

Cultural-historical Vision De Hoge Veluwe National Park

Recommendations for policy | originally published on 10 December 2010



STICHTING HET NATIONALE PARK
DE HOGE VELUWE

Cultural-historical Vision
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National Park

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stichting het nationale park
de hoge veluwe



Foreword

Stichting Het Nationale Park De Hoge Veluwe was created 75 years ago to preserve the legacy and ideals of the Kröller-Müllers. The primary aims are to conserve and if possible strengthen the combination of nature, art and architecture while maintaining the Park's independence and allowing visitors to enjoy this combination.

All those who are involved with the Park constantly strive to achieve the best possible balance between preservation and development, based on their respect for natural and cultural values and the interdependence of those values.

De Hoge Veluwe National Park is unique in the way it interweaves the (old) Veluwe cultural landscape with the well-preserved 20th century country estate in which nature, art and architecture are united. Any assessment of the Park's value centres on its historical stratification, but must also include a strong focus on the Kröller-Müller period. Together with the Kröller-Müller Museum, the Park is an attractive destination for tourists. Although the Park and the Museum form a partnership and co-operate in common areas of interest, they are in fact two separate legal entities. This partnership is continuing and being intensified where possible.

In the year that the foundation celebrates its 75th anniversary, it gives me great pleasure to present you with the Cultural-historical Vision. The Cultural-historical Vision is based on an area-specific approach. This results in a coherent picture of the cultural-historical structure and development of the landscape, as well as the elements contained therein. The Vision provides an assessment framework for policy and future developments relating to cultural history, art and architecture.

Based on the Cultural-historical Vision, the Park is developing an Implementation Programme.

In anticipation of this we have already initiated a number of very important restoration projects in terms of this framework.

As part of the Cultural-historical Vision, the historical focus on the Park's architecture is further elaborated in a separate Architectural Vision (see annex). After all, the Park's architecture needs to be coherent and world-class as regards future construction plans.

Since a Cultural & Historical Analysis of all the Park's cultural-historical features was presented in April 2007, we have been developing and specifying the Cultural-historical Vision to ensure we act responsibly in terms of all those features. And this anniversary year represents a fitting moment to look to the future and codify the responsible management of De Hoge Veluwe National Park.

I thank everyone who contributed to this Vision and hope you enjoy reading it.

S.E. baron Van Voorst tot Voorst
Director

Hoenderloo, December 2010



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CHAPTER 1 | INTRODUCTION



Introduction

De Hoge Veluwe National Park, measuring 5,400 hectares, is the largest actively managed and privately owned nature reserve in the Netherlands. It is owned by the eponymous foundation, which was set up in 1935 and works in the tradition of its founders, Mr and Mrs Kröller-Müller, and the object they had in mind: to create and maintain a Dutch national park and cultural centre in the Veluwe region. The foundation's objectives are to safeguard the independence of and possibly strengthen the combination of nature, art and architecture, allowing as many visitors as possible to enjoy the experience. The foundation is not-for-profit and manages the Park without any subsidies.

The basic principle of the Park's policy is to strike a balance between ecology and economy. The Park aims to preserve the heritage and best elements of the (old Veluwe) areas of natural beauty, including their indigenous flora and fauna. In addition to this, the Park continues to reinvent itself to attract (paying) visitors and so remain financially independent.

Its policy is given shape and meaning on the basis of three pillars:

1. Nature (nature and landscape)
2. Cultural history (cultural history, art and architecture)
3. Visitors

The Cultural Historical Outlook fills in the details of the second pillar of the policy. The first and third pillars have already been specified in the Policy Plan for Nature, Landscape, Infrastructure and Buildings and in the Visitors' Management Plan, respectively. The balancing among the three pillars will take place separately from this Outlook.

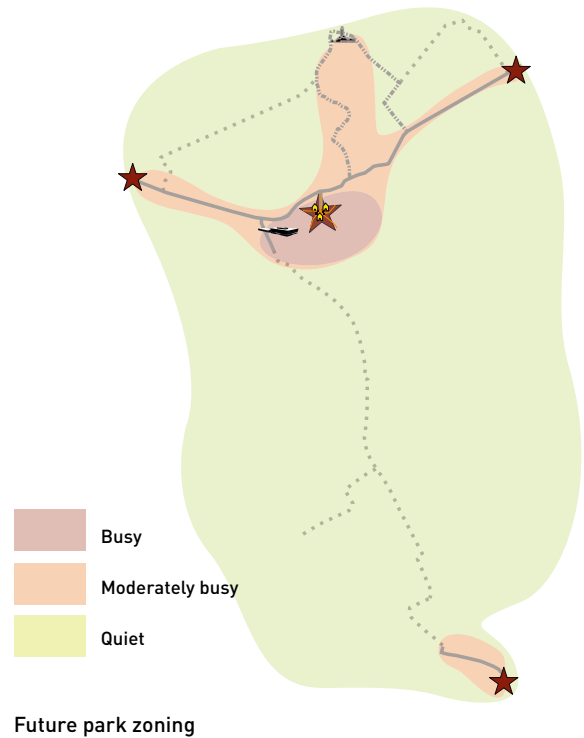




In the coming years, the Park will go through an extensive renewal. The 'Overall Plan for 2010-2020, Investing in spatial development and quality' describes the spatial task to be carried out by the Park in the next ten years.

Cultural-historical values (landscapes and heritage objects) are influenced by external factors and processes, such as climate, environmental conditions (soil and water), natural processes (vegetation and erosion) and decline and wear. It varies from case to case whether or not these external factors have a positive or a negative impact on the quality of our heritage. These factors are anticipated by the Park in terms of its nature and landscape management. However, this active type of management (mowing, felling, turf cutting, etc.) can also constitute a risk to our heritage, for instance, if archaeological values are exposed or disturbed. This also applies to natural processes (drifting sands, overgrazing, overgrown walls, etc.) and the burden of visitors (pedestrian erosion, pollution, etc.).

The cultural-historical values of De Hoge Veluwe National Park are described in the 'Cultural and Historical Analysis, De Hoge Veluwe National Park'. This report was drafted in 2007 by the Society of the Province of Gelderland in collaboration with the Park. The Cultural and Historical Analysis forms the basis of the Cultural Historical Outlook.



Traces of the 'Great Museum'



Topographical map indicating De Hoge Veluwe National Park properties



CHAPTER 2 Objective

The Cultural-historical Analysis, issued by De Hoge Veluwe National Park together with the Society of the Province of Gelderland in 2007, contains in particular a detailed list of cultural-historical values that can be found in the Park.

There is now a need for:

- appreciation of the cultural-historical landscapes, properties, time layers and themes within De Hoge Veluwe National Park
- formulation of an outlook in terms of content and policy with regard to the conservation, development and use of landscape and heritage in the Park
- drafting of concrete intentions and recommendations for future (management) measures and spatial developments in the Park
- development of an evaluation framework for the Park's cultural history

Together with the Policy Plan for Nature, Landscape, Infrastructure and Buildings, the Cultural Historical Outlook forms the evaluation framework for the policy of the Park in relation to future spatial developments and management interventions.



Cultural-historical Vision



Nature Conservancy, Landscape, Infrastructure and Buildings policy plan 2010–2015



Visitor management plan 2010–2015



CHAPTER 3 | BASIC PRINCIPLES



From object-oriented to area-oriented approach

The Cultural and Historical Analysis of 2007 is based on an object-oriented approach. To draw up a reliable and effective Cultural Historical Outlook for the Park, a more comprehensive approach is required, combining object and area. This approach results in a coherent picture of the cultural historical landscape structure and landscape development (including the elements of which it consists).

Landscape and landscape development are the key

Numerous cultural-historical vestiges from extremely diverse periods of our history have been preserved in the Park, some of which are visible in the landscape, others hidden in the soil. To be able to interpret these cultural-historical traces properly and to manage them carefully in the future, too, it is necessary to know the history of these traces and to place them into a wider context as well. Individual characteristics and features are given a place in a larger historical and spatial whole.



Integrated and dynamic approach of the landscape

In the Netherlands, in practice, cultural history is considered to be the sum of archaeology, historical geography and architectural history. These aspects converge on the landscape and are closely related to nature. Landscape is a product of time and surroundings and is therefore dynamic. It will change throughout the centuries and will continue to evolve. All the various stages of development (time layers) will leave their traces. In the opening up of these traces, a design task can be found.

Landscapes also possess specific ecological values. Frequently, a mosaic of landscapes will produce an ecological added value. The consistent management of the complex of semi-natural landscapes in the Park ensures the preservation of a high degree of biodiversity. The basic principle of the Park is therefore an integrated and dynamic outlook for the future of the landscape and its perception by human beings, in terms of both its cultural history and ecology.

Healthy balance between preservation and development

The Park pursues two apparently contradictory policies: a preservation policy (to safeguard important heritage for the future) and a development policy. This document introduces the concept of development management in relation to cultural history. Management in the sense of the preservation of landscapes and heritage is necessary in order to prevent the loss of values. For certain values, such as archaeological values, it is obvious to set a preservation target which rests on a broadly-based responsibility. For many other values, preservation is not an option, simply because the landscape is alive (forest, heath, sand) and therefore liable to change. To preserve cultural-historical values, management therefore does not only need to be oriented towards preservation but also towards development, aimed at creating new qualities and values. Both approaches (conservative and development-oriented management) therefore demand transparent choices; a clear selection of preservation-eligible landscapes and heritage objects and a clear selection of values and qualities to be developed. This also leads to a design task.

Views of Mr and Mrs Kröller-Müller are directive

Up till now, the views of Mr and Mrs Kröller-Müller have not been defined and made explicit. The choices they made at the time were partly imbued with the spirit of their times. The Park will allow the views of the married couple, insofar as known or discernible, to be directive, though not the only determinant factor, for its future policy decisions.



Coherent outlook for the future of Park and Museum

The Kröller-Müller Museum and the Park are important strategic partners. They are both products of a shared heritage. In preserving this heritage, the Park and the Museum can fall back on one another's expertise. There is a clear division of responsibilities between the Park and the Museum. The Museum is the guardian of the art, the Park that of the landscape. The basic principle of the Cultural Historical Outlook of the Park is that the relationship between the Park and the Museum, in which they each pursue their own policies, must be taken into account. The Kröller-Müller Museum is currently considering an extension. The Park also has renovation plans. An important point which must be brought into line by the Park and the Museum is their quality-oriented (architectural) view on plans for new construction and renovation.

Visitor bond created through perception of nature, fine art and heritage triptych

Apart from the perception of nature and perception of fine arts (art and architecture), the perception of our heritage is also a reason for many people to visit the Park. With this triptych, the Park can distinguish itself from other national parks and nature reserves. Hikers and bikers will come across numerous cultural-historical traces in the Park. Cultural-historical values are an important instrument for heritage perception and heritage education. This makes it possible to create a stronger bond with visitors to the Park.





CHAPTER 4 | ANALYSIS



CHAPTER 4 Analysis

4.1 Landscape biography

Time layers in the landscape of De Hoge Veluwe National Park

This chapter describes the long-term development of the landscape and heritage of the Park, summarised in a so-called landscape biography: a coherent record of the development of the landscape from its origin until the present day.

Based on scientific research conducted into the history of the landscape so far, certain time layers can be distinguished in the landscape of the Park, which together comprise most of its natural historical and cultural historical heritage. The first two time layers have a geo(morphological and

archaeological character and are related to the complex history of the geological substratum and history of early human habitation. In the younger time layers, human impacts on the landscape become increasingly clear. Within the 20th century we distinguish three notable periods.



Each of these periods are explained separately below:

Time layer 1 – The landscape of the ice ages

(assumed to be approx. 200,000 – approx. 10,000 years ago)

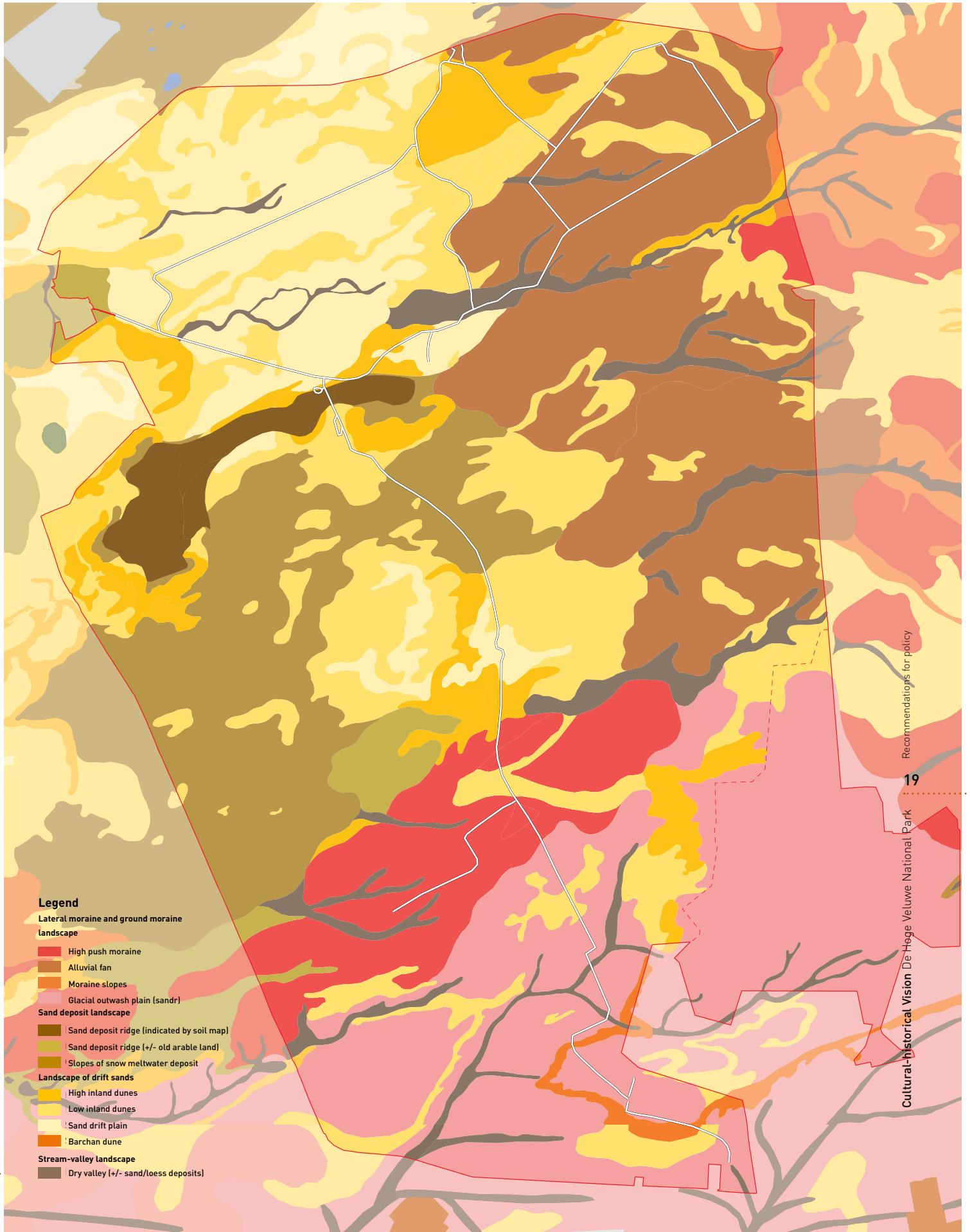
From a geological point of view, De Hoge Veluwe National Park forms part of the Veluwe massif, an elevated landscape of lateral moraines, glacial outwash plains and wind-borne sand deposits. The lateral moraines were created by glacier tongues, which, from perhaps about 200,000 to about 130,000 years ago (Wolstonian Glaciation), forced their way from Scandinavia down to the Central Netherlands. Two lateral moraines are important to the Park. Firstly, there is the long, drawn-out lateral moraine which runs from the north to the south of the Eastern Veluwe, rising high up directly to the east of the Park, and only a small part of which is situated in the Park itself near Hoog Baarlo. The much smaller and lower lateral moraine of Oud-Reemst lies in the south. It runs from the agricultural enclave of Oud-Reemst in a north-easterly direction towards the Eikehoutbergen and Deelense Start. The Kompagnieberg forms part of the lateral moraine of Oud-Reemst. Due to the force of the water currents, glacial meltwater valleys were formed. The largest outwash plain is situated to the south of the lateral moraine of Oud-Reemst, encompassing both Oud-Reemsterveld and the Kemperberg. During the Weichselian Glaciation (assumed to be approx. 115,000 -10,000 years ago), the soil was virtually permanently frozen, due to which rainwater and meltwater could not drain away into the subsoil. The water flowed away across the surface, creating glacial meltwater valleys. Examples are the valleys which run from east to west through the Westerflie and across the Deelense Veld. To the north of the lateral moraine of Oud-Reemst there are also still two meltwater valleys near the Bosje van Staf. At the height of this glaciation large quantities of fine sand were supplied which created elongated and high ridges of wind-borne sand deposits. Some fine examples are the long-drawn-out barchan dune of the Kemperberg and the equally long-drawn-out ridge of sand deposit which runs from the Otterlose Bos in the direction of De Pampel.

Traces of the ice ages

1. The lateral moraines of the Eastern Veluwe (Hoog Baarlo) and Oud-Reemst
2. Outwash plain of Oud-Reemsterveld and Kemperberg
3. Glacial meltwater valleys in Westerflie, Deelense Veld and Oud-Reemster Zand
4. The barchan dune of Kemperberg
5. The ridge of wind-borne sand deposit of the Otterlose Bos – De Pampel



Geological traces in De Hoge Veluwe National Park



Legend

Lateral moraine and ground moraine landscape

- High push moraine
- Alluvial fan
- Moraine slopes
- Glacial outwash plain (sandr)

Sand deposit landscape

- Sand deposit ridge (indicated by soil map)
- Sand deposit ridge (+/- old arable land)
- Slopes of snow meltwater deposit

Landscape of drift sands

- High inland dunes
- Low inland dunes
- Sand drift plain
- Barchan dune

Stream-valley landscape

- Dry valley (+/- sand/loess deposits)

Time layer 2 – The landscape of the pre- and protohistoric periods

(approx. 8000 BC – approx. 800 AD)

At the end of the ice ages, the area of the Park was gradually covered with tundra vegetation and later also with pines and birches. During this period, the area was very sparsely inhabited and therefore largely had the character of a wilderness. Up till now few archaeological sites have been found in De Hoge Veluwe National Park. The discovery of various kinds of flint tools in blown-out parts of the Pampelse and Otterlose Zand reveals that this area was visited by hunters during the Neolithic Age. Between about 8000 BC and about 3000 BC, De Hoge Veluwe was covered with dense, deciduous woodlands in which oaks and lime trees dominated. Based on six archaeological sites on and around the lateral moraine of Oud-Reemst, we may assume that this area was inhabited for some considerable time during the late prehistoric period. In the rest of the Park, hardly any proof of habitation has been found.

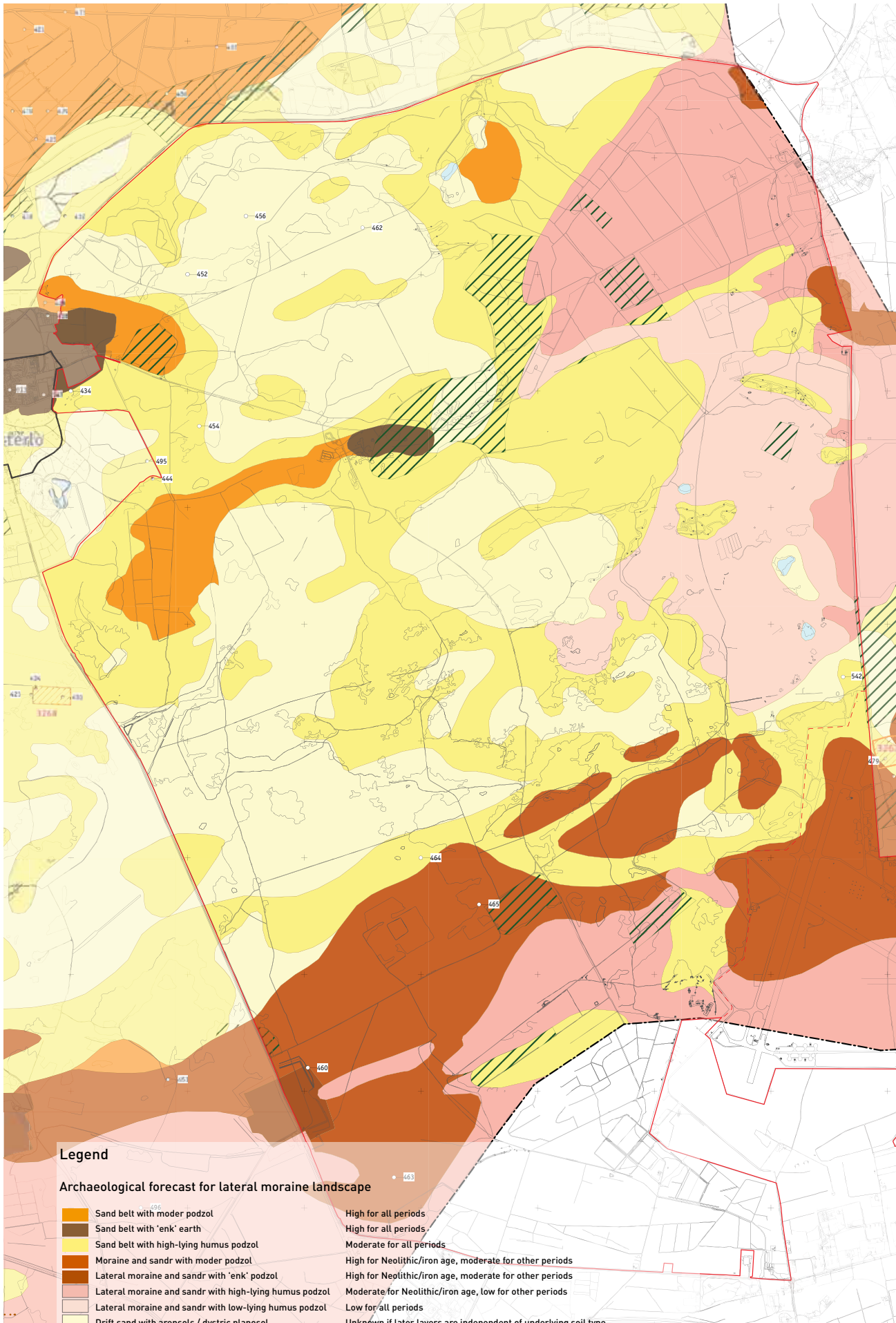


Finds from pre- and protohistoric periods

1. Flint sites at the Otterlose and Pampelse Zand
2. Archaeological sites on and around the lateral moraine of Oud-Reemst from the late prehistoric period
3. Settlement traces and an area of arable land at Oud-Reemster Zand from the Early and High Middle Ages













Archaeological finds in Oud-Reemsterzand by the Netherlands National Heritage Organization in 2010 (photos: RCE)



Legend

Archaeological forecast for lateral moraine landscape

- | | | |
|---|--|---|
|  | Sand belt with moder podzol | High for all periods |
|  | Sand belt with 'enk' earth | High for all periods |
|  | Sand belt with high-lying humus podzol | Moderate for all periods |
|  | Moraine and sandr with moder podzol | High for Neolithic/iron age, moderate for other periods |
|  | Lateral moraine and sandr with 'enk' podzol | High for Neolithic/iron age, moderate for other periods |
|  | Lateral moraine and sandr with high-lying humus podzol | Moderate for Neolithic/iron age, low for other periods |
|  | Lateral moraine and sandr with low-lying humus podzol | Low for all periods |
|  | Drift sand with arenols / dystic planosol | Unknown if later layers are independent of underlying soil type |
|  | Soil layer tilled | Strongly perturbed |
|  | Area of high archaeological value | High (not present in the Park) |

Time layer 3 – The mediaeval and early modern landscape

(period 800 – 1850)

In the Middle Ages, the area of our present National Park De Hoge Veluwe formed part of three Veluwe (demarcated) village landscapes, viz. that of Otterlo (north-west), Deelen (south-east) and Reemst (south-west). In those days, the villages were still scattered like islands in a sea of heathlands, woodlands and drift sands. As long as these wastelands seemed endless, the borders were often set down inaccurately. As the area became more densely populated after the end of the Middle Ages borders were defined and demarcated more accurately. In the landscape of De Hoge Veluwe National Park, old windbreaks and boundary posts still indicate the location of the old demarcated community borders.

Within the Park, there are three old farmland reclamations from the 16th and 17th centuries: Oud-Reemst, De Pampel and what is now known as the Everwijnsersf. Around the central farmhouse(s), various walled-in farmland camps were set up throughout the centuries. Sheep breeding for the production of wool was the most important means of living. From these folds, sheep tracks led the herds to the heath.

The heathland played a crucial part in farming at the time. The wet heathlands of the Deelenseveld and the dry heathlands of Oud-Reemsterveld are two prime examples of this old-Veluwe type of landscape.

Overgrazing and poor farming methods caused this landscape to erode seriously. In the past, large-scale sand drifts threatened the settlements, farming lands and old forests in this area. To protect the old farmland reclamations against the drifting sands as well as grazing cattle and foraging wildlife, wooded banks were constructed around all farmlands.

Despite the barrenness of the area, the Veluwe had been intersected for many centuries by important regional and even international routes. In addition to these, farmers in the surrounding villages and old farming enclaves also used all kinds of local roads and tracks to allow their cattle to graze in the various parts of their region.

The forests, drift sands and heathlands of the Park still contain numerous relics of its historical infrastructure.

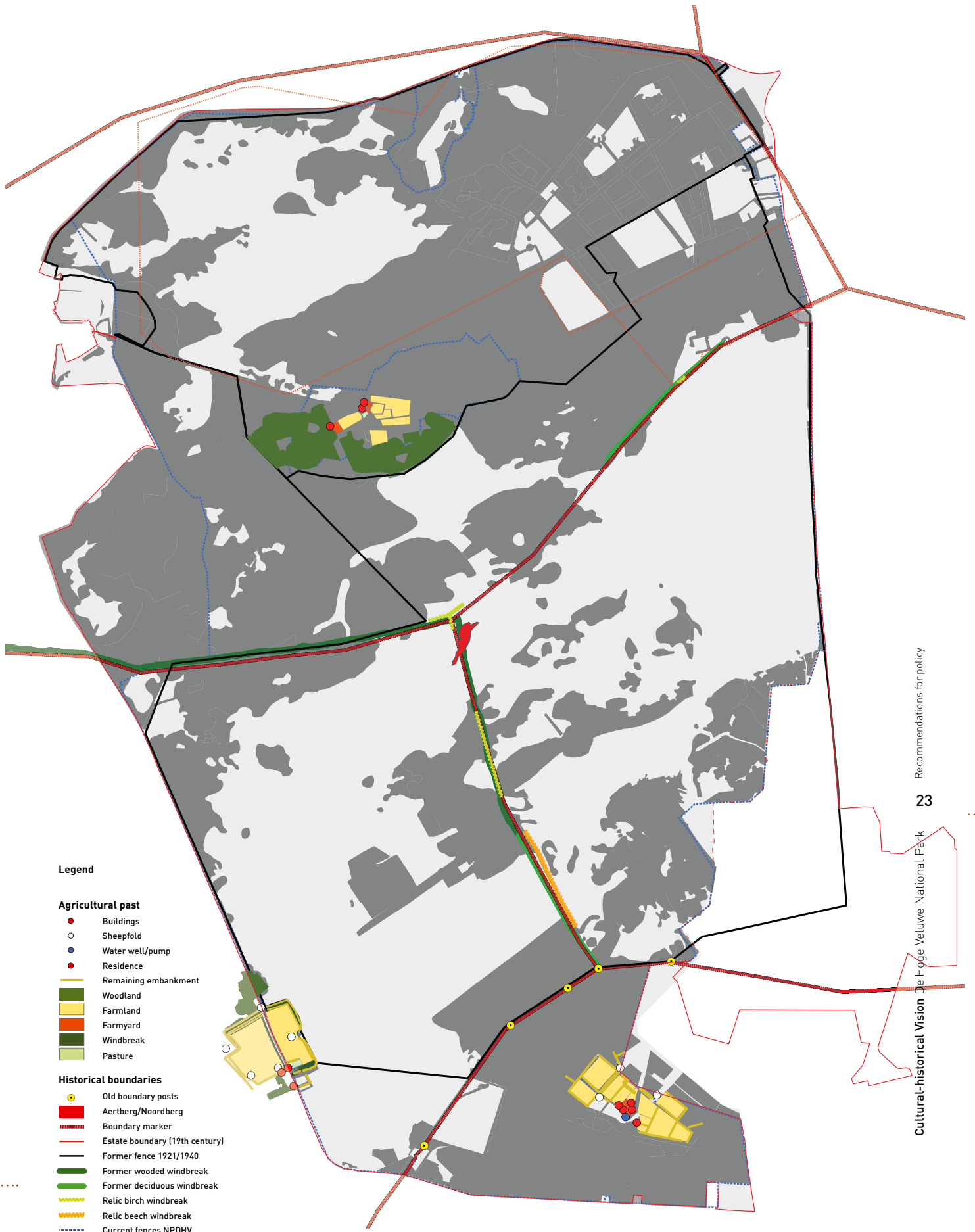


Boundary post

Traces of the mediaeval and early modern Veluwe cultivated landscape

1. Relics of old regional boundaries (windbreaks, boundary posts, etc.)
2. Old farming enclaves of De Pampel, Oud-Reemst and Everwijnsersf with farmhouses, (former) sheep folds, wells and walled-in farmland camps
3. Open heathlands of the Oud-Reemsterveld and Deelense Veld with cart tracks, old roads, sheep tracks, sheep dips, former reclamations and defence systems
4. Drift sands and drift-sand heathlands of the Otterlose Zand, Pampelse Zand, Oud-Reemsterzand, Deelense Zand and De Pollen
5. Historical-ecological forest relics with old woodland vegetation
6. Relics of inter-regional trade routes, mediaeval roads used by German merchants, king's roads, corpse roads, cattle tracks and cart track bundles

Traces of agricultural past and historical boundaries in De Hoge Veluwe National Park



Legend

Agricultural past

- Buildings
- Sheepfold
- Water well/pump
- Residence
- Remaining embankment
- Woodland
- Farmland
- Farmyard
- Windbreak
- Pasture

Historical boundaries

- Old boundary posts
- Aertberg/Noordberg
- Boundary marker
- Estate boundary (19th century)
- Former fence 1921/1940
- Former wooded windbreak
- Former deciduous windbreak
- Relic birch windbreak
- Relic beech windbreak
- Current fences NPdHV

Time layer 4 – The country estate and reclamation landscape

(period 1846 – 1909)

The rapid economic growth which the Netherlands experienced in the 19th century and the upswing in international trade led to a new class of wealthy people. The economic changes throughout the world had wrought a sharp decline in the time-honoured occupations of sheep farming and wool production, due to which members of the demarcated communities began to privatise and, where possible, sell large sections of heathland. In the northern part of the Park, the country estates of Hoenderloo, Hoog Baarlo and De Pampel were built. In the southern part, the Kemperberg country estate was developed. A large, wooden Scandinavian country house, which has not survived, was built here in 1913.

Around the new farmyards, plough lands and grasslands were developed, which were surrounded by belts of oak coppice. The estate owners had new, straight roads built or had existing roads straightened. Trees were planted along these avenues. The rest of the area was often divided up into lots and partly planted with coniferous and deciduous forests.

The smallholding of De Bunt was very special. Nine beneficiaries each received a narrow strip of reclaimed land with a small farmhouse at the top of the plot of land.



Old peat cabin

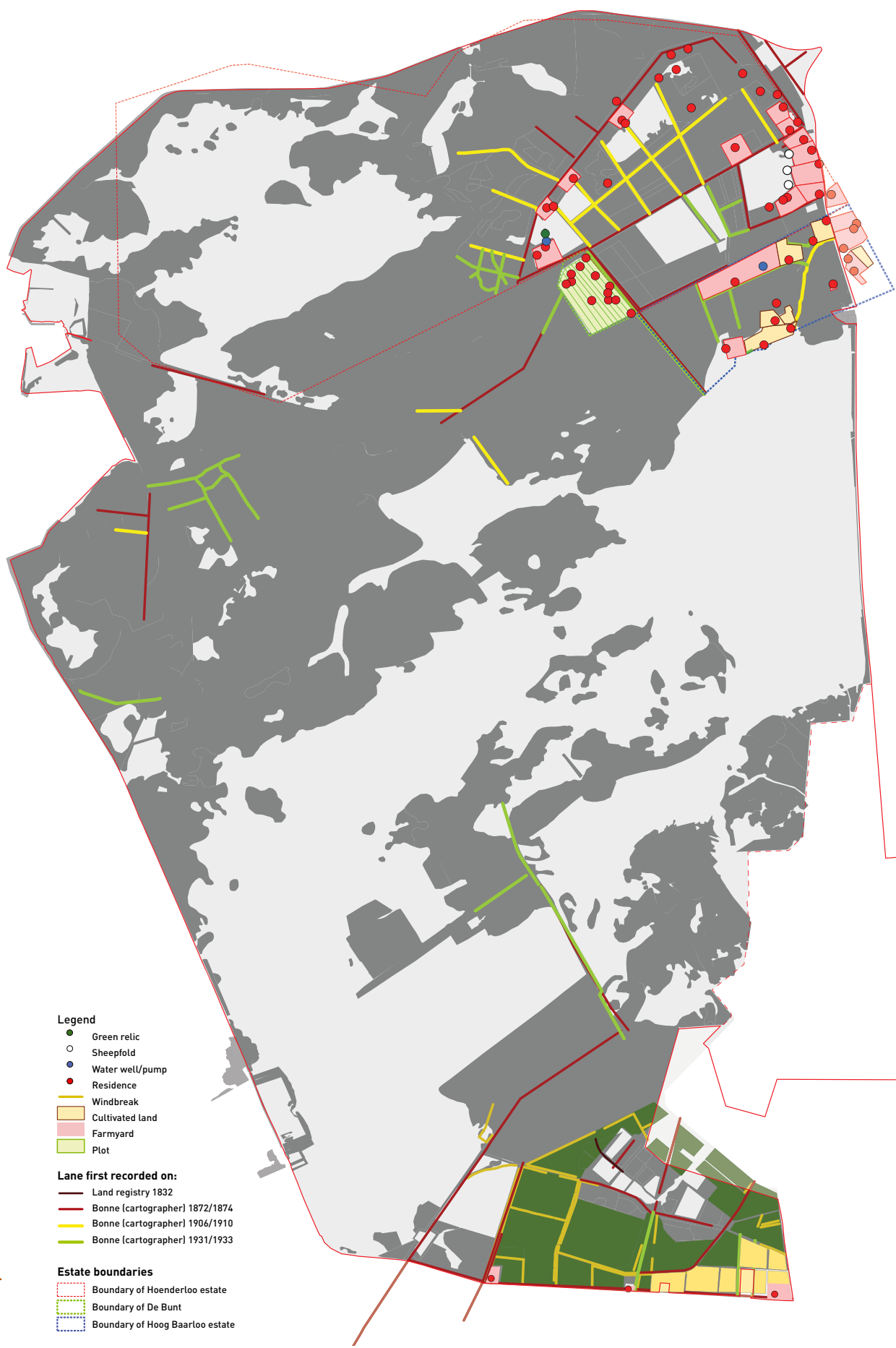
Traces of the 19th-century and early 20th-century country estate and reclamation landscape

1. Hoenderloo Country Estate with old avenue structure, windbreaks, farmland reclamations, former farm buildings and timber-production forests
2. Hoog Baarlo Country Estate with old avenue structure, windbreaks, farmland reclamations, former farm buildings and timber-production forests
3. De Pampel Country Estate with old avenue structure, windbreaks, farmland reclamations, former farm buildings and timber-production forests
4. Kemperberg Country House with Everwijnserf, coach house, swan lake, old avenue structure, old beeches and limes, windbreaks, farmland reclamations, former homesteads, water well, remains of sheepfold and timber-production forests
5. De Bunt Smallholding Development with former smallholdings, old trees and plot boundaries

The places where they were situated can still be easily spotted in the landscape because of the striking trees (e.g. three lime trees, a beech and a chestnut).



Timber-framed estate house Kemperberg



- Legend**
- Green retic
 - Sheepfold
 - Water well/pump
 - Residence
 - Windbreak
 - Cultivated land
 - Farmyard
 - Plot
- Lane first recorded on:**
- Land registry 1832
 - Bonne (cartographer) 1872/1874
 - Bonne (cartographer) 1906/1910
 - Bonne (cartographer) 1931/1933
- Estate boundaries**
- - - Boundary of Hoendertoo estate
 - - - Boundary of De Bunt
 - - - Boundary of Hoog Baarloos estate

Time layer 5 – The heritage of Mr and Mrs Kröller-Müller (period 1909 – 1935)

Anton and Helene Kröller-Müller owned a profitable industrial company (Müller & Co) which made them wealthy and enabled them to buy a great deal of land. The largest land acquisitions were those of the country estates of Hoenderloo (1909) and De Pampel (1913), the smallholding development of De Bunt (1915), the sites of Oud-Reerst and Deelen (1916), and the Kemperberg country house (1921). At the end of the 19th century and the start of the 20th century artists noticeably paid increased interest in nature and art. The thought to create an uninterrupted area for private hunting and riding purposes was increased with another goal, to create a single large 'Gesamtkunstwerk' in which nature and culture could be combined.

The northern part was zoned as a Culture Park, with space for buildings, park woodlands and works of art. The central and southern parts, more generally known as 'De Wildbaan', were zoned as a Nature Park for hunting purposes. A small section near Schaarsbergen was fenced off specifically as a timber-production forest.

Helene Kröller-Müller focused her attention primarily on the Culture Park, in which she commissioned various structures and objects by different architects and visual artists:



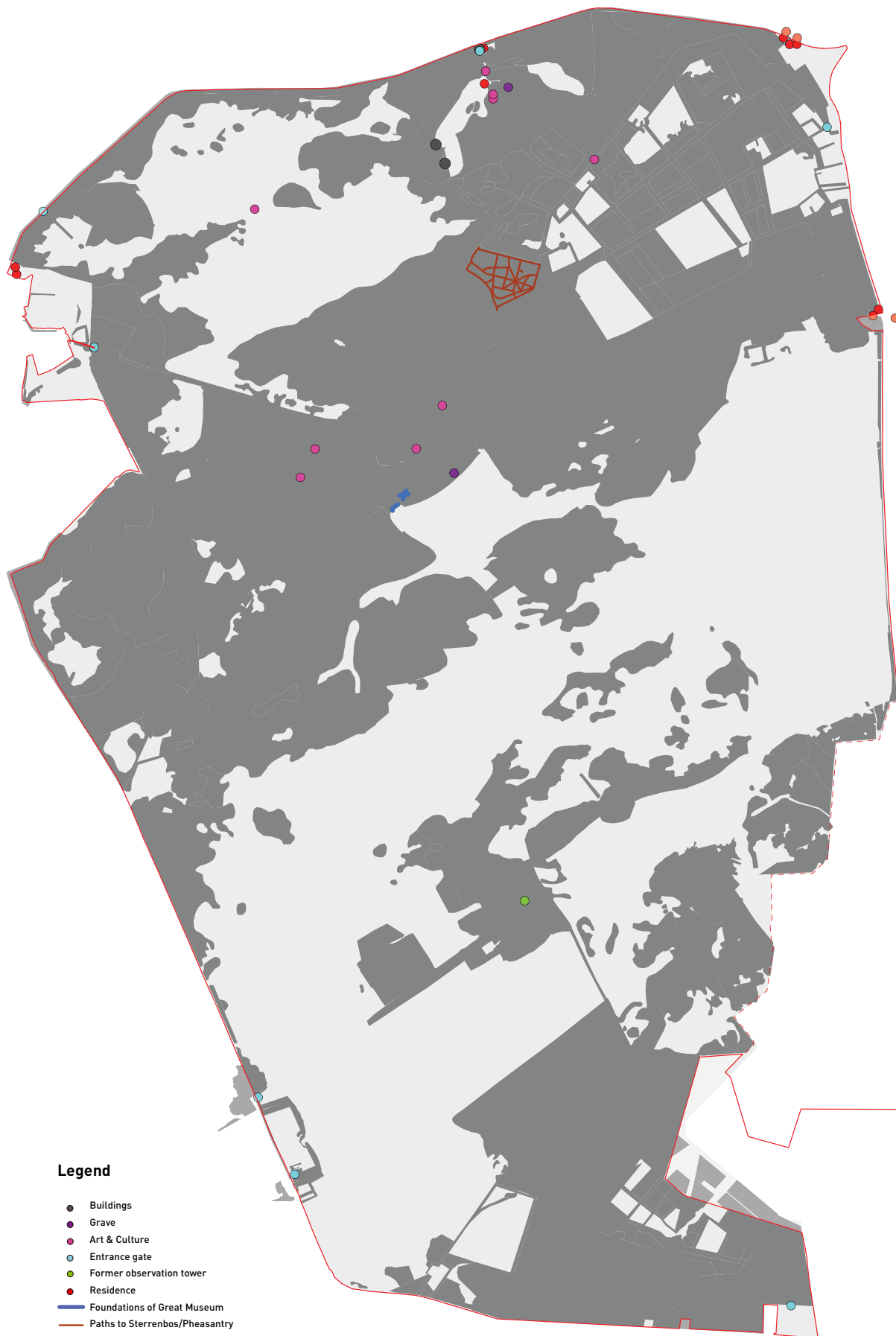
Boundary between nature park and culture park in the Kröller-Müller period

- **H.P. Berlage:** Country-residence/Museum Jachthuis Sint Hubertus with surrounding gardens, park, water features, bridge and road scheme, service building, entrance gate and waiting room.
- **H. van de Velde:** a steel windmill, the future Great Museum, The Steijn bench and the President Steijn Park (1923), the Reference Table (1923) and the crypt of Mr and Mrs Kröller-Müller.
- **A.J. Kropholler:** servants' quarters, fencing and entrance gates.
- **J. Mendes da Costa:** Statue of General de Wet (1915-1917), the Counsellor (1915) and the Compass Rose on the Reference Table (anonymous).
- **J.A. Rådecker:** Antlers (1923-1928), Hind (1926), De Koperen Kop (work of art, 1929)

She also built up a huge art collection, which included painting by Van Gogh, Picasso and Mondriaan. To exhibit her art collection, she commissioned the design of a Museum. Anton Kröller took the initiative to release red deer, mouflons and kangaroos. The couple planted many new forests, especially to provide food and shelter for wildlife. The public road between Hoenderloo and Otterlo through the Park was closed for public use. In return, outside the Park's fences, the road between Otterlo and Hoenderloo was built, the current Apeldoornseweg. From 1922, the company Müller & Co, and therefore also Mr and Mrs Kröller-Müller, ran into financial difficulties. The acquisition of land and major projects on their country estate, such as the building of the Great Museum, were stopped. To safeguard their art collection and possessions, they set up the foundation Kröller-Müllerstichting in 1928. On 26 April 1935, after long-drawn-out negotiations, the Stichting Het Nationale Park De Hoge Veluwe was formed.

Relics from the Kröller-Müller period (1909-1935)

1. Jachthuis Sint Hubertus with parks and service building
2. Retaining walls and entrance of Great Museum on the south flank of Franse Berg
3. Various sculptures in the Park
4. Art collection with paintings in the Museum;
5. Various residences and guest rooms and entrance gates



Legend

- Buildings
- Grave
- Art & Culture
- Entrance gate
- Former observation tower
- Residence
- Foundations of Great Museum
- Paths to Sterrenbos/Pheasantry

The entire country estate (6,500 hectares), the buildings and the furniture and fittings of the Jachthuis were transferred to this foundation for 800,000 Dutch guilders.

In accordance with the wishes of Mr and Mrs Kröller-Müller, the De Hoge Veluwe Country Estate had to be preserved as a unity of nature, culture and architecture. In that same year, the Kröller-Müllerstichting donated the art collection to the Dutch State. One key condition being that the State would build a Museum.

Time layer 6 – The heritage of the Second World War (period 1940 – 1945)

In 1940, the Germans took possession of 1959 hectares of De Hoge Veluwe country estate to build a new airfield: Fliegerhorst Deelen. Air strips, hangars, taxi strips, bunkers and all kinds of other structures were added, including the bunker Diogenes. The landscape shows an embankment of the railway line from Wolfheze to Deelen, the 'bomb railway line'. Several allied bombardments were carried out in 1944. At numerous spots in De Hoge Veluwe one can still find the bomb craters of those days. In the forests near the airfield, there are still several bunkers,

Disused railway line (Bommenlijntje - right) / Bunker (below)

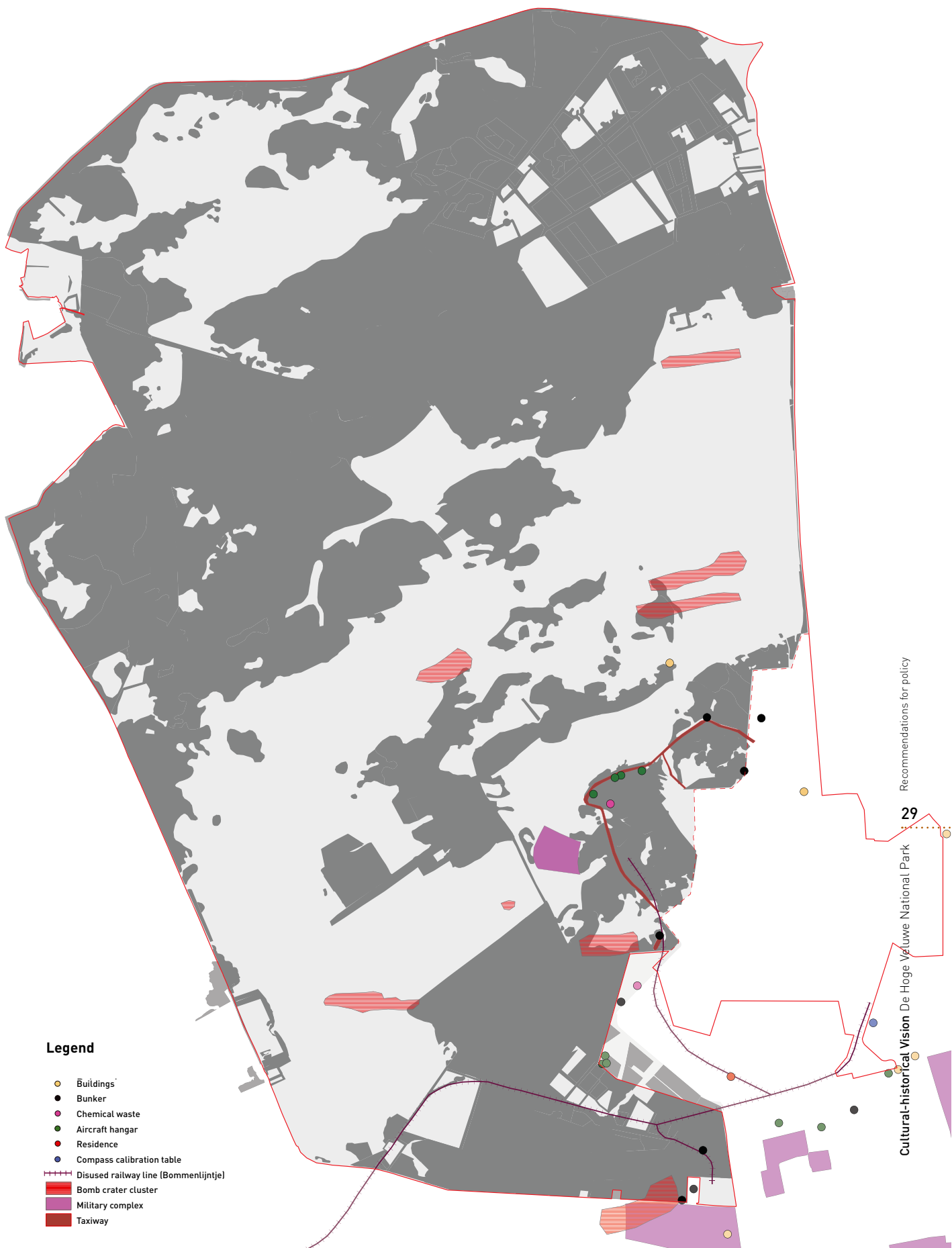
a few of which are now being used as shelters for bats. After the war, the State (defence) decided to put the airport (former property of the Park) back into use.

Relics from the Second World War (1940-1945)

1. Deelen airfield (formerly Fliegerhorst Deelen) with numerous buildings and objects
2. Various bunkers (Diogenes, Koningsweg and Fliegerhorst Deelen)
3. Site of former taxi strip with aeroplane hangars
4. Site of former Flak anti-aircraft guns
5. Route of bomblines with embankment
6. Areas with concentration of bomb craters



Traces from the Second World War period in De Hoge Veluwe National Park



Legend

- Buildings
- Bunker
- Chemical waste
- Aircraft hangar
- Residence
- Compass calibration table
- Disused railway line (Bommenlijntje)
- Bomb crater cluster
- Military complex
- Taxiway

Recommendations for policy

Time layer 7 – The heritage of De Hoge Veluwe National Park (period 1935 – present)

In 1935, the foundation Stichting Het Nationale Park De Hoge Veluwe was set up, which from that time also began to manage the Park. The objective of the foundation is to acquire, manage, preserve, document and open up a national park with the cultural institutions and museums situated there, in the first place by acquiring and as such preserving and maintaining the 'De Hooge Veluwe' country estate". Around 1938, based on the revised plans a temporary museum was built, somewhat further to the north than its original site to the south of Franse Berg. After the war, the damaged woods, the wildlife population and buildings were restored. The first new buildings were built: 'De Koperen Kop' tearoom (1948) and an accommodation for the falconers, the Valkeniershut. The temporary museum became a permanent one and was expanded in 1953 and in 1977. In 1956, the Museum unveiled the statue 'Three upright motives' on the site of the Great Museum which was never completed. The Sculpture Garden was laid out in phases till it's current size. Over the years, the Park has realized a Visitor Centre (1972), the Central Square and the

Landscapes Garden (1973), the Museonder (1993), three gatehouses (1994) a new Visitor Centre (1998) and a Bicycle Repair Shop (2001).

To counter the heathland, a programme of turfing was initiated in 1978. In the eighties and nineties, the drift sands also had been seriously damaged by grass invasion and the regeneration of the Scots pine in particular. To turn the tide and preserve this special biotope, the top soil was removed and wildshoots were cut back in 'De Pollen' in 2001, creating a new drift-sand area. To keep the wildlife visible to the public, several wildlife watching places were laid out in the Park from 1970.

In this time layer, developments continue to take place. The Park has involved landscape and construction architects in the spatial adjustments to the Park, which entails a design task. The preservation of our heritage and development of new values and qualities often go hand in hand. In this manner, the contemporary layer in the Park is formed.



Three upright motives



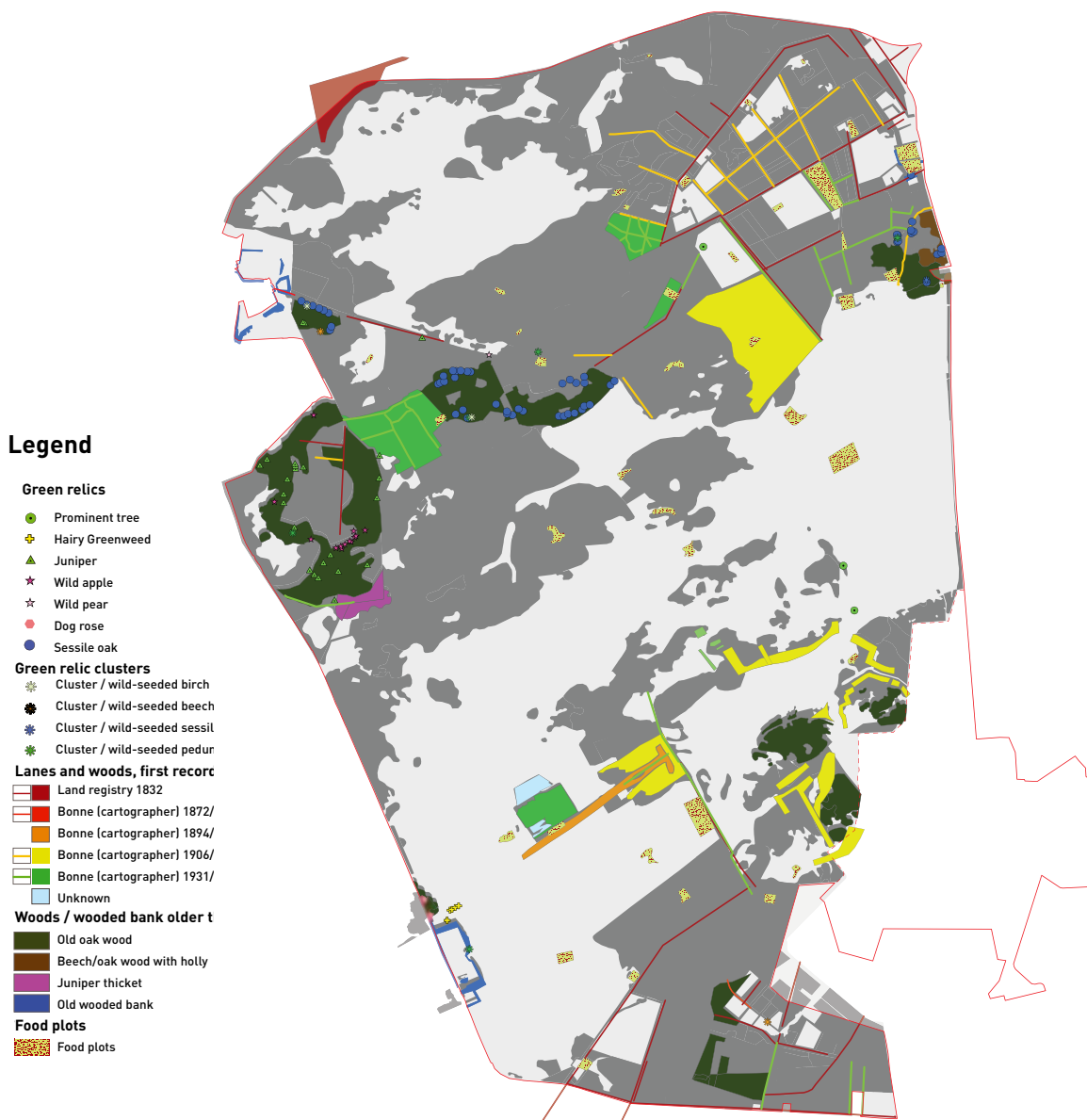
BEZOEKERSCENTRUM / MUS

PARK

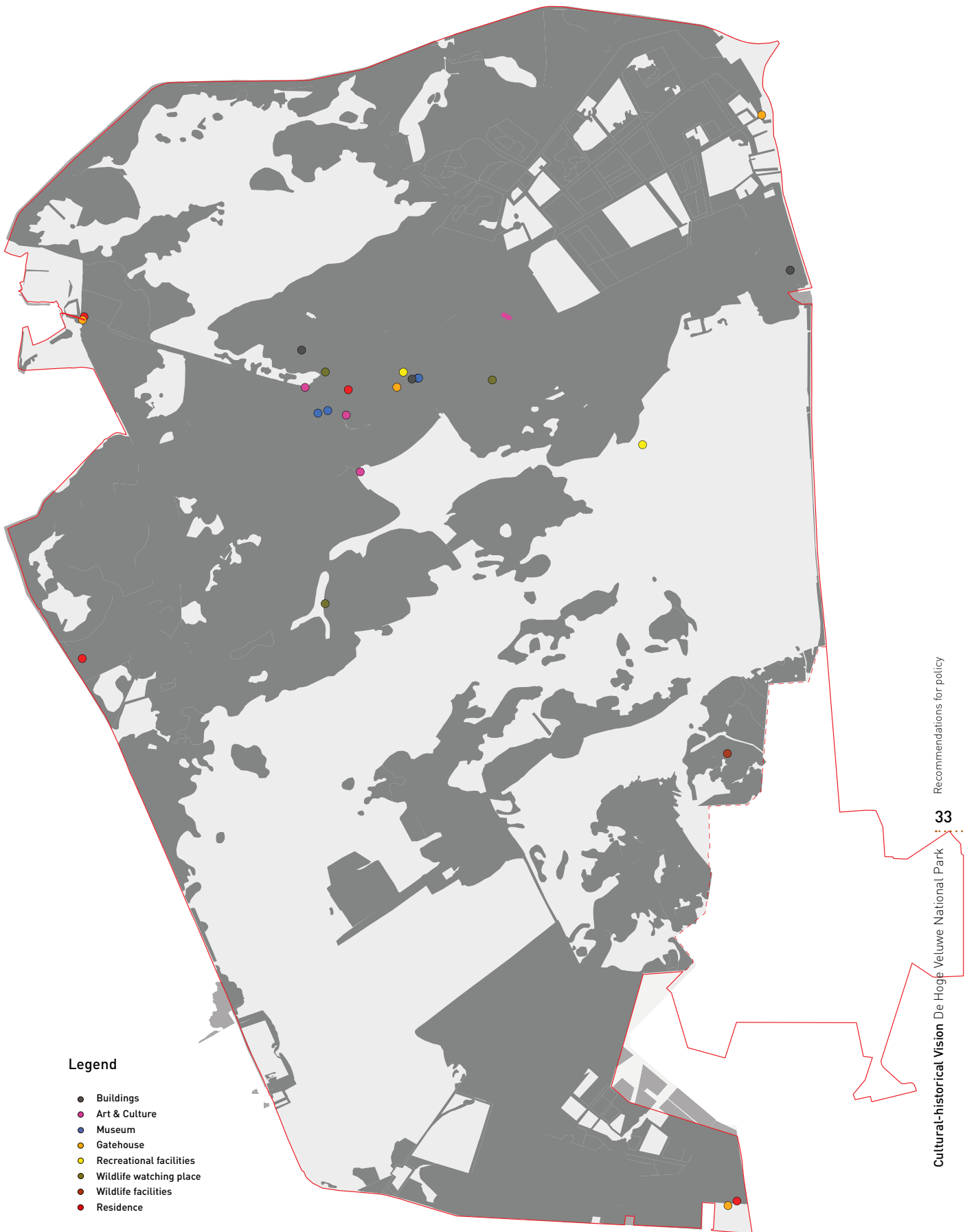


Relics from the period of De Hoge Veluwe National Park (1935–present)

1. Kröller-Müller Museum with Sculpture Garden
2. Central Square with De Koperen Kop restaurant; Landscapes Garden, Visitor Centre with Museonder and Bicycle Repair Shop
3. Three gatehouses
4. Falconers Hut; wildlife watching places and feeding huts
5. Various sculptures in the Park



Historical-ecological traces in De Hoge Veluwe National Park



Legend

- Buildings
- Art & Culture
- Museum
- Gatehouse
- Recreational facilities
- Wildlife watching place
- Wildlife facilities
- Residence

Traces from the period of De Hoge Veluwe National Park

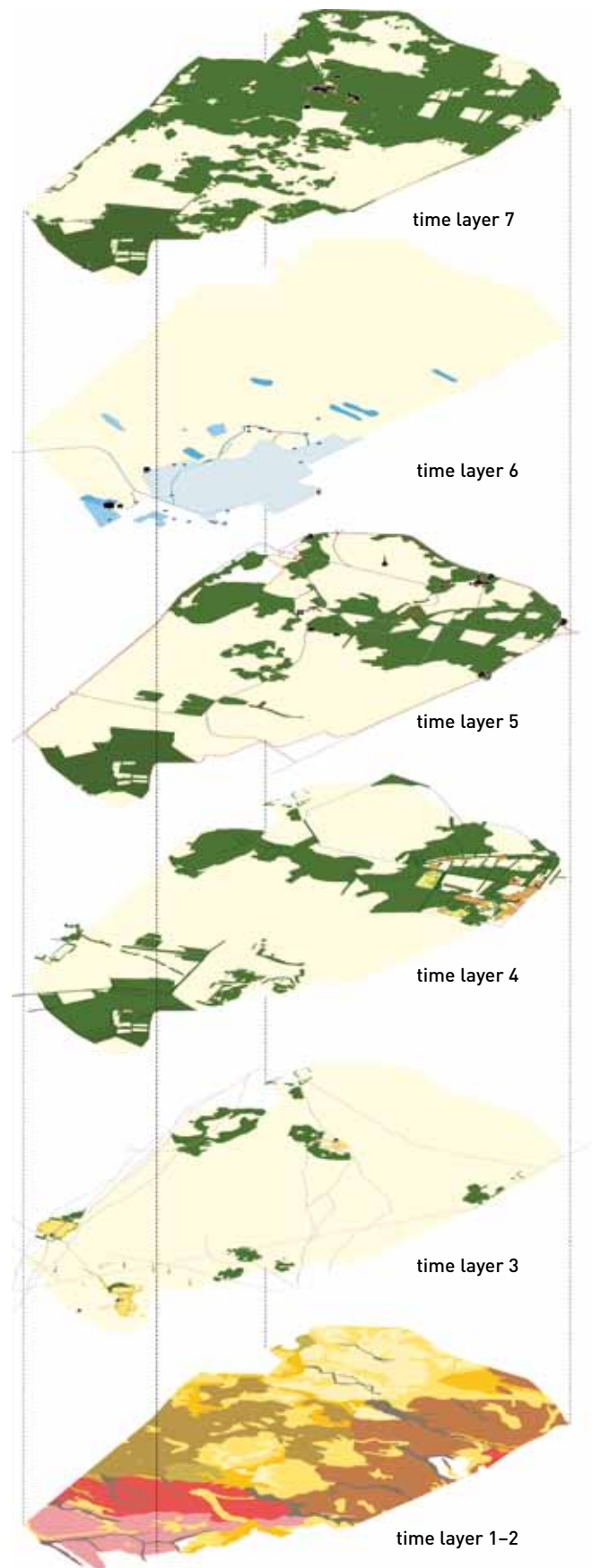
During each of the periods described earlier, new elements were added to and old elements were erased from the landscape of De Hoge Veluwe. The present landscape consists of the aggregate of traces of tangible and intangible relics from completely different ages, which are:

- visible in the landscape, such as old roads, wooded banks, boundary posts or buildings;
- hardly visible, such as archaeological sites, pollen grains, foundations and plough lands;
- invisible, such as old field names, myths and legends, special stories or personal memories which are related to a particular spot.

4.2 Stratification and types of landscape

Cultural-historical stratification

The developments discussed in the previous chapters have moulded the landscape of De Hoge Veluwe National Park into what it is today: from a cultural-historical point of view, an extremely stratified landscape. However, within the borders of the Park, one can see considerable differences in this stratification. Certain parts are dominated by one particular time layer, whilst other parts are criss-crossed by several different time layers. In figure 13, we have represented the cultural-historical stratification of the Park in diagram form. On top of the omnipresent basic layer of old Veluwe wilderness landscapes (time layers 1 and 2), the old man-made landscapes have arisen (time layer 3). This was covered, in the north-eastern and southern part of the Park in the period 1846–1909 by a country estate layer (layer 4), followed by the spatial developments in the Kröller-Müller period (1909–1935) (layer 5), with Jachthuis Hubertus, the Old Museum and the important division between Culture Park and Nature Park. In the period 1940–1945, the time layer of the Second World War was added in the south-eastern part (layer 6). Between 1935 and the present, finally, the time layer of the National Park came about, which manifested itself in particular in the Central Area (layer 7).



1 and 2 The ice-age landscape and from pre- and protohistory (ca. 200,000 – ca. 10,000 years ago: ca. 8,000 – 2,000 BCE) | **3** The Middle Ages and early modern Veluwe landscape (ca. 800 – ca. 1,850 CE) | **4** The country estates and reclamation landscape (1846 – 1909) | **5** The landscape of the Kröller-Müllers (1909 – 1935) | **6** The landscape of the Second World War (1940 – 1945) | **7** The landscape of De Hoge Veluwe National Park (1935 – present)

Complete picture: traces per time



Complete picture of traces per time layer in De Hoge Veluwe National Park

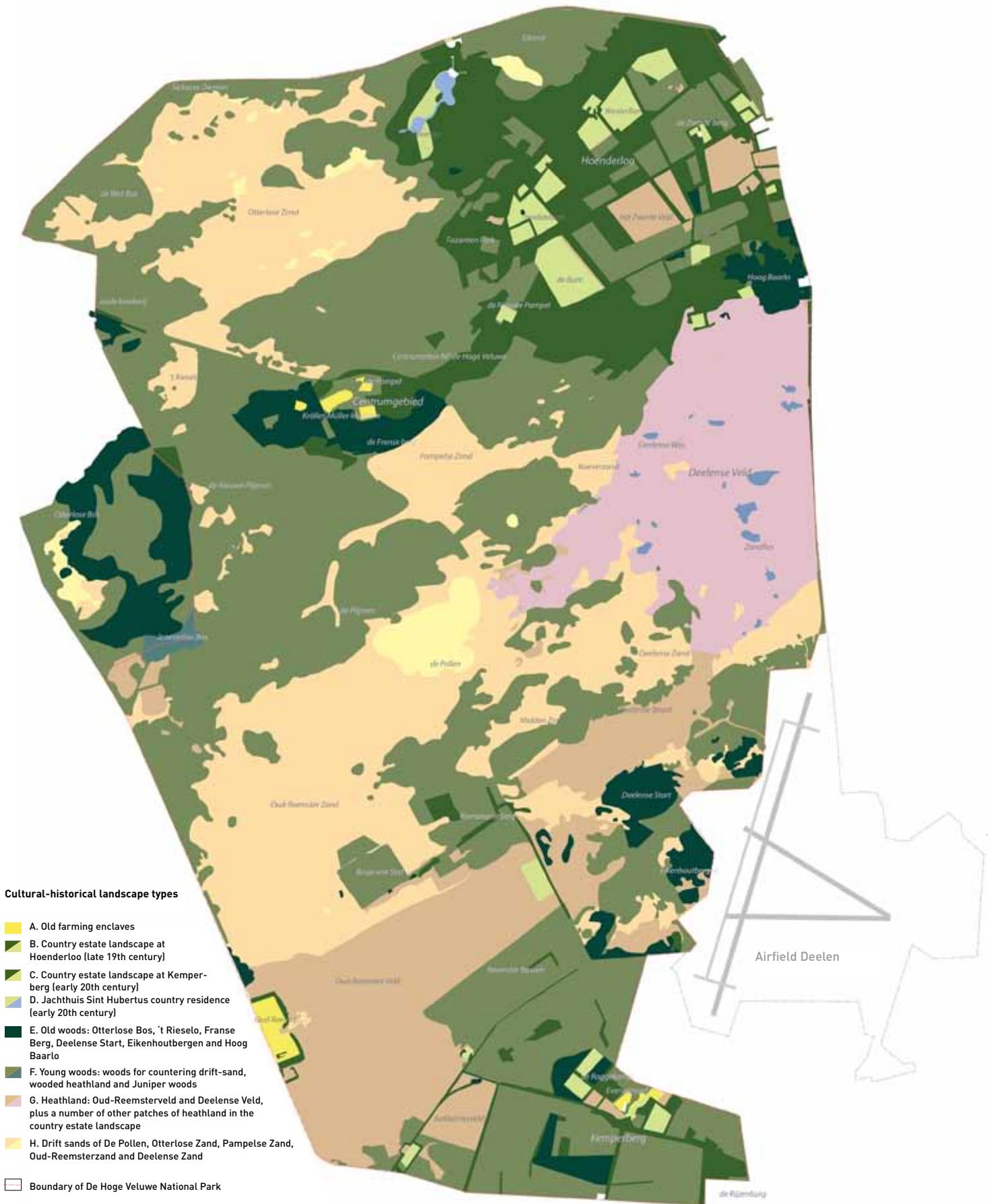
Cultural-historical types of landscape

Based on these historically-determined spatial differences, it is possible to subdivide the present De Hoge Veluwe National Park into eight cultural-historical types of landscape (fig. 15):

- A. Old farming enclaves: Oud Reerst, De Pampel, Everwijnserf (15th–17th centuries)
- B. Country estate landscape of Hoenderloo (late 19th century)
- C. Country estate landscape of Kemperberg (early 20th century)
- D. Jachthuis and Park Sint Hubertus (early 20th century)
- E. Old forests: Otterlose Bos, 't Rieselo, Franse Berg, Deelense Start, Eikenhoutbergen
- F. Young forests: drift-sand control forests and heathland forests
- G. Heathlands: Oud-Reemsterveld and Deelense Veld
- H. Drift sands and drift-sand heathlands of De Pollen, Otterlosche Zand, Pampelsche Zand, Oud-Reemsterzand and Deelense Zand



The Landscape Path, accessible for disabled, shortly after the opening in 2010



Cultural-historical landscapes in De Hoge Veluwe National Park

CHAPTER 5 | VALUATION



CHAPTER 5 Valuation

5.1 Valuation criteria

In the world of heritage conservation, attention has been paid for many decades already to the manner in which our cultural-historical heritage ought to be valued and selected. During the course of the years, five valuation criteria have been developed, which are included in virtually all cultural-historical valuations.

These criteria are:

- intactness;
- rarity;
- distinctiveness;
- interrelationship;
- experiential value.

These criteria can be applied to both individual cultural-historical objects and elements and to spatial structures and patterns, cultural-historical sites or micro-regions as a whole. The choice of assessment criteria will affect the end result. In the practice of the Park, it is difficult to apply these criteria in a literal sense. The criteria are not easy to put into practice because there is no (inter-)national catalogue for the valuation of cultural-historical heritages. The valuation also depends to some degree on the person or institution which carries out this valuation as well as personal interest or preference. Finally, the purpose to be served with the valuation plays an important part as well. In other words, based on what interest is the object or landscape valued? Cultural history covers a number of scientific disciplines: archaeological, architectural-historical, historical-geographical and historical-ecological. Each requires their own assessment framework and cannot be easily compared with each other.



Fully aware of these interpretation problems, a collective of cultural-historical experts of the Society of the Province of Gelderland drew up a cultural-historical estimate of the value of the heritage in De Hoge Veluwe National Park at the request of the Park's management in 2007, as a supplement to its cultural-historical stocktaking. This estimate of the value forms the basic principle of the valuation. However, a valuation must include a selection: in this outlook, as much account as possible is taken of the spatial structure of the landscape and of the by-laws of the Stichting Het Nationale Park De Hoge Veluwe. In the valuation of the Park, the historical stratification is the central point, whilst the Kröller-Müller era plays an important part.

5.2 Valuation of the Park as a whole

The Park distinguishes itself for its extremely high cultural-historical value. This value is based on the following arguments:

- the completeness of a relatively unblemished and coherent picture of (old) Veluwe man-made landscapes from the early 20th century;
- the interwovenness of the overall Veluwe history with the unique story of Mr and Mrs Kröller-Müller, due to which the Veluwe landscape of around 1900 was 'frozen' as it were and subsequently enriched with an extensive 20th-century country estate, in which nature, art and architecture are brought together;
- major contrasts between, on the one hand, large, open landscapes and, on the other hand, enclosed areas such as country estates and forests, as well as contrasts between nature and culture, such as the statue of General de Wet in the middle of Otterlose Zand;



- locations of objects have been carefully fitted into the existing landscape, with, for example, the situation of the Great Museum on the south flank of Franse Berg;
- buildings and sculptures of great value, listed as a historic monument, designed and realised by internationally recognised architects and visual artists;
- the Kröller-Müller Museum with its world-renowned art collection;
- the rich cultural-historical stratification from the ice ages, through mediaeval agricultural landscapes to the Early Modern heathlands up till the eventual landscape of the Park is fairly readable.





Division in sub-areas (planning units)

- A (Former) Open landscapes
- A1 Otterlose Zand
- A2 Reemster Zand
- A3 Reemsterveld
- A4 Deelense Veld

- B (Former) Closed landscapes
- B1 De Pappel and Franse Berg
- B2 Everwijnserf
- B3 Hoenderloo
- B4 De Bunt
- B5 Kemperberg
- B6 Otterlose Bosch and 't Rieselo
- B7 Eikehoutbergen and Deelense Start

5.3 Area-oriented approach

The size and complexity of the Park requires an area-oriented approach. By combining the landscape substratum, the cultural-historical types of landscape and the time-layers that are visible in the Park, it is possible to distinguish various areas in the Park. The areas to be distinguished can be seen as planning units for the future development of the Park.

The division into various areas – which will be described below – provides the Park with a tool to give shape to the aspect of the Park's cultural history and to strengthen this, including the addition of a contemporary layer (as a separate, visible layer on top of the palette of historical time layers).

Mr and Mrs Kröller-Müller have played a scene-setting part in the history of De Hoge Veluwe National Park. When the married couple started with their purchases and activities in this region in 1909, they encountered a diverse landscape consisting of, on the one hand, the more or less

enclosed country estates to the north-east and south and, on the other hand, the wide open heathlands and drift sands in the central part. This early 20th-century division into enclosed and open landscapes is highly practical, both from a cultural-historical and an ecological point of view, in order to develop a clear outlook for the future of the cultural-historical landscapes and heritage of the Park. Many of the cultural-historical traces described earlier belong either to the previously open landscape or to the previously enclosed landscape. For this reason, the basic principle of the division into areas in this cultural-historical outlook is not the present landscape structure of the Park, but the landscape structure of the era of Mr and Mrs Kröller-Müller. Mr and Mrs Kröller-Müller introduced a division (roughly in between the two landscape types) with a wildlife fence, demarcating the borders of a Nature Park (game reserve) and a Culture Park. Within the game reserve (De Wildbaan), the themes of the hunt and gamekeeping have a specific cultural-historical value.



Provisions cellar

At the second level, the (previously) open landscapes and the (previously) enclosed landscapes are subdivided into a number of geographical areas. This subdivision is based on geological, cultural-landscape and historical-ecological characteristics. This has resulted into mutually distinctive areas which are as homogeneous as possible from an internal point of view. We distinguish the following eleven areas.

Irrespective of the subdivision into areas, the Central Area is the recreational heart of the Park. It is indicated by separate cross-hatching across the recreational heart of the Park, which is known as a so-called 'interrelated area' within the EHS. This refers to a (legal) designation, which indicates the opportunities for spatial development within the Park and which, based on that point of view, is also relevant to (the choices we make within the framework of) the Cultural Historical Outlook.

In addition to this geographical division at Park and area level, there are cultural-historical objects which are not or less area-oriented. These objects must be valued at the level of the Park as a whole in relation to its surroundings (the Veluwe). The Park is characterised by the presence of an extensive system of historical lines in the landscape (old boundary markers and infrastructures such as old mediaeval roads used by merchants or king's roads). These line elements are not tied to specific areas. The significance of these line elements depends to a high degree on their regional setting. The value of these phenomena and objects must therefore be assessed within a regional context, with the uniqueness of the object at that level being regarded as an important criterion.



Remains of Koningsweg

5.4 Assessment framework

This assessment framework is a method to set priorities and make choices in respect of the comparative assessment of the interests of cultural-historical values or the assessment of these values compared to other (spatial) values or interests. The assessment will be based on the answers to the following questions:

- Does the initiative (in case of development) or object (in case of preservation/restoration) contribute considerably to the characterisation of the Park as a whole or that of one of its parts?
- Is it typical of the Kröller-Müller era or of another priority time layer of the area concerned?
- Does it contribute to the reinforcement of the contrast between open and enclosed landscapes or between nature park and culture park?
- Does it contribute considerably to the staging or the perception of the idyll?
- Does it have a relationship with its environment?
- Is it rare within the area, the Park, the Veluwe or in the Netherlands?
- Is it still intact or restorable?
- Does it contribute to the perception of heritage?
- Is it listed as a historic building or national monument?
- Is it functional or can it become functional?

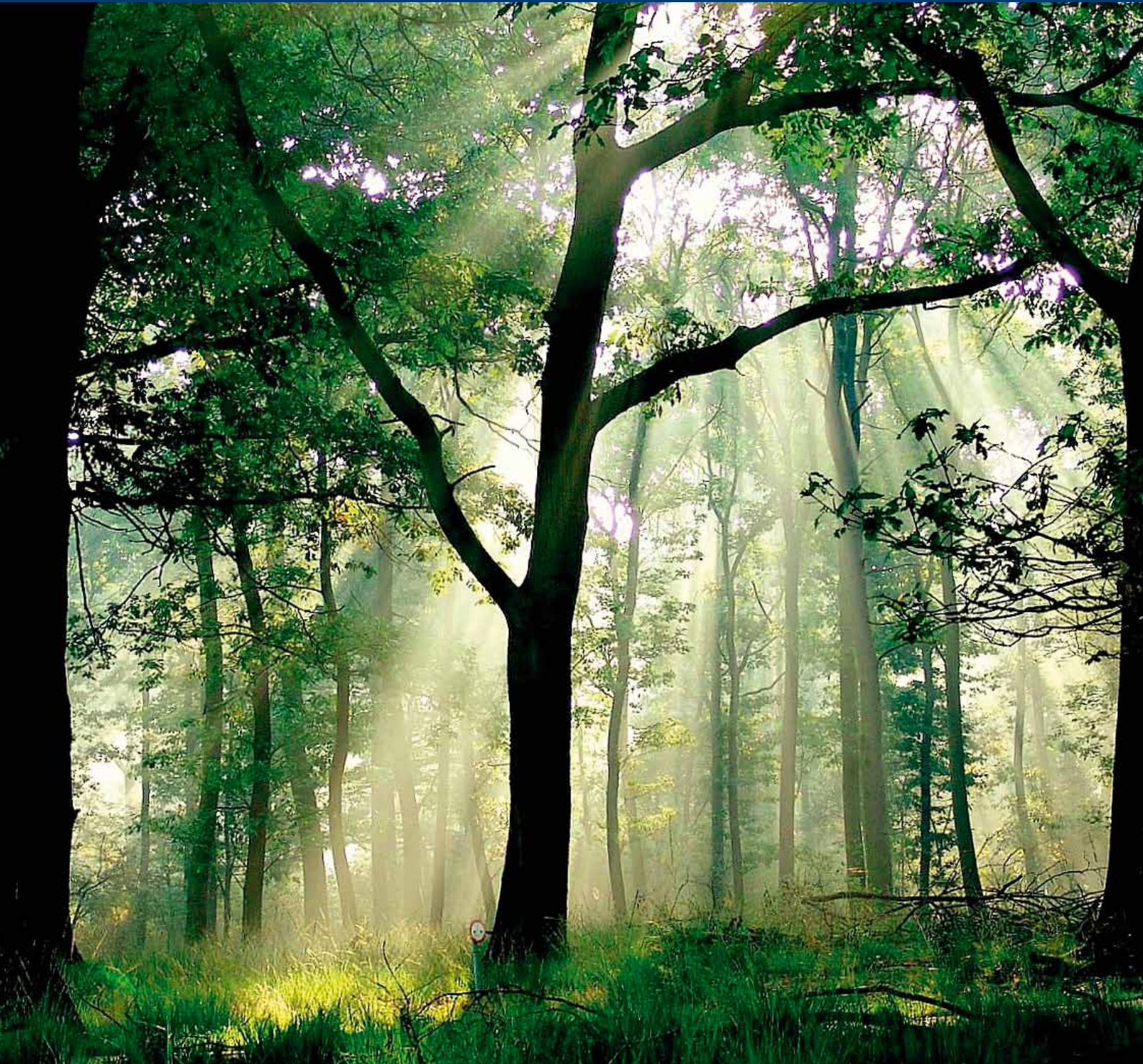
These questions are not listed in order of importance and are all relevant. The more questions can be answered in the affirmative, the higher the cultural-historical value will score, and the more positive the decision will be to preserve, restore, repair or develop. The assessment will take place at three levels: the level of the Park as a whole, the level of the various parts of the Park and at a regional level. A prerequisite is that the initiative must be practicable and affordable.



De Hoge Veluwe National Park as idyll

"Instead of 'national park', Maltus preferred to call it the 'national stage'. Nowhere else in this country was nature played out as well as here. The gates were painted, the paths smoothed and the wildlife population was managed in such a way that any visitor wanting to see a deer, roe, wild boar or mouflon had to make just enough of an effort so as to give him the feeling that he'd put up a performance. But it was also a place where you could forget, where the setting of human absence had been built up so well, that Maltus actually quietened down. The Hoge Veluwe wasn't ideal, far from it, but it was probable the only way in which nature was able to preserve itself in this country." (source: 'Maltus', Hans den Hartog Jager, 2006)



CHAPTER 6 | OUTLOOK AND RECOMMENDATIONS




Outlook and recommendations

This chapter determines, on the basis of the valuation, which cultural-historical values reinforce the characterisation of the Park. Based on this, concrete recommendations will be made as to which values must be preserved, reinforced, restored or developed and how they can be used or made use of for the purpose of heritage perception and education.





6.1 The Park as a whole

Core value	Outlook	Recommendations
<p>Intact, surviving 20th-century country estate</p> 	<p>Centre stage is occupied by the Kröller-Müller era as the determinant factor for the unique combination of nature, art and architecture.</p>	<p>Preserve and develop the territory with its combination of nature, art and architecture, in the married couple's tradition.</p>
<p>Division between Culture Park / Nature Park (Wildbaan).</p> 	<p>Preserve the difference between Culture Park and Nature Park by reinforcing the character of each particular area, where possible.</p> <p>Take account of the contrast both between Nature Park and Culture Park and between open and enclosed landscapes.</p>	<p>Nature Park: Focus nature management on preservation of open landscape of early 20th century, including sufficient resting places and cover for wildlife, e.g. for wildlife visibility purposes. Safeguard against cultural, human influence.</p> <p>Culture Park: Space for new cultural additions. (Former) use of culture and management measures may be visible.</p>

Continuation of table on page 47

Core value	Outlook	Recommendations
<p>Contrast between previously open landscape and previously enclosed landscape.</p> 	<p>To accentuate the contrasts between open and enclosed landscapes. To prevent further evening out.</p>	<p>Character of previously open landscape: Reinforce and open up again, without removing all forests and stands. Selectively preserve old cultural-historical forest within the open landscape, reduce acreage of wild-seeded pine woodland.</p> <p>Character of previously enclosed landscape Reinforce by restoring and accentuating country estate and other straight-lined structures and by keeping open enclaves open and in operation.</p>
	<p>To re-connect previously open landscapes in Nature Park and Culture Park.</p> <p>Review transitional zones between open and enclosed landscapes from case to case.</p>	<p>Realise a connection between Otterlose Zand and De Wildbaan by removing forest.</p> <p>Work out for each zone how the transitions from enclosed to open landscapes must take shape (hard or with gradual transitional zone from forest/enclosure to heathland/openness).</p>
<p>Staging of the landscape and the buildings in their natural surroundings. Structures on the borders between open and closed landscapes.</p> 	<p>Focus on the perception of the idyll. New projects require an integrated, multidisciplinary approach. Restore original panoramas and sight lines. Make the staging from the Kröller-Müller era perceptible again.</p>	<p>When positioning new buildings or objects, search deliberately for their relationship with their surroundings. Reinforce the idyll of the unspoiled landscape, restore old sight lines and make the historical relationship between the landscapes more easily perceptible.</p>
<p>Large number of, more or less frozen, typical old-Veluwe landscapes.</p> 	<p>Management aimed at preserving old Veluwe landscapes of the early 20th-century.</p>	<p>The mosaic of semi-natural landscapes requires active, cyclic management. Valuable line elements (roads, boundary markers, avenues), provided they are still visible, must be managed as such.</p>
<p>Rich cultural-historical stratification, valuable from historical-geographical perspective.</p>	<p>Area-oriented approach to keep the development of the landscape visible.</p>	<p>In each area, choose either to preserve a specific time layer or, conversely, make the stratification visible. Develop a map of toponyms. Collect stories of and about the Park for the purpose of heritage perception and education.</p>

Continuation of table on page 48

Core value	Outlook	Recommendations
<p>At Park level, the area is archaeologically largely empty, with the exception of the lateral moraine.</p> 	<p>Ensure management pays attention to the protection of archaeological values on the lateral moraine and in old farming enclaves.</p>	<p>Further prioritise archaeological search areas. Avoid interventions into the soil in valuable areas in accordance with the Malta Convention. In information to the public, pay attention to archaeological values.</p>
<p>From a historical-ecological point of view, extremely valuable, with high biodiversity and a wealth of flora and fauna.</p> 	<p>Preserve the continuity of active management partly through old forms of use, without damaging the cultural-historical values.</p>	<p>Protect plants, tree and shrub species which are valuable from a historical-ecological point of view. The continuation of active management is a condition for sustainable preservation. Restore old forms of use and make these perceptible (e.g. oak coppice).</p>
<p>Valuable in terms of architectural history, with buildings and sculptures of reputable architects and artists (various monuments).</p> 	<p>Offer inspiration for quality-oriented new constructions by means of an architectural outlook. To preserve valuable architecture through restoration, whilst upholding continuity and development. To concentrate the art in the Park in the Kröller-Müller Museum with Sculpture Garden and in Jachthuis Sint Hubertus.</p>	<p>Impose stringent quality requirements. Give meaning to the position of the client based on continuity and level of ambition, e.g. through advice from quality team of experts. Preserve individual visual expressions in architecture with comparable level of quality in Park and Museum. Protect the works of art set up in the Park by Mr and Mrs Kröller-Müller (part of the Museum collection). Investigate whether and when new art in the Park will be possible.</p>
<p>Museum situated in the heart of the Park, sheltered by the Franse Berg.</p> 	<p>To establish co-operation and alignment between the Park and the Museum in spatial and architectural policies with Sculpture Garden and in Jachthuis Sint Hubertus.</p>	<p>Preserve individual visual expressions in architecture with a similarly high-quality level. Possible extension of the Museum near the Franse Berg, Houtkampweg and the enclave. Investigate whether and when new art in the Park will be possible.</p>

Continuation of table on page 49



Core value	Outlook	Recommendations
<p>Park buildings can be distinguished into families, recognisable by their characteristic features.</p> 	<p>To make new constructions possible within each architectonic family, but always in line with the character of that family.</p>	<p>New constructions are always unadorned and contemporary. 'Explicit and respectful'. They reinforce the character of the Park and the area concerned. Special attention for Park architecture during Central Square renovations. The entrance buildings are the front piece of the Park, other buildings are more modest.</p>
<p>Buildings are in harmony with their ambience. Every building radiates what it is.</p> 	<p>To preserve the harmony between the perception of nature and public facilities. Overall design for building and/or object and surroundings. Aim for sustainability without showing it.</p>	<p>The height of Park buildings must remain below the tree line. Every building must be sustainable, both in its construction and in its daily use. No new buildings or rebuilding without profitable purpose and prospect of sound operation. Unity in site furniture and signposting.</p>



6.2 Integrated framework for each area

6.2.1. Open landscapes

The (previous) open landscape consists predominantly of heathland and drift-sand landscapes. There used to be and still are woodlands in this (previous) open landscape, but these woodlands are not restricted to a particular area (shifting forest principle). The woodland relics that are valuable from a cultural-historical point of view, such as the mark community woodlands, estate forests and nappes, however, are restricted to this area. This landscape is the result of human use. The early history of habitation is characteristic and still visible in the landscape.

Distinctive heritage: old centres of habitation, cart tracks, sheep tracks, relics of the battle against drift sands, such as nappes and fascines boundary markers in the shape of rows of trees, mediaeval trade routes and king's roads. The historical land use has led to drift sands and soil erosion with the relating special natural values. The landscape's cultural diversity and biodiversity are still clearly visible and perceptible. The closing up of the open landscape with forest, grass invasion of the heathlands and shifting sands constitute a threat to the traditionally characteristic openness (visual) and the ecological quality of these rare open landscapes. A summary of the various areas follows below.




Character	Outlook	Recommendations
<p>A1. Otterlose Zand Classic drift-sand heathland. Part of the Culture Park.</p> 	<p>Keep the open landscape open. Openness will be accentuated by De Wet Statue. Space for (temporary) cultural additions.</p>	<p>Preserve and reinforce the open landscape. Space for temporary cultural manifestations. Investigate the opportunity for recovery of drift sands and the Otterlo settlement. Reinforce the contrast with the enclosure of the barchan dune (Franse Berg) and Markebos by further opening up the open landscape.</p>
<p>A2. Reemster Zand Drift sands and drift-sand heathland. Large scale. Relationship with dry heathland.</p> 	<p>Preserve all stages of succession, including living shifting sands. Reinforce the relationship with the dry heathland landscape visually.</p>	<p>Make the visual relationship between the dry heathland and drift-sand heathland landscape better visible by removing or transforming young plantings. Preserve the historical SW-NE-oriented plots of woodland.</p>





Character	Outlook	Recommendations
<p>A3. Reemsterveld Excellent example of early modern (dry) heathland landscape.</p> 	<p>Fine example of historical relationship between agricultural reclamation of Oud-Reemst and the use of the heathlands.</p>	<p>Use the relationship between agricultural use of heathland and drift sands for heritage perception and education.</p>
<p>A4. Deelense Veld Ecologically extremely valuable wet heathland with pools.</p> 	<p>Keep various stages of succession perceptible by means of a dynamic management cycle.</p>	<p>Preserve the open landscape (mosaic) by:</p> <ul style="list-style-type: none"> - restoring the landscape around Deelense Was - restoring the living shifting sands of Deelense Zand. <p>This may improve the water quality of the Deelense Veld peat bogs. Investigate historic use.</p>

6.2.2. Enclosed landscapes

The (previous) enclosed landscape has more visible time layers on top of each other than the open landscape and is much more small-scale and more differentiated. The main outlines of the enclosed landscape are: use of culture, safety and protection. Human influence within the enclosed

landscape is visible by use of culture and straight-lined structures. Because of the presence of several time layers, the landscape is less uniform and therefore requires clear decisions in terms of policy and management in each area. The various areas are dealt with below.

Character	Outlook	Recommendations
<p>B1. De Pampel and Franse Berg Enclosed agricultural enclave with Museum. Three powerful layers: agricultural reclamation of De Pampel; Kröller-Müller era and the Park period.</p> 	<p>Continuation of the married couple's tradition in terms of dealing with contrasts in the landscape. Protect the Franse Berg forest with high historical-ecological value. Development of the Museum on the land of the old farming enclave.</p>	<p>Use this area recreationally to the optimum, make stories, time layers and the various perspectives perceptible. Make the agricultural past visible. With the extension of the Museum, spare the Franse Berg and Houtkampweg and do not affect the old farming enclave visually. Reinforce the views from inside out, without being visible from the open landscape.</p>
<p>B2. Everwijnserf Agricultural enclave with avenues, plots of woodland and arable farmlands.</p> 	<p>Identify and spotlight the old boundaries of the agricultural reclamation.</p>	<p>Restore the layout, clearer boundaries, possibly in coppice. Preserve agricultural use.</p>
<p>B3. Hoenderloo Country estate structure from various parts and periods. Jachthuis Sint Hubertus as a 'Gesamtkunstwerk'.</p> 	<p>Continuation of Mr and Mrs Kröller-Müller's tradition in preserving the picture of the landscape. Protect Jachthuis Sint Hubertus with its parks and service building.</p>	<p>Accentuate the subdivided plots. Recover and regenerate avenues. Keep country estate development, forestry, old homesteads and nurseries perceptible. Restore Jachthuis Sint Hubertus. Make the married couple's views perceptible.</p>

Character	Outlook	Recommendations
<p>B4. De Bunt Heathland reclamation forest with Central Square. Interrelated area EHS.</p> 	<p>Reinforce functionality as a central area and recognisability as heathland reclamation forest. Design the Central Square as a 'Clearing in the Forest'.</p>	<p>Make the Central Square fit in better with the heathland reclamation forest. New constructions must reinforce this characteristic area. Reinforce the view from the Central Square of the surrounding open landscape (from inside out).</p>
<p>B5. Kemperberg Heathland reclamation forest with forestry culture from various time layers.</p> 	<p>Preserve examples of types of forest and the history of the forestry culture.</p>	<p>Reinforce the contrast between the heathland reclamation forest and adjacent areas. Make the forestry customs through the years, the structure of avenues, roads, paths and boundary markers more clearly visible, perceptible through specific management.</p>
<p>B6. Otterlose Bos and 't Rieselo Old demarcated community forests around the Otterlo enclave.</p> 	<p>Make the history of managed forests (planted by farmers to provide wood for future use) in relation to the agricultural enclave perceptible.</p>	<p>Investigate the historic use of forests in relation to the enclave. Reinforce the contrast between the demarcated community forest and open landscape.</p>
<p>B7. Eikehoutbergen and Deelense Start Old forest landscape with old forest soil. Strong WW2 influence.</p> 	<p>Protect this forest which is extremely valuable in terms of cultural history. Preserve visible relics of the Second World War selectively and make these perceptible again.</p>	<p>Cause management to take account of historical-ecological values and old customs. Use the story of the Second World War for heritage education and perception.</p>





For its regular operation, the Park does not depend on government assistance, but in order to execute cultural-historical and other projects, it will have to find external sources of finance. Whether or not these projects can be executed will depend on the availability of project grants, sponsoring or contributions from funds.

Many implementation projects require licences and exemptions. A major role within this context is played by the Dutch Forest Act, Nature Conservation Act and Flora and Fauna Act. Because of the many monuments on its territory, the Park also has to comply with the Dutch Historic Buildings and Ancient Monuments Act. Any archaeological values that come into play are subject to the new Act on Preservation of Archaeological Monuments. This has resulted in a complex situation, in which the Park will have to deal also with licences and exemptions other than the more traditional ones, related to nature conservation. It will therefore have to develop knowledge in this area. In further developing the Cultural Historical Outlook, it will be necessary to investigate in greater detail especially those cultural-historical elements which are not directly visible and have remained underexposed in the earlier survey. It is equally important to document any knowledge already available and make this accessible. It is therefore advisable to start with the implementation of a cultural-historical database. Such a database could play an important part both internally, in combination with a GIS data nature gauge, and externally, for visitor information and GPS walks. Several private people are researching the cultural history of the Park in their spare time. They have information at their disposal which is valuable to the Park. The Park is consid-

ering the options of working together and exchanging knowledge with these private people (for instance via GIS), to make this knowledge operational for the policies, management and visitors of the Park. The availability of cultural-historical data through GIS will make it possible to link up cultural-historical data with ecological data. In order to implement and use the cultural-historical database, the GIS system, a proper structure will have to be set up, covering the validation of data and authorisation of users.



Proposed plan for the surroundings of Jachthuis Sint Hubertus



In order to put the Cultural Historical Outlook into practice, an implementation agenda for cultural history will be drawn up in close consultation with the other pillars of the Park's management. The Park will include in this implementation agenda all planned projects, on the basis of prioritisation. The project and advisory groups may be consulted with regard to the implementation and execution of the Cultural Historical Outlook.

The Park forms part of a larger entity, i.e. the Veluwe National Landscape. Many of the general cultural-historical values within the Park are also found elsewhere in the Veluwe region. Whenever the Outlook is put into practise and projects are made concrete, the Park will have to look across its borders and determine its position as part of this larger entity, also in the field of cultural history.

The implementation of projects, especially if they have a spatial impact, cannot succeed without careful communication with visitors and those situated in the surrounding area. By providing adequate and timely information about the details of how, what, when and why, the Park intends to prevent any nuisance.

Many people from both inside and outside the various organisations have contributed to the production of this Cultural Historical Outlook. The Board of Stichting Het Nationale Park De Hoge Veluwe wishes to thank everyone sincerely for the efforts they have made, especially the main authors Prof J. Sevink and Prof T. Spek. This Outlook was partly realised thanks to a subsidy from the Netherlands Architecture Fund on the basis of the Belvedere Project Grants Programme.



Wind-powered Watermill Pumping Station



Photos from small to large and from left to right: Jachthuis Sint Hubertus, Everwijnsers farm, Hoenderloo entrance gatehouse, Visitor Centre / Park shop

Appendix

Architectural Vision De Hoge Veluwe National Park

Part of the Cultural-historical Vision



stichting het nationale park
de hoge veluwe



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1 Motive – construction plans and the Cultural-historical Vision

De Hoge Veluwe National Park faces an extensive restoration project. In the recently published Totaalplan 2010-2020 – Investeren in ruimtelijke ontwikkeling en kwaliteit (Overall Action Plan 2010–2020 – Investing in Spatial Development and Quality), the Park offers its view on the required spatial developments for the coming 10–20 years. The Park is very ambitious, not only in terms of the continuing preservation and improvement of the Park's landscape and its value to nature, but also in relation to the recreational experience and the quality of the amenities. For example, in the Central Area we will be investing heavily in restoration of the buildings there. The Park has the specific aim of constructing a new Visitor Centre and Park Shop, as well as a reception area for large groups, including toilet facilities. A replacement building for De Koperen Kop restaurant is also planned. The layout of the new Central Area is ready in outline form, but the building's designs and architectural character still need to be worked out. The Park's gatehouses will be replaced by new structures, and the logistics at each location must be improved. These intentions form one of the two motives for drawing up this Architectural Vision. The second is the Cultural-historical Vision drawn up by the Park, which also includes policies on structures, both old and new. The Architectural Vision is part of the Cultural-historical Vision.

The Architectural Vision avoids promoting a detailed blueprint for an ideal situation, and neither

does it contain a list of limiting conditions. After all, the Park's fascinating buildings were built on the basis of embracing design freedom and creativity. This Architectural Vision thus strives primarily to provide an inspirational framework to stimulate a design philosophy aimed at quality. Though there has certainly been attention to architectural quality in the Park in the past, this derived from a specific tradition, and we are charged with preserving this heritage (see section 3). However, we are now looking for an explicitly formulated vision that is both internally supported and communicable to the outside world. This vision will provide guidelines for the above-mentioned restoration project as well as for the related construction task.

Coordination with Museum expansion plans

The relationship with the Kröller-Müller Museum must not be forgotten when drawing up the Architectural Vision for the Park. The Kröller-Müller Museum is currently considering a possible expansion. Although it is unavoidable that the Museum and the Park pursue their own policies and tempo in this regard, effective cooperation between them is an absolute precondition. The Park and the Museum were, for instance, both involved in the creation of the Totaalplan 2010–2020. Based on their shared heritage, both organizations – each in its own way – will give greater substance to their shared vision on quality.



Profile of the Great Museum located at the transition between Franse Berg (left) and Pampelse Zand (right).

2 Objective

This Architectural Vision essentially encompasses a vision on all the Park's structural features (including outdoor furniture, etc.), especially buildings relating to restoration and construction projects. Preservation of historically valuable architecture is also an objective. A restaurative approach is proposed for these buildings, primarily protected monuments, with respect for the established monumental value, yet without losing sight of the continuity in their use and development. This applies, for example, to the Jachthuis and the Service Building.

The Park's history is represented in its buildings that were constructed in various periods. This is one of the Park's specific qualities. Preserving this quality is one of the key objectives established and further elaborated in the Cultural-historical Vision.

The Park aims to realize four aims using the Architectural Vision:

- 1) Content-related **cooperation** between Park and Museum in spatial and architectural policies based on a shared quality awareness and in the tradition of the founders;
- 2) Architectural **coordination** between Park and Museum based on a shared vision: not striving for uniformity, but still aspiring to a comparable level of quality;
- 3) Architectural **coherence** within the Park between the (new) buildings mutually and their surroundings. This relates to promoting contemporary architecture, which juxtaposes in its own inimitable way to the character of the Park as a whole or to the enclave concerned. This specific approach reflects the Cultural-historical Vision.

- 4) High **architectural quality**. The architecture of a building must be above average and in some cases excellent. Nothing in the Park is mediocre. Everything is subject to attention to design: building and surroundings. It is the Park's express ambition to attract architectural tourists to the new buildings too.

This all coincides with the context of the general aim of Stichting Het Nationale Park De Hoge Veluwe and the Totaalplan 2010–2020, which centres specifically on the ideal perception of the characteristic Veluwe landscapes from the time of the founders (the 'idyll'). The way in which the above should be given specific form in terms of processes and content is described in chapters 4 and 5, respectively.



3 Traditional and heritage - a traditional of quality

The Park enjoys a rich architectural tradition that begins with the founders – the Krölller-Müllers – of what we now know as De Hoge Veluwe National Park. In his annex 'Architects and commissioning parties' in the anniversary book *Nature & Art – De Hoge Veluwe*, published in 2005, Hans van Dijk refers to Helene Krölller-Müller's particular interest in architecture and art, encouraged by Professor Bremmer effectively acting as her personal adviser. The result of this collaboration was a host of reputed architects who worked in the Park until the 1930s. Among others, Berlage, Van de Velde and Kropholler were commissioned by the Krölller-Müllers to design buildings and structures in the Park of high architectural quality. Later too, renowned architects worked at the Park, including Wim Quist of architects Quist Wintermans, and MVRDV.

The legacy of testators

Which foundation for a vision on architecture can be found with the testators, especially Helene Krölller-Müller as driving force behind the cultural ambitions? Helene had an unmistakable interest in architecture. However, as far as we know, she did not have a clear and consistent architectural vision. Strikingly she was prepared a number of times to work with innovative architects like Peter Behrens and Ludwig Mies van der Rohe. Eventually, at Professor Bremmer's insistence, she opted for the more established Berlage and later Van de Velde, who were already proven architects in the Netherlands. Her dealings were primarily driven by a mix of social, personal and financial motives and the opinions of her advisers. Exemplary of this are the many changes she insisted on to the architecture of Jachthuis Sint Hubertus that devalue the power of the Berlage's original design. But that does not detract from the fact that, as illustrated by the letters and documents they left behind, the couple's dealings derived from a strong drive. That ambition might best be described as a self-imposed task of 'respectable

patronage', which surpassed the private pleasure derived from art collecting and hunting, but was also aimed at making the experience of art and nature more intense in a wider social sense. It is that drive that makes the Park and its heritage so unique as a tangible legacy. Helene and Anton consciously opted to split the Park up into a northern culture park and a southern nature park. The culture park (about 1500 hectares with roads, walks and cycling routes, many shaded by deciduous woodland) provided room for art and architecture. The nature park (the Wildbaan, closed to the public from 19 September to mid-October) provided room for hunting. This division is still very important and may well be preserved in future as a key theme on which to base decisions relating to art and architecture. On this foundation – and based on the experience of the 'idyll' as described in the *Totaalplan* – we suggest only permitting (new) art and structures in the Park's closed culture area and protecting the free wildbaan of cultural influences. This will preserve the illusion of the almost perfect, unspoiled and endless landscape.

Contrast open/closed

Strikingly the couple did not plant trees on open terrain (farmland and former residential sites). Helene was clearly fascinated by the contrast between open and more closed landscapes. This is also illustrated by the location of key structures in the northern culture park.

Jachthuis Sint Hubertus (above) and the couple's graves (below) are both situated at the transition between open and closed landscapes, accentuating the perception of contrast.

Helene was closely involved in siting the main buildings, such as the Jachthuis and the Great Museum. The Great Museum, and also later the couple's graves, were located precisely on the boundary between the culture park and the nature park: at the transition from the open landscape of the Wildbaan to the closed landscapes



Jachthuis Sint Hubertus (above) and the couple's graves (below) are both situated at the transition between open and closed landscapes, accentuating the perception of contrast

around De Pampel and Franse Berg. Helene consciously opted for a site at the edge of the closed landscape that provided shelter and protection, and from where one had a view across the open landscape. She played with this contrast and tried to make it even more dramatic (more perceptible). This is illustrated by the siting choices for the Great Museum and Jachthuis Sint Hubertus – which was at some point changed at Helene's insistence. And this was achieved with the desired protection for the building (at the edge of woodland) and with the required view across the landscape. The siting of artwork like the statue of General De Wet, in the middle of the open drift sands of the Otterlose Zand, also explores the contrast between nature and culture and open and closed.

Stage-management: total design of structure & surroundings

In addition to contrasts, stage-management is also important. Visitors travelling through the Park are treated to an unfolding succession of impressions. This stage-management of the experience, which includes the perception of the contrast between open and closed, played an important role for the Park's layout. This is demonstrated by the walk that Helene loved to take from Jachthuis Sint Hubertus to the intended Museum, via Kronkelweg and the Pheasantry, along special spots and artwork. The design of the graves and the approach to them was also stage-managed by architect Van de Velde. The design focus was not limited to the object itself in the time of Helene: each design related to a total plan of building and surroundings. Berlage, for example, designed the entirety of the Jachthuis, the gardens and the parkland with the walk around the lakes. The same goes for the Service Building and surroundings. And even the Great Museum, too, with its outdoor area and approach from the north via the monumental breach in the Franse Berg, was designed a whole. This is a valuable tradition, essential to the quality of De Hoge Veluwe National Park, and definitely worth preserving.

The tradition lives on...

The legacy described above can be summed up in the following phrases:

- buildings of renowned architects;
- distinction between culture park and nature park;
- contrast between open and closed landscapes;
- stage-management of structures in their surroundings;
- drawing up a total plan for a building and its surroundings.

This legacy originates from the way in which architectural ambitions were treated in the past. A tradition arose that is definitely worth following. After the departure of the testators, this tradition was kept alive and given room to develop further. The Park now wishes to provide opportunities to talented, but as yet unknown, architects. The now successful architect's MVRDV was still in its early days when it was commissioned to design the entrance buildings. Its prize draw entry was chosen by a very professional jury of three former government architects. In addition to providing opportunities to young talent, the tradition is also enhanced by the quest for sustainability. Expression may be given in the architecture to this quest for sustainability. However, this does not necessarily need to be demonstrated in the architectural expression.

4 Process agreements - creating conditions for unique architecture

Effective commissioning combines expertise, quality awareness, creativity and inspiration. However, this demands a management framework to enable a strategically targeted approach to architectural quality. The following section (section 5) explains this content-specific framework. This section states the conditions under which this architectural quality could arise.

In the tradition of the Kröller-Müllers, the Kröller-Müller Museum and De Hoge Veluwe National Park demand high standards of the architecture of the Park's structures. This requires the involvement of skilled craftsmen and expert architects. For this reason, a number of renowned architects with proven qualities are being engaged or talented architects are being selected through a prize draw and then supervised by a very professional jury. We suggest working with various architects in the Park as opposed to a single 'in-house architect'.

The methods for selecting architects could vary. Examples might include direct commissioning, selection via multiple projects or through an (open) prize draw. The Park management is responsible for selection, but always seeks advice from a (paid) quality team of experts. This quality team is multidisciplinary in character and in addition to a number of architects, also includes a landscape architect and a cultural or architectural historian. The composition of the team could be refreshed every few years with new members as others step down.

The quality team focuses on the points below (in no particular sequence):

- **Integral and multidisciplinary approach.** Input from all relevant areas of expertise must be safeguarded in the design tasks: architecture, landscape architecture, art history and monument preservation;
- **Relationship with cultural history.** The structure must reinforce the character and identity of the Park and its estates;
- **Treating our heritage with care.** The historical diversity of important old buildings from the different periods must be protected as it comes under pressure from spatial/functional changes;
- **Sustainability.** One condition is that buildings are sustainable, in terms of both construction and daily use. New buildings may be expected to contribute to the Park's sustainability targets, for instance in terms of energy consumption. Sustainability is an integral part of the quest for quality but does not need to feature demonstratively in the architecture. Moreover, it is important to utilize new developments and use modern, promising techniques;
- **Functionality.** No new construction, restoration or reconstruction without feasible end use and the potential for profitable operations. Attention to maintenance and operational costs (is part of architectural programme of requirements).

The quality team advises the Park management at least three times during the construction process: 1) drawing up of the task and the programme of requirements, 2) method for selecting architects, and 3) assessment of the design using the Architectural Vision.

5 Content specific framework - the Park's vision on architecture

The Park proposes an area-specific approach. Based on this, the Totaalplan describes a park zoning scheme. This zoning scheme basically means that the quiet areas of the Park must remain quiet and if possible become even quieter. Most human activity – also in terms of buildings – is concentrated in the busy areas, covering the Central Area, the Museum and Sculpture Garden, followed by the Jachthuis and its immediate surroundings, and the entrances. Combining this zoning system with the features of the landscape and the Park's visible chronological layers gives each estate a stronger individual identity in terms of its historical and landscape-related facets. This area-specific approach is further elaborated in the Cultural-historical Vision.

For the Park's historical buildings, we propose either continued use with respect for the historical value or restoration, such as the Jachthuis. Modernization is necessary for a number of buildings, such as the gatehouses at the entrances, which are due for replacement in terms of running costs and working conditions. This demands great care given the architectural value of the buildings and their prominent role as the Park's calling cards. Specific attention will need to be given to modernization of the Central Area, with plans for a number of new buildings (Park Shop, reception area for large groups and the new De Koperen Kop restaurant).

Coordination between Park and Museum: different image – same quality

At the same time, there is the potential expansion of the Kröller-Müller Museum, which not only demands a fitting design within the Park, but also requires architectural coordination between the Museum's new structures and the Park's. Based on this Architectural Vision, we believe that the Park and the Museum possess two distinct images: they each tell their own story. In terms of

content, they both aim for a comparable though not the same level of quality. De Hoge Veluwe National Park requires its buildings and artwork to be distinctly positioned within their natural surroundings: a building or work of art in the Park must enter into a well-thought-out and explicit relationship with its natural surroundings. The relationship of the buildings with their natural surroundings is always a key focus for buildings in De Hoge Veluwe National Park. The principles described above of stage-management and contrast form the primary starting point.

The Museum complex lies embedded between the old farming enclave of De Pampel and the bar-chan dune of the Franse Berg, at some distance from the Houtkampweg. Not wanting to speak out of turn, we must refer to the Museum's architecture in outline terms in order to characterize it relative to the Park's architecture. For the Museum the relationship to the natural surroundings may be a somewhat more distant, which given the necessary security measures is to be expected. However, this relationship is no less well thought out and distinct. The positioning of spaces and volumes in the natural landscape is one of the most important aesthetic tasks for an art museum in a national park. New structures may be manifest distinctly within the landscape as an expression of a time-related Architectural Vision. But they must have a well-thought-out relationship with the existing buildings of Van de Velde and Quist, and with the surrounding nature.

The same goes for the gardens around the museum buildings, which currently have the character of stylized, almost artificial, greenery. Things are very different for the adjacent Park buildings in the Central Area: these are sited in a more playful relationship with each other, scattered in an almost carefree manner round an open spot in the woods, as part of the wider landscape.



The Capitol Reef National Park Visitor Center (above) and Grand Teton National Park Visitor Center (below) are American examples of distinct yet respectful architecture based on the landscape

Park buildings: a group of 'families'

As opposed to the Museum's buildings, the Park's structures have a far more direct relationship with the natural surroundings. The transitions are more gradual, more fluid and less abstract; indoors and outdoors physically overlap one another. The Park buildings are less physically present in the landscape than those of the Museum. They contrast less with their environment, seeking greater harmony with it. But this does not mean the Park's buildings cannot be distinct. Overhangs, recesses, passageways, natural materials, prospects and scattered siting of the buildings in the landscape between the plants express that coherence and accessibility.

Central to the architecture of De Hoge Veluwe National Park is the quest for 'honest', unadorned architecture: each building's image is an expression of its function. The Park's architecture is aimed at the experience of nature and the function as a public amenity. The buildings and the function they possess are aimed more at people that come to enjoy nature than at Museum visitors. The functional and spatial organization is mainly oriented at intensifying the enjoyment of nature. And that must be tangible in the outward image of the buildings. Possibilities include wooden structures (using the Park's own trees). The buildings fit in with the landscape. This means that they are integrated into the landscape by their 'camouflaged' design, but that they still reflect in their outward appearance something of their functional role within the Park. The buildings must not become invisible, but must make their surroundings more visible by their landscape orientation. In terms of the surrounding nature, the buildings must possess the respectful distance of a sympathetic presenter. For the designers, the relationship between man and nature could be reflected in the transition from the Central Area with the facilities – where most visitors arrive – to the surrounding nature of the Park, which is what it is really all about. This requires a balance between 'distinct' on the one hand and 'respectful' to the surroundings on the other. In terms of height, the Park buildings must remain well

below the treetops. Multi-storey buildings are possible in the Central Area and at the Museum. Unity in diversity is the goal for the Park's buildings. Or more precisely: both existing and new buildings form a few different 'families' whose common features make them recognizable as such. There must be coherence within each family, but with diversity thanks to the (limited) numbers. There are five distinct Park families:

1. the historical buildings and structures from before the time of the testators, including a number of farm buildings;
2. buildings and structures from the time of the testators, including the Jachthuis and its environs and the historical entrances;
3. the Kröller-Müller Museum complex with parking and outbuildings;
4. the Park's entrance buildings, as calling cards of the Park (and Museum) and contact point with the outside world;
5.
 - a) the Park buildings intended for public functions in the Central Area, and
 - b) the other Park buildings (e.g. the sanitary facilities on the campsite and the wildlife watching places) – these are more restrained than the buildings in the centre.

If the Deelen airfield is added to the Park, then this would form a sixth group covering the Second World War.

Within each family, every building may express the period within which it was built. However, for new buildings, the existing character is the starting point.

Within each family either restoration or new construction is possible. New construction is contemporary and well thought out, never neutral or camouflaged, yet corresponds with or reinforces the identity of the Park as a whole and the specific area concerned.

The 'families' of structures (buildings, furniture, wildlife watching places and suchlike) have something in common, but at the same time they should reinforce the specific characteristics of the

area in which they are located. However, in relation to the natural surroundings and functional legibility, signage must comply to a single standard. And the primary balance between open and closed must be strictly respected for both outdoor

furniture and signage. So not only no structures, but also as few as possible benches and signs in the open landscape, as these disrupt the illusion of an unspoiled natural landscape.

Summary of content specific framework - aesthetic design guidelines

In the tradition of the founders:

- Demand high-quality requirements of the architecture: reputed architects or carefully selected (by an expert jury) and supervised young talent. Working with a quality team;
- Effective commissioning: continuity in level of ambition, including a careful treatment of past designs;
- Focus on reinforcing the difference between the culture park and the nature park, on the contrast between open and closed landscape, on stage-managing architecture in the landscapes, and on total plans with a landscape-architectural focus on the relationship between a building and its surroundings.

Architectural coherence:

- Different for Museum and Park: separate images, but same ambition and level of quality;
- Distinct architectural 'families';
- Area-specific approach: within the Park basically focus on differences between buildings and structures for each area;
- Within each family either restoration or new construction is possible;
- New construction is always unadorned and contemporary (yet without superficially historicizing) and corresponds with or reinforces the identity of the Park as a whole or the specific area concerned.

Characteristic new construction:

- Interplay with natural surroundings: scattered in the landscape/woodland, landscape is leading, rest areas around the building (sheltered/use). Buildings to stay (comfortably) below treetops;
- Play with contrast between open and closed, utilize shelter of woodland for buildings;
- Give expression to transition between 'culture' and 'nature' (in form language and in material use);
- Architectural motto: 'distinct yet respectful'.



Examples of new construction interplaying with the natural environment: 'distinct yet respectful' (from left to right: Henry A. Wallace Visitor and Education Center, Kliment Halsband architects, New York; Mercer Slough Environmental Education Center, Jones & Jones architects, Seattle; and private residence, Onix architects, Groningen)



Colophon

The Cultural-historical Vision has been produced by 'Stichting Het Nationale Park De Hoge Veluwe' in co-operation with:

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Map material

Stichting het Nationale Park De Hoge Veluwe and H+N+S Landscape Architects

The maps included in the outlook are based partly on GIS data which has been collected by students of the University of Groningen. Follow-up research may lead to advancing insight. As a result, this working document may be brought up to date and made complete further through the years. It has been drafted originally as a basis for the Cultural Historical Outlook, and will be able to continue to develop as a dynamic product.

Photos and illustrations

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De Hoge Veluwe

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