



## Conclusion

“Good cooks don’t need recipes, they make them” <sup>1)</sup>

Almost a hundred years later it is impossible to honestly answer all questions about Amsterdamse School and their outlook on the design of landscape and gardens. The links between the Amsterdamse School social group and the garden designers were not strong or clear, but it is sure that there are no examples known of Amsterdamse School buildings in a garden that was designed by a qualified garden designer.

There were Amsterdamse School designs for parks, common- and private gardens, but they do not reflect an unambiguous image of Amsterdamse School garden design.

The four designs made for Walter Maas Huis show clearly how the personal interpretation of this kind of design, or even the design principles, can vary. Eventually the Walter Maas Huis foundation will decide what design fits best to their wishes and personal interpretation of Amsterdamse School.

The Amsterdamse School garden style may not be unambiguous, but there are lots of points of contact for designing Amsterdamse School gardens.

This book is an scientific design catalogue for creating new designs in relation to an existing style, the Amsterdamse School, but the design methods that are mentioned in the book are no ready to hand recipe for designing.

All designers have there own interpretations and this is what makes designing an art.

<sup>1)</sup> Paul Grillo, “What is design?”



# AMSTERDAMSE SCHOOL GARDEN



## Epilogue

After 5 months of reading, writing, designing and many discoveries, we can proudly look back at the outcome of our struggles, this book.

It was a great challenge to design a new “old” garden for the Walter Maas Huis.

Especially designing with not only your personal values, but also with the purpose to design a garden from the view of someone at the beginning of the 20<sup>th</sup> century, was something totally new.

There are still many options for proceeding research, because the investigation contains many interesting subjects that are only treated shortly.

For example the relationship between the Amsterdamse School and the garden designers is worth a more detailed look. Especially the development from garden design into landscape architecture is interesting. Apparently at the beginning of the 20<sup>th</sup> century the development of broadening ones’ craftsmanship started, not only the architects started to design the outdoors, but also the garden designers began to think

about themselves as more than mere gardeners. Another subject that deserves more attention is the so called “unity of arts”: the connection between all arts and crafts and their visible coherence is only slightly touched in this investigation, but is nevertheless the foundation of the design principles.

It was pleasant to have a scientific background to build on during the designing, and an adventure to improve our acquaintance with the tangent plane of design and research.

We hope this designing catalogue will be a help for people who are interested designing a suitable garden in a certain style.

We must recall that the main task in this project was becoming a better designer. We learned a lot about ourselves and our personal ways of designing. We owe special thanks to our mentors Paul, Joof and Frank for accompanying us along a part of the long, and not always pleasant, road of becoming a good designer.



Lara Brand  
Christina Dornbusch  
Lidewij Schellevis  
Rozemarijn Pera



**AMSTERDAMSE SCHOOL GARDEN**



## Summary

The Walter Maas Huis in Bilthoven needed a new garden fitting to the house. Because the house was mainly designed in a building style called Amsterdamse School, more research for this style, especially in garden architecture, was needed. Amsterdamse School existed in the period 1910 – 1930. It was an expressionistic style in which architects designed characteristic buildings; they aspired to symbolise the function of the building by the form of it.

Architects who worked in that style, designed besides the building also interior, street furniture and bridges but hardly ever a real garden. The gardens which belonged to the buildings didn't correspond with the form language of Amsterdamse School.

In garden architecture there was no Amsterdamse School style and none of the existing styles like the Natural Style, the Architectural Style and the Mixed Style had an outspoken connection with or belonged to the Amsterdamse School building style.

So there were gardens belonging to Amsterdamse School buildings,

but they were hardly ever designed by garden architects. The architects designed the gardens themselves, but their design was not treated the way the building- and furniture designs were. Probably the Amsterdamse School architects thought differently about the looks of a garden than about the looks of a house. They possibly thought it should be just nature with some open space for a terrace and a lawn. This thought fits in the expressionistic way of thinking. That would mean that the Amsterdamse School garden does not correspond with the forms of Amsterdamse School, but with the ideas of Amsterdamse School.

To design a garden in the Amsterdamse School building style the form language of Amsterdamse School have to be understood. This is done by deriving design principles from designs of Kramer, Blaauw, Van der Meij, Staal, and De Klerk.

To design a garden in this style these principles can be used. Also the background influences of the

period 1910 till 1930 can be used to create an Amsterdamse School garden.

The principles combined with the background influences are translated into concrete proposals for a garden.

**Table**

	Amsterdamse School (1910-1930)	Garden- & Landscape architecture	Composers/Music	Art
Form	Form is defining for construction and material <ul style="list-style-type: none"> <li>- organic forms</li> <li>- geometric forms <ul style="list-style-type: none"> <li>&gt;parabola</li> <li>&gt;trapezium</li> <li>&gt;semicircles</li> <li>&gt;ellips</li> <li>&gt;rectangles</li> <li>&gt;triangles</li> </ul> </li> </ul>	Symmetric and formal forms <ul style="list-style-type: none"> <li>- regular forms</li> <li>- sight-axes</li> <li>- ellipses</li> <li>- semicircles</li> </ul>	Form of music is systematic <ul style="list-style-type: none"> <li>- A-B-A</li> <li>- use of themes</li> </ul>	
		Theme gardens <ul style="list-style-type: none"> <li>- farm/cottage garden</li> <li>- one-colour garden</li> <li>- watergarden</li> <li>- alpine-garden</li> <li>- romantic garden <ul style="list-style-type: none"> <li>&gt;flowing forms</li> <li>&gt;organic forms</li> </ul> </li> </ul>	Experimental forms are appearing <ul style="list-style-type: none"> <li>- chaotic</li> <li>- atonic</li> <li>- coincidental</li> <li>- imitation of animal and nature sounds</li> </ul>	
	3 Dimensional, plastic & decorative design <ul style="list-style-type: none"> <li>- overlapping layers <ul style="list-style-type: none"> <li>&gt;pictorial</li> <li>&gt;sculptural</li> </ul> </li> <li>- lots of extruding parts, cut &amp; fill, bowls &amp; hollows</li> <li>- total form is organic, a whole</li> </ul>	Small groundplan	Decoration in music	
	Levelled groundplan	Layers in music		
Form relates to history and use of building <ul style="list-style-type: none"> <li>- patterns</li> <li>- sculptures</li> </ul>	Garden follows ground plan of the house	Spectacular music, adventurous		



	Amsterdamse School (1910-1930)	Garden- & Landscape architecture	Composers/Music	Art
Material	Brick - in walls - in patters - in sculptures, texts	Plants - flowering - exotic - perennials - clipping plants - local - vegetables & fruit	Some music groups were accentuated	
	Concrete & nature stone - in collumns - in sculptures - in decorative details - in interieur	Brick - in walls - in pergolas - in vases and pots - in borders - in stairs		
	Wood - in window-frames - in doors and gates - in interieur - decorative details		Nature stone - on paths - on terraces - in stairs	
	Glass - in windows - in doors - leaded windows			
	Iron - in fences - in street-furniture - in details	Wood - in fences and gates	Orchestra	
	Reed & tiles - on roofs - on walls		Dynamics	
	Direction	Horizontal - bricks - whole windows - patterns	Horizontal orientation (no trees)	
Vertical - seperate windows - building parts		Use of axes		
Diagonal - brick-patterns - windowframes - position and decoration of doors - direction of steplike layers		Orientation follows groundplan of the house		



# AMSTERDAMSE SCHOOL GARDEN

	Amsterdamse School (1910-1930)	Garden- & Landscape architecture	Composers/Music	Art
Motives	Total conception: the building design is related to other disciplines of the building-trade - unity between street and building	Influences from other countries - England >Arts & Crafts movement - Germany >more straight style	Use of old folksongs - of the Netherlands - of other countries	Zeitgeist - war > - industrialism > - socialism >
	Building is perceived as an living organism - they look for forms in nature	Totalconception: garden and house as a whole	Influences of - oriental cultures and music - war >war-themes - expressionism >experimental forms of music	Influences of - symbolism - primitivism >(Dutch) folkart >childrens arts >African & Oriental art - surrealism - futurism - cubism - expressionism - fauvism
	Architects were interested in primitive art - symbols of different folks are used in decorations and patterns - building styles of other cultures are reflected in designs	Grace place, away from factory and desk		
	External influences - socialism >improved houses  - fast technical developments >decay of handicraft - Berlage >inspiration source - neoclassicism - expressionism	Influences of: - expressionism - eclecticism		
Others	Architects see themselves as artists	Enclosed gardens - hedges - walls (no fences)		Experimental art
	Architects used free groundplans			
	Architects were experimenting with possibilities in building (concrete)	Plants fitting to place		



	Amsterdamse School (1910-1930)	Garden- & Landscape architecture	Composers/Music	Art
Persons	P.L. Kramer M. de Klerk J.M. van der Meij C.J. Blaauw J.F. Staal M. Kropholler H.T. Wijdeveld	D.F. Tersteeg H. Copijn L.W. Copijn L.A. Springer G. Bleeker H.A.C. Poortman J. Bergmans R. Blomfield W. Robinson G. Jekyll E.L. Lutyens	E. Grieg J. Röntgen P. Casals K.H. Stockhausen L. Andriessen T. de Leeuw O. Messiaen W. Pijper J. Cage G. Ligeti E. Varèse P. Schat	P. Picasso G. Braque H. Rousseau H. Matisse V. Kandinsky U. Boccioni

## Literature list

- Bergveldt, E., Burkom, F. van, Crommelin, L., Sleeboom, F., Wit, W de, Nederlandse architectuur 1910-1930, Amsterdamse school, Zaandam, 1975.
- Coultre, M.F. Le, Wendingen 1918-1932, architectuur en vormgeving, Blaricum, 2001.
- Dee, C., Form and fabric in Landscapearchitecture, a visual introduction, Londen, 2001.
- Fanelli, G., Moderne architectuur in Nederland 1900-1940, 's-Gravenhage, 1978.
- Froget, M.I., De stadsparken, het zuiderpark te Den Haag, Wageningen, 1962.
- Gratama, J., Roos, S. H. de, Dr. H. P. Berlage, bouwmeester, Nijmegen, 1925.
- Grillo, P.J., What is design, Chicago, 1960.
- Gut, A., Frantz Edvard Röntgen, het vooroorlogs oeuvre van een veelzijdig architect, deel I: tekst-met afbeeldingen, 1997.
- Jong, E. de, Dominicus van Soest, M., Aardse Paradijzen, de tuin in de Nederlandse Kunst 1770 tot 2000, Haarlem and Enschede, 1999.
- Jong, T. de, de structurele samenhang van architectuur-begrippen, de mogelijkheid tot een generatieve systematiek in de architektonische vormeer, Delftse Universiteit, 1987.
- Honour, H., Fleming, J., Algemene kunstgeschiedenis, Amsterdam, 2000.
- Nicolin, P., Repishti, F., Dictionary Of Today's Landscape Designers, Milano, 2003.
- Kleint, B.H., Bildlehre, Basel, 1969.
- Kohlenbach, B., Pieter Lodewijk Kramer (1881-1961), Architect van de Amsterdamse School, Naarden, 1994.
- Lemaire, T., Filosofie van het landschap, Amsterdam, 7e druk, 1970.
- Lucie-Smith, E., Moderne Kunst, Milaan, 1978.
- Oldenburger-Ebbers, C., Backer, A.M., Block, E., Gids voor de Nederlandse tuin- en landschapsarchitectuur, deel midden en oost, Rotterdam, 1996.
- Oldenburger-Ebbers, C., Backer, A.M., Block, E., Gids voor de Nederlandse tuin- en landschapsarchitectuur, deel west, Rotterdam, 1996.
- Pehnt, W., Die Architektur des Expressionismus, Stuttgart, 1973.
- Schaum, C.L.J., Tuinarchitectuur, Boskoop, 1912.
- Simo, M, 100 years of landscape architecture, some patterns of a century, Washington DC, 1999
- Smets, G., Vormleer, de paradox van de vorm, Amsterdam, 1986.
- Smets, G., vorm leer, Delftse Universiteit, 1985.
- Steele, F., Gardens and people, Boston, 1964.
- Steenbergen, C., Mihl, H., Reh, W., Aerts, F., Architectural design and composition, Bussum, 2002.
- Tiekink, M., D.F. Tersteeg (1876-1942), De Analyse van zijn beroepspraktijk, Wageningen, 1987.
- Vroom, M.J., Buitenruimten/ Outdoor space, Ontwerpen van Nederlandse tuin- en landschapsarchitecten van na 1945/ Environments designed by Dutch landscape architects since 1945, Bussum, 2e druk, 1995.
- Wit, S. de, Symboliek: de taal van het onzegbare, Wageningen, 1993
- Zijlstra, B., Nederlandse Tuin-architectuur tussen 1850 en 1940, Amsterdam, 1986.



### Internet

<http://www.Waltermaashuis.nl>.  
[http://home.hccnet.nl/th.bakker/  
Amsterdamseschool/](http://home.hccnet.nl/th.bakker/Amsterdamseschool/).

### Pictures

Archief Utrecht  
Lara Brand  
Christina Dornbusch  
Rozemarijn Pera  
Paul Roncken  
Lidewij Schellevis