

House of Boredom

Grab a chair and start doing nothing



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24.05.2026
Explore Lab

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*Ik trek mij terug en wacht.
Dit is de tijd die niet verloren gaat:
iedre minuut zet zich in toekomst om.
Ik ben een oceaan van wachten,
waterdun omhuld door 't ogenblik.
Zuigende eb van het gemoed,
dat de minuten trekt en dat de vloed
diep in zijn duisternis bereidt.*

Er is geen tijd. Of is er niets dan tijd?

M. Vasalis (1954)



BOREDOM /'bɔː.dəm/
(noun)

A: the state of being bored (Cambridge Dictionary, 2026)

B: The opposite of the fullness and excitement sought in the design of buildings that is fostered by economic agents and validated by the media (Parreno, 2021)

C: The peak of mental relaxation (Byung-Chul Han, 2022)

Introduction

PROBLEM STATEMENT

We have lost the ability to do nothing, a condition also described by filmmaker Coco Schrijber, who made a documentary on boredom (Bloody Mondays & Strawberry Pies, 2010). For Schrijber, boredom is an emotion that can be both positive and negative, one that forces us to reflect on why we do what we do.

A contemplative life, a reflective life, a life of inactivity seems further away than ever before. The city has become an accumulation of constant busyness and stimulation. We consume endless streams of videos on our phones, yet rarely take the time to truly sit down, be present, and consciously experience our surroundings.

Psychiatrist Dirk De Wachter describes the state of doing nothing as waiting. According to him, waiting can be understood as a fundamental attitude (De Wachter, 2025). Those who wait look forward to what is to come, while those who keep watch, stare at what may never arrive. In current society, he argues, this attitude has largely disappeared.

Philosopher Byung-Chul Han describes this loss of inactivity as fundamental (Han, 2022). As life is perceived exclusively through the lens of labour and performance, inactivity is understood as unproductive. Even leisure time remains bound to the logic of efficiency; it becomes a functional element within production. True happiness, however, lies precisely in the superfluous, the indirect, the

unproductive, and in taking detours.

Where religion once offered space for contemplation, this role is increasingly disappearing. *The crisis of religion is a crisis of attention*, writes Byung-Chul Han (Han, 2022). According to Dirk De Wachter, prayer can be understood as comparable to meditation. One can pray with or without God; what matters is seeking silence and making time (De Wachter, 2025).

Architecture plays an active role in this condition. Many buildings are designed for activity, circulation, and clearly defined programs, leaving little room for boredom, reflection, or grounding.

RELEVANCE

Moments in which nothing seems to happen have become increasingly rare in contemporary life. Rather than allowing inactivity or boredom, everyday environments are designed to minimise pause and maximise stimulation (Han, 2022). As a result, it has become difficult to surrender to doing nothing, even though such states are essential for reflection. For society, this project aims to contribute to the reintroduction of a space for boredom and reflection. By creating spatial conditions that allow for inactivity and reflection, the project responds to a growing need for mental rest, attention, and grounding within contemporary urban life.

The project is relevant to the architectural discipline because it places boredom and contemplation at the center of the design, seeking to identify elements that actively support these states. The resulting elements can be applied in other architectural contexts, enabling buildings to offer spaces that encourage slowness, awareness, and reflection.

OBJECTIVE AND MOTIVATION

The objective of this graduation project is to create a space in which boredom can be experienced as a meaningful condition, and to explore the spatial elements that can support it.

The target group includes both future residents of the housing development adjacent to the Brienoord Island, as well as visitors from within and beyond Rotterdam who feel the need for contemplation, slowness, and doing nothing.

The motivation for this project originates from my encounter with the documentary *Bloody Mondays & Strawberry Pies* by filmmaker Coco Schrijber, which explores boredom through the experiences of different people. The film challenged my own understanding of boredom by presenting it not as a purely negative state, but as a condition that can create space for reflection, focus, and rest.

Besides this, I am motivated by the opportunity to use film as a tool within architectural research. Architecture often focuses on physical form and material, while filming allows me to explore how a space is experienced through time, atmosphere, and the senses. Especially for a theme such as boredom, which is closely related to feeling, perception and time, film is a useful tool.



Scenes from the movie *Koyaanisqatsi* from 1982 (IDFA, 2023) (AFFR, 2026)

SCOPE

This graduation project investigates how a public architectural space can create conditions that support boredom, inactivity, and contemplation within a contemporary urban context. The research focuses on spatial, sensory, and temporal qualities of architecture, with particular attention to sequence, rhythm, sound, and movement through space. Monastic architecture is used as a reference to study how waiting, silence, and time are spatially embedded. Film is employed as an analytical and design method to explore time and rhythm, while the project outcome remains architectural. The design proposal is developed for a single urban site and explores how a building can offer spaces for contemplation across different times of day and seasons, without complete separation from the city.

RESEARCH QUESTIONS

How can a public architectural space create conditions that foreground boredom, inactivity, and contemplation within the contemporary city?

What rituals and rhythms can help a public architectural space create conditions for inactivity, boredom, and contemplation?

What site-specific sounds and views can support a public architectural space in creating conditions for inactivity, boredom, and contemplation?

How can filmic concepts such as light, sequence, and duration inform architectural conditions that support boredom and contemplation?

Approach

METHODS

Filming is chosen as a method because it fundamentally engages with time, sound and movement. It is used to make experiences of slowed time, contemplation and boredom visible and tangible. Through editing, different temporal conditions are explored, allowing an investigation into how the frequency of cuts, the duration of shots, and the use of sound influence perception and attention.

To address the first sub-question concerning rituals and rhythms that support inactivity, boredom, and contemplation, this research includes a multi-day visit to a monastery as a reference case. Monks can be understood as individuals with extensive experience in matters of waiting and contemplation, and monasteries are environments in which silence, repetition, and time are historically embedded. Through observation, sketching, and informal conversations, the research focuses on architectural elements, daily rhythms, and practices that support contemplation and sustained attention.

Furthermore, the act of sitting is investigated as a fundamental condition for inactivity. To explore this, a chair is designed and constructed as part of the research. This chair will serve as a tool on the project site to investigate the experience of sitting, how it relates to the surrounding landscape, and the specific sounds the chair generates within that environment.

To address the second sub-question, which explores how site-specific sounds and views can support a public architectural space in creating conditions for inactivity, boredom, and contemplation, several drawings will be made. By combining sequences of the existing route with new architectural interventions, I will research their collective effect. Sound recordings will also be integrated with these drawings into a comprehensive storyboard. Together, they will form a film that contributes to answering the third research question.

This final question explores how filmic concepts such as light, sequence, and duration can inform architectural conditions to support boredom and contemplation. While the concept of sequence is addressed through this film, the element of light will be further investigated using both photography and film. Finally, I will reflect on my personal experience of using film as a medium throughout the entire research period.

The films and photos will all be in black and white to reduce visual distraction and to emphasize rhythm, contrast, and light. The insights derived from these filmic studies are translated into architectural principles related to sequence, sound, light, movement, and duration. These principles form the basis for the design.

THEORETICAL FRAMEWORK

In the book *Boredom, Architecture and Spatial Experience*, Christian Parreno describes boredom as a pervasive and often unintended condition of modern architectural experience. This condition is caused by repetition, standardisation, and functionalist principles (Parreno, 2021).

Boredom is an emotion that can be both positive and negative. In this project, boredom is understood less as a lack of activity and more as a moment of contemplation and reflection. It describes a state in which time slows down and can help us reflect on why we do what we do. Instead of seeing boredom as something to avoid, the project treats it as a condition that allows people to step back from daily routines and expectations.

The term boredom is used deliberately. Words such as contemplation or reflection might describe the intended experience as well, but they can also feel abstract or exclusive. Boredom, by contrast, is a familiar and accessible term inviting anyone to experience moments of doing nothing within the city.

In the research and design methodology concepts from film theory, such as frame, sequence and sound are used as tools to think about how space can guide attention, slow down perception and help us with boredom. The architectural frame limits what is seen, allowing focus rather than distraction. Spatial sequences, or

distinct 'scenes', guide visitors through the House of Boredom and encourage staying rather than moving towards a goal. Sound is treated as a condition that supports listening rather than silence as an absolute. Rhythm is used as a guiding concept to connect temporal patterns in everyday life, film, and architecture. The rhythm of a day in a monastery, the passing of cars on a highway, or rhythmic movements of boats along the river, all inform the way spaces experienced.



A photograph of my camera positioned within a beam of light beneath the Brienenoord Bridge (Image made by author)



The Brienoord Bridge (Image made by author)

LOCATION

The design site is Brienoord Island in Rotterdam. The island is located along the river Maas, where ships pass by regularly. A highway passes over the island, creating a strong presence of infrastructure and constant movement of cars. At the same time, the area feels partly abandoned. With the introduction of new buildings on the southern shore across from the island, the municipality aims to transform Brienoord Island into a public park (Gemeente Rotterdam, 2021). This project takes this development as an opportunity to explore whether the site's slightly abandoned and quiet character can be preserved, even as more people begin to use it. Brienoord Island is a tidal park, meaning that parts of the island are regularly flooded during high tide and the landscape is constantly shaped

by the movement of water. The island is easily accessible for people from the city who are looking for a nearby place to slow down and spend time outdoors. The nature on the island appears wild. The site will be visited repeatedly under different weather conditions and at various times of day and across seasons.

Current developments close to the Brienoord island, such as the new Shift 'World Wonder' in the Waterkant district, are presented as landmarks for a sustainable future (Shift, 2025). However, with an emphasis on constant activity, I view such projects as symptoms of urban overstimulation that stand in stark contrast to the core principles of my design: a space dedicated to stillness, inactivity, and the reclaiming of boredom.



The Brienoord Island (Sketch by author).

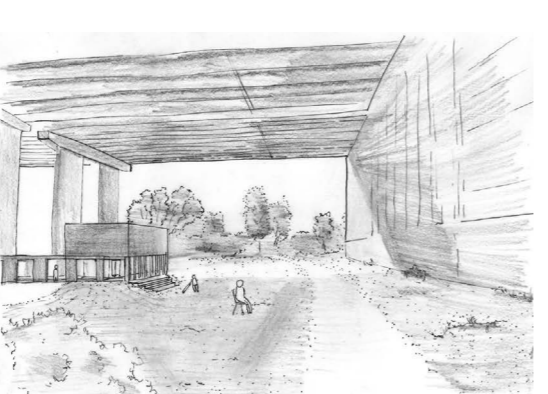
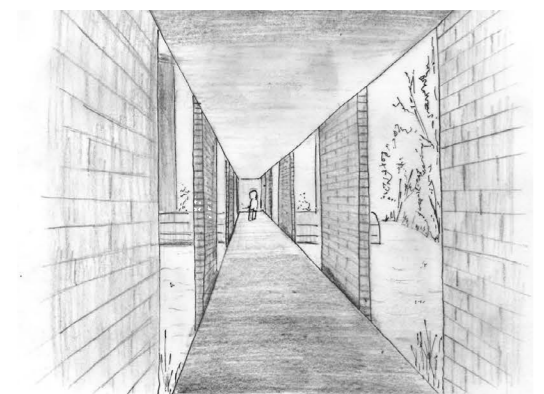
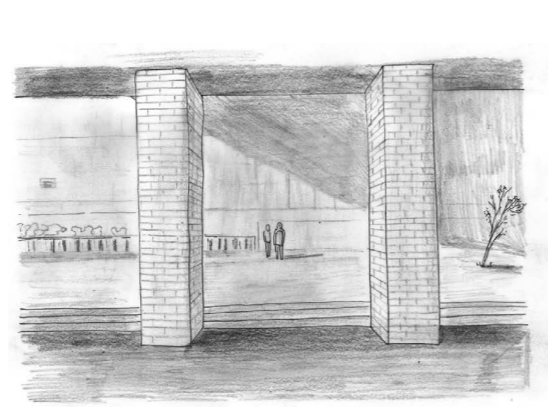
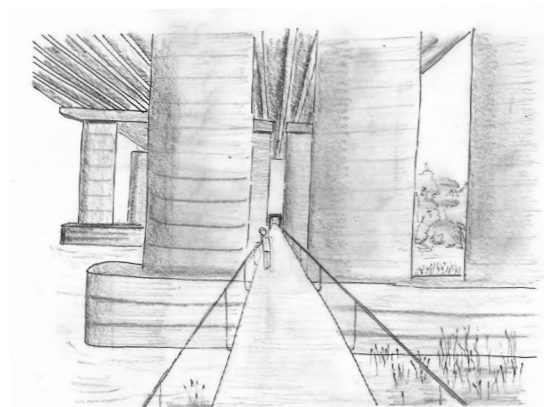
Results

MONASTERY VISIT

(See booklet *Monastery Visit*)

The stay in the monastery revealed the importance of a clearly defined and enclosed domain in which slowing down and retreat can take place. This sense of separation is created through architectural boundaries, such as a gate. Another key observation is the act of moving through corridors, which can also extend into the garden, for example, as a path lined with trees. This movement can take on a ritual quality, structured by a clear and deliberate route. This sequence often leads from a lower, more intimate area to a collective space with a higher ceiling, such as the church. This change in height naturally encourages visitors to slow down and take in the environment, creating a brief pause in their movement.

In both the garden and the corridor, there were several places to sit. Sitting in my room or in the garden were the moments when I experienced the most boredom or contemplation. These were also the moments in which I made all of my drawings.



SOUNDS ON THE ISLAND

(See booklet *Sounds on the Island* and the video *By the Water's Edge*)

The sound analysis reveals a distinction between natural and artificial sounds. The noise of cars on the Brienoord Bridge is a constant presence, both day and night. Moving from the small bridge onto the island, this artificial layer of car sound is immediately perceptible. However, as one enters the more densely forested centre, the sound becomes noticeably muted and diffused. The trees act as a spatial filter, softening and absorbing the noise. This suggests a design potential in using vegetation and spatial depth as a means to modulate sound, creating gradients of acoustic intensity rather than abrupt transitions.

As one emerges from the narrow bush path near the allotment gardens and arrives at the crossing point, the car bridge becomes more distinctly audible. This could be a potential point to mark a certain entrance to the boredom area, for example by adding a gate. From there, walking toward the bridge, the sound gradually intensifies. Interestingly, directly beneath the bridge, the volume does not necessarily increase, but the character of the sound changes: it becomes less clear, more reverberant, and echo-like.

A particularly striking moment occurred on Sunday, March 29th, when the bells of the Adriaen Janskerk in IJsselmonde

echoed through the site. Reflected by the underside of the bridge, the bells merged with birdsong and highway 'noise' into a layered and unexpected composition. This moment illustrates how distant elements can be drawn into the site through reflection and resonance. From a design perspective, this suggests the possibility of framing or capturing such external sounds, allowing them to become part of the spatial experience.

It reminded me of the monastery, where the church bells could be heard as the service was about to begin. Walking through the corridors, accompanied by the sound of the bells, took on a particular, almost ritual quality.

Alongside these artificial sounds, a rich layer of natural sounds is present. Birdsong is frequent, and the wind moving through the trees adds a continuous, soft background. The allotment gardens were mostly unoccupied during the visit, though they will likely produce more human-related sounds as the summer season begins. Near the water, the lapping of waves against the stones surrounding the island is clearly audible. When a boat passes, introducing a more artificial source of sound, it generates higher waves that strike the stones with greater force, temporarily intensifying the sound.

The acoustic character of the site is not fixed, but changes over time, depending on use and occupation.

Storyboard sketches testing out ideas for the route towards the House of Boredom. (Sketches by author)

LIGHT BETWEEN BRIDGE SECTIONS

(See booklet *Light under the Bridge* and the video *Light on the Wall*)

From my first visit to the island on a sunny day, the light falling on the Brienoord bridge wall immediately intrigued me. Since then, it has remained a point of fascination. In the current situation, however, the route passes by this wall without pause; it remains a backdrop that is easy to overlook. However, once you start to observe it more carefully, it becomes remarkable. Even during a short visit, the light conditions at arrival differ from those at departure, revealing a continuous transformation over time.

The movement of the line of light is too slow to be perceived directly. Yet, when you look away and then return your gaze after a short pause, it becomes clear that the light has shifted. This subtle movement makes time perceptible through light. In the morning, the line of light gradually appears along the wall, slowly rising. As the sun continues its path, this line moves across the underside of the bridge, extending over the ground and along the piers.

During high tide, another layer appears: reflected light from the water is projected onto the underside of the bridge. This reflection is constantly moving with the water, introducing a second, more dynamic rhythm alongside the slower movement of the sun.

Around midday, when looking along the length of the bridge, a distinct vertical line of light becomes visible. At this moment, the sun is at its highest point, creating a more direct and concentrated beam. This effect becomes especially striking during high water, when the line continues into the reflection on the water, visually extending the space.

At the same time, the bridge casts a large shadow. Beneath it, the space remains mostly dark, which increases the contrast with the brighter sky. As a result, elements such as the trees stand out more clearly as silhouettes.

From a design perspective, this suggests a focus on the wall as a key element. The building will therefore be directed towards this wall. By introducing a pedestrian bridge, as explored in the model, visitors can engage more with the larger bridge above them.



Contrast between the bridge and the trees against the sky (sketch by author).

A FOLDABLE CHAIR ON WHEELS

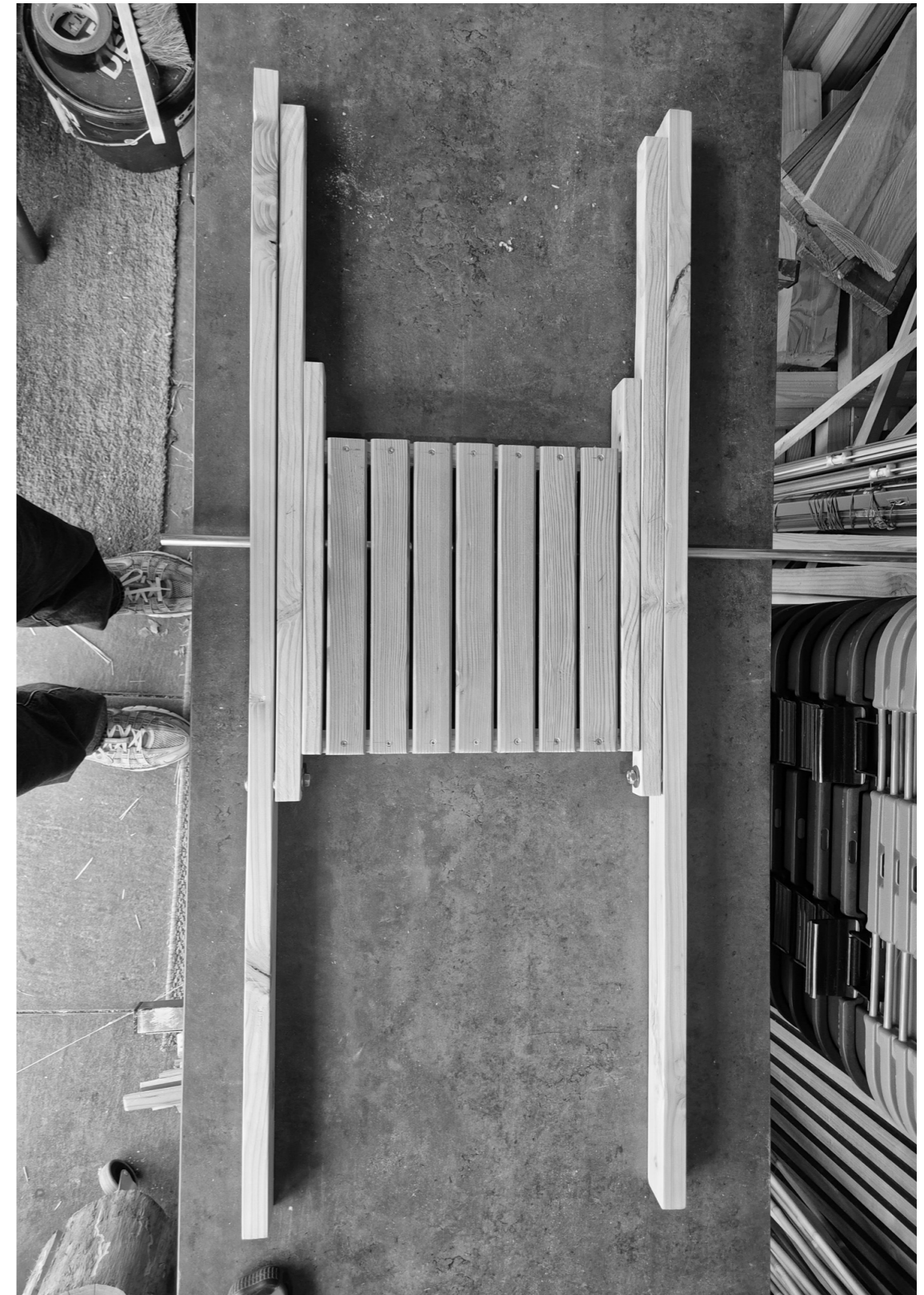
(See booklet *The Folding Chair* and the video *With a Chair on the Island*)

The folding chair gives visitors the freedom to choose their own place in the landscape. Unlike fixed benches, the chair can be taken along and positioned anywhere on the island. The idea is inspired by the way elderly people use a rollator walker: they move through space and sit down whenever they need a moment of rest. These movable chairs also recall the loose chairs in the Jardin du Luxembourg, where visitors rearrange the landscape by placing chairs themselves (Soupre, 2017)

Unlike the chairs in the gardens of the Jardin du Luxembourg, the chairs in my design are foldable and stored in a central storage building that also functions as a visitor centre. Making the chairs foldable allows them to be easily moved across the island. This movement between walking and sitting is essential to the project. By carrying the chair with them, visitors are encouraged to move in the landscape and carefully choose their own place to sit, creating their own viewpoint.

The central storage building also functions as a kind of clock. Because visitors return the chair after use, they naturally come back to the main building, which faces a wall of light. As the sun moves throughout the day, the light shifts across this wall, marking the passage of time.

Time is also expressed through the rhythm of the water. When visitors pick up a chair and walk across the gallery, the tide may be high. When they return later, the tide may have receded, revealing the mud beneath the water. These changing conditions make the passing of time visible.



The process of making the chair (Image by author).



Light beneath the bridge (Image by author).

UNDERNEATH THE BRIDGE

To me, the bridge consisted of a laboratory of movements, slopes, shapes, contrasts, rhythms, and the relationship between all these phenomena. - Joris Ivens on 'De Hef' (Thessaloniki Film Festival, 2026)

I chose this location underneath the bridge intuitively. The atmosphere fascinates me and feels connected to the topic of boredom. There is a relation with the video I made about the Maasvlakte which evoked a similar atmosphere (see video *The Maasvlakte in Black and White*). Beyond my fascination with this ambiance, there are several reasons why I positioned the core of my building directly under the Brienenoord Bridge.

First of all, there is the contrast of the Brienenoord being the busiest bridge in the Netherlands, with approximately 230,000 vehicles and 150,000 ships passing daily. It can be seen as a monument to 'being busy'. By placing a space for inactivity here, visitors are forced to confront the absurdity of constant rush.

Secondly, the architecture of white noise: the relentless movement of traffic creates a constant 'white noise.' While other sounds vary by the hour, this industrial hum is eternal. It provides a sonic backdrop that, paradoxically, allows one to withdraw from the world.

And lastly, the monolithic scale and alienation: the scale of the bridge is

enormous. Its massive concrete pillars and beams possess a monotonous, almost dystopian character. This immense scale, combined with the peculiar light filtered through the structure, creates a sense of alienation.

Conclusion and discussion

CONCLUSION

Considering the first research question, how rituals and rhythms can support inactivity, boredom, and contemplation in a public architectural space, the monastery study highlights the importance of seating as a ritual. The research showed that moments of sitting in the monastery, whether in my room or in the garden, were when boredom and contemplation were most strongly experienced. In addition, corridors in a monastery around a central garden are important, as they facilitate slow movement and contemplation for monks. For this reason, they are central to my design, contributing to its ritual character. As a result, the alternation between walking and sitting becomes essential to the project, leading to the introduction of multiple seating locations. To allow for greater freedom in choosing where to sit, I developed the concept of a foldable chair on wheels that visitors can take with them across the Brienoord Island. The act of taking the chair from the wall in the main building, rolling it to a chosen location, unfolding it, and eventually sitting down establishes a ritual in itself, as illustrated in the foldable chair booklet.

In summary, both the corridors and the foldable chairs support inactivity, boredom, and contemplation within this public architectural space.

The second research question explores

how site-specific sounds and views can support a public architectural space in creating conditions for inactivity, boredom, and contemplation. The research indicates that repetition is essential in creating space for boredom. The continuous, repetitive sounds of cars passing over the Brienoord Bridge, along with wind and birds, and the recurring movement of boats alongside the island, all contribute to this condition. While these phenomena are repetitive, they also vary subtly over time. However, in the current situation, they often go unnoticed when moving through the area.

Through my design, by creating more opportunities to pause, stand still, or sit for extended periods, I anticipate that these repetitions will become more perceptible. In doing so, they can play a greater role in stimulating boredom and contemplation among visitors.

Filmic concepts such as light, sequence, and duration can meaningfully inform architectural conditions that support boredom and contemplation by shaping not only physical space, but also its psychological and emotional experience. I argue that a certain sense of estrangement is helpful to momentarily step outside of everyday life. This can be found in a monastery, where unfamiliar rituals and religious contexts create a certain distance. However, the space beneath the

IMPLICATIONS AND RECOMMENDATIONS

Brienoord Bridge is equally capable of producing this effect. Through its immense scale and unusual combination of artificial and natural elements, it confronts visitors with the absurdity of constant movement and rush, thereby creating a sense of alienation from everyday urban rhythms.

Architecture, in this sense, operates beyond the purely physical; it also engages the psychological and emotional. These more intangible layers are, in my view, more effectively explored through film than through drawings or plans alone. Film allows for the investigation of abstract qualities such as atmosphere, rhythm, and perception, making it a valuable tool in both the analysis and design process.

Through filmic exploration, elements such as the pedestrian bridge beneath the Brienoord Bridge emerged as significant spatial sequences. Likewise, the sound of a chair rolling over tiled surfaces became an important design driver, leading to the consistent use of 60x60 cm tiles throughout the project, both inside and outside.

Ultimately, the project is strongly concerned with atmosphere, sound, and temporal experience. Film, by capturing light, movement, and duration, provides a means to test and articulate these qualities, and in doing so, helps to shape architectural conditions that invite boredom and contemplation.

In conclusion, a public architectural space can foreground boredom, inactivity, and contemplation within the contemporary city by creating an environment that slows down movement, encourages staying rather than moving towards a certain goal, emphasizes repetition, engages the senses, and introduces a degree of estrangement from everyday urban life. By combining spatial rituals, such as the act of moving with and using the chair, with the careful framing of sound and views, and a design approach informed by filmic thinking, architecture can open up moments of withdrawal and reflection within the otherwise accelerated rhythms of the city.

In a contemporary city increasingly defined by constant stimulation and busyness, House of Boredom proposes that architecture can play a role in countering the speed and productivity-driven nature of urban life. This requires a shift within the architectural profession: from a primary focus on efficiency and program toward an approach that prioritizes atmosphere and sensory experience as key design drivers.

I imagine that every city could accommodate a place like House of Boredom; a space where people can simply take a chair and choose to do nothing. At the same time, the project suggests that such an intervention does not need to be large or monumental. House of Boredom could exist at multiple scales, even as small as a single movable chair. Designing for slowness does not necessarily require complex or extensive architectural gestures; it may instead begin with a shift in awareness rather than the creation of a building alone.

Furthermore, the use of film as a design tool has proven valuable in capturing movement, duration, and atmosphere qualities that are difficult to represent through conventional drawings. In future research, film could be further developed as a method to test and communicate temporal and sensory aspects of architectural space.

Finally, the project raises questions about process and implementation. Given its strong relationship to landscape and

context, it would be interesting to explore how such a design could be realized over time. Rather than a fixed, completed object, the project could be developed incrementally for example, by first establishing paths, followed by a small storage element with a limited number of chairs, and gradually expanding.



Reflection of the bridge in the water (Image by author).

REFLECTION

Boredom is a complex subject. I have read various books on boredom, contemplation, and waiting; although these were highly insightful, they were often quite abstract and difficult to translate directly into an architectural design. Ultimately, the visit to the monastery helped in bridging this gap. Both the conversations with the people in the monastery and my own experience of being there, provided concrete elements that are clearly shown in the final design. Additionally, it was valuable to step away from a busy period and spend three days intentionally doing very little. In a way, the actual design process began at that exact moment. Consequently, the schematic design phase was relatively short compared to the initial research and the extensive process of defining the topic at the start of my graduation. In retrospect, this transition to the design phase could have started earlier.

I entered Explore Lab with a strong focus on film. From the beginning, I was highly interested in utilizing film not only as a research or presentation tool, but as an active design methodology. This approach proved useful, for instance with allowing specific sounds to directly inform material choices. However, because the project ultimately required the design of a full building, including technical detailing and landscape integration, the available time across the three quarters was limited. In hindsight, I would have liked to experiment

even further with film as a design method. Reflecting on the overall process, I recognize my tendency to think broadly rather than selectively. At the start, it was relatively easy to develop multiple scenarios and variations, but more challenging to make decisive choices and let certain ideas go. While this approach resulted in a broad final outcome, a more focused strategy; developing fewer ideas in greater depth, might have strengthened the project further.

Finally, while the planned public screening did not fully work out as intended, perhaps the final presentation itself can be seen as the ultimate public screening of this work.

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Er is geen tijd. Of is er niets dan tijd?

