

Aldo van Eyck's 'Interstitiality': turning leftover spaces into meaningful places.

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Abstract:

In the early 20th century Aldo van Eyck was able to turn hundreds of leftover spaces into meaningful places using. Starting with an analysis of Van Eyck's design approach behind his Amsterdam playgrounds, the text aims to distill a design strategy from that process, that could be transposed to contemporary urban design, planning and architectural practice.

The text breaks down Van Eyck's interstitial design strategy through four aspects: open-ness, interstitiality, polycentricity and citizen participation. Though Van Eyck's playgrounds were initially build on temporarily or unused plots of land, they had a significance far beyond their original role as a creative urban solution in a time of need, and his 'interstitiality' eventually became a strategy embedded in the design of new towns and urban areas all around the Netherlands.

Through understanding the process and effect of Van Eyck's 'interstitiality', the author makes a plea for the importance and value of minimal, but meaningful interventions in scattered leftover spaces through creative, human oriented, place making strategies.

Keywords: *Interstitially, Aldo van Eyck, urban voids, place making*
ca 5,600 Words

Introduction

Urban development in cities around the world tends to produce urban voids, areas that fall between the cracks of the considered urban planning and subsequent architectural design. These spaces include corridors between two buildings, spaces underneath raised roads, junctions and overpasses; or narrow, triangular and otherwise irregularly shaped plots. Because of their apparent 'un-usable' characteristics, we often refer to these as urban voids. Leftover, neglected, worthless plots of land, devoid of potential and character.

Are they truly without value?

In the early 20th century Aldo van Eyck was able to turn hundreds of neglected spaces just like these into meaningful places. Analyzing his design approach behind his Amsterdam Playgrounds, this text aims to distill a design strategy from that process, that could be transposed to contemporary urban design, planning and architectural practice.

Van Eyck's playgrounds were initially build on temporarily or unused plots of land. They could at first be seen as an emergency measure aimed to rectify the uneven distribution of play areas in the city, and these available to all its citizens, but they had a significance far beyond their original role. The design strategy behind the selection, design and execution of these simple playgrounds eventually became a strategy embedded in the design of urban design and regeneration all around the Netherlands. Through minimal interventions, an active role in city life was provided to places that otherwise would remain unused.

This text therefore should be seen a plea for the importance and value of minimal, but meaningful interventions in these type of scattered negative spaces through creative, human oriented, place making strategies. This text first provides an overview of how the appearance of these type of spaces resulted from the modernist 'functional city' development ideology, and from its subsequent separation between the disciplines of urban planning and architectural design, which Van Eyck was rebelling against. Secondly, we take his Amsterdam Playgrounds as an example of Van Eyck's alternative place making strategy, and thirdly, the text provides a framework for transposing his approach to contemporary urban development and architectural design: understanding Van Eyck's 'Interstitiality'. This interstitiality can be understood as a strategy regarding in-between spaces, literally and figuratively, as well as a strategy for these undefined spaces to encourage the interaction between people within the city. In short, Van Eyck's interstitial strategy can be characterized through four aspects: open-ness, interstitiality, polycentricity and citizen participation. It's a strategy of designing for place and occasion; designing for possibilities rather than for occupation.

1 Van Eyck as Humanist Rebel

Ever since joining the Congrès Internationaux d'Architecture Moderne (CIAM) in 1947, Van Eyck took an uncommonly critical attitude towards the prevailing functionalism in urban planning and architecture, and dedicated himself in word and deed to developing an authentically modern and humane architecture. "Failure to govern multiplicity creatively, to humanize numbers by means of articulation and configuration, has led to the curse of most new towns", writes van Eyck in 1962, alluding to his conception of the failure of modernist town planning, that had in his eyes put 'the functional city' ahead of human motives and desires.

Under Le Corbusier's leading, CIAM at the time of Van Eyck's joining, prioritized urban planning, envisioning a high rise future for a post war population. Following CIAM meetings in 1931 and 1933 that called for a 'Functional City', Le Corbusier had released the 'Athens Charter' in which he described that the social problems faced by cities around the world could best be resolved by strict functional segregation, and by distributing the population into tall apartment blocks at widely spaced intervals. Van Eyck's boss at the Amsterdam Town Planning Department where van Eyck was working at that time, and CIAM Chairman at the time, Van Eesteren, had already integrated this approach in his colossal task of reconstructing the Netherlands after the war. He applied a top-down 'total' planned approach to house 'the largest number' most efficiently.

The drive to reconstruct and construct was massive. However, by the time that Van Eyck joined the Planning Department, enthusiasm had much waned and there were signs of discontent, given that progress was now measured by counting 'objective facts' like number, volume, and size of new buildings. Fresh out of university, after having finished his studies at the ETH in Zurich, Van Eyck joined the growing protest in search of less oppressive environments. His opinions emerged out of the exceedingly stimulating environment of Zurich at that time. Zurich was a city that had been neutral during the war, and that had become a multilayered hub of 'exiled or self-exiled intellectuals, scientists, avant-garde artists', see Tzonis & Lefaivre (2010). Amongst them, Van Eyck considered the trends in the contemporary arts and sciences and found that, despite their differences, what they had in common was that, like himself, they were 'bursting the barriers of rationalism'.

Others, like Henri Lefebvre wrote about the pressures that were brought to bear upon traditional, historically inherited urban fabric in the process of this modernization. Lefebvre wrote how he found that the early twentieth century saw an unprecedented rise of a new, anonymous, sterile, technocratic type of space. In addition, van Eyck was concerned how in his eyes the mere fact that habitat planning was arbitrarily split into two disciplines - architecture and urbanism - demonstrated the determinist quality of the times, which disregarded the necessity of transforming the mechanism of the design process.

Following in the wake of these changes, Van Eyck over time developed a significant conceptual framework against the prevailing status quo, that was expressed both in writing and in practice. He aimed to turn the top-down, functional CIAM approach to urbanism into a "ground-up", "dirty real", "situational" approach (Lefaivre, 2016). Van Eyck aimed to develop an original view of architecture and the city, a truly contemporary and human concept of architecture and urbanism in contrast to the prevailing technocratic planning that in his eyes tended to disintegrate existing cities, while producing alienating new towns. The first real alternative, or at least complement, to this CIAM-style urban planning were Van Eyck's Amsterdam Playgrounds, 'small roofless minimal structures occupying crowded interstitial urban voids' (Tzonis & Lefaivre, 2018).

Between 1947 and 1978, Aldo Van Eyck designed and built hundreds of children playgrounds in the city of Amsterdam (De Roode and Lefaivre, 2002), see the map in figure 5 for an overview of their locations. These playgrounds were temporary and simple and involved only few, minimum operations over vacant lots, with similar basic design elements, such as those found in figure 7. The idea behind such an approach was sometimes to occupy these lots until a lasting transformation could be performed, and therefore providing an active role in city life was provided to places that otherwise would remain unused. This strategy remains relevant today, as Enia & Martella (2019) write that even if minimal interventions are not a prerogative of present-day architecture, these interventions are implemented more often today than in the past. They argue that these interventions in fact can be placed among the most relevant design strategies of the 21st century. Understanding the design strategy and process being Van Eyck's playground interventions and design ideology, thus implies dealing with an important ongoing shift in understanding the increasing role and purposes of architecture as minimal interventions in the urban realm.

2 Understanding Van Eyck's Playgrounds as Integral Urban Strategy

Over the last decades, there is a renewed interest in the playgrounds of Aldo van Eyck, with many scholars dissecting different aspects of their designs, the effect they have on the city fabric, and on the development of children. For instance, Lefaivre and de Roode (2002) who edited a publication regarding 'the playgrounds and the city', Jongeneel, Withagen, & Zaal (2015) in the Journal of Environmental Psychology and Withagen, R., & Caljouw (2017) in Frontiers of Psychology, both from a psychological point of view, regarding aspects of 'open play', aesthetics, affordances, and creativity of his playgrounds, or Solomon (2014) regarding the science of play itself and how to build playgrounds that enhance children's development. In addition, Lefaivre/ Döll (2007) focused on how to consider play as a design tool in a 'Ground Up City'.

For those interested in the particular design and architectural solutions of these playgrounds, I would recommend to read up on the sources mentioned here. For this text though, we understand the Amsterdam playgrounds as an example of Van Eyck's alternative place making strategy, rather than focussing on the design of the playgrounds themselves, or the relevance that playgrounds as a typology have in cities. This builds on Lefaivre's suggestion that the process behind the design and development of these playgrounds yield a potent 'totally ignored, urban design tool that had great relevance for the enhancement of community in the often alienated inner-city neighborhoods of today' (Lefaivre, 2010). Towards providing a framework for transposing his approach to contemporary urban development: through understanding Van Eyck's 'Interstitiality'.

This interstitiality can be understood as a strategy regarding urban voids and left over spaces, but in Van Eyck's own terms would more appropriately be named as designing for in-between spaces, literally and figuratively. Literally, this refers to void spaces that arise as a result of the separation between urban planning and architectural design, as mentioned earlier, but figuratively, Van Eyck also saw potential in these particular places as strategy to encourage the interaction between people within the city. Places in between the private realm of the home, and the collective realm of the city. In the following section we break down Van Eyck's interstitial strategy through four aspects: openness, interstitiality, polycentricity and citizen participation. All together enabling a strategy of designing for place and occasion, designing for possibilities rather than for occupation (Van Eyck, 2008).

1. Openness: From Closed Play Gardens to Open Play Places

Though Van Eyck made Amsterdam's playgrounds famous around the world, the importance of

areas for children to play outdoor in the city was already well established, and followed in a long Dutch tradition of celebrating play as a part of the urban life of children. Originally occurring in the open streets and plazas of cities, through increasing urban development, many complaints arose regarding poor playing conditions for children in Amsterdam at the end of the 19th Century, sparking upper-class citizens to create the first private playground in the city in 1880. A larger movement in the Netherlands regarding play gardens subsequently formed, an initiative founded by Uilke Jans Klaren (1852-1947), as his efforts in creating a playground in his own neighborhood, eventually gave rise to establishing a playground collective. Founded in 1917, it was called the 'Bond van Amsterdamse Speeltuinenverenigingen' (Bond of Amsterdam Play garden Associations), from which in 1937 the 'the Amsterdams Speeltuinen Verbond' (Amsterdam cooperation for play gardens) was formed. Please note how the word 'play gardens' (from the Dutch word 'speeluin') is a more accurate translation than the commonly used word 'playground'. These play gardens resembled backyard gardens, behind street-facing clubhouses, and were fenced plots supervised by keepers belonging to the association, and exclusively accessible for the children of the association's members. The fact that you had to be a member, combined with their arbitrary placement, making them placed scattered around the city, made that these play gardens only served a limited segment of Amsterdam's children's population, and were indeed 'considered a luxury' (Muller, 2017). By the 1940's, Amsterdam had a considerable tradition of such private playgrounds, an example can be seen in figure 1 and 2.

What paved the way for Van Eyck's involvement was a move in 1947 by Jakoba Mulder, second in charge of the Public Works Department at the Amsterdam Town Planning Department, to rectify this uneven distribution and to make play areas available to all its citizens, by installing at least one 'open' playground in every neighborhood, in addition to the members-only play gardens. These new playgrounds would be entrusted to the supervision of the general public, and would later also be initiated bottom-up by the general public, as will be explained in point 3 regarding citizen participation. The open character of these new play areas, in which a non-fenced play area would be loosely governed and supervised by the surrounding community, made it possible for the playground to work as the type of urban in-between space that Van Eyck was to become known for, as the exploration of an urban realm that would fit between the private realm of the home, and the collective realm of the city. For this initiative Aldo van Eyck also chose not to continue to use the name 'play garden' (Dutch: speeluin), but instead described these new types of playgrounds as 'play places' (Dutch: speelplaats), in Dutch a significant difference, alluding to Van Eyck's strategy of place making.

2. **Interstitiality: Regenerating interstitial Urban Leftover spaces**

A second aspect that made these new play places so different, was that they were not conceived top-down on the scale of the neighborhood or block, but bottom-up, on the scale of left-over, interstitial spaces that were found inside the densely populated city. This was partially due to the fact that the department wanted to give every neighborhood its own playground, so they often turned vacant lots in the city centre into (temporary) play areas. As such they did not just appear in fancy parks, or in designated play areas, but also in between housing blocks, on converted parking lots, and abandoned derelict plots previously used as garbage dumps. Van Eyck was proud to have started a more 'situationist', 'ground up' approach to urban design as a statement to those areas where he thought the functional city planning was failing, as he reported to the CIAM 10 meeting in Dubrovnik in 1956 that: "on innumerable formless islands left over by the road engineer and demolition worker, on empty plots, on places better suited to the child than the public watering place, 70 places have been identified in this city so far for the making of play

places”, Ligtelijn & Strauven (2008). Several slides of his CIAM presentation showing the earliest examples of his space place making strategy can be seen in figures 6 and 8. However, some of these leftover spaces were in fact not caused by bad urban planning, but were in fact war-torn, bomb damaged sites in and around Amsterdam, like seen in figure 4. Regardless of their exact reason behind their voidness, hemmed in by old walls and ramshackle buildings, these have come to be the best known amongst all his playgrounds (Bergen, 2002). Indeed it was quite the heroic community story, a bombed or abandoned lot, that was induced with new life as a public play area.

3. **Participation: Citizen Participation in Location Scouting**

As mentioned, Jacoba Mulder, who worked under Cornelis van Eesteren at the Amsterdam Town Planning Department, initiated the open playground initiative, leading to Van Eyck's first playground design for the Bertelmanplein. Though it was in part meant as a strategy rectify the uneven distribution of play gardens, and to make play areas available to all its citizens, it was simultaneously a result of citizen participation in the scouting of appropriate locations for these interventions. Mulder herself was the first to start to identify a possible location in her own neighborhood, as she had noticed that the children in her neighborhood had nowhere to play. A month or so after her 26-year old assistant Aldo van Eyck had completed the playground, a woman living a few blocks away saw the new play space and wrote to the Public Works department requesting one for her area. From that moment on, they spread like wildfire, first through the historical centre, then, in the course of the 1950's, to the new districts to the west of the city (Lefaivre, 2010).

As such, each playground was not conceived within a master plan assignment, but rather resulted from a direct and specific need and request of a local community. The city embedded playgrounds where the people of Amsterdam felt they should be placed. As Liane Lefaivre reports, after Van Eyck recommended her to go revisit the municipal archives, “the archive holds 190 letters by citizens. All were written by hand. And when the letter was difficult to read, the public works department had them typed out professionally, so that the relevant civil servants could read them”. In a very systematic process each letter sent to the departments led to the production of return correspondence with the initial sender, internal memos, of drawings and plans, of position papers and of policy proposals. Each one was made to order, in response to a specific request by a specific citizen or group of citizens for a specific site that had been identified as the potential location for a playground. This systematic organization of citizen participation in bottom-up urban regeneration at this scale represents a unique example of participatory politics and democracy in action at the urban level, making up a ‘fifteen meter long archive’(Lefaivre, 2010).

Following the success of this process, according to Lefaivre (2016), Van Eesteren, ‘without abandoning the idea of top-down planning’, began to ‘learn” from the particularities and irregularities of these left-over, interstitial places in the existing fabric of the city and to work with them rather than to overlook them.

4. **Polycentricity: Creating a Network of Places**

The last aspect of Van Eyck's interstitial strategy was again not so much an initial planned effort, but a result of the rigorous process of managing location scouting through efficient and effective design strategies. Because of the interstitial and wide-spread nature of the open play places, the playgrounds became part of a poly centric network. It almost became its own layer in the city,

playful, continually changing and changeable, which was neatly intertwined in the rough fabric of the functional city.

In 1947, at the start of this process, there were fewer than 30 play gardens in the city, which had not increased from 1929, when Van Eesteren, the erstwhile new director of the Municipal Department of Public Works, commissioned a series of city maps that took inventory of the availability and distribution of (public) services. From these maps it is striking to see that even though playgrounds for children were already one of the five main concerns of Van Eesteren, there were hardly any services for children available at that time yet. By 1968, the situation was radically different. Amsterdam now had over 1000 playgrounds, which means no fewer than 50 playgrounds were designed and produced every year from 1947 onward (Lefaivre, 2010). Each playground was individually dealt with by Van Eesteren and his associate Jacoba Mulder, each was designed by Aldo van Eyck. Built up over a period of just over 20 years, the post-war Amsterdam playgrounds were a remarkable success story that created a poly centric network of community based play areas. A galaxy of playgrounds, that embedded the playground into the collective memory of children growing up in the city at that time. And in the Netherlands at large from there on, as both the Van Eyck-designed equipment of these playgrounds and their bottom-up, interstitial design strategy was very influential, widely copied in other municipalities and public works departments.

Besides the impact that van Eyck's playgrounds had on the social life in Amsterdam, and the rest of the Netherlands, they were also of great significance for the development of the discipline of architecture and urban design. It was here that the major breakthroughs of an architecture of 'community' and 'dialog' and of the human and formal building of the 'realm of the inbetween' as an alternative to CIAM functional abstract planning took place. As such, Lefaivre (2010) argues that they were the first examples not only of a new type of playground design, but also, in general, of a new, post-Second World War approach to public space and urban design.

3 Towards Interstitiality within the Functional City

Following the bottom-up, organic process of this emerging network of playgrounds, Van Eesteren took the above-mentioned features that had initially emerged ad-hoc in the traditional fabric of Amsterdam and incorporated them as design strategy in his designs for new post-war neighborhoods of West-Amsterdam: Sloterdijk, Slotermeer and Geuzeveld. Van Eyck playground strategies were thus no longer limited to infill sites in the historic city center, but spread into the functionally planned new towns. The fact that the playgrounds became an integral part of his policy for the new towns of West Amsterdam probably goes a long way in explaining the improvement in quality of life in the neighborhoods where they had been tested first.

In addition, it was not merely the spatial effect that was implemented in the newtown policy. As, unlike Van Eesteren's earlier approach to a purely functional, efficient top-down planning and distribution of public services, there is a memo in the Van Eesteren archive in which he not only declares that he is making the playgrounds an integral part of his design for Slotermeer, but specifying that they must be "the object of request on the part of the users", and by that time every block in the new towns that wanted a playground was granted one (Lefaivre, 2010). Herewith not only understanding the importance of the service and space itself, but also the process of right location and citizen participation. It thus integrated the open-ness of the playgrounds, with its

interstitial distribution strategy, and citizen participation as a design strategy that lead to a polycentric network of interstitial play spaces.

For Van Eyck the playground design became a manifestation of both architectural and intellectual observations. They provided a strategy for dealing with what he felt were the flaws of top-down modernist town planning, while at the same time enabling explorations into a new type of architecture. One that was not about defining boundaries, and enclosed spaces, but one that was about making places and allowing occasions to occur. A strategy that designed for possibilities rather than for occupation. "Space in the image of man is place and time in the image of man is occasion. Split apart by the schizophrenic mechanism of deterministic one-track thinking, time and space remain frozen abstractions (...). Place and occasion constitute each other's realization in human terms: since man is both the subject and object of architecture, it follows that its primary job is to provide the former for the sake of the latter. Since, furthermore, place and occasion imply participation in what exists, lack of place - and thus lack of occasion - will cause loss of identity, isolation and frustration," Van Eyck (2008).

This strategy of interstitial design, combined with the notion of urban identity and place making had a lasting effect on urban development in the Netherlands, and on generations of architects following Van Eyck. The "structuralist" architectural philosophy of Aldo van Eyck inspired architects such as Joop van Stigt and Herman Hertzberger. And eventually, a whole new model for urban development emerged – "*bouwen voor de buurt*" (building for the neighborhood) – that was to replace large-scale modernist interventions with small scale participative projects in urban neighborhoods. One of the first and most symbolic of these projects was the redevelopment of the Nieuwmarkt in Amsterdam, by Theo Bosch and Aldo Van Eyck. Here, Van Eyck's ideas on interstitial space, non-hierarchical composition, and participatory planning led to an architecture that could easily mold into the existing tissue of the neighborhood. Known as the Pentagon, named after the five-sides of the plot facing the city, the project is an urban intervention of a more architectural scale, that filled in an open area, and could give something back to the city by combining residential, shops, office space and small businesses, see figure 11. Another great example of Van Eyck's interstitial strategy applied in later architectural practices can be seen in figure 12, in his project for the 'Mothers' House' for the Hubertus Society, also in Amsterdam. The project was located at the urban void site of a former synagogue and school that had become dilapidated and out of use following the WWII. The project, completed in 1983, comprised the infilling of a gap in the nineteenth-century street facade, and as such conforms to the existing facade wall as regards building height, vertical layout and understructure, but is also clearly distinguished by the striking use of color, and the so called light well and circulation 'joint', executed as an inviting in-between space between the street side and the inner garden. Van Eyck's new infill also worked to integrate and renovate the two existing adjacent historic buildings.

Conclusion: Reappraising the Urban Void through Minimal Intervention

As we noted at the beginning of the article, for Van Eyck the 'scientific planning process' of modern cities directly lead to the problems that he observed in contemporary cities, such as a loss of human identity, a segregation of work and dwelling, and the industrialization of the urban design process in general. Instead of complying with these trends, he felt that architects should be critical towards them and he started a reflection on the nature of the city that considered foremost 'what a city really has to provide for in terms of human motives and desires', Van Eyck (2008).

From this perspective, the text started with questioning the value of urban leftover spaces, whether a direct result of modern urban development or otherwise, and described a process through which Aldo van Eyck was able to turn hundreds of neglected leftover spaces into meaningful places. By way of analyzing Van Eyck's design approach behind the Amsterdam Playgrounds, this text has shown how from a series of hundreds of iterations of the same design problem, a distinct design strategy arose, that combined interstitiality with citizen participation and open-ness to establish a poly centric network of community places.

Though Van Eyck's playgrounds were initially build on temporarily or unused plots of land, they had a significance far beyond their original role as a creative urban solution in a time of need, and eventually became a strategy embedded in the design of new towns and urban areas all around the Netherlands. This later evolved further into a general approach to urban design, planning and architectural practices, especially related to urban renewal and regeneration, that heavily influenced the general practice of urban development in the Netherlands. In addition, Van Eyck eventually introduced many new notions into architectural thinking that we take for granted today, such as identity, the in-between, reciprocity, and place and occasion, opening up new structural insights into the potential qualities of the build environment, beyond the functional city.

Transposed to contemporary practice, we find that the perception of the system of urban voids is also undergoing a similar change. According to Gunwoo (2016) contemporary cities are hypertrophic organisms that require elimination rather than the addition of elements. Regardless of their condition and spatial quality, urban voids currently play an important role in balancing and stabilizing the city as a whole. In the last century, these voids were mainly regarded as places to build. Today, these voids are often treated as constitutive elements of the city and essential for precise functioning because they are empty. From our analysis we have indeed seen how through minimal interventions, an active role in city life can be provided to places that otherwise would remain unused.

All together, Van Eyck's design strategy has been one of restraint. Of doing less, of giving back. It's a strategy of designing for place & occasion; designing for possibilities rather than for occupation. This strategy of 'almost doing nothing' can be explained in many ways. According to Enia and Martella (2019) it can mean opting for inaction and thus not modifying a place at all; or designing a temporary project intended to occupy it only for a limited period of time; or also carrying out a particularly small but permanent intervention. Depending on the circumstances, it is an approach that could help to protect a place, to reclaim it or to reactivate certain latent qualities. This strategy can be implemented both through a single intervention on a specific place, or through a network of coordinated projects in different locations.

Through understanding the process and effect of Van Eyck's Interstitial design strategy, the authors hope that the findings in this text can be understood as a plea for the importance and value of minimal, but meaningful interventions in scattered leftover spaces through creative, human oriented, place making strategies.

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Illustrations



FIGURE 1: AMSTERDAM MEMBERS-ONLY PLAY GARDEN, IMAGE SHOWS CLUBHOUSE AT THE FAHRENHEITSTRAAT



FIGURE 2: AMSTERDAM MEMBERS-ONLY FENCED OFF PLAY GARDEN WITH THE CLUBHOUSE FROM FIGURE 1 ON THE LEFT



FIGURE 3: BEFORE AND AFTER VIEW OF PLAYGROUND INSERTED INTO EMPTY PLOT BETWEEN BUILDINGS AT DIJKSTRAAT (1954)



FIGURE 4: BEFORE AND AFTER VIEW OF PLAYGROUND INSERTED INTO WAR BOMBED DERELICT PLOT AT ZEEDIJK (1955)



FIGURE 5: LOCATION OF 736 AMSTERDAM PLAYGROUNDS DESIGNED BY ALDO VAN EYCK BETWEEN 1947 AND 1978 (MAP DRAWN UP BY FRANCIS STRAUVEN IN 1980)

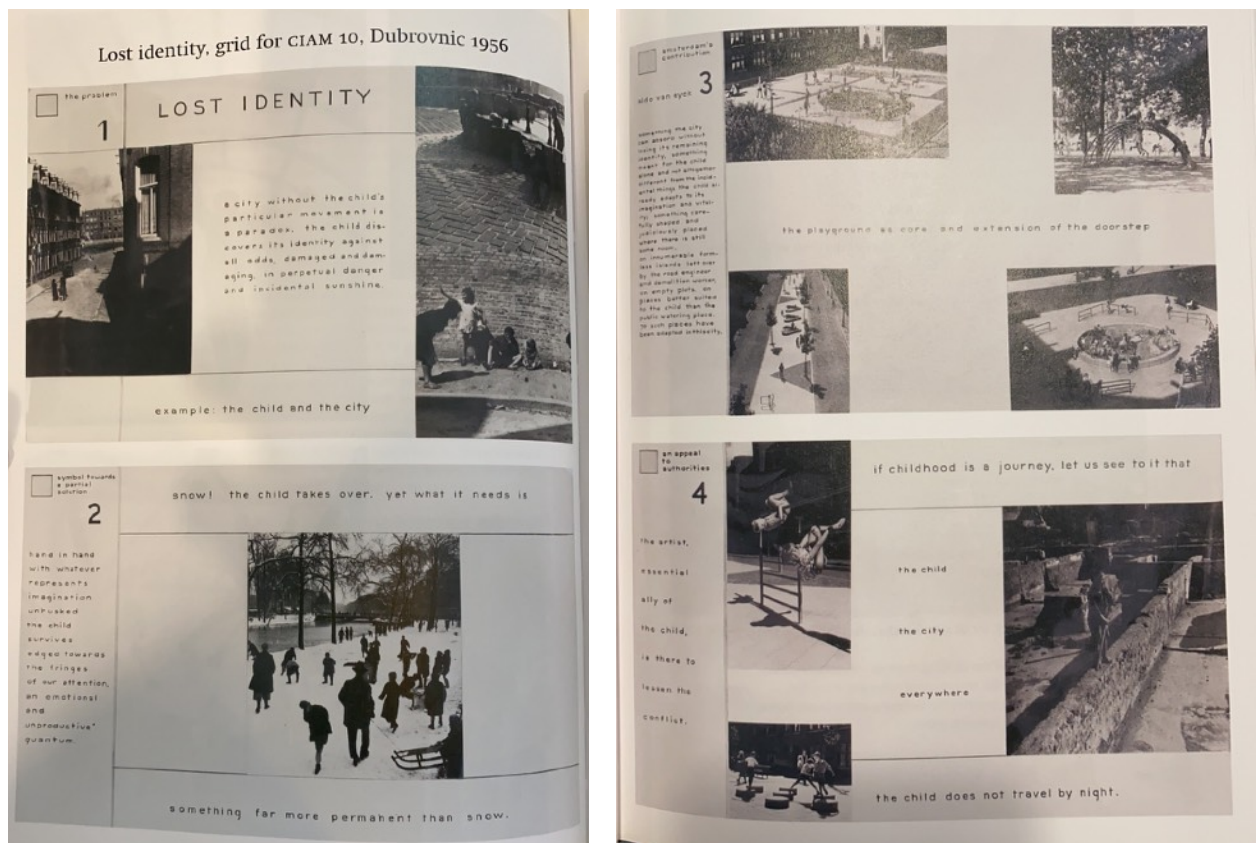


FIGURE 6: SEVERAL SLIDES FROM VAN EYCK'S PRESENTATION AT CIAM 10, DUBROVNIC, 1956

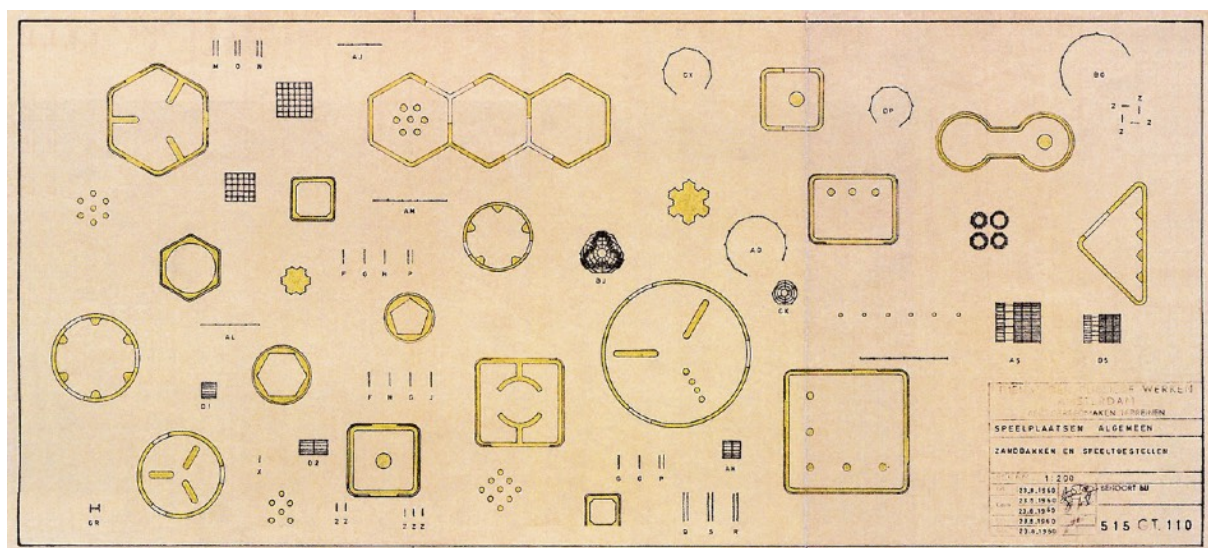


FIGURE 7: CATALOGUE OF VARIOUS SANDPITS AND PLAY ELEMENTS TO BE USED IN VAN EYCK'S PLAYGROUNDS

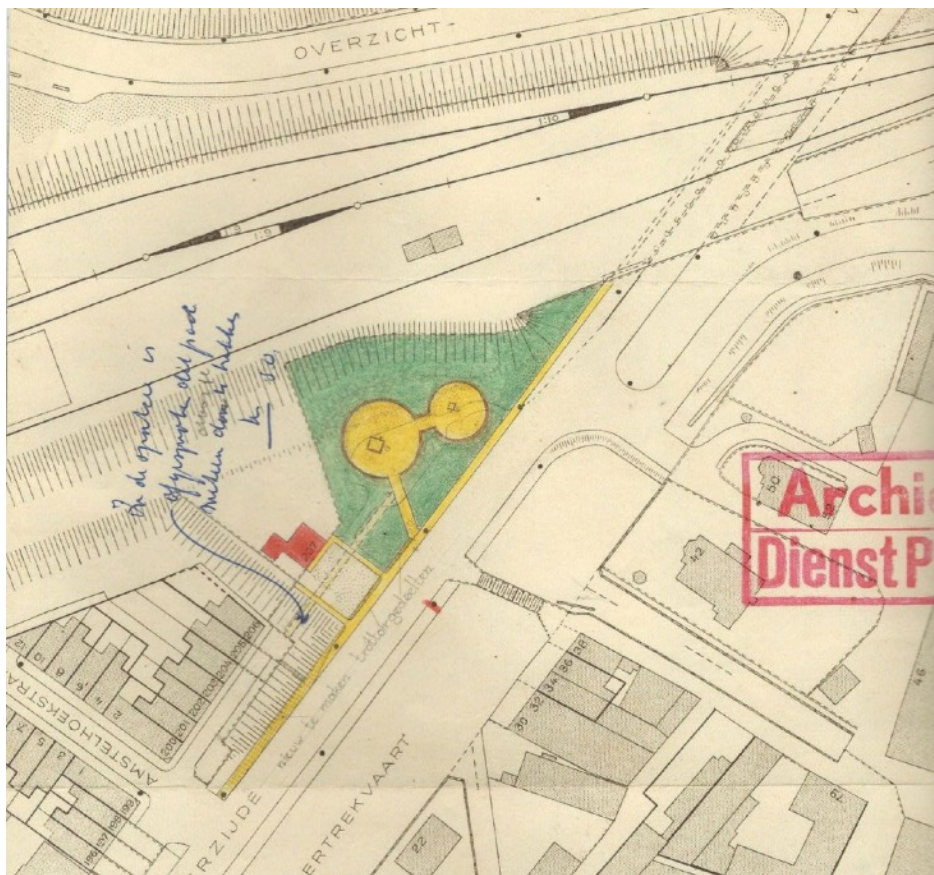


FIGURE 8: PLAN SITUATION DRAWING OF PLAYGROUND ON LEFTOVER TRIANGULAR SPACE NEXT TO ROAD INTERSECTION

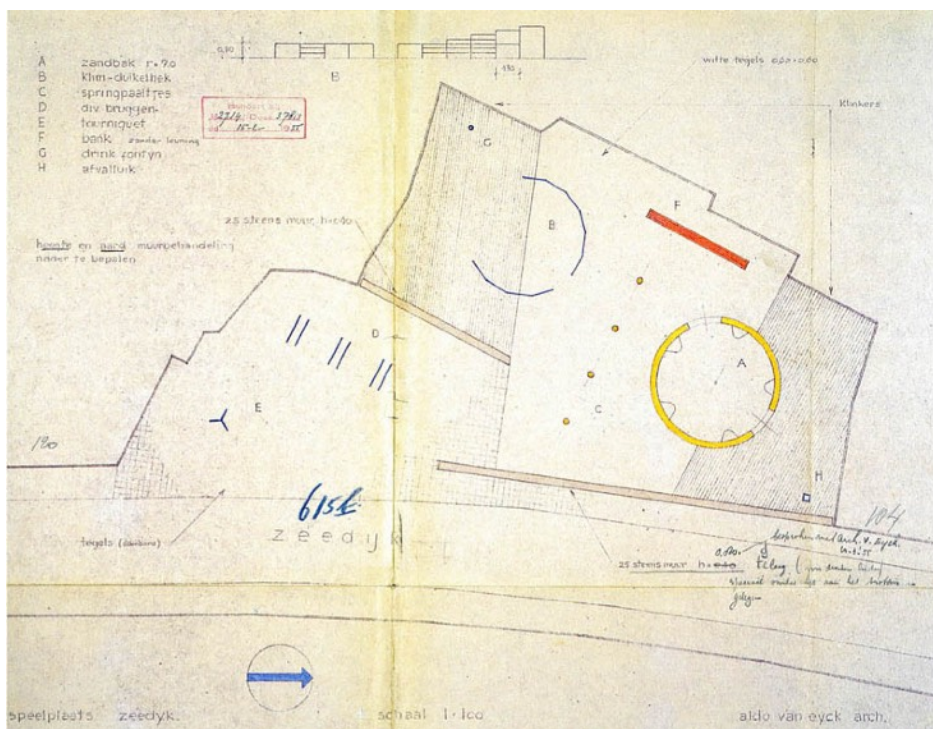


FIGURE 9: PLAN FOR PLAYGROUND AT ZEEDIJK OF FIGURE 4

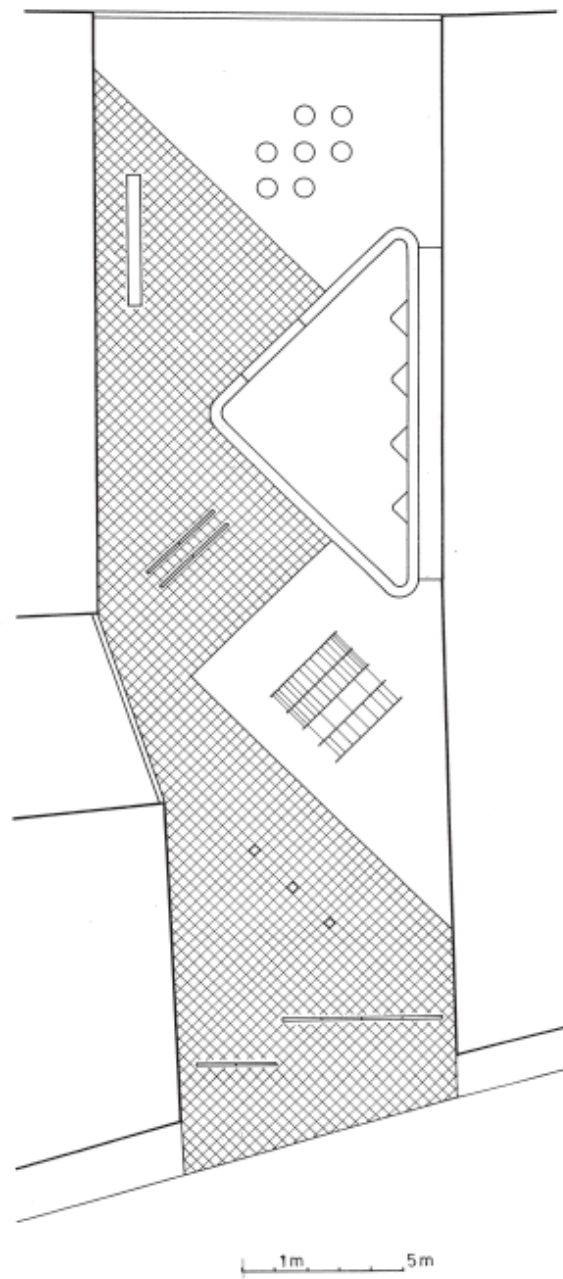


FIGURE 10: PLAN DRAWING OF PLAYGROUND AT DIJKSTRAAT, AS SHOWN IN FIGURE 3



FIGURE 11: COLOR PHOTO FOR PLAYGROUND AT ZEEDIJK OF FIGURE 4

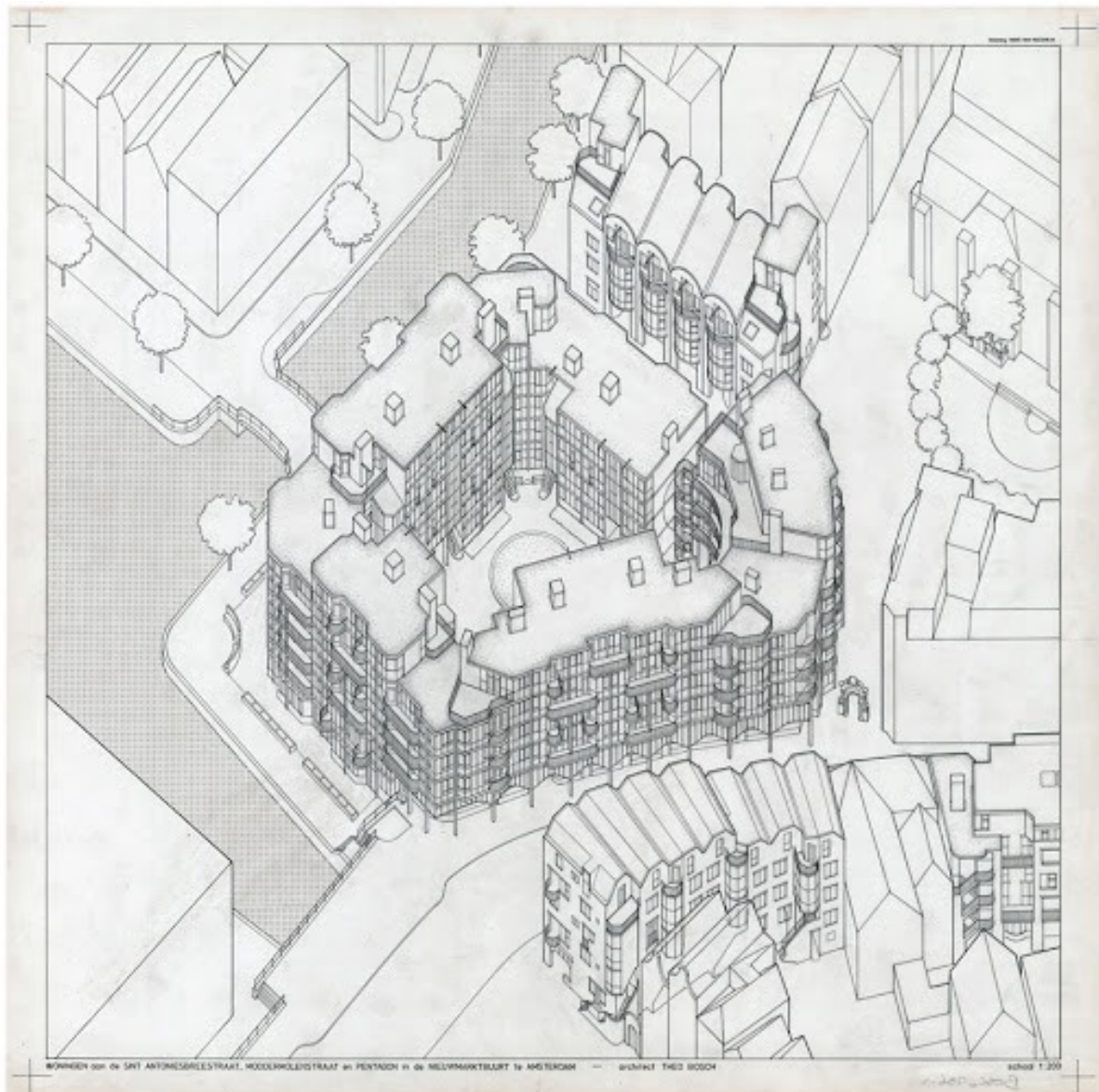


FIGURE 12: HET PENTAGON - NIEUWMARKT BY VAN EYCK AND BOSCH (1983)



FIGURE 13: URBAN INFILL PROJECT: HUBERTUSHUIS BY VAN EYCK AND BOSCH (1984)