The (Re)valuation of Landscape through Architecture

IV. Landscape and Architectural Design

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0. Introduction

The design phase is the final phase of the graduation project, in which all knowledge that is gathered previously is translated into a physical idea. This booklet shows the design process, which steps were taken where and when and in what this resulted. In that sense it can be seen as a visual reflection on the process that needs to be understood in relation to the final products (posters, presentation, models) that are not included in this document.

This design process is divided into four phases, that are again not a one on one representation of the design process, where phases easily merge or reappear at some points. The sequence that is followed is that of a typical design process: sketch, preliminary, and final design, but it is preceded by the landscape design which is indispensable for the architectural design.
1. Landscape Design

The landscape design was partly executed during the analysis, since the site was chosen because of its qualities and potential. The routes are designed with activities during each of the seasons in mind so that visitors can experience the landscape as good as possible throughout the year. Models were used to grasp the height differences and contrasts in landscape structures in order to design the routes and activities, as well as a first attempt to the places on the former mill locations.
understanding structure and experience
understanding the landscape structure
new routes through area
three new places on former mill sites
Activities per season:

- Zomer: fietten, wandelen, kampioenschappen, vissen
- Lente: tuinieren, bloemen planten, kampioenschappen
- Herfst: fietsen, wandelen, hardlopen, kampioenschappen
- Winter: snowboarding, hardlopen, kampioenschappen
winter
early sketch of three new places in area
landscape and mass models 1:500 and 1:200
2. Sketch Design

The sketch design phase starts with shaping the three former mill locations into a new use. At the P3 one of the design locations is chosen to be elaborated: the holiday home on the lower mill location. A concept emerged fast, but the actual infill of it took some trial and error. The octagonal courtyard was a leading element, and after placing the functions around it according to orientation and privacy arguments, forms started emerging. These were tested in perspectives, and during these experiments the design guidelines crystallized. Shape-wise, the design was evolving to a bigger scale (1:50), also in models, but didn’t prove satisfactory. By experimenting in 1:200, eventually a more appropriate scheme was found that was elaborated in the next phase.
Sketch for the accommodation building
sketches for the upper and lower mill
concept sketches for the lower mill location: the holiday home
placing functions around the courtyard on private-public scale and orientation
functions inside shape and courtyard facade
trying to create an enclosed entry from the "public" side
volume from all sides in landscape
introducing a literal line that cuts through the floors that differ in height
seeing the line and the entrance in perspective
concept sketches
The start of this phase can be indicated as the moment where the three-unity of the barn volumes started appearing. The line that was a literal interior one started shifting outwards to the courtyard, where the thickness of it was experimented with until the outer corridor was decided upon as the best method of showing people the two polder types. Moreover, the lower volumes in between the barns were shaped in relation with the different routes per season. The height differences of all elements were adjusted to each other and the landscape. Constructional meaning was tested in relation to the volumes. Finally, an attempt to open up the courtyard to the landscape was done, but was further elaborated in the next phase.
three volumes on different heights with line through still intact
volumes in between appear
courtyard is explored
exploring thickness of courtyard wall
outside corridor working together in ensemble
shadow and vision
testing use of lower volumes for routing
grasping functioning of lower volumes
visualising relation barn volumes and lower volumes in relation to landscape
sketch one of the barns and the rhythm of the construction
sketch of shelving in between kitchen and study
sketch of study in lower volume
further exploring routing in relation to seasons while ading the water element
trying to complete the octagonal scheme in the courtyard
4. Final Design

The final design phase started as the building was elaborated on a 1:50 scale. Layers were drawn and had to be connected in 3D. At the same time, the infill of the courtyard and the relation it had with the surrounding landscape was changing. Time to let go of the powerful octagonal scheme.

The water scheme was reconsidered, in consultation with the meeting of the roofs over the outside corridor. Adding water bassins as transition from the architecture to the landscape seemed to be the last step, but it proved that stepping out of the 1:50 scale resulted in another late design step on a bigger scale. The 1:50 model was set up and used to make design decisions.
starting the 1:50 plan
section of sensory plan
composition of materials
sun and shadow scheme
introducing water scheme
sketch of relation to water
experimenting with roof cantilever over outside corridor
redefining courtyard concept
sketching water bassins in perspective on top of model photo
sketch placement of bassins
looking for the right terrace attached to the kitchen barn
exploring connecting new and old waterways → new nature
filling in water idea