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finding your lost time in a place of out

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Introduction

Subject

The buitenplaats, an Arcadian estate, is a rich source of Dutch cultural heritage. The phenomenon was rife in the seventeenth and eighteenth century with the rise of wealthy merchants who travelled by barge or carriage for the summer months to their buitenplaatsen outside the city. The buitenplaats forms an important bond with town and country. Thereafter, the notion of the buitenplaats dwindled, along with the knowledge of its existence. However, the ‘Year of the Buitenplaats’ in 2012 brought these precious historical objects back into the limelight. Scattered throughout the country, the remaining historical architecture, landscape, interiors, art and furniture of the classic leisure culture can be discovered.

The essence of the buitenplaats is leisure and consumption, everything on a buitenplaats fulfils this purpose. Unfortunately, in today’s society, their maintenance has become almost unaffordable. This has resulted in their rapid degeneration. Some are still privately owned but many are in the hands of foundations. In both cases the owners have made efforts to generate some sort of income from their buitenplaatsen, whether it be on a small or big scale. The adaptations which the buitenplaats is undergoing is causing the essence of the buitenplaats, and thus valuable heritage to be lost.

Objective

Lead by Dr. ir. Gijs Wallis de Vries, professor at the University of Technology in Eindhoven and field expert Drs René W. Chr. Dessing, this studio themed ‘The Buitenplaats’ acted as a vehicle to re-discover the value of these gems and explore the means for them to be reintroduced into our contemporary society. The Buitenplaats Studio started in March 2013 and for the duration of one year all the aspects of the buitenplaatsen in Brabant and Limburg were explored. The studio was directed by combining history, theory and design in the field of architecture.

The essence of my project is to test the potential of the buitenplaats in today’s leisure culture and inspire new possibilities. In today’s rapidly changing society it is critical to address the vulnerable position of our heritage. The risk of losing important historical objects is a reality which needs to be faced. There are many organisations which are busy with this exact problem. An important factor is to make
the public aware of their value.

In order to understand the buitenplaats, its intimate relationship with leisure is addressed. The relevant themes of leisure were the catalyst for the theoretical research and follow in the next chapter. The theoretical research addresses the following themes. Our understanding of leisure has progressed with the democratization of leisure. The democratisation is the critical factor which has impacted the landscape, built environment and our contemporary understanding of leisure. Anticipation is what defines our contemporary understanding of leisure but at the same time constricts our experience. Through the expectations brought upon us by society, people have already experienced the leisure activity before it has been performed. Leisure is merely a clichéd experience based on expectation.

finding your lost time in a place of out

For this project The Buitenplaats is defined as a ‘place of out.’
Out, because it is a place out of the city.
Out, because it provides a place to be outdoors.
Out, because it takes visitors out of their daily routine.
Out, because it takes you out of your normal state of mind and Place of Out, for being out of place and therefore an unanticipated experience.

Lost time1
Lost time, is lost heritage
Lost time, is leisure time
Lost time, is time to lose oneself.

Hence the following research question:

To which extent is it possible to reintroduce the buitenplaats with its original historical meaning of leisure and consumption into our contemporary understanding of leisure without an anticipated experience?

The buitenplaats has also succumbed to the title of an anticipated experience. All the new functions placed in the buitenplaatsen ride on the historical allure. The notion of discovery, along with a unique experience, have been lost. My plan aims at steering away from the prescribed expectations and stimulate a journey of self discovery.

1. Inspired by the title of Marcel Proust’s work, ‘À la recherche du temps perdu.’
Report

The report has been divided into four parts. Together these parts lead to the conclusion of the research question.

*Part One* holds the theoretical research. Leisure, as mentioned, is an imperative theme with regard to the *buitenplaats*. Thus the research for this particular project was centred around the understanding and impact of leisure and leisure culture from the ancient era up to now.

*Part Two* contains the field research done for the Atlas. The Atlas was a medium to analyse exemplary *buitenplaatsen* in Brabant and Limburg. For this project Petite Suisse, on the outskirts of Maasticht, was chosen for its romantic *buitenplaats* landscape in the landgoederenzone which currently is divided by infrastructure crossing the area.

*Part Three* consists of separate topics which all have a place and come together in the final plan.

The last, *Part Four*, concludes the different parts and proposes a design to answer the research question.

Finally, open your mind to this complex plan and without anticipation, become inspired. Let this project broaden your view on the potential of the *buitenplaats* in our contemporary society.
PART I

Theoretical Research
Leisure, today a widely accepted notion, has undergone a process of progression. Influenced by various factors, the definition of leisure has evolved through time. One of the influential factors for the evolution of leisure has been its democratization. Paul Lafargue’s writings on ‘The Right to be Lazy’ in 1883 make it clear that the mass population, which were the labourers, neither had access to free time nor leisure. Lafargue urges the workers to become conscious of their exploitation and more importantly, conscious of their right to laziness. By referring to the ancient Greeks, Lafargue expresses that leisure has continuously been reserved for a limited few where the free man could only enjoy the pleasure of leisure. Thorstein Veblen in his ‘Theory of the Leisure Class’ constructs the relationship between leisure and conspicuous consumption. Conspicuous consumption influenced the portrayal of leisure. Through the democratization of leisure, a process which evolved hour by hour, a continually larger group had access to leisure. ‘The Tourist Gaze’ by John Urry takes the English workers as an example to describe the democratization of leisure, whereby the step by step increase of free time from one hour per day to a half day on a Saturday is described.

Leisure today is viewed as the breaking of the daily routine, free from obligation. In 1933 the Athens Charter was drawn up by The International Congress for Modern Architecture where the right to leisure was recognized as vital. The Charter viewed leisure from an urban and architectural perspective, thereby understanding the different spatial requirements necessary in order to facilitate leisure. Today, established by the Charter, there are three categories for leisure namely; daily, weekly and yearly. Through this the need for communication or gaze and services is acknowledged. Currently, leisure activities are anticipated and this initiates the urge for leisure. Leisure becomes signs which are stimulated by architecture and landscape. The phenomenon of the buitenplaats was established for leisure and consumption. Every element on a buitenplaats aided the fulfillment of leisure. The buitenplaats has impacted the built environment in the Netherlands from an architectural, urban and landscape perspective. Today, the buitenplaats is a mere sign of its former state.
Leisure

The notion of leisure has been questioned since the era of ancient civilizations. Through the course of time the idea of leisure has changed, or rather, evolved. The Ancient Greeks looked down upon work. Lafargue in his publication ‘The Right to be Lazy’ writes that ‘the Greeks in their era of greatness had only had contempt for work; their slaves alone were permitted to labor; the free man knew only exercises of the body and mind.’ 1

Leisure was thus reserved for the ‘free man’ who did not labor but who spent his time on the body and mind. Spending time on the body and mind involved thinking or philosophizing and physical exercise. Lafargue describes it as an era where ‘men like Aristotle, Phidias, Aristophanes moved and breathed among the people.’ 2 These men spent their free time doings activities such as by philosophizing, painting, sculpting or writing plays. A result of leisure during this period was the establishment of the Marathon3 and the Olympic Games, which are both still practiced today.

The ideal of the free man remained constant until the Industrial Revolution. As the industrial society evolved, so the concept of leisure developed. During the industrial revolution labourers were being exploited, which evoked a struggle to gain more rights. Consequently the democratization of leisure was initiated, this progression is further discussed in the next chapter.

Veblen’s ‘Theory of the Leisure Class’ from 1899 describes leisure as:

‘time [which is] is consumed non-productively (1) from a sense the unworthiness of productive work, and (2) as an evidence of pecuniary ability to afford the life of idleness.’ 4

As a result, the disapproval of work is continued and furthermore, a lifestyle of leisure is now also a means to demonstrate wealth. Veblen explains that the leisurely life of a gentleman is not always spent in the eye of the

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2. Ibidem
3. Ibidem
A gentleman should thus be able to give ‘a convincing account’\(^5\) and ‘should find some means of putting in evidence time that is not spent in the eyes of the spectators.’\(^6\) As a consequence the putting into evidence of leisure takes two forms, either material or immaterial. The material form can be displayed ‘indirectly, through the exhibition of something tangible, lasting results of the leisure so spent.’\(^7\) Something tangible displays labour done by servants or labourers for a gentleman.\(^8\) Thus, the relationship between leisure and consumption is brought into being and leisure becomes a form of ‘conspicuous consumption.’ As a consequence the leisure class is expected to consume the highest quality material goods. ‘The best, in food, drink, narcotics, shelter, services, ornaments, apparel, weapons and accoutrements, amusements, amulets, and idols or divinities.’\(^9\) On the other hand, the immaterial form of leisure does ‘not conduce directly to the furtherance of human life.’\(^10\) Veblen writes ‘Immaterial evidences of past leisure are quasi-scholarly or quasi-artistic accomplishments and a knowledge of processes and incidents.’\(^11\)

In society, the leisure class sets the standard of living and those in the classes below try to emulate this standard. Veblen clarifies that ‘all canons of reputability and decency; and all standards of consumption, are traced back by insensible gradations to the usages and habits of thought of the highest social and pecuniary class—the wealthy leisure class.’\(^12\)

Therefore, leisure becomes time in which one is not productive, either due to disapproval of work or for having the wealth to afford it. Wealth, or leisure in this case, has to be proven by means of material and immaterial elements. Consequently, the requirement of material goods as proof of leisure brings about a culture of ‘conspicuous consumption’ which society tries to emulate. With regard to the immaterial elements, the ancient perspective of leisure: exercises for the body and mind, continues to apply. Leisure, nonetheless, remains something which can only be enjoyed by a select few.

In 1933 The International Congress for Modern Architecture (CIAM) drew up the Athens Charter which ‘unlocks...
all doors to the urbanism of modern times.”¹³ Five central elements; habitation, leisure, work, traffic and cultural heritage were observed at the hand of different cities. The Charter describes leisure from a spatial perspective. Furthermore, it distinguishes that modern leisure is divided into three categories; daily, weekly and yearly.

“The hours of free or leisure time may be placed in three categories: daily, weekly, and yearly.”¹⁴

The spatial implications of these categories will be discussed at a later stage. However; of importance of the Charter here is the identity of the different forms of leisure and the different requirements necessary in order to satisfy their realization. Modern leisure was therefore, recognized as a something which is enjoyed on a daily, weekly and yearly basis. In addition, it recognized that different facilities needed to be provided in order to satisfy the vital needs of a city dweller regarding leisure on three different scales.

The modern concept of leisure generated contemporary leisure which is described by Urry as ‘limited breaking with established routines and practices of everyday life’¹⁵ and that it thus ‘presupposes its opposite, namely regulated and organized work.’¹⁶ Activities of leisure, he goes on to say, offer the opportunity of ‘allowing one’s senses to engage with a set of stimuli that contrast with the everyday and the mundane.’¹⁷

Leisure has therefore become the breaking of daily rhythm and activities whether it be for a moment or for a longer period of time, physically or mentally.

The concept of leisure has therefore evolved over time. In the ancient era leisure was only for the free man and entailed exercises of the body and mind. Labour was reserved for slaves and looked down upon. Around the period of the industrial revolution leisure was seen as time spent unproductively. However, a time where the elite felt unworthy of work and leisure was proof of wealth. A gentleman was to demonstrate his leisure and this brought into being the notion of the ‘conspicuous consumption’ of material goods in conjunction with immaterial goods.

¹⁶. Ibidem
¹⁷. Ibidem
Thus, the value of immaterial goods persisted and was not undermined. In the modern era CIAM recognized leisure as a daily occurrence as well as the necessity for space to facilitate various daily, weekly and yearly leisure activities. Contemporary leisure is viewed as the breaking of the daily routine and time free of work or duties.

The Democratization of Leisure

Leisure has undergone a process of democratization. The democratization of leisure was one of the main factors which changed the character of leisure. As previously mentioned by Lafargue, during the era of the Ancient Greeks, leisure was only for the ‘free man’ and work was reserved for slaves. A free man only engaged in exercises of the body and mind. Hereby reiterating that leisure was something exclusive. In the nineteenth century this principle began to change. Lafargue wrote ‘The Right to be Lazy’ during the turbulent time where the English workers had already seen a process of change with regard to leisure, contrary to Europe where the labourers were being exploited. Lafargue proclaimed that the labourer

‘must return to its natural instincts, it must proclaim the Rights of Laziness, a thousand times more noble and more sacred than the anemic Rights of Man concocted by the metaphysical lawyers of the bourgeois revolution. It must accustom itself to working but three hours a day, reserving the rest of the day and night for leisure and feasting.’

This could be called an extreme declaration but Lafargue strived, through his writing, to make the labourers conscious of their rights to leisure and stimulated this by promoting the right to laziness.

Lafargue was in favour of the ‘revolutionary socialists’ and against the capitalists. Inspired by Marx, Lafargue writes in his introduction that the bourgeoisie will establish a communist society ‘peacefully if we may, forcefully if we must.’

Lafargue also presents the idea of paid labour as a scandal: ‘A citizen who gives his labour for money degrades himself to the rank of slaves, he commits a crime which deserves years of imprisonment.’ This is not unfamiliar; the ancient Greeks also did not respect those that requested pay for their philosophic teachings. ‘For to Socrates and Plato thought was too noble a thing to be bought and sold like carrots and shoes.’

Lafargue expressed that the labourers were not to offer their leisure in exchange for a wage with texts such as: ‘Work, work, proletarians, to increase your social wealth and your individual poverty; work work, in order that becoming poorer you may have more reason to work and become miserable.’ His conclusion is that work only results in poverty and unhappiness and therefore the hours of work need to be diminished for happiness and fulfilment. Lafargue sought to prove to the workers how unjustly they were being treated and that laziness would not result negatively. He does this by giving examples of circumstances where workers had been given more free time and where the productivity had not been effected but, in fact, improved. The following quote from Lafargue is an example of one such successful case:

‘One of the greatest manufacturers of the Alsace, M. Bourcart of Guebwiller, declared (1860): ‘the day of 12 hours is excessive and ought to be reduced to eleven, while work ought to be stopped at two o’clock on a Saturday we have tried it in our industrial establishments for four years and find ourselves better for it, while the average production, far from having diminished, has increased.’

Thus, through this example, Lafargue makes it clear that ‘laziness’ as such, has a positive effect on production. It also alludes to the idea that free time is beneficial for the workers because productivity is not reduced.

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The English were the first to make free time an official regulation. Urry expresses the importance of the half day holiday on a Saturday, which had become implemented by the parliament from 1850 with ‘protective legislation’ in England official. Through legislation, work became rationalized and the hours progressively reduced. The progression of reduced working hours led to ‘attempts to develop a corresponding rationalization of leisure’. The development of the democratization of free time was therefore increasing through the legislation and rationalization of work and as a result leisure. The rationalization of work and leisure was predominantly facilitated by the introduction of the machine. Lafargue declares that ‘the machine is the saviour of humanity’. At this point the prescribed eight hour day and holiday as we know it today, still seemed out of sight. However, this slowly began to change and the working hours began to decline.

‘The achievement of a work-week not exceeding 54 hours and providing a half-holiday was unique in its time and was celebrated as ‘la semaine anglaise’. The achievement of longer breaks, of week-long holidays was pioneered in the north of England.’

During this time labourers also began to get paid more whereby they could participate in activities of leisure such as travel. Urry states ‘The real national income per head quadrupled over the 19th century.’ In this period paid holidays did not exist, but with the higher salaries workers were able to save in order to pay for their holidays as well as other leisure activities.

A consequence of higher salaries and access to leisure was the surge of mass tourism to the English seaside. Urry describes this phenomenon. The seaside became a popular destination because of its health giving properties and was facilitated by the Gladstone’s Railway Act in 1844. This ‘obliged the railway companies to make provision for the labouring classes.’ The act enabled workers to conveniently travel to the seaside. However, a negative
effect was that the railway provided access to a limited number of destinations. As a result the ideology of the resort came into being.

The resorts were designed specifically to cater for the leisure demands of the masses of labourers at the seaside and their popularity grew tremendously. Through the resorts and the mass working class, an atmosphere arose which caused the wealthier holidaymakers to seek other destinations. Urry substantiates this trend by saying:

‘Such resorts developed as fairly cheap places to visit, with the resulting tourist infrastructure to cater for a mass working-class market, but a market normally derived from a specific industrial area. As the market developed, so wealthier holidaymakers went elsewhere looking for superior accommodation, scenery and social tone.’

The arrival of the motorcar and later the aeroplane eliminated people being bound to the previous limited destinations only accessible by railway. The wealthier people who could afford cars and flying thus had the opportunity to travel to places which were not so crowded as well.

'...motorcar, so leisure became more privatized.’

The seaside, however, did not lose its acclaim and thus people sought other destinations whereby places like the Cote d’Azur in France became a popular destination. In the nineteenth century the sea was revered for its positive effect on health. Sunbathing or tanning, however, was still looked down upon. Urry explains how there was a high value placed on a pale skin which signified delicacy, idleness and seclusion. This notion began to change amongst the elite in the 1920s when resorts in Cannes and Biarritz became popular destinations. The sun was seen as a property which brought people closer to nature.

‘Amongst such groups a tan was associated with the presumed spontaneity and natural sensuality of black people.’

The significance of the tan also demonstrates a process of democratization. The tan was previously shunned and pale skin was idealized amongst the elite. Thus, aside from the class separation with regard to destination, the notion of a seaside holiday became increasingly accessible. The
The immaterial value placed on pale skin was therefore blurred and the elite did not distinguish themselves through this anymore.

In the twentieth century the demand for diverse leisure activities on different scales arose. As discussed previously, the matter was addressed by CIAM who recognized leisure as a vital element in the modern city. In order to fulfill this need the charter exposed observations made of existing spaces and proposed requirements to be implemented. One of the observations regarded the democratization of leisure spaces once reserved for elite. They needed to become accessible to the public. Number 30 states:

Open spaces are generally inadequate:

At one time, open spaces had no other reason than the pleasure and amusement of a privileged few. The social point of view, which today gives new meaning to the use of these spaces, has not yet emerged. Such areas may be the direct or the indirect extensions of the dwelling; direct if they surround the habitation itself, indirect if they are concentrated in a few large areas a little farther away. In either case, their assigned purpose will be the same, namely to meet the collective activities of youth and to provide a favourable site for diversions, strolls and games during leisure hours. 

Consequently, the democratization of space would introduce facilities for daily and weekly leisure accessible to everyone and not only a select few. Therefore by the Second World War leisure was a common phenomenon throughout all classes. Through its democratization Leisure became ‘almost a marker of citizenship, a right to pleasure.’ Everyone had become entitled to the pleasures of the tourist gaze by the seaside.

Contemporary leisure can be characterized as postmodern whereby the last stage of the democratization as we know it, is reached. According to Urry ‘postmodernism involves a dissolving of boundaries, not only between high and low cultures, but also between different cultural forms, such as tourism, art, education, photography, television, music, sport, shopping and architecture.’ Nevertheless, Urry notes that leisure

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continues to hold its position as a form of conspicuous consumption and considers holidays as an example: ‘Holiday-making is a form of conspicuous consumption in which status attributions are made on basis of where one has stayed and that depends in part upon what other people are like who also stay there.’ Therefore, leisure has largely been democratized but activities require payment in order to be frequented and the amount requested limits the visitors to those who can afford it.

While in the beginning leisure was reserved for the ‘free man,’ today it is accessible to everyone. Progressively, the slaves and later the labourers gained their right to leisure. Through the eighteenth and nineteenth century, with the help of the Industrial Revolution, more and more time was set aside for leisure. Where it started with the right to a few hours, the result was access to; daily, weekly and yearly leisure. The three categories allocated by CIAM led to the creation of space to fulfil the requirements of leisure activities. Where, the activities in ancient times were exercises of the body and mind today they are considered as anything which breaks the daily routine and duties. Leisure has become a question of personal preference, depending on personal pleasure and the compensation required to practice a specific activity.

The Impact of Leisure on Landscape and the Built Environment

As seen through the democratization of leisure, through the accessibility to free time, people began to migrate to the sea. This had a large impact on the expansion of infrastructure. Trains, highways and other facilities were required to provide access to leisure destinations for the masses. However, not only facilities to access these places were needed but facilities needed to be provided once there. Thereby, impacting the built environment as we know it today. Seeing as leisure was a common phenomenon, the Athens Charter recognized the importance of rationalized leisure space and thereby sought to improve the modern urban environment. The three categories of leisure were derived from the time available to spend in a leisure space. The category prescribed the accessibility and character of a leisure space.

The Charter proposed that:

‘The daily hours of free time should be spent close to the dwelling. The weekly hours of free time allow excursions out of the city and its vicinity. The yearly period of free time, that is to say, vacations and holidays, permit real travel, away from both the city and its region. Thus stated the problems implies the creation of verdant reserves: 1) around the dwelling; 2) within the region; 3) throughout the country.’

Time therefore defined the space for leisure. Hence, leisure takes different forms influenced by time and space. Leisure activities formed ‘zones’ starting around the dwelling. Consequently leisure and modern urban planning were rationalized. Each zone allows space for different forms of leisure. The different forms have unique requirements. ‘Free time should be passed in favorably prepared places.’ Thus the ‘prepared places’ ought to offer the facilities necessary for leisure which in turn impacts landscape and the built environment.

The Charter stated under requirement 33 that:

‘A program that will comprise of every kind of relaxation activity must be decided upon: walking or hiking, alone or in groups, through the beauty of the landscape; every kind of sport-tennis, basketball, soccer, swimming, athletic exercises;’

43. Ibidem, p.70.
staged entertainment-concerts, open-air theatres, and the various spectator sports and tournaments. Finally, specific facilities will have to be undertaken beforehand: this means of circulation, which will require rational organization; lodging-places-hotels, inns and camping grounds; and one last but not least important, provision—a supply of drinking water and food whose availability must be absolutely assured in all these places.44

Daily leisure comprises of small scale activities close to the residence. Daily leisure is designed to offer inhabitants a disconnection from their daily routine. The spaces come in the form of little playgrounds, parks and squares but can also be directed at entertainment such as cinemas, theatres, casinos, shopping centres and so on. Different architectural typologies developed influenced by the programmatic requirements of the different facilities. Various leisure activities could be distinguished through the spaces and environments created by architecture, landscape and urban design. This influenced not only the daily leisure but also the weekly and yearly.

With regard to weekly leisure, The Athens Charter observed that 'nothing, or virtually nothing, has yet been provided for the weekly hours of leisure time.'45 It distinguishes weekly leisure as:

Vast spaces in the region surrounding the city [that] will be reserved and equipped, and made accessible by sufficiently numerous and convenient modes of transportation. These spaces are no longer a matter of lawns around the house, more or less densely planted with trees, but of actual forests and meadows, natural and artificial beaches, which will constitute a vast and carefully tended preserve offering the city dweller numerous opportunities for healthy activity and beneficial relaxation. There are places on the outskirts of every city which are capable of fulfilling this program and which can become readily accessible provided there is a well-considered organization of the means of communication.46

This observation highlights three central themes to leisure, mobility, health and anticipation. Weekly leisure activities are on a bigger scale, require more space and are designed to offer a temporary retreat from daily routine. A core theme in leisure is the importance of mobility. Weekly leisure needs to be accessed ‘conveniently’ with numerous modes

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of transport. Up until this point transportation had only been provided for the yearly leisure, to the sea for example. The sea and landscape are here too recognized for their health giving properties and thus 'an extensive infrastructure providing specialist services, particularly resorts’ developed. Urry discussed further in the next chapter, the relationship between town and country and therefore transportation, is also central to the buitenplaats.48

Further, since the weekly leisure spaces are not in the direct surroundings of the visitor, city dwellers need to be made aware of their existence. The Charter notes the importance of communication regarding weekly leisure, a means of promoting them would be necessary, advertising for example. The same is applicable for yearly leisure. Yearly leisure take place outside the domestic and regional context and thus proposes a complete departure from the daily routine. Since weekly and yearly leisure are not comprised in our daily routine they remain out of sight. Anticipation is that which creates the urge necessary to travel there specifically.

Urry explains the concept of anticipation by saying that ‘Places are chosen to be gazed upon because there is an anticipation, especially through daydreaming and fantasy, of intense pleasures, either on a different scale or involving different senses from those customarily encountered.’ Urry also notes that anticipation is ‘constructed and sustained’ as well as ‘reinforced’ by film, TV, literature, magazines, records and videos, which construct and reinforce that gaze.51

The romantic movement was an important aspect for the anticipation of leisure. It was the point where emphasis was placed on the intensity of emotion and sensation, on poetic mystery rather than intellectual clarity, and on individual hedonistic expression.52 Gazing on nature and scenery was seen as something satisfying. Treasured were impressive physical sites. Romanticism caused the urban dwellers to seek short breakaways from the city into nature, a change in the daily urban setting. Thereby leading to ‘scenic tourism’.53 Through this movement, the coastline and sea were cherished, consequently stimulating sea bathing as

seen through the democratization of leisure.54

Landscape has gone through several interpretations through history.

‘Whether idealized as an Arcadian paradise, propagated as a cradle of picturesque patriotism or feared as a sublime, inhospitable places, landscapes have for centuries been attributed with meanings.’55

Gazing on nature, as mentioned, became popular through the romantic movement. In 1850, the Dutch poet De Schoolmeester described that before the eighteenth century, nature was viewed as the enemy which ought to be tamed. Nature was cruel, devouring, little fertile, intrusive and inaccessible. Man had to cultivate the land if it were to be of any use. Beauty was considered controlled nature and came in the form of the geometric symmetrical and classical garden style.56 This perception began to change in the eighteenth century and reached its height in the nineteenth century. Sensitivity was central during the Enlightenment period and this gave way to the English landscape gardens which were design according to the ‘laws of nature.’57 The English garden was designed for strolling. Jean-Jacques Rousseau was a Genevan philosopher, writer and composer. For him nature would become something like hunger and thirst, a basic need which had to be fulfilled. He needed to isolate himself in nature to find himself. The freedom he desired, could only be experienced during his walks through an untainted landscape. The walking he was referring to was not the walking with a map following paths but walking without aim. Through walking, thoughts arise and walk along. Rousseau opened the door to the beauty of the Alps, which previously were considered a threat. With his help, the Alps became a tourist attraction, even in the late eighteenth and nineteenth century when many writers, painters and thinkers went to Switzerland to be blown away by their purity. It was the abandoned, solitary, yet to be trodden nature which attracted attention.58 The English philosopher Edmund Burke developed a distinction between art which is soothing, still and decorative and art which is sublime. The latter is horrifying, big, rough, frightening, overwhelming and at the same time gives us

a moment of aesthetic emotion and fear. Nature is the source of the sublime. Burke believed that nature offered the sublime experiences that were necessary in the life of a human being. Thus, slowly but surely, the English garden became popular. This was a landscaped copy of wild nature but with paths, follies which bode protection against the wind, sun and rain and of course without danger. Whilst strolling through the garden, the walker needs to be stimulated by changes and contrasts. This form of landscaping arose early in England where the existing landscape was used as inspiration for the landscape. The designer had to find the genius loci of the place and use this to form an engaging landscape. Alexander Pope was the pioneer of the landscape garden. Therefore, untamed nature which once seemed dangerous actually became a human need. Uncultivated nature, offers space where a stroller feels foreign and the powerlessness of contemplation. Hence, nature is leisure because it provides a break from the daily routine. Although the sensation of walking through nature can be anticipated, the changes and contrasts in nature are stimulating and more challenging to anticipate. Leisure therefore had an impact on landscape as well. Landscapes were landscaped in order to create the desired sensations. An analogy made by Mathijsen, with regard to the urban garden and landscape is interesting to mention and may explain our heightened anticipation of raw nature. She relates the classic garden to today’s rigid urban garden where grass and flowers are replaced with tiles or the barbecue replaced by an electric one, where instead of flower beds, low maintenance green plants are placed and the rustic garden furniture replaced by weatherproof loungers. The urban garden is the complete opposite of the English garden and nature and maybe fundamental to the search of a change in the routine, which leisure is described as today.

However, not only landscape is anticipated, but architecture is too.

The tourist gaze is directed at features of landscape and townscape which separate them from everyday experience. Such aspects are viewed because they are taken to be in some sense out of the ordinary. The viewing of such tourist

59. M. Mathijsen, p.115, interpreted and translated from Dutch
60. M. Mathijsen, p.118, interpreted and translated from Dutch
62. M. Mathijsen, p.118, interpreted and translated from Dutch
64. M. Mathijsen, p.147, interpreted and translated from Dutch
sights often involves different forms of social patterning, with a much greater sensitivity to visual elements of landscape or townscape than is normally found in everyday life. People linger over such a gaze which is then normally visually objectified or captured through photographs, postcards, films, models and so on. These enable the gaze to be endlessly reproduced and recaptured. 65

Architecture, through its different typologies and designs, therefore also offer diverse expectations and experiences. The architecture of a building also often mirrors the function inside. Thus, visitors, before entering the building often already have an idea of the experience which awaits them. This has also had an impact on the face of our built environment. A buitenplaats for example, offers a completely different experience compared to Frank Lloyd Wright’s Guggenheim Museum. Through their function, programmes, typologies, design and materials, era the anticipation and the experience are totally different. Buildings thus create a new sort of landscape that offer scenes and experiences which can be different to the everyday. This is certainly the case when one travels abroad. Leisure activities are constructed as a series of signs. Architecture becomes a sign of that which is anticipated. Urry relates the signs to for example when tourists visit a small village in England, they gaze upon ‘real Olde England’ 66 or when lovers are seen arm in arm in Paris, the gaze is ‘timeless romantic Paris’. 67 Vernacular architecture is attractive because of its lack of social intervention. 68 The argument of Culler is noted, where tourists are interested in everything ‘as a sign of itself’ 69 such as traditional English pubs or Oriental scenes. Post modernism tries to distinguish between representations and reality. 70 It also ‘refers to a system of signs or symbols, which is specific in both time and space.’ Cultural objects are produced, circulated and received. Such objects involve a particular set of relations between signifier, the signified and the referent. 71 Urry mentions Baudrillard’s famous argumentation: ‘what we increasingly consume are signs or representations.’ 72 He goes on to say that ‘this world of sign and spectacle is one in which there is no real originality. What we gaze upon are ideal representations of the view in question.’ 73 The gaze is categorized in terms of

69. Ibidem, p.3.
three dichotomies; romantic/collective, historical/modern, and authentic/inauthentic. Tourism is a leisure activity because it is the opposite to daily routine. Urry also says that we are tourists most of the time because tourists are looking for something which alludes them. Museums for example are concerned representations of history. The challenge now in the built environment is authenticity. Tourists ‘seek different distractions’. We seek more and more breakaways from our daily routines. This has also influenced the popularity of cheap travel. Leisure has also brought about the importance of conservation.

Leisure affected three central themes within landscape and the built environment; mobility, space and anticipation. Through the division of leisure in the three categories, time and space defined the leisure activity and therefore the landscape and built environment. Thus affecting the built-environment in the sense that the people using the space for leisure required not only the infrastructure to get there but facilities and services on location as well.

This included restaurants, bars, cafes, hotels, change rooms etc. Leisure activities cultivated expectations with regard to the experience. The function and thus programme of the facilities effected the nature of design and thus the architecture, landscape and the built environment. Nature is anticipated because it offers scenery and experiences opposite to that of the daily routine and thus leisure. It offers different signs. Cities or other urban spaces and buildings are also signs which people relate to. People seek to be stimulated by breaking from their routine. This involves travelling out of their everyday contexts to different landscapes and built environments.
Leisure and the Buitenplaats

The buitenplaats was designed purely for leisure and consumption. The concept of the buitenplaats is understood by a main house which is the core, outbuildings and a detailed landscaped garden including, ponds, bridges, groups of trees and a vegetable or kitchen garden. Lastly a park and hunting forests also forms part thereof. Every element of the buitenplaats was designed for a leisure activity. Even the rooms in the main house were directed at leisure. The activities on a buitenplaats differed from those which took place in the city. During the summer months the intensity of noble life decreased and the noble withdrew in order to relax on estates and enjoy hunting and social events. The summer migration from the city to the buitenplaats was a crucial event. Come autumn, the nobles returned to the city to participate in a new season of theatre visits, dinners or other social activities included in the life of the upper classes. Leisure on the buitenplaats was described as strolling through the gardens, reading, discussing, making music and hunting to hearts content. One of the most popular activities were visits to neighbours and relatives on nearby estates. The Buitenplaats leisure culture arose because the owners had enough free time, money and space.

The buitenplaats garden was much appreciated and was where owner’s expressed his wealth, knowledge and capabilities. The garden was not only where the owner expressed material wealth but also where immaterial wealth was expressed. This is because the growth of an exotic

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81. ‘Tijdens de zomer maanden nam de intensiteit van het holleven sterk af en trok de hofadel zich graag terug op landgoederen om daar te ontspannen tijdens jachtpartijen en feesten. In het najaar keerden zij terug naar het hof of de stad om deel te nemen aan een nieuw seizoen van theaterbezoeken, diners of andere activiteiten die in de stad uitmaakten van het sociale spel van hogere standen.’ R.W.C. Dessing, Monumenten van een rijk buitenleven’ in Elsevier, Speciale Editie 2012, pp.8-19.


83. R. van Ditzhuyzen, ‘Sport op de Buitenplaats’ in Arcadië, Jaargang 4 – No.1, voorjaar 2012-naaar 2012, pp.52-57.
crop required special knowledge. Gold was converted into a few plants which were meant for the ideal of beauty and nature. The planting and arranging of the garden, something so precious, was regarded as an expression of humility of man and reference to our position on the earth. Gardening expresses the need of man to express his closeness to nature.84 Exotic plants and trees were very popular in the buitenplaats garden. This brought about the construction of orangeries and winding walls in order to create a pleasant climate for the plants to grow.85 The exotic plants were flaunted in specially created meals for guests, part of a leisure lifestyle. The gardens were also used for different leisure activities, most popular was for a stroll. The ‘hofdicht’, a form of poetry, established itself on the buitenplaats. Constantijn Huygens, is a well-known Dutch poet and composer. He wrote a ‘hofdicht’ about his Buitenplaats Hofwijck, where he described a stroll through his garden.86


89. A Classic garden: Hofwijck, landscaped by Constantijn Huygens. A print from 153. The human body was the inspiration for the garden.
The barge canal was an important element in the migration to the buitenplaats. Travelling to, from and entering the buitenplaats occurred through the canal in many cases. They were often man-made and therefore had an impact on the landscape which exists today.

In Brabant and Limburg teahouses can also be found, for example, recently renovated one at Mattemburg. In Limburg one can be found at Kasteel Elsloo. Whilst strolling through the gardens, dove houses were also encountered. The possession of doves was previously reserved for nobles; however, a form of democratization occurred because they are visible on almost all the buitenplaatsen in Holland. In the ‘lagelanden’ the only dove house which remains is that of Kasteel Heeze. In past images of Petite Suisse in Maastricht, a dove house is visible but it has disappeared. The pick nick is a measure activity which established itself on the buitenplaats. When owners and guests went hunting or on a boat, small bites were often brought along as a snack.

The presence of many buitenplaatsen next to each other is one region, formed a buitenplaats landscape, a landscape of leisure. The growth of the focus on leisure activities in the buitenplaats garden can clearly be noted from 1702-1742 where the decoration and recreational function of the garden consistently gained importance. The sculptures, fountains, cascades and follies all formed a part thereof. The garden became the backdrop to strolling and recreation. This was in sharp contrast to the seventeenth-century experience of the buitenplaats, where tranquillity and contemplation were envisioned.

Tennis, billiards, horse riding and croquet were common sports practiced on the buitenplaats and swimming also occurred. Along with sports, came the necessary sports facilities and these were to be found on the buitenplaats. The owners of the buitenplaatsen had billiard and hunting rooms and built stables, tennis courts and swimming pools.

92 Vaeshartelt, in Limburg was one of the buitenplaatsen which had a swimming pool. In the nineteenth century

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the appearance of tennis courts on the buitenplaats was common, Amerongen had one for example. Maintaining social contacts was important on a buitenplaats, tennis was an apt way to do this because it was seen as a social event. Next to the tennis court there was often a little hut with tables and chairs where spectators and players could converse and enjoy refreshments brought by the domestic workers. Leisure activities and in this case tennis have spatial requirements and brought along with them other facilities. In this manner the typology of the little hut next to the tennis court was brought into being for example. During the course of the nineteenth century tennis grew in popularity and people whom did not have a Buitenplaats also wished to have the opportunity to play. This brought about the existence of tennis clubs. The first tennis clubs in the Netherlands were Lawn Tennis Club Haarlem and Victoria in Rotterdam. Thus, where before sport was reserved for the elite, the general public started to gain access to the practicing of sport and sports facilities. Tennis and even golf have developed into sports accessible to all. When the history of sport is researched it can be deduced that sport has evolved from the leisure of the nobles and elite, which was practiced in particular, on the buitenplaats. Playing sport on a buitenplaats has thus had an impact on the democratization of sport because it brought about the inspiration of the general public to practice it as well. Sport also generated new architectural structures and facilities on the buitenplaats. Hunting was a revered leisure activity on the buitenplaats. Before the era of the buitenplaatsen the right to hunt was reserved for the nobility. However, this changed and the right to hunting was reserved for those who ‘qualified’ meaning nobles, magistrates and wealthy citizens. Hunting was seen as an important leisure activity. The chase of the wild whilst on a horse was seen as good exercise because it trained as well as proved the strength and endurance of the human
Stables for horses were one of the requirements for hunting as a leisure activity but presence of a suitable landscape in which to hunt was also a prerequisite. The ‘sterrebos’ was a derivative hereof. It was specially designed so that the hunter could spot the animals all around him. A *buitenplaats* also had a hunting room and some even had separate hut or lodge in the garden. In the lodge, owners could invite guests for social hunting events. The lodges also had space for the hunting staff, horses, dogs and carriages. The size of a lodge was often determined by the wealth of the owner. In the gardens there were also often sculptures which referred to hunting such as statues if Diana, the goddess of hunting.

To the pleasures of the *buitenplaats* also belonged the theatre and music. The gardens of the *buitenplaats* were used as the backdrop for theatre or music. Despite the often rainy summers, the weather was not feared thus, making the park like a real outdoor room, the location and the decor were the muses. In the eighteenth century, the geometrically planted section of the garden created the experience of an outdoor set. The perfectly trimmed hedges of the garden were the backdrop, although painted sails were also used.

In Nijenburg, Alkmaar citizens from Heiloo were invited to the garden theatre. The music room is also something which belonged to the *buitenplaats*. In Kasteel Heeze in Brabant there is an oval room, designed by the architect Renier. The information about the music room is limited but the presence of musical instruments indicated that this was a music room. The large hall of the house was also used for music.
The social aspect of the buitenplaats was of great importance because it was the place where social connections were laid. The house itself was also designed for leisure. The large hall or salon in the middle ages was where the inhabitants of the castle came together to eat, for receptions, parties and entertainment. The most costly furniture was often displayed in this room in order to flaunt to the visitors. This room was often placed on the ground floor so that the garden could be accessed or at a height which assisted the views of the garden. The dining room was where the whole family, with guests and friends came together. It was where the outside living and all its pleasures in the form of meals and teatime could be enjoyed. After lunch, the children often went to play outside. Activities included riding in a cart drawn by dogs or rowing a boat in the pond. While the adults read in the library or herenkamer, Billiards would also be played in the Billiards room. After dinner the ladies and gentlemen often separated. The men went to the library or herenkamer with port, brandy and a good cigar while the ladies caught up on news in the small salon or boudoir.

At the end of the evening they would come together and play music or cards. Books were expensive in those days because they required a lot of manual labour, but a buitenplaats owner generally had the money and could afford these luxury items. Books could be considered a form of conspicuous consumption. The buitenplaats was seen as the ideal location to delve into science, poetry, literature and art. The reading of books is also described in Hofdichten. Everything and everyone was organized in order to make the experience on a buitenplaats as pleasant as possible. Not to be forgotten are the staff which were reliable for the successful running of the buitenplaats.

The buitenplaats has left its mark on the landscape and built environment of today. The buitenplaats created an important relationship between town or city and country. The summer migration produced infrastructure in the form of canals and roads which were used to commute from the city to outside. The buitenplaats itself, imprinted

106. ‘Als een ware ‘Tempel der Muzen’ de ideale omstandigheden bood om zich bezig te houden met wetenschap, poëzie, literatuur en kunst.’ Ibidem, p.34.
107. ‘Alles en iedereen was er op ingesteld om ook het even van alledag zo aangenaam mogelijk te maken.’ Ibidem, p.36.
a whole man-made leisure landscape. Architectural typologies were developed in order to facilitate the leisure activities on the buitenplaats. Many of which, are still used and visible today. Of the 550 buitenplaatsen remaining, 300 are privately owned and 250 are in the hands of national organizations and monument services as well as health care institutions. A kind of democratization has also occurred with regard to the buitenplaats because many have become open to the public. Already many gardens, thanks to the Natuurschoonwet, have opened themselves up to the public so that they can be used for walking trails. Many houses of the buitenplaatsen are also open to public. The original ideal of purely consuming has slightly been lost and many try to find ways in order to provide an income because the costs of maintenance are high nowadays. The buitenplaats remains a sign of its previous glory, a refuge of leisure for the elite. Some buitenplaatsen have been transformed into hotels, spa’s, marriage locations and museums. All there new functions are clearly signs of their past. Kasteel Heeze in Brabant for example is used as a location for weddings and guided tours are also offered. In Limburg, Kasteel Bloemendal in Vaals is also a wedding location but also a luxury hotel. Hotels have become popular functions of the previous buitenplaats, maybe it can be seen as the closest postmodern function. As a hotel, a buitenplaats is open to anyone who can afford a room. It also offers a break from the daily rhythm. Bouvigne in Breda, Brabant, has also been given a new function. The Brabantse Delta has bought the land and built modern offices, designed by the renowned Klaus and Kaan Architects, on the property. The house itself and outbuildings are used for meeting and conferences. A chapel was also built so that it could also be used as a wedding location. The buitenplaats is all cases remains a sign of leisure, whether in its original state or restructured.


109. ‘Kern van de Natuurschoonwet is dat eigenaren van landgoederen belastingverlichting krijgen als zij zich verplichten om hun als natuurschoon gerangschikt landgoed in stand te houden voor de komende 25 jaar. Het openstellen van het landgoed voor het publiek vergroot het fiscale voordeel.’
Conclusion

The **buitenplaats** remains a sign of past leisure. The *buitenplaats* was where the elite migrated to spend their leisure time in specially designed architectures and landscapes. Ultimately our understanding of contemporary leisure has been shaped by its democratization. The more people which gained access to leisure, the higher the demands for adequate leisure spaces. This was addressed in the modern Athens Charter where leisure time was categorized and the space required defined. Thereby, leisure had a direct influence on landscape and the built environment and thus infrastructure. The charter noted the importance of access to leisure space. Leisure has always had a strong relationship with mobility which also brought about the anticipation of leisure. Stimulated by the romantic movement, contemporary leisure is characterized by the anticipated experience. Thus, in turn influencing the landscape and built environment in every aspect.

2. Johannes de Heem - A Table of Desserts


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7. Northwest Orient Airlines – naturally, they all fly Northwest Orient Airlines (1950)
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10. Representation of the struggle between the geometric and landscape garden style. Cochin en Laurent, Abbé de Lille, 1782

11. TWA Paris, Air Travel Advert, 1950

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15. Orangerie Dordwijk, Dordrecht.
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16. Huis te Manpad, Heemstede, winding wall with fruit trees.

17. Teahouse, Mattemburgh, Zeeland.


20. Kasteel Bloemendal.Vaals, Diningroom
    M. Event, 2013.
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PART 2

Petite Suisse

< 1. Petite Suisse in current Context
   Bing Maps
In the time of Petrus Regout this late 19th century buitenplaats was called Petite Suisse. The name Petite Suisse sounds romantic and exotic. Regout wanted to create specific expectations for his Grand Hotel and Restaurant. From 1880, Petite Suisse was renamed, after the Kanjel river and stream the Kanjel, as Villa Kanjel. The stream; Kanjel borders the property on the northeast side. The Kanjel River runs over the estate on the southeast and the southwest side. Today, the complex is known as Dr Poelsoord, named after the Dr Poelsoord Foundation from 1951.1

Location

 Petite Suisse is part of the landgoederenzone located between Meerssen and Maastricht, northeast of the city centre of Maastricht. Petite Suisse is located along the Meerssenerweg and is framed by the A2 highway. Today, the landgoederenzone is divided by the A2 Maastricht highway and railway Venlo-Maastricht, Maastricht - Aachen. It is also bound by the Juliana Canal and almost in the middle of the landgoederenzone is the industrial terrain Beatrixhaven.

The landgoederenzone consists of:
Kasteel Meerssenhoven - Office, Business housing and studio
Kasteel Vaeshartelt - Training Institute Driekant and a conference centre with a restaurant and hotel rooms.
Klein Vaeshartelt - Residential House
Kruisdonk - Offices
Grande Suisse - Empty
Petite Suisse - In the hand of Mondriaan Foundation. The country house is empty but the coach house has studios for artists with former psychological problems.
Kasteel Bethlehem - Hotel School
Jerusalem - Headquarters Mis en Place; hospitality and catering staff services
Huis Severen - Offices and apartments
Kasteel Geusselt - Office

3. Site Plan Petite Suisse, 2013
Scale 1:10000
Originally the *landgoederenzone* was located on the rural outskirts of Maastricht. The *buitenplaatsen* were accessible via the Meerssenerweg and were connected by tree-lined avenues.

The *landgoederenzone* today, lies in Meerssen and is surrounded by various residential suburbs and industrial terrains.

**Regout's Landgoederenzone**

Petit Suisse is one of the four *buitenplaatsen* established by Petrus Regout. Regout was one of the first major Dutch merchants. He has not only clearly left its mark on Maastricht, but also on the *landgoederenzone* of today.

Petrus Regout began his career in the pottery and glass shop of his parents in Maastricht. From 1819 Regout began to focus on the import, wholesale and trade in pottery and glass.

In 1827 Regout started his own crystal processing factory. He processed raw glass and crystal that was imported from Belgium. From 1834 glasses and crystals were processed mechanically with a steam engine.

Regout continued to expand and set up his own glass and crystal blower factory. However, Regout not only continued his success in the crystal, glass and ceramics, he also bought created a weapon factory and a few years later built his own gas factory.

Through his empire of business Regout incredibly wealthy in a short amount of time. It was the wish of Regout to imitate an aristocratic lifestyle. As status symbol Regout had in his possession four *buitenplaatsen* located along the Meerssenerweg: Petite Suisse, Grande Suisse, Kruisdonk and Groot Vaeshartelt together with Klein Vaeshartelt. These were decorated by Regout. Regout created a luxurious villa landscape of both aristocratic and royal grandeur: Architecturally beautiful buildings, villas or estates were material leisure objects that were sustainable in the sense that their value was constant and radiated monumentality.

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In 1851 Regout bought Kasteel Vaeshartlet on which he let his unmistakable stamp. It is said to have more regal allure than when it was owned by King Willem II.\(^5\)

True to his business capabilities, Regout wanted to rent the buitenplaatsen. He therefore published the album ‘À mes enfants et mes amis’ in 1863. Fantastic and colourful prints\(^6\) demonstrate the wealth of all his buitenplaatsen and possessions. Pictures of buildings, ponds, fountains, statues and more ornaments and gardens were represented. The album was intended as an advertisement to attract visitors for short or long term. For prospective travellers and tenants the album advertised: ‘Les Agréments qu’offrent process magnifiques habitations campaign.’\(^7\)

Groene Loper

Currently the Groene Loper Plan by West\(^8\) is being executed. The A2 Maastricht project organisers want to create a sustainable plan for the city and the motorway, from which future generations will continue to benefit. The plan aims to improve traffic flow on the A2, the accessibility of Maastricht and the quality of life.\(^8\)

The plan however, does not respond nor propose a solution to the fact that the highway is crossing right through the landgoederenzone and dividing it.

Groene Gastvrije Gordel

The Provincie Limburg is engaged in implementing the Groene Gastvrije Gordel Plan to the heart of the landgoederenzone. This plan aims to acquire as much land as possible around the highway and buitenplaatsen. By making the land publicly accessible with a nature and landscape experience including outdoor recreation and urban agriculture, the landgoederenzone will become unified. The plan uses the concept of urban agriculture to give the area

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\(^{5}\) J. van den Boogard, ‘Regouts Rijkdom’ in Historiesche Studies Geuldal, 2001, p.25.

\(^{6}\) Ibidem, p. 12.

\(^{7}\) De genoegens die deze magnifieke landhuizen kunnen bieden aan hen die ze permanent willen huren voor het hele jaar of voor het zomerseizoen met een zwembad midden in de grote vijver gevoed door het water van de Geulle. Boottochtjes op het water van de vijvers per Hollandse sloep en voor de jacht dertig hectare bossen.’

\(^{8}\) J. van den Boogard, ‘Regouts Rijkdom’ in Historiesche Studies Geuldal, 2001, p.18.

a coherent vision.

The plan also aims to address the lack of a connection between the A2 Groene Loper plan to the Station Noord.

Stichting Landgoederenzone

The Stichting Landgoederenzone is a foundation which comprises of all the separate owners of the buitenplaatsen in the landgoederenzone. The foundation is also very involved in the organisation and future planning of the buitenplaatsen and the landgoederenzone as a whole.

Petite Suisse

Originally a farmhouse, called Leschee, later on that spot a casino, hotel and restaurant was built by Regout, called La Petite Suisse.

In 1880 Petite Suisse was converted into a house for Regouts daughter, Ms. Weusten Raedt-Regout. Petite Suisse was named Villa Kanjel, thanks to the river 'The Kanjel' which runs through the garden behind the house. The pictures in the album indicate that the house looked much more like a chateau for before 1880. Small changes were made in later years.

La Petite Suisse was originally a Casino, Hotel and Restaurant. Regout prized the accessibility to the buitenplaats in his album. For example, he says that it is 25 minutes from the station of Maastricht and that there was an 'omnibus à toute heure au chemin de fer.' The location of Petite Suisse is also described as ‘1 heure de temps à Aix-la-Chapelle on a larger scale et Liège, and 2 heures à spa, and 3 heures à Bruxelles et Anvers and 3 heures à Cologne, and 9 heures à Paris et par Rotterdam. Anvers and 10 heures à La Haye et and 12 heures à Amsterdam.’ It was a suitable environment to rent to business relations along with manufacturers and wealthy families who wanted to visit and stay in Maastricht. In an elegant and appropriate atmosphere Regout created a landscape open to the public so that everyone could enjoy a piece of his wealth.

In recent decades, Petite Suisse had many different functions and owners. Originally, the buitenplaats fell on the territory of Rothem but came under the parish Limmel.

The village Limmel was annexed by Maastricht in 1920, so the buitenplaats now belongs to Maastricht. It changed owner several times in the course of the twentieth century until it was confiscated by the Germans in 1940.

After negotiations, in the spring of 1946 the Municipality of Maastricht became the owner of the Petite Suisse. A year later, on the 20th of April 1947, the Burgerlijk Armbestuur opened a maternity clinic for underprivileged mothers. Villa Kanjel only housed this function for three years. In 1950, the Nederlandse Jeugdherberg Centrale asked to be allowed to rent the property from Municipality of Maastricht and were granted admission.

In January 1951 the municipality of Maastricht finally leased it to Dr. Poelsoord Foundation, who renamed the complex Dr. Poelsoord and arranged it as rest and recovery home for working women. In that year the original terrace at the rear was extended to a large conservatory. In 1994 the building was completely renovated and the facade walls were painted in the original colour scheme. On that same occasion, the chapel was decorated as a therapy room and the stained-glass windows of Griesenbrock were transported to the attic and partly placed in other areas of the Dr. Poelsoord.\(^\text{12}\)

Today, Dr. Poelsoord is in the hands of the Mondriaan Zorgstichting. Petite Suisse was used as a place for the treatment of children, adolescents, adults and the elderly with mental health or psychiatric problems and for people with addiction problems. Today their overnight service is no longer offered and the actual house is empty.

The estate manager of Mondriaan Zorggroep, Bertille Soogelée is currently involved in prospective plans for Petite Suisse. Soogelée aspires to turn Petite Suisse into a place of ‘inspiration.’

Petite Suisse’s coach house is currently being used by artists of the Fantastiké Foundation. Fantastiké promotes and manages art created by people with psychological and psychiatric problems or past. It is one of the first contemporary art collections of people with mental health problems in the Netherlands. The foundation organises publications, exhibitions and activities. The foundation works with volunteers, creative therapists from Mondriaan and psychological clients/artists.

\(^{12}\) Ibidem, p. 12.
Architecture

The residential architect from Aachen, Wilhelm Wickop, designed Petite Suisse in 1880. Wilhelm Wickop was known as the ‘society architect’ and did projects for many wealthy merchants in Aachen.

Regout commissioned Wilhelm Wickop to design a house which radiated grandeur and wealth in the style of the other buitenplaatsen. Regout buitenplaatsen were to entice potential travellers to visit his Arcadia. He offered a magical paradise where nature and architecture go hand in hand, as he depicted in the album of his possessions.

On the current location was originally a farmhouse, called Leschee. Later on that spot, Regout built a casino, called Petite Suisse.

In 1880 when Regout’s daughter became the owner, Wilhelm Wickop designed the house in the then popular eclectic style.13

In 1880 Wilhelm Wickop also designed the coach house in eclectic style.14 The coach house is one storey high with a mansard roof covered with slate. The building rests on a black tarred plinth and has brick walls. In the middle is a double breasted wooden entrance gate.15

The original chalet style casino, restaurant and hotel, Petite Suisse has been replaced by a careful architectural home design. The hexagonal tower with ornate wrought iron balustrade and decorative work was replaced by a square tower with wrought iron balustrade. The three storeys horizontally divided by balconies with wrought iron railings surrounding the house and the tower have been lost.16

Garden

The English landscape garden behind the house was like the garden of Groot Vaeshartelt designed by Belgian landscape architect J. Gindra. Regout linked his outdoor places by tree-lined avenues, lakes and walking trails. The main structures are still largely intact. Characteristic to Petite Suisse is the long red beech lane which crosses the buitenplaats from the northwest to the southeast, and

also serves as a driveway. The coach house is located on the north side of the avenue, is backed by forests and meadows. On the south side of the beech tree lane avenue lies the house.

Gindra designed the landscape garden in the English landscape style. However, not all elements in the garden had a symbolic meaning, which was customary. The designer focused especially on the back in his garden design. The garden stretches eastwards from the house. There are two sets of wrought iron gates which indicate the entrance of the buitenplaats.

The garden consists of two parts. The front part, on the northwest side, includes a meadow. This meadow is cut by curvy ponds and paths. The garden is enclosed by a wall of beech trees (the tree lane), shrubs, and adorned by some ornamental bridges, and trees. The garden is bordered by the A2 highway and the tree lane.

Regout added every possible fantasy construction to his gardens to emphasize his wealth. He decorated his gardens with fountains, statues, gazebos, follies, bridges, ponds, flower beds, dovecotes, teahouses. Kasteel Vaeshartelt had many fountains and a spectacular water cascade where the water was pumped by a steam engine. One could walk behind the curtain of water cascading down the wall. This has unfortunately disappeared.

During this time, landscapers used as many exotic plants and trees as possible. The intention was to distinguish their interventions from the natural environment, and of course to create an exotic environment. Regout’s gardens had the most beautiful and exotic trees. According to van den Boogard, Gindra had to respond to Regout’s kitsch taste.

Almost all the fantasy elements of the Petite Suisse are gone. The folly with a billiards room and ice cellar, gazebos, dovecotes, flower beds, statues and fountains have all disappeared. What remains is the red beech avenue, ponds and winding paths. The only thing that refers to the once fantasy landscape are the bridges. There is Red brick bridge with cast iron and wrought iron handrails and support.

bridge is on the axis of the lane and was completed around 1900. Further there is a rustic bridge, which has a branch like balustrade.  

The album depicts a bird’s-eye view of Petite Suisse, right from the road from Maastricht to Meerssen, with the two castles Groot and Klein Vaeshartelt and Grande Suisse in the background. In the foreground is the garden landscaped by J. Gindra. The image emphasizes the prominent landscaping around La Petite Suisse Vue de quatre Châteaux meubles et leurs branches, sur 150 hectares avec Parcs, Jardins Bois, Prairies, 15 Avenues et 15 Etangs poissonneux, terre labor bootable et trois fermes 22 As if that was not enough to guarantee a pleasant stay.

Leisure

Petite Suisse’s was built for the leisure functions; casino, hotel and restaurant. Petite Suisse had all the different elements for leisure activities. The garden had a folly with a billiards room, paths for strolling, ponds where swan boats navigated and a fantasy landscaped garden. It was a paradise directed solely at leisure.

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Conclusion

Petite Suisse forms part of the fragmented landgoederenzone located northeast of the city centre of Maastricht. The landgoederenzone is divided by the A2 highway, regional road and railway.

The recent Groeneloper plan has not made any effort to propose a solution for the division caused by the highway and has in fact, completely negated it. However, the groeneloper does make the landgoederenzone more accessible by addition of a station, Maastricht Noord. The plan also proposes to replant the beech tree lanes which were present during the time of Regout. Currently the tree-lined avenues are interrupted and no longer serve as a binding element.

Regout’s villa landscape of all his riches is hardly recognizable in the present time. Only remnants of the landscaping, follies, teahouses, statues, flowerbeds, fountains and cascades have all disappeared.

Unfortunately, beside the eclectic house designed by Wickop, the paths and the red beech tree lane are the only elements of the romantic landscape which have survived. The coach house is being used as art studio by members of the Fantastiké Foundation.

After having begun as a Grand Hotel, Casino and restaurant, Petite Suisse is in the hands of the Mondriaan Zorggroep who would like to transform it into a place of ‘inspiration.’ Thus, Petite Suisse is destined for a new future, still to be formally decided.
15. Petite Suisse Entrance
v. Leer’s Fotodruckindustrie
References

A mes enfants et mes amis, Albumblad 1868, Sphinx archief, SHCL
PART 3

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Introduction

The following chapter contains the research done relevant to the design product. Although it may seem as though the elements are not directly related, they do form a whole in the design. The unanticipation lies in the coming together of the separate topics. Each topic was necessary in order to inspire and create an unanticipated Rest Station.
The highways of the Netherlands are used intensively, and yet, the majority of us still cannot conjure up the same appreciation we have for a beautiful square, park or landscape. This statement in the introduction of De Diabolische Snelweg written by Wim Nijenhuis and Wilfred van Winden adequately states the situation with regard to highways. They go on to say that highways form part of our public space and that they do not form part of our aesthetic culture. They have to accept the status of functional object.

From the history of the landscape we know that the sensitivity of the poet and the impression of the painting were needed in order to school an uneducated glance to appreciate nature. Without the writings of Petrарca, which directed the views of the so called naive people in the middle ages to the beauty of town and country. Not to forget Claude Lorrain’s inspiring paintings which led to landscaped parks such as Stourhead. Without these crucial elements, the culture of landscape and holidays, outings and stroll would not have become widely accepted.

‘Waarnemen volgt representeren’
Perception follows Representation

Important questions are raised such as: which schemes for seeing could take the role of the landscape paintings of the past?
Which methods of representation can be used to bring to our attention the neglected space of the highway and its aesthetic qualities.
How can we make a new Claude Lorrain or a Jacob van Ruisdæl of the highway. Which art of the highway can pave the way for the highway to be interpreted as art?

The history of roads, the examples of the Champs Élysées and Via Appia, teach us there has always been the objective to create beautiful roads. The same goes for the Netherlands. Boulevards, avenues and parkways were all created to make beautiful roads.

With the speeds we travel at today, it is difficult to imagine a contemporary ‘(highway) boulevard, (highway) avenue, (highway) lane.’ All we know are tunnels and sound barriers which we encounter on the highway.

In the twenties the aesthetic design of highways in the
Netherlands began to gain importance. According to the authors, this tradition has had little or no attention up to now.

The anonymity of the highway was put aside through Huizinga in his advice for the Nederlandsche Wegencongres in 1977 which was titled ‘De visuele beleving van de weg.’ Translated meaning The visual experience of the road. Here, for the first time after the world war, the Germans Autobahn was explicitly mentioned. Also looked at were the successful and unsuccessful designs that appear in the Netherlands. Huizinga was the head of the Aesthetic department of traffic engineering of the Rijkswaterstaat. The aesthetic design of highways was for the first time in history analysed in De Diabolische Snelweg.

According to the authors of this publication, a beautiful highway is the result of a art fed engineers practice. A highway is beautiful when the engineer has taken the time to hypothesize what the driver experiences whilst driving.

Further, just as the aesthetic of dance form tension between animate and inanimate, between the controlled impulses of the body and the uncontrolled impulses of the body. So, the aesthetic of the highway forms part of a mysterious tension between speed and energy of endless curves.

The book also brings forth the term ‘Paysage Parlante’ to describe Rijksweg 1 in Naarden. From the highway, views of the fort Naarden are visible. In this region the surrounding landscape was bought in order to offer an aesthetic experience for the driver, hence the term ‘Paysage Parlante.’

This is an interesting analogy because it addresses the need for the landscape surrounding the highway to be able to speak for itself.

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Modern architecture is everywhere in our cities and landscapes. However, one of the reasons why modern lines and concepts are so widespread and rooted in our minds is because they are present in even the most ordinary object. Just as the highway. Even the great masters of modern architecture, such as Frank Lloyd Wright or Norman Foster, separated by almost a century, didn’t disdain projecting little things like the Service stations.

With the arrival of materials such as reinforced concrete and iron, the form of the petrol stations changed, especially with regard to the roof. With the increasing accessibility to the car (a theme discussed in the theoretical research) , so petrol stations proliferated.¹

The Petrol Station

A petrol station is a facility which sells fuel and usually lubricants for motor vehicles. A Petrol Station may be combined with other commercial services. The driver can therefore obtain fuel, oil, service and maintenance, repair work, car accessories and other goods from one location.

According to Neufert, a plot size of 800 square metres is sufficient for a basic filling station, however, those with extra facilities require from 1000 to 2000 square metres. Neufert suitably mentions that the design of a filling station should be flexible enough to accommodate future requirements. This is already the case with regard to charging points for electric cars.

The requirements to follow are explained in Architect’s Data. Filling stations should be easy to turn into, visible, recognisable form a distance and located as close to the road as possible. Ideal locations would be the just outside the town and a place where queues of cars to not occur. Drivers should be able to refuel their cars with whatever means necessary. Further, facilities should be provided in order to top up with oil, cooling water, tyre pressure and battery fluid. Further, facilities for checking the windscreen-washer bottle, cleaning the windscreen, headlights and hands; purchasing goods; using telephones, toilets, car washing, vacuum cleaning and other facilities. In most cases petrol stations are equipped with a convenience store.²

The Rest Area

A rest area or service area is a public facility, located next to a large thoroughfare such as a highway at which drivers and passengers can rest, eat, or refuel without exiting on to secondary roads. Facilities may include park-like areas, fuel stations, rest rooms, and restaurants.

A rest area may also take the form of a scenic area, therefore limited facilities are provided. This can be a picnic area, park or viewpoint. A rest area or rest stop with limited or no public facility is a parking area or scenic area.

Rest areas generally provide facilities for recreational vehicles, buses and trucks. Facilities can include recreation centres, shower facilities, a fast food restaurant, cafeteria, or food court all under one roof immediately adjacent to the highway. Some even offer business services, such as ATMs, fax machines, office cubicles, and internet access.

Information is usually also available at these locations. Local information, maps and visitor information centres. Advertisements for ‘things to do’ and other information is also often available such as maps and other local information. The local information could be information related to tourism for example.

The aesthetic of the petrol station has become susceptible to its need to be visible and recognizable but above all efficient and functional. This has resulted in very rational and standardised plans with conventional experiences. The visitor can fully anticipate the experience in the rest and service stations of today. Although this does fulfil the requirement, the uniqueness of each location is not taken into account. The following examples have been selected because the designs draw inspiration from the location which in turn create characteristic experiences.
Calder Woodburn Rest Area
Architect: BKK Architects

'These places mark a point in a journey, a place for pausing, a place for reflection.'

The Roadside Service Station
The service station has a long history in Australia. The floating roof structure bearing facilities underneath is a common image for those who have done a road trip. The service station provides a vital point for the rest and re-supply of the traveller. The roof is an important sign of the presence of a service station and also has an important function - to shelter the facilities below. The architects, through their design celebrate this imagery.

The Civic Monument
Monuments are an integral and familiar part of cities and towns. They provide a valuable insight into the culture of a place and locate it within a broader history. The service station is placed on a plinth that raises it out of the floodplain and gives the structure a civic monumentality that encourages readings and understandings beyond the notion of the ‘toilet block’. This building is to be read as a gateway to the Calder Woodburn Memorial Avenue (CWMA) and also to the larger Shepparton Area. The toilet block is designed in such a way that it signposts the existence of a service station but does not interrupt views of the landscape from the highway. However, once having passed this layer, the expansive views of the flood plains are offered, thus creating an element of surprise. Further structures create separate ‘areas’ and allow for picnics.

Therefore the The structures are located in such a way to maximise views as well as frame them, just as a lane of trees frames a view but at the same time allows glimpses through the sides.

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   Visited 2 August 2013

2. Ibidem

   Visited 2 August 2013
Viamala Raststätte Service Station
Architects: Iseppi-Kurath

Located next to the exit of the A13 highway in Grisons, Switzerland is the Viamala Raststätte Service Station. The suggestive roof was designed by Iseppi-Kurath’s and won the competition for a highway service area intends to act as a ‘window towards the region.’ The design was chosen because the design of the roof ‘combines the architectural prelude of the building and brings together the entrance and exit of it.’

The Service Station includes a restaurant, bar area, takeaway, shop and tourist information. Further, there is also a shop with regional products, a conference room and garden restaurant, which are quieter areas. The almost spiral plan was inspired by the mountainous region. Large windows give astonishing views and open toward the vast expanse of canyons; the Viamala, the Muttnerhöhe and the Domleschg valley.

The Tea House

The tea house architectural form developed in Japan and plays an integral part in the nineteenth century in Europe. The tea ceremony was first practised in Japan in Zen temples in the thirteenth century. Later in the mid-sixteenth century poets refined the rules. This was happening concurrently to the construction of Palladio’s villas.

The Japanese tea room was described as ‘rustic’. The tearoom was made entirely of unfinished materials, some of which were collected from the local surroundings. ¹

In the Netherlands teahouses already existed before tea was consumed. The teahouse started as a wooden lattice structure which bode shelter from the sun and wind in order to be able to enjoy the beauty all around. From this the teahouse developed because the teahouse also offered the possibility to be a structure with heating where one could warm up. The teahouse is therefore a pause during a garden stroll where visitors could drink a cup of tea and enjoy the views. Originating form the English landscape style, the teahouse suited perfectly as romantic rest point. The activities which took place later expanded to reading, writing, painting, drinking wine and conversing or discussing amongst each other.

Teahouses are scattered all over the Netherlands. They were not only part of the castle and buitenplaats gardens but could also be found at the city’s edge where dwellers could enjoy being outside.

Since the twentieth century many teahouses have disappeared due to the decrease of their use. However, today more attention is being paid to this tradition and many are being restored.

The Folly

The folly is an architectural silliness. The term was generated in Great Britain and were used by the public to indicate buildings which people could be experienced as nonsense, useless or bizarre.

Many follies arose from the English landscape garden which developed in Great Britain around 1720. This garden style developed through the eighteenth century after which it spread to Europe. The English landscape garden intended to imitate nature. Structures would be placed in the garden which people would encounter. The structures were a means to generate surprise and adopted all styles, forms and materials. All styles are apparent; neogothic, Chinese, Egyptian, Turkish, Russian, swiss, rustic style etc. Follies can take the form of towers, temples, tents, pergola, hermitages, pavilions, belvederes, ruins, mausoleum, icehouse, caves, chalets and many more.1

The Folly exists only through the grace of the observer; they have not been placed to live or work in, but have only the sign as goal. It is the most pure form of architecture, architecture for the sake of architecture. With their bizarre style, form or story they serve as stone mirrors of the soul; without the reaction of the passerby they would not exist.

Meulenkamp describes follies as ‘architecture parlante.’ This interesting depiction clarifies that a folly is a means of communicate. To appreciate garden follies no prior knowledge is needed: they are merely there for pleasure, surprise or to scare.2 Thereby a folly evokes emotion.

In the Netherlands architect J.D. Zocher is well known for the design of his follies. He also designed some follies in Brabant and Limburg. Further, other architects worth mentioning are Eberson, Van Lunterens, Roodbaard and Springer. Gijsbert van Laars published a catalogue with many examples of garden ornaments. This included follies of course.

Relevant to the Buitenplaats is the surge of, what Meulenkamp terms as the parvenu style in the Netherlands. As implied, this style was applied to estates of sudden wealthy citizens which created perplexing results. The follies around Maastricht and Meerssen which Petrus Regout built have unfortunately disappeared, however proof of their existence is found in Regout’s Album. Meulenkamp


describes these gardens as tasteless and old fashioned in their choice of motive, however in contrast, this did make them more exciting. 3

The concept of ceramics is historically related to the concept of terra cotta and pottery. Ceramic consist of soils, crushed rocks and involves firing.

The potter chooses suitable soils, primarily clay soils. In their wet state, these soils should offer some plasticity in order to be able to be modelled into the desired form. If just left to dry, the once wet soil composition is not considered ceramic, because here the process is still reversible. Firing causes the irreversible effect whereby the material loses its plasticity and is no longer capable of rehydration. Through the firing process, the ceramic does however, become brittle.

'Ceramic art is the art of fire, even if the ceramist has his feet in the clay.'

In architecture the most common ceramic product is the brick. The brick has a long history and dates back to the beginning of civilization. In Saharan Africa bricks are often not fired as opposed to Europe and other continents where this is common.

Therefore ceramic is a product of the elements earth, fire, air and water:

**The Bottle Kiln**

The bottle kiln was developed in England during the eighteenth century. It was used to fire and glaze pottery. The kiln has a beehive shaped exterior structure built out of bricks. Concentric to the outer shell is an inner structure with a domed roof containing an oculus. Cutting through the walls of the inner structure are fire boxes. Wood or coal is placed in the fire box, close to the outside wall. This allows for the smoke to escape through the chimney. The heat from the coals transmits into the inner circle. The pottery to be fired is placed in the middle of the inner circle and through the warm air from the fire boxes is fired.

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A crystal or crystalline solid is a solid material whose constituent atoms, molecules, or ions are arranged in an ordered pattern extending in all three spatial dimensions. On the outside, crystals have a regular pattern of flat surfaces that meet sharp corners. Crystal is most often encountered as a solid material. By volume and weight, the largest concentrations of crystals in the earth are part of the Earth’s solid bedrock.

The ancient Greeks used the term crystal to refer to clear, transparent and hard ice. Rock-crystal existed in fissures of rock and was named in this manner because it was though unmeltable. Pythagoras used the word crystal to imply perfection, harmony and beauty. Plato listed his famous five polyhedra related to fire, earth, air, water and the universe.

Crystals form when liquid molecules make bonds that turn them into solid molecules. This is called crystallization. Water freezing is an example of water freezing and forming ice crystals. The way in which the liquid crystallize is determined by the pressure under which crystallization occurs. The shape is determined by the way a substance’s atoms and molecules bond.

Some crystals have formed by magmatic and metamorphic processes, giving origin to large masses of crystalline rock. The vast majority of igneous rocks are formed from molten magma and the degree of crystallization depends primarily on the conditions under which they solidified. Rocks such as granite are completely crystallized because they have cooled very slowly and under great pressures. Other crystalline rocks, the metamorphic rocks such as marbles, mica-schists and quartzites, are recrystallized. This means that they were at first fragmental rocks like limestone, shale and sandstone and have never been in a molten condition nor entirely in solution, but the high temperature and pressure conditions of metamorphism have acted on them by erasing their original structures and inducing recrystallization in the solid state.

Other rock crystals have formed out of precipitation from fluids, commonly water, to form druses or quartz veins. The evaporates such as halite, gypsum and some limestones have been deposited from aqueous solution, mostly owing to evaporation in arid climates.

Crystals not only form in nature, desired crystals can be made by combining the right ingredients and creating the right environment for the process of crystallization. With regard to crystal used for making vases and chandeliers lead...
crystal is most often used. Traditionally, crystal was made with addition of lead. The most prized lead crystal contains 24 percent lead oxide which provides the optimum weight, hardness and colour. The addition of lead oxide makes crystal softer than glass and allows crystal artisans to cut and bevel lead crystal with brilliant edges. Because of its softness lead crystal can be poured into moulds and used in sculptural components. Lead crystal is also widely used in production of fine crystal gifts such as vases, bowls and bar wear.¹

When Mies van der Rohe was asked to design a Pavilion for the 1929 Barcelona International Exposition he proclaimed: ‘What is a pavilion?’

In 1928 the German Government stated their official request for ‘nothing more or less than a Repräsentationsraum.’ In English this is best described as ‘a prototypical space of formal or ceremonial purpose.’ Therefore in this case it was a space ‘celebrating Germany.’

Therefore, a pavilion is a representative space. A pavilion can thus accommodate a function.

The first International Exposition was in 1851 in London and came in response to the free trade policy. The policy resulted in the demand to create new economic links between nations. Thus, each nation displayed pavilions which represented what they had to offer.

Since then Expos have placed education of global citizens and national progress at the forefront of their mission.

As events that are profoundly rooted in their era, Expos have always maintained their educational objective, while shifting their focus to reflect the spirit and the concerns of the international community at different eras.

First of all used as a means of promoting national identity, industrial progress and discerning consumers, Expos have today become a unique platform for international dialogue, for public diplomacy and for international cooperation.

Today an International Expo is a unique large-scale international event.

The uniqueness of Expos is described on the website to be based on three pillars:
1. Their universal scope
2. Their international scale
3. Their lasting cultural and urban legacy.

As a result, Expos provide true transformational experience for visitors, enabling a renewed dialogue with citizens and contribute to strengthening cooperation amongst countries.

The Expo’s are also help to create contact between citizens
and their own country or different countries. The pavilions bring current themes to light, dependant on the choice of the country, whether it be political, economic, industrial etc.  

Thus the pavilion is a representative space which the visitor can engage with.

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In order to personally experience the rationality of the Barcelona Pavilion by Mies van der Rohe and the mystique of Antonio Gaudi’s architecture which was relevant for the design of the Rest Station, a visit to Barcelona was done.

The Barcelona Pavilion
Mies van der Rohe

As mentioned previously, Mies’s design was to advertise the virtues of the newly democratic, culturally progressive Germany at the Barcelona Expo in 1929. Mies’s response was radical because his desire was to not create a trade exhibit, only a single structure. The structure consists of a cruciform steel column in a grid and freely placed horizontal and vertical planes. Although simple, the combination of steel, glass and natural material and water create a tranquil space. A tension is created between man made and nature. The grid is based on the travertine pavers. The plinth and low flat floating roof accentuate the horizontally and activate Mies’s architectural promenade. This cyclical process of moving throughout the pavilion sets in motion a process of discovery and rediscovery by offering new views and perspectives.

Although said to be a spatial abstraction, intriguing is the continuous and therefore rational space. The seamless placement of the travertine over the plinth as to the dissolution of spatial demarcation, transforming the pavilion into one space rather than two separate entities.

The pavilion is free of context and by also dissolving the consciousness of the city, the visitor is totally absorbed in the experience which aids the journey of discovery. Interestingly one critic argued that the pavilion should be understood as a garden rather than a building.  

Therefore the simplicity of the design and continuity of the space in the Barcelona Pavilion allow for a rational journey of discovery.

Antonio Gaudi

‘nature, technique and artistry.’

Gaudi’s architecture is of relevance to this project due to his distinct eclectic style combining neo-Romantic, baroque and hints modernism. Gaudi’s fantasy architecture with its close relationship to nature is an inspiration for The Rest Station.

Gaudi is said to have replanted the essence of architecture and have revised the use of materials, procedures, techniques, systems of calculation, geometric repertoires and more. Gaudi was very much interested in the path of light and ventilation in a building.

Gaudi was very much inspired by nature. This is seen in all his buildings. For example in Casa Battló where the balustrade of the staircase looks like a spine and the windows molluscs. ‘His sinuous facades depict the swell of the sea or the movement of grasslands in the wind.’

It is said that Gaudi’s works compare the role of architecture to that of the creator. Gaudi’s passion for organic structures explains the absence of reinforced concrete and steel. His brilliant construction ideas could only be realised with materials like wood, stone or wrought iron. He therefore surrounded himself with artists and artisans who specialised in working with these materials.

Gaudi worked a great deal with ceramic, tiles as well mosaic. Gaudi used tiles rejected by manufacturers recycled tiles to cover facades, chimneys, benches and rooftops. Examples of this are the visited Casa Batlló and Park Guell. He even resolved lighting problems by graduating the tint of blue from dark at the top of the skylight to light at the bottom. Through the graduating intensity of the light, the colour blue remains constant.

Casa Batlló (1904-1906)

A visit to Casa Batlló (1904-1906) expressed a dramatic burst of colour, texture and material, flowing curves, complex bone like and irregular forms, plastered swirling curved ceilings and panelled doors. Gaudi paid attention to every detail. Even the doorknobs were designed ergonomically.
The facade provides a dramatic indication of the development of Gaudi’s thinking. The solid stone columns of the ground floor provide a series of cavernous openings, shaded by an undulating overhang which supports the columns for the windows of the first floor, or piano nobile of the apartment. Here Gaudi shifted the stone into a fluid shifting form. The structure was derived from the study of natural and organic substances. The first floor windows appear supported by sinewy bone like structures. The remarkable wavelike roof greatly adds to the buildings sense of height and weightlessness.

The emphasis of the interior lies in the creation of a utopian escape from the industrial trend at the time.

The use of mirrors, shiny wooden surfaces, ceramic tile and stained glass contribute to the house’s startling and contrasting unreal and changing effects of light and colour. Here too, Gaudi prescribes a journey of discovery. ³

³Antoni Gaudi
By Jeremy Roe (Vietnam: Baseline Co. Ltd.) p. 63-64
strategically placed grottoes. Before entering the other scenes, the visitor passes a hall of Doric columns where the sense of gravity and fantasy is enhanced. Further the unique rock parabolic forms and the serpentine bench enhanced the fantasy world.

The Park desired to answer modern engineering with craftsmanship. It plays with the hidden relationship of all things. The rich setting of the park, forms and colours, surfaces and designs all suggest clues and symbols which tease or test us rather than proclaim an obvious or unambiguous meaning.

Like the popular theatre and pageantry of the era, the environment of the park was meant to amuse and gratify the senses but also to be read. It is a play upon appearance, reality, expectations and conclusions. The entrance program anticipates a significant feature of the parks organization. Its buildings, configurations, and intricate structural relationships are all set in constant metamorphic interaction from our first encounter. Gaudi plays upon our expectations regarding what is inside and what is outside, what is natural and artificial, cautionary and playful, old and new.

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Park Guell (1900-1914)

Park Guell was inspired by the English garden city movement. It is said to be similar to a modern theme park. This also helps explain the ottoman kiosks, Greek temples, grottoes and other exotic features. The park is a game of pageantry, symbols, clues and enigmas. Much like the pleasure gardens of the past. The park has various zones, each with their own atmosphere and experience created by unique elements, forms and materials.

The entrance playfully invites the visitor with mock towers of gate lodges and mythic animals abreast the stairs. It seems an entrance into paradise, an archetype of an idealised enclave-garden. The route through the park is referred to as the ‘allegory of passage.’ The circulation path is said to resemble that of the opera houses of this period.

Beyond the gate houses lies the entrance vestibule, Gaudi’s most scenographic creation. The entrance engages the visitor with simpler pleasures of fairy tale. This is the first of several stage-set environments in the park. It is a performance area with glittering props, balconies and
Park Guell - Undulating Seating
Hola Barcelona
http://www.holabarcelona.nl/bezienswaardigheden-barcelona/park-guell
Accessed November 2013

Park Guell
Youropi Barcelona
http://www.youropi.com/nl/barcelona/locations/park-guell-I80
Accessed November 2013
In Italy during the fifteenth century Villas or rather, Buitenplaatsen began to be constructed on the outskirts of Rome and in the Tuscan hillside. Just as the Dutch Buitenplaats, the wealthy citizens used the Buitenplaats as a means to escape from the city during the summer months and enjoy the pleasures of landscape. Through practising music and studying ancient culture, people enriched their souls.

Andrea Palladio (1508-1580) is celebrated for his famous villas. In 1570 Palladio published an architectural treatise: I Quattro Libri dell’Architettura. In these four books, Palladio treats the study of classic architecture. Along with the study of materials, classic orders and ornament, the book also includes many of his own designs, most prominent of course, his Villas.1 Interestingly, Palladio developed the typology of the agricultural villa. Here, Palladio combines not only the once separate functions of a farm but also unites town and country. He does this by bringing the house or city villa to the countryside and combines the barn in an urban composition. Palladio’s principles and works have been unquestionably influential in the design of Buitenplaatsen or estates all over the world up to date.

Palladio’s Design Principles

In Italy during the fifteenth century Villas or rather, Buitenplaatsen began to be constructed on the outskirts of Rome and in the Tuscan hillside. Just as the Dutch Buitenplaats, the wealthy citizens used the Buitenplaats as a means to escape from the city during the summer months and enjoy the pleasures of landscape. Through practising music and studying ancient culture, people enriched their souls.

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manner; it connects the base of the house with the coping. 
Primarily the axis has a symbolic meaning. It symbolises the 
connection of man with the universe, the cosmos. Hence, 
the name; cosmic axis.

The whole villa is organised according to the three axes. 
Palladio composes his plans with the three axes and 
therewith the interaction of the villa with the land. 2

The Plan

Art is seen as a means to mirror divine nature. Since the 
height of perfection is reached in the human body, Palladio 
also uses it as example for part of all his works. To order the 
plan, Palladio divides it into two parts which imply an order. 
Each house has notable spaces and unnotable spaces. Thus 
just as the human body, the beautiful spaces need to be 
visible whereas the other spaces more out of direct sight.

The house is then divided into three zones. The division 
is mathematically formulated by the dividing two axiomas 
by three.

In the middle zone of the house in the reception hall in the 
heart of the house. The rooms are organised in descending 
order of importance. The size of the room is also adopted 
in this manner:

The plan does not have one direction. However, the 
importance of an axis is denoted by the thickness of 
the axes. The thinner axis is reserved for the secondary 
functions such as stairs. The broader axis therefore 
becomes more prominent. Palladio varies his plans with 
transition areas, but the essence always remains.3

Vertical Order

In the Villas, the living area named the piano nobile, is lifted 
from the ground and placed on a base. Foremost, this 
served to keep the cellar cool and dry but also resulted in 
the theatrical position of the 'ground floor.' This also aided 
in strengthening the views from the villa. The last storey is 
meant for the storage of grain. The grain was stored high 
up because it was a prized and needed to be under direct 
supervision of the owner.4

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2. G. Smienk and J. Niemeijer, Palladio, de Villa en het Landschap (Bussum: 

3. G. Smienk and J. Niemeijer, Palladio, de Villa en het Landschap (Bussum: 

4. G. Smienk and J. Niemeijer, Palladio, de Villa en het Landschap (Bussum: 
The Central Hall

The point where the axes intersect is a virtual middle point on eye level of the reception hall of the house. It is the centre point of the sight and might of the owner; the start and end point of the theatrical parcours over the landscape. From this position, the eye is lead through the openings in the front and side elevation to the outside and vice versa, the sight from outside is lead inside through these openings. In order to intensify this experience frescos were painted on the walls and ceiling. In the round central hall of Villa Rotonda the view is interspersed between that of outside and paintings which lead to introspection.5

The central hall is the reception area and therefore a public space. This is where the owner would leave his private realm to officially receive his guests. Further the space was used for ceremonies and festivities.

Palladio’s first visit to the location was described as love at first sight. On top of the hill was the perfect place to build his ideal villa. This little hill supplied views in all directions but is also visible from all directions. The location was also ideal because it is close to a river as well as close to the city. Palladio typifies the landscape around the hill as a big theatre.

La Rotonda is accessible in two ways, from the road or the water. In both cases the path to the entrance is slopes gradually. Visitors can approach the villa from four sides, each of which with a different landscape. Palladio therefore introduced four different vistas. On each of the four sides there is a monumental staircase bringing the visitor to the loggia or covered balcony.

The plan is based on Palladio’s principles with the three intersecting axes and the hierarchal triple division in the plan. The result is a monumental composition of a hill, podium and house which can be approached in four different ways. It is a house which culminates in the cupola.

The division of the plan, especially on the piano nobile, reflects the importance of the panorama in this plan. The round central reception hall breathes a combination of seclusion but at the same time connection with the outside world. The dome symbolises the universal orientation and the oculus or the eye depicts the connection with the universe.

The podium on which Villa Rotonda rests serves not only the agricultural function but also acts as a separation between the business function and the theatre above.6

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Throughout history, man has based the things which he has created to be of service to him on measurements relating to the body. It is only recent that the metric system has been adopted by many nations.

The inch, for example is the length of the thumb: 1 Inch = 25.4 mm. A foot is, as it implies, the length of the human foot: 1 foot = 304.8 mm.

It is safe to say that our understanding of measurements is better when we relate something to the height of a person, the width of a pace or a head taller.

An architect is constantly busy with depicting the human body in space. The size of a room is generally determined by the function and thus the furniture which needs to be placed, therefore in turn the human scale. The height of a chair, the length of a bed, the width of a counter are all based on the human body. It is true to say that it is easier to perceive the scale of an object with a person standing next it. The same goes for an architectural model for instance. Without a person in an image, the size of something is often misinterpreted.

Architects need to understand the proportions and measurements of the human and the space a human requires in various postures whilst moving around in space. This is also vital in the understanding of the dimensions for minimum space requirements. Cars and railways are based on the minimum requirements.¹

Neufert developed the ‘theory of planning’ based on the human being which provided a standard framework for the dimensions of buildings and their requirements.

The proportions of the body have been of interest since the ancient era with the Greeks and Romans and was further looked into by the well known people such as Alberti, Leonardo da Vinci, Michelangelo and the architect Vitruvius. They have all been influential in their understanding of the proportions of man.

The body is also said to have a relationship with the Golden Ratio.

The Proportions of man therefore play a vital role in Architecture and this element cannot be negated when designing a space to be used by humans.

Plato describes in his theoretic works the Allegory of the Cave. The allegory explains his idea of the greater knowledge. Plato appeals to three successive analogies to spell out the metaphysical and epistemological theories that account for the philosopher’s irreplaceable role in politics. The analogy of the sun illuminates the notion of the Form of the Good, the greater knowledge as ultimate object of desire. The story illustrates the four different grades of cognitive activity of which a human being is capable. The highest of which, the greater knowledge. The allegory of the cave demonstrates the effects of education on the human soul, demonstrating how we move from one grade of cognitive activity to the next.

In the allegory of the cave, Plato describes the following scenario: A group of people have lived in a deep cave since birth, never seeing any daylight at all. These people are bound in such a way that they can only look directly in front of them. Behind them is a fire, and behind the fire is a partial wall. On top of the wall are various statues, which are manipulated by another group of people. They are not visible to the prisoners. The fire causes the statues to cast shadows on the wall that the prisoners are facing. The prisoners watch the scenes that these shadows depict.

Plato goes on to describe that consequently one of these prisoners is freed from his bonds and is able to look at the fire and at the statues themselves. After initial pain and disbelief, he eventually realizes that all these things are more real than the shadows he has always believed to be real. He understands that the fire and the statues were the cause of the shadows. The shadows are copies of the real things. At this point of his cognitive activity he takes the statues and fire as the most real things in the world.

Next the prisoner is dragged out of the cave. At first, he is dazzled by the light and can only look at shadows. After adjusting, he is able to look at reflections, and then finally at the real objects—real trees, flowers, houses, and other physical objects. He sees that these are even more real than the statues were inside the cave, and that the statues were only copies of the objects he now perceives as real.

Finally, when the prisoner’s eyes have fully adjusted to the brightness, he lifts his sights toward the heavens and looks...
at the sun. He understands that the sun is the cause of everything he sees around him; the cause of the light, of his capacity for sight, of the existence of flowers, trees, and all other objects.

The stages the prisoner passes through in the allegory of the cave correspond to the various levels of Plato's line. The line, first of all, is broken into two equal halves: the visible realm (the physical world which we can grasp with our senses) and the intelligible realm (the world of forms, which we can only grasp with the mind). When the prisoner is in the cave he is in the visible realm. When he ascends into the daylight, he enters the intelligible realm.

The lowest rung on the cognitive line is imagination or as Julian Baggini terms it: illusion. In the cave, this is represented as the prisoner whose feet and head are bound, so that he can only see shadows. What he takes to be the most real things are not real at all; they are shadows, mere images. These shadows are meant to represent images from art. A man who is stuck in the imagination stage of development takes his truths from epic poetry and theater, or other fictions. He derives his conception of himself and his world from these art forms rather than from looking at the real world. Thus this stage is based on opinion, assumptions, all is second hand and based on representations of the physical world. The contemporary understanding hereof would be basing all on what is read in the media without questioning the basis and not having any first hand experience.

When the prisoner frees himself and looks at the statues he reaches the next stage: belief. The statues are meant to correspond to the real objects of our sensation; real people, trees, flowers, and so on. The man in the cognitive stage of belief mistakenly takes these sensible particulars as the most real things. Belief is based on assumptions and for Plato the physical world is not the ultimate reality. The physical world is an imperfect thing, ever changing.

When he ascends into the world above, though, he sees that there is something even more real: the Forms, of which the sensible particulars are imperfect copies. He is now at the stage of thought in his cognition. He can reason about Forms, but not in a purely abstract way. He uses images and unproven assumptions as crutches. This phase now in the intelligible realm and is known as Mathematical Reasoning. Numbers are forms which we can access, so

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through mathematics we can increase our cognitive activity. However, mathematics still makes assumptions.

Finally, he turns his sights to the sun, which represents the ultimate Form, the Form of the Good. The Form of the Good is the cause of all other Forms, and is the source of all goodness, truth, and beauty in the world. It is the ultimate object of knowledge. Once the prisoner has grasped the Form of the Good, he has reached the highest stage of cognition: understanding or true intelligence. He no longer has any need for images or unproven assumptions to aid in his reasoning. By reaching the Form of the Good or greater knowledge, he hits on the first principle of philosophy which explains everything without the need of any assumptions or images. The once prisoner can now use this understanding derived from comprehending the Form of the Good to transform all his previous thought into understanding: he can understand all of the Forms.

Plato is unable to provide direct detail about the Form of the Good or greater knowledge, and instead illustrates his idea by comparing it to the sun. The Form of the Good is to the intelligible realm, he claims, as the sun is the visible realm. (In the metaphor, the fire in the cave represents the sun.) First of all, just as the sun provides light and visibility in the visible realm, the Form of the Good is the source of intelligibility. The sun makes sight possible, and, similarly, the Form of the Good is responsible for our capacity for knowledge. The sun causes things to come to be in the visible world; it regulates the seasons, makes flowers bloom, influences animals to give birth and so on. The Form of the Good is responsible for the existence of Forms, for their coming to be in the intelligible world.²

Ashok Bhalotra

de Overbrugging

"To cherish nature is a cultural deed"

PART 4

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Translation of Theory and Research into Concept
Inspiration

The research question poses the query whether the *buitenplaats* can be reintroduced into our contemporary understanding of unanticipated leisure, without steering away from its original leisure principles.

**Theory**

From the theoretical research was concluded that leisure is the breaking of daily routine and freedom from duties. Leisure is divided into three categories; daily, weekly and yearly. Through the media and other factors, leisure has become widely anticipated. People have already experienced the leisure activity mentally before physically having engaged in it. This eliminates the element of discovery.

**Petite Suisse**

Petite Suisse belongs to the *landgoederenzone* northeast of the city centre of Maastricht. The once unified *landgoederenzone* is now a set of fragmented pieces. This is caused by the A2 highway and railway which separate the *buitenplaatsen* from each other. Of the once network of red beech tree lanes connecting one *buitenplaats* to the other, only a few disjointed parts remain. The romantic villa landscape complete with fountains, a cascade, follies, statues, exotic plants, teahouses, bridges and a dovecote which Regout created, today almost nothing remains.

Petite Suisse is bordered by the A2 highway on the one side and the Meerssenerweg and Station on the other side. Characteristic to Petite Suisse is the exquisite tree lane, stretching across the entire plot.

A critical element of inspiration is the print with a view of the garden and Petite Suisse at the time of Regout’s ownership. Through this the romantic landscape that once existed is visible. It is clear; when compared to the current situation that the garden has lost its fantasy atmosphere even though remnants of the curved paths and ponds have survived. Renovated by the Willem Wickop, an architect from Aken, Petite Suisse lost its chateau style along with its charm and adopted an eclectic style.

Today, Petite Suisse is in the hands of the Mondriaan Foundation. The house is momentarily empty but the coach house is used by the Fantastiké Foundation. The Fantastiké Foundation promotes and manages a collection of artworks by people with psychological and/or psychiatric conditions.
The Rest Station

Petite Suisse as a whole will function as a Rest Station. The rest station will combine contemporary leisure concepts with those of the past and connect them with an interesting journey of discovery and surprises in between them.

Petite Suisse is located amid a highway on the one side and on the other a railway and train station. In addition, Petite Suisse is accessible via a regional road from the Maastricht city centre. Due to the dense trees bordering the highway, the driver does not get an inkling of the phenomenal hidden landgoederenzone situated behind them. This project sees the potential of using the existing infrastructure as an inspiration to reconnect Petite Suisse with its current situation.

The addition of a Petrol Station to Petite Suisse gives it a whole new meaning - it makes it a Rest Station. The petrol station can be considered a modern day coach house. The existing red beech tree lane stretching from the highway to the recently established train station on the other side of the buitenplaats, allow for the opportunity to create a connection spanning perpendicularly to all the infrastructure. The lane is therefore linking factor which provides access from two sides to Petite Suisse and reunites the fragmented landgoederenzone. The pedestrians will be lifted from the ground and will use a canopy walkway as path. The canopy walkway also acts as bridge linking the buitenplaatsen on the other side of the highway. The ground will be trafficable by vehicles either coming off the highway onto the regional road or vice versa.

As a result, Petite Suisse will receive a Petrol Station on the side of the highway. Visitors coming from the highway will expect a generic petrol station. However, in this case the petrol station will take its form from the landscape and thus steer away from the standard models we are all familiar with. This therefore provides an unanticipated experience. The petrol station and the surrounding garden will be visible upon approach from the highway and become a ‘paysage parlante.’ The petrol station will provide an entrance for the public. However, what the visitor is yet to perceive is the new world which there is to discover. This introduces the visitor with an element of surprise and the potential to discover.

The Petrol Station will be fully directed at being as sustainable as possible. The petrol station will only have biofuel and facilities for the charging of electric cars will
be provided. Commuters will be able to leave their cars there overnight and take the train into the city. This will alleviate some congestion on the highly trafficked highway going into the city, a problem which the Groene Loper Plan also aimed to solve.
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<thead>
<tr>
<th>1. Train Station</th>
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<tbody>
<tr>
<td>2. Buitenplaats</td>
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<td>3. Coach House</td>
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<td>4. Garden of Illusion</td>
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<td>5. Garden of Belief</td>
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<td>6. Vegetable Garden</td>
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<td>7. Canopy Walkway</td>
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<td>8. Petrol Station</td>
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<td>9. Highway</td>
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**Facilities**

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<th>Fresh Produce Shop</th>
<th>Toilet</th>
<th>Greenhouse Sitting Areas</th>
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<th>Teahouse</th>
<th>Cascade</th>
<th>Sitting Areas</th>
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<th>Administration</th>
<th>Studios and Workshops</th>
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<th>Toilet</th>
<th>Greenhouse Sitting Areas</th>
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<th>Petrol Station</th>
<th>Biofuel</th>
<th>Electric Car Charging Station</th>
<th>Parking</th>
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The Leisure Club

On the other side of the estate is the monumental Petite Suisse. This will bear the function of a Leisure Club. The Leisure Club is the same concept as a Country Club. A member will have a contract and will be able to make use of the facilities in their free time. Petite Suisse will bear the activities previously practised in the buitenplaats. The facilities will include a library, sitting room, music room, dining room, kitchen and so on. Further, the bedrooms will be changed to workshops, studios and studies. This will give members space to paint, sculpt, write poetry, read, practice music, cook, converse and discuss, just as happened on a buitenplaats in the past.

The Leisure Club gardens will be accessible to the members and will provide facilities for more outdoor leisure activities. These include strolling through the garden, gardening, drinking tea, picnicking, reading a book, painting, sitting and relaxing, studying exotic plants etc. The garden is divided into four zones. In each zone there is a different theme. A teahouse, folly and pavilion are placed in each respective zone in order to enhance the experience. Their nature will be described in more detail in the pages to follow.

Provision will of course be made for once off visitors coming from the highway. The pavilion will act as an entrance to Petite Suisse. At the kiosk, once off visitors will be able to buy a ticket. This further explained under the heading Pavilion.
The artists of the Fantastiké Foundation currently make use of Petite Suisse’s Coach House as their work space. These members will be the managers of the Club and will also be able to make use of the facilities. They will keep the coach house as their administration space and the buitenplaats self will house the leisure activities organised and run by the members.

The Fantastiké Foundation promotes and manages art created by people with psychological and psychiatric problems or past. It is one of the first contemporary art collections of people with mental health problems in the Netherlands. This artwork can also place the term outsider art. This is a synonym for ‘art brut’ defined by Jean Dubuffet which was art which had arisen outside the official ‘art channels.’ Outsider art often represents extreme mental states, unconventional ideas, or elaborate fantasy worlds. The form of the gardens are therefore inspired by the art of the Fantastiké member Sef v. Meulen. The gardens will therefore also bring members and visitors to understand people with different mental states and maybe take them into a different mental state themselves. This may act as inspiration but will definitely take them out of their daily routine into an unconventional realm.
The Rest Station allows for three types of users. These are characterised by the amount of time they spend at the rest station, how they spend their time there and the purpose of their visit. Just as leisure is divided into daily, weekly and yearly leisure so the users of the rest station are divided into encounter, exposure and experience.

The first group would be those who encounter the Rest Station. These would be the people which pass the Rest Station from the highway and get a view of it while driving. This group also includes visitors that pay a visit to the petrol station. These people either unexpectedly see the landscape after the dense tree lined highway or are pleasantly surprised to see a unique petrol station, inspired by the landscape and different to the generic petrol station. Their encounter with the buitenplaats is very brief, but pleasant and unanticipated.

Next, there are those who are exposed to the buitenplaats. These are the visitors that pass through the buitenplaats and catch a glimpse of what there is to discover. This would occur by means of the canopy walkway connecting the walking routes and other buitenplaatsen to each other. There are many bicycle and walking routes through the landgoederenzone and the canopy walkway is a part of the route, thus a visitor would get an impression of the intriguing gardens and this could spark the inspiration to return and to discover more. This would also categorize the once of visitors.

The final group are those which truly experience the buitenplaats to its maximum potential. They hold a contract for the Leisure Club. This group pays a monthly fee in order to take part in the leisure activities on a daily or weekly basis. Just as one has a contract for a gym which one visits regularly, so would one have a contract for the Leisure Club. The buitenplaats provides room for leisure activities and thus the breaking of daily routine. Members will be able to paint and sculpt in the art studios, write poetry and read in the library, converse and discuss in the lounge, dine in the dining room with fresh products from the vegetable garden, drink tea in the metamorphic crystal teahouse, read a book in front of the cascade, garden in the vegetable garden and stroll in the garden.
Encounter
Exposure
Experience
The garden of the Rest station is based on the four stages of cognition defined by Plato. Through these four stages an anticipated experience is not possible. A visitor has to go through all the stages in order to understand the plan and even then, the journey of discovery will continue with every visit. This is because of the many variable factors in nature influenced by the seasons, for instance. The existing water on the site divides the different worlds and creates the hard boundary between each of them. The transition from each world is meant to startle the visitor and take them out of their comfort zone. Thereby reinforcing the journey of discovery and taking away expectation.

As described in the design research, Plato has divided the four stages into two states. The first refers to the visible realm, the physical world, and the second refers to the intelligible realm, the world of forms. Due to the fact that everyone has a different education, experience and perception of reality, each visitor's experience will be different and can therefore not be anticipated.

In the allegory of the cave the effects of education are illustrated. The goal of education is to drag every man as far out of the cave as possible, their comfort zone. Education should not aim at putting knowledge into the soul, but at turning the soul toward right desires. The same goes for the gardens, they aim to inspire the visitor to step as far out of their daily routine as possible and follow a journey of discovery to find meaning and inspiration. The complexity of the plan aims to eradicate anticipation by offering different experiences which require new knowledge and understanding.

In each garden there is a structure which translates each stage into architecture. The relationship of architecture and landscape is an important theme in not only leisure but also the buitenplaats.

The illusion, belief and mathematical reasoning are based on the paintings of Sef van Meulen, an artist from Fantastiké, as mentioned previously. The aesthetic of each world will be described in pages to come.
Isometric
Translating Theory into Landscape
Garden of Illusion

Illusion is defined as the misinterpreted perception of a sensory experience.

This realm aspires to recreate Regout’s lost fantasy world. The curvy forms inspired by the painting are a representation of the once mystical world. Petite Suisse self can also be considered a sign of fantasy in contemporary society.

Each element in the fantasy garden aspires to make experience as surreal as possible. The garden has exotic flowers and pink blossoming magnolia trees, magical fountains, captivating cascades and mystical winding paths which defer the visitor from reality. All Regout’s lost elements are reappear in the garden of illusion.

Regout gained his wealth through, among other industries, the crystal industry. Crystal chandeliers are placed in visual axes in the paths to distort the view of the stroller and abstract reality thereby creating a series of illusions. Around the chandeliers are undulating seats where visitors can sit and be mystified by the representations of reality through the crystals. An ever changing, kaleidoscopic view.

The teahouse in this garden is the epitome of the fantasy Garden of Illusion. The design will be explained further in the next chapter.

In this garden everything is a mere representation of reality and can therefore never be anticipated. Thus the first cognitive state is embodied in the Garden of Illusion.
Belief is accepting that something is true without proof and therefore based on assumptions.

The second realm is a landscape designed to spark self confrontation. The Garden of Belief is inspired by the sterrebos, a forest typology which was ideal for hunting on the buitenplaats. The hunter would stand in the middle of all the intersecting paths so that crossing animals were in his full view.

The typology of the sterrebos is used in combination with that of the maze. A maze refers to a complex branching, called a multicursal maze, puzzle with choices of path and direction. Maze solving is the act of finding a route through the maze from the start to finish. There is thus one entrance and one exit. The maze tests one’s ability to make choices. The visitor has to make assumptions on his orientation and direction, because the forest is very dense. The visitor will not be able to anticipate where they will end up and will encounter dead ends. The dead end stops at the banks of the River Kanjel and Stream Kanjel which enclose The Garden of Belief. The visitor will be able to view the other side but will not be able to get there directly. Nowhere is there proof that the visitor is going the right way. This will heighten the sense of discovery and thus eliminate anticipation.

In the centre of the maze is a folly. The folly expresses the relationship of Petite Suisse and ceramic. Regout gained his riches through the ceramic industry and thus established Petite Suisse along with the other afore mentioned buitenplaatsen. The folly is designed in such a way that it stimulates all the senses.

This garden can be considered the buffer zone between the fantasy world and reality.

The maze therefore tests the cognitive stage of belief where the visitor has to base his walking through the garden of belief on assumptions. The uncertainty of the maze leads to an unanticipated experience.
Mathematical reasoning is based on applying mathematical techniques, concepts, and processes in order to understand something. It therefore involves rational and logical thinking.

The Garden of Mathematical Reasoning is thus based on rectangular geometric forms which are easy to interpret and understand. The garden could be said to relate to Geometric landscape style and consequently has a rational grid. This makes it very rational and easily orientable. The tree lane also acts as a point of reference in this realm.

The grid is emphasized through the hedges bordering them. The garden as a whole is a vegetable garden. Accordingly, vegetables and fruits are planted inside the grid.

The pavilion (described further in the next chapter) in the Garden of Mathematical reasoning also has a grid; however, it is based on that of the human body.

This area resembles reality and is also the public entrance into the Rest Station. The visitors entering from here would therefore experience the stages of cognition backwards.

The petrol station is also located in this garden and from the highway creates an unanticipated experience. Thus this rational space is where visitors experience the third stage of cognition.
According to Plato this stage of cognition is not obtainable for the human. This is the stage of Greater Knowledge. The canopy walkway is a metaphor for true intelligence. The canopy walkway detaches visitors from the physical realm and makes them more conscious of true intelligence. It brings the visitor closer to, The Form of the Good. This is the cause of all other Forms, and is the source of all goodness, truth, and beauty in the world.
Translation of Theory into Architecture
The Teahouse of Illusion

The teahouse is a mystical kaleidoscopic structure in The Garden of Illusion. It represents the metamorphosis of crystal from its natural state to a polished vase state. The crystal creates psychedelic representations of reality by deforming it. Each stage in the metamorphosis deforms the reality in a unique way. The representations of reality can therefore be considered metamorphic.

The ground floor of the teahouse is a crystal cave. On the outside the base is natural rock. In contrast, the inside is a glistening crystal cave. The crystal cave takes the visitor into a shining, brightly coloured world. Due to the refraction of the lights, distorted shadows form, as in the first state of cognition described by Plato.

The second floor is made of rough crystals. Here, the crystals are not entirely transparent and therefore can be seen as the shadows in the Allegory of the Cave. On this level the concave and convex crystal windows create illusions of the fantasy garden. From each angle the scene is different. Each person will relate and interpret to the sight and the forms they see differently. The views cannot be anticipated and are unique to each person.

The third floor is the polished crystal vase. The facetted and round polished crystals reflect and intensify the light as well as create distorted views. Here the visitor will reach the last phase of the metamorphosis. Again, the appearance of the landscape will be different.

There are seats where visitors can sit and drink tea, converse or relax whilst they try to give the representations meaning.
Location of Teahouse
The Folly of Belief

The folly of belief is where all the elements come together; fire, earth, wind, water and spirit. The folly is a journey of rediscovering the senses. Regout established his wealth through ceramic and the folly is therefore representative of a kiln used to fire pottery. Ceramic is a product of these elements.

Placed in the middle of the confusing, dense vegetation of the maze in the Garden of Belief is the folly. The form of the folly may act as a sign for other things such as a ceramic vase or beehive, this relies on the expectation of the visitor. A folly is purely designed for the experience and has no function. The Folly of Belief confronts the visitor through its appearance and experience with the elements.

It may seem a simple clay brick structure, however upon entering the visitor will experience a slight sense of heat. The presence of a second shell will also then be perceived. The interior of the outer shell is white, polished brick. The earth path will guide the visitor down bounded by the white polished brick of the outer shell and the smooth white polished ceramic shell of the inner shell.

Once having followed the path, the visitor will be drawn into the inner shell by the crackling fire lighting up the smooth polished black ceramic inner shell.

Every step holds an element of uncertainty and discovery. The water from the Kanjel streams through the kiln, therefore heating up. The water will therefore steam and create a mysterious experience.

The working of the kiln was researched in the design research. The fire is raised in order to allow for the heat to rise and thus a comfortable temperature for the visitor. The fire will burn all the refuse from the vegetable garden and the rest of the gardens.

The folly will therefore awaken the senses and allow for a journey of the discovery of the elements. The senses will be awakened through the ‘architecture parlant.’
The Pavilion of Reason

The public entrance to the Rest Station is through the rational Pavilion. The entire pavilion is based on Neufert's standard architectural dimensions of man. Thereby also creating a contrast in the monumentality of the buitenplaats. The pavilion is where visitors gain access to the Leisure Club and houses facilities to complement the petrol station and the vegetable garden. There is a kiosk where once off visitors can buy an entrance ticket, a shop where fresh local produce can be bought to consume in the green house or in the garden and a green house. Further there are rest rooms and storage space.

The plan of the Pavilion is inspired by Palladio’s Villa Rotonda. Just as the Villa has a working axis, visual axis and the cosmic axis, so does the pavilion. Palladio also based everything on the human scale. The working axis is in line with the vegetable garden. This is where all the fresh produce will be brought inside and prepared for the shop and restaurant. The visual axis is in line with the entrance of the pavilion from the petrol station. Thus when visitors arrive at the Petite Suisse from the petrol station, the visual axis will lead them to the pavilion. The cosmic axis is in the centre of the pavilion. Here are stairs which bring the visitor to the true intelligence canopy walkway that connect the whole plan.

The Pavilion of Reason is very easy to understand through mathematical reasoning because of its symmetry, grid and transparency.
Location of Pavilion
Photographs of Models
Site Model
The Teahouse of Illusion
The Folly of Belief
The Pavilion of Mathematical Reasoning
Conclusion

The theoretical research brought about the main theme in this project, anticipation. The expectations of leisure guide our anticipation resulting in a clichéd and naive experience. The Rest Station eradicates the anticipation of leisure by creating a journey of discovery on four different levels of cognition. My design is an inspiration for the possibilities of the historical buitenplaats in contemporary society. The design combines history and contemporary, philosophy and theory as well as landscape and architecture.

The theoretical research played a vital role in understanding leisure and its consequences on the landscape and the built environment. Also, by studying an example from history, the buitenplaats, the effects of leisure and the classical leisure culture in the Netherlands were characterized.

The challenge came in when trying to combine contemporary leisure with the concept of classical leisure without an anticipated experience along with the factors of our society today. Buitenplaatsen hang the success of their current functions on their former glory and grandeur. Again, here, visitors create an aura of expectation before having genuinely experienced it. The experience is more in the mind than a physical experience.

Petite Suisse is located amid a mass of infrastructure northeast of Maastricht. The infrastructure has had a negative effect on the overall of the landgoederenzone. My design acknowledges the infrastructure and seeks to incorporate it effectively into the plan, thus making it a constructive element rather than an obstacle.

The concept of the Rest Station up to now has been a very generic concept. The anticipated experience is a standard petrol station with the standard facilities and a sterile, functional environment. The landgoederenzone is a hidden gem. Currently, the dense trees along the A2 highway do not allow for views into the landgoederenzone.

The Rest Station on Petite Suisse allows for a ‘landscape parlante.’ The petrol station takes its shape from the landscape, therefore making it unique. Further, a publicly accessible vegetable garden along a highway is also something relatively unheard of, thereby eliminating expectation.

The Leisure Club addresses the current need for a place to rest and be involved in exercises of the body and mind as
done in history. The Leisure Club offers the possibility for members to withdraw from their daily routine and make use of the facilities at Petite Suisse. The facilities at Petite Suisse are the traditional activities which people still need in their lives today.

Further, the whole garden is designed as a process of learning, whereby expectations are constantly questioned and determined. The four stages of cognition defined by Plato; illusion, belief, mathematical reasoning and true intelligence can be experienced in the design. The different zones take away anticipation through the fact that the visitor is constantly confronted with a new stage of cognition. With each realm, the visitor’s mental boundary is shifted. Each garden is therefore totally different and requires a new understanding and experience. The threshold is harsh between each stage in order to heighten the intensity of the experience and reduce expectations. The design of the teahouse, folly and pavilion translate each garden into an architectural experience. The plan as a whole in essence, translates philosophy and thus exercises of the mind, into landscape and architecture.

Thus, the complexity of the design results in a journey of discovery. According to Urry, a major factor lacking in contemporary leisure. The buitenplaats, a place of leisure, maintains its original purpose and function. However, it is reincorporated into contemporary society without an anticipated experience through an enlightening ongoing journey of discovery, in landscape and architecture, to the greater knowledge.
INTRODUCTION
The buitenplaats, an Arcadian estate, is a rich source of Dutch cultural heritage. The phenomenon was rife in the seventeenth and eighteenth century with the rise of wealthy merchants, scattered throughout the country, the few remaining elements of historical architecture, landscape, interiors, art and furniture of the classic leisure culture can be discovered. The buitenplaats forms an important bond with town and country.

The essence of the buitenplaats is leisure and consumption. Unfortunately, in today’s society, their maintenance has become almost unaffordable. This has resulted in their rapid degeneration. The adaptations which the buitenplaats is undergoing is causing the essence of the buitenplaats, and thus valuable heritage to be lost. The buitenplaats has also succumbed to the title of an anticipated experience. All the new functions placed in the buitenplaatsen ride on their historical allure. This project acts as a vehicle to rediscover the value of the buitenplaats. Consequently it explores the means and potential for them to be reintroduced into our contemporary society and leisure culture with its original historical meaning. Further, my plan endeavours to steer away from the prescribed expectations and stimulate a journey of self discovery.

METHOD
In order to understand the buitenplaats, its intimate relationship with leisure was addressed first through theoretical research on this subject. Thus the research for this particular project was centred around understanding leisure and leisure culture from the ancient era up to now as well as its impact of leisure. Subsequently, field research was done for the Atlas. The Atlas was a medium to analyse exemplary buitenplaatsen in Brabant and Limburg. Petite Suisse outside Maastricht, was chosen for its romantic buitenplaats landscape in the landgoederezone which currently is divided by infrastructure in the area.

Design research followed the field research. Various influencing elements and reference examples were analysed. Lastly, the theory, analysis and design research were translated into the concept, landscape and architecture which resulted in the final design.

RESULTS AND CONCLUSION
The theoretical research concluded that leisure is the breaking of daily routine and freedom from duties. With
regard to landscape and the built environment, leisure is divided into three categories; daily, weekly and yearly. Through the media and other factors, anticipation is what defines our contemporary understanding of leisure but at the same time constricts our experience. Leisure is merely a clichéd experience based on expectation.

Petite Suisse belongs to the once unified landgoederenzone which is now a set of fragmented pieces. This is caused by the infrastructure separating them. A network of red beech tree lanes connected the buitenplaatsen in the time of the previous owner Petrus Regout, but only a few disjointed parts remain. The romantic villa landscape complete with fountains, a cascade, follies, statues, exotic plants, teahouses, bridges and a dovecote, today, almost nothing remains. Petite Suisse is bordered by the A2 highway on the one side and the Meerssenerweg and Station on the other side. The only element of Regout’s fantasy landscape left is the exquisite tree lane, stretching across the entire plot, characteristic to Petite Suisse.

My resulting design acknowledges the infrastructure and seeks to incorporate it effectively into the plan, thus making it a constructive element rather than an obstacle.

Thus, The concept of the Rest Station is introduced. Up to now this has been a very generic concept and the anticipated experience is a standard purely functional petrol station. The Rest Station on Petite Suisse, however, takes its shape from the landscape, therefore making it unique. Further, the sustainable and eco friendly petrol station is where the public can also gain access to the specially designed pavilion located in the vegetable garden, with thereby eliminating expectation. The petrol station also acts as a public entrance into the Leisure Club.

The Leisure Club addresses the current need for a place to be involved in exercises of the body and mind as done in history. The Leisure Club concept can be related to that of a Country Club where members have a contract. The Leisure Club offers the possibility for members to withdraw from their daily routine and make use of the facilities at Petite Suisse. The facilities at Petite Suisse are based on the traditional activities of a buitenplaats which people still need in their lives today. The Club will be managed by the member of Fantastiké. The Fantastiké Foundation, established by the current owners of Petite Suisse: The Mondriaan Foundation, promotes and manages a collection of artworks by people with psychological conditions.
house is momentarily empty but the coach house is used by the Fantastiké Foundation. The Rest Station has three kinds of users; those that encounter, are exposed or experience the buitenplaats.

Further, the whole garden is designed as a process of learning, whereby expectations are constantly questioned and determined on the four stages of cognition defined by Plato. The stages of illusion, belief, mathematical reasoning and true intelligence can be experienced in the landscape and architecture. The different zones eradicate anticipation through the fact that the visitor is constantly confronted with a new stage of cognition. With each realm, the visitor’s mental boundary is shifted. Each garden is therefore totally different and requires a new understanding and experience. The threshold is harsh between each stage in order to heighten the intensity of the experience and reduce expectations. All the materials relate back to the Regout. The Garden of Illusion makes use of crystals which create representations of reality. The teahouse of Illusion is a metaphor for the metamorphosis of crystal. The Garden of Belief is a dense sterrebos maze where the visitor constantly has to make assumption and belief they are going in the right direction. The Folly of Belief is where the five elements come together and stimulates all the senses. The Garden of Mathematical reasoning is where the Petrol station and vegetable garden are located. It is purely rational and easy to orientate. The Path of true intelligence is the canopy walkway in the beech tree lane which is extended to reconnect the buitenplaatsen to each other.

The plan as a whole combines history and contemporary, philosophy and theory as well as landscape and architecture. The buitenplaats, a place of leisure, maintains its original purpose and function. However, it is reincorporated into contemporary society without an anticipated experience through an enlightening ongoing journey of discovery, in landscape and architecture, leading to the ultimate greater knowledge.
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