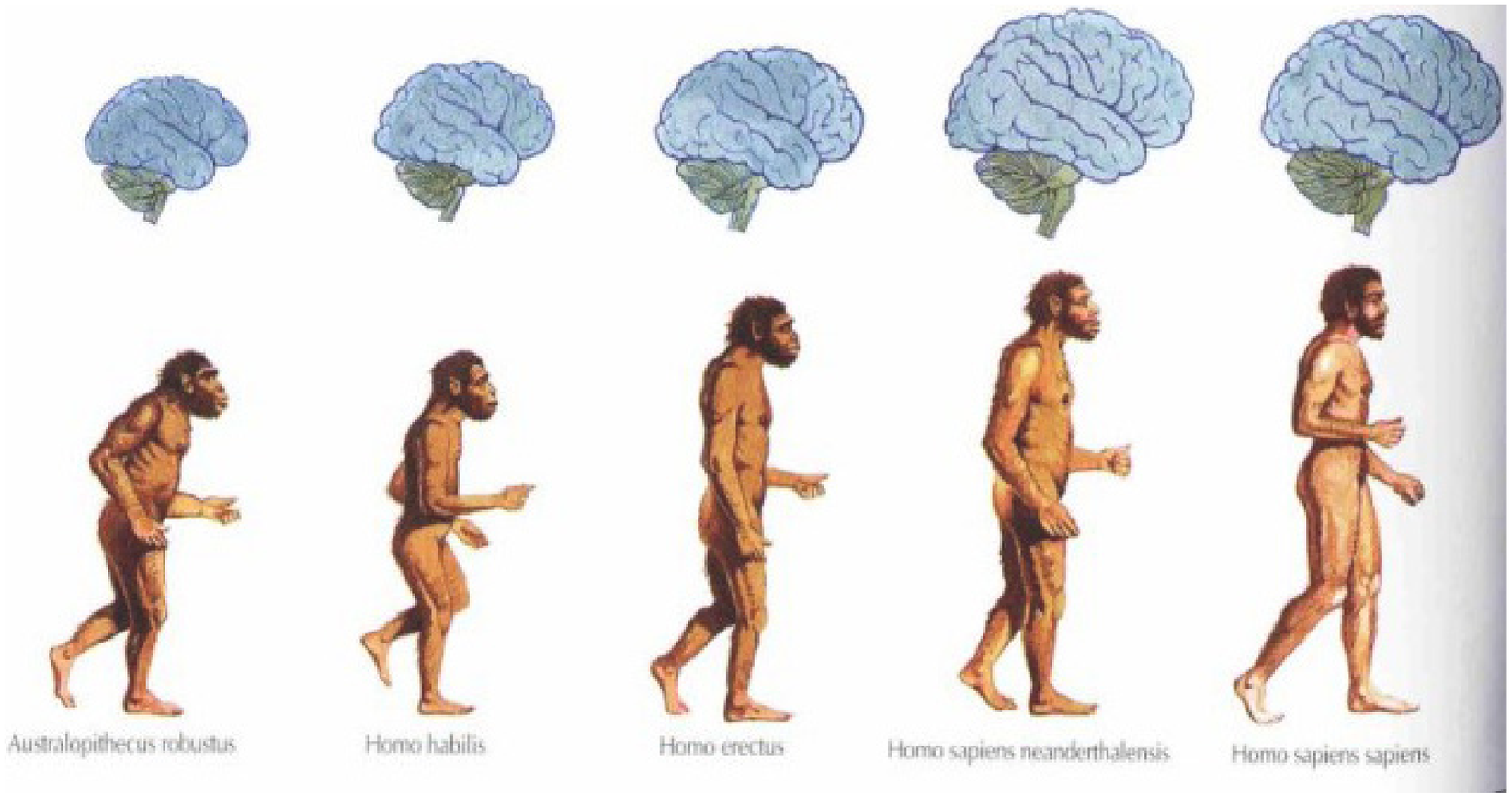
As you set out for Ithaka
hope your road is a long one,
full of adventure, full of discovery.
Laistrygonians, Cyclops,
angry Poseidon—don't be afraid of them:
you'll never find things like that on your way
as long as you keep your thoughts raised high,
as long as a rare excitement
stirs your spirit and your body.
Laistrygonians, Cyclops,
wild Poseidon—you won't encounter them
unless you bring them along inside your soul,
unless your soul sets them up in front of you.

C.P. Vavafy

An Echo Of Timelessness

Moments of introspecive play in national park De Hoge Veluwe

p5 presentation by Kayleigh Stewart



Homo Sapien & **Homo Faber**

the thinking man *the making man*



Homo Ludens

the playing man

"…. a free activity standing quite consciously outside 'ordinary' life as being 'not serious,' but at the same time absorbing the player intensely and utterly. It is an activity connected with no material interest, and no profit can be gained by it. It proceeds within its own proper boundaries of time and space according to fixed rules and in an orderly manner".

(Huizinga, 1938)



Jaques Tati | Playtime

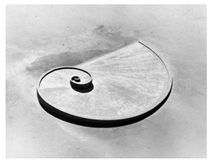
play has its difficulties in finding a way to exist, co-exist, alongside phenomena as growing individualisation and competitiveness



Jaques Tati | Playtime

advance of capitalism and the following mass culture and mass consumption brings about a penchant for hollow aesthetic and uniformity that leaves no room play

What are the characteristics of places where the act of play arises?



VOL.1
Goldene Spirale
Hannsjörg Voth
Marocco
1994



VOL.5
21st Century Museum of Contemporary Art
SANAA
Japan
2004



VOL.9
Playgrounds in Amsterdam
Aldo van Eyck
The Netherlands
1968



VOL.13
Steilneset Memorial
Peter Zumthor
Norway
2011



VOL.2
Wooden chapel
John Pawson
Germany
2007



VOL.6
Parc de la Villette
Bernard Tschumi Architects
France
1982



VOL.10
Negev Monument
Dani Karavan
Israel
1963



VOL.14
Open ended
Richard Serra
The Netherlands
2007



VOL.3
Skyspace
James Turell
The Netherlands
2016



VOL.7
Jantar Mantar Delhi
Maharaja Jai Singh II of Jaipur
India
1724



VOL.11
Jardin d'émail
Jean Dubuffet
The Netherlands
1974



VOL.15
Selvika Route
Reiulf Ramstad Architects
Norway
2007



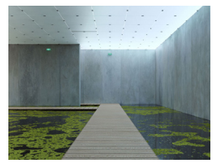
VOL.4
Park vijversburg
Junya Ishigami & Studio Maks
The Netherlands
2017



VOL.8
Insel Hombroich
Bernhard Korte & Erwin Heerich
Germany
1996

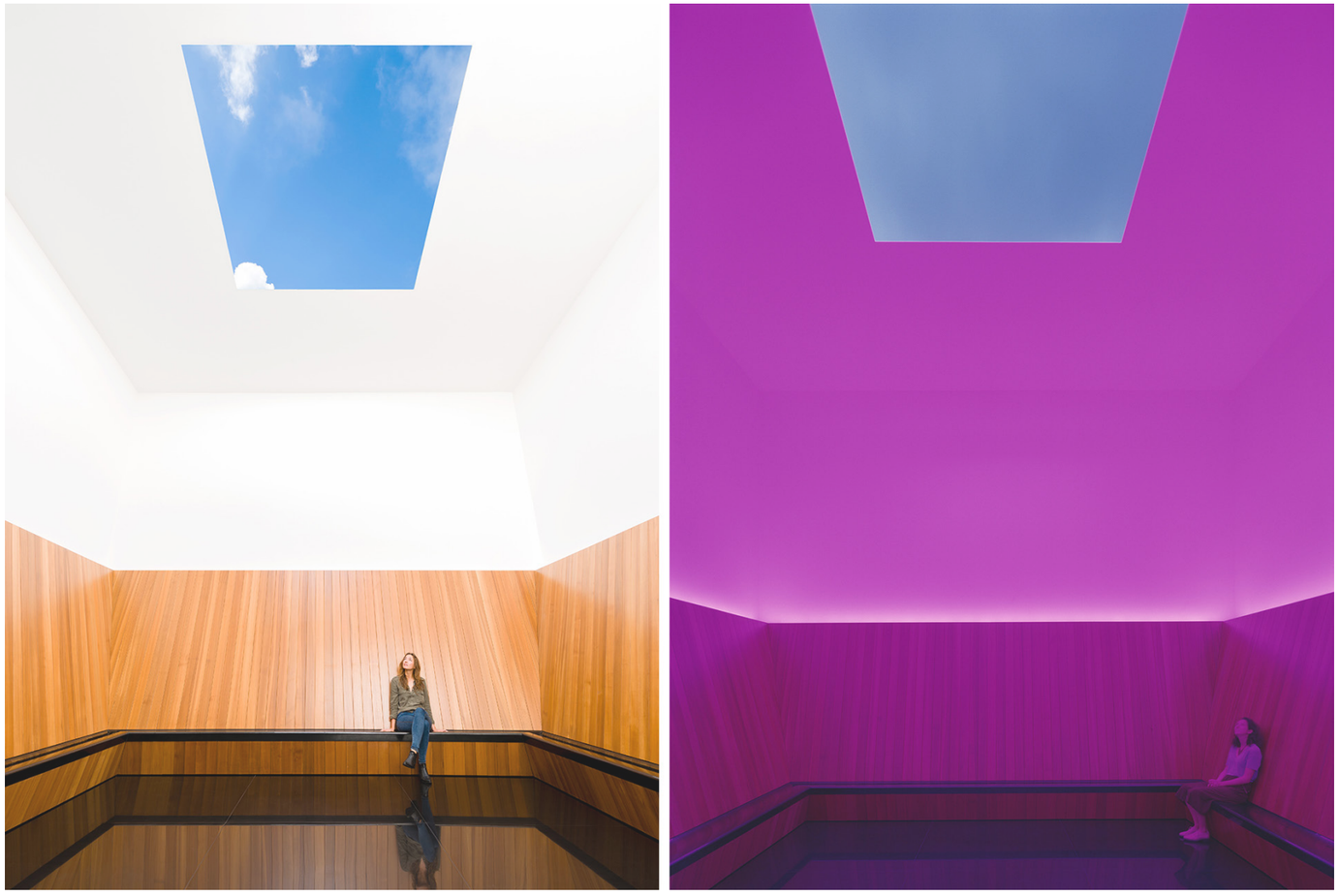


VOL.12
The End of Sitting
RAAAF
The Netherlands
2014



VOL.16
The Mediated Motion
Olafur Eliasson
Austria
2001

analysis of 16 precedent projects

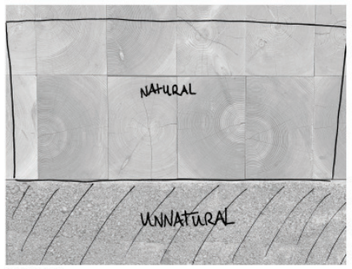


Skyspace by James Turrell

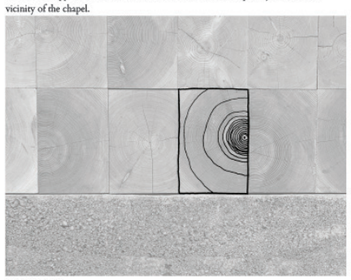


Parc de la Vilette by Bernard Tschumi

Wooden Chapel

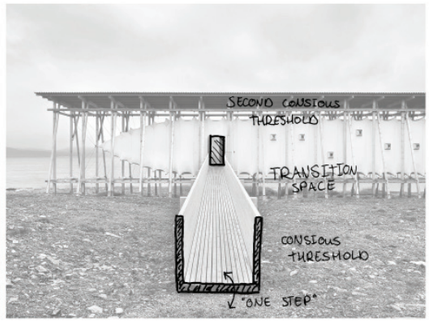


CONTRAST
A contrast in material is found in the plinth of the building. A concrete, man-made foundation supports the sawn, natural tree trunks that are frequently found in the vicinity of the chapel.



CONTRAST
There is also a contrast in the tree trunks themselves. They have been sawn square so that they can be stacked on top of each other more easily, yet the grain of the tree that emerges has a round shape, of course. Thus, contrast is not only found on a larger scale, but also in the scale of the detail.

Steilneset Memorial



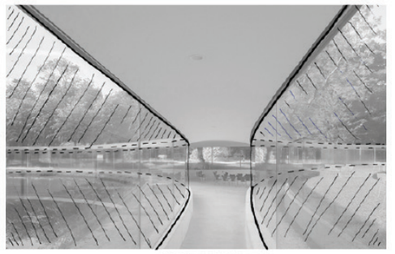
JOURNEY THROUGH SPACE
The journey through the building begins even before one enters the space; the ramp with the deliberate 'one step up' creates an awareness of the fact that one is beginning the journey through space, but also that one will already experience a sense of place. Awareness is what this memorial is about, awareness of space, time, the victims, but also the beauty of the environment and reflection on one's own life.

Selvika National Tourtist Route



REPETITION
The circle can often be found in the entire building structure. For example, a large part of the path consists of (semi-)circles, but the wide surroundings are also framed by circular frames. this is a constant factor throughout the project. Square and rectangular frames are therefore unfindable in this place and would in fact break up a rhythm and calm.

Park Vijversburg



VISUAL CONNECTION
Apart from emphasising the visual relationship with nature, the glass façade also ensures a continuous visual relationship between different visitors. This creates awareness of each other's presence and consciousness in the moment.



VISUAL CONNECTION
As mentioned earlier, the floor runs down towards the point where the three arms of the building meet. Because of this sinking, one is suddenly in visual contact with nature at a completely different height, a height at which one does not often experience nature. It also allows visitors to look over the building in the natural surroundings, so that it does not form a visual barrier.

the six characteristics

Abstract Artefacts

Sensory Experience

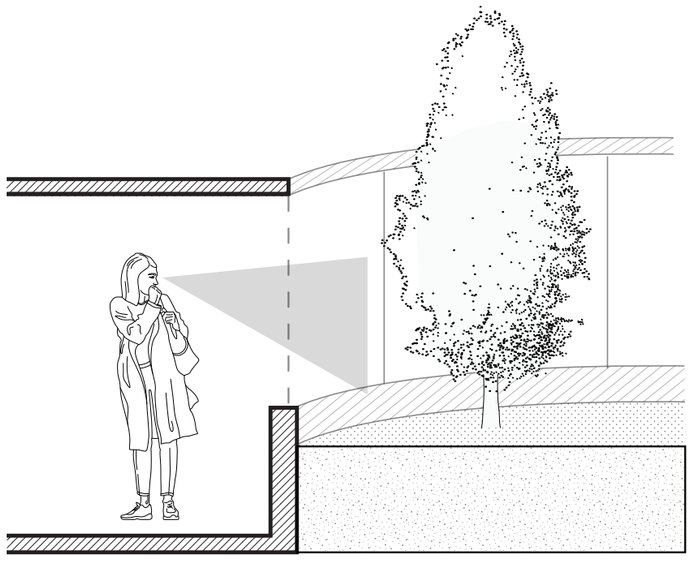
Visual Connection

Contrast

Wander

Human scale

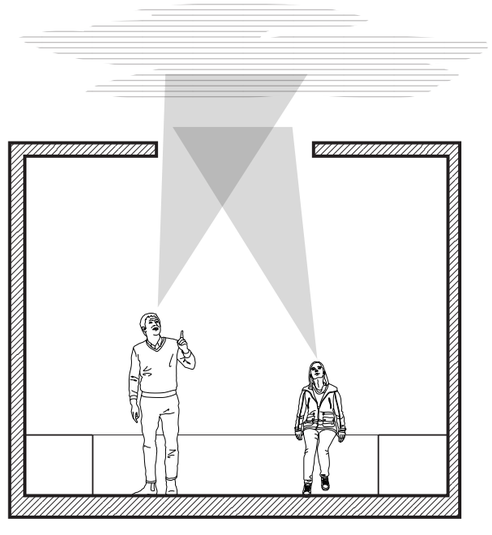
Visual Connection



CONTINUOUS VIEW

“Skyspace”

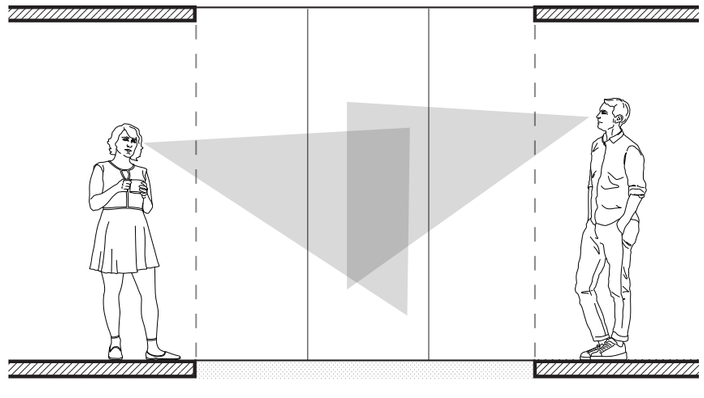
James Turell



FRAMED VIEW

“Park Vijversburg”

Ishigami + Studio Maks



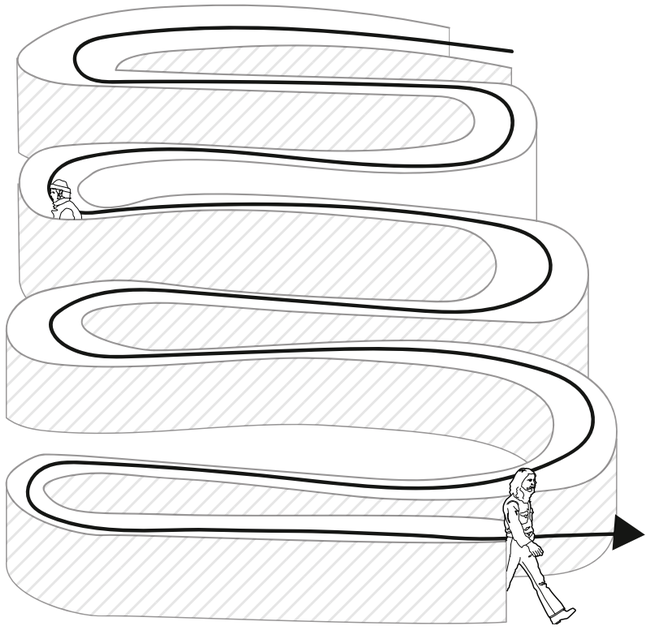
TWO-SIDED VIEW

“21st Century Museum’

SANAA

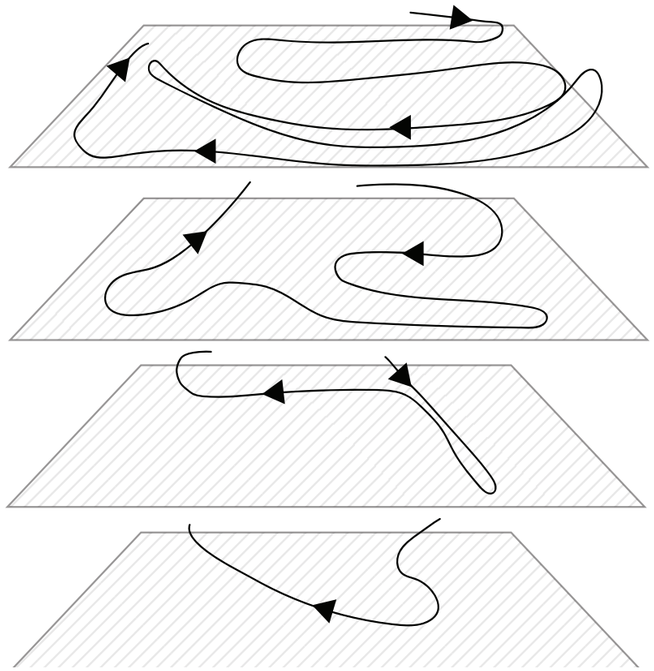
Visual Connection

Wander



GUIDED ROUTE

“Selvika Tourist Route”
Reilulf Ramstad Architects

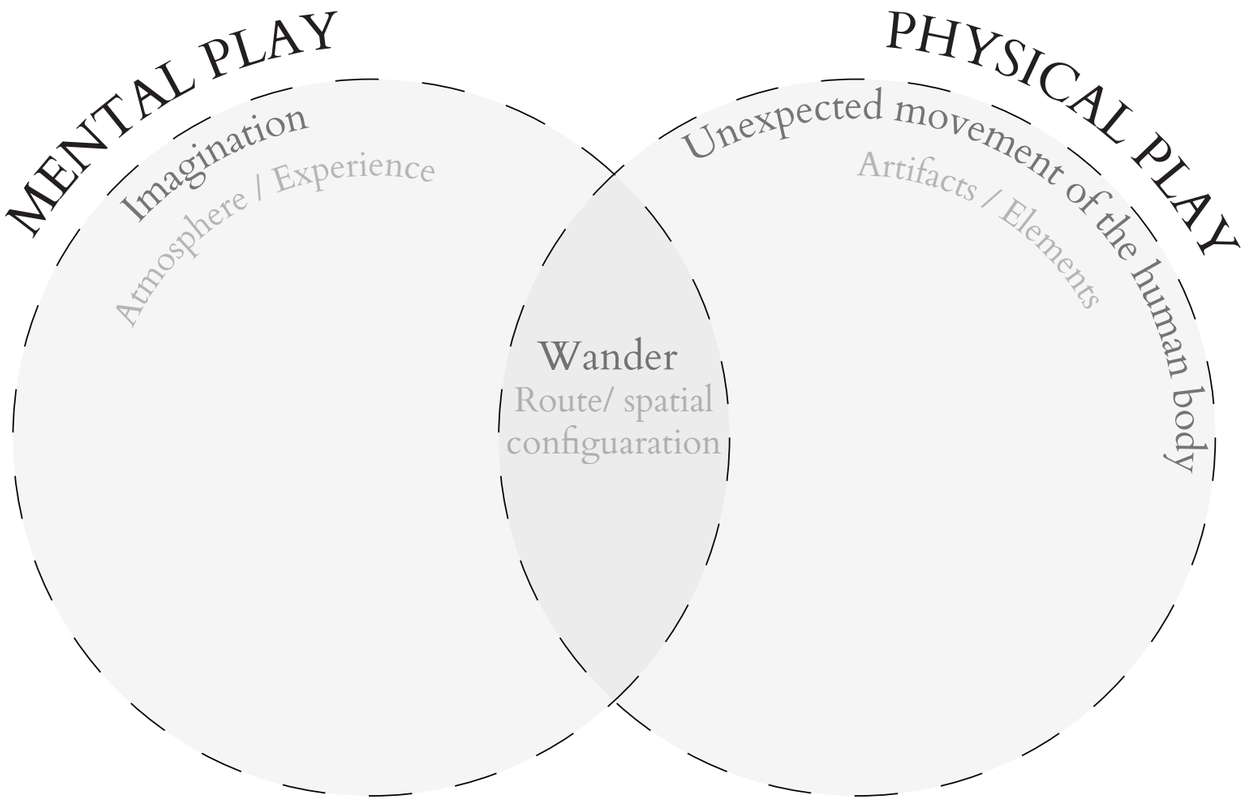


FREE ROUTE

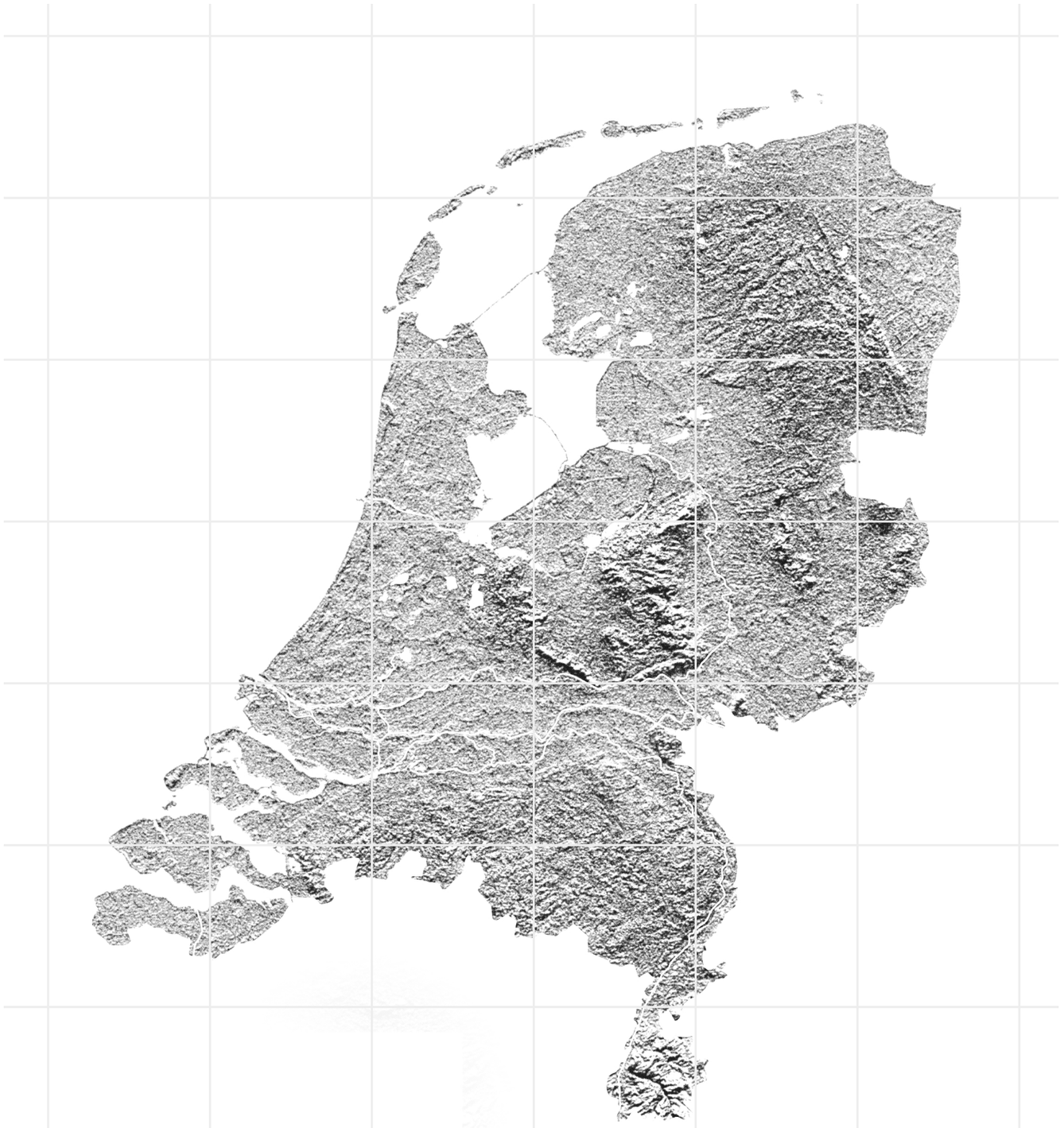
“The Mediated Motion”
Olafur Eliasson

Wander

However, it is important to state that the characteristics can help in the design, but should not form the basis. It is notable that the application of these characteristics is often about a sensitive connection to the surrounding environment.



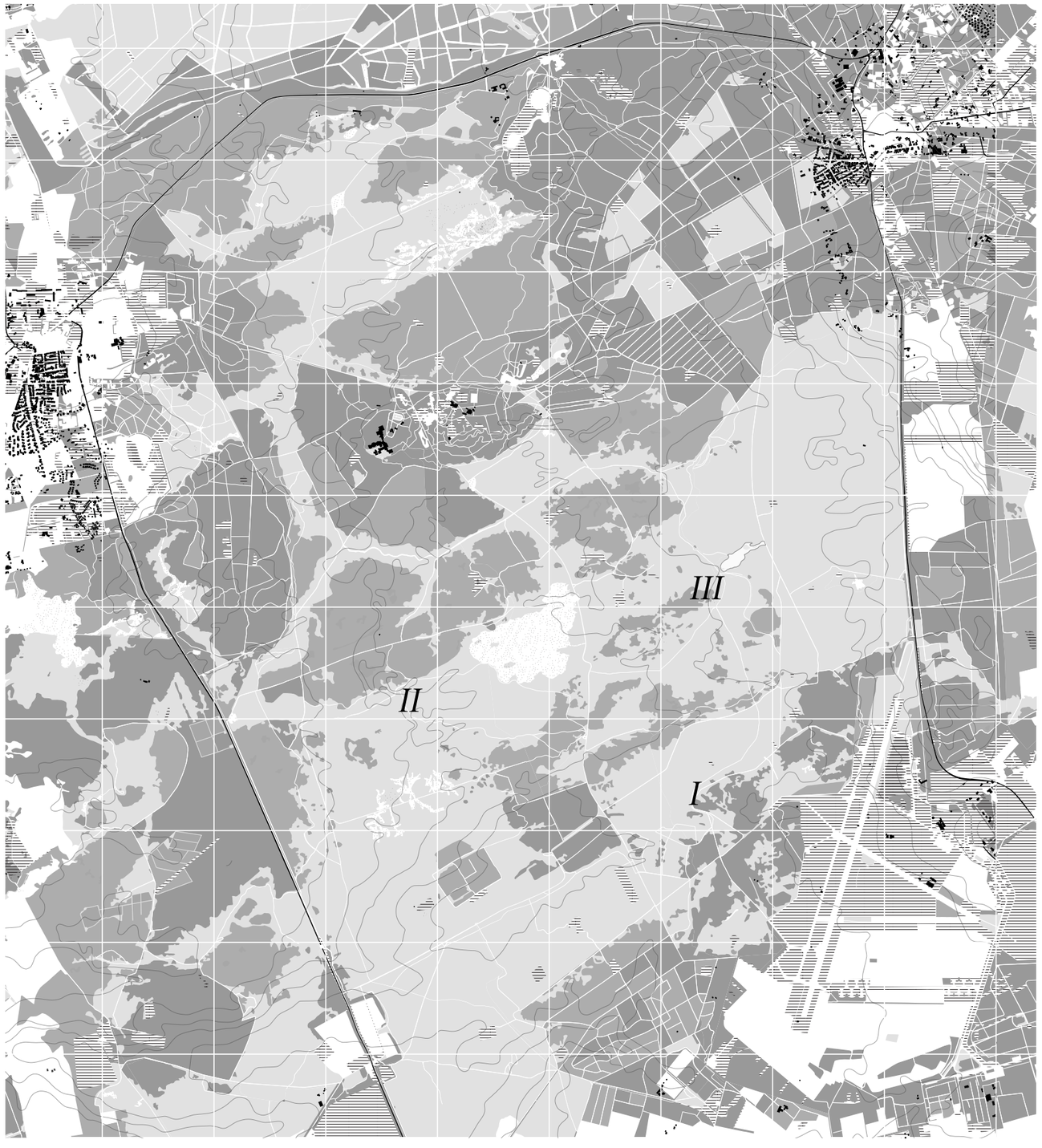
unravelling different types of play



overview of The Netherlands



national park de Hoge Veluwe

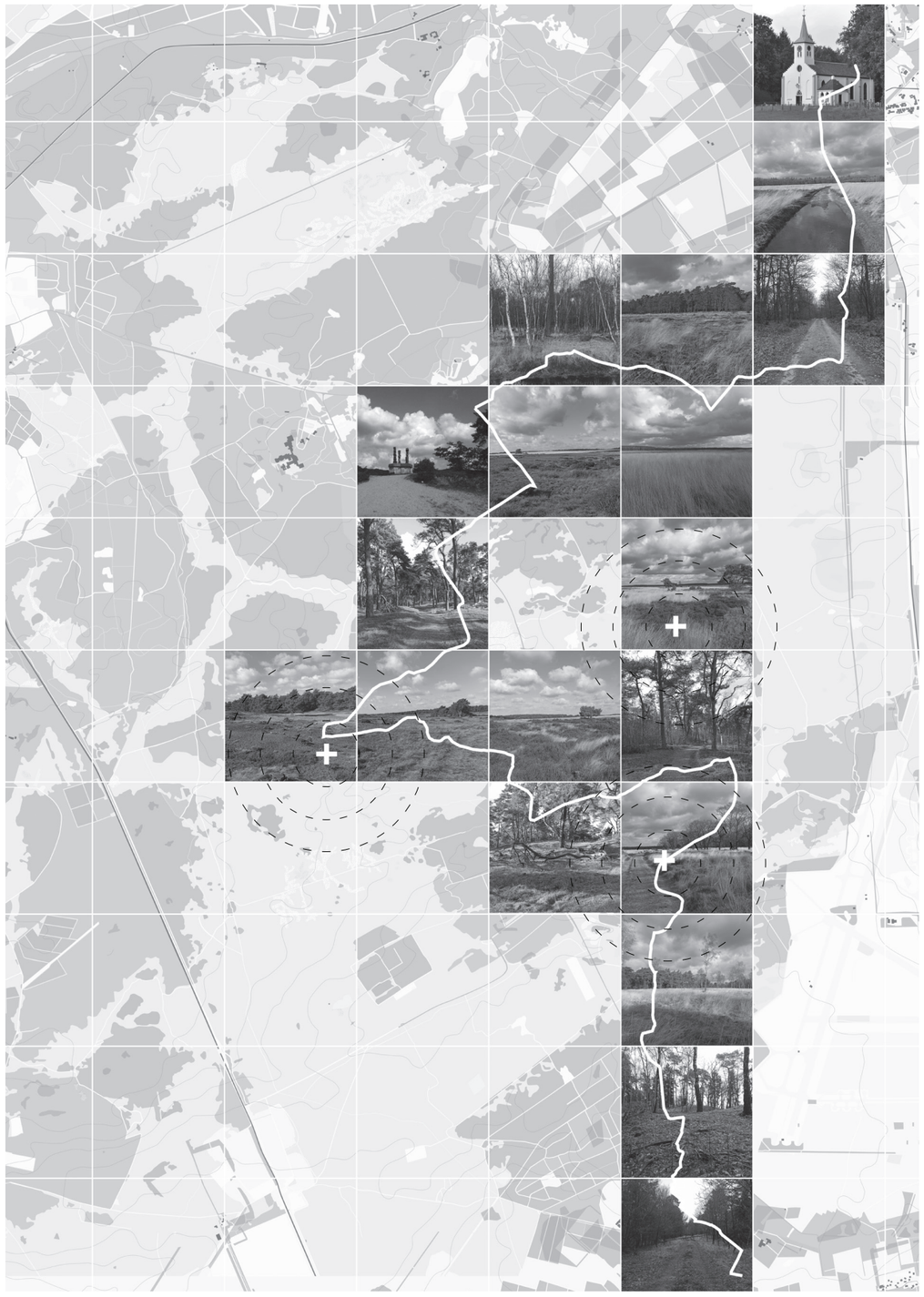








contrasting landscapes within the national park



Veluwe zwerfpad ettappe 15



the national park in 1940
when drifting sand still covered 80 % of the park





active management of nature – woods





active management of nature - sand

existing objects in the cultivated landscape



Foundation of The Grand Museum
construction was halted in 1922



The entrance to the air-raid shelter
for the Kröller-Müller museum's art collection, built in 1939 to protect the works of art against acts of war, has been temporarily reopened to the public



Stenen Tafel (orientation table)
used for orientation during hunting of sir Anton Kröller

The **aim** of the new architecture that will be added is therefore not only to try to bring about play, but also to make places that are sensitive to their surroundings and rooted in the place

the path object

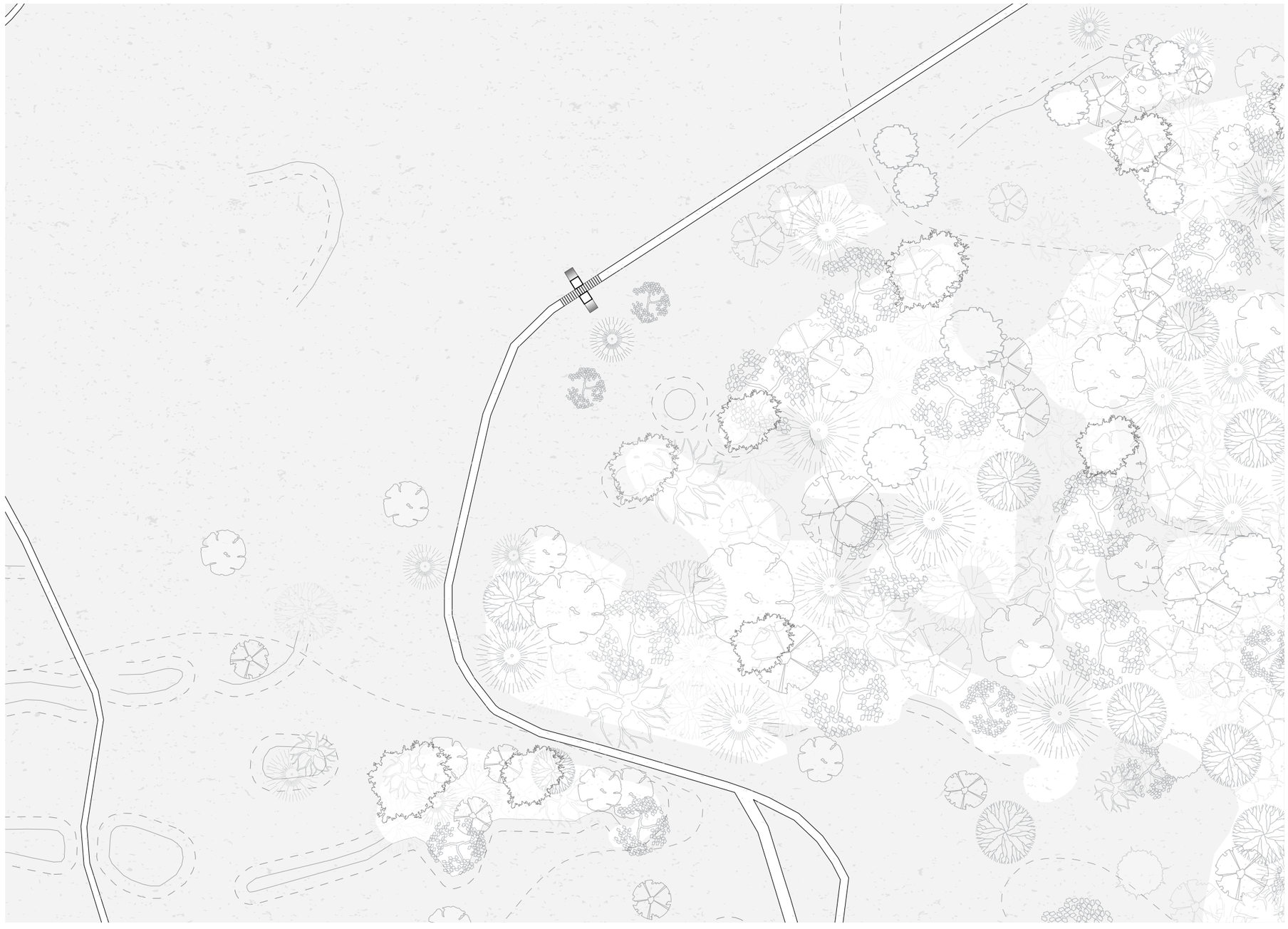
strengthen wander through wonder



overview of the park



first design location



site plan



native forest



heather and grass plain

the history of the place perceptible
after wandering through
the landscape of culture
young forests and old hills

the passing of time visible
as I gaze across the plain

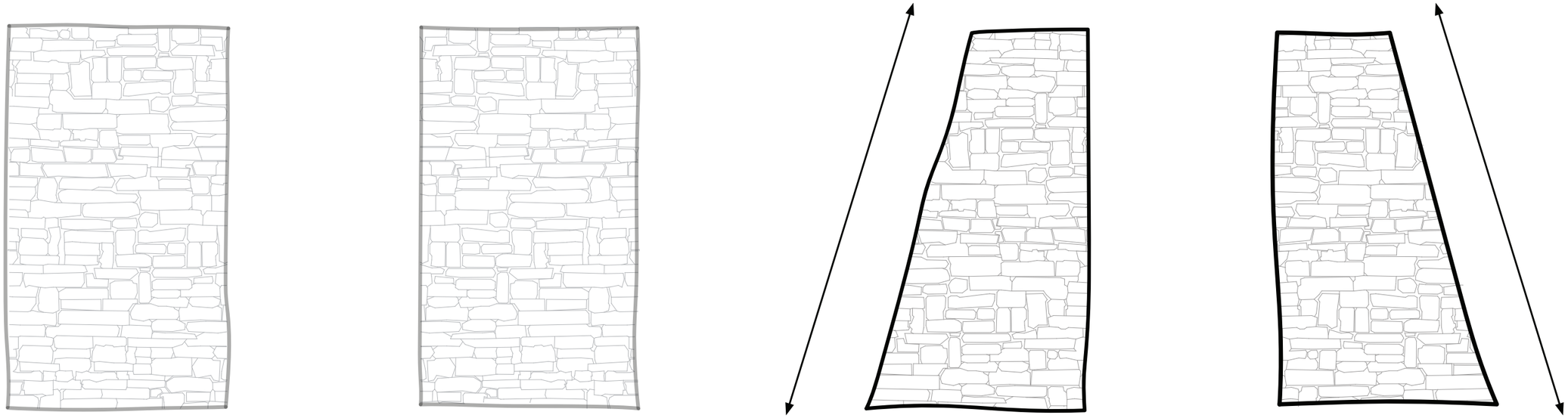


the object as a gateway to the new landscape



“There the old woman told us of her joys and sorrows over the years. Especially suffering. How sometimes, during fierce storms, the sand would rise halfway up the windows and everything, coffee, sugar and other food, would be mixed with the fine grains. That was not a water flood, but a "sand flood".”

Hent uu’t zaand as inspiration for the form language



A roof of heather sods; the walls of half rotten boards and old masonry stones, **supported by roughly hewn tree trunks***! The countless cracks and gaps covered with helm and pile-driving bushes!*



matrialisation



Decay

passing of time becomes visible; showing nature in an honest way







mosses and grasses will slowly take over the architecture



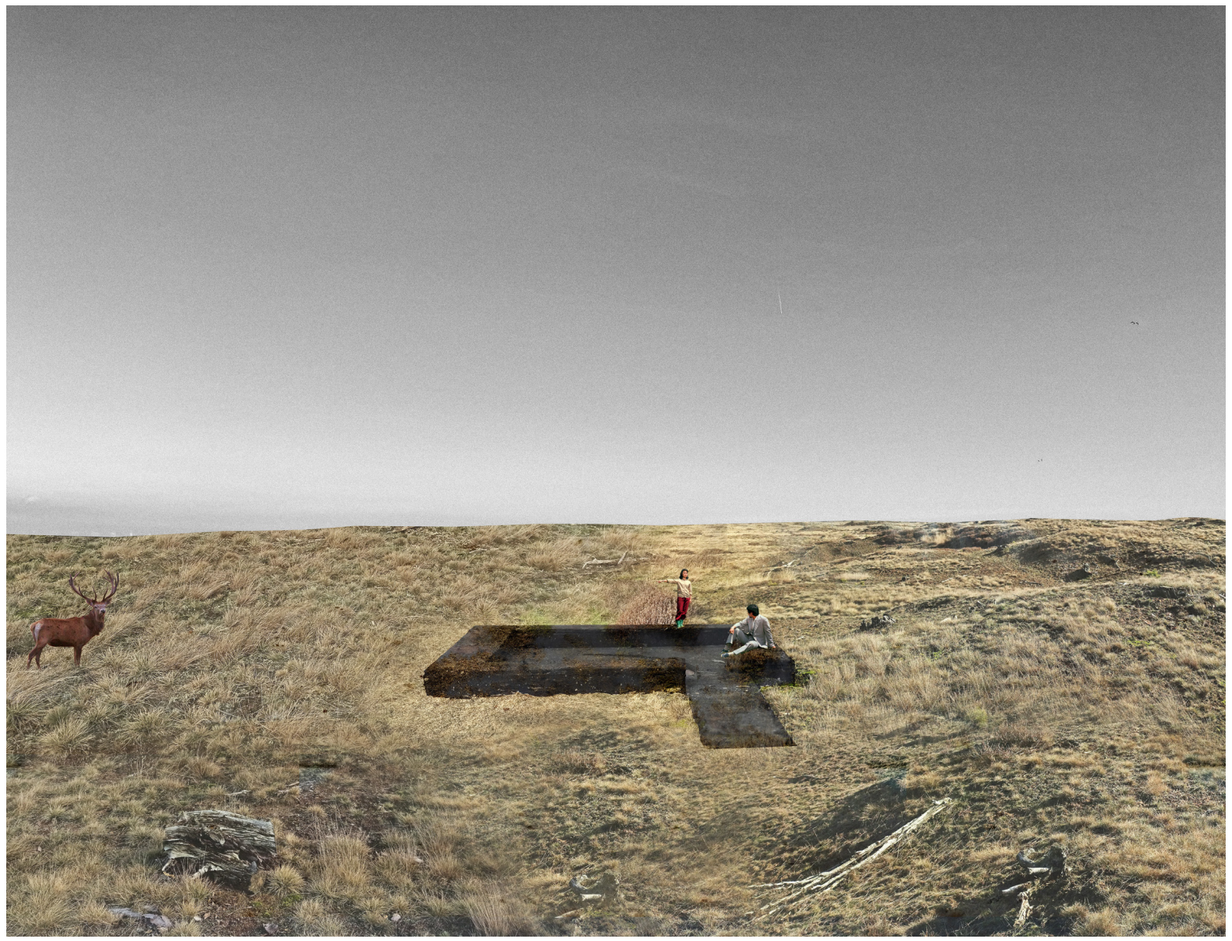
overview of the park



Second design location

the sanctuary

to evoke wonder through a sensory experience



foundation as ruin



9



8



7



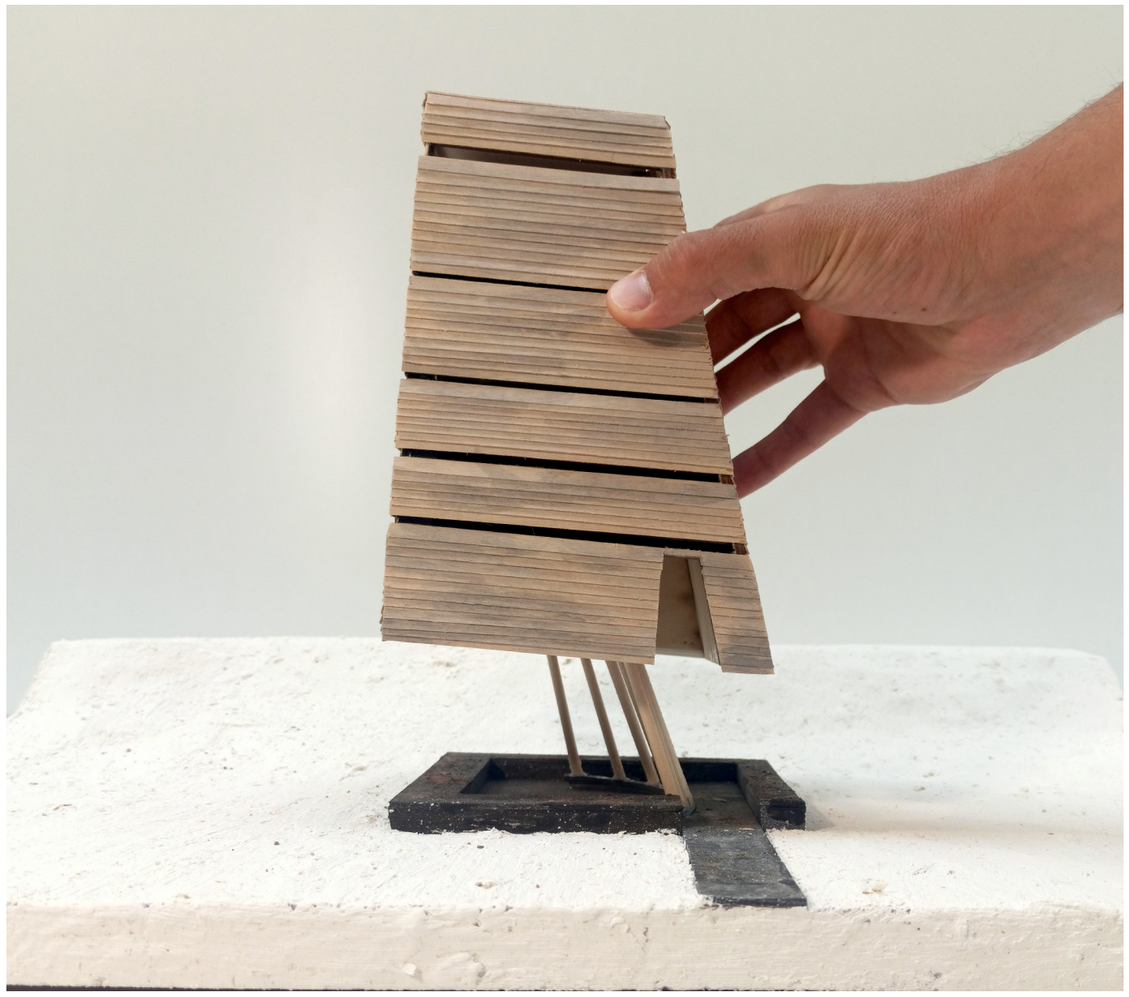
6



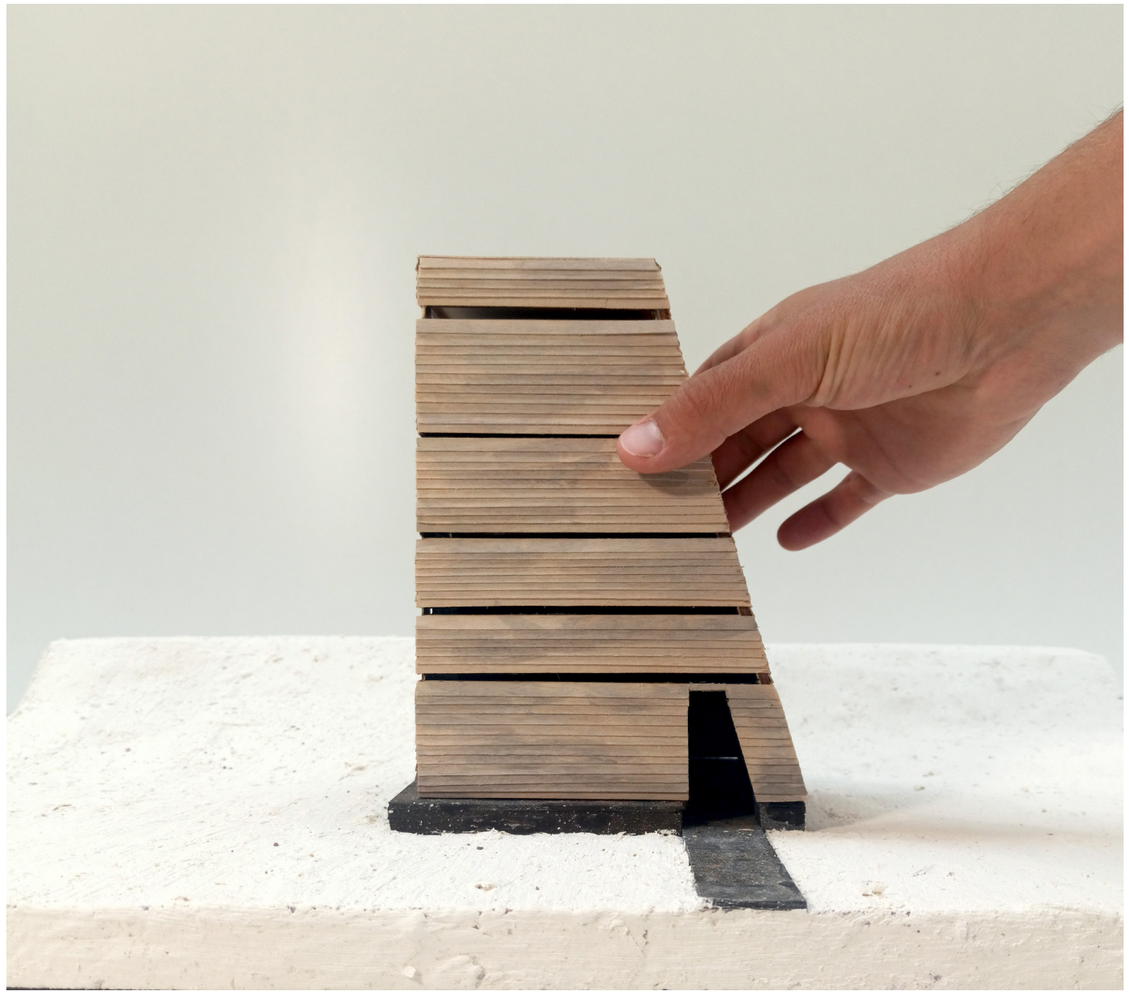
5



4



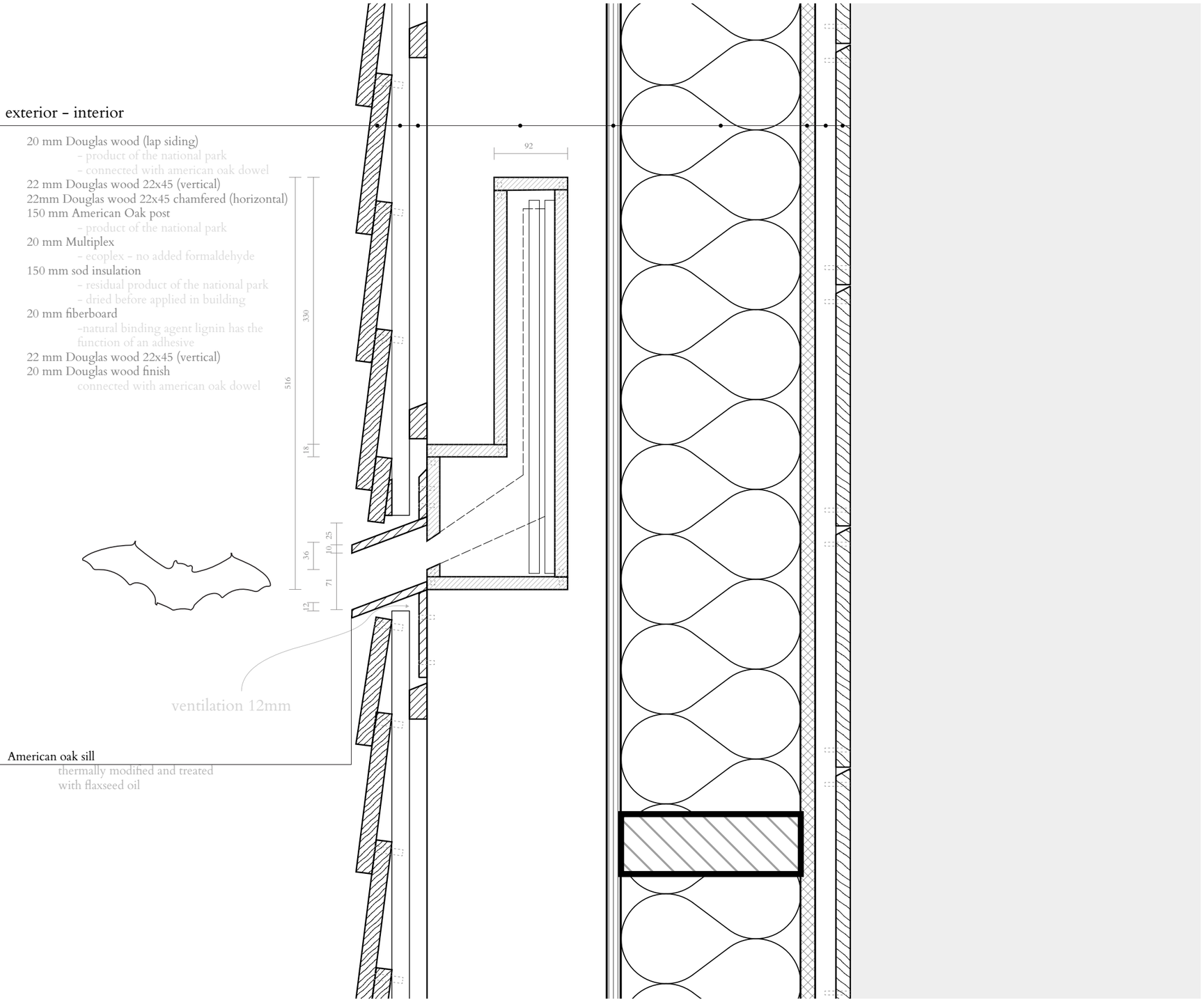
3



2



1

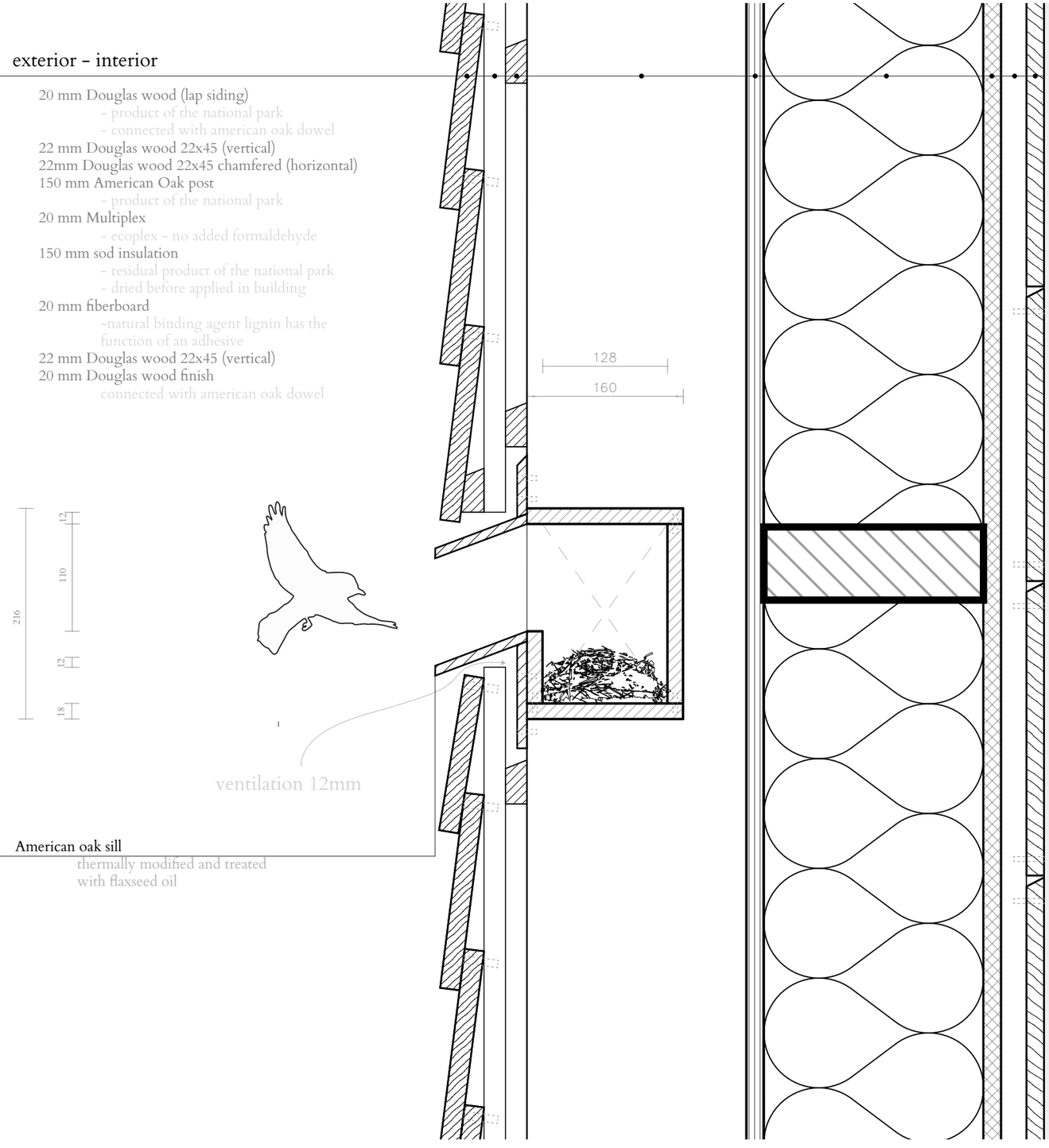


1:5 detail of bat box

exterior - interior

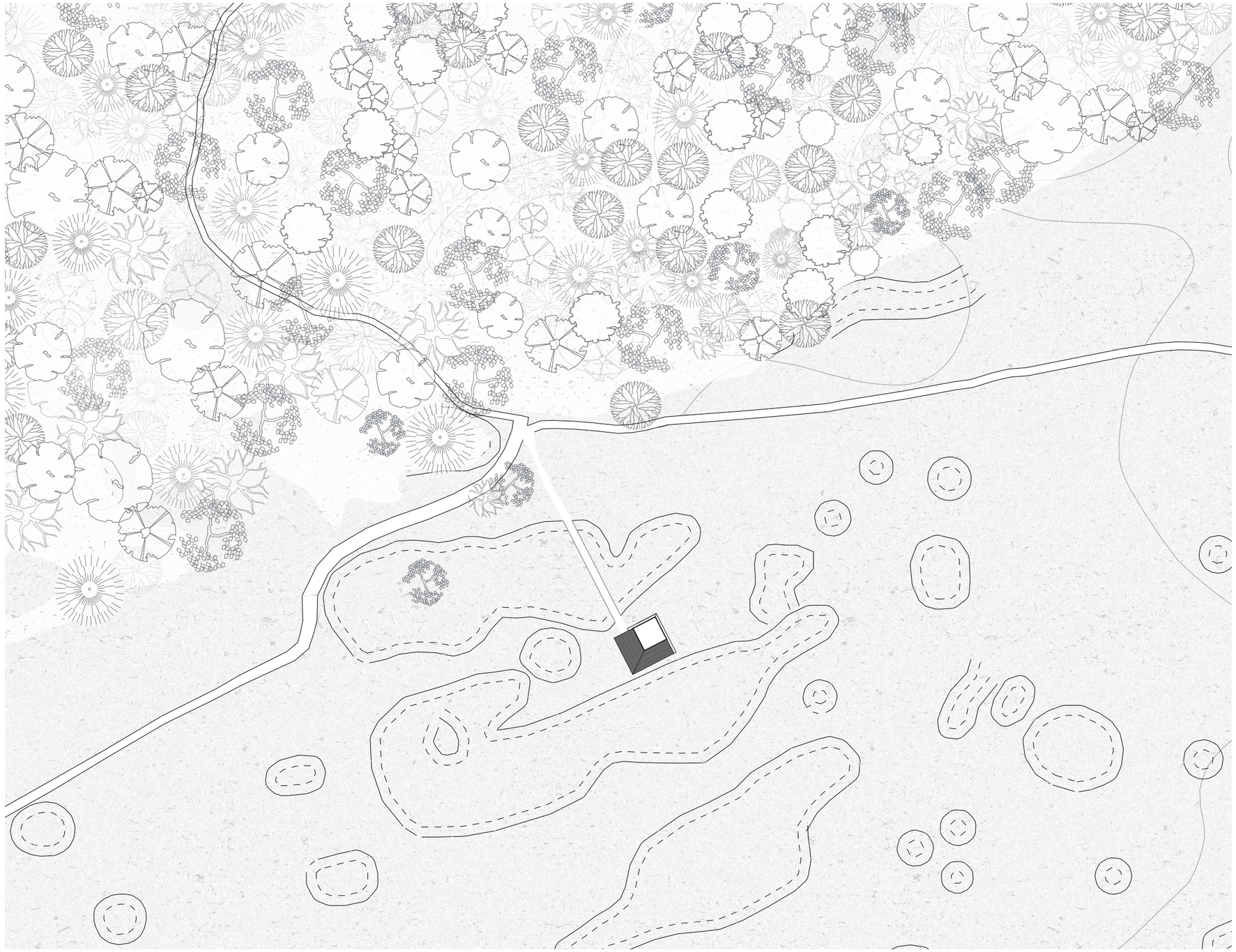
20 mm Douglas wood (lap siding)
- product of the national park
- connected with american oak dowel
22 mm Douglas wood 22x45 (vertical)
22mm Douglas wood 22x45 chamfered (horizontal)
150 mm American Oak post
- product of the national park
20 mm Multiplex
- ecoplex - no added formaldehyde
150 mm sod insulation
- residual product of the national park
- dried before applied in building
20 mm fiberboard
-natural binding agent lignin has the function of an adhesive
22 mm Douglas wood 22x45 (vertical)
20 mm Douglas wood finish
connected with american oak dowel





American oak sill
thermally modified and treated with flaxseed oil

1:5 detail of nest boxes for the spotted flycatcher and common redstart



site plan



the edge of the forrest



meets the scenery of hills



arrival at the sanctuary; a path cutting through the hilly landscape



putten



kootwijk



garderen

programme inspired by church towers in the area



the monolithic character of the outer façade contrasts with the sensory interior space

the wind has found its resignation
exhausted
after its fierce outburst

for the singing birds
that come out of hiding
while a ray of sun slowly emerges
from behind the rainey clouds

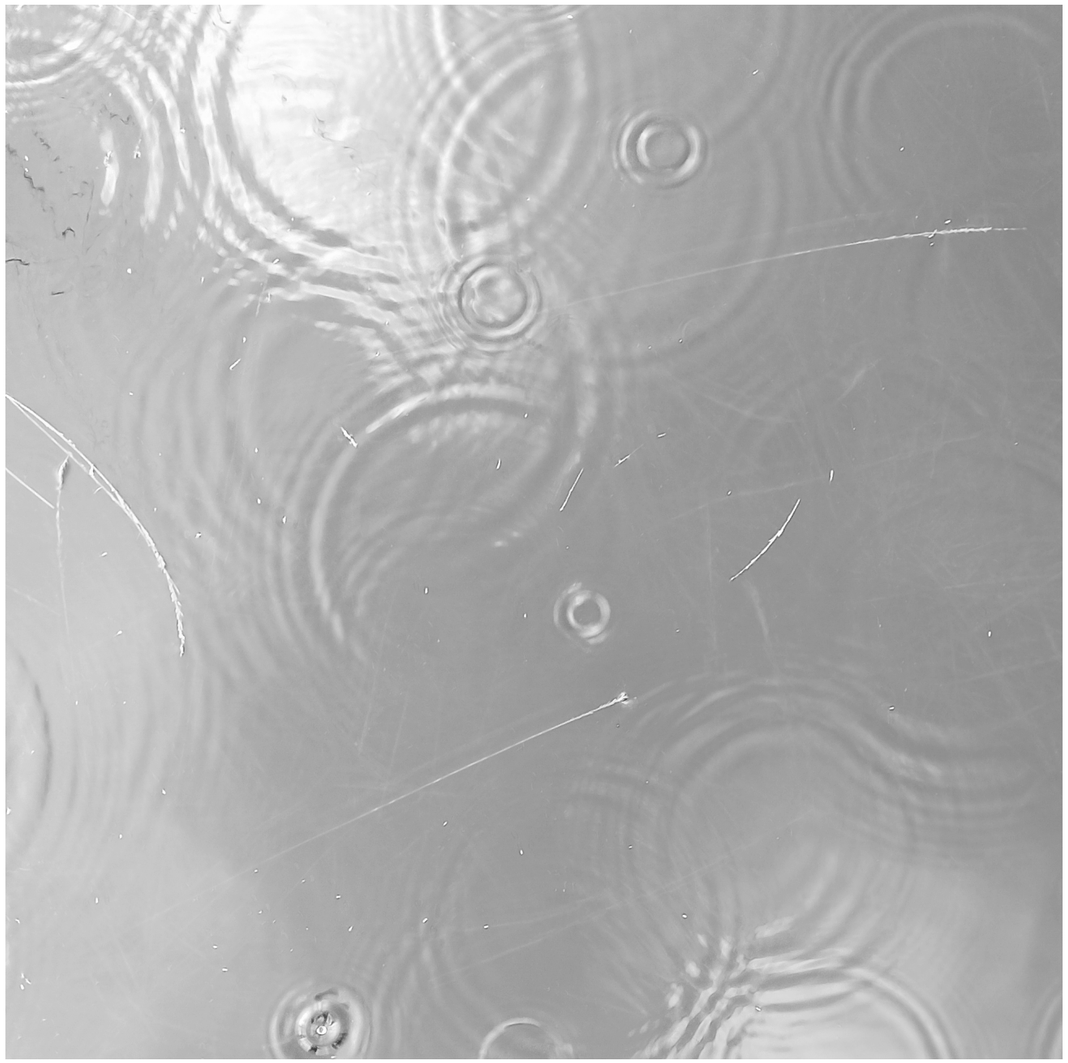
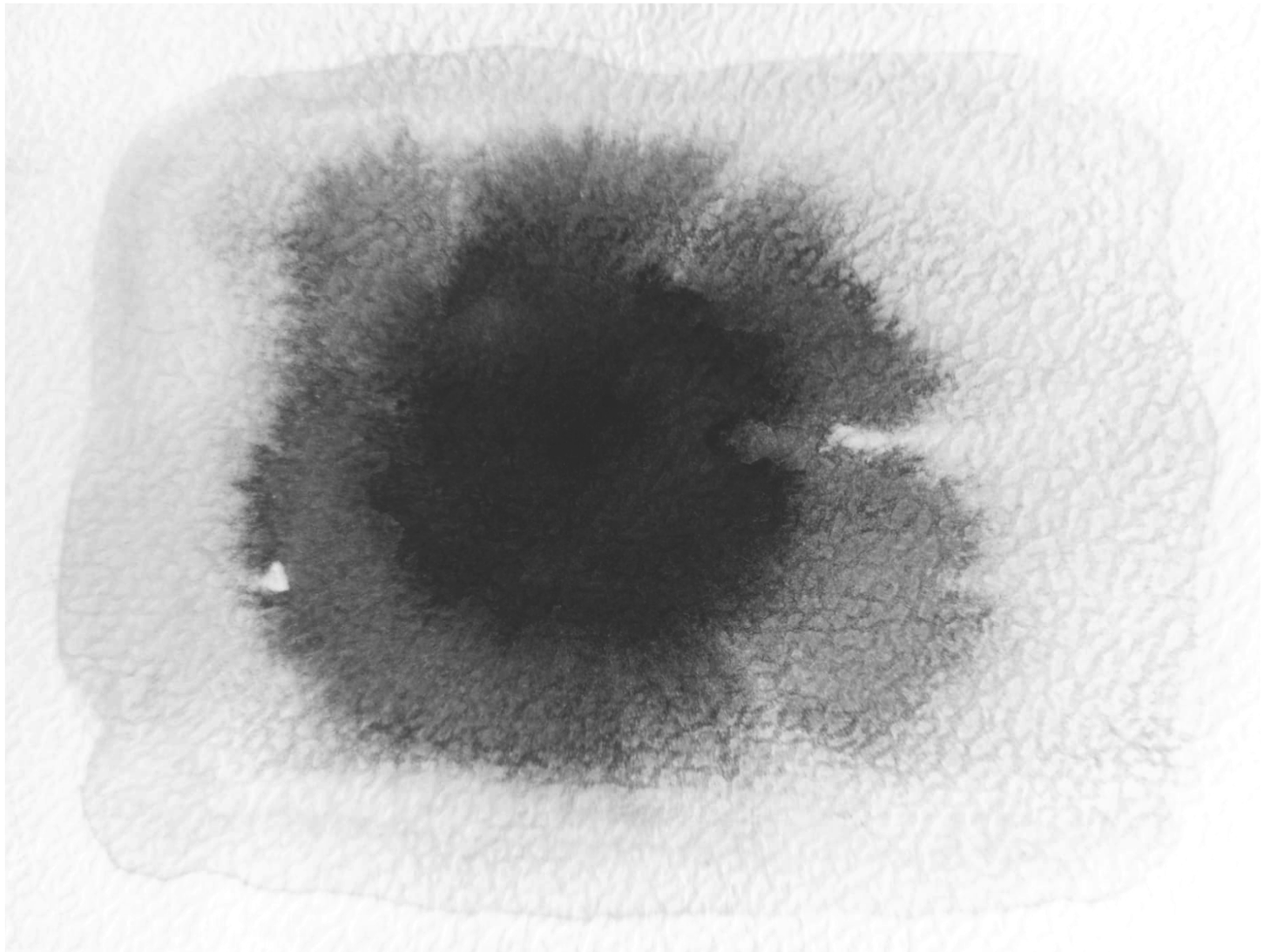
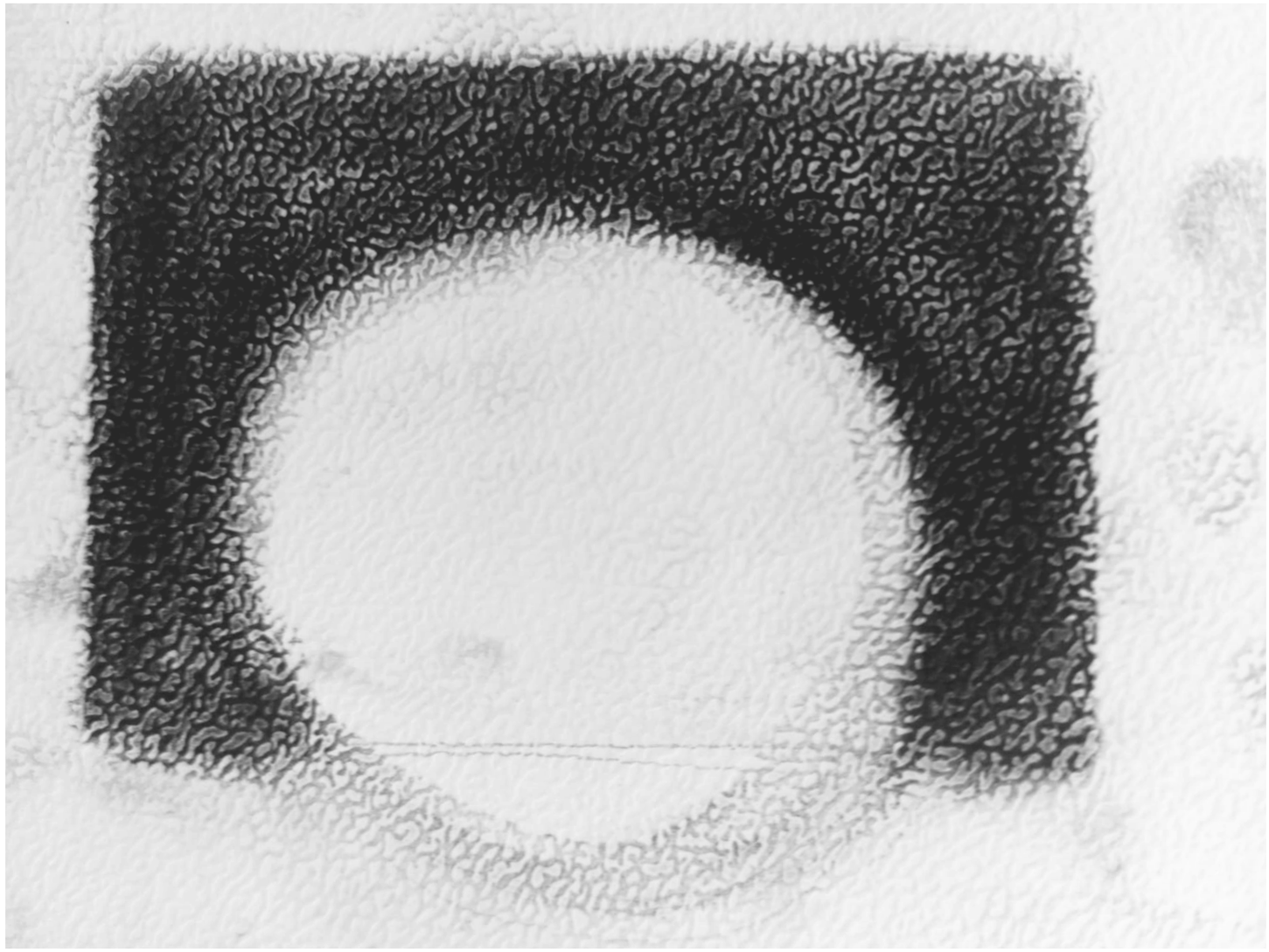


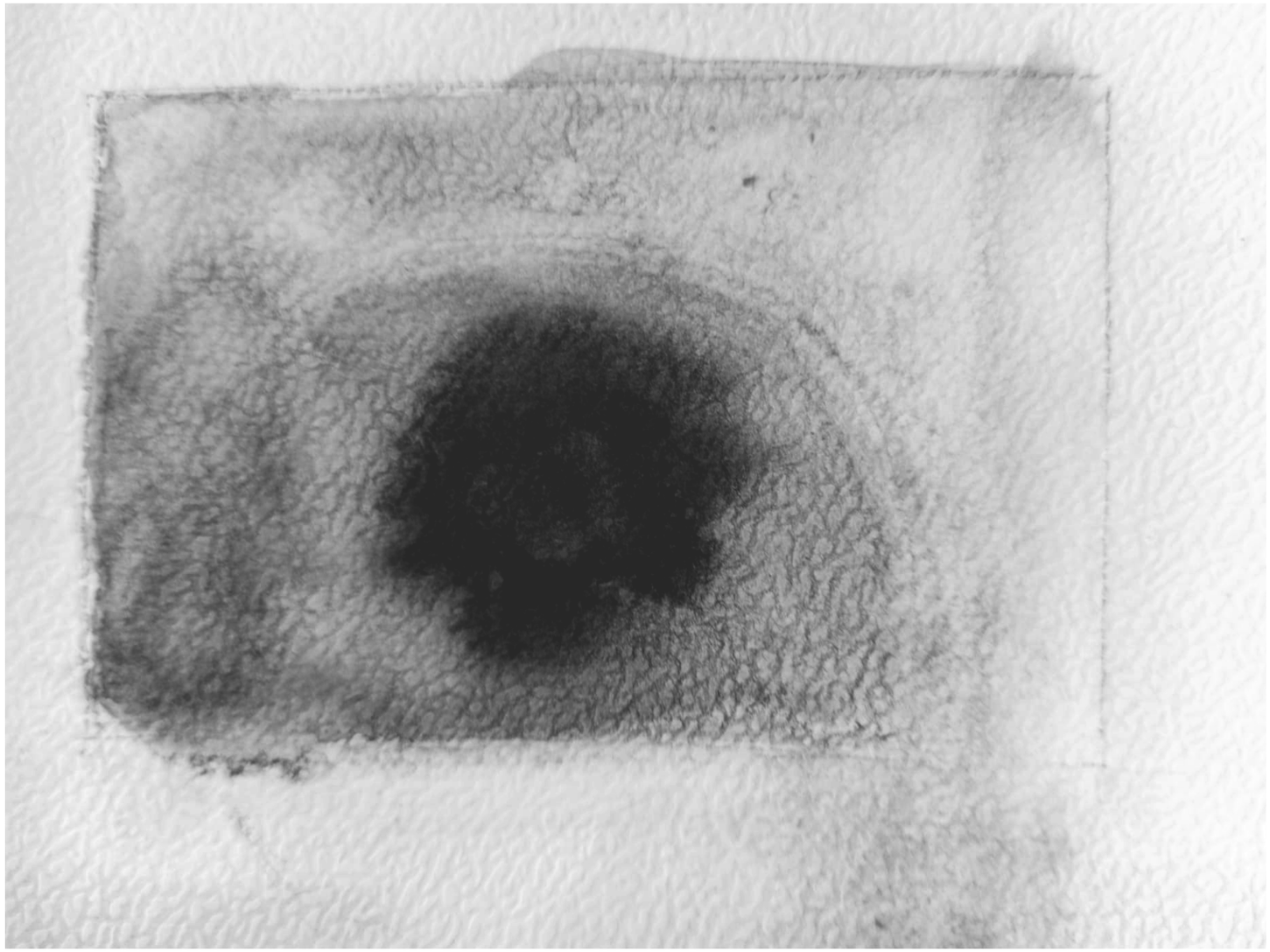
image of raindrops on water



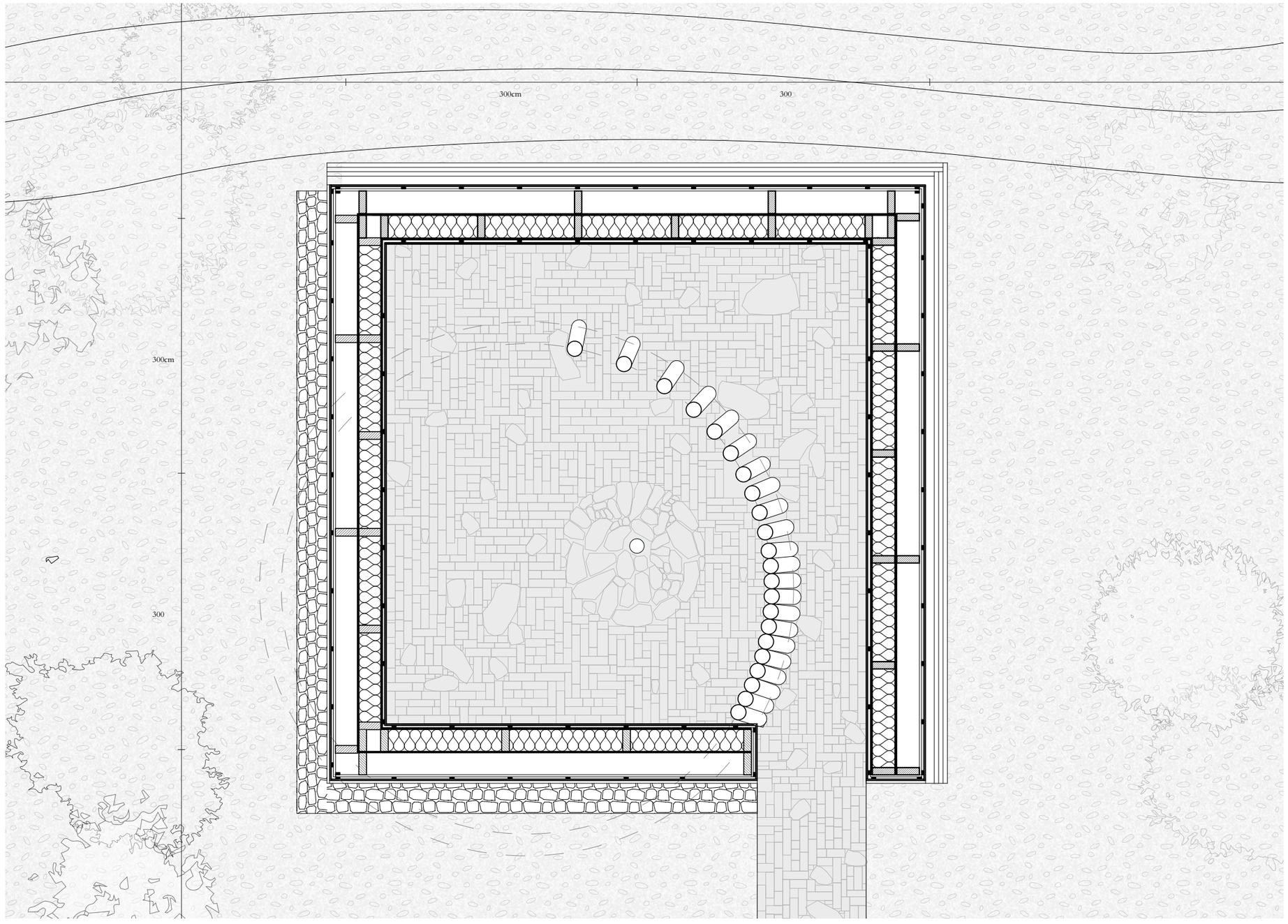
aquarelle on paper



pastel chalk on paper



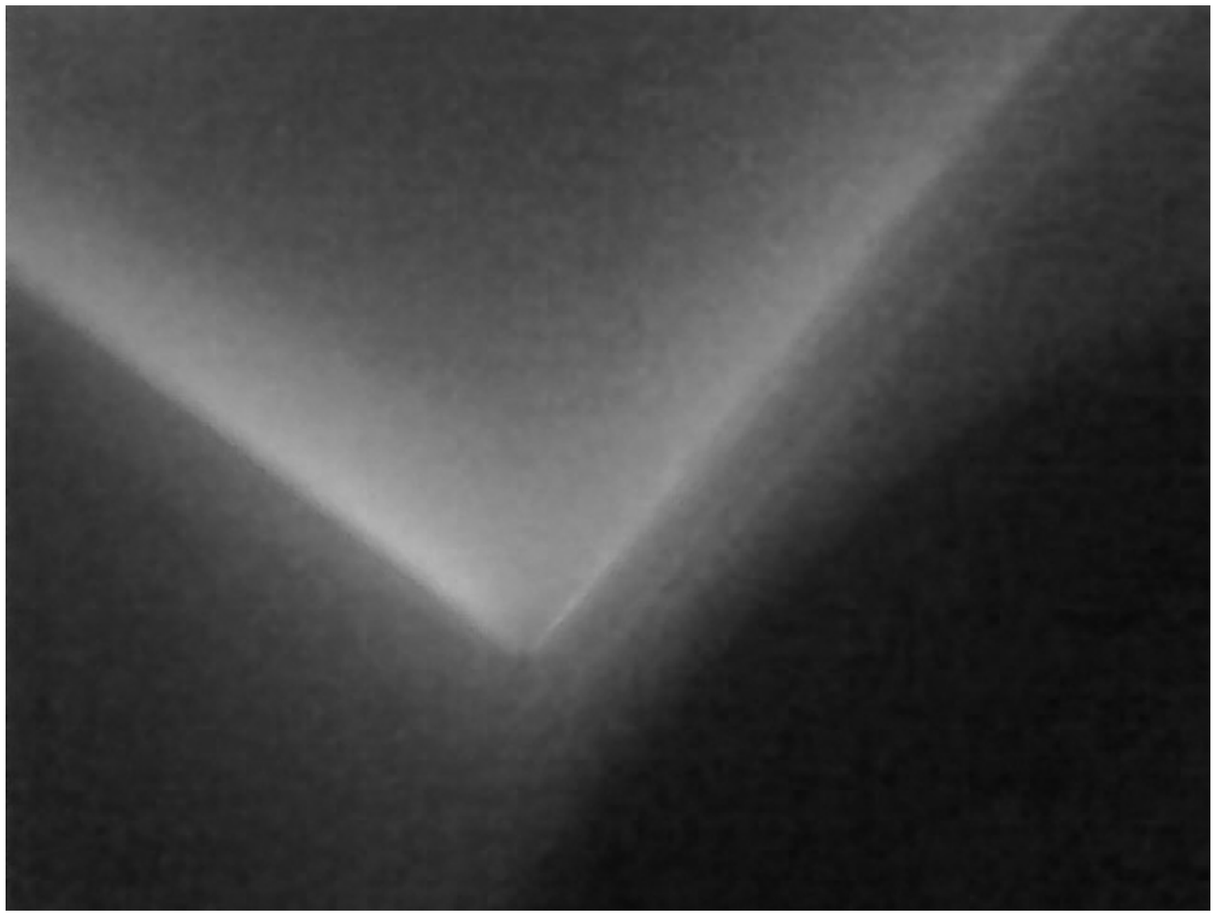
aquarelle on paper



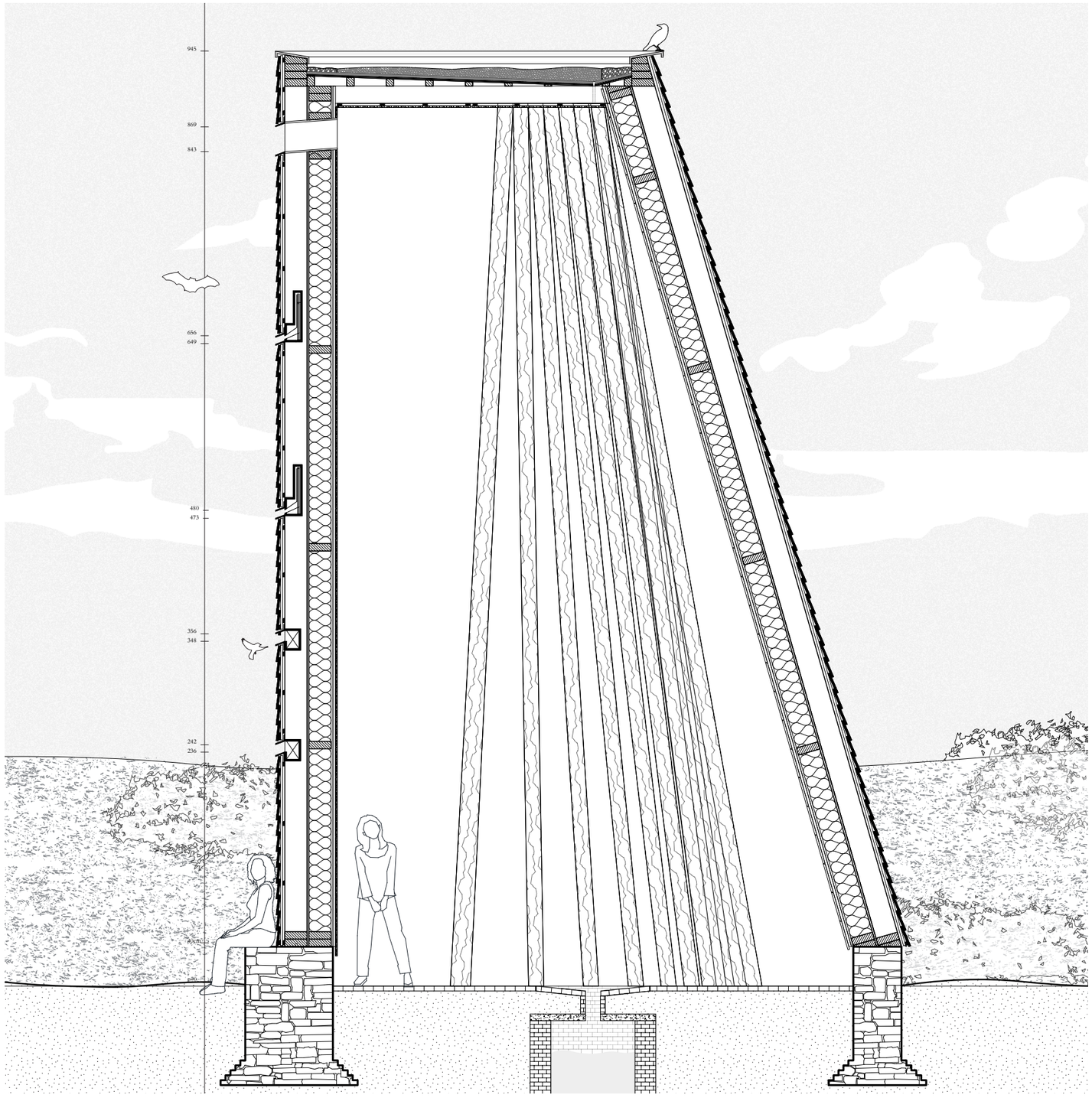
floorplan



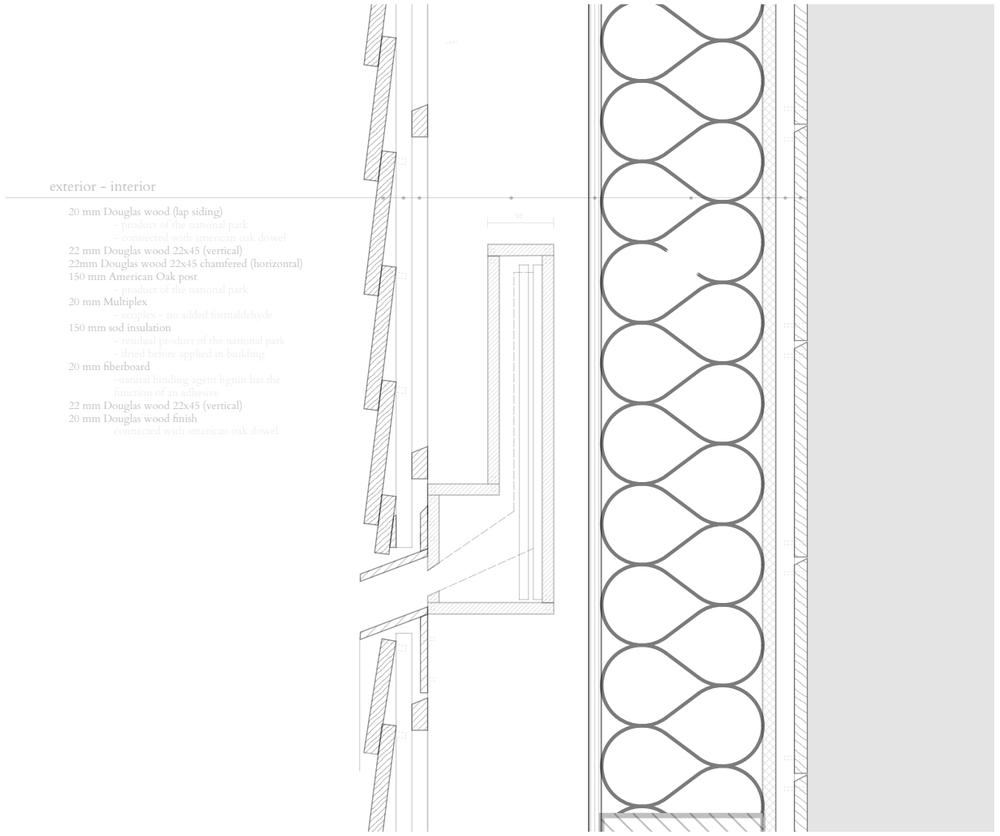
guided along the tree trunk towards the center



dimmed light entering through the top of the building

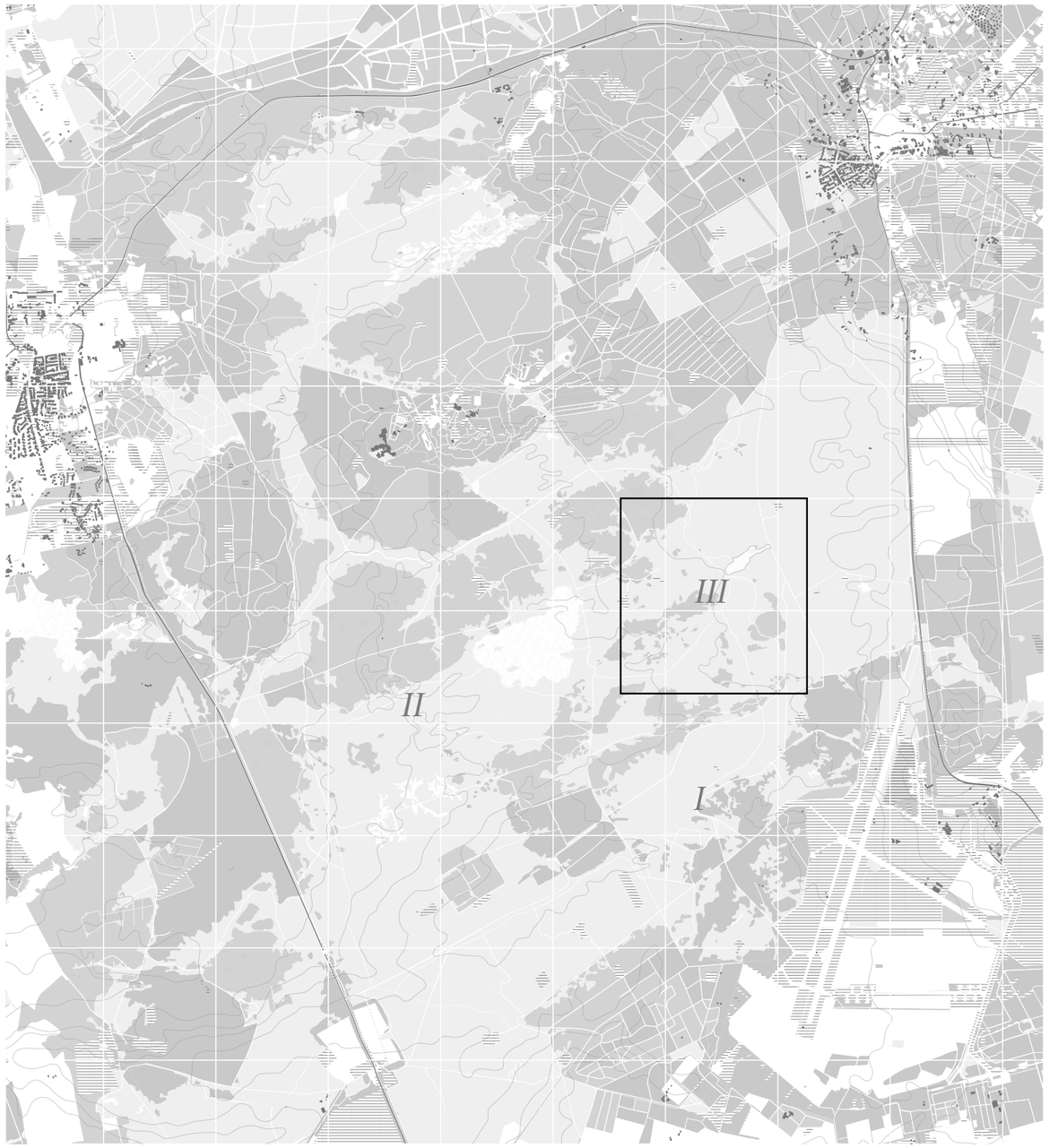


raindrops collected on the sod roof and slowely dropping down into the well





sound insulation and an earthy scent



overview of the park



third design location

the shelter

prolonging the experience of nature

The murmuring heather brook
flows with its gentle tones
but disappears, leaving
the shrill sounds of the wind
The wind
the terrible wind
rages on undisturbed

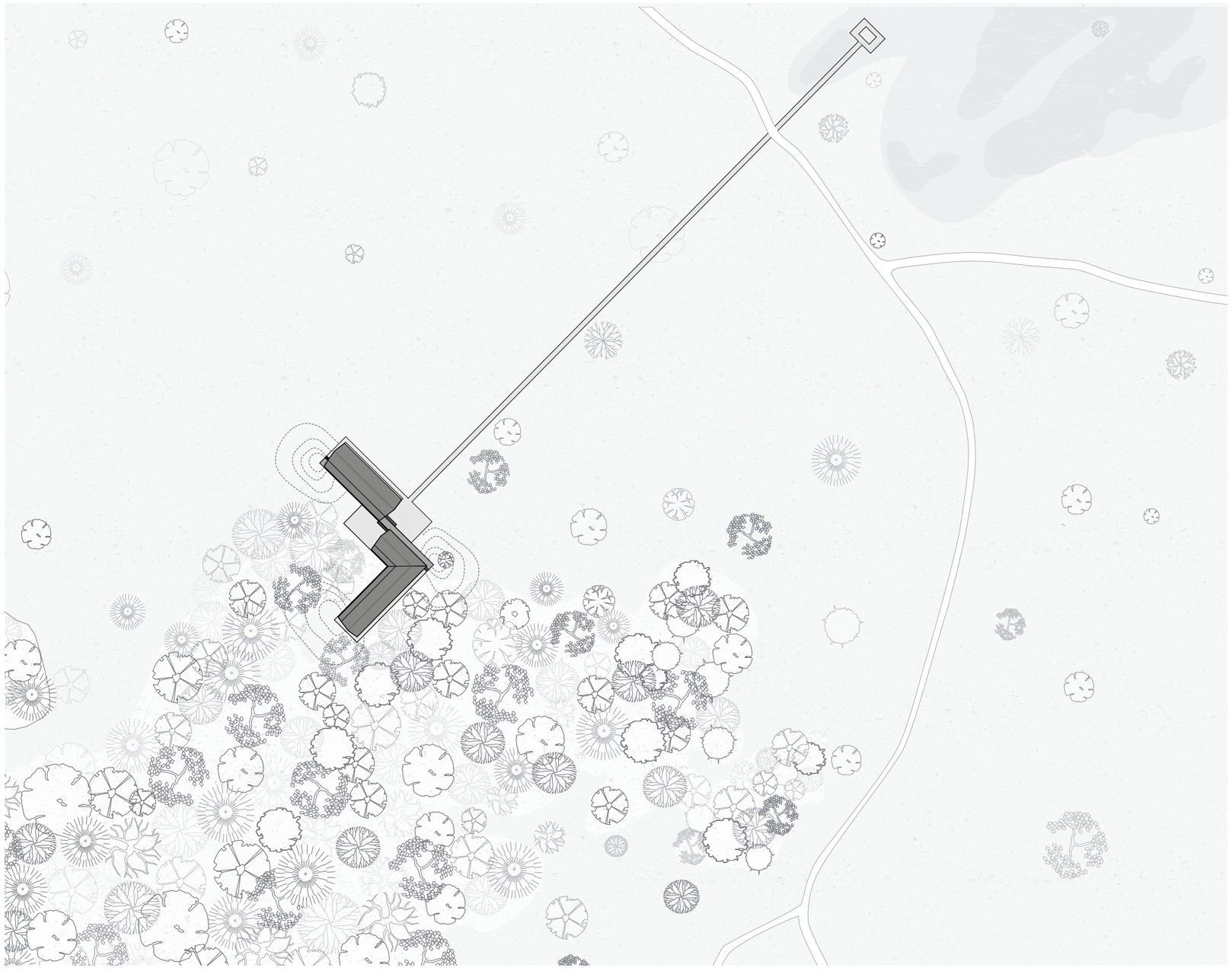




‘de ijzeren man’



edge of the forrest (scots pine)



site plan



overview of the shelter

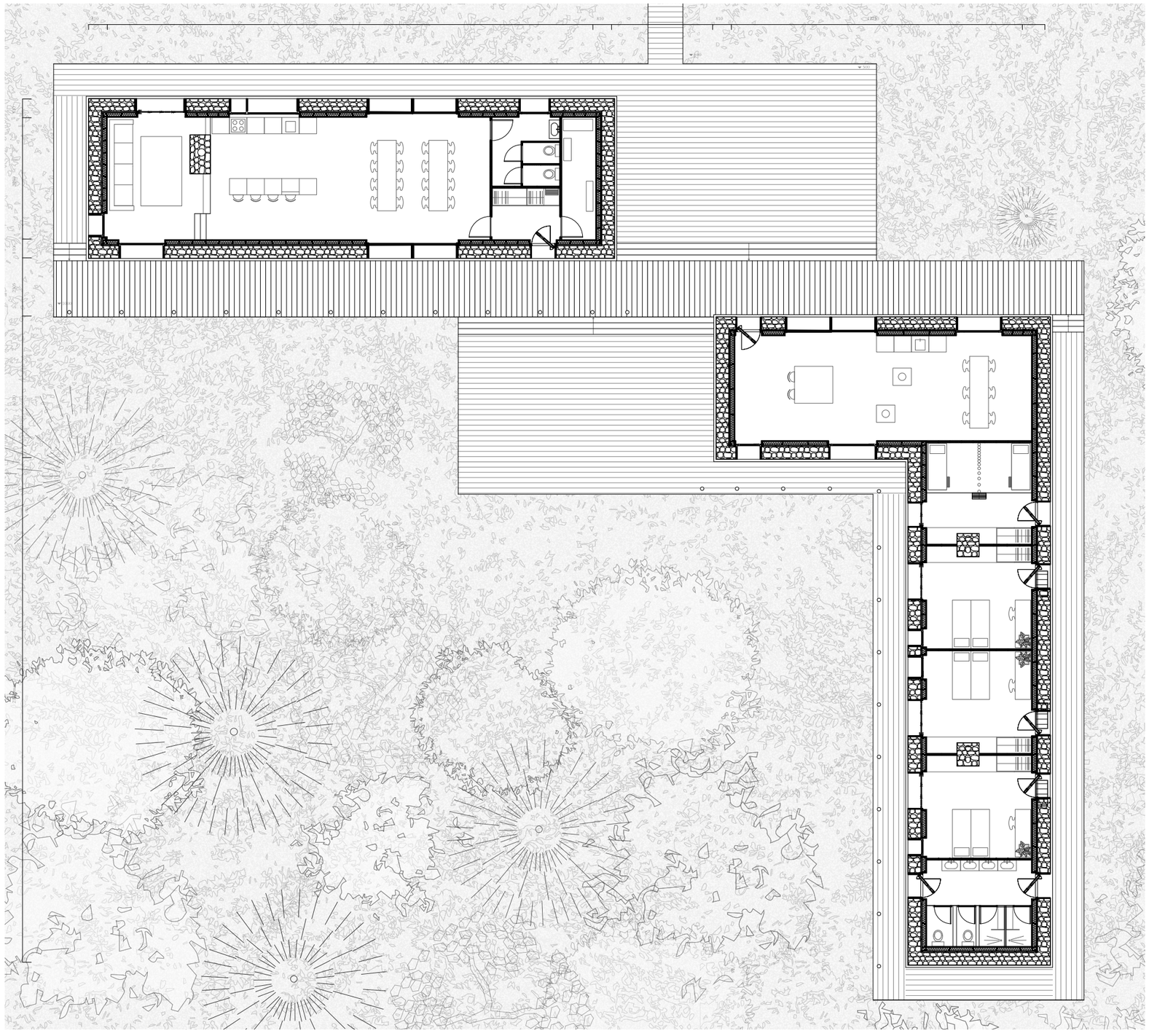


dutch iron age farm



dutch longwall farmhouse

inspired by the vernacular



floorplan



Left panel of the Pine Trees screen (Shōrin-zu byōbu) by Hasegawa Tōhaku

‘m spaces’ absence can be as important as presence

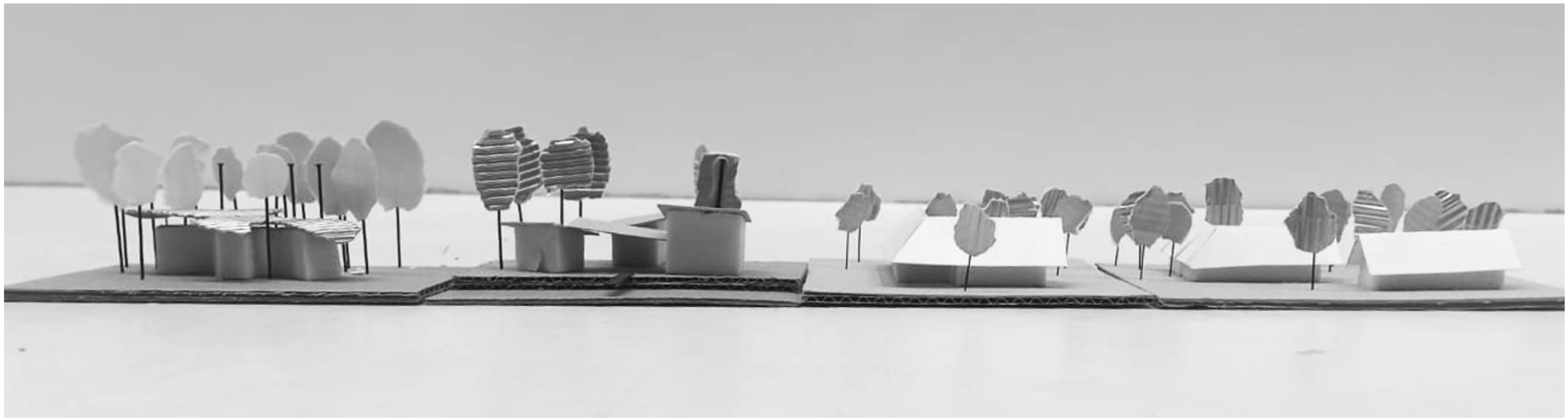
Ma is something that relates to all aspects of life. It has been described as a pause in time, an interval or emptiness in space. Ma is the fundamental time and space life needs to grow.



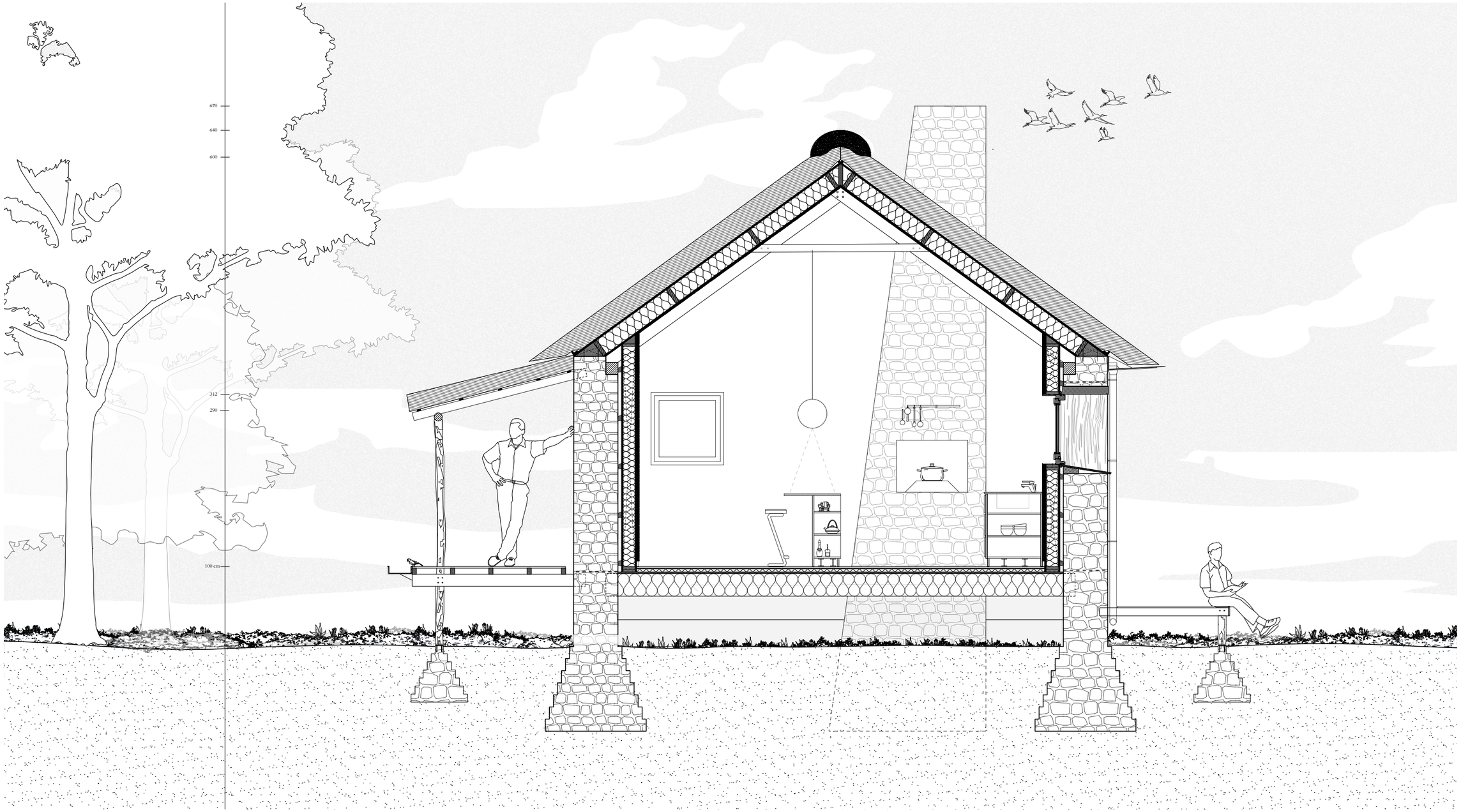
horizontal plane offers space for gathering



ma space covered by a roof to enhance the sheltered feeling on the forest side



small study models to test composition of spaces and roof



section



elevation from the side of the plane



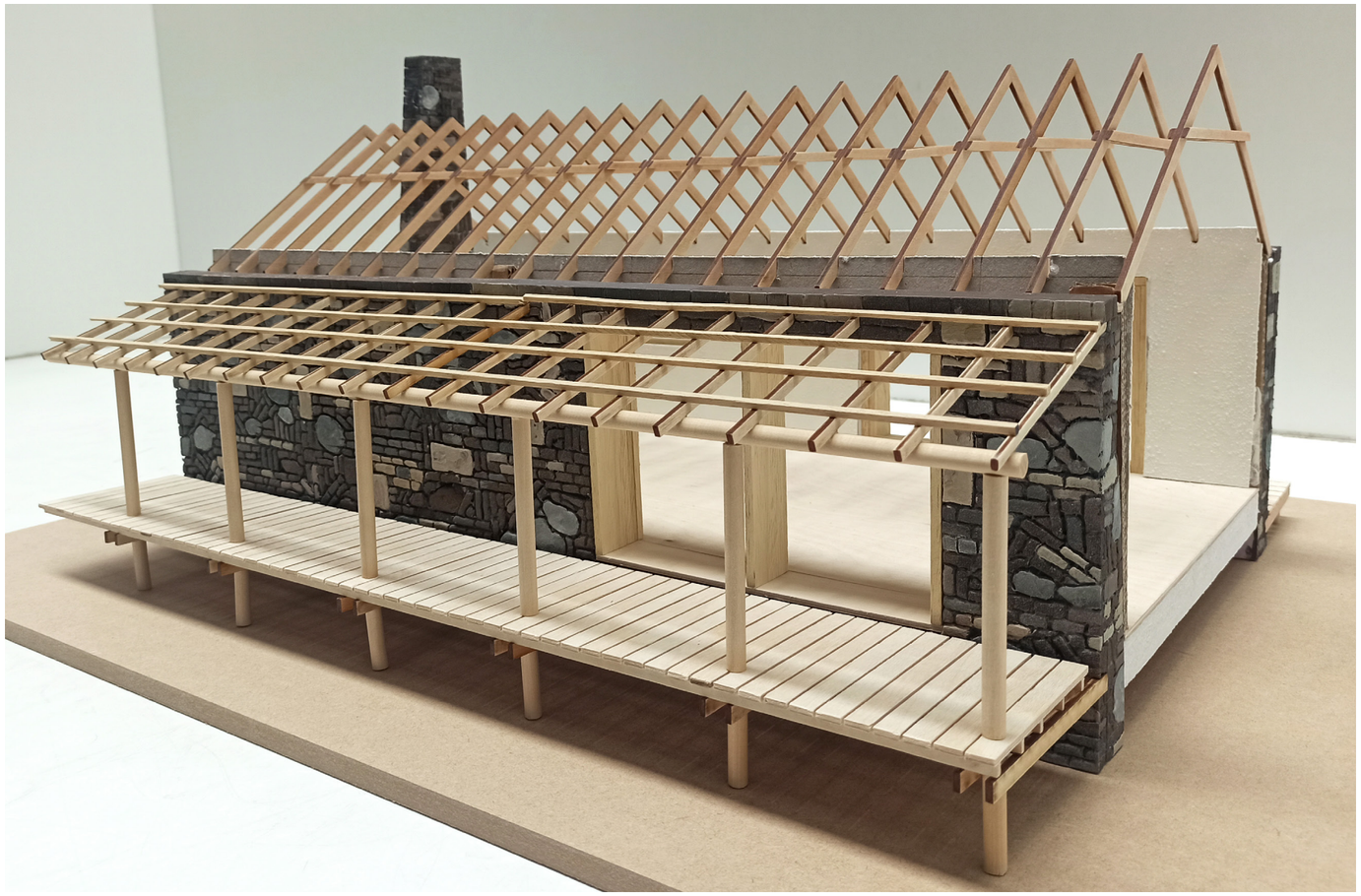
elevation from the side of the forrest



interior view looking towards the vast horizon



interior view towards the forest



wooden structures attached to load bearing re-used brick walls



brick wall composed of different stone-like materials





re-used brick from demolished buildings from neighbouring cities like Arnehm





bouders found within the national park itself

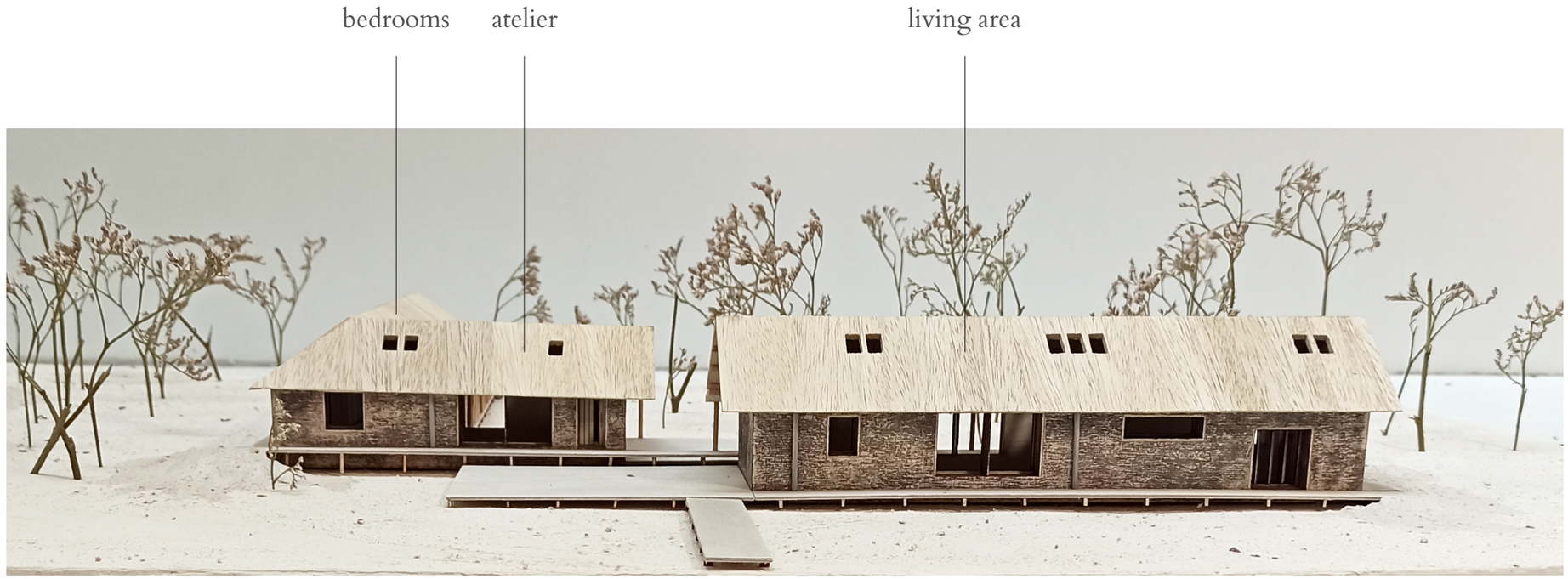


botched bricks from nearby factories

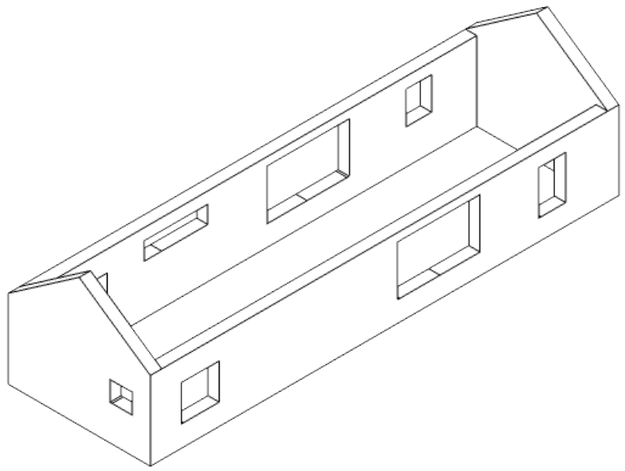


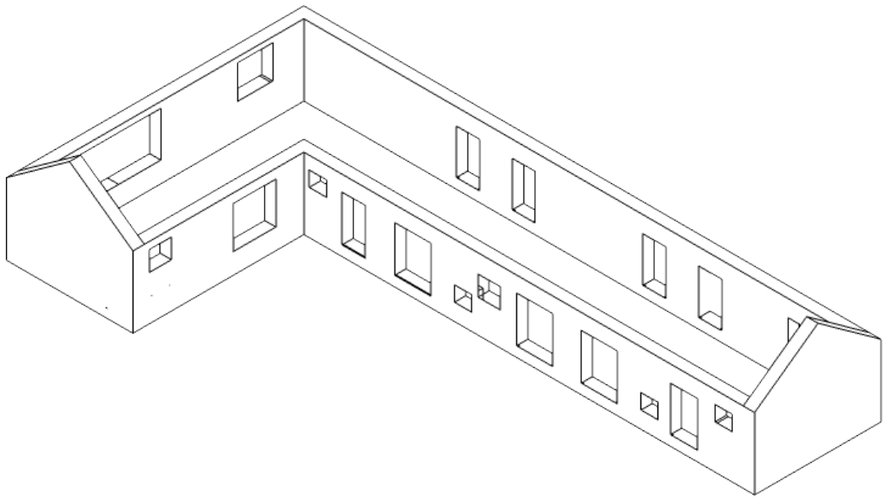
Spolia is the Latin word for "spoils." In class, spolia was defined as architectural fragment which is taken out of original context and reused in a different context. The term "spolia" might imply that these fragments were taken at random from other monuments and simply reused.

spolia that people can hand in

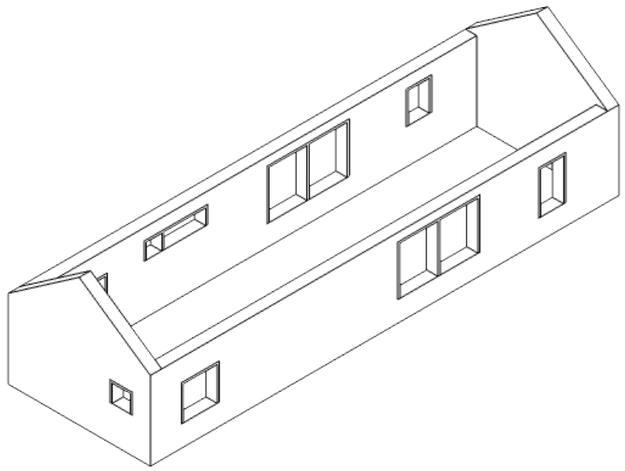


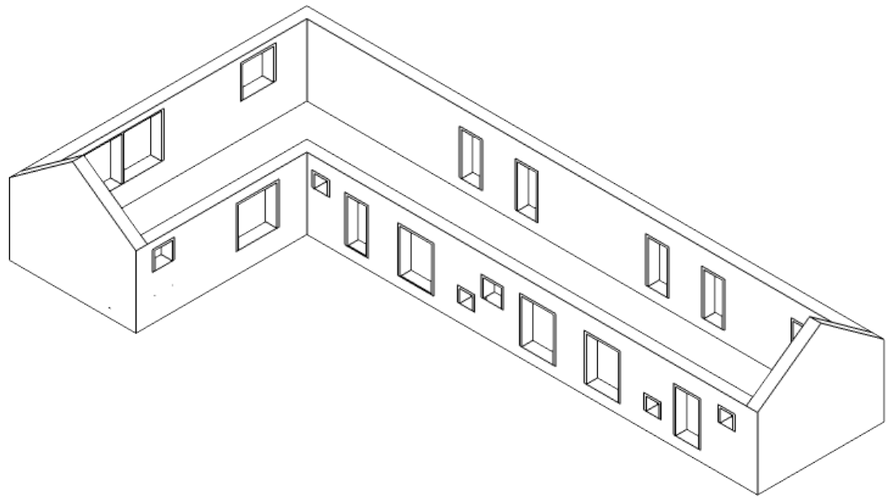
programme



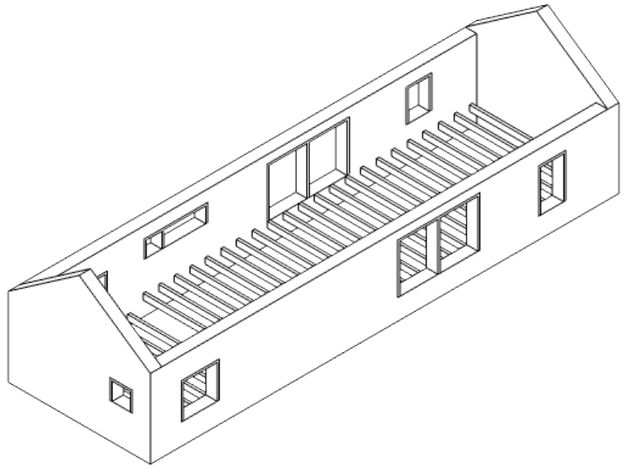


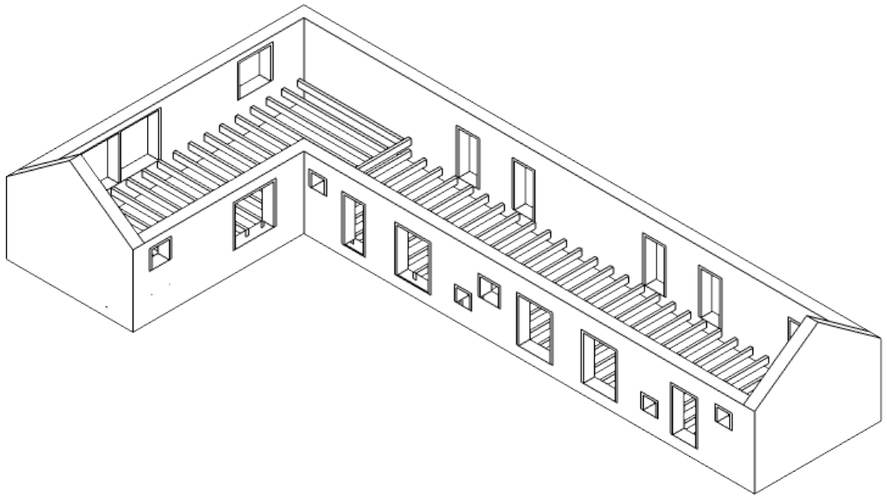
brick walls



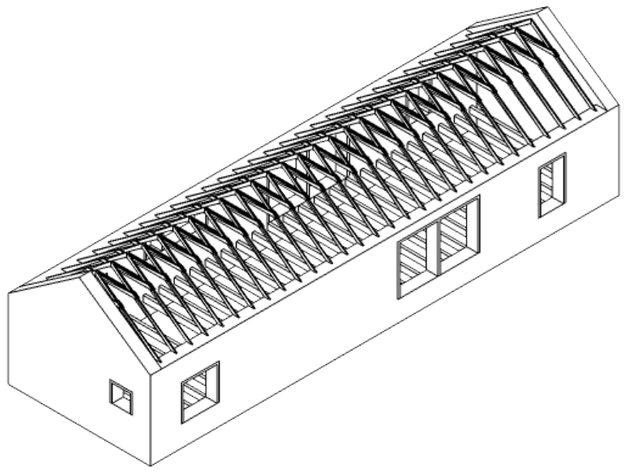


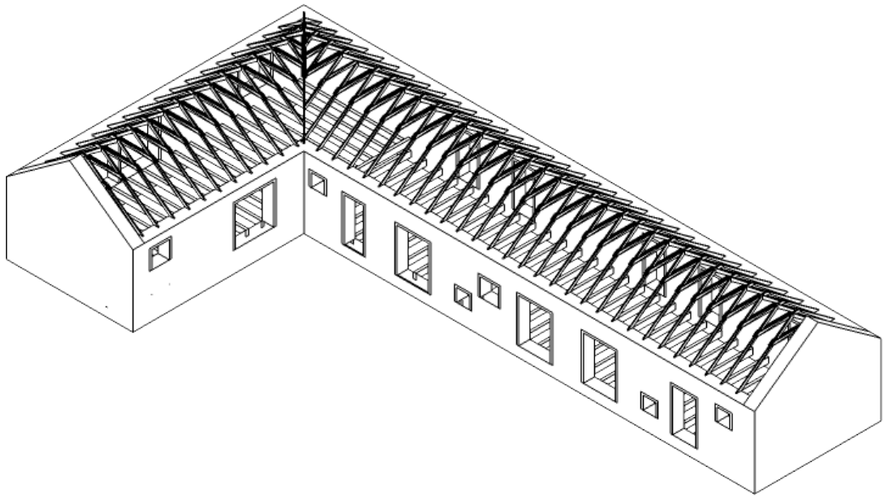
oak wooden frames in openings



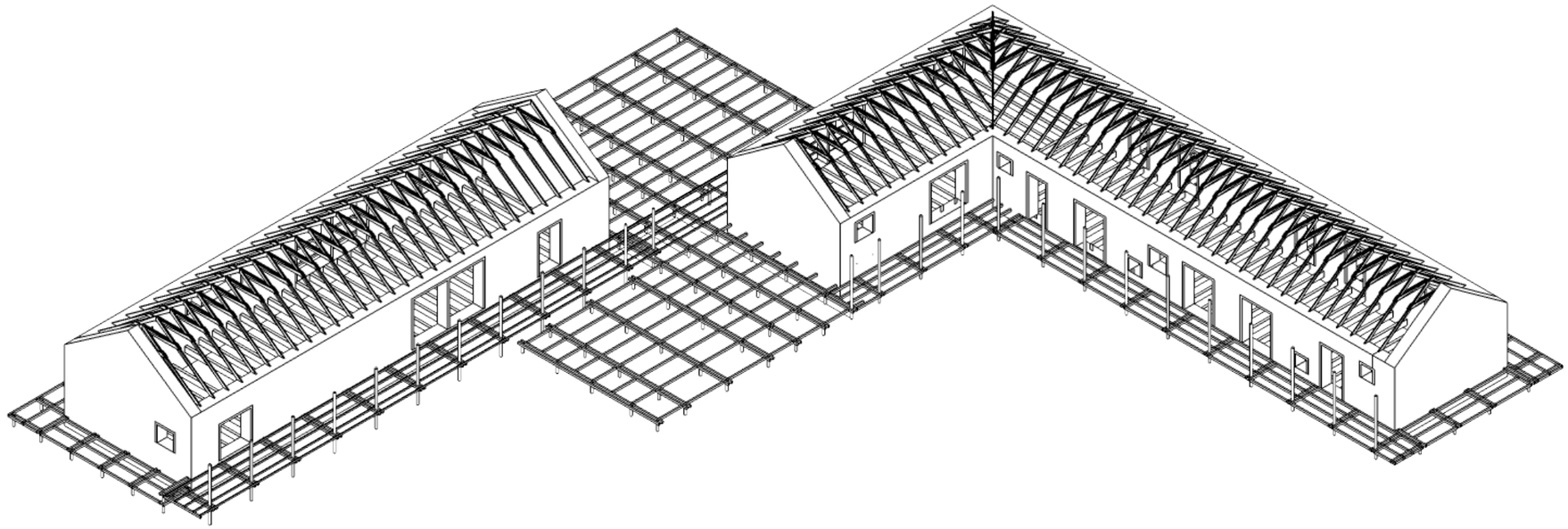


raised floor beams are supported by the wall

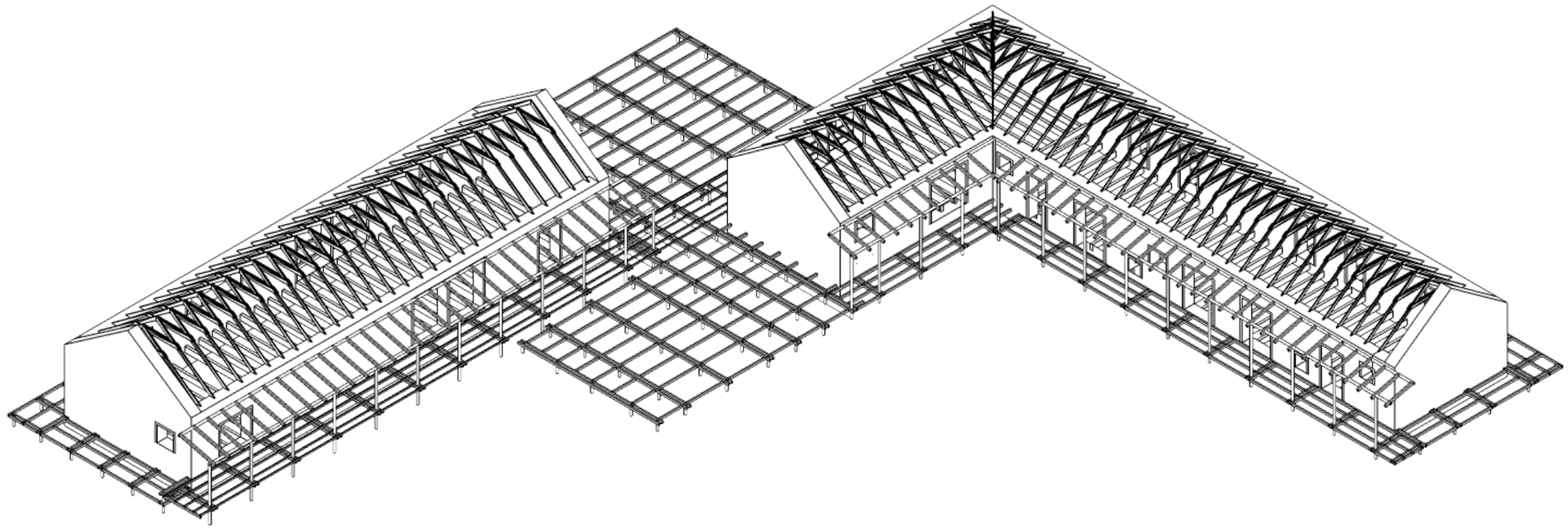




roof beams resting on the top of the brick/stone wall



raised exterior planes are supported by the wall



beams of the roof of the engawa resting on the top of the wall



shelter as ruin in the landscape



honesty in building structure

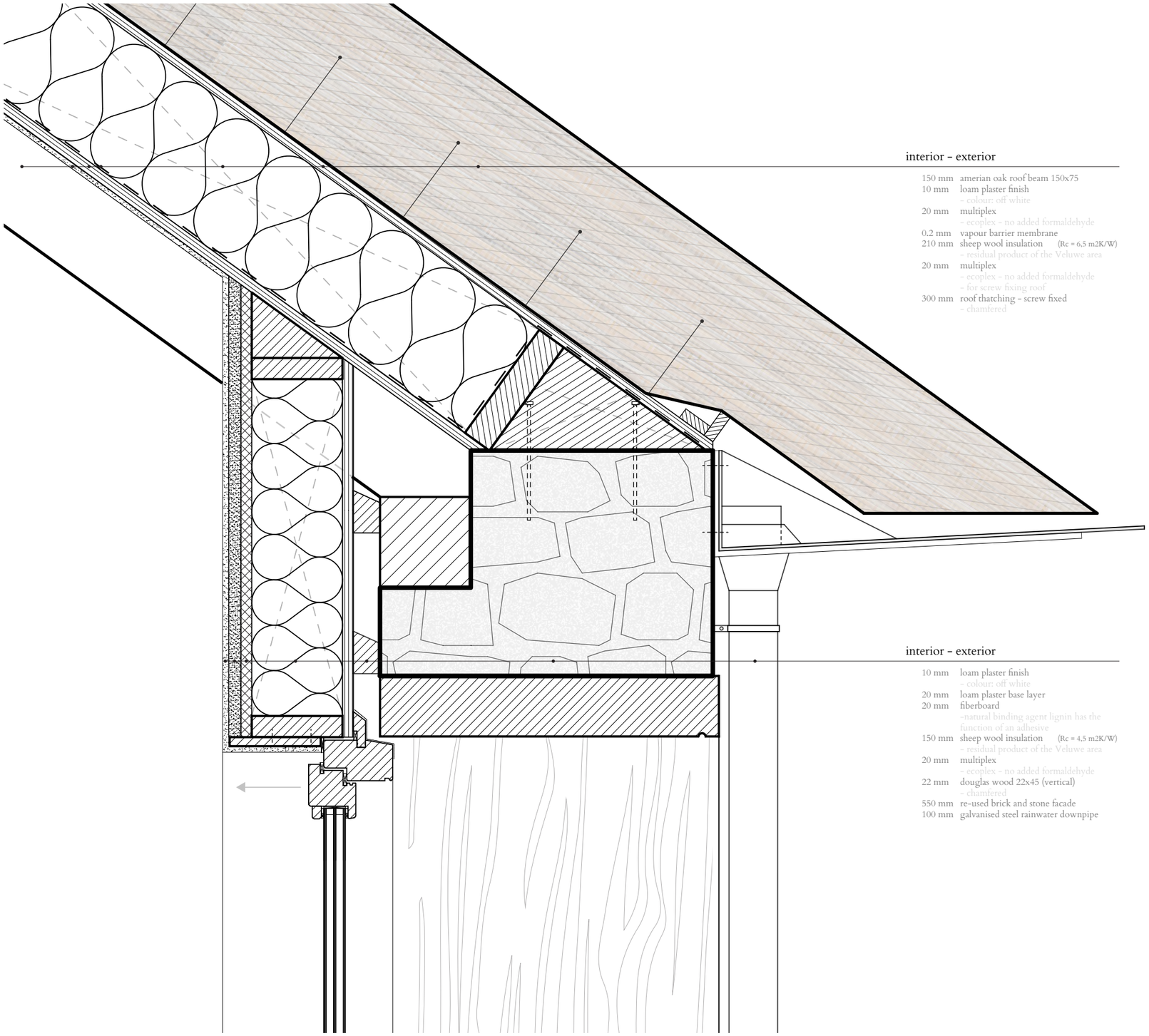


roof of the engawa where the structure and materials are clearly visible






aging of roof thatching





1:5 gutter detail - east facade



galvanised steel open gutter

top - bottom

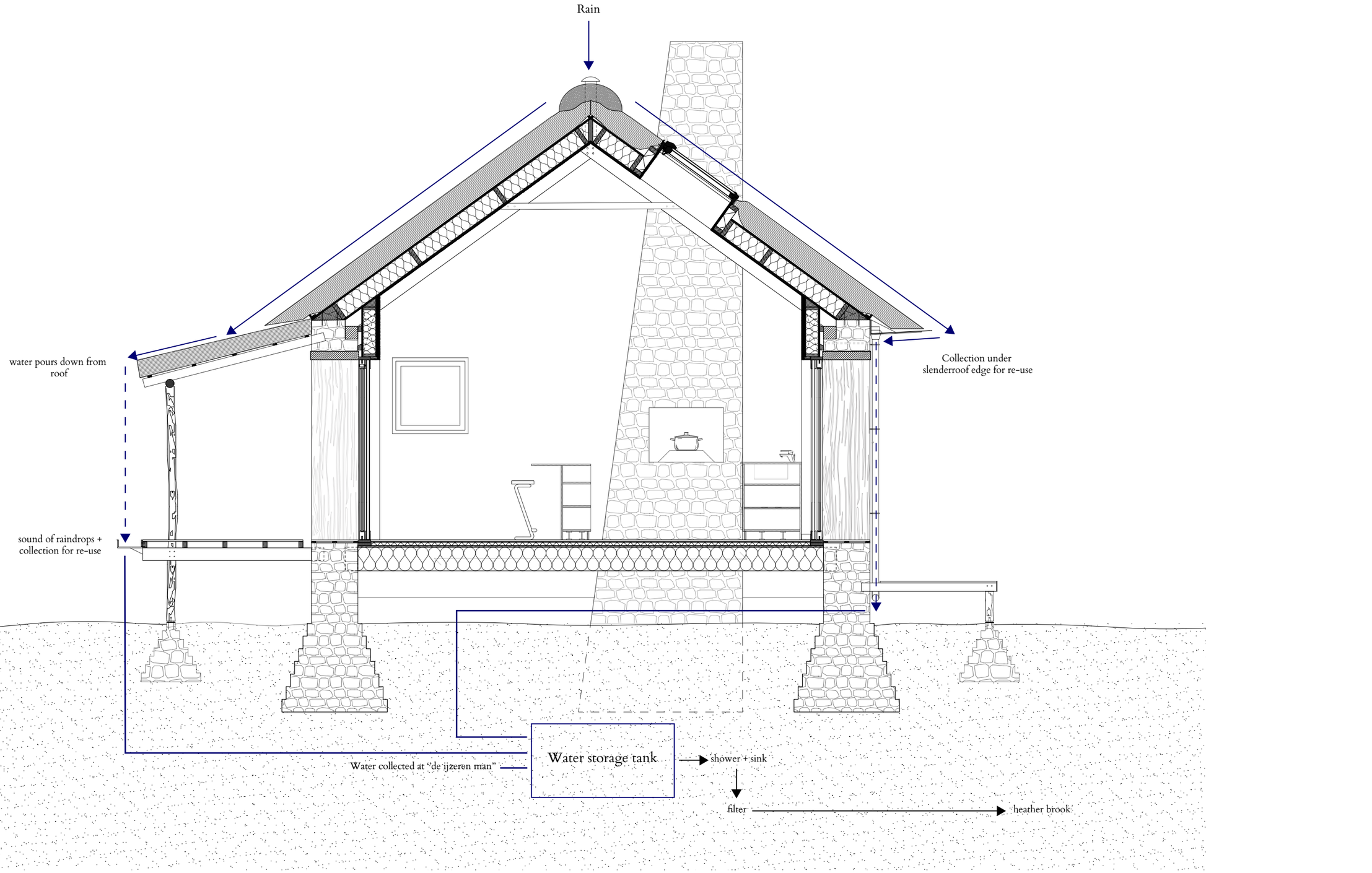
20 mm douglas wood planks
- product of the national park
75 mm 75x50mm douglas wooden girder
- product of the national park
0.2 mm 100x75mm wooden girder (american oak)

interior - exterior

20 mm wooden floor (american oak)
10 mm vilt underlayment
40mm wood fibre insulation board
20 mm multiplex
- ecoplex - no added formaldehyde
280 mm sheep wool insulation (Rc = 8 m2K/W)
- residual product of the Veluwe area
0.2 mm vapour barrier membrane

re-usable steel t-profile

1:5 gutter detail - east facade



climate design: water use principles



site plan



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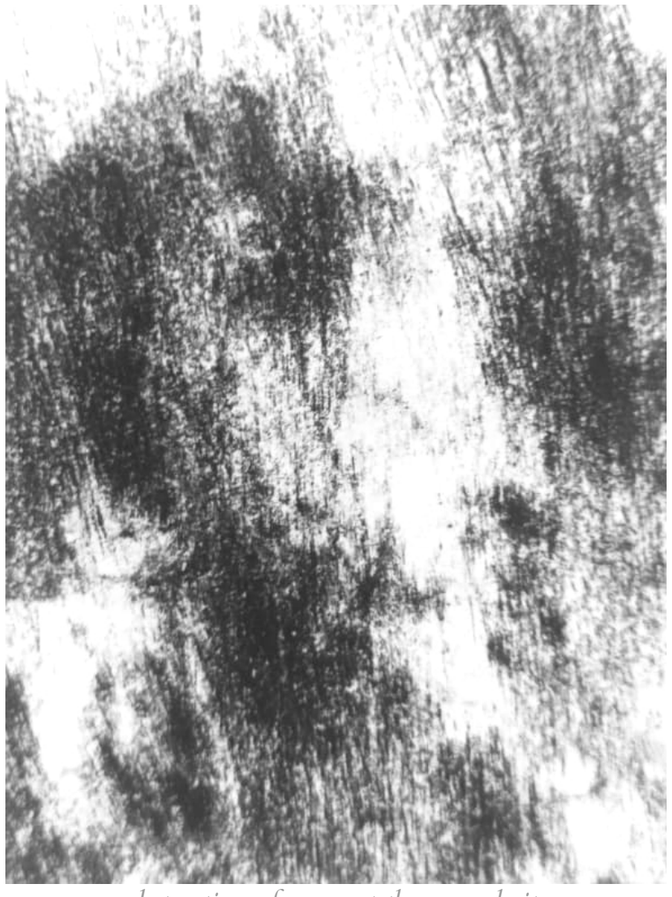


abstraction of moss at the second site

sensitivity of design toward location

Reflection



abstraction of tree bark at the first site

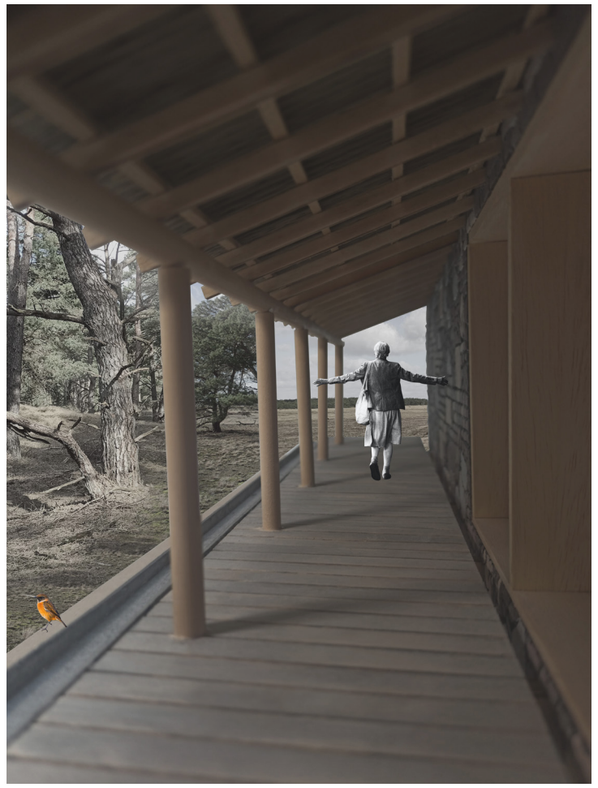
the subtlety of play; as something that can be experienced in short moments when intensely sensing a place

Keep Ithaka always in your mind.
Arriving there is what you're destined for.
But don't hurry the journey at all.
Better if it lasts for years,
so you're old by the time you reach the island,
wealthy with all you've gained on the way,
not expecting Ithaka to make you rich.

Ithaka gave you the marvelous journey.
Without her you wouldn't have set out.
She has nothing left to give you now.

And if you find her poor, Ithaka won't have fooled you.
Wise as you will have become, so full of experience,
you'll have understood by then what these Ithakas mean.

C.P. Vavafy



thank you