

The artists ruin

A design for the Asten Castle ruins





Student: Olaf Bruins - **University:** Delft University of Technology
Faculty: Architecture and the Built Environment - **Studio:** Explorelab 22 - **Date:** April, 2017

Cover images from: <http://www.doodlesandjots.com/2011/11/13/tree-leaves-primer/bass2/>

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“Historical value can be expressed in more ways than by restoring a decaying building into a former state of its history.”

Introduction

The here presented design for the ruin of the Asten is part of my graduation project, titled: 'The beauty of dereliction, Designing with ruins and decay'.

This project is about establishing a solid personal position towards decay and dereliction in the built environment by creating a better understanding of a personal opinion on the topic and about expressing this personal position in an architectural design as a kind of manifestation. First, I would like to clarify my use of the term 'dereliction' related to the built environment as: 'abandoned places and structures which are deteriorating as the result of long-term decay processes'.

The project 'The beauty of dereliction' intends to shine a different light on the topic of decay in architecture and intends to give counter arguments for the negative (Western) perception of imperfection and decay in the built environment. My personal goal for this project was to discover and formulate my own personal position towards age, decay and imperfection in the built environment and to discover why I find derelict buildings fascinating. The main goal of the project is to make explicit where the essence of the beauty of

dereliction lies and to express and materialize this explicitly formulated personal view towards the beauty of dereliction in the form of an architectural design, which is presented here.

The project 'The beauty of dereliction' aims to discover the values of decay in the built environment and can be seen as a response to the common Western cultural urge to resist and prevent every possible sign of ageing and imperfection. It can also be seen as a response to the common way in which is engaged with the preservation of historical valuable buildings, or monuments. These are often restored to a former historical glory which is considered as the most important phase of the building its history and of which many monuments have derived their value from by the minds of modern men. Signs of age and imperfection which can reveal a monument its true story and history are rarely considered as valuable/ The project 'The beauty of dereliction' is a response to this phenomenon, because instead of condemning imperfection in the built environment, I have in the contrary always been fascinated by signs of decay in the built environment.

1

Design approach

“Let the ruin be a ruin and celebrate its history of change, instead of trying to preserve it.”

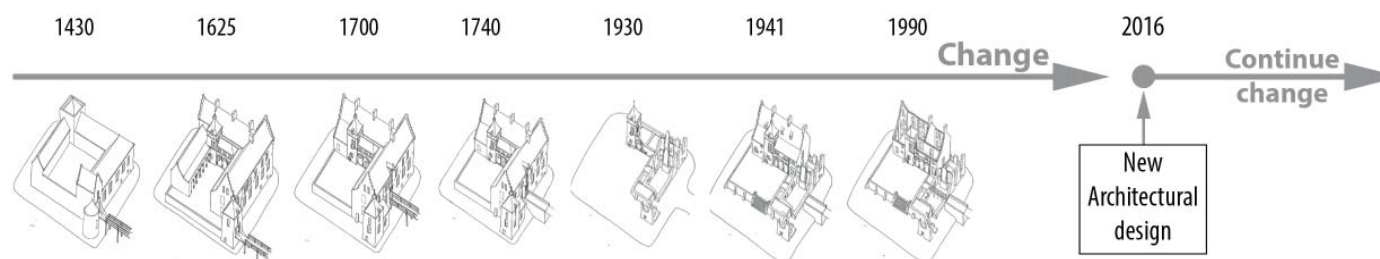


Image based from: Maas, T. (red.). (1994). *Geschiedenis van de heerlijkheid Asten*. Asten: Stichting Geschiedschrijving Asten.

2

Design concept

"Decay is the work of nature over time as a transitional process of decline and growth."

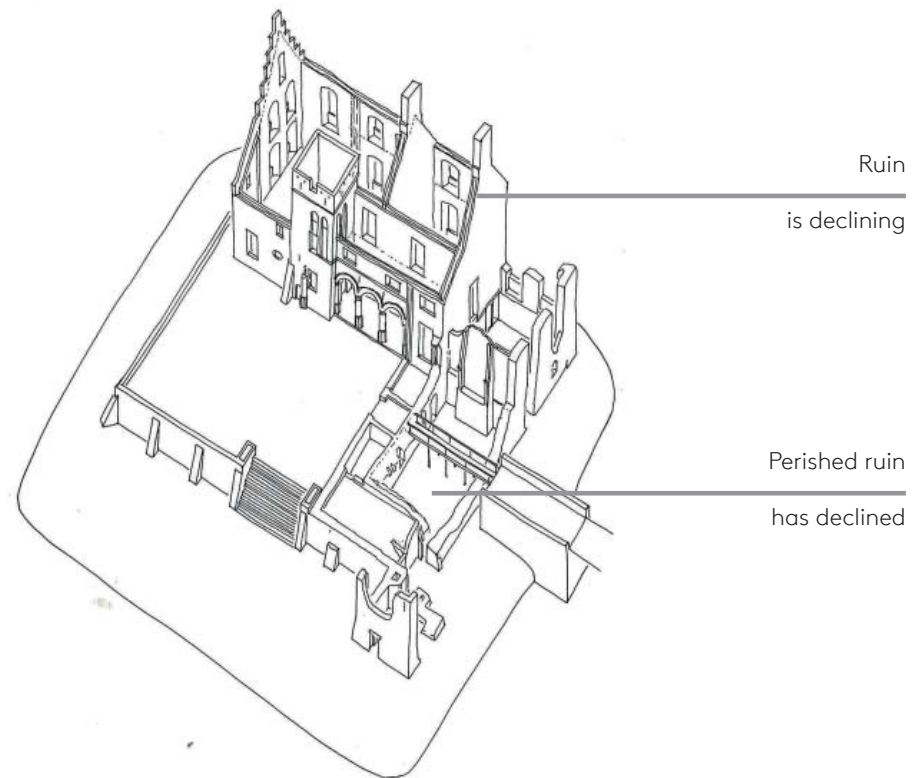
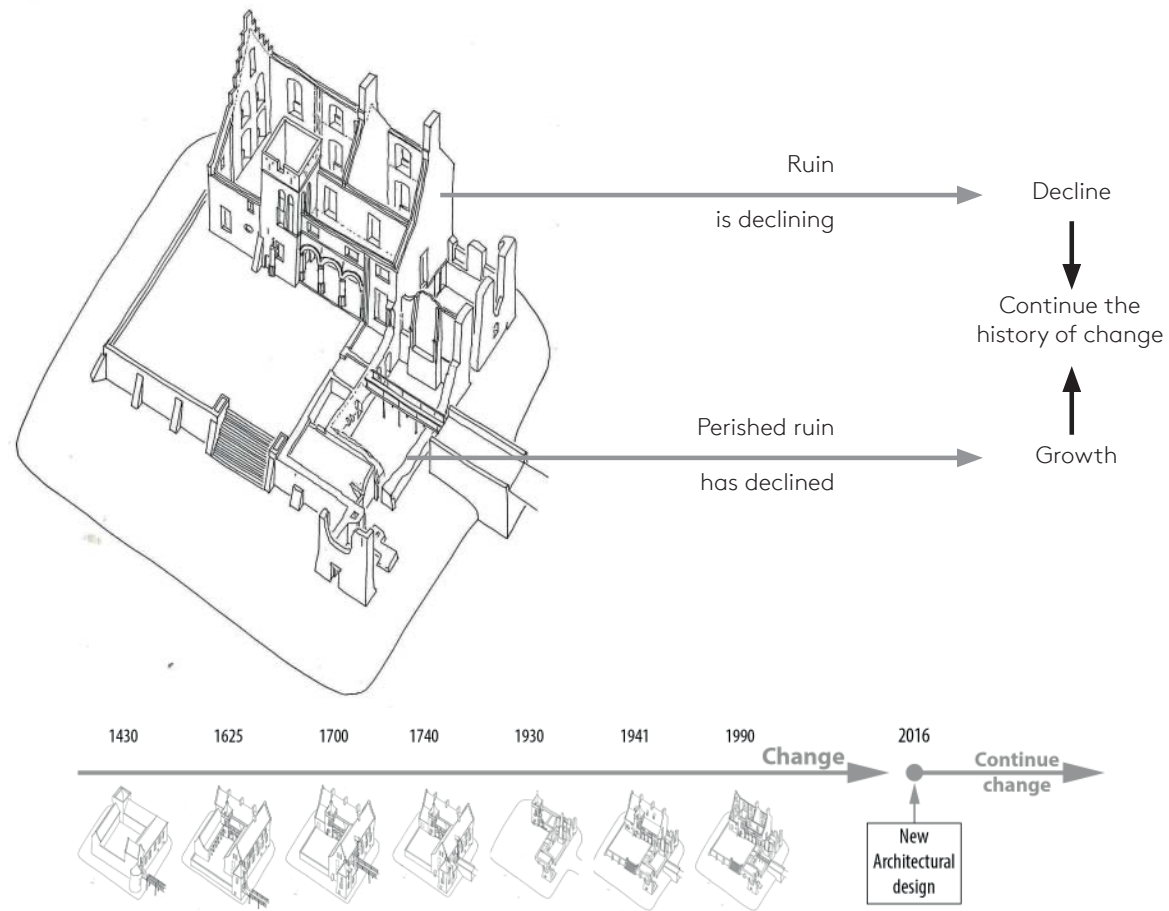
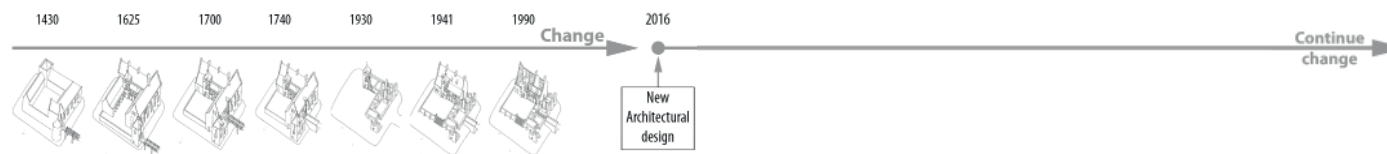
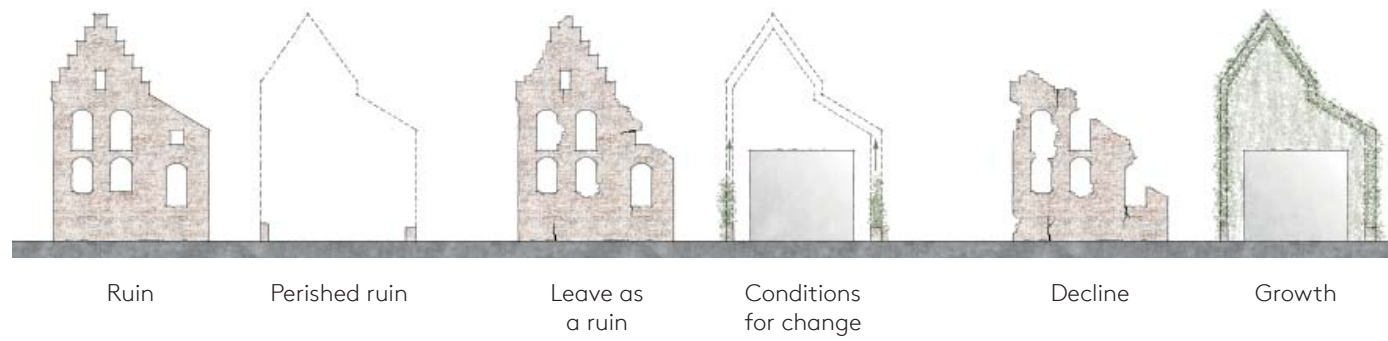


Image based from: Maas, T. (red.). (1994). *Geschiedenis van de heerlijkheid Asten*. Asten: Stichting Geschiedschrijving Asten.



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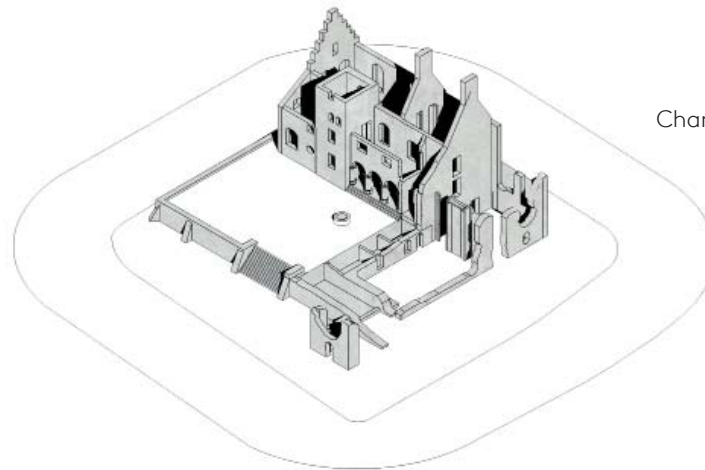




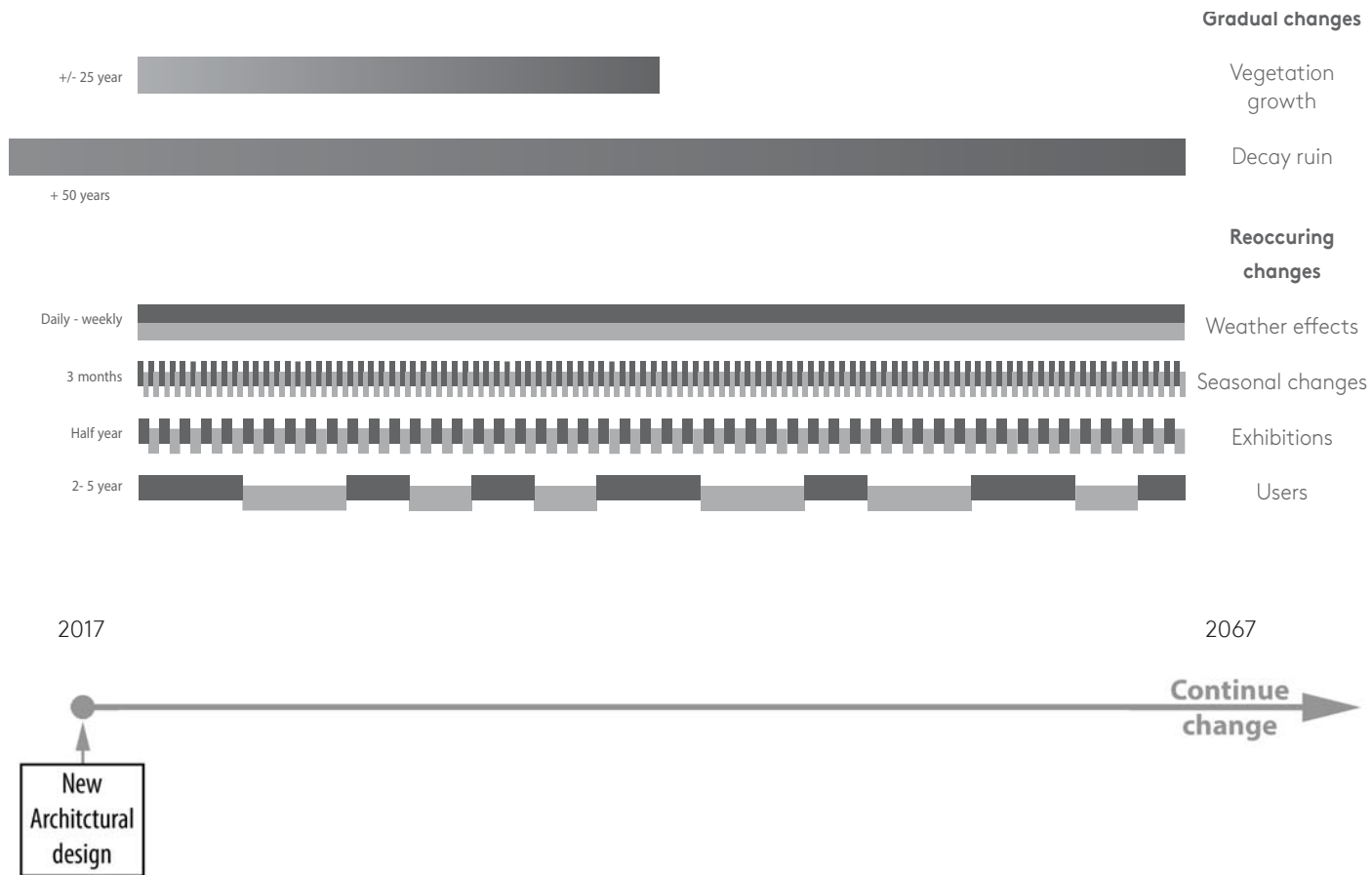
Change as growth

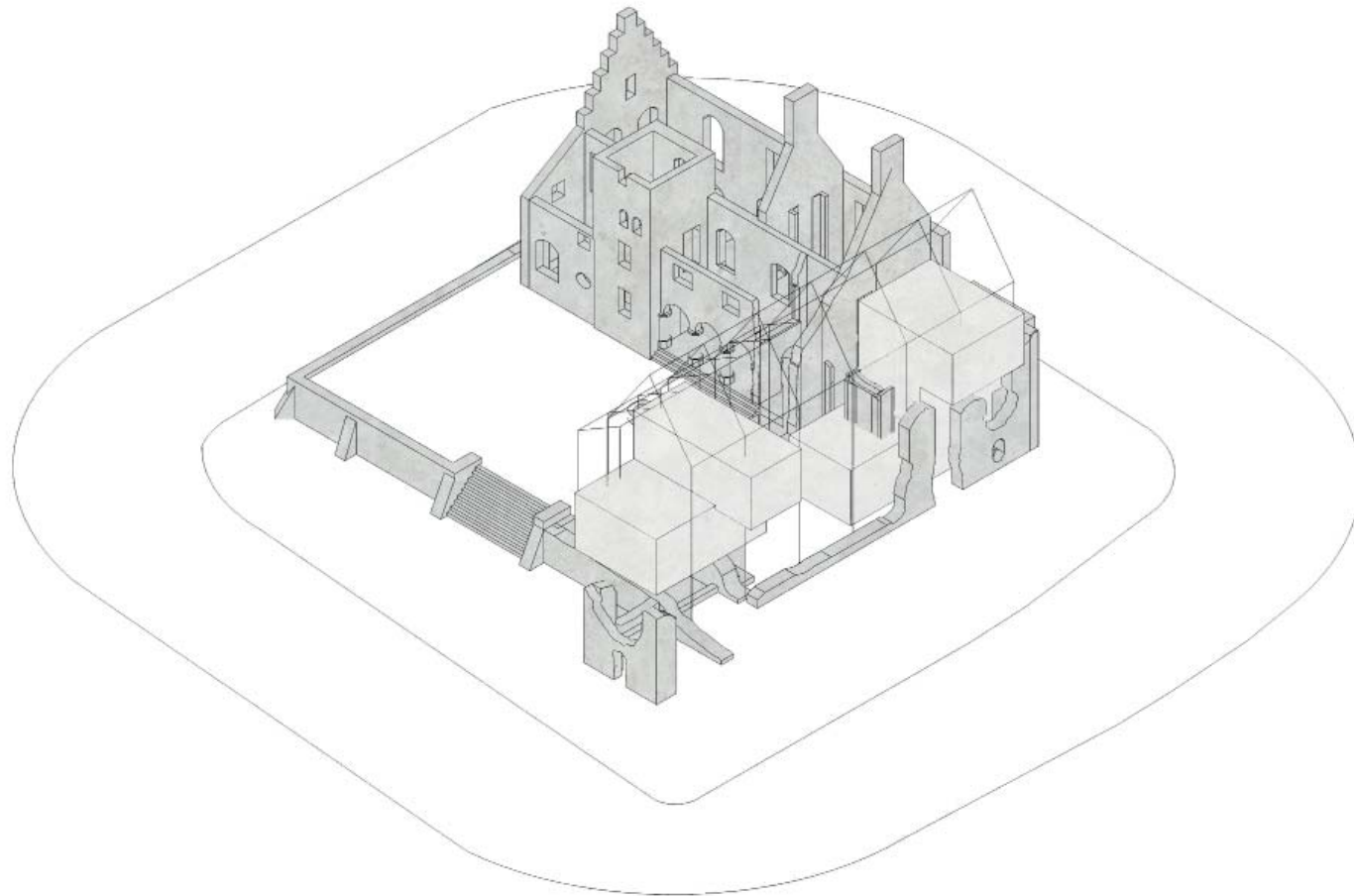


Witness of change

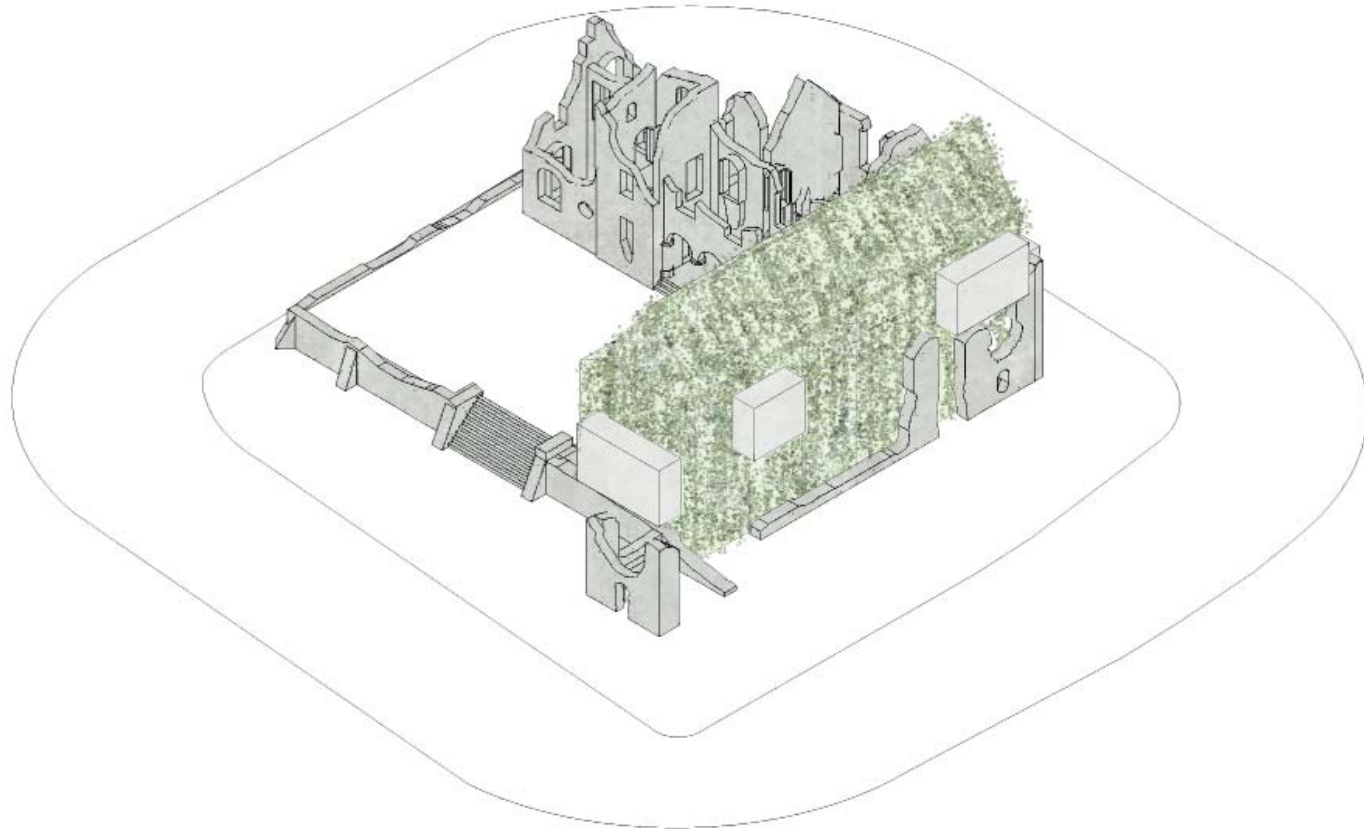


Change as decline





After completion



After many years



After building completion



After several years

3

Program

"A highly inspirational work, exhibition
and living place for artists."



Caspar David Friedrich - Abbey in the Oakwood
<http://www.taringa.net/posts/imagenes/18355484/Caspar-David-Friedrich-romanticismo-Aleman.html>
 Rob Voerman - Pressure
<http://www.dutchartevents.com/tag/rob-voerman/>

Marco Ricci -
 Landscape with Classical Ruins and Figures
<http://www.getty.edu/>
 Jacob van Ruisdael - Ruins of Brederode
https://commons.wikimedia.org/wiki/Jacob_van_Ruisdael_catalog_raisonn%C3%A9_1928



1

Temporary housing for artists
located in the quiet and
inspirational nature.



2

Workplaces for artists
located at the ruin



3

Visitable exhibitions located
in and around the ruin.

Image from: <https://thenounproject.com/>
by: Alfredocreates.com

Image from: <https://thenounproject.com/>
by: Marco Galtarossa

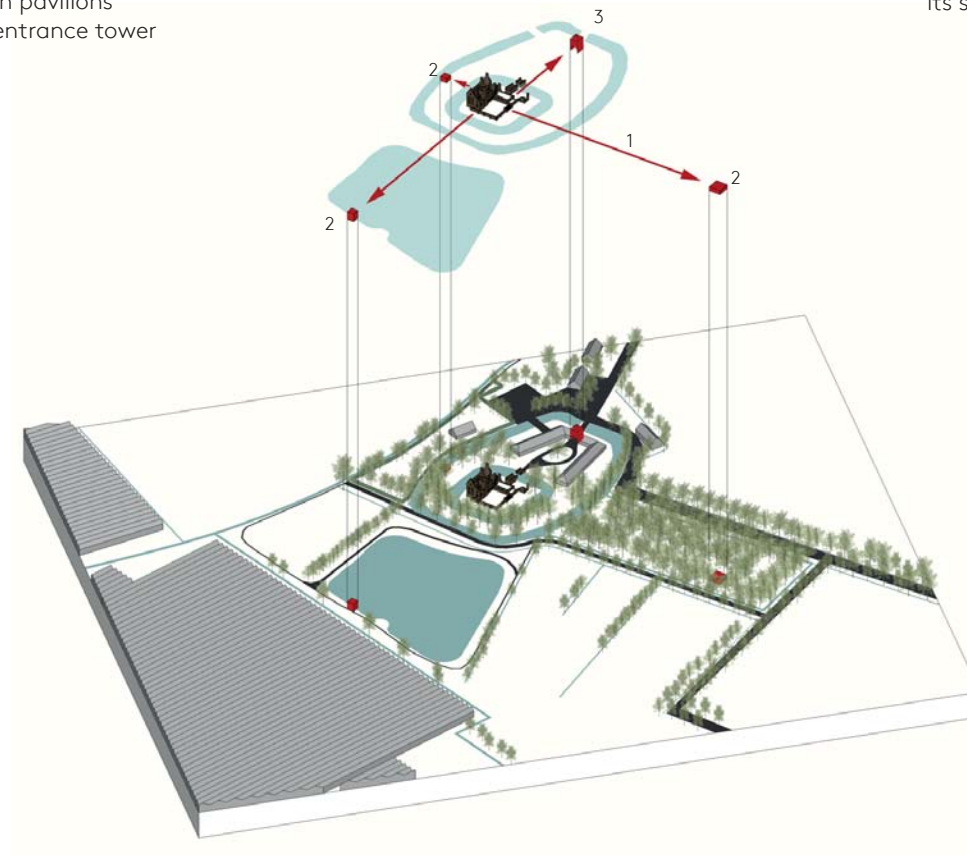
Image from: <https://thenounproject.com/>
by: Nuno Lezon

4

Landscape design

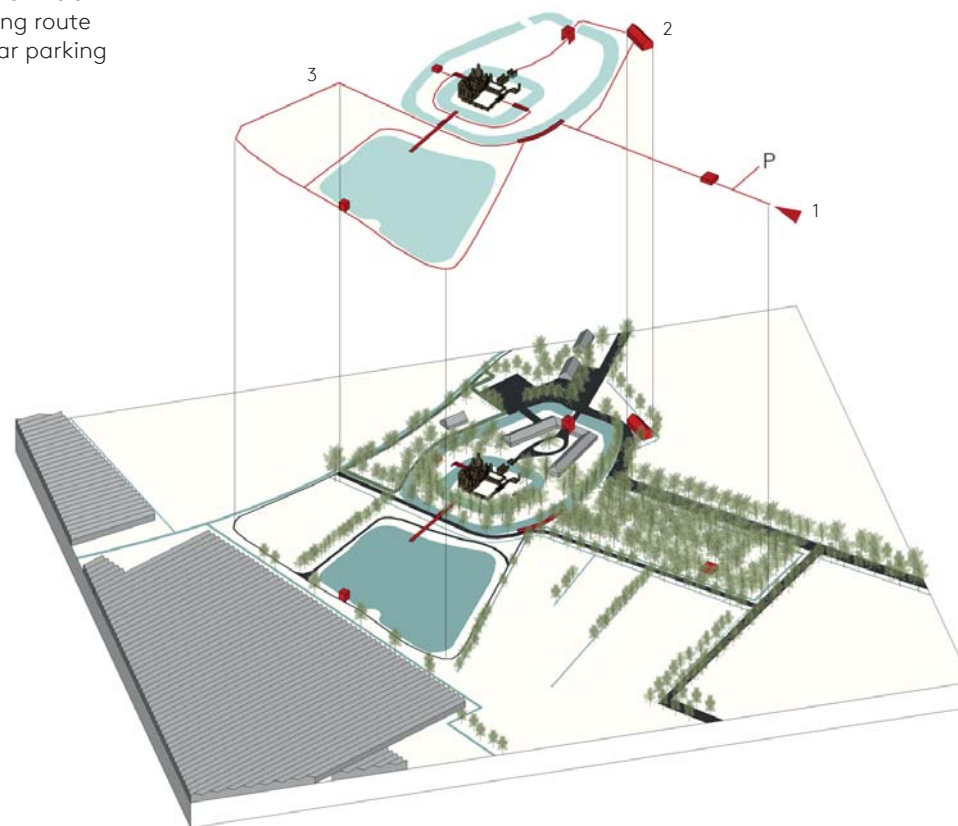
- 1 Connecting sightlines
- 2 Exposition pavilions
- 3 Existing entrance tower

Connecting the ruin with
its surrounding landscape

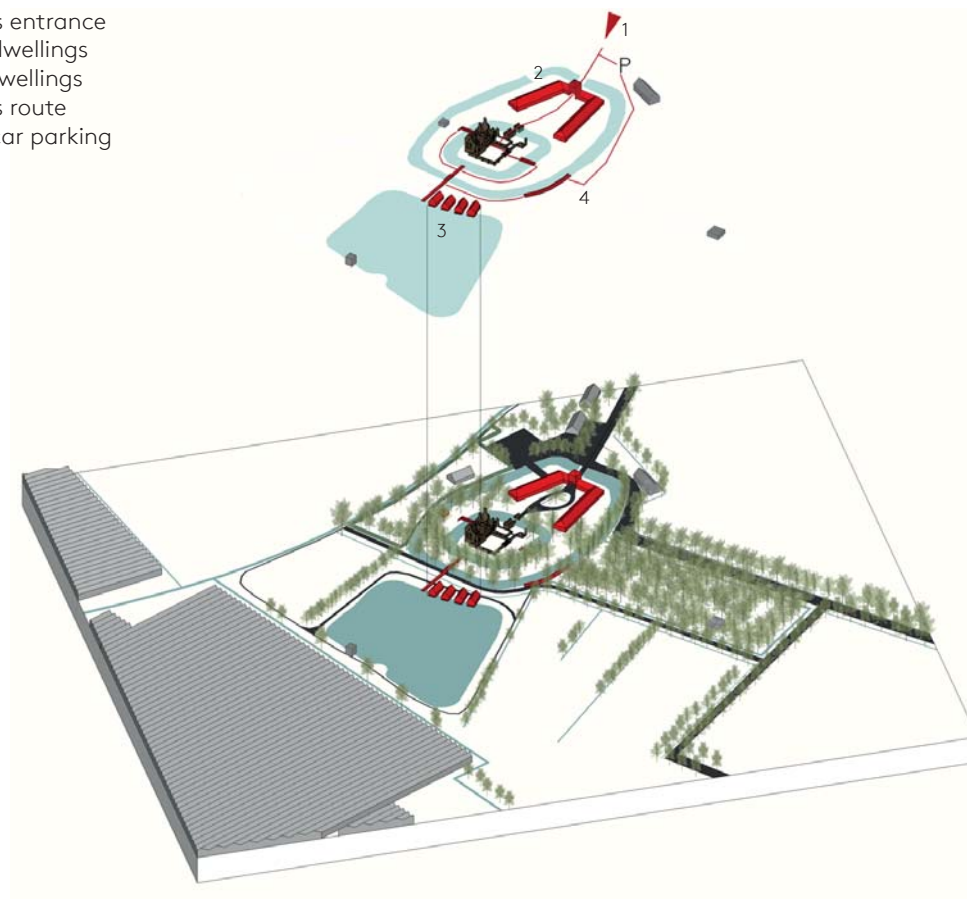


- 1 Visitors park entrance
- 2 'Anna Ceelen huis'
- 3 Park walking route
- P Bicycle / car parking

Visitable exhibitions



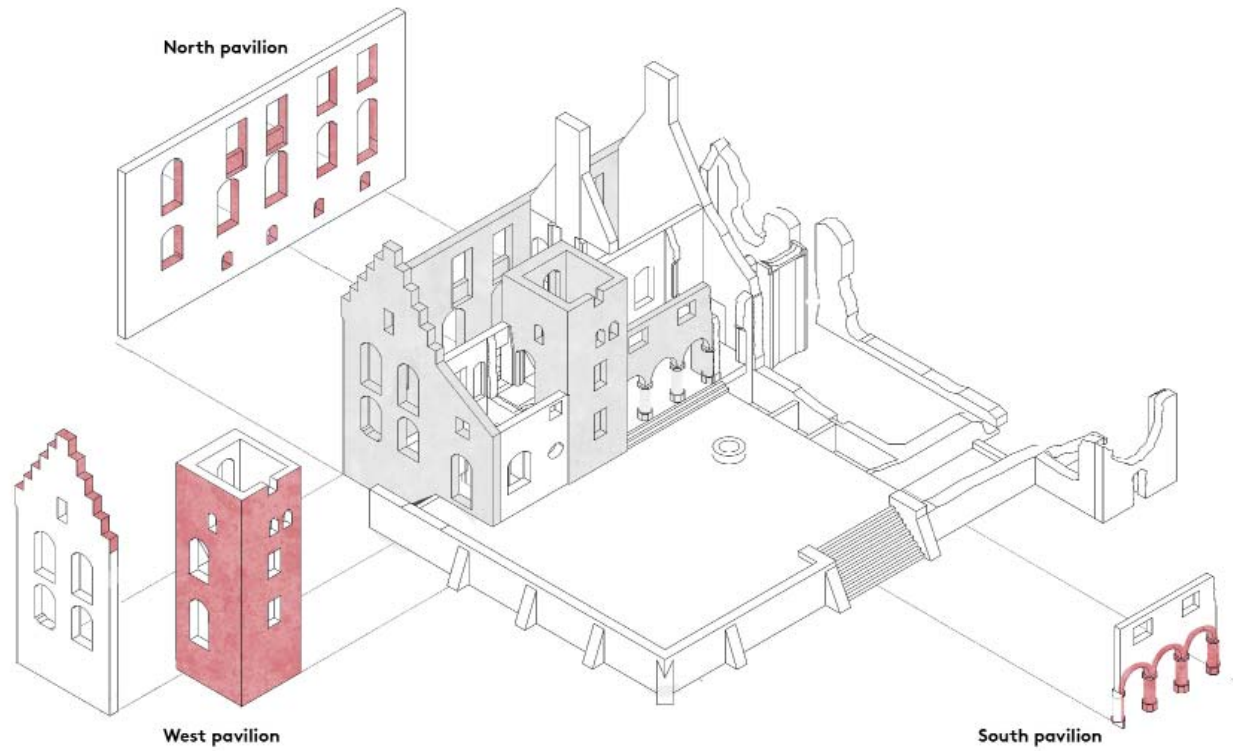
- 1 Residents entrance
- 2 Existing dwellings
- 3 Artists' dwellings
- 4 Residents route
- P Existing car parking



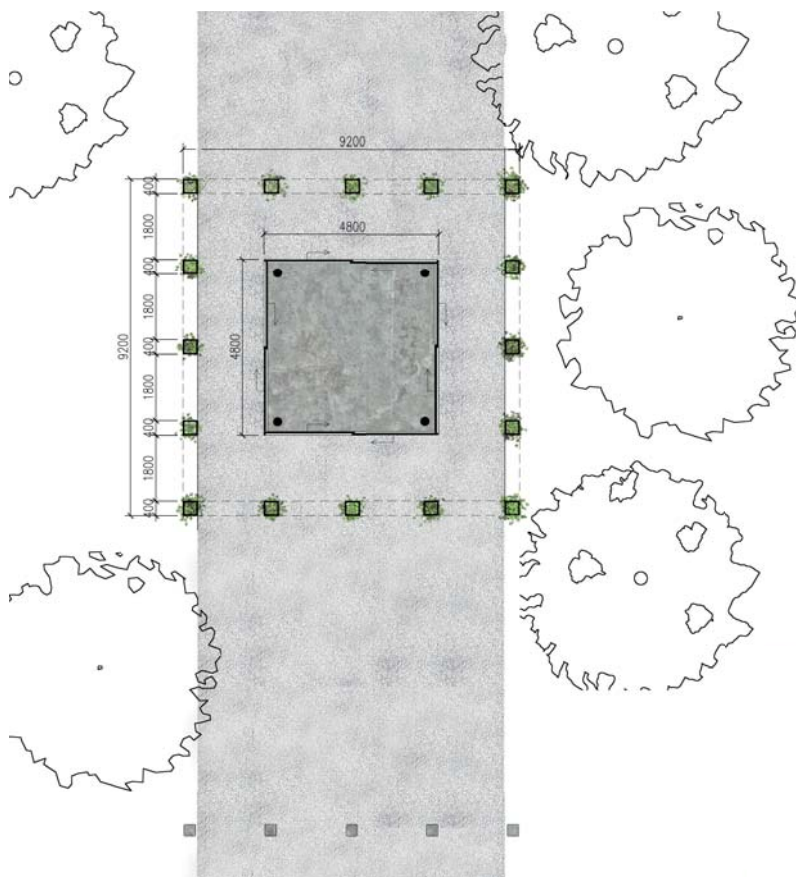
Artists & residents



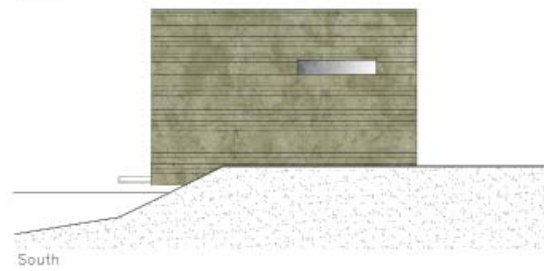
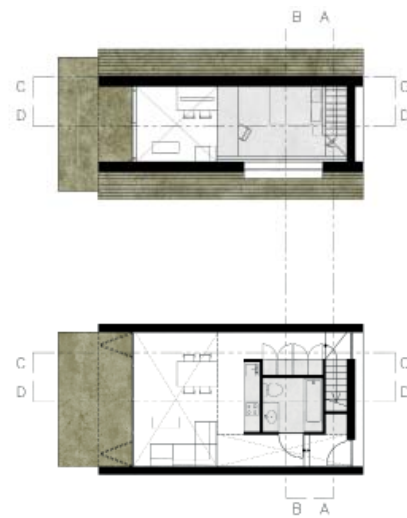
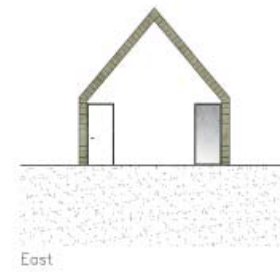
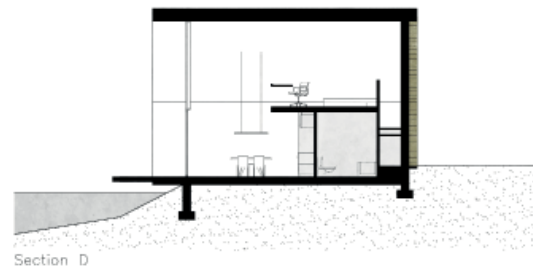
Exhibition pavilions







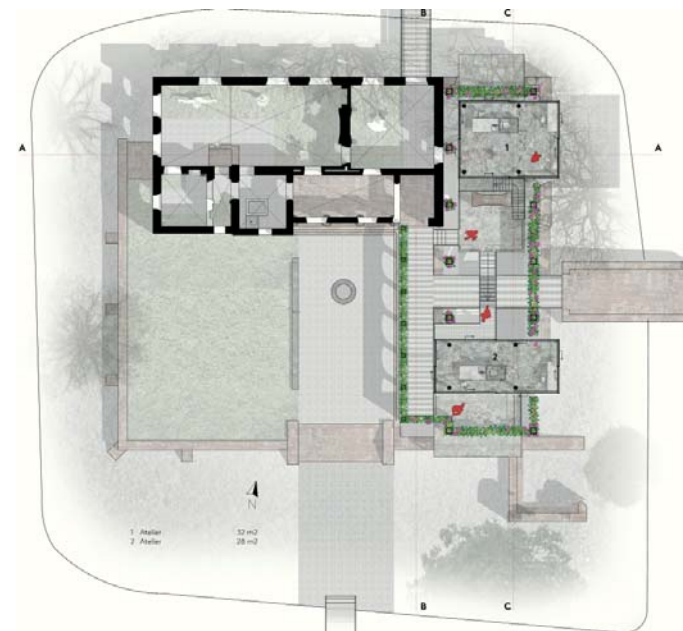
Artist's dwellings

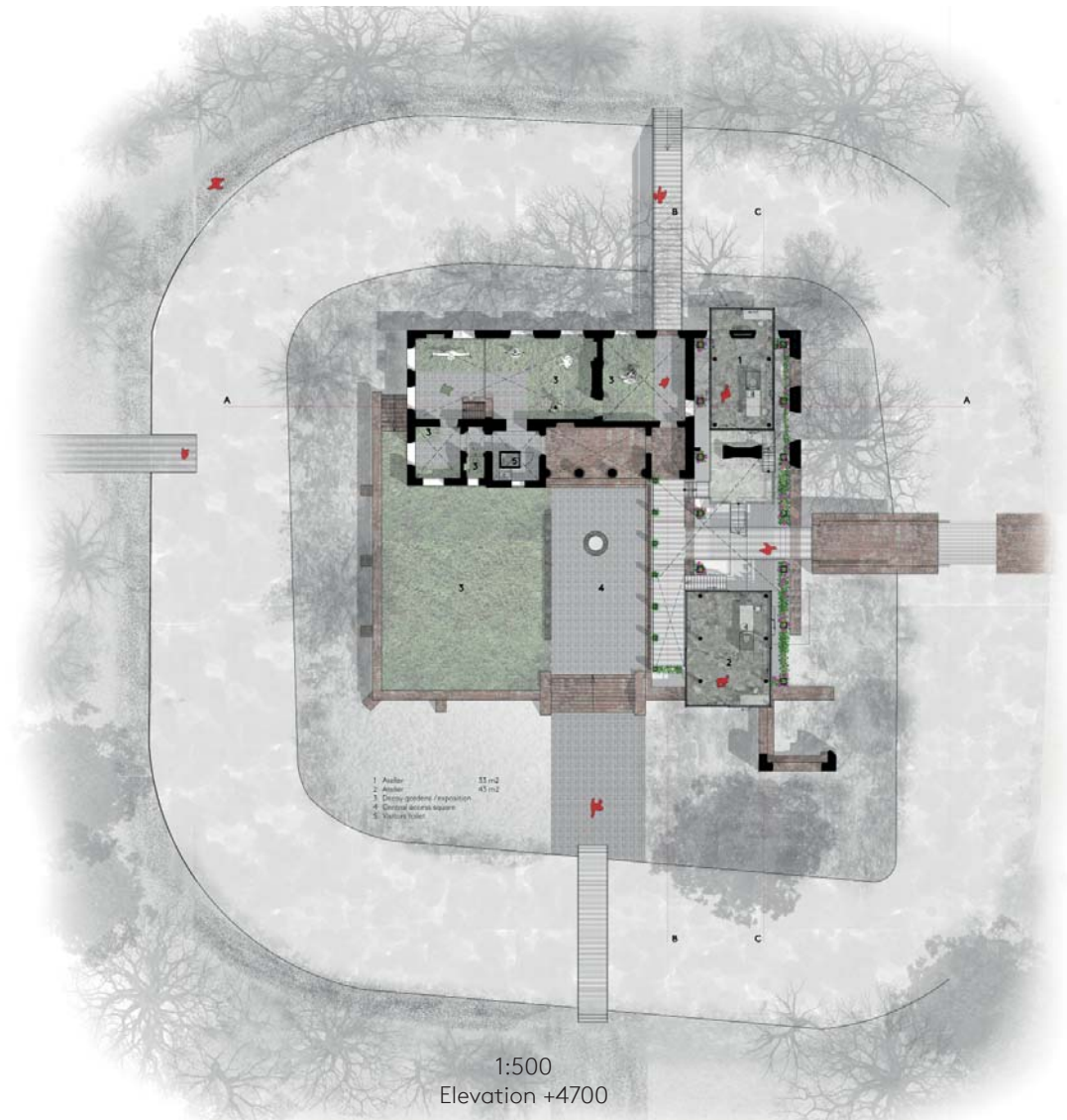




6

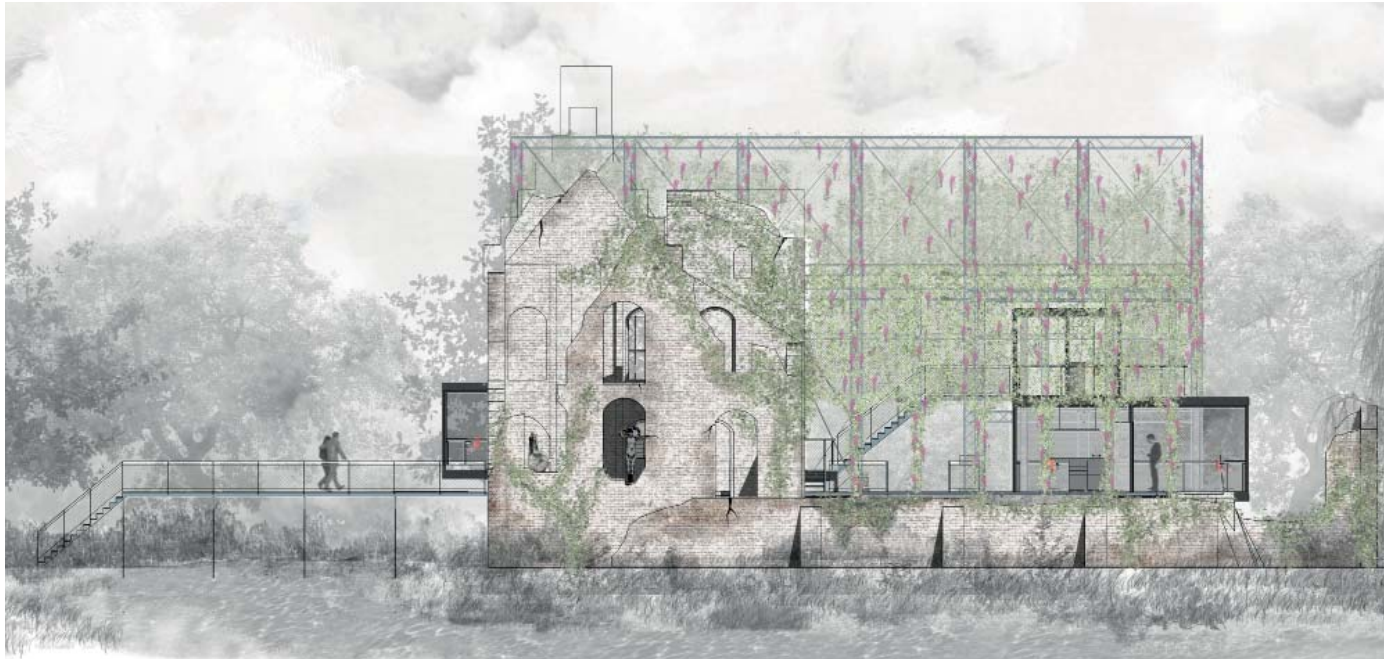
The artist's ruin







South facade



West facade



North facade



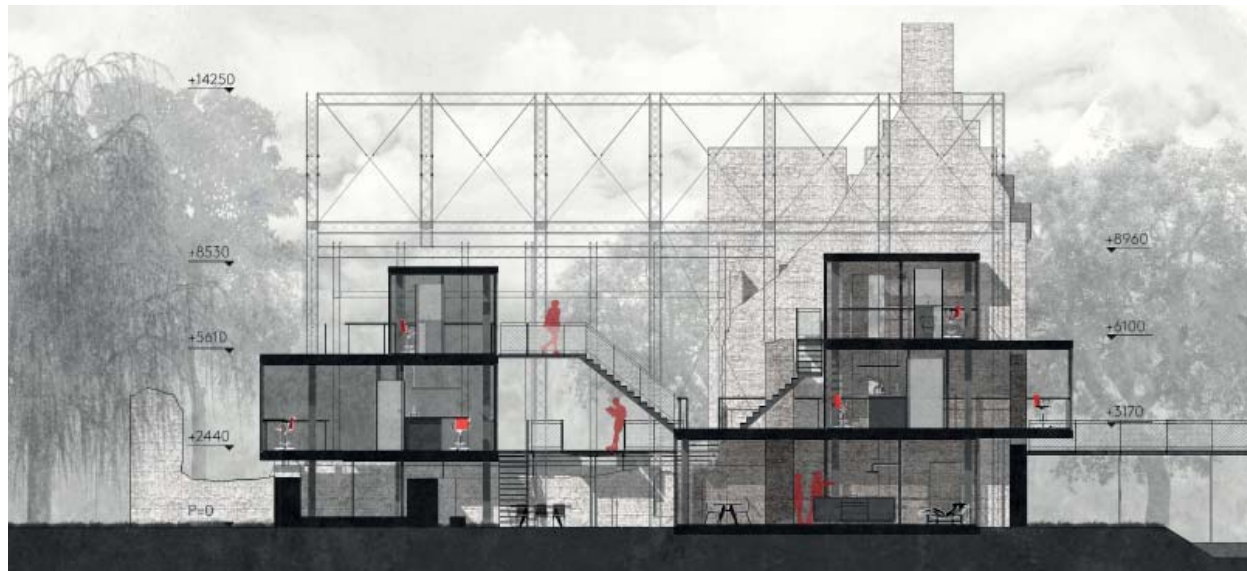
East facade



Section A



Section B



Section C before vegetation growth



Section C after vegetation growth









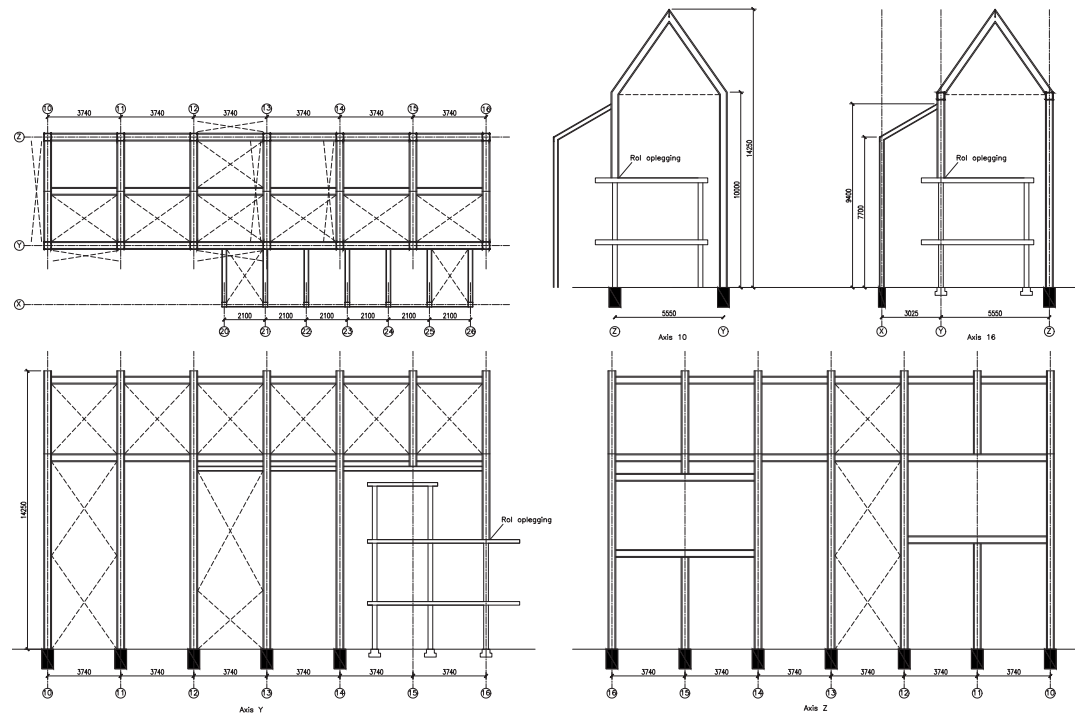








Detail

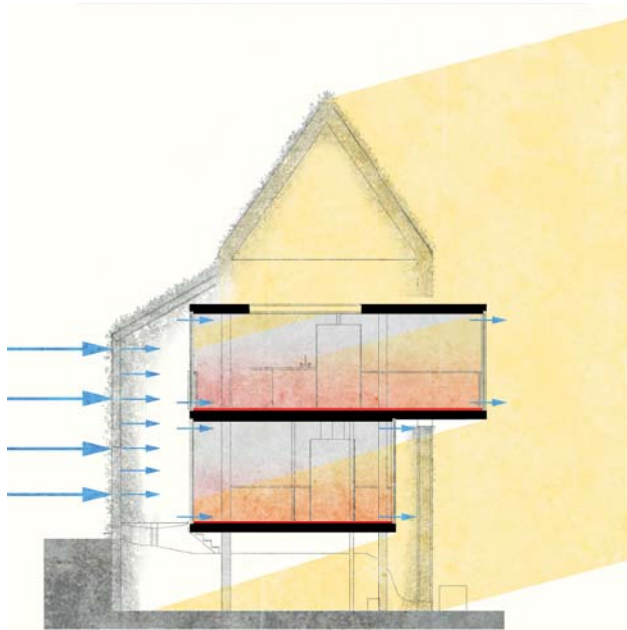


Galvanized steel construction:

Foundations: See detail drawings

Columns: Galvanized steel trusses (400 x 400 mm (4 x Ø 50mm) in Z and Y axis)
(250 x 250 mm (4 x Ø 30mm) in X axis)

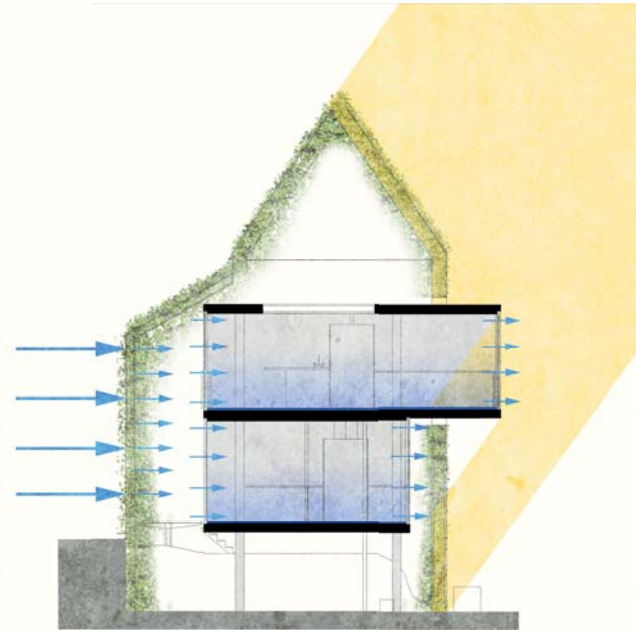
Stability: Steel tension cables



Winter
December 12:00

Temperature control: Floor heating.
No leaves, sun passes through and helps heating spaces.

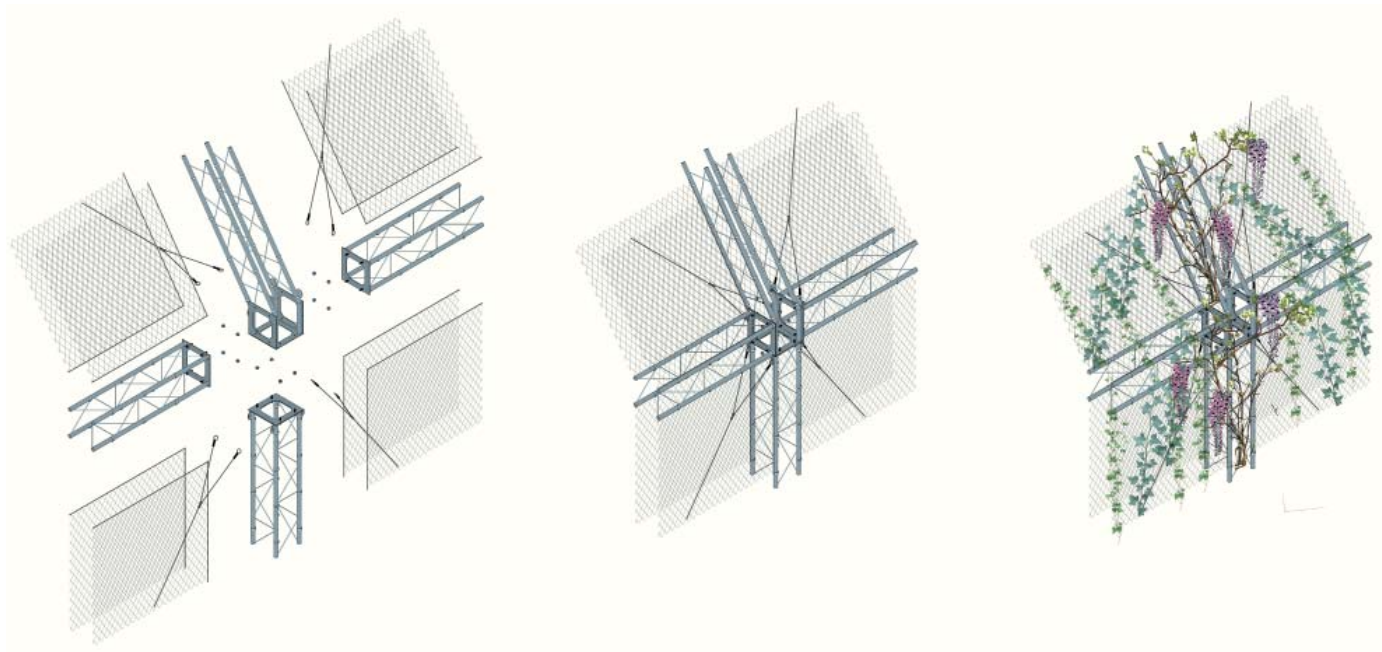
Ventilation: Vegetation breaks wind for comfortable natural ventilation.

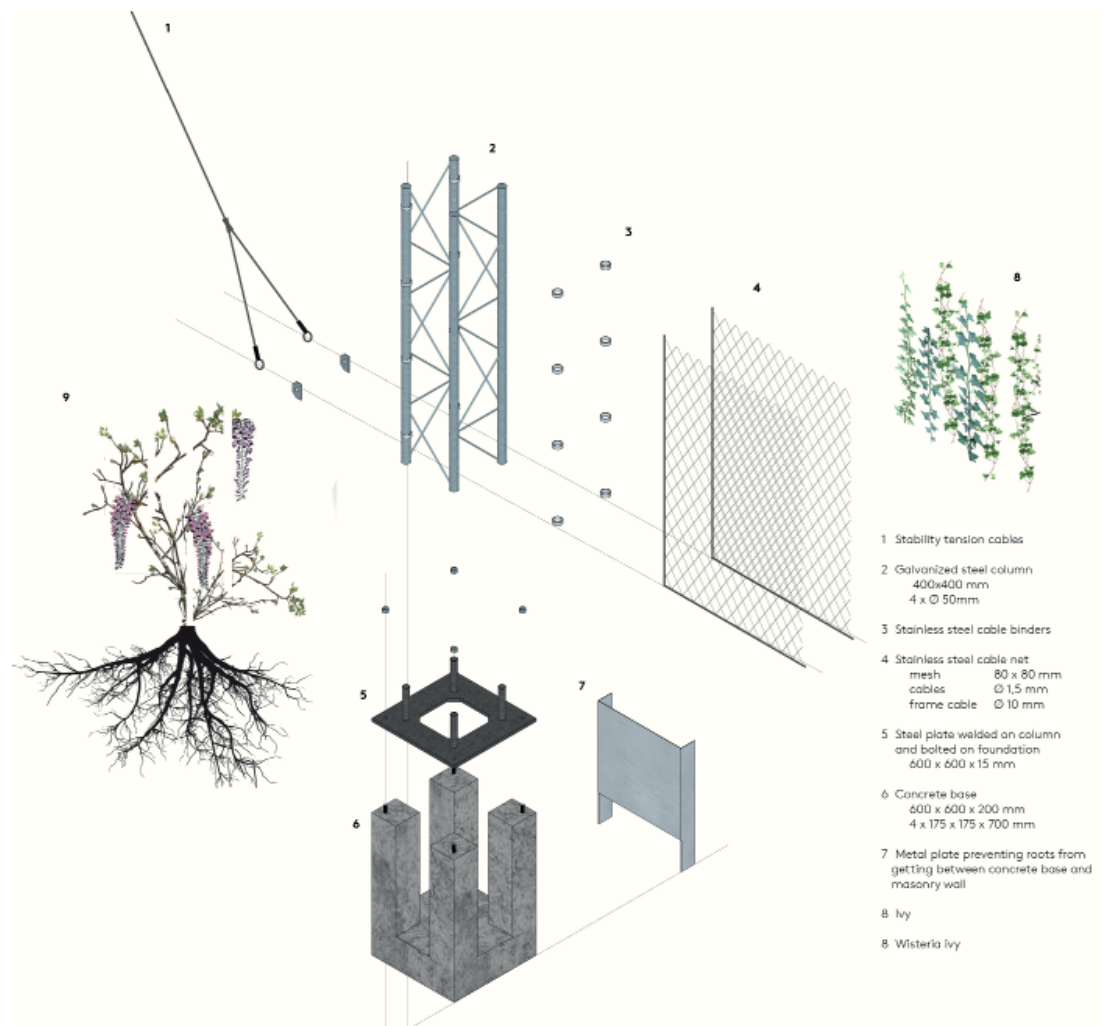


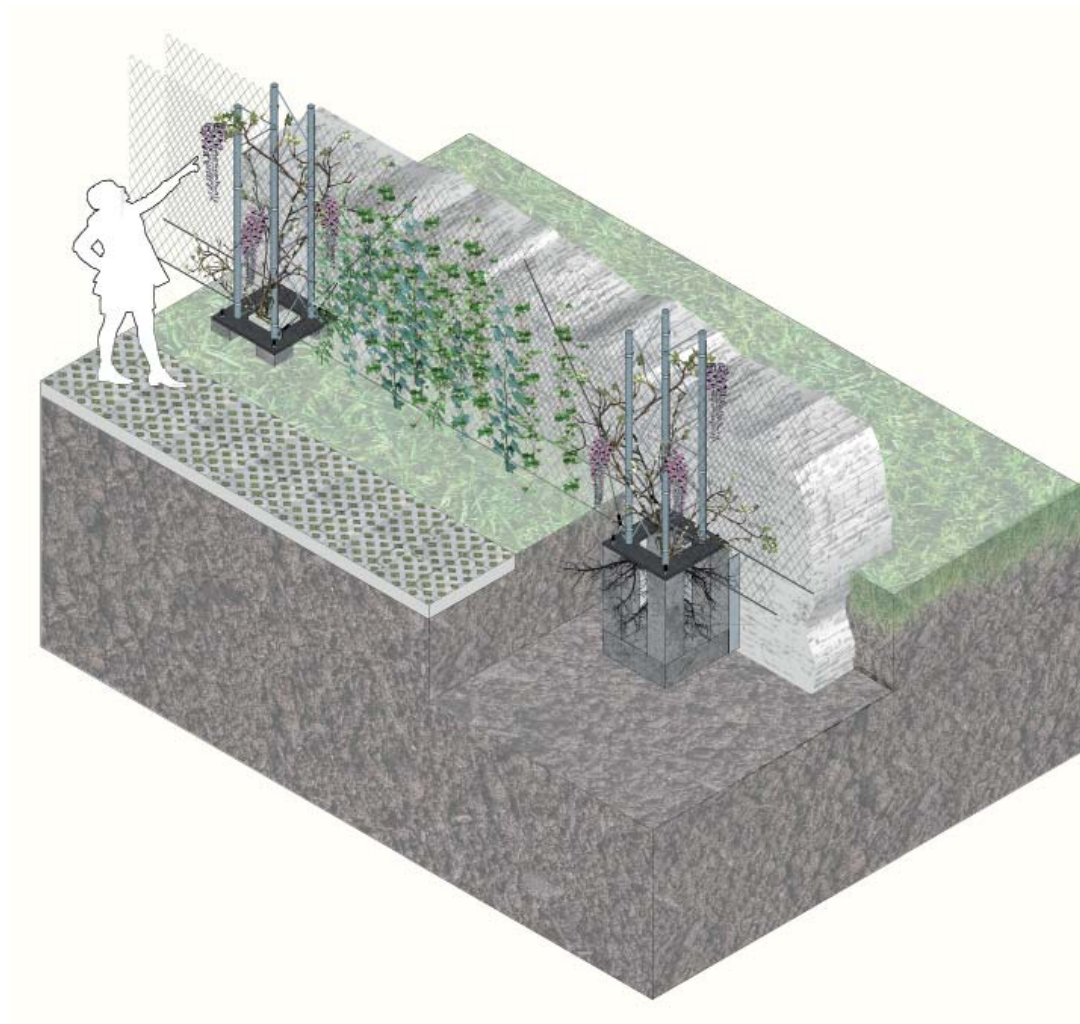
Summer
June 12:00

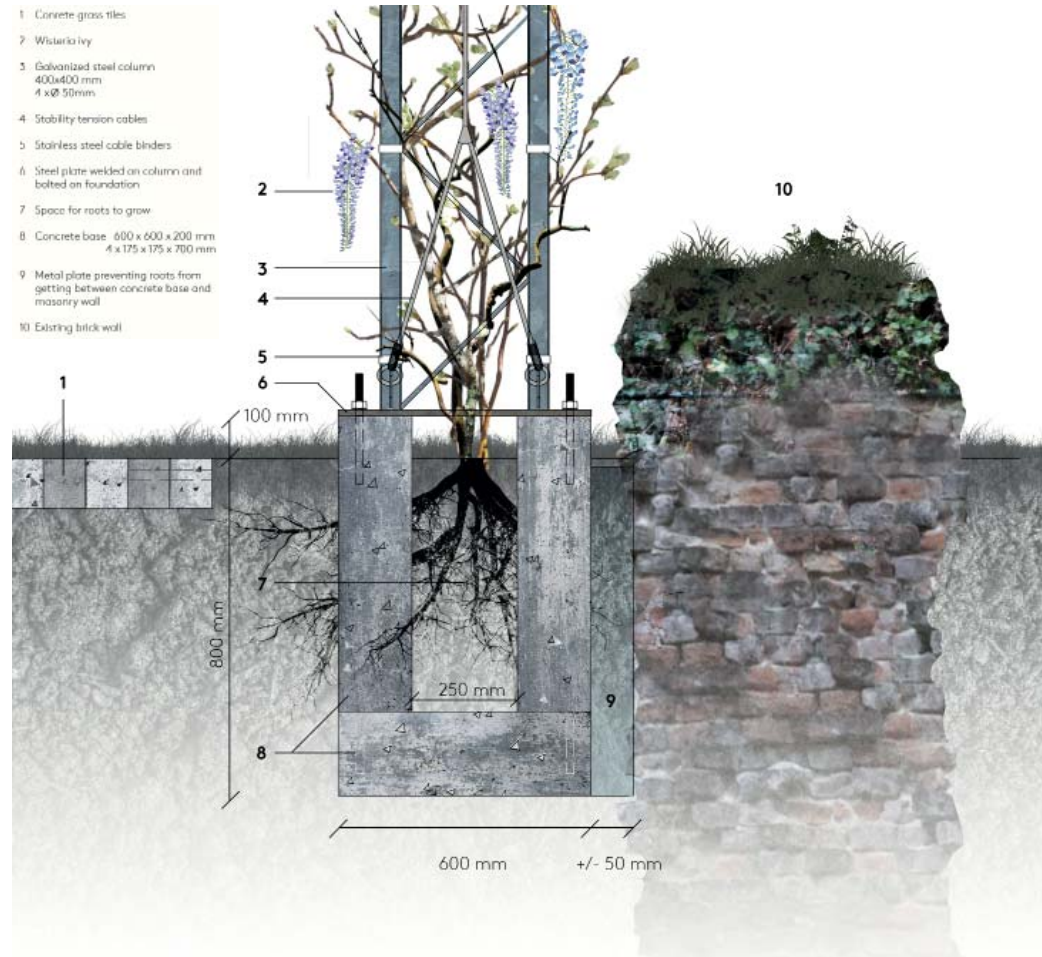
Temperature control: Vegetation blocks sun and keeps air inside cool.
Sliding doors can be opened to let the cool air in.
Floor cooling may help for extra cooling

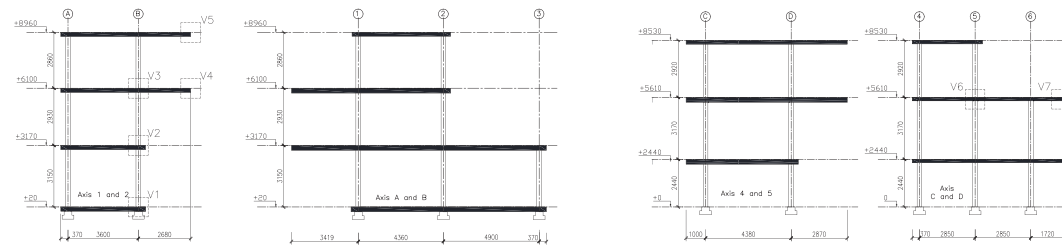
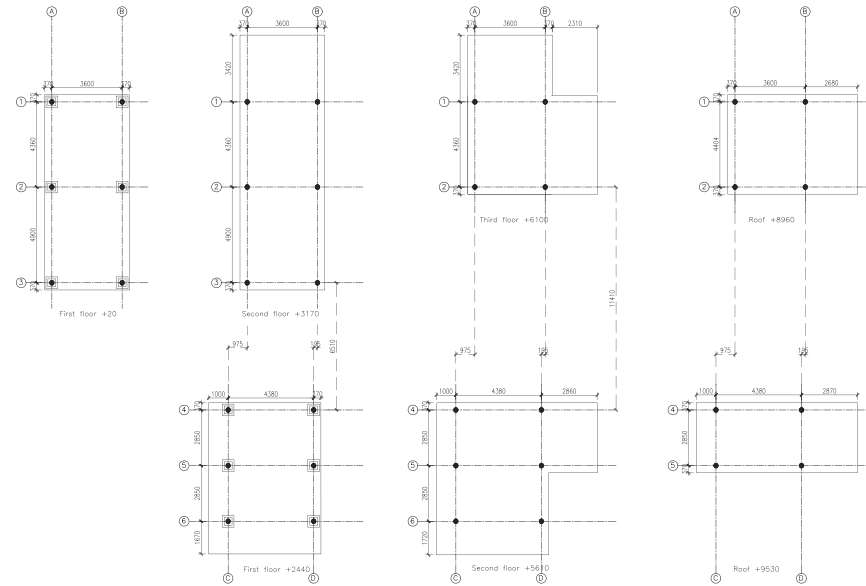
Ventilation: Vegetation breaks wind for comfortable natural ventilation
Maximal ventilation possible by opening sliding doors









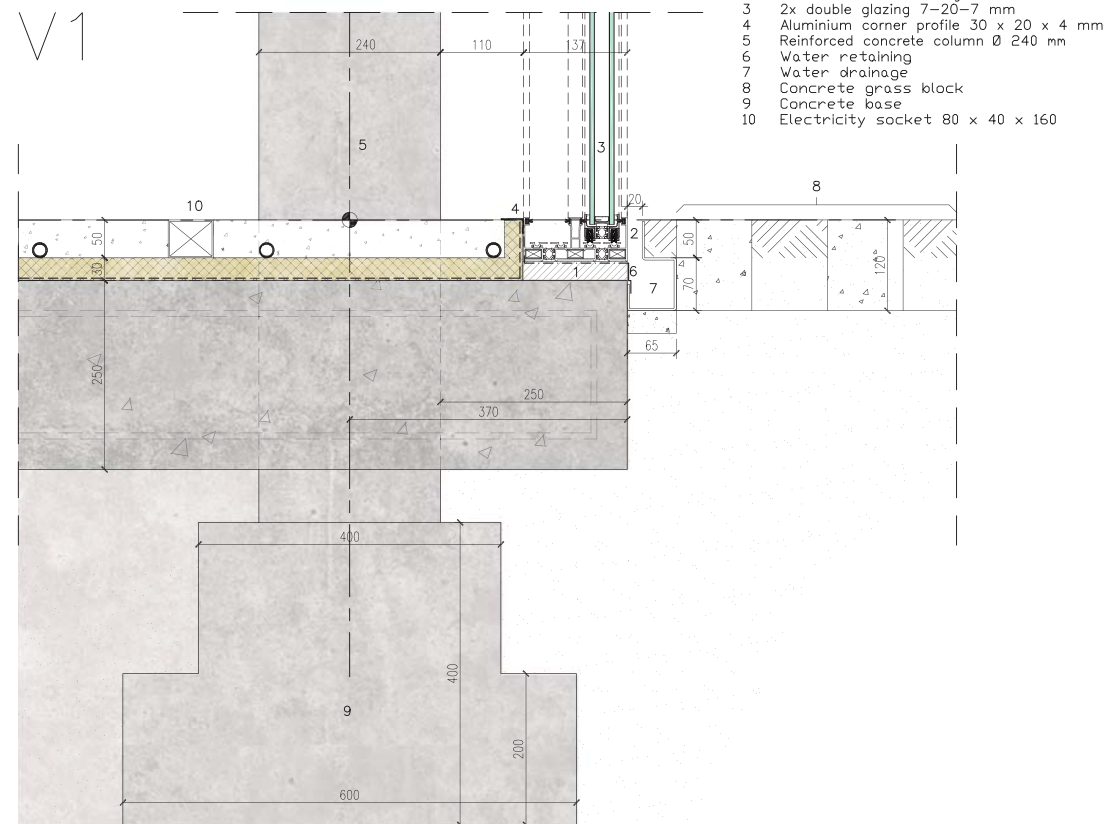


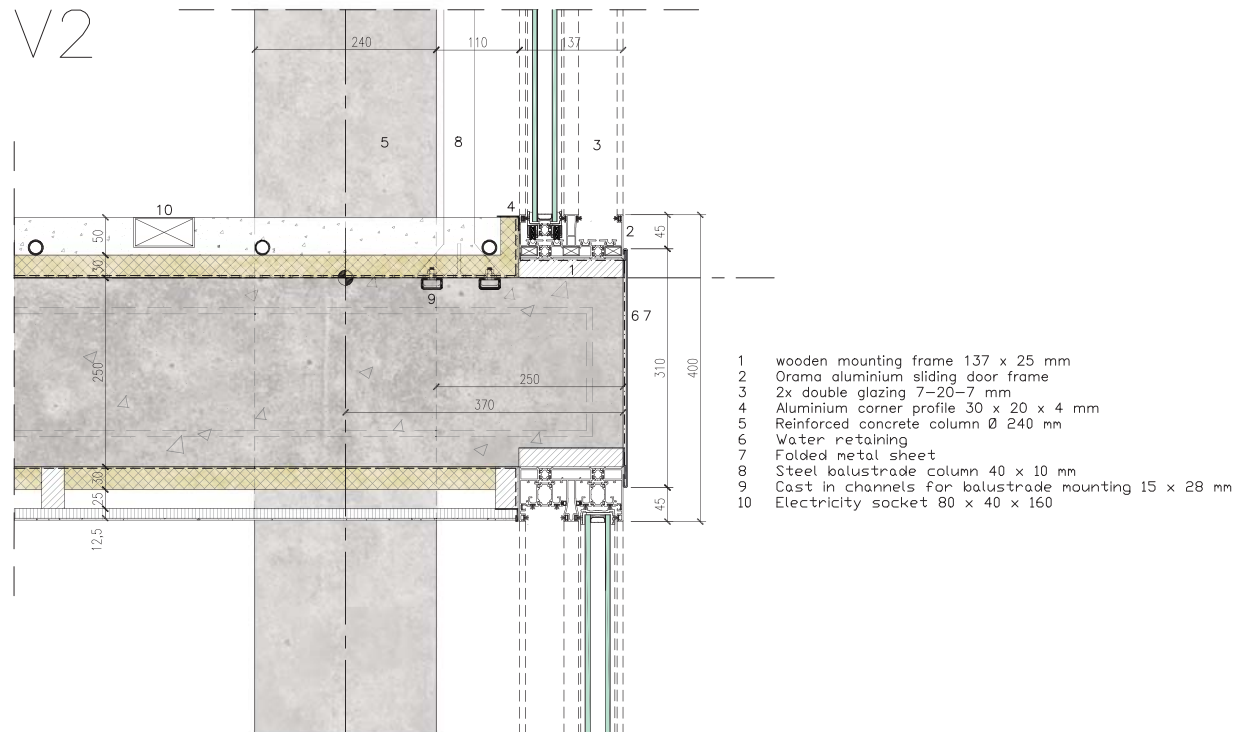
Cast concrete construction:

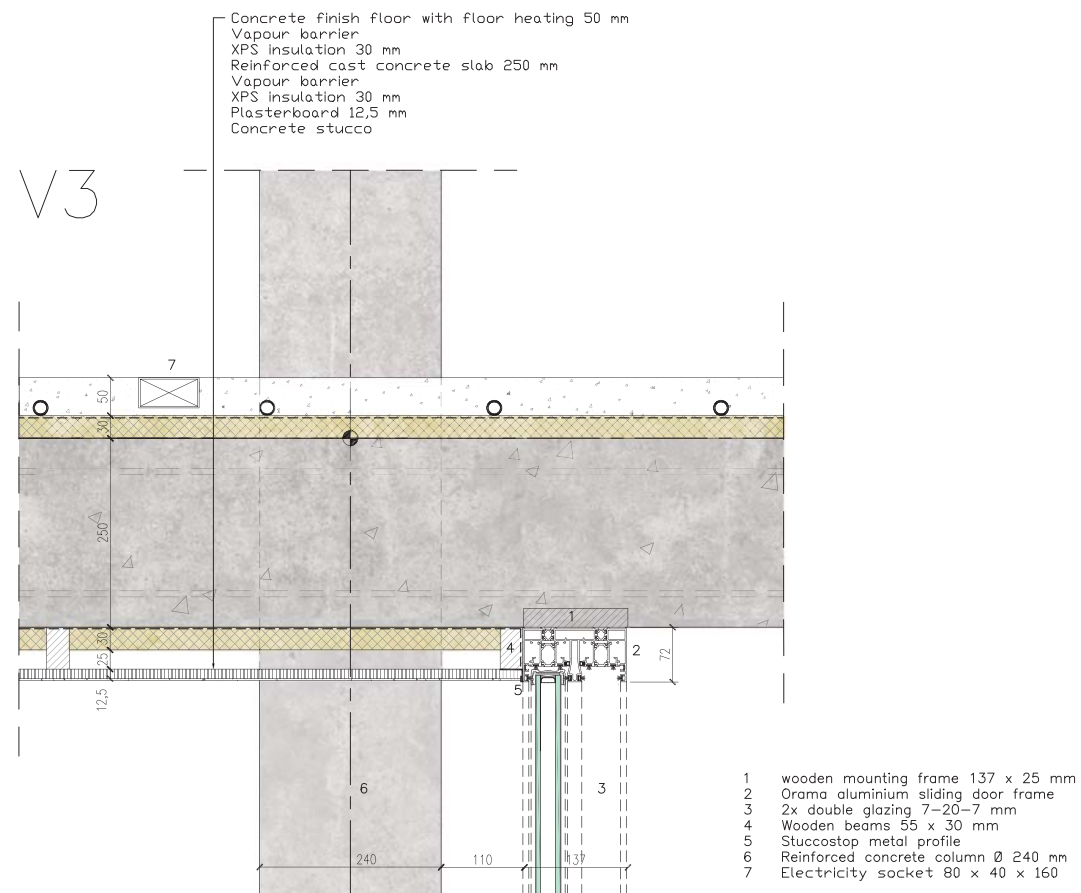
Foundations: Concrete footings: (600 x 600 mm – 400 x 400 mm)
Columns: Reinforced concrete (Ø 240 mm)
Floors: Reinforced concrete slabs (250 mm, roofs: 200 mm)
Stability: Fixed connections between reinforced concrete columns and floors

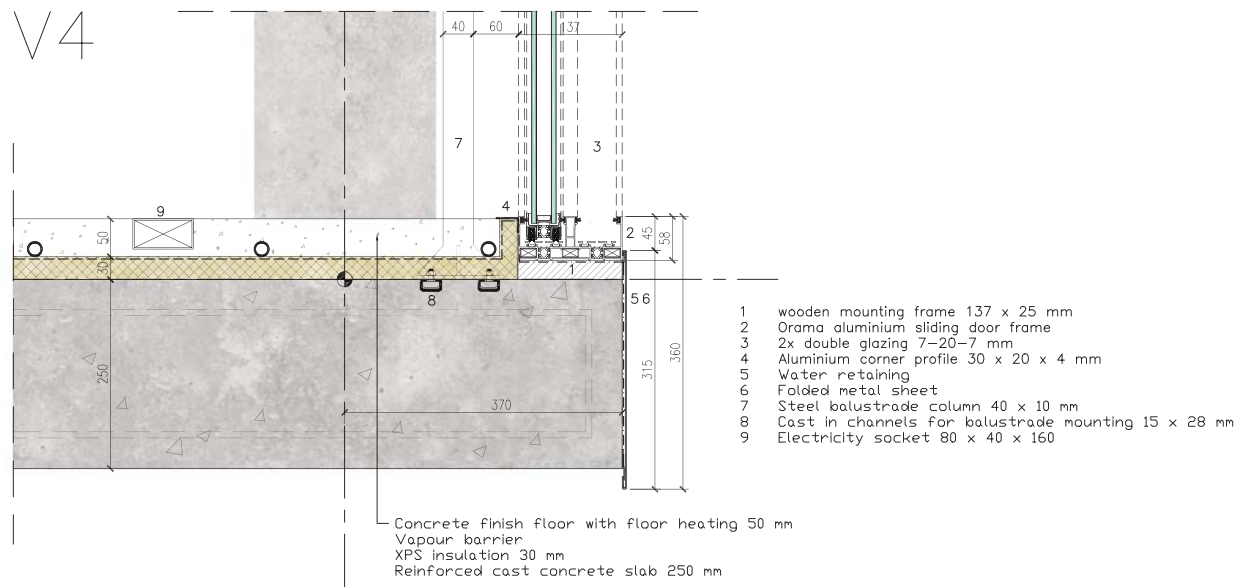


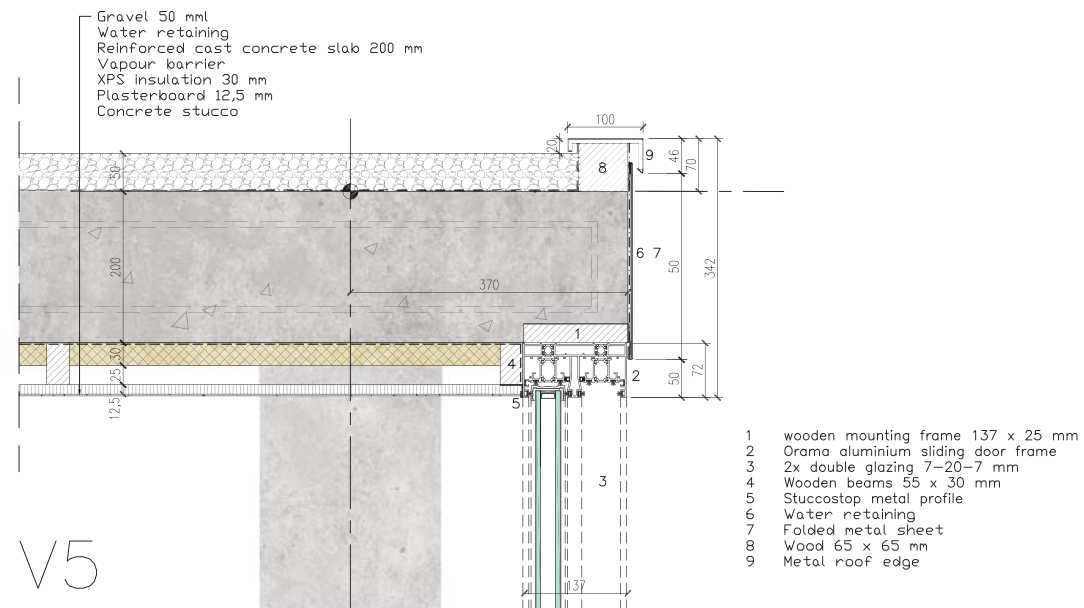
V1

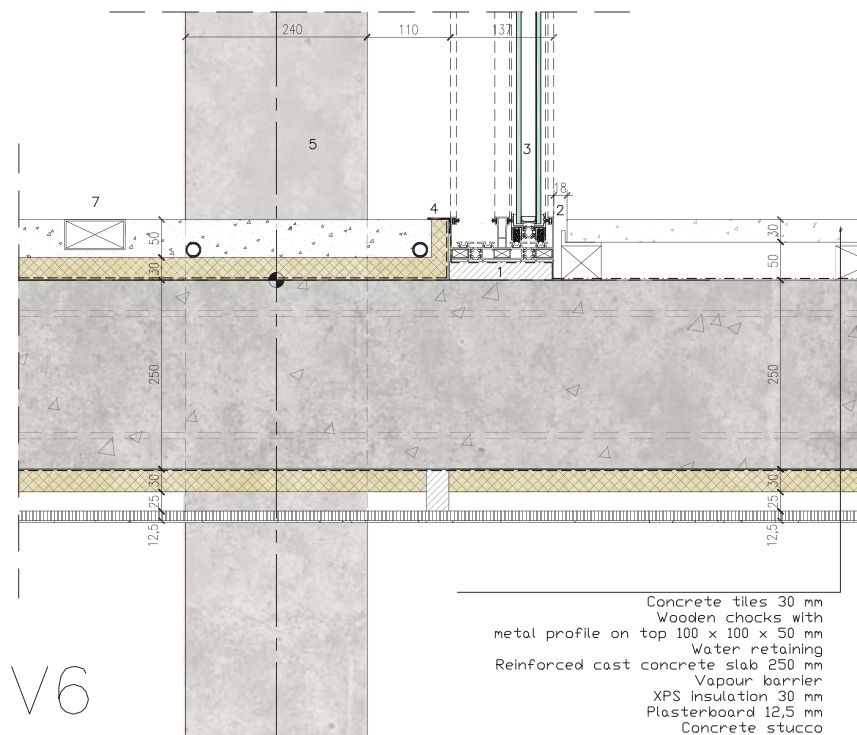




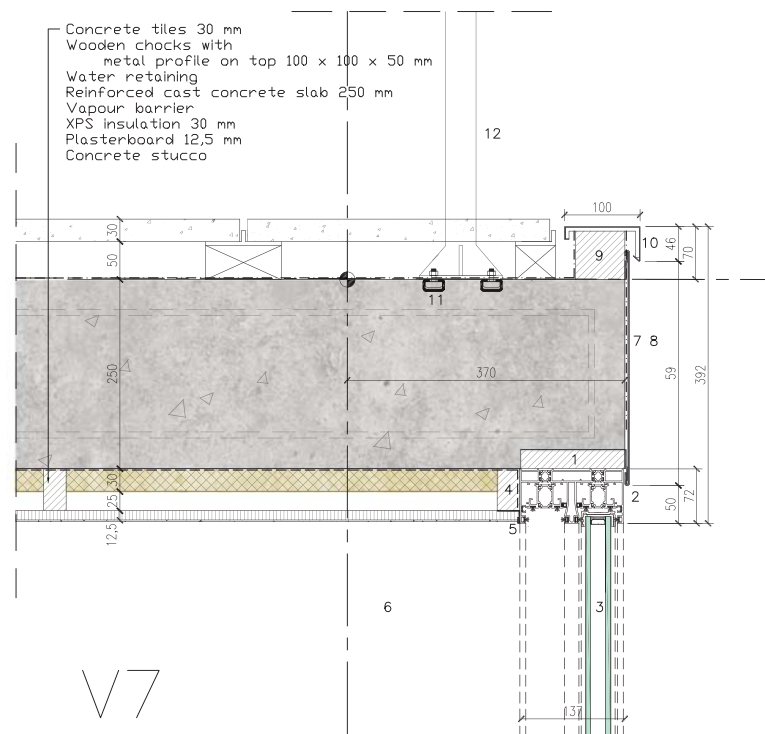






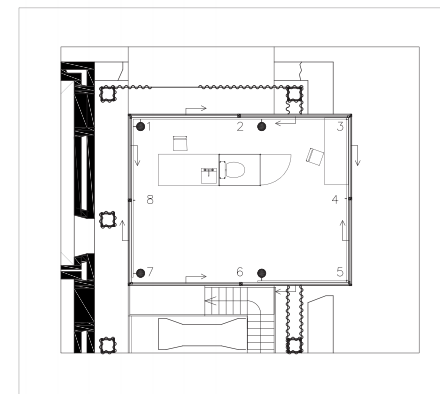
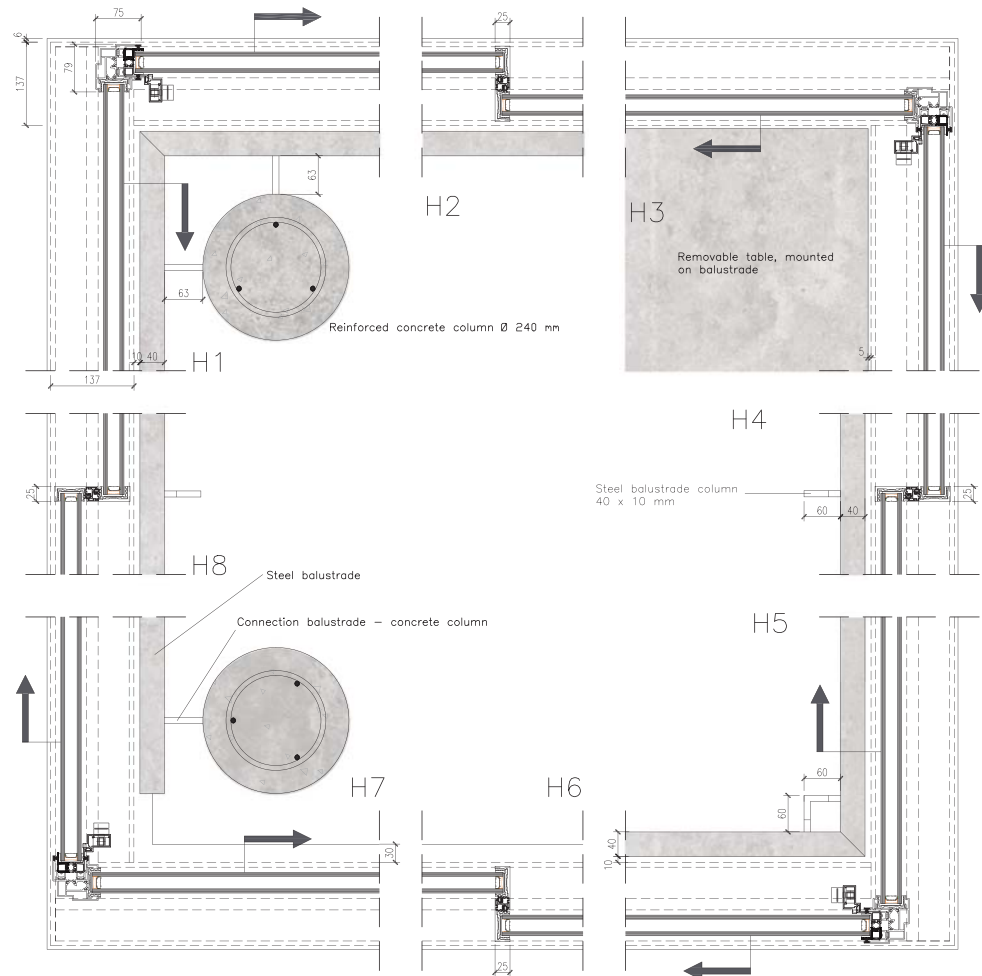


- 1 wooden mounting frame 137 x 25 mm
- 2 Orama aluminium sliding door frame
- 3 2x double glazing 7-20-7 mm
- 4 Aluminum corner profile 30 x 20 x 4 mm
- 5 Reinforced concrete column Ø 240 mm
- 6 Electricity socket 80 x 40 x 160



V7

- 1 wooden mounting frame 137 x 25 mm
- 2 Orama aluminium sliding door frame
- 3 2x double glazing 7-20-7 mm
- 4 Wooden beams 55 x 30 mm
- 5 Stuccostop metal profile
- 6 Reinforced concrete column Ø 240 mm
- 7 Water retaining
- 8 Folded metal sheet
- 9 Wood 65 x 65 mm
- 10 Metal roof edge
- 11 Cast in channels for balustrade mounting 15 x 28 mm
- 12 Steel balustrade column 40 x 10 mm



- Aluminium sliding doors minimal frame (Orama)
- Open corners when opened
- Door handle at 1100 mm height
- Balustrade at 1000 mm height

"During the process of decay, the concept of it and of its context begin to match more and more and because of this, beauty is created."



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