

# [ RE ] STORE **HERITAGE**

LOGBOOK

GRADUATION PROJECT CHARAN ROZENDAAL







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# INTRODUCTION



## Breda

Since the Middle Ages the Nassau city of the Netherlands. The special position of Breda in the duchy of Brabant offered place to the dukes and the administration by the lords of Breda. At the beginning of the fourteenth century the rights were transferred to the Van Polanen family who took over the rights of the Dutch nobleman Willem van Duvenboorde (1290-1353). The transfer took place due to the extinction of the male line in the Van Duvenvoorde family. This resulted in an influential family that would have a major influence on history: the Nassaus. To date, this family is still connected to Breda. Better known as the current royal family.

The solidarity with Breda also ensured that this family line linked its final resting place to the city. For this, use was made of the Grote kerk, better known as the Onze lieve Vrouwen (OLV) church.

However, a major shift took place when William of Orange-Nassau was murdered and killed for Balthasar Gerards in Delft. His body could not be buried in Breda before the occupation of Breda by the Spaniards. This has led to the tradition moving from that moment to the New Church in Delft and until now also being the active burial place of the royal family.

Today we come to the point that this basement threatens to seduce its functionality for the lack of space (faithfulness). The burial cellar currently has around 46 remains.

This fact has become the starting point for this graduation assignment. The aim is to look at how the Great Church in Breda can be reactivated by means of an architectural intervention with which the tradition of adding can be continued in Breda.

<https://www.brabantserfgoed.nl/page/3237/breda-nassaustad-1500-1795>

### Kelder is bijna vol

DELFT - Prins Bernhard zal worden bijgezet naast zijn echtgenote koningin Juliana. De prins zal niet direct naar zijn definitieve plek worden gebracht. Zijn familie zal hem morgen achterlaten in het voorportaal van de grafkelder.

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Van onze verslaggever 11 december 2004, 0:00

De grafkelder bestaat uit twee gedeelten. In het oudste gedeelte ligt onder anderen prins Willem van Oranje. In de 'nieuwe' uit de achttiende eeuw daterende grafkelder liggen stadhouders uit die eeuw en koningen en koninginnen uit de negentiende en twintigste eeuw. De plattegrond (boven) geeft de situatie weer zoals die tot voor kort bestond. Inmiddels zijn er op last van koningin Beatrix kisten van plaats verwisseld. Onbekend is waar koningin Juliana nu ligt. Daarover doet de Rijksvoorlichtingsdienst voorlopig geen mededelingen. Het enige wat vaststaat is dat prins Bernhard naast koningin Juliana zal worden bijgezet. Net als de andere kisten zal die van Bernhard worden omhuld door een loden foedraal.

Op twee plaatsen na is de grafkelder nu vol. Met de gemeente Delft is de koninklijke familie overeengekomen dat bij de eerstkomende restauratie van de kerk de grafkelder zal worden uitgebreid. Details daarover zijn niet bekend. De grafkelder is morgen nog open, maar niet toegankelijk. Wel kan de Nieuwe Kerk worden bezocht: van 10.00 tot 20.00 uur.

Dutch best kept secret is facing shortage of space!

The currently active crypt in Delft is facing a space shortage. This triggered me, as a future architect, to investigate this further. In addition, as a resident of Breda, which is also known as Nassau city, I was already aware that there is a long way back the Dutch royal house. This was the reason for starting the [Re] store heritage project.



Because the royal crypt is strictly private, there are no recent images of these spaces. But the number of the deceased is also unknown. For example, observations of this painting show that there is anonymous deceased person among them.

As far as is now known, the tomb in Delft now has 46 deceased persons.

<https://oudeennieuwekerkdelft.nl/nieuwe-kerk/huis-van-oranje/koninklijke-grafkelders>



# ESSAY

## [RE]STORE HERITAGE

## -The story behind this graduation project



# [Re]store Heritage

## INTRODUCTION

[Re]store Heritage is a graduation project about an architectural intervention, which captures the events and history of the funerals of Dutch royals. Breda was the hometown of the royal family and their last resting place was the Grote Kerk of Breda. In this essay, the concept of using these historical fundamentals to broaden its functionalities will be discussed.

Future functionalities can include a new place for internment and royal funerals. [Re]store Heritage is also about reviving the national relationship of Breda with the Dutch royal house. Moreover, focusing on creating a space for reflection on the historical relationship and the present-day bond. The project offers an experiential and multifunctional space for the royals and visitors by providing a balance between hidden and visual aspects of the royal funerals.

## BREDA

The long and rich history has his origins at Breda where the Nassau-family was initiated. That's why Breda is also called Nassau-stad. The first members of this family lived here, but were also buried here. This funeral procession took place at the Grote Kerk which is located at the centre of Breda and nowadays is a top-100 monument of Brabant.

Placing the royal members at the Grote Kerk resulted also in a special territory (Sassen, 2006) where the tomb is located, this is at the Prinsenkapel. At this area also the former royal crypt is located. The tomb and crypt are still there these days, but not active anymore. Despite that these events are decades ago and the funeral procession are not taking place at Breda anymore the historical fundamentals still there.

[Re]store Heritage is about taking care of these historical fundamentals and respond to them in an architectural intervention to activate the history of Breda Nassau-stad.

## PAST

It is Saturday the eleventh of December 2004. We are at the Grote Kerk in Breda whilst in Delft a royal funeral is taking place in memorial of Prince Bernard. The question that arises; why is the burial in Delft, if Breda is known as the 'Nassau stad'? The first royal members lived here. However, since that Saturday in late 2004 the Grote Kerk is empty and silent. During the occupation of Breda by the Spaniards (1568 – 1648) no funerals could take place in the Grote Kerk. In 1584, the king of Netherlands Willem van Oranje-Nassau was murdered. He couldn't be placed in the royal crypt in Breda due to the war. For that reason, Delft was chosen for this royal burial and for all that followed.

## PRESENT

The inspiration for the project [Re]store Heritage is the lack of space in the royal crypts in Delft, an issue covered in many newspapers (Trouw, 2004).

This issue presents the opportunity to return the historical royal funerals and internment back to Breda, restoring the tradition. Touching this subject requires delicacy. Not just for its rich history, but also for the related traditions and heritage. This new situation also serves as an opportunity to break through patterns and habits. This creates the possibility to new designs and functions. Moreover, a new spatial intervention can be experienced. For this very reason this project focuses on the experience and the emotions that this subject carries with it.

## EMOTION

A lot of emotions are involved when dealing with a sensitive topic like the royal funeral processions. For the royals, but also for the entire Dutch nation. Mourning, paying honour and the funeral proceedings strengthen these emotions. Events can influence the feelings one experiences, places can also evoke emotions.

"The roots of architectural understanding lie in our experience, perceiving and living in our room, house, village, or nation. These experiences from an early on stage shape our architectural thinking, where we will compare new impressions always with what we are used to" (Zumthor, 2006). The way Zumthor describes the layers of experience through time is an interesting perspective to connect to the emotions of architecture. It illustrates that an experience and so an emotion contain multiple layers.

## TRANSLATION

This essay started with two paragraphs: past and present. This refers to ways of perceiving our environment. Our past determines how we experience the present and future. The emotional atmosphere of a funeral is an interesting perception of how the past and present merge. Words, rituals and buildings have an influence, but also the event itself as it carries all these elements.

The aim of [Re]store Heritage is to capture and translate these emotions into spatial qualities. This project uses multiple existing burial traditions, e.g. the public funeral procession and the private event of entering the crypt, to develop spatial qualities to them. This is reflected in the sharing or separation of spaces and their functionality. This diversity is designed in such a way that users are both physically and emotionally guided through the event. Aspects like visual lines,



acoustics, temperature and tectonics are providing that guidance. This also informs a layered program and the choice for a clear materiality.

The experience of emotions can be triggered by visual, auditory, haptic and olfactory cues. For example, the sound of the horses entering the scene during a funeral procession and the echo of its urban environment. The silence and temperature become palpable when the royals enter the underground spaces to bring the deceased to his last resting place. Both examples have an impact, not only because of their visual aspects, but because we can hear, feel, smell and thereby experience them.

## **BREAKING HABITS**

Historical events like the internments are one of the most important drivers of the idea and design of this project. This makes one see the development of values, rituals and traditions toward the royals. The importance is twofold, firstly about the preservation or conservation of the royal remains. Secondly, about the experience of the funeral processions for the royal family and the nation.

“This project is about breaking through past and present, looking for new meaning in the future” (Rietveld & Rietveld, sd). Rietveld & Rietveld took a slice out of Bunker 599 to emphasize its structure and historical value. The section-cut reveals the thickness of the material, its protective function and demystifies the bunker. The path through allows for one to experience the spaciousness and relive the past. Within [Re]store Heritage this concept is applied by repurposing the church’s historical function and by combining the old with new for one to experience.

## **INTERLOCKING**

The total project consists of three parts, from the urban and architectural level up to internal atmospheres in which the theme can be experienced. It aims to create connections with the layers of past, present and the emotions belonging to this project. These levels were created in response to the historical events and the future use of the project. The objective is to create awareness to this topic by storytelling, programmatic aspects and to set up an atmosphere that matches the presence of the royals. The active link to the royals is the location of the Grote Kerk in Nassau-stad where this project aims to reactive the currently passive link: the internment of royals.

## **CLAIMING SPACE**

In the last decades the Dutch royals have taken a prominent and public position. Their appearances, actions and words are acts to reach the nation. Sometimes they are directed to specific groups, sometimes on national or international level. Almost all actions are politically correct and carefully prepared which make many events a repetition of themselves. Looking at the future, this observation raised questions about what the tradition of internment in Breda should look like.

While the main actions of the royal funeral services are about honoring the deceased and housing the remains, this project creates the opportunity to break through tradition. This can create a new experience by separating elements of history and tradition.

“Through deliberate destruction, radical changes in context, and seemingly contradictory additions, a new field of tension arises between present, past and future that activates built heritage, instead of “extracting” it from history and putting it on a pedestal.” (Rietveld & Rietveld, sd)

The way this project claims space becomes clear at multiple levels. A very visible element is the corner building along the Grote Markt and Kerkplein. The building is visible by the public and creates a connection with the Grote Kerk by characteristics in tectonics, (multi)functionality and color.

## **INTERVENTION**

The project is about the balance between the practicality and experience of a historical event. It is about tension and atmosphere, leading to the right experience. The intervention also translates the versatility of the royal family into the program. This is reflected in the various events that can take place in and around the building. They range from strictly private for the royal family to mainly public in public areas.

This diversity is reflected in the design in which sobriety, monumentality and elegance are central. Keywords that refer to the execution of a funeral, but also to the emotions and spheres that are associated with it.

The project also generates points of discussion regarding traditions associated with the royal family and the execution of the funeral ceremony. Some examples are open-closed, public-private, past and present, but also the character of above-ground activities and their relationship to what takes place underground. The oppositions are not only expressed in words, but also how things spatially come together and in the experience of it. Here, emotion plays an important role too.



The intervention responds to this by linking these oppositions spatially. A mayor component is the underground structure that runs from the corner building to the Grote Kerk. This creates a scene in which not only a functional connection is made with the royal funeral, but where one can also experience how and where the elements, such as the crypt, are positioned.

For example the number of columns, they represent the amount of deceased which are buried at Delft. In this way this historical given will continue at Breda and support this intervention. Support in a symbolic way, but also constructive. To share this story with the audience each column will be provided with the family coat of arms of the deceased.

The above-ground part of the intervention, which is connected to the street level, has a public appearance and interpretation. This applies to the new volume to be realized, which is located on the Grote Markt, as well as to the interventions in the church. The strength of the outer volume lies in its clear structure, one that is visible and perceptible throughout the total run of the intervention, from above the street to below underneath the street and into the church. It forms a framework to which all layers can be linked.

### **(MULTI)FUNCTIONAL**

Experience and functionality are connected, which is encouraged by the intervention. The purpose of the building has an impact towards the surrounding atmosphere. A funeral procession asks for silence and mourn, while daily use gives vibrancy that reflects the story of royalty and history. This interaction between events and functionality requires the right balance between active and passive usage of the intervention. For example, the royals have its own separate routes and spaces that only become active in the presence of a member or person of the royal family. Think also of the crypt and the private routes there. In other cases, the building with substructure is open for viewings and offers exhibitions, inviting the public to explore.

### **SHARED SPATIAL SENSE**

Dealing with royal funerals, remains and saying farewell brings us back to the sense of the human being: emotion. Death creates distance between the future and the past, this touches all of us. Not just the royal family, but also the nation. Royal or citizen; it is all about the sense and presence of us as human beings. The great thing about architecture, and therefore this intervention, is that it can enforce, place or evoke emotions that are associated with, in this case, death. Sadness, mourning and remembering are experienced during a royal funeral procession by all people which are connected through this event.

By creating a place that provides the spatial quality of sharing emotions and activates sensory experiences, this project can tell the long-term story through history. Maybe more importantly, by being a meaningful place one can visit it also represents life and death as connected opposites.

Only together we can [Re]store our heritage.

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# THE DUTCH ROYAL HOUSE



### Royal family

This project is mainly about the process after the death of a member of the royal family. However, it is important to know or recognize the position and characteristics that this project can respond to in order to achieve a better elaboration of the project. The traditions, customs and rich history play a crucial role in achieving an appropriate spatial and functional design.

In addition, the position of the royal family in relation to society and their role in it was also examined. Shifts in their position or popularity towards the people are some examples of this. These are aspects that have come on offer during this project







The displacement of the interment tradition took place during the occupation of Breda Nassaustad. Because the city was occupied by the Spaniards, it was not possible to have the interment of King William of Orange in the Grote Kerk in Breda.

This made the tradition move to the city where Willen van Oranje lived: Delft. To this day, the active royal crypt is located here.





Catharina-Amalia Beatrix Carmen Victoria of Oranje-Nassau, heir to the throne of the Dutch royal family. What will her interpretation of royalty be in the future? Another important question in this phase of the project is: to what extent should this project address the variable factor such as the alternation of the head of state?

Where materials and colors are stable factors, the role and interpretation of the royal family varies per generation.

# **Is the kingship about the person or about its representation and heritage?**

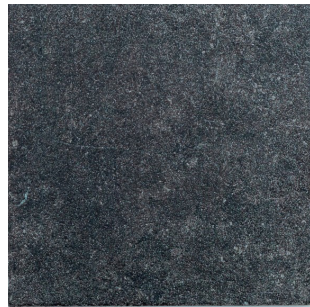
Catharina-Amalia Beatrix Carmen Victoria of Oranje-Nassau, heir to the throne of the Dutch royal family. What will her interpretation of royalty be in the future? Another important question in this phase of the project is: to what extent should this project address the variable factor such as the alternation of the head of state?

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## origin



limestone | **France**

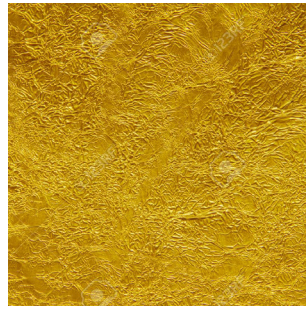


freestone | **Belgium**

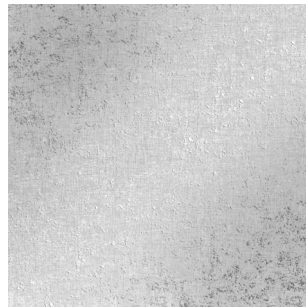


marble | **unknown**

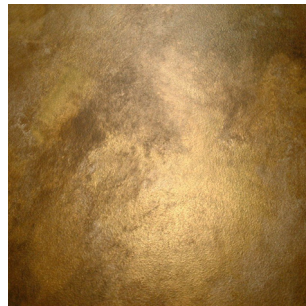
## hierargy



gold | **royals**



silver | **politics**



bronze | **nation**

Another aspect of the programmatic aspects is the materialization which could fill in an important role for this topic. Like we saw earlier in this project specifications materials can and will contribute the meaning of architectural objects. For example the source of materials, colors of history or the craftsmanship on materials that symbolize their status. Another strong aspect of the royals in relation to materials is the hierarchy of materials. Because of their value and/or because they are rare for example.

Above some picture to motivate and activate these thoughts.

The origin of the materials were gained from the materials that have a connection with architectural objects that are related the royals. The first one is French limestone, which is used at the mausoleum of Engelbert I van Nassau, the first royal that rest at the crypt in Breda. For the second Belgium freestone, the connection could be made to the locations of the common grounds of royals. Back in the days Belgium was part of our history. Another material is the marble. This material links to the keystone of the royal crypt at Delft. I hope to expand this list of materials or topics get more sense to my graduation topic.



## INAUGURATIONS



inauguration queen Wilhelmina (1948)



inauguration queen Beatrix (1980)



Traditions and rituals are very characteristic within the royal family. These often express themselves in protocols of which this inauguration of King Willem-Alexander (2013) is an example.

## FUNERAL PROCESSION



funeral queen prinses Wilhelmina  
(1962)



funeral prinses Juliana (2004)



funeral prins Claus (2002)

## INTERMENT - FUNERAL PROCESSION



entering the crypt during the funeral of  
prinses Wilhelmina (1962)



entering crypt during funeral of  
Juliana (2004)



entering the crypt during the funeral of prins Claus (2002)

These three examples show that the events keep repeating regardless of who is on the throne. The role of the royal family, it turns out, is to carry out and guard heritage and to share it with its environment.

**Is heritage a repetition of traditions by implementing them in public spaces?**





The public relationship with royalty is different for each individual. This manifests itself in various ways. One of these was a person who threw a paint bomb on the Golden Acoustics of the royal family. As a designer of this project, it made me realize that there must be room to be free from religion or royal buildings to visit this project.

This is to create freedom in which the public can take its own position.

<https://www.at5.nl/artikelen/75458/cohen-verfbom-op-gouden-koets-niet-zo-erg>



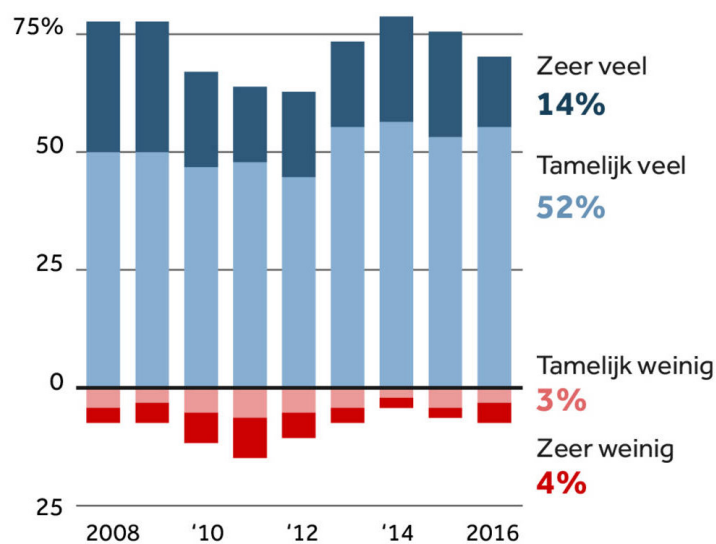
The execution of interment is accompanied by traditions and protocols. Looking at the most recent burials, we see many similarities. There are still differences, however, that go deeper into this event.

For example, the color of the decoration of the funeral procession changes sometimes. In addition, the duration of placing the coffin of the deceased in the church was shortened in order to allow members of the royal family to be in the middle of the public for a shorter time.

# POSITION AND ROLE OF THE ROYAL HOUSE

## Vertrouwen in Willem-Alexander

Hoeveel vertrouwen heeft u in Willem-Alexander als koning?



bron: Ipsos



## INTERACTIONS, CONNECTIONS AND LAYERS

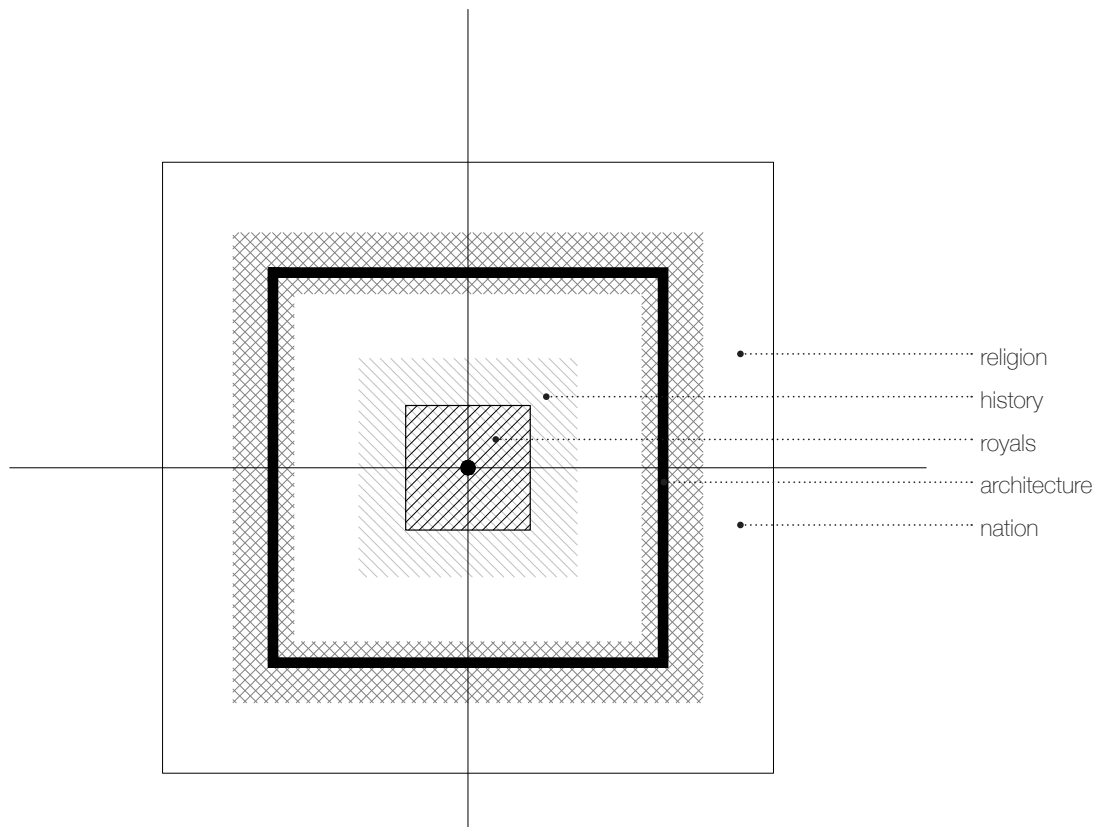
These initial steps and investigations during this project revealed that the functioning of the royal family is variable in relation to the people. This is the expression of heritage and traditions. Showing and recording emotions and the distance at which 'outsiders' must stay. Studies have examined which interactions there are and which can be created with regard to the current position of the royal family.

- Position toward Royals
- Relation with Royals
- History
- Honoring the deceased
- position in toward Royal house

# TRADITIONAL

royal crypt Deflt

**By placing the deceased of the royal family in the near future at Breda by an architectural intervention, we can improve the representation and symbolization of the royal family.**



newspaper Trouw | December 11th 2004



Source: Ineos



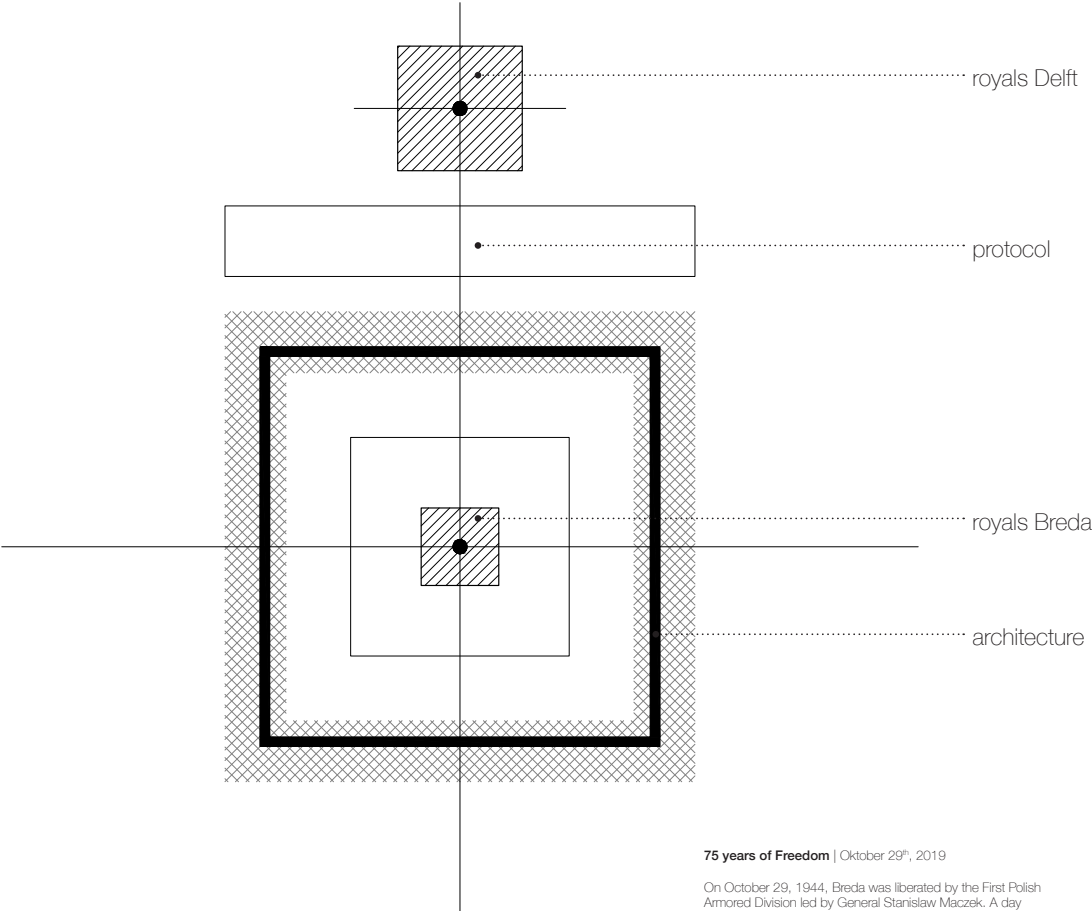
protests by throwing paint to the Golden carriage, 2005



# SITUATION BREDA

royal crypt Breda

BREDA | HERITAGE | HISTORY | ROYALS | ATMOSPHERES | CONSERVATION



75 years of Freedom | October 29<sup>th</sup>, 2019

On October 29, 1944, Breda was liberated by the First Polish Armored Division led by General Stanislaw Maczek. A day later General Maczek received the honorary citizenship from Burgomaster Van Slobbe for his entire division. In Breda there are several monuments that keep alive the memory of the liberation by the Poles, such as the monument in Wilhelminapark.



Willem I van Oranje-Nassau, he was the first royal who was placed in the crypt | 1584, Delft



Source | 1608

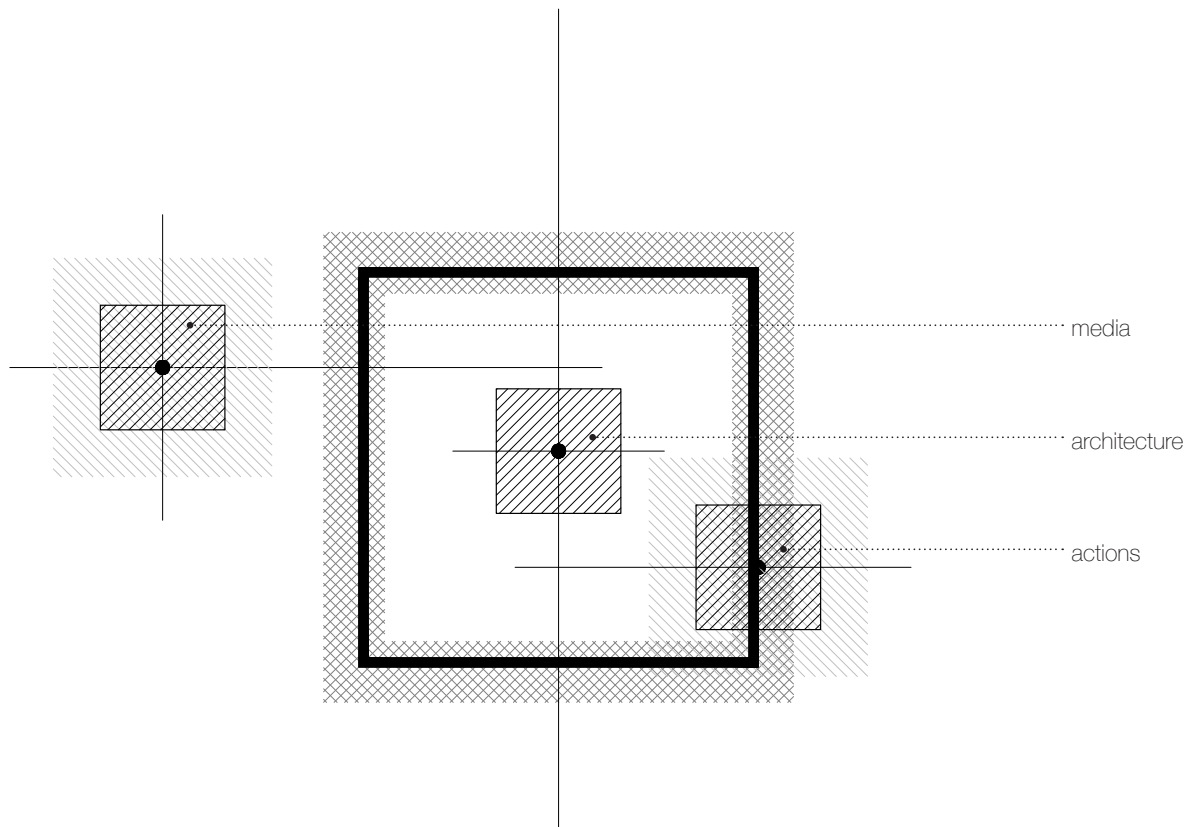


Grote Kerk Breda | current situation

RESTORE HISTORY | GRADUATION STUDIO  
CHAPARÁN ROZENDAAAL

# MEDIA

balans of sources



**Trouw**

## Kelder is bijna vol

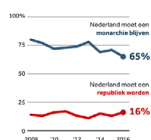
DELFT - Prins Bernhard zal worden bijgezet naast zijn echtgenote koningin Juliana. De prins zal niet direct naar zijn definitieve plek worden gebracht. Zijn familie zal hem morgen achterlaten in het voorportaal van de grafkelder.

Van onze verslaggever 11 december 2004, 0:00

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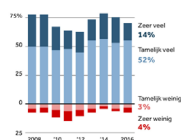
### Monarchie of republiek?

Wat is volgens u het beste: dat Nederland een monarchie blijft of dat het een republiek wordt?



### Vertrouwen in Willem-Alexander

Hoeveel vertrouwen heeft u in Willem-Alexander als koning?



Source: Ineos



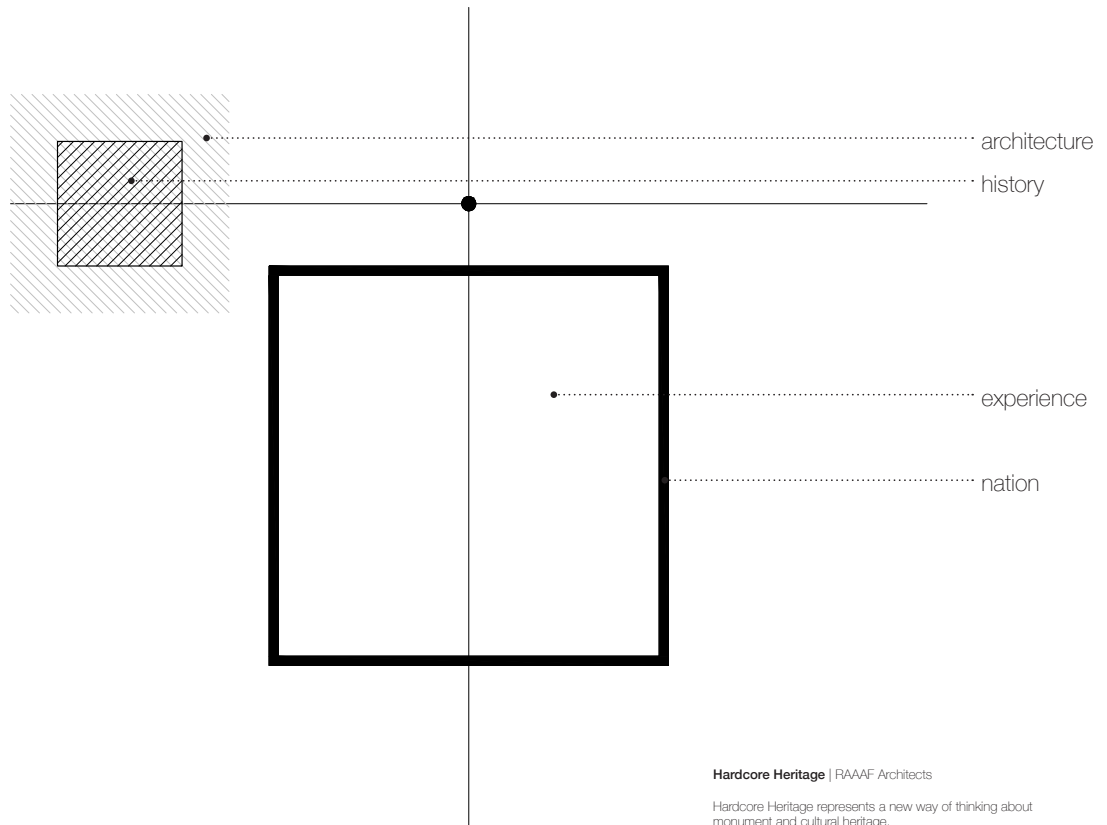
protests by throwing paint to the Golden carriage, 2005

# REFERENCES

## architectural

### Connection seemingly conflicting interests

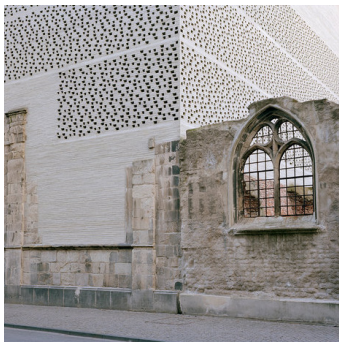
- strategic interventions as a design approach -



#### Hardcore Heritage | RAAAF Architects

Hardcore Heritage represents a new way of thinking about monument and cultural heritage.

Through deliberate destruction, radical changes in context and seemingly contradictory additions, a new field of tension arises between present, past and future.



Kolumba, Cologne (GE) | Peter Zumthor



Jewish Museum, Berlin (GE) | Studio Leebeskind

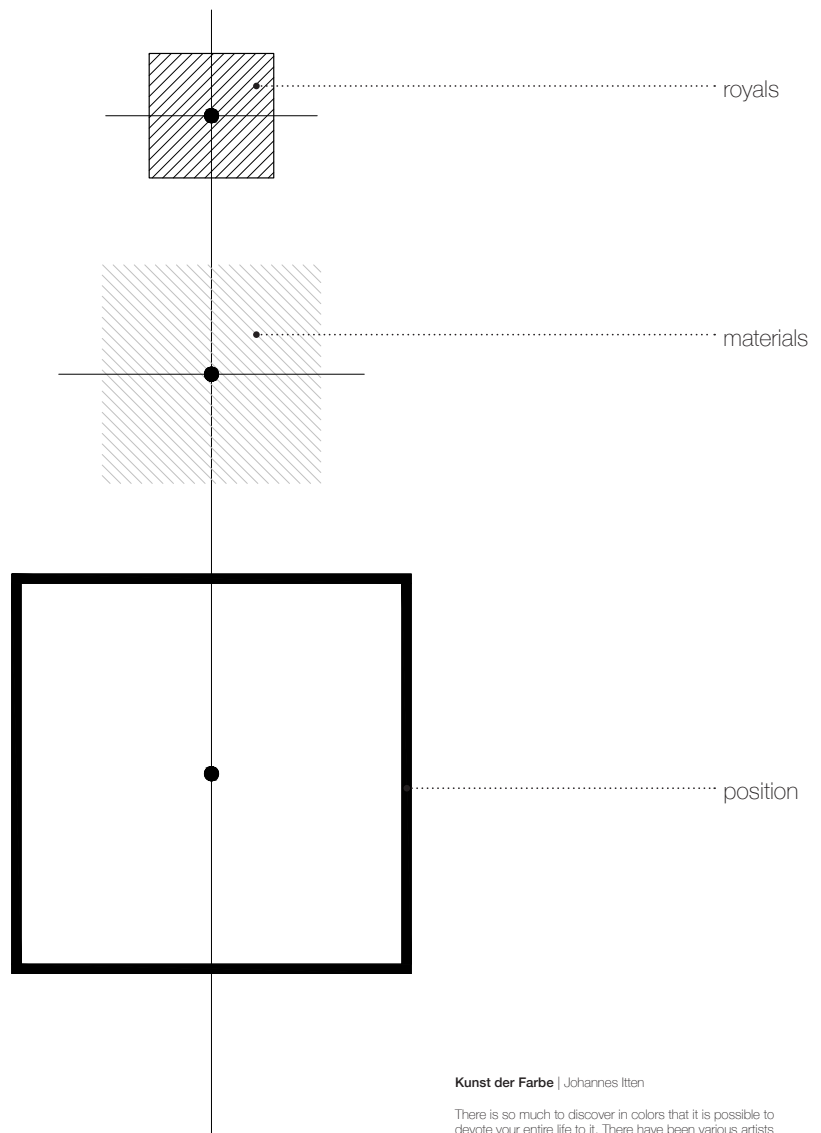


Bunker 599, Amsterdam (NL) | RAAAF Architects + Atelier Lyon

RESTORE HISTORY | GRADUATION STUDIO  
CHAPARON ROZENDAAAL

# HIERARCHY

position | materials



## Kunst der Farbe | Johannes Itten

There is so much to discover in colors that it is possible to devote your entire life to it. There have been various artists and scientists who have done this. The artist Johannes Itten (1888-1967) is one of the best known of these today. In 1960 he published the book *Kunst der Farbe*, The art of color. This book is so complete that artists and graphic artists around the world use it.



Kolumba, Cologne (GE) | Peter Zumthor



Bunker 599, Amsterdam (NL) | RAAAF Architects + Atelier Lyon



Jewish Museum, Berlin (GE) | Studio Lebeskind

## **Restore History**

Standing in the 'Nieuwe Kerk' at Delft, I'm standing inside the building. Only a few people are around, people like me, visiting, but this place is more than just a church, it is one of the most historical architectural objects of the Netherlands. The "Nieuwe Kerk" contains the final rest place for our Dutch royal family for centuries down below in the crypt. Something that we can't see and know directly after entering the church.

But the reason for my visit had some other reasons. A while ago I mentioned in the newspaper *Trouw* (Trouw, 2004) that the royal crypt would have to deal with a lack of space, what should mean the upcoming generations can't be placed at this location without expanding or reorganizing.

The article in the newspaper moved me to do some more research about this topic, because if I was getting curious about the background and the history of the place and tradition, as architect and civilian. After analyzing the timelines and the start of this crypt it came to the point Delft was not the original location for this crypt, it should be Breda.

The reason that the royals moved to Delft was that Breda was occupied during the war by the Spaniards what made that there was no opportunity to place Willem I in the crypt at Breda. At the 15<sup>th</sup> century Breda was the official city of the Nassau's, also known as the Dutch royal family. The first member of the family married and were located in this city. So by moving the royal crypt from Breda to Delft the tradition was broken, but is it possible to restore this? That brought me to the first question for my graduation project.

An interesting text I found at *The timeless way of building* (Alexander, 1979): "We might imagine then, that we farmer got his power to build a barn by copying the other barns around him." To me this point out that we can't just copy or extend the royal crypt without sense, in this case the history should have the main priority.

### **How can we restore the history of placing the deceased of the royal family in the near future at Breda by an architectural intervention?**

It would be hard to get all the answers by only this question. For now this will be the starting point to discover the different layers that would have impact of have a connection to come to answers. My personal ambition with this project is to create a spatial outcome that reflects on the value of the historical events and to represent this in an architectural outcome.

When we speak about the royals we have to notice that there are many layers including. It is not only about the king's and the queen, but also about the nation, value, position and status. Layers that not are visible or touchable (Peter de Waard, 2018), but we can't deny.

Another aspect of the royal crypt at Delft is, that this place is private and not accessible for the public. This makes that we, as nation, can't feel the urgency that it's getting full.

My aim is to restore the history by an active and functional location at Breda that represent the deceased members of the royal family. By bringing them back the history starts where it begun and has to be. Creating a 'new' location should help to contribute to celebrate the Dutch monarchy, restore the tradition and show the value and respect the Dutch Royals.

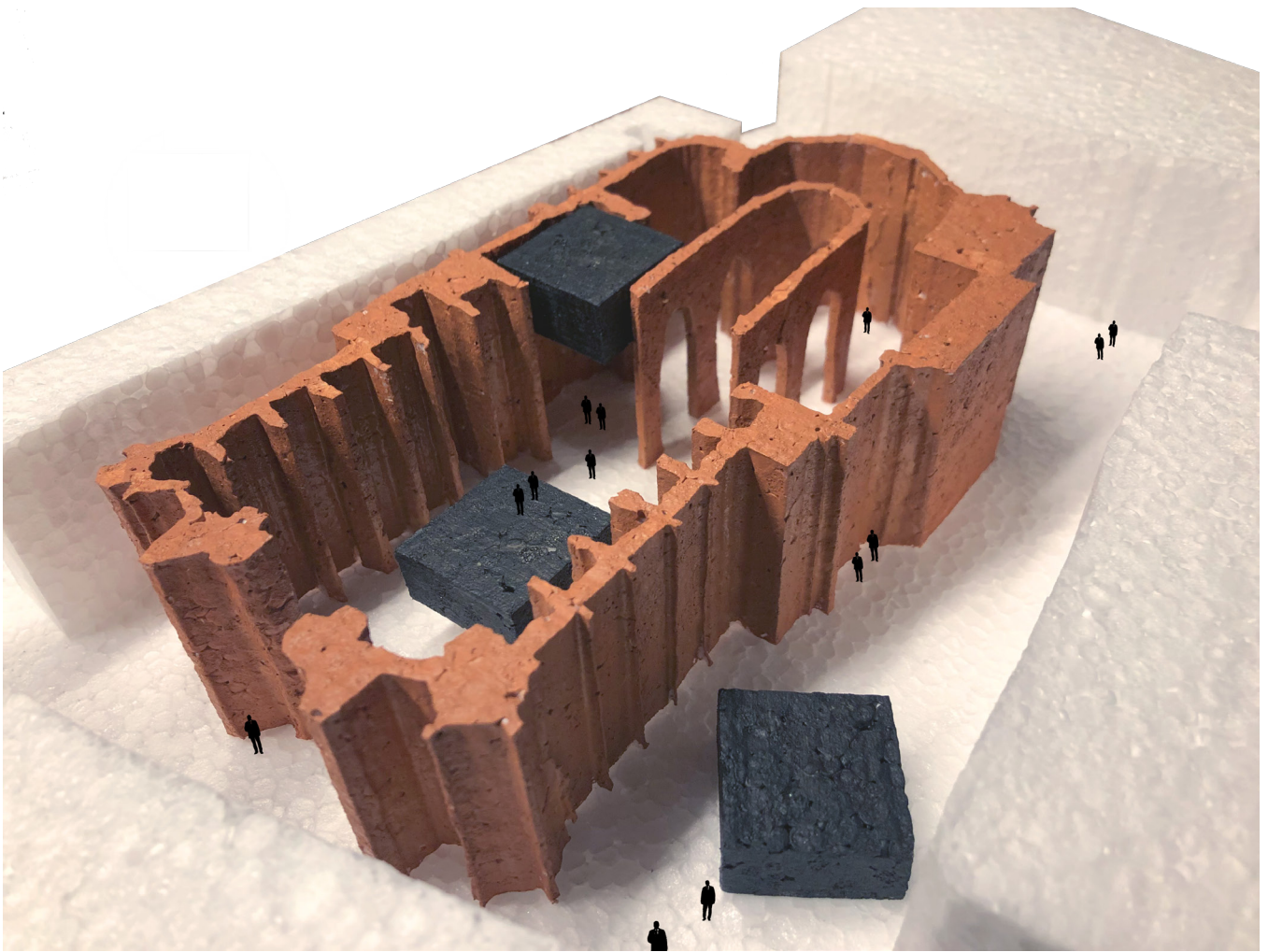
# HISTORICAL GROUNDS

Unraveling the different layers that relate to the royal family and their past. Search for the connection and value in the historical field.

Precisely because this subject of the interment is about crucial aspects that are barely visible, because the tradition takes place partly underground or is not accessible to a wider audience.







model of discovering the Grote Kerk at Breda and the different perspectives to it.  
How and where can we see the history of this church?

# DELFT

## historical grounds



Nieuwe Kerk at Delft- the current location of the active royal crypt since the interment of William of Oranje-Nassau

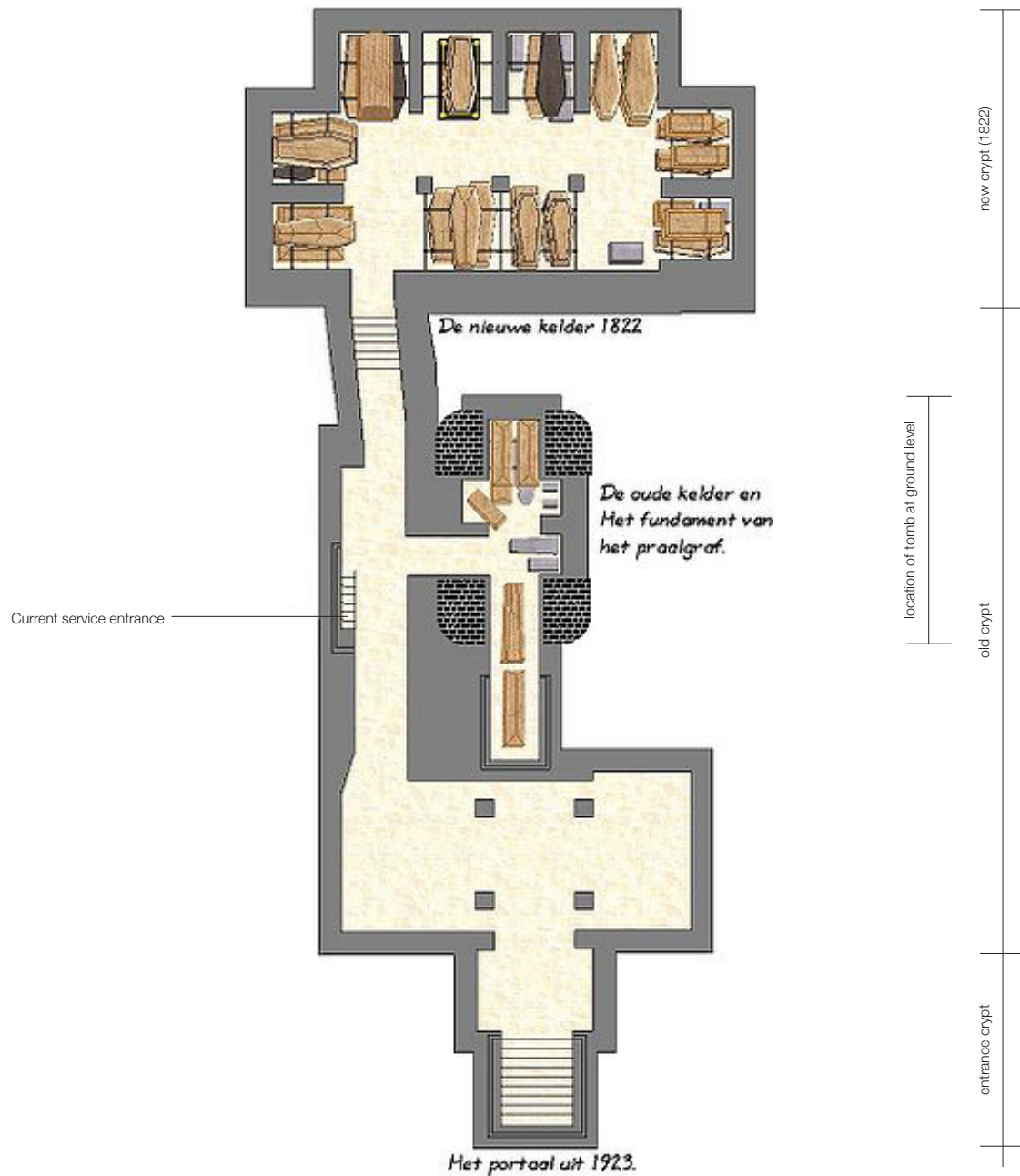




Royal tomb at the background and the keystone in front. The keystone will be removed in case of a funeral procession to enter the crypt. A public symbol for the deceased of the royal family. A monument under which the crypt is located.



When the keystone is temporarily removed, the downward staircase comes into view. These are used to bring the deceased to the crypt.



This crypt at Delft consists of a new and attached part. Characteristic of this is that deviating form of the most recent part compared to the original crypt.



Current service entrance to the crypt at ground level next to the tomb at the Nieuwe Kerk.

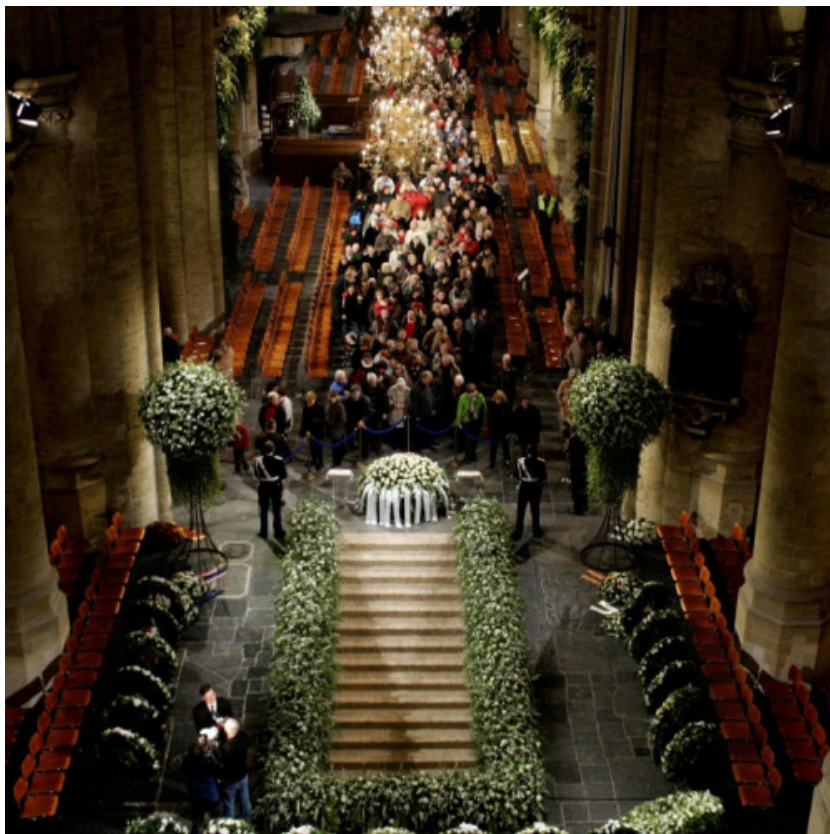


# BREDA

## historical ground



Grote Kerk of Breda from the east side.



Would this picture of Delft be our future event of Breda?  
(this photo is made at Delft)



pink: location of the current royal crypt (2,95 x 2,70 m)



Royal tomb at the Prinsenkapel at Breda. Built by order of Henry III, below is the Nassau family grave.





During the renovation in 1996, several underground parts of the church became visible.



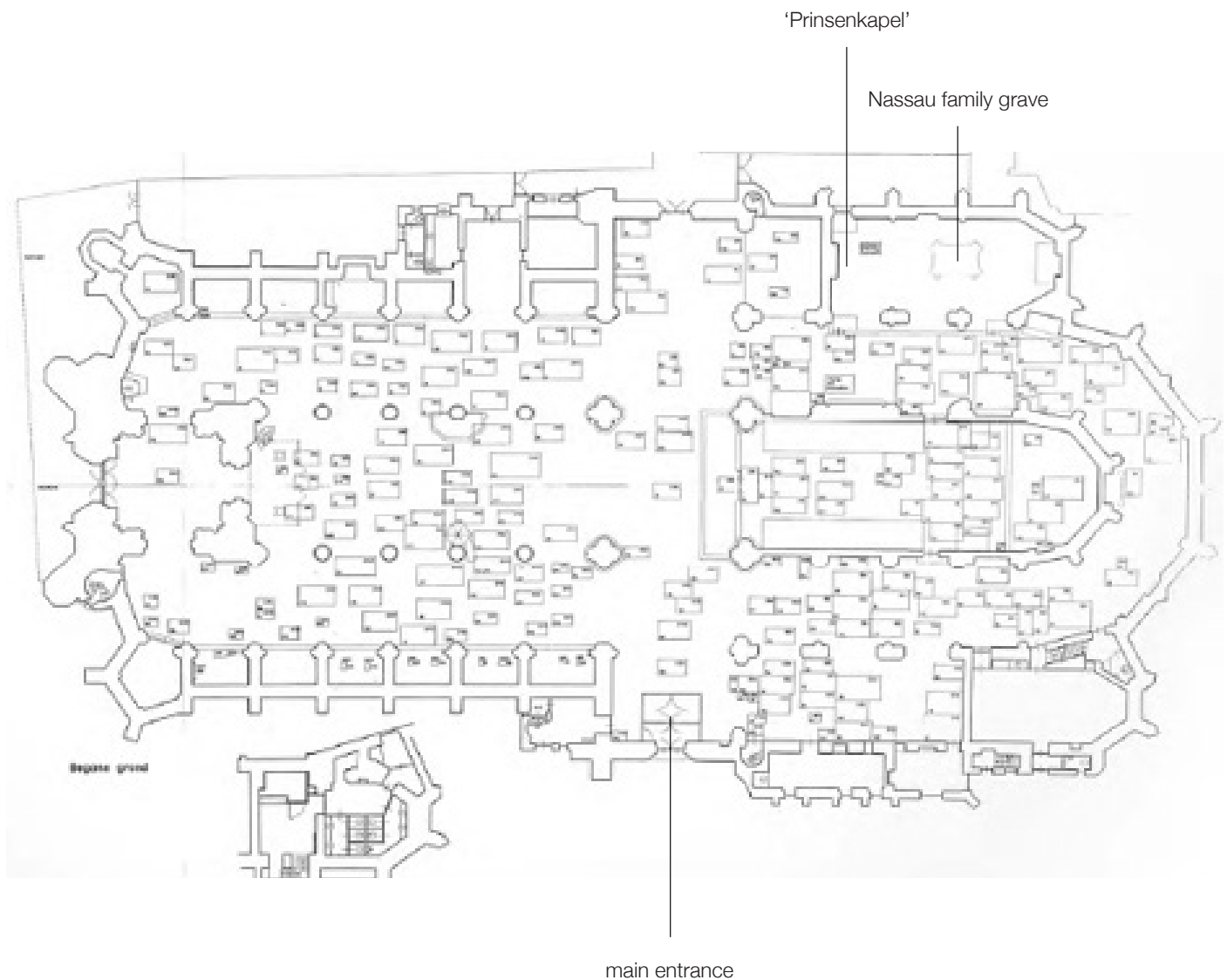
A characteristic of the underground structure is that the foundations run outwards and a different material, brick.



This is during a renovation where the floor of the ship is open. An existing basement is also visible here.



History of the Grote Kerk at Breda. Footage of the restorations where the foundation can be seen. Underfloor heating was installed in the church at a later stage.



The Grote Kerk church in Breda has many tombstones. However, some have been given a different location in the church after several renovations. For example, the central nave was once cleared to realize a concrete floor. The tombstones are shown in the picture above.



Structure of an existing cellar under the Grote Kerk.

**Interesting about this subject is that there is a big contrast when it comes to the history of the death of a member of the royal family.**

**The entire visible and public part opposite the strictly private and underground domain.**









## COLLAGE

A composite image that combines the features of this project. It concerns events, heritage and effigies that relate to the atmosphere around a royal funeral. There are overlaps where the ceremony and the people come together, but materials and functions only get their value when they are used.

# BREDA THROUGH THE YEARS

Analyzing and observing the environment is an important step to take to activate the Grote Kerk.

Also looking at how and how the church is and was accessible. Looking at the execution of a royal funeral, the urban planning structure plays a role when it comes to the ceremony and the interaction with the public.

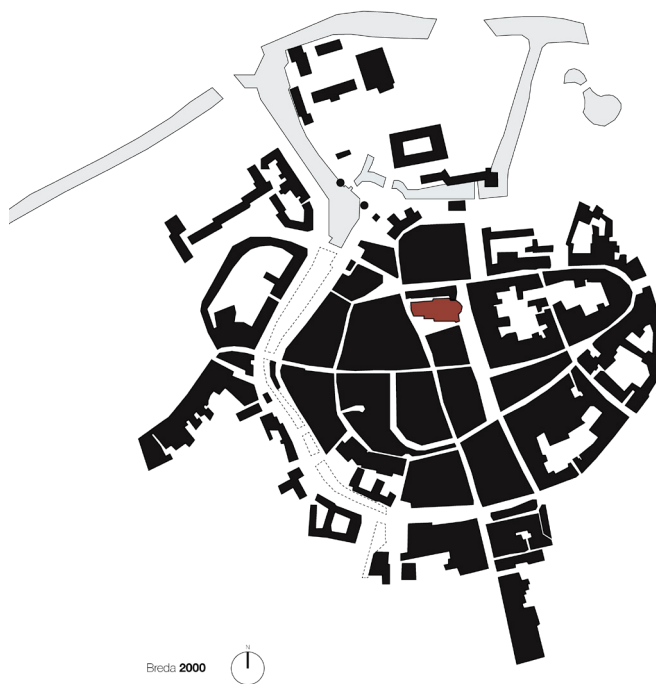




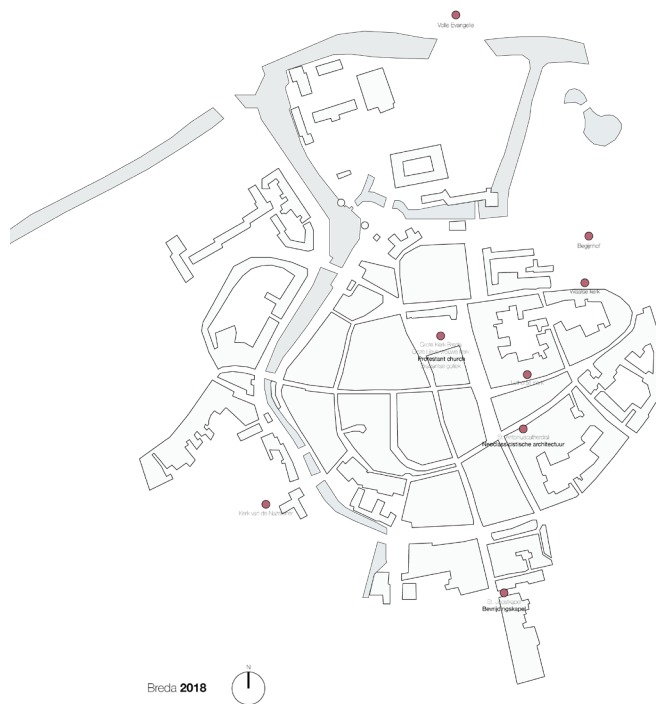
What has been considered during this analysis of the environment are the morphology and the course of the adjacent streets.



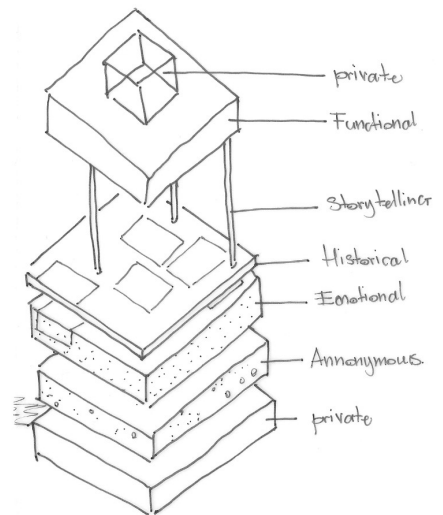
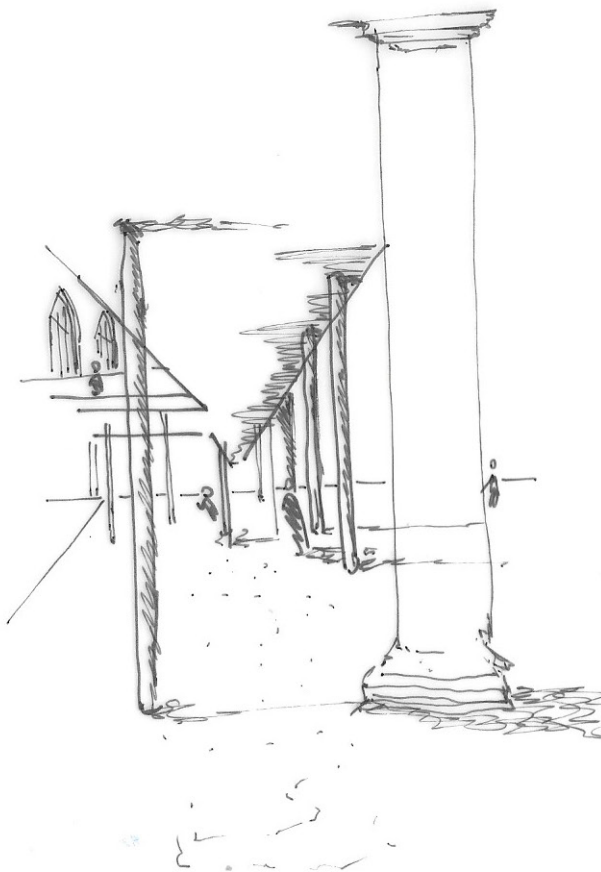
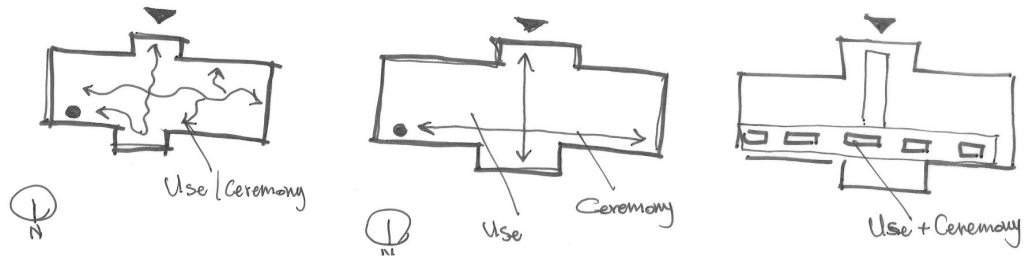






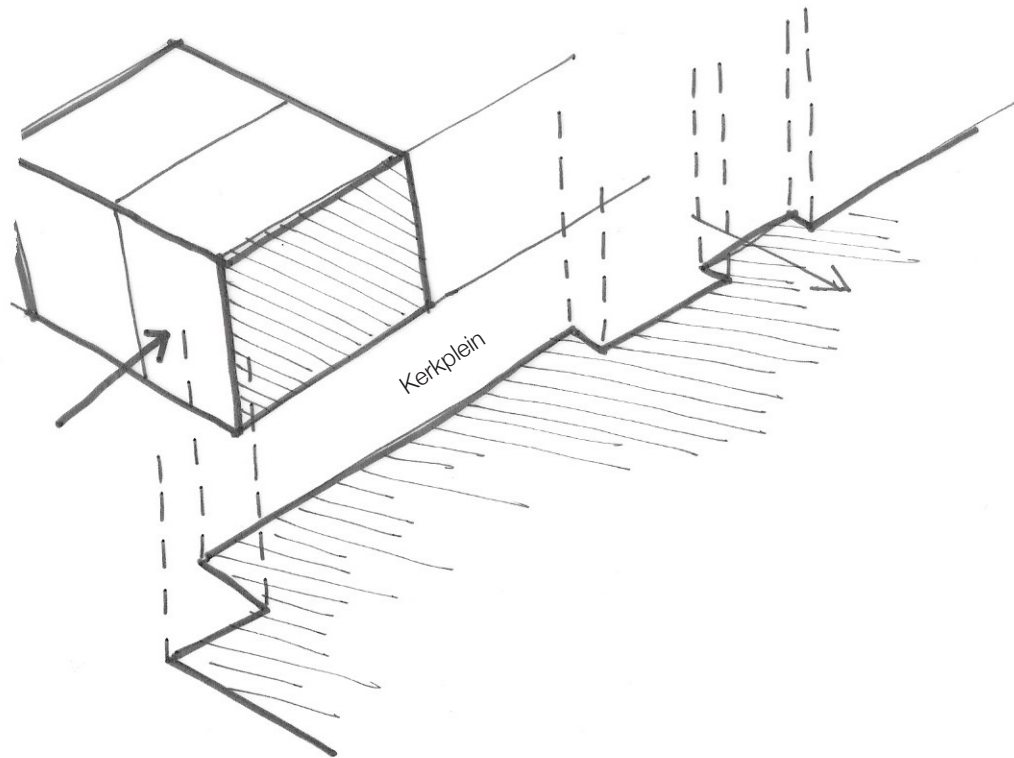


On this map are other religious buildings that are located in the historic center of Breda.

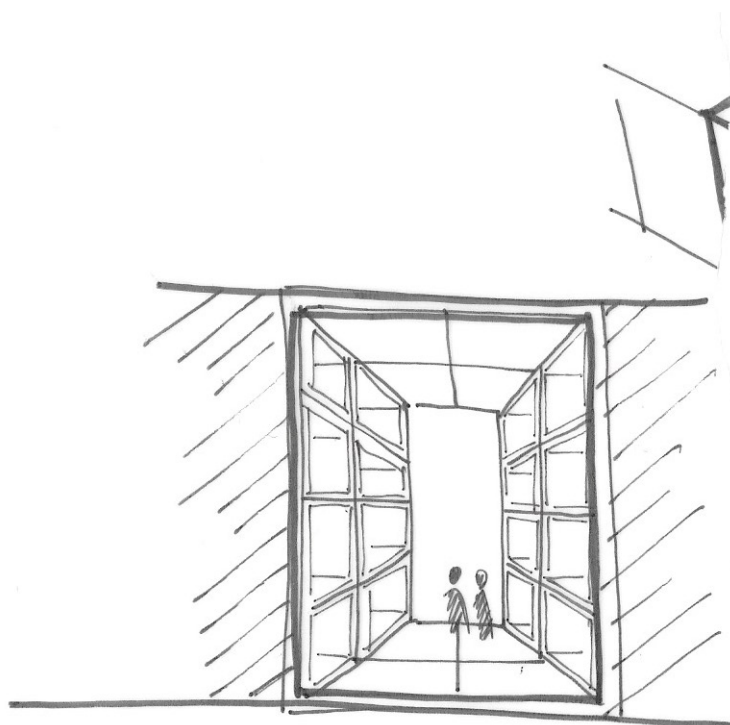




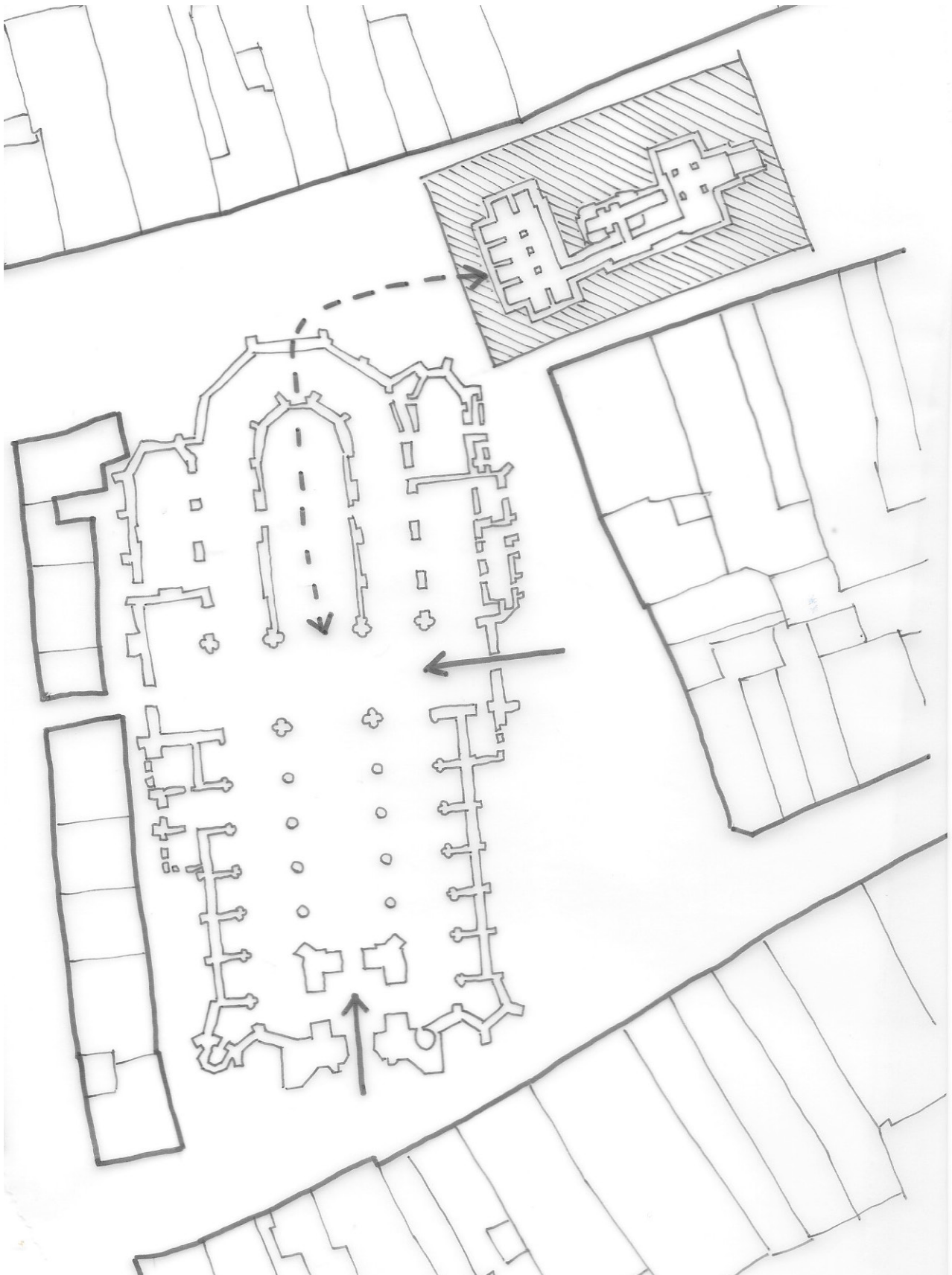
Very practical: What about the accessibility to the entrance of the Grote Kerk.  
This is in case a funeral procession moves through the current street scene.



How does interaction take place between the Grote Kerk at street level of Kerkplein.



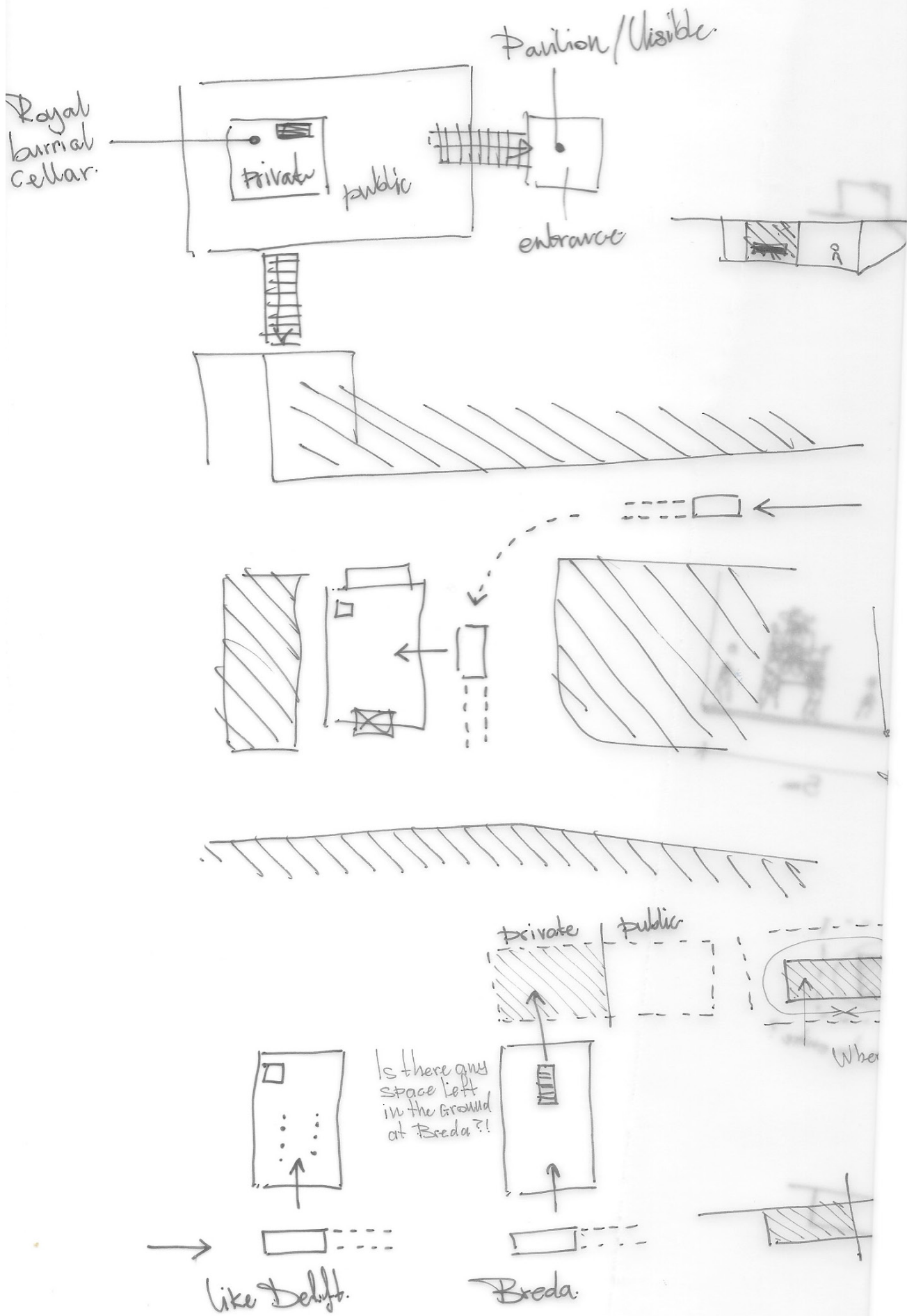
Visualization of a concept in which a connection is made between the surroundings and the Grote Kerk by means of a tunnel or bridge. A concept that focuses on the activation of the Grote Kerk by involving the environment.

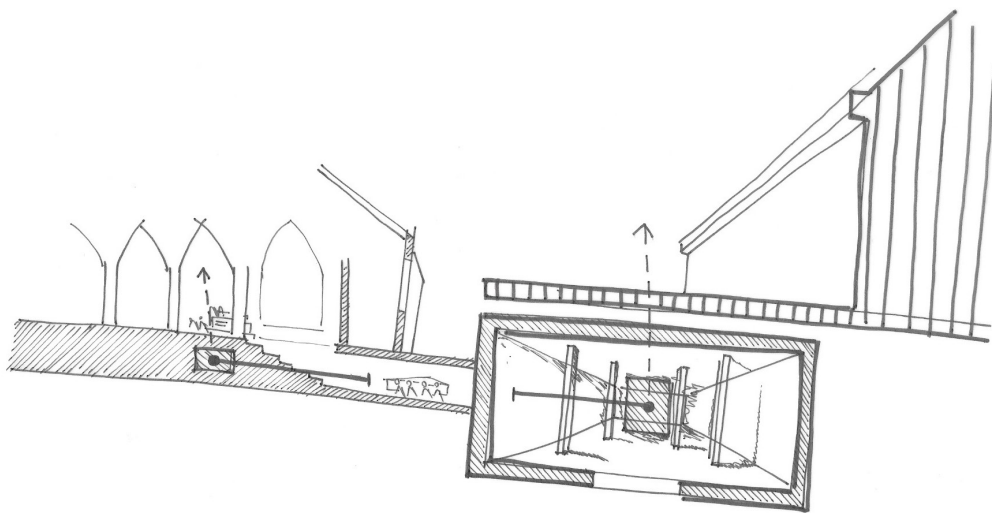
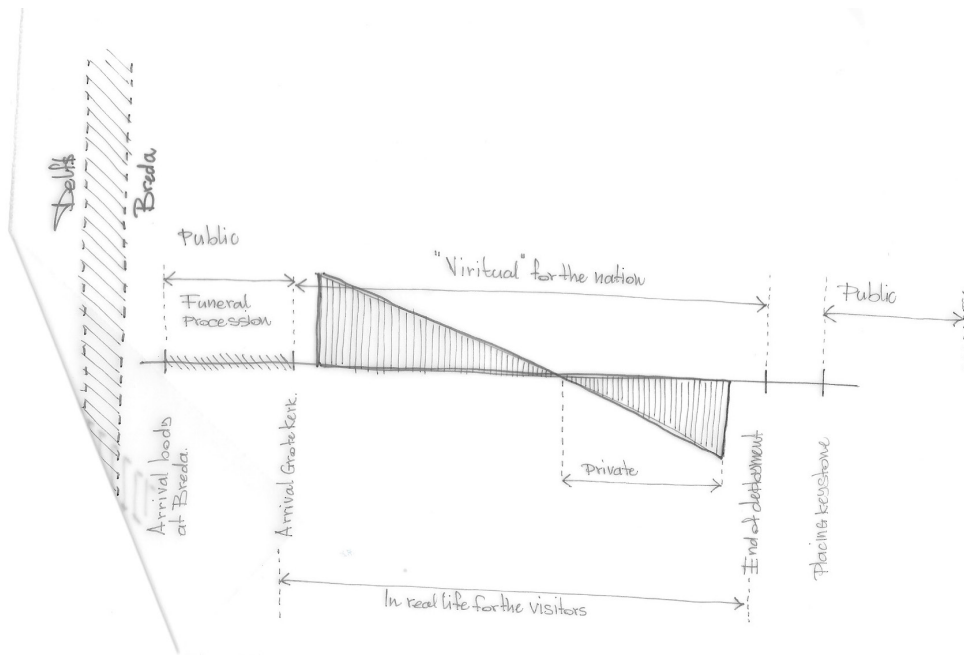


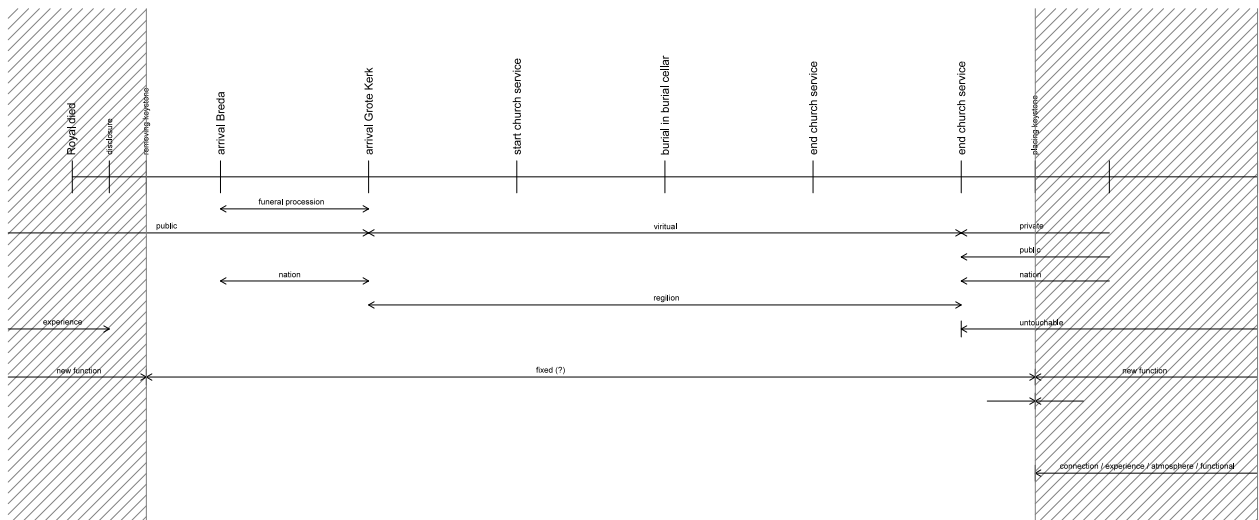
But what if the current structure of the royal crypt from Delft is recreated in Breda? Does that already make the Grote Kerk active, or is more needed?

What they see in Delft is that this shape is created by its location and history. In addition, it is also characterized by the monument. These are already two important features that this scenario does not meet at Breda. It is missing the interaction and connection with the church and its historical surroundings.

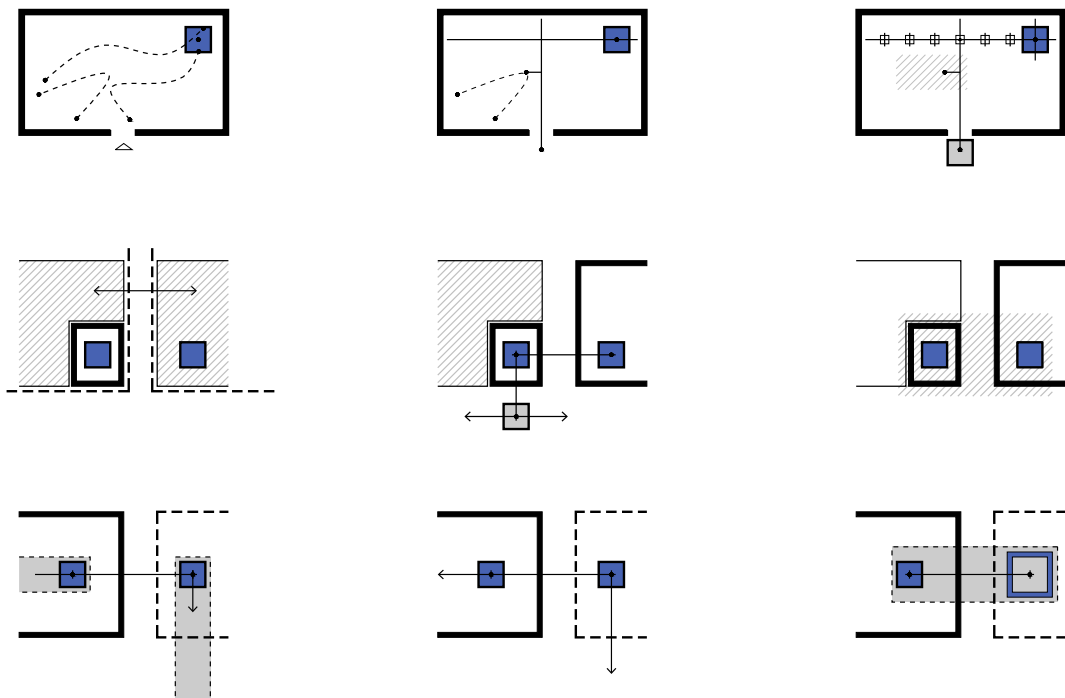








urban context  
routing, morphology  
spatial qualities  
existing heritage



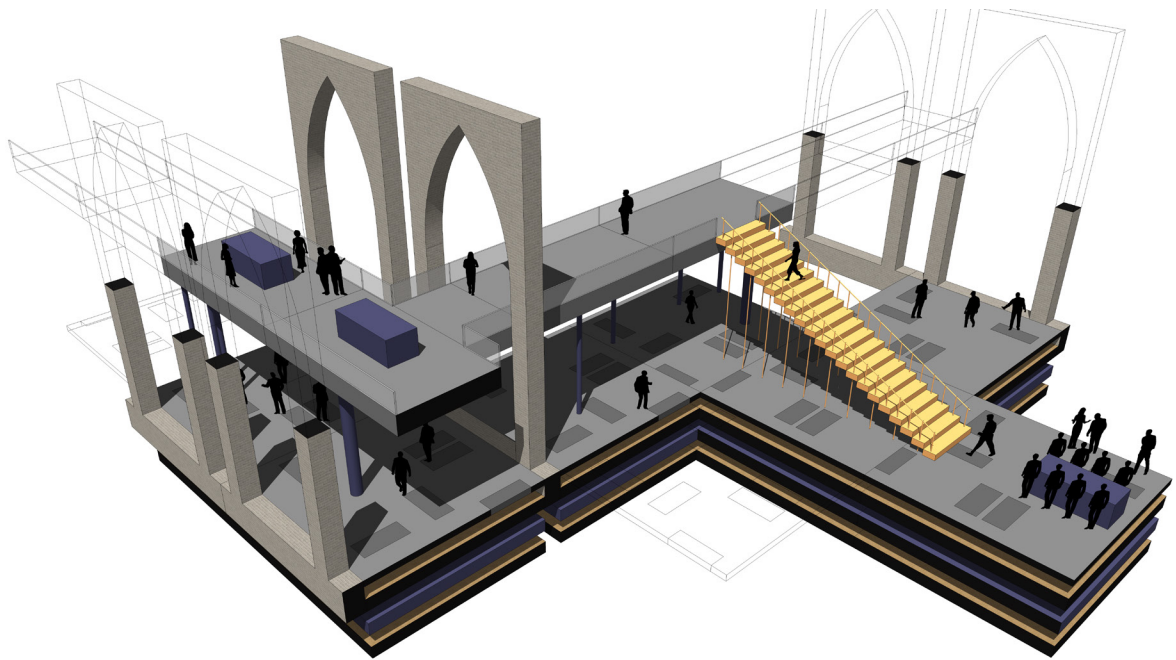
# PROGRAMMATIC SPATIAL CONCEPTUAL DESIGN

This step in the design process was about transforming the concepts and initial research results.

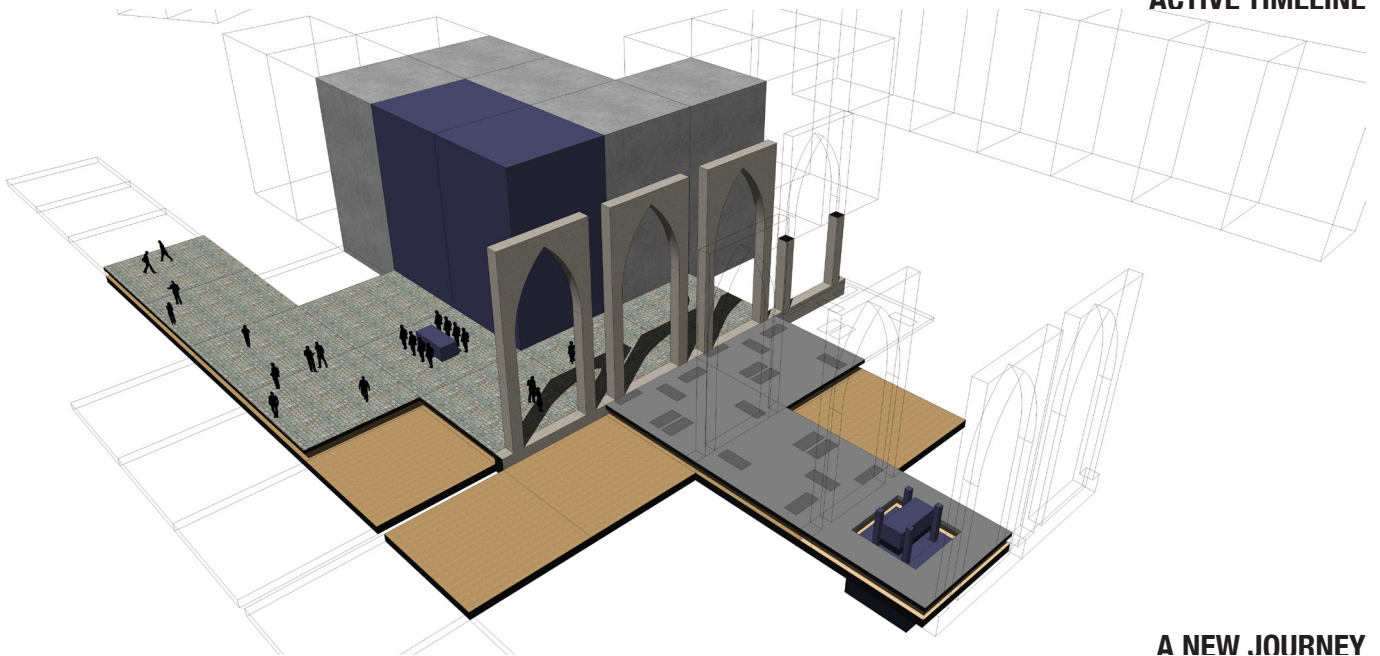
This with the aim of achieving three different spatial representations in which the research question manifests itself. In addition, it offered the opportunity to make new discoveries now that the concepts and spatiality came into contact.



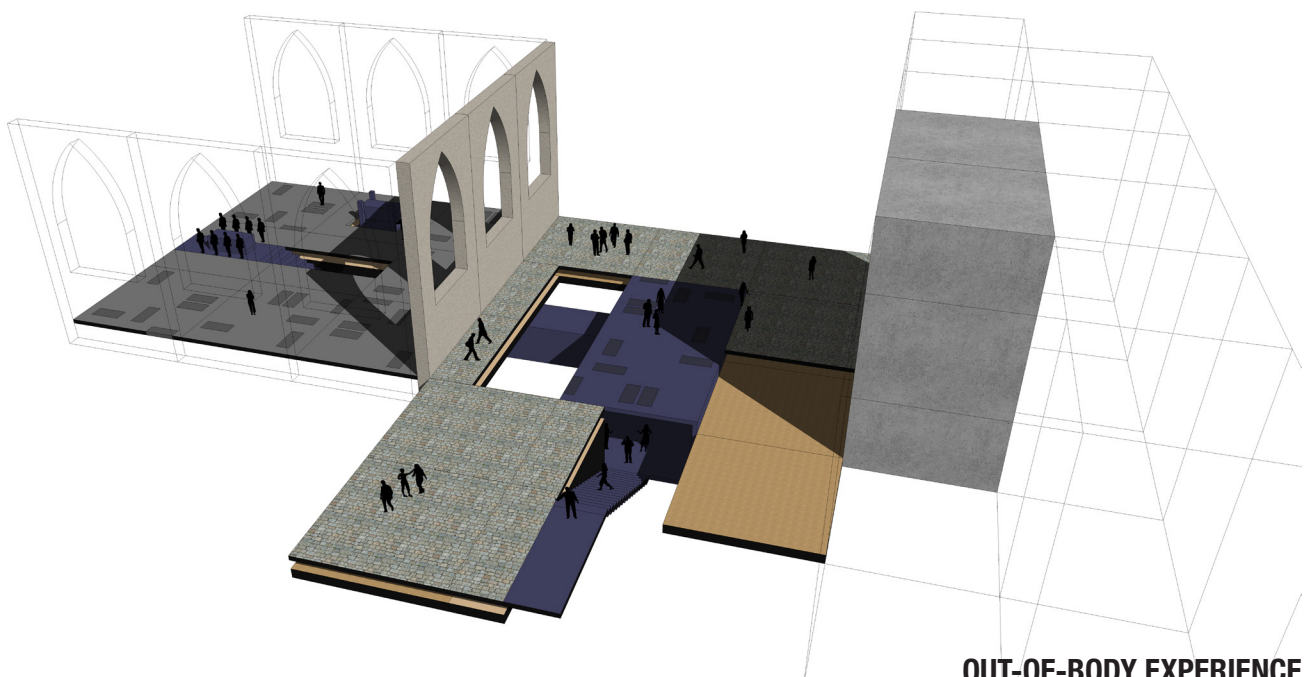




**ACTIVE TIMELINE**



**A NEW JOURNEY**



**OUT-OF-BODY EXPERIENCE**

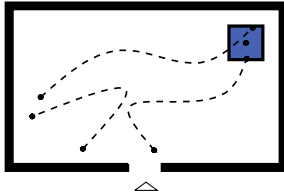


# ACTIVE TIMELINE

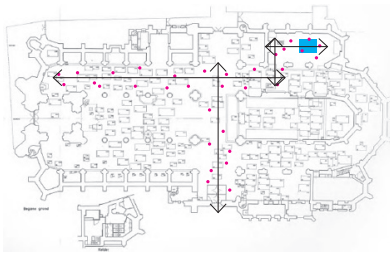


## ceremonial atmospherical layers

The start of the concept 'living timeline' have his fundamentals at the characteristic of the Grote Kerk and his value as natal monuments. To do an inversion it is important to name the different current historical layers to place them in a spatial scenario



## Ceremony

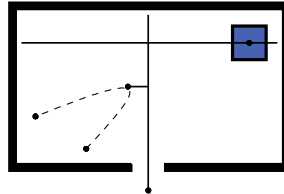


## INTERNAL

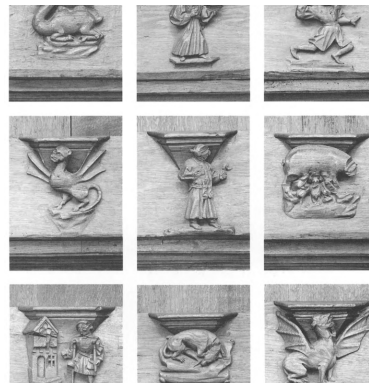


## storytelling journey

Ceremonial aspects have major place when we speak about the funerals of the royals. These axes and movements are represented in this design, but on another level. Storytelling is about set up and connect the events that contribute in the journey of a funeral

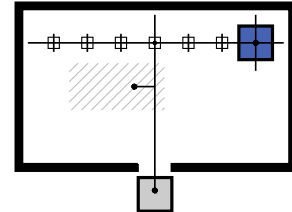


## Symbolism



## active passive permanent place

Telling a story is about making chapters. This concept represents them by their different axes and subjects who are connected by the ceremony or use. We can only experience this place when the passive elements are getting active

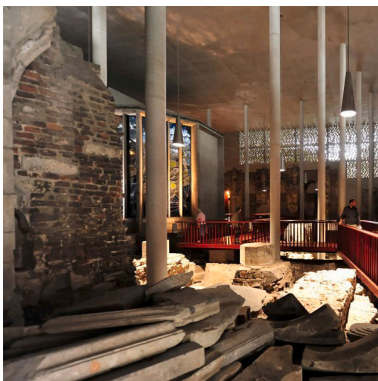


## Scenography



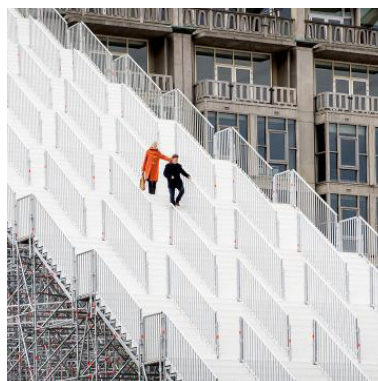
## Kolumba Peter Zumthor

|              |            |
|--------------|------------|
| heritage     | history    |
| old          | new        |
| observation  | experience |
| interlocking | contrast   |



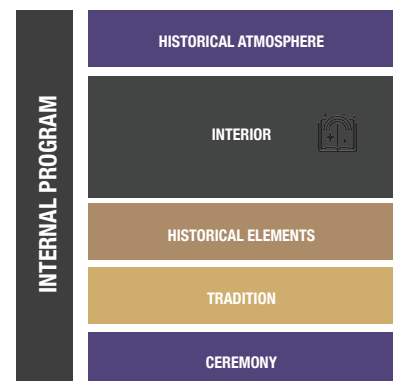
## Stairs Groot Handelsgebouw MVRDV

|             |           |
|-------------|-----------|
| temporarily | impact    |
| symbolic    | statement |
| free        | open      |
| height      | visual    |



## Programmatic functional aspects

A new, visible and accessible layer which will be place at the church. This floating object will be supported by functional and symbolic columns which represent the former royals who are placed at Delft the last decades. The active timeline will only be accessible by placing the contemporary stairs next to it. This concept has been inspired by the keystone that will be removed off the burial cellar at Delft.

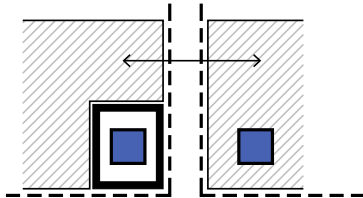


# A NEW JOURNEY



## interlocking in the urban fabric

During the centuries Breda have a strong morphology structure, especially the city centre hasn't changes for the last decades. This scenario find his way how to interlock into the current urban fabric by the claiming of space

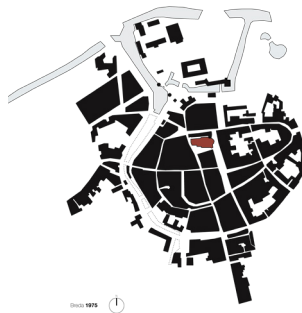
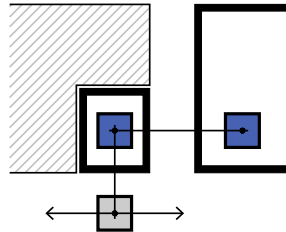


## EXTERNAL



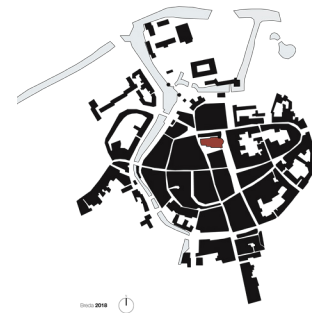
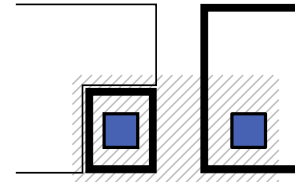
## ceremonial strategy

During the royal funerals the ceremony have a large impact on how we experience the site. By selecting a strategic position this ceremony can take place like we've seen the last decades.



## claiming of space

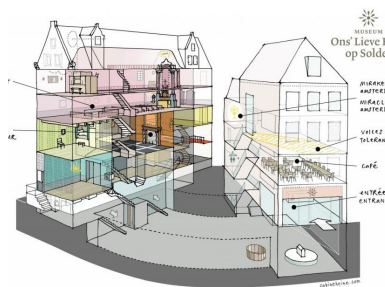
The intervention creates a match with a religious building, the Grote Kerk by his function. This scenario creates also visibility and openness in contrast to the closed structure of the Grote Kerk



## Ons'Lieve Heer op Solder

Felix Claus Dick van Wageningen

|            |            |
|------------|------------|
| old        | new        |
| above      | underneath |
| visible    | hidden     |
| activation | re-use     |



## Interventie op begraafplaats

Wim Cuypers

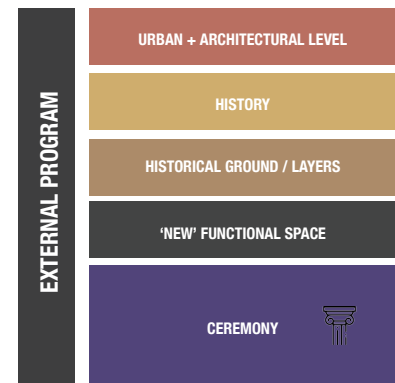
|          |           |
|----------|-----------|
| live     | death     |
| active   | passive   |
| nature   | landscape |
| claiming | using     |



## Programmatic

functional aspects

This concept is about finding a new place insight the existing urban fabric and so our society. By claiming space this concept will show the presence of the Dutch royal family and their story after their death. We know places like this as mausoleums. A inspiring references is Recoletta at Buenos Aires that shows how publicspace and intimacy creates one atmosphere.



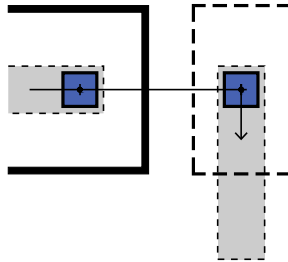


# OUT-OF-BODY EXPERIENCE



## perspective of experience

To new interventions will have their own function and connection with their surrounding in which they're located. With intervention the church will be for the ceremony and the outside volume can be visited

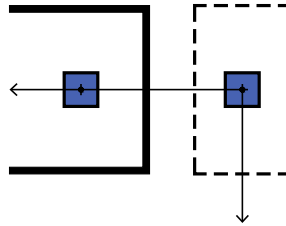


## INTERLOCKING



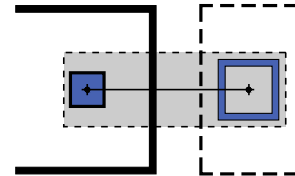
## historical fabric

This concept connects the church and an external volume without disturbing the historical fabric underground. It could be done by using the ground-layers and free space underneath the church and Grote Markt



## monumental value

By doing a minimal intervention at the Grote Kerk itself we pay attention to the national monumental status of it. The interventions that are made creates a balance of monumental value and use



## Valuation Grote Kerk



## Scenography



## Active permanent place



## Jewish museum Studio Lebeskind

|        |            |
|--------|------------|
| new    | old        |
| open   | close      |
| visual | experience |
| time   | space      |



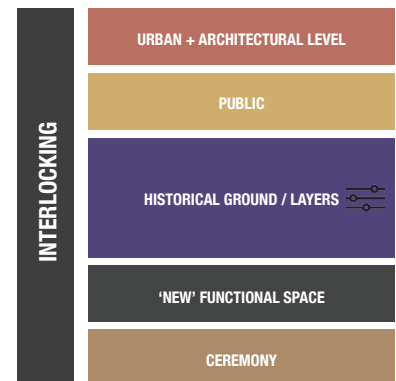
## Castelum Traiectum Stichting Domein2013

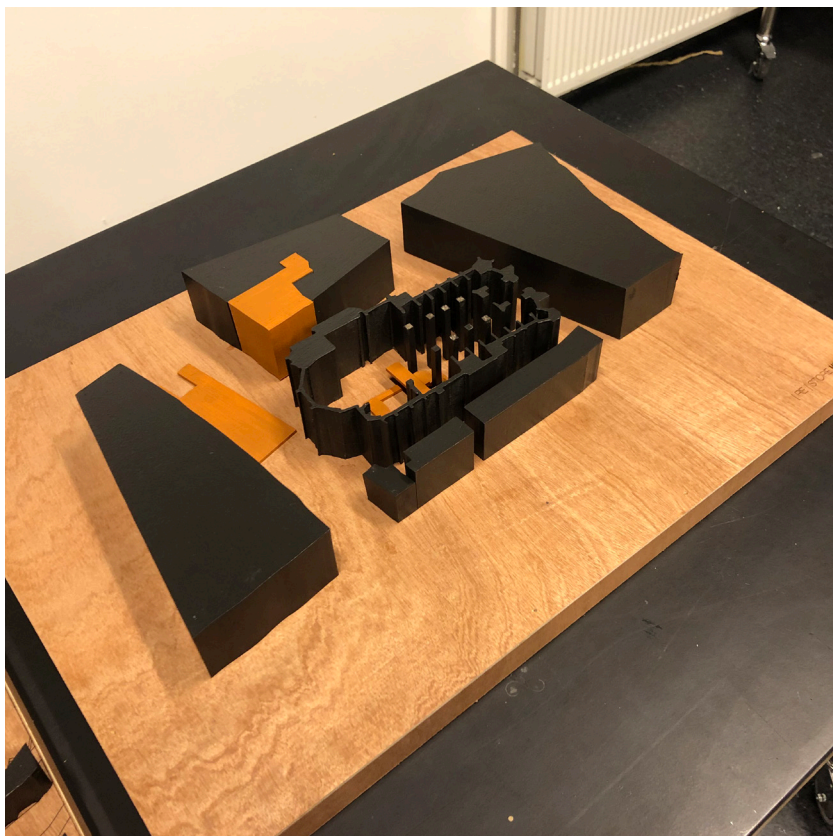
|         |         |
|---------|---------|
| present | past    |
| open    | close   |
| public  | private |
| light   | dark    |



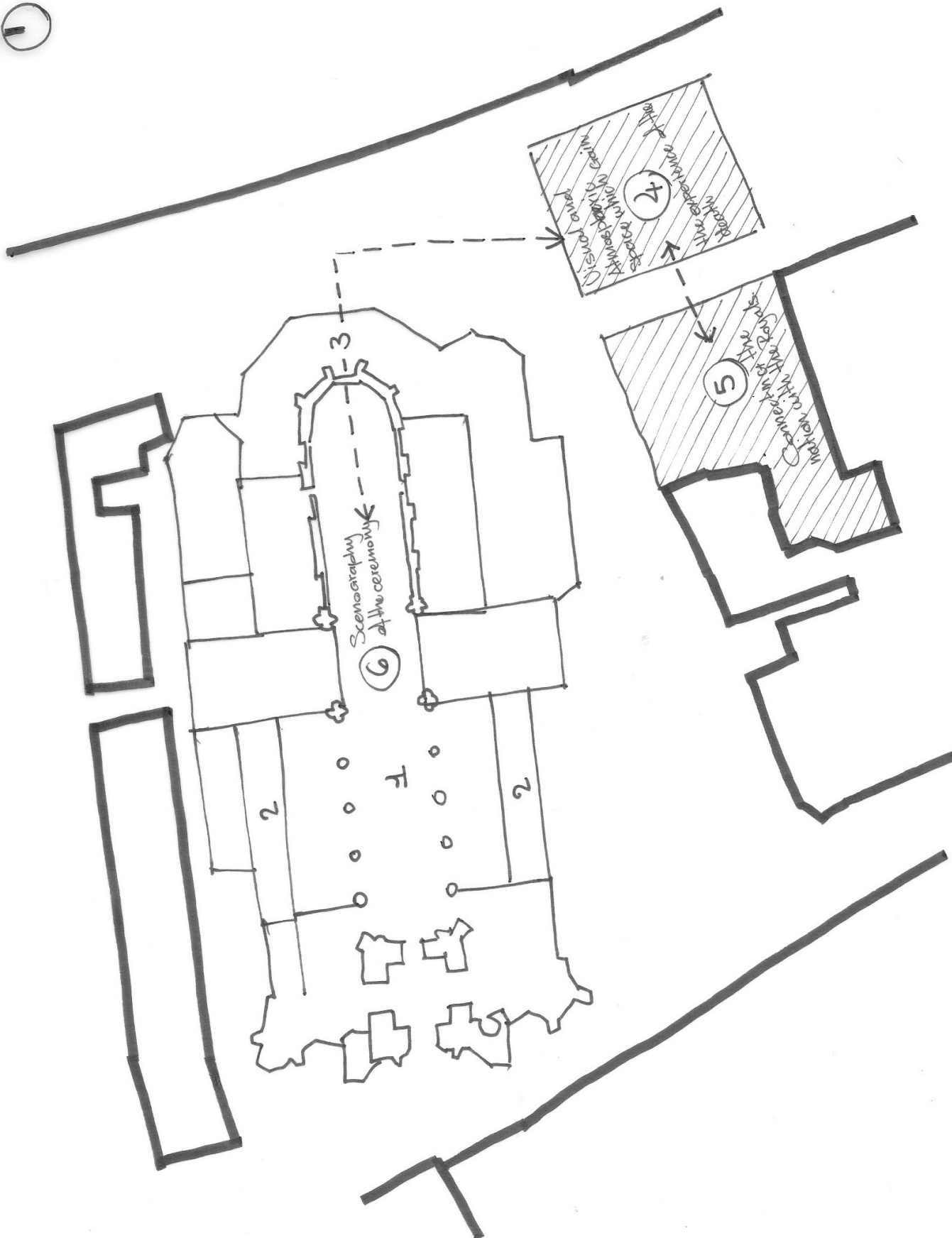
## Programmatic functional aspects

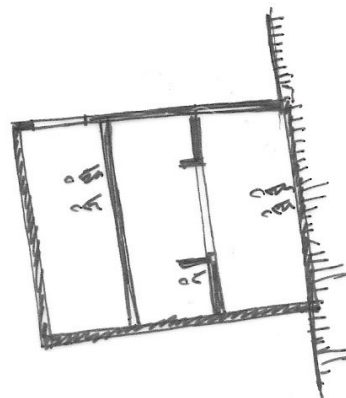
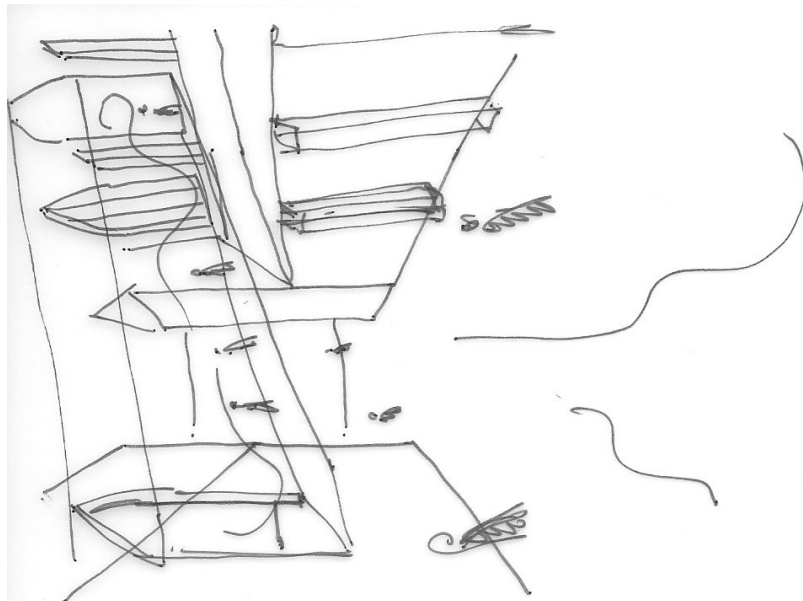
Entering the volume will let you experience the tradition and heritage of the Dutch royals. The direct connection and atmospheric experience will connect you by their spatial qualities and the storytelling aspect of joining the historical, underground fabric on the level of the current crypt. The out-of-body experience goes about respect for the monumental value and activation of existing and new layers for multiple targetgroups.



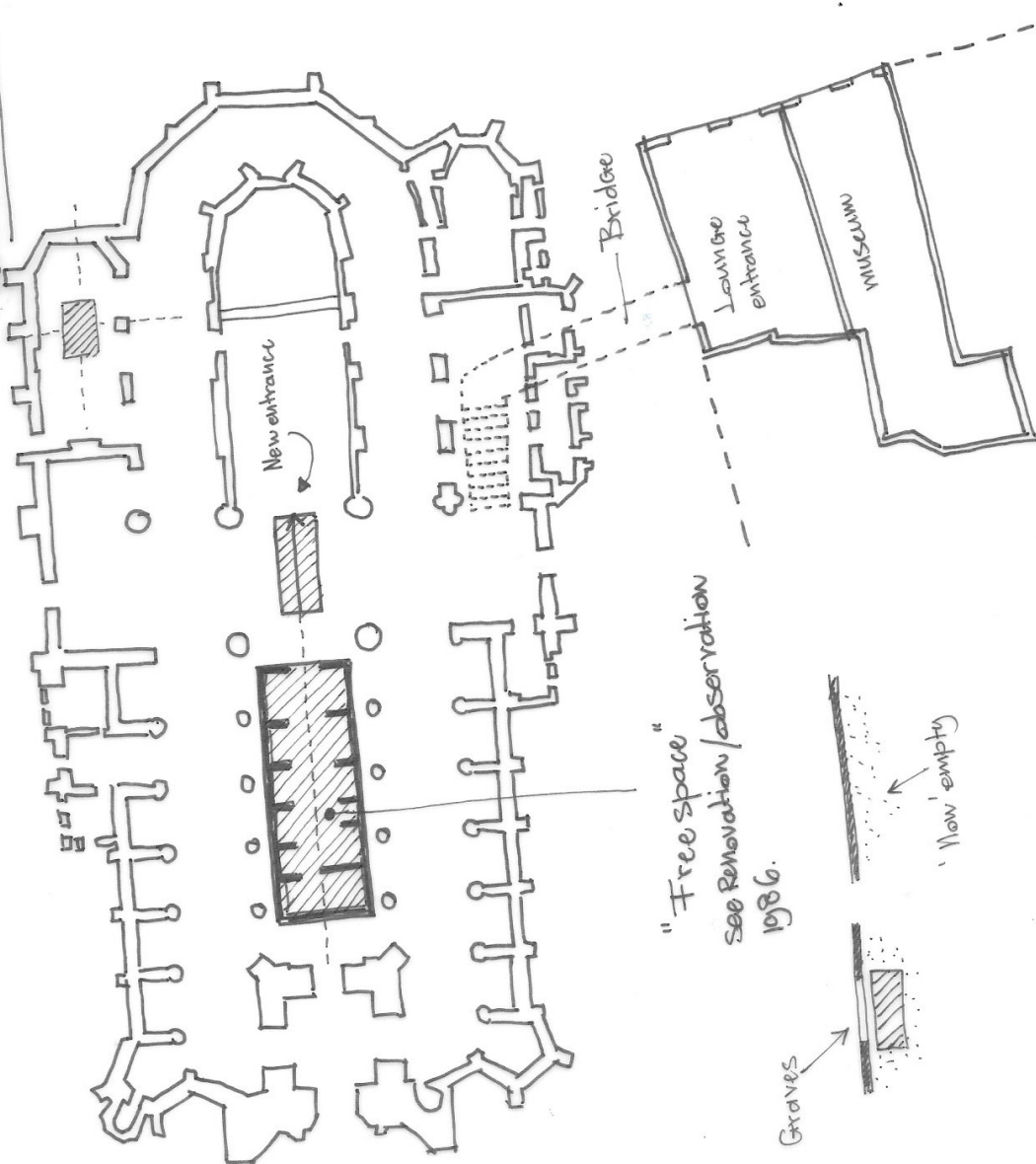


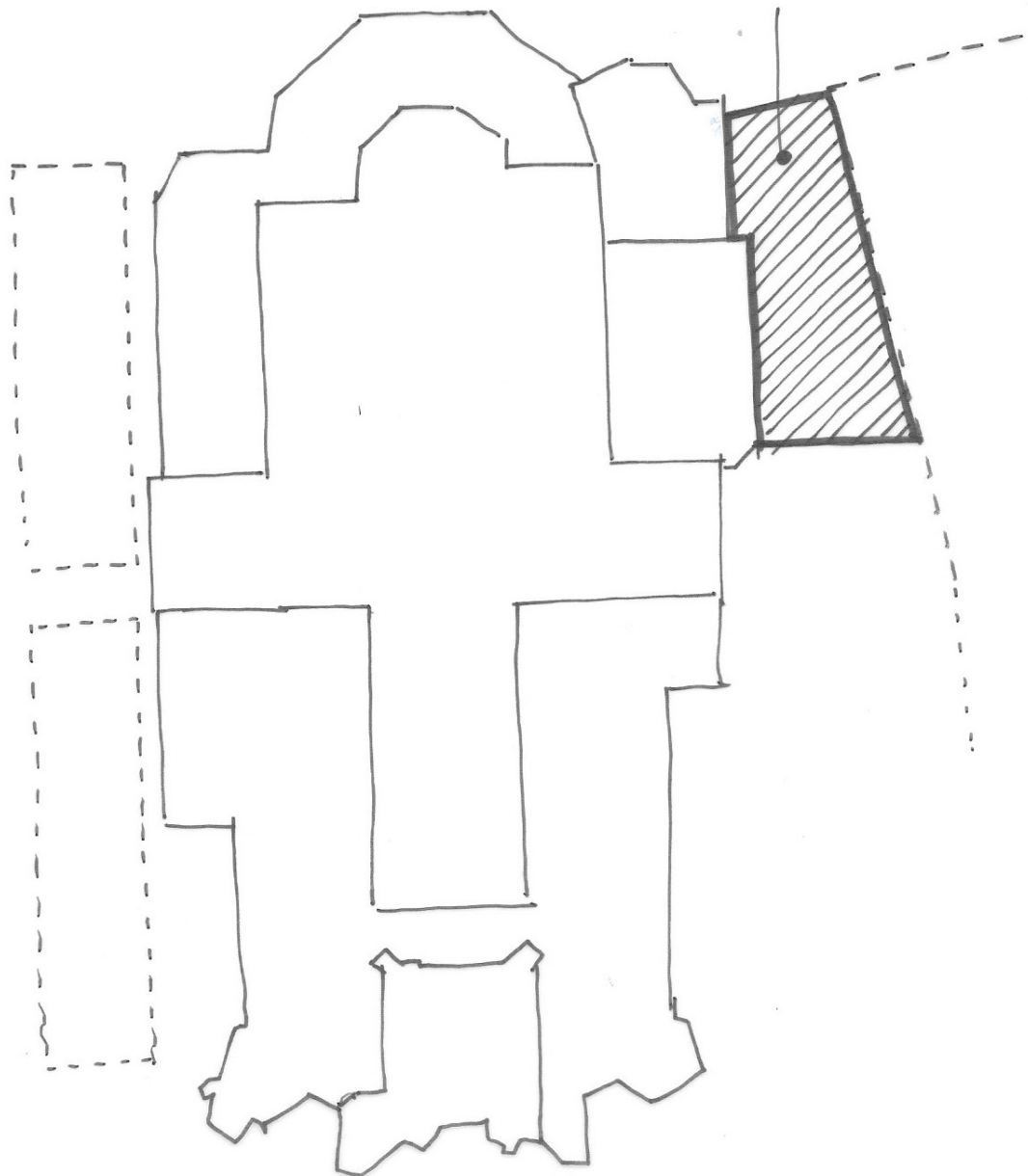
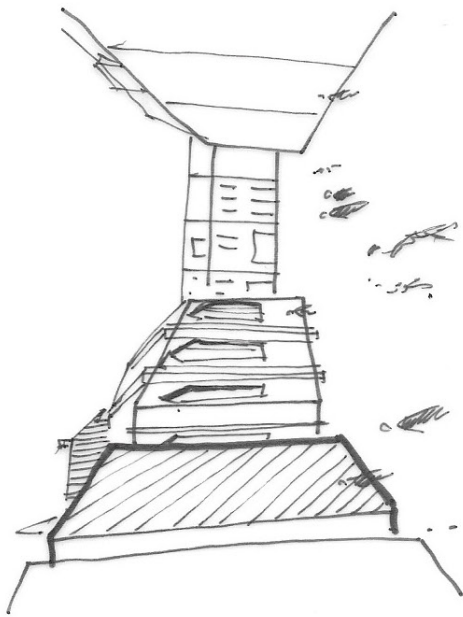




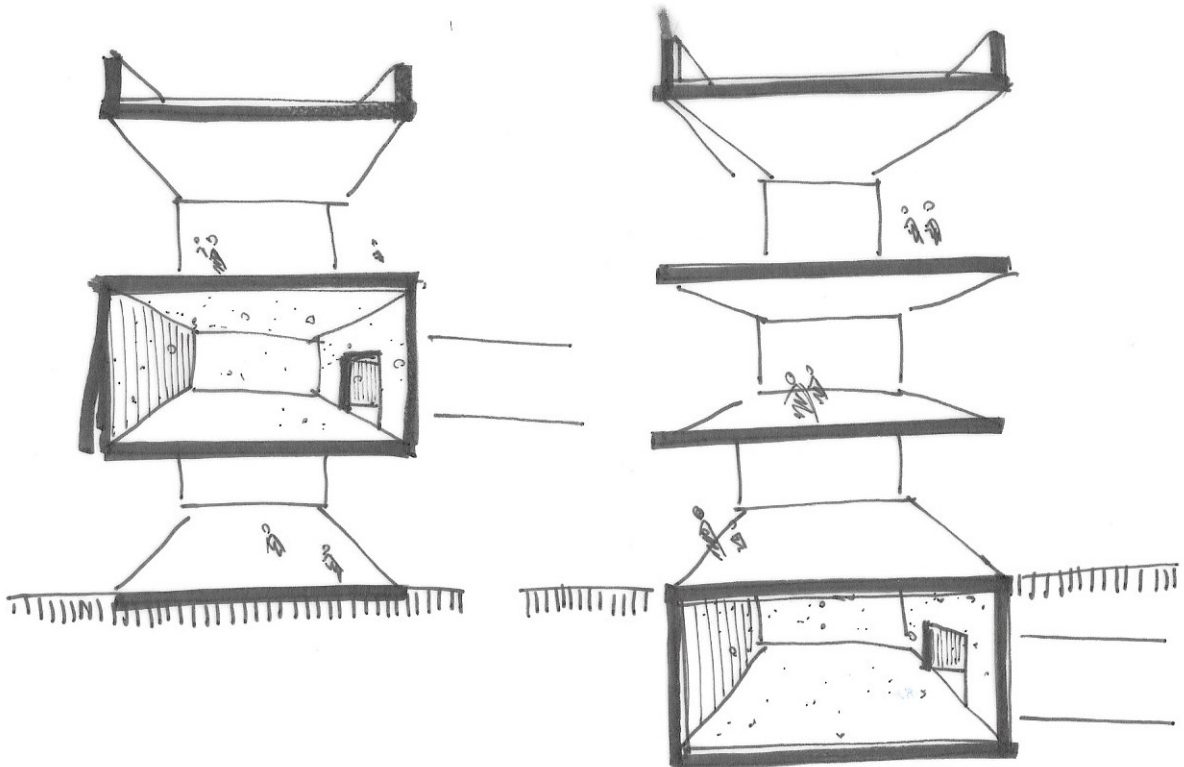
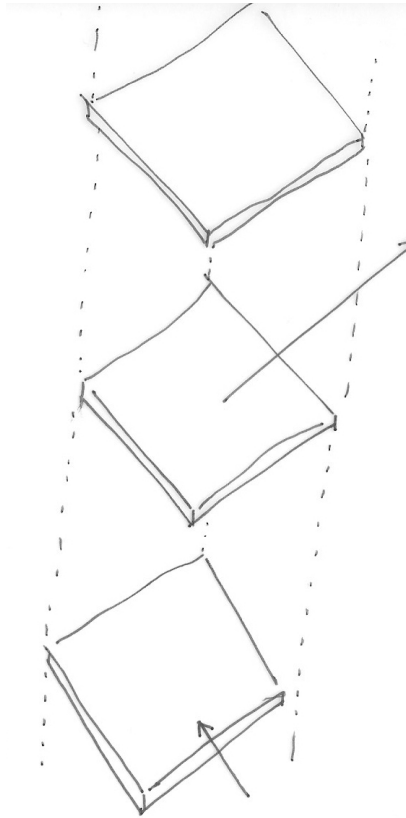


Hypothesis. 16.01.20  
How can the future  
presence of the Royal  
bodies activate the  
Grote Kerk as new  
active burial cellar





New prinsenkapel

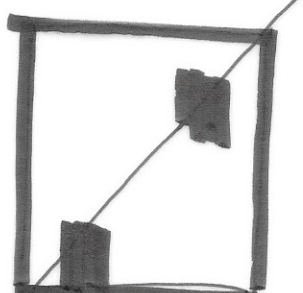
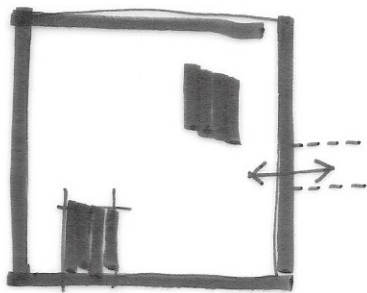
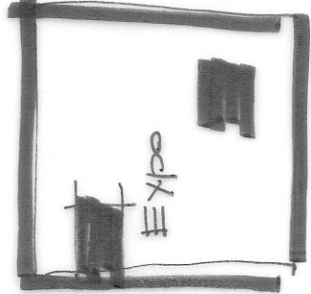
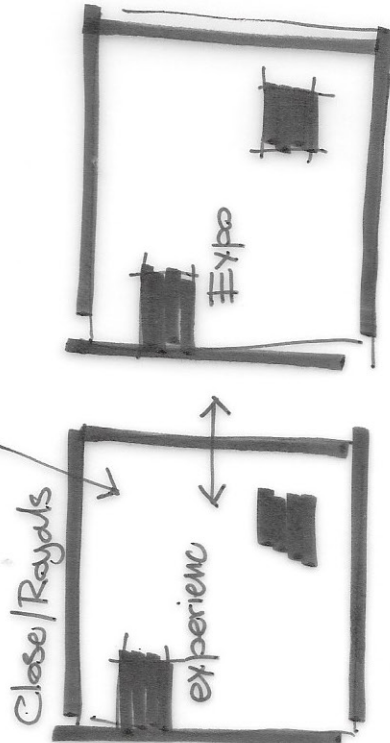


By bridge.

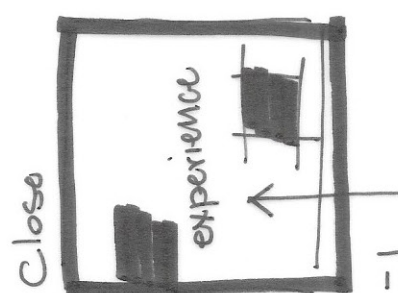
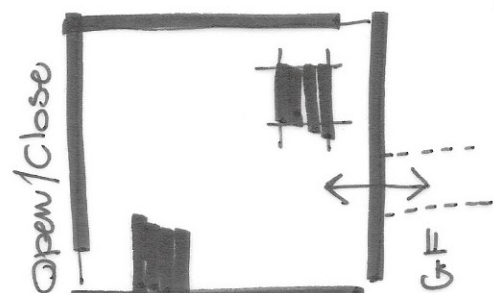
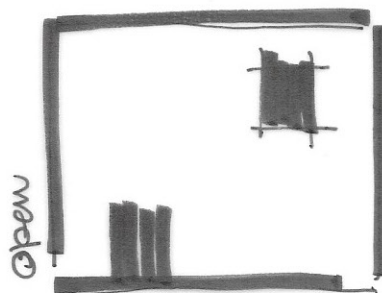
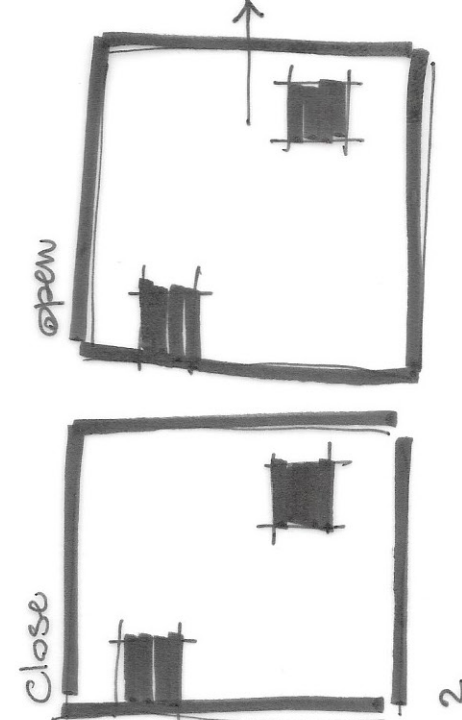
+

Location for the Royal bodies.

Traffic space



A

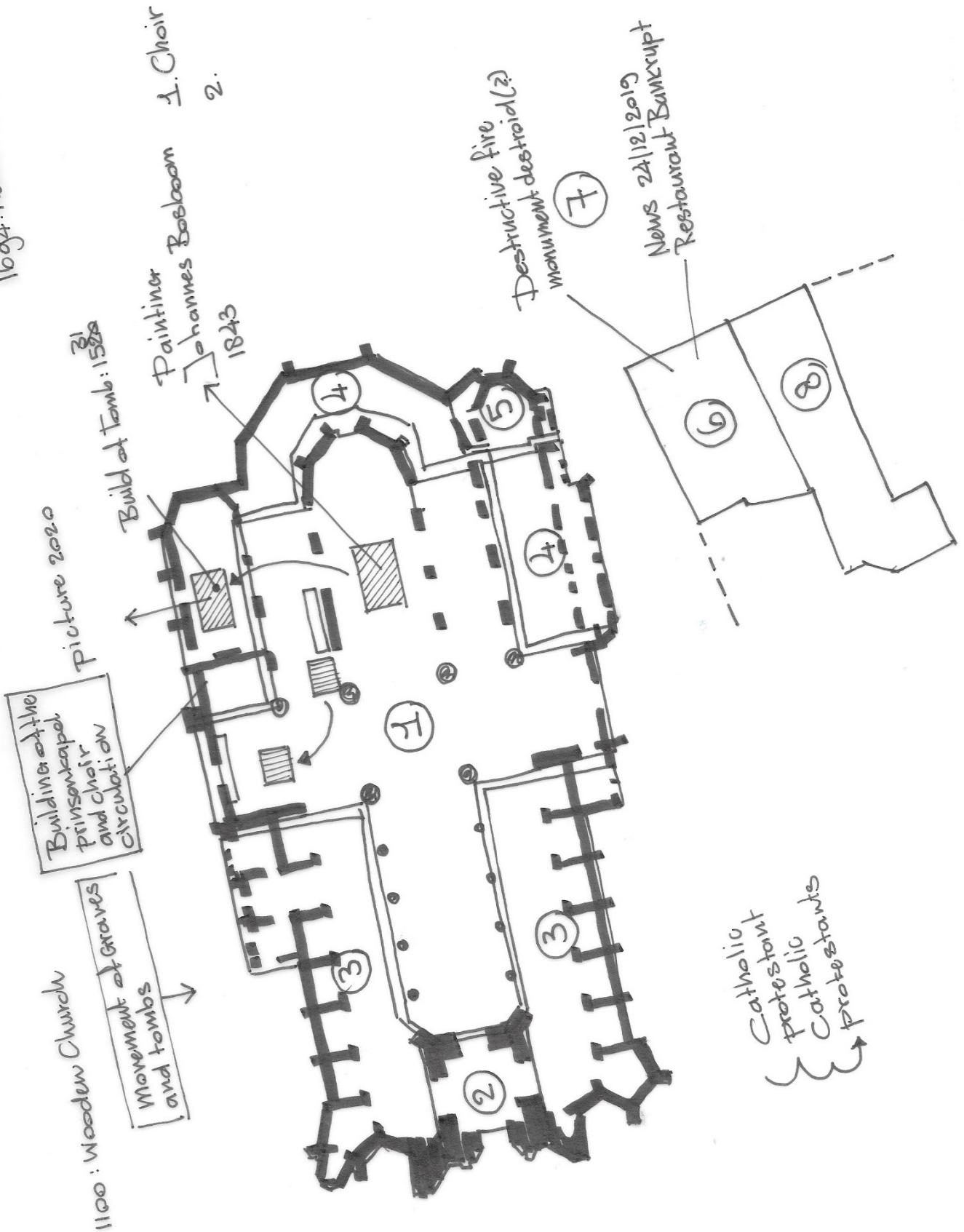


B

Connecting to Church  
Royal Burial Cellar.



1694: Rebuild tower because of fire.



# PRELIMINARY DESIGN

The realization of the preliminary design. Testing and bringing together previously collected information in a spatial and functional concept.

It was a search for an architectural representation of the concepts.



# PRILIMINAIRY DESIGN

- 1 research
- 2 sketches
- 3 tests
- 4 presentation



# PROGRAMMATIC

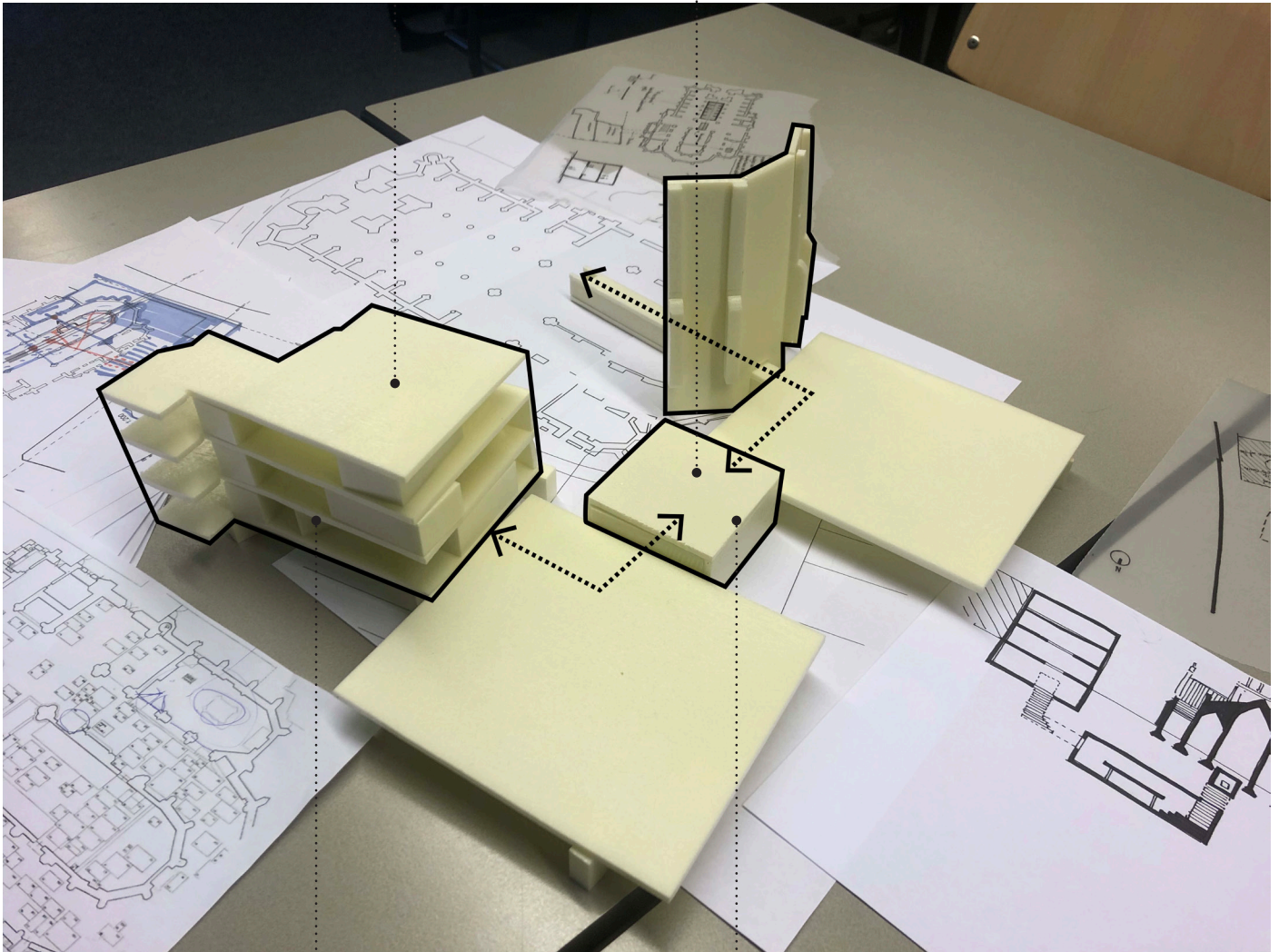
## volume study

### OPEN

publicspace with education

### CLOSE

royal burial cellar + public viewpoint to it



### PRIVATE

owners: (?)  
- Grote Kerk  
- Municipality  
- Dutch Royal family

### PUBLIC

location underneath the 'Grote Markt'

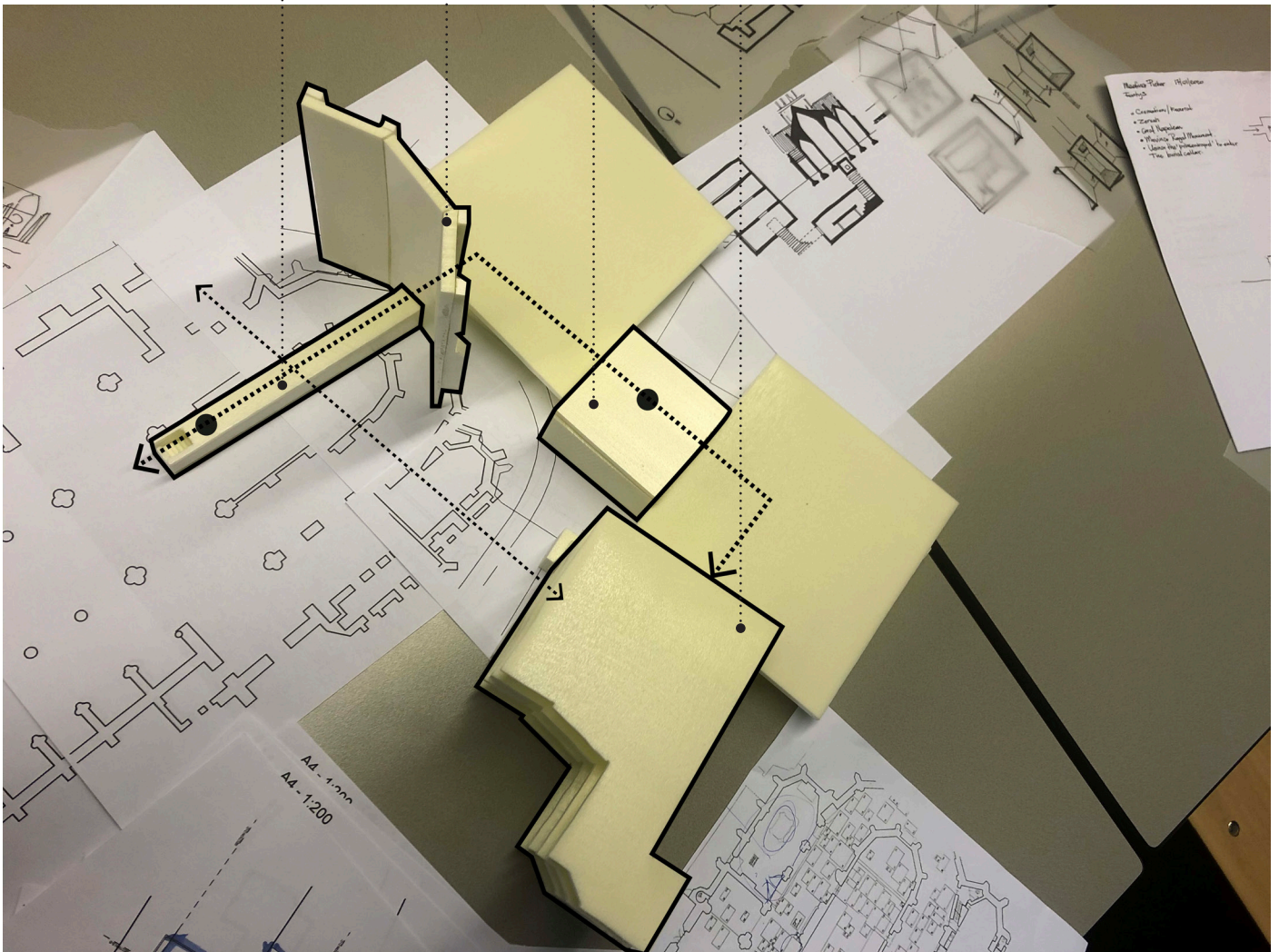


**TUNNEL**  
access to the burrial cellar

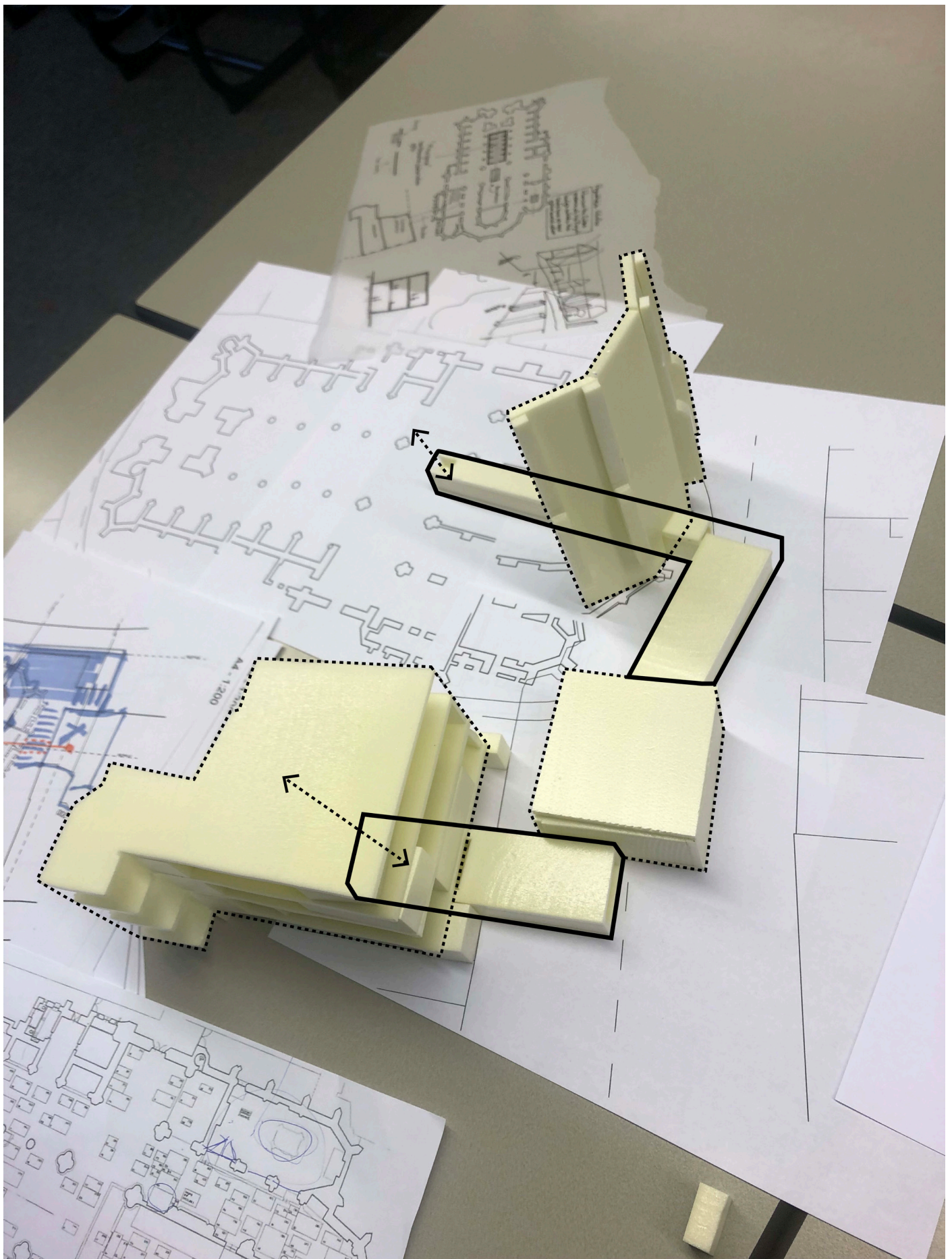
**CHURCH**  
national monument

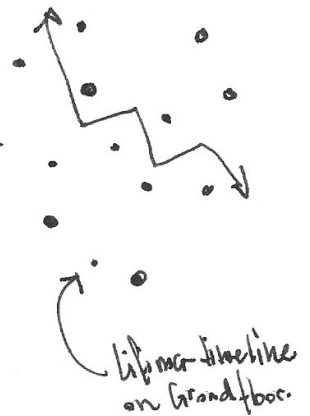
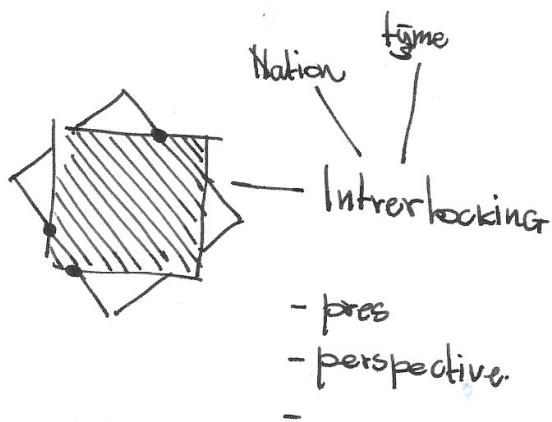
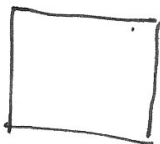
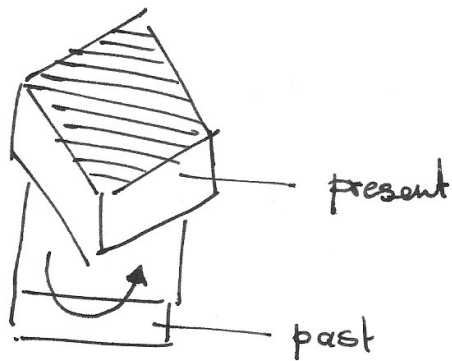
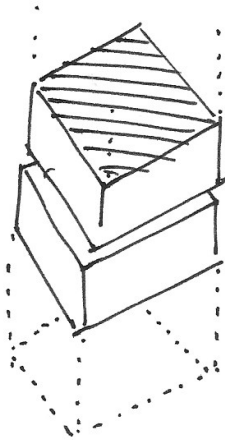
**CRYPT**  
new burial cellar

**CRYPT**  
new burial cellar





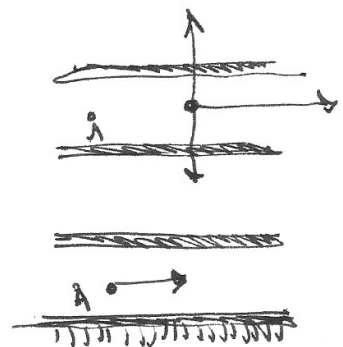
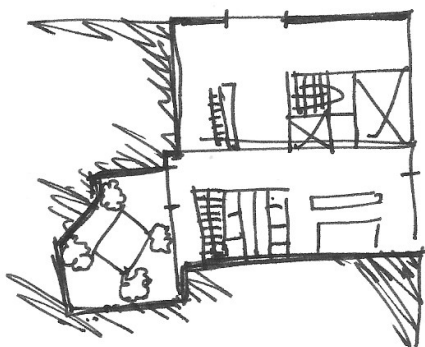


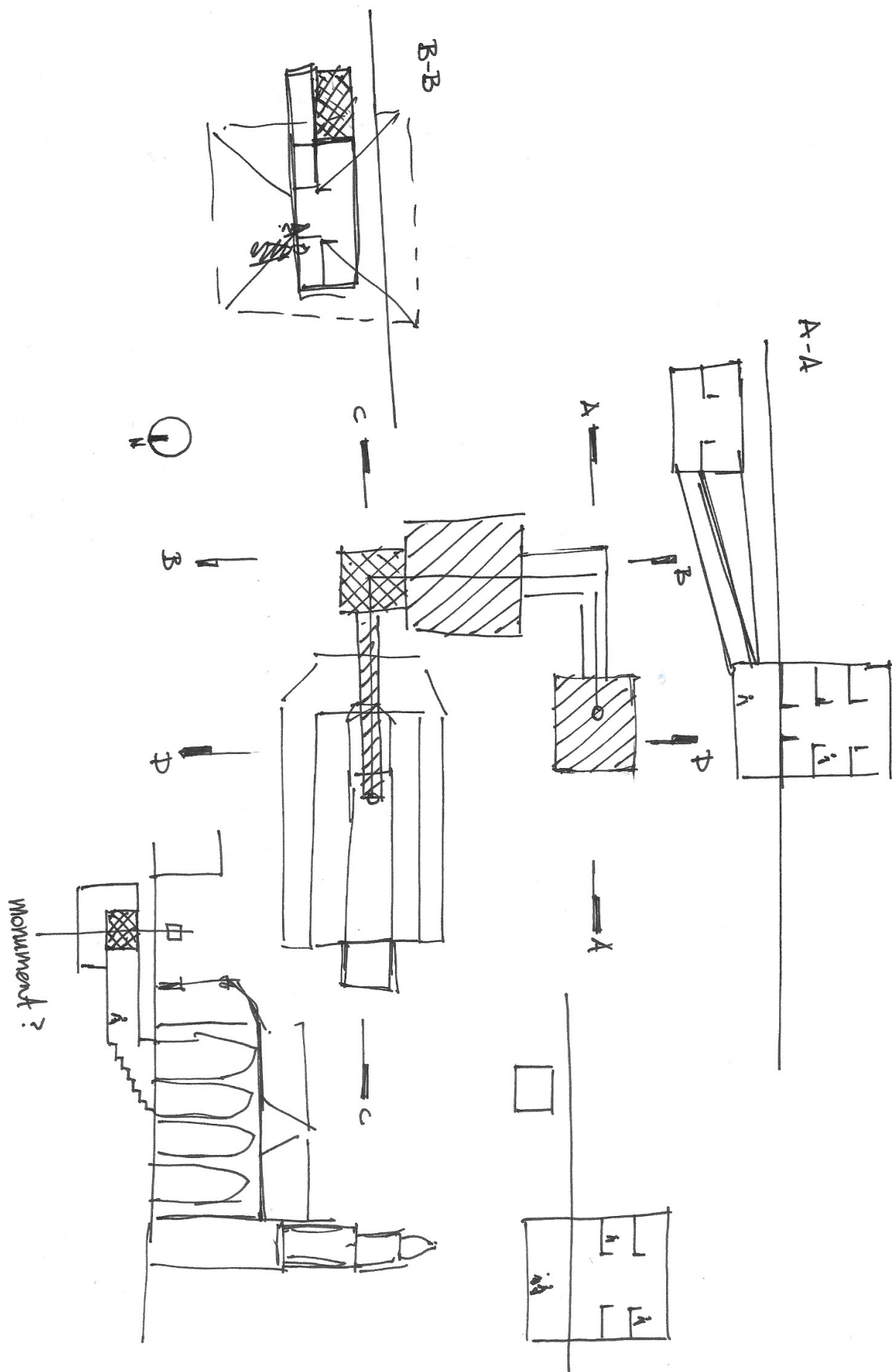


### Materials?

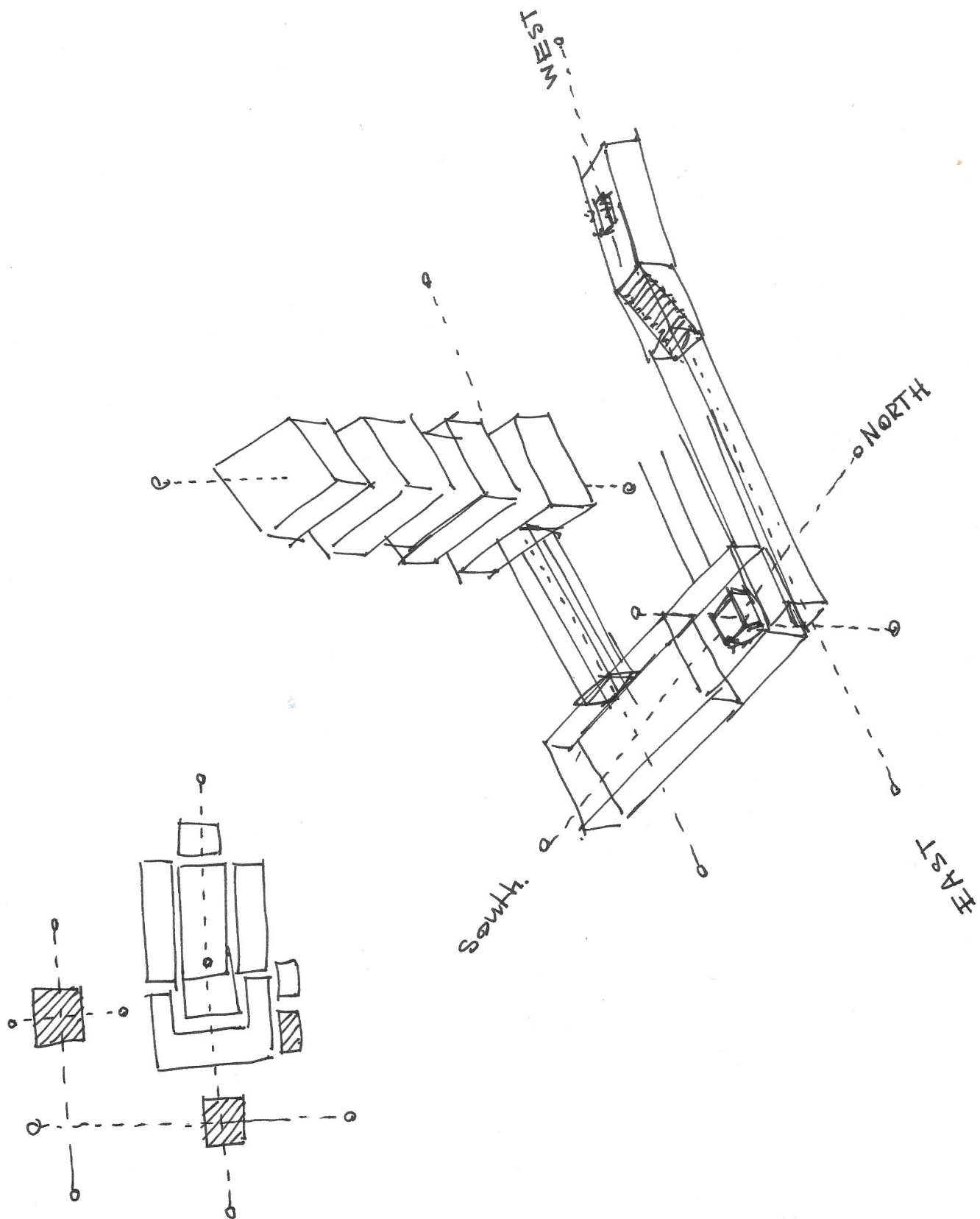
- \* Textures
- \* Colors
- \* Smell
- \* Haptic
- \* Warmth / temperature
- \* touch / sensibility
- \* Origin

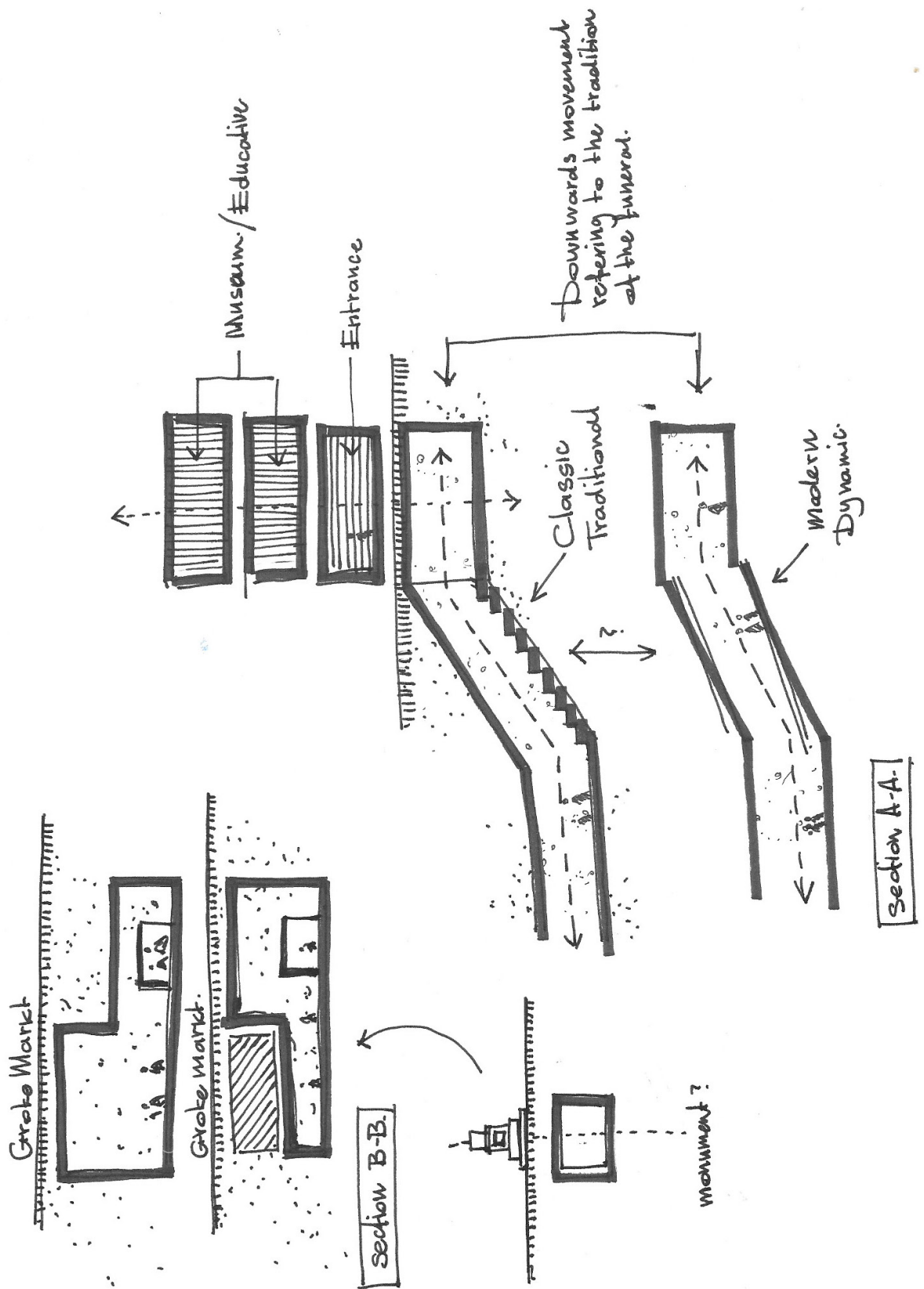
\* patio?



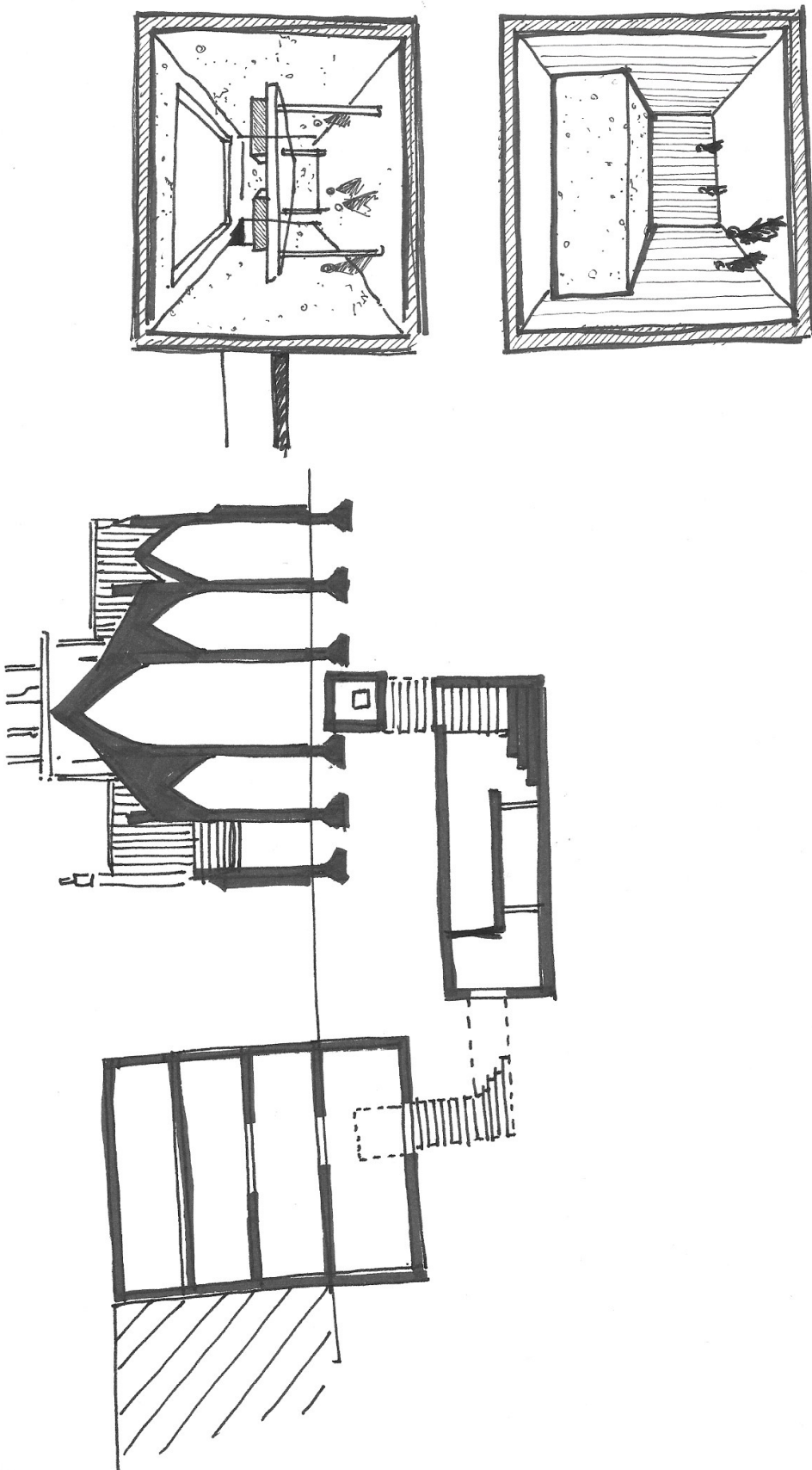


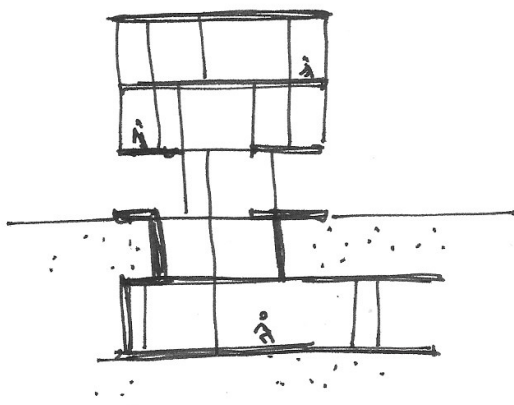
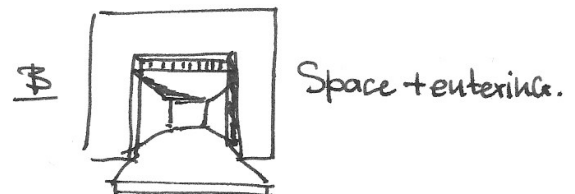
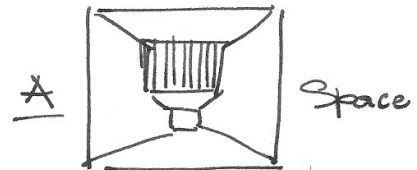
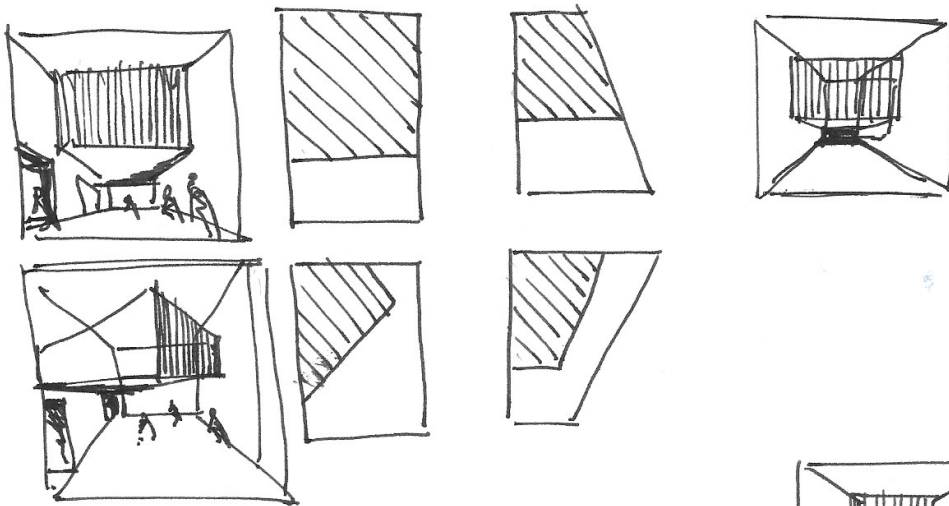








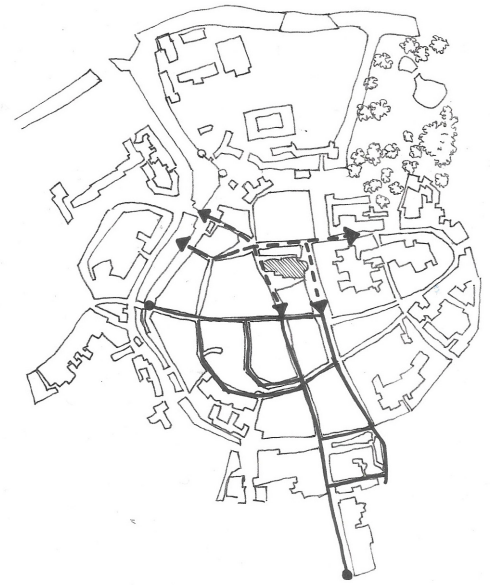




## Expand the urban activity

An important factor in setting up this preliminary design is integration into the urban fabric of the historic city center of Breda. The “Concept Vision City Center 2030” was set up in March 2013. A report that describes and visualizes both current and future scenarios.

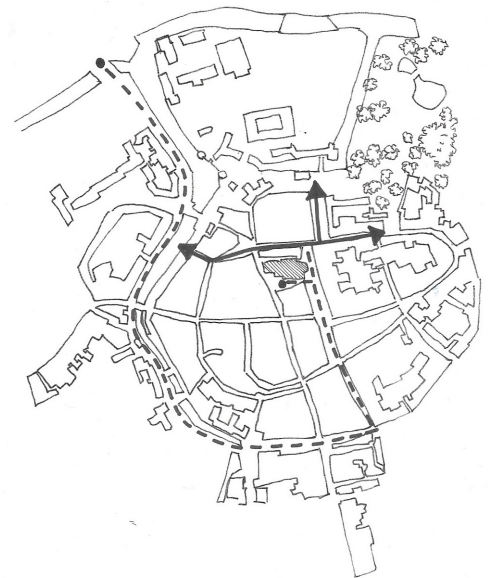
The starting points related to this project are connecting and strengthening the circulation around the Grote kerk. We are currently seeing that the church is in a stray environment. Through both the church and a fragment of the urban area: Grote markt 45 (former Sumo restaurant) we create a new point of attraction to connect the project with the leisure route, but also connect it to the cultural runner.



## scenography

Attracting the royal burial also has an effect on the approach of the project and its program. The connection of the route and the practical properties of the location play an important role in this. The diagram above shows how the future royal tomb cellar is approached. The route takes place along part of the shell of the historic center and ends at the Grote Markt where a ceremony can take place.

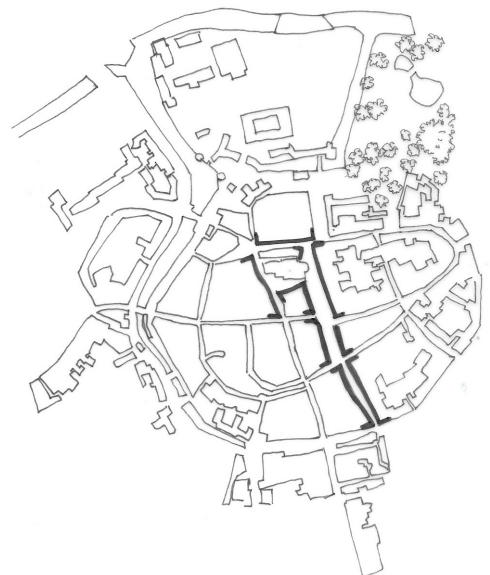
The current urban structure is used for daily use. The central location makes it easy to reach and connects to current facilities such as catering, parking and the station, which is a 5-minute walk away.

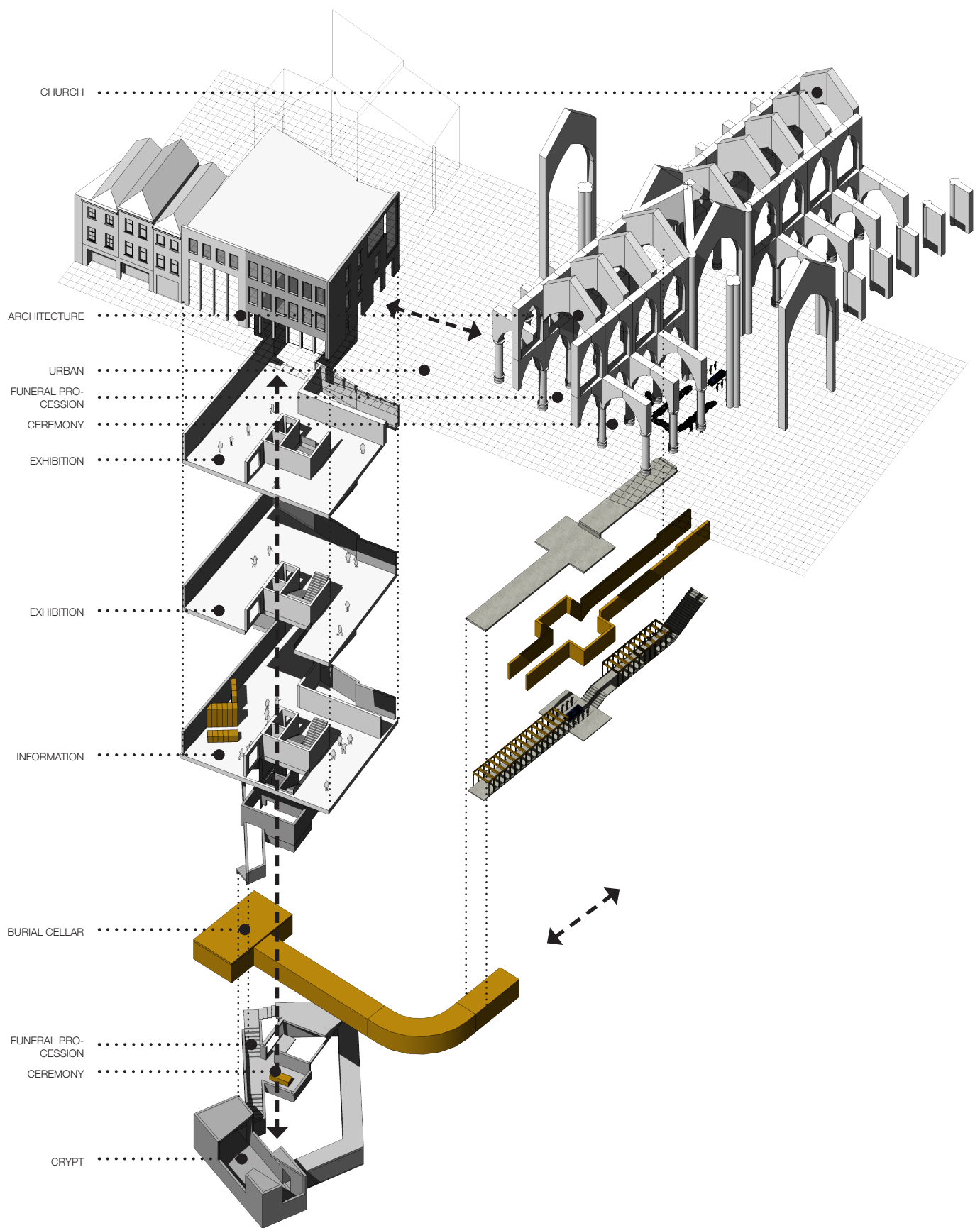


## Make contact through integration

The high urban quality of the Breda city center consists of an age-old fabric. In the research done for “Concept Vision City Center 2030”, the aim is to achieve an area that enhances the perception and quality of public space.

It is precisely this project that can ensure its multifunctional use. By allowing heritage and culture to play an active role at this location, the project can attract from regional to national audiences because of the emotion and commitment that the project can measure itself against.







## **perspective of time**

The distribution of functions that is derived from the program. An important factor in this is the circulation that ensures that all spaces and experiences come into contact with each other (or not). The connections on different scales that ensure that there are various experiences that are also linked to the functions.

### **Above - below**

By using the various layers, both above and below ground, different climates arise in the building. This is the result of earlier research into, for example, the history of the Grote kerk, in which it appears that the church is (built up) from different parts, but forms a harmony. In addition, the soil layers also have a rich history in the form of (former) graves that are currently still partially displayed in the floor.

### **Open closed**

Layering in levels both above and below ground also create the open-closed relationship to ground level. These terms also play an important role in functionality. Depending on the program that takes place, spaces can be experienced in various ways.

For example, in a public function, the underground structure is a route to the burial cellar and in the event of a funeral of a member of the royal family, this same route is a moment at which citizens can say goodbye to the deceased.

### **Time**

Spending time in this design takes place on different levels. The duration of the visit plays an important role in this, but also the reason for the presence. This design creates the opportunity to experience time in different ways, so we have:

-leisure / lead time / past / make time /creating time / timeless / taking time

# REORGANIZING URBAN FABRIC

a transformation of the historical fabric on urban and architectural level



## ceremonial strategy

During the royal funerals the ceremony have a large impact on how we experience the site. By selecting a strategic position this ceremony can take place like we've seen the last decades.

Taking this location into use makes it possible for the ceremony to connect to both the new volume and the Great Church. This is in line with the multiple programs that the plan has.

## claiming of space

History tells us that cemeteries in the middle of the city were places for lively activities such as markets, meeting places, children's play areas, etc. such as the cemetery "Cimetière des Innocents - Paris". The growing awareness of hygiene in the 19th century means that life and death are strictly separated.

This strict separation is an exaggeration. Most cemeteries have fallen back into an urban fabric over time. These can offer added value to the surrounding space by functioning as a public, lively space. The cemeteries are green places that can fill the lack or the shortage of green space in urban conurbations. - Wim Cuyvers / intervention of cemeteries

## evolution of heritage

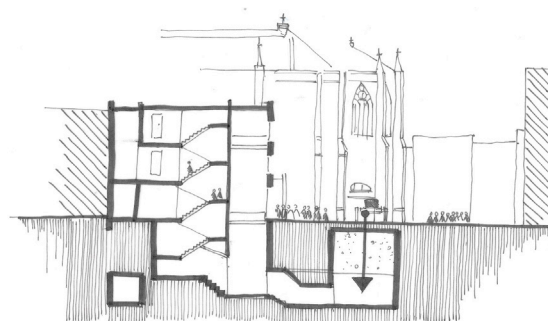
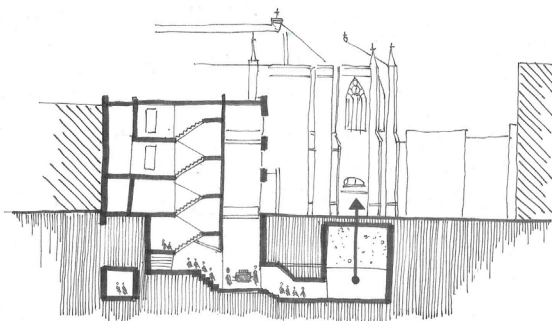
A radical but especially important intervention is committed on the current facade of the Grote Markt. By abstracting the facade a new balance is created between the environment, material and the function that lies in the building.

During the concept phase I spoke about contradictions such as; open-closed, old-new and open-closed. This design creates a clear connection between inside and outside. To create a connection with the current environment, the horizontal and vertical lines are included in this new translation. By hearing symbols such as ornaments, the relationship between interior and exterior has become more abstract with the aim of making the building more accessible.



# FUNCTION BY ATMOSPHERES

a transformation of the historical fabric on urban and architectural level



## perspective of experience

To new interventions will have their own function and connection with their surrounding in which they're located. So the intervention at the church will be for the ceremony and the outside volume is to visit.

## active passive permanent place

The present and visual connection of the church creates a connection. Materials, colors and heritage will the space with their presence at the direct surrounding.

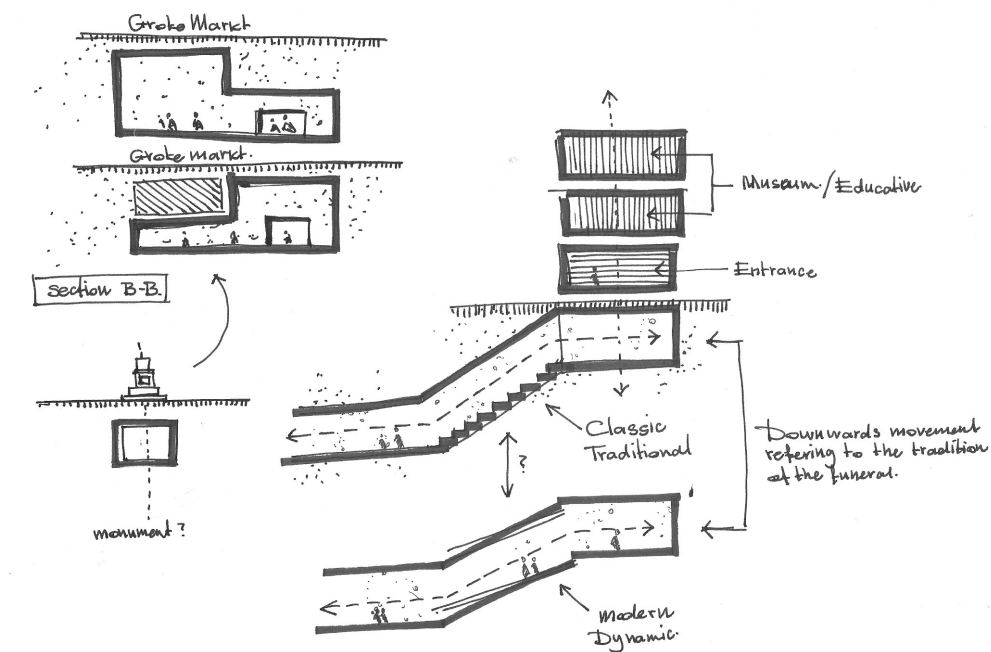
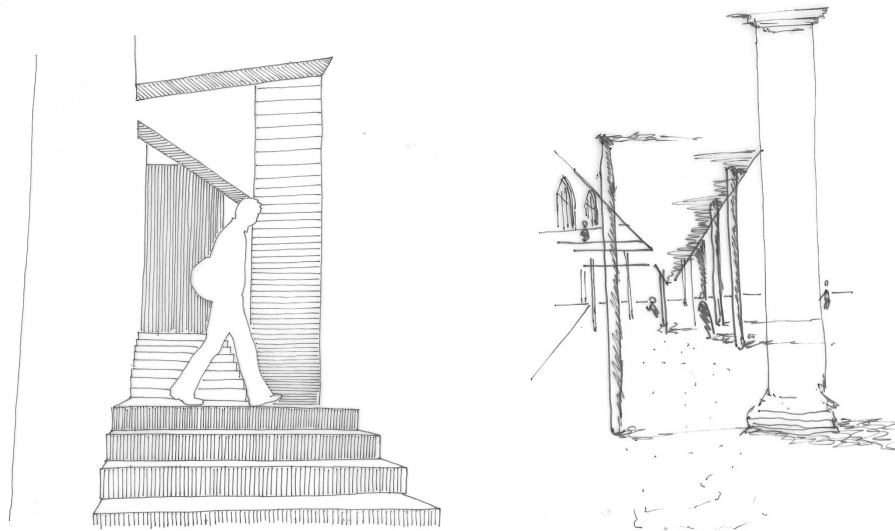
## storytelling journey

Ceremonial aspects have major place when we speak about the funerals of the royals. These axes and movements are represented in this design, but on another level. Storytelling is about set up and connect the events that contribute in the journey of a funeral



# STORYTELLING JOURNEY

a route through multiple layers of levels, axes and environments



## storytelling journey

Ceremonial aspects have major place when we speak about the funerals of the royals. These axes and movements are represented in this design, but on another level.

## connecting orientation

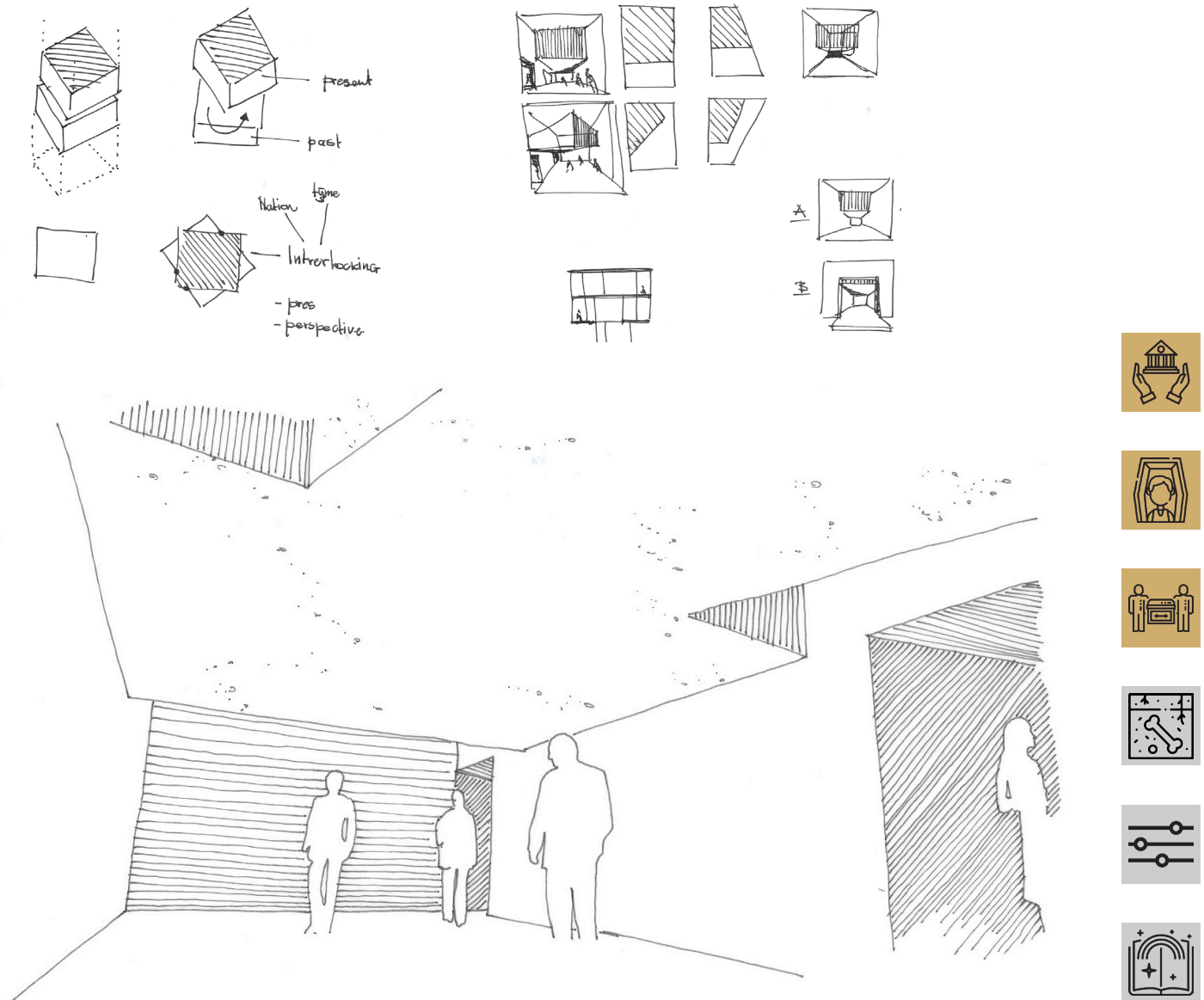
The new intervention creates a match with a regillieus building, the Grote Kerk. This creates a connection with the Dutch royals.

## interlocking of atmospheres

The new intervention creates a match with a regillieus building, the Grote Kerk. This creates a connection with the Dutch royals.

# FUNCTION BY ATMOSPHERES

silence and clear shapes shows how present and past interlock in their own level



## historical fabric

This concept connects the church and an external function without disturbing the historical fabric underground. This would be done by using the ground-layers and free space underneath the church and Grote Markt (square next to the church).

In this design, this results in a space that translates layers into spaces, functions and materials into functionality. The atmosphere and experience of this space creates a moment (time) in which awareness may or may arise of the environment in which one finds itself at that moment.

## connecting orientation

During the research phase of this project it became clear that the fabric of the Great Church has evolved over the years into its current appearance. This development and extensions are also connected to the royal family. The Prinsenkapel is part of this.

We can see from the structure of the different layers that the "nave" of the church (and its orientation) has always been central.

Similarly, this new burial cellar will refer to the history of the church and its orientation, eastern truth. In this way the evolution of the church continues, but also creates a new connection between the people and the Dutch royal family.

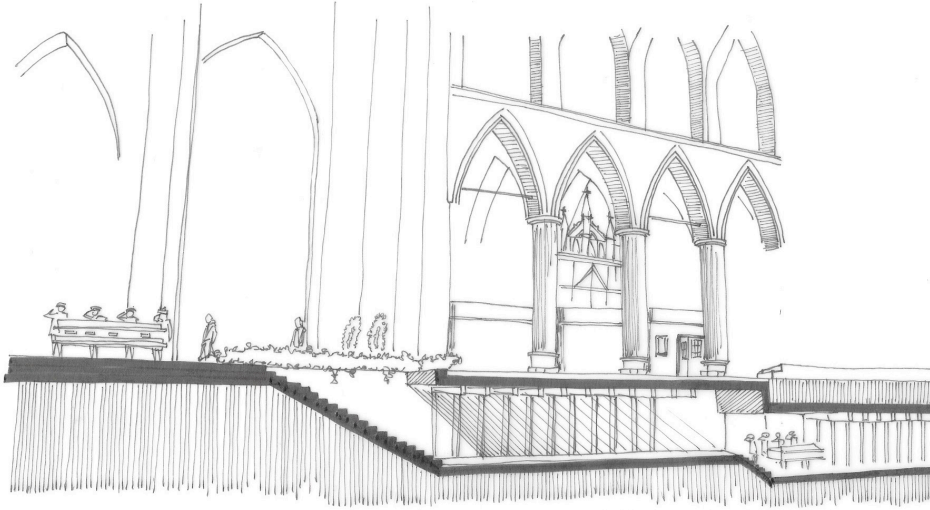
## interlocking of atmospheres

The underground experience to which this design leads is that of the experience of the royal tomb. A space where two worlds meet, but also where two worlds collide. Materialization and spatial condition play an important role in this.

Looking at the history of the royal annexes we see a prior protocol concerning the preservation of the deceased. The condition in which the bodies are kept are crucial. During the renovation of the current burial cellar in Breda, for example, it became apparent that there was a problem with the moisture posture. The result was that the crates and remains were more damaged than intended.

# MONUMENTAL INTERVENTION

the activation and integration of a royal funeral procession



## symbolic translation

The intervention to relocate the royal burial cellar from Delft to Breda will also influence the design for Breda. As the title "Restore Heritage" indicates, it is also about translating existing qualities and their history.

Over the years, a number of changes have taken place around the tombs and monuments. Now that these are no longer active, that design responds to its current layout. For example, the spatiality at the height of the tomb that is in the Prinsenkapel is changing. This gives the royal family a frame of reference to the past, but also a space where they can say goodbye to the deceased.

## monumental value

Currently the Grote kerk has several uses. In addition to church events, business and weddings are also possible. The intervention in this design responds to multi-functionality by committing a minimal intervention.

In addition, the church is a top-10 monument in North Brabant, which means that a (visual) intervention must fall into place within the whole.

Visual lines, historical (ground) layers and limited space have been factors to minimize the intervention. However, part of the history is translated into spatiality and functionality through the experience of the history that Delft currently accommodates. This is expressed in about 46 portals that symbolize the bodies from Delft.

## multifunctional

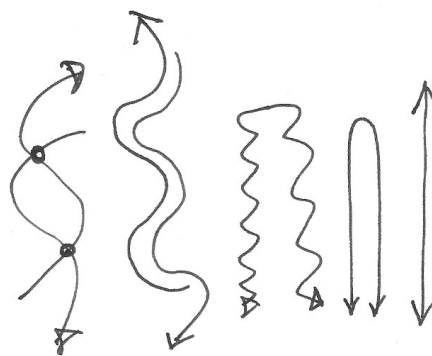
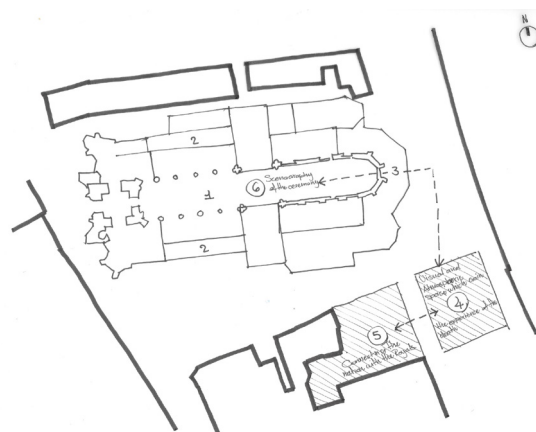
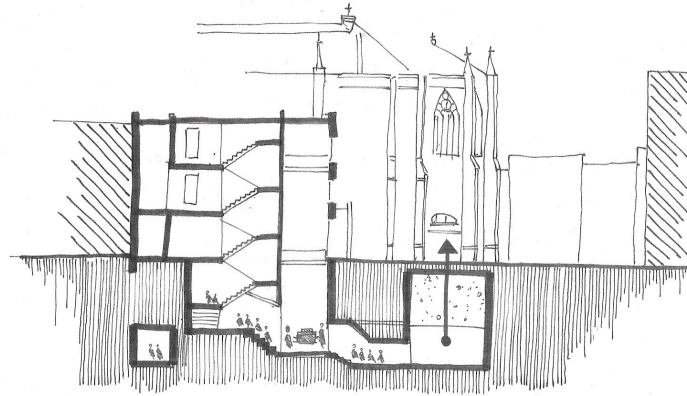
The new intervention creates a match with a reglieus building, the Grote Kerk. This creates a connection with the Dutch royals.

By creating interfaces at different levels (above and below ground and sight and walking lines), a connection is created, but especially addition to the various existing programs.

One of the most important requirements for intervention is being able to connect to the existing funeral ceremony that the royal family as we know from Delft.

# OPPORTUNITIES & VISION

evaluation and next steps to the final design







symbolism | color



shapes of space



materiality



sensory experience

# TESTING DEFINITIVE DESIGN

After having gone through various phases, the project has been set down on the points in which considerations must be recorded. Or, if necessary, a translation slal needs to be created so that all aspects from concept to detail will form a whole.



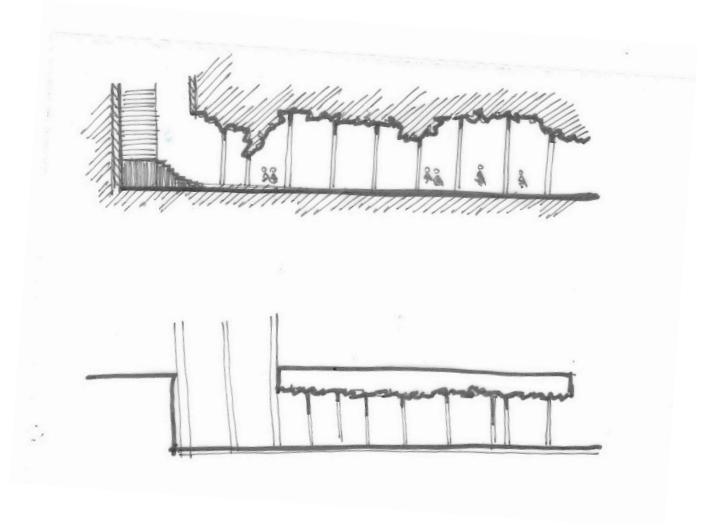
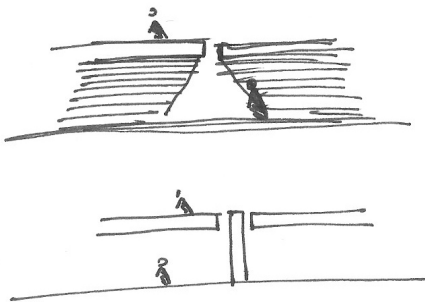
# ATMOSPHERES

## experiences and routing

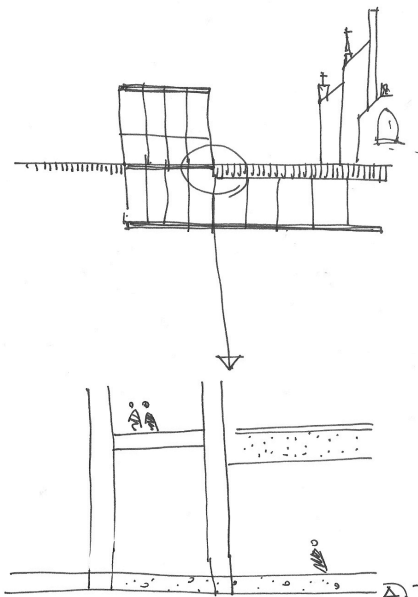
light

- Basement  
- Crypt. > perspective. → Up  
down.

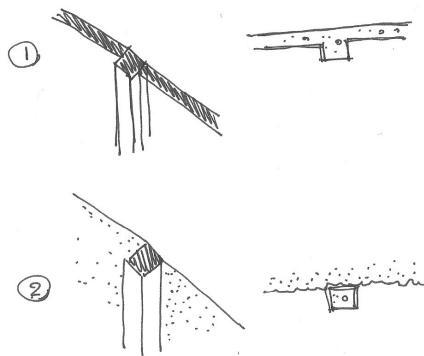
- Natural.
- Artificial



Detailing A



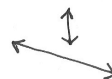
Detailing B



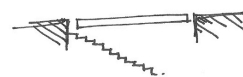
A Tradition.



B Movement(s)



C Materials



D Events

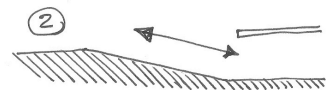
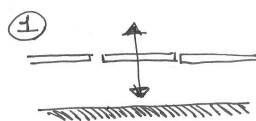


• Experience

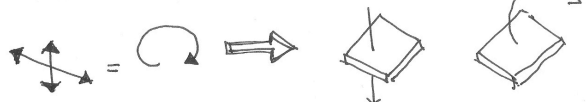
- Mourn
- Honor
- Ritual

• Sensory

- Sad
- Silent
- Dark.
- Climate change.

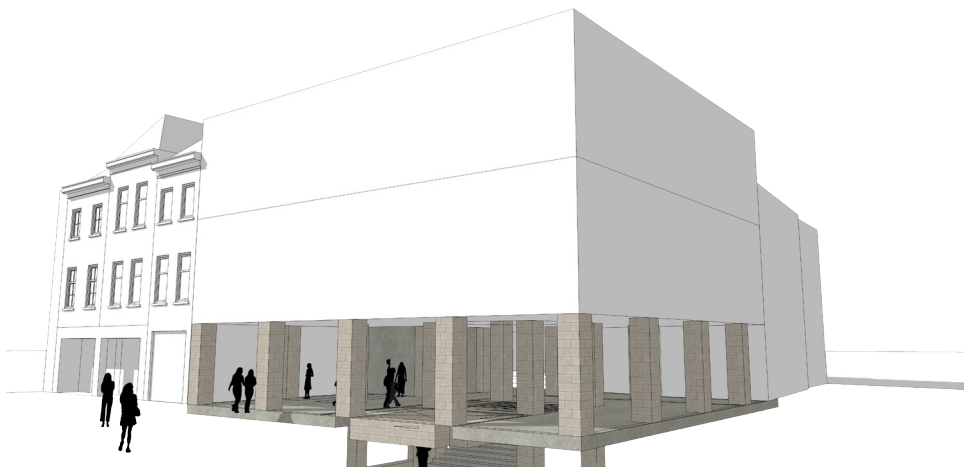
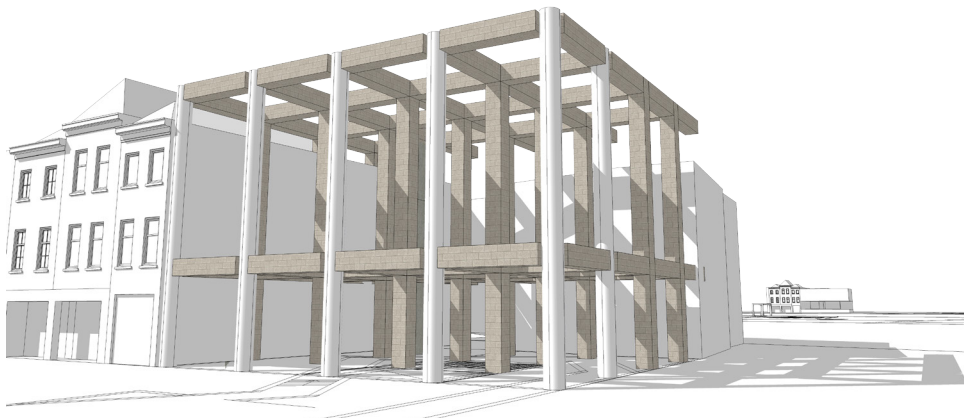


③



# CONSTRUCTION

experience of space



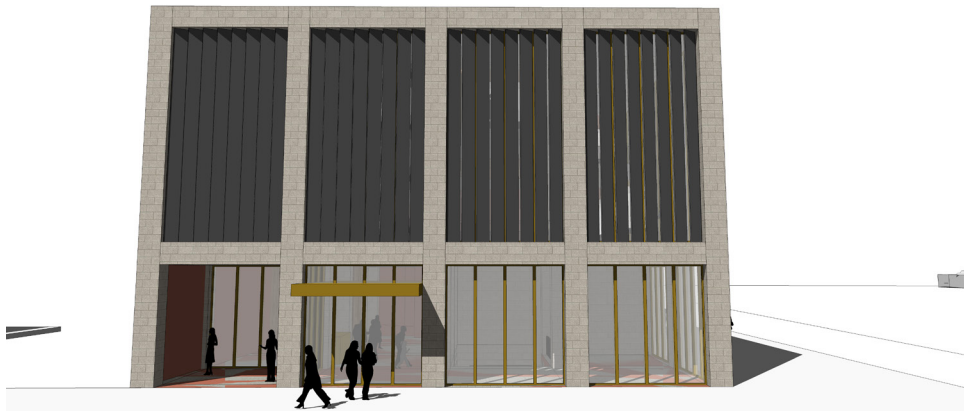
Searching for the spatial representation on which the grid can be experienced. The variation is looking for how the perception of the monumentality of the church can be made representative in the new intervention.

The starting points were: the experience of height, intimacy and formal language. Each based on the experiences and properties that are related to the funeral and the atmospheres associated with it.



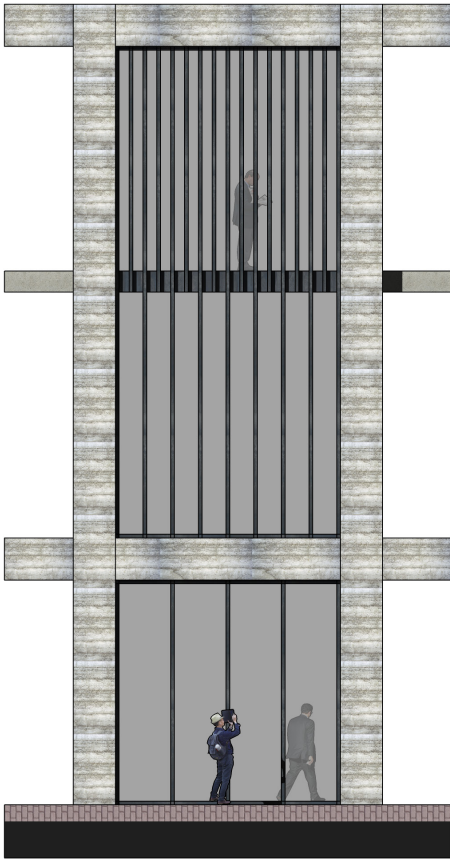
# FACADE

## dynamic facade

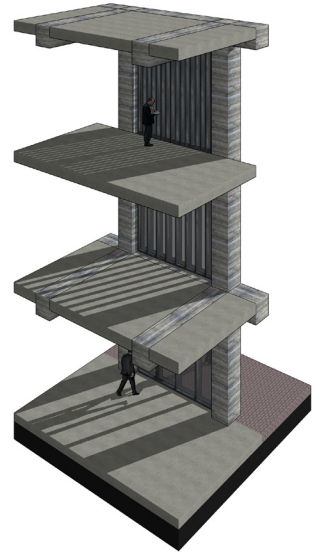


A test to see how facade layout could respond to the multifunctionality of the intervention. However, I came to the conclusion that this dynamic makes the building lose part of my monumentality in its appearance. Precisely because architecture, when it comes to royal traditions, has a monolithic form.

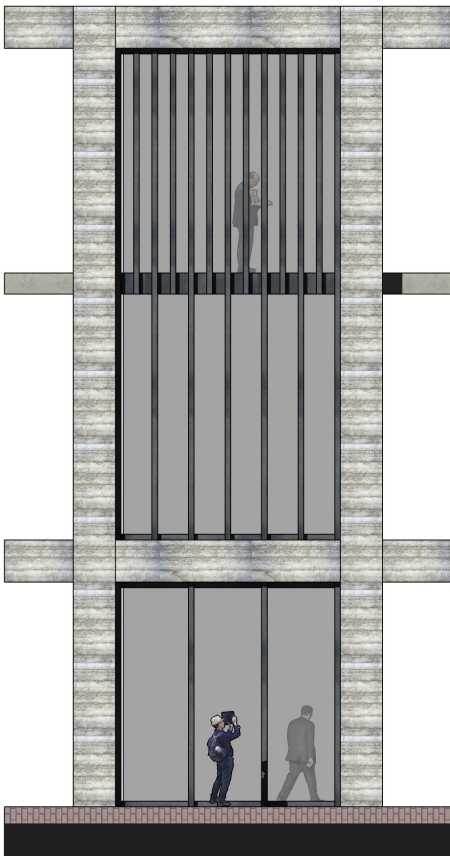
# WINDOW FRAMES



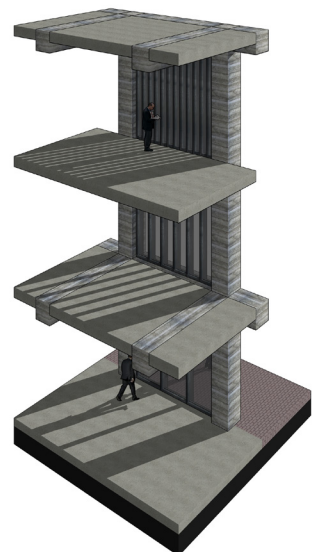
**stijlen 65 x 300mm**  
 - basis vlakverdeling 4 stuk  
 - gradaties in transparantie  
 - integreren van vloerlijn in het kozijn



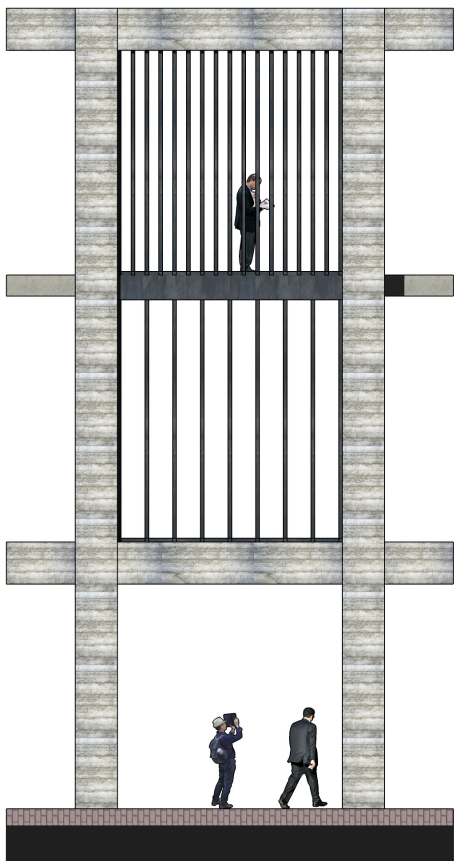
facade variant  
 09-04-201



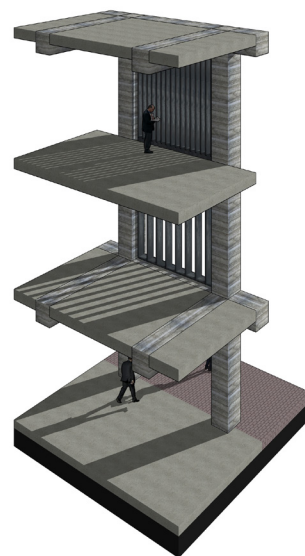
**stijlen 100 x 300mm**  
 - basis vlakverdeling 3 stuk  
 - gradaties in transparantie  
 - integreren van vloerlijn in het kozijn



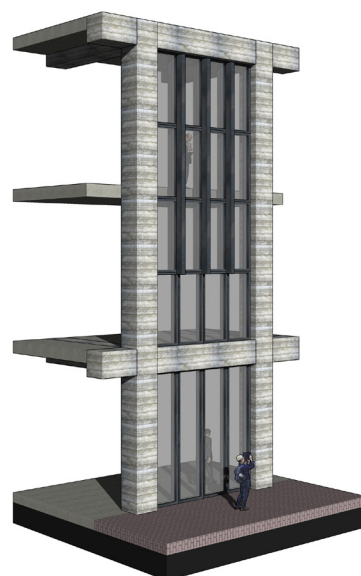
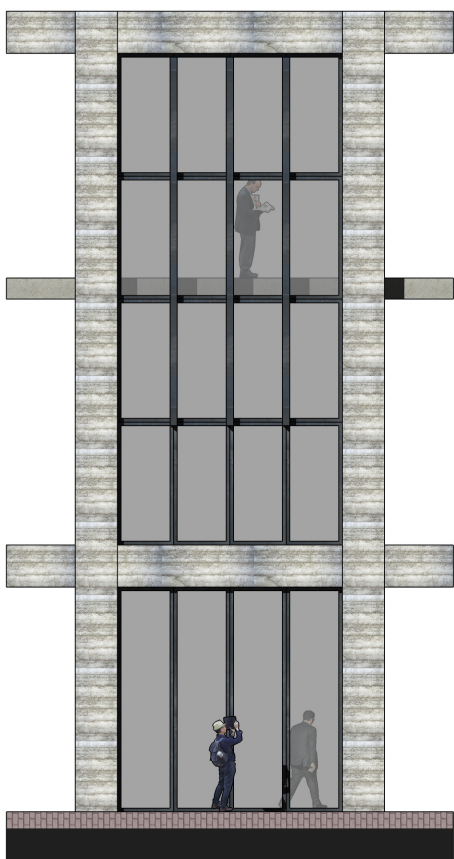
facade variant  
 09-04-201



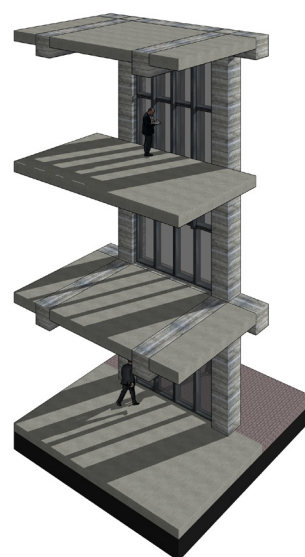
**stijlen 65 x 300mm**  
 - kozijn in 1 vlak  
 - vloerdikte zichtbaar in kozijn



**facade variant**  
 09-04-201

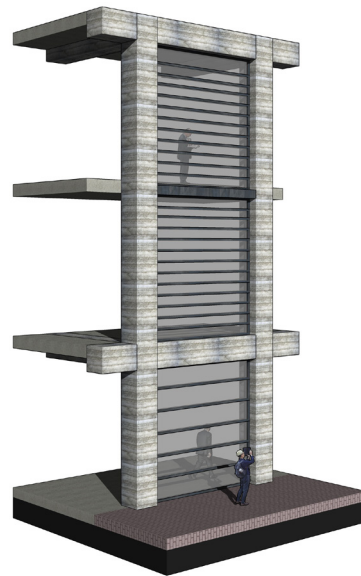
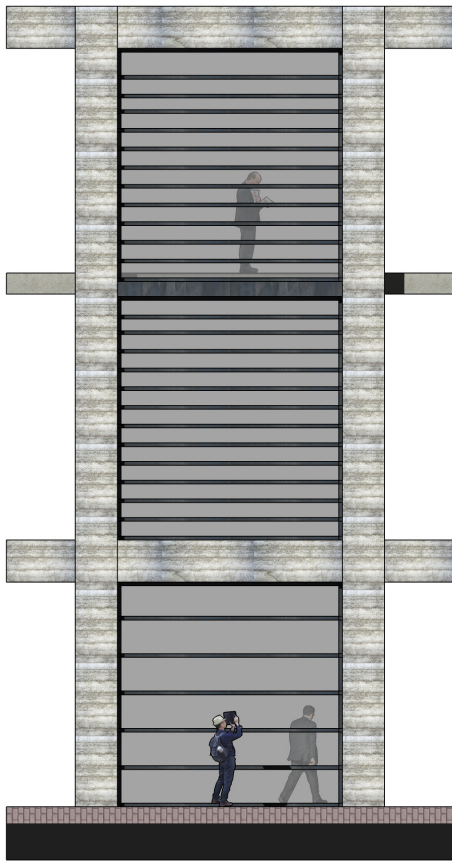


**stijlen 130 x 250mm**  
 - basis vlakverdeling 3 stuk  
 - gradaties in transparantie  
 - integreren van vloerlijn in het kozijn

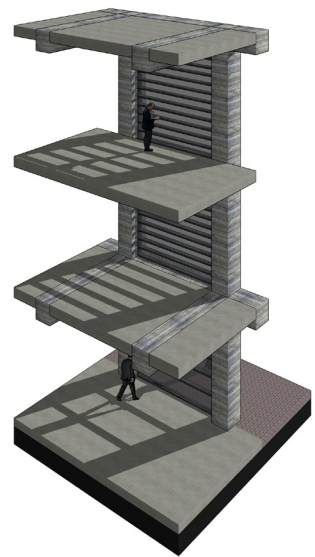


**facade variant**  
 09-04-201

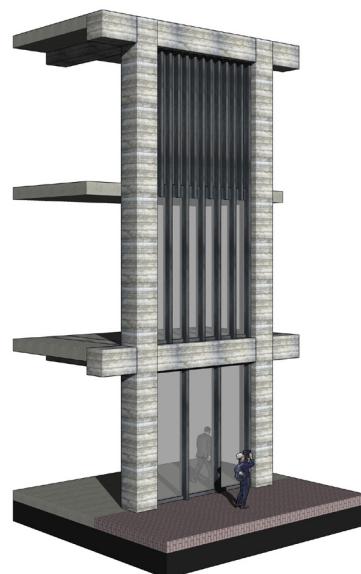
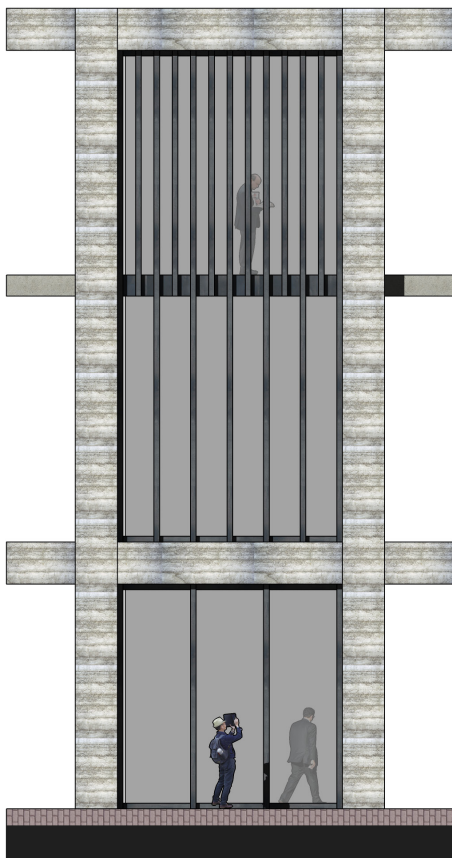




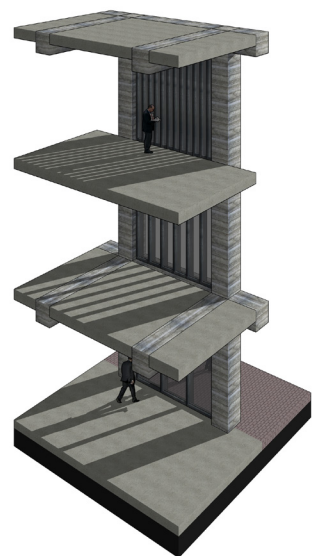
**stijlen 65 x 150mm**  
 - doorzetten van horizontale belijning van betonnen gevel  
 - uitstekende vloerlijn 2e verdieplingsvloer



**facade variant**  
 09-04-201



**stijlen 100 x 300mm**  
 - basis vlakverdeling 3 stuk  
 - gradaties in transparantie  
 - integreren van vloerlijn in het kozijn

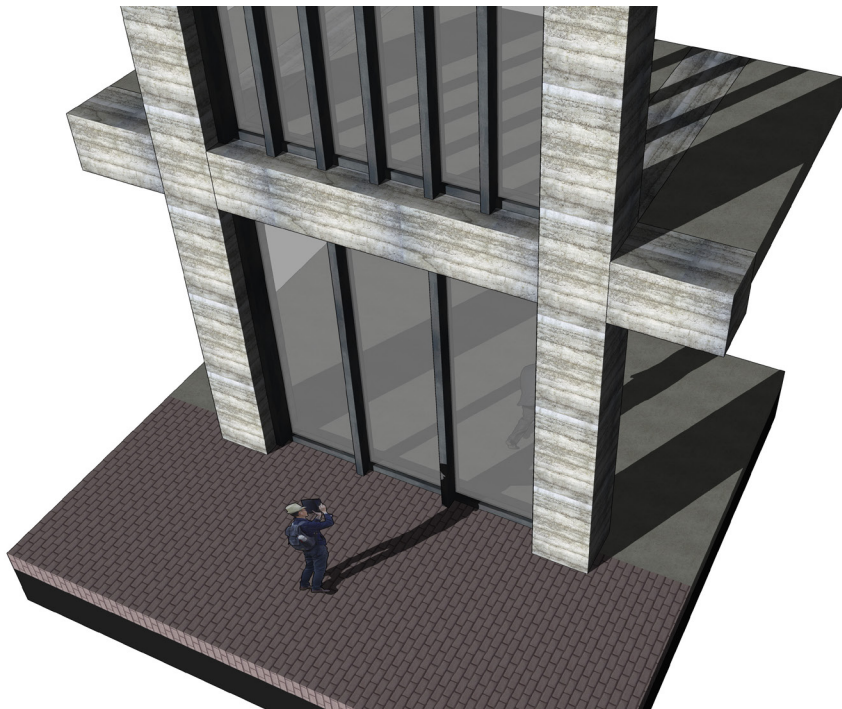


**facade variant**  
 09-04-201

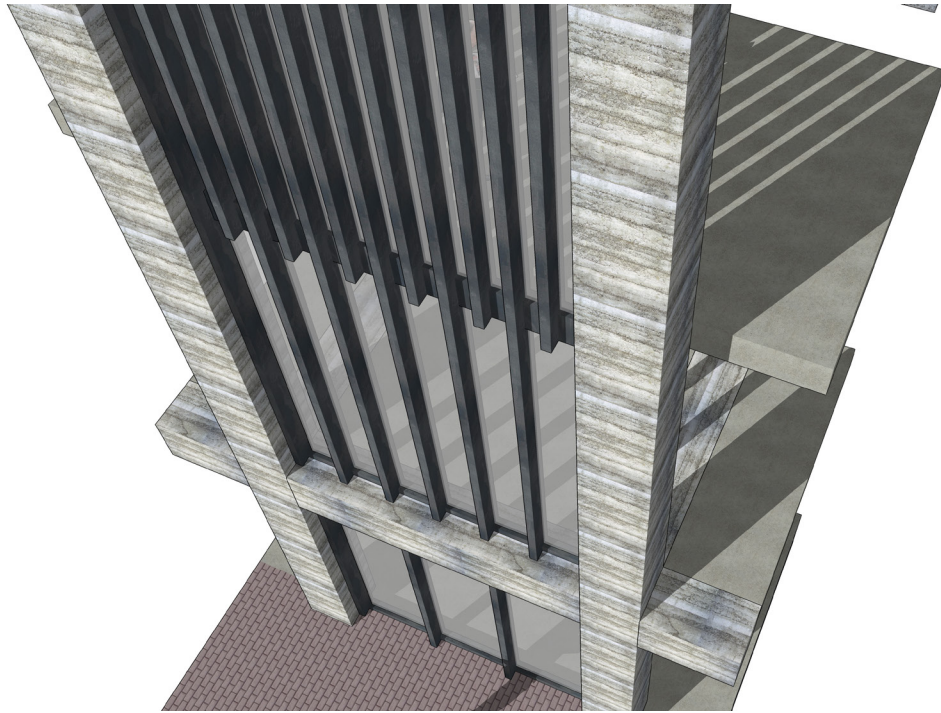




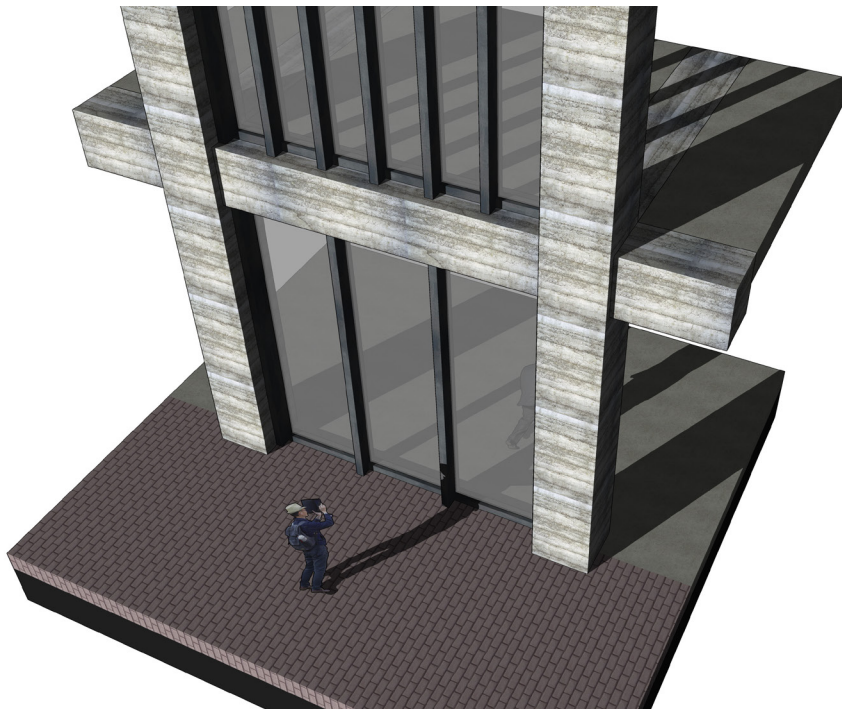
facade variant  
09-04-201



facade variant  
09-04-201



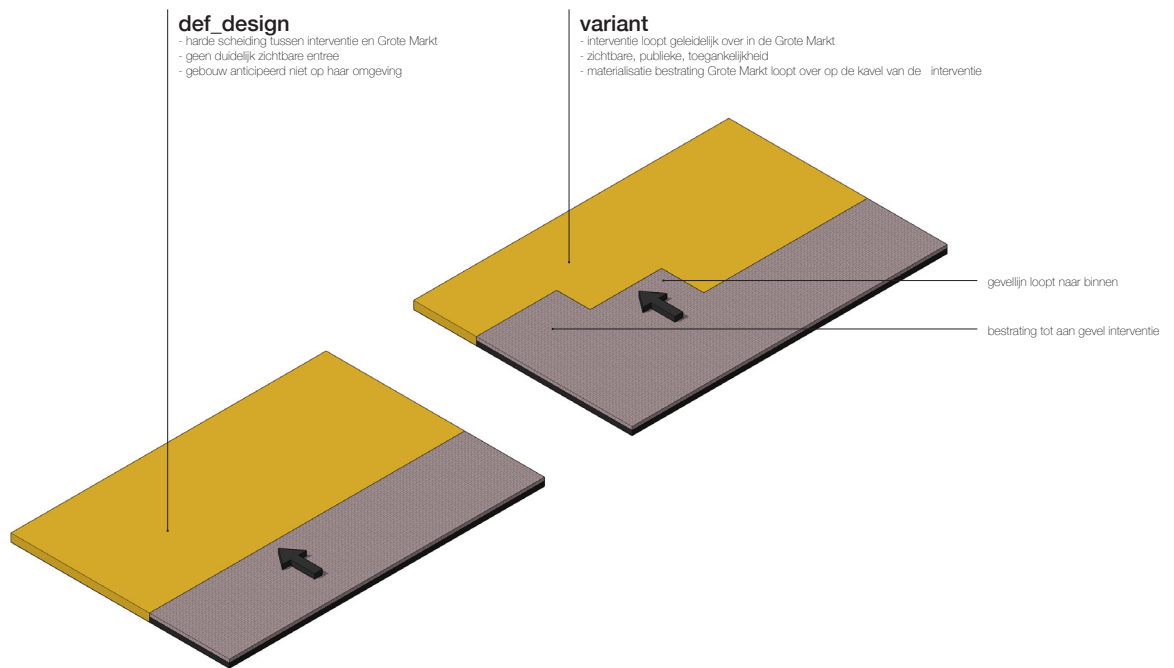
facade variant  
09-04-201



facade variant  
09-04-201

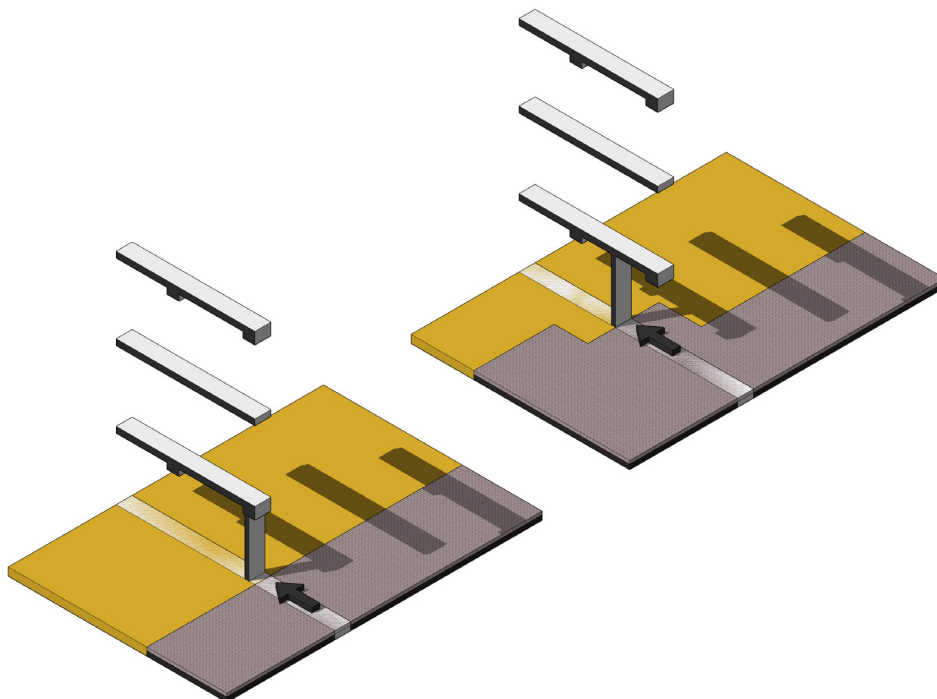
# ENTERING

atmosphere | materials | urban interaction



**entrance**

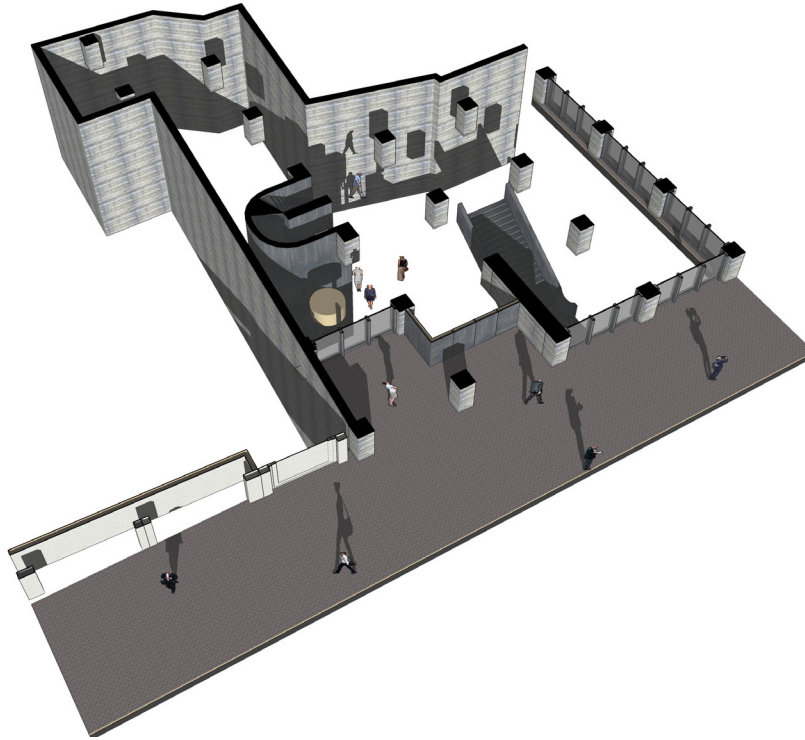
- profiel van Grote Markt betrekken
- zichtbaarheid entree
- beleving ruimtelijkheid interieur vanaf straatniveau



**entrance**

- profiel van Grote Markt betrekken
- zichtbaarheid entree
- beleving ruimtelijkheid interieur vanaf straatniveau





**entrance**  
 - profiel van Grote Markt betrekken  
 - zichtbaarheid entree  
 - beleving ruimtelijkheid interieur vanaf straatniveau



**entrance**  
 - profiel van Grote Markt betrekken  
 - zichtbaarheid entree  
 - beleving ruimtelijkheid interieur vanaf straatniveau



## open

- ruimtelijkheid zet zich voort van het maaiveld tot het dak niveau



## entrance

- profiel van Grote Markt betrekken  
- zichtbaarheid entree  
- beleving ruimtelijkheid interieur vanaf straatniveau

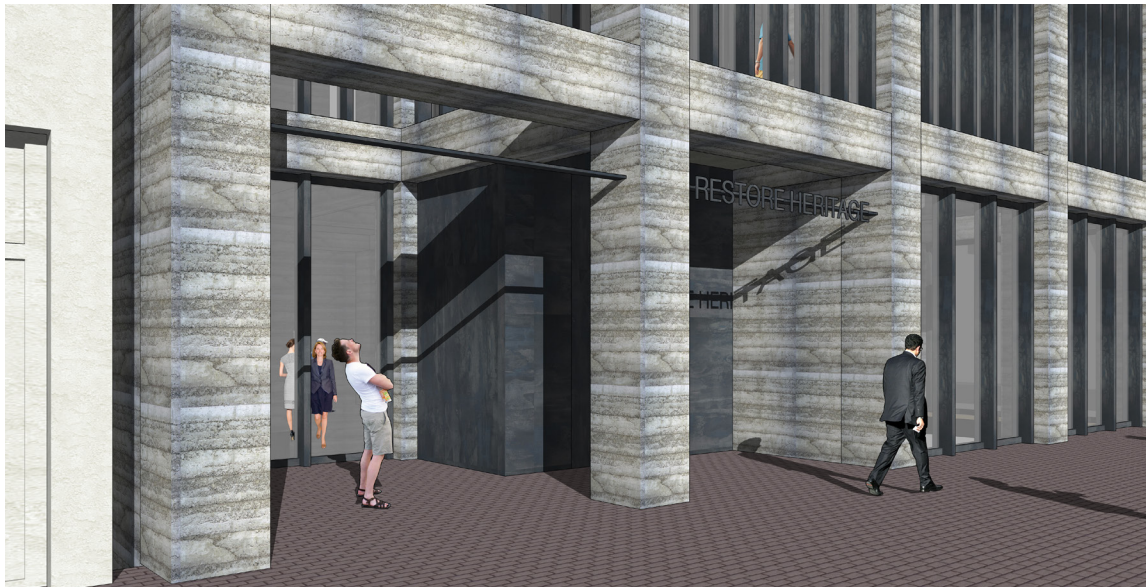


## entrance

- profiel van Grote Markt betrekken  
- zichtbaarheid entree  
- beleving ruimtelijkheid interieur vanaf straatniveau

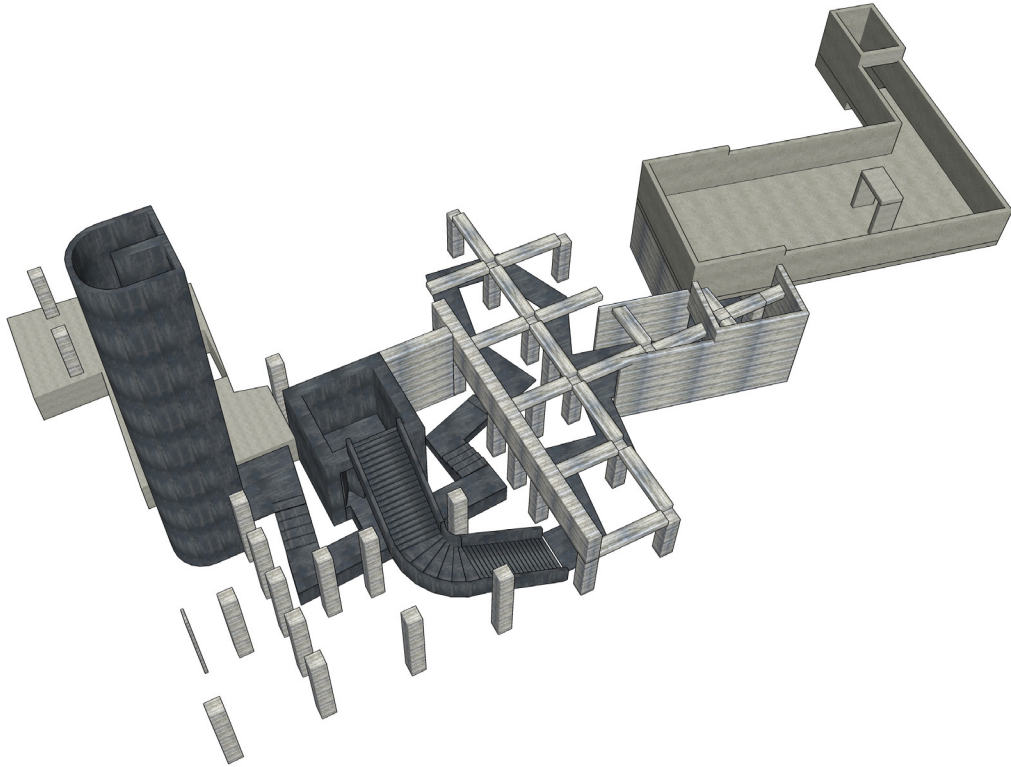


**entrance**  
 - profiel van Grote Markt betrekken  
 - zichtbaarheid entree  
 - beleving ruimtelijkheid interieur vanaf straatniveau



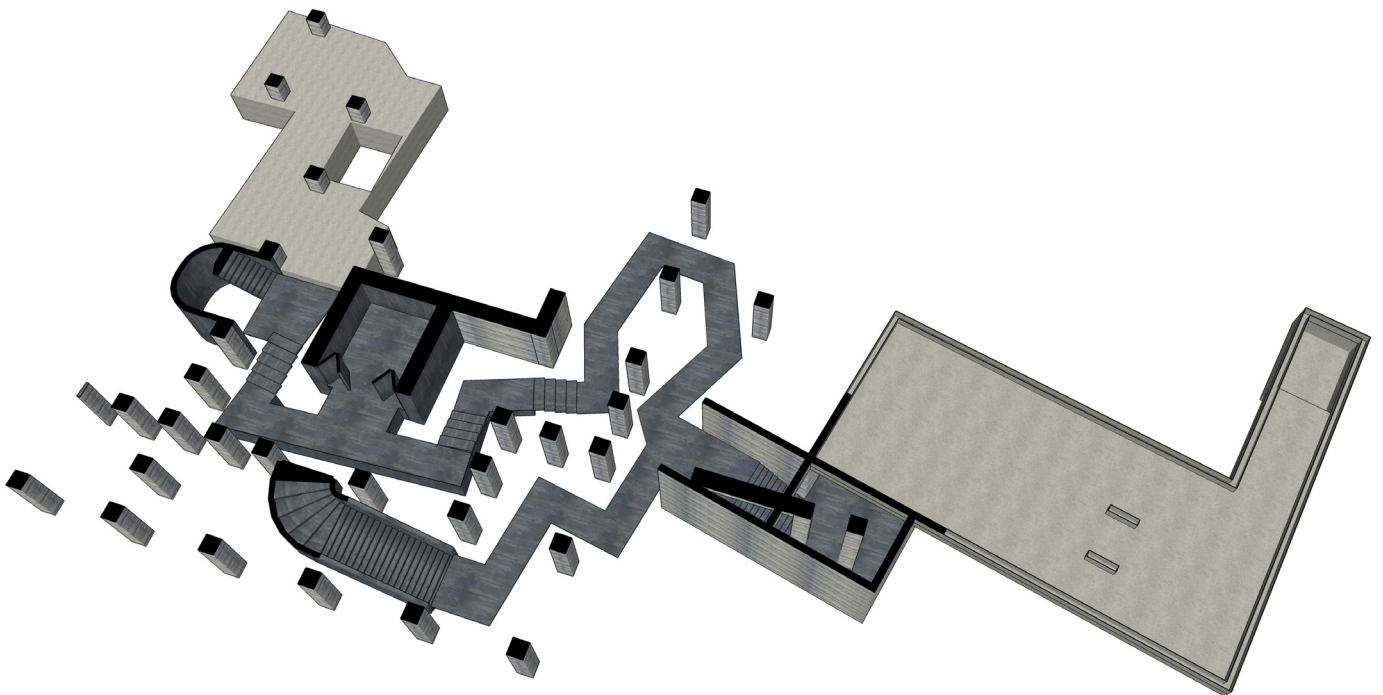
**entrance**  
 - profiel van Grote Markt betrekken  
 - zichtbaarheid entree  
 - beleving ruimtelijkheid interieur vanaf straatniveau





#### basement

- nieuwe peilhoogtes van "journey through time"
- vloer niveau opbaringsruimte verhoogd, niveau sluit nu meer aan op die van de grafkelder
- trappen naar boven sluiten aan



#### basement

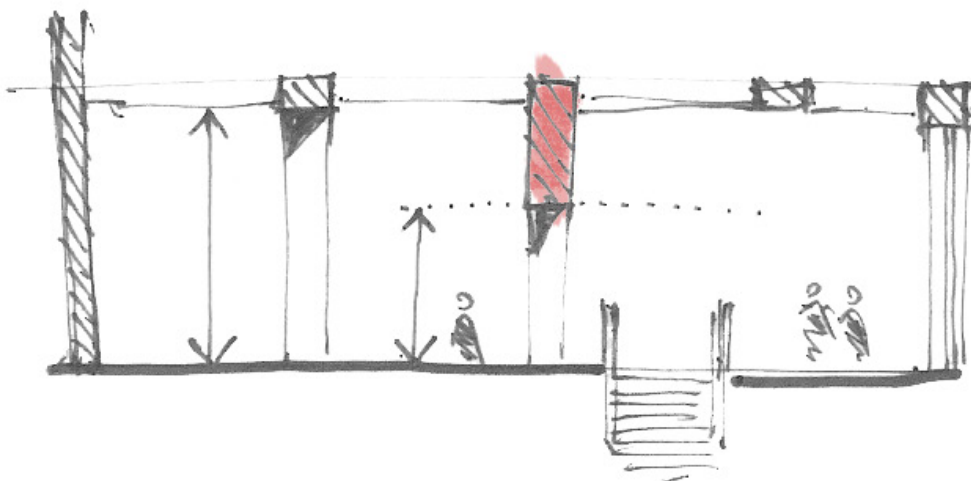
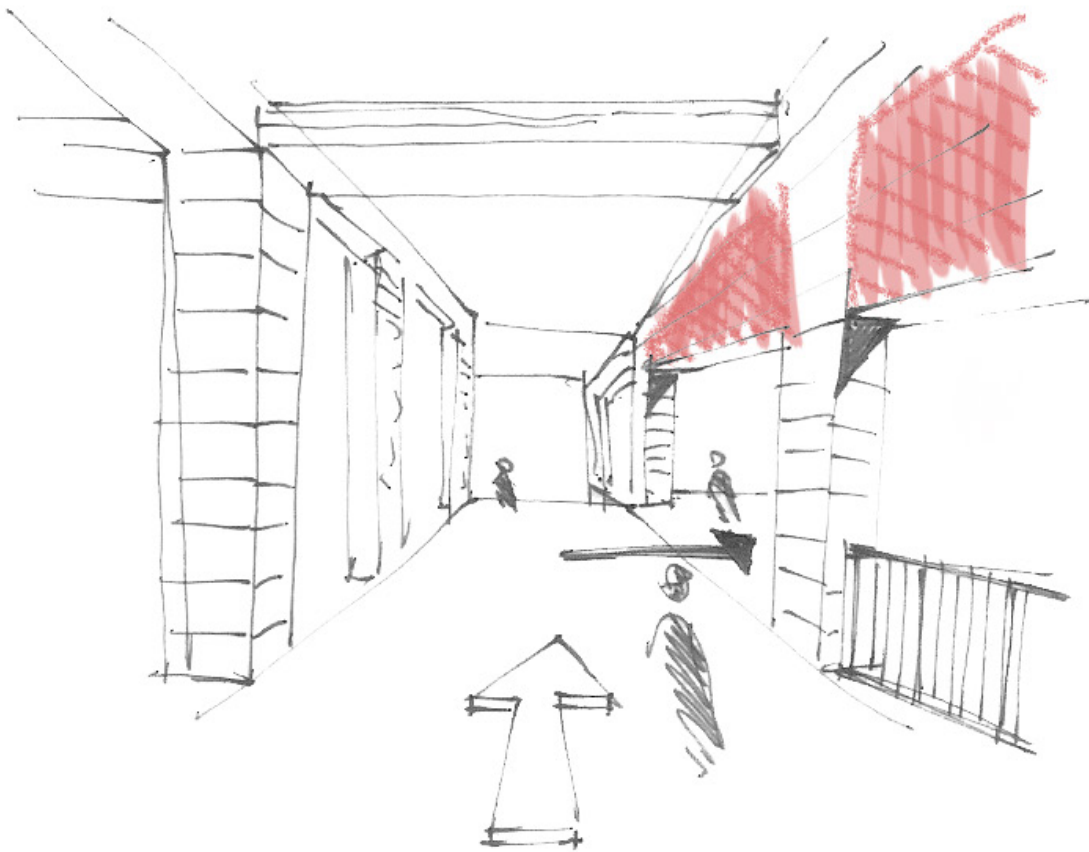
- nieuwe peilhoogtes van "journey through time"
- vloer niveau opbaringsruimte verhoogd, niveau sluit nu meer aan op die van de grafkelder
- trappen naar boven sluiten aan

# ZONES

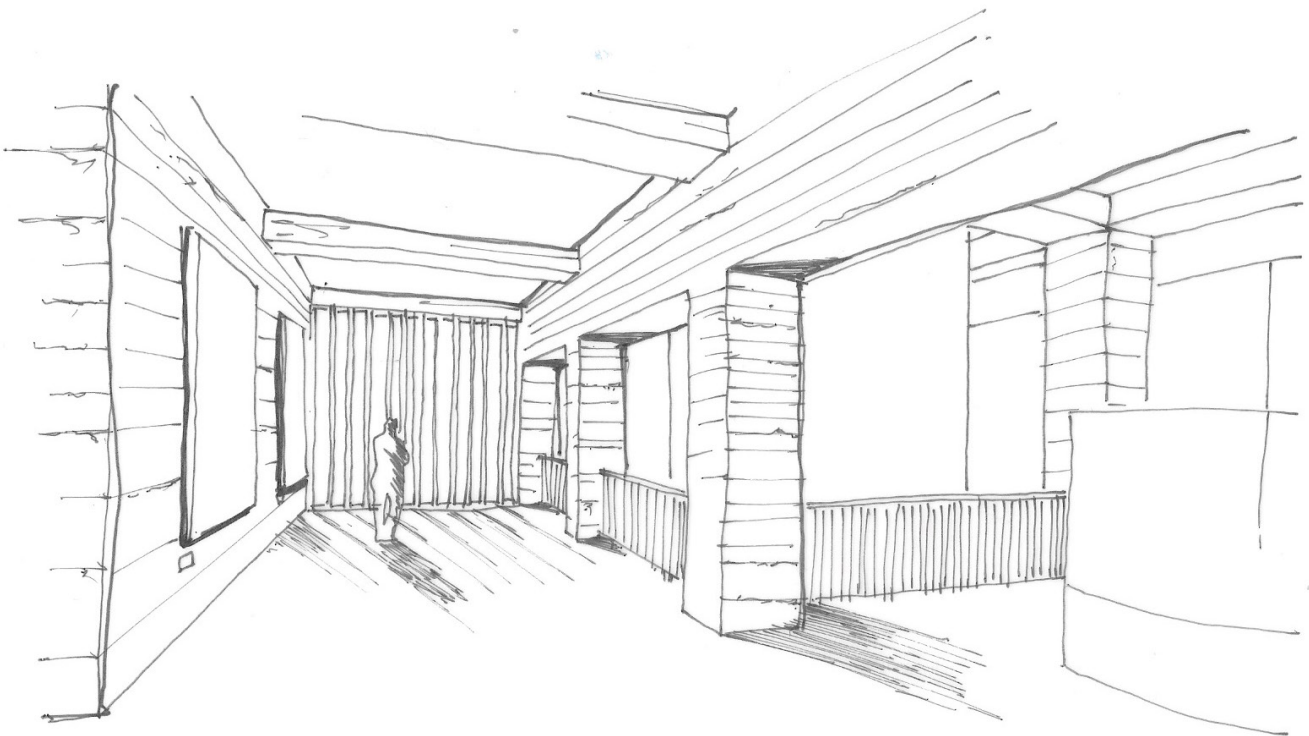
creating divers spatial experiences

Sensory Experiences.

- \* Acoustic
- \* Spatial
- \* Visual





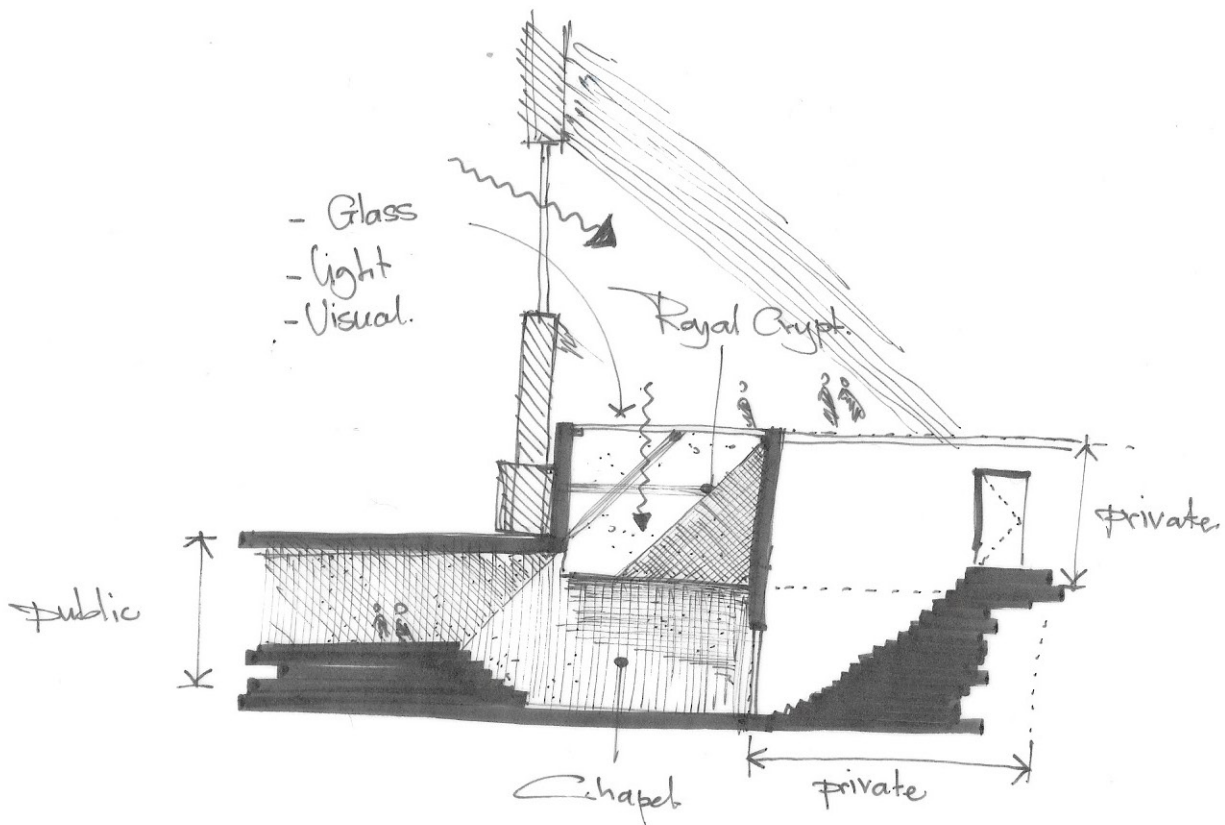
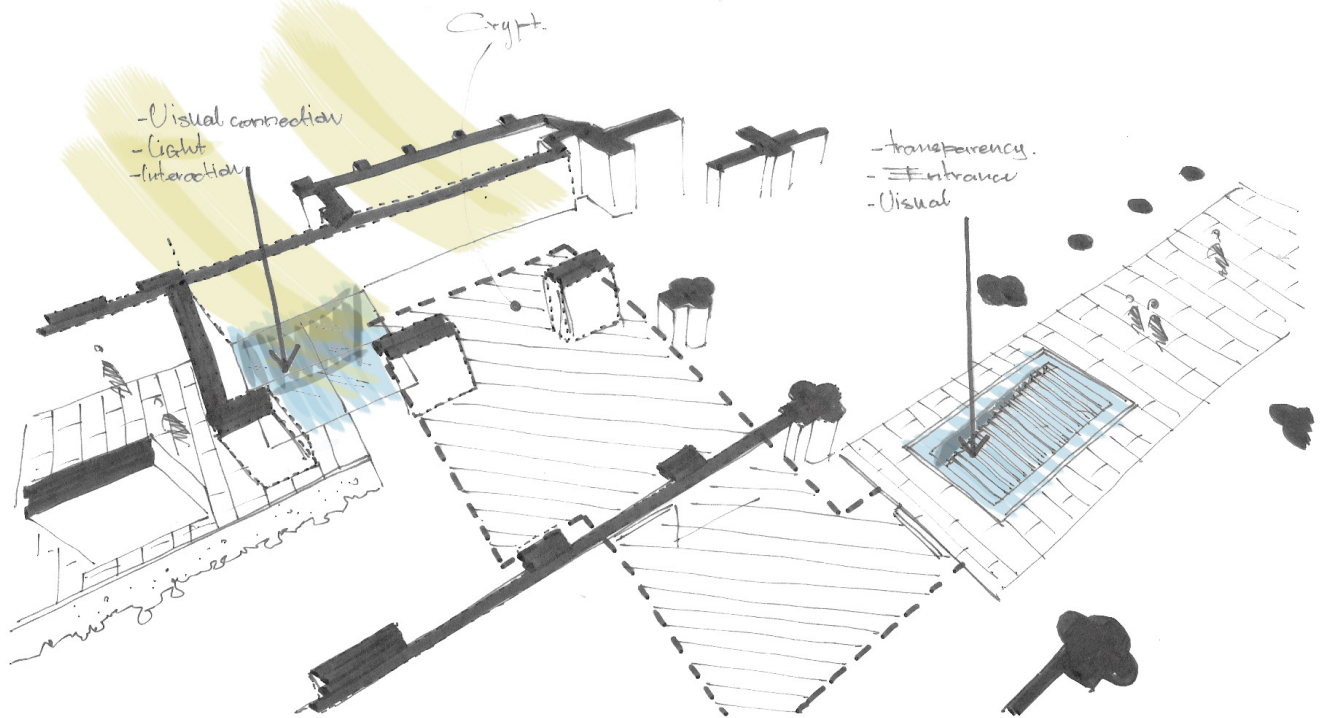


## awareness of space

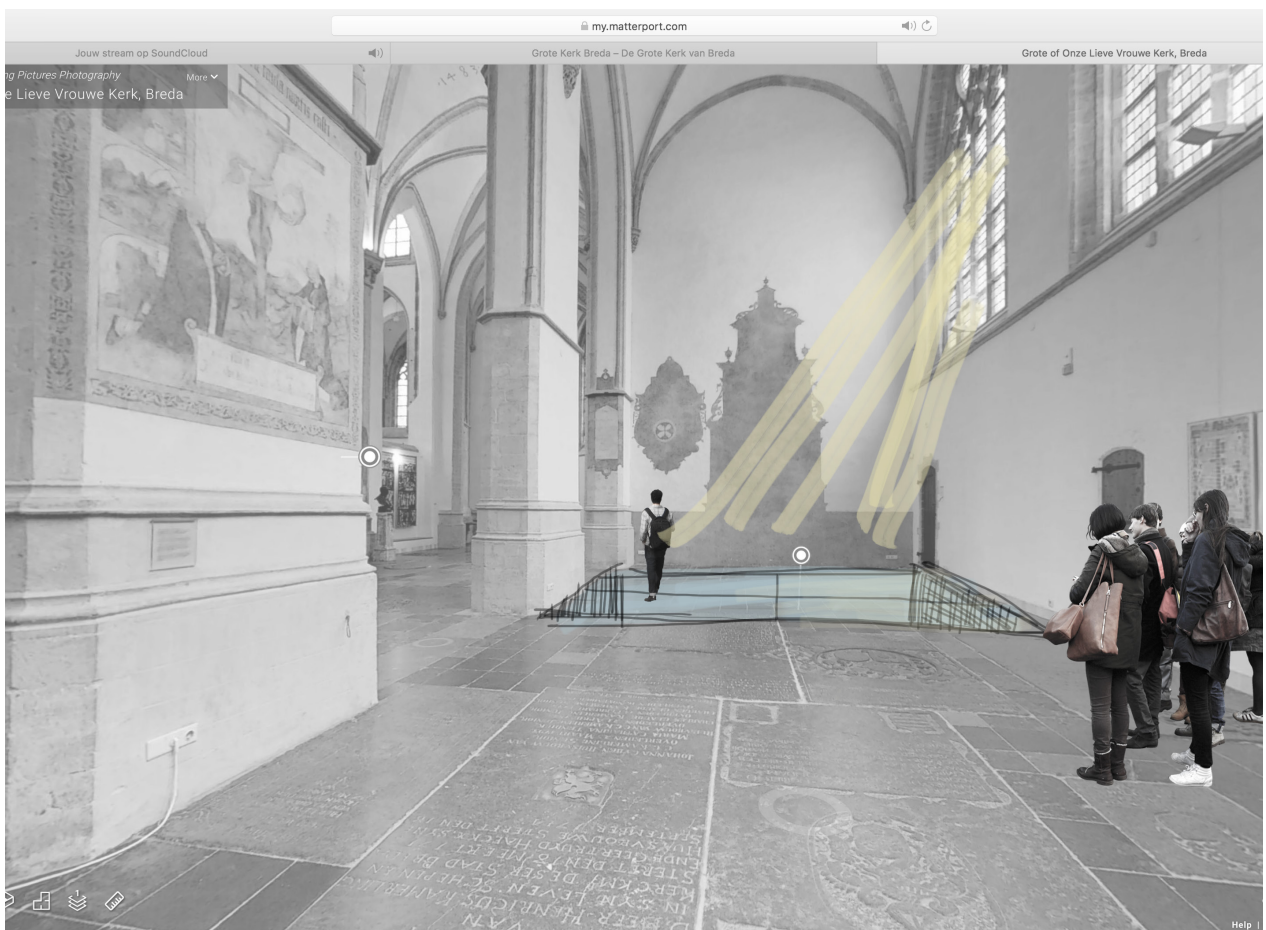
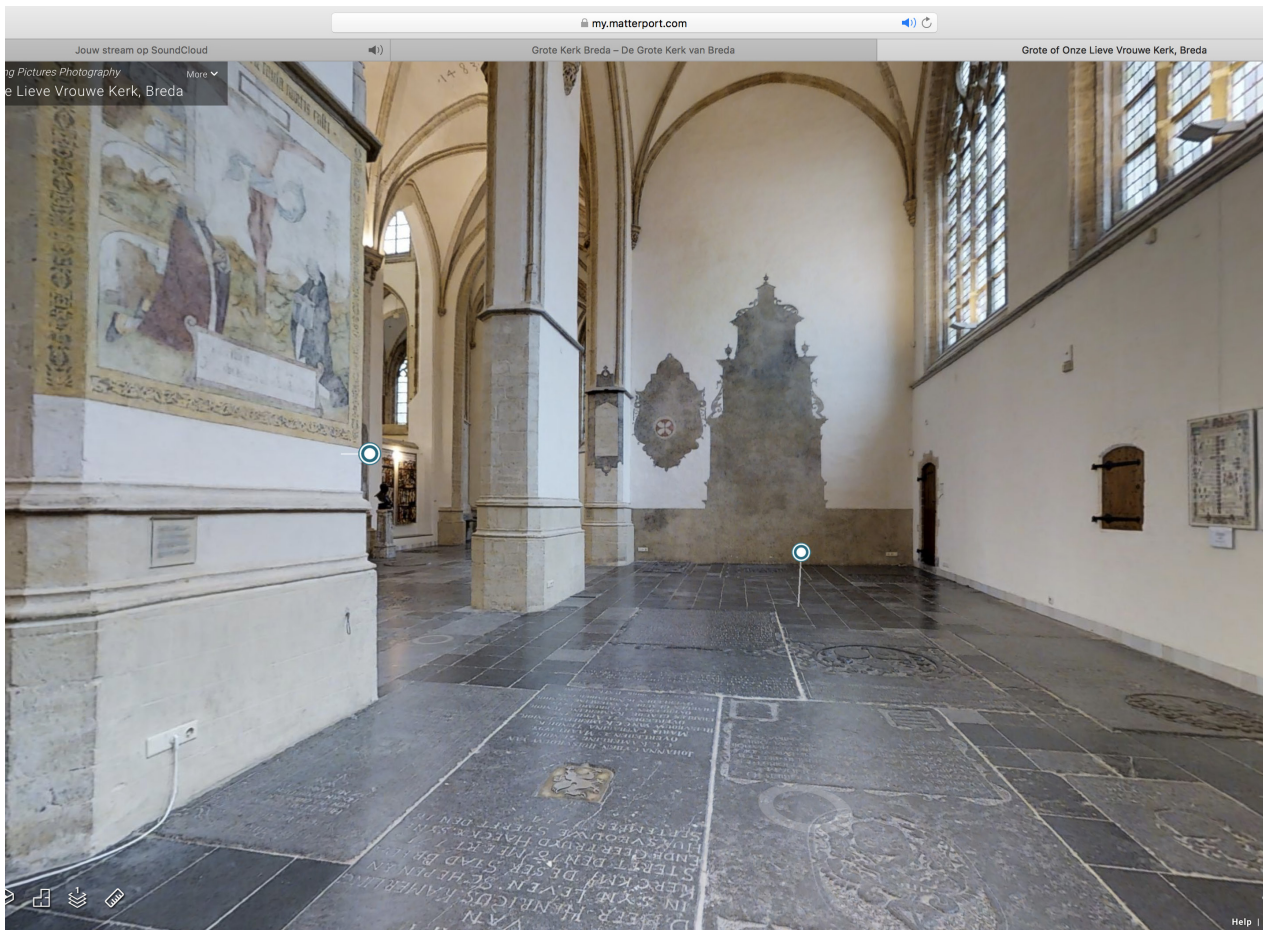
Divides spatial zones. Due to this step in the design the intervention gets a more specific areas. In each zone the setting of spatial qualities are fit to the function, for example: exhibition, traffic space or to focus more on the view and church.

# (DAY) LIGHT AND SIGHTLINES

sensory experience by transparency







# WINTERSCHOOL 2020

Working on the project interactively and in groups.

That's winter school.

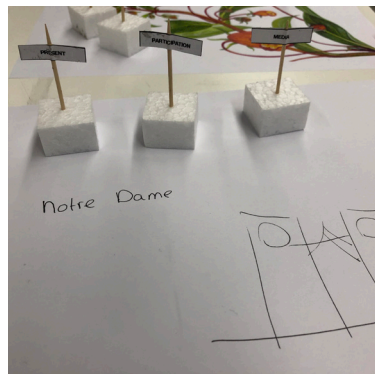
A 3-day workshop where I was able to work on my project as a graduate student. The target? Make sure you learn something from it.

My winter school aimed to search for monumentality and its properties. In architecture, objects, catchwords and so on. By informing my teammates about my project later, an interesting and dynamic momentum arose during this workshop.

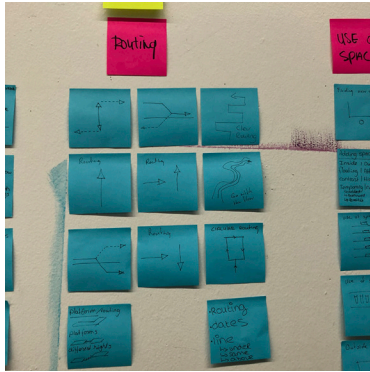






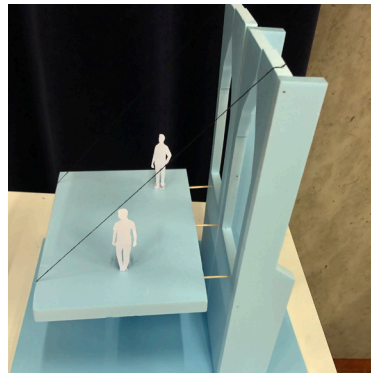
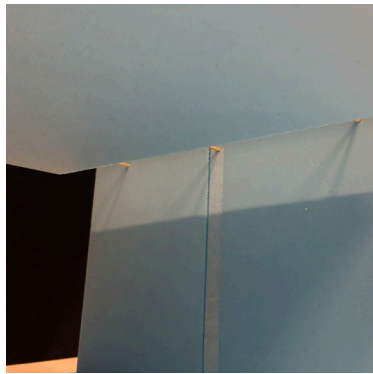


This flying start created direct interaction. It was also a time to listen to each other and discuss each other's insights.



Testing alternative scenarios. Now with knowledge of the project.

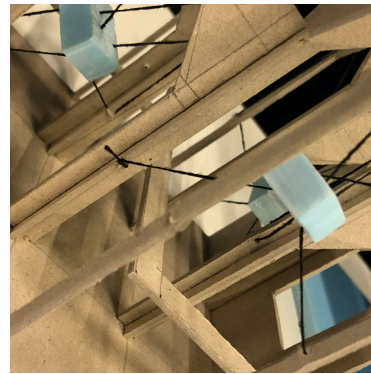
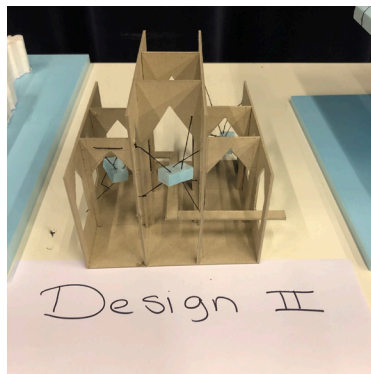




From vision to spatial experience. In this phase of my project, the Grote Kerk was central and how it could be activated.

It was about the approach and interaction with the monumental object. Symbolic and functional.





One of the proposed designs was about the distance between the royal family and the church. This produced an interesting composition.  
In it, the blue cubes represent royal coffins.

The interactions, models and studies have helped to better frame the project.  
Precisely because there are so many approaches.  
This was also the time in the year when choices had to be made. Winterschool has contributed to accelerate it, but also to do this efficiently and purposefully.

# EVENTS

## RESEARCHDAY 1

The research days have been the perfect opportunity to pitch the project to various experts from various disciplines. Where each conversation started with a short introduction, it ended in a wide variety of insights.

Participating in these days has enriched this project. By learning to relate and discover new perspectives and use them.



# RESEARCHDAY 1

location Fontys Hogeschool Tilburg (Netherlands)

date 05-10-2019



## MEETING | RESEARCHDAY

location **Tilburg** (Netherlands)

date -

**Dr. ir. Bart de Zwart** graduated as an architect from Eindhoven University of Technology, and in 2015 completed his PhD-thesis on the political agency of design in a regional planning context. Since 2012 he is working as a senior researcher and lecturer at Fontys University of Applied Sciences where he is responsible for coordinating practice-based research in the spatial economic domain. In this capacity he was responsible for managing research projects dealing with vacancy of commercial real estate (2013-2015), high street revival schemes (2016-2018), as well as the societal value of urban incubators and creative hubs (2018-to date). De Zwart regularly writes about urban and regional planning, research-by-design, (transforming) cultural heritage, and urban regeneration, in various outlets - including OASE, Agora, Real Estate Research Quarterly, De Architect – as well as several books.





Steen

- Ritueel verplaatst → Waarom.
- Zoek aanknopingspunten v/d stad.
- Cartografie → Kaart van Breda en markeren.
- Eventueel ~~region~~ tradition. → Gedaagdheid.

Carrouval  
Sinterklaas.

- Erfgoed studie.

\* Willen-Traaihof  
Dynamisch Erfgoed

- Leven in the 'NH'

- Kitchen.?

- Statement maken.

- Kunstmatig... I can dit zomaar.

- is de kelder in Breda eigendom van de Oranjes?

- Bernard → Van Adel.

- Vincent v. Gogh. (Commerciel)

- Koningsdaar vs traditie.

Ⓐ locaties.

Ⓑ Straten(?)

Ⓒ plaatsen.

Ⓓ

\* NO city branding

Integer/Serius.  
Ironie

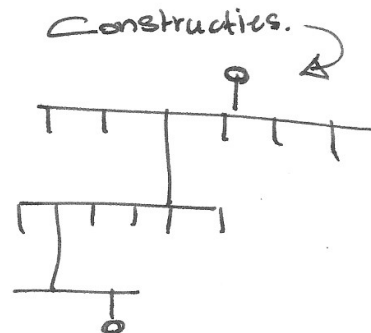
NURDY/OMA.

\* Loos Architectuur

Cartografie

Evented tradition.

Zoeken naar Legitimatie/Manipuleren



## MEETING 2 | RESEARCHDAY

location **Tilburg** (Netherlands)

date -

name(s) -

**Mirjam van Tilburg** focuses on the encounter between experimental and critical strategies from the art and design world. The practical realistic questions from the world of education are a driving motivation behind her work. She does this by connecting, critically observing, questioning and associating. She is a secondary education consultant at KCR and started her PhD research in 2018 at the University of Antwerp and the Royal Academy of Fine Arts in Antwerp. She publishes columns and articles in the Kunstzone magazine. She is co-initiator of The New School Collective.

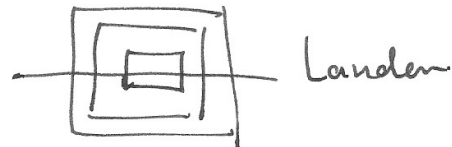


Miriam.

meeting

- 
- Interessant: Breuk.
  - Geforceerd?!  
- Japan: Service maken met Goud.
  - Lubach: Geen konink
  - Sensuur.
  - Koningshuis staat dichtbij het volk.
  - NL vs UK. →
  - Waar ligt de grens: Eigendom / belichaming
  - Pensioen.
  - Categorie / Steer / Moment opname.
  - Educatieve doel / Representation.  
City Branding
  - Is iedereen wel verbonden?
  - Wat is de kern, doel..
  - Focus

- Symbolic.



## MEETING 3 | RESEARCHDAY

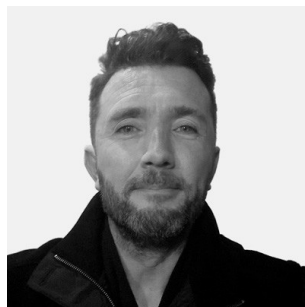
location **Tilburg** (Netherlands)

date -

name(s) -

**Mick Visser** | (1971) studied architecture at Eindhoven University of Technology (TU/e). During his studies he taught himself photography and was directly involved in the renewal of design education.

He combines working as an independent photographer with advising companies and institutions on transition processes (lean Six Sigma Black Belt). He also teaches at the Instituut voor de Gebouwde Omgeving (IGO) and has given guest lectures at the Rotterdam Academy of Architecture (RAvB) and the Academy of Architecture and Urbanism (AAS) in Tilburg.





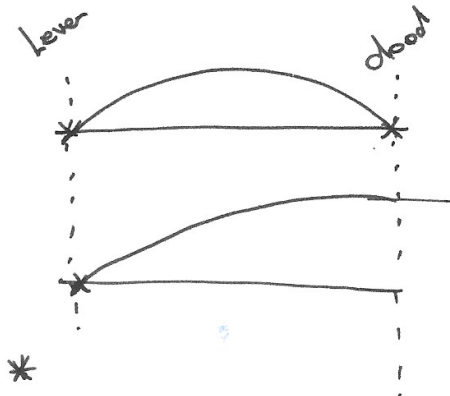
Mick. Visser.

Meeting III

- Vastleeggen van historie.
- De open/verplaatsen.
- Vraag:
- Gevoel / performance.
- Waarde bij ritueel.
- Chinees, Ouden Nieuw. (Ritueel) Verbranden.
- Beelissing / handelings.
- Koppelingen maken met tijd.
- tijd als ontwerp middel.
- kleur als tijd.
- Grote koets (Status / macht)

symbolen.

\*  
[docu: BIG]



\*  
[Johannes Iken]  
- kleurleer  
- Vormleer.

- kleur en tijd.

- Yves Klein (speciaal blauw)

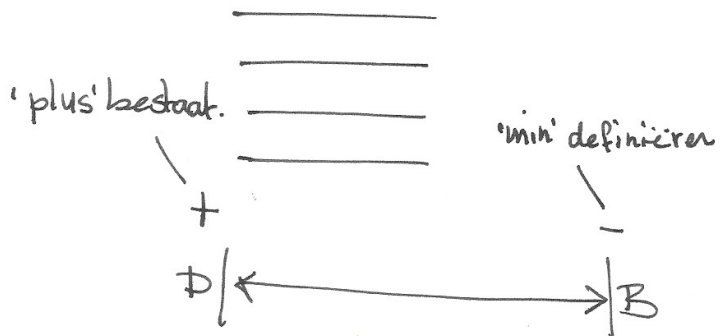
• museum tot 2006  
~ Amsterdam Oost

Juus Shuter, directeur  
Babs ... curator

• Van Serene Stille tot  
post-mortem selfie

Annelies Sinkre

MA onderzoek UvA.



## MEETING 3 | RESEARCHDAY

location **Tilburg** (Netherlands)  
date **05-10-2019**  
name(s) **Annelies Sinke**

**Annelies Sinke** | Met aandacht en toewijding werk ik als interim projectleider, studentenmentor en verbinder. Ik ontwikkel creatieve concepten, maak ideeën praktisch uitvoerbaar en ik vertaal intuïtieve woorden naar klare taal. Het organiseren, faciliteren en begeleiden van tentoonstellingen en onderwijsprogramma's is een tweede natuur: ik ben nieuwsgierig, heb oog voor kwaliteit, houd voortdurend overzicht op alle onderdelen en kan goed luisteren. Ik ben breed georiënteerd en heb ruime ervaring met onderzoek, projectleiding, realistische (financiële)planningen, subsidieaanvragen, communicatietrajecten, coaching en beleidszaken. Verder stellen mijn contactuele, constructieve, sociale en presentatievaardigheden mij in staat om verbinding te maken met teamleden, het publiek, studenten en vakgenoten.



After the regular research day program, I got into a conversation with Annelies Sinke. She took care of my graduation project about the death of people and happily joined the conversation I was currently having.

Annelies previously wrote her master's thesis on the conservation of bodies and the processes that benefit from them. Very fascinating to hear in which ways one can deal with the deceased and which thoughts or traditions lie behind it.

# EVENTS

# LOCATION RESEARCH

The research days have been the perfect opportunity to pitch the project to various experts from various disciplines. Where each conversation started with a short introduction, it ended in a wide variety of insights.

Participating in these days has enriched this project. By learning to relate and discover new perspectives and use them.





# MEETING AT SITE

Grote Kerk Breda (Netherlands)

03-01-2020

The value of this meeting to the project and my personal development in this project. To get a better understanding of the location which I work with.



## MEETING | Walter van de Garde

location **Breda** (Netherlands)  
date **03-01-2020**  
name(s) **Walter van de Garde | Charan Rozendaal**

The Grote or Onze Lieve Vrouwekerk has been Walter van de Garde's absolute favorite for the past 30 years (68). He set up three important exhibitions there: Pronk and Praal (2005), Praal and Devotie (2007) and Woord en Wapen, employed by the Nassaus (2010). In addition, the Grote Kerk was a member of the general and also of the daily management. Since 2014, Van de Garde has been a board member of Breda Nassastad and the Historical and Archeological Circle "De Oranjeboom" and a member of the initiative group Celebrating 350 years of Peace of Breda.

<https://www.internetbode.nl/regio/breda/65817/weer-uitbreiding-voor-heerlijke-orde-van-breda>

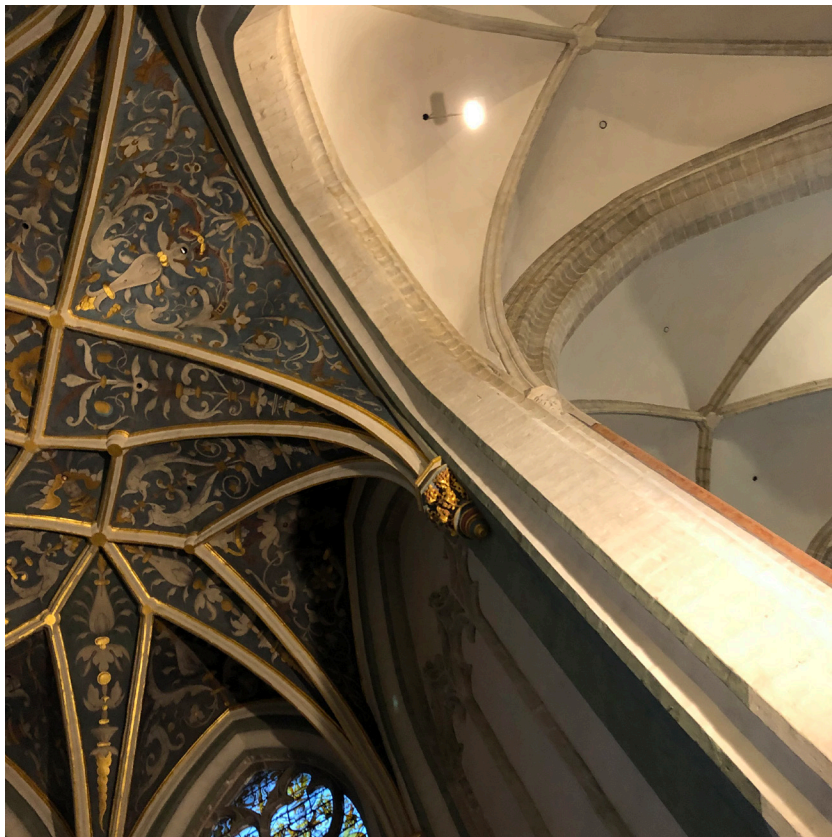




interesting:

unexpected

new info about the museum 'Tot zover' that goes about the dead and have many graduation project with that topic



During the visit and tour of the Grote Kerk, the details of the structure and its relations with the Nassau's were discussed in detail. This photo was taken at the location of the Princes Chapel which is located in the North-Eastern corner. It concerns the rich painting of the ceiling related to the royal tomb of the Nassau's.





An interesting fact to gain more knowledge and to learn at which levels it comes back. Precisely because the focus is on an occupation and its tradition is on the underground part and the ceremony that takes place there. Another feature of the underground part is that it is often not visible to the public because it is a private part. While precisely these paintings are prominent and visible, but the other can also be intangible due to the distance to the observer, man.

# EVENTS

## RESEARCHDAY 2

The second research day was an interesting addition to the project. Precisely because the project started to take shape and my insights had developed further.

Several meetings with various experts sparked interesting discussions and food for thought. Sometimes to think about which direction I didn't want to go, but sometimes also subjects that I learned to choose or to decide on which path I could continue my project.

Participating in these research days has added value to the insights of my project.



# RESEARCHDAY 2

location    **NS16 Tilburg** (Netherlands)  
date        18-01-2020



## MEETING | RESEARCHDAY 2

location **NS16 Tilburg** (Netherlands)

date **18-01-2020**

Alda is a teacher at the academy, but during our meeting there was a dynamic that I did not expect. Her insights and knowledge in the social field provided interesting perspectives for an interesting discussion.

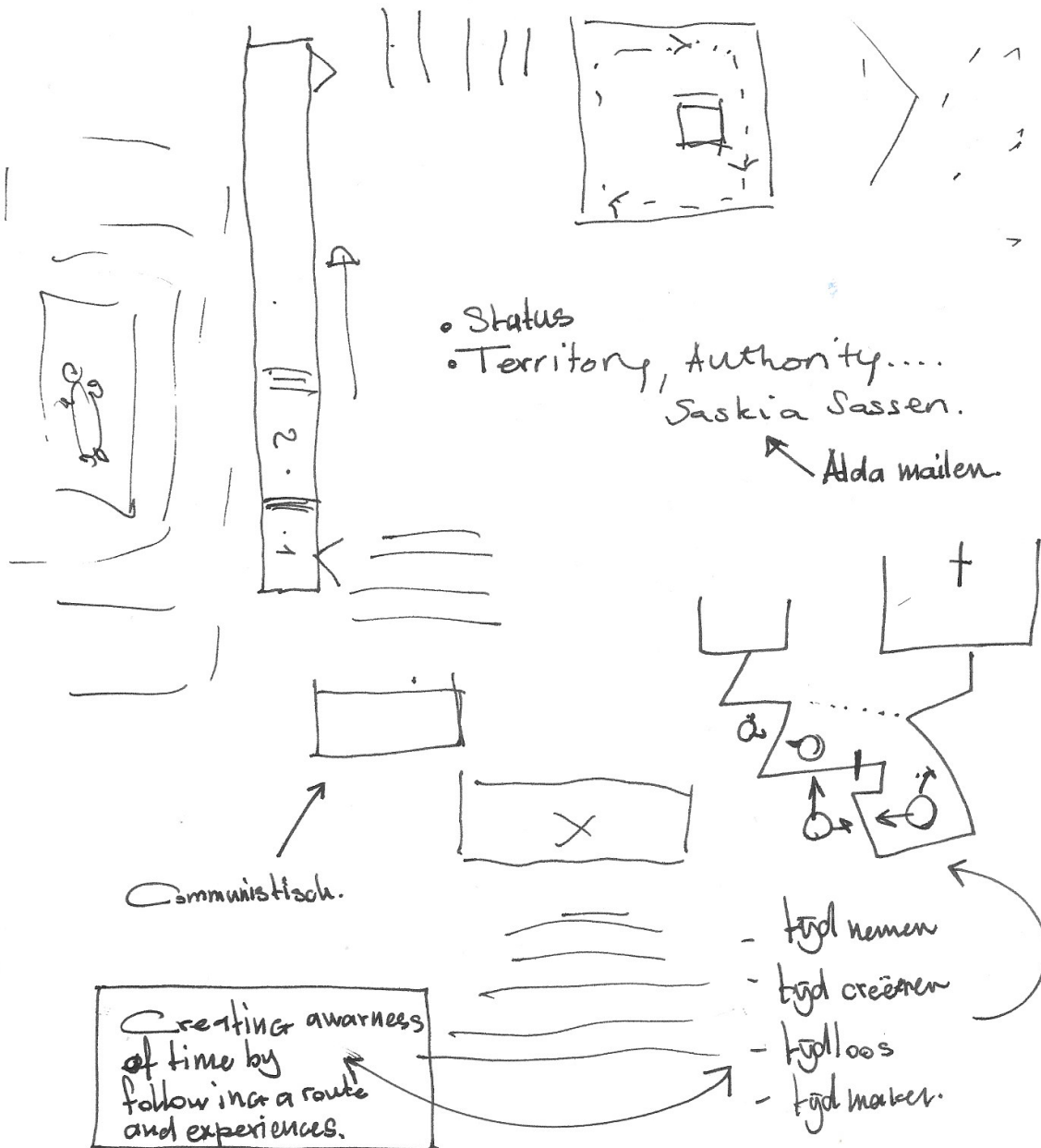
We talked about how leadership expresses itself in other cultures. Cultural aspects, but also dominion and its translation into architecture and its environment.





Meeting 1 | Alda. 18/01/2020.

- Waarde
  - Verhaal nog niet uitnodigend!!
  - Stof tot nadenken
  - Mijn fascinatie
  - De Grootte van de veranderingen.
  - Willen we de koning onder de Grootemarkt.
  - Meer beleving: Tito, president Joegoslavië
  - Creëeriseerd /
  - Sensatie.
  - Vorm van begraven
    - cremieren
    - Begraven
    - Berriezen.
- Welke oannamens  
↓
- History monarchie



## MEETING | RESEARCHDAY 2

location **NS16 Tilburg** (Netherlands)

date **18-01-2020**

### **Marjelle van Hoorn**

#### **via LinkedIn:**

I am focused on changes and opportunities for museums and other heritage organizations to increase and deepen their relevance and significance.

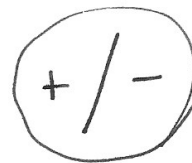
Specialties: How museumorganisations change and learn, museumeducation, museology, communicating with an audience in a museumcontext



- logische stap voor overstap.
- Breda. → Koningshuis.  
NL →
- Bewetwoording: Functie
- 't hof van Dordrecht.
- Actuele ceremony
- Ceremony in nieuw gebouw.
- Sterke metafoor.  
↳ Onderkruiser voor project.
- Reden voor overstap naar Breda? Oorlog...

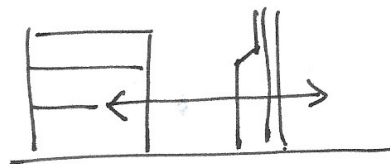
- Route van paleis naar Breda.

Breda ← → Delft

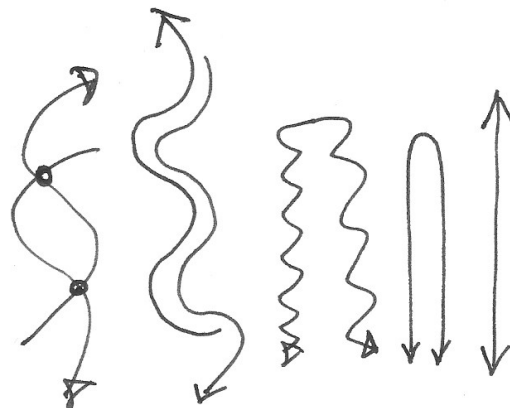


↓ plek maken.

← →  
uit elkaar halen.!



▽ Active sluitsteen grafieken.



## MEETING | RESEARCHDAY 2

location    **NS16 Tilburg** (Netherlands)

date        **18-01-2020**

### **Ingemarie Sam**

#### **via LinkedIn:**

Experienced Program Manager with a demonstrated history of working in the higher education industry. Skilled in Nonprofit Organizations, Microsoft Word/Excel/Powerpoint, Coaching, Training & Lecturing, and English. Strong education professional with a Master's Degree focused in Art Education from Fontys Hogeschool voor de Kunsten Tilburg.





Inac Sam.

Meeting 2 18/01/2020.

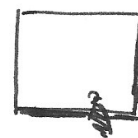
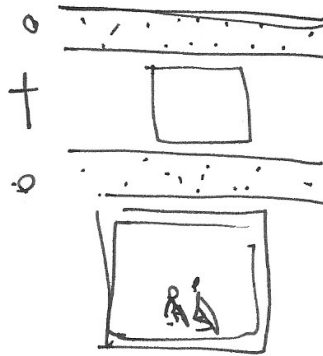
- o
- o Museum
- o Boven/Boven.
- o Neutraal gebied.
- o Toerankelijk maken van grafkelder.
- o Waarom niet ondergronds?!
- o In verslag 'discussie paragraaf'



- o Discussie/Aankendingen.
- o Waarom deze plek.
- o Waarom ondergronds?

- o Wie gaat het bekalen?
- o Betrokken partijen

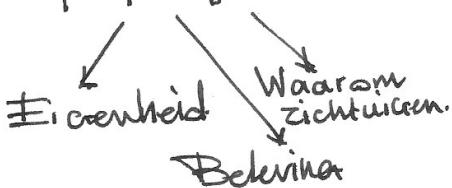
- o Waarom überhaupt een grafkelder.



Cultuurhuis.  
→ weerspiegeling v/d maatschappij

\* Het Louvre.

- o Waarom maak ik dit project?



Bekering

- Cultureel erfgoed
- Geen koning zonder volk!

Wie ben ik in dit project??

Expo ruimte  
- Actuele thema's!  
- oorsprong

"Grafkelder = kunstwerk!"  
\* Keramisch werkcentrum  
Den Bosch

# HERMITAGE AMSTERDAM

Architectuur waarom j5?

Grafkelder Breda Nieuwsted

↳ Delft recht vol

↳ functies - ceremonies

doel/product ondergronds

leven  
dood

boven | verleden  
onder | toekomst

exposities / toeaderig p.e. attractie  
experience centre naar ton familie, erbare, in spel op ritme

voorwaarden technisch mogelijk? ja, met respect voor  
oude lagen

- respect historie

- open ↔ gesloten privaat ↔ publiek

- locatie verwijst naar histerie

constant vanuit de historie

los v. het religieuze

xeografie - hoe verhaalt - ruimte verweven

Discussie waarom niet in Breda -

in de herk → neg. religiositeit

vooronderzoek ← niet ondergronds

überhaupt een grafkelder?

wie gaat 't betalen

is er ook iets anders mogelijk dan een grafkelder  
voor dit doel?

'wie betaalt in dit ontwerp'



# MEETINGS

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# MEETINGS

- 1 Jeroen Buskermolen (tutor)
- 2 Jan Willem and Pieter (MA+U Tilburg)



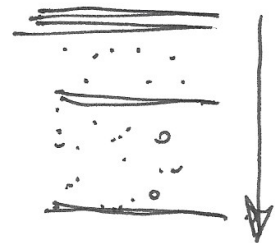
29/11/2019 - Biermaantent | Meeting II

|            |            |              |
|------------|------------|--------------|
| Feedback   | Reflection | Feed forward |
| references | focus      |              |

- o positie/stelling.
- o Publiceren → hoe, hoe verbinden.
- o Zichtbaar.
- o Tydsduur? Ordebaarheid.
- o Oranjes vs. Nederland.
- o Ervaring, welk verhaal ga ik vertellen. weefsel
- o Archeologie / typologie / Morfologie. Museum Attractie
- o Grond / Geo-graphie

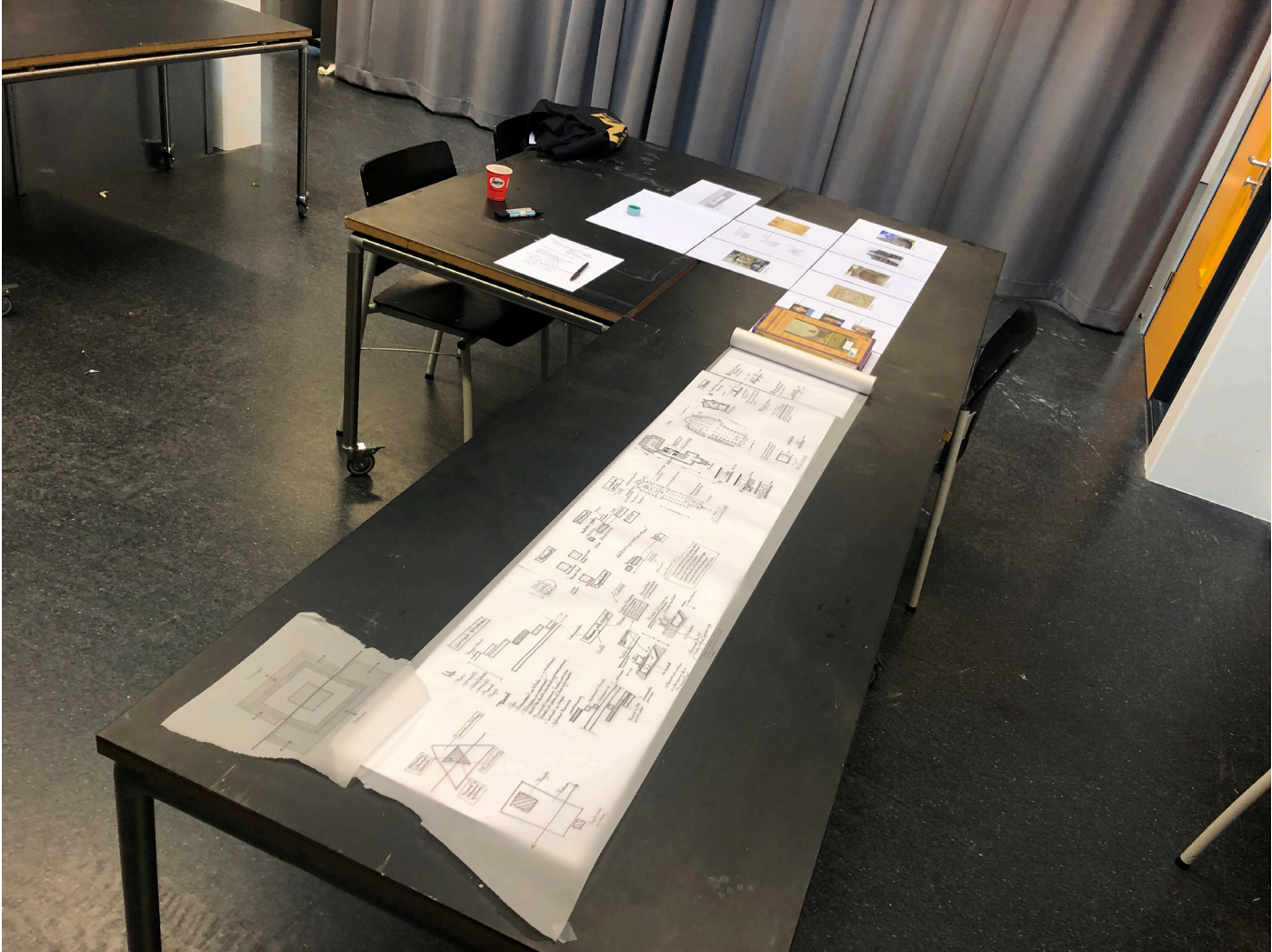
stad Collectie scenografie routine.

- o Concrete / Analyse.
- o Fundie vd. kern:
  - o passief / Actief.
  - o Beziemer / programma.
  - o Waardstelling (Historisch Rapport)



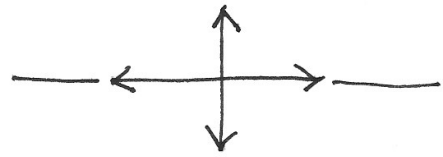
↑  
↓  
Evenwicht.

- o Analyse — Inventarisatie. tydslagen.
  - o Castelen trajectum - Utrecht. (boven - onder)
  - o Uitbreid Onze lieve Heer op Zolder.
  - o Klaus - Kaan, uitbreiding museum.
  - o Klaus. symbol
- Referenties.



meeting Jeroen Busermolen 17/01/2020  
BiermanHenket

- Preliminary design - present.
- Scenario 1: Kisten op plateau. →
- Rafael Moneo: Museum.
- Objective / Historical layers.
- Biography of Grote kerk.
- Meaning of Space.
- Section
- Contour.



Verhouding.

- 
- \* tijd
  - \* programma.
  - \* Daerlyk / Speciaal.
  - \* Conditie.

---

\* Historische waarde  
Sumo.

---

\* Spanning in Ruimtes.

- Johanna Palasma.  
The eyes of the skin  
→ neukeling Rhetorik.

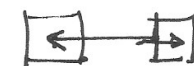
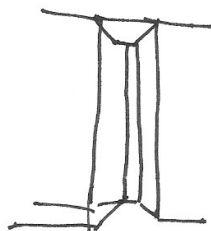
- Museum aan de Stroom  
Antwerpen
- Royal House / Royal family
- Kunsthuis / Bregenz.  
Zurich.

zwaar/licht.

- Museum Voorlinden

Daarlicht?

Oriëntatie



Connedie.

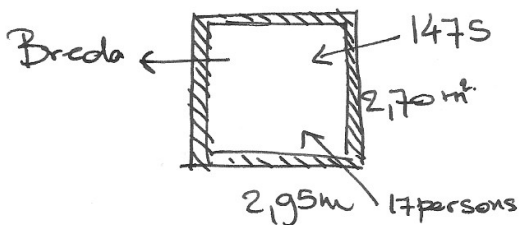
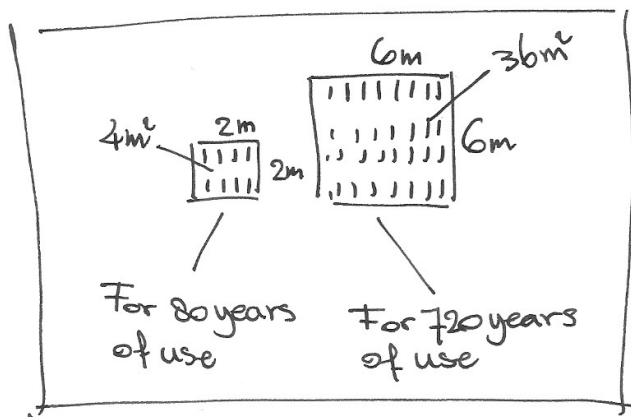
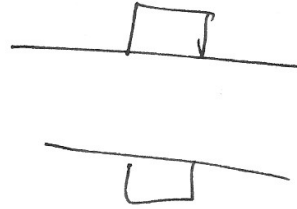


29/10/2019.

Jw/pieter.

Wensen.  
PW PV W

- Operationeel.
- Scenario's
- Toekomst Gericht.
- Open samenleving
- Persoonsoverheerijking, no go!
- Testen.



Find a Tutor!  
Contact Sjoeke de Byl.





01/11/2019 meeting Jw/Pieter

no. 3

To do list:

- Mail BiermanHentet: Speekie de Bult
- Topic for research :: Nation → types  
· religion opinion(s)  
· references  
· Spatial qualities  
· route from palace to church(s)
- PVE / PVW  
→ programma van mensen.
- Scenario's
- How does it functioning.
- Literature and the value to the subject!!!
- Make models. → testing  
→ Explainer  
→ Clearly

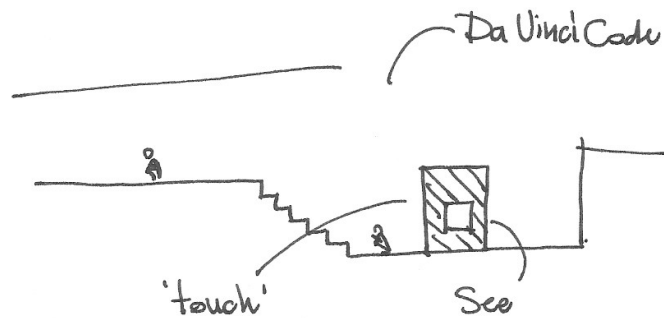
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meeting 13:30

- Erasmus - Ziekenhuis.
- Grembeck, maar kust.
- München Gladbach. - Abdybergen.
- Lourdes → verering.
- Methode voor selectie.

08/11/2019. Jw-plater | Research

- Kerk maastricht → Kelder.
- Knekelhuizen | Germany
  - Botten
  - Schedels.Format Presentation.
- Cultuur van Vieren en rouwen.
- Samenborigheid. → momenten delen.
- Zijn kleuren onelndia. of Niet. Waarom zou ik kleuren willen gebruiken.
- Wim Krijp ver → Bron.
- Cares en Brands. → Urn wand.
- Annelies Since → Inrichting van expositierts/
- Remakier NL → Bureau.
- Kerk Rome



Meeting Pieter.

13/12/19

Cuyvers

- Wim Ruijvers, Architect, België, Begraven Burgers Gent.
- Lichaam, As, Icoon, Symbool.
- podia, charot, tydelijkheid.
- Veritigo, Architectuur. / Verticaal, dwingend wekkend.
- Zelf vertellend verhaal, Dom Under.
- Stedenbouwer, Breda.
- KMA.

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Missies: • onderzoek resultaten specificeren.  
• Oordeel vellen

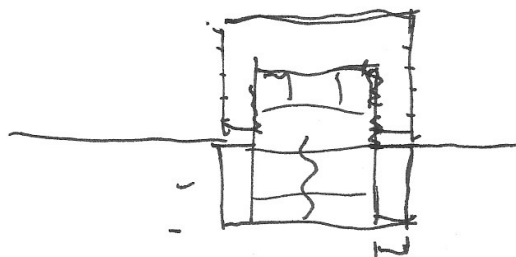
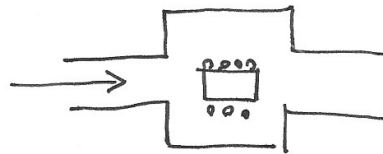
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Toolbox.

Meeting Pieter 17/01/2020

Fontys.

- Cremation / Funeral.
- Zerket
- Graf Napoleon
- Moving Royal Monument.
- Using the 'prinsenkapel' to enter the burial cellar.



Call Jeroen Buskermolen 20/03/2020

- Essay
- progression
- presentation.

• Clevel.: Gelaag.

- Afstand tot Mode
- Tijdloosheid.

Medina Jw en Piker  
skype call

20/03/2020

• presentation 27/03:

- 2 pdf's - presentation.
- Volumelagboek.

• Stad. → Roest.

• Balustrade

- minimalistisch
- monumentaal
- Eenvoud.
- Klassiek.

• Tentoonstelling.

→  
- Gestoken tubes.

• Groen Hekjes.

• De Reizen die ik maak: wat is het kantelpunt.

• Deuren definiëren

→ Het verhaal.  
Ervaringen v/d deuren.

• Essay: programma

• mensen, users, visitors.

# MATERIALIZATION

The research days have been the perfect opportunity to pitch the project to various experts from various disciplines. Where each conversation started with a short introduction, it ended in a wide variety of insights.

Participating in these days has enriched this project. By learning to relate and discover new perspectives and use them.





# MATERIALIZATION

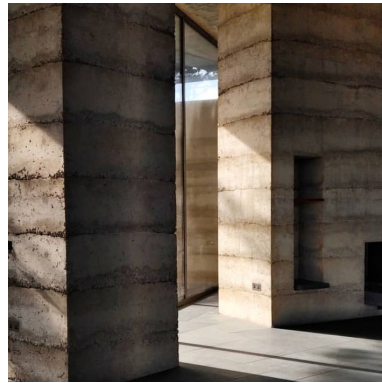
- 1 Concrete (Devon Countryside villa)
- 2
- 3
- 4
- 5
- 6
- 7
- 8



## Devon countryside villa

|           |                       |
|-----------|-----------------------|
| location  | South Devon (England) |
| architect | Peter Zumthor         |
| completed | 2018                  |
| footprint | 000m <sup>2</sup>     |
| floor(s)  | 1                     |
| category  | villa                 |

XXX



A project where a material, concrete, predominates, but where the diversity of colors and textures ensure a climate where the concrete is not experienced as hard.

This project appealed to me for the stratification with which the concrete (in the work) is manufactured. The strong and direct connection with which the layers of concrete are joined together in material and color. This made me think of the strong repetitions that take place in the traditions of the royal family.

# REFERENCES PROJECTS

Here are some projects that have some connection with the graduation project. Function, history and spaciousness are some examples. Seeing what happens in these projects provides new inspiration. In-depth research into these projects also provides new information. A location or the story behind the creation yielded fascinating and valuable insights.



# REFERENCES

- 1 **Bunker 599** (Netherlands)
- 2 **Ons' lieve heer op solder** (Netherlands)
- 3 **Castelum Trajectum** (Netherlands)
- 4 **Kolumba** (Germany)
- 5 **La Recoletta** (Buenos Aires)
- 6 **Jewish museum** (Germany)
- 7 **Stairs groot handelsgebouw** (Netherlands)
- 8 **Intervention of cementry** (Belgium)





## BUNKER 599

|           |                                  |
|-----------|----------------------------------|
| location  | Achterste Broekweg (Netherlands) |
| architect | RAAAF + atelier Lyon             |
| completed | 2010                             |
| footprint | 1250m <sup>2</sup>               |
| floor(s)  | 1                                |
| category  | culture   monument               |

Text description provided by the architects. This project lays bare two secrets of the New Dutch Waterline (NDW), a military line of defence in use from 1815 until 1940 protecting the cities of Muiden, Utrecht, Vreeswijk and Gorinchem by means of intentional flooding.

A seemingly indestructible bunker with monumental status is sliced open. The design thereby opens up the minuscule interior of one of NDW's 700 bunkers, the insides of which are normally cut off from view completely. In addition, a long wooden boardwalk cuts through the extremely heavy construction. It leads visitors to a flooded area and to the footpaths of the adjacent natural reserve. The pier and the piles supporting it remind them that the water surrounding them is not caused by e.g. the removal of sand but rather is a shallow water plain characteristic of the inundations in times of war.

The sliced up bunker forms a publicly accessible attraction for visitors of the NDW. It is moreover visible from the A2 highway and can thus also be seen by tens of thousand of passers-by each day. The project is part of the overall strategy of Rietveld Landscape | Atelier de Lyon to make this unique part of Dutch history accessible and tangible for a wide variety of visitors.





#### Bunker 599

The re-use of bunker 599 has a number of interesting guides with the subject of my project. One of them is the monumental character that the Great Church in Breda also has. This reference project shows how an intervention at UNESCO can lead to a new experience value.

Making an apparently major intervention led to an enrichment of the loading of the bunker and its history. Making the seed cut right through the object has ensured that visitors can experience how these bunkers functioned, but also why they are valuable.

Restore Heritage is also about experiencing and activating a monumental object through an appropriate intervention. To stay in the terms of this project you can ask yourself the following question: "In which place (s) would you have to see through the Grote kerk in Breda to create extra experiential value?"

Generating this question alone makes this reference project a valuable addition to this project.

One aspect is the landscape interaction that created this to generate walking and sight lines that are linked to the intervention that RAAAF has done.



interesting:

intervention

use of location and landscape

claiming space and material to create a new value

Het gebaar om meerwaarde te creëren door het plegen van een interventie.

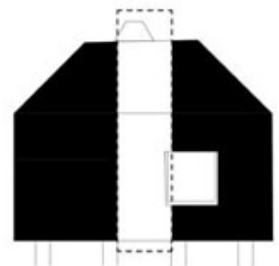
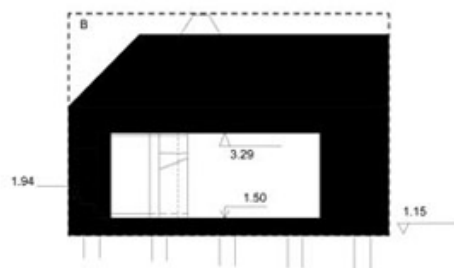
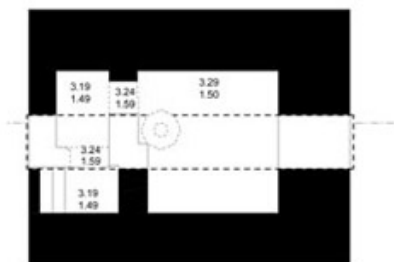
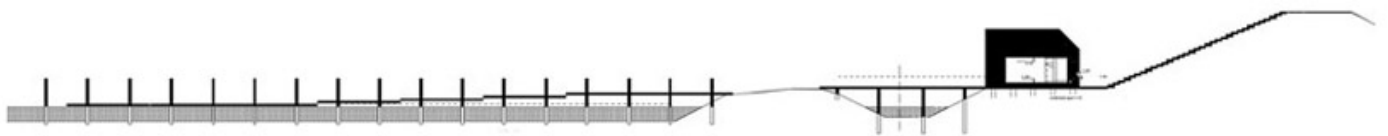
The platform Hardcore heritage and their vision and actions.



New Dutch Waterline becomes a landscape park for the 21st century at the East side of the Randstad (80 km)



Dikes (West) Fortresses Bunkers Watercontrol 80 km open area Access lines Dikes (East)



## ONS' LIEVE HEER OP SOLDER

|           |   |
|-----------|---|
| location  | Oudezijds Voorburgwal 38 (Netherlands)      |
| architect | Felix Claus Dick van Wageningen Architecten |
| completed | 2015  |
| footprint | 1250m <sup>2</sup>                          |
| floor(s)  | 4 + basement                                |
| category  | culture   religion                          |

Hidden in the heart of Amsterdam's city center is a small miracle: Museum Ons 'Lieve Heer op Solder. Visitors go on a discovery in a rare well-preserved canal house from the Golden Age. Narrow corridors and stairs lead to historically decorated living areas, kitchens and bedsteads, ending in what is literally the highlight of the museum: a complete church in the attic

The church was built for the then owner of the building: the well-to-do Catholic merchant Jan Hartman (1619-1668). He lived there with his family during the period that public Catholic celebrations were officially prohibited in the Netherlands. In 1578 the Protestants had taken over power in the city. The Roman Catholics - about twenty percent of the Amsterdam population in the seventeenth and eighteenth centuries - then come to the second plan. They can no longer go to official churches for mass. they are now destined for Protestant worship.

### Expansion

After the Rijksmuseum, Museum Ons 'Lieve Heer op Solder is the oldest museum in the city. More than 110,000 visitors come each year. Thanks to private initiative in particular, this unique monument from the Golden Age was preserved. In 2015, the monument was expanded with an additional building on Oudezijds Voorburgwal 38, where the new entrance is located. The two buildings are connected by an underground passage. Our "Lord in Solder" is now a musée de site - where history is tangible, where everything is old and authentic, where visitors experience the building and history. And where, moreover, a link is made with current events.

<https://www.opsolder.nl/over-ons/over-het-museum>







Integration in shape, materials and pattern of the facade. Fascinating how materials of the former building were used to raise this 'new' building.

Also, this building contains a level underground which is connective with the old chapel. Not directly visible from the streetlevel and very efficient to don't disturb the existing urban morphology.



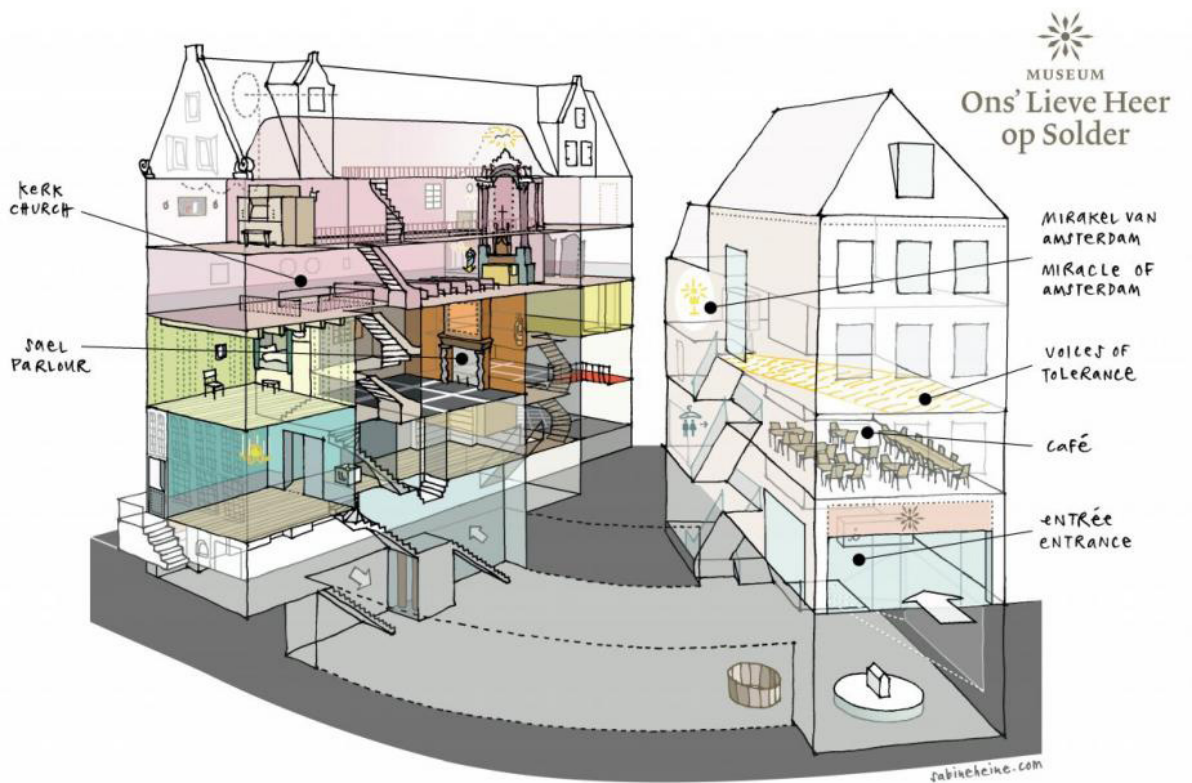
interesting:

above and underground functions.

old - new in volumes and use of materials (bricks)

activation by intervention

claiming space, former volume and underground fabrics



Our dear gentleman on solder

This project is very interesting when it comes to the (re) use of space at scale levels ranging from architecture to urban planning. The project was created because of the lack of space that "our" dear lord on solder "was struggling with. By moving into an adjacent building, they have managed to increase capacity and functionality.

The existing building has been demolished to make way for a new volume, but the architect has chosen to reuse the bricks. Looking at the street scene you can see that the color scheme of the facade forms a harmony with its surroundings.

Another inspiring factor for this graduation project is the underground connection that was made to get from building A to B. In this way the urban design fabric has remained intact.

In the architectural field, this project has two other aspects that can be used for the project. One of these is the visual connections made from the new volume at different level levels. This creates an interaction between both volumes.

In addition, the monumental attic is interesting for its invisible position and limited accessibility.

## CASTELUM TRAJECTUM (DOMunder)

|           |                        |
|-----------|------------------------|
| location  | Utrecht (Netherlands)  |
| architect | Stichting Domplein2013 |
| completed | 2014                   |
| footprint | -m <sup>2</sup>        |
| floor(s)  | -                      |
| category  | -                      |

### Roman Castellum (fort)

Right underneath the current Domplein in Utrecht are the oldest roots of the city: there was a castellum (fortress) here in Roman times that could accommodate around 500 soldiers. Now there are only fragments of the surrounding walls in the basements of some buildings on Domplein. Roman remains were discovered during excavation work at the time of the renovation of the Dom church and Dom tower in 1927. These remains were the reason for the Dutch archaeologist Albert van Giffen in 1929 for archaeological research, which continued until 1949.

(Archaeological Werkgemeenschap Nederland Department Utrecht and surroundings, sd)







Looking at the aspects: top and bottom and the integration of the past with the present, this project is a valuable addition to the series of references. By dealing with existing structures and the way in which one knows them, the interwoven into a new function is special.

Visible is a space that is surrounded by old, rough structures. The contrast is made by a functional route that runs along old, existing structures.



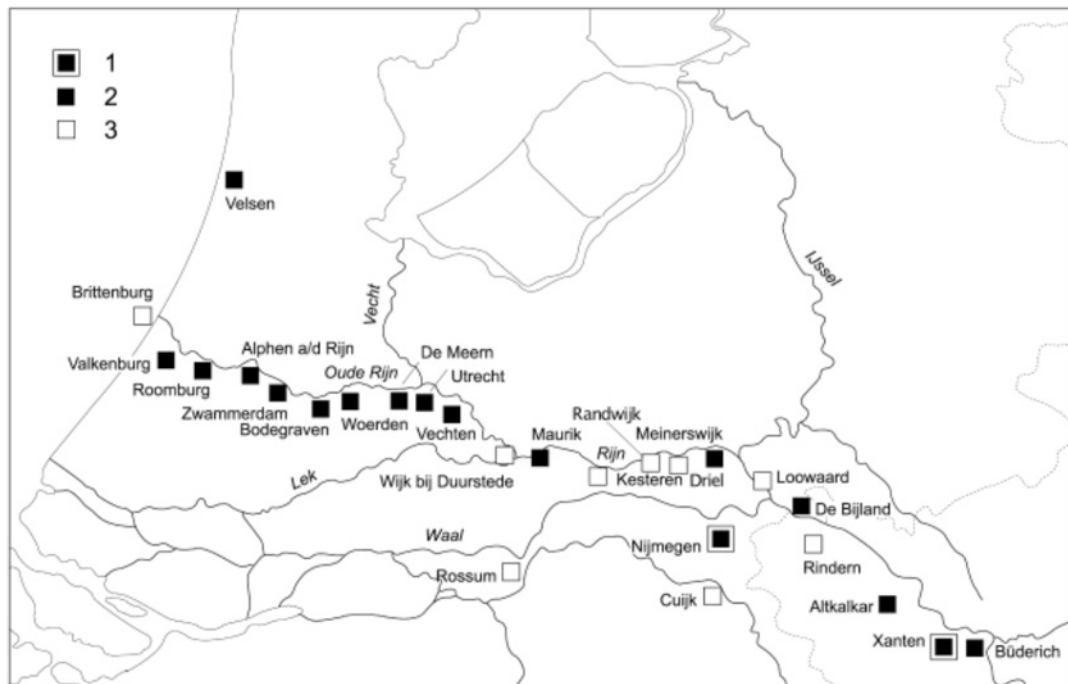


Fig. 1.3 Romeinse forten in het Beneden-Rijnse gebied in de vroeg-Romeinse en midden-Romeinse tijd. 1: legioenskamp. 2: hulpstroepenfort. 3: mogelijk hulpstroepenfort (gebaseerd op Polak 2009, fig.1).

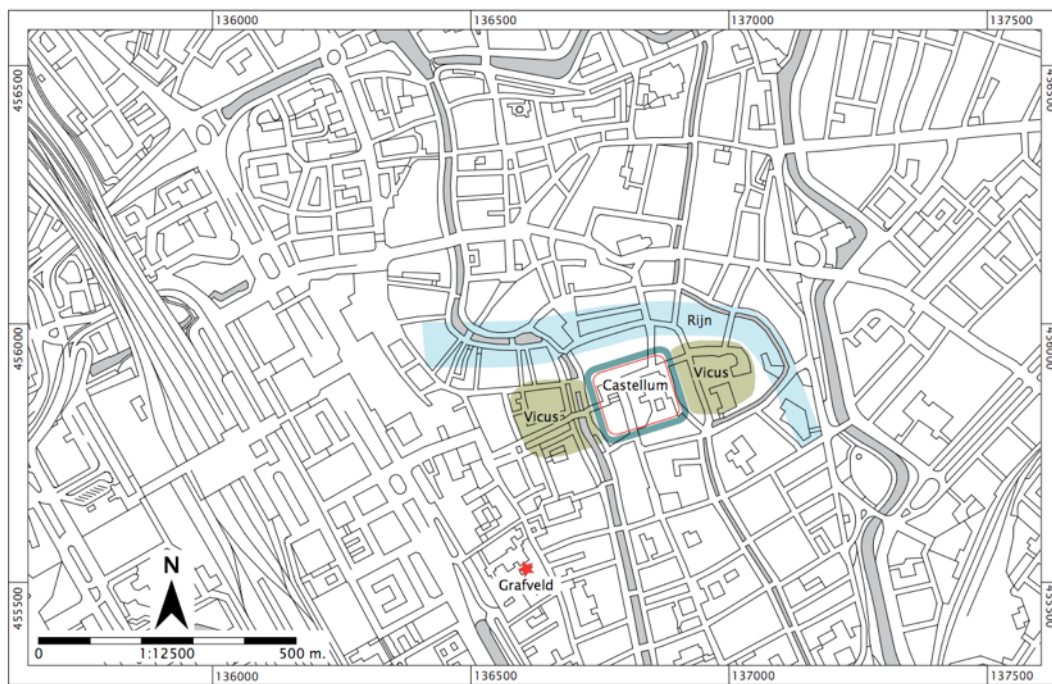


Fig. 1.5 Locatie van het castellum ten opzichte van de Rijn.

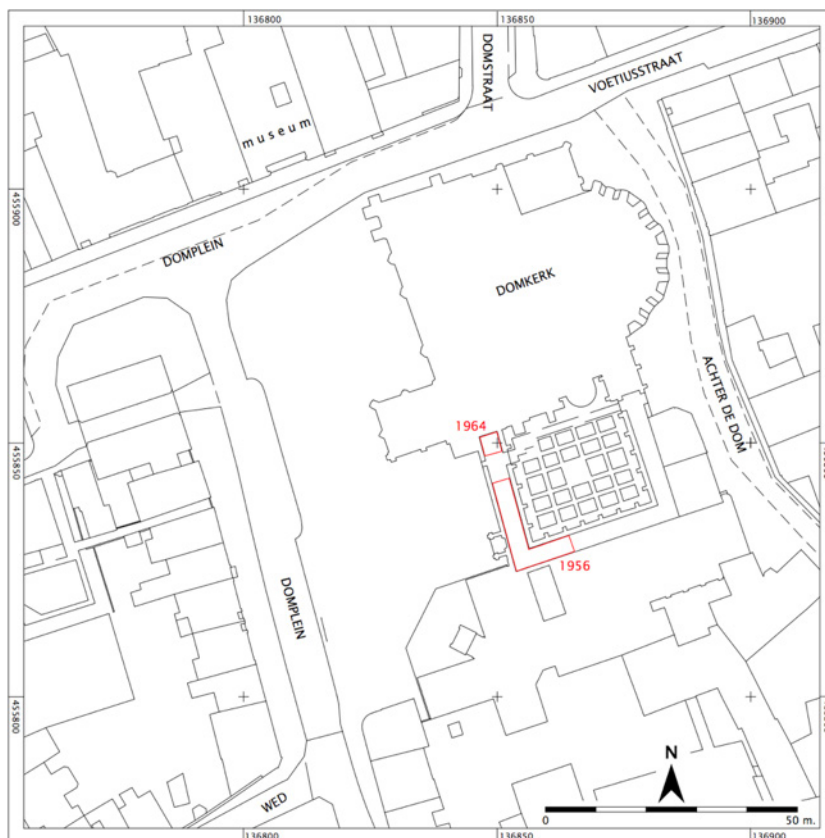


Fig.1.2a De opgravingen van 1956 en 1964 binnen het Domkerkcomplex.

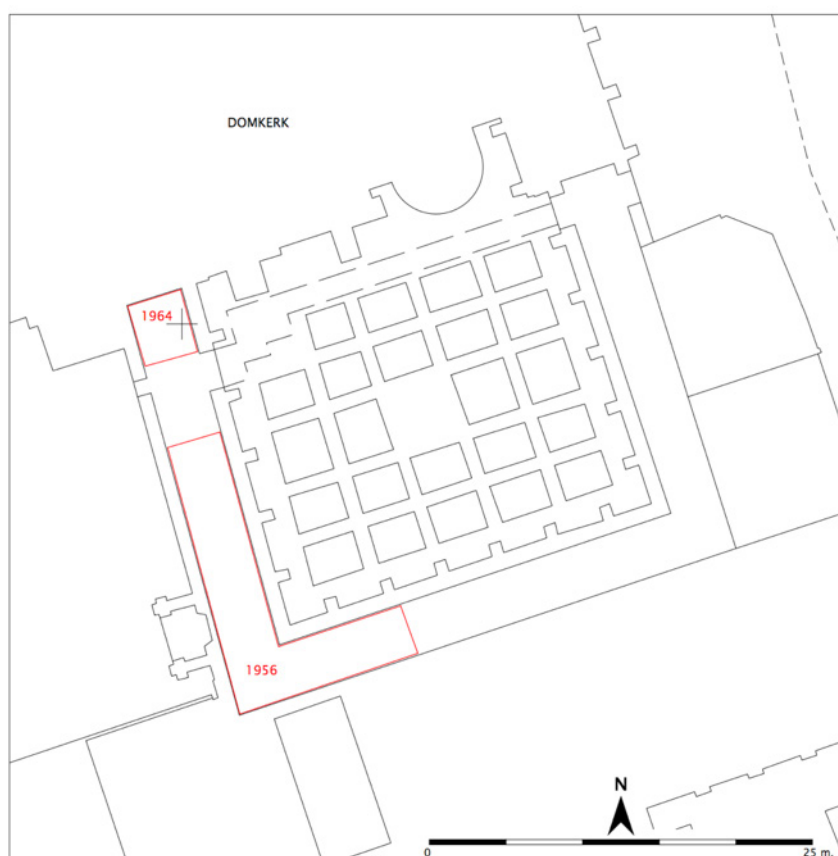
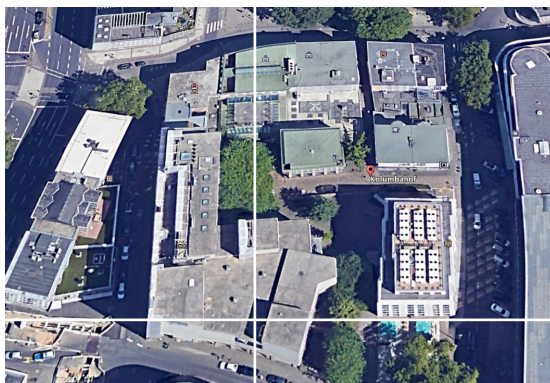


Fig.1.2b De opgravingen van 1956 en 1964 binnen de Pandhof.

## KOLUMBA

location **Cologne** (Germany)  
architect **Peter Zumthor**  
completed **2007**  
footprint **-m<sup>2</sup>**  
floor(s) **-**  
category **museum | religion**

### ABOUT



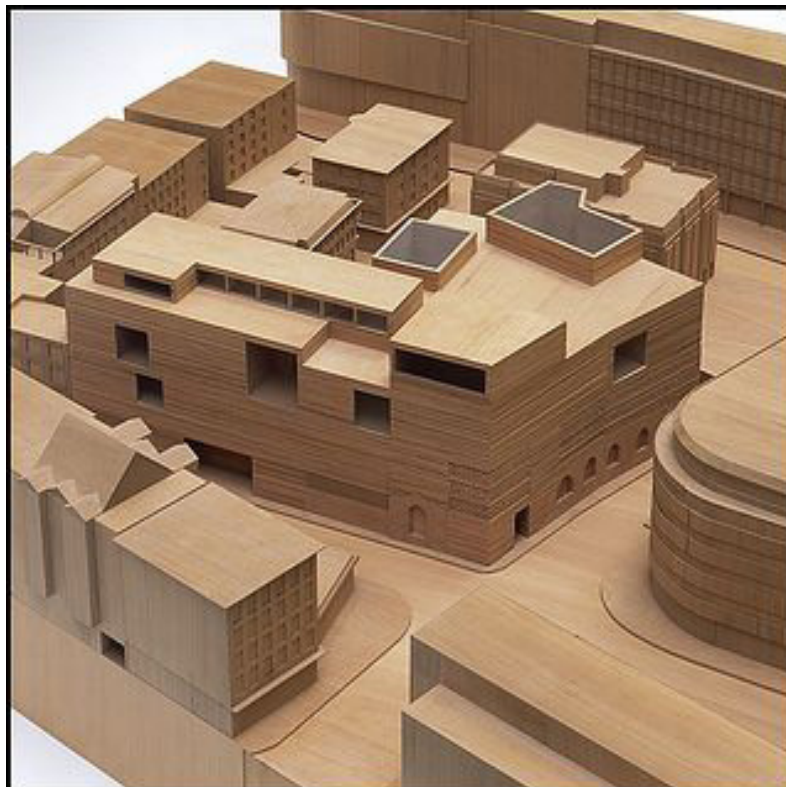
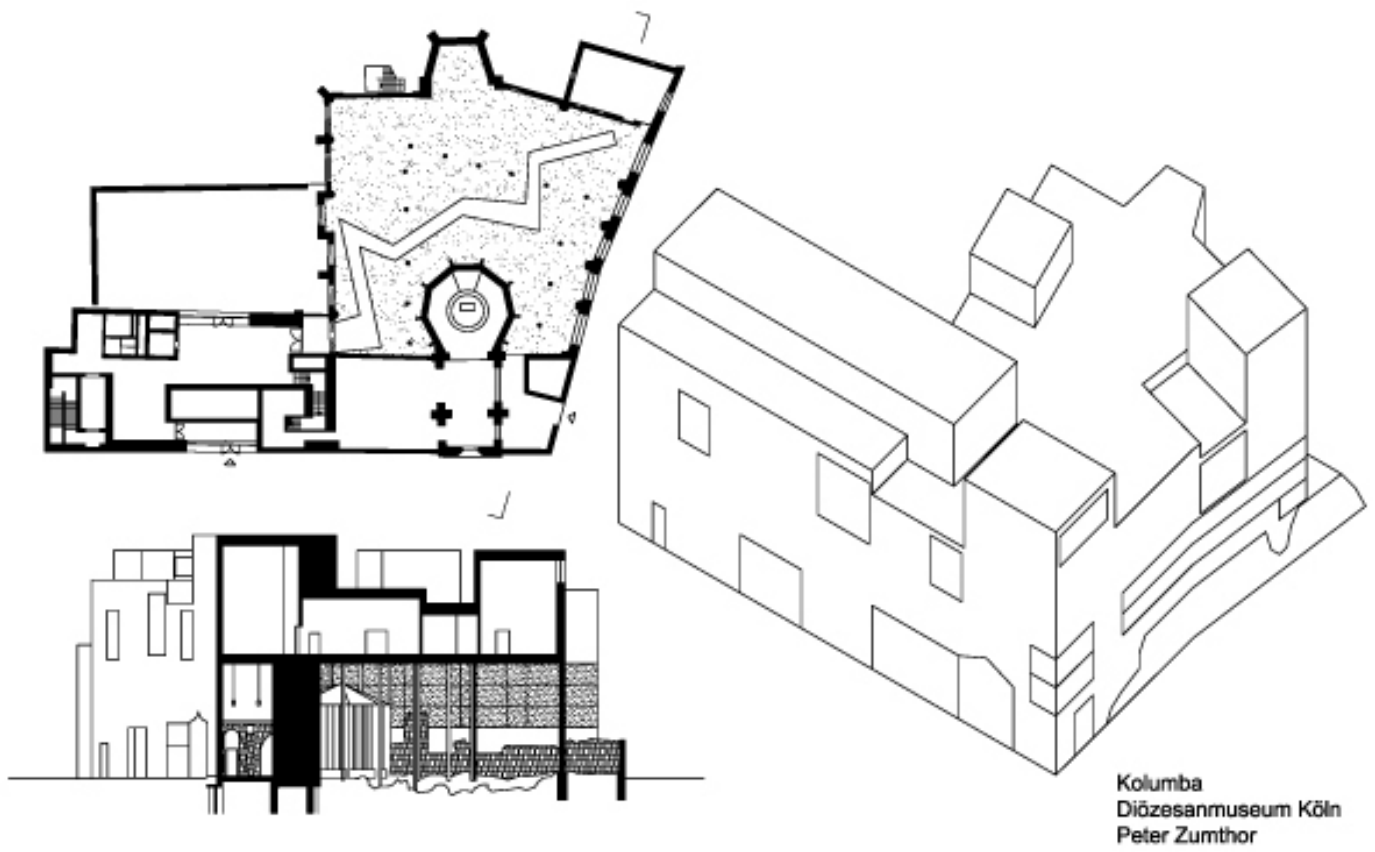


#### Kolumba

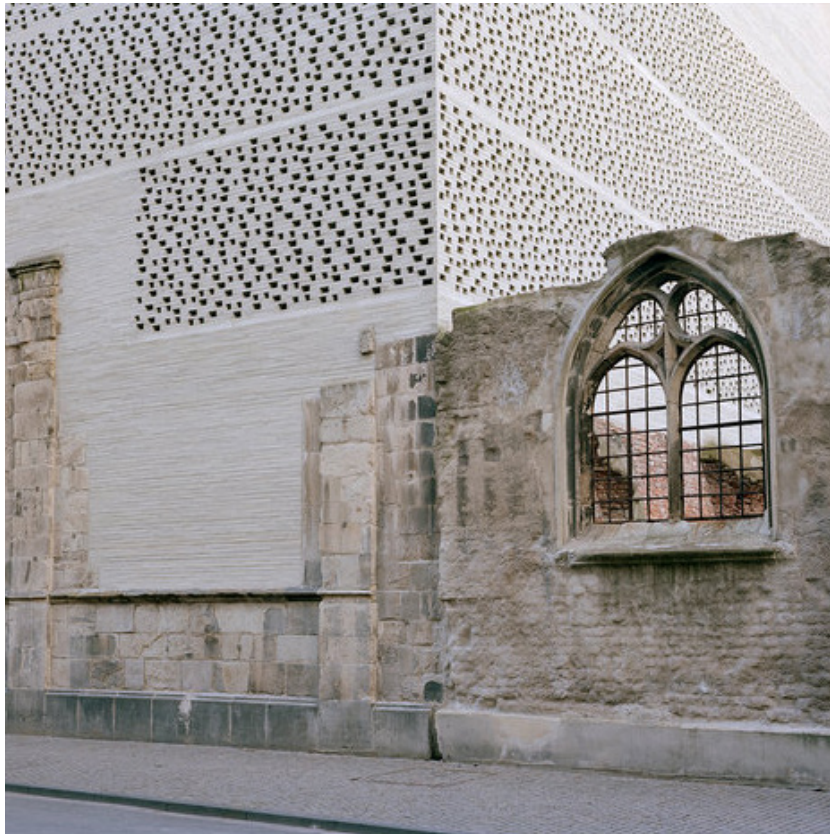
Visiting this building provides a sensory experience, even if you don't pay attention. The many different atmospheres that this building has create a special experience. Acoustics, visual connecting in and around the buildings and temperature stimulate the senses. Then we are not even talking about the functioning itself.

A building that bends over existing structures and enters into relationships with them makes this building so fascinating. The stratification as it is also present in the Great Church of Breda, but also in our society. Layers that are connected to each other, can reinforce each other or lead to new experiences.

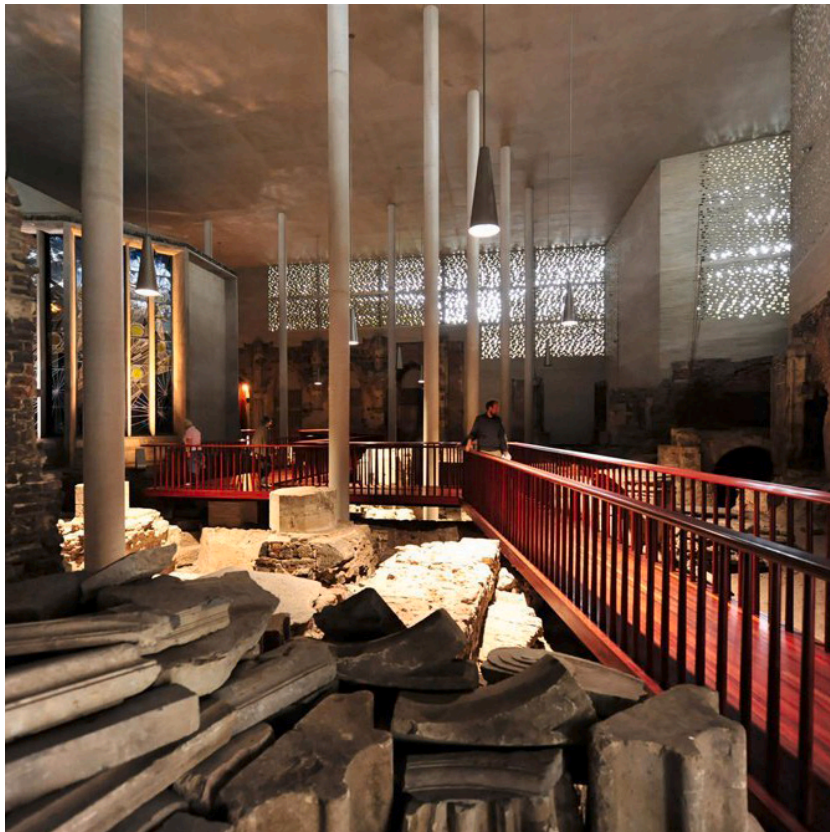








Layers of stacking materials, the color palette, old and new, but also how these interlock in each other. Beside the differences, it are the similarities of, for example the colors, which create a very clean and clear picture.



Near and over to the ruins Zumthor created a path, like a bridge. It is a space which is open and takes over the outdoor climate. When I visited this project it felt wierd for the frist minutes. The visual comfort of spaciousness doesnt match with the tempature and the noise of the surrounded streets. What is does, is bring the ruins back to live. And this in the right conditions of conservation.

## CEMENTERIO DE LA RECOLETA

|           |                          |
|-----------|--------------------------|
| location  | Buenos Aires (Argentina) |
| architect | Prospero Catelin         |
| completed | 1820 +/-                 |
| footprint | 5500m <sup>2</sup>       |
| floor(s)  | -                        |
| category  | cemetery   religion      |

If you think of cemeteries as depressingly dark, underground affairs, Buenos Aires' Recoleta Cemetery will turn that on its head – not least because most of the graves are built above ground. Here is our guide to this most quirky of resting places.

Considered one of the most unusual cemeteries in the world, the site was declared the city's first official public burial place in 1822. Aside from being the resting place of the deceased, it is completely unlike a normal cemetery. The place is full of elaborately carved scroll-work and stately pillars that only reach up to your shoulder because all the structures are weirdly mini; it's more magical than macabre. The burial site of Argentina's most famous figures, including Evita herself, the cemetery is a must-do while in Buenos Aires.

Located on a hill in the lovely neighborhood of Recoleta, make sure you pick up a map at the entrance because the place contains no less than 6,400 graves. Each one is unique, constructed in homage to a wide assortment of architectural styles – you'll run into everything from Greek temples to miniature Baroque cathedrals. You could spend hours winding through the labyrinthine cemetery, so here are a few of the more interesting graves (and their stories) to keep an eye out for.

(source: <https://theculturetrip.com/south-america/argentina/articles/recoleta-cemetery-what-to-know-about-the-worlds-best-cemetery/>)





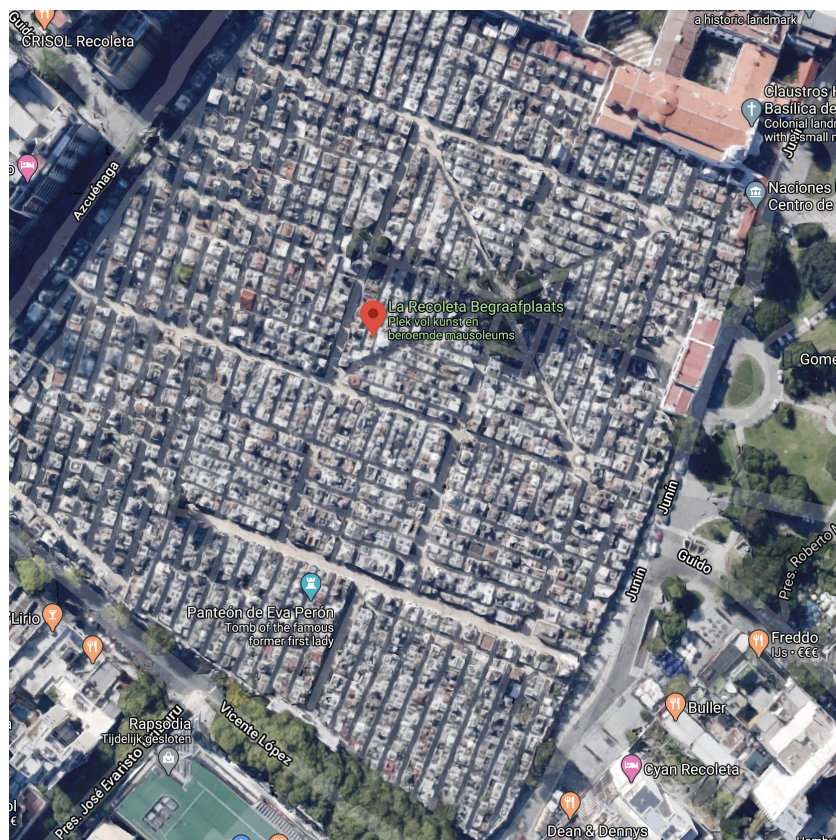
Spatial experience, grave and tombs are on the level of the visitor. There is a route, a journey, and you just can pass by.

For this graduation this project became interesting because of the perspective toward the tombs and the open air atmosphere. It is also inspiring to see how this nonetheless private affair manifests itself as public.





<https://www.perfil.com/noticias/sociedad/con-una-misa-intima-despidieron-los-res-tos-de-lola-chomnalez-20150104-0028.phtml>



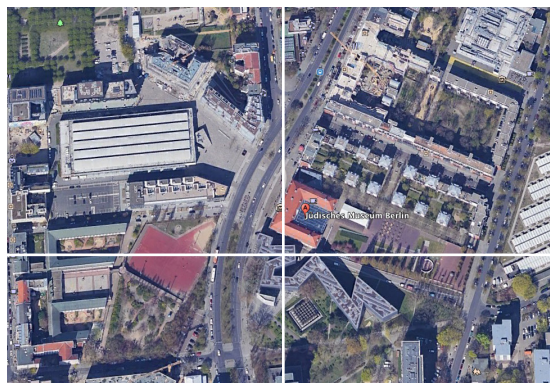
Seen from above, this cemetery has a clear grid. Interesting to see how the straightness of this project can create such an experience at the street level where the routing and tombs are situated. The grid takes on meaning through personal points of reference and the history of this environment.



## JEWISH MUSEUM

|           |                    |
|-----------|--------------------|
| location  | Berlin (Germany)   |
| architect | Studio Libeskind   |
| completed | 1820 +/-           |
| footprint | 5500m <sup>2</sup> |
| floor(s)  | -                  |
| category  | culture   museum   |

### ABOUT





The Jewish museum was an interesting object for me. It represents part of a sensitive historical subject that manifests itself in space and functionality. I see a load in the robust design language and the appearance of the facade. Looking at this image we see two very different architectural languages.

In the context of [Re] store Heritage, these differences are also reflected in the strength of the private and public relationship in the subject. These are characterized in appearance and use. Something that also exposes the historical foundations of the royal funeral.



I read this image as breaking through patterns, but also as connecting or healing two volumes. Here it is the concrete beams that are able to connect two white surfaces.



The Jewish Museum is a very interesting reference project when it comes to architectural translations of the past. A building in which spaces and the experience value breathe the subject, a charged subject. Sensory experience also plays an important role in this project. An example of this is the room in which steel faces are used as a floor. This creates an action-reaction moment when the user enters this space. A reaction as comfort of walkability, but also acoustic.

## STAIR GROOT HANDELSGEBOUW

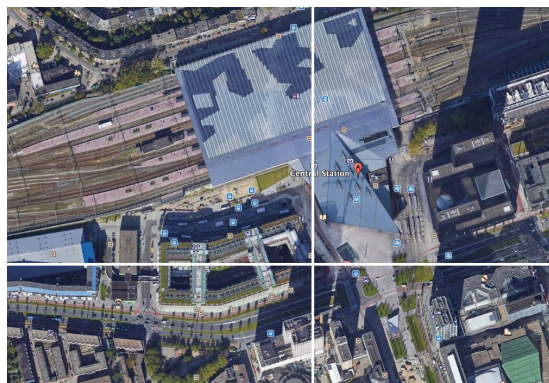
|           |                         |
|-----------|-------------------------|
| location  | Rotterdam (Netherlands) |
| architect | MVRDV                   |
| completed | 1820 +/-                |
| footprint | -                       |
| floor(s)  | 180 steps               |
| category  | pavilion   temporary    |

Text description provided by the architects. The Stairs to Kriterion are a nod to 75 years of rebuilding Rotterdam. The temporary exhibition offers an impressive landmark for the cultural event 'Rotterdam celebrates the city!'. The scaffolding responds to the angles of the Rotterdam Central Station, connecting the contemporary icon with a historic monument, whilst through its construction referencing the reconstruction that the city has experienced.

The arrival of The Stairs, a month long temporary installation celebrating 75 years of reconstruction in Rotterdam, follows the city's tradition of celebrating reconstruction milestones. Large cultural events often provide beautiful vantage points, such as the Euromast, which was built for the Floriade in 1960 and the cable cars on the Coolingsingel for the reconstruction event C70.

"Now we create a new lookout where people can enjoy the unique views of this newly built city. From the cranes in the harbour to the new city centre, the North and Blijdorp Zoo. Fun for everyone," says Anouk Estourgie of 'Rotterdam celebrates the city!'.

The steps not only offer a progression of perspectives over the city as you climb, but also give access to the roof of the Groot Handelsgebouw. Once at the top, a temporary observation deck gives you the opportunity to overlook the entire city. Also on the roof is the former cinema Kriterion, popular in the 1960s, which opened specially for the event to offer a wide variety of films, debates and performances.







The temporary stairs that led to the Handelsgebouw in Rotterdam are a good example of a pattern-breaking installation.

It is a creation that provides access to and in a way that would otherwise not have been possible had. It also provides a new perspective. The temporary nature of this installation can be traced back to the royal funeral, which also involves a temporary intervention. For example, the crypt opens only at a funeral. Something that activates the functionality of it, but also the visual properties because you can look in the basement.

<https://architectenweb.nl/nieuws/artikel.aspx?ID=38936>

## INTERVENTIE OP BEGRAAFPLAATS

|           |                    |
|-----------|--------------------|
| location  | Rozebeke (Belgium) |
| architect | Wim Cuyvers        |
| completed | summer 2007        |
| footprint | -                  |
| floor(s)  | 1                  |
| category  | installation       |

Op de begraafplaats van Rozebeke, een deelgemeente van Zwalm, zette Wim Cuyvers van de ene dag op de andere een twintigtal tenten op, binnen het patroon van de omliggende grazzerken en met groot respect voor de laatste rustplaatsen. Deze interventie, die plaatsvond in het kader van 'Kunst en Zwalm 2007', nam de opdracht van de organisatoren om de grenzen van het artistieke te overstijgen en de relaties van kunst met de lokale sociale, economische en geografische situatie te onderzoeken, uiterst serieus.

De tenten bieden een onderkomen aan de toevallige voorbijganger in wat Cuyvers aanduidt als misschien wel de laatste publieke ruimte in het stedelijke landschap zoals we die in België kennen. De begraafplaats is één van die zeldzame plaatsen die zich vandaag weten te onttrekken aan de gebruikelijke ruimteclaims die voortkomen uit private belangen. Logisch, want als 'ruimte van het verlies' – verlies van tijd, macht, middelen – valt er op de begraafplaats niets te winnen. Precies die zeldzame afwezigheid van economische druk maakt van de begraafplaats de plaats bij uitstek waar een communicatievorm mogelijk wordt die niet gedreven is door trends of belangen, maar eerder de existentie ondervraagt. Het plaatsen van de tenten heeft als doel de functie van de begraafplaats te intensifiëren, door een ruimte vacant te stellen die in haar flinterdunne en tijdelijke karakter niet of nauwelijks toe te eigenen is.





A fascinating approach to public space. Is public land really public or may we only enter it freely without further use.

[Re] store Heritage is also about this search, but then how in an existing situation and environment space can be claimed to continue the royal interment tradition. In addition, this intervention by Wim Cuyvers is temporary, as is part of the funeral program of this project. In this way, something that is very temporary can leave an impression.

<https://architectuurlandschap.wordpress.com/2012/03/11/interventie-op-begraafplaats-wim-cuyvers/>

# TESTING

- 1      **Spatial** (models)
- 2      **Materials** (references)
- 3      **Models** (functionality)







What does an underground experience mean and how can it be created? I learned from modeling that structures and spatial aspects are two important aspects. In addition, being aware of how people got to that specific location. But also the frame of reference, can see at what level it is, for example.

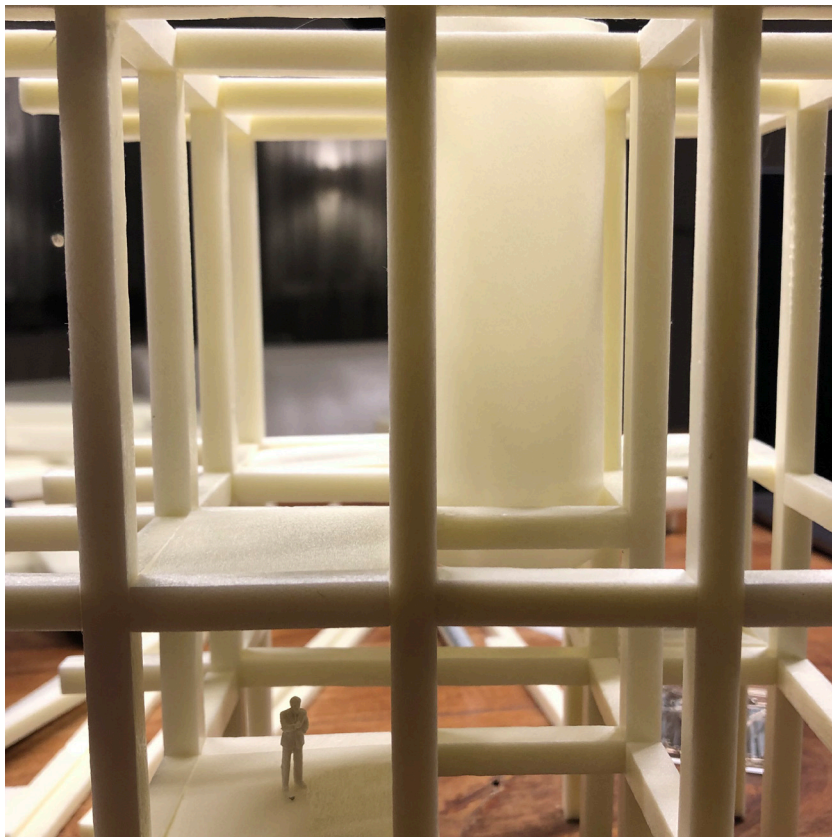


Testing materials and textures also creates an experience. For example, the touchability or temperature of a material play a role in the (experience) climate.

This study was mainly to look at how the continuous construction would manifest in the basement. This is mainly to see how the construction behaves in an underground environment.

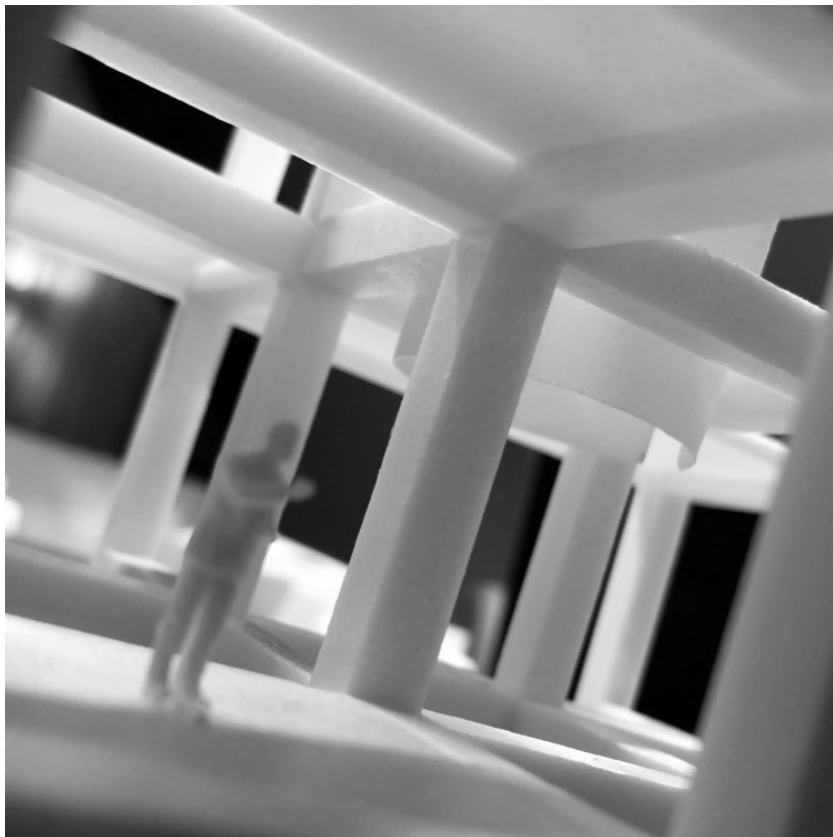


An important factor is the progress of the construction is all levels of intervention. The model helps to see and develop attitudes. It also provides a clearer insight into the variety of routes that can take place.



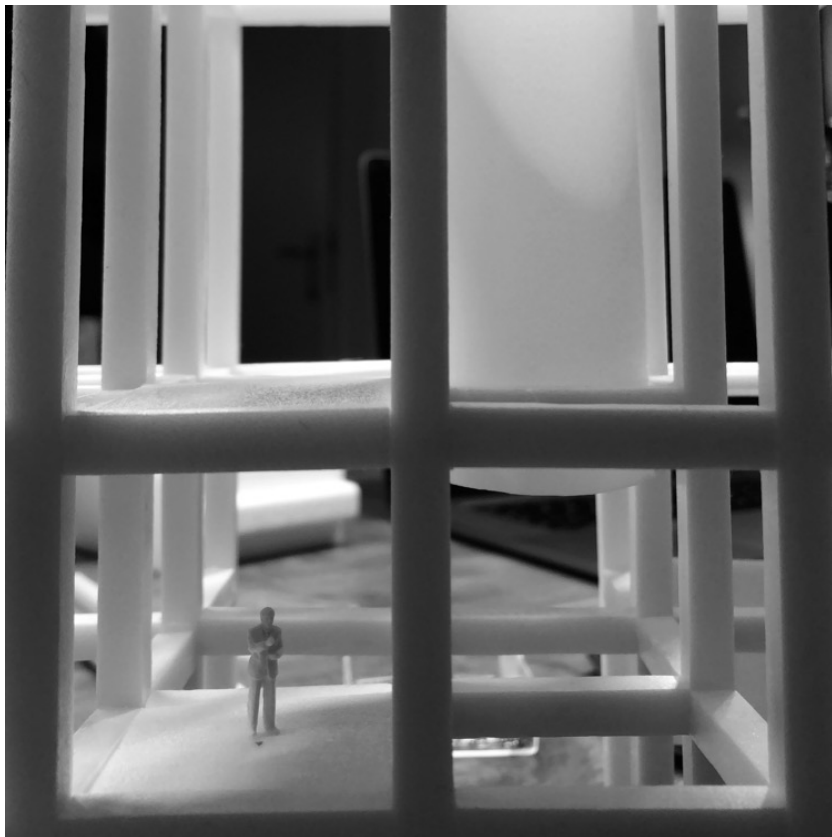
The involvement of the human scale at an early stage helped to experience spatiality. It also provides clear lines of sight and views and can be quickly switched between different positions.





Design based on the spatial experience. What is the impact of certain design choices? This became clear when setting up a study model. The spatiality comes to life with this.





The framework in combination with one of the interactive elements makes it clear which spatial experience is created. In this study model, the light and sight lines changed. In addition, it also creates new spaciousness. Thus, the cylindrical shape ensures that areas around it arise. A different aspect is that the cylinder element can be seen as a connection between the different layers, as an object, and material.

# MEDIA

- 1      **Hier zijn de Van Rossums** (documentary)
- 2      **Restaurant Sumo will close** (article)
- 3      **Kelder is bijna vol** (article)
- 4      **Kolumba** (Germany)
- 5      **La Recoletta** (Buenos Aires)
- 6      **Jewish museum** (Germany)
- 7      **Stairs groot handelsgebouw** (Netherlands)
- 8      **Intervention of cementry** (Belgium)



## HIER ZIJN DE VAN ROSSUMS

|           |  |
|-----------|--|
| location  | Breda (Netherlands)                        |
| source    | <a href="http://www.ntr.nl">www.ntr.nl</a> |
| consulted | 13-01-2020                                 |
| format    | documentary   video                        |
| floor(s)  | 1  |
| category  | informative   history                      |

Breda is the designated city for Maarten to explain why our royal family is 'Van Oranje' and why King Willem Alexander bears 'Van Nassau' as one of his last names. The Nassau family lived for one hundred and fifty years at the Castle of Breda, where the Royal Military Academy is now located. The castle is not freely accessible to the public, but the gate opens for the Van Rossems, because Vincent wants to tell a story about the architecture of the building and Maarten also wants to talk about the Peace of Breda concluded there. With Sis they visit the Grote Kerk with the impressive tomb, where among others the first wife of Willem van Oranje, Anna van Buren, is buried. If Breda had not remained in Spanish hands at the time and therefore remained Catholic, Breda would have been the last resting place of all Oranges. According to some, Breda would even have become the capital of the Netherlands. What do Maarten, Sis and Vincent think of this thought?

## Breda

donderdag 9 januari 2020 | Speelduur: 35 minuten

Meer af



Breda is de aangewezen stad voor Maarten om uit te leggen waarom ons koningshuis 'Van Oranje' is en waarom koning Willem Alexander 'Van Nassau' als één van zijn achternamen draagt. De familie Nassau woonde honderdvijftig jaar lang op het Kasteel van Breda, waar nu de Koninklijke Militaire Academie is gevestigd. Het kasteel is niet vrij toegankelijk voor het publiek, maar voor de Van Rossems gaat de poort wel open, want Vincent wil er een verhaal vertellen over de architectuur van het gebouw en Maarten wil het ook nog over de daar



The documentary is an eye opener and puts the finger exactly in the right place when it comes to naming the emerging space shortage in the current crypt in Delft. Subsequently, they also reason very clearly where and why Breda would be the right location to continue the tradition of interment here: Breda is and remains the Nassaus city of the Netherlands.

But also the extensive explanation next to that of the Grote Kerk and the traces left by the Nassaus in their active period in Breda.

[https://www.ntr.nl/Hier-zijn-de-Van-Rossems/50/detail/Breda/VPWON\\_1302689#content](https://www.ntr.nl/Hier-zijn-de-Van-Rossems/50/detail/Breda/VPWON_1302689#content)



## RESTAURANT SUMO WILL CLOSE

location **Breda (Netherlands)**  
source **www.bndestem.nl**  
consulted **02-01-2020**  
format **article**  
floor(s) **1**  
category **informative | news**

**In the meantime, does a building stand empty in a very prominent place in the center of Breda?**

Exactly. The Grote Markt is the place to be in Breda. That a large building is vacant there is not good for the city marketing of Breda. Moreover, the building is adjacent, which once housed a jeweler, even in the rental. Two empty buildings in the heart of the city, nobody is waiting for that.

**Who does the Sumo building actually belong to?**

According to data from the Land Registry, it is owned by real estate company Bi-bitor bv from Haaren in Brabant, which specializes in hospitality. That has leased the building again to beer brewer Inbev, which in turn sublet everything to Sumo. The new owners are now paying the rent, hoping to be able to open it again very quickly. Or as their lawyer puts it: „ The longer it takes, the more it costs my clients. And what do you think of the sixty staff who worked there. Just like my clients, that is now unemployed at home. “

BN

Bestem

Regio

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Video

Opinie

Koken & Eten

Bergen op Zoom

Breda

Etten-Leur

Moerdijk

Oosterhout

Roosendaal

Brabant

Zeeland

Tholen

Rivierland

Het lege pand waar tot voor kort restaurant Sumo in was gevestigd, biedt nu een troosteloze aanblik. © Peter Ullenbroeck

## Gedwongen sluiting: Komt restaurant Sumo in Breda onder een andere naam terug?

Sinds nieuwjaarsdag is Sumo, één van de bekendste restaurants in Breda, gesloten. Aanleiding is de aangekondigde intrekking van de vergunning door de gemeente Breda. Betekent dit het definitieve einde van de sushiketen in Breda? De kwestie Sumo in zeven vragen.

Peter Ullenbroeck 07-01-20, 20:00 Laatste update: 20:03

f 8

### Blijft Sumo gesloten?

Lastige vraag om te beantwoorden. De eigenaar van de sushiketen met zo'n twintig vestigingen in Nederland, waaronder Breda, dreigde eerder met een rechtszaak om het intrekken van de vergunning ongedaan te maken. Of die rechtszaak er ook gaat komen, is twijfelachtig. Want terwijl de gemeente Breda pas later deze maand de vergunning definitief intrekt, blijkt de eigenaar al op 2 januari eigenhandig de exploitatievergunning voor het restaurant te hebben ingeleverd.

Lees ook

toon alles (4) +

PREMIUM

Eigenaren restaurant Sumo Breda over gedwongen sluiting: 'Waarom? Dit is gewoon niet eerlijk'

Lees meer

### Dus einde verhaal voor het restaurant?

Toch niet. Om dat te begrijpen is het goed te weten hoe de eigendomsverhoudingen bij Sumo Breda liggen. Op papier is Sumo eigendom van de landelijke sushiketen die gerund wordt door Chinese zakenlieden uit Rotterdam en omstreken. Maar in de praktijk

JONG IN...

'In Made zitten ge...

bij de hockeyclub

'Een Veerse plat praat'

7 januari

'Willemstad drugshot ev...

29 decemb

'Ik wil niet v blijven'

22 decemb

Nieuwe brillen-vergoeding?

Die verdubbelen wel

Lees meer

MEEST GELEZ

Vermiste jonk...

Breda weer

17.500 keer

The building at Grote Markt number 45 has had to close its doors. This factor played a part in the decision to further investigate this location as a future location for [Re] store Heritage. For example, this location is located almost directly to the Grote Kerk and is located on the Grote Markt, where most of the width is in this dense city center.

<https://www.bndestem.nl/breda/gedwongen-sluiting-komt-restaurant-sumo-in-breda-onder-een-andere-naam-terug~a83800f8/>

## FIRE 'DE DRIE GEZUSTERS' BREDA

location **Breda (Netherlands)**  
source **www.ad.nl**  
consulted **13-01-2020**  
format **article**  
floor(s) **1**  
category **news**

The building on the Grote Markt went up in flames in May 2003, two and a half months after the opening. After the reconstruction, the business was opened again, to finally close its doors in 2010.

The fire  
Nothing remained of the De Drie Gezusters building on the Grote Markt in Breda after the fire.

More than two months after the opening, De Drie Gezusters on the Grote Markt in Breda was lost.

More than two months after the opening, De Drie Gezusters on the Grote Markt in Breda was lost. © Robert van den Berge

A large fire caused a large gap in the Markt for a long time. A bigger gap than ever, because it was one of the largest buildings on the Markt.

What was reported in a first report as a chimney fire at 8.28 pm on Thursday evening turned out to be an inferno like the city had not experienced in many years. The fire turned out to change from a chimney fire to a major fire in a few minutes. The fire brigade scaled up the deployment of one tank / spray truck and a ladder truck to four tank / spray cars.

Around eleven o'clock the fire brigade decided to smash windows into the roof with an aerial worker. First a deep sigh of heavy dark smoke freed itself from the building, after which the incoming oxygen pulled a hellish inferno through the medieval building.

AD

Nieuws
Regio
Sport
Show
Video
Koken & Eten

Abonneren

Ulmelo
Alphen
Amersfoort
Amsterdam
Apeldoorn
Arnhem
Bergen op Zoom
Boxtel
Breda
Delft
Den Bosch
Den Haag
Meer...

TICKET

VOL LEUKE VERRASSINGEN

KOOP JE TICKETS EN WIN

UITJESKRANT.NL

Klantenservice

NET BINNEN

20:14 Nelson Mandelaplein nu eindell...
17:02 Kerstboom Betoverend Breda k...
16:41 Uitgaansgeweld Breda: Depla o...
16:00 Hier in Prinsenbeek verrijst een...
15:58 Verdachten schietpartij Reigers...
10:28 Live | Bekendmaking Michelinst...
09:24 Kerstboomverbranding in Boei...
09:18 Meldkamer wordt gek van onno...
08:50 David J., mede-verdachte van li...
07:00 Na vandaag zijn deze bomen in ...

Bekijk alle artikelen

wehkamp

tot -60% op jouw winterliefelings

shop nu

▲ Ruim twee maanden na de opening ging De Drie Gezusters aan de Grote Markt in Breda verloren. © Robert van den Berge

## Brand Drie Gezusters Breda: het begon als schoorsteenbrand, maar werd een inferno

**BREDA** - Dinsdag is het precies vijftien jaar geleden dat brand uitbrak bij de Drie Gezusters op de Grote Markt in Breda.

Martin Ommering 08-05-18, 07:00 Laatste update: 10:35 Bron: BN DeStem

The fire at the bar 'De Drie Gezusters' made a big impact on the urban fabric and monumental qualities of the historical city centre of Breda. This fire was the second one in a relative short time.

The new construction of this volume took place with renewed techniques and materials. The renewed, current, facade is only a 'monumental-looking' shell that is derived from previous aesthetic brand marks of the original building.

<https://www.ad.nl/breda/brand-drie-gezusters-breda-het-begon-als-schoorsteen-brand-maar-werd-een-inferno~a4ef0da2/>

201

REFERENCES | MEDIA



Images of the blazing fire of the Grote Markt number 45 in Breda.





The condition after the fire and the visible damage. The condition after the fire and the visible damage.



The photo of the current situation clearly shows that the new situation differs from what it was.

## KELDER IS BIJNA VOL

|           |  |
|-----------|--|
| location  | Delft (Netherlands)                            |
| source    | <a href="http://www.trouw.nl">www.trouw.nl</a> |
| consulted | 02-01-2020                                     |
| format    | article  |
| floor(s)  | 1  |
| category  | news   |

DELFT - Prince Bernhard will be buried alongside his wife Queen Juliana. The prince will not be brought directly to his final place. His family will leave him tomorrow in the porch of the tomb.

The burial cellar consists of two parts. Prince Willem van Oranje is among the oldest in the area. In the 'new' burial cellar dating from the eighteenth century are governors from that century and kings and queens from the nineteenth and twentieth centuries. The map (above) shows the situation as it existed until recently. In the meantime, Queen Beatrix's orders have changed places. It is unknown where Queen Juliana is now. The Government Information Service is not making any announcements about this for the time being. The only thing that is certain is that Prince Bernhard will be placed next to Queen Juliana. Just like the other boxes, Bernhard's will be enveloped by a lead case.

Apart from two places, the burial cellar is now full. The royal family has agreed with the municipality of Delft that the grave cellar will be expanded at the next church restoration. Details about this are unknown. The burial cellar is still open tomorrow, but not accessible. The Nieuwe Kerk can be visited: from 10 a.m. to 8 p.m.

## Kelder is bijna vol

DELFT - Prins Bernhard zal worden bijgezet naast zijn echtgenote koningin Juliana . De prins zal niet direct naar zijn definitieve plek worden gebracht. Zijn familie zal hem morgen achterlaten in het voorportaal van de grafkelder.

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**Van onze verslaggever** 11 december 2004, 0:00

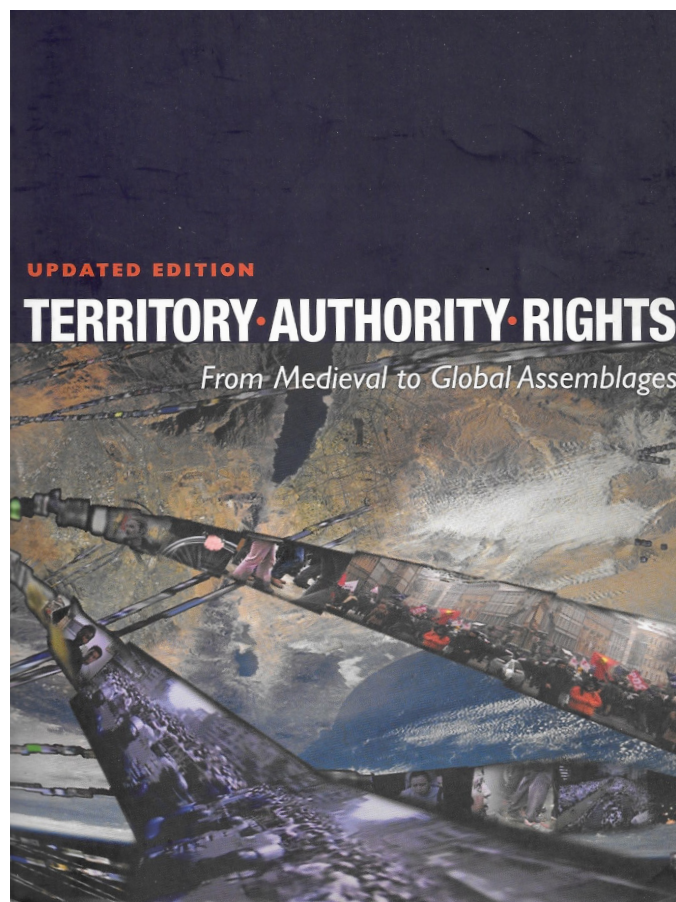
De grafkelder bestaat uit twee gedeelten. In het oudste gedeelte ligt onder anderen prins Willem van Oranje. In de 'nieuwe' uit de achttiende eeuw daterende grafkelder liggen stadhouders uit die eeuw en koningen en koninginnen uit de negentiende en twintigste eeuw. De plattegrond (boven) geeft de situatie weer zoals die tot voor kort bestond. Inmiddels zijn er op last van koningin Beatrix kisten van plaats verwisseld. Onbekend is waar koningin Juliana nu ligt. Daarover doet de Rijksvoorlichtingsdienst voorlopig geen mededelingen. Het enige wat vaststaat is dat prins Bernhard naast koningin Juliana zal worden bijgezet. Net als de andere kisten zal die van Bernhard worden omhuld door een loden foedraal.

Op twee plaatsen na is de grafkelder nu vol. Met de gemeente Delft is de koninklijke familie overeengekomen dat bij de eerstkomende restauratie van de kerk de grafkelder zal worden uitgebreid. Details daarover zijn niet bekend. De grafkelder is morgen nog open, maar niet toegankelijk. Wel kan de Nieuwe Kerk worden bezocht: van 10.00 tot 20.00 uur.

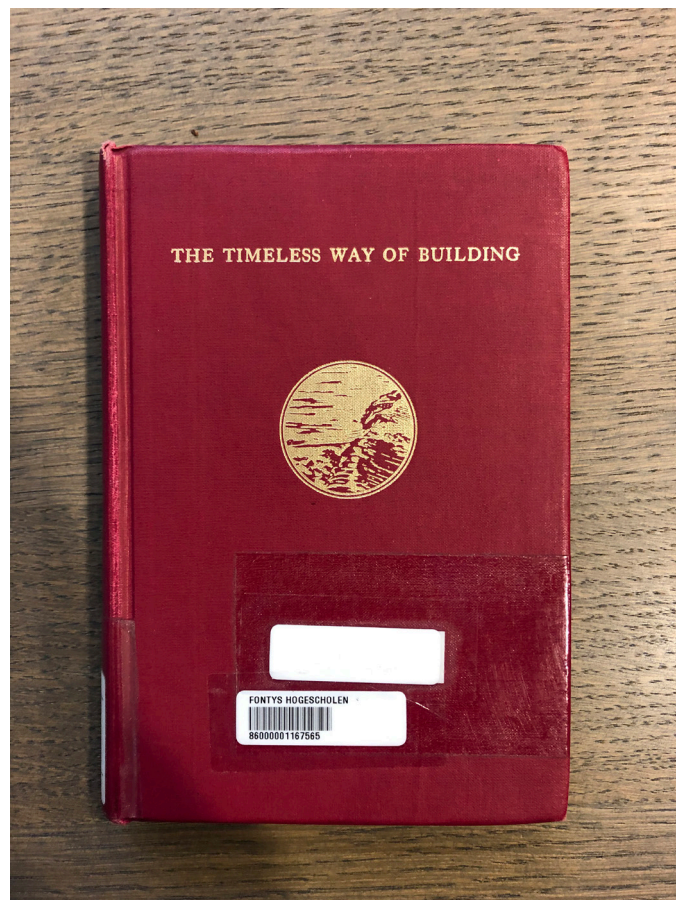
<https://www.trouw.nl/nieuws/kelder-is-bijna-vol~b40c9905/>

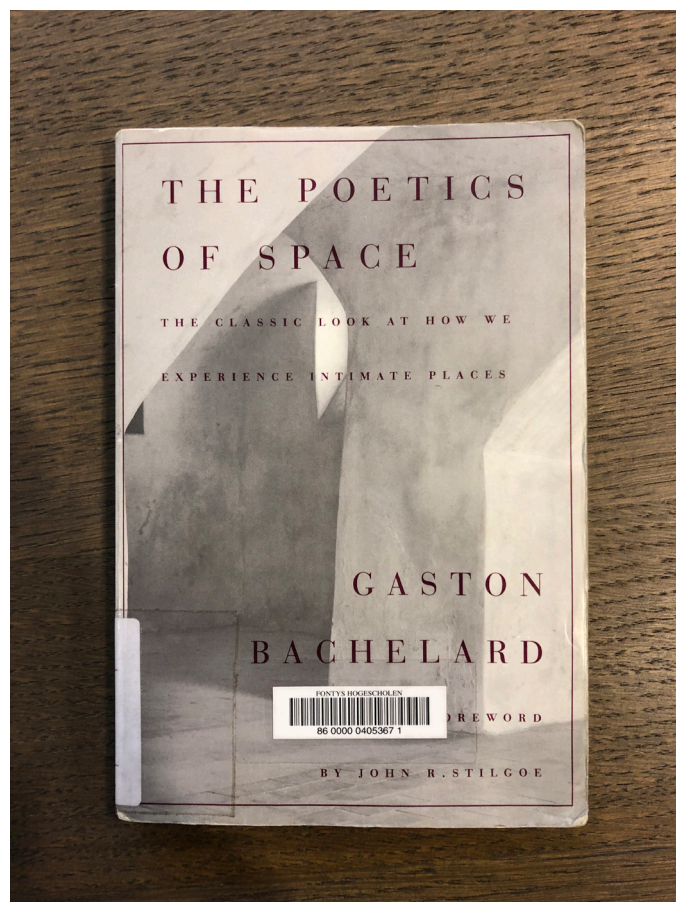
# LITERATURE

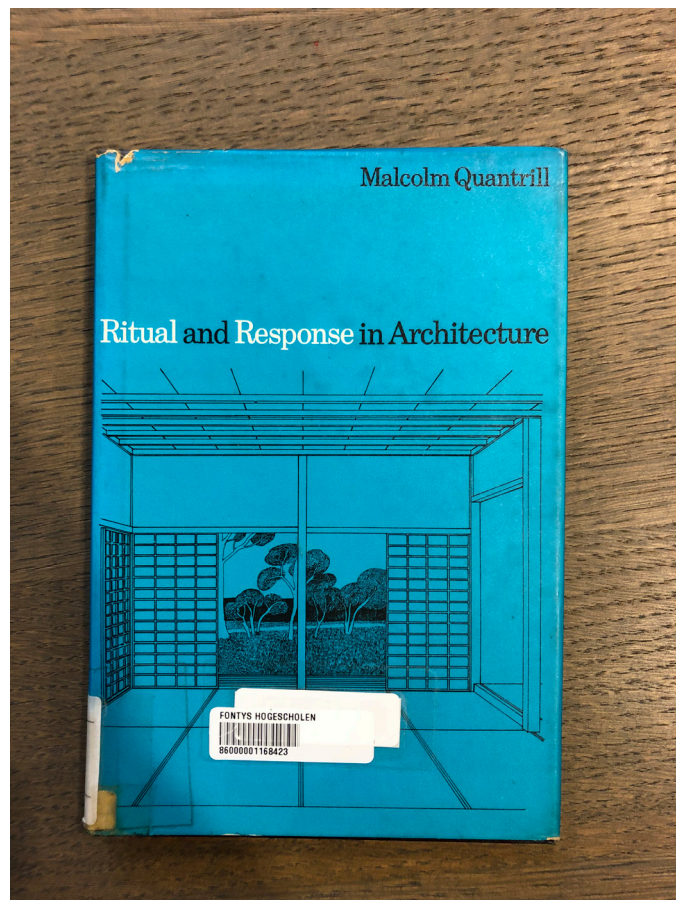
- 1      **Bunker 599** (Netherlands)
- 2      **Ons' lieve heer op solder** (Netherlands)
- 3      **Castelum Trajectum** (Netherlands)
- 4      **Kolumba** (Germany)
- 5      **La Recoletta** (Buenos Aires)
- 6      **Jewish museum** (Germany)
- 7      **Stairs groot handelsgebouw** (Netherlands)
- 8      **Intervention of cementry** (Belgium)



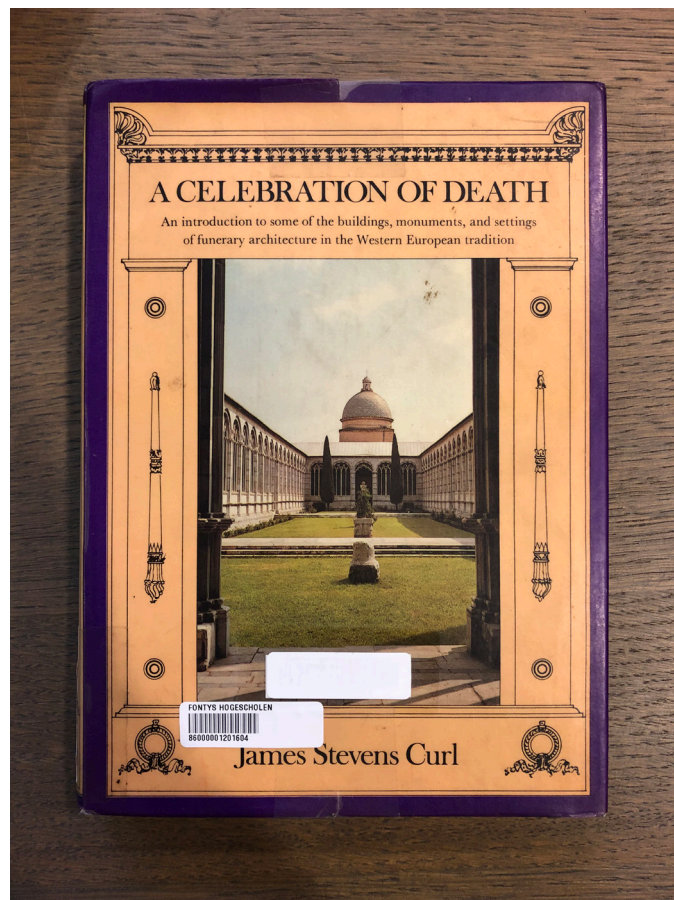






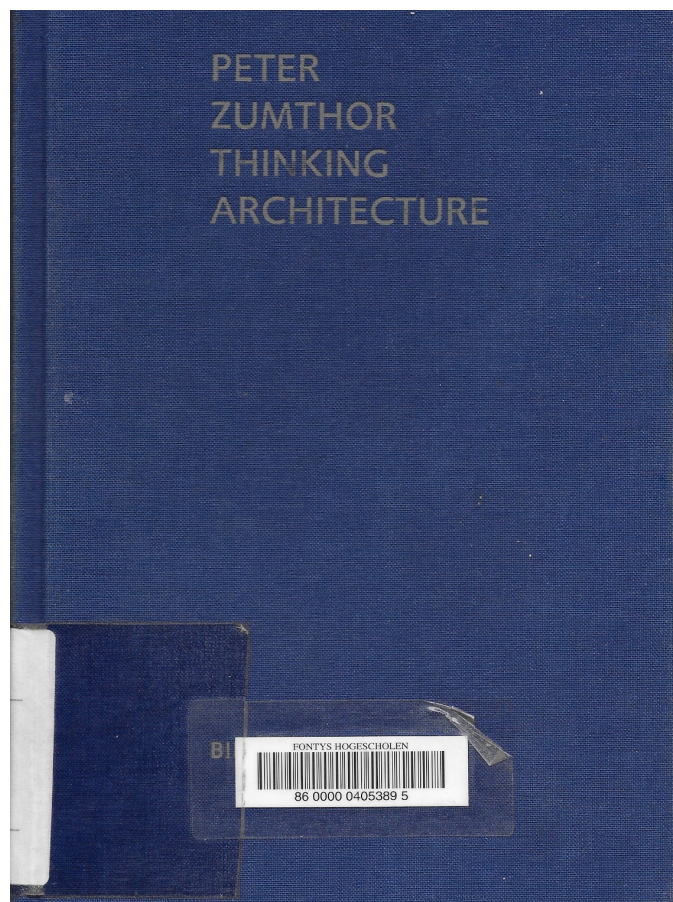


















[Re]store Heritage