

VILLA HUISDUINEN

A place for retreat

Explorelab 19

P5 presentation Robbert Verheij

June 25, 2015

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External examiner: Daan Vitner

CONTENT

i. introduction research: palimpsest in architecture

ii. design project: a retreat centre for Huisduinen

iii. a day at Villa Huisduinen

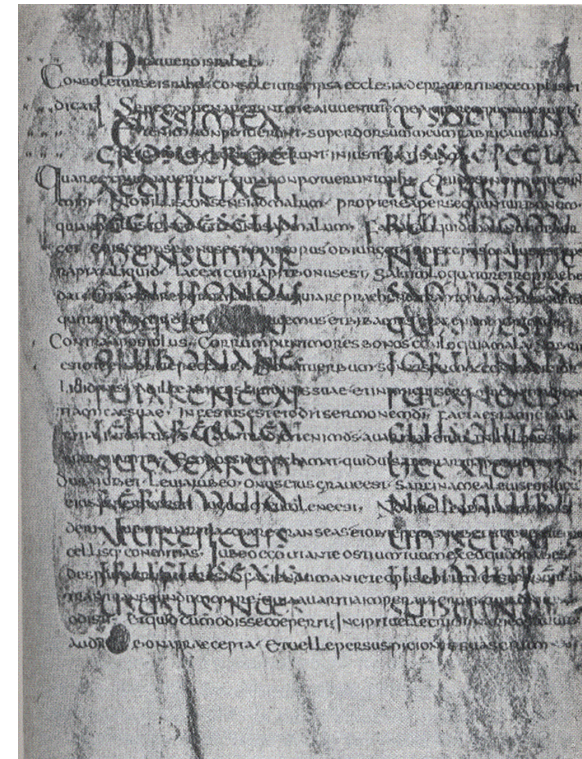
iv. some conclusions

i. research project: palimpsest in architecture

Etymology

From Latin palimpsēstus (“scraped again”)

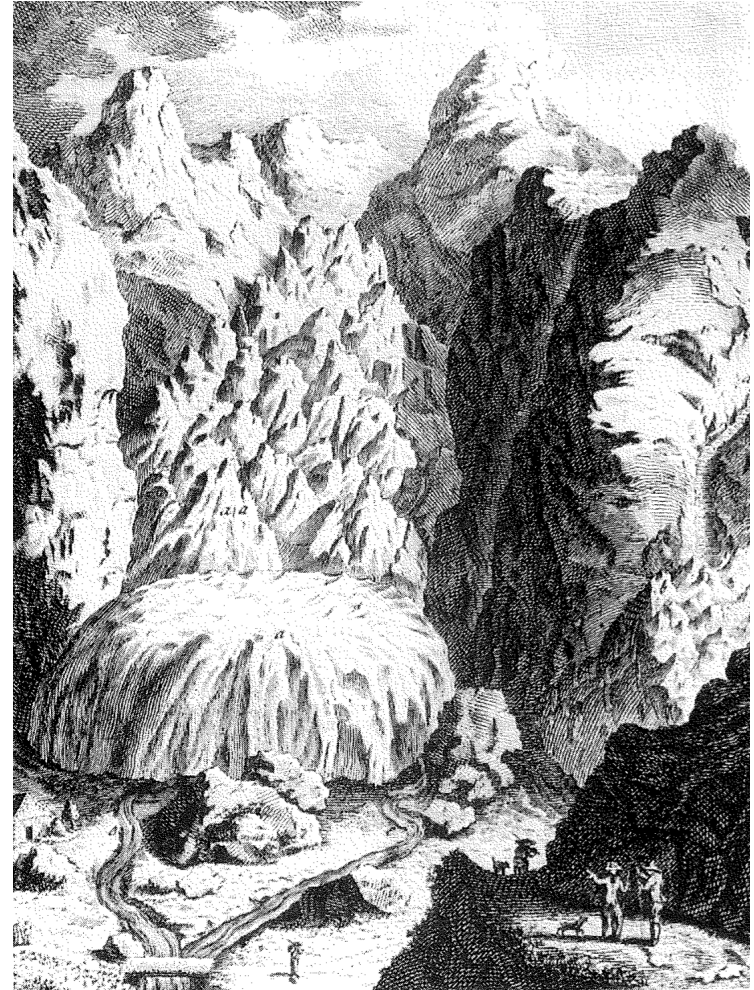
Pal-imp-sest: a parchment or tablet, reused after earlier writing has been erased. (Oxford dictionary)



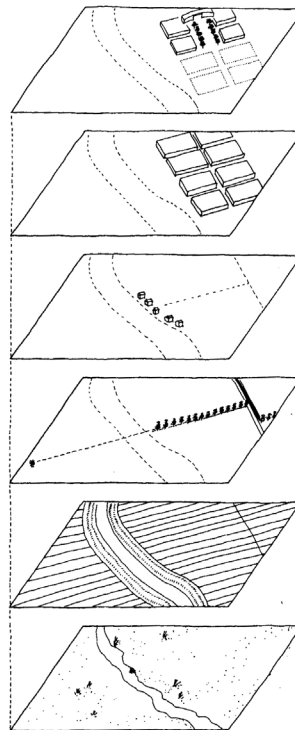
Palimpsest von Bobbio, c. 7th century

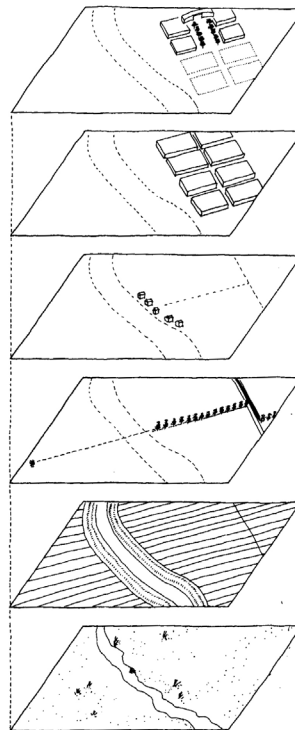
“The land, so heavily charged with traces and with past readings, seems very similar to a palimpsest.”

- André Corboz, *The Land as a Palimpsest*, 1983.



David Herrliberger, Furka Glacier, 1758

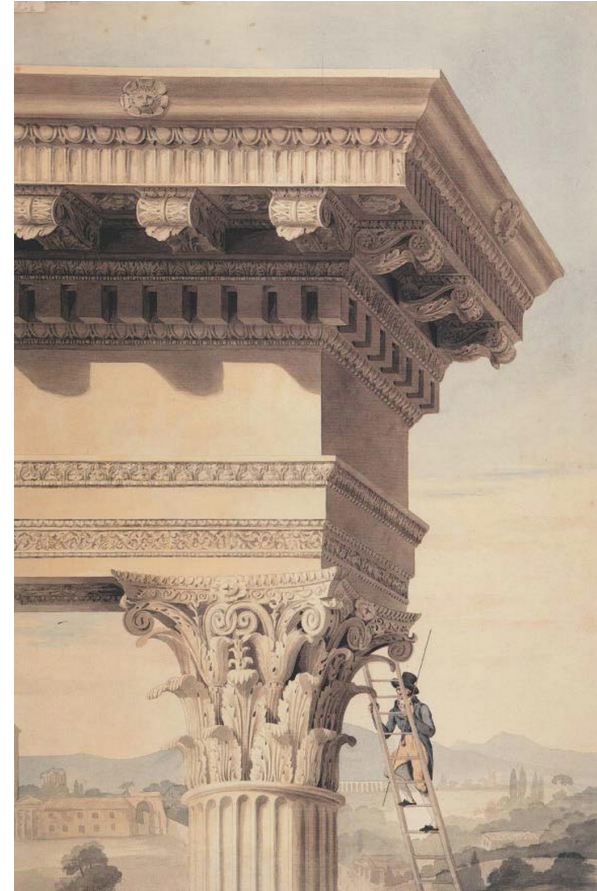




time

“(...) the greatest glory of a building is not in its stones, not in its gold. Its glory is its age, and in that deep sense of voicefullness of mysterious sympathy which we feel in walls that have long been washed by the passing waves of humanity.”

- John Ruskin, *The Seven Lamps of Architecture*, 1880



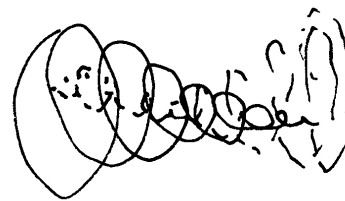
Henry Park, a student measuring the temple of Castor, c. 1806

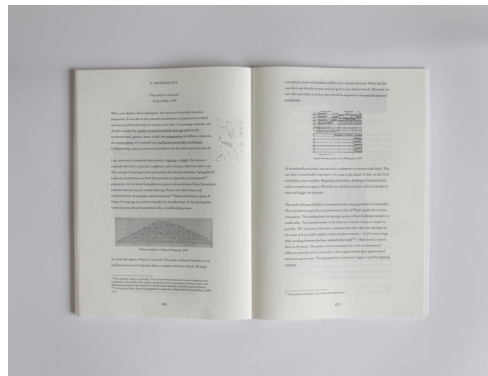
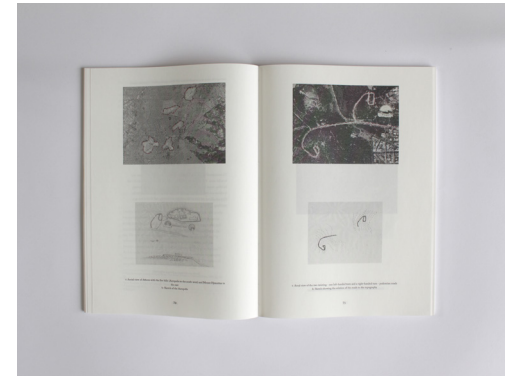
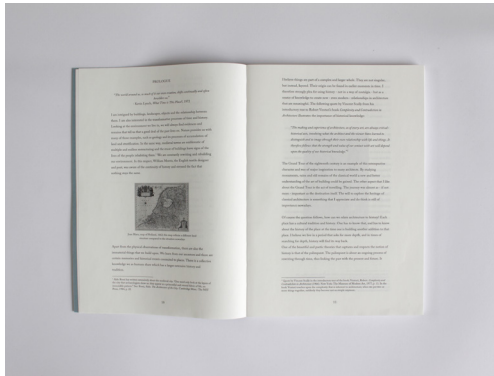
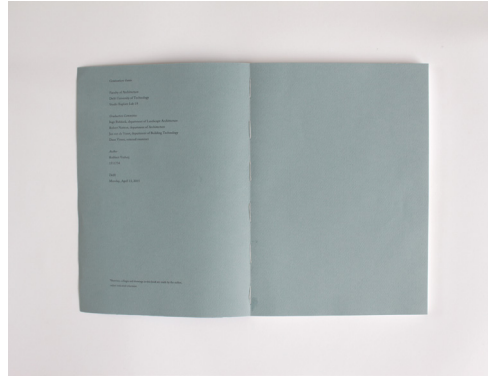
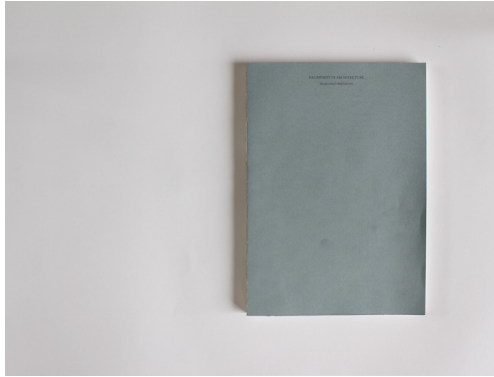
Research question

How can the notion of palimpsest reveal new relationships and design strategies that are meaningful and contribute to a sense of depth?

landscape - urban - building - detail

detail - building - urban - landscape







I. Place

Fernando Távora

Pousada Santa Marinha

Guimarães

1972-89



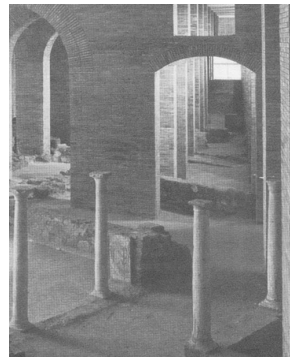
II. Reuse

Dimitris Pikionis

Acropolis landscaping

Athens

1954-57



III. Memory

Rafael Moneo

Museum of Roman Art

Mérida

1980-86



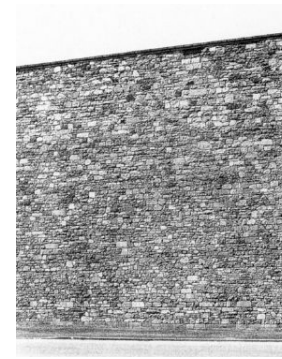
IV. Traces

David Chipperfield

Neues Museum

Berlin

1997-2009



V. Materiality

Rudolf Schwarz

St. Annakirch

Düren

1951-56



VI. Dialogue

Carlo Scarpa

Castelvecchio Museum

Verona

1953-65

ii. the design project





Village Huisduinen, North Holland (OS & O terrain)



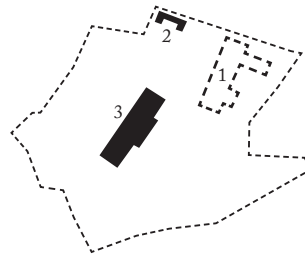












1. casino building



2. gate



3. warehouse

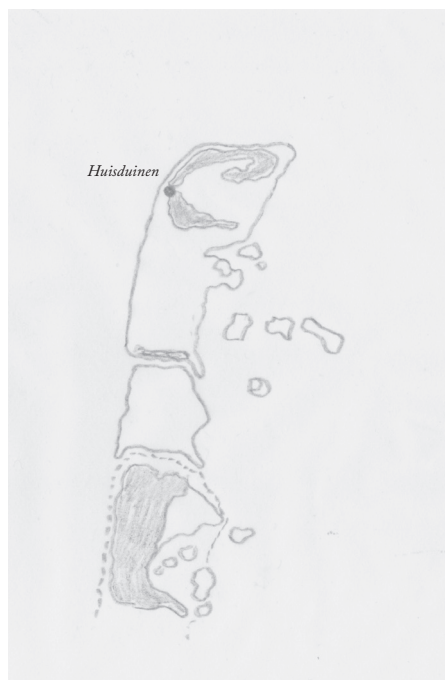


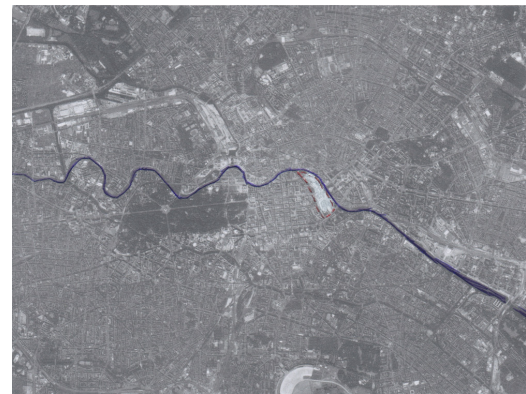
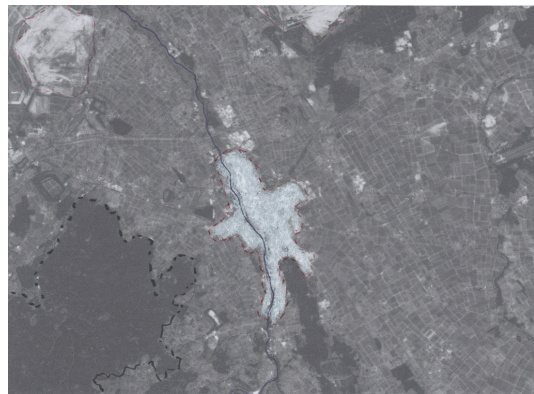
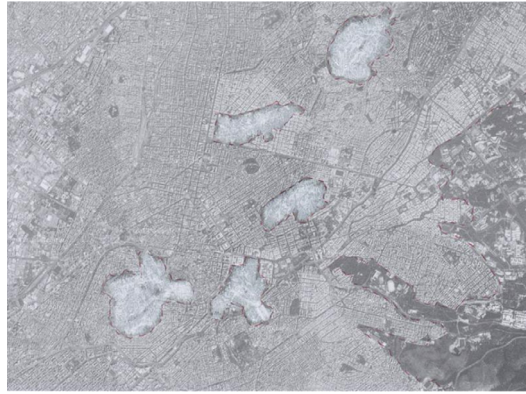
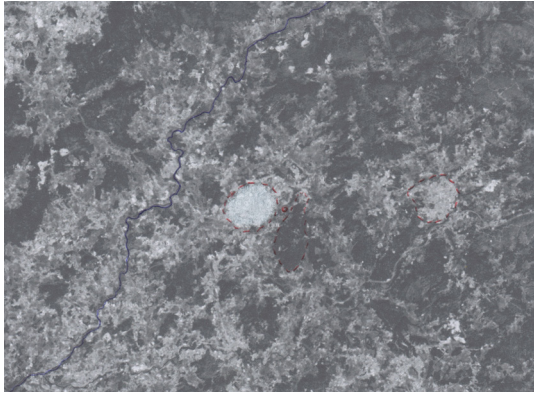
The infinity of the sea













Aspects of the landscape: the beach, the polder, the village, the dunes

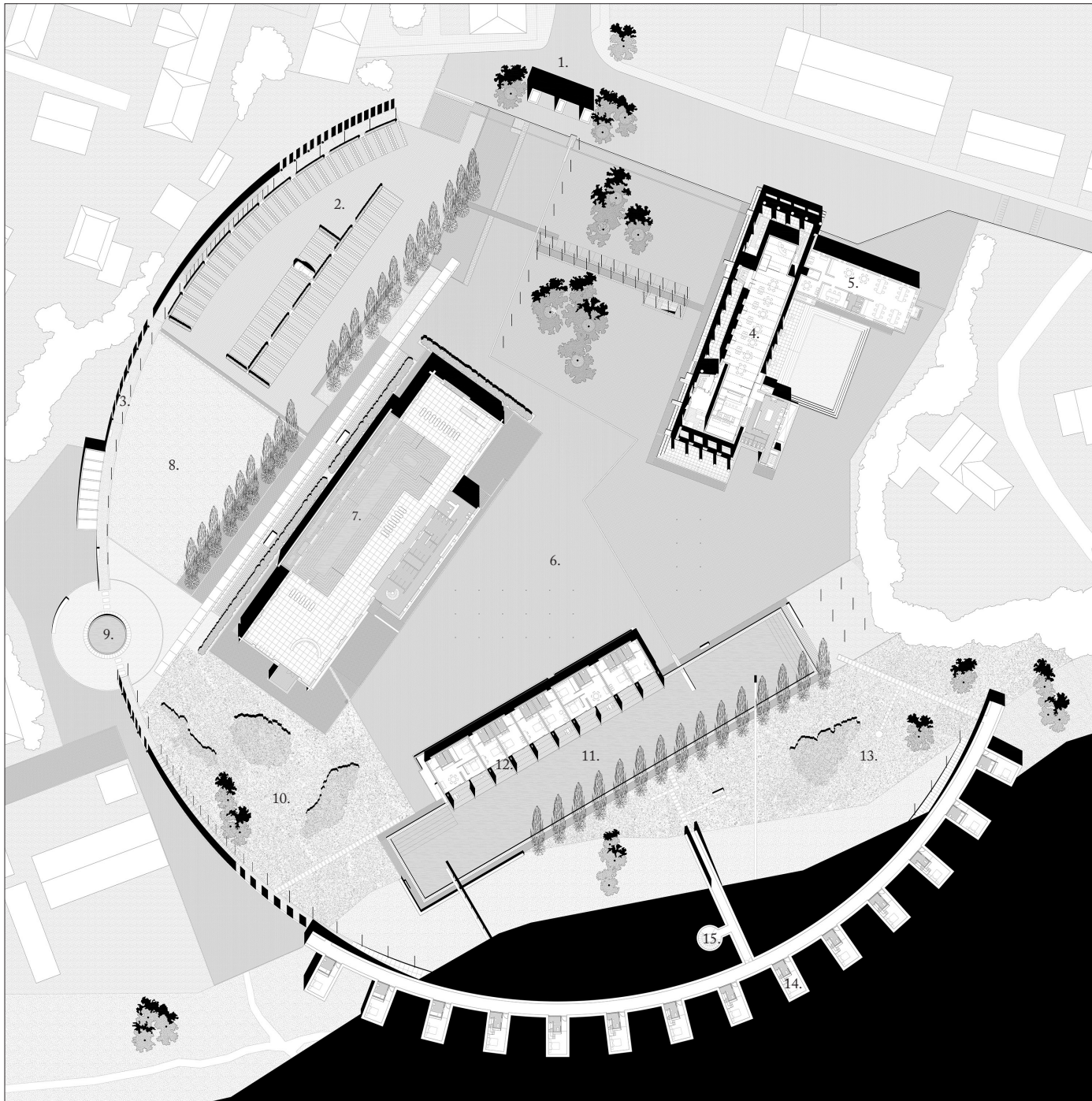






iii. a day at Villa Huisduinen





Legend:

1. Entrance gate
2. Parking
3. Wall
4. Restaurant
5. Offices
6. Square
7. Pool and spa
8. Horse riding range
9. Well
10. Lavender garden
11. Pond
12. Hotel rooms
13. Wild garden
14. Dune rooms
15. Tower

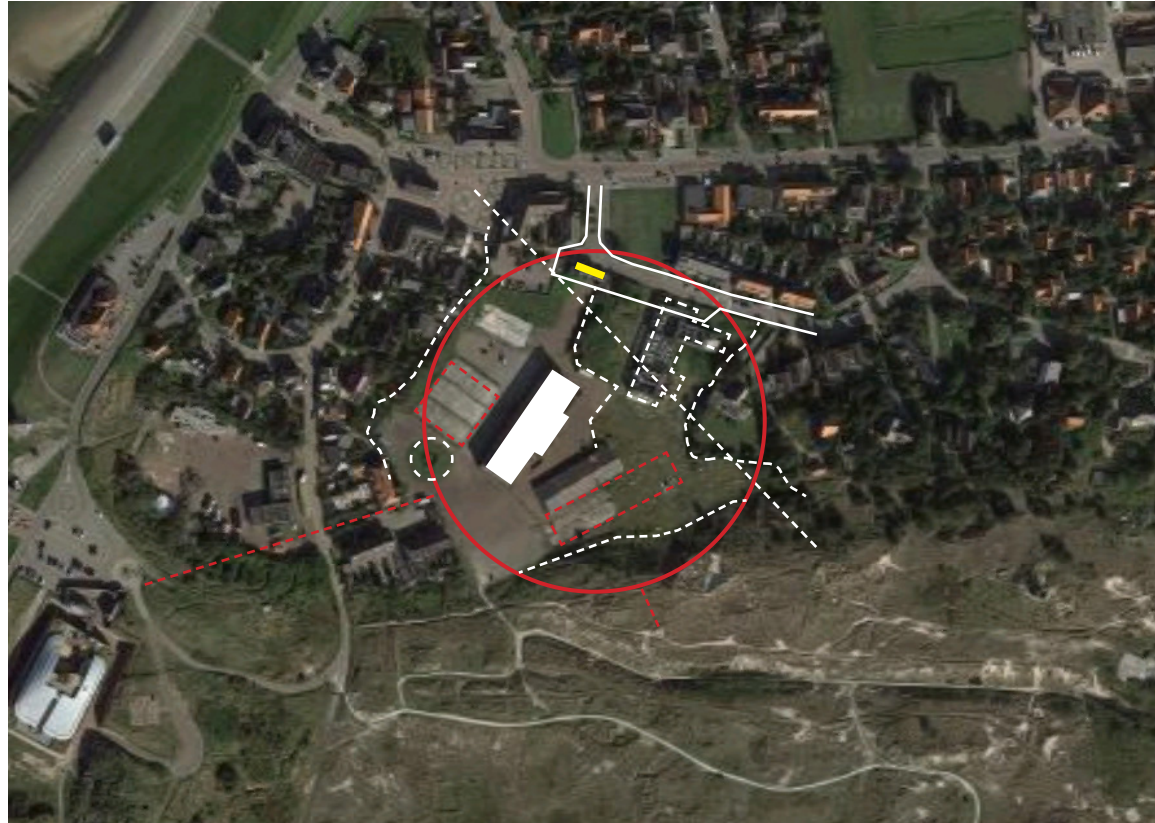
Site plan





Richard Long, Nomad Circle, 1996

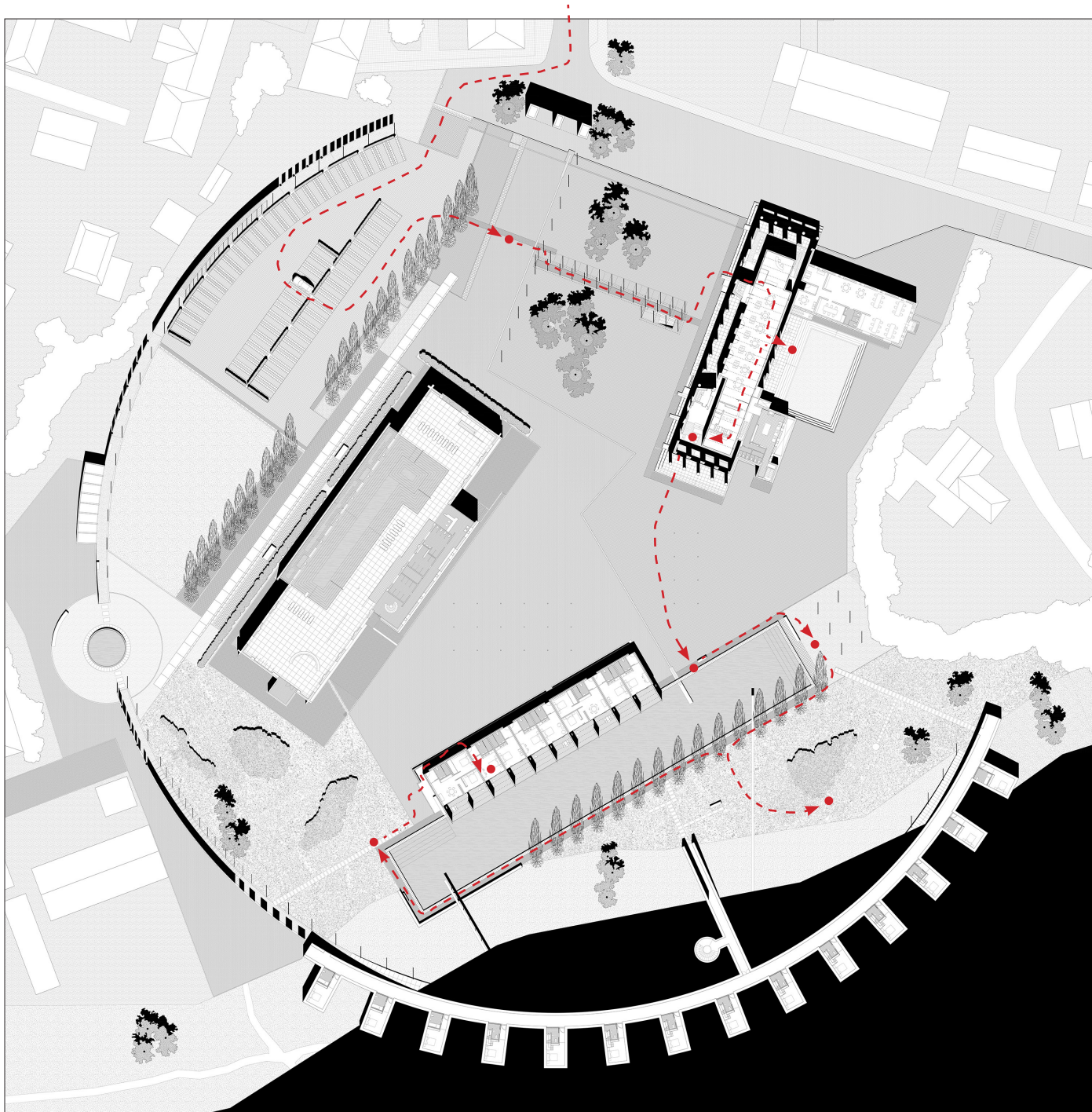




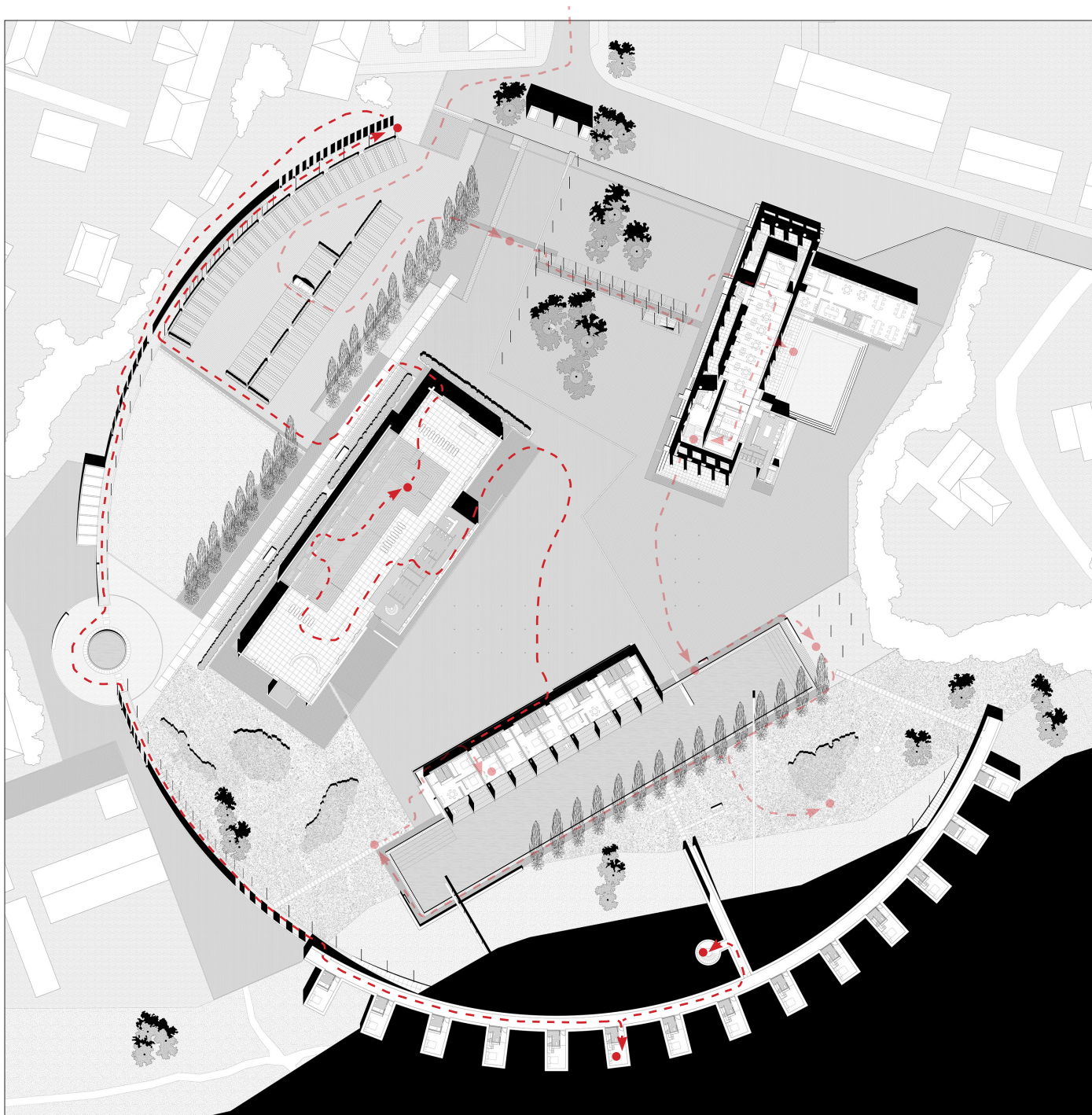




Site plan



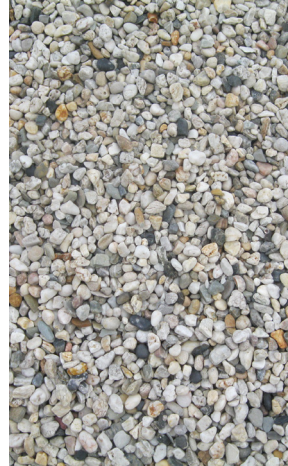
The walk



The walk



The square 30.03.2020 08.30 14°C 3.8 m/s



Brick, corten steel, gravel, wisteria, pines, maple tree, laburnum



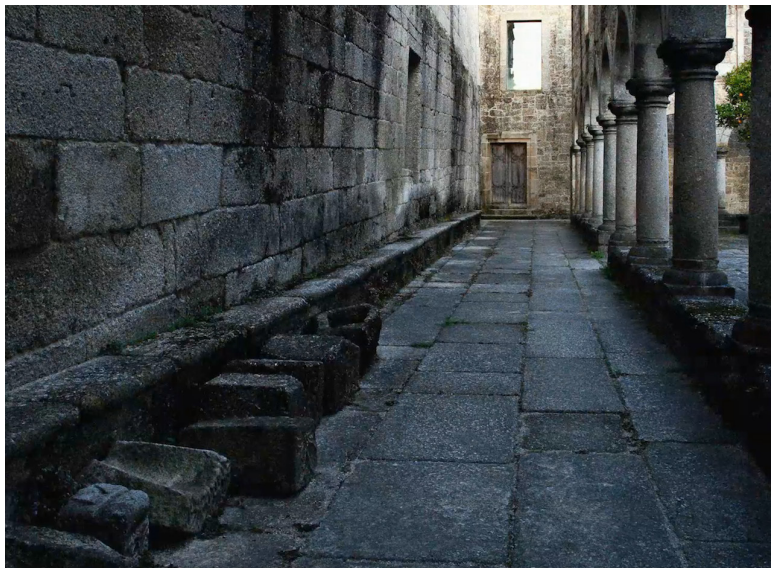
Carlo Scarpa, Castelvechio Museum, 1953-65



Rudolf Schwarz, St. Annakirche, 1951-56



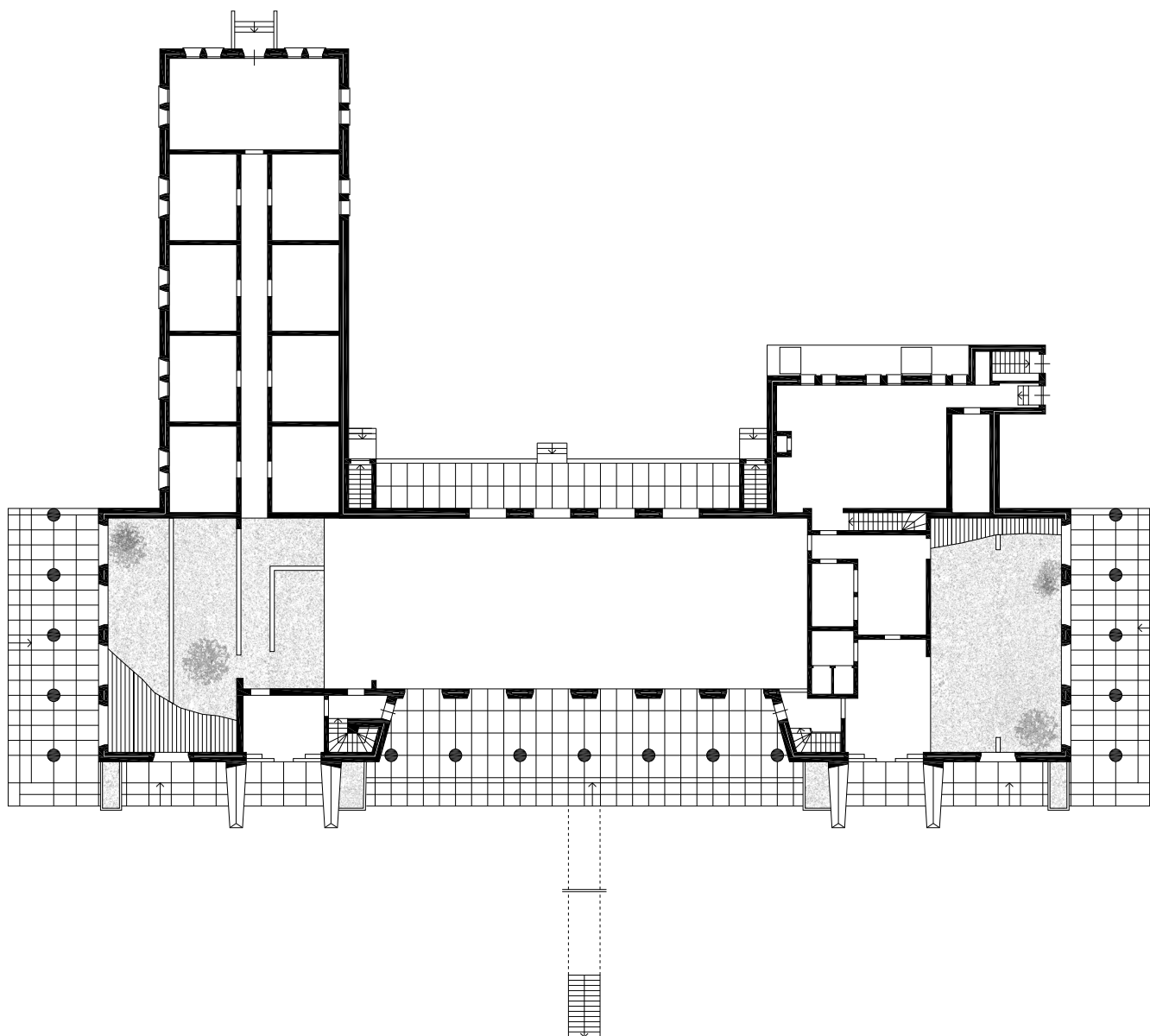
The ruin as found

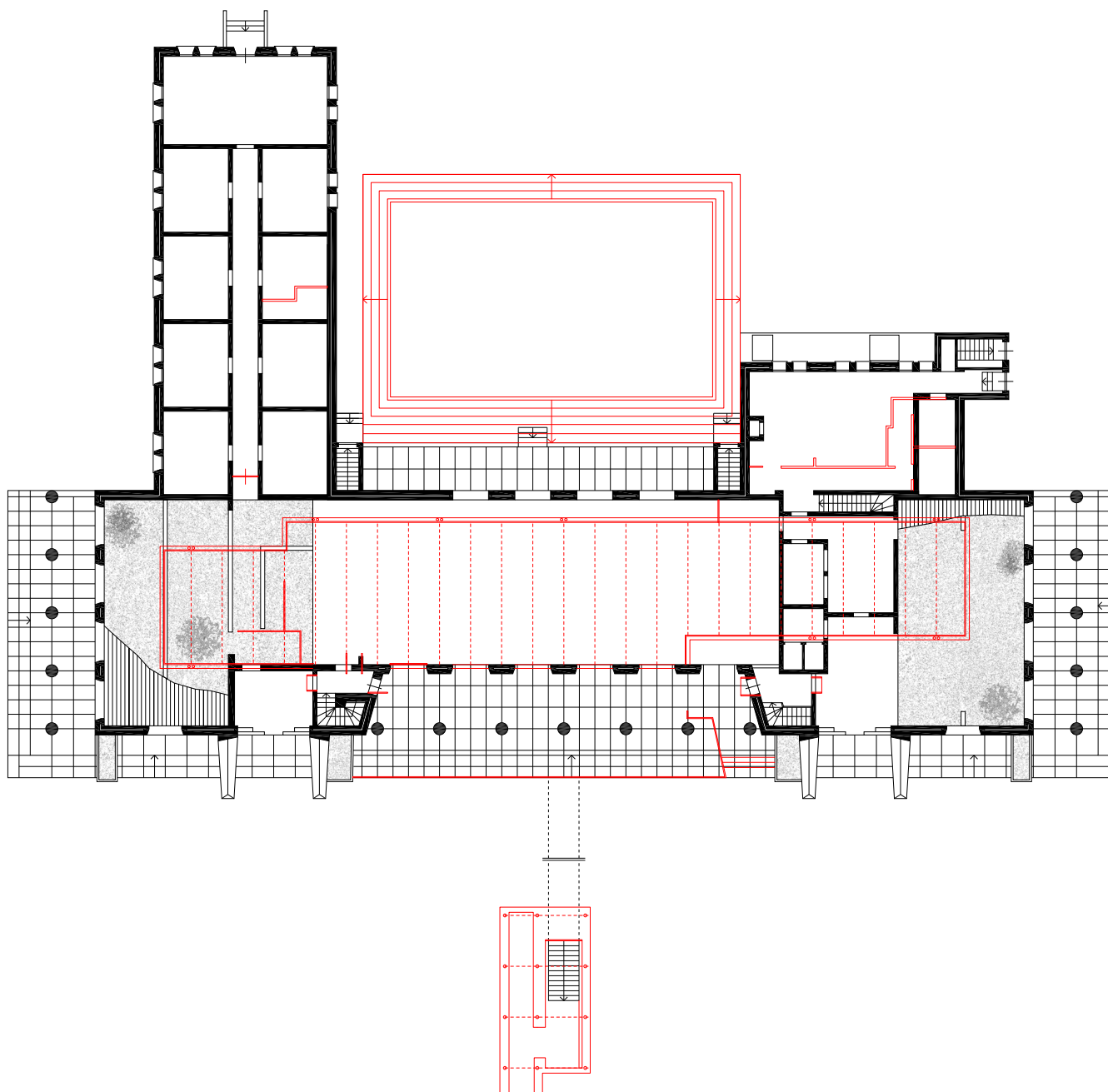


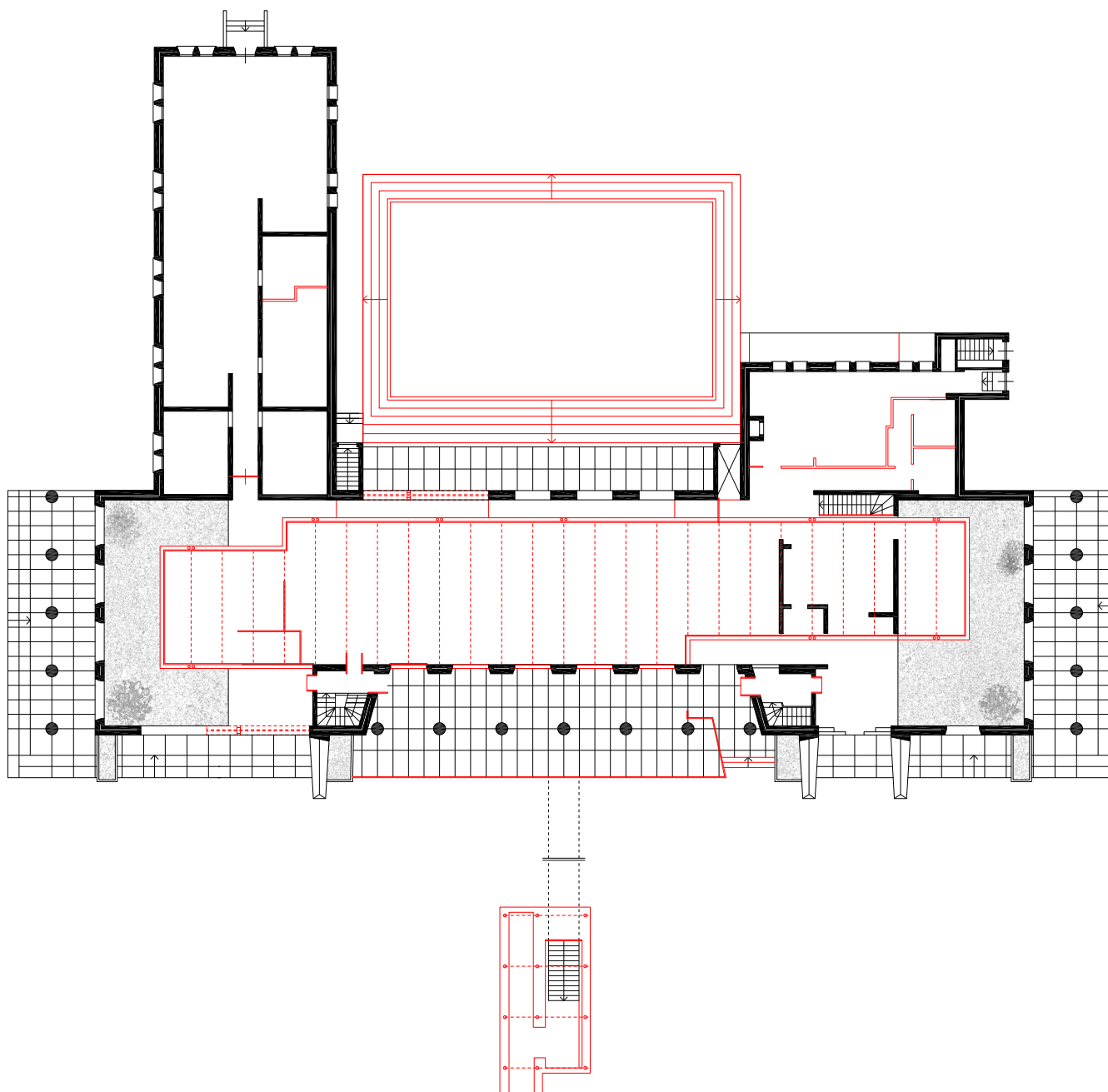
Eduardo Souto de Moura, Santa Maria do Bouro, 1989-97

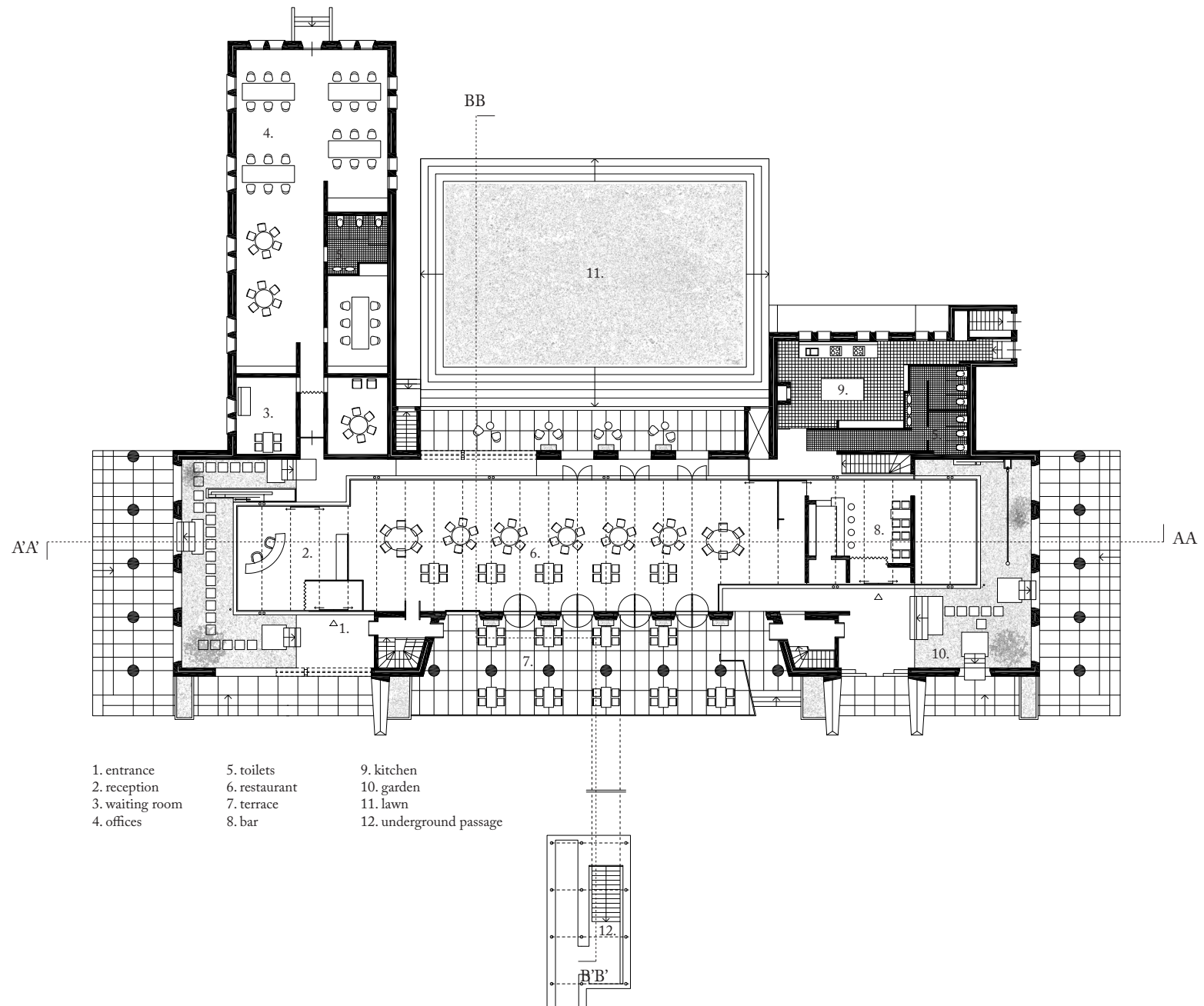


Sverre Fehn, Hedmark Museum, 1967-79



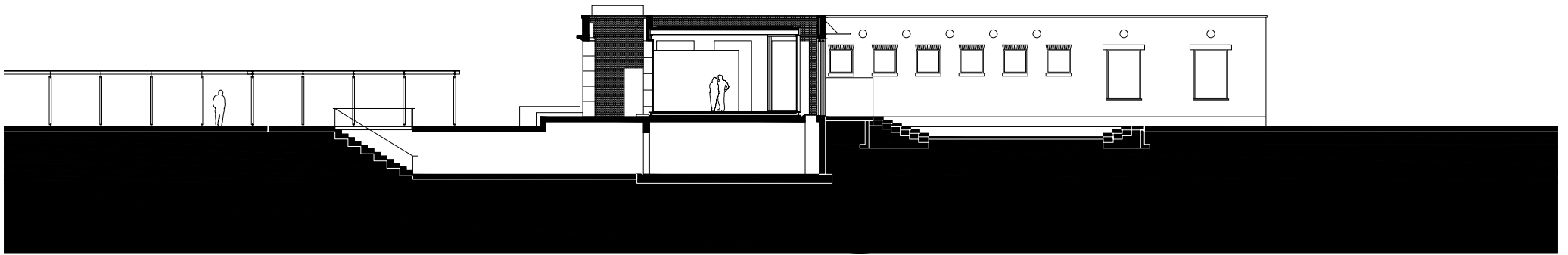




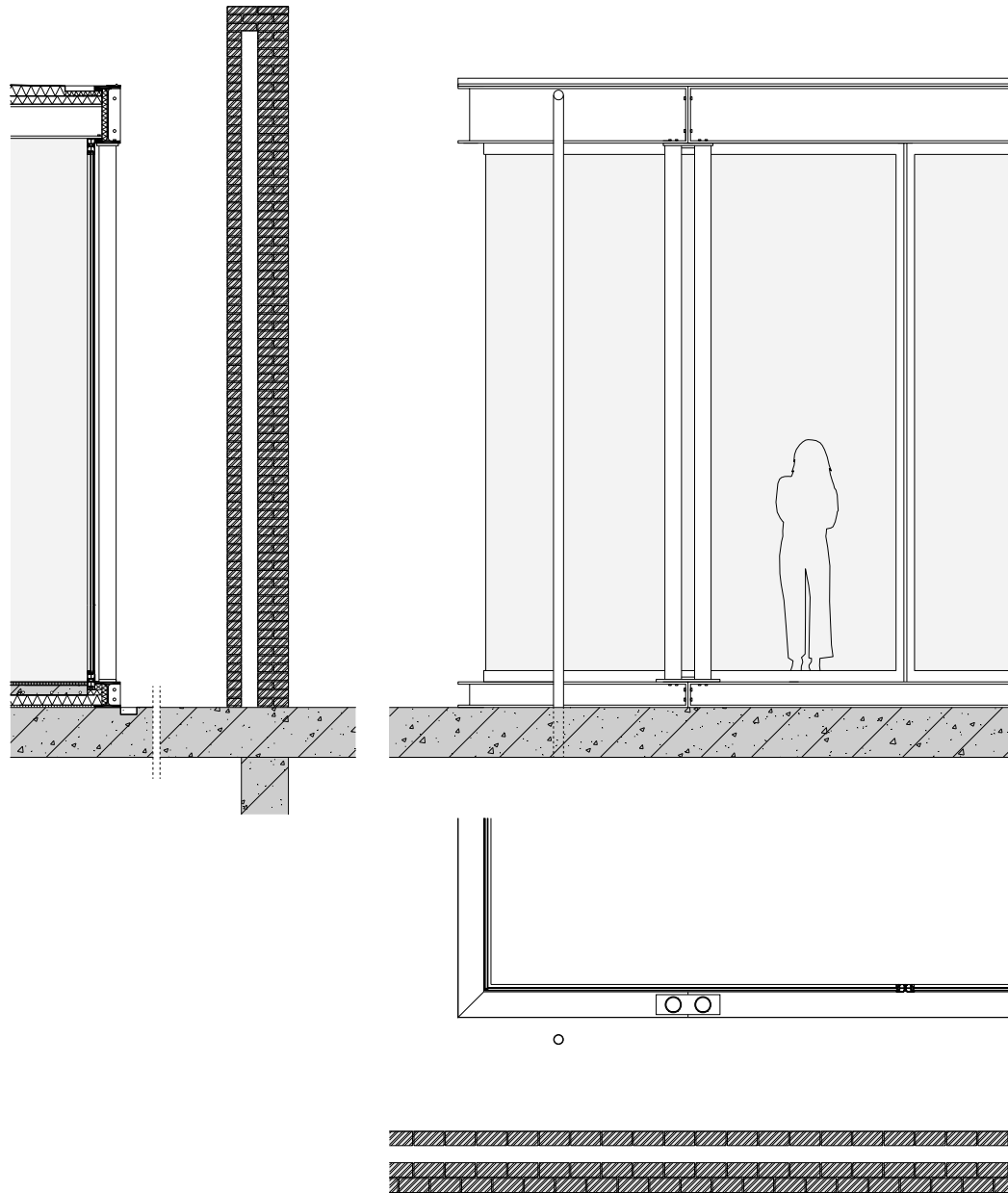


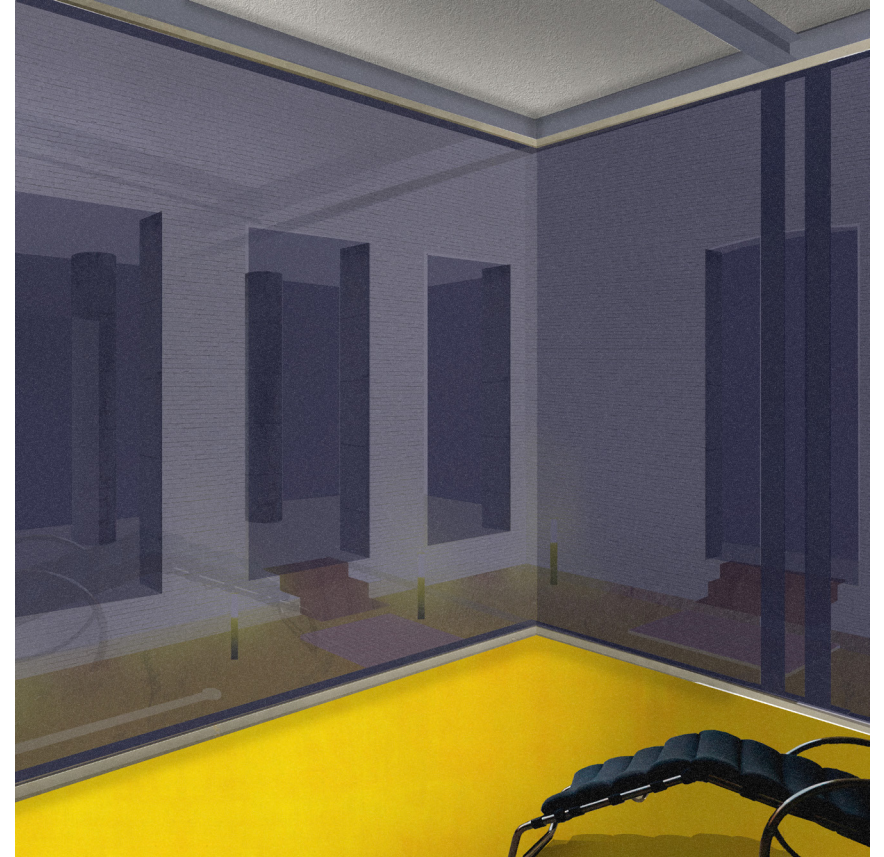


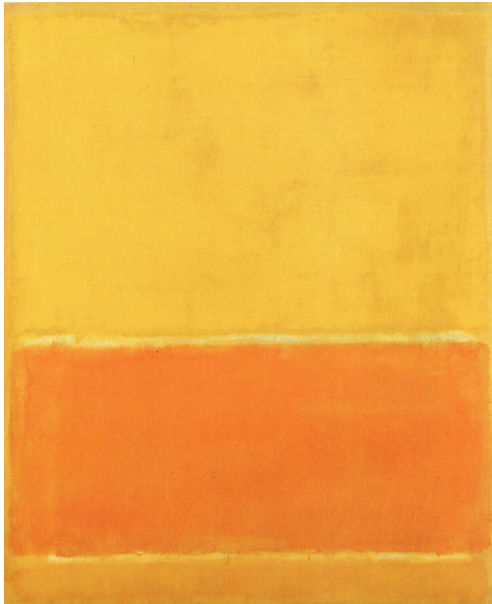
Longitudinal section AA

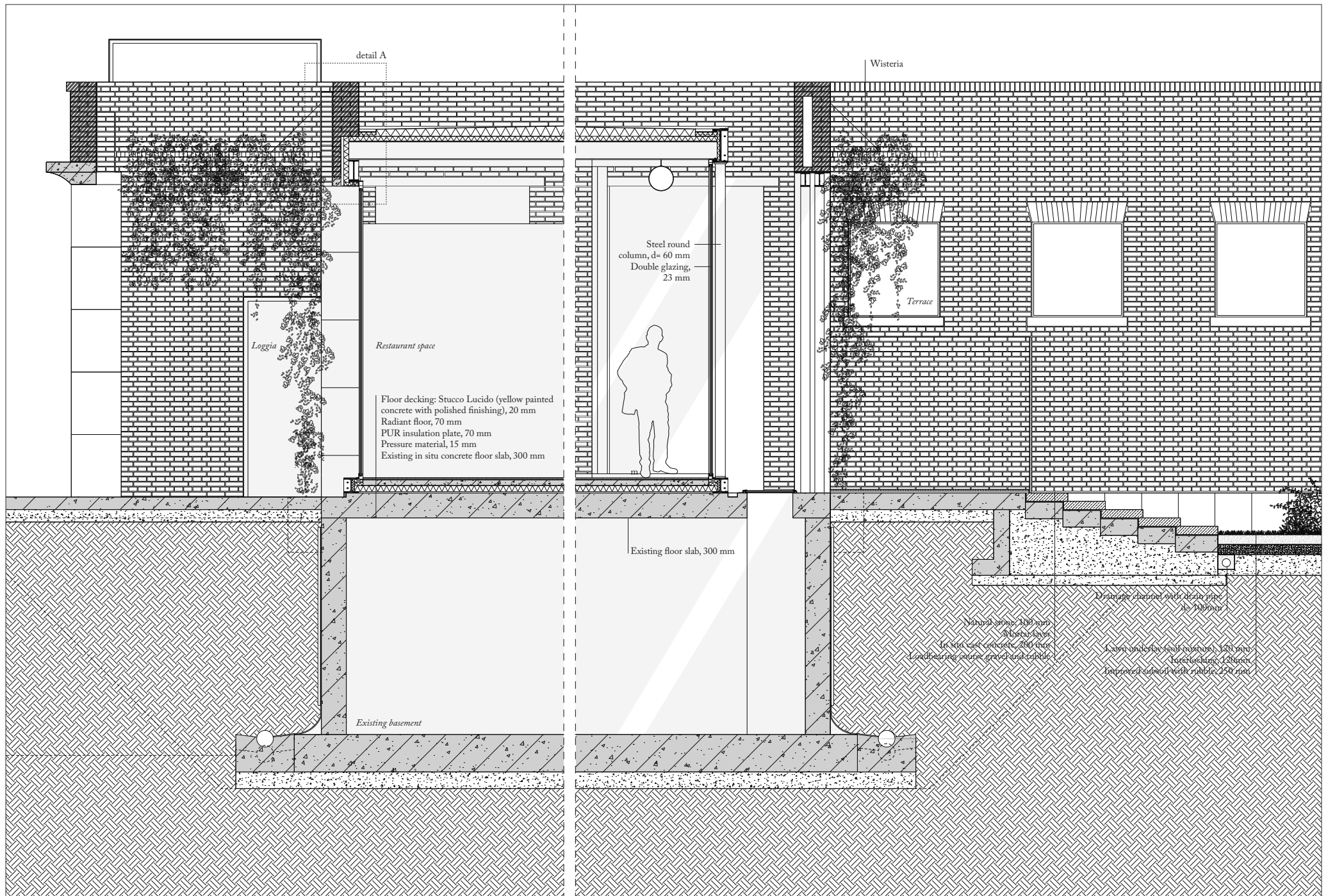


Cross section BB

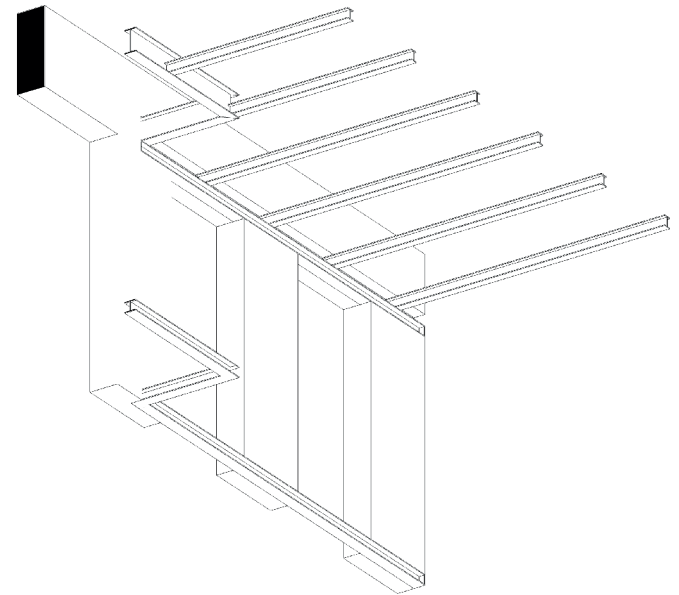




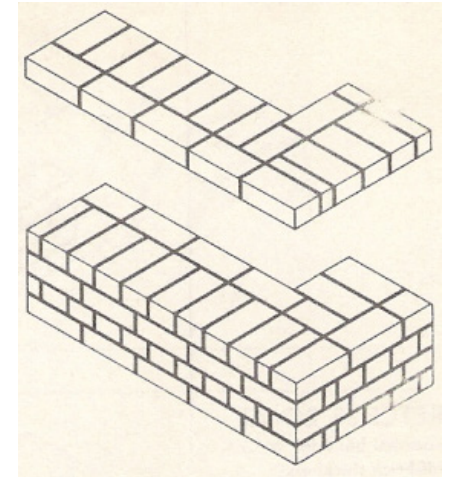
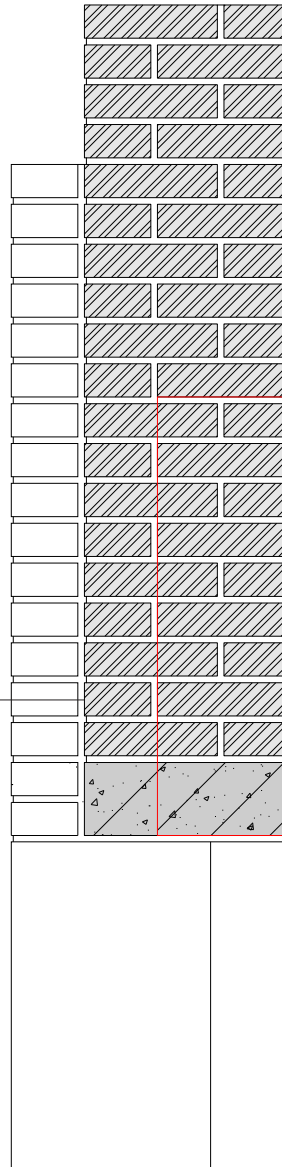


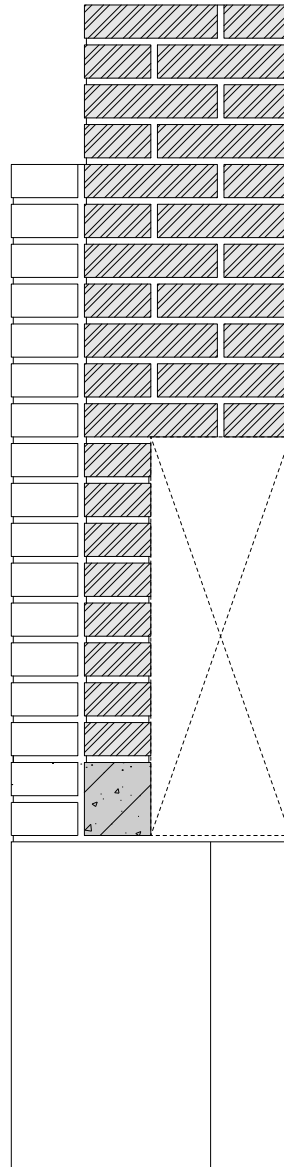


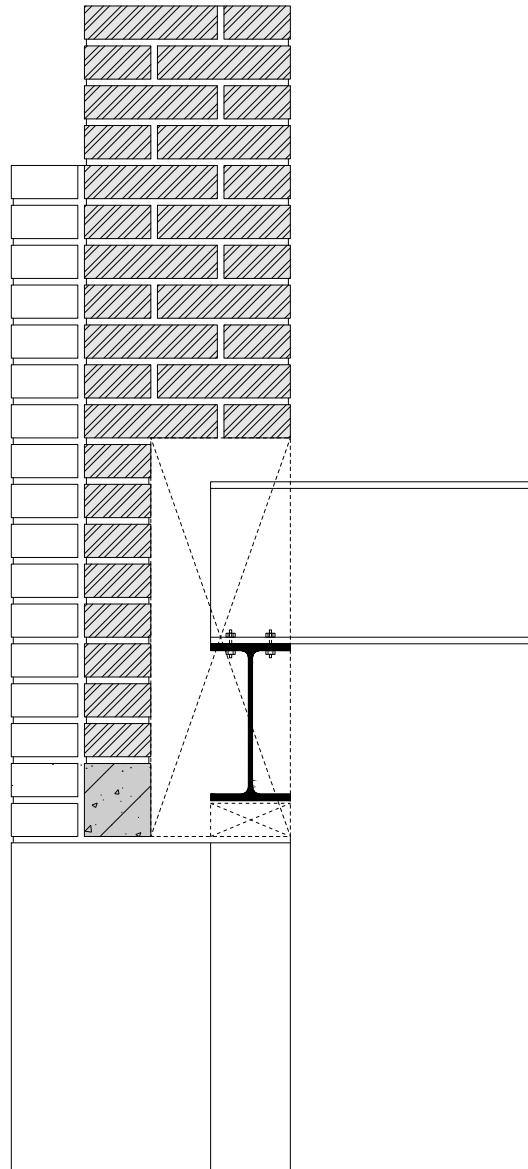
Fragment of the ruin

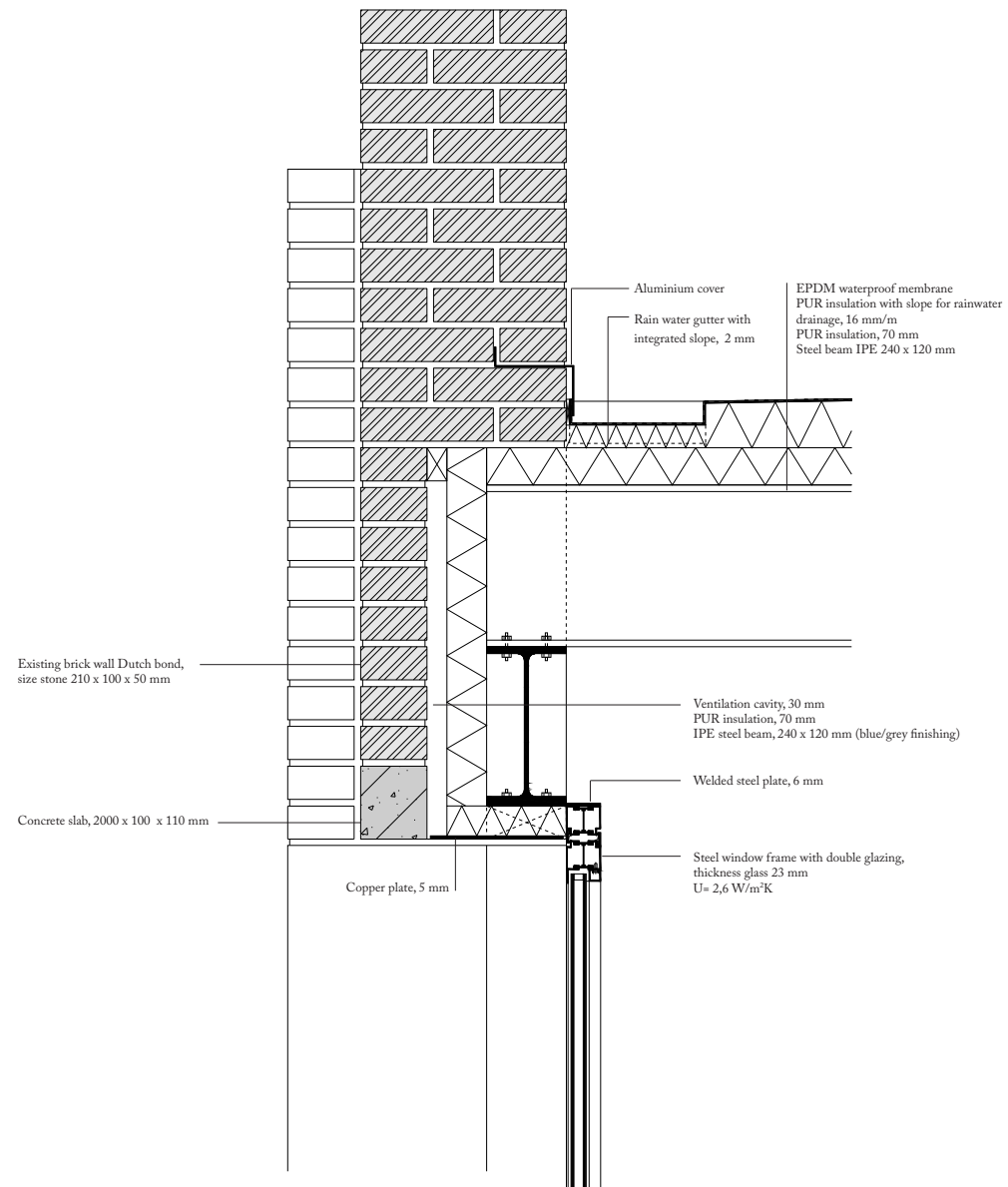


Existing brick wall Dutch bond,
size stone 210 x 100 x 50 mm













Before and after

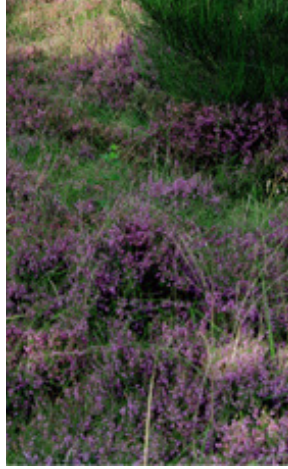




Building and nature: Carlo Scarpa, Casa Ottolenghi, 1974-78

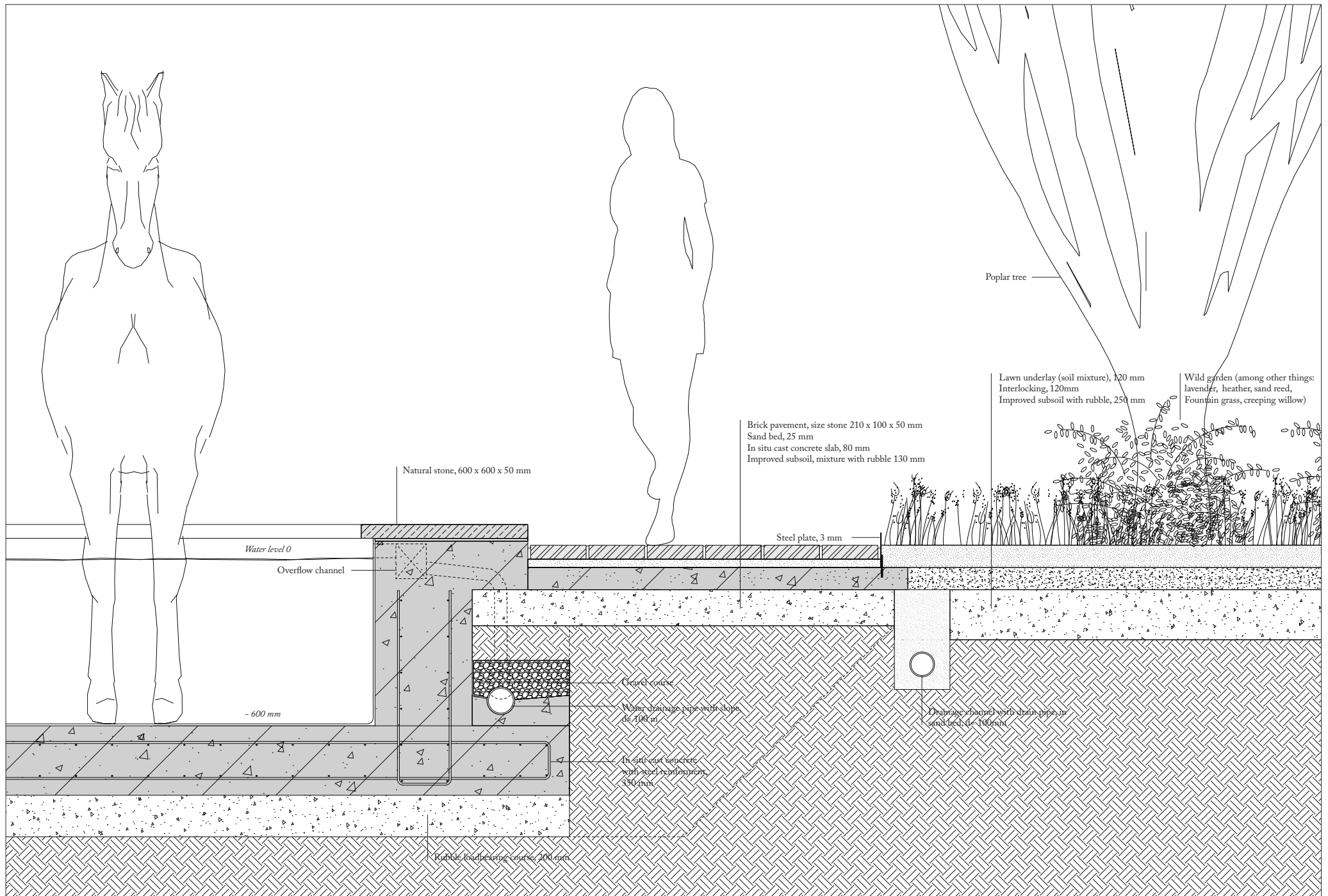


The pond 30.03.2020 10.00 16°C 4.5 m/s



Lavender, heather, broom, sand reed, burnet rose, poplar





Pond detail



The garden 30.03.2020 11.00 22°C 3.5 m/s





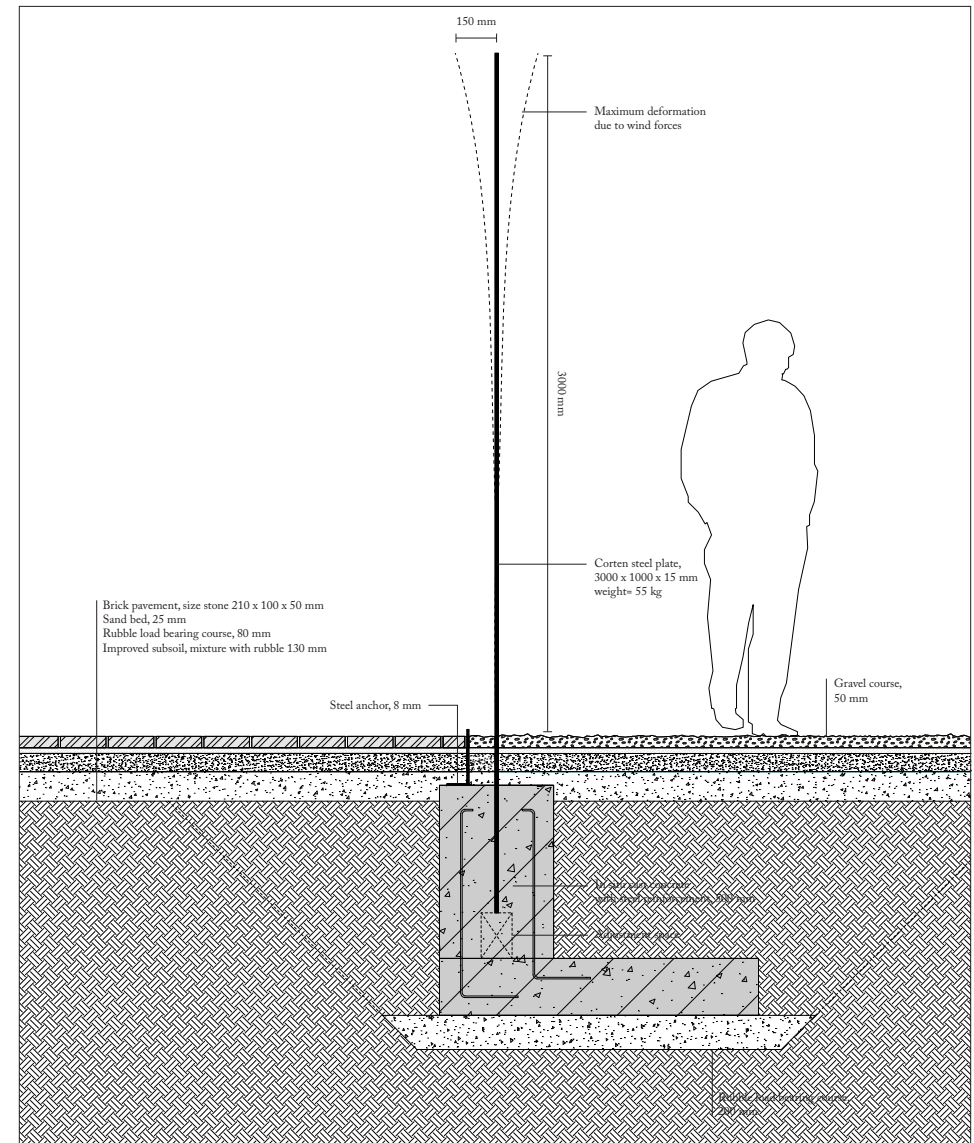
The pond 19.11.2020 12.00 9°C 6.2 m/s



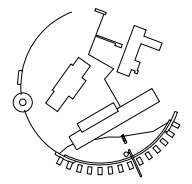
The wall 19.11.2020 14.00 9°C 6.5 m/s



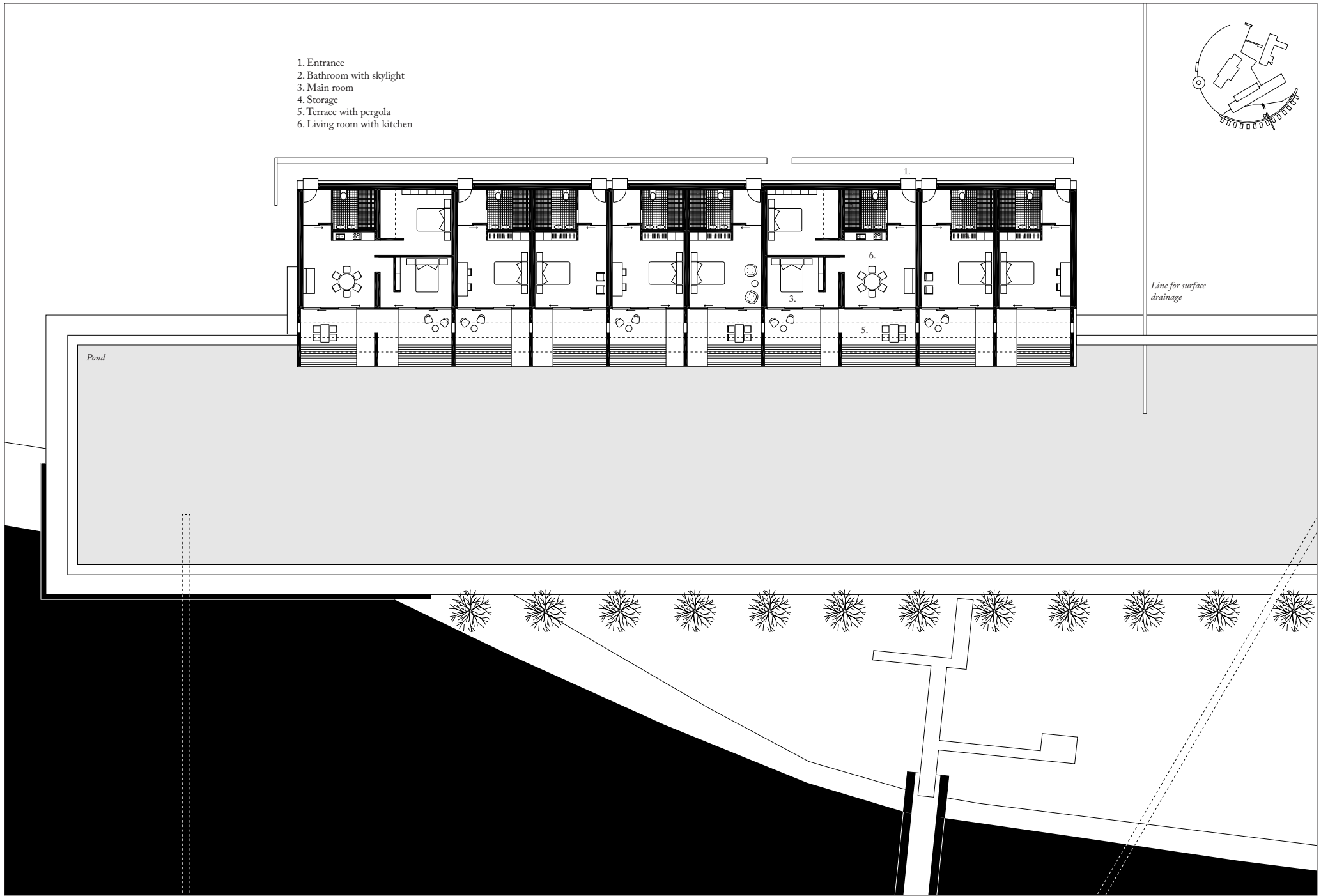
Resonance of Artist Rudi van de Wint



- 1. Entrance
- 2. Bathroom with skylight
- 3. Main room
- 4. Storage
- 5. Terrace with pergola
- 6. Living room with kitchen



Line for surface drainage

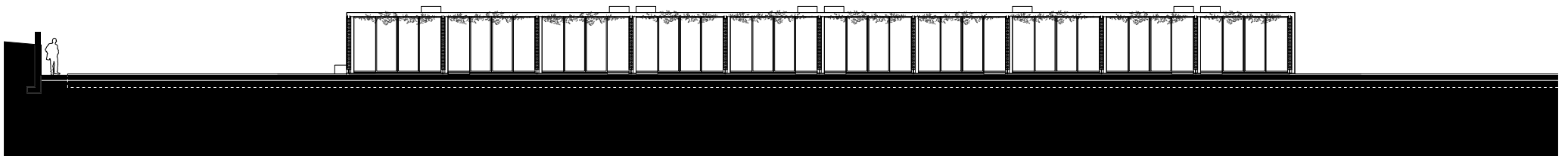
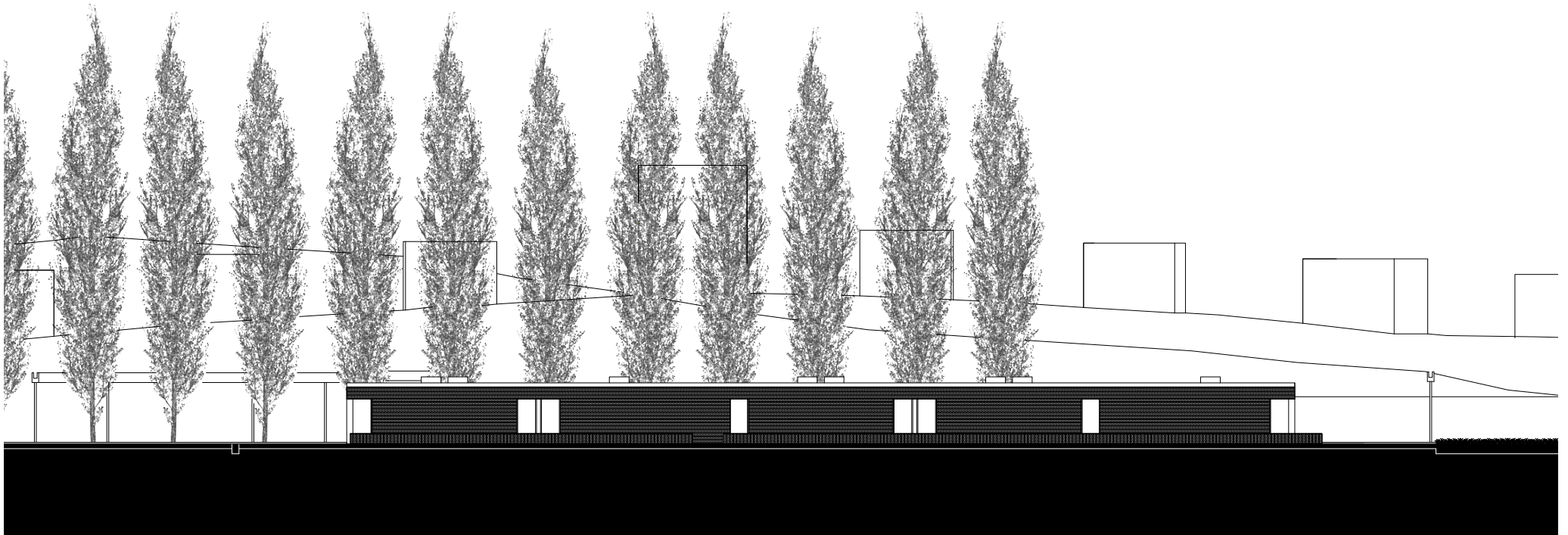


Plan hotel rooms

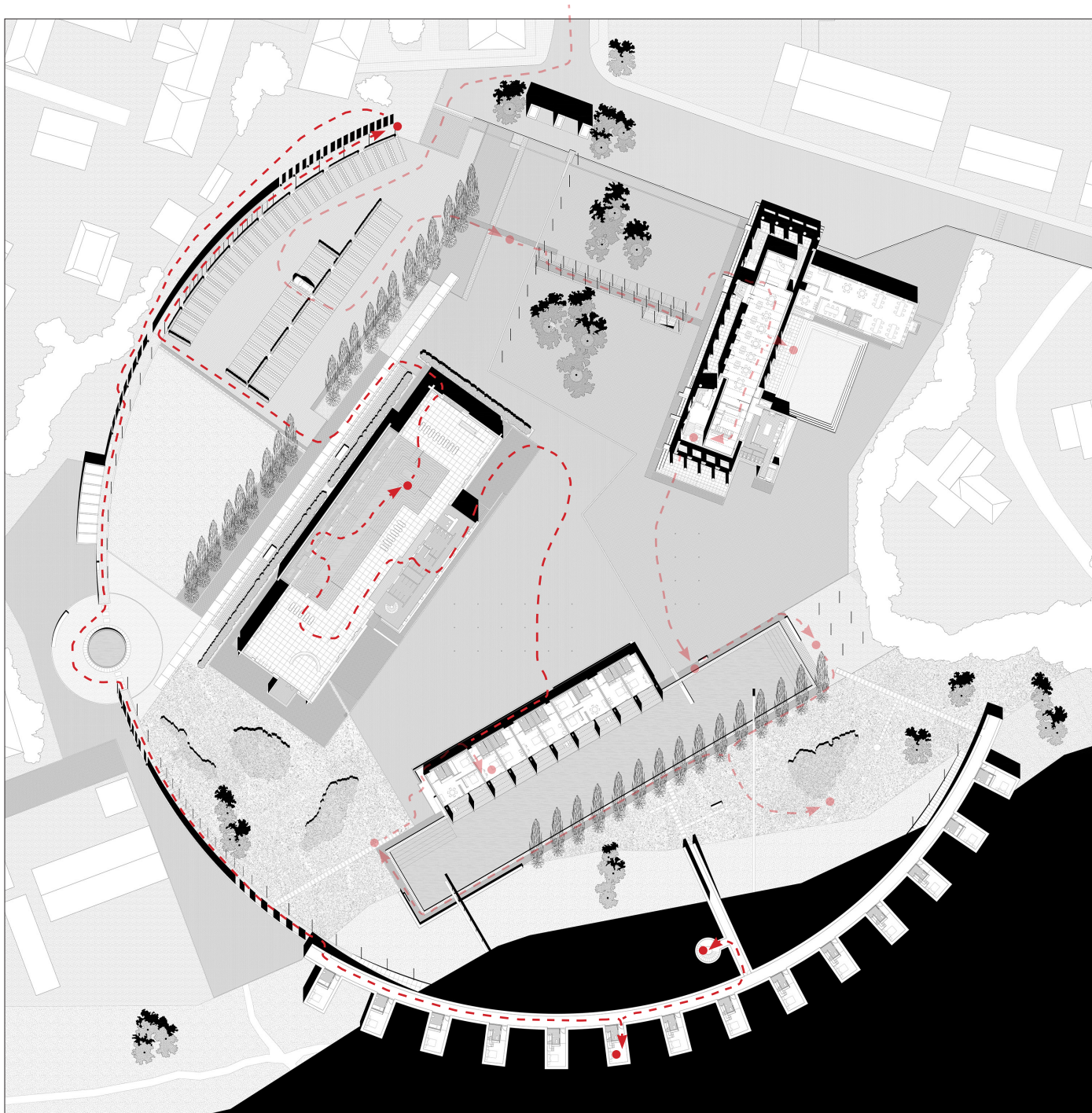




Sigurd Lewerentz, Church of St. Mark, 1956



Horizontal layers: landscape shines through in the back



The walk part II

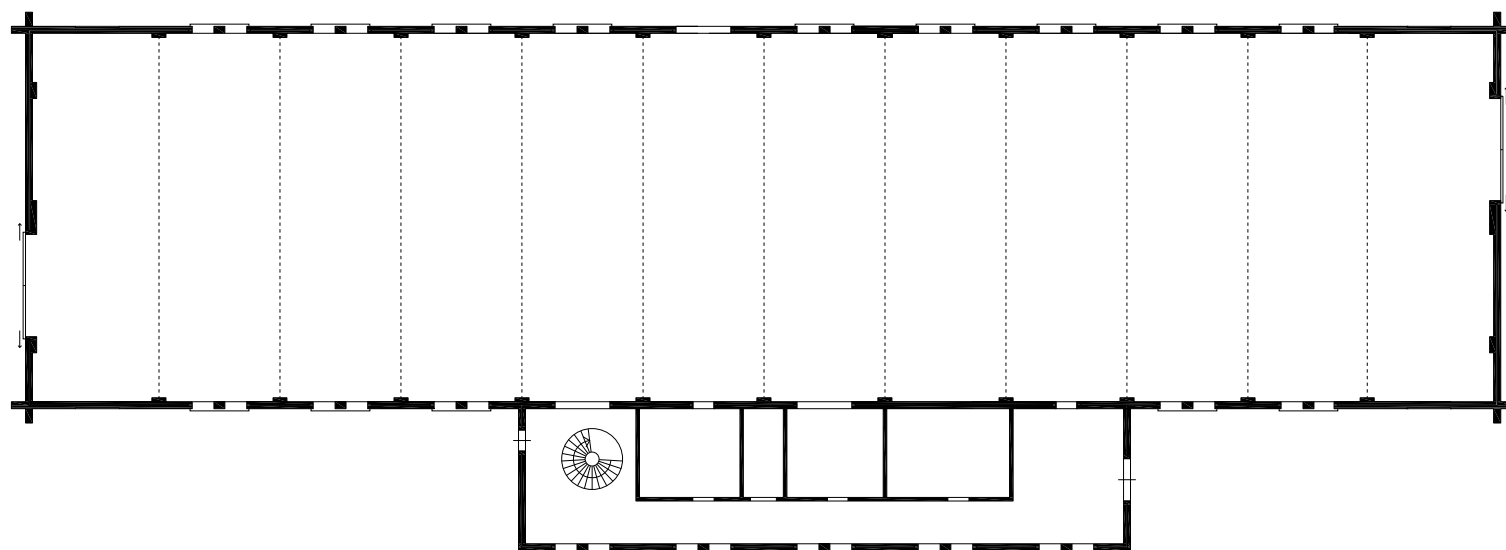


The warehouse

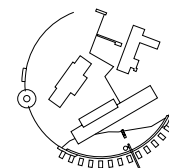


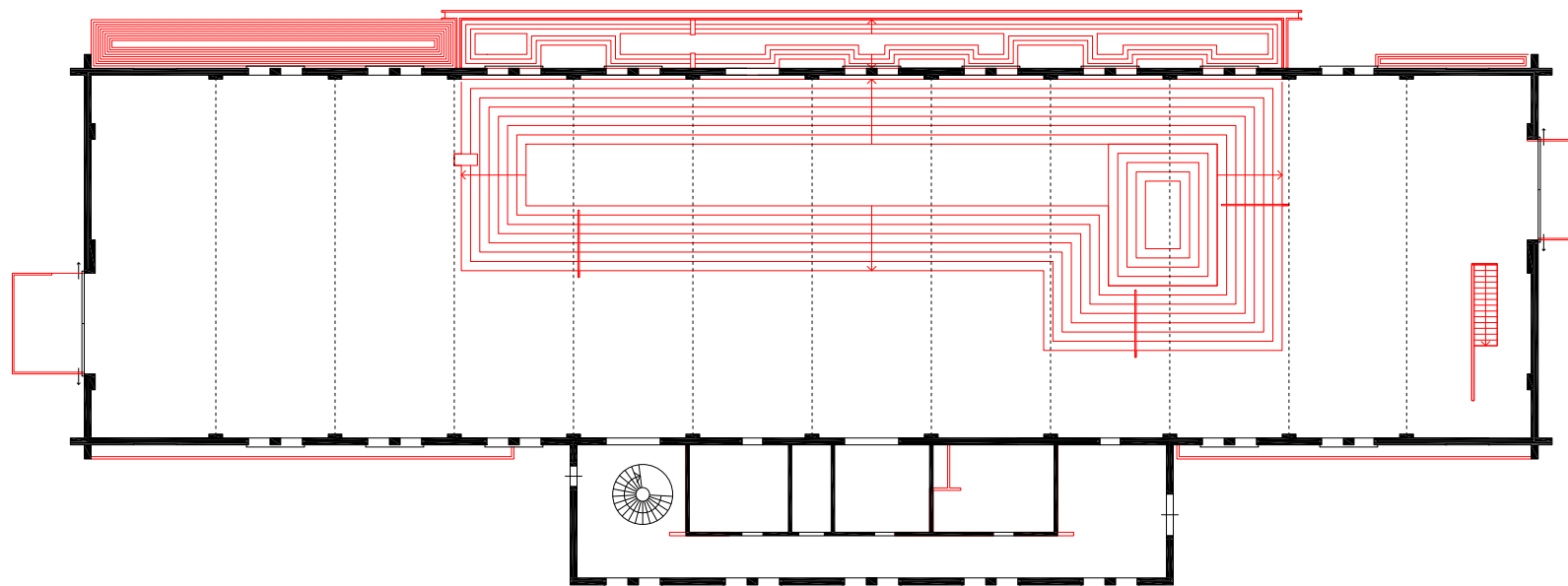


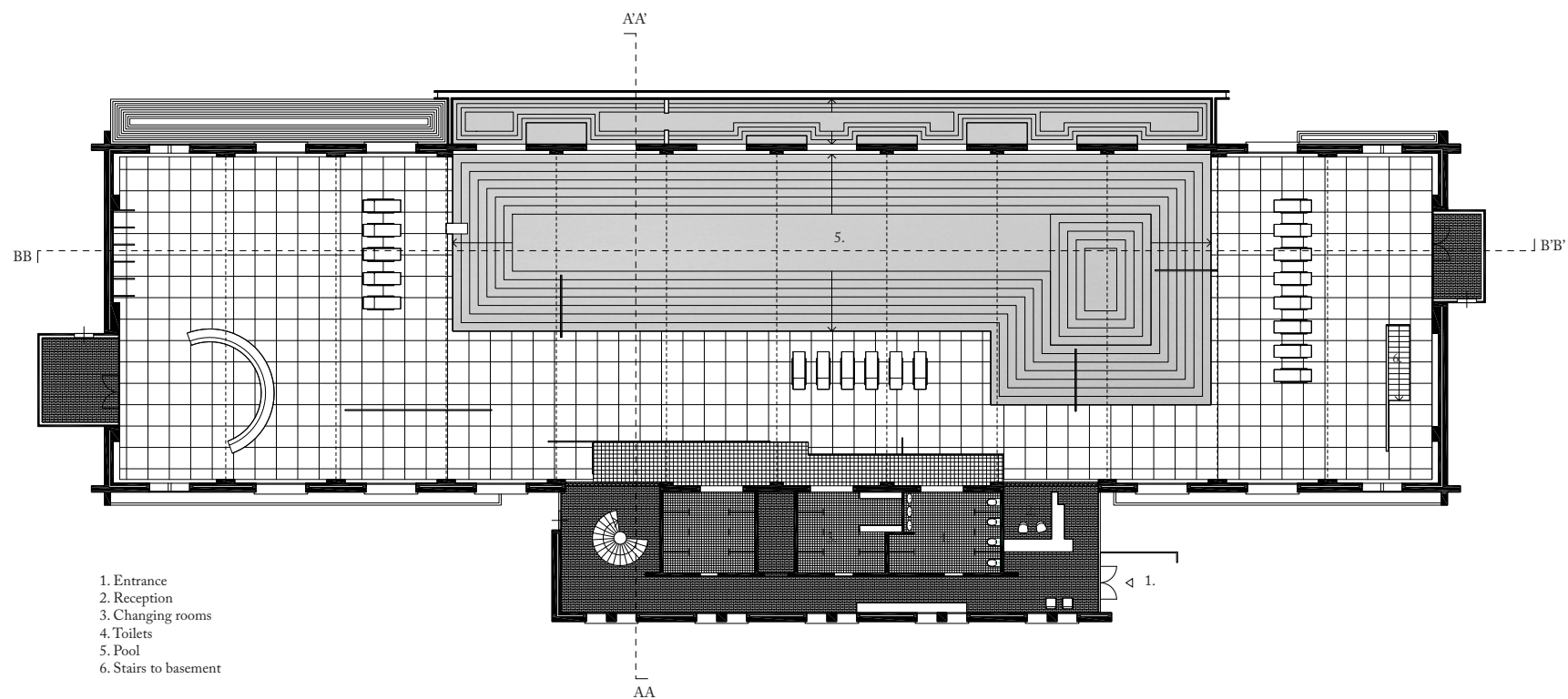
Brick, concrete stones, zinc, tiles, glass tiles, steel

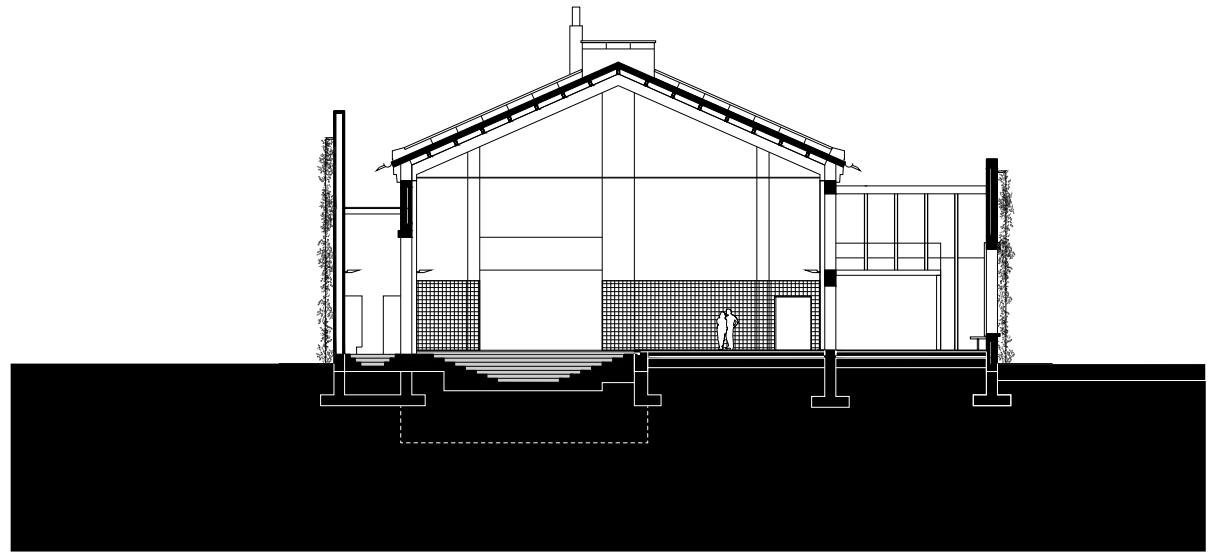


Original plan of the warehouse

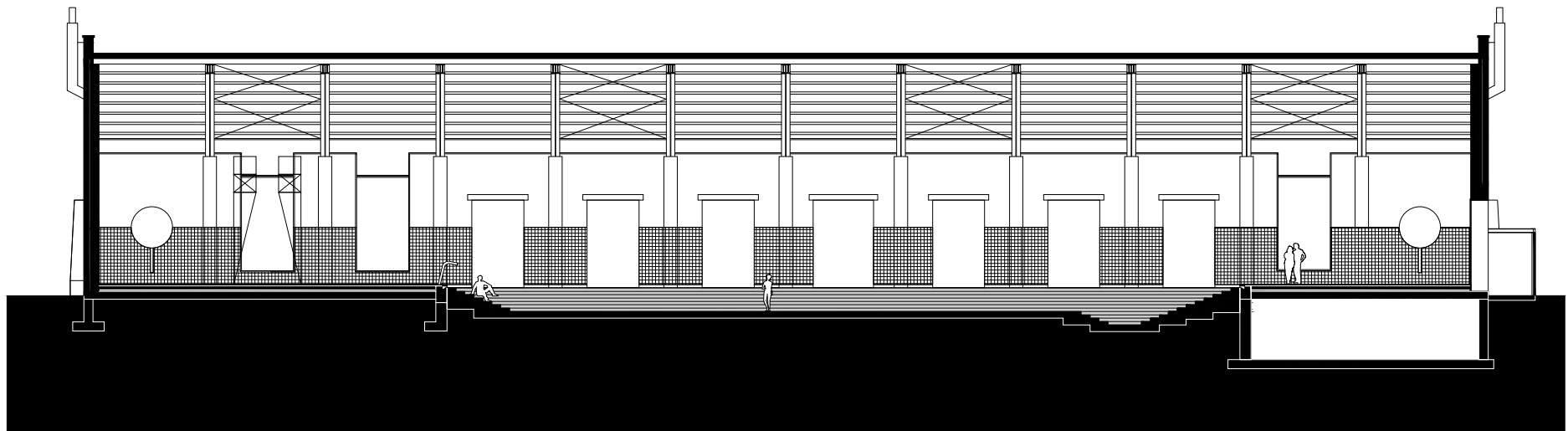








Cross section AA



Longitudinal section BB



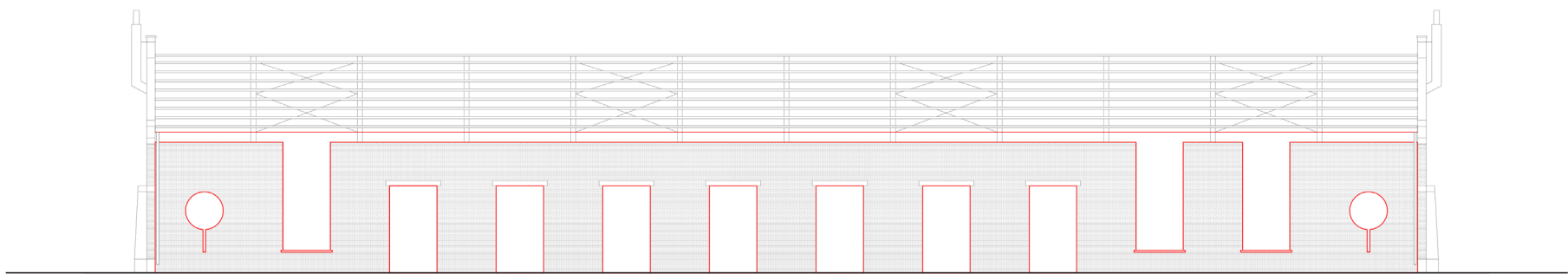
Carlo Scarpa, Tolentini gate, 1985

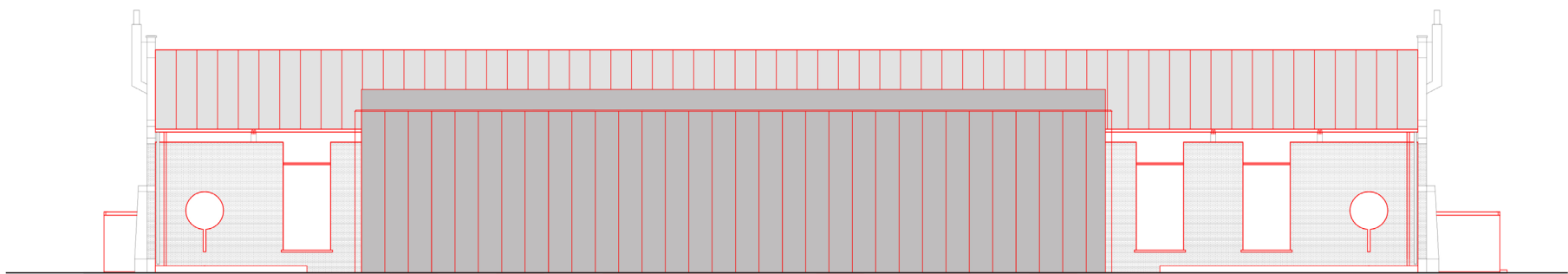


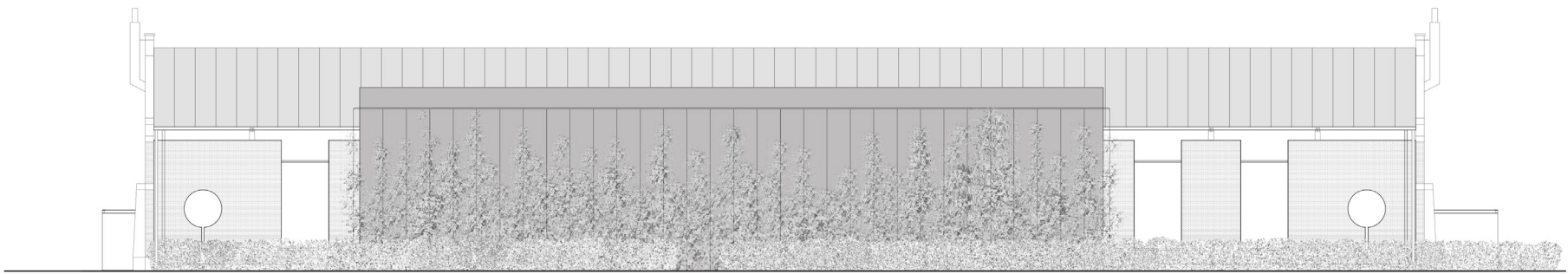
Carlo Scarpa, Brion Cemetery, 1969-78



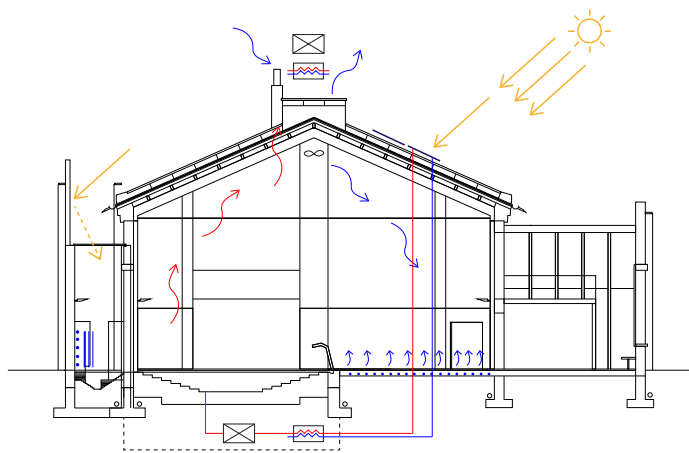




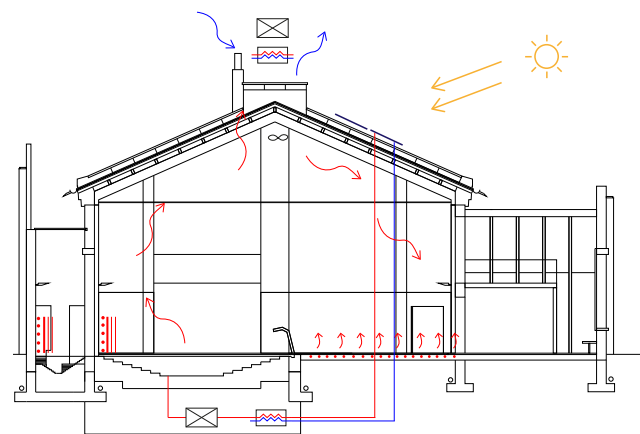




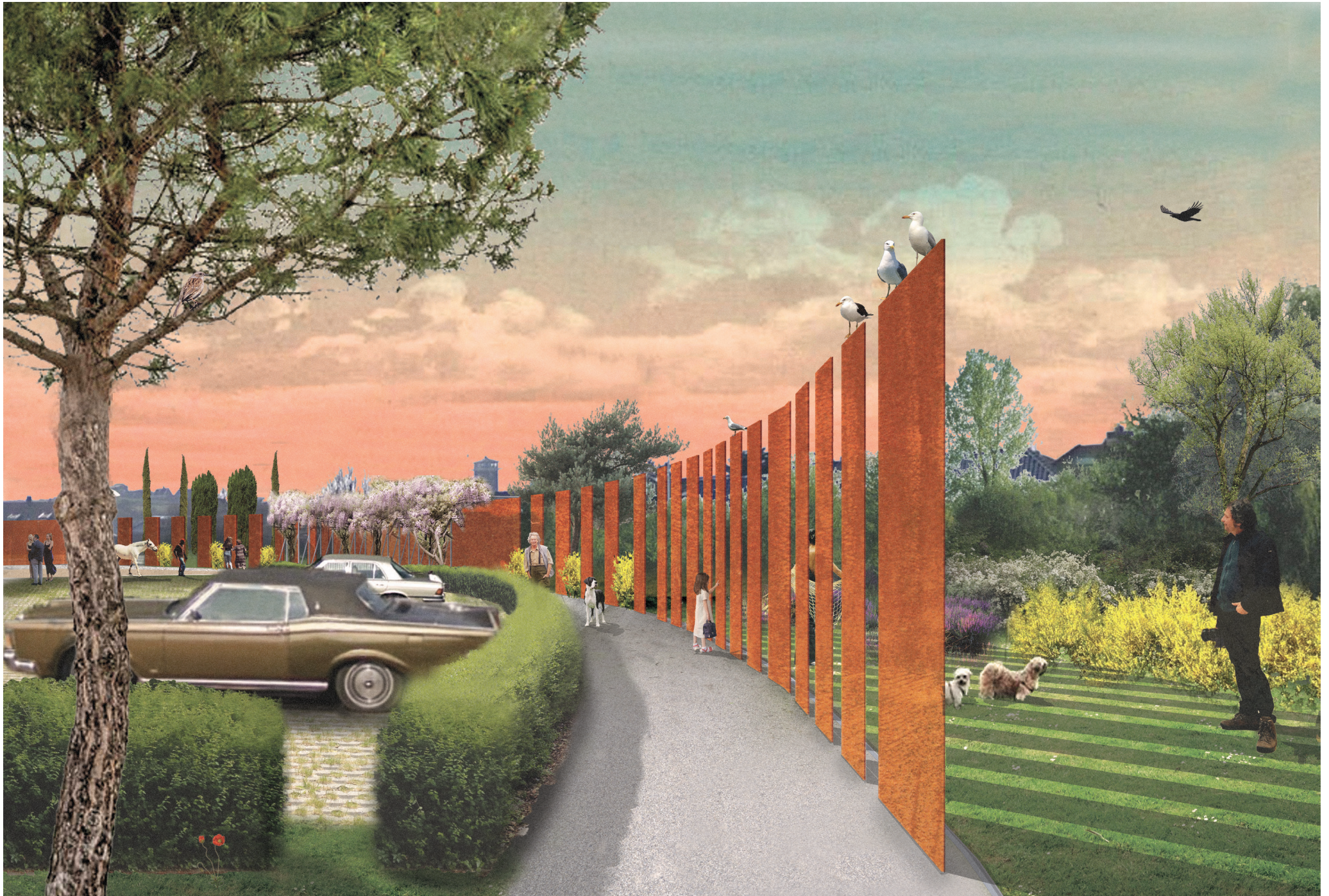


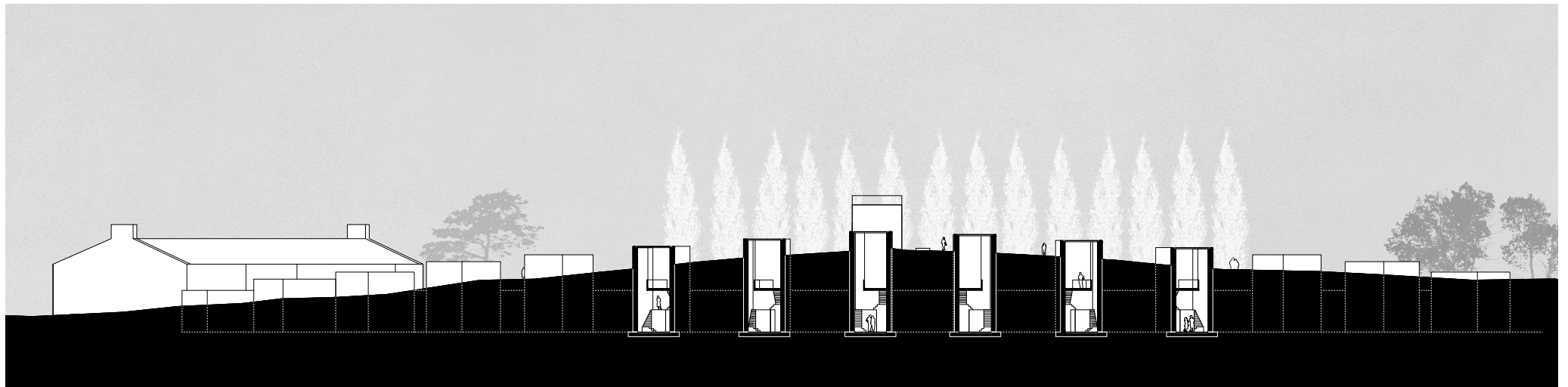
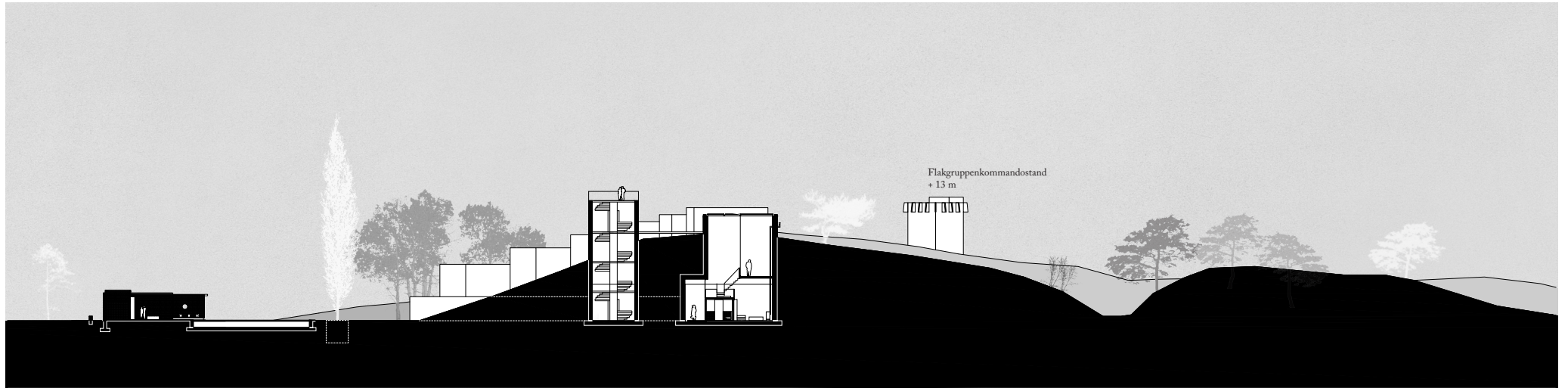


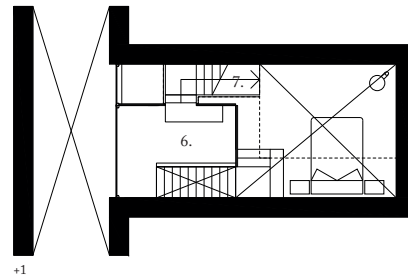
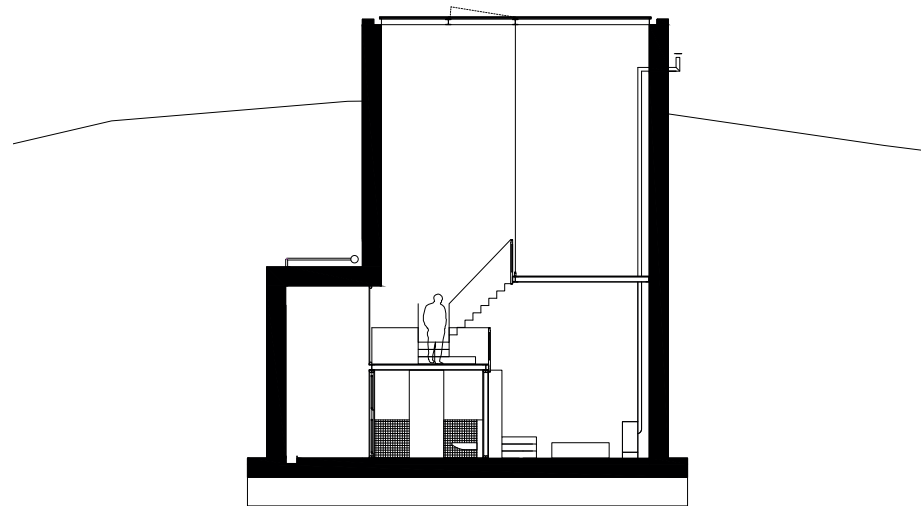
Summer



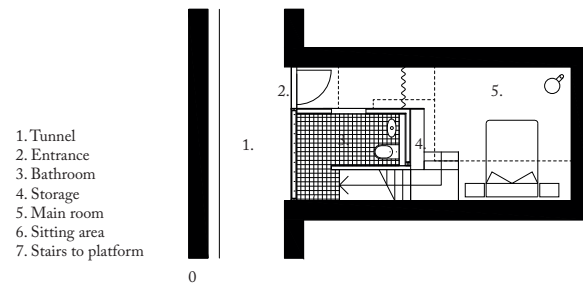
Winter







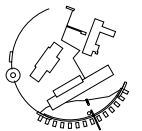
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1. Tunnel
2. Entrance
3. Bathroom
4. Storage
5. Main room
6. Sitting area
7. Stairs to platform

Plans and section

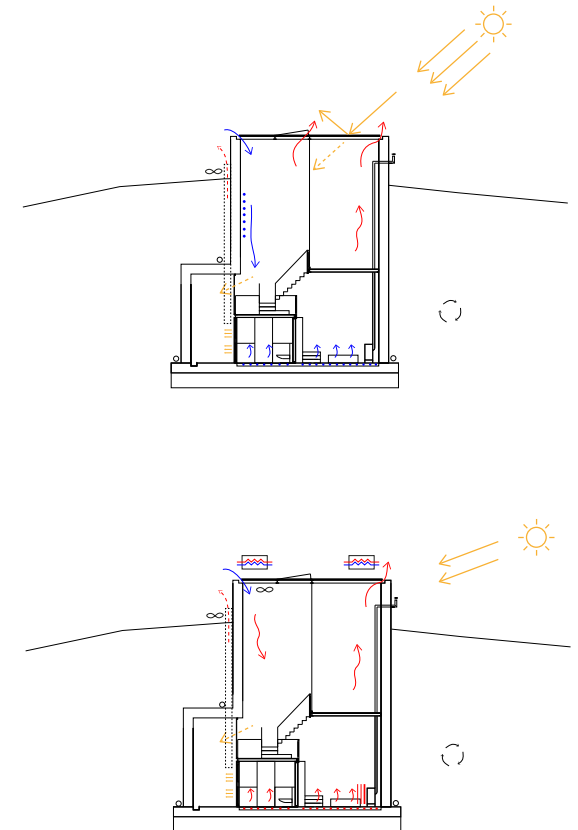
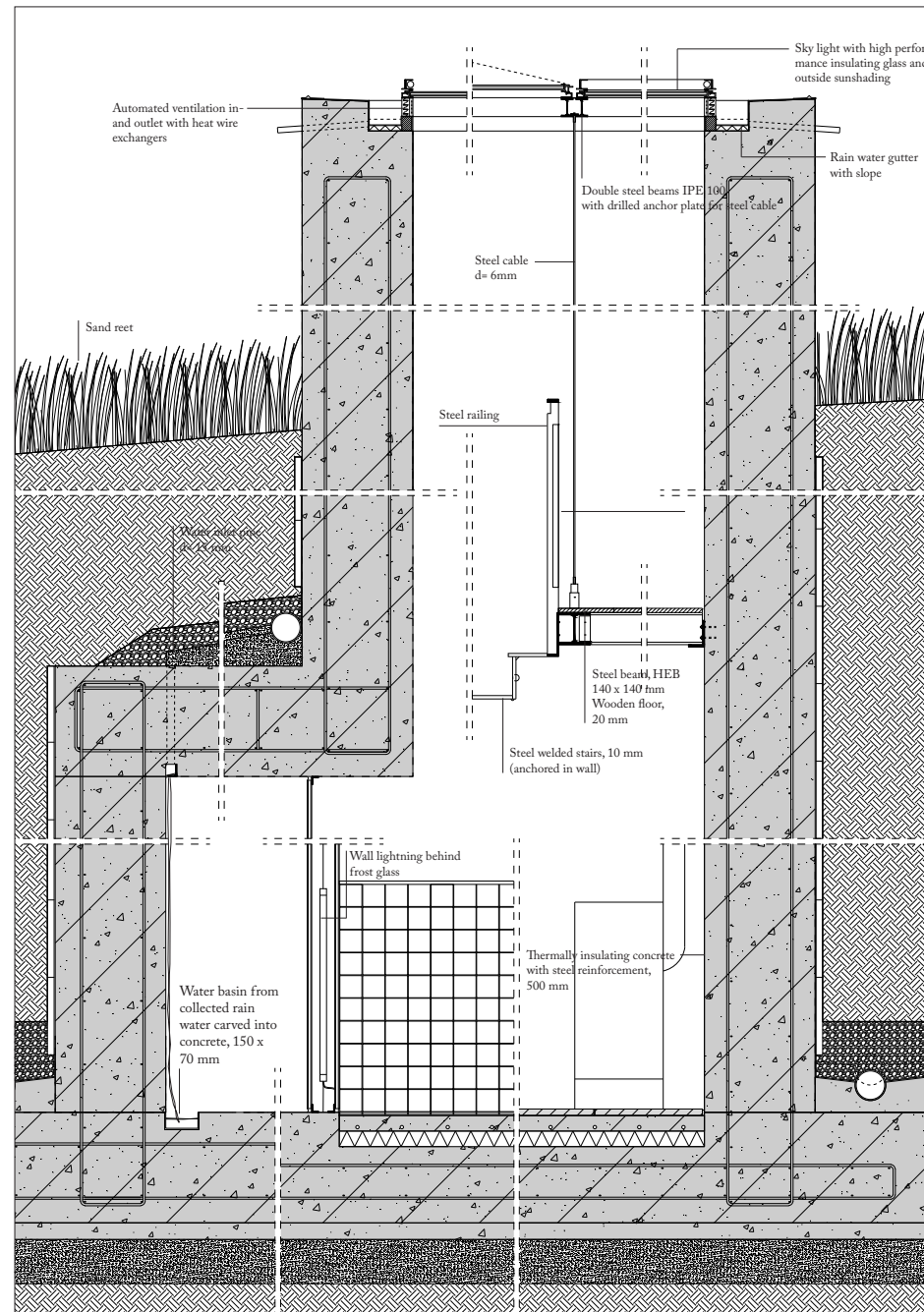




Peter Zumthor, Therme Vals, 1996



Peter Zumthor, Bruder Klaus Chapel, 2007





The dune room 22.12.2020 22.00 4°C 6.5 m/s





The lighthouse 22.12.2020 24.00 -2°C 4.5 m/s

iv. some conclusions



“Time itself is a material.”

- Sverre Fehn, 1997

