

**SERIES ATELIER NOTES ON HERITAGE,  
CITY AND LANDSCAPE 2017**

# **MUSSERTS' WALL**

**DESIGNING WITH THE NARRATIVE OF  
A LOADED PAST**

**TUDOR  
MASTER  
LAND-**

**WORKSHOP MUUR VAN MUSSERT FOR HERITAGE LANDSCAPES**

Published by  
**Chair of Landscape Architecture, Department of Urbanism, Faculty of Architecture, TU Delft**

Published for  
**MSc Track Landscape Architecture and Urbanism, Q4 – Heritage Landscapes**

Within the framework of  
**Science shop project Muur van Mussert, University of Wageningen**

Client  
**Dr. Roel During**  
researcher Biodiversity and Policy  
Wageningen Environmental Research  
**Dr. Rosali van Dam**  
researcher Biodiversity and Policy  
Wageningen Environmental Research

Design proposals  
**Ir. Gerdy Verschuure-Stuip and students**  
[assistant professor Landscape architecture and heritage, TU Delft]  
**Ayu Prestasia** [student Indonesia]  
**Xiaozhu Zhang** [student China]  
**Chang Liu** [student China]  
**Alexandra Karampournioti** [student Greece]  
**Mingyang Yang** [student China]  
**Evangelia Georgali** [student Greece]  
**Abhinaya Gnana** [student India]  
**Maria Sachsamanoglou** [student Greece]  
**Angeliki Anagnostou** [student Greece]  
**Ida Rasmussen** [student Denmark]  
**Nicole Alewijn** [student The Netherlands]

Layout  
**Nicole Alewijn**  
**Evangelia Georgali**

Special thanks to  
**Jan Kijlstra**  
Historische Vereniging Ede  
**Ali Hendriksen**  
Beleef Lunteren

**Roderick P. Zoons**  
owner of the site  
Recreatiecentrum, Bungalowpark,  
Restaurant  
de Goudsberg  
**Karel Loeff**  
Bond Heemschut

@ alle rechten zijn voorbehouden aan de auteurs. Gebruik van de tekeningen alleen na nadrukkelijke toestemming van de auteurs en TU Delft, leerstoel Landschapsarchitectuur.

**SERIES ATELIER NOTES ON HERITAGE, CITY AND LANDSCAPE**

Based on the method of research- by- design possibilities are explored in regional and local issues connected to heritage and identity of city and landscapes for courses Heritage Landscapes.

**previous studies**

2012 DRU factory, Uift  
2013 Renkumse buitenplaatsen in een nieuw perspectief  
2014 Renkumse buitenplaatsen in een nieuw perspectief 2  
2014 Toekomstvisie voor de Wouwse Plantage  
2015 New Dutch Waterline  
2015 Regional studies of country estates landscapes  
2016 Workshop Van Leeuwenhoekpark, Delft  
2017 Musserts Wall, Lunteren

**MUSSERTS WALL NEAR LUNTEREN**

*Design approaches for military or war heritage with a loaded past*

In the 1930s, a contested wall was built on the Goudseberg near Lunteren. Standing on a small balcony, leader Anton Mussert of the National Socialistic Movement (NSB), allied to the Nazi's, addressed his ideas in speeches for large groups of followers from this wall. Currently, after years of neglect, this Wall of Mussert is in decay. Because of its loaded history, opinions on monumental status or on future plans are hard to make. In 2004 and 2015 official request were send in to be registered as a national listed monument. But other questions are connected in regards it future use? To make a deliberate new step, the Science Shop (WUR) was asked to start a project and students of the elective Heritage Landscapes in the master track Landscape architecture (DUT) were invited to produce some future perspectives. This resulted in four design approaches, using the narrative/ reflective, biographical or landscape thematic approaches, presented here.

**National listed monument or not?**

Local discussion concerning Musserts Wall are centred around two questions. Should this wall be appointed as national listed monument and, can new plans are made on this loaded site?

The discussions on the status of Musserts wall was enhanced with two official requests to be listed as a state monument (2004, 2015). In 2004, the first request was rejected because of protests from both WW II Dutch resistant striders from Lunteren as well as complaints from the CIDI (Centrum Information and Documentation Israel). In 2015, a second request was send to the Ministry of Education, Culture and Science. In the meanwhile, public opinion is divided. The fear of granting some sort of dignity to the mentality of the National Socialistic Movement and creating a meeting place for neo-Nazis is setting the tone. On the other hand, awareness is growing that we cannot and (/or should not) remove all negative ob-

jects from our past ('black pages in history'). It somehow connects to a broader discussions. Should we remove all negative aspects of our past, which will somehow create loss on knowledge. Should focus be set on commemorating the rights of victims? Can we keep parts of the opposition (perpetrators) and put in a reflective way. This discussion is very much needed, because a lot of our built past is somehow connected to actions or our ancestors, which we with our twenty first century moral glasses on, would define as wrong nowadays. This is dividing our society. Anno 2017, a few direct victims of the NSB-collaboration are alive and amongst younger generation, preservation for telling the story of the place and learning from the past becomes stronger as can be seen in a documentary for local television (2015).

**Designing a new future**

The second discussion is what can be done with the physical remains of Musserts wall. The main question is revitalisation is how to design with local and national sentiment as well as the narrative attached to this site for a sustainable future?

The last twenty years, the discourse of heritage has evolved which led to new approaches of transformation and to the importance of narrative and authenticity of materials. But which approach can be chosen in this case? Therefore local and national heritage organisations contacted the Science Shop of Wageningen University to enforce the discussion on the future of Musserts wall. Students from the master track Landscape architecture of Delft University of Technology (Heritage Landscapes) were invited to come up with different design approaches for this complex project. The workshop was held to unravel the complexity of attached social, mental and environmental issues in new design, so that fundamental approaches can be distinguished. This method of scientific knowledge is called 'research by design' and aims to create solutions in complex changes of spatial transformation. During the process, the sensitivity of the case was studied in an

analysis and the physical possibilities with different solutions or approaches were evaluated. During the three- day- workshop, students were accompanied by local and general heritage experts and produced four different plans. Before the outcome will be discussed, a short history on Musserts wall is described, based on the study of van Heijningen.

**A National Home**

In December 1931, the NSB was a political movement based on national socialistic ideas founded in Utrecht in which Anton Mussert played an important role. This movement collaborated with the Nazi's during their occupation of the Netherlands. Their headquarters were situated in the centre of Utrecht (Maliëbaan 35), but because of its limited capacity to accomodate large groups, a new meeting location was needed. The NSB chose to create a 'National Home' (Nationaal Tehuis) with recreational houses, sporting facilities and a large arena for group meetings. The new location was a small depression in the hilly landscape of the Goudsberg near Lunteren. Its position exactly in the geographical centre of the Netherlands made it easily accessible.

At the centre of the complex was the arena, which made use of the height differences of the landscape. A large open area formed the seating area, set against a grass covered podium covered and the wall itself. Speeches were given from a small balcony with the audience seated in the open area having a picnic. The wall consists of brickwork, specifically made with larger measurements than normal brickwork. An iron railing was used to support flags of different departments (cities). On both sides two lower walls were made with natural stones in an irregular bonding. This brickwork referred to the glorious past of the Netherlands as part of NSB ideology. The wall itself was a double wall and the space in between was used as a study room for Mussert to finalise his speeches. A flagpole and large clock completed the ensemble, and can be seen in movies and pictures.

### Several meetings

Every NSB-member was expected to join these annual meetings on Whit Monday (important Christian holiday in the Netherlands). During this day, speeches were given by senior ranking NSB-leaders, to a singing and flag waving audience of the Resistant department of the NSB. These meetings were called ‘hagepreken of hagespraak’, (literally ‘speeches in the bushes’) referring to the start of the Reformation. Between 1936 and 1940, six meetings were held. The first one was held on Monday, 1st June 1936, the second a year later. On Saturday, 9th October 1937 an extra meeting was organised, following a great loss during national parliament election. This meeting was needed to settle internal affairs and reinstate confidence in the party. The last two regular meetings were held on 6th June, 1938 and 29th May, 1939. The meeting of May 13th 1940 was rescheduled to Saturday 22th June 1940, following the German invasion in the Netherlands. This final meeting was called the ‘Meeting of Liberation’ (Hagepreek der Bevrijding). The irony was that during the Nazi occupation these pro-Nazi meetings were forbidden due to the lack of gasoline for busses needed to transport crowds.

### Biography of the location

While much attention is given to the seven meetings held in the 1930s, there is more history attached to the site. Traces of earlier occupation have been found, like Celtic fields, a Teutonic road, a Medieval Germanic road, game walls and much more. From the Fourteenth century on, a small village was first mentioned in relation to the reclamation of the Veluwe. Since 1951, the site has been used by Dutch boy scouts. In the 70s, the wall became part of a camping site. At present, it is used as temporal housing for East European workers.

### Designing a new future

The second discussion is what can be done with the physical remains of Mussert's wall. How does one design with local and national sentiment as well as the narrative attached to this site for a sustainable future? In the

last twenty years, the discourse of heritage has led to new approaches of transformation and focused on the importance of narratives and authenticity of materials. But which approach is appropriate in this case?

### Four future plans

The four projects and approaches are described briefly. In reflection park, the original wall was respected. It presented that every man and woman is responsible for their own choices and actions, which may result in a reaction (Third Law of Newton). The consequences of NSB's choices and actions, like exposing Jews, homosexuals, gypsies and others, who were deported to concentration camps, were literally revealed in a second translucent, concrete wall, showing groups of people behind barbed wires. A mirrored pond further reflected this choice.

In the design garden of choice, the wall could be entered through a small narrow path. It refers to the path we all have to walk in life and that our choices have specific outcomes with real consequences. The design was more modest and looked more like a garden in contrast to the larger park idea of the reflection park.

The design food bonding, took a different approach where the National Home for the NSB was framed as one of the many activities that have taken place in Goudsberg. This approach was worked out both on the site itself as well as the macro-scale and connected to developments of the new park ‘The middle of the Netherlands’. A restaurant with a connecting vegetable garden was introduced featuring unique eating spaces, like specific caravans sites and a romantic place on the wall itself.

The fourth design from one to all, did not focus on the historic layers, but tried to give the site a new meaning by adding a new function. As a counterpart to Mussert's wall, a new and multifunctional wall was made which enforced the idea of an open-air theatre giving a positive atmosphere to the camping site.

### Reflecting on the design approaches

Two projects (reflection park and garden of

choice) used the (NSB) narrative of the site to reflect on what happened. The story was narrated in a reflective way to stress that every choice in life has its consequences. Reflection park used the strong graphic images of barbed wires in the atmosphere of a public park. Both victims as well as the perpetrators were connected to the place and their harmful relation made explicit. The garden of choice introduced the experience from a personal point of view in a more garden-like design.

Two projects (food bonding and from one to all) tried to diminish the negative history of the place by creating a different focus on the site. Food bonding, showed the layers of stories which were connected to this site as well in the biographical design approach, referring to research method landscape biography. The project from one to all focused on the historic use of amphitheatre but added a new podium to it, so that the functional use was retained but the focus on the site was shifted towards its new use. This last approach can be called the landscape thematic design approach in which one functional theme was reused again. These designs led to three different design approaches with new functions, which balance between monumental value, the narrative and nature.

*Gerdy Verschuure-Stuip, course coordinator based on students work.text (with footnotes): Atlantis, magazine for urbanism and landscape architecture, november 2017*

# REFLECTION PARK

AYU PRESTASIA, XIAOZHU ZHANG, CHANG LIU



**PROJECT DESCRIPTION REFLECTION PARK**

For us, heritage always brings meanings and lessons. The challenge to transform a heritage site with new function needs to take care and bring it together in such a way that it is conveyed as clear message of its meaning. In the case of Wall of Mussert, we believe that bad memory and tragedy is not always to be forgotten. As the most significant evidence of the NSB, it rather can be used as a lesson and warning for the future generation.

We call our project as Reflection Park, not a memorial park, because this park is designed not to appreciate or give admiration of the dark story of NSB, but rather for people to reflect to the impact of their movement in the society. A message about the relation between the action and the consequences. The NSB and the suffer of the victims they reported to the Nazi. The exclusivism which could cause segregation, the dictatorship which cause terror.

In the new transformation, we intend to combine narrative of the place with landscape elements to create series of experiences for the visitors. Telling the story not only by displaying objects, but rather create spatial qualities to embed the feeling, atmosphere and visual discourses to create memory.

The project mainly consist of 2 part. The Gallery of the past (The wall of Mussert) and the Remembrance Wall. The Gallery of the Past is a museum displaying pictures and documents from the dark story of NSB. This part become the 'action' part of the park. Place to learn the history that we don't want to repeat in the future. The Remembrance Wall is the focal point of the new intervention. Sitting on the large reflecting pond, it is the representation of the 'consequences', and place we put respect and peace for the victims.

The main intervention of this project is the historical route. This route starts from the northern entrance and end at the roof of the first floor of the old wall, which is now a museum. Visitors will first experience this park, then learn about all the historical knowledge

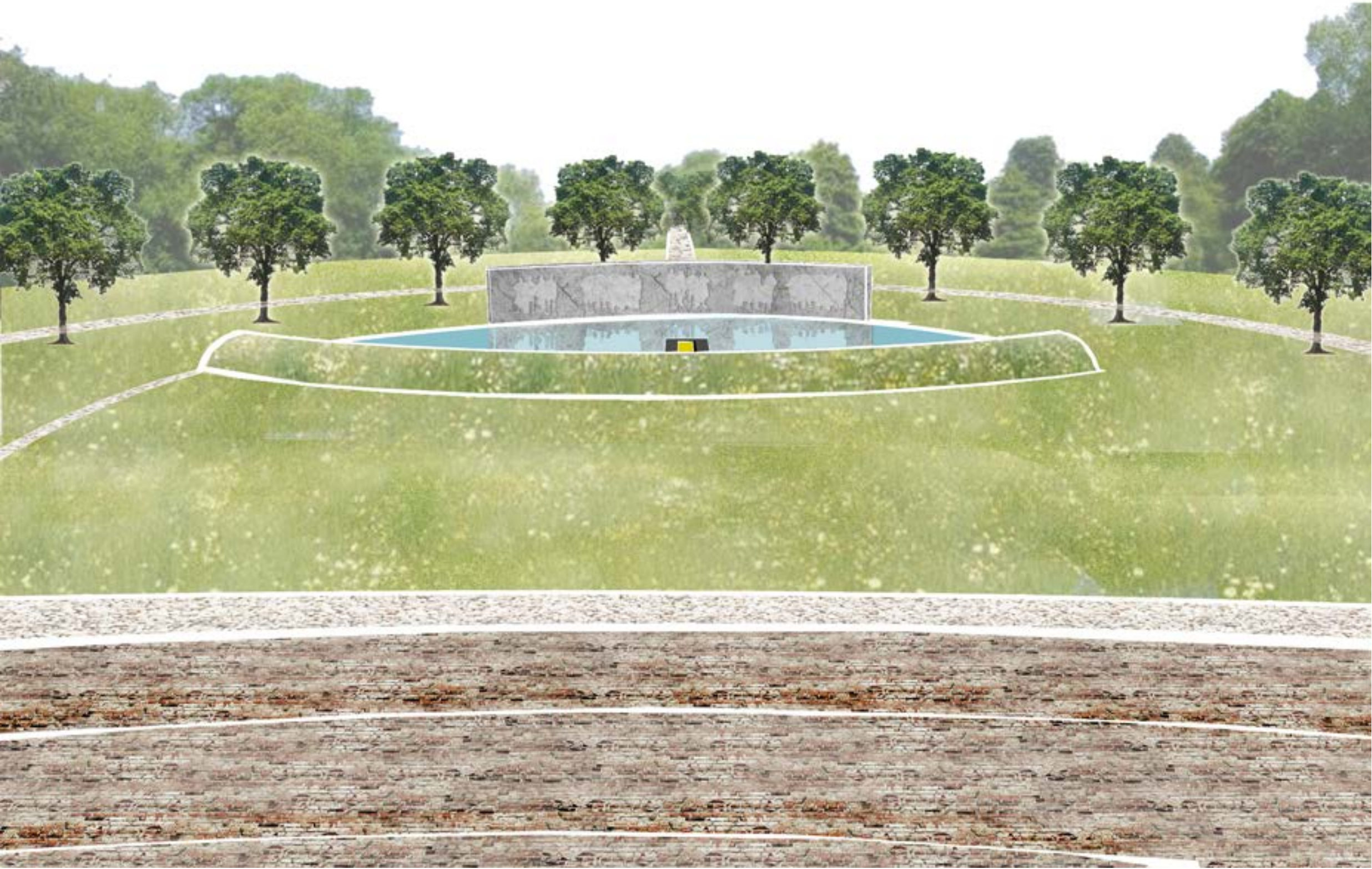
of NSB and the speeches happened here in the museum (Gallery of the Past). And finally, standing on the wall, we get an overview of the whole park.

In this case, visitors start their tour from the new wall and reflection pond, which is also our new focal point. At that time, they probably have no idea of what are they looking at. After visiting the old wall and learning about all the historical knowledge in the museum, visitors have some idea about this place. Then they climb up to the balcony of the old wall and get an overview there. With all the fresh knowledge, it is highly possible that they can relate their not-so-long-ago experience to the story. By then, visitors would be able to see the relation between the new focal point (The Remembrance Wall and the Reflecting Pond) and the old wall (The Gallery of The Past). In fact, the new focal point demonstrates the result of the NSB actions on the old focal point. They share this action-result relation.

In developing the site as a Reflection Park, beside focusing on historical narratives with clear message about the warnings of not repeating the wrong ideology, the masterplan design offer beneficial to the surrounding neighborhood as well. The boundary trees separated the main park with the buffer zone. The buffer zone is designed to be recreational zone for the neighborhood. The type of activity in this area are relaxing, calm, and give more attention to the nature.

This green area provides resting place connected to the other more playful recreational facilities in the surrounding area. The path in the buffer area is connected to the neighborhood, people can enter the area from the back of the old wall without bothering the main park.

All in all, humans can easily forget the unwritten history. So that our main intention is to always convey the clear message, convey the feelings, to be kept in people's memory. So that if in the future, the symptoms of suspicious movement appears, they will remember not to support and not to be on the wrong side.





## THINKING OF THE PLACE

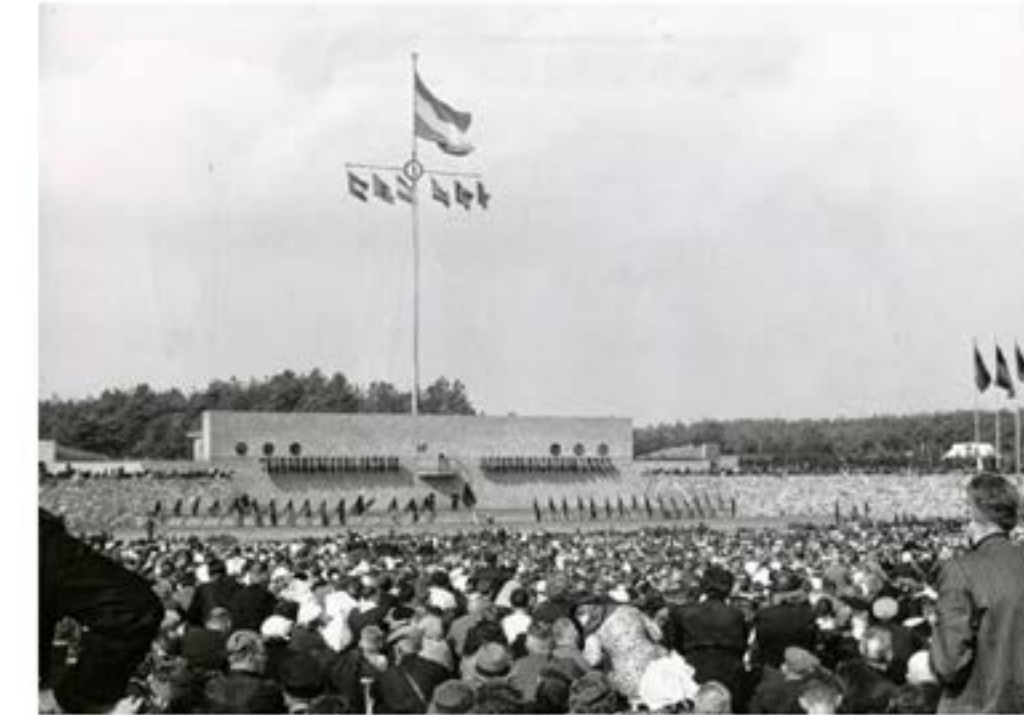
We realize that although it brings bad memory to the people, the Wall of Mussert has high historical value as most significant evidence of the NSB, the traitors of the nation, in the Netherlands. On the other hand, despite of its unique architecture of its kind, this object can act as warning for people to not do the same thing in the future. We call our project as reflection park, not a memorial park, because this park is designed not to appreciate or give admiration of the dark story of NSB, but rather for people to reflect to the impact of their movement in the society. Convey the message that certain action always bring equal consequences.

For the historical part, our main target group is the young generation, as a learning place. And the other target group are the historian and tourist who are willing to search for information and experience to dig the story in the past.

Historical  
**Value**  
Unique  
Architecture  
**Evidence**  
**Warning**

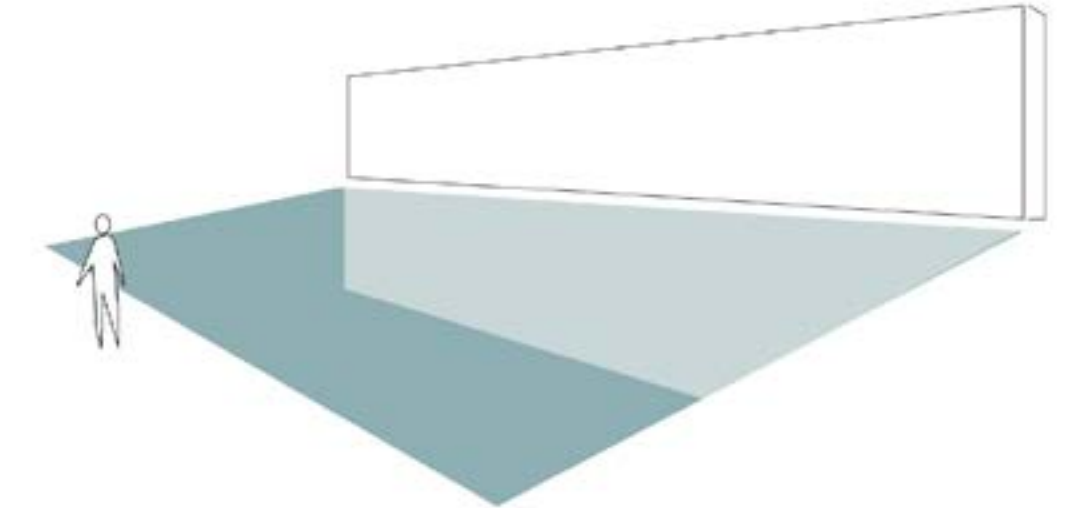
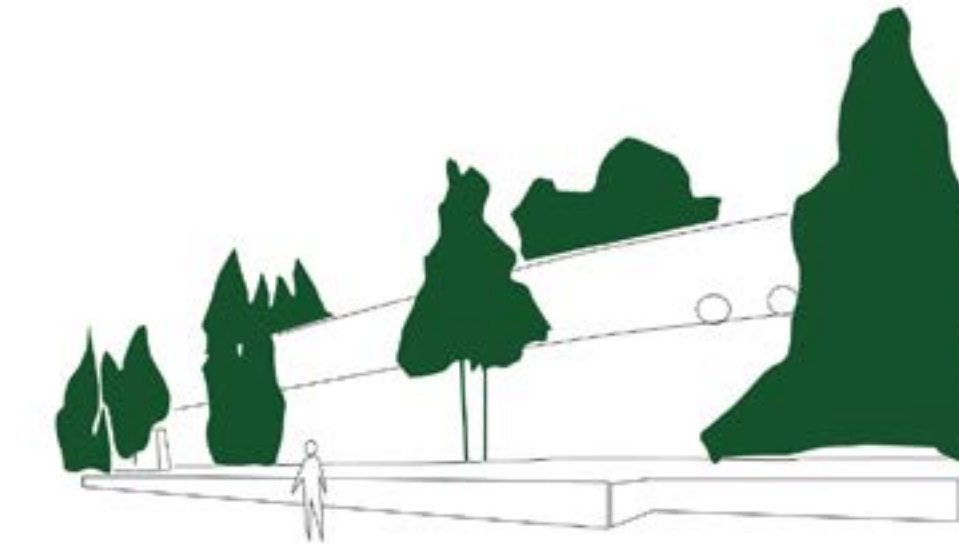
## REFLECTION PARK

Heritage Tourist  
Historian  
National Scale  
**Young Generation**  
Education - Learning



## GIVE A MESSAGE

The main message we want to convey through The Reflection Park design is the relation between the action and the consequences. The NSB and the suffer of the victims they reported to the Nazi. The Exclusivism which could cause segregation, Dictatorism which cause terror.

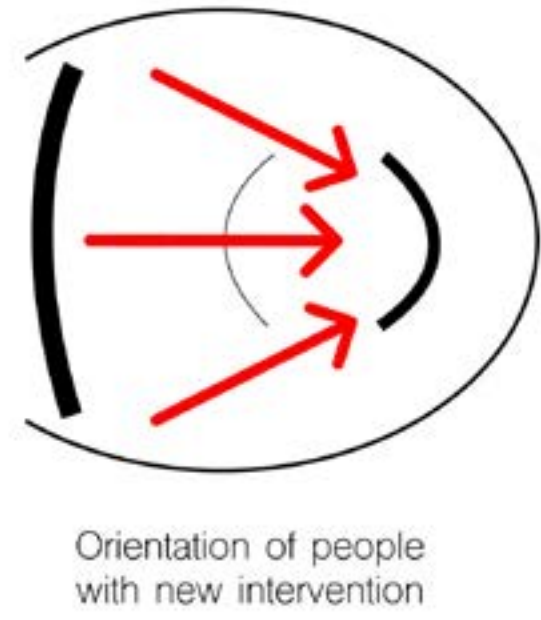
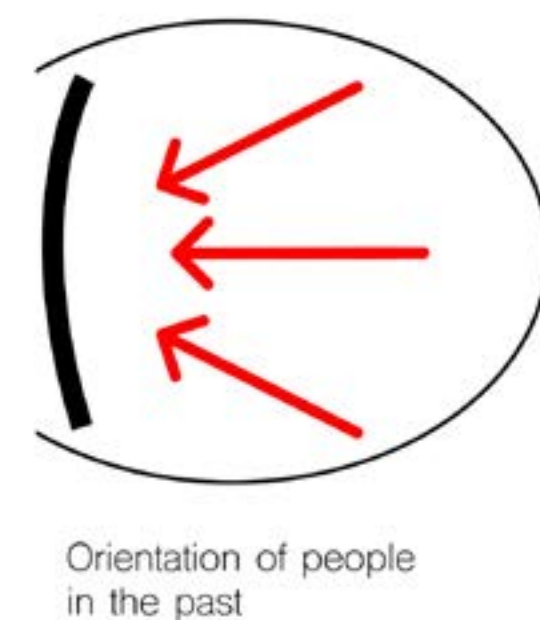
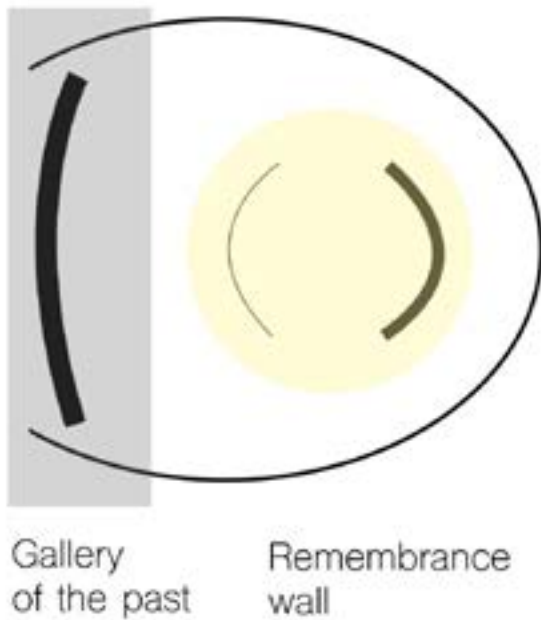




# PROJECT IN TWO PARTS

The project mainly consist of 2 parts. The Gallery of the past (The wall of Mussert) and the Remembrance Wall. The Gallery of the Past is a museum displaying pictures and documents from the dark story of NSB. This part become the 'action' part of the park. Place to learn the history that we don't want to repeat in the future. The Remembrance Wall is the new intervention. Sitting on the large reflecting pond, it is the representation of the 'consequences', and place we put respect and peace for the victims.

We change the main orientation of people as in the past they will facing the old wall as their focal point. With the new intervention, people mostly will be oriented to the reverse direction, to the remembrance wall. The wall of Mussert will only become the background of this park.



# THE PLAN

The Reflecting Park situated in the core of the site. The visitor will start the tour from the existing main access. The main feature on the plan are the tunnel as main entrance to the main park, The Remembrance Wall, the reflecting pond and the seating mound in the middle of the area, The Gallery of The Past which is the existing Wall of Mussert, and the row of boundary trees to separate the main park to its buffer zone.







## HISTORICAL ROUTE

The main intervention of this project is the historical route. This route starts from the northern entrance and end at the roof of the first floor of the old wall, which is now a museum. Visitors will first experience this park, then learn about all the historical knowledge of NSB and the speeches happened here in the museum (Gallery of the Past). And finally, standing on the wall, we get an overview of the whole park.

In this case, visitors start their tour from the new wall and reflection pond, which is also our new focal point. At that time, they probably have no idea of what are they looking at. After visiting the old wall and learning about all the historical knowledge in the museum, visitors have some idea about this place. Then they climb up to the balcony of the old wall and get an overview there. With all the fresh knowledge, it is highly possible that they can relate their not-so-long-ago experience to the story. By then, visitors would be able to see the relation between the new focal point (the new wall and pond) and the old one (the old wall). In fact, the new focal point demonstrates the result of the NSB actions on the old focal point. They share this action-result relation.

## ENTRANCE POINT

Glimps of the new wall and the tunnel

Following the main path from the entrance, visitors get a glimpse of a light grey wall and come in front of a tunnel.

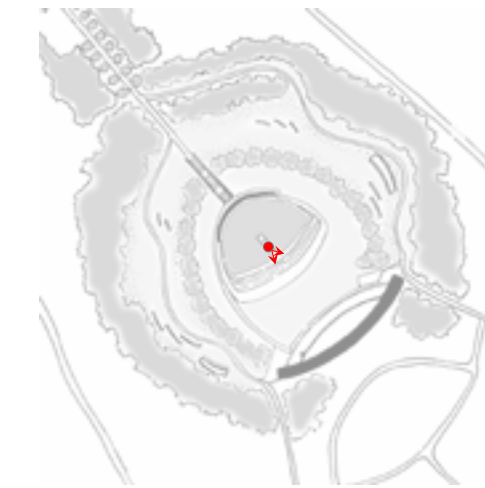




## INSIDE TUNNEL

Dark, Narrow, Depressed  
(feelings of victims)

Going in the narrow, dark tunnel, visitors feel the depression that the victims of the movement NSB felt.



## OUTSIDE TUNNEL

Light and peaceful, reflecting zone

Going out, it is light and peaceful, which makes visitors full of honour and respect. An amphitheatre faces something at their back, out of curiosity, visitors are tempted to look back.



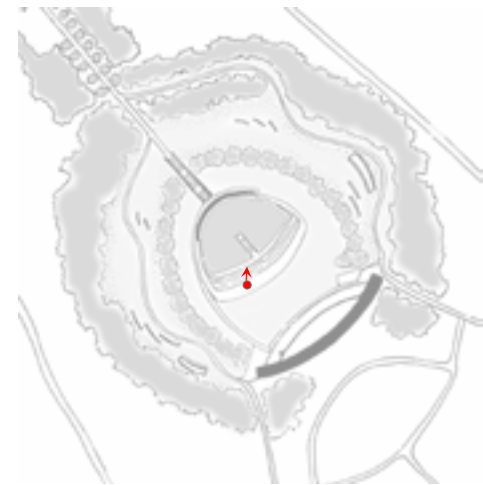


## LOOKING BACK

Light grey wall with some image and reflection with image

Looking back, visitors see light grey wall and its reflection in the pond. It appears on the wall some noticeable image of barbed wires and not so noticeable human figures. It feels like human behind bars. In the reflection however, the human figures are much more noticeable than the wires. This amazing phenomenon could be made

possible by using a special material for the wall -- translucent concrete. Manipulating the percentage and structure of translucent concrete within the normal concrete, this amazing lighting effect is possible. If the visitors are interested in this, they can follow the path and take a closer look of the wall.



## IN A MEADOW

Dark old wall becomes visible

Going through the slop of the amphitheatre, visitors are now standing in a meadow. The dark wall where Mussolini used to give his Speeches is right in front. Inside the wall, the linear corridors are transformed to museums. Photos and documents of the history could be seen here. And the stories of the NSB stories and this reflecting park are told.





## ON THE BALCONY

Overview of the whole park

On the roof of the wall, visitors get an overview of this park. Light grey new wall with reflecting pool is the new focal point of this park. The light and peaceful atmosphere encourage us to respect and reflect. And this old wall that they are standing on, with all the dark historys, is no longer the central of attention, but only a background, which reminds people of this history.



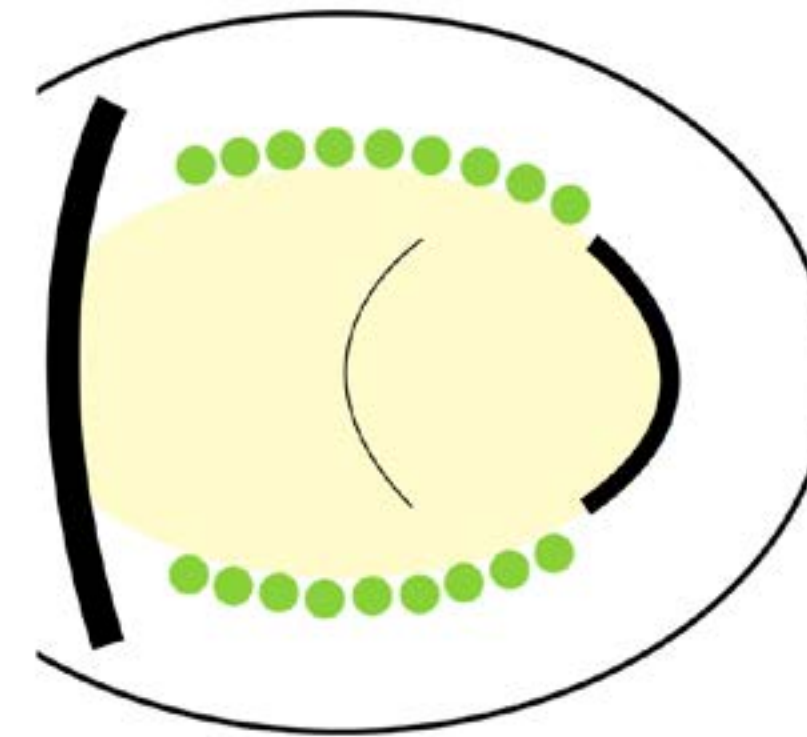
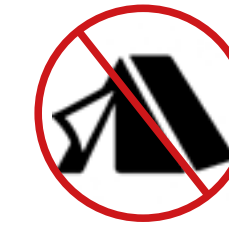
## OTHER SIDE OF THE WALL

Images in the shade

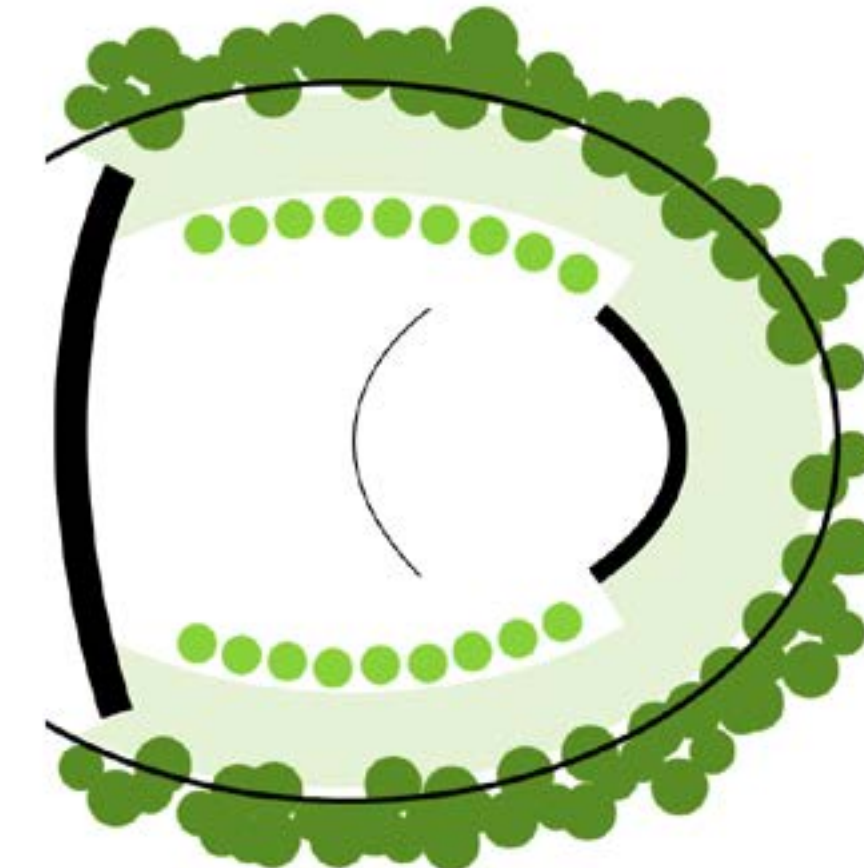
The image of human behind barbed wires is not only visible on the wall, in the reflection, but also in the shade of the wall.







CORE AREA



BUFFER AREA

## A NEW FOCUS

The new focal point demonstrates the result of the NSB actions on the old focal point. Images on the wall feels more concrete than images in the reflection and shade. Therefore, it is used to show the direct result of the NSB actions that happened here on the old wall. For All those speeches happened here, the direct result is hardly noticeable, no one in this area dies directly of this. The new wall, which the figures barely seen, represent this hardly noticeable direct result. Images in the reflection and in the shade, are much more ambiguous, and are therefore

used to show the overall impact of the whole NSB movement. On this larger scale, this movement of NSB had wide spread affect. Jewish people were caught and put behind bars because of NSB. Images of human figures behind barbed wires represent these poor Jewish people being sold out to the Germans. In short, the new focal point tells the result of actions on this old focal point, the old wall. The new wall itself tells the direct result, and its reflection and shade tells the overall result of the NSB movement in a more ambiguous way.

## FOR LOCALS?

The main intervention of the memorial park occur in the core area. Surrounding open green area have the visual connection to the core site but also have the obvious boundary.



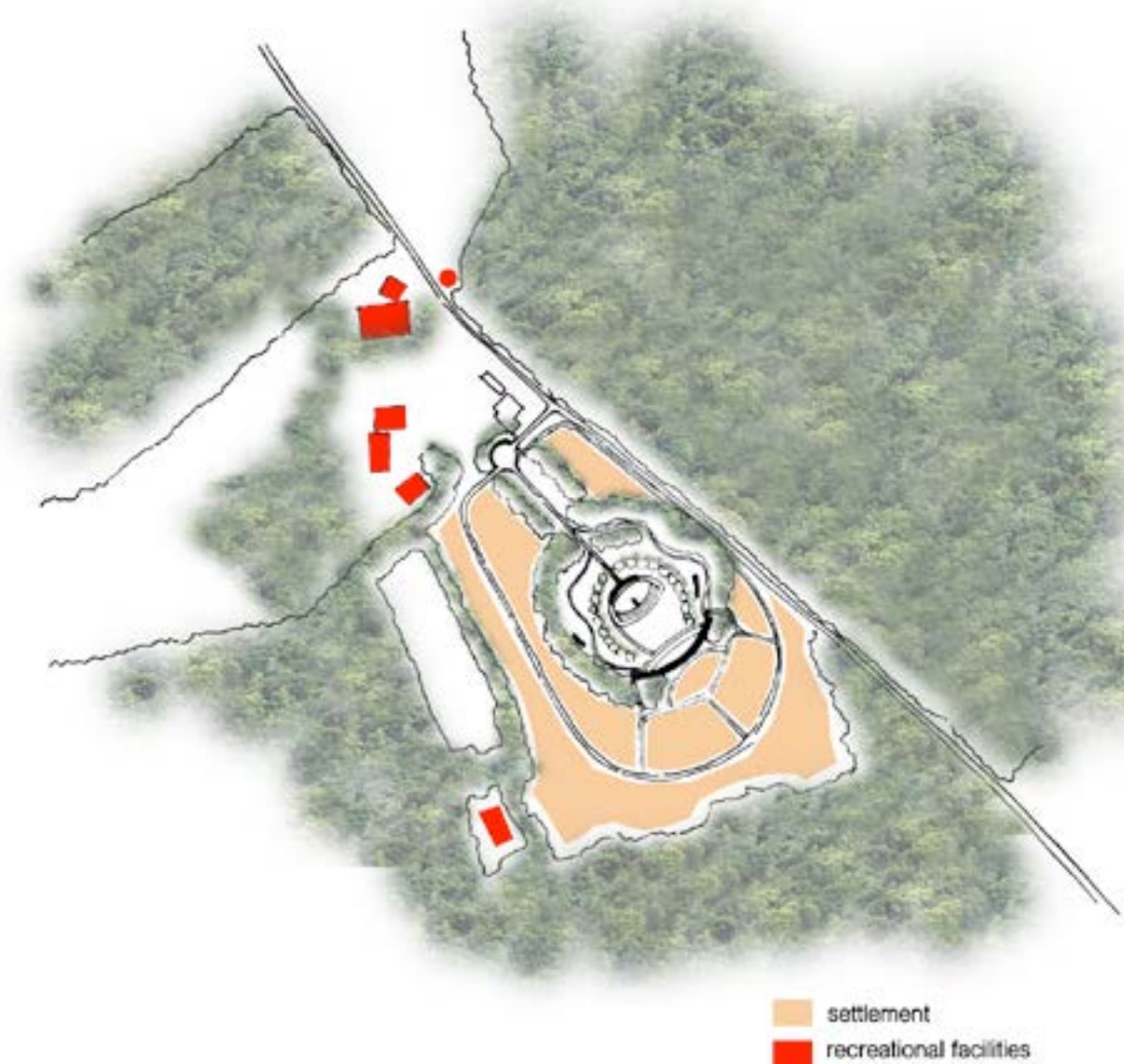
# RECREATION ROUTE

The buffer zone have its own path which won't influence the main visiting route and will connect the neighborhood.



# CONNECTION SURROUNDINGS

This buffer area can be an transition area between the lively nearby recreation area and quiet memory park.

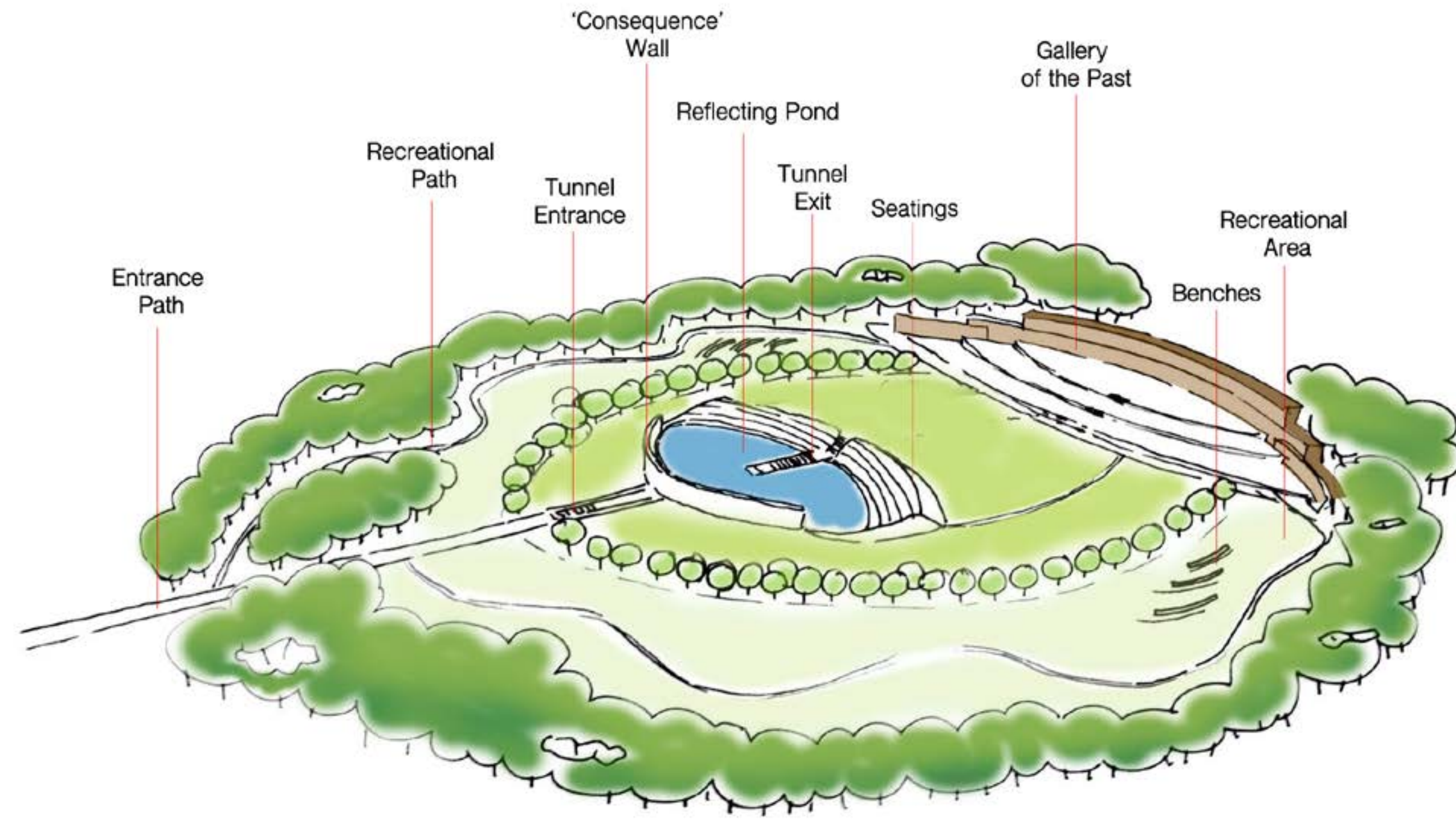


# PROSPECTIVE ACTIVITIES

The activities here are preferred to be peaceful and calm, like the outdoor café, picnic and jogging.







# THE GARDEN OF CHOICES

ALEXANDRA KARAMPOURNIOTI  
MINGYANG YANG



**PROJECT DESCRIPTION GARDEN OF CHOICE**

Heritage and its values can be an intriguing challenge for new developments. We consider heritage as a motive and as an important factor that should be taken into consideration when a new intervention is needed. It is the elements of the past that carry profound meanings and can function as a starting point for a further development.

The wall of Mussert and the site surrounding it carry ambivalent meanings as it was the core of the NSB organisation meetings. However, despite its notoriety, the site hosted scouting activities and campings as well, features that come into contradiction with the “black page” of history.

We aim to make an intervention that will preserve the sense of the place: what we create can be nowhere else but there. We decide to work with the existing elements: we don't want to demolish heritage but to keep it and make it part of a new intervention that will be both a reminder as well as a new recreational core. We address three important values: the historical one that focuses on the meaning and symbolization of the wall but also the natural and the recreational value of heritage. Historical value represents the past while natural and recreational value represent the present and the future. Two worlds that come into contradiction and let the visitor create their own narrative.

Our intervention is called the “Garden of choice”. It is a garden of quite large size that encloses the past and the present in one ensemble. The characteristic of this garden is that it contains two parts separated by a new wall that we add. The one part of the garden is dark and shady, planted with dark colored vegetation, representing the dark page of history whereas the other part is a colourful and open place that is focused on the present and on recreation.

The new wall will be of a new material and color and will be put next to the existing wall of Mussert, parallel to it. This wall plays a crucial role in the garden as it is the first element that the visitor of the garden encounters. The entrances of the garden are at the two ends of the wall and the spot where one decides which side they want to experience is in the middle of this wall. There, one comes to a threshold that divides two different worlds and the choice is up to them: either they choose to learn about the dark history of the place through the wall and through an exhibition or they choose to enjoy nature and meet with other people.

The bright garden promotes democracy and debates while the dark one shows the solidity and narrow-mindedness of the NSB members.

The way towards the dark garden is a narrow enclosed corridor that allow people to see only a small part of the wall and that is where Mussert was giving his speeches. This part of the wall will be partly demolished to show the downfall of this leader and his organisation. The point where everyone used to focus on will now be empty and destroyed showing our contempt to such totalitarian practices. The way to the bright garden will be through a berceau of plants showing the door to “new life” and light.

The new garden will function as a recreational center first of all for the campsite. At this moment the center of the camping is empty and useless, it seems abandoned and noone really uses it. The new intervention aims to revitalize the campsite's core and make it meaningful for the people living there. Moreover, it can also be a garden of a more regional scale addressed to two target groups: those who are interested in history and see the garden as a memorial and those from the areas close to the site that seek for recreation and a place to meet and discuss with friends. The bright garden will include an amphitheater, kiosks and a cafe where people can gather and debate.

The garden of choice longs for creating a dialogue between the past and the present as well as between heritage and nature. Totalitarianism versus democracy, narrow and rigid minds versus open minds and optimism.



**ABOUT HERITAGE**

Our opinion is that the heritage is important, but we can not stuck in the history. We have to find a new function for the Mussert Wall which can benefit the local people and attract the visitors. That means that the Mussert Wall will be translated more than a historical park.



## TWO CHOICES

There are many choice in our life, now we are experiencing the same way as Mussert did. What will be your choice? The dark side, or the bright side?



# LEFT OR RIGHT?



## AT THE THRESHOLD: TWO PARKS

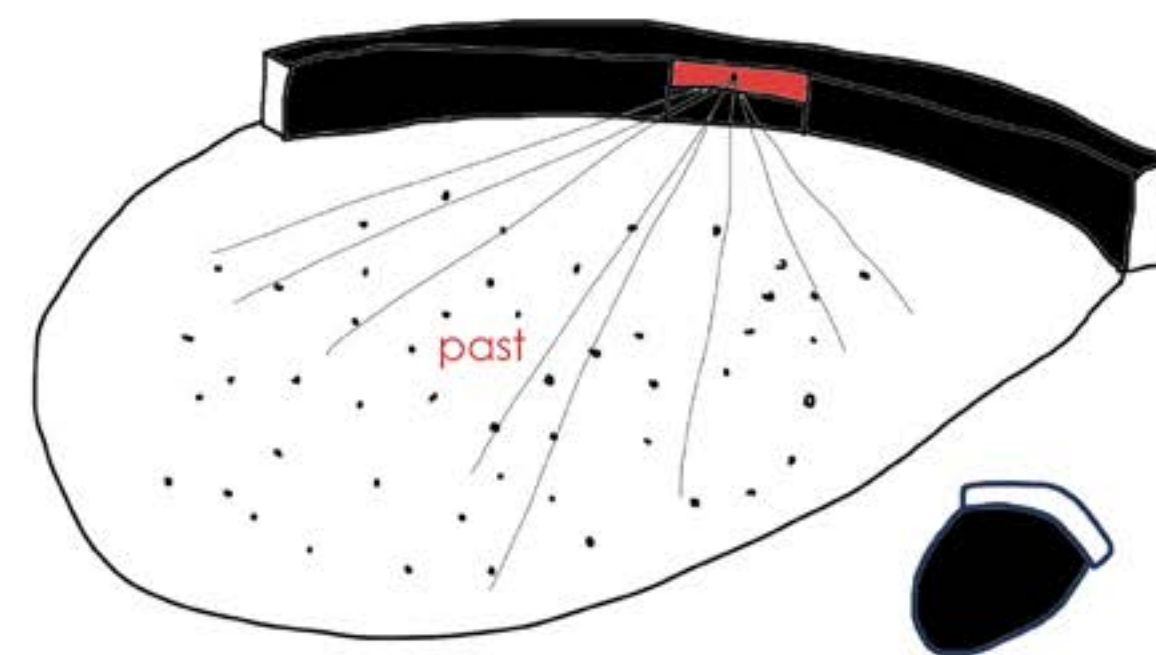
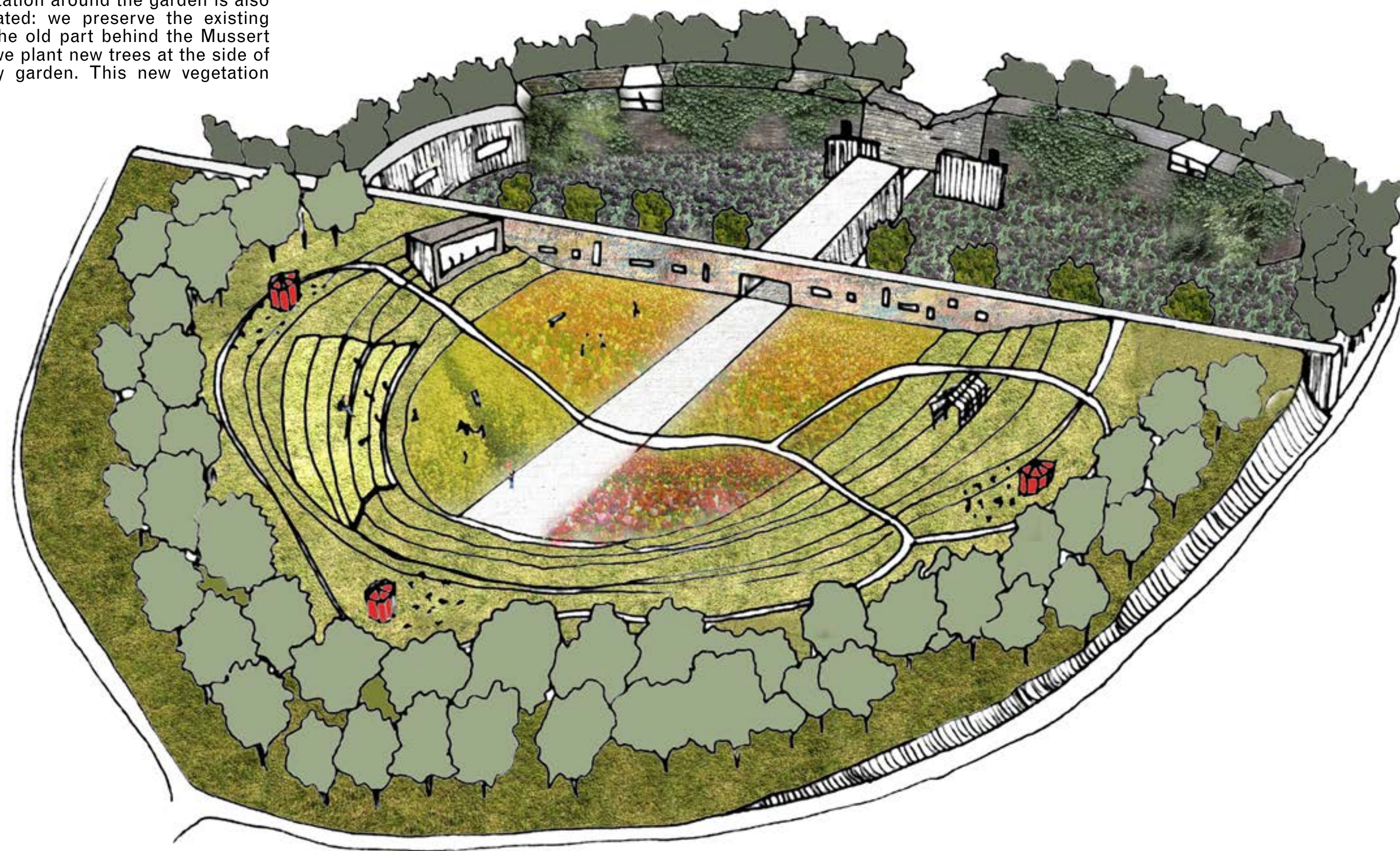
The difference between two parks will be shown in a more visible way: the bright site is a vibrant garden with beautiful flowers, and the dark side is a "dark" garden with black tulips and dark colored shrubs.



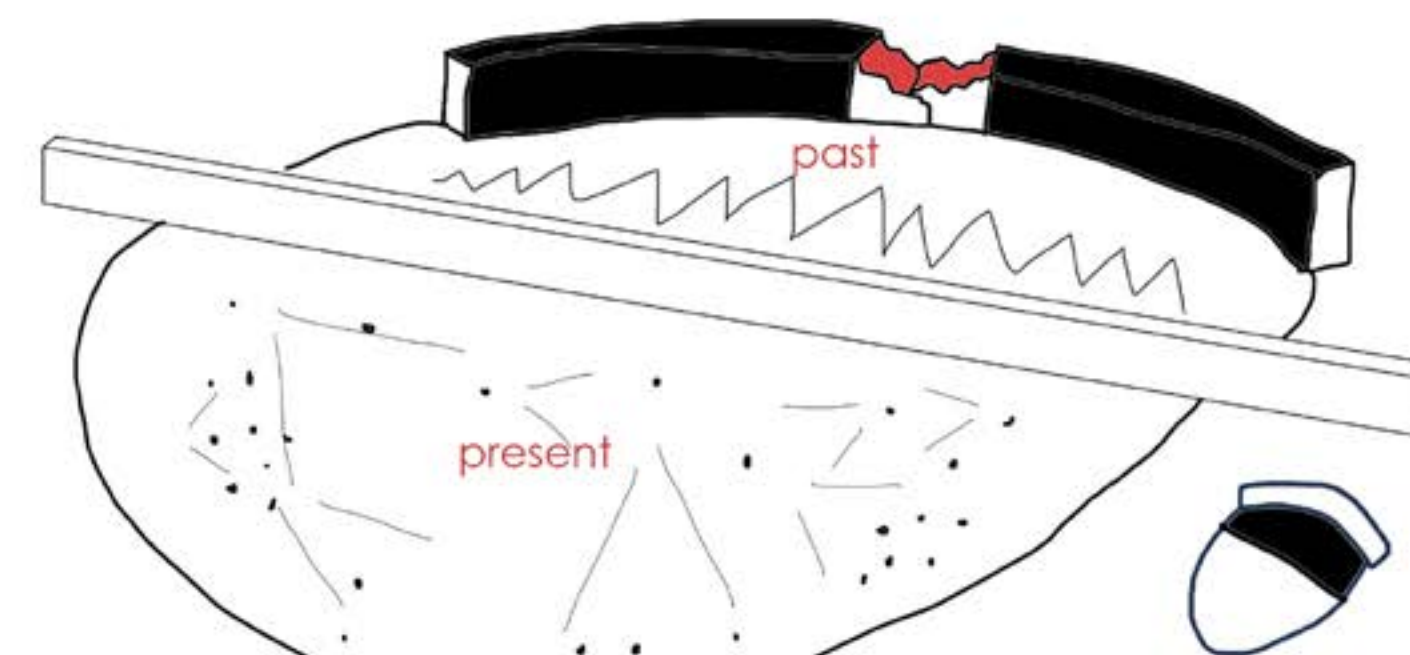
# TWO WORLDS IN A GARDEN

The new garden encloses two different worlds. The sunny-recreational part represents the present while the dark-memorial part represents the future. The new colorful wall will be the divider. The vegetation around the garden is also differentiated: we preserve the existing trees at the old part behind the Mussert wall but we plant new trees at the side of the sunny garden. This new vegetation

is needed to enclose the garden. The differentiation of vegetation (young trees /old trees) will make the contradiction between the past and the present-future even more visible.



history \_ past occupied the whole space

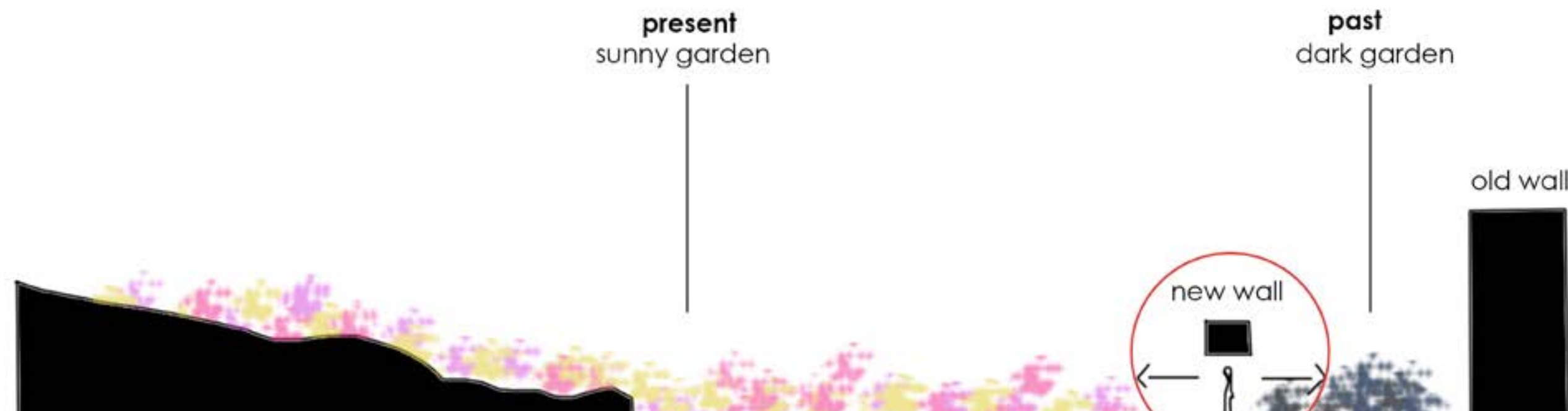


present \_ give space to the present

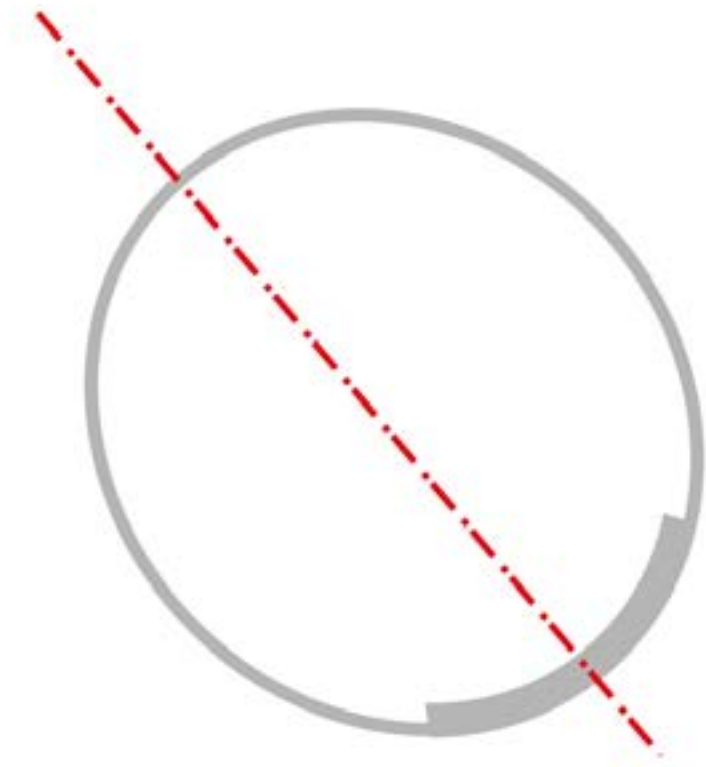
## A CUT BETWEEN THE PRESENT AND THE PAST

At the past the site was used by a crowd that focused on one leader, a characteristic of totalitarianism. Our intervention with the new wall divides the site into two parts. We give more space to the park that represents the present, marginalizing the past. Now the focus of people gathering in the park will be on other people: the debate, which is the characteristic of democracy, will be promoted. It is all a matter of choice.

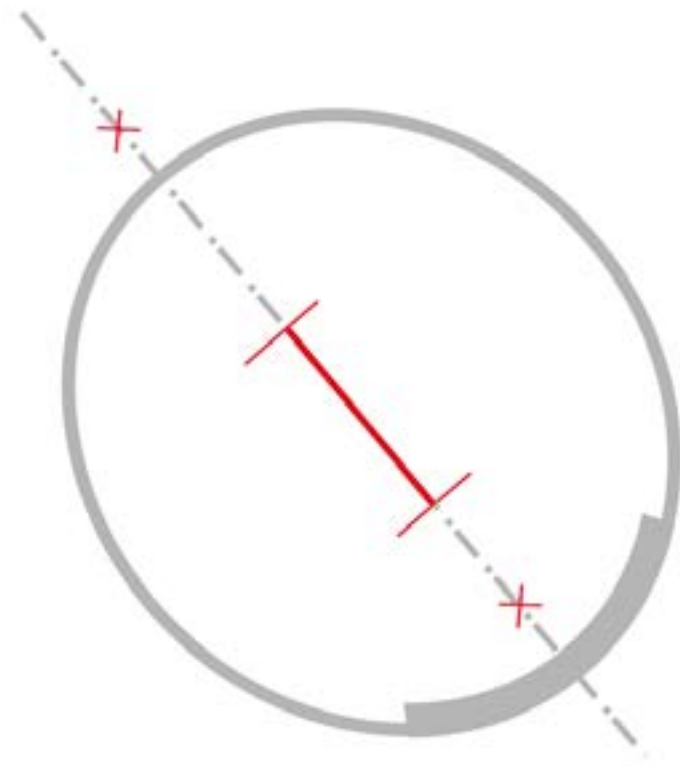
a matter of **choice**



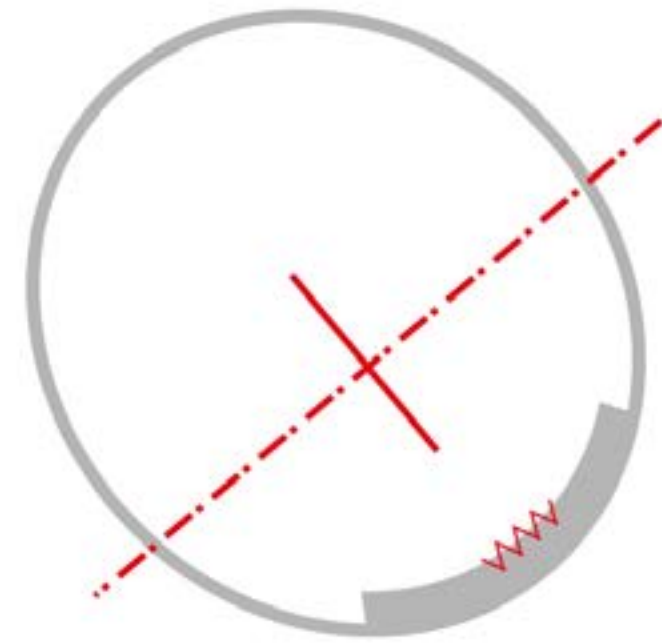




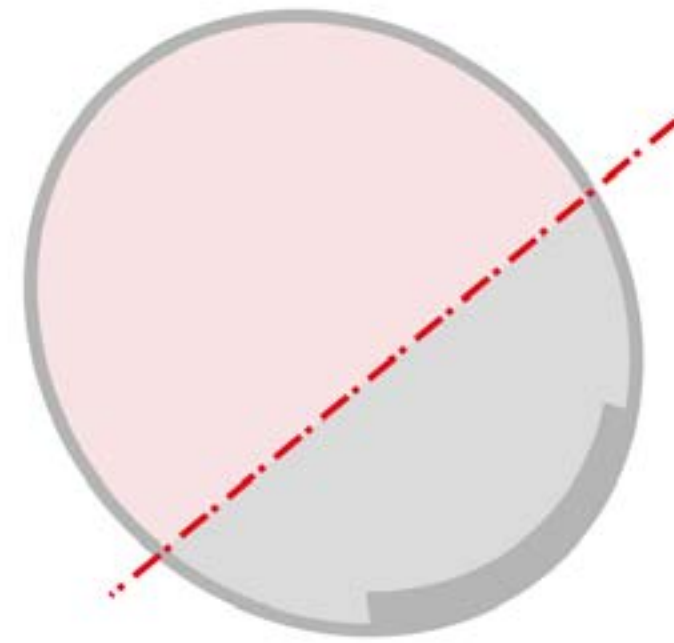
current axis



break the axis



new axis and interventions

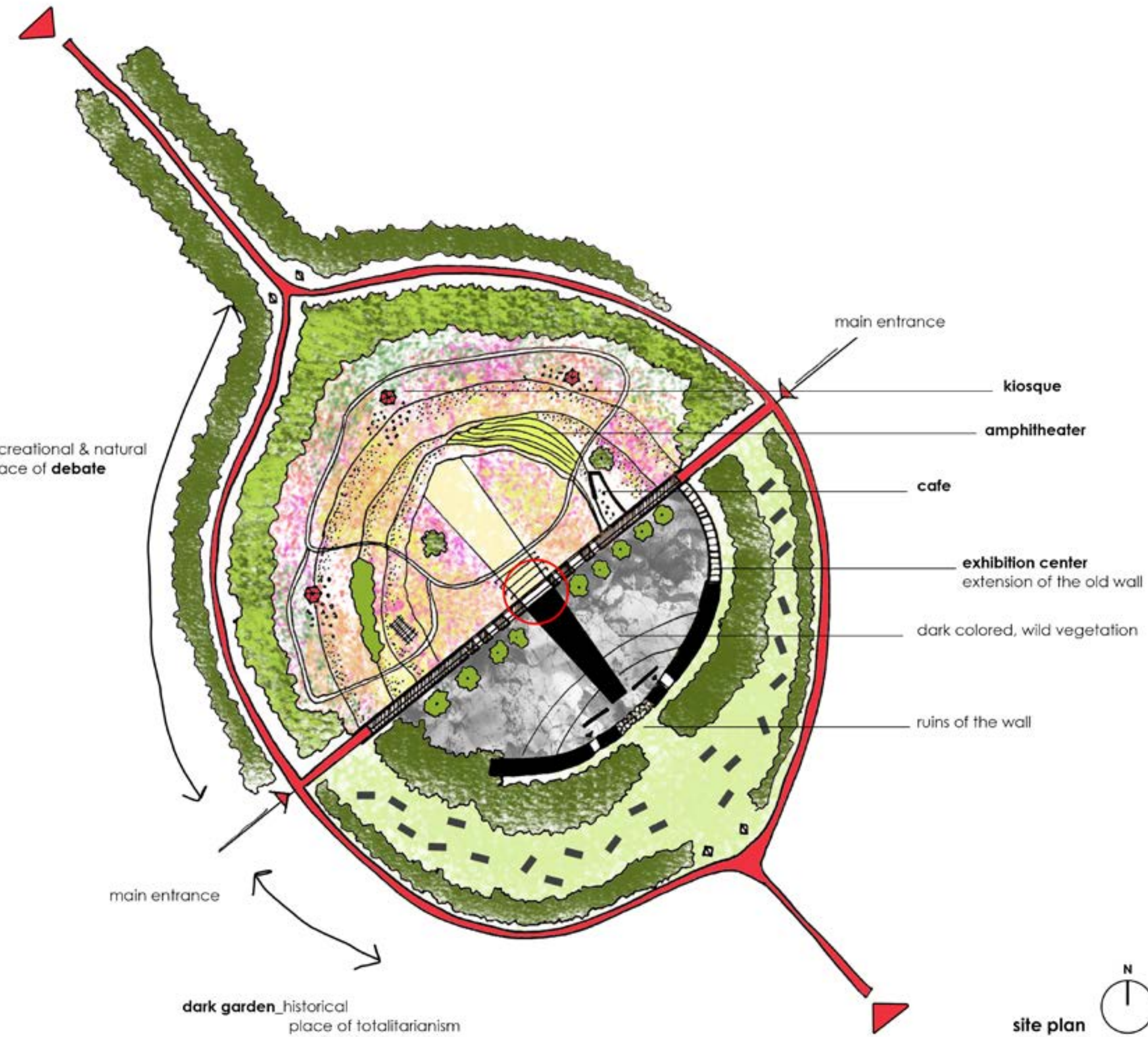


two worlds

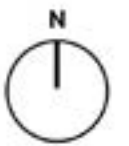
## BREAK THE AXIS OF THE PAST

The axis of the past used to be very strong and pointing at one place: the leader. We want to break that axis and redirect the movement. We keep only one small part of it and add a new axis represented by the new wall. At the intersection of these two axes, old and new, is the point where one decides which side they will follow.

sunny garden\_recreational & natural  
place of debate



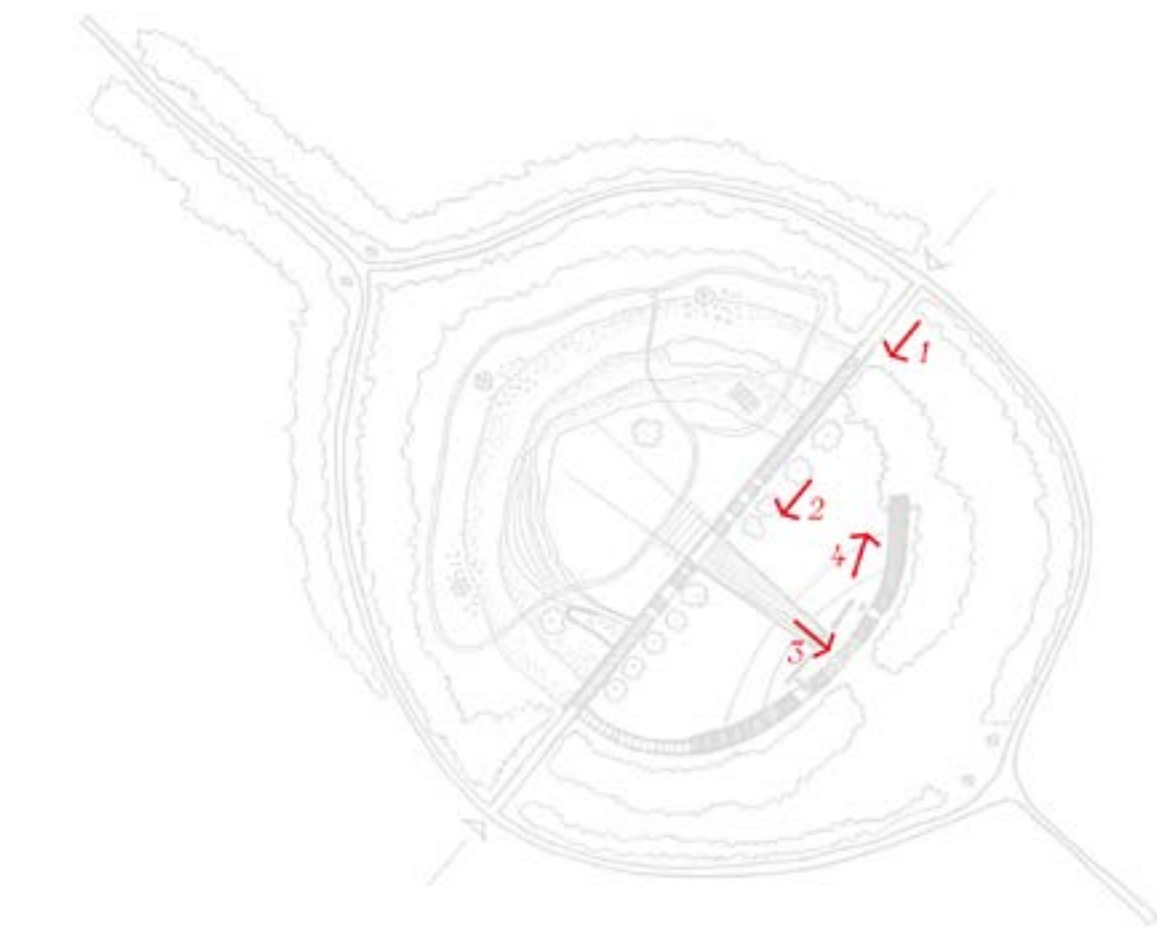
site plan



## PLAN OF THE GARDEN

The entrances of the garden are at the two sides of the new wall. In the middle is the decision point. The new core is surrounded by dense vegetation: the enclosure gives emphasis on the congested meanings of the site.



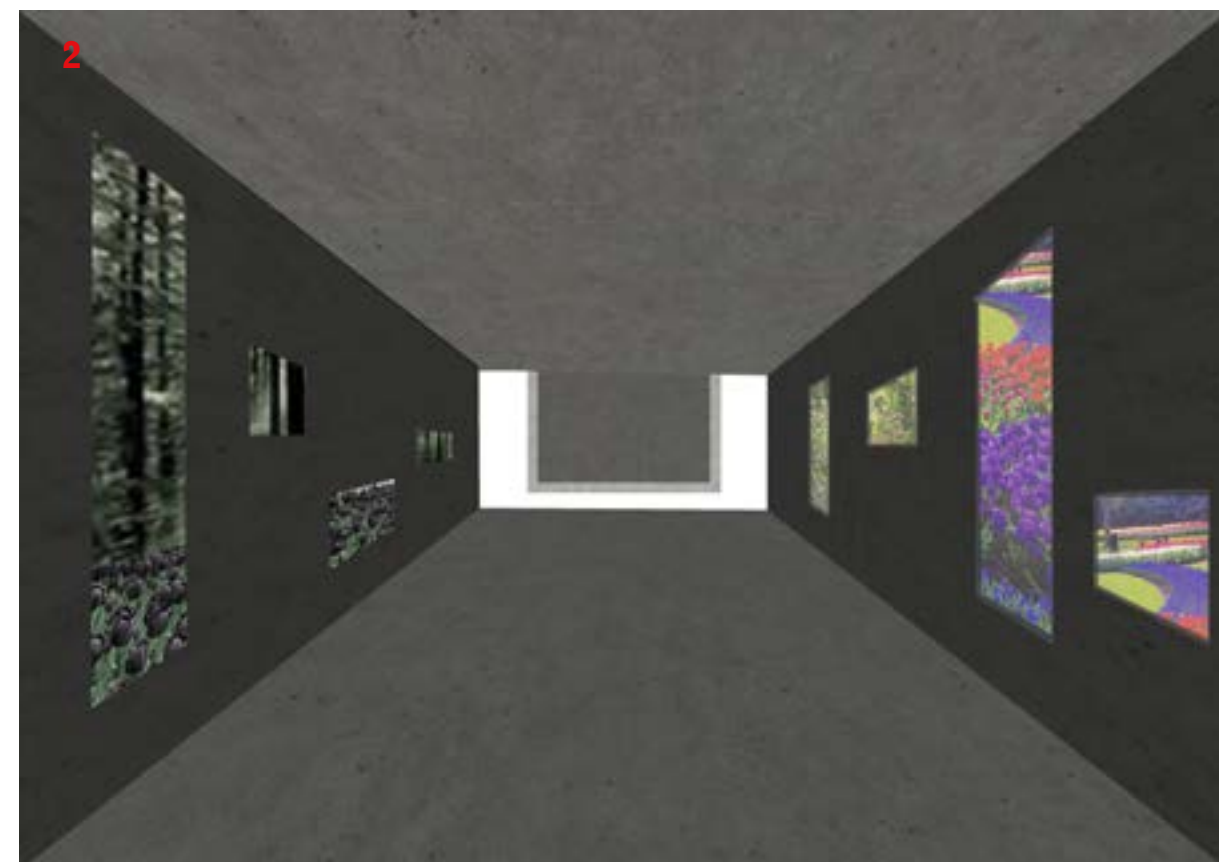
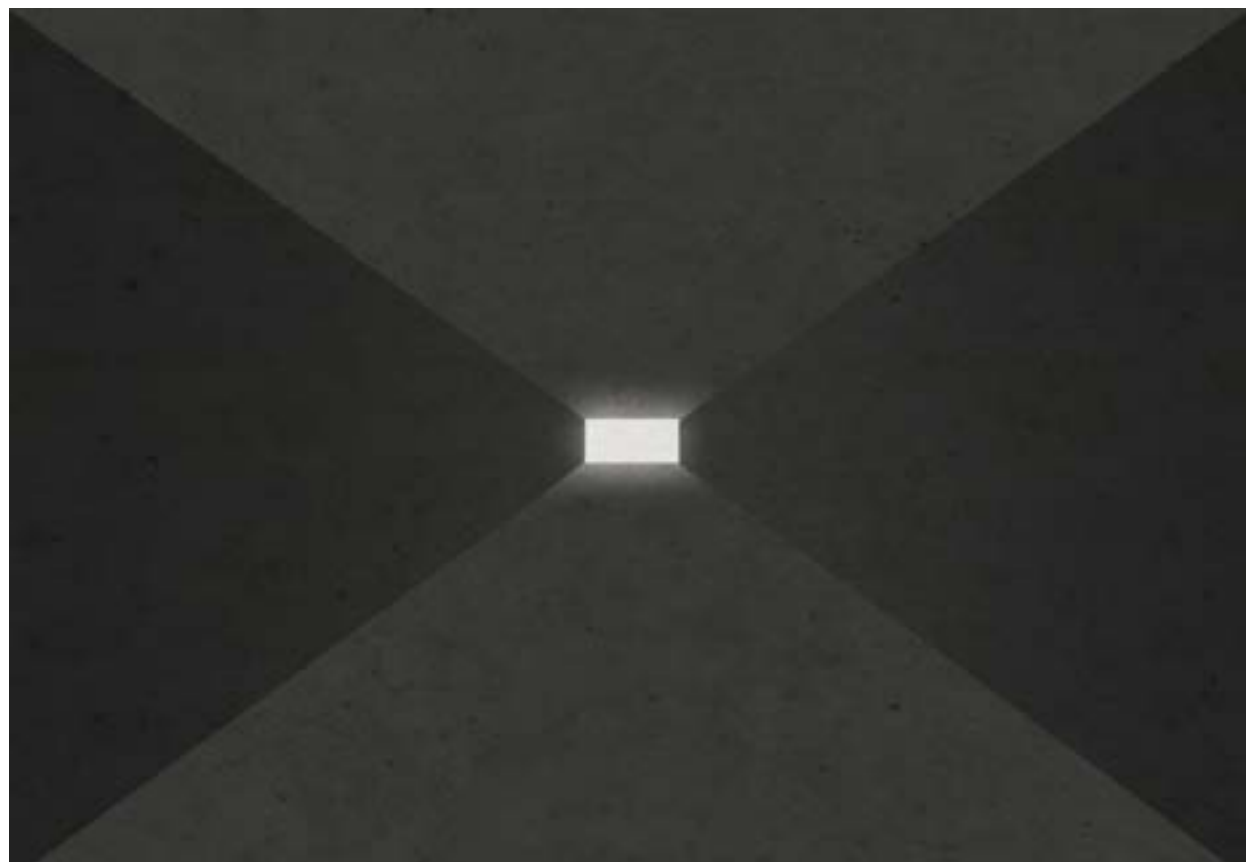
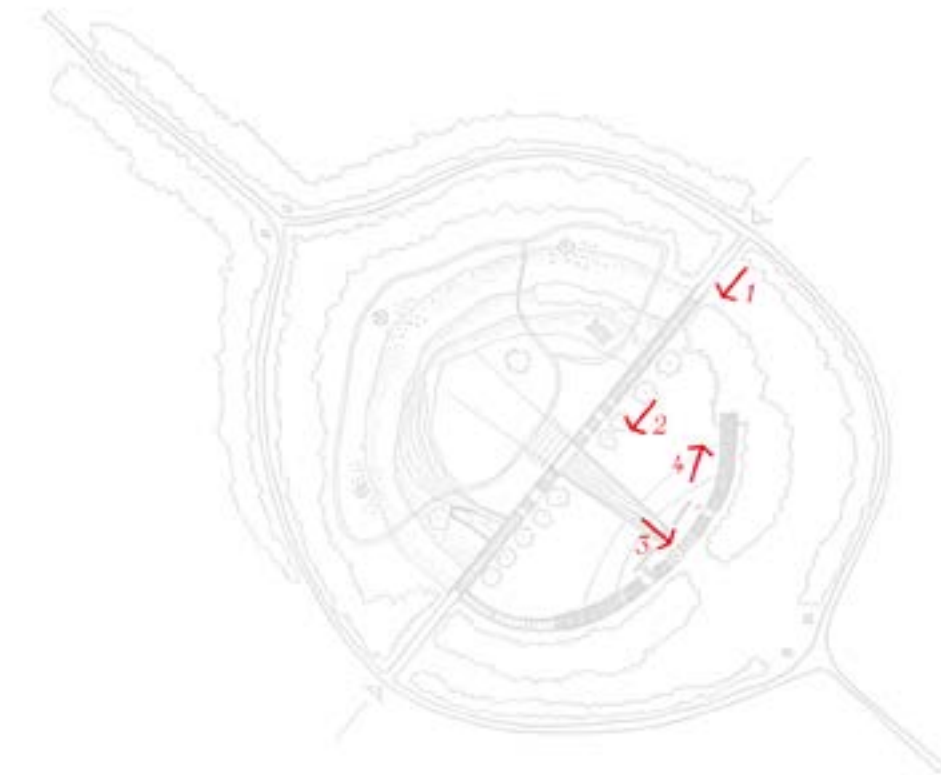


## SPATIAL SEQUENCE: A ROUTE AND A NARRATIVE

The spatial sequence starts from a dark linear space, the entrances of the new wall. Visitors can only see the light in the end of the corridor which attracts them to step forward (1).

Then they will see the two gardens through the openings-frames on the wall, thinking about the history and their own choice (2).

They will come at the threshold (circle on the map) that looks at two different worlds. If one looks towards the old wall they will see that the place where Mussert used to give speech, is now nothing but ruins (3). If he looks at the other side then a colourful garden will be revealed. If they chose the dark side, they will see the exhibition for the history of Mussert Wall in a new extending corridor (4).







## ROLE OF THE GARDEN

The new garden will be the new core of the campsite. Entrances will be opened also in the south and in the south-east of the site and parking facilities will be added. The route towards the garden will be separated from the rest of the campsite by means of dense vegetation. Thus, the private will be clearly separated from the public. People living at the campsite will use the new garden as their recreational core and will make use of a space that was previously empty and dead. The garden may be a part of a wider route that connects other interesting sites of the area around such as the Middelpunt van Nederland and the Zandgroeve. The garden will benefit the campers but also people from Lunteren and Ede that want to learn more about history or just want to enjoy nature with friends.

## FOOD BONDING!

EVANGELIA GEORGALI  
ABHINAYA GNANA  
MARIA SACHSAMANOGLU



PROJECT DESCRIPTION FOOD BONDING

During our three day workshop we were asked to transform the Wall of Mussert. However, while visiting the site on the first day, we asked ourselves if the task is only about the wall or if it has a lot more than the eye can see. Therefore, we decided to also explore the recreational routes in the area with the help of the map outside the Hotel Belmont where we were staying during the workshop.

We enjoyed a lot the biking routes through the forests and experienced varying landscapes. The existing routes connect many points which are marked by sign boards. We noticed, though, that not all the points are special locations, but only a few of them. Besides, the wall of Mussert is not one of these points on any of the routes. We thought, hence, that we could connect the most interesting points we experienced and link them to the wall of Mussert.

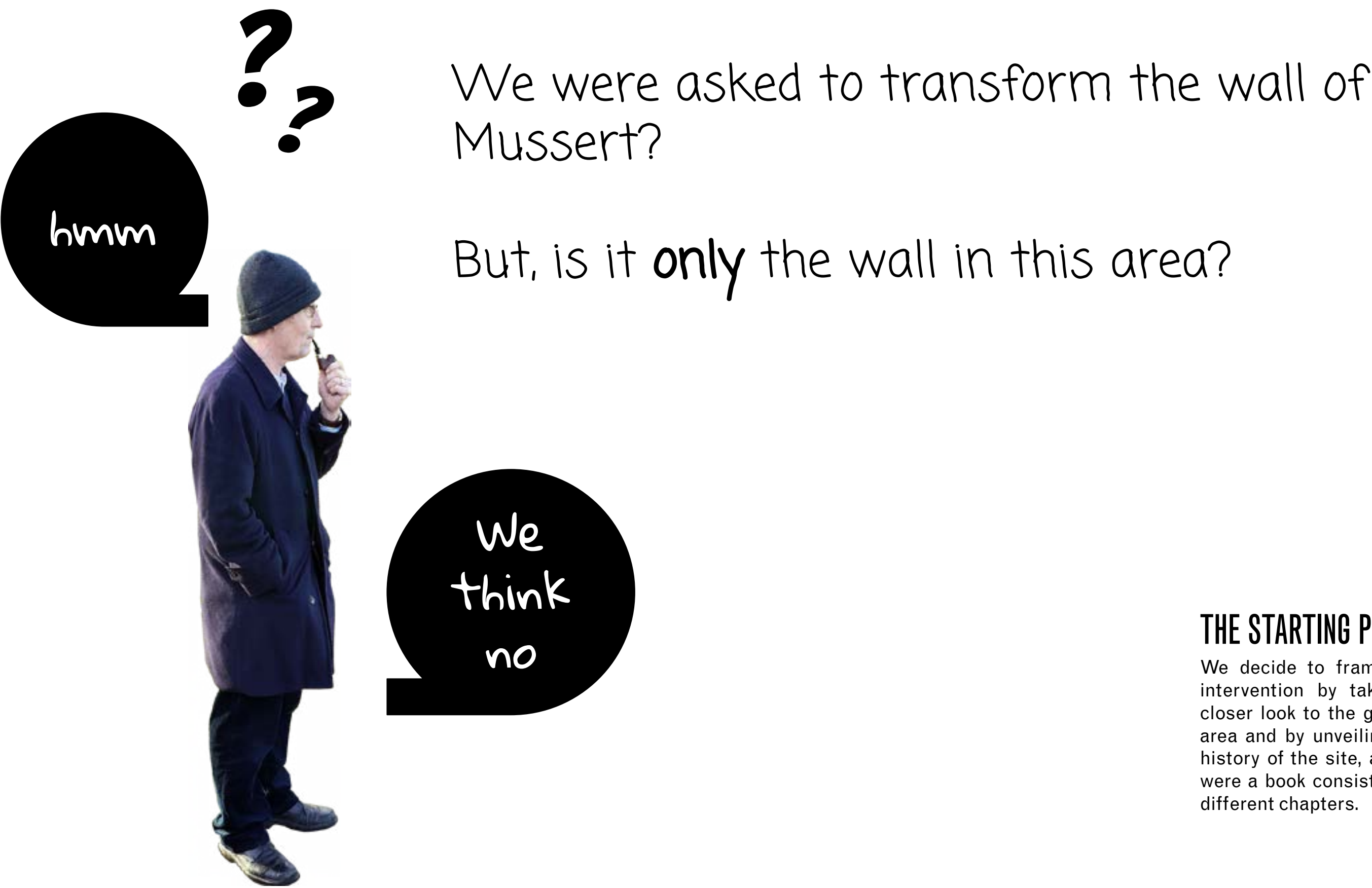
For us, the site of the wall is very interesting because it not only includes the wall, a dark page in the history, but it also contains different elements. In order to understand better these layers, we looked through history and found three main components - the scouting, the camping and the history of NSB. We, therefore, consider the current landscape ensemble as one that has evolved over time, resembling a book with many chapters. The black chapter of Mussert is only one of them.

While brainstorming on what we can do to emphasize that it is not only the NSB period that is the most significant here, but on the contrary that the history is much more versatile, we came to the conclusion that food could bring people together without compromising the historic value of the place or its landscape qualities. We also wanted to diminish the importance the wall gives to the dark history and give it a new function while linking it to a larger network. Thus, our proposal is to transform the wall of Mussert into a recreational area with facilities dedicated to food (restaurant and gardens), history and green open spaces for leisure, play and camping.

In brief, our concept is proposing a 3 dimensional perspective of the site. In other words, the transformation of the wall can be seen as

three parts of a whole - the one that represents history (the wall, WW2), the scouting (the restaurant which is a new extension, 1950s), and the camping area/open area/nature or landscape extension (the amphitheatre, current situation). The restaurant is an extension of the wall, which we plan to restore to its original state. It is an extension for two reasons; firstly, so that the three main axes (nature, history and recreation) can be experienced as one continuous line, and, secondly, so that the existing levels of the site can be used effectively.

The functions that are employed on the site make sure that the place is for everyone - people interested in history can visit and take a tour of the wall, people interested in a different and special food experience can visit the restaurant, while people interested in nature and landscape can follow the new route, the brown route, that connects the interesting locations. Apart from creating these connections, we also pay attention to the nature preservation areas. With our intervention, we create a new nature network that is an extension of the existing one. The new walking brown route connects the wall area, the sand quarry, the middle point, and the Hessenhut, stretching over a length of 5 to 7 kilometers. In addition, our proposed intervention for the wall can function as a stayspot for eating (grab something to eat while enjoying the route). However, at this point we should highlight that we are not just proposing a conventional restaurant. Instead, based on the scouting idea, we are putting forward a restaurant developed on different levels, where people can collect their goods from the gardens and then cook them all together as part of a communal experience.



THE STARTING POINT

We decide to frame our intervention by taking a closer look to the greater area and by unveiling the history of the site, as if it were a book consisting of different chapters.



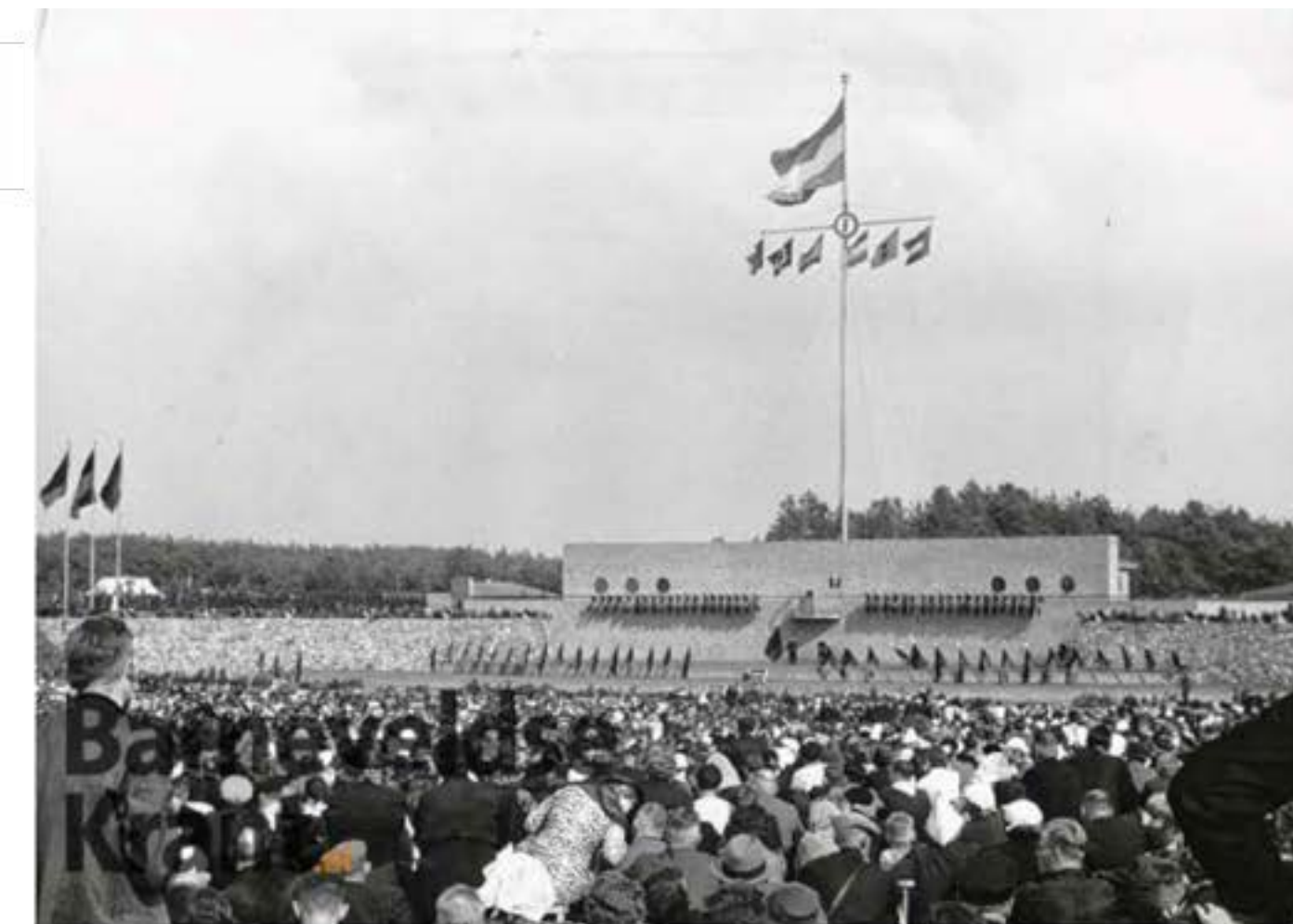


## OUR EXPERIENCE

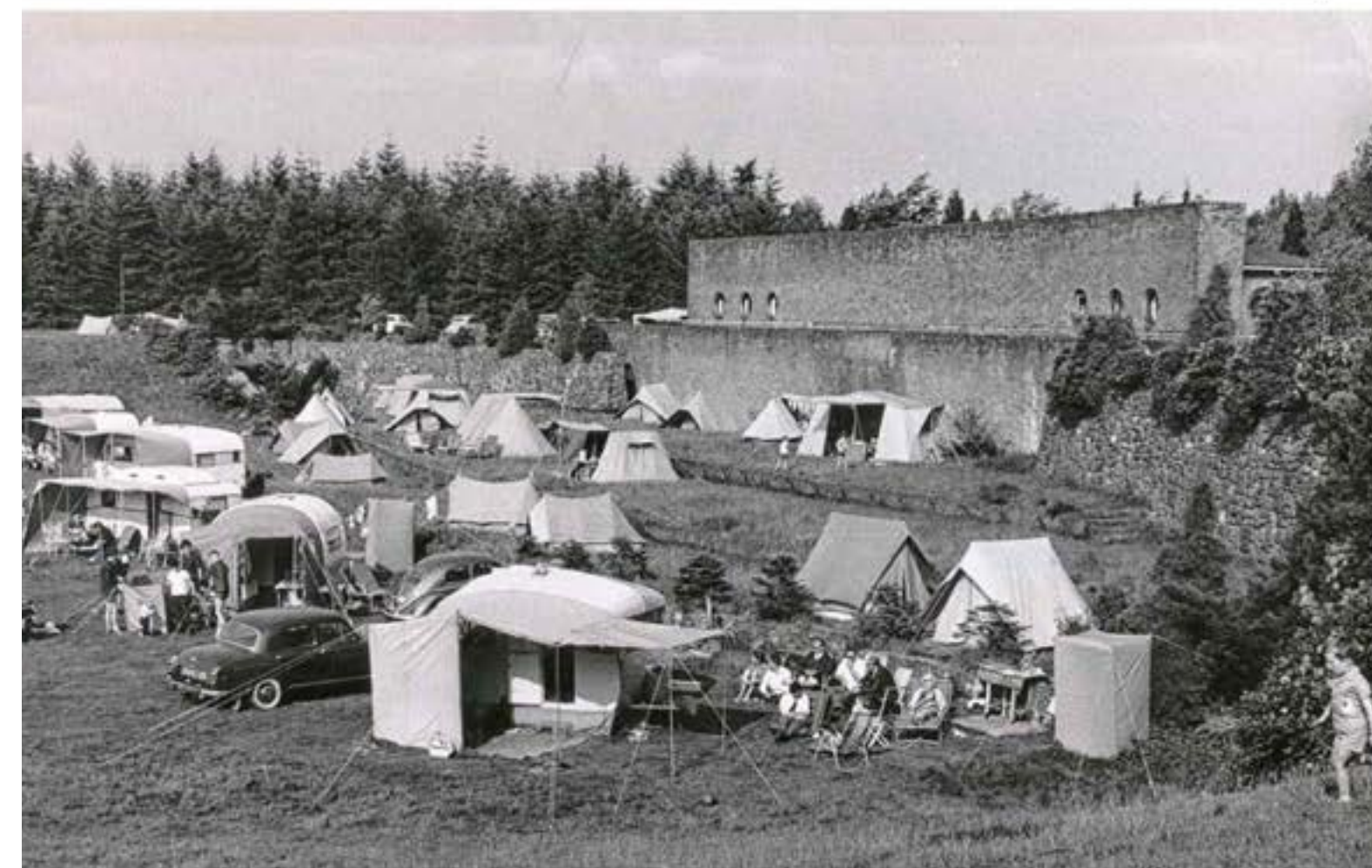
During our ride, we were surprised to discover landscapes that bear little resemblance to the typical dutch landscape image. Dense forests and clearings, hilly areas and flat parts, sandy horse paths and stony routes, they were all there. In this green maze, we got lost a couple of times, but the joy of discovering hidden little treasures was always motivating us to keep on.

## HISTORY AND CULTURE

The site is a palimpsest, where the overlaying of different layers over time led to the creation of this multi-faceted entity. The landscape biography is written by three main historic periods: the WW2, when Mussert talked to the supporters of NSB, the 50s, when the place was used as a scouting area and the current period with the place being used as a camping site. Thus, history and culture, recreation but also nature and landscape blend together shaping what we see today. Even though the site is unfairly linked to only one period, the dark years of Mussert. In fact, the place was occupied much more by the scouts and the immigrants who found shelter there than by the NSB members who merely used it once or twice a year for their gatherings.



mussert at the wall



## NATURE AND LANDSCAPE

camping

## LANDSCAPE BIOGRAPHY

## RECREATION



scouting



## let's brainstorm!

These are the words that popped up during our brainstorming and our discussion for the project, mainly related to history and recreation.

history  
reuse  
corridor  
market  
BBQ  
kitchen  
levels  
food  
communal  
axis  
extension  
restoration  
historical  
balcony  
vegetables  
viewing  
recreational



## FOOD AS A CONNECTOR

One of the most essential parts of this transformation proposal is to introduce food and cooking in a place of heritage importance.







# PROPOSED ROUTING

The creation of a 5 to 7 km. walking route that will connect the Muur van Mussert with other focal points, will allow the integration of the site into its wider context, making it part of the natural-recreational network of the area. The visitor can access the site from the NW corner, after parking his car close to the main street. A linear axis leads him to the Wall. From there, he can continue to the Sand Quarry (Zandgroeve), to the Middelpunt, the viewpoint and the Hessenhut belvedere, returning finally to the start of his tour.

5-7 KM



# MASTERPLAN

After leaving his car in the parking space, the visitor can reach the Wall of Mussert where he can have a tour inside the wall or enjoy a meal in the restaurant. After that, he can keep on to discover the Sand Quarry, to cross the bridge, learn about the transformation of the area and climb the dramatic staircase to continue his route. Further on, he can reach the Middelpunt to take a picture next to the rock, thrilled of being in the geographical middle of the Netherlands. From the viewpoint he can get a glimpse of the open fields ahead and finally find the Hessenhut, climb up on the look-out belvedere and enjoy the panoramic vistas of the surroundings.







**VIEW POINT**



**HESSENHUT BELVEDERE**





MIDDELPUNT VAN NEDERLAND



ZANDGROEVE





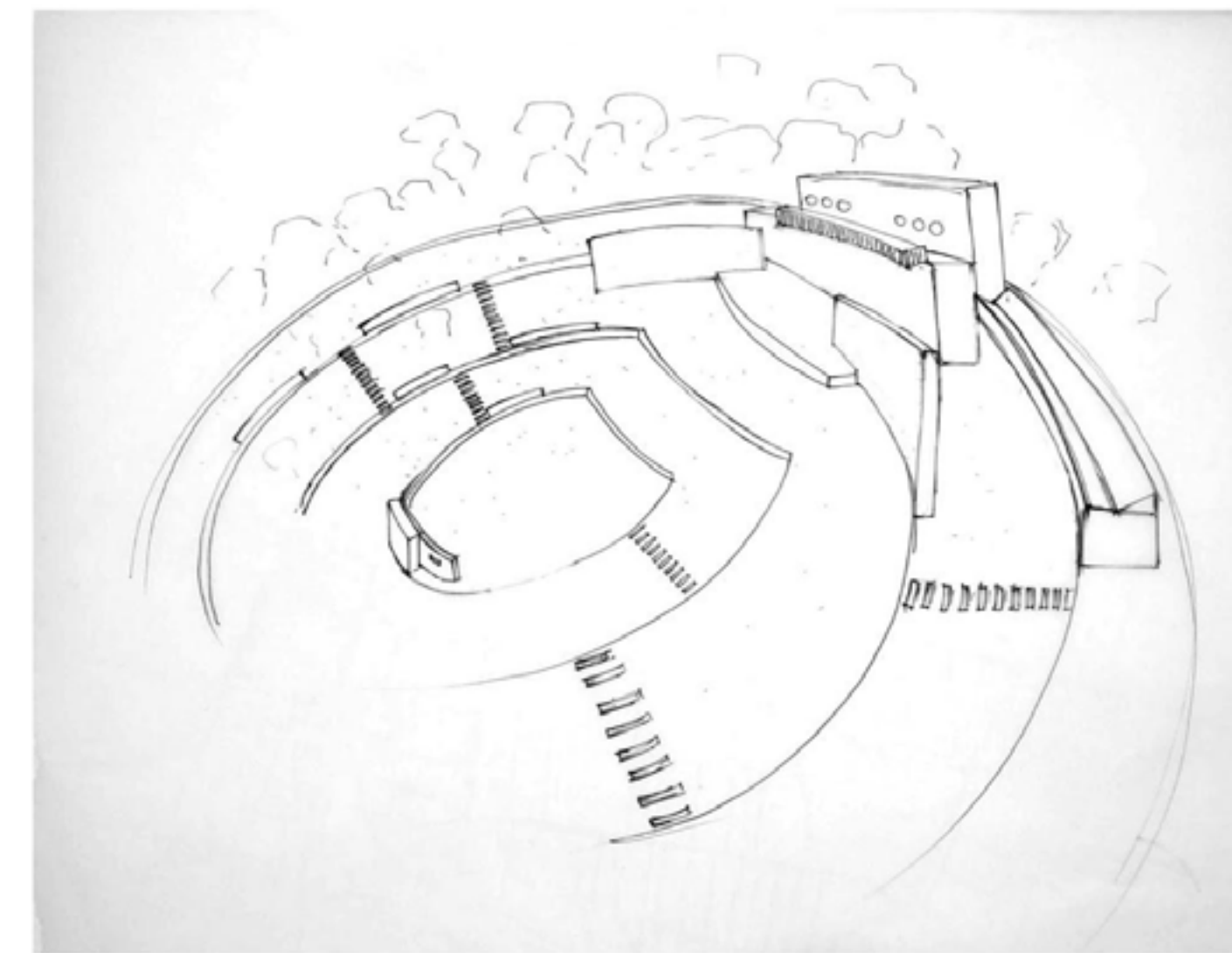
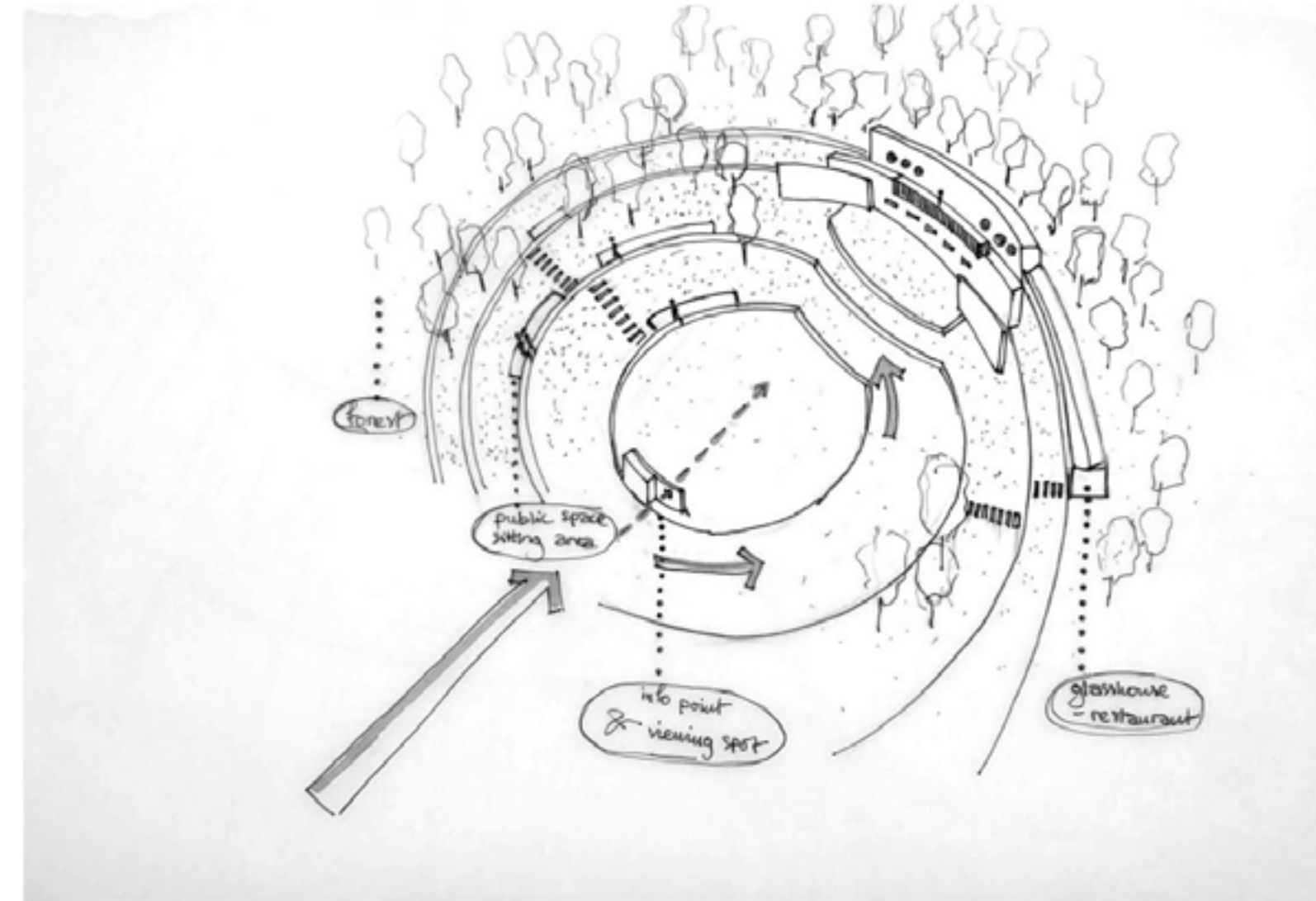
## THE BROWN ROUTE

The Brown Route is an experience for nature and history lovers, vanishing into dense forests, going up and down, overlooking fields, but most of all offering a memorable experience to anyone who dares to follow it and discover the little gems of Lunteren.

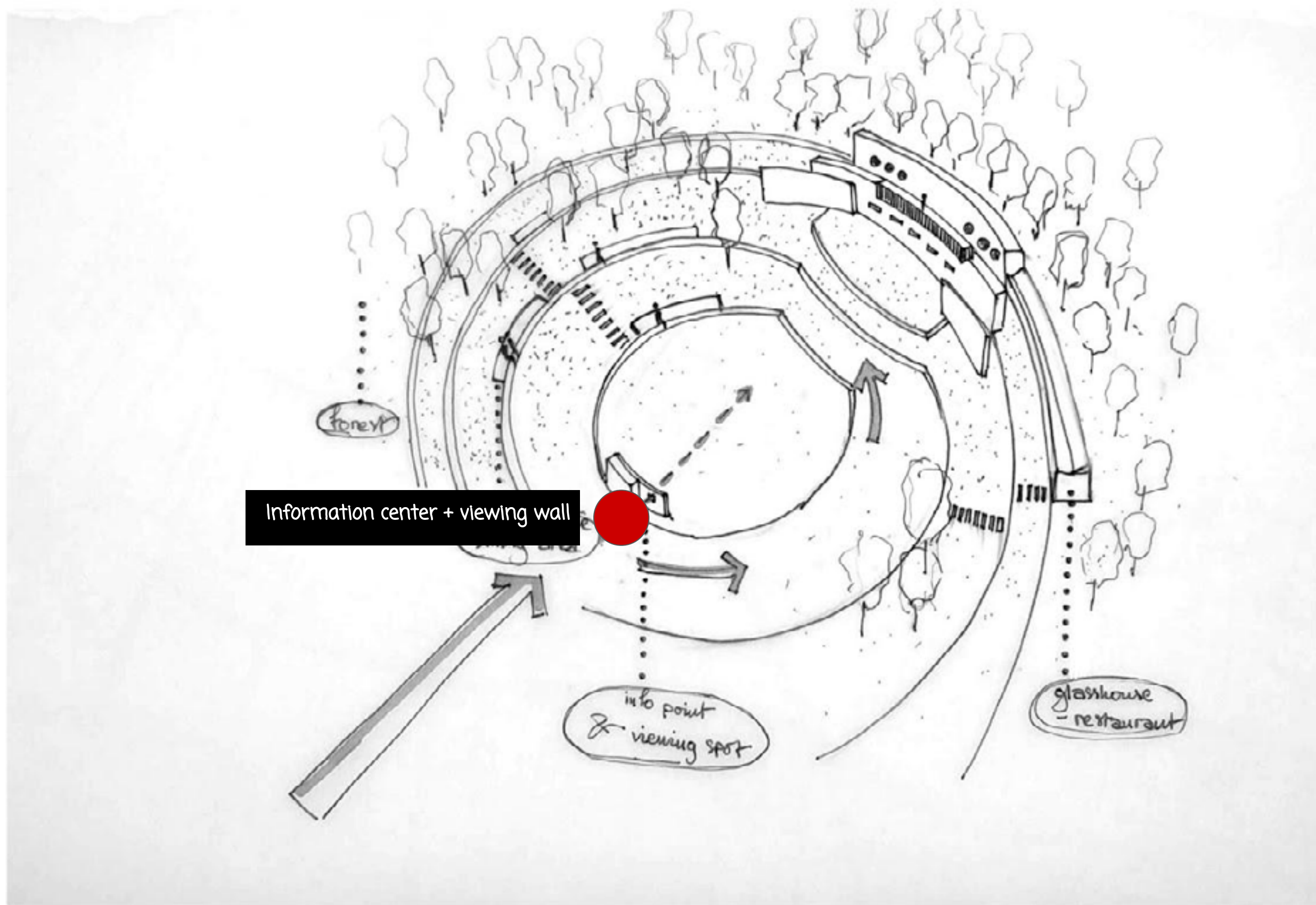


## THE INTERVENTION

The above two drawings show the intervention at the site. They depict the three parts - the restaurant, the wall, and the amphitheatre, which represent the recreation, history and nature respectively. The first drawing shows how one enters the site, having a view towards the wall, getting directed along the levels towards the wall, or towards the restaurant, based on the type of visitor. The second drawing shows the different levels being used on the site for the various interventions.







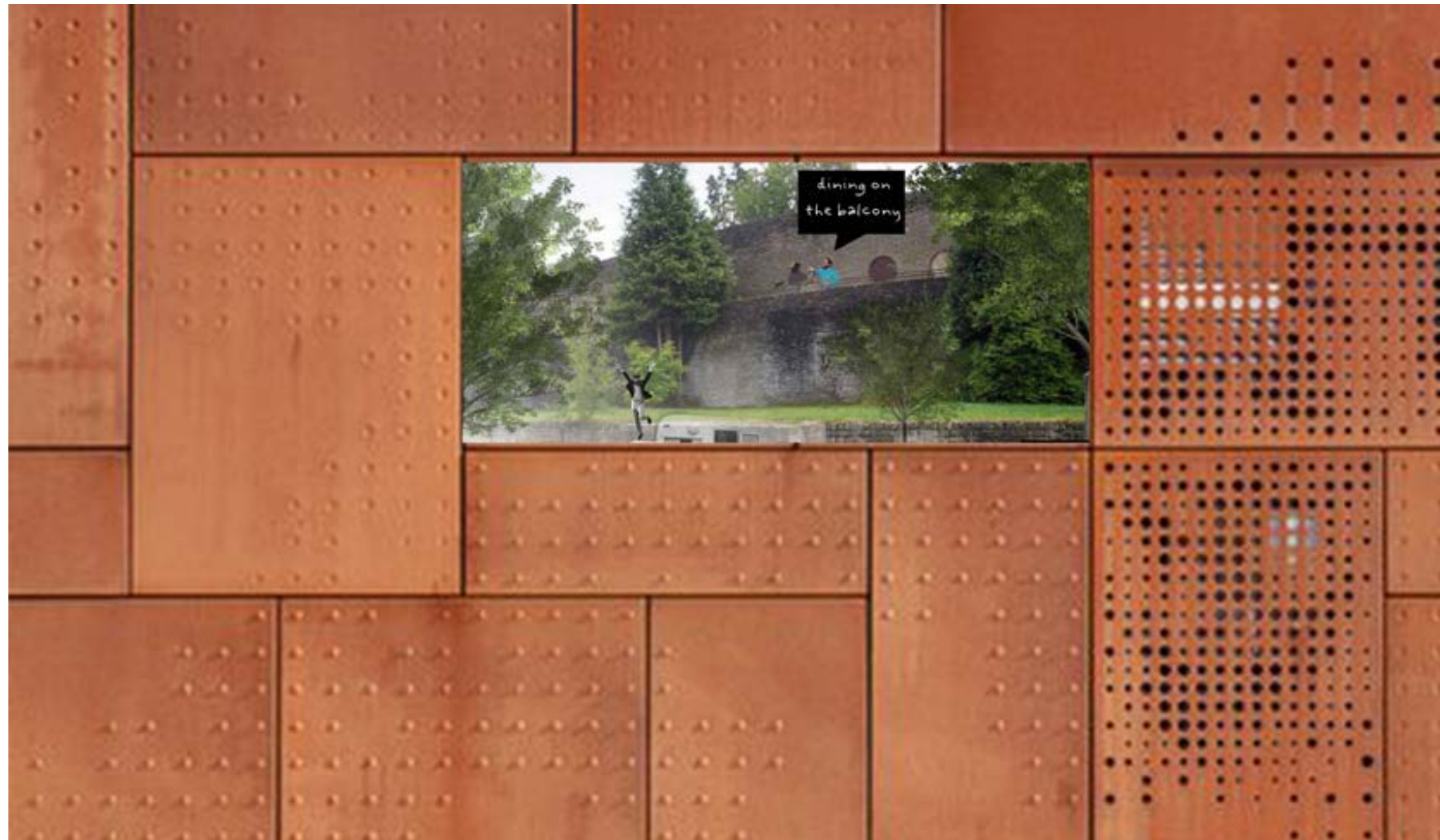
HERE YOU ARE!

## APPROACHING THE SITE

As the visitor approaches the site, he is confronted with the visitor's center, where he can get information about the site and its transformation. He can also get be informed about how to go about the site there-on to learn more about the history of the place. A regular visitor to the site, who has come there for the restaurant or to enjoy the open amphitheatre may not go to this information centre. An extension to this information centre is the viewing wall.

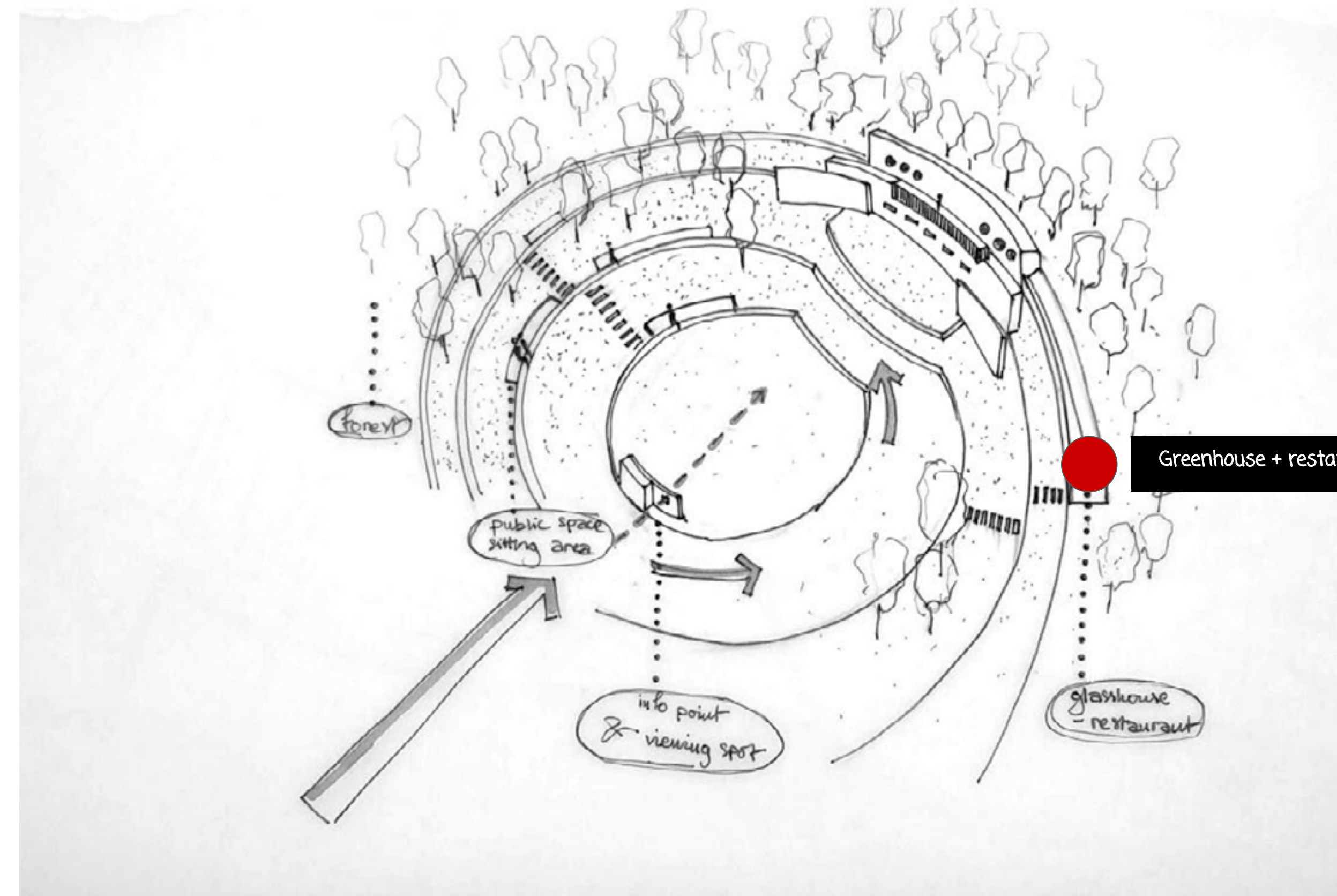






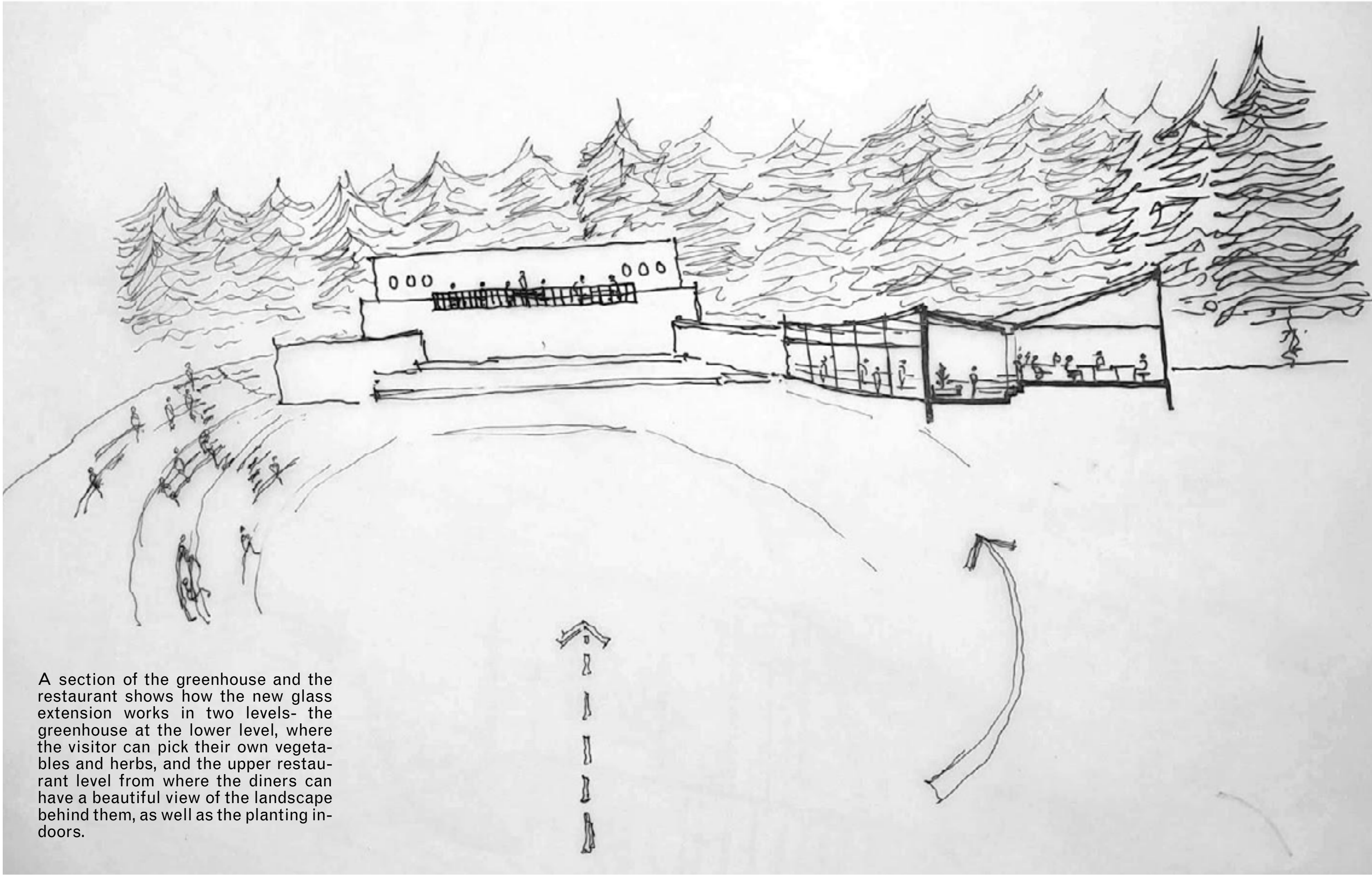
## TAKE A GLIMPSE!

The viewing wall which is an extension to the information centre has a little window through which one can view the wall of Musseret directly. One is reminded of the fact that the old wall, which was used for speeches is now a restaurant, and that though the historical part is important, it isn't the most important component there



HERE YOU ARE!



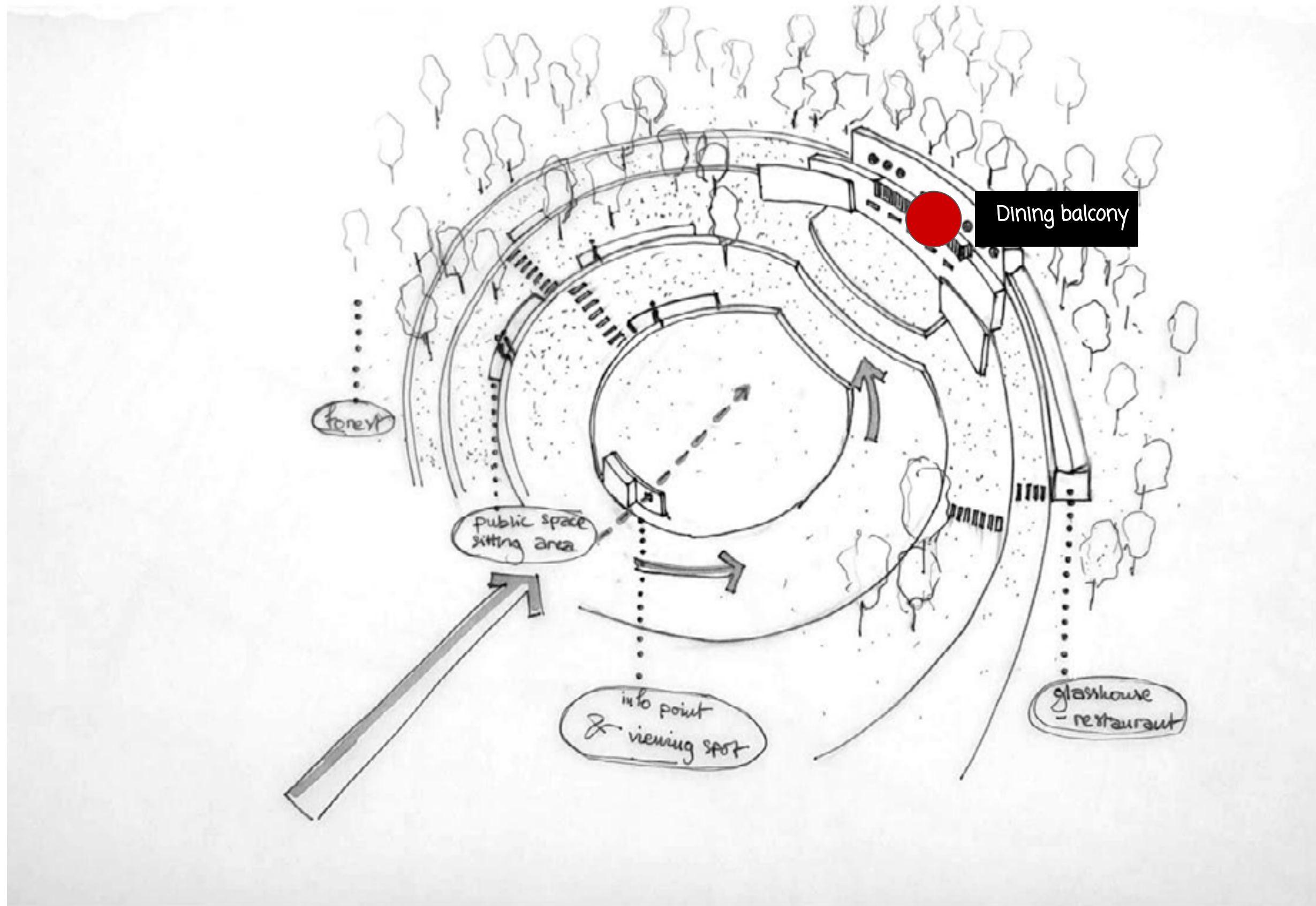


## A TRANSFORMED PLACE

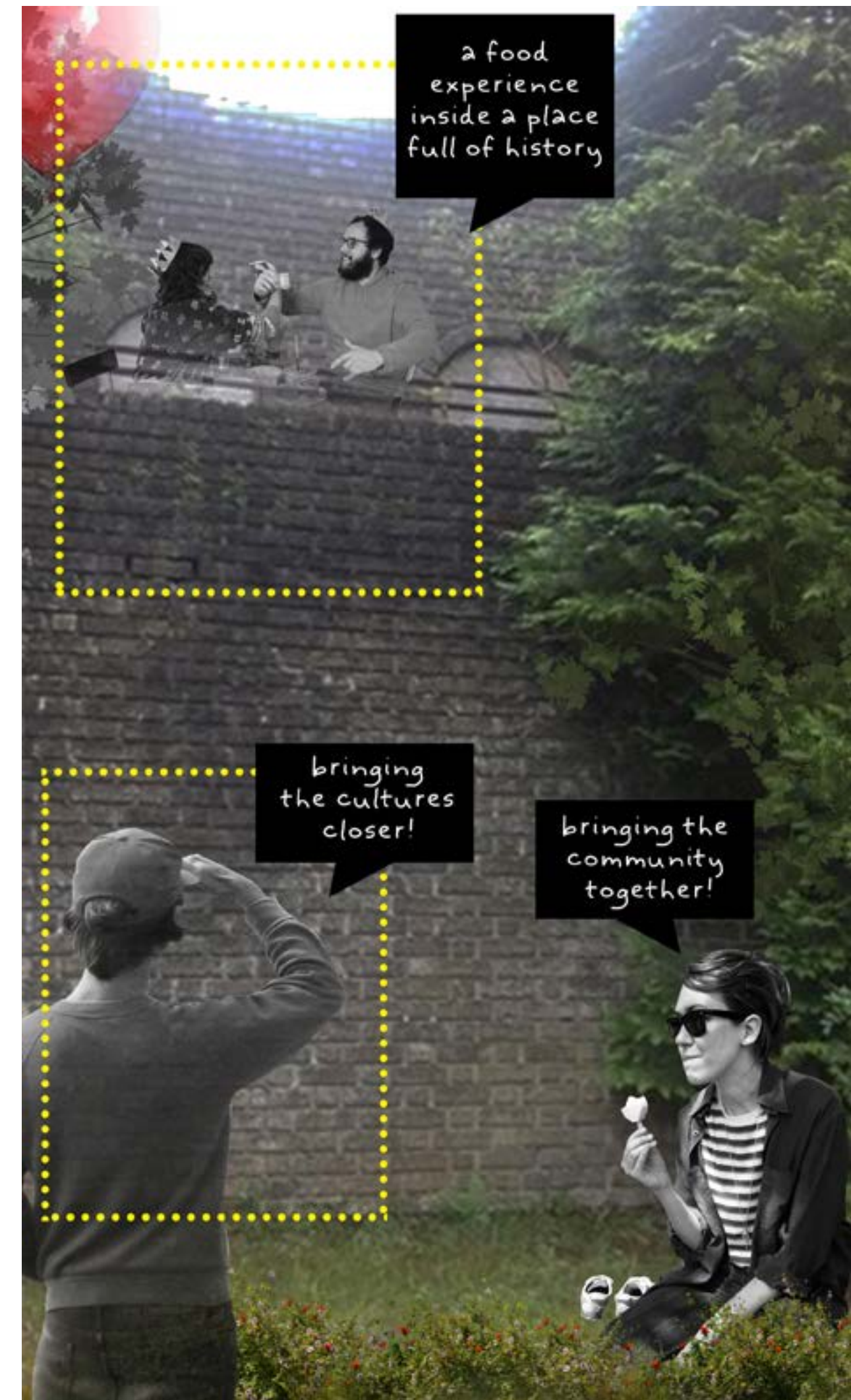
The above is a wholesome view of the site, highlighting the three aspects. It shows the greenhouse and also shows the caravans where the visitor could have a special dining experience. This represents a segment of the current camping situation on the site.

The lavender lined gravel pathway highlights the central axis which divides the nature segment and the recreation segment, though visually well united. The stepped seating of the amphitheatre integrated with greenery ensures aesthetic value to the visitors.





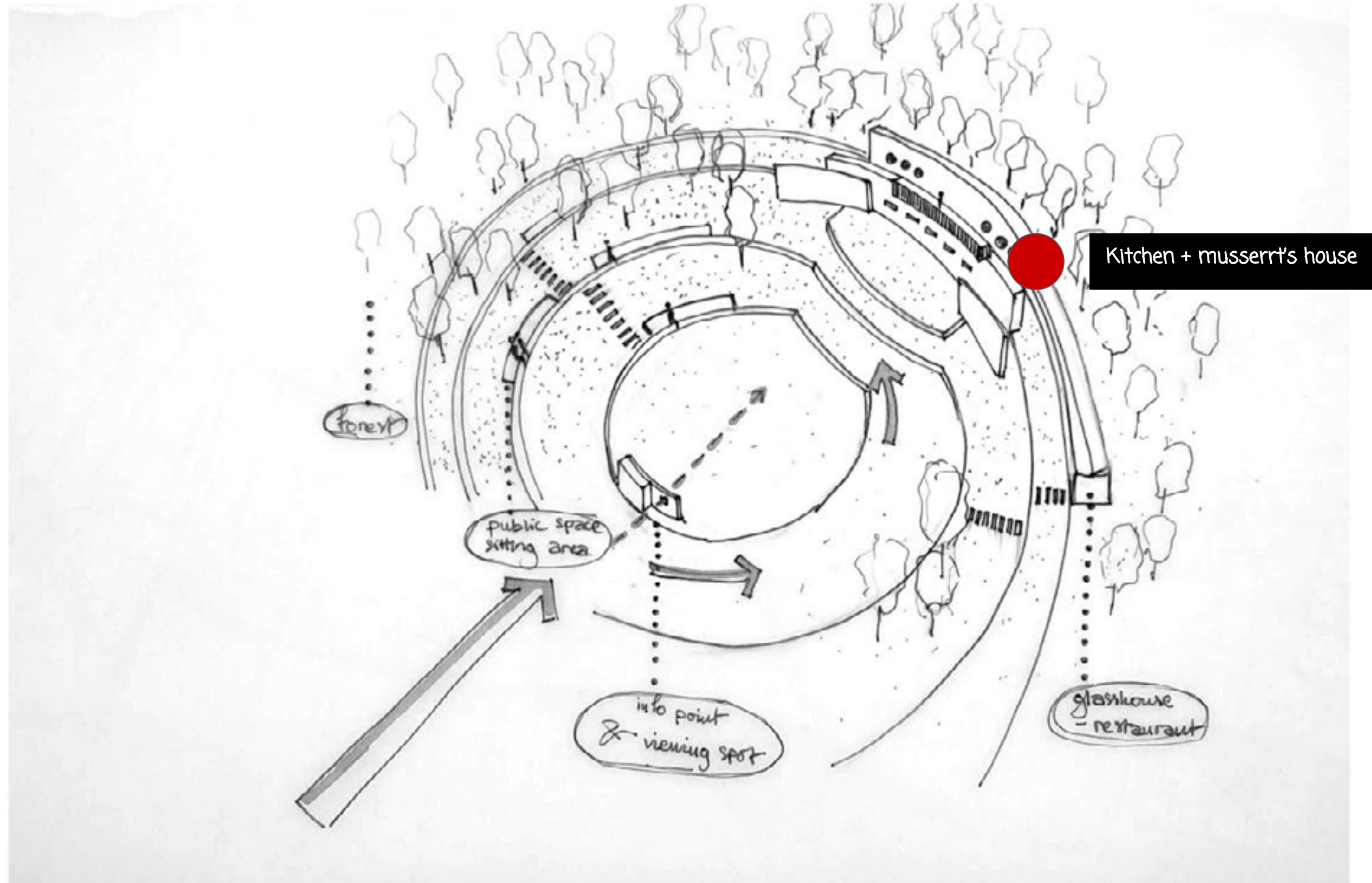
HERE YOU ARE



## DINING IN THE BALCONY!

In history, Anton Mussert used to address a gathering of 20,000 to 30,000 at this balcony. We now intend to make it open to visitors to dine with a view of the site.





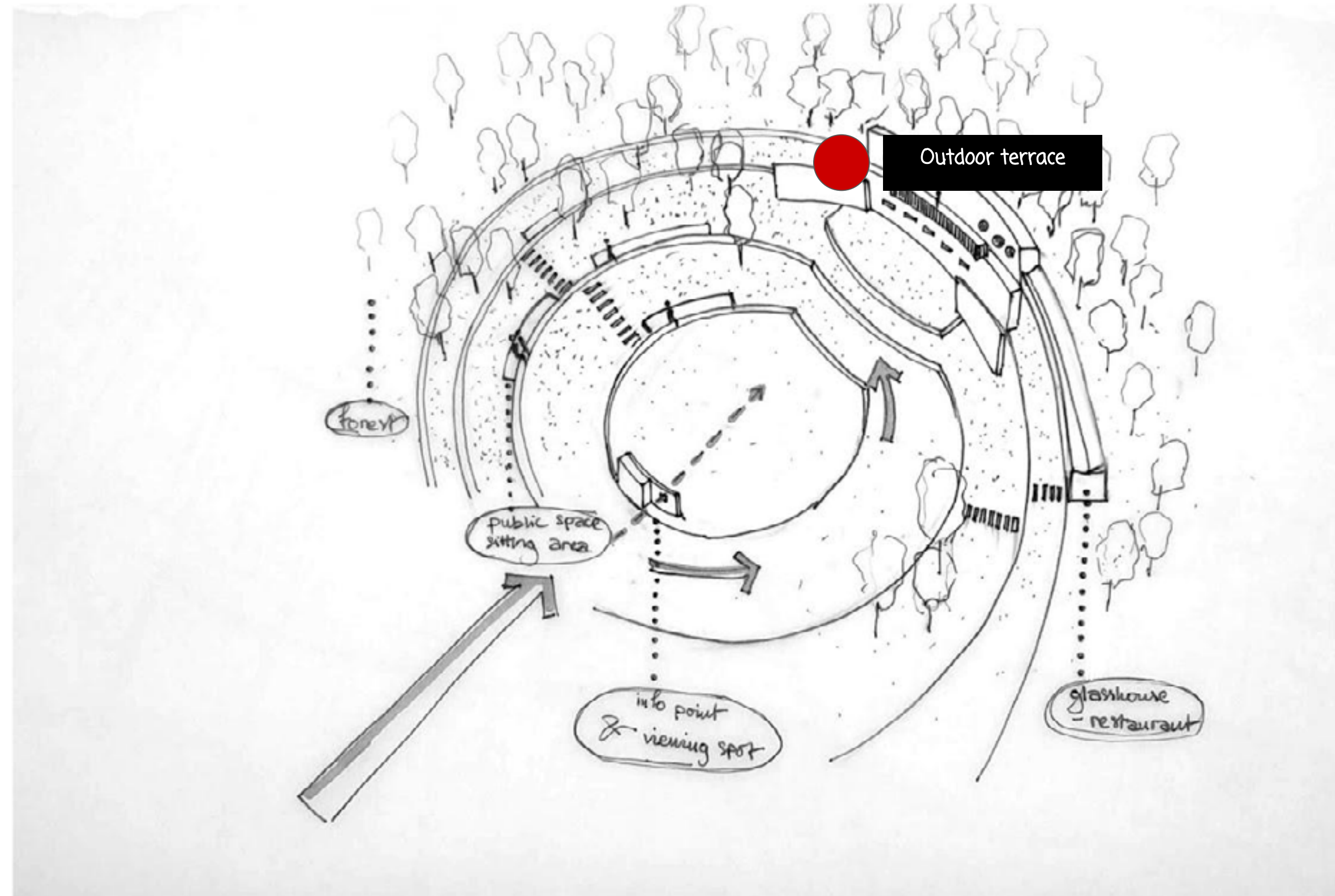
HERE YOU ARE



## THE KITCHEN IN THE MUSSERT HOUSE

Mussert used this building back then as a space to read and write when he needed some change of mind. The space is now converted into a kitchen which serves the restaurant. The visitor can have a close view of the converted space, while having his little barbeque on a sunny day outside the house.





HERE YOU ARE



## THE TERRACE AS A COMMUNAL SPACE

The outdoor terrace space which can be accessed by steps next to the wall is also used for a different dining experience. This semicovered space is pleasant due to the vegetation and planting around it. It can also be used as a small gathering space or a place to hold little events.



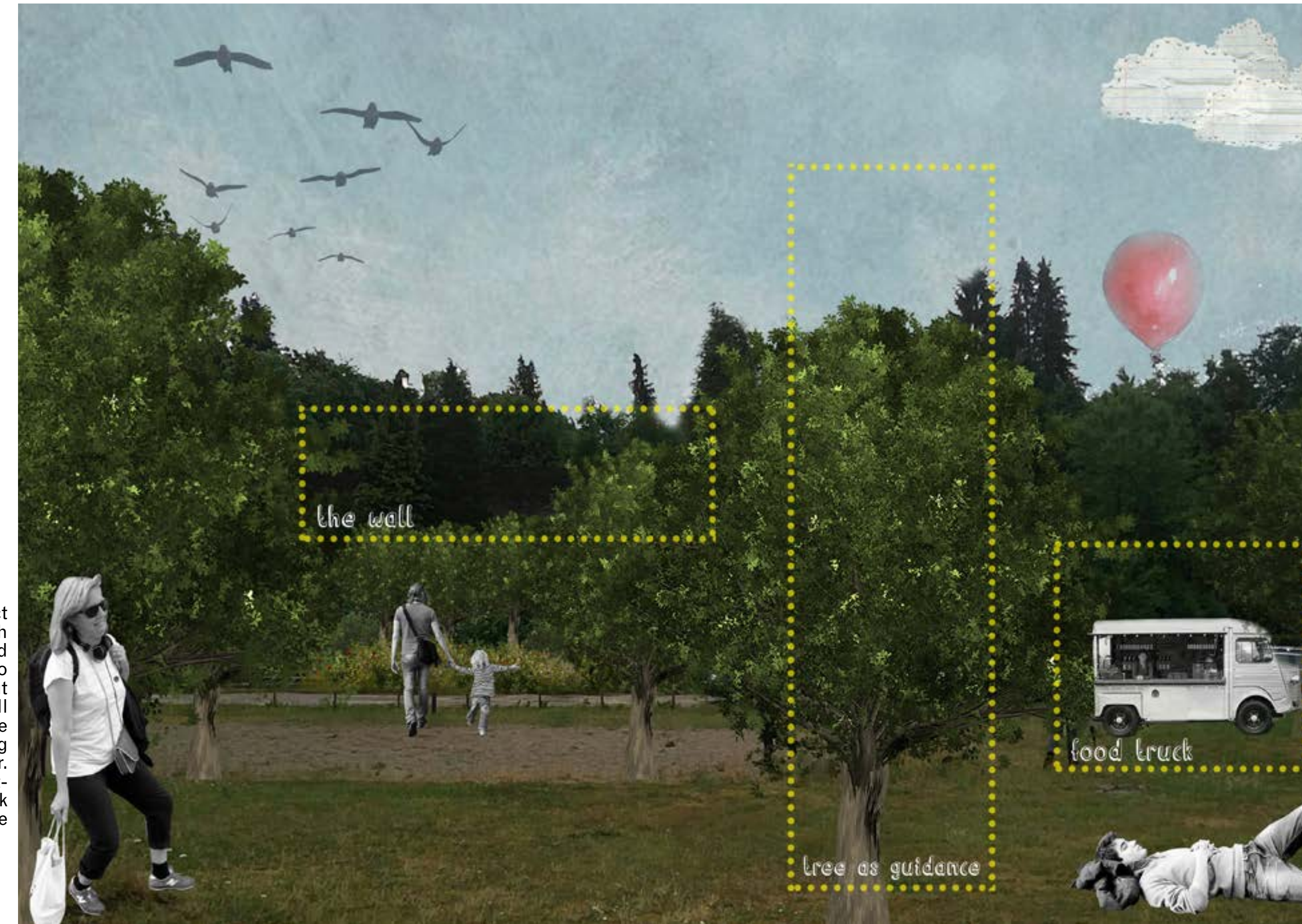


## FOOD INSIDE THE WALL!

The visitor can also have a drink or dine inside the wall. As they dine, they can look around and notice parts of the history through pictures and information boards along the corridors, and through dining mats at their tables. The lighting inside the wall is unique due to the minimal openings.

## BRIGHTER PLACES!

Concluding, our project does not focus so much on the wall itself and how it is only connected to the movement of NSB, but chooses to go through all the layers of the landscape and history emphasizing on the food as a connector. Thus, we are not neglecting or forgetting the black pages of history, but we are designing brighter places.





# FROM ONE TO ALL

REDEFINING THE MEETING PLACE

ANGELIKI ANAGNOSTOU  
IDA RASMUSSEN  
NICOLE ALEWIJN



**PROJECT DESCRIPTION FROM ONE TO ALL**

Our starting point was that history and heritage is a really controversial issue for which the different generations have different opinions. Especially, places such as the wall of Mussert that constituted a black page of the history can develop conflicts between the members of a community. So, our main focus was based on how we can satisfy the different opinions, target and age groups and how we can redefine this place in a new meeting place for all without forgetting parts of its history.

Analyzing the different historical layers of the place, we dare say that not only the wall as a wall was part of the history of the place, but also the whole area. Starting from the first use of the area, it was used as a meeting point of NSB movement during World War II and after it. However, although this was the initial purpose of the wall of Mussert, only a few meetings were organized there. During 1950, the whole area was transformed into a scouting meeting point and after that until today, it is used as a camping place.

In that sense, for us the most important part of this place history was the fact that it was used as a meeting point during all the chronological periods. But how can you give a new meaning to a Nazi meeting place? The turning from a dictatorial to democratic place could be the solution. Thus, by using the Greek ancient theater as a symbol of democracy and public space, we propose a transformation that refers not to one person, the leader but to all.

Designing an amphitheater with a central stage, we turn the focus of people from an upper point to one person, to a central lower point where many people can participate in various activities. In that way, the wall of Mussert as a building is set as a scenery in a theater. It constitutes the background by expressing metaphorically that we put the past behind and we build a new future. To strengthen this concern, we also propose a new “wall”, contrary to the old one. The “wall of the past” is unchangeable, solid, steady, heavy, whilst the “wall of the future” will be changeable, light/bright, open and

full of choices. The “wall of the future” can also be moved by people, so as a new meaning to be given: By moving the future, you can face, hide and embrace the past.

As far as the uses of the wall and the amphitheater are concerned, both are multi-functional. More specifically, the amphitheater can be used as a site of movie nights, either for educational purposes about World War II or just for leisure. The area can be also an open stage for big scale events like opera concerts or for local events and festivals, attracting not only locals but also people from all the country. It must also be mentioned that parts of the existing camping are maintained but in a different way, mainly with tents or caravans. So, campers can also use the amphitheater and the central stage for different activities. Moreover, art exhibitions could be organized there. All these various activities are supported by the “wall of the future”, which can function as a projection/movie screen, a temporary art exhibition space and by using elements out of it for seats or/and tables.

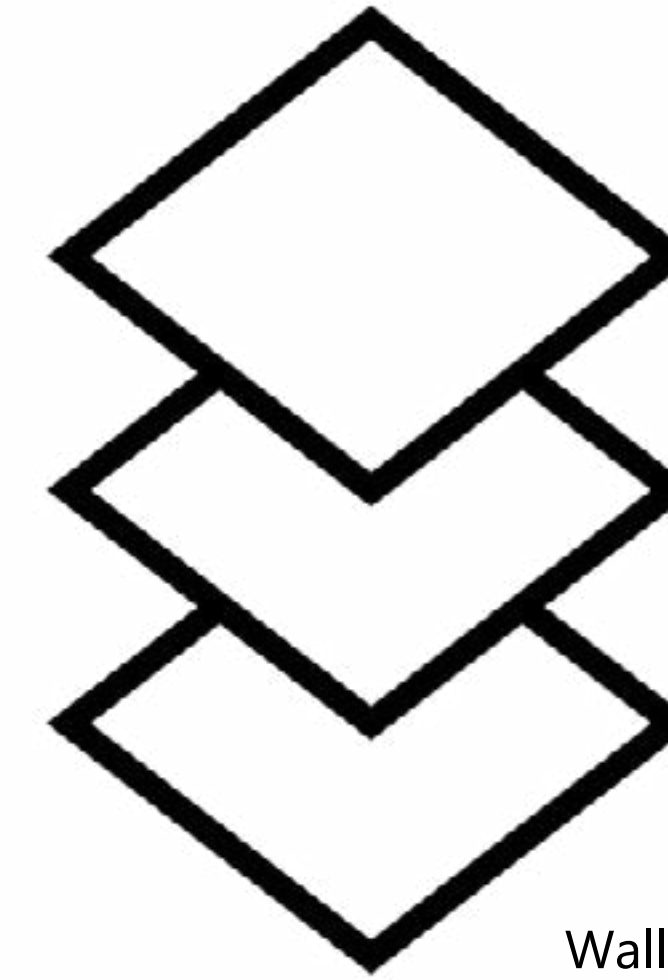
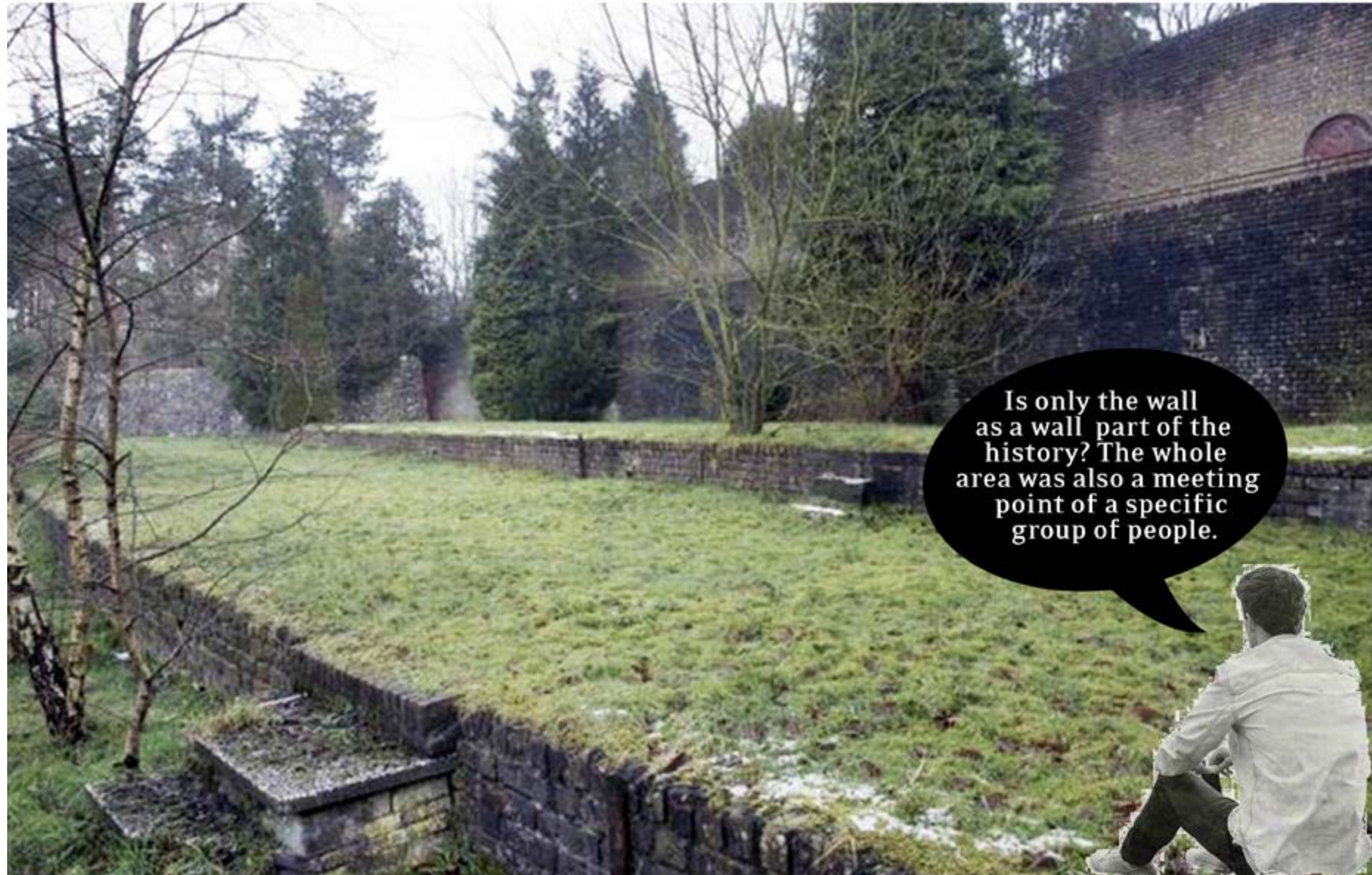
To sum up, by transforming the place to a new cultural site and making it part of a hiking/cycling network which connects different important places of the area such as the Middelpunten van Netherlands and the Hessenhut, we can attract different people for different reasons.

**DIFFERENT ATTITUDES**

Dealing with heritage sites such as the Wall of Mussert can evoke many different opinions and attitudes.







Camping site

Scouting

Wall of Mussert (World War II)



## Different layers of history

There are more layers of history at the site besides the Wall of Mussert to be considered. During the 1950's it was used by scouts and later as a camp site.



WALL OF MUSSERT AS A MEETING POINT



dictatorship



The landscape around Wall of Mussert was designed for people to be orientated towards the wall and the speaker at the elevated balcony on the wall.

VS

NEW MEANING TO THE MEETING POINT



democracy

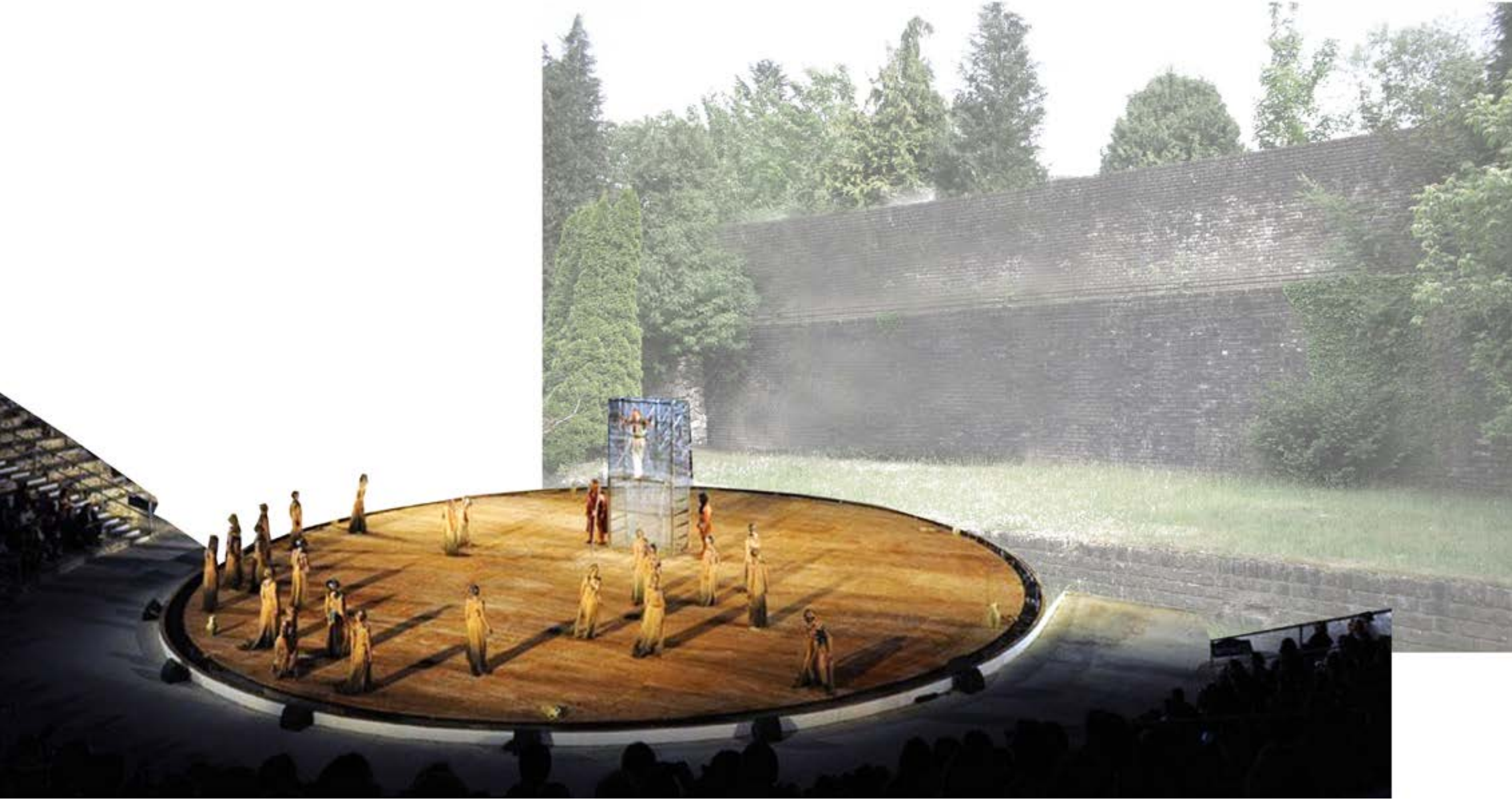


Reshaping the landscape can create an orientation towards a new centre of attention at the site, inspired by a democratic ideal of equality and openness and create a new meaning to the site.

PUT THE PAST BEHIND YOU AND BUILD A NEW FUTURE

THE WALL AS A SCENERY

From centre of attention, the wall is redefined as a background, a scenery to the new activities at the site.





THE SITE AS A MOVIE NIGHT

Different activities can take place at the new scene venue. A new wall-structure can support the many new activities.



PAST

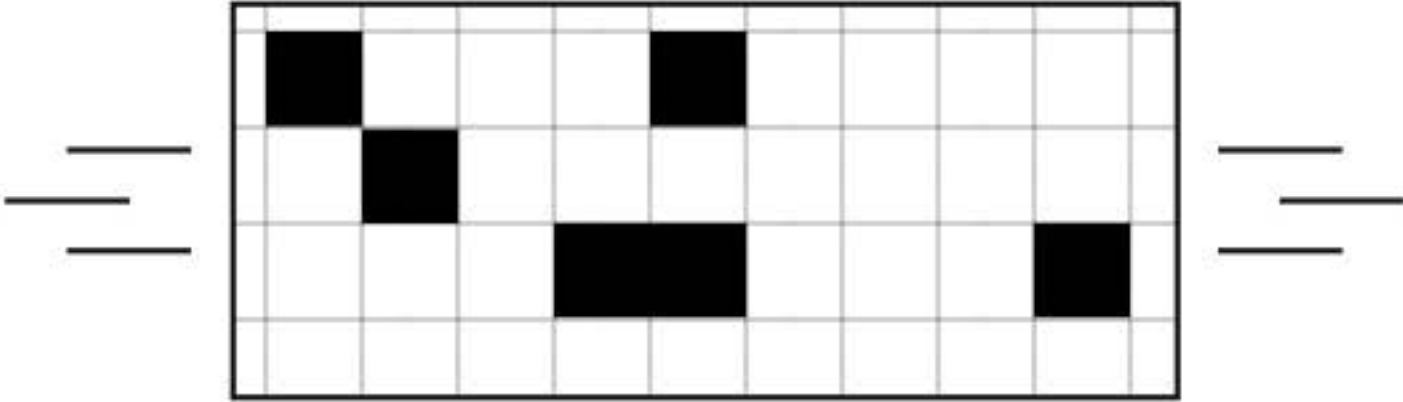
The new structure will be a contrast to the existing Wall of Mussert, which will remain at the site to represent a heavy past which can not be changed. The new structure will be moveable, flexible and represent a future which we have an influence on.



unchangeable  
solid  
steady  
heavy

PRESENT

The new structure will be a contrast to the existing Wall of Mussert, which will remain at the site to represent a heavy past which can not be changed. The new structure will be moveable, flexible and represent a future which we have an influence on.

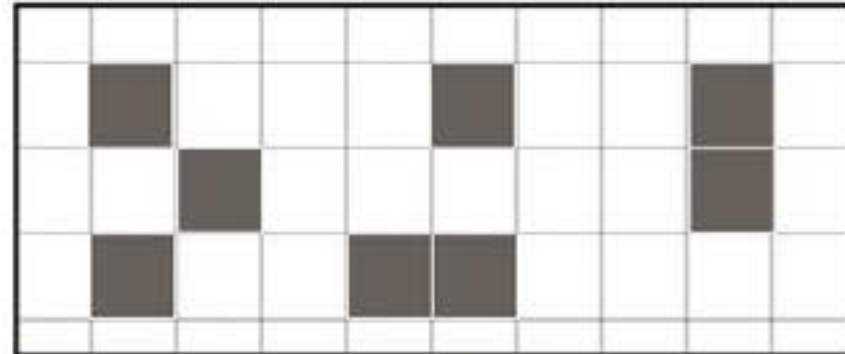


changing  
light/bright  
open  
full of choices

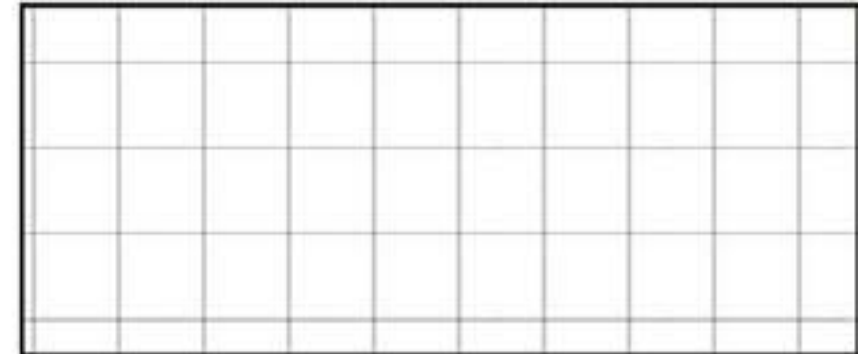




Projection / movie screen



Temporary art exhibition space



Use elements as seats or table

## THE FUTURE AS A MULTIFUNCTIONAL ELEMENT

The new structure can be moved around the amphitheatre, panels can be taken out of it to sit on, or it can be used as a screen to project movies onto.



## THE SITE AS AN EXHIBITION

By adjusting the new wall, the site can be used as exhibition space.



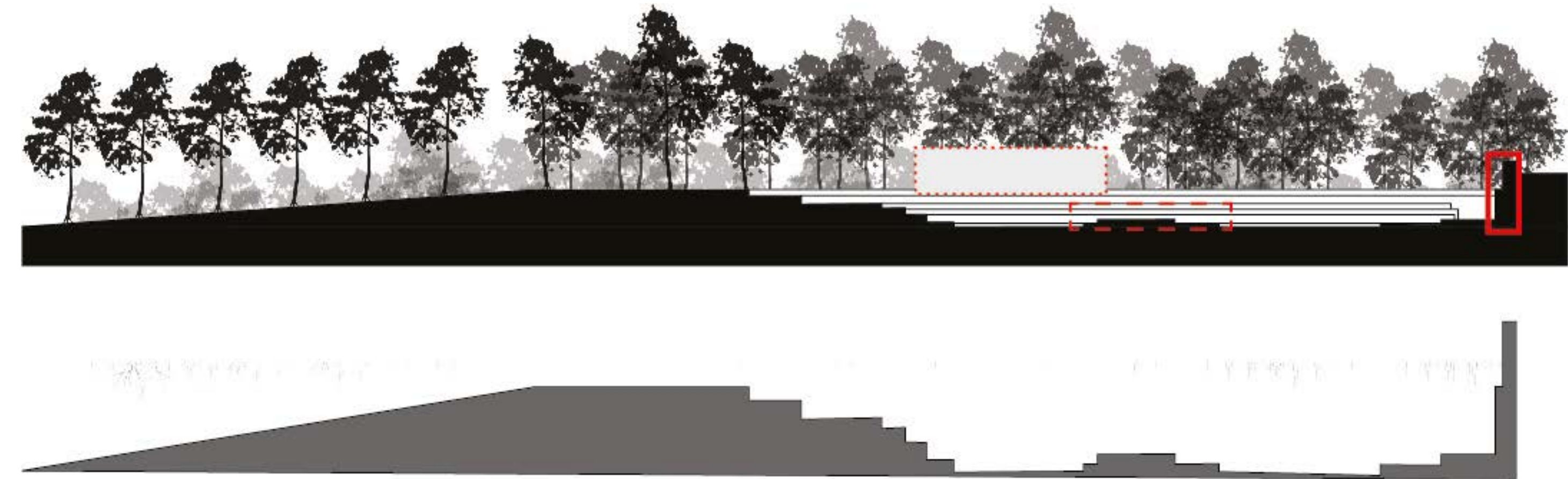
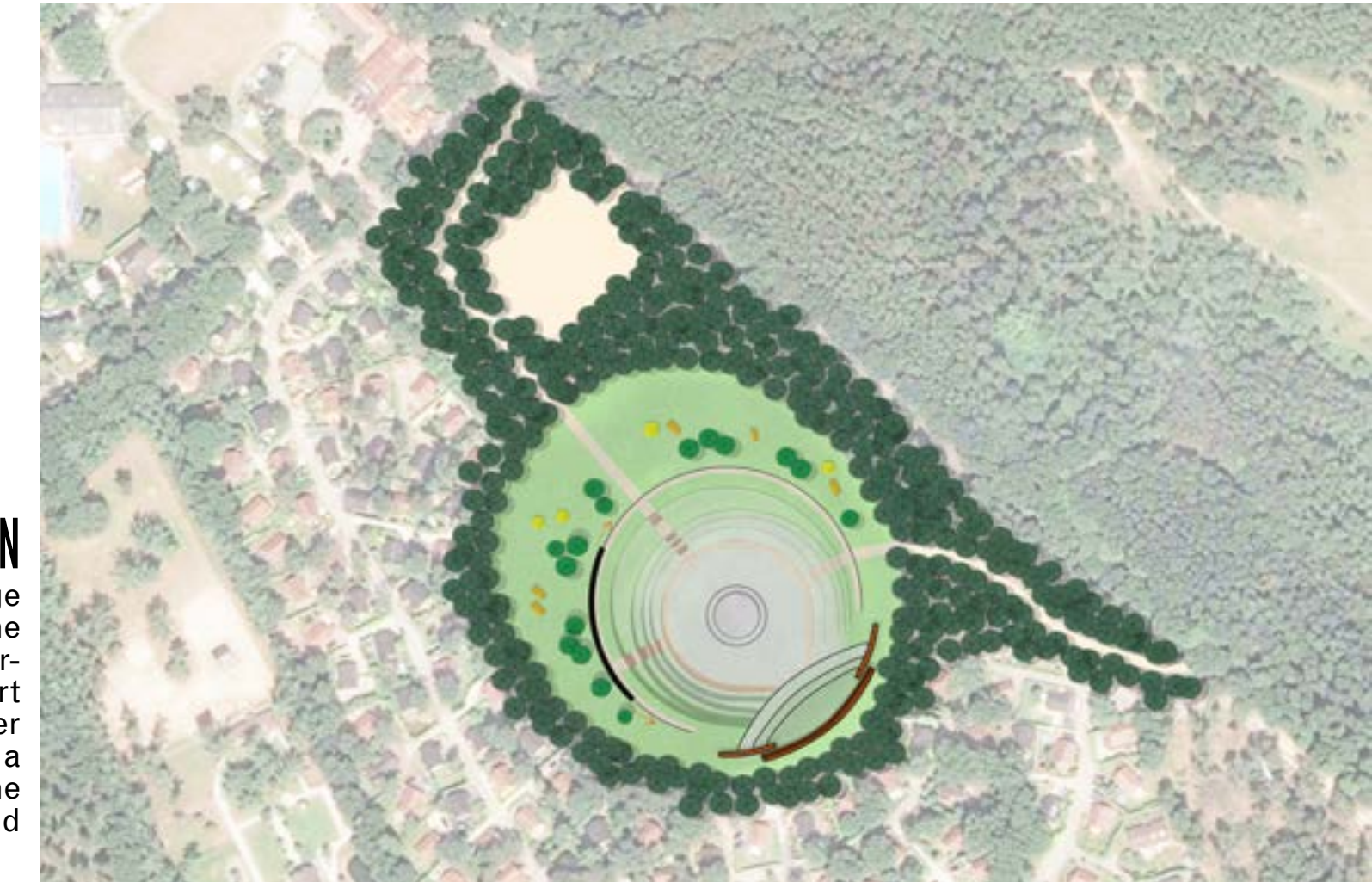
## THE NEW STAGE

The new stage can be used for local arrangements, open stage, by the campers at the campsite, or as recreational space for the locals.



## MASTERPLAN

Plan view of the new site. A large parking space will facilitate the many visitors. Surrounded by forest, the site will appear as a part of the local forest while the outer zone of the site will still act as a camping site. The area behind the new wall will facilitate tents and smaller caravans.





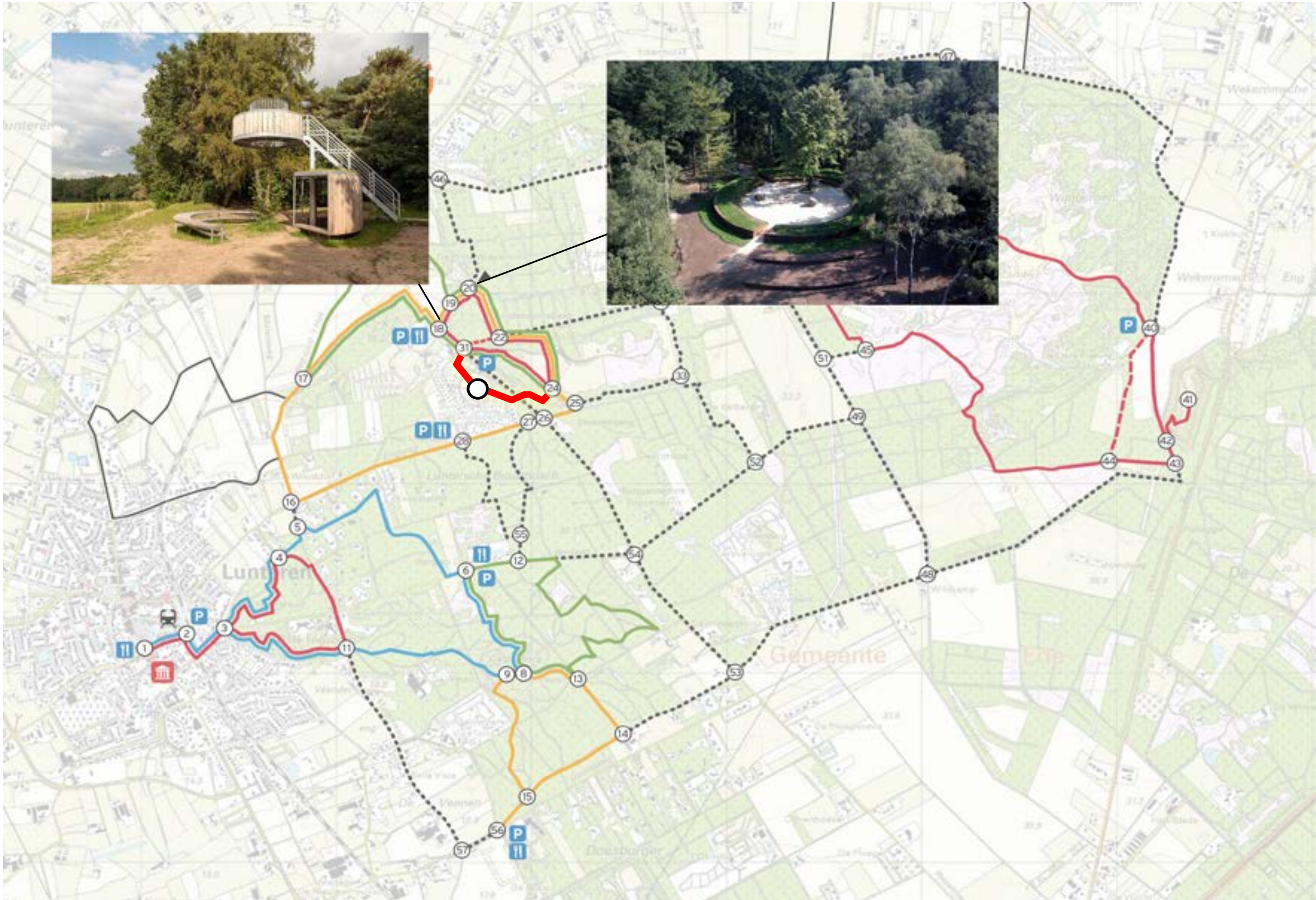


## AS YOU ENTER

The original axis towards the wall is kept as the entrance point, creating an awareness of the wall of Mussert by arrival.

## THE LARGE SCALE

The new site can become a part of the network of paths around the area. Close by the middle point of the Netherlands, the Hessenhut view tower and the zandgroeve can be experienced.







# SCAPE ARCHI- TECTURE