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Wine story
an architectural intervention: Hoeve Nekum in Maastricht

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Wine Story - An Architectural Intervention - Hoeve Nekum in Maastri

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The main motivation behind this project is to prepare the Dutch provinces of Limburg, Aachen, Liège, Heerlen, Hasselt and Sittard-Geleen for 2018 European capital of culture. In this respect this project is aimed at introducing Limburg province’s different landscape features to Europe and the world. Among so many options this project is located on a vineyard in the Jekkerdal valley, 4 km south of Maastricht, one of the largest, oldest and certainly the most famous winemaking area in the Netherlands. Within this framework the project does not only represent the identical landscape of Maastricht and one of the traditional Dutch farm house archetypes in the region but also the history and the culture of wine making in Netherlands. More specifically the idea is to create a new winery with a strong relation with the surrounding landscape and especially with new functions such as educational, recreational and production facilities. Having been projected as a recreation centre the Hoeve Nekum was re-designed in a way that would increase the quality and ease of circulation for visitors so that they can follow each step of the whole process in an orderly manner. For this, the most necessary and so the important criteria in the design for me was to create the sequence of spaces, in other words to create a promenade for the visitors to experience the whole story of the wine. Multifunctionality is another criteria of importance in this design, the space has been designed in a way that would bring functionality and simplicity together. In doing so, structural elements are intended to be of multifunctional use. In this project it is not only the visual connections that define the movement also the light fragrance and echoes of footsteps that creates and increases the sense of further isolation and depth on the minds of visitors. The composition of all the height, form, and the materials in this project has been determined through a delicate consideration of the senses that these aspects could evoke to create a feeling of integrity between the visitors and the space.
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'In 2018, the Netherlands and Malta will be providing the two European Capitals of Culture. In December 2008 and 2009, the Maastricht municipal council decided to put the city forward as a candidate. Maastricht will not be alone, because the candidacy is being supported by the Dutch Province of Limburg and is being shaped in close co-operation with Aachen, Liège, Heerlen, Hasselt and Sittard-Geleen. The Belgian provinces of Limburg and Liège, the Aachen region and the German-speaking Community in Belgium are also involved. It means that Maastricht is a candidate on behalf of the entire Meuse-Rhine Euroregion'.

The aim of the European Capital of Culture is to prop up the European cultural legacy in all its affluence and variety, so that European citizens can get to know and comprehend one another better and become aware of the broader community of which they are a part.

The main motivation behind this project is to prepare the Dutch provinces of Limburg, Aachen, Liège, Heerlen, Hasselt and Sittard-Geleen for 2018 European capital of culture. In this respect it is decided to introduce Limburg province’s different landscape features to Europe and the world.

My project is therefore informed by this goal, which requires us as a studio to work on creative solutions that would be drawing more attention to the region as well as preserving the typical qualities of the traditional architecture, which represents the place of Dutch culture within Europe.

INTRODUCTION-Why I Chose a Vineyard To Work On

Rhine and Meuse Euregio province with diverse projects aims to be 2018 capital of culture. In this respect I decided to introduce Limburg province's different landscape features to Europe and the world. My decision translated into this project where not only the current landscape is introduced but also the local products are now promoted more intensely and visitors are offered new experiences from different angles through which they become more familiar with the surrounding environment as well as the wine culture in Netherlands. In this project, the existing identity of landscape is also presented in company of different concepts such as, slow food concept and local - ecological products among which wine has an important place in a cultural sense. Vineyards have an old history in the Dutch provinces of Limburg but they need to be promoted as to become more visible in both senses of the word. By this project I am not only introducing the landscape of the area but also bringing it together with an adventure of wine production that contributes a lot to the cultural prominence of the region in Europe.
INTRODUCTION-History And Culture Of Wine In Europe

Vineyards now symbolize a heritage of cultivation, appreciation, and diversity. As an enduring cultural symbol of European living, the role of wine has grown over time, from being a source of nutrition to a cultural complement to food and conviviality compatible with a healthy lifestyle. The art of viticulture has also grown, but one principle that has remained unchanged is the European tradition of presenting and communicating wine, which focuses on the origins, heritage and viniculture. Wine therefore tends to be associated with gastronomy, history, local quality products and dignified social settings. As such, despite the differences in consumption patterns across the EU, moderate consumption remains the general norm and it is only a minority of people that misuse wine. Europeans' cultural appreciation of wine reflects the diversity of the European experience, savoir-vivre and culinary habits. Wine has evolved as part of European life, culture and diet since time immemorial. Wine making emerged in Europe with the expansion of the Roman Empire throughout the Mediterranean, when many major wine-producing regions that still exist today were established. Even then wine making was a precise husbandry that fostered the development of different grape varieties and cultivation techniques. Barrels for storing and shipping emerged, bottles were used for the first time, and even a rudimentary appellation system developed as certain regions gained a reputation for fine wine. As wine production became progressively refined, its popularity increased, and wine taverns became a common feature in cities throughout the Empire.

The culture of wine in Europe predates the Romans: in ancient Greece, wine was praised by poets, historians and artists, and was frequently referred to in the works of Aesop and Homer. In Greece, however, wine was considered the privilege of the upper classes. Dionysus, the Greek.
During the Roman period in 968 wine-growing was taking place in south of the Netherlands. According to information Jekerdal valley which is in South of the Maastricht was the one of the oldest wine region in the Netherlands. However, for the political reasons (think at time of Napoleon) vine-pest (grape disease), in large parts of Europe and also in Holland, large vineyards were closed which caused an end to wine-growing in several areas. After that they produced new grape type which was strong enough to fight with some grape diseases. This started a new begging of wine-culture on several locations in Europe. This did not happen at that time to Holland; wine-growing was low until the eighties. Producers found out in 1982 after some experiments that wine-growing was possible in the northern of Limburg again. Many of the vineyards are being started with passion again in the Netherlands. Due to the climate it is a challenge to grow a good wine. Holland isn’t a great wine country pre-eminently, but there is a number of very promising wine-growers that make a very special wine in challenging climate. A number of the wine-growers even give classes on how to make wine, a challenge for everyone who’s not only interested in reading about wine. Interesting to know that the oldest vineyard in the Netherlands is Apostelhoeve in Limburg, founded in 1970. Planted area approximately 6 hectare. At the moment there are more than 150 professional (commercial) wine-growers and the halve of them are growing a vine-yard of at least 1 hectare.(10 000m²) With the current growth it is estimated that in 2011 there will be approximately 200 hectares planted according to 160 professional Dutch wine-growers. 190 hectare (469,3 acres) is now (2010) in hands of 200 wine-growers, having an output of 1.470.000 (One Million Four Hundred Seventy Thousand) bottles of wine. These Terraced vineyards in Maastricht are one of the most beautiful cultural landscapes that not only contribute to the identity and recognition of the local culture but also serve as a tool that fosters the economic growth while preserving the quality of the environment, landscape. Touristic excursions to the vineyards, special occasions for wine tasting and wine-making classes given by the wine growers in the field are important activities contributing to the economy.
Cannerberg, the Jekerdal valley is, 4 km south of Maastricht, one of the largest, oldest and certainly the most famous winemaking area in the Netherlands. The Most identical Dutch landscape can be observed in this area so that the project has been located on Cannerberg- Jekerdal Valley. It is not only the landscape but also the cultural components such as; wine making and local production are of potential to represent the region for ECOC (European Capital of Culture) The weather in the Jekerdal valley is the warmest and driest of the south Limburg. Vaals on the contrary is, the coldest and wettest. The slopes have a gradient to %42, and in part to the south, which is ideal for a perfect ripening of the grapes. The soil consists of a thin layer of loess on a base of gravel and marl. By the calcareous soil, the wine produced in this regions is pearly (formation of carbon dioxide bubbles), fresh and has a natural fruit flavour. Grape yards of the Hoeve Nekum is located on southern and south-eastern slopes of the steep of Jeker valley however, a bit far from its yards, the farm itself is located on the edge of the steep which has a great view of the existing grape yards. In spite of its location from which the scenery should be normally observed beautifully, the way that structure is surrounded by old and big trees isolates and prevents the residents and visitors from viewing this surrounding environment. In addition to trees the grapes were planted surrounding of the building in last 3 years. Besides the trees and vineyard, farm is surrounded by two dikes, which are 2.5 meters depth. Only the first dike, which is closer to the building, was originally intended as a gutter, and the second one was indeed made to provide fresh water, but now both of them are used as gutters. Because dikes have surround-
For many years, people of Netherlands have engaged with agriculture and dairy farm. It is obvious that, this engagement, formed an agriculture architecture in the Netherlands. In 19th century historical studies about Dutch traditional farms were just started. In this respect the Netherlands were far behind other European countries, where studies about history and typology of vernacular architecture had already been working as early as the middle of the 19th century although, Dutch interest in agricultural architecture can be dated back as far as the end of the 18th century. In 19th century, the later view was introduced in the Netherlands by a professor of Germanic philology J.H. Gallee, who published in 1907 the earliest scholarly survey of Dutch traditional farm types (Het boerenhuis in Nederland en zijn bewoners, The Dutch farm and its occupants) then later 1920 Klaas Uilkema, who was an agriculture teacher, started his investigation on Dutch Farm types and published some surveys. Uilkema's theories have become a basic part of the present view of the historical development of Dutch farm types. What is more important is that his investigations have provided a working basis for present research. Some different farm types in the Netherlands which are as follows; 1- "Oldambster Boerd- erij" types in Groningen provinces as; generally with rectangular and square plan 2- "Stelpboerderij" types in Friesland provinces as; generally with rectangular plan 3- "Dwarshuisgroep" types in North Brabant and Limburg provinces as; generally with rectangular and quadrangle plan. 4- "Stolpboerderij" types in North Holland provinces as; generally with square plan 5- "Carreboerderij" types in South Limburg provinces as; generally with quadrangle plan 6- "Bildtse Boerderij" types in Zeeland and South-Holland provinces, as rectangular plan. "Carreboerderij types" also can be called Limburg courtyard type with its closed quadrangle plan. In Limburg area especially in south Limburg, courtyard type farms are common. There are some typical features of Limburg farm type such as; Quadrangle plan occurred with residential building, barn building and storage building, Two-storey barn building with wooden roof truss system, Courtyard pits to collect animal feces, Main big gates to access the courtyard, High ceiling, windows and walls as 6.5 meter. Later researches of prof. mr. D. van Blom, discovered that the Limburg courtyard with its closed quadrangle plan, described by Gallee as reminiscent of the ancient Roman villa, was in fact the product of a recent and gradual development. Both the Limburg courtyard plan and the North-Brabant compartmented single span type (which had also been regarded by Gallee as an ancient type of building) turned out to be the result of a gradual extension of the original, much smaller types.
Nekum farm is first mentioned in records dating to 1304. This includes a description of the county boundary Vroenhoven. The farm is mentioned here under the name “Hoeff of Nyedekom”. The buildings were destroyed during the war and the only part that survived after the war was its foundations. Currently the historic farmhouse is dating back to 1600 and consists of a large number of buildings that are situated around a courtyard, where the great monumental entrance to the farm provides a castle-like appearance.

The type of the farm I worked on is identical to the Limburg courtyard type with its closed quadrangle plan. It comprises five different buildings. West block was the first block of House of Court in 1600, Later south barn building was constructed and then north block for second residential building was incorporated. Finally, the east barn block was constructed. Farmhouse has typical features of Limburg farm type. Quadrangle plan creates a courtyard, which is a private open space, one the most typical feature of that farmhouse. The courtyard has been used for working, playing, gardening as well as a place to keep animals and their feces. As seen, the development and the completion of the farmhouse took a pretty long time. All blocks have an open facade towards the courtyard yet their differences stem from the functions for which they have been designed. These differences can be detected with looking at the numbers and sizes of windows and doors on these facades. When Barn buildings have large doors, residential buildings have more windows towards courtyard. Not only as a shape but also as a junction point of each room that has a different function, the courtyard became a centre of the farmhouse.

Literally, farmhouse was divided into two parts, along the lines of their functions: north and west blocks were residential buildings and south and east blocks were barn and storage buildings. Currently the north building, which was built in 1700 as a Second House of Court is used for the purposes of wine making and storing. The north part without an open facade to the outside indicates that the building was designed to have more relation with courtyard instead of outside of the farm house. Contrary to the north facade, the west block built in 1600 has open facades towards not only to courtyard but also to outside of the farmhouse which offers a great view of landscape. Current block works as the residence of farm's owner. Although both block are empty today, South block was a byre where cows were located and west block was pigpen where pigs were located. Both block had its own hayloft conued with wooden truss system, which has a link with the courtyard and back of the farm, where animals were grassed.

Currently, both blocks are empty spaces featuring a Limburg farm type, which is characterized by high ceiling with special wooden roof and slab systems with high walls and brown-pink brick works.
Development Schedule
Functions
1- residential
2- barn
3- pigpen barn
4- milking shed
5- byre-barn
6- storage
Currently, Jekerdalvalleys is transforming into a grape yard valley. However existing farmhouse located at the edge of the step in an isolated place. The landscape has not been of significant so far as the farm house was used only as a wine production complex. The idea is to create a new winery with a strong relation with the surrounding landscape. Especially with new functions of the complex such as educational, recreational and production functions, relation between farm house and its surrounding landscape which is, Jekerdal valley(grape yards step) becomes more important. In spite of possible strong visual connections with farmhouse and Jekerdal valley, it is not easy for visitors to perceive the valley from the farmhouse. Therefore, one of the aims in this project is to create a new winery centre, which would have a strong visual, perceptive relation with its surrounding landscape. With this aim new pedestrian road has been designed. The pedestrian road connects the existing farmhouse and new extension of the building to the surrounding landscape. The details of this design will be explained in the following chapters.

It is the typical features of south Limburg Dutch farm house that I want to preserve in this project. However to make it a new winery center, new functions have to be added into complex when intensifying and preserving the existing features of the building. For this reason courtyard of the farmhouse offering a place to create new spaces for new functions was the best place to start the construction. In what follows, details of the design will be explained.
Hoeve Nekum traditionally used to be a space of wine production. Through the project the building is expected to transform into a centre where the production facilities will be accommodated by an architectural design that will also work as an education and recreational centre and make the consumers a part of the process. Engagement of consumers with the production process is an aspect of significance in bringing out the hidden value of Dutch culture of wine making. Having been projected as a recreation centre the Hoeve Nekum needs to be designed in a way that would increase the quality and ease of circulation for visitors so that they can follow the each step of the whole process in an orderly manner. For this reason the most necessary and so the important criteria in the design for me was to create the sequence of spaces, in other words to create a promenade for the visitors to experience the whole story of the wine.

When visitors are experiencing the whole story of the wine with the designed promenade, farmhouse has started to have strong visual, perceptual relation with its surrounding landscape. The beginning of the promenade starts at the bus stop and car-bicycle park. At that point the main vehicle road from Maastricht city centre intersects with road to the farmhouse. The spot after the park is an area visitor take the road that goes along the old trees to reach the farmhouse. This is a road, which frames the farmhouse's monumental entrance and later on the road directs the visitor to the entrance.

Having arrived in the farm visitors experience the new entrance where a strong architectural gesture is located on the left side. This new entrance has a large, public stairs, which take the visitors to the new extension of the farmhouse. Stairs provide a vertical transmission between first-outdoor part of the path and second-interior part of the path.

Due to the location and the way it's designed, stairs can't be perceived from the far, it can be perceived when visitor are near, the main aim is not only to create a new perception of the entrance but also evokes a feeling of curiosity. Stairs provide not only physically vertical smooth transition but also threshold for the sound, light and the smell.

Main entrance area is accessed by the stairs, which goes 9 meter deep. Main entrance area which has direct access to laboratory, working area and wine cellars, has 9 meter height. The reason to have 9 meter depth space is to create a space where people can understand the depth which they go down. When space has direct transition to laboratory, working area and wine cellars, it also has visual relation with the elevated space, which is part of the promenade. People directly face with a cellar space in Main entrance area.

Cellar areas divided into two parts by function, one part is for barrel-bottle storing and the other is for exhibiting, sitting, tasting, smelling, and listening. Multifunctional is another criteria of importance in this design, the space has been designed in a way that would bring functionality and simplicity together. In doing so, structural elements are intended to be of multifunctional use. Along with this idea the walls of the wine cellars have been carved out transforming into a storage space where the barrels and bottles can be stored and exhibited. Two and three storey niches that are lightened individually create a space where the barrels are conceived of as being the works of art. The geometrical form of the barrels has inspired the shape and the way the walls are bored. The niches being in a cyclical shape facilitates us not only to dispose the barrels more easily but also to use the light in a way that would soften the angle of reflection and increase the perception of depth in the space.

Function of the niches is not limited to storage in wine cellars. Functions of the niches continuing throughout the walls change depending on the purpose for which the space is designed. Where as the niches at the entrance and exit of the cellar are used to store the bottles; niches bored on walls of the space where the visitors can taste the wines are used as a sitting platform, Niches in the exhibition area also serve as a platform where the history of wining in Netherlands is communicated to visitors. The same system of niches is also used in labs and the working spaces where the books and laboratory equipment are disposed.
The length of the cellar is totally 68 meter. Approximately the cellar has 200 hundred barrel and 3000 bottle storing capacities. The storage are designed not only storage for the existing farmhouse's wine but also serve as cellar area for other wine producers.

Following the main entrance, starts the corridor leading to cellar and a secondary area which will be used as a laboratory and laboratory-working space. This huge working-laboratory space, which is divided into two parts as being of wet and dry laboratories, has also a vertical relationship with the conference area at the upper elevation.

This wine laboratory is also planned to work as a center for the wine analysis in the region which has lacked such a complex so far. In doing so it will not only meet the technical necessities of the farm but also contribute to the regional development. Construction of the laboratory will therefore help making the farm a regional center with the functions that will be of use to the other wine producers in the region. The Direct Access to the laboratory is possible through the lift incorporated in the design. In addition, one part of the space is also going to be used as a library and an archive where the researches on wine production in Netherlands will be collected and made available to visitors, researchers and entrepreneurs.

After walking through the cellar, visitors are directed to the exhibition space where the niches on the wall are used as an exhibition platform. While they are following the way proposed by the design visitors simultaneously learn about the wine culture in Netherlands. In this exhibition, wine production and storage equipments from the Roman period are displayed with relevant information that explains the chronological evolution of wine production in the region. The way through the exhibition space leads to the workshop area, which is going to be used as an education center where the lectures are given, workshops are organized and wine-related assemblies are held. The workshop area, which works as a junction point, does not only have a visual connection to the courtyard but also has a vertical relationship with the laboratory and working spaces at the lower elevation. It is this level through which the sequence of spaces and vertical integrity in the building can be observed best. The workshop area is connected to the inner courtyard through the exhibition space where the visitors find themselves looking at the building from different angles. Climbing the ramps that have been set up on different gradients, the visitors can both experience the site from different eye levels and reach the courtyard at the same time. The courtyard in this scenario turns out to be the central point in the horizontal axis where the space is enlarged by the depth of sequential layers on the vertical axis.

Along with the design idea in this project, the courtyard, which previously used to be one simple space, has now been designed in layers, through which the sequence of spaces is provided. As the courtyard is one of the most important characteristics of the building the project is aimed at fostering its place within the site and for this reason the project you see now is located and evolved at this point. As what its location requires, the project deconstructed the space on the vertical axis dividing the courtyard into 3 layers yet the way that layers have been designed under the ground was informed by the functions that the project aims to bring with this architectural intervention. Since the exhibition of all steps of the wine production in an orderly manner and a smooth circulation for the visitors is the goal to be achieved, layers were set up on ramps with manageable gradients so that visitors can walk through very easily. It is these gradients of the ramps that made the smooth circulation and the sequence of spaces possible, and it is this sequence of spaces that allows the visitors to experience an uninterrupted adventure of wine making process. These ramps on different elevation levels change the way that the cellar used to be perceived in the old building. The ramp system does not only transform the cellar into an exhibition space but also extends its depth on the vertical axis.

The current architectural form of the farmhouse makes the courtyard an important area in the site, for this reason the project has been designed in a way that would preserve the existing characteristics of the courtyard. The ramp levels have been maintained below the eye levels so that the visitors have a clear sight and uninterrupted perception of the courtyard. This novel, strong and different perception was created through keeping the gradient of ramps at a minimum level that leaves the impression of integrity.

Once the visitors finish climbing through the ramps they start experiencing the inner space of the farmhouse from the upper courtyard, surrounded by the walls that leave an impression of rampart. By the time they reach at this point, visitors will have already
become familiar with the production process. All that visitors need as to become familiar with wine making process is to walk through and follow the ramps.

Following the ramp, visitors can get into the farmhouse from an upper elevation leading to the place where they can learn about the story of wine making. Southern northern blocks have been designed as the places where the grapes are smashed squeezed, and consequently the wine is fermented, stored, bottled and tasted.

The western block is the most convenient place for both loading the completed products and unloading the raw materials, for this reason it has been designed as the place where the wine making process both starts and ends. This place has been designed in a way that would ease the transfer of the raw materials to other units of process, which are located inside on the western block. Here the grape is smashed and squeezed after then it is transferred to the southern block where the grape juice is fermented in steel barrels. The reason why here was chosen as the place for fermentation is its ideal height that allows the storage of large size wine tanks. In addition, as its function necessitates, this space is ventilated through opening some air channels. The last room in the southern block is the place where the wines are sold and tasted. Here is the last part of the interior space and its visual connection to the inner courtyard is preserved.

In this part, visitors are directed to backyard where the old wine production equipments are exhibited; after then, visitors find themselves in the last exhibition space which is the grape yard itself. The most important function of this pathway is to create a visual and physical connection between the farmhouse and Jeker valey that is located just on the eastern side. As they proceed, the visitors find themselves in the middle of the Jeker valley and the farmhouse, experiencing the natural source of what they are used to consume in their daily lives. In this framework the visitors become a part of the landscape they come to visit. The direction of the pathway has been delicately identified to make the visitors see the Jeker valley from the best angle possible. Once the visitors finish walking through this pathway they reach to the parking space where they had first started the journey in the farm. After the visitors have traveled throughout the farmhouse they become fully aware of the whole wine story before they leave.
-2.00 Plan 1/350
This project has been informed by a philosophical perspective arguing for the significance of the multi-sensory experience in architecture. As Merleau Ponty suggested and Juhan Pallasmaa argued, "every touching experience of architecture is multi-sensory, qualities of matter, space and scale are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle. Architecture strengthens our existential experience, one's sense of being in the world, and this is essentially a strengthened experience of self instead of mere vision, or five classical senses, architecture seems to involve several realms of sensory experience, which interact and fuse into each other." (page 72) For this reason, in this project different levels of light, different colors, sound and smells experienced throughout the promenade have also been of use in integration of the interior and exterior as well as the self and the space. All structural elements have been used in a way that would resonate to the eyes and ears of visitors. Visitors are captured by different intensities of sensations on different levels of elevation throughout the promenade. For example, light is the most important of all these aspects that flame the sense of curiosity and nostalgia in cellars and the exhibition spaces. Depending on the function of space, it was decided whether a natural or an artificial light would be used. Throughout the story, smooth light transitions have been employed to define the junction points, architectural thresholds and functional variations among spaces. At the entrance of the promenade natural light is employed till the 9 meters down where the stairs are used a smooth threshold. This point at the promenade represents the very beginning of an aura that captures all the attention on itself; that isolates the visitors from the outer space and all sounds other than the one of visitors' footsteps. Once the visitors get closer to the main entrance in the courtyard, the only light they can see comes from the outer pathway and stairwell. The main entrance after which the space gets much darker therefore works as a middle transition point between stairs and the cellar. It is not only the light but also the fragrance coming through the cellar that defines the threshold; and it is not only the visual connections that define the movement throughout the promenade but it is also the echoes of footsteps that creates and increases the sense of further awareness and inner depth on the minds of visitors at this point. The philosophy dominant in the project therefore suggests that "the sight isolates whereas the sound incorporates; the sense of sight implies exteriority whereas the sound creates a sense of interiority; and a space is understood through its echo as much as through its visual shape." (Page 75) As can be understood, the composition of all the height, form, and the materials in this project has been determined through a delicate consideration of the senses that these aspects could evoke to create a feeling of integrity between the visitors and the space.

Light is especially important in this project as "Imagination and daydream are stimulated by dim light and shadows. In order to think clearly, sharpness of vision has to be suppressed, thoughts travel with an absent-minded and unfocused gaze. Homogenous light paralyzes imagination in the same way as homogenization of space eliminates the experience of place". (page 74) Mindful of this perspective, levels of light in this project have been arranged as follows; the cellar is relatively much darker than other parts that do not receive natural light. This space, which is of artificial illumination, consists of the parts with low levels of light. The light is used in a way that would bring each individual barrel to the front as an object of art. Moreover this light directed on the barrels reflects on air illuminating all the space in the room. As they go through inside the visitors get used to the sense of darkness and for this reason the intensity of light is decreased gradually. The sound, as explained before, is also an important element. The construction material and the cell height have been chosen in a way that would make the reverberation stronger and last longer.

The last part of the cellar, which is relatively more lightened, indicates the beginning of the exhibition space. The architectural transition between these two spaces is also accompanied by the difference between levels of light that is adjusted according to the functional concerns. The exhibition space is the first place that allows the sunlight in after a corridor where the visitors had been exposed to the relative darkness, for long. With the sunlight coming in, the level of light increases as much as to create a semi-lighted space that extends along the exhibition area and comes to an end at the point where the ramp meets with the courtyard which is full of sunlight. As can be seen, the change in the levels of light is gradual and smooth when both decreasing and increasing. This gradual smooth transition of the light levels supports the sense of continuation that is in compliance with the architectural sequence of spaces.

The point where the ramps meet the courtyard represents the sharpest transition in this project. It is where the visitors find themselves in an open space, the fragrance disappears, and the echo fades yet another extension that leads to the production area, which is relatively darker.
Concrete: Mix the aggregate into the concrete

The main material used in the construction is regular concrete with flint gravel. The reason why I chose to use only one material is that it is easier to show the differences in the levels of sound and light without any complication that might be caused by the use of various materials.

The reasons why I chose to concrete are as follows:
1. Rough concrete is used to create a sense of underground space.
2. Little maintenance is required, other than sealing and occasional cleaning.
3. The basic procedures are simple enough for experienced finishers to master easily.
4. The surface is rugged, nonskid, and resistant to all types of humidity with an exposed aggregate finish, you can achieve spectacular effects at a reasonable cost because few additional materials (other than the decorative aggregate) and tools are used.
DIFFERENT LEVELS OF LIGHT
All in all there were two main philosophical stances that informed this project. One is that the architecture has to bring the morphological limitations and creative imaginations at once; this idea has also been in compliance with an important goal of this project, which is to preserve the traditional qualities of the site whereas transforming it into a new recreational and multifunctional space. In this respect an old vineyard has been preserved, represented and translated into recreational space where an architectural intervention under the courtyard now hosts new facilities and activities that are of high potential to draw an increasing attention to the region. The other philosophical motive behind the project was to use non-visual elements in creating a sense of integration between the space and the visitor. Mindful of these considerations, all the elements explored and communicated throughout this adventure have culminated into the final version of the project that you can experience through not only visual shapes but also light sound and smell.
Architectural Review, ‘Ventolera Winery’, November 2009, p.80, 81, 82, 83


Architecture & Urban; December 1999; No: 420; p, 22


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