



Havezate 't Velde Analysis & Re-design

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Colofon

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It is part of the graduation project about Huis 't Velde in Warnsveld.

Havezate 't Velde

Analysis & Re-design

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Analysis

Huis 't Velde

Rijksweg 127
7231 AD Warnsveld
Municipality of Zutphen
Gelderland, the Netherlands



(Harenberg, 2001)

1 | History and owners



Lerinck



Bentinck



Van Lawick



Van Keppel



Schimmelpenninck van der Oye



Van Heeckeren



Van Dorth



Van Nispen



Van Dijk



Huis 't Velde in Warnsveld is a Dutch stately home that find its origin in the 14th century. The building as it is seen nowadays origins from the 18th century. It has undertaken several transformations by a lot of different owners. It is important to research both the history of 't Velde and the owner and building history of Huis De Voorst because these two houses were combined for almost half a century.

This chapter will start with the owner and building history. This is combined because some of the owners made really big changes on the house. After this part the chapter will continue with a description of the architectural design. More detailed information about plans, materials, details and other small part of the building can be found in the next chapters.

Owners and building history

Three sources have been used to investigate the owner's history. The first one is the cultural historical analysis and value assessment by Lucia Albers and Anja Guinée (2019). The second source is the journal in the Zutphense Archeologische Publicaties number 144 by Bert Fermin, Diederik Rijs and Davy Kastelein (2021). The last source is a small book by Jan Harenberg called *De Havezate 't Velde bij Warnsveld* (2001). Every important step in the building history is named by a phase, in this way it is more easy to distinguish the different stages.

Phase 0: 't goed ten Velde, family Lerinck (<1538)

The oldest mention of Huis 't Velde is from 1326. In the *Leenactenboek van het Vorstendom Gelre en Graafschap Zutphen* is a record found about a mansion called 't goed ten Velde' is owned by Henrick van Suderoes¹. In that days the house had a simple rectangular form with a gabled roof. The visible parts of the contemporary house are from the 16th century and on, but in the basement are a few foundations found from the 14th century.

Huis 't Velde came via an inheritance into the ownership of Lutgarde Kreyneck (1360-?) in 1378. She was married with Jacob Lerinck (1355-1390) and so came the house in the family Leerinck². These two families were part of the upper class of Zutphen. Both took place in the 'Zutphense patriciaat', a community of families who were the governors of the area³. Especially in the family Kreyneck were a lot of important persons like 'schepenen, burgemeesters, vroedschapsleden & kerkmeesters' (Dutch terms of professions similar to major, judge, etc.).

1378- 1402: Jacob Lerinck (1355-1390) x Lutgarde Kreyneck (1360-?).

1402-1431: Willem Lerinck (?-1431) x Nese van Steenberghe.

1432-1439 Andries Pelgrims Lerinck x Wibberich Nin.

1435-1475: Willem Lerinck x Beerne van Boerlo.

1475-1500: Willem Lerinck.

1501-1516: Adries Lerinck.

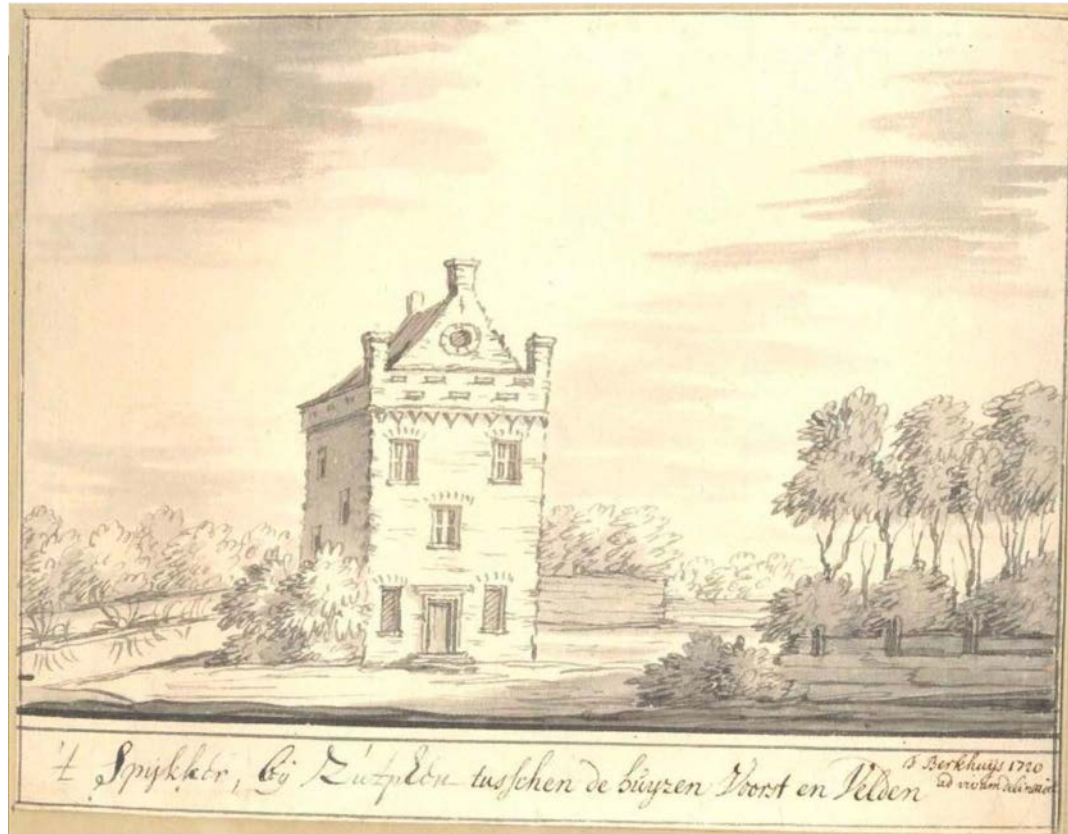
1516-1538: Gerberich Catharina Lerinck (1470-1538, sister of Andries Lerinck) x Hendrick Bentinck (?-1538).

The house have been in the Lerinck family until 1538 and then came in the possession of Willem Bentinck (1500-1577), son of Hendrick and Gerberich.

1: Albers & Guinée (2019), p. 18. It is not sure that this record is from Huis 't Velde as we know it nowadays. According to Fermin, Rijs and Kastelein (2021) it is known that Hendrik owned a second/different mansion in the area of Zutphen. It can be possible that this record is from that house. Harenberg (2001, p. 5) shared this hypothesis while he mentions the same possibilities because of the existence of Havezate Suderas. But, in his research he concluded that Henrick owned both houses until 1378.

2: Albers & Guinée (2019), p. 18.

3: Fermin, Rijs, & Kastelein (2021), pp. 21-23.



'T SPIJKER DE OUDE VOORST. 1720 BY JACOBUS STELLINGWERFF. NEDERLANDS INSTITUUT VOOR KUNSTGESCHIEDENIS, 186433.



HUIS 'T VELDE. 1726 BY ABRAHAM DE HAEN. GELDERS ARCHIEF, 1671.

Phase 1: Spieker 't Velde, family Bentinck (1538-1597)

Shortly after Catharina Lerinck and Hendrick Bentinck passed away the house became in the ownership of Willem Bentinck (1500-1577). Short after 1538 the house was rebuilt. In this phase arose the old renaissance core which can be seen as the starting point of the development of the existing building. This house had the form of a Spieker. A Spieker is a Dutch house typology that origins from medieval times⁴. According to Harenberg (2001, pp. 19-21) there were a lot of Spiekers in the area of Zutphen. This typology was a combination between a barn and a house. It was used to store grain and the building stood on a small hill to prevent the house and grain for flooding. A second characteristic of a Spieker was the presence of a small canal around the house to protect the building for thieves. The word Spieker find its origin in the Latin word *spica* that means earner of corns or wheat (Dutch: *korenaar*).

The building was well decorated in a Hollandse-renaissance style with stepped gables and pediments above the windows in marl stone and a shell shaped ornament in the tympanums. Some of these pediments survived the centuries and are now visible in the south façade. A rhomb shaped pattern under the tympanums is coloured red and yellowish. This refers to the coat of arms from the Lerinck family with red, white and black colours. This is also confirmed by the discovery of an old red, white and black coloured wooden door in the attic. The door is dated in the 16th century which makes the similarities with the Lerinck's coat of arms very likeable. This is strange because it's sure that the house is rebuilt by Willem Bentinck. Maybe they kept the old door from the Lerinck dynasty and adjusted the ornaments to this colour scheme. The façades were made out of brick and not painted white⁵. Presumably there was not a landscaped garden. According to Albers and Guinée was a landscaped garden not usual in the 16th century. Moreover, the first landscape drawing is found around 1778-1779.

1538-1577: Willem Bentinck (1500-1577) x Margaretha de Groeff van Erkel (1504-?).

1577-1597: Eusebius Bentinck (1535-1584) x Sofia van Ittersum (1540-1624). They gave the ownership to their daughter Johanna.

Phase 2: second rebuilt by Bentinck (1597-1645)

1597-1633: Johanna Bentinck (?-1633) x Gooswijn van Lawick (?-1629, 2nd marriage).

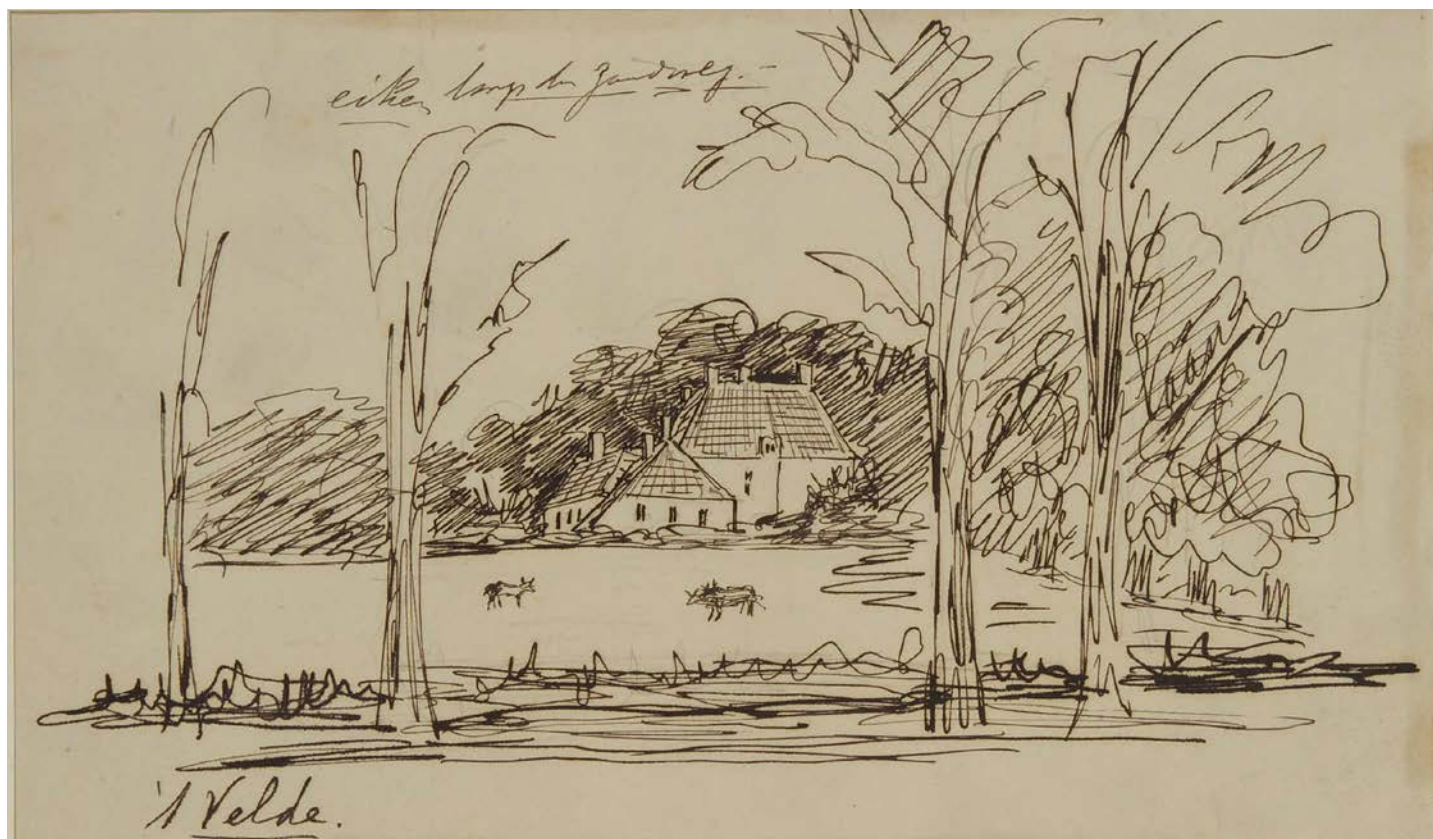
Johanna and Gooswijn rebuilt the house at the end of the 16th century. The rectangular house is expanded on all sides. A second volume arose at the westside with a similar stepped gable roof and on the east side a third small volume was built. A little while later an new wing on the east-south side arose with a small tower. This is seen as phase 2b. Probably more small towers were built in the same time. In later drawings there are similar towers like the one on the south wing by the bridge and on the other island left to the carriage house.

1633-1645: Georg Jurrien Nicolaas van Lawick (?-1664, son of Johanna Bentinck) x Gerardina Judith van Hambroick (?).

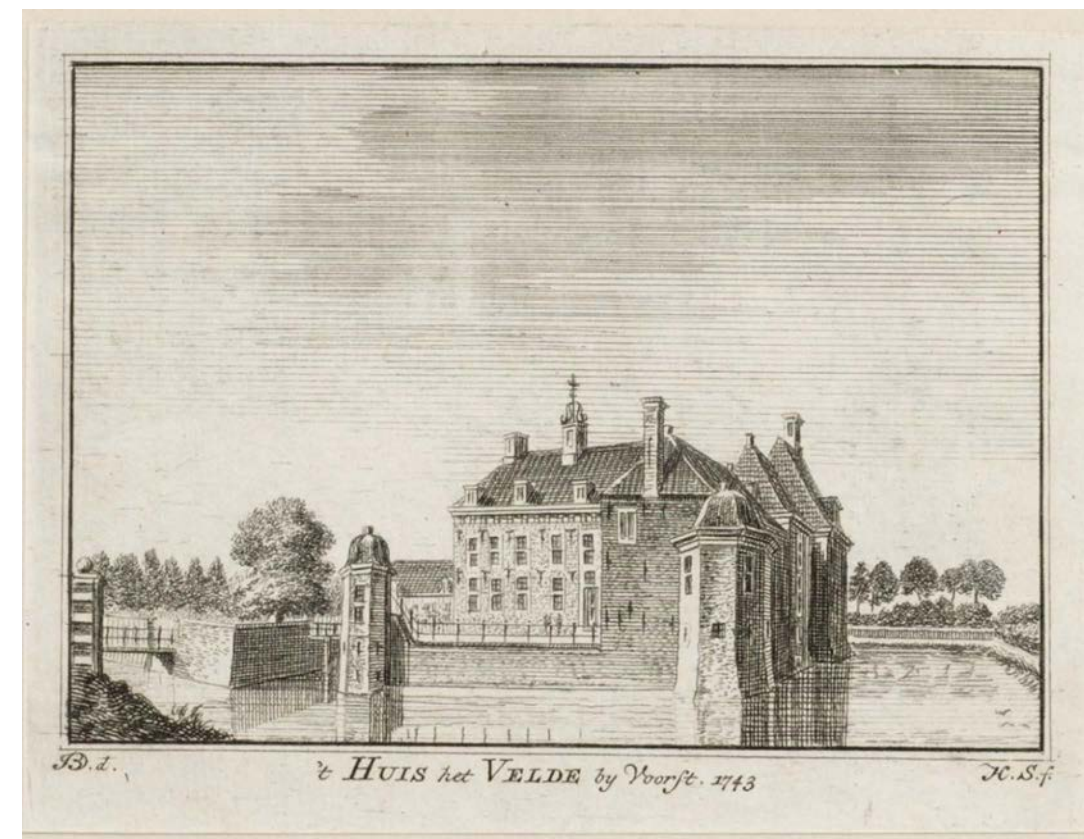
The Lawick family lost a lot of money and owned three houses. Besides 't Velde they had Huis Stuerkamp and a big house in Geldermalsen called Huis Ravestein. They valued Ravestein the most and so were Stuerkamp and 't Velde sold⁶. Dirk van Keppel bought 't Velde in 1646.

4: Albers & Guinée (2019), pp. 19-20.

5: Albers & Guinée (2019), p. 19 & p. 113.



ACHTERZIJDE VAN HET HUIJS. 1726 BY ABRAHAM DE HAEN. GELDERS ARCHIEF, 1672.



'T HUIS HET VELDE BY VOORST. 1743 BY UNKNOWN. GELDERLAND IN BEELD, GDC007000389.

Phase 3: 't Velde and De Oude Voorst, family Van Keppel, Schimmelpenninck and Heeckeren (1646-1692)

Dirk van Keppel bought the house in 1646. His wife Theodora lived on the estate De Oude Voorst, a Spieker north of the Berkel nearby Huis 't Velde. De Oude Voorst stood on the same estate as estate De Voorst as we know it nowadays. After the death of Dirk 't Velde sold several times to a different family until 1692.

1646-1662: Dirk van Keppel (1599-1662) x Theodora van Sallandt (1615-1666).

1662-1683: Hendrick Schimmelpenninck van der Oye (1632-1683) x Bertha Elisabeth van Zevent (1635-?).

1683-1692: Robert van Heeckeren tot Enghuisen (1655-1699) x Anna Wilhelmina Cecilia van Keppel (1670-1704).

Phase 4: Estate De Voorst and 't Velde, family Van Keppel (1692-1745).

According to Harenberg (2001) is Arnold Joost van Keppel (1670-1718) responsible for the recognizable looks of estate 't Velde. He combined this estate with estate De Oude Voorst and built a complete new megalomaniac estate called De Voorst. A little part of the history of estate De Voorst is described below to understand the history and connection between the two estates correctly with the information from Albers and Guinée (2019).

In 1692 bought van Keppel Huis 't Velde for his mother Reiniera Anna Geertruid van Keppel- van Linteloo (1640-1700). This estate was earlier in possession of his grandmother Theodora van Sallandt and he wanted

to buy it back. Van Keppel lived nearby in huis De Oude Voorst until 1701. After the death of his mother he decided to built a whole new house on the estate De Oude Voorst and to modernize Huis 't Velde.

Van Keppel was part of the army of Stadhouder Willem III in 1688. He became close friends with Willem III during that time, some say that he was Willem's lover. In 1689 Willem III was crowned king William III of England, Scotland and Ireland. Closely next to Willem III Arnold Joost Van Keppel grew in prestige with him. Willem III gave Van Keppel several titles:

- Groom of the Bedchamber in 1695
- Master of the Robes in 1695
- Viscount Bury in Lancashire in 1696
- Baron Ashford of Ashford in 1696
- Earl of Albemarle in 1697
- Command of the First Life Guards in 1699
- Knight of The Most Noble Order of the Garter in 1700

Arnold Joost van Keppel was owner of Estate De Voorst and lived there in the old Spieker. Willem III (king William) was a regular visitor because he liked the good hunting conditions. Willem III owned an estate Huis Het Loo in Apeldoorn built by Jacobus Roman (1640-1716) and Daniël Marot (1661-1752). In 1695-1697 Arnold Joost van Keppel decided to build a new house. The construction of the new house Huis De Voorst was financed by Willem III as a gift for Arnold Joost van Keppel. It is built 200 meters from the De Oude Voorst. English architect William Talman designed the building and Daniël Marot designed the gardens. In the same period designed Marot the connection between the two estates. The gardens of Huis 't Velde were modified as an extension of the gardens of Huis De Voorst.



ARNOLD JOOST VAN KEPPEL. NO DATE, UNKNOWN. RETRIEVED FROM: ADEL IN NEDERLAND.



MAISON DE CAMPAGNE PRÈS DE ZUTPHEN. NO DATE. GELDERLAND IN BEELD, GDC007000043.

In 1700-1701 after Reiniera van Keppel van Linteloo died, Arnold Joost van Keppel decided to modernise and expand Huis 't Velde. He combined this with the construction of the newly built Huis De Voorst. The house is expanded on the westside and a new roof and straight continuous gutter was placed above all façades. It is not known who did the design of the renovation, but it is known that Daniël Marot was involved in the design of the interior⁷. During this time is also the hunting lodge constructed.

Joost Arnold van Keppel died in 1718 and his son William Anne van Keppel inherited the estate. William Anne sold parts of the interior of De Voorst between 1718 and 1759. Even the chairs, paintings and wallpapers were sold⁸. In 1745 he sold estate Huis 't Velde and in 1759 he sold estate De Voorst. He had no interest in the Dutch houses because he lived permanently in England.

1692-1718: Arnold Joost van Keppel (1670-1718) x Geertruid Johanna Quirina van der Duyn (1674-1741).

1718-1745: William Anne van Keppel (1702-1754) x Lady Anne Lennox (1703-1789).

Phase 5: Estate 't Velde with sterrenbos, family van Dorth (1745-1801)

1745-1795: Johan Adolph Hendrik Sigmund van Dorth (1720-1798) x Jacoba Schimmelpenninck van der Oije (1711-1776).

Johan Adolph Hendrik Sigmund van Dorth bought the estate on an auction. He lived here with his wife and children. They probably made the first changes in the classicism layout of the garden in a 'English landscape' style with the plant of new trees and bushes. Around 1767 were new plans made for a new design of a 'sterrenbos' in the southern part of the estate (nearby the hunting lodge). The new 'sterrenbos' is created around 1779 and provided in perfect conditions for hunting.

Unfortunately the family had financial troubles and became poor. In 1795 the patriots confiscated all their possessions. The house is auctioned in 1801⁹.

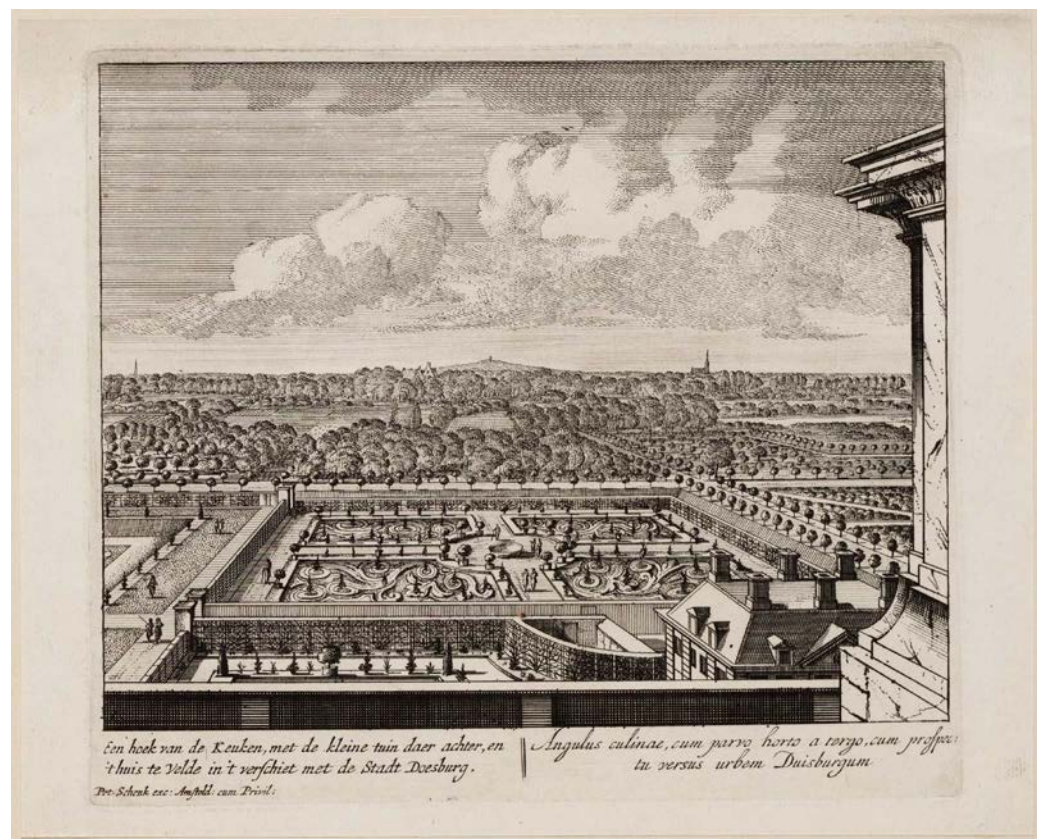
In the same time there were four extra farms on the estate owned by the family. The farmers paid rent to live and work there. The farms were: 't Kleine Graffel, Langenberg, Biesthors and De Hekkelaar. With the auction in 1801 the estate was divided in several parts and sold separately. From now on the estate lost its original size.

1795-1801: local government, sold in 1801 on an auction.

7: Daniël Marot was employed by king William III in the Netherlands. He was one of the most important designers of the court in that days.

8: Fermin, Rijs, & Kastelein (2021), p. 52.

9: Albers & Guinée (2019), p. 26.



VIEW FROM DE VOORST TO 'T VELDE. DE VOORST, ZICHT OP HET VELDE. NO DATE. GELDERLAND IN BEELD, GDC007000198.



DESIGN OF THE GARDEN. ONTWERPTEKENING PARK. 1824, BY HENDRIK VAN LUNTEREN. COLLECTIE GELDERLAND, 06856.

Phase 6: Small changes of the estate, families Bouwer, van Heeckeren, van Markel Bouwer & van Nispen (1801-1824)

This period characterizes itself with a second change in the garden landscape style. Anna Aleida Bouwer (1769-1809), widow of Jacob Derk Burchard van Heeckeren bought at an auction in 1801 the house and a part of the estate lands. She renovated and expanded the carriage building (*koetshuis*). This was probably necessary because of the growing agricultural activities on the land¹⁰. This clarifies the date on the keystone above the central door with the year 1806. After Anna died the estate was inherited to her brother Arnold Hendrik van Markel Bouwer (1771-1826). Arnold continued the modernisation and improvements of the estate's gardens in an English landscape style. For example is the rectangular shape of the island changed because the canal is diverted in an loop shape. This can be seen on a map from 1810 (Maatboek 1810, A. de Geus). It is also visible that a new orchard arises on the left island. Somewhere between 1801 and 1816 is also the aviary built.

1801-1809: Anna Aleida Bouwer (1769-1809) x Jacob Derk Burchard van Heeckeren (1766-1788).

1809-1816: Arnold Hendrik van Markel Bouwer (1771-1826, brother of Anna Aleida) x Sophia Adriana Everdina van Heeckeren (1782-1844).

1816-1824: Jonkheer Mr. Lodewijk Carel Jacob van Nispen (1790-1872) x Maria Wilhelmina van Hövell tot Swanenburg (1787-1814).

Phase 7: empire architecture style, family van Dijk (1824-1849)

Johannes Alexander van Dijk (1795-1849) was the first non-noble owner and inhabitant of Huis 't Velde. He modernized the house by replacing the 17th century windows and plastering the façades with a white plaster. Next to that he placed an entrance hall with six stucco reliefs symbolizing the four seasons, hunting and fishing. Again are changes made to the garden. Especially the canals in front of the main façade and some paths were changed. It is likely that during this renovation the left tower and wall from the courtyard were demolished. A grassed hill came in place. This can be seen in the design study drawings from architect Hendrik van Lunteren from 1824 (1780-1848), he designed a whole new layout and structure of lanes and paths.

1824-1849: Mr. Johannes Alexander van Dijk (1795-1849) x Henriëtte Wilhelmina Coster (1799-1881).

Phase 8: maintaining the 'English' landscape, family van Dijk (1849-1959)

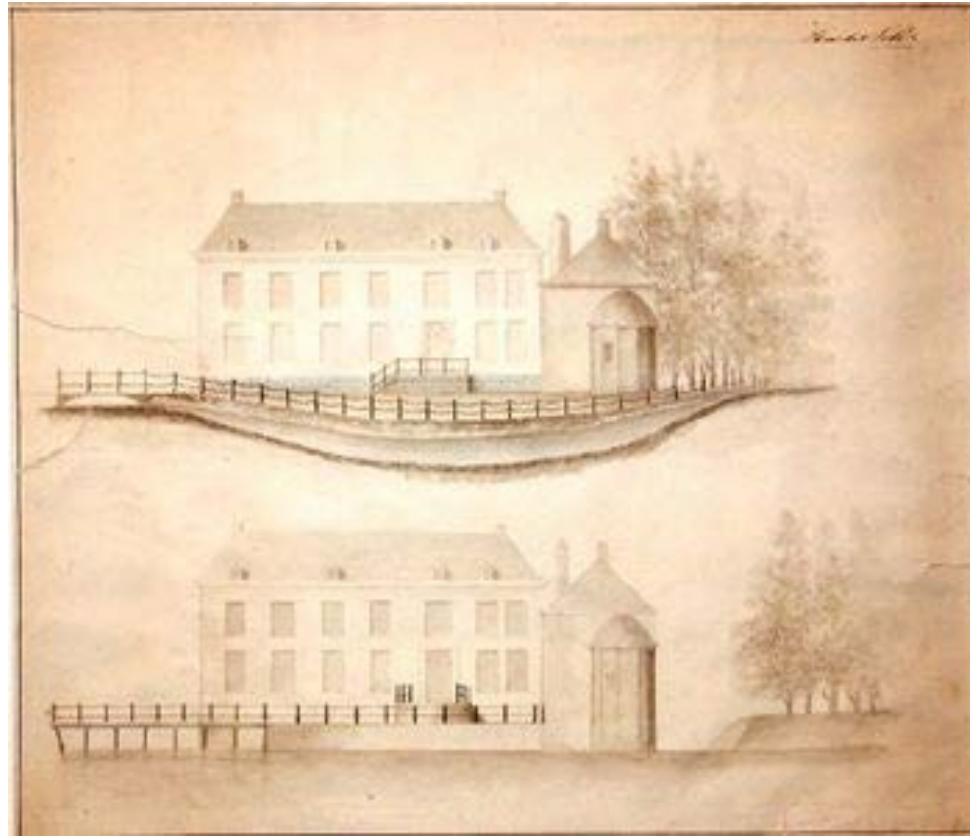
In the woods and meadows are a lot of trees and plantings replaced. According to a research from Gelders Landschap & Kastelen are most of the trees replaced around 1885¹¹.

1849-1893 Jan Godfried Carel van Dijk (1826-1893, son from Johannes Alexander van Dijk) x Josephina Levina de Bas (1832-1859), 2nd marriage with Caroline Sophia Brants (1839-1924).

1893-1954 Johannes Alexander van Dijk van 't Velde (1878-1954, son of Jan Godfried) x Johanna Maria barones van der Borch tot Verwolde (1880-1975).

10: Albers & Guinée (2019), p. 30.

11: Albers & Guinée (2019), p. 49.



DESIGN STUDY. 1820, UNKNOWN. COLLECTIE GELDERLAND, P02376.



ENTRANCE TO THE HOUSE. UNKNOWN. GELDERLAND IN BEELD, GDC002001026.

1954-1959: Jan Godfried Carel van Dijk van 't Velde (1920-2000) x Jeanne Jacqueline Radermacher Schorer (1932-2018).

During the Second World War both Huis 't Velde and Huis De Voorst were confiscated by the German Army. 't Velde was an officer barracks. Because of the impending attacks by the Allied Forces the Germans built trenches and bunkers on the estate.

Phase 9: new completion of the estate, Gelders Landschap & Kastelen (1959-2021 onwards)

In 1959 sold Jan Godfried Carel van Dijk van 't Velde, the estate to foundation Gelders Landschap & Kastelen (GLK). In 1953 GLK received the Veldese bos by tree ladies of the family Verloren van Themaat. In 1978 GLK bought the Kappersbos and Graffelse bos. With that, the estate grew mostly back to its original size.

GLK is the first owner who did not use the estate as a place to live. Between 1962 and 1964 architectural firm H.F. Rappange restored the house and carriage house. From that moment on it is rent to an user. In 1965 was the building in use by a training and conference center for agricultural education¹².

In 1976 a new tenant took seat. Until today the Conference and Education Center for Police Education makes use of the buildings.

In 1989 GLK intended to change the garden. Designer and gardener Hoefakker designed a new plan.

In 2005 landscape architect Poelmans Reesink made a new design for a memorial garden. The labyrinth

symbolizes the thought way of life and the acanthus leaf shaped layout refers to the interior design of Daniël Marot¹³.

1959-2021 onwards: Stichting Het Gelders Landschap en Kastelen.

History of the carriage building

There is less information about the carriage building (Koetshuis). The current building is built around 1800, the keystone above the middle door mentions 1806. This can be right, but before the construction of the current building there used to be a smaller shed building. In a drawing from circa 1730 and one from 1743 there is already a building visible. A drawing from Abraham de Haen from 1725 shows the building from the backside. It is clearly visible that there is already a big building and it looks like a farmer house of shed. The first house is probably built during the renovation period of Van Keppel in combination with Huis De Voorst.

In 1801-1806 is the carriage house renovated by order of Anna Aleida Bower and reconstructed it the current shape. This was necessary to house all the agricultural tools and vehicles because of the growing agricultural activities on the estate. This can be confirmed with the keystone above the door. Anna Aleida wanted to connect the architectural style with the style of the main house¹⁴.

Nevertheless is the building changed during times. The façades as we see it nowadays is a product of a major restoration by H.F. Rappange in 1961. The façades are drastically changed to more rhythm and symmetry. The bigger amount of empire windows is very noticeable, especially because there were only two empire windows present before the restoration¹⁵.

12: Albers & Guinée (2019), p. 58.

13: Albers & Guinée (2019), p. 60.

14: Albers & Guinée (2019), p. 21.

15: See the drawings of the current and new situation from 1961 by H.F. Rappange.



VIEW TO THE HOUSE. UNKNOWN (BEFORE 1941). REGIONAAL ARCHIEF ZUTPHEN, SZU002000477.



VIEW ON THE NORTHERN FAÇADE. UNKNOWN (AFTER 1945, BEFORE RESTORATION). GELDERLAND IN BEELD, GDC005000493.

History of the aviary

This building is probably built during the first quarter of the 19th century during the renovation of the carriage house and changes of the gardens. The building is firstly drawn in a map from 1810. It was a combination of an aviary and a tea house in the middle of the building. According to Albers & Guinée (2019) are the green-white colours and the vases on the eaves of the tea house typical style elements for the first quarter of the 19th century.

History of the hunting lodge

There is besides the farm houses in the south part of the old estate another important building. This is currently not part of the assignment for the Politiebouwmeester, but it is for the history of the estate important to mention. On the other side of the Rijksstraatweg next to the Vordenseweg is an old hunting lodge, currently in use as a restaurant. The first hunting lodge on the estate is probably built between 1700 and 1702 commissioned by Willem III. During a visit to the construction site Willem III really liked the southern parts of estate 't Velde and found them perfect for hunting¹⁶. He gave the construction of a hunting lodge as a present to Van Keppel and his mother.

Later was the hunting lodge integrated in the design of the 'sterrenbos' by Johan van Dorth around 1767. It is not known if there were any changes made to the building.

The building is renovated during the first quarter of the 19th century. Because it is in the same style as the main house of 't Velde it is probably done during the renovation of the house. In that case it is done by order of Johannes Alexander van Dijk around 1824-1825. Corresponding style elements are the empire windows and white plaster.

In 1923 was the hunting lodge sold. Shortly after the transaction was the house changed into a hotel¹⁷. Later on it was changed a third time to a resident as it is still nowadays.

Architectural style and dates

The style of the house as we see it nowadays dates back from the renovation by King Willem III and Arnold Joost van Keppel. It has mostly a Louis XIV architecture style, complemented with an empire-style by Van Dijk in the 19th century and changed during the last restoration in 1961. The style of the garden dates back from the 19th and 20th century¹⁸.

Façades

The façades are mainly from the reconstruction period of Van Keppel. The south façade is completed in 1695-1701 (XVIIIa) and the south wing with tower is raised (XVIIIa) during the same time. The stepped gables in the north façade are renaissance elements (XVIIb) and date back from the end of the seventeenth century.

South façade

The south façade contain the most time layers. The current layout with seven bays (XVIIIa) is from the reconstruction period by Van Keppel. The right part of the façade (XVIIb) is older and marked by marl stone pediments (XVIIb). Originally this part of the building had a renaissance architecture style, with stepped gables like the northern façade. The cornice with modillions (XVIIIa) goes around the building and gives the building together with the saddle roof (XVIIIa) and prominent entrance a sober early Louis XIV style. This style comes more to expression in the interior. The iron cramps (XVIIb) in the right part of the façade are probably from the renaissance period. In the left part are younger iron cramps (XVIIIa) from the extension around 1700. This is a strange element in a Louis XIV style façade while it was used to hide the cramps. In this case they are probably placed to make a unity in the façade. The window frames (XIXa) are from the reconstruction period by Van Dijk when he placed new empire windows. The sash windows (XXc) are placed

16: Albers & Guinée (2019), p. 25

17: Albers & Guinée (2019), p. 43.

18: See Rijksmonumentenregister, monument complex 526689 (Rijksdienst voor het Cultureel Erfgoed, 2021).



MEMORIAL GARDEN. UNKNOWN. FROM: WWW.POLITIEACADEMIE.NL.

The middle façade is younger. The differences can be seen in the brickwork, the iron clamps and the lack of brick arches. The window frames (XIXa) and windows (XXc) have the same history.

Brick or white plaster finish

The white colour is painted in 1961 and refreshed during time. Originally the façades had the finish of red-yellowish bricks, but in 1824 Van Dijk decided to finish the façades with a white plaster. The plaster is removed in 1961 and the façades were painted in white afterwards.

Roofs

The date from the south saddle (XVIIIa) roof is around 1700. The dates from the rest of the roofs are unclear. They are probably connected to the building phase of that particular volume. In that case it is spread between the 15th century and 18th century. But it can also be renewed during the reconstruction by Van Keppel.

It can be said with certainty that a large part of the roof boarding was renewed in the second half of the twentieth century. During inspection, there was a big difference visible between the new and the old wooden parts.

Date mention: (..). The number of the century in roman numbers and a capital A or B for the first or second half of a century. A lowercase a, b, c or d means the first, second, third or last quarter of a century. The styles are Renaissance, Louis XIV & Empire.

during the restoration around 1961. The landing stairs and balustrade (XVIIIa) are likely from the Van Keppel period. Exactly the same design of stairs and balustrade is found by Huis De Voorst which is built by Van Keppel. The entrance with empire frame (XIXa) and entablature (XIXa) is placed during the reconstruction of the entrance hall (XIXa) by Van Dijk.

South wing

The volume of the south wing (XVIIIB) is built by the family Bentinck. The roof (XVIIIB) and tower on the back corner (XVIIIB) are from the same period. A second tower on the main façade of the wing is demolished (see for example a drawing from around 1700). A postcard from 1912 show us that there were only three windows (!) in the front façade. Possible from the construction time (XVIIIB), but maybe younger? The rest of the windows (XXc) are firstly seen in a photograph from 1968, which confirms that they are placed during the restoration in 1961. The dormer with dovecote is probably placed in the eighteenth century. It appears the first time on a drawing dated between 1697 and 1735.

North wing

Just like the south façade contains the north façade more time layers. Three layers are the most obvious. The façade exist of three parts. The two parts on the left are the oldest with stepped gables. The left façade (XVIIIB) is the oldest one, next comes the middle part (XVIIIB), and the right part (XVIIIa) is from the extension of Van Keppel with the last part of the cornice with modillions (XVIIIa). In the top of the left façade are two crossed shaped renaissance windows (XVIIIB) accentuated by a brick arch (XVIIIB). These arches are also visible above the other windows. The window frames on the first floor (XIXa) come from the empire-style intervention. The windows are replaced (XXc) during the restoration in 1961. The windows on the bell floor are the original empire windows (XIXa) together with balconies (XIXa).



(Ginkelgroep, 2011)



(Politieacademie, n.d.)



(Van Asselt, 2022)



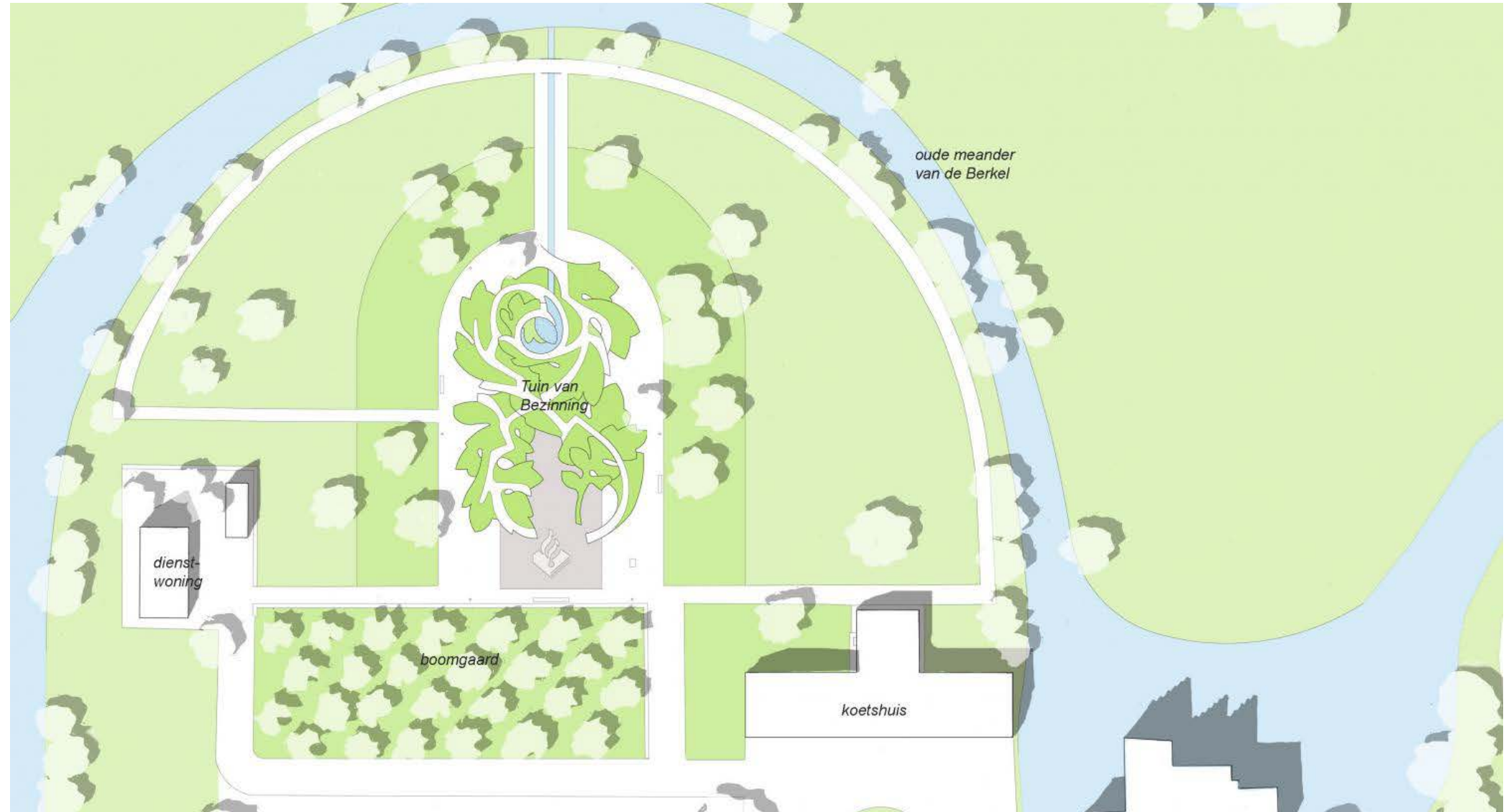
(Politieacademie, n.d.)



Tuin van Bezinning

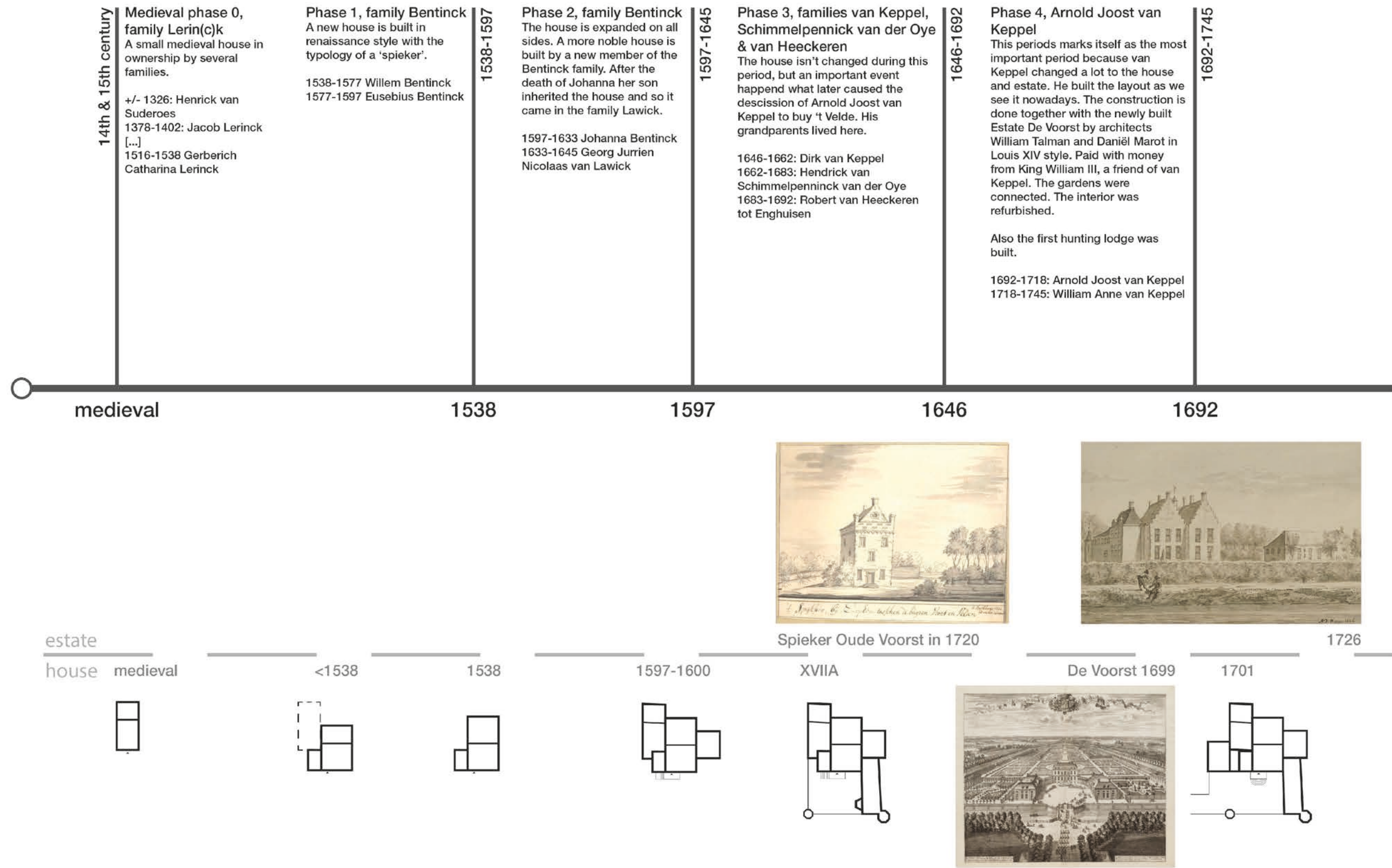
Herdenken
Eren
Steunen

(Politieacademie, n.d.)



(Buro Poelmans Reesink, 2006)

1.2 | Timeline



1745-1801

Phase 5, family van Dorth
This family didn't change a lot to the building but more to the gardens. They made the switch from a classicism style garden to the first English Landscape style garden. In 1767 they made the 'sterrenbos'. Four farms were founded.

1745-1795: Johan Adolph Hendrik Sigmund van Dorth
1795-1801: no inhabitants

1801-1824

Phase 6, changes by 3 families. Carriage house and aviary built
A second change of the landscape garden and modernisation is done. Anna Aleida Bouwer changed a lot with more agricultural activities. Also the carriage house is expanded and the aviary is built around this time.

1801-1809: Anna Aleida Bouwer
1809-1816: Arnold Hendrik van Markel Bouwer
1816-1824: Jhr. Mr. Lodewijk Carel Jacob van Nispen

1849-1959

Phase 8, maintaining the estate
This was a period of 'maintaining'. A lot of trees and bushes were renewed. Most is replaced around 1885. Some small changes to the gardes were done.

1849-1893: Jan Godfried Carel van Dijk
1893-1954: Johannes Alexander van Dijk van 't Velde
1954-1959: Jan Godfried van Dijk van 't Velde

1824-1849

Phase 7, family van Dijk
Johannes van Dijk renewed all the windows and changed the entrance framework to a Empire style. He also added white plaster on all facades and changed the hunting lodge and carriage house in the same style as the main building. Some canals in the garden were changed by architect Hendrik van Lunteren

1824-1849: mr. Johannes Alexander van Dijk

Second World War
During the second world war were both Huis 't Velde and Huis De Voorst confiscated by the German Army. 't Velde was an officer barracks. Because of the impending attacks of the Allied Forces the German Army built trenches and bunkers on the estate.

1824-1849

1959-onwards

Phase 9, Gelders Landschap & Kastelen
In 1959 bought Foundation Gelders Landschap & Kastelen the estate and the house. In 1953 they already recieved the Veldese Bos by a donation. A few years later they bought forests and lands of the former estate back. The estate is restored between 1961-1964 by H.F. Rappange

1959-now: owner GLK

Users:
1965: training and conference center for agricultural education
1976-now: conference and education center for Police education (politieacademie)
2001-2008: butler academy
2005: Tuin van Bezinning opened

1745

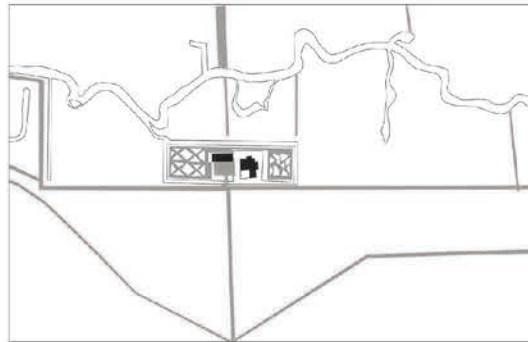
1801

1824

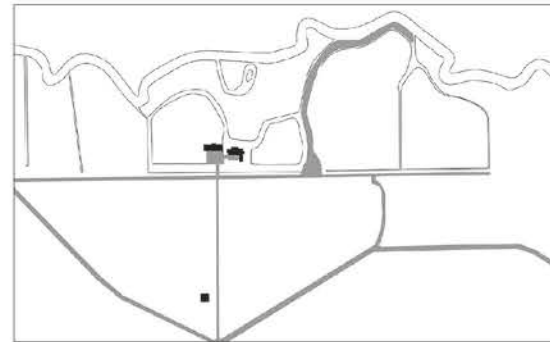
1849

1940-'45

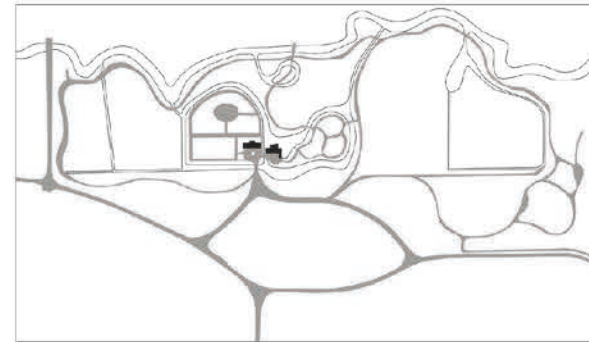
1959<



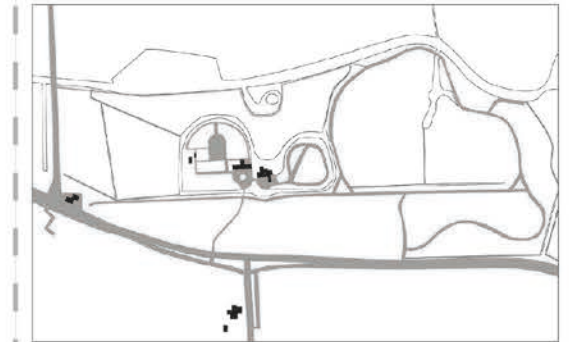
1778 garden layout



1810 garden layout



1824 garden layout

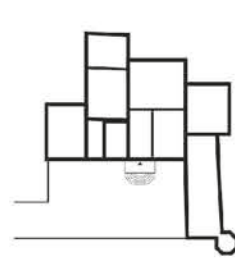


2021 garden layout

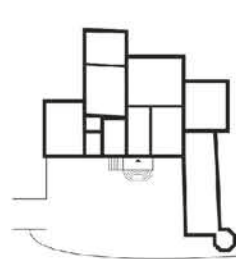
1743



1824



1849



1824 Hendrik van Lunteren



residential user function ←

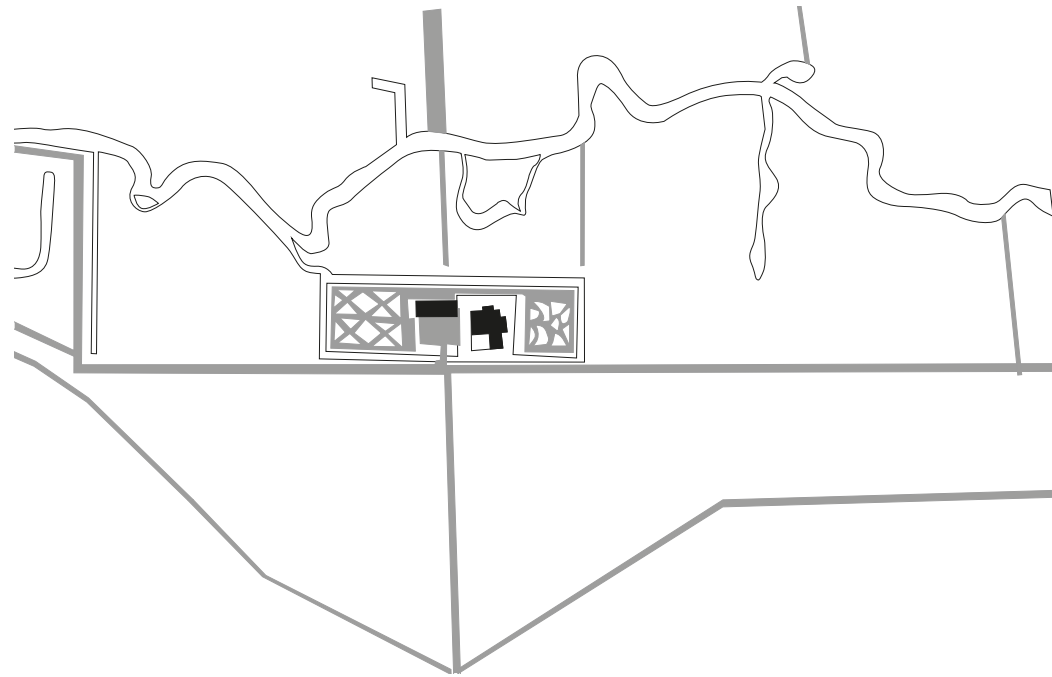
1900-1961



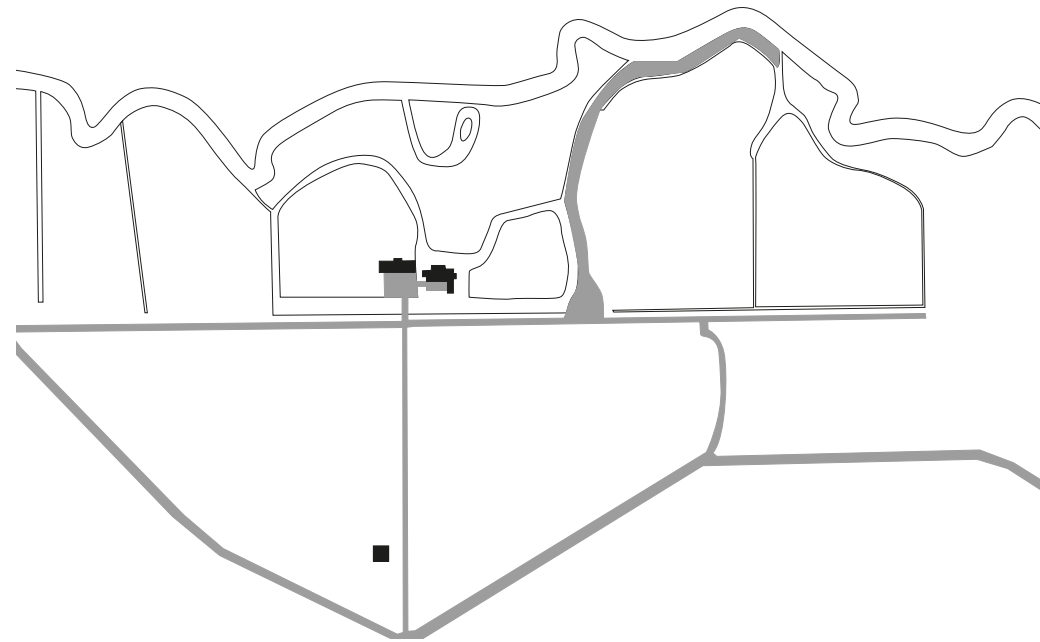
→ bussiness user function



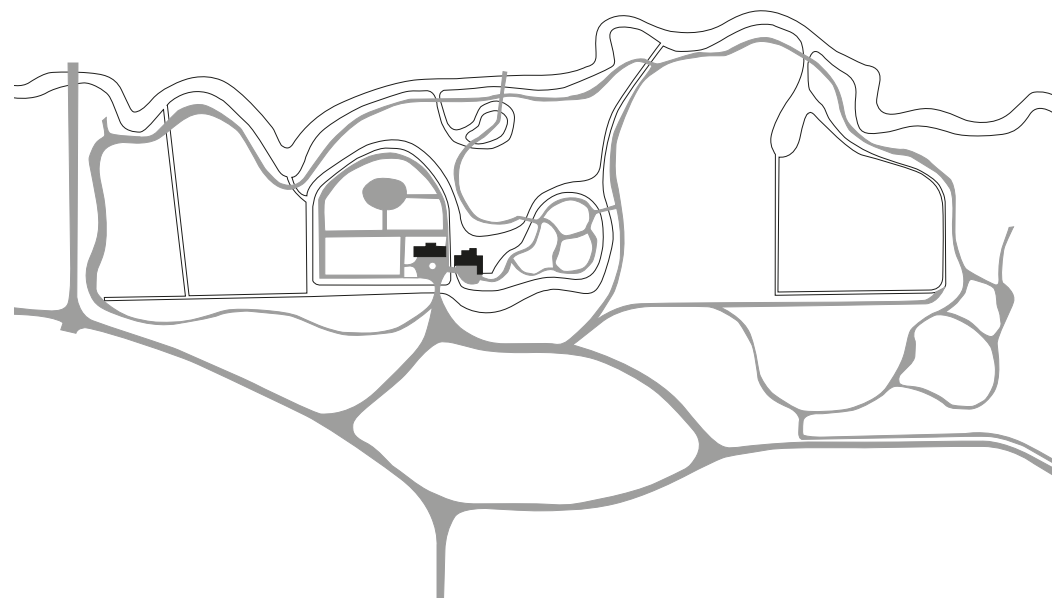
2.1 | Historic development estate



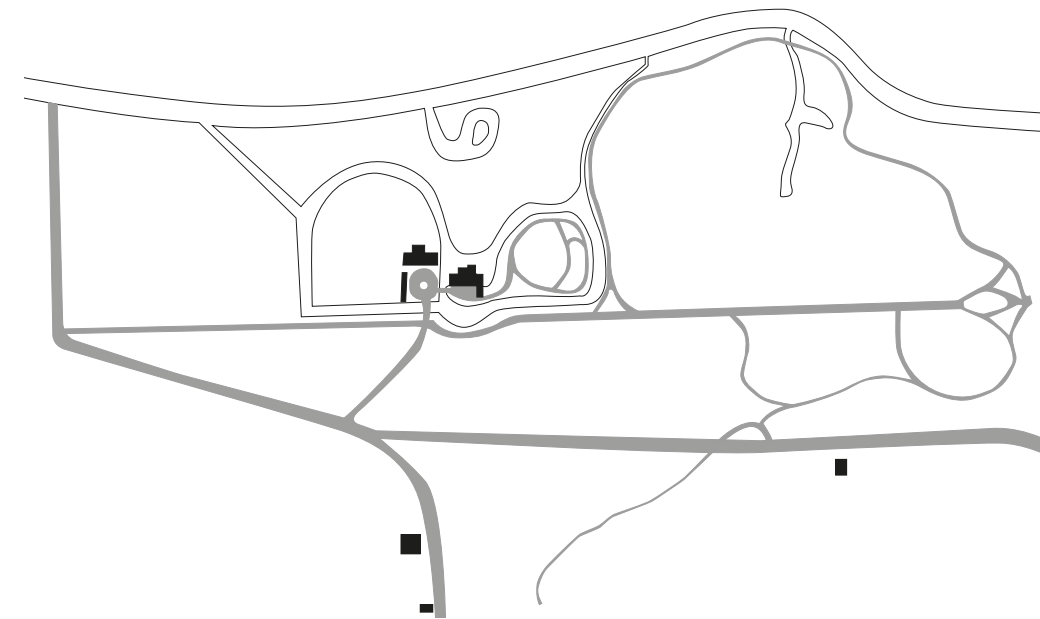
1778
Formal garden



1810
First phase landscape garden



1824
Design landscape garden



1897
Landscape garden

1778

The medieval structure of the garden is still visible and the gardens are surrounded with a moat. The left island contains a kitchen garden and farm house. Later will this house be replaced for a coach house.

In the middle the main building and on the right a 'Engelse partij' garden, a typology for a style design of a formal and stylish garden. This was the precursor for the English Landscape style.

1810

During this time there was made a new garden design and place for farmlands in an English Landscape style garden. Meadows surround the inner islands, with on the southside farmfields enclosed with three main roads in shape of triangles. The surroundings consisted of low vegetation, allowing for free views from and to the main building(s).

The hunting lodge is built together with a special forest for hunting (sterrenbos), which is located to the south of the estate (not visible on the map).

1824

During the Van Dijk period the English Landscape design was further developed. More hiking paths and a softer idyllic design for the garden were created. Only to the south of the estate was place for farmers. There was no place for keeping wild animals. The kitchen garden is brought back to the inner west island, with a big pond in the middle.

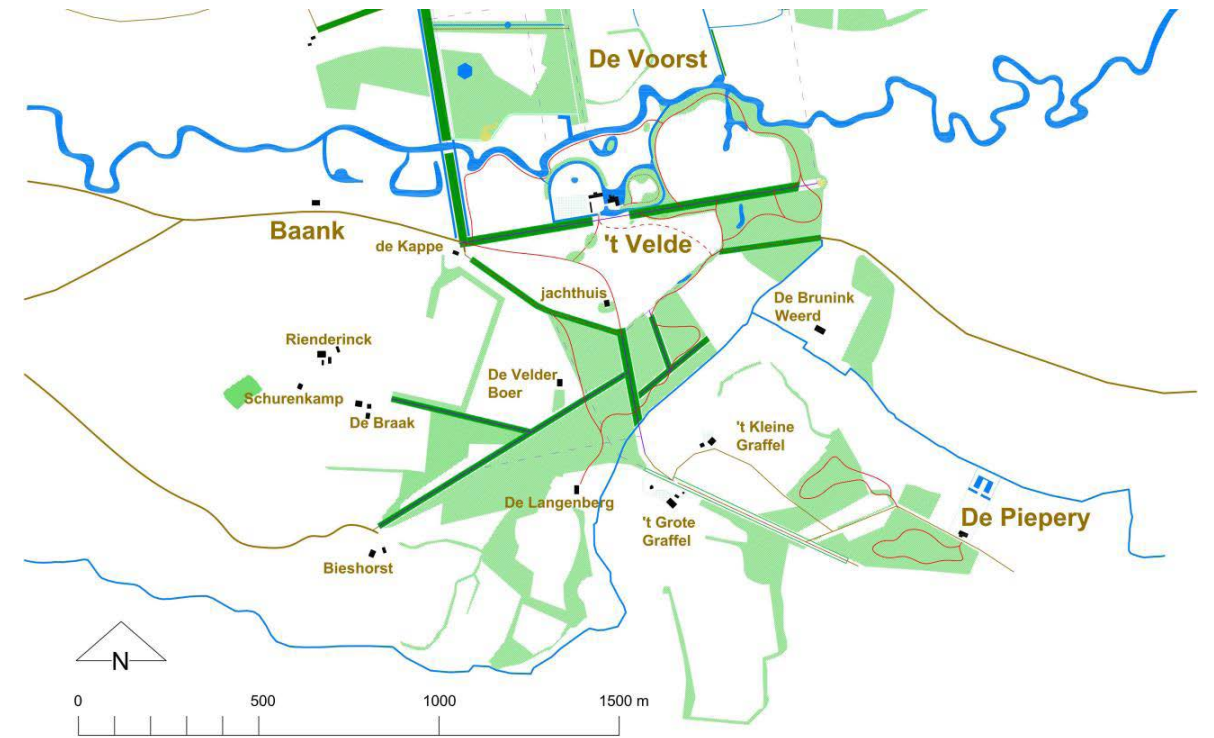
1897

The farms grew in the end of the 19th-century and became solitary. The hunting forest (sterrenbos) is gone and the hunting lodge is sold. The presence of the kitchen garden is unknown.

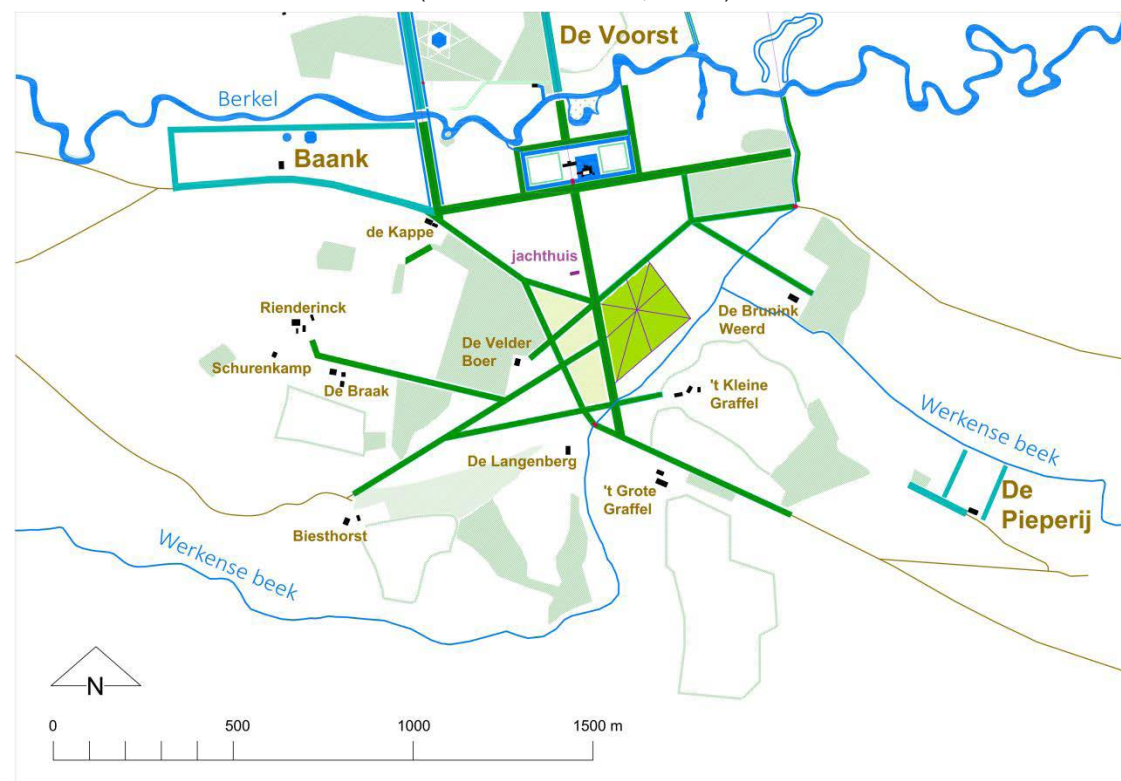
The Berkel river is canalised and contains a dam. The moats are cut off from the river.



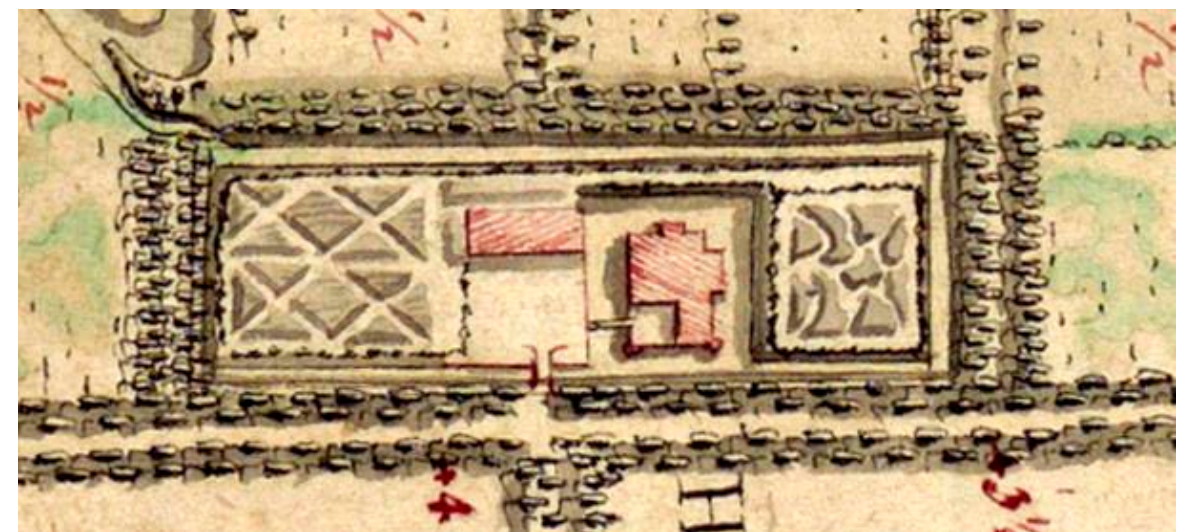
(Albers & Guinée, 2019)



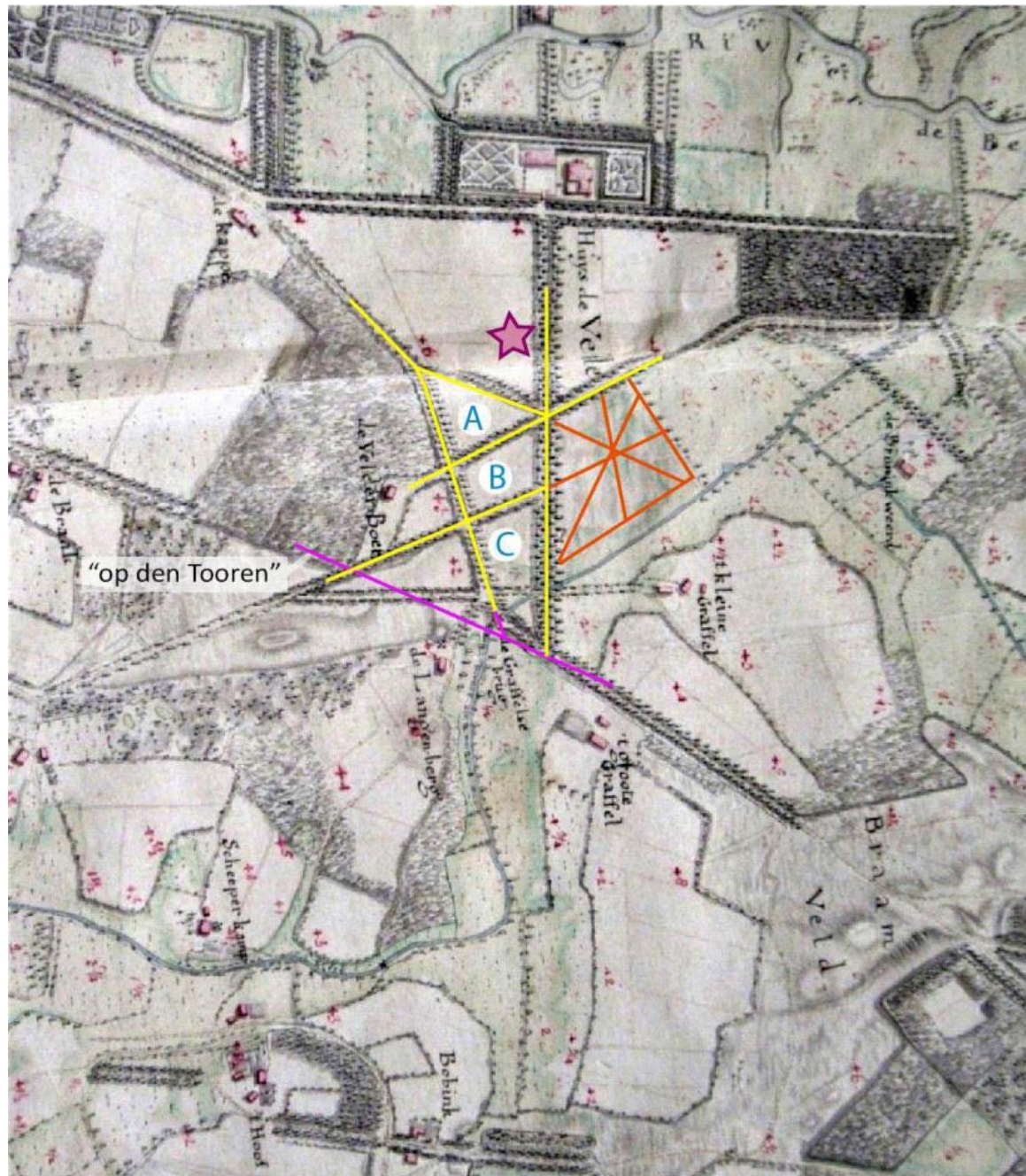
(Albers & Guinée, 2019)



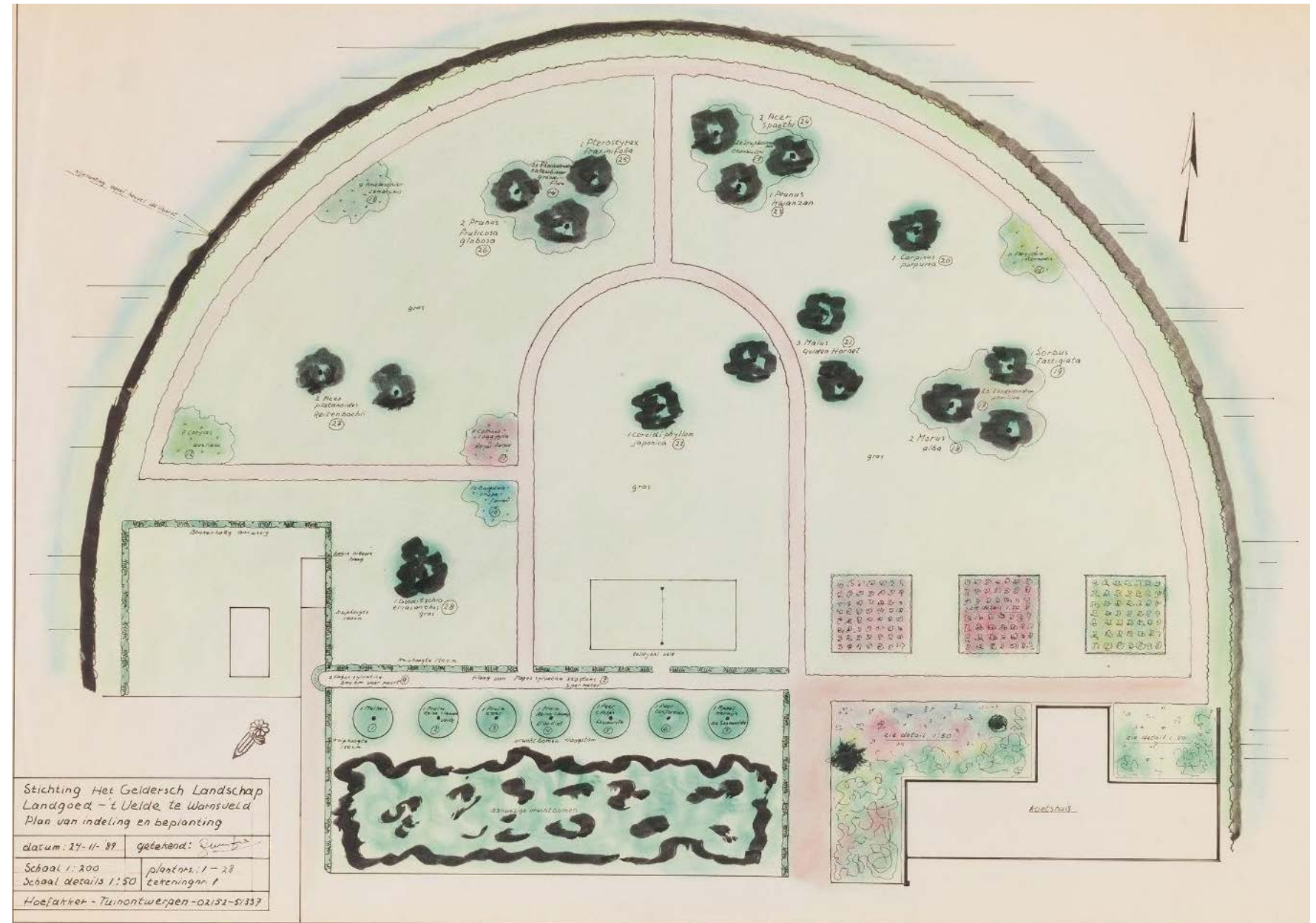
(Albers & Guinée, 2019)



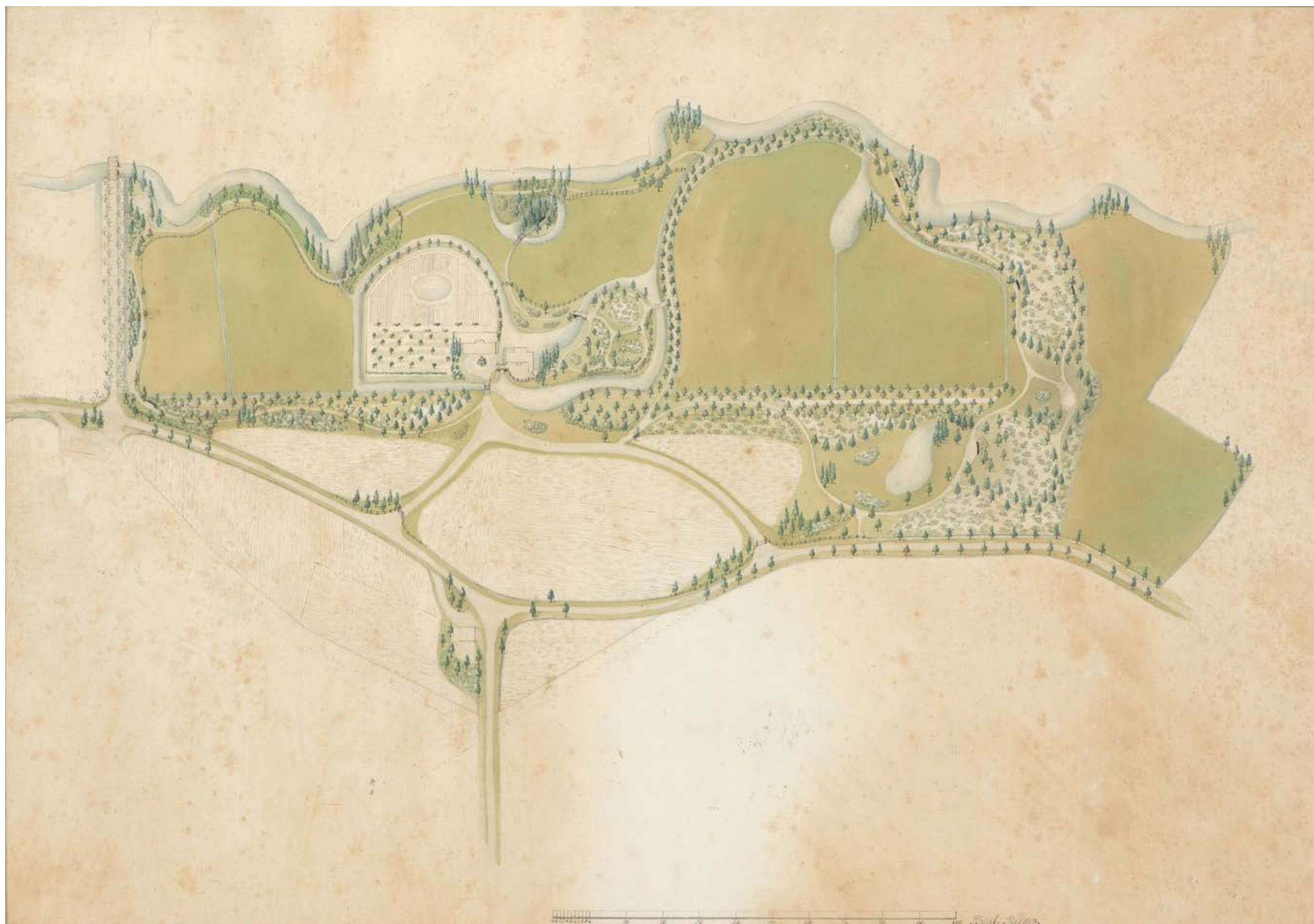
(Albers & Guinée, 2019)



(Albers & Guinée, 2019)

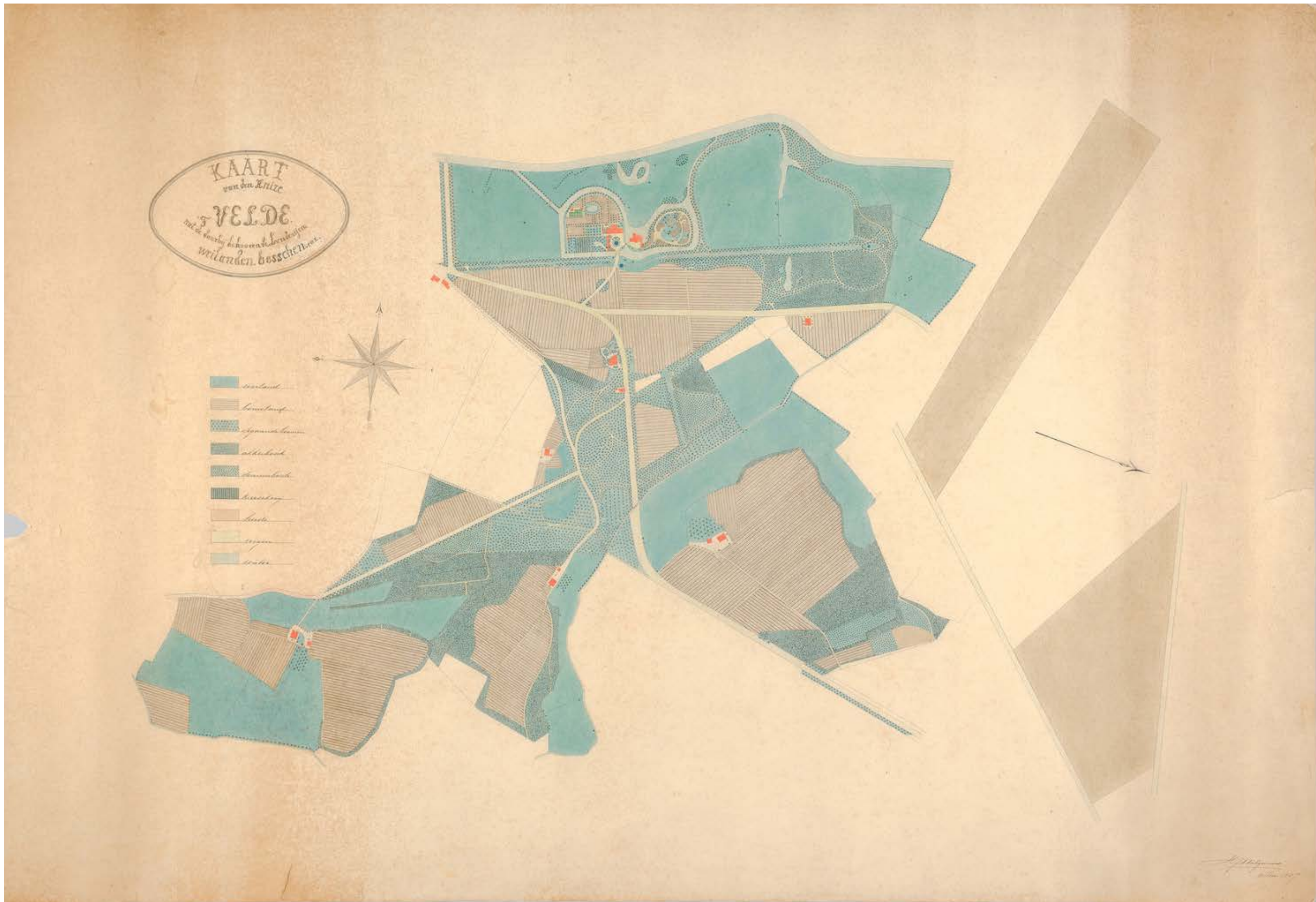


1989
Garden design 't Velde by Hoefakker
Collectie Gelderland



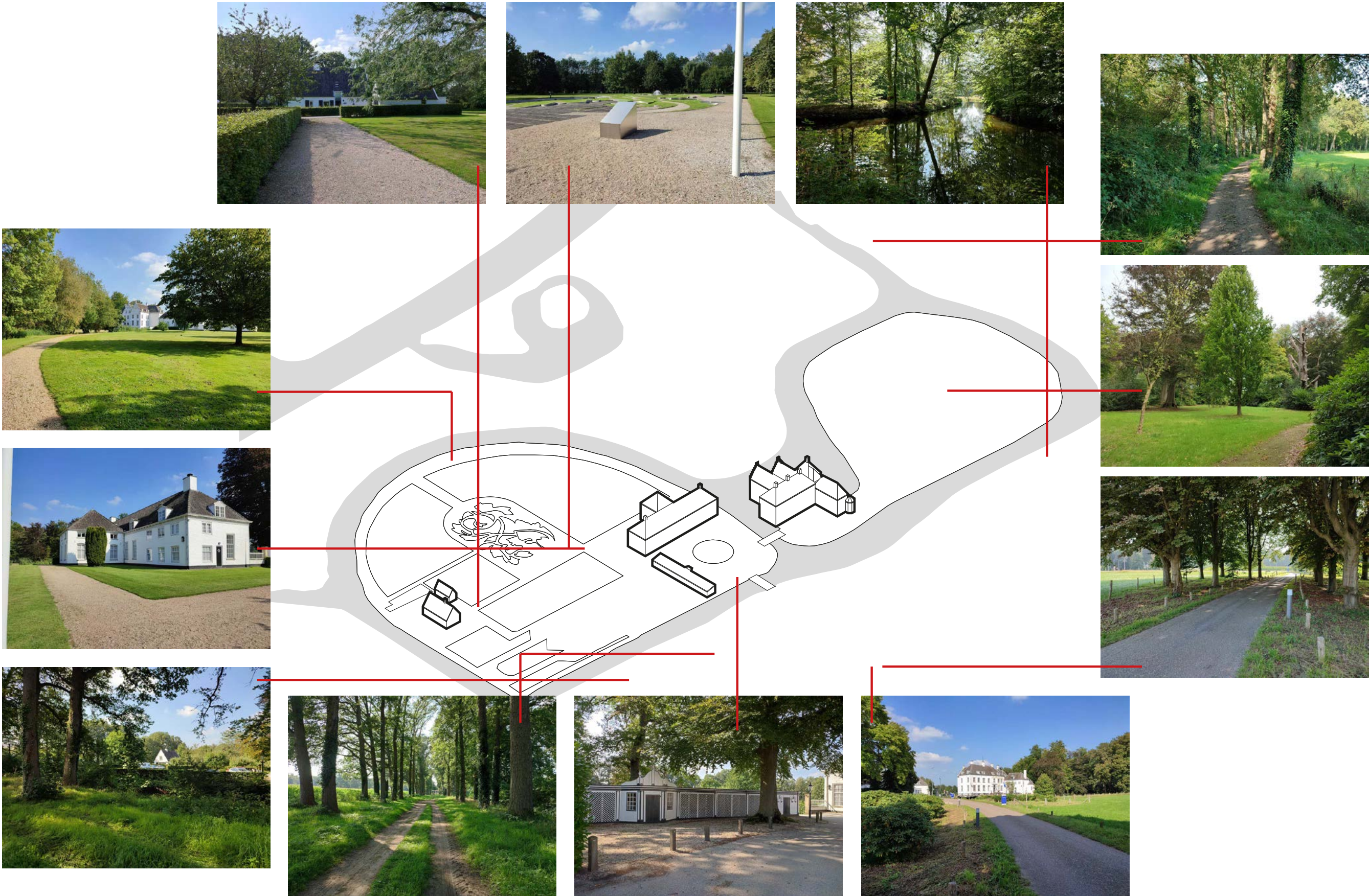
1824

Ontwerptekening van het park van huis 't Velde
Hendrik van Lunteren
Collectie Gelderland

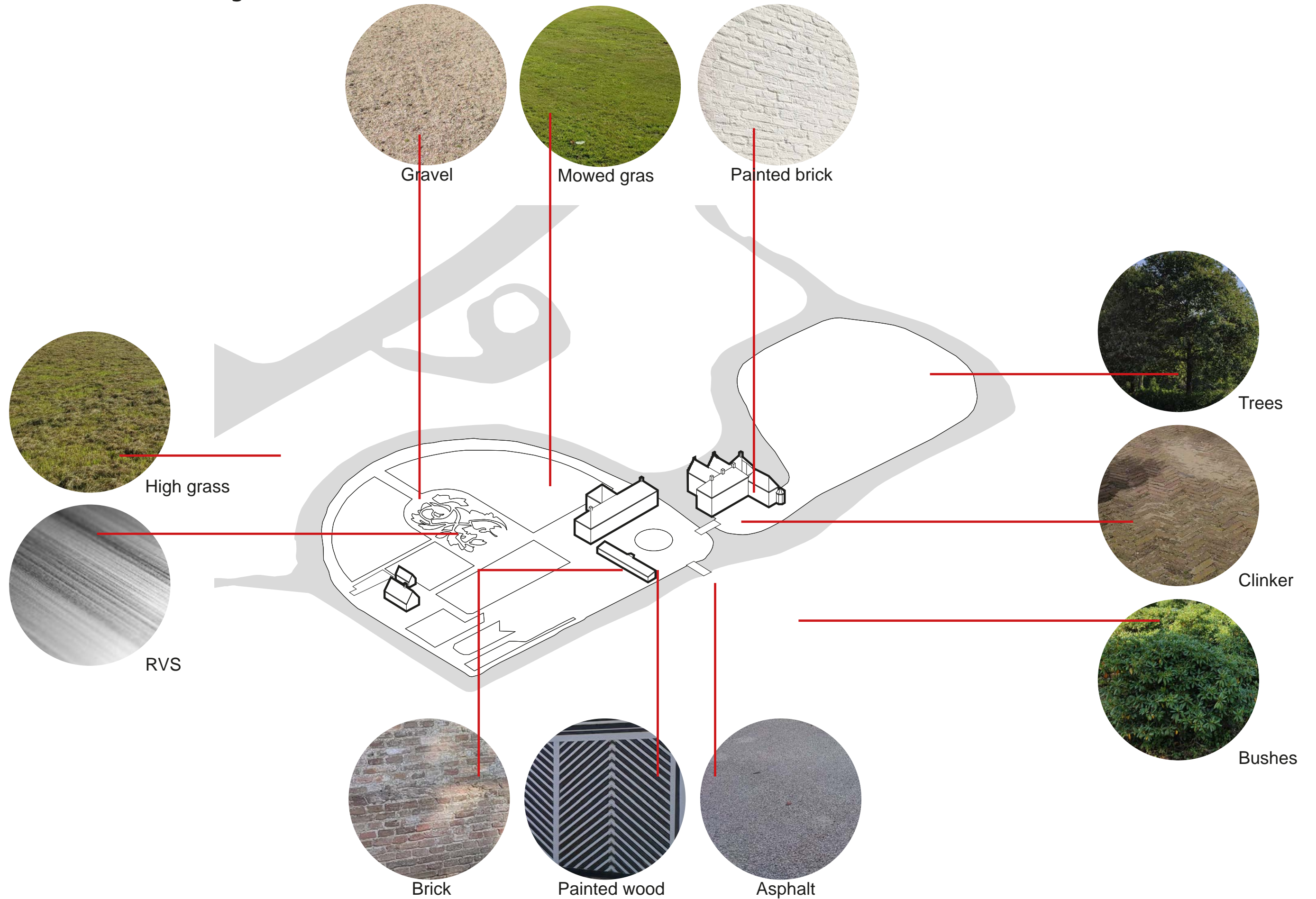


1897
Kaart van huis 't Velde
Hendrik Jan Walgemoed
Collectie Gelderland

2.2 | Park overview



2.3 | Park materiality

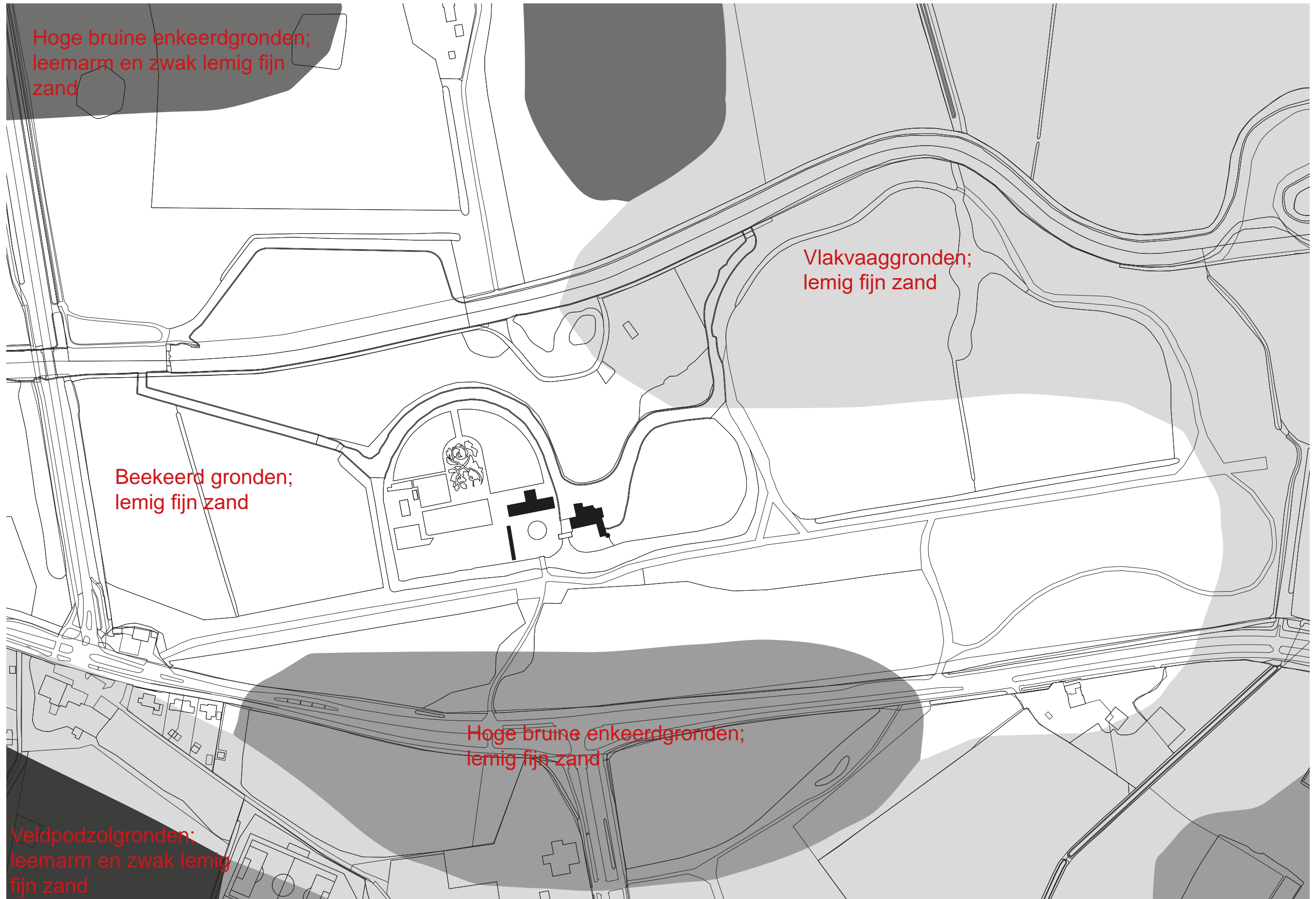


The estate mostly consist of a combination of natural materials, such as plants and trees with stony materials such as brick and clinker pavement. In addition wood is also used regularly, and usually painted. The biggest exception in materialisation is the memorial garden, where RVS plays a major role.

2.4 | Soil types

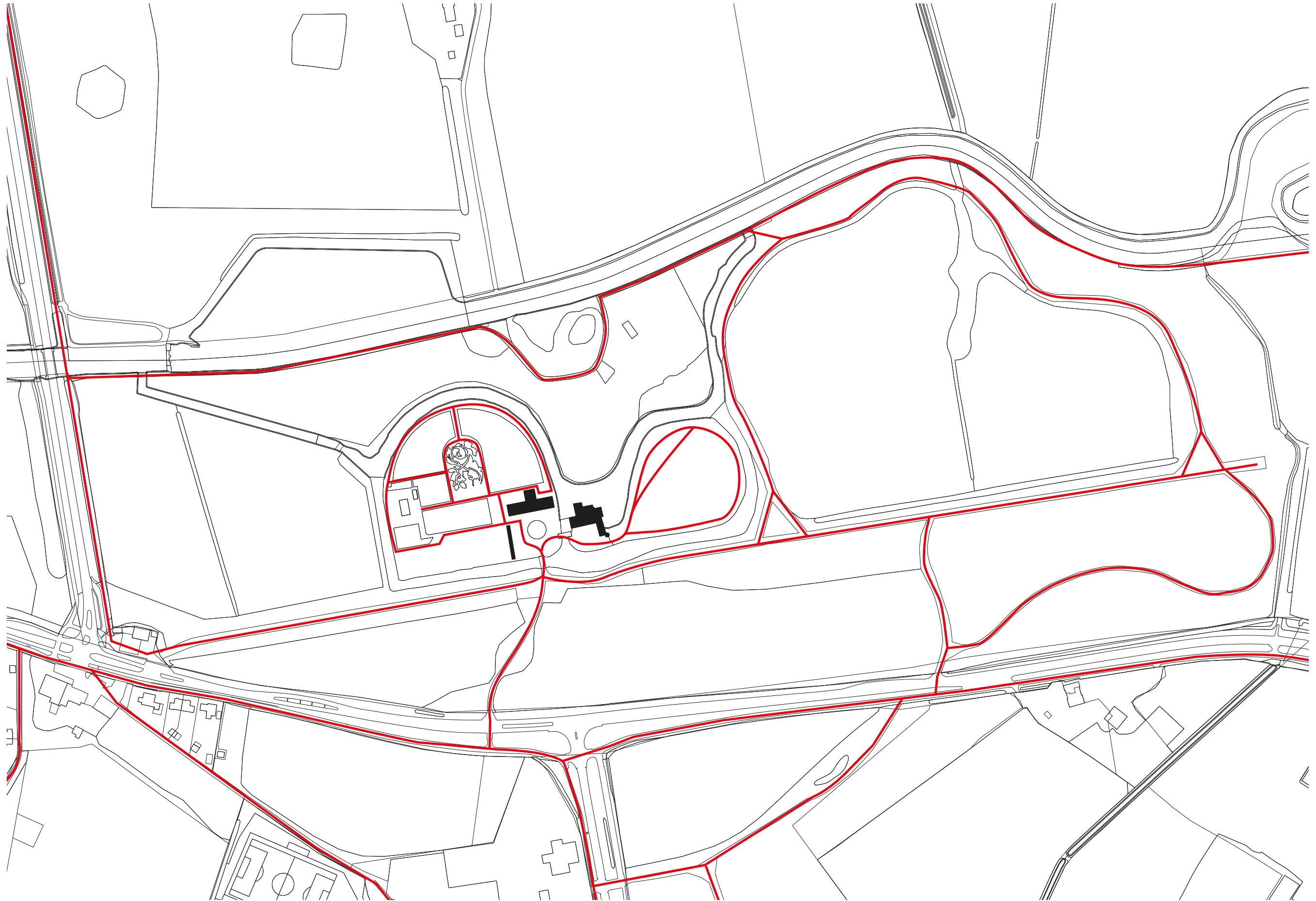


The estate is located on a rivierduin, a higher part in the landscape with a sand layer under the surface. This location was probably chosen because this is a good soil to use as a base for the foundation. Directly besides the rivierduin is the underground the beekdalbodem



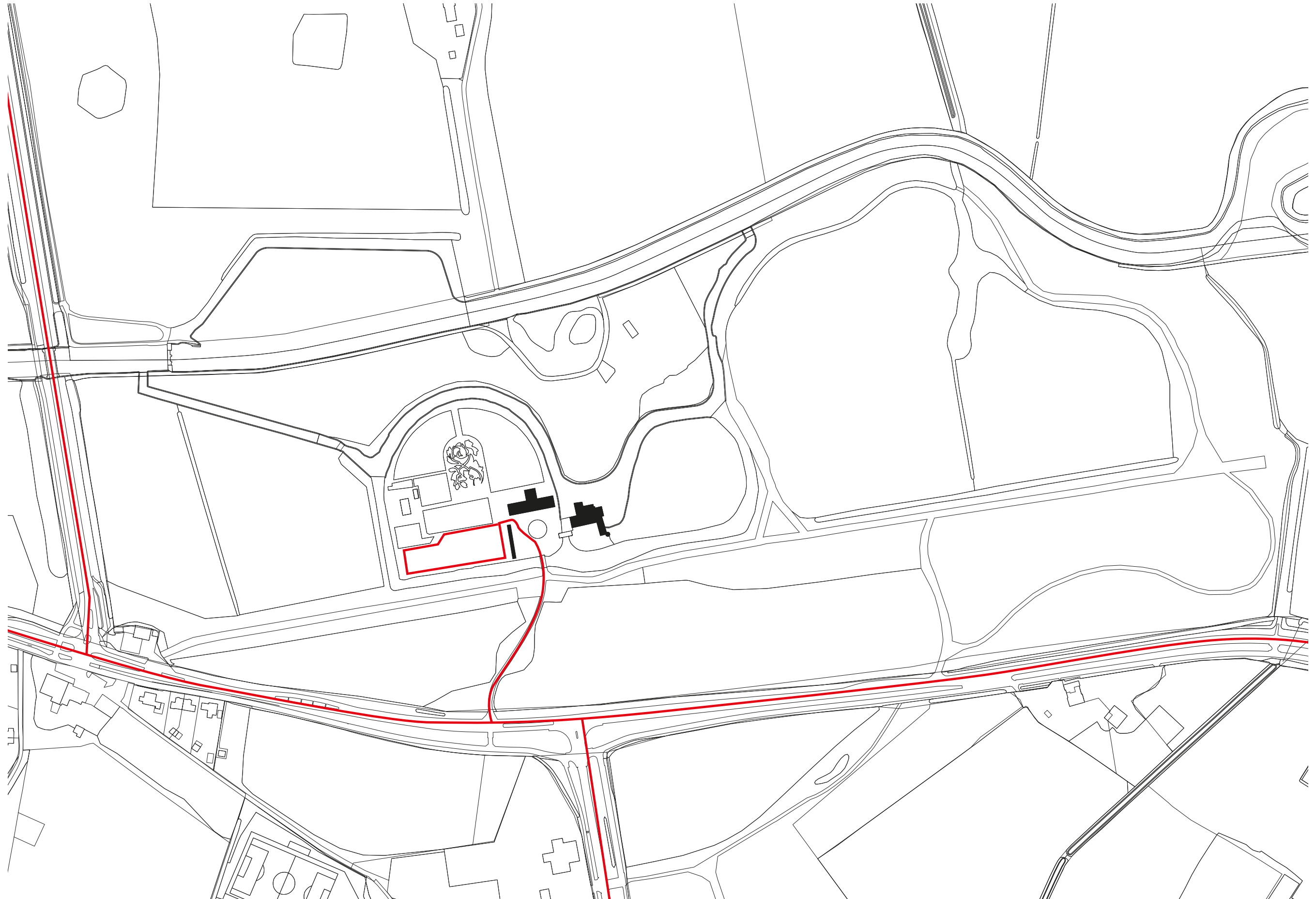
The ground surface around the estate is beekeerd ground. This means that the upper layer consists of a layer of humus, on top of a layer of nutrient-poor cover sand.

2.5 | Hiking paths



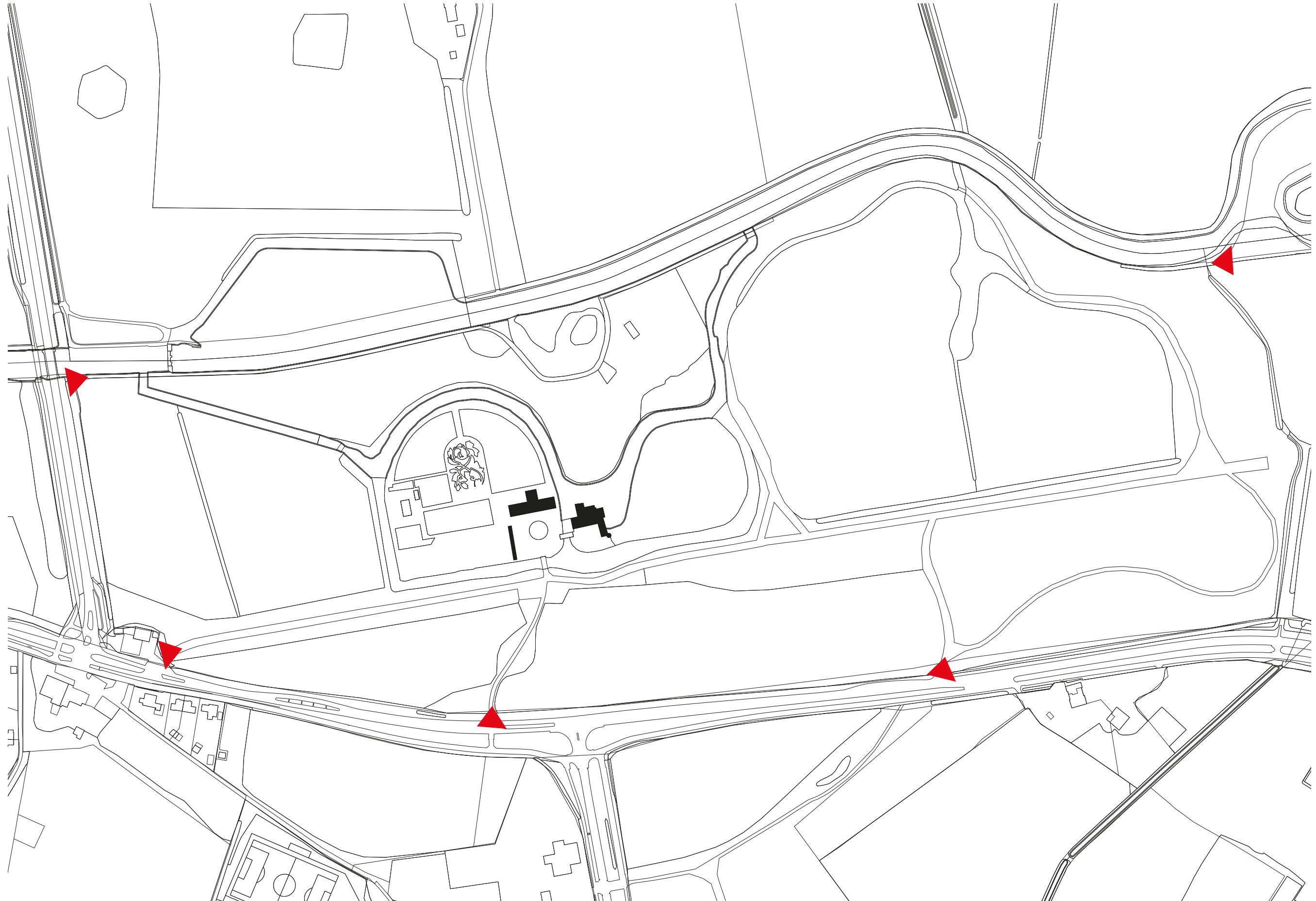
Around the estate are several walking routes. What is striking is that there are relatively little connections between the walking routes on the two main islands and the surrounding estate.

2.6 | Car roads



South of the estate is the main road Rijksstraatweg. The parking of the estate can be reached from this road via an access avenue. West of the estate is the Kapperallee, which leads in the direction of De Voorst. In front of the estate, on the historic sight line is the Vordenseweg.

2.7 | Accessibility estate



The plot has 5 different entrances. Two are located along the river Berkel. The main entrance is located in front of the buildings, and can be accessed from the Rijksweg. The two other entrances are also accessible from the Rijksweg, and connected to the walking routes over the estate.

2.8 | Archeology

“Michel Groothedde: ‘Deze grachten zijn eeuwenlang onaangeroerd geweest. Je weet daarom dat de kans heel groot is dat je hier leuke dingen vindt. Dat gevoel bleek te kloppen. Het grappige is dat het gros van wat we hebben gevonden, ooit vanuit het voormalig keukenraam in de gracht is gegooid. Dat konden we precies herleiden. Dat varieert van chique achttiende eeuwse wijnflessen uit Zuid-Afrika tot een fles wijn uit 2012, afkomstig van de huidige gebruikers.’”

“Michiel Groothedde: **‘Sardientjes uit blik is nu gemeengoed, maar in de negentiende eeuw was het zeer exclusief. De visjes moesten uit Normandië komen en de enige manier om ze onbedorven te kunnen eten was inblikken. Die techniek werd toegepast vanaf ongeveer 1825 en dit was in het begin écht alleen voor de top-elite.** Daarna is het vrij snel gewoontjes geworden, maar de blikjes die wij gevonden hebben dateren uit de tijd dat het zeer exclusief was. Het zegt echt iets over het vermogen en de stand van de mensen die er toen woonden.’”

- Brigiet Bluminck-

Grachtvondsten vertellen verhalen over de bewoners van Huis 't Velde.
Published in Zutphense Pracht - Archeologie on May 10th 2021
(Bluminck, 2021, 68)

“Tijdens de Tweede Wereldoorlog had Huis 't Velde zijn laatste beroemde bewoner. Zij het van heel korte duur. Michel Groothedde: **‘Tijdens WOII heeft er een oppercommandopost in het huis gezeten.** Luitenantgeneraal Blaskowitz werd aan het einde van de oorlog benoemd tot bevelhebber van de Festung Holland. Hij verbleef vermoedelijk korte tijd in Huis 't Velde, waar eind maart 1945 een heel gerichte aanval op hem is gedaan met een Spitfire. **Huis 't Velde raakte aan de kant van de Berkel flink beschadigd,** maar Blaskowitz overleefde de aanslag. Op 5 mei 1945 werd hij naar Hotel De Wereld in Wageningen ontboden om de capitulatie te ondertekenen.’ Bert Fermin: In de gracht hebben we de staartvinnen van een 250 pond vliegtuigbom gevonden die met een Spitfire is afgeworpen, net als 20 mm granaten die zijn afgevuurd door een Spitfire. Als je de militaire dagboeken erbij pakt, dan klopt het precies. Ook zijn er in de omgeving onder meer een Duits tafelmes en een onklaar gemaakt Mousergeweer gevonden.’”

- Brigiet Bluminck-

Grachtvondsten vertellen verhalen over de bewoners van Huis 't Velde.
Published in Zutphense Pracht - Archeologie on May 10th 2021
(Bluminck, 2021, 71)



(Zutphense Pracht, 2021)



(Zutphense Pracht, 2021)



(Fermin, Rijs & Kastelein, 2021)



(Fermin, Rijs & Kastelein, 2021)



(Omroep Gelderland, 2021)



(Omroep Gelderland, 2021)



(Fermin, Rijs & Kastelein, 2021)



(Fermin, Rijs & Kastelein, 2021)



(Fermin, Rijs & Kastelein, 2021)



(Zutphense Pracht, 2018)



(Zutphense Pracht, 2018)



(Zutphense Pracht, 2016)



(Zutphense Pracht, 2018)



(Zutphense Pracht, 2016)

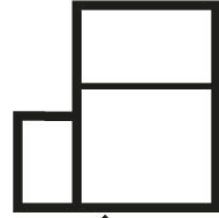


(Erfgoedcentrum Zutphen, n.d.)

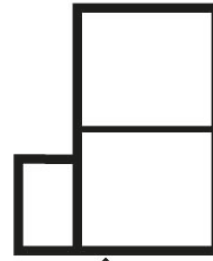
3.1 | Historic development building



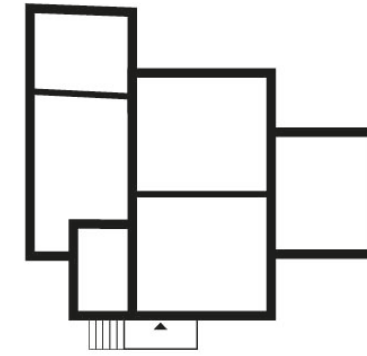
14th century - First building phase



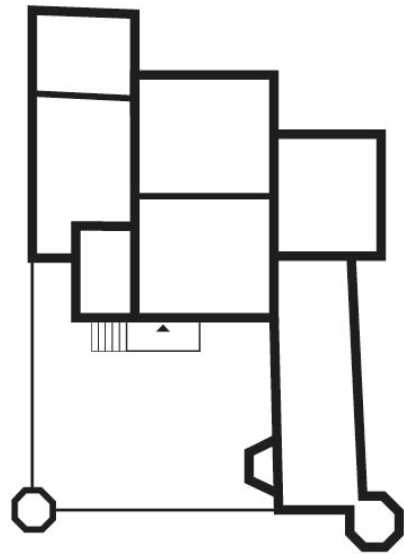
15th century - Tower-like building



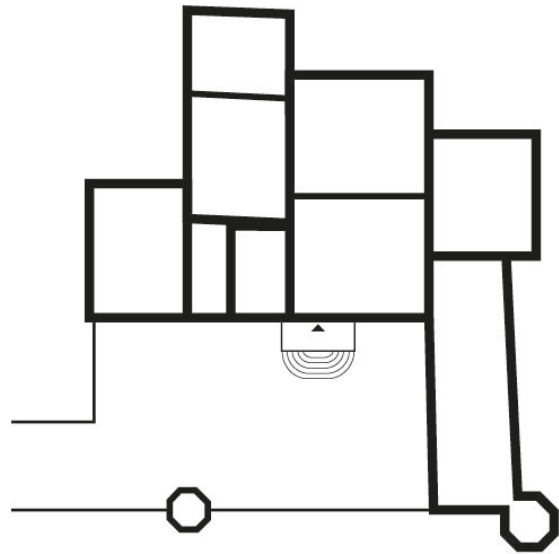
Bentinck - Extended tower-like building



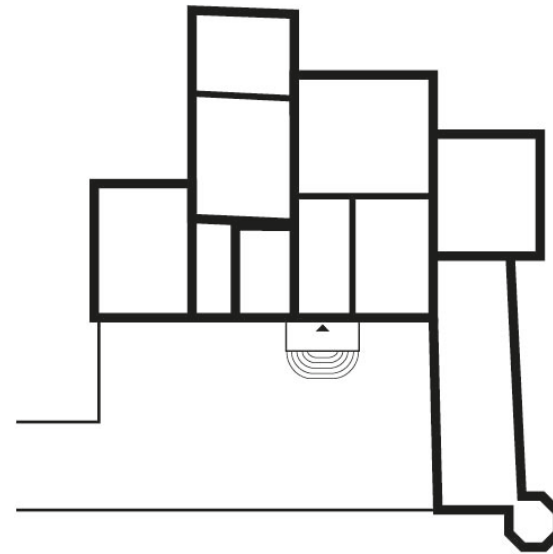
Bentinck - Addition of east and west wing (on 14th century basis?)



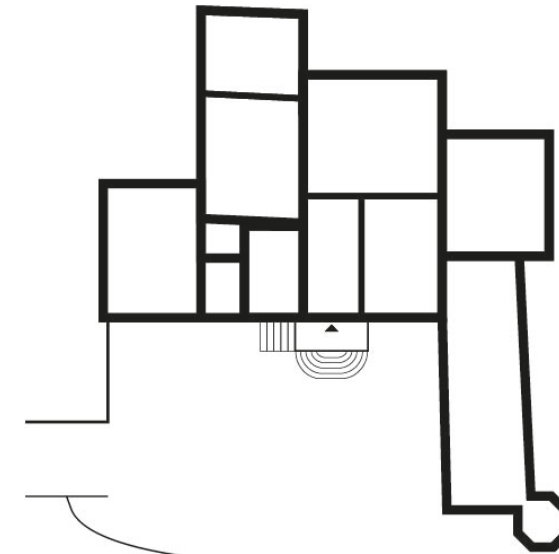
Van Keppel - Addition of east wing



Van Keppel - New front wing and extension of fore court

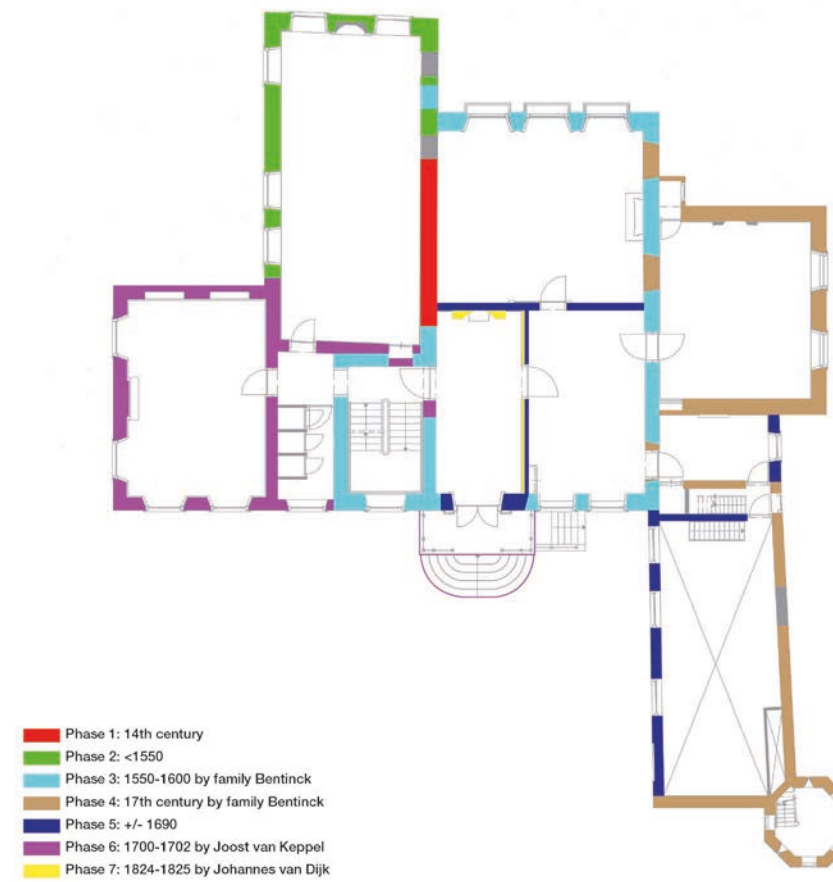


Van Dijk - Removal of tower



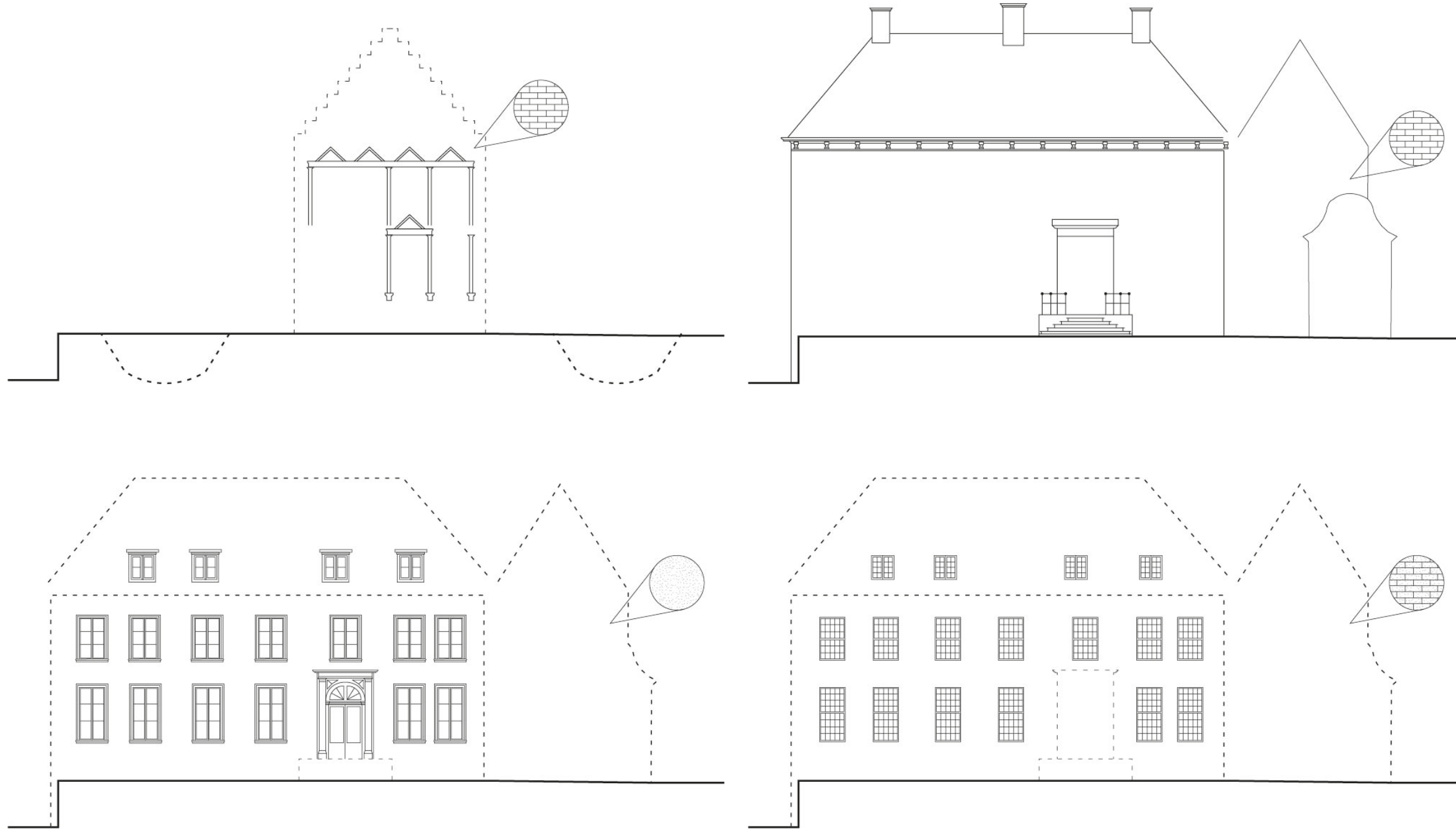
>1824 - Changes in fore court

3.2 | Construction age plans



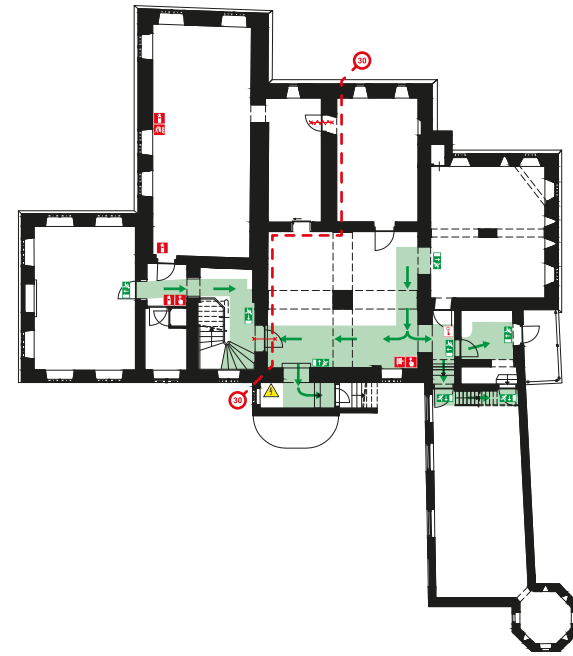
The development of the manor on the estate Huis 't Velde consist of many different extension. From the oldest building phase are probably only some parts of the brick construction left. Most of the other added building volumes are still clearly visible. The last major changes, around 1824 where mostly architecturally; no large volume was added.

3.3 | Time layers exterior



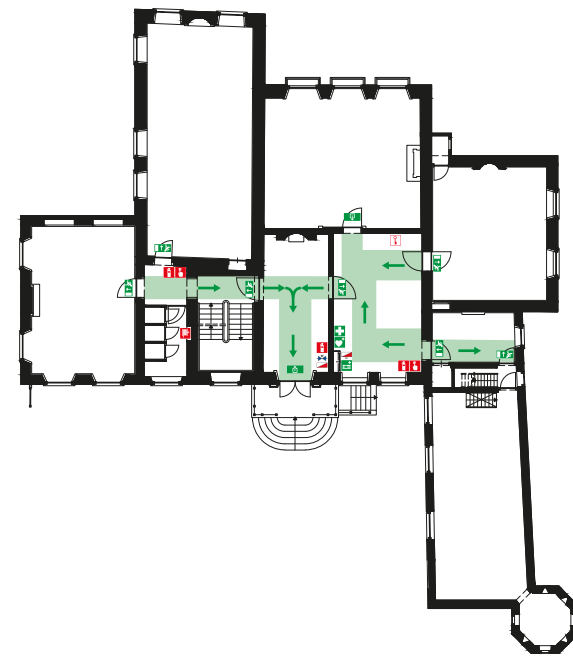
The different building phases are visible in different elements in the exterior, as shown in the images above. Important are the different types of brickwork used. Also the windows and the entrance were changed several times over time, although these changes are not all visible anymore.

3.4 | Fire escape plans



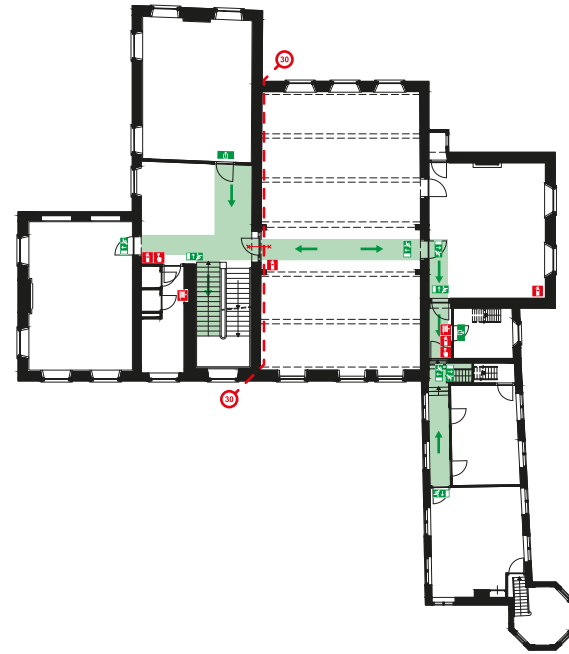
LEGEND

- | | | | |
|-------------------|------------------------------|--------------------------------------|-----------------------|
| Fire extinguisher | Fire blanket | Fire door (30 minutes) | Way to emergency exit |
| Fire alarm button | Key safe | Self-closing fire door (30 minutes) | Escape direction |
| Fire hose reel | Danger of electrical voltage | Fire compartment border (30 minutes) | |




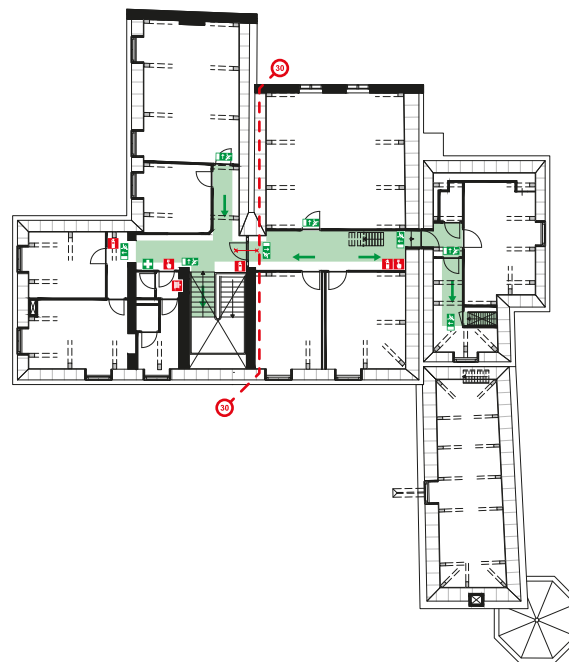
LEGEND

- | | | | | | |
|-------------------|--------------------|--------------------|-----------------------|----------------------|--------------------------------------|
| Fire extinguisher | Key safe | First aid supplies | Way to emergency exit | Shut-off valve water | Fire door (30 minutes) |
| Fire alarm button | Fire report center | AED | Escape direction | | Self-closing fire door (30 minutes) |
| Fire hose reel | Fireman's panel | Stretcher | Emergency exit | | Fire compartment border (30 minutes) |



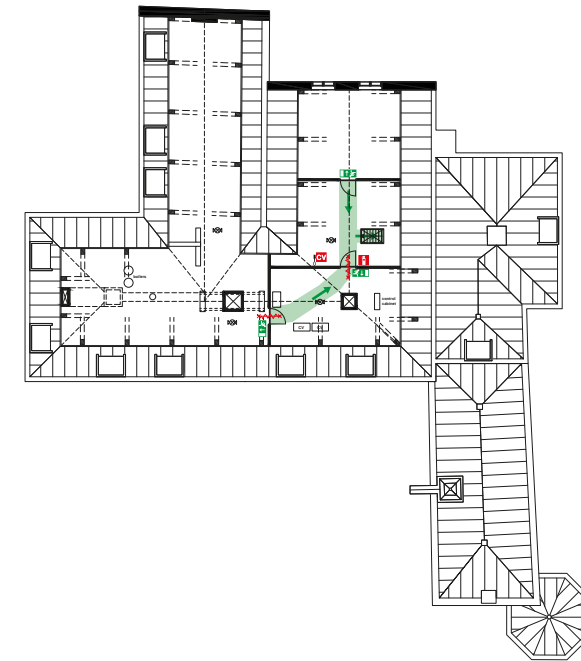
LEGEND

-  Fire extinguisher
-  Fire alarm button
-  Fire hose reel
-  Fire door (30 minutes)
-  Fire compartment border (30 minutes)
-  Way to emergency exit
-  Escape direction
-  Emergency exit










LEGEND

-  Fire extinguisher
-  Fire alarm button
-  Fire hose reel
-  Fire door (30 minutes)
-  Fire compartment border (30 minutes)
-  Way to emergency exit
-  Escape direction
-  First aid supplies



LEGEND

-  Fire extinguisher
-  CV emergency switch
-  Smoke alarm
-  Self-closing fire door (30 minutes)
-  Fire compartment border (30 minutes)
-  Way to emergency exit
-  Escape direction



Painted brick



Wrought iron weather vane



Wrought iron wall anchors



Sandstone



Wooden lifting hatch with slated roof



Wooden windowframes with sandstone ornamentation



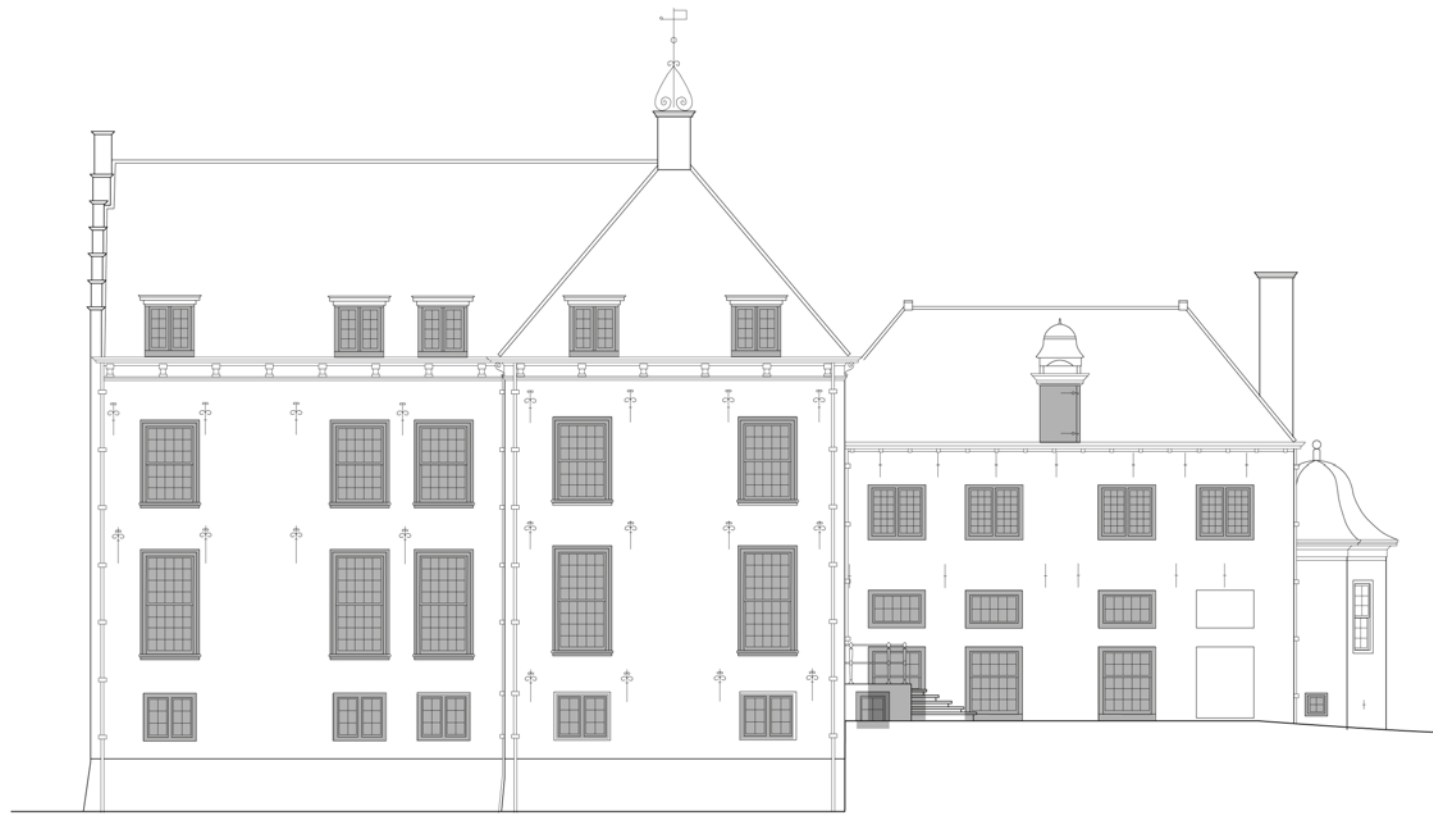
Dormers, combination of wood and plumbum



Wooden gutters



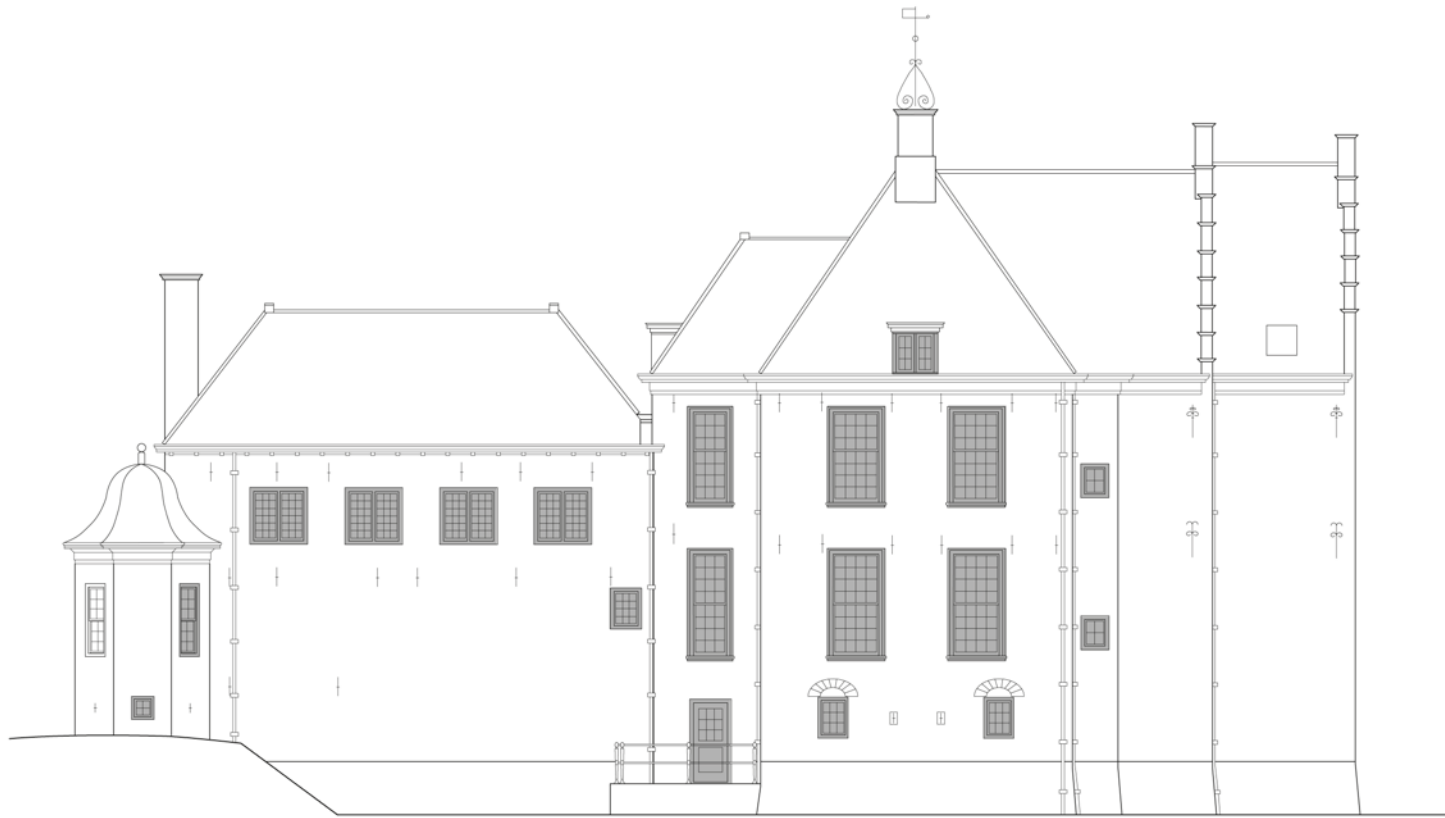
Richly ornamented entrance with hardstone balcony



gross total facade surface: 331 m² (100%)
 gross total solid facade surface: 246 m² (74%)
 gross total window openings: 85 m² (26%)



gross total facade surface: 269 m² (100%)
 gross total solid facade surface: 190 m² (71%)
 gross total window openings: 79 m² (29%)

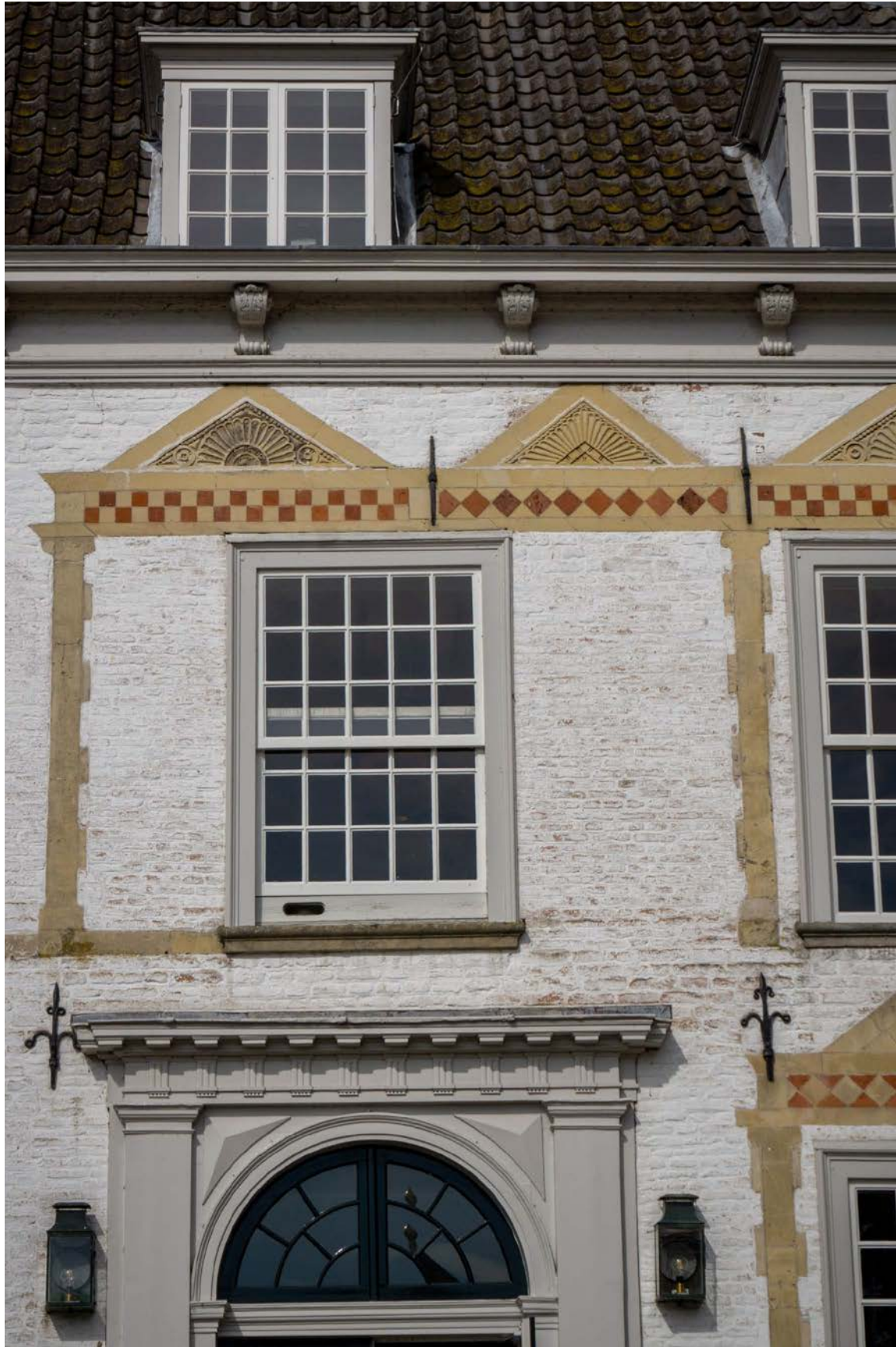


gross total facade surface: 378 m² (100%)
 gross total solid facade surface: 335 m² (89%)
 gross total window openings: 43 m² (11%)

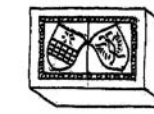


gross total facade surface: 384 m² (100%)
 gross total solid facade surface: 323 m² (84%)
 gross total window openings: 61 m² (16%)

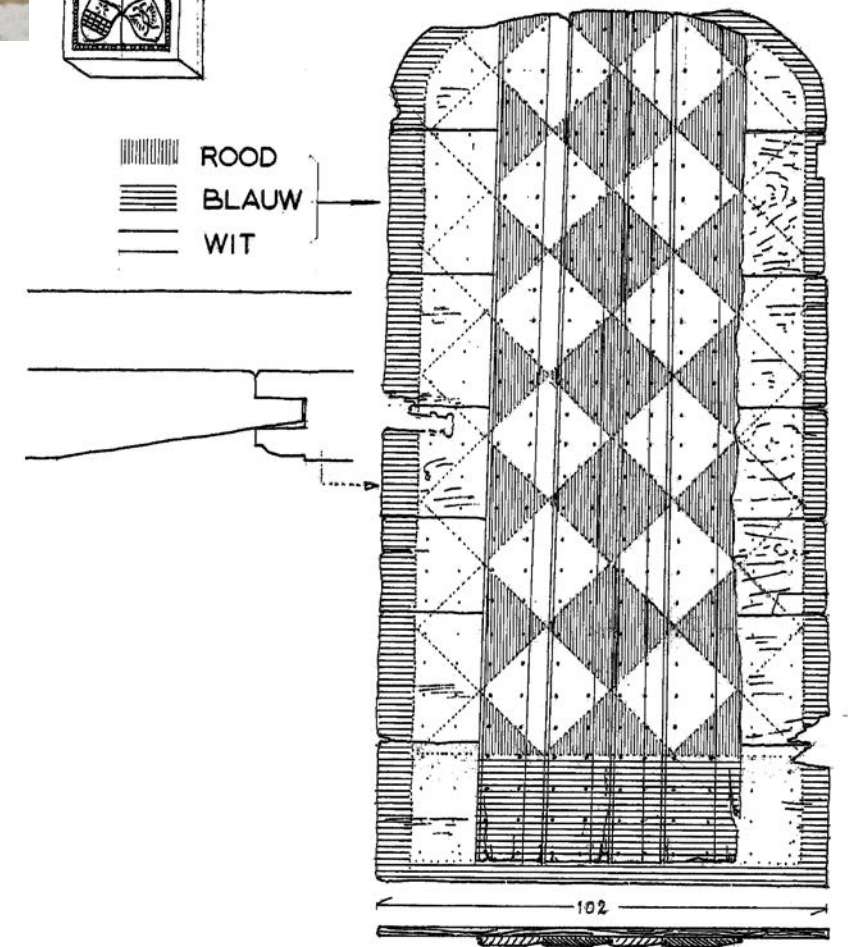
4.2 | Façade detailing



VAN LERINCK

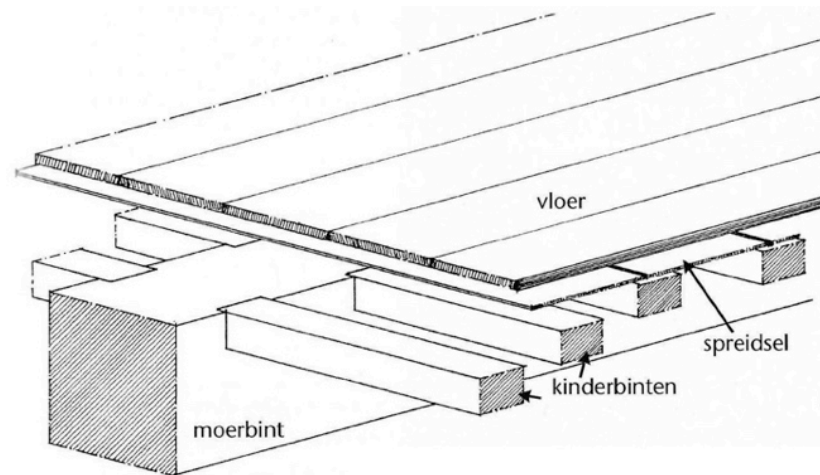
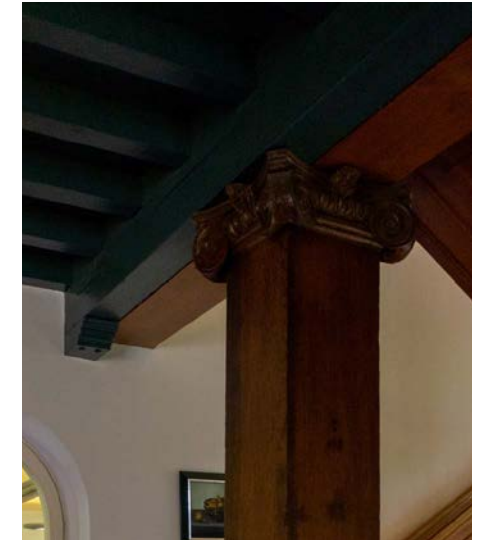
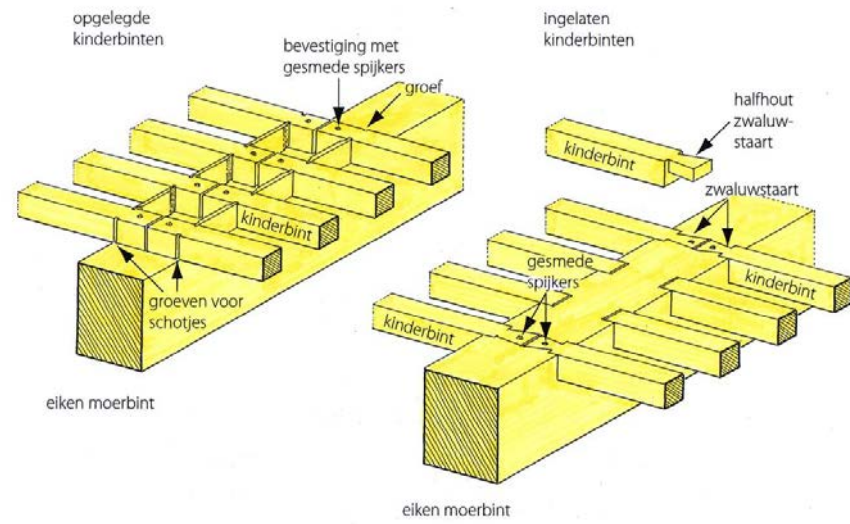


ROOD
BLAUW
WIT



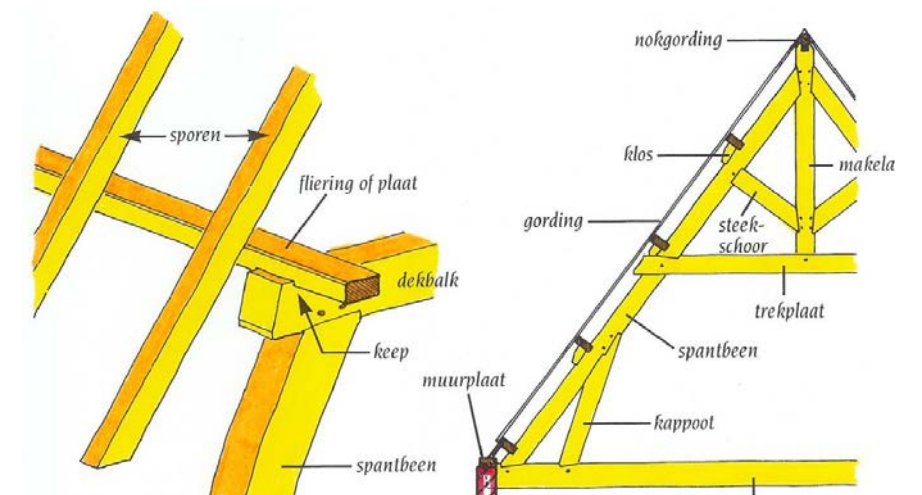
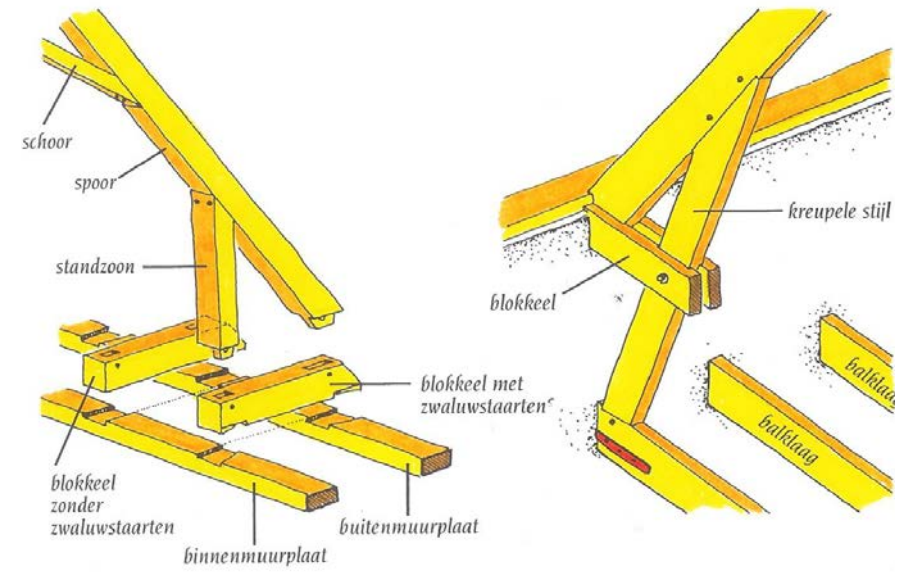
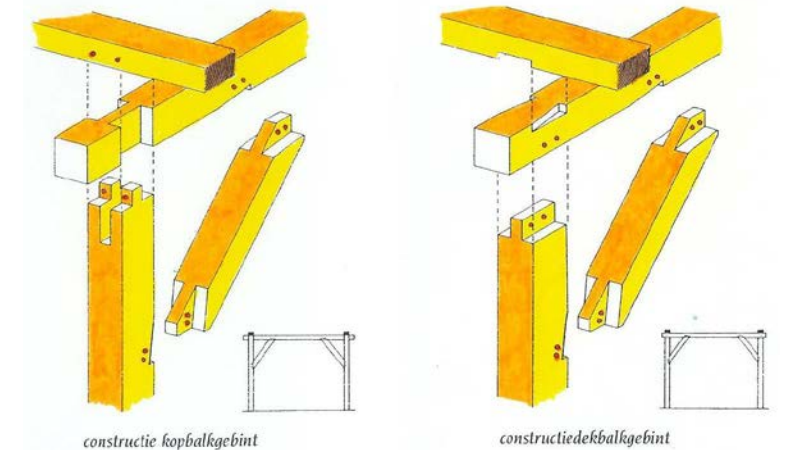
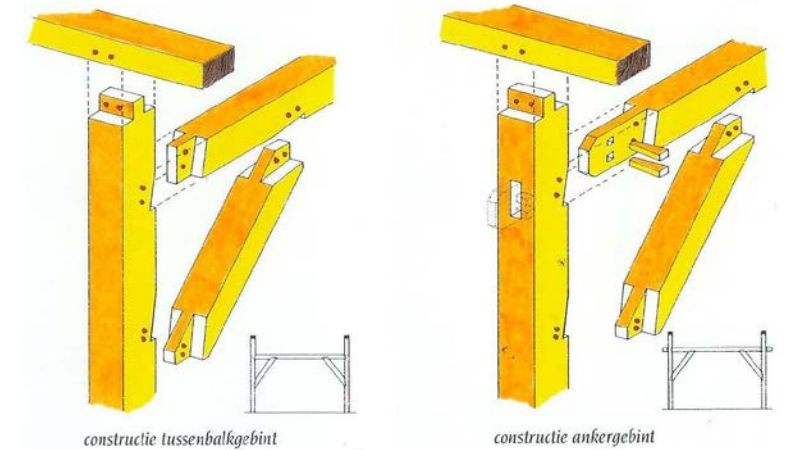
FORMER FRONT DOOR

4.3 | Floor construction

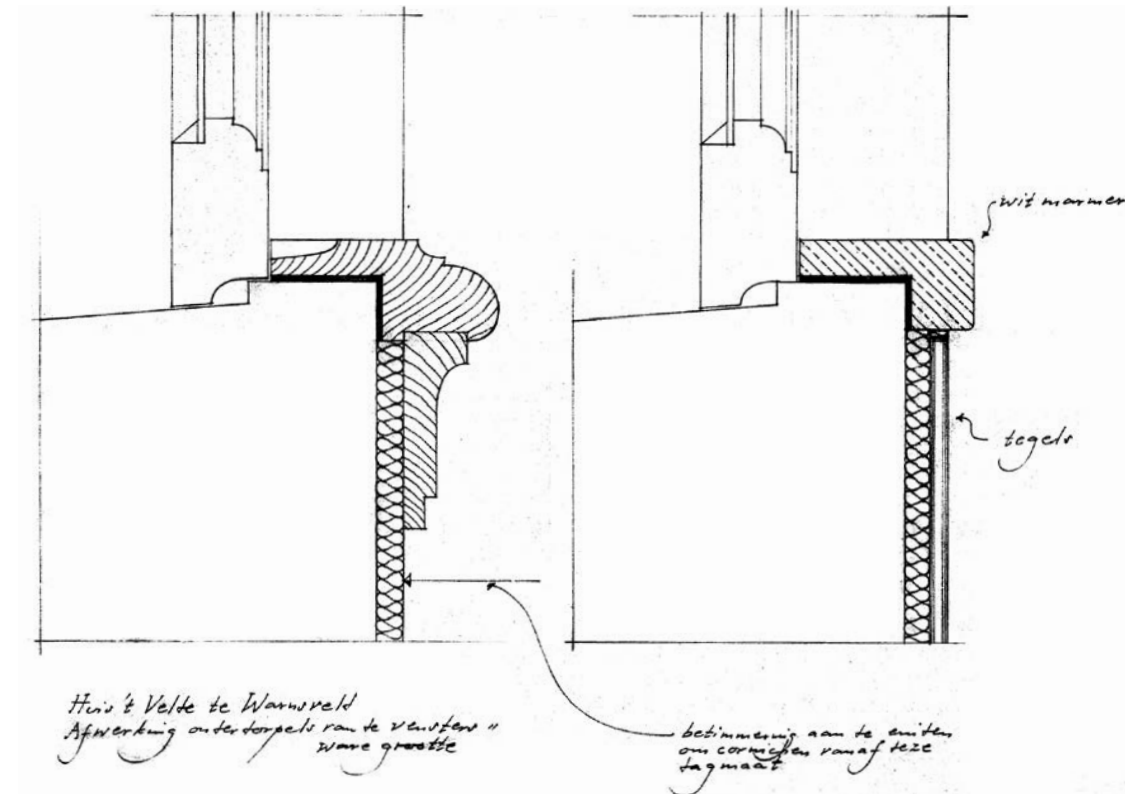


Afb. 7: Traditionele opbouw van moer- en kinderbalkvloer met plankenvloer (Van Hemert R., p.299).

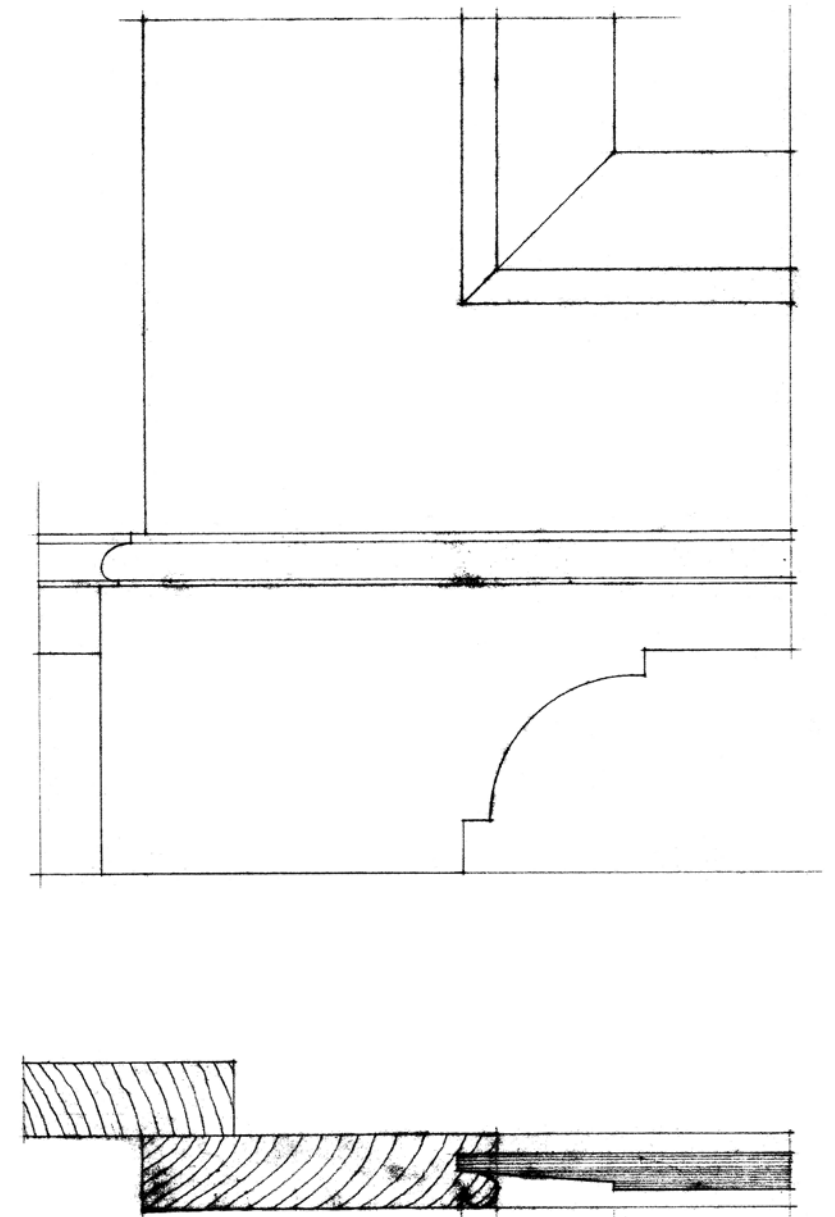
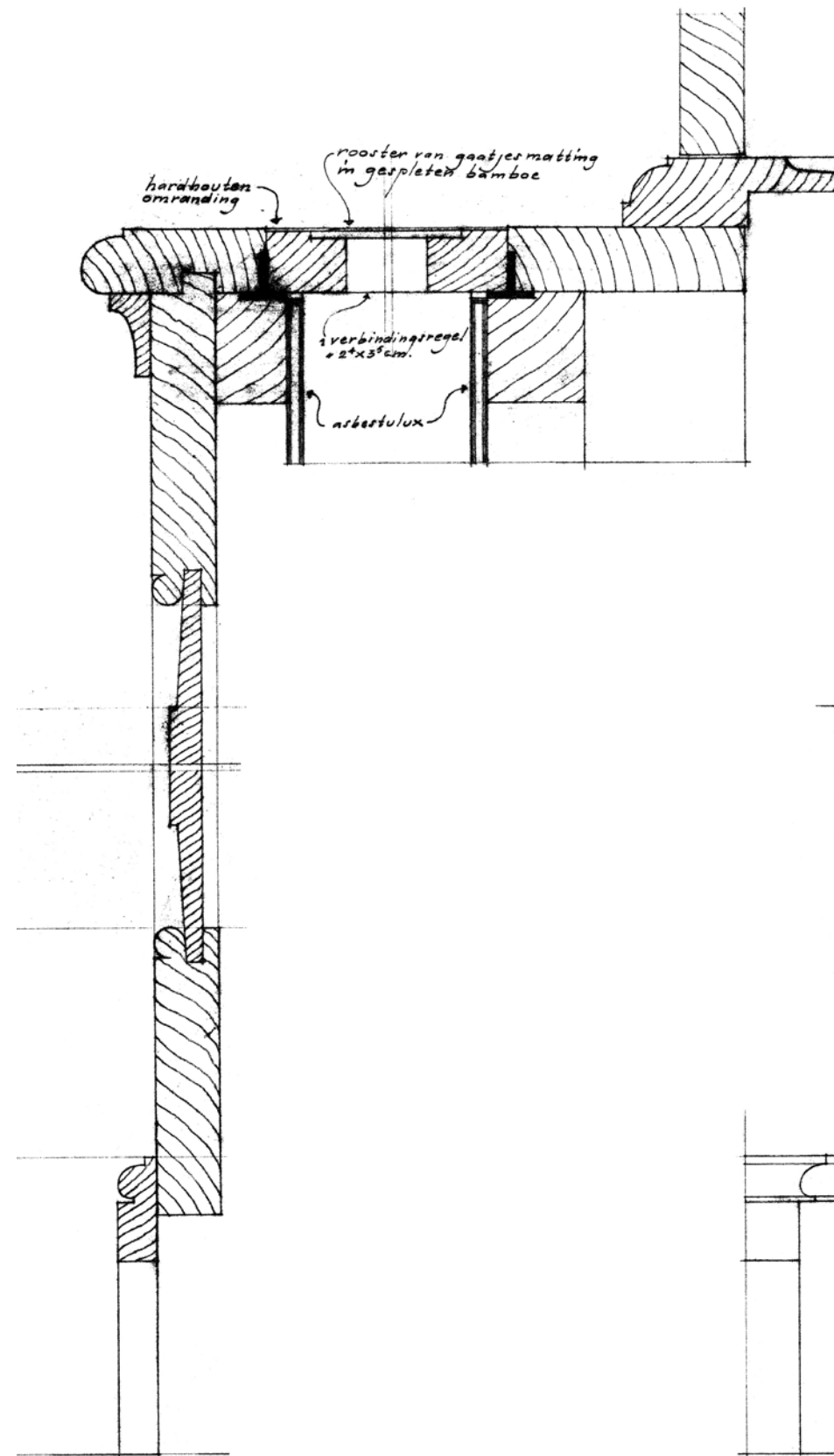
4.4 | Roof construction



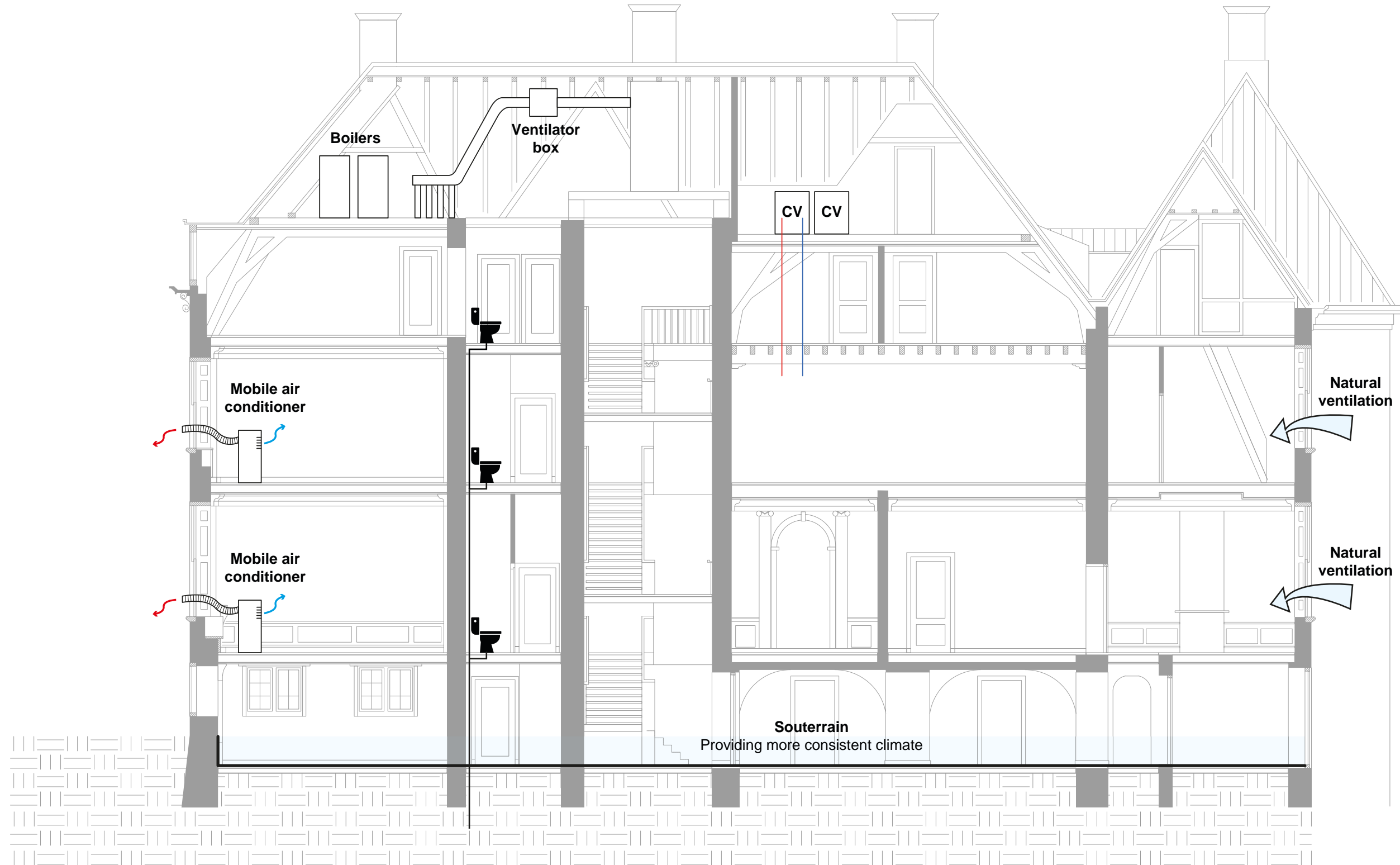
4.5 | Window detailing



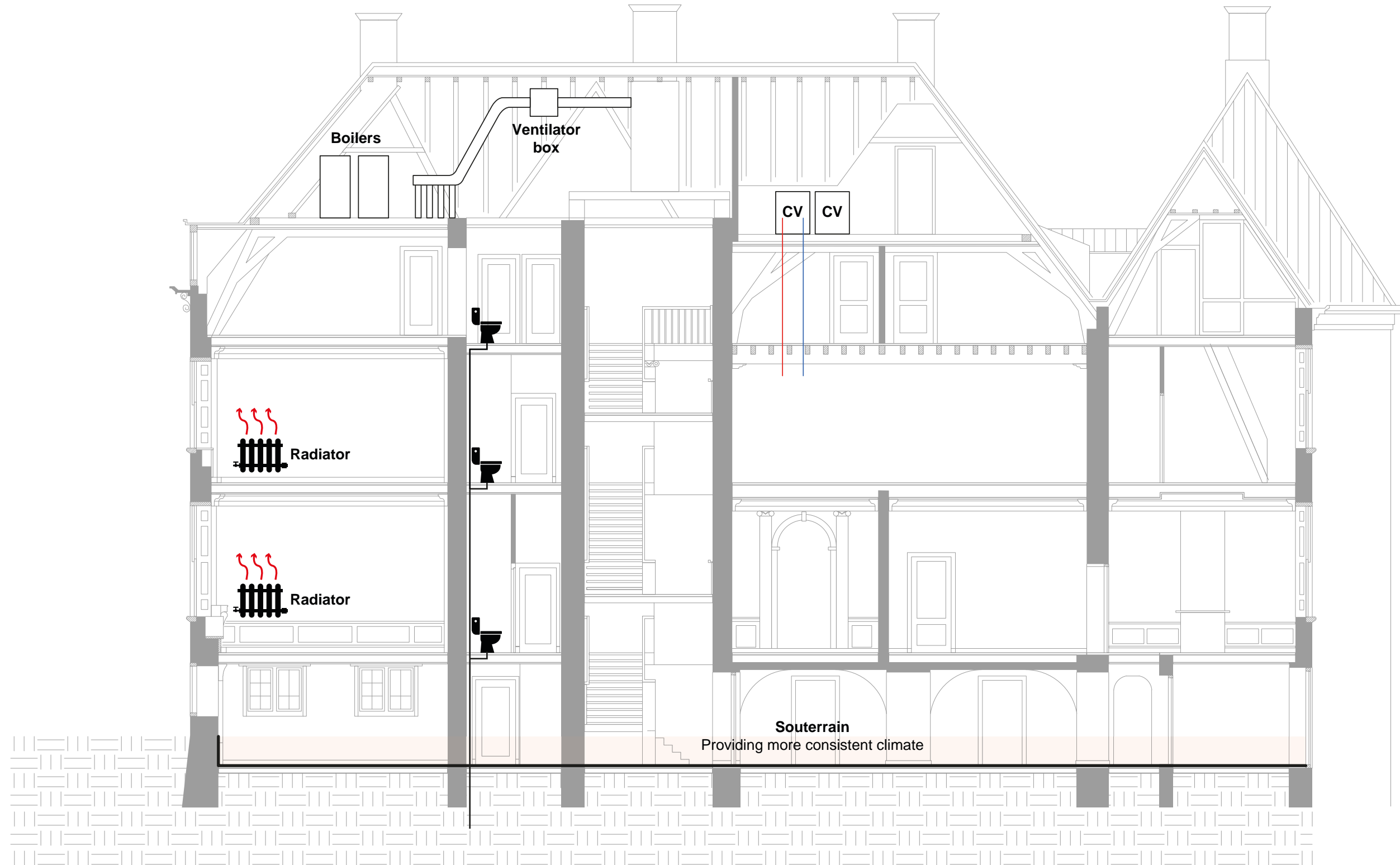
4.6 | Heating systems



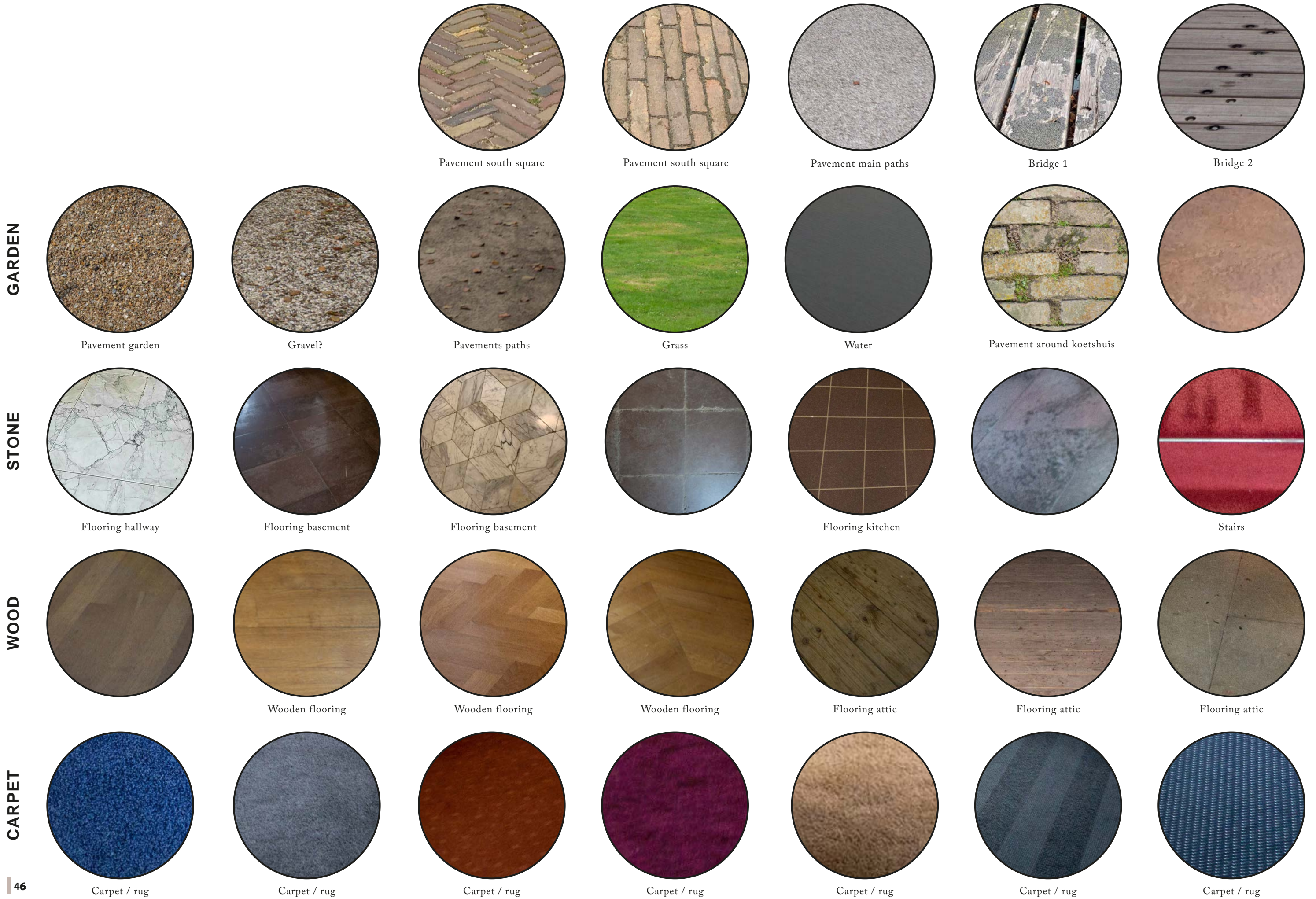
4.7 | Climate section summer situation



4.8 | Climate section winter situation



4.9 | Pavements and flooring



4.10 | Situation in 2000



4.11 | South façade evolution



1905
Erfgoedcentrum
Zutphen
3030 Fotocollectie
Warnsveld

No date
Rijksdienst voor
Cultureel Erfgoed



1968
Erfgoedcentrum
Zutphen
3030 Fotoacollectie
Warnsveld

1955
Rijksdienst voor
Cultureel Erfgoed



4.12 | North façade evolution



No date
Erfgoedcentrum Zutphen
3030 Fotocollectie
Warnsveld

1976
Erfgoedcentrum Zutphen
3030 Fotocollectie
Warnsveld



No date
Gelderland in beeld

1955
Rijksdienst voor
Cultureel Erfgoed



4.13 | Renovation in the 1960s by H.F. Rappange



1962-1964
Picture of Jan Harenberg
during the Rappange renovation

1963
Erfgoedcentrum Zutphen
3030 Fotocollectie Warnsveld

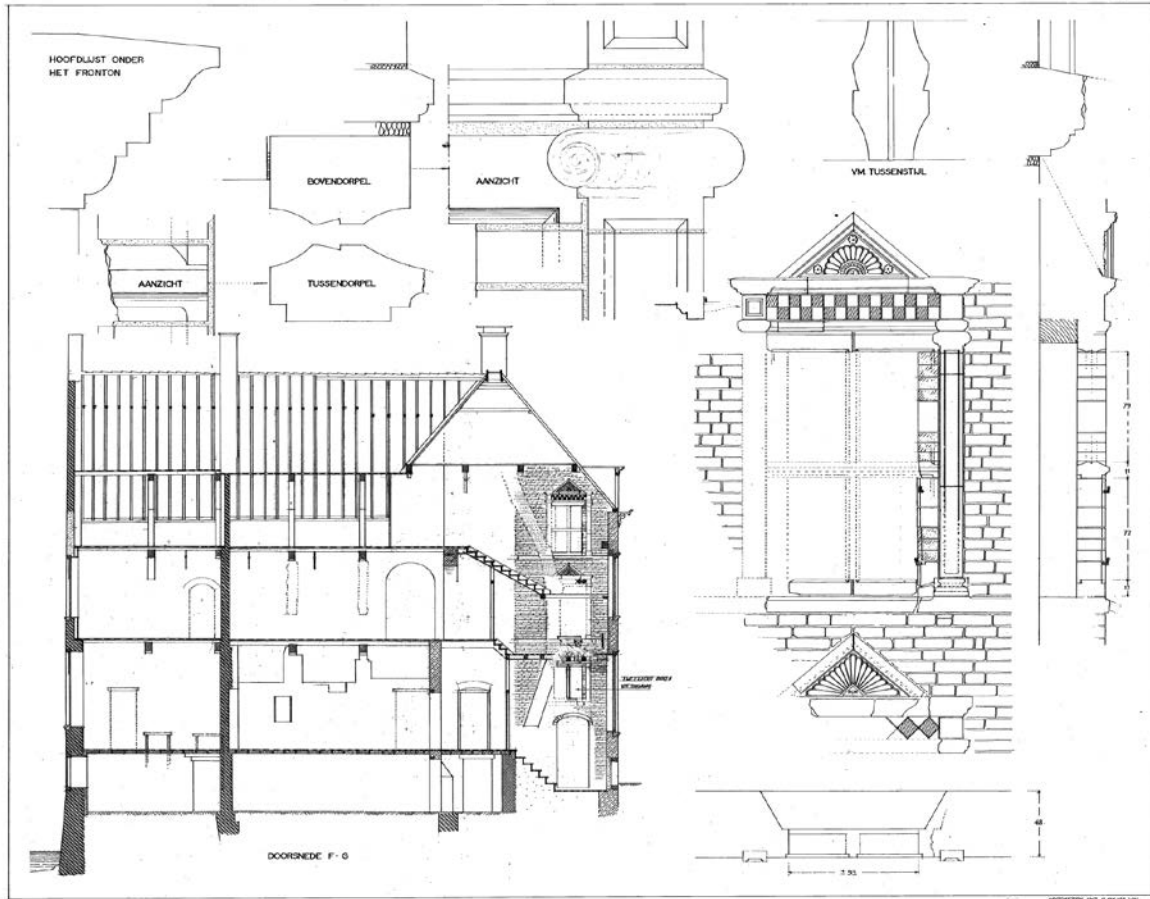


No date
Gelderland in beeld



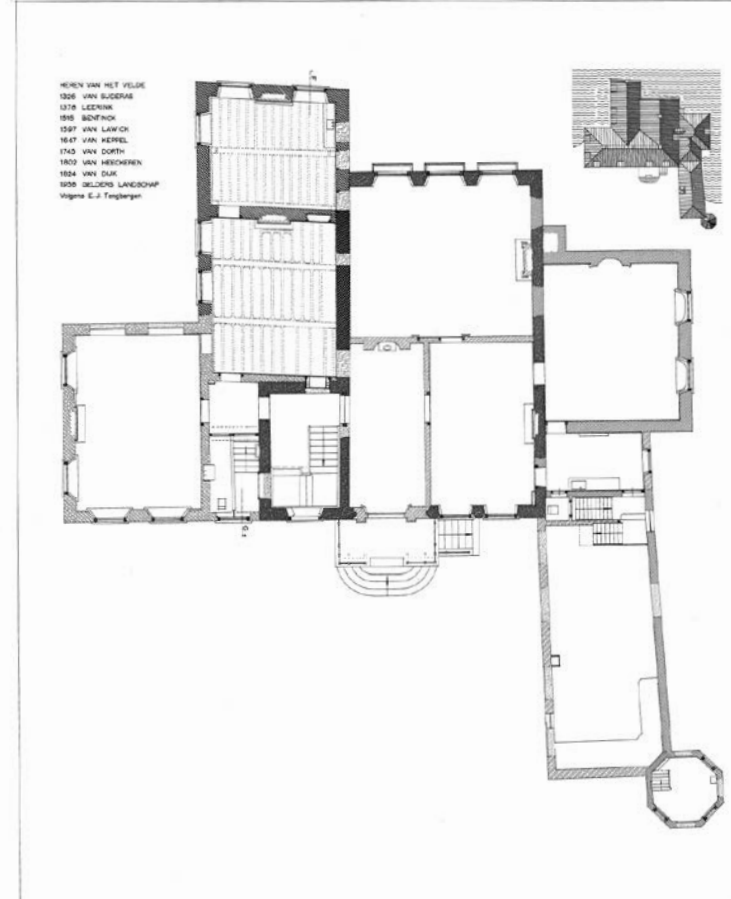
No date
Gelderland in beeld

WARNVELD Gld. KASTEEL HET VELDE, TIJDENS RESTAURATIE 1962 SCH. 1:50 DETAILS 1:10 en 1:2.



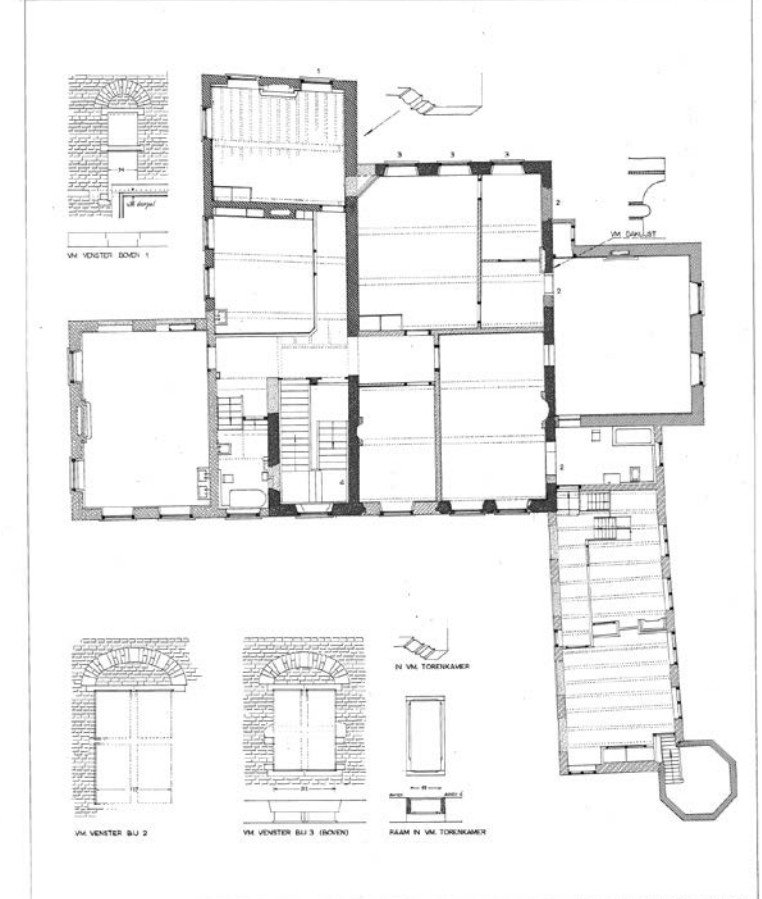
BF-022511

WARNVELD KASTEEL HET VELDE 1962 HOOFDVERDIEPING SCH. 1:50



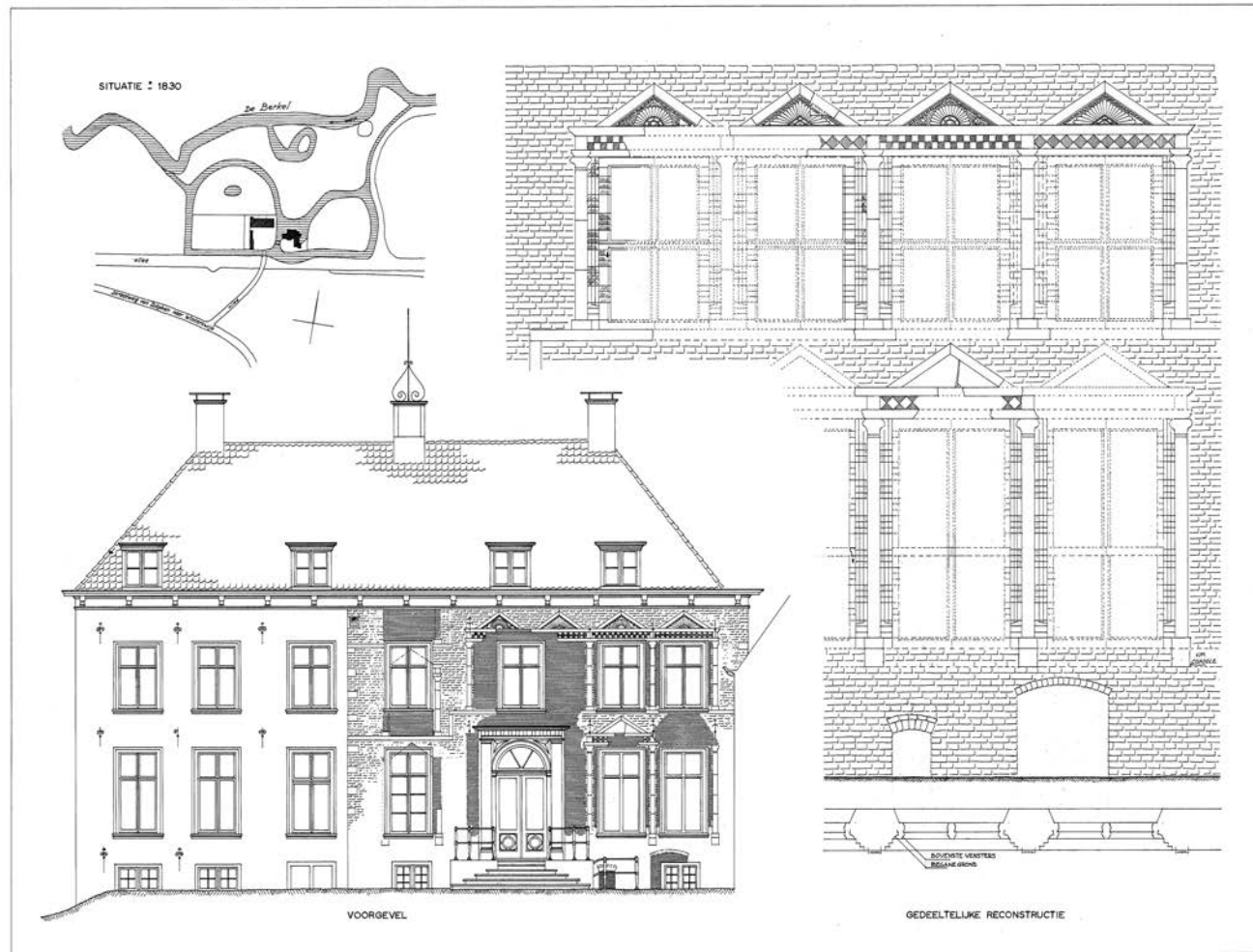
IN OPDRACHT VAN DE RIJSDIENST VOOR CULTUURERFgoed, 1962, EN H. F. RAPPAGE, 1962

WARNVELD Gld. KASTEEL HET VELDE 1962 1^{ste} VERDIEPING SCH. 1:50



BF-022511

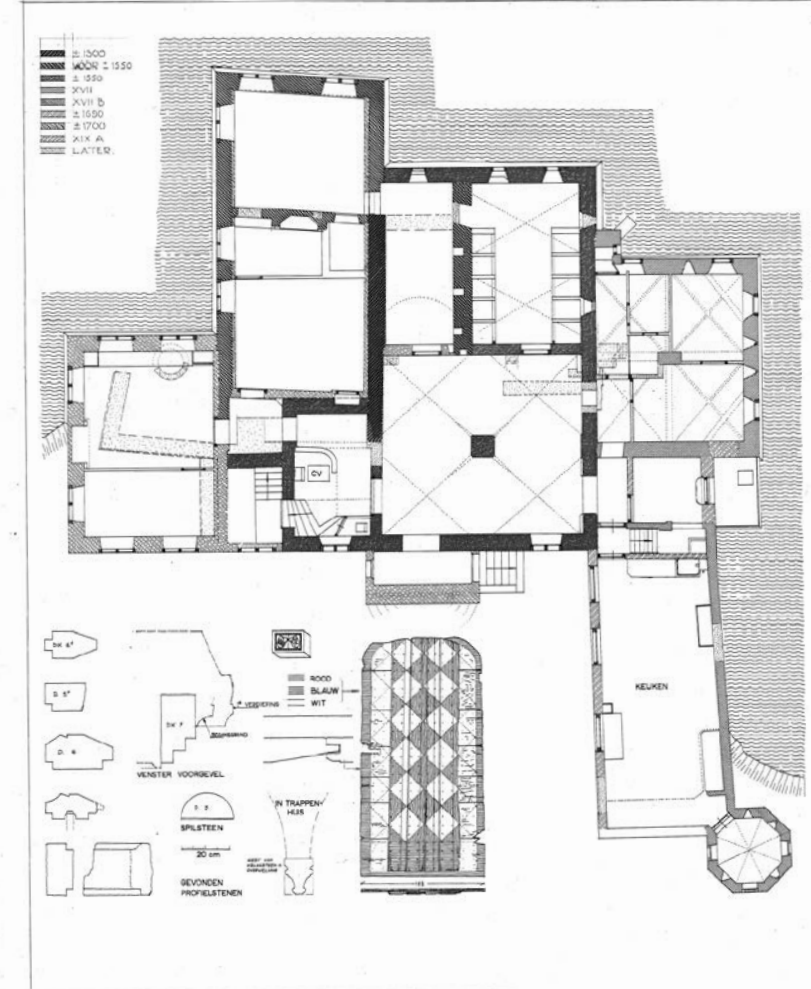
WARNVELD Gld. KASTEEL HET VELDE 1962 SITUATIE EN VOORGEVEL SCHAAL 1:50 en 1:20



IN OPDRACHT VAN DE RIJSDIENST VOOR CULTUURERFgoed, 1962, EN H. F. RAPPAGE, 1962

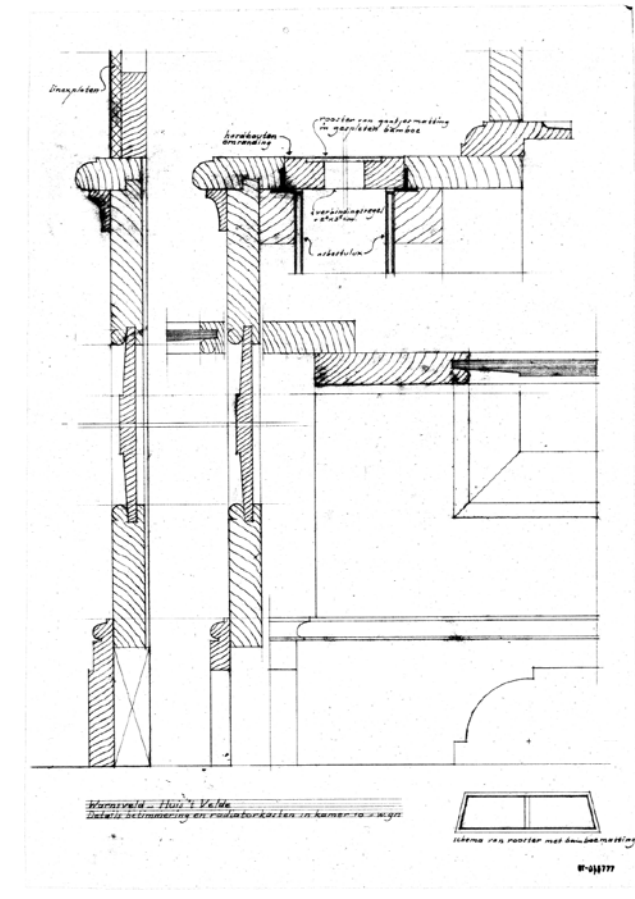
BF-022511

WARNVELD Gld. KASTEEL HET VELDE KELDERS 1962



IN OPDRACHT VAN DE RIJSDIENST VOOR CULTUURERFgoed, 1962, EN H. F. RAPPAGE, 1962

BF-022511

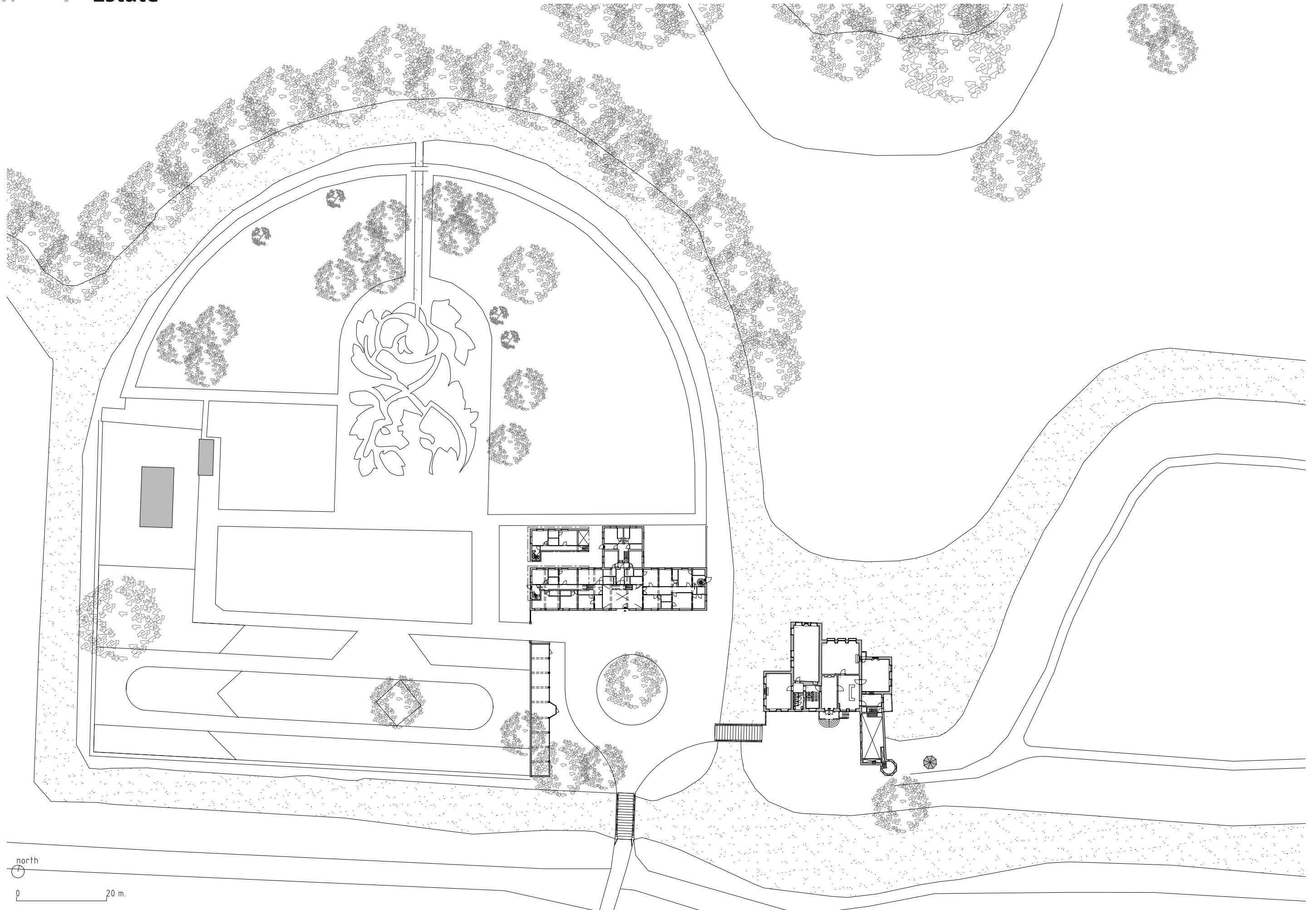


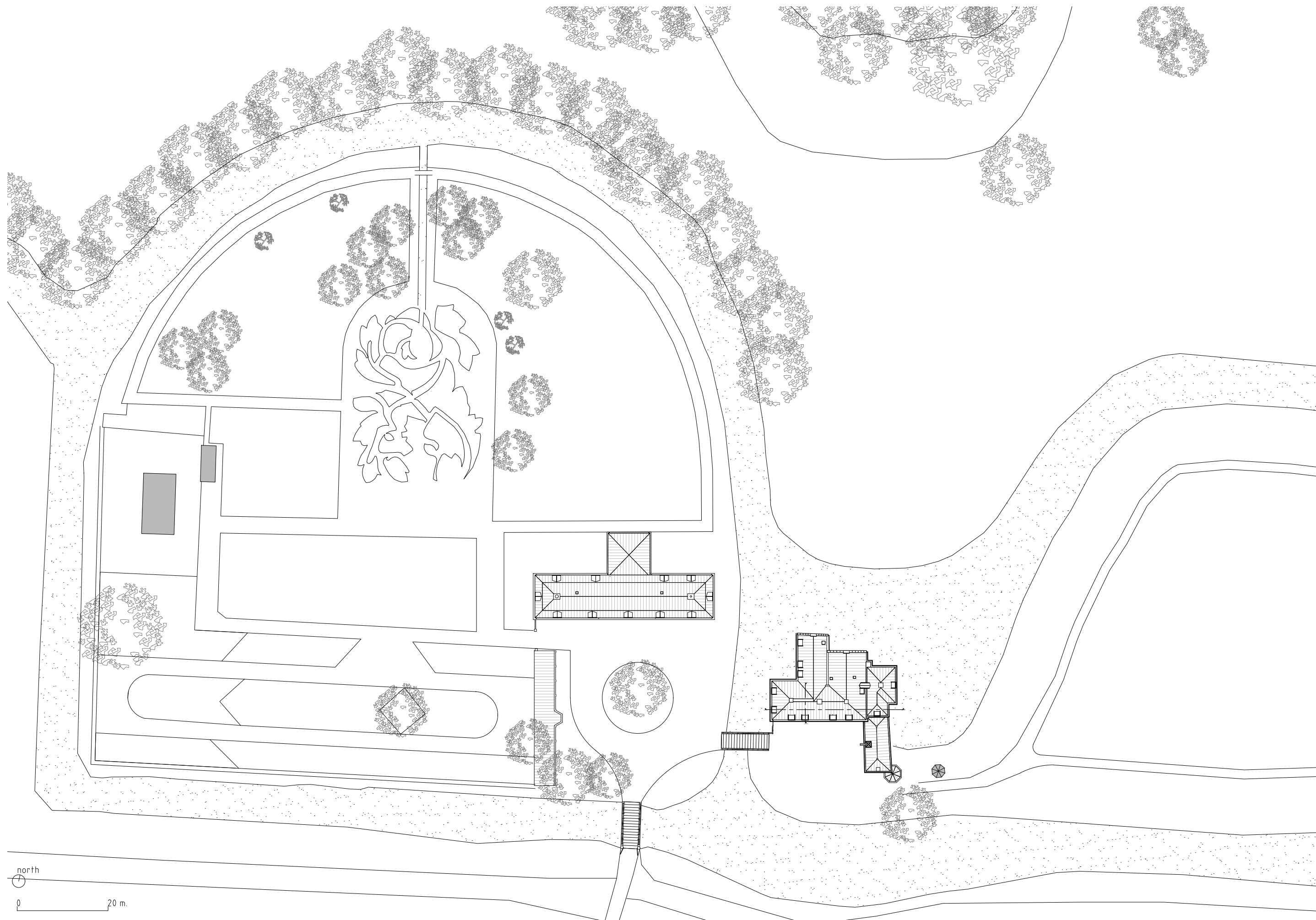
BF-022511

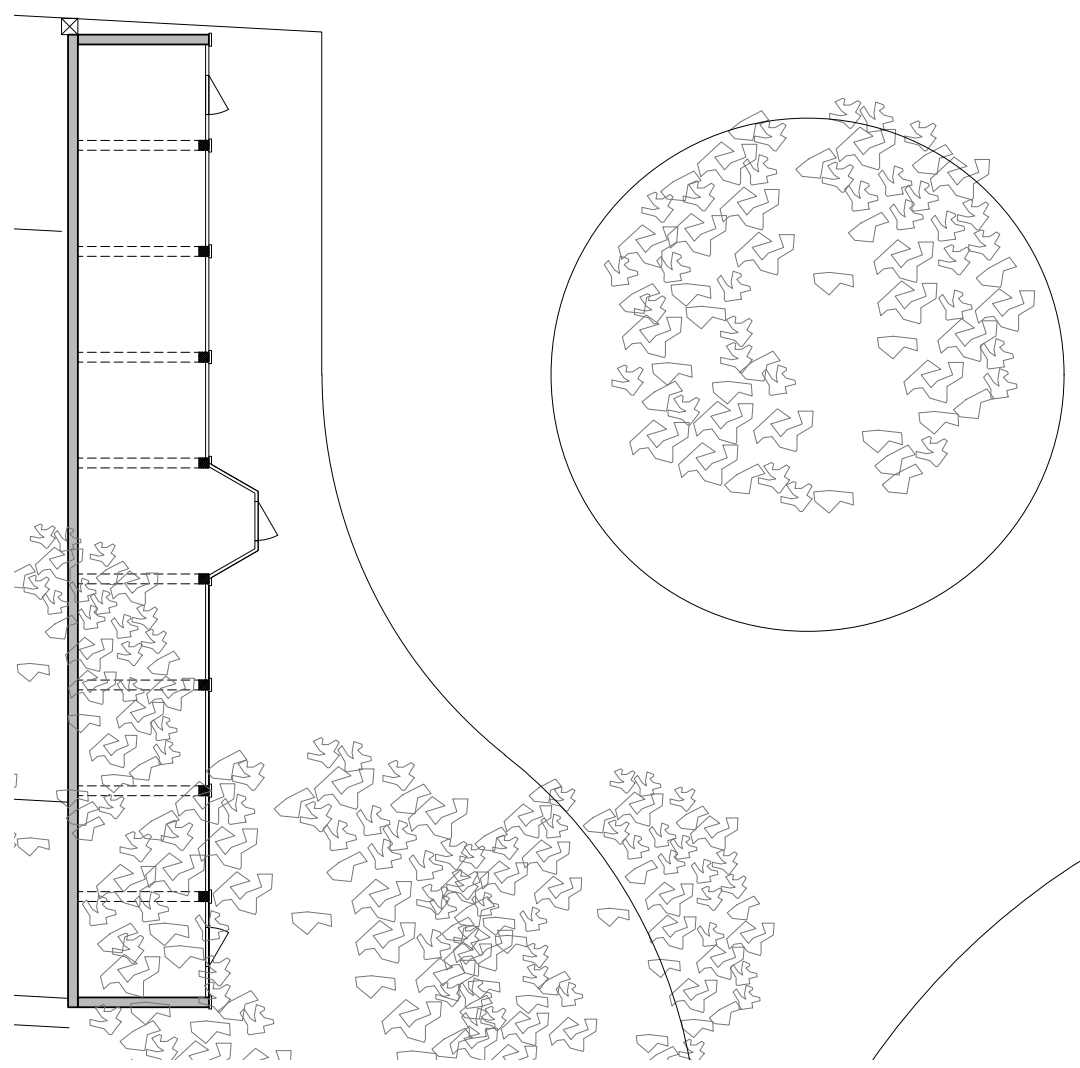
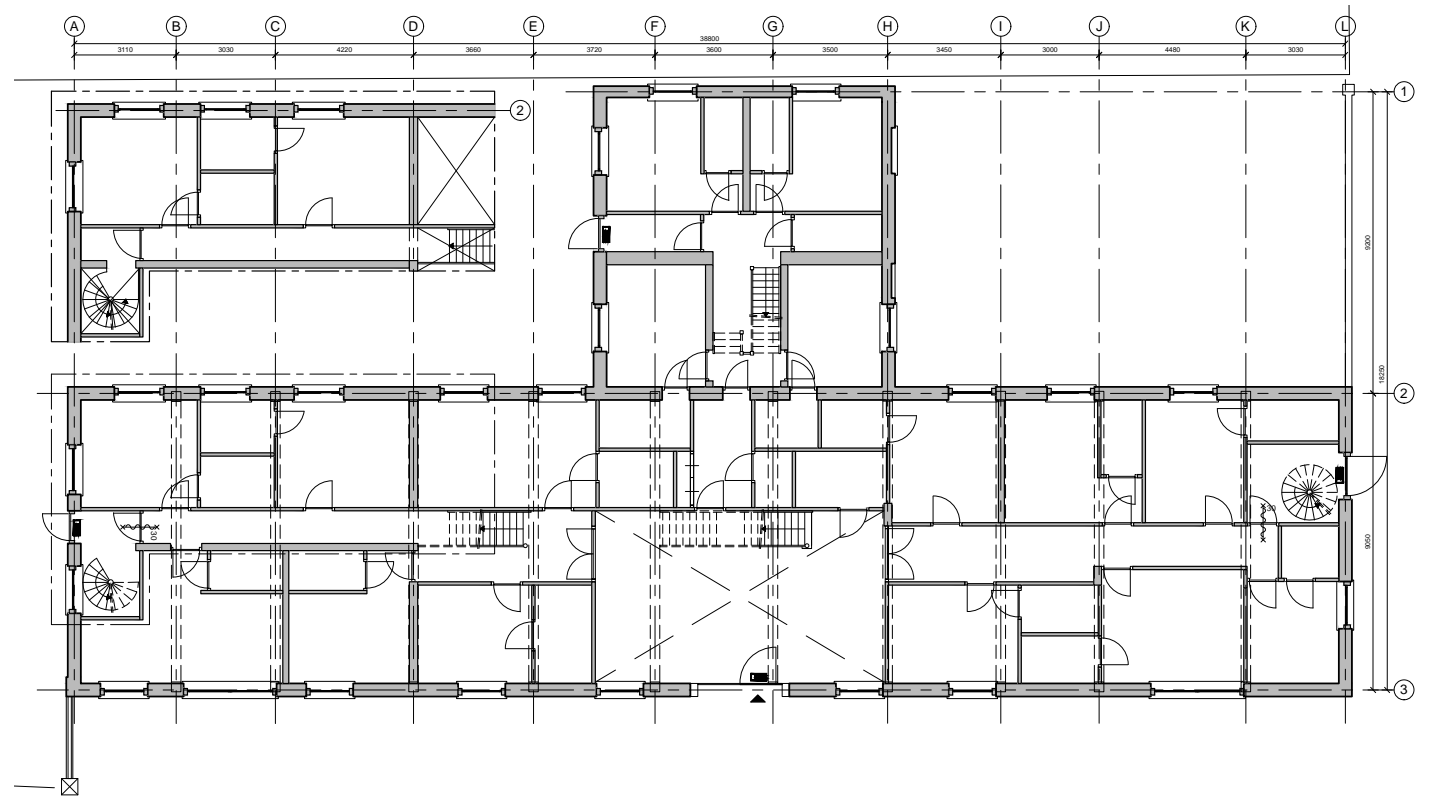
Drawings by H.F. Rappange
Rijksdienst voor Cultureel Erfgoed



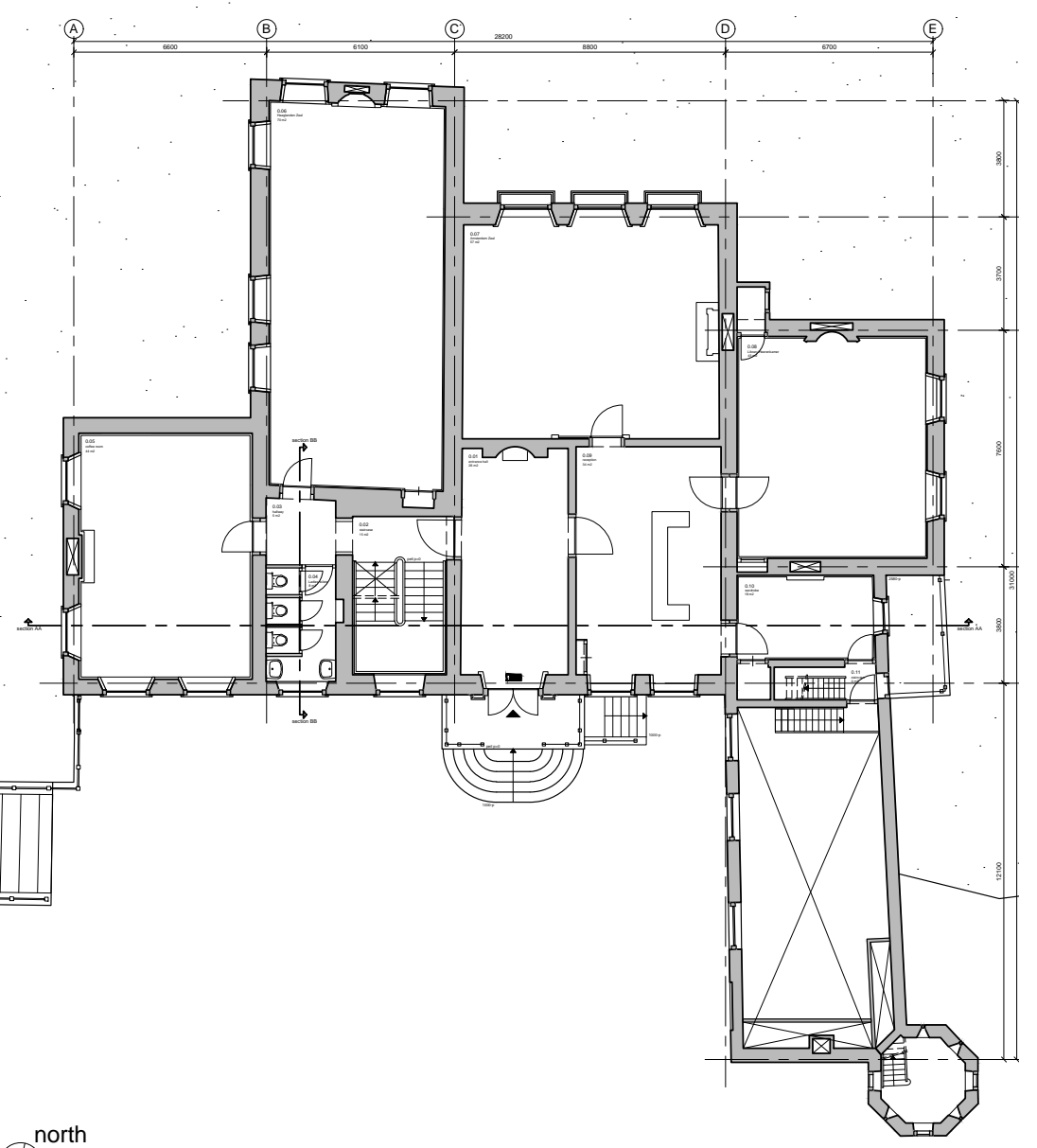
5.1 | Estate

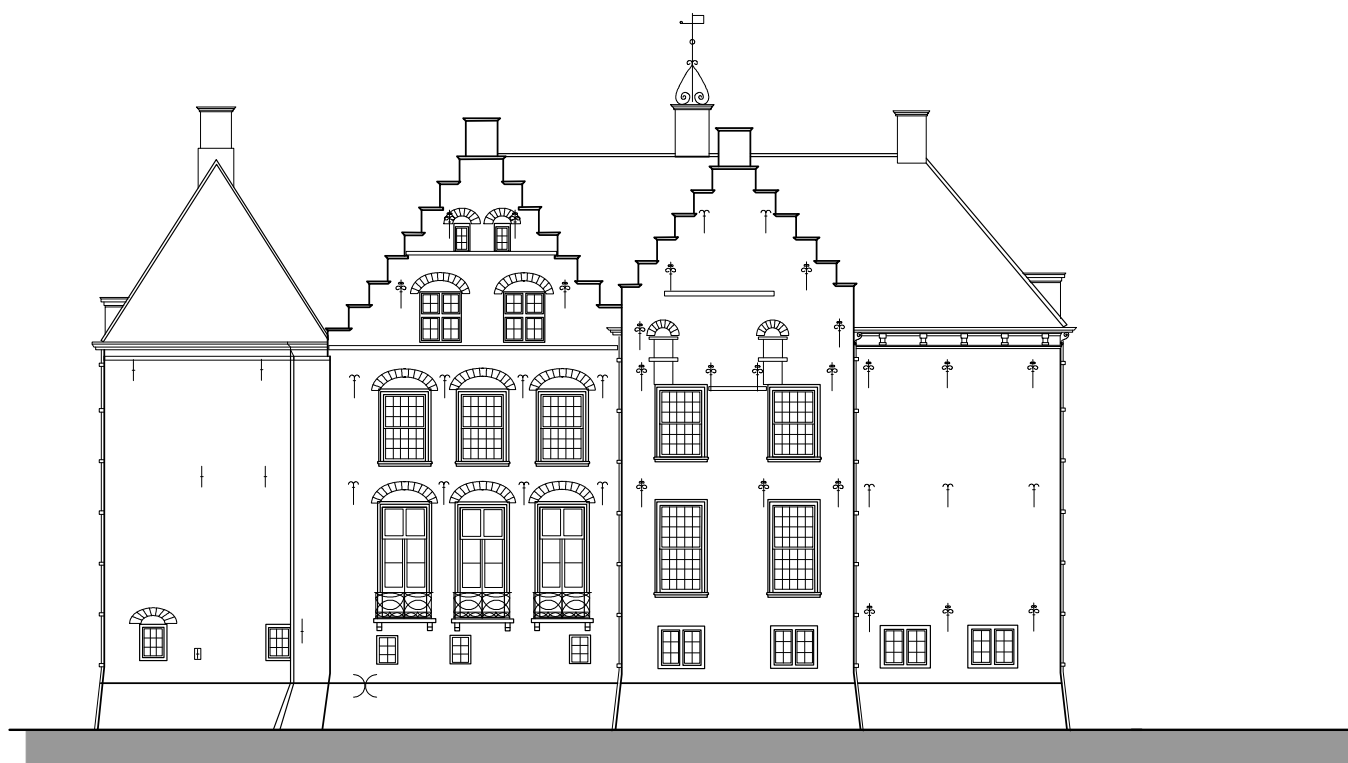
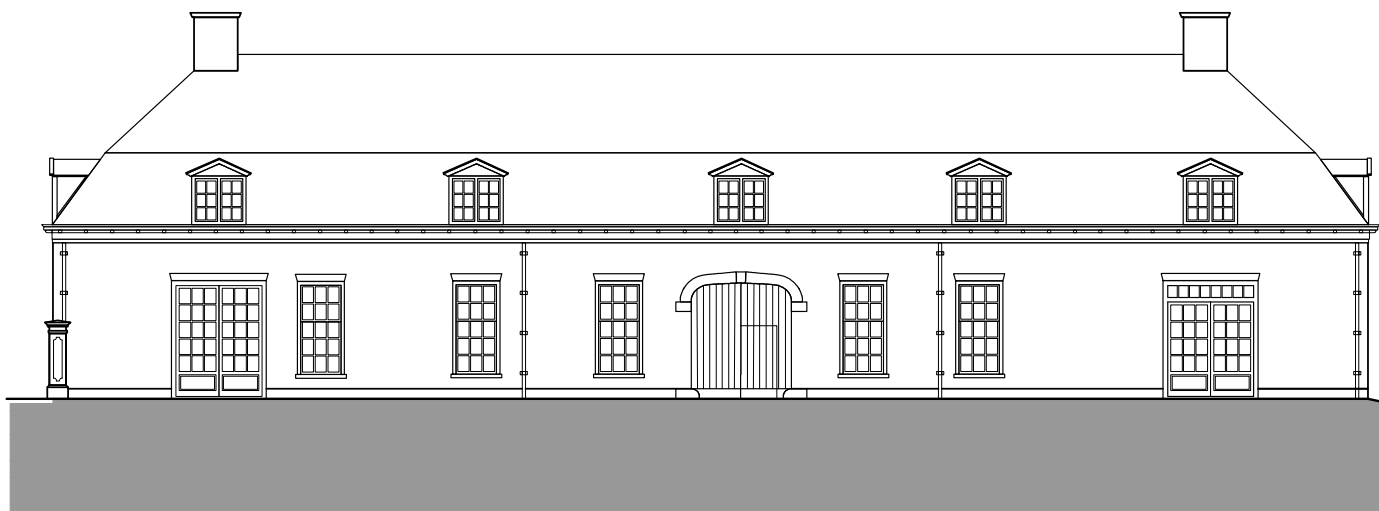






0m. 10m. north

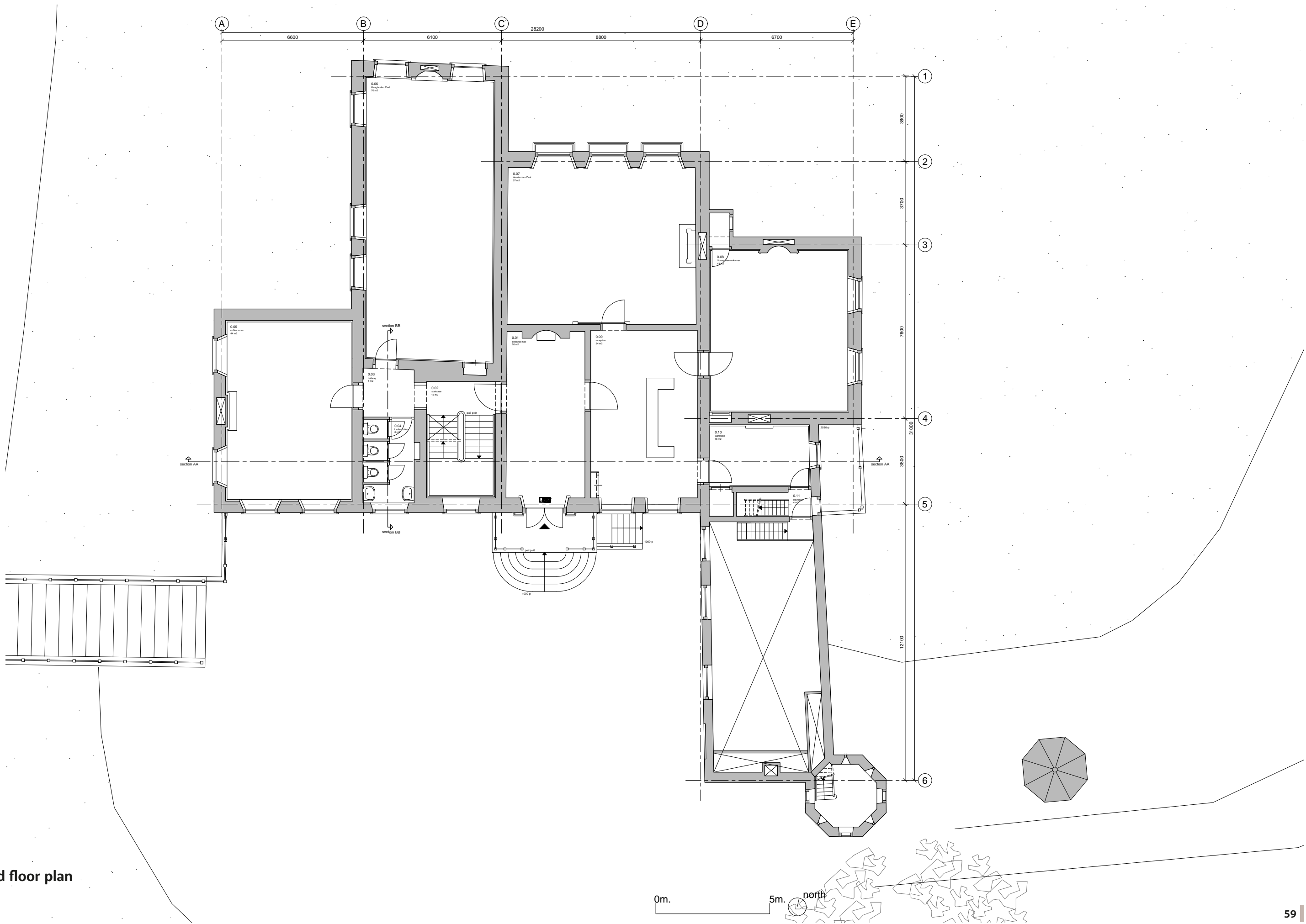




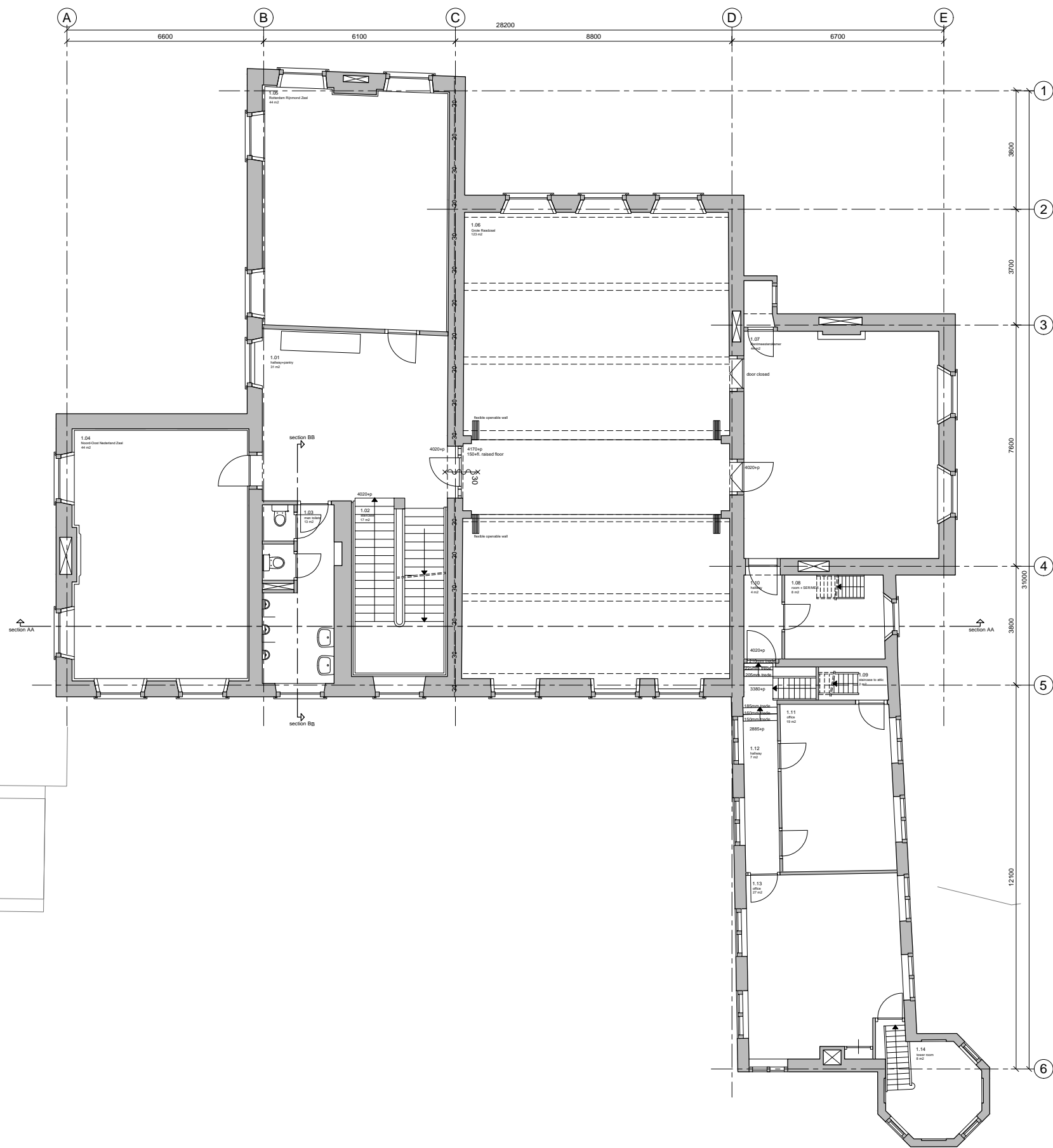
north & south facades complete
0m 5m



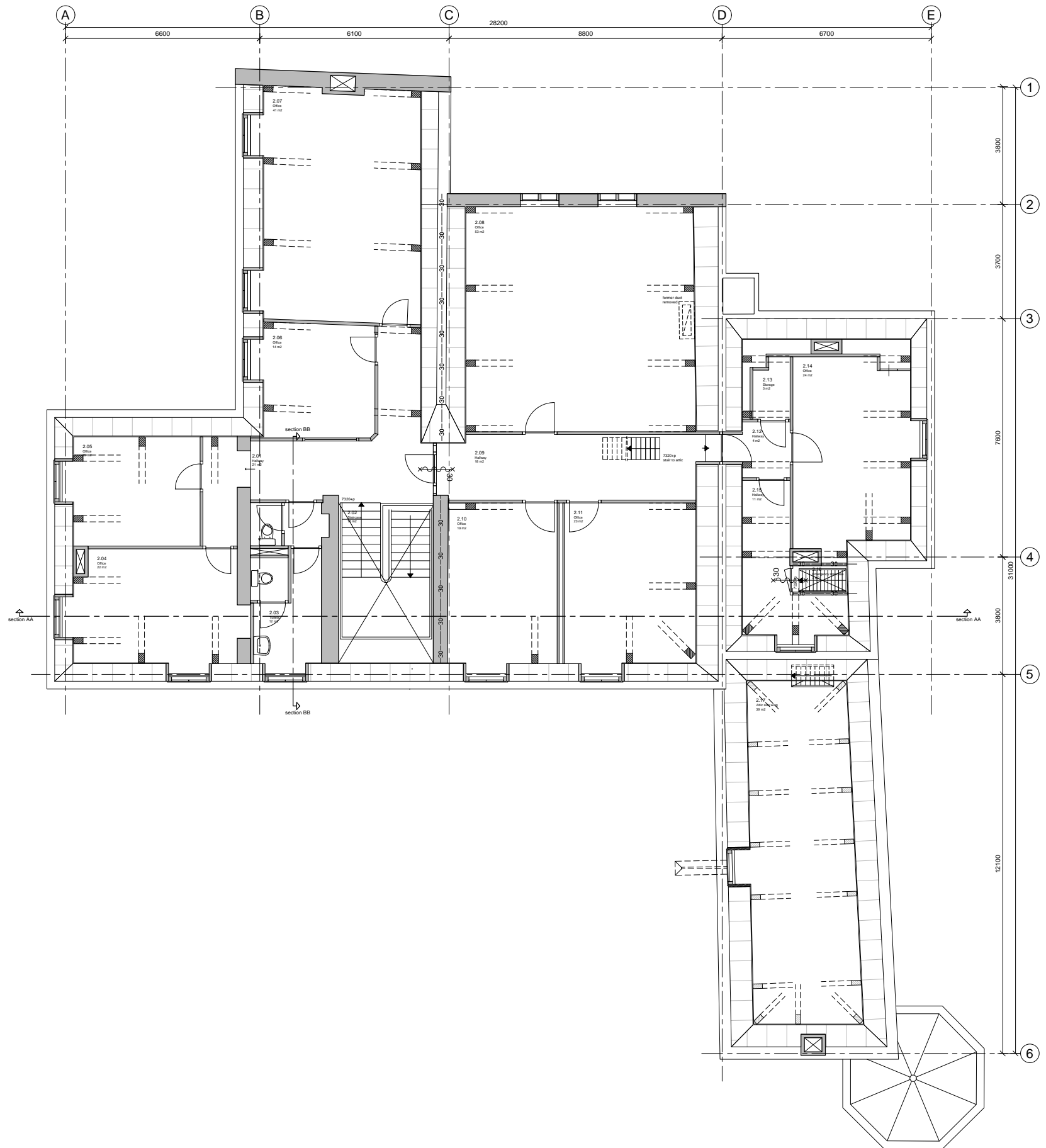
east & west facades complete
0m 5m



Ground floor plan

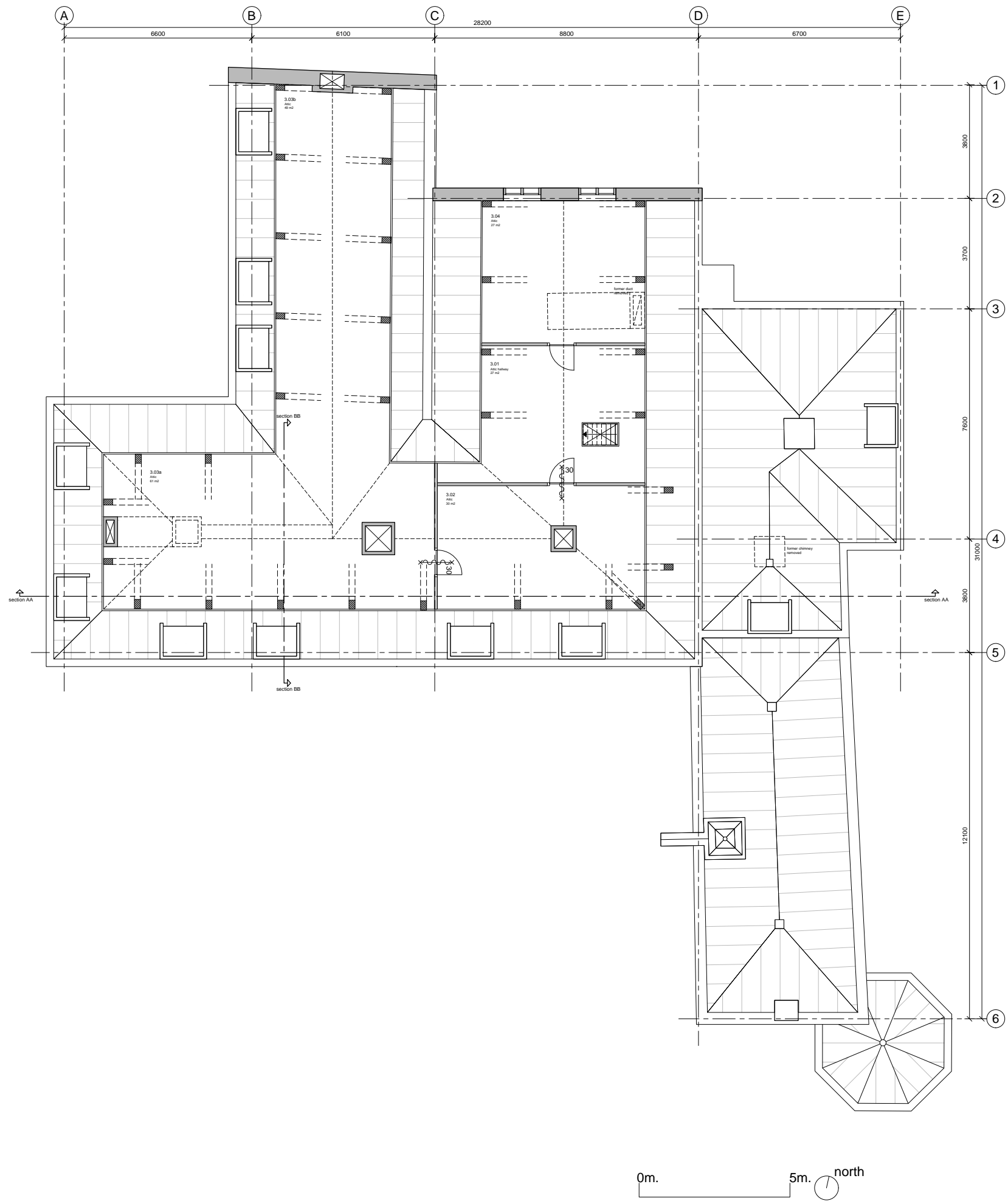


First floor plan

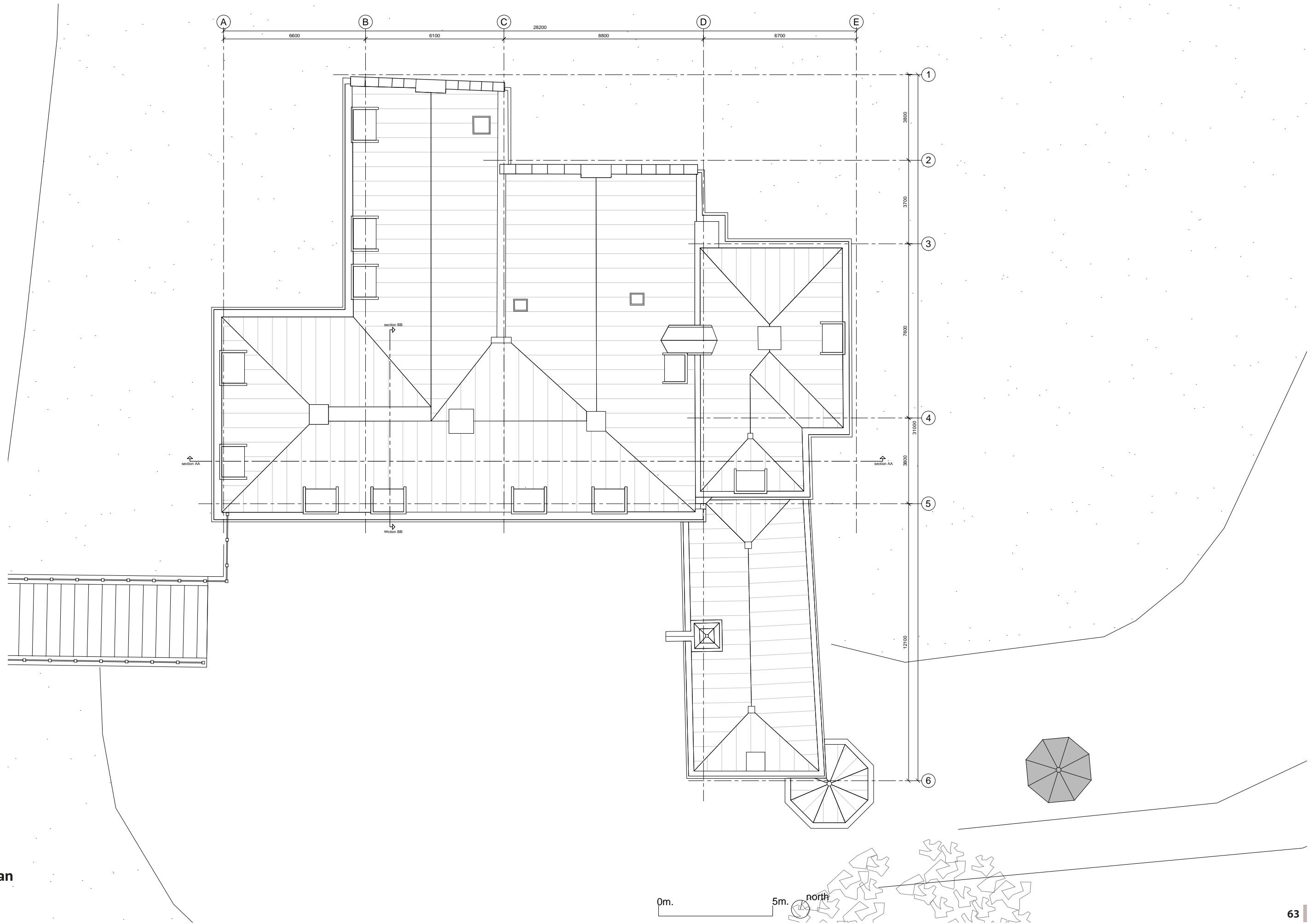


Second floor plan





Third floor plan



Roof plan



13840+p
▽_roof top

10260+p
▽_2nd attic

bottom houses
9840+p

7320+p
▽_second floor (attic)

4020+p
▽_first floor

peil p=0
▽_1st etage

1000-p
▽_ground level

2010-p
▽_top floor side wing basement

2580-p
▽_top floor souterrain

south facade
0m 5m

South façade



East façade
0m 5m

East façade



north facade
0m 5m

North façade

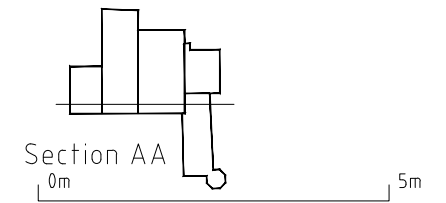


west facade
 0m 5m

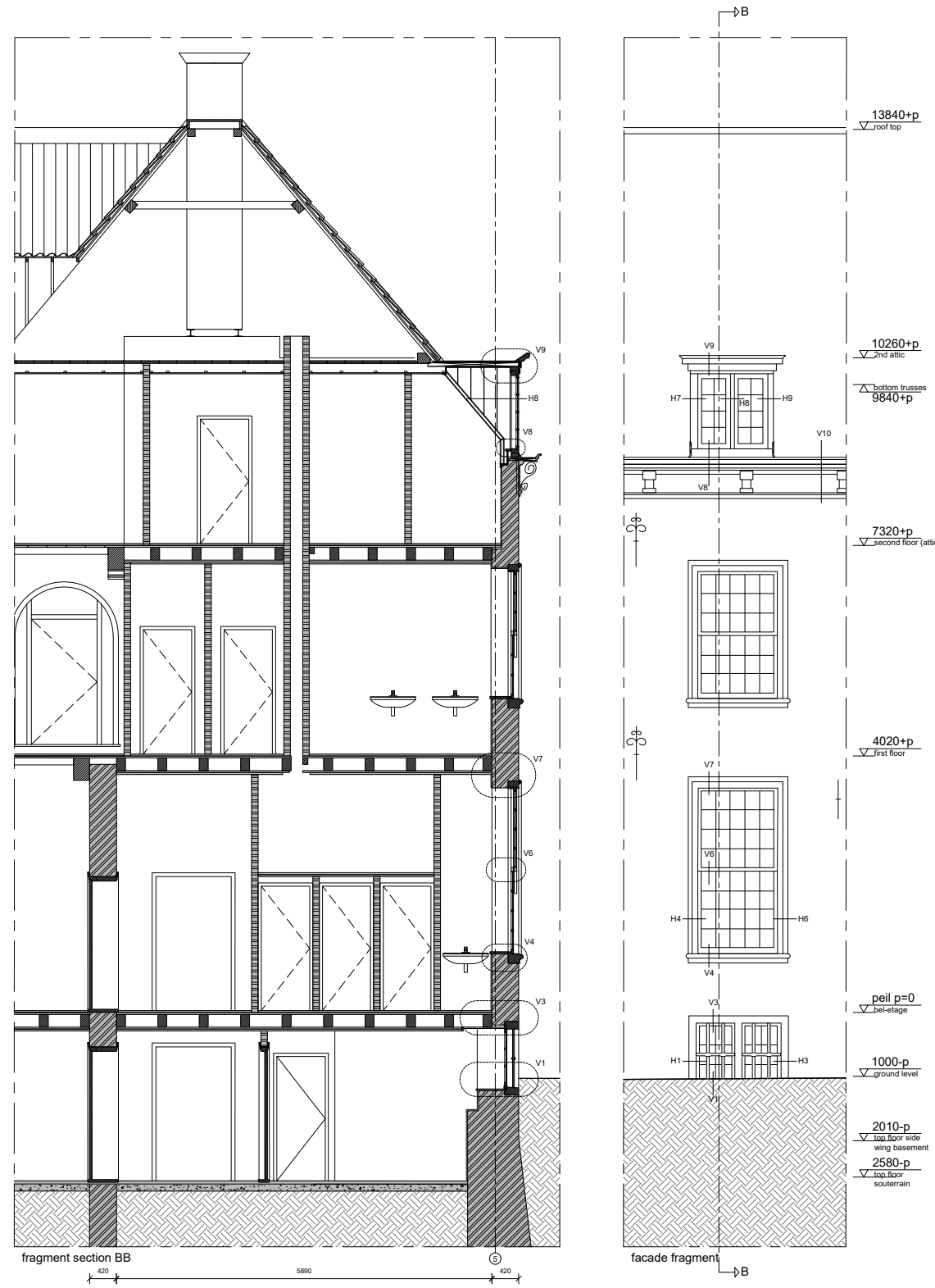
West façade



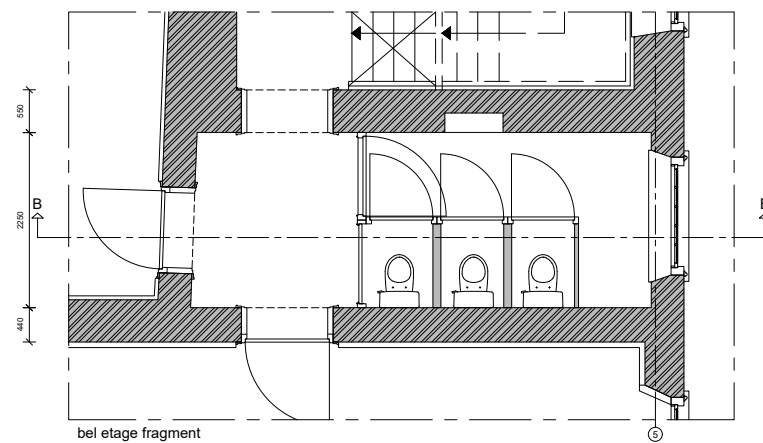
- 13840+p
▽ roof top
- 10260+p
▽ 2nd attic
- ▽ bottom trusses
9840+p
- 7320+p
▽ second floor
(attic)
- 4020+p
▽ first floor
- peil p=0
▽ bel-etage
- 1000+p
▽ ground level
- 2010+p
▽ top fl. side wing
- 2580+p
▽ top floor
souterrain



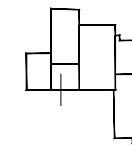
Section



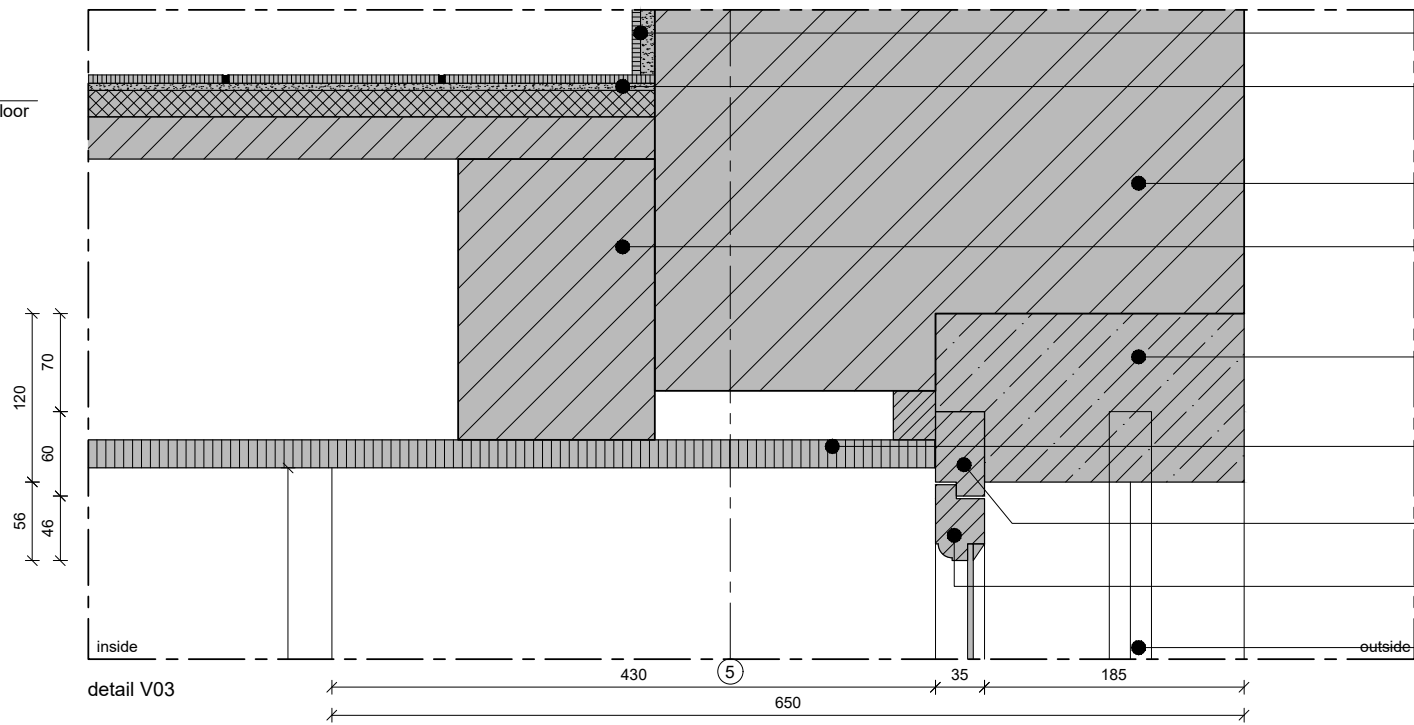
picture of façade fragment in 2021.
Own image



Façade fragment



p=0
▽ ground floor



detail V03

white tiles, existing finishing for toilet rooms

antracite floor tiles on top of construction with wooden floor planks (assumption)

masonry wall with lime paint exterior finish

wooden floor beams (size is assumption, 140x200mm). placed in 1961 during restoration. h.o.h. +/- 0,8m.

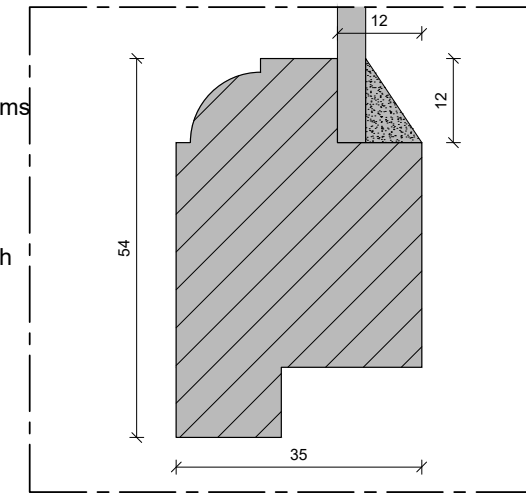
sand stone frame

existing ceiling finish of white painted plywood, exact construction unknown

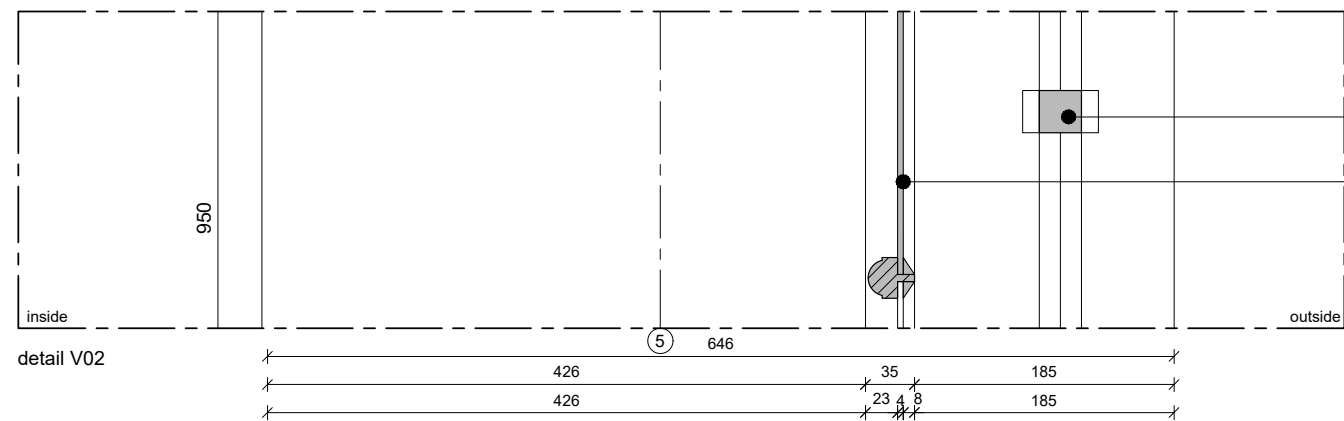
wooden frame 60x35mm (placed during restoration 1964)

wooden window frame 54x35mm (placed during restoration 1964)

cast iron thief irons



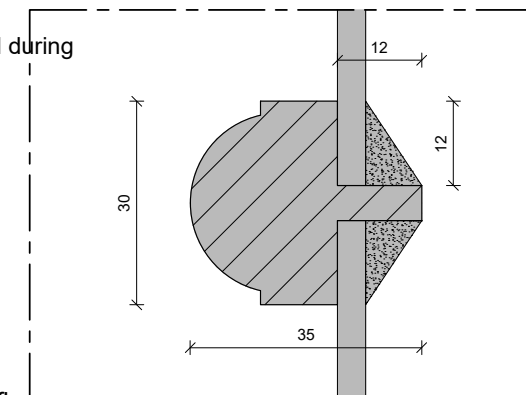
detail 1:1 window frame profile



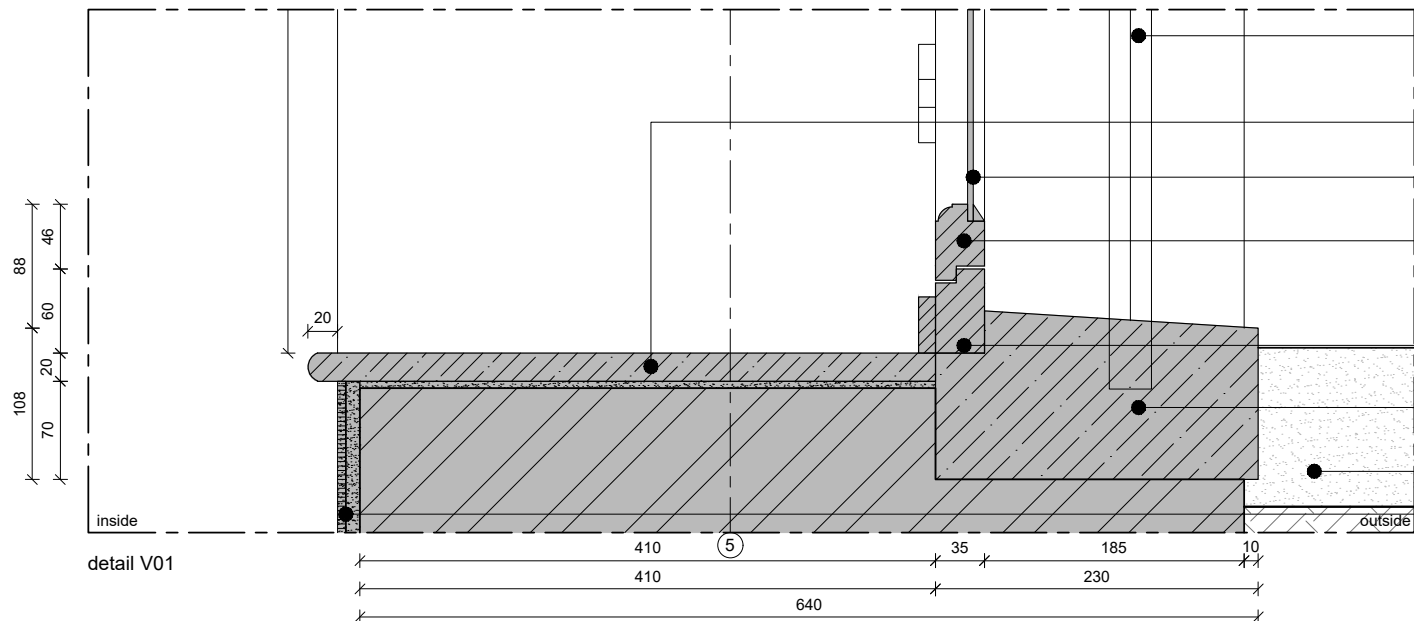
detail V02

cast iron thief irons

single layer float glass t=4mm in 'stopverf'



detail 1:1 window frame profile



detail V01

cast iron thief irons

marble window sill

single glazing t=4mm in 'stopverf'

wooden window frame 54x35mm (placed during restoration 1964)

wooden frame 60x35mm (placed during restoration 1964)

sand stone threshold

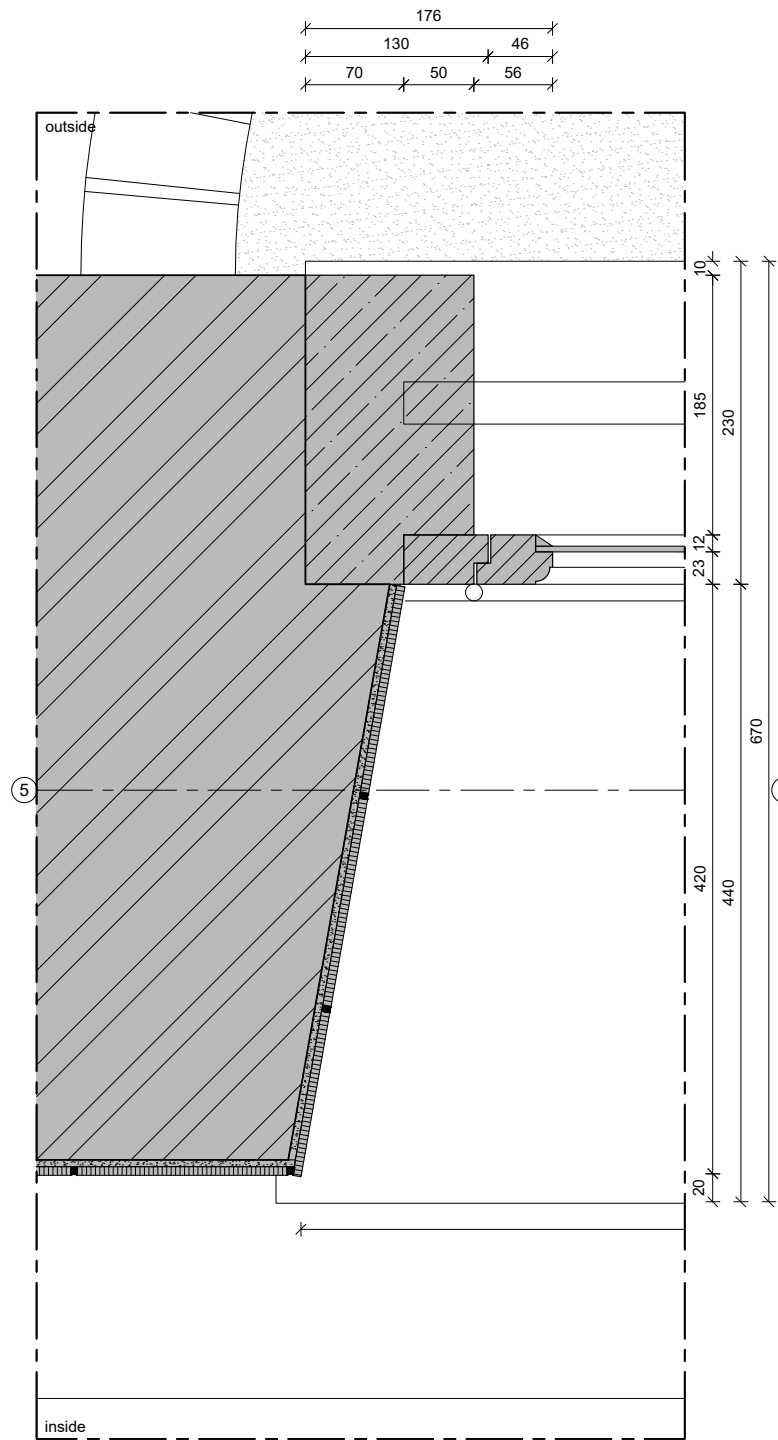
pebble layer on top of sand

white tiles existing finishing for toilet rooms

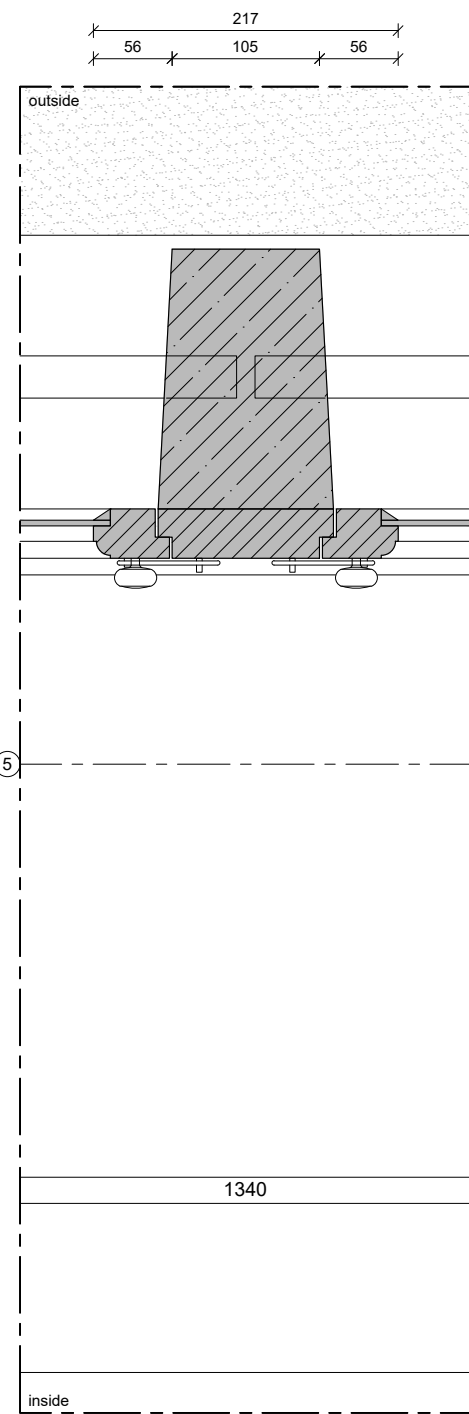


exterior view of window

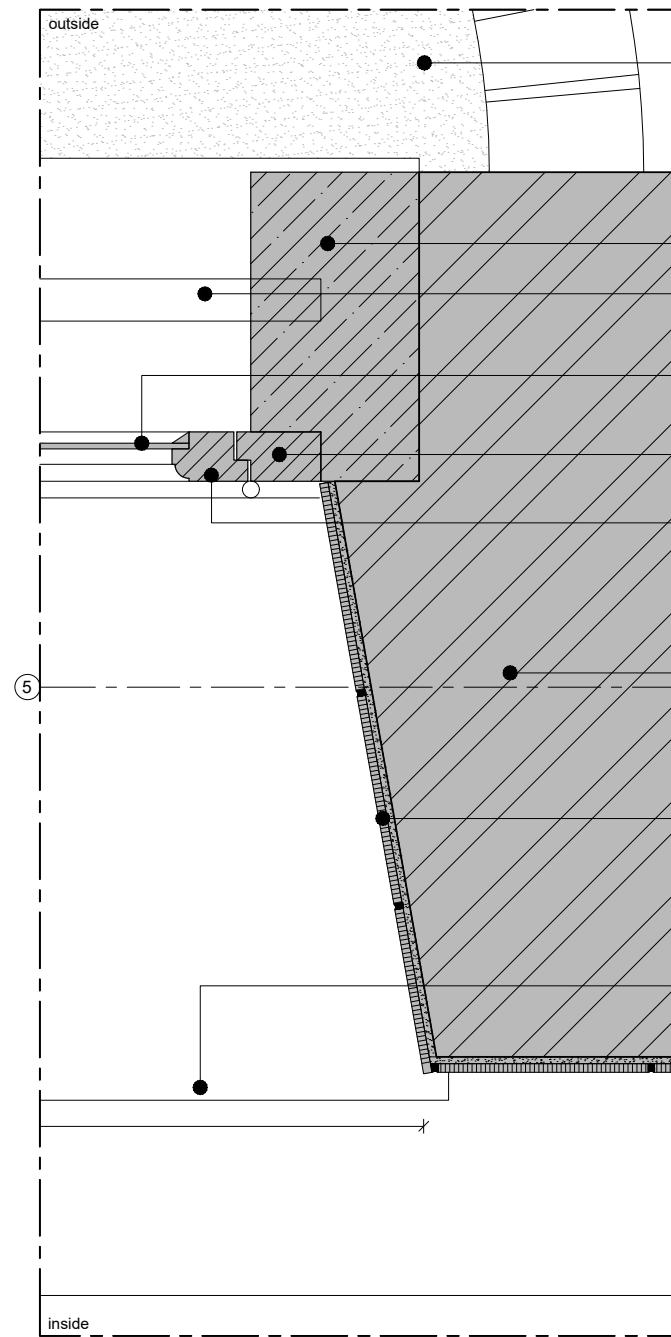
Detail
Vertical section window basement



detail H1



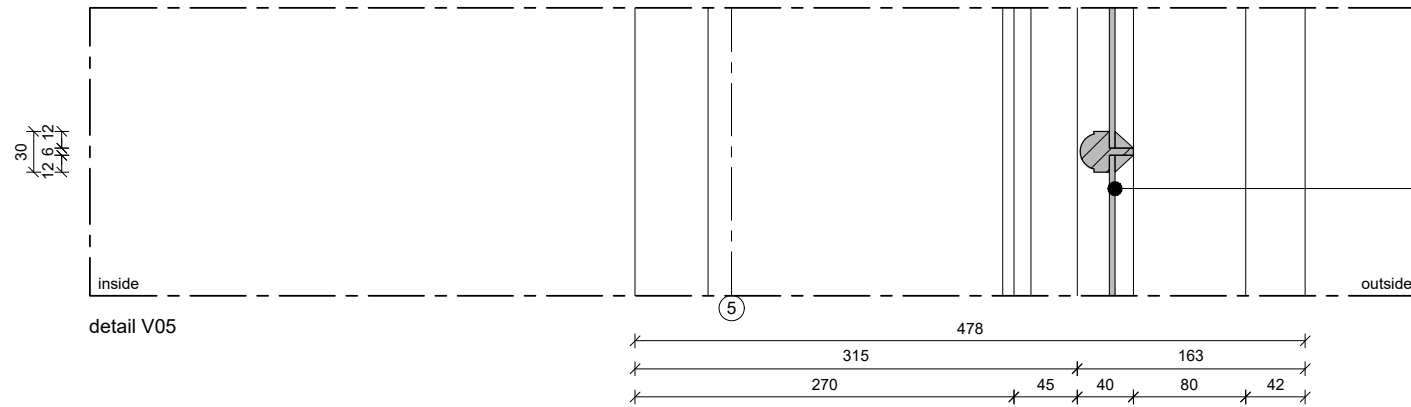
detail H2



detail H3

- pebble layer on top of sand
- sand stone window frame
- cast iron thief irons
- single layer float glass t=4mm in 'stopver'
- wooden frame 60x35mm (placed during restoration 1964)
- wooden window frame 54x35mm (placed during restoration 1964)
- masonry wall with lime paint exterior finish
- white tiles existing finishing for toilet rooms
- marble window sill

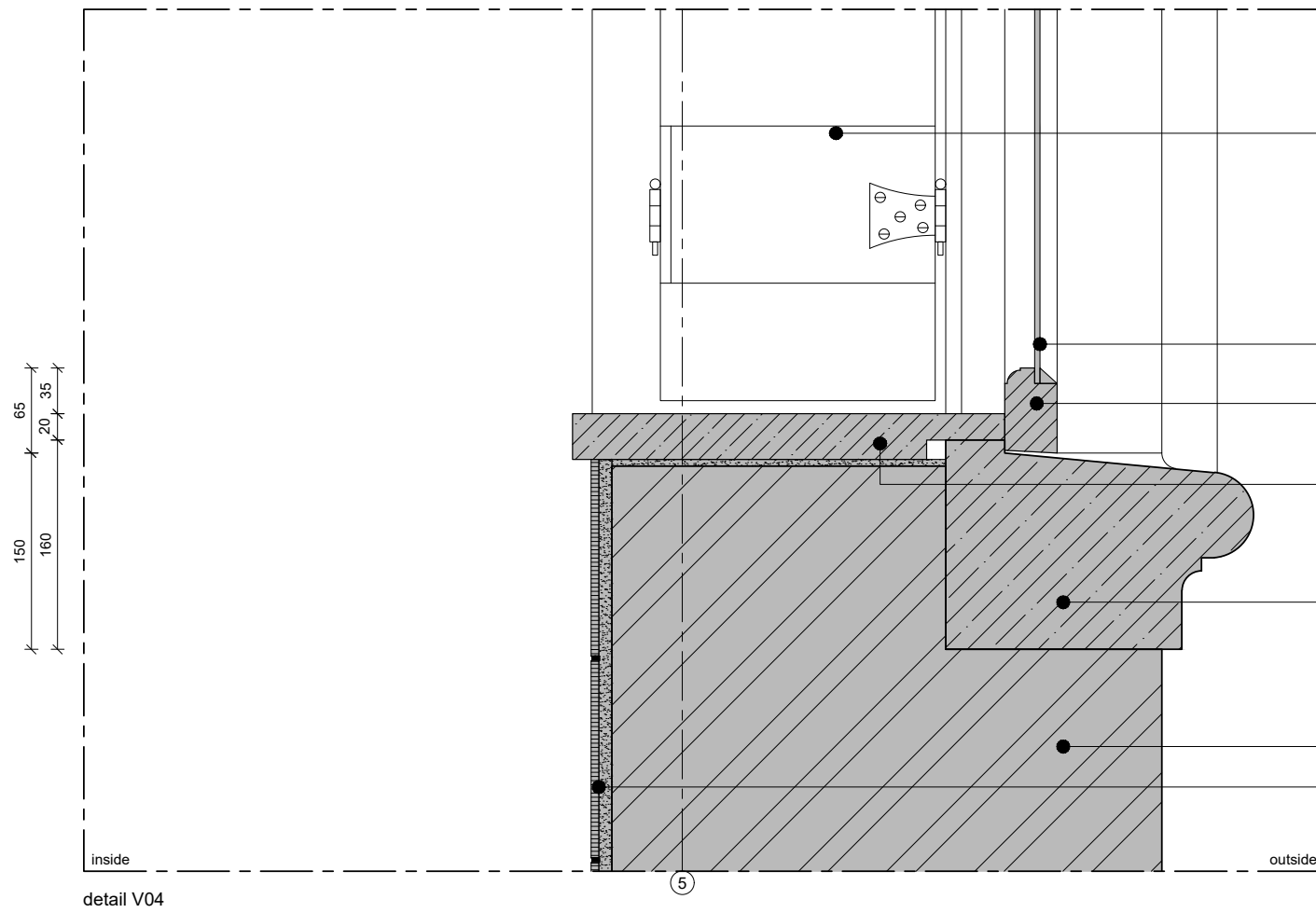
Detail
Horizontal section window basement



single layer float glass t=4mm
in 'stopverf'



photo of window threshold



wooden shutters

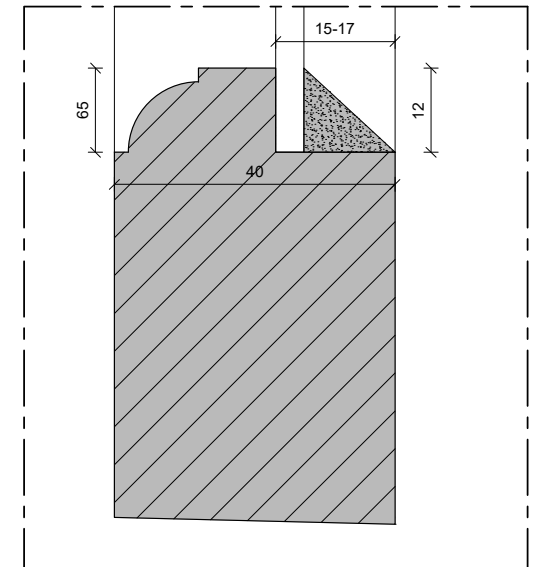
single layer float glass t=4mm in 'stopverf'

wooden window frame 65x40mm (placed
during restoration 1964)

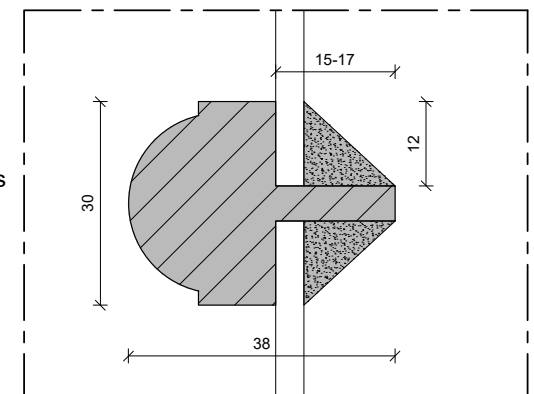
marble window sill

sand stone threshold (size is assumption)

masonry wall with lime paint exterior finish
white tiles existing finishing for toilet rooms

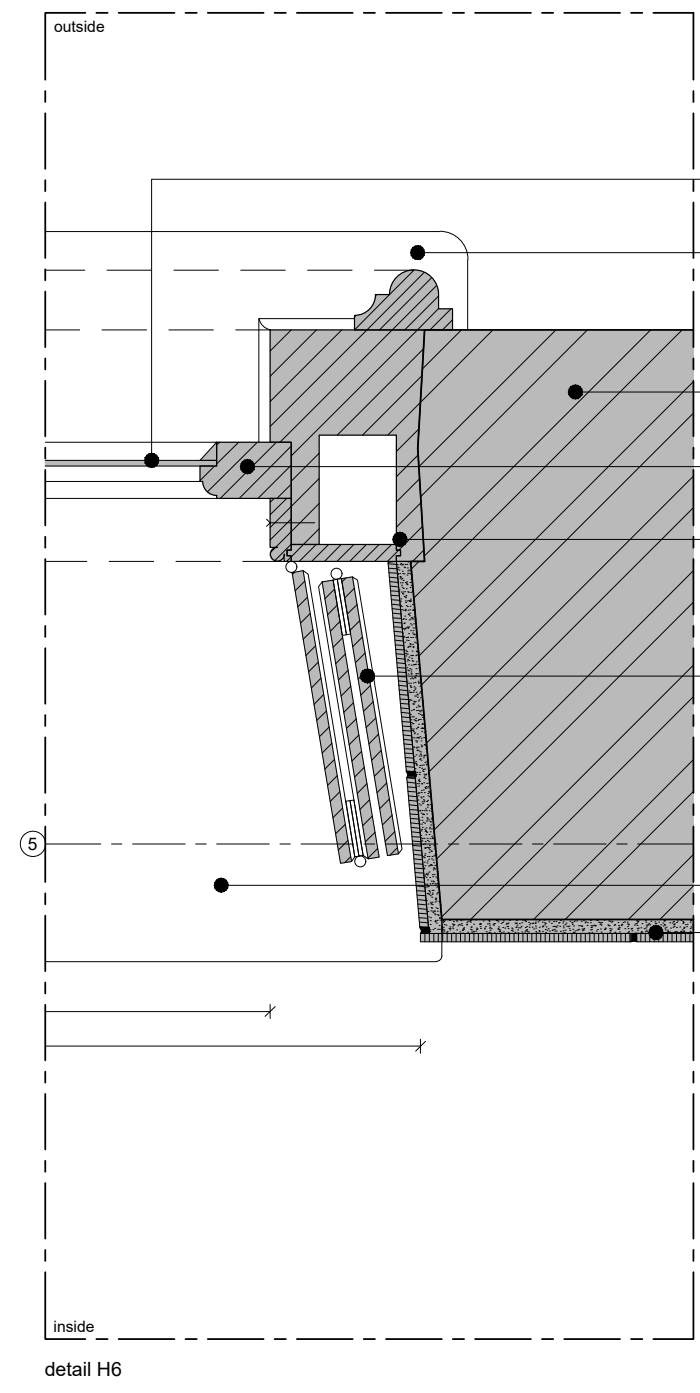
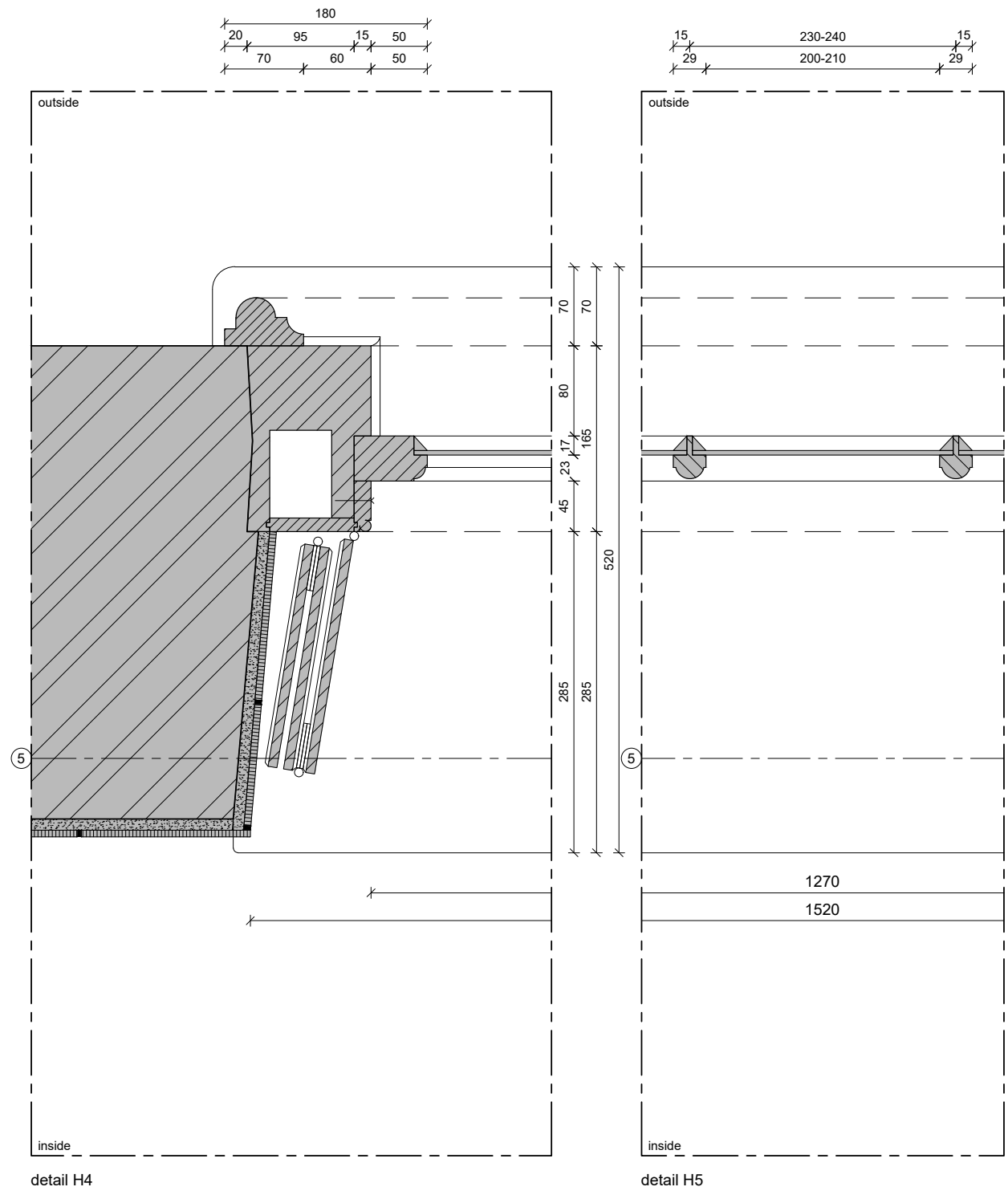


detail 1:1 window frame profile



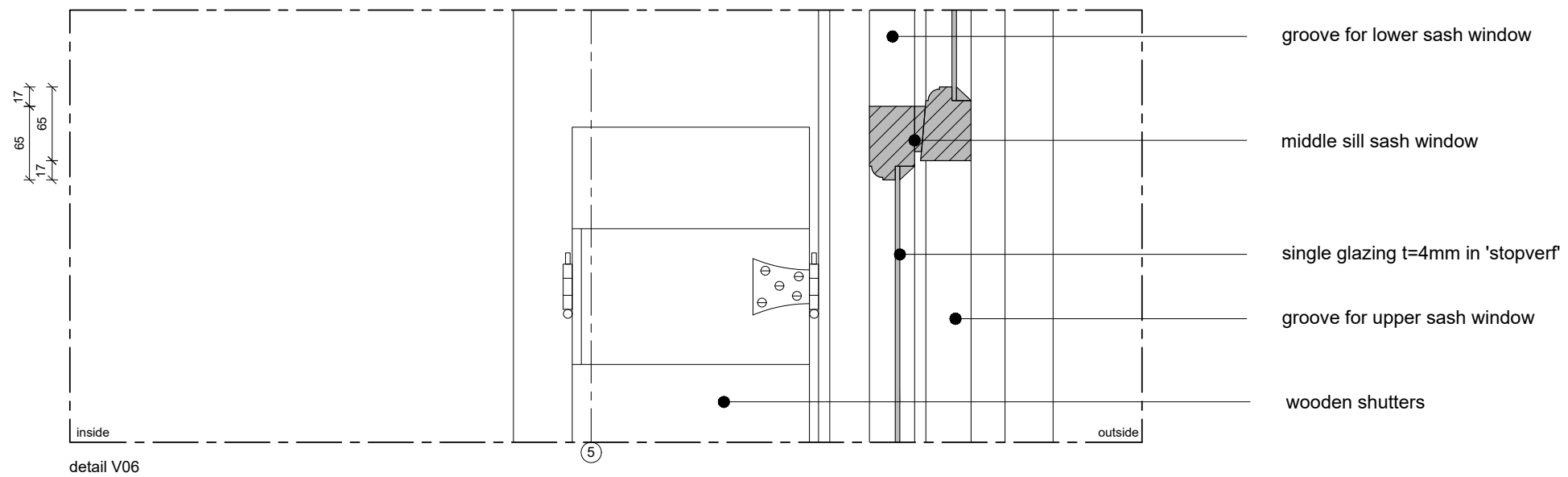
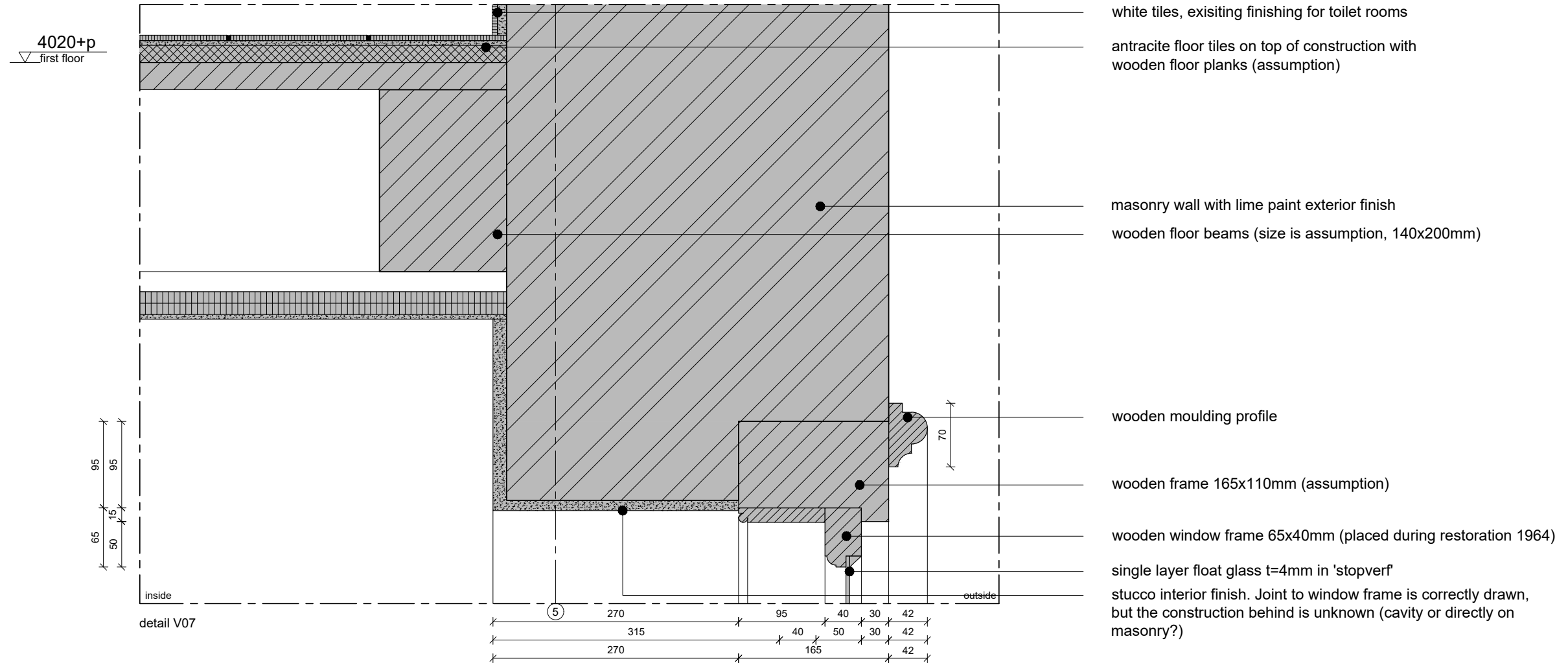
detail 1:1 window frame profile

Detail
Vertical section window ground floor

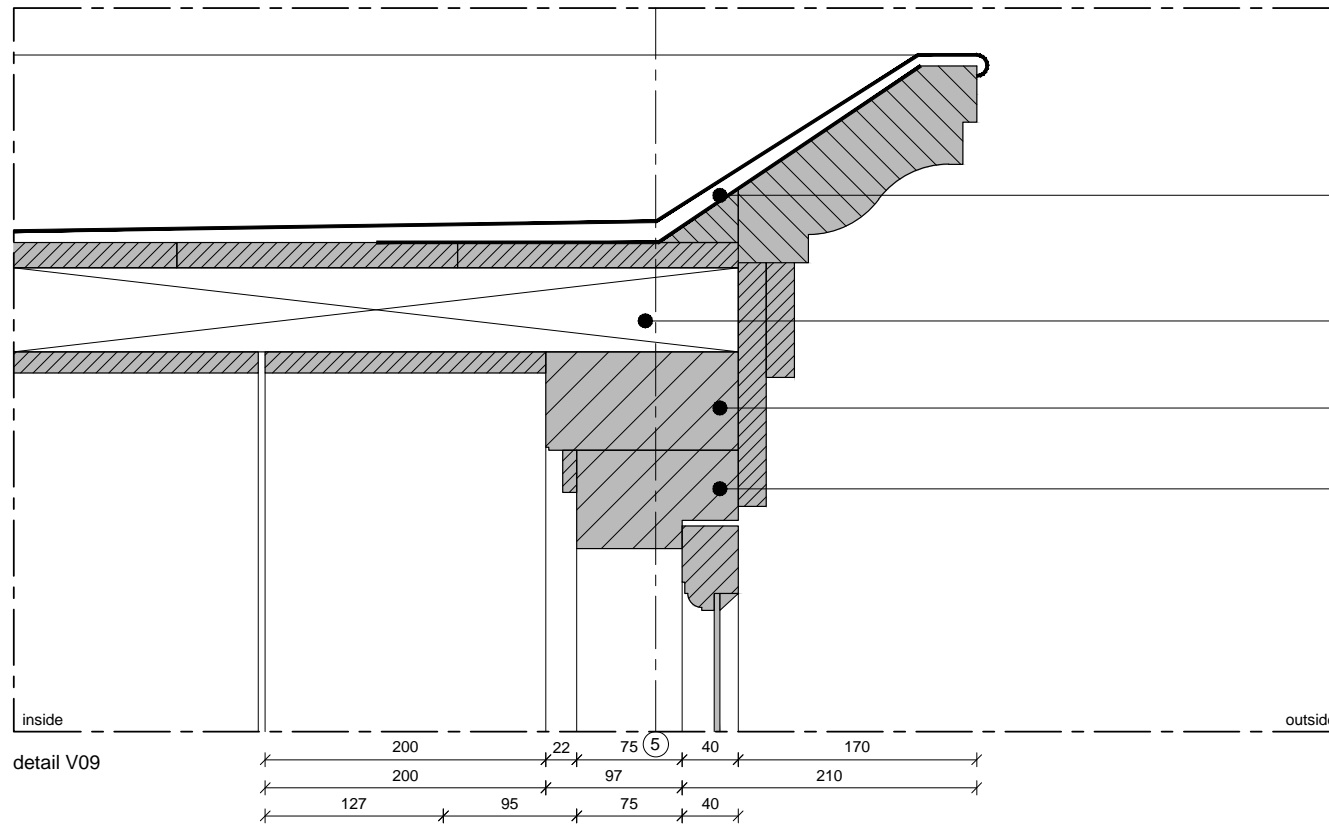


- single layer float glass t=4mm in 'stopver'
- view on sand stone threshold
- masonry wall with lime paint exterior finish
- wooden window frame 65x40mm (placed during restoration 1964)
- wooden frame 110x165mm for sash window (disabled) (size is assumption)
- wooden shutters, painted white
- view on marble window sill
- white tiles existing finishing for toilet rooms

Detail
Horizontal section window ground floor



Detail
Vertical section window ground floor



roof covering unknown.
Assumption is lead or zinc.
Fall in direction to roof

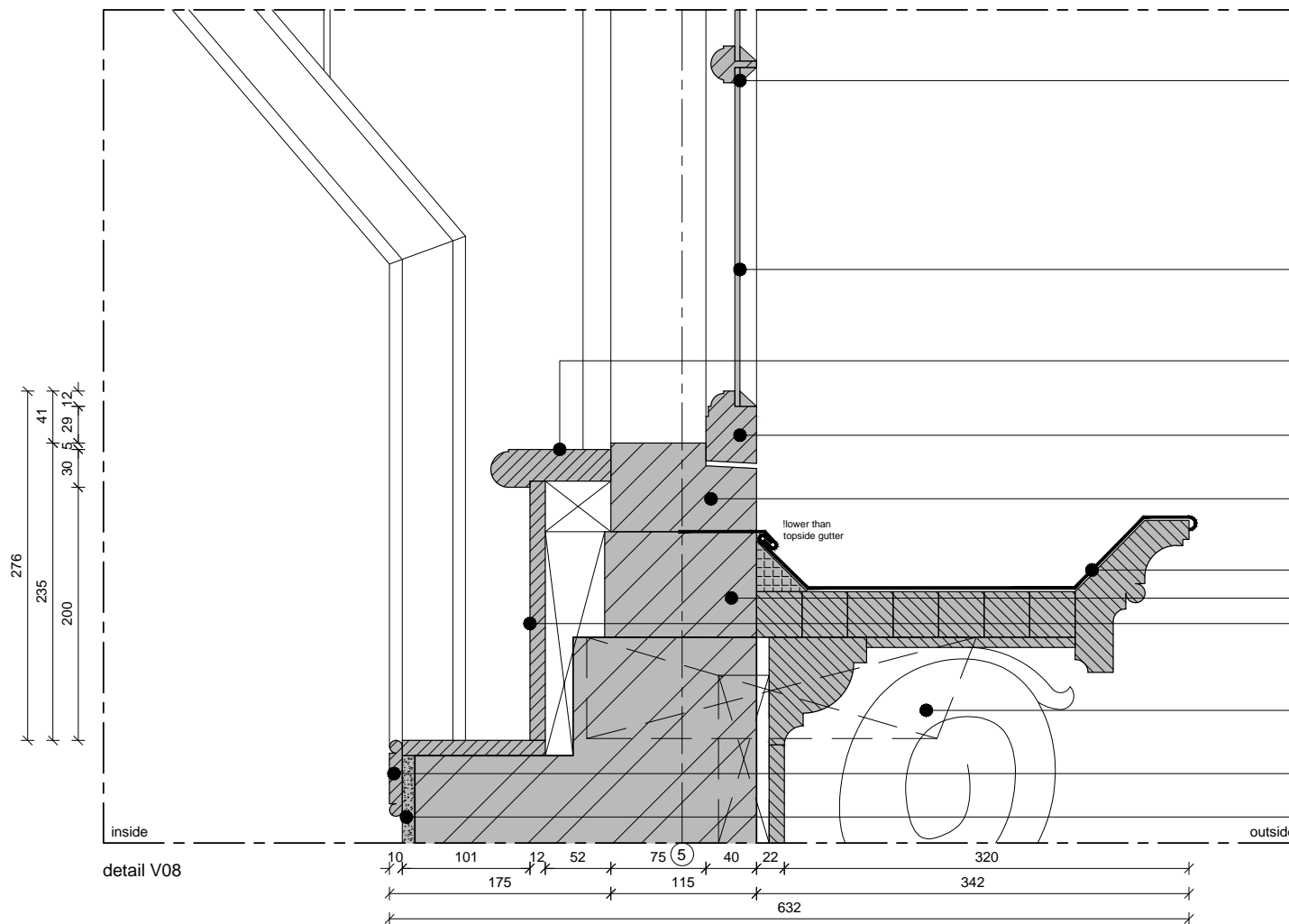
unknown whether cavity is filled with insulation material

wooden frame 70x140mm

wooden frame 70x115mm



photo of dormer window and gutter



mullion

single layer float glass t=4mm in 'stopver'

wooden window sill

wooden window frame 65x40mm (placed during restoration 1964)

wooden dormer window frame 70x115mm

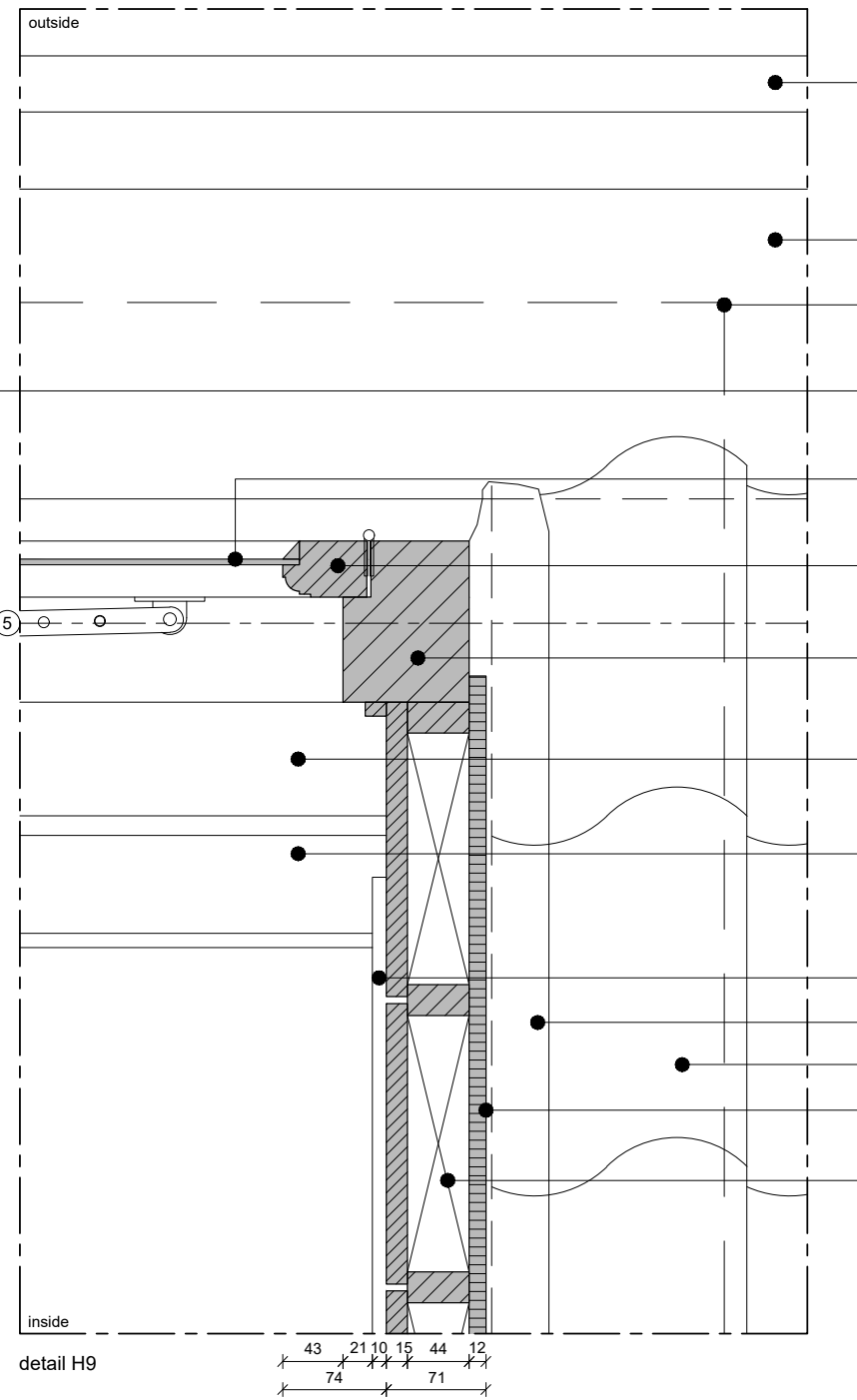
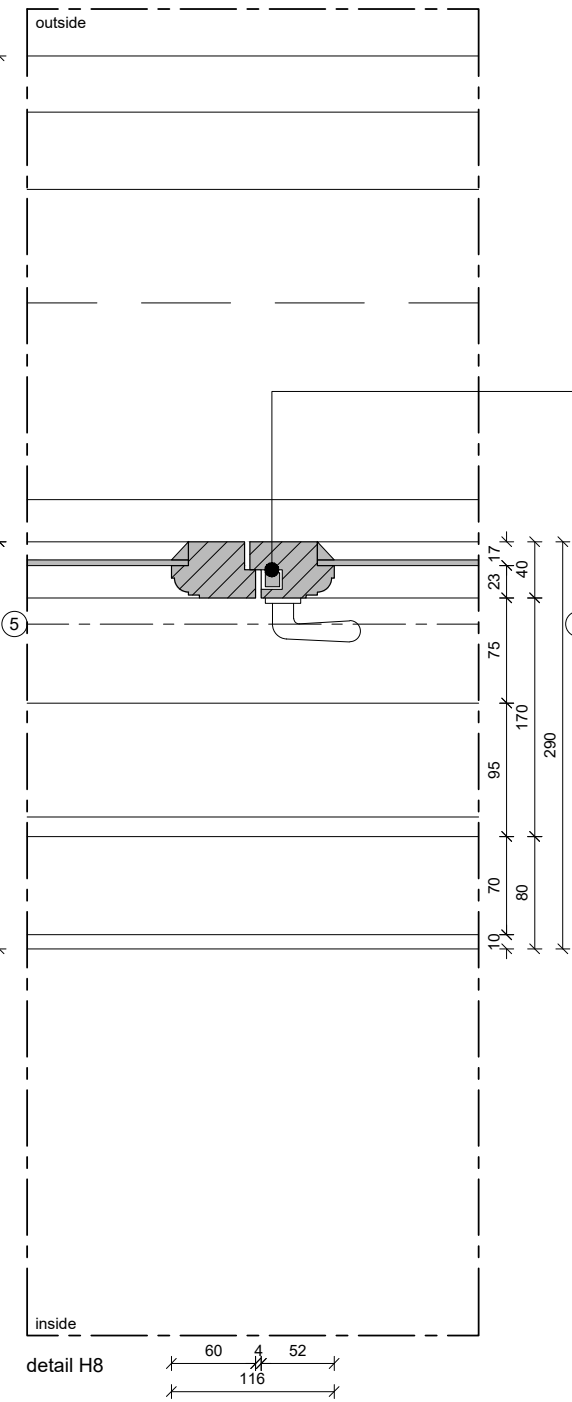
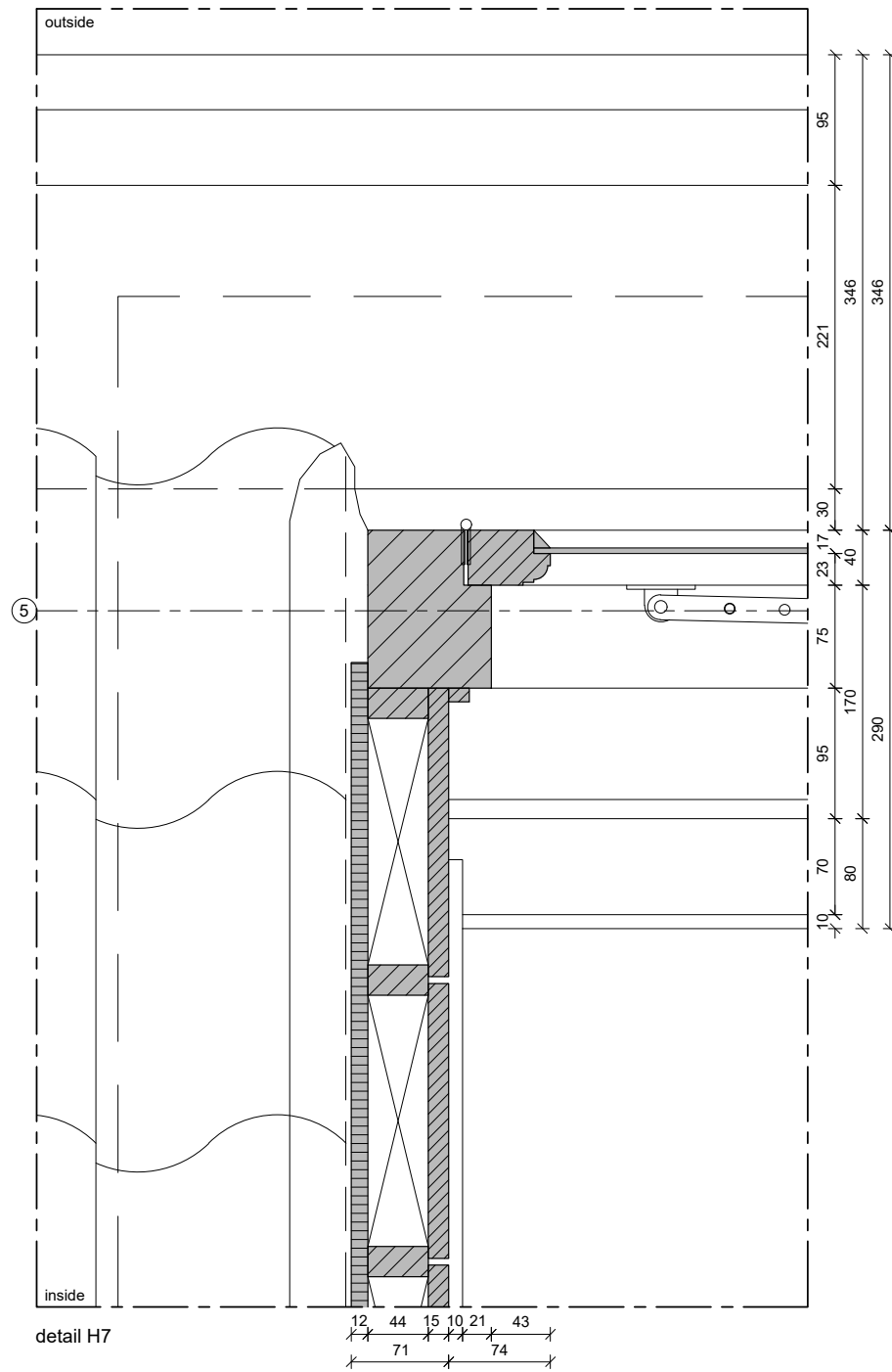
gutter covered with lead
wooden wall plate 80x120mm
painted wooden board

gutter beam covered by woodcarved console in Louis XIV style.

slat

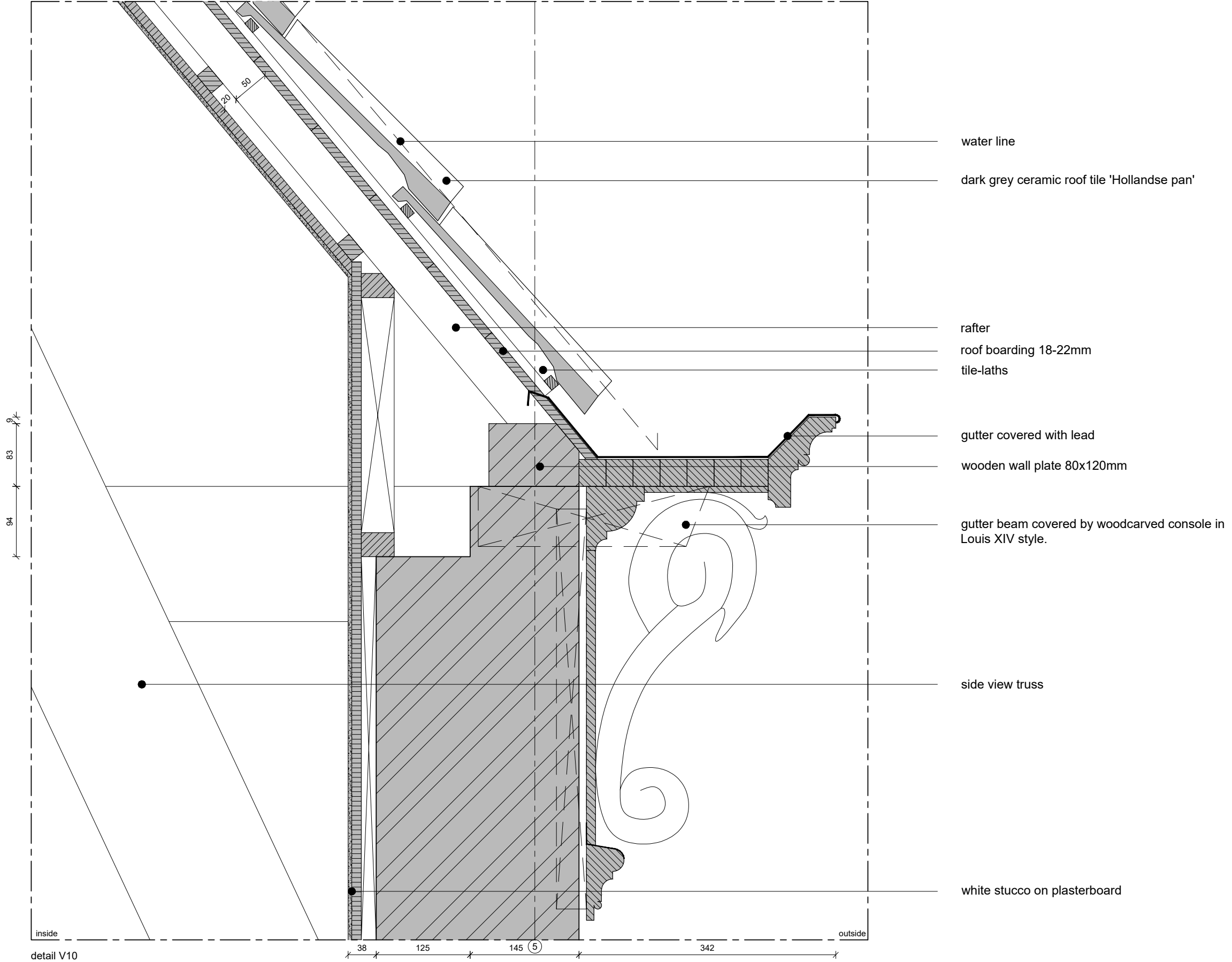
white stucco

Detail
Vertical section dormer



- view on cornice
- view on gutter, covered with lead
- top cornice dormer window
- locking pin on top and bottom of window
- single layer float glass t=4mm in 'stopverf'
- wooden window frame 65x40mm (placed during restoration 1964)
- wooden frame 90x115mm for dormer window (size is assumption)
- view on wooden window sill
- view on lower wooden window sill
- top view of profiled slat
- lead slab
- view on ceramic grey rooftiles
- sheet material, unknown assumption is wood or trespa
- cavity, unknown whether there is insulation

Detail
Horizontal section dormer



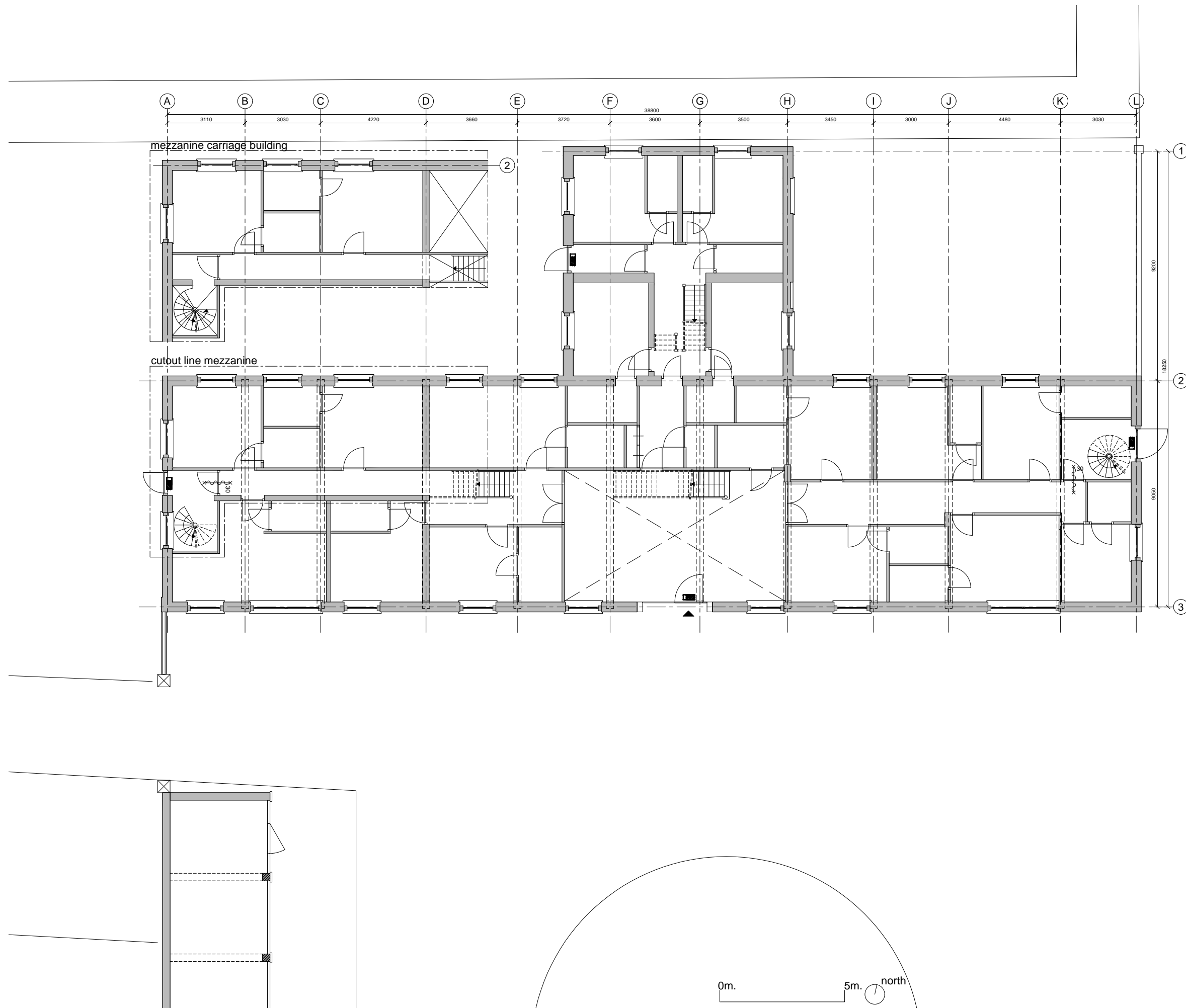
- water line
- dark grey ceramic roof tile 'Hollandse pan'
- rafter
- roof boarding 18-22mm
- tile-laths
- gutter covered with lead
- wooden wall plate 80x120mm
- gutter beam covered by woodcarved console in Louis XIV style.
- side view truss
- white stucco on plasterboard

Detail
Vertical section roof

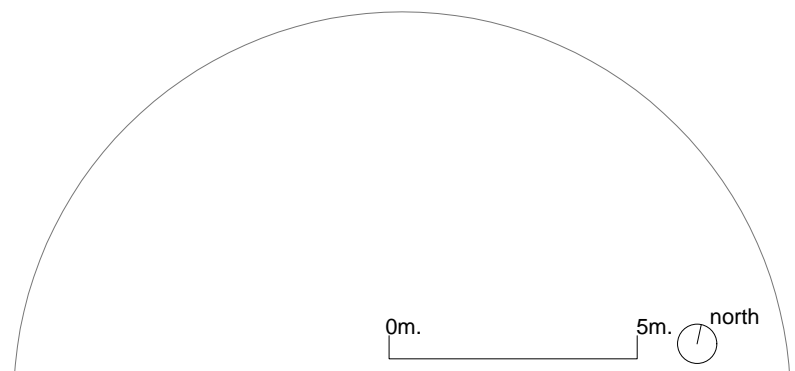
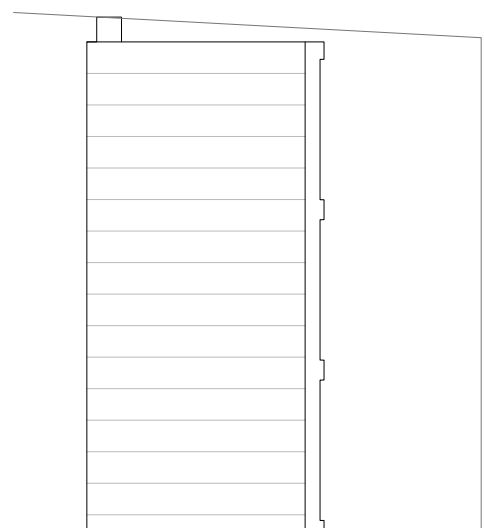
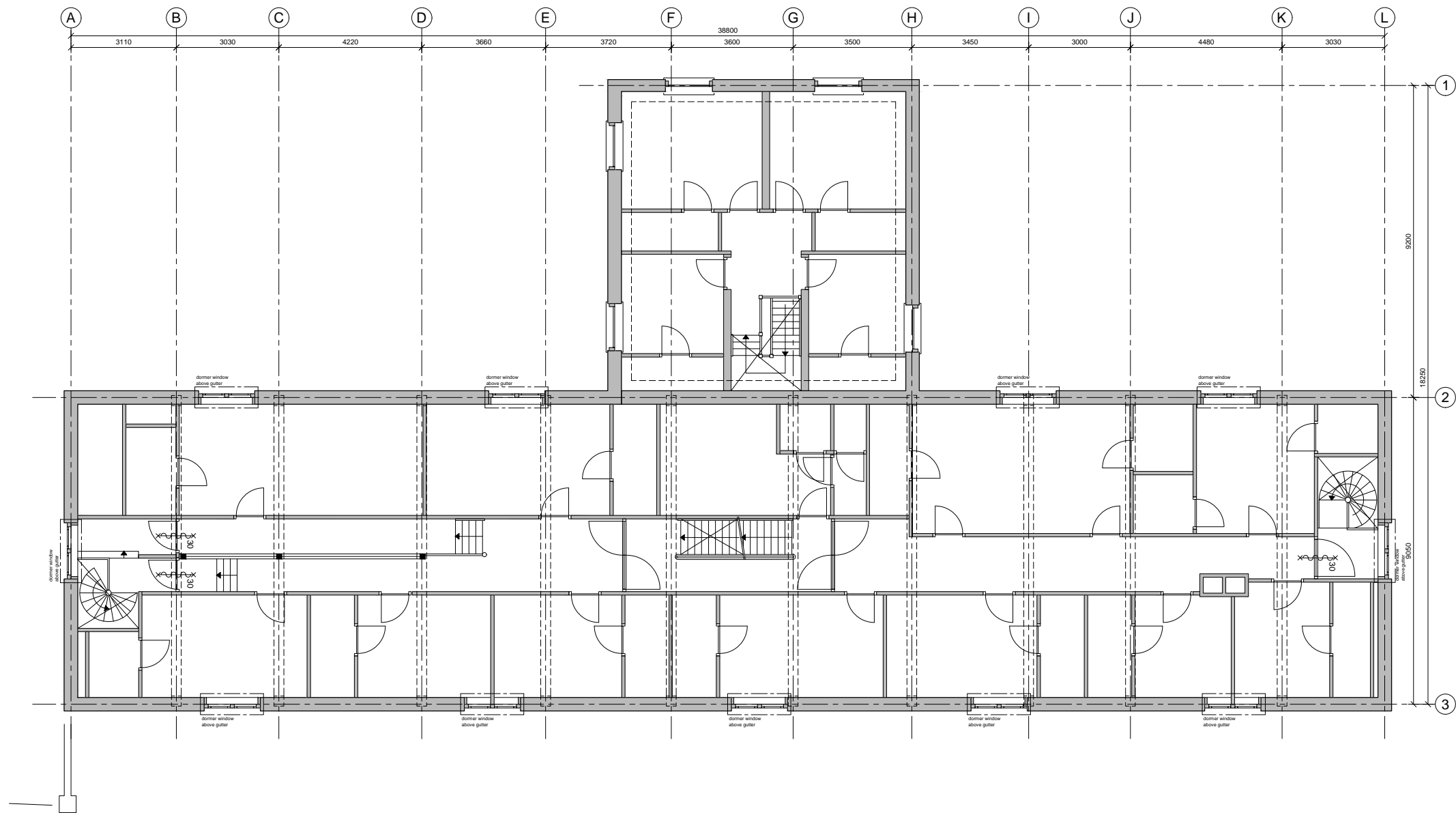
inside
detail V10

outside

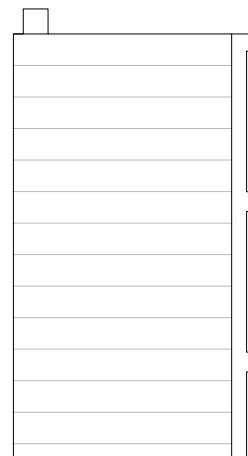
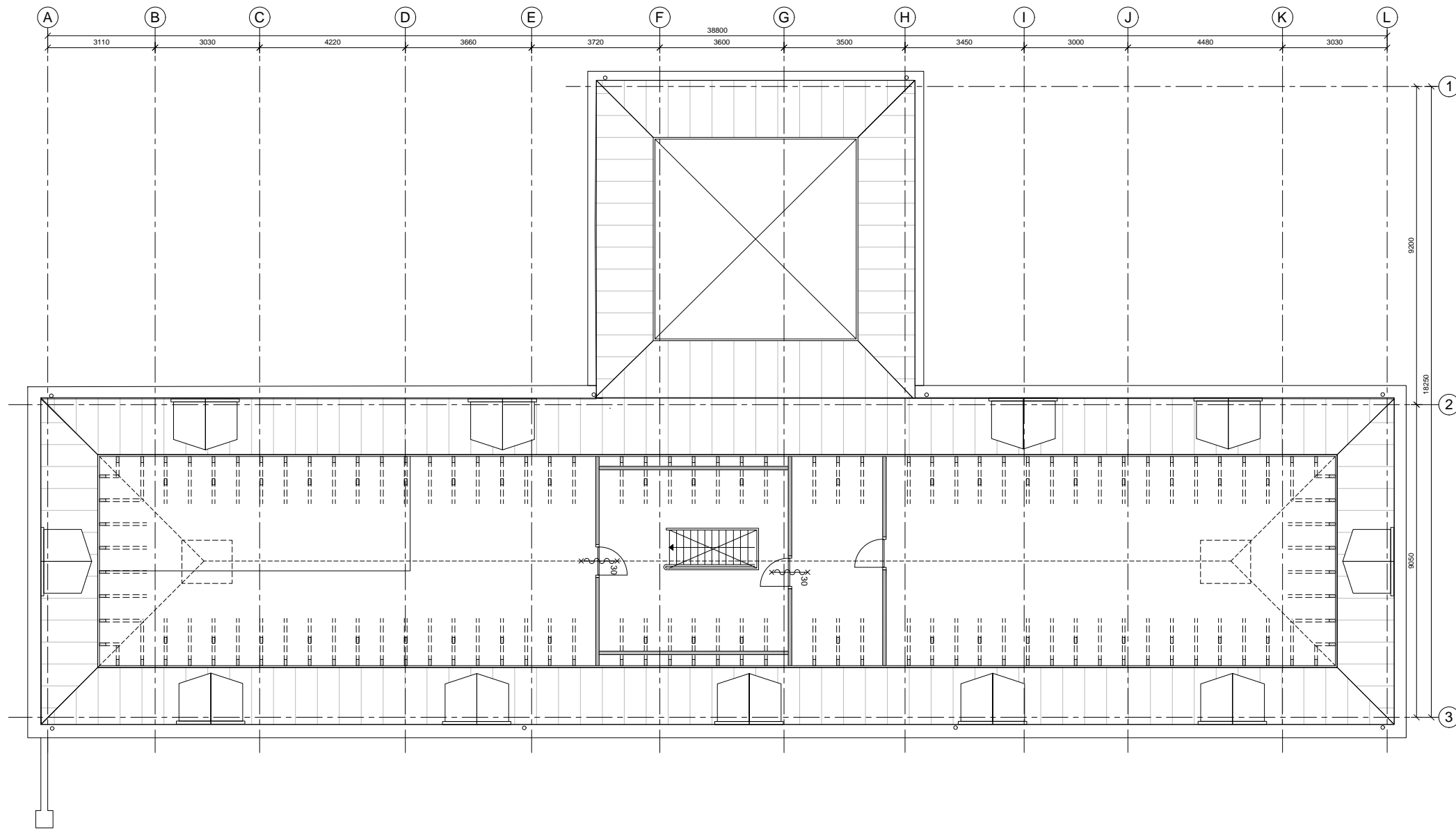
5.3 | Coach house



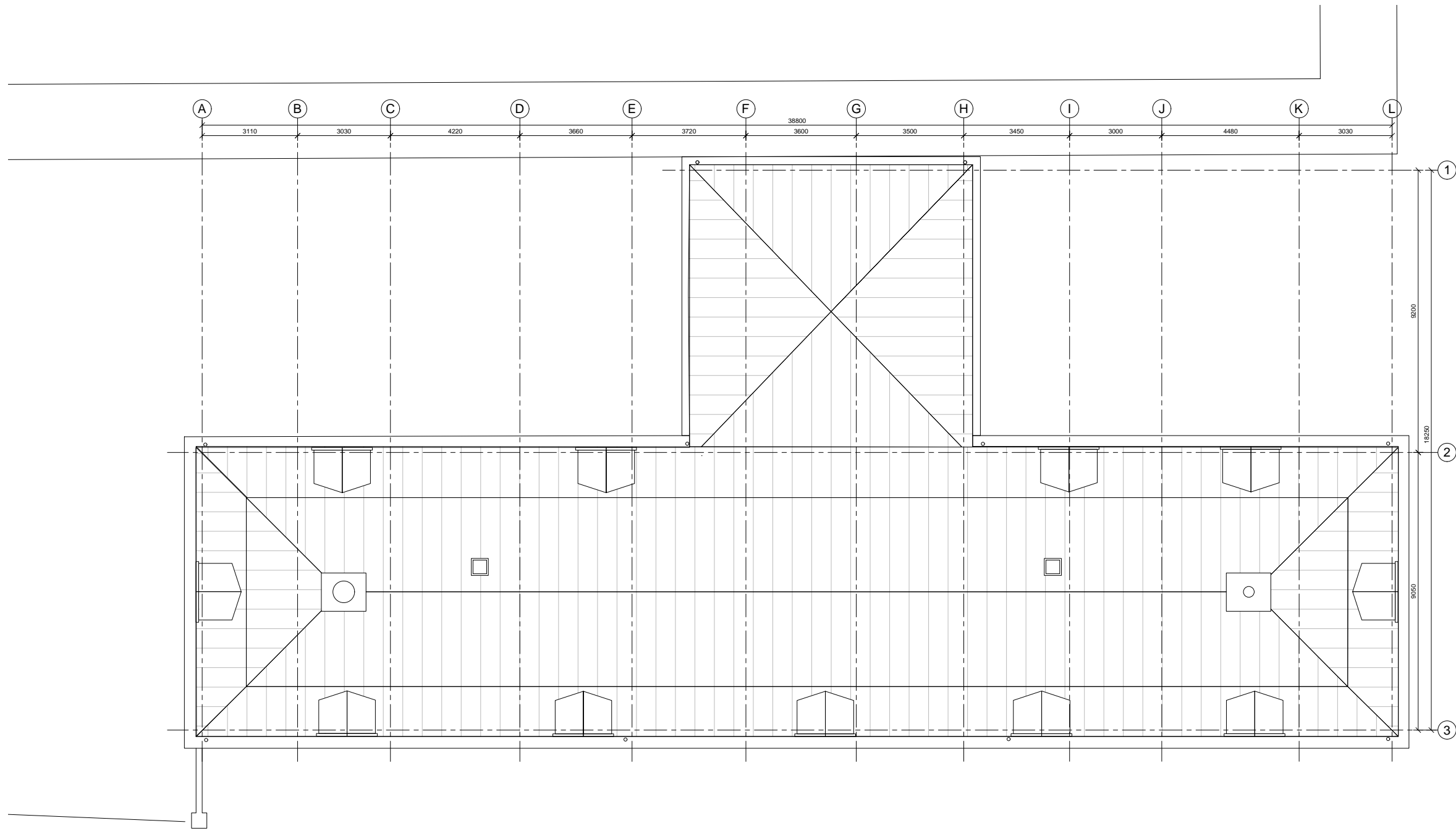
Ground floor plan



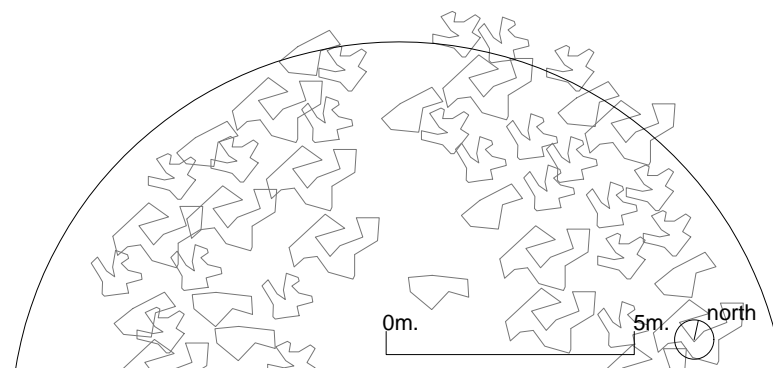
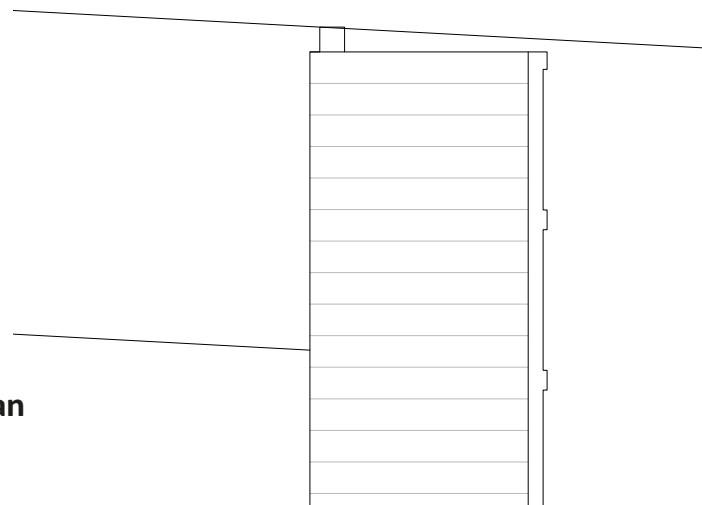
First floor plan

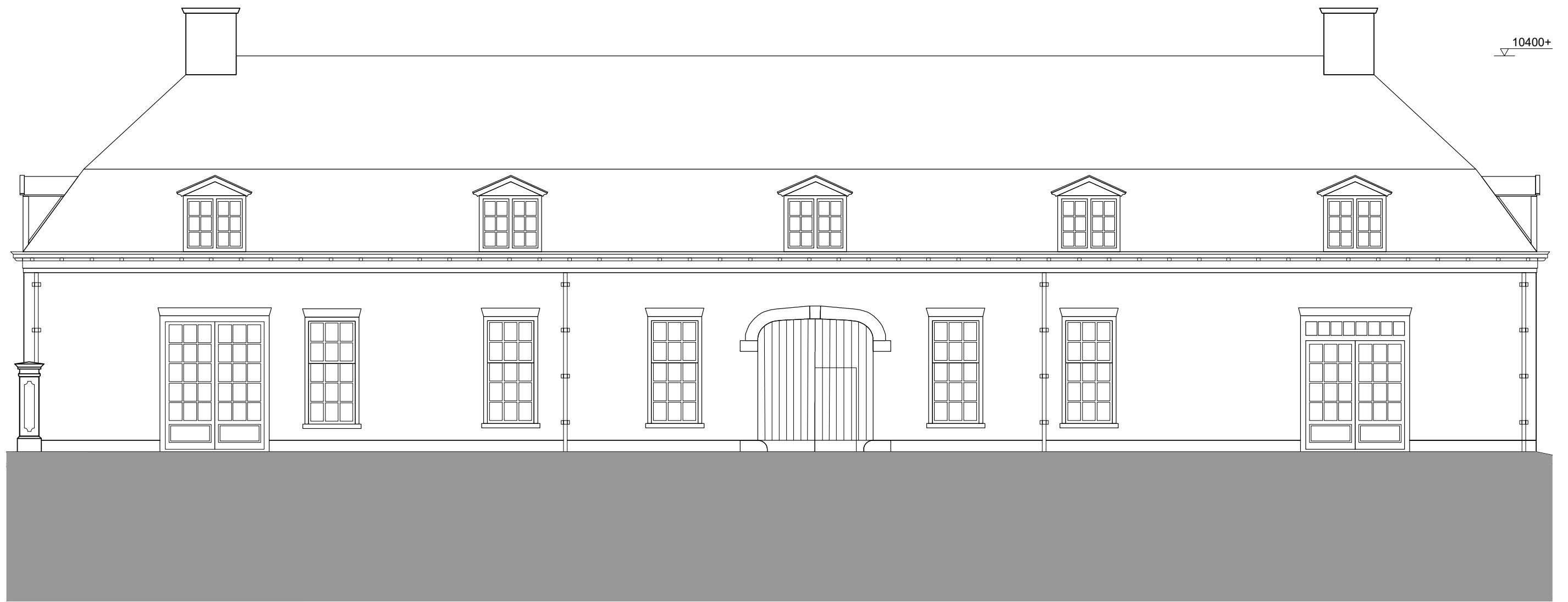


Second floor plan



Roof plan





south facade
0m 5m

South façade



10400+

north facade
0m 5m

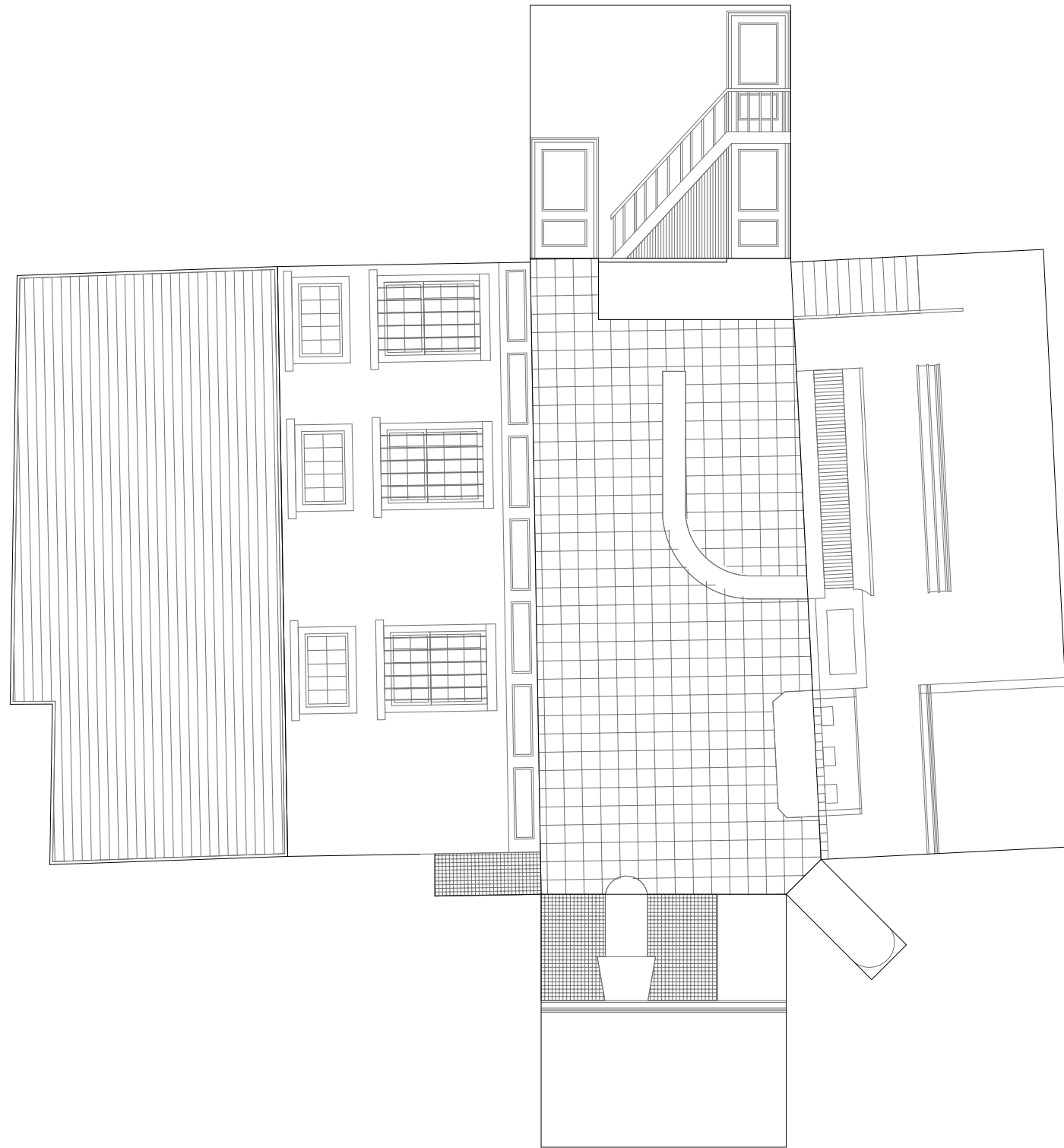
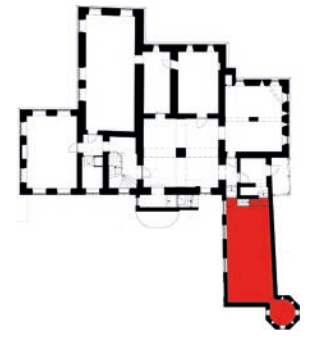
North façade



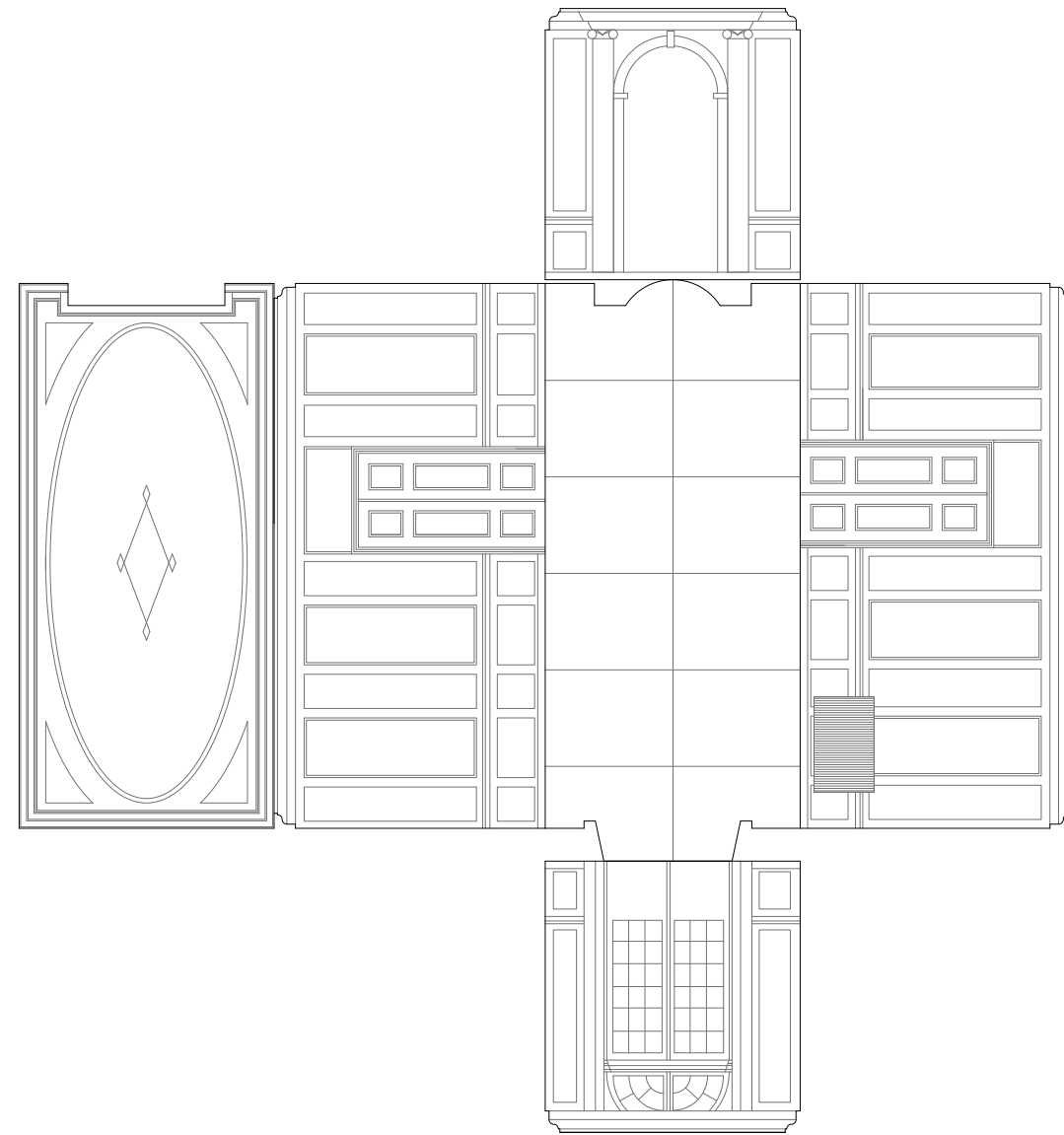
west & east facade
 0m 5m

North and west façade

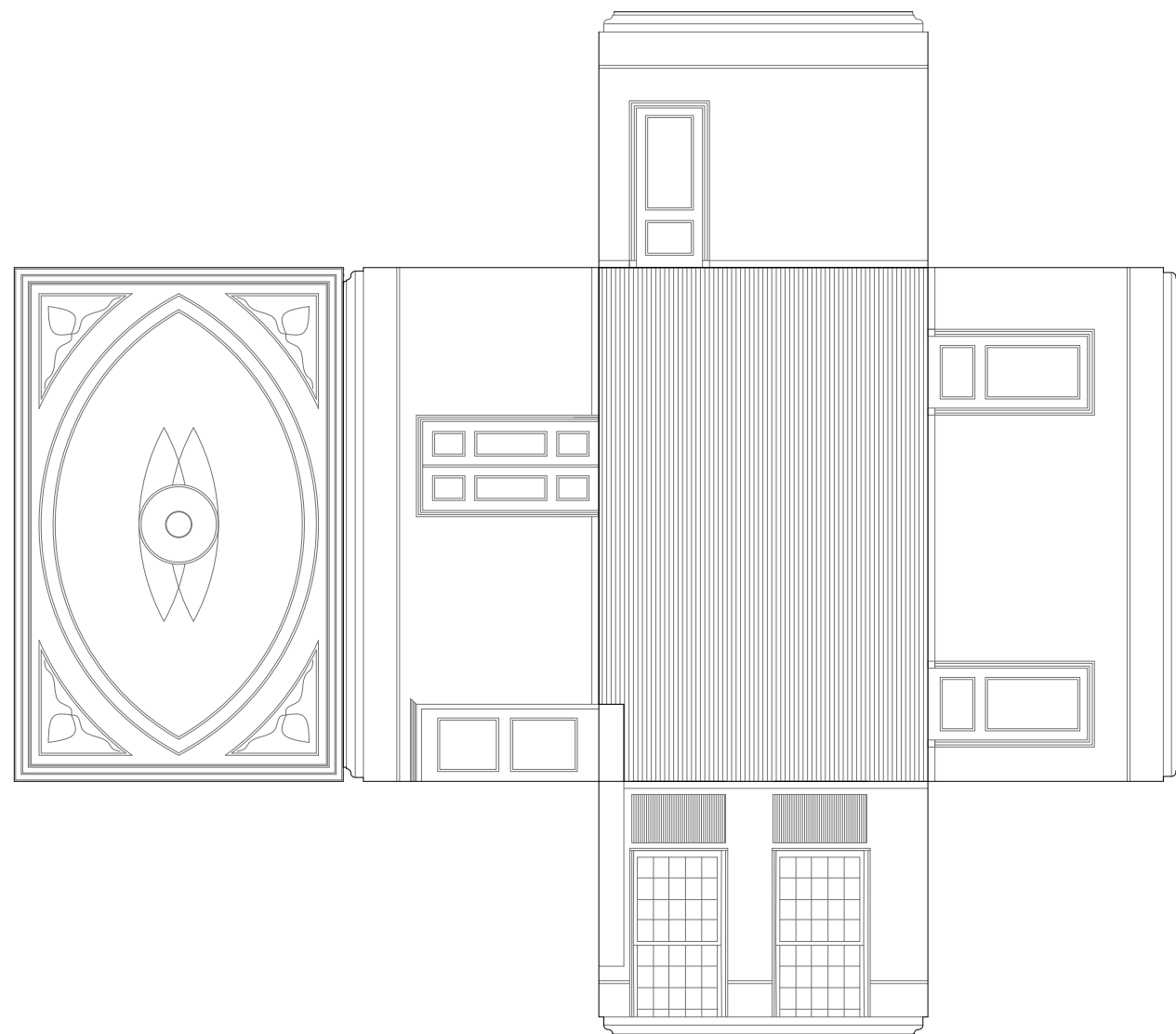




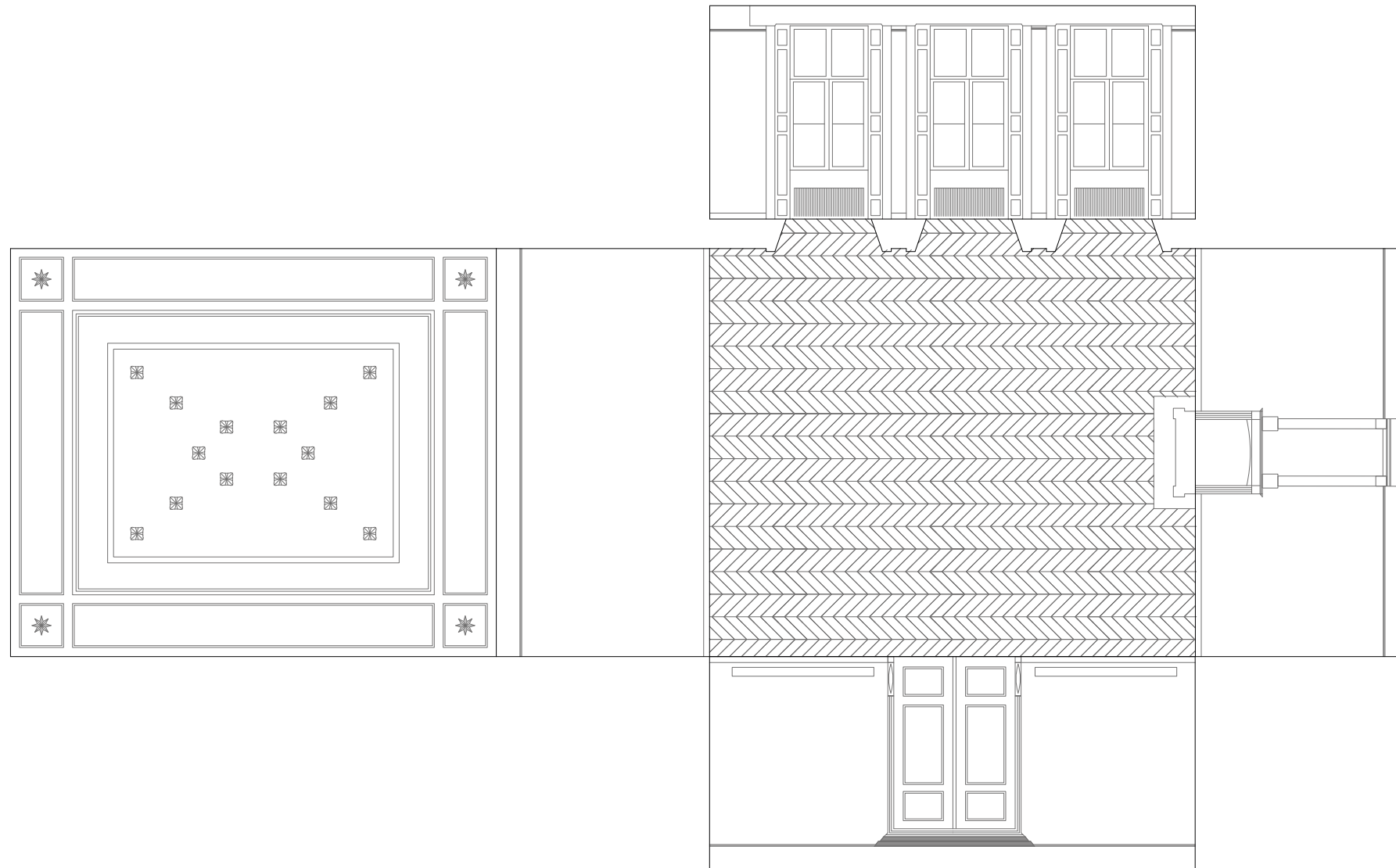
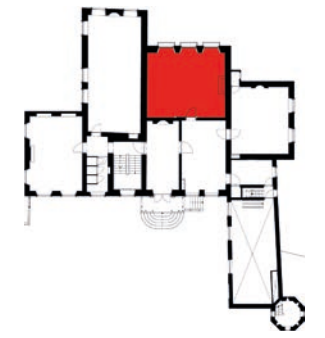




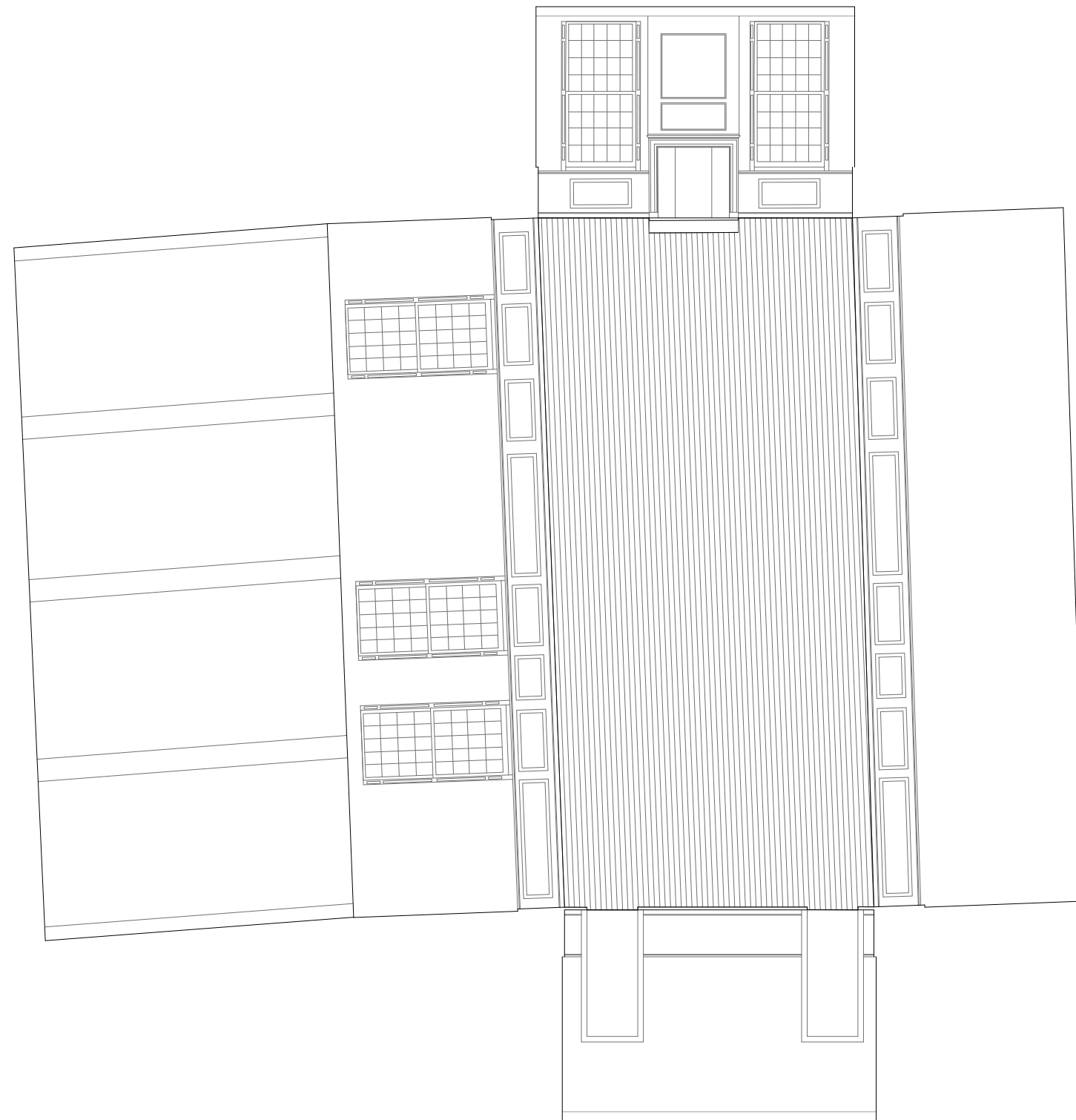
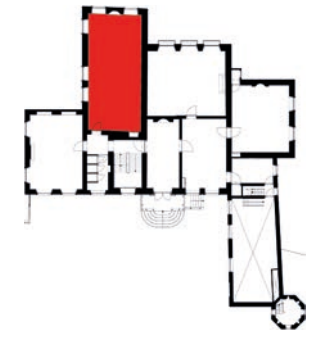




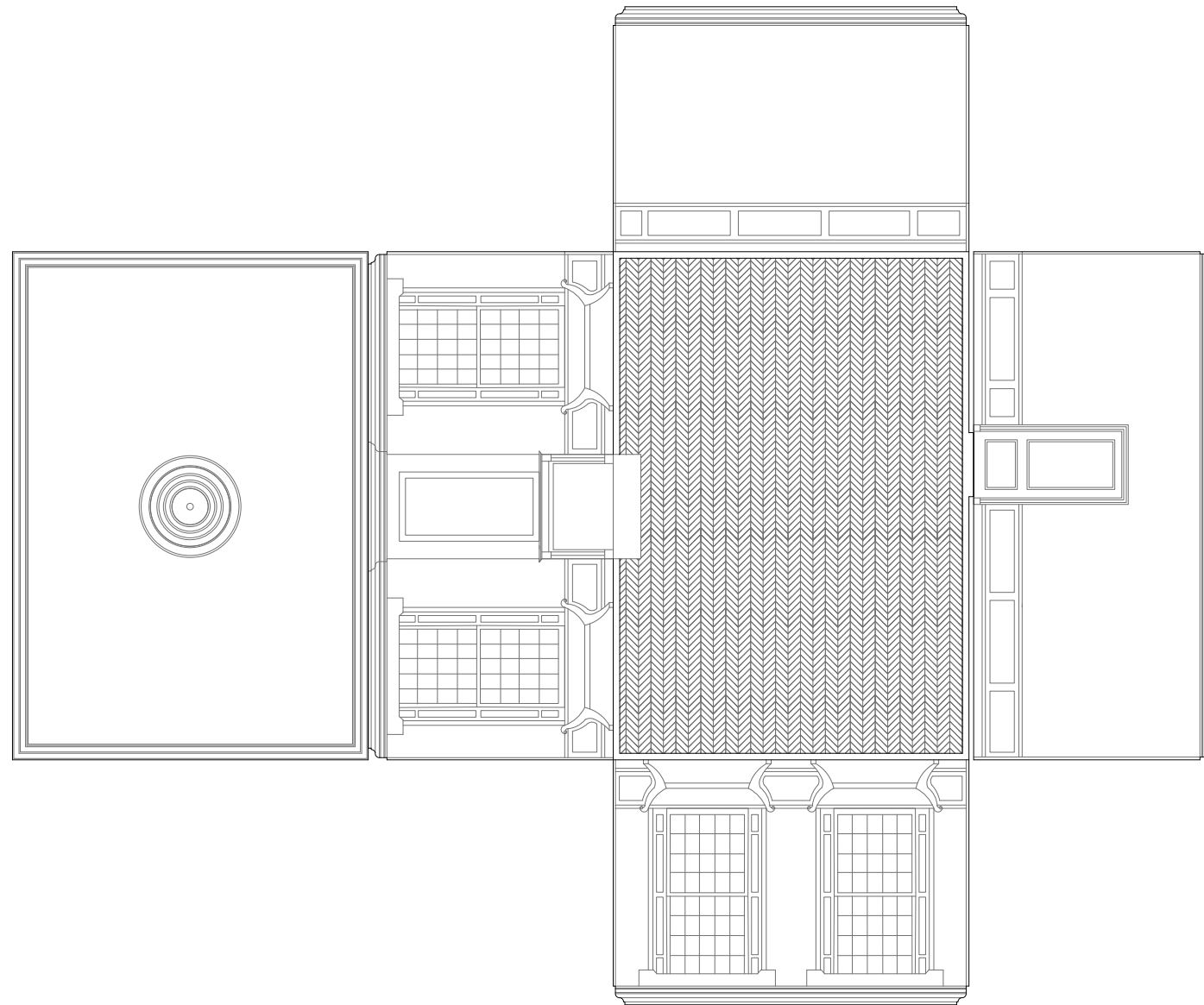




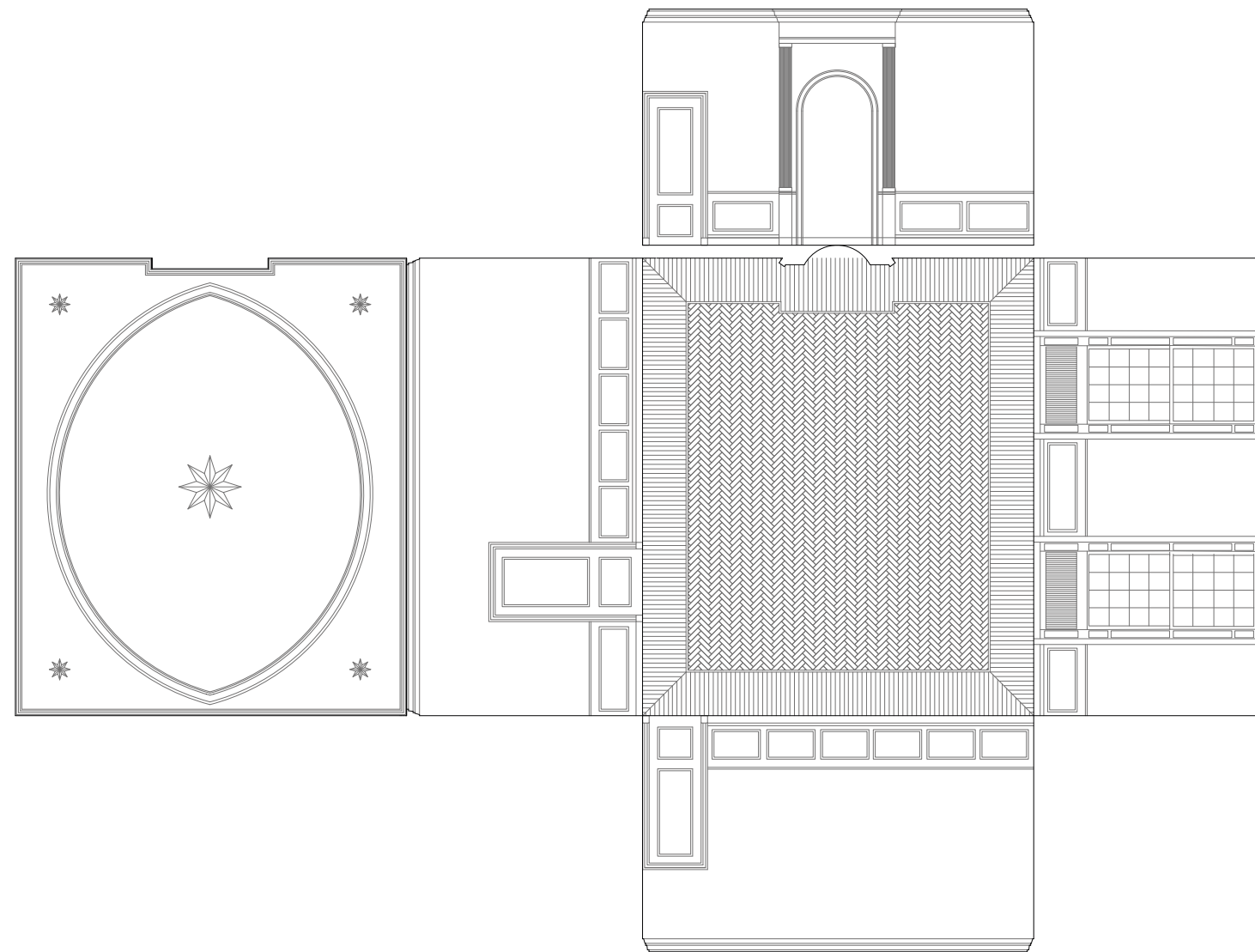




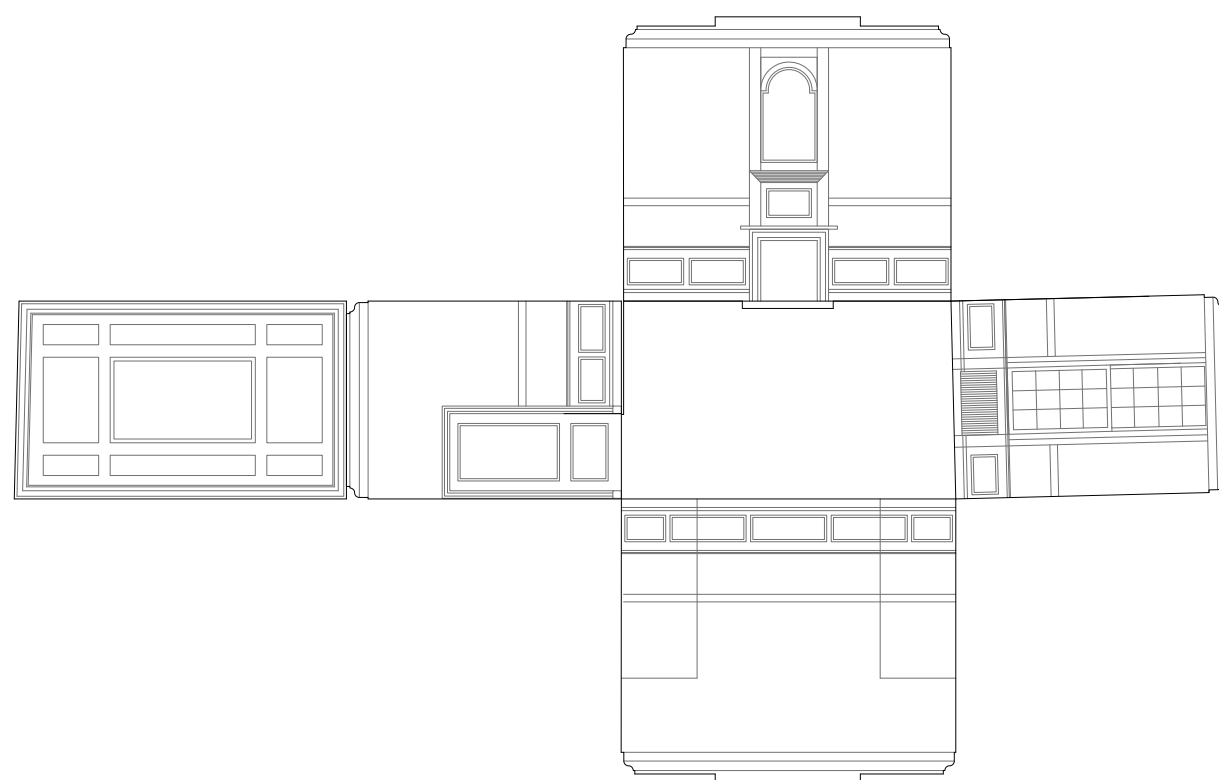






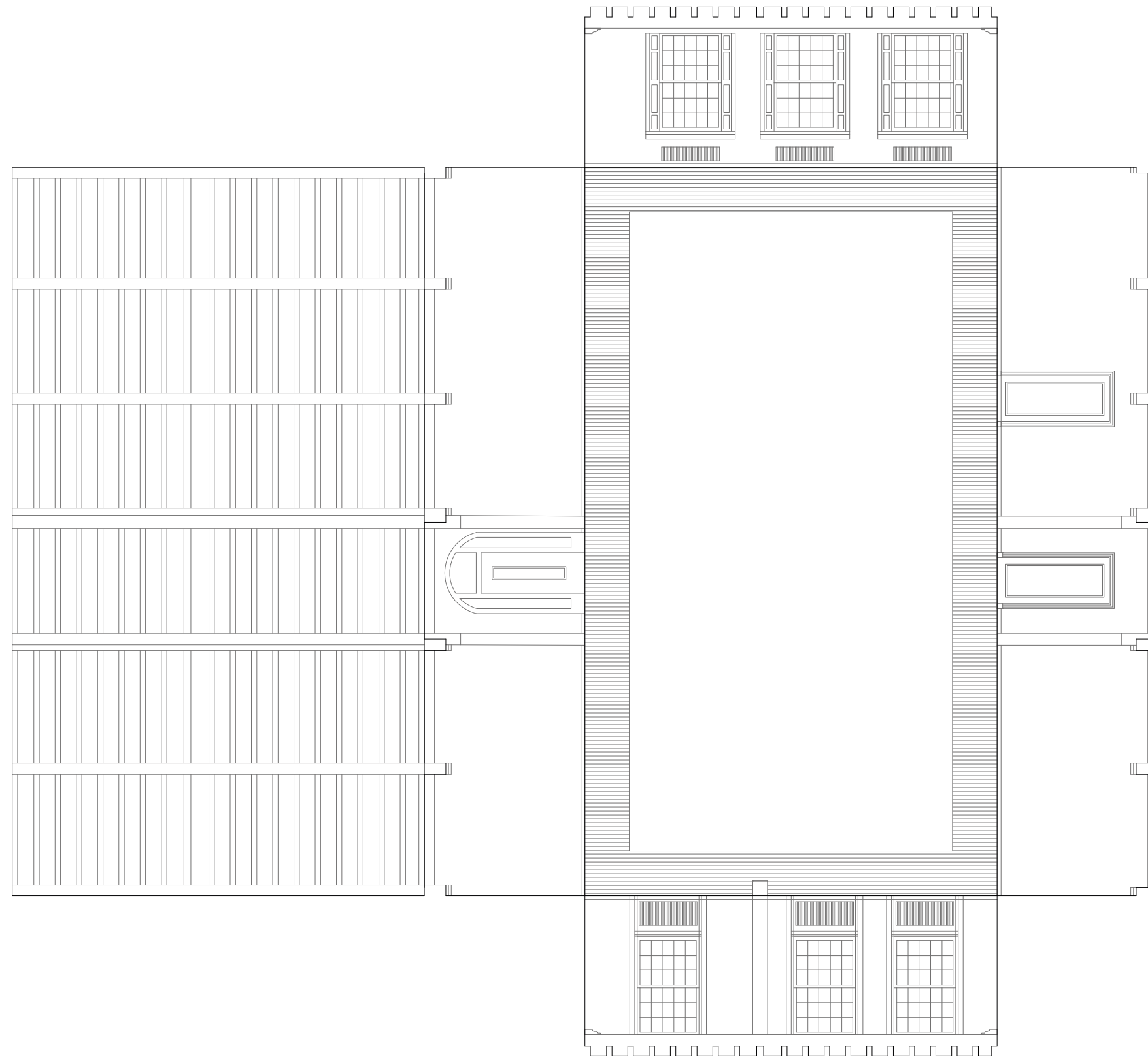
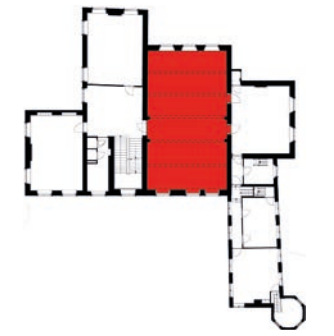


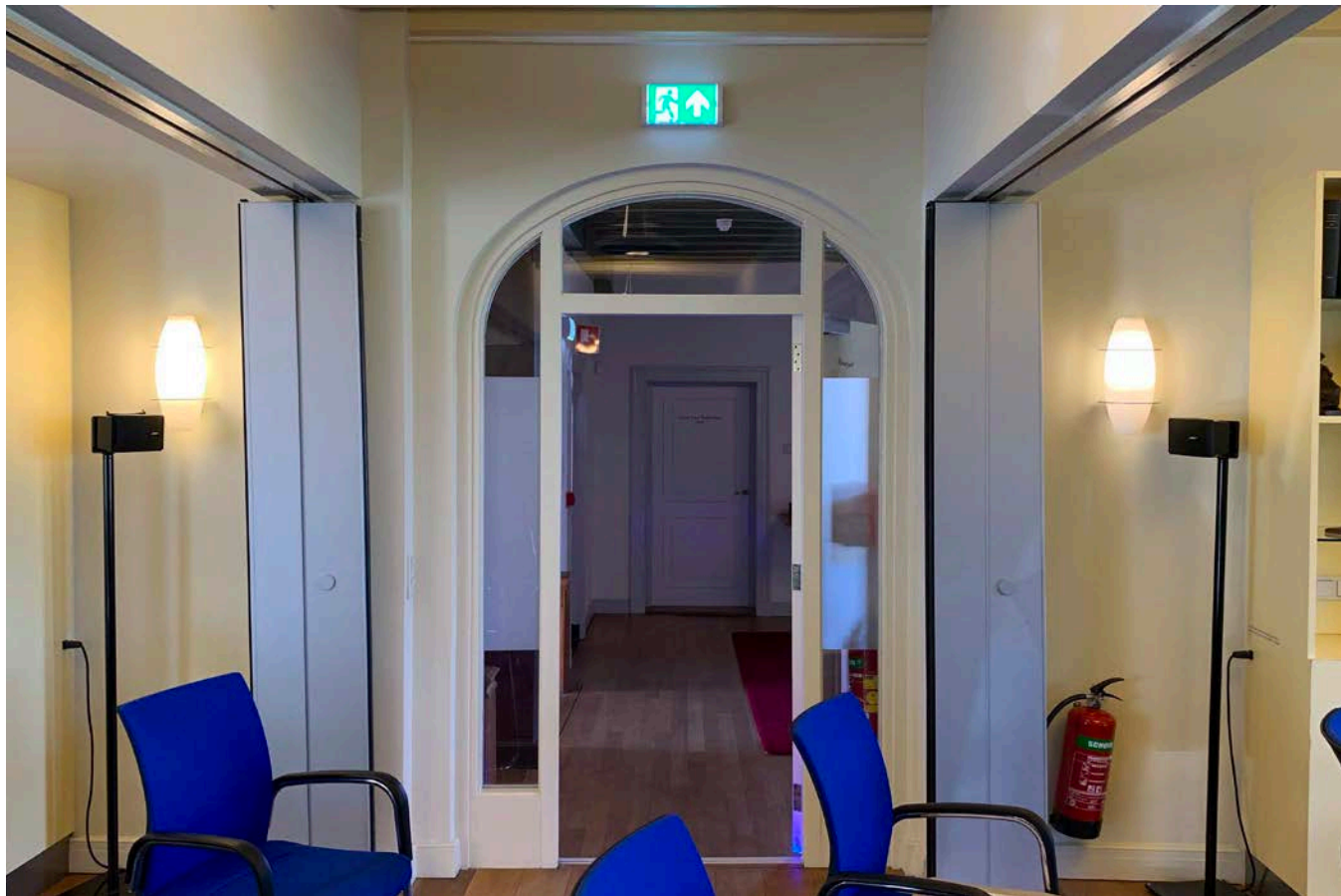


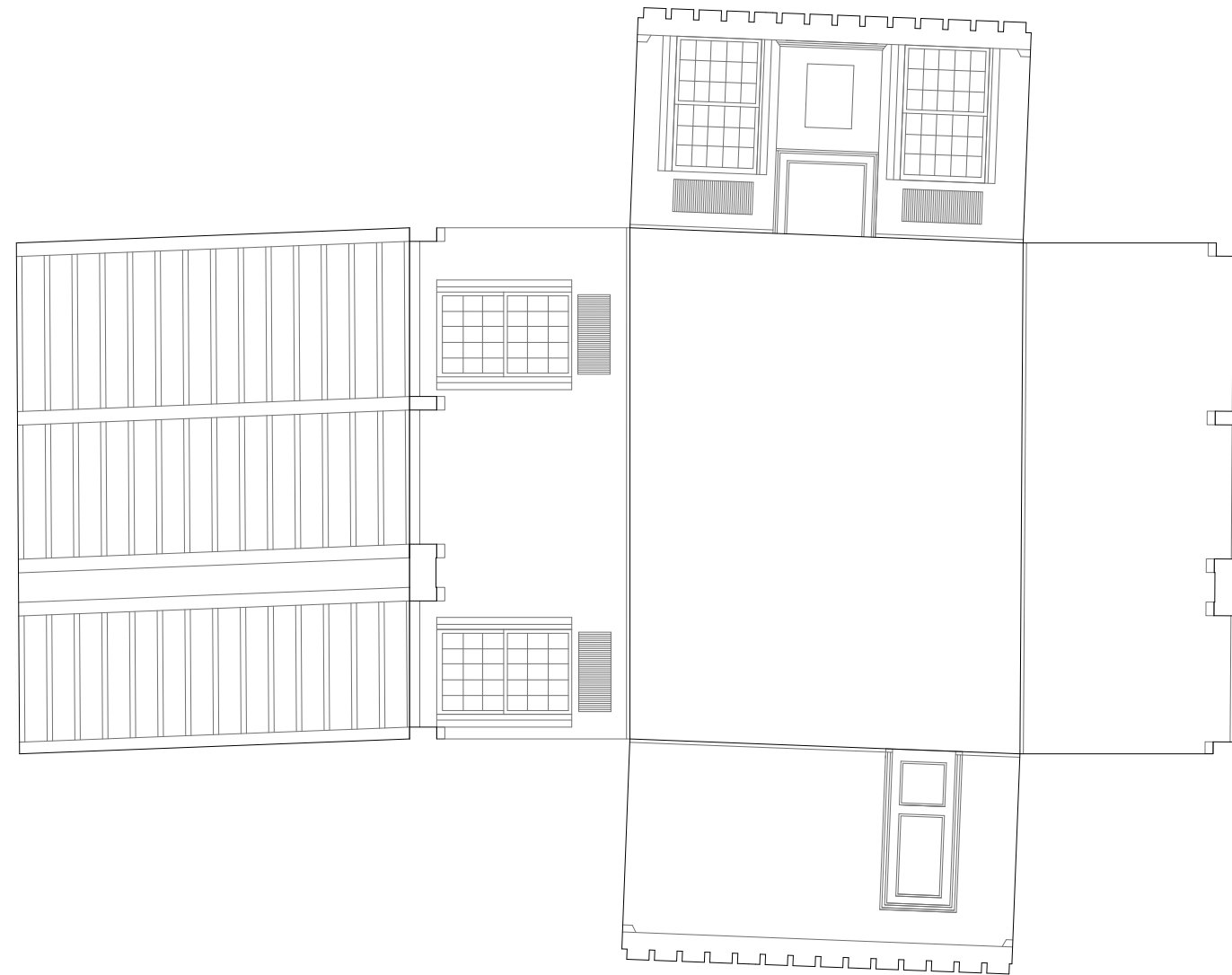


Ground floor
Wardrobe

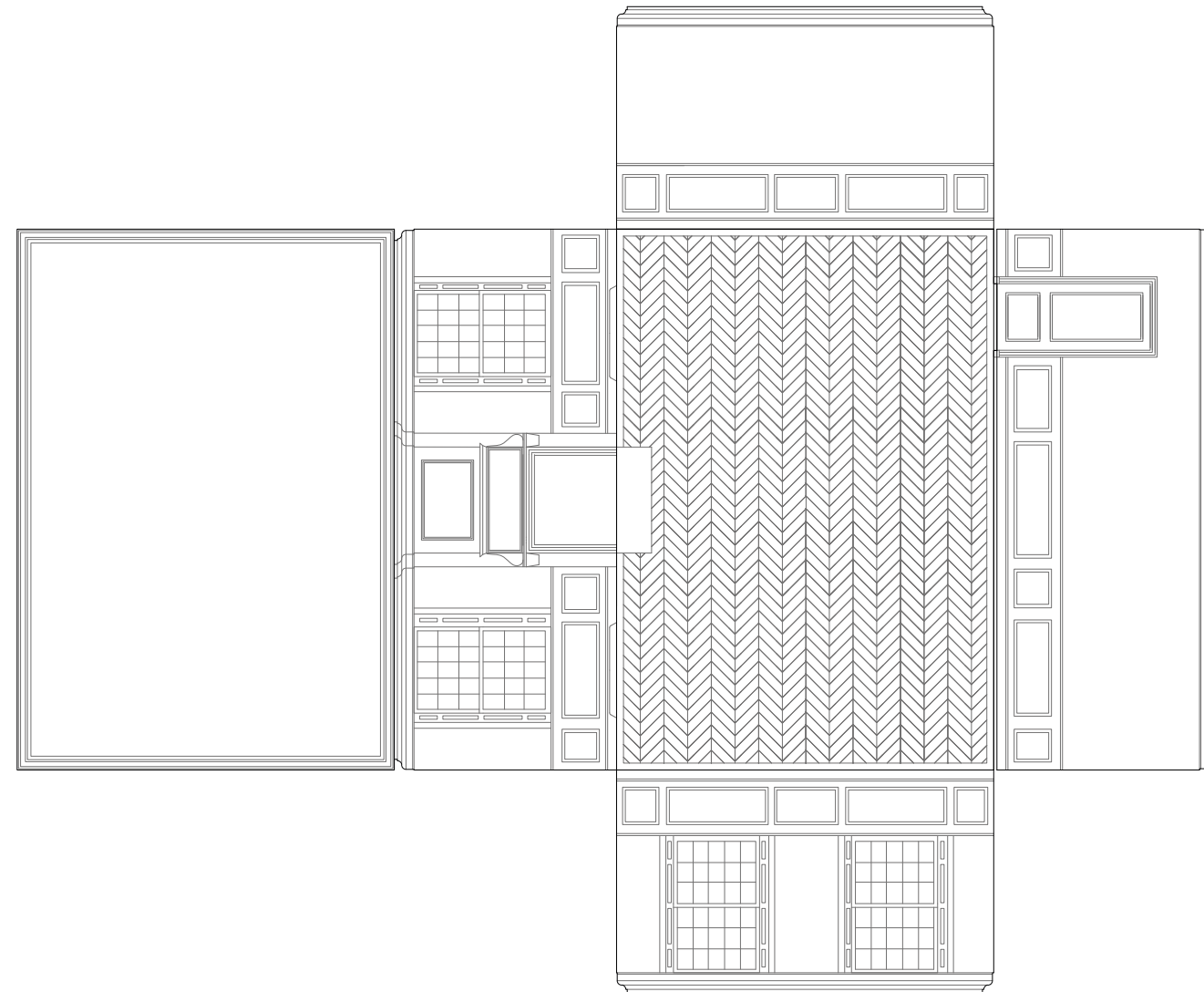
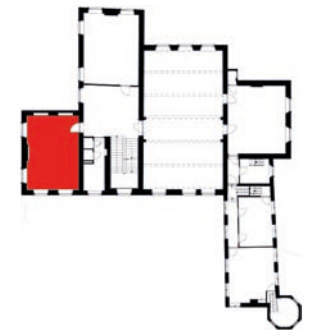


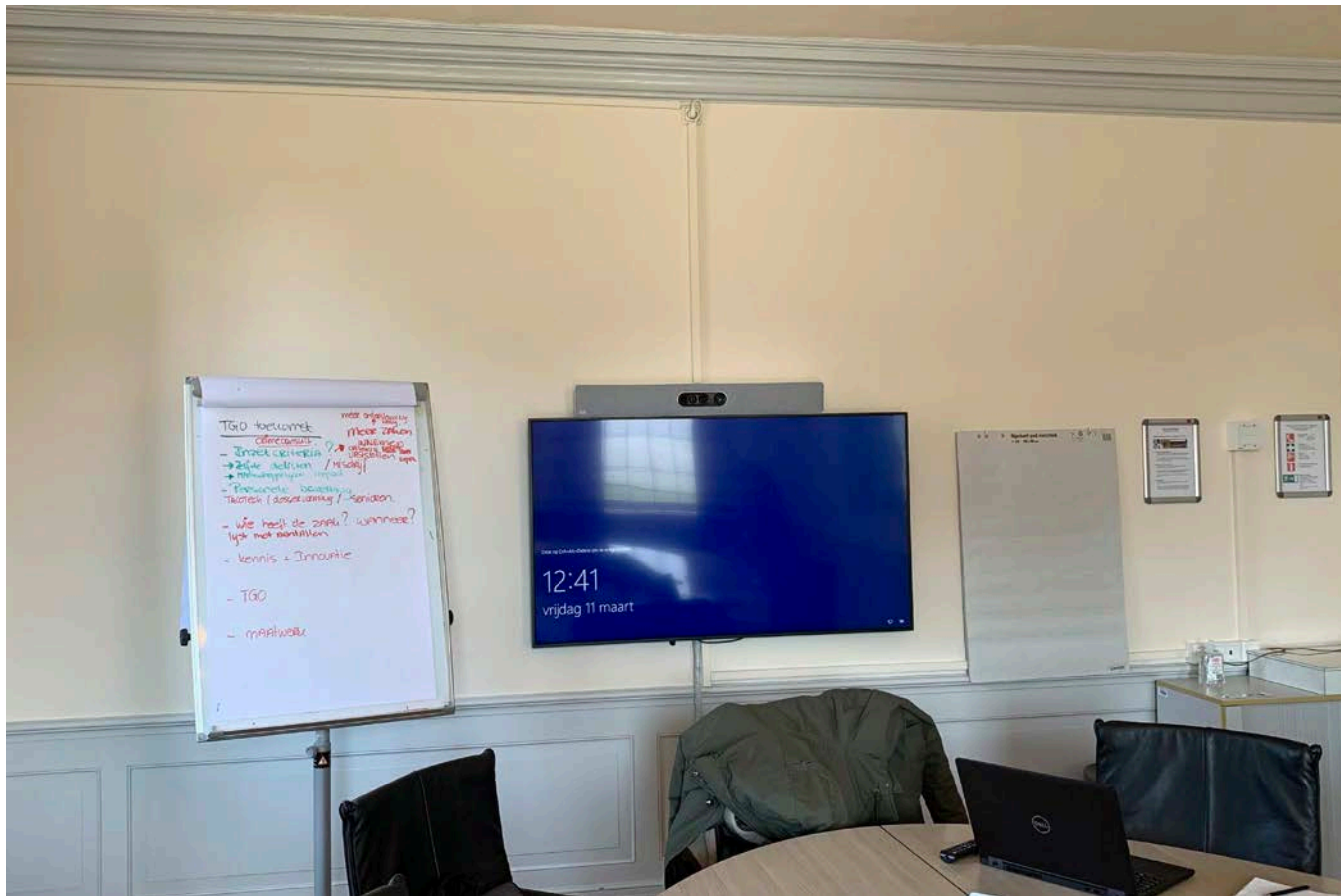


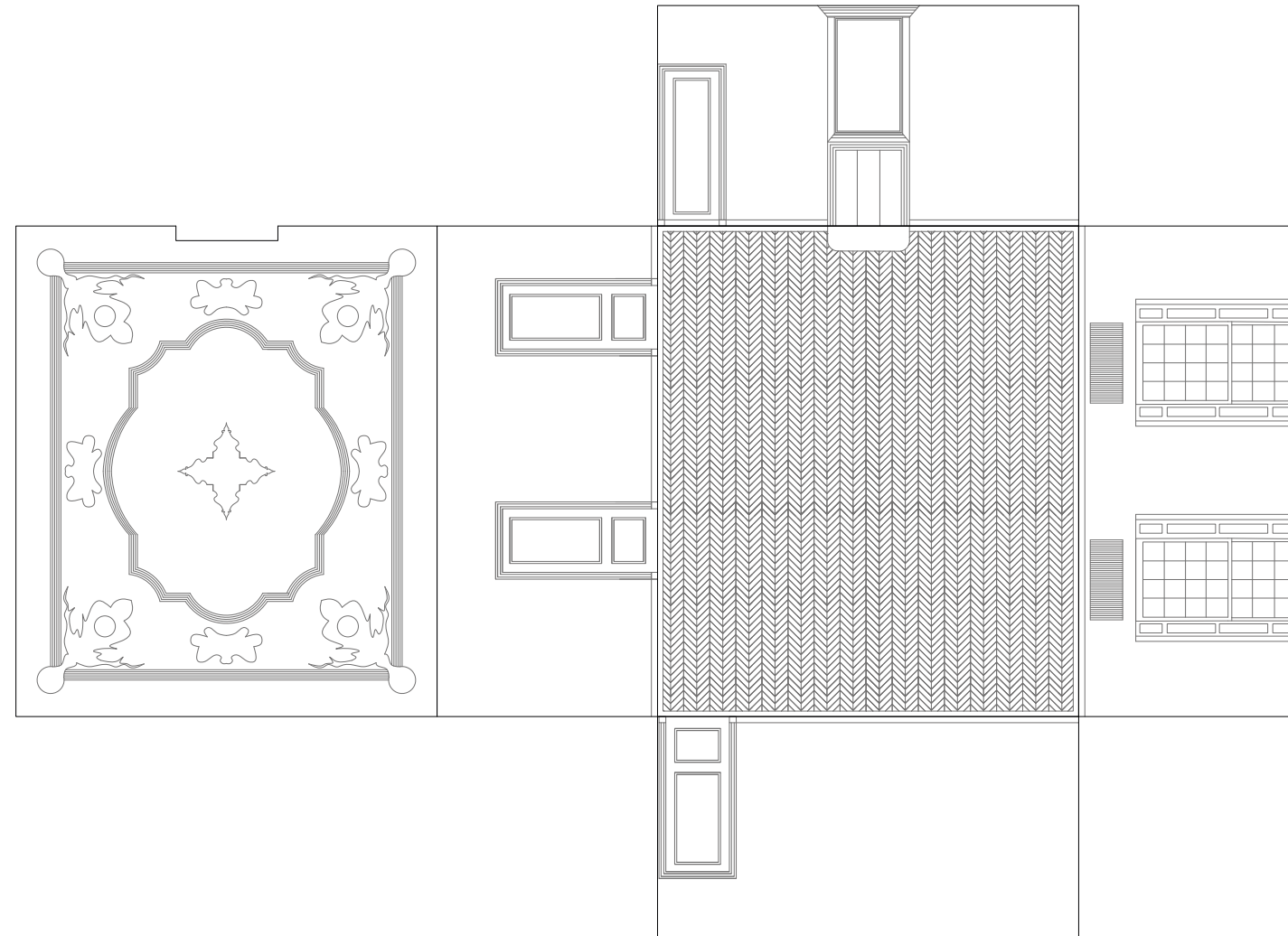
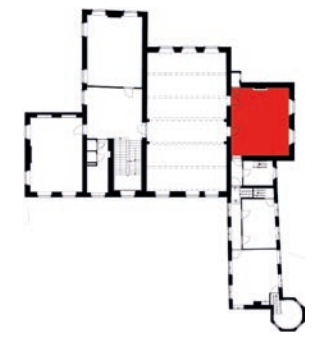






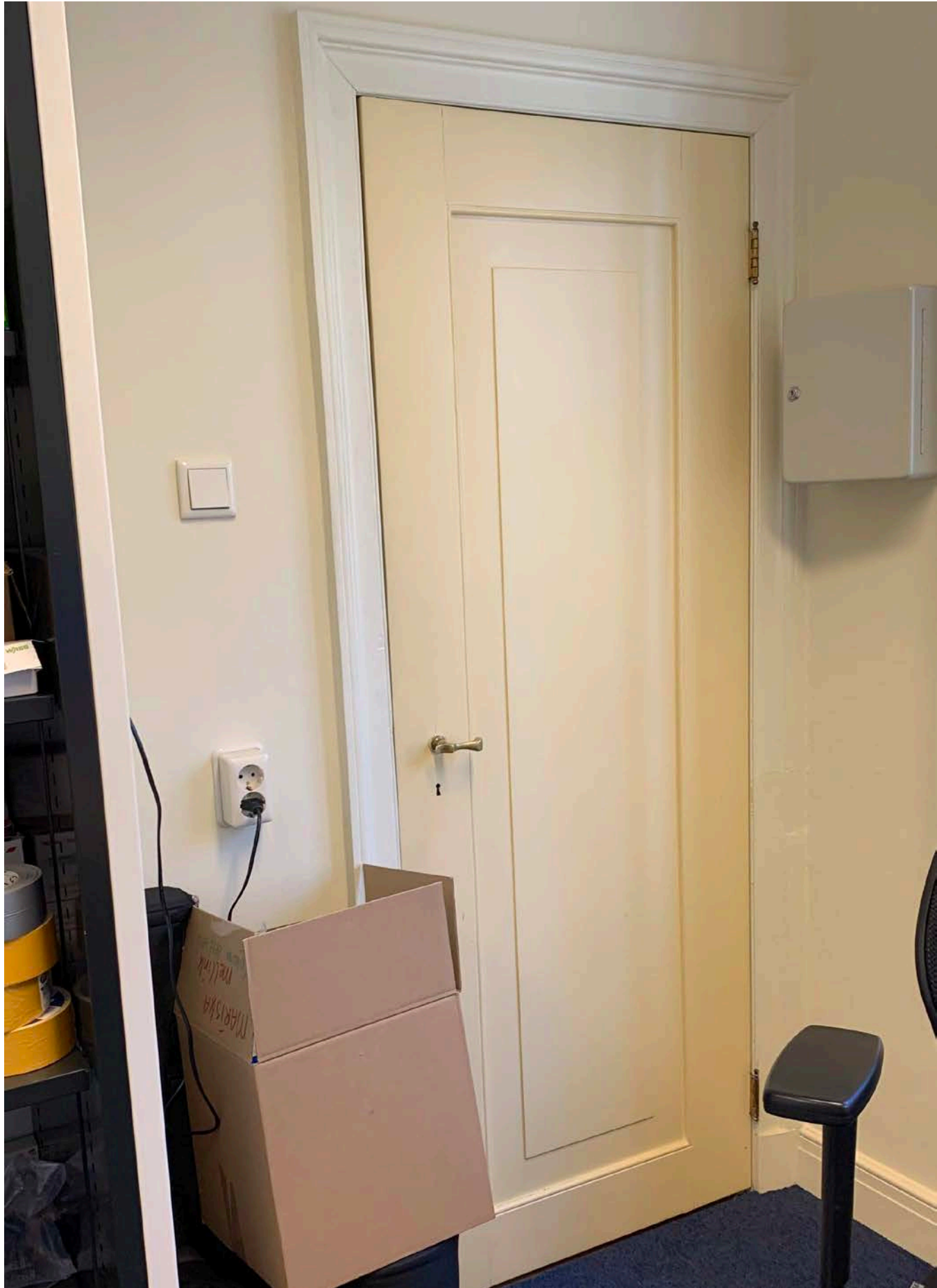


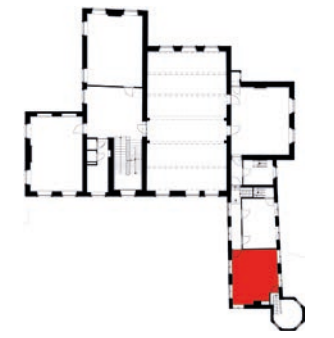




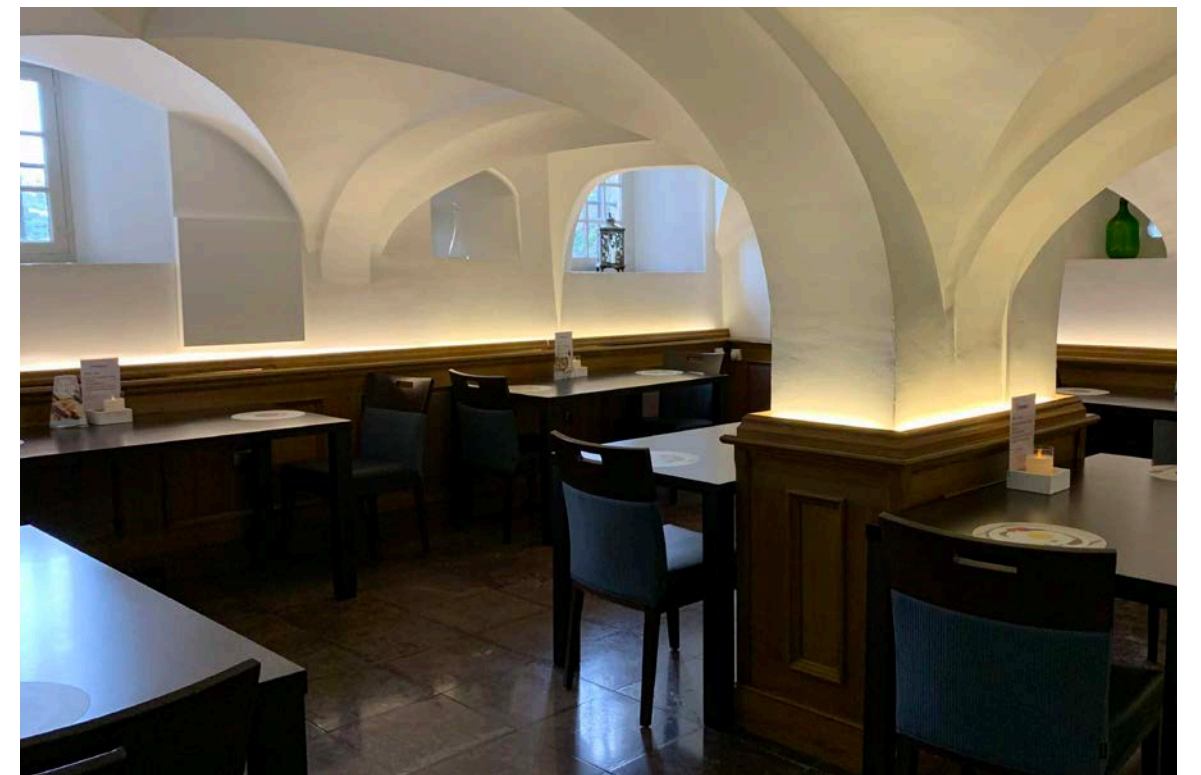


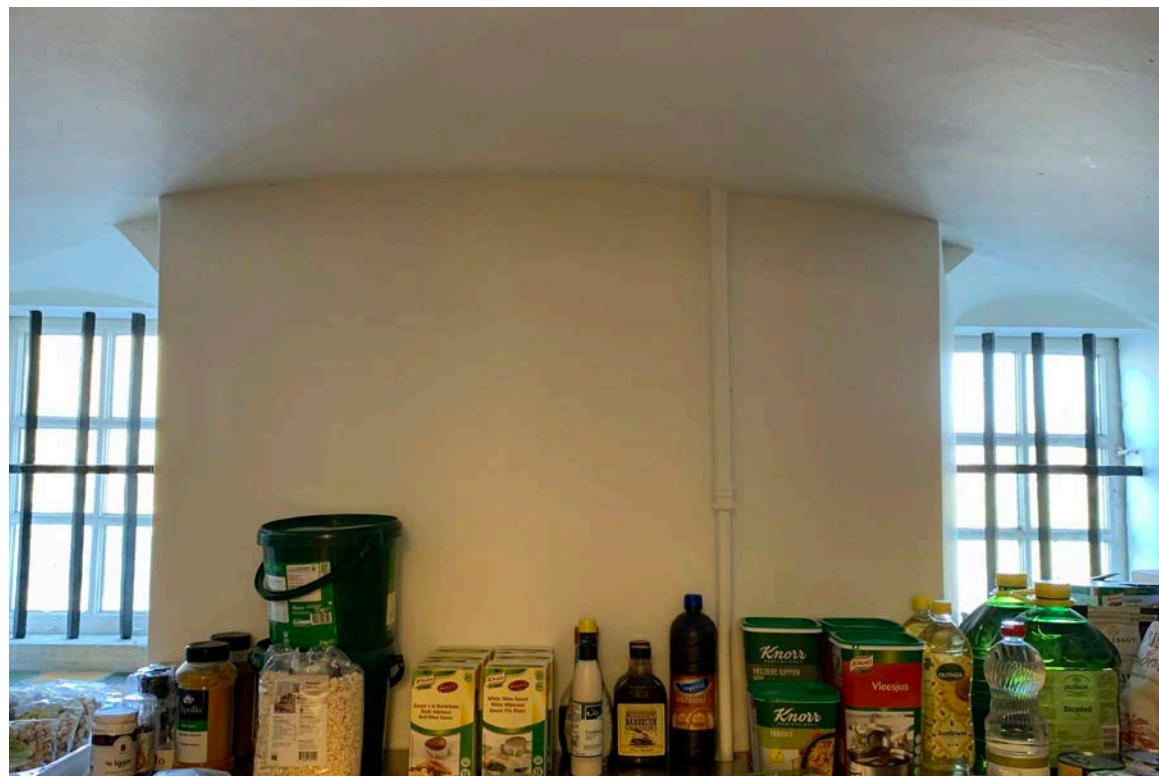




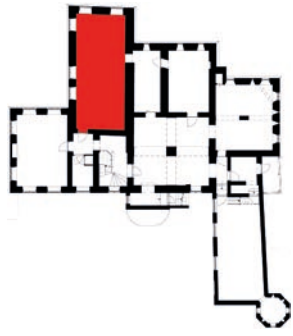


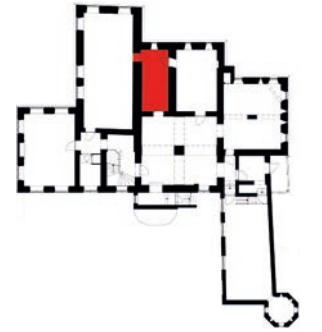






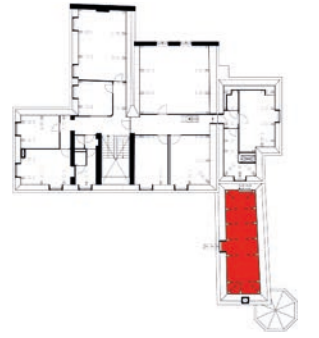
Basement
Storage



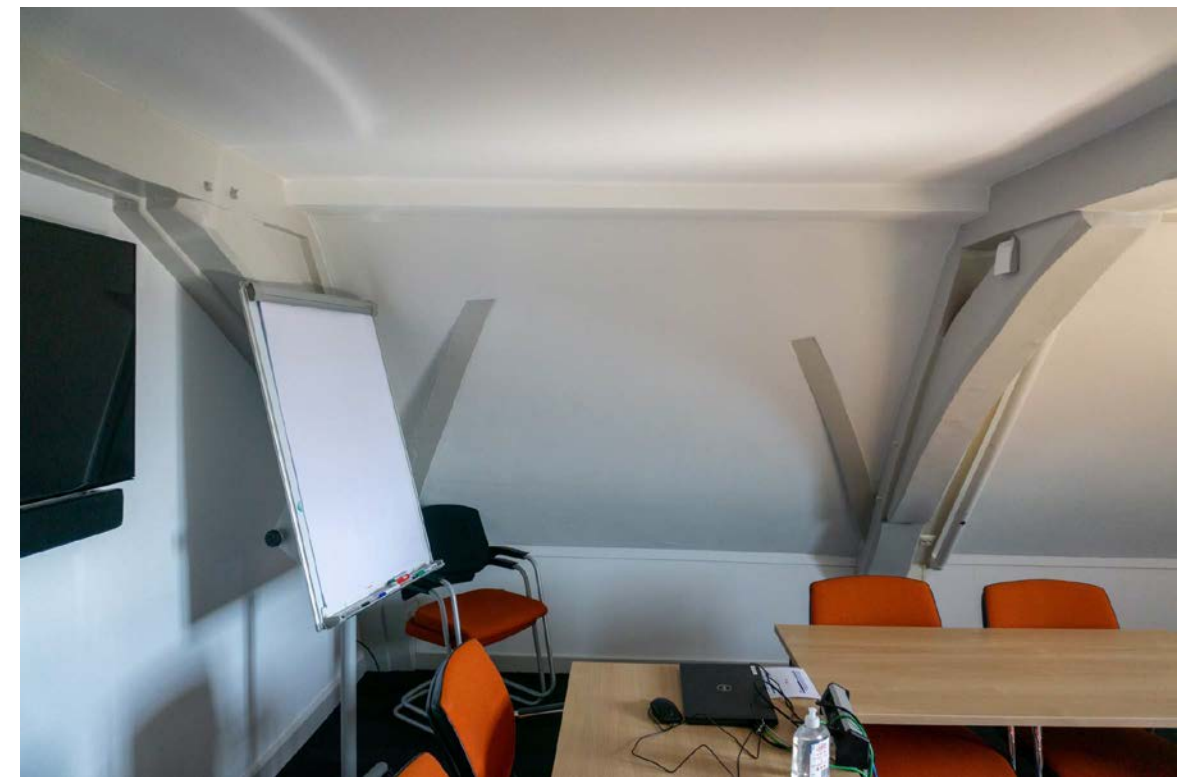
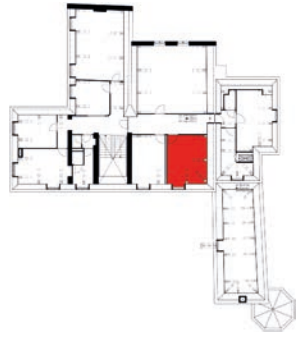


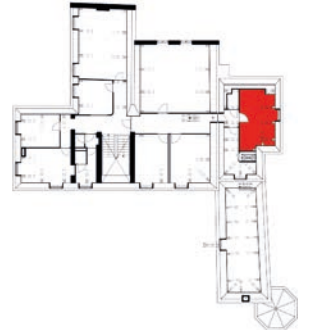
Basement
Washing kitchen

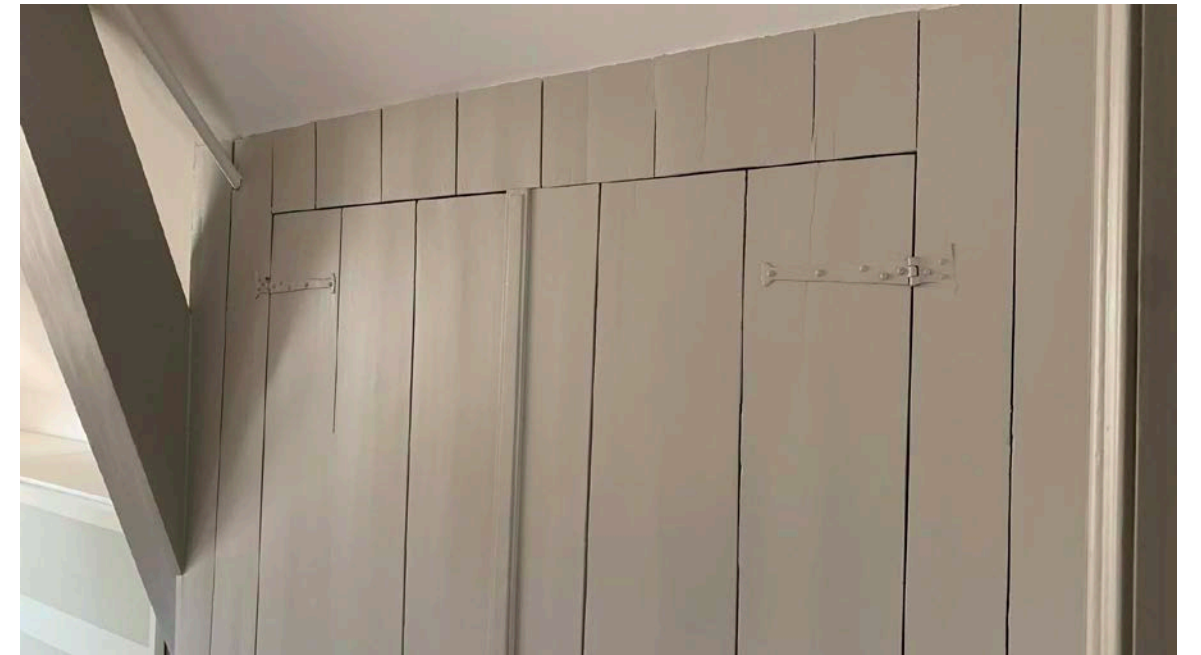
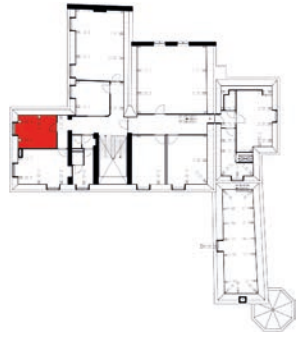


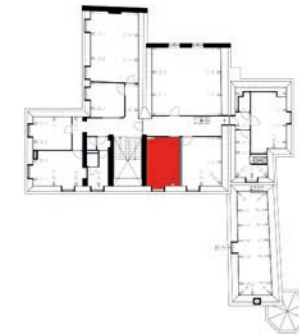


Second floor
Storage

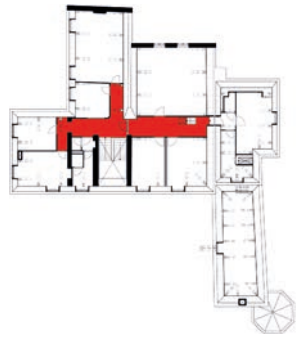


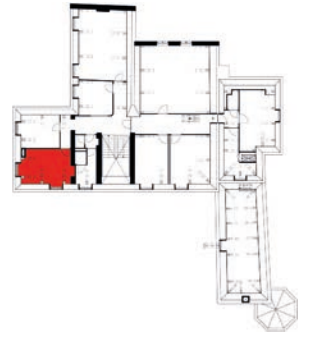




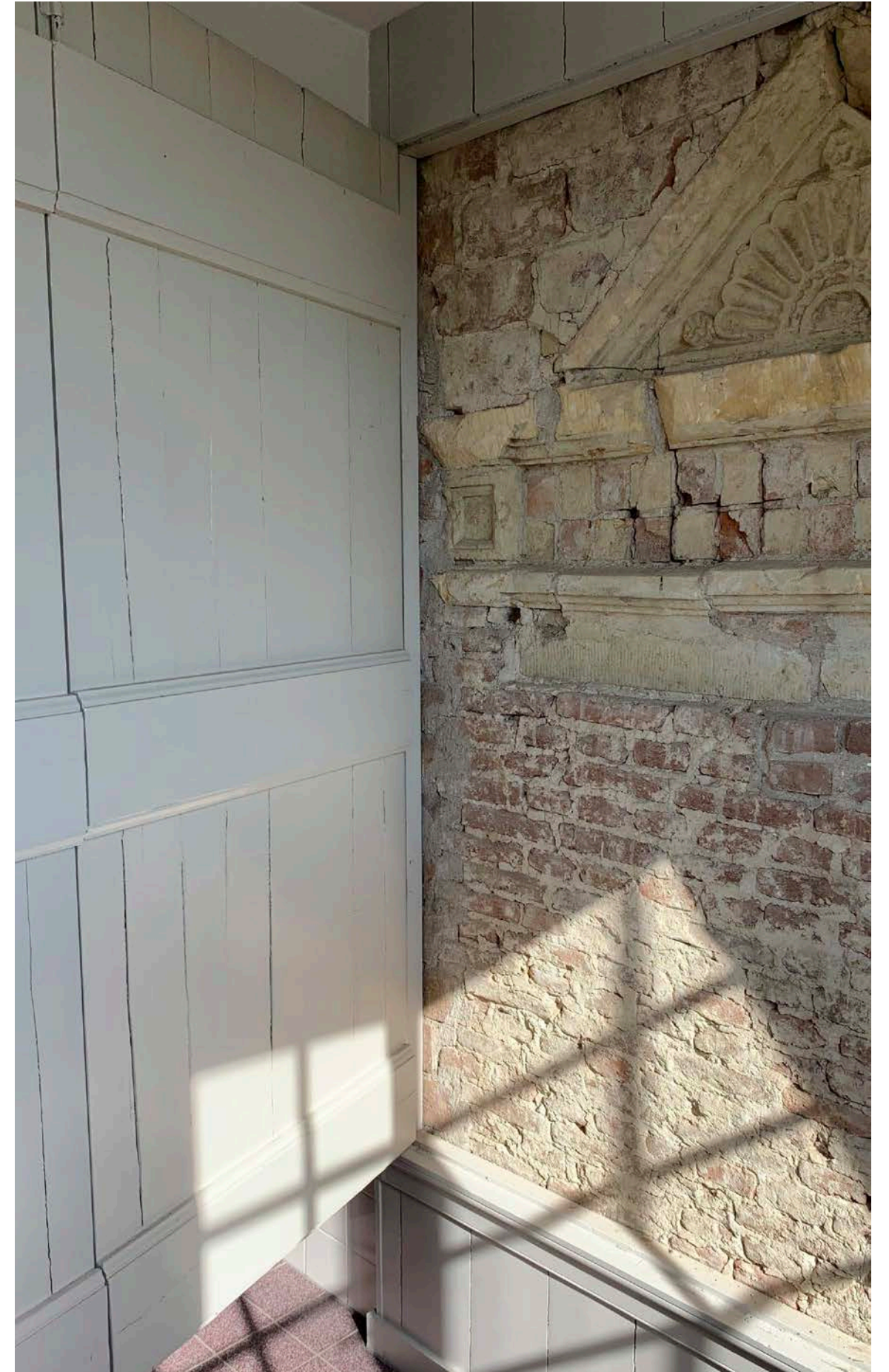
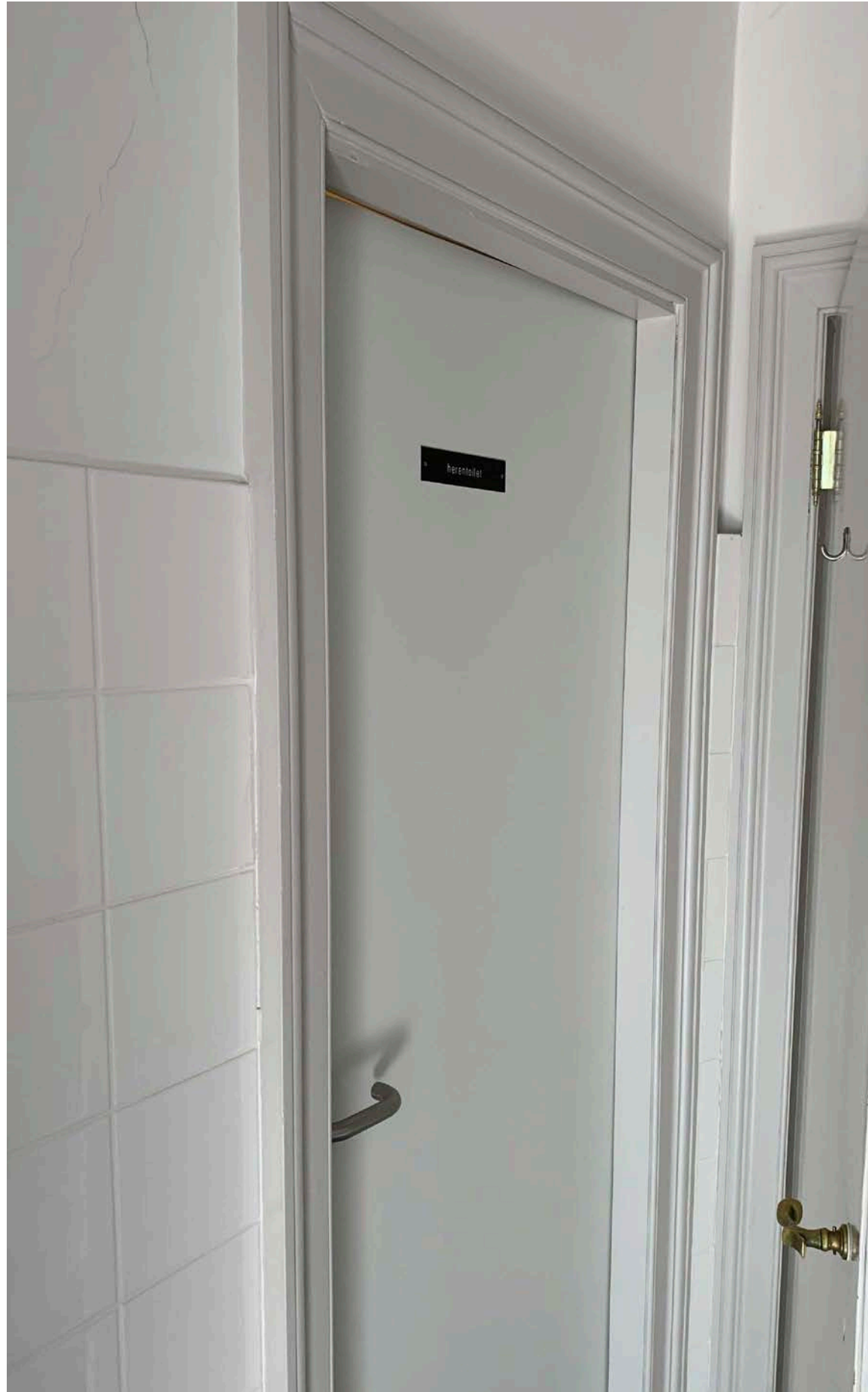
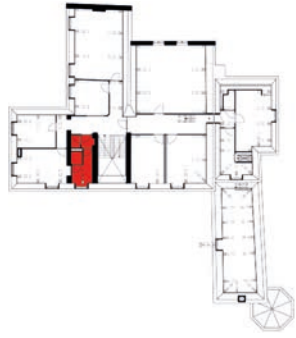


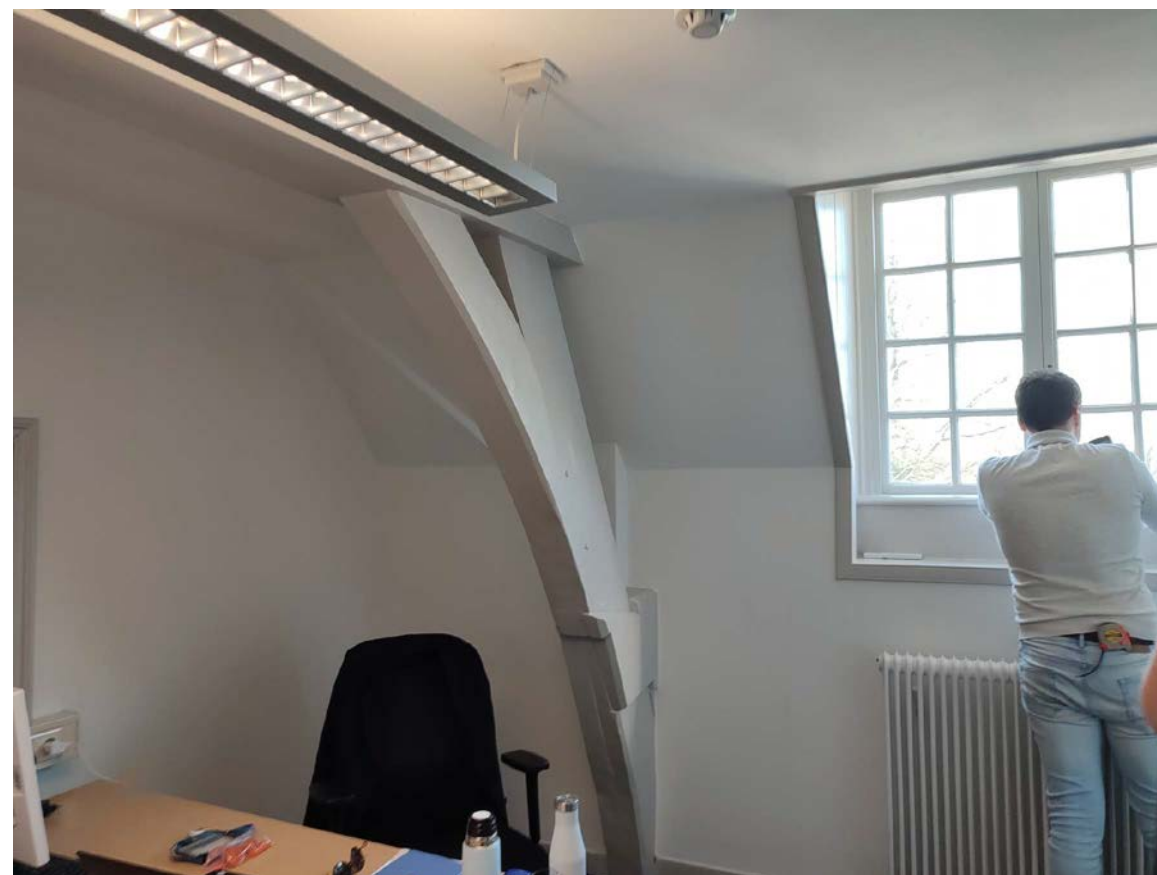
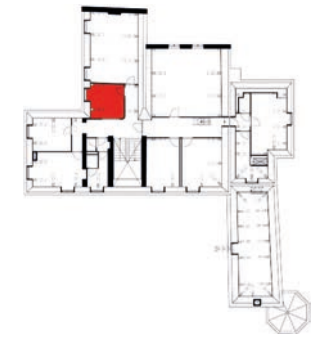
Second floor
Office



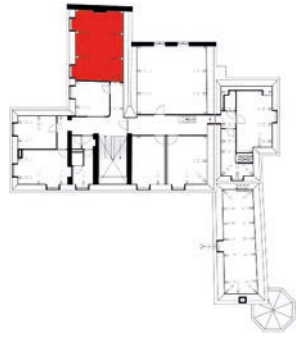


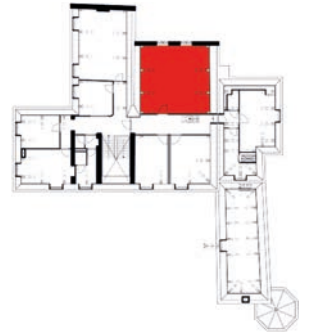
Second floor
Office

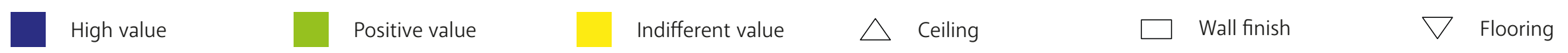
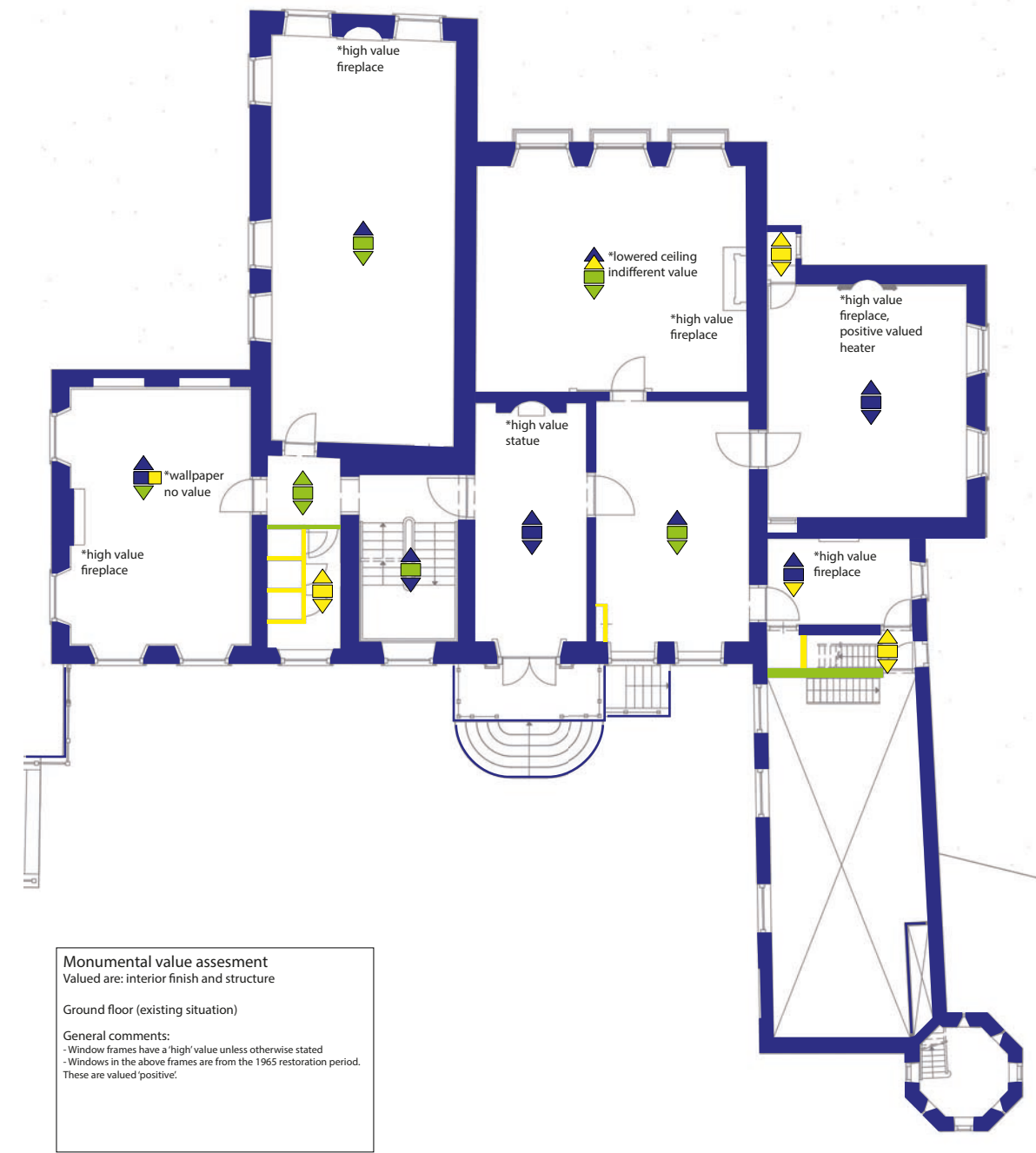
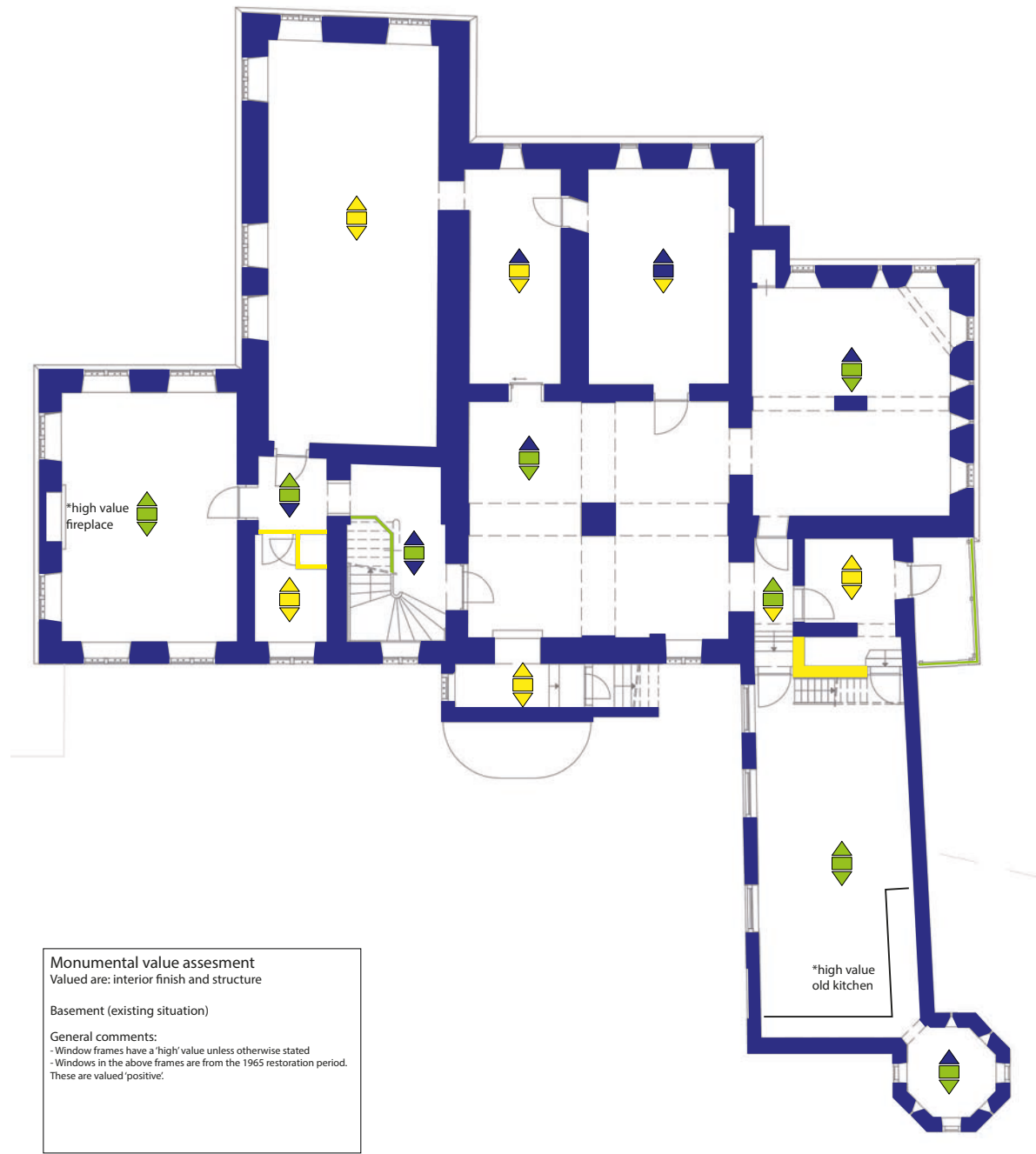


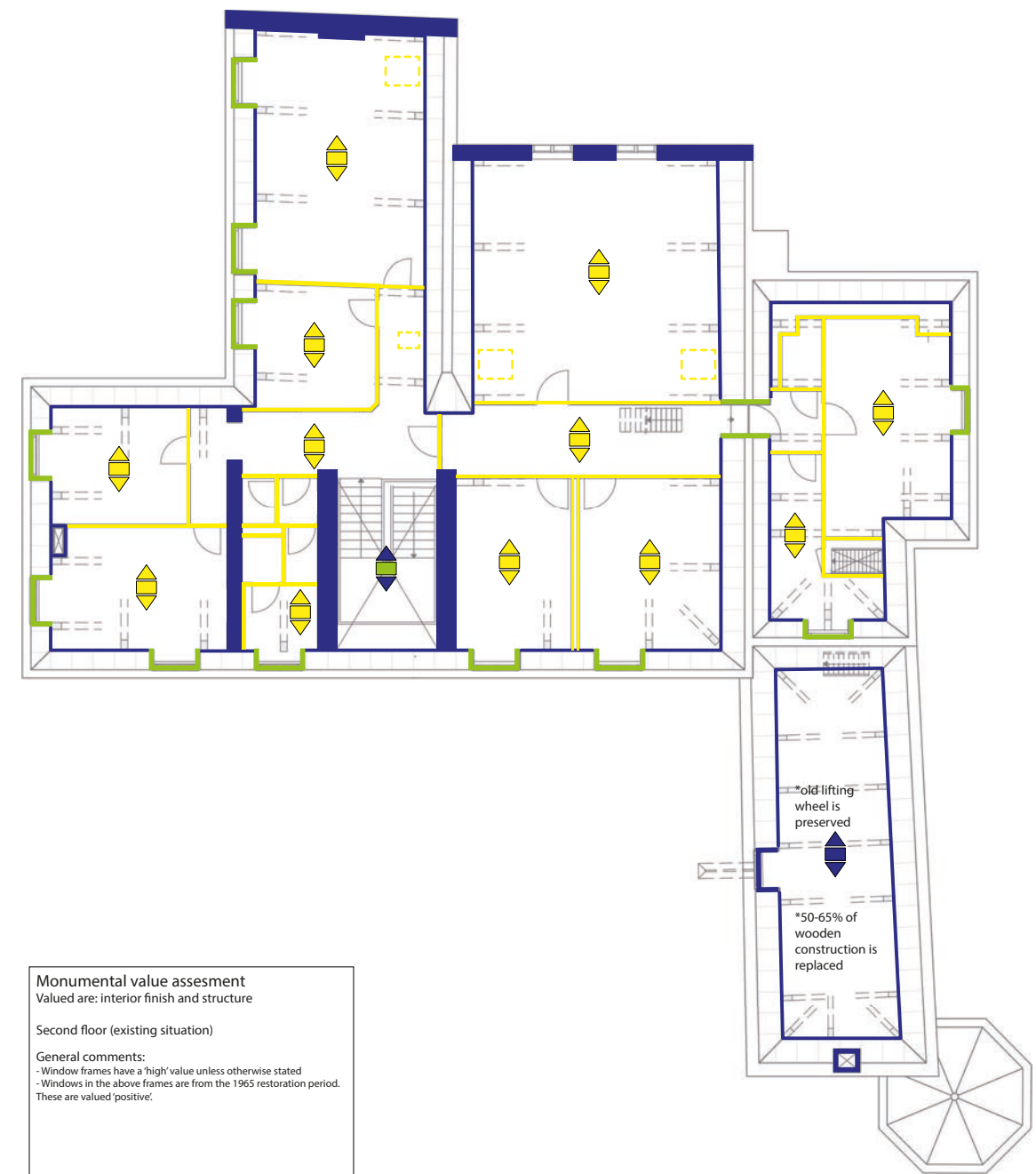
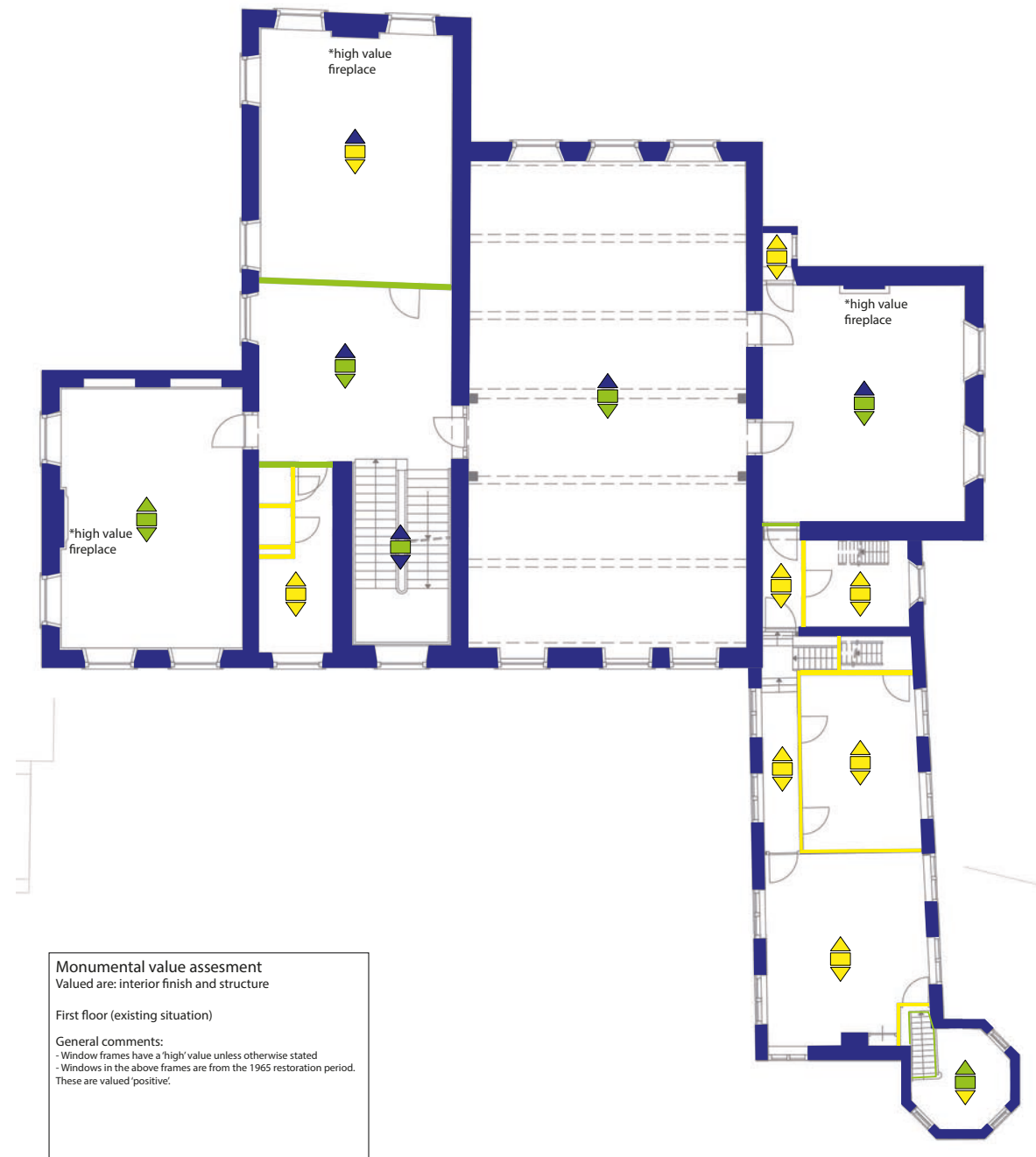


Second floor
Office









High value

Positive value

Indifferent value

△ Ceiling

□ Wall finish

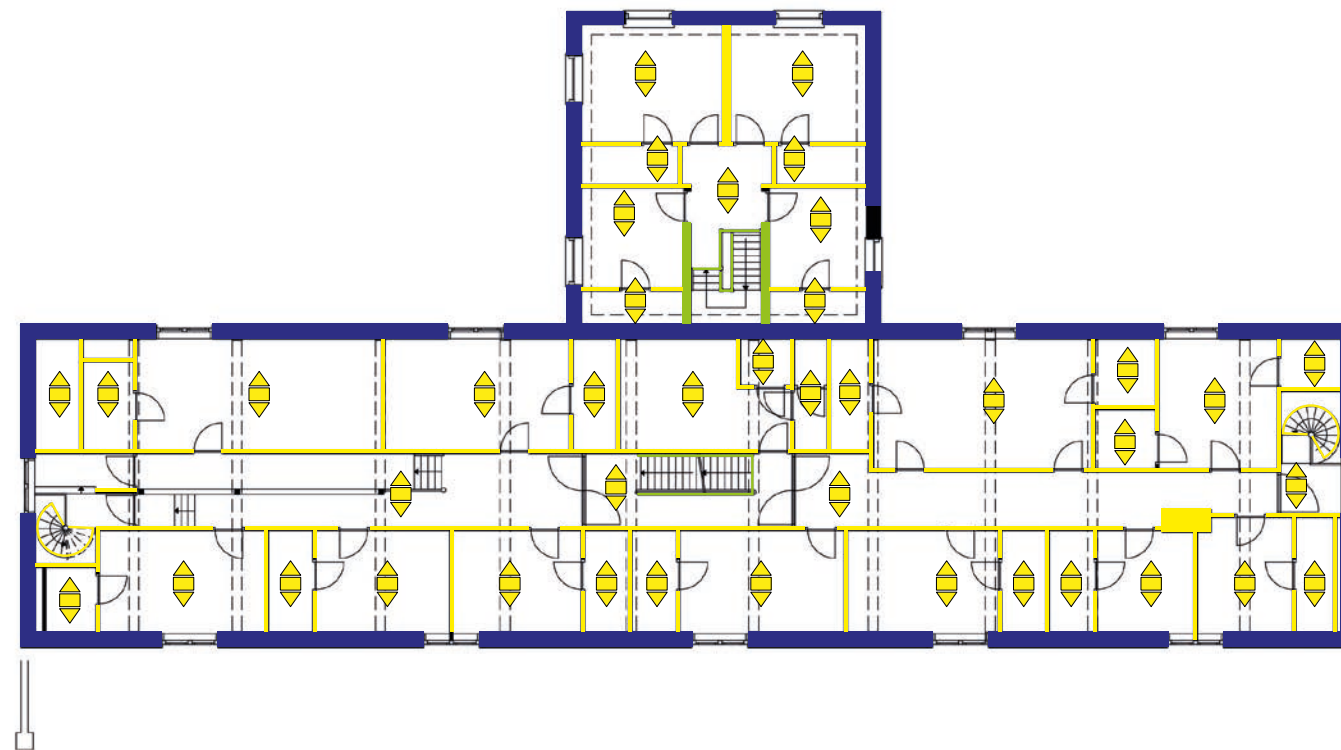
▽ Flooring



Monumental value assesment
Valued are: interior finish and structure

Carriage building ground floor (existing situation)

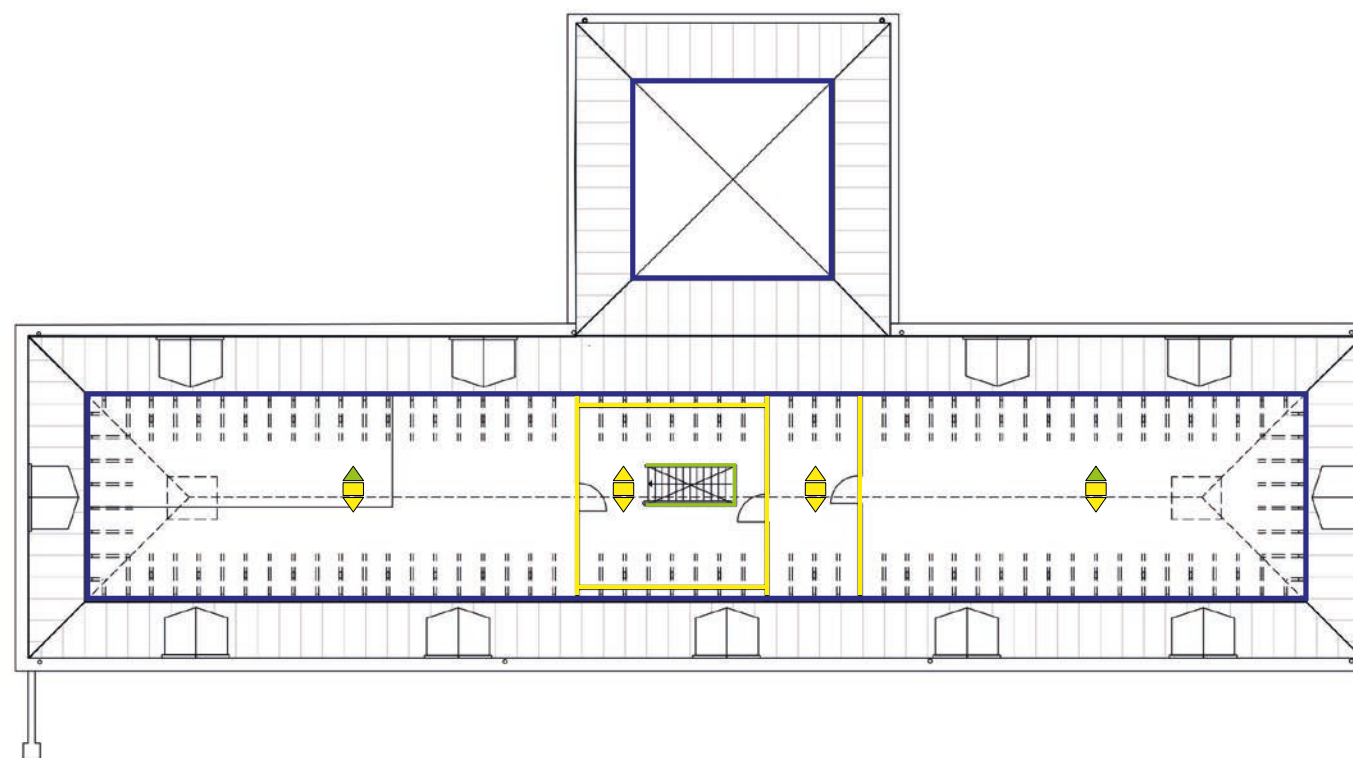
General comments:
- Window frames have a 'high' value unless otherwise stated
- Windows in the above frames are from the 1965 restoration period. These are valued 'positive'.
- The interior is completely renovated during the redesign for a hotel user function. There are no monumental parts left.
- Wooden column and truss construction presumably part of old structure.



Monumental value assesment
Valued are: interior finish and structure

Carriage building first floor (existing situation)

General comments:
- Window frames have a 'high' value unless otherwise stated
- Windows in the above frames are from the 1965 restoration period. These are valued 'positive'.
- The interior is completely renovated during the redesign for a hotel user function. There are no monumental parts left.
- Wooden column and truss construction presumably part of old structure.



Monumental value assesment
Valued are: interior finish and structure

Carriage building attic (existing situation)

General comments:
- Window frames have a 'high' value unless otherwise stated
- Windows in the above frames are from the 1965 restoration period. These are valued 'positive'.
- The interior is completely renovated during the redesign for a hotel user function. There are no monumental parts left.
- Wooden column and truss construction presumably part of old structure.

- High value
- Positive value
- Indifferent value
- Ceiling
- Wall finish
- Flooring

Jorien Jas: [00:00:33] “De geschiedenis van ‘t Velde gaat terug tot in de 14e eeuw, 1326. Uit dat jaar dateert de eerste vermelding. Het huis dat we hier zien is niet zo oud, maar er zitten wel sporen van die hele vroege tijd verstopt in de kelder van het huis. Maar waar we hier buiten tegenaan kijken is vooral de periode vanaf de 16de tot de 17de- en de 18de-eeuw, die we hier zien. Dus langzaam maar zeker is het huis gegroeid vanuit die middeleeuwse kern, die daarin zit, tot de uitbreidingen in de eeuwen die daarna volgden. En dat is **allemaal wit gemaakt** om het op die manier weer **één geheel te laten zijn**, om al die verschillende bouwfases een beetje te verdoezelen. Dus **je moet nu echt goed speuren** en goed zoeken. En dan zie je bouwnaden, dan zie je verschillen tussen het ene en het andere deel en ontdek je langzaam maar zeker hoe die bouwgeschiedenis zich een beetje heeft ontwikkeld.”

- **Jorien Jas** -

Podcast from *Ridders from Gelre* about ‘Huize ‘t Velde’
for Omroep Gelderland, April 24th 2021
(Arendsen & Jas, 2021)

“Daarna wisselde het landgoed enige malen van eigenaar voordat het in 1824 gekocht werd door mr. J.A. van Dijk. Door hem werden de ramen vervangen door nieuwe in Empire-stijl. **Toen werd ook het huis voor het eerst wit gepleisterd.** Verder werd de balzaal onder handen genomen, kreeg de hal een decoratie van stucwerk en gaf de baron Hendrik van Lunteren opdracht het park te veranderen in een Engelse landschapsstijl. Vanaf 1899 mocht de familie zich Van Dijk van ‘t Velde noemen en bleef het goed tot 1959 in bezit van dit geslacht.”

- **Guus Pauwels** -

Kasteel huis ‘t Velde, Warnsveld
Published in 1989

“Zo rond het begin van de negentiende eeuw krijgt Huis ‘t Velde wit pleisterwerk. Dat bleef nadien zo. Ook gebleven is de oorspronkelijke uit de zestiende eeuw stammende slotgracht die zijn water uit de Berkel ontvangt. In de eeuwen na de aanleg van de grachten bleef bij veranderingen op het landgoed water altijd een hoofdrol spelen; zie bijvoorbeeld de monumentale kadermuur. Maar wat vooral opvalt zijn de drie eilanden die het landgoed zijn bijzondere karakter geven. Door de omgrachting staat niet alleen het huis op een eiland, maar er zijn nog twee eilanden. Een daarvan is beplant met prachtige rode beuken en wandelaars kunnen er in de zomermaanden langs de uitbundig bloeiende rododendrons slenteren. Het andere eiland was ooit de moestuin en boomgaard ten behoeve van de bewoners van het landgoed. Van de boomgaard is nog maar een klein stukje over, de moestuin is verdwenen. Om zo optimaal mogelijk van het waterlandschap te kunnen genieten, werden de drie eilanden door middel van monumentale houten bruggen met elkaar verbonden. In dezelfde periode dat het huis zijn karakteristieke witte pleisterwerk kreeg, begon tuinarchitect Hendrik van Lunteren met de aanleg van het park en het verfraaien van de tuinen.”

- **Johan Bosveld** -

Huis ‘t Velde: een huis met twee gezichten
Published in *Zutphense Courant* op November 10th 2017
(Bosveld, 2017, 52)

“Arnold Joost van Keppel is de man geweest, die in grote trekken verantwoordelijk is voor het tegenwoordige uiterlijk van het huis. Door Daniël Marot, die ook voor hem werkzaam was op De Voorst, liet hij het inwendige moderniseren, opdat het huis door zijn moeder betrokken kon worden. Die werkzaamheden vonden plaats in 1701. Ook werd het huis aan de westzijde met een rechthoekig gedeelte uitgebreid, waardoor de voorgevel met twee ramen werd verlengd. In de negentiende eeuw verdween het aardige achthoekige torentje in de zuid-westhoek van het voorplein en toen zullen ook de keermuren vervangen zijn door een aarden talud. Er zijn plannen gemaakt om de grachten te vergraven tot waterpartijen, die in een landschappelijke parkaanleg beter tot hun recht zouden komen, maar hier is het bij plannenmaken gebleven. **Wel is onder de Van Dijk’s het huis voorzien van ramen met een Empire-roede verdeling en toen zullen ook de muren gepleisterd zijn, waardoor het huis een ietwat saai uiterlijk kreeg.**

De Stichting ‘Het Geldersch Landschap’ liet, zoals reeds werd vermeld, het huis in de jaren 1962-64 restaureren en dit gebeurde naar plannen van de architect H. F. Rappange. Bij deze restauratie werd het huis ontleisterd en de negentiende-eeuwse raamindeling werd vervangen door één in achttiende-eeuwse stijl met 24 wafelruitjes. De muren werden daarna gesausd, waarbij de frontons en het fries in het zicht ge. laten zijn. Na de restauratie werd het hoofdgebouw in gebruik genomen als opleidings- en conferentiecentrum; het bijgebouw, waarvan de restauratie in 1965 gereed kwam, werd verbouwd tot logeergebouw. De nieuwe bestemming eiste een maximale benutting van de gebouwen en dit had tot gevolg dat de zuidvleugel een ingrijpende verandering onderging. De voorheen blinde nissen van de westgevel werden vervangen door vensters, die daar absoluut nodig waren voor lichttoelating. Opmerkelijk is de aardige duiventil op het dak van die vleugel.”

- **Jan Harenberg** -

In his book ‘Kastelen rond Zutphen I’
Published in 1987
(Harenberg, 1987)

“Ook bij ‘t Velde is niet bekend hoe het oudste huis eruit gezien heeft. Wel kwamen er bij de restauratie in de jaren 1962-64 sporen aan het licht van een klein, middeleeuws huis, doch de oudste thans zichtbare delen van het tegenwoordige huis dateren uit de zestiende eeuw. Waarschijnlijk zullen we ons dat huis moeten voorstellen als een spijkerachtig gebouw, een rechthoekig huis met een zadeldak tussen twee eindgevels, al dan niet van trappen voorzien. Dat zestiende-eeuwse huis is duidelijk herkenbaar aan de voorzijde en wel door de typische driehoeksversieringen boven de ramen. Ongetwijfeld werd dat gevelgedeelte bekroond door een trapgevel, zoals dit bouwblok thans nog aan de achterzijde bezit, doch die zal dan bij een latere verbouwing verdwenen zijn. Meerdere verbouwingen en uitbreidingen hebben de vorm van de plattegrond bepaald.”

- **Jan Harenberg** -

In his book ‘Kastelen rond Zutphen I’
Published in 1987
(Harenberg, 1987)

“De zestiende-eeuwse verbouwing, maar ook latere aanpassingen en renovaties, zorgden ervoor dat Huis ‘t Velde een - oneerbiedig gezegd - **ratjetoe van bouwstijlen** kreeg. De voorgevel van het hoofdgebouw behield tal van details uit de renaissance, onder meer in de vorm van schelpenmotieven, stucwerk in de hal en schouwen in de verschillende vergaderzalen. Daarentegen bevat de kelder nog **restanten van wat ooit de oorspronkelijke middeleeuwse havezate moet zijn geweest**, net zoals de trapgevels ook aan die havezate herinneren. Een kleine vijfhonderd jaar na de eerste ingrijpende aanpassingen besloten de toenmalige eigenaren het huis te laten voorzien van de in die ‘Franse’ tijd modieuze Empire-ramen (voor de liefhebber: vergelijkbaar met de huidige ramen in het voormalige Agnietenklooster aan de Oude Wand). Dit eerbetoon aan het Franse keizerrijk maakte bij een ingrijpende restauratie in de jaren ‘60 van de vorige eeuw plaats voor de huidige meerruits-vensters.”

- **Johan Bosveld**-

Huis ‘t Velde: een huis met twee gezichten
Published in Zutphense Courant op November 10th 2017
(Bosveld, 2017, 51)

“Het omgrachte huis is een samenstel van verschillende delen, die door een witgekalkte bepleistering en uniforme daklijsten voor het oog tot een geheel worden gebonden. Aan de zuidzijde ligt binnen de gracht een ingangsvleugel, dat bereikbaar is over een voorplein aan de westzijde.

De lange vleugel op het zuiden aan het plein bestaat uit een metselwerk van vrij grove baksteen behoudens het westelijke eind, dat van veel fijner metselwerk is opgetrokken. Boven de twee meest oostelijke vensters van de verdieping zijn overblijfselen te onderscheiden van driehoekige zandstenen frontons. Deze frontons en die van de vensters er beneden zijn afgebeeld op een gewassen pentekening in de trant van C. Pronk die op het huis wordt bewaard.

Dwars op de achterzijde van deze ingangsvleugel staan twee tegen elkander gebouwde vleugels, waarvan de westelijke wat langer is dan de andere, en die beide eindigen met een trapgevel. Tegen de oostzijde van de kern bevindt zich een rechthoekig blok met tentdak, vanwaar een lagere en smalle vleugel zuidwaarts uitschiet langs de oostzijde van het ingangsvleugel en eindigt met een achzijdig, klokvormig gedekt torentje op de zuidoost hoek. **Een dergelijk torentje, vrijstaande, bevond zich eertijds op de zuidwest hoek.**”

- **Engelbert Hendrik ter Kuile**-

Het Velde in his book about ‘Het Kwartier van Zutphen’
Published in 1958 (before the police moved in)
(Ter Kuile, 1958, p. 159)

“Huis ‘t Velde heeft niet alleen rijke bewoners gekend, ook een aantal heel bijzondere. In de achttiende eeuw woonde Jan Adolf Hendrik Sigismund baron van Dorth in het huis. Hijzelf was niet zo opmerkelijk, zijn verre familielid Theodor baron van Neuhoff des te meer. Deze baron hielp het eiland Corsica in de strijd om onafhankelijkheid. Zijn hulp leverde hem uiteindelijk de troon op en hij mocht zich de eerste én tevens de laatste koning van Corsica noemen. Door oorlog te voeren had hij torenhoge schulden opgebouwd. Omdat hij die niet kon betalen, vluchtte hij het eiland af. Hij kon nergens terecht en dook in 1748 uiteindelijk een paar maanden onder in Warnsveld bij zijn familielid baron Van Dorth. Daarna verhuisde hij naar Engeland’.”

“Dochter Judith is een andere spraakmakende bewoner van Huis ‘t Velde. Judith van Dorth was Orangist en speelde een vooraanstaande en gevaarlijke rol in het verzet tegen Napoleon. Dat kwam haar in 1799 duur te staan. Ze werd gevangengenomen en niet veel later is ze geëxecuteerd. Bert: ‘In de gracht hebben we onder meer Zuid-Afrikaanse wijnflessen gevonden. Het kan heel goed zijn dat de freule deze wijn destijds genuttigd heeft.’”

- **Brigiet Bluminck**-

Grachtvondsten vertellen verhalen over de bewoners van Huis ‘t Velde.
Published in Zutphense Pracht - Archeologie on May 10th 2021
(Bluminck, 2021, 69-70)

“‘t Velde (Rijksstraatweg 127) is een voormalig havezate, die voor het eerst wordt vermeld in 1326. Kort na 1535 liet Willem Bentinck een onderkelderde rechthoekige spijker bouwen met trapgevels en met vroeg-renaïssancistische, frontonvormige bekroningen boven de vensters. Aan de westzijde kwam rond 1600 een iets langere tweede beuk tot stand, eveneens met kelder en trapgevels. Gelijktijdig of kort daarop verrezen aan de oostzijde een kamer en een haakse zijvleugel met achtkantige traptoren. Vanaf 1647 behoorde het huis tot het bezit van huis De Voorst. Bij een ingrijpende verbouwing in 1701 – vermoedelijk naar plannen van Daniel Marot – werd het huis aan de westzijde verlengd en aan de oostzijde voorzien van een lijstgevel en schilddak. **In opdracht van J.A. van Dijk kreeg het huis in 1824 een bepleistering en een nieuwe ingangsomlijsting.** Naar plannen van H.F. Rappange is het huis in 1962-’64 gerestaureerd. Het interieur bevat enkele vroeg-18de-eeuwse schouwen in Lodewijk XIV-vormen en een stucplafond in dezelfde stijl. Het stucwerk in de hal stamt uit circa 1824. Uit die tijd dateert ook de landschappelijke tuinaanleg, die wordt toegeschreven aan H. van Lunteren, en de houten afsluitwand met theekoepel.” (p. 327-328)

- **Authors**-

‘t Velde, published in book
Monumenten in Nederland, Gelderland in 2000
(Stenvert, Kolman, Broekhoven & Olde Meierink, 2000)

“Dit 16de-eeuwse huis zal in het begin van de 17de eeuw zowel voor als achter hoge trapgevels hebben gekregen, waarvan die aan de achterkant bewaard zijn gebleven. Uit die tijd dateert waarschijnlijk ook de uitbreiding naar het oosten en de haaks daarop staande zijvleugel met op de hoek een achtkantig torentje, dat vroeger nog een pendant had op de andere hoek van het voorplein. Omstreeks 1700 is het hoofdgebouw naar het westen verlengd en aan de voorzijde grotendeels onder één dak gebracht en van een doorlopende gootlijst voorzien. **Kort na 1824 is het huis vooral inwendig gemoderniseerd en zal de buitenzijde gepleisterd zijn.**

Het huis is gerestaureerd in 1962-1964, waarbij de 19de-eeuwse ramen door 18de-eeuwse zijn vervangen. Het interieur heeft twee schoorstenen en enige andere details, die door Daniel Marot aangebracht zullen zijn tijdens de bouw van het naburige huis De Voorst. Verder zijn er aardige details van kort na 1824, o.a. een fraai gestucte hal. Het bijgebouw, aan een afzonderlijk voorplein gelegen, daterende uit de 18de en 19de eeuw, is nog in restauratie.”

- Authors-

‘t Velde, published in book
Monumenten in Nederland, Gelderland in 2000
(Stenvert, Kolman, Broekhoven & Olde Meierink, 2000)

“Twee schouwen in het huis verraden de hand van de befaamde ontwerper **Daniel Marot**, die tevens op het aangrenzende De Voorst werkzaam was. In de voormalige keuken is het ingebouwde, betegelde fornuis uit de 18de eeuw nog aanwezig. Kort na 1824, toen de familie Van Dijk ‘t Velde in bezit kreeg, is het huis inwendig gemoderniseerd en is de buitenzijde gepleisterd. De wanden en plafonds van de hal, gedecoreerd met fraai stucwerk, dateren uit deze tijd.”

“De afwisseling in open- en geslotenheid en de aanwezigheid van droge en natte milieus maakt het gebied een goede leefomgeving voor dieren. Vooral vogels floreren hier. De torenvalk maakt van de verscheidenheid gebruik om in de bossen te nestelen en in de meer open gedeelten op muizen en insecten te jagen. In de bomen langs de Berkel zitten geregeld aalscholvers hun vleugels te drogen. Ook de ijsvogel vertoont zich hier van tijd tot tijd. Een bunker uit de Tweede Wereldoorlog fungeert als vorstvrij winterverblijf voor vleermuizen.

Het gebied direct om het huis, waar de overblijfselen van de diverse tuinstijlen uit het verleden duidelijk herkenbaar zijn, wordt beheerd als park. Meer naar het zuiden, richting Warnsveld, gaat het karakter van het gebied geleidelijk over in dat van een landgoederenlandschap met landbouwgronden en bos. Hier zijn de landschappelijke waarden en natuurwaarden het belangrijkste.”

- Ciska van der Genugten & Jorien Jas -

‘t Velde, published in book
Mooi Gelderland: handboek Geldersch landschap, Geldersche kasteelen
(Van der Genugten & Jas, 2004)

“De voorgevel moet uitzonderlijk rijk versierd geweest zijn met banden en cordonlijsten en driehoekige frontons met schelpvulling boven de kruisvensters, alles van mergel. Waarschijnlijk uniek zijn de friezen tussen de kozijnen en de frontons, bestaande uit lagen van vierkante blokjes, afwisselend van baksteen en mergel, en deze blokjes beurtelings boven het ene kozijn recht en boven het volgende op de punt geplaatst. Van dit alles is zoveel onder de pleister terug gevonden, dat een groot deel is hersteld. **Deze zeer levendige versiering hoort natuurlijk in een rode bakstenen gevel. In de witte gevel van thans geeft zij misschien een wat bizar effect, maar ieder was het er over eens, dat zij te curieus is om haar weer onder de muurverf te laren verdwijnen. Om verschillende redenen was het ongewenst de muren niet opnieuw wit te maken, De tijd zal wel helpen om het al te grote contrast wat te verzachten.**”

“De laatste belangrijke veranderingen zullen dateren van kort na 1824, in welk jaar de familie Van Dijk ‘t Velde aankocht. De 18de-eeuwse ramen met kleine roede-verdeling zijn toen vervangen door Empireramen, waarschijnlijk zijn toen de gevels wit gepleisterd en verder zijn allerlei wijzigingen aan het interieur aangebracht, die niet onaantrekkelijk zijn. Zo b.v. direct al de hal met zijn aardige witte stucwerk, symbolen van het landleven voorstellende, op een goudgeel fond en een kopie van de Venus-Medici in een nis tegenover de voordeur. Uit dezelfde tijd dateert de balzaal aan de achterkant met zijn wanden van gemarmerd stuc en zijn mooie uitzicht over de Berkelweiden; en stammen ook de merkwaardige Empire banken in de raamnissen van de grote salon, welke voortbestaan bij de plaatsing van radiatoren aan een zijden draad heeft gehangen, maar die gelukkig met enig kunst- en vliegwerk gespaard zijn gebleven.”

- Dirk Buurman-

‘t Velde, published in book
25 jaren stichting Vrienden der Geldersche Kasteelen
(Buurman, 1965, 162-167)



“Het grootste deel van het huis is voorzien van kelders met tongewelven en ribloze kruisgewelven. Alleen de kelders in het meest westelijke gedeelte hebben een vlakke overzoldering. De vestibule is voorzien van eenvoudig stucwerk en een nis met een stuc-copie van de Venus-Medici, XIX eeuws. De zaal in de korte achtervleugel heeft wanden van gemarmerd stuc, een deur met enig gesneden ornament en gesmede vensterhekjes, alles eveneens XIX eeuw. **Op de verdieping komt in de kamer op het westelijk einde van de ingangsvleugel een schoorsteen voor met rechthoekig in wit marmer omlijste schoorsteenopening en een gesneden boezem-betimmering van wit gelakt eikenhout in de trant van Daniel Marot Sr., pl. CXXXIX afb. 407. Een kamer op het oostelijk eind van de verdieping vertoont een gesneden boezembetimmering van de schoorsteen en een stucplafond in dezelfde stijl.**”

Voor zover is na te gaan vindt men het oudste werk in de voorgevel behoudens het westelijke eind. Dit oudste metselwerk kan midden XVI eeuws zijn; daarop wijzen de frontons. De rest is in hoofdzaak in de XVII eeuw tot stand gekomen. Omstreeks 1700 zijn veranderingen uitgevoerd: toen moet de ingangsvleugel op het westen zijn verlengd, en is de vleugel aan de oostzijde van het ingangsveld ongetwijfeld verbouwd. Tevens zal men toen de uniforme goten hebben gemaakt, de vensters in de toppen van de trapgevels hebben dichtgemetseld, en het inwendige hebben gemoderniseerd. De vestibule en de zaal zijn wellicht in hun tegenwoordige toestand gebracht nadat mr J. A. van Dijk het goed in 1824 had gekocht.”

- Engelbert Hendrik ter Kuile-

Het Velde in his book about 'Het Kwartier van Zutphen'

Published in 1958 (before the police moved in)

(Ter Kuile, 1958, p. 159-160)

“’t Velde heeft een grote ensemblewaarde en is belangrijk binnen het oeuvre van Jacob Roman.” (Albers & Guinée, 2019, 100)

“De resterende lanen uit het stelsel van Jacob Roman zijn tegenwoordig beplant met eik of beuk in plaats van linde of iep. (Eik komt veel voor als laanboom in classicistische en landschapstuinen.) Omdat het een generatie laanbomen betreft uit de periode van de landschapsstijl is dit gegeven wel representatief voor een tuinhistorische ontwikkeling.” (Albers & Guinée, 2019, 100)

“De aanleg in landschapsstijl op ’t Velde is tuinhistorisch waardevol omdat een vrij eenvoudig ontwerp dat aan het begin van de 19e eeuw werd gerealiseerd tot een heel fraai geheel is uitgewerkt door Hendrik van Lunteren.” (Albers & Guinée, 2019, 100)

“De landschappelijk aanleg rond het huis heeft ensemblewaarde, wordt hoog aangeslagen vanwege de kwaliteit van de compositie en is belangrijk voor het (vrij kleine) oeuvre van Hendrik van Lunteren.” (Albers & Guinée, 2019, 100)

“’t Velde is bijzonder waardevol vanuit het oogpunt van geschiedenis, maar hoofdzakelijk op regionaal niveau.” (Albers & Guinée, 2019, 101)

“’t Velde ligt in de graafschap van Zutphen. De omgrachte huizen van de leden van de ridderschap Zutphen waren gebouwd op nauwkeurig uitgezochte plaatsen in het laaglandbekenlandschap. Omdat meerdere van deze huizen en bijbehorende boerderijen nog bestaan - in de context van agrarisch gebied en ontwikkeld tot fraaie buitenplaatsen - is ’t Velde waardevol in de samenhang van het historische landgoederenlandschap ten oosten van Zutphen.” (Albers & Guinée, 2019, 101)

“De oorspronkelijke spieker is in meerdere fasen uitgebouwd en verbouwd, maar in het huidige huis zijn nog restanten van het oudste bouwwerk aanwezig. Ook voor het terrein geldt dat de eerste aanleg heel oud is en er elementen uit vele aanlegfasen aanwezig zijn.”

“Vanwege Joost van Keppel, die ’t Velde terugbracht in eigendom van de familie Van Keppel, bracht koningstadhouder Willem III een bezoek aan het landgoed en schonk het een jachthuis. De meest roemruchte familie die op ’t Velde heeft gewoond is wel de familie Van Dorth geweest, in het bijzonder vanwege de levensloop van Judith van Dorth en het tijdelijk onderdak dat (vanwege familiebanden) werd geboden aan Theodor von Neuhoff. Deze edelman uit Westfalen was korte tijd koning van Corsica geweest maar door de Fransen verjaagd.”

“Van de bezettingstijd 1940-1945 zijn een grote bunker in het Kapperbos en een kleine eenpersoonsbunker aan de toegangsweg van ’t Velde overgebleven. Omdat ’t Velde een groot huis is met veel vertrekken werd het door de bezetters gevorderd als commandoplaats en in 1945 verdedigd. De eenpersoonsbunker is recent zichtbaar gemaakt en gemeentelijk monument geworden.”

“Voor de inwoners van Zutphen, Warnsveld en de regio draagt ’t Velde bij aan de identiteit van hun leefomgeving. Het landgoed ’t Velde is fysieke geschiedenis waar je doorheen kunt wandelen en fietsen. Dat is bijzonder waardevol. Door aankopen van het Stichting het Geldersch Landschap is ’t Velde een eenheid gebleven en vrij te bezoeken. Het huis zelf is niet toegankelijk, maar wel het voorplein en de tuin aan de oostzijde en alle andere onderdelen van het landgoed.”

(Albers & Guinée, 2019)

’t Velde

Cultuurhistorische analyse en waardenstelling



Albers Adviezen Historische Parken

Anja Guinée – Landschapsarchitectuur



Havezate 't Velde

Experiencing the characteristics of a building typology

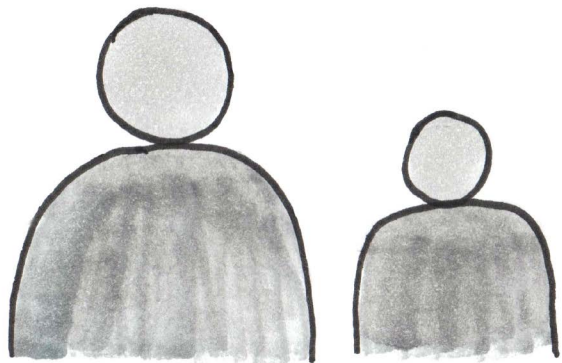
Noah van Asselt | 4644603 | 16-06-2022

DESIGN



DESIGN GUIDELINES

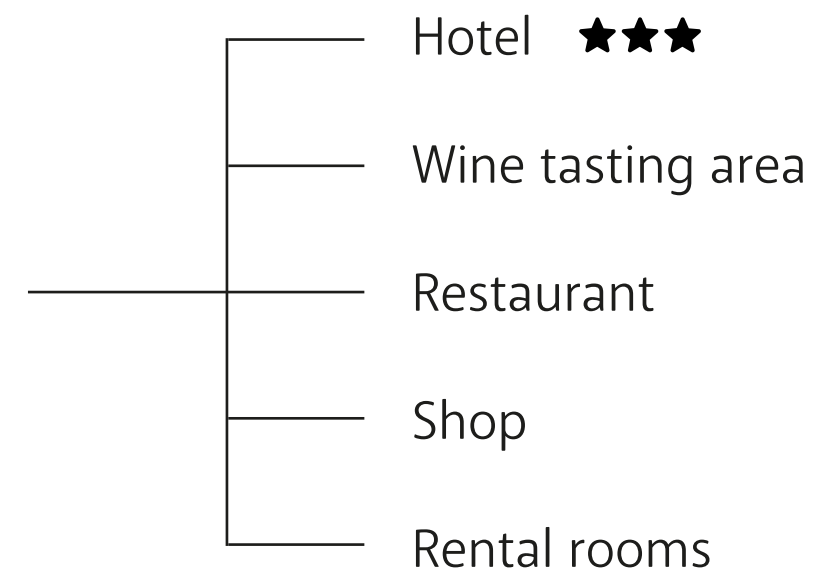
Make the **building typology experienceable** to the public



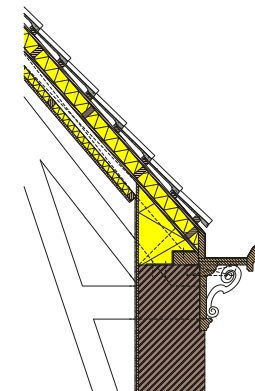
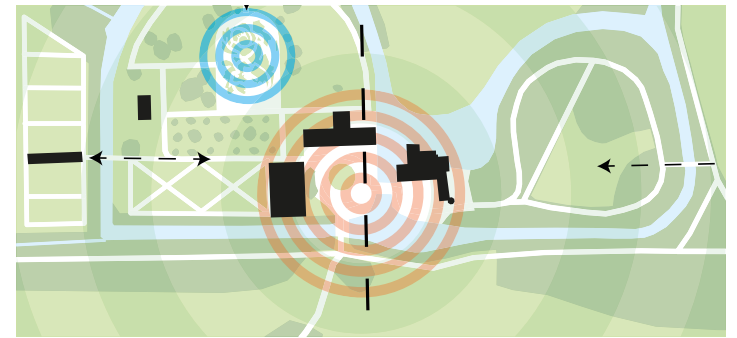
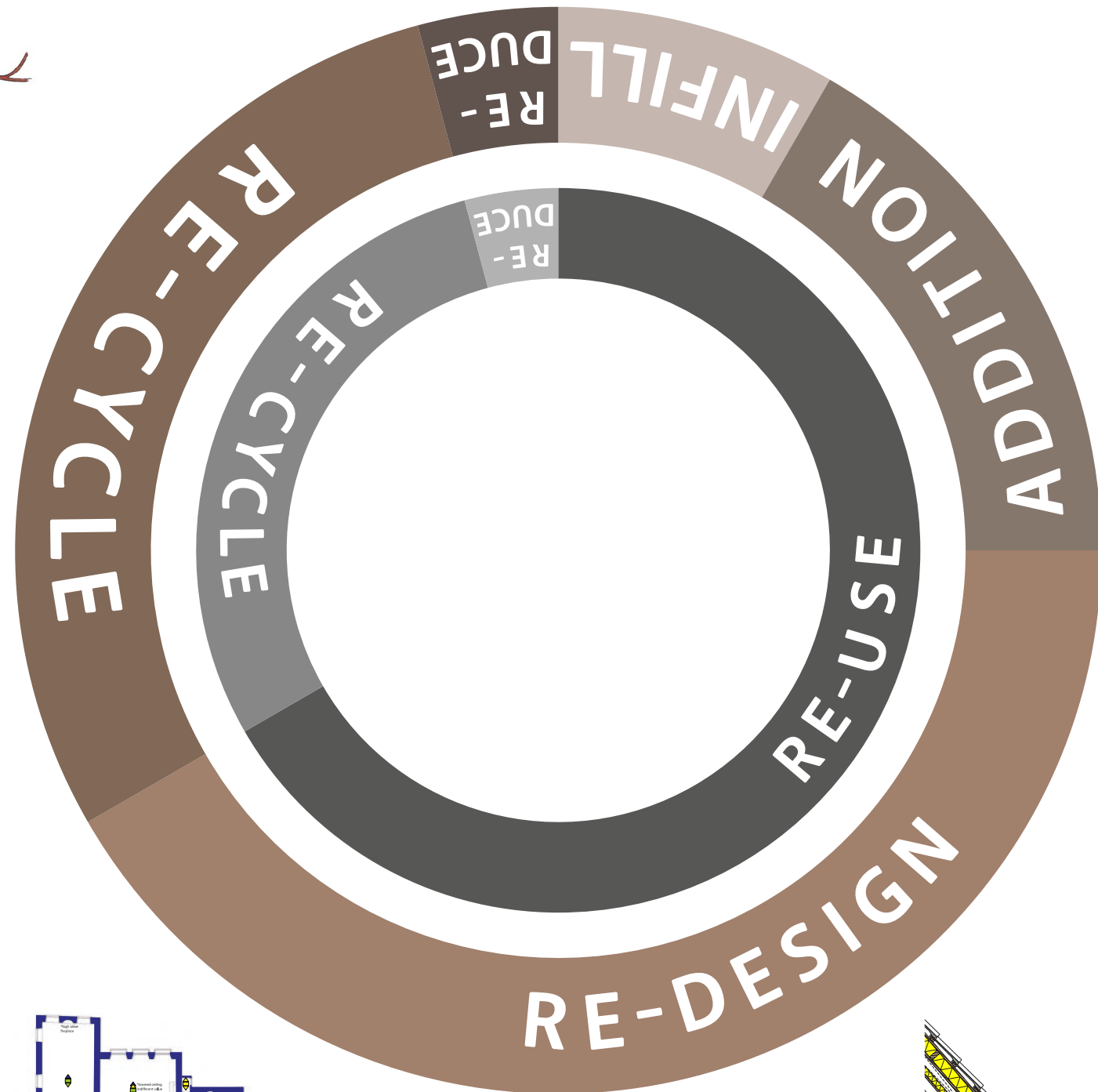
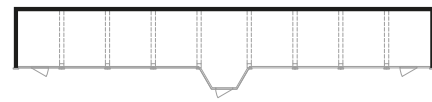
Attracting people to the estate

Introduce **public functions** in the buildings

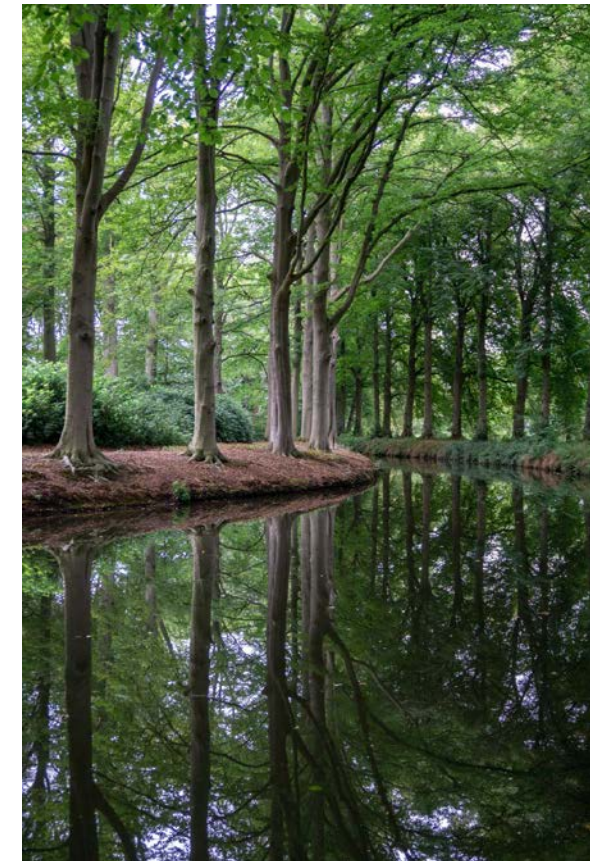
Show the characteristics of the havezate typology in the estate and both the interior and exterior of the buildings



HERITAGE POSITION



CURRENT SITUATION ESTATE

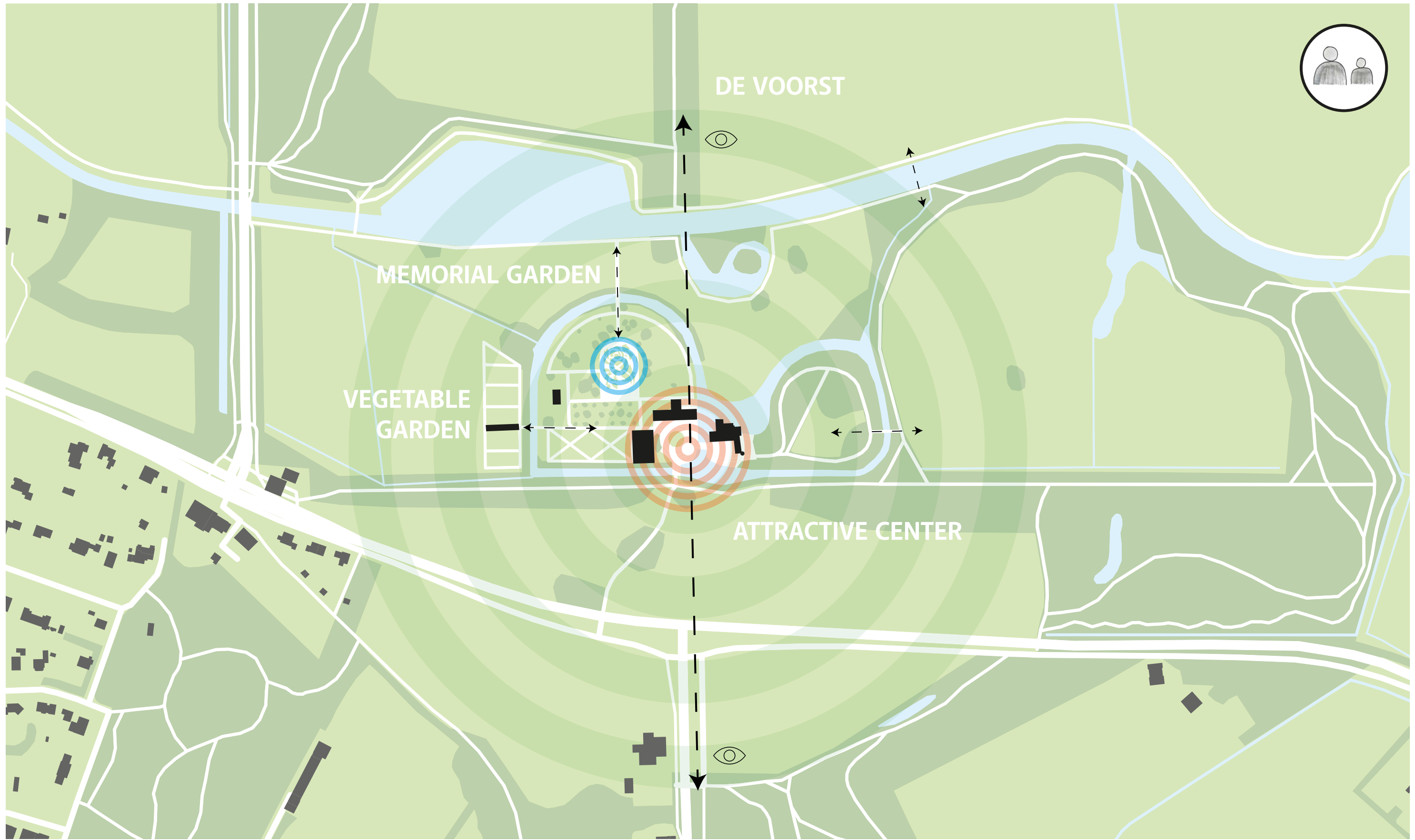


Parking and bird's house as borders on the inner part of the estate



Water as border, leaving the islands isolated

VALUE FOR THE SURROUNDINGS



0 200 M

LEISURE POSSIBILITIES



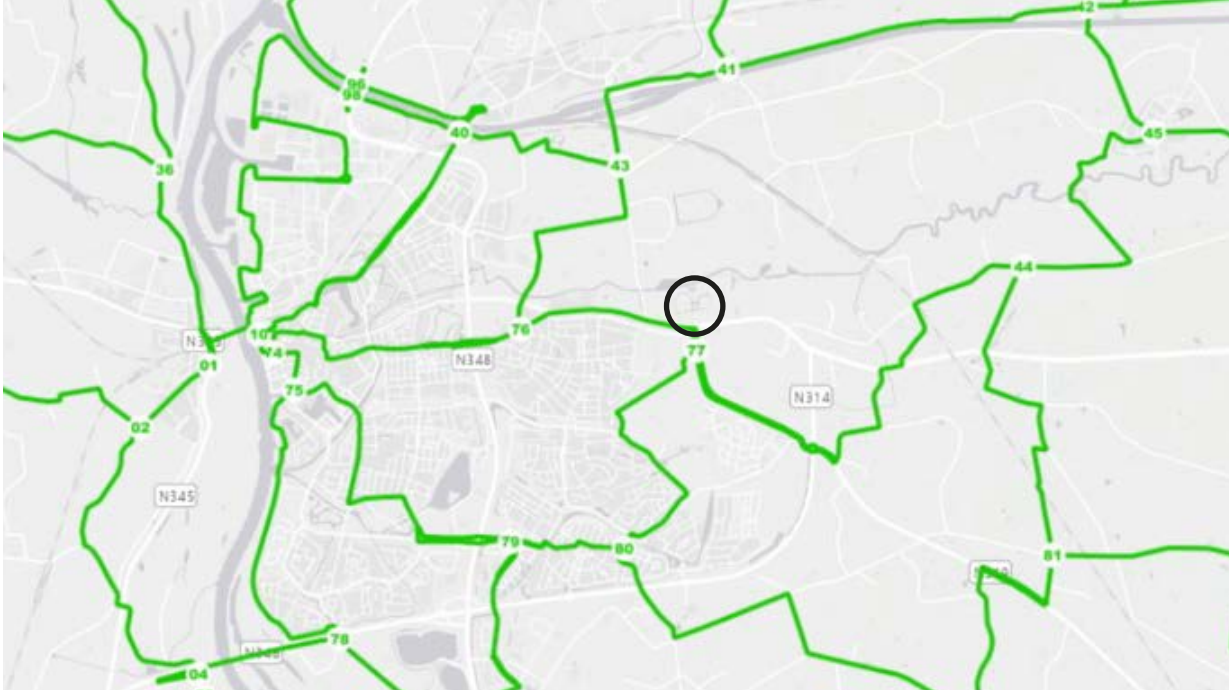
National cycling networks (PBL, 2022)



(Van Asselt, 2021)



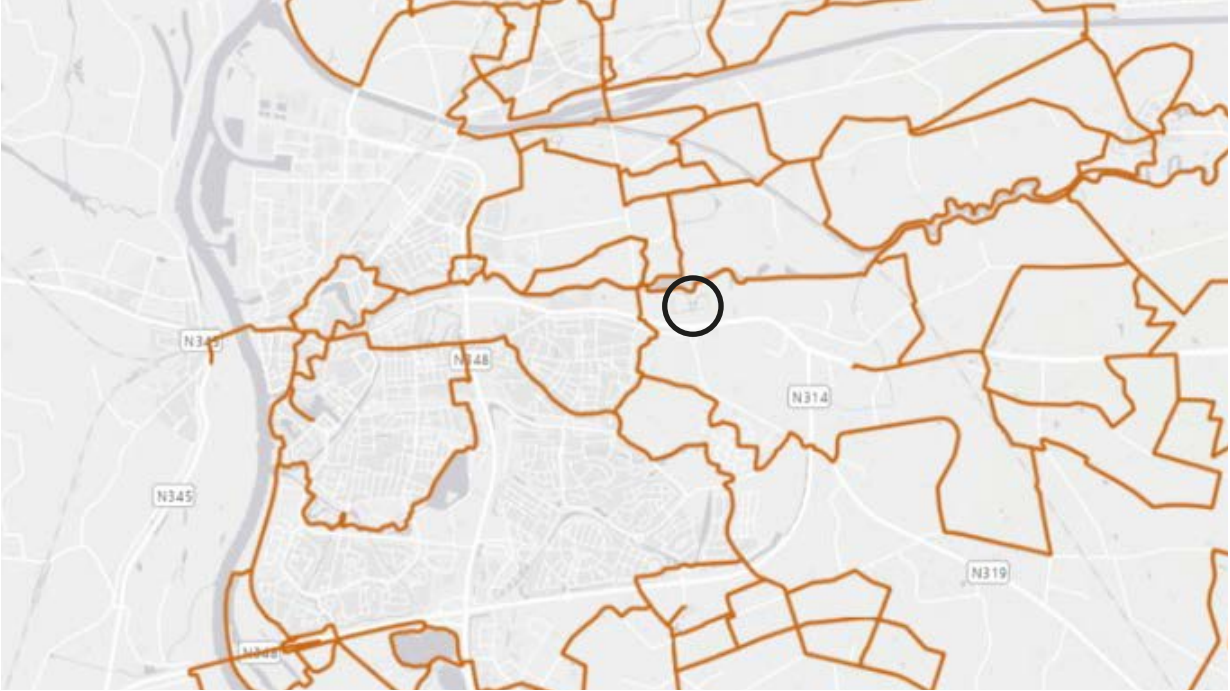
National hiking networks (PBL, 2022)



Regional cycling networks (PBL, 2022)



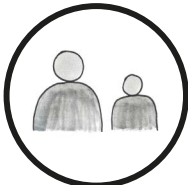
(Van Asselt, 2021)



Regional hiking networks (PBL, 2022)



(Van Asselt, 2021)

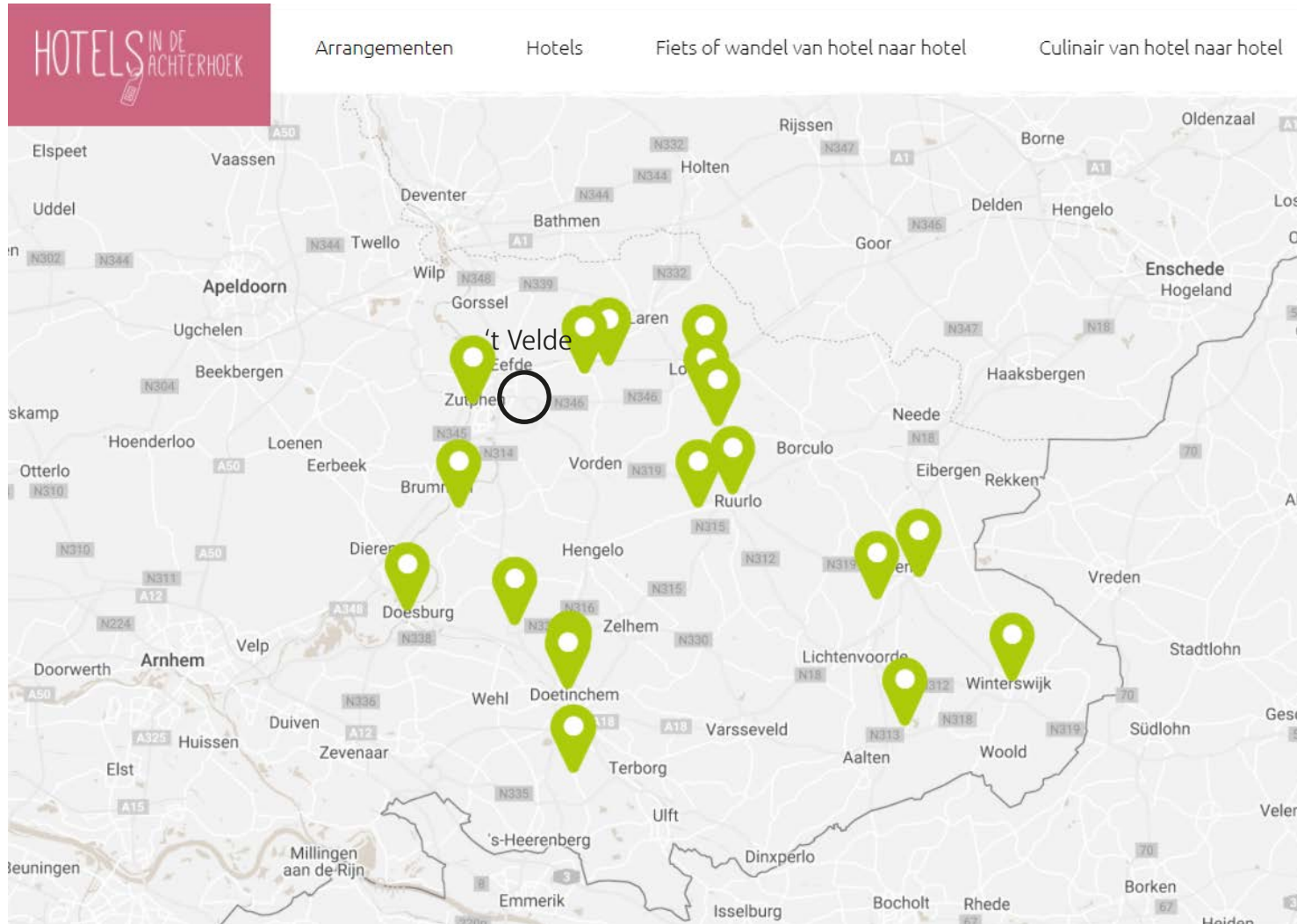


CYCLING NETWORK

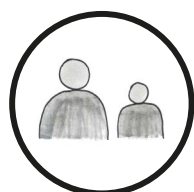


HIKING NETWORK

CONNECT TO HOTEL NETWORK

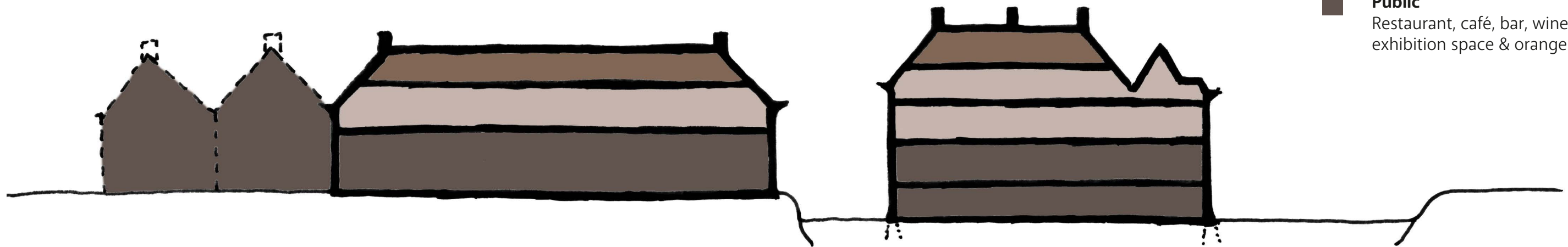


(Hotelsindeachterhoek, n.d.)



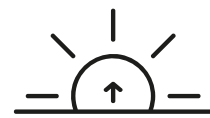
USE & FUNCTION

- Private**
Installations and storage
- Semi-public**
Hotel rooms and 'living room'
- Public**
Restaurant, café, bar, wine tasting, exhibition space & orangery



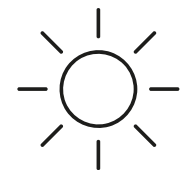
Morning (± 07:00h - 12:00h)

- Breakfast in the restaurant
- Walking / hiking / biking
- Lounge & living room
- Reception



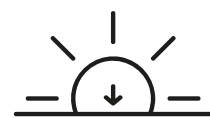
Afternoon (± 12:00h - 17:00h)

- Café / lunchroom
- Walking / hiking / biking
- Shop
- Wine tasting & bar



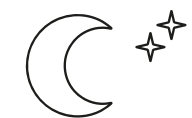
Evening (± 17:00h - 23:00h)

- Restaurant
- Lounge & living room
- Bar

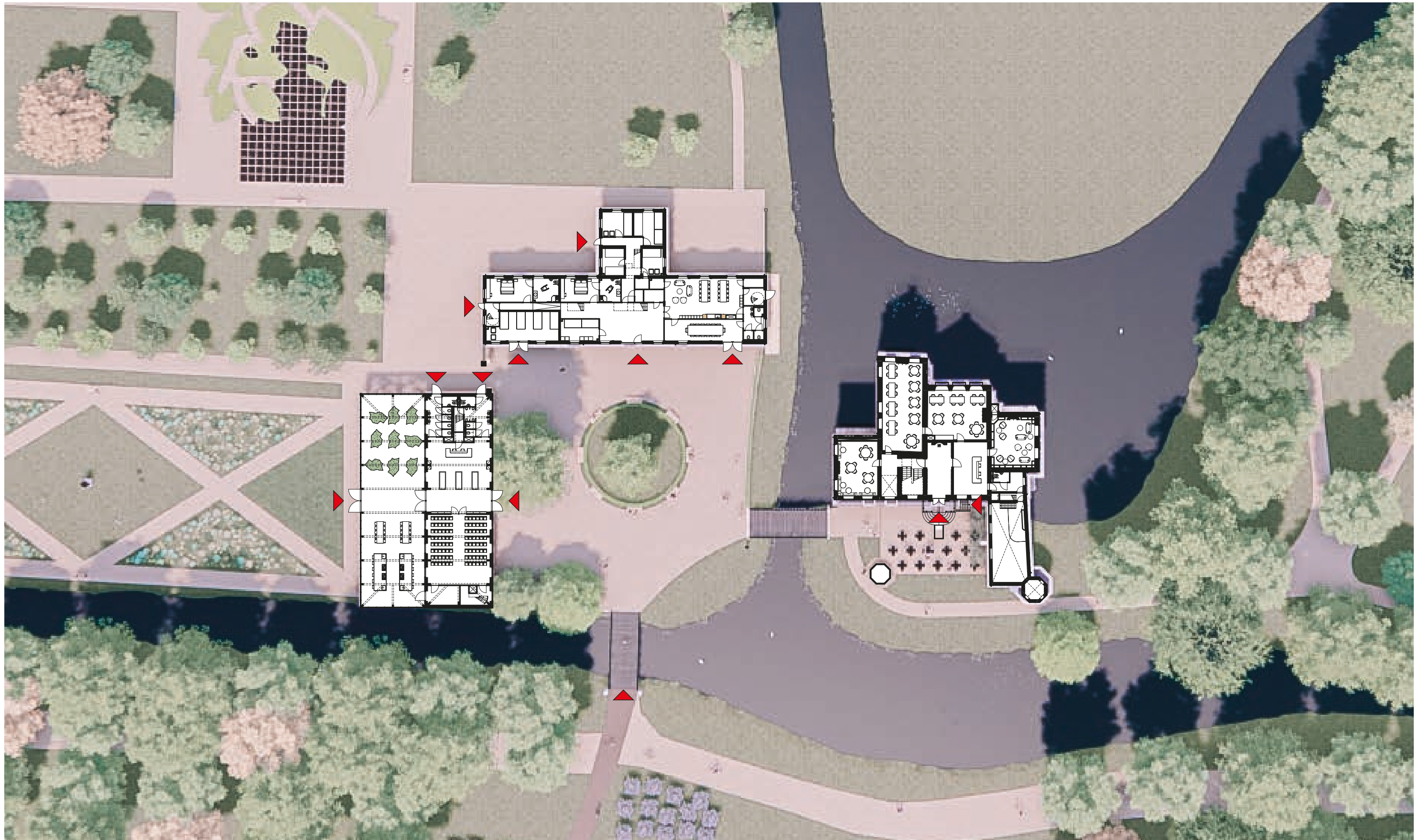


Night (± 23:00h - 07:00h)

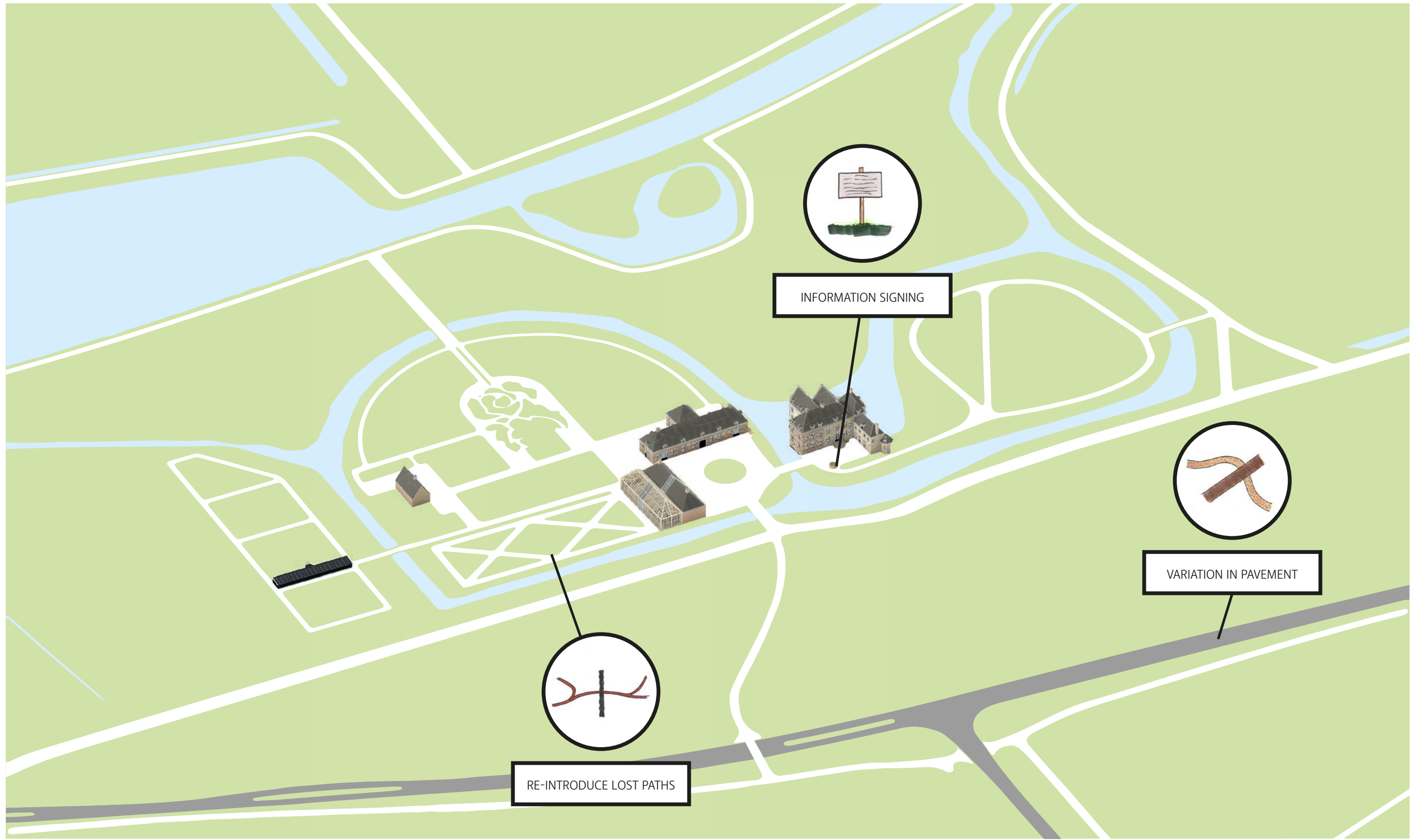
- Hotel rooms
(in main building and coach house)



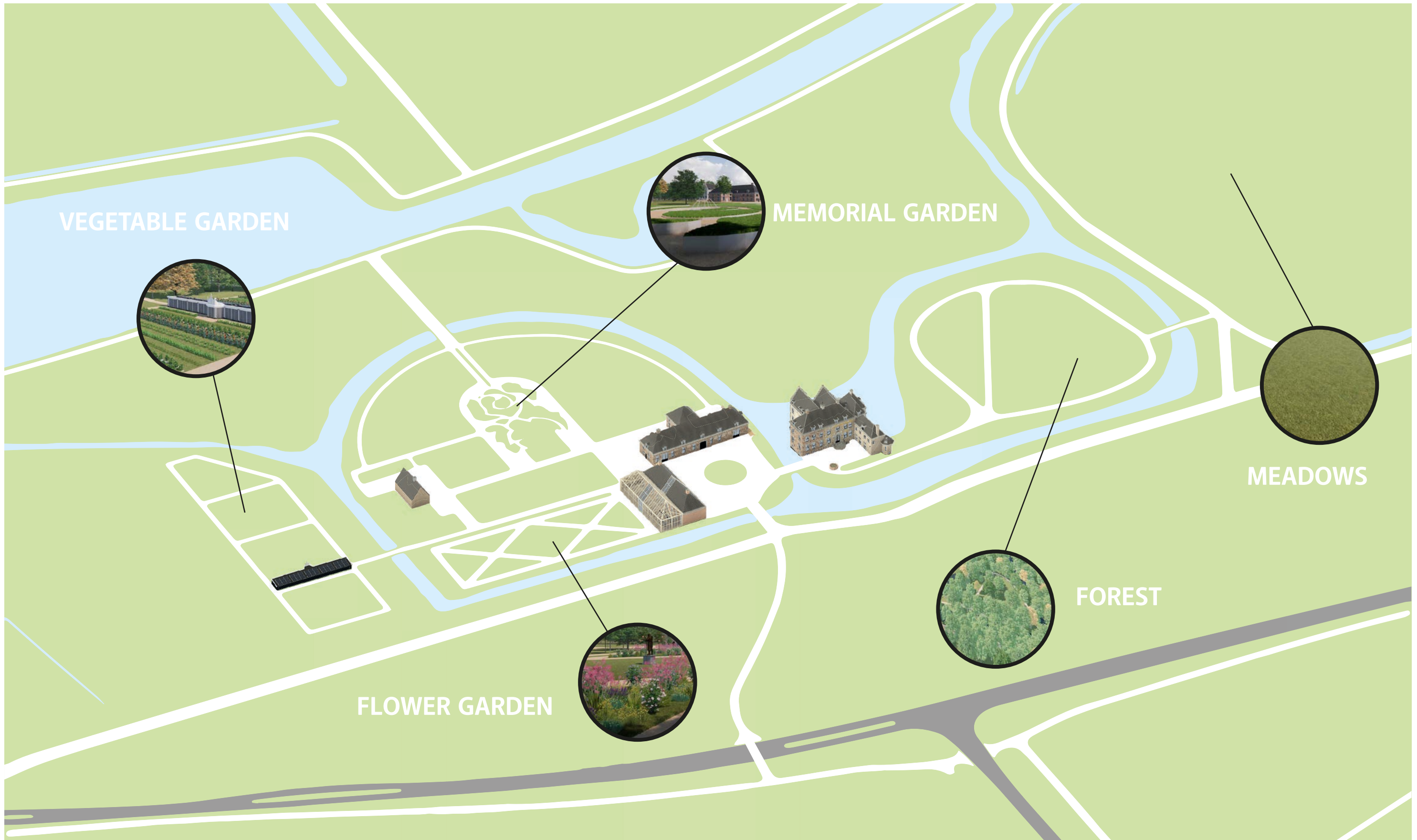
ACCESSIBILITY



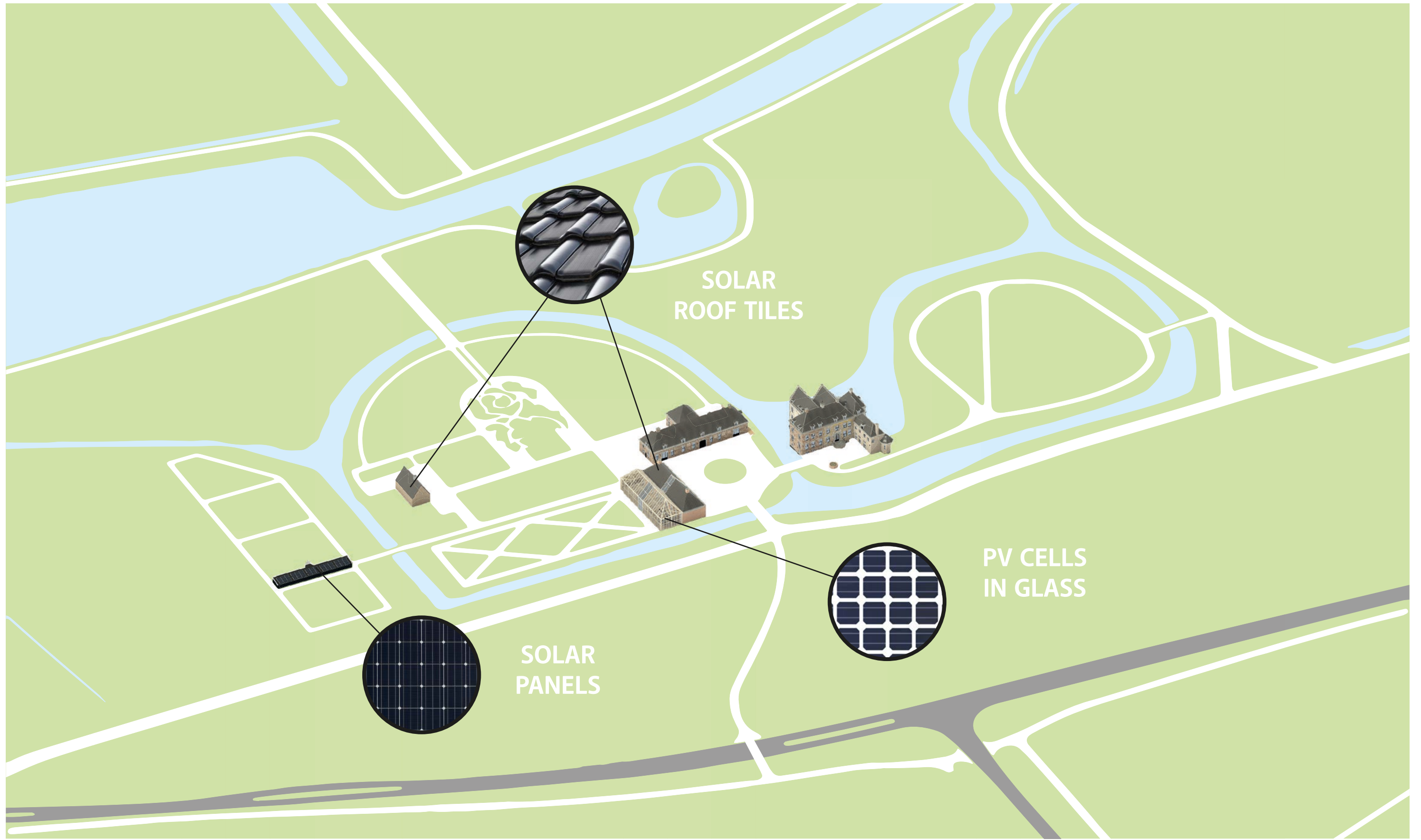
ESTATE



ESTATE



ENERGY SOURCES



EXTERIOR FINISHING

“Dus langzaam maar zeker is het huis gegroeid vanuit die middeleeuwse kern, die daarin zit, tot de uitbreidingen in de eeuwen die daarna volgden. En dat is **allemaal wit gemaakt** om het op die manier weer **één geheel te laten zijn**, om al die verschillende bouwfasen een beetje te verdoezelen. Dus **je moet nu echt goed speuren** en goed zoeken. En dan zie je bouwnaden, dan zie je verschillen tussen het ene en het andere deel en ontdek je langzaam maar zeker hoe die **bouwgeschiedenis** zich een beetje heeft ontwikkeld.”

- Jorien Jas -

Podcast from Ridders from Gelre about 'Huize 't Velde' for Omroep Gelderland, April 24th 2021 (Arendsen & Jas, 2021)



(Van Asselt, 2021)

“De zestiende-eeuwse verbouwing, maar ook latere aanpassingen en renovaties, zorgden ervoor dat Huis 't Velde een - oneerbiedig gezegd - **ratjetoe van bouwstijlen** kreeg. De voorgevel van het hoofdgebouw behield tal van details uit de renaissance, onder meer in de vorm van schelpenmotieven, stucwerk in de hal en schouwen in de verschillende vergaderzalen. Daarentegen bevat de kelder nog **restanten van wat ooit de oorspronkelijke middeleeuwse havezate moet zijn geweest**, net zoals de trapgevels ook aan die havezate herinneren.”

- Johan Bosveld -

Huis 't Velde: een huis met twee gezichten
Published in Zutphense Courant op
November 10th 2017 (Bosveld, 2017, 51)

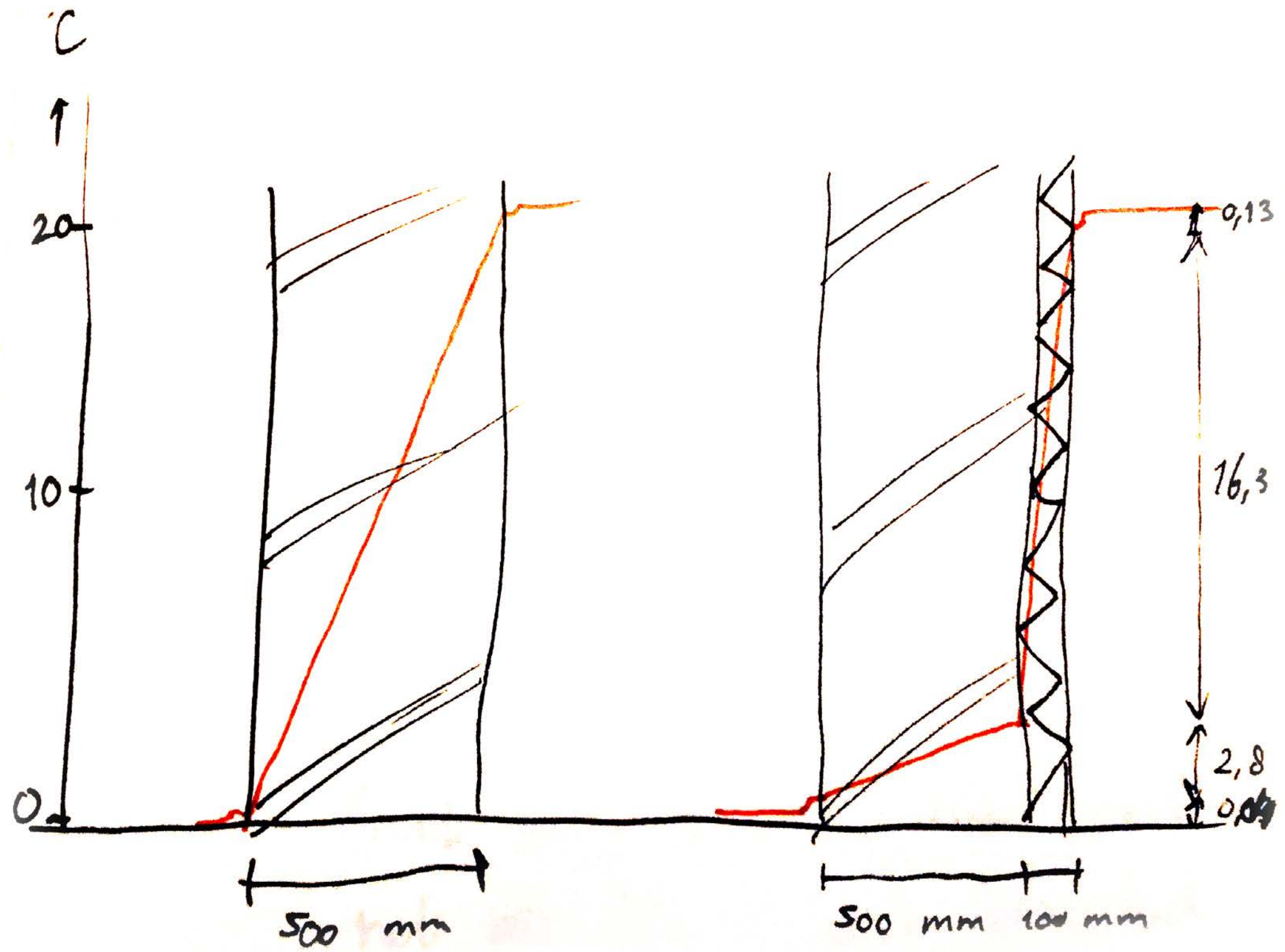
“De voorgevel moet uitzonderlijk rijk versierd geweest zijn met banden en cordonlijsten en driehoekige frontons met schelpvulling boven de kruisvensters, alles van mergel. Waarschijnlijk uniek zijn de friezen tussen de kozijnen en de frontons, bestaande uit lagen van vierkante blokjes, afwisselend van baksteen en mergel, en deze blokjes beurtelings boven het ene kozijn recht en boven het volgende op de punt geplaatst. Van dit alles is zoveel onder de pleister terug gevonden, dat een groot deel is hersteld. **Deze zeer levendige versiering hoort natuurlijk in een rode bakstenen gevel. In de witte gevel van thans geeft zij misschien een wat bizar effect, maar ieder was het er over eens, dat zij te curieus is om haar weer onder de muurverf te laten verdwijnen. Om verschillende redenen was het ongewenst de muren niet opnieuw wit te maken, De tijd zal wel helpen om het al te grote contrast wat te verzachten.**”

- Dirk Buurman -

't Velde, published in book
25 jaren stichting Vrienden der Geldersche Kasteelen
(Buurman, 1965, 162-167)



THERMAL MASS VS. INSULATION



FACADE CLEANING

14-06-2022 07:48

E-mail - N.K.vanAsselt@student.tudelft.nl

Afstudeerproject

Noah van Asselt

wo 8-6-2022 10:05

Aan: info@hydrocleaning.nl <info@hydrocleaning.nl>;

4 bijlagen (18 MB)

DSC06433.jpg; DSC06434.jpg; IMG_20210923_130333.jpg; DSC06512.jpg;

Beste heer/vrouw,

Vanochtend had ik contact met Koos Holgen (sorry als ik het verkeerd heb gespeld) over mijn afstudeerproject voor de master architectuur aan de TU Delft. Het project is een oud kasteel uit de Achterhoek, met diverse geveldelen uit verschillende periodes. Alle gevels zijn van baksteen en hebben diverse formaten en kleuren. Momenteel zit er een (vermoedelijke) kalei laag op de gevels. Het concept is om deze te verwijderen tot een niveau waarbij de verschillen in relief en kleur van de diverse bakstenen weer te zien zijn. Binnen is een deel van de originele gevel behouden gebleven (zie foto).

Nu vroeg ik me af wat een techniek is die ik aan zou kunnen nemen voor mijn studie voor het verwijderen van de kalei en eventueel nabehandelen van de gevel. De kaleilaag is in de jaren 1962-1964 vermoedelijk voor het laatst vernieuwd. In de jaren erna is het onderhouden.

Ik zal zo nog een paar foto's sturen van de gevel op dit moment.

Hartelijk dank voor het meedenken!

Met vriendelijke groet,

Noah van Asselt



4 bijlagen (18 MB) Alle downloaden

14-06-2022 07:44

E-mail - N.K.vanAsselt@student.tudelft.nl

RE: Afstudeerproject

Hydro Cleaning <info@hydrocleaning.nl>

di 14-6-2022 06:19

Aan: Noah van Asselt <N.K.vanAsselt@student.tudelft.nl>;

Goedemorgen Noah,

Bedankt voor de foto's.

Zoals ikje aan de telefoon al verteld hebt, zou ik als eerste proberen om met stoom de gevel te reinigen alvorens je er andere methodes zou toepassen.

Reinigen met de zogenoemde steam-plus methode is een zachte reiniging waarbij het minste kans op schade is.

Met een hoge temperatuur en lage druk bereik je vaak al heel veel, garantie dat je het er helemaal zo mee af krijgt heb je niet. Maar dit is wat ik zou adviseren.

Met vriendelijke groet,

Koos Holgen | Projectleider/Werkvoorbereider

010 – 307 41 93 | info@hydrogroep.nl

Hydrogroep.nl

Langeweg 9-C 3233 LM
Oostvoorne Nederland

HYDRO
GROEP

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“SteamPLUS® is a patented “steam-high-pressure” cleaning technique that combines the unique properties of steam and the effectiveness of high-pressure

SteamPLUS® has been developed for deep cleaning and / or paint and graffiti removal from damage-sensitive surfaces such as vulnerable monumental buildings without the need for cleaning agents. SteamPLUS® is available as an option on the (electric) High-pressure trailers, Trailerjet-M / L and Trailerpacks.

How does SteamPLUS® work?

When installing SteamPLUS 2.0®, an extra steam / heat exchanger is added. This special steam generator ensures that water is superheated so that steam is created with a temperature of +/- 150 °C at the spray nozzle.

This enormous amount of steam with a volume of up to 17.000 liters per minute (!) is sprayed on the surface with a high operating pressure of up to 250 bar. The immense amount of energy that is created when water becomes steam, creates a “thermoshock” through which (atmospheric) pollution, graffiti, chewing gum, paint layers, etc. can be removed without cleaning agents and without damaging the surface. The SteamPLUS® function is easily activated with a single button on the control panel.

What can I do with it?

- Remove graffiti and paint layers without the use of chemicals and / or paint removers and without damage.
- Removing chewing gum, at least 6x faster than other methods (2.000-3.000 pieces per hour).
- Cleaning without damage to monumental façades, works of art, wooden objects, paving, etc.
- Removal of: (atmospheric) pollution, paint, coatings, resin, adhesive layers, road markings etc.
- Disinfection and odor control of machines, playground equipment, sanitary areas, parking garages etc.”

(Meclean, n.d.)

FACADE CLEANING



Perfect cleaning results without using chemicals

Paint layers, graffiti, (atmospheric) pollution, road markings, coatings, adhesive layers, resin, bitumen, algae, fungi, etc. With SteamPLUS® an amazing cleaning result can be achieved without chemicals, cleaning or strippers!



Deep cleaning without damaging the sensitive surface

Unlike water high pressure, SteamPLUS® does not clean through impact force (impact). SteamPLUS® is effective because the enormous amount of energy that is generated when water is converted into steam causes a thermoshock. This breaks the bond between the surface and the contamination is removed from the surface without affecting it.



Disinfection and odor control

No additives are required for disinfection and / or odor control with SteamPLUS®, the high temperature does the work and kills bacteria and viruses. Odors (such as urine smell, the smell of food residues or feces) are also caused by bacteria. SteamPLUS® takes away the odor-causing agent instead of drowning it out.



SteamPLUS® and National Monuments

In the Netherlands, Belgium, Spain, France and Germany, SteamPLUS® is prescribed by National Services for maintenance of national monuments. Examples: Rijksmuseum in Amsterdam, National Maritime Museum in Amsterdam, Central station in Antwerp (Belgium), Ayuntamiento Alicante (Spain) ...



Environmentally friendly and socially responsible

Up to 25% fuel savings, up to 50% water savings (no collection required), no chemicals / cleaning agents required and very low CO2 emissions. **From May 1, 2021, all our High-pressure trailers, the Trailerjet and Trailerpack are homologated for the use of fossil-free fuels such as Neste, HVO100, Traxx, etc.**



SteamPLUS® saves thousands of euros per year

EIA (energy investment deduction, only for the Netherlands), benefit of up to ± € 1000, - Fuel savings of € 4, - per hour of operation. Water savings approx. € 1 per operating hour. Savings on cleaning agents: € 1,000 to € 20,000 per year!

(Meclean, n.d.)



(Hydrocleaning, 2017)

FACADE CLEANING

CURRENT FAÇADE FINISH

Kalei (calcareous paint)

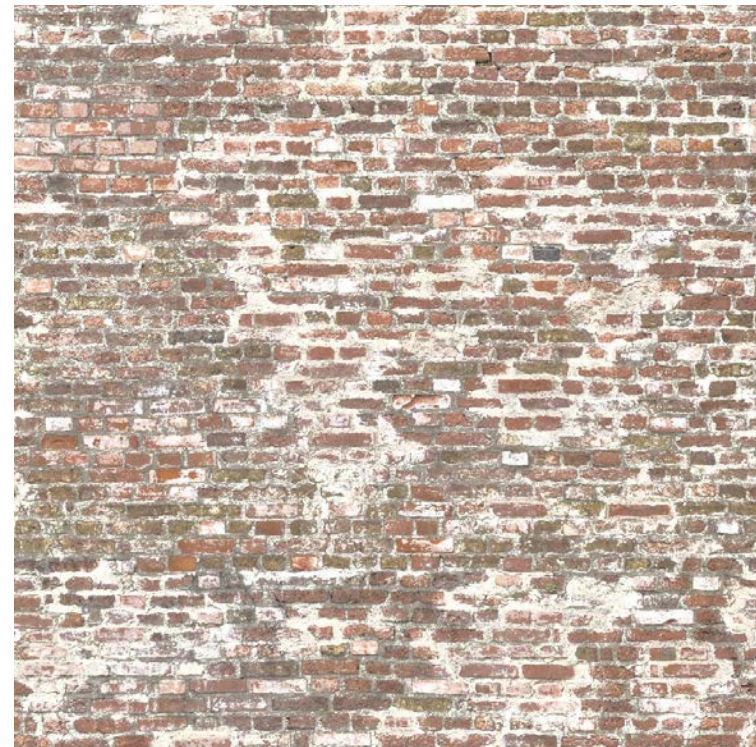
REMOVING PAINT

○ ↕ Low pressure

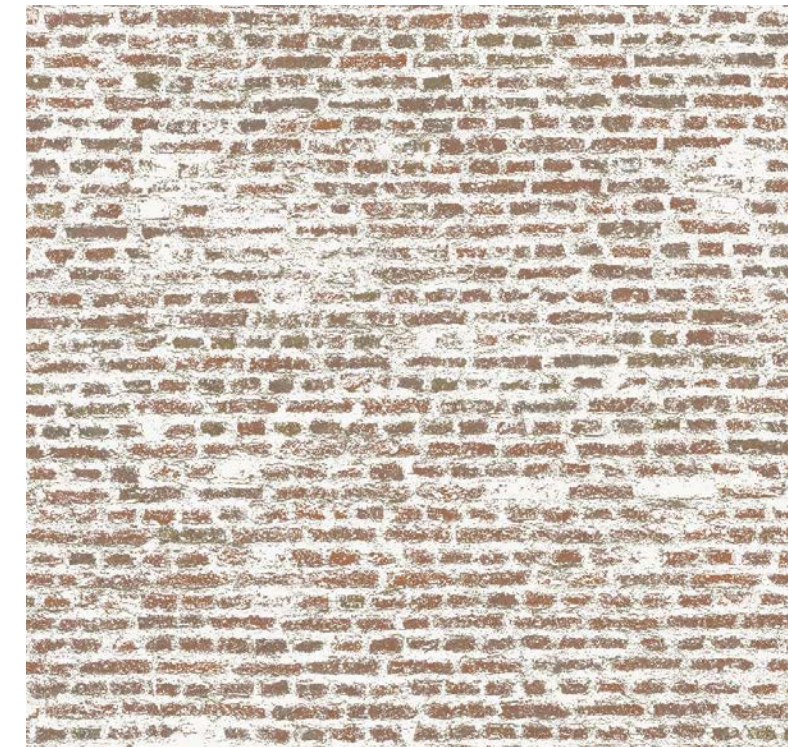
🌡 High temperature



- Excellent for monumental buildings (little damage)
- Mortar repair if necessary
- No post treatment necessary



Aimed looks



Aimed looks



Current situation

(Van Asselt, 2021)



Current situation

(Van Asselt, 2021)

ELEVATIONS



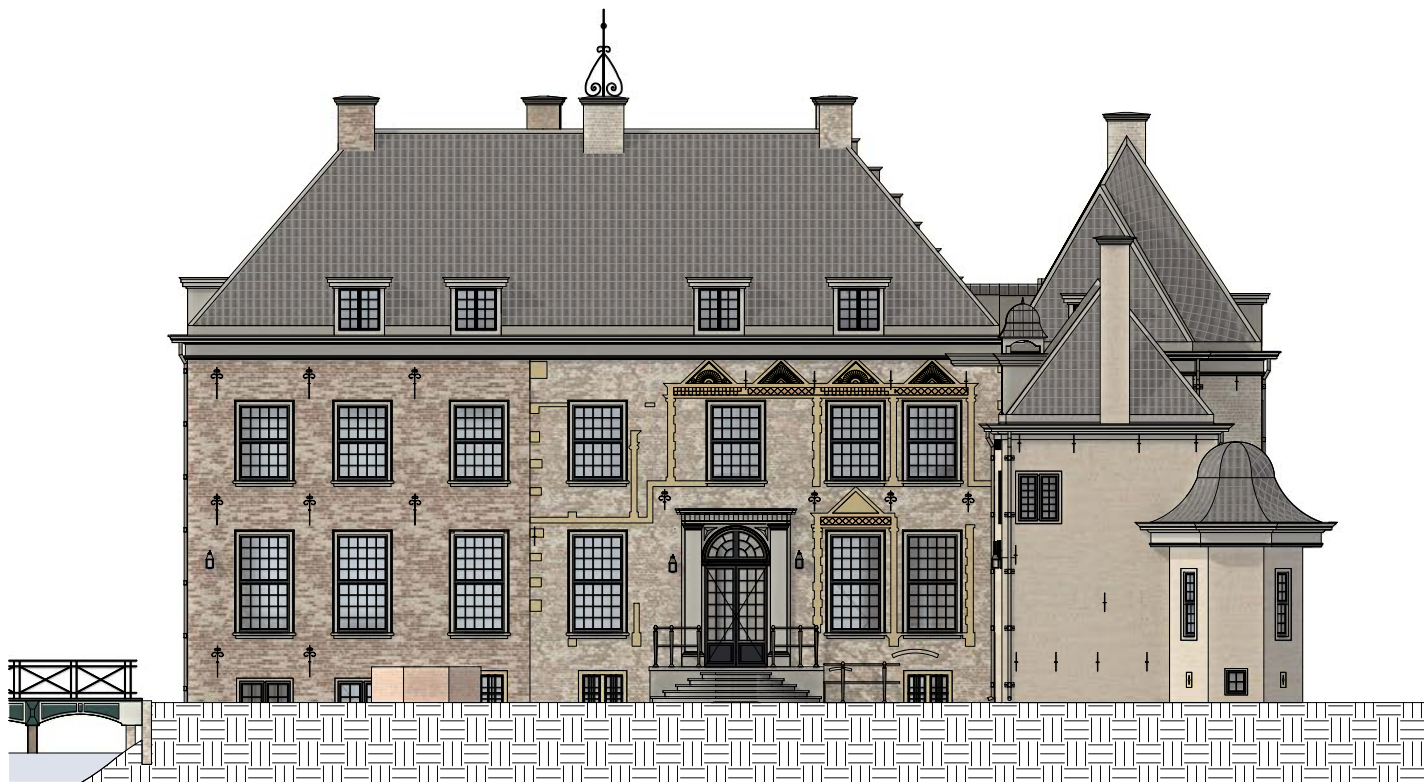
North façade

0 5 M



East façade

0 5 M



South façade

0 5 M

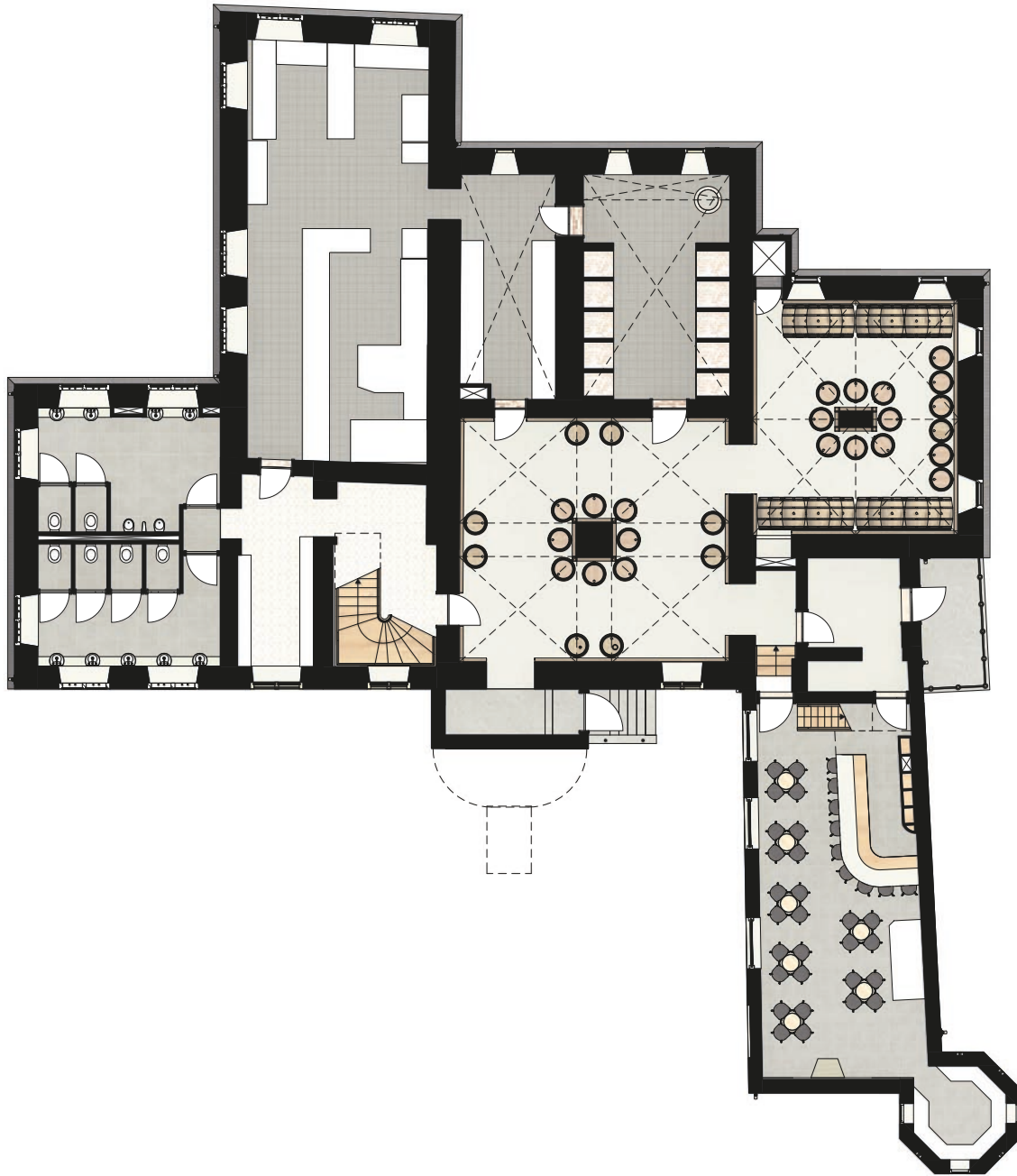


West façade

0 5 M

BASEMENT

0 5 M



(Van Asselt, 2021)



(Van Asselt, 2021)



(Van Asselt, 2021)



(Van Asselt, 2021)



ELANOVA

WIJNGOED KRANENBURG

Wijnhuis Kenneman

Schepershof



RE-DESIGN

CURRENT SITUATION

BASEMENT



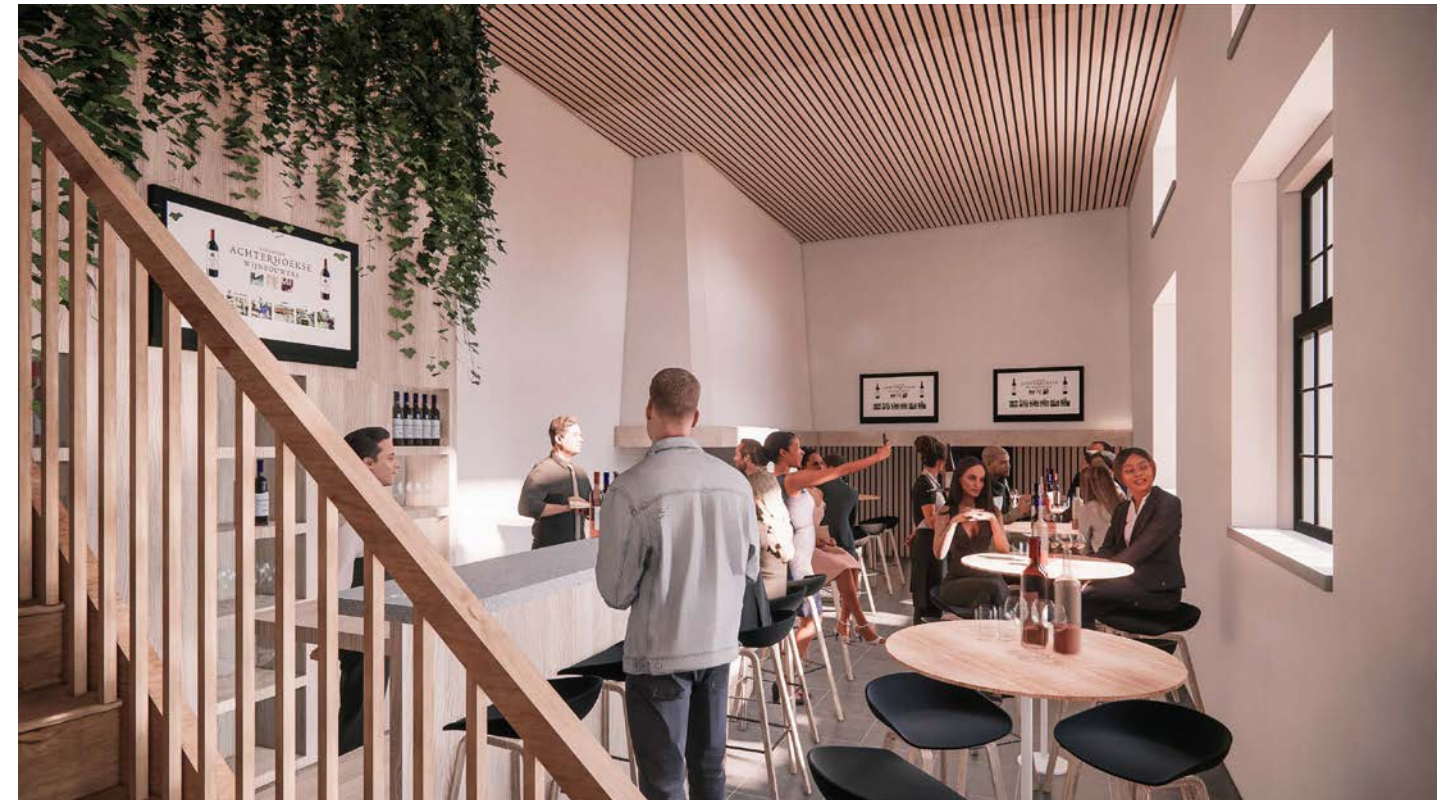
Old vaults



Wine cellar



Bar



Bar

GROUND FLOOR

0 5 M



(Van Asselt, 2021)



(Van Asselt, 2021)



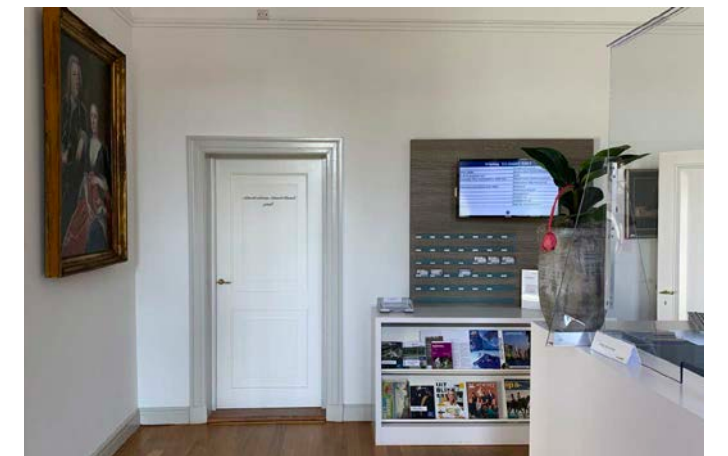
(Van Asselt, 2021)



(Van Asselt, 2021)



(Van Asselt, 2021)



(Van Asselt, 2021)

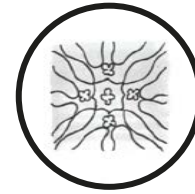
RE-DESIGN

CURRENT SITUATION

GROUND FLOOR



Colors based on crests



Refined detailing



Family crests integrated



Restaurant



Restaurant



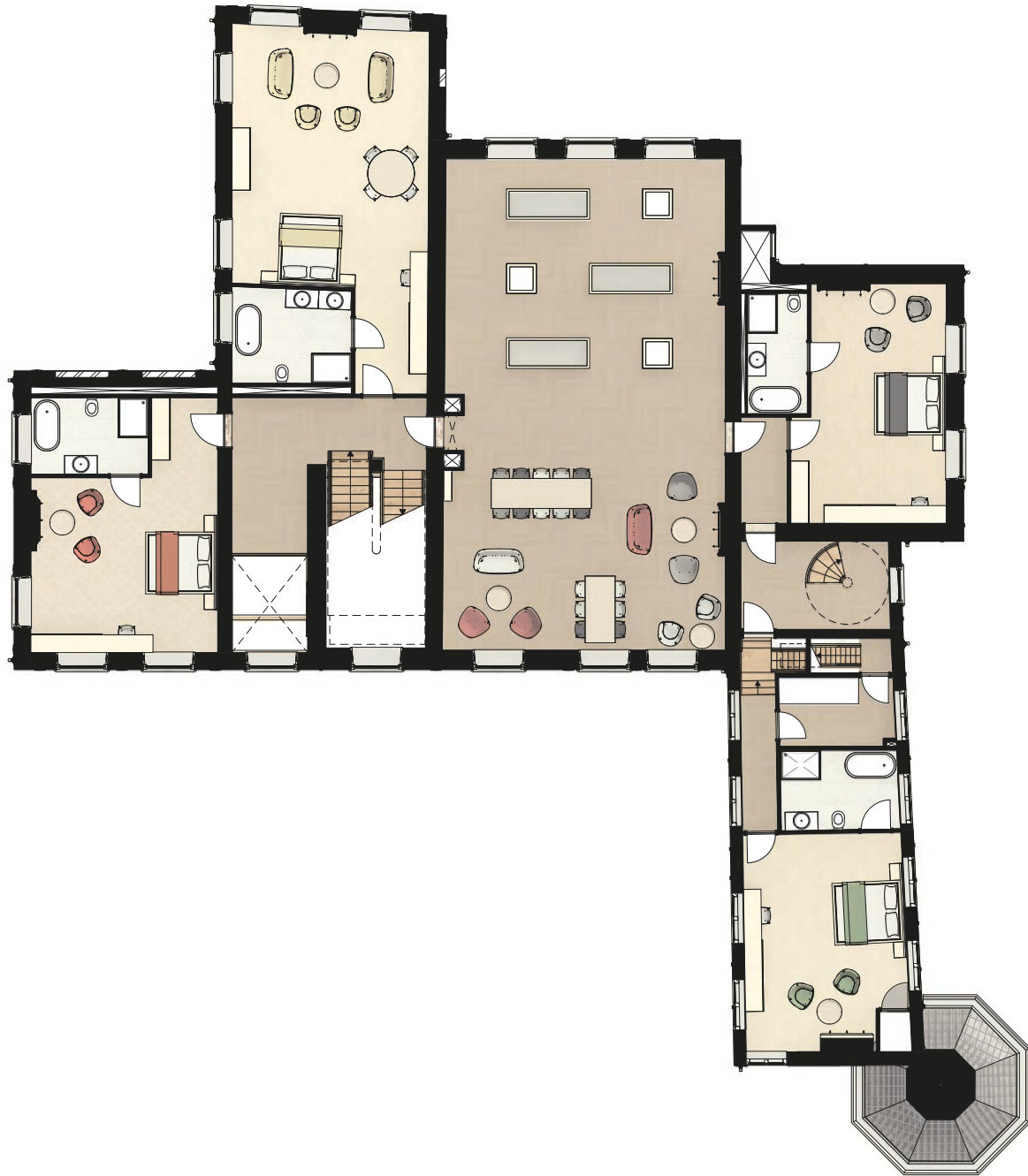
Van Dijk



Van Keppel

FIRST FLOOR

0 5 M



(Van Asselt, 2021)



(Van Asselt, 2021)



(Van Asselt, 2021)



(Van Asselt, 2021)



(Van Asselt, 2021)



(Van Asselt, 2021)

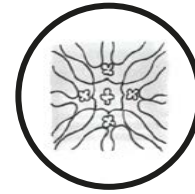
RE-DESIGN

CURRENT SITUATION

FIRST FLOOR



Colors based on crests



Refined detailing



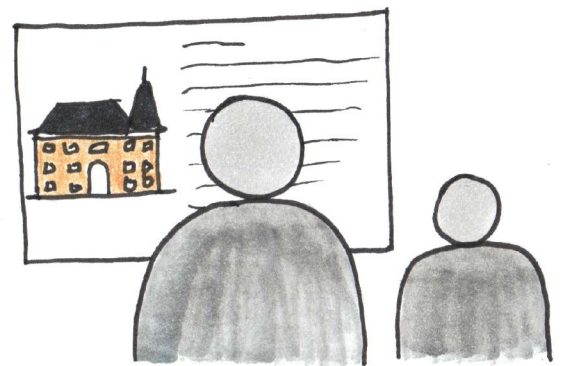
Family crests integrated



Exhibition space



Living room



Typology exhibition

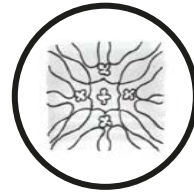


Lerinck

FIRST FLOOR



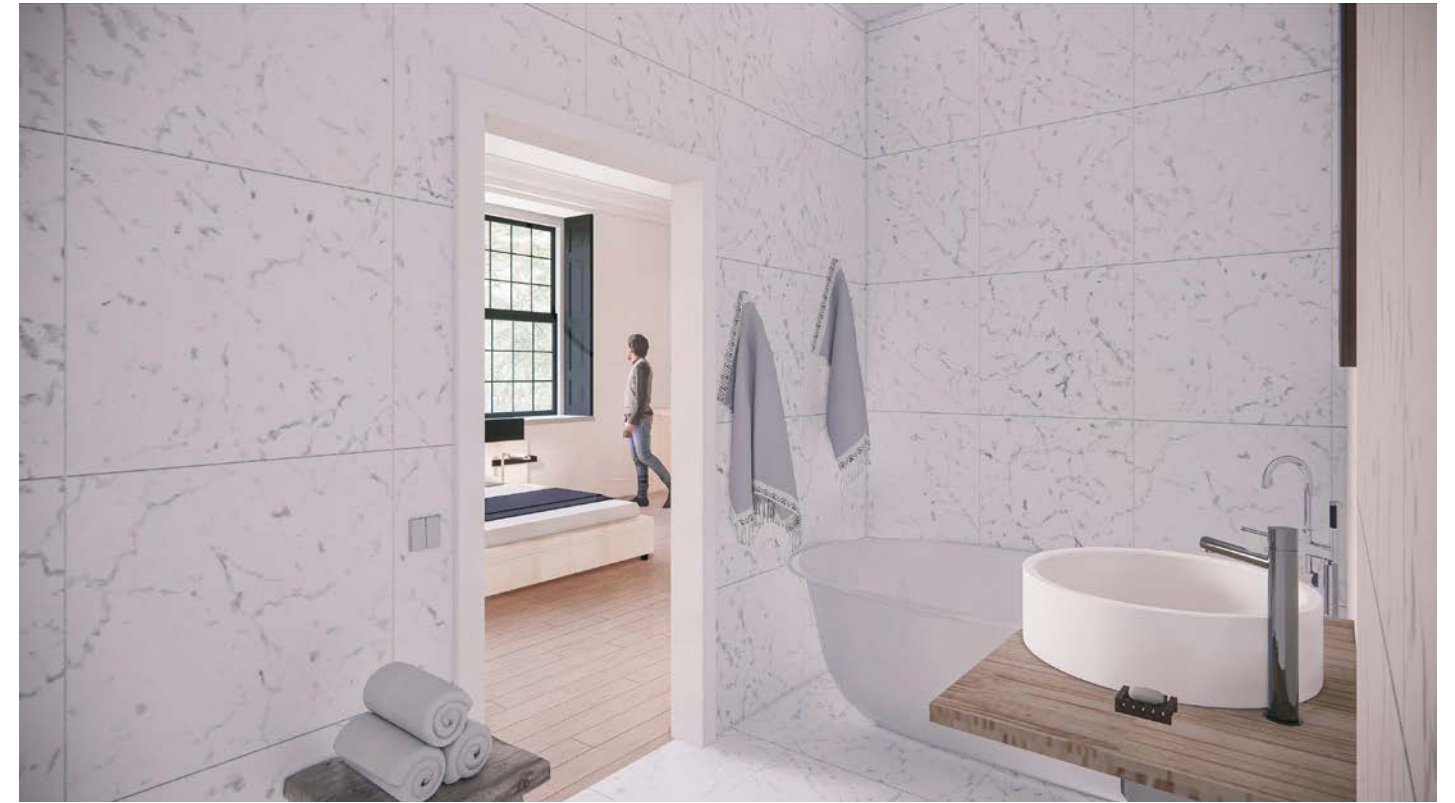
Colors based on crests



Refined detailing



Family crests integrated

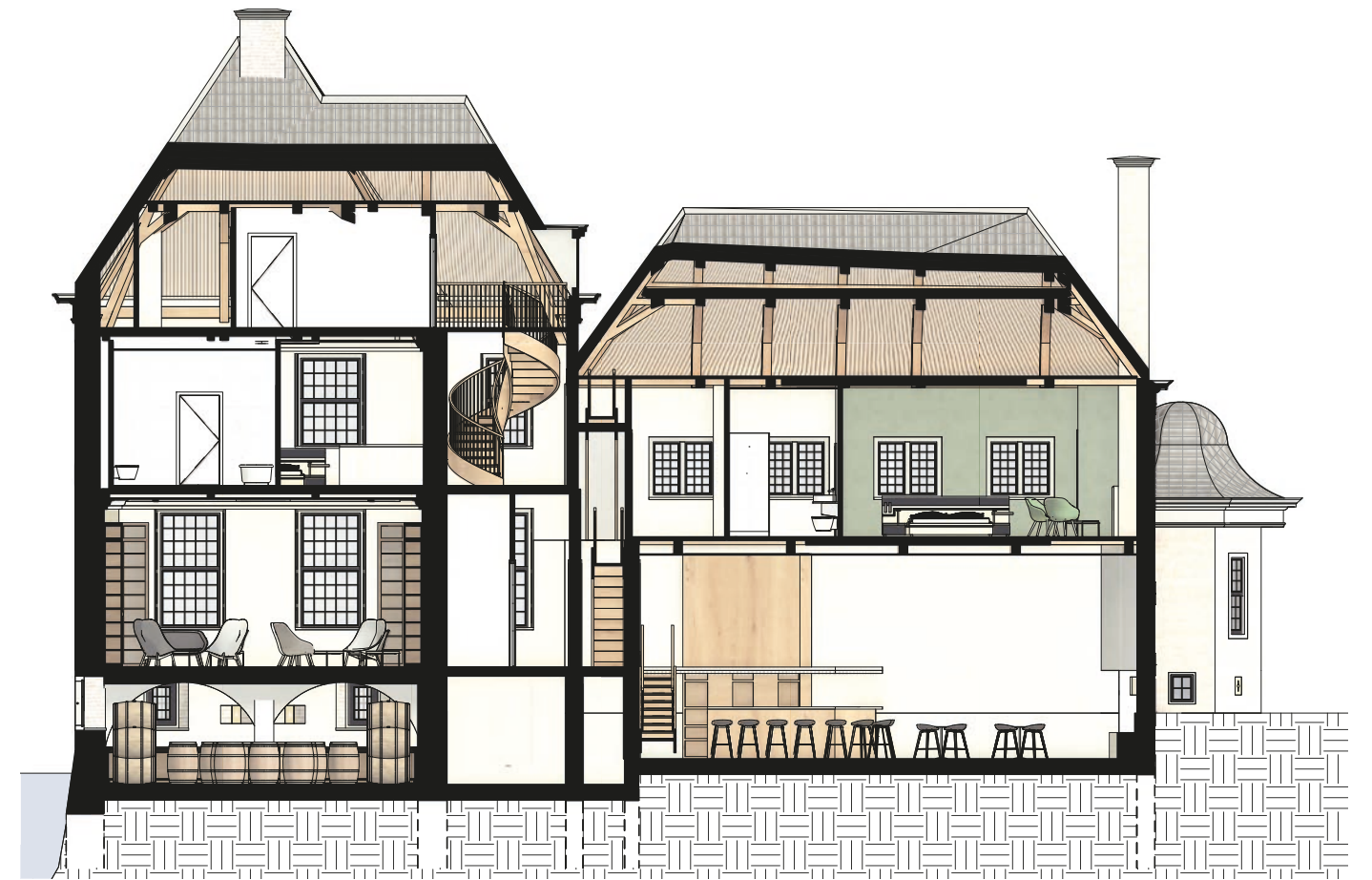


Van Heekeren



Schimmelpenninck van der Oye

MAIN BUILDING SECTION



SECOND FLOOR

0 5 M



(Van Asselt, 2021)



(Van Asselt, 2021)



(Van Asselt, 2021)



(Van Asselt, 2021)



(Van Asselt, 2021)



(Van Asselt, 2021)

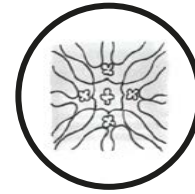
RE-DESIGN

CURRENT SITUATION

SECOND FLOOR



Colors based on crests



Refined detailing



Family crests integrated



Hotel room



Hotel room



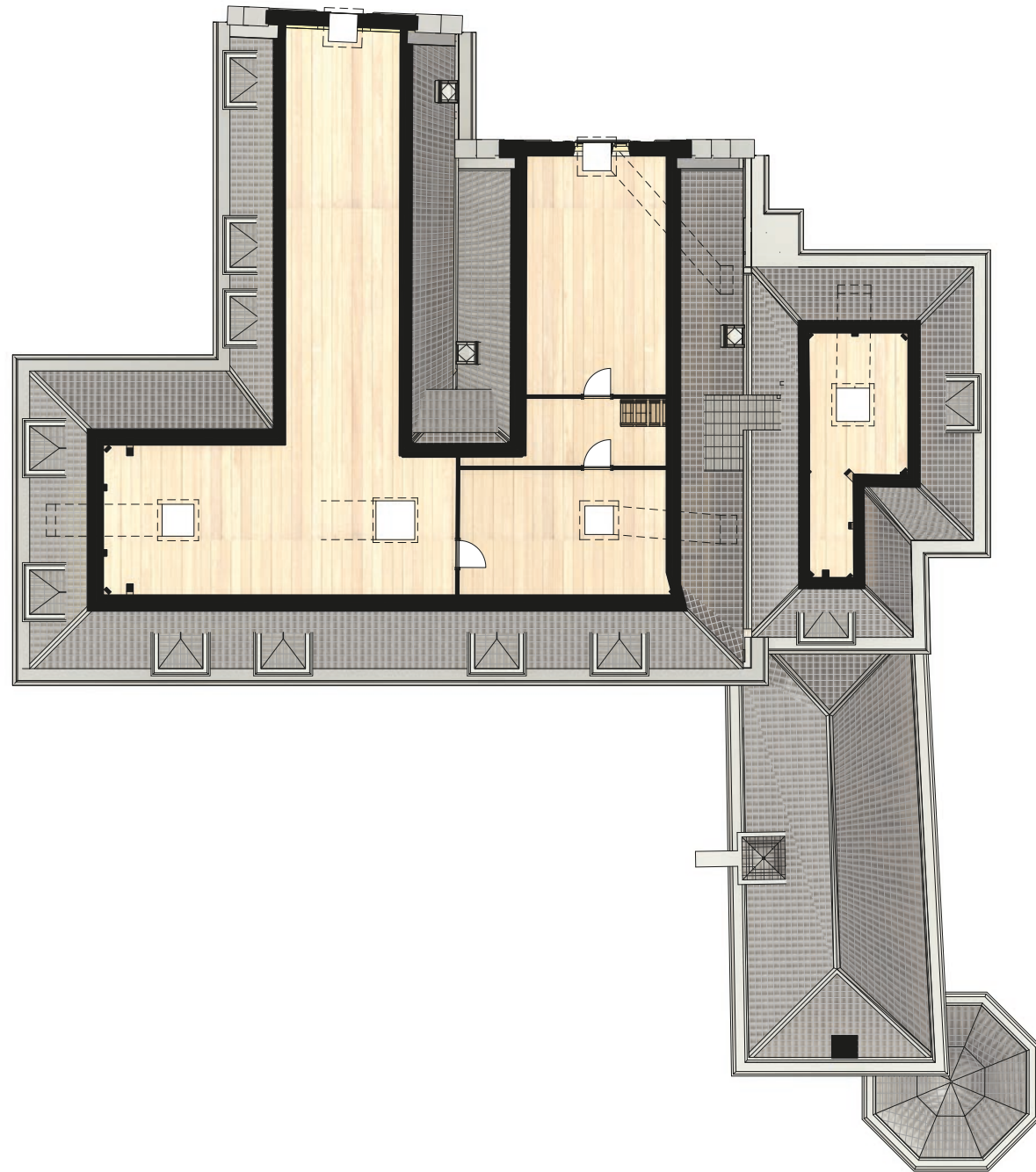
Van Heekeren



Van Keppel

THIRD FLOOR

0 5 M



RE-DESIGN



CURRENT SITUATION

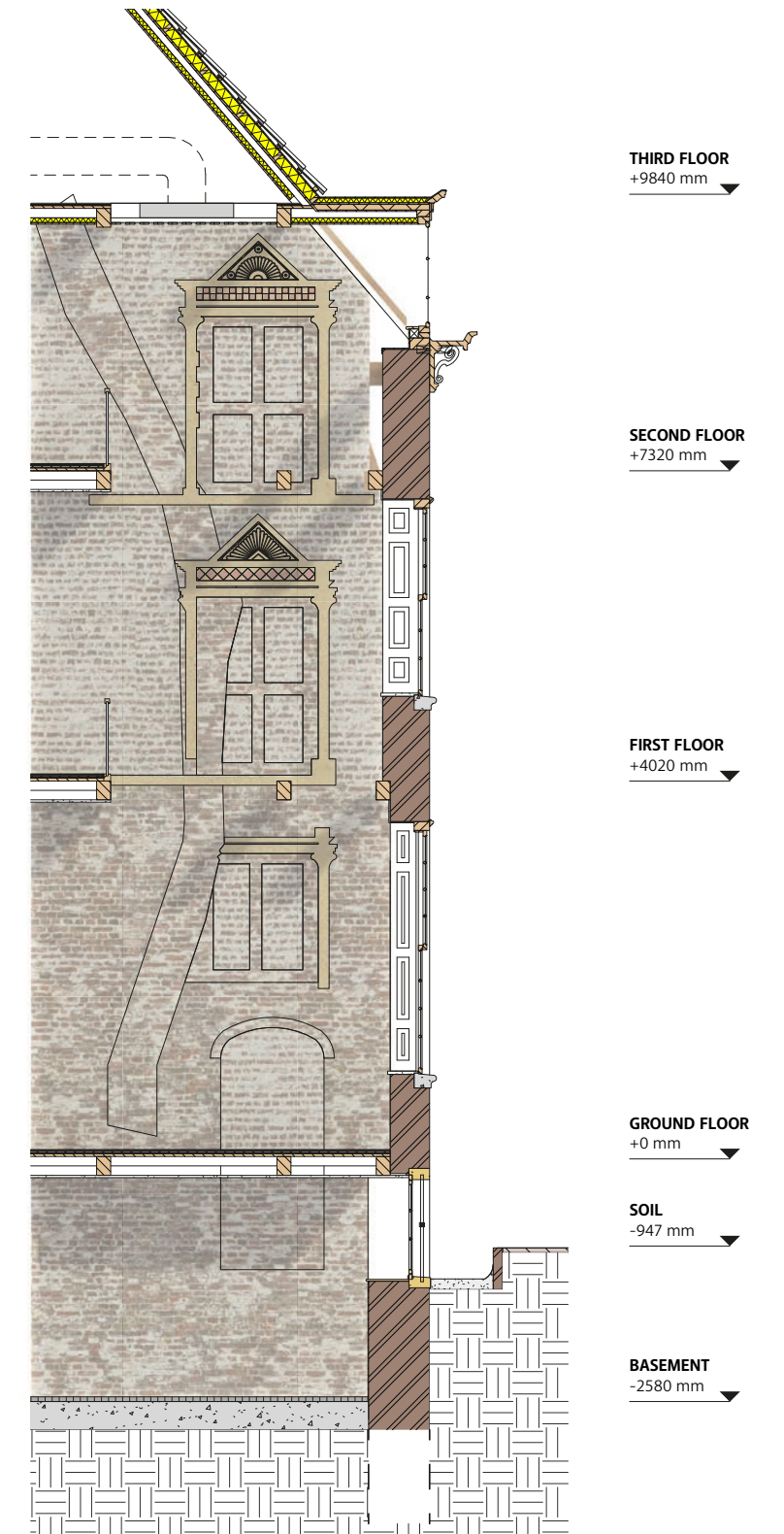
TIMELAYERS



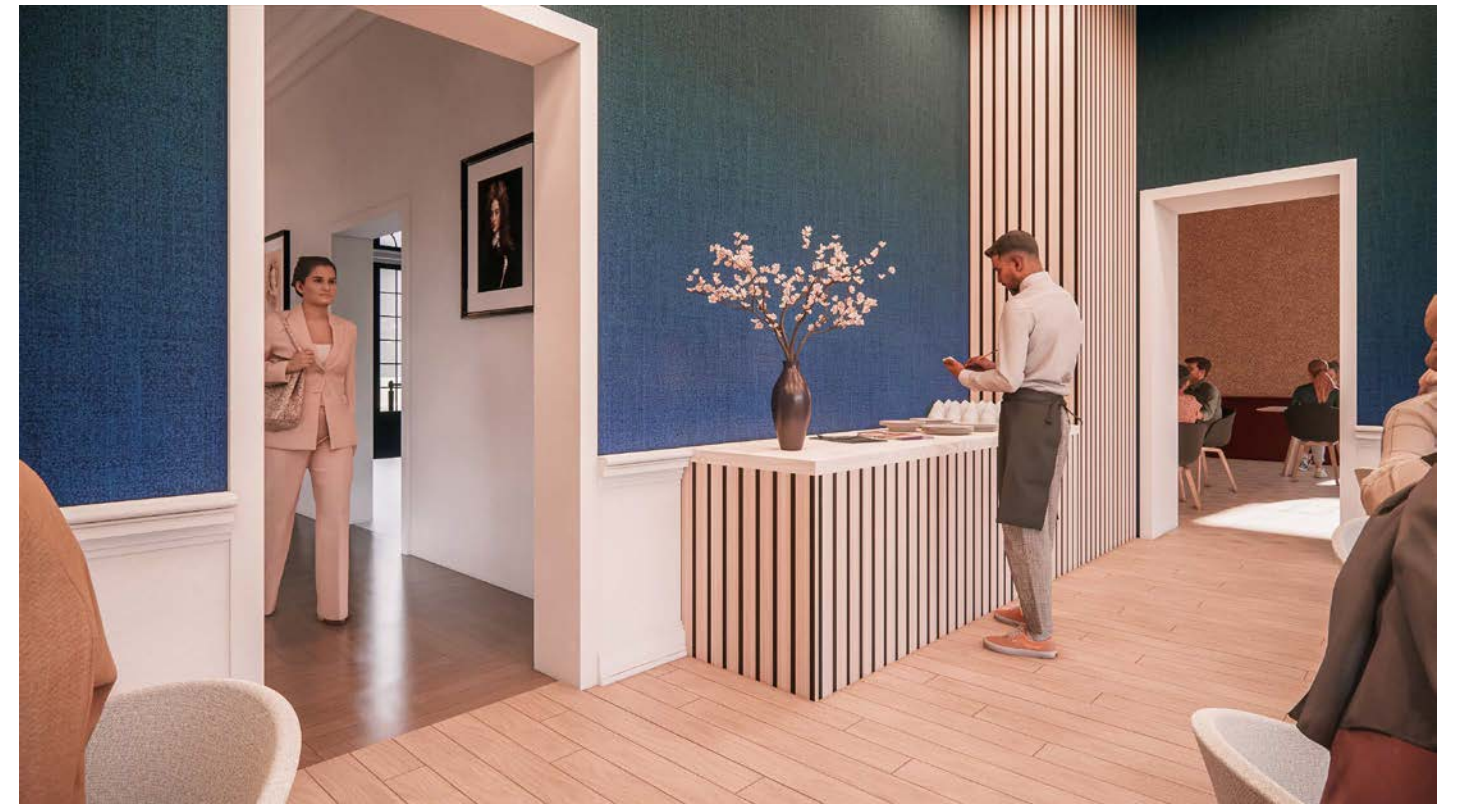
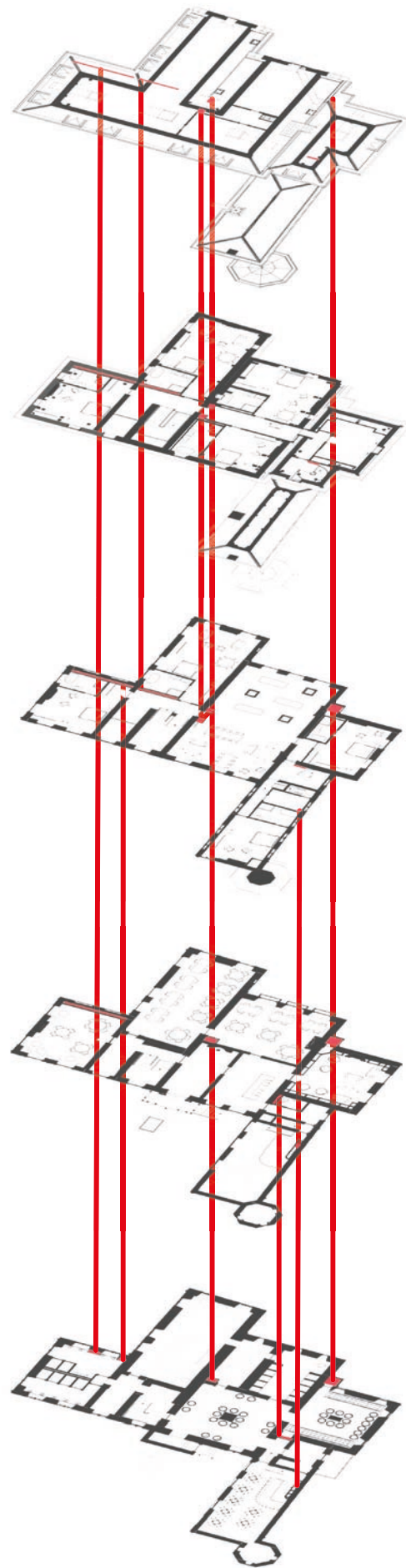
Ground floor



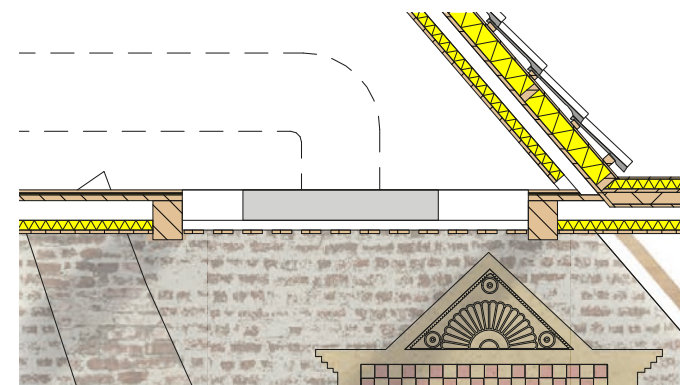
First floor



SHAFTS



Built-in element restaurant

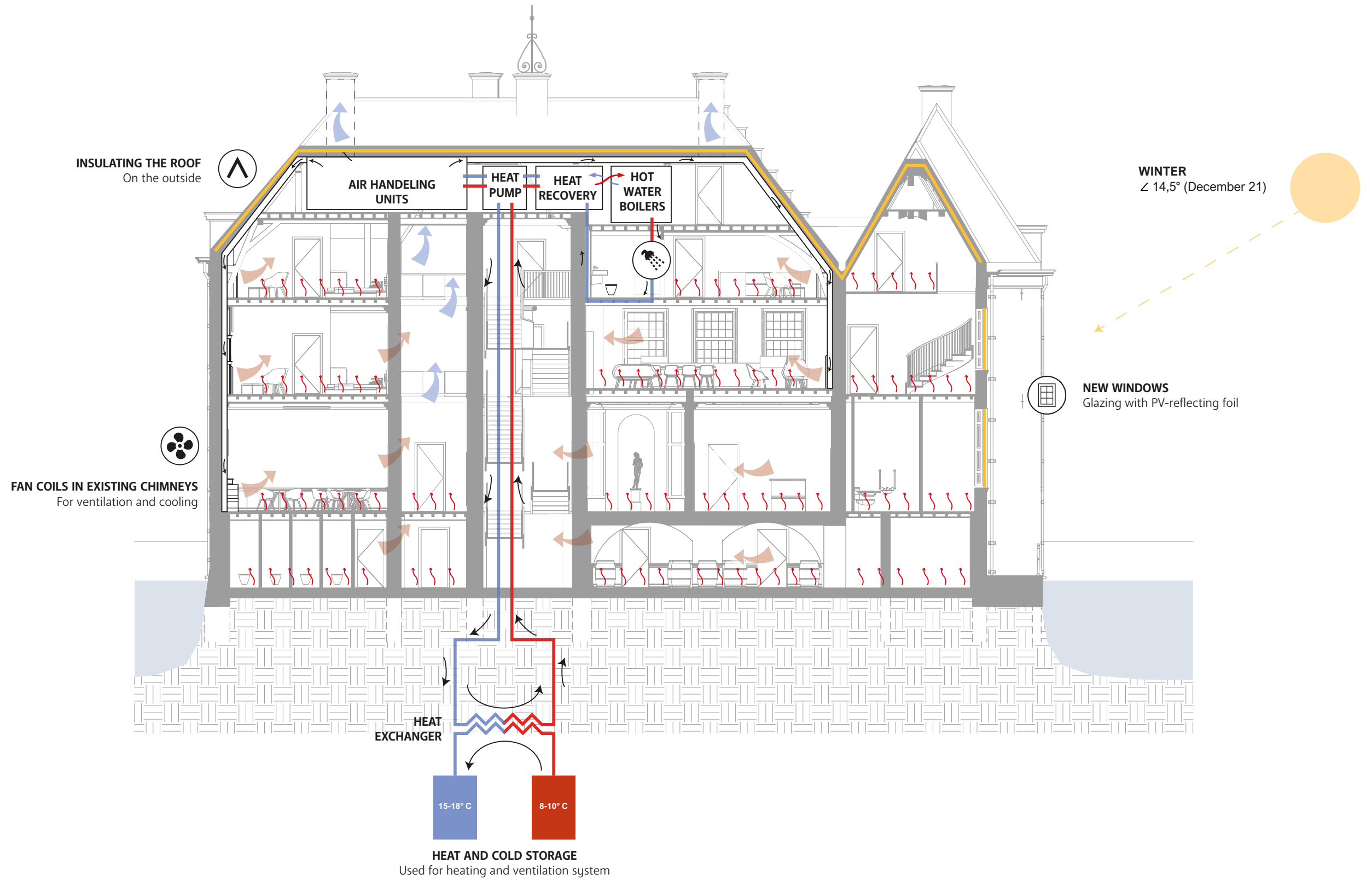


Grill in acoustic ceiling finish

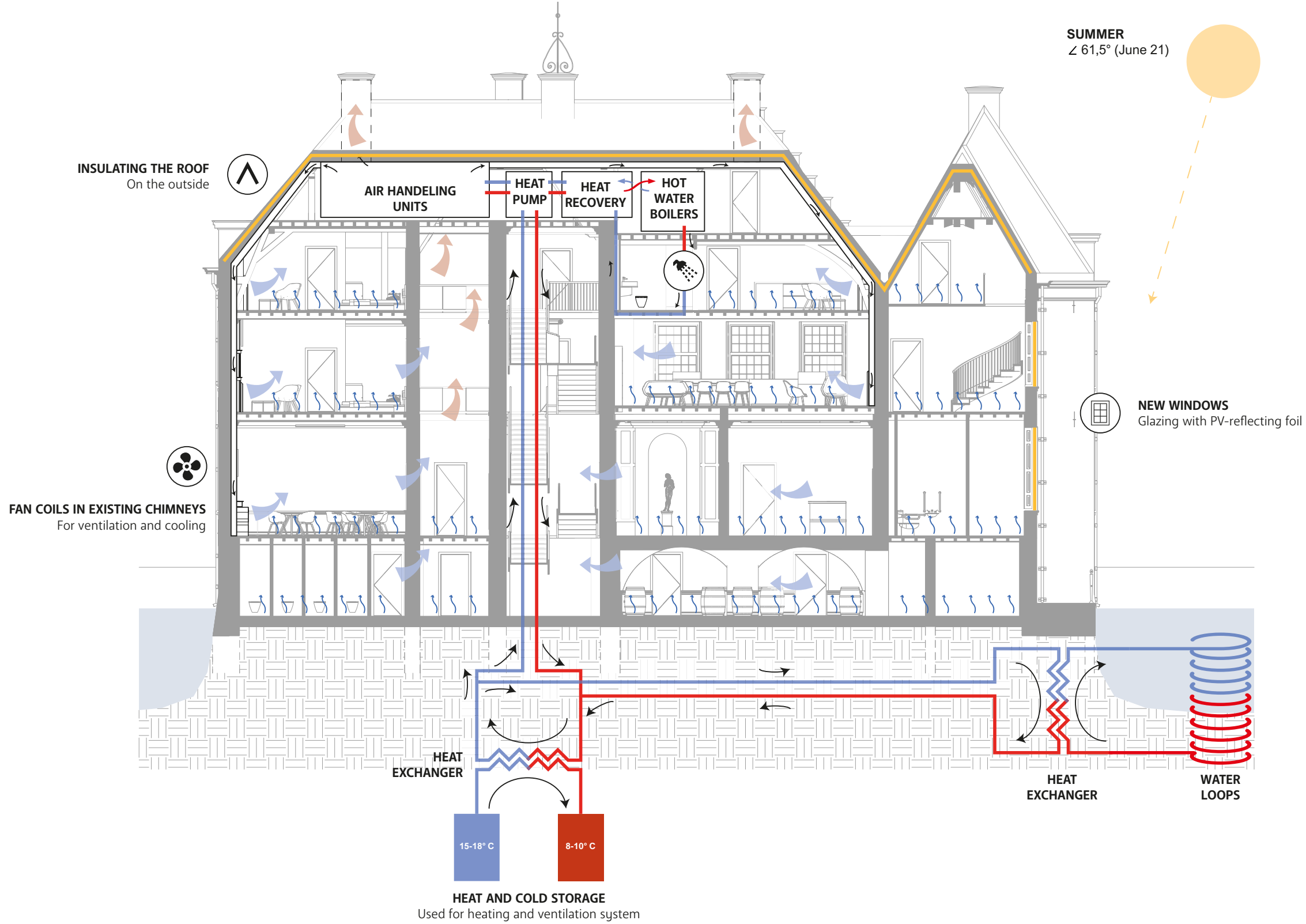


Retaining walls for plumbing- and ventilation pipes

CLIMATE SECTION WINTER SITUATION



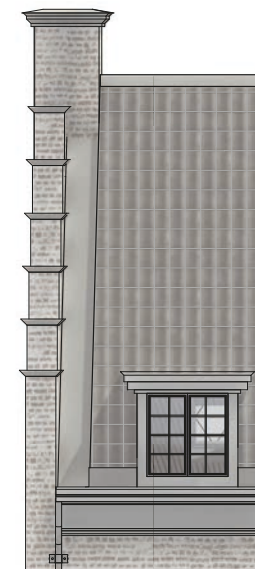
CLIMATE SECTION SUMMER SITUATION



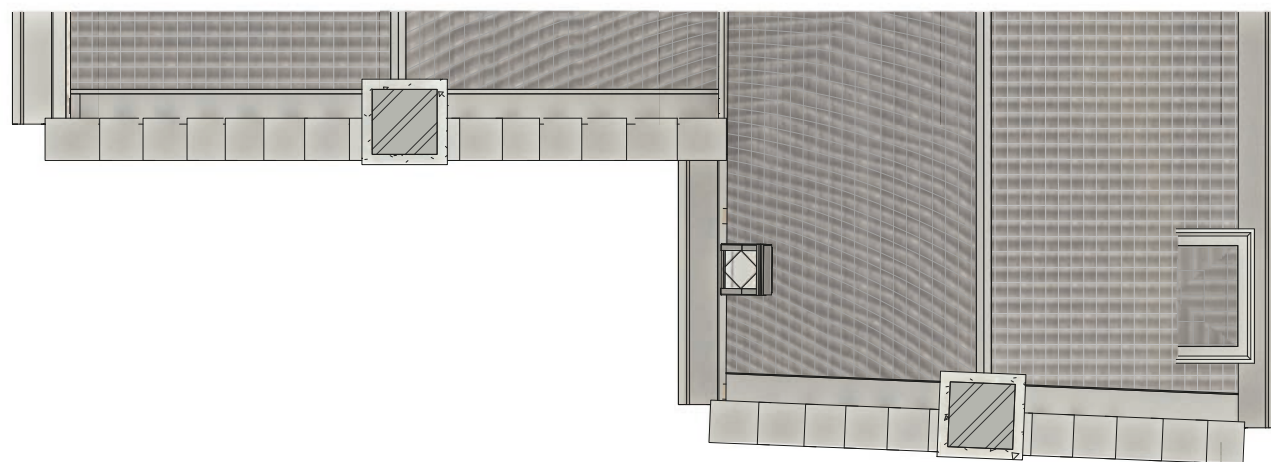
ROOF INSULATION



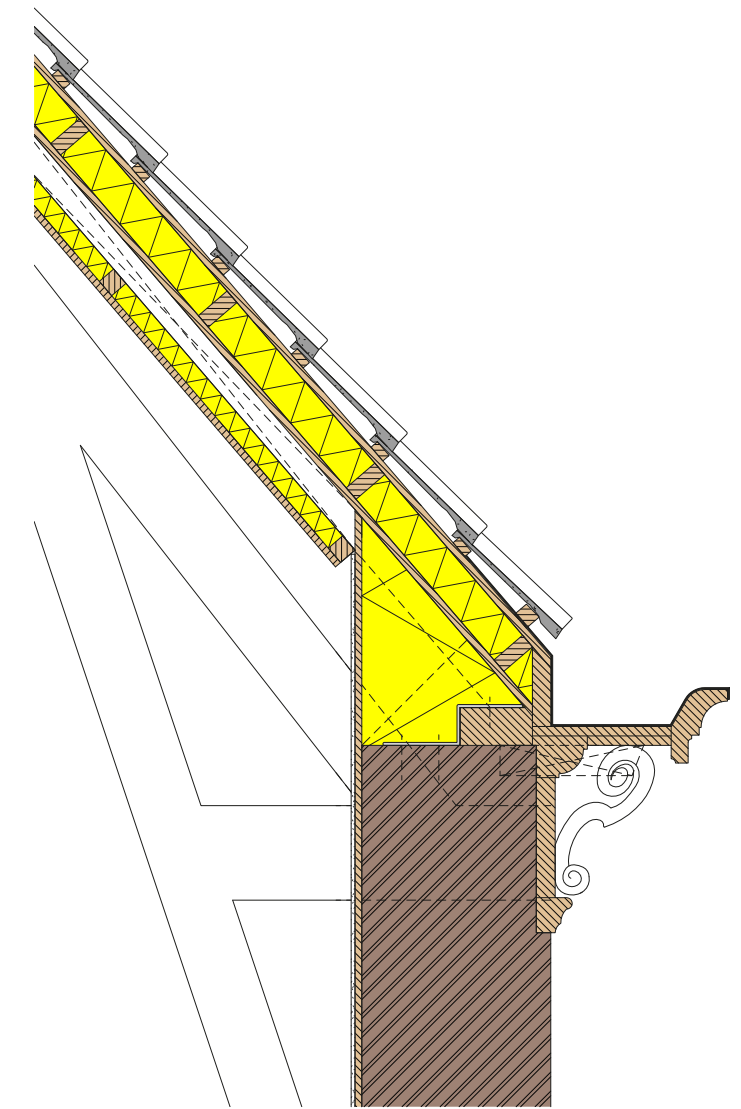
Front view gutter stepped gable façade



Side view gutter stepped gable façade



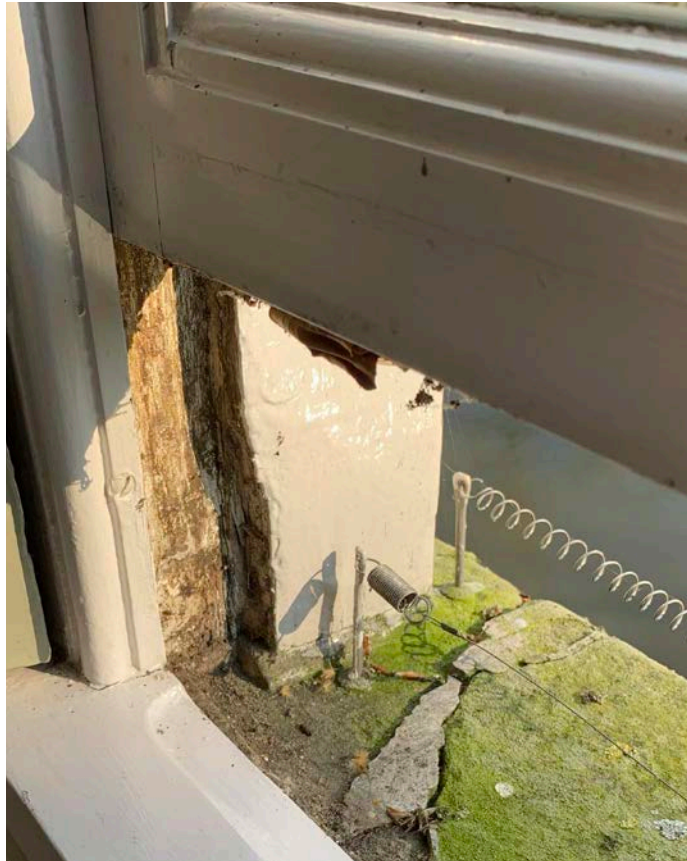
Top view gutter stepped gable façade



ROOF

	<i>Exterior</i>	
Roof tiles	100	mm
Vapor permeable membrane (foil)	0	mm
Wooden plates (OSB)	10	mm
Insulation Isolgomma Roll 7	100	mm
Vapor barrier membrane (foil)	0	mm
Wooden plates (OSB)	20	mm
Air cavity and wooden framing	70	mm
Acoustic insulation	50	mm
Acoustic wooden finish (Groove)	18	mm
	<i>Interior</i>	
	Total	366 mm
	Rc-value ±5,24 m²K/W	

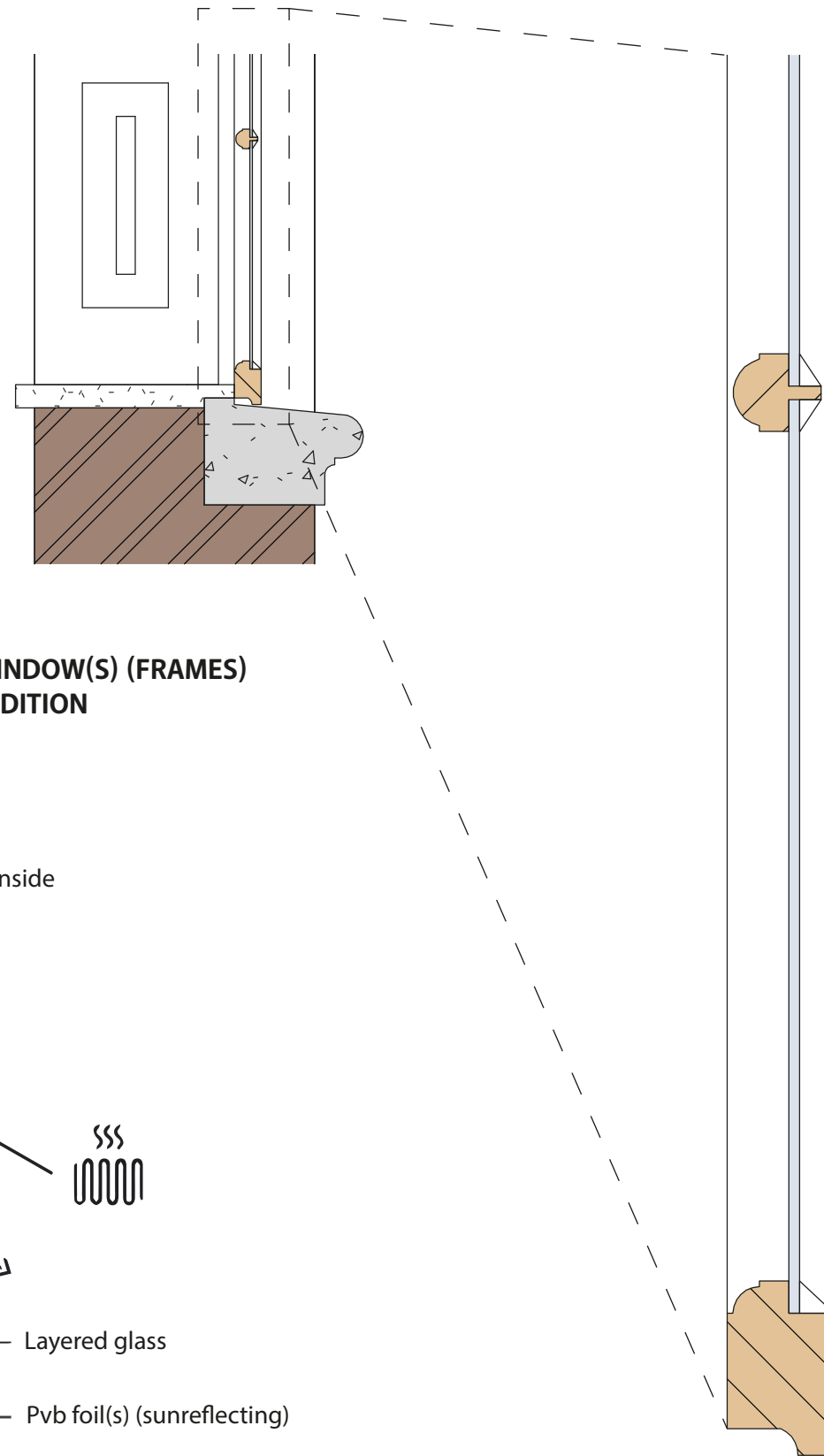
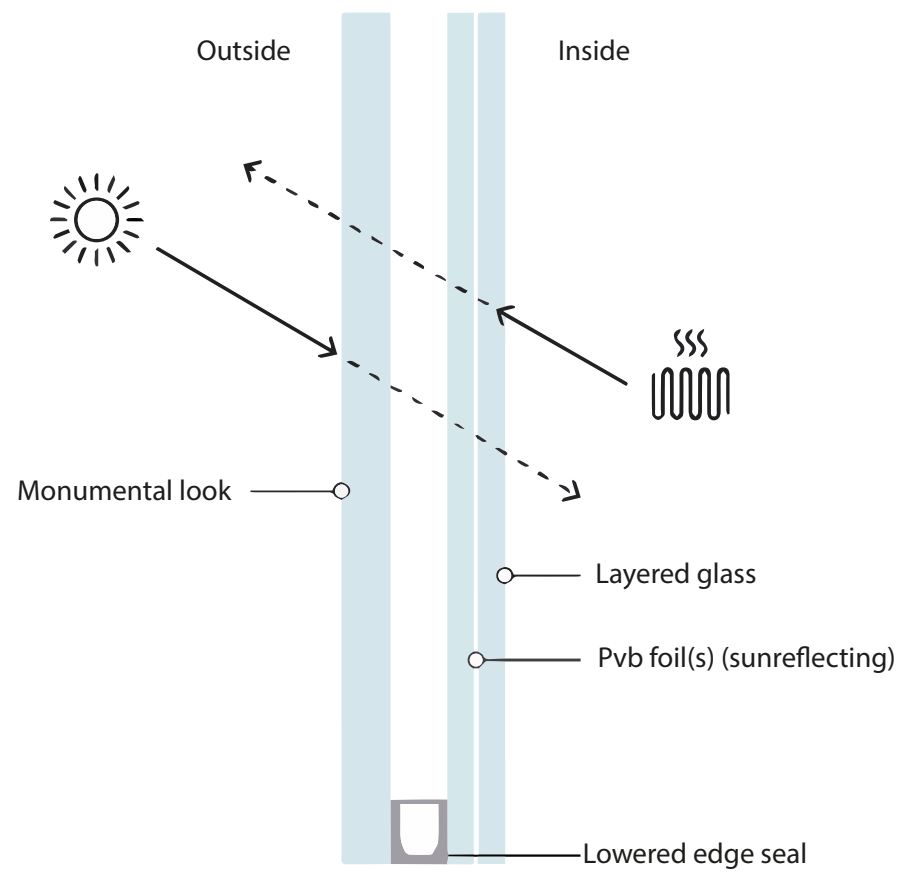
WINDOW FRAMES & GLAZING



EXISTING WINDOW(S) (FRAMES) IN BAD CONDITION

MONUGLAS MODERN ECO PROTECT

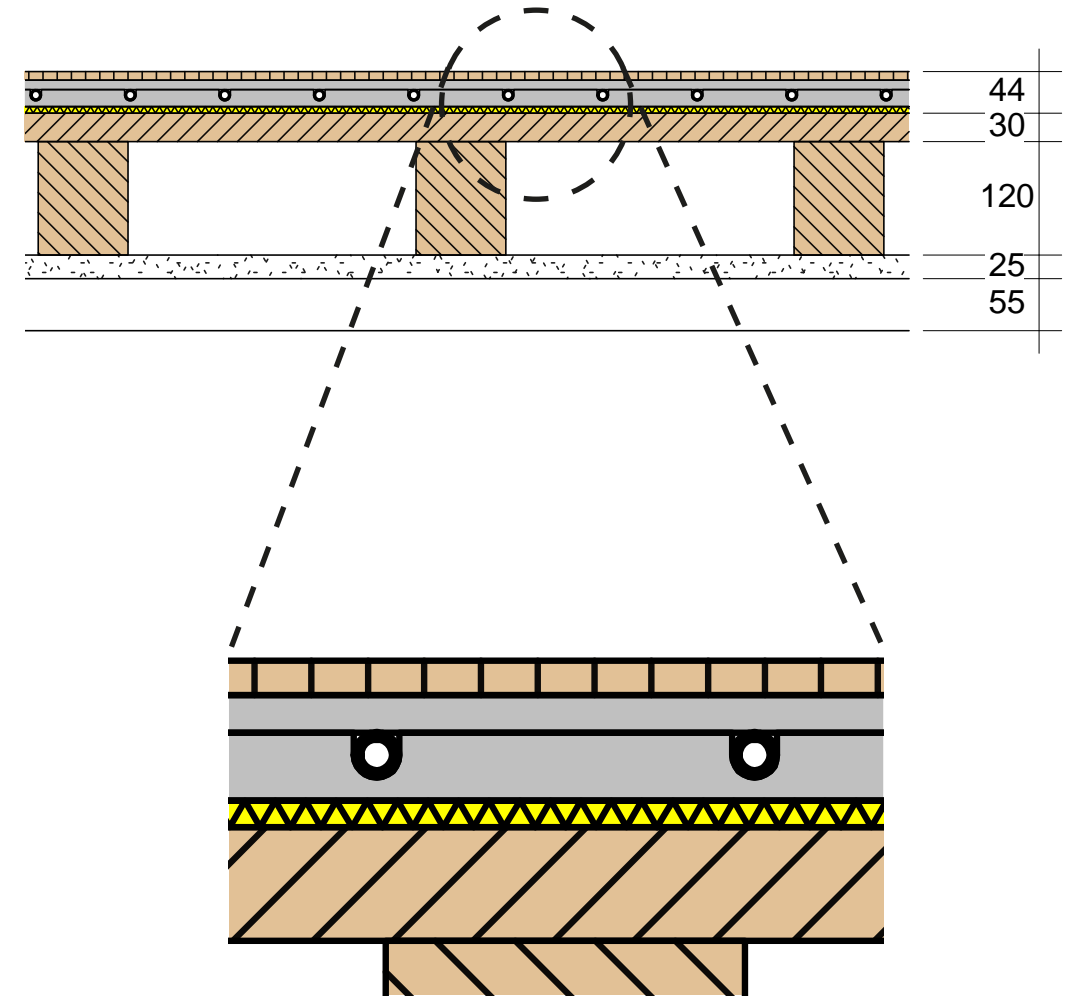
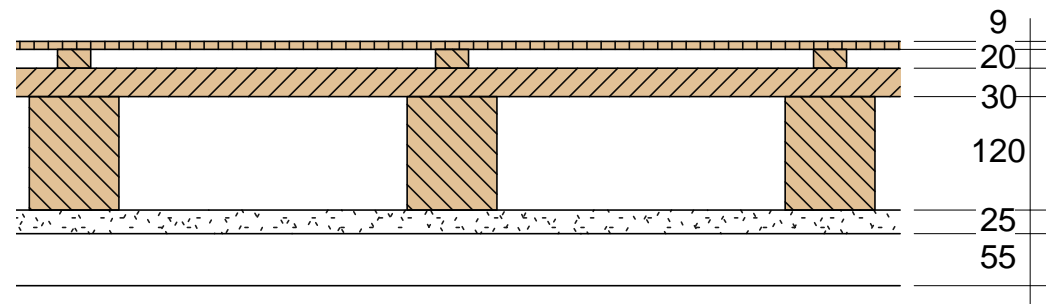
8mm in total
 U-value of 1,8 W/m2K
 Sun reflectand foil



EXISTING

NEW

FLOOR HEATING



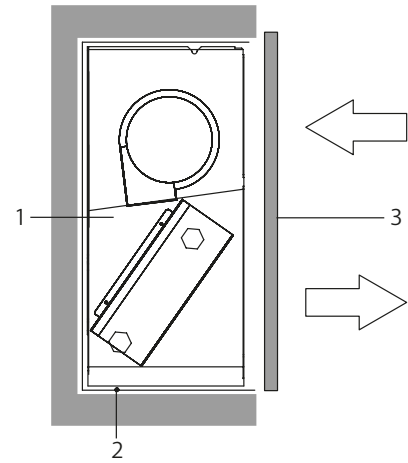
Dry floor heating system with wooden finishing only **15 mm** of additional height

NEW FLOOR

	Top		
Oak wooden finish	9	mm	
Fermacell® gypsum fiber board	10	mm	
Fermacell® gypsum fiber board with floor heating pipes	18	mm	
Insulation Isolgamma Roll 7	7	mm	
Existing wooden paneling			
Existing wooden construction			
	Bottom		
	Total	44	mm

HEATING & VENTILATION

Western Aertesi ZEFIRO Fancoil type VG847 (upside down)

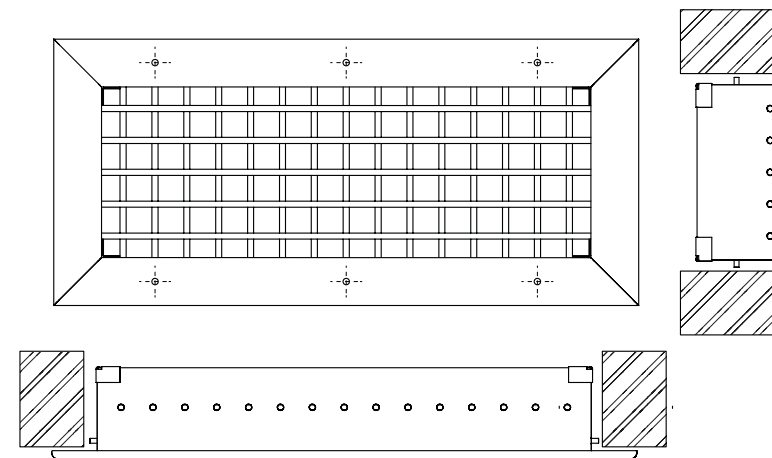


- 1. VG Fancoil unit
- 2. CCM-VG Built-in casing
- 3. MPK-VG Metal covering panel with grills

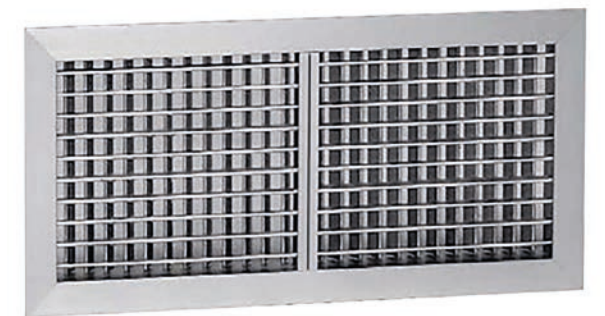
Concealed vertical with
frontal bottom outlet and
frontal top inlet
1038 x 460 x 217 mm



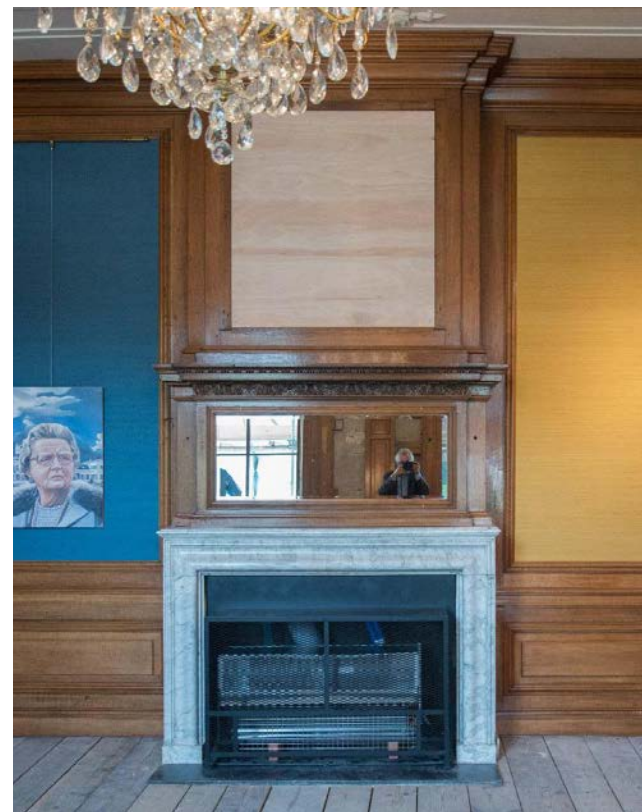
Solid Air WUCAOO Wall grill with adjustable slats (both horizontally and vertically)



WUCAOO
1025 x 125 mm
32mm frame



(Verlaan & Bouwstra, 2015)



(Verlaan & Bouwstra, 2015)



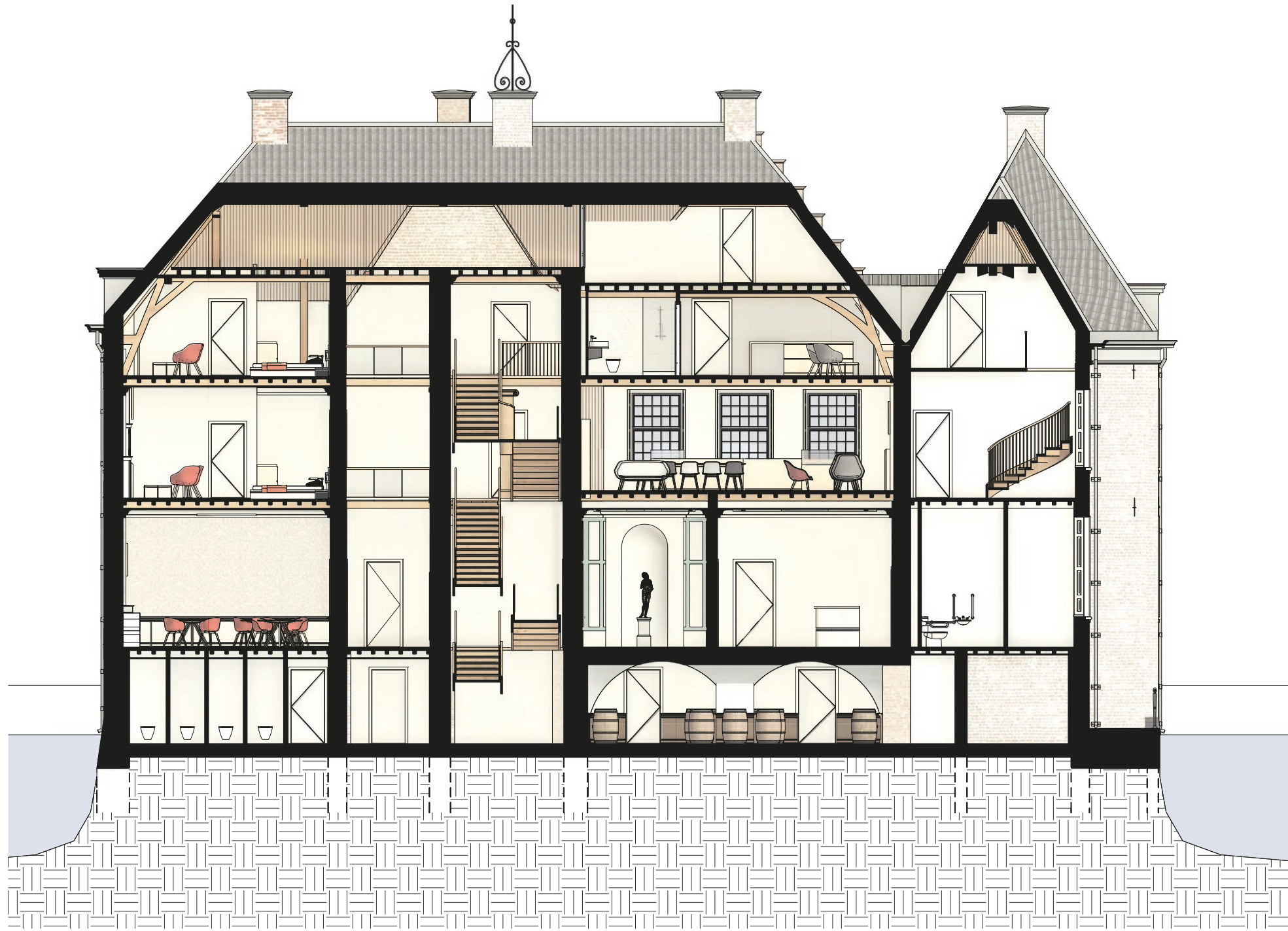
(Oostendorp stoffering, 2017)



(Verlaan & Bouwstra, 2017)

KASTEEL RUURLO

ACCESSIBILITY



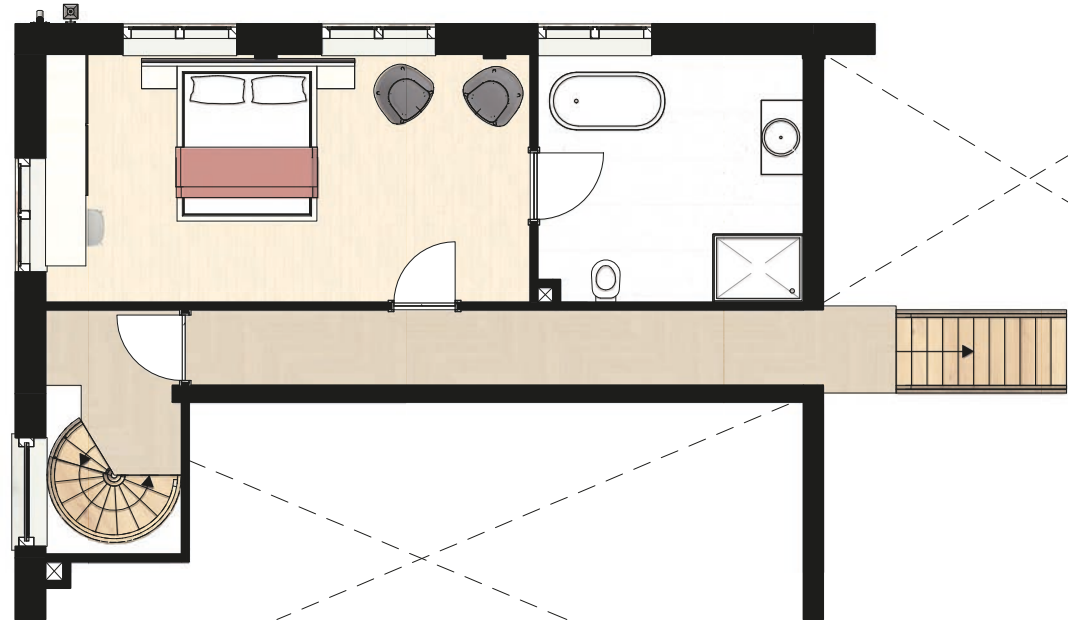
COACH HOUSE GROUND FLOOR



GROUND FLOOR COACH HOUSE

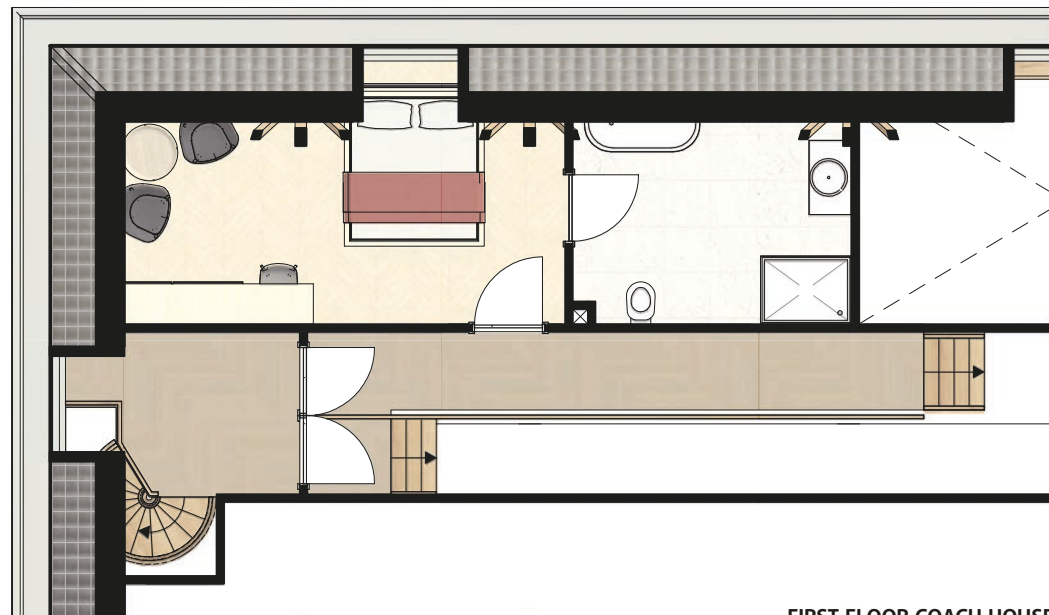


COACH HOUSE SPLIT FLOORS



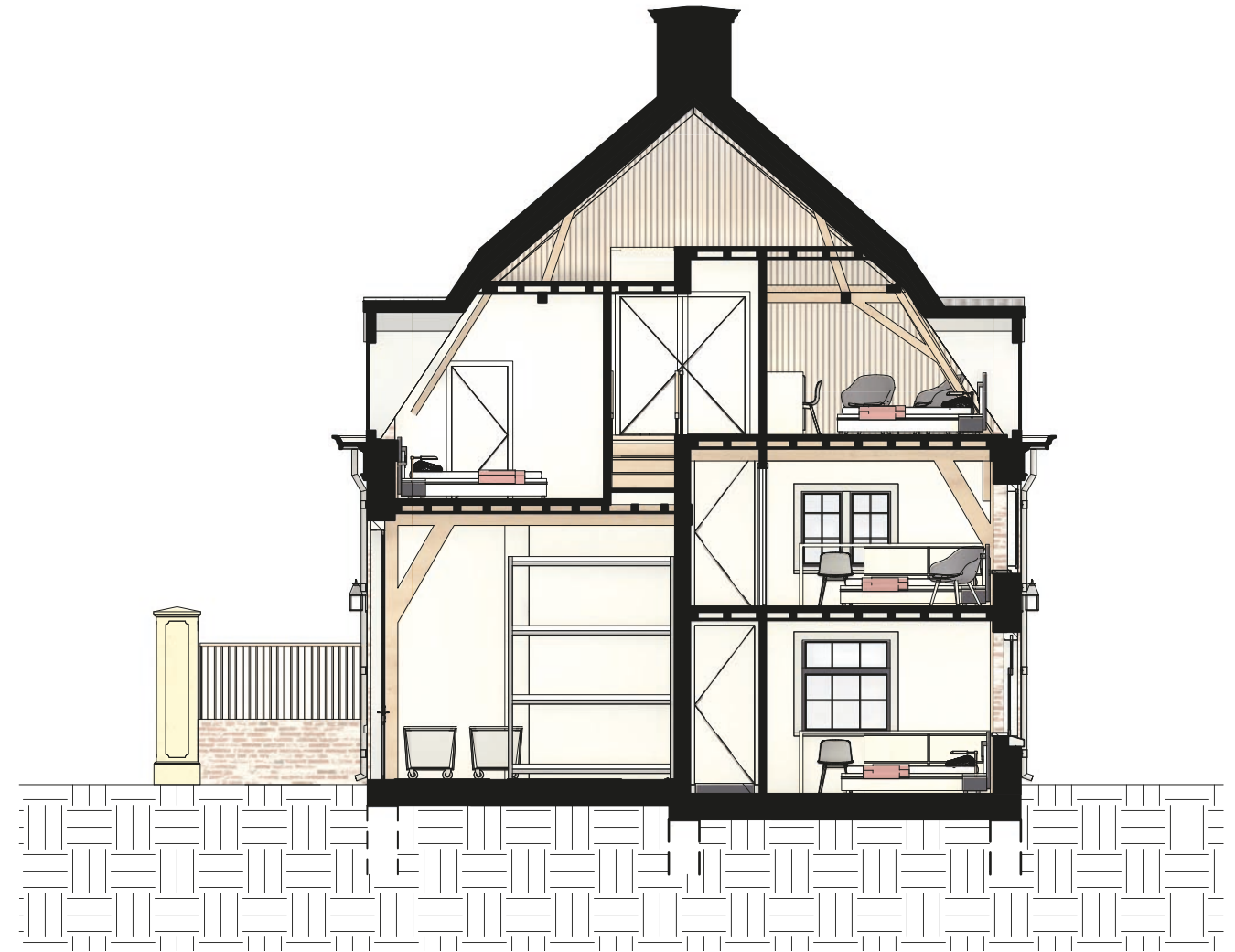
GROUND FLOOR COACH HOUSE

0 10 M



FIRST FLOOR COACH HOUSE

0 10 M



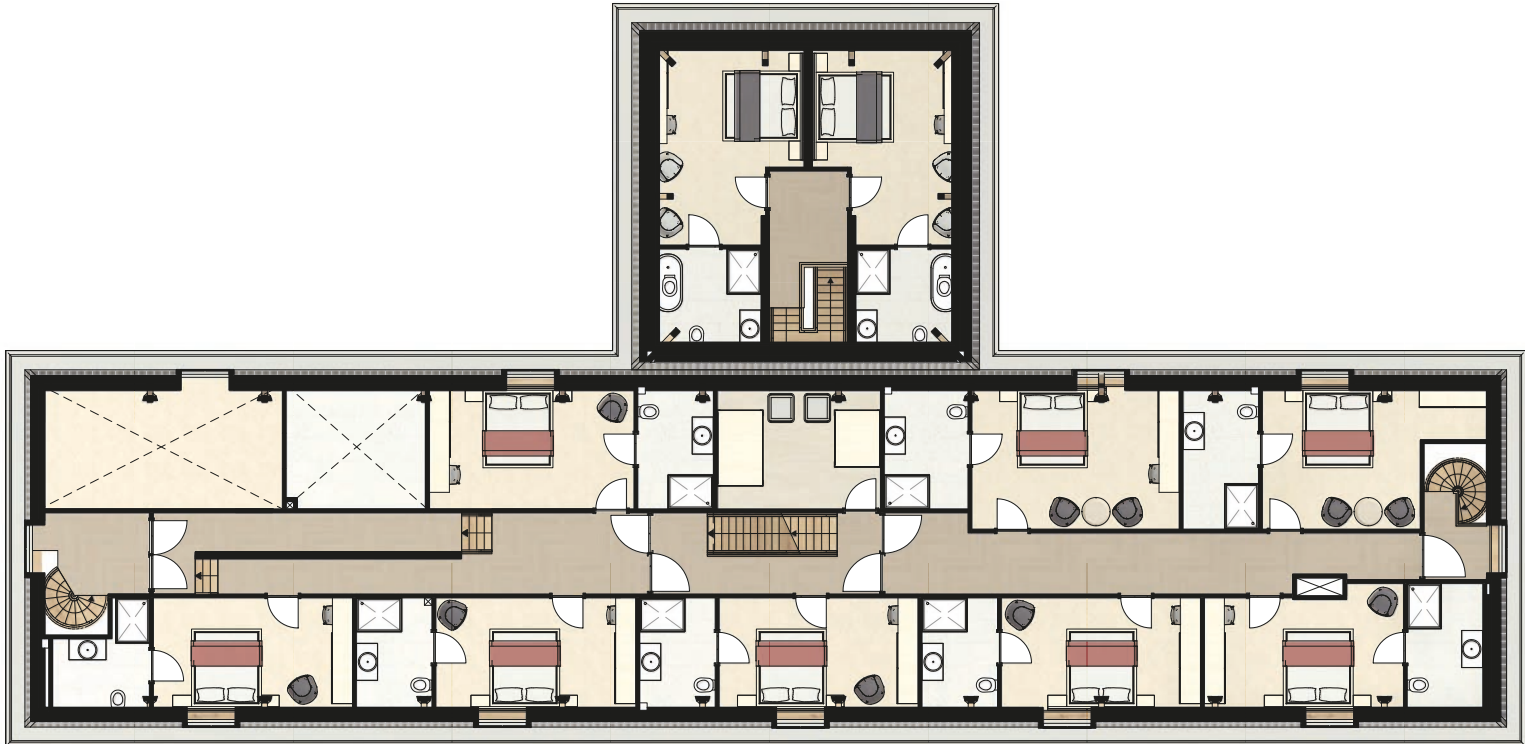
CROSS SECTION COACH HOUSE

0 5 M

COACH HOUSE UPPER FLOORS



Hotel room coach house



FIRST FLOOR COACH HOUSE

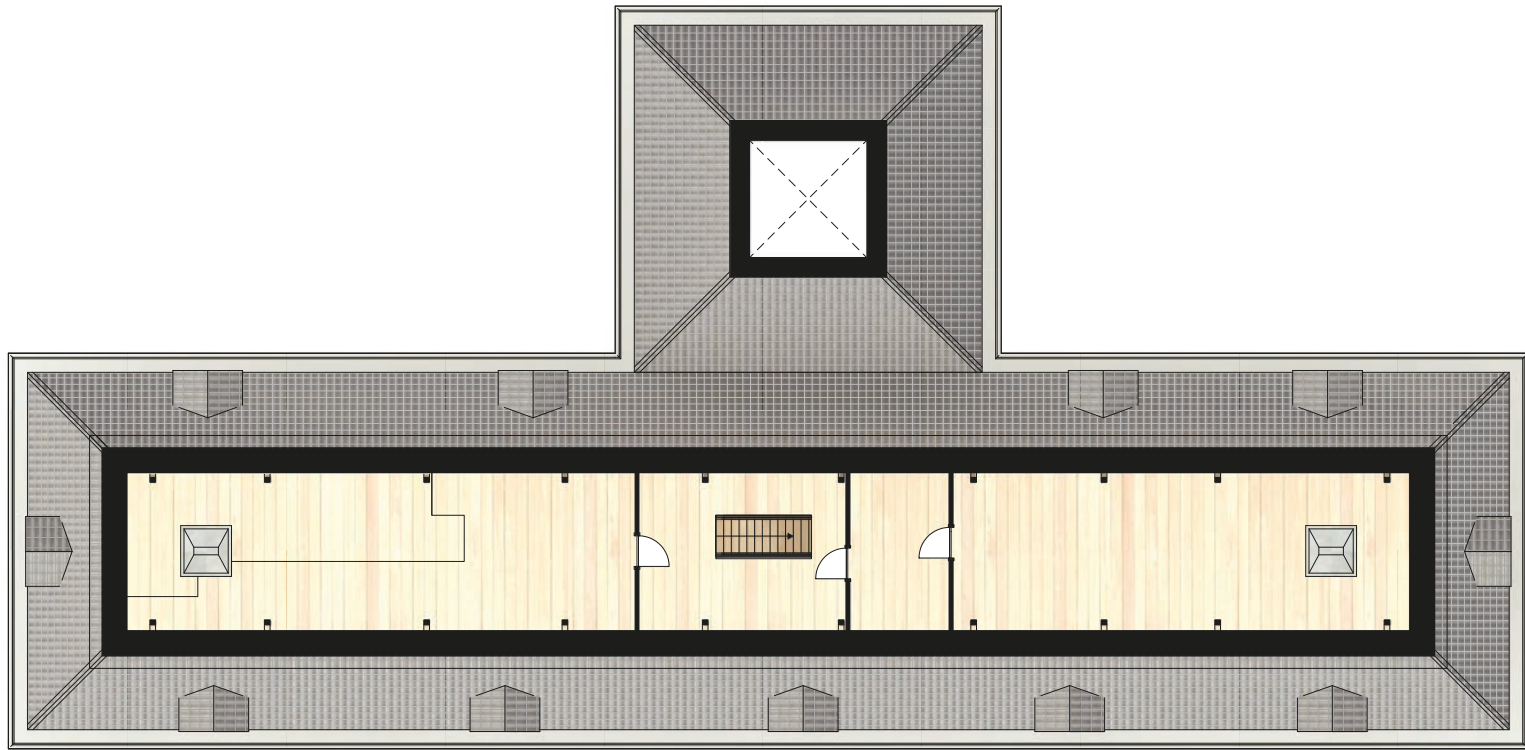
0 5 M



Attic coach house



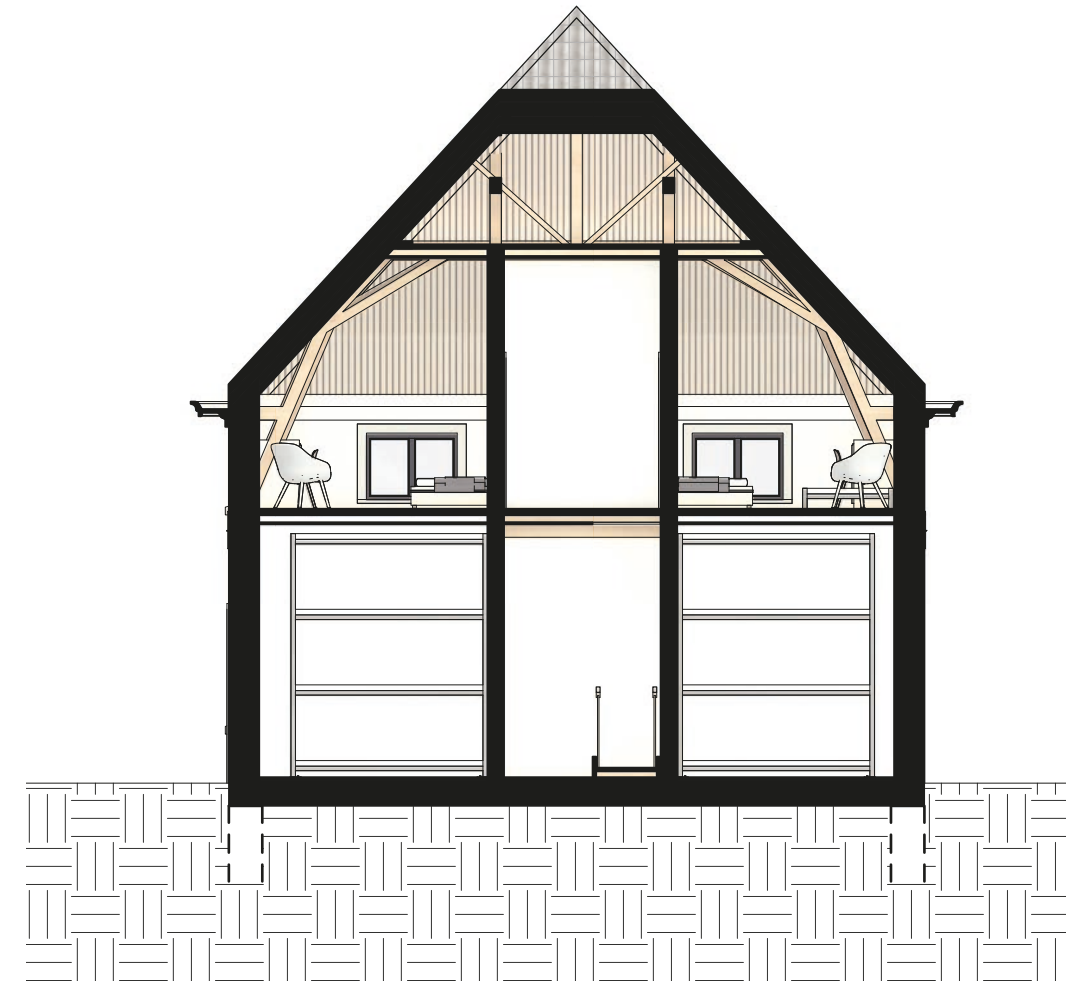
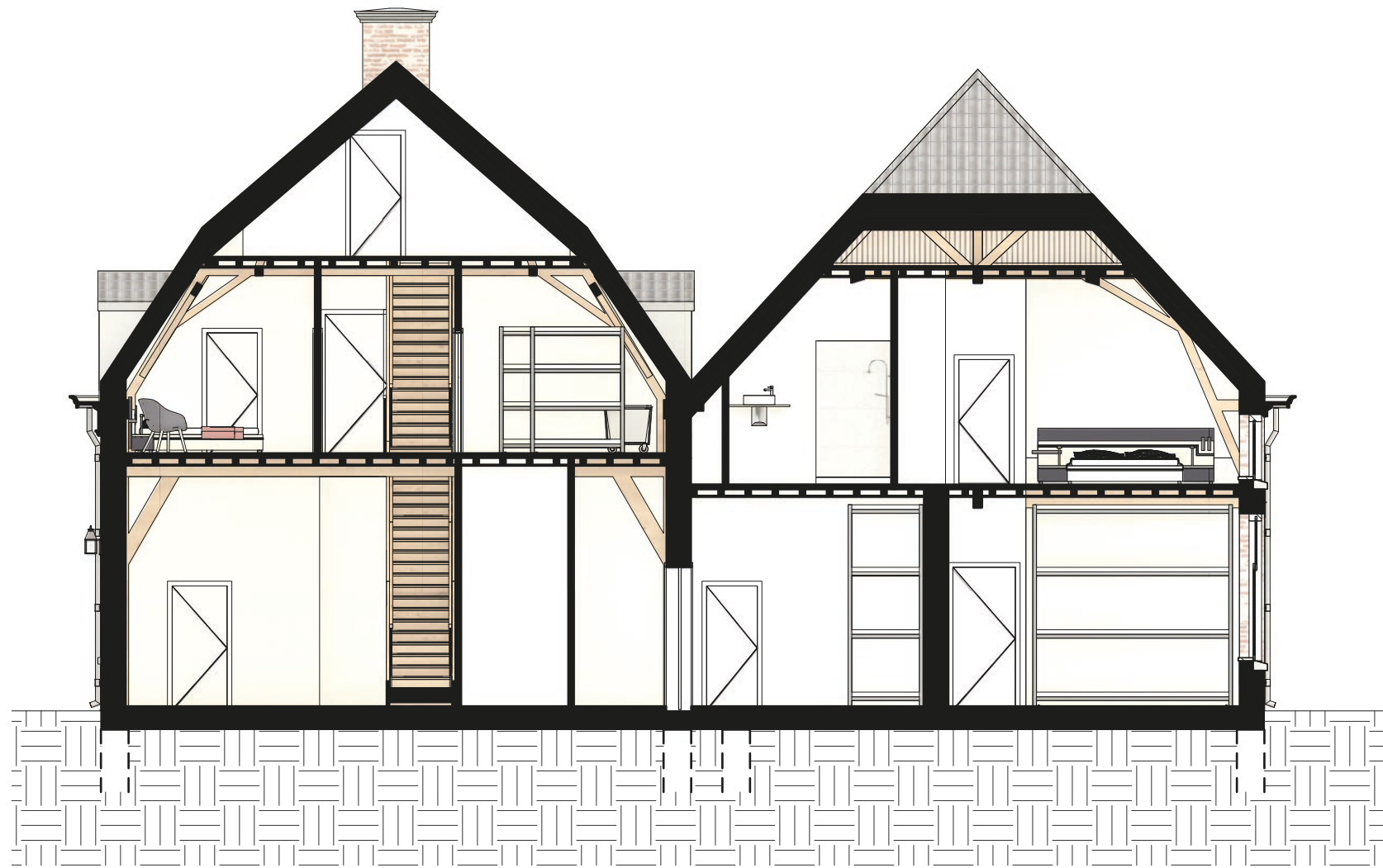
Attic coach house



SECOND FLOOR COACH HOUSE

0 5 M

COACH HOUSE SECTIONS



CARRIAGE BUILDING ELEVATIONS



North façade

0 5 M



East façade

0 5 M



South façade

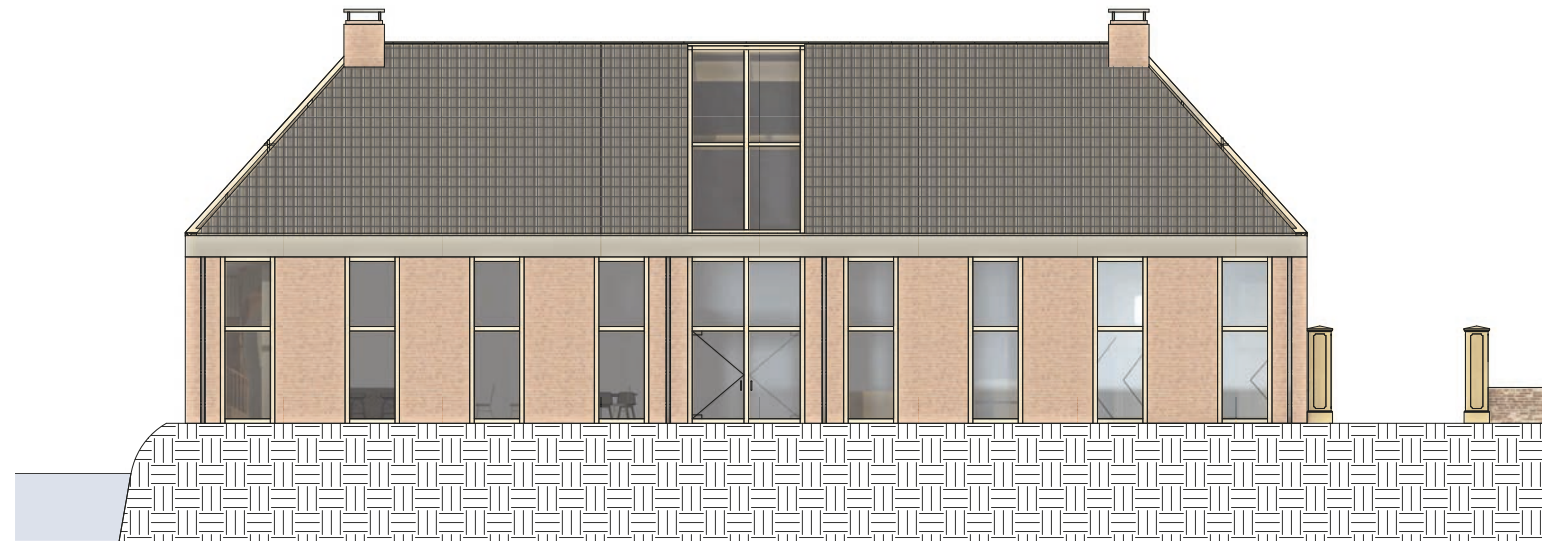
0 5 M



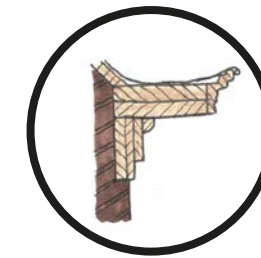
West façade

0 5 M

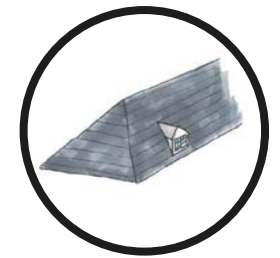
CHARACTERISTICS OF THE BUILDING TYPOLOGY



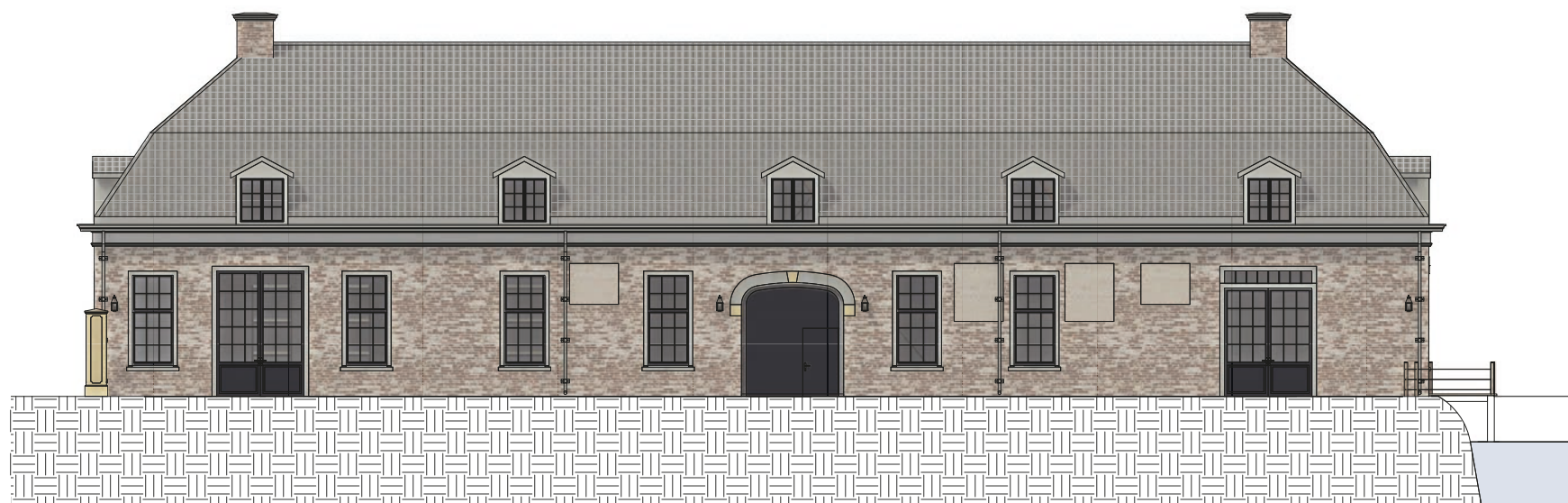
South façade new building



DETAILED ROOF EDGES



HIPPED ROOFS WITH DORMERS



South façade coach house



Central square estate

CHARACTERISTICS OF THE BUILDING TYPOLOGY



WasteBasedBricks®
Orange

Impact Calculator

Calculate your impact

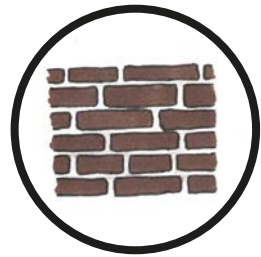
What would be your positive impact on our planet if you choose StoneCycling's WasteBasedBricks® for your next project?

Project size in m²

194364

Calculate

Or choose one of our example projects to learn about the impact.



BRICKWORK FAÇADE



Central square estate

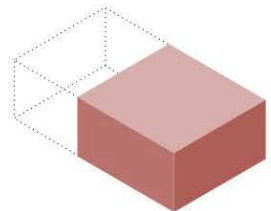
Waste upcycled

17687124

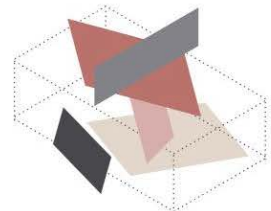
Kg



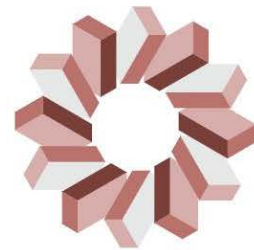
Central square estate



Made from at least 60% waste

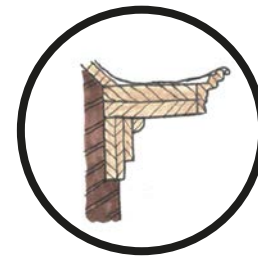


91 kg waste per m² upcycled

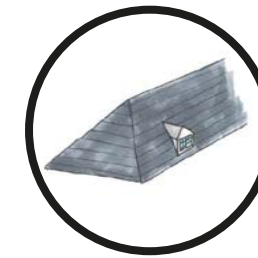


CO₂ compensated production

CHARACTERISTICS OF THE BUILDING TYPOLOGY



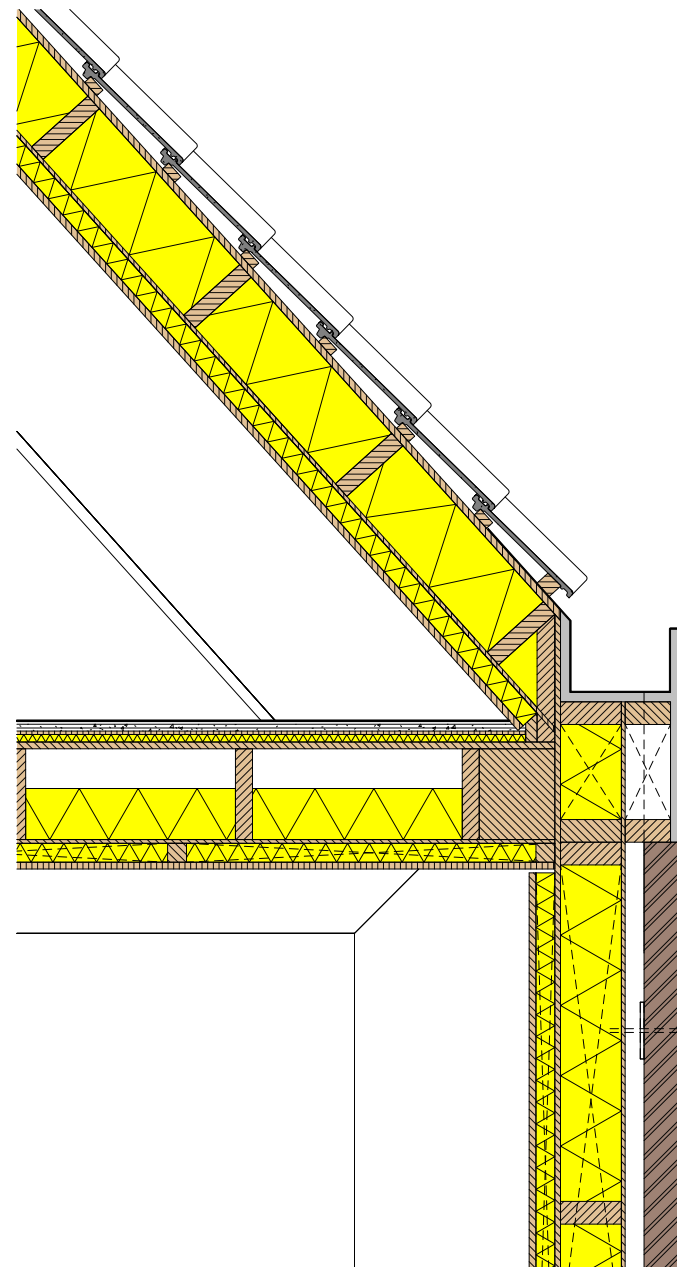
DETAILED ROOF EDGES



HIPPED ROOFS WITH DORMERS



BRICKWORK FAÇADE



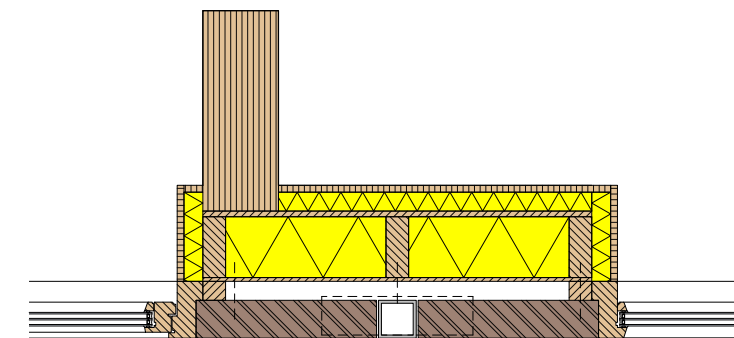
Vertical section

FAÇADE

	<i>Exterior</i>	
Brickwork	100	mm
Cavity	50	mm
Vapor permeable membrane (foil)	0	mm
Wooden plates (OSB)	10	mm
Insulation Isover Systemroll 1000	161	mm
Vapor barrier membrane (foil)	0	mm
Wooden plates (OSB)	12	mm
Acoustic insulation	50	mm
Acoustic wooden finish (Groove)	18	mm
<i>Interior</i>		
Total	401	mm
Rc-value ±6,82 m²K/W		

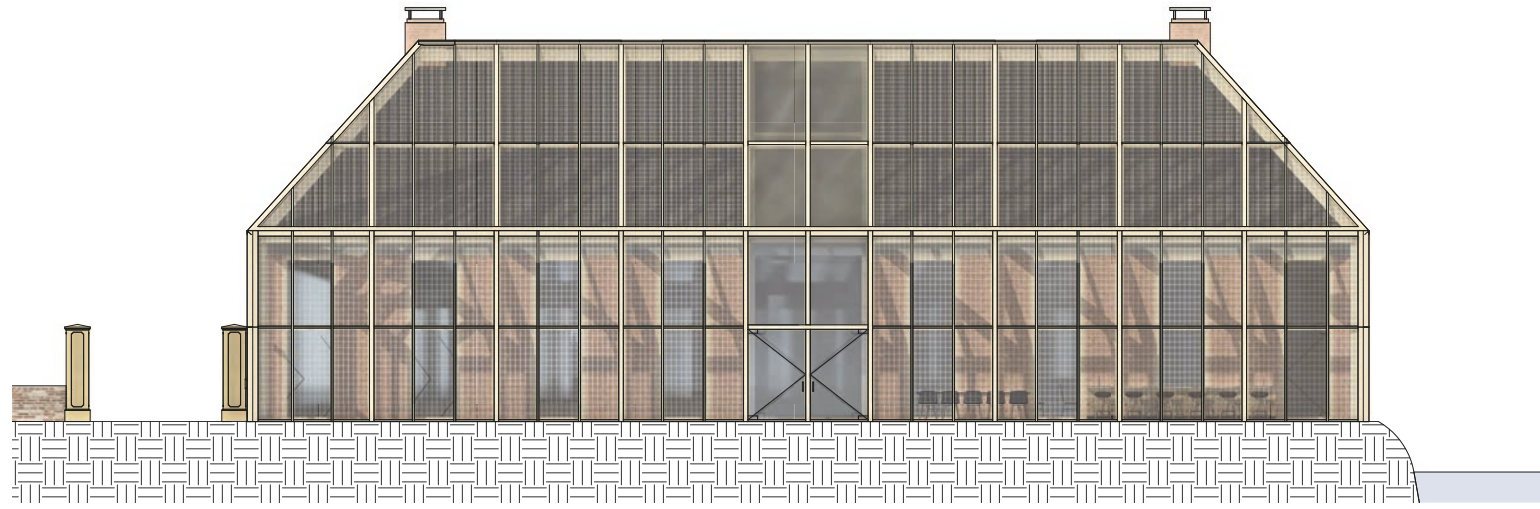
ROOF

	<i>Exterior</i>	
Roof tiles	100	mm
Vapor permeable membrane (foil)	0	mm
Wooden plates (OSB)	18	mm
Insulation Isover Systemroll 1000	210	mm
Vapor barrier membrane (foil)	0	mm
Wooden plates (OSB)	10	mm
Acoustic insulation	50	mm
Acoustic wooden finish (Groove)	18	mm
<i>Interior</i>		
Total	406	mm
Rc-value ±8,34 m²K/W		



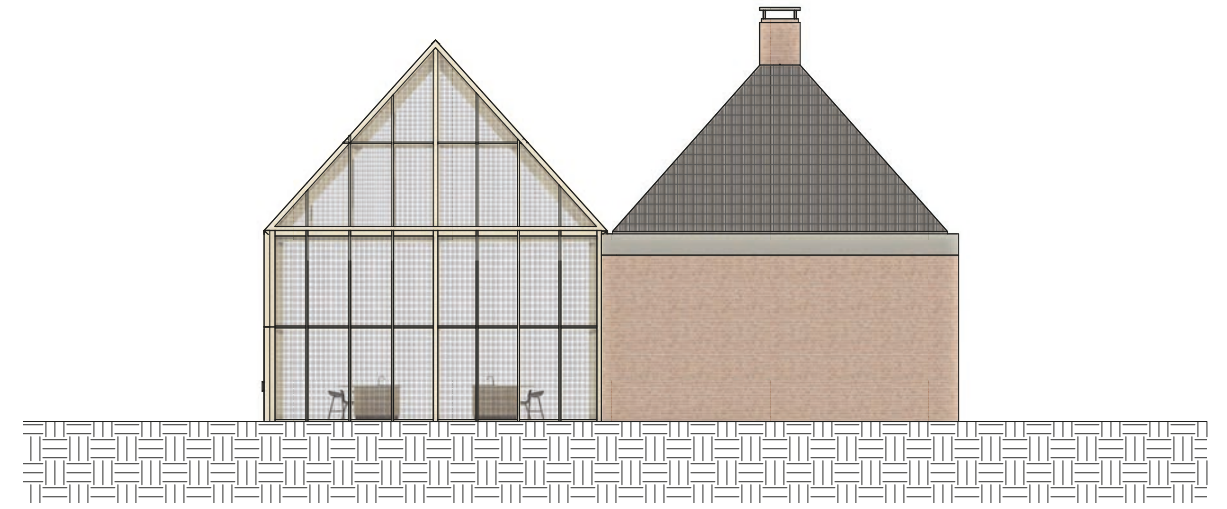
Horizontal section

NEW BUILDING



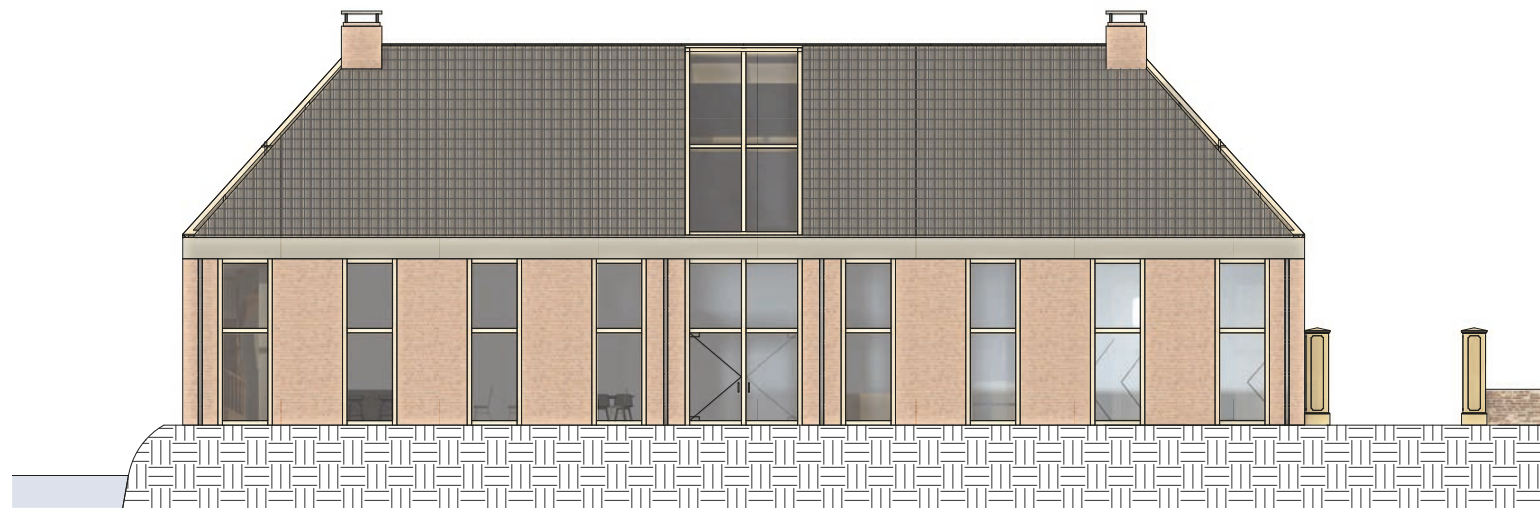
North façade

0 5 M



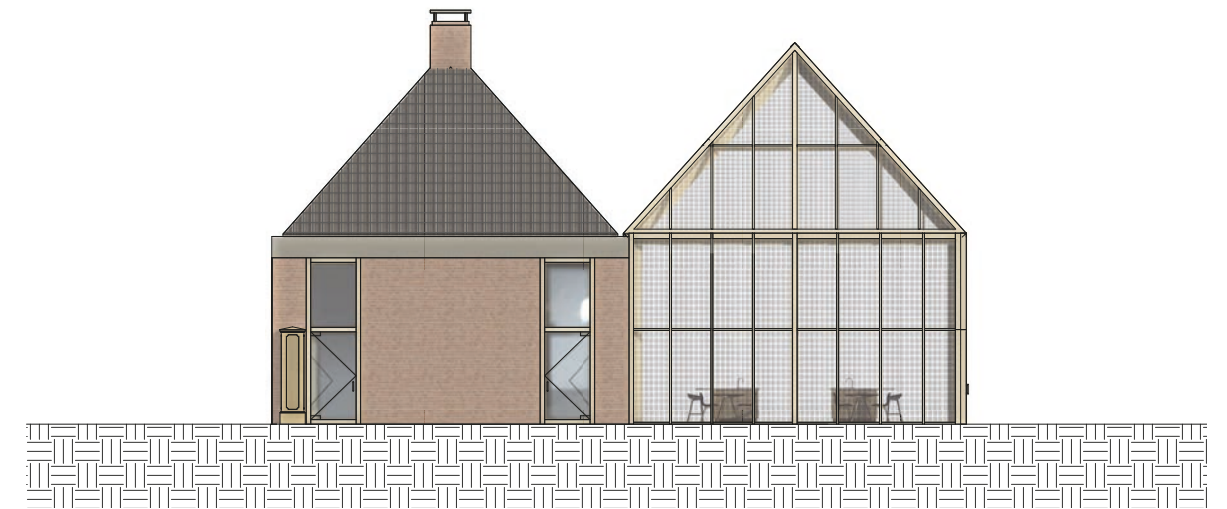
East façade

0 5 M



South façade

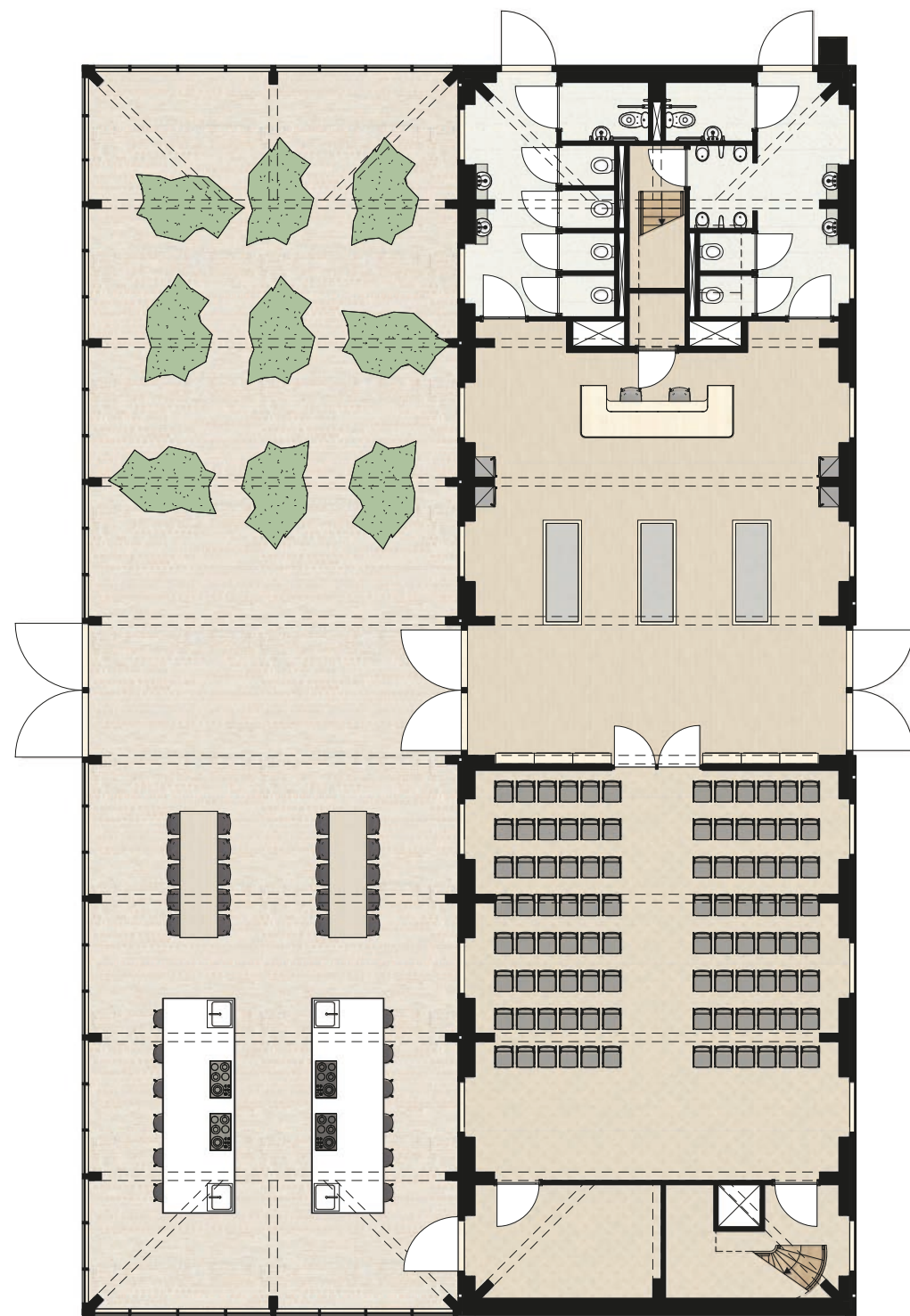
0 5 M



West façade

0 5 M

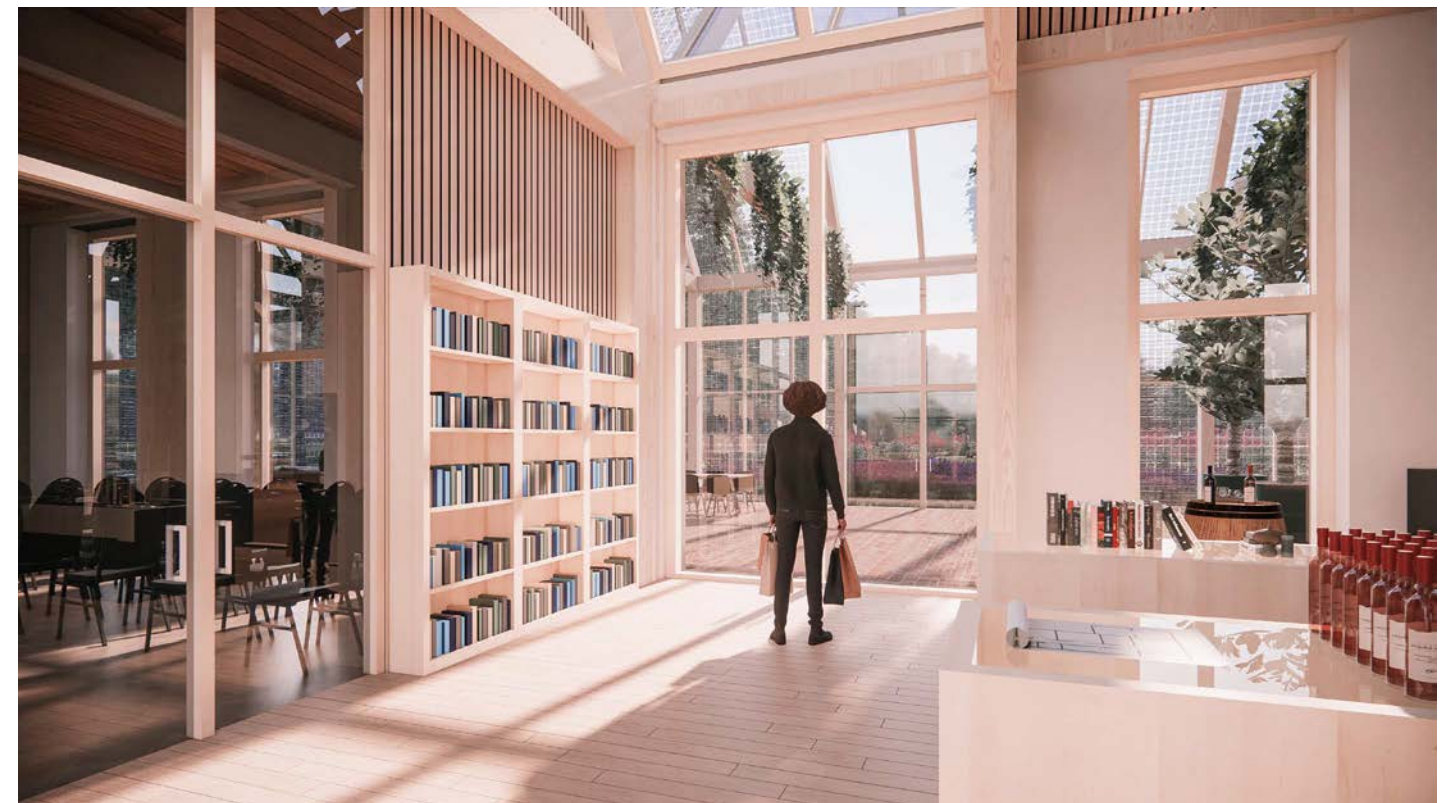
NEW BUILDING



GROUND FLOOR NEW BUILDING

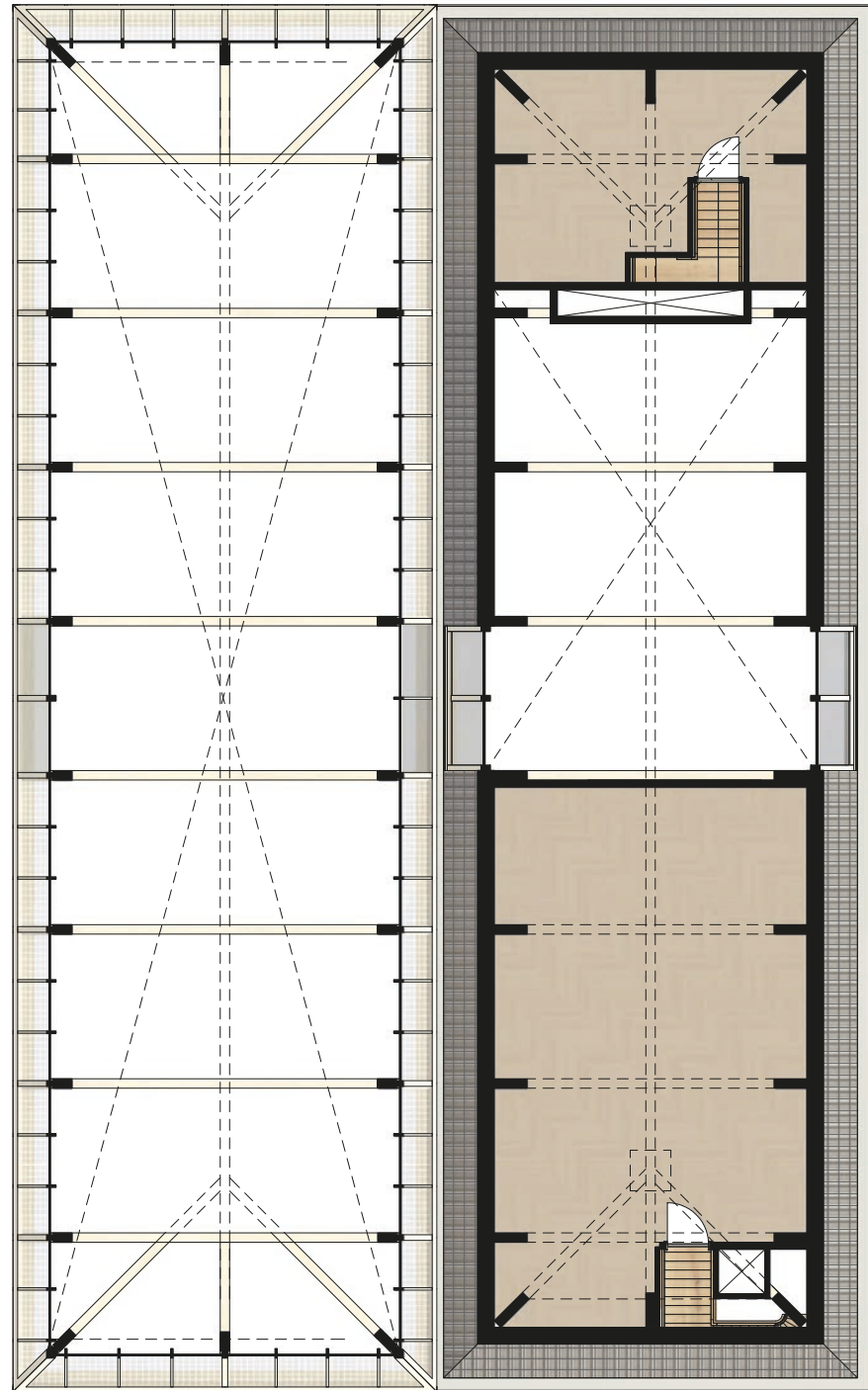


Shop



Shop

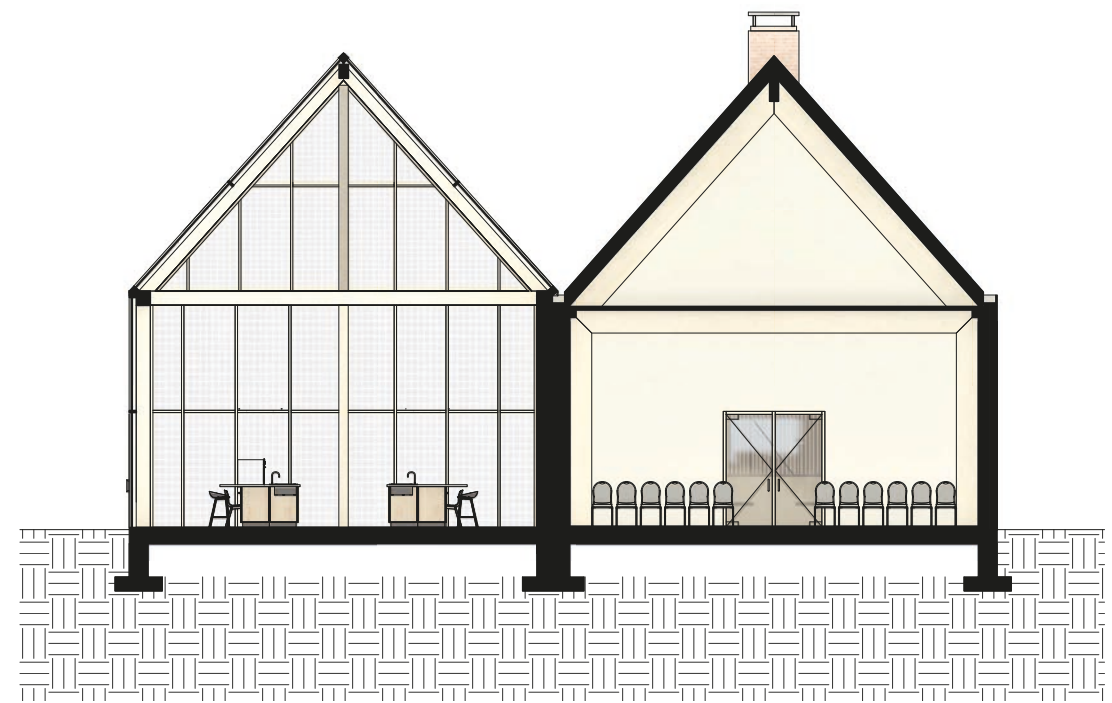
NEW BUILDING



FIRST FLOOR NEW BUILDING



LONGITUDINAL SECTION



CROSS SECTION

ORANGERGY



Flower garden



Orangery



Vegetable garden

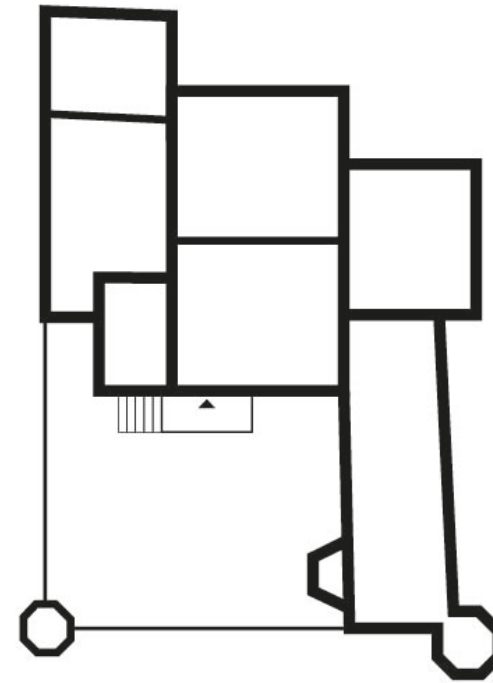


Orangery

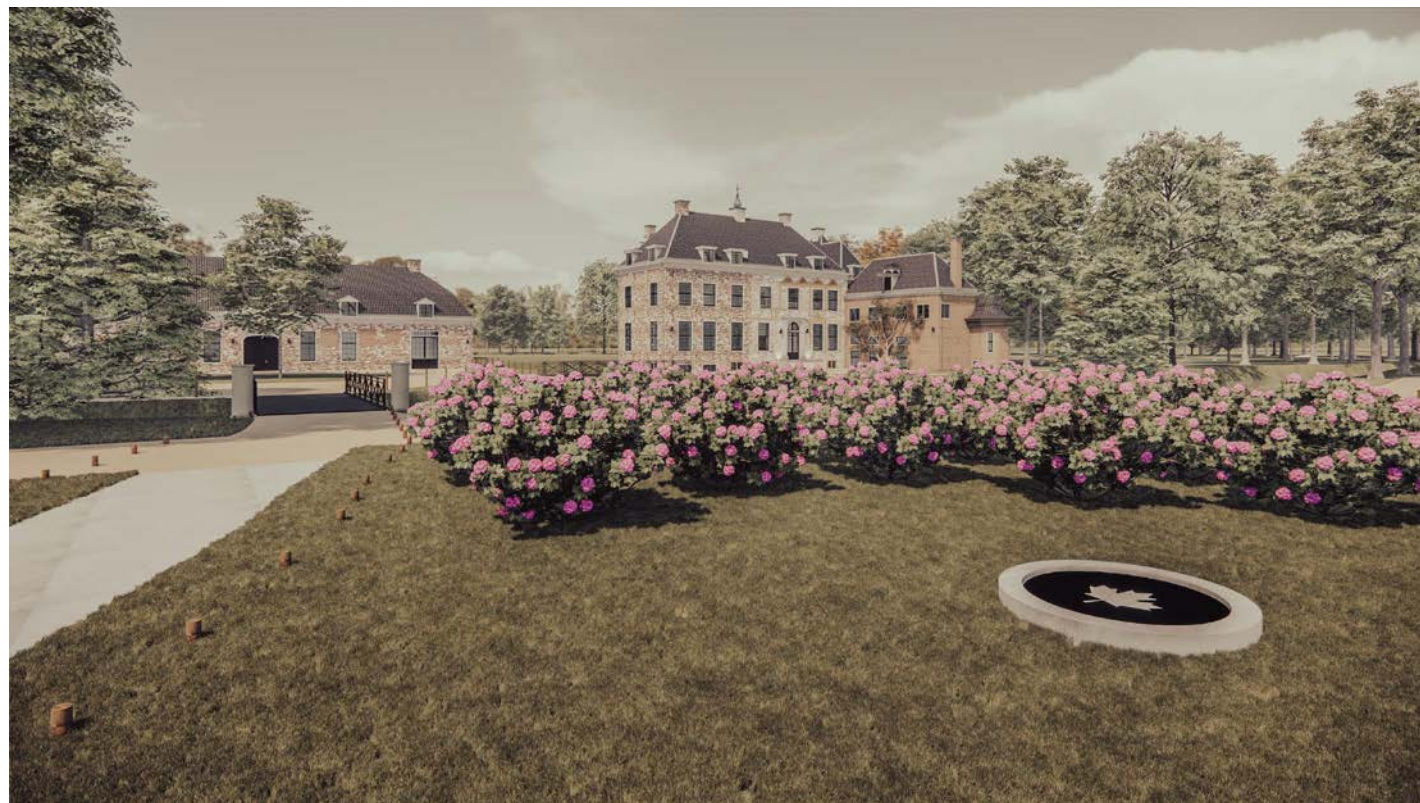
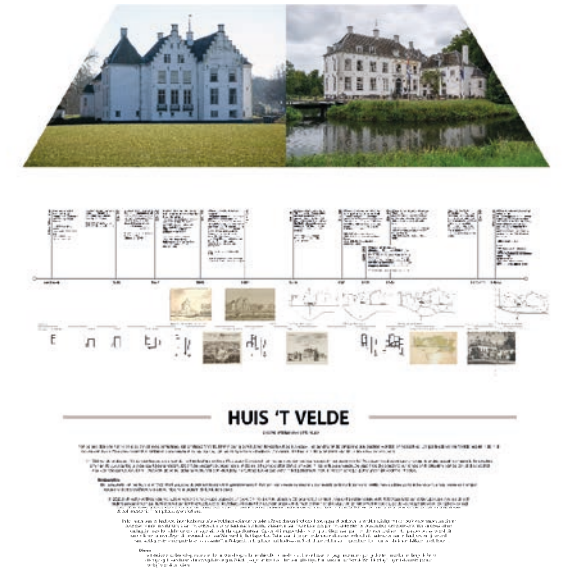
HISTORICAL ELEMENTS IN THE LANDSCAPE



(Maasmond, 2021)



17th century

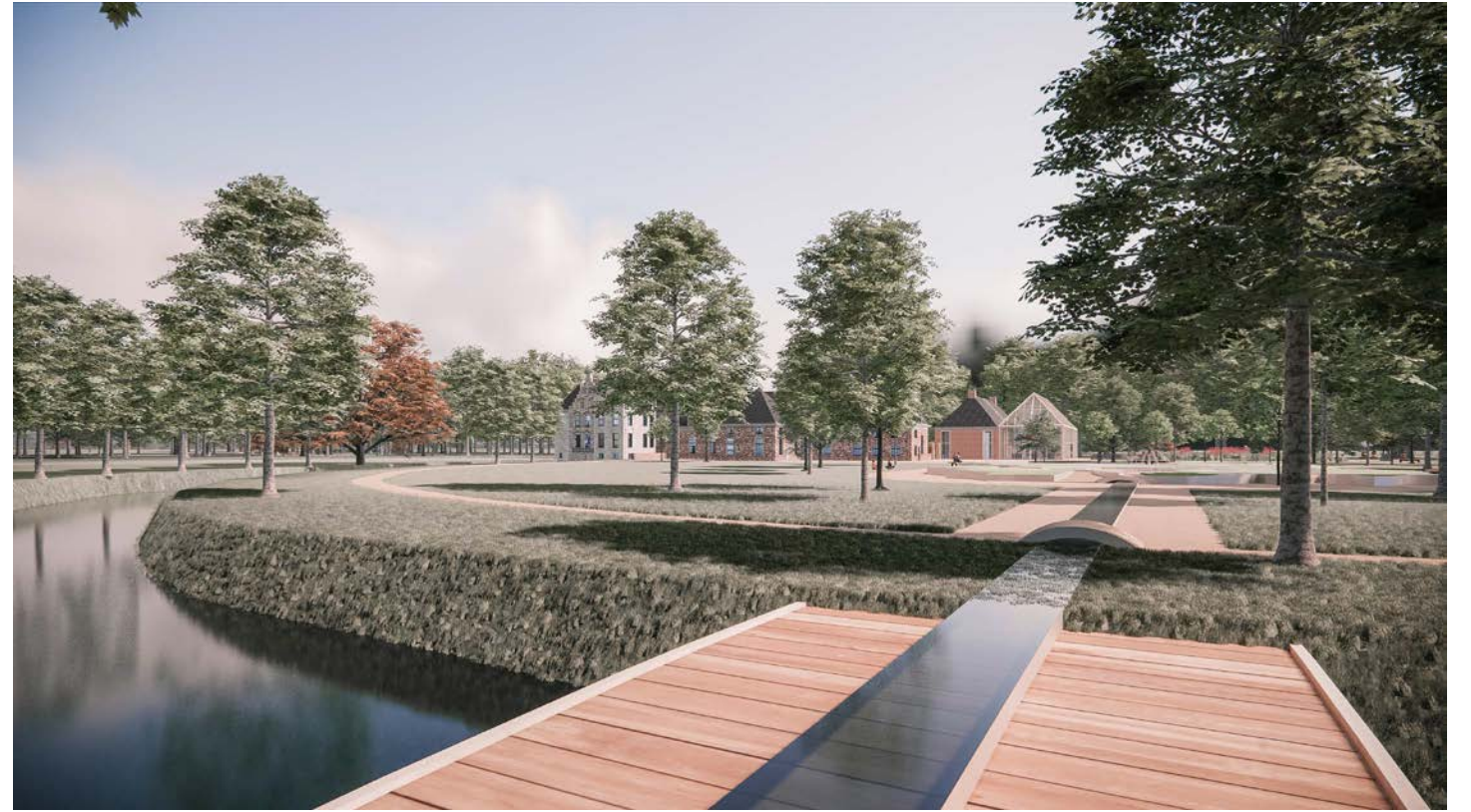


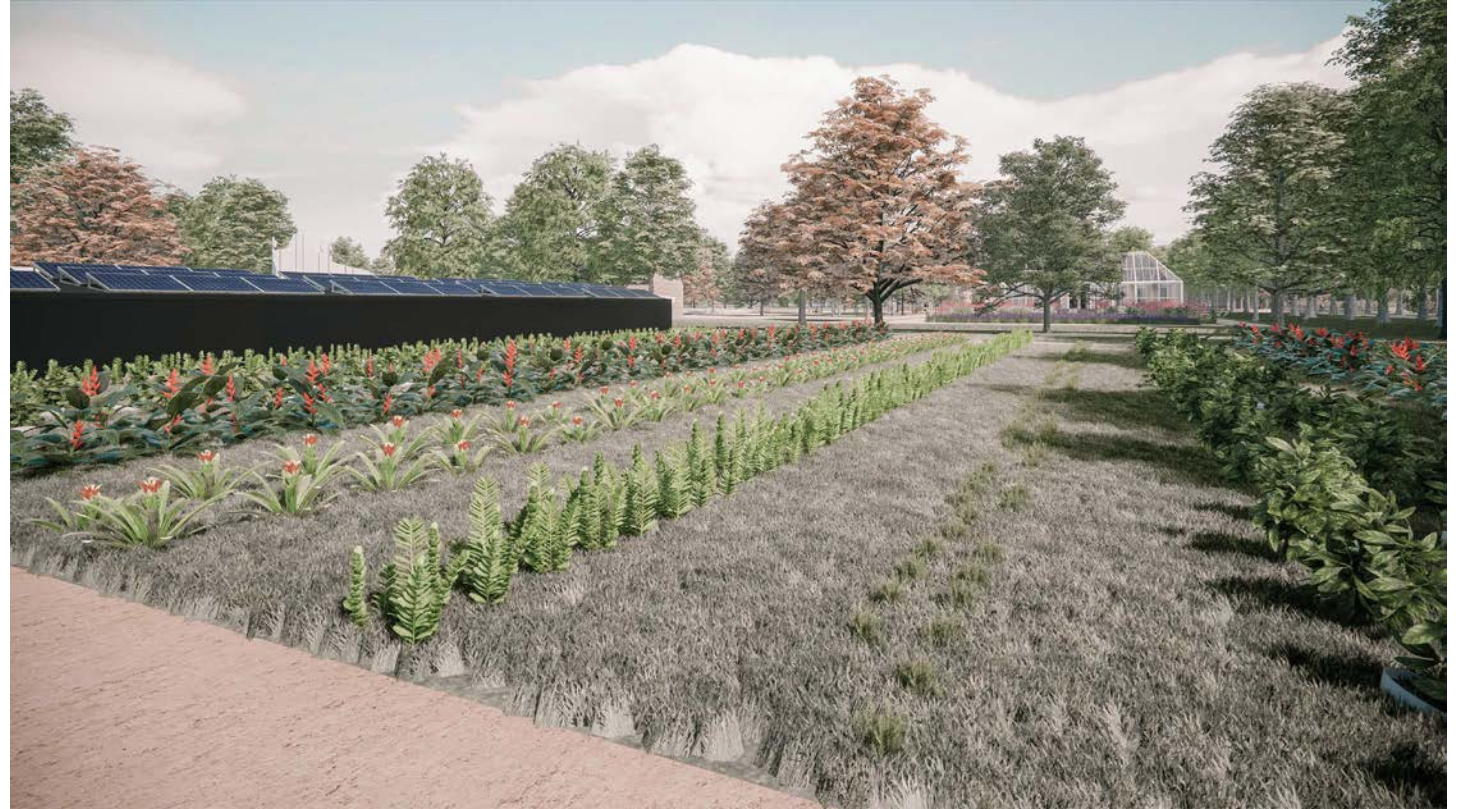
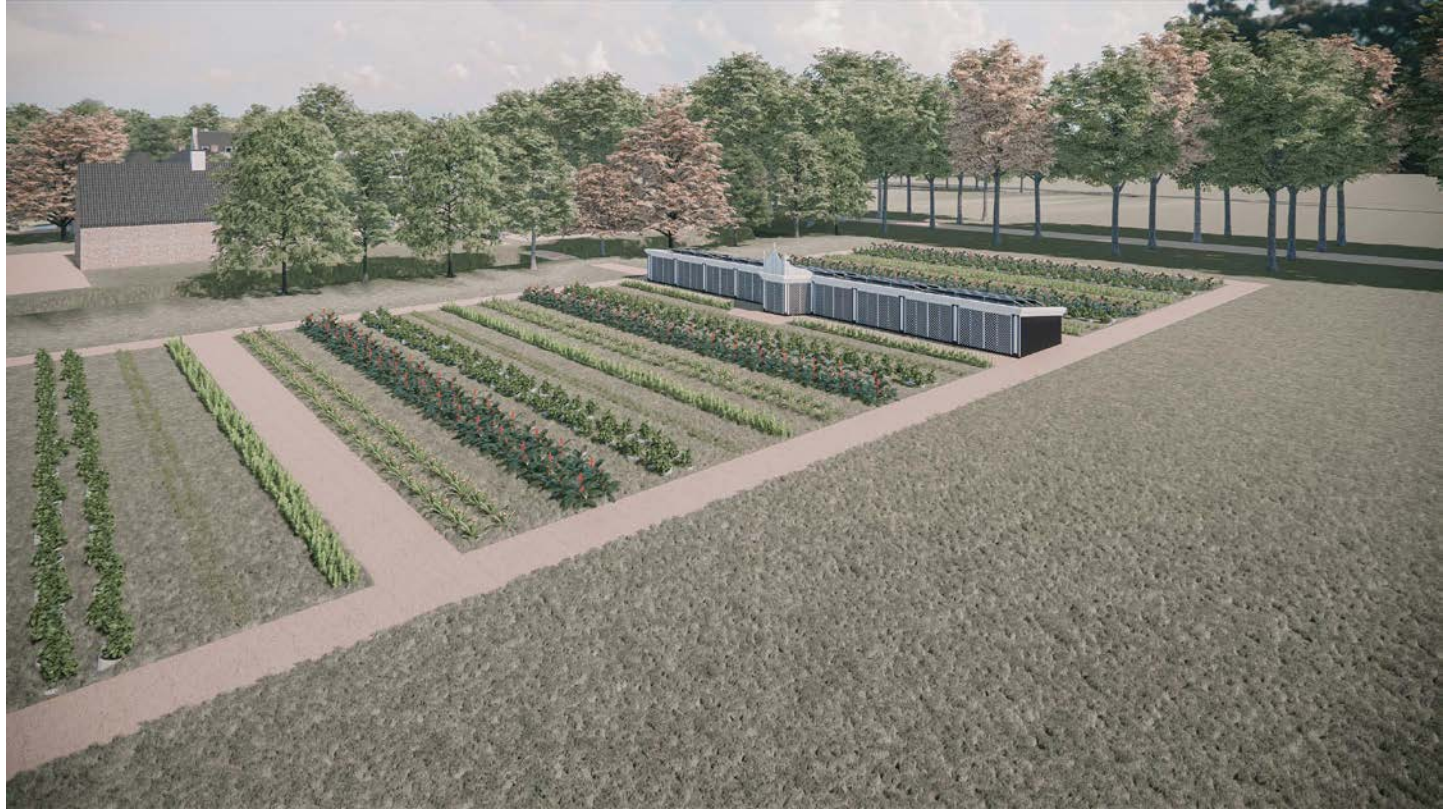
RENDERS











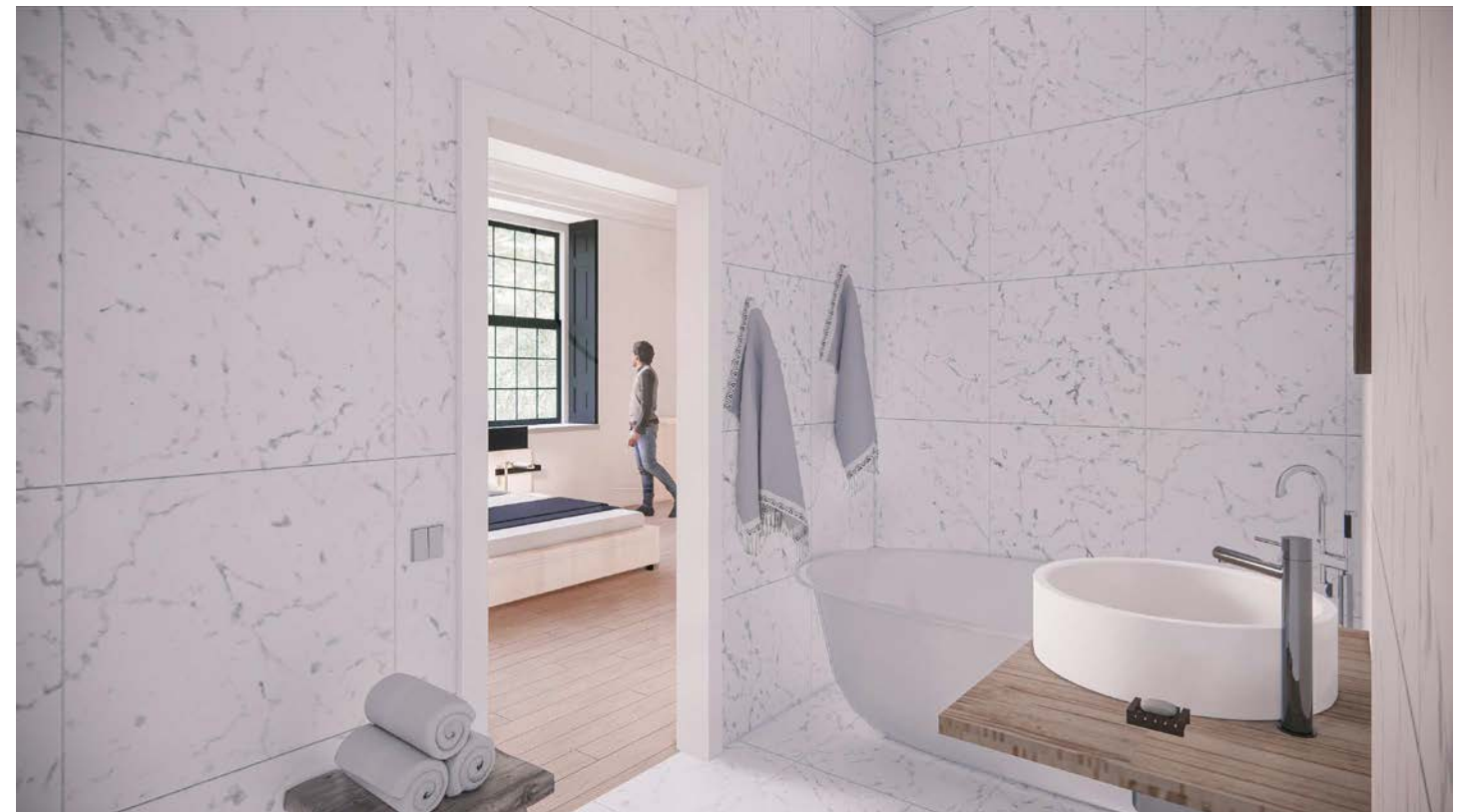


















REFLECTION

	Hackfort	Vorden	Ruurlo	Verwolde	Dorth	De Voorst	't Velde
Family crests integrated in interior and/or exterior	X	X	X	X		X	X
Construction history visible in the exterior	X	X	X				X
Continuing the historical development with a new addition			X				X
Recognizable historic layers in the landscape	X	X	X	X	X	X	X
Clear sightlines to strengthen relationship between estate and building(s)	X	X	X	X	X	X	X
Re-integrate former/lost paths					X		X
Landscape elements hinting historically important parts					X	X	X
Keeping the interior as original as possible		X		X		X	
(Re-integrated) original colors	X			X			
Exhibition about the history	X		X	X			X
Information signing	X	X		X	X	X	X
Different pavements to show historic layers		X	X				X
Water wells to refer to the early inhabitation	X	X					X
Special tours/walks				X	X		X
Shop			X	X			X
Café	X	X	X	X			X

Table X.
Design toolbox

Legend

x = intervention or instrument used in the particular case study

Reflection Report

Heritage & Architecture | Vacant Heritage



Noah van Asselt
4644603

03-05-2022

Huis 't Velde
(Noah van Asselt, 2021)

Vacant Heritage

Elaboration on the graduation studio, assignment and project location.

Graduation project & professional field

Elaboration on the relationship between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS).

Elaboration on the relationship between the graduation project and the wider social, professional and scientific framework, touching upon the transferability of the project results.

Research & Design

Elaboration on the relationship between research and design.

Research method & relevance

Elaboration on research method and approach chosen by the student in relation to the graduation studio methodical line of inquiry, reflecting thereby upon the scientific relevance of the work.

Ethical discussion

Discuss the ethical issues and dilemmas you may have encountered in (i) doing the research, (ii, if applicable) elaborating the design and (iii) potential applications of the results in practice.

Bibliography

Elaboration on the graduation studio, assignment and project location.

Nowadays, topics as climate change, material shortage, increasing vacancy and the decay of monuments are becoming increasingly important for the future of the built environment. But with these issues also come opportunities to provide solutions. Knowing how to find proper re-use for those types of buildings while knowing how to deal with heritage and its value in society is becoming a desirable tool in the architect's toolbox. A tool that I wished to have and develop myself.

The chosen graduation studio is strongly related to those topics. The course 'Vacant Heritage', as part of the department of Heritage & Architecture of the TU Delft, deals with creating re-designs for vacant buildings or buildings which may be vacant in the future. This year, the topic is police owned buildings. About 700.00 square meters of the owned real estate by the Dutch National Police will be divested in the coming years (Atelier Politie Bouwmeester, 2021; Weessies, 2017). The aim is to reflect on this topic, through research and design, and to provide solutions for future (re-)use.

Out of a list of ten buildings becoming vacant around the Netherlands, one building is chosen for research and re-design; Huis 't Velde. This building is an old havezate (type of castle) which was first mentioned in 1326 and is located in Warnsveld, in the east of the Netherlands. After having had various private owners over time it was bought by an organization; Stichting Geldersch Landschap & Kasteelen. For about 50 years the police has rented the building as education and event location.

As logical as the choice of this studio may sound, it was not the studio I had originally chosen. During the bachelors at the TU Delft we got familiar with a broad range of knowledge. From doing model work and drawing class to ethical discussions and technical analysis of buildings. Eventho we learned the basics of detailing and building technology I still had the feeling this part of architecture remained underexposed. This is why I signed up for the architectural engineering studio. But because many people did, I was withdrawn. I had to re-register and that is when I chose this studio.

One of the things this studio has made me realize is that dealing with heritage goes beyond the field of architecture alone. Many disciplines come together and everything is interconnected. This makes it complex, but at the same time makes it a fun puzzle. The addressed issues should not (always) be seen as issues. In many cases the problems are challenges that need creativity and often provide innovative solutions. So, eventually, I am even glad that I had the opportunity to become more experienced and familiar with dealing with heritage buildings.

Graduation project & the professional field

Elaboration on the relationship between your graduation (project) topic, the studio topic (if applicable), your master track (A,U,BT,LA,MBE), and your master programme (MSc AUBS).

Elaboration on the relationship between the graduation project and the wider social, professional and scientific framework, touching upon the transferability of the project results.

The graduation project is part of the studio Vacant Heritage from the department of Heritage & Architecture, a specialization within the Master of Science, in the track of Architecture. The research & design are shaped around a central topic; the notion of vacancy in the field of heritage. On the one hand vacancy of a police real estate, mainly dealt with in the SBT-research. And on the other hand vacancy of havezaten and estates, mainly dealt with in the individual research. In the re-design of Huis 't Velde all aspects come together into a solution for preventing vacancy and decay of this monumental building.

Although the assignment is fictional, the project is approached and dealt with as if it could be truly realized. Design decisions are therefore also weighted against the environmental and social-cultural impacts. A functional program is chosen that would be beneficial to the local neighborhood but also financially feasible in order to maintain the estate and buildings in proper condition. A long-term plan has been strived for to continue the long history of the site, which is worth keeping for our future generations.

The research and design form a reference for other havezaten and estates that face vacancy and decay in the future as well. The research can help guide design decisions for the adaptive re-use of those buildings and is of value in the evaluation process that strongly determines the choice of elements to be preserved.

Research & Design

Elaboration on the relationship between research and design.

Over the course of the project, the fields of research and design were running alongside each other and had various overlaps. The research consisted of two separate parts. On the one hand an individual research, based on personal interest, was executed to inform the design. On the other hand a collective research on the Spatial Building Typology (SBT) of eight Dutch police real estates was carried out.

Research

The individual research started off with an extensive and broad search for information about the chosen project building; Huis 't Velde. I quickly found out that this building from the fourteenth-century was a very specific type of castle, namely a havezate. This observation sparked an urge to find all the information there is. I often found myself lost in the amount of data, pictures and sources. Having a broad scope is good, but I can still learn to limit myself a bit in the inexhaustibility of seeking for more. Sometimes a few good sources are better than many similar sources.

The process of finding research questions for the individual research and design was quite a search. The research itself needed to be innovative, attractive and doable in the given time period. But it also needed to relate to the design project and the chosen building. Finding the right topic and formulating a research question in a way it suited both research and design was therefore something I really struggled with. I knew I wanted to do something with this rather special typology, but in what way was still unclear. At a certain

moment eight case studies were selected for my research, all havezaten from around the same area and started in the same period. But not long after I found that I had taken on a little too much. I skipped two buildings and focussed on what content was essential. This eventually resulted in a coherent and clear analysis and comparison of those buildings.

Over time the research questions changed a lot, but everything was centered around the same goal; finding characteristics that form the building typology of a havezate from a specific area and a similar time period. By analysing and comparing the six selected case studies an overview of the characteristics of the typology was created. These characteristics were then examined for their experienceability in the buildings and the estate. This led to a design toolbox of interventions to be used for making the typology (more) experienceable to the public.

Looking back on the individual research now it becomes clear that it is inspired by the SBT research. In the SBT research eight police buildings were analyzed on four scale levels in which several topics were addressed. After the analysis they are compared and reviewed to find differences and similarities. The individual research is therefore a sort of 'mini-SBT'.

Design

For the re-design of Huis 't Velde, the research outcomes were of great value. The determination of the characteristics of the typology made it possible to better evaluate the estate and building and to substantiate this as well. While making design decisions the research outcome could serve as guide and reference.

While doing the research there also raised an urge to inform the public about this typology and to show how special and interesting it

can be. This formed the basis of the design concept, namely making the typology of a havezate experienceable to the public. In order to do so, the research had provided a clear design toolbox with interventions. With this toolbox in mind the design got better substantiated and the concept could become better perceivable on all scale levels.

Planning and structure

Before the start of the research, a research plan needed to be made first. At the very start this was explained through lectures from Klaske Havik and in-studio sessions with Carola Hein. Later it was more focused on the content of the research itself. Because of this I got confused about the goal of the research plan. I was already doing literary research and started writing the first chapter. It was only after the draft of the research plan that

I learned that the research itself should not have been written yet and that this report was about the way you will structure the whole year.

This unclearness was partly due to my own inattention and maybe has to do with the fact that the start of the graduation year was a bit overwhelming. But I also feel like a planning or scheme with an overview of the different parts of the graduation would have helped a lot. For example, later I also learned that a graduation plan should be written to inform the attendants of the presentations and to announce the project to the Examination Committee. So a timescheme with the five presentations, research plan, graduation plan, research report, reflection report, groupwork, individual research and design would be a useful tool for the next graduation students.

Research method & relevance

Elaboration on research method and approach chosen by the student in relation to the graduation studio methodical line of inquiry, reflecting thereby upon the scientific relevance of the work.

Research method and approach

During the studio the main methodical line of inquiry was focused on the intergation of all fields of Heritage & Architecture, both in the design and in the research (Meijers et al., 2021). Knowledge and inspiration was obtained by individual tutoring and guidance, but also through group discussions and workshops. Variety and exchange of knowledge was one of the main goals within this graduation studio. There was no very explicit hierarchy between students and (guest) teachers, making the work environment pleasant and beneficial to not only the students but the teachers as well.

This variety was also noticeable in my own approach towards research and design. The SBT research was done with the whole group of about 12 students, for which communication and effective collaboration was necessary. This research continued over the course of the studio and working together was stimulated by having one communal goal. It was a good change from the individual parts; the own research and design.

Since two other students had chosen the same building for the re-design, collaboration for various parts was possible. We joined forces for the analysis of the existing situation, but we also divided tasks further in the process. Investigation into solutions for building technology or climate design and discussions about design approaches and valuations of

the building all were very beneficial. Each time we came together there was something to talk about or to ask each other.

Scientific relevance

Havezate 't Velde currently hosts a police academy, but what will happen when they decide to move out? Providing opportunities for a new use of this specific building typology is necessary to prevent decay. Suitable (re-)use of estates is an increasingly emerging topic and often linked with economic considerations (Witteveen+Bos, 2012b; Vogelzang, 2016). But there is still insufficient insight into which architectural interventions have been carried out over the years to enable new forms of use in castles and country estates (Van Limburg Stirum, 2016).

The research provided insight in the historical development and interventions of a series of havezaten in Het Kwartier van Zutphen and how they have been adjusted to fit new functions. Huis 't Velde is re-designed with obtained knowledge of the research and can thereby serve as an example for other castles and estate in need of a repurposing.

The department of Heritage & Architecture of the TU Delft has made a research series about vacant heritage, focussed on the Spatial Building Typology (SBT) of a series of buildings. The first volume was about department stores, in which eight V&D stores are analysed and compared (Zijlstra, Fischer, Versluijs & Jansen, 2021). During this design studio, the second volume was made about police real estate, focussed on the analysis and comparison of eight police buildings. This groupwork continued to obtain insight into dealing with vacant heritage and provided possibilities for re-design of divested real estate.

Ethical discussion

Discuss the ethical issues and dilemmas you may have encountered in (i) doing the research, (ii, if applicable) elaborating the design and (iii) potential applications of the results in practice.

As discussed in the part about methods of inquiry there was many room for discussion within the studio and with groupmates. With the students that had also chosen Huis 't Velde we often talked about our possible interventions in relation to the values of the existing. One of the themes that came back often was my idea to remove the paint from the building's exterior. It caused disagreements about the relationship between ethics and aesthetics.

This example very clearly illustrates the tension there can be with designs in practice. The aesthetics of a building can cause many conflicts and objections and especially with changing the appearance of buildings that have been there for quite some time. Not only the factors of status, costs and maintenance, but also the social factor plays a huge role. People become attached to buildings and will not readily accept changes to situations that have been around for a long time.

Another topic that was rather important throughout the whole project was the role of the architect (or in this case my own role) in the field of heritage. Especially when dealing with monumental buildings and buildings with a rich history this becomes a topic of discussion. Huis 't Velde is a building dating back to the fourteenth century, having had many alterations and consisting of designs from for example Daniël Marot, who

introduced the Lodewijk-XIV style in England and in the north of the Netherlands. Those aspects already show the importance and uniqueness of this building and that it should be handled with care.

Who am I for example to make a redesign for Huis 't Velde? Is there a difference between a present day redesign done by any architect and a 17th-18th century approach lead by Daniël Marot? In terms of technique, methodology and possibilities there is of course a big difference. Also the view on society and desired appearance of the building is different. But heritage has always been taken into account when redesigning.

The trick is to work around the values and not disrupt them with new adjustments. However, one must be open to taking certain necessary interventions that promote the integration of new use, but do not adversely affect or depreciate the heritage values. This is what was done in the past as well. Much of the existing was kept intact or styled slightly differently to match the latest fashion. For example the rod division in the windows was changed or new building volumes were added to fit new use. Existing volumes were rarely demolished. This way the overall concept of the building, which was a stately fortified house, remained the same.

This also fits the approach of this graduation project. Doing an extensive analysis of the state of affairs, documenting the values and identifying the important characteristics of this type of building. With this obtained knowledge the heritage values are determined and could be secured and even amplified. Although this approach can be seen as a little more careful, the basis boils down to the approach of the past; keep the values and work around them without losing the essence. As long as this is done carefully, any architect should be allowed to make redesigns of heritage buildings.

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