

Jos. Bedaux, Tilburg

Local Heroes #3
Jos.Bedaux
1910-1989

By Frans Bedaux
April 2011

English translation by
Menora Tse

Photos : Stichting Jos.
Bedaux, Jan Versnel,
v.d. Berg, Jaap d'Oliveira

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“You can find anything beautiful, I know what beautiful is.” This is how many discussions with my father ended in the sixties. Recently I have started to study his work and I have to agree with him to an extent. For Local Heroes, I created the following walking itinerary. This itinerary is recommended while the University of Tilburg is open, because then the buildings can also be viewed from the inside.

Jos. Bedaux was self-taught, learning the trade from his father, a contractor in Tilburg. During the crisis of the 1930s, he had to start work early, and was already designing the first extension of the Ave Maria monastery in Tilburg in 1932. The first years he built in a Kropholler style. Even before the war, that evolved into an interpretation of romantic traditionalism. A good example of this is his own home (1938). After the war, he acquired classical elements in his architecture, such as the town hall of Hilvarenbeek (1947). In the 1950s he took on his own modernist style, which is characterized by timeless modesty.

The highlight of his work is the main building of the University of Tilburg (1962). The GGD (1967) and the Kantongerecht (1968) in Tilburg are also important buildings. Bedaux built around 500 highly-varied works: chapels, houses, villas, monasteries, churches, housing complexes, as well as buildings for education and health care. His psychiatric institutions were complete villages where he also designed the tight urban structure. His frequent collaborator was landscape architect Pieter Buys.

Recently, Jos is still professional active. Bedaux



UVT Hoofdgebouw , 1950-1962





Openluchtschool Goirle, 1952-1958

was once again in the spotlight due to a large number of his buildings being placed on the municipal monument list, as well as the national monument list.

In 2009, the Jos. Bedaux Architect was established with the aim of bringing his work back to the fore and protecting the heritage. The office of Jos. Bedaux was continued by his sons Peer and George, and later Jacques de Brouwer under the name Bedaux De Brouwer Architects. The grandsons Pieter and Thomas have since taken over the management. Shortly after his death in 1989, a book was released, highlighting the work of Jos. Bedaux. Afterwards, he was briefly lost in oblivion, and despite the NAI's 1990s attempt to include his works in the archive, they remained forgotten for various reasons. My brother George and I picked up the thread again in 2008 and again consulted with the NAI. However, they did not want the entire archive so we were asked to consider a selection. From September 2008 we visited the projects and photographed them. That was a wonderful rediscovery of Jos. Bedaux's versatile works, and it became clear to us that we had to do more. His hundredth birthday last year resulted in a large retrospective exhibition in the UVT building, a BONAS-book from the NAI, a website (www.josbedaux.nl) and an Architecture Guide Jos. Bedaux.

Bedaux's work can be divided into the following time periods

- The "Kropholler" period in the early 1930s
- The romantic traditionalism period from 1937, with Flemish influences
- The classicist traditionalist period after 1947, with French



influences

- The modern traditionalism period from the early 1950s
- The modernism period from the late 1950s

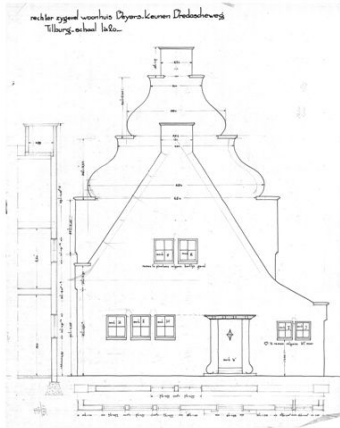
These distinct chapters have their unique characteristics, but there are also variations within. Every building became a new design assignment, where Bedaux tried different things, such as the facade layout, the front door sections, the gutter solution, the ironwork, the dormer windows, the lantern, and so on. Everything was different in every building, and neither the design nor detailing was from a standard template.

Bedaux himself did not follow these categories dogmatically, so occasionally he would combine a few of the styles above within the same building. It is interesting how exuberant traditionalism has been reduced to an almost timelessly subdued modernism.

Despite the major differences we have discovered, we should note that Bedaux's work is immediately recognizable. The buildings create a profound tranquility through their harmony and aesthetics. An almost self-evident beauty is immediately apparent when experiencing the building. The application of clear volumes in harmonious compositions, with beautiful facades in which details from the toolbox are applied differently, are the mark of quality. It is deceptively simple, but the masterful hand is easily recognized. With other architecture, the dissonance is evident, but not with Bedaux's work.

The toolbox he uses is also clearly recognizable. The masonry comes first, a hand-molded brick, usually yellow, in accordance to the Flemish context. This is mostly neat masonry, flattened, cemented and painted white. In some cases the walls are only cemented. Partially recessed brickwork is found in the arches and niches from all periods, as well as narrow windows or grooves. Festoons and a belfries are found in the middle of the roof on classicist facades. Other distinguishing features include a concrete sphere at the end of the walls; a striking plinth in black, grey or later, smooth concrete; a French balcony with railings of various styles, decorated with spheres and later, birds; facades that only appear to be symmetrical; optical illusions of striped lines that actually do not exist. The front door is always given special treatment, richly decorated and equipped with poles and chains or other markings, and later, lanterns and beautiful sidewalks. The door itself is usually rather austere and, in some cases, clumsily narrow or low. A wide frame of windows, sometimes made of wood, sometimes smooth or treated concrete, and in some cases sandstone.

Front doors are also often in an illogical place in the floorplan of a house and in the location of the lot. Frames are very thin, to the point of being invisible, and in



Woonhuis Beyers, 1938-1939



Woonhuis Mutsaerts 1940





a dark color, or very large in a steel frame. The majority of buildings in Bedaux are - surprisingly also in the post-war traditional works - equipped with steel windows whereby Bedaux applied the latest gadgets in the field of steel windows. Large sliding or rotating glass walls were not avoided. In many cases, parapets in the frames were provided with a thin steel plate. We came across the extended window much earlier than we had expected. Almost every house had extended windows (some with flower window-boxes), as well as a lattice fence to screen windows, which will also become a standard addition over the years, albeit with a different mesh size every time. What struck us was the ever-changing material, shape, hanging gutters, and dormer windows in all their many variants. The dormer window is further used to define the atmosphere of the house. This also applies to the lanterns next door, and here as well we have more than fifty models, contributing to the atmosphere. In all cases, the interiors were spacious rooms with high ceilings, in alignment with Le Corbusier's model. Bedaux had a perfect sense and scale for spaces. Sidewalks and terraces have also been designed to match the atmosphere, and each house has its own tile pattern.

We have already mentioned a source of inspiration - Kropholler - and this is most likely the reason why Bedaux's buildings have a Catholic stamp. His travels are also a source of inspiration, and in his youth he embarked on bicycle tours through the Flemish country, to Masseur and Scherpenheuvel, to Germany in the early post-war years and later to France, and to Sweden and Denmark in 1953. It is difficult to find direct influences because ap-



parently he looked around, and created his own version of what he saw. We are able to find some influences from German traditionalists such as Tessenov (1867-1950), Riemerschmid (1867-1957), but especially the Stuttgarter School, Bonatz, and Schmitthenner (1884-1972) and Böhm. In the Netherlands, he has a great deal of appreciation for J. Stuijt (1868-1934), Warners (1888-1952), and later, F. Peutz (1896-1974). Le Corbusier was a source of inspiration for his later work.

Unimaginative labels affixed to Bedaux's work - such as Catholic, Brabant, Southern Dutch, etc - have often been called upon by Bedaux, but are actually incorrect. He did not want to identify with the Bossche School, even though he did participate in the courses.

Bedaux was self-taught and was introduced to the profession at his father contracting company, so he was not trained as an architect. He was open-minded from the beginning, built up his own idioms, developing and refining it throughout his career. He embarked on an extensive search which was stressed in the design of the main building of the UVT, leading him to maintain the same serene subdued atmosphere with fewer and fewer decorations.

We noticed especially that many of the houses remained unchanged in their original state. Apparently the owners realized there was something special in the architecture, and found people who told us what a privilege it was to live in a Bedaux house. These are now threatened by the fact that these houses are usually located on highly sought-after plots.

Frans (and George) Bedaux, April 2011





Private House Bedaux 1937, 1950 and Privékantoor
1960, Goirle

More Information :

Internet: <http://www.josbedaux.nl>

Books: Jos. Bedaux Architect (1910-1989)
Christel Leenen m.m.v. Evelien van Es
Bonas, 2010
ISBN 978-90-766443-38-0

Architectuurgids Jos. Bedaux 1910-1989
Frans en George Bedaux
Stichting Jos.Bedaux Architect, 2010 Tilburg

Jos. Bedaux Architect
Jan Doms
Tilburgse Kunststichting, 1989
ISBN 9080024325

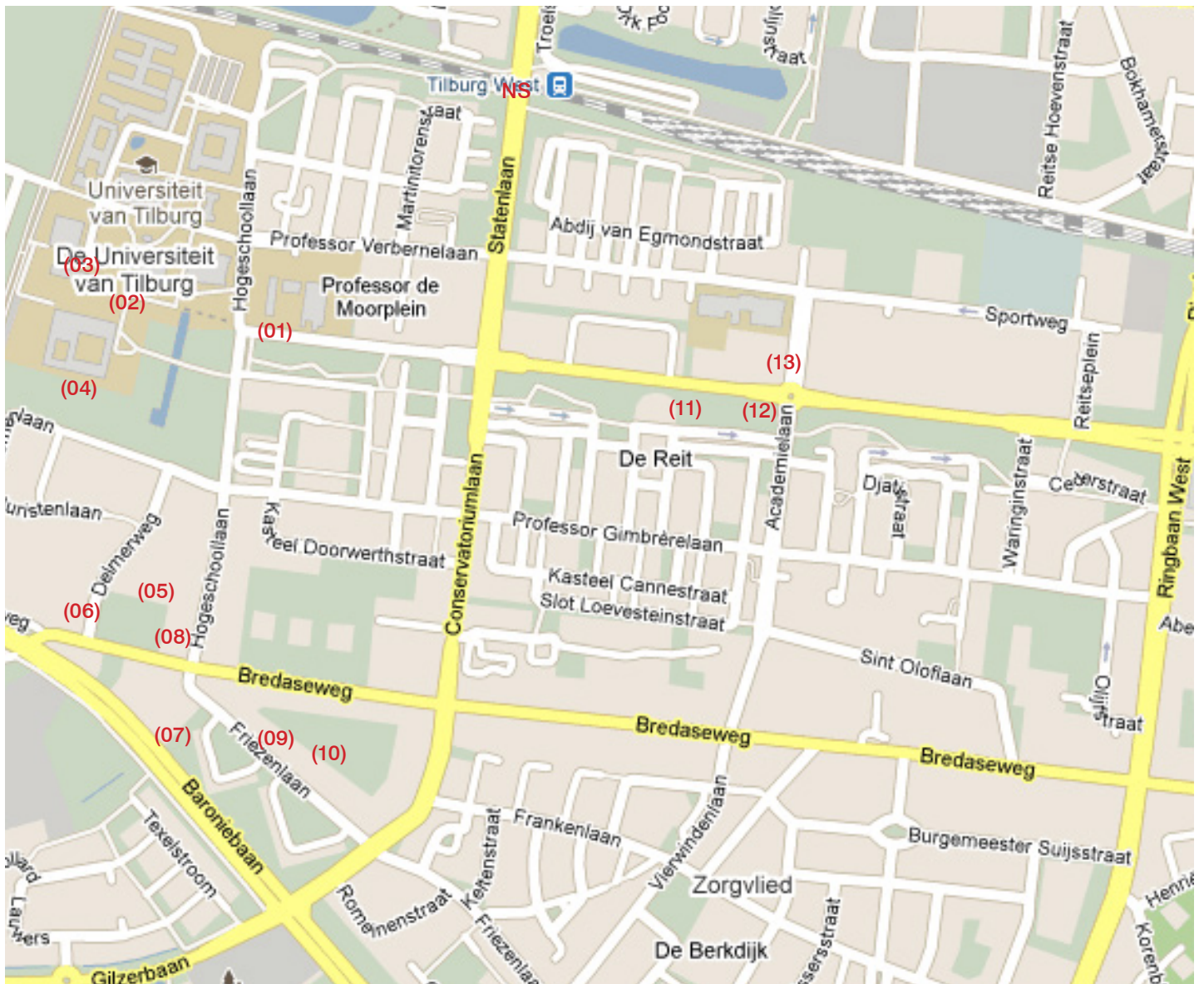
The Bonas book can be ordered through www.bonas.nl
The other books can be ordered through www.josbedaux.nl



Addresses:

- (1) Rijkskantorengedouw, 1965-1975, Prof. Cobbenhagenlaan 205, Tilburg
- (2) Tjallink Koopmans-gebouw, 1965-1972, Warandelaan 2, Tilburg.
- (3) Goossens-gebouw UvT, 1965-1972, Warandelaan 2, Tilburg
- (4) Cobbenhagen-gebouw UvT, 1950-1962, Warandelaan 2, Tilburg
- (5) Woonhuis van Spaendonck, 1964-1965, Delmerweg 4, Tilburg.
- (6) Kapel, 1950, Delmerweg 15, Tilburg.
- (7) Woonhuis Beyers, 1938-1939, Bredaseweg 452, Tilburg.
- (8) Woonhuis burgemeester Becht, 1963-1965, Hogeschoollaan 237, Tilburg.

- (9) Woonhuis Mutsaerts, 1940, Bredaseweg 442 A, Tilburg.
- (10) Woonhuis van Casteren, 1972-1974, Bredaseweg 442, Tilburg.
- (11) Studentenparochie Maranatha, 1962-1967, Prof. Cobbenhagenlaan 17-19, Tilburg.
- (12) Studentenhuis en mensa, 1959-1965, Academielaan 9, Tilburg.
- (13) Studentenhuisssportthal, 1960-1963, Academielaan 9, Tilburg.





Rijkskantorengedouw (1)
Prof. Cobbenhagenlaan 205
1965-1975

From the University Station through the Martinitorenstraat, you walk straight into the back of the Maaskant drawing academy. Turn right here on the new promenade and then the second building on the left.

The government office building was also known as Landbouwhuis because it housed officials from the Ministry of Agriculture. It was built at the time as an employment project during the crisis in the 1970s. There as an atomic shelter in the basement under the low-rise, designed as an administrative post. If Tilburg was hit by an atomic bomb, the city council of Tilburg could take refuge there. The building still looks good. The sunblind was carefully installed afterwards, the pergola for the low-rise has been removed, and the entrance was renovated later. Artwork has been installed, with pieces by Niels Steenbergen outside and by Luc van Hoek in the former canteen. Even the interior is worth a visit. Beautiful corridors with yellow hand-molded stone, with wall-to-wall panoramic windows at the end. Renovations have been done so carefully they are not noticeable. Some corridors are equipped with skylights, where glass is placed in a natural stone frame. The substructure behind the load-bearing columns with its walls painted black and glass with flat details, is very striking. Like the undulating roof structure, it is unmistakably Le Corbusier, who was admired by Bedaux. The external staircase against the high rise on Cobbenhagenlaan is also impressive. The building is now owned by the University of Tilburg (building S, Simon).

We return to the promenade and continuing past the silence center of Ad Roefs, and the library of Martien Jansen, we arrive at the high-rise.

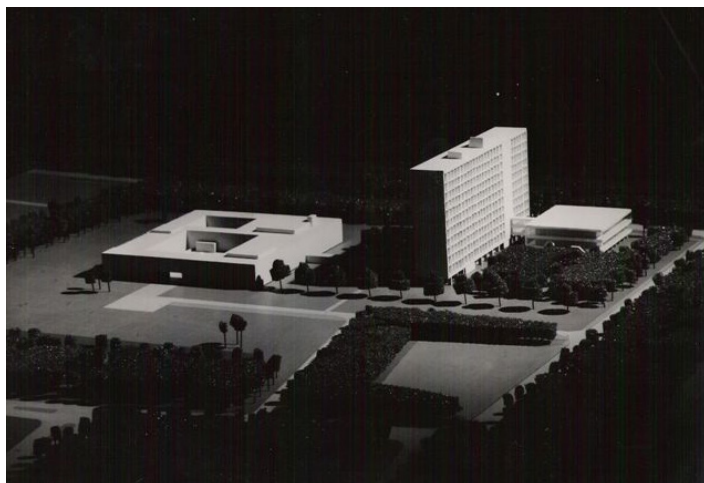




Tjallink Koopmans-gebouw (2)
Warandelaan 2
1965-1972

While designing the main building of the University (Cobbenhagen Building), it was already assumed that in the near future it will be accompanied by three six-storey turrets as institutional buildings. What was then called the Katholieke Hogeschool grew so quickly that a long twelve-storey building was needed to accommodate this growth.

Bedaux then designed a sculptural high-rise in the colours of the low-rise: the grey concrete, the musch limestone, and the white balcony plates for the recessed windows. The entrance has recently been redesigned, making a stylish impression with the modest reception desk. The corridors are pleasant but are also predictable: yellow hand-molded stone walls, a natural stone plinth, Afrormosia slatted ceiling, and doors along two sides. Art has been added to the stairwells, making it possible to distinguish the floors. The walls of the impressive staircases are covered with botticino strips, and some areas of the stairs still feature the beauty of the untreated concrete. The glass doors that provide access to the corridors have been replaced by wooden ones. In some areas the economic choices are evident, where pricey materials have been replaced by less expensive ones. For this building, there are plans to restore everything back to the serene atmosphere intended by Bedaux. Koopmans Building (together with Building C) with its volume of 100,000 meters cubed is the largest building that Bedaux designed.





Goossens-gebouw UvT (3)
Warandelaan 2
1965-1972

The elevated glass building, which is now called Goossens, has been erected along with the Koopmans building. It is still a pleasant surprise, especially since the building was monumentalized some years ago. It now houses a large lecture hall and student workplaces. We also encounter the timeless Bedaux atmosphere here. In the center of the building is a beautifully designed raw concrete staircase. The plastic handrail fitted onto it later was unfortunate. The necessary compartmentalization of the corridors were organized in such a way that the beautiful old sturdy glass doors on the side of the staircase could be retained. The large lecture hall has been left untouched, along with the articulated ceiling, the wooden slats against the wall, and the acoustic brickwork on the rear wall. The brick relief in the stairwell is by Lucas van Hoek. The original rust-coloured wall fittings from Bedaux have been put back in the corridors. The building is equally impressive from the outside.





Cobbenhagen-gebouw UvT (4)
Warandelaan 2
1950-1962

After a difficult design process, the third design for this building was approved in 1957, and they finally broke ground. Previous designs had disappeared because they were inaccessible, or because they were outdated by the unstable projected class sizes. After Bedaux's first design, which still had a traditionalist character, a man with more experience in large-scale buildings was placed to Bedaux, mainly at the instigation of the Municipality of Tilburg. Together with architect Jan van der laan, the design by Bedaux is further elaborated and built after 1957. This design is, without a doubt, Bedaux's most beautiful work. Impressive maps, beautiful facades, and a beautiful location in the largely preserved green in the foodhills of the Warande. It is still a beautiful building. Everything inside looks almost as it was, while the furniture that has slowly crept in somewhat disturbs the serene tranquility.

Upstairs, the spaces behind the auditorium balcony and the staff's break room are fully built. These structures detract from the clarity of the corridor structure. In general the building still looks reasonable and will regain its old appearance after a thorough renovation in the coming years. The fact that the Executive Board itself has initiated placing the building on the municipal monument list demonstrates the paramount importance of the building.

There is still much of joy in the building. The beautiful patios, the stairwell, the corridors occasionally widening into atmospheric meeting places, and well-kept lecture halls. The highlight is literal - an auditorium rising above the roofline, so the interior masonry walls are illuminated from within.

It is worth taking a walk around the outside. The much limestone still looks fresh after nearly fifty years, as well as the steel columns in the south facade. The grey plates of the much limestone were all designed on the drawing table. Pay attention as well to the refined oblique lines in the plates and the non-linear lines in the corners.





The placement of the windows in the facade and the glass around the second patio are also impressive - the Norwegian slate runs from the inside to the outside, and the glass is not worked into the frame. A modern building that is understated in its atmosphere. As mentioned before, it is on the municipal monument list, and as the main building of the University, it is now called the Cobbenhagen Building. Hopefully the windows, given strong borders in previous renovations, will be brought back to their old proportions in the upcoming renovation and hopefully the transformer, which is not ideally located at the corner of the first patio, can be given a less prominent place.

From the main building back to the Hogeschoollaan, turn right into the Economenlaan and then left onto the Delmerweg





Woonhuis van Spaendonck (5)
Delmerweg 4
1964-1965

The house consists of a two-storey front building with a pitched roof that is perpendicular to the plot, and a rear building that is built in a length with a flat roof. The living room in the rear building is surprising in its size and its particular light. The roof has been extended one and a half meters to the facade-filling glass section on the south side. The garden fencing has been replaced by wider concrete blocks. The air vents in the front facade were also installed later. On the street side, the real size of the house is concealed. It has a Finnish roof shape. Bedaux greatly admired the work of Finnish architect Alvar Aalto. A beautifully well-maintained house with a surprising chimney and a lovely transition from the front to back of the house.





Kapel (6)
Delmerweg 15
1950

Jos Bedaux built many chapels in the Brabant country, especially before the war. From 1932, he built at least one chapel a year with the Brabant Student Guild. The Guild consists of students who went to study in the pernicious Holland, spending a week in the village during a holiday in Brabant to build a chapel there with their own hands and local building materials. In total there are around twenty five chapels in Brabant by Jos Bedaux.

Garage owner Hein de Groot had this chapel built, having made a promise to Maria after surviving an attack of flying grenades on the very spot during the war. The chapel is still beautiful. It is a remarkable chapel in the portfolio of chapels by Bedaux. The bell chair, covered with lead, is a bit big. The roof is somewhat like a helmet, in preparation for the next war.

In 1946 Bedaux also designed the garage of the Groot on the Spoorlaan opposite the central station in Tilburg. This building later made way for the ING building.

Turn left onto the Bredasweg



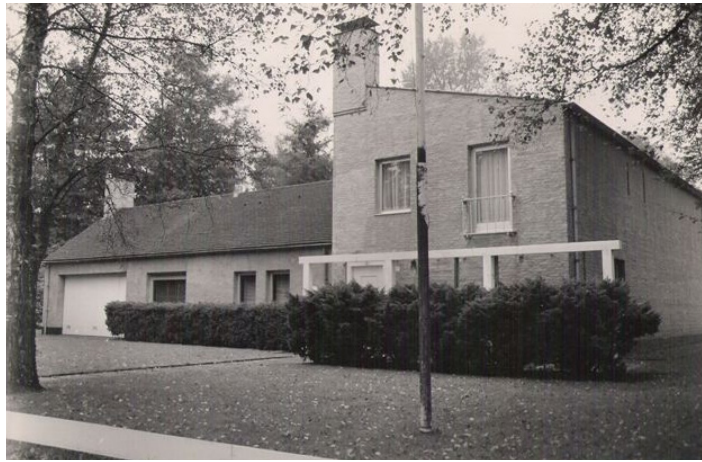


Woonhuis Beyers (7)
Bredaseweg 452
1938-1939

Jos Bedaux considered this house a 'juvenile sin', but it remains on his list of examples, which he shows people before they went to sea with him. The curls on the left chimney have been removed, but everything else is almost in its original state. When the house was complete, it had a garage on the lower right, which was later turned into a room. A small building was built behind the house to be used as a garage and for storage. Here Bedaux demonstrated the chic urban variant of the somewhat-peasant houses such as his own house in Goirle and Hoeve Hazeldonk in Langeweg. The concrete finishing layer on the beautifully curved facade is striking. Double glazing was later installed in the existing steel windows, so it is also possible.

Turn left again onto Hogeschoollaan past a number of Bedaux homes by Peer Bedaux.





Woonhuis burgemeester Becht (8)
Hogeschoollaan 237
1963-1965

This house occupies a special place in Bedaux's portfolio. The shape of the high roof is unique, a bended canopy roof with slate tiles along the steeper side, and red slate on the other side. The windows are made of anodized aluminum, a material that Bedaux had not used before. This was because Becht was a commissioner of a company that made aluminum windows. Also lovely is the windvane on the roof and the sleek chimney tops. On the low-rise, there is a traditional roof that deflects on the underside at the rear, which reduces the roof slope.

When one thinks of Bedaux, one thinks of the grey-cemented facades. This is an incorrect assumption. This house is one of the few grey-cement houses of Jos Bedaux. This son Peer, who designed many grey houses, is the cause of this misconception. The neighbouring houses of Peer Bedaux is clearly seen.





Woonhuis Mutsaerts (9)
Bredaseweg 442 A
1940

This house is rightly on the municipal monument list. It is distinctively Bedaux with the front, side and rear facades radiating a different atmosphere. The romantic atmosphere from the front becomes more constrained towards the back. This different atmosphere is evoked mainly by the different forms of the dormer windows.

Beautiful decorative ironwork is also found inside. At the rear, a very modern steel front, under a very traditional balcony with curls, Here it becomes clear that Bedaux cannot be classified in a Delft or Bossche School. He goes his own way and regularly misleads the spectator. For example, you can see wooden columns in the room behind the aforementioned large modern facade. But if you put this house back in its historic line, it is an unmistakable link from the owner-occupied home in Goirle (1938) to the Ajer residence in Oisterwijk (1942). The house is well-maintained and is, except for the chimney cap, completely in the original condition.

The adjacent house number 444 from Wijdeveld 1936





Woonhuis van Casteren (10)
Bredaseweg 442
1972-1974

One of the last houses of Bedaux is not particularly notable, except for the fact that it is another one of Bedaux's design. Everything is perfectly executed, with a beautiful thin-facing brick with a wide joint. We also come across the posts at the front doors at the neighbours' (Mutsaerts, 1940). With this house, Bedaux returns to its traditional origins. The balcony on the side walk is made of steel and steel plate. The dormer window is new. The white Bedaux lantern contrasts nicely with the red stone. Van Casteren was the owner of a large shipping company.

Turn left into the Conservatoriumlaan, a few blocks further to the right into Cobbenhagenlaan.





Studentenparochie Maranatha (11)
Prof. Cobbenhagenlaan 17-19,
1962-1967

Around the courtyard where the entrance is located, you can also find the parsonage on the left and partially underground on the right. It is still a beautiful church. Within are beautifully sober concrete tiles with wooden planks on it. Behind the altar a large glass front receives its daylight from an even bigger cuckoo. Jan van Poppel was a collaborating architect. The meeting space lying in between the church and the parsonage has been given a new plastic facade with insulating glass, and an attempt was made to bring coziness into the strict space behind it. A shapeless wooden shed in the corner of the patio appears to be the church's emergency exit.

Turn left onto Academielaan.





Studentenhuis en mensa (12)
Academielaan 9,
1959-1965

Bedaux set the mensa building on stilts because the corner of Prof. Dr. Cobbenhagenlaan was considered the high ground. The space behind the posts were later fully built up. The buildings are interesting due to their positioning. To the left of the mensa building, seen from the Professor Cobbenhagenlaan, a characterless extension was later erected without an architect. Some facades in the student house have been renewed. Due to formal official rules, a steel fire escape has been placed against the existing concrete staircase on the north facade. Inside the paces are still impressive.

Turn left onto Sportlaan.





Studentenhuis sporthal
Academielaan 9,
1960-1963

The sports hall is an impressive beauty on the north side. The steel columns that support the roof on the hall still look like they were completed yesterday. Ventilation ducts, new fronts and shutters have been installed on the south side. A box-shaped hall was added around ten years ago on the corner of the Academielaan, so that the space there has become very full. Inside, the hand of Bedaux can still be clearly seen in the corridors around the courtyard.

In the sports hall, the windows were boarded up later on the inside, so that the space is experienced completely differently.

At the end, turn right to Tilburg University Station.





Other buildings by Jos. Bedaux in Tilburg

Google Maps:

[https://drive.google.com/open?id=1Ee24hYsooF9ZQvmK0420tI_CA5Qqn_Ms&usp=sharing](https://drive.google.com/open?id=1Ee24hYsooF9ZQvmK0420tI_CA5Qqn_Ms&usp=sharing&open?usp=sharing)

2 woonhuizen Oisterwijksebaan	Oisterwijksebaan
AMRO-bank	Heuvelring 88
Bedrijfsgebouwen	Triborgh Verversstraat 2-4
Dubbel woonhuis	Eras Burg.Suijstraat 2, 4
Fotoatelier van Beurden	Telexstraat 8
Fratershuis Fatima	Kruisvaarderstraat 32
Garage Lepelaers	Ringbaan oost 102 a
GGD	Ringbaan W 227 (zie volgende pagina's)
Graf Michael Bedaux	Prof. Lorentzstraat
Kantongerecht Tlburg	Stadhuisplein 75 (zie volgende pagina's)
Kantoor Ackermans	Gasthuisring 52
Kantoor Bouwbedrijf	Pellikaan Insulindenstraat 3
Kapel St. Jozefzorg	Kruisvaardersstraat
Kerk en Pastorie Fatima	Fatimastraat
Landhuis Jurgens	Bredaseweg 507
Landhuis Verbunt	Bredaseweg 490
Officierswoningen	Ringbaan-zuid, Fatimastraat
Pension St.Jozefzorg	Wethouderslaan 9
van der Weegen	Korvelseweg 118, 120
Verpleegtehuis St.Jozefzorg	Wethouderslaan
Winkelwoonhuis Loykens	Korvelseweg 61
Winkelwoonhuis van Ierlant	Heuvelstraat 48
Woonhuis Dankers	Ringbaan west 321
Woonhuis de Bruin	Bredaseweg 342
Woonhuis Dröge	Bredaseweg 362
Woonhuis Grimbiere-Jurgens	Reeshofweg 70
Woonhuis Janssens	Ringbaan west 237
Woonhuis met praktijk Fatima	Kruisvaarderstraat 30
Woonhuis Van Tuyn	Constant van Wessemhof 2
Woonhuis , kantoor en werk- plaats Fa.Zeebregts	Koopvaardijstraat 23



Kantongerecht Tilburg
Stadhuisplein 75
1963-1969

The cantonal court has recently been completely renovated within. The asbestos have been removed, new provisions for (fire) safety and air treatment have been installed and insulating glass has been installed while keeping the steel windows. The impressive free-hanging concrete staircase below is encased in glass for safety reasons. The fire escape and the roof above the bicycle storage entrance, both in the courtyard, were added about ten years ago.



The painting on the wall above this canopy brings colour to the tranquility of Bedaux. Everything else looks largely as it was built forty years ago. At the time, Jo Coenen, as the Chief Government Architect, considered the building inspiring architecture. It was not yet eligible for the national monument qualification because it was not yet fifty years old.

The stairwell, the prison-like courtyard and the large courtroom are impressive. The justice scale on the west facade followed a design by Bedaux himself.





GGD
Ringbaan West 227,
1962-1967

The assignment for the design of the GGD was the result of a closed competition, in which architect Jos Schijvens from Tilburg, among others, also took part. Bedaux had his competition design, which had to be submitted anonymously, sent from Rotterdam because he suspected that the Rotterdam participant, Elffers, was favoured by the jury. Bedaux won, while it remained unclear whether the jury chose the Rotterdammer or Bedaux. It is, incidentally, the only order that Bedaux received from the municipality of Tilburg. The modern building has a glass facade on the side of the Ringbaan West, set in a rhythm of white steel columns. On the right side is a musch limestone extension.

Everything was two layers high. In the rear we can find yellow brick facades in one layer. In between two inner gardens with glass corddiros on the ground floor that surround the inner garden like a kind of pergola. The Bedaux de Brouwer Architecten office has regularly carried out renovations or extensions. The entire building has recently been renovated. New sun blinds, insulating facades and air treatment equipment were installed. The individual offices on the first floor have been replaced by office gardens. A whole new office wint has been added on the south side.

