

Heritage & Architecture Graduation Studio

V&D Leiden: Crafting Layers of Time

P5 Presentation: Pieter van der Weele 22.06.2021

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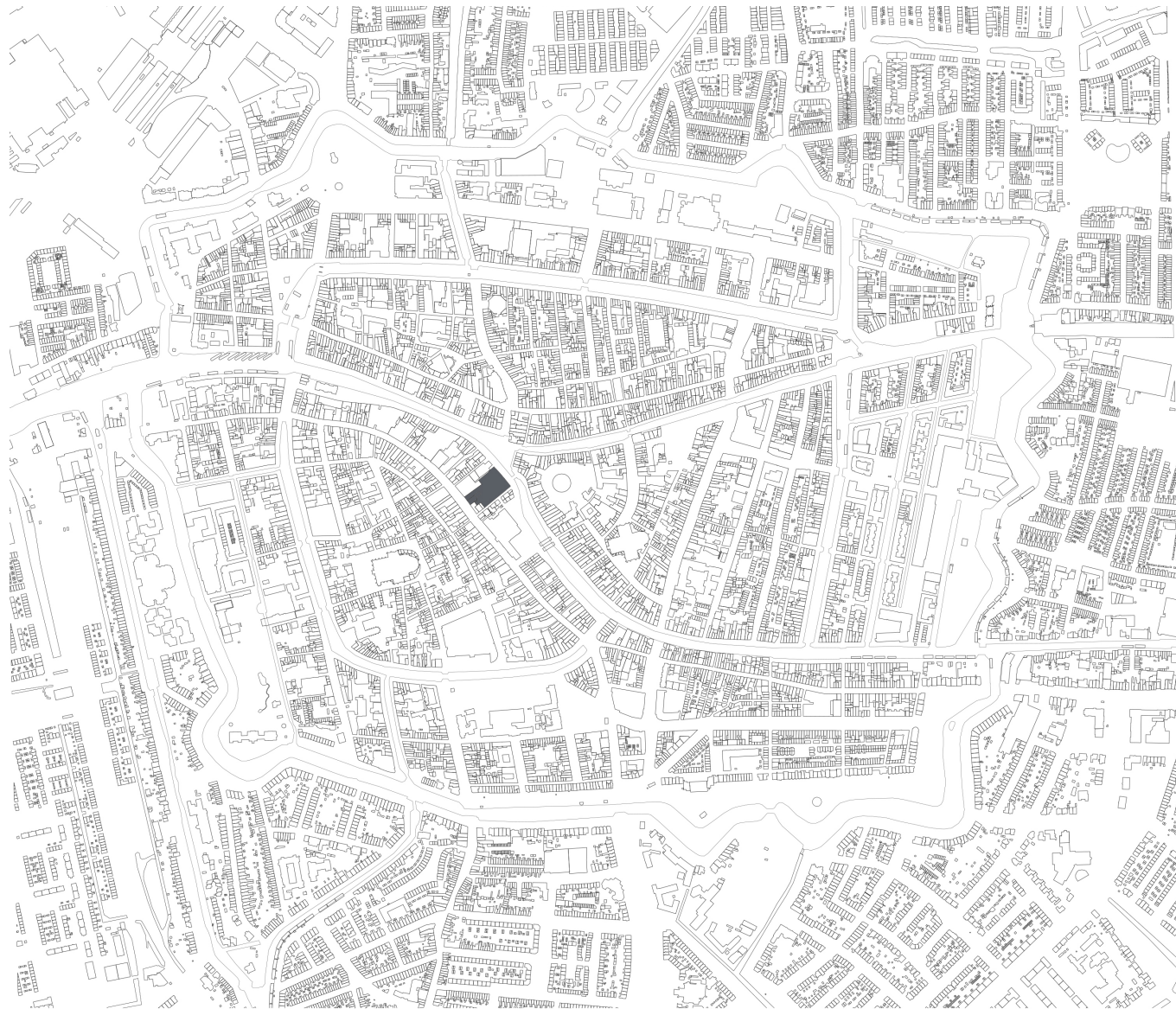
P5 Presentation: Pieter van der Weele

Pieter van der Weele is supported by a scholarship from the Nikos & Lydia Tricha Foundation for Education and European Culture (Ίδρυμα Παιδείας και Ευρωπαϊκού Πολιτισμού, Ιδρυτές Νίκος και Λύντια Τρίχα).



Front Cover: The former V&D building in Leiden standing next to the historic “Waag” building. Picture captured and edited by the author.

Introduction



The location of the V&D within
the city centre of Leiden.



The former Vroom & Dreesmann building in Leiden
September 2020.
(Photo: Pieter van der Weele)



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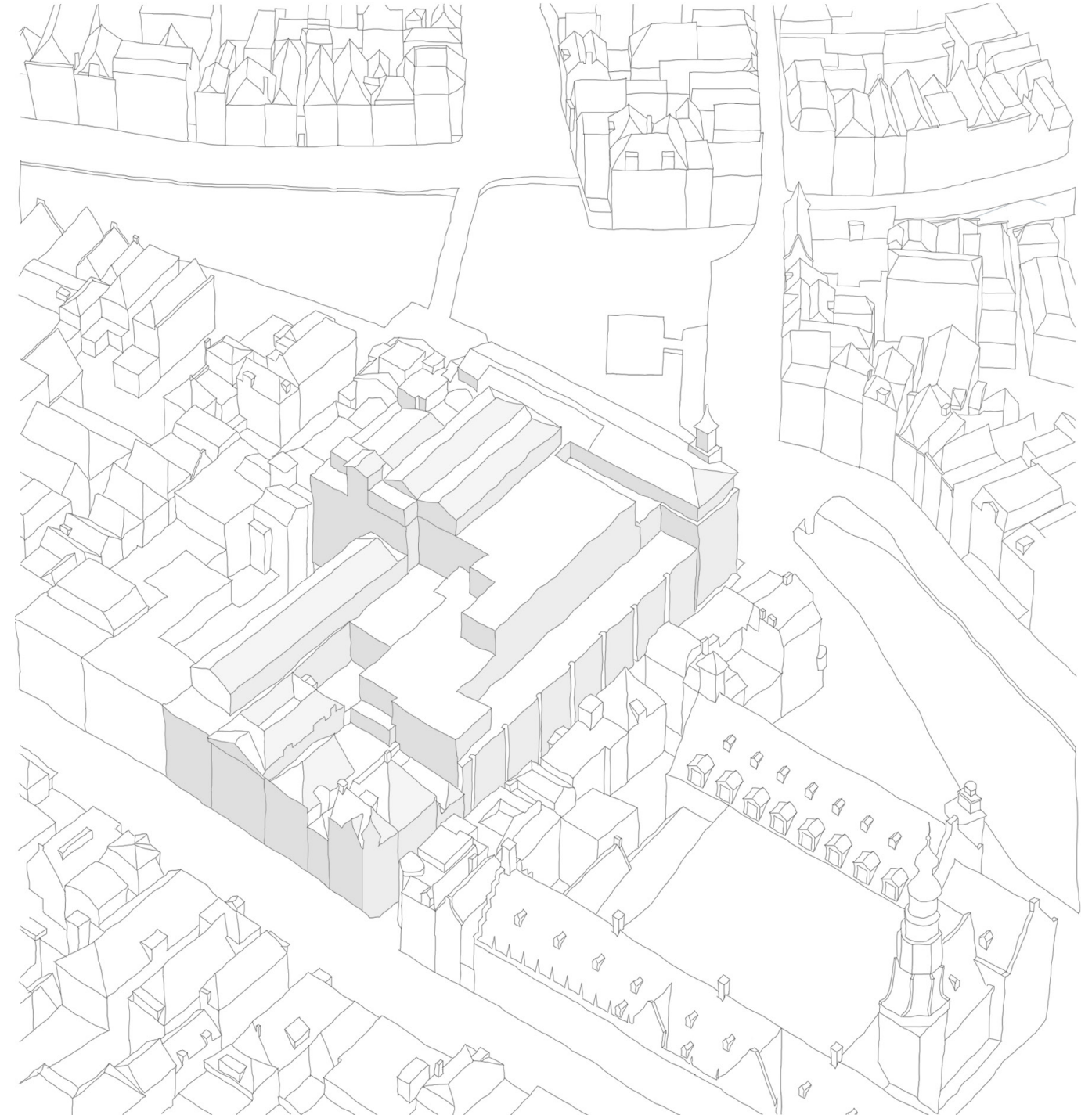


2



3

The different compartments of the V&D.
The facades towards the (1) Aalmarkt
(2) Breesstraat and (3) Maarsmansteeg



The position of the former V&D store within the
urban context.

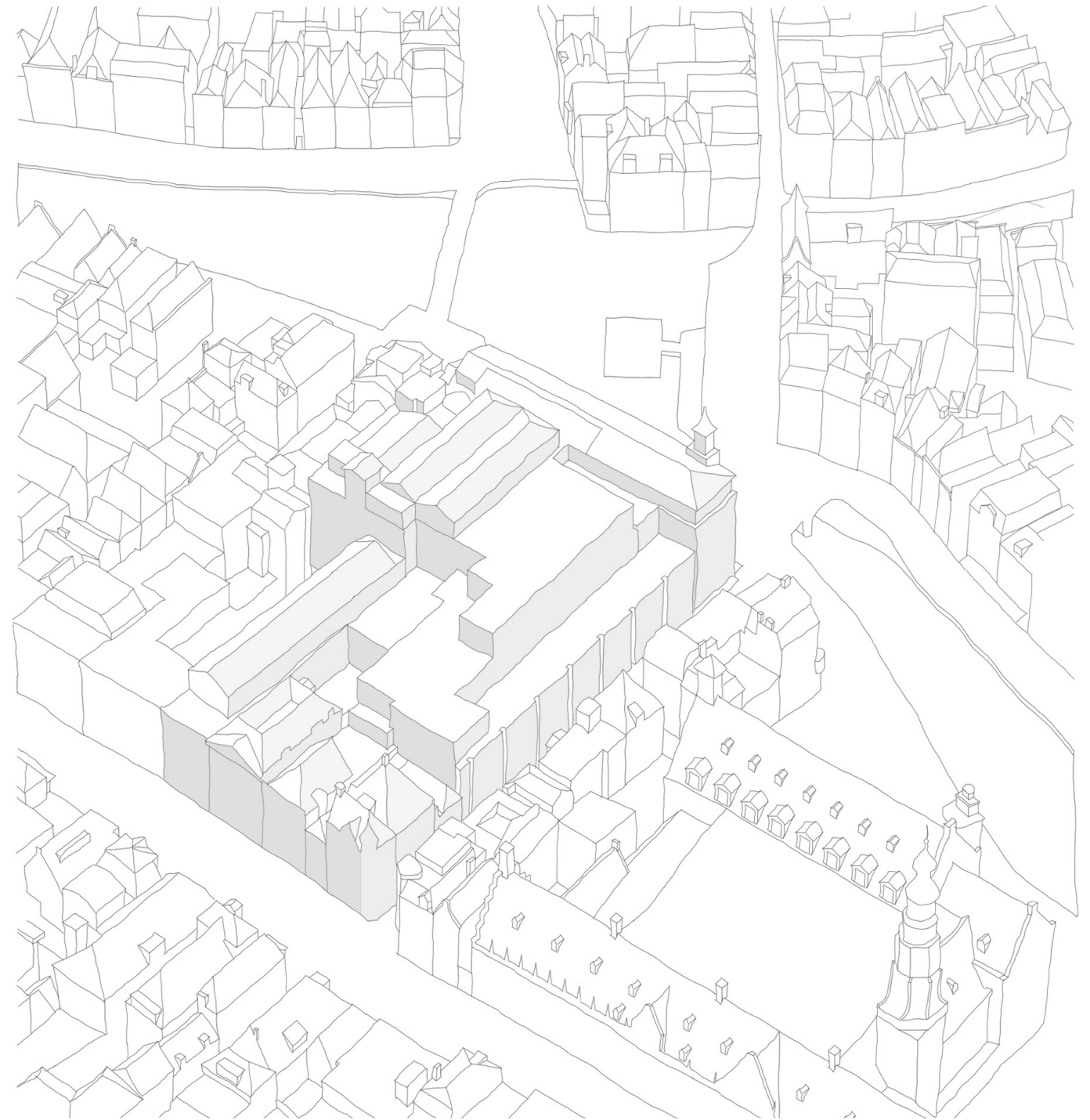
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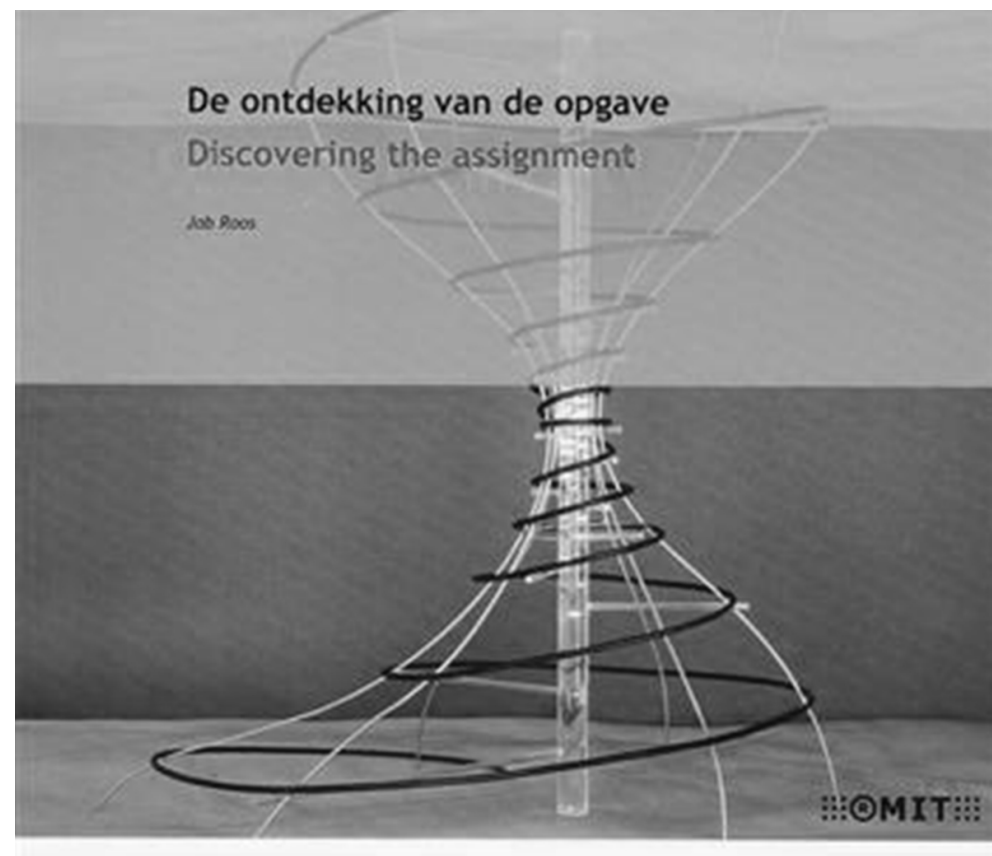


Part 1. Research, Analysis & Values



“Serious architectonic knowledge of the façade, the surface that intermediates between the interior and the city, can be developed very effectively by a study of old buildings. This is an excellent way of learning about such things as proportions, window openings, the effect of depth, detailing, façade coping, the silhouette of a building, the possible methods of supporting it and so on. **There is a real need for this kind of knowledge.”**

-Jo Coenen, The Art of Blending, 2006



“Neither Marlowe nor Goethe wrote their Faust on an empty page; (...) One must understand the form and content, the structure, the grammar, the syntax, the meaning, the theme, the motive and the plot, and the world that lies behind these. Who was and is the writer, **in what tradition did he write, who were the contemporaries who inspired him or against whom he reacted? And above all, which source did he use himself?** (...) The old casts its light ahead and from the new the old is revaluated. To continue the comparison with the writer in redevelopment the architect is always the co-author. (...) The author, or architect, who keeps the stories separate from each other avoids the challenge and makes no choices.”

- Job Roos, Discovering the Assignment: Redevelopment in Practice, (Delft: VSSD, 2007)



Research Question:

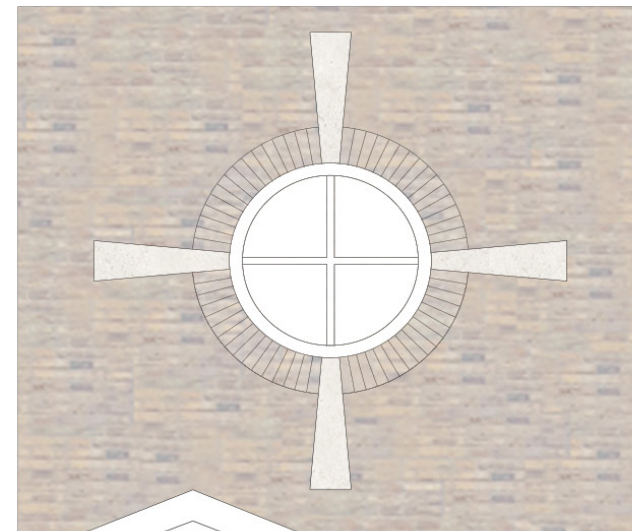
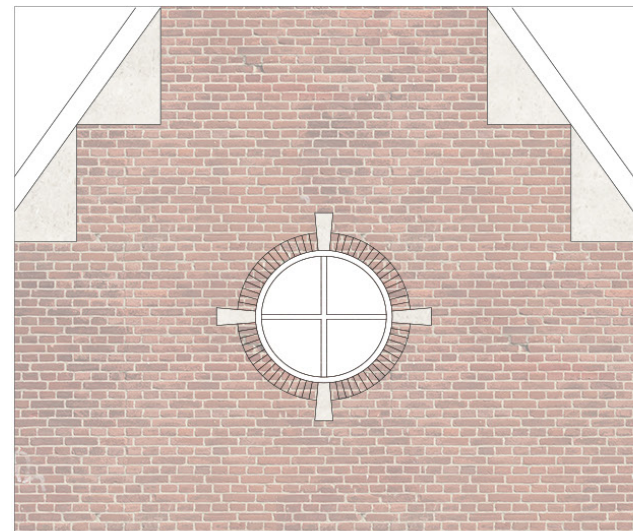
What inspired the architects for the implementation of craftsmanship in the facade? What were the reasons for this?

The facade's building skin was composed from brickwork and sandstone panels. The craftsmanship can be seen in the interlaying of the materials as well as in the careful dimensioning of the parts.

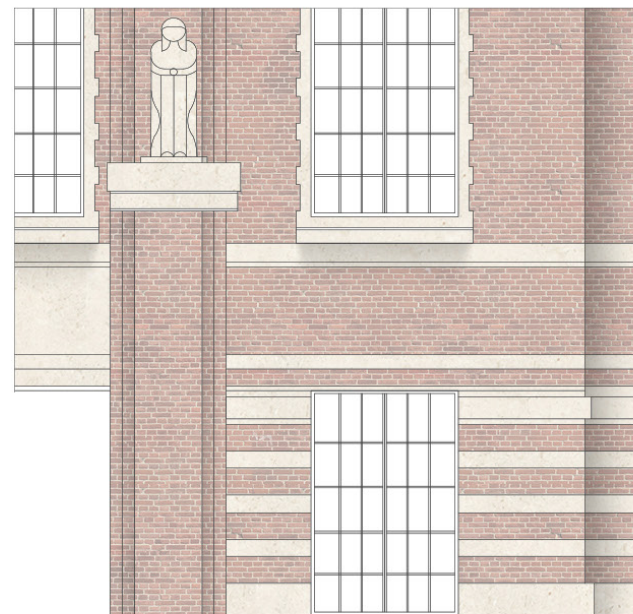


The use of sandstone in the facade aimed to create a smooth transition to the Waag building, which is clad in sandstone.





0 1 2



0 1 2 5M

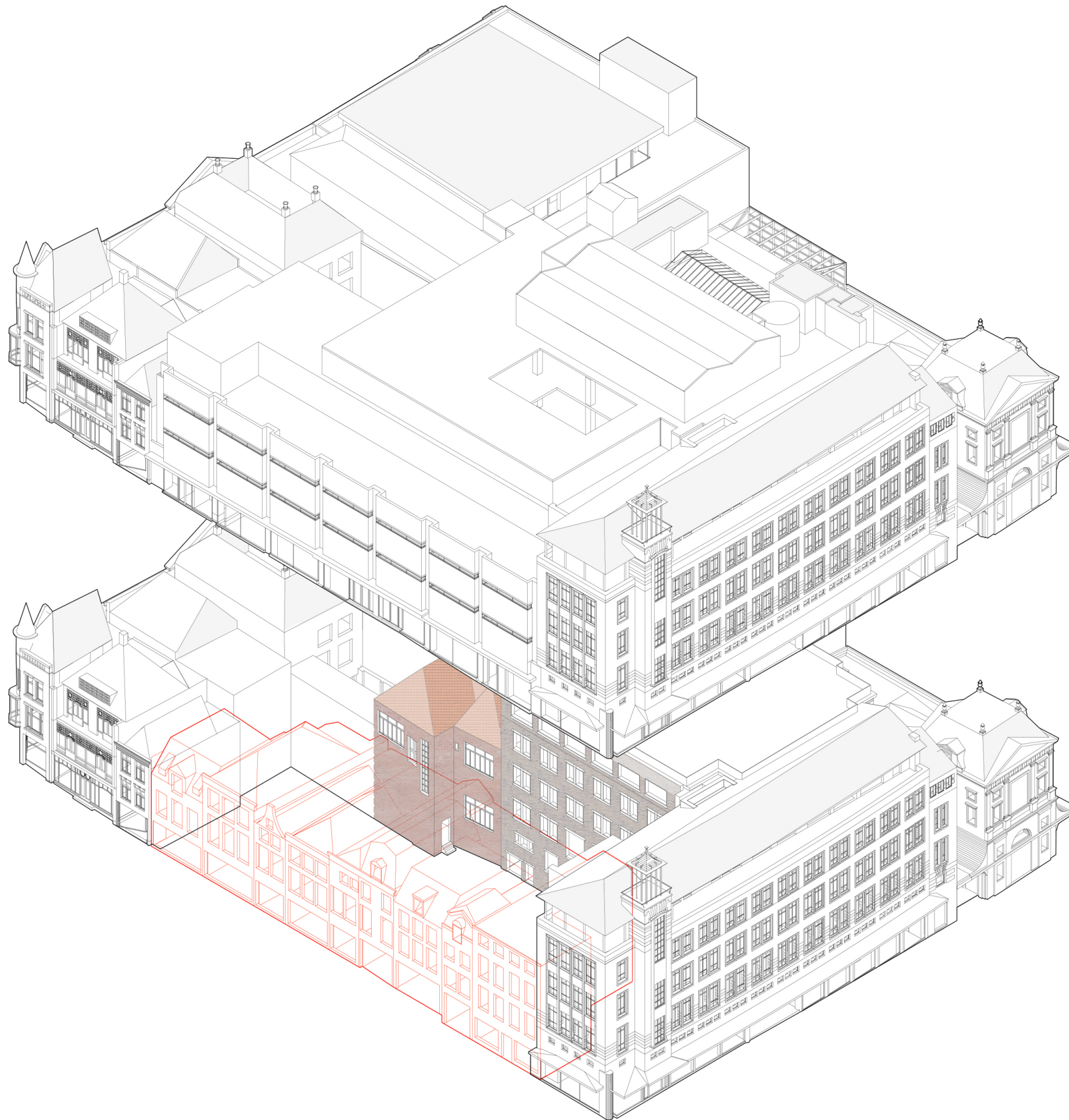


0 5 10M

Apart from similarities with the Waag building, the V&D also shares common features with the Town Hall of Leiden. These are the layering of brickwork with sandstone, and details such as the round windows.





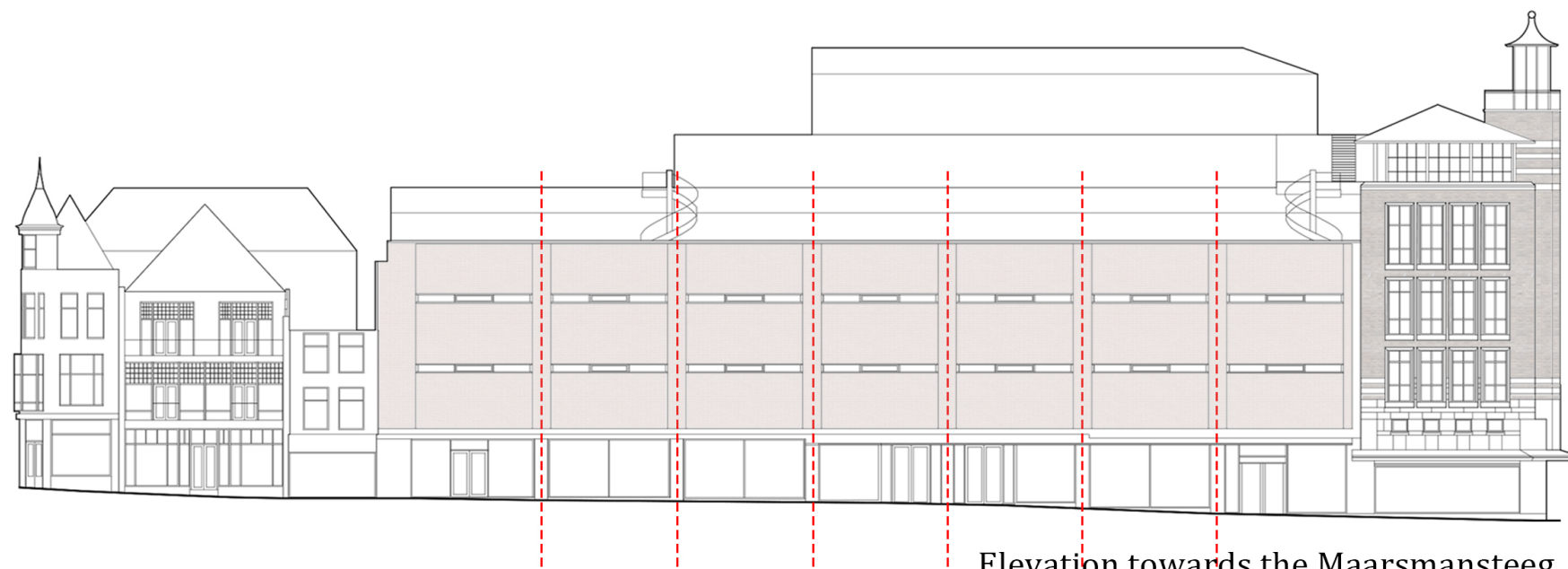


The evolution of the Urban block. Demolition of the buildings overlooking the Maarsmansteeg and the creation of the new wing in the late 1960's.



Elevation towards the Maarsmansteeg

Before 1967



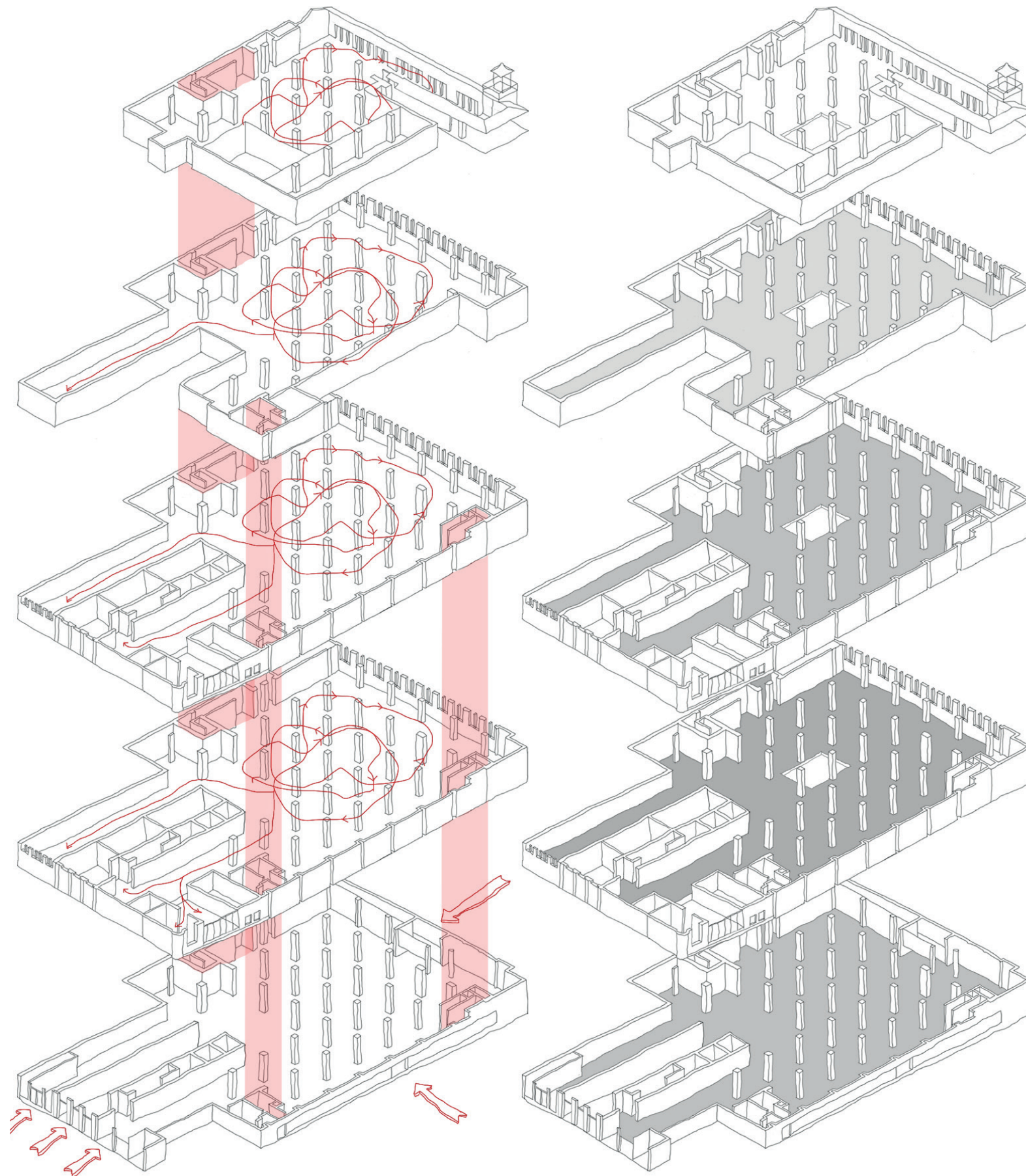
After 1967

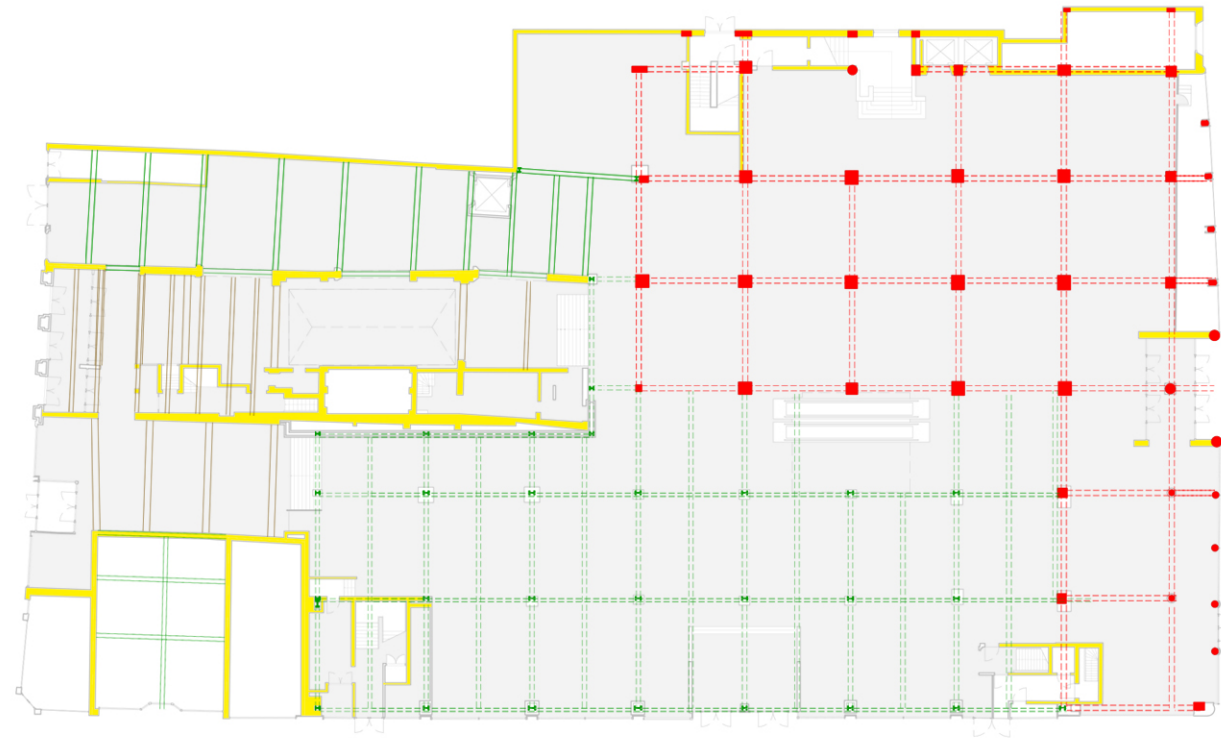
The reference in the facade structure to the rhythm of the older smaller buildings.



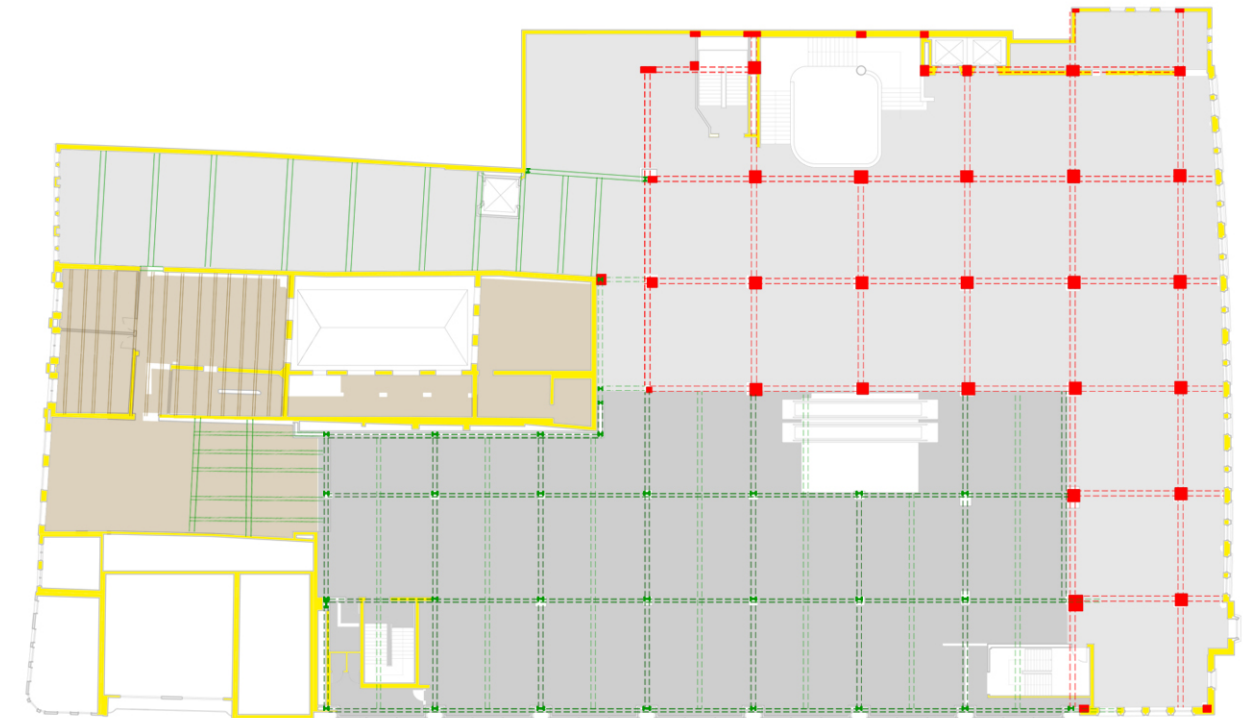
A compositional analysis of the building showed that there are many staircases, which help vertical circulation.

The availability of light in the building decreases significantly on the lower floors, as a result of the large floor span and relatively small windows.



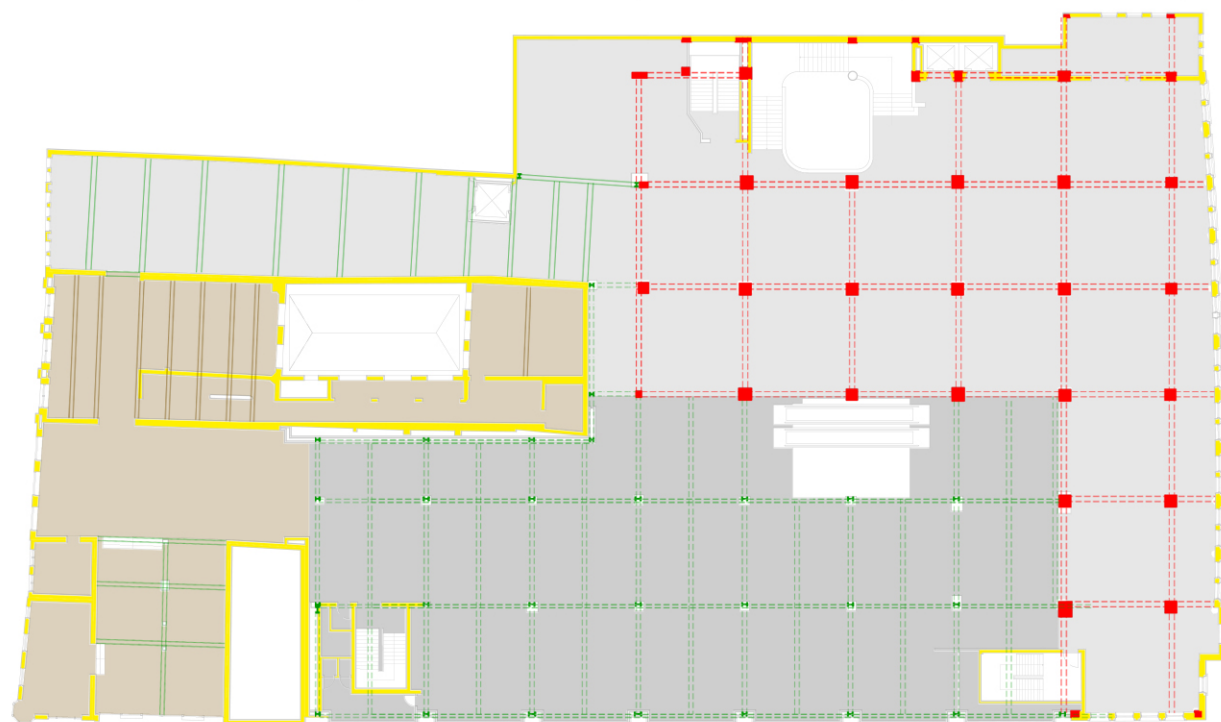


Ground Floor

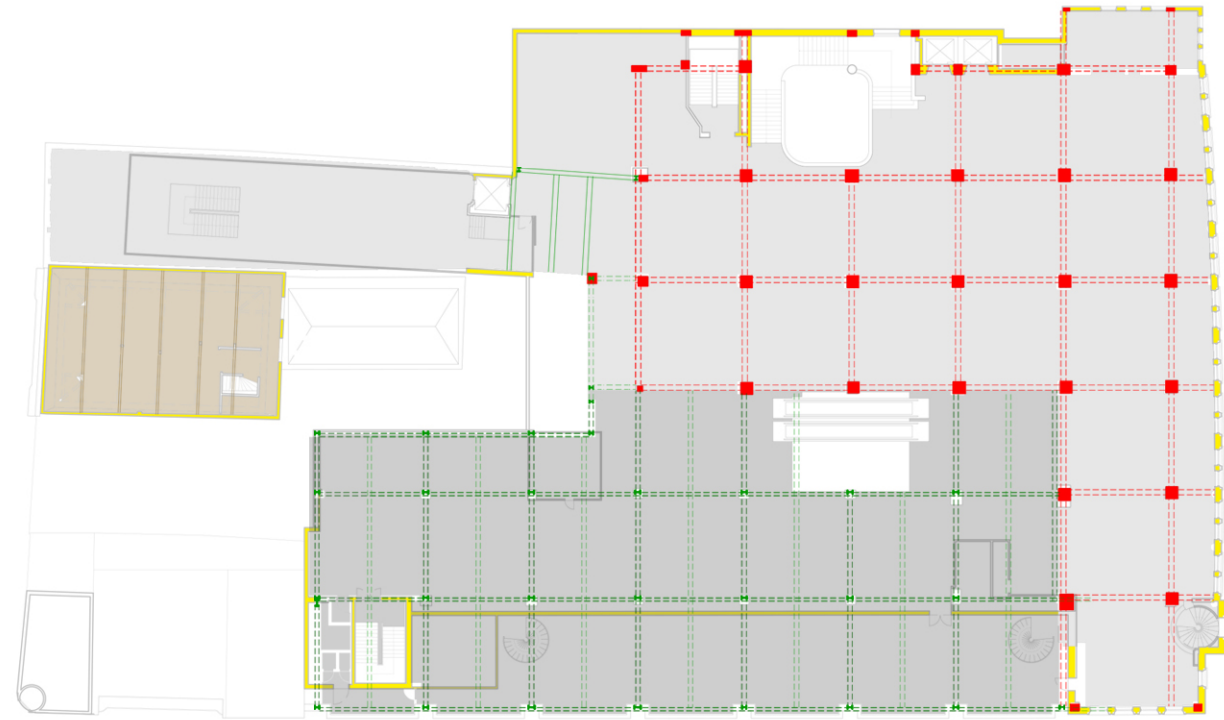


Second Floor

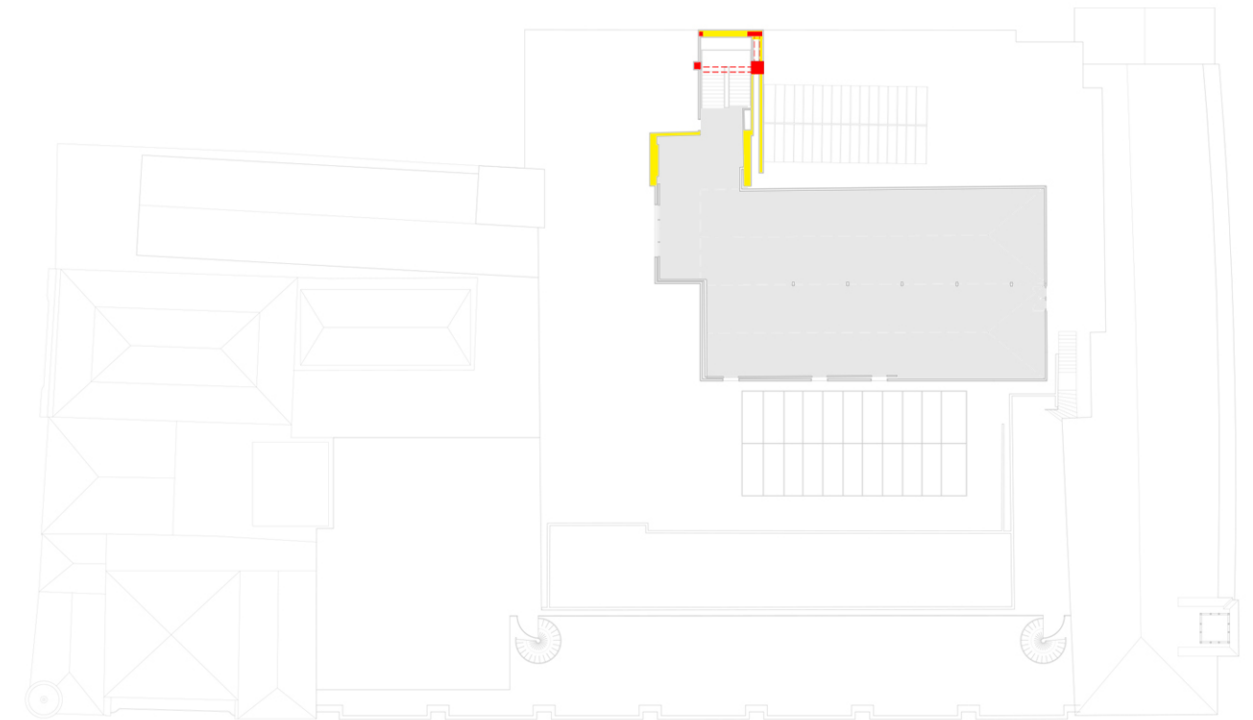
First Floor



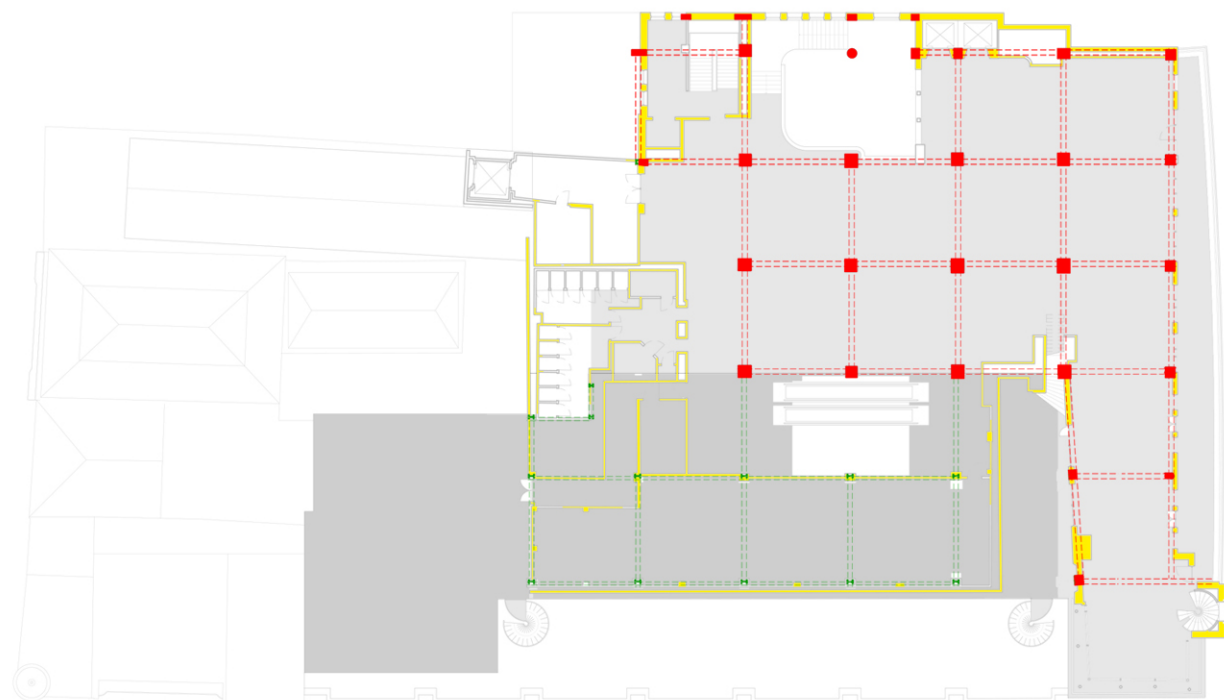
- Beams/Walls/Columns
- Concrete columns/beams
 - Metal columns/beams
 - Brick Masonry
 - Wooden Beams
- Floors
- Cast Concrete (On site)
 - Prefabricated Concrete Panels
 - Wood



Third Floor

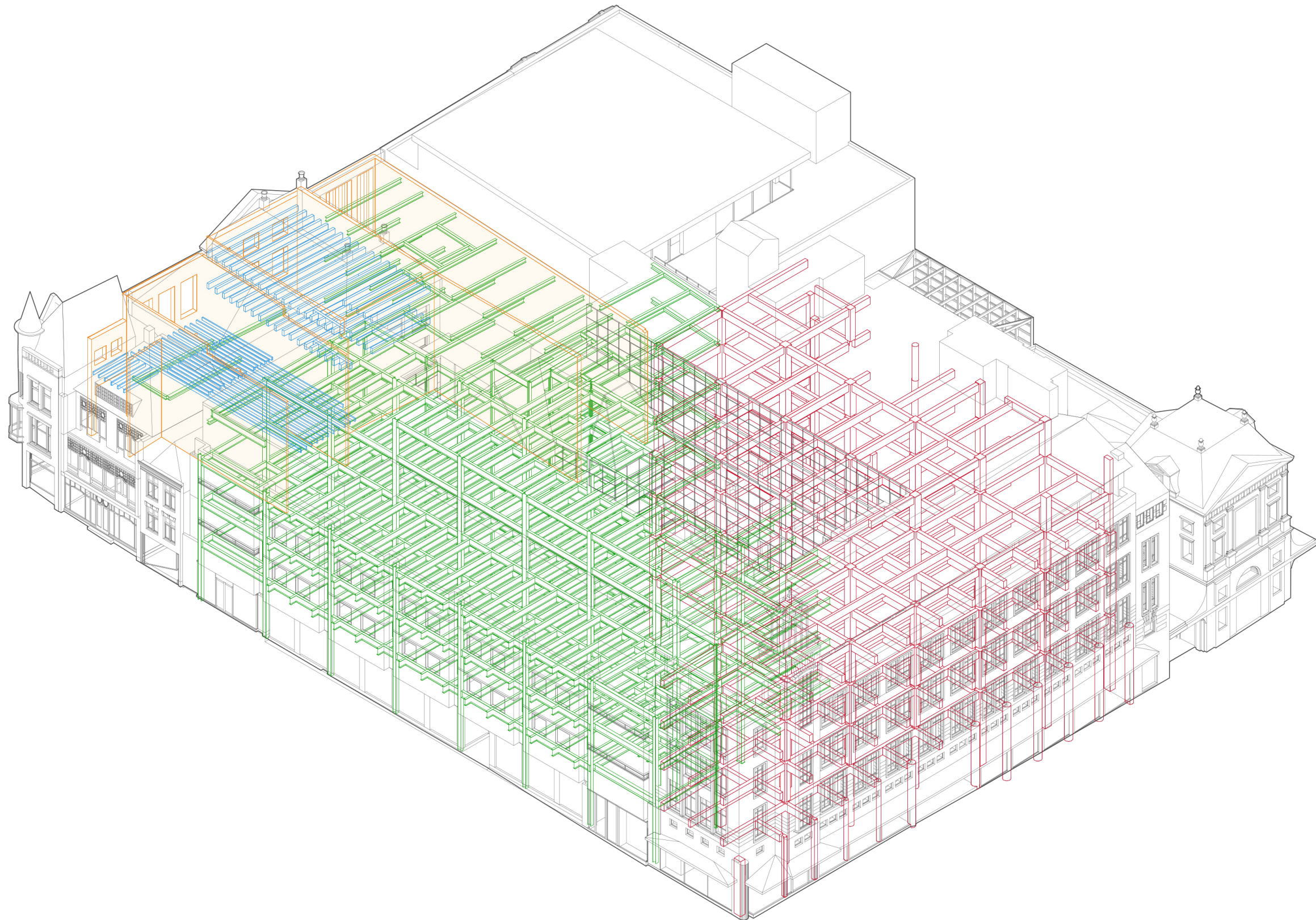








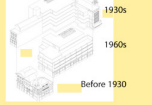




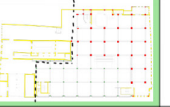









Fifth Floor



Fourth Floor

- Beams/Walls/Columns
 - Concrete columns/beams
 - Metal columns/beams
 - Brick Masonry
 - Wooden Beams
- Floors
 - Cast Concrete (On site)
 - Prefabricated Concrete Panels
 - Wood



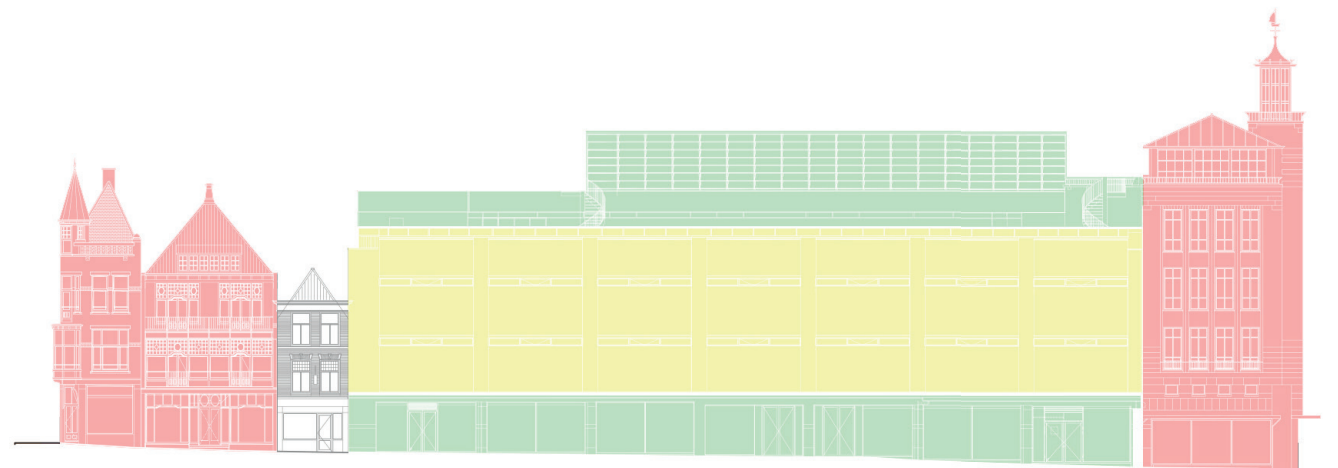
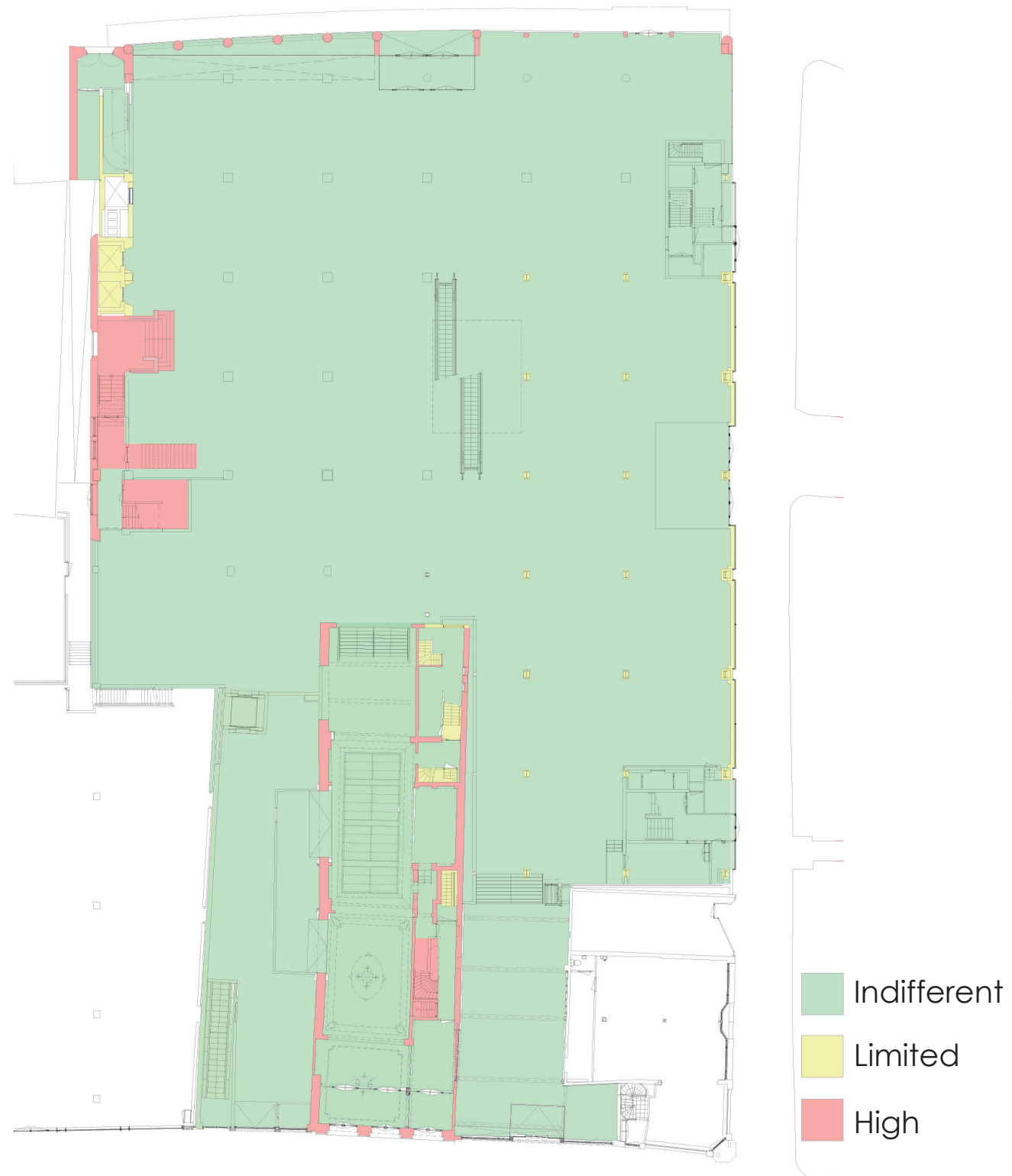
Values Layers	Age	Historical	Artistic	Commemorative	Use	Newness	Conflict	Nostalgic Value
Surrounding	<p>The majority of the surrounding architectural landscape has been constructed before the 20th century, tracing back to the Dutch Golden Age.</p> 	<p>Many monumental historic buildings. (Waag Building, Old Town Hall etc.)</p> 			<p>The Aalmarkt and the Breestraat are among the most commercial streets of the city.</p> 		<p>While urban parks inside the building blocks surround the building, very few are accessible and non of them easily tracable.</p> 	
Story		<p>One of the extensions of the Vergulde Turk building were demolished during the 20th century.</p> 	<p>There were many preliminary plans made by the architects that showed hesitation and doubt in the tower design.</p> 					
Site	<p>The site is composed of buildings from three different time periods.</p> 	<p>Historic traditional buildings that pre-existed on the site were destroyed for the V&D building to be constructed.</p> 						
Structure	<p>Old structure in the Breestraat buildings. Brick masonry for walls and wooden beams for supporting the floors. (Rough condition)</p> 				<p>Reusability of Steel Skeleton</p> 	<p>Reinforced concrete columns and beams from the 1930s that are in good condition today.</p> 	<p>On the southern part, the walls carry the vertical loads, while on the northern part these are mainly carried by columns.</p> 	
Space Plan					<p>Existence of a large flexible open space.</p> 			
Skin		<p>Well preserved facade of the historical 'Vergulde Turk' building on the Breestraat amplifies the urban block's history.</p> 	<p>Use of Craftsmanship in the facade.</p> 		<p>Showcase 'etage' openings can be re-used as large windows that provide for maximum views and daylight.</p> 			
Service			<p>Beautiful marble stairs of great aesthetic and artistic value.</p> 		<p>Air based heating-cooling systems on the 4th floor are new and reusable.</p> 			
Stuff								
Spirit of the Place		<p>Fireplaces could be re-used in the new programme of the building. (For example in the case the space will serve as accommodation.)</p> 	<p>Phrases on the windows reminding people of the former use of the building as a department store.</p> 					<p>The 'Vroom en Dreesmann' logo still visible on the front facade of the building creating nostalgia to the citizens of Leiden.</p> 

Main Values:

(Story - Historical) The **demolished Extension and Roof** of one of the historic buildings (Vergulde Turk) and **Van der Laan's demolished facade towards the Vispoort**.

(Structure - Use) **Reusability of the Steel structure** of the 1967 part of the building.

(Skin - Artistic) **Craftsmanship** in the facade facing the Aalmarkt



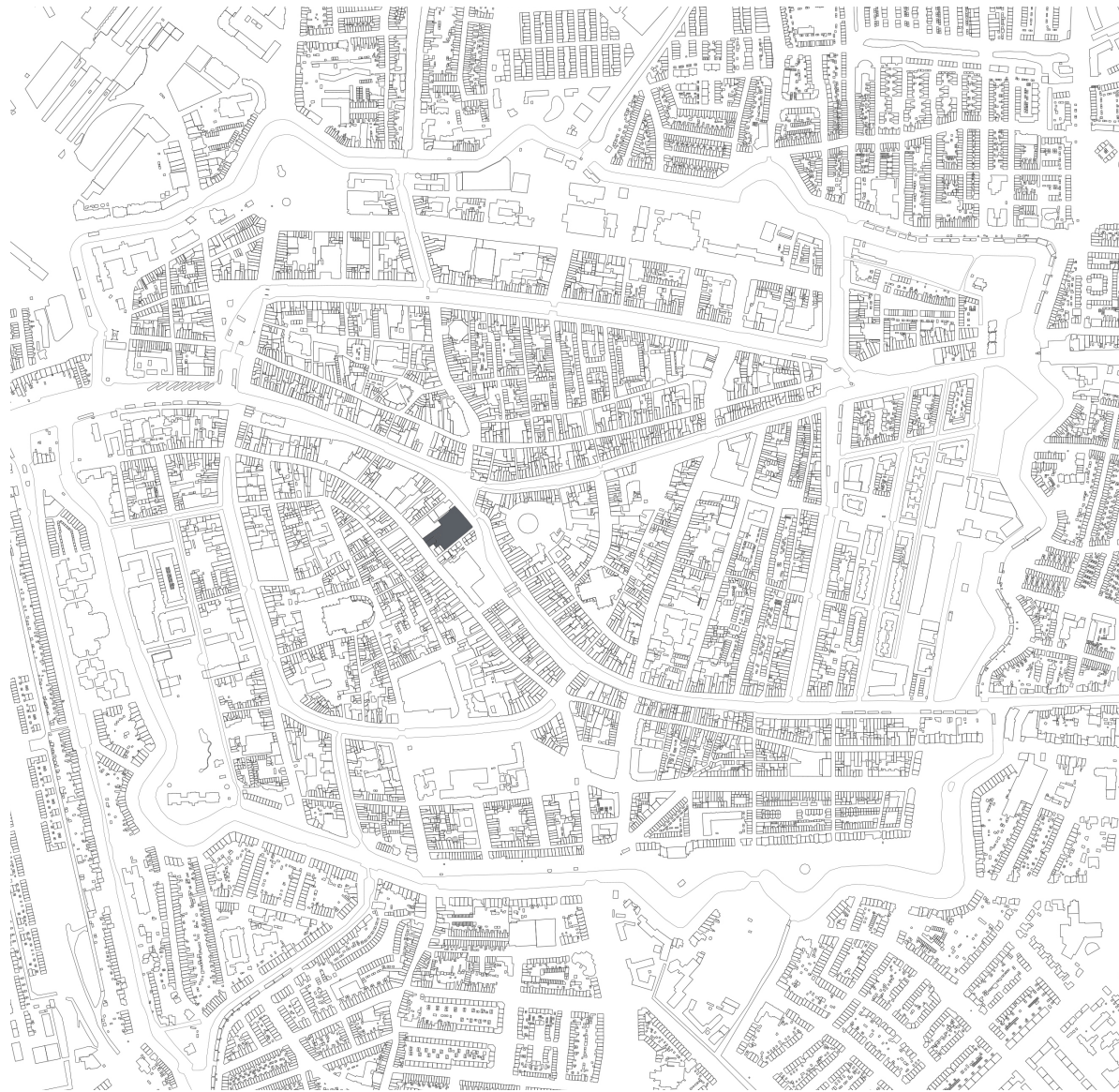
Part 2. The Programme

What are appropriate uses responding to the needs and qualities of the area and Leiden in general?

What can the building mean for the people of Leiden?

Analysis on two scales:

Programme

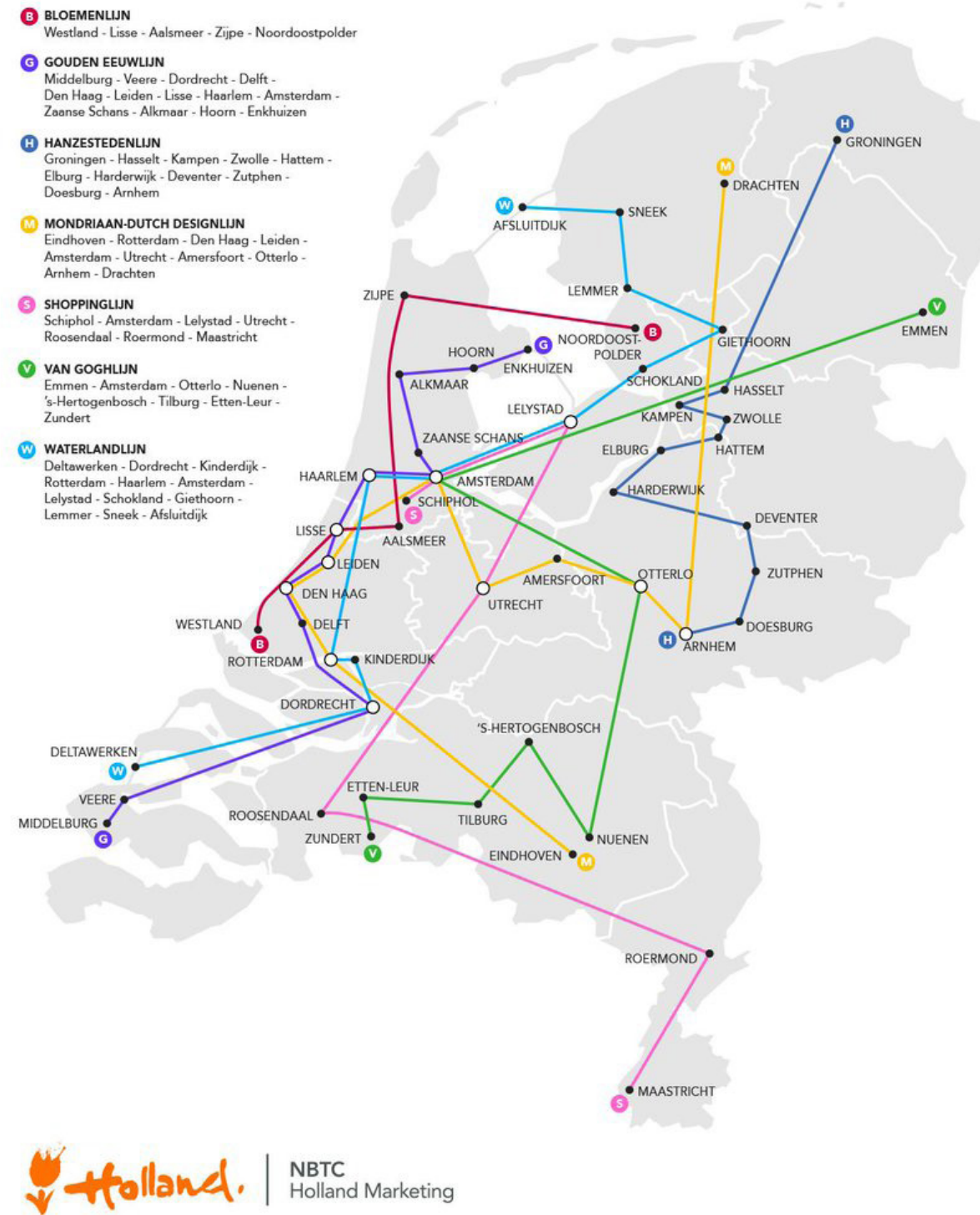


The City



The Area

HollandCity



Leiden as part of the HollandCity Tourism campaign set by the government, which aims at distributing tourism from Amsterdam to the rest of the country.

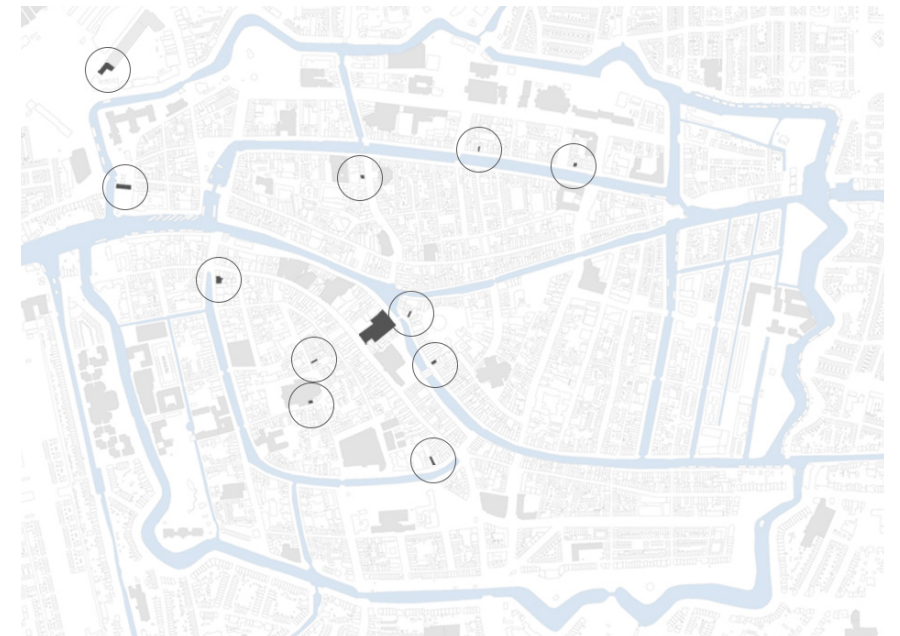


City Scale: Needs



Large building objects and Uses:

- Education
- Museums
- Housing
- Offices - Startups
- Retail
- Logistics
- Manufacturing
- Municipal Services
- Religious Buildings



City Scale: Needs



1. Ypenborchbrug, **Student Housing**



2. Bio Science Park, **Student Housing**



3. Yours, Housing - **Student Housing**



4. De Ananas, Housing



5. Nieuweroord, Housing



6. Meelfabriek, Multi-use



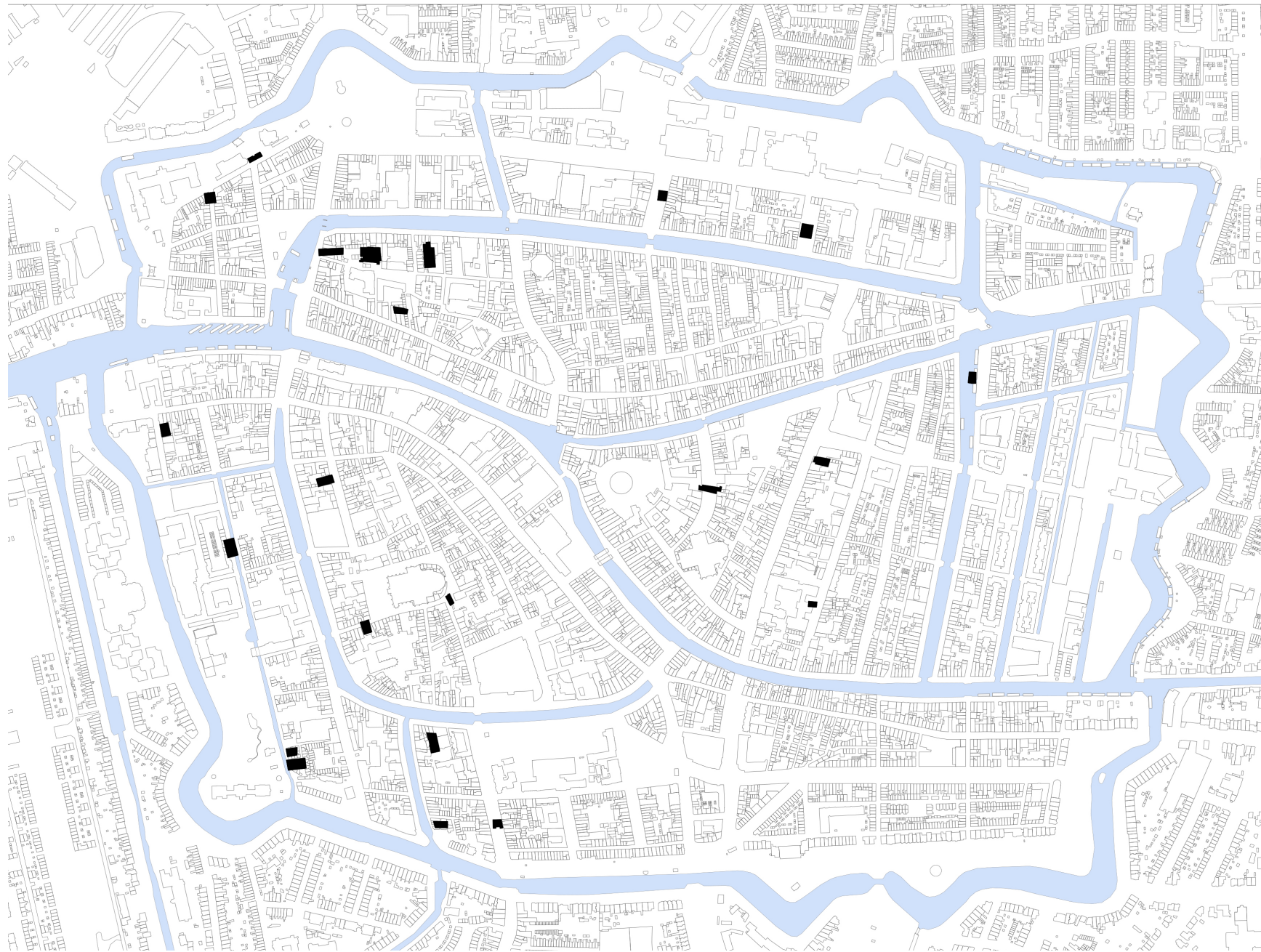
7. Octagon, Housing



- Retail
- Restaurants - Cafes
- Housing
- Concert Halls -Auditoria
- Urban Gardens
- Religious Buildings
- Town Hall



- 20000 - 25000
 - 15000 - 20000
 - 10000 - 15000
 - 5000 - 10000
- Passers-by per day



Sint Anna Aalmoeshuis



Loidanshofje

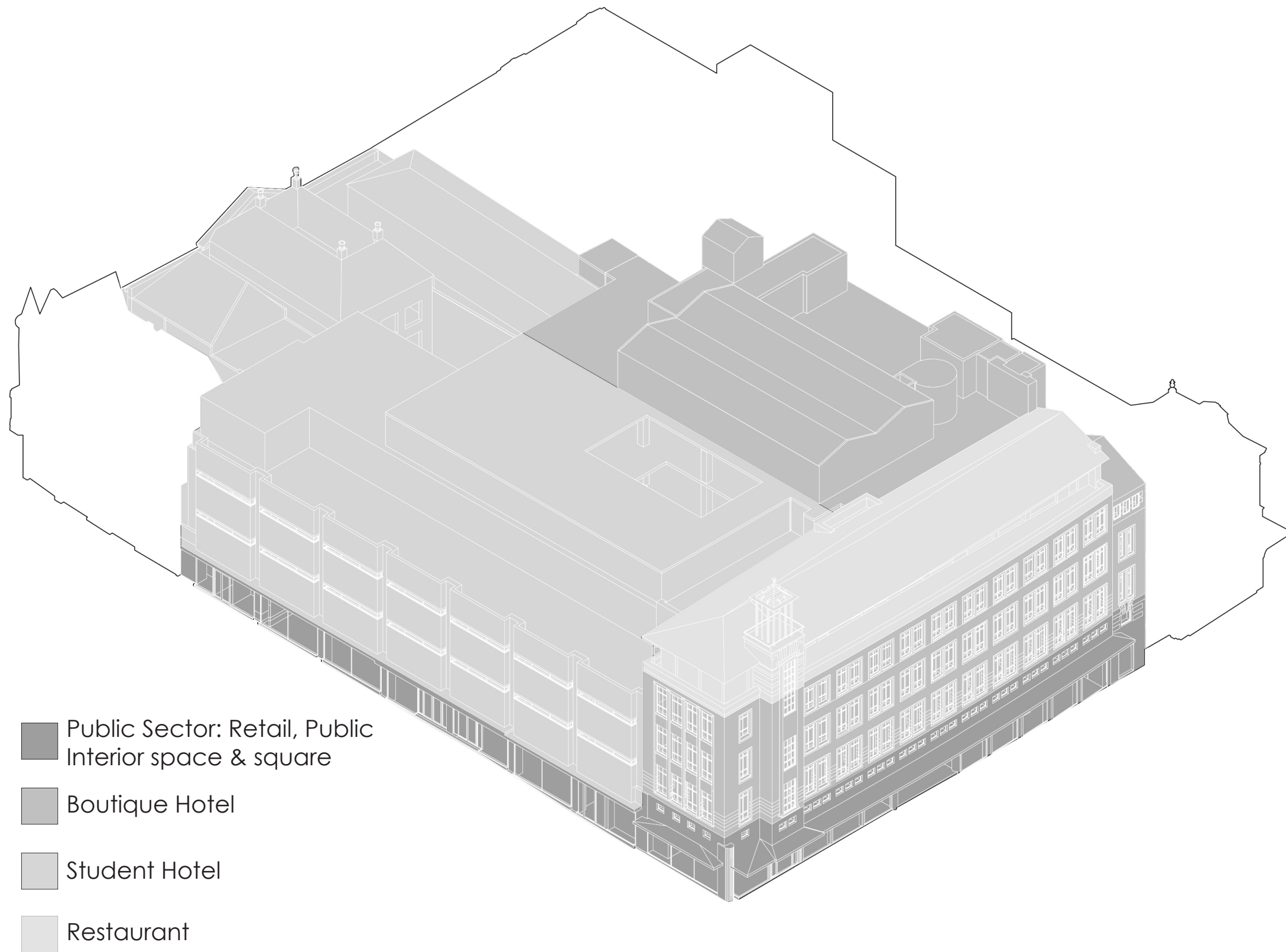
The locations of the traditional green courtyards (Hofjes) in Leiden. Most are accessible only by appointment on certain occasions.

Hofjes further contribute to the greening of the urban environment.

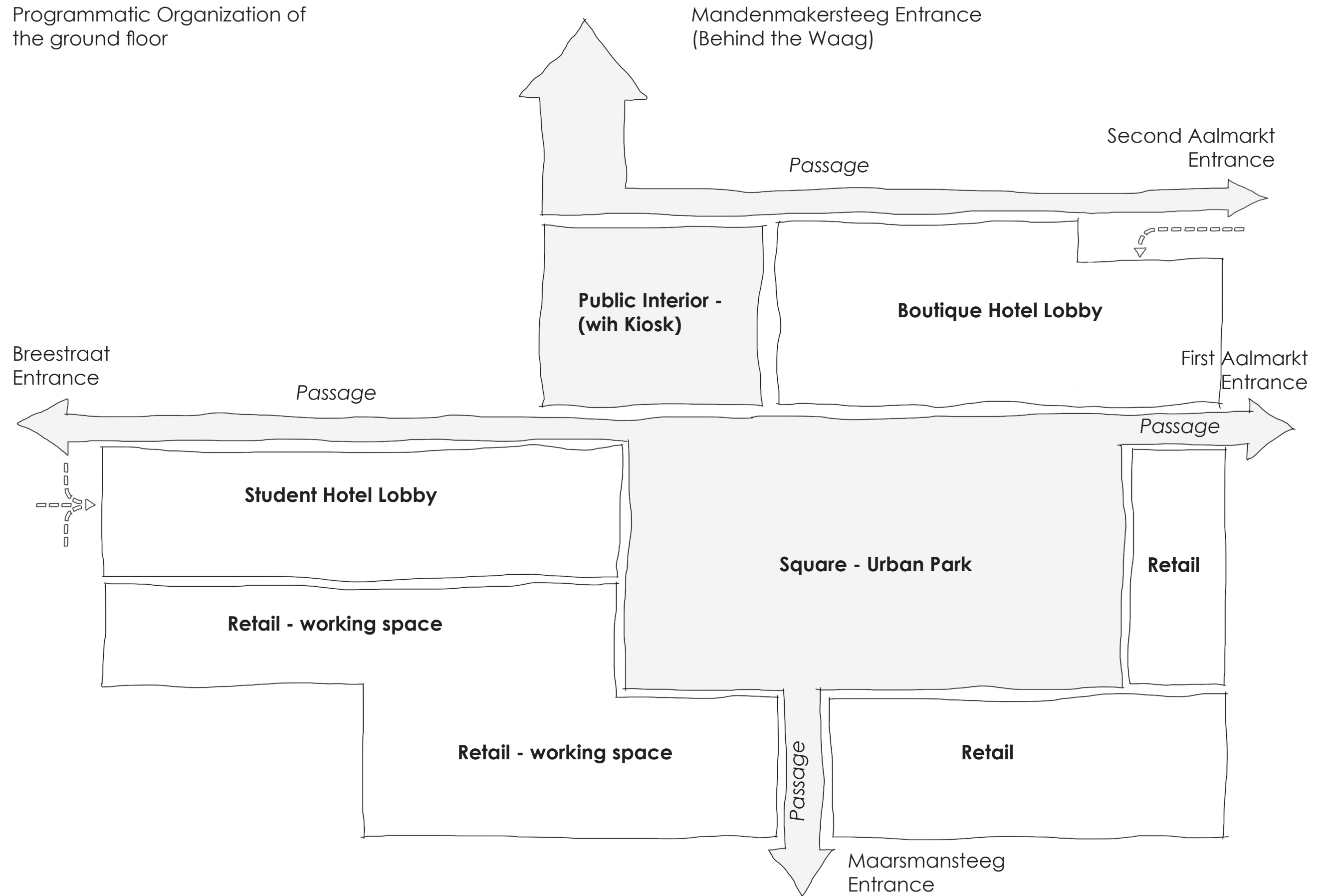
They offer peace in the advancing commercialization of public space. The courtyards can also serve as “hidden treasures” and thus provide the variety that gives a city quality. The sophistication with which new courtyards open up to their environment is decisive for a succesful design. Courtyards will continue to offer a compact form for urban construction projects for the coming decades. **We will see that the courtyard can naturally conform to the task of reconstructing pieces of the existing city.**

Willemijn Wilms Floet
Het Hofje Bouwsteen van de Hollandse Stad 1400-2000
(pg. 28)



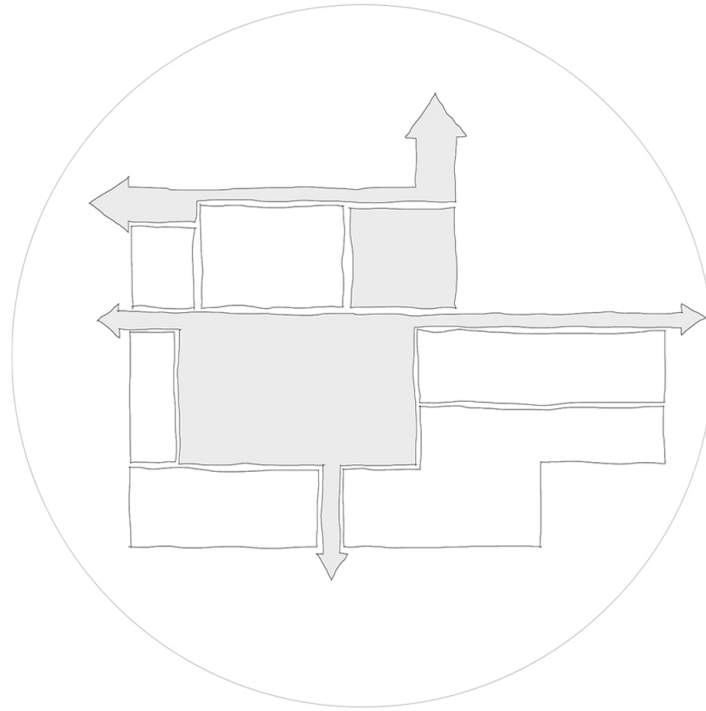


Programmatic Organization of
the ground floor



Part 3. The Design

Design Starting Points



Functionality of the Programme

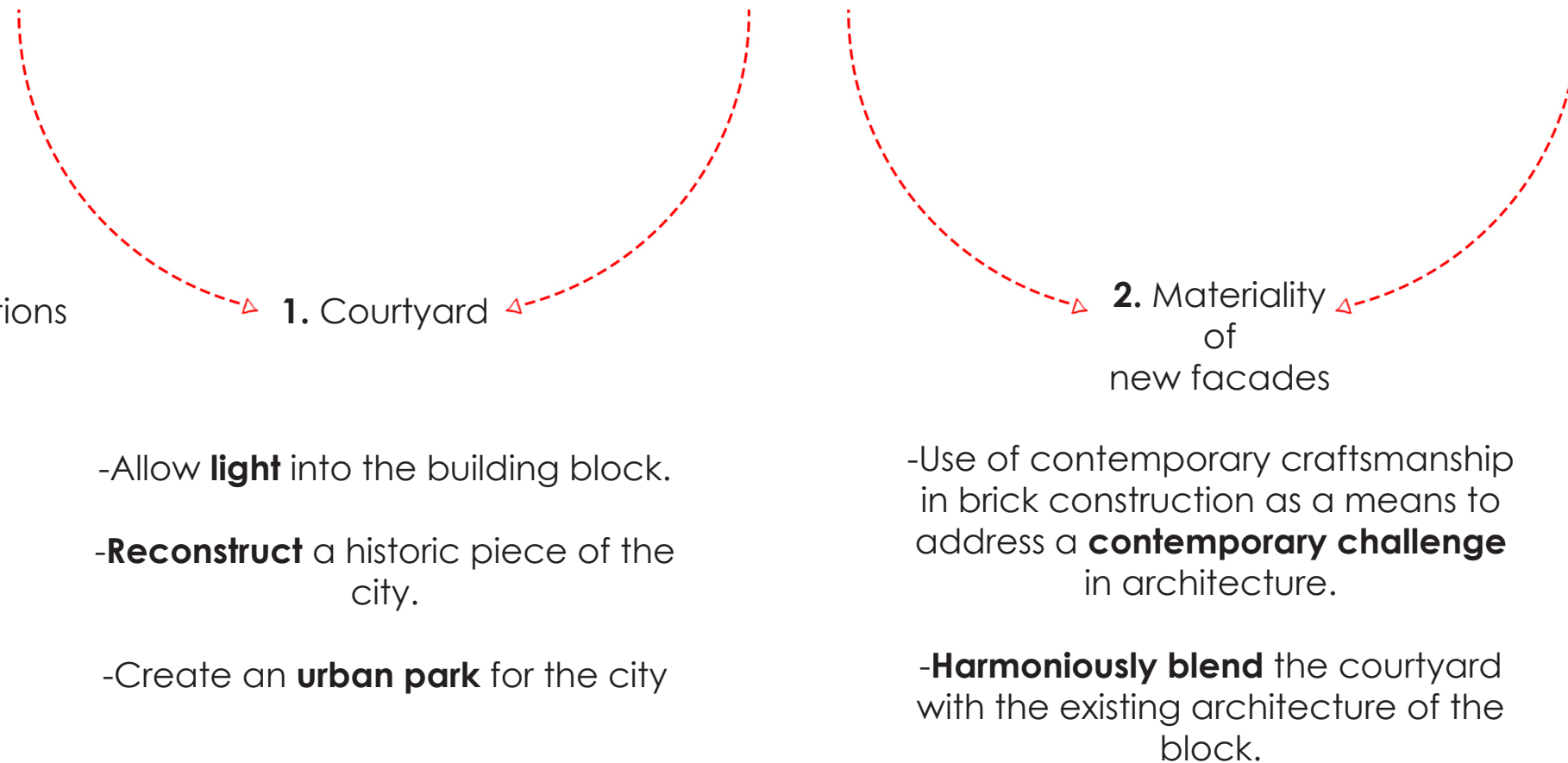


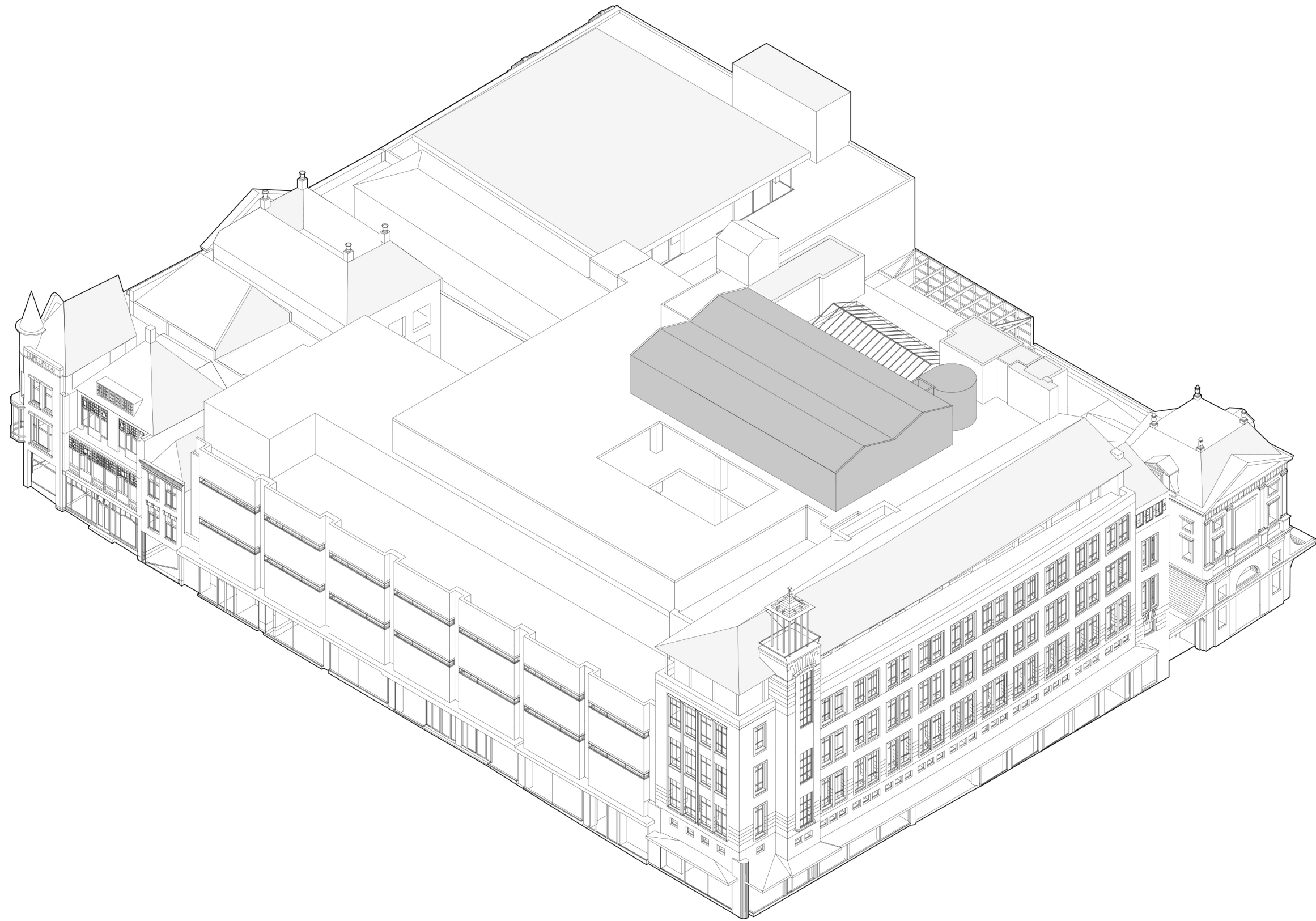
History - Reference

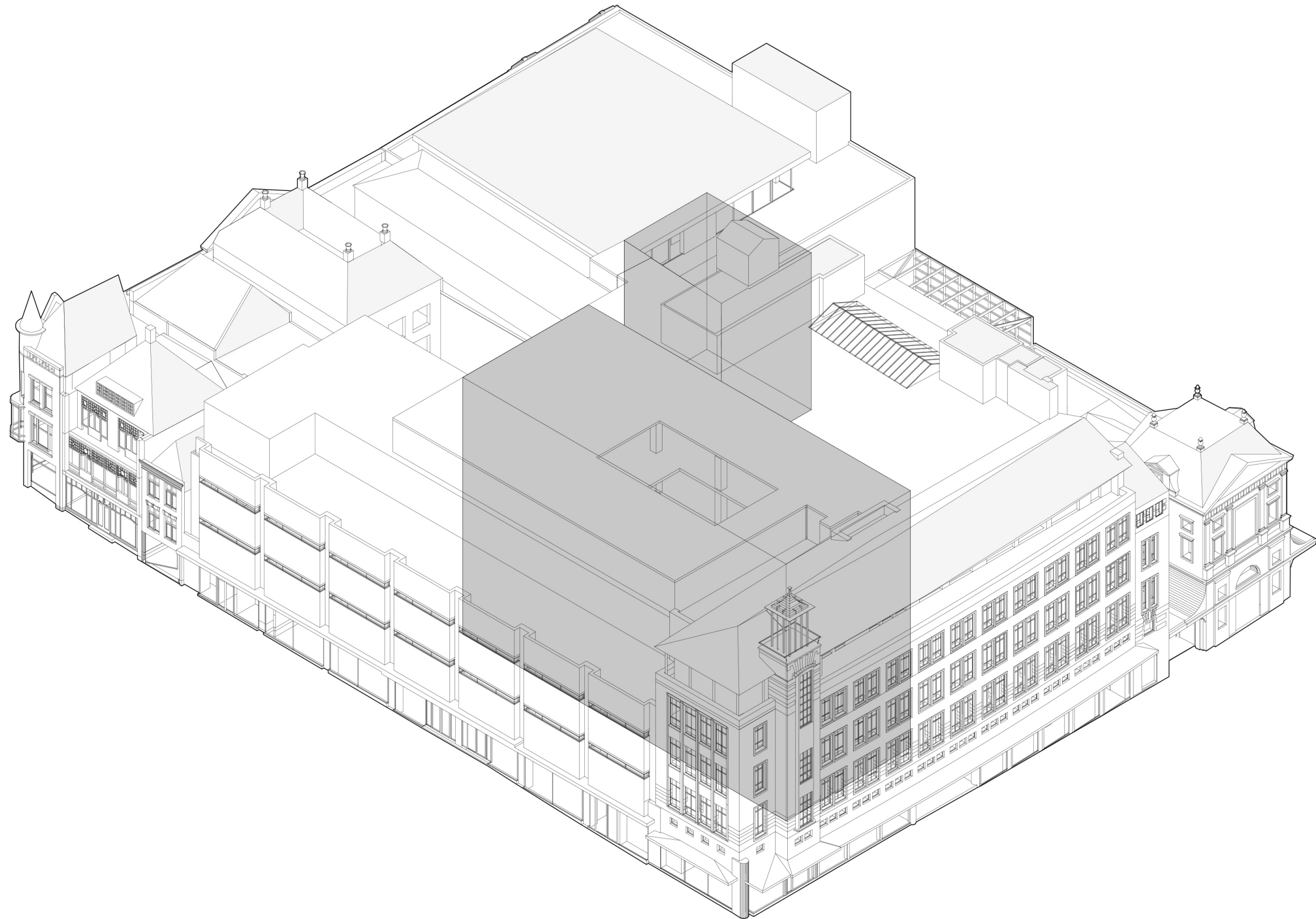


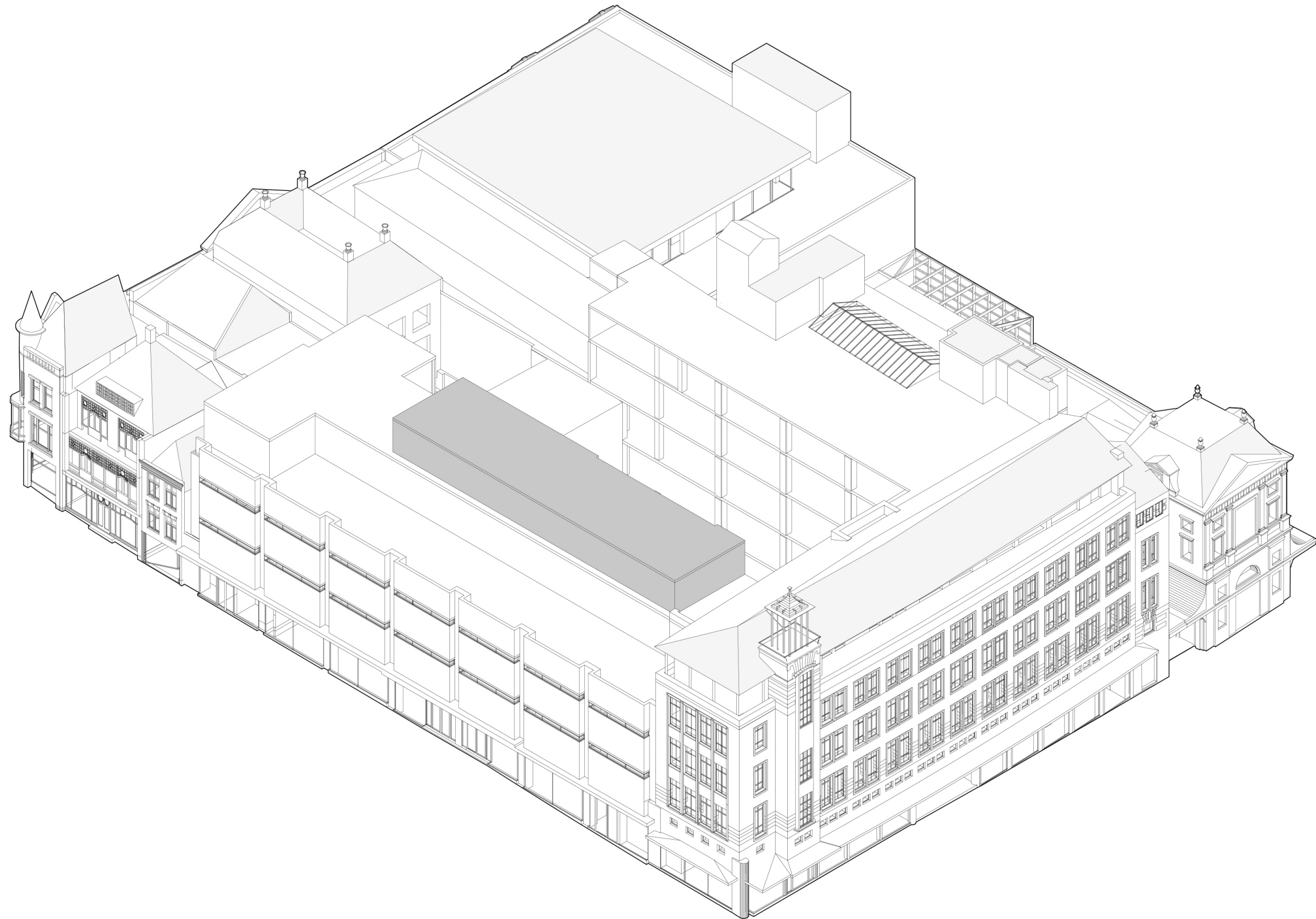
Craftsmanship

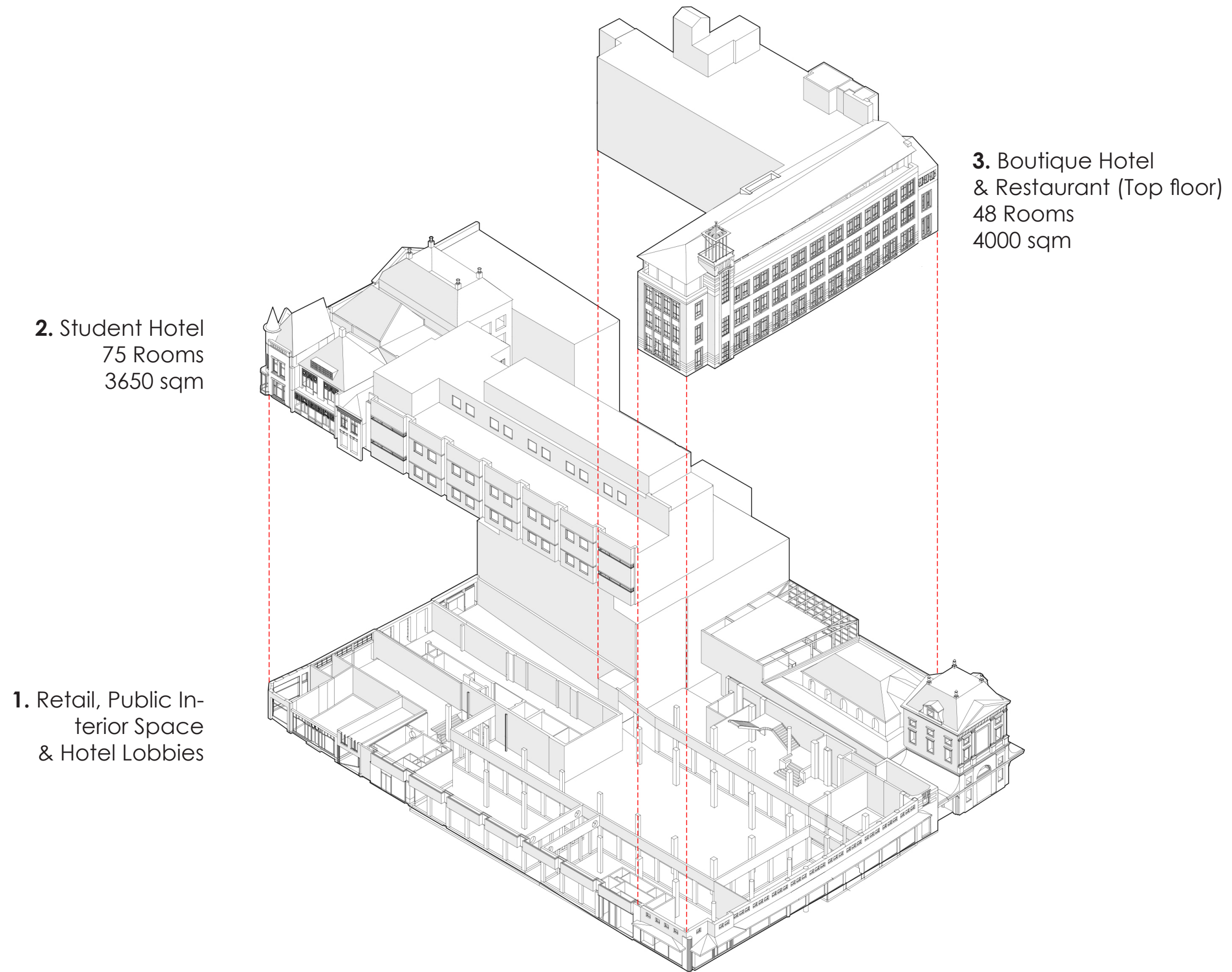
Main Design Interventions











Reduce Reuse Recycle



Architecture as Resource
German Pavilion
13th International Architecture Exhibition
La Biennale di Venezia 2012
Edited by
Muck Petzel / Florian Holmeyer

HATJE
CANTZ

Heritage Approaches:

REDUCE
Perception
Behavior
Constant

REUSE
Renovation
Conversion
Infill

Redesign

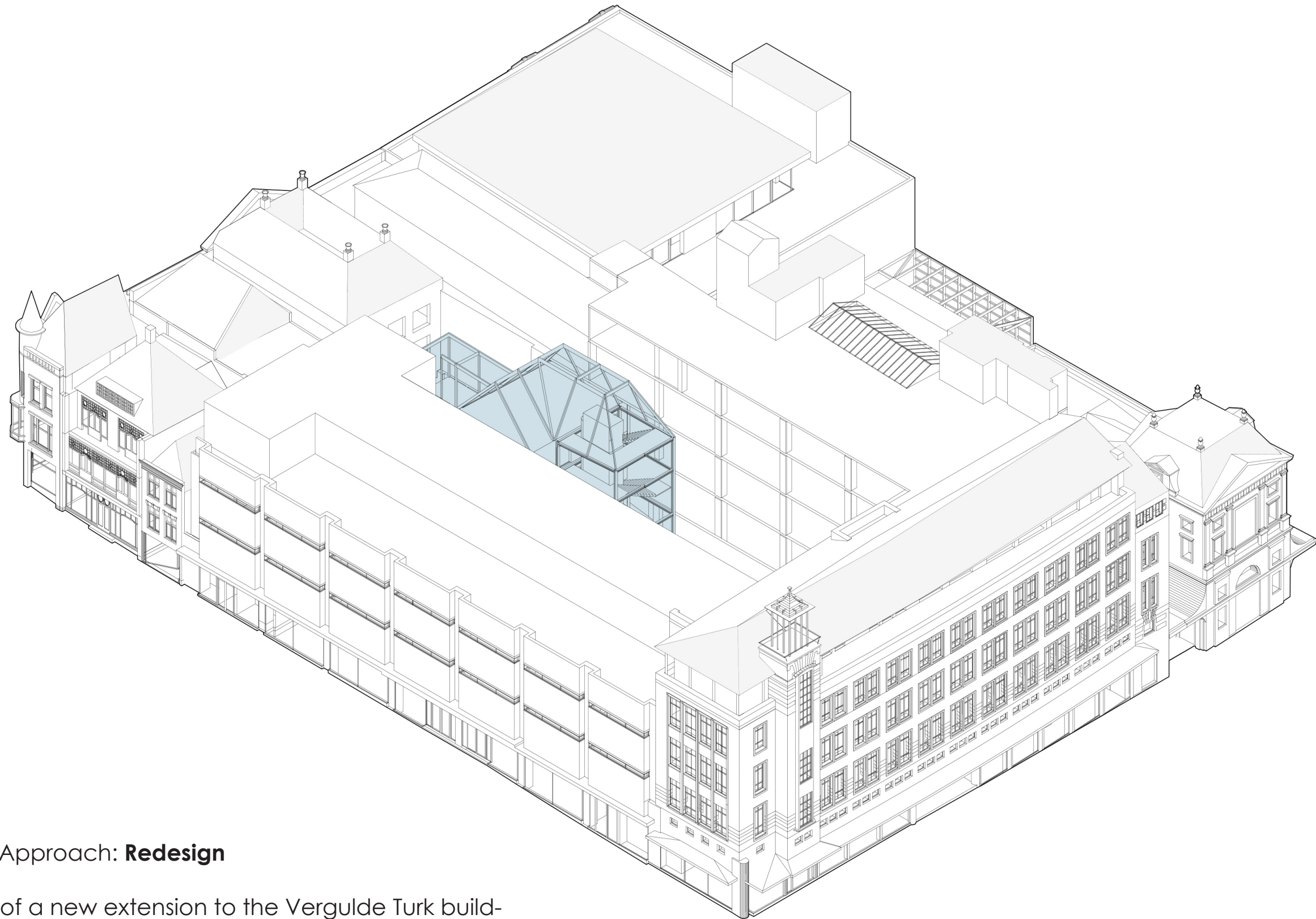
Renewal of an existing structure in which the design of the new includes formal references to the 'original'.

Subtraction
Addition

RECYCLE
Material Recycling

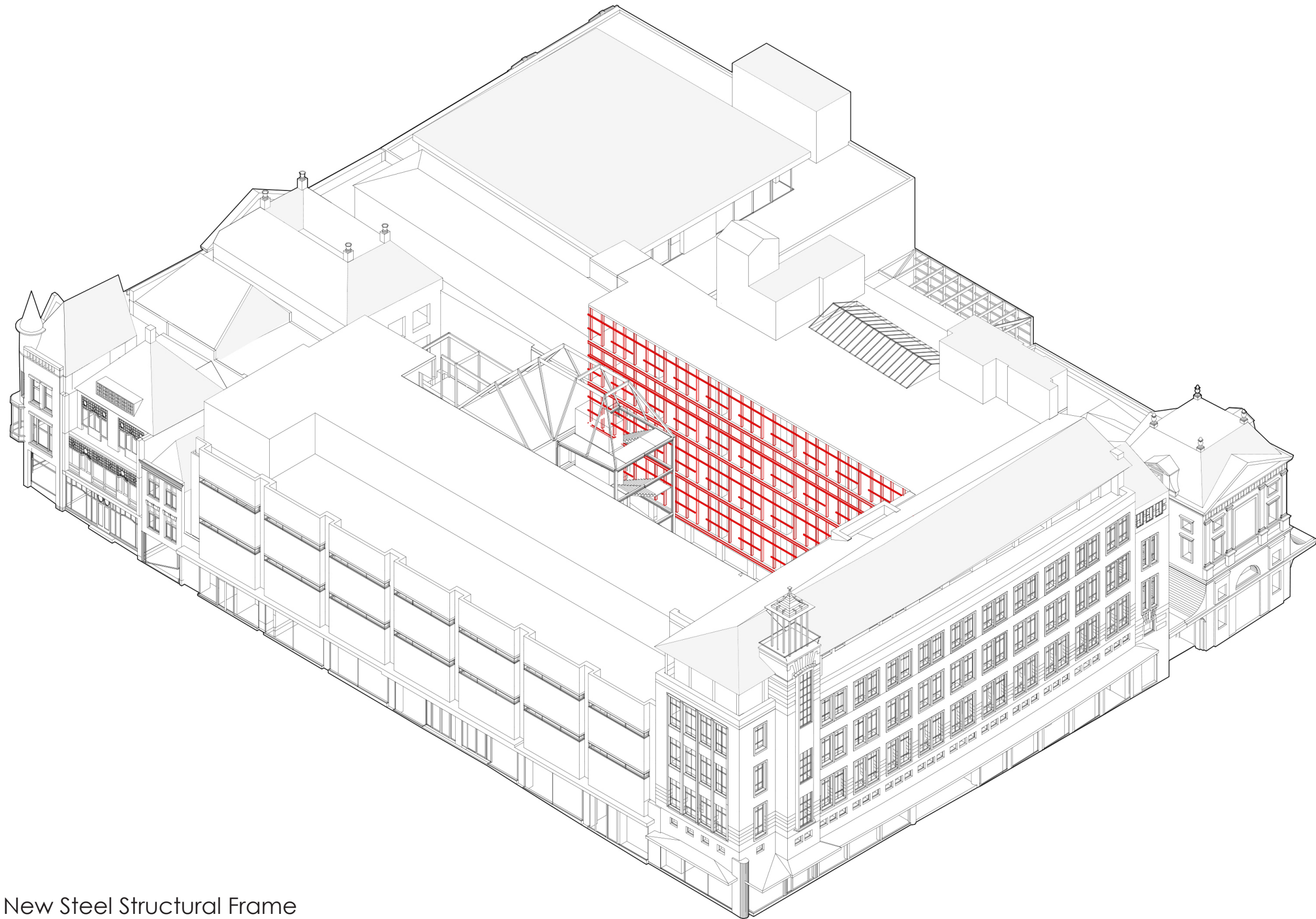
Gestalt Recycling

The imagined or actual design of an existing structure can be reproduced and reused, while historical and traditional typologies and designs can be recycled by transposing them into the present day context.

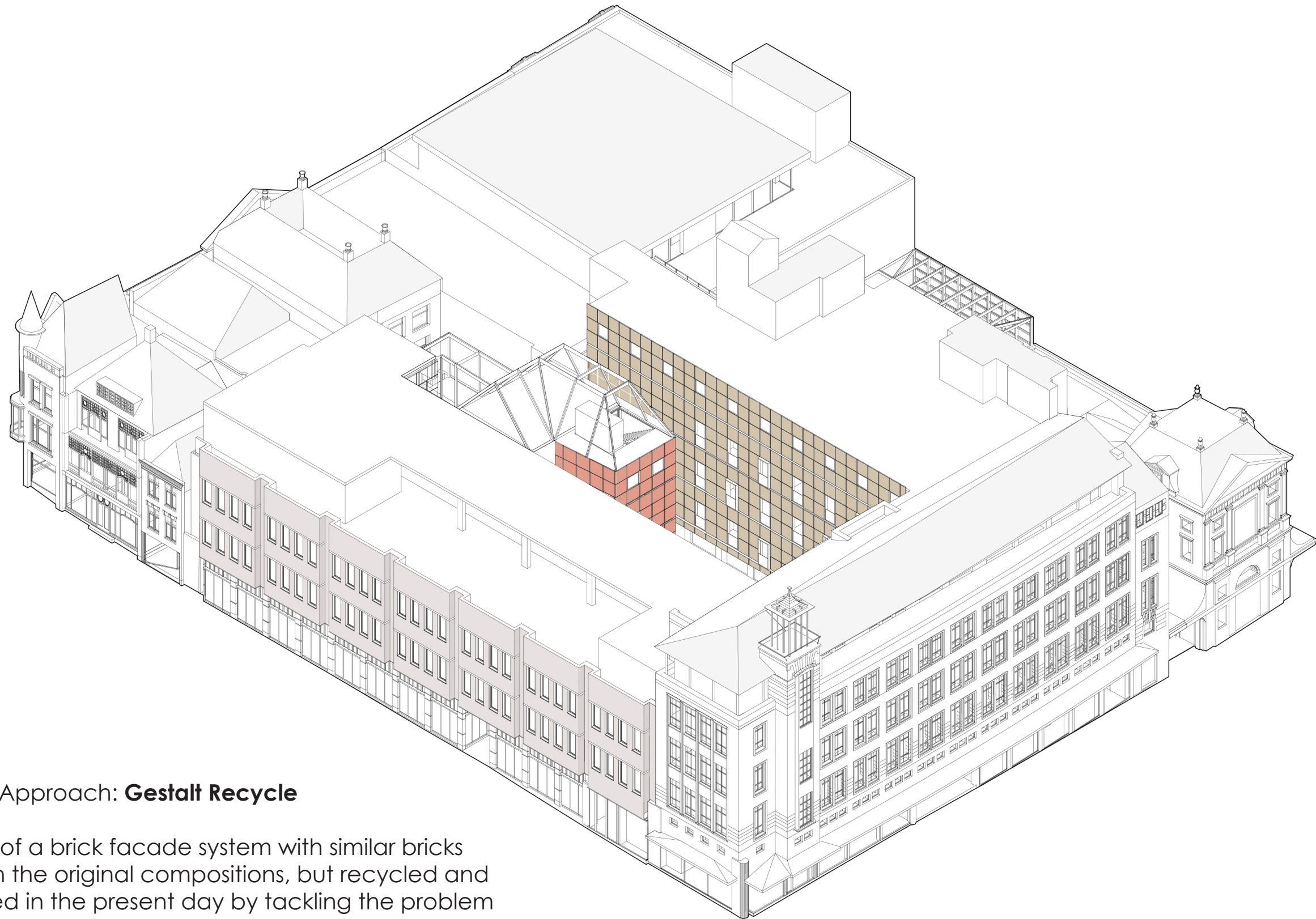


Heritage Approach: **Redesign**

Creation of a new extension to the Vergulde Turk building with the exact shape referring to the original demolished extension.

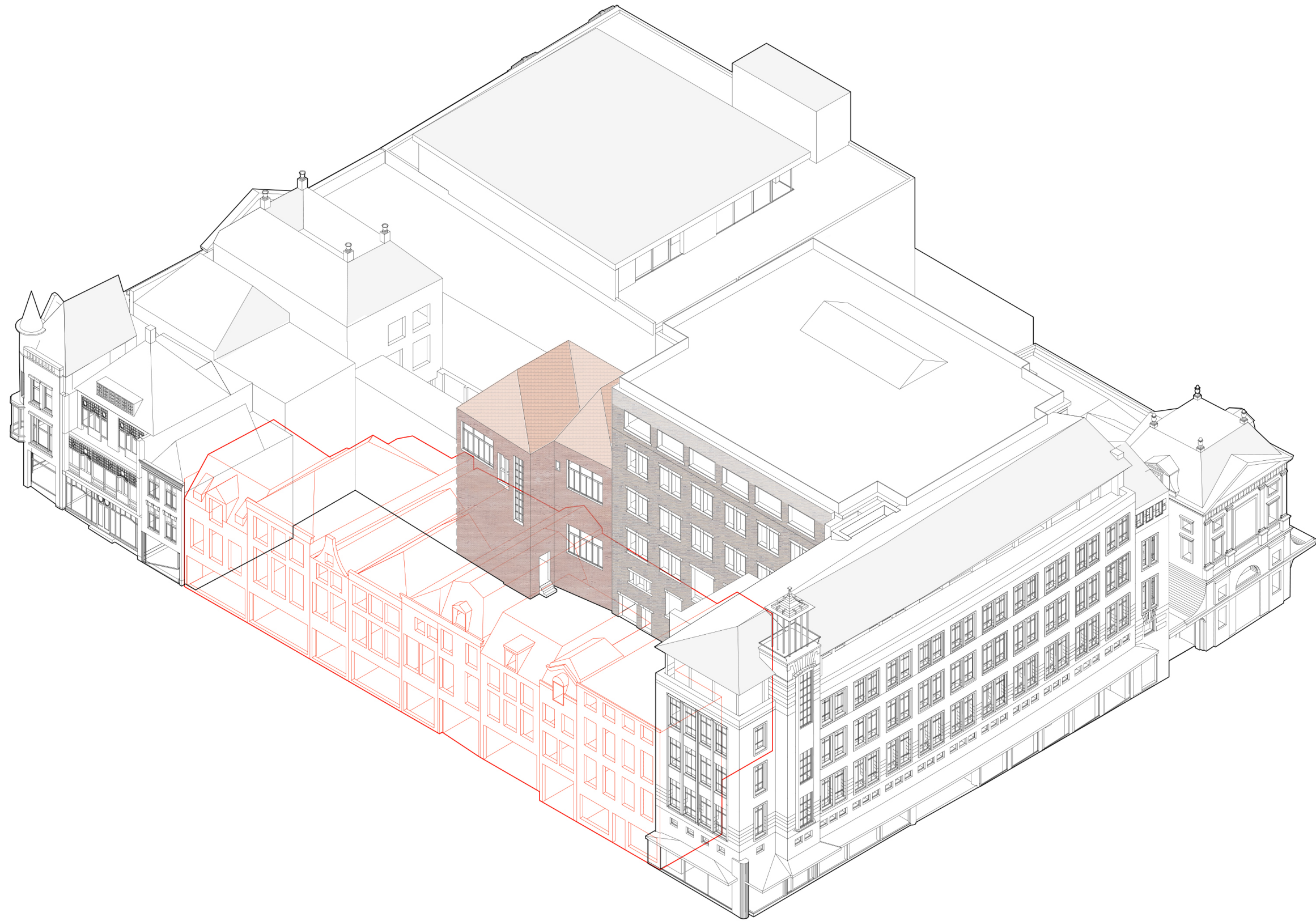


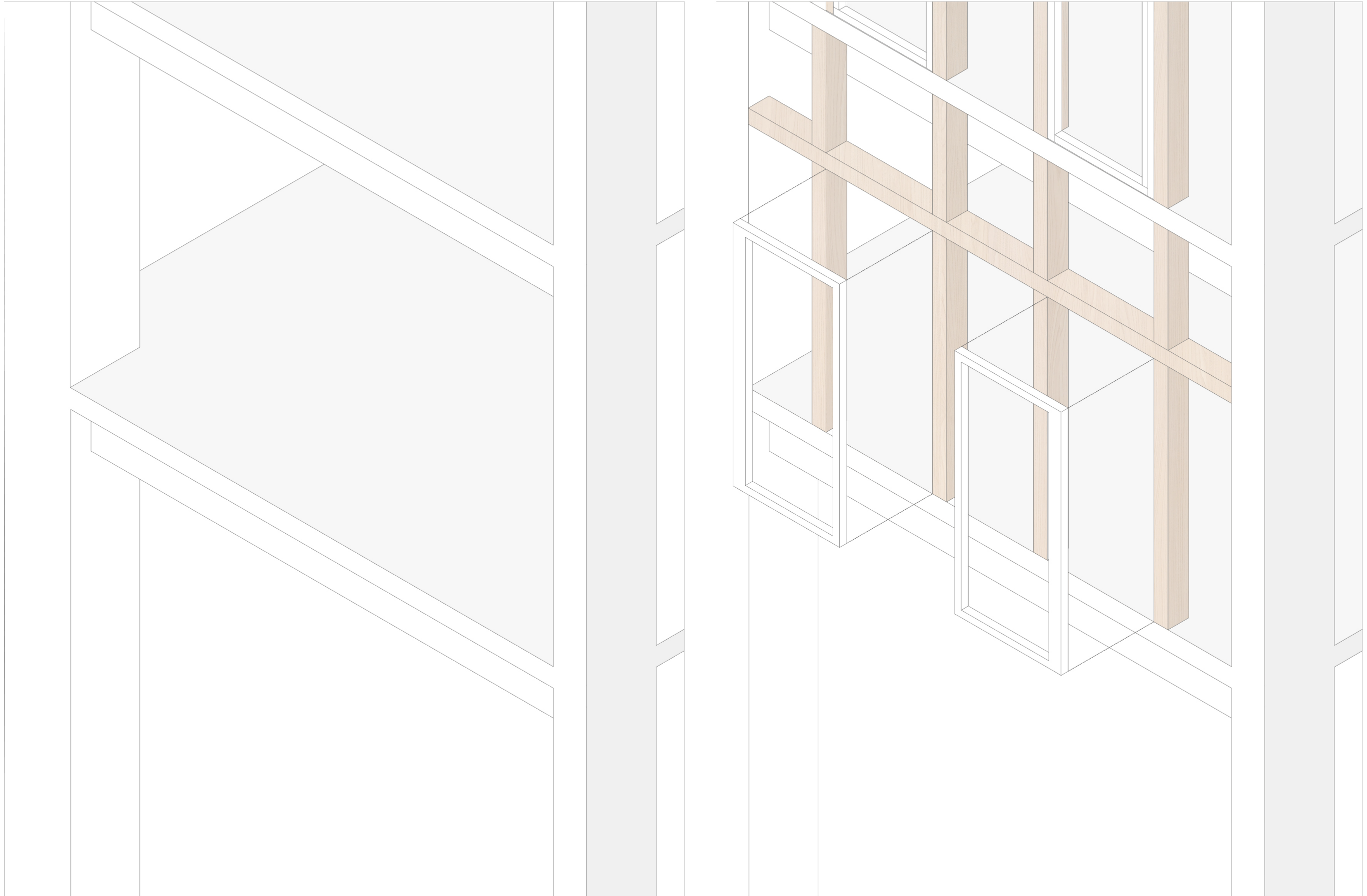
Addition: New Steel Structural Frame

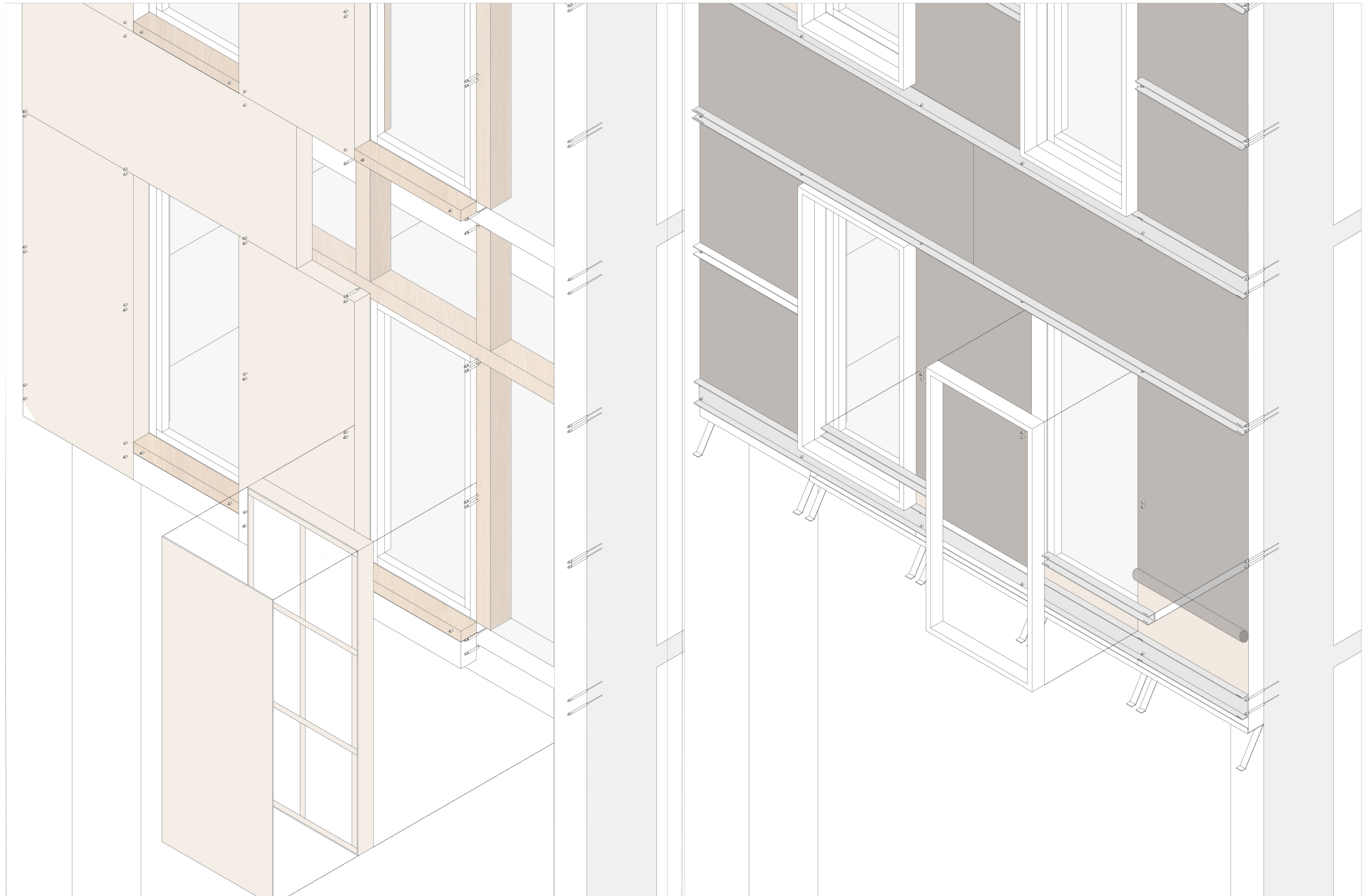


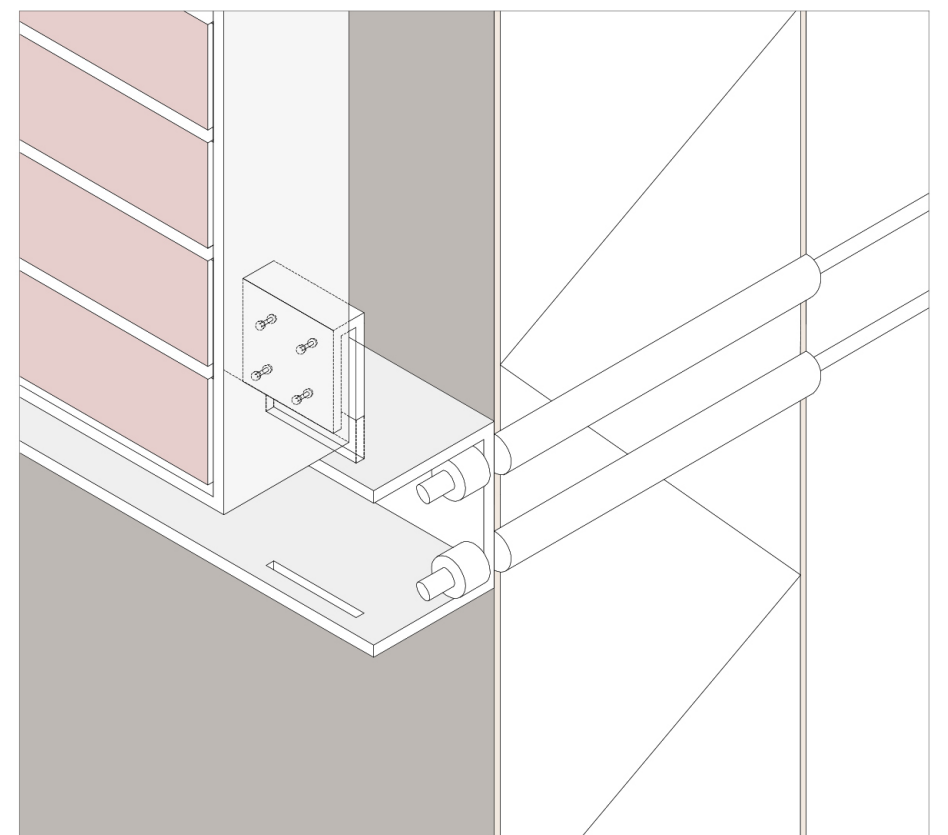
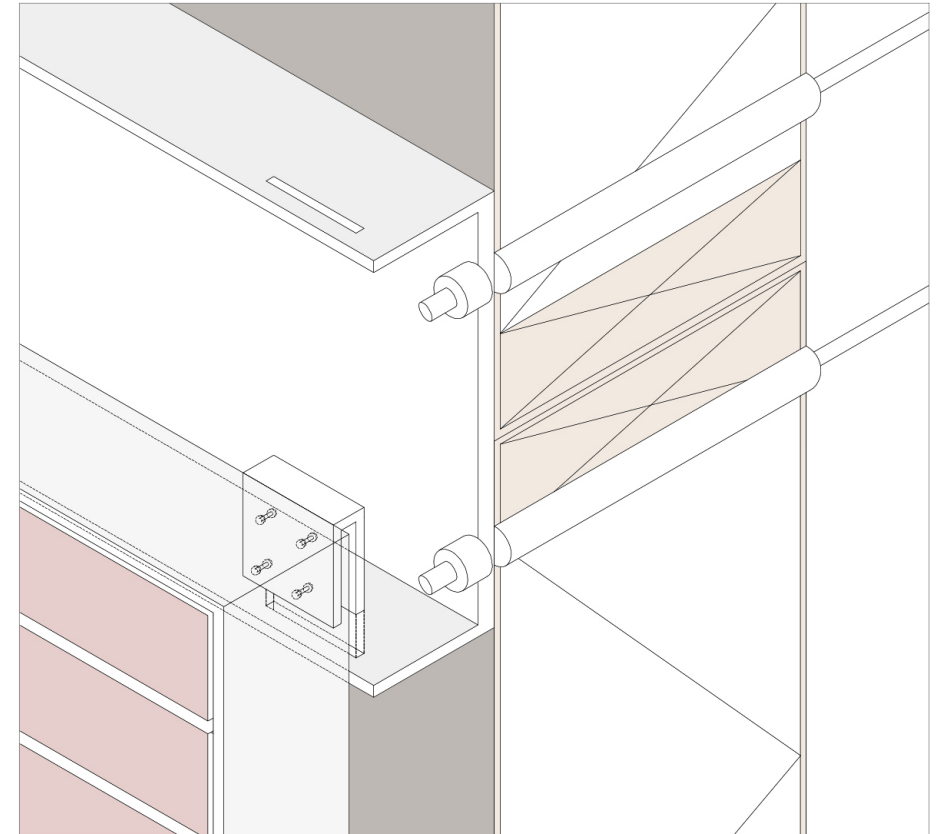
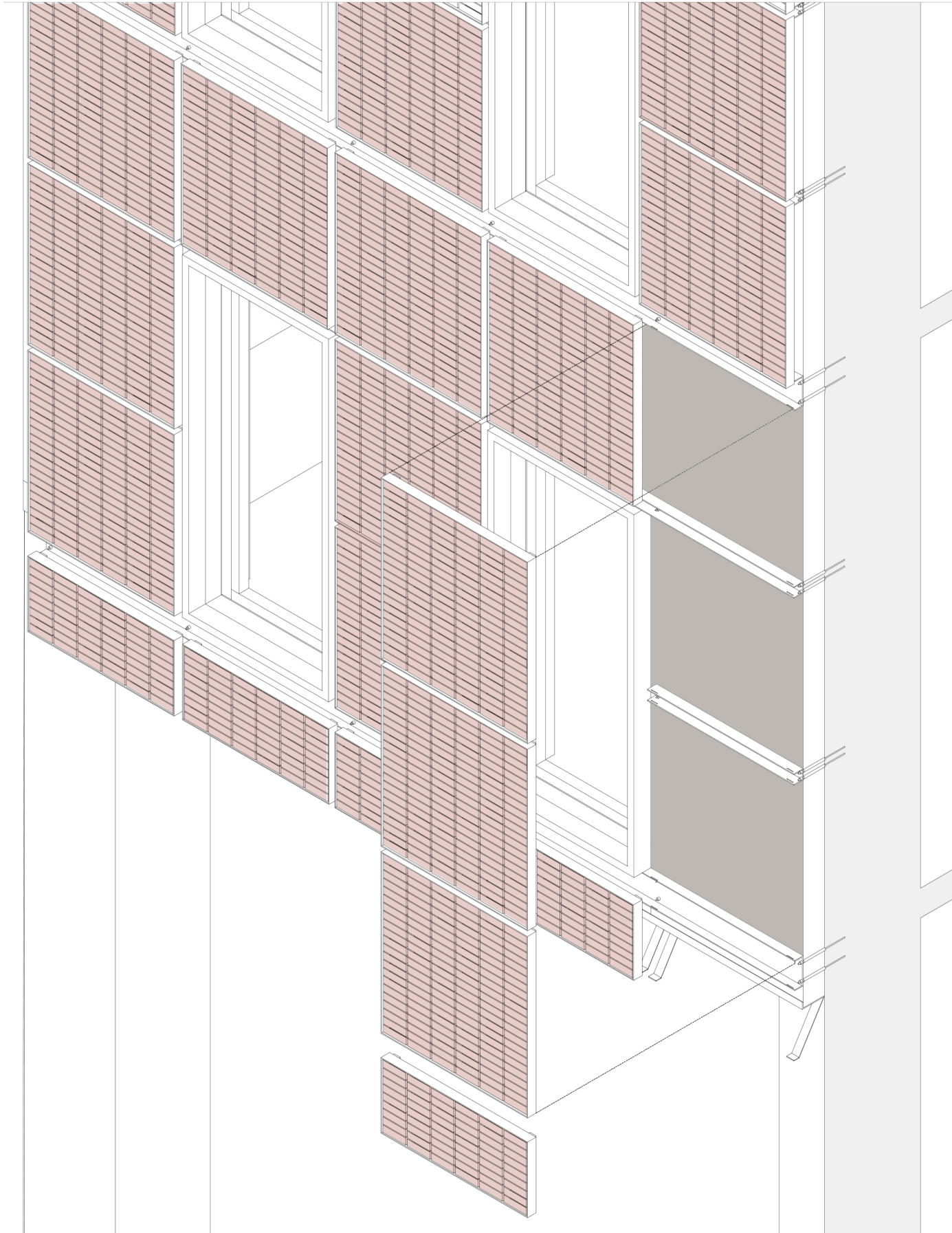
Heritage Approach: **Gestalt Recycle**

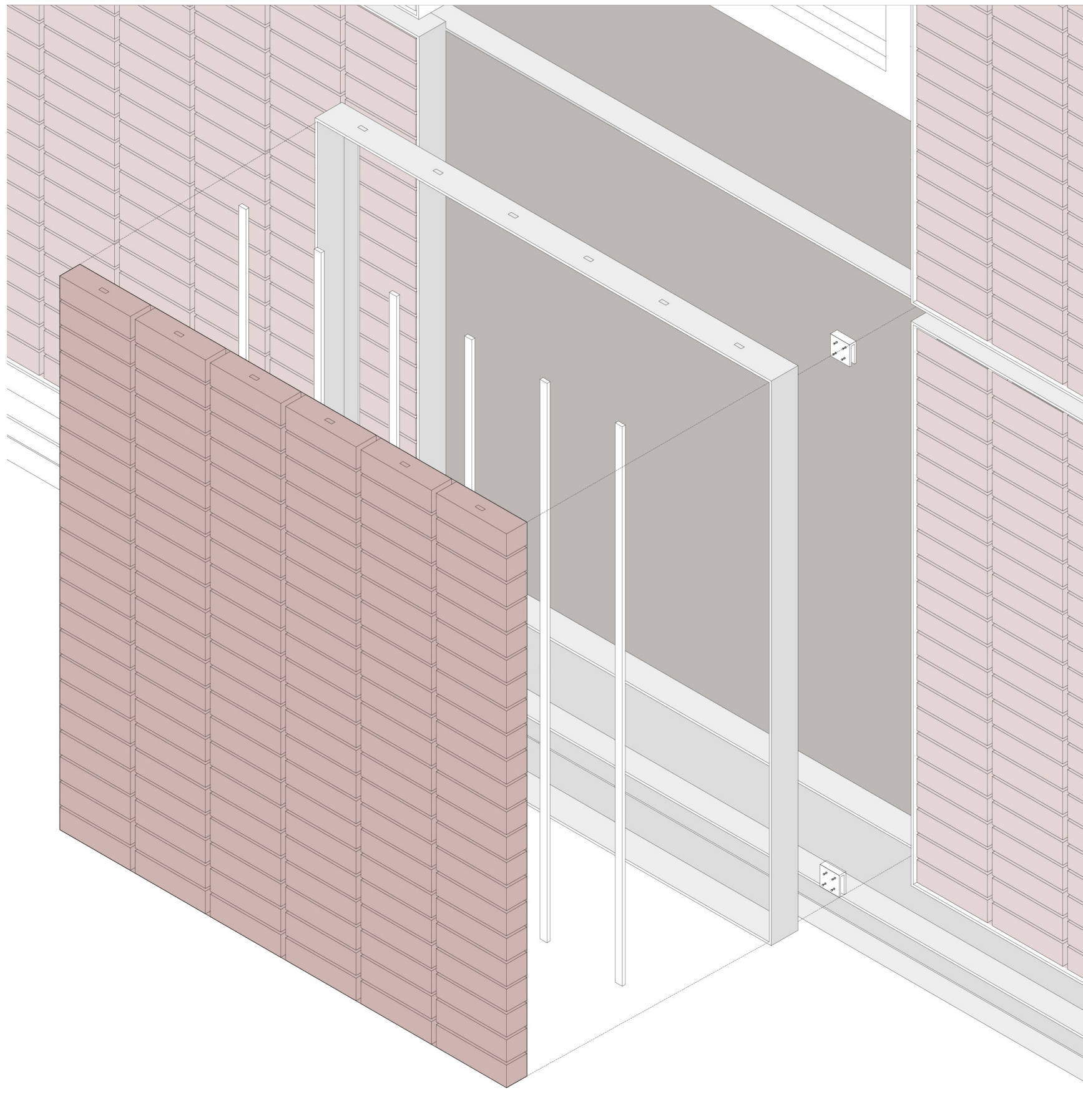
Creation of a brick facade system with similar bricks as used in the original compositions, but recycled and transposed in the present day by tackling the problem of **sustainability**. Transposition of the traditional rectangular window in the modernistic facade towards the Maarsmansteeg.

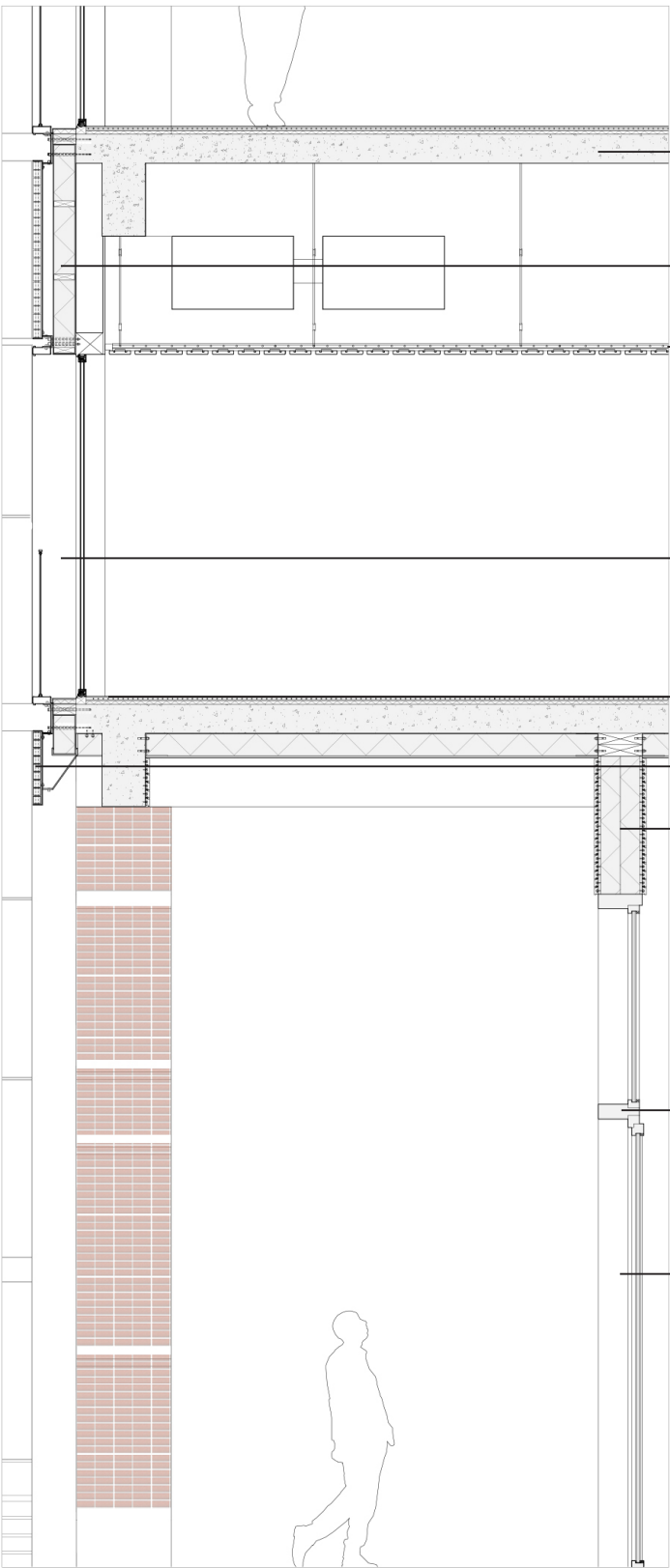
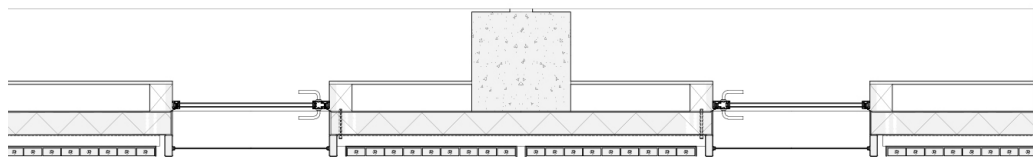
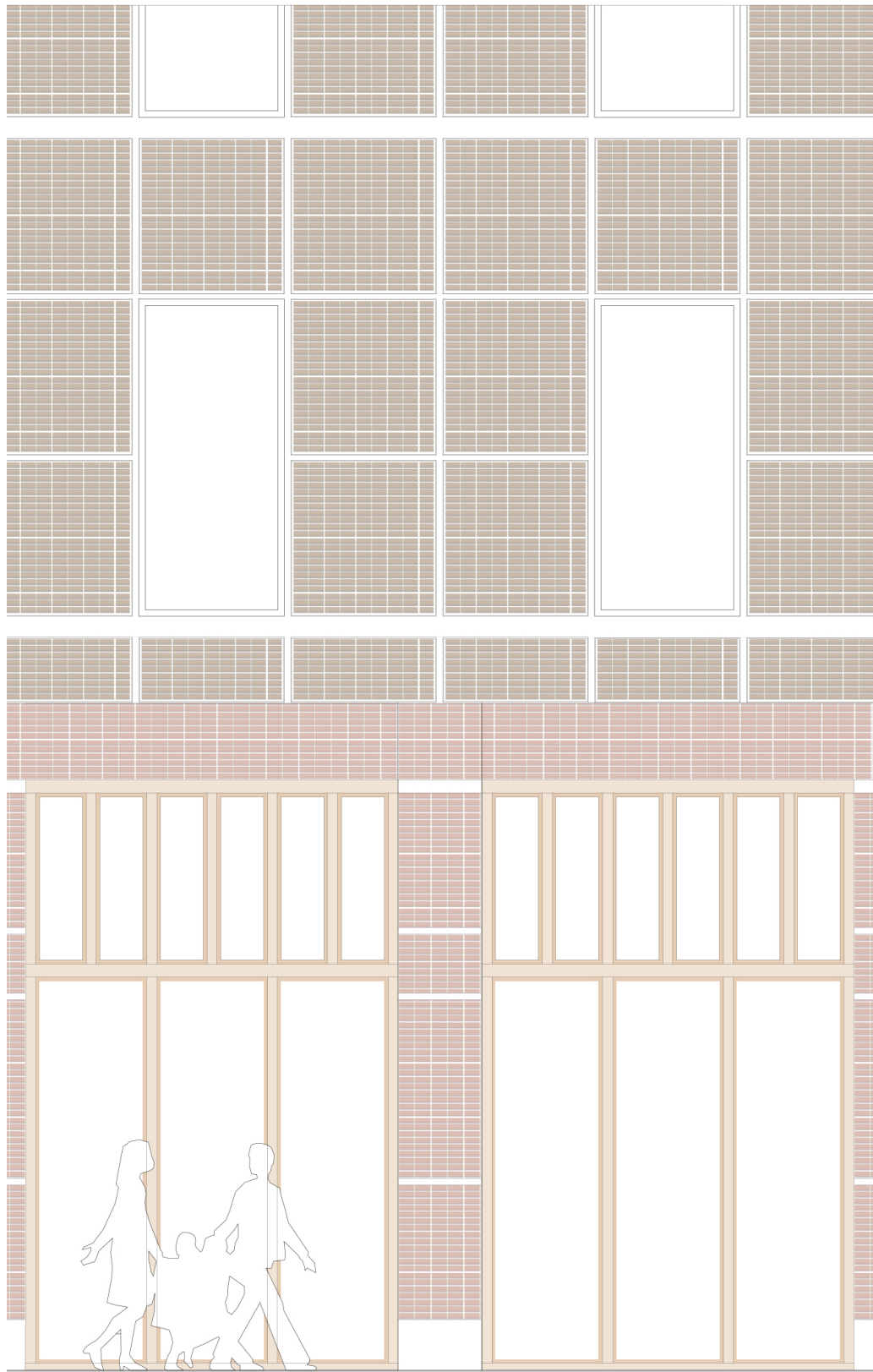












Concrete Slab

Insulation boards

Suspended Ceiling

Double Glazed Windows

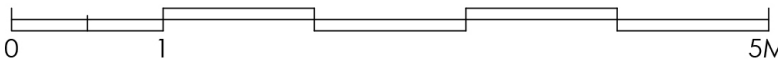
Floor Heating System

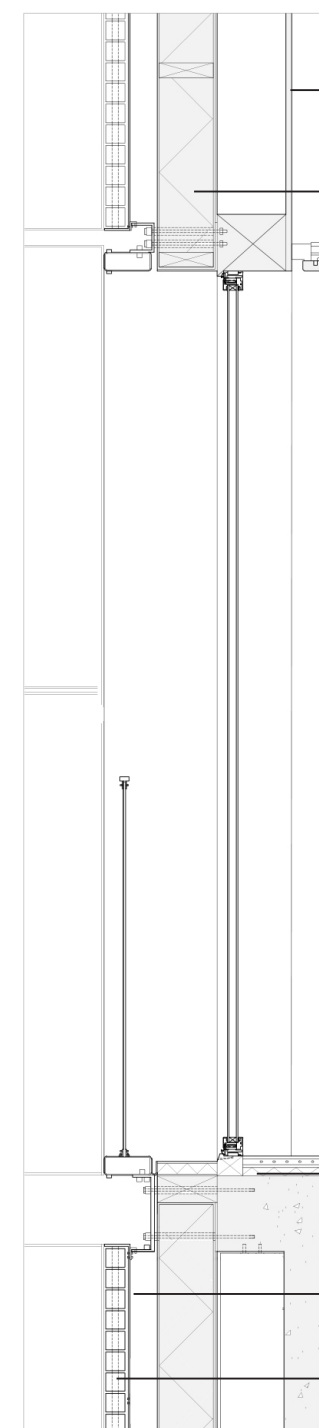
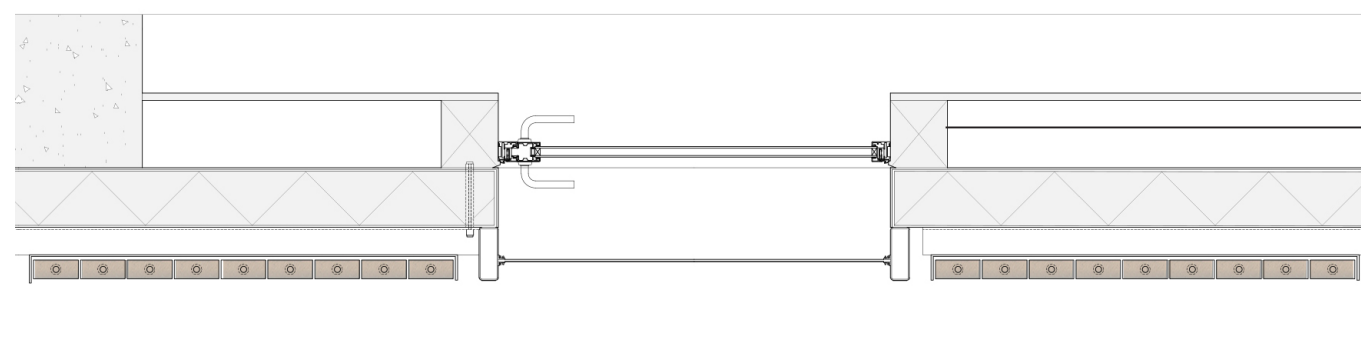
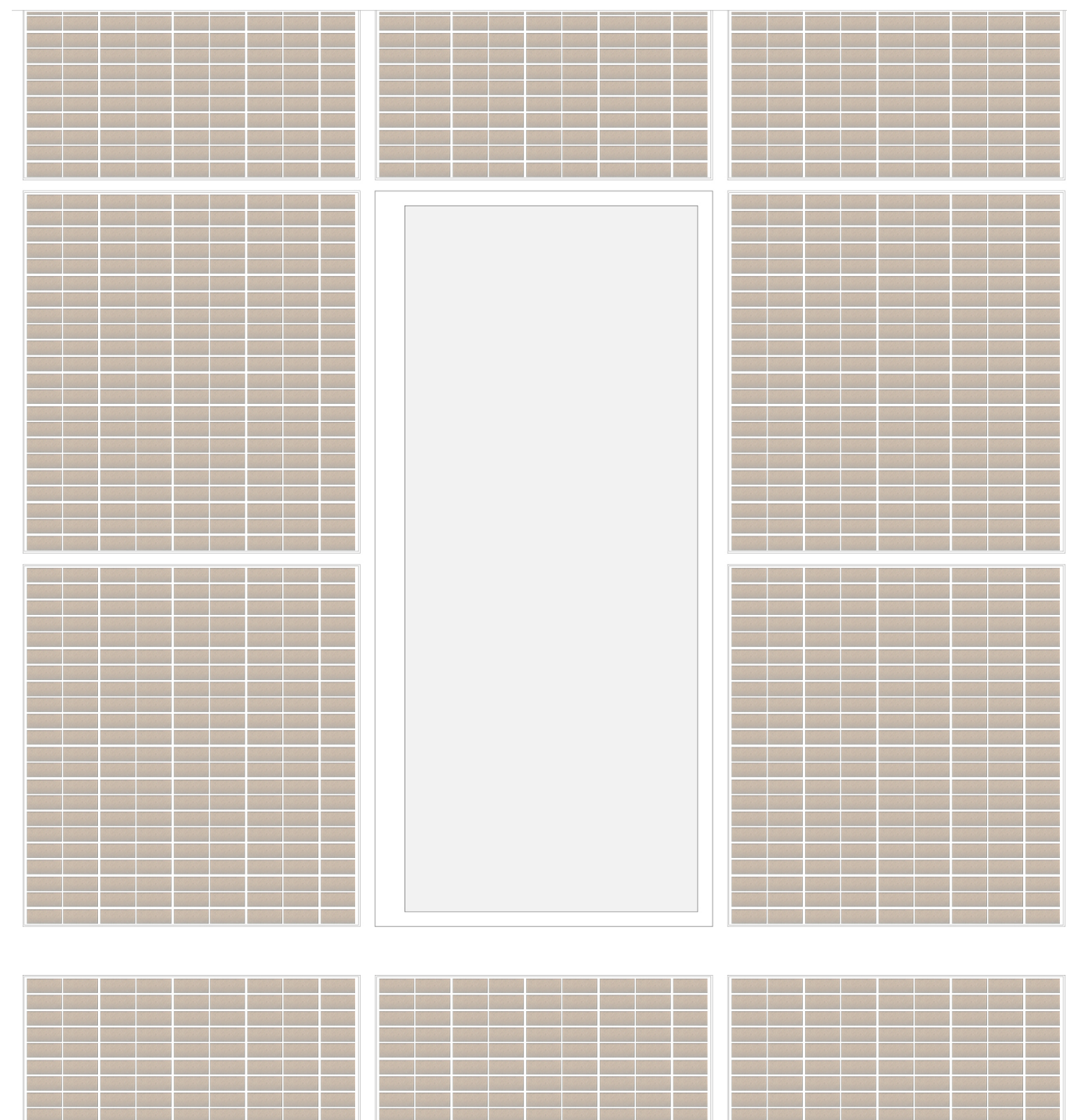
Brick Panels

Insulated Wooden Frame Construction

Wooden (Oak) Structural Beam

Wooden (Oak) Door Frame

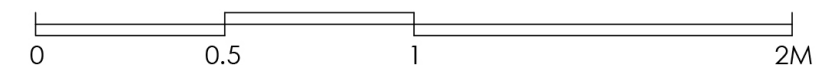


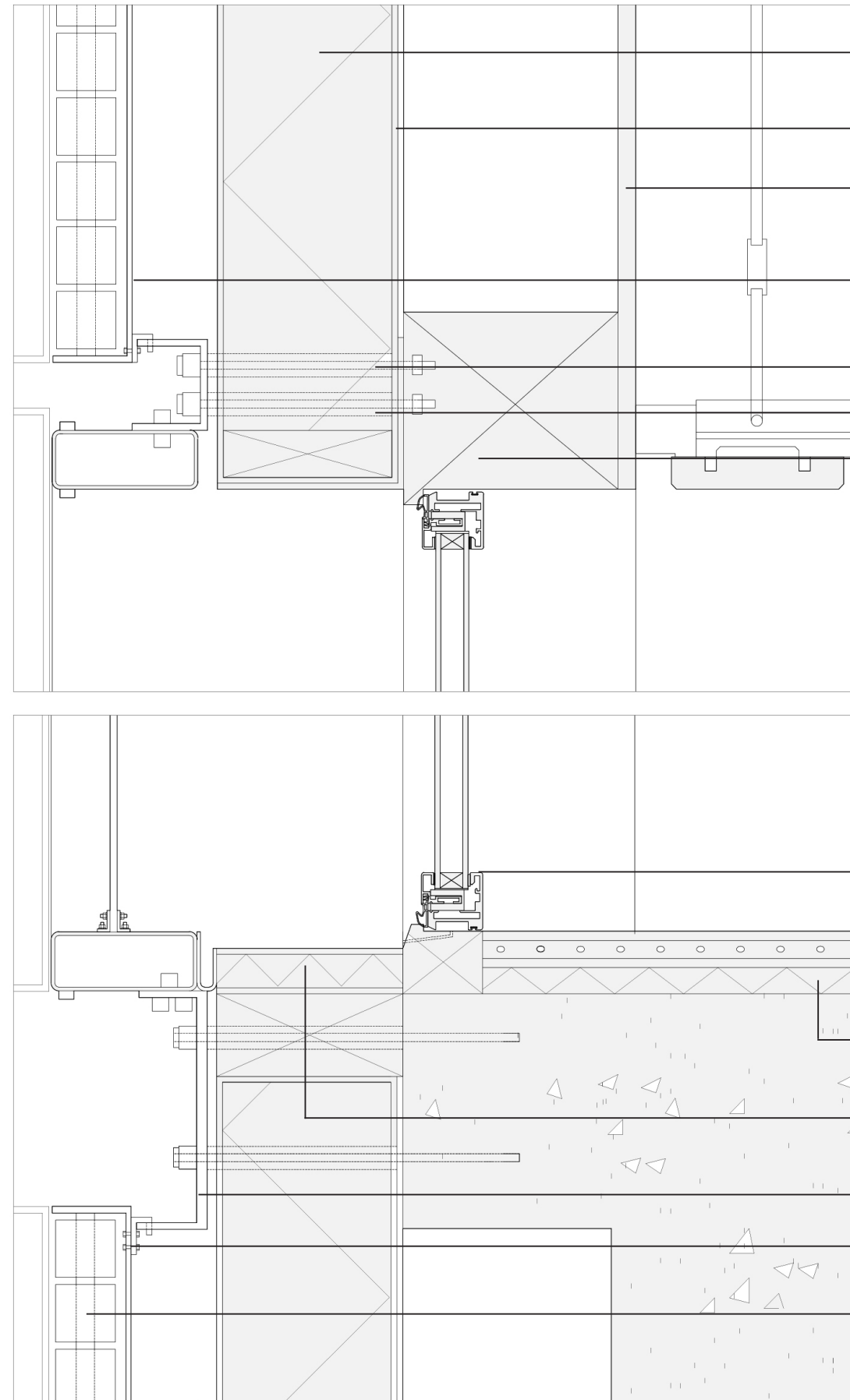
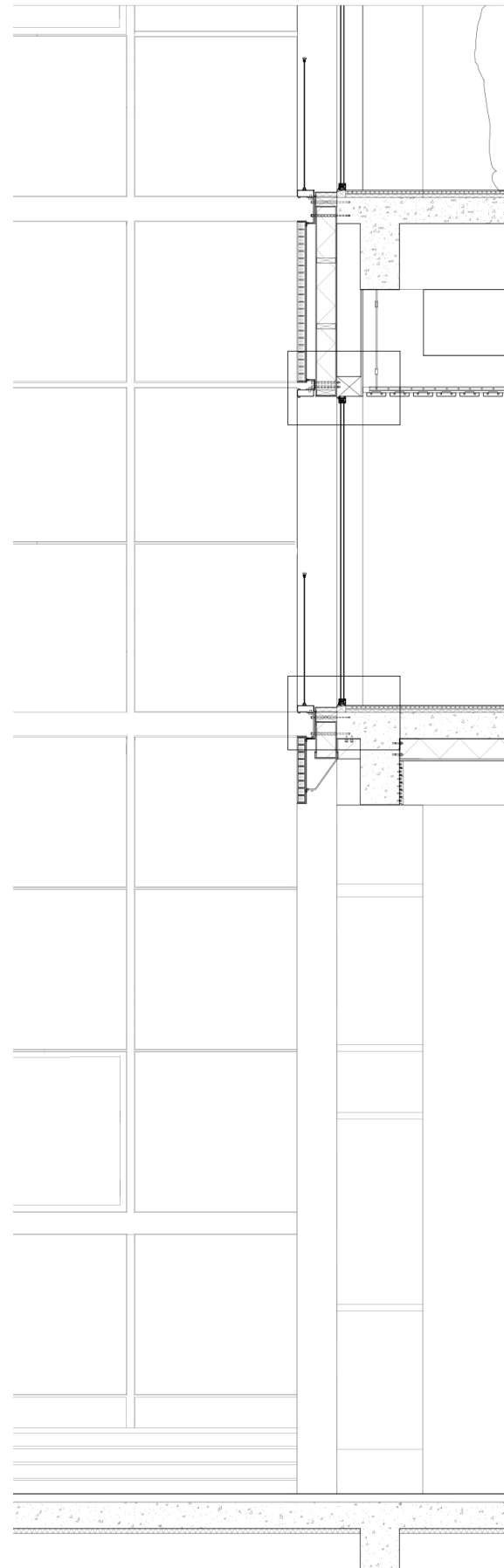


Gypsum Board
Insulation Board (15cm)
Suspended Ceiling

Floor heating system
Steel Frame - Panel
Perforated Bricks

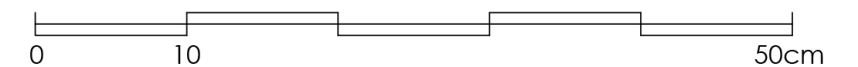
Timber beam





- Rockwool Insulation (Thickness: 15cm)
- Plywood Frame (for Insulation)
- Gypsum Board
- Steel Frame
- Steel bolts
- Anti-Compression Tube
- Wooden Beam

- Insulated Aluminium Frame
- 10 mm Terrazzo
- 20mm Gypsum Viber board with floor heating tubes
- 50 mm Insulation
- Timber Frame for Insulation Panel
- Steel U Profile
- Steel Hook
- Cylindrical Steel Rods





New impression of the Maarsmansteeg after the creation of new openings in the 1960's facade.

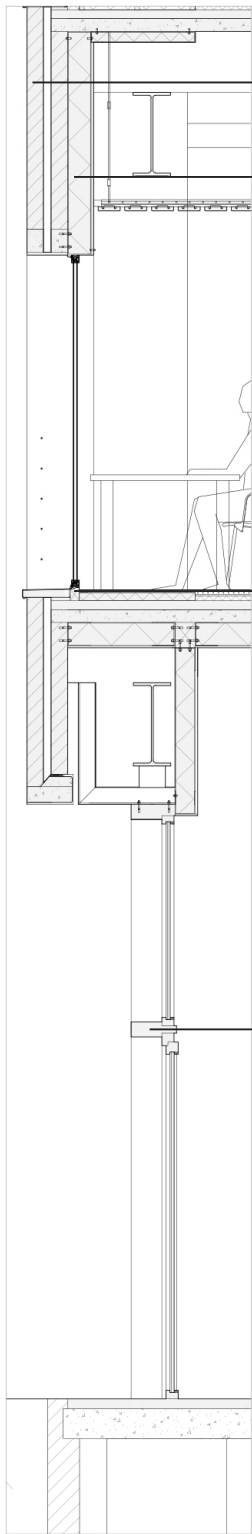
Physical Model:
Light-shadow study
of the courtyard



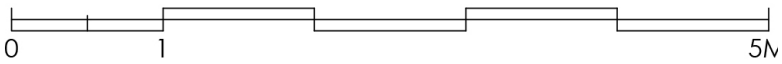
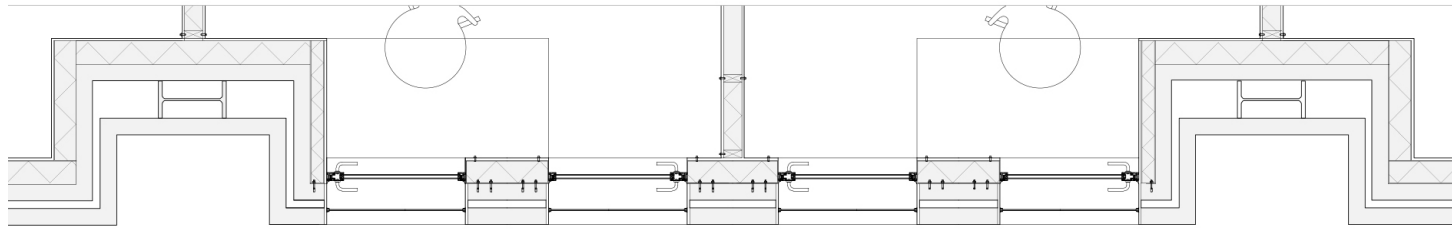
Physical Model:
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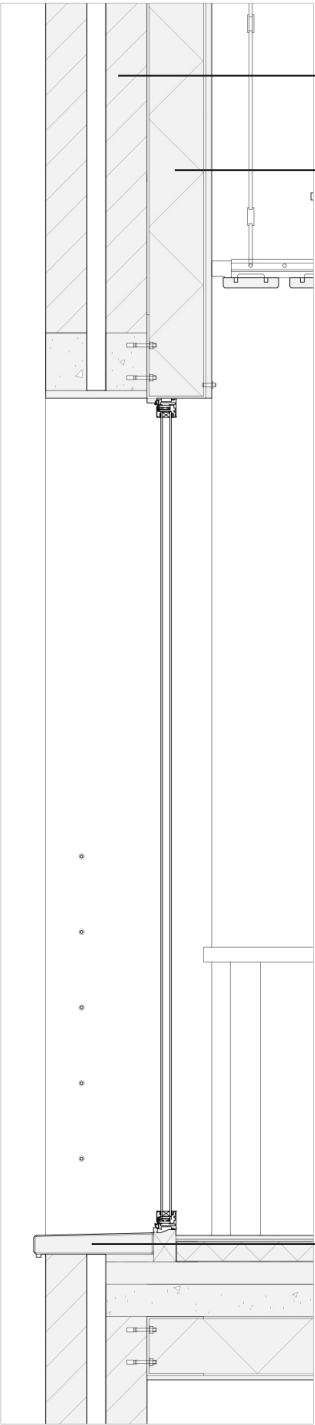
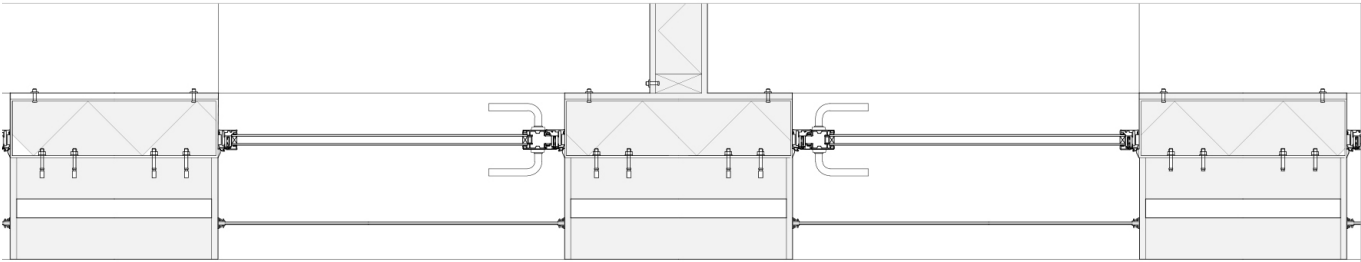
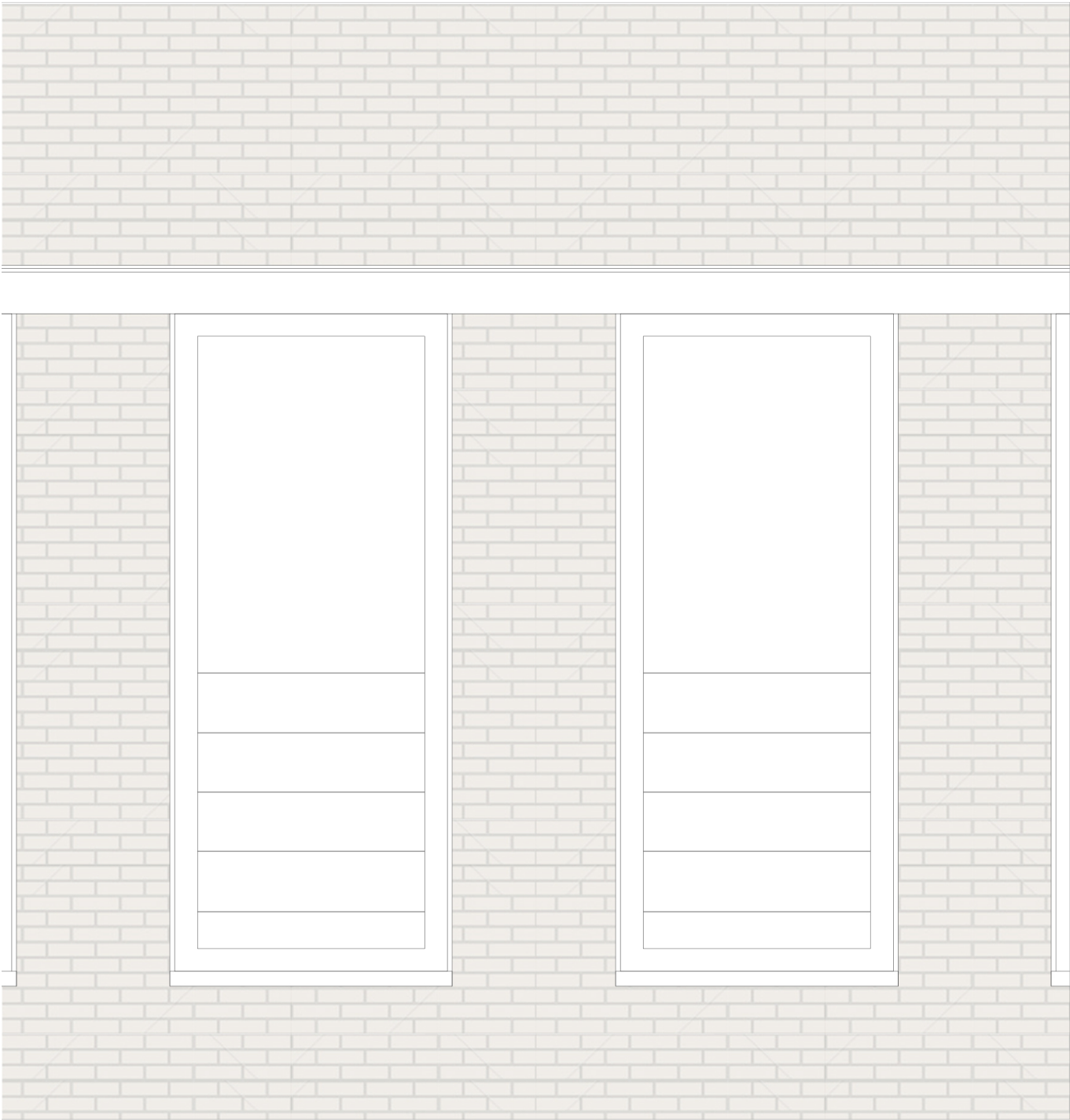




- Existing double brick layer
- Insulation (Thickness: 15cm)
- Coated Steel Window Frames
- Wooden (Oak) Structural Beam



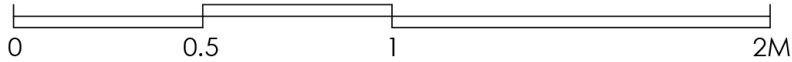
P5 Presentation: Pieter van der Weele



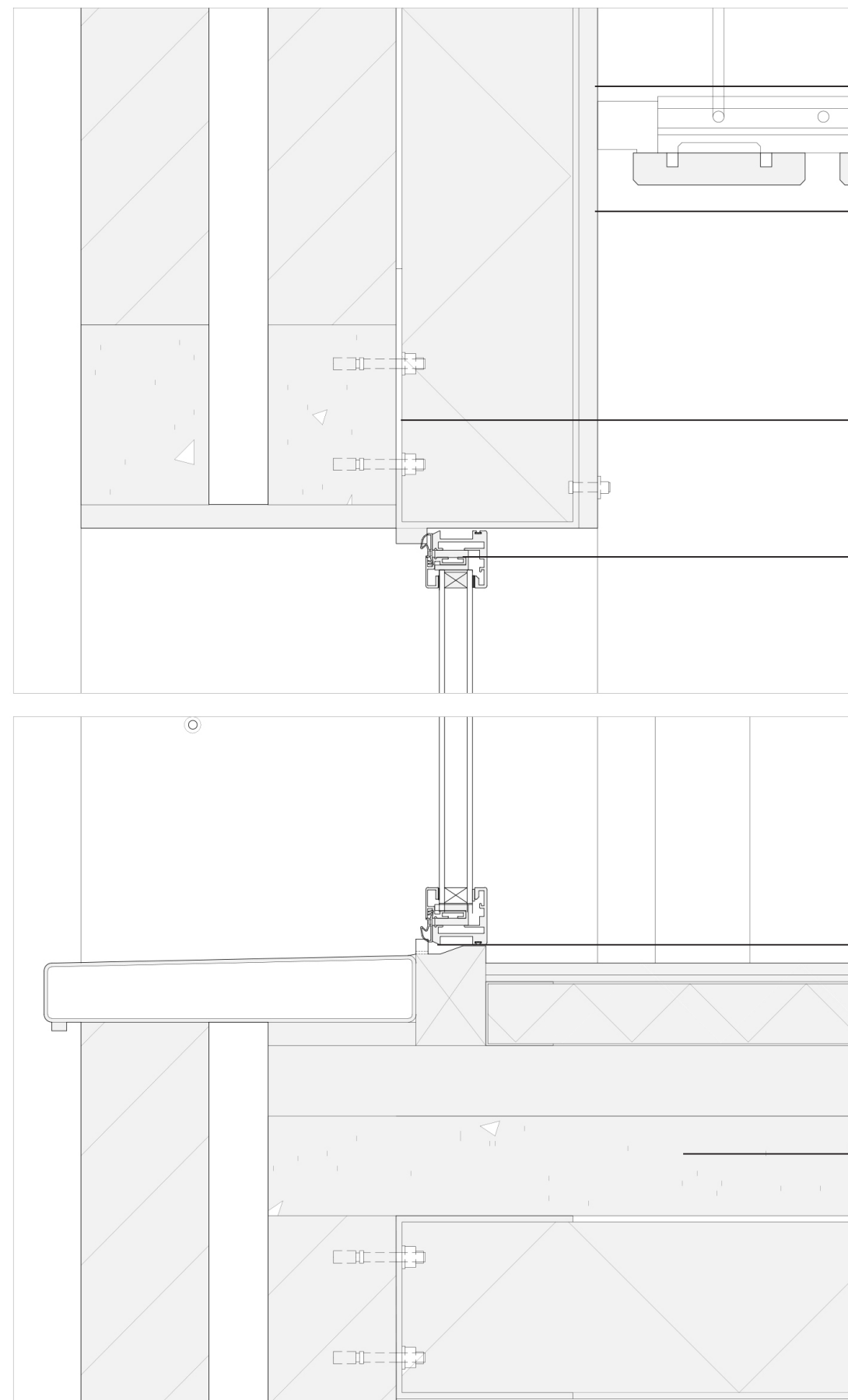
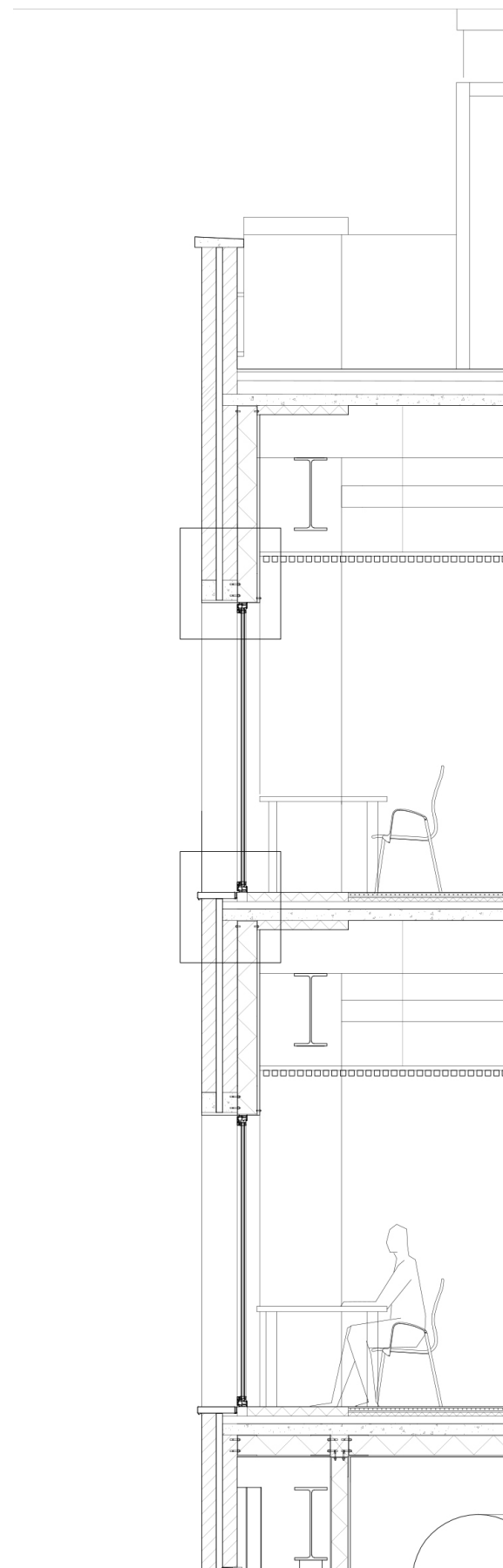
Existing double brick layer

Insulation (Thickness: 15cm)

Coated Steel Window Frames



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Insulation (Thickness: 15cm)

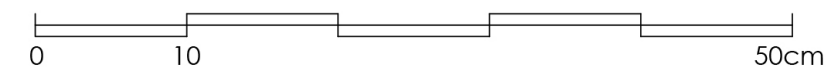
Gypsum Board

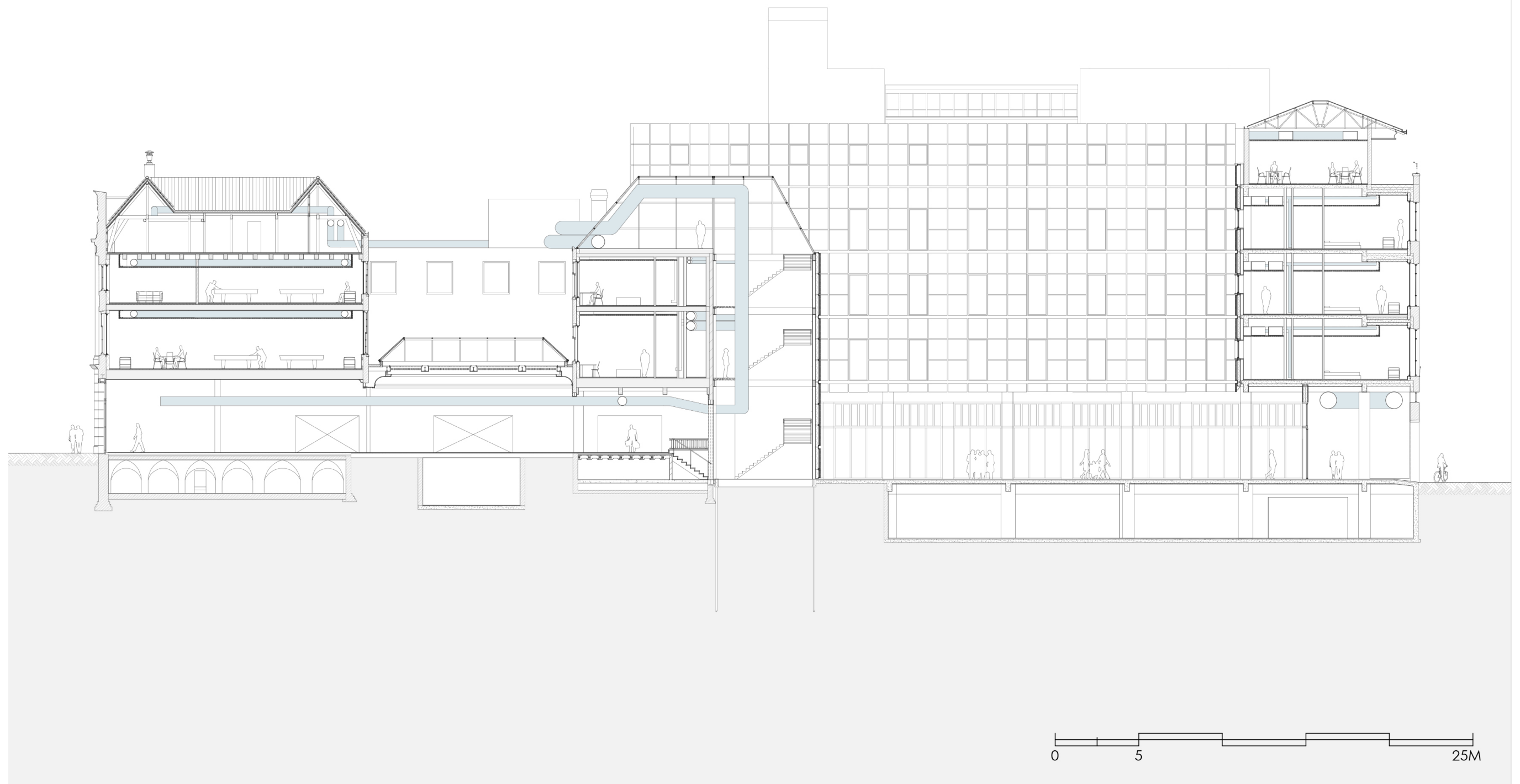
Steel Anchor

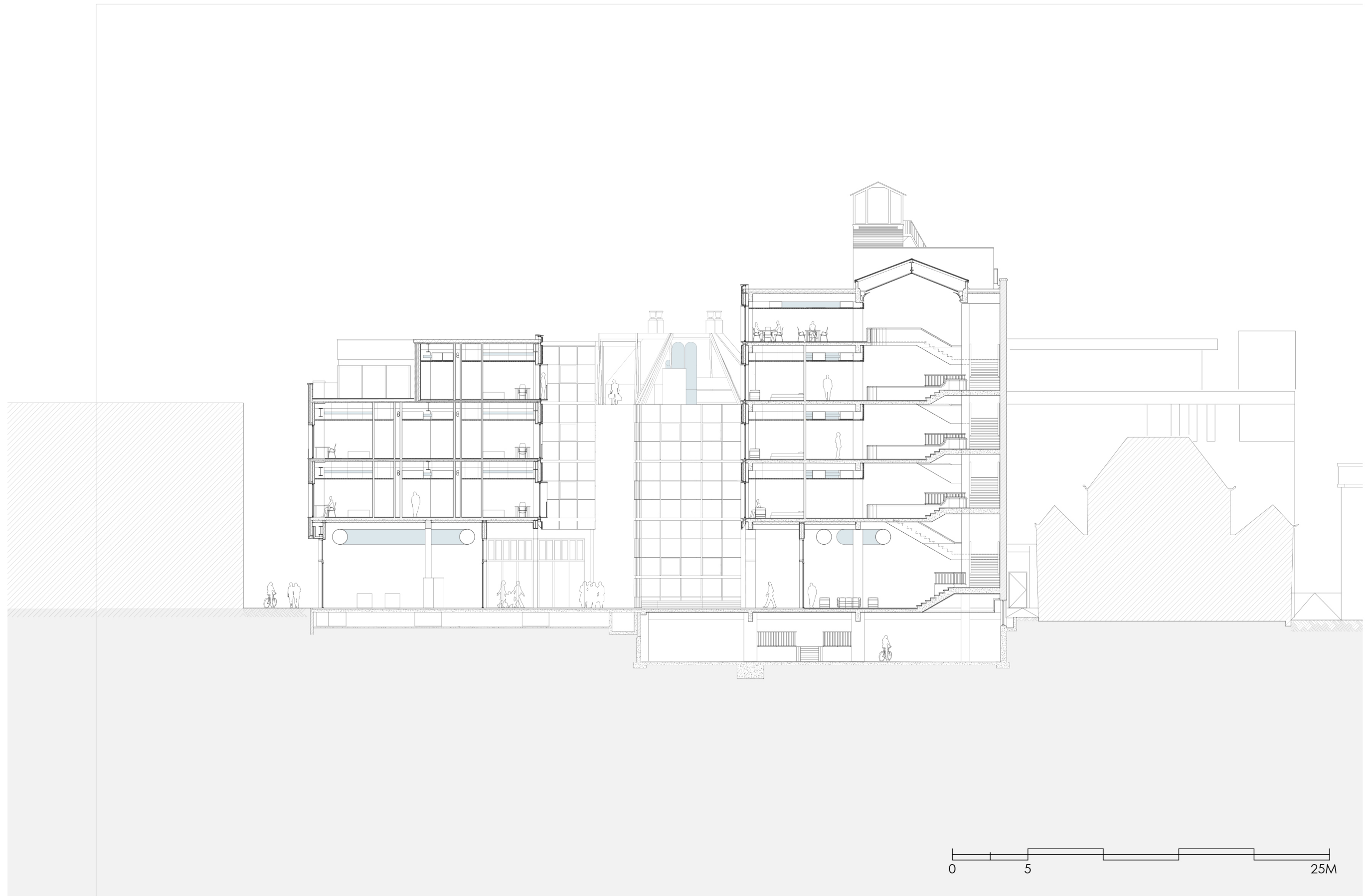
Aluminium Frame

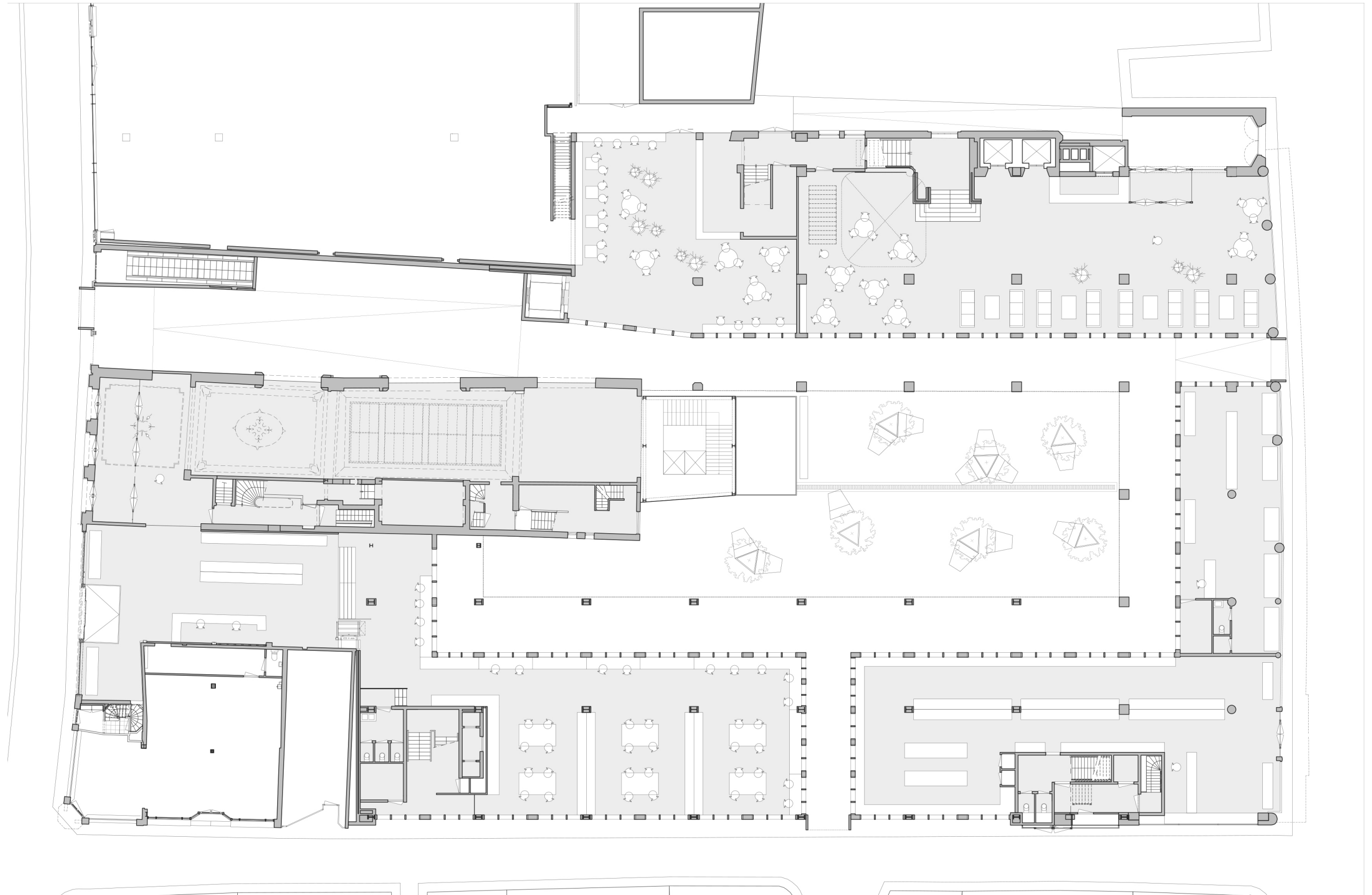
Drainage Channel

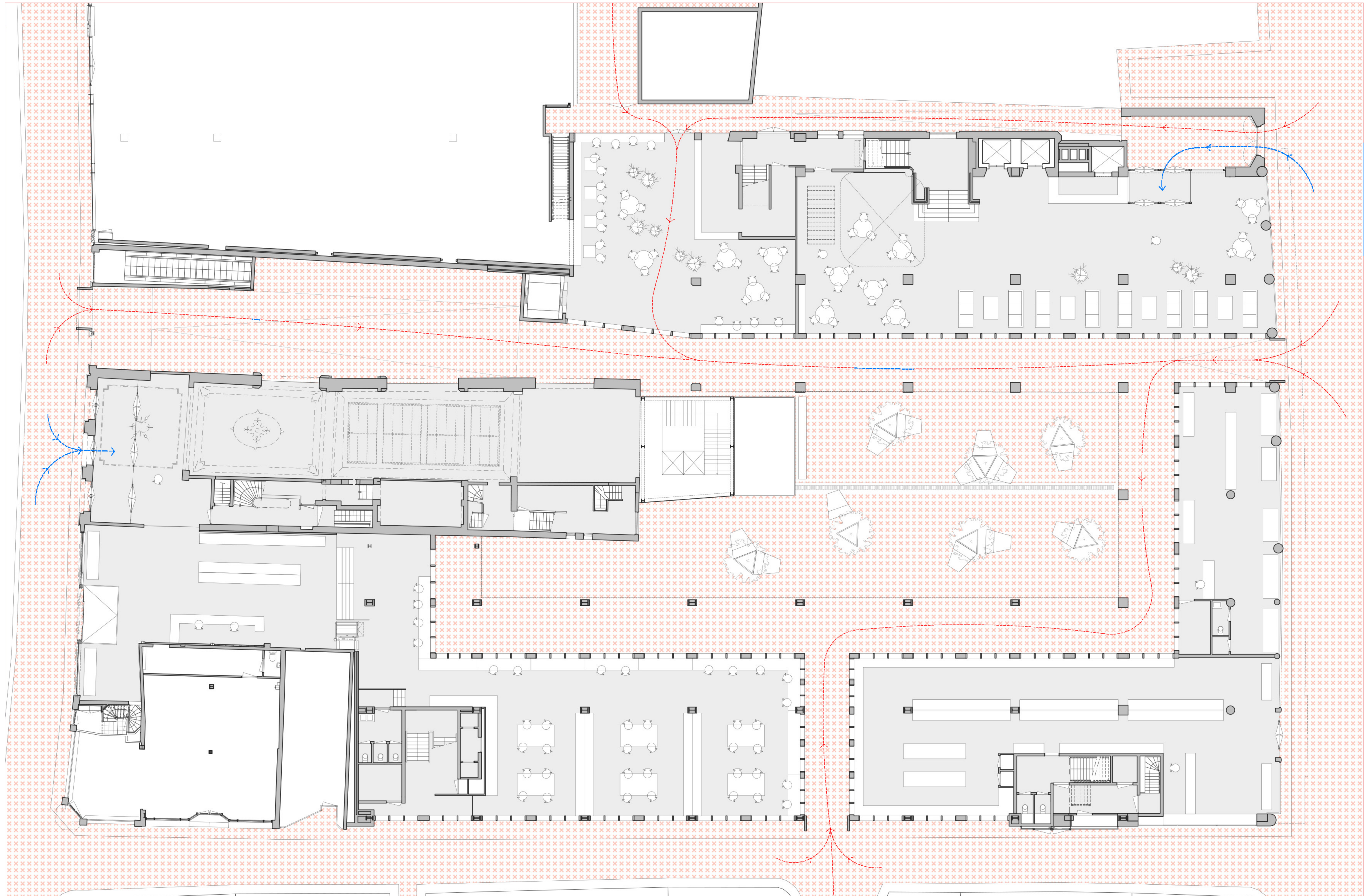
Existing Concrete Structure

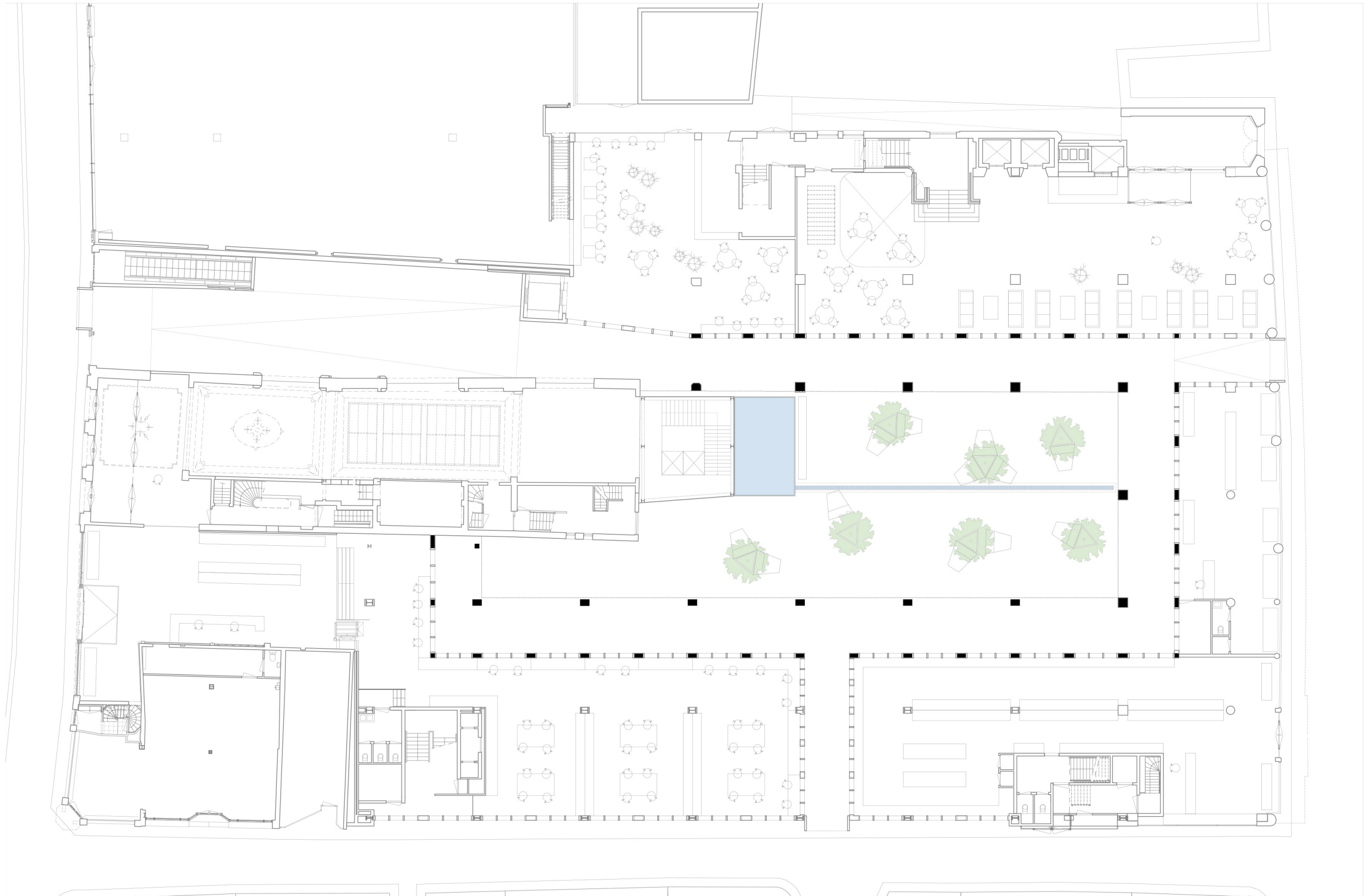






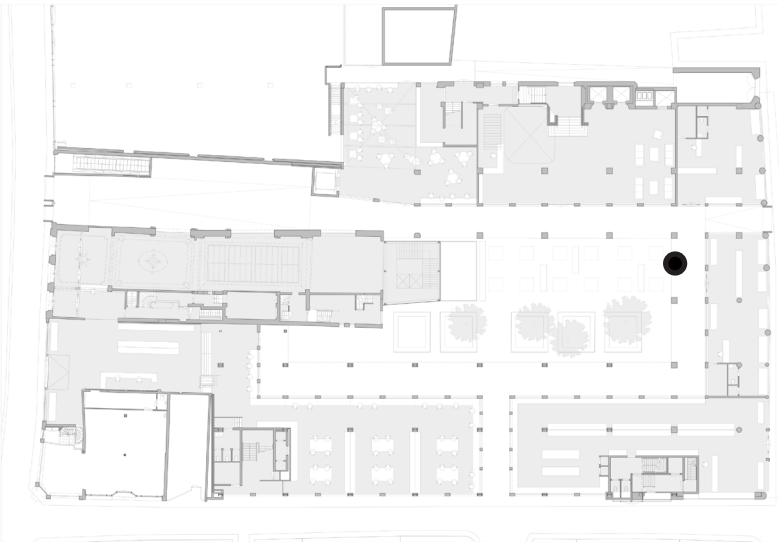








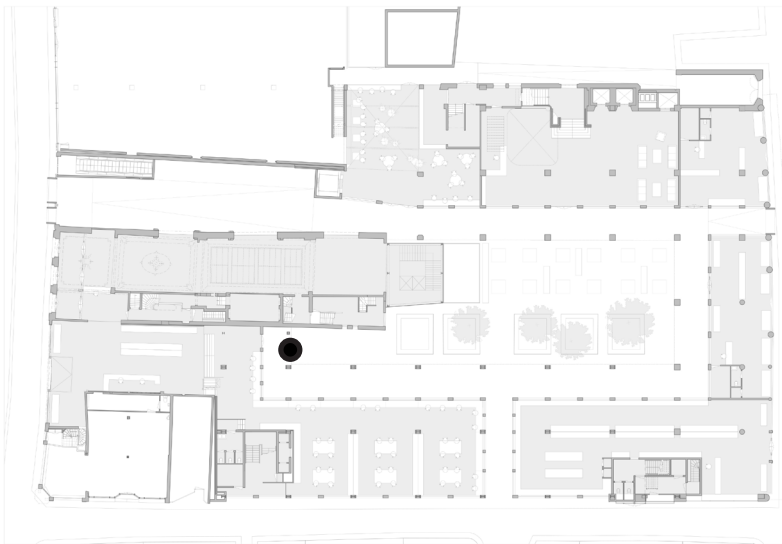
View of the courtyard from the Aalmarkt entrance.



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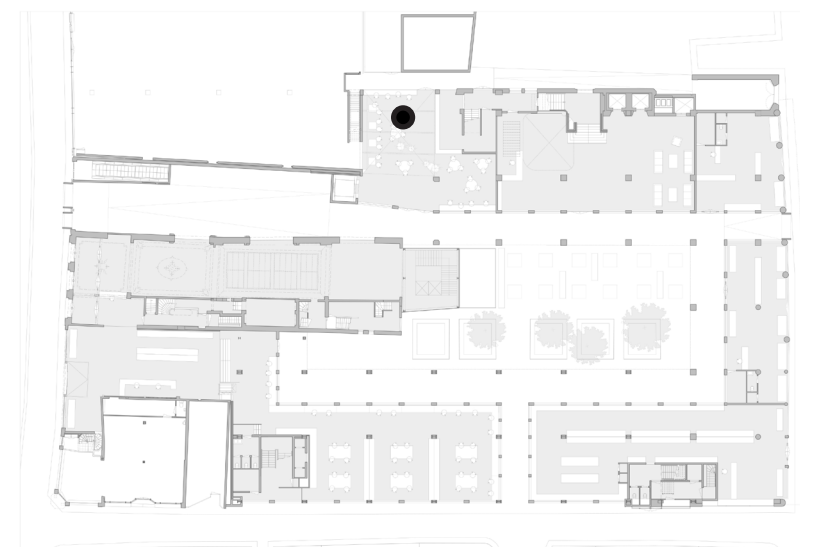
View of the courtyard towards the Aalmarkt.



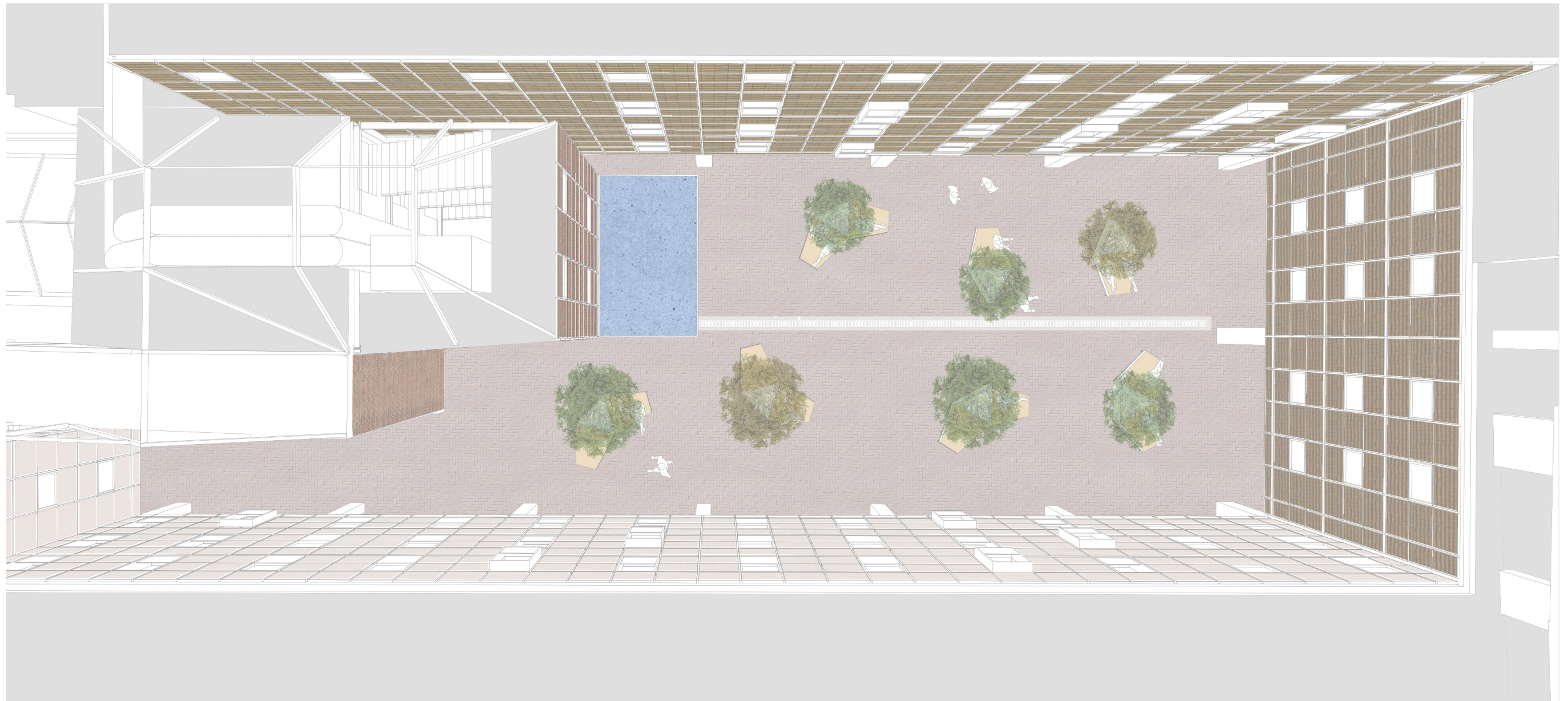
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View of the Public Interior.



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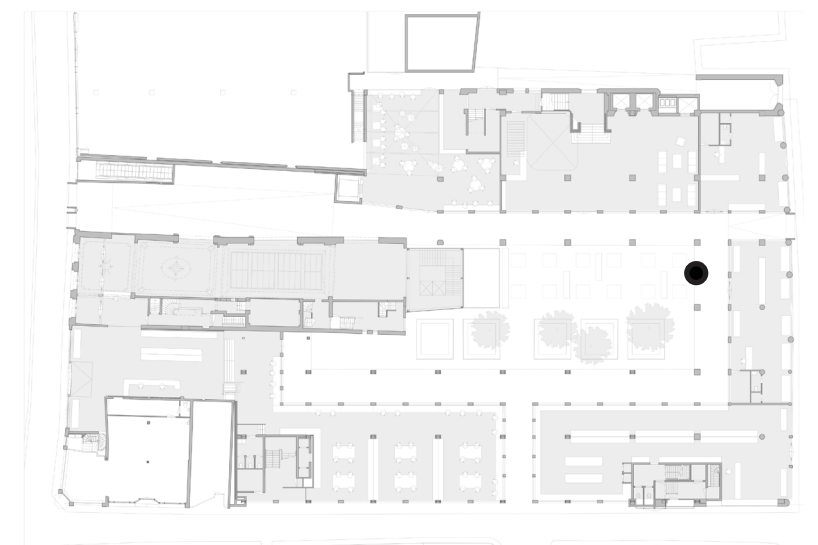
Use of the courtyard as a public park: The trees and timber seats provide a comforting place for people to take a break from the routines of the city life.



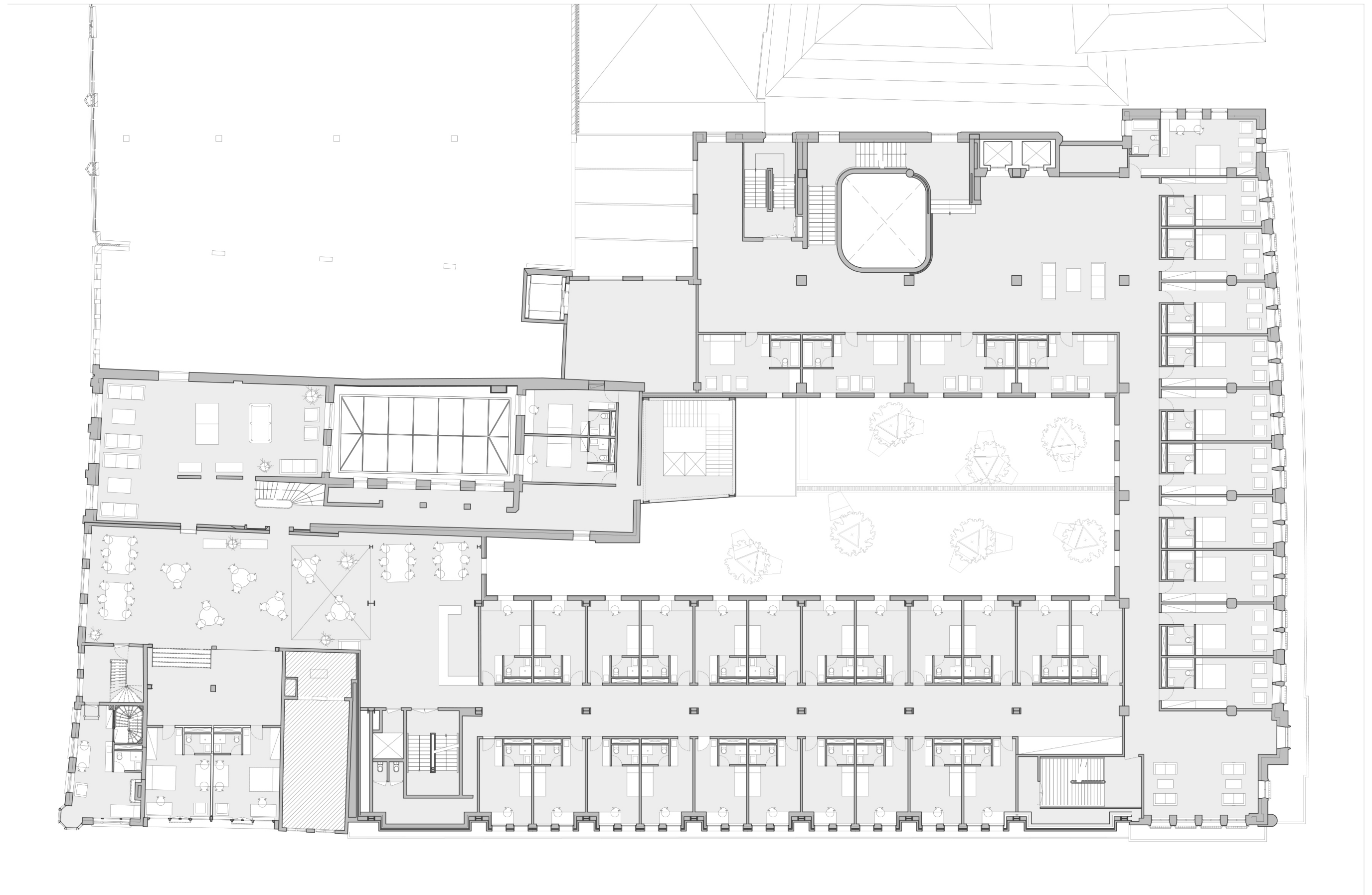
Use of the courtyard as a place for events. The furniture and trees can be moved in order to free up space for public activities such as dancing events.

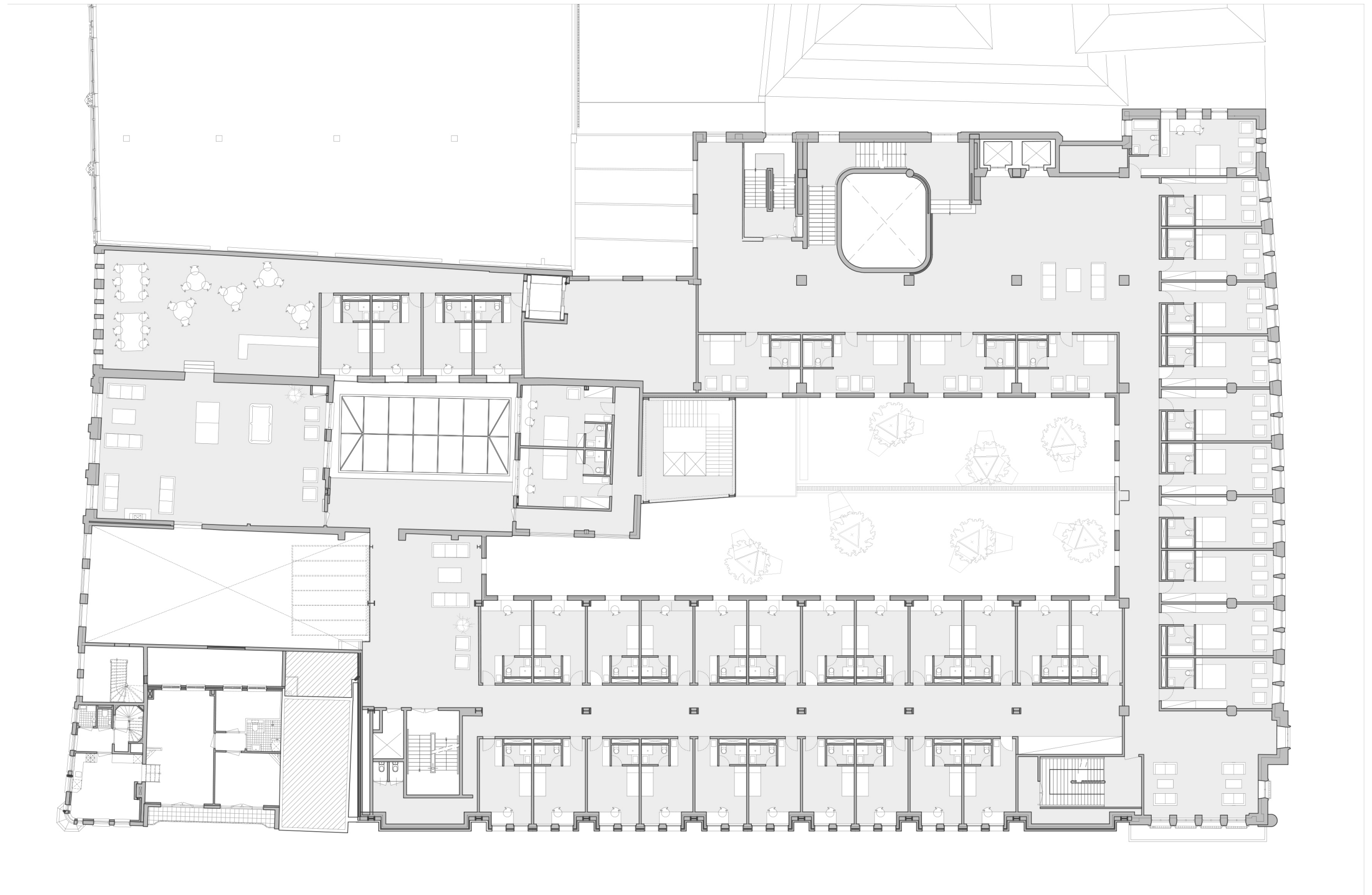


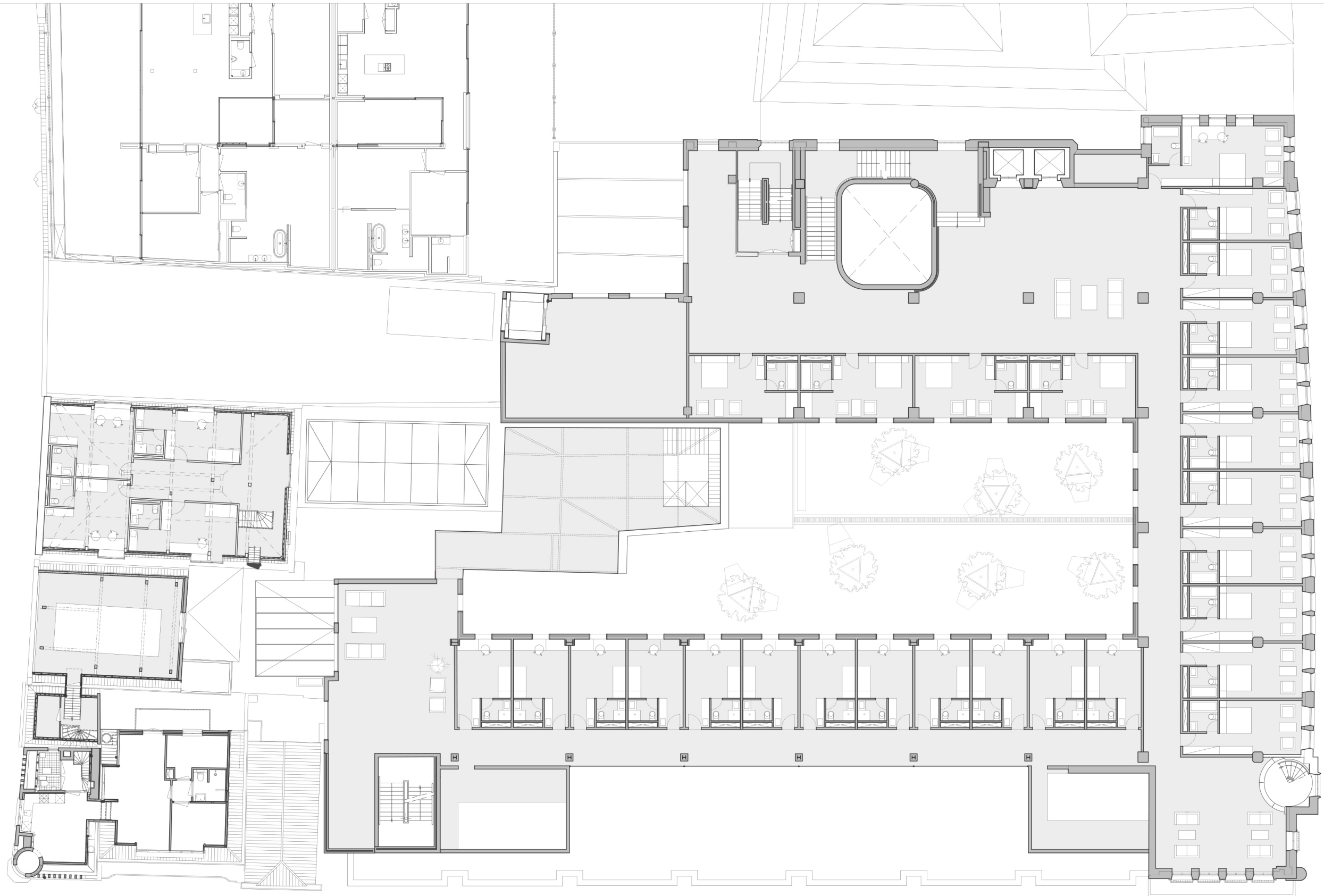
View of the courtyard from the Aalmarkt entrance.



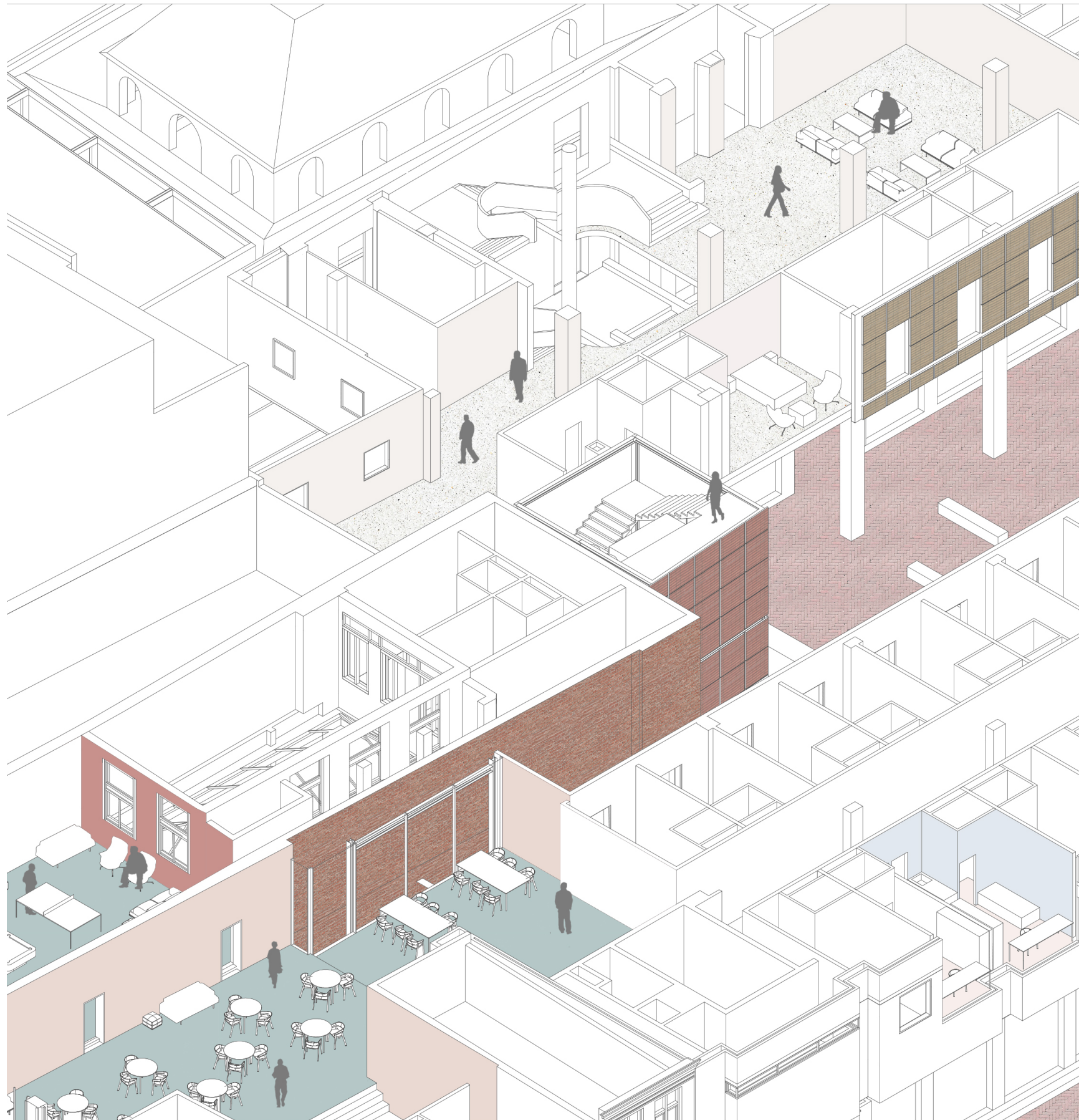
P5 Presentation: Pieter van der Weele





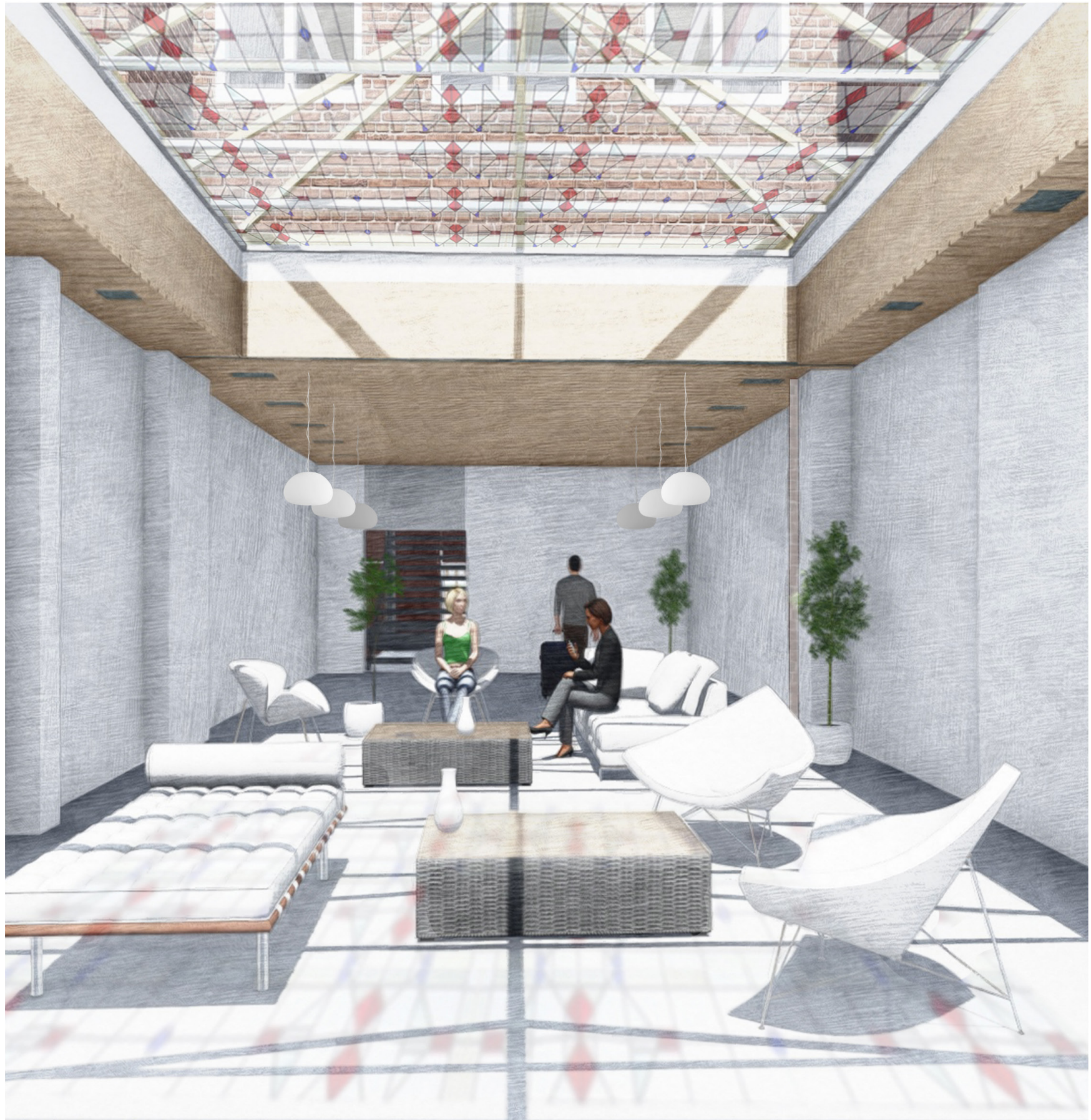






Interior Textures

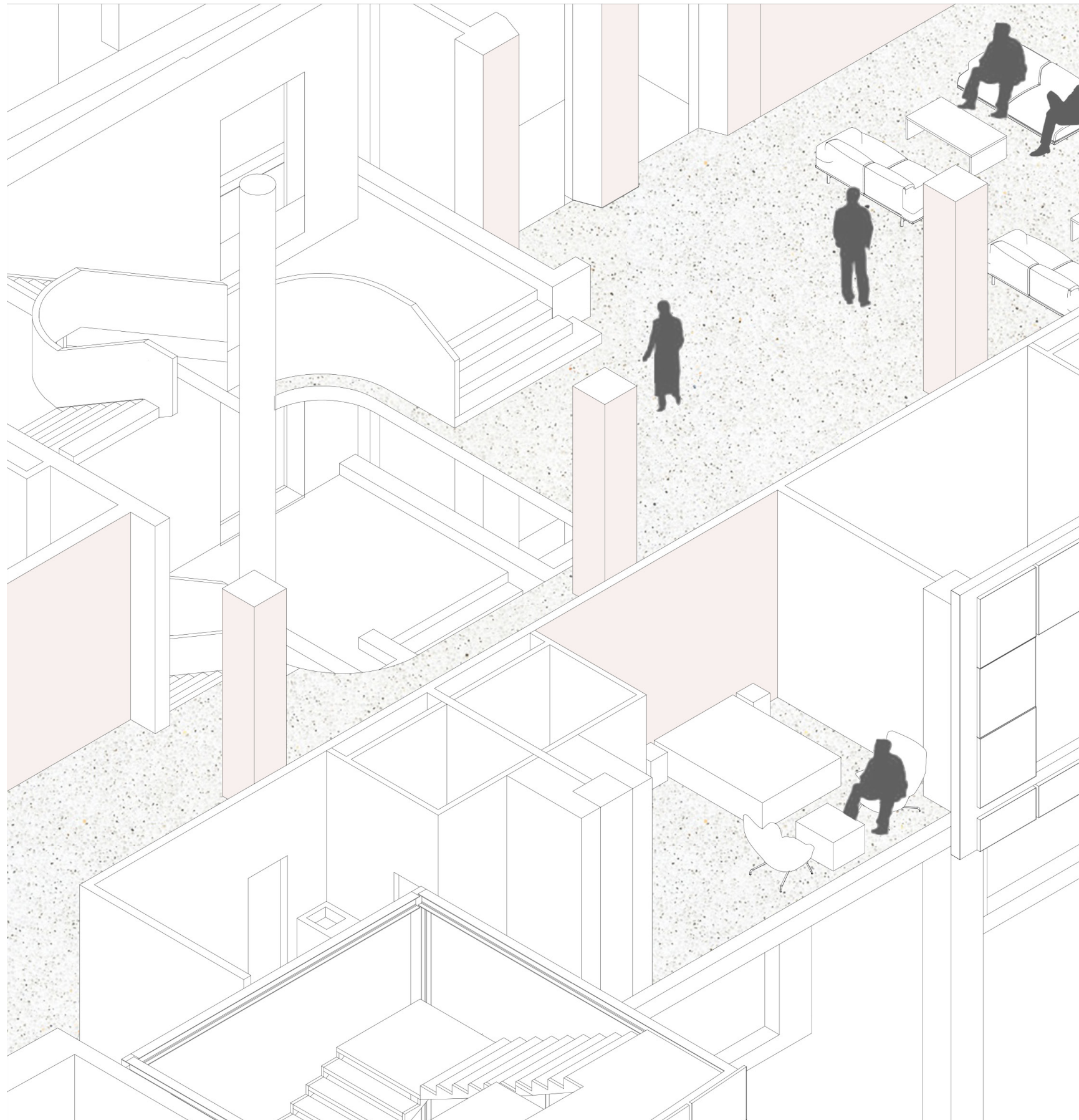




The Student Hotel. The lobby on the ground floor and the common room on the first floor.



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Interior Textures



The Boutique Hotel. A common room on the second floor and the lobby on the ground floor.



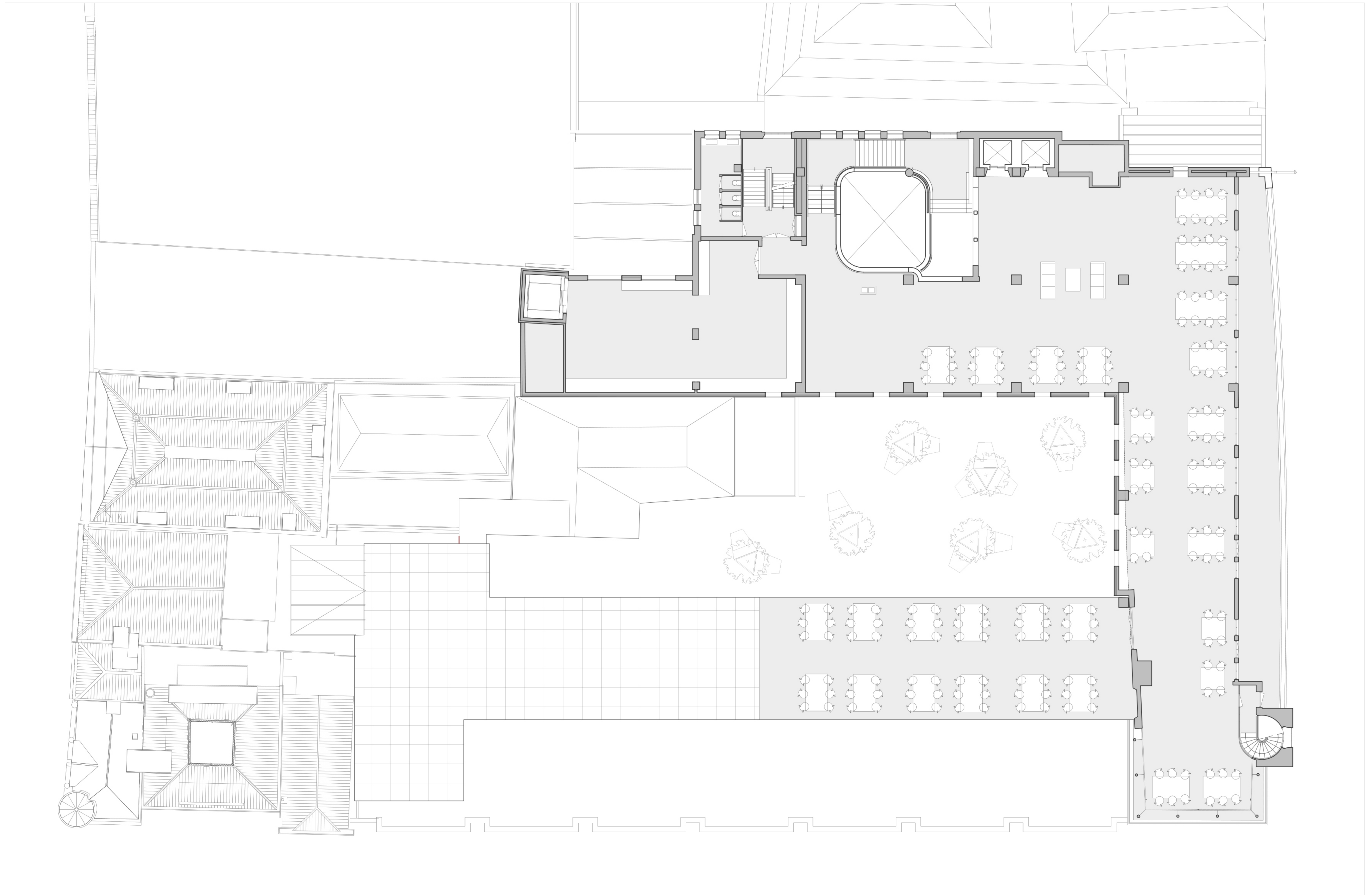
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Boutique Hotel Room



Student Hotel Room

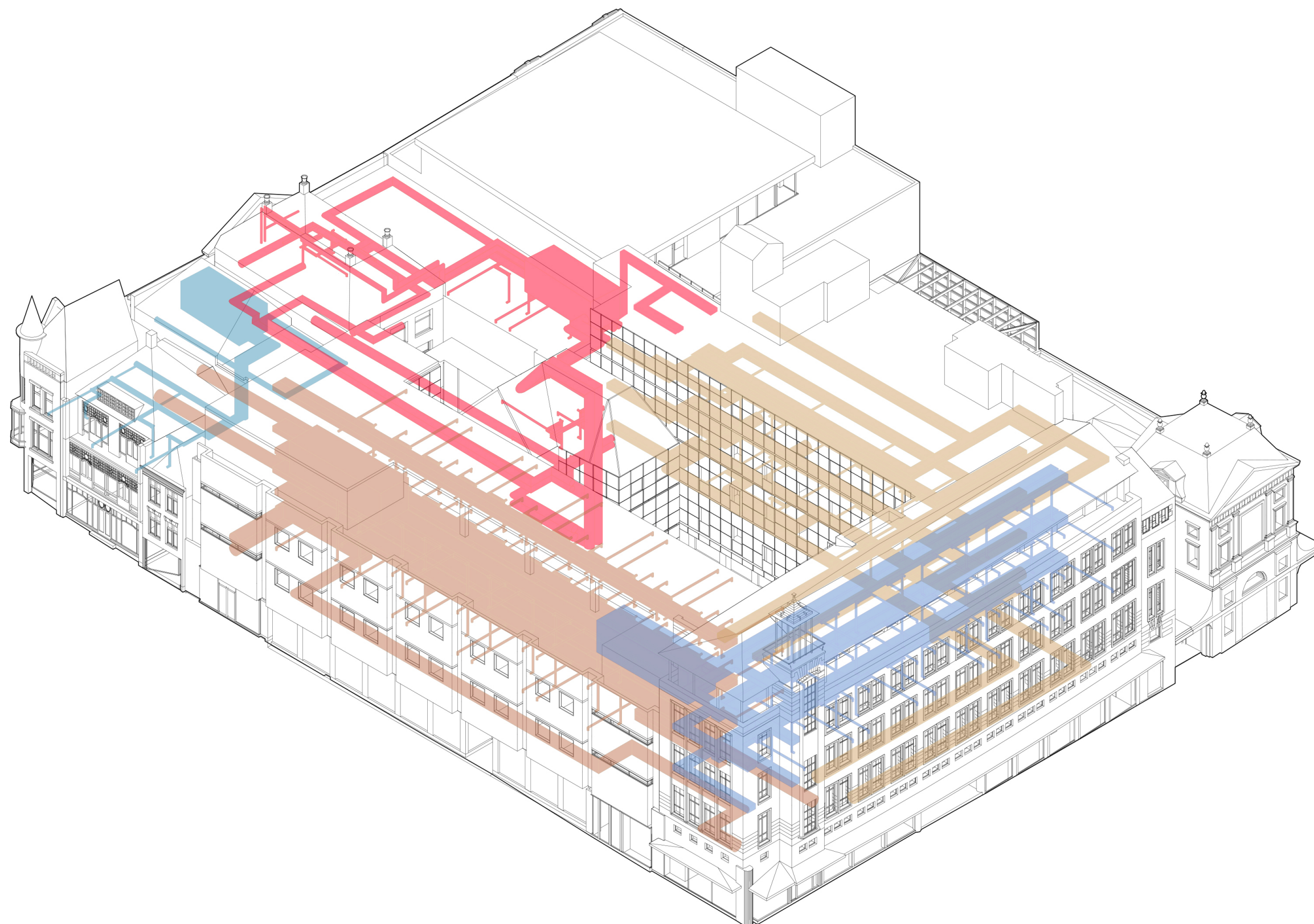


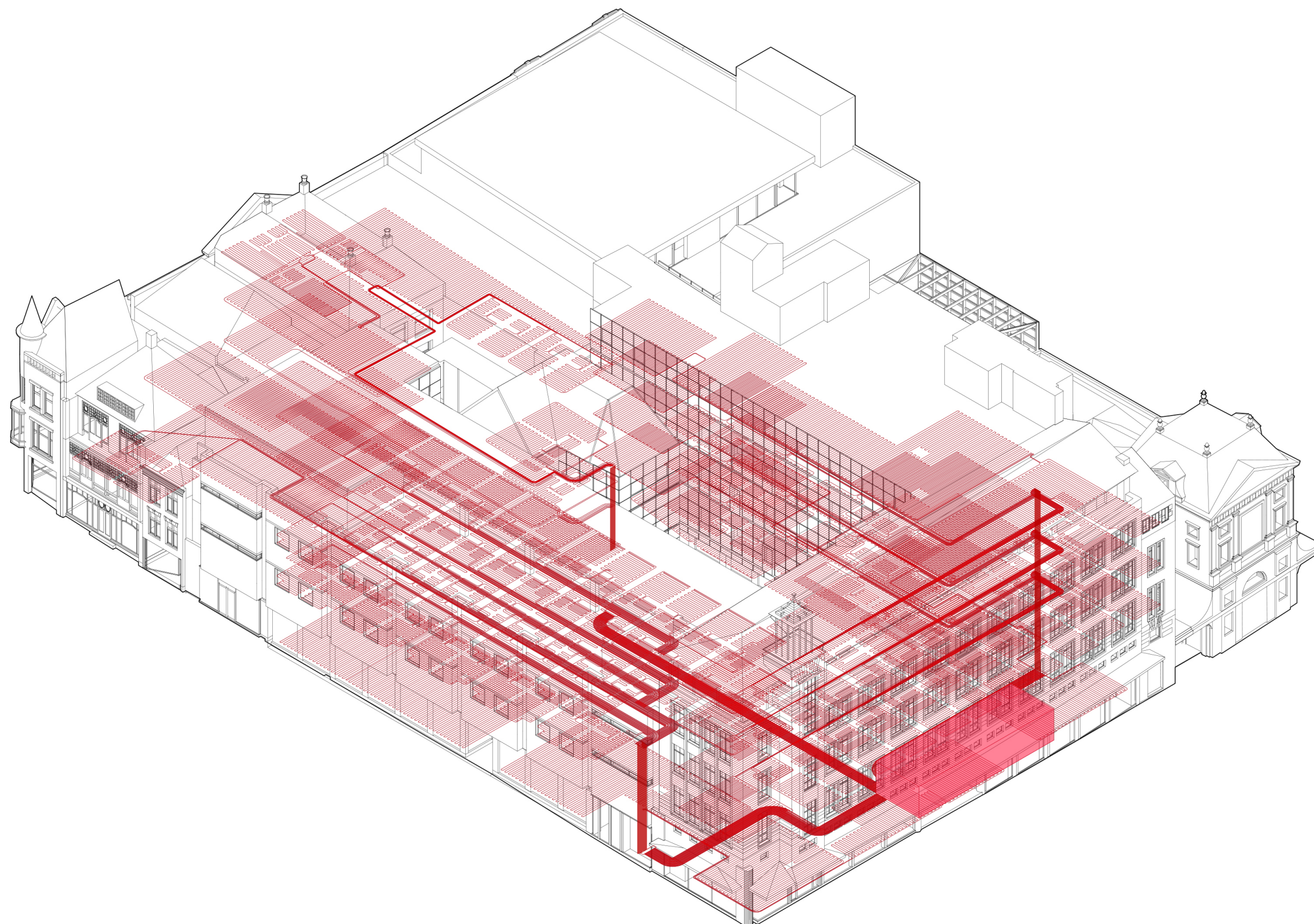


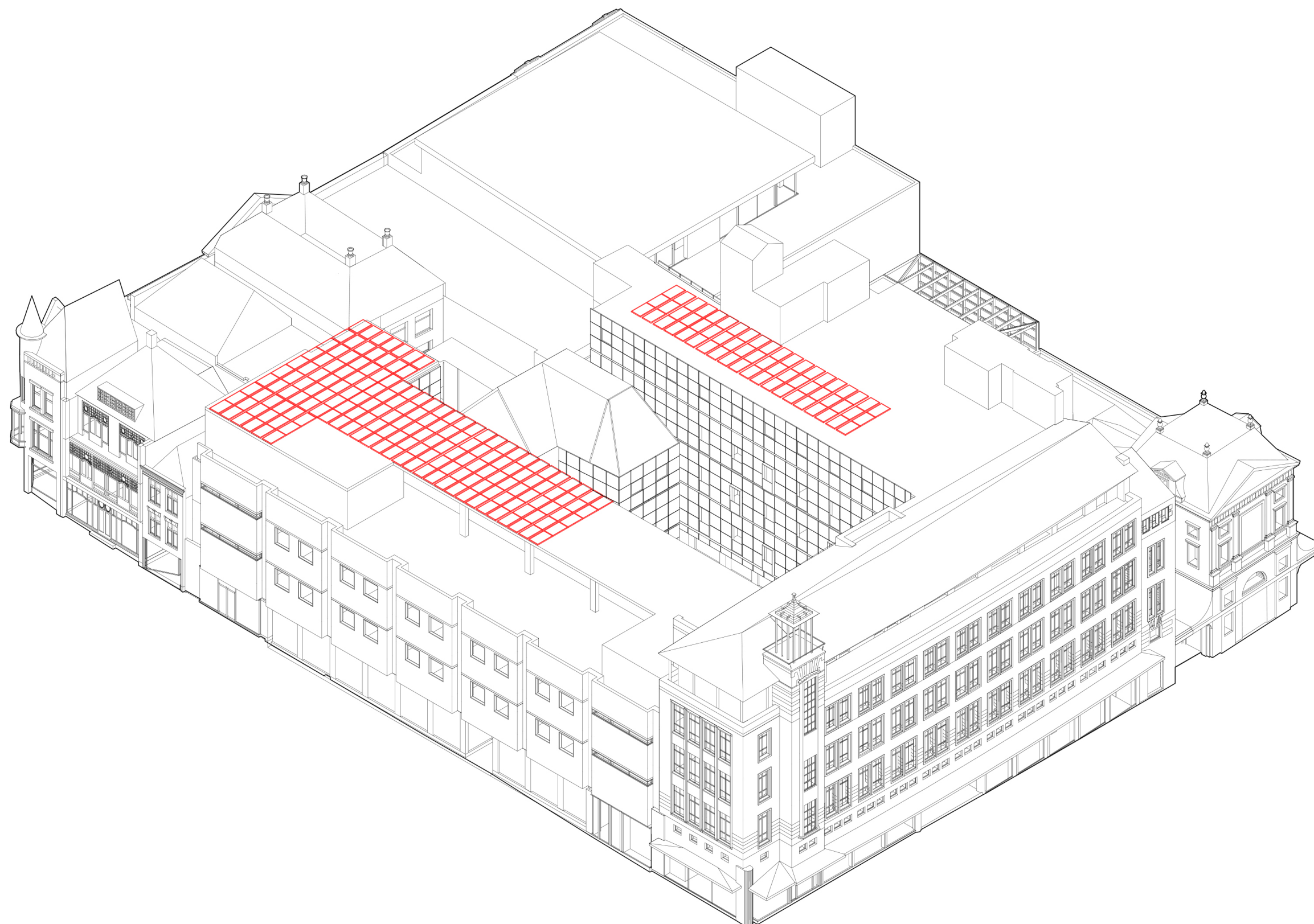
The inside and outside spaces of the restaurant.



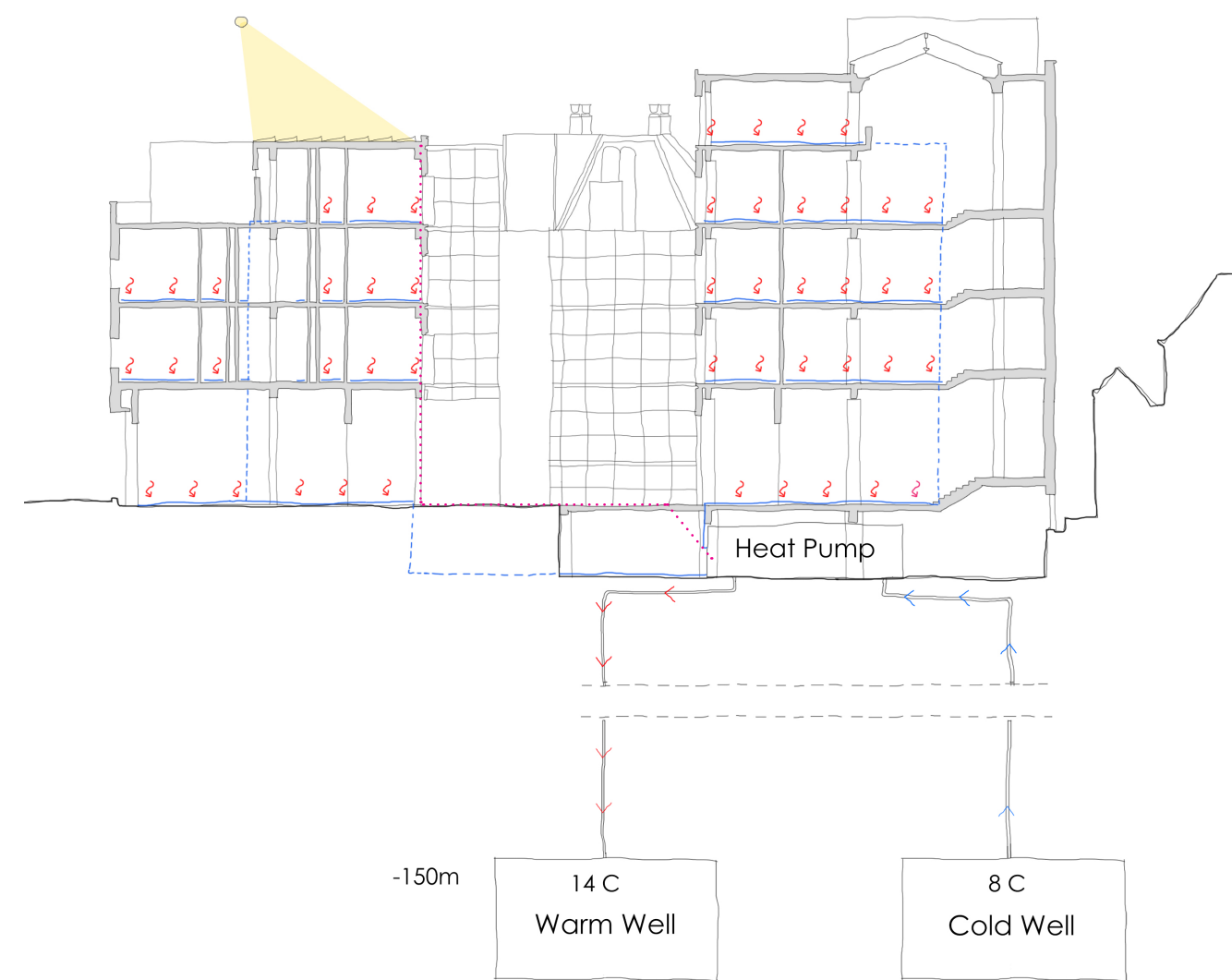
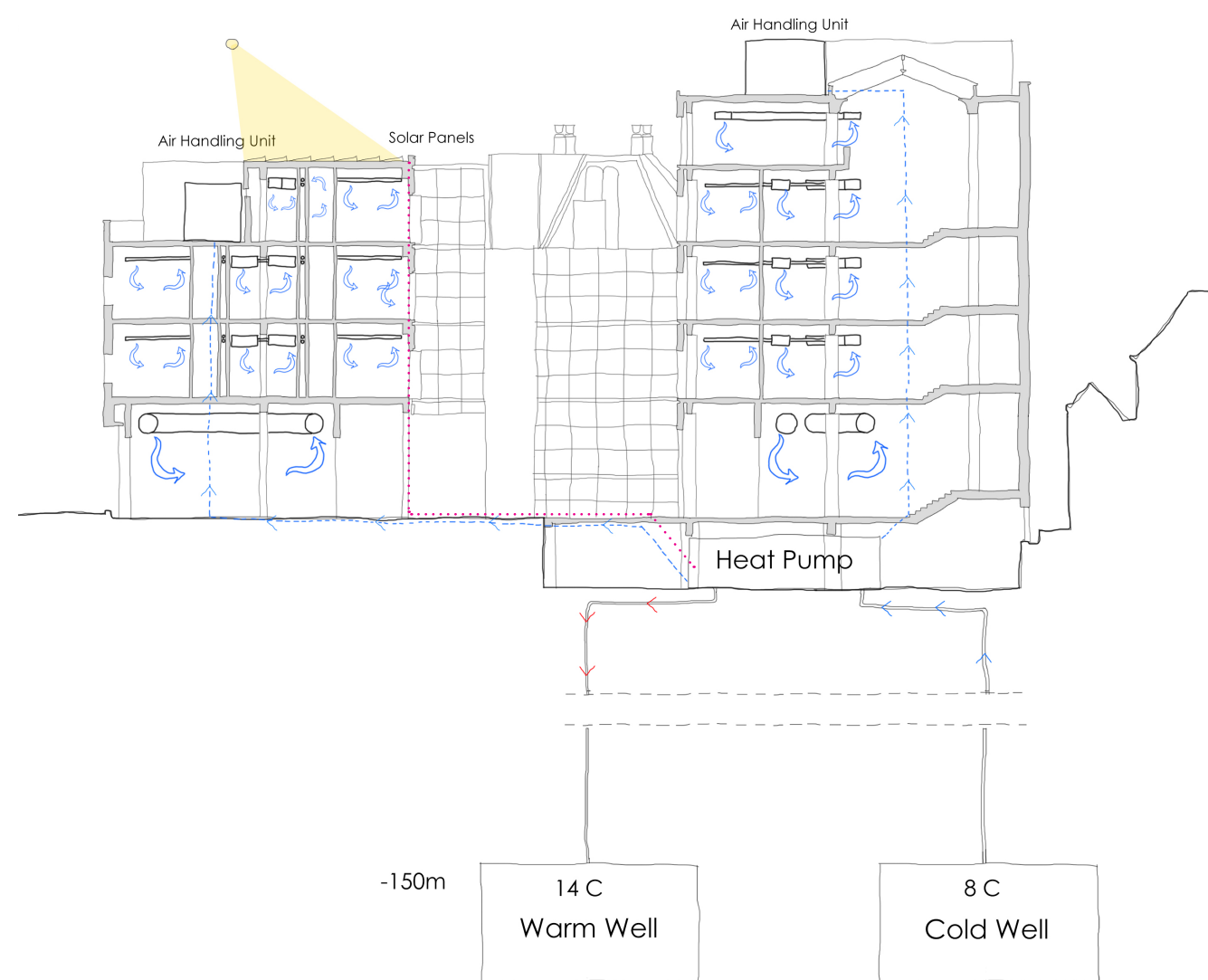
P5 Presentation: Pieter van der Weele



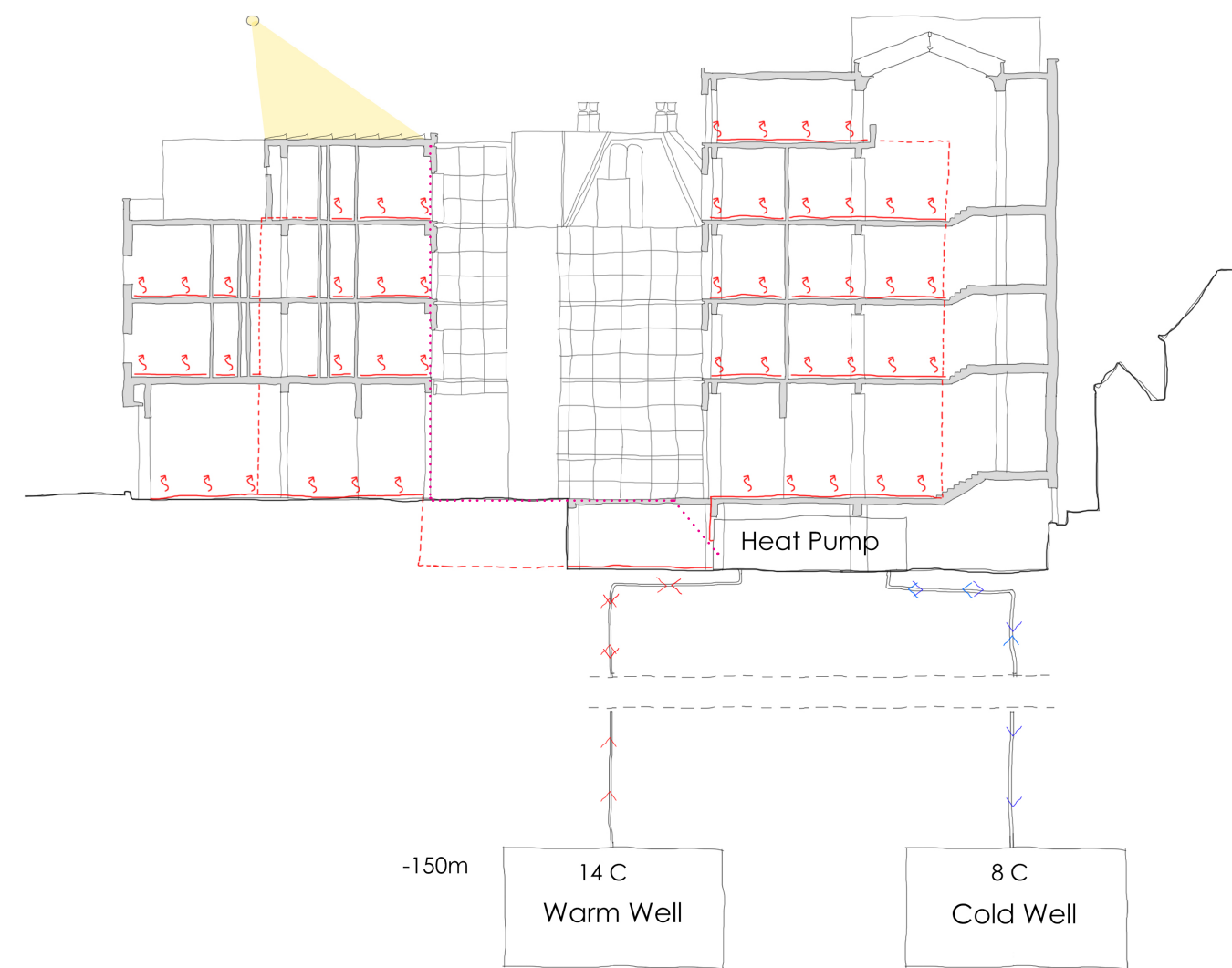
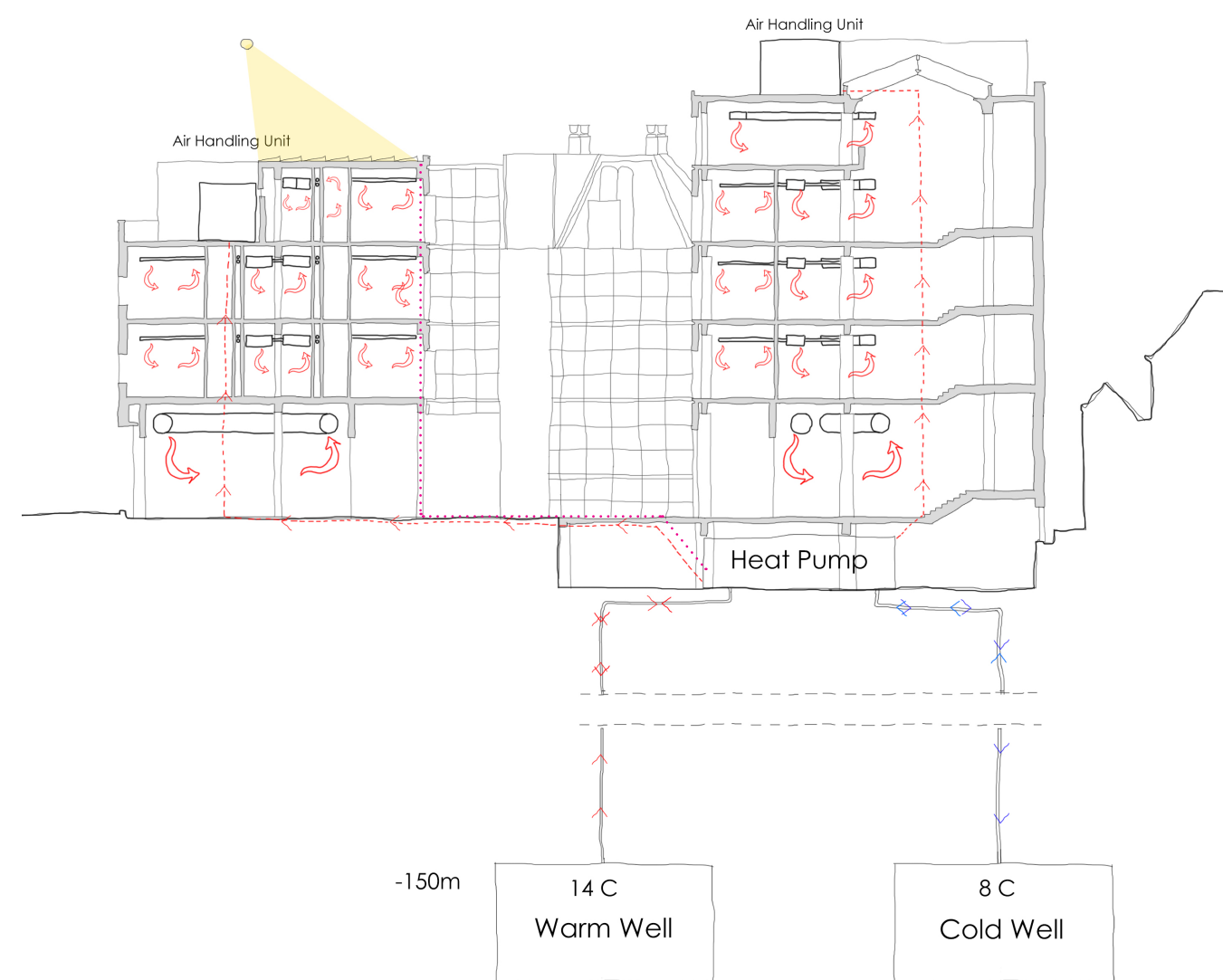




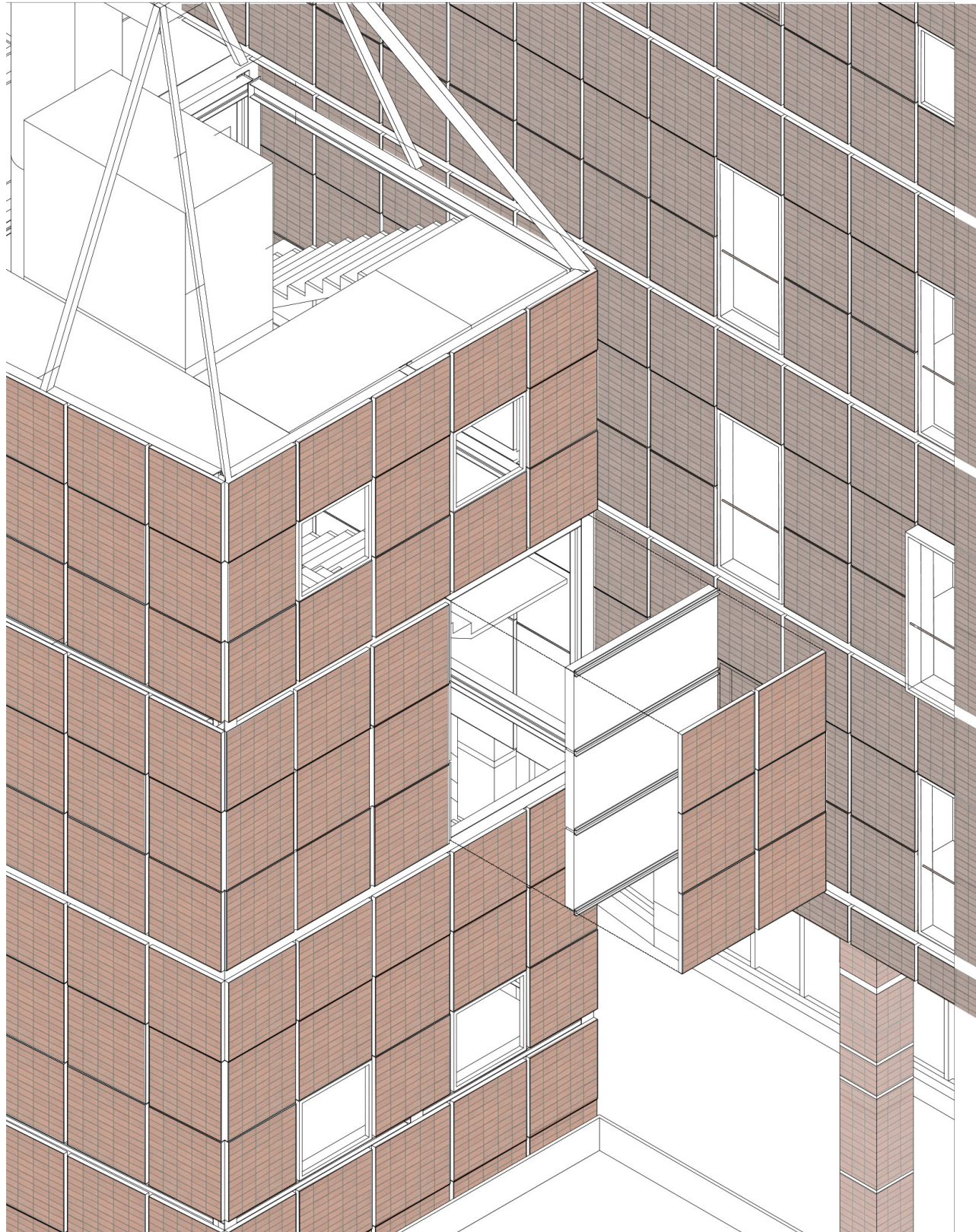
Summer Situation



Winter Situation



Part 4. Reflection



Aesthetic of Temporary Construction, that admits changes in the future...

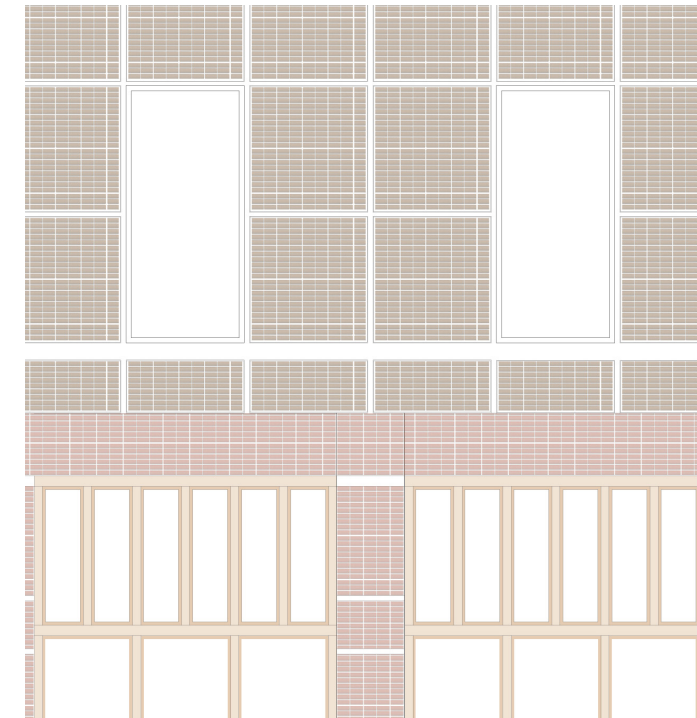


...and simultaneously refers to the history of the site, which is one of constant architectural change.

Commercial Success

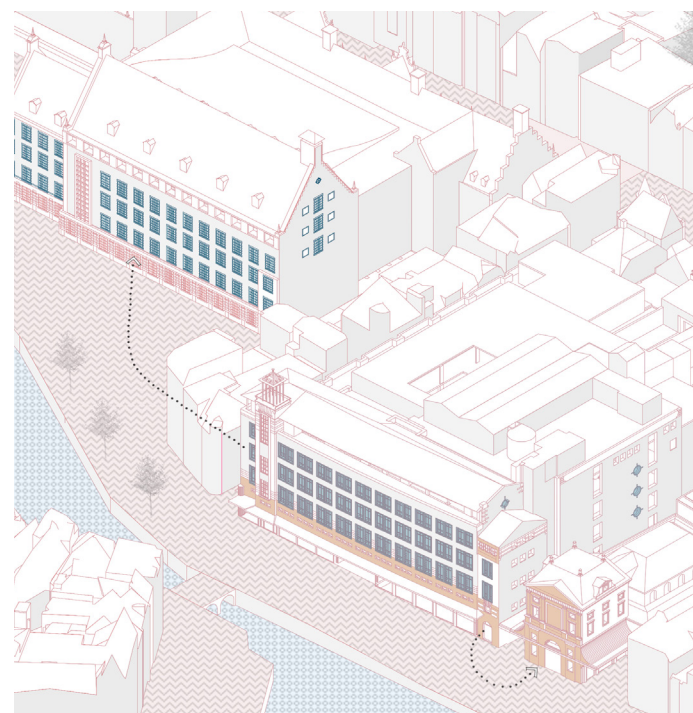
Sustainability

Craftsmanship



Goal: Coherence between old and new. Incorporation of the old design, without imitation.

Historic Continuity (Reference)

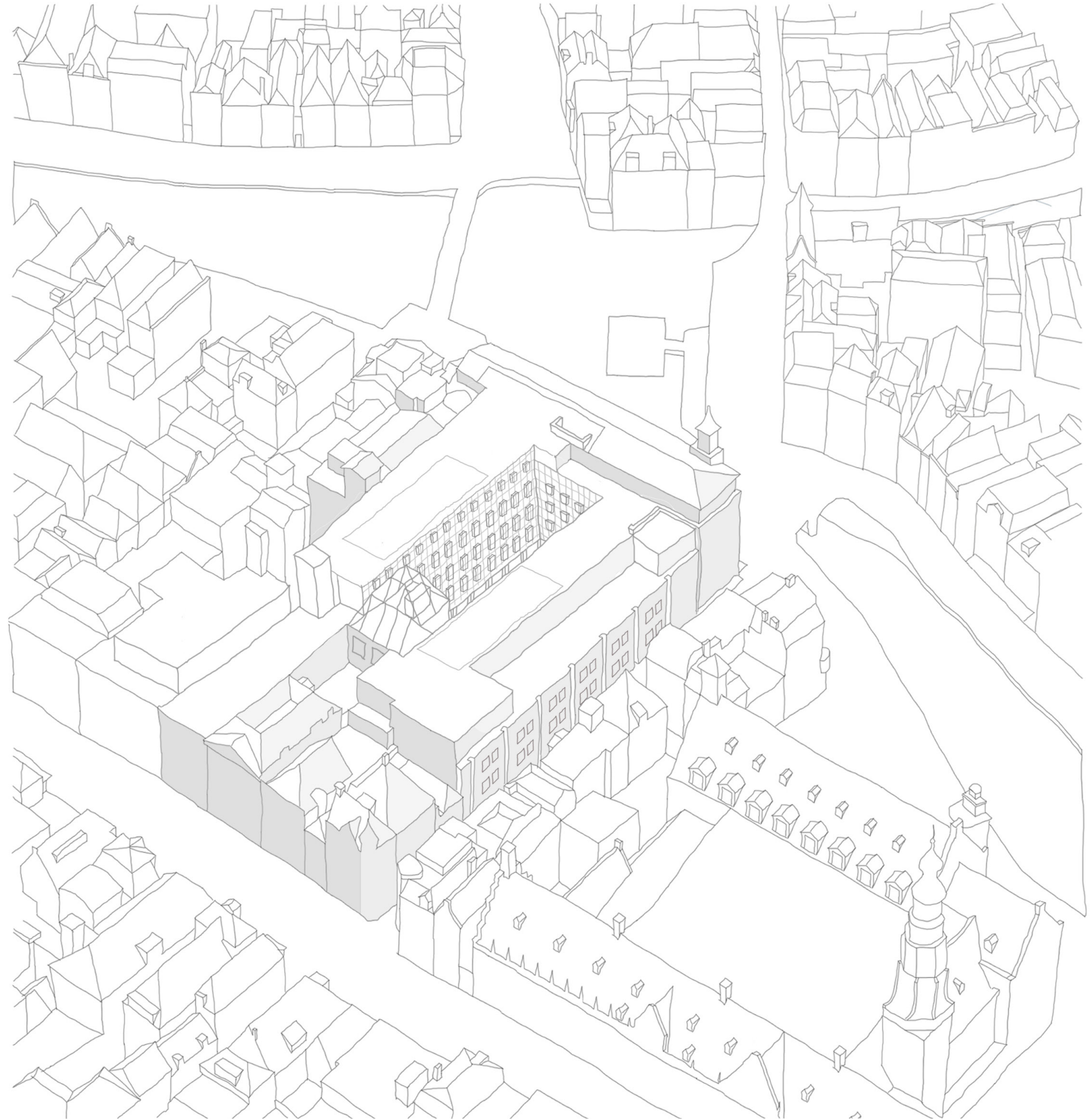


Blending on Urban Scale



Blending on Street and Building Block scale

Thank you for your attention



Acknowledgements

During my studies at Delft University of Technology, I received financial support and vital encouragement through a scholarship from the Nikos & Lydia Tricha Foundation for Education and European Culture (Ίδρυμα Παιδείας και Ευρωπαϊκού Πολιτισμού, Ιδρυτές Νίκος και Λύντια Τρίχα). This support not only enabled me to develop the present graduation work, but has been of immense importance to me for the successful completion of the entire MSc course in Architecture.

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