

LUNGHOLM GODS

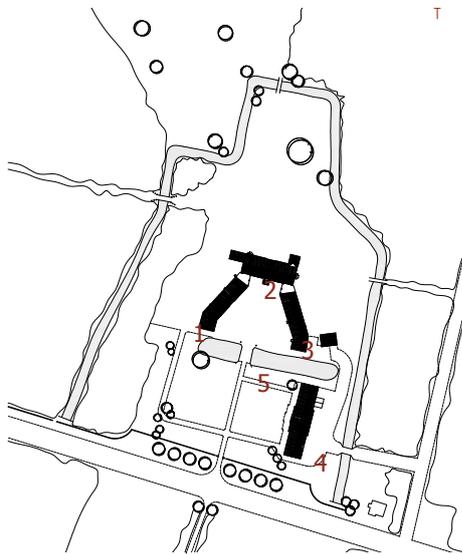
INCLUSIVE HOLIDAY HOUSE

YEAR: ~1639, 1856, 2011

The listed building complex at the south Lolland manor from about 1639 has been renovated and converted to holiday housing for large families and groups. The main focus has been to introduce a scheme that can include guests with various disabilities.

The west wing (1) which is shown here, is converted into a multipurpose building where one can play, bathe and rest.

The point of departure is to reuse the scheme's extensively rebuilt structure as much as possible. With the exception of the pool room, most rooms have been used as they were, and the new functions are adapted to the specific character of each single room.



New, functional and sensuous layers in the form of textual materials and tangible details are added, which together with the existing Wlayers creates an architecture that aims to respect, meet and support every single person where he's delimited by his physical ability.



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The project is based on the understanding that experiencing yourself as a human requires an architecture that is widely sensuous; an architecture that affects all senses.

Understanding yourself and the era you live in requires an architecture that respects and expresses the historic context; an architecture of silence, slowness and profundity.

In order to achieve continuity between the the old building and the very new scheme of the bath, we have used materials that already existed here - primarily plaster, chalk, wood, concrete and stone. This way, the new design does not refer to similar situations elsewhere; shapes and materials all have their origin from this exact place, creating an intense atmosphere that seeks out of time.

In a way the building is reinterpreted by exact craftsmanship, using materials in a modern - but also tactile - way. The aim is to make it possible to experience the building with all senses instead of appealing mostly to the sense of sight.

The character of every single room have been amplified in different ways in order to improve the building for the different groups of disabled guests. By working with the surfaces and the shapes, the rooms have different acoustic and daylight conditions. The addition of a ramp and slightly sloping floors also makes the house accessible for wheelchairs. Theses steps to make the building accesible for all have turned op amplifying the overall atmosphere, consolidating the existing architecture.

