



Castrum Peregrini

Herengracht 401 Amsterdam

This report is about Castrum Peregrini, a hiding place during the WWII. The apartment is located at Herengracht 401 and owned by Gisèle van Waterschoot van der Gracht; she lived there during the war with Wolfgang Frommel and two men in hiding: F.W. Buri and Claus Victor Bock.

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Figure 8.1.1 Façade



Figure 8.1.2 Living room



Figure 8.1.3 Living room



Figure 8.1.4 Living room

1.01 General Information

Castrum Peregrini.

This report is about Castrum Peregrini, a hiding place during the WWII. The apartment is located at Herengracht 401 and owned by Gisèle van Waterschoot van der Gracht; she lived there during the war with Wolfgang Frommel and two men in hiding: F.W. Buri and Claus Victor Bock.

Gisèle and Wolfgang

In 1940 the 26 year old painter Gisèle van Waterschoot van der Gracht rented an apartment at the Herengracht 401 and became good friends with her upstairs neighbours Miep and Guido Theunissen. The apartment was not her main living place; she actually had her studio and house in Bergen, where her parents and friends lived.

In the summer of the same year, Gisèle met the 38 year old German poet Wolfgang Frommel. They immediately became good friends. At that same time Wolfgang Frommel started to establish a new circle of friends and came in contact with the Quaker School Eerde in Ommen. Here, Frommel became a sort of artistic-intellectual tutor for the young men on the school. Frommel was often visiting the school and because the influence of the German race police was increasing very fast, Wolfgang pushed the school management to let the Jewish pupils go into hiding. Unfortunately the school decided to cooperate with the German policies in the hope the situation would not get as bad as in Germany. All the student had to

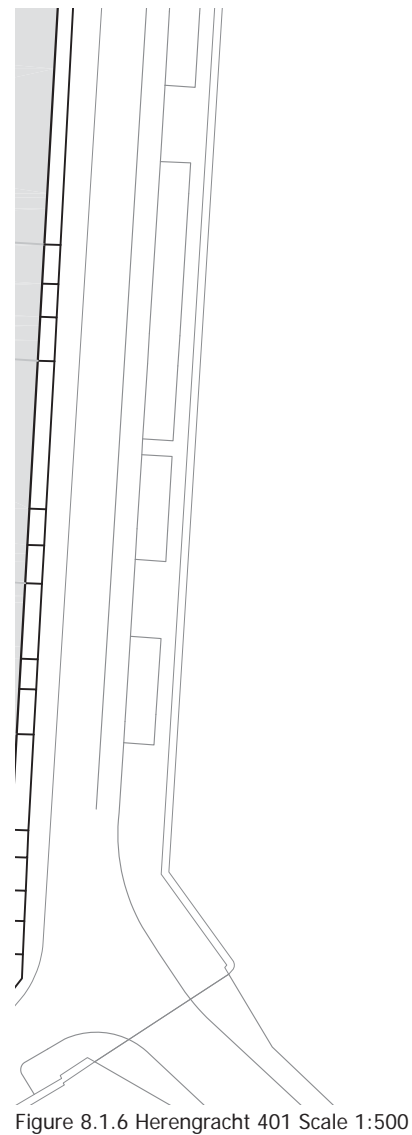


Figure 8.1.6 Herengracht 401 Scale 1:500



1.01 General Information

promise the school that they would not try to hide and had to stay in the Quaker School Eerde. So Wolfgang Frommel decided to take action himself, together with, amongst others, Gisèle. During the hiding process Miep and Guido were also involved in the hiding activities.

Buri and Bock

In 1942 Gisèle and Wolfgang took a few German-Jewish students and teachers in from the Quaker School Eerde in Ommen to give them a place to stay at the Herengracht 401.

In July 1942 after the razzia's grew more intense the 23 year old F.W. Buri, who was a teacher on the Quaker school, was the first real hider to arrive at the Herengracht. He had to



Figure 8.1.5 Places in contact with Castrum Peregrini

leave his former hiding place. With the help of, amongst others, Wolfgang Frommel, Buri found his way to Castrum Peregrini.

In February 1943 the 16 year old Claus Victor Bock, who was a student on the Quaker school, was helped by Frommel to escape to Herengracht 401.

The locations of these hiding places shall be analysed in the chapter 'Interior'.

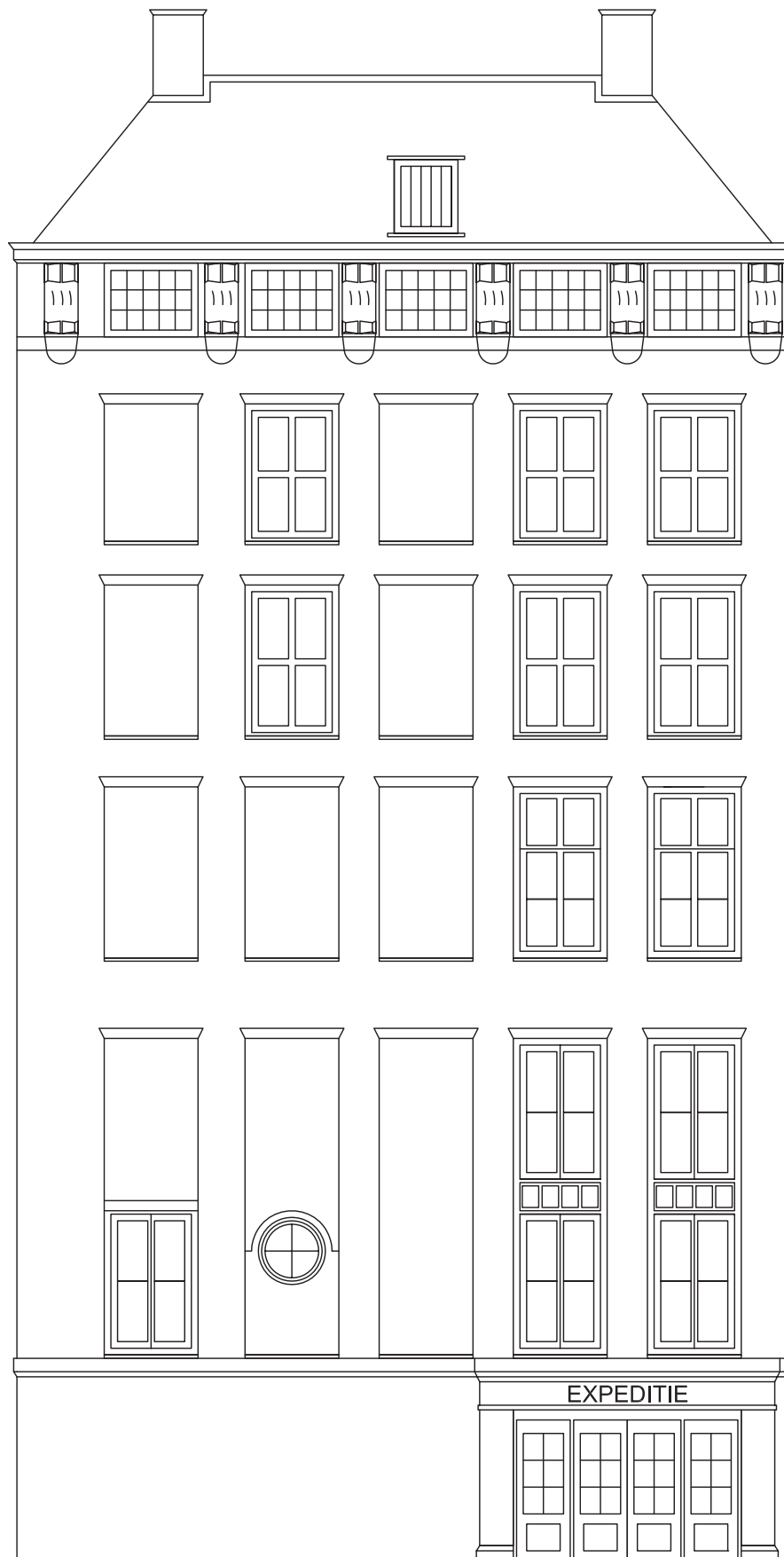


Figure 8.1.7 Façade Beulingstraat 1:100

1.02 Basic Drawings

The building is a triangle shaped building with 7 floors. The floors are designed to be offices, but right before the war the different floors were also rented as apartments. The building has a main staircase that connects all the floors. The second until the fifth floor were used as residential apartments. The attic and third floor were not used. The specific use of the ground floor and first floor during the war is unknown.



Figure 8.1.8 Façade Herengracht 1:100

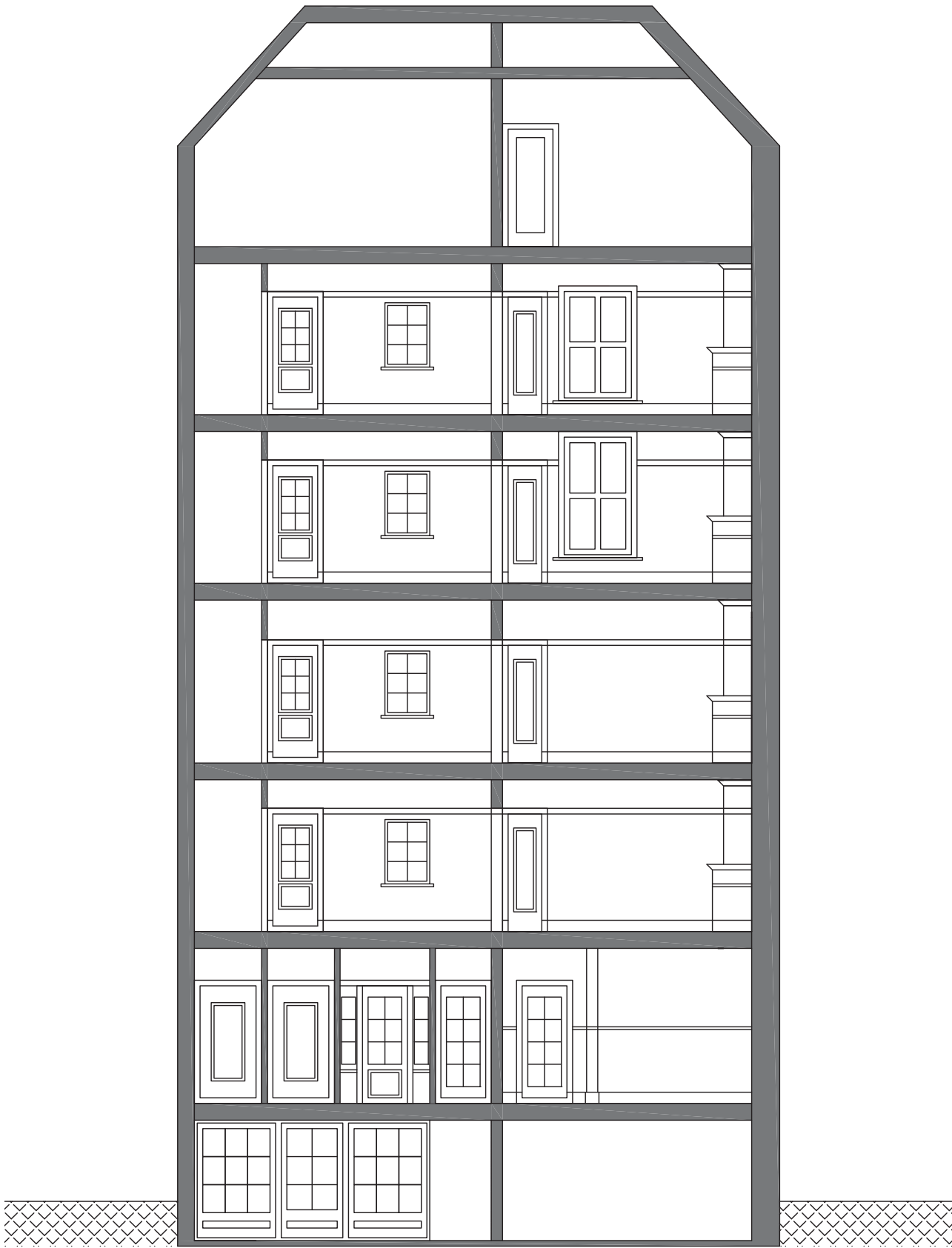


Figure 8.1.9 Section 1:100

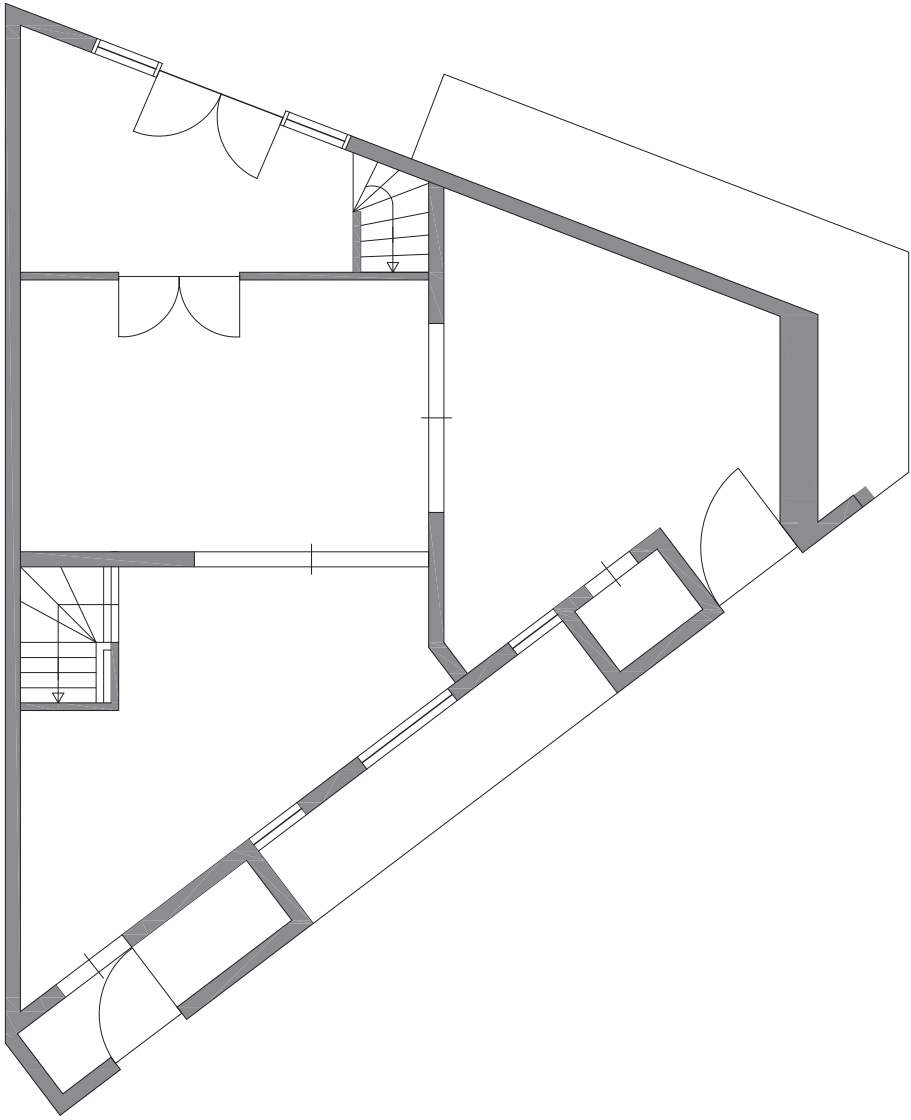


Figure 8.1.10 Floor 0 1:100

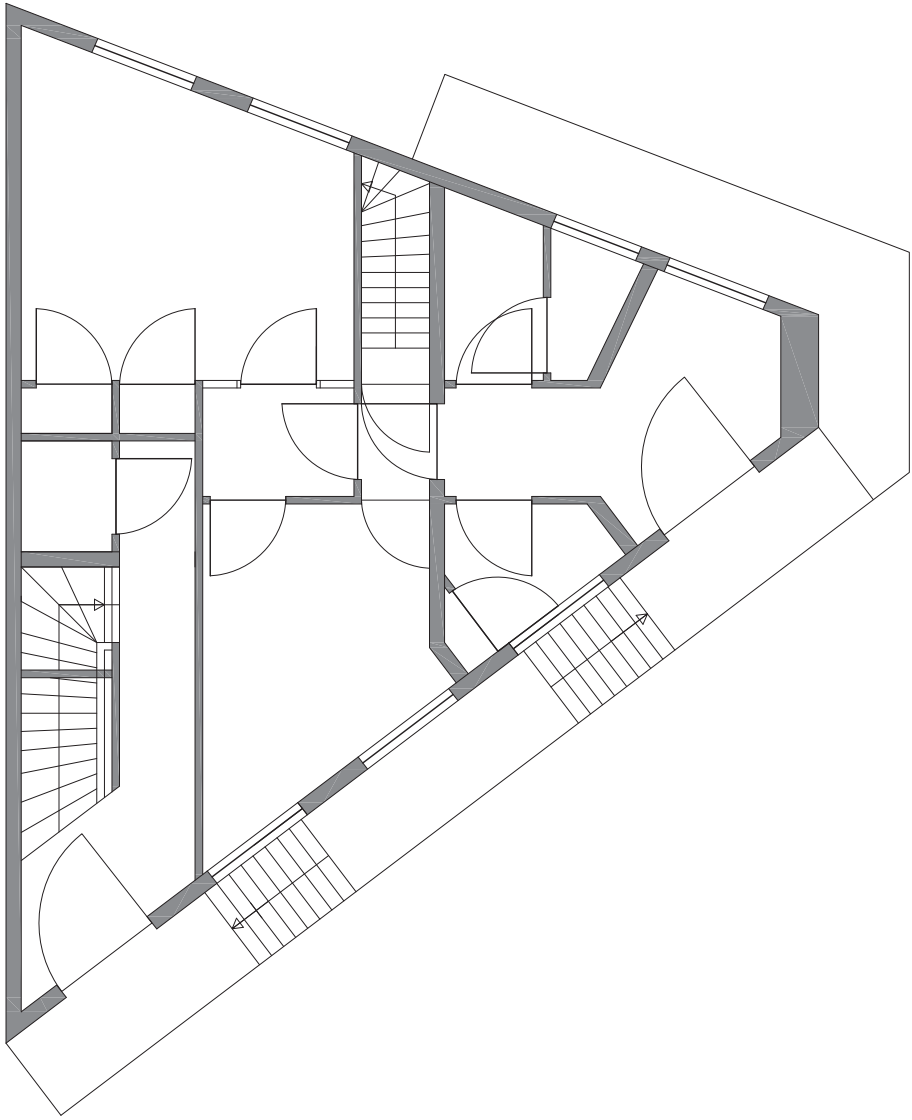


Figure 8.1.11 Floor 1 1:100

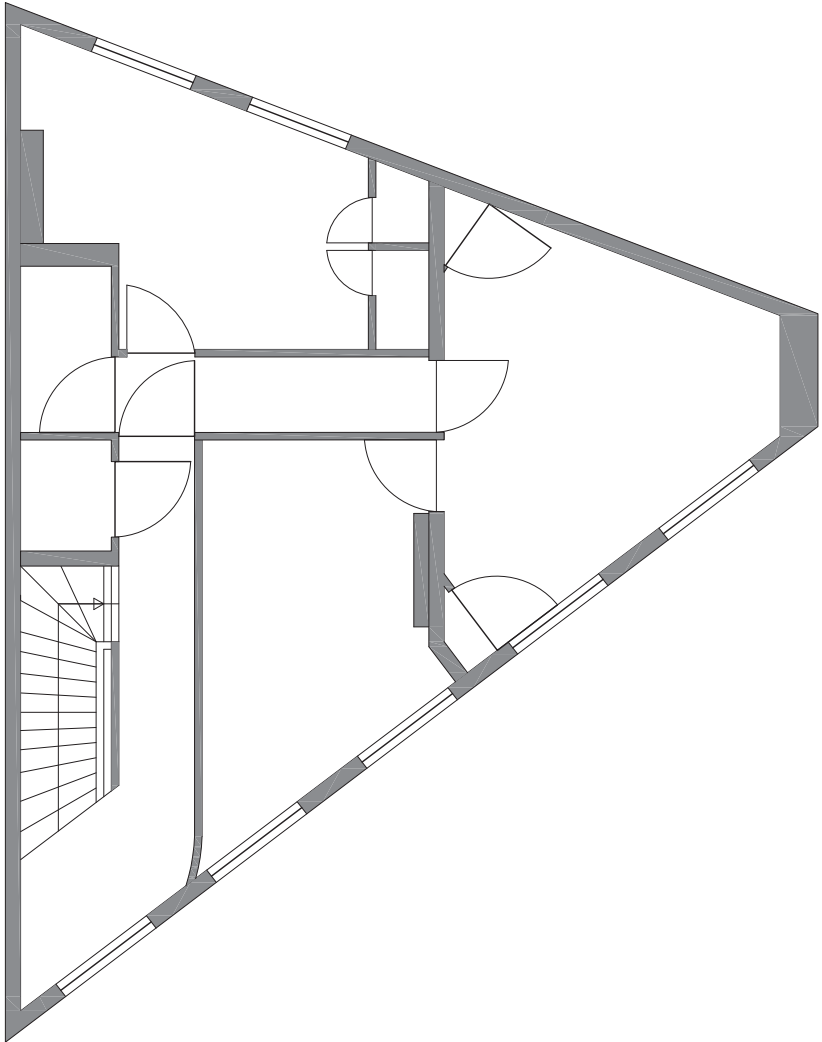


Figure 8.1.12 Floor 2 1:100

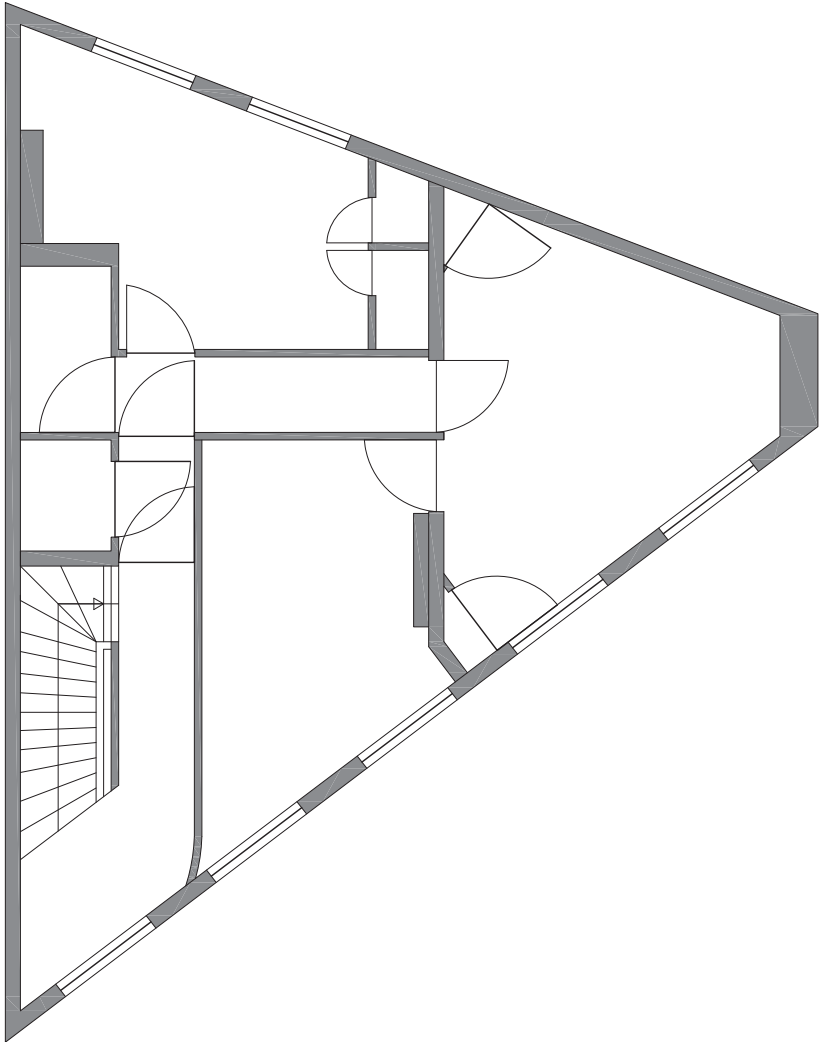


Figure 8.1.13 Floor 3 1:100

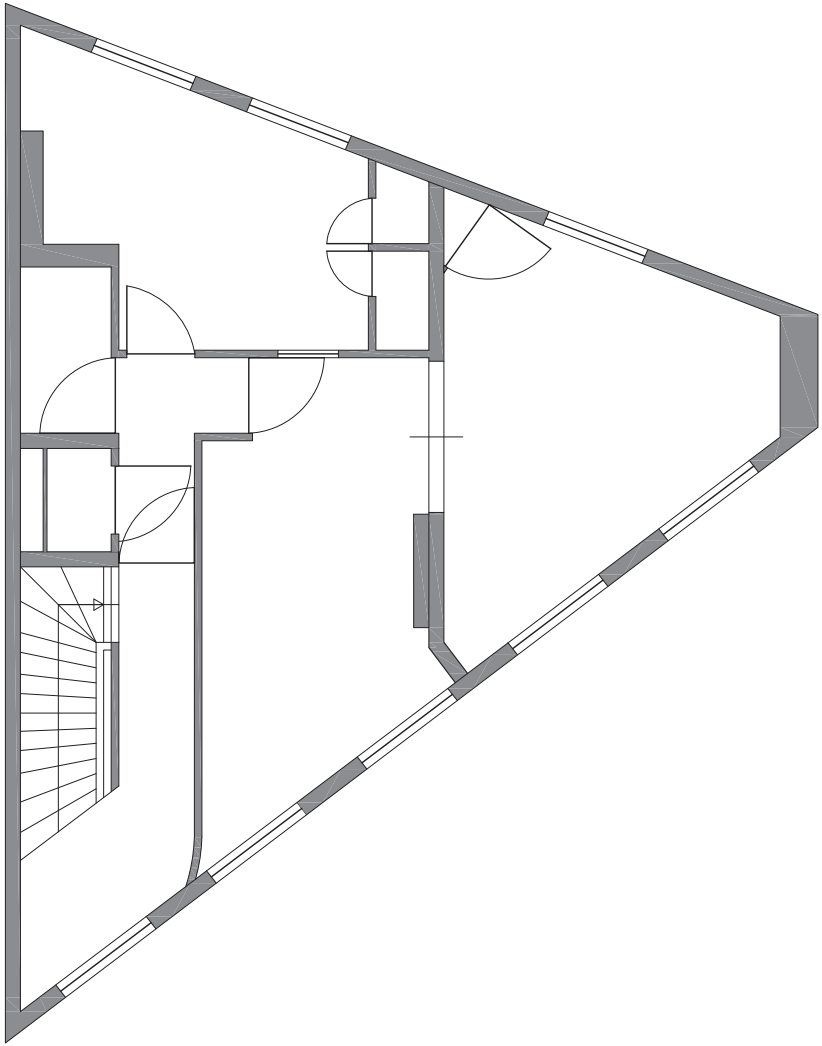


Figure 8.1.14 Floor 4; Hiding place 1:100

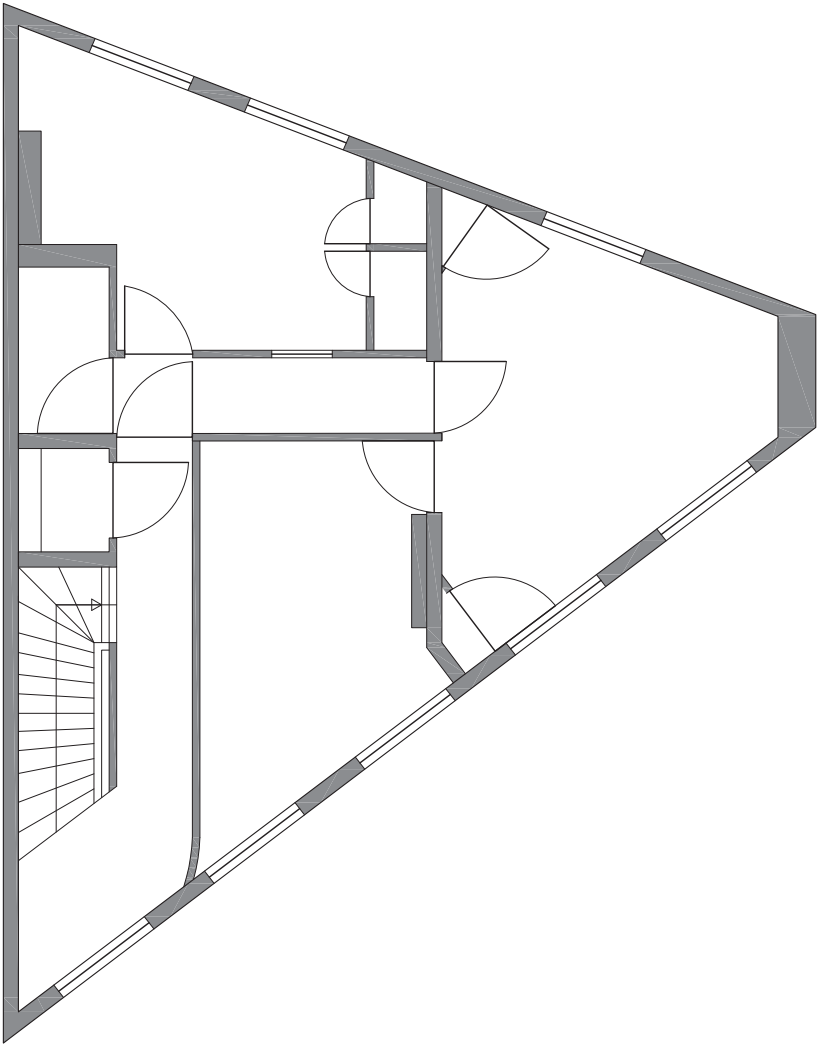


Figure 8.1.15 Floor 5 1:100

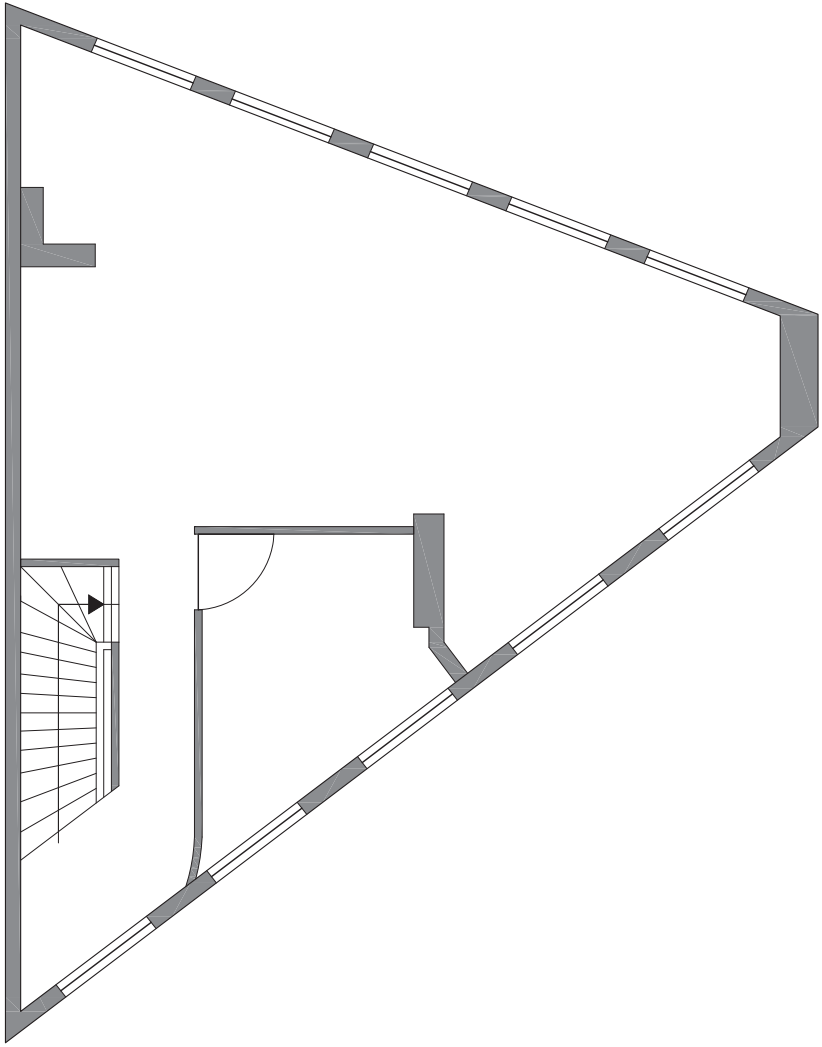


Figure 8.1.16 Floor 6 1:100

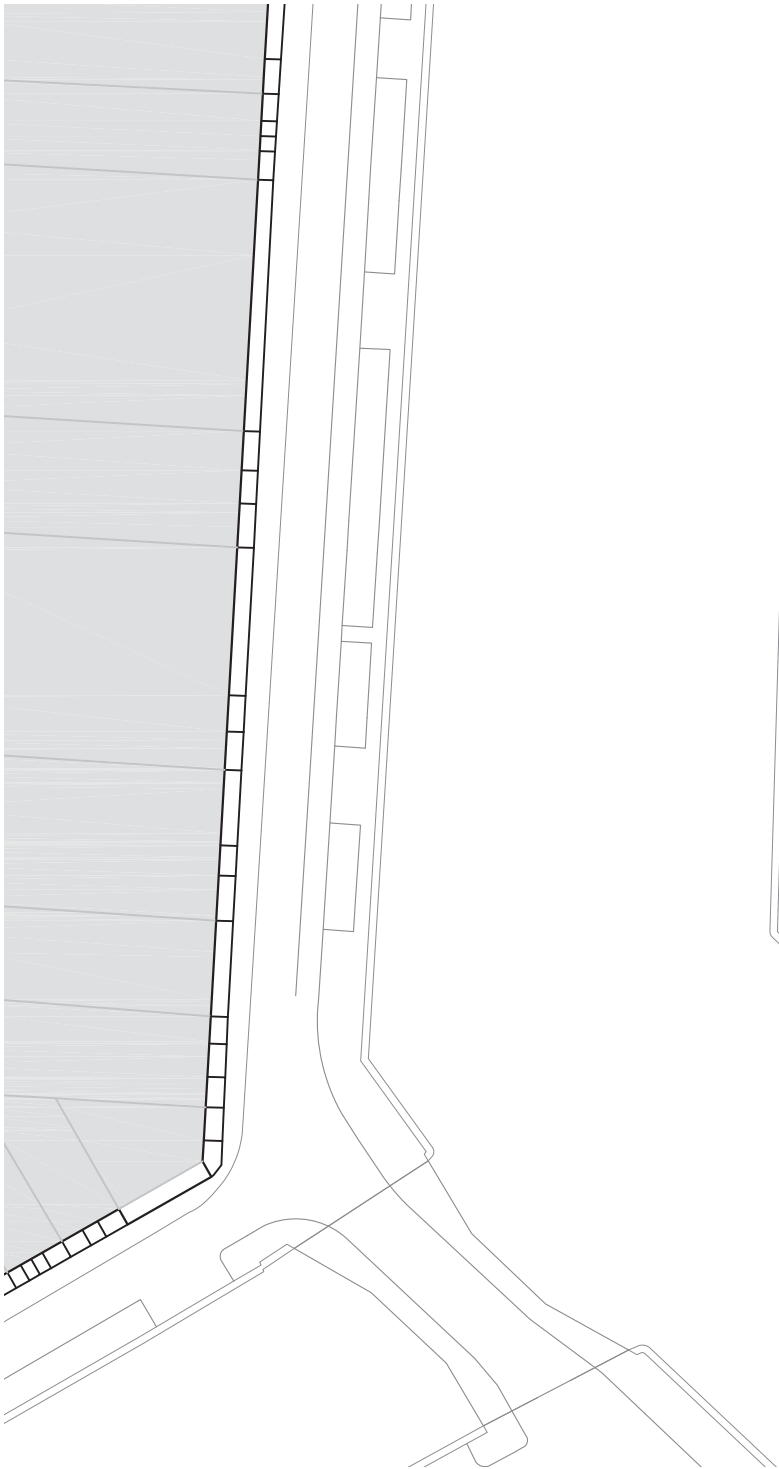
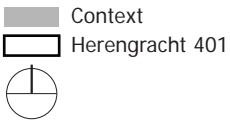


Figure 8.2.1 Situation 1:500



2.01 Situation

Herengracht 401 is located in the centre of Amsterdam. The building is on the corner of a building block. This block is enclosed with one other building block and on the three other sides the block is enclosed with the canal. The Herengracht is a main road and the building is therefore well connected.

2.02 Site pattern

The plot is part of a building block and is formed by the canal, just like most building blocks in Amsterdam. The lines of the plot follow the lines of the canal. The plot is a triangular shaped building because it is directly placed against his adjoining buildings and following the lines of these buildings and the canal.



Figure 8.2.2 Context 1:5000



Figure 8.2.3 Morphology and Site pattern 1:5000



Figure 8.2.4 Street pattern 1:5000



2.03 Morphology

As shown in this picture, the plot is in the middle of the city. Everywhere around are buildings places in building blocks. All these buildings have the façade directed to the canal. This can be analysed because of the white places at the middle of the building blocks.

2.04 Street pattern

The roads also show that the plot is in the middle of the city. The streets are on both sides of the canal and the bays of the road show parking lots, which indicate a busy street. Furthermore there is noticeable that the plot is attainable from every direction.

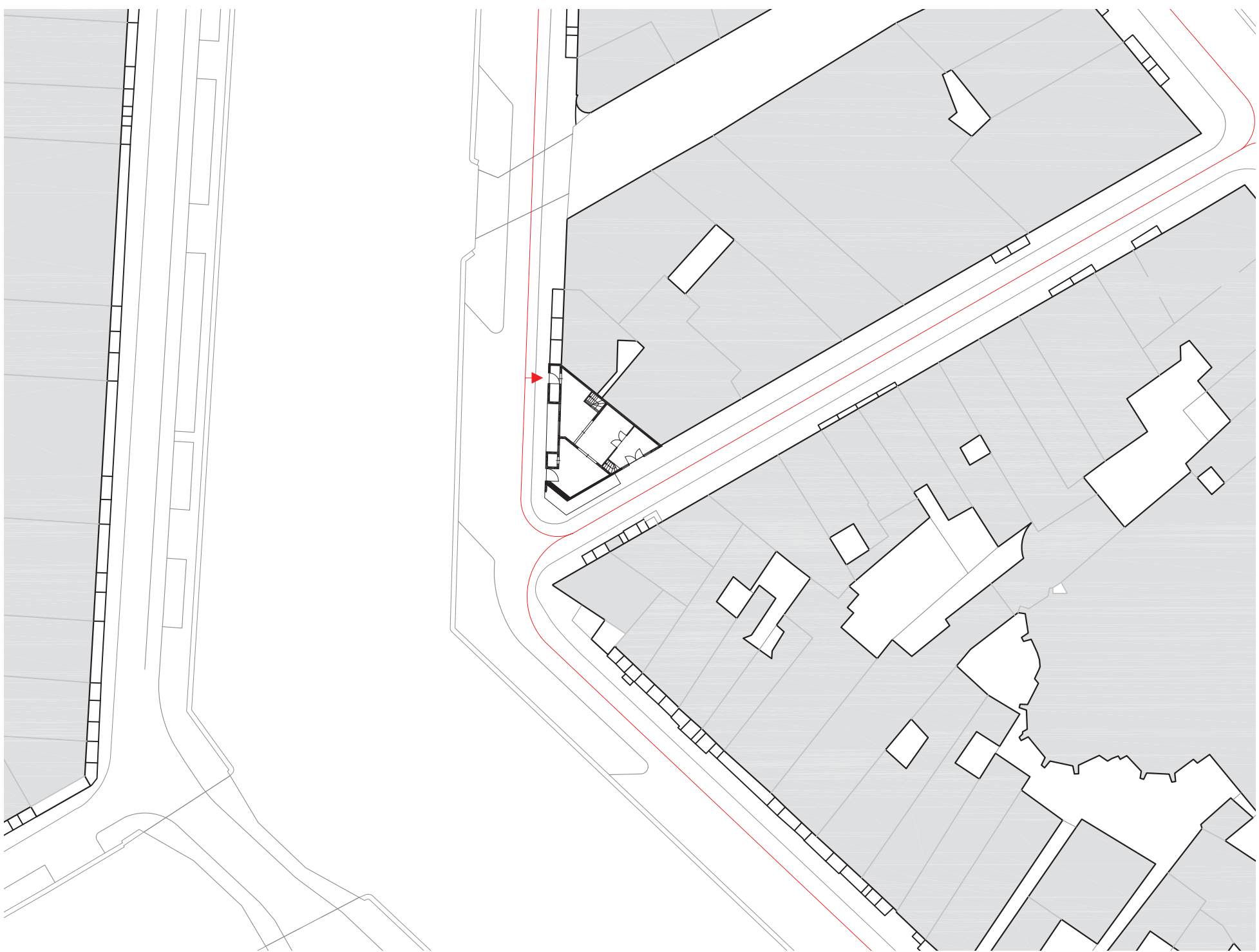
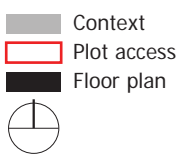


Figure 8.2.5 Plot acces 1:500

2.05 Access

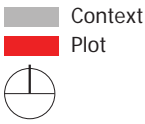


Because all the façades are directed to the canal, the main entrance is also at the canal. There is a back door at the Beulingstraat, but with that back door it is not possible to reach the hiding place. That back door was used to enter the stable.



Figure 8.2.6 Plot relation 1:500

2.06 Relation



In this figure the lines of the plot, the building block and the canal are noticeable. When following those lines it is a logical consequence that this building has a triangular shape. The flattened point is probably designed like this because a sharp point at the front of the building would create a lot of empty space at the floor plans

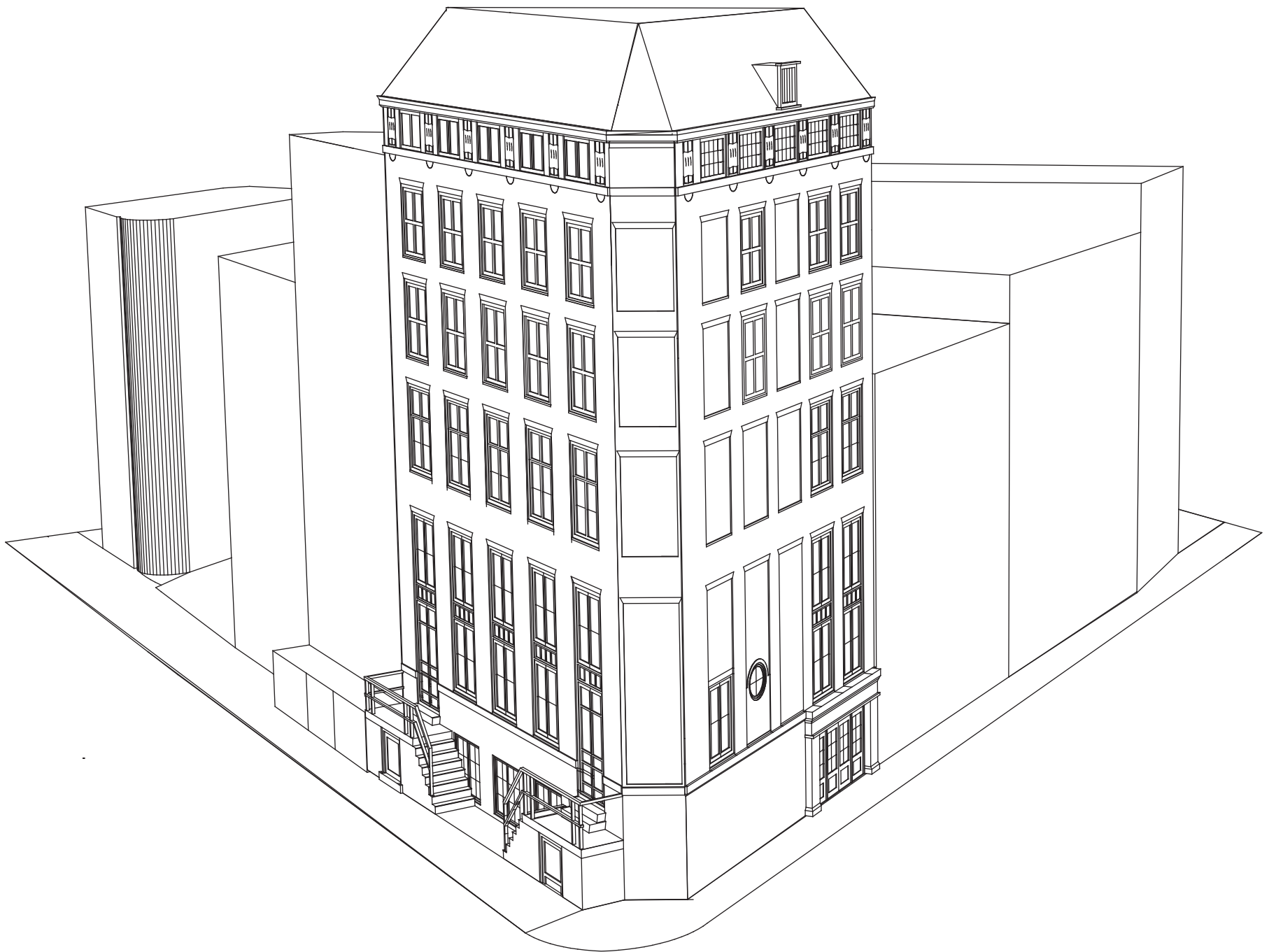


Figure 8.3.1 Volume

3.01 Volumetric composition

Analysing the volumetric composition, it is clearly a triangular shaped building enclosing the corner. The other façades follow the same line as the façades of Herengracht 401, on the Herengracht side as well as on the Beulingstraat. The building is significantly higher than the adjoining buildings, however this is not noticeable when walking by, because all the buildings are too high to notice.

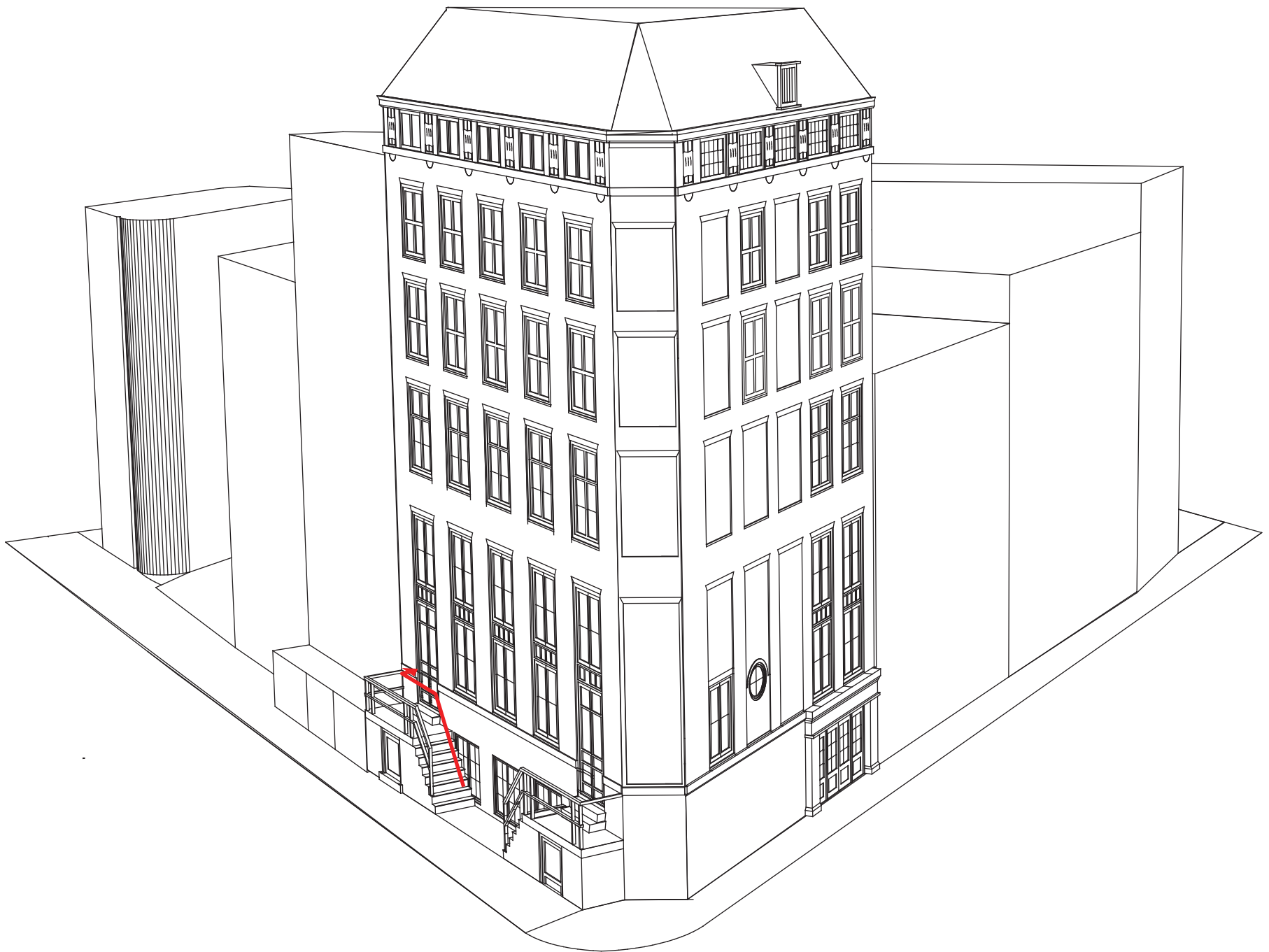


Figure 8.3.2 Access

3.02 Access

■ Access

The main entrance of the building is on the Herengracht. There are two more doors, but these doors only access the ground and first floor. Before entering the building, the visitors first have to go up the stairs. Which gives the building (and therefore the apartments) a more prestigious appearance.

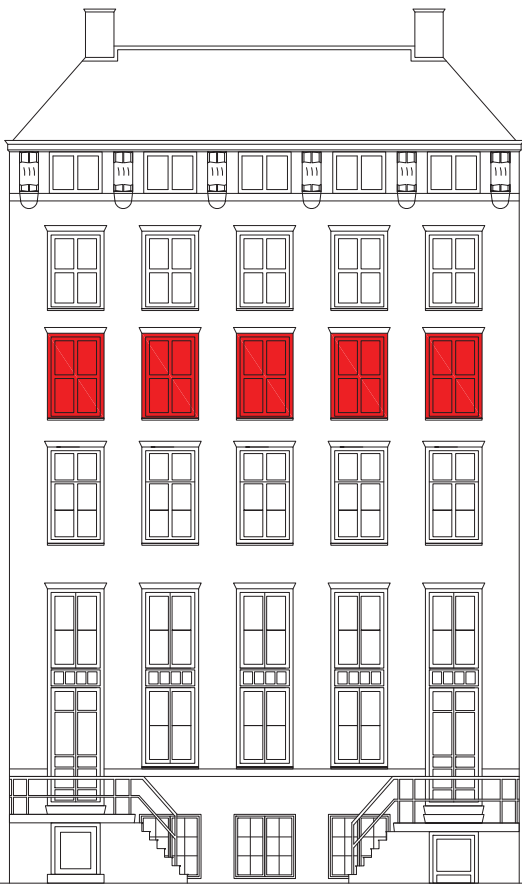


Figure 8.3.3 Thresholds of the hiding place 1:200

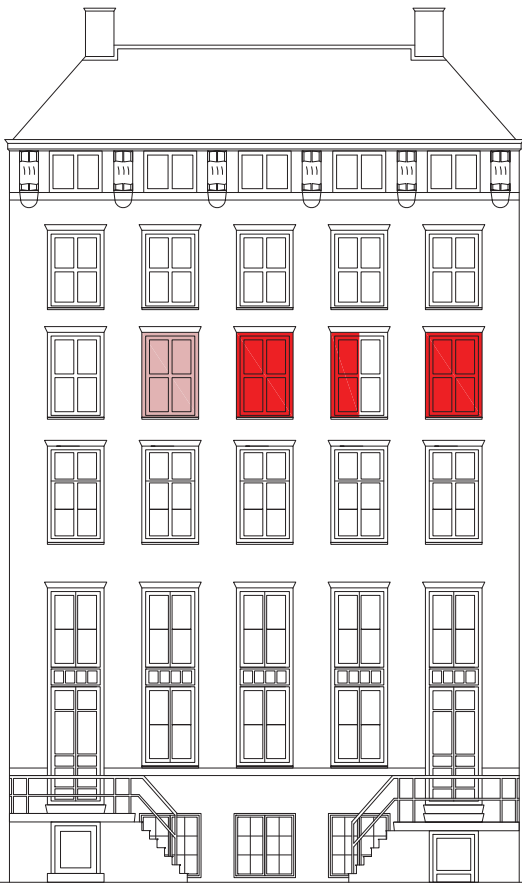
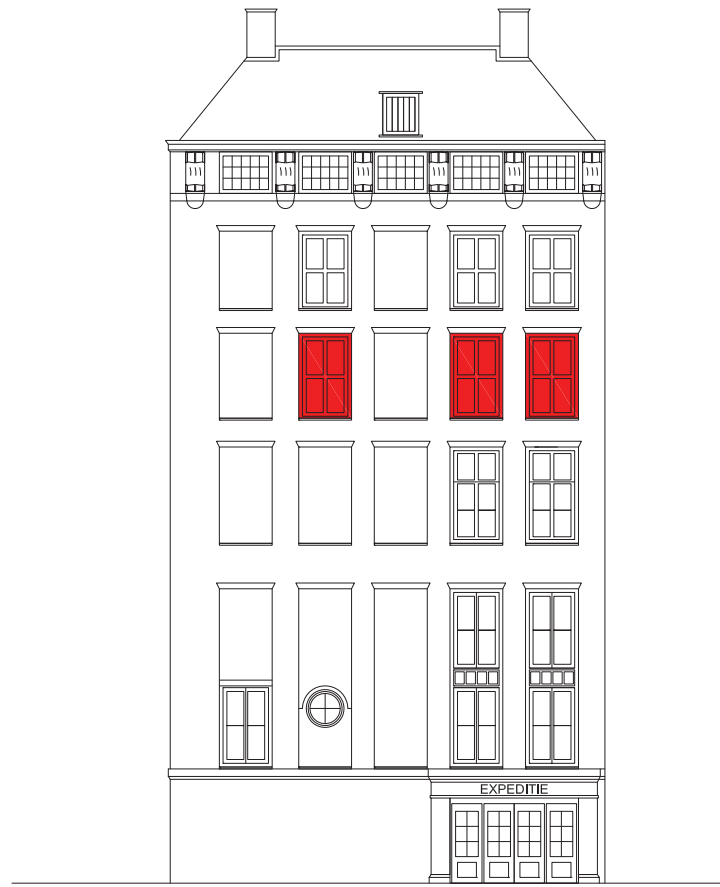
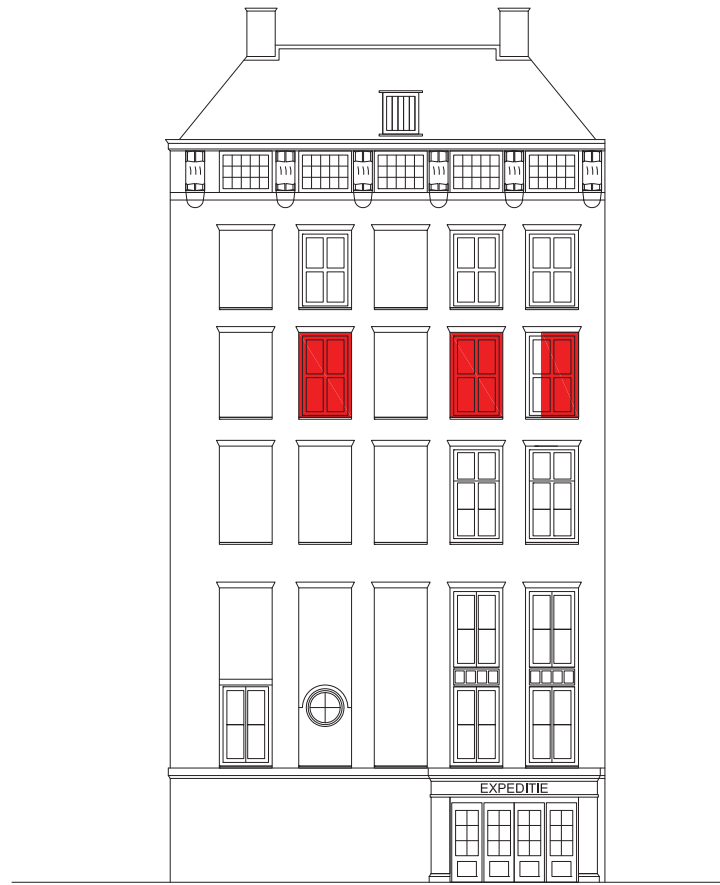


Figure 8.3.4 Thresholds of the hiding place during hiding 1:200



3.03 Threshold

- Smooth thresholds
- Hard thresholds

This analysis shows the threshold between the hiding place and the public space. Before the war it was not a problem if there were more people than the allowed amount in the apartment. During the war only two people were allowed to live there, anyone more living there was suspicious. Therefore the windows are a big threshold. The two people that were not allowed to live there could look outside, but never go there. They were not allowed to stand in front of the windows, because they could be noticed by unreliable people. The small thresholds are places where closets are placed in front of the window.

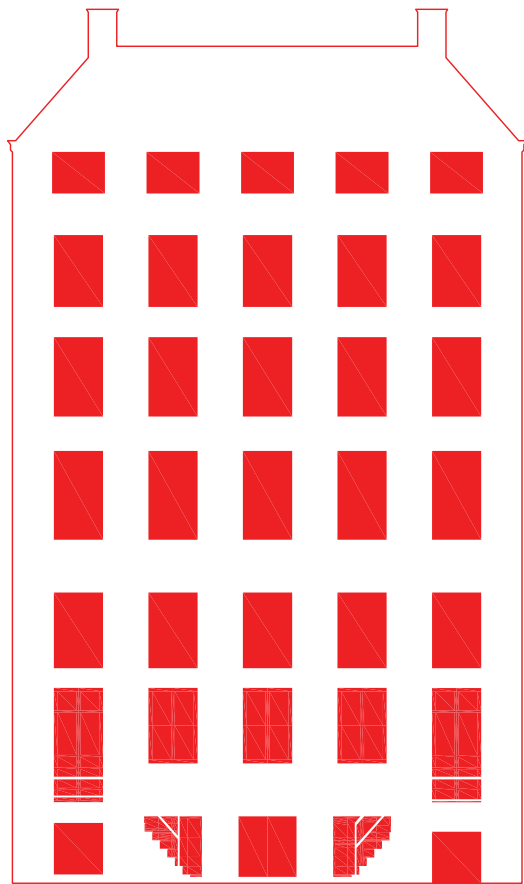


Figure 8.3.5 Open 1:200

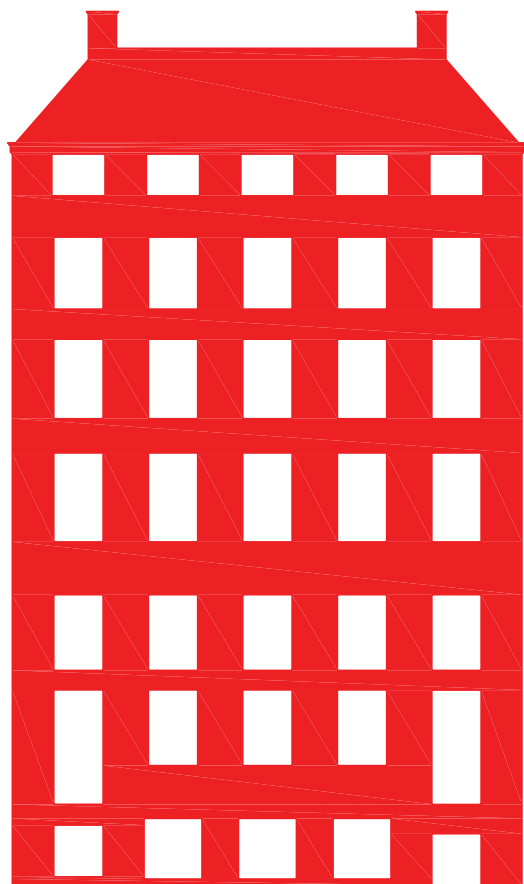
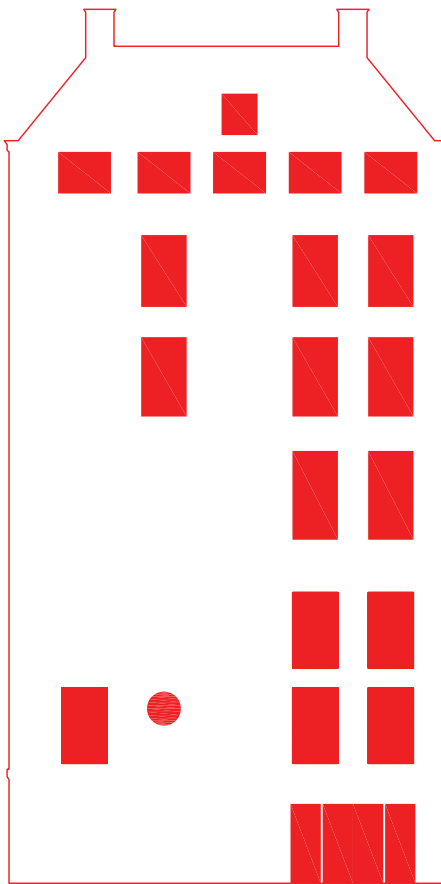
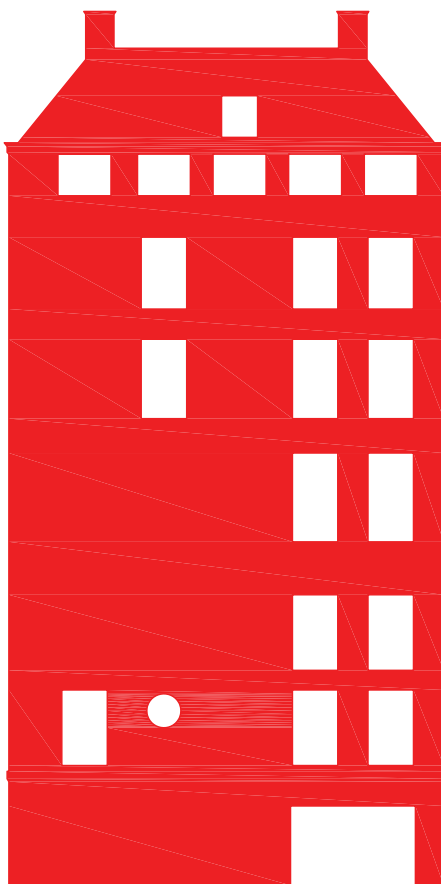


Figure 8.3.6 Closed 1:200



3.04.1 Façade composition - transparency

■ open or closed façade parts

The façade at the Herengracht, the main road, is much more open than the façade at the Beulingstraat. This is probably designed because of the view. The Herengracht has a view across the canal and the residents cannot look in the neighbour's apartment. The façade at the Beulingstraat is not very transparent, probably because of the building block that stands near the façade.

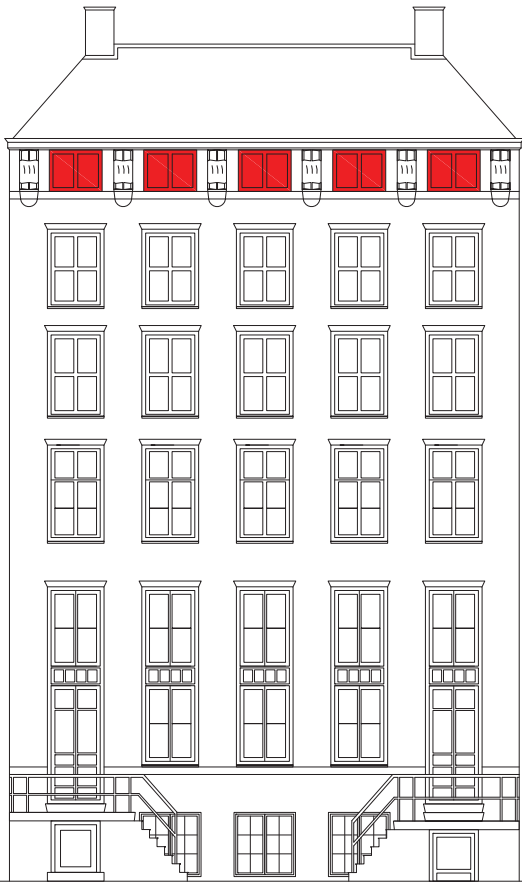


Figure 8.3.7 Repetition 1 1:200



Figure 8.3.8 Repetition 2 1:200



3.04.2 Façade composition - repetition

■ Repetition

There is a lot of repetition in both of the façades. On every floor the windows form their own repetition. The repetition of the two façades is not completely the same, because the proportions of the windows between these façades are different. In total there are 6 different repetitions.

At the façade of the Beulingstraat, the repetition is formed by the places where windows are, or can be placed. The shapes with relief have the same measurements as the shapes with windows. This is in contrast to the façade at the Herengracht, because all of that façade's shapes are designed with windows.

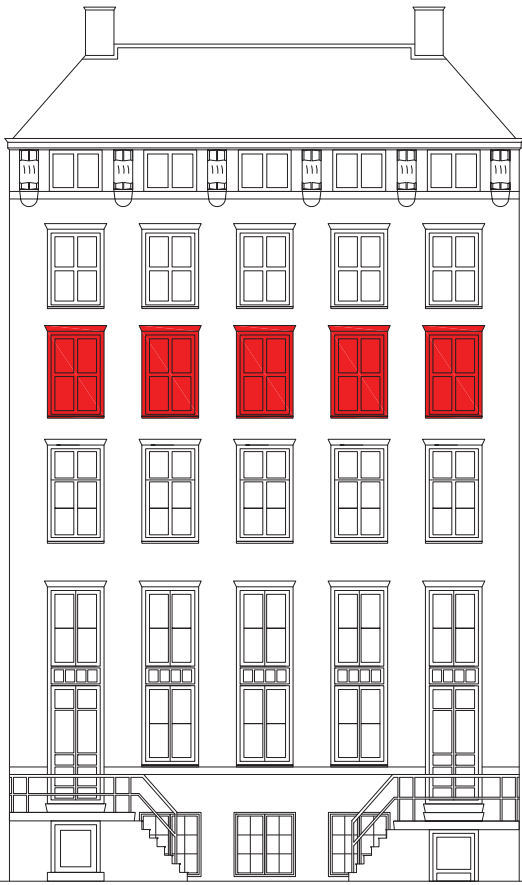


Figure 8.3.9 Repetition 3 1:200

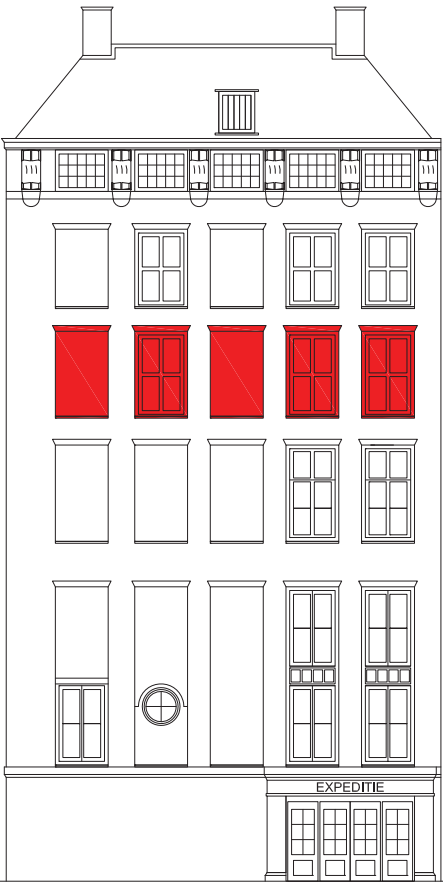


Figure 8.3.10 Repetition 4 1:200

Repetition

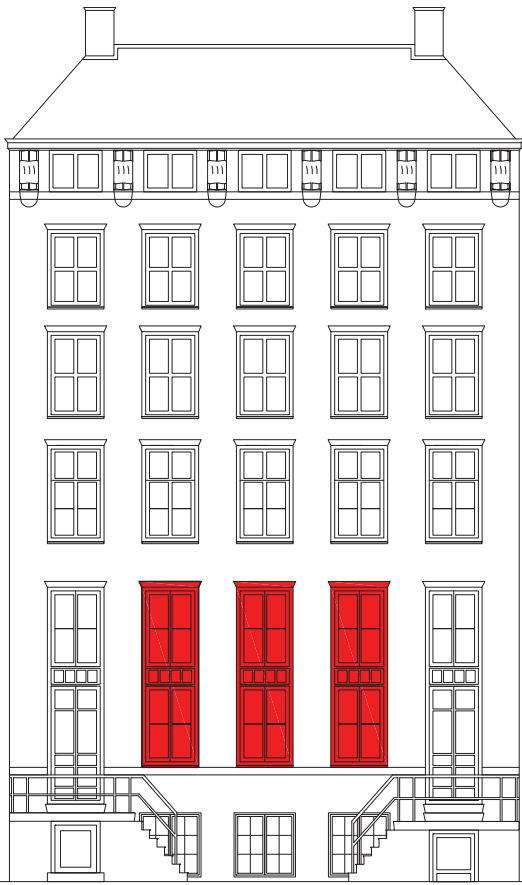


Figure 8.3.11 Repetition 5 1:200

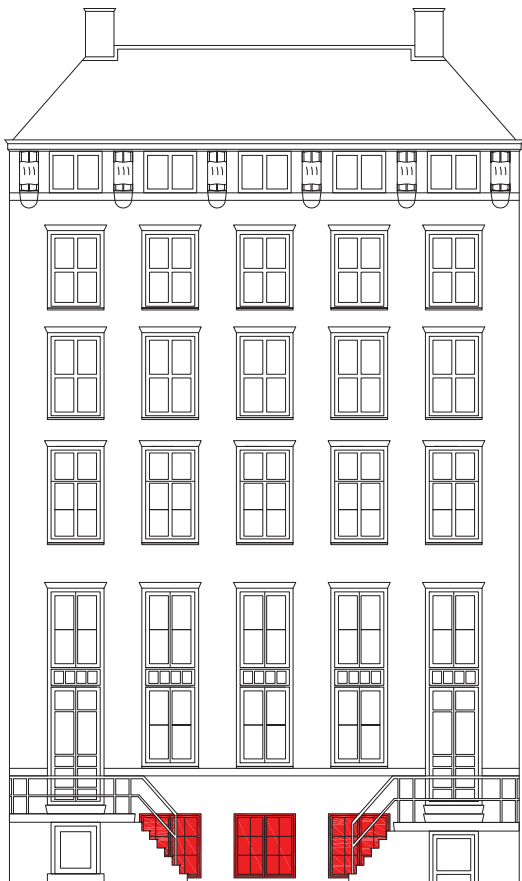
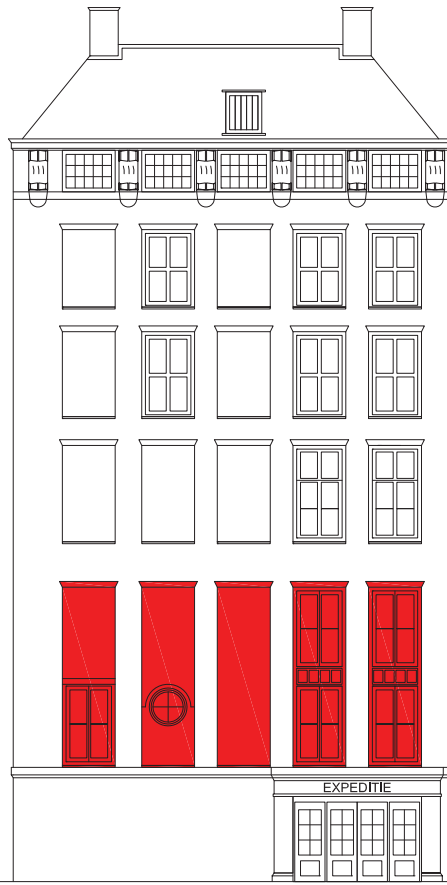
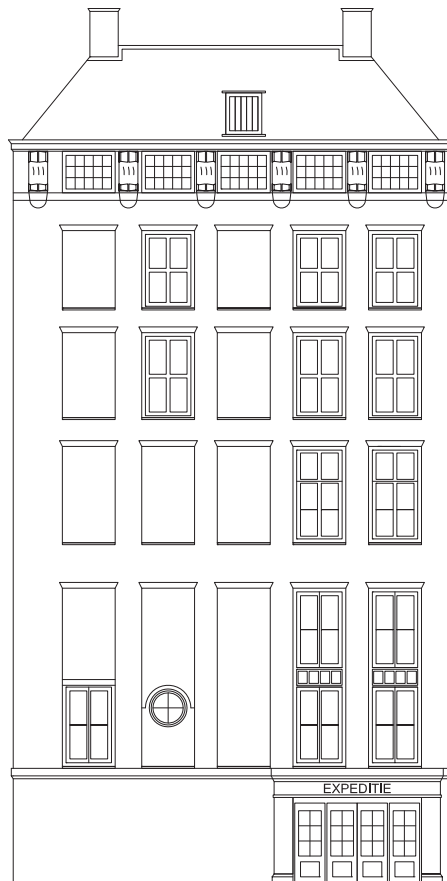


Figure 8.3.12 Repetition 6 1:200



3.04.2 Façade composition - repetition

■ Repetition

Repetition 5 and 6 are different than the other repetitions. The entrance doors at the Herengracht interrupt the repetition in that façade, and the three windows at the bottom of the Herengracht façade are a questionable repetition. These three windows are the same, but don't look the same, because of the stairs in front of the windows.

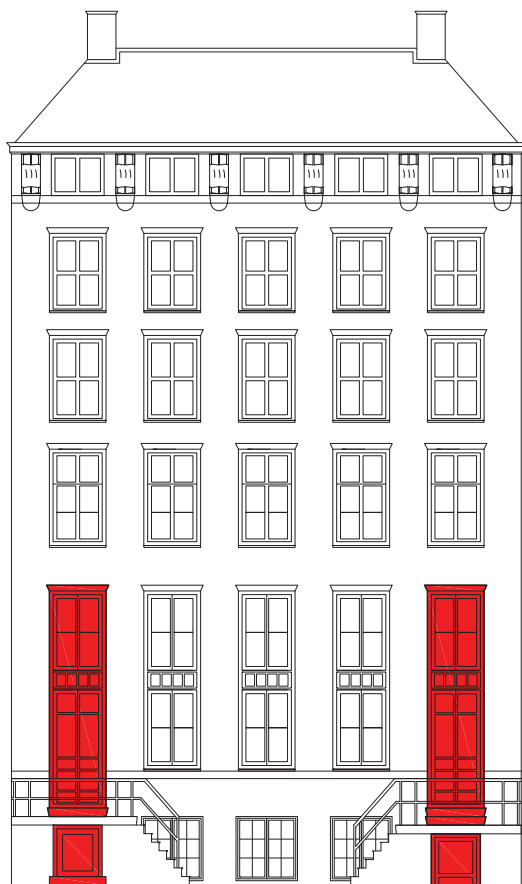


Figure 8.3.13 Variation 1:200

3.04.3 Façade composition - variation

■ Variation

There are a few variations in the façades. The doors, also pointed out in the repetition chapter, are aligned with the windows, but have a different ratio.

There are two small windows at the bottom of the Herengracht Façade, which are only aligned with the other windows, but the proportions are both different of the rest.

The Beulingstraat façade has more variation. Especially the small round window is different from the rest. This is not aligned with the other windows and there are no other round windows in the façade.

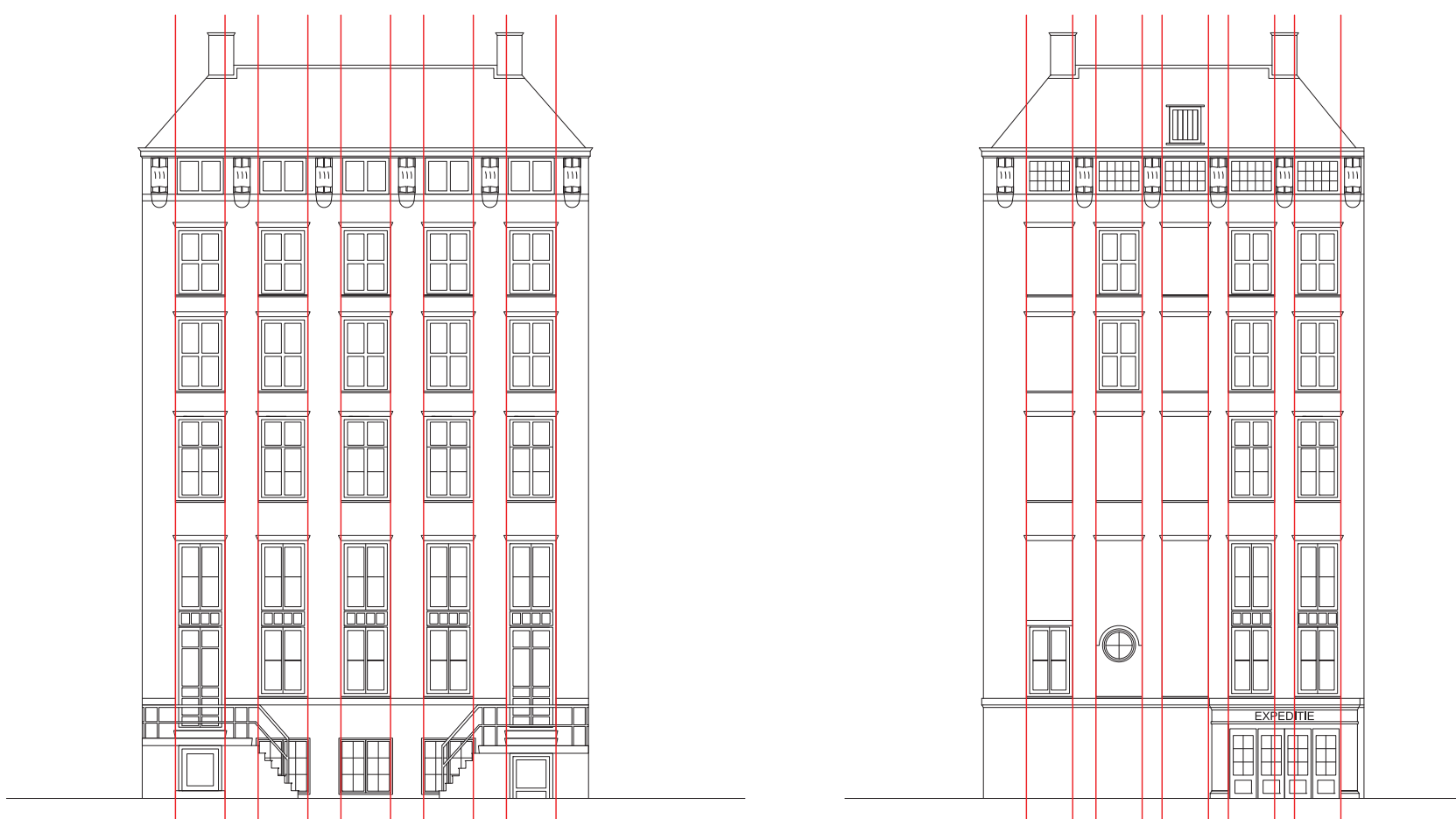


Figure 8.3.14 Rhythm 1:200

3.04.3 Façade composition - rhythm

■ Rhythm

The complete façade has a rhythm made by the windows. All the windows are in the same vertical line. There is no precise horizontal rhythm, because all the windows have a different height.

Even the windows that vary, as shown in the previous analyses, are in the same rhythm.

Only the entrance at the Beulingstraat is not completely in the same rhythm, but the sides of the two doors at the outside are aligned.

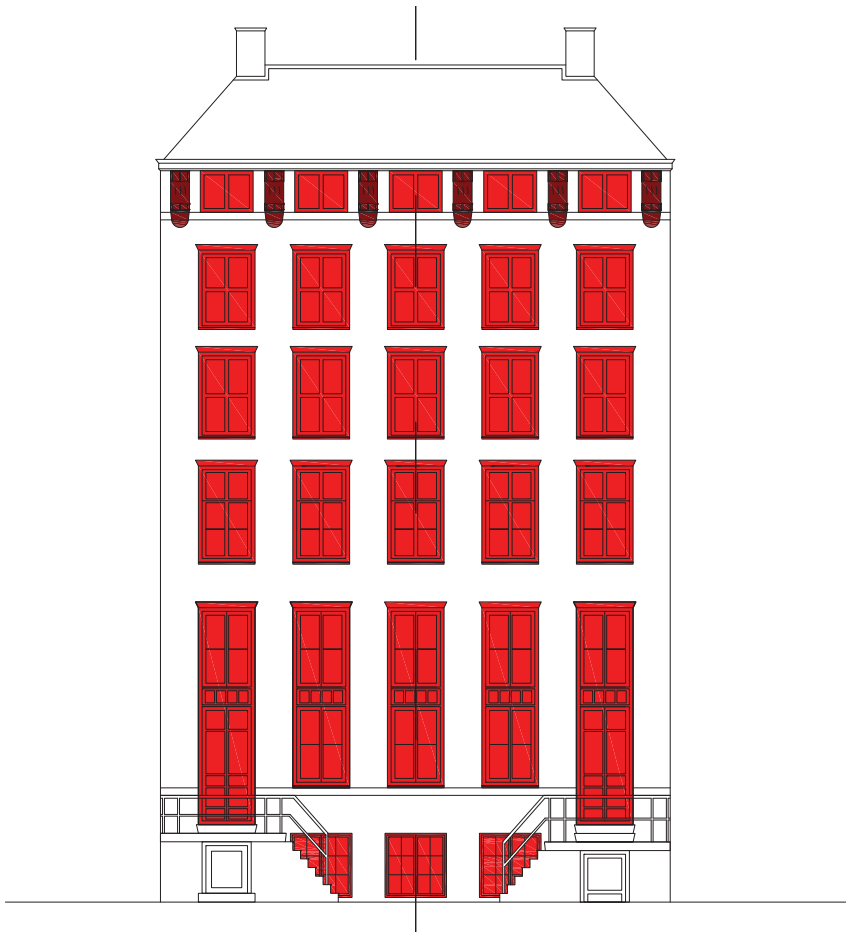


Figure 8.3.15 Symmetry 1 1:200

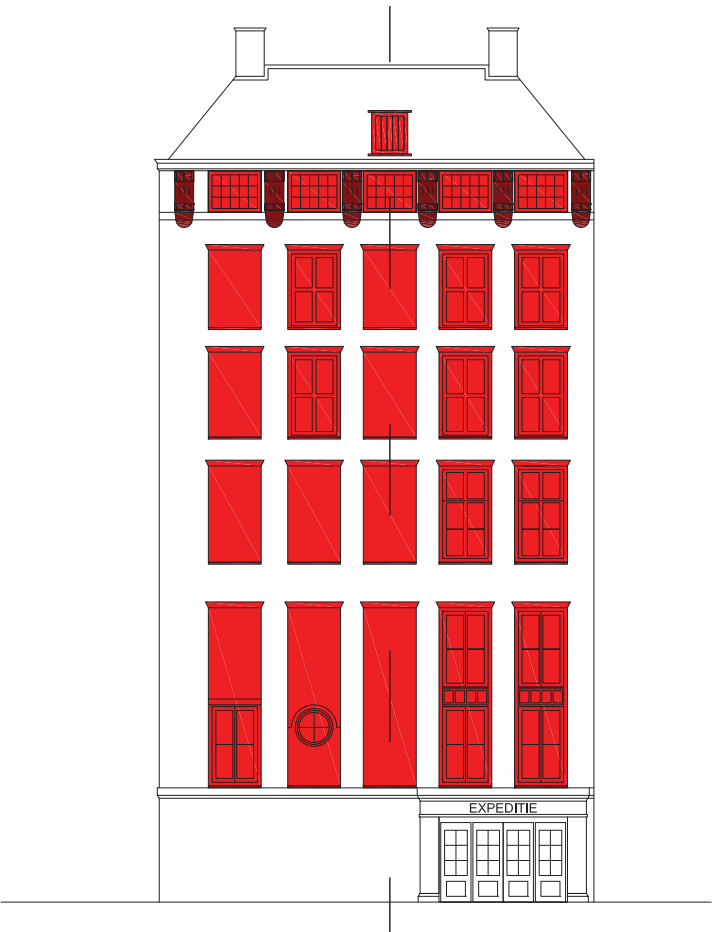
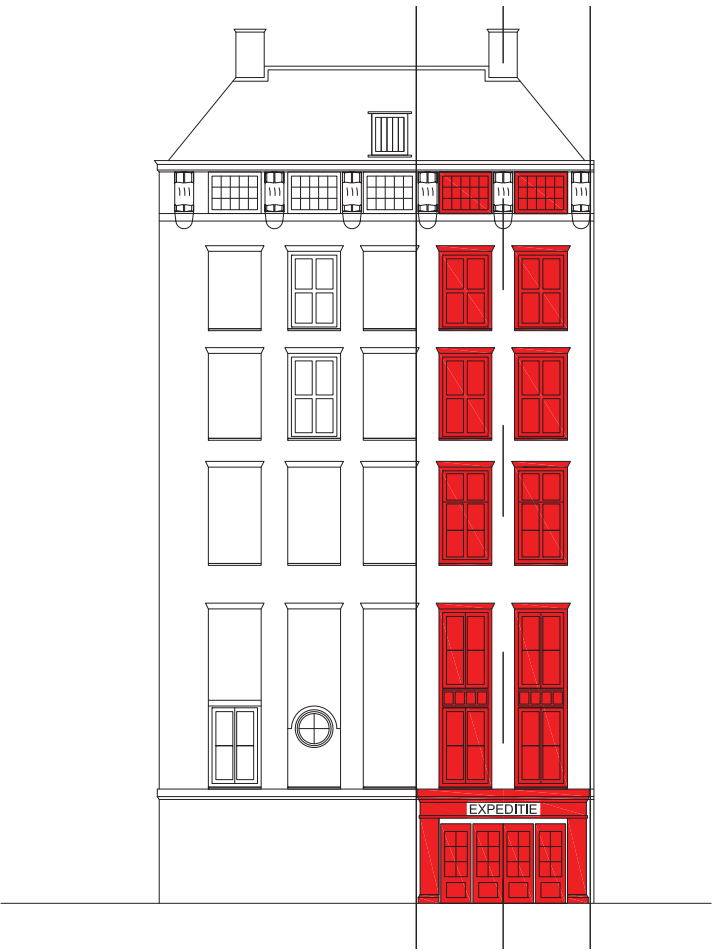


Figure 8.3.16 Symmetry 2 1:200



3.04.4 Façade composition - symmetry

■ Symmetry

Symmetry 1 is the symmetry of the two complete façades. Both of the façades are symmetrical in the middle. The vertical line represents the vertical axis by which the elements are mirrored on both sides.

The Beulingstraat façade has an extra symmetry. The two outer lines give the boundary of the symmetry, the middle vertical line represents the vertical axis by which the elements are mirrored.



Figure 8.3.17 connection 1:200

3.04.5 Façade composition - connection

- Hiding place
- Connection
- No connection

This analysis show the connection between the hiding place, the façades and the different floors. The people in hiding and the residents of the apartment had a connection with the top two floors. The people in hiding had no connection with the floors beneath them.

The residents of the apartment did have a connection with the entrance door, also marked in red, because the residents were allowed to go outside.

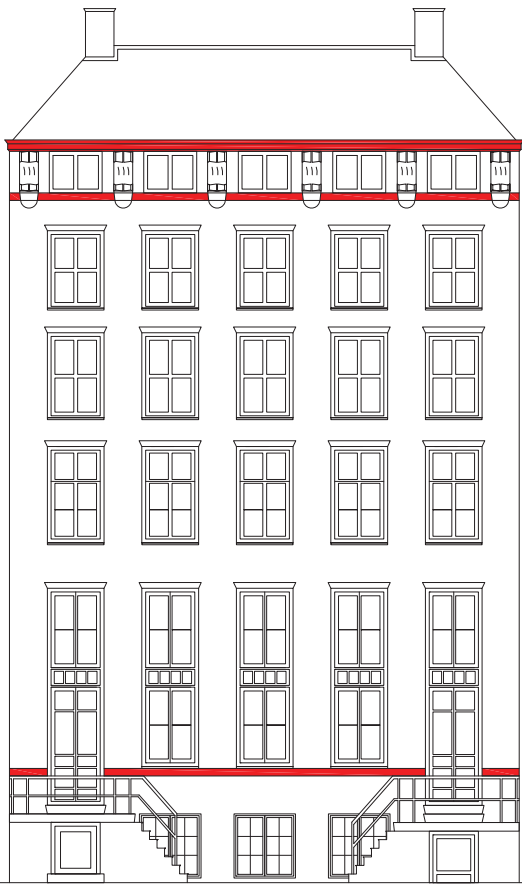


Figure 8.3.18 White painted wood 1:200

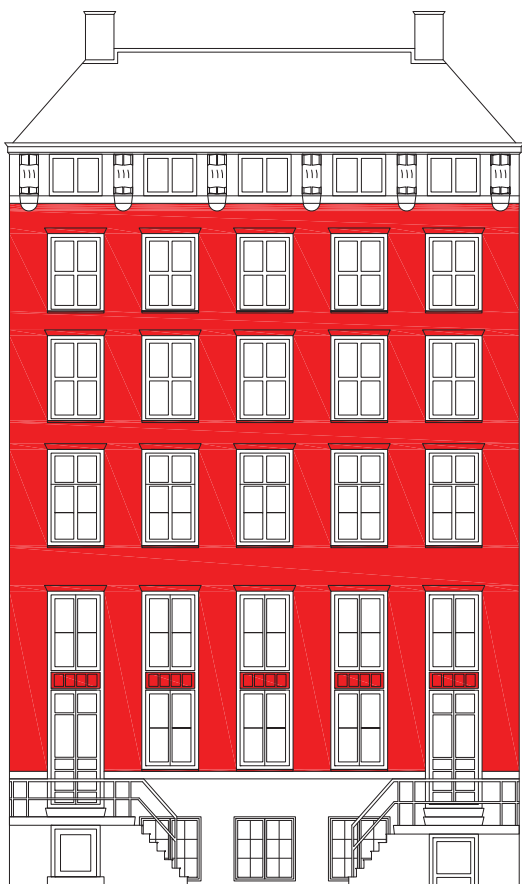
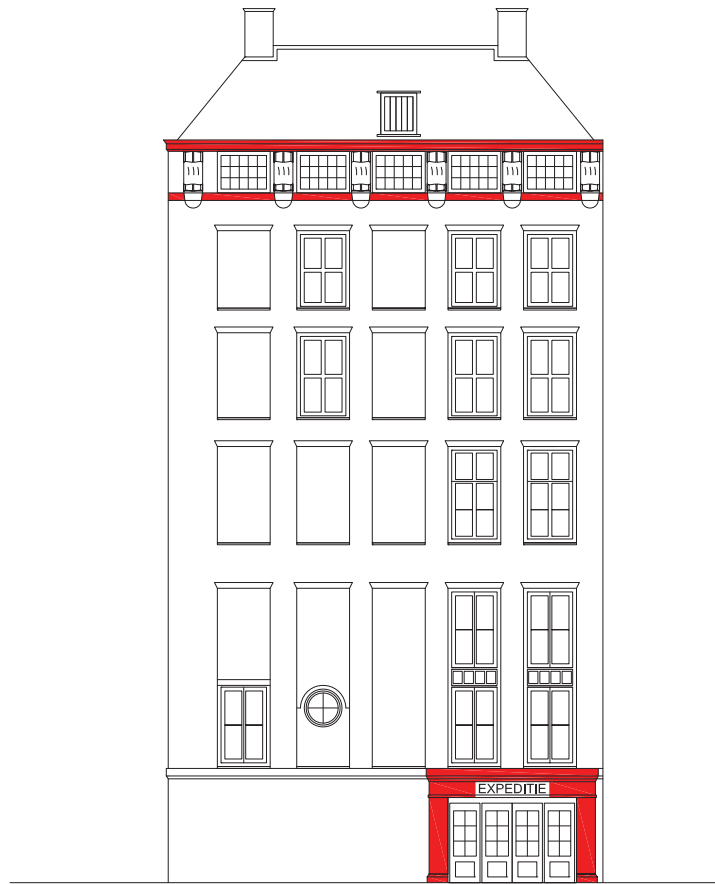
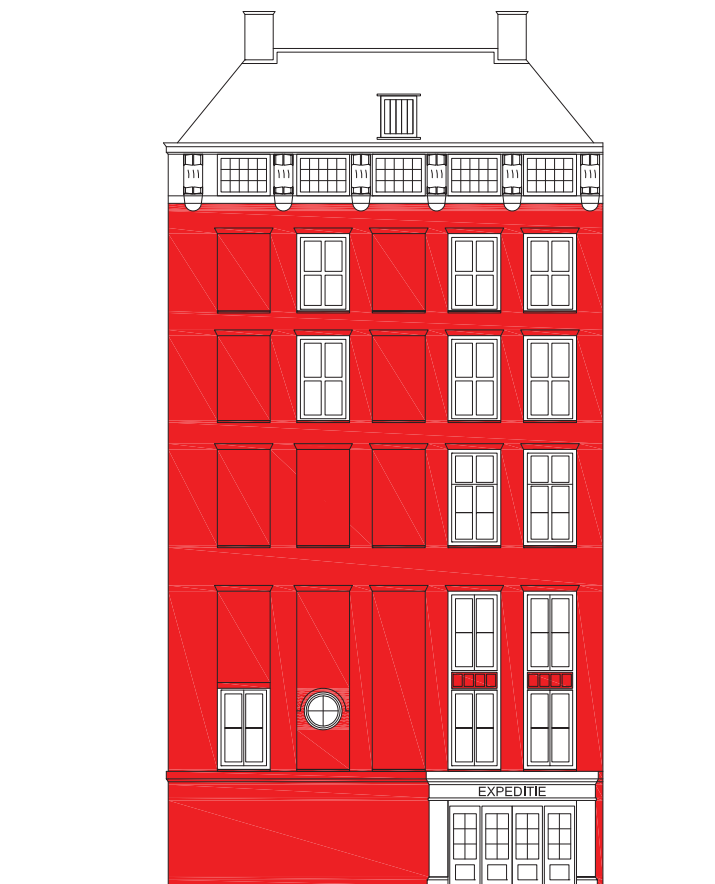


Figure 8.3.19 Brickwork 1:200



3.05 Façade materials

Material

There are three different materials used in these façades and shown in the analyses: brickwork, white painted wood and plaster. All the windows are made out of glass.

The main material used for the façade is brickwork.

The bottom of the Herengracht façade is made out of plaster, probably to distinguish the plinth of the rest. The line that continues on both of the façades is made out of white painted wood, this visually connects the two façades.

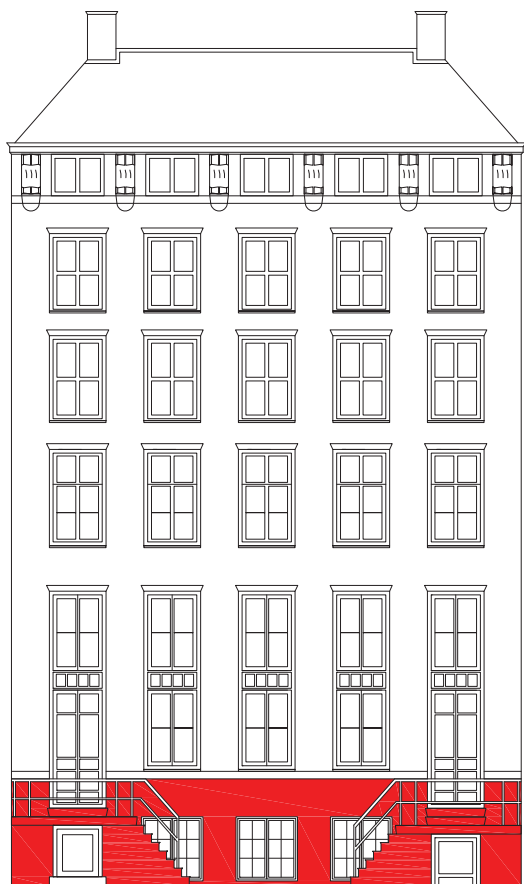


Figure 8.3.20 Plaster 1:200

Material





Figure 8.3.21 Ornaments 1:200

3.06 Ornaments

Ornaments

There are four types of ornaments in this façade.
 There are several decorations at the top of the façade. It seems that these decorations have the function of holding the gutter, but they are bigger than necessary and therefore an ornament.
 The brickwork on top and bottom of every window or window-shaped relief is not placed horizontally.
 The third type of ornament is the element between the windows at the first and second floor. These are wooden panels with relief and make it appear that the two windows are one.
 The last ornament is the decoration on the door at the Beulingstraat façade.

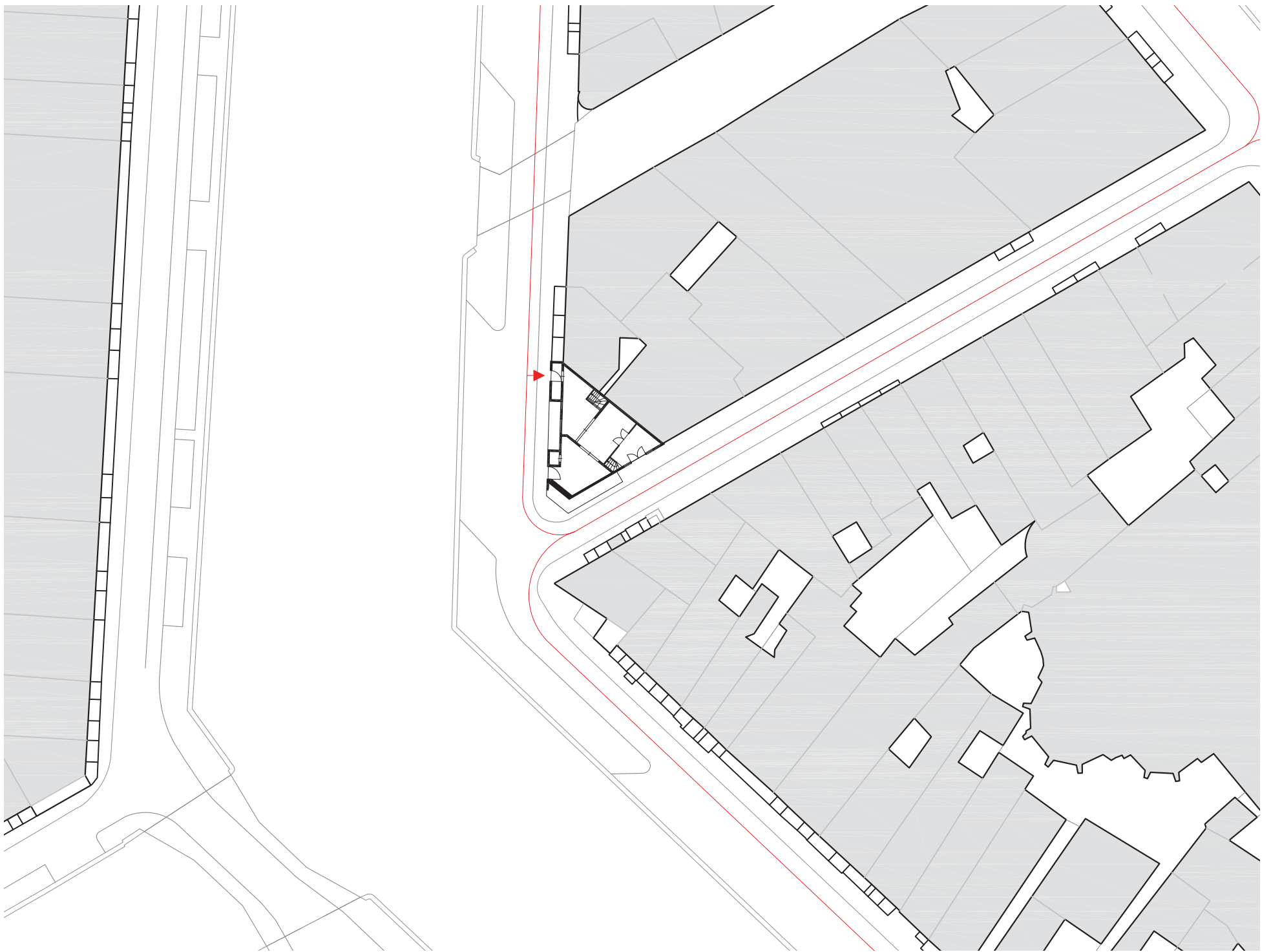
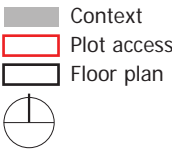


Figure 8.4.1 Logistics 1:500



4.01 Logistics

During the war, Gisèle and Wolfgang were still allowed to go outside. They probably had a bike or walked and traveled with public transport.

Gisèle had to go outside to get food and food stamps. There were only two people allowed to live in the apartment, this means that there were not enough food stamps, therefore not enough food.

Gisèle travelled throughout the whole country to make art. Before the war she designed stained glass windows and during the war she made portraits. She exchanged these portraits for food stamps. So she had food when she came back to the apartment.

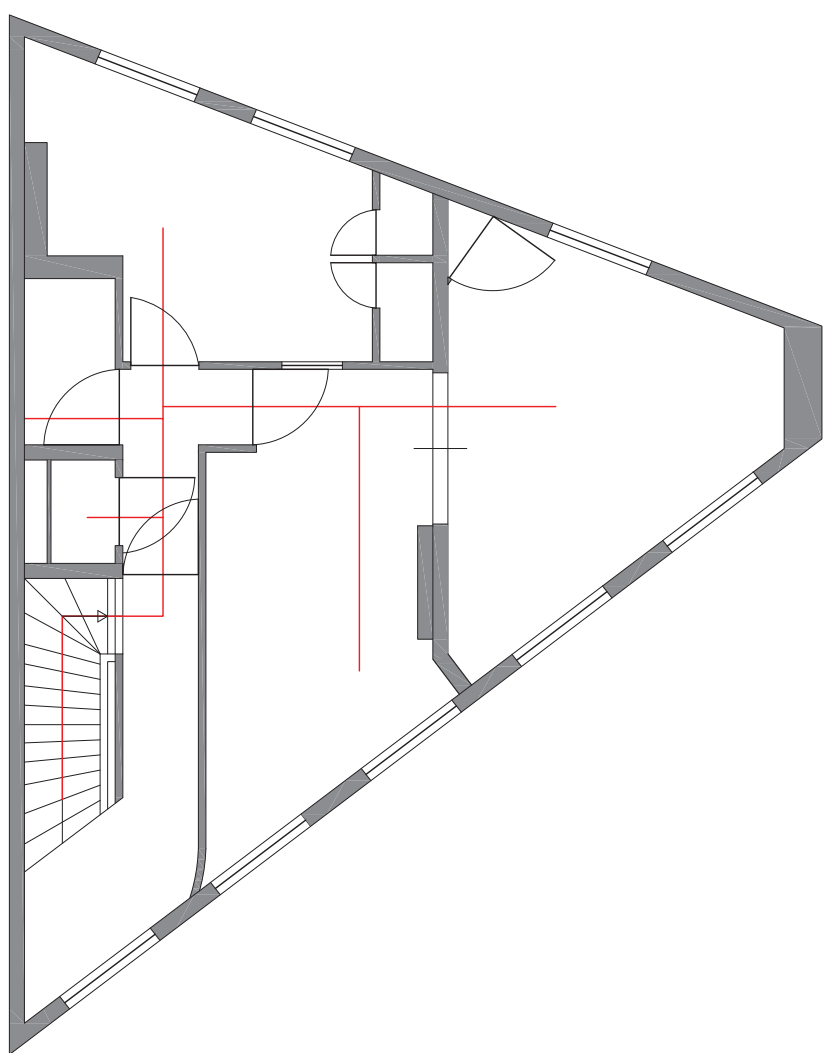


Figure 8.4.2 Routing residents 1:100

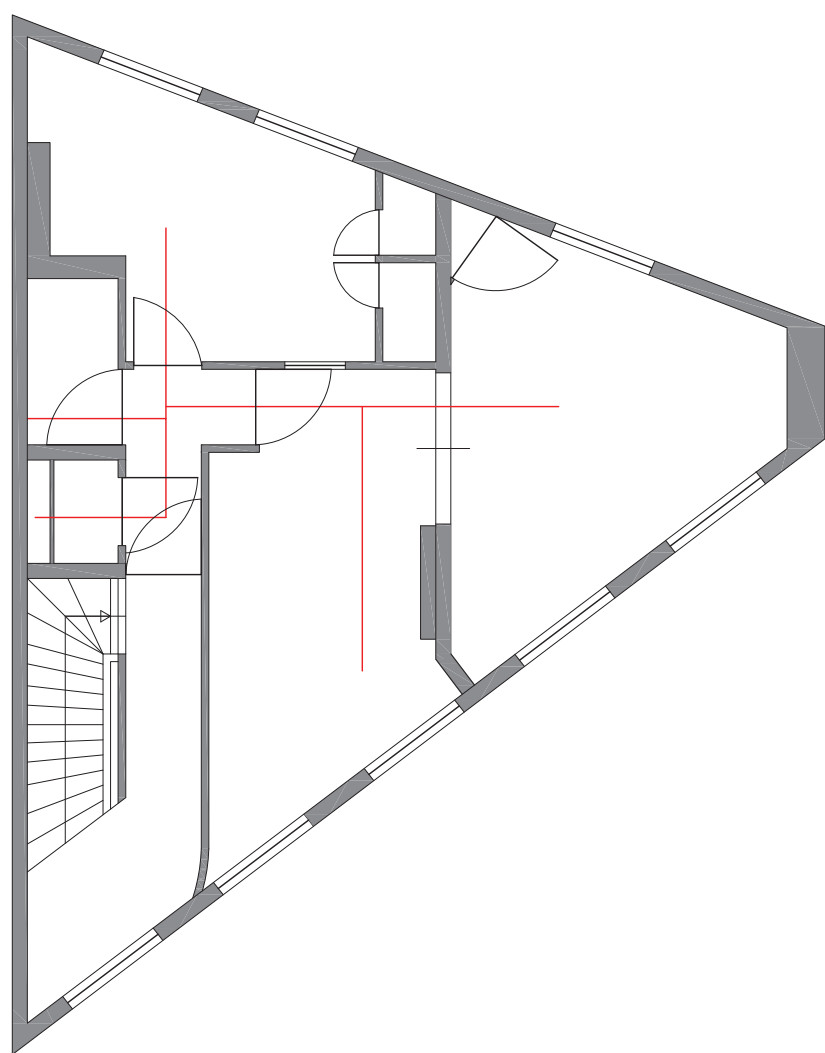


Figure 8.4.3 Routing hidiers 1:100

4.02 Routing

■ Routing

During the war there were two types of people living in the apartment, the residents and the hidiers. The residents were allowed to enter and exit the building and still had a lot of contact with the outside world. The residents are the only people that were allowed to enter all the places.

The hidiers were not allowed to go outside the apartment. The regular staircase was a forbidden area. They were permitted to go in all the places inside of the apartment.

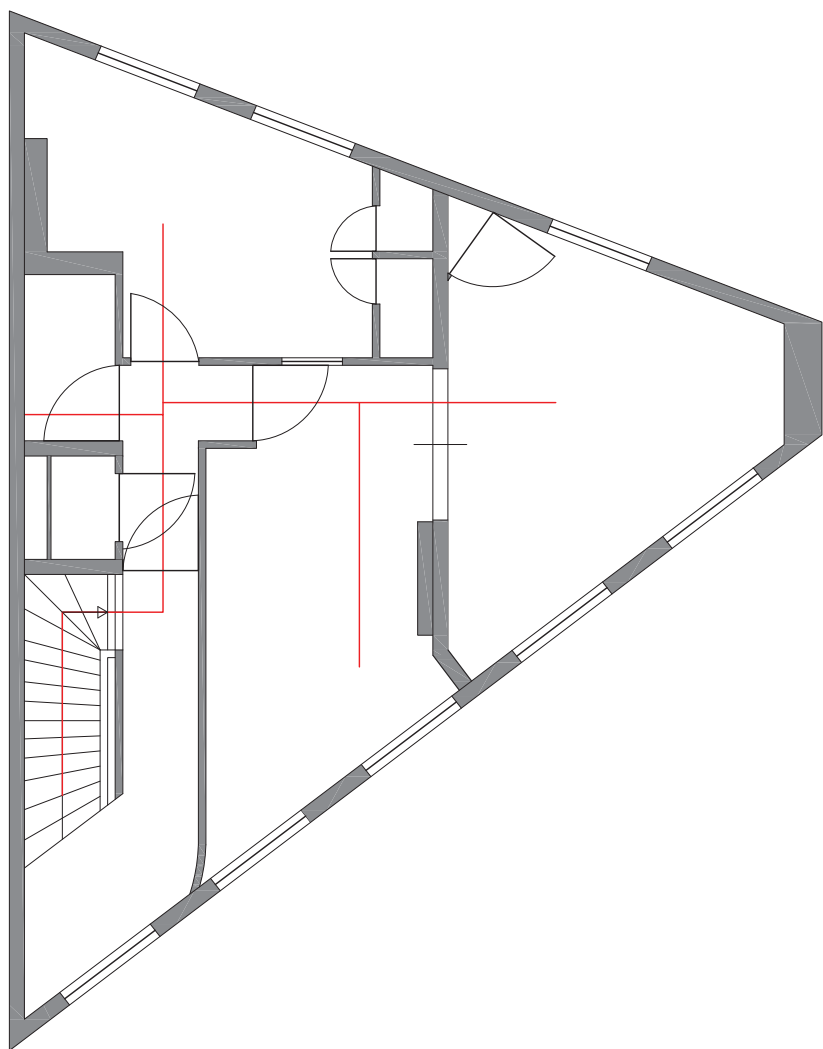


Figure 8.4.4 Routing Thrustworthy people 1:100

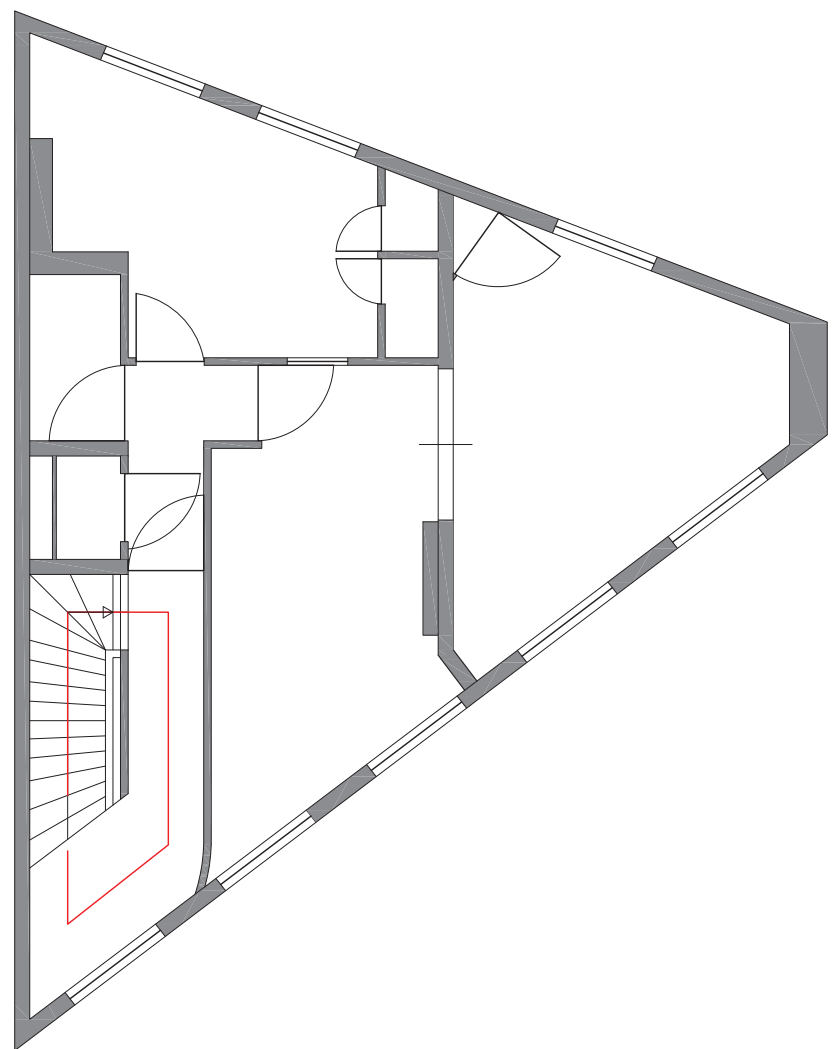


Figure 8.4.5 Routing unfamiliar people 1:100

■ Routing

During the war there two different type of people that could enter the building were besides the residents. The trustworthy people were allowed to go inside the apartment and have contact with the hidiers. The unfamiliar people were not allowed to inside the apartment. If unfamiliar people wanted to go inside there is showed if figure 8.4.8 what happened.

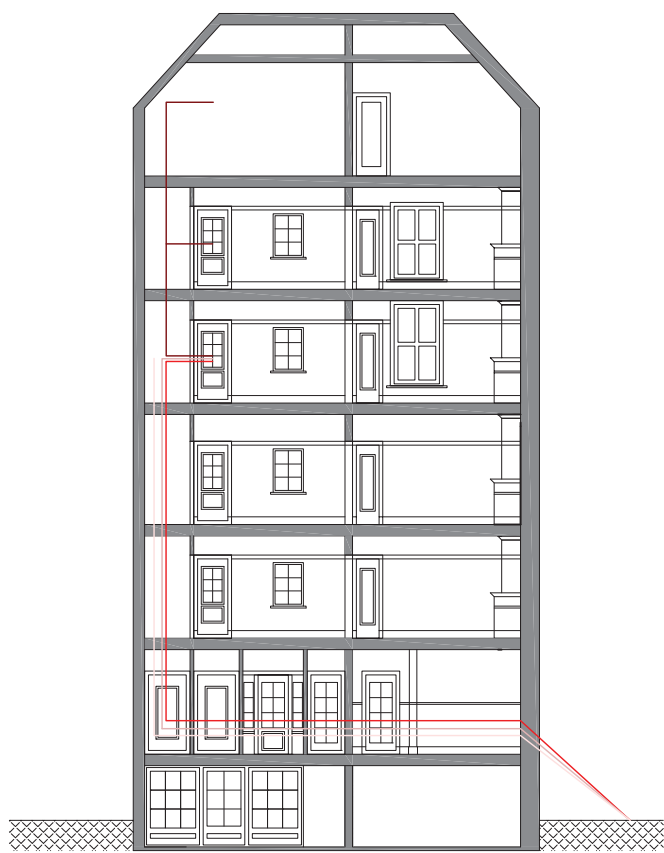


Figure 8.4.6 Routing; Section 1:200

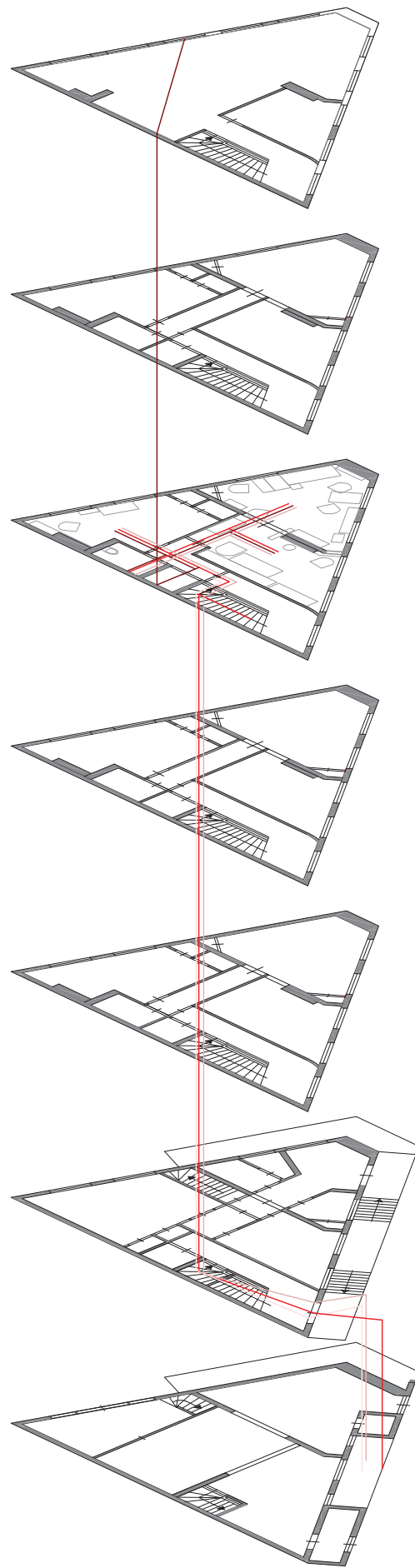


Figure 8.4.7 Routing; Exploded view 1:200

- Unfamiliar people
- Thrustworthy people
- Residents
- People in hiding

The routing in the building is in one staircase. All the apartments can be reached with that staircase. These analyses show that the hiders were able to go to the attic and to the apartment of their upstairs neighbours via another way beside the regular staircase.

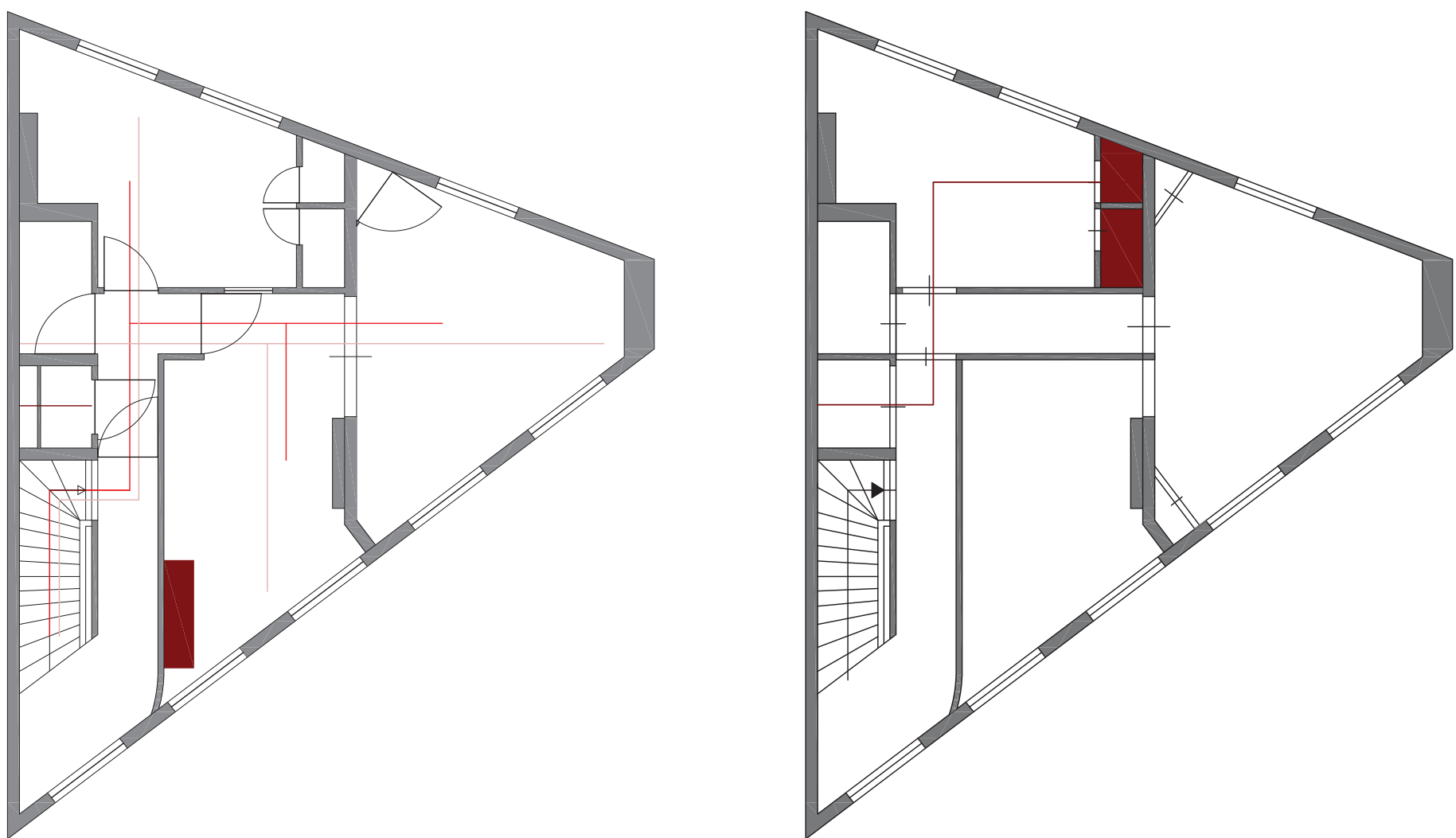


Figure 8.4.8 Routing during razia 1:100

- Unfamiliar people
- Residents
- People in hiding

When Buri found his way to Castrum Peregrini, Guido Theunissen, the upstairs neighbour, had created a hiding place for him in the pianola in Gisèle's apartment, by hollowing it out. The pianola is in the apartment they lived and it is marked in the drawing.

Claus Victor Bock found his way to Herengracht 401 one year later. Guido Theunissen was building a hiding place for him as well. This time he built the hiding place in the wardrobe of his own apartment. This wardrobe could be reached by the apartment of Gisèle via the staircase that was built in the closet. All the apartments have this closet on the same place, because it was actually designed as an elevator shaft.

When Nazi's, or other unfamiliar people came, Claus and Buri went to their hiding places and hide until those people were gone.



Figure 8.4.9 Routing during happened razia 1:100

- With correct passport
- Without correct passport
- Buri
- Nazi's

During the time Buri and Bock were hiding there have been two razia's. The first time they were exactly in time to hide, like in 8.4.8 is shown how it would happen.

The second time the Nazi's came by, they were too late to go into hiding. At that time Gisèle, Frommel, Buri, Bock and two visitors were in the apartment. Luckily Buri's hiding place is nearby so he was able to go through the window and hide in the pianola. The route to Bock's hiding place was too dangerous, so he could not go upstairs.

When Gisèle opened the door the Nazi's entered and checked for all the papers of the attendees. The attendees knew that only Gisèle and Frommel had a correct passport. The other

passports were illegal. There was only one officer that stayed to really check the passports, luckily the officer did not take any actions and only warned the three without a correct passport.

He probably showed mercy because all the attendees spoke German and they had a lifestyle the Nazi's accepted.

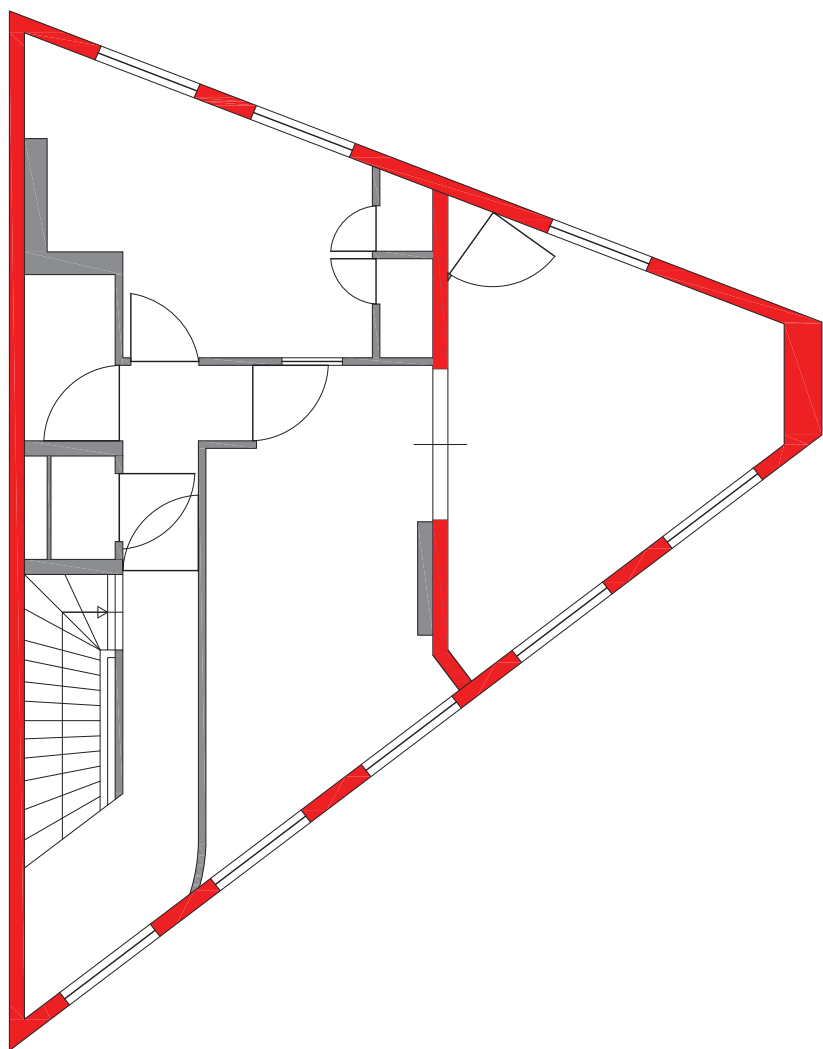


Figure 8.4.10 Construction 1:100

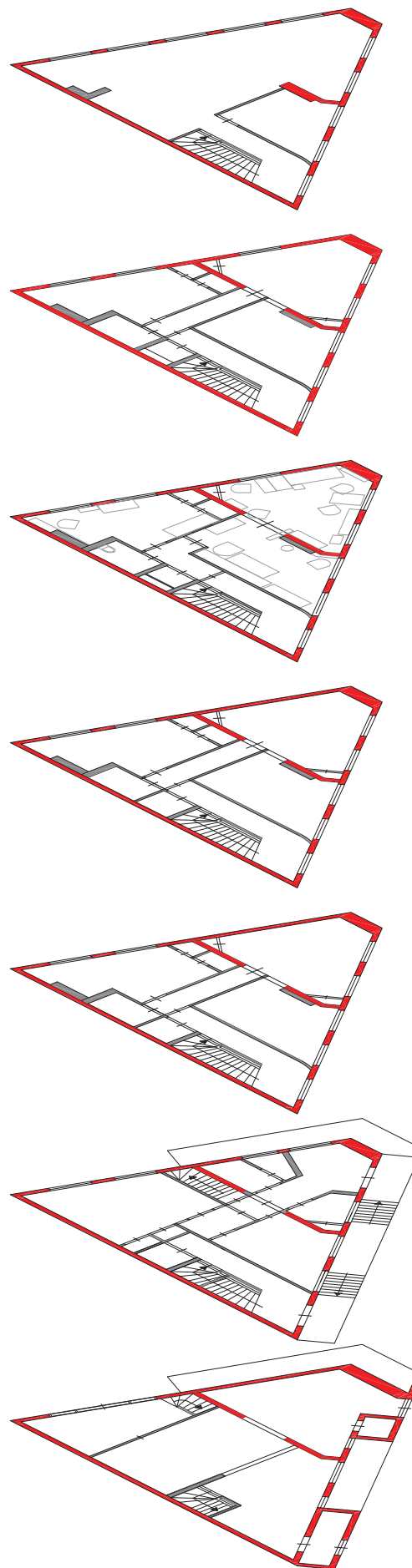


Figure 8.4.11 Construction; Exploded view 1:200

4.03 Construction

■ Construction

The main construction of this building is analysed. In the exploded view it is noticeable that the main construction of all the floors is the same. This main construction has to be this way, because of the triangular shape. Because of this shape there can't be many changes in the construction, when there are changes the places to live are inefficient and people can't really live in it.

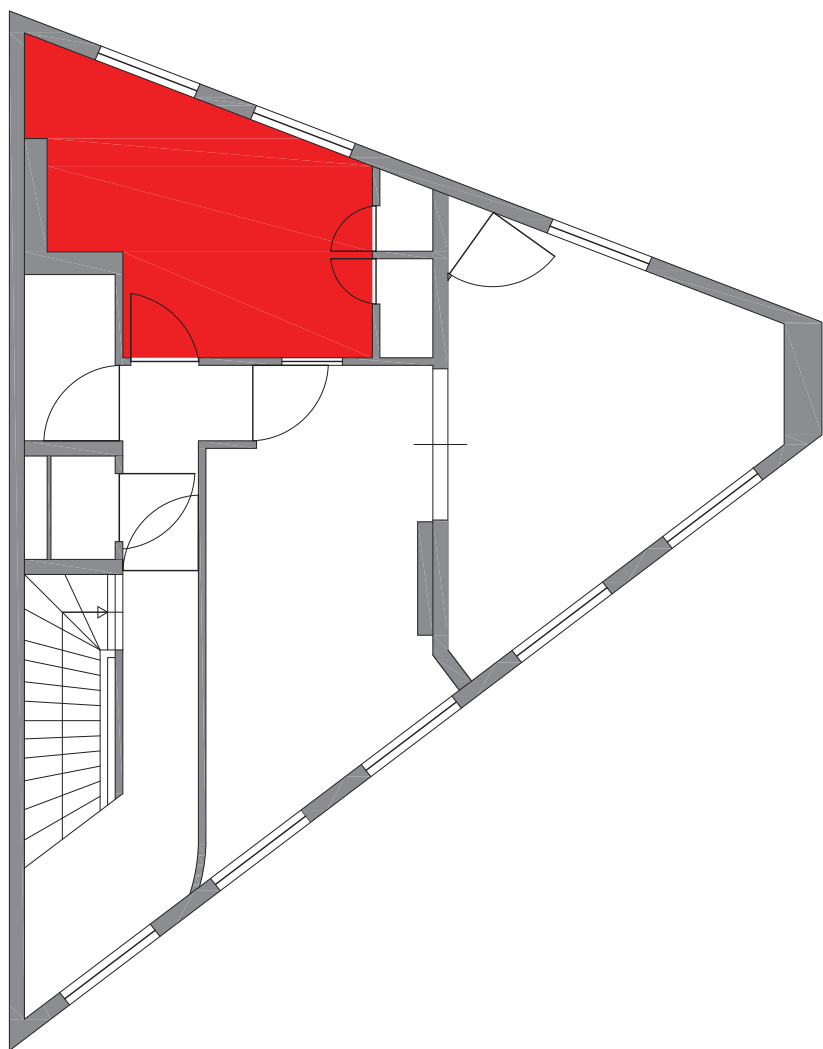


Figure 8.4.12 Sleeping and living 1:100

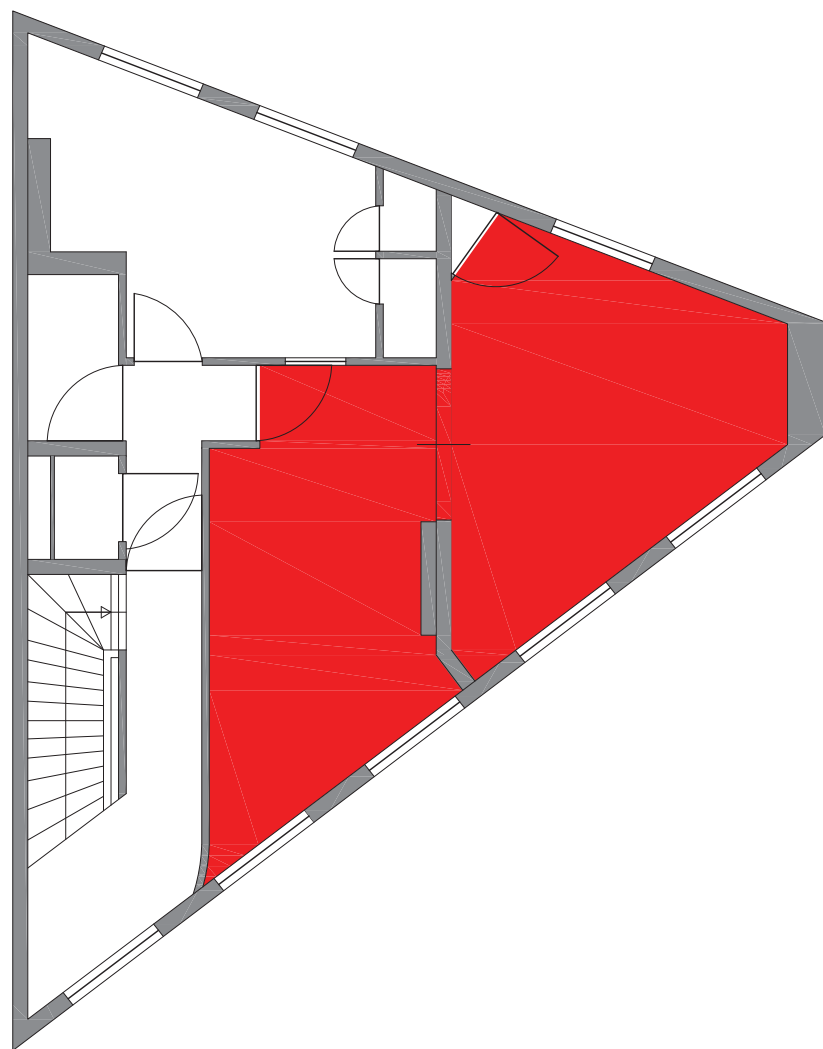


Figure 8.4.13 Living and working 1:100

4.04 Use of spaces

■ Space

The spaces in the apartment have 5 different types of use. These are living, sleeping, working, circulation, use of sanitary and storage. Most types are bound by the walls, only storage is not bound by the walls. The residents placed a lot of closets in the rooms to store all the books they used. Furthermore it is shown that most places have multiple types of use. For example the sleeping and living room were also used as kitchen.

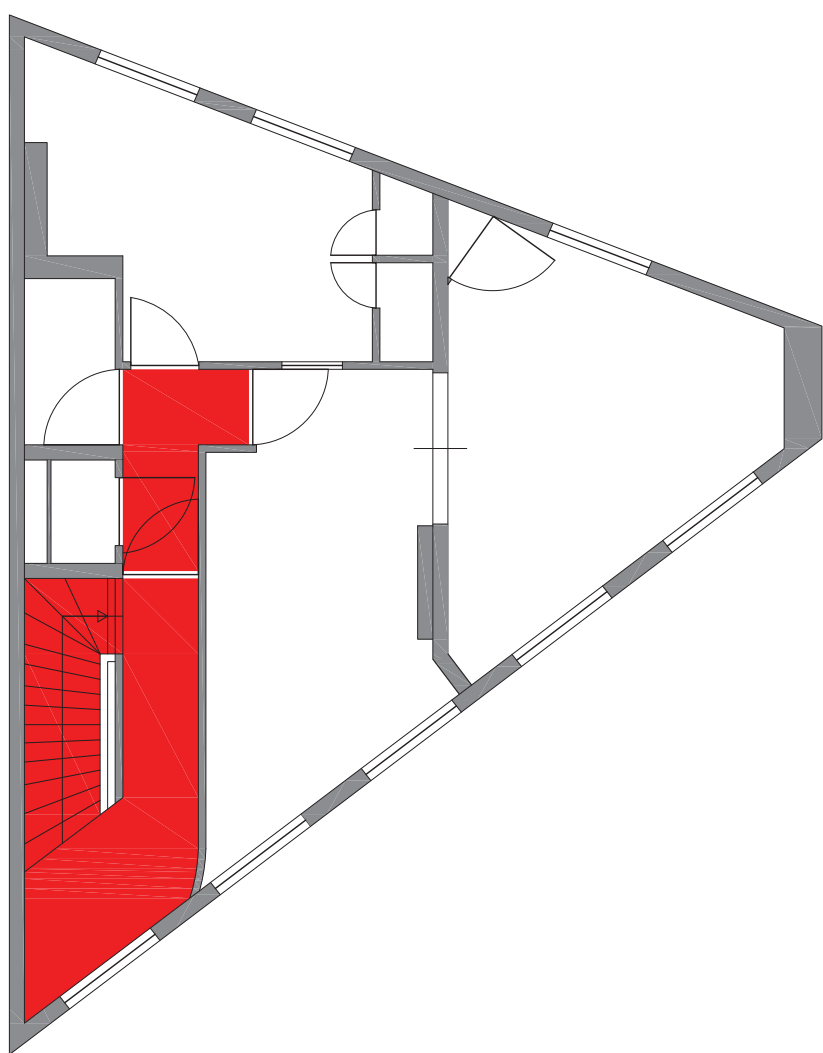


Figure 8.4.14 Circulation 1:100

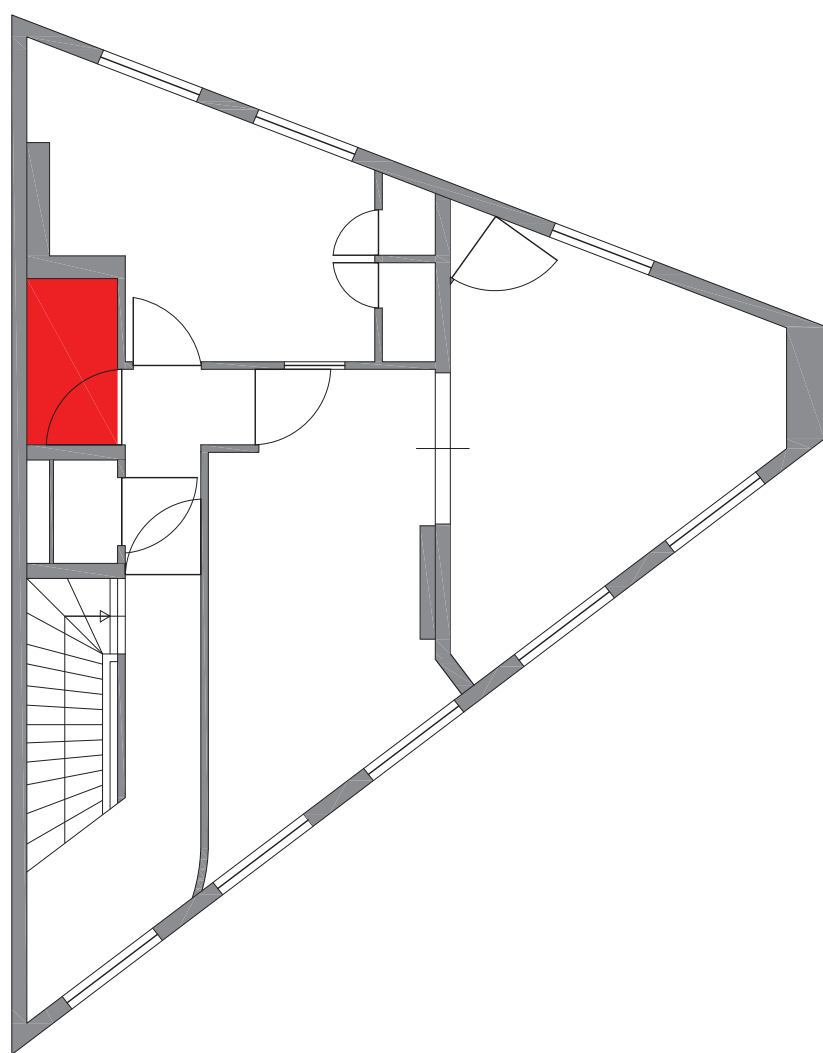


Figure 8.4.15 Sanitary 1:100

Space

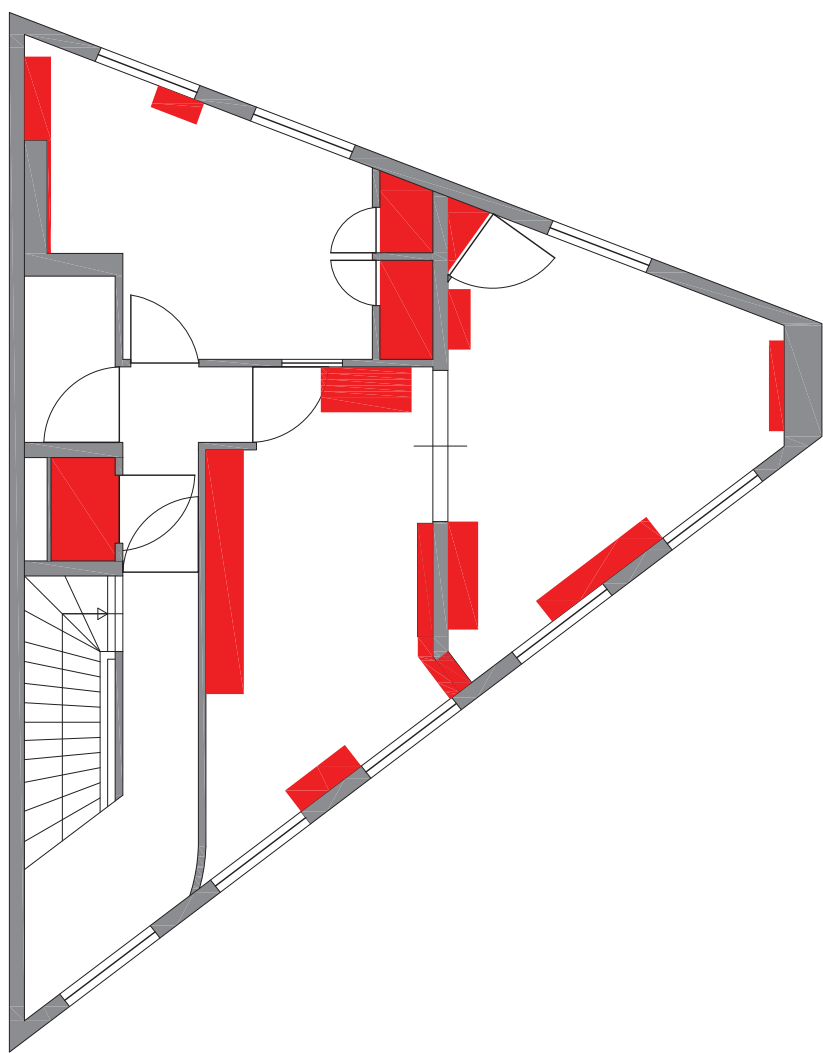


Figure 8.4.16 Storage 1:100

Space

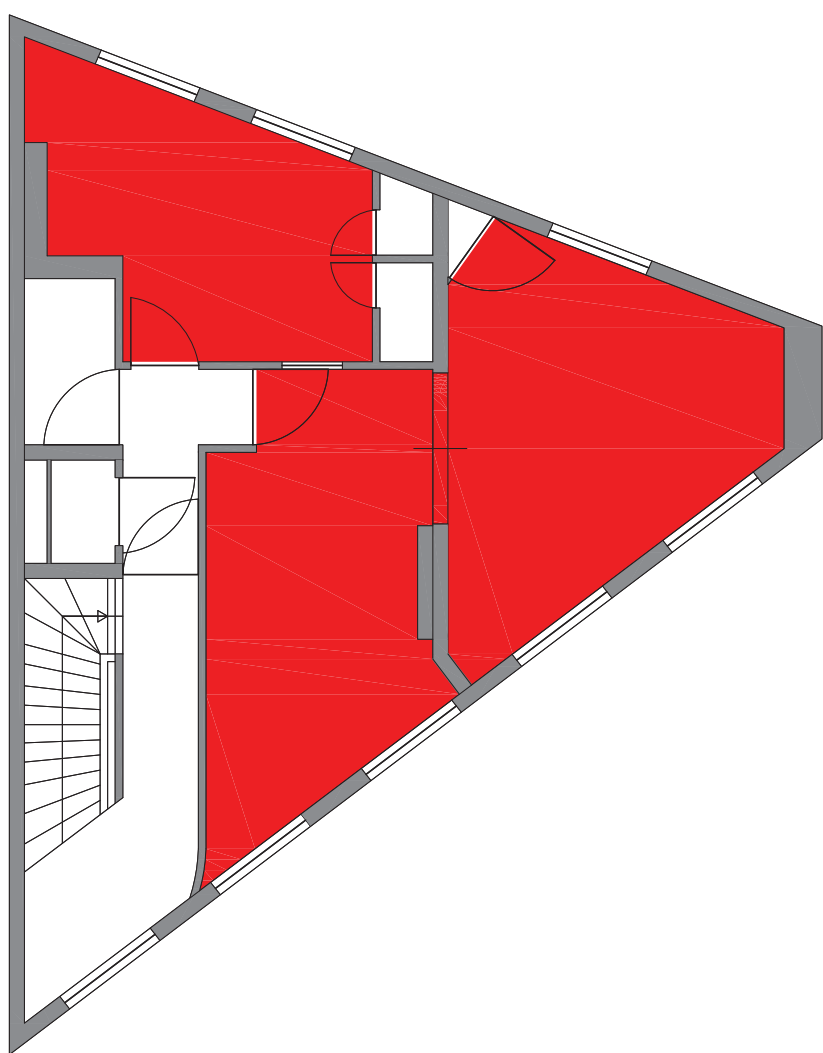


Figure 8.4.17 Room 1:100

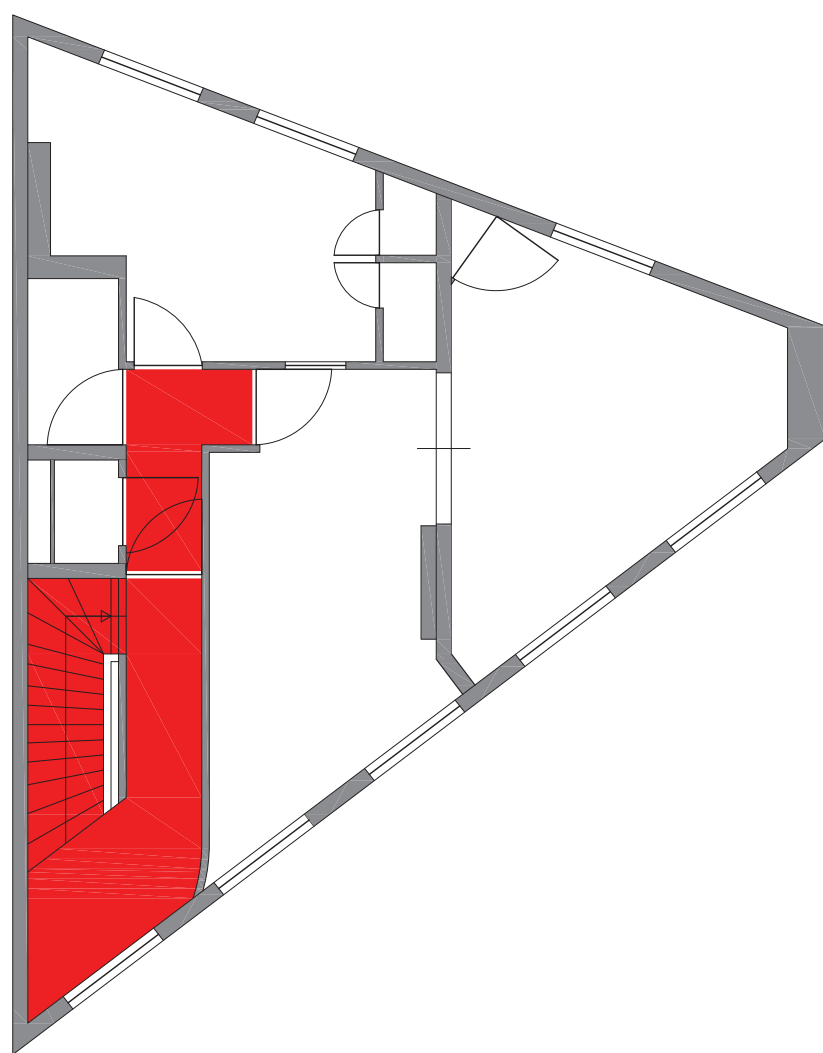


Figure 8.4.18 Hallway 1:100

4.05 Types of spaces

■ Space

These analyses show the types of the spaces after the building has been redesigned as an apartment. There are 4 different types of spaces: room, hallway, toilet and storage. The shower and kitchen are missing in the design.

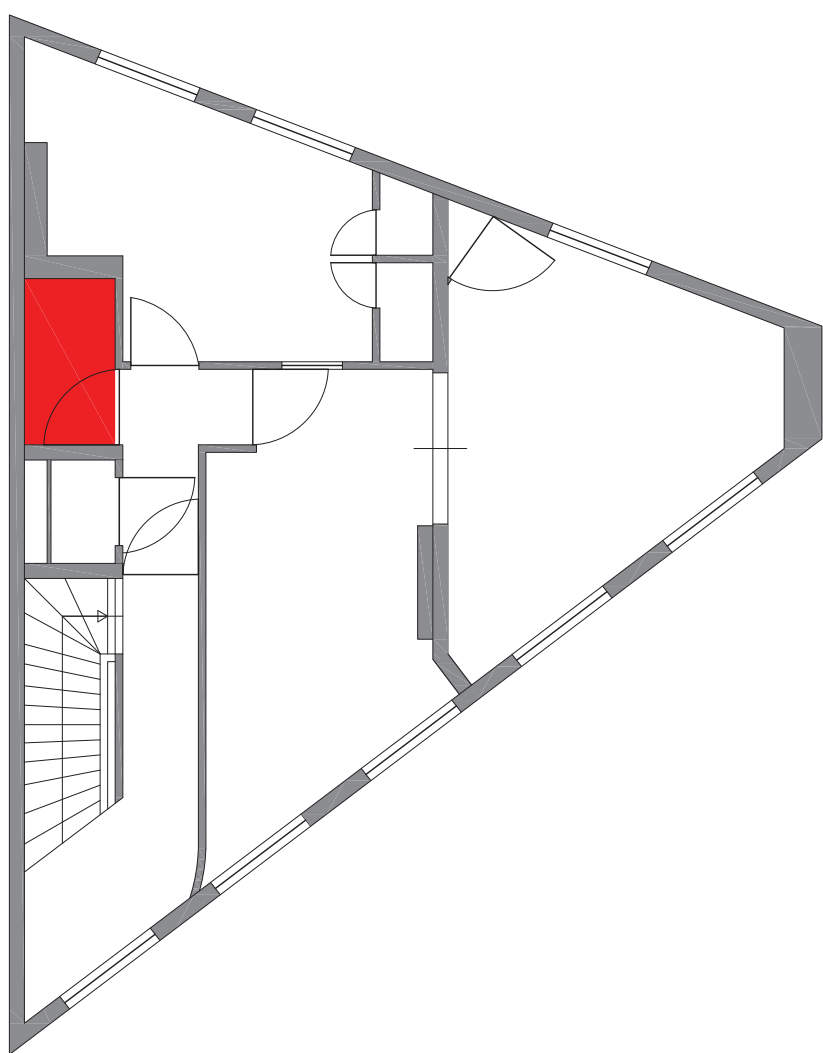


Figure 8.4.19 Toilet 1:100

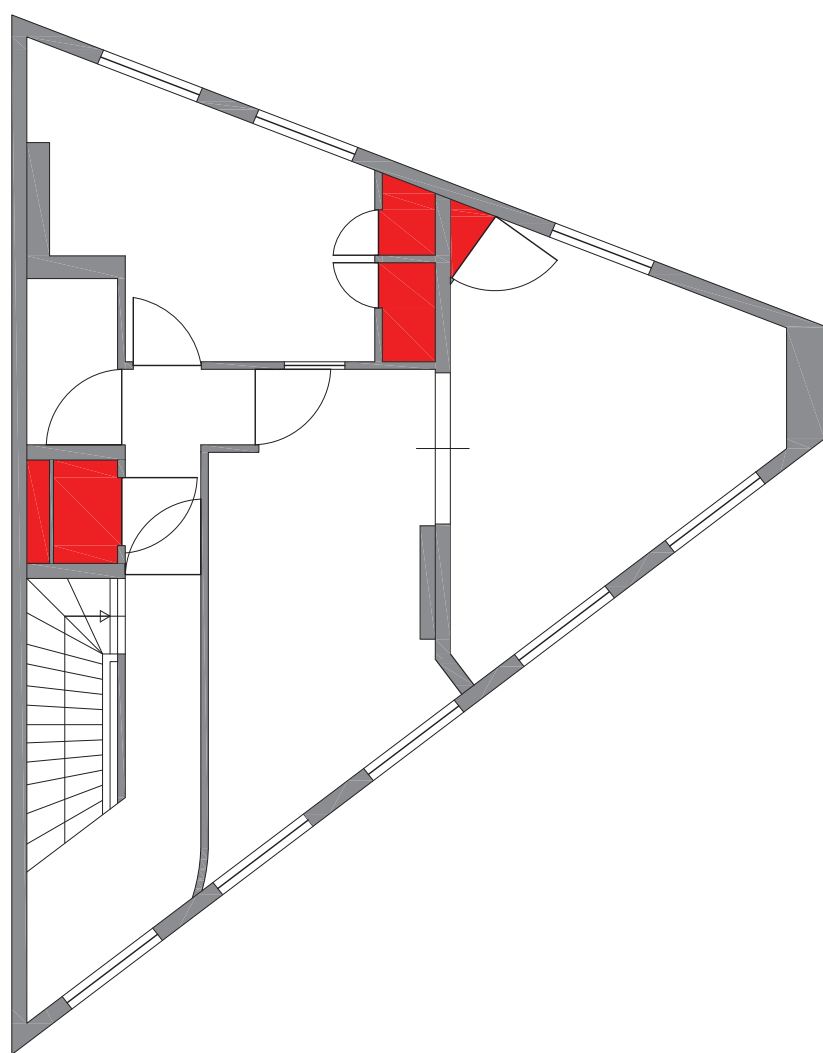


Figure 8.4.20 Storage 1:100

Space

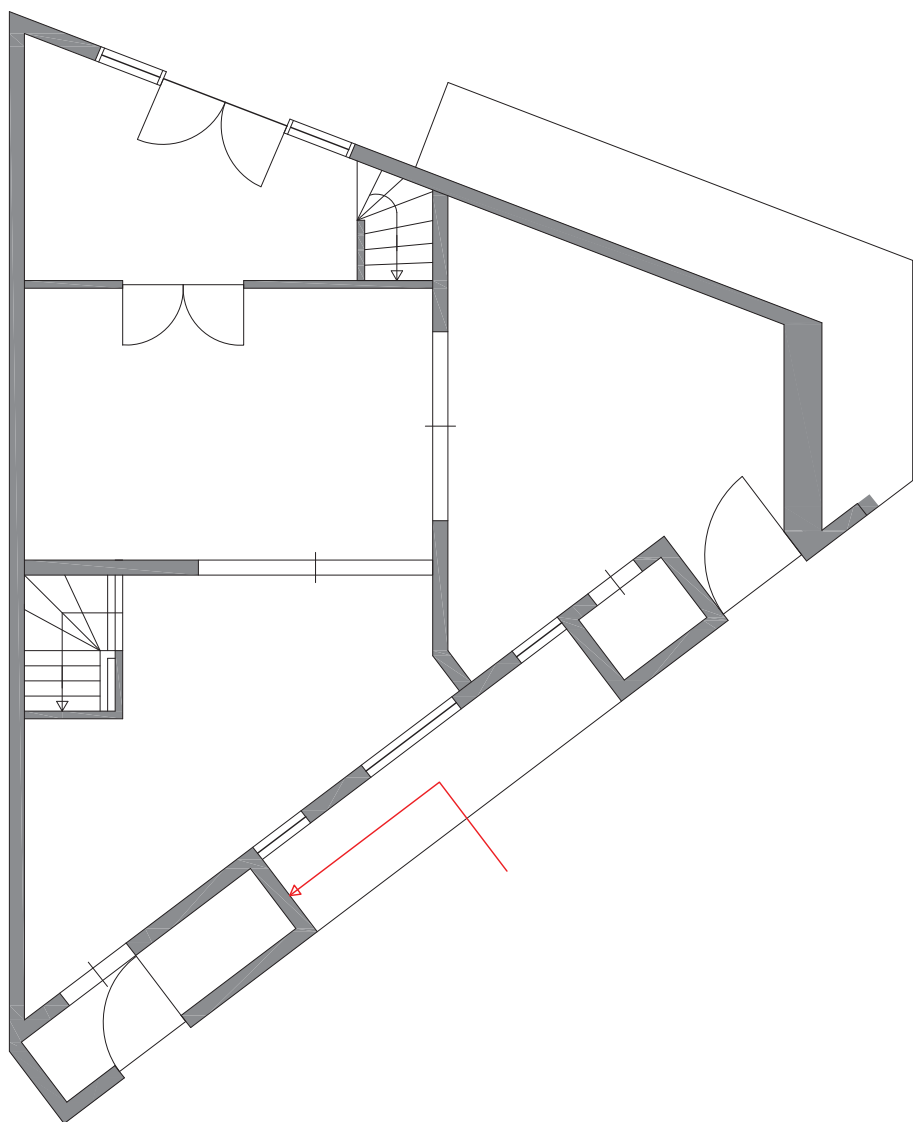


Figure 8.4.22 Floor 0 1:100

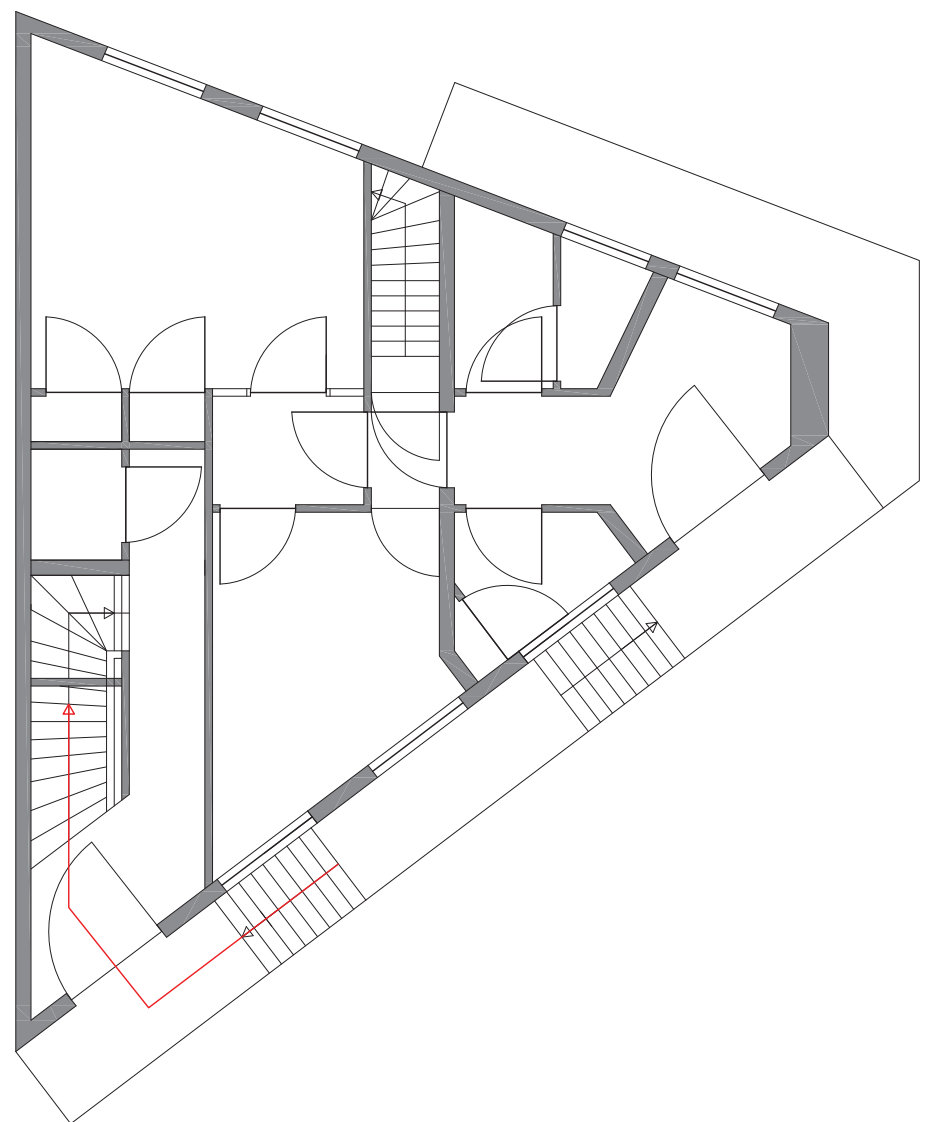


Figure 8.4.23 Floor 1 1:100

4.06 Sequences of spaces

■ Sequence

These analyses show the sequences of the spaces in the building. The sequence is with Gisèle's point of view, because the sequence in the public space, the staircase, is the same for everyone visiting the building. The only exception is the private area, the apartment.

The main entrance of the building is on the first floor. When entering the building the next visible area is the staircase. It takes three stairs up to go to the apartment of Gisèle. The apartment is entered by the hall, after the hall another two rooms can be entered.

The third room of the apartment is only reachable by going through another room.

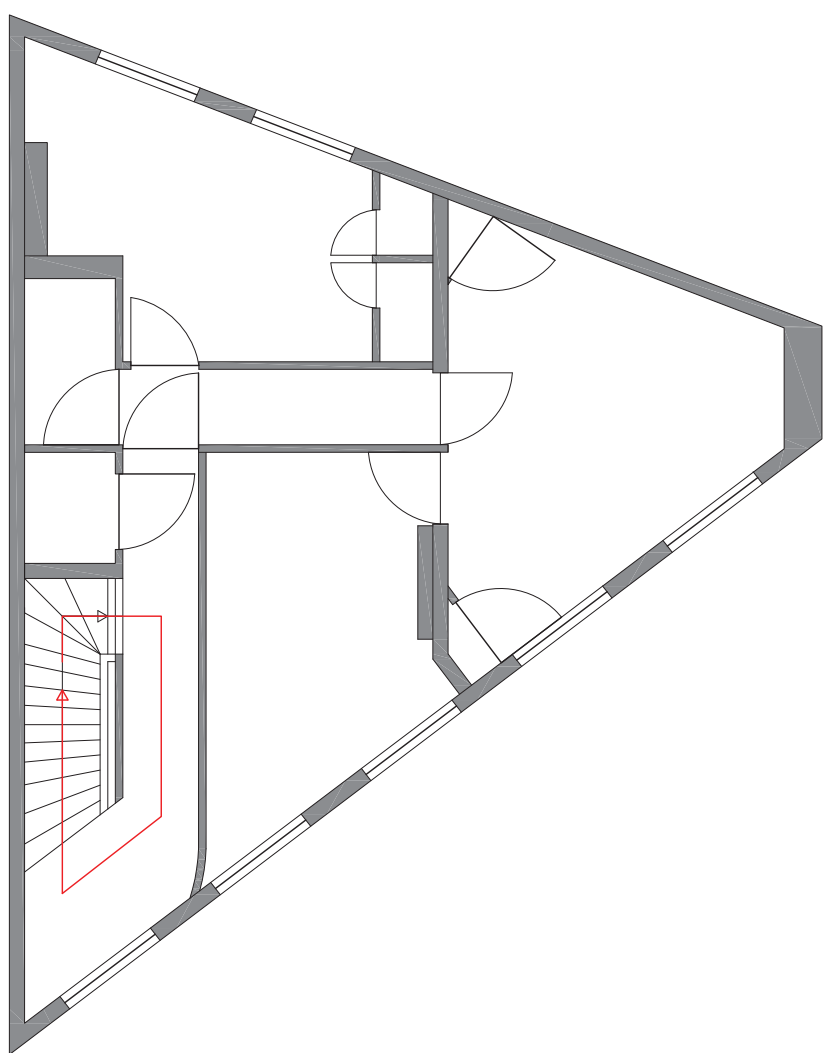


Figure 8.4.24 Floor 2 1:100

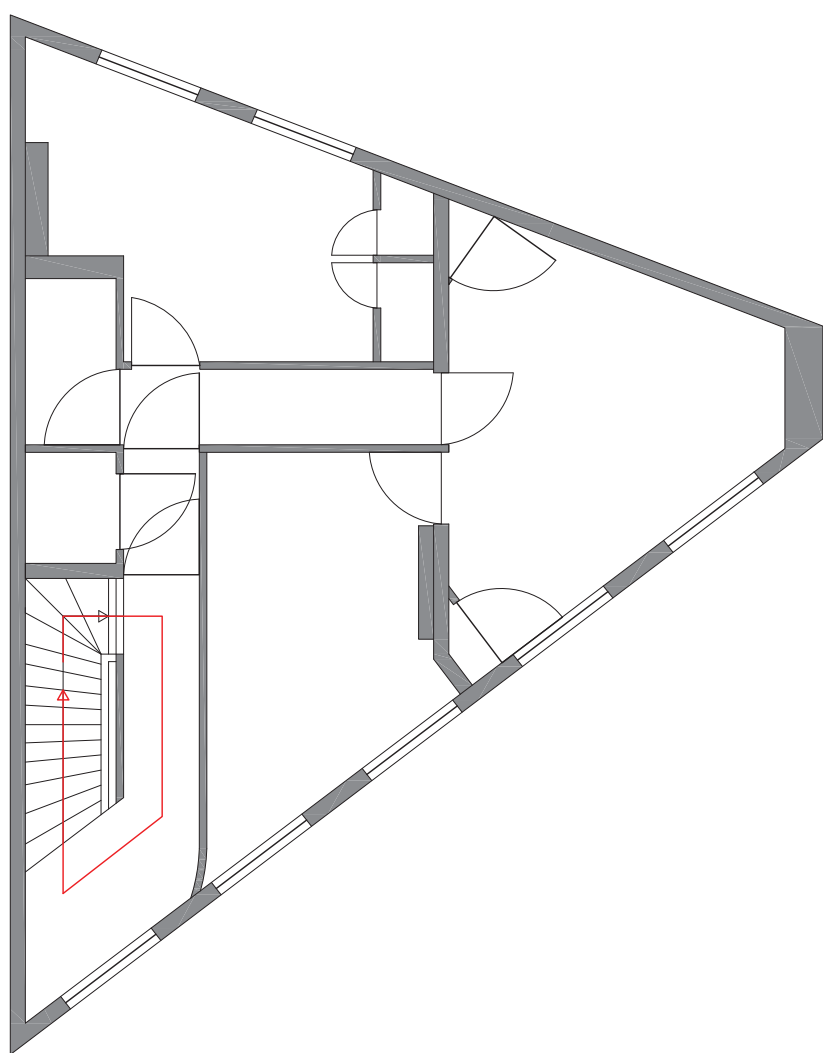


Figure 8.4.25 Floor 3 1:100

■ Sequence

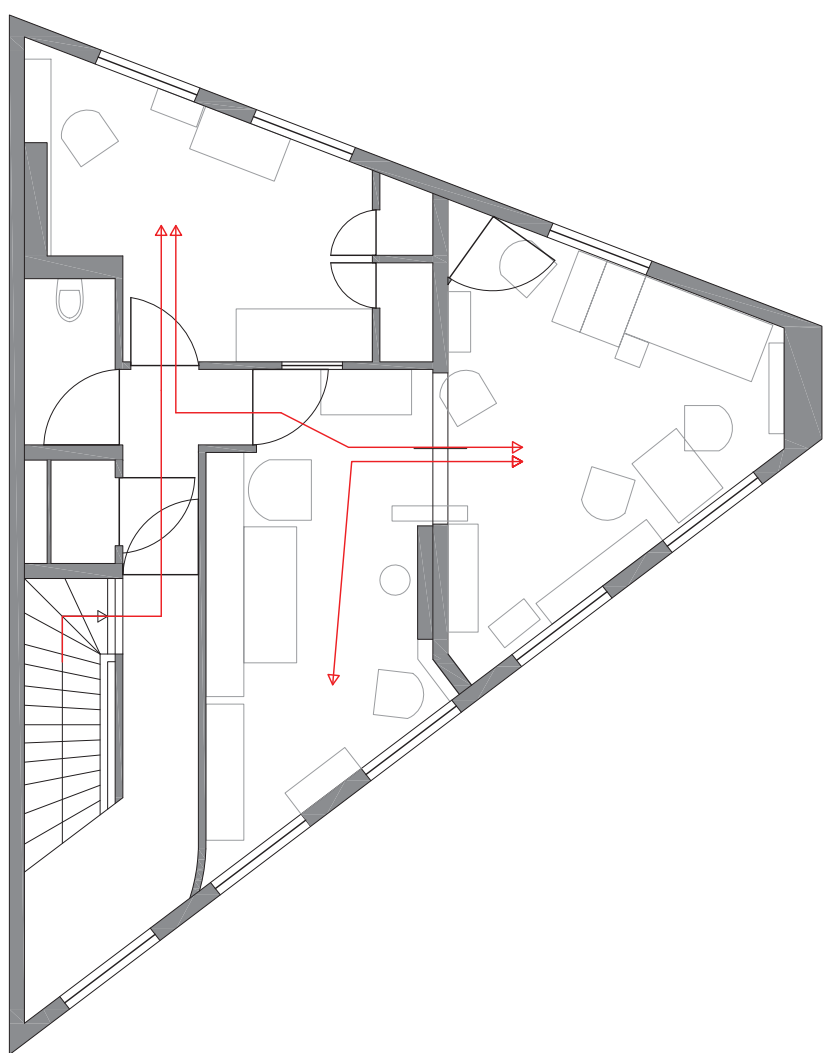


Figure 8.4.26 Floor 4 1:100

■ Sequence

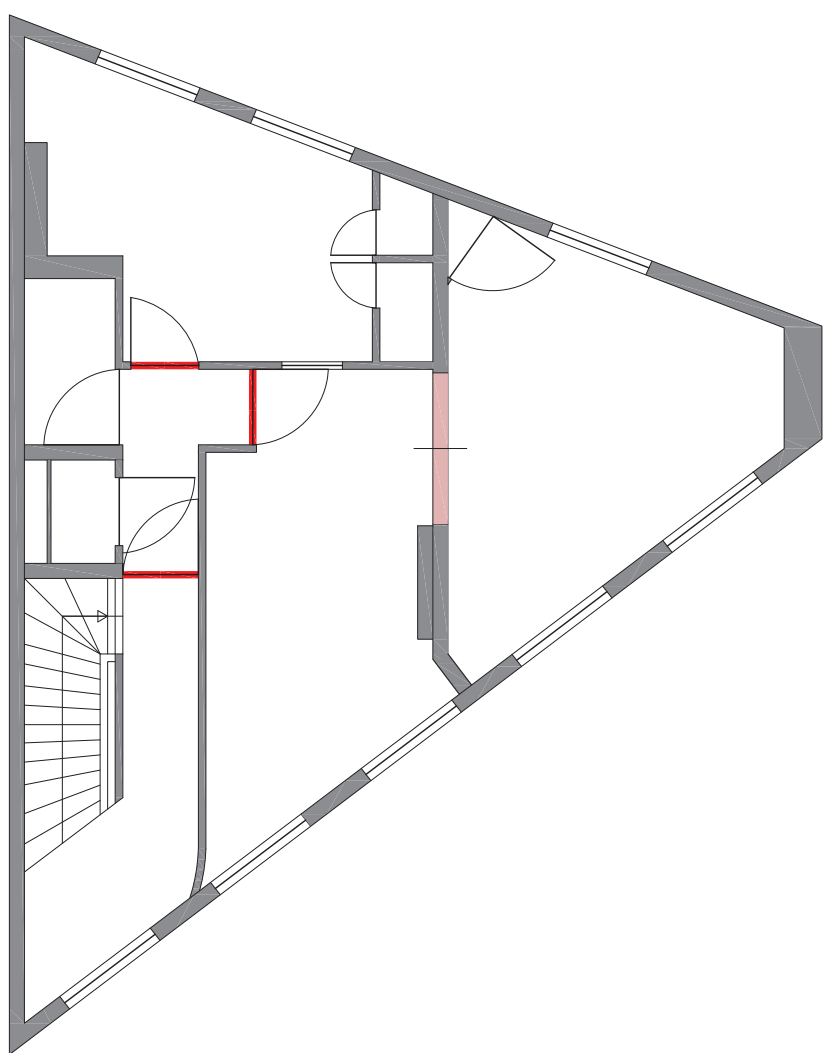


Figure 8.4.29 Thresholds 1:100

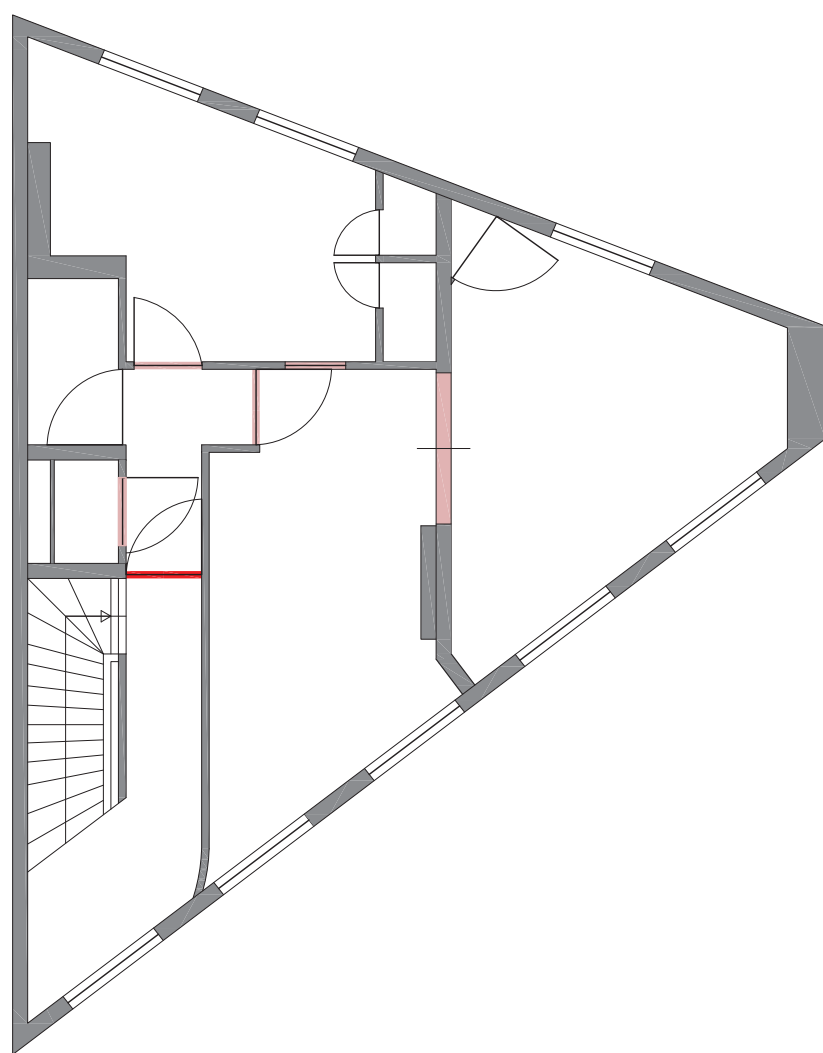


Figure 8.4.30 Thresholds hiders 1:100

4.07 Threshold between spaces

Smooth threshold
Hard threshold

The apartment has two types of thresholds. The thresholds for the normal situation are analysed in the first drawing. The doors going to another room with function are all a hard threshold. The bow that separates the two living rooms is a smooth threshold.

During the war, there is a relatively different distinction between hard and smooth thresholds. The only hard threshold is the door going to the public staircase. The reason for this is because the people in hiding are not allowed to go outside and not everyone should enter the apartment, because everyone unfamiliar entering the apartment can betray the people in hiding.

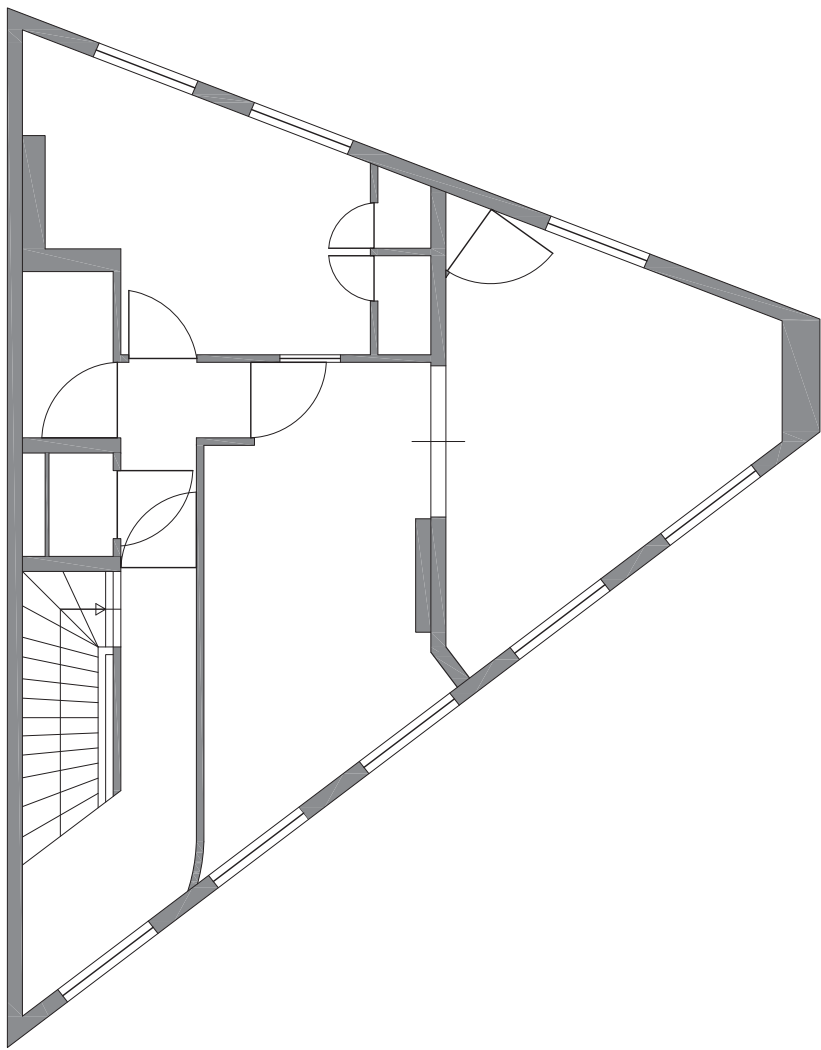


Figure 8.4.31 Order and proportion 1:100

4.08 order of spaces

To analyse the order of spaces, there should be a certain order in the floor plan. Because of the shape of the plot there is no repetition, rhythm or symmetry possible. Therefore the only order in this floor plan is variation.

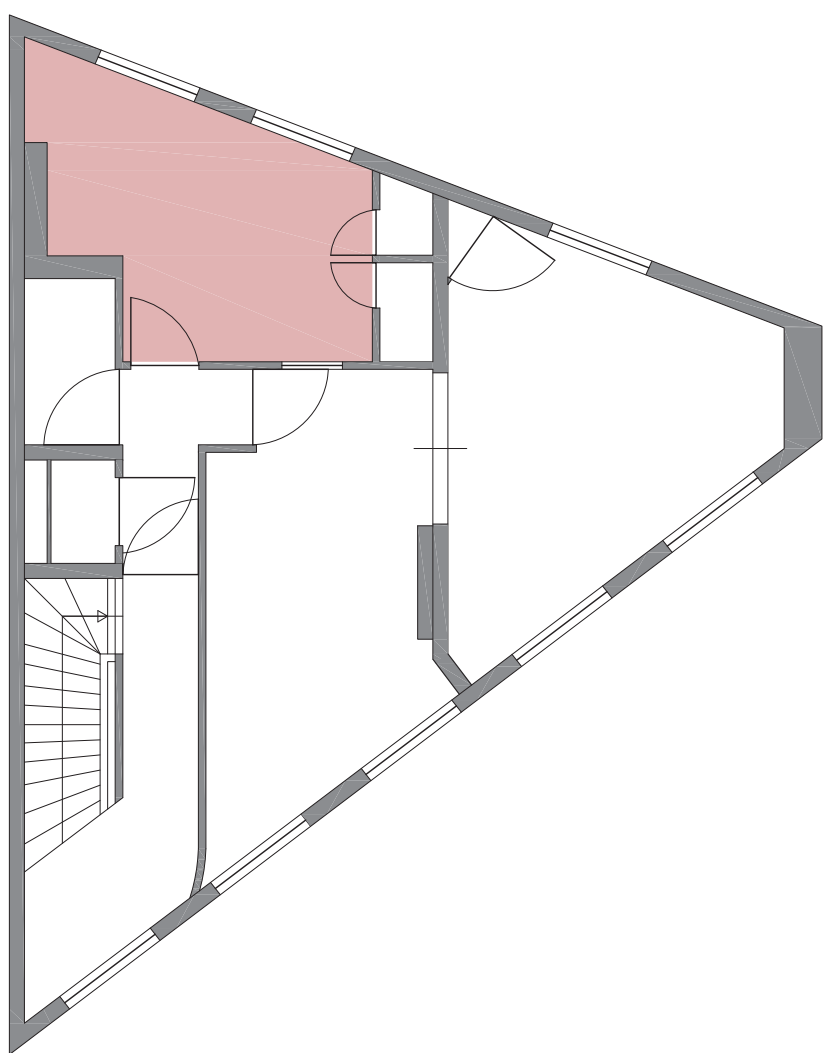


Figure 8.4.32 Hybrid room 1:100

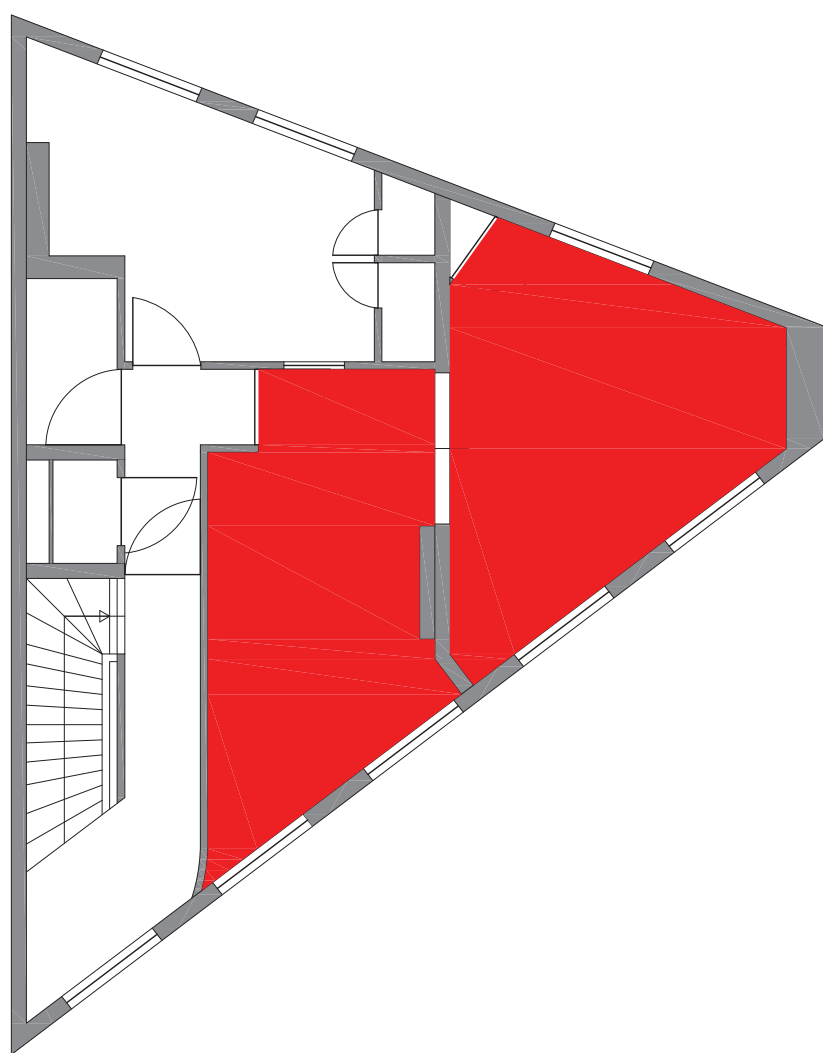


Figure 8.4.33 Served rooms

4.09 Spatial hierarchy

Hybrid
Served

This analysis shows which rooms are serving, served or hybrid. The only real serving in an apartment is cooking. The served functions are sleeping, living and working.

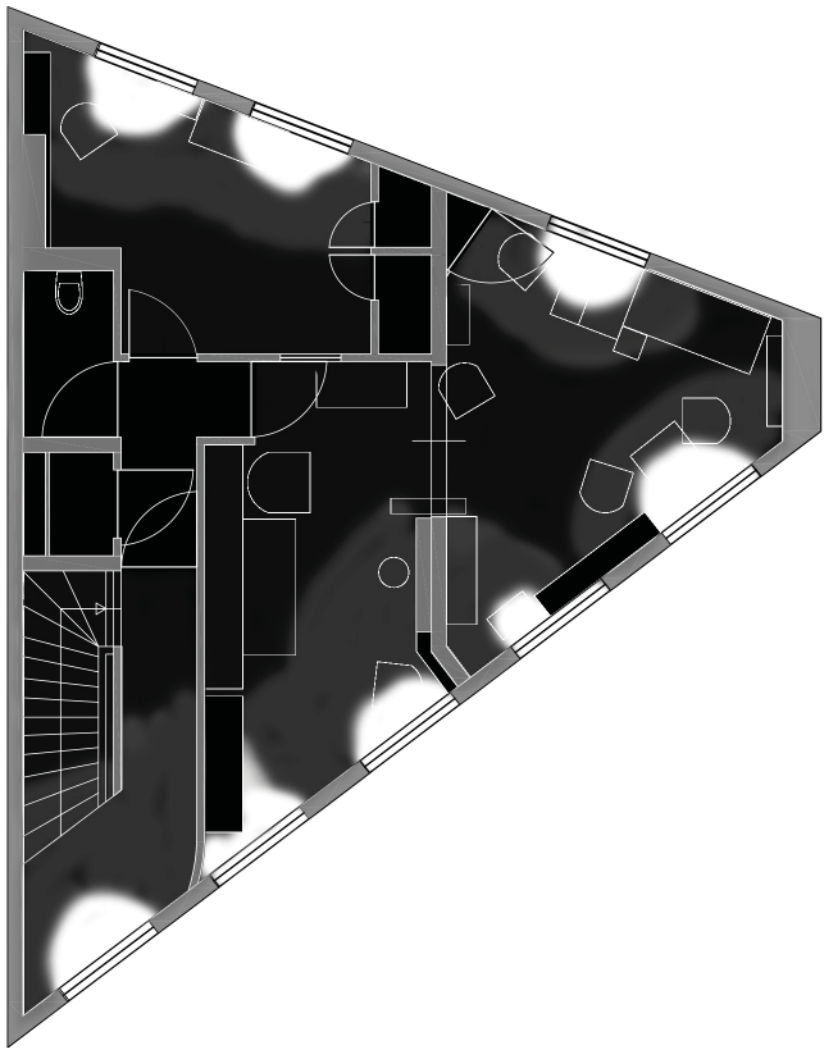


Figure 8.4.34 Sunlight 1:100

4.10 Climatic properties

This analysis shows the sunlight entering the room during the time of hiding.
 All of the windows let in a lot of sunlight. Furniture was placed in front of the windows to make sure the people in hiding were not noticeable. These high closets stopped the sunlight. During hiding the rooms were therefore not as light as could be.



Figure 8.4.35

4.11 Materialization

These three sketches show the materialization of the apartment. The real carpet and wallpaper are not very well noticeable anymore, because there was placed a large amount of furniture in the apartment.

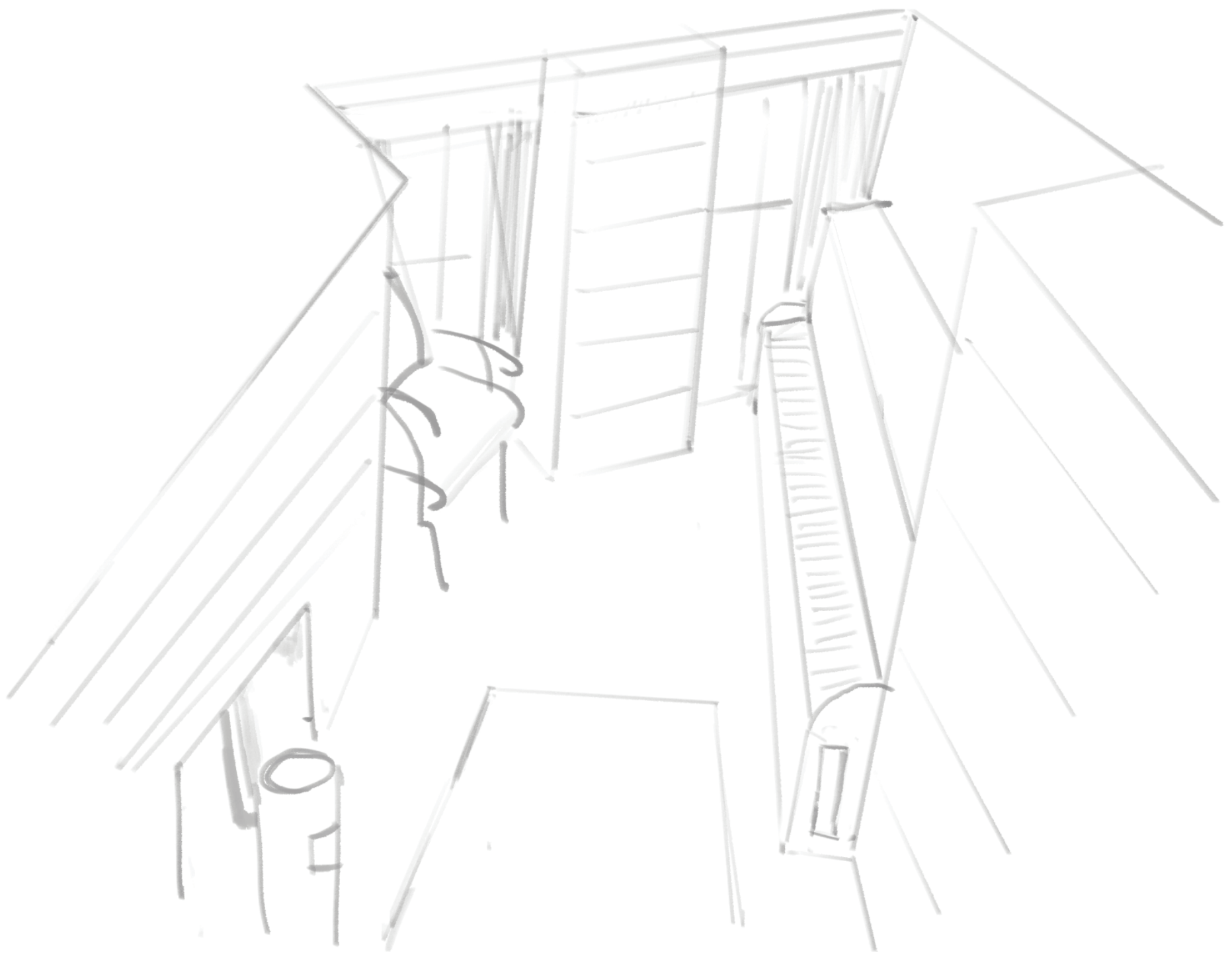


Figure 8.4.36



Figure 8.4.37

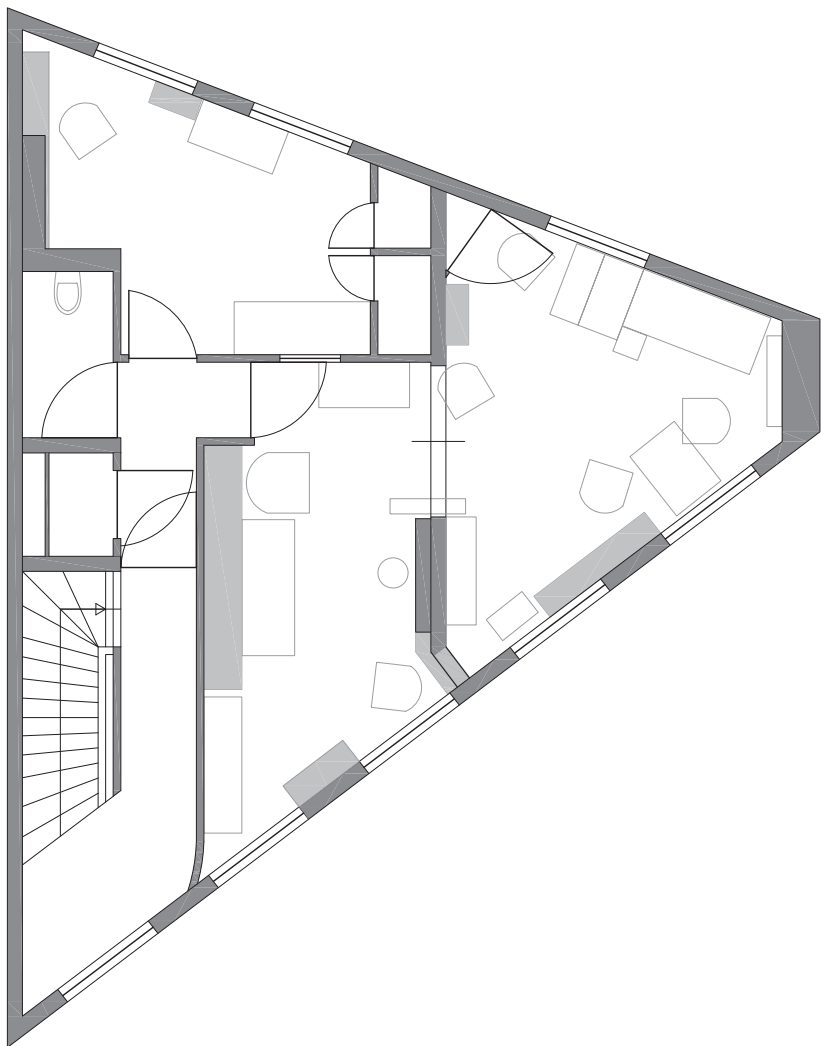


Figure 8.4.38 Furniture 1:100

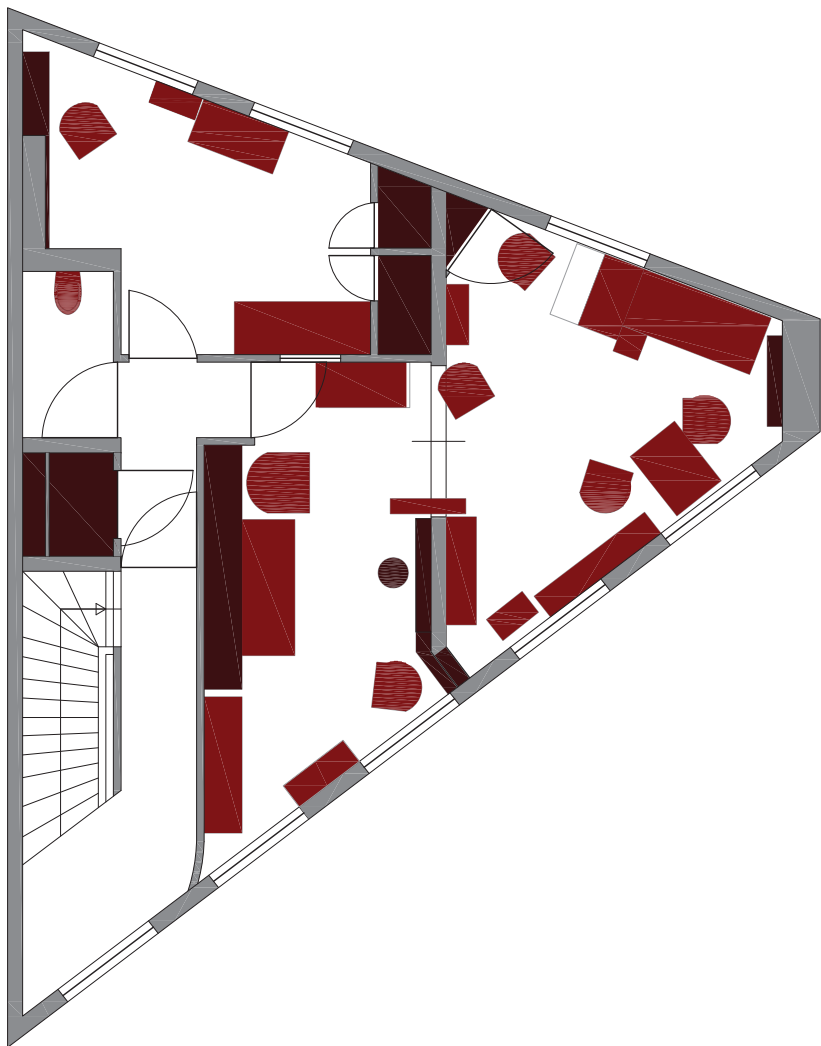


Figure 8.4.39 Permanent and temporary furniture 1:100

- Temporary furniture
- Permanent furniture

4.12 Interior elements

As already shown in the previous analyses, there was placed a lot of furniture in the apartment. Most of the furniture filling the rooms are closets to store all the books the hiders were reading and which they were using to be tutored. Furthermore there are a lot of chairs filling the room. Most of the furniture is temporary furniture, this furniture could be moved.

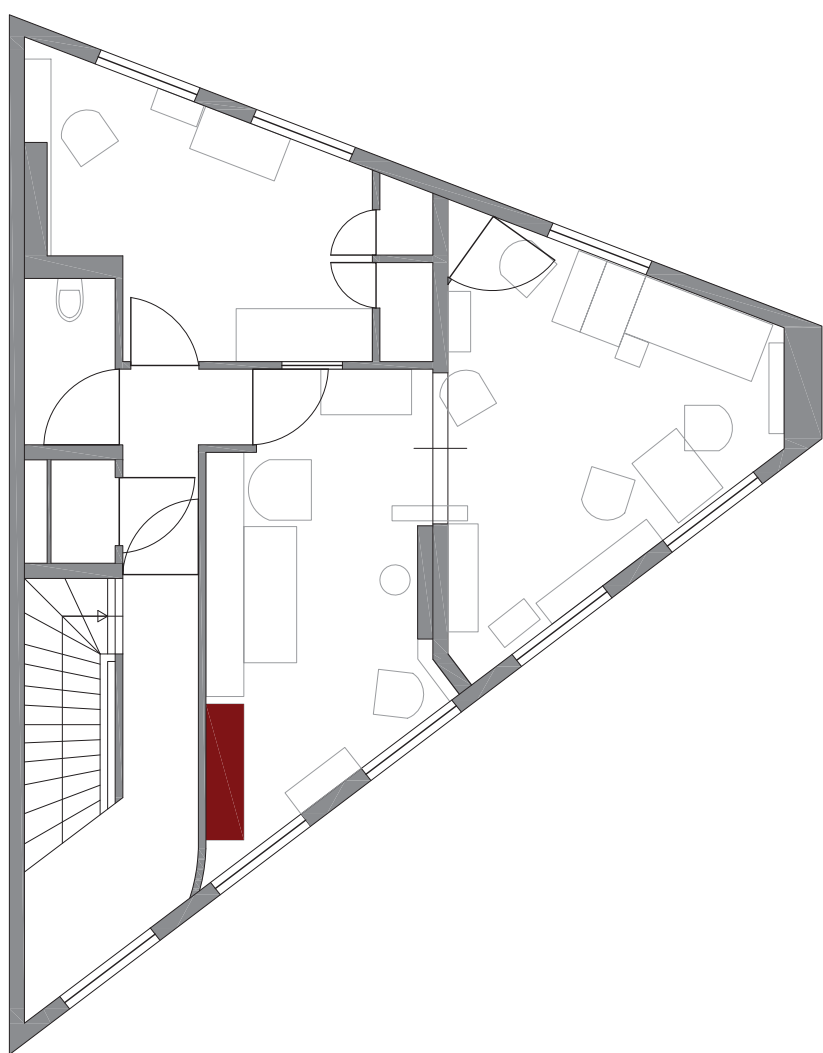
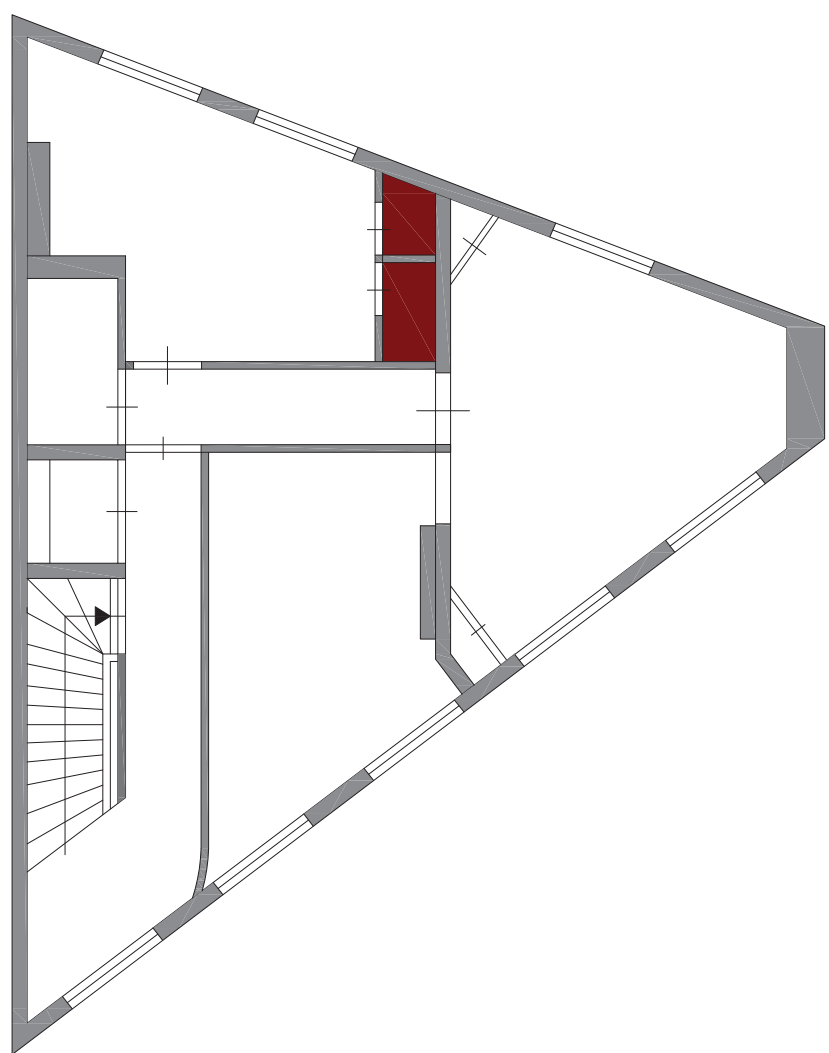


Figure 8.4.40 Hiding furniture 1:100



4.12 Interior elements

Hiding furniture

The hiding furniture is furniture that looks like normal furniture but is changed to hide people in it. The pianola is hollowed out and the closet of the upstairs neighbours had an empty space at the top of it, without anyone knowing.

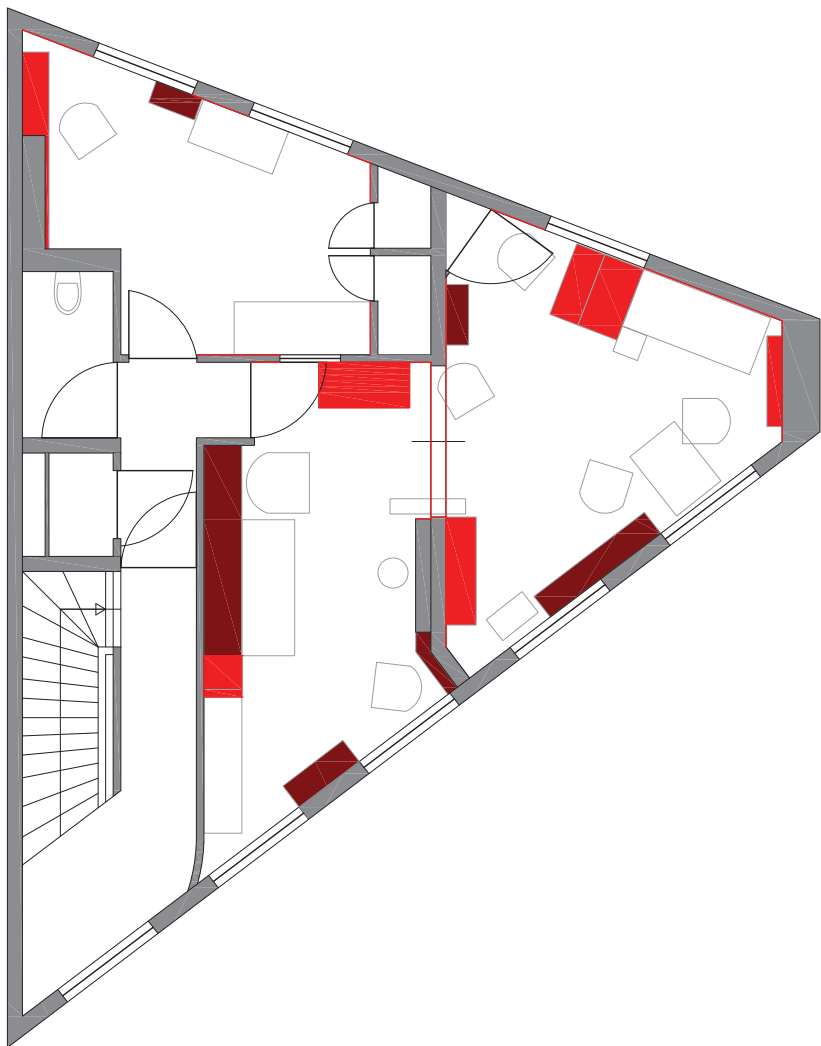


Figure 8.5.1 Art and literature

■ Art
■ Literature

5.01 Way of living

Gisèle van Waterschoot van der Gracht and Wolfgang Frommel had a unusual way of living. This way of living was comparable with the mind behind the Quacker School Eerde.

Gisèle was an artist, she first made stained glass windows, but to continue during the war she had to be part of the Reichskulturkammer. This was something she did not wanted at all, and therefore stopped accepting assignments. She changed her job into painting portraits, because there was no regulation for that. She practiced painting at her apartment, together with the hiders.

“Gisèle had a simple role during the war, the host- patroness without any restrictions. She took in her house whoever was

looking for one. She did not believe that every person was good, but took her bicycle to save a guy from murder by Nazi’s or suicide. She did not negotiate silently with the occupier, no she spoke to them on her own aggressive way. <...> She saved however and wherever she could. She put energy, art and live to provide the hiding community of bread and other necessities. She shows this boundless hosting even today.”¹

1. Defuser M., Somers E. (2008). Gisèle en haar onderduikers. Castrum Peregrini Press, Netherlands, Amsterdam. p 113-114 translated by author

5.01.1 Entartete Kunst

Entartete Kunst also called Degenerate Art. This term was used by the Nazi regime in Germany to describe the banned art. Art such as modern art, specific avant-garde art, was prohibited on the grounds that it was un-German or Jewish, only Aryan art was allowed. Those who were Degenerate Artists were dismissed from teaching, exhibit, sell or even produce their art.

The artists that were part of the Reichskulturkammer, were allowed to make art. It was an institution in Nazi Germany. Every artist had to apply for membership on presentation, the art they were allowed to make had to be Aryan art and had to be the same. The Reichskulturkammer is part of the Gleichschaltung process, meaning 'coordination' or 'making the same'. The Nazi Germans had to approve if the art was

German art or it was not. If the art was not approved, it became Degenerate Art.

Retrieved May 2014 from http://nl.wikipedia.org/wiki/Entartete_Kunst
Retrieved May 2014 from http://en.wikipedia.org/wiki/Degenerate_art

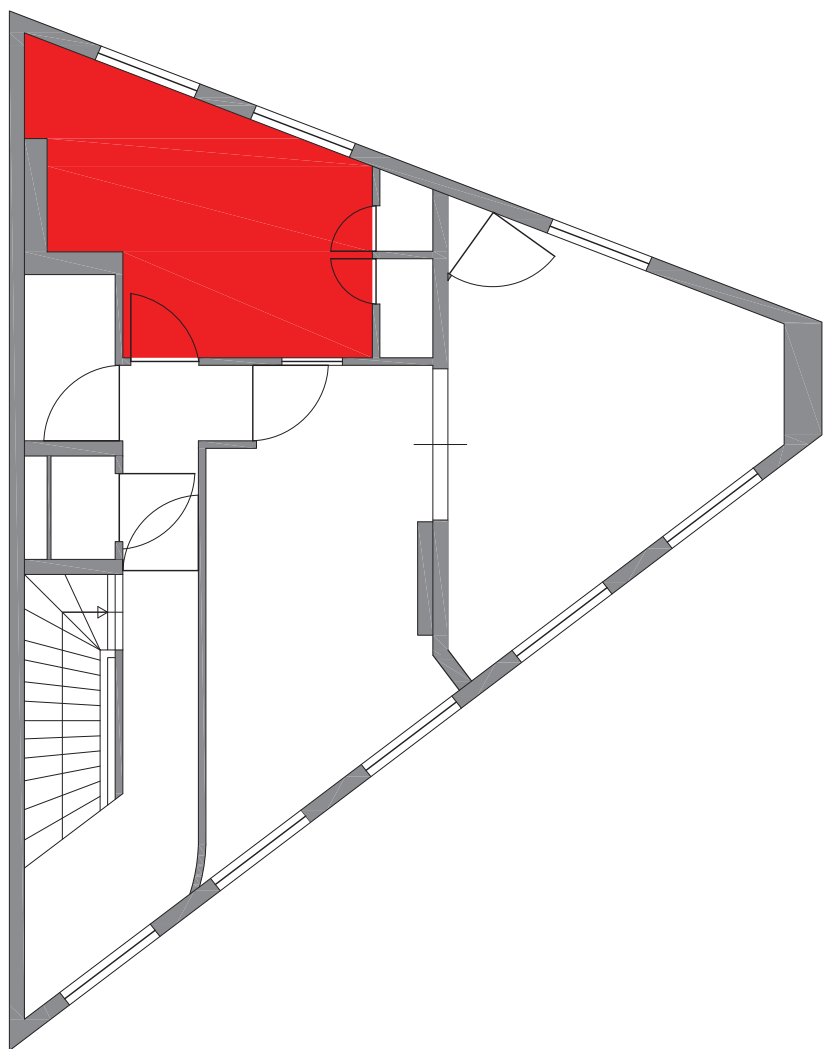


Figure 8.5.2 Room 1

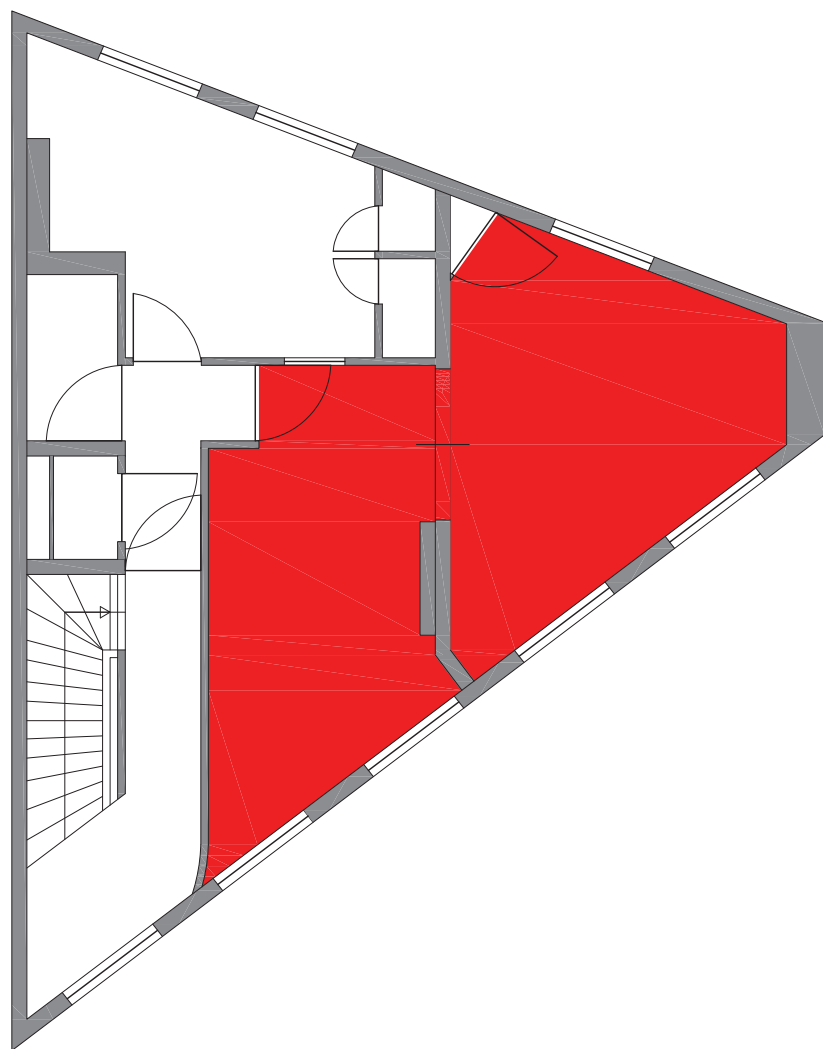


Figure 8.5.3 Room 2

5.02 Use of space

■ Space

Because there lived 4 adults. The space they had was optimal used. Room 1 was designed as bedroom for Gisèle, but during the war this was not the only function. The room was used as kitchen, on the table stood a small cooker. Furthermore there is known one situation where the younger boys got tutored by Frommer, this was during the second razia. This means it was used as bedroom, kitchen and study room.

Room 2 is designed as living room. This already means it can have multiple functions. But all the people living in the apartment had to sleep somewhere, the living room is therefor also used as bedroom for the guys. In this room the guys also studied, read books, wrote poems and made even more art to past the time.

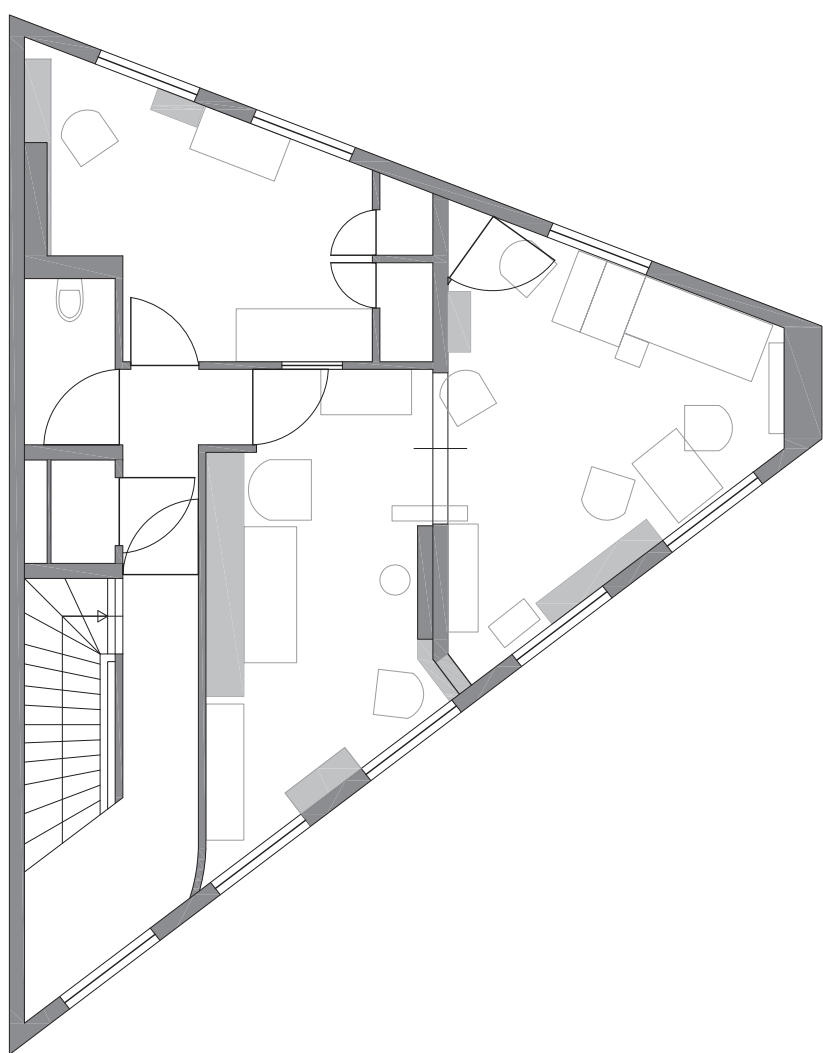


Figure 8.5.4 Furniture

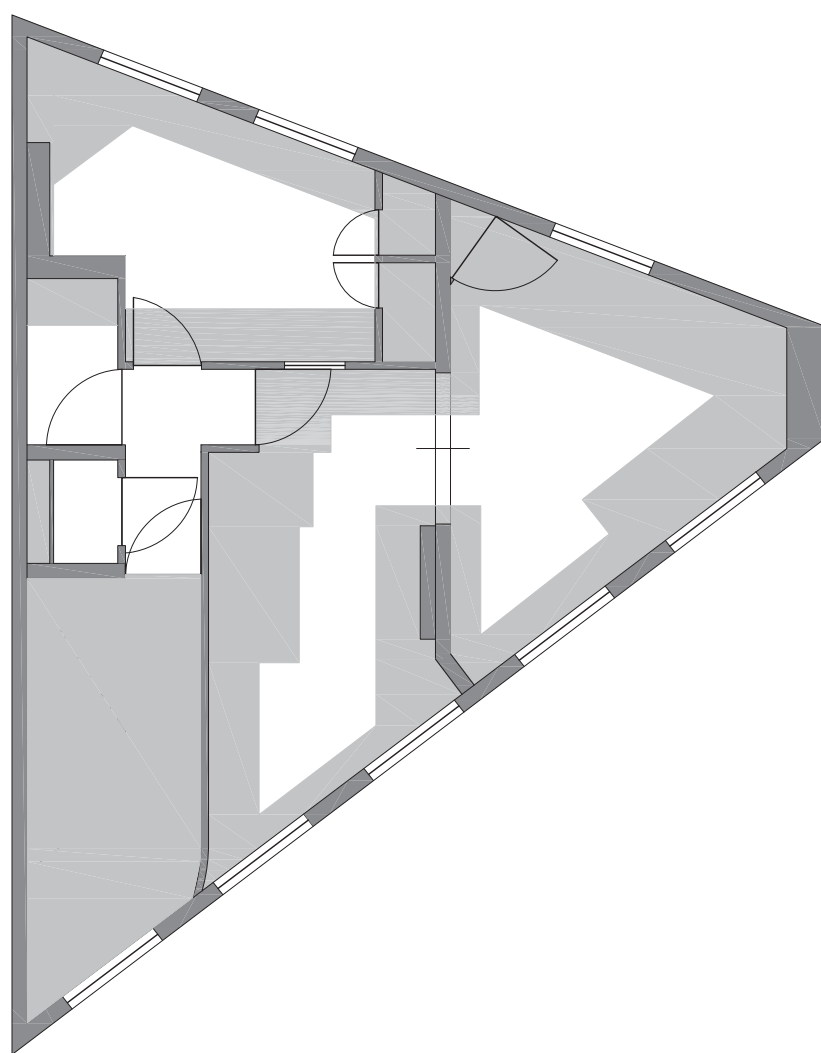


Figure 8.5.5 Emotional space

■ Walls
 ■ Emotional walls

5.03 Emotional space

Because of all the furniture, the room feels much smaller than it actually is. The two men in hiding don't even have more space than the apartment. The white space in figure 8.5.5 show the emotional space the two hiders had during the war.

5.04 A good hiding place

After analysing the building, it showed the building is a good hiding place. Because there were no people living beneath the hiders, there was a close community that knew that there were people hiding and the apartment was at one of the top floors of the apartment. The hiders could hide in time if Nazi's stood at the entrance door, because the apartment is so high located. The people in hiding were also able to have a life in the apartment because of these reasons.

The real hiding place was not in the architectonic space, but in the furniture. In a normal situation a pianola stands out, but the life style and the amount of furniture make it not strange there stood a pianola and nobody was going to test if it was hollow.

Books

Defuser M., Somers E. (2008). *Gisèle en haar onderduikers*. Castrum Peregrini Press, Netherlands, Amsterdam.

Digital articles

Van Ertvelde A. (2012) The Many Manifestations of Castrum Peregrini. Historiography, heritage and the possibility of representing the past. <http://castrumperegrini.org/wp-content/uploads/2013/01/The-Many-Manifestations-of-Castrum-Peregrini.pdf>

Websites

Retrieved May 2014 from http://nl.wikipedia.org/wiki/Entartete_Kunst

Retrieved May 2014 from http://en.wikipedia.org/wiki/Degenerate_art