

# The Armamentarium as a museum for the Caldic collection; a promise to love it.

Graduation plan



AR3AR111 RMIT Mixed Projects - Armamentarium Delft  
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## Studio

### Theme

Themes: Materials and the sequence of spaces

During the counseling form our teachers we were asked to present a theme or maybe two themes which fascinate you. Which themes always play a role in your design? Materials and the sequence of spaces are those themes for me. You always have to use materials in your design, but you can do this on different ways. The character of a material is interesting because the same room made with different materials, will every time have another expression. Choosing the right materials for your idea is really important.

In the design for the Armamentarium robust materials, like timber and brickwork, are used. Sometimes these materials are covered with a plaster, but most of the time you can see them. It will be a search to find new materials, which you can add to the old ones.

The sequence of spaces (routing) goes about a sequence of different characters and feelings you will get from the different rooms. A bigger room has another effect on you than a smaller, but also other things like materials, colors and openness play a role in this. The switching between these rooms makes all these features even more noticeable. I will make a design for a museum in the Armamentarium, a museum for the Caldic collection. The museum has to be a museum in which you can wander and walk around, but easily find your way. The sequence of spaces (routing) is important to get this "wander-effect".

### Teachers

Architecture: W.L.E.C. Meijers

Building technology: F.W.A. Koopman

Position paper: I. Bernakiewicz

### Argumentation of choice of the studio

Before I knew the exact graduation projects of Rmit, I already knew I wanted to graduate at Rmit. This studio deals with existing buildings, often this buildings are beautiful and full of history. Sometimes they look less interesting, making something attractive of it is would be the challenge.

The existing buildings gives me grip to start a design, it already has a character and gives a personal feeling. This feeling can be positive or negative, this doesn't matter. Besides this more personal reason, I think redevelopment is the architecture of the future and demolition is outdated. Constructing, as well as demolishing buildings is very environmentally damaging. So if you can help save the environment by making something attractive out of something less attractive, why wouldn't you?



Fig. 1 Picture of the South-facade of the Armamentarium in Delft  
(own illustration)

# Product

## Problem Statement

The Armamentarium in Delft (better known as the army museum) was a warehouse for the army. In 1602 they built the first building of the Armamentarium in Delft, because it was a safe city and the local government supported the build of the Armamentarium. The next 250 years a lot of additions and changes were made to the Armamentarium. With the addition of the 1692 building, the Armamentarium became much bigger (see figure 2). In 1751 the 1602 building was renovated, to modernize it and to repair the damage caused by moisture and overload. In 1802 the last part was added to the Armamentarium; the East-Indian warehouse. All these additions and renovations resulted in a complex of buildings.

In 1887 the building lost its function as an Armamentarium and became a warehouse for local goods. During the Second World War and after it the function changed a number of times until it became an army museum in 1989. The museum didn't function well because of a lack of space to be able to really experience the museum, you couldn't, as example, climb in a tank. This is why the army museum moved last April, and left the Armamentarium without a function.

For the graduation project we are free to choose the function we think suits the best for the Armamentarium. My first extreme idea for this complex was to make an island from the whole complex by just adding a new canal between the old Delft and new Delft at the height of the entrance building of Koen van Velsen (see figure 3). The possible target group of this island could be children because an island can be car-free and the whole complex offers enough space for different things.

The Armamentarium has a history full of restorations/renovations of different architects. The last three architects who worked on this complex are Jan Walraad who is very traditional, Koen van Velsen who is more rational and Iris Thewessen who is modern. These different ways of approach result in different ways to design.

These statements bring me to the following research question for the position paper:

*How can the relation between functional value and the monumental/historical value of the Armamentarium help me design an island with functions for children?*

The position paper helped me getting a position about the relation between the functional and monumental/historical value, but it also made me realise I didn't want to give the Armamentarium a function for children.

The function workshop we did with Lidy Meijers brought me a new function; a museum of modern art. This is something I always have wanted to design. I have chosen to make a design for the Caldic collection, an art collection of Joop van Caldenborgh. The collection consists modern and contemporary art; paintings, installations, sculptures, etc.

The Caldic collection will be a good function in Delft, because there isn't this kind of museum yet. The museum will attract a new group of visitors to Delft and the other way around, Delft can offer a lot to the museum visitors. The presence of the train station and parking garage in the neighbourhood makes the museum good reachable.

The complex by itself could be a good museum for the Caldic collection because it consists of large halls, the complex by itself is interesting and could therefore also be a museum piece and the building is a striking building, everybody in Delft knows it and therefore suits a public function. A striking building attracts people.

- 1 - 1602 building
- 2 - Inbetween building
- 3 - Entrance building of Iris Thewessen
- 4 - Guardhouses
- 5 - 1692 building
- 6 - East-Indian warehouse
- 7 - Boiler house
- 8 - Entrance building of Koen van Velsen

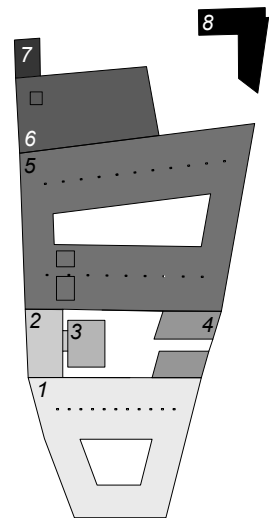


Fig. 2 The different buildings of the whole complex (own illustration)



Fig. 3 The island and a new canal (own illustration)



Art pieces of the  
Caldic collection  
Source: Swarts, S. (2011). *I  
promise to love you. Alkmaar:  
Drukkerij Slinger.*



Fig. 4 *I promise to love you* by  
Tracey Emin (p. 65)



Fig. 5 *Blossom - sweep* by  
Marijke van Warmerdam  
(p. 95)



Fig. 6 *Dots* by Yayoi Kusama  
(p. 75)



Fig. 7 *Pyramide de cranes* by  
Robert Zandvliet (p.289)

Research questions that will be a guide in the design process will be:

*What is the relation between the functional and monumental/historical value of the Armamentarium?*

*What kind of spaces do the art pieces need?*

*How can you experience the art and the building separated from each other?*

*How can you wander through a museum and intuitively find your way?*

These research questions will help me making the redesign for the Armamentarium. The position paper gave me a good basis for the project to find out what I did and didn't want.

### Goal

One goal of this graduation project is to make an attractive place, a place where people want to be. The Armamentarium is now isolated from the rest of the city due to the canals but also because there aren't other public functions in the immediate surroundings. The Armamentarium has to become a part of the city and the new museum function will help to gain this goal. The museum will attract visitors from Delft and outside Delft, but the arts education rooms and the art library will especially attract citizen from Delft.

The other goal is to make a museum, which perfectly fits the Caldic collection. It has to be a museum in which you can wander and enjoy the collection, but also the building. You have to experience the different buildings from the complex and the courtyards.

# Process

## Method description

The whole design process consists of different phases. First you start with making analyses; the urban, architectural and building technology analyses. We did this in a group, but everybody had a special point of attention.

For the urban analysis I investigated why the Armamentarium has a tough and rough appearance in relation to the environment. For the architectural analysis I placed the different renovations of the Armamentarium in the time in which they have been done and I've compared it with the overall thinking about heritage preservation of that time. For the building technology analysis I investigated the construction. It was quite hard to understand the roof trusses completely because we weren't allowed to enter the attics and there wasn't much information about these trusses available.

After the analysis we made a masterplan in a group of three students. The information from the analyses helped us because we knew the problems and opportunities. We made the masterplan without knowing what the new function of the Armamentarium would be. Because the masterplan was made in a group, we had a lot to discuss about. Everybody has his own approach and way of designing. It was really useful to hear all the different opinions, it gave me a lot of inspiration. When the masterplan was finished, a workshop helped figuring out which function would suit the Armamentarium the best.

After this we started designing for the Armamentarium, everybody does this by himself. I always design with models and drawings. Mainly the models give me a good idea of what the effect is of particular interventions. Designing goes from a smaller to a bigger scale.

For the position paper I used among others literature. Reading other people their opinions and helped me getting my own position. With this position I feel stronger to make thoughtful decisions for the Armamentarium.

Case studies will also help me designing, because they can give me good ideas.

Sometimes you see things you definitely don't want to reach, this is also usefull.

The best way to make a case study is to visit the building. Buildings I already visited special for this project are the Pont in Tilburg, the design museum and S.T.A.M. in Gent. I still want to visit Valkhof in Nijmegen, MMKA in Arnhem and Museum de fundatie in Zwolle.

Another approach will be a meeting with the owner of the Caldic collection, Joop van Caldenborgh. In 2014 his own private museum will be ready and therefor could be helpful to ask van Caldenborgh about his vision on this new museum and about his collection.

### Literature and general practical preferences

The literature is used for different parts of the project.

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## Reflection

### Relevance

Reuse is something that is important now, but also in the future, because construction causes a lot of environmental pollution. This in combination with a lot of empty buildings in the Netherlands, results in reuse.

The relation between functional value and historical/monumental value will be important for every reuse project. Every building has a history and a story, positive or negative. If you want to make changes to the building, the historical/monumental value can be lost. This doesn't have to be a problem, if the new function attracts a lot of people or makes the building more interesting, it will be positive. Every building has its own discussion about these values and my position paper and redesign will give my point of view on this subject. The redesign for the Armamentarium will give a solution for the question how you can experience the art and the building separated from each other. The art is here the functional value and the building the monumental/historical value.

**Time planning**

