

Stitching Palimpsests

in the *(former)* **Maranathakerk, Castricum**

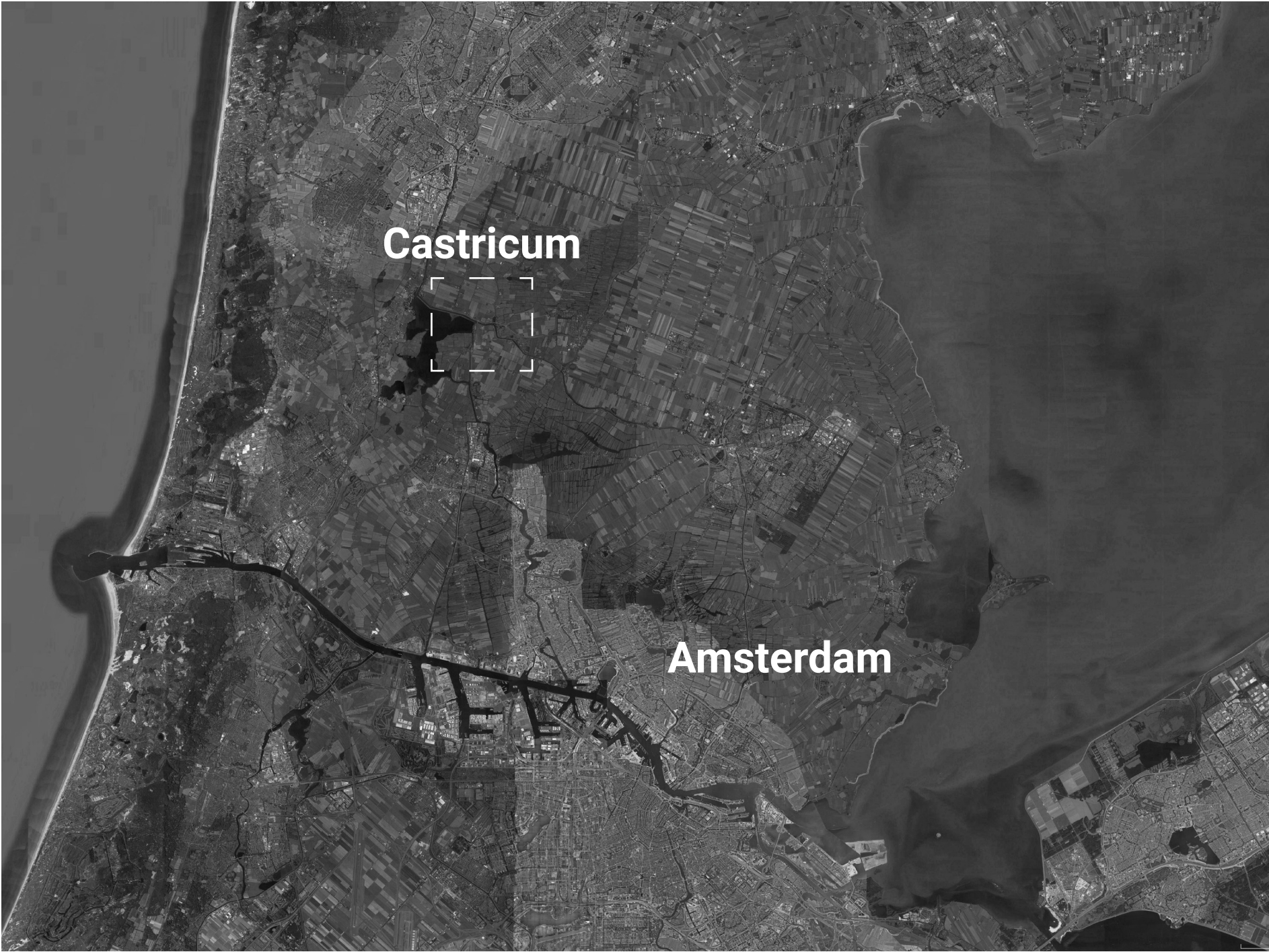
P5

Billy Chen

0

A*(nother)* **church closed**

2019





On the last Sunday of 2019
Maranathakerk, Castricum held its final service.

The (mostly) grey-haired congregation bid their church farewell.

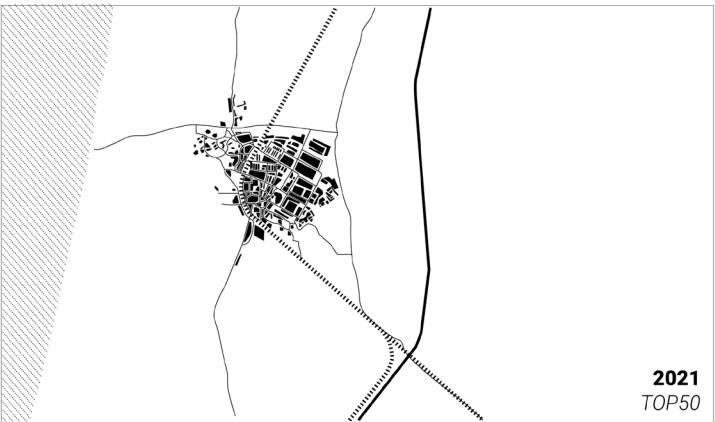
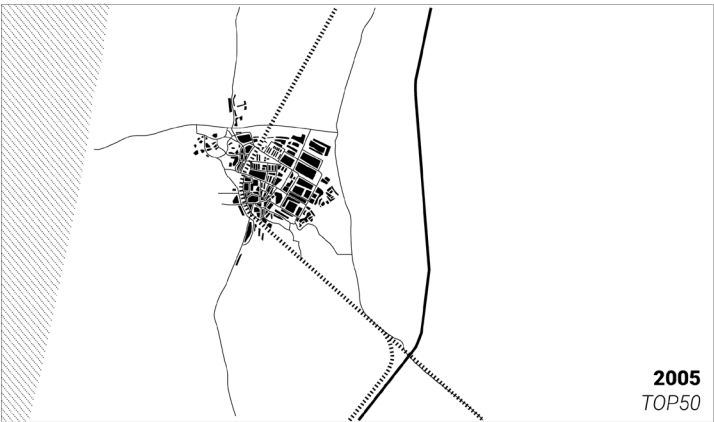
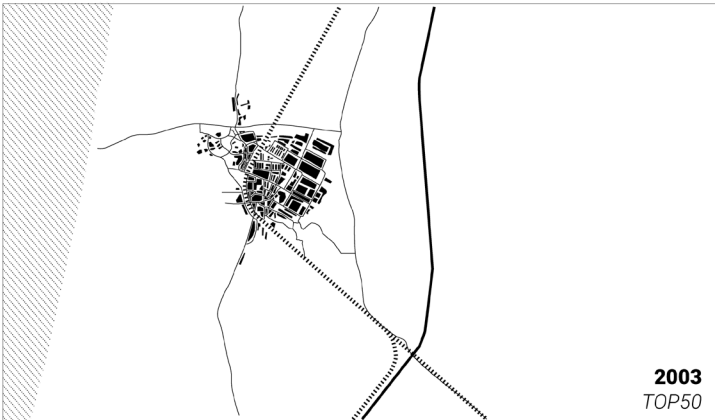
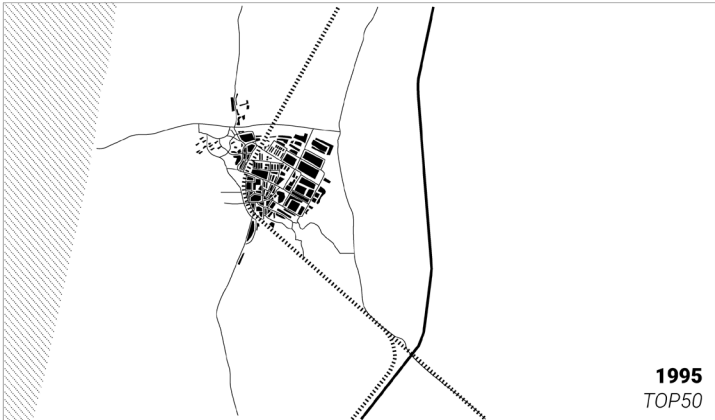
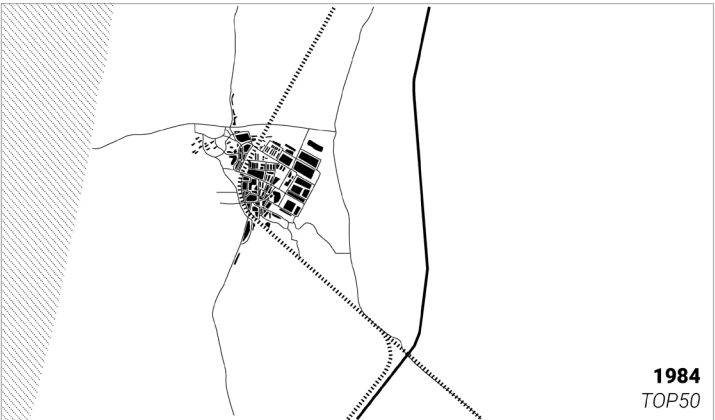
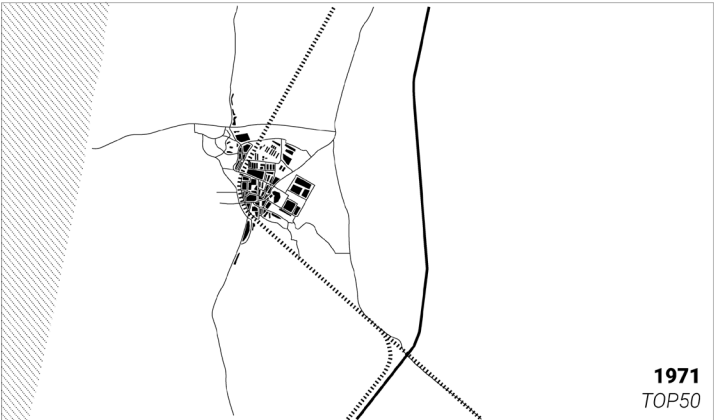
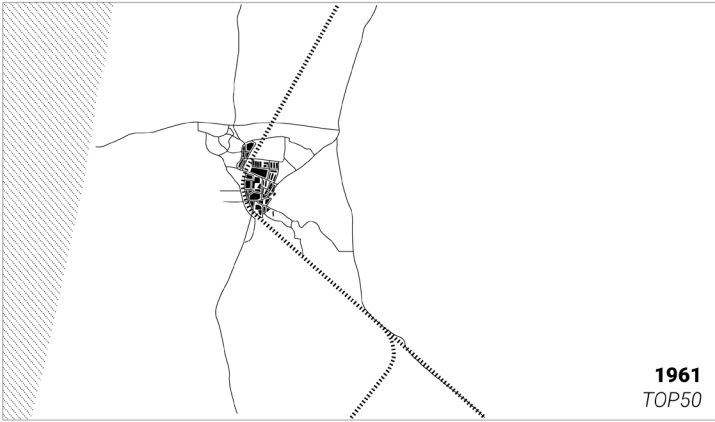
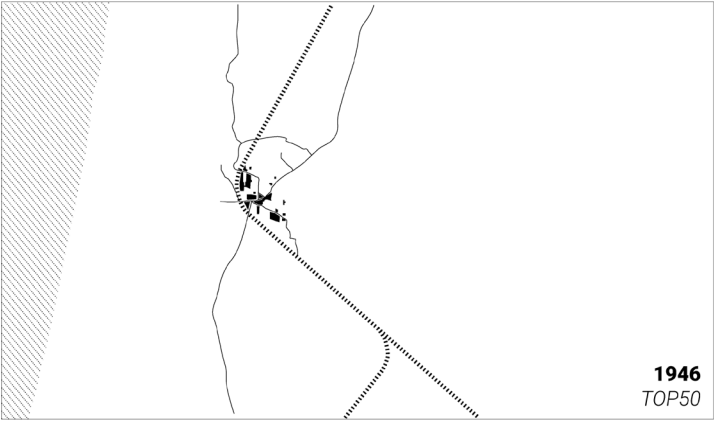
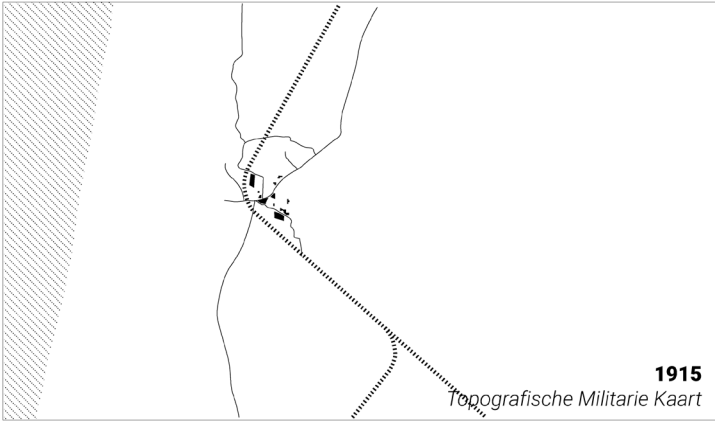
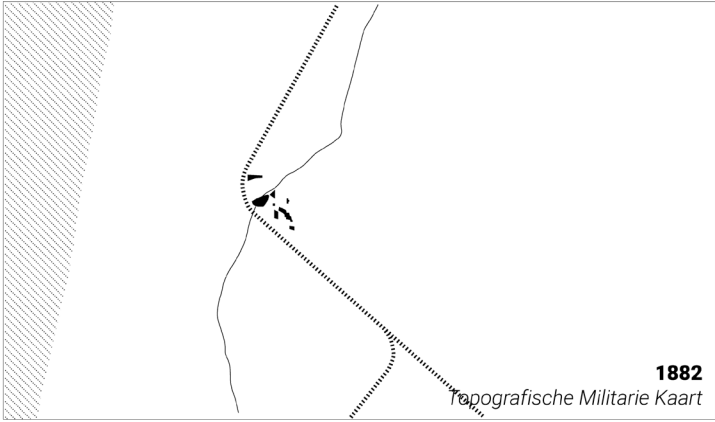
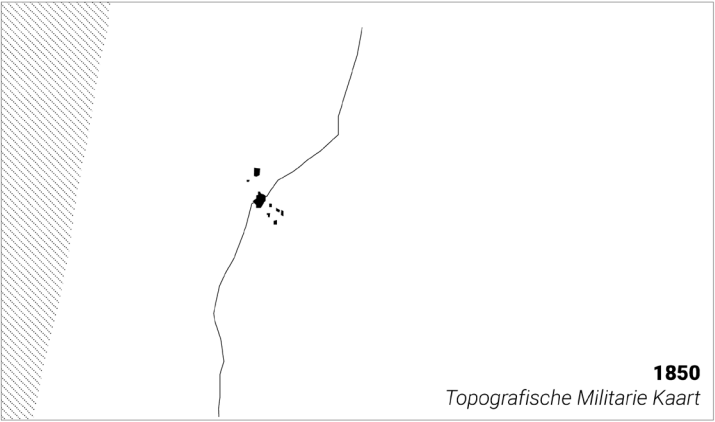
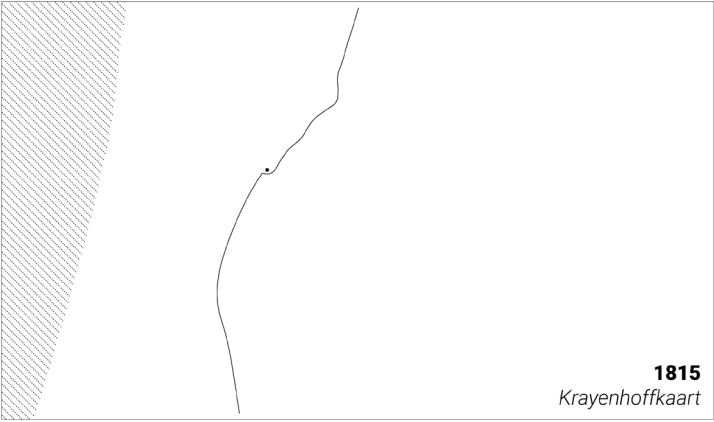


(Collecte Johan Streefland, 2018)



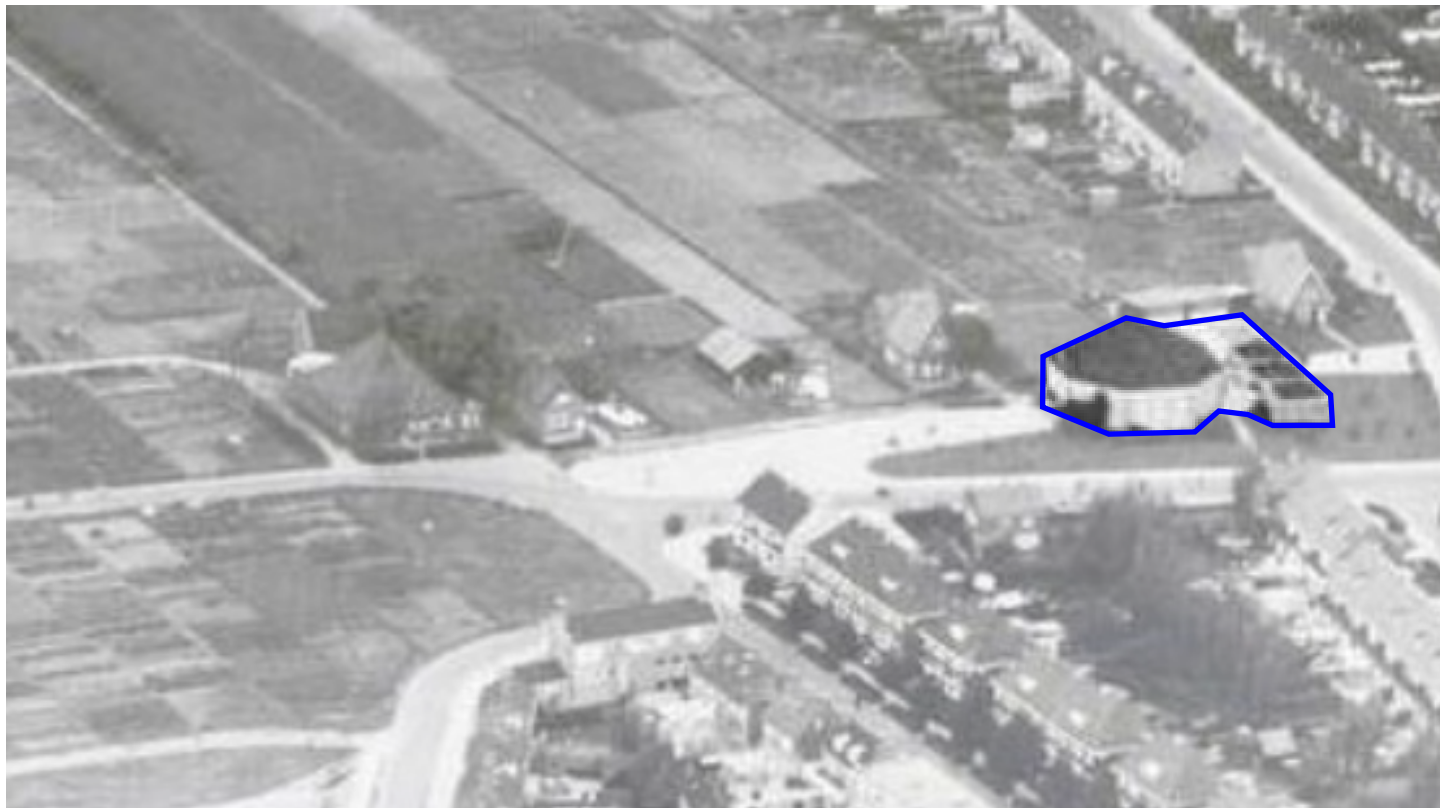
(Hal, 2013; Ackermans, 2019; Fens, 2021; Born, 2022; Leijer, 2022; Wilschut, 2022; Editors of De Brug Nijmegen, 2022)

Just another church?



The postwar years shaped modern Castricum
— its form, people, identity.

The (former) Maranathakerk was a Reformed Protestant church that served Castricum's growing Northern suburbs from the 1950s to 2000s.



For the postwar generation, it was both a community hub and spiritual pillar.



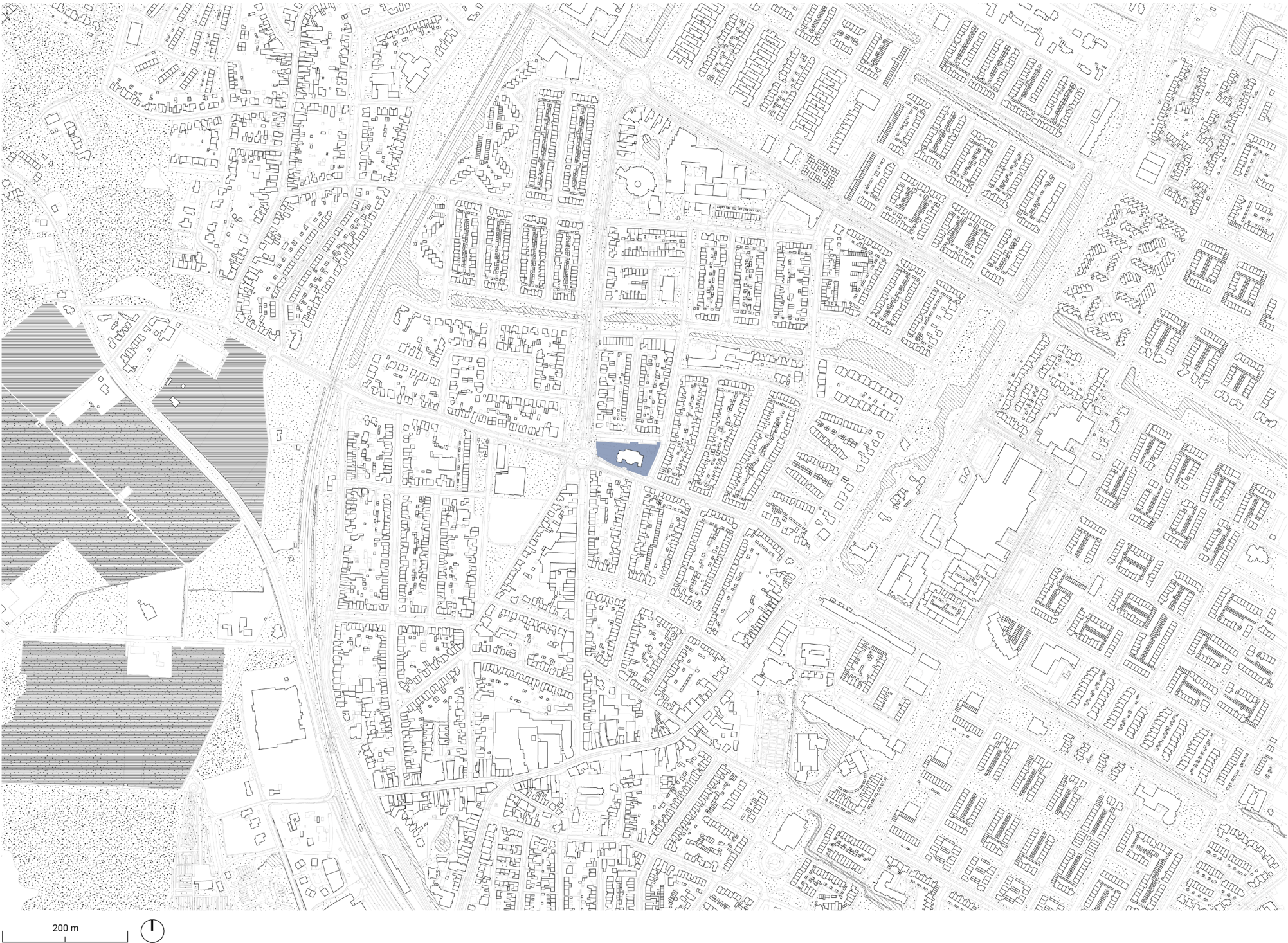
1950s



1970s-90s

1

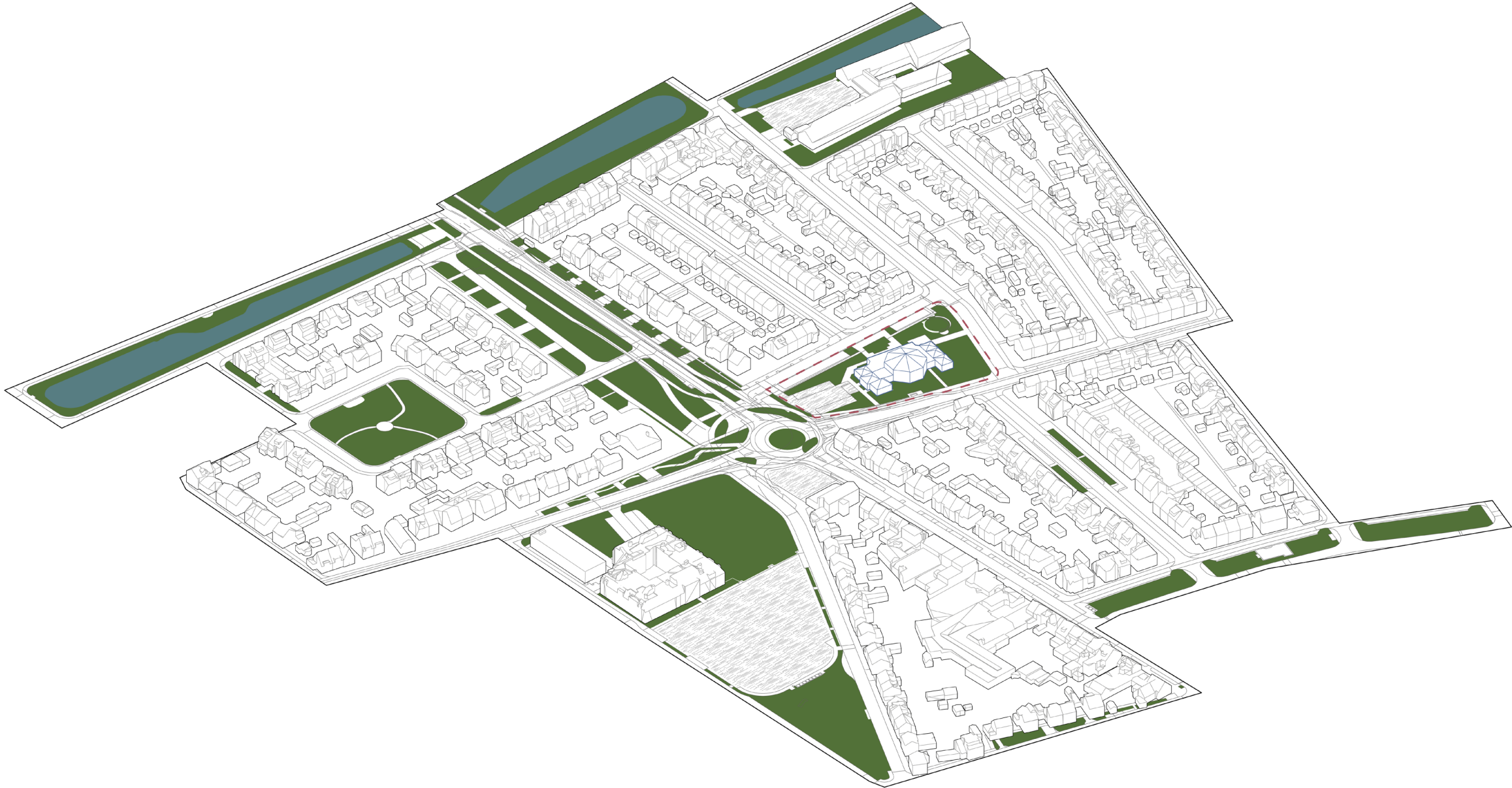
**Stripped of the cross;
the church lives on(?)**

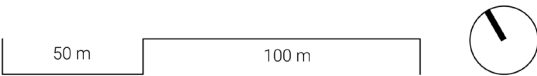
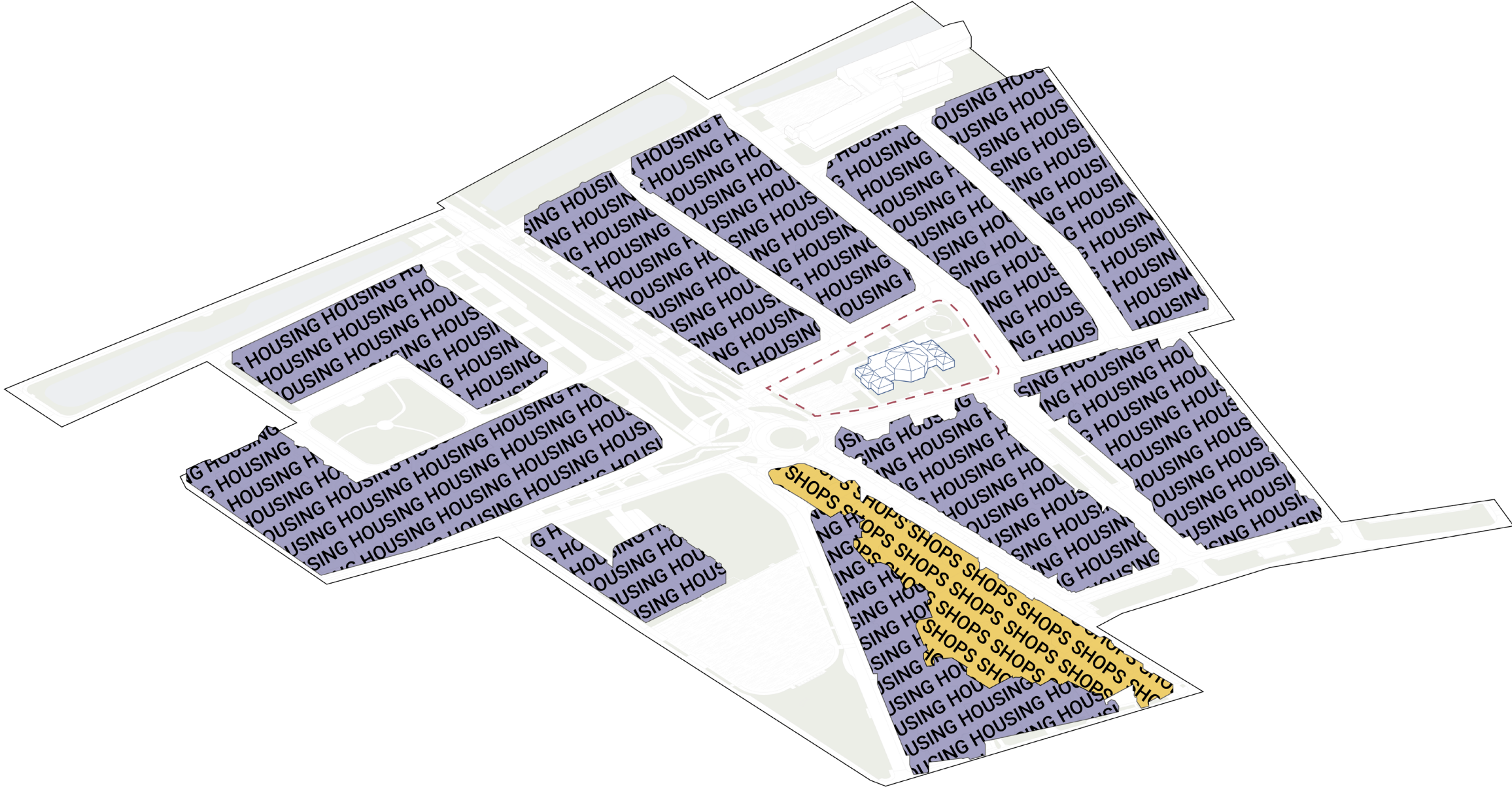


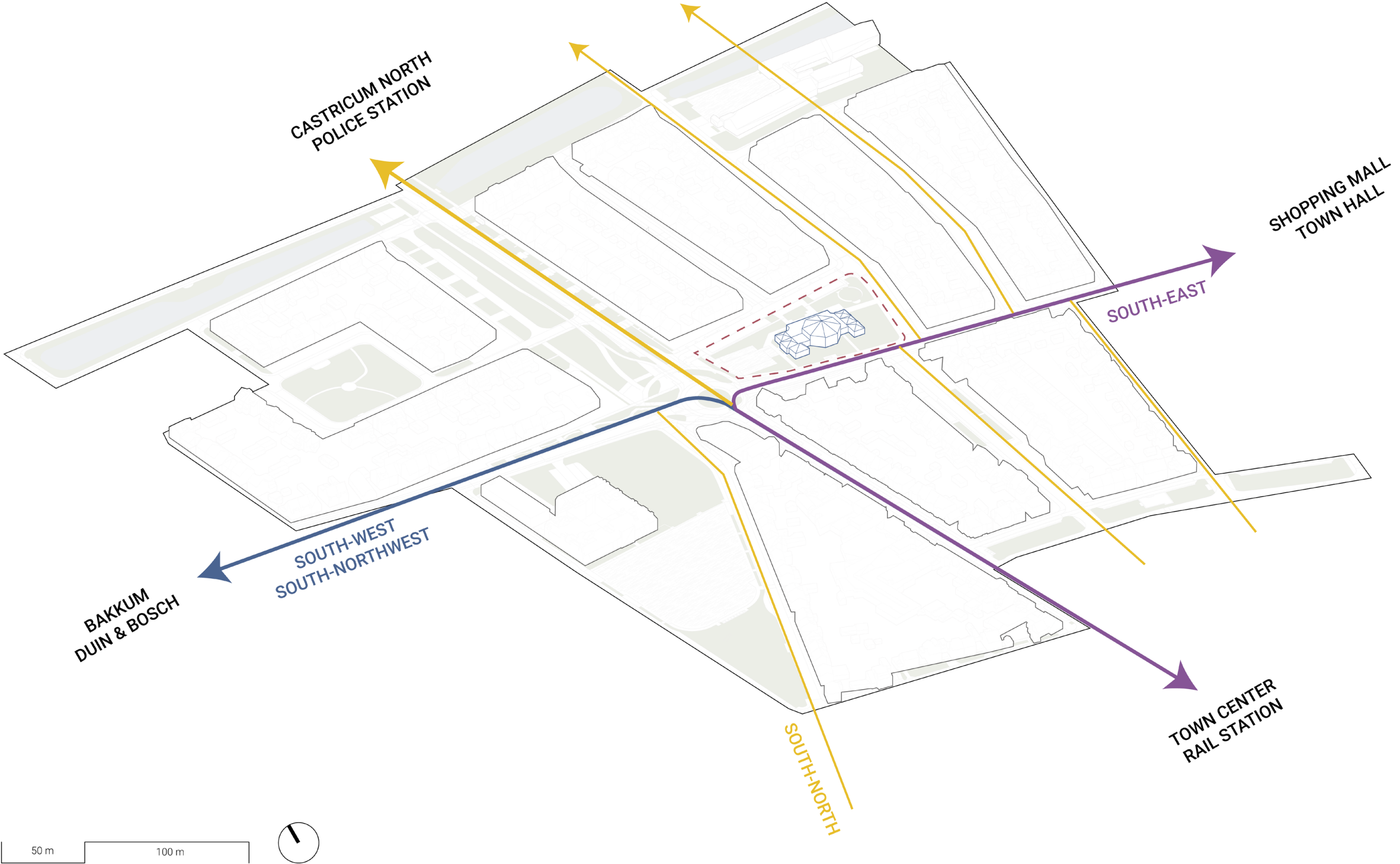
The church plot occupies a central locale in present-day Castricum.

Nestled within its postwar expansion, yet within walking distance to the town centre.









In 2019, the congregation sold the site to Gemeente Castricum.

It was hoped that the municipality would help protect the social character of the site.

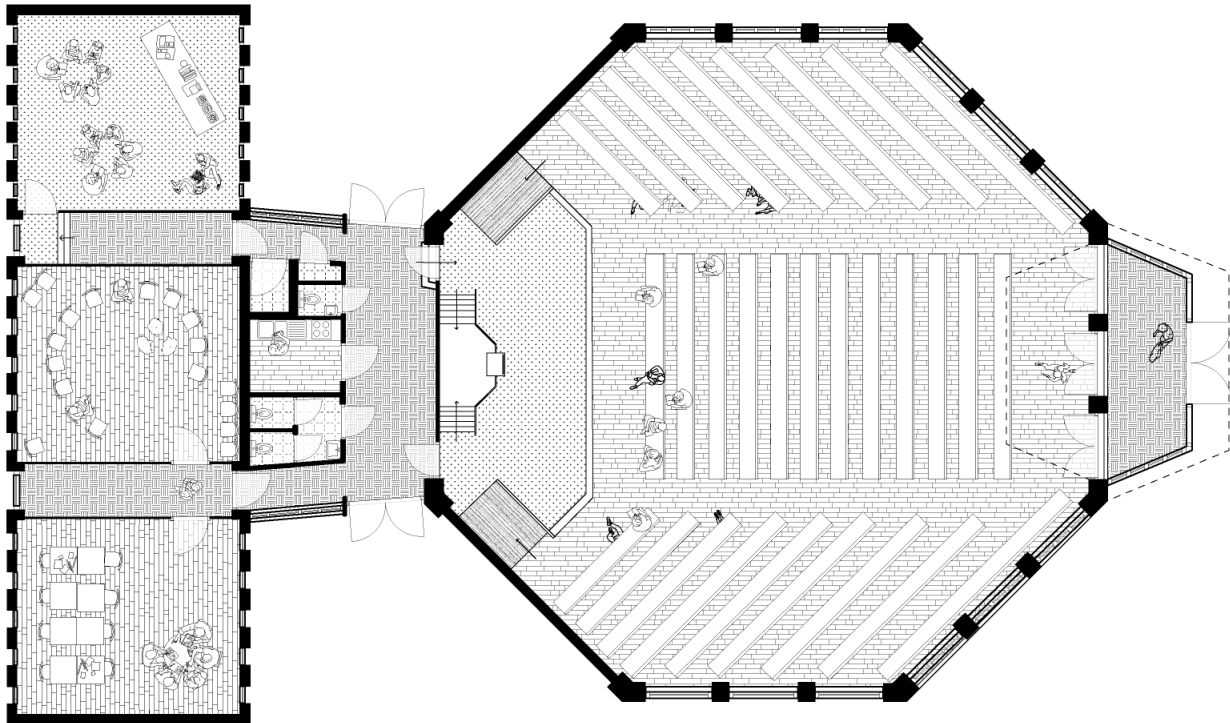
...

The municipality instead announced their intention to demolish and redevelop the site.

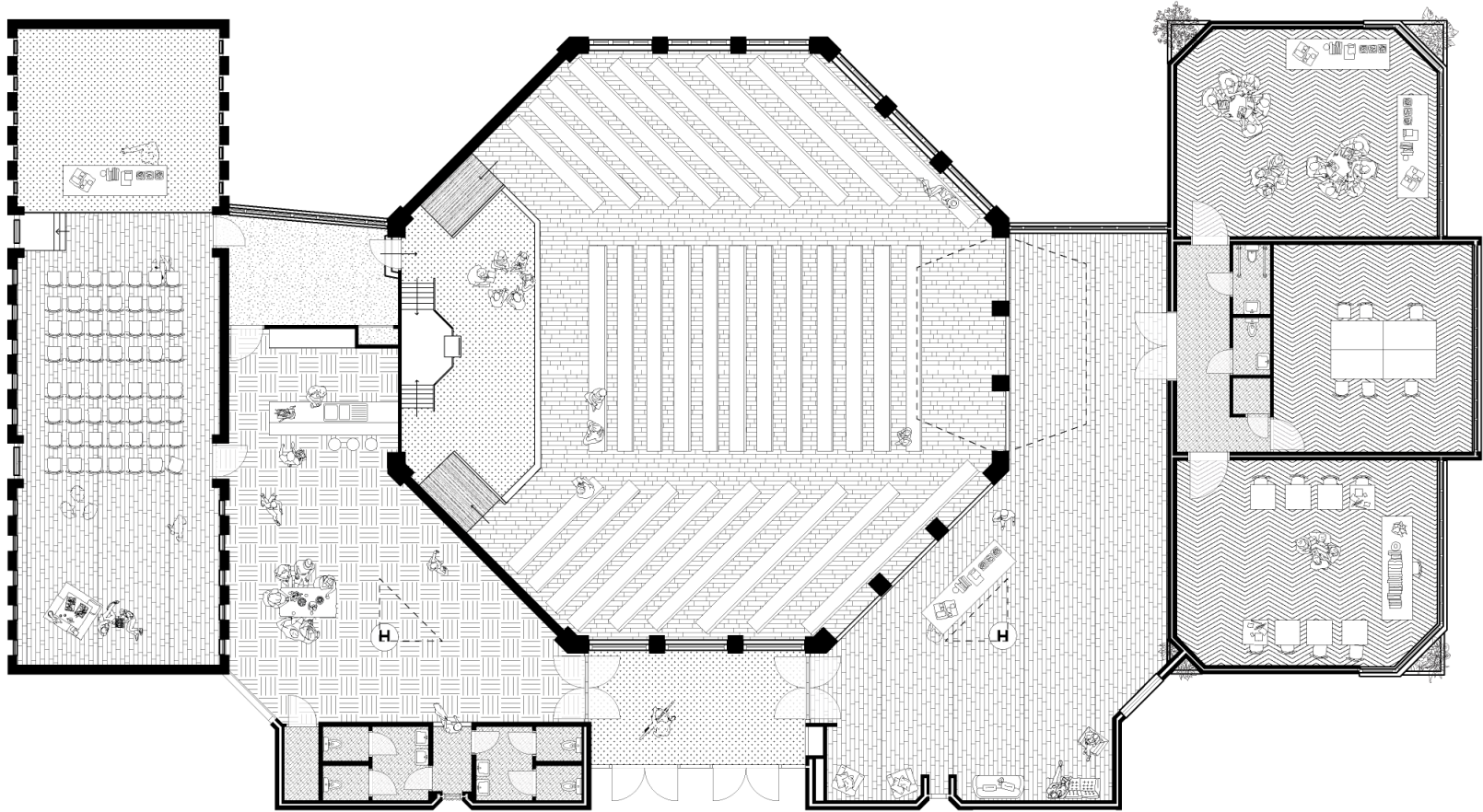
Heritage advocates immediately mounted fierce resistance.

Meanwhile, an upstart bilingual school was given a 5-year lease to use the former church as a temporary school.

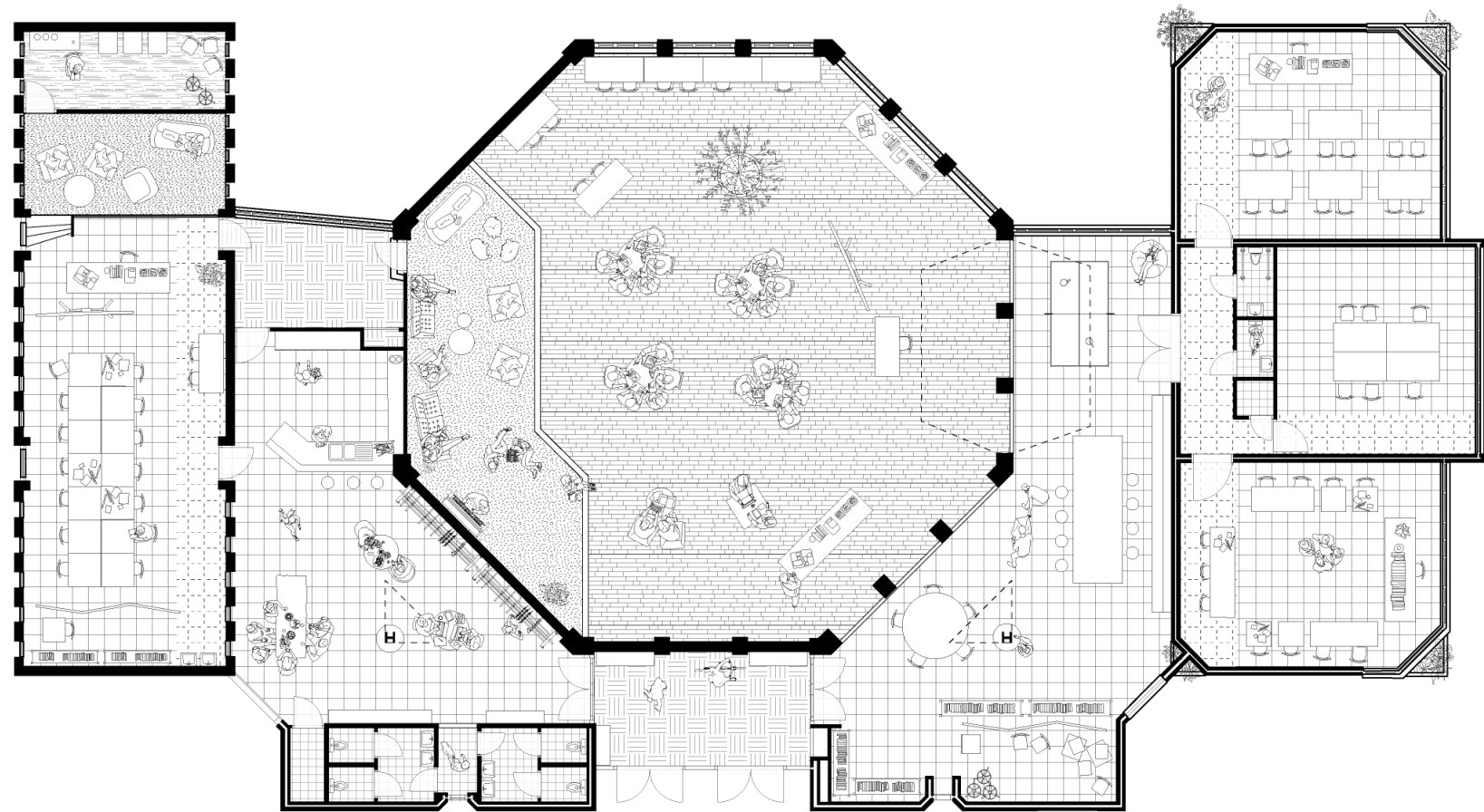
Historic Condition
1954



Historic Condition
1977



Existing Condition
2022

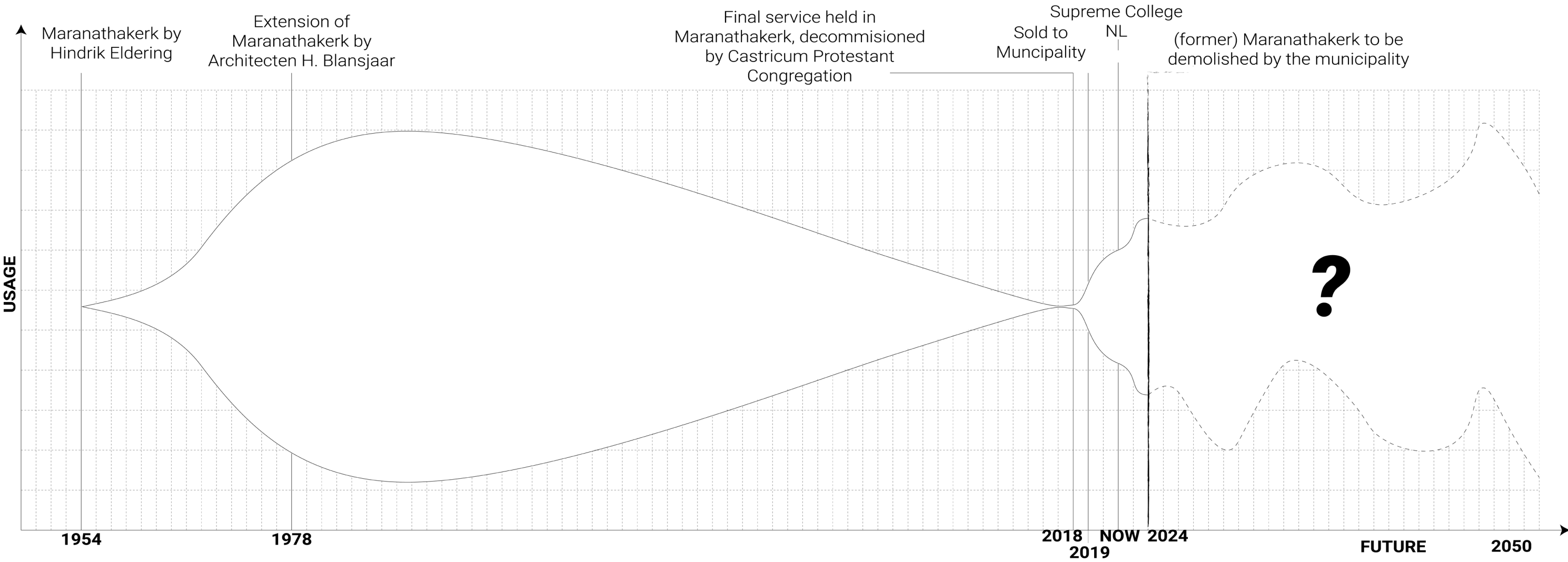


2011



2022







(Redactie De Castricummer, 2023)

Update June 2023:

Municipality decides to press ahead with redevelopment plans. Maranathakerk to be wholly demolished.

My project intends to redesign the former church building to create a permanent home for the new school community.

The project is both an exploration of a new type of school premise
and a petition against wasteful demolition.

Q:

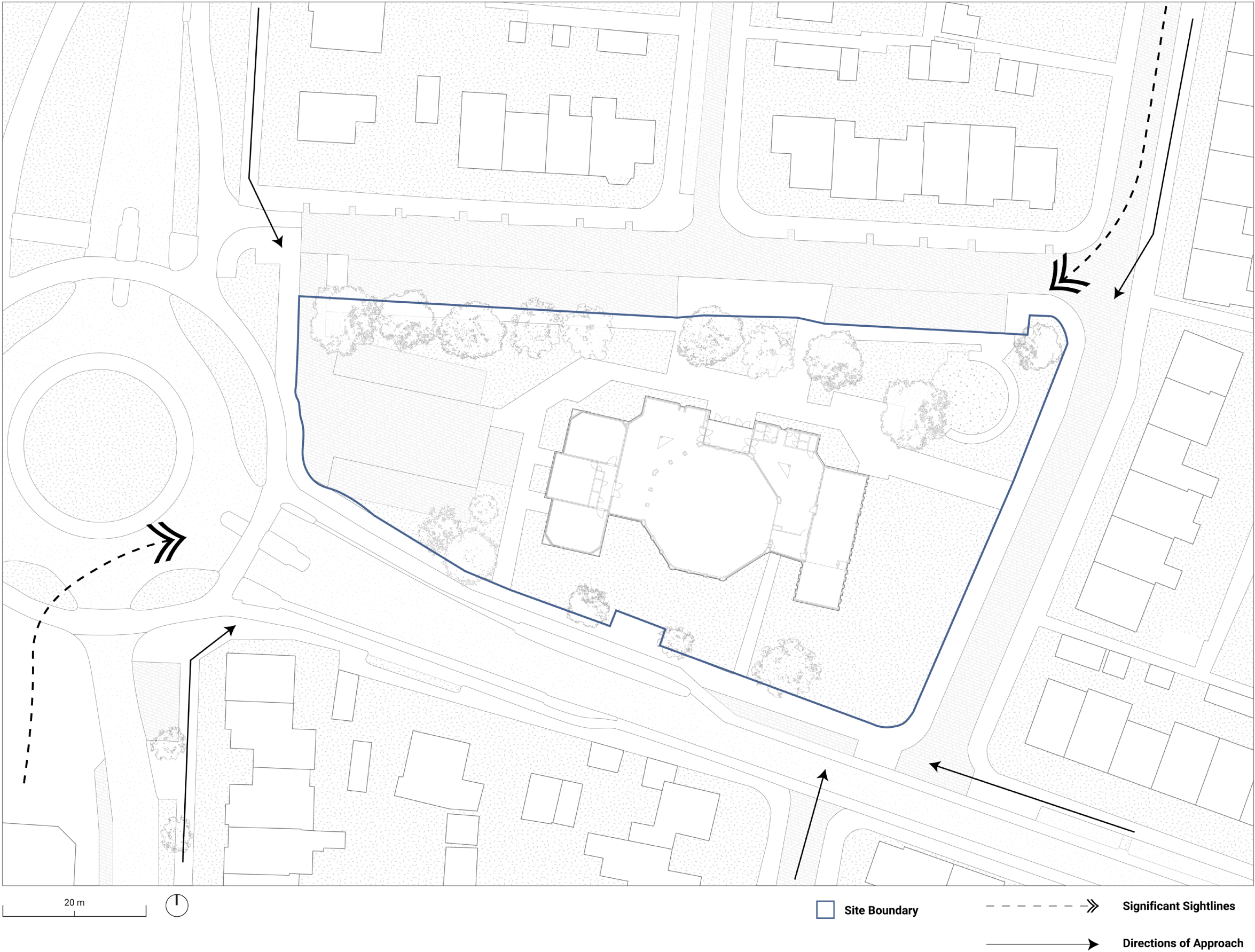
Could the heritage of Maranathakerk — its usage, rituals, character, moods — be transferred to the new school?

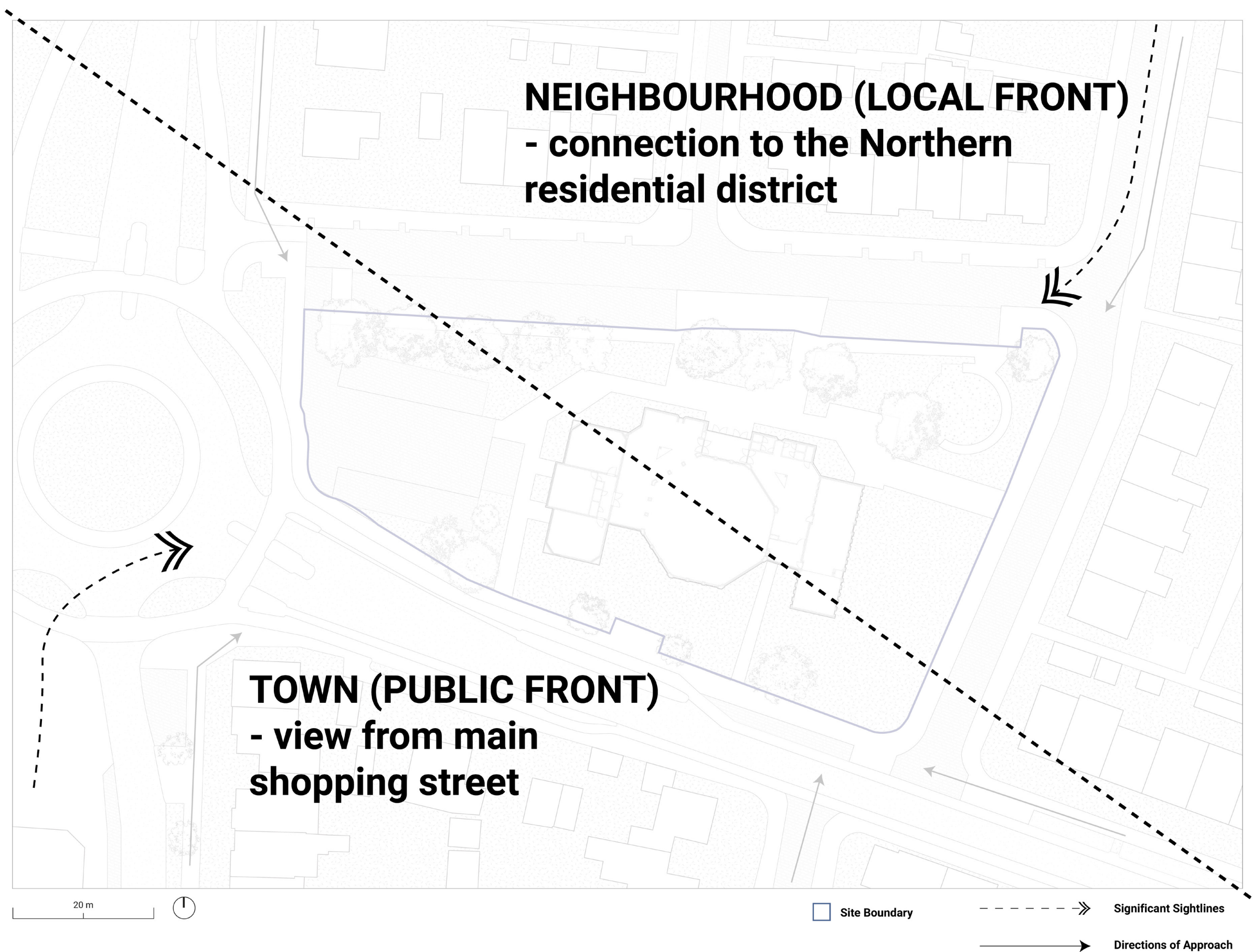
To what extent could past (spatial) traces inform a new design?

2

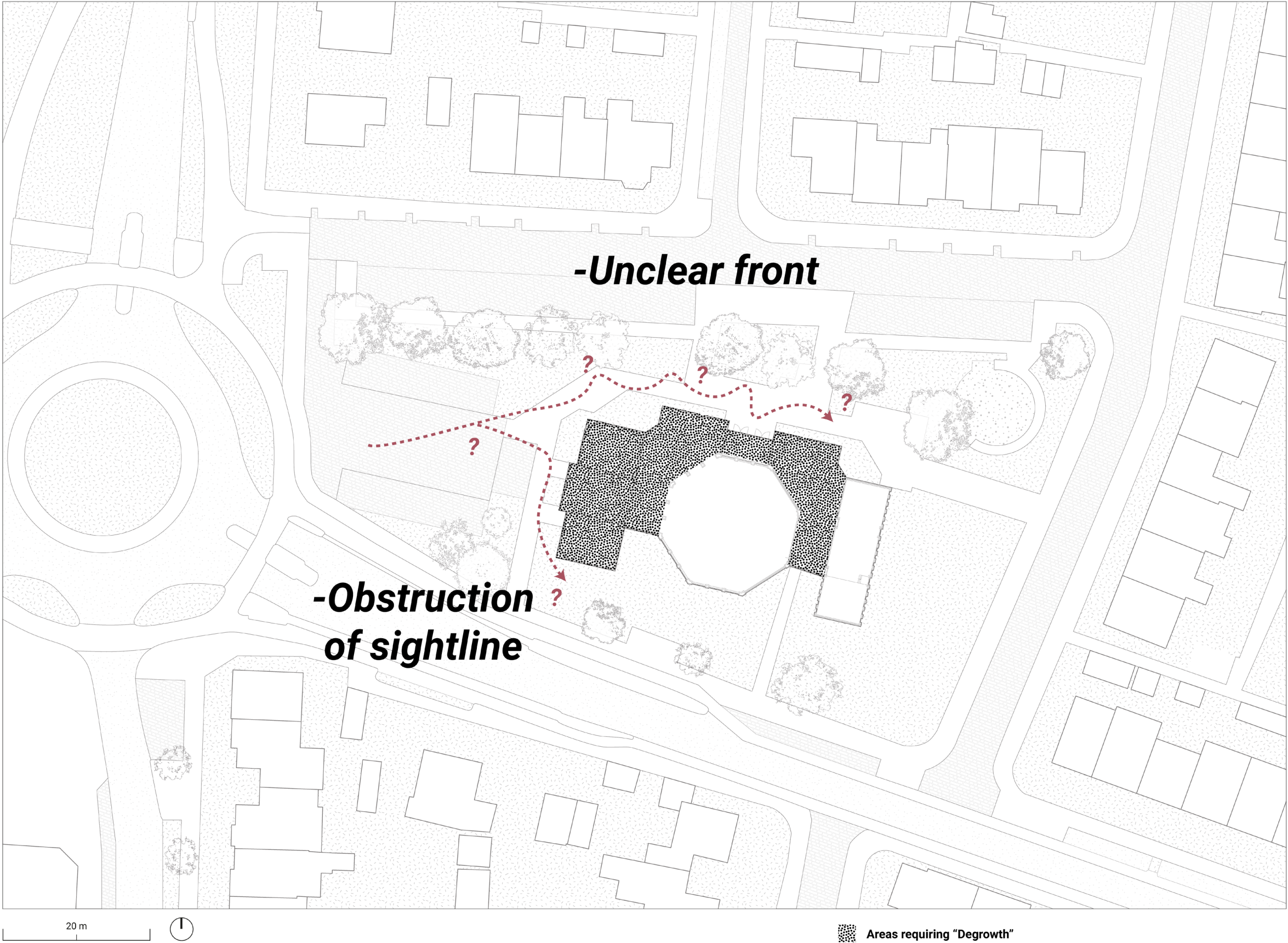
Urban Analysis

The present state of the building is not suited for school use, and its planning presents several dilemmas.











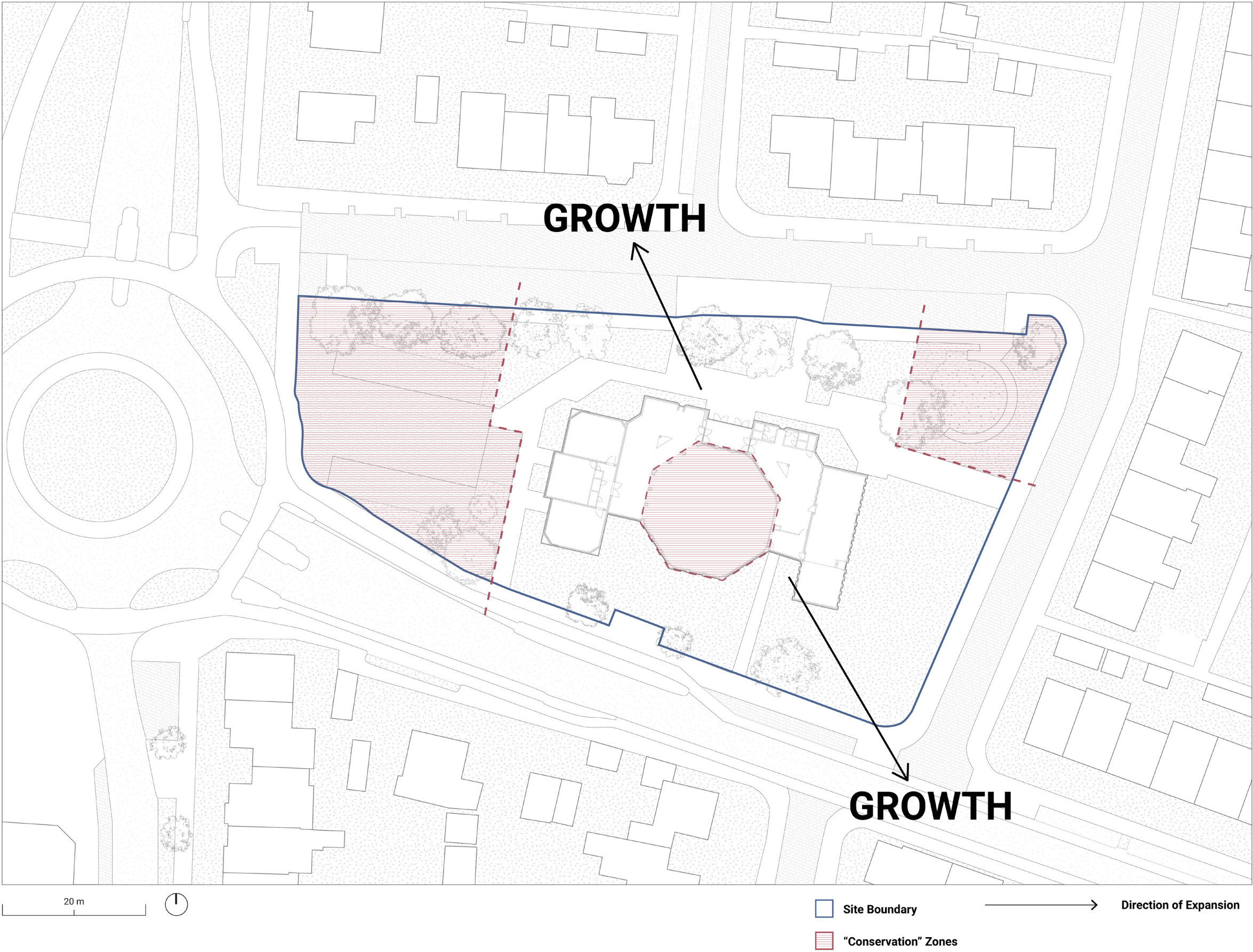
Main octagonal structure — no entrance

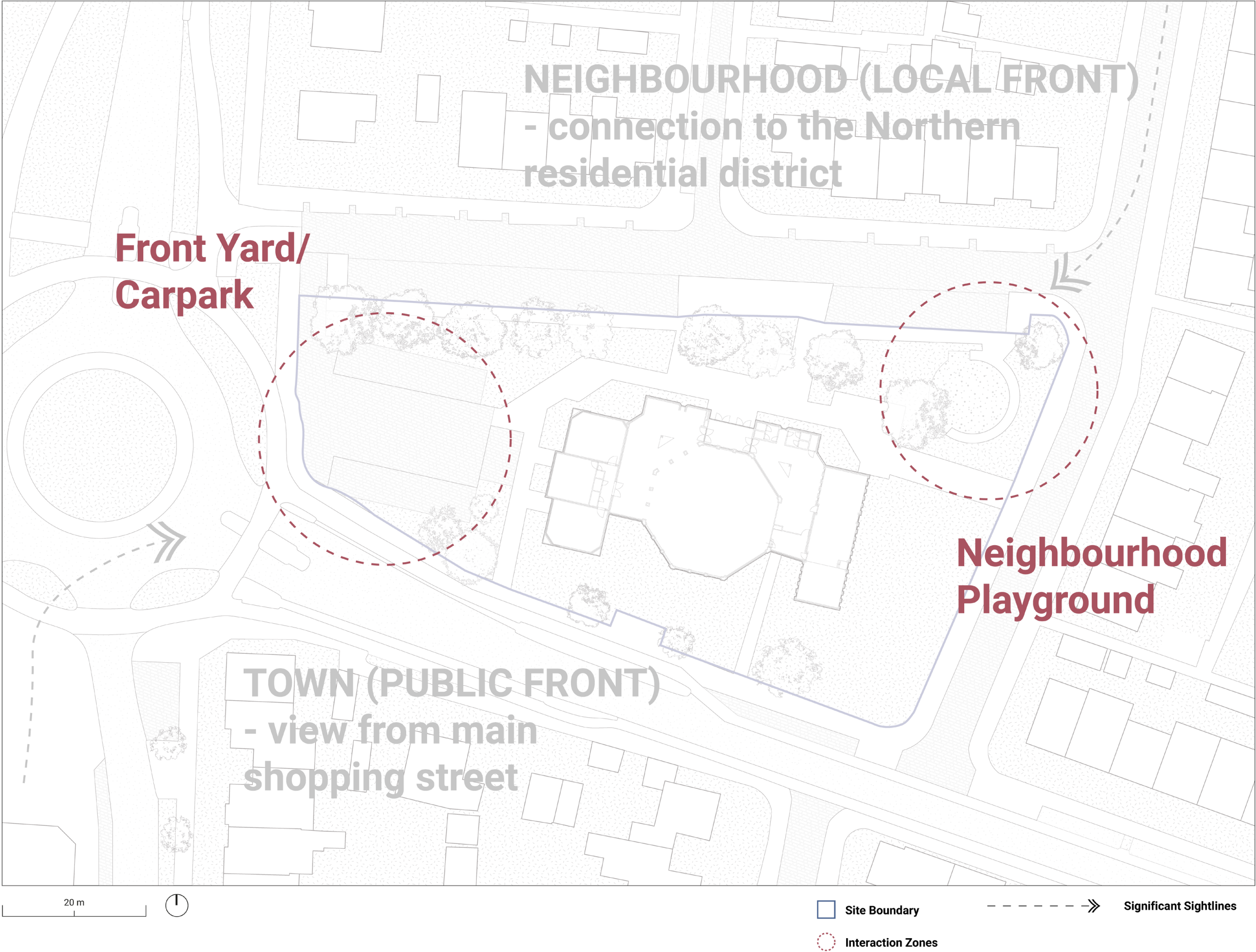


Two Southern doors blocked — no entrance



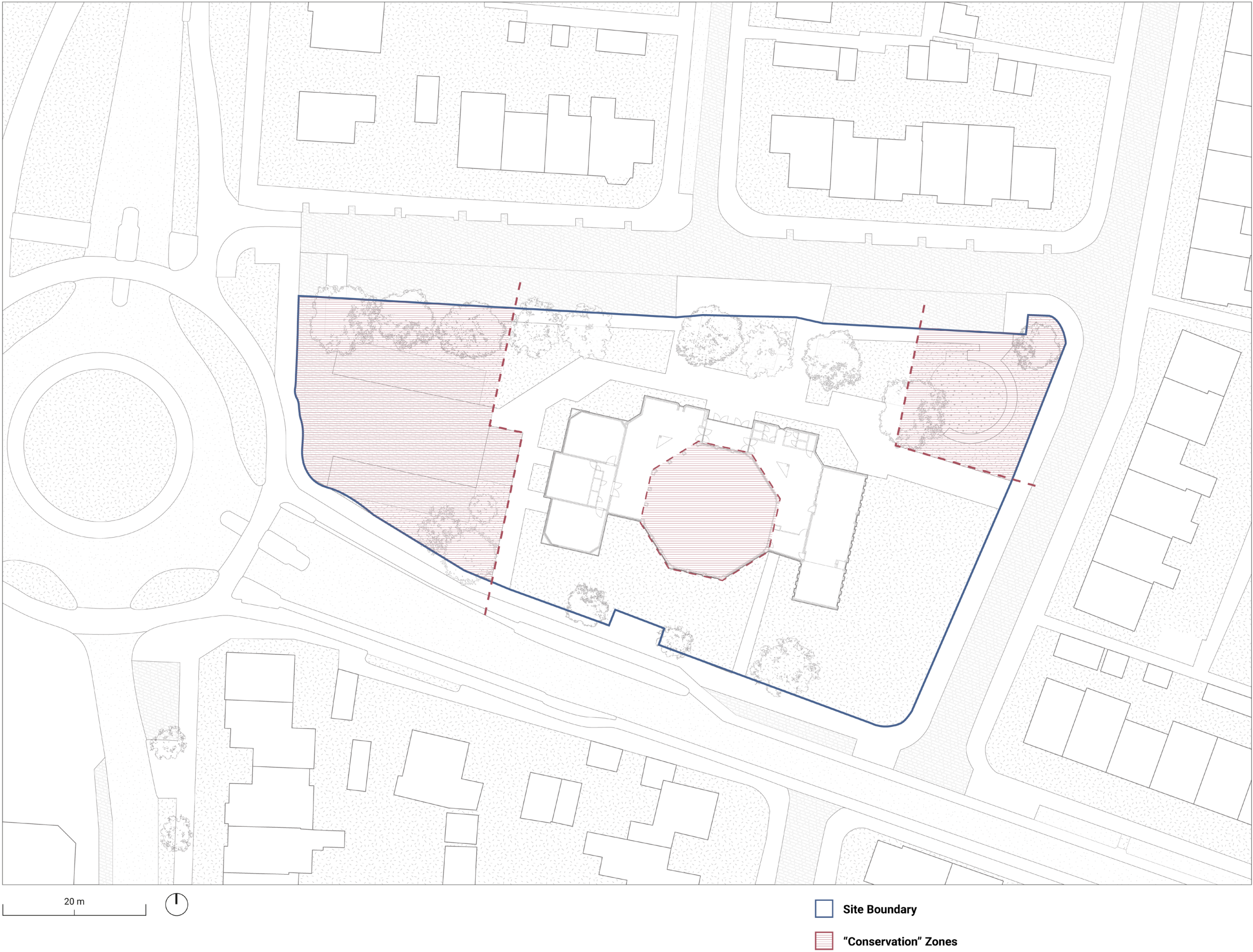
Present entrance positioned on shaded North facade











3

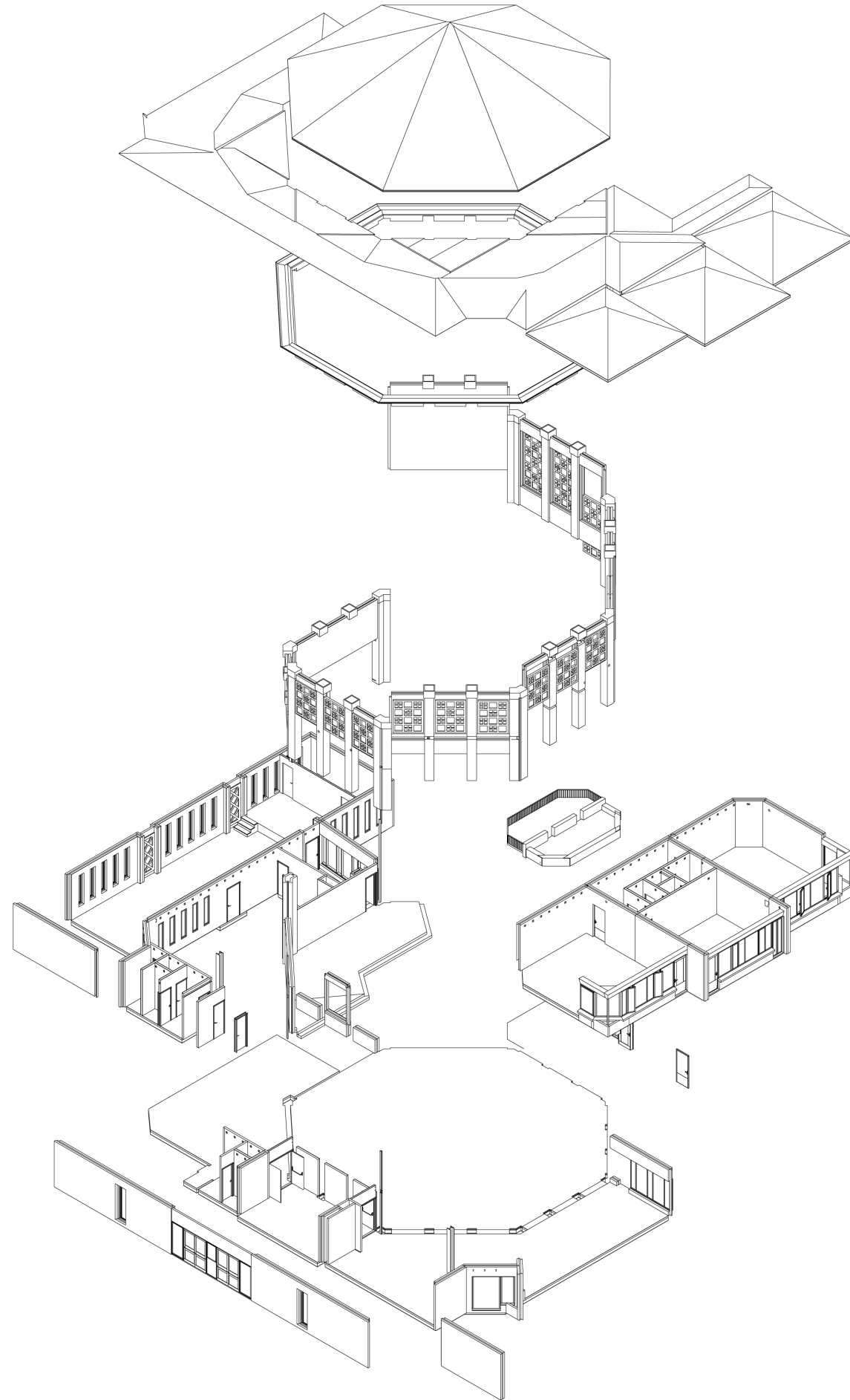
Palimpsest & Heritage

My thesis explores the Palimpsest as an alternative framework to
(re)designing heritage buildings.



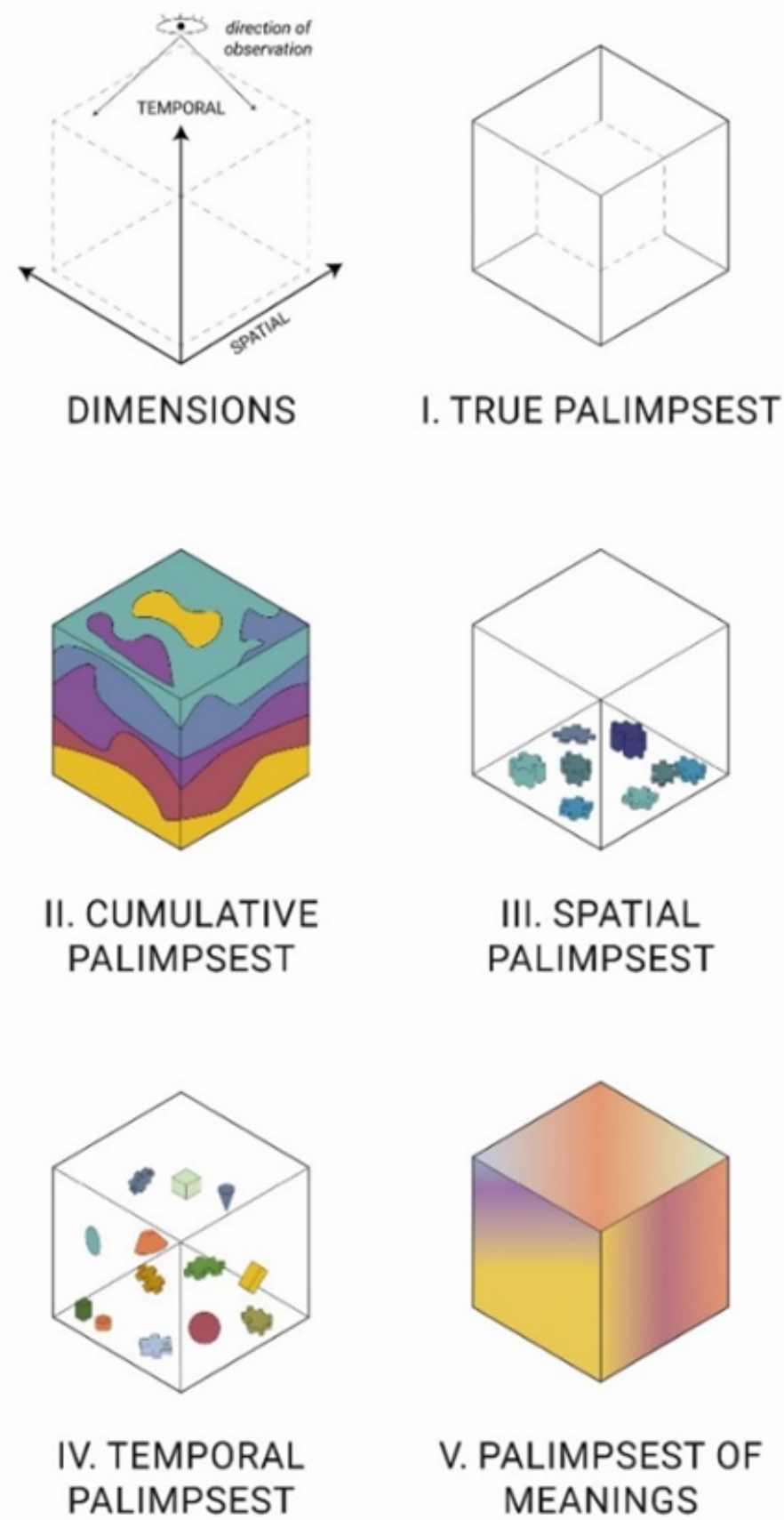
Within the palimpsest, the superimposed histories beneath are (to the modern scholar) often much more valuable than the text visible on the surface.

The whole is greater than the part.



Is a heritage building simply a compilation of “attributes” and “values” or does it represent a larger whole?

How does heritage influence the present ‘life’ within a building?

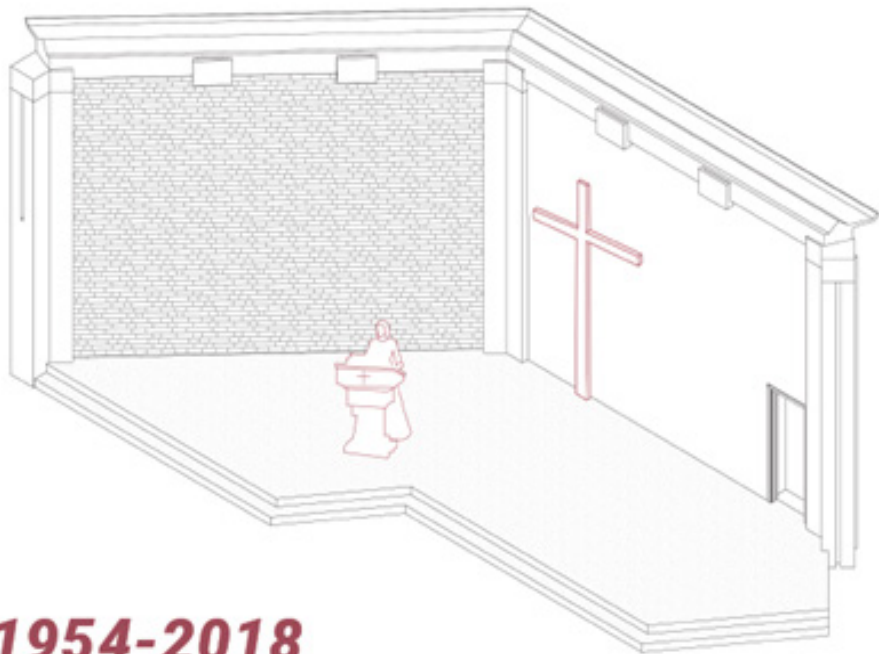


My research expanded upon the understanding and classification of the palimpsest

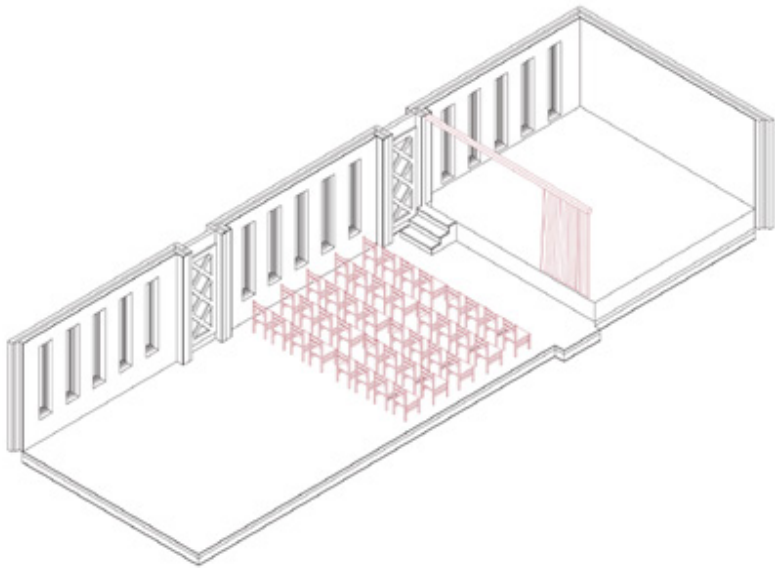
– looking at the myriad of forms palimpsests can occur.

Even years after the church's closure, traces of its past lives can still be found in the daily life within its walls.

Fragmentary remnant of the church continues to influence the present use of the building and the new inhabitants.



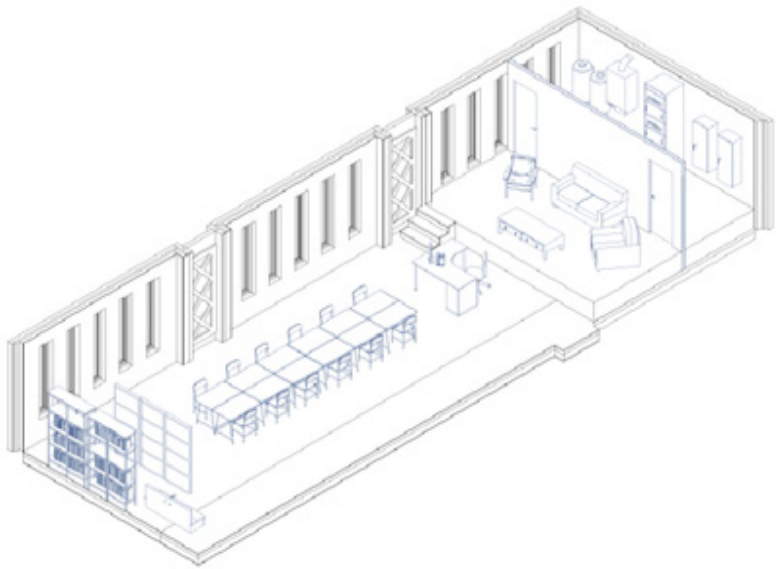
1954-2018



1978-2018



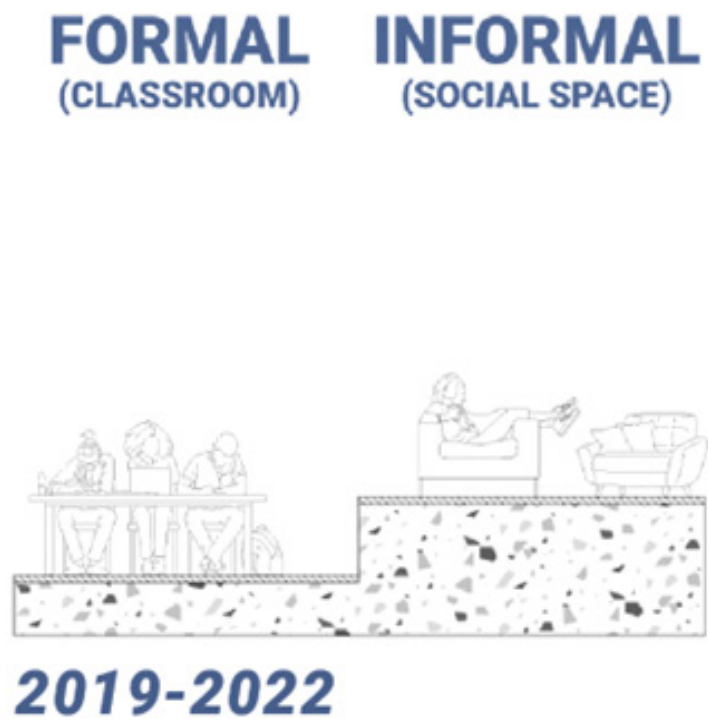
2019-2022

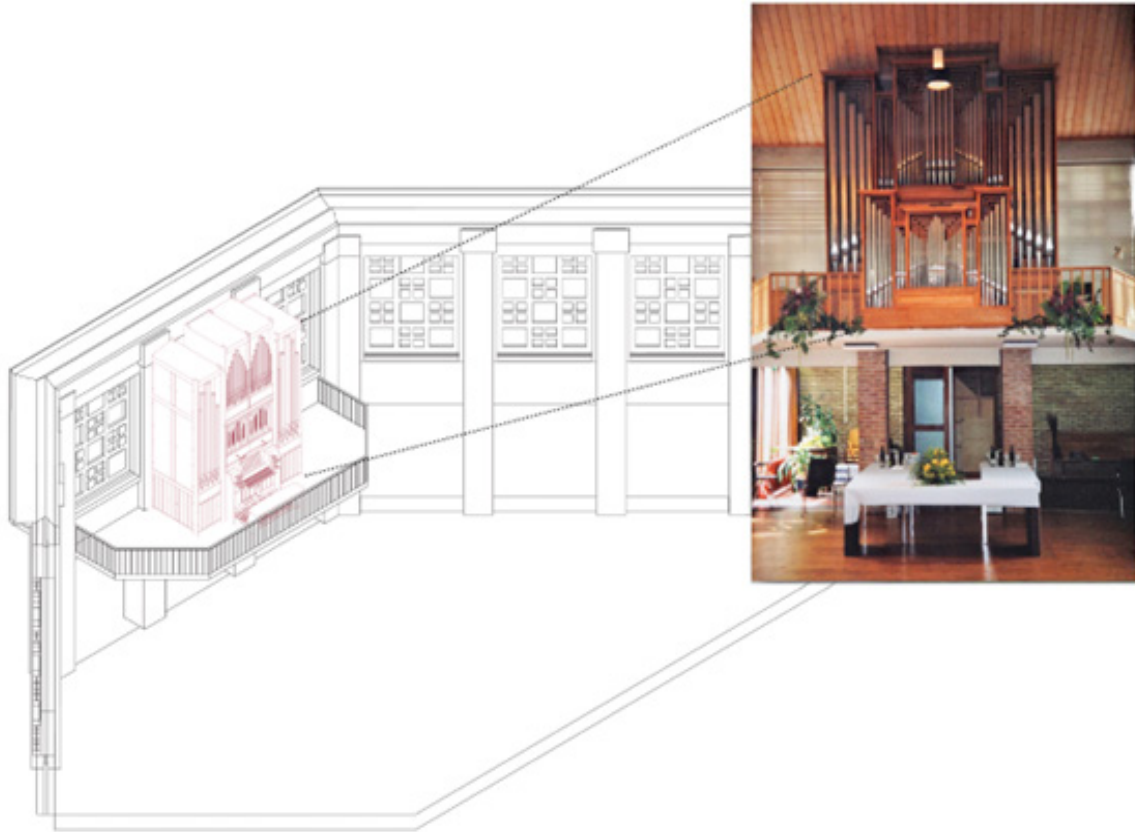


2019-2022

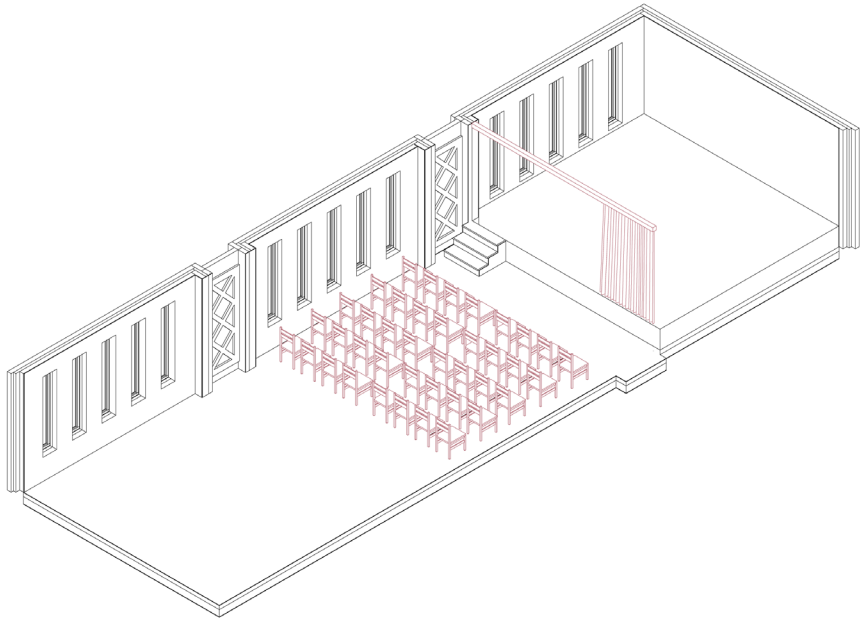


Has its meaning changed, or did the stage merely adopt another form of worship?





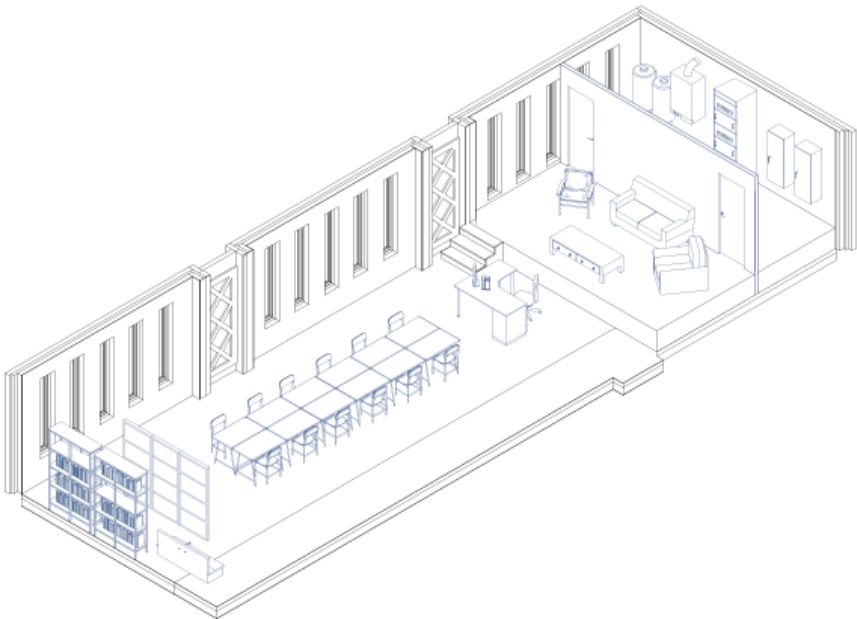
1954-2018



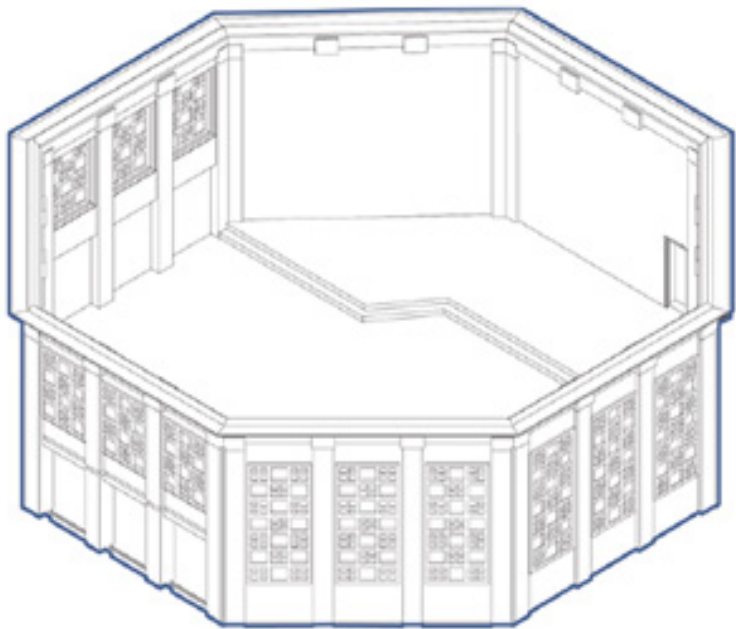
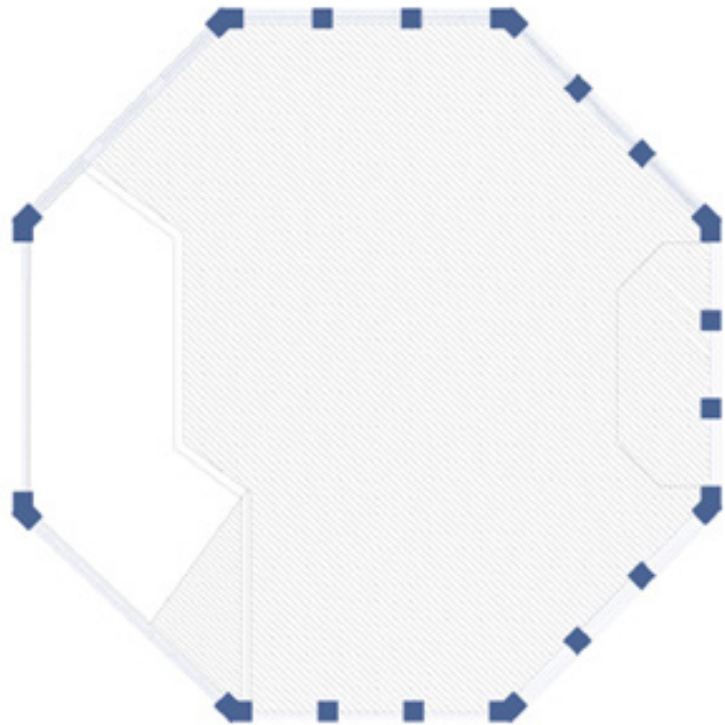
1978-2018



2019-2022



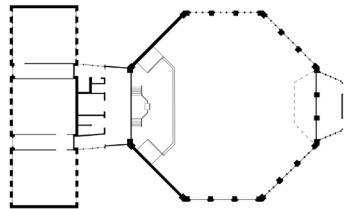
2019-2022



1954-2018

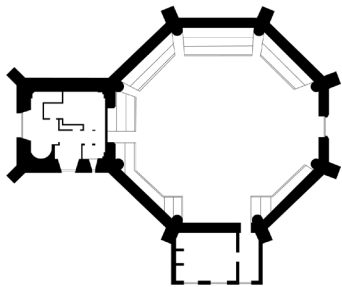


2019-2022

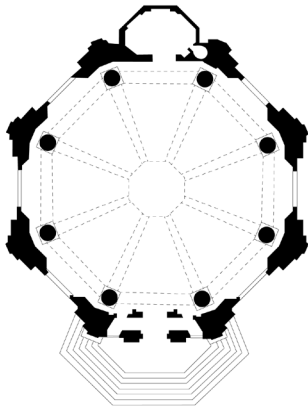


a

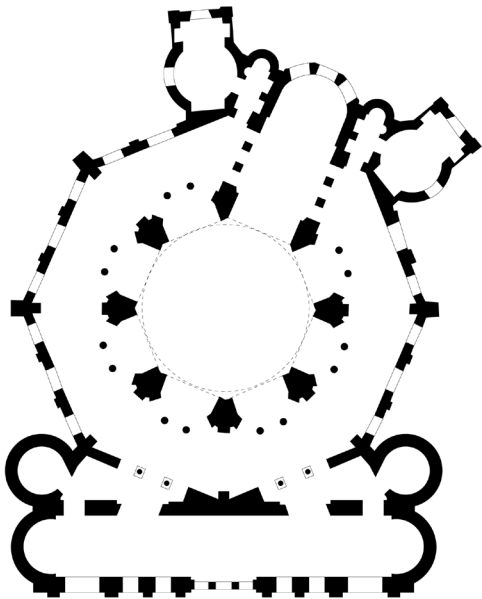
10 m



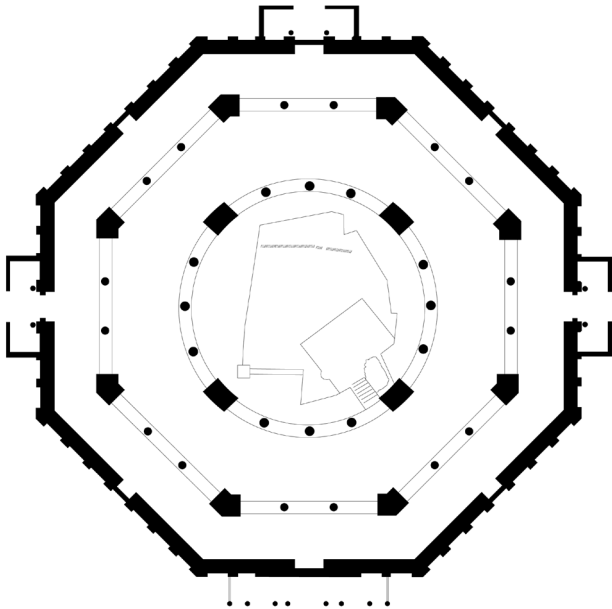
b



c



d

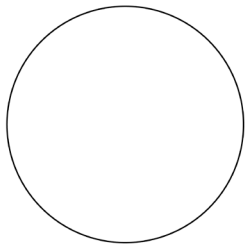


e

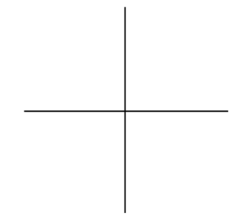
- a. Maranathakerk, Castricum (1954)
- b. Oostkerk, Middelburg (1667)
- c. De Koepelkerk, Willemstad (1607)
- d. San Vitale, Ravenna (547)
- e. Dome of the Rock, Jerusalem (692)

Number of sides

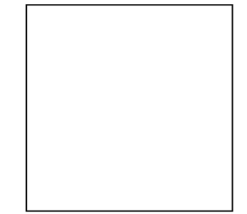
Circle
(Eternity)



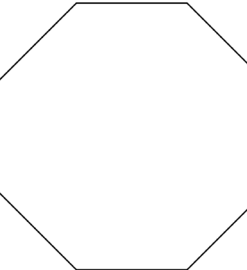
1
Cross
(Christ)



2
Square
(Earth/Heaven)

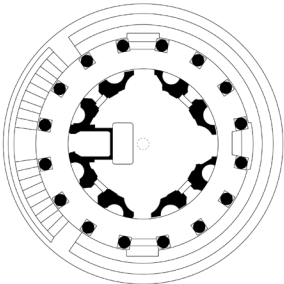


4
Octagon
(Union)



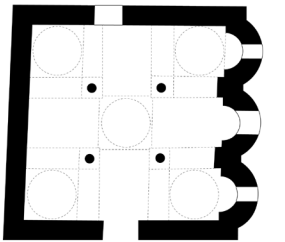
8

Precednts



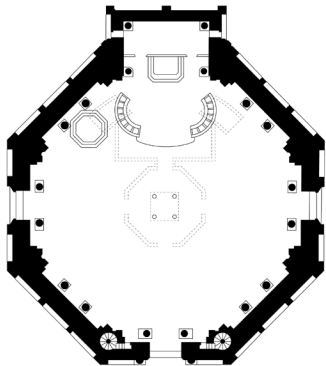
10 m

Tempietto of San Pietro in Montorio, Rome (1502)



10 m

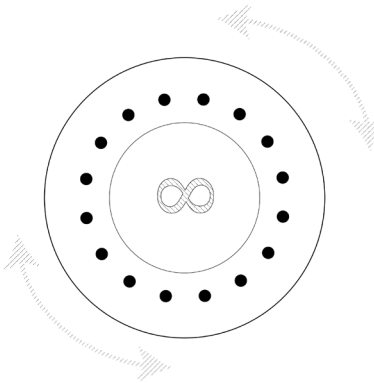
Cattolica di Stilo, Calabria (9th C.)

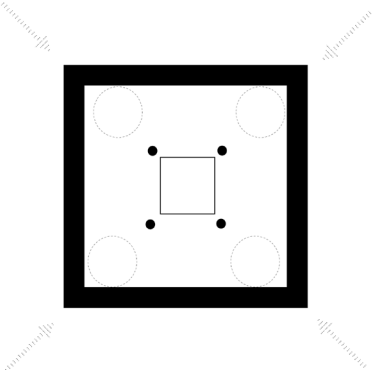


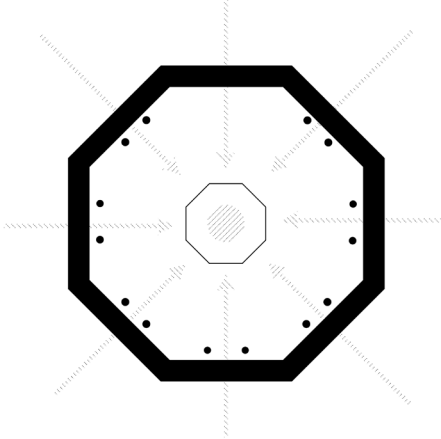
10 m 20 m

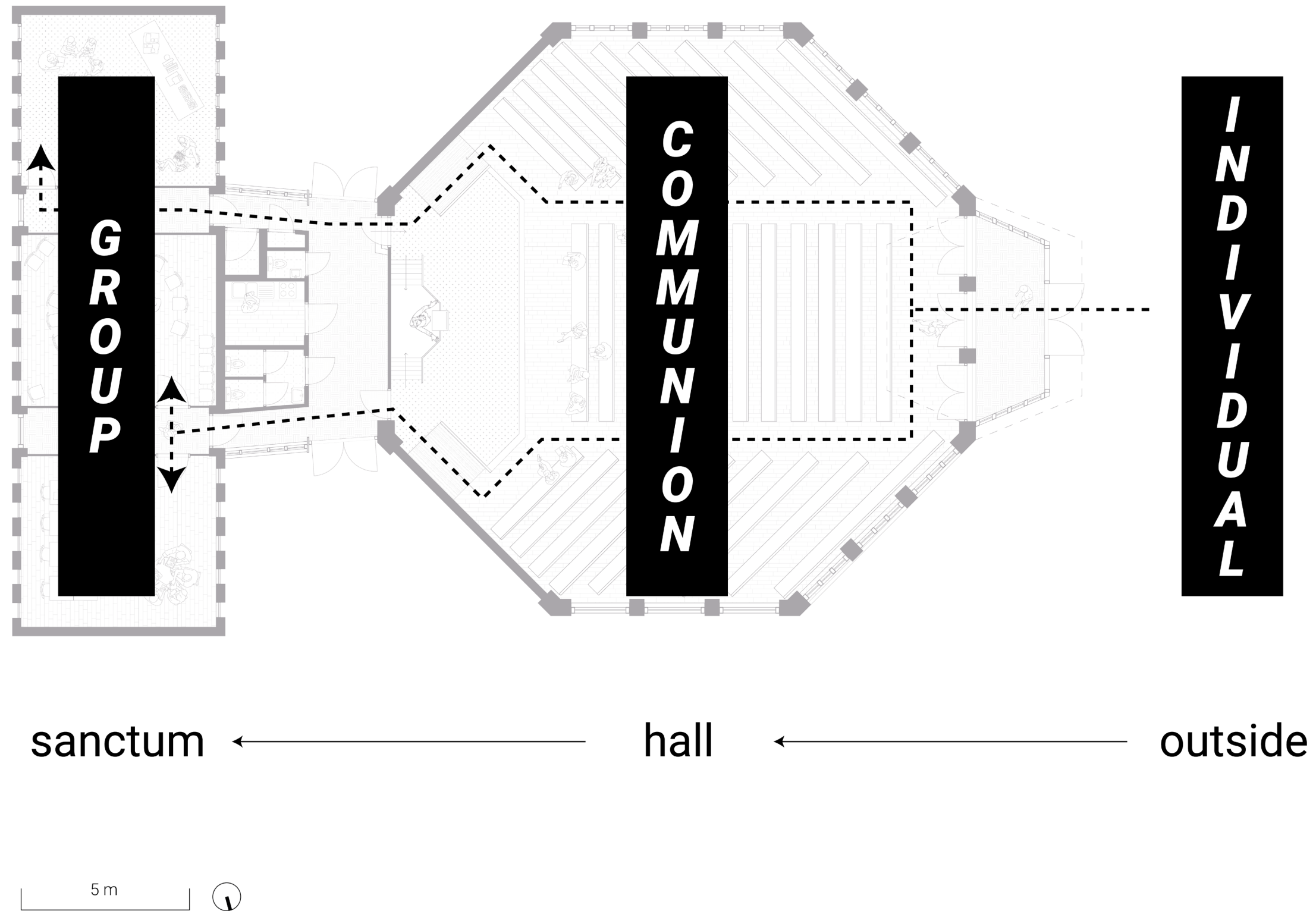
Battistero di San Giovanni, Florence (1128)

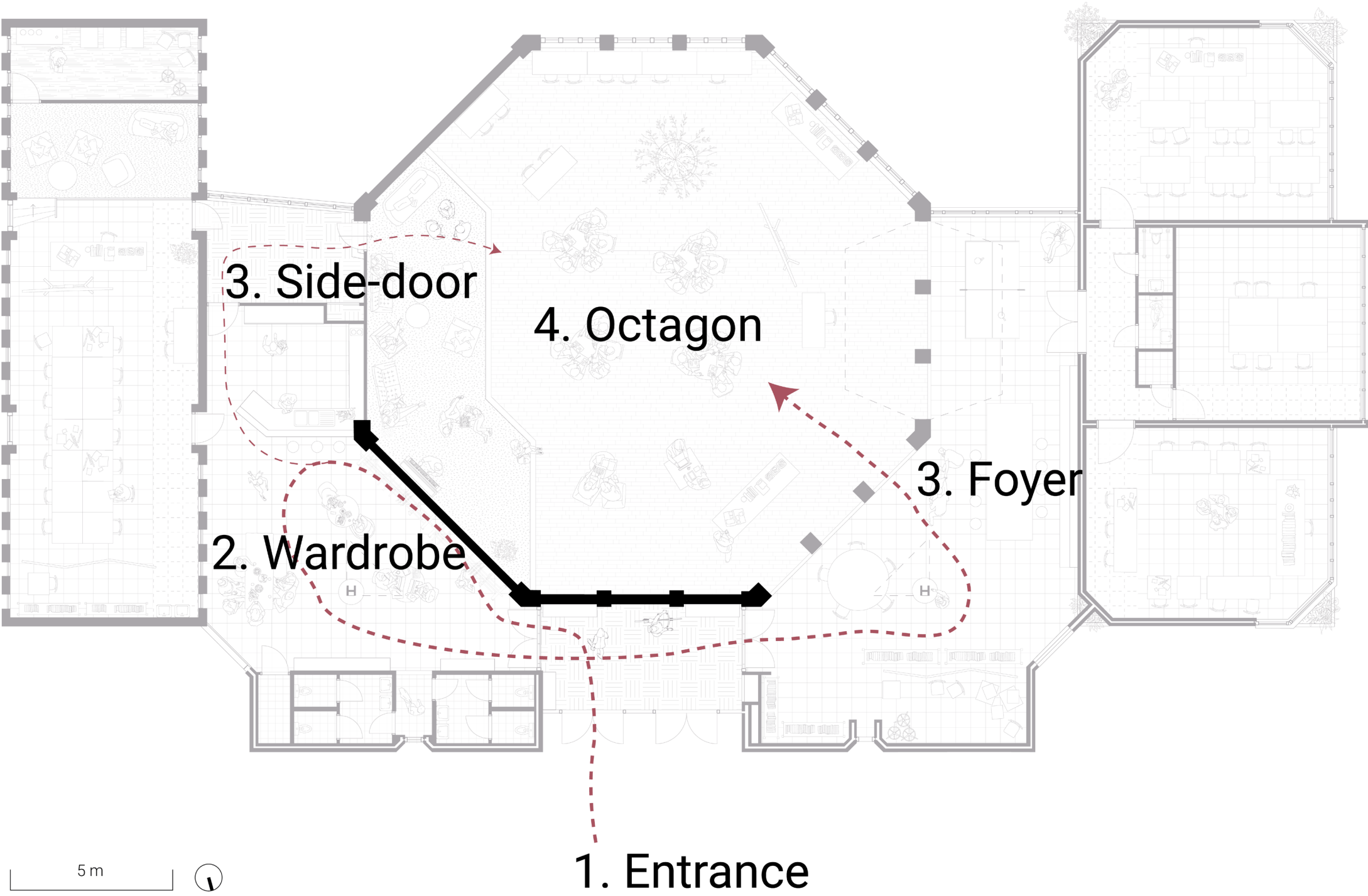
Symbolism

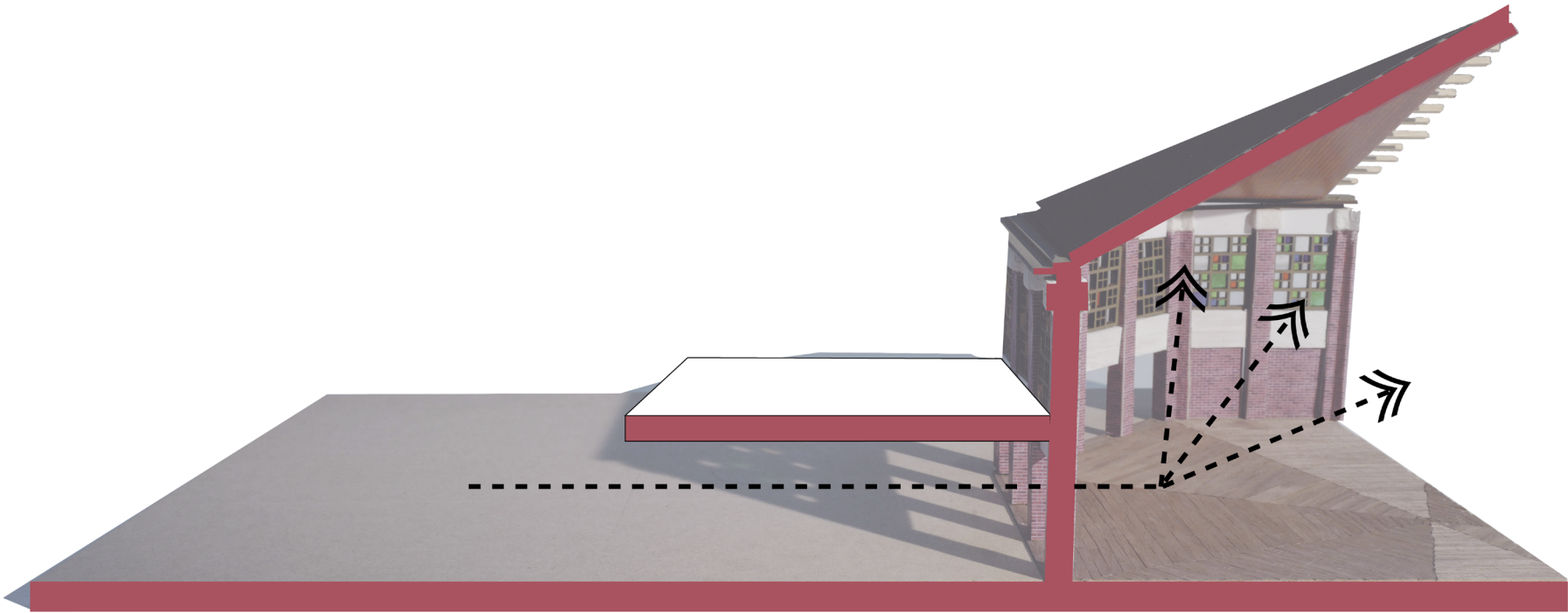






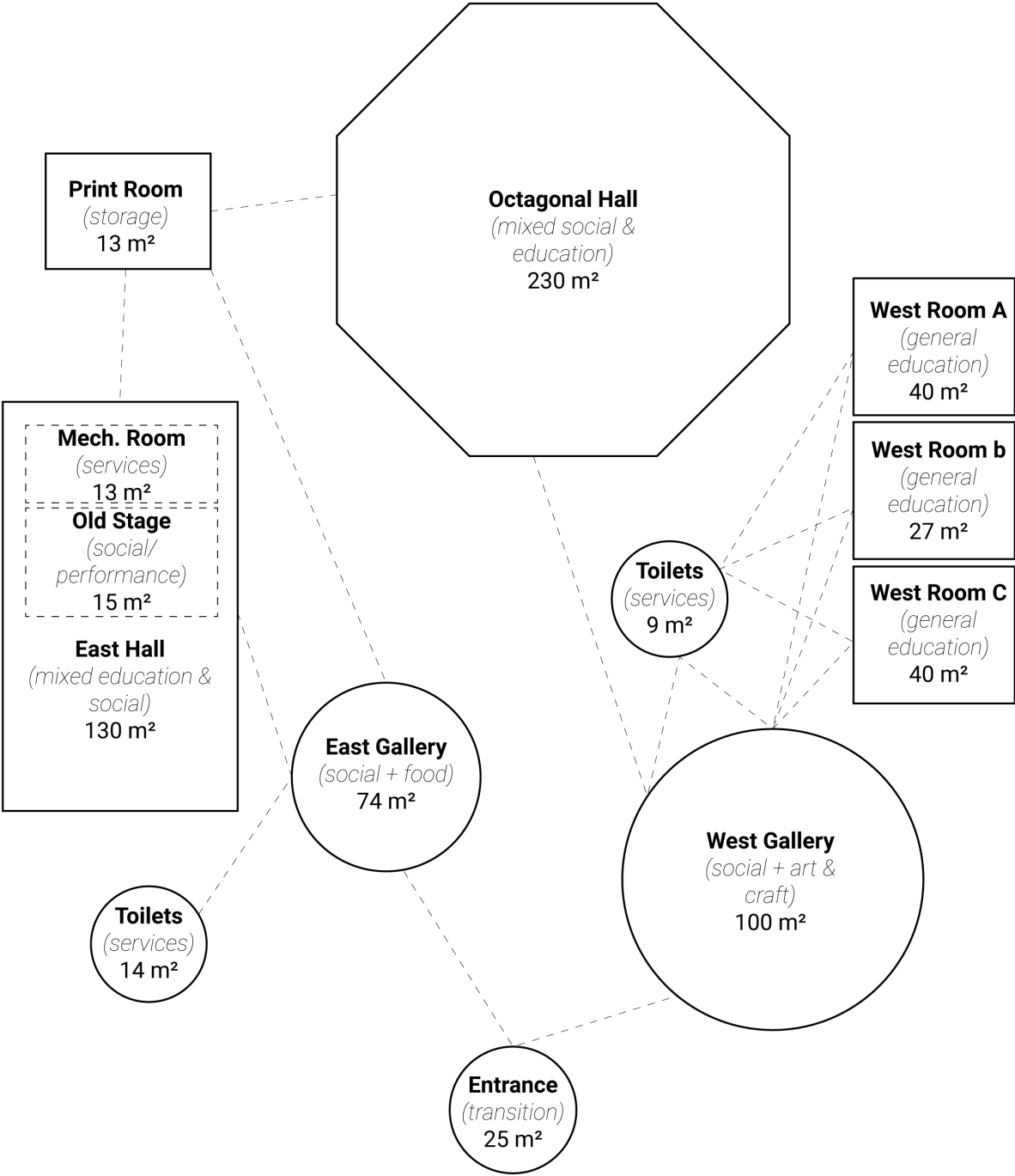
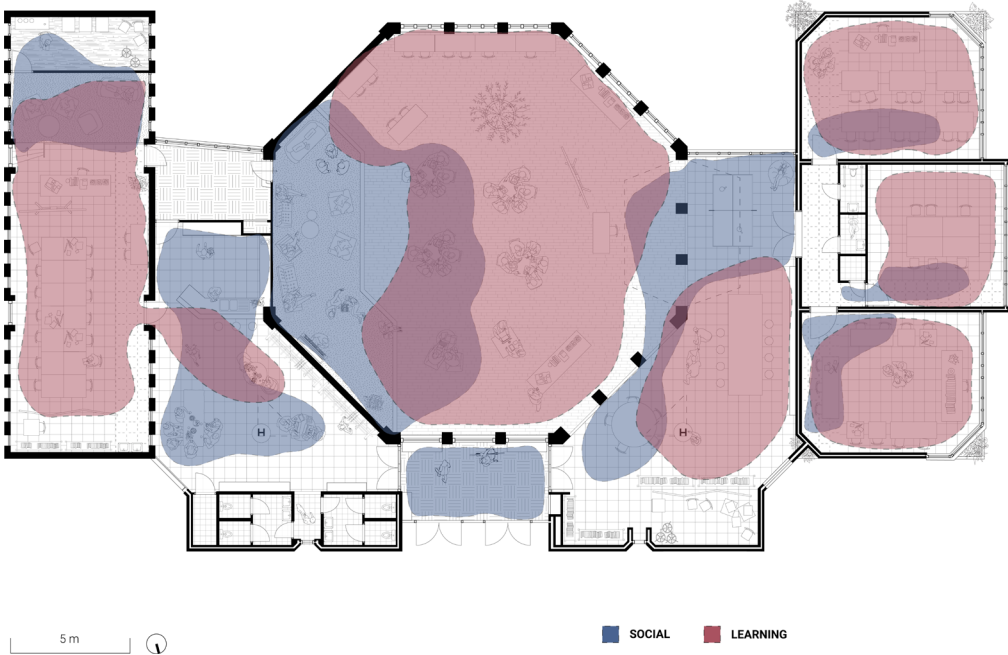






1:50 Fragment Model

- - - - -» Approach & Sightline



SUPREME COLLEGE
PRESENT PROGRAMMATIC CONFIGURATION

4

Stitching a Palimpsestuous* Church

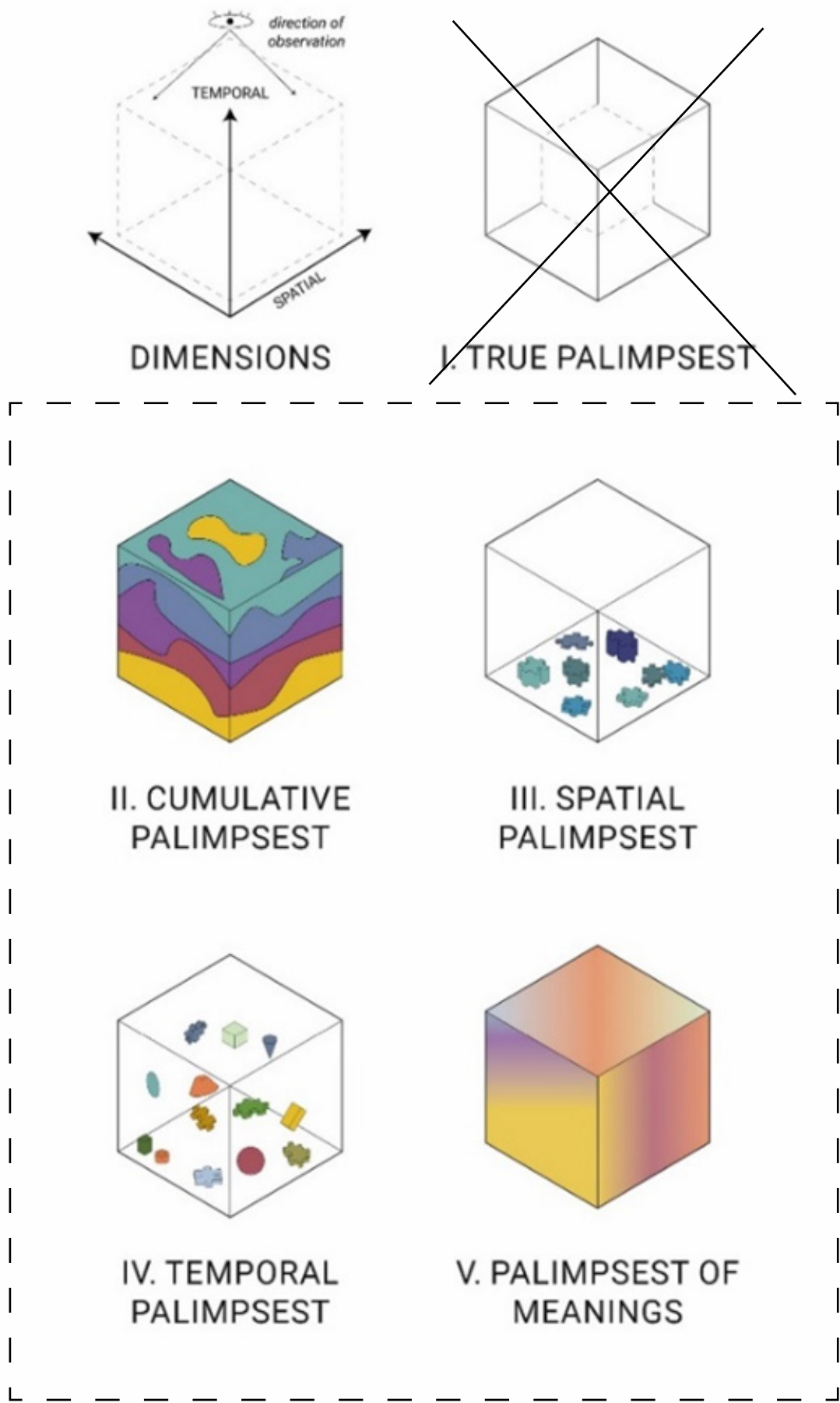
The quality of being in a palimpsest
— *the meaning*



*Palimpsestic / Palimpsestuous



The process of layering that
produces a palimpsest
— *the craft*

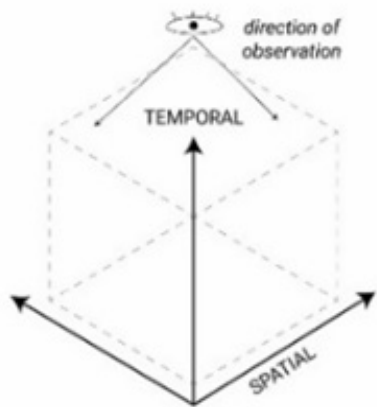


**Imperfect melding of
layers gives rise to
meaningful observations**

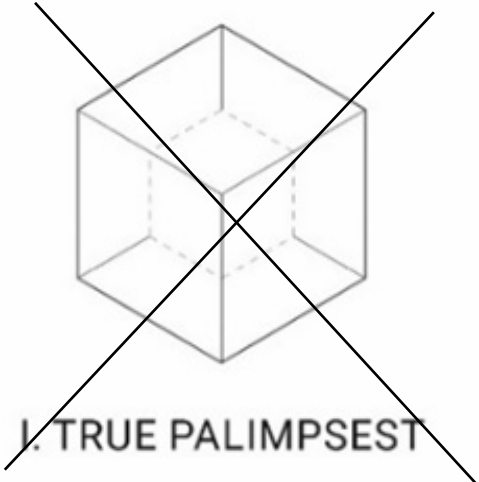
Each layer needs
varying opacity!

A palimpsestuous building is one that...

shows physical layers
of time with varying
opacities



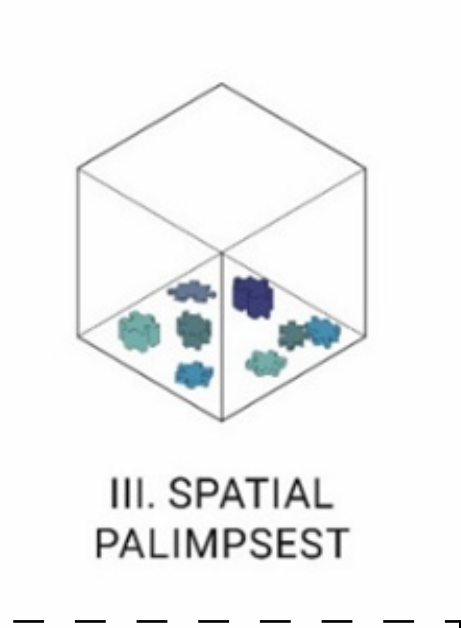
DIMENSIONS



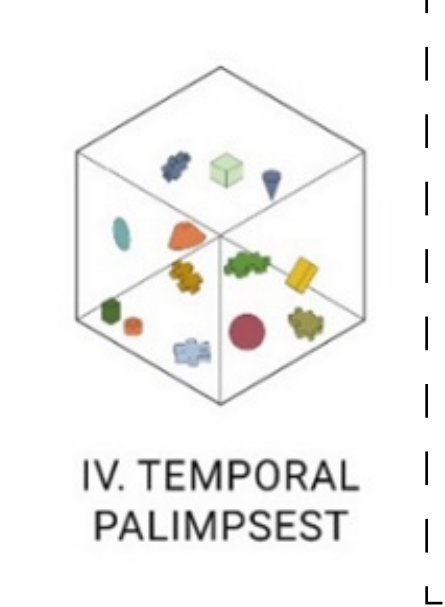
I. TRUE PALIMPSEST



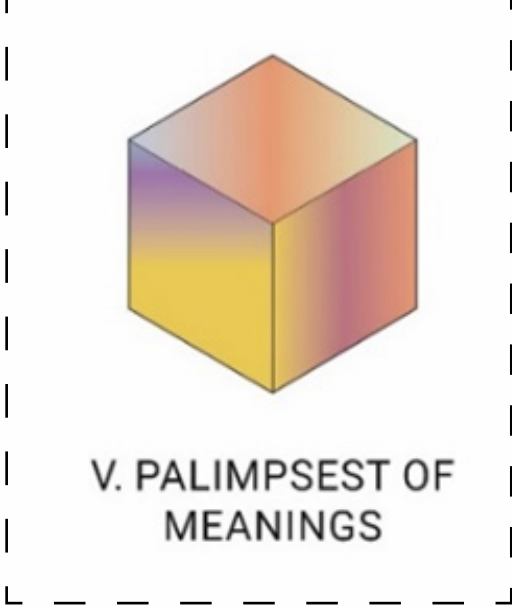
II. CUMULATIVE
PALIMPSEST



III. SPATIAL
PALIMPSEST



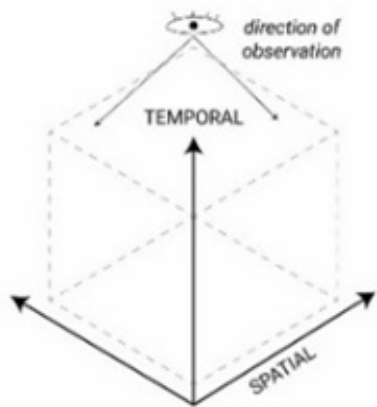
IV. TEMPORAL
PALIMPSEST



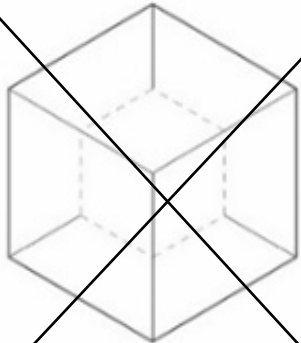
V. PALIMPSEST OF
MEANINGS

Houses a spectrum of
complimentary functions/
rituals/characters (over time)

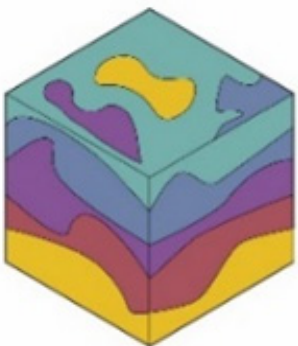
Principles/tools towards palimpsestuousness:



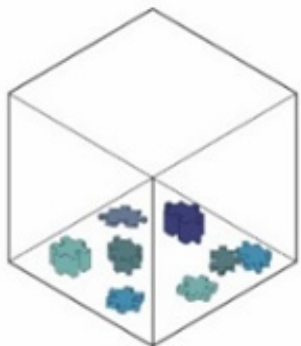
DIMENSIONS



I. TRUE PALIMPSEST



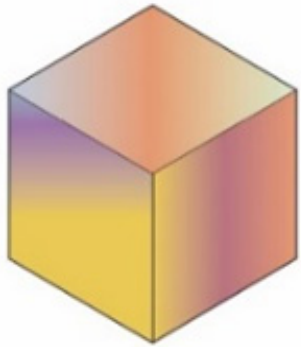
II. CUMULATIVE PALIMPSEST



III. SPATIAL PALIMPSEST



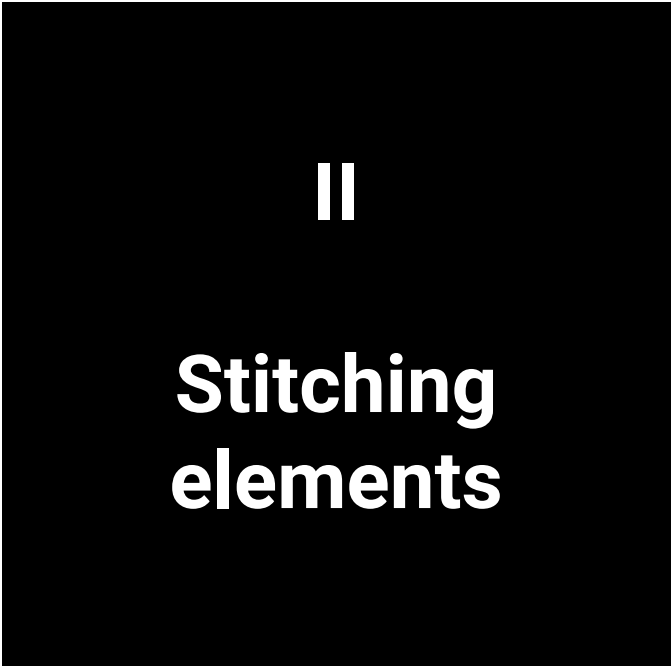
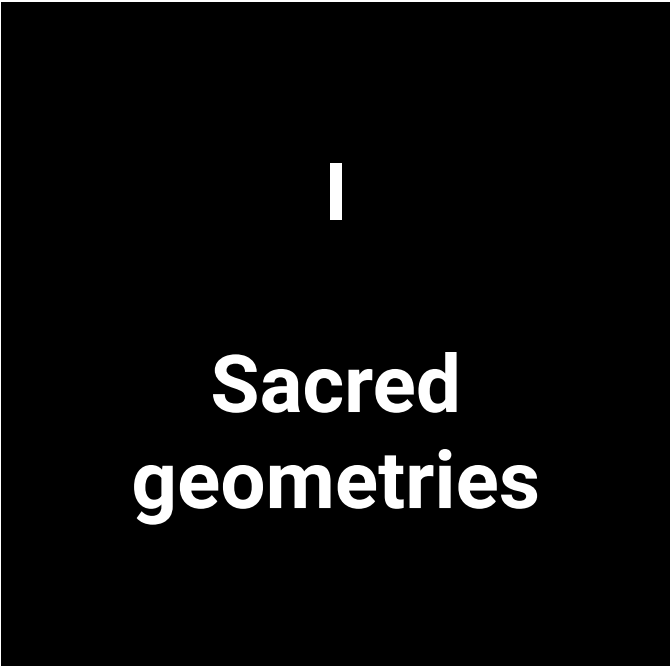
IV. TEMPORAL PALIMPSEST

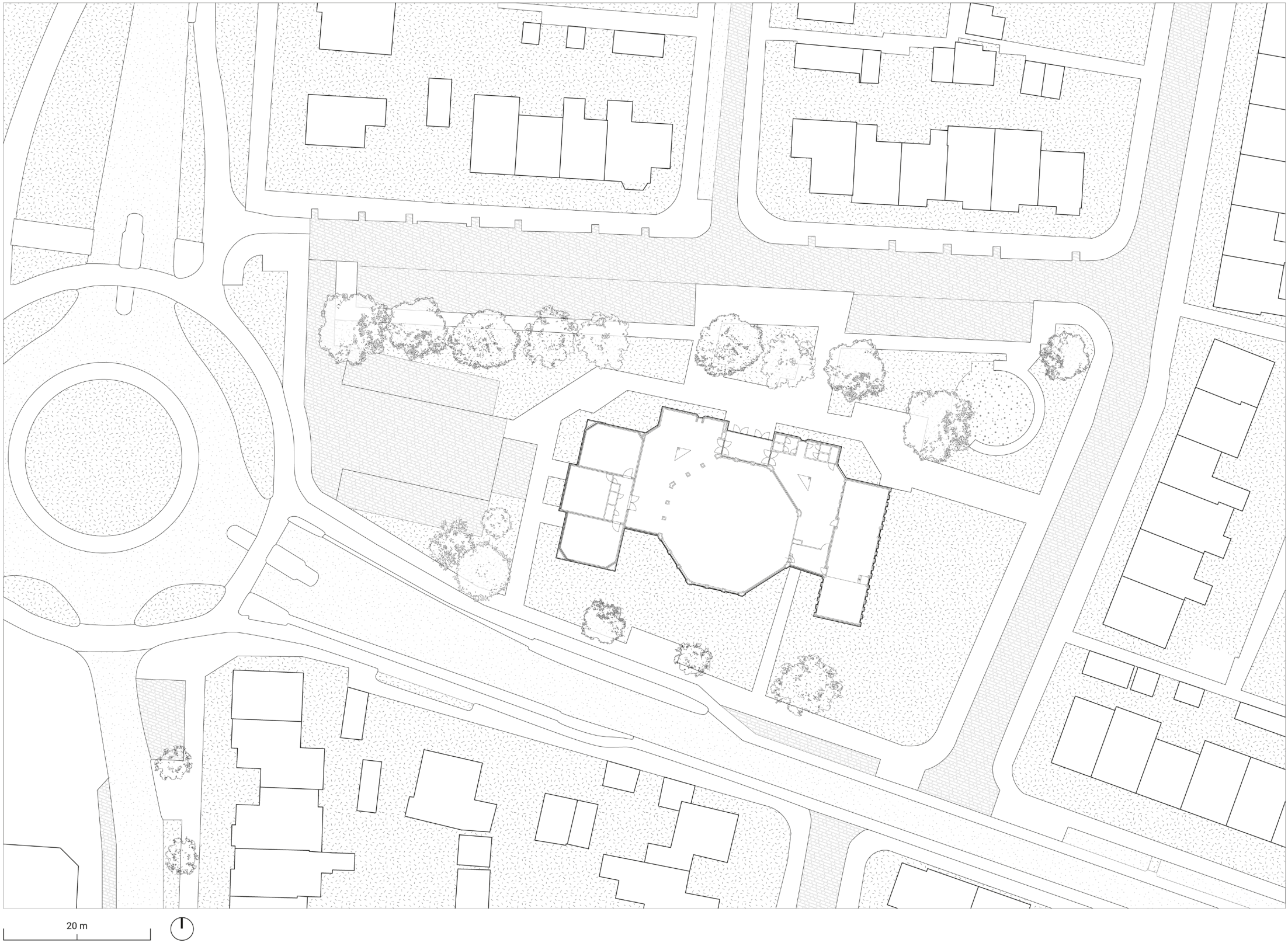


V. PALIMPSEST OF MEANINGS

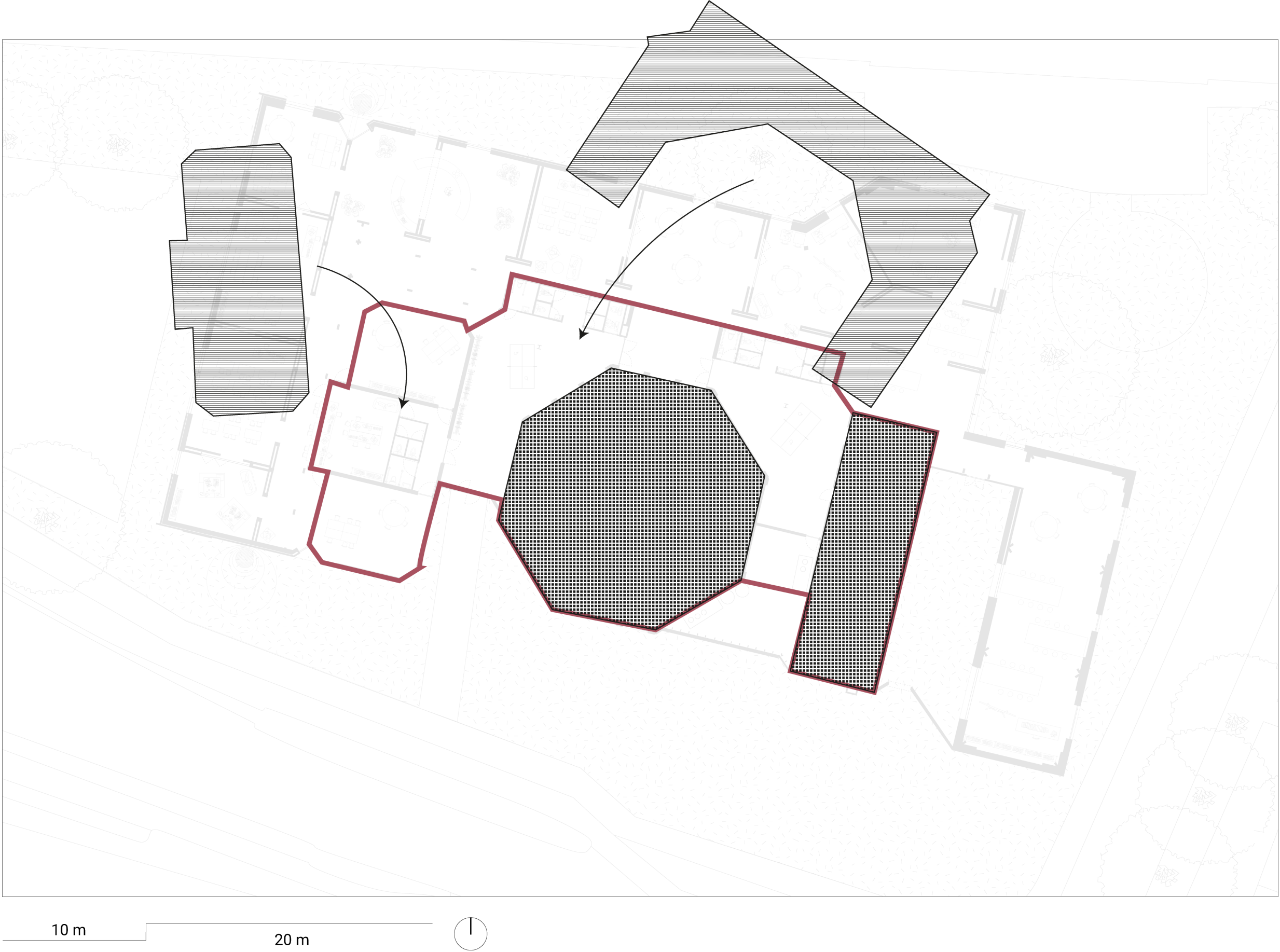
Assemblage of space (types); of functions; details; views etc.

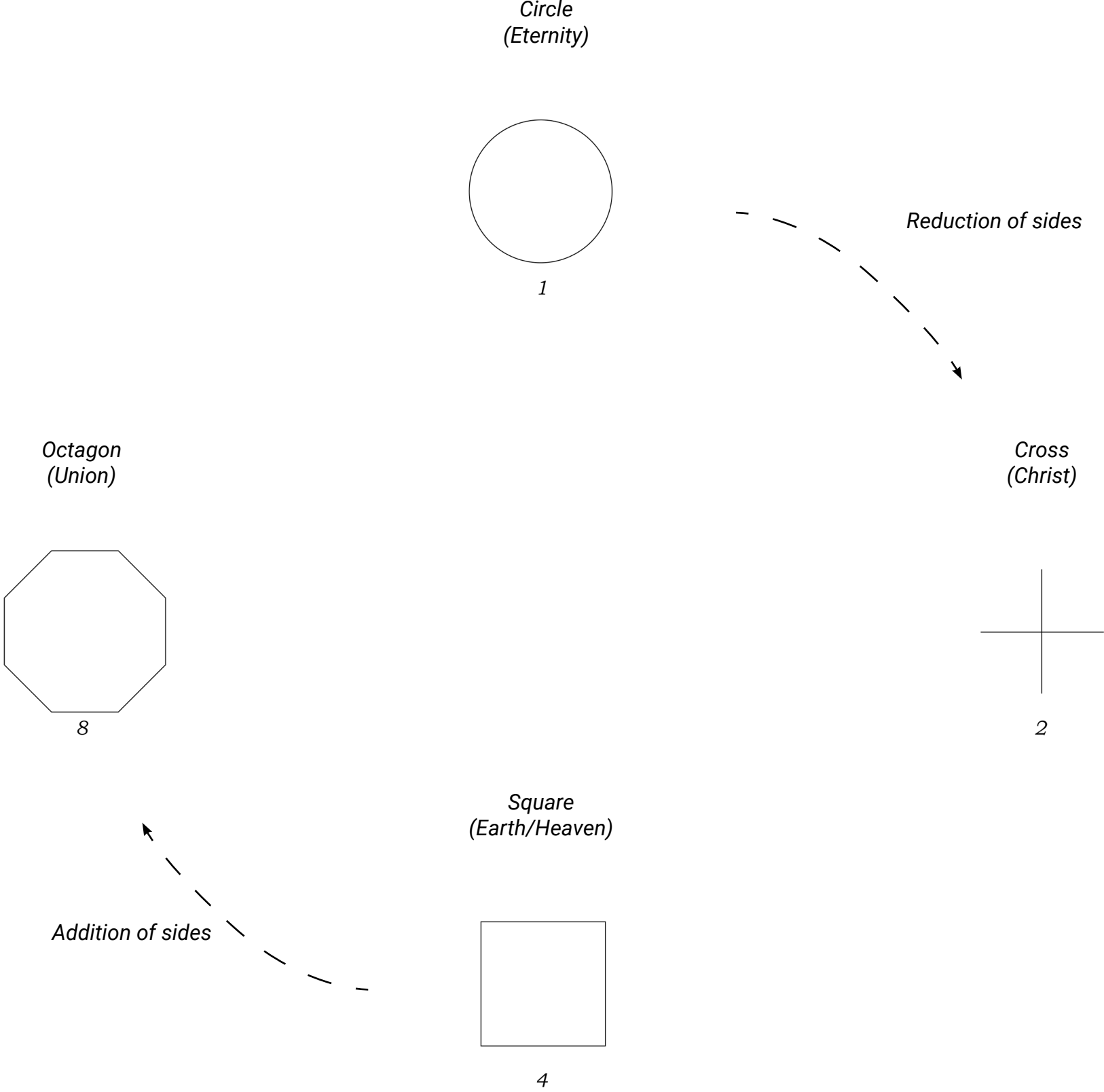
Traces of the past (local & global) embedded within the design





Existing Situation





I

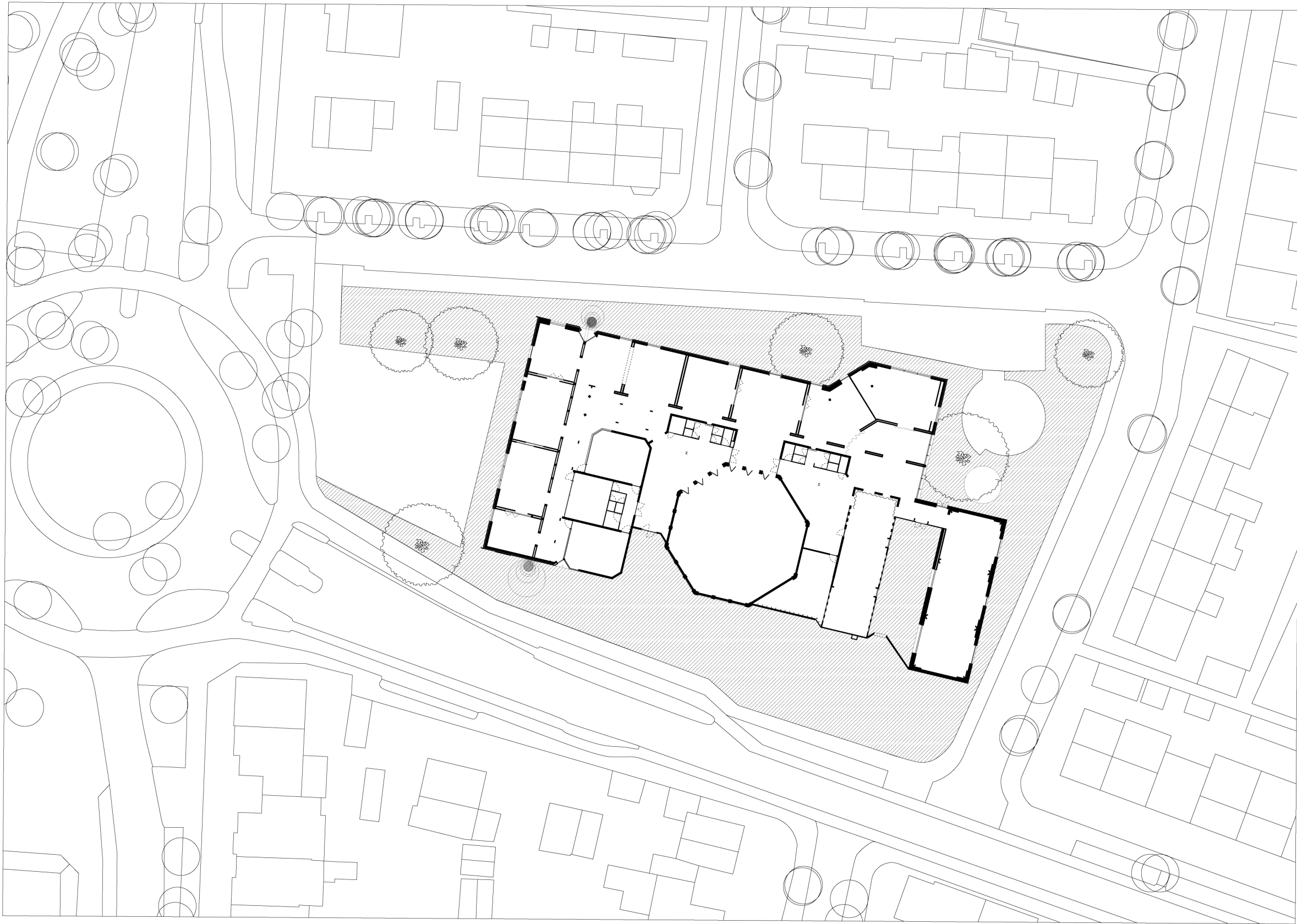
Sacred geometries

II

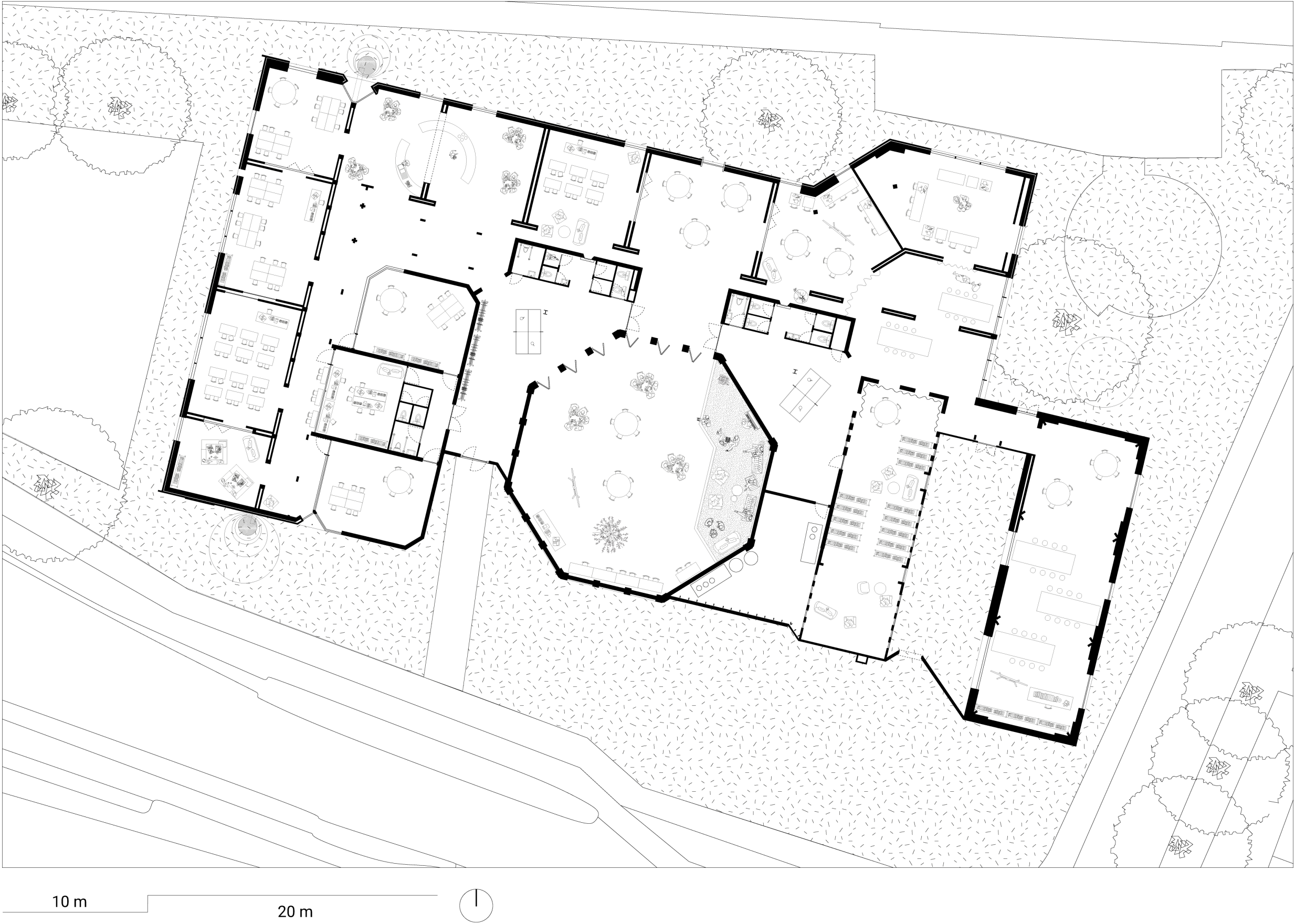
Stitching elements

III

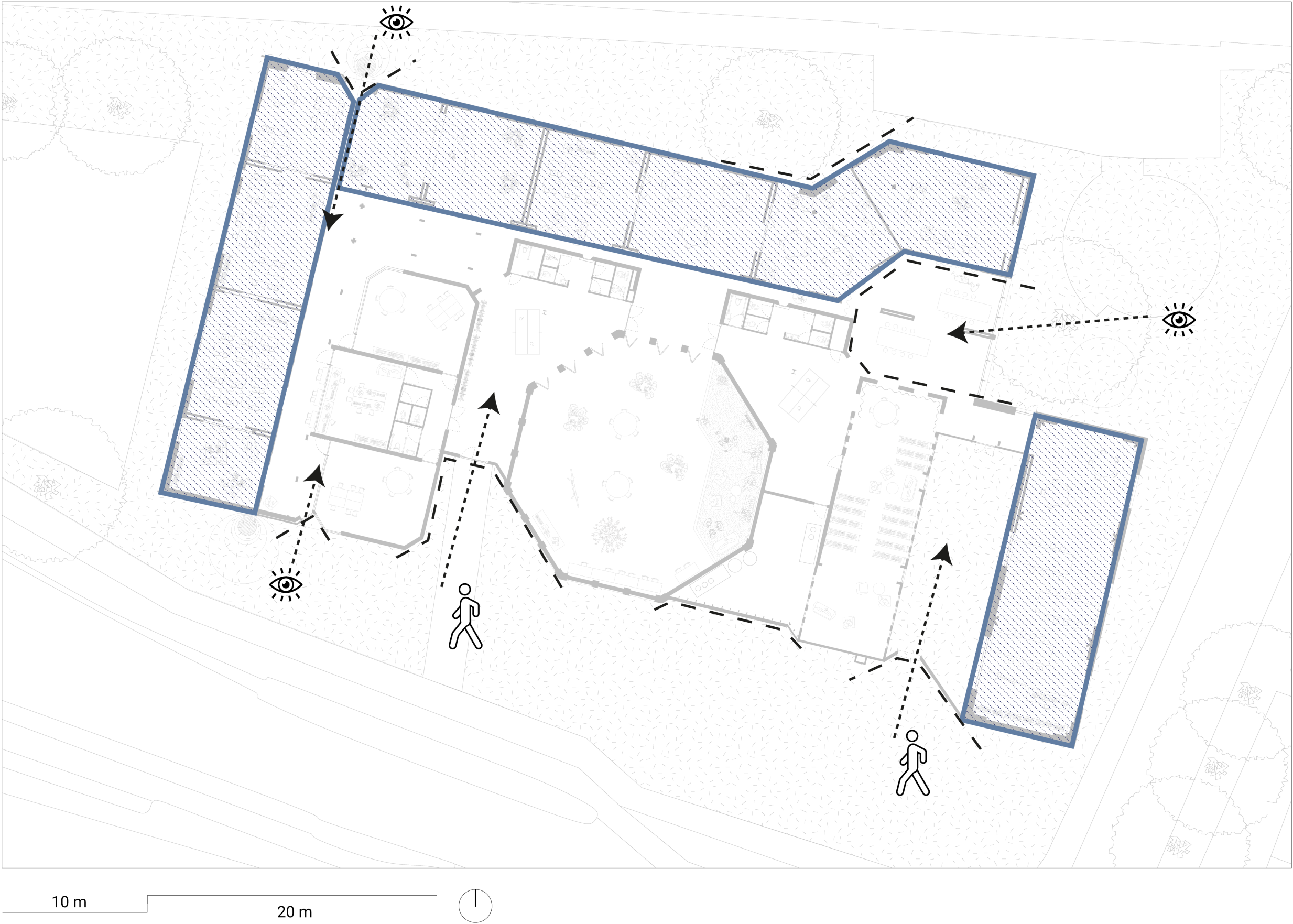
Assemblage of interiors



New Situation



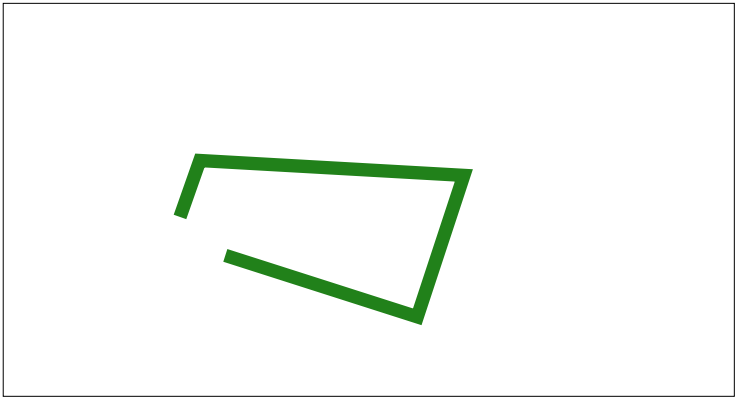




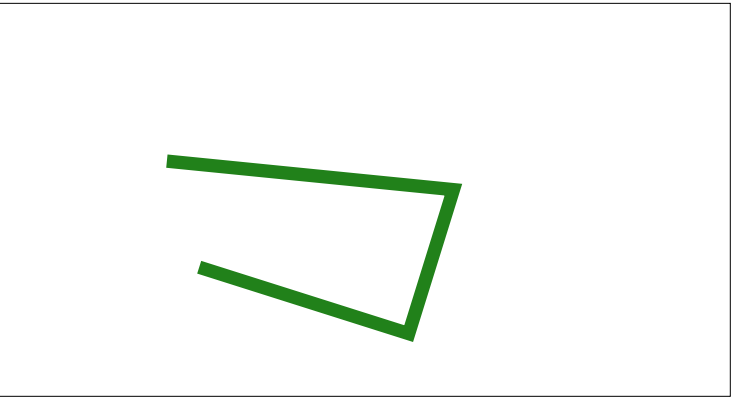
2005

2015

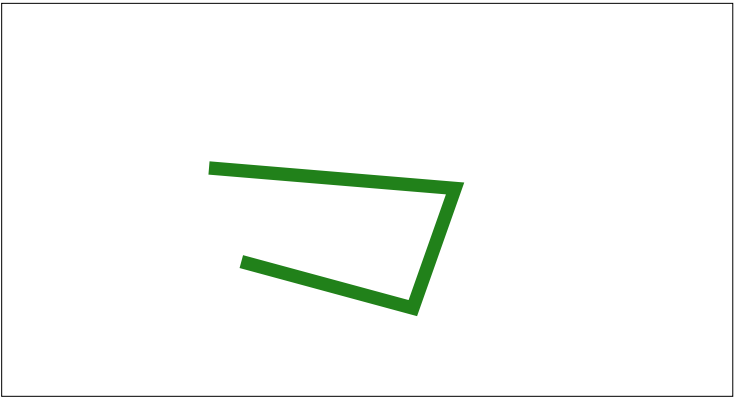
2019



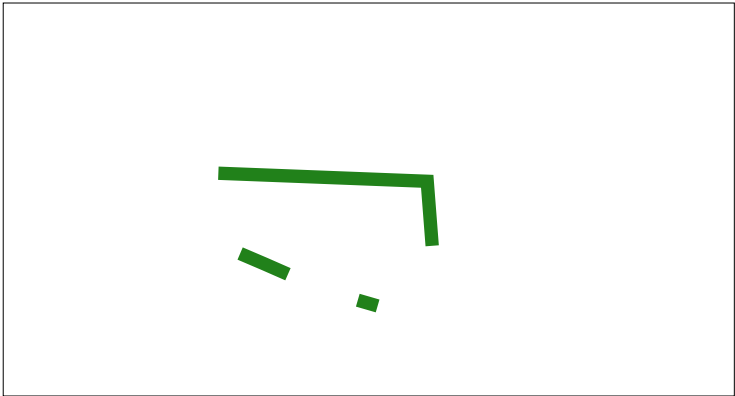
01/2005



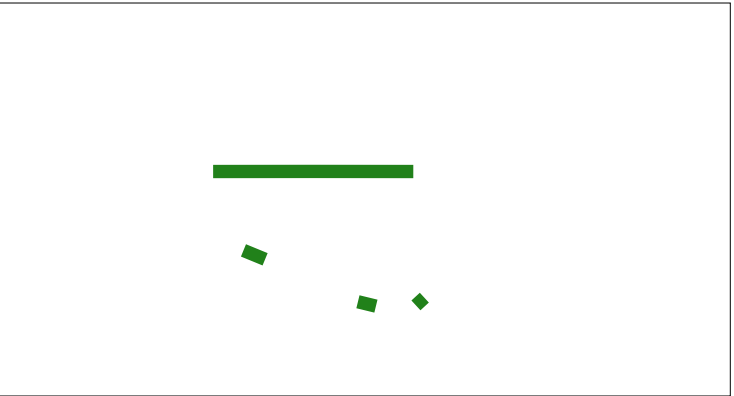
10/2013



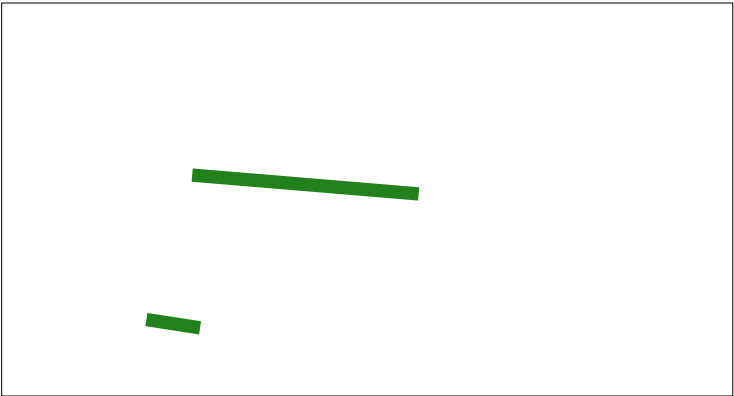
06/2015



06/2017



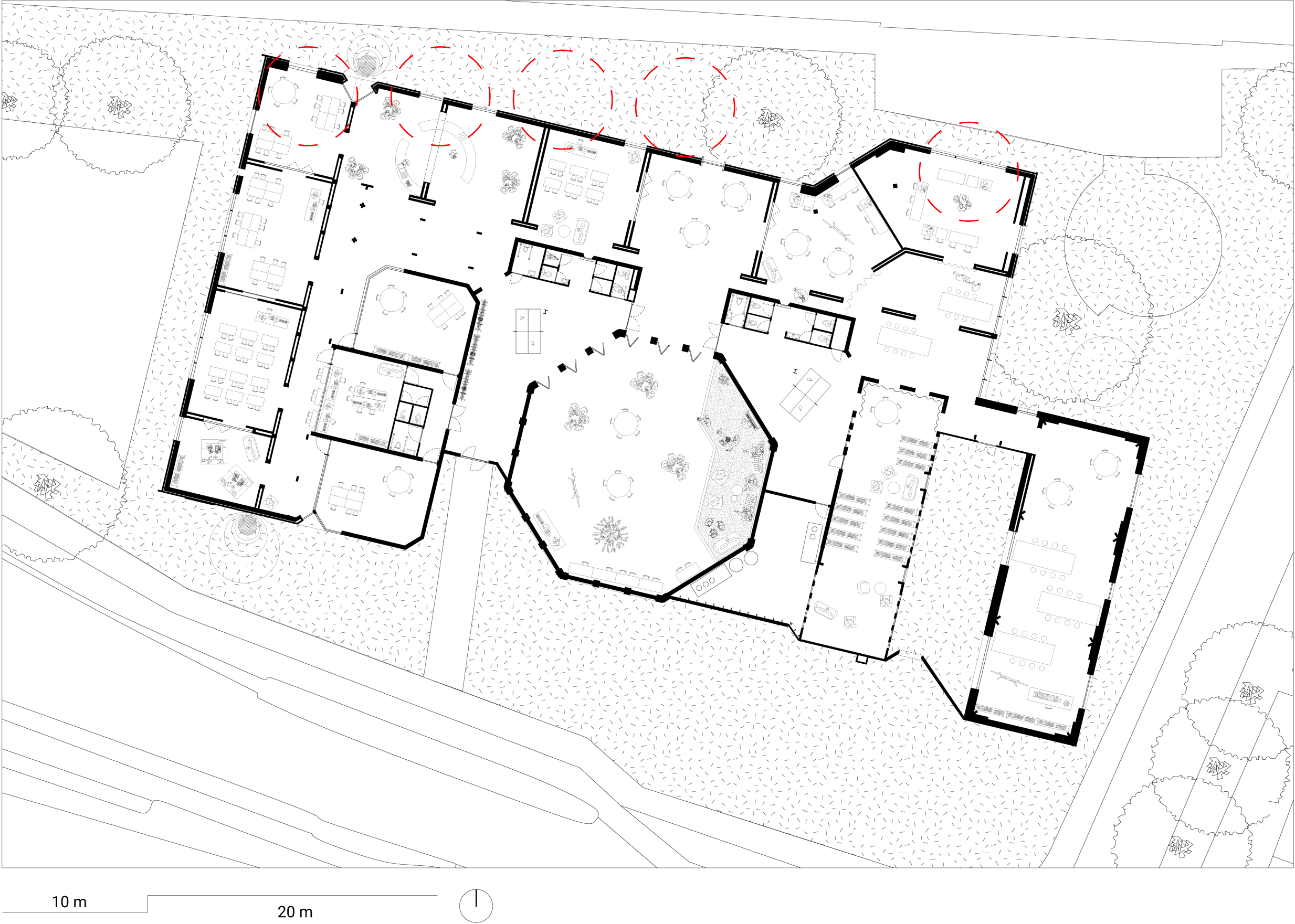
04/2018



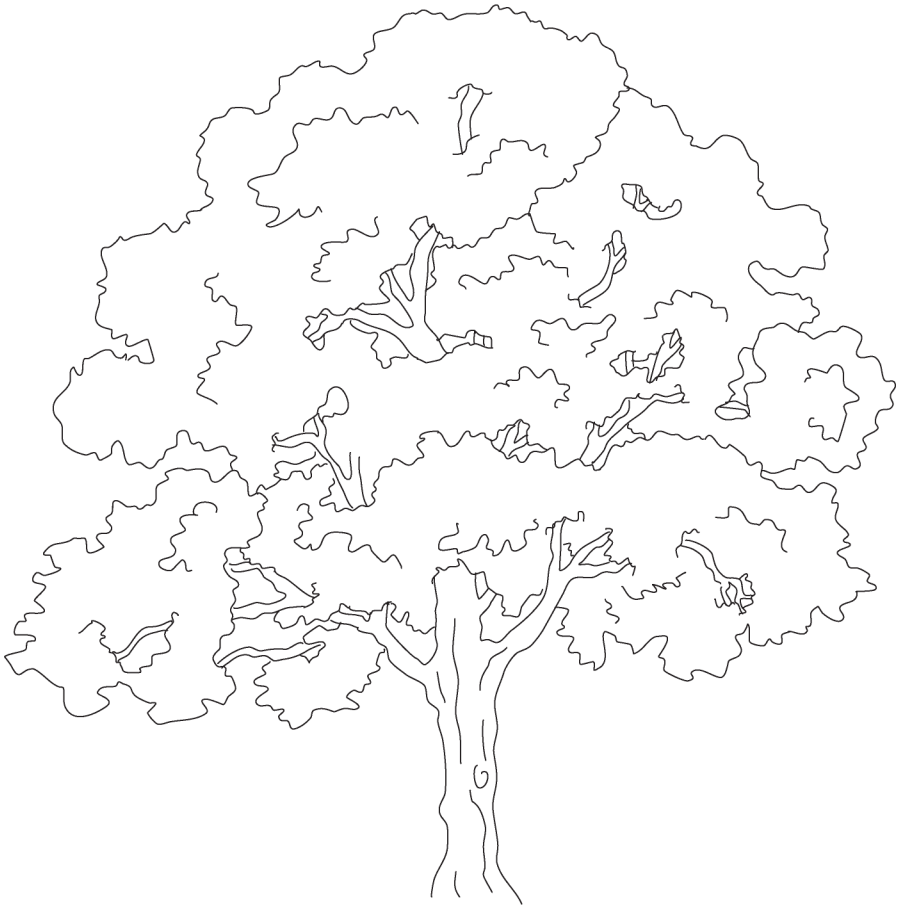
06/2021

The extension follows the old tree line and create a new envelopment around the octagonal hall.

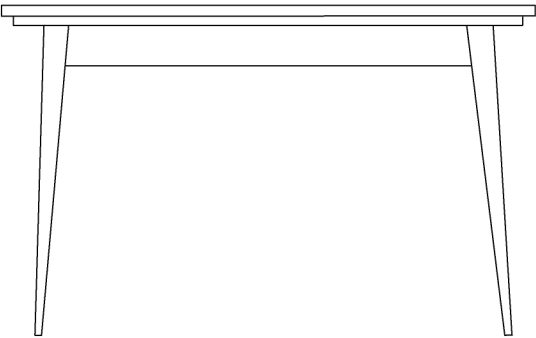
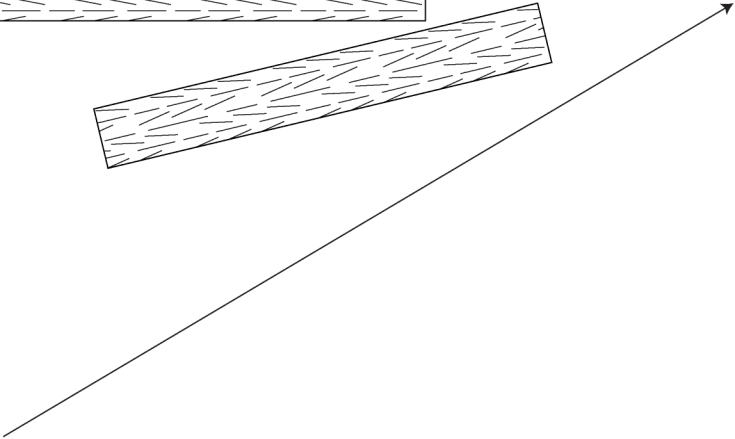
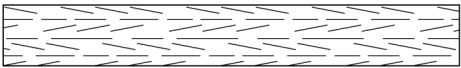




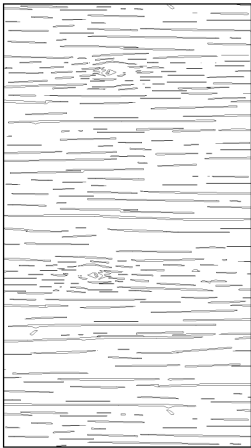
5 on-site horse chestnut trees are harvested for interior products.



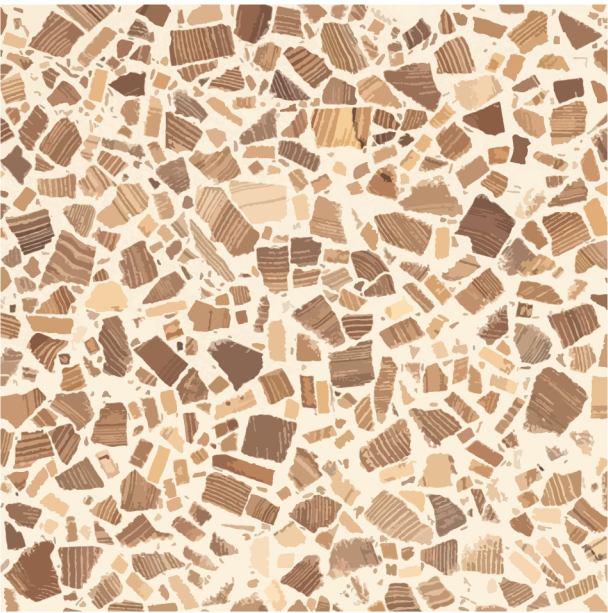
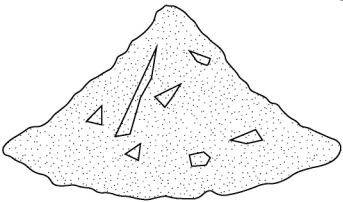
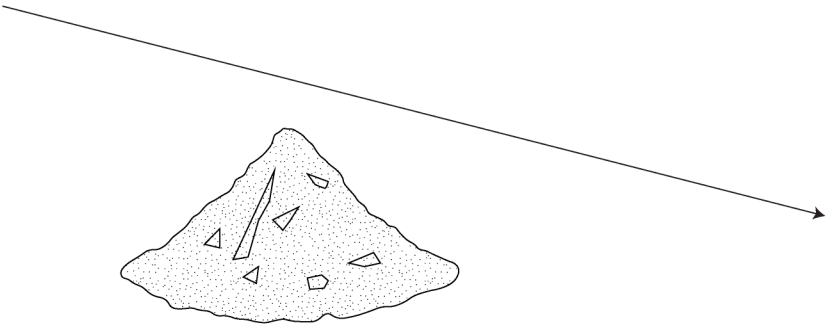
Horse chestnut



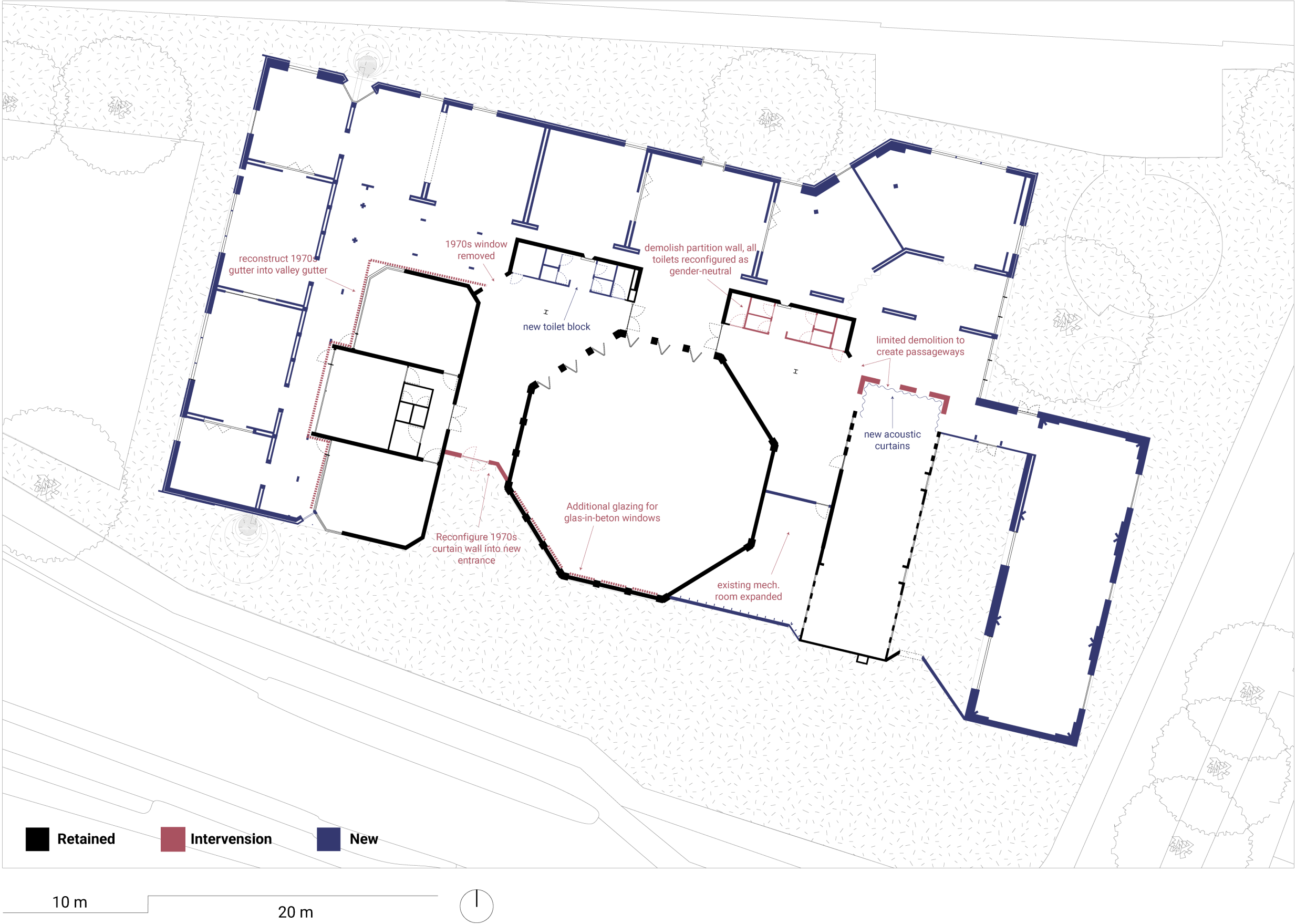
interior objects

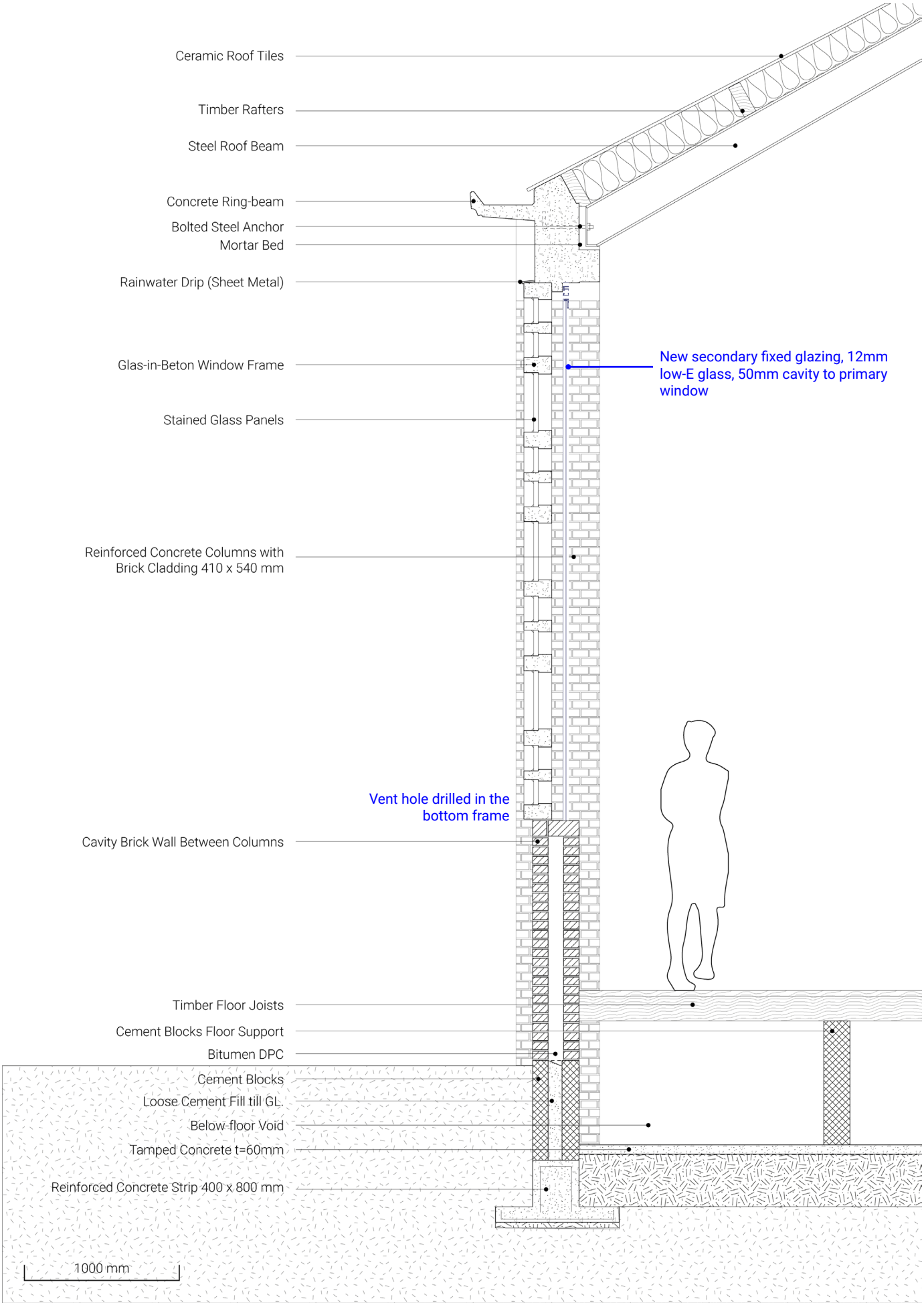
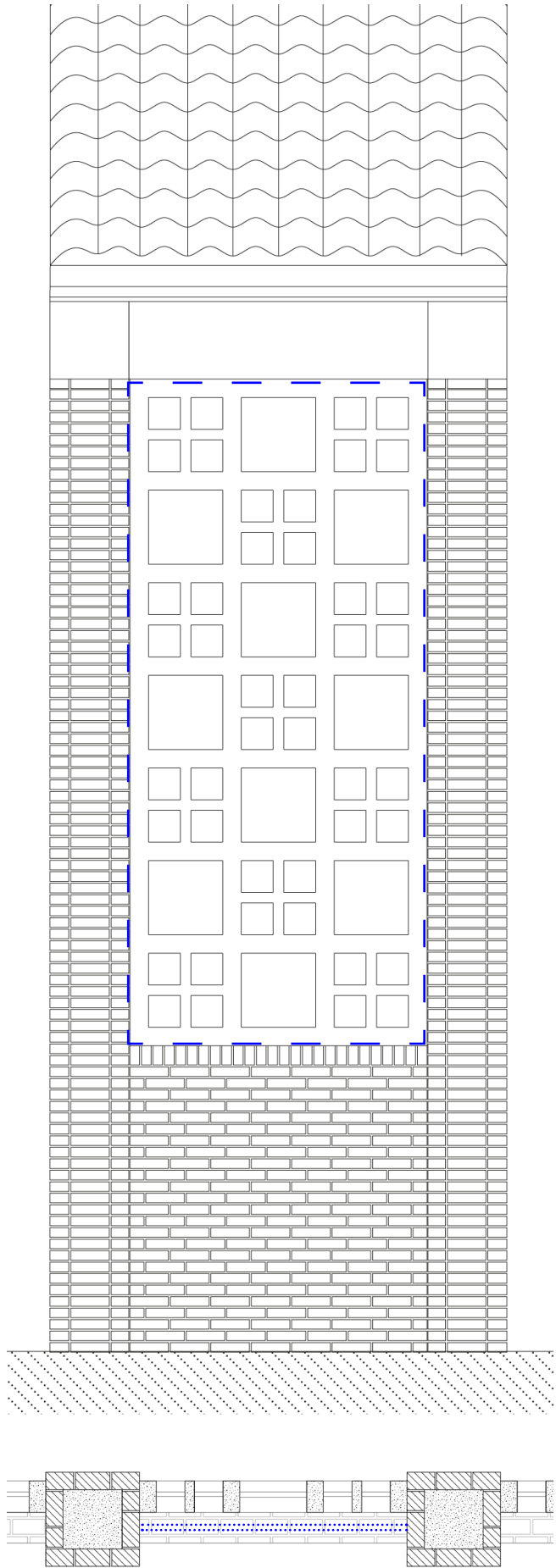


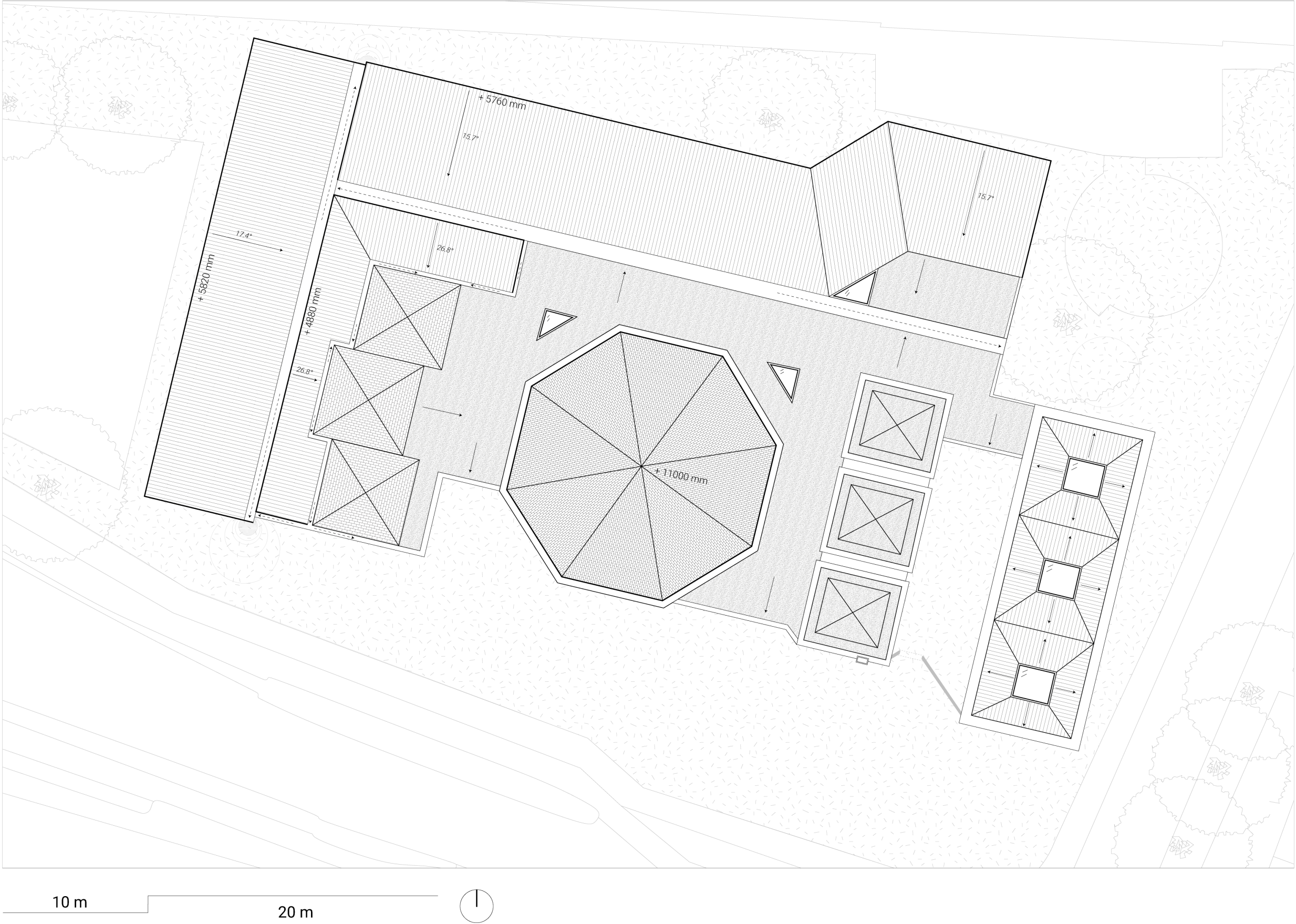
no-chip board, veneer,
plywood

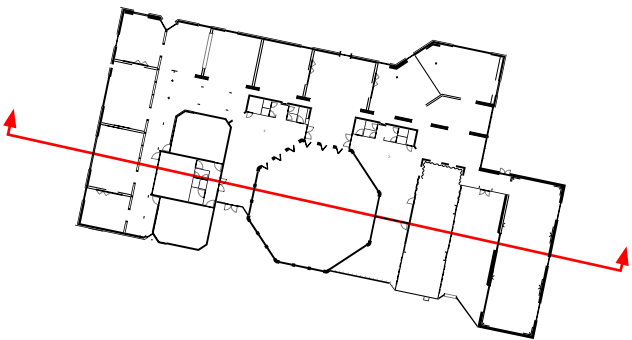
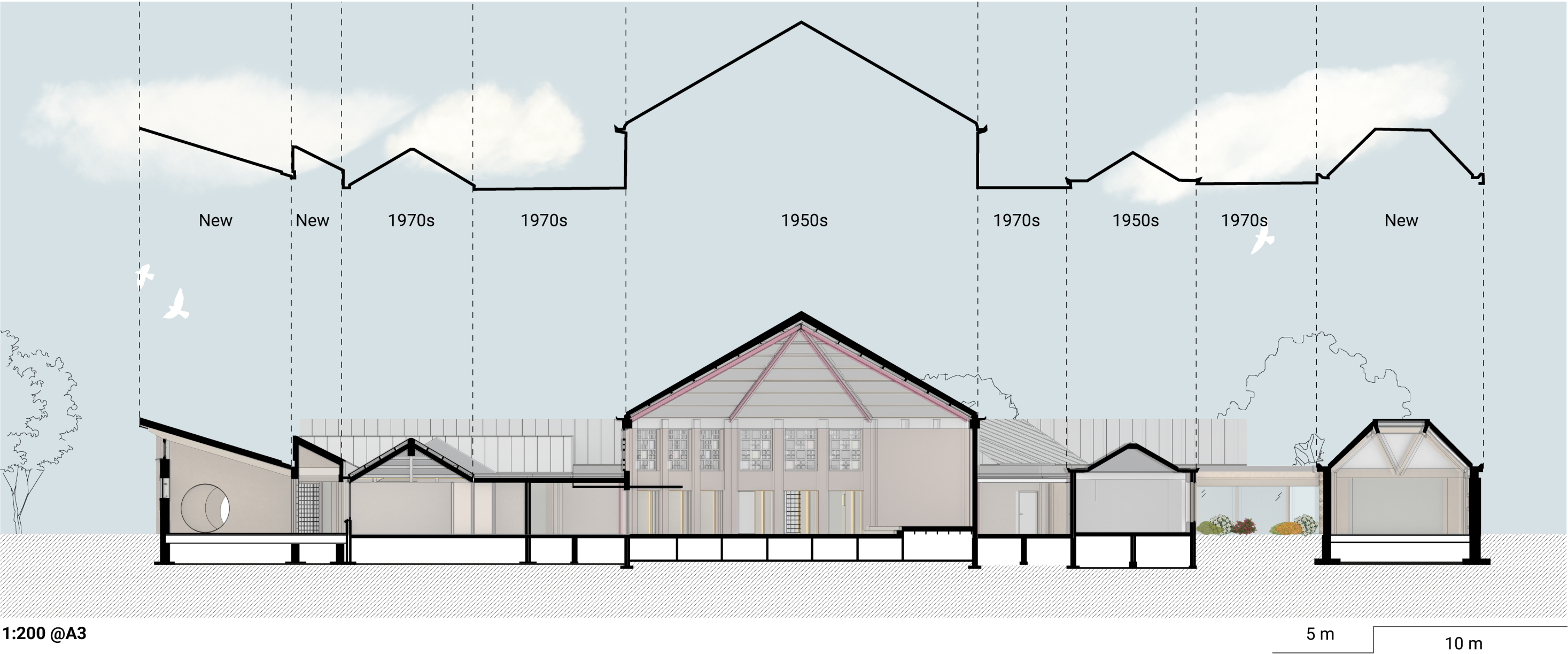


foresso, wood chip terrazzo for use
as coutertops









I

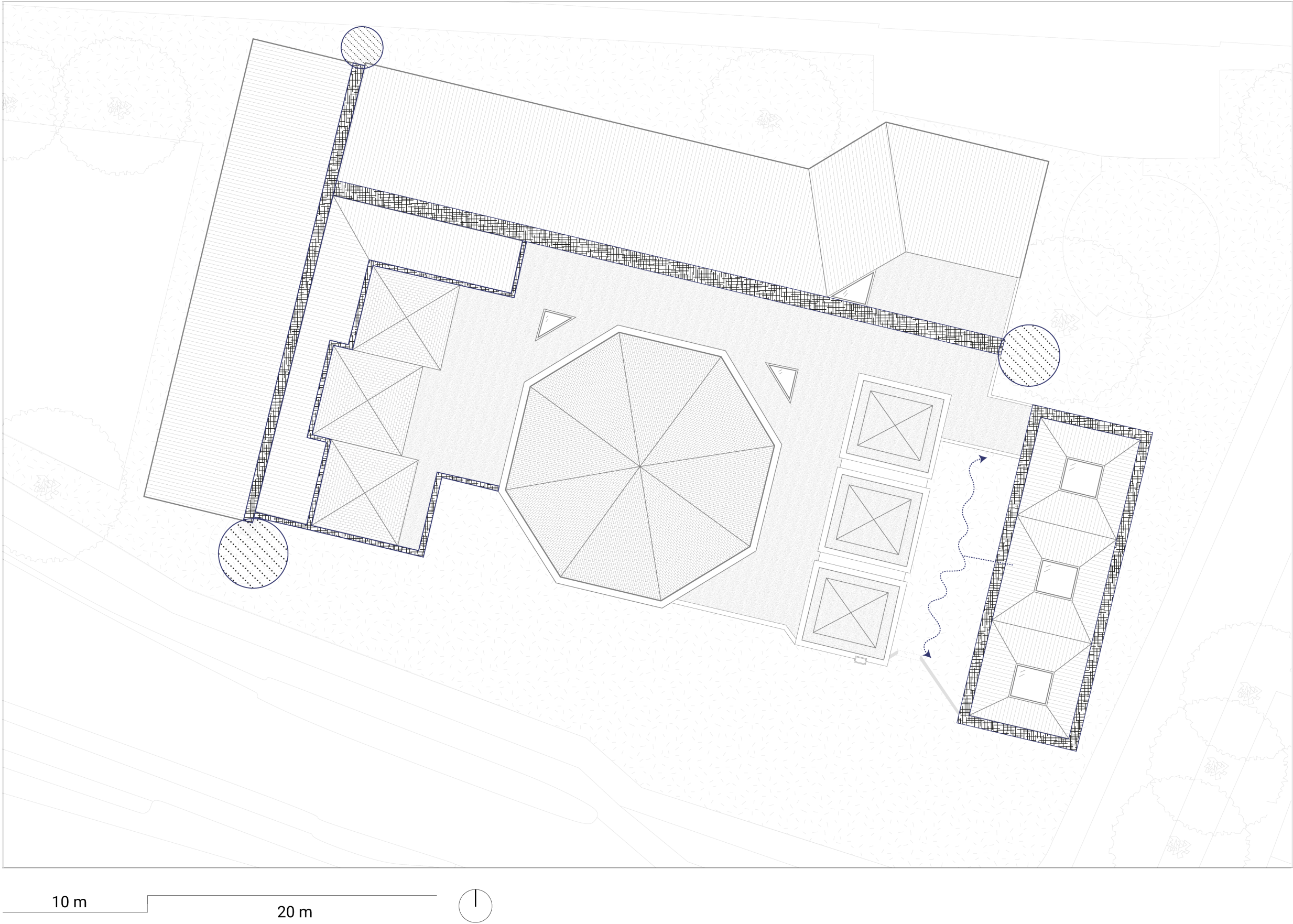
Sacred geometries

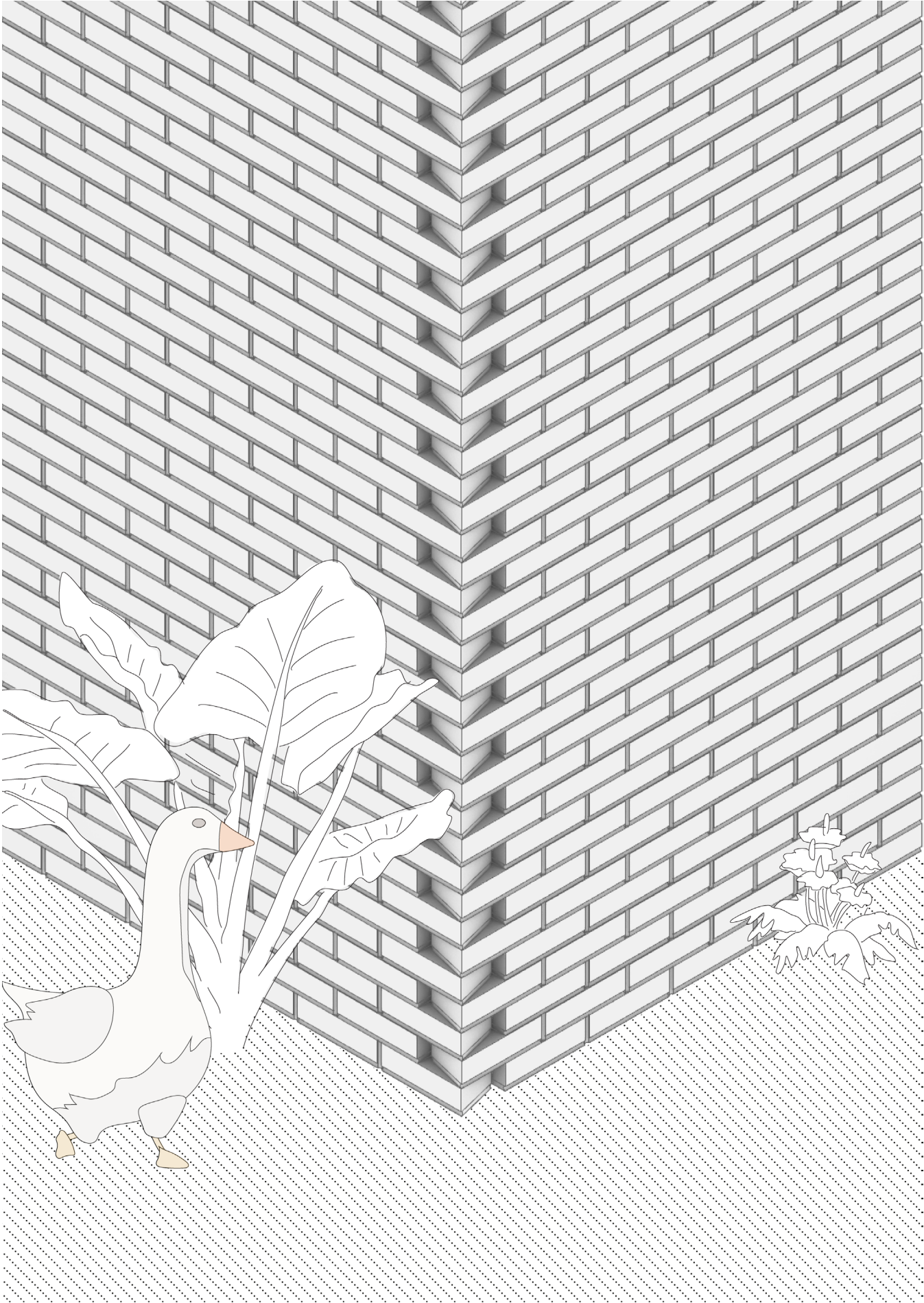
II

Stitching elements

III

Assemblage of interiors





I

Sacred geometries

II

Stitching elements

III

Assemblage of interiors

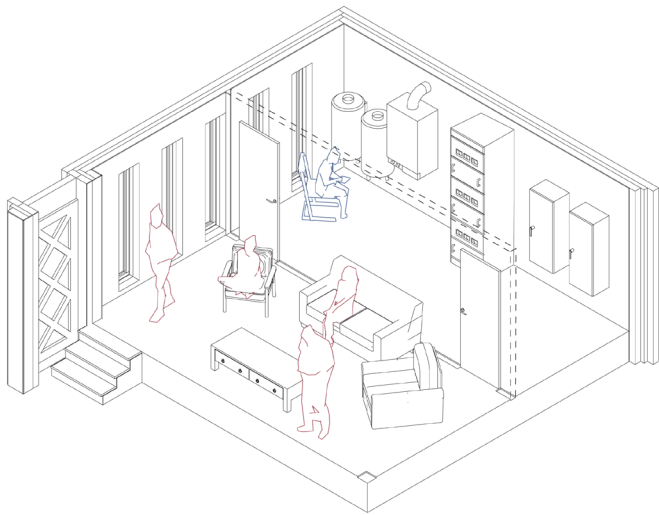


My proposal will align with the school's emphasis on open, self-lead learning.

The central octagon's role will be delegated to a number of newly created zones.

The new building will be composed of a series of complimentary spaces, all flexible connected and adaptable for both school and non-school functions.

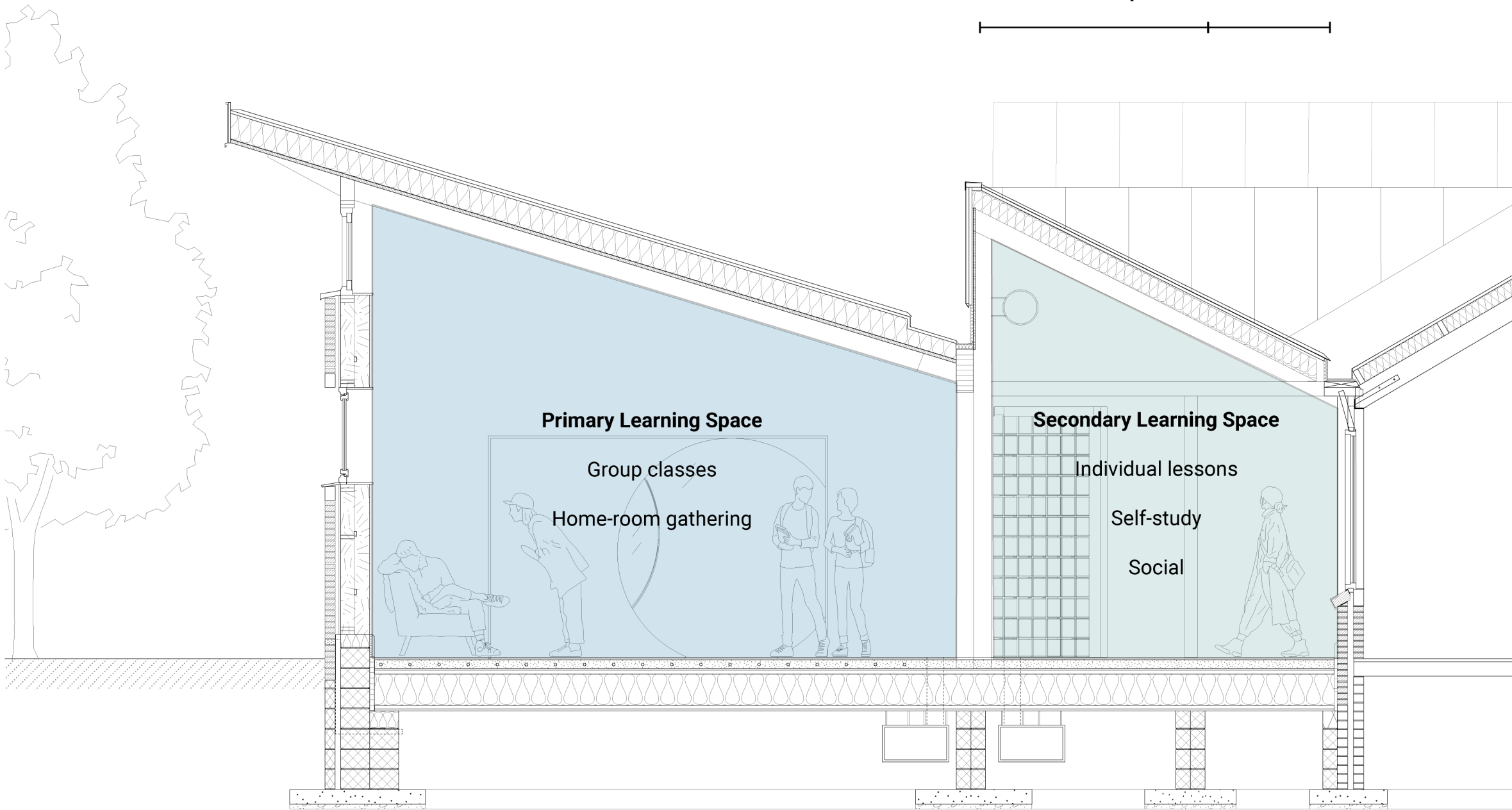




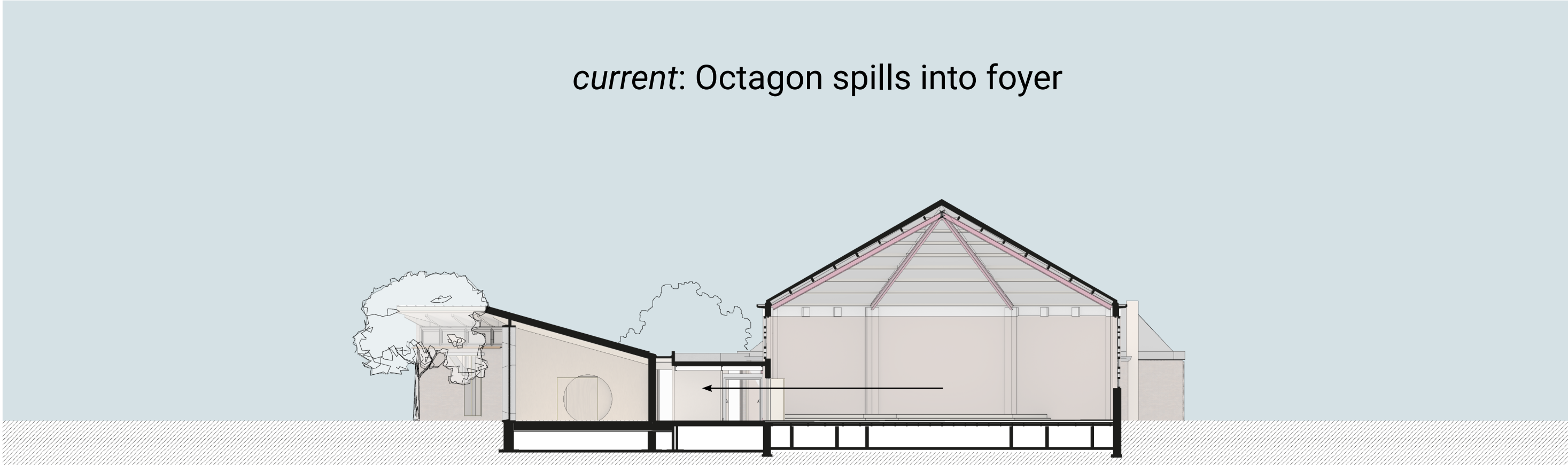
hiding in service cabinet



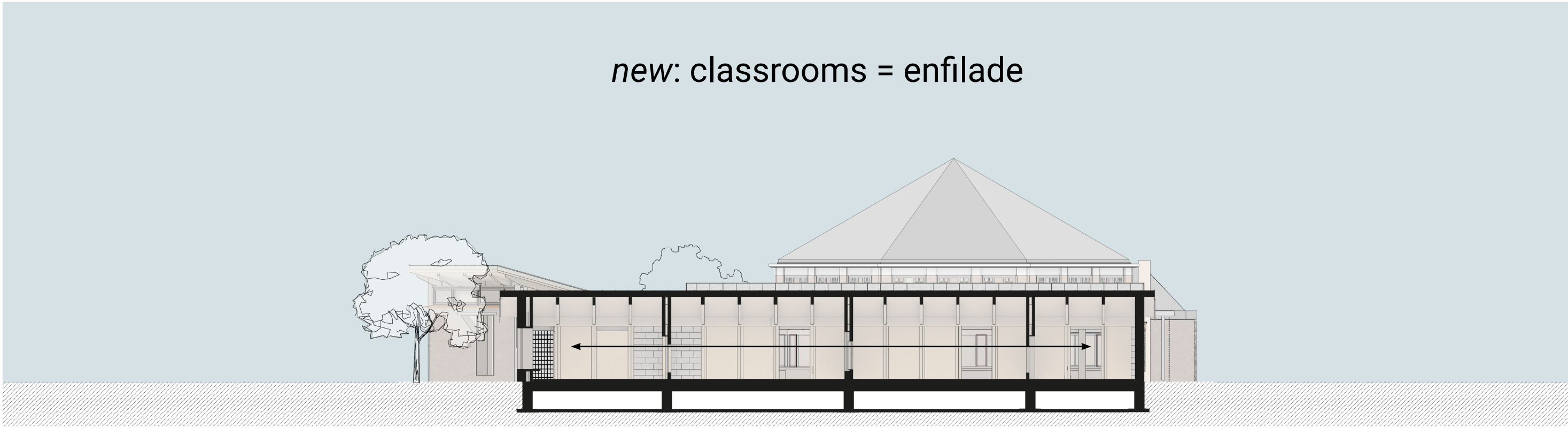
flexible 'living-corridor'



current: Octagon spills into foyer

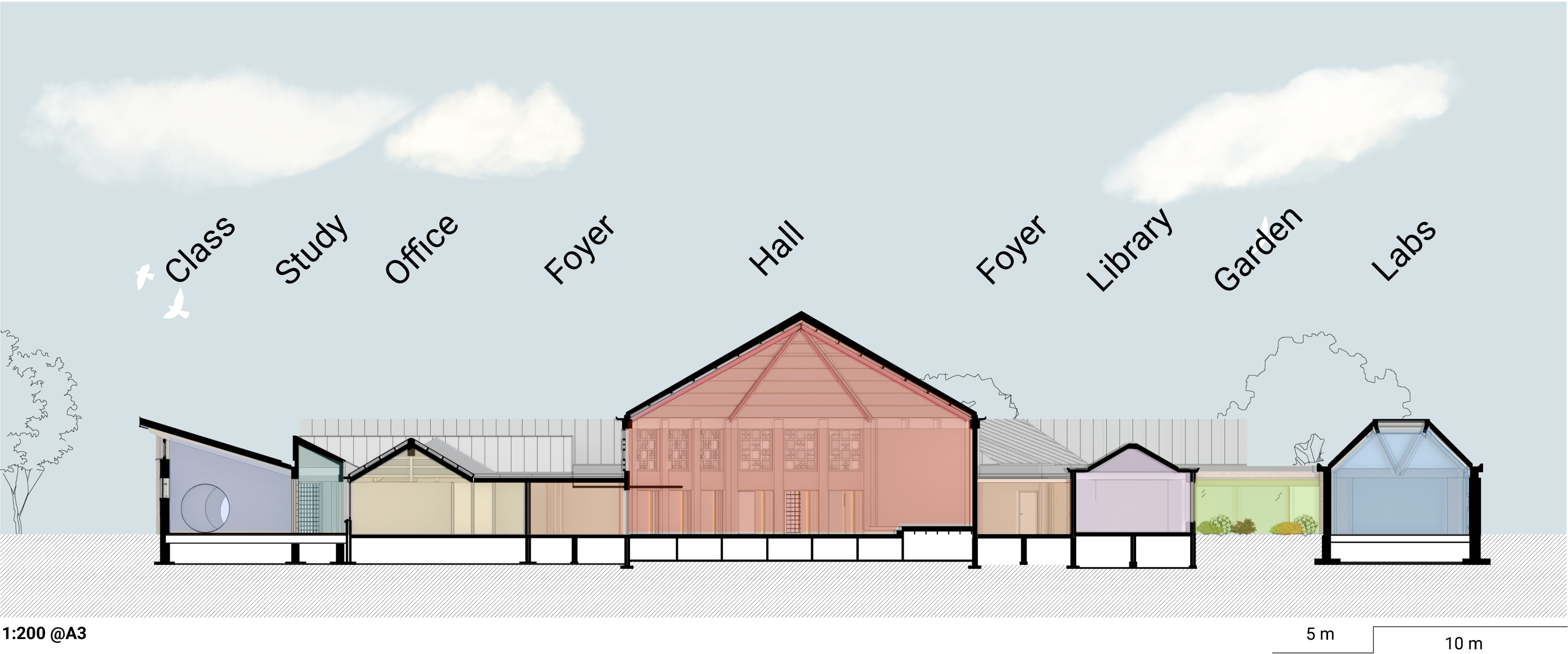


new: classrooms = enfilade



1:200 @A3

5 m 10 m







Overlapping frames
create 'through-views'

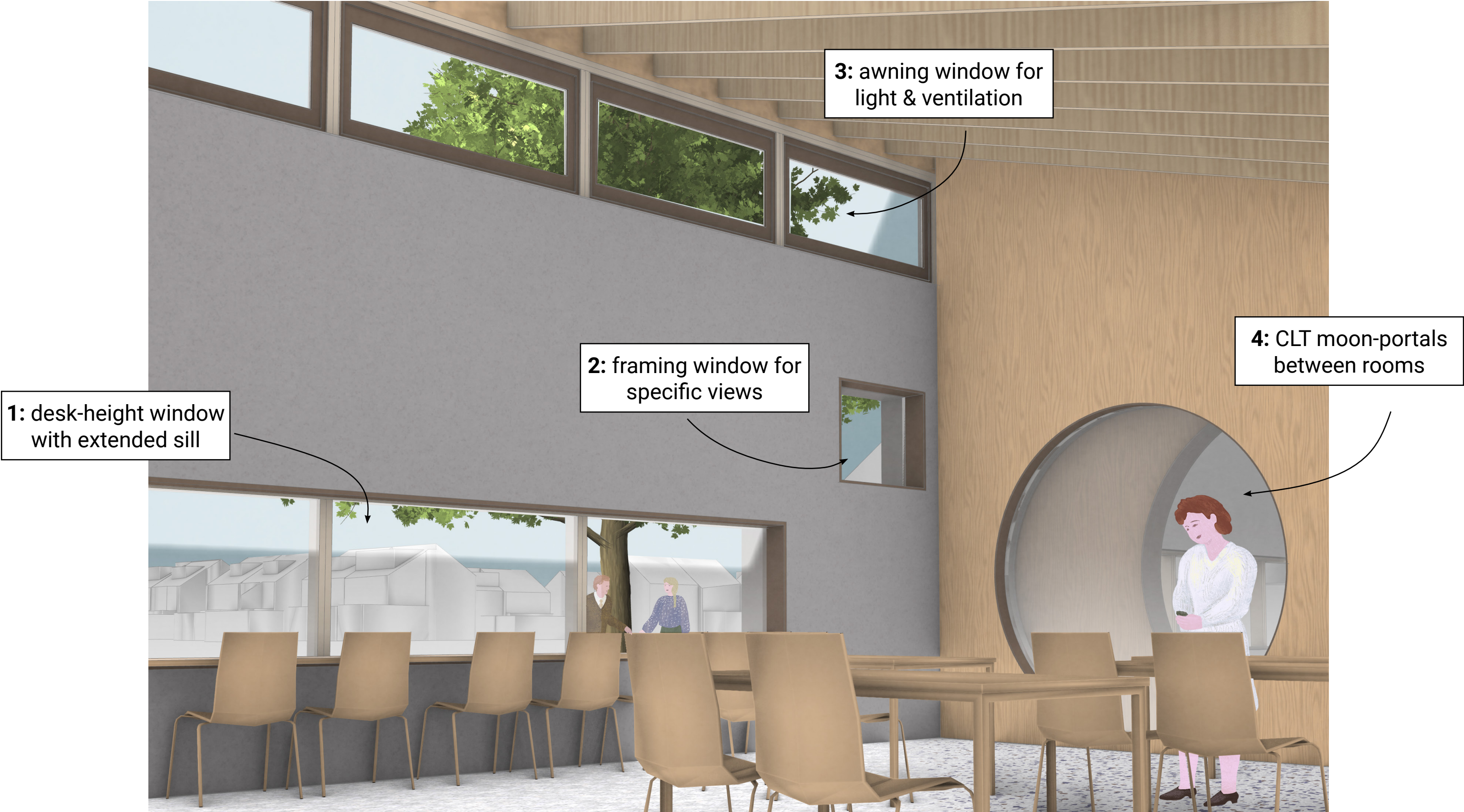
Reference to octagonal
geometry

Glas-in-beton -->
glass blocks



living corridor
forms 'stitch'
between old & new

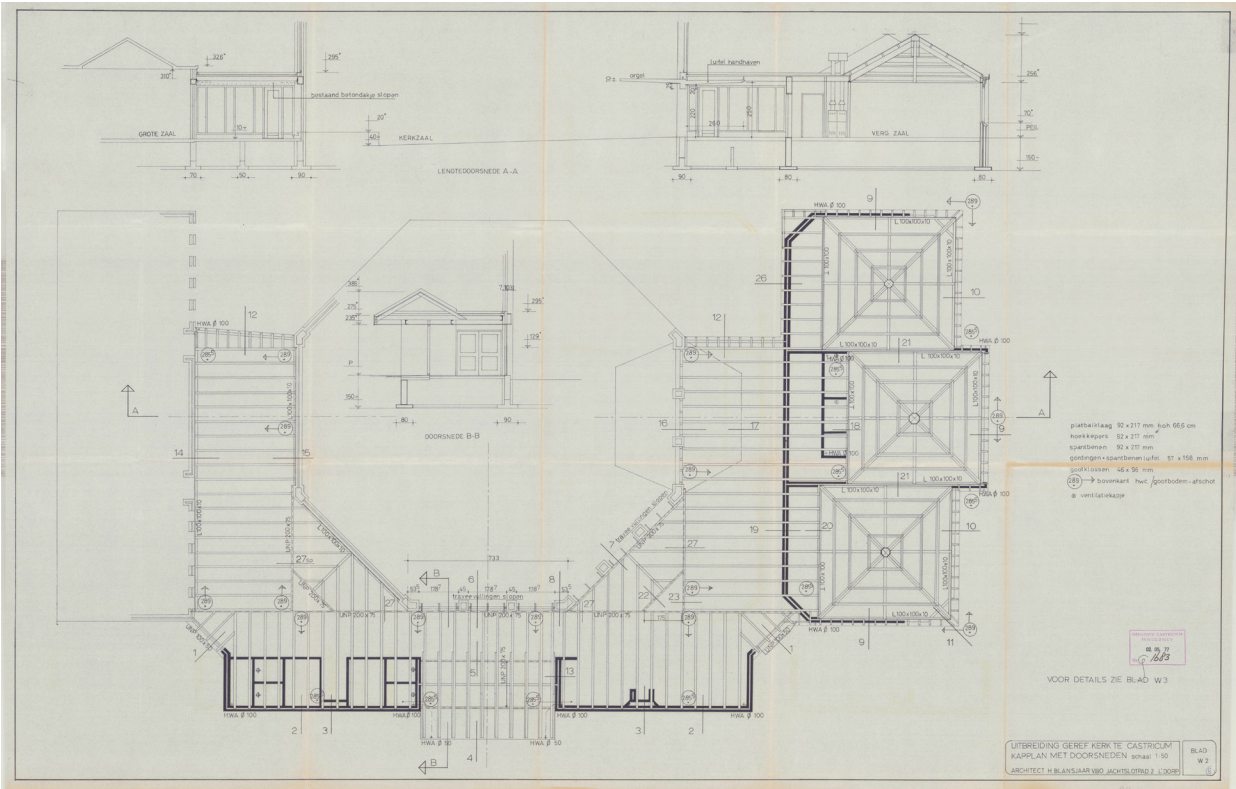
moon-portals cuts
through the entire wing



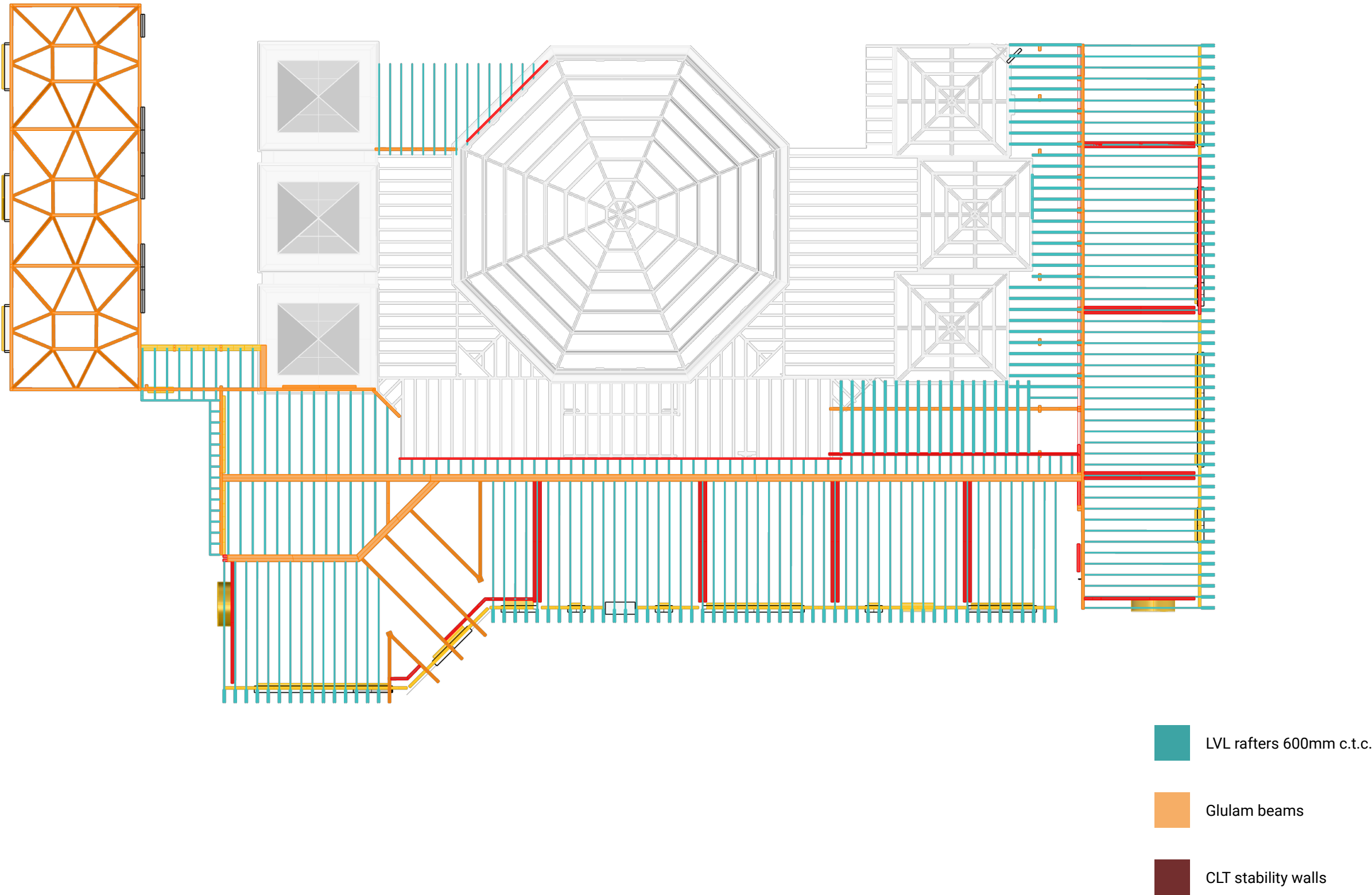
5

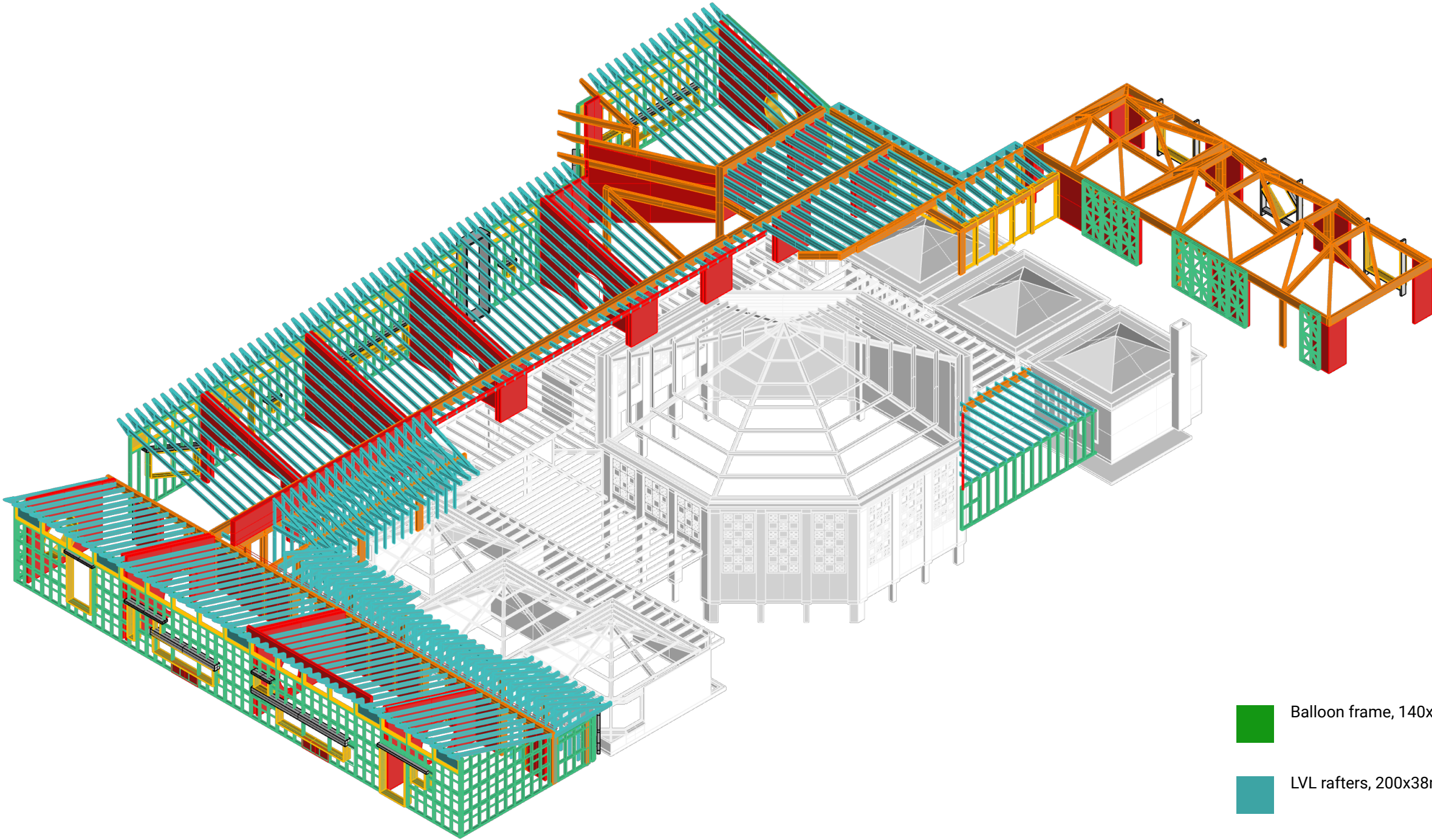
Technical Design

1970s timber roof joist
92x217 mm, 666 mm c.t.c.



New structural members
600 mm c.t.c.

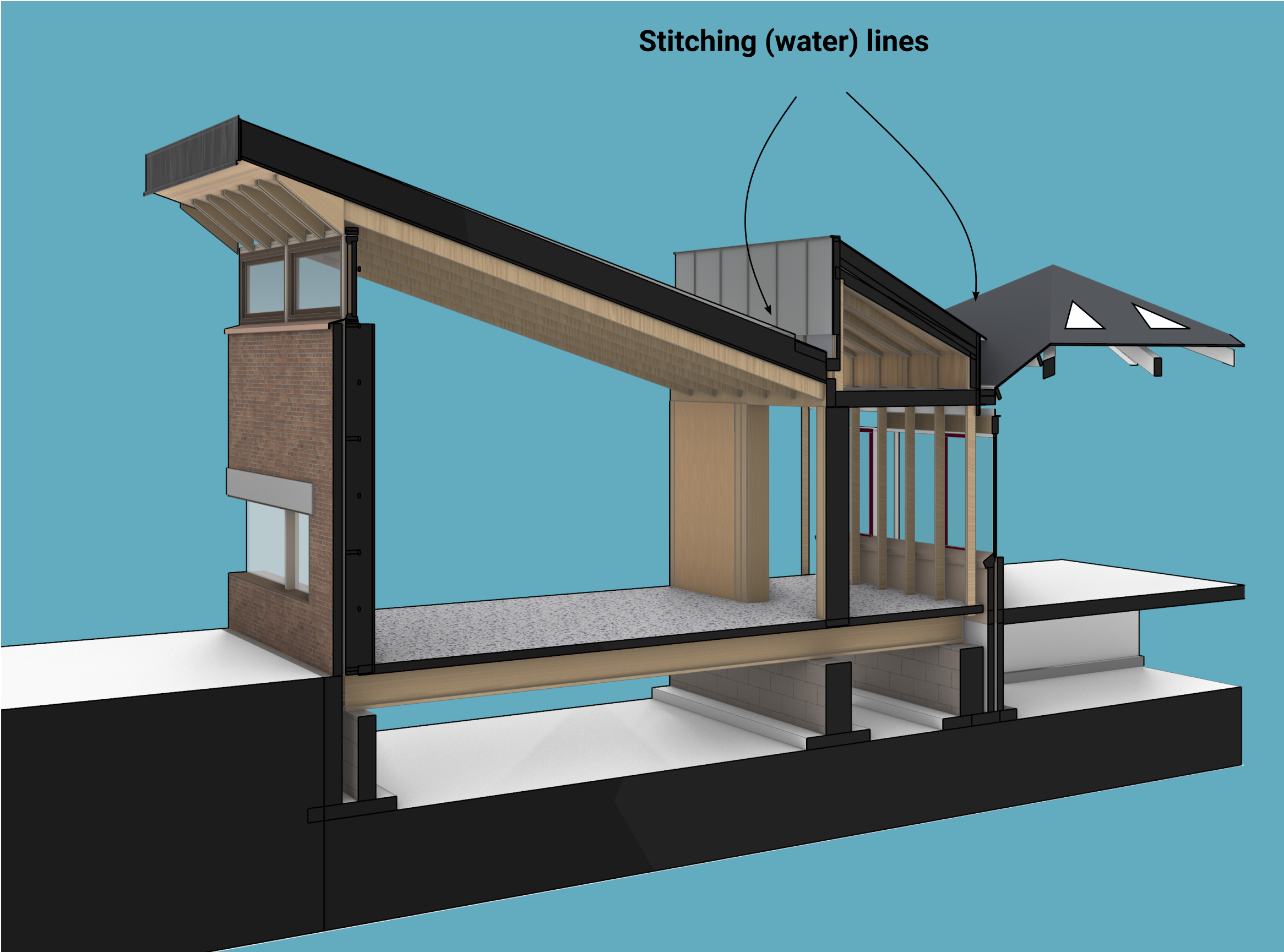


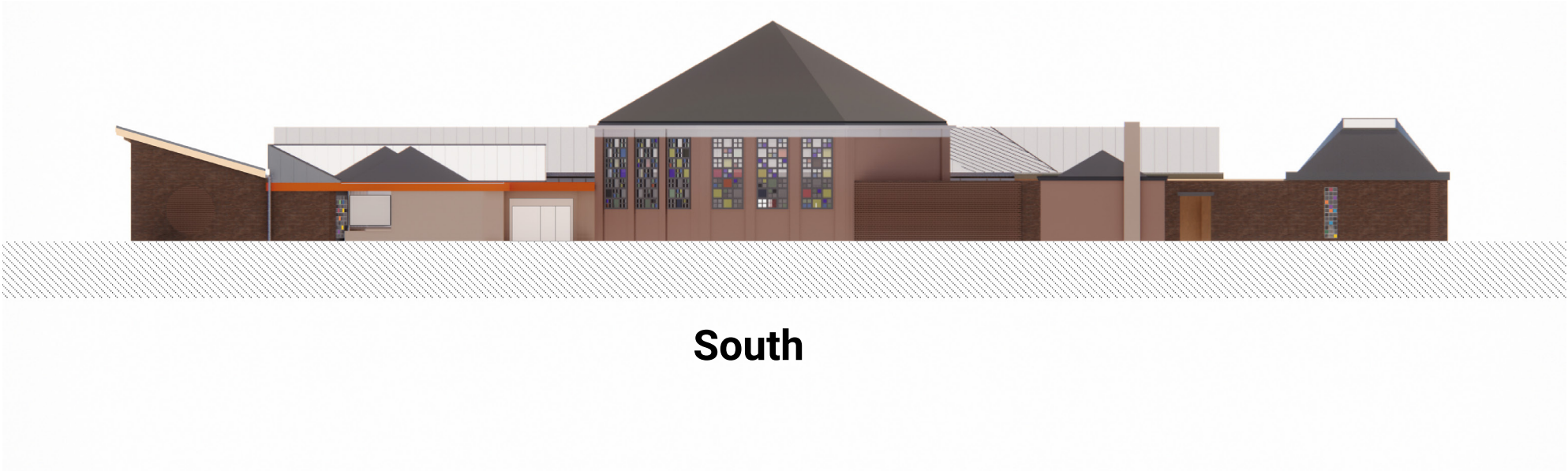


- Balloon frame, 140x63 mm LVL studs
- LVL rafters, 200x38mm @600mm c.t.c.
- Glulam rafters, 360x140mm; beams 450x140mm
- CLT 5S 140mm

Heavy --> Medium --> Light
Bricks --> Timber --> Frame

vapour movement

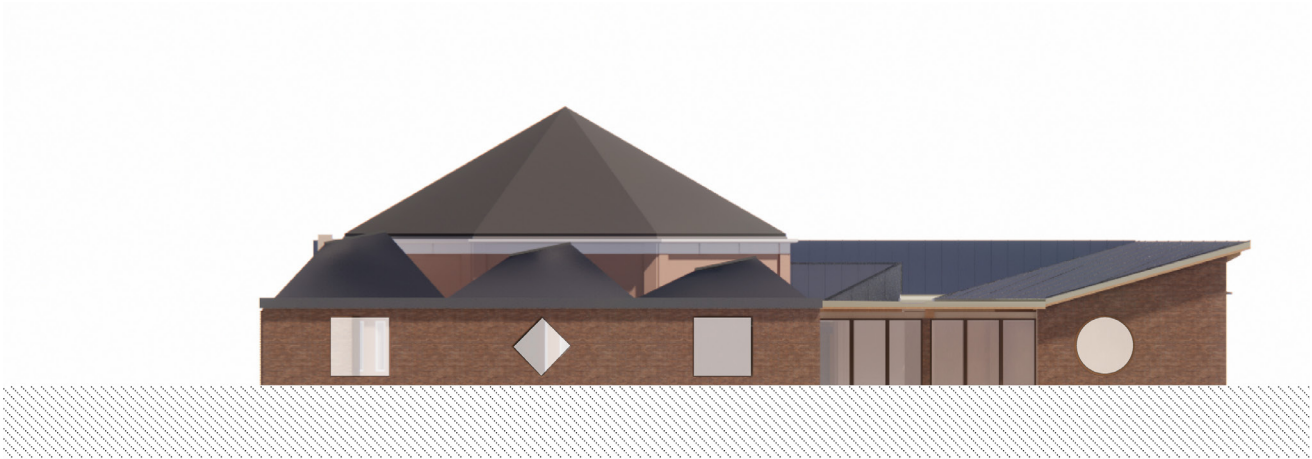




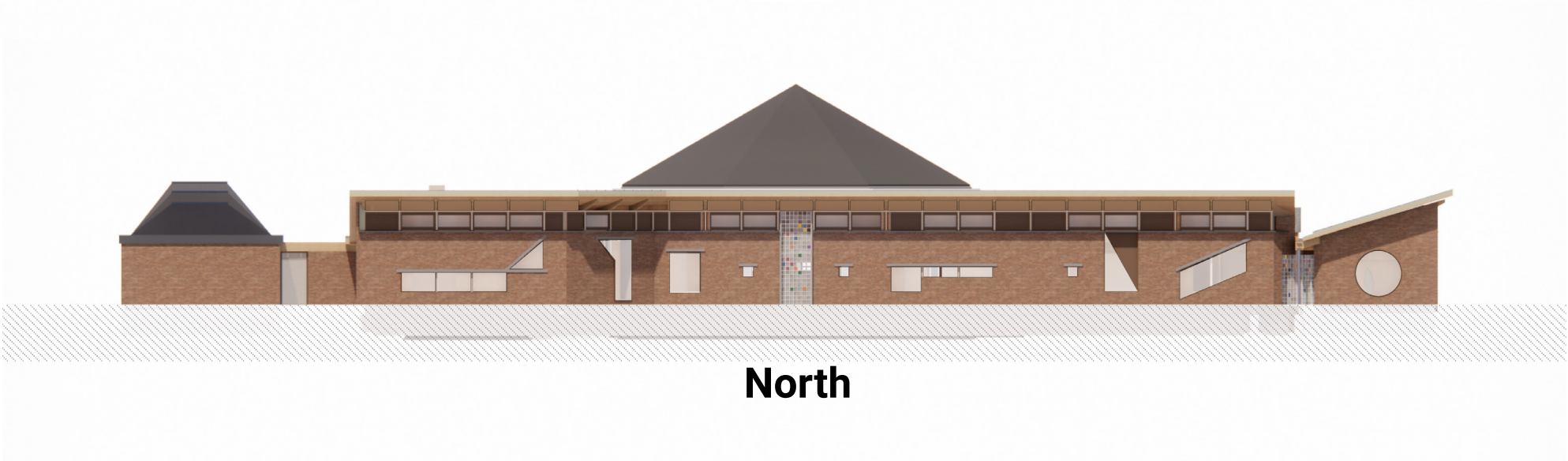
South



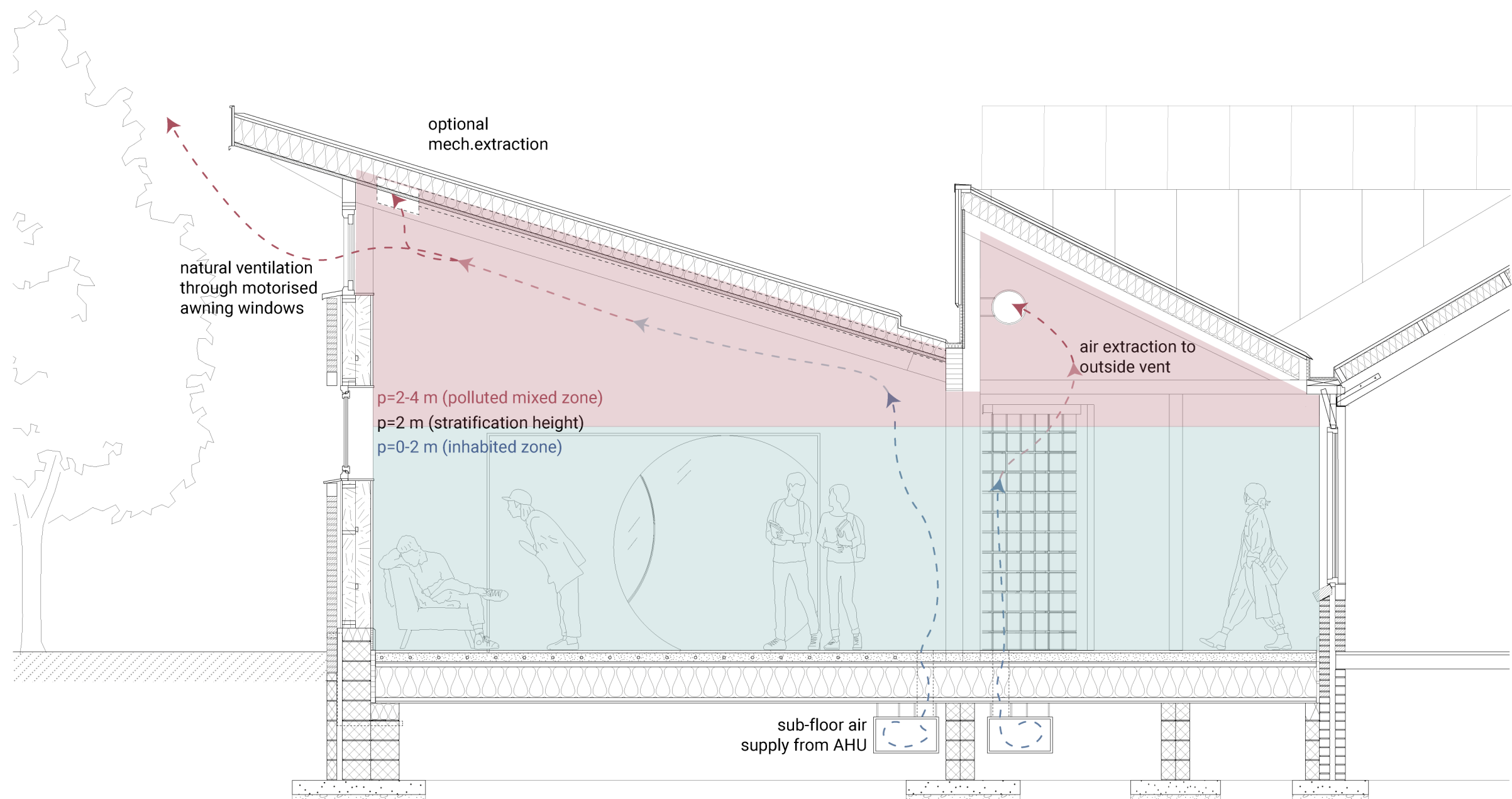
West

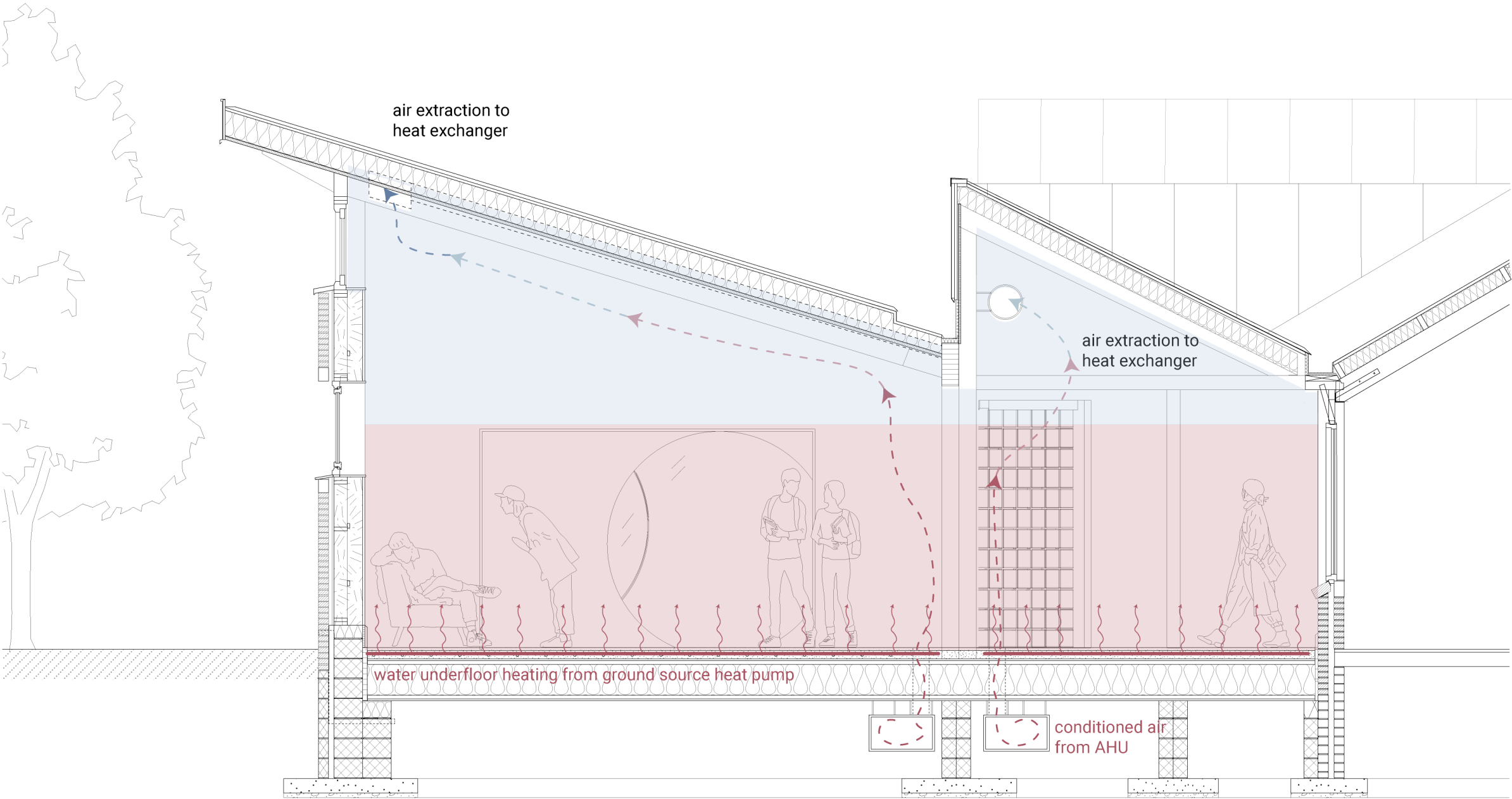


East



North





Roof / Structure



LVL rafters



wood fiber insulation

Envelop

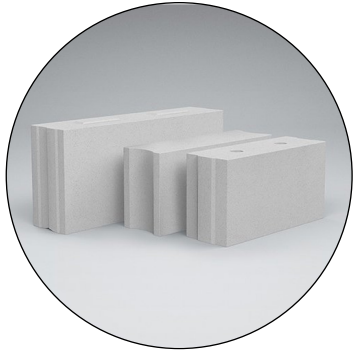


Reclaimed bricks



LVL frame + hempcrete

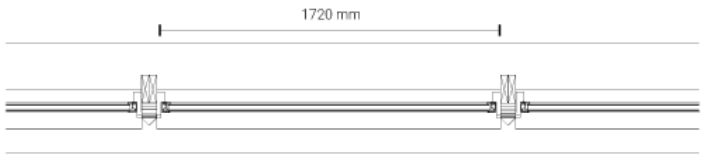
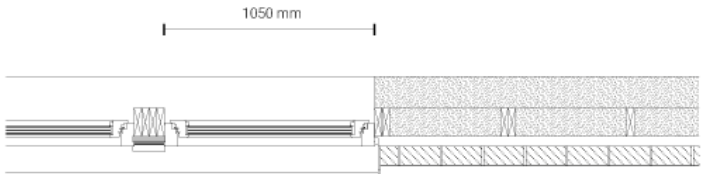
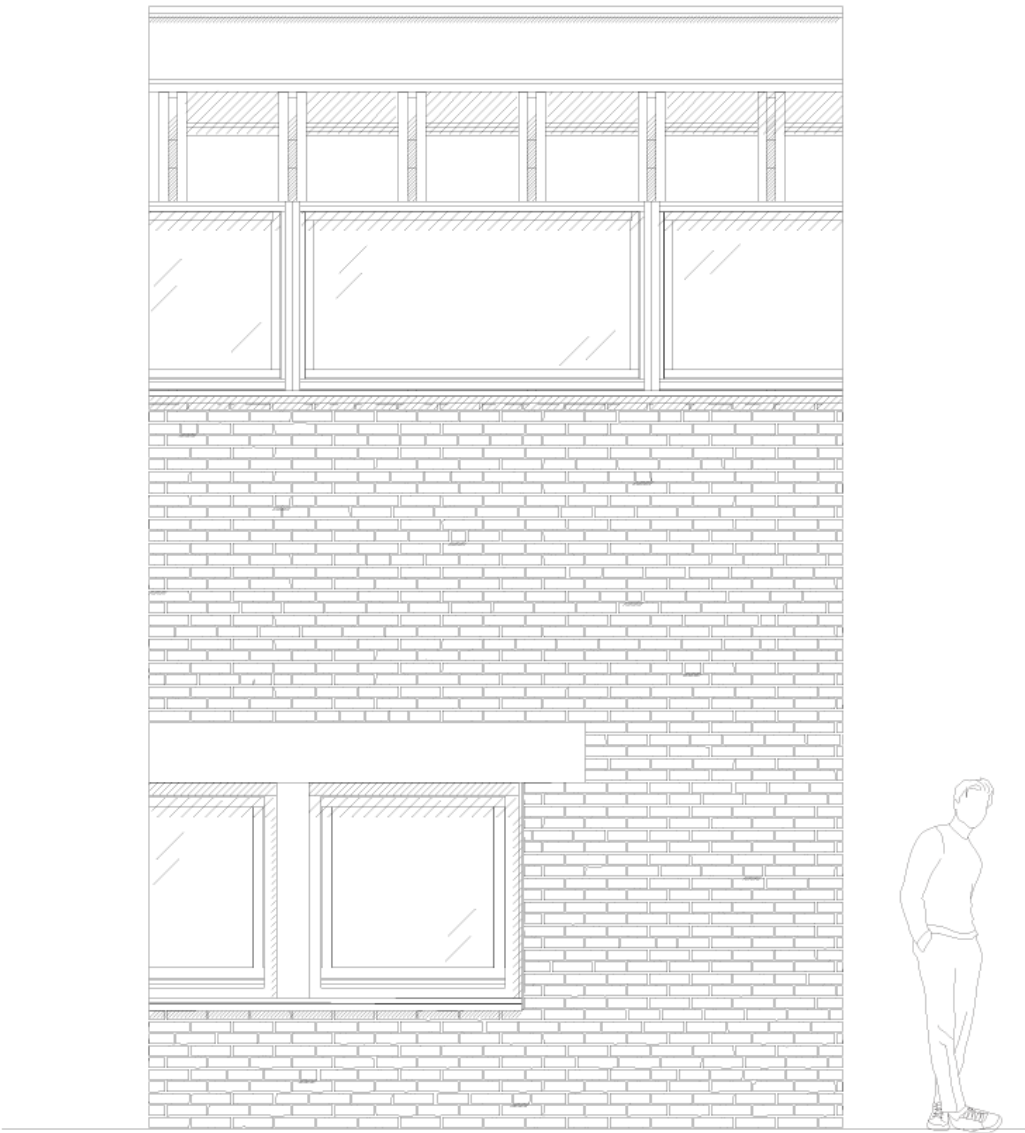
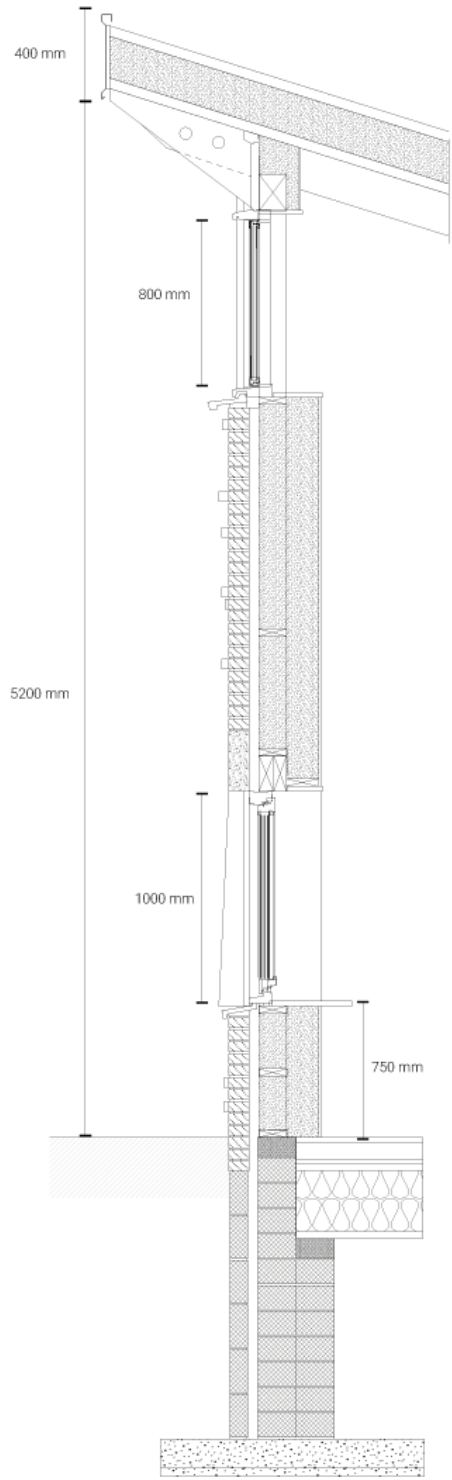
Floor



Calcium-silicate blocks



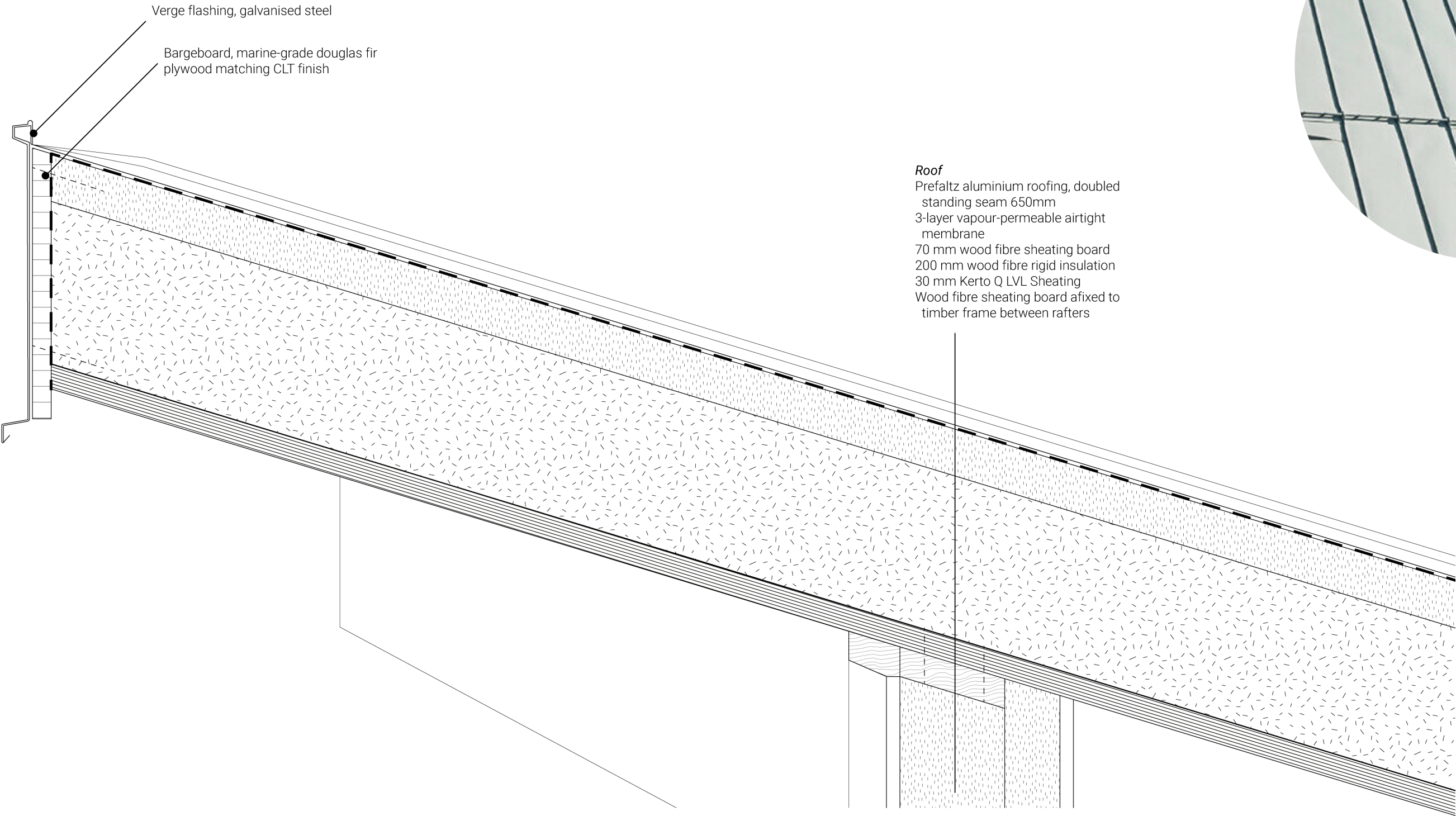
LVL I-Joist



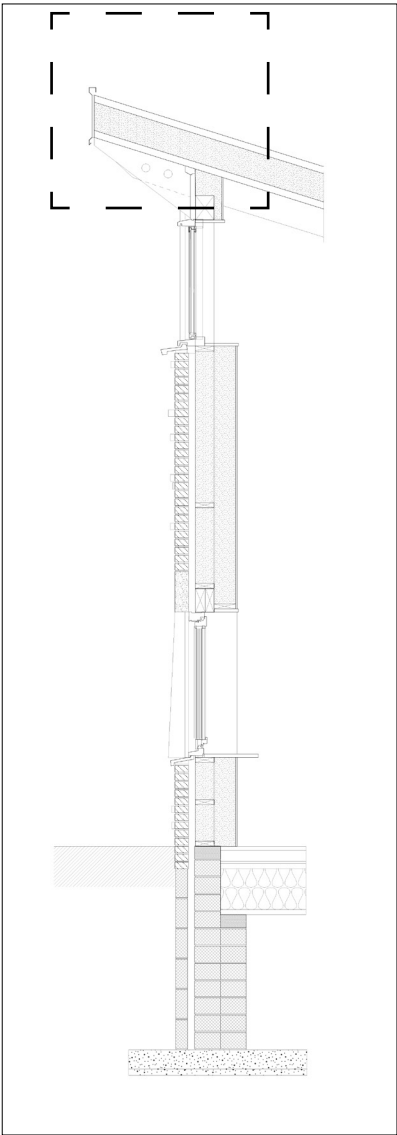


1:20 Structural Fragment Model

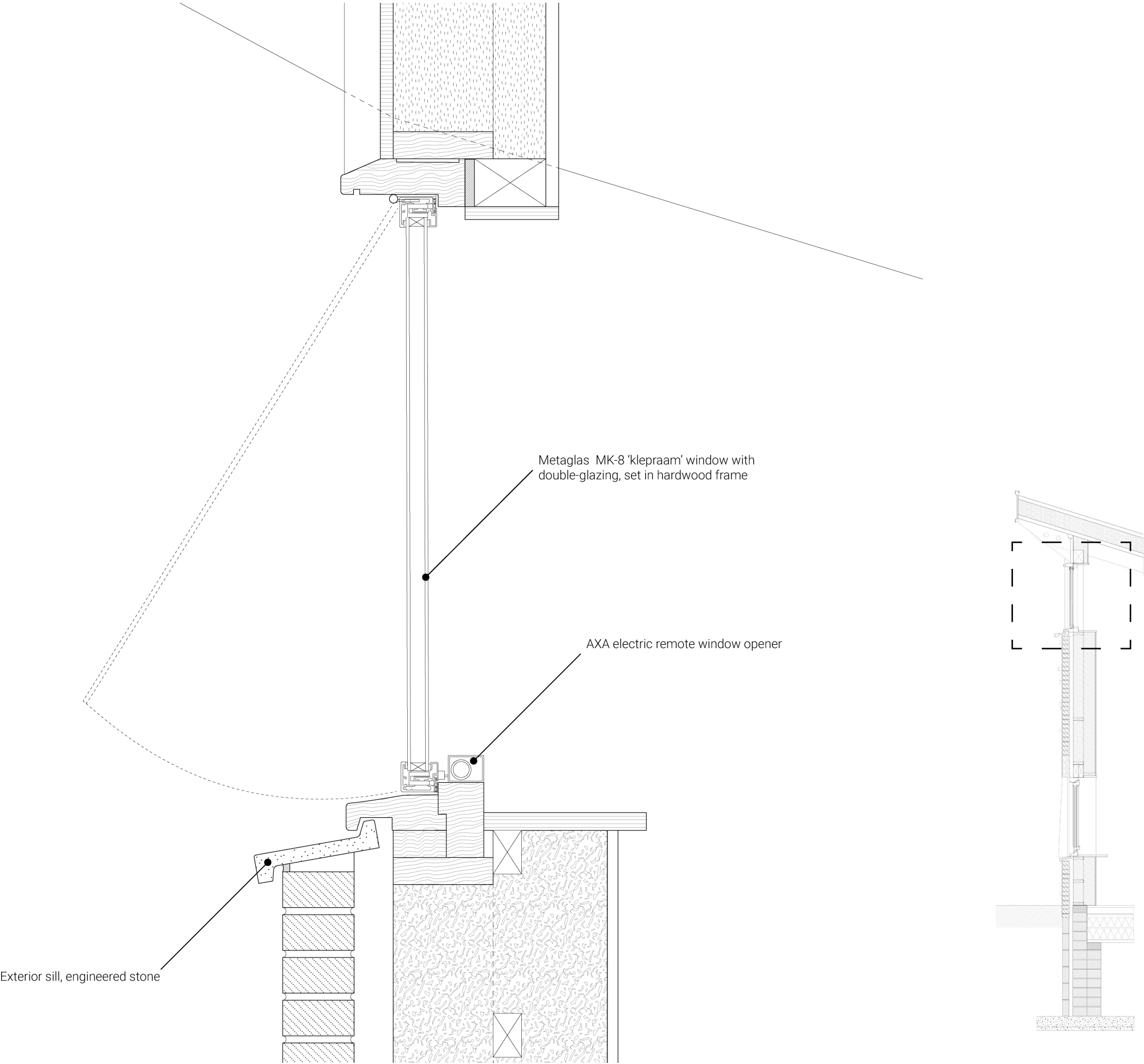
Roof Verge
1:5 Detail Section



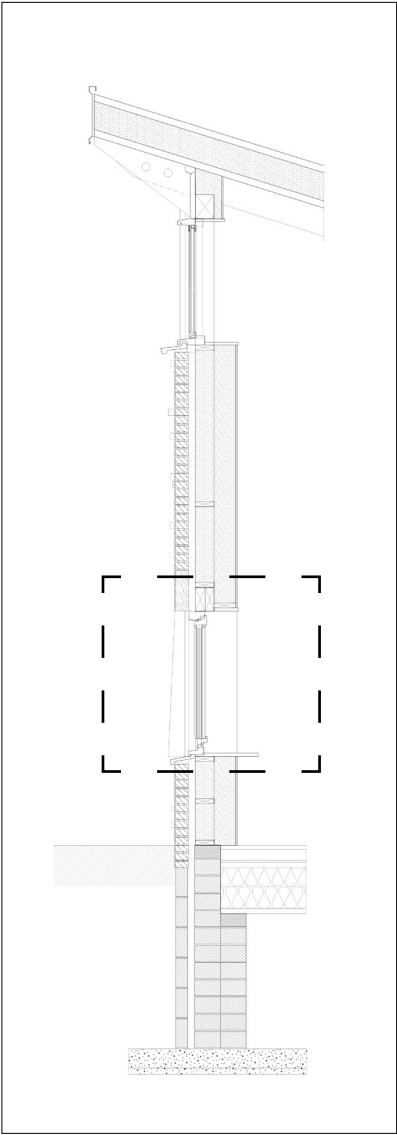
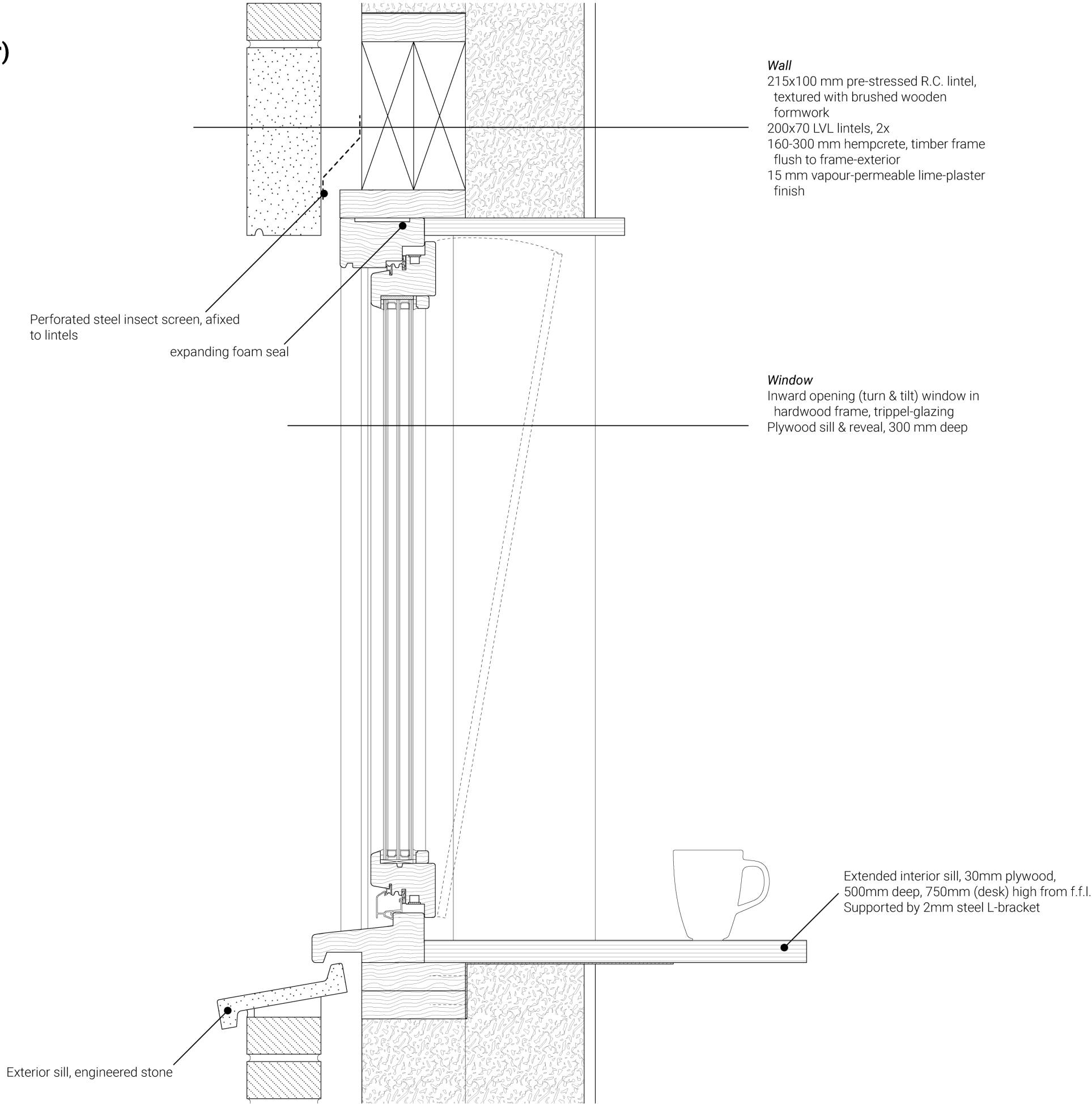
reflect up to 80% of UV rays during summer



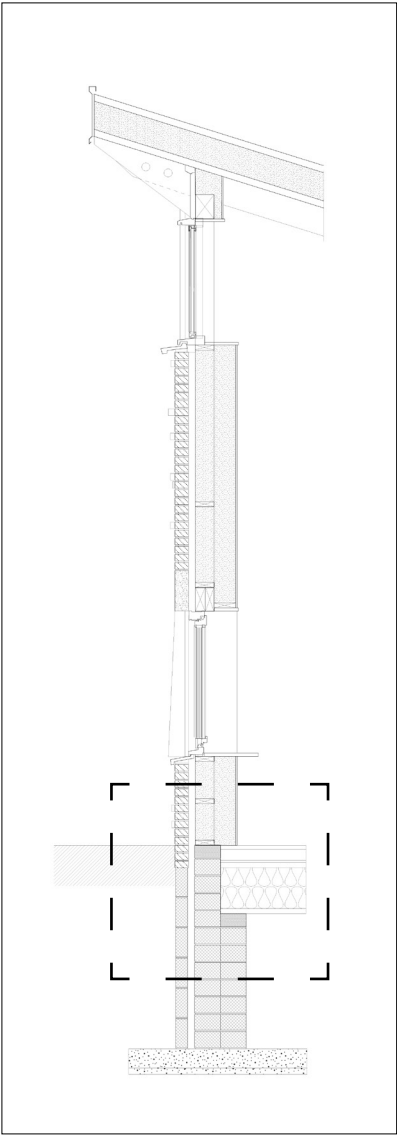
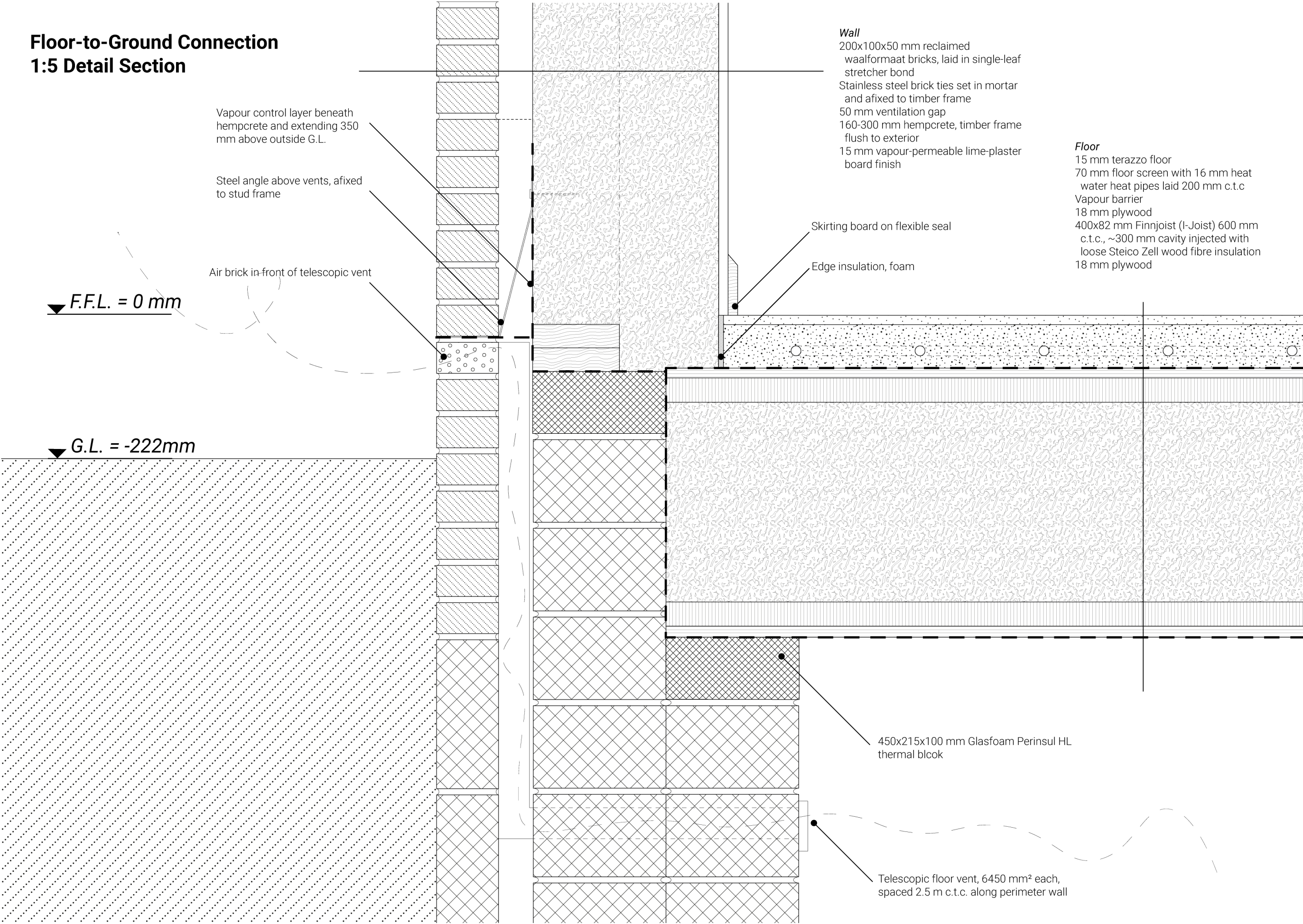
Awning Windows (Ceiling)
1:5 Detail Section

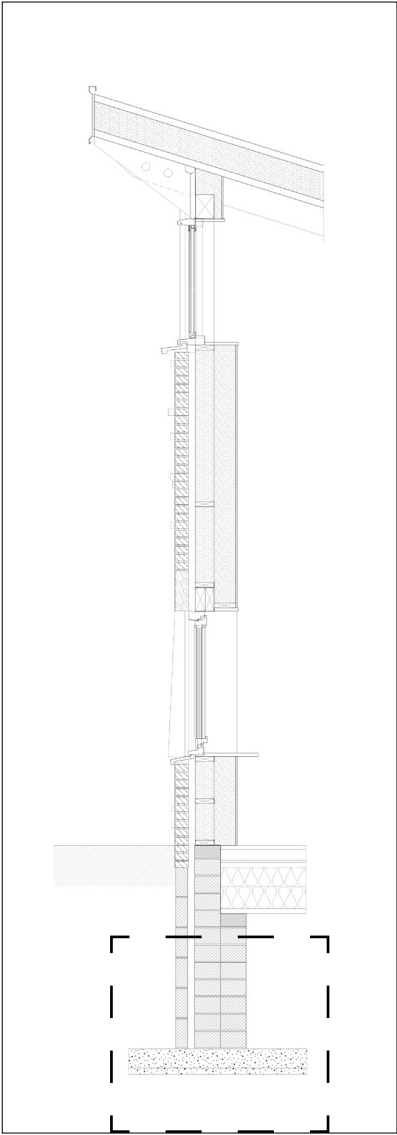
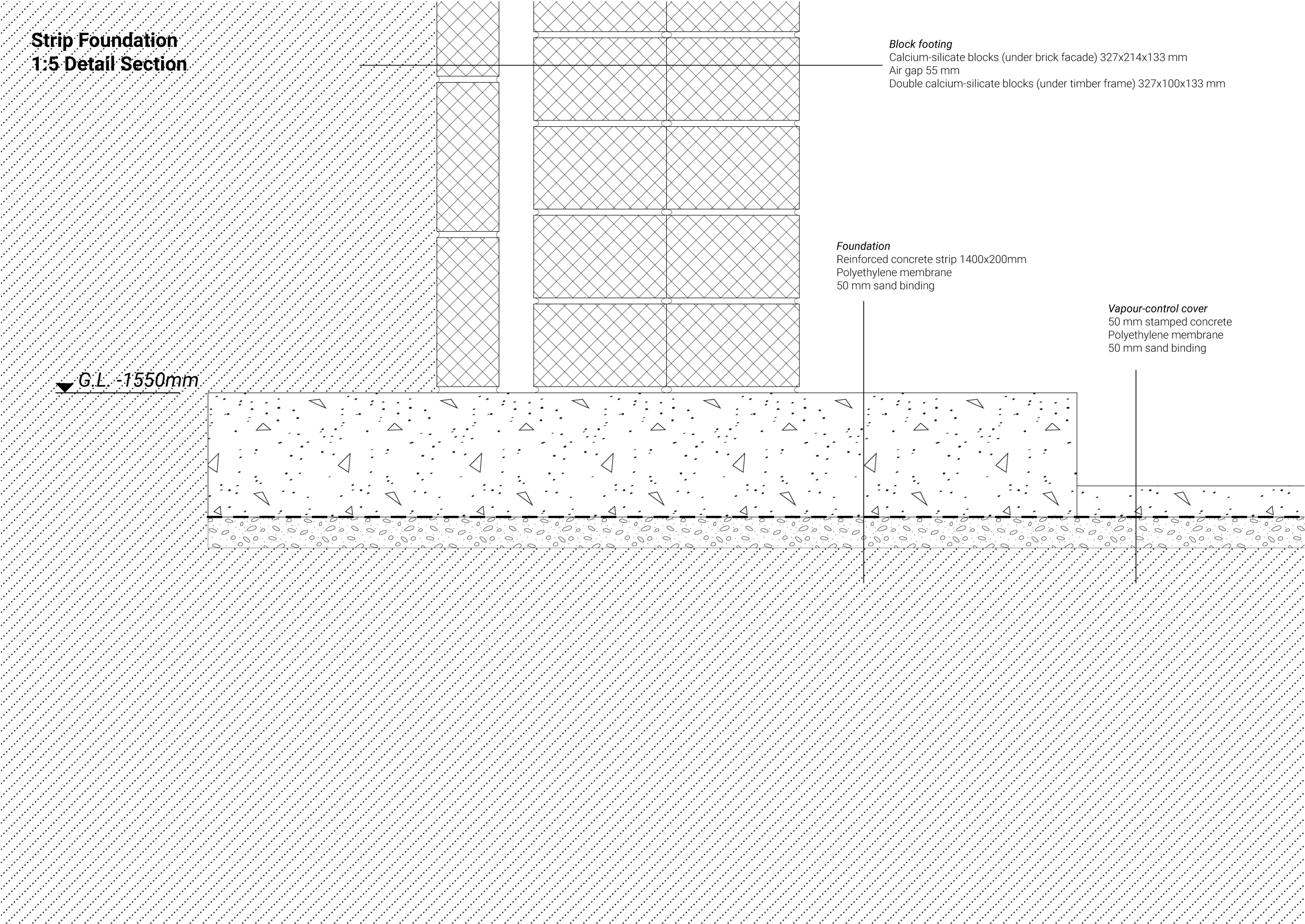


Typical Window (Floor)
1:5 Detail Section

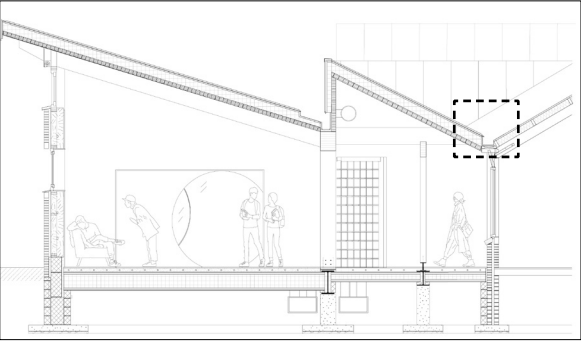
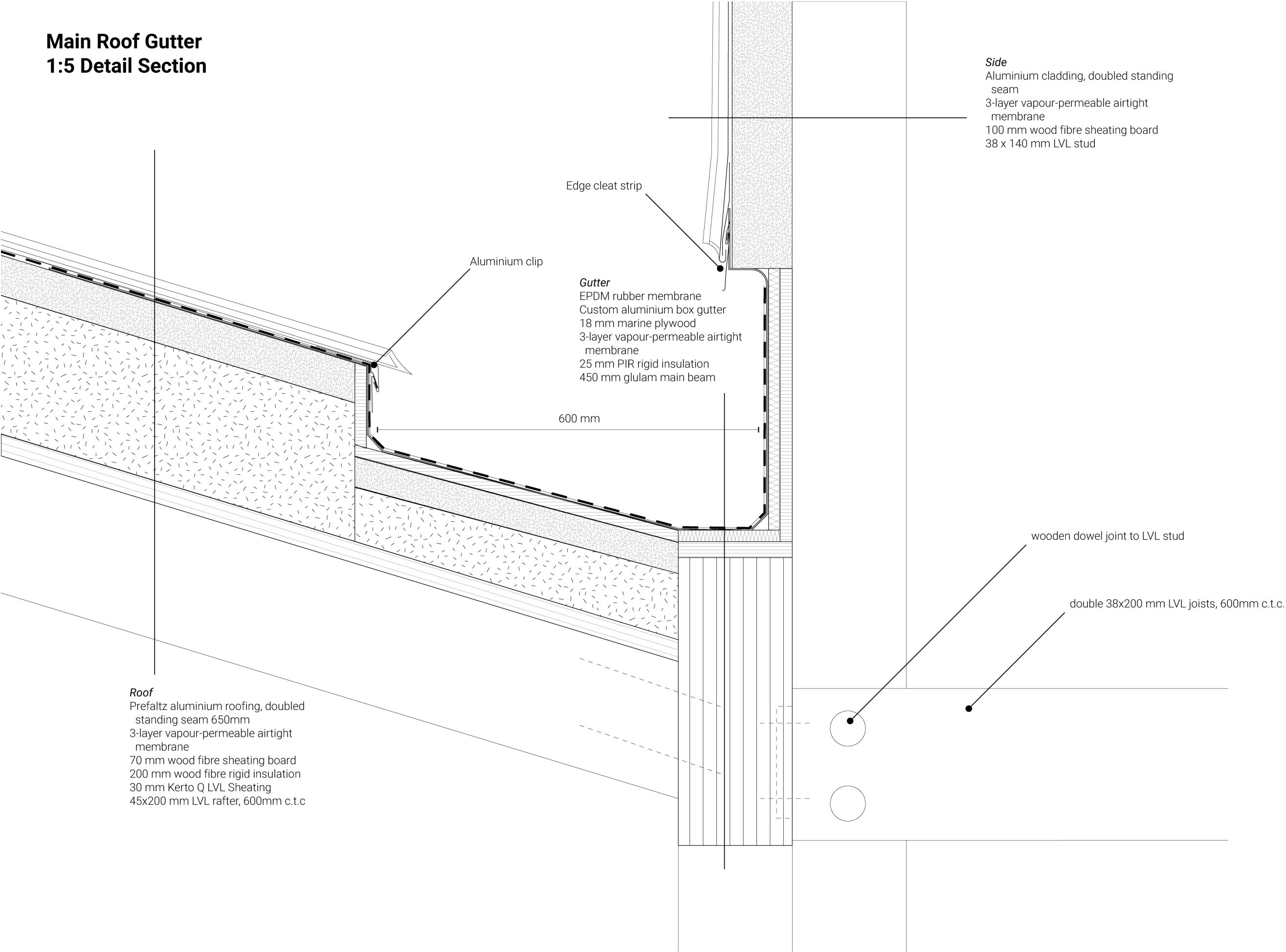


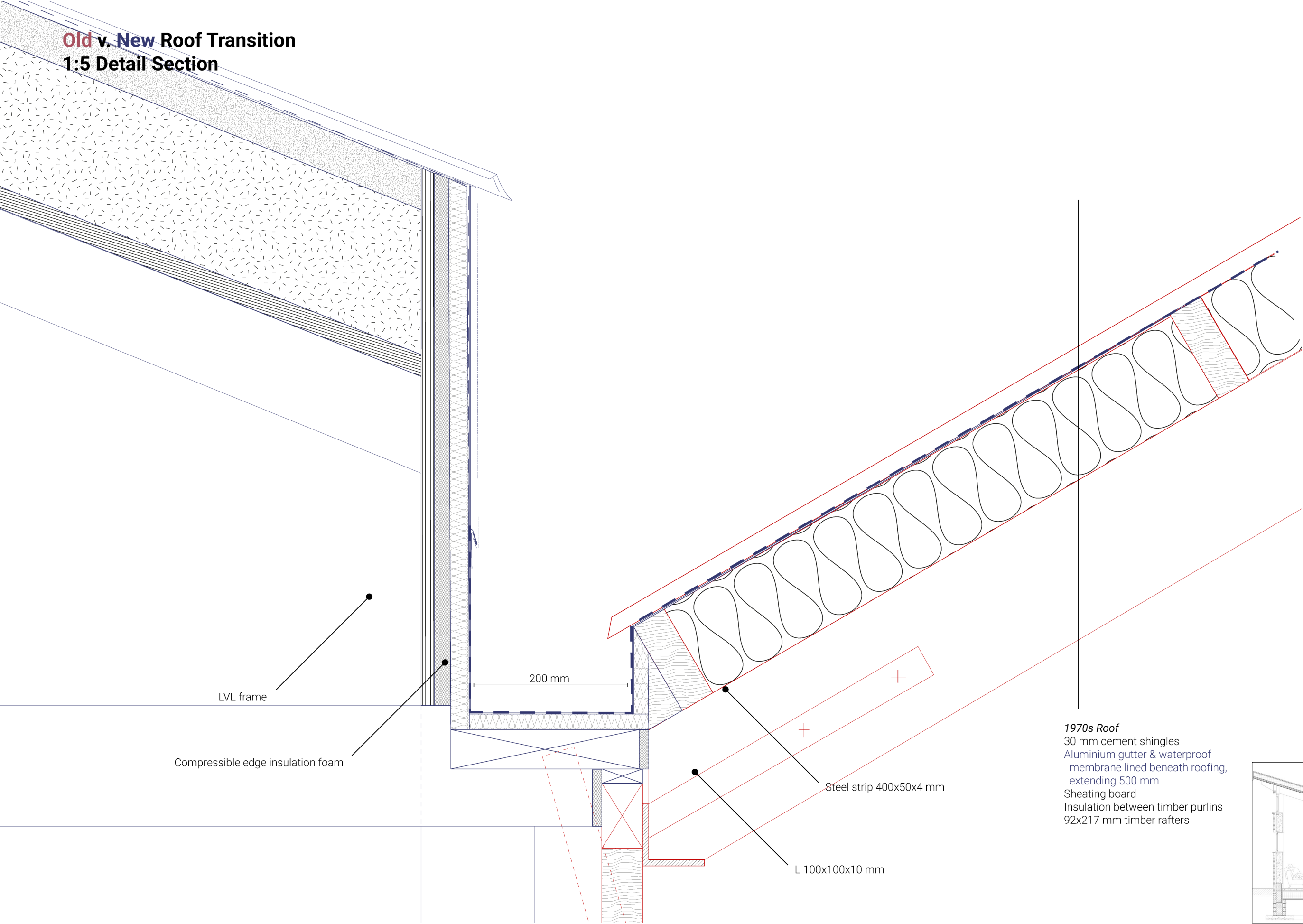
Floor-to-Ground Connection
1:5 Detail Section



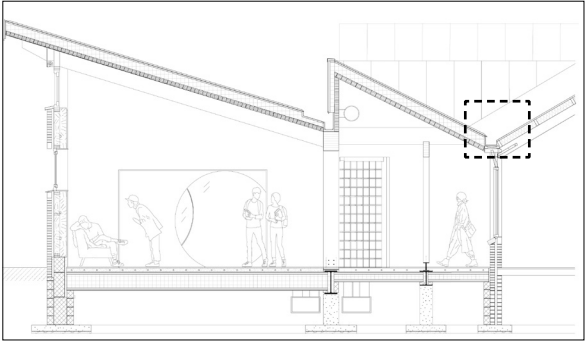


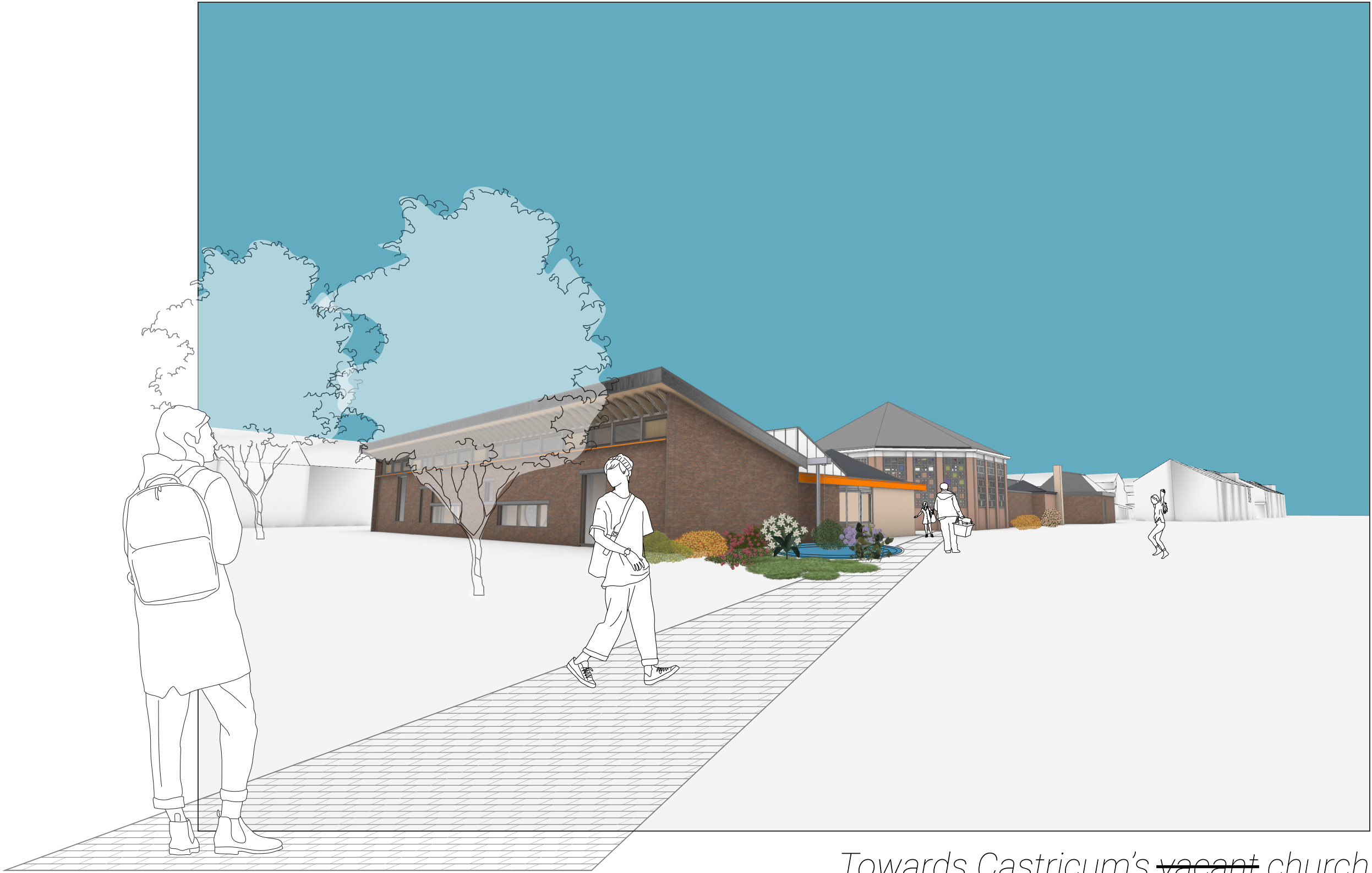
Main Roof Gutter
1:5 Detail Section





1970s Roof
30 mm cement shingles
Aluminium gutter & waterproof
membrane lined beneath roofing,
extending 500 mm
Sheathing board
Insulation between timber purlins
92x217 mm timber rafters





*Towards Castricum's ~~vacant~~ church
palimpsestuous*