SERIES ATELIER NOTES ON HERITAGE, CITY AND LANDSCAPE 2017

MUSSERTS’ WALL

DESIGNING WITH THE NARRATIVE OF A LOADED PAST
In December 1931, the NSB was a political movement based on national socialistic ideas. The headquarters of the NSB was situated in Ede, which made it very much needed, because a lot of our built environment is occupied by neo-Nazis. They are centred around two questions. Should this wall be appointed as national listed monument or not? The last twenty years, the discourse of heritage has evolved which led to new approaches and the narrative/reflective, biographical or thematic approach presented here.

National listed monument or not?

Local discussion concerning Musserts Wall was the first step in the proposed Landscape. This was approached as national listed monument on. The discussions on the status of Musserts Wall was reactivated 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 veterans and the Cavalleria (heraldic) community. The second request was well as complaints from the CIDI (Centrum Historische Vereniging Ede). In 2015 official request were send to the National listed monument for 2015. In 2004 and 2015 official request were send to the National listed monument to be registered as a national listed monument. But other questions are connected to the historical development of the place and learning from the past be- described in a document for local television (2015).

Designing a new future

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Several meetings
Every NSB-member was expected to join these annual meetings on Whit Monday (important Christian holiday in the Netherlands). These meetings were usually called 'hagepreken of hagespraak', (literally 'speeches in the bushes') referring to the meetings held in the bushes). The irony was that during the Nazi occupation these meetings could no longer be held. The meetings were organized to settle 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 meetings could no longer be held.

Four future plans
The four projects and approaches are described briefly.

Reflection park, the original wall was respected briefly. The design food bonding, showed the layers of history which were connected to this site as well as the macro-scale and connected to developments of the new park 'The middle of the Netherlands'. As a counter-part 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.

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 focused on the historic layers, but tried to give the place a new meaning by adding a new function. This last approach can be called the larger park idea of the reflection park.

The four projects and approaches with new functions, which balance between monumental value, the narrative and nature.

1. The design 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 man and woman is responsible for their own 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.

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Both projects 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.

Ten projects (food bonding and from one to all) tried to diminish the negative history of the wall and transform it into a positive experience. Ten projects (food bonding and from one to all) tried to diminish the negative history of the wall and transform it into a positive experience. Ten projects (food bonding and from one to all) tried to diminish the negative history of the wall and transform it into a positive experience.

The final design was chosen by 1000 visitors of the site. The final design was chosen by 1000 visitors of the site. The final design was chosen by 1000 visitors of the site.
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 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 dictatorism 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 the new focal point of the project. They get the first idea of what they are 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 on them. 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. 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 other 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 cannot 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.
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 suffering of the victims they reported to the Nazi. The Exclusivism which could cause segregation, Dictatorism which cause terror.

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 a 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 object is not for memorizing or giving 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.

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The Reflecting Park situated in the core of the site. The project consists of two 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 becomes the 'action' part of the park. The visitors can learn the history and understand how 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 where 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 main feature on the plan is the main entrance to the park, The Remembrance Wall, the reflecting pond and the existing boundary trees. 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.
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.

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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 they are 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 action-result relation to the old focal point. They share this action-result relation.
Going in the narrow, dark tunnel, visitors feel the depression that the victims of the movement NSB felt. Dark, Narrow, Depressed

Going out, it is light and peaceful, which makes visitors full of honour. Light and peaceful, reflecting zone

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

OUTSIDE TUNNEL

INSIDE TUNNEL

Dark, Narrow, Depressed
Dark old wall becomes visible

Going through the slop of the amphitheatre, visitors are now standing in a meadow. The dark wall where Mussert 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.

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 the human behind bars. In the reflection however, the human figures are much more noticeable than the area. 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.

Looking back

Light grey wall with some image and reflection with image

In a meadow

Dark old wall becomes visible

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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 encourages us to respect and reflect. And this old wall that they are standing on, with all the dark history, is no longer the central of attention, but only a background, which reminds people of this history.

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.
A NEW FOCUS

The new focal point demonstrates the result of the NSB actions on the old focal point. The new focal point 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 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 those poor Jewish people being sold out to the Germans. 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.
The activities here are preferred to be peaceful and calm, like the outdoor café, picnic and jogging.

**Prospective Activities**

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

**Recreation Route**

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

**Connection Surroundings**
THE GARDEN OF CHOICES
ALEXANDRA KARANPOURNIOTI
MINSYANG 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. 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 solidarity and narrow-mindedness of the NSB members.

The new garden will function as a recreational center found all of 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 choices 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 side is a vibrant garden with beautiful flowers, and the dark side is a “dark” garden with black tulips and dark colored shrubs.
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 differentiation of vegetation (young trees / old trees) will make the contradiction between the past and the present-future even more visible.
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.

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 entrance 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 colorful 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 core of the campsite. Entrances will be opened in the south and 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 places 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.
We were asked to transform the wall of Mussert?

But, is it only the wall in this area?
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 WWII, 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.
These are the words that popped up during our brainstorming and discussion for the project, mainly related to history and recreation.

Food can bring people together without compromising its historic significance and landscape quality.

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.
The project is based upon three main axes: nature, history and recreation, but also aims to reveal all three layers of the history. The intervention mainly includes an extension of the existing wall structure, that will function as a restaurant, thanks to which, the visitor can experience the three axes and the three layers in one continuous line. This also allows taking full advantage of the existing levels of the site, that can function as a public space, bringing people together and promoting interaction and socialization. Apart from that, special care is given to the connections of the site with the surrounding area and with other focal points.

The site is surrounded by a green framework, an important NATURA area. It is crucial, therefore, to make it part of this wider framework, emphasizing on its natural significance, apart from the historic and recreational one.
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 the wider network of recreational areas, 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.

PROPOSED ROUTING

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, to 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.
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.
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 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 Musaert 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 section of the greenhouse and the restaurant shows how the new glass extension works in two levels - the greenhouse at the lower level, where the visitor can pick their own vegetables and herbs, and the upper restaurant level from where the diners can have a beautiful view of the landscape behind them, as well as the planting indoors.

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.

A TRANSFORMED PLACE
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.
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.
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.

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 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.

FOOD INSIDE THE WALL!

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 ANAGNOSTOUI
IDA RASMUSSEN
NICOLE ALEWIAN
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, it was only 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, 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 sum up, by transforming the place to a new cultural and meeting point, we build 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.

We should keep reminding ourselves of the black pages of the history, as well. It’s a way of warning people that some facts should not happen again!

What is heritage? I am not keen on history. I would like to play somewhere. I need a new place for playing!
There are more layers of history at the site besides the Wall of Mussert to be considered. During the 1950s it was used by scouts and later as a camp site.
WALL OF MUSSERT AS A MEETING POINT

NEW MEANING TO THE MEETING POINT

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.

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.

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 cannot be changed. The new structure will be moveable, flexible and represent a future which we have an influence on.

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 cannot be changed. The new structure will be moveable, flexible and represent a future which we have an influence on.

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 cannot be changed. The new structure will be moveable, flexible and represent a future which we have an influence on.

unchangeable solid steady heavy

changing light/bright open full of choices
The future wall as a multi-functional 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. By adjusting the new wall, the site can be used as exhibition space.
The new stage can be used for local arrangements, open stage, by the campers at the campsite, or as recreational space for the locals.
The original axis towards the wall is kept as the entrance point, creating an awareness of the wall of Mussert by arrival.

AS YOU ENTER

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

THE LARGE SCALE