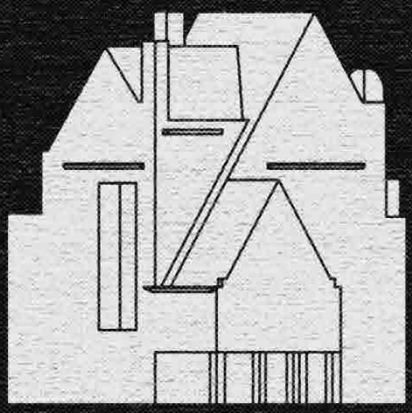
LOST PALACES

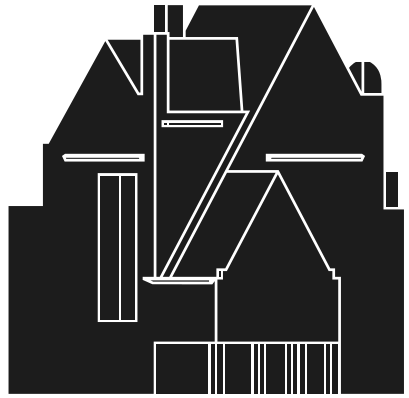
Research on the usage of ornaments and other facade elements by the Amsterdam School in Plan Zuid



Koen Kroes

LOST PALACES

Research on the usage of ornaments and other facade elements by the Amsterdam School in Plan Zuid



Name of studio: *AR3EX115 Explore Lab Graduation*

Name of master: *Msc Architecture, Urbanism and Building Sciences at Delft University of Technology*

Name of student: *Koen Kroes*

4682564

Date: *1-10-2024*

Research Tutor:

Design Tutor: *Ir. W.L.E.C. Meijers*
A. Snijders

ABSTRACT

This research explores the lost architectural approach of how to design and construct a large number of standardised homes, focusing on the appearance of facades and urban space. The combination of the large building blocks of Berlage's 'Plan Zuid' and the highly concentrated architectural style of the Amsterdam School with its many ornaments and facade elements makes it a suitable location to examine case studies. Consequently redefining the role of ornaments and other facade elements, offering new design principles to revive the grandeur back to residential housing and answering the main research question: How does the Amsterdam School use ornaments and other facade elements to partition dwelling blocks in 'Plan Zuid'?

Before analysing the case studies, it is important to gain a deeper understanding of the circumstances in which both 'Plan Zuid' and the Amsterdam School were created, as well as the factors that influenced their outcomes. The broader social and architectural context of the early 20th century played a significant role in shaping both 'Plan Zuid' and the Amsterdam School. Rapid urbanisation and industrialisation of cities created an urgent demand for affordable housing, leading architects, like Berlage, along with critics and social reformists, to advocate for fast and efficient construction, often at the expense of ornamental design. However, the monotonous and utilitarian nature of such developments sparked a reactionary movement, embodied by the Amsterdam School, which sought to give the rationalism of Berlage a more vibrant, exuberant and sensitive aesthetic. This tension between functionality and ornamentation reflected the competing priorities within architecture at the time. As the 20th century progressed, the architectural discourse shifted towards functionalism and minimalism, prioritising efficiency and standardisation while rejecting said 'unnecessary' decoration, which aligned with the needs of industrialisation and economic constraints.

The different elements of two building blocks, chosen for their significant size and amount of different elements, are examined on their use and effect on the facade and urban appearance. Derived from this catalogue of elements and their analyses 12 principles are given in a toolbox, which plead for the reintroduction of several elements particularly in the design of multistoried dwelling blocks. This implies redefining ornaments as more than mere decorative elements; they become integral components of architectural design that can help define and organise facades, enhance engaging features, and contribute to the overall appeal of urban spaces. The toolbox balances standardisation with individuality, providing techniques to create distinctive sections within building blocks, giving each section unique elements while maintaining overall cohesion with the surrounding urban fabric.

Further research could consider the economic implications or potential cost associated with implementing these elements and could address how these tools can be adapted to other architectural styles or regions with different historical, cultural, or environmental contexts. It could also address how modern issues like sustainability, environmental impact, or current construction methods might integrate with the principles outlined in the toolbox. Since the diversity of elements within the Amsterdam School is guided by individual architects, further studies on buildings would expand the catalogue of elements and could add more principles and different techniques.

In conclusion, the Amsterdam School represents a lost approach to architectural design, one that combined standardisation with a particular focus on the appearance of facades, using various ornaments and other facade elements. Through research and the development of defining design principles, it is possible to revive this approach and create future 'palaces' that enhance the urban environment, restoring a sense of recognition and character to modern housing.

Key Words; Amsterdam School, Plan Zuid, ornaments, facade elements, hierarchy, partitioning and recognition

CONTENT

1. INTRODUCTION

On November 28th, 2023, a newspaper published a coverage about an exhibition of ‘palaces’ built for the lower class by a movement called the Amsterdam School. The exhibition showcased the stature of their most well-known facades, featuring an exuberant amount of distinctive elements and an expressive use of brick (Witman, 2023). Although the appearance of these facades can be commended on its own, the Amsterdam School was about much more. Individual architects showcased how to approach designing and constructing a large number of standardised homes in relation to the appearance of facades and urban space. Each resident had a recognisable, distinctive part of a ‘palace’ created by different ornaments and other facade elements that partition the large surfaces of the building block. This approach seems to be lost, and ornaments and other distinctive elements disappeared when architects, critics and social reformists pushed for fast and efficient construction during the 20th century. These events instigated a larger movement whose effects are still discernible a century after; the facade of dwelling blocks has become a series of indistinct faces (see Figure 1), contrasting sharply with the described grandeur of palaces. This research is about defining this lost approach with different techniques that can be used as a design tool to create future ‘palaces’. Subsequently changing the perspective of ornaments as merely decoration to a tool that can be used to design and partition facades of large building blocks. To determine these techniques the main question needs to be answered: “How are ornaments and other facade elements used in the Amsterdam School?” To come to a conclusion, different kinds of facade elements of dwelling blocks are analysed on their effect on the facade appearance and urban space.

For this research case studies are searched in Amsterdam, specifically in the urban plan made by Hendrik Petrus Berlage in 1915 called ‘Plan Zuid.’ Berlage argued in this period for normalisation and standardised floor plans (Berlage, 1918) and his architecture is tied to the philosophy of rationalism; a movement that is not bounded by a particular architectural style but argues that every architectural problem can be solved by reason. Berlage claimed that mass housing with hundreds of identical dwellings would be an essential and distinctive element for the modern cityscape and that the structure of a building creates space without the necessity of ornaments (Berlage, 1894). In contrast to his beliefs his plan is constructed with many ornaments. Architects of the Amsterdam School gave the rationalism of Berlage a more vibrant, exuberant and sensitive aesthetic. The combination of the large building blocks of Berlage and the high concentration of The Amsterdam School, makes this a suitable location to search for case studies. Before analysing the facade elements in chapter 3, a study is needed on the developments that influenced the urban design of Berlage including the architecture that filled this plan; the Amsterdam school (chapter 2). Figure 2 on the next pages, illustrates the methodology followed for this research.

The face of ‘Het Breed’ in Amsterdam of F.J. van Gool built in 1968

The word facade originates from the Vulgar Latin ‘facia’, meaning face (Facade, 2017; Facade, 2024)

However, large dwelling blocks contain more than just one face, it contains all these faces representing different dwellings and different residents

On closer inspection all these faces look the same; the facade is duplication of indistinctive faces.

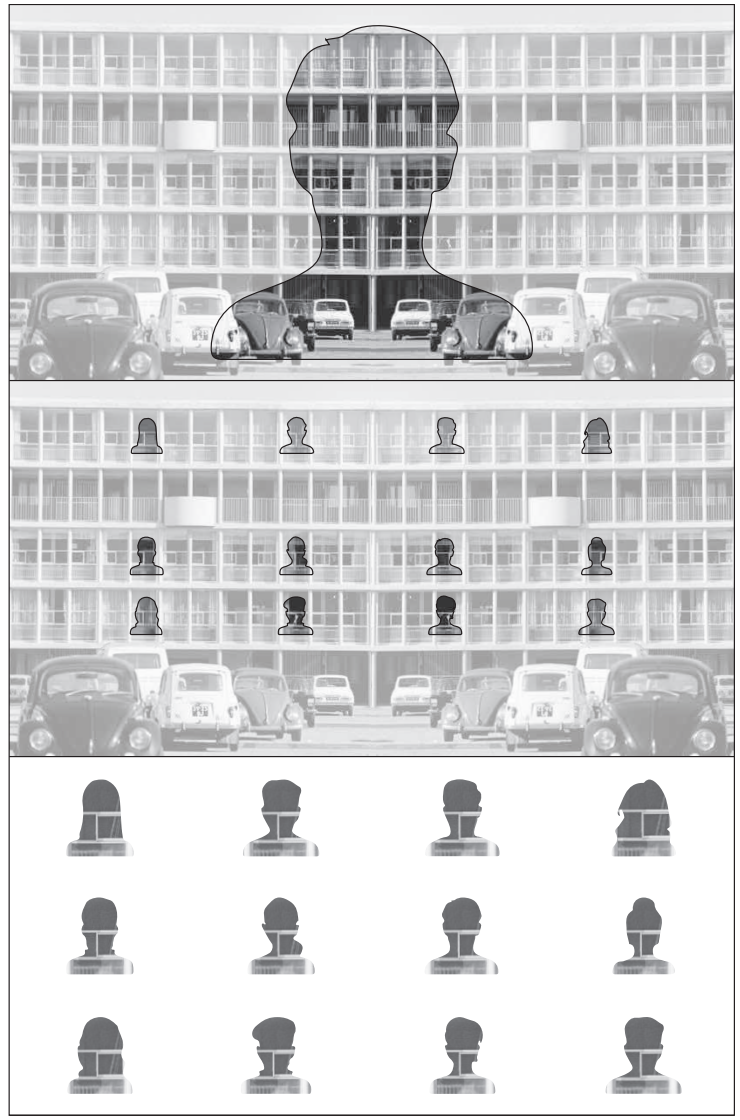


Figure 1: The result of underming distinctive facade elements (Kroes, 2024)

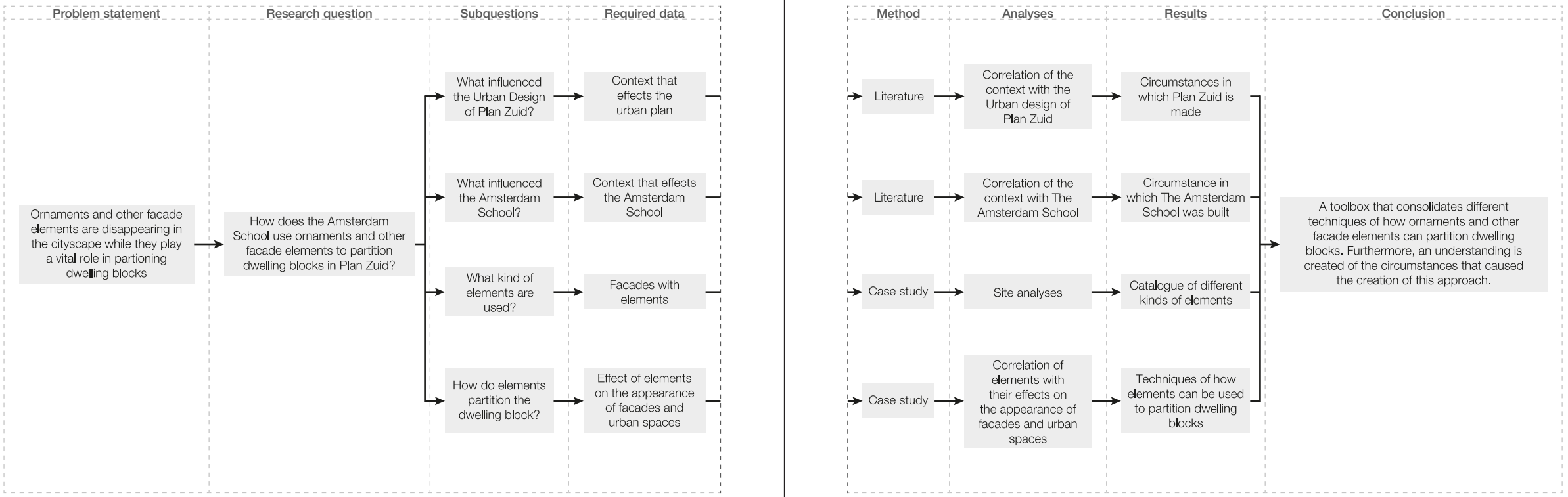


Figure 2: Methodology of Research
(Kroes, 2024)

3a. Kalff 1876

3b. Lambrechtsen 1899

3c. Berlage 1900

1:35000

Figure 3: Different extension plans for Amsterdam (Kroes, 2024)

2. HISTORICAL BACKGROUND OF PLAN ZUID

In the late 19th century, Amsterdam faced severe housing shortages and deteriorating living conditions due to the rapid urbanisation brought on by the Industrial Revolution. As more people migrated from rural areas to the city, existing housing became overcrowded and uninhabitable (Hulsman, 2013). This crisis led to the exploitation of the lower class, as many landlords built cheap, substandard homes in backyards and alleyways without any regulation before the First housing and Health act of 1901, as building permits were only required for structures visible from public streets (Koopmans & Valentijn, 2005).

The urban plan made by J. Kalf in 1876 (see Figure 3a) quickly reached its limits as the city's population increased rapidly. The municipality was necessitated to adapt legislation and eventually in 1896 the municipality acquired the area south of the city. In the same year, after alarming census data and research highlighting the poor living conditions in the city, the 'Maatschappij tot Nut van 't Algemeen ('t Nut)' compiled urgent measures and detailed legislative proposals regarding expropriation, building permits and funding in their published report 'Het vraagstuk der volkshuisvesting in 1896 '(Polano, 1988; Drucker, 1898). 't Nut is a Dutch non-profit organisation founded in 1784 and dedicated to improving societal well-being and their report is an example of numerous publications of the symptomatic changes in political and economic thinking that influenced the content of the First Housing and Health act of 1901 by the government (Polano, 1988).

The municipality requested 'Dienst der Publieke Werken (PW)', an organisation in service of the municipality of Amsterdam, to develop an expansion plan for the area acquired south of the city. C.L.M. Lambrechtsen, then Director of PW, proposed a plan inspired by the city's concentric design (see Figure 3b). This proposal, however, was rejected by the municipality due to its strong resemblance to the existing structure of 'De Pijp'. A neighbourhood which was criticised for its monotonous, narrow streets and various other deficiencies (Gemeente Amsterdam, 2012; Van Rossem, 1992).

Less than a month later, the municipality requested a new plan from H.P. Berlage and J. van Hasselt, the new PW director. By September 1900, Berlage's alternative plan was finalised (see Figure 3c). This proposal aimed to overcome the monotony of previous designs by introducing a diverse streetscape with spacious squares, monumental buildings, irregular urban structures and curving waterways, inspired by the urban planning theories of Camillo Sitte (Van Rossem, 1992). Whose theories he already translated and presented in 1991 for the architecture union 'Bouwkunst en Vriendschap' in Rotterdam (Bock, 1983).

The alternative plan was tentatively approved in 1905, but its implementation was delayed. The cautious approval stemmed from the recent Housing Act which came into effect in 1902, which created new political and structural challenges, including land ownership issues and increased costs (Polano, 1988). The plan's less dense building plots, designed to ensure a gradual transition from the city to the countryside, were criticised for their free-form and seem uncontrolled, which contrasted sharply with the denser areas (Polano, 1988) J.H.W. Leliman, an architect, publicist, and influential advocate of early 20th-century urban planning, critiqued the low density (40%) of buildings, the lack of affordable housing, and the direct implementation of Sitte's theories (Van Rossem, 1992). Nonetheless, between 1905 and 1917 buildings were developed according to the alternative plan of Berlage.

External factors soon prompted a reevaluation. The First World War (1914-1918) significantly increased the demand for affordable housing due to an influx of refugees (Schuursma, 2002). Additionally, construction costs soared by 350% in 1919 compared to 1914 (Stissi, 2007), making the expensive housing in the plan even less viable compared to the nearby inadequate social housing. The combination of these economic pressures and the ongoing criticism of the plan highlighted the need for a revised approach (Fraenkel, 1974). In 1914, Berlage officially

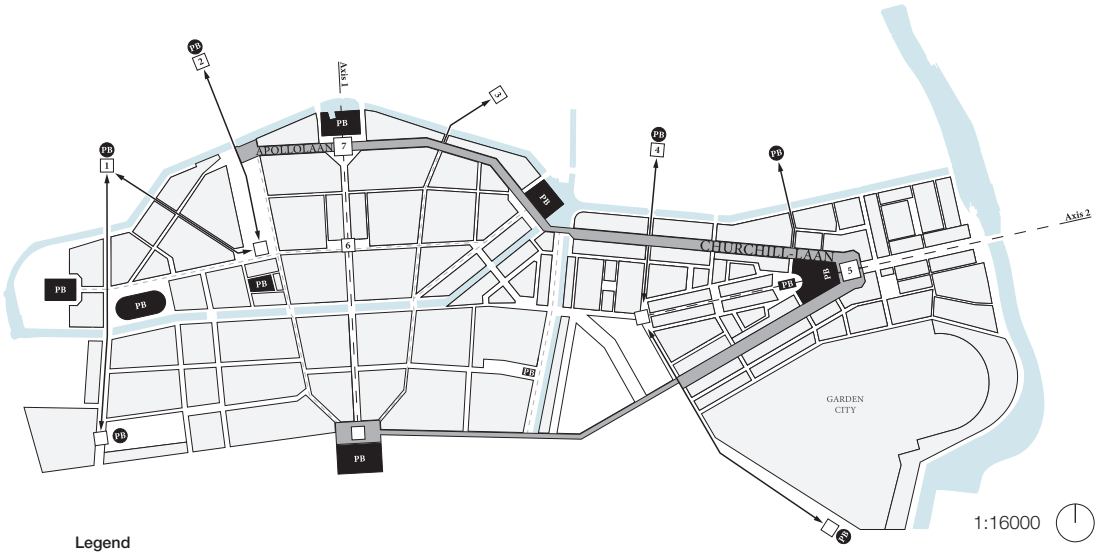


Figure 4: Interpretation of Plan Zuid (Kroes, 2024)

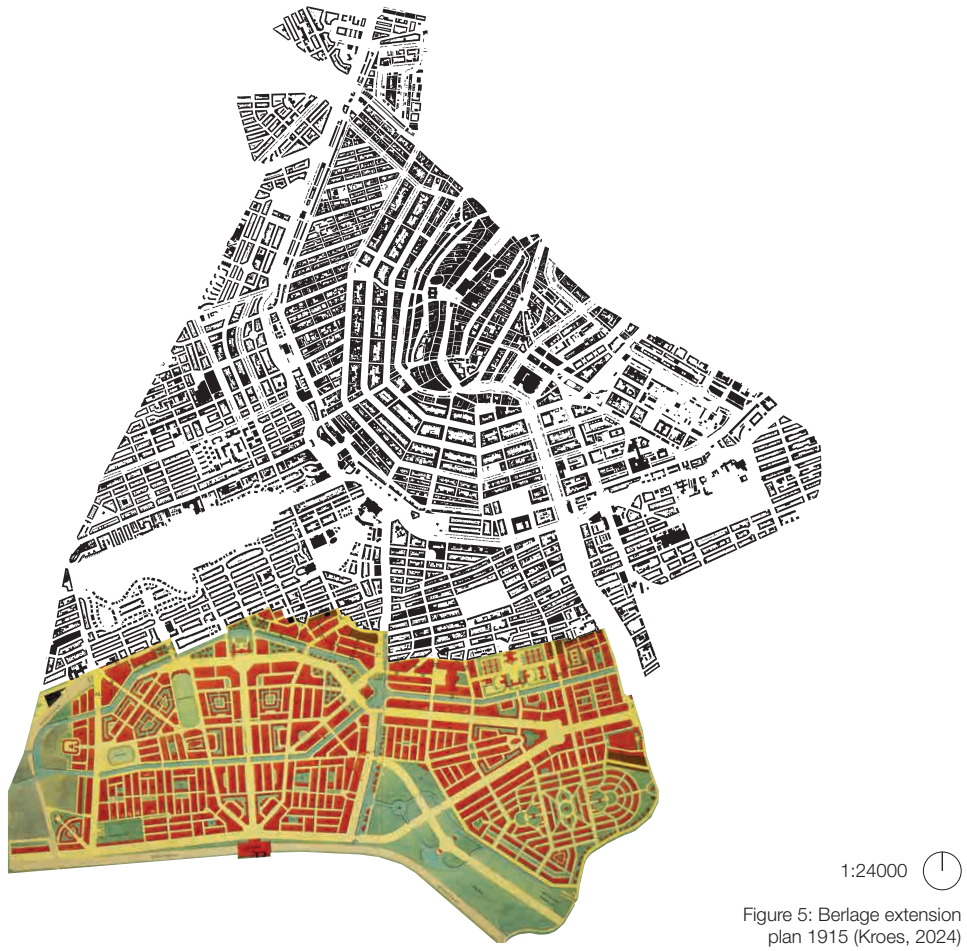


Figure 5: Berlage extension plan 1915 (Kroes, 2024)

received the assignment to design a new plan for Amsterdam-Zuid aiming to better align with the city's evolving needs and constraints.

2.1 PLAN ZUID OF BERLAGE IN 1915

Between Berlage's first design in 1900 and his second in 1915, he broadened his urban planning experience through projects in Den Hague (1907-1911), Purmerend (1911), and Vreewijk (1913). While Sitte's focus on mediaeval city aesthetics influenced Berlage, he made it clear that he did not want to get stuck in longing for the European cities with too much emphasis on irregularity. Instead, he found grid cities to be more aesthetically pleasing (Berlage, 1912). In spite of his first design where the picturesque dominated, Berlage argued that mass housing with hundreds of identical dwellings would be an essential and distinctive element for the modern cityscape. A cityscape that needed more space for the urban traffic and large-scale urban places with their appropriate architecture (Berlage, 1883; Berlage, 1894). Monotony in the facades of these mass housing was unnecessary, according to Berlage. Due to admiration for the past, where artistic arrangements of identical units were used. However, these units were typically duplications of detached or (semi-)terraced houses, and examples of artistry in the design of standardised dwellings within one large building block were unseen.

In several lectures and publications Berlage expressed his preference for a monumental expansion of the picturesque Amsterdam. He quotes the work of Albert Erich Brinckmann (1908; 1911), Albert Geßner (1909), Walter Curt Behrendt (1911) and Karl Scheffler (1913) extensively in his four lectures of 1913 on urban design. These sources provided insights into the significance and evolution of public squares and how large building blocks can be designed and shape urban spaces. An exhibition on urban planning in Berlin in 1910 made a deep impression on him, not only the urban planning but also the modern park systems of the U.S. which exceeded leisure options of European cities in quantity and quality. Nonetheless, he was most impressed by Paris's grand boulevards, built in charge of Georges-Eugène Haussmann in 1870. These influences shaped Berlage's second urban design of Plan Zuid (see Figure 5).

The main urban principles of the plan is not concealing the massive character of housing, putting emphasis on squares at the expense of the street and to use the architecture as a means to shape urban spaces. In his plan Berlage pursued architectural unity between the street, avenue and city district (Gemeente Amsterdam, 2012). The plan is not concentric but is based on an east-west connection with geometric shapes and two main axes; one crosses the Amstel with an Y shaped road course and the other is in line with the unrealised station and shapes like a trident (see Figure 4).

There is a synthesis between the monumental in the form of broad traffic axes connecting the east and the west part and the picturesque in the form of meandering streets connecting the new city with the old. The main monumental streets are the Appollolaan and Churchill-laan, which follow the Noorder-Amstelkanaal (see Figure 4). Behind them are more picturesque neighbourhoods characterised by the typology as so-called 'hofjes' where the building blocks enclose communal courtyards. Some important squares connect the new city with the old like, Haarlemmermeerplein (1), Valeriusplein (2), het Roelof Hartplein (3) en het Cornelis Troostplein (4). The water gives structure to the old and the new city, separating the Amstel in a north and south part. Berlage emphasises the waterways as a pivot point in the plan rather than a border.

The plan features three different dwelling typologies associated with 3 different classes (see Figure 6). The first class consisted of single-family attached and detached houses. The second class existed of two-family houses where buildings were split horizontally to accommodate two dwellings on top of eachother. The third class, which covers 75% of the plan, includes multiple-families and dwellings are accessed via a central staircase. Berlage's description of Plan Zuid shows that the term "house" could encompass several dwellings (Hoekstra, 2012).

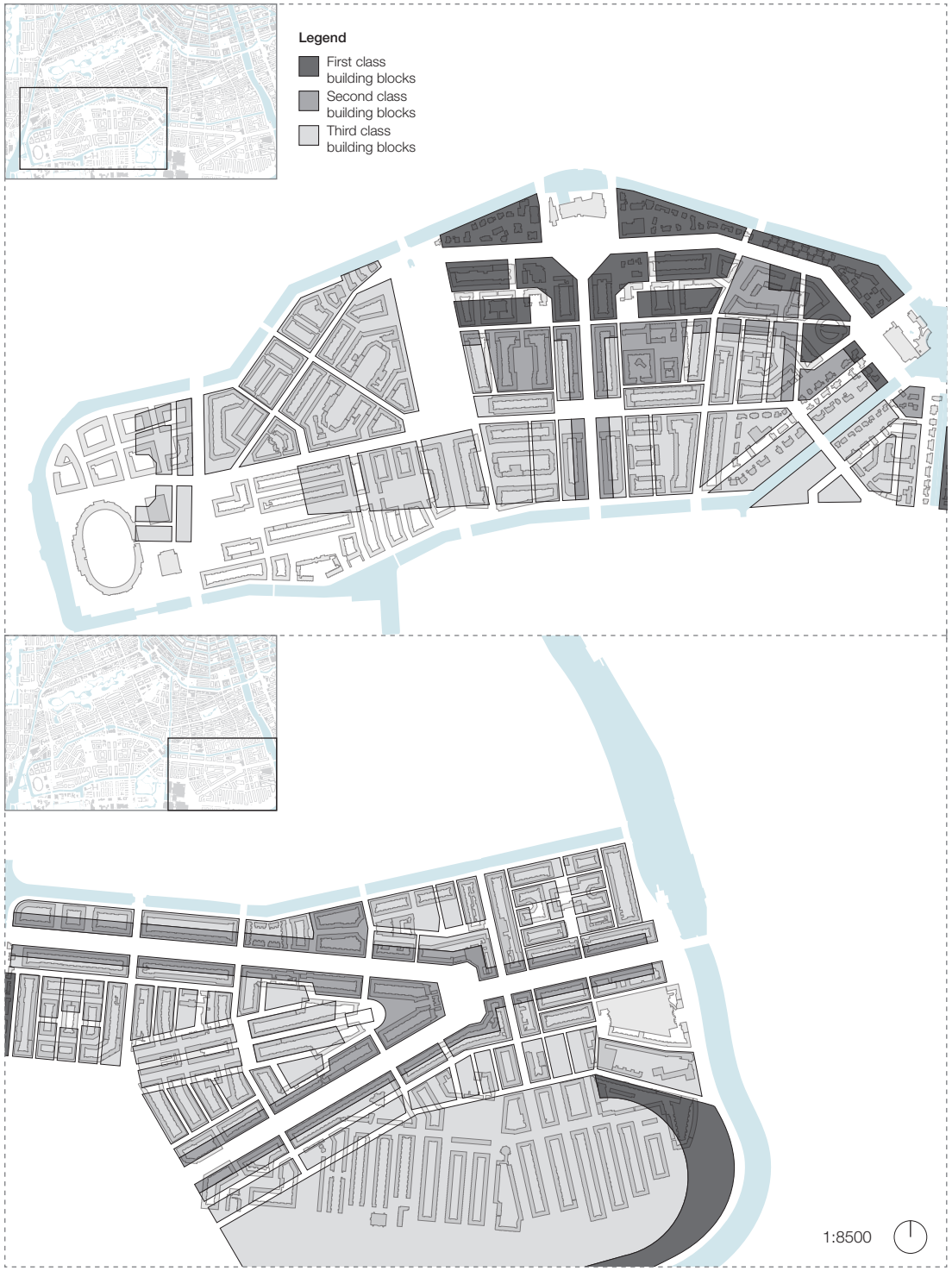


Figure 6: The urban block of Berlage in comparison to current (2009) built buildings (Kroes, 2024)

Typically, “house” refers to an individual structure containing a single dwelling, while “dwelling” often describes a part of a larger building. Berlage, therefore, supported an architectural style that emphasised the building block as a whole rather than focusing solely on the individual dwelling. This approach extended the aesthetic entity to the street, square, and urban area, rather than concentrating on the individual house (Hoekstra, 2013).

Berlage pleaded that the design of facades of whole building blocks and permits for whole streets and neighbourhoods should be granted to large construction companies and corporations which are controlled by the government and consulting esthetic committees to achieve a unity in architectural design. Without such coordination, Berlage thought that achieving the desired unity would be impossible, particularly given the prevalence of hyper-individualised architecture in Amsterdam.

The esthetic committee, consisting of architects, contractors and municipal directors, requested architects to adapt their drawings to their needs and often provided sketches of required building compositions (Gemeente Amsterdam, 2012). In addition the committee ensured that the same architect was responsible for buildings facing each other. The plan includes buildings of no more than five stories of which four are designated for dwellings. Exceptions were the squares; het Victorieplein (5), Minervaplein (6) and August Allebéplein (7). Emphasis is on the corners of the building blocks, around squares and entrances of neighbourhoods. Plan Zuid is made in different phases, with interruptions, increasing changes and variable intensity.

Construction continued until the start of World War II. Due to the great depression of the 30’s the part beneath the ‘Zuider Amstelkanaal’ would be built after the war, however the addition of new land changed the desires of the municipality. Figure 6 compares Berlage’s original design of the building blocks and their intended classes with the buildings that have been constructed. His plan consisted of many public buildings like the academy of fine arts, a new station of Amsterdam Zuid, an academic hospital, churches, schools and more. However, a great deal of them were never built. For example, in between the academy of fine arts and the station is the Minervalaan. This should have been the important shoppingstreet of the area. However, the academy was never built and the station was not built until the seventies. Therefore the Minervalaan never came to fruition as planned.

Not only the public buildings displayed changes in comparison to the original design, the majority of the building blocks designated as first or second class were actually built as a lower class. This was because housing associations in the early 1920s were favoured with the aid of subsidies and they mostly built for the lower class. Berlage also implemented a Garden City in the southeast part of the plan by the river; Amstel. This part was based on Johan Frederik Repko’s design, which received the highest recognition in the competition of 1915 organised by the socio-technical association of democratic engineers and architects (STV). Berlage believed a Garden City was essential for Amsterdam South’s expansion, as the movement by Ebenezer Howard was gaining momentum. This movement advocates for self-contained communities enclosed by green zones, uniting advantages of both urban and rural surroundings to promote a more sustainable and healthy development. Eventually, the Garden City envisioned by Berlage could not be realised and extensive changes were made to his urban plan due to the events previously mentioned, changed desires and the fact that construction of the original plan had not progressed far at the end of the twenties.

Nonetheless, Plan Zuid remains characterised by its imposing main roads, squares and monumental accents. The building blocks are large, shape the urban space and create unity between the street, avenue and city district. This unity is created by a movement called the Amsterdam School (nl; De Amsterdamse school), which is guided on the strength of the expressive facade of individual architects.

Figure 7: Photo of the ‘Scheepvaarthuis’ (Sluijter, 2017)

Figure 8: Photo of the ‘Hillehuis’ (Oosterhuis, 1912)

2.2 THE AMSTERDAM SCHOOL: THE BEGINNING AND END

The Amsterdam school is a movement which roughly takes up the years between 1910-1930 and is known for their expressive facades of bricks and distinctive elements using roof tiles, wooden window frames, etc. These individual elements are well known in the Dutch tradition of brick architecture, however it was the use in the cooperation of the architects Joan Melchior van der Mey, Pieter Lodewijk Kramer and Michiel de Klerk for the building the ‘Scheepvaarthuis’ in 1912 (see Figure 7) which embarked this new movement (Derwig & Mattie, 1991; Boterenbrood & Prang, 1989). J.J.P. Oud and others prefer to refer to an earlier building from De Klerk called the ‘Hillehuis’ built in 1911. In the design of the ‘Hillehuis’ some elements, which have no specific constructive use, already refers to the Amsterdam school like the expressive use of brick, ornaments of metal and wood on and around entrances, house numbers and hoisting beams which are designed differently, buttresses of the balcony which are abstract and also organic and the shape of the dormer windows are somewhat reminiscent of those of the later Amsterdam School (see Figure 8). Nevertheless, the architecture of the ‘Scheepvaarthuis’ is much more exuberant, forms more unity in the street and also combines different kinds of arts in a uniform building and therefore can be seen as a more matured and developed example for the initiation of the movement (Boterenbrood & Prang, 1989). With the collaboration of other architects, sculptors and artists J.M. van der Mey refers to the maritime tradition in the overall design and the many ornaments.

The style of the Amsterdam School is difficult to articulate because of the variety of shapes, individualistic views of the architects themselves and the absence of a clear ideology (Derwig & Mattie, 1991; Casciato, 1991). Architect Jan Gratama, the first one who named the movement the Amsterdam school in the 1910s, described it as modern romanticism. Architects wanted to give the rationalism of Berlage and others a more vibrant, exuberant and sensitive aesthetic. Some important and related concepts are; shapes go before function (expressionism), facades are designed as one and not layer by layer which influences the degree in which you can shape the facade (plasticity), design like it is naturally grown and therefore coherent, asymmetrical and irregular (organic) and the use of many decorative elements of different arts to gain more allure, like typography, stained glass and sculptures (ornamental). Many of the architects are also influenced by foreign countries in Scandinavia, the Orient and countries in Europe like Germany and Austria. The degree in which architects are influenced by these concepts and countries differs greatly between the individual architects. This influence is articulated in the architecture and art magazine ‘Wendingen’. Which is designed as a square Japanese woodblock book and became famous for the artistic level of its content and design (see Figure 9). Hendricus Theodorus Wijdeveld, editor in chief, expressed and propagated the rarely defined thoughts of the architects like De Klerk and Kramer who were most known in this movement.

The Amsterdam School is primarily known in Amsterdam because of the increase in number and size of housing associations who could use the aids and subsidies of the new Housing act of 1901 especially for the lower class. Also architects of ‘Dienst der Publieke Werken (PW)’ an organisation in service of the municipality of Amsterdam built many bridges, street furniture, schools, bathhouses and other government buildings in line with the aesthetics of the Amsterdam School. The movement was also successful because of the change in political and economic perspective. With this new impetus, where socialism becomes more relevant in the city and the lower class grows more self-awareness, the desire for change arose also in architecture. Berlage desired an uniform style, the esthetic committee rejected multiple submissions in competitions which were not in agreement with the aesthetic of the Amsterdam School resulting in more concentrated production of the Amsterdam School. Nonetheless, the movement does have some examples outside Amsterdam because of architects of the Dutch ‘Rijksgebouwendienst’. This agency was responsible for providing efficient and effective housing

Figure 9: Front cover of April 1918 by C.J. Blauw, January 1919 by K.P.C. de Bazel and

Figure 10: Photo of a Vinex neighbourhood ‘Stellinghof, Vijfhuizen’ (Schmitz, 2004)

solutions for governmental buildings. The director of this agency favoured the monumentality of the Amsterdam school and as a result private commissions outside Amsterdam also increased.

In 1922 the economic situation changed, governmental subsidies for housing were reduced. Due to this reduction and imposed demands of private construction companies, large residential blocks of the Amsterdam school became more sober, repetitive and adapted to construction productivity. This was also called the second generation of the Amsterdam School. The movement came to an end when De klerk, one of the frontmen of the Amsterdam School, died in 1923 and Wijdeveld, editor in chief of Wendingen, quit in 1925. Architecture became more cubistic, geometric and characterised by the horizontal lines of the string courses. This will later be known as the New Hague School. In the meantime the functionalist approach gained more views as an aesthetic form that should be determined by practical considerations like usage, material and structure (Weston, 2011). Ornaments and other distinctive elements disappeared. The breakthrough of functionalism (equivalent to the principles of ‘Het Nieuwe Bouwen’, ‘International Style’ and the ‘New Objectivity’) is combined with the industrialisation of the construction. With the rising housing shortage after World War II, the government declared it as the most dangerous threat to society, which could only be fought with fast, efficient construction. The modernist movement fulfilled this need. It can be stated that during the whole of the 20th century the functionalist approach played a dominant role in the disappearance of ornaments and other distinctive elements on facades. In addition, the effects of this large technocratic movement are still discernible a century after; neighbourhoods built between 1995-2005 from the Vierde Nota Ruimtelijke Ordening Extra (Vinex) in 1991 still shows, with an overwhelming majority, a deducted version of functionalism combined with traditional materials and were also criticised by their monotony, dullness and predictability, see figure 10 (Lörzing et al., 2006).

The Amsterdam School, known for the expressive brick facades and implementation of many arts, wanted to give Berlag’s rationalism a more vibrant, exuberant and sensitive aesthetic. The movement emphasised plasticity, organic forms and the use of ornaments in their designs. It thrived because of the political and economic changes, but began to decline in the twenties due to reduction in subsidies and the rise of functionalism. Due to the circumstances, The Amsterdam School, with high building costs, limited daylight and narrow doors, stairs and hallways could no longer compete with the principles of the industrial construction of the technocratic modernist movement; light, air and space (Spaans, 2022). In the next chapter, the lost approach represented by the Amsterdam school that combines standardisation with individual expression through the use of ornaments and other facade elements is analysed.

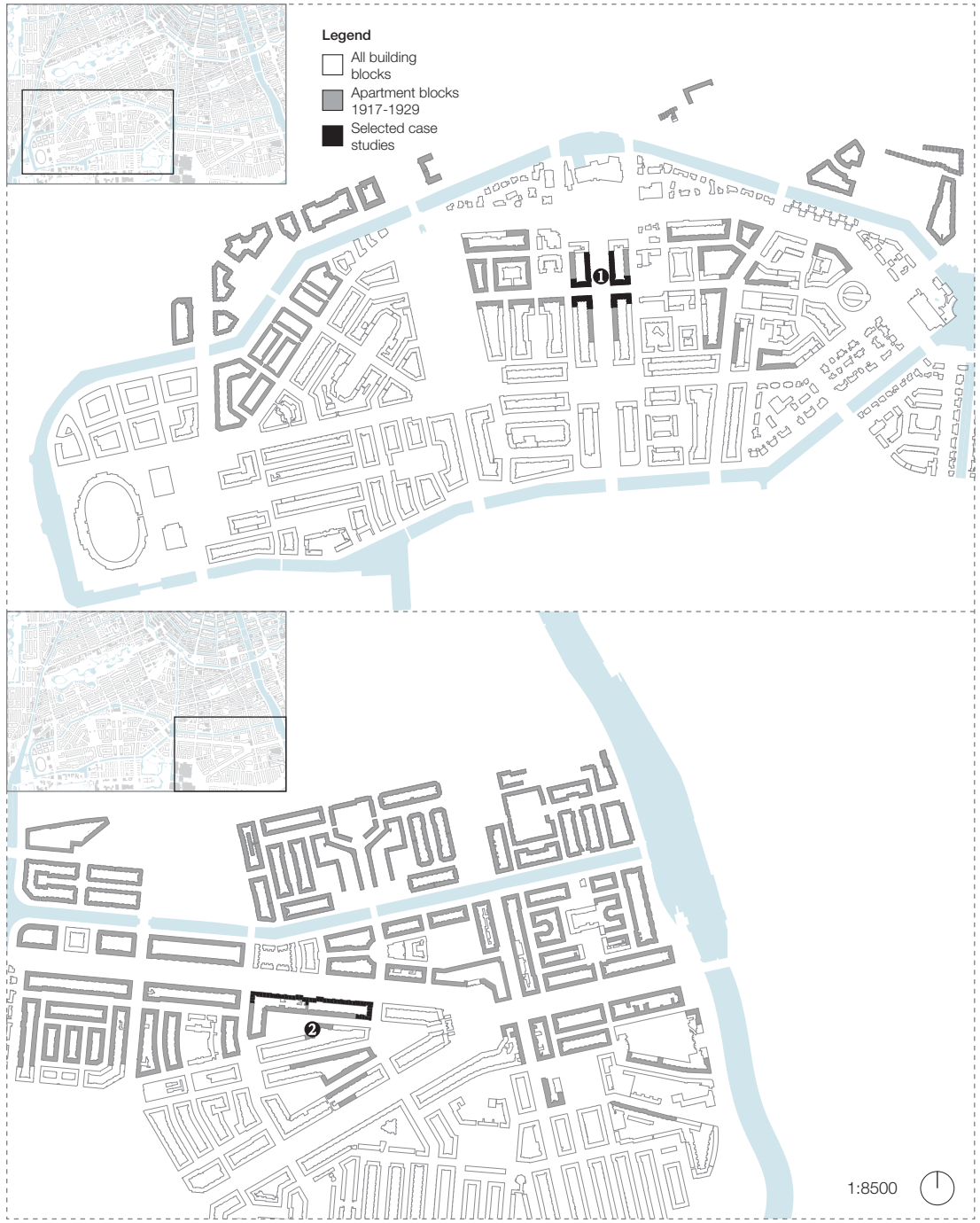


Figure 11: Selected case studies (Kroes, 2024)

3. CASE STUDIES

This chapter is about the selected case studies. Firstly, will be discussed how the case studies are selected, secondly how the facade elements are analysed. To analyse the facade elements of the case study it is necessary to observe the building as close as possible to identify each element, therefore the building needs to be present in Plan Zuid. Furthermore, the building needs to have different elements that partition a significant building block. As described in the last chapter, the Amsterdam School used many of those elements roughly between 1910-1930 to give the rationalism of Berlage and the large building of his Plan Zuid a more vibrant, exuberant and sensitive aesthetic. In Figure 11, the building blocks of Plan Zuid are shown. Most of the buildings were constructed after 1917, the buildings with four floors or more that were built between 1917 and 1929 are highlighted in grey. The 2 building blocks shown in black are chosen because of their significant size (both in width and height) and amount of (different) elements.

The first case study is part of an ensemble of 4 building blocks of Gerrit Jan Rutgers built between 1925 and 1928 on the intersection of the Minervalaan and the Gerrit van der Veenstraat. The building block is on the most dominant monumental axis between the intended academy of fine arts and the station. The ensemble is a good example of the realised intentions of Berlage, although different construction companies were used, unity in architectural design was realised because the same architect was responsible for the building blocks facing one another. It's noteworthy that the building blocks north of the intersection are different in shape and that the whole ensemble is different in building class in comparison to the plan made by Berlage. The two blocks north of the ensemble are not first class meaning originally it was designed as single family homes but a combination of horizontally split dwellings on top of eachother (second class) and apartments with a central staircase (third class) was realised. The two blocks south of the ensemble were intended by Berlage as second class but third class was also realised.

The second case study has the largest facade in width made by one architect in Plan Zuid. The facade of Barend van den Nieuwen Amstel facing the Churchill-laan is 310 metres wide and was built in 1926. The significant length of this facade is partitioned by different kinds of elements. The churchill-laan is one of the main monumental streets that connects the east and the west part in the urban plan of Berlage. In comparison to his plan this building block and the whole of the Churchill-laan was intended as second class, this block however can be described according to his description as third class. This could be explained by the event described in the previous chapter that housing associations were favoured with the aid of subsidies in the early 1920s and that they mostly built for the lower class.

Now that the case studies have been selected, how are the different elements analysed? In the first paragraph of both case studies, construction and facade drawings from the architect, as well as photos of the building block, are sourced from the city archive of Amsterdam and compared to the current state of the building block. Using this data, underlayers are created to draw the silhouettes, highlighting the elements that shape the building block and illustrating their impact. The next paragraph will provide an example of a technique in the toolbox derived from analysing all the identified elements. This analysis, shown in Appendices A and B, examines the elements' use and effect on the facade and urban appearance. In the appendix the elements are numbered and are only numbered once in the context where it is distinctive in itself or the way it is used. The final paragraph of this chapter presents all the techniques derived from the analysis of these distinctive elements, compiled in the Toolbox.

3.1 CASE STUDY 1: SILHOUETTE

While searching the city archives of Amsterdam for the architect's drawings and photos of the building block, it was discovered that the street was formerly known as Euterpestraat. The name was changed to Minervalaan due to the fear associated with the original name, stemming from the Second World War. The Sicherheitsdienst (SD), the intelligence agency of the Schutzstaffel (SS) and the Nazi Party in Germany, threatened people with being taken to Euterpestraat, where the SD held and tortured members of the Dutch resistance in the building that is now known as the Gerrit van der Veen College (Van Vuuren, 2018). Both the street and the school are named after a leader of the Dutch resistance; Gerrit van der Veen. The school is situated just behind the southeast block of the ensemble, as shown in Figure 12 with the rhombus-shaped emblem of the SD on the map. Using the data found in the city archives of Amsterdam, the silhouette of the building block shown in Figure 12 was created. The silhouette highlights the elements that shape the building block and illustrates the impact on the hierarchy.

The silhouette shows the left block north of the ensemble since the blocks are larger in size. From the silhouette it is observed that the building block can be partitioned in sections due to their shape, elements and position in relation to the other sections. The building block has 2 distinctive parts; A & B. Where A has a more imposing character than B. This hierarchy is established by the emphasised corner consisting of a different roof construction where the gable ends protrude beyond the building line of the B section. The B section shows more repetition and mirroring, see Figure 13. The facades are organised vertically in different orders. In each order elements are made differently in shape, position or composition. An order can contain multiple rows of floors. For the B section a bottom, middle and top order is made. Where the bottom order contains the recessed ground level and the columns that create vertical lines. The middle order consists of bay windows spanning three floors and the top order consists of chimneys that extend the roof height and uniquely shaped windows compared to the floors below.

The sections of A emphasise the corners and specifically the corner and the facade facing the Minervalaan (A1). Section A1 has the most imposing character because of its height and use of different shapes like the asymmetrical gable end, the smaller symmetrical gable that protrudes from it, a tower, and two other distinctive subsections. Section A2 has a smaller asymmetrical gable roof emphasising the right side of the section with a chimney in the top order and a bay window in the middle order. The bottom order connects the gable end of the A2 section with the A3 section and creates an increasing line in height towards the Minervalaan that visualises the hierarchy, see Figure 14. In the A4 section a window box emphasises the border between the middle and the top order and in the A3 section the top order is emphasised by small individual bay windows (see Figure 15). The corner with the gable end is emphasised by a bay window spanning over the middle and top order and the difference in elements is made by the presence or absence of muntins in the top order. The difference between the middle and bottom of the rest of the section is emphasised by a protrusion stemming from the bay window.

The location of the different kinds of elements are independent of the function and independent of the grid of the dwellings behind the facade. Functions located behind the facades in Figure 17 and 18 are for example living rooms (ground and second floor), bedrooms (first, third and fourth floor), attics (fourth floor). Nevertheless, the elements do not follow the function behind the facade, it follows the specific order. In this building block the only functions that contribute to the appearance of the facade are the compositions of the doors at the entrances, the different kinds of windows where stores are located and the chimneys. All the other elements follow this specific order described previously. Paragraph 3.4 will talk about this more with a specific example in the other case study. The following paragraph will discuss an other technique derived from analysing the different elements in appendix A.

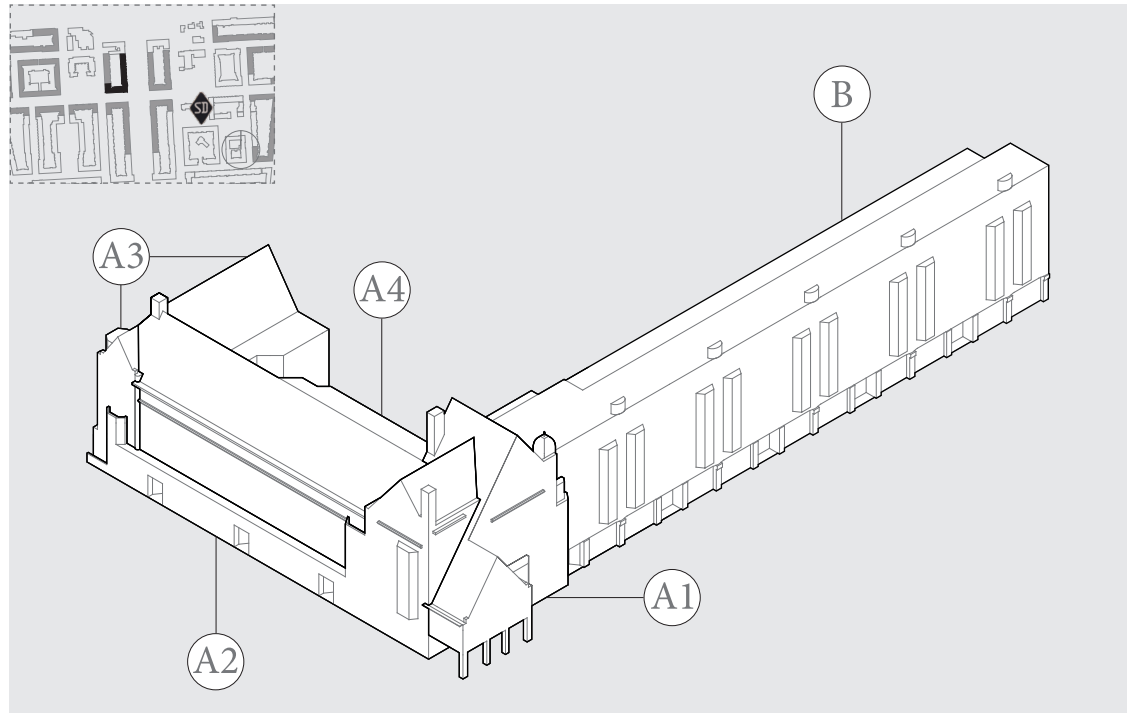


Figure 12: The building block and its hierarchy in isometric view from the southwest 1:800 (Kroes , 2024)

Figure 13: Facade of the B section on the Minervalaan 1:350 (Kroes, 2024)

Figure 14: The facade of the building block on the Gerrit van der Veen straat emphasising the hierarchy 1:350 (Kroes, 2024)

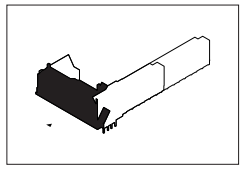


Figure 15: The facade of the building block on the Michelangelostraat emphasising the hierarchy 1:350 (Kroes, 2024)

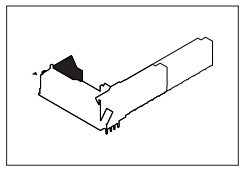


Figure 16: The facade the building block on the Minervalaan emphasising the hierarchy 1:350 (Kroes, 2024)

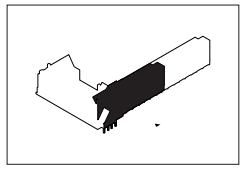


Figure 17: The reproduced facade of the B section 1:180 (Kroes, 2024)

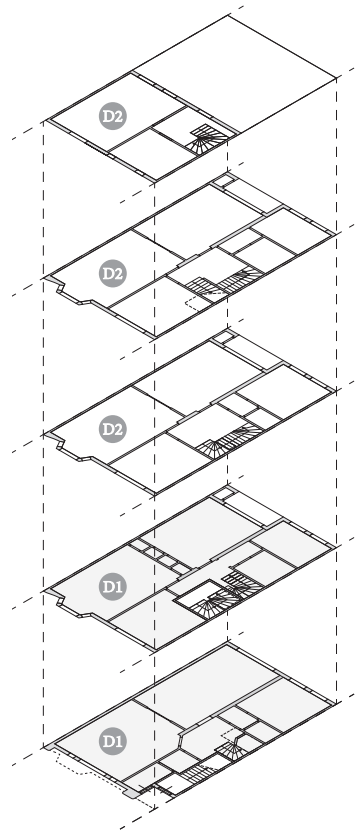


Figure 18: The plans of the reproduced dwelling (Kroes, 2024)

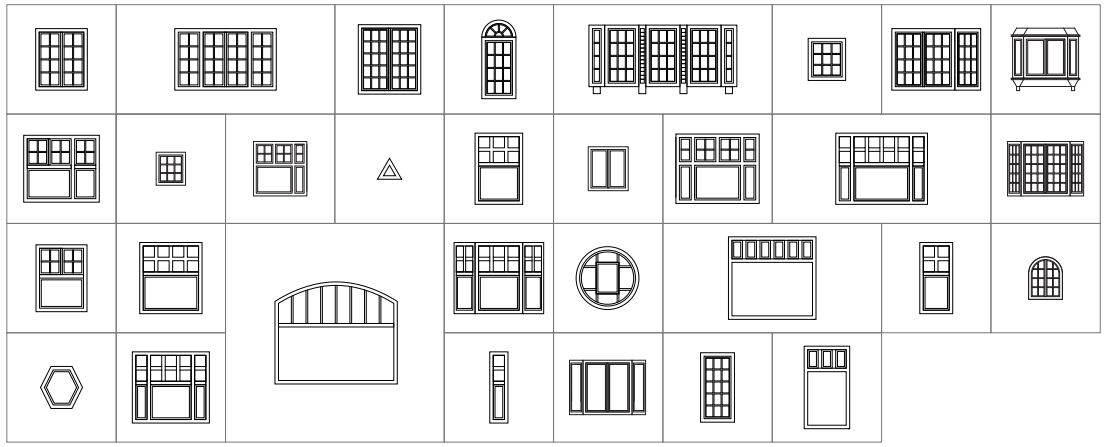


Figure 19: The 31 different windows of Case study 1 (Kroes, 2024)

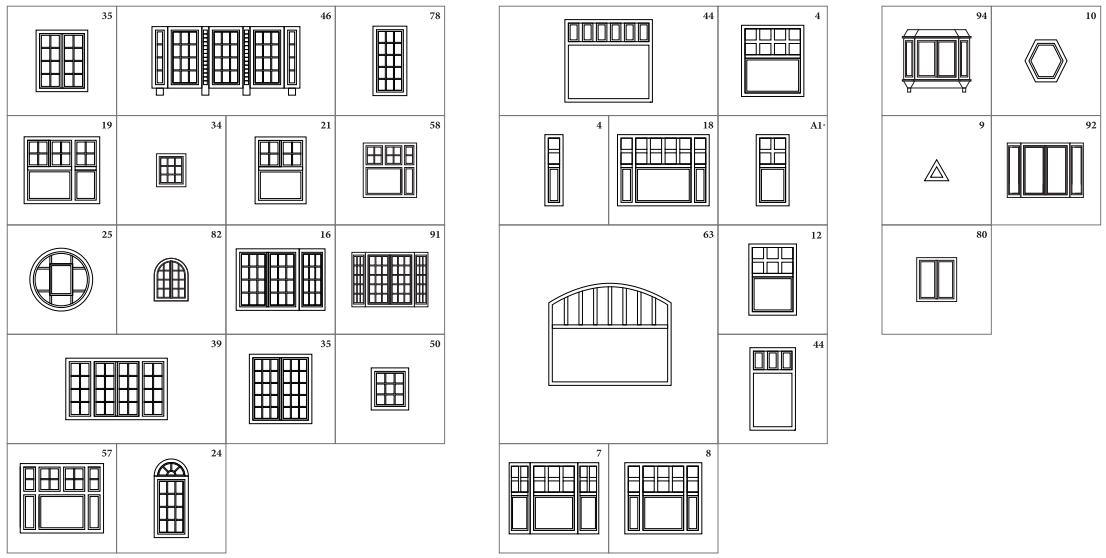


Figure 20: The distinction in windows (Kroes, 2024)

3.2 CASE STUDY 1: EXAMPLE DERIVED TECHNIQUE

Appendix A analyses 95 distinctive elements based on their use and impact on facade appearance and urban space. Nearly a third of these elements pertain to different windows. Upon examining the 31 different windows in Figure 19, a distinction can be made: windows with thinner muntins, thicker muntins, and no muntins see Figure 20. A pattern emerges in how these types of windows are distributed across the facades of the building block. Windows with thicker muntins are predominantly found in the B section, while windows with thinner muntins are mostly seen in the A section. This results in a higher contrast between the different sections. This observation is illustrated in Figure 21 for the facade of the B section, and in Figures 22, 23, and 24 for the facades of the A section. The black rectangles represent the windows that follow this pattern, while windows that do not follow the pattern are marked with horizontal, vertical, diagonal, or dotted hatching. The next paragraphs will talk about these exceptions.

In Figure 21 it is visible that 81 out of 109 windows follow this pattern in the B section. The windows not following the pattern in section B are windows like 9 and 10, which have no muntins and a distinctive shape compared to the floors below. This aligns with a different technique that organises the facade vertically into different orders, where elements like windows vary in shape, position, or composition. The same technique is applied in Figure 22, where windows 92 and 94 do not have thinner muntins to create a distinctive top order. More windows conform with this technique of creating an order of elements, however these windows are also in agreement with the muntins of the sections, for instance the windows creating a top order like 16, 24, 25, etc. This means elements can follow multiple techniques or follow one and contradict an other.

Overall 121 out of 140 windows conform to the pattern of using thinner muntins in the A section. The vertical hatching in Figure 23 highlights windows with thicker muntins, such as the windows in subsection A1*. Within the A section this subsection refers to the B section by using thicker muntins, thereby connecting them. More windows align with this technique, but in a different way, like window 16 (see Appendix A for the appearance of the window). This window is oriented to the B section and therefore relating the sections to each other. Where the windows of subsection A1* contradict the first technique, window 16 conforms to all three. Since it emphasises contrast by using thinner muntins in comparison to the B section, it creates the top order in the subsection given that the window is distinctive from the floors below and it connects the subsection with another section by the orientation of the window.

The diagonal hatching in Figures 22, 23 and 24 highlights the windows that do not follow the pattern of thinner muntins and are distinctive of the other windows in the A section because of their colour and shape. Located in front of the stores windows 44, 63 and 69 create a division in appearance between commercial and residential use. It also creates the bottom order in these sections since they are distinctive from the windows above and connect other sections that also have commercial use.

Despite the exceptions, it can be concluded that the majority (81.12%) of the windows follow the pattern distinguishing section A from section B with the use of thinner muntins. Because of this pattern the contrast between the sections are emphasised. The exceptions follow a different pattern that create an order of elements per (sub)section, connect different (sub)sections and divide the appearance between commercial and residential use. The analyses of different windows reveal these patterns that affect the facade appearance, demonstrating techniques for using windows to partition dwelling blocks. Figure 25 combines these techniques with the windows conforming to the found pattern summated at the bottom of each box. The use of different windows is one method to accomplish a design principle, however other elements can also be used. Paragraph 3.5 consolidates all different kinds of elements and their usage of both case studies to accomplish the derived principle from the analysis in ‘The Toolbox’.

Figure 21: The windows in the B section following a specific pattern 1:500 (Kroes, 2024)

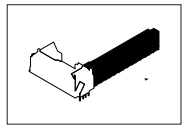


Figure 22: The windows in the A section following a specific pattern 1:500 (Kroes, 2024)

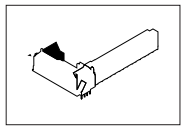
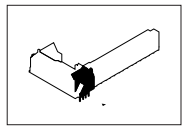


Figure 23: The windows in the A section following a specific pattern 1:500 (Kroes, 2024)



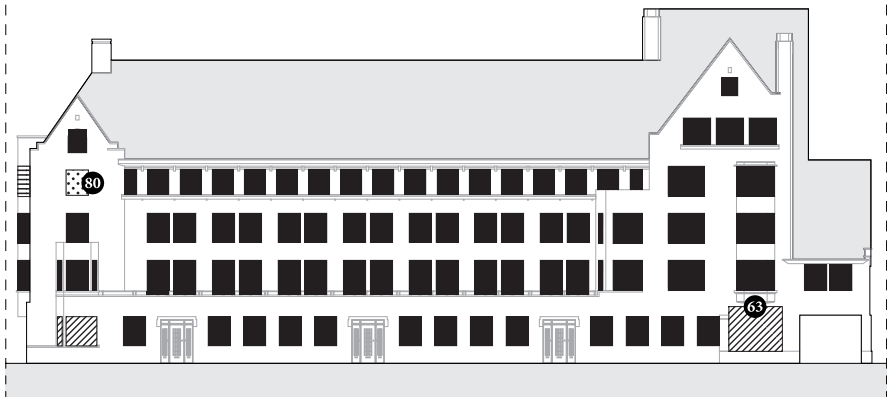
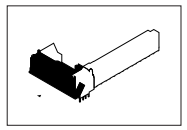


Figure 24: The windows in the A section following a specific pattern 1:500 (Kroes, 2024)



Create different (sub)sections and emphasise contrast	Create an order of elements per (sub)section
Contrast between the (sub)sections can be emphasised by using different windows. In this example the use of windows with thicker muntins in the B section and thinner muntins in the A section. Windows in A section; 16, 19, 21, 24, 25, etc. Windows in B section; 4, 7, 8 and 12.	The facades are structured vertically into a bottom, middle, and top order. In each order, facade elements such as windows vary in shape, position, or composition. Windows; 4, 8, 9, 10, 16, 18, 19, 21, 24, etc.
Connect the (sub)sections	**Divide appearance between commercial and residential use**
Connection can be made by using windows that refer and orient to other sections. In this example the windows in subsection A1* and window 18 refers to the B section by using thicker muntins. Windows; A1*, 16, 18, 21, 24, 29, 34, 35, etc.	A division is created by using different colour, shape or composition of windows located in front of the stores. Windows; 44, 63 and 69.

Figure 25: Conclusion on a selection of derived techniques related to windows (Kroes, 2024)

3.3 CASE STUDY 2: SILHOUETTE

While exploring Amsterdam's city archive for the original drawings and photos of the building block, it was discovered that the street was formerly known as Noorder Amstellaan. It was revised to Churchill-laan in 1946 after Allied forces liberated the city in 1945. Winston Churchill was one of the four allied leaders that fought against the military coalition that sparked the onset of World War II. With the found data the silhouette in Figure 26 is made, highlighting the elements that shape the building block and illustrates their impact on the hierarchy.

The building block can be partitioned into five sections, labelled A1 to A5. In comparison with the first case study, no B section is assigned since the sections are more in correspondence with each other. This is caused by recurring and continuing elements like eaves, plinths, different proportions of the same roof, etc.

The first section of A stands out with protrusions exceeding A2, introducing an asymmetrical gable roof, new proportions of the same roof, new composition of shapes and varied building lines accommodating commercial spaces and passages. The centre of A1 is emphasised by the orientation of balconies, windows, and overhangs (see Figures 26 and 27). Section A2 is less imposing and less emphasised in comparison to the A1 section because of the reproduction of the same elements. The eaves are continuous over the length of the section and only interrupted by the protrusion of a gambrel end functioning as staircases. Despite the projecting towers, the corner of the A3 section is considered less imposing in comparison to the A2 section because the lower slope of the mansard roof is much longer, see Figure 29. The A4 section is similar to A3, however it is not positioned between towers and therefore less imposing. The least imposing section is A5. It differs by recessing from neighbouring walls and discontinuing roof constructions, highlighting distinctions from adjoining sections.

The A2 section reveals the function of the staircases dominantly on the facade and are used as an element to partition the block. This is contrasting with the internal, daylight-absent staircases in the previous study. Nonetheless, other elements are still positioned independently of the function, marking dwelling grids behind the facades.

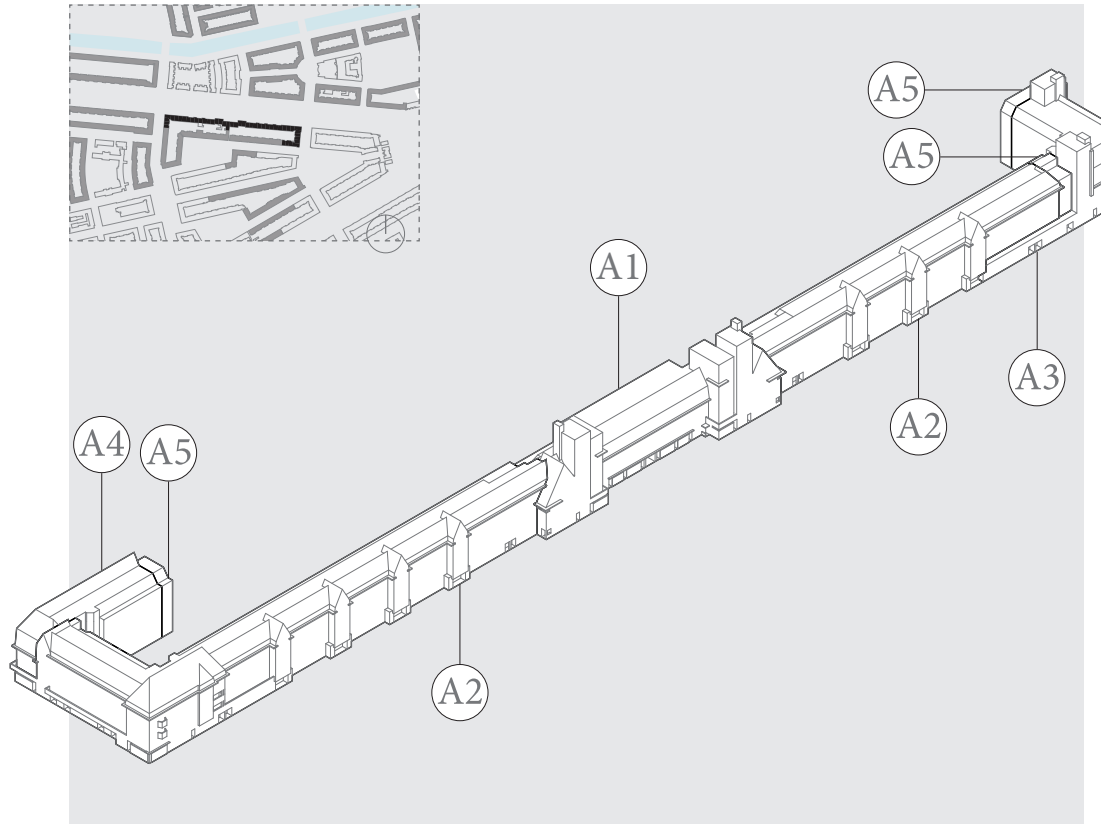
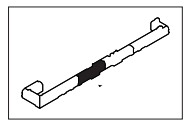


Figure 26: The building block and its hierarchy in Isometric view from the northeast 1:17000 (Kroes , 2024)

Figure 27: The facade of a part of the building block emphasising the hierarchy 1:5000 (Kroes, 2024)



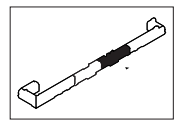
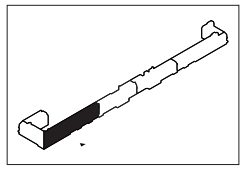
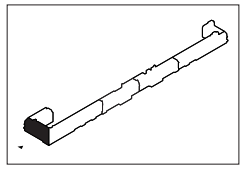
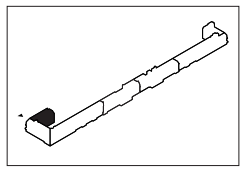
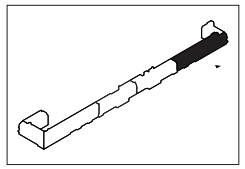


Figure 28: The facade of a part of the building block emphasising the hierarchy 1:5000 (Kroes, 2024)









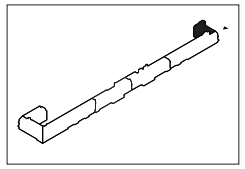


Figure 29: Collection of the facades of parts of the building block emphasising the hierarchy 1:5000 (Kroes, 2024)

3.4 CASE STUDY 2: EXAMPLE DERIVED TECHNIQUE

Appendix A and B analyses 194 elements based on their use and impact on the appearance of the facade and the urban space. In paragraph 3.1 the derived technique of creating an order of elements was mentioned as a deviation. This paragraph will focus solely on this order specifically in the main sections of the second case study. As mentioned in the last paragraph, the sections of the second case study are more in correspondence with each other, because of recurring and continuing elements. This chapter will focus on these elements in the different sections of the case studies and how these elements follow the order differently.

The vertical organisation of the facade in a bottom, middle and top part is not new and a relation can be traced back to the Italian Renaissance. Architects in this time period (14th-17th century) put the columns of classical architecture on pedestals. Giacomo Barozzi da Vignola studied the proportions and simplified it in his book 'Rules of the Five orders of architecture' (1562) to 4:12:3. The pediment is not included in this proportion. In Figure 30, this possible relation is acknowledged and related to the proportions of the case studies.

The proportions of the bottom, middle and top order in the other sections of the case studies do not follow the proportions of Vignola as strict as the example of Figure 30. However, the partitioning of the facade in a bottom, middle and top order is used in each section. Figure 31 and 32 illustrates the bottom, middle and top order on the main sections of both the case studies. The variation in proportions is mainly caused by the deviation in height of the middle order. The variation with these proportions play a large role in creating the different sections and hierarchy in the building block.

Figure 31 and 32 also show the elements that are shaped differently in each order of the main sections. Some examples of these elements are summated in Figure 33, such as windows (52, 15 and 44), different window sills (7, 15 and 44) and lintels or absence of (52, 15 and 44), etc. Furthermore, elements are also placed on the edge of orders to emphasise their contrast like brick bonds that protrude and recess from the regular wall (18 and 46). These bonds can also be used to connect windows in the same row, like element 18, 73 and 35.

Figure 34 and 35 show the similarity of elements throughout the main sections of the first and second case study. The sections of the second case study are more in correspondence with each other because of the continuous elements throughout multiple sections such as the roof (element 20 and 75), the eaves with the frieze board (element 19) and the continuous plinth (element 4, 6, and 72). Although not all these elements are identical they play a large role in the coherence of the block. The first case study does not have these elements and showcases different roof construction and more unique and similar elements, making the facades more exuberant. To give an example: in the first case study the same window recurs on average 8 times and in the second case study the same window recurs on average 22 times.

In conclusion, all the facades are organised vertically in a bottom, middle and top order. The proportions of these orders play a large role in creating the different sections and hierarchy in the building block. The facade elements in these orders are made differently in several ways. If elements are more continuous throughout the main sections, like the second case study, the more the building block unifies. With more unique elements or more similar versions of one element the more exuberant a section becomes.

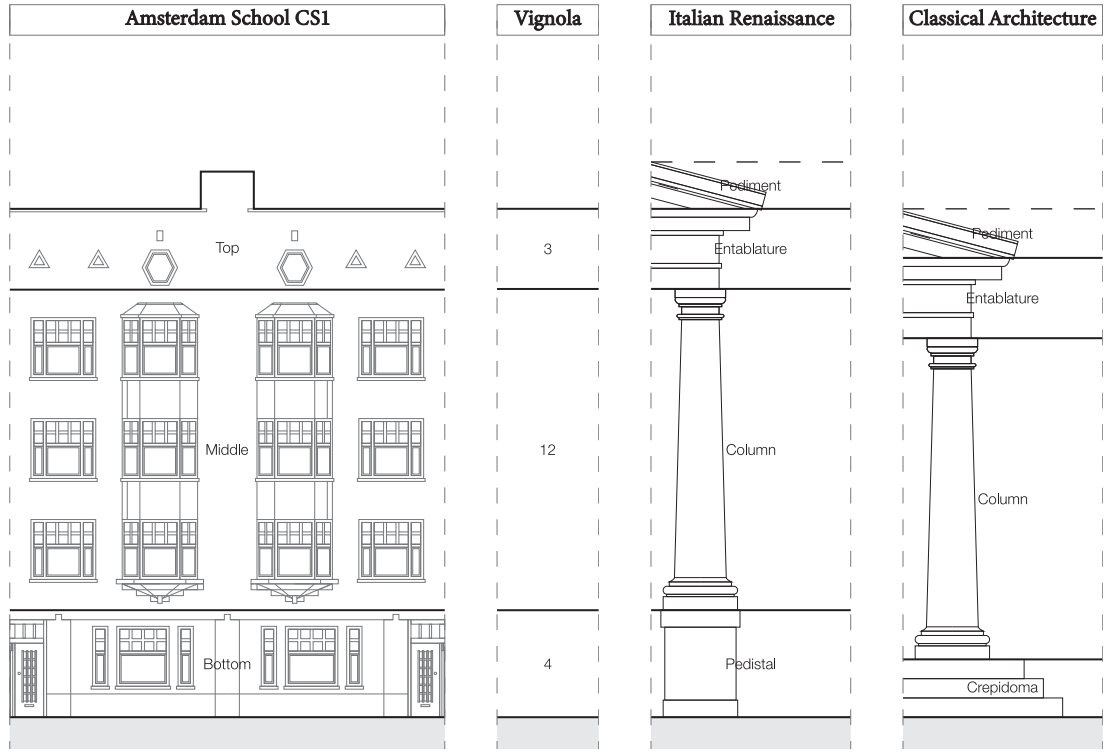


Figure 30: Order of Elements and their proportions 1:220 (Kroes, 2024)

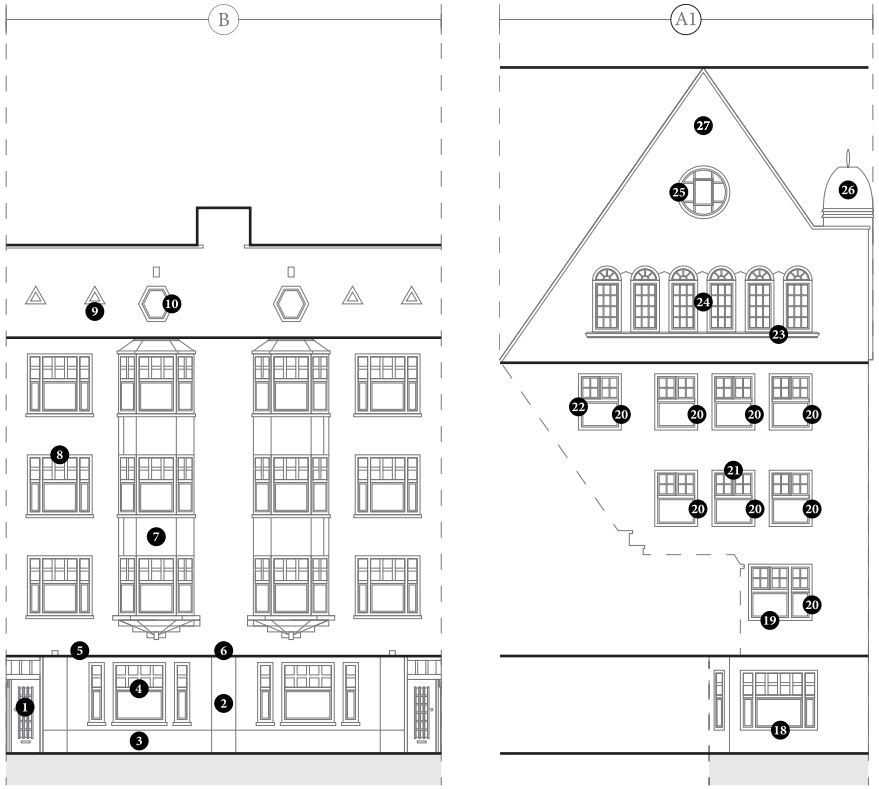
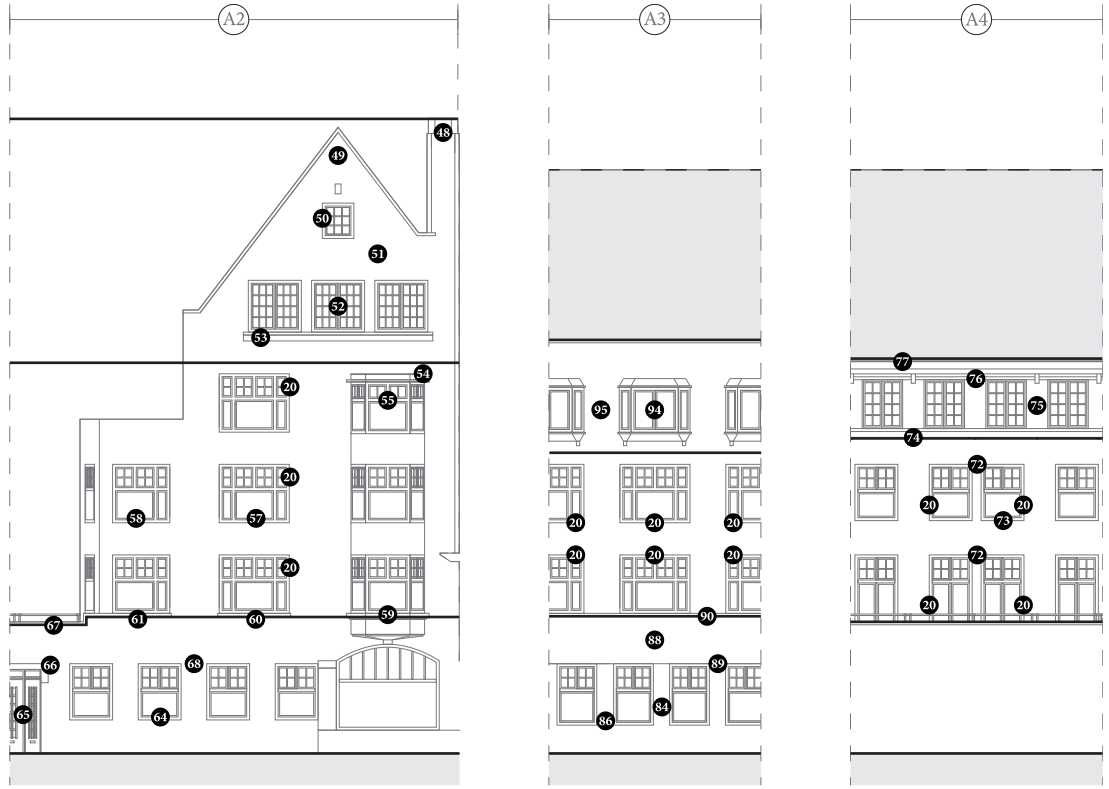


Figure 31: Order of Elements first case study 1:220 (Kroes, 2024)



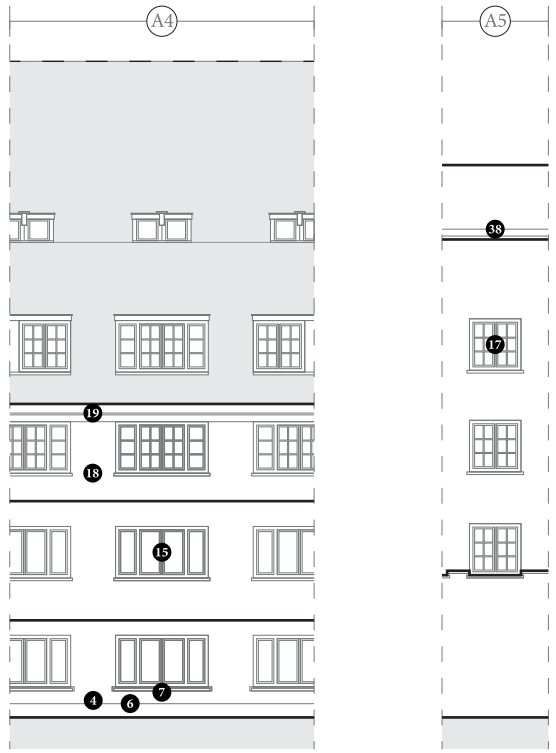


Figure 32: Order of Elements second case study 1:220 (Kroes, 2024)

Figure 33: Examples of distinctive elements in each order (Kroes, 2024)

Order	Elements case study 1		
	Identical	Similar	Unique
Top	23-53-74	6-26-48, 25-50, 27-49, and 51-95	9, 10, 24, 52, 75, 76, 77, and 94
Middle	5-89 and 20 (A1 to A4)	7-54, 7-59 and 19-20-57-58-73	19, 21, 22, 55, 72, and 73
Bottom	61-67-90	4-18, 60-61 and 67-88	1, 2, 3, 6, 64, 65, 66, 68, 84, and 86

Figure 34: Table of facade elements' recurrence CS1 (Kroes, 2024)

Order	Elements case study 2		
	Identical	Similar	Unique
Top	18 (A3&A4) and 19 (A1 to A4)	17-44-47, 18-46 and 20-75	38 and 74
Middle	73 (A1&A2), 15 (A1, A2 and A4)	-	11
Bottom	4, 6, 7 (A1 to A4)	6-72	52

Figure 35: Table of facade elements' recurrence CS2 (Kroes, 2024)

3.5 THE TOOLBOX

In Figure 36, the toolbox is shown that unites all the design principles derived from the analysis of Appendices A and B, where the elements' use and effect on the facade appearance and urban appearance are examined. The top row of the toolbox describes different principles effecting the urban appearance and the bottom rows describes the principles effecting the facade appearance. Underneath the principle a more detailed description is given of the technique and what kind of elements can be used. At last, specific elements of the first (CS1) and second case study (CS2) are summated that led to the derived technique and principle. In Figure 37 and 38 the boxes are filled with specific examples of the two case studies. The different techniques in the toolbox answer the research question of how ornaments and other facade elements can be used to partition large dwelling blocks.

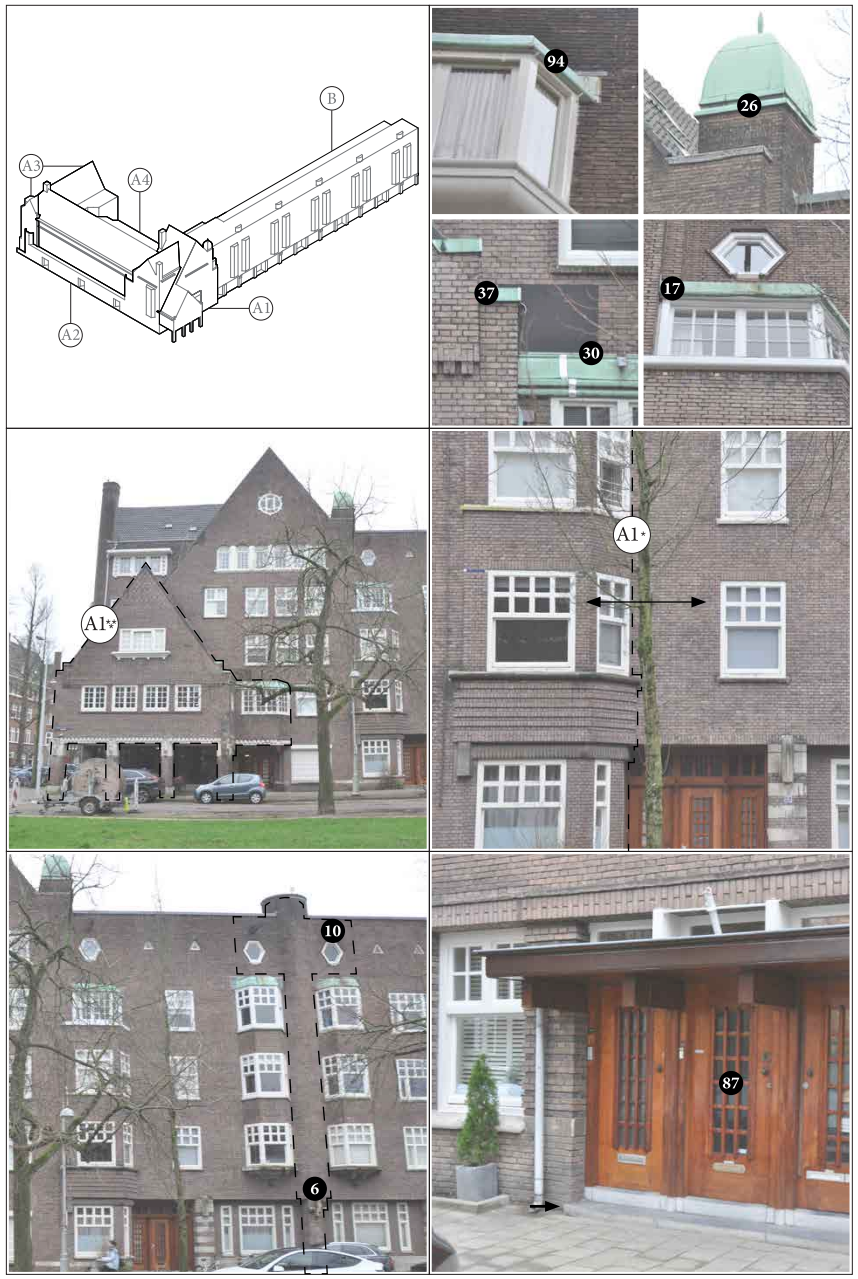
URBAN APPEARANCE	**Create different sections and an hierarchy in the building block** In this hierarchy the corners in the building block and important planes of volumes are emphasised. Methods are; height difference, protrusion or recessions, different roof constructions, overhangs, ornaments, etc. Sections CS1: A1, A2, A3, A4, 46, 47, etc. Sections CS2: A1, A2, A3, A4, A5.	**Create coherence in the street, building block and urban district** By using recurring elements, continuous elements or specific configurations of element. For example, using identical entrance configurations, varied configurations of the same roof shape, continuous eaves, etc. Elements CS1: 6, 17, 30, 32, 34, 54, 83, etc. Elements CS2: 5, 6, 7, 20, 24, 75, 89, 98, etc.
FACADE APPEARANCE	**Create different (sub)sections and emphasise contrast** Contrast can be made by emphasising the edge of (sub)sections or by emphasising verticality or horizontality in a (sub) section. Elements CS1: 2, 3, 6, 14, 18, 24, 26, 28, etc. Elements CS2: 1, 4, 6, 14, 16, 18, 19, 22, etc.	**Connect the (sub)sections** By using elements that refer to, orient to or continues in the other section such as the position of windows, window sills, certain protrusions, material use, large eaves, continuous plinths, ornamentations, string courses, etc. Elements CS1: A1*, 15, 16, 17, 18, 20, etc. Elements CS2: 4, 6, 7, 19, 24, 30, 33, 35, etc.
	Break order of elements for emphasis and variation The order is broken by the use of a different element or rhythm to put emphasis on certain characteristics of the (sub)section, to announce another (sub) section or to create variation within the section, without creating a new section. Elements CS1: 6, 7, 10, 22, 29, 56, 58, etc. Elements CS2: 13, 14, 22, 47, 48, 49, etc.	**Emphasise entrances** The entrances are emphasised by different materials and use, ornaments, distinctive windows, distinctive positioning of windows, orientation and composition of the doors, protrusions that create gable ends and terraces, etc. Elements CS1: 1, 11, 42, 45, 65, 66, 85, etc. Elements CS2: 5, 8, 13, 14, 22, 31, 51, etc.

Position and combine entrances at street level Entrances at street level improves the interaction between the resident and the urban space, sense of safety, vibrancy in the street, accessibility, contribution to the recognitionx of a neighbourhood or district, social connection, etc. Elements CS1: 1, 11, 42, 45, 65, 85, 87. Elements CS2: 5, 8, 31, 50, 59, 61, 71.	**Create an intermediate space at entrances** The intermediate space ensures a less harsh border between privat and public. Created by a composition of doors intruded in the building line, different ground material than the public space, overhangs, etc. Elements CS1: 1, 11, 42, 45, 65, 85, 87. Elements CS2: 5, 8, 31, 50, 59, 61, 71.
Use elements around a corner and in different planes Improve plasticity by using elements around a corner and in a different planes, making the facade a 3D component of the building block. Elements could be bay windows, distinctive brick bonds, ornamentations, finishings, etc. Elements CS1: 7, 13, 15, 16, 17, 26, 28, etc. Elements CS2: 4, 5, 6, 9, 10, 18, 19, 33, etc.	**Create an order of elements per (sub)section** The sections are organised vertically in a bottom, middle and top order. In each order facade elements like windows, window sills, muntins, string courses and others are made differently in shape, position or composition. Elements CS1: 2, 3, 4, 8, 9, 18, 19, 21, etc. Elements CS2: 7, 11, 12, 13, 17, 43, 80 etc.
Conceal the repetitive grid of the dwellings With the use of elements spanning multiple floors, by combining entrances at street level and by creating (sub)sections that are not created solely on the grid of the dwellings. Elements CS1: 1, 7, 11, A1, A1*, A1**, etc. Elements CS2: 5, A3*, A3**, A5, 31, etc.	**Divide appearance between commercial and residential use** By using different window frames in colour, shape, size and composition. By using a different or an alteration on the facade plinth, by using different doors which allows more transparancy and by using specific positioning of ornaments. Elements CS1: 43, 44, 45, 62, 63, 69, 85. Elements CS2: 8, 9, 72.

Figure 36: The Toolbox (Kroes, 2024)

URBAN APPEARANCE

FACADE APPEARANCE



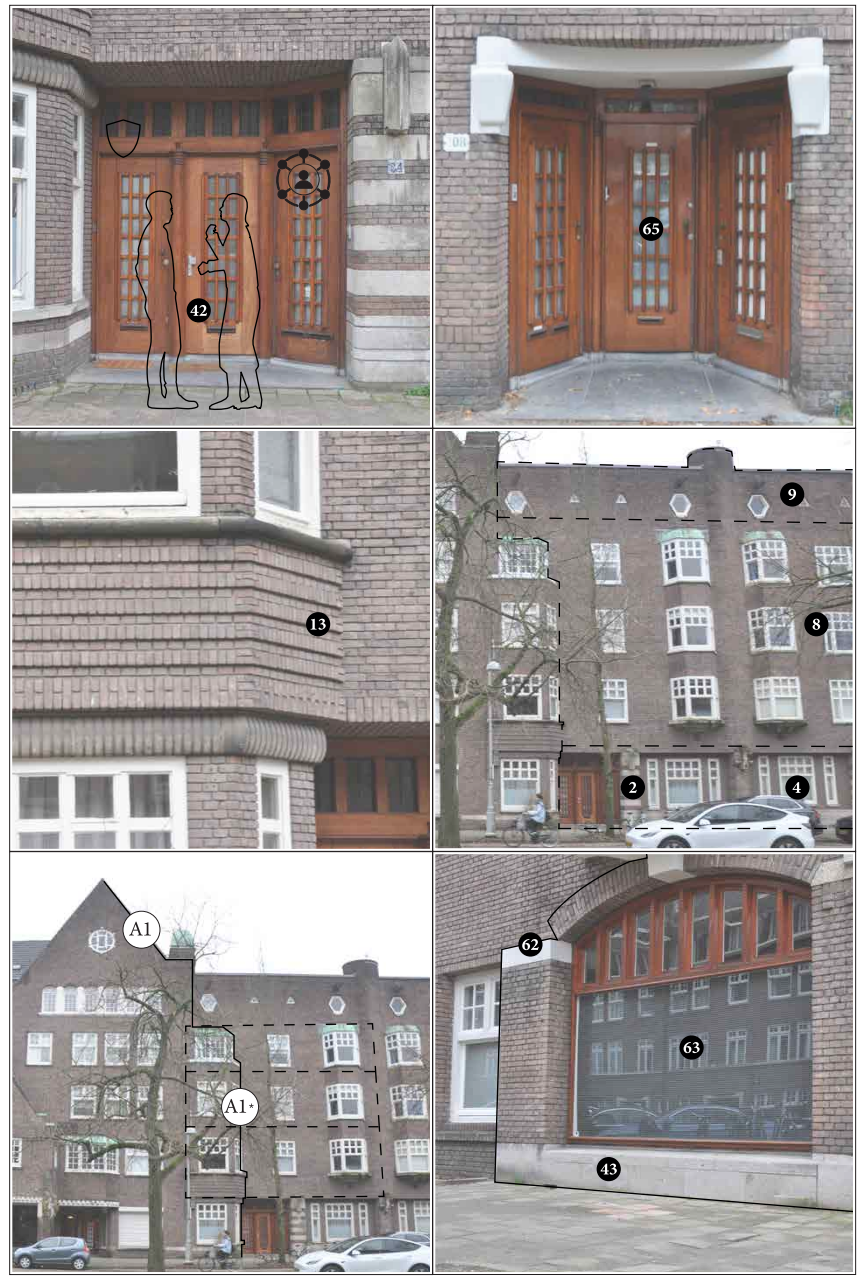


Figure 37: Example of technique application in Case Study 1 (Kroes, 2024)

URBAN APPEARANCE

FACADE APPEARANCE

Figure 38: Example of technique application in Case Study 2 (Kroes, 2024)

Figure 39: Photo of inside corner designed by A.J. Westerman in Plan Zuid (Kroes, 2024)

4. DISCUSSION

Architects of the Amsterdam School used ornaments and other facade elements to partition the building blocks of Plan Zuid. This approach allowed each dwelling to be part of a cohesive whole while maintaining a distinct appearance marked by these elements. This research not only catalogues various ornaments but also analyses their use, proposing 12 design principles across two main areas that can be applied to achieve similar effects in contemporary architecture.

Each design principle is supported by various techniques and elements aimed at achieving the intended effect. This research focuses on understanding and revitalising an approach that, even within the standardised framework necessary for mass housing, ensures a sense of individuality and recognition while being part of a larger whole. The proposed toolbox offers principles for reintroducing and utilising different ornamental and facade elements in modern architecture, particularly in the design of dwelling blocks. This implies redefining ornaments as more than mere decorative elements; they become integral components of architectural design that can help define and organise facades, enhance engaging features, and contribute to the overall appeal of urban spaces. The toolbox balances standardisation with individuality, providing techniques to create distinctive sections within building blocks, giving each section a recognisable appearance while maintaining overall cohesion with the surrounding urban fabric.

The emphasis on creating intermediate spaces at entrances and using elements to connect different sections of facades reflects a thoughtful approach to how buildings interact with their surroundings. This fosters better social interactions, smooth transitions between public and private spaces, and contributes to a more humane and approachable environment.

The research also suggests a potential shift in architectural trends, advocating for the reintroduction of principles from the Amsterdam School, which had been overshadowed by the minimalist approaches that dominated much of the 20th century. By reintroducing these principles, the research advocates for a more expressive and detailed architectural language that resonates with both historical and contemporary sensibilities.

While the results of this research offer valuable insights and practical tools for integrating ornamental facade elements, there are certain limitations and areas where this research does not provide definitive answers. The research specifically focuses on the elements of the Amsterdam School within a particular historical and cultural context. It does not address how these tools can be adapted or translated to other architectural styles or regions with different historical, cultural, or environmental contexts. Additionally, the study does not explore how modern concerns, such as sustainability, environmental impact, or contemporary construction techniques, might be reconciled with the principles and tools defined in the toolbox.

Moreover, the diversity of elements within the Amsterdam School, guided by the strength of individual architects, suggests that further analysis of more buildings could yield additional principles, techniques, and elements. The research also does not consider the economic implications or potential cost increases associated with implementing these ornamental elements, such as maintenance costs. Further studies could explore these aspects, expanding the findings and the applicability of this research.

5. CONCLUSION

This chapter will finalise the research by outlining the findings in relation to the research aims and questions, while evaluating their significance and contribution to the field. The exploration of this lost approach where individual architects of the Amsterdam School designed and constructed a large number of standardised homes has led to a deeper understanding of the use and significance of different facade elements. The elements create a recognisable appearance, create individuality and cohesion within large, standardised housing blocks.

The main research question, 'How does the Amsterdam School use ornaments and other facade elements to partition dwelling blocks in Plan Zuid?' is answered through the identification of 12 design principles defined by analysing the elements' use and effect on the facade and urban appearance in a catalogue. These principles collectively form a toolbox with techniques for incorporating more elements into contemporary architecture and achieving a similar effect (see chapter 3.5).

These principles offer practical techniques for architects looking to design future "palaces" that resonate with human scale and enhance the urban environment, restoring a sense of recognition and character to modern housing. Ornaments are redefined from mere decorative elements to integral components of architectural design that characterise and structure facades, enhance engaging features and contribute to the overall appeal of urban spaces. The principles plead for the reintroduction of several ornaments that had been overshadowed by the modernistic approaches that dominated much of the 20th century. This shift to functionalism and minimalism prioritised efficiency, standardisation while rejecting said 'unnecessary' decoration, aligning with the needs of industrialisation and economic constraints. Further research could consider the economic implications or potential cost associated with implementing these elements and could address how these tools can be adapted to other architectural styles or regions with different historical, cultural, or environmental contexts, or address how modern issues like sustainability, environmental impact, or current construction methods might integrate with the principles outlined in the toolbox. Since the diversity of elements within the Amsterdam School is guided by individual architects, further studies on buildings would expand the catalogue of elements and could add more principles and different techniques.

In conclusion, the Amsterdam School represents a lost approach in architectural design, one that combined standardisation with a particular focus on the appearance of facades and urban space through the use of ornaments and other facade elements. The disappearance of these elements in the mid-20th century has led to a more uniform and less engaging urban landscape. However, through research and the development of new design tools, it is possible to revive this approach and create future "palaces" that enhance the urban environment and restore a sense of recognition and character to modern housing.

Figure 40: Photo of the facade of the first case study designed by G.J. Rutgers (Kroes, 2024)

BIBLIOGRAPHY

Behrendt, W. C. (1911). Die einheitliche Blockfront als Raumelement im Stadtbau: Ein Betrag zur Stadbaukunst der Gegenwart.

Berlage, H. P. (1883). Amsterdam en Venetië. Bouwkundig Weekblad, 3, 226–228. https://www.lib.tudelft.nl/tijdschriften architectuurtijdschriften/Bouwkundig_Weekblad_jrg3_1883.pdf

Berlage, H. P. (1894). 'Bouwkunst en impressionisme', Architectura 2, pp. 93 – 110.

Berlage, H. P. (1918). Normalisatie in woningbouw: Voordracht gehouden door dr. H.P. Berlage. W.L. & J. Brusse's uitgevers-Maatschappij. https://resolver.kb.nl/resolve?urn=MMKB02A:000031248:pdf

Bock, M. (1983). Anfänge einer neuen Architektur. Staatsuitgeverij.

Boterenbrood, H., & Prang, J. M. (1989). Van der Mey en het Scheepvaarthuis. SDU.

Brinckmann, A. E. (1908). Platz und Monument : Untersuchungen zur Geschichte und Ästhetik der Stadtbaukunst in neuerer Zeit.

Brinckmann, A. E. (1911). Deutsche Stadtbaukunst in der Vergangenheit. Internet Archive. https://archive.org/details/brinckmann.-deutsche-stadtbaukunst-in-der-vergangenheit

C.J. Blauw. (1918, 1 april). Cover of Dutch art magazine Wendingen, April 1918. Wikipedia. https://en.wikipedia.org/wiki/Wendingen#/media/File:Wendingen1918Blaauw.jpeg

Casciato, M. (1991). De Amsterdamse school. Uitgeverij 010.

De Bazel, K. P. C. (1919, januari). Wendingen, Eastern art, cover KPC de Bazel, 1919, ed. 1 - K.P.C. de Bazel. Kunstconsult. https://www.kunstconsult.com/Printed-Matter/Wendingen.-Eastern-art.-cover-KPC-de-Bazel.-1919.-ed.-1

Derwig, J., & Mattie, E. (1991). Amsterdamse school. Architectura & Natura.

Drucker, H. L. (1898). Het woningvraagstuk. De gids, 62, 444.

Facade. (2017). Etymonline. https://www.etymonline.com/word/facade facade. (2024). In Merriam-Webster Dictionary. https://www.merriam-webster.com/dictionary/facade

Fraenkel, F. F. (1974). Berlage's Amsterdamse Plan Zuid (1905-1917) en de daaraanvoorafgaande 19de-eeuwse uitbreidingsplannen. 25.

Gemeente Amsterdam. (2012, 16 november). Beschermd stadsgezicht Plan Zuid. maps.amsterdam.nl. https://maps.amsterdam.nl/cultuurhistorie/Downloads/plan_zuid_toelichting.pdf

Geßner, A. (1909). Das Deutsche Miethaus. In Bayerische Staatsbibliothek 1997-2024. https://bildsuche.digitale-sammlungen.de/index.html?c=viewer&bandnummer=bsb00067223&pimage=1&v=100&nav=&l=en

Hoekstra, M. (2012). Het plan zuid in woorden: veranderende stedebouwkundige begrippen en een onbekende plankaart. TU Delft Repositories. http://resolver.tudelft.nl/uuid:218c8bf5-487e-4a80-b4c9-52b606842cc0

Hoekstra, M. (2013). Plans, words and their meanings. TU Delft Repositories. http://resolver.tudelft.nl/uuid:97723597-7c05-41ff-b6c4-6e887c4e16cc

Hulsman, B. (2013). Het rijtjeshuis: De geschiedenis van een oer-Hollands fenomeen. Nieuw Amsterdam Uitgevers.

Koopmans, B., & Valentijn, D. (2005). De verborgen stad: 115 hofjes in Den Haag.

Lörzing, H., Klemm, W., Van Leeuwen, M., & Soekimin, S. (2006). Vinex!: Een morfologische verkenning. NAi Uitgevers. https://www.pbl.nl/sites/default/files/downloads/VINEX_Een_morfologische_verkenning.pdf

Oosterhuis, G. (1912). Hillehuis, Gabriël Metsustraat 22-34. Stadsarchief Amsterdam. https://archief.amsterdam/beeldbank/detail/8d6250d8-b435-bd09-156e-1d5175ff28c3/media/1c1ebe35-4520-9669-254d-94a7ebb493a7?mode=detail&view=horizontal&q=Het%20hillehuis&rows=1&page=1&fq%5B%5D=search_s_sk_documenttype:%22foto%22&filterAction

Scheffler, K. (1913). Die Architektur der Grosstadt. In Internet Archive. https://archive.org/details/diearchitekturde00sche

Schuursma, R. (2002). H. Binneveld, leven naast de catastrofe. Nederland tijdens de Eerste Wereldoorlog. Bijdragen en Mededelingen betreffende de Geschiedenis der Nederlanden, 117(3), 438–440. https://doi.org/10.18352/bmgn-lchr.5758

Spaans, E. (2022). Swingende bakstenen: Tegendraadse kenmerken van de Amsterdamse school. Hollands Glorie, 1, 94–95. https://www.hetschip.nl/images/Documenten_formulieren/HG2022_1_086_Amsterdamse_School_JP.pdf

Stissi, V. (2007). Amsterdam, het mekka van de volks-huisvesting. Uitgeverij 010.

Van Rossem, V. (1992). Een keerpunt in de Nederlandse stedebouw: Plan Zuid. In Berlage en Amsterdam Zuid (pp. 9–25). Uitgeverij 010.

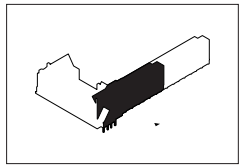
Van Vuuren, F. (2018, 12 juli). Het donkere verleden van de Gerrit van der Veenstraat 99. Over Amsterdam. https://overamsterdam.nl/2018/06/12/het-donkere-verleden-van-de-gerrit-van-der-veenstraat-99/

Weston, R. (2011). 100 en 1 ideeën die de bouwkunst veranderden. THOTH.

Witman, B. (2023, 28 november). DPG Media Privacy Gate. www.volkskrant.nl. https://www.volkskrant.nl/tentoonstellingen/een-huis-gebouwd-uit-louter-genot-hoe-amsterdamse-school-architect-michel-de-klerk-paleizen-voor-de-armen-bouwde~b041e631/

APPENDIX A

Figure 41: The location of the described elements on the Minervalaan 1:3500 (Kroes, 2024)



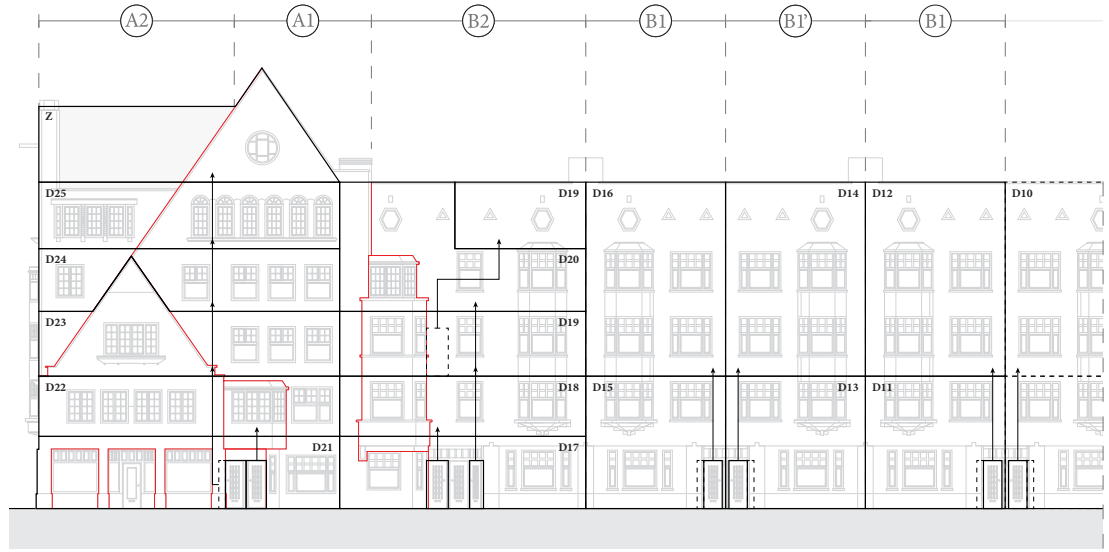
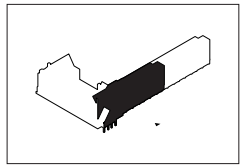


Figure 42: The grid of the dwellings behind the facade on the Minervalaan 1:3500 (Kroes, 2024)



Sections and element number	Description	Subject	Analysis
B1 & B1'	Distinctive width of section	Urban	The facade shows repetition and mirroring. It is categorised as hierarchy B since the section of A shows more diversity in shapes and unifies the section as a whole. B does not fit that category, however it shows a more imposing character than A4 because.
		Facade appearance	Ground floor is recessed from the floors above, vertical lines are created with columns, bay windows and a distinctive protrusion. Section is unified by the use of the same windows and window sills. Elements emphasise the top, ground and vertical emphasis in the middle to break the pattern of the order in which elements are placed in a row.
		Method	Use of a certain order in which different elements are used. Use of same window frames to unify sections. Break patterns to emphasise verticality.
1	Distinctive entrance	Urban	Material of the ground floor is distinctive from the urban side walk, together with the setback of the entrances form an intermediate space. Photo is from Stevaco Vastgoed (n.d.) and the floor was renovated.
		Facade appearance	Combining f the doors together creates less visible repetition on the ground floor.
		Method	Combining entrances to create less repetition, create intermediate space at entrances.
2	Distinctive column	Urban	None or t.b.d.
		Facade appearance	The column allows the ground floor to be recessed from the upper floors. It also breaks the horizontal character of the ground floor in smaller pieces. The columns are emphasised by string courses and ornaments (see element 6) at the top that connects the column with the upper floors. Photo is from Stevaco Vastgoed (n.d.)
		Method	Use of a certain order in which different elements and rhythms are applied. Use of columns to emphasise verticality and provide for a emphasised ground floor.
3	Distinctive plinth	Urban	Unifies the B section.
		Facade appearance	Unifies the B section and creates a horizontal emphasis at the bottom of the facade.
		Method	Use of a certain order in which different elements are applied. Emphasis at the bottom by plinth, which also can be used as an element to unify.


1


2


3

4	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Although the ground floor was intended for shops, dwellings were mostly realised. The top and bottom have different windows and are therefore distinctive. The windows at the ground floor do relate more to the middle section than the windows at the top.
		Method	Use of a certain order in which different windows and rhythms are applied.
5	Distinctive edge	Urban	None or t.b.d.
		Facade appearance	Edge of the ground floor and first floor is emphasised by using a distinctive brickbond; alternating a soldier with 2 rowlocks
		Method	Emphasise the ground floor and use of a certain order in which different elements are applied. Emphasise the edge.
6	Distinctive protrusion	Urban	None or t.b.d.
		Facade appearance	At the top of the column (element 2) instead of a blank stone a sculpture is placed and in the vertical line of the column a rounded protrusion continues on the entire height of the facade and results in a small tower on top. Emphasising the verticality in this section.
		Method	Use of rounded protrusions to emphasise verticality.
7	Distinctive protruding blocks	Urban	None or t.b.d.
		Facade appearance	Emphasises and accommodates the bay window which continues up until the third floor. The bay window also hides the grid of the dwellings behind the facade by connecting the three middle floors.
		Method	Use of highlighted material that emphasises the bay window and therefore the verticality and the edge. Hiding the grid of the dwellings by placing elements on the borders.
8	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive because of size and composition. It does resemble the windows on all the floors, except for the upper one. The whole B-section has windows resembling like this one. It unifies the section and emphasise the upper floor.
		Method	Use of a certain order in which different windows are applied. The section is unified by the use of the same windows with thicker muntins and similar compositions.
9	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Different type of windows than all the floors below, therefore emphasising the top row.
		Method	Use of a certain order in which different windows are applied that emphasise the top row.
10	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive because of size and shape, positioned above the bay windows emphasising the bay window and the symmetry line between the bay windows where the tower is placed see line element 6.
		Method	Emphasising elements and vertical lines by use of different elements.
B2	Distinctive width of section	Urban	None or t.b.d.
		Facade appearance	Distinction from the width of the normalised dwelling creating the **intermediate section (B2)** in between the normalised dwelling (B1) and the emphasized corner (A). In appearance it follows B1 and B1', but shortened.
		Method	Different width of rooms to create an intermediate section.
11	Distinctive entrance	Urban	Material of the ground differentiate from the regular public walkway and the material of the ground of the normalised dwelling. Making the **border of public** more clear and making distinctiveness from the entrances of the normalised dwelling more clear.
		Facade appearance	Seperate entrances are combined in a similar way like the normalised dwelling, however are distinctive in composition, amount and ground material. The distinction raises interest in the **typology** of the dwelling, since the regular typology is not applicable in this section and creates distinction of the normalised dwelling and **intermediate section**.
		Method	Different entrances for the subsections
12	Distinctive width of window	Urban	None or t.b.d.
		Facade appearance	Distinction from the normalised dwelling created by the **intermediate section (B2)** of the facade. Design with thicker muntins maintains.
		Method	None or t.b.d.
A1*	Distinctive subsection	Urban	None or t.b.d.
		Facade appearance	Bay window serves as a connecting element between the B and the A section. Characterizing both sections with its elements; windows are continues in comparison with the B section, but showcases more distinctive elements like section A, the continuance of the stone brick course into the corner of the bay window binds the bay window with section A.The bay window solidifies its presence as an seperate intermediar part of the building by its height and distinctive elements from the first floor up; see 13, 14, 15 and 16. With its presence as an individual identity and the distinctive top part see 6 it acts almost like a lighthouse, referring to the B section in the A section.
		Method	Protrusion starting from the first floor referring to the B section.


4

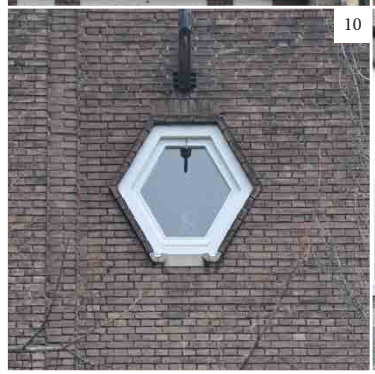

5


6


7


8

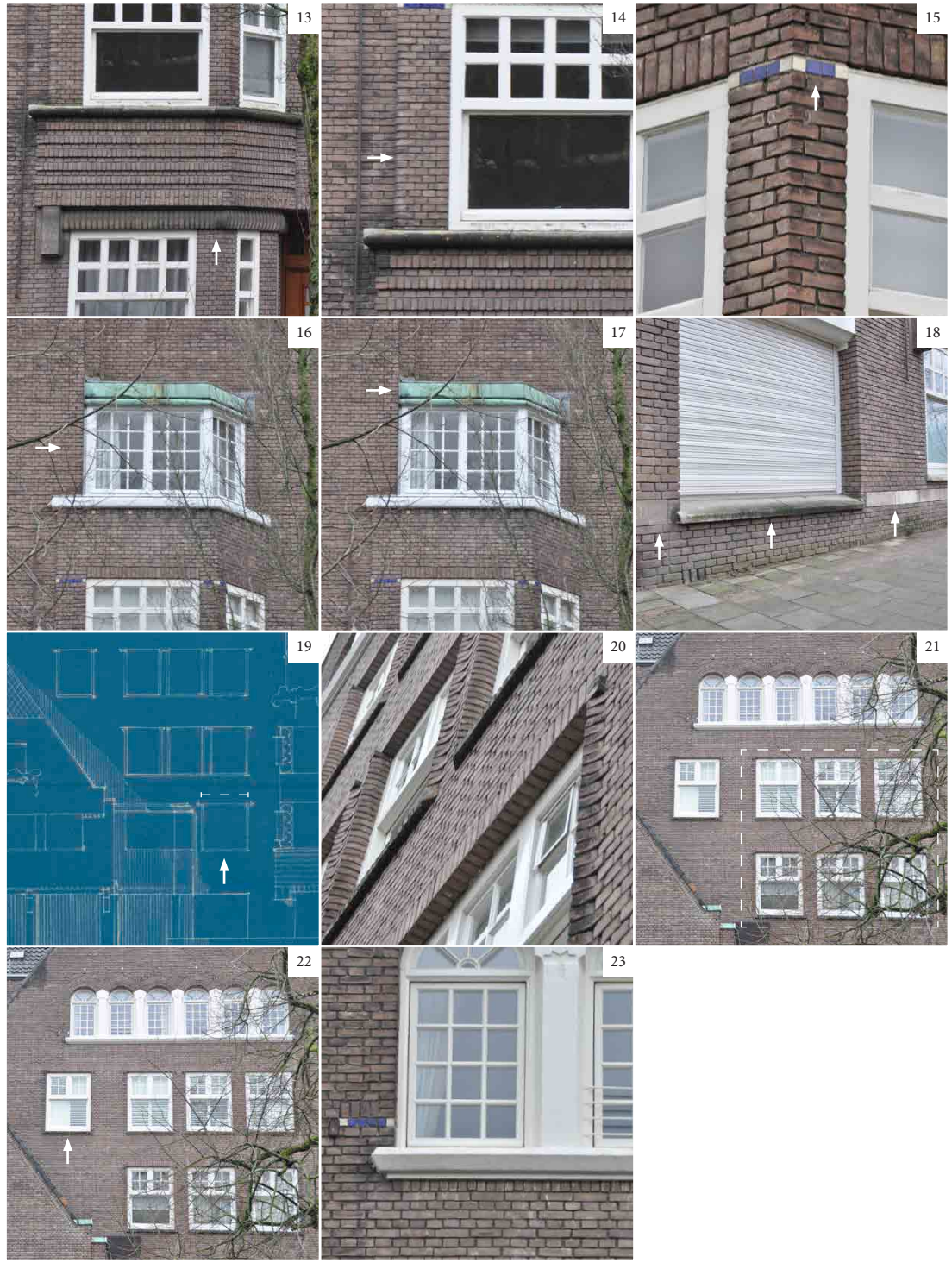

9


10


11


12

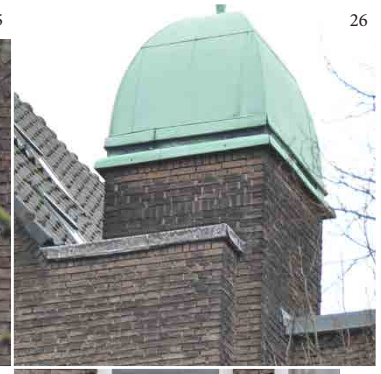
13	Distinctive brick bond, lintel and window sill	Urban	None or t.b.d.
		Facade appearance	To express the bay window as a distinctive element, a distinction is made in the brick bond above the window, different windowsill are used and an ornament above the window of the ground floor continuing in the width of the bay window.
		Method	Different sizes of brick, allowance of protrusion and use of different materials and shapes.
14	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	The edge of the identity of the lighthouse protrudes from the regular wall, starting from the first floor up and therefore also solidifies the lighthouse as a distinctive identity from A1.
		Method	Different sizes brick and structural allowance of protruding brick bond
15	Distinctive glazed bricks	Urban	None or t.b.d.
		Facade appearance	Puts emphasis on the bay window as a whole, since occurence is on the sides of the windows of the lighthouse identity but not on the sides of the windows of the other subsections of A1. It also occurs as a frieze at the top.
		Method	Application of different sizes and finishing of bricks to put emphasis on subsections
16	Distinctive top part of bay window	Urban	None or t.b.d.
		Facade appearance	The top part of the bay window exists of only window framing and windows that have thinner muntins. Making the top part entirely different from the bottom. Creating the lighthouse appearance, which relates to different windows in other sections of A1.
		Method	Use of different window frames and bay windows
17	Distinctive finishing	Urban	None or t.b.d.
		Facade appearance	The copper finishing serves as a **unifying element** through all the facade sections.
		Method	Create materials and highlights to connect the (sub)sections together.
A1	Distinctive section	Urban	Emphasis of the building block lays on the corners because of the height difference, protrusion and the introduction of a new roof construction resulting in this gable end.
		Facade appearance	New shape is introduced with a gable roof, with the ridge perpendicular to the street, creating a gable end that protrudes the building line of section B thus creating more emphasis on this new section A.
		Method	Different roof construction, different floor spans, different direction of floor spans to emphasise the hierarchy in the sections.
18	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Introduction of a new window frame in the section of A1 which continues to either sides of the border of the section by the placement of the windowsill in the continuing stone course. The window has a connection to the B section just like the lighthouse identity because the window does not have muntins. The window is a merged version of the windows on the ground level of the B section. However the brick bond above the window (known as the 'rollaag' in dutch) is different it showcases not only a soldier course but also differentiate the course after 2 soldiers with 2 three quarter bricks on top of each other exceeding the soldier in height.
		Method	Use of a certain order in which different windows and other elements are applied.
19	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Introduction of a new window type with muntins, brick window sill and a convexing brick at both sides of the window, creating a **vertical and horizontal difference** in window types.
		Method	Use of a certain order in which different windows and other elements are applied.
20	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	The convexing bricks on either side of the window sill form a protruding frame for the window **unifying section A** and **differentiate** itself from section B.
		Method	Use of different bricks in dimension which are convexing and protruding to unify a section.
21	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Introduction of a new window frame with muntins creating a vertical difference with all the lower floors and a similarity with the upper floor, making a cluster of six similar windows.
		Method	Use of a certain order in which different windows and other elements are applied.
22	Distinctive window	Urban	None or t.b.d.
		Facade appearance	This window could be placed in the grid like element 21, however the current position on the outside of this grid breaks this pattern and emphasize the elongated side of the asymmetrical gable roof and integrates it with the position of the windows rather than being independent of each other.
		Method	Break patterns to emphasise certain characteristics of the (sub)section.
23	Distinctive window sill	Urban	None or t.b.d.
		Facade appearance	The window sill **connects** the row of windows, differentiate the sill from the others in the sections creating vertical difference and create distinctivity in comparison to the other sections. The colour of the window sill matches the colour of the pier merging the windows in the row together.
		Method	Use of a certain order in which different elements are applied.



24	Distinctive row of windows	Urban	None or t.b.d.
		Facade appearance	Introduction of new window type with the head of the window frame fitted in the semicircular arch existing of 3 courses; rowlock, headers and soldiers. The top of the arch is emphasised with a glazed brick and what seems to be a larger brick that retracts. The windows are not only merged with the windowsill underneath but also by colour; in between the white painted window frames a white pier is placed with the building year at the top of the pier; A(anno) 1927. At the bottom of the abutment wall ornamentation is placed with the use of a different brick bond with glazed bricks.
		Method	Use of a certain order in which different elements are applied that emphasise the top; Different span method for fenestration, different window frames, different bond, different dimensions of the brick and colour/finishing is used.
25	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Introduction new window type which is a full circle, the placement is to accentuate the top of the gable end. The circle has 6 identical keystones.
		Method	Use of a certain order in which the top is emphasised.
26	Distinctive tower	Urban	None or t.b.d.
		Facade appearance	The use of a tower which is higher and uses different materials creates a distinction from the chimneys of the B section. The tower is non functional in comparison to the chimneys of the B section. The tower does relate to the rhythm of the chimneys of the B section. The tower emphasizes the start of the A section in the corner, by its height.
		Method	Additional shape / protrusion added to structure to emphasise the start of the (sub)section and emphasise their difference.
27	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	The brick bond is different on the top of the gable end accentuating the top. The brick bond is placed at an angle.
		Method	Use of a certain order in which the top is emphasised by changing the orientation of the facade material.
A1*	Distinctive subsection	Urban	None or t.b.d.
		Facade appearance	Intermediar subsection between the protruded gable end and the regular depth of the section. Which makes the change less abrupt and connects the subsections.
		Method	Use of intermediair (sub)section to connect the other subsections better.
28	Distinctive ornamentation	Urban	None or t.b.d.
		Facade appearance	Ornamentation that continues from the protruding gable end to the bay window connecting the 2 sections. The ornamentation has a resemblance of an entablature starting like an architrave on the columns with dentil like blocks in the bedmould of the cornice of classical buildings, here with glazed bricks in between.
		Method	Use of ornamentation to connect subsections better and emphasise the edges of the subsections.
29	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Different window framing with muntins. The window frames have a connection to the subsection with the gable end. The muntins are a unifying element for the whole of the A section.
		Method	Application and use of different window frames per section.
30	Distinctive finishing	Urban	None or t.b.d.
		Facade appearance	The copper finishing serves as a **unifying element** through all the facade sections. It however differs from the copper finishing of section B by the addition of an extra rounded edge.
		Method	Use of unifying elements/colour and small adjustments per section.
A1*	Distinctive subsection	Urban	Creates a more intimate space close to the facade. The observer has no choice to walk through this space since the placement is on the entire walkway. The protrusion emphasises the corner of the building block located at the Minervalaan.
		Expression & Facade division	From the larger asymmetrical gable roof at the start of A1 an asymmetrical gable roof protrudes, so the roofs are one.
		Building Method	Use of different roof shapes to emphasise hierarchy and create (sub) sections.
31	Distinctive pedestal / plinth	Urban	None or t.b.d.
		Facade appearance	The base of the columns exist of a plinth to emphasize what is on top of the base, which are the columns but also the sculpturing. It also unifies the columns with the facade plint on the ground floor of section A2 because of the material and the height.
		Method	Use of a certain order in which different elements are applied to emphasise different (sub)sections.
32	Distinctive sculpturing	Urban	The municipality paid artist for 'anonymous sculptures' in collaboration with architects of the Amsterdam School. Creating coherence in the city.
		Facade appearance	Sculpturing of Jacobus (Jaap) Kaas, who made the sculpturing on both the northern corners. The sculpturing at the capital of the column on the outside are a personification of the four seasons and on the inside different agricultural activities are shown. On the transverse axis of the columns fauns (woodland creatures) are placed. Architects of the Amsterdam school included artist of all disciplines in their work. The use of sculpturing is a characteristic of the Amsterdam school and it emphasises the corner of the building block. The sculptures connect with distinctive element 28 and therefor connects the subsections.
		Method	Use of artist of different disciplines in their work to create unity in city district and emphasise section in the corner.


24


25


26

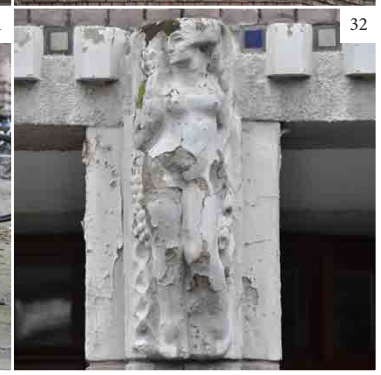

27


28


29


30


31


32

33	Distinctive brick window sill	Urban	None or t.b.d.
		Facade appearance	Connects the 4 windows together of the subsection. And also unifies the other brick window sills of the section A as a whole. In combination with element 36 and 37 the top surface protrudes out of the subsection, separating the section in the top with the roof and the bottom with the columns.
		Method	Use of different window sills, protruding elements in the facade, different shapes of elements in the facade.
34	Distinctive window	Urban	None or t.b.d.
		Facade appearance	The copper finishing serves as a **unifying element** through all the facade sections. The window framing and dimensions however differ from the other sections. The different dimension emphasises the separation and the different plane direction of this subsection, masking the dimension of the dwelling behind the facade.
		Method	Use of different window framing and different material. Place elements in several planes. Masking the grid and borders of the dwellings and creating an accent in the facade.
35	Distinctive window	Urban	None or t.b.d.
		Facade appearance	The window has muntins just like the whole of section A. It also relates to element 29, element 16 of B2, the other windows of the section. The rhythm of the neighbouring 4 windows combines them with the help of element 33 and 36.
		Method	Connecting different (sub)sections with the use of different window framing.
36	Distinctive protruding bricks	Urban	None or t.b.d.
		Facade appearance	Divides the subsection in an upper and bottom part, making the top part more connected to the roof. The bond relates to the bond exist of a soldier in between 2 three-quarter bricks. An additional 2 three-quarter bricks are placed below the protrusion and one in between the windows connecting the upper part with the windows below.
		Method	Use of protruding elements and different bonds for emphasis and connecting elements.
37	Distinctive 'shoulders'	Urban	None or t.b.d.
		Facade appearance	On the gable end (nl; kopgevel), the angled edge of the gable roof is interrupted by two horizontal blocks. These blocks are called 'schouders' in Dutch and translates to shoulders. The highest 'shoulder' plays a part of the role to connect different elements in this subsection and masking the grid of the different dwellings D22&D23. The lowest 'shoulder' is part of the bottom part.
		Method	Different roof construction resulting in different end wall and different elements like shoulders to emphasise the difference of the subsections and masking the grid of the dwellings behind the facade.
38	Distinctive window box	Urban	None or t.b.d.
		Facade appearance	The protrusion of the window box puts emphasis on the top of this section.
		Method	Use of a certain order in which different elements are applied
39	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window has muntins like the whole section of A and dimensions have relations to elements; 16,29 and 35.
		Method	Use of a certain order in different window frames are applied.
40	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	Integrates element 41 to the whole edge of the gable and also emphasises the edge on the gable end.
		Method	Use of a certain order in which different bonds and different orientations of the brick are applied to emphasise the top.
41	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	The bond emphasises the top of the gable end and emphasises this top more than the asymmetrical gable end much higher. The emphasis is more visible by the use of different material and protrusion.
		Method	Use of a certain order in different bonds, different material and protrusions are applied to create more contrast within the subsections.
A2	Distinctive gable roof	Urban	Emphasis on the corner of Minervalaan-Gerrit van der Veenstraat
		Facade appearance	The height difference is minimal with section A2 and in silhouette the whole corner is emphasised. If we look at the elements of the sections specifically the gable end of A2 has more distinctive elements than A3.
		Method	Use of different roof construction and chimney
42	Distinctive entrance	Urban	None or t.b.d.
		Facade appearance	Has a more private character in comparison from the entrance of the store (element 45); no windows above the doors so there is no continuance of element 43 which could confuse the observer which door is for the store, more wooden elements in front of the glass to create more privacy, the doors closest to the store are more sunken in the facade with a small ally.
		Method	Use of different doors and plinth for different functions.
43	Distinctive facade plinth	Urban	None or t.b.d.
		Facade appearance	The plinth of the facade where the store is located has a different material and tile size to showcase the difference in function.
		Method	Use of different material and tile size on specifically the plinth per function


33


34

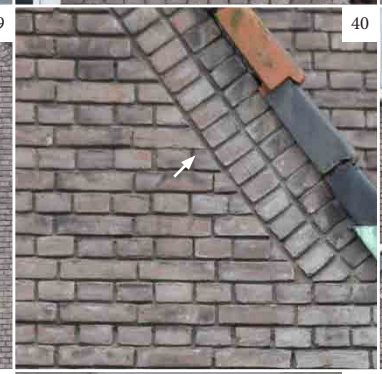

35

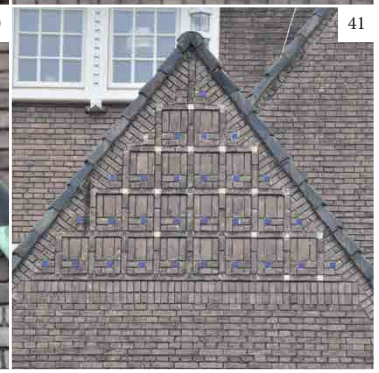

36

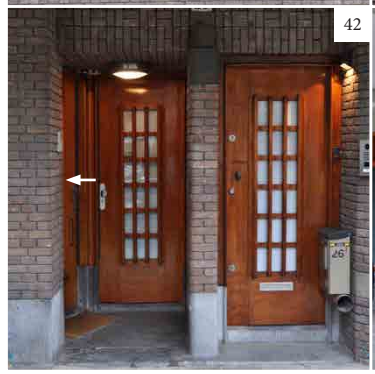

37

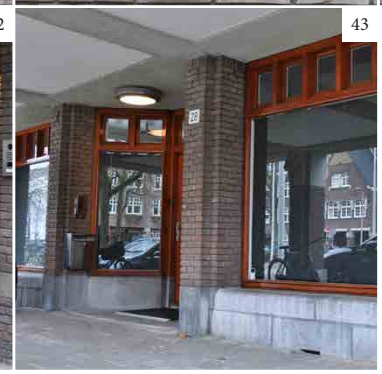

38


39

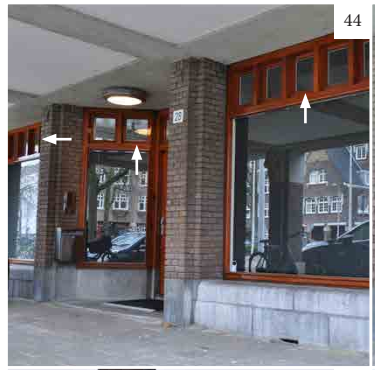

40

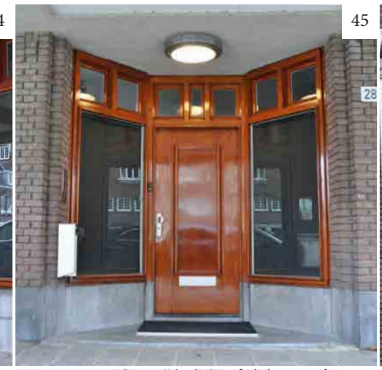

41


42


43

44	Distinctive window	Urban	None or t.b.d.
		Facade appearance	The windows located at the store have other dimensions and the top part has smaller windows which continues on the facade where the store is located and connects the windows and the entrance together. The colour of the wooden frame is also different; brown, instead of white.
		Method	Use of different windows per function in colour shape and composition. Windows are connected by smaller windows above.
45	Distinctive entrance	Urban	Entrance is placed inwards with windows placed in an angle, which is more inviting and creates a small intermediair space in front of the entrance.
		Facade appearance	The entrance relates to the neighbouring windows by material and colour. They are also connected because above the door small rectangular windows are placed which also appear in the top part of the window (see element 44). The entrance is also more inviting because of the use of large glass panel in the door instead of smaller ones in a grid.
		Method	Use of different entrances per function, different doors per function, create intermediare space in front of the entrance.
46	Distinctive Window	Urban	Emphasise hierarchy
		Facade appearance	Distinctive window frame that exist of 3 larger windows and a slim windows on either side. The frame protrudes the regular wall to put more emphasis on this window framing in comparison to the window below and also puts emphasis on this side of the section, instead of the 'Gerrit van der Veenstraat'.
		Method	Use of a certain order in which elements are placed. In this case to emphasise the top and the hierarchy/more important side of the section.
47	Distinctive overhang	Urban	Emphasise hierarchy
		Facade appearance	Above the window an overhang is made not only to block incoming light but also to put emphasis on the window, the upper part of the section and this side of section facing minervalaan instead of the 'Gerrit van der Veenstraat'.
		Method	Use of a certain order in which elements are placed. In this case to emphasise the top and the hierarchy/more important side of the section.
48	Distinctive chimney	Urban	Emphasise hierarchy
		Facade appearance	The height of the chimney emphasises the important side of the A2 section (better visible in next facade drawing).
		Method	Use of certain elements to emphasise the hierarchy of the building block and emphasise verticality in general.


44


45


46


47


48

Figure 43: The location of the described elements on the Gerrit van der Veen straat 1:3500 (Kroes, 2024)

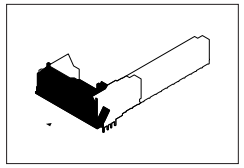
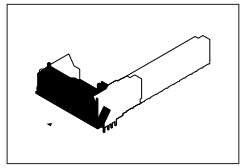


Figure 44: The grid of the dwellings behind the facade on the Gerrit van der Veen straat 1:3500 (Kroes, 2024)



Sections and element number	Description	Subject	Analysis
49	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	Use of a certain order in which elements are placed. In this case to emphasise the top and the hierarchy/more important side of the section. Tumbling in the brick bond is located on both side of the asymmetrical gable end emphasising the top
		Method	Use of a certain order in which elements are placed. In this case to emphasise the top.
50	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is smaller and placed in the middle of the gable emphasising the top.
		Method	Use of a certain order in which elements are placed.
51	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	In combination with element 49 the wall protrudes from the 'regular' wall just above the windows below. The side with the chimney (with higher hierarchy) is emphasised by interchanging a part of the course with the regular wall.
		Method	Use of elements to emphasise hierarchy and important sides.
52	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive since the window is different from all the windows below. There is a certain order in where certain windows are placed. Top floor and ground floor a different from the middle section. Emphasising those parts.
		Method	Use of a certain order in which different windows are placed.
53	Distinctive window box	Urban	None or t.b.d.
		Facade appearance	Distinctive since it connects the windows of the top row together and emphasises the top as a whole. The window box is removed on site however in the drawings of 1926 by Rutgers it is clearly visible. The marks of the location where the window box ones was are also still visible.
		Method	Use of window box to emphasise the border in which different elements are placed.
54	Distinctive finishing	Urban	None or t.b.d.
		Facade appearance	The copper finishing serves as a **unifying element** through all the facade sections. Here it shows one round edge again instead of two like element 30.
		Method	Use of unifying elements/colour and small adjustments per section.

55	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive because the upper part has one row of panes less. Reason could be the alignment of the window left to it and the visibility of the windows and window box above.
		Method	None or t.b.d.
56	Distinctive bay window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive since it is used as a bay window. The bay window starts from the first level and continues to the third, so the middle part. It accentuates the corner of the building block in which the hierarchy is higher. For example the bay window on the other side: Michelangelostraat is much lower, more integrated with the wall and less exuberant.
		Method	Use of bay windows to emphasise hierarchy and verticality in the block.
57	Distinctive windows	Urban	None or t.b.d.
		Facade appearance	The windows are distinctive because they do not occur elsewhere in this section. The windows are located in a single column, emphasising verticality. The bottom one has a distinctive window sill (see element 60) and the upper two have window sills like the whole of the A sections (see element 19 and 20).
		Method	Use of a certain order in which different windows are placed and are placed in way to emphasise verticality.
58	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive because the window does not occur elsewhere in the whole building block. Because element 57 is very similar the wall in a different angle looks more abrupt. The window does not have the convexed brick. However the window sill is of brick and continues at the wall positioned at a different angle. This wall creates a relation to the bay window and makes the whole protrusion of the section A2 less harsh with A4. In comparison where A1 is harsh with A2 with the window box protruding over the building line of A2 and the ending of the dentil like ornamentation at the window of the shop (see element 63).
		Method	Use of different windows to emphasise change. Use of different angled walls to soften edges of (sub)sections. Use of similarities to create connection.
59	Distinctive part of bay window	Urban	None or t.b.d.
		Facade appearance	Distinctive because of the material/finishing the sill is enlarged in comparison the other sills of the baywindow and the whole is finished in a white surface. This way emphasising the top and the bottom of the bay window. The bottom also connects to the keystone of the segmental arch.
		Method	Use of a certain order in which different elements are placed.
60	Distinctive window sill	Urban	None or t.b.d.
		Facade appearance	Distinctive because of the use of a different window sills than the windows above. The window is a continuance of element 61. However the window sills do not connect and underneath the window sill there is no difference in bond or colour. This way there is a horizontal accent but the verticality is emphasised.
		Method	Use of both horizontal accents in combination with superior vertical emphasis.
61	Distinctive window sill	Urban	None or t.b.d.
		Facade appearance	The window sill is distinctive because it is connected with element 67 thus emphasising horizontality.
		Method	Use of different window sills to connect elements and emphasise horizontality.
62	Distinctive capital	Urban	None or t.b.d.
		Facade appearance	The border of the shop is emphasised by the plinth ending after the penant and at the top of the penant a capital of stone is placed. The whole protrudes from the regular wall. On the other side the dentil like ornamentation continues to the side of the window and acts like a springer.
		Method	Emphasise the commercial use in the facade by protrusion, column like penants, different materials and colours.
63	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive because of size and shape. Window is larger, for more sight on the products and shop itself. Colour is brown from the varnished wood.
		Method	Use of different windows (especially larger) and different colour for windows located in front of commercial use.
64	Distinctive window sill	Urban	None or t.b.d.
		Facade appearance	The window sill is emphasised by placing the window sill of element 19 and 20 lower in comparison to the window and add an additional sill within the protruding bricks. The window sills are connected in between the entrances by a soldier course emphasising the horizontality.
		Method	Use of a certain order in which different elements are used in this case an additional window sill. Connecting the windowsill with a soldier course emphasising horizontality.
65	Distinctive entrance	Urban	Material of the ground differentiate from the regular public walkway. Making the **border of public** more clear**.**
		Facade appearance	The composition is different than in the B section instead of 4 doors there are three. In this example the middle one is for the ground floor, the right one is for the first floor and the left one is the staircase for the other floors.
		Method	Different entrances for the subsections


55


56


57


58


59

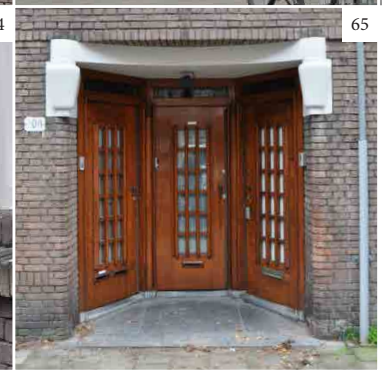

60


61

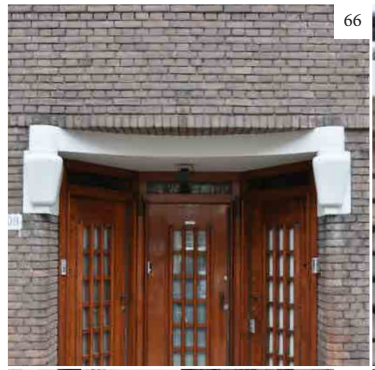

62


63


64


65

66	Distinctive lintel	Urban	None or t.b.d.
		Facade appearance	Lintel is distinctive because of the material, shape and colour. On either side two vertical stones are positioned that emphasises the entrance. The lintel itself is curved inwards, a shadow is projected on the lintel and the doors. The whole composition is in white.
		Method	Emphasise entrance by different elements, in this case different lintel.
67	Distinctive edge	Urban	None or t.b.d.
		Facade appearance	To create a terrace the A4 section is recessed from the A2 section. To emphasise the border of the A2 and the A4 section the edge of the the terrace consist of a thicker white material like element 60. Underneath the white edge that protrudes a distinctive brick bond is shown. In between soldiers are two three-quarter brick and a quarter brick and a glazed quarter brick placed. The glazed brick in white and blue are a recurring element for emphasis.
		Method	Create different (sub)sections and emphasise contrast by emphasising the edges of the (sub)section.
68	Distinctive soldier course	Urban	None or t.b.d.
		Facade appearance	Along the whole width of the A2 section a what seems to be a rowlock course is placed just above the windows and entrances. With this element the horizontal character of this section is emphasised and the windows and entrances are connected.
		Method	Use of different bond, like a lintel, to connect other elements and to emphasise horizontality.
69	Distinctive window sill	Urban	None or t.b.d.
		Facade appearance	Window sill is distinctive because it continues on the fence next to it. Protecting walkers to fall into the stairs of the basement underneath the shop.
		Method	Emphasise horizontality, different windowsill for windows of the shops.
70	Distinctive window sill	Urban	None or t.b.d.
		Facade appearance	Window sill distinctive because of resemblance of the edge of element 67. It connects all the windows of the bay window. The window sill also puts more emphasis on the base and the bay window itself. Therefore also emphasising the verticality of it.
		Method	Use of thicker window sills that connect the windows of the bay window.
71	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	At the top of the baywindow a terrace is placed. The edge of the top is emphasised with distinctive brickwork like element 67, the top is also emphasised just above the soldier course of the bay windows with a continuous course of the glazed coloured bricks.
		Method	Use of a certain order in which elements are placed in this case to emphasise the top of the bay window which emphasises the vertical character of this part of the section.
A4	Distinctive section	Urban	Recessed from the A2 section and starting from the first floor the A4 section is made. Just like the other A sections a gable roof is used this time parallel to the facade. The eaves are lower than the B section therefore the B section could be considered more imposing. However, here is considered the A section acts like a distinctive part of the whole building block and therefore all the sections of A stand above the B section.
		Facade appearance	Facade is clearly divided in a middle and top order in which certain elements are applied. The window box is on the edge of these orders. Where as the middle order follows the principles of the A section the top order breaks it with more distinctive elements.
		Method	Use of a certain order in which different elements and rhythms are applied. Where the top order is distinctive from the middle and has more emphasis.
72	Distinctive ornament and brick bond	Urban	None or t.b.d.
		Facade appearance	Facade is clearly divided in a middle an top order in which certain elements are applied. The window box is on the edge of these orders. Where as the middle order follows the principles of the A section the top order breaks it with more distinctive elements.
		Method	Use of a certain order in which elements are placed in this case to connect two windows together concealing the grid of the dwellings behind the facade.
73	Distinctive windows	Urban	None or t.b.d.
		Facade appearance	Windows of the middle part follow the same rhythm and appearance of element 72 creating an order.
		Method	Use of a certain order in which different elements and rhythms are applied.
74	Distinctive window box	Urban	None or t.b.d.
		Facade appearance	Windowbox is distinctive because it continues in the whole length of the A4 section which does not occur in other sections. It separates the middle part from the top and it puts more emphasis on the top since the box protrudes from the wall.
		Method	Use of a certain order in which different elements are applied. In this case a window box emphasising the border of the middle and the top order.


66


67


68


69


70


71


72

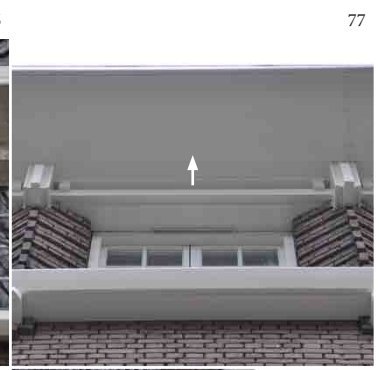

73


74

75	Distinctive penant	Urban	None or t.b.d.
		Facade appearance	Penant is distinctive because of the brickwork. The brickwork protrudes the depth of the regular wall slightly and therefore also a part of the window box. It emphasises the top and is in agreement of the order that uses different element on the ground level and top level.
		Method	Use of a certain order in which different elements and rhythms are applied. In this case different brickwork on equal penants that are created in the top order.
76	Distinctive edge	Urban	None or t.b.d.
		Facade appearance	The edge is distinctive because of the additional eave with a slight space before the larger eave. It emphasises the top with extra elements and connects element 75 more with the eave (element 77)
		Method	Use of a certain order in which different elements are applied in this case to emphasise the top and connecting element 75 with 77.
77	Distinctive eave	Urban	None or t.b.d.
		Facade appearance	Eave is distinctive because it is the largest eave in width of the whole building block spanning the whole section of A4. The eave puts emphasis on the top order.
		Method	Use of a certain order in which different elements are applied in this case to emphasise the top.
78	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Rather than a blind wall like the first and second floor the pattern of the top floor continues, creating a higher contrast in the order. On both ends of the order a different window is placed to announce the change of sections.
		Method	Use of a certain order in which different elements are applied in this case to emphasise the top and to create higher contrast in the top and middle order in which certain elements are placed.
A3	Distinctive section	Urban	The A3 section starts on the Gerrit van der Veenstraat with the gable end which is higher than the eave of the A4 section, but lower than the roof and is less in height than the asymmetrical gable end of the A2 section.
		Facade appearance	The A3 section is distinctive because it breaks the order with a gable end on the Gerrit van der Veenstraat. This is lower than the roof of the A4 section so the ridge continues up to the height of the A4 section and continues to the end of the A3 section. The front with the gable has no elements on the corner and the end of this gable end is marked by the bay window, announcing the new subsection with a new interpretation of the order in which elements can be placed. The elements of the balcony of the A4 section are reproduced in a small protrusion in the A3 section.
		Method	Use of certain order in which elements are applied and breaking an existing order with vertical elements.
79	Distinctive edge	Urban	None or t.b.d.
		Facade appearance	The edge is distinctive because the lowest shoulder of the right gable end is part of brick work that resembles a wave and eventually crashes on the border of A4 and A3.
		Method	Use of distinctive elements on borders of sections to emphasise contrast.
80	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive because it breaks the order of the windows with convexing bricks on the side. It als does not showcase muntins creating more contrast with the windows of the same floor of section A4.
		Method	Break patterns to emphasise contrast in sections.
81	Distinctive gable end	Urban	Gable end is less in height than the gable end of A4 and is also less in height than the A4 section in general. Therefore hierarchy in this facade is higher on the right than on the left.
		Facade appearance	Gable end consist of two shoulders on either side. The shoulder of the lower shoulder of the right side consist of element 79. Putting emphasis on the contrast of the two sections. The windows are placed in the middle of the gable end. The top of gable end consist of a brick bond tumbling to the middle and in an orderly way continues on the edge of the gable. However less exuberant than the gable end of the A4 section.
		Method	Brakes order in which different element and rhythms are applied to put emphasis on the corner of the building by using a protrusion with vertical emphasis.
82	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive because of the shape and the brick bond of three courses. The shape is a wider semicircular arch which is different than the other sections. The bond exist of 2 rowlocks with a header course in the middle. With these elements emphasising the top window and the top itself.
		Method	Use of a certain order in which different elements are applied in this case to emphasise the top


75

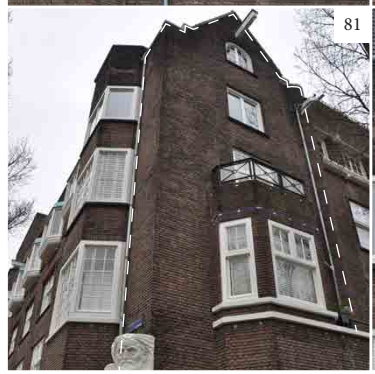

76


77


78


79


80


81


82

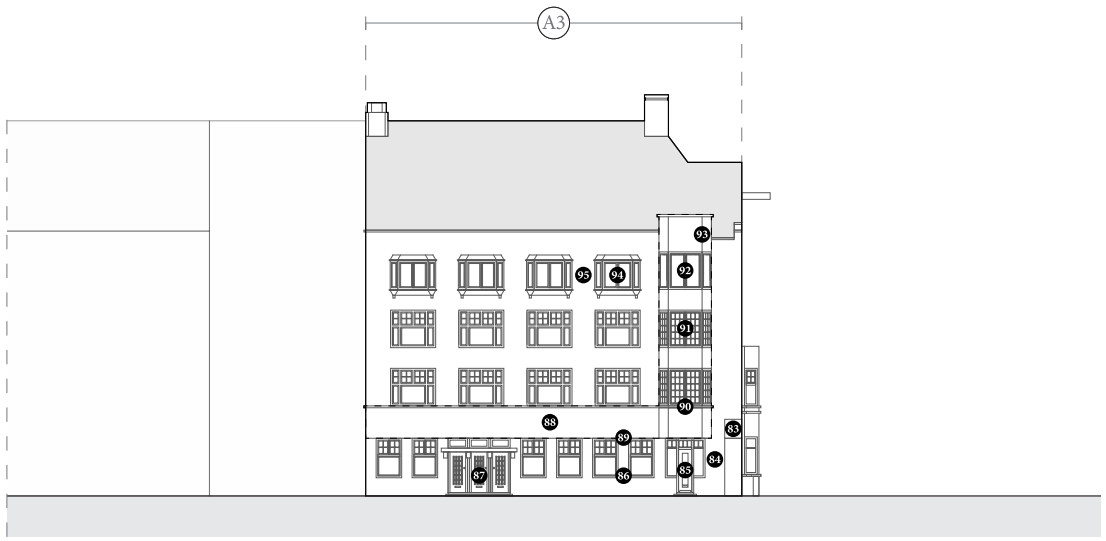
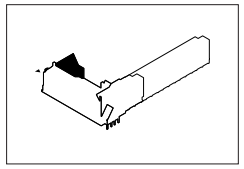
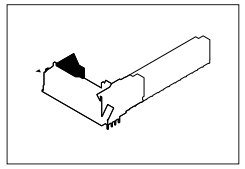


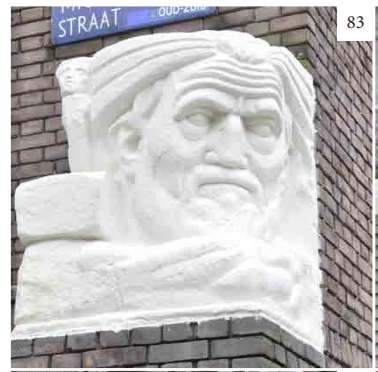
Figure 45: The location of the described elements on the Michelangelostraat 1:3500 (Kroes, 2024)



Sections and element number	Description	Subject	Analysis
83	Distinctive sculpture	Urban	The municipality paid artist for 'anonymous sculptures' in collaboration with architects of the Amsterdam School. Creating coherence in the city.
		Facade appearance	Sculpture is placed on the corner of the block as well as on the other side giving an imposing entrance to the minerva.
		Method	Use of sculptures for creating coherence in the city and imposing entrances of the street.
84	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	Entrance is distinctive because of the door, the windows and the composition. The position is underneath the baywindow and the door has more glass than the doors of the dwellings it is also smaller and has a transom window above it like the entrances of the shop. In comparison intermediate space is not designed and only created by the overhang of the bay window.
		Method	Use of different entrances per function, different doors per function.
85	Distinctive entrance	Urban	None or t.b.d.
		Facade appearance	Walkway is smaller and the entrance is not as much recessed in the building line for an intermediate space, however the overhang creates a space underneath.
		Method	Different entrances per section.
86	Distinctive window sill	Urban	None or t.b.d.
		Facade appearance	The window is distinctive because it continues over the whole facade of the ground floor. This way it connects all the windows and penants together. It also emphasises the horizontality of the ground floor.
		Method	Use of different window sill that connects windows and penants together emphasising horizontality and creates higher contrast in the order in which elements are used.
87	Distinctive entrance	Urban	None or t.b.d.
		Facade appearance	Walkway is smaller and the entrance is not as much recessed in the building line for an intermediate space, however the overhang creates a space underneath.
		Method	Different entrances per section.
88	Distinctive protrusion	Urban	Non or t.b.d.
		Facade appearance	Protrusion is distinctive because it reacts to the balcony of section A4, however this is not a balcony. It does show the same edge (element 67). The edge of the bottom side differs, see element 89.
		Method	Use of similar shapes, creates higher contrast in the order in which elements are used by placing elements on the border.

Figure 46: The grid of the dwellings behind the facade on the Michelangelostraat 1:3500 (Kroes, 2024)





83

84

85

86

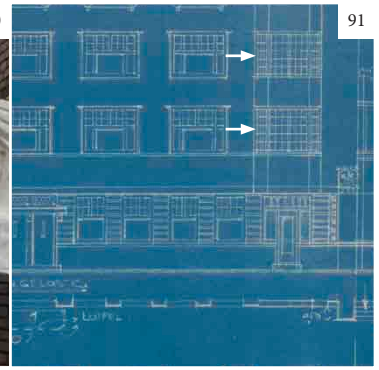
87

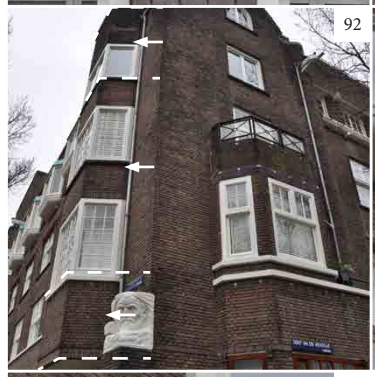
88

89	Distinctive edge	Urban	None or t.b.d.
		Facade appearance	Edge is distinctive because of the change in bonds and the slight recession. Emphasises the protrusion of 88 as a whole.
		Method	Use of elements on the edge to emphasise the protrusion and the edge of the order.
90	Distinctive edge and window sill	Urban	None or t.b.d.
		Facade appearance	The similar edge of element 88 (see element 67); distinctive because it continues on the vertical bay window connecting elements 88,89 to the bay window as a whole.
		Method	Make distinctive edges and windowsills continues to connect protrusions to each other and emphasise their connection.
91	Distinctive bay window	Urban	None or t.b.d.
		Facade appearance	The window is distinctive because the first and second floor have the same window with muntins. Therefore standing out from the other windows of the same floor and emphasising the whole bay window as a distinctive accent.
		Method	Use of different windows on different (sub)sections and or accents to emphasise their identity
92	Distinctive bay window	Urban	None or t.b.d.
		Facade appearance	Distinctive because the order is broken to emphasise a vertical emphasis; the bay window. However, an certain order of elements is also detected here. Where the same windows are placed in the middle order the top order is distinctive with no muntins. Relating it to the bay windows on the same row, but still remains in line with the vertical accent of the bay window.
		Method	Use of a certain order in which elements are applied. The order in this case exist of one row the bottom (being just underneath the window), the middle order being the two window frames and the top (element 92). The top and bottom are as always emphasised in comparison to the middle.
93	Distinctive protrusion	Urban	None or t.b.d.
		Facade appearance	Distinctive because the height of the bay window as a whole exceeds the height of the facade. Therefore emphasising the bay window as a whole.
		Method	Use of different heights of protrusions for emphasising
94	Distinctive bay window	Urban	None or t.b.d.
		Facade appearance	Distinctive because of its shape and protrusion. Use of a certain order in which elements are placed emphasising the top.
		Method	Use of a certain order in which elements are placed, in this case emphasising the top.
95	Distinctive protrusion	Urban	None or t.b.d.
		Facade appearance	From the brick window sill of element 92 the top part of the wall protrudes. Emphasising the top of this section.
		Method	Use of a certain order in which certain elements are applied.


89

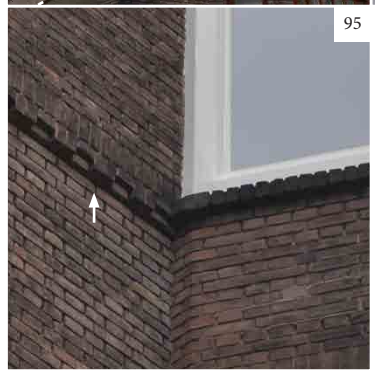

90


91


92


93


94


95

APPENDIX B

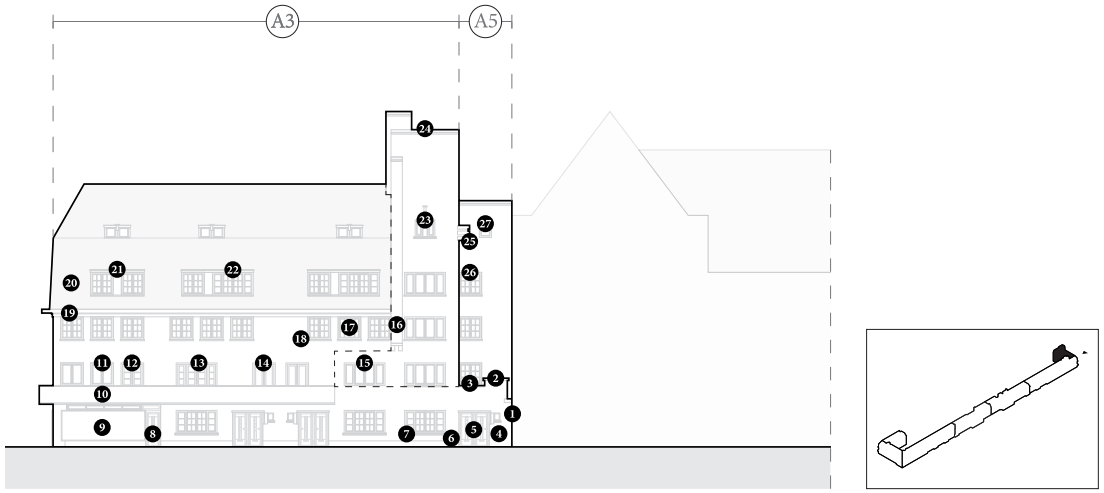


Figure 47: Location of the described elements on the Maasstraat 1:5000 (Kroes, 2024)

Sections and element number	Description Element	Subject	Analysis
A3 (Maasstraat)	Distinctive Section	Urban	The A3 section is a distinctive section because the lower slope of the mansard roof is much longer and is positioned in between two towers (20 & 24) which act as the announcers of this distinctive section. It is connected to the A2 section by elongating the right side of the base of the protruded gambrel end and using it as a terrace. In hierarchy it is placed in position three because the appearance is more intimate because of the longer lower slope of the mansard roof. However the corner is more emphasised than the A4 section because of the towers.
		Facade appearance	In relation to A2 the windows just under the roof have muntins, in contrary to the majority of the windows on the ground level of A2, A3 does have muntins. The tower at Churchill-laan is facing the A2 section by the placement of the windows overhangs and the enriched brickwork, the tower at the Maasstraat is marking the end of the block facing the street.
		Method	Use of different roof constructions, different window frames, different placement of windows articulating vertical or horizontal emphasis.
1	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	Creates distinctive edge in between the different building blocks with protruding bricks.
		Method	Use of different brick bond to emphasise the edge of different building blocks
2	Distinctive protrusion	Urban	None or t.b.d.
		Facade appearance	Wall continues over the window sill line which is not at the same height is neighbouring balcony, this could be a reason to add a different element to divert the attention to the new element instead of the not matching building height. This new element also puts more emphasis on this building block instead of the neighbouring.
		Method	Use of different height of protruding elements to connect different building blocks.
3	Distinctive windowsill	Urban	None or t.b.d.
		Facade appearance	Window sill relates to element 2 being an enrichment to the brickwork instead of a regular window sill
		Method	Use of different window sill
4	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	Two singular courses are recessed with 2 regular courses in between above the plinth. At the location of entrances the brick at the end is protruded. Putting emphasis on the facade plinth and continues in all the sections.
		Method	Use of different brick bond to unify the block and emphasise horizontality.
5	Distinctive Entrance	Urban	Material of the ground differentiate from the public walkway. Making the **border of public** more clear. All entrances use the same materials unifying the block.
		Facade appearance	Entrance is recessed in the facade having an intermediate space between private and public, the floor is different in this space, a white concrete slab is visible in the facade, also a vertical concrete element is placed on the side which with a higher window for a little bit of daylight in the hallway. The concrete element connects the window to the entrance, rather than being a singular window on the side of the entrance it is more integrated this way.
		Method	Different constructive material and colour as lintel, connecting elements with ornaments.

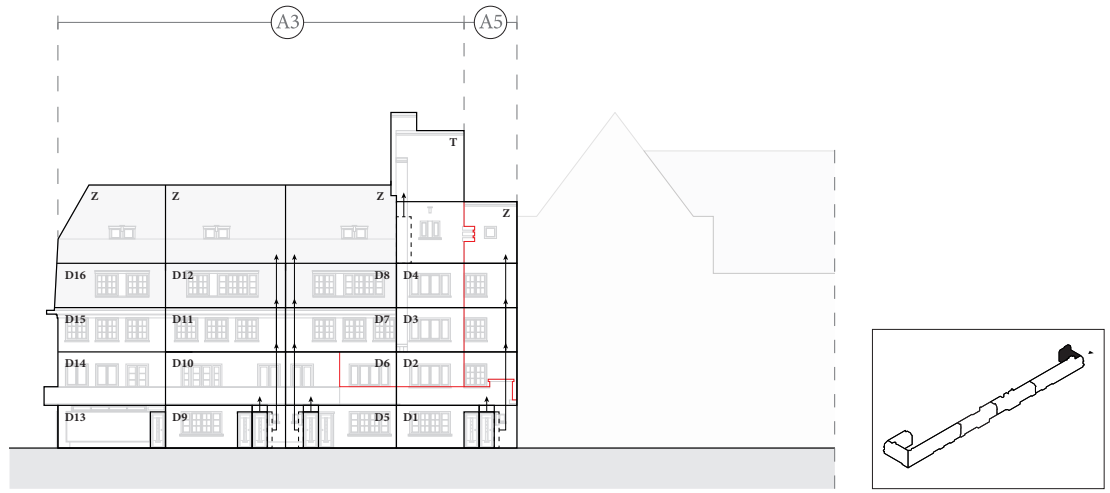
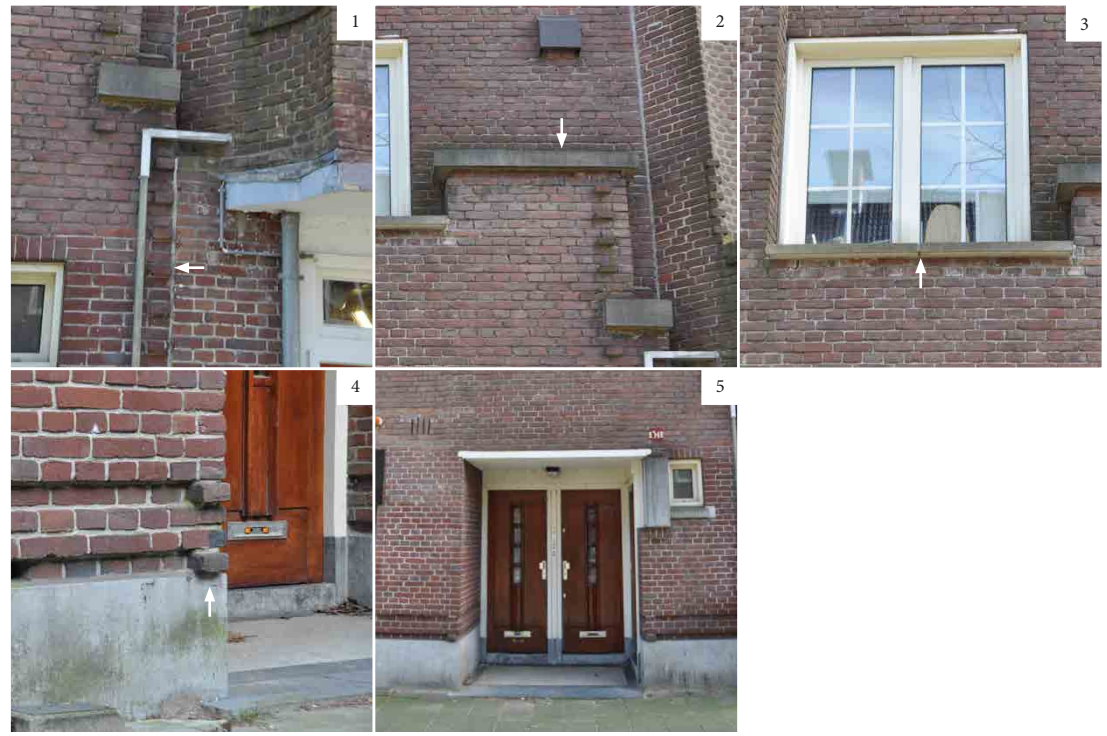


Figure 48: The grid of the dwellings behind the facade on the Maasstraat 1:5000 (Kroes, 2024)



6	Distinctive facade plinth	Urban	None or t.b.d.
		Facade appearance	The facade plinth what seems to be a natural stone but can also be concrete, it is the same material as the lintels on ground level and the windows of the entrances (see element 5), continues on the plinth unifying the whole block. The only exception in the use is the stores in section A1 when the stone continues to the ceiling.
		Method	Use of plinth material to unify the block and emphasise horizontality.
7	Distinctive windowsill	Urban	None or t.b.d.
		Facade appearance	All the windows on the ground floor have have the same windowsill which is distinctive in comparison to the windows of the other floors.
		Method	Use of a certain order in which different elements and rhythms are applied.
8	Distinctive entrance	Urban	None or t.b.d.
		Facade appearance	The entrance has a setback just like the other entrances, however the set back is higher and next to element 9. One side of the intermediate space is from glass, this way when walking passed it the observer can see directly into the store. also above the door a window is placed, making the whole space much more transparent than the others.
		Method	Use of different entrances per function
9	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Large windowpane without muntins for clear view into the store. The window has no window reveal; meaning it is protruding from the adjacent walls making the window stool larger for advertisement.
		Method	Use of different windows for the shopfronts
10	Distinctive balcony	Urban	None or t.b.d.
		Facade appearance	Balcony continues around the corner which improves the plasticity of the facade which is not bound to the building line. The drawings of maart 1926 show that the balcony stops one window earlier.
		Method	Use of elements around corners to improve plasticity
11	Distinctive window	Urban	None or t.b.d.
		Facade appearance	The window is the same in size as the window from the floor above however without the presence of muntins. It also follows the same rhythm. The window sill is thinner and more sober than the window sill on the ground floor.
		Method	Use of a certain order in which different elements and rhythms are applied.
12	Distinctive balcony door	Urban	None or t.b.d.
		Facade appearance	The balcony door follows the rhythm from the windows above, with the same width as the neighbouring windows, grouped by three.
		Method	Use of a certain order in which different elements and rhythms are applied.
13	Distinctive balcony door	Urban	None or t.b.d.
		Facade appearance	The door and windows next to balcony door follow the width of the window below. And also has only horizontal muntins. Rhythm is symmetrical from the entrances below (see element 14 and 15) it breaks the rhythm which is made by the windows (17) above and the windows 11, 12.
		Method	Use of a certain order in which different elements and rhythms are applied.
14	Distinctive balcony door	Urban	None or t.b.d.
		Facade appearance	The balcony door follows no rhythm of neighbouring windows but are symmetric to the middle line of the entrances and have the same width as the windows of 11 and 19.
		Method	Use of different compositions of windows to emphasise verticality/horizontality
15	Distinctive window	Urban	None or t.b.d.
		Facade appearance	The window follows the rhythm of the window below, however it shows no muntins just like the window next to it, which emphasis the vertical alignment of the tower.
		Method	None or t.b.d.
16	Distinctive chimney	Urban	Within the section of the proposed hierarchy of the building block (A1, A2, A3, A4, A5) several subsections/accents can be made. The tower is one of them. Instead of only emphasising the corner with a protrusion it emphasises the corner by the semblance of a new block were the tower introduces this new block.
		Facade appearance	This chimney acts as a clear border of the tower identity with the rest of the section. In a photo from 1972 we can see that the drainage of the rainwater goes through this chimney to the sewer system. They however changed this currently. The length of the chimney also highlights the verticality of the tower. Further back another chimney is constructed which is even higher.
		Method	Use of protrusion for enhancing identities within the block
17	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window has window sill equal to the ones on the other windows of the first floor and second floor of the sections and also a small window reveal. It is distinctive from the windows below because of the muntins and distinctive from the windows of the ground level because of the smaller width. They are grouped per three making the suggestion that the windows are for one dwelling which it is.
		Method	Use of a certain order in which different elements and rhythms are applied.


6

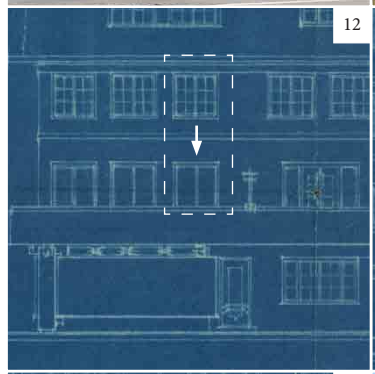

7

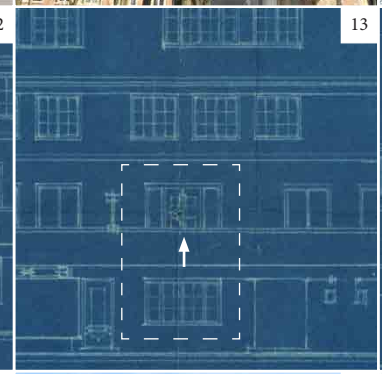

8

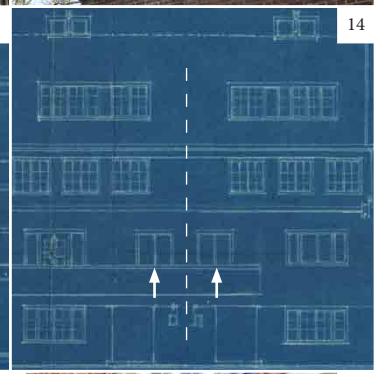

9

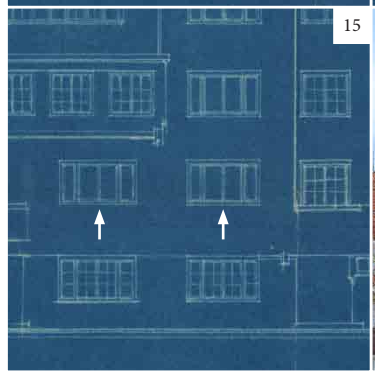

10


11

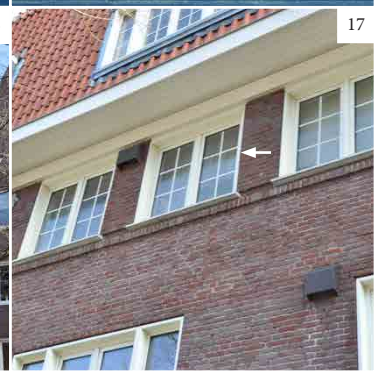

12


13


14

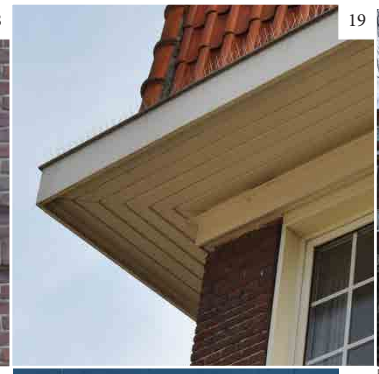

15


16

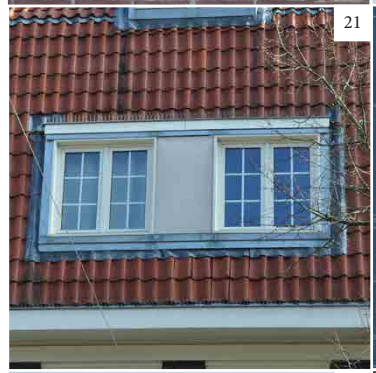

17

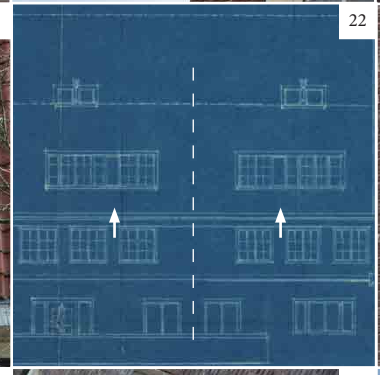
18	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	Underneath the windows starting at the height of the window sill a distinctive bond is used to connect the windows on the same floor and emphasises horizontality. Bond exist of 3 courses; the lowest one are vertical bricks that protrude and the two above are regular orientated (on bed), however recessed. Bond stops at the chimney highlighting the contrast of the subsection A3*.
		Method	Emphasise horizontality
19	Distinctive eave	Urban	None or t.b.d.
		Facade appearance	The large eave in combination with the roof solidifies the unity in between the towers around the block and improves the plasticity. It also connects the windows which are placed just underneath it. In comparison with the eave of the A2 section the frieze board is placed tightly above the window making the contrast of the height difference more visible.
		Method	Emphasise horizontality and create contrast between the sections.
20	Distinctive mansard roof	Urban	The mansard roof makes the building block look lower in height than it is, making it look less intimidating that the A2 section. Therefore its placed lower in rank. To enhance the visual perception of the roof being lower the eave is placed just above the window of the floor below, making this floor even more distinctive in comparison to the third floor of the A2 section. Mansard roof continues around the corner and unifies the A3 section.
		Facade appearance	See Urban
		Method	Use of different roof construction
21	Distinctive window	Urban	None or t.b.d.
		Facade appearance	The effect of having a mansard roof at the height of a dwelling means dormer windows are needed for daylight.Two windows are combined with the same space in between as the regular windows underneath, these windows also have muntins.
		Method	None or t.b.d.
22	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive window; 2 known shapes are combined as dormer window and are aligned symmetrical in between the entrances of the ground level. See elements 13, 14, 15. The use of domer windows in combination iwth the mansard roof creates contrast between the neighbouring sections.
		Method	Breaking a certain order in which different elements and rhythms are applied to put emphasise on the entrance and add a vertical accent. The element contributes to a contrast between enighbouring sections.
23	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive because of position, window sill, size and configuration. Consists of two smaller windows next to each other connected with one windowsill, which is as elaborate as the ground floor, and connected with a panel in between. With this introducing the top of the tower and putting emphasis on the top.
		Method	Emphasising Top
24	Distinctive edge	Urban	None or t.b.d.
		Facade appearance	The edge at the top of the tower and the chimneys are emphasised by protruding bricks and what seems to be clay roof tiles, same as the mansard roof. Hereby emphasising the top and unifies them.
		Method	Use of other material on edges to enrich/emphasise
25	Distinctive ornamentation	Urban	None or t.b.d.
		Facade appearance	Three stone rectangles are placed on the edge of the sections A3 and A4 it emphasises the difference in depth and it emphasises the top part.
		Method	None or t.b.d.
A5 (Maasstraat)	Distinctive section	Urban	This section is more accommodating than the others. It serves as an in between section, in this case in between the other building block and this one.
		Facade appearance	Because the wall is recessed it also highlights the tower of this block and the gable end of the other building block. The height is also lower than the neighbouring tower and gable end.
		Method	Use of different wall depths recession/protrusion and different heights.
26	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive for its positioning; the window is placed directly on the edge of the tower. The window is almost hiding for the observer, as a kid is hiding behind the parent for protection. This way the window enhances the accommodating character of the A4 section and increases the hierarchy of the A3 section.
		Method	Emphasising accommodating factor of the section by positioning a subdominant location of the windows.
27	Distinctive window	Urban	None or t.b.d.
		Facade appearance	distinctive for size and positioning, small window that emphasise the top and is placed in the middle which creates a similar tower identity as element 23 and others. But if compared it is much more sober.
		Method	Emphasise top
A3 (Churchill-laan)	Distinctive section	Urban	See urban A3 Maasstraat
		Facade appearance	See urban A3 Maasstraat
		Method	See urban A3 Maasstraat

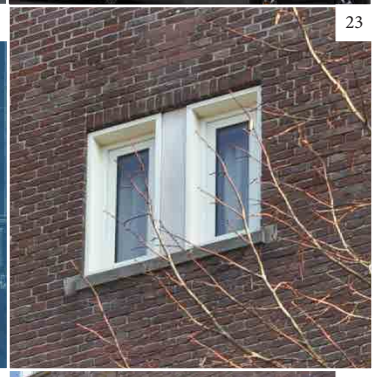

18


19

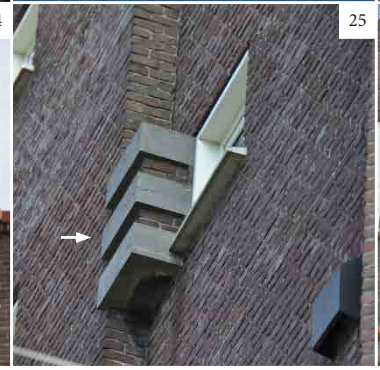

20


21


22


23


24


25


26


27

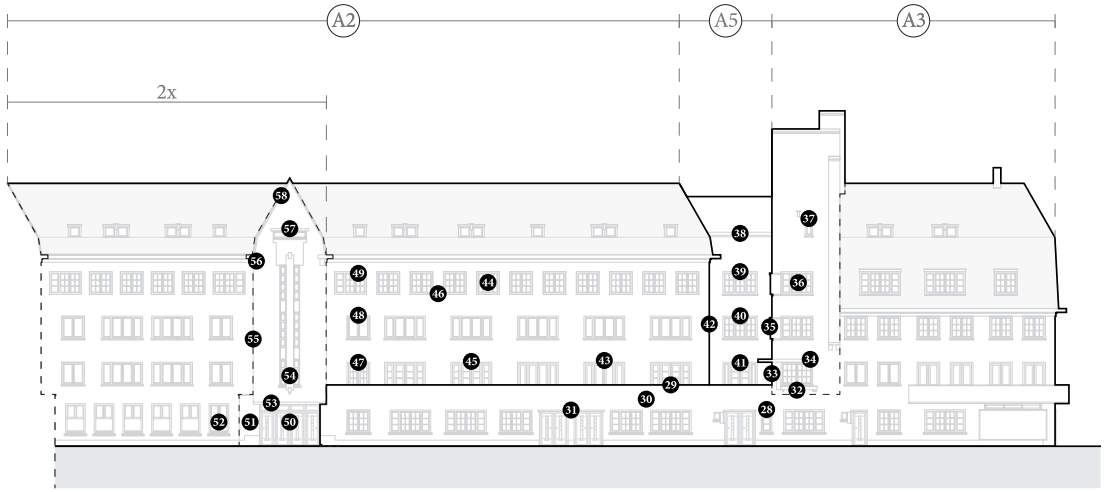
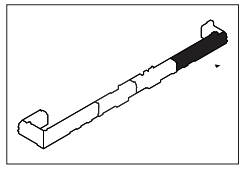


Figure 49: Location of the described elements on the west corner of the Churchill-laan 1:5000 (Kroes, 2024)



Sections and element number	Description Element	Subject	Analysis
28	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive for size and placement. The window next to this window is not in line with the windows above so the tower has its own rhythm set apart from the ground level. To also ensure more daylight in the livingroom of the appartement a smaller window is needed in between the carrying wall and the entrance resulting in this smaller window.
		Method	Use of a certain order in which different elements and rhythms are applied.
29	Distinctive edge	Urban	None or t.b.d.
		Facade appearance	The edge of the terrace is enriched with a concrete like material, protruded bricks and different bond. Part of the balustrade is increased in height this is to put emphasis on the tower of the A3 section, the height different is announced by a concrete stone, the same stone as the end of the terrace.
		Method	Use of other material, protrusion and other brick bond on the edge
30	Distinctive Terrace	Urban	None or t.b.d.
		Facade appearance	Terrace emerges from the A2 section by elongating the right side of the base of the protruded mansard end and using it as a terrace . The terrace acts as a **connector** between the A3 and A2 section because of the resemblance of the base.
		Method	Addaptian of familiar shapes to reconstruct new ones
31	Distinctive entrance	Urban	None or t.b.d.
		Facade appearance	The two regular entrances are combined and enriched with the resemblance of 3 distinctive columns. Their resemblance are because of the specific protrusion of bricks on the end of the walls and a concrete base and concrete capital.
		Method	Use of visual resemblance by the position of different materials and protrusions.
32	Distinctive window box	Urban	None or t.b.d.
		Facade appearance	The base of the tower is accentuated by element 34, 29 and this window box. Putting more emphasis on the tower.
		Method	Use of window boxes for emphasis
33	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	Emphasis on the edge of the tower, connects the windows transversal together with element 34. With the emphasis on this edge on the positioning of the window the tower looks inwards to A2 in comparison of the other tower located at the maasstraat of the A3 section where the tower is more a singular identity announcing the end of the block. This is a more bold statement than element 35 where a minimal approach sufficed.
		Method	Use of protrusions with the facade material

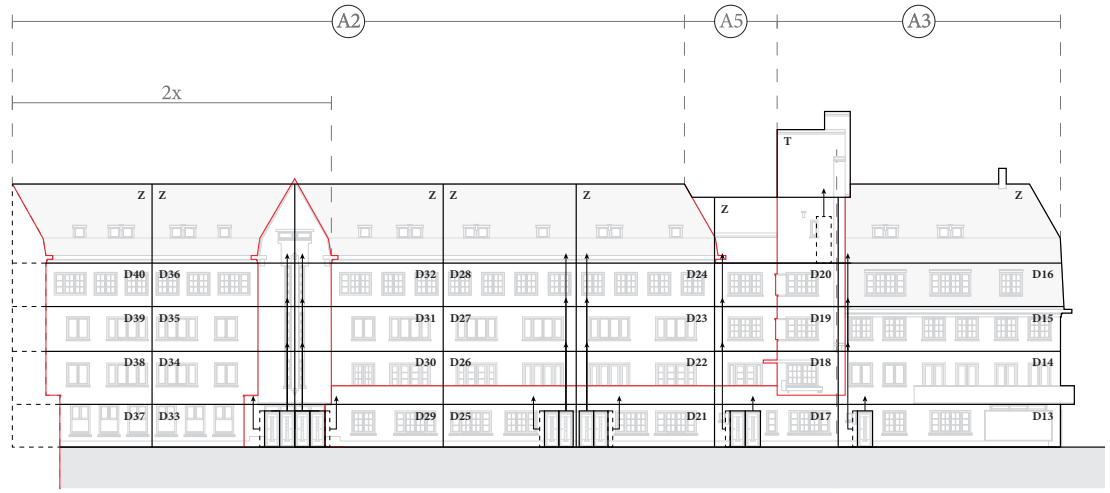
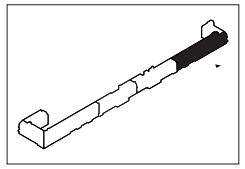
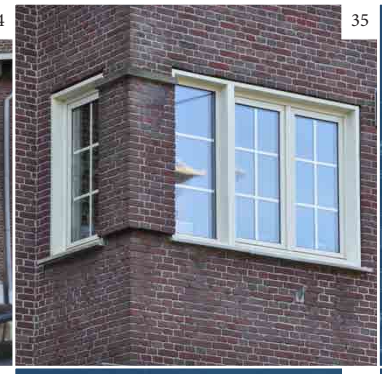


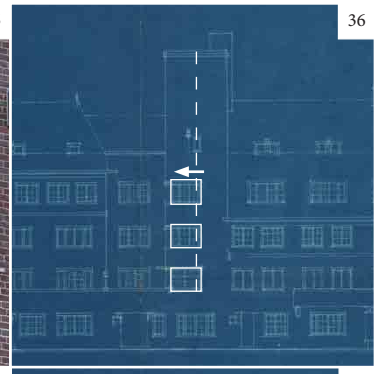
Figure 50: The grid of de dwellings behind the facade on the west corner of the Churchill-laan 1:5000 (Kroes, 2024)



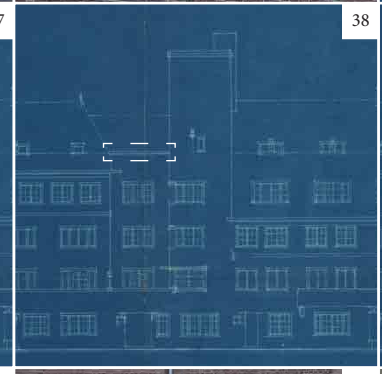
34	Distinctive Overhang	Urban	None or t.b.d.
		Facade appearance	Puts emphasis on the window which marks the start of the tower identity it also connects the window located perpendicular and creates shadows for the dwelling.
		Method	Use of overhangs for emphasis
35	Distinctive protrusion/recess of brick	Urban	None or t.b.d.
		Facade appearance	In between the perpendicular positioned windows a resemblance of a floating column is constructed. This just like element 33 connects them. At the height of the window sill the bricks are recessed one course above the bricks protrude at the top of the column a thin concrete capital is placed.
		Method	Use of protrusions, recessions of the facade material
36	Distinctive window	Urban	None or t.b.d.
		Facade appearance	The window is distinctive because of the earlier mention position in comparison to the tower. It is located more to the edge therefore it is 'looking' at the other sections making it relate more to the plasticity of the building block instead of the individual statement of the tower.
		Method	None or t.b.d.
37	Distinctive window	Urban	None or t.b.d.
		Facade appearance	The window is distinctive because of the position on the tower. This window is located in the middle therefore enhancing the feel of the other windows a like element 36 being on the edge.
		Method	None or t.b.d.
A5 (Churchill-laan)	Distinctive section	Urban	This section is more accommodating than the neighbouring. It serves as an in between section, in this case in between the A2 and the A3 section. It is highlighting their height difference, being the lowest. In the same way it is highlighting their difference in depth being most far away of the building line.
		Facade appearance	It is seen as a individual part and identity of the facade because of its effect and positioning of the elements. Al the windows are placed in the middle making a more presence appearance than the A4 section on the Maasstraat. It also relates more to the tower than the regular A2/A3 section because of the use of the same edge with brick protrusion and roof tiles. It also doesn't have the distinctive brick course (18) which again makes it relate more to the tower.
		Method	Use of different wall depths recession/protrusion.
38	Distinctive edge	Urban	None or t.b.d.
		Facade appearance	Edge is the same like the tower (element 24) however distinctive because of its height, it is placed much lower Than the tower. See Urban A5 churchill-laan.
		Method	None or t.b.d.
39	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive in comparison to A2 on the same floor with that emphasising their difference.
		Method	None or t.b.d.
40	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive in comparison to the A2 section on the same floor, emphasising their difference. Where as the A2 section has a difference in window paning with/without muntins. This window is the same as the window above (39) emphasising **verticality** in this section rather than horizontality.
		Method	None or t.b.d.
41	Distinctive terrace door	Urban	None or t.b.d.
		Facade appearance	The terrace door is distinctive because of its size, the terrace door with its windows is made to match the width of located windows aboven enhancing the verticality of this section.
		Method	None or t.b.d.
42	Distinctive recess	Urban	None or t.b.d.
		Facade appearance	The whole A4 section is recessed in comparison to the A2 and A3 section. Making it more accomodating and highlighting their difference.
		Method	None or t.b.d.
A2 Westside Churchill-laan	Distinctive section	Urban	In between the protrusion of the staircases and their complementary bases a space is created, for some this is a place for their bike for other an opportunity to create a little garden closely against the facade. This is not visible on drawings and therefore it seems unintentional by the architect.
		Facade appearance	This section is distinctive because the lower slope of the mansard roof is much shorter making the building look much higher than the A3 section. This section is the largest part of the building block and is where duplication takes place most of the times. The facade is separated in subsections by a vertical protrusion of an end wall with the same mansard proportions functioning as a staircase. The bottom and top windows are different the middle ones separating the facade in horizontal lines. The rhythm of the windows also differs. Because of this the block doesn't seem as substantial as it is.
		Method	Use of different windows, protrusions and rhythms that divide the facade horizontally and vertically.
43	Distinctive terrace door	Urban	None or t.b.d.
		Facade appearance	The terrace door is distinctive because the frame including side windows matches the window above. This resembles the windows in the A2 section that is duplicated many times in the facades creating a continuous facade in the middle.
		Method	Use of a certain order in which different elements and rhythms are applied.


34

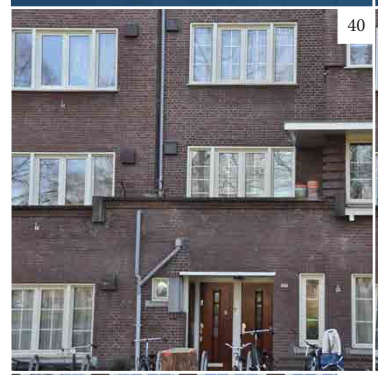

35

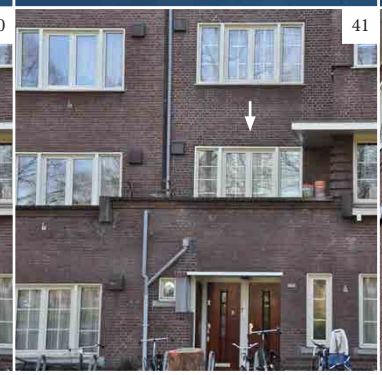

36

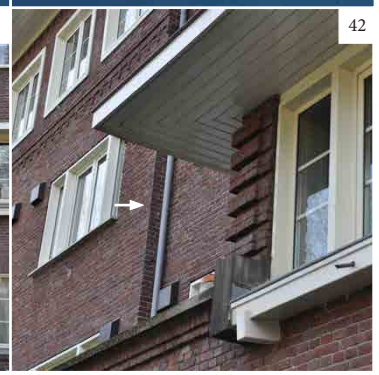

37

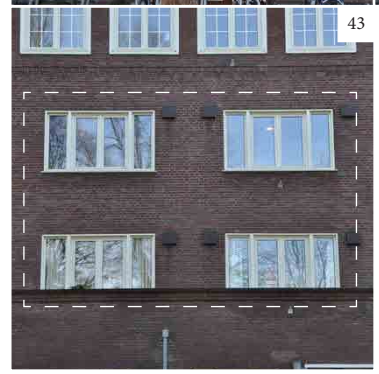

38


39


40

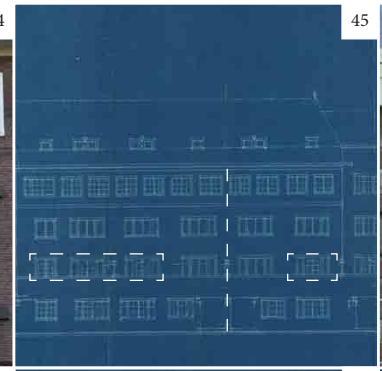

41

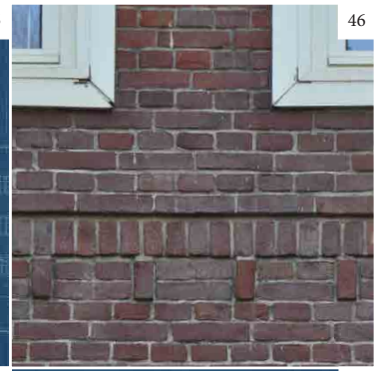

42

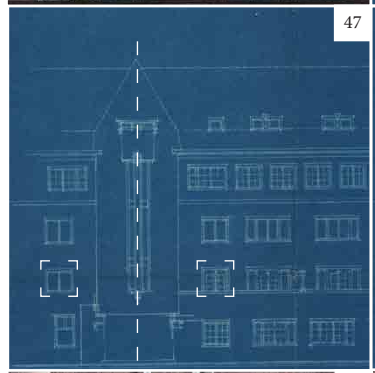

43

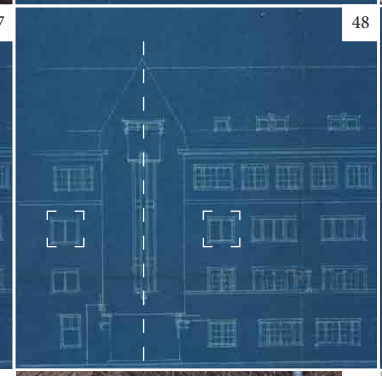
44	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive because the window has a negative window reveal, meaning the window frame protrudes from the facade. The window is much smaller and is placed twice as much. In result the penant is much smaller accentuating the horizontality much more.
		Method	Use of different windows and rhythms to accentuate horizontality and/or partitioning facade.
45	Distinctive terrace door	Urban	None or t.b.d.
		Facade appearance	Distinctive because of the use only horizontal muntins. The balcony doors which do not have horizontal muntins are above the entrance, a subtle way to emphasise the entrance.
		Method	None or t.b.d.
46	Distinctive brick protrusion and course	Urban	None or t.b.d.
		Facade appearance	Brick course separates the facade horizontally, above the line we have the smaller protruding window frames with muntins and beneath the line we have the larger windows with windowsill and without muntins. The brick bond enhances the horizontality of the upper part of the building block. The course exist of two parts a vertical three-quarter brick which protrudes a tiny bit with two courses in between with two headers and one stretcher following the regular brick wall. Above a whole course of vertical three-quarter bricks is placed, following the protrusion. The wall in between windows (element 44) called the penant also protrudes a tiny bit from the already protruded vertical three-quarter bricks. At the top of the frieze board is place and underneath the first part (with the vertical three-quarters brick and the stretcher/headers in between) of the course is placed.
		Method	Use of protrusion, different courses to partition the facade.
47	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive window since width of the window is different than the windows in the same row, breaking the pattern just before the vertical end wall protrudes the wall. Making the transition between the identities of the section less abrupt, so the window acts as an announcer that something is happening. However the change in the use of muntins seems unsystematic.
		Method	Use of different window sizes to break patterns making transitions less harsh and gives more of a monumental look to the change.
48	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Same as element 47, without the change of muntins
		Method	Same as element 47
49	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Same as element 47, without the change of muntins
		Method	Same as element 47
50	Distinctive entrance	Urban	None or t.b.d.
		Facade appearance	Distinctive for the composition of doors and surrounding elements that protrude from regular building line. One wonders where al the doors lead to.
		Method	Combining entrances together to hide the borders of the dwellings and creating an accent in the facade.
51	Distinctive protrusion	Urban	None or t.b.d.
		Facade appearance	Distinctive because of the protrusion on the side of the end wall, the protrusion is accomodating the composition of doors and the more monumental look of the end wall overall. The edge of the roof of this protrusion is also enriched by a protrusion of bricks in the same way element 29 is. The continues grey (stone/concrete) plinth, element 6, is heightened to announce the change and enhances the monumental look.
		Method	None or t.b.d.
52	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive because the window framing is a sash window which is not present in the other sections. Also the windows have two vertical muntins more in the middle. The window sill and soldier course above the windows are continues as in the other sections.
		Method	Use of different windows to separate sections and different identities within the section
53	Distinctive concrete slab	Urban	None or t.b.d.
		Facade appearance	Distinctive white concrete slabs that matches with the other common white elements; window frames, eaves, hoisting beams and overhangs.
		Method	Use of different materials and colours in the facade.
54	Distinctive window/protrusion	Urban	None or t.b.d.
		Facade appearance	Distinctive because of size, composition and surrounding elements. The composition of the 22 small windows are divided in 2 columns and vertically stacked with 4 or 3 upon each other on each floor. The space inbetween the vertically stacked windows is filled with the same colour making it look like one large vertical window. The bricks in between the columns protrude and have ornamentation on the upper and lower end. The outer side of the window framing up until the length of the windowsill is recessed in the brickwall, on the edge of the recessed brick and the regular brick a protruding brick is located to emphasis the difference in depth and the vertical columns as a whole. The window emphasises the verticality of the end wall and as a distinctive identity within the section.
		Method	Use of different compositions of windows to emphasis verticality/horizontality, use of different windows to enhance the end wall.

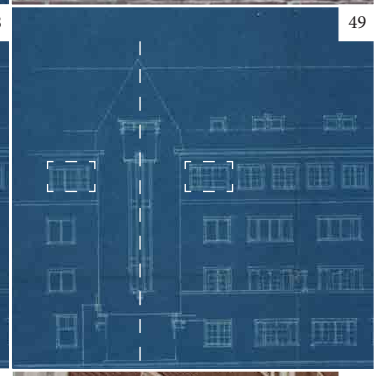

44


45

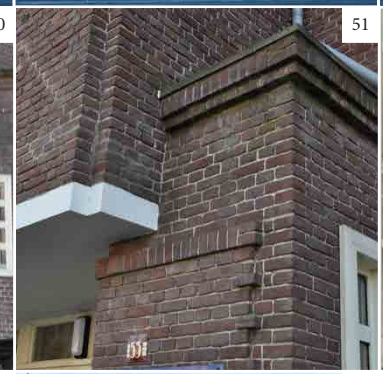

46

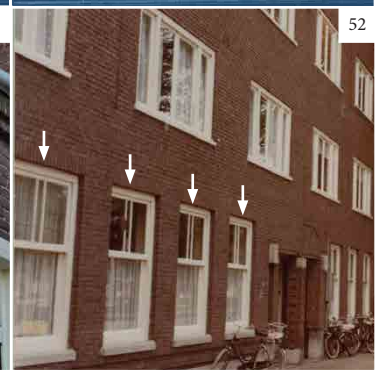

47


48

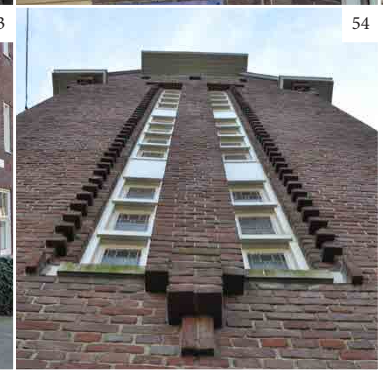

49


50


51

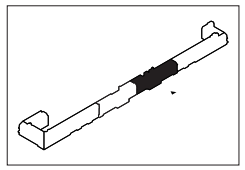

52

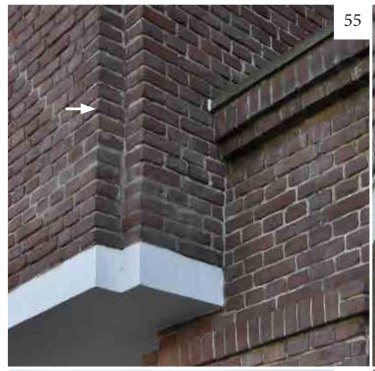

53

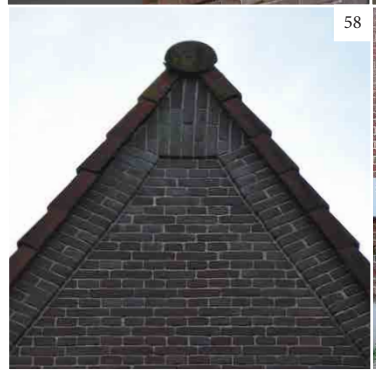

54

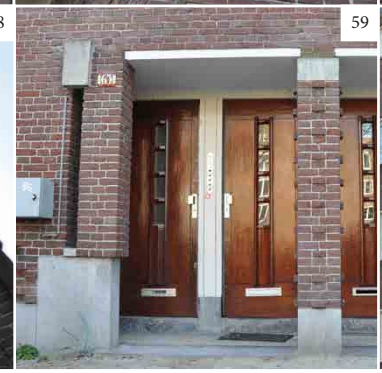
55	Distinctive corner solution	Urban	None or t.b.d.
		Facade appearance	The edge of the protruded end wall has a small recession in the corner making this accent in the building block more enriched.
		Method	Use of different corner solution to enrich accents in the building block
56	Distinctive ornament	Urban	None or t.b.d.
		Facade appearance	A corbel is used as an ornament to enrich this specific accent in the building block created by protruding bricks which are curved. It is also transfers the load of the overhang to the wall.
		Method	Use of different constructive solutions that enrich specific parts.
57	Distinctive window/overhang	Urban	None or t.b.d.
		Facade appearance	Distinctive window because of placement, size and surrounding elements. The window is placed on the top of the protruded end wall with an overhang making a monumental presence underneath the window protruded bricks connect the window with element 54 making it a large vertical composition within the facade of the endwall. Highlighting the verticality.
		Method	Connect elements together to emphasise verticality/overhang. Emphasis top with large overhang/window placement.
58	Distinctive brick bond/edge	Urban	None or t.b.d.
		Facade appearance	Brick bond is placed at the angel of the roof emphasising the top and integrating the roof visually and physically with the brick wall.
		Method	Use of different orientation of the facade material.
Sections and element number	Description Element	Subject	Analysis
59	Distinctive entrance	Urban	Material of the ground differentiate from the public walkway. Making the border of public more clear.
		Facade appearance	The entrance is distinctive because it is using the concrete for extra emphasis; the concrete plinth that continues over the facade is heightened, the column in between has a concrete base and capital. The window frames
		Method	Combining entrances together to hide the grid and borders of the dwellings.
60	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive because the pattern is to place a window like element 49 at the end. Together with the symmetry placed on the middle of the entrance (59) the centre of gravity of the facade is to the left. Therefore the start of the A1 section and the protrusion of the gable end seems more surprising.
		Method	Putting more emphasis on accents by breaking symmetry and patterns.

Figure 51: Location of the described elements in the middle of the Churchill-laan 1:5000 (Kroes, 2024)









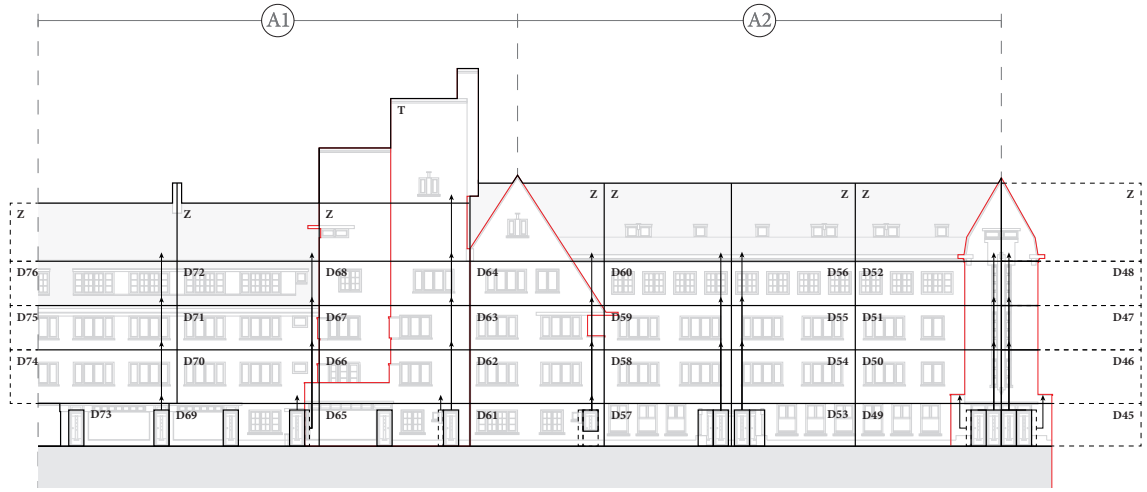
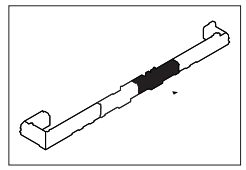


Figure 52: The grid of the dwellings behind the facade in the middle of the Churchill-laan 1:5000 (Kroes, 2024)

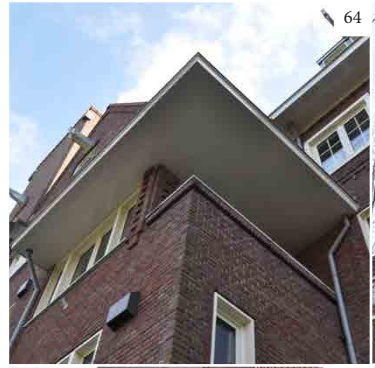


A1	Distinctive section	Urban	Effects the urban space and hierarchy by use of different protrusions, recessions and a passage.
		Facade appearance	Section is announce by the spontaneous placement, because it breaks the pattern/rhythm of section A2, of a gable end protruding the original building line. The gable end emphasises verticality and the overhang is looking to the A2 section. A larger tower then the other towers is placed against it, with a smaller tower next to it. Windows are at the edge; both are aiming to the middle part emphasising it as the most important part of the building block. The middle part is recessed giving more space for people to move in and out of the stores and the passage.
		Method	Use of protrusions, recessions and height difference to gain emphasis on specific parts.
61	Distinctive entrance	Urban	None or t.b.d.
		Facade appearance	Entrance is distinctive because the entrance of the intermediate space is perpendicular to the regular ones. In combination with element 64 the plasticity of this mansard end is improved in the same way; using elements in the perpendicular direction. The entrance is showcasing a column on the corner, with protruded bricks and a brick sill in the opening. Photo from ca. 1930 found in the archive of Amsterdam [OSIM00004002955].
		Method	Place elements in several directions to improve plasticity
62	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Throughout the sections all the window frames on the ground floor are white except for the window frames of A1 these were dark brown. In an old photo ca. 1930 of Noorder Amstellaan it is visible that in the A1 section the windows of the ground floor all had darker colours like the shopfronts.
		Method	Use of different colouring to emphasise hierarchy
63	Distinctive terrace	Urban	None or t.b.d.
		Facade appearance	The terraced is facing along the facade, improving the plasticity of the facade, this is emphasised by the same column as element 61 and others; with protruded bricks.
		Method	Place emphasised elements (terrace, entrances) in several directions to improve plasticity.
64	Distinctive overhang	Urban	None or t.b.d.
		Facade appearance	The overhang is distinctive because the largest part is aiming to the right, improving the plasticity since this direction is presented less. It also connects the two window frames together, putting more emphasis on this change of direction.
		Method	Place emphasised elements (terrace, entrances, overhangs) in several directions to improve plasticity.
65	Distinctive gable end	Urban	Gable end that protrudes from the regular building line and therefore creates a more narrow walkway. Which makes the difference in the recession of the middle part of the A1 section larger and therefore creates more space in front of the stores here.
		Facade appearance	The protrusion makes a larger difference in depth of the building line in the middle part of the A1 section. It also accommodates element 61, 63 and 64 that improves the plasticity of the facade.
		Method	Move the building line to emphasise certain sections and to accommodate elements being placed in multiple directions.
66	Distinctive ornament	Urban	None or t.b.d.
		Facade appearance	This element is distinctive because it is from concrete and the rainwater drainage is going through it. It also separates the tower from the gable end although it has the same building line.
		Method	Using elements like the rainwater drainage with emphasised hopper to separate parts within the section on the same building line.
67	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive because the position is not like the other windows of the tower (placed near the left edge). It is in the middle of the tower symmetrical with the window on the other side of the water drainage. It connects the two shapes together and also gives the tower a more powerful presence instead of being accommodating the middle section like the two windows below
		Method	Use of different window positioning to refer to the subsections it is in or refer to another subsection.
68	Distinctive ornament	Urban	None or t.b.d.
		Facade appearance	Ornament is a concrete block on the edges making it together with element 67 more distinctive from the other towers in the building block. The height of this tower differs slightly from the other by being a bit taller.
		Method	Emphasise top and important parts.
69	Distinctive terrace door	Urban	None or t.b.d.
		Facade appearance	Placement of the window is the same as element 67; orientated to the middle part and therefore emphasising that part. However the windows on this tower are different than the tower next to it by colour and muntins. Photo from ca. 1930 found in the archive of Amsterdam [OSIM00004002955].
		Method	Use of different colours and muntins to differentiate similar parts
70	Distinctive overhang	Urban	None or t.b.d.
		Facade appearance	Overhang connects the windows on the edge in direction of the middle part.
		Method	Place emphasised elements (terrace, entrances, overhangs) in several directions to improve plasticity. Use of overhangs to connect windows.

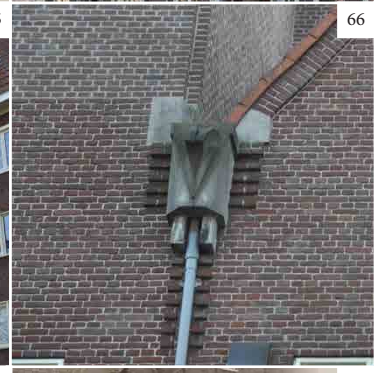

61


62


63

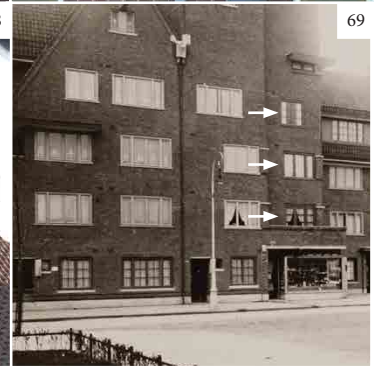

64


65


66


67


68


69


70

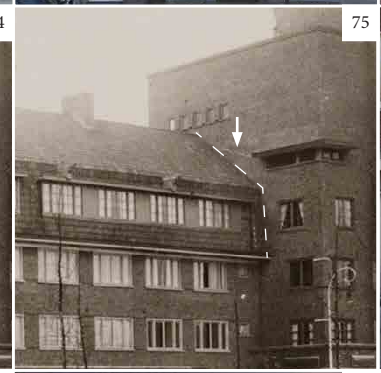
71	Distinctive entrance	Urban	A small wall separates the intermediate space from the public, the material of the ground level is also different like the other entrances.
		Facade appearance	Entrance is distinctive since the intermediate space is not within the building line. It is seperated by different material, small wall and emphasised by an overhang above it creating this intermediate space.
		Method	Use of different kind of entrances within the building line and not within.
72	Distinctive plinth	Urban	None or t.b.d.
		Facade appearance	The plinth, that continues around the whole building block, covers not only the first few centimeters but the whole facade of the ground floor and therefore making it distinctive. It is combined with an overhang that continues on the whole width of the stores accentuating the horizontality of this part.
		Method	Use of different plinth material and or heightened plinth to emphasise important part and/or different use. Use of overhangs to accentuate horizontality
73	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	The brick bond connects all the windows together in the recessed part of the A1 section. The bond exist of a recessed brick at the height of the windowsill and at the top of window another recessed course is placed.
		Method	Use of elements in between windows to connect them and emphasise horizontality.
74	Distinctive dormer window	Urban	None or t.b.d.
		Facade appearance	Distinctive because the windows are horizontally connected instead of individually, with this emphasising the horizontality of this section. Photo from ca. 1930 found in the archive of Amsterdam [OSIM00004002955].
		Method	Use of elements in between windows to connect them and emphasise horizontality.
75	Distinctive recessed mansard roof	Urban	None or t.b.d.
		Facade appearance	The mansard roof, which we have seen in the A3 section, is also in the middle part of the A1 section only with large horizontal dormer windows and one in the middle accentuating and unifying the passage. The building line is recessed in comparison to the rest of the building block giving more public space in front of the shops which are accumulated here. Photo from ca. 1930 found in the archive of Amsterdam [OSIM00004002955].
		Method	Use of different building lines to make space for different use.
76	Distinctive passage	Urban	The passage makes sure that the appearance of one large building block is maintained and still provides for people to walk through it. Providing a fast route to the otter side of the block.
		Facade appearance	The passage itself is not emphasised by material use in any way; material is continues as well as the overhang above. The positioning of the passage is in the middle of the section. The windows above are aligned according to the position of the passage
		Method	Use of passage to provide for accessibility of a quick route to the other side
77	Distinctive window	Urban	None or t.b.d.
		Facade appearance	The windows are aligned in the middle of the passage making it symmetrical.
		Method	None or t.b.d.
78	Distinctive window	Urban	None or t.b.d.
		Facade appearance	The only dormer window in the A1 section that is with one window instead of 4. Aligned with the passage below and therefore puts more emphasis on the middle and the passage.
		Method	Putting more emphasis on accents by breaking symmetry and patterns.


71


72


73


74

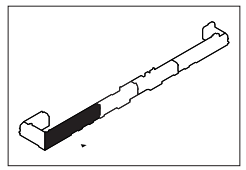

75


76


77

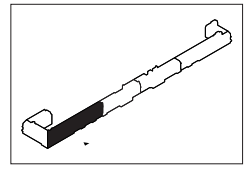

78

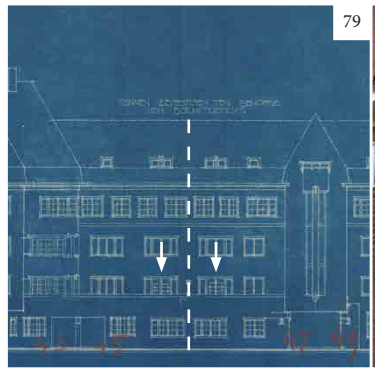
Figure 53: Location of the described elements on the east corner of the Churchill-laan 1:5000 (Kroes, 2024)

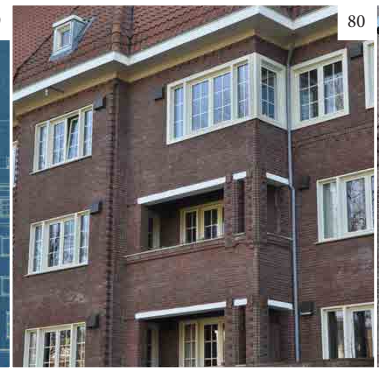


Sections and element number	Description Element	Subject	Analysis
A2 Eastside Churchill-laan	Distinctive section	Urban	In between the protrusion of the staircases and their complementary bases a space is created, for some this is a place for their bike for other an opportunity to create a little garden closely against the facade. On the corner an accent is made by making the upper slope of the mansard roof higher. This makes for a subtle difference in hierarchy since the eave is continuous.
		Facade appearance	This subtle difference becomes stronger because of the protrusion marking the ending of the order in which elements are placed in the large part of the A2 section. The balcony and terrace are used to maintain a continuous character within these changes.
		Method	Use of balconies/terraces from protruded (sub)sections to improve connectedness and less harsh border between them, making them more continuous. Use of protrusion to mark an ending of a section.
79	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive because of the use of horizontal muntins. This emphasises the vertical line in between the other window with horizontal windows. At this line in the drawings of Van den Nieuwen Amstel (1926) a integrated fence between the two terraces emphasising this line even more. However the fence is not there during observation.
		Method	Use of different compositions of windows to emphasise verticality/horizontality
80	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window is distinctive because of position to the edge with another window perpendicular connected to it. It therefore aims along the recessed facade, relating it to the windows of the same floor by protruding the window frame from the wall. The size is larger marking it as an ending like element 49.
		Method	Use of a certain order in which different elements and rhythms are applied. Use of elements around corners to improve plasticity and connect subsections to each other.
81	Distinctive outdoor space	Urban	None or t.b.d.
		Facade appearance	This outdoor space is distinctive because it is the only place in the building block where a loggia is used. This is emphasised by three columns protruding the edge of the terrace and where the protrusion meets the wall. The enriched column is a recurring element as well as the white concrete elements. The horizontality of the neighbouring part is continued by copying the edge to the other floor and a recession of the brick at the height of the white concrete slab.
		Method	Use of recurring elements (edges, columns to emphasise changes in general or in horizontal or vertical emphasis).

Figure 54: The grid of the dwellings behind the facade on the east corner of the Churchill-laan 1:5000 (Kroes, 2024)







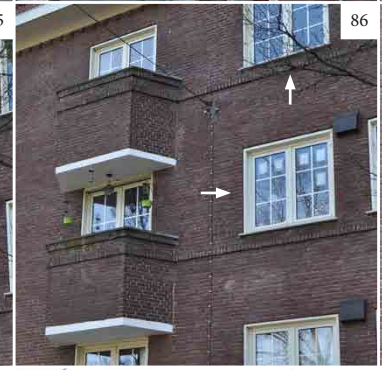
82	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive because of the size and composition of the windows underneath the protrusion. It is positioned symmetricly in the middle and is distinctive than the windows used above to emphasise this change.
		Method	Use of different windows to emphasise different subsections.
83	Distinctive protrusion	Urban	None or t.b.d.
		Facade appearance	The protrusion is distinctive because it marks the break point of the order in which element are placed. The windows in this protrusion are all the same which emphasises the verticality rather than the horizontality of the order. The general shape is related to the other protrusions of section A2.
		Method	Use of protrusion to mark an ending of the order or change in verticality/horizontality.
84	Distinctive edge	Urban	None or t.b.d.
		Facade appearance	The edge of protrusion is related to the edge of element 55, just like the general protrusion however it is emphasised more by adding a protruded brick in between 2 courses. With this emphasising the protrusion as well as the whole corner of the building block.
		Method	Use of recurring elements (edges, columns to emphasise changes in general, changes in horizontality/verticality or changes in building block). Emphasising the corner of the building block.
85	Distinctive brick bond	Urban	None or t.b.d.
		Facade appearance	The order is broken by the same use of a protruded brick course on the two top floors still emphasising horizontality and emphasising the corner as a whole.
		Method	Use of protruded brick course to emphasise horizontality and connect different elements together.
86	Distinctive window	Urban	None or t.b.d.
		Facade appearance	In the entire A2 section an order is made where the top windows (apart from the dormer windows of the attic) have protruding window frames with muntins. This is broken to emphasise the corner which gives it less vertical difference and therefore makes the wall look higher, but less enriched.
		Method	Breaking a certain order in which different elements and rhythms are used to put emphasis on a subsection.
87	Distinctive balcony	Urban	None or t.b.d.
		Facade appearance	Distinctive since it is the only balcony in this shape and size. It is connected to the windows by element 85 since the protruded brick course continues on the railing of the balcony.
		Method	None or t.b.d.
88	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Window follows the width of the balcony doors above however does not show any muntins.
		Method	None or t.b.d.
89	Distinctive mansard roof	Urban	Roof is distinctive since the higher slope of the mansard roof is extended above the height of the rest of the A2 section.
		Facade appearance	The mansard roof continues in orientation of the ridge of the roof but higher and on both sides end with a corner-rafter. The edge with overhang therefore can continue around the corner. It is a more subtle emphasis on the corner than the other section.
		Method	Use of different deviations of a type of roof (in this case mansard) in different subsections to unify and hierarchize the sections.

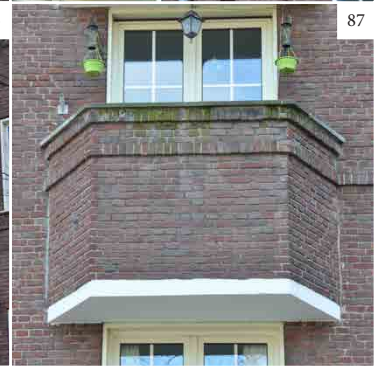

82


83


84


85


86


87


88


89

Figure 55: Location of the described elements on the Waalstraat 1:5000 (Kroes, 2024)

Sections and element number	Description Element	Subject	Analysis
90	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive because of the size and composition of the windows underneath the protrusion. It is positioned in a symmetrical way in the middle and is distinctive than the windows used above to emphasise this change.
		Method	Use of different compositions of windows to emphasis verticality/horizontality, use of different windows to emphasise the end wall on itself.
91	Distinctive window	Urban	None or t.b.d.
		Facade appearance	The window has no window reveal and the frame sticks out of the wall just like element 44. It also is connected to the window perpendicular, the same as window 80. This way it is improving the plasticity and puts more emphasis on the other subsection to the left side than the right.
		Method	Use of elements around corners to improve plasticity and connect subsections to each other.
92	Distinctive balcony door	Urban	None or t.b.d.
		Facade appearance	Distinctive because the small balcony doors are only positioned in the A2 section as an announcer of change (see element 47). In this case it is used to align the doors with the entrances below similar to element 14, 22, 45, 79. The strong vertical order and rhythm of the A2 sections that produces horizontal emphasis are diminished here to a degree, more than the other sections since multiple windows have been changed. Verticality becomes more important in comparison to the A2 section.
		Method	Breaking a certain order in which different elements and/or rhythms are used to put emphasis on a subsection.
93	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive because the small windows are only positioned in the A2 section as an announcer of change (see element 48). In this case it is the same as element 92.
		Method	Breaking a certain order in which different elements and/or rhythms are used to put emphasis on the change between (sub)sections.
94	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive because the small windows are only positioned in the A2 section as an announcer of change (see element 49). In this case it is the same as element 92.
		Method	Breaking a certain order in which different elements and/or rhythms are used to put emphasis on the change between (sub)sections.
95	Distinctive balcony	Urban	None or t.b.d.
		Facade appearance	The balcony is distinctive because it emerges from the corner and makes the border between these two subsection less hard and connects them. It also emphasises the horizontality of both sections. Photo from June 1978 in the archive of Amsterdam [B00000018581].
		Method	Use of balconies/terraces from protruded (sub)sections to improve connectedness and less harsh border between them.

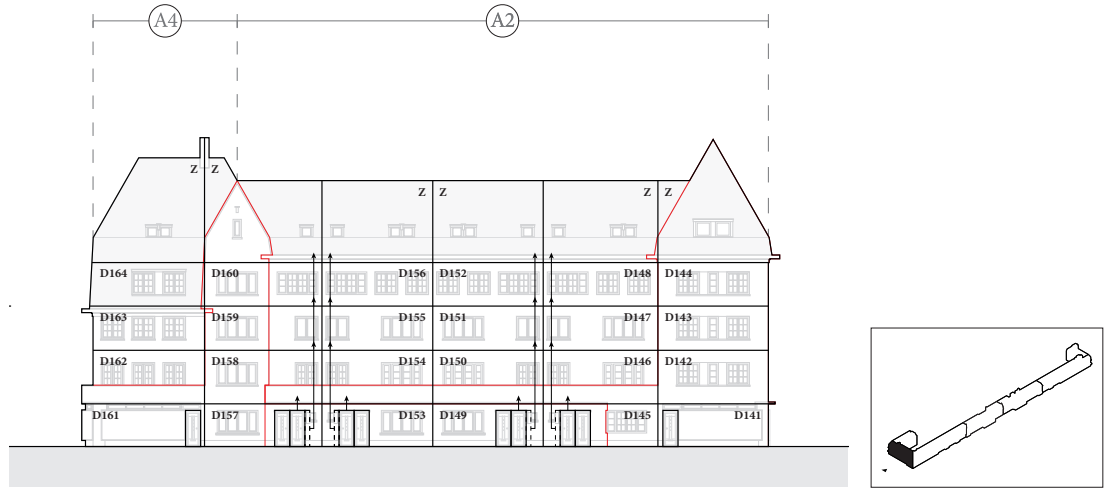
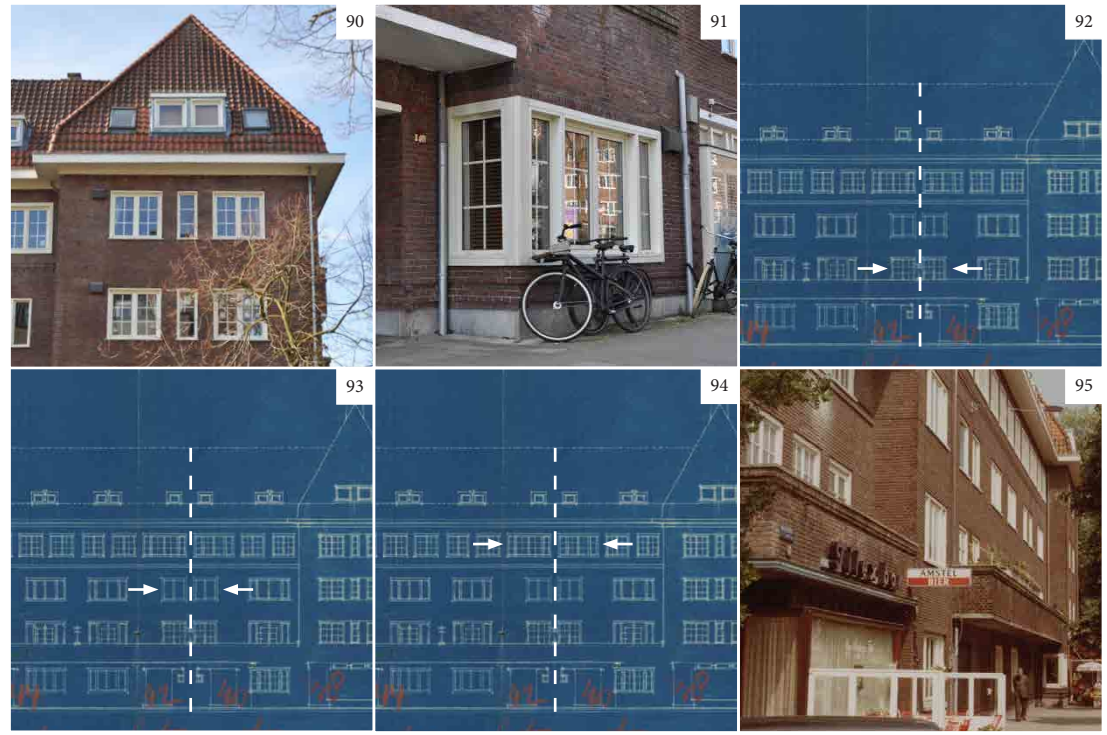
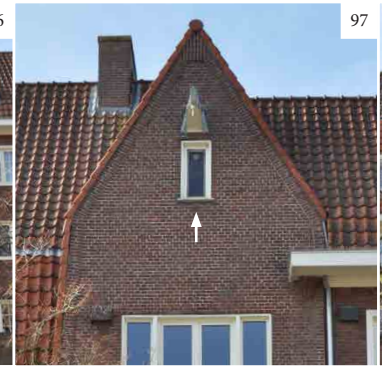


Figure 56: The grid of the dwellings behind the facade on the Waalstraat 1:5000 (Kroes, 2024)



96	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Windows are distinctive because of duplication and vertical alignment of the four floors. Only difference being the windowsill on the down floor which is according to the order of the elements. With this emphasising the verticality of the slightly protruded asymmetrical mansard roof.
		Method	Putting more emphasis on accents by breaking symmetry and patterns.
97	Distinctive window	Urban	None or t.b.d.
		Facade appearance	Distinctive because of size and positioning, the position being at the top emphasising the top and the roof.
		Method	Use of different windows to emphasise the top/create an order.
98	Distinctive asymmetrical mansard roof	Urban	Slight protrusion marks the ending of the section, the asymmetrical gambrel roof allows for a lower slope of the other section. Therefore making it less imposing and lower in hierarchy. It is a less harsh border than the tower and creates more continuance between the sections.
		Facade appearance	To put more emphasis on the protrusion element 96, 97 are placed.
		Method	Use of different roof constructions, different window frames, different placement of windows articulating vertical emphasis. Use of protrusion to mark an ending of a section.
99	Distinctive balcony	Urban	None or t.b.d.
		Facade appearance	Resembles element 95 in height and design connecting the sections, it also moves around the corner enhancing the plasticity and creates a less harsh border between the sections. Photo from June 1978 in the archive of Amsterdam [B00000018581].
		Method	Use of balconies/terraces from protruded (sub)sections to improve connectedness and less harsh border between them, making them more continuous.
A4 Section Jekerstraat	Distinctive section	Urban	In comparison to the A3 section of the Maasstraat we do not have such an imposing start/ending of the section. This section does have a balcony around the corner just like the other one making the building block more continuous. The roof however is higher and an extra floor is added in between the order one could argue an higher hierarchy because of the imposing character it makes. However because this blends more with the surrounding sections and the continuous balconies blending the section together I would argue it diminishes the distinction between the section and therefore the diminishes the imposing character in comparison to the contrast the A3 section shows with the surrounding sections.
		Facade appearance	In line with other sections
		Method	Use of balconies/terraces from protruded (sub)sections to improve connectedness and less harsh border between them, making them more continuous.

Figure 57: Location of the described elements of the Jekerstraat 1:5000 (Kroes, 2024)



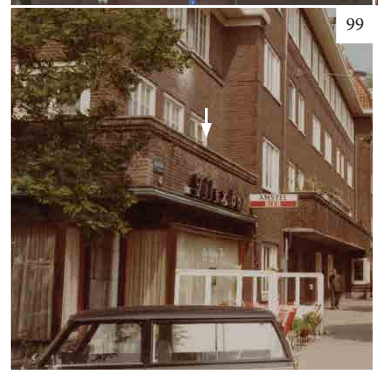


Figure 58: The grid of the dwellings behind the facade of the Jekerstraat 1:5000 (Kroes, 2024)