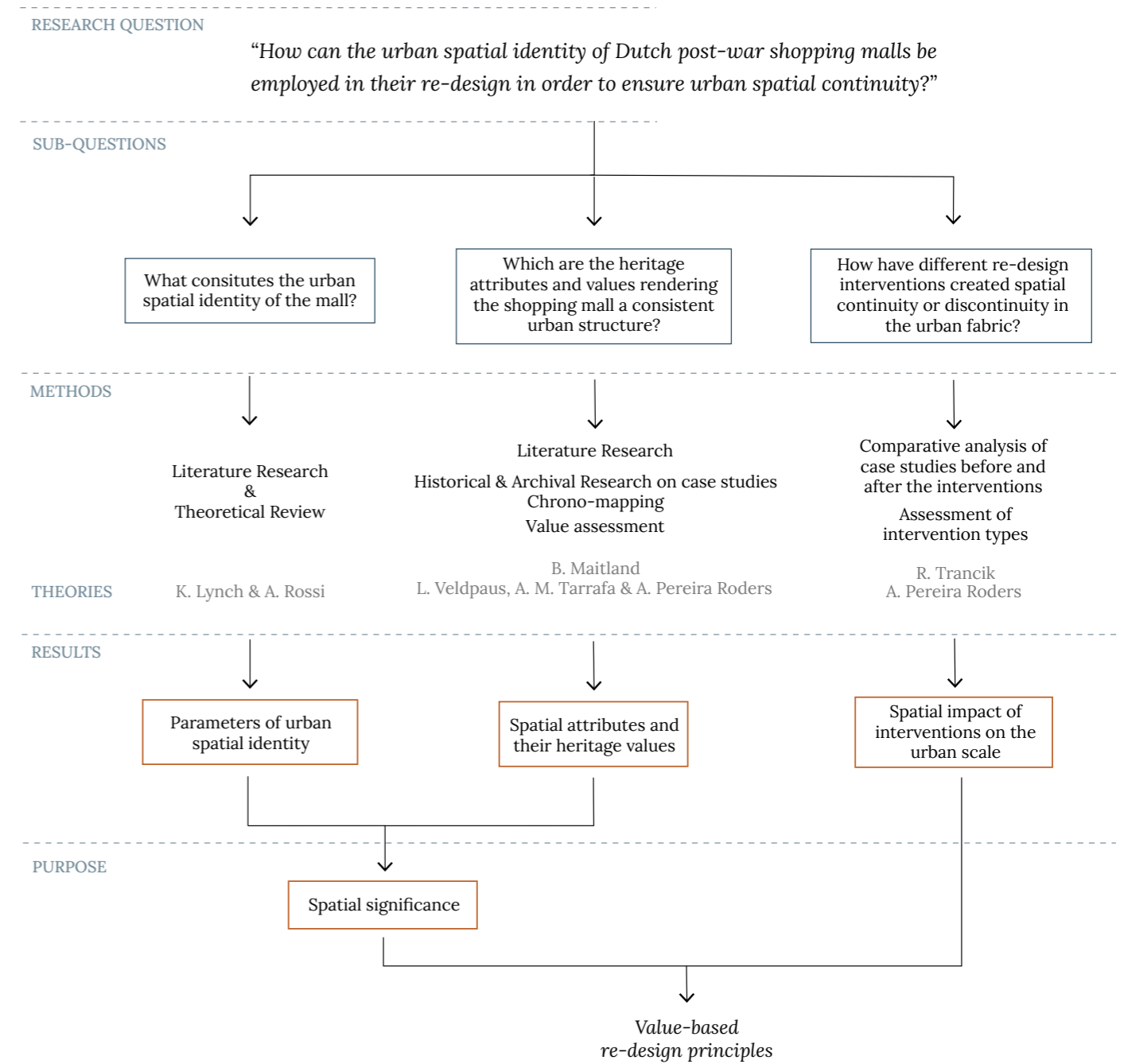


Figure 12.
From Research to Design.

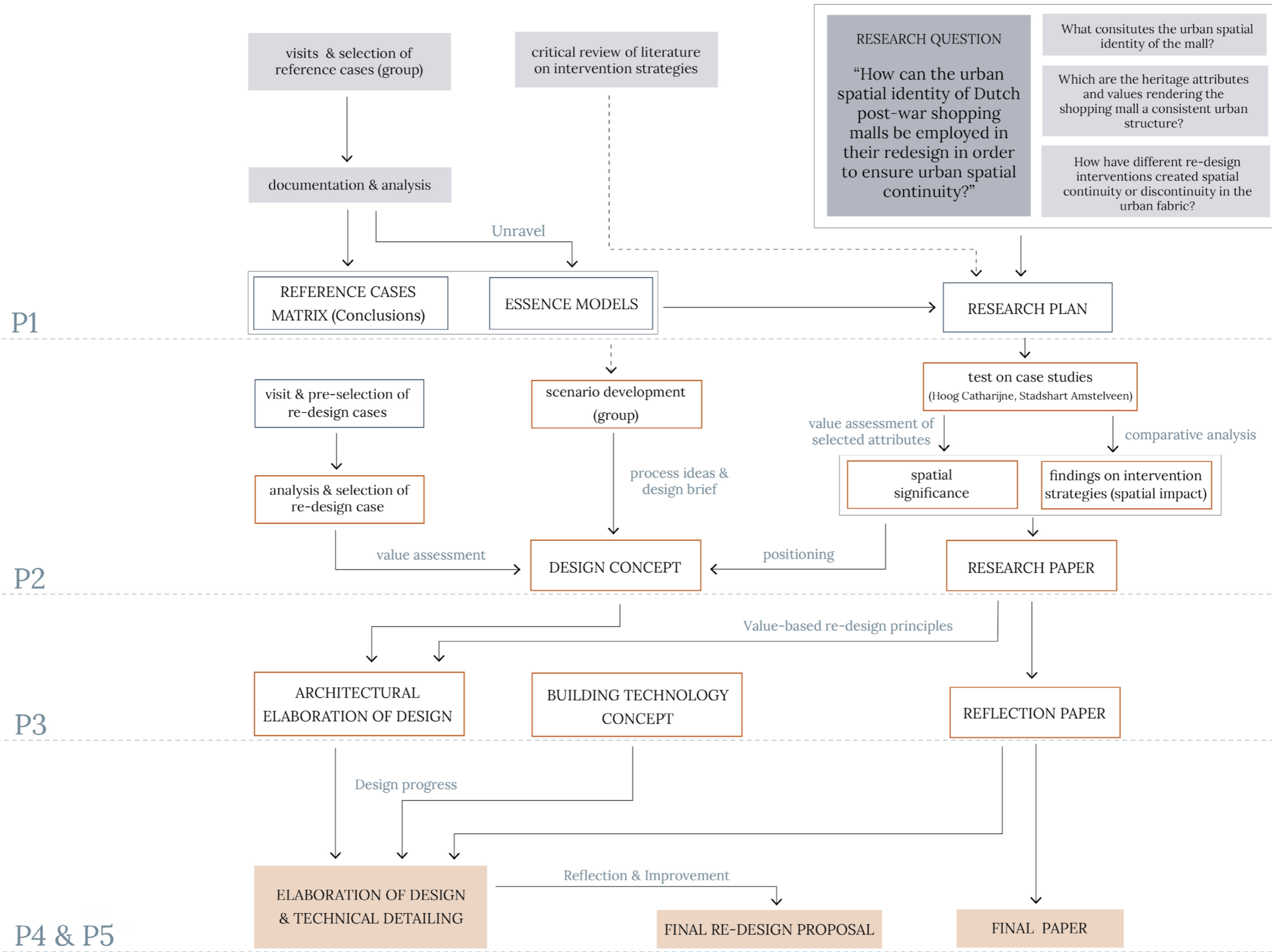


Figure 13.
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Figure 3

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Figure 10

Trancik, R. (1986). *Diagram of Urban Design Theories*. Finding Lost Space: Theories of urban design. New York: Van Nostrand Reinhold Company, p.98.

VALUATION CRITERIA

Source: Galema, W. & van Hoogstraten, D. (2005). *Winkelcentra: Categorieel Onderzoek Wederopbouw 1940-1965*. (pp.56-57) Utrecht: Uitgeverij Rijksdienst voor de Monumentenzorg.

CULTUURHISTORISCHE WAARDEN

- Belang van het winkelcentrum als bijzondere uitdrukking van een culturele, sociaal-maatschappelijke en/of economische ontwikkeling (in casu een uiting van de toenemende welvaart, nieuwe vormen van vrijetijdsbesteding, bevolkingsgroei en de sociaal-economische ontwikkeling van een wijk, stad of regio);
- Belang van het winkelcentrum als bijzondere uitdrukking van een beleidsmatige en/of bestuurlijke ontwikkeling (in casu de wijkgedachte, een stadssaneringsoperatie, regionale ontwikkelingen of een bereikbaarheidsstreven dat tot uiting komt in situering, opzet en verschijningsvorm);
- Belang van het winkelcentrum wegens innovatieve waarde of pionierskarakter als bijzondere uitdrukking van een technische en/of typologische ontwikkeling (in casu de ontwikkeling van nieuwe typen winkelcentra, nieuwe constructiemethoden en de toepassing van nieuwe of bijzondere bouwmaterialen).

ARCHITECTUUR- EN KUNSTHISTORISCHE WAARDEN

- Bijzonder belang van het winkelcentrum voor de geschiedenis van de architectuur (in casu een goed voorbeeld van een bepaalde stijl of bouwtrant, de bouwtechnische en typologische vernieuwing van de naoorlogse winkelcentrumbouw);
- Bijzonder belang van het winkelcentrum voor het oeuvre van een architect (in casu een ontwerper bij wie een bepaald winkelcentrum een bijzondere plaats inneemt in zijn oeuvre, dan wel een ontwerper die zich in het bijzonder op de bouw van winkelcentra heeft toegelegd);
- Belang van het winkelcentrum wegens de hoogwaardige esthetische kwaliteiten van het ontwerp (zoals een evenwichtige compositie van de verschillende onderdelen en de samenhang tussen de bebouwing en bijgebouwen of openbare ruimte, in casu paviljoens, eilandetalages, groenvoorziening en straatmeubilair);
- Belang van het winkelcentrum wegens de toegepaste monumentale kunst of bijzonder(e) kleur- en materiaalgebruik, zorgvuldige detaillering en/of constructiewijze.

STEDENBOUWKUNDIGE EN ENSEMBLEWAARDEN

- Bijzondere betekenis van het winkelcentrum vanwege de situering als essentieel onderdeel van een ruimtelijk of stedenbouwkundig plan;
- Bijzondere betekenis van het winkelcentrum vanwege de ruimtelijke relatie met andere voorzieningen als kerken, scholen, wijk- of buurtcentra en openbaar groen;

- Bijzondere betekenis van het winkelcentrum voor het aanzien van een stad, stadsdeel, wijk, buurt of dorp (in casu een markant oriëntatiepunt of de symbolische betekenis van het winkelcentrum als brandpunt van een gebied);
- Bijzondere betekenis van het winkelcentrum vanwege de relatie tot de overige bebouwing van het plangebied waar het deel van uitmaakt (in casu de ensemble- of complexwaarde van het winkelcentrum).

GAAFHEID / HERKENBAARHEID

- Belang van het winkelcentrum wegens de architectonische gaafheid;
- Belang van het winkelcentrum wegens de gaafheid van de stedenbouwkundige setting of eg (in casu de herkenbaarheid van het oorspronkelijke concept en/of in relatie met de directe omgeving).

ZELDZAAMHEID

Belang van het winkelcentrum wegens cultuurhistorische, architectuurhistorische, stedenbouwkundige, bouwtechnische en/of typologische zeldzaamheid.

[Translation]

CULTURAL-HISTORICAL VALUES

- Importance of the shopping center as a spatial expression of a cultural, social and/or economic development (in this case an expression of increasing prosperity, new forms of leisure activities, population growth and the socio-economic development of a neighborhood, city or region);
- Importance of the shopping center as a spatial expression of a policy and/or administrative development (in this case the neighborhood concept, an urban redevelopment operation, regional developments or an accessibility goal which is expressed in its location, design and appearance);
- Importance of the shopping center because of its innovative value or pioneering character as a spatial expression of a technical and/or typological development (in this case the development of new types of shopping centers, new construction methods and the application of new or special building materials).

ARCHITECTURAL AND ART HISTORICAL VALUES

- Special importance of the shopping center for the history of the architecture (in this case a good example of a particular style or building style, the building-technical and typological renewal of the postwar shopping center construction);

- Particular importance of the shopping center for the oeuvre of an architect (in this case a designer for whom a particular shopping center occupies a special place in his oeuvre, or a designer who focuses particularly devoted to the construction of shopping centers);

- Importance of the shopping center due to the high aesthetic qualities of the design (such as a balanced composition of the various components and the cohesion between the buildings and outbuildings or public space, in this case pavilions, island windows greenery and street furniture);

- Importance of the shopping center because of the applied monumental art or special(s) use of color and materials, careful detailing and/or construction method.

URBAN PLANNING AND ENSEMBLE VALUES.

- Spatial significance of the shopping center because of its location as an essential part of a spatial or urban development plan;

- Spatial significance of the shopping center because of the spatial relationship with other facilities such as churches, schools, community or neighborhood centers and public green spaces;

- Spatial significance of the shopping center for the appearance of a city, district, neighborhood or village (in this case a striking landmark or the symbolic significance of the shopping center as the focal point of an area);

- Special significance of the shopping center because of its relationship to the other buildings in the planning area of which it is a part (in this case the ensemble or complex value of the shopping center).

INTEGRITY / RECOGNIZABILITY

- Importance of the shopping center because of its architectural integrity;

- Importance of the shopping center because of the integrity of the urban setting or harrow (in this case the recognizability of the original concept and/or in relation to its immediate surroundings).

SIGNIFICANCE

Importance of the shopping center because of cultural-historical, architectural-historical, urban planning, constructional and/or typological rarity.