

SENSE OF INDIVIDUALITY

ALDO VAN EYCK'S APPLICATION OF PHILOSOPHY.

By Shweta Devendra Joshi

ABSTRACT

As part of the course In-Depth Study on Dutch Structuralism – The Human Being at the Centre of House and City, this study focuses on the work and philosophy of its most prominent exponent Aldo van Eyck. After looking at Aldo van Eyck's core concepts of relativity, twin phenomena, the in-between realm and interiorization, this work analyses the relationships Aldo van Eyck establishes through his design at the Hubertus House and Netherlands Court of Audit. With his philosophy as a guide, we see how different use-cases are resolved by Aldo van Eyck's sensitivity to the requirements of the users whilst being equally sensitive to the environmental context of the sites' location. Based upon the two examples, this study can show that similar strategies are applied to resolve conflicts between twin phenomena yet lead to individual solutions.

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Sense of Individuality
Aldo van Eyck's application of philosophy.
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1 INTRODUCTION

During last semester, we analysed paradigm shifts in the history of architecture taking a closer look at the era around 1968 in particular the building boom and counterculture in Switzerland. In the study Canton Aargau – Traces Of Transition, it was insightful to study the background and impact of the different stages of the industrial era on architecture in Switzerland at present. In that study, I observed how the human being gradually began to take center stage during the development and design of worker's housing.

During the Study Trip in the Netherlands this semester, it was fascinating to see the different forms of workers housing and the continued preservation of this industrial heritage today. With this on-site experience, it was very interesting to gain knowledge on the architectural discourse during the 1960s and 1970s in the Netherlands. In particular this era saw the transition of urban planning principles rooted in traditional modernism to a more complex understanding of the human being and the environment.

For this semester, I chose to analyse Aldo van Eyck's philosophy and his application of his concepts in two of his projects, namely the Hubertus House in Amsterdam and The Netherlands Court of Audit in The Hague. My main motivation was to take a closer look at arguably the principal proponent of change during an era of change. I was also drawn by and could relate to Aldo van Eyck's human approach to his design thinking. It is only natural that Aldo van Eyck's teachings had a significant influence on the next generation of renowned architects like Herman Hertzberger and Piet Blom.

In this study, I first briefly gather the necessary contextual background to appreciate the profound undertaking of change that was led by Aldo van Eyck. This study then takes a closer look at Aldo van Eyck's core philosophical concepts relativity, twin phenomena, the in-between realm and interiorization. With a better grasp of his philosophical concepts, we take a closer look at the Hubertus House and The Netherlands Court of Audit by looking at Aldo van Eyck's design response to the chosen identifiable twin phenomena. It can be shown, that a similar approach to the in-between space is also used to resolve identical twin phenomena, resulting in a unique interiorization experience tailored to the intended user's specific context. A concise summary concludes this report. We now continue with a brief contextual background of the period.

2 CONTEXTUAL BACKGROUND

To understand the profound nature of change, I briefly look at the Congrès Internationaux d'Architecture Moderne (CIAM), a manifestation of the supremacy of the then contemporary classical modernist design philosophy and its literal end at a conference in Otterlo in 1959 by a group of young architects called Team 10. To contrast the classical modernist approach, we conclude the chapter understanding the significance of Aldo van Eyck's famed illustrations now known as the Otterlo Circles.

Congrès Internationaux d'Architecture Moderne (CIAM)

The international congress CIAM was held during 1928 to 1959 to search for a common analytical process to present challenges and work on possible solutions.¹ The congresses of "The Minimum Dwelling" in Frankfurt am Main in 1929 and "Rational Land Development" in Brussels in 1930 led to the congress in the summer of 1933 aboard a cruise liner organised by Sigfried Giedion, Cornelis van Easteren and Le Corbusier called "The Functional City"². It is in this latter congress of 1933 where the organisers setup an ambitious goal to address the city as a whole. It was a time of totalitarianism in Europe and in-between two World Wars. The congress was planned to be in Moscow with the Soviet Union planning large scale urban development projects. The congress was shifted due to political uncertainty to a cruise liner in the Mediterranean taking its participants to visit the Greek monuments. This inclusion of antiquity and the Mediterranean vernacular building also marked a shift in the architectural modernist view. By the use of the contemporary methods and tools for architectural analysis various normative approaches were developed. Le Corbusier reduced the city to four functions, namely work, dwelling, recreation and transport. To make the city more efficient these reduced functions were to be separated so as to make the function of the city more efficient deemed more appropriate for the "Machine Age". This approach fits in with other established movements of the time, namely the scientific management theories for instance. Frederick Winslow Taylor thought that systematic management was the solution to inefficiency. This included the normative approach of providing workers with and training them on the "best" method to complete a given task.³

During a conference in Otterlo in 1959 CIAM was dissolved by a young group of European architects called Team 10.⁴ Team 10, of which Aldo van Eyck was a core member, was a reaction against the inefficiencies of CIAM and its inability to address change and a strict focus on functionalism. Although the young group of architects practiced a different architectural language and had differing design concepts, they shared the same values, namely "the willingness to try and invent architectural language appropriate to the evolving present" according to Alison Smithson.⁵ To address this evolving present and re-interpret functionalism to the human scale, Aldo van Eyck developed a set of intertwined concepts.

1 Lammers 24.06.2012.

2 Maurer Bruno u. a. 12-04-2022

3 lumencandela 2022.

4 Strauven 1994, S. 279.

5 Strauven 1992, S. 54.

Otterlo Circles

The modernist approach defined through CIAM became a dominant current during post-war reconstruction. Aldo van Eyck took a pioneering role in questioning the rigid functionalism of the modern movement. During the Otterlo conference van Eyck showed a diagram composed of two circles, which became known as the Otterlo circles.

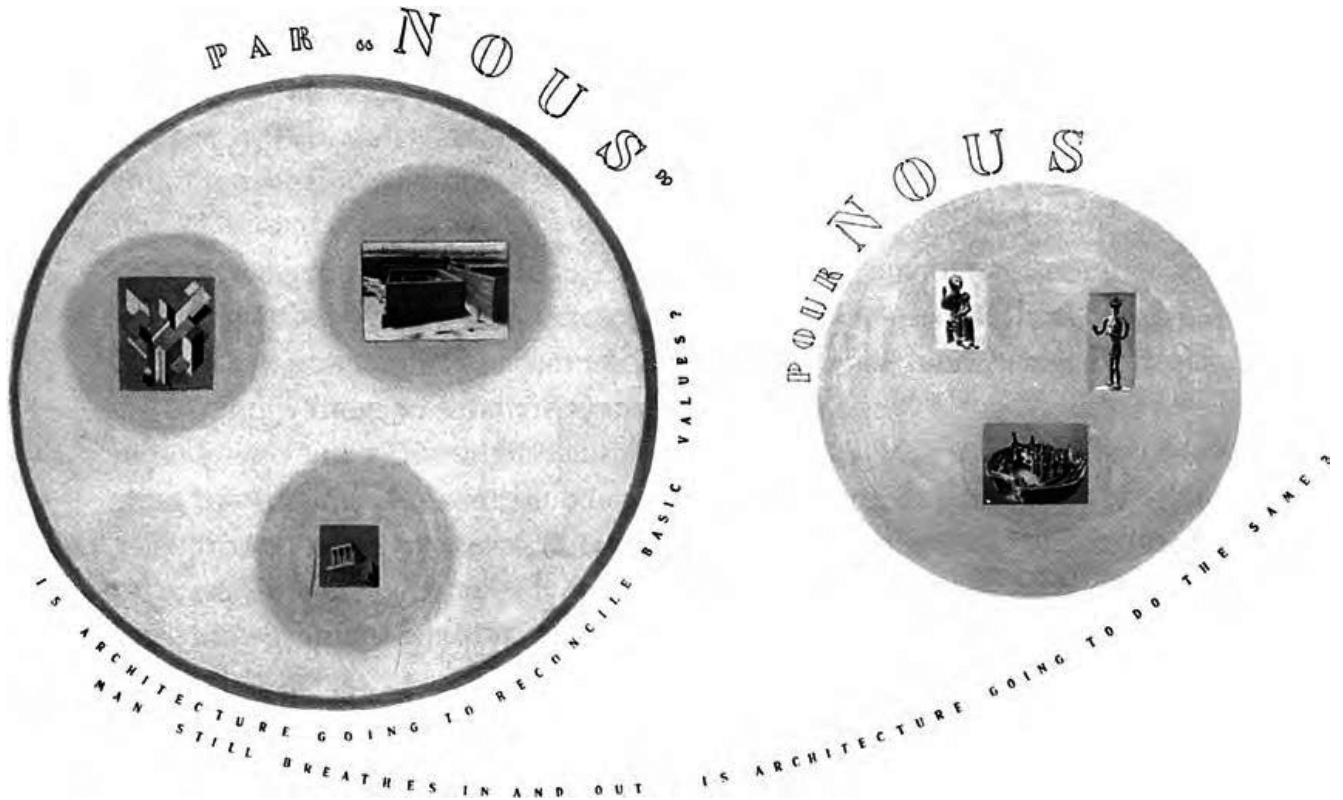


Abb. 1. The first version of Aldo van Eyck's 'Otterlo Circles' as presented at CIAM 11. (Otterlo, 1959).

Three pictures are shown in the left circle: dwellings in the Algerian Sahara settlement of Aoulef, a contra-construction of Van Doesburg's 'Maison Particulière' (1923), and the Temple of Nike at the Acropolis in Athens (427–424 BC). The words 'Is architecture going to reconcile basic values?' are written outside the circle along with 'par "nous"' (French for 'by "us"'). Another set of three pictures are shown in the right circle, which is accompanied by the phrase 'pour nous' (French for 'for us'). They are a Sardinian sculpture of a sitting mother with child, an Etruscan sculpture of a standing man, and a Cypriot burial gift (ca. 2100 BC). The phrase 'Man still breathes in and out' connects both rings along with 'Is architecture going to do the same?'

The constants of space and time and constants that continuously change are represented by the archaic images in the right circle that represent that men, women and children have always been living in a form of society. In the left circle the contra-construction of Van Doesburg is symbolic for "non-Euclidian thought" representing a "new and dynamic concept of space". The other two images in the left circle represent the "wonder of Euclidian order" for which purpose an example of classical architecture and a building of common people were chosen.

The right and left circle show a reciprocal relationship between the past, present and future as well as between architecture and society. The images show the ever changing cultures and the constant factor of human nature. Aldo van Eyck under-

stood, that due to climatic, cultural, religious or geographic circumstances, certain aspects of humankind are exaggerated with different countries having different expressions of particular aspects. Even if certain aspects were more or less pronounced depending on the country due to the environmental factors mentioned above, the underlying aspects of humankind stayed the same. Aldo van Eyck underlined the importance of tradition and history on architecture today whilst at the same time emphasising the importance of modernity.

Perhaps van Eyck drew his inspiration for these circles from Brancusi whom he liked to quote: "on arrive à la simplicité malgré soi en s'approchant du sens réel des choses".⁶ They are simple diagrams conveying complex thoughts and concepts, which can only be done by an intimate understanding of the real meaning of things. In the next chapter, we now proceed to the core concepts of Aldo van Eyck's philosophy.

6 van Eyck, Ligtelijn, Ball 1999, S. 11.

3 ALDO VAN EYCK'S PHILOSOPHY

In this chapter, we take a closer look at Aldo van Eyck's philosophy. Aldo van Eyck advocated his abstract ideas in his writings, teaching even through his buildings. To be able to understand how he incorporated his philosophy into his buildings it is important to understand his philosophy. We begin by understanding the concept of relativity which by its very nature is an omnipresent relationship between elements or entities of reality. We then move on to understand the concept of twin phenomena which describes the reciprocal relationship between elements or entities. The understanding of the twin phenomena leads us to its spatial interpretation in the in-between realm. Last, but not least we look at interiorization where we understand the different facets of human experience.

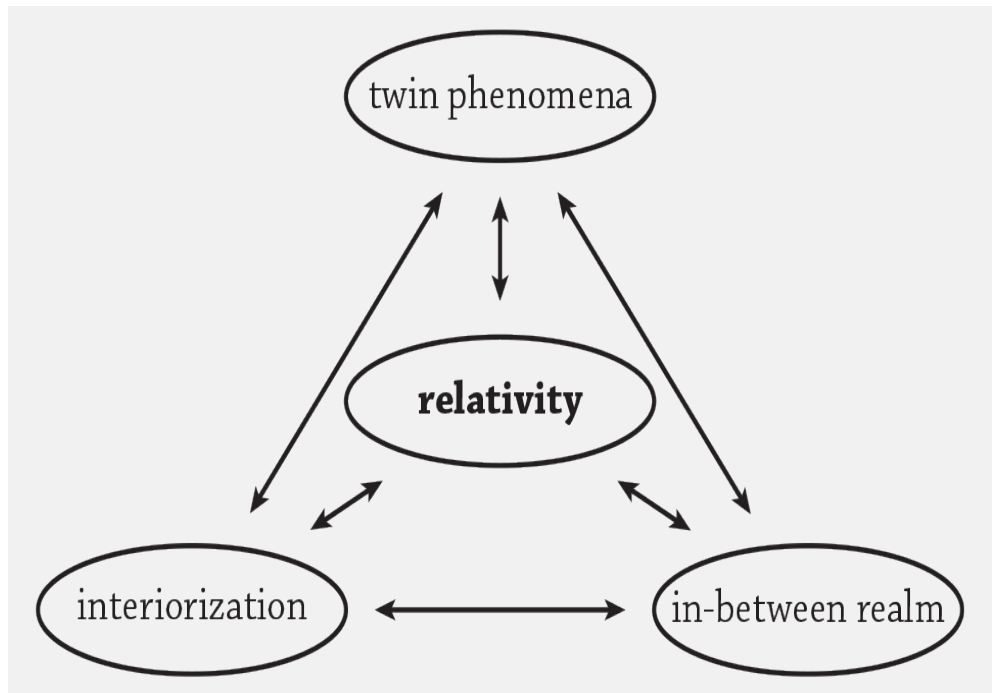


Abb. 2. The three notions - twin phenomena, the in-between realm and interiorization derived from the

Relativity

Reality is the sum of different elements, i.e. space, time, matter, energy, etc. These constituent elements of a reality are interrelated. This interrelationship between the constituent elements of reality is just as important as the elements themselves. Each of these individual element's gain meaning by their relation to each other. The understanding of reality can only be achieved by taking into account relativity. To further understand relativity Van Eyck derives the concepts of twin phenomena, the in-between realm and interiorization. The concept of the twin phenomena aims to understand exactly what the relationship between elements or entities is and as such assumes an ontological role in the analysis of relativity. Once the relationship between entities is established, the context of how we understand or perceive our environment is an important next step in understanding relativity called interiorization. The in-between realm focuses on the relativity of the mental or physical space and is the spatial equivalent of the twin phenomena. In the in-between realm Aldo van Eyck aims to define and address the in-between spaces.⁷ These three notions help in understanding relativity and with it the perception of reality.

⁷ Lammers 24.06.2012, S. 44–45.

Twin phenomena

The central notion of Van Eyck's theory is that everything is related, i.e. relativity, but that these relationships are reciprocal and the aforementioned elements of reality have no meaning unless they are in connection to other entities or elements: there is no inside without an outside, or a large without a small, and so on. These reciprocal entities or qualities are referred to as 'twin phenomena' or 'dual phenomena' and 'parallel phenomena' in Van Eyck's older works. The defining idea behind twin phenomena is that the entities cannot have a meaning without their opposites. In essence, these entities cannot exist without their opposites as they are relative.⁸

To reflect the complexity of reality, Aldo van Eyck further states, that the existing twin phenomena are also connected to each other, resulting in a network. The main goal of this theory is to understand what the specific phenomena are in each context. Van Eyck proposes not to try to split these individual phenomena using the analytical approach of CIAM, but to rather connect these different phenomena with what he called reciprocity. The main intention of this theory is not to dissolve oppositional entities, it is rather to acknowledge and accept the existence of these opposing phenomena.⁹

The in-between realm

The in-between realm is the spatial equivalent of the concept of the twin phenomena. Here, van Eyck proposes not to erase articulation between spaces for spatial continuity, but rather to articulate and define the space between spaces. In this space, one must realise the significance of the spaces on either side. This in-between space in essence is a common ground or a place for interchange for opposing polarities or twin phenomena. Here, Aldo takes inspiration from Martin Buber who calls this space "das Gestalt gewordene Zwischen" or "the manifestation of the in-between". This concept of in-between is also applied to the relation between the individual and collective where van Eyck agrees with Buber's assessment, that "individualism sees man only in relation to himself, whilst collectivism fails to see the man at all".¹⁰

We have the twin phenomena of the sea and land. When we walk along the beach along the edge of the sea, we walk along firm sand, that is constantly moistened

by eddies. We are neither completely in the sea nor are we firmly on land. This is the pleasure we can enjoy in the articulated space in-between.¹¹

With the concept of in-between Aldo van Eyck proposes to extend the space between spaces beyond narrow borderlines into a realm of its own to understand and manifest the relation between man, society and built environment.¹²

8 Lammers 24.06.2012, S. 45–46.

9 Lammers 24.06.2012, S. 46.

10 Lammers 24.06.2012, S. 47–49.

11 van Eyck, *Ligtlijn*, Ball 1999, S. 10–11.

12 Lammers 24.06.2012, S. 50–51.

Interiorization

Whereas the concept of twin phenomena represents the ontological side of Van Eyck's theory by elucidating how entities can be meaningful, the concept of interiorization represents the epistemological side: it is his attempt to comprehend how we, as humans, are able to comprehend our built environment, i.e., how we relate to it and how we anticipate that it works. This requires an understanding of our nature, our cultures, of humankind itself. Due to the abstract nature of this concept, it is very difficult to universally define the relationship between humankind, society, and the built environment.¹³

It is here, that we must remember the Otterlo Circles to fully comprehend the concept of interiorization. Aldo van Eyck recognized that certain characteristics of humanity are accentuated as a result of climatic, cultural, religious, or geographic circumstances, with different geographic regions expressing these qualities differently. Even if key characteristics of humankind were more or less evident depending on the geographical region due to the aforementioned environmental conditions, the core aspects of humanity remained the same. This is a key understanding of human nature, of society and human civilization as a whole. Once an architect understands this basic reality, he or she will be able to imagine the experience of the individual and collective to a specific context.

In the next chapter, we experience the application of Aldo van Eyck's philosophy in two of his projects, the Hubertus House in Amsterdam and The Netherlands Courts of Audit in The Hague.

4 LEGENDS USED IN IMAGES



- Demolished part of the building



- Old part of the building in plan



- Old part of the building in section



- New part of the building in plan



- New part of the building in section

¹³ Lammers 24.06.2012, S. 51–53.

5 SENSE OF INDIVIDUALITY

Abb. 3. Aldo van Eyck.



Complementary or opposing aspects, qualities or notions (twin phenomena I have called them two by two), such as open-closed, inside-outside, old-new, often brought up here with others like large-small, many-few, far-near, light-dark, unity-diversity, single-plural, part-whole, similar-dissimilar, rest-movement, order-chaos, space-matter, individual-collective, form a vast network of meaning from which nothing can be lifted – no twin phenomena(or twin phenomena-split-in-two) extracted without impoverishment or becoming altogether meaningless – mind-splitting.

- Aldo van Eyck ¹⁴

¹⁴ Hertzberger, van Roijen-Wortmann, Strauven 1982, S. 43.

In chapter 3, we took a closer look at some aspects of Aldo van Eyck's philosophy like relativity, twin phenomena, in-between realm and interiorisation. All these aspects are interconnected or related to one another. In this chapter, I will trace the design elements in Aldo van Eyck's buildings, which show the relation with certain aspects of his philosophy. This is to understand 'How Aldo van Eyck translated his philosophy into built form?' and 'How his philosophy allowed him to give his projects the distinctiveness they have?' To study and understand the chosen case studies, I decided to focus on twin phenomena. To begin with, different twin phenomena elements like old-new, open-closed, inside-outside, etc. are identified in both the case studies. The design elements falling under a similar category are put together to see the difference in the way, Aldo van Eyck dealt with them.

The works of Aldo van Eyck are varied, be it playgrounds, offices or public buildings. Although on the first look they show some similarities, every project is unique in its own way. This uniqueness stems from the application of his philosophical approach. In this chapter, I am going to look into two of his works. The chosen case studies for the analysis are the Hubertus House in Amsterdam (Fig 4) and the Netherlands Court of Audit in the Hague (Fig 5), which was the last project of Aldo van Eyck. These two case studies have a few similarities and are yet quite different. The similarities make it interesting to compare them and establish a relationship between them and Aldo van Eyck's philosophy which will be the main focus of this chapter.



Abb. 4. The Hubertus House, Amsterdam. 1973-1981
Abb. 5. The Netherlands Court of Audit, The Hague. 1992-1997.

I will begin with contextual information about both the projects, as it played an important role in the design strategy of Aldo van Eyck. One of the two case studies is the Hubertus House in Amsterdam (Fig 4). The Hubertus Association was a social rehabilitation centre for single parents and their children. They gave temporary accommodation and support to the mothers and their children and prepared them to face the world or community again. Since 1926 the association accommodated two 19th-century residential buildings on Plantage Middenlaan. In 1973 Aldo van Eyck was given the work of renovation and extension of the facility, accompanied by Hannie van Eyck who worked on the interior of the building. As mentioned by Van Eyck, The Hubertus was about equality and he envisioned an open yet protective house and environment.¹⁵

The Hubertus association used to support single parents and their children, or pregnant women. Those mothers needed support due to emotional problems and

¹⁵ Hertzberger, van Roijen-Wortmann, Strauven 1982.

can't function on their own. All they want was a secure place. The Hubertus House, Aldo van Eyck designed this building with sensitivity. He placed all the functions in the building very precisely. The parent's living room was placed in the old building as it was already familiar to the parents. As the living room occupies the full length and width of the old building, it forms a link with the city in front and the children's nursery in the back. The rooms for parents were located on the floor above the living room or on the same floor. The babies are on the top two floors, whereas the nurseries for the kids is located on the ground floor next to the playground.¹⁶

The second case study is The Netherlands Court of Audit, in The Hague (Fig 5). The Court of Audit is a state institution, that controls the spending of the government, which puts them above all other departments and ministers. In 1992 Aldo and Hannie van Eyck received their first public building project. The building was built during 1995-1997 in the historical centre of The Hague. The original site between the grand Lange Voorhout and Kazernestraat, consisted of multiple old buildings that did not fit well together and did not fulfil the requirements of a modern office building.¹⁷

During a visit by the Van Eycks at the previous offices of the Court of Audit, they noticed, that most doors were left open with staff frequently walking into each other's rooms and talking to each other on the landings or coffee corners. The offices in the new building are located around the circular staircase increasing the access of the staff to each other both horizontally and vertically. The rooms are polymorphic and of various sizes with each room having more than four walls and light flooding in from many angles. The conference rooms are located on the inner ring of the large circle in the heart of the building, which also houses the central part of the building containing the library. This is a quality the staff very much appreciate as it helps them deal with the diversity of challenges at their workplace. Just as audits are meant to improve government works, so is the design meant to increase the efficiency of audits.¹⁸ The experience of users is what interiorization is all about.

5.1 OLD & NEW

"I believe that buildings which misbehave towards what exists outside them will also tend to misbehave towards what is inside them." - Aldo Van Eyck.¹⁹

One of the most prominent twin phenomena visible in both the case studies is old and new. As the old and new are contrasting elements they tend to conflict with each other. The physical space where the two contrasting elements come together in a complimenting manner that resolves their conflicts is the in-between realm. The in-between realm is another aspect of Aldo's philosophy that evolved from and is related to twin phenomena. Let's look deeper into how Aldo van Eyck came up with a solution to the conflict of old and new in Hubertus House and Court of Audit. The functions that need to be performed in these two buildings are different from each other. This means the spaces in both buildings will require a different character and quality to them too.

¹⁶ Hertzberger, van Roijen-Wortmann, Strauven 1982.

¹⁷ Alegemene Rekenkamer 20.03.2022.

¹⁸ Salomons, van Eyck 1999, S. 6-7.

¹⁹ van Eyck, Ligtelijn, Ball 1999.

The two projects have old structures on the site as well as around them. Aldo van Eyck's sensitive approach toward the surroundings and the old structures on the site gave these projects the special qualities that they have. This similarity of the two projects gives a common ground for the comparison and establishing the relation between built work and the philosophy of Aldo van Eyck.

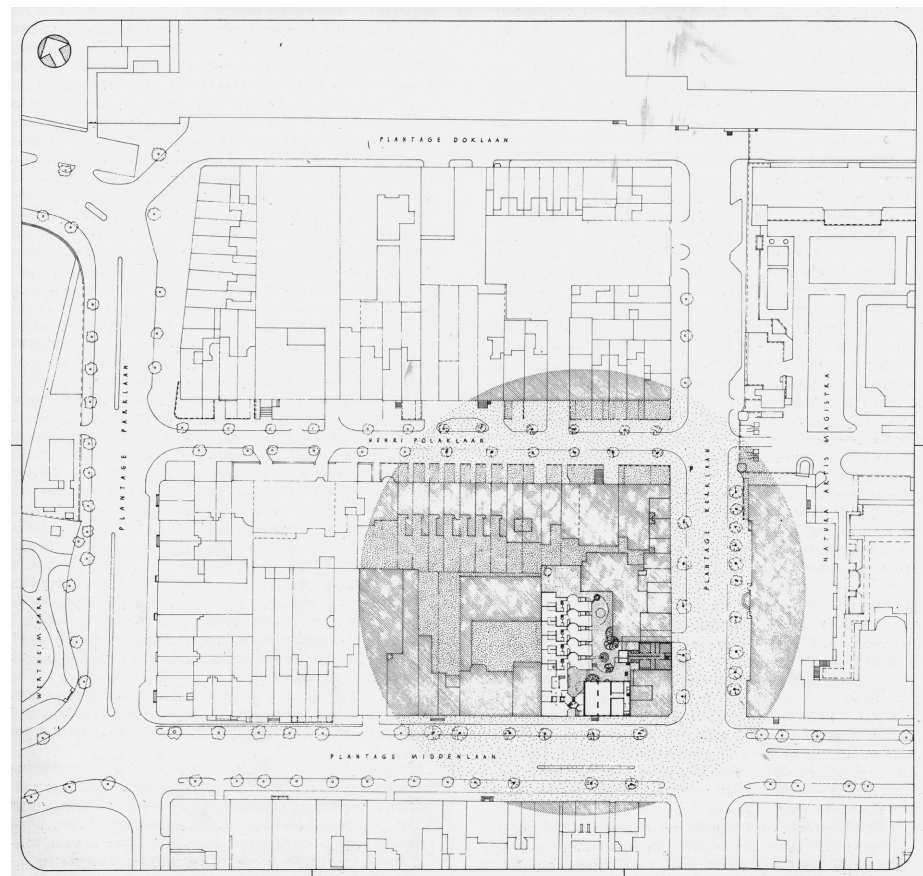
The Hubertus association accommodated two 19th century residential buildings for single parent housing since 1923. In 1970 a neighbouring building of the Talmoed Thora synagogue was purchased to expand the facility, but the accommodation was lacking in the qualities that were required for efficient working of the organisation. In 1973 Aldo van Eyck was given the work of conversion and extension of the facility, For this purpose, the building in Fig. 6 was renovated and the building visible in Fig. 7 was demolished. The association wanted a building to be open and closed, "open and protective at the same time" as mentioned by Aldo van Eyck in his writing.²⁰



Abb. 6. Hubertus house old building which was renovated.

Abb. 7. Old part of Hubertus House which was demolished.

Abb. 8. Master plan of whole block.



20 Hertzberger, van Roijen-Wortmann, Strauven 1982.

The Hubertus house is located in a traditional block on Plantage Middenlaan (Fig 8) in the centre of Amsterdam city. The new part of Hubertus house stands out from its surroundings. The massive base is supporting the structure above made of glass and steel, as well as painted with vibrant colours. The building has a different response to both of its neighbours. On the right side of the site, a retaining wall was constructed. The retaining wall goes a little higher than the neighbouring structure for reasons of privacy with the respective neighbour. There was a teaching training college on the left side and the new part of the Hubertus house is establishing contact with the neighbouring building by stepping down towards it.

The Court of Audit was functional in multiple old buildings on the premises, some part of which was demolished (Fig 9) to make way for the new building. The historic grand mansion (Fig. 10) on Lange Voorhout was connected to the new building of the Court of Audit (Fig.11). The site for the new building was at the back of the mansion and the Kloosterkerk church (Fig 12) which is at the corner of Lange Voorhout and Parkstraat. At the rear of the site is Kazernesstraat which is a modest residential street. Some of the requirements were that the new building should not be visible from the Lange Voorhout, and another was that the entry of the Court of Audit should be from the backside.²¹

Abb. 9. Site Plan showing demolished part of the old Court of Audit.
Abb. 10. The mansion - old part of the Court of Audit on Lange Voorhout.

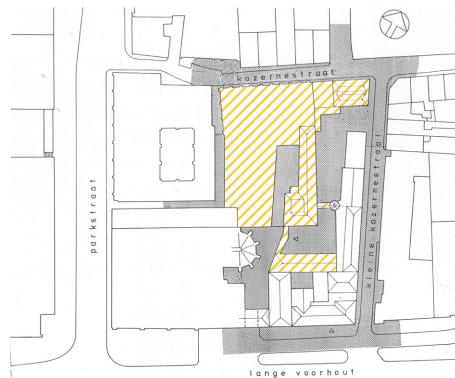
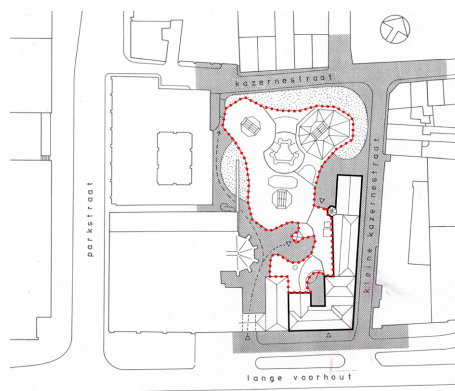


Abb. 11. The old and new buildings of the Netherlands Court of Audit.
Abb. 12. The Kloosterkerk Church (ca. 1400).



The design of the multi-coloured building does not follow the stipulated building lines like the buildings surrounding it.²² Van Eyck's proposal was denied by the Department of monuments as it was not as per the rules and regulations. As per the requirements, the new building should be built along the edge of the site and create a solid wall along the street. The rules were to maintain the characteristics of the historic centre.²³ The design of the building was so unique that the reservations of the department of historic buildings were overruled by the other municipal authorities.²⁴ The curved facade of the Court of Audit creates breathing space with gree-

21 Salomons, van Eyck 1999, S. 16.
22 Salomons, van Eyck 1999, S. 11.
23 van Eyck, McCarter 2015, S. 220–221.
24 Salomons, van Eyck 1999, S. 19.

nery in the densely built block. The contoured façade of the building touches the building line at some places but draws itself back gracefully to form a concave curve. This was done to achieve the right external space. Public space (Fig 13) is created between the church and the entrance of the building. The entrance court is accessible through an arched gateway on the Lange Voorhout (Fig 14). During the demolition of one of the buildings, an old cloister wall was found. Aldo van Eyck preserved the wall with gothic archways (Fig 15). Whereas the cloister wall is for a covered walk or open gallery, one might be amused to say that, due to the dense structures, the form here is inverted with the building representing the open courtyard and the pathways being the gallery. On the side of Kazernestraat the building sets behind the garden (Fig 16).

Abb. 13. Entrance court between church and new building.

Abb. 14. Arched gateway on Lange Voorhout.



Abb. 15. Restored old cloister wall.

Abb. 16. View of building from Kazernestraat.



In both cases, Aldo van Eyck's approach was purely contextual in dealing with the existing structures around the site. He created buildings which do not follow the language of surrounding structures, yet still, the new buildings try to establish a relationship with the surrounding buildings.

After seeing Van Eyck's approach in responding to existing surroundings, we now will explore his approach to resolving the conflict between old and new parts on site. The Hubertus house is located in a densely built block where houses are connected from front to back with a common wall in between to separate them. The building of the synagogue was demolished to accommodate the new building of Hubertus House. There was a wall which was separating the two buildings. Aldo van Eyck created 12 openings in that wall (Fig 17) to integrate the old part with the new part and make them work as one entity. The wall which was separating the two buildings is now unifying the old and new parts of the Hubertus house, beyond this point the in-between realm begins. The space where two elements will interchange their qualities with each other.

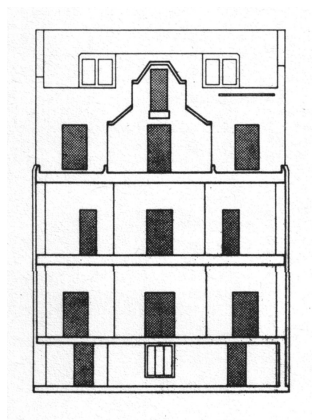


Abb. 17. 12 openings were created in the wall of the old building to connect the old and new parts.

The next point of conflict in integrating old and new was the varying heights of the old building. The levels in the new part are of the same height. Van Eyck extended the levels of the old part into the new part (Fig 18). The continuation of the old resulted in the form of bay-window rooms accessible from the old part. The split levels on every floor are connected by the means of a flight of stairs, other than the main curved staircase. Only on the first floor, the level of the old part continues throughout the new part. Here where the old integrated with the new, and exchanged their characteristics to become one, is the in-between realm. The extension of old into new is done in the same functionalist style as that of the new part. The different levels of old and new are visible on the façade of the new building (Fig 19).

Abb. 18. Hubertus house - Section. Irregular levels of the old part are extended into the new part.

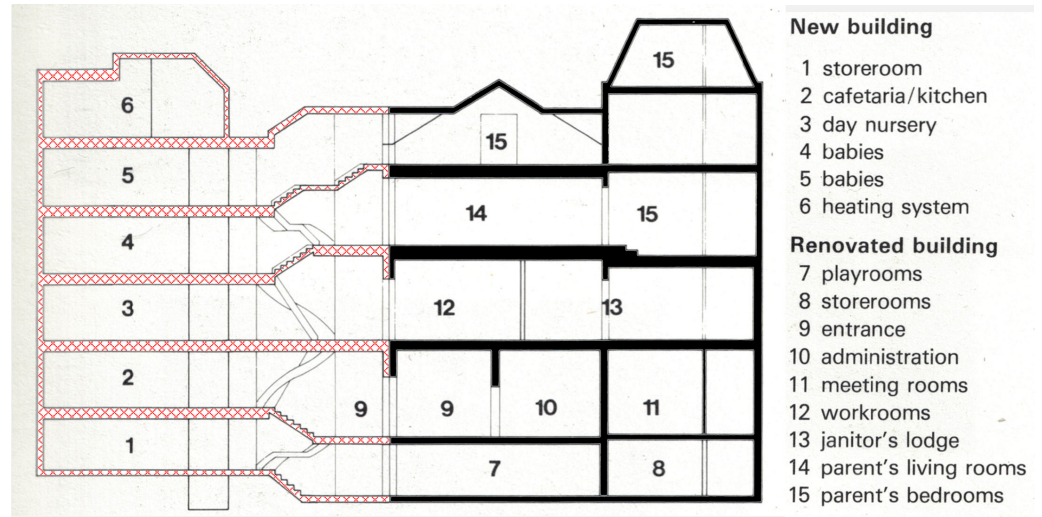
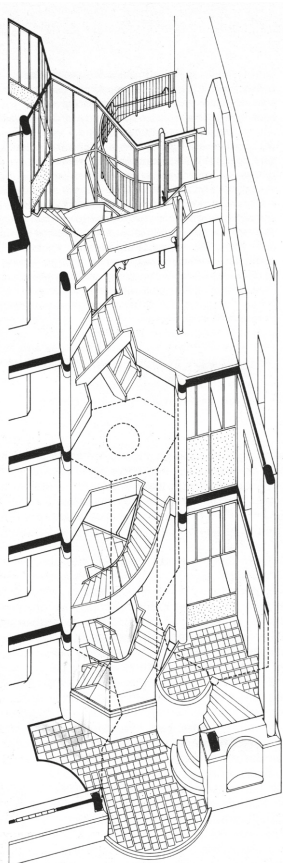


Abb. 19. Levels of old continuing in new are visible in the facade.

Abb. 20. Isometric view of staircase hall.



The main curved staircase, a focal point of interaction, is the manifestation of a relationship between two contrasting elements. The staircase is a pivot between the old and new as well as between the street and courtyard, it can be said that twin phenomena are taken care of by the in-between space. The staircase core is recessed behind the building line. It is not due to any marginal restrictions but it is there to highlight the connection between the old and new. As the staircase is set behind, the old and new parts look into each other from similar chamfered bay windows. The resulting width of the new part due to the creation of the focal point is the same as its neighbouring building. The staircase is different on every floor. Up to the first floor, the staircase is located in the front, giving a view of the street. From the first floor onwards the staircase is located at the back with a view of the courtyard. The yellow colour was used for the glazed staircase hall as it is the lightest, most luminous and most transparent colour amongst all the others.²⁵

25 Hertzberger, van Roijen-Wortmann, Strauven 1982.

The entrance is an in-between space between inside and outside, which connects them. In Hubertus house, the entrance is pushed behind by 12 feet from the façade of the old building and makes way for an open porch. The open porch is accessible through the main door of the old building from the street (Fig 21). The open porch extends into the new part as a covered porch through an opening in a wall between old and new. On the ground floor, the pavement area in front of the staircase hall leads towards the steps on the right side approaching the covered porch (Fig 22). In this way, the old and new are forming a loop with Plantage Middenlaan (Fig 23). The exterior meanders through the interior. Aldo van Eyck designs a delayed entrance which allows the exterior to move through the interior, for them to become an experience.²⁶ On the ground floor, the entrance to the lift lobby is another transition space between the Hubertus house and the public footpath, it appears as the pavement continues beyond that entrance door. He created an in-between realm by carving out a sitting area on the wall of the covered porch and the public footpath (Fig 24).²⁷

Abb. 21. Mezzanine Floor plan.
Entrance through the old building.
Abb. 22. Ground floor plan. Entrance to lift lobby.

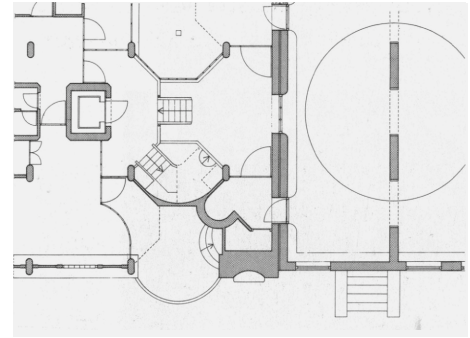
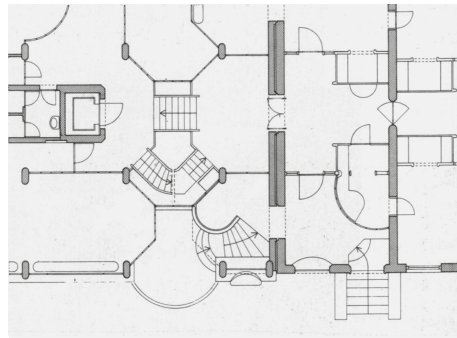


Abb. 23. Entrance looping through the old and new parts of Hubertus house.



Abb. 24. The in-between realm.



As we saw, the twin phenomena of old and new played an important role in defining the built form of the entire complex. In the Netherland Court of Audit, an old mansion is present on the site which is integrated with the new section of the building. One of the conflicts was the varying floor heights of the old mansion. Aldo van Eyck resolved the complications of levels in two different ways in two different parts of the new building. One of the two places where old and new interact with each other is the entrance foyer (Fig 25). In this entrance foyer, the lift and staircase (Fig 27) are placed next to the old building to take care of the level difference between the old and new. The section in Fig 28 shows the staircase

26 Strauven 1998, S. 461.

27 Hertzberger, van Roijen-Wortmann, Strauven 1982, S. 59.

connecting old and new parts, which is different on every floor. The lift is placed next to the wall of the old building and the lift doors open on both the old and new parts.

Abb. 25. The entrance foyer where old and new meet.

Abb. 26. New part of the Court of Audit appears to be disconnected from the new part but it is well connected to the old part.

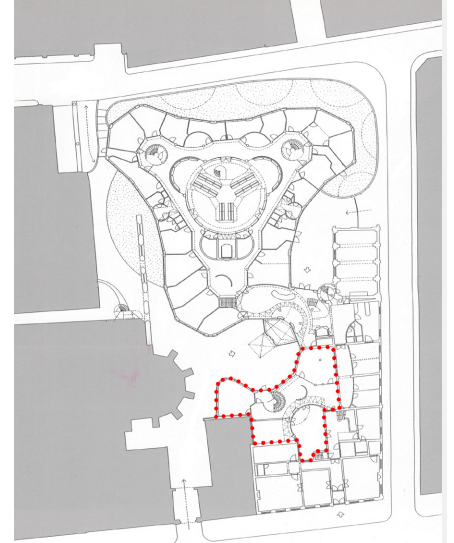
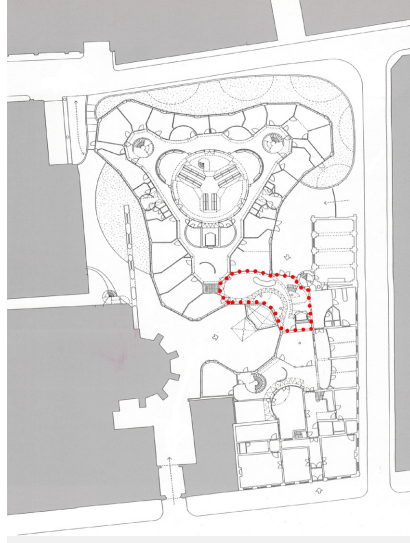


Abb. 27. Restored old cloister wall.

Abb. 28. View of building from Kazernestraat.

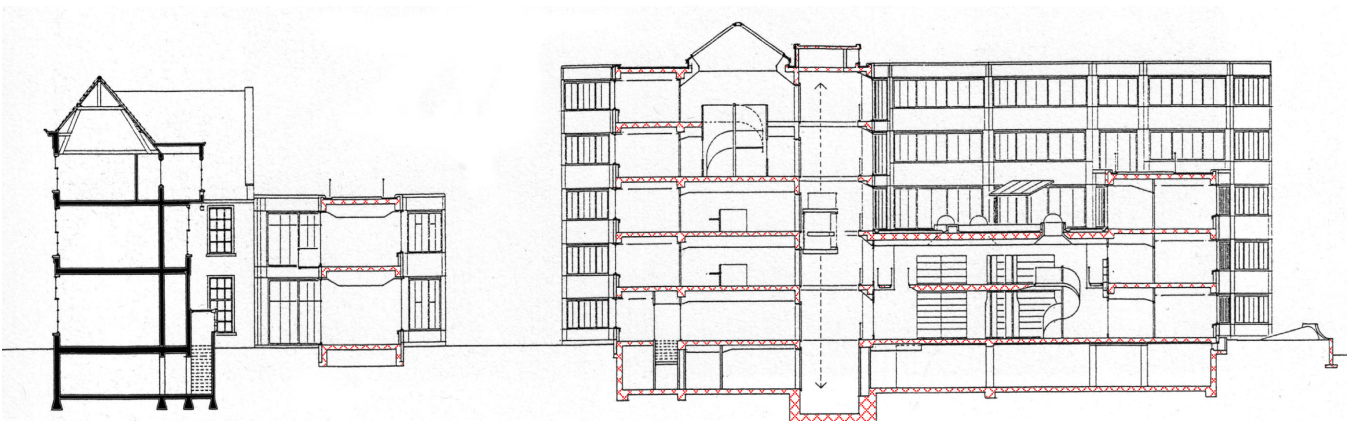
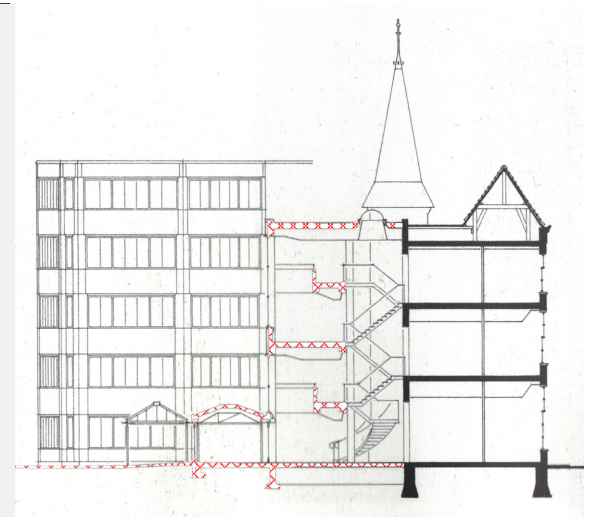


Abb. 29. Section showing Old mansion on left, new part with extended levels of old in the middle and new part with regular levels on right.

The second place where the old and new merge is at the corner of the old building, marked in Fig 26. In the section in Fig 29, we can see that the levels of the old mansion are extended in this new part but it is completely disconnected from the other part of the new building. A wall is disconnecting this part of the new building from the entrance foyer to avoid conflicts of levels. This difference in levels is visible in the façade of the entrance court.

The entrance to the complete complex is given through an archway on Lange Voehout. As we move inside from the archway, on the right is an old house and

on left there is the church nave. A Public space, an entrance court is carved out on the right between the church nave and the new building (Fig 30). As per requirements given to Aldo van Eyck, the entrance for the complete complex should locate on the back side. This is a transition space between the public space and office space. Here the entrance porch works as an in-between (Fig 31).

Abb. 30. The entrance court between the old church and new building of the Court of Audit.



Abb. 31. The entrance porch. An in-between realm.



5.2 SIMILAR- DISSIMILAR

Similar and dissimilar, twin phenomena that I observed in both the case studies. The most prominent dissimilarity is the language of the new buildings with old buildings on-site and around the site as well. The exclusive use of colours by Van Eyck for both the buildings make them stand out and create diversity.

In Hubertus house, Aldo van Eyck used the full range of colours of the rainbow for the first time. The new part of the façade on Plantage Middenlaan (Fig 32) has glazed steel frames and cladding panels of steel which are placed between concrete structural members. In contrast to the new building is the old building with thick masonry walls painted in light grey colour. The vertical windows of the old building are painted in colour (Fig 33), through those windows one can see the coloured surfaces and elements which show the continuation of the new in old. The concrete frame of the new part is painted in light grey (Fig 34). The colours are used in the Hubertus house for interior and exterior. All the steel components used in the building, soffits, the ceramic tiles on bathroom walls, and ceilings of the old building are painted in hues from the full range of the colours of the rainbow.²⁸

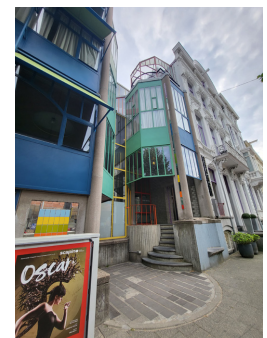
Abb. 32. The colourful new part establishes a relation with the old part of the Hubertus House.



Abb. 33. The window frames of the old building are coloured to indicate a relation between old and new.



Abb. 34. Concrete frame of the new building painted in light grey.



²⁸ van Eyck, McCarter 2015, S. 189–191.

Abb. 35. Sketches by Aldo for a colour scheme for Hubertus House.

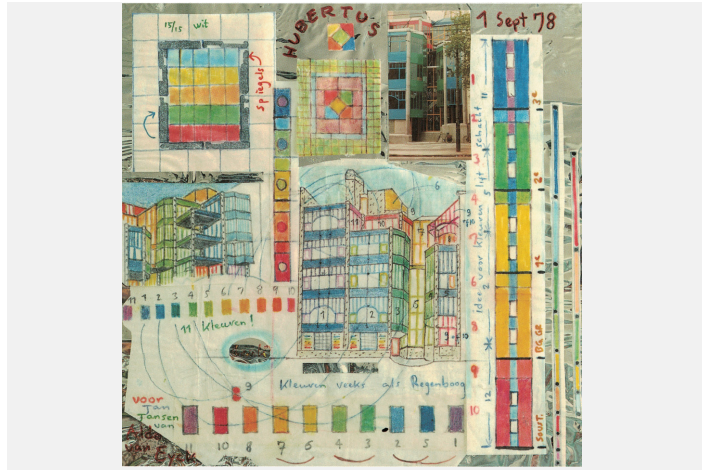


Abb. 36. The new building on Kazernestraat.

Abb. 37. The old Mansion on Lange Voorhout.



As you pass through it there is a spectacular 14th-century church nave on your left and an 18th-century house to your right. Straight ahead, we almost immediately visualised something definitely multicoloured to replace, as it were, the tall stained-glass windows the nave never had!) and, a little to the right: the main entrance. – Aldo van Eyck.²⁹

The Netherlands Court of Audit building exhibits contrasting characters. It is like experiencing two different buildings. Unlike Hubertus house, the façade of the Old Mansion on Lange Voorhout (Fig 37) doesn't give any hint of connection with the new building behind it. Aldo van Eyck used blue and grey ceramic for Façade. The Façade along the entrance court has grey tiles in blue tiles and the façade of the new building on Kazernestraat has blue tiles in grey tiles (Fig 36), accompanied by vertical and horizontal bands of sixteen active colours and timber window frames. The colour design of the façade was made by Jaap Hillenius. For vertical and horizontal bands Jaap Hillenius come up with a scheme by drawing concentric circles on the elevation (Fig 38). The grey and blue ceramic tiles and the reflection of the grey and blue sky in the windows create a screen-like effect. The windows offer transparency to the Court of Audit of the Netherlands and a glimpse of the interior.³⁰ Colours used outside were used in the interior of the new building. The hints of the same colours can be traced in the old building too (Fig 39). The colours tiles used in the façade of the new building were used on the top of the cloister wall (Fig 40). A single row of tiles was placed on the top of the cloister wall to establish a relationship with the Court of Audit.³¹

²⁹ van Eyck, Ligtelijn, Ball 1999, S. 264.

³⁰ Salomons, van Eyck 1999.

³¹ Salomons, van Eyck 1999, S. 28.

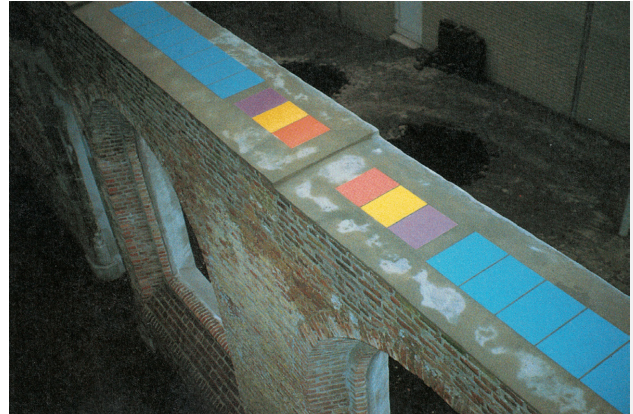
Abb. 38. The colour scheme given by Jaap Hillenius.



Abb. 39. The yellow circle in the old staircase.



Abb. 40. Old cloister wall with colour tiles on top.



The old and new parts of the buildings exhibit strong contrast at first sight. On inspecting the buildings carefully one can find that old and new parts are well integrated and work as one entity together. The old and new parts of the buildings are exchanging their characters while merging to become one.

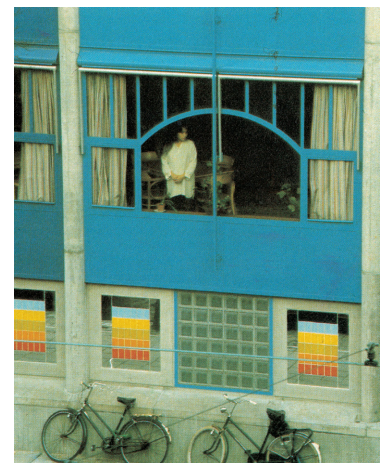
5.3 INSIDE – OUTSIDE

I observed some elements which relate to this twin phenomena. In Hubertus house, Aldo van Eyck developed the space enclosed between the old and new parts as a playground. It is an outside world brought inside. The terraces (Fig 41) of new and old buildings look onto the play area which then connects with the children's nurseries. The terraces here are the in-between between inside and outside. On the front facade, the central windows (Fig 42) of the canteen and common rooms are designed with curved transoms. This was done for an unobstructed view from inside. These windows are also the in-between between inside and outside.

Abb. 41. Playground between old and new parts of the Hubertus.



Abb. 42. Windows of the canteen.



In the Court of Audit, the inside and outside were resolved differently. On the 2nd floor on top of the library, Aldo van Eyck created a terrace garden surrounded by offices (Fig 43). An outside world is brought inside. At the entrance, the porch between the inside and outside is an in-between realm (Fig 44). It is a transition space between inside and outside. Fig 45 is showing the area above the entrance hall, which is between the inside and outside. Another place where inside and outside are resolved are coffee corners. Small balconies are hanging on the façade outside the coffee corners in the new part of the office building (Fig 46).

Abb. 43. Terrace garden surrounded by offices on the 2nd floor of Court of Audit.



Abb. 44. The entrance porch, an in-between realm.



Abb. 45. Between inside and outside, above the entrance hall.



Abb. 46. Balconies outside coffee corners.



There is no inside without outside. Aldo van Eyck has expressed this relationship between inside and outside in different ways in both the case studies. When it comes to twin phenomena inside and outside, the elements like door, window, entrance, terrace, and balcony become the in-between realm for them. Aldo van Eyck paid a lot of attention while dealing with these elements. I could mention only a few elements in this study, but it is interesting to look at all of them.

In this chapter, I tried to focus on twin phenomena and show how all other aspects of Aldo van Eyck's design philosophy are related. The twin phenomena is all about uniting two opposing poles. The most obvious way to unite twin phenomena is to establish in-between. This is the place where the opposing qualities of the two poles adapt with each other to integrate. The space which is the result of this integration should have the presence of both the polarities but in a complimentary way. The in-between can appear between two different interior spaces or interior and exterior spaces. In both the case studies, we saw the interaction of old and new parts in an in-between space inside the building. Whereas the entrance of Hubertus House is a good example of in-between that occurred between old and new where the exterior flows through the interior.

Based on the analysis of both the case studies, I can say that Aldo van Eyck had one philosophy and he applied it in the same manner, even after designing both the projects years apart. The case studies sometimes even show that the design strategies are similar, but the outcome is different. The context of both the projects was different which had a major impact on outcomes.

6 CONCLUSION

Aldo van Eyck's attempt of capturing and structuring the complex relationships that reflect the complex reality in words is an ambitious endeavour to say the least. To be able to recognize this complex reality and respond in design is, in theory, an almost infinite creative and design undertaking.

In the two analysed case studies the Hubertus House and The Netherlands Court of Audit, we also see similar design strategies for the in-between realm applied to resolve similar twin phenomena leading to a unique interiorization experience rooted in the context of the intended user. The case studies were analysed on the basis of similar twin phenomena like old-new, inside-outside, and similar-dissimilar. Surprisingly the design strategies, which were employed to bring the two polarities together are also the same. In both the buildings to resolve the conflict between old and new, Aldo van Eyck extended levels of old into new and connected them utilizing a staircase, but due to the situation on the site, the result of the same strategy was different. In Hubertus house, the levels of the old part extended to the new part and the staircase became a focal point bringing them together. Whereas in the case of the Court of Audit, Aldo van Eyck split the new building into two parts to extend the levels of old into one and to connect the other portion of the new building with the help of a staircase. It was entirely contextual that the results of the same philosophy and same design strategy applied to two different buildings were totally different. The most important thing is while working on the projects he always kept the users or the humans and their experiences at the centre of the project, i.e. interiorization.

Aldo van Eyck's philosophy also delivers a message to architects. Even though the environmental conditions of a certain place affect the visibility of some human qualities, the essential components of humanity remain the same. As a result of this insight, we gain a broader perspective on human nature, society, and civilization. When an architect grasps this fundamental truth, he or she will be able to envision how an individual or group will feel in a certain setting irrespective of the cultural or better said environmental context. This understanding is not yet prevalent in society or in design thinking today and is truly a beautiful message which we need to spread.

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9 ORIGINALITY

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Shweta Devendra Joshi

Hausen, 14.06.2022

