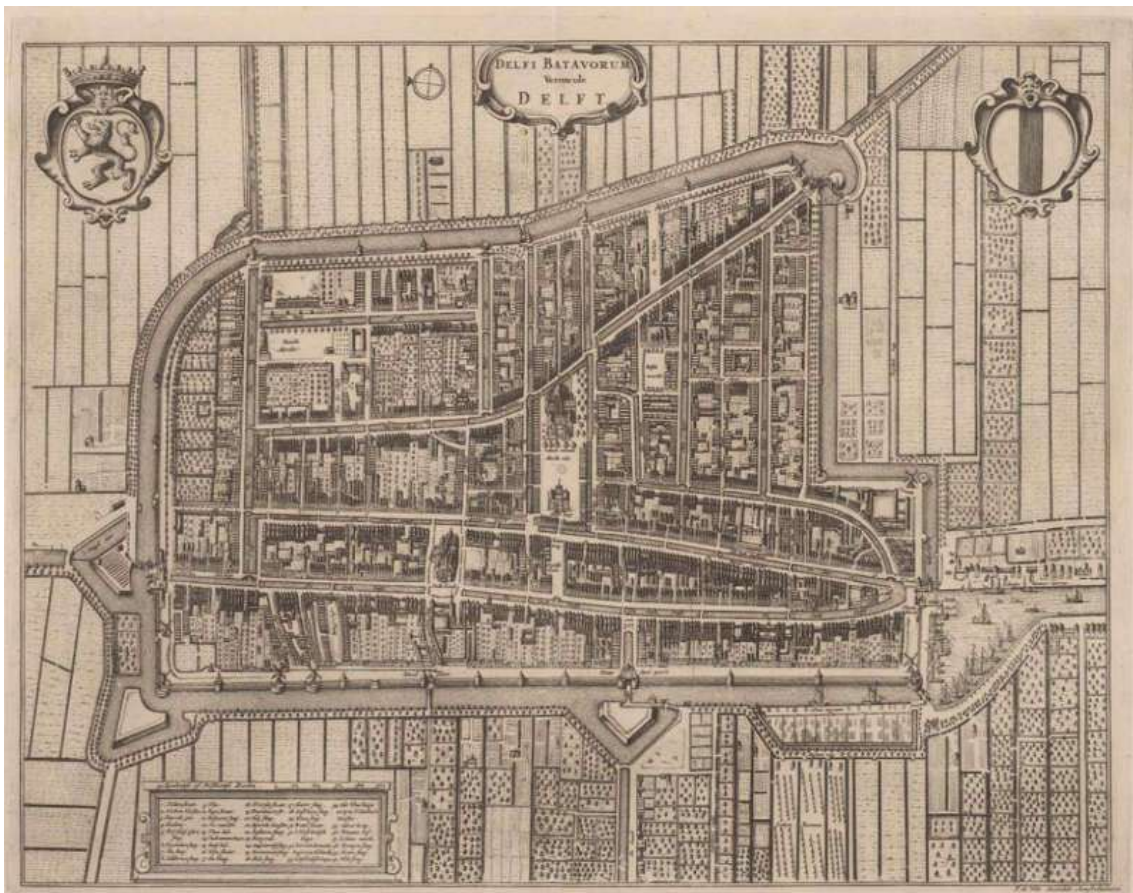


Authenticity in Delft

How important is authenticity in maintaining the heritage of a city? Focusing on three buildings the old city of Delft.

by

Ilse Hallie 5547911



(Delfi Batavorum vernacule Delft, Joan Blaeu)

AR2A011 - Architectural History Thesis
Architecture

Technische Universiteit Delft
14 april 2025

Content

1	Introduction	1
1.1	Literature Review	1
1.2	Outline	2
2	Authenticity	3
2.1	Definition.	3
2.1.1	The Venice Charter.	3
2.1.2	The Nara Document	4
2.2	Reconstruction	4
2.2.1	The Netherlands	5
3	Delft History and Heritage	6
3.1	Great city fire	6
3.2	Reconstruction history	7
3.3	Monuments.	7
3.3.1	Development of Delft	7
4	Case Studies	9
4.1	Markt 2, De Kaerskorff	10
4.2	Markt 27, Het Gekroont Neteldoeck.	12
4.3	Voldersgracht 21: Vermeer Centrum (St. Lucas Gilde)	12
5	Conclusion	16
	Bibliography	17

1

Introduction

Historical buildings represent the heritage of a city and the architecture of its time. While this representation proves to be a valuable aspect of the preservation of the story of a city, as well as its tourism, many of these structures have undergone restoration, reconstruction, or even complete replication. Despite these transformations, such historical buildings continue to contribute to the cultural and historical identity of a city. This raises the argument of authenticity. Authenticity within architecture has been a subject of debate, originating from the Renaissance period (Heynen, 2005). The main argument made in accounts to authenticity is that of the ‘realness’ of material, structure, shape, and material. However, arguments in regards to historical value can be made as well (van Thoor, 2020).

Delft, a historical city in the Netherlands that existed since the 13th century, is renowned for its well-preserved historic center. Therefore, this city provides an interesting backdrop for this discussion. Its architecture reflects centuries of urban and historical development, yet also features structures that challenge the notions of authenticity. Through the analysis of three case studies in Delft: Markt 2, a 20th-century building designed to resemble 17th-century architecture; the Vermeer Centrum, a site dedicated to the famous Dutch painter but housed in a reconstructed building; and Markt 27, an 18th-century monument that retains its historical integrity, this research explores how authenticity is perceived in architectural heritage and how these perceptions influence the cultural value of such buildings. The aim of this research is to find the importance of authenticity in regards to the maintenance of heritage within a historical city.

1.1. Literature Review

As mentioned before, the idea of authenticity has been around since the Renaissance. Its importance was highlighted during the eighteenth century by Jean-Nacques Rousseau due to the Renaissance being “sophisticated, artificial, false, and presumptuous”. This criticism was taken up by the Romantics in the nineteenth century due to their relation with forces of nature, passion, and desire. The term ‘authenticity’ is usually understood as referring to the genuineness of the material substance of a monument, in its shape, appearance, and materials. According to modernists, the outer appearance of buildings should reflect their inner construction and should be determined by their function. Authenticity simply refers to something that is ‘real’ or ‘true’. (Heynen, 2005)

Since then, the meaning of authenticity has taken on a different shape. The introduction of The NARA Document of Authenticity (1994) included the notions of image and experience, and thus the historical context of architecture to the initial description of authenticity. Van Thoor (2020) made a distinction between two paradoxes. On one hand, architecture can look authentic due to its material and structure, but lack authenticity in its historical and genuine context. On the other hand, authenticity is suggested

through the way a building presents itself to the outside world, so through its original materials and design concept.

Van Tussenbroek (2020) expanded this idea. Renovation of buildings can be done by using the same material and structure of the original architecture. However, such reconstructions are essentially new creations and lack the original's temporal, spatial, and function unity. Restoring historical buildings can be argued to be solely a tourist attraction rather than a means of reviving historical roots. When taking cultural context into account, you can create a wider sense of authenticity, but you risk losing the original material quality. Reconstruction of buildings can offer aesthetic and cultural benefits, but might also cause a devaluation of historical materiality and may be influenced by ideological motives.

A different take on authenticity and preservation of heritage has been made by Herman Rosse between 1932 and 1948. He proposed to transform Delft into an open-air museum, preserving its historic core while addressing modern traffic issues with a ring road. Buildings in the centre that did not fit in with the desired (late Gothic or early Renaissance) image would have to be rebuilt or even replaced by facades of houses demolished in other Dutch cities. The entire design of the new city would fit the historical authenticity known in Delft or the Netherlands, but the buildings itself would be a recreation, a 'fake'. The authenticity can be found in the proper recreation of historical buildings, but the discussion of authenticity when it lacks the original historical context and placement could be made.

1.2. Outline

In the first chapter of this paper, the theory and controversy of authenticity will be explored. Using scientific sources and literature, The chapter will delve into the dualism of reconstruction in modern times, the theory of heritage, and what should be considered for reconstruction in the current society.

The second chapter focuses on the city of Delft and its history. Through information found in the city archives, the architecture and history of Delft will be explored. This will give a clearer idea of what is seen as authentic architecture within the city, and how heritage can be conveyed through reconstruction.

The third chapter will study the three cases mentioned before. The case studies will be analyzed based on their history, their architecture, and their current function and effect on the city. The case studies that have been chosen should give a good insight into architecture, heritage, and reconstruction in the city center of Delft, since they all surround the market square in the city. They aim to portray the three main perspectives of authenticity and its effect on the city, by covering the 'real authenticity', the reconstruction of a full building, and the complete remake of the facade only.

The conclusion of the paper aims to connect the theory of authenticity and the theory of heritage in Delft to the case studies, in order to provide insight into the importance of authenticity to the heritage in the city. All the information acquired in the following chapters will be connected in the conclusion.

2

Authenticity

In order to understand the effect of authenticity on the heritage in Delft, it is important to understand the notion of authenticity. This notion has undergone many changes in definition, meaning, and use, and to this day still does not have a clear meaning. This chapter will explore the definition of authenticity through two important documents in history: The Venice Charter and The Nara Document, and will also explore reconstruction in the Netherlands, specifically after the Second World War.

2.1. Definition

The definition of authenticity can simply be found as "the quality of being authentic" or "the quality of being real or true" (Oxford Languages). Real or true can, however, refer to every aspect of architecture and still not have a clear meaning.

Authenticity (in architecture) knows many meanings that have changed throughout time. The general global concern of authenticity applies to genuineness, originality, or truth of, in this case, architecture. It applies to the entirety of the architecture, the material, the layout, the image, and refers to several different notions of aesthetics: the validity, the idea, and the experience. The definition of authenticity is constantly redefined and the concept continues to be transformed in order to suit all cultural contexts and local concerns. Authenticity plays a major role in defining cultural and historical heritage, which marks the importance of the notion and its definition. Due to the importance to cultural heritage, the meaning of authenticity also changes in accordance to different cultures. (Weiler & Gutschow, 2017)

Authenticity carries a philosophical angle as well. Its meaning changes with a given set of standards and can be used in many different contexts. According to philosopher Jacob Golomb, it finds usage in so many different contexts that may well be defined as defective in, or resistant to, definition (Golomb 1995, in Weiler & Gutschow, 2017).

2.1.1. The Venice Charter

Authenticity, reconstruction, and heritage know many guidelines to make sense of the concepts. One of these is the Venice Charter. This document contains a set of guidelines that provide an international framework for the conservation and restoration of historic buildings. It was set up in 1964 and still serves as a worldwide fundamental guide for the conservation of heritage. In the first instance, the Venice Charter did not give a specific definition for the term 'authenticity'. It was only in 1978 that the term was defined more precisely due to discussions by the World Heritage committee. (Weiler & Gutschow, 2017)

The document emphasizes the need to regard buildings as historical documents, that need to be preserved in order to keep the character of the building in the restored monuments. As stated in The Venice Charter, it is important "to preserve and reveal the aesthetic and historic value of the monument", and

restoration is based on respect for original material and authentic documents" (ICOMOS 1965, Article 9). According to the document, authenticity is to be tested by applying it to four physical attributes: design, material, setting, and workmanship (Stovel 2008, in Weiler & Gutschow, 2017). After about 20 years, a fifth term was added to the criteria: identity. 'Spirit' and 'meaning' were later also added to the definition of authenticity.

A disadvantage of the Venice Charter is that it was created in majority by Europeans, meaning that the guidelines set for authenticity do not apply to the whole world, and cannot be seen as absolute. The document was recently confronted by the conservation community in the West, who suggested that it is time to leave behind the ideologies and archeological perspectives of Europe's nineteenth and twentieth century, because they tend to freeze a structure in time. (Weiler & Gutschow, 2017)

2.1.2. The Nara Document

Due to the critique on the Venice Charter, there were several new documents created in response. One of these is the Nara Document on Authenticity, which was drafted at the Conference of Authenticity in relation to the World Heritage Convention in 1994. The aim of the document is to revise and extend the definitions of authenticity. It is supposed to "bring greater respect for cultural and heritage diversity to conservation practice", and sees authenticity as a more global term with a variety of meanings. An important aspect of the document is that it sees cultural and historical context of a place as an important point in establishing authenticity and heritage. (Weiler & Gutschow, 2017)

In 2014, The Nara Document was updated (Nara + 20) and created five new key issues when establishing authenticity (ICOMOS Japan, 2014, in Bold et al., 2018) :

- The diversity of cultural heritage forms and processes, where the cultural quality is acknowledged even more;
- The evolution of cultural values, where the validity of earlier universal conservation principles, like those in the Venice Charter, are questioned on accuracy to culture;
- The involvement of multiple stakeholders;
- Conflicting claims and interpretations, where the call for consensus-building between conflicting communities is taken into account;
- The role of cultural heritage in sustainable development, which was not yet recognized in 1994, but had to be included due to its rising importance.

2.2. Reconstruction

Authenticity and all its difficulties, in this context, are only important when it comes to reconstruction of (lost) heritage. The first key element of understanding authenticity in reconstruction is the understanding of what it can serve. When heritage is lost of in a severely bad state, reconstructing it can serve as a cultural tool to reconnect people to each other, and to their history and tradition. As a result, the livability of urban spaces improves and stimulates social cohesion and economic development (Silberman 2015, in Bold et al., 2018). A problem that occurs with reconstruction, is the limit to the authentic reconstruction and experience of the monument, and to what extent a completely absent original building can be recreated to the right effect.

Reconstruction continues to raise difficulties, both practically and philosophically. Can authenticity be reproduced or renewed? Is it even authentic to reconstruct, or is authenticity more bound to the fabric rather than the activity? Is reconstruction justifiable, and under what circumstances? Reconstruction can be seen as a means to increase educational or community purposes, but if that is the case, can you

only reconstruct on the basis of complete and detailed documentation, or is it also accepted to reconstruct based on a lost spirit of place?

Reconstruction does not just regard the building, but more so the image and the fabric, and what it signifies and embodies. As a result, decisions on reconstruction should be taken by the communities that created the heritage in the early days, and the communities that care for it now, rather than the architects or the municipality. The decisions should be made based on who judges the product, and how they judge it. This is because the judgements about value and authenticity are neither absolute nor universal. Heritage is very specific to its cultural context. Authenticity of reconstruction can be sought in form and design, materials and substance, use and function, traditions and techniques, location and setting, spirit and feeling, and other internal and external factors. When historicists criticize reconstruction as being inauthentic, it is important to have a clear set of rules on reconstruction. These rules include when it is admissible to carry out the reconstruction, what style and form reflect best what has been before, how the reconstruction should be done, and what authenticity means in the theory and practice of the case. (Bold et al., 2018)

2.2.1. The Netherlands

In the Netherlands, the topic of reconstruction made a rapid increase in the period after the Second World war. Lots of heritage was lost or broken, and the society, culture, commemoration, and politics also went through drastic changes. The fresh interest in heritage conservation and reconstruction also brought along two opposing trends: on the one hand was the full replication of lost monuments and historic interiors, but on the other hand was an adaptation to new use and a more modernist approach, where contrasting architectural interventions would be introduced. This dualism created a large division between knowledge and experience among Dutch architects, which lead to a large impact on the urban fabric that can still be seen in the present day. It lead to something called facadism: When buildings survive (partly), only the facades would be kept to retain the heritage of the past, while the new volumes behind it showed a great influence from modern architects. Even though the buildings were largely constructed through historical research and the incorporation of old fabric, the modern influence was significant. The stark contrasts in these buildings were often less appreciated by the public than by the experts, which proves that designers and decision makers need to take into account that their work is meant for the public domain. The preferences of the local community likely differ from the professional standards of aesthetics and authenticity. (Bold et al., 2018)

This opposition of reinstating a historic image versus conserving authenticity can be found in the present day as well, but in a new context with new consequences. The Heritage care sees historic buildings and sites more as adaptable resources for the future, rather than a commemoration of the past. The culture is changed from protection to profit, and the role of the National government has drastically decreased under the decentralization of powers in the National legislation. The shifted focus on efficiency and energy saving in the municipalities has led to, for example, a change in the function of historic Town Halls, where they are now used for civic and wedding ceremonies, concerts and presentations, private parties, all to generate an income for the conservation of the monument. Also old houses and other pieces of heritage are used for shops or museums. Old architecture and heritage is often replicated under the idea of generating profit. Especially museums use the replication technique to generate substantial income. Using this method, it provides the public with a particular experience of the past. The replication technique was also used for commemorative and educational purposes. The replication is often done in an 'authentic' way, but if authenticity is also viewed from a societal and cultural perspective, using heritage solely to generate income for the government would decrease the authentic value immensely. (Bold et al., 2018)

3

Delft History and Heritage

The city of Delft knows roughly 1500 monuments (Gemeente Delft). With its historic city center filled with that many protected monuments, Delft's city center can essentially be seen as one large monument. In order to understand the story of the three case studies of Delft, it is important to understand the story of Delft as a whole. This chapter will explore the history and development of Delft, in regards to monuments and heritage.

3.1. Great city fire

Delft originated in the Middle Ages, and though some monuments still date from that time, most were not left unscathed during the great city fire of 1536. The cause of the fire is uncertain, but most likely a lightning strike in the tower of the Nieuwe Kerk. About three quarters of the city were destroyed (figure 1).



Fig 1: Map of Delft after the city fire (CanonvanNederland)

The recovery of the city was handled quickly, where rubble was removed and useful material was collected (CanonvanNederland). Most buildings that were not completely destroyed were also mostly recovered to their medieval layout and some even retain the late-Gothic facades (Weve, 1996). A noticeable aspect of the reconstruction of Delft after the city fire, is the separation of larger building plots into multiple smaller ones. An example of this, that will be explored in Chapter 4, is Markt 2 & 4 (Raue, 1965).

3.2. Reconstruction history

After the city fire, the architecture in Delft underwent several periods of reconstruction. During the 17th century, some houses were raised and given new facades in the Renaissance style. Most new houses that were constructed were placed on new plots, but sometimes also replaced old houses that had become too small.

In the 18th and 19th century, many facades were renovated into cornice facades, a recognizable architectural aspect from this period. Sometimes old facades were completely replaced. This was due to the original stepped gable being damaged due to the weather. Often, the houses were raised on the front to achieve a higher facade, while they kept the rear a lower, original, height. Exterior ornamentation was typically limited to doorframes and cornices, whereas inside, houses were decorated with stucco ceilings, fireplace mantels, and wood paneling.

From the mid-19th century onward, architectural styles were often used interchangeably or followed each other rapidly. Many new styles emerged, and many old styles were brought back in a 'modern' way. Houses from this period are therefore less easily classified into a certain style and period. This diversity in style is also reflected in monuments that come in all shapes and sizes. Some monuments are large and prominent public buildings, whereas others are small houses. Even though the old function of the monuments is not always present anymore, one can still recognize their past use. (Weve, 1996)

3.3. Monuments

The history and story of a monument is always tied to the history of other monuments and the history of the city as a whole (Weve, 1996). Effectively, the monuments of Delft are connected to the history of the city.

3.3.1. Development of Delft

Delft emerged as a city (between approximately 1200 and 1400) in the middle of peatlands. The original core of the city can be found along the man-made canal of Oude Delft that served as the city's lifeline and was originally dug as a drainage channel for peat reclamation. During these two centuries, the center of the city gradually shifted towards the Markt, where the structure of the drainage ditches were dug perpendicular to both canals. These water channels determined the city's layout (Rutte, 2010).

The city experienced a century of wealth (the Golden Age) between 1580 and 1680, but nonetheless did not experience territorial expansion until around 1900. After a long period of stagnation, a railway line was constructed between The Hague and Rotterdam, that only led to expansion of Delft after the realization that the city had an attractive location due to its good infrastructure and inexpensive labor. (Rutte, 2010)

Even after this period of growth, the original structure of the city with its basis of canals and waterways can be found in the monuments of the present day (figure 2). This reverts back to the statement that monuments connect the city and its history, as the original structure can never be discarded.

An important notice of monuments is that they never remain entirely in their original state. Changes are made for several reasons: over time, renovations are necessary due to materials that do not last fo-

rever, subsidence of buildings, or changing needs and tastes from each generation (Weve, 1996). These changes can exist of small architectural interventions, like moving doors or changing the placement of windows; changes that do not generally alter the character of the architecture. Other, more drastic changes, affect the structure of a building as a whole, for example by (re)moving walls, often due to the need for bigger spaces. As a result, the entire facade structure or the floor height changes (Raue, 1975).

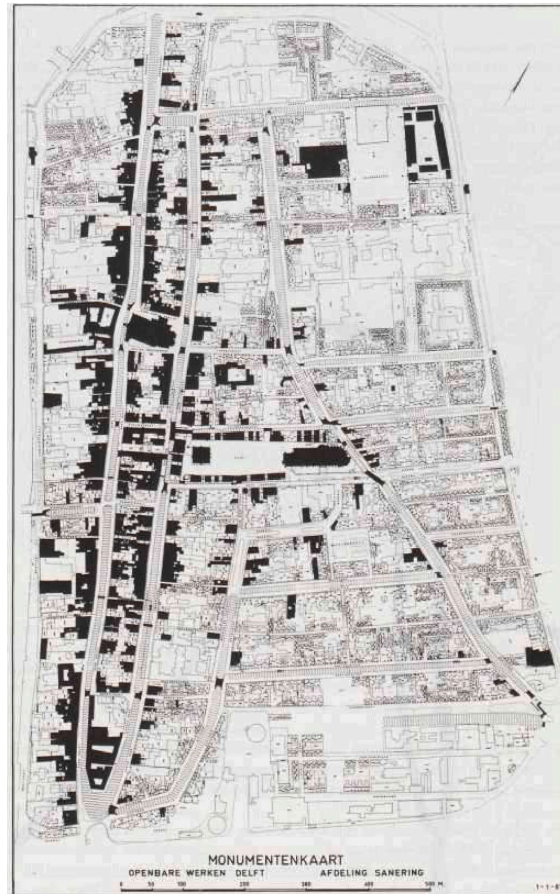


Fig 2: Monuments of Delft (Raue, 1975)

4

Case Studies

In order to apply the theory of heritage and authenticity to the city of Delft, three case studies have been chosen that will be analyzed in this chapter. The aim is to understand three types of heritage that can be found within 100 meters of each other in the city center of Delft. The first building has been reconstructed, the second building is 'authentic' in the sense that it has not been reconstructed or rebuilt, and the last building has been completely rebuilt after being demolished. Because the initial idea of authenticity of these buildings differs much, the case studies will provide diverse angles on authenticity and its effect on the heritage in Delft.



Figure 3: Case Studies highlighted

4.1. Markt 2, De Kaerskorff

Markt 2, also known as De Kaerskorff, is one of the most photographed buildings in Delft. The building originates from the 16th century and looks like a typical Dutch renaissance building (Erfgoedbekeken, 2025). The sizes of the used stones in the facade (34 x 15 x 8 cm and 30-32 x 14 x 7.5 cm) can be dated back to the 13th century. Before the city fire, Markt 2 and 4 were known as one building; de Maen. After the city fire, a large part of the house was destroyed, only part of the inside walls and heavy parts of the construction were kept intact. The building now known as Markt 2, was rebuilt in its old shape after the fire, recognizable by its stepped gable facade (Raue, 1965).

In 1839, the facades were modernized with a cornice facade, and new windows and frames. The building had a sober light gray plastered appearance. After a century, the building showed signs of wear and had to be restored (figure 4). In 1962, both Markt 2 and 4 were bought by association Hendrick de Keyser, who made plans for the restoration of the dilapidated buildings. The history of the architecture led the restoration and Markt 2 was reconstructed to look like the 16th century version (figure 5). This was done by the architecture firm J.H. Kooreman and J.J. Raue between 1965 and 1966. An accurate reconstruction was possible due to construction traces on the building, as well as a detailed painting from 1836 of the original building (figure 6). Of the reconstructed building, only the consoles in the lower facade are original. (AchterdegevelsvanDelft)



Figure 4: De Kaerskorff in 1839 (Raue, 1975)



Figure 5: Painting of original house (J. Oltmans, 1836)



Figure 6: De Kaerskorff after renovation in 1966 (Raue, 1975)

4.2. Markt 27, Het Gekroont Neteldoek

The original building of Markt 27 was a wooden house, that was burned down during the city fire in 1536. It was later rebuilt fully in stone (figure 7) The only other renovation the building knows happened around 1888, when a contractor and carpenter bought the house. He only made some minor changes to improve the state of the architecture (Achter de Gevels van Delft).



Figure 7: Markt 27

4.3. Voldersgracht 21: Vermeer Centrum (St. Lucas Gilde)

The Vermeer Centrum, now a museum for the painter Johannes Vermeer, used to be the St. Lucasgildehuis between 1661 and 1876. During the 1950's, the building was completely removed to make space for a school. It is only since 2007 that the building has been reconstructed to look like the old St. Lucasgildehuis and used as a museum (figure 8). This reconstruction was done by architecture firm Molenaar & Van Winden. There were several reasons to go through with reconstructing the facade to look like the original facade from the 17th century. The exact location of the original building was available, there was enough trustworthy information about the history and architecture of the original building, and the contractor was experienced with reconstruction. None of the original blueprints were available, but the architects did have an old photograph from the building in 1876 that included adjacent buildings that still exist that helped with figuring out the exact sizes of all the aspects of the facade (figure 9). The original stone decorations of the facade turned out to be used for the facade of the Rijksmuseum in Amsterdam (figure 10), so these were used to make exact replicas for the new building in Delft. (Achter de Gevels van Delft)



Figure 8: SE facade of Vermeer Centrum (Delft media)



Figure 9: Photograph of St. Lucas Gilde (delftsaardewerk.nl)



Figure 10: Original stone decorations on Rijksmuseum (De Haan, 2022)

Apart from the perfectly reconstructed facade, the building itself does not resemble the original. The top two floors have a housing function, and the ground floor can also be used as a shop (figure 11). The in-

side of the building used to have a large lofted space that referred in contours and sizing to an old chapel that used to be at that location before the St. Lucasgildehuis. The space has however been closed when building the museum. The construction of the inside of the building is also simply made from concrete.

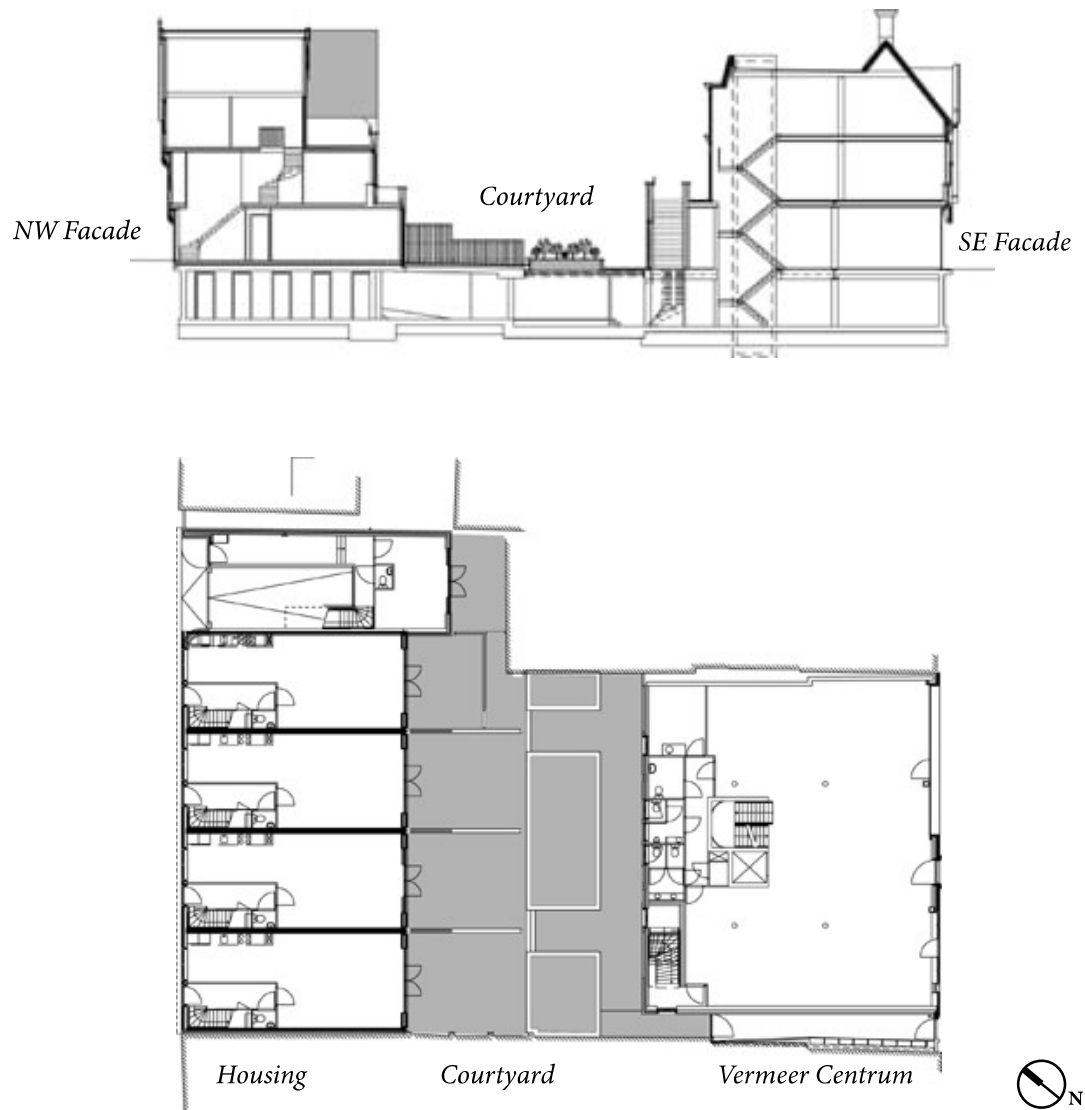


Figure 11: Plans of Vermeer Centrum

The courtyard of the building was completely redesigned as well (figure 12). It is a reference to the old courtyard that used to be there and functions as common outside space for the surrounding houses. These surrounding houses have a wooden facade (figure 13), that refer to the old wooden buildings of Delft from the middle ages, that were burned down during the city fire of 1536 (figure 14). The facades do know modern elements as well, that can be found in the structure and sizing of the layers of wood, as well as the accountance for cars in the edges of the facades. (Achter de Gevels van Delft)



Figure 12: Courtyard of Vermeer Centrum (architectuur.nl)



Figure 13: NW facade of Vermeer Centrum (www.architectuur.org)

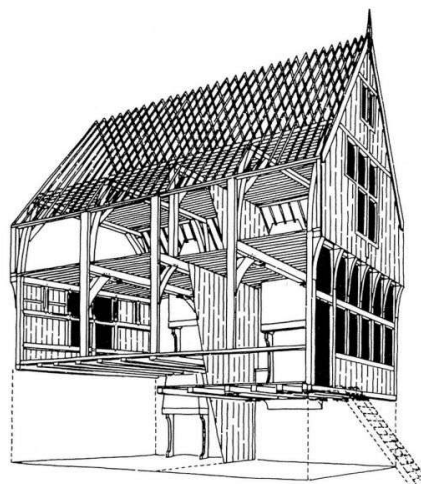


Figure 14: Example of old wooden house (Amsterdam Monumentenstad)

5

Conclusion

Authenticity, as explored in this thesis, is a concept that knows many definitions. It can be seen as a layered and evolving notion that combines material truth, historical context, cultural memory, and emotional connections.

When applying the concept of authenticity to the three case studies: Markt 2, Markt 27, and the Vermeer Centrum, it is noticeable how each building embodies a different interpretation of authenticity. Markt 27 represents the material history and authenticity of its originality. Its original structure, even though slightly modified to remain intact, carries the ambiance of Delft's history and time. The authenticity is found in its uninterrupted existence throughout 500 years of history.

In contrast, Markt 2 embodies authenticity in a different way. Though completely reconstructed, its current architecture was made with careful attention to historical documents and physical traces. Its authenticity is the result of historical knowledge and the memory of old that it evokes. Markt 2 demonstrates how authenticity can also be found in the continuity of meaning, rather than the fabric of architecture. It might now be materially old, but looks and feels like it belongs to history.

Another layer of authenticity is added with the Vermeer Centrum, which is a deliberate recreation for its cultural value of the new function. Its authenticity is not like Markt 27, in the material, nor in its structure like Markt 2, but rather symbolic. It represents a communal memory, identity, and narrative that perfectly reflects what the building stands for. This building proves that authenticity can sometimes be found in the most superficial and performative architecture, due to its symbolism to a shared past and culture.

In conclusion, authenticity matters deeply in maintaining the heritage of the city, but often not in the expected way. It does not just reflect the truth of materials or historical accuracy, but revolves around many more aspects of a city's history and culture. As stated in documents such as the NARA document, authenticity captures the meaning, memory, and spirit of a place.

Delft, with its many layers of history and complex relationship with reconstruction due to the large city fire, is a perfect example that authenticity can be found in many forms. No matter how authenticity is found in the city (through material, structure, or symbolism), the story it tells is the most important. Authenticity is used to show the truth of the city's heritage and reflect this in the current cultural context. It commemorates a shared past, which is not just done with old materials, but rather through the understanding of what those materials once resembled.

Bibliography

Achter de gevels van Delft. (z.d.). <https://www.achterdegevelsvandelft.nl/>

Amsterdam Monumentenstad, database van de Amsterdamse grachtengordel. (z.d.). https://www.amsterdam-monumentenstad.nl/database/grachtenboek_tekst.php?id=18

Bolten, D. (1966). *Twintig Jaar Restaureren in Delft*. Gemeente Delft.

Erfgoedbekeken.nl. (2025, 14 februari). Mooie gebouwen in Delft - Erfgoed Bekeken. Erfgoed Bekeken. <https://erfgoedbekeken.nl/mooie-gebouwen-delft/>

De Haan, M. (2022, 19 november). *Aha! Dit betekent de naam St. Lucasgilde op de gevel van het Vermeercentrum in Delft - indebuurt Delft*. *Indebuurt Delft*. <https://indebuurt.nl/delft/genieten-van/mysteries/aha-dit-betekent-de-naam-st-lucasgilde-op-de-gevel-van-het-vermeercentrum-in-delft~176744/>

Heynen, H. (2005). Questioning authenticity. In *Publications de l'Institut national d'histoire de l'art eBooks*. <https://doi.org/10.4000/books.inha.890>

Larkham, P., & Pickard, R. (2017). Authentic Reconstruction. In *Bloomsbury Publishing Plc eBooks*. <https://doi.org/10.5040/9781474284073>

Plateelbakkers in het Sint Lucas gilde | Delftsaardewerk.nl. (z.d.). Delftsaardewerk.nl. <https://delftsaardewerk.nl/verdiepen/3577-plateelbakkers-in-het-sint-lucas-gilde>

Raue, J. J. (1965). *De bouwgeschiedenis van de panden Markt 2 en 4 te Delft*.

Raue, J. J. (1975). *Delft: de restauratie, renovatie en sanering van een Hollandse stad*.

Rutte, R. (2010). Een unieke Hollandse Grachtenstad?: de ruimtelijke ontwikkeling van Delft in vogelvlucht. *Jaarboek Delfia Batavorum*, 20.

The NARA document on authenticity (1994) - International Council on Monuments and Sites. (z.d.). <https://www.icomos.org/en/179-articles-en-francais/ressources/charters-and-standards/386-the-nara-document-on-authenticity-1994>

Scheffer, C., & Niemeijer, A. F. J. (1996). *Architectuur en stedenbouw in Zuid-Holland 1850-1945*. Waanders Uitgeverij.

Somer, K. 'Material authenticity and historical falsification. The knob and authentic historical substance', *Bulletin KNOB* 119 (2020) 4.

Spector, T. (2011). Architecture and the Ethics of Authenticity. *Journal Of Aesthetic Education*, 45(4), 23–33. <https://doi.org/10.5406/jaesteduc.45.4.0023>

Stadsbrand. (1528). Canon van Nederland. <https://www.canonvannederland.nl/nl/page/97685/stadsbrand>

van Thoor, M.-T. (2020). Authenticiteit, een geloofwaardig begrip? *Bulletin KNOB: Koninklijke Nederlandse Oudheidkundige Bond*, 119(4), 51-56. <https://doi.org/10.48003/knob.119.2020.4.705>

van Tussenbroek, G. (2020) 'Reconstructie en Verzet, over materiële authenticiteit' *Bulletin KNOB* 119 (2020) 4.

The Venice Charter - International Council on Monuments and Sites. (z.d.).

<https://www.icomos.org/en/participer/179-articles-en-francais/ressources/charters-and-standards/157-thevenice-charter>

Vermeercentrum Delft - Architectuur.nl. (2018, 25 april). Architectuur.nl.

<https://www.architectuur.nl/project/vermeercentrum-delft/>

Vermeer Centrum Delft, St. Lucasgilde. (z.d.). Delft Newsroom. https://delft.pr.co/media_kits/230027/

Weiler, K., & Gutschow, N. (2016). Authenticity in architectural heritage conservation. In *Transcultural research - Heidelberg studies on Asia and Europe in a global context.* <https://doi.org/10.1007/978-3-319-30523-3>

Weve, W. F. (1996). *Monumenten in Delft: vijftig monumenten in de historische binnenstad van Delft.*

van Wijk, C. A. (2020). Delft, city of art: Herman Rosse's restoration plan for the seven-centuriesold Prinsensstad. In S. van Faassen, C. Hein, & P. Panigyrakis (Eds.), *Dutch connections: Essays on international relationships in architectural history in honour of Herman van Bergeijk* (pp. 463-470). (Inaugural speeches and other studies in the Built Environment; Vol. special issue). Delft University of Technology.

www.architectuur.org. (z.d.). *Bouw Vermeercentrum in Delft | Architectuur.ORG.* Architectuur.ORG.

https://www.architectuur.org/nieuwsitem/858/Bouw_Vermeercentrum_in_Delft.html