Graduation plan
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STUDIO
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Argumentation studio choice The relevance and realistic perspective of reusing and redeveloping the existing fabric of buildings and cities, together with my passion for historical buildings, cultural heritage and refitting as a concept.

PROJECT
Project building Former Prinses Julianakazerne & Seyss-Inquart bunker
Thérèse Schwartzestraat 15
The Hague
Project theme Redeveloping and reminding of WWII heritage through narrative architecture
Title of the graduation project The story of a cultural historical place in The Hague: Redevelopment of the Polizeikaserne (Pr. Julianakazerne) and Seyss-Inquart’s bunker
Figuur 1: Prinses Julianakazerne te koop (Rijksvastgoed- en ontwikkelingsbedrijf, 2013)

Figuur 2: Reorganisation in the army (Versteegh, 2011)
Product

PROBLEM STATEMENT

From a historical perspective WWII has had a major influence on the life and urban fabric of The Hague. However, many memories or remnants of this time are demolished in the 50’s or otherwise not visible in the city’s contemporary fabric. Even if these scarce remnants are considered of cultural historical value, they are still abandoned due to the lack of financial grounds and functional solutions.

The former Prinses Julianakazerne, in WWII constructed as Polizeikaserne, is one of these remnants. However, it has been well-used after the war by the military forces up until now. Due to rearrangements and cuts in the budget of the army the building is now disposed and put up for sale by the Empire Property Service (Rijksgebouwendienst).

The location of the building is historically interesting through its function and position during the war. The bunker, built next to it, was erected as protection for Reichskommissar Seyss-Inquart at that time, and is part of the locations essential historical value. Unfortunately this value will not always be seen by the developer as it would probably be a burden in the redevelopment of the buildings. Due to the current state and typological indoor environmental features of the bunker it is not attractive to redevelop such an edifice from a financial point of view. However, there is a possibility to create interaction and a functional connection when redevelopment of both buildings takes place at the same time.

How can both buildings be redeveloped simultaneously as recognizable and distinctive for their cultural historical value and at the same time spatial and programmatically contribute to the functional features of the district ‘het Uilennest’?

This concludes in the following sub-questions:

- What are the possibilities to visually express and experience the history and stories of this place through a new architectural intervention?
- In what way can the contrary features of both buildings be used to implement each other in the re-design?

The design assignment will result in three main aspects, interwoven and developed through different scales.

First aspect is the programmatic infill of the two buildings, creating an added value for the neighborhood and a historical meaning for the city.

Second is the expression of this place, considering monumental value and consolidation of visualization versus usability.

And third is the technical and practical aspect of interventions in construction, installations and details.

GOAL

The aim of this studio is the theoretical practice of transforming and redesigning vacant buildings in The Hague. Many large buildings, including the divestment of 660,000 m² state property, are becoming vacant through the city mainly due to the declining market, reorganizations and the deployment of flex-workspaces. These buildings need to be transformed into useable spaces for a new program in order to get back on the market and maintain continuity in the city.

My goal in this studio is to redevelop my site of choice, the Prinses Julianakazerne & Seyss-Inquart bunker, with a supporting program and architectural expression.

The approach for the expression in architectural design will be different from other projects through my studies. My goal is to discover the use of narrative architecture as a design viewpoint in order to tell the building’s (hi)story.
Figuur 3: Prinses Julianakazerne (Rijksvastgoed- en ontwikkelingsbedrijf, 2013)

Figuur 4: Starting points of the Stuttgarter Schule Style (R. Dam, 2013)

Figuur 5: Style features Prinses Julianakazerne (R. Dam, 2013)

Figuur 6: Location of bunker and Prinses Julianakazerne (R. Dam, 2013)

Figuur 7: Birdseye location (Gemeente Den Haag)
**Process**

**METHOD DESCRIPTION**

The design brief for the project will be departed from the masterplan as well as a program workshop organized by the RMIT studio (Fig. 8).

The possibilities for a program can be researched through the analysis of The Hague as well as the analysis of the neighborhood. Both analyses will conclude in a structural concept and masterplan of the surrounding area, which will give starting points and a design brief for the transformation of the buildings.

A **program workshop** will be organized in the studio to support the decision by overviewing aspects concerning the transformation of functional space and usability of the existing buildings, as well as national themes of future use.

The programmatic context of the building is important in order to realistically determine the function. This **bottom-up strategy** is also used by the ‘Haagse Kantorenloods’ for the redevelopment of vacant buildings in The Hague. This organization strives to bring investors, initiators and developers together for the redevelopment of buildings. Their search for these parties and possible programmatic infill starts with the surrounding facilities and program of the neighborhood. The current organizations are analyzed on their function in terms of expansion, development and possible benefit from new facilities or program in which they might be willing to invest.

The findings of historical facts, events and stories will be classified in the **value assessment**. This is an important design tool for the re-design of buildings. An historical as well as personal value assessment will result in starting points and guidelines for the re-design. Analysis and research through site observations, literature and archives will be done to gather all the historical information for a considered assessment (Fig. 8). A comprehensive **time line**, including the defense organization, defense buildings, the location, the building itself and the architect’s biography, will contribute to the clearness of historical events and relations.

Analyses of different topics are important to achieve a considered value assessment (Fig. 9). The topics can be categorized as follows:

- The stuttgarter Schule **style**, together with its references within The Netherlands and Germany. This includes the intentions of the architect, Karl Gonser, his influences and biography.
- The history of the **location** with its events, users and development over time. WWII is an important time frame, but also other events have been important for the development of the location as it is today.
- The **typology and characteristics** of a defense building. The original use and habits are important to redevelop this type with respect and as reference to its origin.
- The **Second World War** is the actual reason for the existing of these buildings on this site. The history and events at this time in The Hague and in the broader spectrum are important knowledge for the development of this cultural heritage. Also the approach and valuation of **cultural heritage conservation** in The Netherlands is important knowledge for a considered value assessment.

The method I am implementing for the development of the expression of the architectural intervention falls under the **episteme phenomenology**. This method integrates objectivity in the personal experience of space, through telling a story, visualizing a route or expressing relationships. This thematic approach is based on the important and interesting story of this place, which in my opinion should be exhibited in the design to make the historical value visible. My approach is therefore the use of **narrative architecture**. The personal approach for narrative architecture will be discovered by precedents and literature research as well as the use of physical models to research possibilities and variations (Fig. 8).
Figuur 8: Diagram of process P1+P2 (R. Dam, 2013)
LITERATURE REVIEW

REVIEW FOR VALUE ASSESSMENT

Theory about the style and buildings constructed during the war will be researched by the book ‘Een geruisloze doorbraak; de geschiedenis van architectuur en stedebouw tijdens de bezetting en de wederopbouw van Nederland’ (Bosma & Wagenaar, 1995). It gives a clear view on the different buildings (planned to be) constructed during the war and their style and intentions. Also a book has been published about the Prinses Julianakazerne, containing history, style, events and users (J.J. Van Hoof & M. Van Der Zee, 2006).

The location district ‘Benoordenhout’ and the neighborhood ‘Uilennest’ will be researched by the book ‘Gevelstenen in Benoordenhout’ (Wermeskerken, 1979) and ‘Benoordenhout belicht (C. van Wermeskerken, 1992)’. Additional information about this location will be gained through research in the Dutch Military Archive (Nederlands Instituut voor Militaire Historie).

For the events during the Second World War in The Hague the book ‘Van verdediging naar bescherming; De Atlantikwall in Den Haag’ (H.F. Ambachtsheer, 1995) is relevant. It explains the impact of the Atlantic Wall and The Hague’s fortress with its bunkers and structures.

The broader spectrum and events during the war can be gained from the book ‘Den Haag in de Tweede Wereldoorlog’ (B. van der Boom, 1995).

The traces left by wars in Dutch landscapes and cities have been researched for their cultural historical value in order to plan for conservation (Kruidenier, 2007). The review of this research on how to value these objects and the way to create preconditions for transformation or preservation is perfect to understand the current viewpoint regarding this heritage. The paper ‘Verkocht wegens vrede; Een overzicht van de 53 herontwikkelde militaire terreinen’ (Dienst Landelijk Gebied, 2011) explains about the transformation process of different military terrains. This is a more general conservation approach, whereas reports of precedent projects show their own approach and valuation for the transformation.

Relevant examples are the historical analysis of kazerne terrain Veluwse Poort (Gemeente Ede, 2010) and the Constant Rebecque Kazerne (CRIMSON, 2010).

Also many examples of transformations in Germany are designed and written about. The book ‘Indispensable eyesores’ (Hoorn, 2009) explains the tourist attractions (like the Berlin wall) on the one hand and the abandoned and indispensable buildings on the other hand (Prora Resort), together with many other examples all over the world wondering what to do with this (unusable) cultural heritage.

REVIEW FOR NARRATIVE ARCHITECTURE

Architects such as Daniel Libeskind, Bernard Tschumi and Tadao Ando, as well as others have incorporated the use of written narrative into their design process in various ways. They all result in buildings which express themselves on different levels and engage the user or passer to imagine and engage with the story or meaning of the design. This experience can be created through different approaches.

So far there is not a straight forward definition of narrative architecture which I consider as a solution, instead it will be a combination of approaches in order to find my own position. For this search I will analyze precedents as the Jewish Museum in Berlin by Daniel Libeskind (Libeskind & LeCuyer, 1995) and the design principles of Tadao Ando (Baek, 2009) and Peter Zumthor (Sack, Zumthor, & Architekturgalerie Luzern, 1997).

More theory and precedents have to be discovered for the development and understanding of this concept. Helpful books will be ‘narrative architecture’ (Coates, 2012) and ‘architecture and narrative’ (Psarra, 2009).
Figur 9: Wordcloud research subjects (R.Dam, 2013)
Reflection

RELEVANCE

The first relevant problem is how to intervene with a monument constructed in such a distinct traditionalistic style as the Stuttgarter Schule. The analysis of this building brings the typical elements and features of the building to light, which all relate to each other in a way. This ‘gesamtkunstwerk’ will be difficult to intervene with if one wants to visually change the outside.

The second issue is the way of handling and visualizing such a cultural historical place with a rich, but unseen history. Expression and relation with the past can be visualized through accents and expression in the transformation.

And the third issue is the rather technical and practical approach on how to handle the transformation of abandoned, unusable war heritage: a bunker as well as a military terrain. Both types have different features that can form obstructions for reuse, for example the terrains as gated communities. What interventions can be done to make a useable space and connect with the context?
Bibliography

CRIMSON. (2010). De Constant Rebecque Kazerne; Cultuurhistorische analyse van de kazerne als stedenbouwkundig ensemble. Rotterdam.
J.J. Van Hoof, & M. Van Der Zee. (2006). De Prinses Julianakazerne. Amsterdam: Boom Uitgevers