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i. introduction research: palimpsest in architecture

ii. design project: a retreat centre for Huisduinen

iii. a day at Villa Huisduinen

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i. research project: palimpsest in architecture
Etymology

From Latin palimpsēstus ("scraped again")

Pal-imp-sest: a parchment or tablet, reused after earlier writing has been erased. (Oxford dictionary)
“The land, so heavily charged with traces and with past readings, seems very similar to a palimpsest.”

layers of transformation: natural, cultural, architectonic, urban
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“(…) the greatest glory of a building is not in its stones, not in its gold. Its glory is its age, and in that deep sense of voicefulness of mysterious sympathy which we feel in walls that have long been washed by the passing waves of humanity.”

- John Ruskin, *The Seven Lamps of Architecture*, 1880

Henry Park, a student measuring the temple of Castor, c. 1806
Research question

How can the notion of palimpsest reveal new relationships and design strategies that are meaningful and contribute to a sense of depth?
landscape - urban - building - detail
detail - building - urban - landscape
Palimpsest in Architecture: six personal observations
I. Place
Fernando Távora
Pousada Santa Marinha
Guimarães
1972-89

II. Reuse
Dimitris Pikionis
Acropolis landscaping
Athens
1954-57

III. Memory
Rafael Moneo
Museum of Roman Art
Mérida
1980-86

IV. Traces
David Chipperfield
Neues Museum
Berlin
1997-2009

V. Materiality
Rudolf Schwarz
St. Annakirch
Düren
1951-56

VI. Dialogue
Carlo Scarpa
Castelvecchio Museum
Verona
1953-65

Overview of the case studies
ii. the design project
The site and the “Gravelijkheidsduinen”
A ruin
State of decay
Three abandoned buildings

1. casino building
2. gate
3. warehouse
The infinity of the sea
Transformation of the land: Roman era, 27 BC - 476 AD

Den Helder
From main land to island, and back to main land
Mappings of case studies: Guimarães, Athens, Mérida, Berlin, Düren and Verona
Aspects of the landscape: the beach, the polder, the village, the dunes
A sense of place: some characteristics of Huisduinen (fortress Kijkduin, polder, village, dunes and bunkers)
Idea of the site as an enclave
Presence of Huisduinen as a seaside resort
iii. a day at Villa Huisduinen
Legend:
1. Entrance gate
2. Parking
3. Wall
4. Restaurant
5. Offices
6. Square
7. Pool and spa
8. Horse riding range
9. Well
10. Lavender garden
11. Pond
12. Hotel rooms
13. Wild garden
14. Dune rooms
15. Tower
Richard Long, Nomad Circle, 1996
Capturing the context
Engulfing
Brick, corten steel, gravel, wisteria, pines, maple tree, laburnum
Carlo Scarpa, Castelvecchio Museum, 1953-65

Rudolf Schwarz, St. Annakirche, 1951-56

A collection of things
The ruin as found
Eduardo Souto de Moura, Santa Maria do Bouro, 1989-97

Sverre Fehn, Hedmark Museum, 1967-79
1. entrance
2. reception
3. waiting room
4. offices
5. toilets
6. restaurant
7. terrace
8. bar
9. kitchen
10. garden
11. lawn
12. underground passage
Dialogue between the old and the new
Before and after
Floor decking: Stucco Lucido (yellow painted concrete with polished finishing), 20 mm
Radiant floor, 70 mm
PUR insulation plate, 70 mm
Pressure material, 15 mm
Existing in situ concrete floor slab, 300 mm
Touching the ruin
Existing brick wall Dutch bond, size stone 210 x 100 x 50 mm
Adding steel structure
Meeting of different moments

Existing brick wall Dutch bond, size stone 210 x 100 x 50 mm
Concrete slab, 2000 x 100 x 110 mm
Ventilation cavity, 30 mm
PUR insulation, 70 mm
IPE steel beam, 240 x 120 mm (blue/grey finishing)
Welded steel plate, 6 mm
Steel window frame with double glazing, thickness glass 23 mm
U=2.4 W/m²K
EPDM waterproof membrane
PUR insulation with slope for rainwater drainage, 16 mm/la
PUR insulation, 70 mm
Steel beam, IPE 240 x 120 mm
Aluminium cover
Rain water gutter with integrated slope, 2 mm
Copper plate, 5 mm
Vapour barrier, 15 mm
PUR insulation, 70 mm
IPE steel beam, 240 x 120 mm (blue/grey finishing)
Welded steel plate, 6 mm
Steel window frame with double glazing, thickness glass 23 mm
U=2.4 W/m²K
Before and after
Building and nature: Carlo Scarpa, Casa Ottolenghi, 1974-78
Lavender, heather, broom, sand reed, burnet rose, poplar
Luis Barragan: elements of happiness (water, colour, horses)
Pond detail

Brick pavement, size stone 210 x 100 x 50 mm
Sand bed, 25 mm
In situ cast concrete slab, 80 mm
Improved subsoil, mixture with rubble 130 mm
Steel plate, 3 mm

Natural stone, 600 x 600 x 50 mm
Gravel course
Water drainage pipe with slope, d= 100 mm
Overflow channel

Lawn underlay (soil mixture), 120 mm
Interlocking, 120 mm
Improved subsoil with rubble, 130 mm

Wild garden (among other things: lavender, heather, sand reed, Fountain grass, creeping willow)

Water level 0
- 600 mm

Drainage channel with drain pipe in sand bed, d= 100 mm
Rubble loadbearing course, 200 mm

3 mm steel plate
Reference to the bunkers
Resonance of Artist Rudi van de Wint

Wall detail

Brick pavement, size stone 210 x 100 x 50 mm
Sand bed, 25 mm
Rubble load bearing course, 80 mm
Improved subsoil, mixture with rubble 130 mm
Steel anchor, 8 mm
Gravel course, 50 mm
Rubble load bearing course, 200 mm
Adjustment space
In situ cast concrete with steel reinforcement, 500 mm
Corten steel plate, 3000 x 1000 x 15 mm, weight 55 kg

Maximum deflection due to wind forces
1. Entrance
2. Bathroom with skylight
3. Main room
4. Storage
5. Terrace with pergola
6. Living room with kitchen
Horizontal layers: landscape shines through in the back
The warehouse
The pool  19.11.2020  16.30  9°C  10.5 m/s
Brick, concrete stones, zinc, tiles, glass tiles, steel
Original plan of the warehouse
The pool
1. Entrance
2. Reception
3. Changing rooms
4. Toilets
5. Pool
6. Stairs to basement
Original situation
Local heated radiant walls
Existing walls provide for sun shading

Climate schemes
Summer
Winter
1. Tunnel  
2. Entrance  
3. Bathroom  
4. Storage  
5. Main room  
6. Sitting area  
7. Stairs to platform
Creating an underworld

Peter Zumthor, Therme Vals, 1996

Peter Zumthor, Bruder Klaus Chapel, 2007
Local heated radiant walls

Existing walls provide for sun shading

Details

Water basin from collected rainwater carved into concrete, 150 x 70 mm

Wall lightning behind frost glass

Water inlet pipe d= 15 mm

Double steel beams IPE with drilled anchor plate for steel cable

Sky light with high performance insulating glass and outside sunshading

Steel welded stairs, 10 mm (anchored in wall)

Thermally insulating concrete with steel reinforcement, 50 mm

Steel beam HEB 140 x 140 mm

Wooden floor, 20 mm

Steel railing

Steel cable d= 6mm

Rain water gutter with slope

Automated ventilation inlet and outlet with heat wire exchangers

Sand reet
The dune room  22.12.2020  22.00  4°C  6.5 m/s
iv. some conclusions
“Time itself is a material.”

- Sverre Fehn, 1997