

Bring back Blom?

The relevance of Piet Bloms ideas to the modern Dutch context

AR2A011 Architectural History Thesis

MSc Architecture and the Built Environment, Technical university Delft

Laura Schoonen

5872189

17-4-2025

Tutor Vibeke Gieskes

Abstract

The cube houses by Piet Blom are one of the most recognizable structures in Dutch architecture. Their unusual shape results from Bloms philosophy about architecture and urban planning. In this thesis the context and design of the cube houses in Helmond will be researched to understand Bloms ideas. In addition to this, the cube house will be compared to the municipalities vision for new residential housing next to it to determine if the design still holds value in a modern urban context.

Key words

Structuralism, Dutch architecture, city planning, cube house, Piet Blom

Prologue

I lived in Helmond from the age of five until I turned eighteen, and because of this, the city and its people are very dear to me. As an architecture student, I often find myself correcting others for the general perception that the cube houses were first (or only) built in Rotterdam, whereas Helmond had the first cube houses.

The cube houses have always fascinated me. Their striking, tilted shapes create a bold contrast with the rest of the city's architecture. During my research, I developed an even deeper appreciation for these structures and the vision of the architect behind them, Piet Blom.

Blom's work is not just about form, but about people. His projects explore how architecture can be a tool to create communities, encourage interaction, and reshape the way we live together. His unwavering commitment to his ideals and his belief in a more connected, socially-driven way of designing is not only admirable, but also incredibly inspiring to me as a future architect.

This research has allowed me to reconnect with Helmond in a new way; through the lens of its architectural identity, and I am grateful for the opportunity to contribute to the narrative of a place that means a lot to me.

Special thanks to:

Vibeke Gieskes, for encouraging us to explore the subjects we are passionate about

Ivo Bastiaansen, for generously opening his home to me and sharing his insights

Jasper Pasveer, for taking the time to speak with me about the city's vision and planning

My mom and dad, for their endless support and for voluntarily proofreading all my research and reports throughout my academic journey

Introduction

During the 1950s architectural principles began to divert from the modernist movement that had been very prominent during the reconstruction period after the second world war. In the Netherlands this led to the emergence of structuralism. In the same decade the growing wealth and decreasing housing shortage in the Netherlands allowed for more experimentation in residential projects. The realization of these projects was further encouraged by organizations and foundations set up by the Dutch government and private investors (Barzilay, Ferwerda, & Blom, n.d). This resulted in the development of experimental housing types in the post 65 era, which lasted from 1965 to 1990.

One of the projects built during this period is the theatre 't Speelhuis ("Playhouse") with cube houses in Helmond. The design was made by Piet Blom and is based on his ideas about social architecture combined with the structuralist drawing method. The houses are made out of a series of tilted cubes that stand on a column. This leaves the space underneath it to be used as a safe space for social interaction (Blom, 1977). While the practicality and actual use of the design can be questioned, the cube houses are still inhabited to this day. However, the context around them is changing; the latest strategy on spatial planning proposes modern apartments adjacent to the cube houses. In this thesis the value of the cube house and Piet Blom's ideas will be analyzed in relation to the plans for new urban housing.

To understand how Piet Blom and his ideas relate to their time, the first chapter goes into the personal life and time period in which Blom grew up in; Starting with a brief explanation of his childhood in Amsterdam and following with the relevant architectural principles of that time. Blom's vision is explained through the analysis of his book 'Wonen als stedelijk dak'. This gives insight into his architectural ideology through which the concept of the cube houses can be understood more clearly.

The second chapter follows the design process of the cube house for the municipality of Helmond. It starts with the briefing and ends with the realization of the eventual design. This chapter explains how the design has changed since the initial proposal and how it reflects Blom's philosophy as described in the previous chapter. Following this, the third chapter reflects on the actual use and current state of the cube houses. Looking at the modern urban context and experience of the residents will determine their current value. This chapter also refers back to Blom's initial design intentions to understand if his ideas have withstood the test of time.

The last chapter looks at the vision for the approaching development of the area surrounding the cube houses. By assessing the plans of the municipality, it determines how the cube houses will be part of the future. Adding to this, Blom's ideology is contextualized with current trends in Dutch society. This will reveal if Blom's ideas are still applicable in a modern and future context.

Methodology

The research is done mainly through the study of literature. The literature that is used creates a historical framework to understand Piet Blom's ideology and the design of the cube house. The literary sources are for the largest part secondary sources, with the exception of the books written by Piet Blom himself. Besides literature, the research uses interviews to assess the current and future value of the cube houses. For the residents' experience the most important and direct source is the interview with resident and urban planner Ivo Bastiaansen. The interview was conducted in his cube house which also gave a first hand impression of the architecture. In addition to this, two secondary sources are consulted in which other residents were interviewed to get a broader perspective of the practical use. Lastly, urban planner Jasper Pasveer was interviewed to understand how the municipality relates the cube houses to the new development.

While research on post '65 architecture and its outcomes is not a new subject, relatively little attention has been given the case of the cube houses in Helmond. Even in relation to other projects by Blom, the Kasbah and cube houses in Rotterdam are more well known. However, the strong ideology of Piet Blom makes these buildings a one of a kind project. Especially in a modern and possible future context their significance should not be underestimated.

Chapter 1 - Piet Blom and his time period

“...een werkeloze bouwvakker” | “...An unemployed builder”

Blom, P. (1977). *'t Speelhuis, Helmond. Bureau Voorlichting Helmond.*

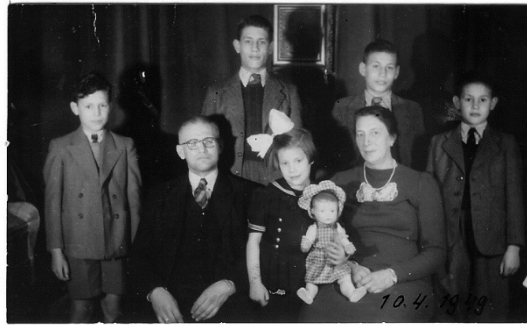
Childhood & early career

Piet Blom was born in 1934 in the Ferdinand Bolstraat in Amsterdam. Growing up, Blom often had to help out in his father's grocery store. Because of this, he became familiar with residents from the different neighborhoods. He noted that every neighborhood had its own character. According to Blom, Amsterdam was essentially made up of tiny cities, with unique social standards and rules. The Jordaan was the most outspoken example of this. Because of the strong sense of community, people in the Jordaan looked out for each other.

In the years from 1949 until 1953 Blom worked as a builder on several housing projects. During this period he realized that the tight-knit community, like he was used to in the Jordaan, was nowhere to be found in these residential complexes. According to Blom, the scale and harsh divide of functions would give the new neighborhoods an anonymous and desolate feeling. To provide an alternative for this “inhuman” architecture Blom set out to become an architect himself (Hiddema, 1984).



[Photo of the grocery store of Piet Blom senior]. (n.d.). Retrieved March 20th 2025, from <https://deblommenfamilie.com/piet-blom-jr-wonen-tussen-hemel-en-aarde/>



[Photo of the family of Piet and Hil Blom, with Piet jr. in the middle behind his parents]. (1949.). Retrieved March 20th 2025, from <https://deblommenfamilie.com/piet-blom-jr-wonen-tussen-hemel-en-aarde/>

CIAM, Team X & Forum

The new housing that Blom was so opposed to was the result of CIAM thinking. CIAM (Congrès Internationaux d'Architecture Moderne) was a forum founded by a group of European architects in 1928. CIAM debates explored leading ideas on architecture and urban planning. Important concepts that arose from this thinking were the suitability of high rise housing and the “Functional City”. The latter was an urban planning approach that structured urban environments into dwelling, work, transportation and recreation (Mumford, 2019). The proposed mass architecture and urban structure was adopted into Dutch city planning in order to combat the housing crisis the post war era brought (Hiddema, 1984).

In the 1950's the architects in CIAM increasingly became more and more divided on certain topics. The rigid separation of functions in the proposed urban planning was particularly divisive subject. This eventually led to the formation of Team X by a small group of architects who wanted to separate themselves from CIAM. Reacting to the ideas of CIAM, Dutch Team X members pleaded for architecture that was based on social relations. According to them, this type of architecture could be achieved through mixed-use, high density, the integration of interior, architecture and urban planning and a deep connection of the small and large scale (Smit, 2018). These elements were the basis for the structuralist design method. To encourage other architects and city planners to adopt this way of thinking in the Netherlands, Aldo van Eyck along with Jaap Bakema, Herman Hertzberger, Dick Apon, Gert Boon, Joop Hardy and Jurriaan Schrofer established the architectural journal Forum (Hiddema, 1984).

Product of his time?

Piet Bloms vision about architecture is that the trade, above all else, is about human connection. His architecture would be for the 'common man', and would lead to a society without classes. This relates back to his childhood in the Jordaan (Hiddema, 1984). At the Academy of Architecture, he connected his beliefs with the structuralist style of the time. This led to his recognizable use of grid patterns. After his graduation from the Academy Blom joined the Provo movement. This only made his beliefs in architecture as a tool for the ideal society stronger, this has remained throughout the rest of his career.

While Bloms ideas are not particularly ground breaking in their given time period, it is his ability to translate his views into a type of architecture that set him apart. Team X member Herman Hertzberger credited Blom to be the first one who succeeded in developing this new type of configurative discipline. Where, according to Hertzberger, both Van Eyck nor Bakema had failed to work out a successful approach, Blom had taken the Team X ideas to a new level (Blau, 2015).

Chapter 2 – Design of the Helmond cube house

**“Voor ieder moment van de dag en voor ieder humeur, is er een apart niveau om tot jezelf te komen” |
“For every moment of the day and every mood, there’s a different level to come to oneself”**

Hengeveld, J., 2008: Piet Blom; Jaap Hengeveld publicaties, Amersfoort

Briefing

After the realization of a few of his designs and the publishing of his book, Blom was initially approached by the municipality of Helmond to create a theatre for the city. The building would replace an outdated arts center. After a location in the city center became available, the municipality set out to find an architect for the project. Because of his previous project for the ‘Mensa’ (students restaurant) in Enschede, Piet Blom was considered as a candidate.

In 1972 Blom was invited by the mayor for an exploratory interview. During their conversation Piet Blom proposed the addition of housing to the cultural center. According to him it was essential that the city center increased in population density. Moreover, his project would become the beating heart of Helmond (Blom, 1977). Fortunately, for Blom, the growing wealth and decrease in housing shortage throughout the Netherlands from 1965 onwards allowed for more experimentation in residential projects. The realization of such projects was further encouraged by organizations and foundations set up by the Dutch government and private investors (Barzilay, Ferwerda, & Blom, n.d). These circumstances made it more appealing to municipalities to choose unconventional types of housing.

Design process

For the design Blom describes that he wanted to create a “woningwoud” (forest of houses) and was inspired by a multitude of things (1977). First of all, he related the design of this forest to the nearby nature reserve de Peel. Expressing that his design would bring de Peel to the city. Aside from nature Blom also took inspiration from religious architecture. In particular, the mosque of Cordoba and the St. Jan church in Den Bosch appealed to him. Besides housing a big community, these buildings have a sense of mystery surrounding them. The tree trunks and columns inspired him to raise the area in which people would live, leaving the ground level open (Hiddema, 1984).

The design started off with a honeycomb pattern that was copied several times. Each consecutive copy was changed slightly to represent the different levels. Relating back to his studies at the Academy of architecture, the cube formed the smallest cell of a larger community. These drawing are a study on structure, size, floor



Blom, P. (1973). Study of the horizontal section of the ground level [Drawing]. Het Nieuwe Instituut.



Blom, P. (1973). Study of the horizontal section of the first floor [Drawing]. Het Nieuwe Instituut.

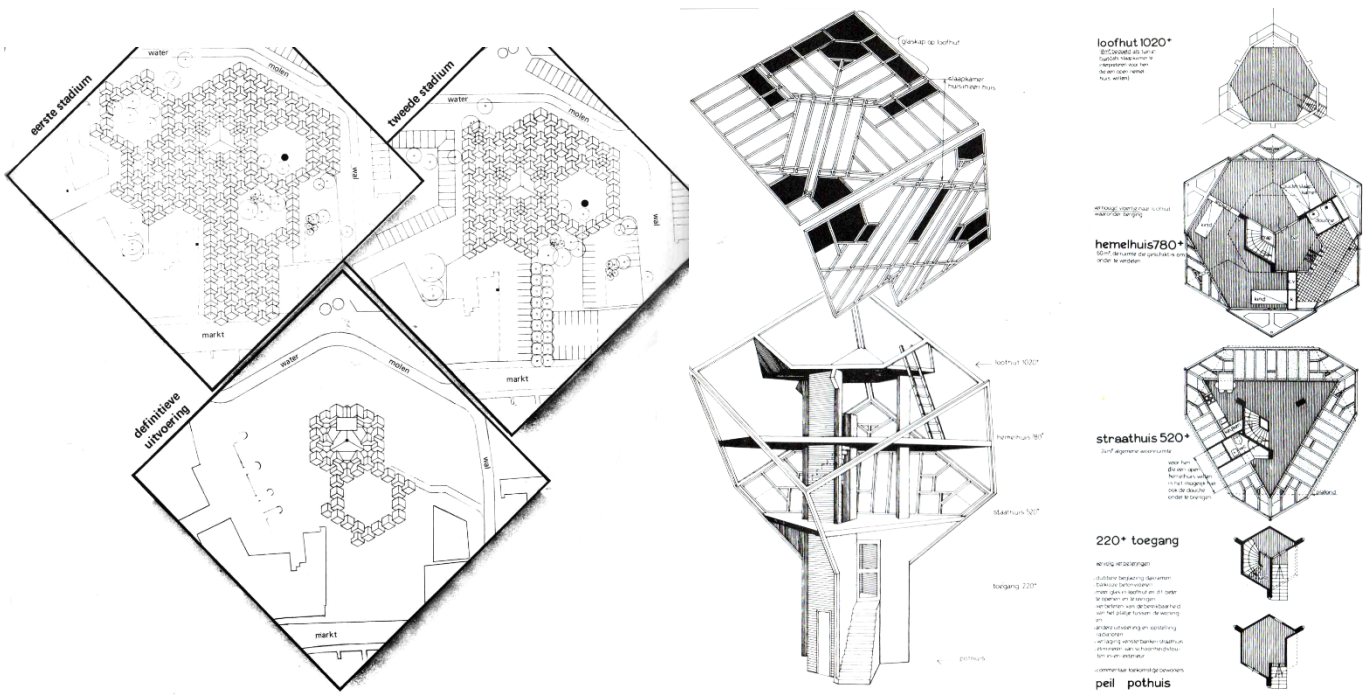


Blom, P. (1973). Study of the horizontal section of the second floor [Drawing]. Het Nieuwe Instituut.

plan and configuration of the cube houses. While achieving a high density, the open spaces in the design and orientation of the houses themselves create a varied spatial experience for the residents (Smith, 2018).

After studying the configuration of the shapes, Blom adapted the design to fit the available area. In this stage he also added the Speelhuis at the center of the “woningwoud” and left several spots open. The first proposal encompassed 188 cube houses that covered the whole area, realizing a density of 143 housing units per hectare (Blom, 1977). Not long after, the design was adjusted to 60 cube houses because of the omission of a parking lot that was previously incorporated in the plan.

In order to get funding, the government requested that first three cube houses were built in order to determine the financial feasibility of the project (Hiddema, 1984). The realization of these trial houses proved quite difficult, as the tender of the municipality initially failed. All the applicants had calculated costs that were far above the available budget. Luckily, local building company Adriaans steps in and agrees to build the houses for the budgeted fee (Blom, 1977). After the construction of the trial houses the plan was finalized. Through different subsidies the project could be realized. However, the cube houses were reduced even further, leaving only one ring of 18 cube houses to be built. The reason for this was that the municipality anticipated that there would not be enough interest in the unconventional type of housing to sustain a larger number of houses (Barzilay, Ferwerda, & Blom, n.d).



Blom, P. (1970). Design stages for 't Speelhuis and the cube houses [Drawing]. Retrieved from book 't Speelhuis.

Blom, P. (1970). Definitive design for the cube houses with sections of each level [Drawing]. Retrieved from book Piet Blom en de kunst van het bouwen.

The design for the cube house itself draws on the ideas presented in ‘Wonen als stedelijk dak’. Rather than numbering the levels, Blom named them according to their value. When entering the house from the staircase you would reach the “straathuis” (street house). On this level more social aspects of living can be found including the kitchen and living room. The social connection is further emphasized by the windows that are angled downwards, directly looking out to the space below. The level above this is the “hemelhuis” (heavenly house), which consists of three bedroom and a bathroom. The highest and most private level is the “loofhut” (tabernacle). On this level the windows face upwards, revealing some of the surroundings but mainly the sky. This level could be used to create a small indoor garden, a hobby room or a bedroom to sleep under the stars (Hiddema, 1984). The layout of the houses is not exactly the same, as with each consecutive house the floorplan is rotated 180 degrees.



Heemkundekring Helmont (n.d.). Laying of the floor beams [Photo]. Retrieved April 2nd 2025, from <https://indebuurt.nl/helmond/genieten-van/toen-in/toen-in-helmond-zo-zag-de-bouw-van-de-kubuswoningen-eruit~151569/#slide-2>



Coolen, C. (1975). Inside of a cube house still in construction [Photo]. Retrieved April 2nd 2025, from <https://brabantinbeelden.nl/verhalen/kubuswoningen-helmond#&gid=4&pid=1>



Van den Broek, J. (1980). Cube houses on the Speelhuisplein in Helmond [Photo]. Retrieved April 2nd 2025, from <https://brabantinbeelden.nl/verhalen/kubuswoningen-helmond#&gid=4&pid=5>

Design reflection

Piet Blom started out with a design that supported his ideologic vision of bringing together a community, both in housing and in 't Speelhuis theater. Assigning certain spaces and levels for different types of interaction. The design was clearly based on structuralist principles, with the cube houses as the smallest cell of a continuing structure. Bloms ambition for the project was reduced further and further due to financial reasons, which lead to the build of only 18 out of the original 188 houses. Upon completion of the project in 1977, even though the project was a nice sight to behold, it came as no surprise that Blom was clearly disappointed in the result. What should have been the beating heart of the city, was reduced to a stand alone structure with no connection to the center of Helmond (Hiddema, 1984). In Bloms mind the project did not truly live up to the vision he had in mind.

Chapter 3 – The cube house in practice

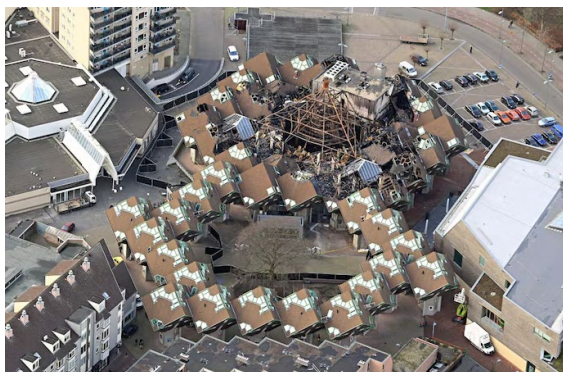
“...standaard dingetjes, zoals wij geneigd zijn om onze woning in te richten en te gebruiken, die kunnen hier niet...” | “...regular stuff, in the way that we are inclined to furnish and use our home, can't be used here...”

Ivo Bastiaansen in Kubuswoning in Helmond. [Film]. Binnestebuiten, KRO NCRV.

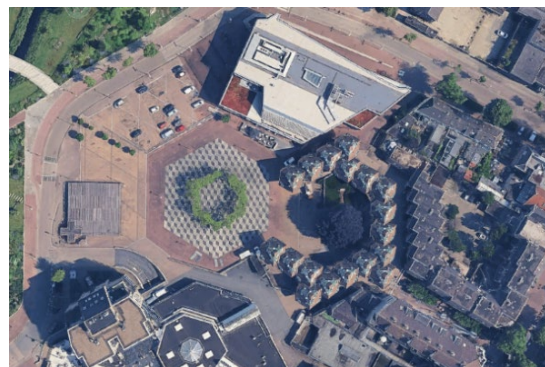
Current state of the cube houses

Nowadays the cube houses still adorn the city of Helmond. They are still occupied, though the demographic has changed a bit. Gradually the houses that were originally social housing, were put up for sale and the majority is now private property (Barzilay, Ferwerda, & Blom, n.d). The cube houses enjoy the status of municipal monument. Because of this, owners have to consult the municipality first if they want to change or renovate their house (Monumenten.nl, n.d.). This procedure ensures that alterations to the cube houses have minimal impact on their historic and architectural value. The physical appearance of the cube houses is kept up to date through the association of owners.

However, not the whole project has been preserved. On the 29th of December 2011, a fire broke out in the Speelhuis. While residents, players and staff were all safely evacuated, the theater could not be saved (Eindhovens Dagblad, 2011). The devastation of the Speelhuis meant that the cube houses became even more of a stand alone object. Now reduced to a singular hexagon that is missing one side.



Otter, R. (2012). Burnt down Speelhuis in Helmond [Photo]. Retrieved March 26th 2025, from <https://www.ed.nl/overig/olv-kerk-helmond-in-beeld-als-tijdelijk-theater~a8ffa61e/>



Google. (n.d.). [Top view of the Piet Blomplein – former Speelhuisplein]. Retrieved March 28th 2025, from <https://www.google.com/maps/place/Piet+Blomplein,+Helmond>

Residents experience

The first thing that can be noticed immediately is the use of the space. With a singular straight wall, all residents admitted that they had to get creative with furnishing the rooms. Even though it is not the most practical design, the effort that you put into it does make the house more your own according to Bastiaansen. The use of the different levels mirrors the use that Blom had intended for them. However, it is debatable if this is consciously done because of Blom's vision or rather if it is the most practical use of space for a monumental house.

The orientation of the windows emphasizes the spatial connectedness even more. While temporarily living in another cube house in the wake of the fire, resident Piet van de Laar explains that he didn't feel at home there at all. Even though the design was similar, the view and orientation of the house were totally different. From this example can be understood that the visual aspect of the house is very much related to its unique identity. A downside to the windows and the wooden construction is that these do not provide proper sound insulation. Especially on the lowest level, you can clearly hear the people talking on the street level. While this stimulates the social connection like Blom could have intended, Bastiaansen admits he does not appreciate this aspect. Rather, he puts on music to drown out the sounds of the passersby.



Unknown. (2020). Inside of the kitchen [Frame from video]. Retrieved March 20th 2025, from <https://binnenstebuiten.kro-ncrv.nl/wooninspiratie/video/kubuswoning-in-helmond>



Staircase to the upper level



Inside the highest level of the cube house

In relation to the surrounding area, the cube houses have remained an autonomous composition. While a shopping mall and library are in close proximity to the project, the distance and lack of other public functions make the space feel desolate. According to Bastiaansen the public space is mainly used for people to pass through to reach the inner city center.

Livability

Reflecting on the experiences one can say that although the design is not the most practical, this flaw actually contributes to the feeling of connectedness of the residents to their home. On one hand, this has to do with the effort that residents make to furnish their unusual house. Because they have to work creatively with the available space, adjusting it to one's personal wishes is more rewarding than regular homes. Another reason for the strong sense of identity can be found in the orientation of the cube houses. In the design the layout is not copied exactly. Instead, the floor plan is rotated 180 degrees in each consecutive cube. This, combined with the placement of the windows, gives each cube house their own unique character.

The interviewed residents all talked about their house with a sense of pride. While they did not deny the flaws that their homes had, they seemed to take those for granted. One thing to note is that all interviewed residents live in the cube houses by themselves. While the design was meant to house a whole family. This shows that the design is used differently than in the past.

In respect to Bloms vision for the Speelhuis and cube houses as a beating heart for the city, this is still not applicable to the project nowadays; the area underneath the cube houses is mainly used as a passage.

Chapter 4 – How will we live together?

‘De steden zullen dorpsgewijs bewoond worden’ | The cities will be inhabited like villages

Piet Blom. Title of his graduation project for the Amsterdam Academie voor Bouwkunst

Bloms vision

Throughout Bloms projects the social aspects of architecture has remained the core element of his designs. To quote Blom “I dislike the word ‘wonen’ (to live in) because it is directly associated with a roof above your head, while ‘wonen’ also includes: the neighbors, facilities, atmosphere of the area”(Hiddema, 1984). With courtyards, different levels and organizational schemes he envisioned small neighborhoods. As he describes in ‘Wonen als stedelijk dak’ these would connect people with their house, their environment and each other. These ideas can continuously be found throughout his projects; with the different levels of social interaction having the strongest and most literal presence in the design of the Kasbah and the cube houses.

Helmond 2030

Decades have passed since the realization of the cube houses and the municipality of Helmond is working on a development strategy for the future. This plan not only deals with the growing number of inhabitants, but also aims to improve the quality of life and the transition to a car-free city center. For the year of 2030 the Piet Blomplein will be adapted according to the municipalities vision. This raises the question – how will the cube houses fit into the city’s future?

In the first place, it should be mentioned that the plans for the Piet Blomplein do not concern a redesign of the cube houses. Because they are municipal monuments, they can not and will not be changed in the future. As mentioned previously, this shows that the municipality recognizes their iconic and historic value. Even though the cube houses themselves are not changing, the area surrounding them will. In an interview with urban planner Jasper Pasveer of the municipality some general plans of the area were explained.

Pasveer describes that the municipality envisions the city center as a connecting element. For the development strategy, the municipality proposes a car-free zone with bigger parking garages on the edges of the center. By extending the pedestrian and cycling paths and integrating nature the city will feel more welcoming. On top of this, the municipality wants to maintain a lively commercial center. The focus lies on adding more commercial and recreational activities in the area surrounding the two most important commercial axes: the Veestraat and the Markt. The last theme that the development strategy addresses is the addition of housing in the city. Because of the increasing population, the municipality has appointed a few locations in the center to erect new apartment buildings.

In relation to the Piet Blomplein, the biggest changes have to do with the addition of commercial and residential functions. Because the square is located on the border of both the Veestraat and the Markt the municipality considers it a great opportunity to extend the recreational and commercial activities. While the exact plans are not revealed yet, the general vision is to add larger apartment blocks with public functions on the ground floor. The plans also include expanding the parking garage of the nearby Elzas passage to accommodate the car-free center. With these developments the Piet Blomplein should become a more lively place that has a stronger connection to its surroundings.



Unknown. (n.d.). Impression of the new development on the Piet Blomplein [Rendered image]. Retrieved April 6th 2025, from <https://www.helmond.nl/1/stad/alle-onderwerpen/centrum2030/wonen-centrum-2030>

However, even in this future vision the space beneath the cube houses remains a passageway. Bearing in mind Bloms ideology in which "cities will be inhabited like villages", living does not only take place in homes but is extended to the street. This relates to the way the inhabitants of the Jordaan neighborhood live together. To stimulate this way of life, social spaces should be created directly underneath the cube houses. While adding street furniture might be the most straightforward solution, the use of them is not guaranteed. Rather, the space should be transformed into a more inviting and community-centered place, like a community garden or courtyard. By turning the lowest level into a usable social space, the vertical organization of the cube houses should reach its envisioned potential.

The future of living together

The development strategy of Helmond is representative of the shift in Dutch society. A study on the changes in the Netherlands over the last 50 years by the CBS (2024) revealed a couple of trends related to housing. First of all, more people have been living alone than in the past. This can be found in all age groups, with younger generations opting for living alone for a few years before moving in with their partner. For the older generations the most important factor is the option of divorce, which has become a normal part of Dutch society. These trends break with the traditional course of life and correspond with a general shift towards a more individualistic society (CBS, 2017). The study also found that in recent years the largest cities have become the most popular place to live and the expectation is that these cities will only continue to grow in the years to come.

With the largest shifts towards individualization and urbanization, places for social interaction in the city are an integral part of urban planning. This is confirmed in the interviews by both Pasveer and Bastiaansen. As people are distancing themselves more and more from traditional lifestyles, their housing should adapt to these changes. An argument can be made for the return to more experimental housing types. In this context Bloms ideas about an urban architecture that is based on social relations seem very applicable.

Conclusion

Piet Bloms ideas about architecture and society can be traced back to his personal experience and the upcoming architectural movements of that time. During his education at the Amsterdam Academie voor Bouwkunst, Blom becomes familiar with the structuralist design method. He distinguishes himself through his ability to combine his ideas with this design method. This way of creating architecture has remained his signature style throughout Bloms life.

For the cube house project in Helmond these same elements are incorporated in the design. While the configuration of the houses is based on structuralist principles, the floorplan relates to Bloms vision for a social architecture. This is why each level is designed to accommodate a different type of social interaction. Even though the project did not live up to its full potential as Blom would have liked it to, it is still a valuable one to its inhabitants, the city and urban design in general. To start, Piet Blom has accomplished in making houses which the residents truly identify with. Despite impracticalities, all interviewed residents feel very strongly connected to their homes. At least in this aspect Bloms design achieves one of its original intentions; to create a housing type that connects people with their homes.

In the context of the city, the cube houses are representative of the structuralist movement and spirit of the 1970's. Because of their iconic shape and history they can be seen as a landmark and are protected accordingly by the municipality. With the growing trends of urbanization and individualism, one can also see how Bloms vision is still very relevant. Although new developments might not be built in the same way, architects will also design for a social way of living together in an urban environment. To adjust to these changes in society experimental housing types could provide the solutions where traditional housing falls short.

To conclude, the cube houses are much more than the impractical vision of an architect. The project connects residents with their house and reminds us of the past, while inspiring us for the future.

Although only time will tell, there is hope that the future might be more suited to Bloms initial vision for the cube houses. Someday the square might truly be absorbed into the beating heart of Helmond.

Discussion

Determining the value of architectural objects is a tricky subject. Because architectural value cannot simply be measured in numbers, it will always in some capacity be subject to personal preference or opinion. Hence, the research can be questioned on its validity and reliability. While the research is based on historic facts, some findings and statements are subjective. Because of this the research is sensitive to personal interpretation and confirmation bias. This also plays into the theme of reliability which is the most present in the residents experience.

The residents of the cube houses that are referenced were all current inhabitants. The shift from social housing to private owners signifies a change in demographic. In the earlier years the cube houses were solely social housing, which meant that the residents did not consciously choose for this type of house. Their reasons for living in a cube house could be out of necessity rather than preference. In contrast, today's owners all willingly made the decision to live in a cube house. This could be why current residents have a far more positive experience than earlier occupants.

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