The artists ruin
A design for the Asten Castle ruins
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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.”
Design concept

“Decay is the work of nature over time as a transitional process of decline and growth.”
Ruin is declining

Perished ruin has declined

Ruin is declining. Perished ruin has declined. Continue the history of change.

Gradual changes
- Vegetation growth
- Decay ruin

Reoccurring changes
- Weather effects
- Seasonal changes
- Exhibitions
- Users

Daily - weekly
- 3 months
- Half year
- 2-5 year

2017 - 2067

Continue change

New Architectural design
After completion
After many years
After building completion
After several years
Program

“A highly inspirational work, exhibition and living place for artists.”
19

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
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
1. Ateliers & work
2. Decay garden & exposition
3. Artists' homes
4. 'Anna Ceelen Huys' museum
5. Exposition pavilions
6. Private Car / bicycle parking
7. Visitors Car / bicycle parking
Exhibition pavilions
Artist’s dwellings
The artist's ruin
South facade
West facade
North facade
East facade
Section C before vegetation growth
Section C after vegetation growth
Detail
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.
1. Stability tension cables
2. Diagonally braced steel column
   400 x 400 mm
   4 x Ø 30 mm
3. Stainless steel cable binders
4. Stainless steel cable net
   main 80 x 80 mm
   cables 31.5 mm
   frame cable Ø 9.5 mm
5. Metal plate welded on columns
   and bolts on foundations
   600 x 600 x 15 mm
6. Concrete base
   4 x Ø 150 x 150 x 150 mm
7. Flat plate preventing roots from
   getting through concrete base and
   retaining wall
8. Ivy
9. Willow ivy
Cast concrete construction:
- Foundations: Concrete feetings (600 x 600 mm - 400 x 400 mm)
- Columns: Reinforced concrete (at 800 mm)
- Beams: Reinforced concrete (250 mm x 250 mm)
- Stability: Fixed connection between reinforced concrete columns and feet
1. wooden mounting frame 137 x 25 mm
2. frame aluminium sliding door frame
3. 2x double glazing 7–20–7 mm
4. Aluminium corner profile 30 x 20 x 4 mm
5. Reinforced concrete column Ø 240 mm
6. Water retainer
7. Water drainage
8. Concrete brick
9. Concrete base
10. Electricity socket 80 x 40 x 160
1. Wooden mounting frame 137 x 25 mm
2. Orane aluminium sliding door frame
3. 2x double glazing 7-10-7 mm
4. Aluminium corner profile 30 x 20 x 4 mm
5. Reinforced concrete column Ø 240 mm
6. Water retaining
7. Folded metal sheet
8. Steel balustrade column 40 x 36 mm
9. Cast in channel for balustrade mounting 15 x 29 mm
10. Electricity socket 80 x 40 x 160
Concrete finish floor with floor heating 30 mm
Vapour barrier
XPS insulation 30 mm
Reinforced cast concrete slab 250 mm
Vapour barrier
XPS insulation 30 mm
Plasterboards 12.5 mm
Concrete stucco

1. Wooden mounting frame 137 x 25 mm
2. U-Frame aluminium filling door frame
3. 2x double glazing 7–20–7 mm
4. Wooden beams 50 x 30 mm
5. Stucco top metal profile
6. Reinforced concrete column Ø 240 mm
7. Electricity socket 20 x 40 x 160
Concrete finish floor with floor hosting 50 mm

1. Wooden mounting frame 137 x 25 mm
2. Ozone aluminum sliding door frame
3. 2x double glazing 7-20-7 mm
4. Aluminium corner profile 20 x 20 x 4 mm
5. Water retaining
6. Fins and metal sheet
7. Steel balustrade column 40 x 10 mm
8. Cast iron channels for balustrade mounting 15 x 29 mm
9. Electricity socket 30 x 40 x 160
Gravel 50 mm
Water retaining
Reinforced cast concrete slab 200 mm
Vapour barrier
XPS insulation 35 mm
Masterboard 10.5 mm
Concrete stucco

V5

1. Wooden mounting frame 137 x 25 mm
2. Drama aluminum sliding door frame
3. 2x double glazing 7+20+7 mm
4. Wooden beaver 25 x 30 mm
5. Sluchoalp metal profile
6. Vater retanking
7. Folded metal sheet
8. Vogo 65 x 65 mm
9. Metal roof edge
Concrete tiles 36 mm

1. Wooden mounting frame 137 x 25 mm
2. Orenda aluminium sliding door frame
3. 2x double glazing 7+22+7 mm
4. Aluminium corner profile 30 x 20 x 4 mm
5. Reinforced concrete column Ø 540 mm
6. Electricity socket 80 x 40 x 160
Concrete tiles 50 mm
Wooden chocks with
metal profile on top 100 x 100 x 50 mm
Water retarding
Reinforced cast concrete slab 250 mm
Vapour barrier
XPS insulation 30 mm
XPS fiberboard 10.0 mm
Concrete stucco

1. Wooden mounting frame 137 x 25 mm
2. Frame aluminum sliding door frame
3. 2x double glazing 7-25-7 mm
4. Wooden beam 55 x 30 mm
5. Stainless steel profile
6. Reinforced concrete column Ø 240 mm
7. Water retarding
8. Insulated 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 46 x 10 mm

V7
- 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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