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INTRODUCTION

Housing blocks on Juliana van Stolbergstraat are situated in Landlust, in a neighborhood located in Amsterdam West district, nearby the city centre. (Figure 1.) It is considered an important part of the Amsterdam due to its unique history and urban design. The neighbourhood was built in 1937 and designed to provide working-class people with better living conditions.\(^1\) It was one the first examples of an implementation of the 1901 Housing Act, which required municipalities to draw up building regulations for dwellings, because of a great number of reports on miserable conditions people lived in.\(^2\) What is more, Ben Merkelbach, the architect, designed buildings on Juliana van Stolbergstraat and Louise de Colignystraat for ‘liberated living’ and according to CIAM principles (Congres Internationaux d’ Architecture Moderne), which after the Second World War was in favour of rigorous separation of functions in architecture and urban design, which we can observe in the area.\(^3\) Landlust is composed of semi-open row building blocks, which was not a common solution before. (Figure 2.) It was a step forward in a development of urban planning. However, state-of-the-art design solutions from 1937 are not valid anymore. People’s needs change and architecture has to develop as well. This graduation project, as a project conducted within Heritage and Architecture studio, is intended for responding to people’s current needs by proposing a good design, which will improve living conditions, qualities of apartments and, what is important for me, qualities of public spaces and a general image of the neighbourhood. The goal is to make the area, the building and flats more attractive.

FASCINATION

While discovering the urban structure history of the city and the graduation project location, I got interested in the concept idea prepared by the Municipality of Amsterdam to expand the city centre towards the west.\(^4\) One of a kind character and a spirit the city has, which works like a magnet for tourists, is worth spreading. The idea, which is called ‘Rolling out the city centre’ might be very successful, however, there might be difficulties
INTRODUCTION

occurred in the method how to implement that into Bos en Lommer and Landlust in particular. One of the obstacles is a huge difference in urban design between the centre and Landlust. Shortly, the city centre is composed of closed blocks, while the second part of semi-open row ones. (Figure 2.) Furthermore, also an interesting aspect for me is how that new character of the neighbourhood might change architecture, which is significant in case of monuments. Landlust has a big potential for further developments. People living there get more and more interested in what happens in the neighborhood and take part in various activities organized in the area, which is a positive sign. Moreover, nowadays Bos en Lommer is said to be a gentrification frontier; most probable because of a wide range of local activities taking place from time to time and society associations being active, like, for instance, BoLoBoost, which try to change the image of that part of the city. Due to that, mentality of people evolve. According to a document Amsterdam Plan 2040, Bos en Lommer has drawn most of the attention. That part of the city is the first one to implement the plan ‘Rolling out the city centre’ mentioned before. Local authorities thought of extending the centre of Amsterdam, due to the city centre being completely overcrowded and not comfortable anymore for inhabitants. As I mentioned before, I find it a great idea due to the Landlust growing potential. However, new plans always cause changes, which could be a danger for important historic areas of cities. The biggest threat is that in future designs I am afraid of is that only an economic factor while restoring or transforming buildings would be taken into consideration. Because of the fact that a building on Juliana van Stolbergstraat, which is the task of the graduation project, is a local monument, special attention and plans that protect the monument ought to be developed. Hence, the question how to connect these two parts of Amsterdam and make them integral will be my design question. A try to implement Amsterdam Plan 2040 in Landlust, taking also cultural and historic values into consideration is a challenge, but can bring promising design proposals, beneficial for the city and people.

WHAT IS AMSTERDAM VISION 2040?

Amsterdam Plan 2040 is a document prepared in 2011 by the Municipality of Amsterdam (Gemeente Amsterdam, Dienst Ruimtelijke Ordening) containing numerous city goals. It was created in order to improve the structure of the city, connections between parts and many others. One of the Four Major Thrusts of Amsterdam Structural Vision 2040 is ‘Rolling out the city centre’. The document says that living within the A10 highway ring is highly desirable. A great number of neighbourhoods, like Bos en Lommer, have already started displaying city centre characteristics. There it is possible to find a few trendy places, which attract...
people from the whole city. A lack of space in the centre for new activities causes the appearance of these places in further neighbourhoods. The document Amsterdam Plan 2040 has the aim to activate districts encompassing the centre within A10 ring by expanding the character of the inner city and improve qualities of public spaces, architecture and public transport.9

PROBLEM STATEMENT

Landlust is a residential area, built according to CIAM (Congres Internationaux d’Architecture Moderne) principles. After some time, negative effects of those solutions started being visible. One could argue that it is not a part of Amsterdam, due to its different character, architecture and urban layout. Despite the lack of facilities (Figure 4.) and liveliness it has a huge potential for further developments, because of the close location to the city centre. Amsterdam Vision 2040 aims to change the character of that area, activate it and structurally connect Bos en Lommer better with the centre. However, such changes have an impact on architecture and its evolution, which could be a threat, especially for monuments. Moreover, the historic valuable urban structure might be lost. For these reasons it would be challenging to make the area more active without any sacrifices.

DESIGN QUESTION

How to successfully connect Landlust with the city centre of Amsterdam and increase the number of facilities in Landlust without causing any harm to buildings and historic urban layout?

AMSTERDAM VISION 2040

Figure 5. Urban structure of closed blocks of the city centre and semi-open blocks of Landlust, J. Kregiel

RESEARCH QUESTION

To propose a successful design, which connects city centre and Landlust, first of all, the profound knowledge about urban designs of the city centre and Bos en Lommer is indispensable. Also, to get there, an essential step is to find out how the implementation of Amsterdam Vision 2040 will influence architecture. This constitutes an important aspect, because the building on Juliana van Stolbergstraat, which is the case of the project, is a monument. Therefore, taking everything into account, my research question is: How would the evolution of the neighbourhood character, due to the implementation of Amsterdam Plan 2040, influence architecture in Landlust?
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RESEARCH METHODOLOGY

A process of gentrification, namely the change of a district character due to implementations of development plans, has a strong influence on architecture of an area. Before trying to put the Amsterdam Vision 2040 into practice, which is the goal of my graduation project, it is necessary to investigate how the plan might affect architecture in Landlust. The research will be conducted as follows. Based on two case studies of the middle- or low-class neighbourhoods with similar characters to Landlust, I will try to find out to what extent the architecture in the district could evolve. Kreuzberg in Berlin is the first case study, Kazimierz in Krakow the second one. A layout of building elevations, colours and materialization of facades, street art and additional elements, like shadings or inscriptions, are the aspects of my attention, which will be researched how they have changed. At the end, possible Landlust transformations will be presented and assessed whether they are positive or not. The research, a cultural value assessment and analyses of the site and the object will lead me to a successful design of buildings on Juliana van Stolbergstraat.
CULTURAL VALUE
INTRODUCTION

Landlust is an important part of the city. It was the first place in Amsterdam, where principles of new functionalistic architecture were implemented\(^\text{10}\), which are visible in the form of semi-open housing blocks on Juliana van Stolbergstraat. Since the building is the case of a Heritage and Architecture studio project, it is essential to assess whether the site and the object itself has both cultural and historic values to preserve it. What I mentioned before in the introduction to the report, the implementation of the Amsterdam Vision 2040 in Landlust might have an influence on architecture. Therefore, an aim of this chapter is to determine which values are more significant and hence, are to preserve. It is important in order to propose a successful design at the end of the graduation process, which would improve and activate the area, improve living conditions and aesthetics of the block and highlight details, which remind of the history or played a significant role in the past. As a method, I will analyse values on an urban and architectural level (with a distinction between an exterior and an interior), separating values which refer to the past and ones which do to the present situation. At the end, I will assess, which value constitutes the most crucial using a diagram by Paul Meurs, which tells what is an essence of a place. (Figure 6.)

VALUES ON AN URBAN LEVEL

VALUES RELATED TO THE PAST

Throughout the years, the spatial organization of Amsterdam could be described as hierarchical one, in which city districts were structurally connected with each other. Back in time, in the district originally rectangular closed housing blocks were designed (Figure 8.), thus a relationship between streets, buildings and courtyards was solved in the same way as the city centre, Plan-Zuid (Figure 9.) or other earlier parts of the city.\(^\text{11}\) However, the idea was not realized. The Urban Development Department decided to follow the concept of the functional city developed by CIAM, which was based on a division of the city into parts.
of different purposes: living, working, recreation. What is more, an idea, which was popular that time, a garden city developed by Ebenezer Howard, combining advantages of urban and rural life, also found its translation into Amsterdam language. (Figure 11., Figure 12.) Until 1935 newly added parts were subordinate to previous ones. That year the General Extension Plan for Amsterdam (Het Algemeen Uitbreidingsplan) by Cornelis Van Eesteren was accepted, which also encompassed Bos en Lommer and Landlust. It was a turning point in the history of urban design in the city due to an introduction of principles of the New Architecture, namely air, space and light. Based on the General Extension Plan (AUP) by Van Eesteren, Landlust was designed again, that time in a completely different way. Ben Merkelbach and Charles Karsten proposed semi-open blocks to allow sun to get into a courtyard. (Figure 10.) Architects gave a priority to a good orientation of buildings in respect of the sun. Buildings in Landlust do not face a street, but the sun. Previous extensions of the city, for example Plan-Zuid and Plan-West, show a rational approach of Hendrik Petrus Berlage and other representatives of Amsterdam School. They never separated an organization of urban functions from the form of public spaces.

Landlust was built as a response to a shortage of housing and to provide working-class citizens with better living conditions. Looking at a view of Landlust (Figure 2.), it is easily noticeable that it is composed of separate parts, which are not related to a big extent to the rest of Amsterdam. Due to that, the urban design was often criticized. Its composition is said to be careless and accidental, which results in a fragmentation of the plan. A big problem in that part of Amsterdam is that all structures are
architecturally similar and homogenous, everything is equal and it is almost impossible to distinguish one courtyard from another. Moreover, they are surrounded by too much greenery, which is arranged in an useless way. Because of that, the problem appears, people who live there have difficulties in finding their way and visitors have problems with getting in the area. In other countries there were several attempts to solve that problem. Not the best one was to paint housing blocks in different colours, so people can easily find the location they look for. (Figure 13., Figure 14.) Here, in Landlust, different, and more successful, solutions are needed, mainly because it is a local monument and the area has an enormous potential. A positive aspect of that extension is that it does not present any social utopia, what is visible in, for example, Le Corbusier Plan Voisin (Figure 15.), but it is relatively realistic and not overwhelming.

It was state-of-the-art design in 1937. The way of creating a city became a pattern for future developments for decades. Moreover, the project was one the first examples of an implementation of the 1901 Housing Act, which aim was to set building regulations for housing, because of a lot of reports on poor conditions people lived in. As far as I am concerned, that separation of functions, which CIAM developed, did not have a good influence on the neighbourhood. It resulted in inter alia a small number of facilities nowadays. (Figure 4.) However, a value of Landlust is the harmony in urban structure. The neighbourhood, as well as the whole city is composed of medium height, four to five story buildings. (Figure 16.) In my opinion, that characteristic makes Amsterdam relatively calm, even though it constitutes a big metropolitan city.
An important part of the Landlust design was a garden, a courtyard located in between two housing blocks. A space in the city is limited. Hence, it is highly valuable to have or to be able to use a green, poorly arranged, green spaces in Amsterdam and the one in Landlust, for instance as allotments or recreation, like it ised to be in the past. (Figure 18.) Nowadays, the green courtyard between Merkelbach and Karsten blocks is a closed garden, difficult to access, which nobody takes advantage of. (Figure 19.) It is a space with a huge potential, that Landlust can benefit from.

What is more, Landlust, due to its location within A10 road ring and within train tracks ring (Figure 20.) is highly desirable to live. According to the document Amsterdam Plan 2040, most of the attention will be drawn to the area inside the ring and most of investments will take place there. The idea of the municipality of Amsterdam is to improve a quality of existing buildings and public spaces there. It is a strategic location for future developments and therefore highly valuable. In the image we can see that all parts of the city inside the ring are well connected with each other by different means of public transport and roads. Main streets are marked with a yellow colour, roads on embankments with a red one (also A10), tram lines with a purple colour and train tracks and metro with a black one. Within short distances, there are bus and tram stops, which provide great connections with virtually all parts of the city and not only. (Figure 21.) A bus 82 leaving from Willem de Zwijgerlaan and a tram 12 leaving from Admiraal de Ruijterweg provide connections with Station Sloterdijk. A bus 80 goes to Haarlem and Zandvoort. This connection can be an opportunity for the area to attract people from these cities. What is more, buses 247 and 352 take people to Schiphol Airport and Central Station.
Landlust is easily accessible from main roads of Amsterdam West: Admiraal de Ruijterweg and Willem de Zwijgerlaan, (Figure 22.). That aspect might increase a potential of the area for future investments. The housing blocks were built in times, when cars had already started being popular. Therefore, there are enough parking spots for residents and guests. Moreover, distances between parkings are short. They are situated between buildings and on the other side of Willem de Zwijgerlaan, next to the Gamma Compact market. (Figure 23.)

What is also important, when looking at the layout of semi-open blocks, one might have an opinion that it is only a new idea of the architect to attract people. However, the concept had a lot bigger purpose. Due to the diagonal orientation of these buildings (from SW towards NE), sunlight could get to the garden between row objects and enter the apartments, providing people with more light inside. (Figure 26., Figure 27.) One facade is almost completely in the sun, which gives numerous opportunities for a future use of the garden and for promising designs of that elevation. For instance, it gives an opportunity to implement public functions with an outdoor activity or to use the green space as allotments. The amount of sunlight getting to the space in between buildings is definitely a value of the site. In comparison, courtyards in the city centre are relatively dark, because of being closed from all sides. (Figure 24.)
VALUES ON AN ARCHITECTURAL LEVEL

VALUES RELATED TO THE PAST

Over years, the main architecture styles in Amsterdam were Renaissance in the city centre and later Amsterdam School in encompassing districts like Zuid or parts of West. To me, the building on Juliana van Stolbergstraat looks like it was a transition point between Amsterdam School (Figure 29.) and pure modern architecture, which got popularized in the city a few years later. A good example of that architecture can be Osdorp, also a part of Amsterdam. (Figure 30.) What is the most special, in my opinion, about the building on Juliana van Stolbergstraat are facades, because their structural materials remained unchanged since 1937. Therefore, the original brick facades, their symmetry and harmony are of a historical value. (Figure 31.) To me, the appearance of the building reminds people that it is an example of functional architecture, which implementation was a tool to solve problems with a shortage of housing in Amsterdam. Its aim was not to look outstanding, but it was built for people and to improve living conditions. The appearance of the object is worth preserving, at least partly, because it reminds of the history and the time it was completed. It tells the story about Amsterdam.
extensions, as well as architectural and urban development. It is essential to keep examples showing the history of the city for future generations.

Figure 29. Dageraad. An example of Amsterdam School, http://www.c2.staticflickr.com/ [22/10/2015]

Figure 30. Osdorp. Amsterdam. An example of modern post-war architecture, http://wwwresolver.kb.nl/ [22/10/2015]

Figure 31. Symmetry in the façade of the building on Louise de Colignystraat. The transition point between Amsterdam School and modern architecture, http://www.archivolt-bna.nl/ [22/10/2015]

Elements to which an attention has to be drawn are unique in its form balconies from the garden, the green courtyard side. Merkelbach and Karsten, while designing building blocks in the neighbourhood, drew a special attention to people’s comfort, but also to how the object would look like, when people used it on a daily basis. They took also the usage into account and proposed an unique balcony. One its part was for a recreational use, for instance to look at kids playing on the courtyard and admire the formely beautiful garden. The purpose of the second part was to hang clothes there after washing them, (Figure 32.) which was luxurious back in time, when we compare it to narrow houses in the inner city without balconies or even without enough daylight inside. The architects did not place that element on the side of a street, because that would not be elegant back in time and might be a shame for people living in a flat where the laundry was hanged. Unfortunately, recently, balconies were replaced and both parts are lower, however, the former frame was kept. (Figure 33.) This reminds of a former shape of the balcony.

Figure 32. The former shape of the balcony in the building on Juliana van Stolbergstraat, http://www.beeldbank.amsterdam.nl/ [22/10/2015]

Figure 33. The recent shape of the balcony in the building on Juliana van Stolbergstraat. The old frame is still its part, J. Kregiel
A beautiful view from balconies on the garden in between two housing blocks is definitely a value, (Figure 34.) which is a characteristic only of Landlust and later extensions of Amsterdam, like Slotermeer. Hence, it constitutes worth keeping. Nowadays, there is no use of the garden. It has only an aesthetic purpose, which is such a waste of that space. The courtyard used to look outstanding in the past as well, but I decided to refer to the present situation, because of its huge potential for future upgrades.

Furthermore, windows in the building are of a great value, but not only because of the history. Its big size allow a lot of daylight to enter the interior, (Figure 35., Figure 36.) which gives numerous possibilities for attractive designs. What is more, they are valuable, because of reflecting principles of New Architecture: space, air and light.

Inside buildings, a special attention ought to be drawn to staircases called ‘gestoken trappen’, (Figure 37., Figure 38.) which are unique, especially because of one aspect. One staircase leads only to two floors instead of four (even or uneven ones). The special wish of the Bestuur van de Woningbouwvereeniging was not to make people crowd. Therefore they made that two staircases, each for four families. It is a state-of-the-art design, showing principles of functional architecture, because they were built to improve the comfort of using a building. Moreover, that particular design of the staircase was extraordinary in Amsterdam West. That is the only one example of ‘gestroken trappen’ in that part of the city. An interesting element in the staircase was a lift with a bucket, which was used to carry goods to upper floors. It brings back memories of the former use. Moreover, according to what residents of the building on Juliana van Stolbergestraat said, they take a great pride in the staircase because of its uniqueness. They were very enthusiastic about it. The building on has a characteristic traditional construction of ceilings.
of Amsterdam dwellings from that time, but mostly before, - timber construction of the ceiling with straw as a backing of plaster, which is supported by load bearing brick external walls. (Figure 39., Figure 40.) Similar structure I noticed in one of the buildings from 1928 on Stuyvesantstraat, (Figure 41.) also in Amsterdam West. Furthermore, an interesting design concept constitutes a kitchen in the building at Juliana van Stolbergstraat represents. That type of kitchens is called ‘rational Holland kitchen’, which was developed by an architect Jetze William Janzen. That kitchen could be controlled from one position for the comfort of work of a lady of the house. A gas stove, a sink, storage spaces, closets, everything could be operate from one standpoint. Probably now, when we look at that kitchen, it feels extremely uncomfortable, because people use much more kitchen appliances, so an additional space to put them is needed. However, the kitchen was introduced in 30’s, so for that time, it was enough for middle-class family, especially in comparison to miserable conditions people lived in before buildings in Landlust were built.
VALUES RELATED TO THE PRESENT SITUATION

Aspect, which I undoubtedly value in the building on Juliana van Stolbergstraat is a clear organisation of spaces. When entering a flat, a living room is on the left and on the right side there are bedrooms, a kitchen and a shower. It is definitely a clear and logical division, which would make apartments attractive for future users. Moreover, due to the presence of external load-bearing walls, internal ones are outweighed. Therefore, it allows to design bigger spaces and change the interior by the possibility of removing internal walls. (Figure 44.)

LANDLUST DEFINITELY TELLS THE STORY ABOUT THE HISTORY OF AMSTERDAM. THE STRUCTURE OF THE CHAPTER HELPS TO BETTER UNDERSTAND THE AREA AND THE BUILDING ON JULIANA VAN STOLBERGstraat. In my case, the most important one part is an urban one, because in further stages of my graduation project I will try to improve a way the area functions. However, the architectural part is also related to a big extent. Analyses of the building itself will tell me how to implement changes and improvements into the housing block. Then it will affect the whole neighbourhood. All values mentioned above will help me propose a good design in further stage of the research, which represents a building preservation and an architectural innovation combined together. Assessing types of values with the Paul Meurs diagram taking all values described into consideration, it is easily noticeable that the context value is the most significant one, then the community value. (Figure 45.) The building on Juliana van Stolbergstraat itself is not outstanding. It does not represent an architectural masterpiece. However, the site as a whole, definitely tells a story about functional architecture. Landlust is an
import part of the city. It constitutes a turning point in a history of urban design in Amsterdam, because it was the first example of such architecture.

What is more, the good connection of Landlust via public transport with the most strategic parts of Amsterdam, like Central Station and Schiphol Airport, the location nearby the city centre and within the A10 ring are definitely aspects that might attract and encourage people to live in the district. Due to them, there is a real chance to upgrade and develop the area. Enough parking spots might also encourage people to buy a flat in Landlust. According to the statistic data on Amsterdam, a lack of parkings is one of the biggest problems in the neighbourhood, next to a cleanliness of streets and a maintenance of existing housing stock. Therefore, I assume that this might be an important criterium while buying an apartment. Moreover, the amount of sunlight entering the garden between two housing blocks and its size make numerous design ideas of public functions possible. Nowadays, the potential of the green space is wasted, which should be forbidden in Amsterdam due to the lack of space in and around the city centre. Due to the location, the neighbourhood can benefit from that space, but it has to be more accessible and open to the public. Areas built before 1937 are more lively due to a mix of functions and a clear distinction between a private and a public property, which is missing in Landlust.

The future development plan of Amsterdam (Amsterdam Vision 2040) clearly states that there should be a better link between Bos en Lommer and the city centre. Taking all values into account and the document prepared by the municipality, an idea might be to create an inner street in between two blocks to make better use of the garden, for instance one level lower than it is now and open that space for public initiatives. (Figure 46., Figure 47.) The structure and values of the building will be preserved, the area activated and more lively than it is now. The harmony of the facade ought to be kept, but several design options are possible, as long as it does not make too much harm to the original materials (bricks in the facade). To my mind, at least a part of the building should remain unchanged to bring back memories about the beginning of functional architecture in Amsterdam.
How would the evolution of the neighbourhood character, due to the implementation of Amsterdam Plan 2040, influence architecture in Landlust?
How would the evolution of the neighbourhood character, due to the implementation of Amsterdam Plan 2040, influence architecture in Landlust?

The document Amsterdam Plan (Figure 3.) has the aim to better connect Bos en Lommer and Landlust with the city centre. The municipality wants to noticeably increase the number of facilities in districts within A10 ring to make them more lively and outweigh the overcrowded city centre. (See chapter: Introduction. What is Amsterdam Vision 2040?) However, those changes of a neighbourhood character always affect architecture in an area. A gentrification, the process of the evolution of a district character could influence architecture in numerous ways. What is the most important, a general appearance of a building might change, namely a layout of a facade, its colour and materialization. Also, an organisation of an internal space can evolve and additional elements could be added to a building because of a new, different use of an object. Due to an exotic atmosphere, an unique character and even a bad reputation of an area, artists come to those places to create and open galleries. They look for extraordinary places to express themselves. Usually, as a result of the artistic movement, street art appears, which affects facades of buildings and an overall image of a neighbourhood. An emergence of new public places of an unlike character than previous ones has a strong influence on architecture. Those new shops, cafes, restaurants, galleries, museums have goals to attract mostly tourists and more affluent citizens. They are not created for local community from the neighbourhood anymore. Hence, they appearance and character is much different. As a result of the gentrification, poorer citizens and their small businesses have to move to another parts of a city. That is what usually happens to middle-class neighbourhoods close to a city centre. It constitutes a natural consequence in growing, developing places. Architecture could change in so many ways, but how it would evolve in Landlust after the implementation of Amsterdam Plan 2040?
Kreuzberg is a neighbourhood built in 1920 in the urban traditional manner (closed housing blocks), but its characteristics are very close to the ones of Landlust in Amsterdam. After the Second World War, Kreuzberg became a home for mainly Turkish immigrants, but also other outsiders. They opened small businesses in the neighbourhood, which target were people living nearby. Kreuzberg used to be a district with the lowest average income in the city and high levels of unemployment. It was an area for lower- or middle-class families. They could find affordable housing there. However, the district has changed its image. Nowadays, Kreuzberg is said to be one of the trendiest districts of Berlin. Its numerous bars, restaurants, pubs, galleries and nightclubs attract tourists and wealthier citizens. People, who could not afford living there had to leave their flats. The process of gentrification has changed the image of the area and an appearance of buildings. What has been changed in Kreuzberg architecture and why did it happen?

Due to the increase of a number of facilities in Kreuzberg, layouts of several buildings have evolved. Objects had to adjust, because more and another type of space was needed. Apartment agreements also often were cancelled, because more space was needed for new public functions on a ground floor. Small shops and other businesses started by people previously living there, had to move to further parts of the city in order to make room for trendy, artistic cafes, bars, restaurants and shops. Plinths had to become more open to attract people and make them feel encouraged to enter a place. (Figure 51.) Often a building can remain the same as it looked, but because of a vibrant plinth, an experience of the object might be positive. Plinths are essential parts of 'public realm', which has a broader meaning than ‘public space’. It includes also facades of buildings, anything that can be seen from the eye level. (Figure 52.) Former Kreuzberg plinths would not encourage anyone to enter a building. (Figure 53., Figure 54.) Therefore, that change of several ground floors of buildings had to take place. Now streets and more open plinths attract people passing by. They can walk around and enter stores in a contiguous manner. (Figure 55., Figure 56.) It is easy to observe a movement from an inside to an outside of a building. (Figure 57.)
In some cases, the evolution of street plinths is not properly done. According to information in a book ‘A City at Eye Level. Lessons for Street Plinths.’, everything which is visible from the eye level is the most important in the city. However, it might happen that some people meant it too verbatim. Owners of shops or cafes think and are concerned about how their property looks like and how it is presented to people passing by. Often
they do not take a whole building into account, its materialization and an existing colour of a facade. Hence, unfortunately several objects have only a plinth painted and, what happens often, on colours, which do not match an upper part of a building. The same can happen to existing materials of an object, when the appearance of a plinth changes due to the implementation of a new facility. Oranienstrasse is full of examples. (Figure 59., Figure 60.)

Since the reunification of Germany in 1990, Berlin has become home to international street artists. The area’s blind walls and ramshackle, sometimes abandoned, buildings gave rise to street art. The new artistic atmosphere in the neighbourhood and its individualistic character influenced local artists to perform. To highlight a new essence of the district, buildings have been painted in various colours. It must be admitted that it would tell a lot about the current atmosphere of the area to the person, who is not familiar with Kreuzberg. An image of a neighbourhood can be completely changed through street art. (Figure 62., Figure 63.) Its strong, bright colours draw people’s attention. These wall paintings might upgrade a district, but also divert an attention away from architecture, its values and materialization of an object. The environment and its colors are perceived first, and the brain processes them. In Kreuzberg in Berlin the neighbourhood has become one of the best European street art strongholds due to the artistic movement and astonishing facade paintings. (Figure 64., Figure 65.) Furthermore, street art could significantly upgrade architecture and make it more interesting. Wall paintings have power to even re-contextualize a building. Objects throughout years have been
very often painted in calm colours like, for instance, grey, white or beige. A usage of stronger colours has been something architects have been afraid of. Street art becomes more and more popular. It can change an image of a neighbourhood or a building. It would be worth considering making mural artists partners of discussions on upgrading city districts. It may be the idea for Amsterdam too.
The emergence of new public facilities in street plinths, but not only, has been always connected with additional elements added to facades of buildings. First elements which have been added to buildings are inscriptions above entrances with brands on them. In some cases they are necessary for a promotion of a particular place or a facility. Second objects, which have an influence on an appearance of a facade are all kinds of shadings or umbrellas outside bars, cafes or restaurants. Both elements could change an image of a building, a street or also completely cover a plinth. (Figure 67., Figure 68.)

What is more, to the group of additional elements on facades of buildings, technical objects have to be added. Because of the implementation of public functions on ground floors, new equipment is needed. In some cases new ventilation or heating systems are needed. They do not always have a positive impact on a building. Often these technological improvements might be visible of facades. Therefore, they influence their general image. (Figure 68.)

Several aspects of Kreuzberg district have been changed due to the evolution of the character of the neighbourhood, which was the result of development plans implemented there. The transformation of the area mainly encompassed facades of buildings, street plinths and ground floors. The new artistic, hipster character of Kreuzberg gave way to the emergence of trendy places, which were not there before. That change of the purpose of spaces in plinths is related to the evolution of architecture and the image of streets through additional elements or alterations of structural objects of a building, like windows or doors. That situation has taken place in Berlin, but does it always happen in the same way?
KAZIMIERZ IN KRAKOW


ABOUT THE AREA

Kazimierz is a district located in Krakow, Poland. It has a fascinating history, namely it used to be a Jewish quarter before the Second World War. After the war, it became home for low-class people. In the area, spaces are taken over by entertainment facilities. In case of Kazimierz, in a development and a revitalization process only historic memories of the site were brought back, namely about the Jewish tradition. What makes the neighbourhood similar to Landlust in Amsterdam is a close location to the city centre of Krakow. (Figure 69.) Moreover, Kazimierz used to be a house for people with lower incomes throughout years, until the development plans were realised. The calm, modest, rather neglected, residential character of the area has changed to a big extent. Numerous trendy squares of high architectural quality, with cafes and hostels stylized on the Jewish culture have emerged. High quality public spaces were designed. Because of a significant increase of rents, some people previously living there had to move out. Nowadays the district attracts artists, designers, tourists and citizens, who look for alternative places. It is said that the cultural, artistic movement constitutes a cause of the gentrification process in Kazimierz. What has been altered in the district’s architecture and why did it happen? Have the same elements as in Kreuzberg changed or different ones?

LAYOUT OF BUILDINGS

Figure 70. The evolution of a layout of a building in Kreuzberg, J. Kregiel

In Kazimierz, differently than in Kreuzberg, layouts of most of buildings remained the same as it used to be. New, completely different functions than former ones have not caused almost any evolutions of facades, street plinths in particular. (Figure 71., Figure 72., Figure 73., Figure 74.) Most probable, they remained unchanged due to a previous renovation and restoration approach towards historic sites and objects. Architects usually wanted to come back to an original appearance of an object. Therefore, virtually all improvements were conducted in such a way. It is difficult to call them refurbishments, they were pure restorations. Owners of new, trendy, high-class cafes, restaurants or galleries in most of cases managed to arrange new spaces without making virtually any alterations of that type. There, facilities spreaded from an inside to an outside, but, due to closed plinths, the outside is divided from the inside. (Figure 75.) The layout remained the same. However, other elements have been transformed.
In Kazimierz most of street plinths are perfectly designed and aesthetically organised. There are no striking differences between a plinth and the rest of a building, what was the case in Kreuzberg in Berlin. (See the previous case study) (Figure 73., Figure 77., Figure 78.) However, because of the change of
the district character by opening trendy, high-class bars, cafes, restaurants and galleries, images of whole facades have altered. Probably the aim was to maintain original layouts, but at the same time adjust them to new needs and purposes.28

Similarly to Kreuzberg in Berlin, Kazimierz has its own artists. Blind walls or neglected facades are spaces to perform art. The goal is to highlight the new artistic atmosphere of the neighbourhood. (Figure 79, Figure 80.) (See chapter: Kreuzberg, Berlin, Street Art)
Due to the emergence of completely new public functions in plinths, of a completely different character than previous ones there, elements related to these facilities have been added to facades. Adequately to Kreuzberg, the main alterations are shadings and umbrellas in cafes or restaurants and inscriptions above entrances and windows. (Figure 81., Figure 82., Figure 83.) (See chapter: Kreuzberg in Berlin, Additional Elements)

In Kazimierz various alterations of buildings have been made. Except for the general layout of facades, namely locations and shapes of windows or doors, colours and materialization of elevations have been changed. Moreover, numerous types of objects related to the current use of a building have been added, for instance shadings and diverse inscriptions. Some of these transformations have a positive effect on the surrounding, but they are also alterations, which have a negative one, taking aesthetics into account. (Figure 83.) What is more, also street art has noticeably changed the atmosphere of squares and streets in Kazimierz. It highlights its artistic character. Evolutions of architecture in the area differ to some extent to the ones in Kreuzberg in Berlin. However, a general tendency and a pattern of changing the character of gentrificated districts is noticeable. According to both case studies, the same elements have altered, but in slightly different ways. Could it be the transformation pattern for Landlust neighbourhood in Amsterdam?
POSSIBLE CHANGES IN LANDLUST, AMSTERDAM

Landlust in Amsterdam West is an area before the implementation of development plans included in the document Amsterdam Vision 2040. According to the case studies: Kreuzberg and Kazimierz, what would be the result of the change of the neighbourhood character due to the implementation of plans the Municipality of Amsterdam has? (See chapter: Introduction, What is Amsterdam Vision 2040?)

**BASED ON THE KREUZBERG CASE STUDY**

The emergence of trendy places might affect ground floors of the buildings. Based on the situation in Kreuzberg, plinths may become more open in order to make new public functions more accessible.

**BASED ON THE KAZIMIERZ CASE STUDY**

However, looking at the Kazimierz example, it is not necessary to open plinths completely to make facilities easier to find. In that case, the building would remain almost unchanged.

**LAYOUT**

![Figure 84. The existing facade of the building on Juliana van Stolbergstraat in Landlust, J. Kregiel](image)

![Figure 85. The possible alteration of the facade. Open plinths, J. Kregiel](image)

![Figure 86. The possible change of the facade. Closed plinths, J. Kregiel](image)

The plinths in Landlust might be painted or its materials may change in order to make them the most noticeable element of the facade and make them match a new facility.

**COLOURS AND MATERIALIZATION**

![Figure 87. The possible alteration of the facade. Open, colorful plinths to draw people’s attention on public functions, J. Kregiel](image)

![Figure 88. The possible alteration of the facade. A repainted elevation to make it match new trendy facilities, J. Kregiel](image)

To keep the original appearance of the building, but to make it match the character of new higher-class facilities like cafes, bars or galleries, the whole object would be painted.
Due to the possible transformation of the character of Landlust into an artistic, cultural, trendy area, the street art emergence is predictable. What examples of Kreuzberg and Kazimierz present, they might change the appearance of the building or the street. The artistic movement in Landlust already takes place (BoLoBoost). There is a possibility of its development after the implementation of Amsterdam Vision 2040.

Because of the appearance of new public functions on the ground floor, new objects related to these facilities might emerge. Even small elements could change the image of the facade.
CONCLUSION: WOULD THE ALTERATIONS BE A THREAT OR AN OPPORTUNITY FOR LANDLUST?

Gentrification, the process of changing a character of a neighbourhood due to implementations of development plans, has definitely a strong influence on architecture of an area, what is easily noticeable in case studies. Hence, putting the extension plan prepared by the Municipality of Amsterdam into practice could also have the impact on Landlust buildings and streets. Then the question arises, whether the transformation of architecture caused by a possible gentrification of the district, would be a threat or an opportunity for Landlust? On the one hand, an original appearance, which used to tell the history of the place, might be lost. It may not resemble that anymore. Furthermore, some evolutions could not be properly done in an aesthetic point of view. Moreover, small, in Landlust often immigrant businesses, which might have been useful, could disappear and be replaced by new high-class facilities aiming at tourists. A cause of that process is usually an increase of rental prices due to the gentrification, so owners of small local businesses cannot afford that. However, there are positive aspects of the gentrification and the changes it brings. A quality of public spaces would increase, which might improve people’s satisfaction and be beneficial for citizens. According to Jan Gehl’s book ‘Cities for People’, the quality of a public space has a strong impact on social interactions. The alterations might encourage artistic movement in Landlust to develop its practice, because they would have new places to perform. Also, what is the most essential, new job opportunities would be created, which is beneficial for people and the city. Positive aspects outweigh negative ones. The implementation of the Amsterdam Plan would be a big chance to develop for the area.
INTRODUCTION

This chapter is mainly about the aspects of Landlust or its buildings, which are not directly parts of my research or they are related to a small extent. However, they are significant to understand the neighbourhood completely in order to propose an appropriate design in further stages of the project. Therefore, the aspects ought to be mentioned and analysed. The most important factors of Landlust area, which have not been described yet, are an accessibility of the green courtyard between housing blocks, a visibility of the site and social interaction of residents. In the second part of the chapter, about the building itself on Juliana van Stolbergstraat, types of apartments, construction and materialization will be analysed. The whole report and the appendix will be a solid base for starting points and concept design options.

ESSENTIAL ANALYSES OF THE SITE

ACCESSIBILITY OF THE GARDEN

An accessibility of a green courtyard constitutes a problem in the area. Even though the garden has a huge aesthetical value (See chapter: Cultural Value, Values on an Urban Level, Values related to the Present Situation), its inner street shape and size, which allow to propose a lot of upgrades, it remains closed on the ground level. To access the semi-open courtyard, it is necessary to go through a basement. However, nobody uses that space anymore, despite its high values. Here arises the question: why? According to Jan Gehl’s book ‘Cities for People’, a place where there is only a few people, urban spaces are huge and built-up areas sprawled out, is perceived as formal and cold. Therefore, obviously that kind of space does not encourage people to use it. Moreover, the garden in Landlust might seem to be too exposed. Gehl also claims that smaller spaces full of facilities are warm and welcoming. In the graduation project the issue must be solved.

Legend:
- No access
- Access

Figure 93. The accessibility of the garden on the ground level, Blackboard course documents, J. Kregiel

Figure 94. The accessibility of the garden on the basement level, Blackboard course documents, J. Kregiel
In this paragraph the main focus will be on important information and analyses of a visibility of the courtyard and the buildings in Landlust. These analyses are essential for possible future developments of the area in order to know on which part of the neighbourhood an attention should be drawn. What people see, everything which is on the eye level is the most significant. It encourage them to enter a space or avoid it.\textsuperscript{32} The courtyard is fully visible from the side of Willem de Zwijgerlaan. Gardens are open from that side. From the Bestevaerstraat the courtyard is not visible. There is only an access to the parkings between blocks. (Figure 23.)

**Legend:**
- Red: No visibility
- Blue: Good visibility

![Figure 95. The visibility of the garden and the buildings on the eye level, Blackboard course documents, J. Kregiel](image1)

**Figure 95. The visibility of the garden and the buildings on the eye level, Blackboard course documents, J. Kregiel**

Landlust was built as a functional neighbourhood. The aim of the buildings and the spaces there was to improve living conditions and a comfort of life.\textsuperscript{31} After living in tiny, often of a bad quality canal houses in the city centre, people could move to new, light and spacious flats. They appreciated that.\textsuperscript{2} (See chapter: Introduction) Back in time, women worked at home taking care of kids when men were outside. Children played outside and that was the best activity for them that time. There was a social interaction between people living in the neighbouring housing blocks. (Figure 18.) However, nowadays the situation looks completely different. Due to the fact that the garden is virtually closed, no social interaction is possible there anymore. (Figure 34.) Furthermore, the spaces in between objects are too big, might seen too formal, impersonal and cold. There is no warm feeling convincing people to interact with each other.\textsuperscript{31} According to the architect Jan Gehl, if a city part is desolate and empty, nothing happens there. However, if there is activity in city spaces, there are numerous social exchanges.\textsuperscript{33} The social interaction is a missing point in Landlust, which would increase attractiveness of the district.

![Figure 96. The possibility of social interactions in Landlust nowadays, Blackboard course documents, J. Kregiel](image2)

**Figure 96. The possibility of social interactions in Landlust nowadays, Blackboard course documents, J. Kregiel**
In the buildings in Landlust there are sixteen dwelling types. They were designed with the goal of providing working-class people with better living conditions. This aim was reflected in the size of the dwellings and their functionality. Flat sizes vary from 38.9 m² to 62.9 m². On one floor there are two entrances to flats. Each apartment has of a similar organisation of space. A hallway is in the middle. Bedrooms and a living room are on both sides of the corridor. (Figure 97., Figure 98.) When entering the apartment, people might be confused, because they may not know which of the doors lead to a living room and which to a bedroom. Two main dwelling types, B and C, are presented below.

CONSTRUCTION AND MATERIALIZATION

A construction of the building on Juliana van Stolbergstraat is traditional. Masonry walls with steel construction on each floor constitute a load bearing structure. Floors and ceilings are timber constructions. (Figure 40.) Ceilings are covered with plaster with reed as a backing. (Figure 39.) Windows are made of steel and of a large size to provide flats with more daylight. As mentioned before, they represent principles of New Architecture: space, air and light. (See chapter: Cultural Value, Values on an Architectural Level, Exterior, Values Related to the Present Situation) Bricks of the masonry external walls are combined together by the English bond. (Figure 99.) In the building there was no central heating installed. People living there had to use coal stoves.
Although the construction of the building on Juliana van Stolbergstraat is not completely clear, it might be assumed that steel was a framework for bricks. What can be noticed in the archival pictures, the metal frame was build first, then the masonry wall filled spaces between them. (Figure 100., Figure 101., Figure 102.) The hanging balconies are attached to the steel frame and are part of it. (Figure 103.) Most probably the building was built on Amsterdam pales, because the ground in the country is not stable. It constitutes a popular type of foundations in The Netherlands. (Figure 104., Figure 105.)
That point is worth considering while proposing concept design ideas for Landlust. Because of the semi-open structure of the buildings, most of development plans ought to be concentrated on the side of Willem de Zwijgerlaan. The visibility of the green beautiful courtyard is the best there, because it is open from that side. It is worth doing that, because the garden constitutes a value and could become a pride of the neighbourhood. Due to its shape, the size and the location, there is a possibility to create a welcoming public space between housing blocks. The whole area would be activated.

Current layouts of flats do not respond to people’s needs anymore, as it used to be when the neighbourhood was built. Recently people need more appliances, so, at the same time, more space to store them. Luckily the apartments are flexible because of non-load-bearing internal walls, which can be removed if needed.

**CONCLUSION**

Taking all aspects mentioned in the chapter into account, so many improvements need to be done in the area and the building. The fact that the garden between housing blocks is not in use and plays only the aesthetic role is a waste of space, especially in Amsterdam, where a shortage of space constitutes a huge problem. That part of the urban layout has a high potential. To activate the courtyard and the areas next to, conditions for pedestrians need to be improved. According to Jan Gehl, if improving the conditions for bicycles invite more people to ride a bike, doing the same for pedestrians, it might strengthen pedestrian traffic, so at the same time, strengthen the district life.\textsuperscript{34}
FINAL CONCLUSION
Based on all analyses, despite huge differences between urban designs of Landlust and the city centre of Amsterdam, a successful connection is possible. Because of the close location to the centre and within the A10 road ring, the area has a big potential to develop and become a coherent extension of the inner city. The part of Amsterdam West, which is located closer to the centre than Landlust (Baarsjes and around), experience the process of gentrification nowadays due to various development plans. Most probable, after the implementation of the Amsterdam Plan 2040, the same would happen in Landlust and the whole Bos en Lommer. As it was proven in the Research chapter, gentrification has a strong influence on architecture. Hence, it would be affected as well, even to a big extent. The emergence of high-class, trendy places as a result of the change of the neighbourhood character, has an impact on the architecture alterations. According to the case studies, Kreuzberg in Berlin and Kazimierz in Krakow, there is a challenge to make Landlust more active and lively without any sacrifices. To improve the liveliness of the district, adequate changes as in Kreuzberg and Kazimierz are indispensable. Based on the research, there are different ways of the evolution of architecture. However, both investigated situations present the pattern how it could happen in Landlust. Elements, which would be altered are layouts of facades, their appearance because of adding additional objects, colours and materialization. To make these changes successful, the buildings in the neighbourhood in Bos en Lommer have to evolve in such an aesthetic way that is coherent to the after gentrification transformation pattern and which does not ruin the monuments and their values. According to the Cultural Value chapter, the context and the community value are the most significant in Landlust. Therefore, the purpose of the realisation of housing functional blocks and their roles as precursors of Modern Architecture in Amsterdam should be highlighted through the final design. Despite the different character and urban layout of Landlust, it could become a part of the city centre.

Taking everything into consideration, an idea, which seems to be the best for Landlust is to create an inner street in the place of the green courtyard, where, in the plinths, there would be numerous facilities. Looking at the small sizes of flats, it may be assumed that the district would become home for young people or families. There would be a space for start-ups to start their own businesses, for the artistic movement, which grows already and for recreation to activate it. (Figure 106., Figure 107.) Cultural Value conclusions together with the possible alterations of architecture after the process of gentrification in the neighbourhood and Amsterdam Vision 2040 will lead me to concept design options, starting points, and to the final design.
Cultural Value Conclusions

Possible Results of Architectural Evolution in Landlust

Amsterdam Plan 2040

Final Design

Figure 107. The conclusion graph,
J. Kregiel


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