

# AUTHENTICITY IN HERITAGE: THE DUTCH POST-WAR MALL



## MSc4 ADAPTING 20TH CENTURY HERITAGE

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## **ABSTRACT**

The topic of authenticity within architecture and especially heritage is the source of much debate. Early theorists on the subject, along with the International Council on Monuments and Sites put great value on maintaining the authenticity of the built heritage. However, practise and theory are often contradicting and the subject of authenticity has taken on great proportions, so much so that it can often seem an opaque subject. This paper focuses on the Modernist, post-war Dutch malls, with the Lijnbaan in Rotterdam as a case-study to explore the theory behind authenticity and how it reflects on actual heritage-transformation practise, especially now similar structures come under stress from vacancy and online shopping. Finally, a reflection of the practicalities of the subject of authenticity in heritage produced a strategy proposal where it was suggested that, instead of reconstructing dysfunctional Modernist malls, a potential redesigner should attempt to approach the project while taking inspiration from the concept and mentality of the original designer. Doubly so, since the original concept of the mall includes potential to diversify and future-proof these buildings, while also maintaining their authenticity in terms of material, context and cultural aspects.

The word authenticity, according to the definition of Cambridge English Dictionaries, means “The quality of being real or true”, though it differs from person to person (See fig.1) Authenticity is a complex subject, perhaps less so in other Arts. If we take sculptural art as an example, the authenticity of a statue is more easily discussed, where the authenticity is usually decided on the basis of it being an original or a copy, created by the hand of the original artist as a product of its time.<sup>1</sup> The difference lies in that it can be reasoned that a building is a whole made out of several parts, which regularly experience wear and tear. Frequently, these parts would be repaired or replaced, and it is up to the maintainer to preserve the structure.



Within architectural theory, this subject has been the source of much debate. The coinage of ‘architectural truth’ as a precursor to authenticity dates back to John Ruskin’s (1819-1890) older *Seven Lamps of Architecture* (1849), specifically its second chapter, *The lamp of Truth*.<sup>2</sup> In the same expose, Ruskin strongly denounces the idea of restoring old buildings of bygone eras, calling it a ‘Lie from beginning to end.’<sup>3</sup> Yet two decades later, French restorer Eugene Viollet-Le-Duc’s (1814-1879) essay on restoration in the 8th part of his work *Dictionnaire raisonné de l'architecture Française du XIe au XVIe siècle* (1868) clashed strongly with this notion. Viollet-Le-Duc preferred to safeguard old structures using modern, stronger materials, to prevent them from collapsing.<sup>4</sup> In the same period, William Morris and The Society for the Protection of Ancient Buildings (SPAB) took the opposite stance, arguing the restoration of structures causes nothing short of destruction. They suggest, rather,

<sup>4</sup> Eugène-Emmanuel Viollet-Le-Duc, *Dictionnaire Raisonné de l'architecture Française Du XIe Au XVIe Siècle (French Edition)*, Digitized, Digitized edition, vol. 8, p. 26 (Google Books, 1866), [https://books.google.nl/books?id=4Qs7AAAACAAJ&printsec=frontcover&hl=nl&source=gbs\\_ge\\_summ ary\\_r&cad=0#v=onepage&q&f=false](https://books.google.nl/books?id=4Qs7AAAACAAJ&printsec=frontcover&hl=nl&source=gbs_ge_summ ary_r&cad=0#v=onepage&q&f=false).

“to raise another building rather than alter or enlarge the old one; in fine to treat our ancient buildings as monuments of a bygone art, created by bygone manners, that modern art cannot meddle with without destroying.”<sup>5</sup>

These patterns of thought reflect the rapidly changing world in which these theorists found themselves. They looked back upon a rich built environment which contained many structures built by techniques that were being lost to time, debating on how to keep them from falling apart. Their contemporaries restored ancient buildings using new materials and techniques, while new construction hid steel frames behind gothic facades. This application of new techniques to old styles would inspire thinkers such as Mies van der Rohe to create a new style which fully embraced the new technology instead.<sup>6</sup>

The theorists clearly realised it is impossible to preserve all parts of a building exactly as it was built. This problem requires and influences intervention in heritage in general, but this particular paper focuses on Dutch post-war malls, which are currently under threat from competition by internet-shopping. This lead to the following question:

How do interventions affect the authenticity of heritage in post-war Dutch malls?

To answer this question, first a theoretical framework was created by reviewing existing theory on authenticity in heritage conservation. This had the aim of getting a grip on the concept of authenticity in heritage and how it is affected by interventions. Next, three case studies on recent interventions in a Dutch post-war mall sought to apply the theory to practise. These case studies were based on data acquired through publications, lectures and an interview. Finally, the results of theory and practice were combined and compared through discussion, leading to a design strategy.

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<sup>5</sup> The Society for the Protection of Ancient Buildings, “The SPAB Manifesto,” [spab.org.uk](https://www.spab.org.uk), 2018 (orig. 1877), accessed April 19, 2023, <https://www.spab.org.uk/about-us/spab-manifesto>.

<sup>6</sup> Wolf Von Eckardt, “Ludwig Mies van Der Rohe | American Architect,” Encyclopedia Britannica, March 23, 2023, <https://www.britannica.com/biography/Ludwig-Mies-van-der-Rohe>.

## AUTHENTICITY IN THEORY

In the last century, concern grew over ways to protect heritage. This led prominent architects and architectural historians to instate the International Council on Monuments and Sites (ICOMOS). The basis was laid in the 1933 Athens charter, but it would be the Venice charter of 1964 which was most influential. It and later documents concluded that to protect heritage was to protect its authenticity.<sup>7</sup> They also contain guidelines and specific principles in the field of conservation. While ICOMOS produced, and continues to produce many different documents, the following declarations are especially relevant:

The International Charter for the Conservation and Restoration of Monuments and Sites (1964), also known as the *Venice Charter*,

The Charter for the Conservation of Historic Towns and Urban Areas (1987), the *Washington Charter*  
The Australia ICOMOS Charter for Places of Cultural Significance (1979/2013), the *Burra Charter* (specific to Australia)

The *Nara Document on Authenticity* (1994)

The *San Antonio Declaration* (1996)

Taken together, they showcase an evolution in the understanding of authenticity of monuments, which can be explained in aspects:

### 1. Material Authenticity

With its suggestion of conservation over reconstruction, the Venice Charter touches upon one of the keystones of the term authenticity in heritage, mentioned in the San Antonio Declaration of 1996 as “Authenticity and Materials”<sup>8</sup>. Perhaps it is most well explained in Ruskin’s *Lamp of Truth* back in 1849. Ruskin creates the concept of “Architectural Deceit”, the worst kind of crimes an architect could commit. Relevant to heritage, there is material deceit: the use of one material to simulate another. Secondly there is the forgery of details: especially cast iron elements or paintwork mimicking craftsmanship, or to simulate craftsmanship with cheap, mass-produced alternatives.

Thus, material authenticity in heritage concerns the originality of the fabric of a structure, which is compromised through imitation or removal of historical elements.

### 2. Cultural Authenticity

We can call the second aspect “Cultural Authenticity”, which encompasses the values a culture attaches to a structure, be it the users or the constructors. This aspect should also recognise that all buildings are a product of a culture which is both unique and ever-changing, represented in both Ruskin and Viollet-Le-Duc’s thinking; Both authors carry a healthy respect for Gothic architecture but recognize their contemporaneous society could never produce an authentic example of a Gothic cathedral. However, the SPAB Manifesto puts it most concise:

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<sup>7</sup> ICOMOS, “International Charter for the Conservation and Restoration of Historic Monuments and Sites,” *ICOMOS*, 1964, accessed December 15, 2022, <https://www.icomos.org/en/participer/179-articles-en-francais/ressources/charters-and-standards/157-thevenice-charter>.

<sup>8</sup> ICOMOS National Committees of the Americas, “The Declaration of San Antonio,” *ICOMOS*, March 1996, accessed December 15, 2022, <https://www.icomos.org/en/resources/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/188-the-declaration-of-san-antonio>, Article 3.

“(…) to consider whether it be possible to Restore those buildings, the living spirit of which, it cannot be too often repeated, was an inseparable part of that religion and thought, and those past manners.”<sup>9</sup>

Ruskin, Morris and the SPAB all see architecture as a product of society, containing its values, craftsmanship and customs. Mimicking past architecture is seen as inauthentic as the building pretends to be something it is not - old – which is the opposite of the definition of authenticity. In the case of restorations, this includes separate architectural elements.

The SPAB also includes layers added to the structure throughout its time, since a society changes buildings according to their needs.<sup>10</sup> The Nara Document (1994) similarly recognizes that each of these layers add cultural value to the structure, and these layers as a whole should be protected to safeguard the cultural authenticity.<sup>11</sup> Thus, cultural authenticity of heritage can and will change, just as society does, through layers and customs added throughout time. Whether the SPAB would also include layers such as those added by Viollet-Le-Duc’s restorations remains a guess.

An increasingly strong emphasis is put on the cultural value of heritage. While the Venice charter of the sixties focuses more on the practical angle of conserving architectural and historical values, some 15 years later the Burra charter swaps the term heritage out for ‘places of cultural significance’,<sup>12</sup> acknowledging that heritage is a result of the values a society attributes to it, and the culture that created it.

### 3. Contextual Authenticity

The 1964 Venice charter specifically mentions that a structure should never be moved from its original location unless it is the only option. Its first article declares that a historic monument not only encompasses the single structure but also the historical setting created by a culture in the past. Furthermore, “A monument is inseparable from the history to which it bears witness and from the setting in which it occurs.”<sup>13</sup>

Later, the Washington charter of 1987 similarly states that mismanaging the relation between a town or neighbourhood and its surrounding settings would “compromise the authenticity of the historic town or urban area”.<sup>14</sup> This concept is independent of the scale of the monument, be it a single structure or a whole historic town.<sup>15</sup> Here we can discern a third type - authenticity of context, which concerns the relation between heritage and its physical context, referred to as its site.

In 1996 the San Antonio Declaration introduced the concept of a monument’s site, distinguishing between static and dynamic sites.<sup>16</sup> Static sites refer to ensembles of which a monument is part, which

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<sup>9</sup> The Society for the Protection of Ancient Buildings, “The SPAB Manifesto.”

<sup>10</sup> The Society for the Protection of Ancient Buildings, “The SPAB Manifesto.”

<sup>11</sup> ICOMOS, “The NARA Document on Authenticity (1994),” ICOMOS, 1994, accessed May 7, 2023, <https://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-an%20d-standards/386-the-nara-document-on-authenticity-1994>.

<sup>12</sup> Australia ICOMOS, “The Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter),” *Australia ICOMOS*, October 31, 2013, accessed December 15, 2022, <https://australia.icomos.org/wp-content/uploads/The-Burra-Charter-2013-Adopted-31.10.2013.pdf>.

<sup>13</sup> ICOMOS, “The Venice Charter”, article 7.

<sup>14</sup> ICOMOS General Assembly, “Charter for the Conservation of Historic Towns and Urban Areas (The Washington Charter 1987),” ICOMOS, October 1987, accessed December 15, 2022, [https://www.icomos.org/images/DOCUMENTS/Charters/towns\\_e.pdf](https://www.icomos.org/images/DOCUMENTS/Charters/towns_e.pdf).

<sup>15</sup> ICOMOS, “The Venice Charter”; “The Washington Charter”.

<sup>16</sup> ICOMOS, “The Declaration of San Antonio”, article 5.

were designed as a whole by a single or multiple authors. Dynamic sites refer to a context which changes throughout the ages, adapting to society's needs, without a single design concept. This includes the rich urban contexts whose fabric changes constantly. In static sites, preserving authenticity of a heritage object goes hand in hand with preserving the authenticity of the site as a whole. On the contrary, attempting to 'freeze' a dynamic site would lead to inauthenticity.

#### 4. Conceptual Authenticity

Recently, a fourth type is emerging. This concerns the authenticity of the building as a design concept by an architect, built under the supervision of its creator according to their intentions. This type is emerging due to the increasing age of buildings constructed by known, influential architects. Some of these have set up foundations to protect their intellectual property, such as the Frank Lloyd Wright Foundation. This lead to conflict in the case of the Massaro House, a disputed design based on a sketch by Wright,<sup>17</sup> which raised concerns over its authenticity as a Wright design.

This fourth concept is especially relevant to heritage. For instance, the Barcelona Pavilion by Mies van der Rohe was rebuilt in the 1980s and raised concerns over the authenticity of the reconstruction in the design sense, let alone cultural sense.<sup>18</sup> While done out of respect for the legacy of the architect, t reconstructions such as these often require interpolation by a different actor, such as was the case with the Barcelona Pavilion of the 80s. Furthermore, not all aspects of the design may be functional to modern society. Relevant examples for the topic of Dutch modernist malls include the modernist icon of Sanatorium Zonnestraal by Johannes Duiker, restored in 2003 to original specifications,<sup>19</sup> and the 2018 reconstruction of the 1950s Shopping street of the Lijnbaan by Broek & Bakema in Rotterdam,<sup>20</sup> which will be expanded upon later.

## FRAMEWORK

To get a grasp on the overall concept of authenticity in heritage we can approach it by creating a logical diagram. As a building is a whole made up of parts, different interventions can influence the whole on different levels. The larger the intervention, the larger its effect on the authenticity of the structure. For instance, simple maintenance would impact the fabric of the structure, the social customs and the context minimally – Gutting a building does the opposite. This implies a gradual scale in how the choice of intervention affects the authenticity of the object. Next, we should define an axis on which to set this scale.

While there are many interventions, the charters imply they can be grouped in two broad categories.

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<sup>17</sup> Bloomberg News and Bob Ivry, "New 'Frank Lloyd Wright' Home Rises; Purists Protest.," Wayback Machine, November 13, 2006, accessed May 7, 2023, [https://web.archive.org/web/20121023052036/http://www.bloomberg.com/apps/news?pid=email\\_en&refer=home&sid=aL\\_ihP1pymt8](https://web.archive.org/web/20121023052036/http://www.bloomberg.com/apps/news?pid=email_en&refer=home&sid=aL_ihP1pymt8).

<sup>18</sup> Lance Hosey, "The Ship of Theseus: Identity and the Barcelona Pavilion(s)," *Journal of Architectural Education* 72, no. 2 (October 9, 2018): p.230–47, <https://doi.org/10.1080/10464883.2018.1496731>.

<sup>19</sup> BiermanHenket Architectuur, "Zonnestraal: Hilversum," BiermanHenket, 2003, accessed May 7, 2023, <https://www.biermanhenket.nl/nl/projecten/zonnestraal-hoofdgebouw-werkplaats-dresselhuys-paviljoen>.

<sup>20</sup> "De Lijnbaan - Mei architects and planners," Mei Architects and Planners, February 1, 2023, <https://mei-arch.eu/projecten/de-lijnbaan/>.



Firstly, the Venice charter suggests that “The conservation of monuments is always facilitated by making use of them for some socially useful purpose.”<sup>21</sup> Similarly, the 1985 convention for the Protection of the Architectural Heritage of Europe states that “The best hope for the future of the heritage lies in its (sic.) being used.” Funds for conservation could be raised through a suitable function.<sup>22</sup> We can define this concept as Adaptation, where the building is adapted to suit new or current needs. Both charters suggest, however, that any adaptation should be achieved with minimal changes to the structure, to avoid damaging its material authenticity.<sup>23</sup> Secondly, All charters touch upon the concept of restoration or reconstruction where worn, missing or demolished parts are reconstituted to bring back a previous state of a structure. As this is Viollet-Le-Duc’s approach, this concept could be defined as Reinstating, after his definition of restoration. These two concepts, of Adaptation and Reinstating, will form the axis of the diagram. These will be set against the zero point of Abstaining, as this is a non-intervention and implies maintaining the status-quo.

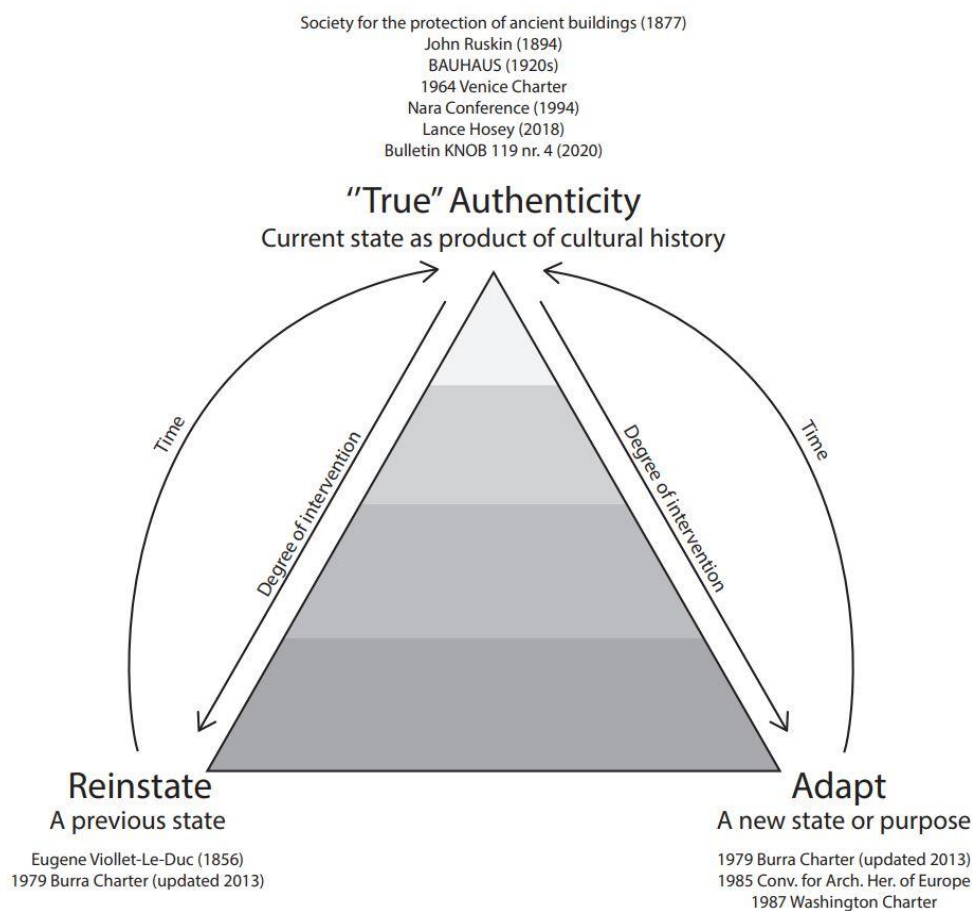


Fig.2: Theoretical model of authenticity in heritage with relevant sources. A.Dolieslager,2023.

<sup>21</sup> ICOMOS, “The Venice Charter”, article 5.

<sup>22</sup> Council of Europe, “Convention for the Protection of the Architectural Heritage of Europe (Granada, 1985),” Culture and Cultural Heritage, 1985, accessed January 2, 2023, <https://www.coe.int/en/web/culture-and-heritage/granada-convention>.

<sup>23</sup> ICOMOS, “The Venice Charter”, article 5.

## **AUTHENTICITY IN PRACTISE**

### **A casestudy of the Lijnbaan**

If we compare the mall as a structure, whether post-war or not, to these aspects of authenticity we can see that these buildings already contain inauthenticities. Firstly, the material aspect. Frequently, malls are themed or contain architectural elements that aim to improve the experience of the shopper. While a non-commercial building might acquire layers and customs according to societal change in terms of decades, a commercial space within a mall changes according to a shorter cycle of trends such as fashion and interior design. There are also those malls that are designed according to a specific theme to attract visitors. These include mimicking cultural settings or whole landscapes, such as the countless Venice-themed malls including those in Las Vegas, Manila and Istanbul. These could hardly be described as authentic examples of Venetian architecture nor of local architecture.

Yet there are examples of older malls that fall under the category of heritage due to their monumental status or simple longevity. The Lijnbaan is a shining example of such a structure, designed by the Modernist, Functionalist Dutch architects Jo van den Broek en Jaap Bakema. Originally constructed as the Netherlands - and perhaps the world's - first traffic-free shopping street in Rotterdam,<sup>24</sup> its main goal was to act as the living room of the city, to provide a place for shops to settle down after the city centre had been bombed to rubble in the second world war. Its Functionalist structure consists mostly of prefabricated concrete elements combined with glass and brick, echoing the simplicity of reconstruction architecture. However, changing shopping customs and architectural taste has meant that this initial simplicity was altered significantly over its lifespan. To avoid further loss of cohesion, it was declared a monument in 2012. Recently, three different firms have tackled three different parts of the Lijnbaan, each employing their own strategy to revitalise the values of the Lijnbaan as heritage.

#### **1. The main Lijnbaan**

The main street was renovated by Mei Architects. This part of the Lijnbaan was designed first, but has seen various alterations. Particularly, the canopy and shop facades had changed considerably. The load-bearing structure however was mostly intact. Their redesign consisted of three different aspects, laid out in a lecture given at the TU Delft.<sup>25</sup>

Firstly, the original canopy was brought back, based on photographs and original details. Secondly, the shop facades, in particular at the corners, were restored in a similar state to the original, and thirdly, the shops were given rules to adhere to when designing signage and the layout of their shop facades. The main arguments for this strategy were the perceived chaotic nature of the state in which the Lijnbaan was at the time, the aesthetics of the contemporary glass canopies<sup>26</sup> and the loss of the lijnbaan's original values as the 'living room' of Rotterdam.<sup>27</sup>

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<sup>24</sup> Rijksdienst voor het Cultureel Erfgoed, "Monumentnummer 530604," Rijksmonumentenregister, October 12, 2012, accessed April 19, 2023, <https://monumentenregister.cultureelerfgoed.nl/monumenten/530604>.

<sup>25</sup> Robert Winkel and Mei Architects, "Lijnbaan," Powerpoint, Lecture held at the TU Delft, September 13, 2022, powerpoint accessed through <https://brightspace.tudelft.nl/d2l/le/content/503095/viewContent/2999208/View>.

<sup>26</sup> Winkel and Mei Architects, "Lijnbaan," slide 18-26.

<sup>27</sup> Elise Vleugels, "Het is zover: renovatie Rijksmonument De Lijnbaan is gestart," Mei Architects and Planners, January 17, 2022, <https://mei-arch.eu/lijnbaan-monument-in-oude-glorie-hersteld/>.



*Fig.3: Photograph of the Lijnbaan before the renovation by Mei Architects, 2018. Note the aluminium canopy bridges spanning the street and glass canopies along the shop facades.<sup>28</sup>*



*Fig.4: Photograph of the Lijnbaan after the renovation by Mei Architects, 2020. Note the artwork embedded in the façade above the JD-Logo on the left and the reconstructed wooden canopies on the right.<sup>29</sup>*

<sup>28</sup> Marlies Lageweg, "Lijnbaan", Photograph, Platform wederopbouw Rotterdam, 2018.  
<https://wederopbouwrotterdam.nl/artikelen/winkelcentrum-de-lijnbaan>.

<sup>29</sup> Photograph by unknown author, "JD Sports Lijnbaan Rotterdam", Kolsteren Projekten, 2020.  
[https://www.kolsterenprojekten.nl/portfolio-item/jd-sports-lijnbaan-rotterdam/#wpexLightboxGallery\[\]/0/](https://www.kolsterenprojekten.nl/portfolio-item/jd-sports-lijnbaan-rotterdam/#wpexLightboxGallery[]/0/)



The reconstruction of the missing canopies was based on careful study of drawings and photographs.<sup>30</sup> Furthermore, colour studies were conducted to support the choice of paint used in the restoration of the facades.<sup>31</sup> Notably, the facade of the corner building on Lijnbaan 91 used to contain an original piece of art in the form of rectangular panels integrated in the curtain wall structure. While the restoration took great care to adhere to the original design, it was decided reconstructing art crosses a certain line, as an artist was brought in to create new, contemporary art.<sup>32</sup>

We can surmise that in this project, the cultural and aesthetical values of the original design played a large role in the decision to apply the twin strategies of restoration and reconstruction, with the concept of the original designers prioritised over updating the structure to modern needs. Even though the 90s renovation canopies were designed by the continuation of the firm of Broek & Bakema, they were replaced by their earlier iterations.<sup>33</sup> The authenticity of the heritage object, where it applies in material and cultural aspects, was affected through the process of attempting to reinstate the conceptual authenticity.

## 2. Van Oldenbarneveltplaats



*Fig.5: Photograph of the shops along the Van Oldenbarneveltplaats before renovation, with the ABN AMRO offices on the left of the image and the later removed bridge bearing the G-Star logo. ca. 2012.*<sup>34</sup>

<sup>30</sup> Winkel and Mei Architects, "Lijnbaan," slide 53-63.

<sup>31</sup> Winkel and Mei Architects, "Lijnbaan," slide 33.

<sup>32</sup> Winkel and Mei Architects, "Lijnbaan," slide 36-43.

<sup>33</sup> Hans Horsten, "De Lijnbaan moet weer een frisse winkelstraat worden," *De Volkskrant*, November 29, 1995, accessed January 2, 2023, <https://www.volkskrant.nl/nieuws-achtergrond/de-lijnbaan-moet-weer-een-frisse-winkelstraat-worden~bd238586/>.

<sup>34</sup> Mei Architecten en Planners, "Bestaande Situatie", Photograph, Architectenweb, n.d. <https://architectenweb.nl/nieuws/artikel.aspx?ID=45269>.

The second renovation to be discussed encompasses a later (1960s) addition to the length of the Lijnbaan, around the Van Oldenbarneveltplaats. From 2008 to 2020, it was renovated by Wessel de Jonge Architects (WdJ Architects) together with OMA. The project contained shops from the 1960s, an ABN AMRO office building from the 1970s and a monumental bank building from 1949..

According to WdJ Architects, this part of the Lijnbaan had become a ‘programmatic blank spot’.<sup>35</sup> A choice was made to adapt the structure to new functions and future needs. In line with the heritage values, each part of the city bloc was treated differently. The 1970s ABN AMRO offices were fitted with new, circle-shaped balconies, a new layout and glass facade. The Bank building from 1949 was restored. In contrast, the shops were of a later addition to the Lijnbaan, and therefore technically not a monument. The facades were replaced with a new steel-and-glass variant, and a steel frame was added, resting on separate foundations, to support future upward expansion of the shops. The spaces between the shops and the structures behind them were also filled in with more shopping space. A passage spanning the Lijnbaan was removed, against the wishes of critics, to remove a perceived barrier created by the structure.<sup>36</sup> Amidst all this, however, the new steel frame facade still followed the original proportions and pattern of the Lijnbaan, except on a much larger scale.



*Fig.6: Photograph of the newly renovated shops along the Van Oldenbarneveltplaats with the ABN AMRO offices complete with new balconies on the left in the background. A.Dolieslager, 2023.*

These interventions preserved the load-bearing structure but updated the aesthetics, utility and performance to current needs while increasing spatial quality. In the process, historical fabric was sacrificed and the material authenticity of the heritage object was greatly reduced. Yet cultural authenticity was partially retained through this action, allowing for the process of shop expansion to continue. Simultaneously, the new, contemporary facade allows better expression of the shops’ owners, while still providing space for the increasing individuality of the Lijnbaan. Since the buildings were not designed as an ensemble and in different periods, it classifies as a dynamic site,

<sup>35</sup> “Forum Rotterdam,” WDJArchitecten, March 8, 2023, accessed April 19, 2023, <https://www.wdjarchitecten.nl/projecten/forum/>.

<sup>36</sup> Antti Liukku, “Verzet tegen sloop van deel Lijnbaan in Rotterdam,” AD, May 18, 2016, accessed April 19, 2023, <https://www.ad.nl/rotterdam/verzet-tegen-sloop-van-deel-lijnbaan-in-rotterdam~a6243998/>.



thus the theory allows for changing designs. The change in functions of the buildings around it do change the building's contextual authenticity, however, since its urban context contains more houses as opposed to the worker-orientated bloc it was integrated into in the 1950s.

### 3. Kruiskade – Lijnbaan Intersection

The third renovation was conducted by Bureau Van Eig in an arm of the Lijnbaan. It was of a later construction, from 1954, and was not designed by Broek & Bakema. According to Bureauvaneig and *Bouwwereld*, the existing building had become disorganised, having lost its original charm through a succession of ill-conceived renovations.<sup>37</sup> Because of its location, it was never part of the main experience of the Lijnbaan itself, being regarded as dark and unpleasant due to the large canopies in the relatively narrow street.

In the new situation, both the upper floor and ground floor are fully clad in glass, opening to the street, replacing the square windows on the top floor. Furthermore, the canopies were removed, allowing light to enter the ground floor more easily, and the outdoor space has been reclaimed for terraces to allow clients of the cafés to sit outside.



*Fig.7: Photograph of one of the shop facades after the renovation. Note the brick bond near the base of the façade, the brass profiles in the glass façade and the lack of wooden canopy. A.Dolieslager, 2023.*

<sup>37</sup> Bouwwereld.nl, "Nieuwe gevel geeft Lijnbaan weer allure," August 10, 2022, accessed April 19, 2023, <https://www.bouwwereld.nl/project/nieuwe-gevel-geeft-lijnbaan-weer-allure/>.

Despite the face-lift removing almost all of the original features, VanEig still retains references to the original post-war reconstruction-era architecture. The glass facades are held together by window-frames based on a steel profile commonly applied in the 50s. This profile was updated to allow for double glazing, and coated in a warmer, brass layer instead of the original greyish colours of the design. A strip of bricks below the curtain wall is laid in a pattern typical of the reconstruction era, the chain bond, with the addition of varying colours of brick to emphasise the shape of the bond.

VanEig seems to take a different approach to the design. During an interview with the architects, they were asked about the heritage values they identified in the building. However, they did not see it as heritage in the first place; it was not part of the listed monument, and had in any case been mistreated too much already. Instead, they saw their design statement as a way to add to a layered site, showcasing the historical context and layers through the reference to the aforementioned post-war features. On top of that, they felt they improved upon these elements by updating them to current construction standards and taste. Thus, instead of preserving the structure itself as heritage, the aspects that refer to this heritage were reinforced. Similar to WdJ Architects, they sacrificed material authenticity by removing historical fabric and mimicking (though altering) post-war elements, with the aim of improving user experience. Design aspects were updated to reflect modern values, thus maintaining cultural authenticity.

## DISCUSSION AND RECOMMENDATIONS

The original goal of malls such as the Lijnbaan does not necessarily translate to our current conception of the mall as a shopping experience. Where previously small shops occupied the Lijnbaan, larger chain stores have taken over. In many cases, other malls of the same generation have already been transformed to fit current customer taste, and are barely recognizable as their original design from the 1960s. Secondly, many malls have come under pressure from online shopping. This, combined with multiple crises in the past decade has led to rising vacancy rates in Dutch malls. Examples include Winkelcentrum Woensel (WoensXL in Eindhoven (15%))<sup>38</sup>, Megastores in The Hague (Approx. 40%),<sup>39</sup> De Bogaard in Rijswijk (28%)<sup>40</sup> and the Leyweg in The Hague<sup>41</sup>. These malls include both recently built structures and first-wave post-war shopping centres. It is clear intervention is necessary.

Furthermore, the ever expanding scope of the concept of authenticity has led to different interpretations of the subject. Strictly taken, according to the early charters, restoration leads to inauthenticity. Yet, as Marie-Thérèse van Thoor points out in an article in the Bulletin KNOB on authenticity,<sup>42</sup> this has not prevented works of architecture being restored ‘authentically’ and accepted as such even by prestigious organisations such as UNESCO. Van Thoor observes that here, as with other works of the Modernist Movement, conceptual authenticity trumps other types, especially when compared to more classical works.<sup>43</sup> This prioritization of design authenticity muddles the definition of authenticity in general, especially if this restoration threatens the other types of authenticity. Better would be to seek a balance.

For functionalist structures such as the designs by Broek & Bakema, this contradiction actually creates opportunity due to their functionalist nature. According to Van den Broek himself, ‘A Building is not an artsy monument, but a self-contained organism, which first and foremost shows itself in its mere appearance’.<sup>44</sup> Thus, the interior layout and function of a building should be clear and readable from its exterior. In the context of a change of functions, restoring such a design not only threatens the material and cultural authenticity: it also creates a paradox within its conceptual authenticity. Following Van den Broek’s theory, a different function should be reflected in a different façade at the very least. Consequently, maintaining or restoring the conceptual authenticity of such a functional structure is more a case of reasoning from the original designer’s view than restoring the

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<sup>38</sup> “Sloop groot deel WoensXL: leegstaande winkels maken plaats voor woningen,” *Omroep Brabant*, April 1, 2022, <https://www.omroepbrabant.nl/nieuws/4063911/sloop-groot-deel-woensxl-leegstaande-winkels-maken-plaats-voor-woningen>.

<sup>39</sup> “Grote verbouwing bij MegaStores Den Haag: ‘Het is een beetje troosteloos,’” *Omroep West*, January 31, 2019, <https://www.omroepwest.nl/nieuws/3763201/grote-verbouwing-bij-megastores-den-haag-het-is-een-beetje-troosteloos>.

<sup>40</sup> “Rijswijk: ‘Sloop groot deel winkelcentrum In de Bogaard,’” *Omroep West*, October 2, 2018, <https://www.omroepwest.nl/nieuws/3701802/rijswijk-sloop-groot-deel-winkelcentrum-in-de-bogaard>.

<sup>41</sup> Marleen Van Amstel-Smits, “Steeds minder winkels in Nederland: zo zit het in Den Haag - indebuurt Den Haag,” *Indebuurt Den Haag*, April 21, 2021, <https://indebuurt.nl/denhaag/nieuws/steeds-minder-winkels-in-nederland-zo-zit-het-in-den-haag~170393/>.

<sup>42</sup> Marie-Thérèse Van Thoor, “Authenticiteit, Een Geloofwaardig Concept?,” *Bulletin KNOB* 119, no. 4 (2020): p. 51–56, <https://bulletin.knob.nl/index.php/knob/issue/view/370/365>.

<sup>43</sup> Van Thoor, “Authenticiteit, Een Geloofwaardig Concept?,” p.54

<sup>44</sup> Geert Bekaert, “Kunstkroniek Pleidooi Voor de Vorm Het Werk van Van Den Broek En Bakema G. Bekaert S.J.,” *Streven*. 18, no. 8 (1965): 38, [https://www.dbnl.org/tekst/\\_str005196401\\_01/\\_str005196401\\_01\\_0100.php](https://www.dbnl.org/tekst/_str005196401_01/_str005196401_01_0100.php).





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