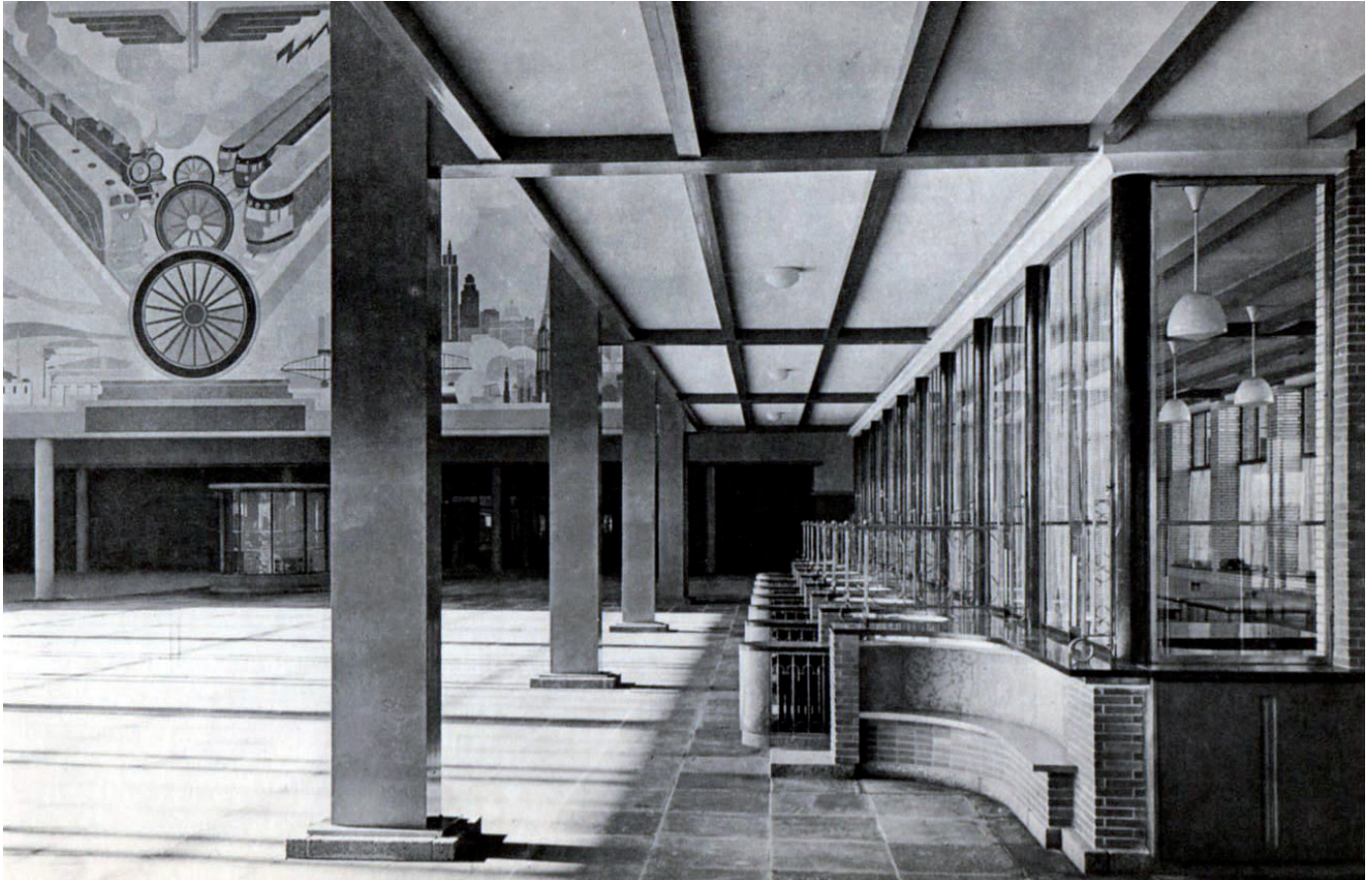


Jan Leupen



The original interior of the Amsterdam Amstel Station, 1939.

The restoration and expansion of Amsterdam Amstel Station was undertaken by Office Winhov* in a collaboration with the Danish firm Gottlieb Paludan Architects. Therefore it is fitting to dedicate this next edition of Local Heroes to one of the original designers: Jan Leupen. He also happens to be my father.

For a long time, I had wanted to write about his work, or the Buildings Department of Public Works which he headed for years. Still, I had to consider this request carefully: Am I the right person to write this? I had just handed over my father's work to the City Archives. Once my decision was made, I made my way back into the Archives.

Johannes (Jan) Leupen (1901–1985) was an architect, graphic artist and painter. He studied at the Technical University of Delft from 1920 to 1926. In 1927, Leupen

* After the publication of *Local Heroes •15*, Office Winhov also undertook the renovation and transformation of the National Holocaust Museum (2019–2024), which included the Hollandsche Schouwburg with Jan Leupen's poignant and architecturally sensitive design of the memorial site.

was employed as an assistant architect by the Buildings Department of Public Works in Amsterdam. Twenty years later, he became the head of this department, the architectural office of the municipality. As the chief architect, he was responsible for the post-war rebuilding of Amsterdam, and constructed all municipal buildings except for housing. Until the 1960s, work was rarely outsourced to private architectural firms.

Leupen's architecture is characterised by a business-like style of engineering combined with decorative elements. The building volumes are often awarded with a saddle roof of 15 degrees. In pre-war buildings, we see the regular return of style elements such as round steel windows with double vertical rods*, layered natural stone in the facades, and stylised columns. The use of materials is controlled. This leads to careful and sometimes striking details.

In accordance to the Amsterdam School, many of Leupen's buildings are equipped with visual art, which benefited from a close relationship with the sculptor Hildo Krop. Artists such as Peter Alma, Albert Muys and Josje Smit were also often involved in his work. The intensive collaboration with visual artists can also be found in Leupen's membership in the Amsterdam Council of Art in the post-war years.

After the Second World War, Leupen worked on the development of a new type of school, including the so-called H-Schools. On the basis on this type, the wooden post-war emergency schools were built. In the 1950s, schools were built with brick, such as the Beatrix School in New West. The Spinoza Lyceum (1957) on the Peter van Anrooystraat, which he and F. H. Gerretsen designed, is one of his most important works in this genre.

As a designer and, later, as chief architect in the Buildings department, Leupen contributed to the creation of a wide variety of buildings. In this article, all the genres can be found: a mooring place for tour boats, an auditorium for a cemetery, a station, a lock complex, a telephone exchange, a museum wing, a school, a memorial monument and a university library. The projects in this article are chronologically described. In this way, we can explore the style development in my father's oeuvre.

* This round steel window is a style element from the late 1920s and 1930s. We see it at the former SVB headquarters of architect D. Roosenburg and opposite at the Apollohal of A. Boeken.

Session Room GGD

Eerste Helmersstraat, 1932

The design for a session building of the Municipal Medical and Health Service (GGD) on Eerste Helmersstraat in Amsterdam was Leupen's first independent assignment. The building is a well-proportioned building volume. In contrast to much of Leupen's work, the volume is crowned by a flat roof. A double frame with recessed window structures accentuate the volume at the top. This strip has been finished with two plastic components, consisting of a blue tile tableau on which a block with rectangular tiles in black and white have been placed. At the point on the right where the front facade extends as a solid surface to the roof, the resulting construction node is crowned with a beautiful pinnacle.

The entrance is highly articulated by a plastic facade treatment made of large blocks of natural stone. The detailing of the entrance evokes memories of the school building influenced by the Amsterdam School, which Leupen worked on at the municipal service during the late 1920s and early 1930s. The door was initially made of a durable bronze*, but was painted dark green during the austerity of the 1930s.

Another characteristic element can be found at the head of the building. A pointed glass roof crowns the children's solarium here, a modern facility where children could undergo light therapy. The glass gabled roof formed the closure on the side wall with a large glass front. The roof could be opened in good weather.

The interior has also been carefully worked out. Immediately after entering, the visitor is welcomed by a tile tableau in shades of blue. The monumental stairwell is illuminated by a large facade at the rear, which is filled with a geometric stained glass piece designed by Leupen. On the top floor in the children's solarium was a wall painting by Charles Roelofsz.



The decorated entrance.

* The door has since been replaced by an iron door.



Session Room GGD.

The monumental stairwell with wooden railings and stained-glass windows.



Facade decoration using coloured tiles.



Tour boat docking site

Rokin, 1937

I would like to draw attention to a smaller work from the mid-1930s in which many elements of Leupen's works are united. It concerns the mooring place for tour boats and the associated office at the height of the Amstel fence on the Rokin. What is striking about this construction is the care for detail and the way in which it was connected to the location.

It is a small vertical volume entirely covered with travertine and covered with a slightly sloping cantilevered copper roof. The two facades on the waterfront are almost completely closed and feature the characteristic round steel window. The east facade is occupied by the entrance door and ticket window. Unfortunately, the door and counter are no longer original. The window mounted on the fourth facade offers a view over the Rokin. On this side, the roof forms a semicircular cantilever supported by an elegant column with fluted bronze cladding. At the top and bottom of the column, the cover is kept separate from the ground and the roof.

The travertine-covered office, with the lower-level mooring area.





The small tour boat office.



Column with bronze fluted cladding.

Under the cantilever roof hangs the word “boat trips” in iron. The text follows the curvature of the roof. The gate, formed by the roof and column, gives access via a staircase to the lower quay. The travertine covering is built up in layers of blocks in various sizes. The retaining wall along the lowered quay has been clad in the same way. Due to its vertical construction and the anchoring to the urban situation by the staircase with retaining wall, this small structure obtains its monumentality.

Aula Eastern Cemetery

1939

One of the most imaginative designs from the pre-war period is the design for the auditorium of the Eastern Cemetery, now called the Nieuwe Ooster. The main structure of the building consists of a fan-shaped main room with an elongated building placed in front, covered with a copper gable roof where the main entrance is situated. To the left and right of the entrance are the reception rooms also with a dull copper gable roof. The block of the fan-shaped auditorium has a flat roof. Old photos show how unapproachable the original building was*.

The auditorium is characterised by careful detailing and ornamentation. The outside of the building is finished with a mineral scratch plaster. The entire building stands on a plinth of three steps high, made of natural stone. At the side entrances of the coffee rooms, the travertine of the interior

* The building volume seen from the park side recalls the Rudolph Tegnors Museum from 1937. This museum 50 kilometers north of Copenhagen is built around the work of the eponymous sculptor. Tenger also designed the building.

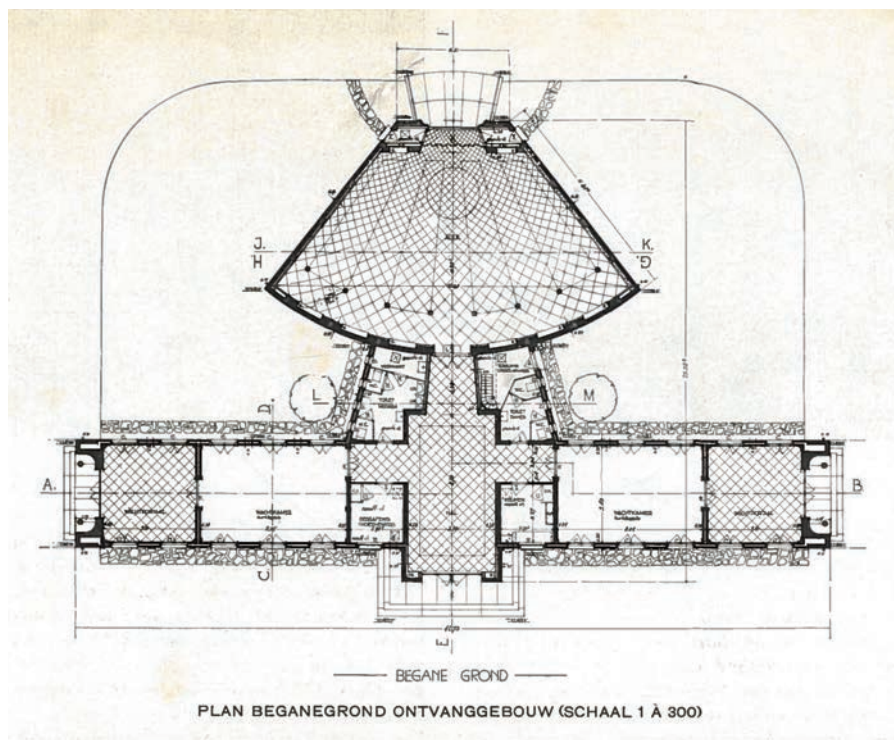


Original situation.

is extended to the recessed niches that mark these entrances. Two columns have been placed in the niche on either side of the door, which, like the office on the Rokin, are covered with fluted bronze. And here too, this covering is separated from the floor and ceiling at the bottom and top. If we look up at the large monumental building of the auditorium, we notice the well-known round steel windows. Under the eaves, small glazed square and gold-leafed tiles have been incorporated into the mineral plaster, softening the termination of the sharp build volume.

If you enter through the main entrance, you enter a high hall with travertine on the floor. The travertine is in a diagonal pattern with a small square block of a slightly darker stone at the intersections of the tiles. The diagonal pattern of the floor is repeated in the stucco of the slightly curved ceiling. When we enter the room, we see where the diagonal pattern comes from. Here the pattern turns into a wide range of travertine, which gets smaller and smaller to finally come together at the rear hallway towards the park.

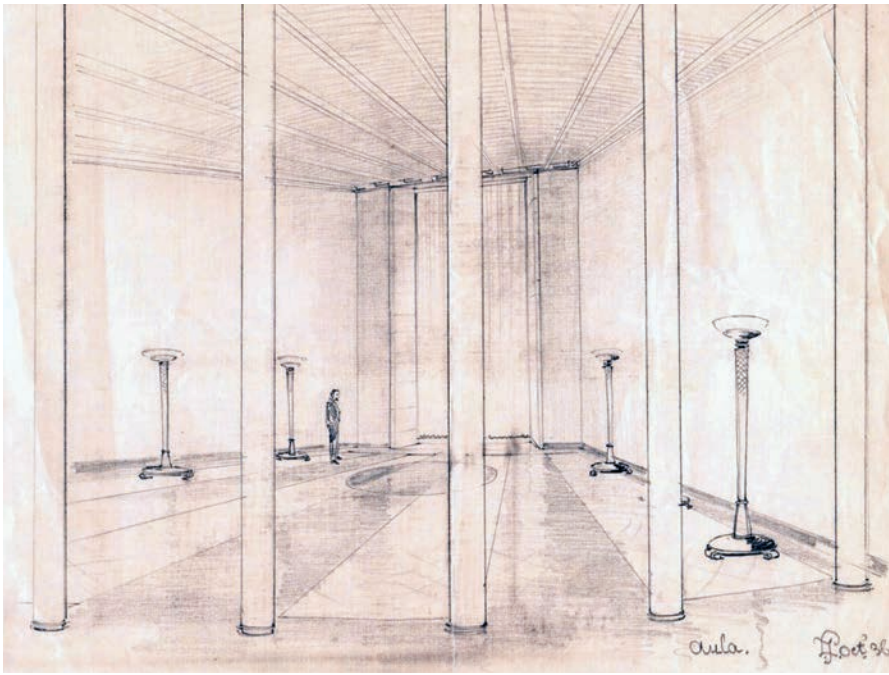
On the wall around the opening to the cemetery is a wall painting by Albert Mouse. In front of the opposite curved wall, a series of white columns have been placed at some distance, which give the space a monumental character. The lamps in



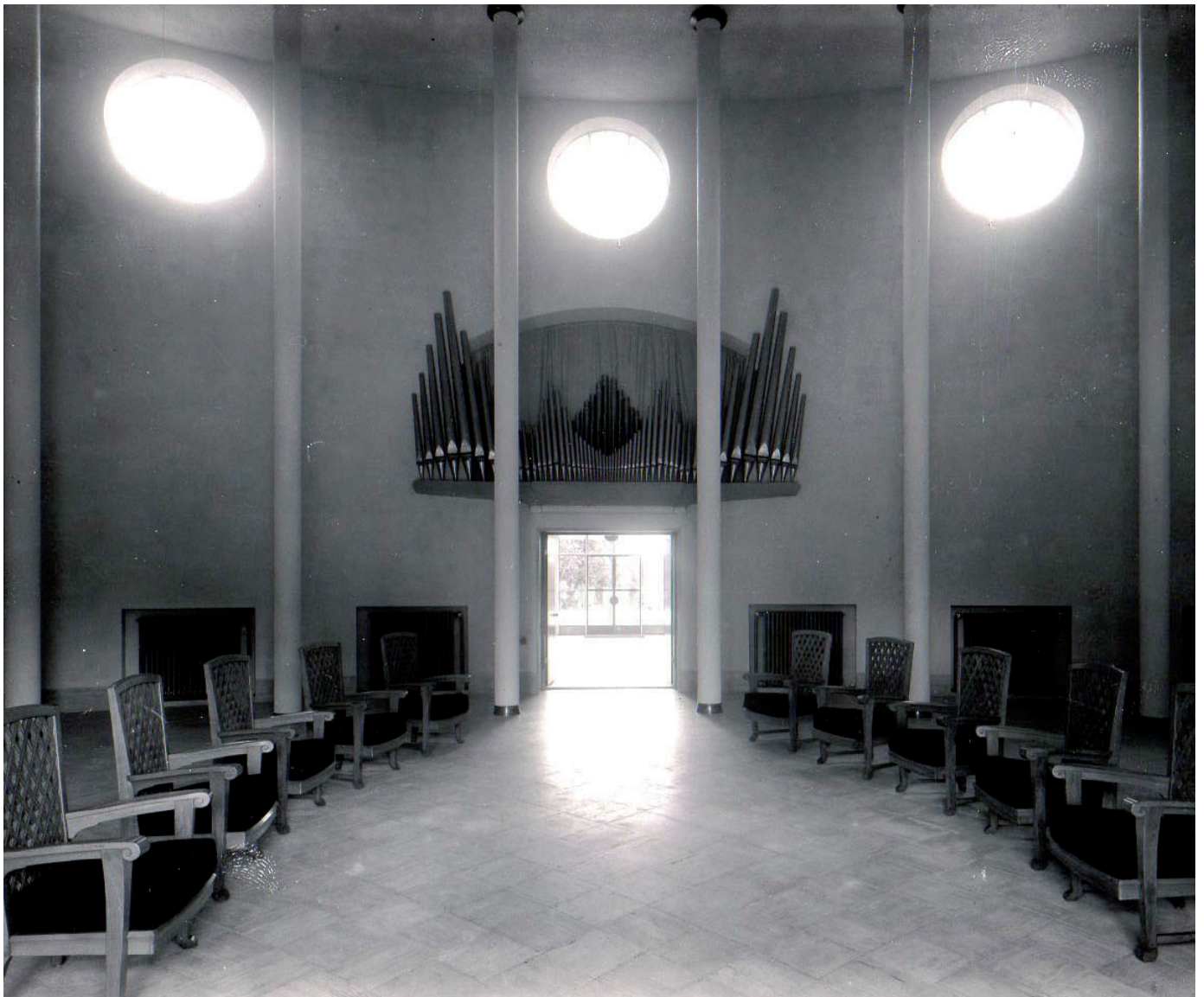
Floor plan of the aula at the Eastern Cemetery.

The lobby with a diagonal pattern of travertine on the floor and stucco on the ceiling.





Sketch for the interior of the auditorium.



The original situation.

bronze and the seats in the auditorium were also designed by Leupen. A bronze angel by the sculptor Fred Carasso is situated on the outer facade on the park side above the exit.

Over the years, much has been added. In 1994, for example, the complex was expanded on the sides with two new coffee and reception rooms and on the back the crematorium with several workspaces. All these extensions meant that the shape of the auditorium was completely compromised. The need to renew the crematorium led to a design assignment for Bierman Henket Architecten who created order in the maze of additions – and brings the original design back into its own. In 2003, the building became a National Monument.



The current situation of the exterior and interior.



A side entrance with characteristic columns.



Amsterdam Amstel Station

1939



The original situation.

In the mid-1930s, the Dutch National Rail and the municipality of Amsterdam decided to create a new rail connection on the east side of Amsterdam, the so-called Oostspoor. Until then, the trains coming from Utrecht ended at the Weesperpoort Station, a terminus at Rijnspoorplein. A trio was responsible for the architectural designs of the stations and the urban design. Representing the railways was H.G.J. Schelling, and representing the Public Works Amsterdam were C. Van Eesteren (urban planner) and J. Leupen (architect)*. In addition to a number of bridges, the entire Oostspoor project included two stations, the Muiderpoort Station and the Amstel Station. I would like to discuss the latter in more detail here.

* Van Eesteren, Leupen, Schelling.
Architectural Weekly Magazine,
June 18, 1938, p. 210–216.

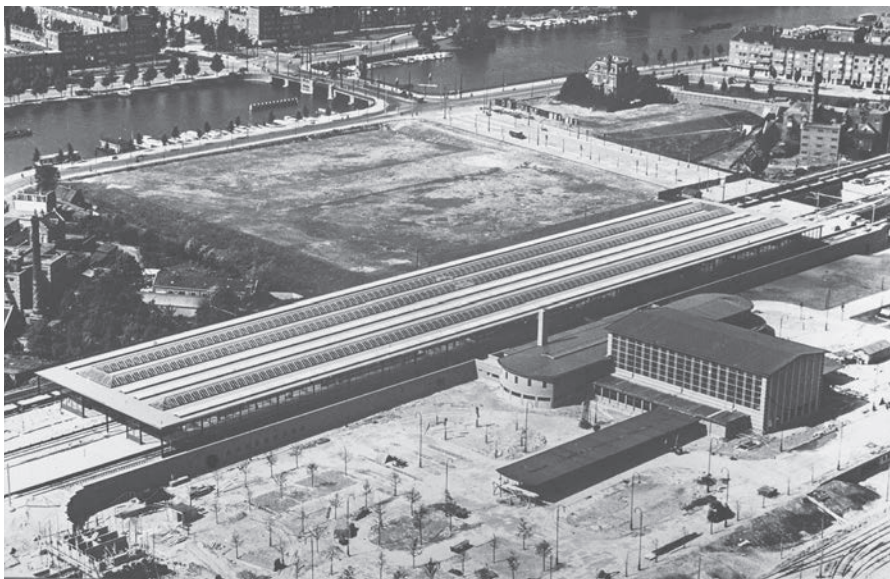
To begin with, it should be made clear that the design of this station consists of two parts, each with its own architect and features. This fact will not be found in the official publications, but those who search the archives will discover that,

just as with the new construction of Rotterdam Central Station, there were two separate assignments. A design for the platform roof that was completed by Schelling, and another for the station hall was designed by Leupen*.

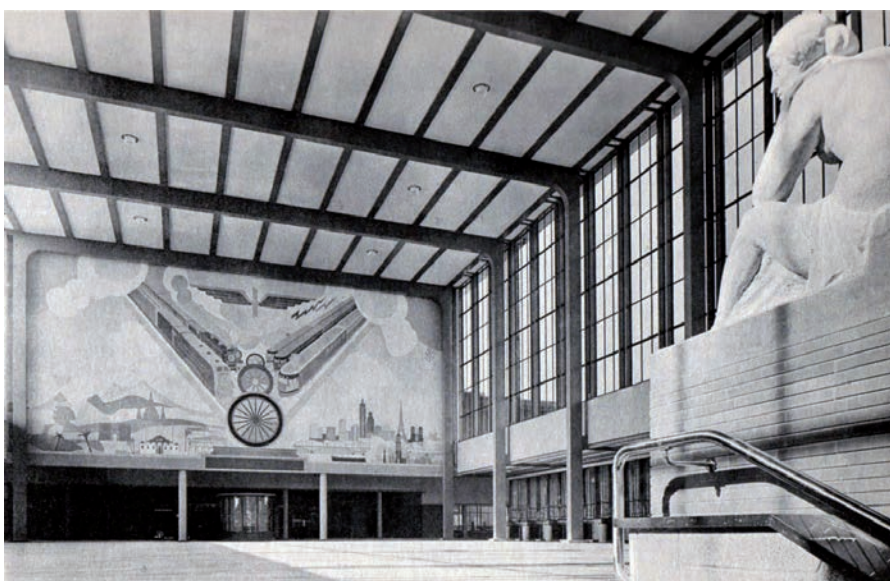
Apart from archival research, architecture also tells its own story. If you look closely at the hall of the Amstel Station and its detailing, you will see that this work fits seamlessly into Leupen's oeuvre: the main building volume with a slightly gabled roof, iron round windows, natural stone detailing and the placement of the wall painting to name a few. All style features that were typical of Leupen's work.

The structure of the main building with the station hall of the Amstel Station consists of a large block with a slightly

* In many publications and also in half of the newspaper articles from that time, only Schelling is mentioned as an architect. There are two reasons for this: Schelling was put forward by the Dutch Railways as an architect and after construction published a beautifully executed booklet in which he is the only architect named. The second reason is that a lot of work within the municipal service was assigned to the service and not to the architect. The drawings available in the City Archives unambiguously show that the station building was designed by Jan Leupen. These drawings bear the initials JL.



The original urban planning situation.



The original interior of the hall at the opening of the Amsterdam Amstel Station.

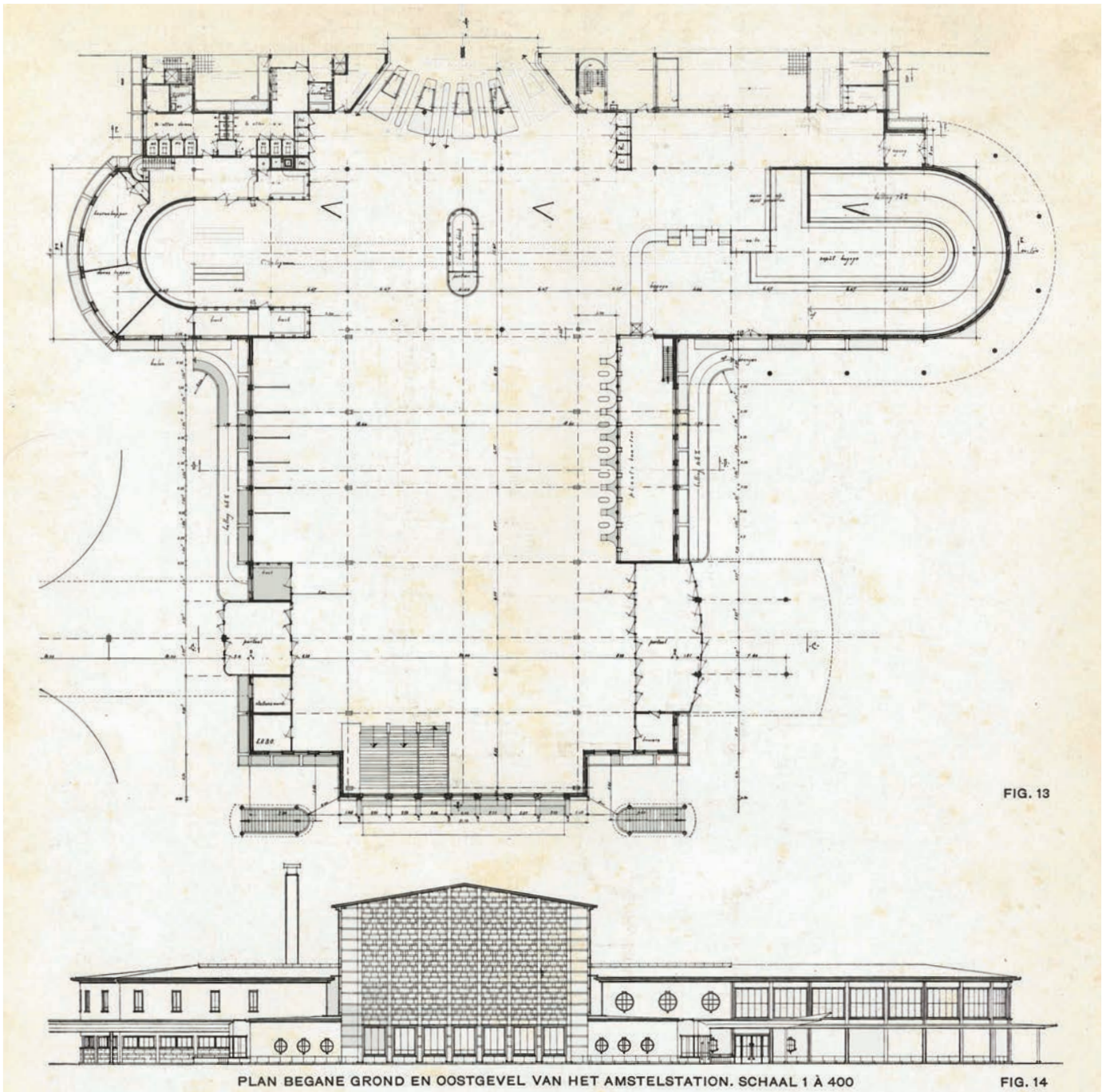


FIG. 13

PLAN BEGANE GROND EN OOSTGEVEL VAN HET AMSTELSTATION. SCHAAL 1 À 400

FIG. 14

The ground floor plan and the elevation of the east facade.

sloping gable roof behind which an elongated structure has been placed transversely. This building body forms the connection to the tracks. The baggage department and the connection to the baggage tunnel were also located here. Contrary to the usual organisation of station buildings, the main building is placed at right angles to the platforms with canopy, creating a cross-shaped organisation of the station. In the inner corners of the cross, the bus station is situated on one side and the taxi stand, and a drop off zone on the other side. The entrance area has two levels. The upper level connects to the bus station and serves travelers who come

by foot, bicycle or taxi, while the lower level has a tunnel to the lower tram station.

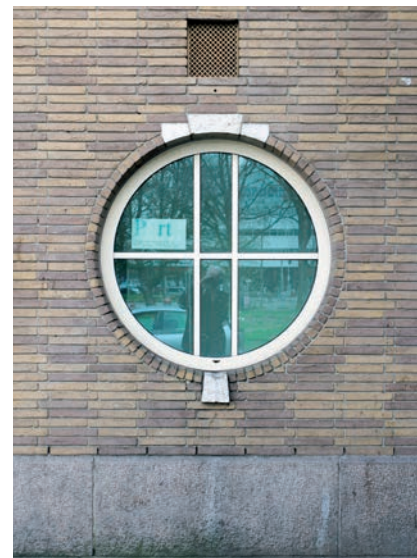
The urbanisation of the station raised questions. The station turns its back to Berlage's Plan Zuid, which had just been realised. Originally there was not a decline on the side of the Amstel. If the station was placed two hundred meters to the north, an opportunity would have been created to enter Plan South directly via the Berlage Bridge. At the front, the station had to wait a long time for the construction of housing projects planned by Van Eesteren.



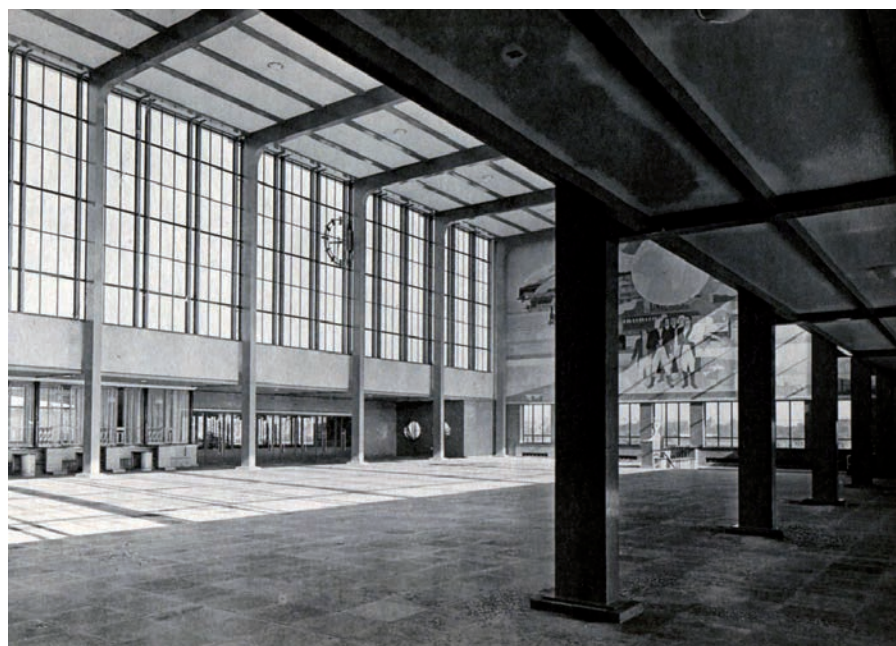
The facade with alternating layers of brick and natural stone.

The large body of the station hall has been carefully finished with layers of brick interspersed with streaks of natural stone. The facade is mostly closed. The layers of bricks and natural stone around the corner and then turns into a large surface that is vertically divided by eight rows of natural stone. The fields between each row are filled with travertine blocks, which, like the lining of the Rokin building, are made in thinner and thicker layers. In the lower meters of the facade, steel facades have been placed in the fields between the rows. The fronts are on a plinth of natural stone that places the building on a pedestal, giving it an appropriately elevated position.

Those who enter the large station hall will be impressed by the high and light space. It is a cathedral for ticket sales. The large steel construction of the roof shows the influence of Schelling's steelwork, given the way in which the upright and beam are connected with a smooth bend. The careful use of materials continues inside. Large steel fronts on either side let in a stream of light while the closed front facades are illuminated with murals by Peter Alma. The counters were gracefully placed in a lower zone on the north side. The counters exhibit how everything is carefully detailed: the worked partition between the counters, the semicircular bench to place the luggage, the beautifully detailed fronts, and so on.



The characteristic round windows by Leupen.



The original interior.

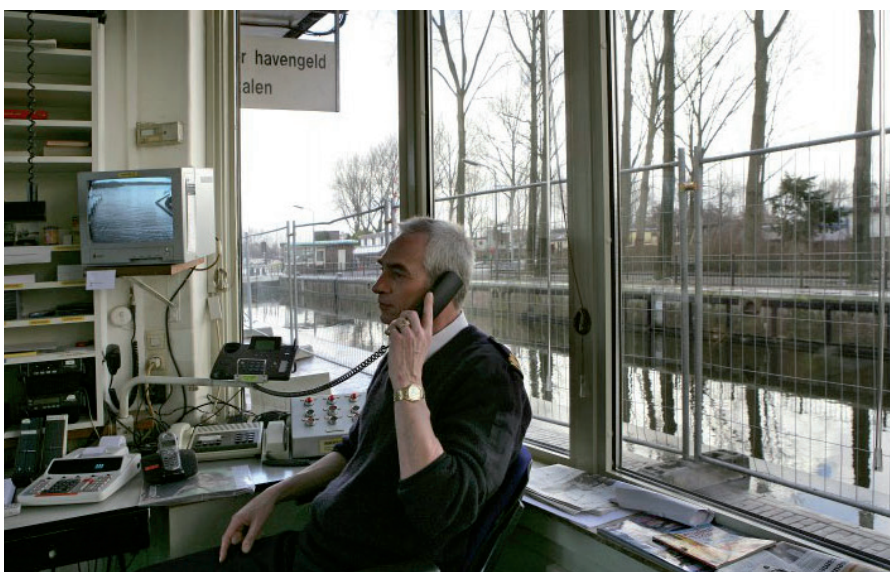
Lock Complex

Nieuwe Meer, 1942

Leupen designed the lock project in collaboration with urban planner and landscape architect Jakoba Mulder (the successor to Van Eesteren). The buildings of the lock complex at the Nieuwe Meer [“New Lake”] are three small simple structures covered with copper roofs, placed in a setting determined by the civil engineering logic of the lock complex. The entire complex is anchored in the landscape setting via a distinctive element formed by a bastion that served as a round viewpoint over the Nieuwe Meer.

Originally, this viewpoint would be planted with a circle of trees. After the construction of the A10, the bastion lost its purpose. The figure of the bastion was probably inspired by the bastions of the pre-war Römerstad expansion district in Frankfurt, which Leupen visited in the 1930s.

With the exception of the copper-covered curved and cantilevered roofs, the architecture of the three structures themselves are certainly more austere than that of the comparable building on the Rokin. The three structures are built in red brick, with large steel facades with a lot of glass to give the lock keepers a good view of the ships from behind their control equipment. In its austerity, the buildings at the Nieuwe Meer lock complex foreshadow the often somewhat business-like architecture of Leupen’s post-war school designs and the extension of the Stedelijk museum from 1956.



A photo from the 1980s: the lock complex in use.

Original and current states.

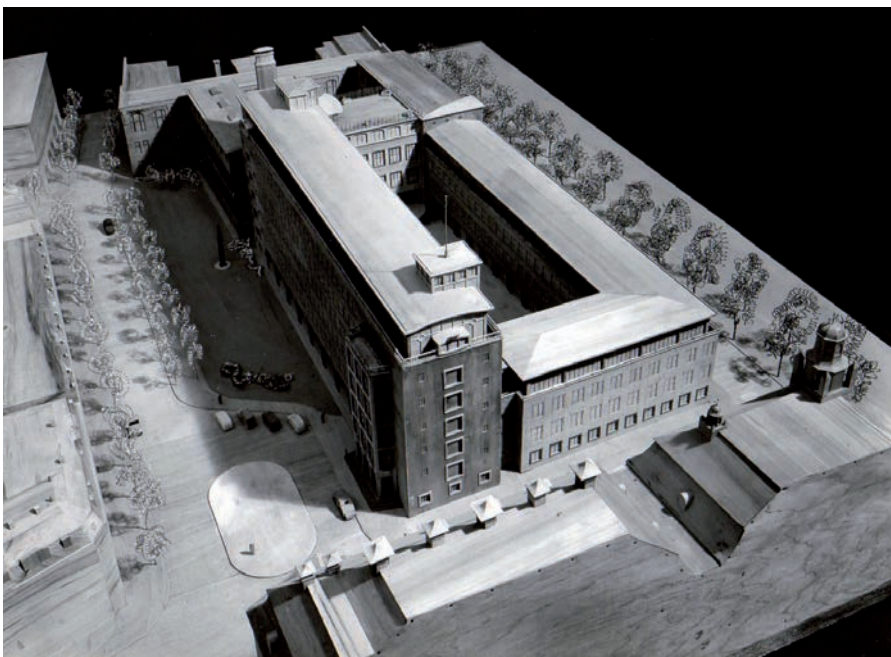


Telephone Exchange

Pieter de Hoochstraat, 1954

Until shortly after the Second World War, Amsterdam had its own telephone network. At the end of the 1930s, a new power plant on Pieter de Hoochstraat was planned. The design started in 1939, but the building was only completed well after WWII. “Telephone Exchange” does not describe the situation completely. The building was much more than just switching rooms. It also included: the management of the local Telephone Service Amsterdam, training rooms, and public services. After the war, many municipal services were transferred to the State. This applies to the University of Amsterdam, but also to the local telephone network. After the government took over the Amsterdam telephone service, many functions of the new building would become superfluous. This eventually led to the demolition of the building except for the part with the switching rooms.

The building is designed around two courts. The side on Pieter de Hoochstraat is three layers higher than the rest of the building. The facades are mainly sober with experimentation in the windows. The building section on Pieter de Hoochstraat in particular has a number of specific elements. The base of this part is characterised by the typical layers of masonry; natural stone interspersed with brick. This one-storey plinth is interrupted at the main entrance by a vertical



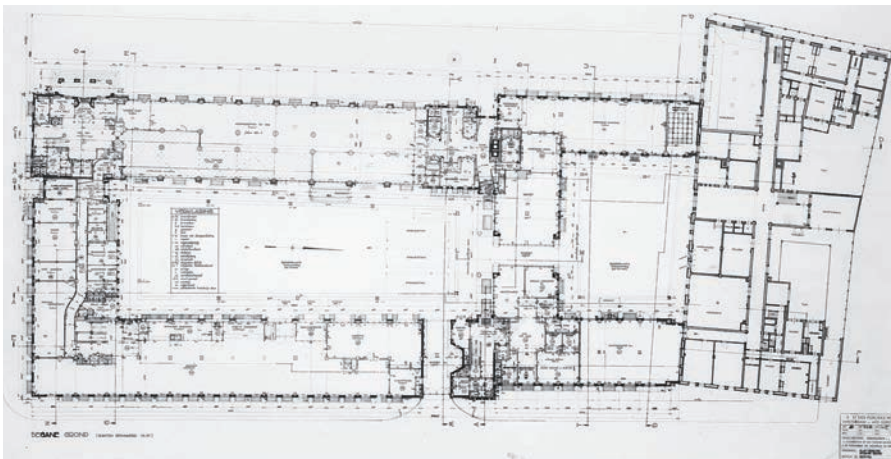
The model.

element, a travertine construction (risalite) that accentuates the entrance. The whole is placed on a pedestal of four steps. Hildo Krop reliefs in French limestone have been placed above the entrances.

This building occupies a special place in Leupen's oeuvre. On the one hand we see familiar elements such as the layered plinth return, on the other hand new decorative elements appear. The roof in particular betrays the search for new shapes. The slightly curved roof surface (we saw that already in miniature at the control house of the locks) and the framed windows with the same curvature are unique. The interior was designed by colleague architect C. Feltkamp. Inside the hall was a mural painted by Henk Broer, a gift from the staff.



Old photo of the original building.



Plan of the ground floor.

New wing of the Stedelijk Museum (Sandberg Wing)

1956

At the initiative of Willem Sandberg, who was then the director of the Stedelijk Museum Amsterdam, the city decided to add a new extension to the museum in the mid-1950s. The new extension was intended for changing exhibitions to complement the permanent collection. Sandberg wanted a flexible, open plan building, “no velvet, no Greek columns, no skylights”*. Sandberg wanted side light like the artist had in his studio. The intention was also to show what was going on in the museum.

Leupen’s design is as simple as it is restrained. In collaboration with colleague J. Sargentini, he designed a modest building body with two red brick front gables between which large glass fronts from floor to roof edge are placed. The volume is covered with the well-known dull gable roof. The only special feature on the outside is the concrete construction with a stretched cloth that served as a canopy for the entrance. Incidentally, Sandberg had the red brick painted white soon after the opening. Inside, the new wing consists of two free floor spaces, elegantly connected by a staircase designed by architect F. Eschauzier. The space could be freely divided for painting and sculpture with the help of moveable walls and was ideal for exhibiting loose objects such as the installations that were becoming more popular.

* Paul Kempers. *Inside Was Outside. The Sandberg Wing Amsterdam.* Valiz, 2010, p. 36.

See also Sandberg’s manifesto in *Art d’aujourd’hui*, October 1950, in which he presents his views on the modern museum on the basis of a study on museums for modern art.



Exhibition space.



The completed Sandberg Wing.

In contrast to Leupen's pre-war work, the architecture of the Sandberg Wing has been reduced to its essence. No more travertine, no layers of masonry, columns or sculptures, only the well-known building volume with a fifteen-degree roof pitch remains. The refinement is mainly in the rhythm of the facades and the proportions.

Unfortunately, the new wing had a supporting role. At the same time, the decision by the municipality to build the new wing stipulated that the new wing should primarily feature works by members of the association of visual artists. When plans for a larger expansion of the museum came into being at the end of the last century, plans that ultimately led to the "bathtub" designed by Benthem and Crouwel Architects, the Sandberg wing had to leave the field. The eventual demolition of the building was initiated by the unfortunate action of the then alderman Gehrels. Hopefully ignorant of the historical charge of her act, she sadly found it necessary to throw in the windows in a provocative manner when the building was demolished.



The exterior of the Sandberg Wing.



Spinoza Lyceum

1957

Before the Second World War there were plans to build a new lyceum, but the war intervened. When the thread was picked up again in the 1950s, there were now new insights about education. The new lyceum would be run according to the principles of Dalton education. The so-called Dalton hours, hours in which students do not have lessons but work independently at school, required extra space. In collaboration with colleague architect Gerretsen, Leupen had to thoroughly change the plans. For example, space for the Dalton hours was found by widening the corridors. As a location they chose a beautiful place in Amsterdam South where the Zuider Amstel Canal widens.

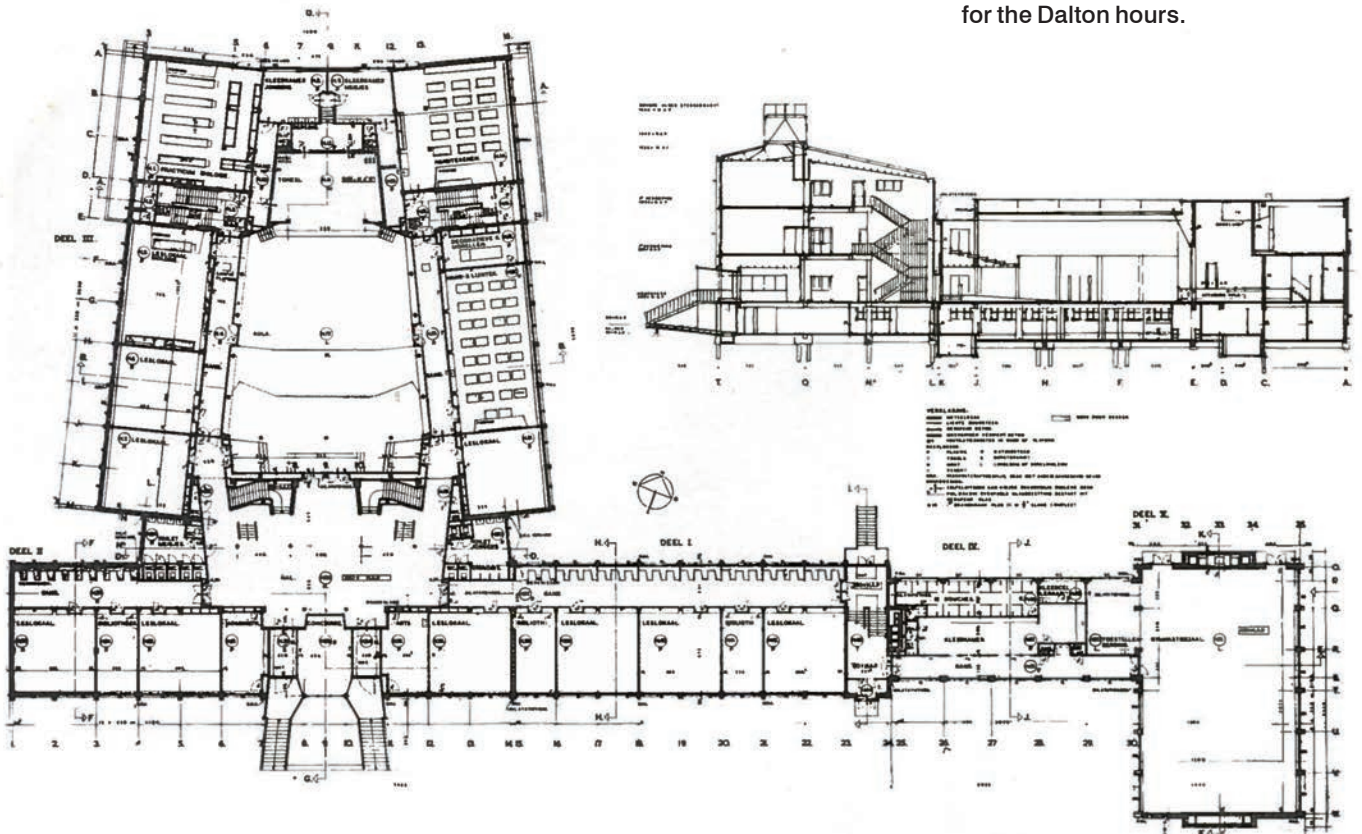
The main scheme of the plan is simple. A long block with the well-known dull gable roof contains the general classrooms. Two wings with compartment rooms have been placed at right angles to this block. The auditorium is situated between these wings. In line with the long block with general classrooms, the complex has a dressing area and two gyms placed one above the other.

The facades of the school are dominated by large wooden brown-lacquered facades enclosed in a concrete grid that represents the supporting structure. At first glance, the architecture of the Spinoza Lyceum seems to be permeated with the same clear austerity as the New Wing of the Stedelijk Museum. When entering the school through a wide





A corridor with workplaces for the Dalton hours.



concrete staircase, however, the gracefully finished copper railing is immediately noticeable. When entering the hall, one is surprised by the large high space in which concrete stairs, railings and columns in white and blue play together. The colourful game is completed by a meter-high grisaille by Albert Mouse*. This reception sets the tone for the rest of the school and especially the auditorium. Although the building has been around for a while, it has not lost its freshness.

* In the meantime a lot has changed here, the columns are now black and the walls yellow. Albert Mouse's grisaille is hidden behind a wall.



The central stairwell with wall painting.

Jewish memorial Hollandsche Schouwburg

1962

One of Leupen's most memorable projects is the design for the memorial site at the Hollandsche Schouwburg on Plantage Middenlaan. During the Second World War, the former Dutch Theatre was used by the occupying forces as a gathering place for people with a Jewish identity who were transported to one of the extermination camps. After the war, there was not much left of the beautiful building except for the neo-baroque facade. During the hunger winter in 1944, all the woodwork had disappeared from the vacant building and had been burned in numerous emergency heaters.

After the war, the Hollandsche Schouwburg foundation donated the building, or what was left of it, to the Municipality of Amsterdam under the condition that a *chapelle ardente* would be built. It was then decided to transform the former theatre into a memorial site for the fifty thousand Jews who were removed there.

The design of the memorial place by Leupen can be seen as the art of omission. Leupen stripped the ruin of the theatre to the contours of the original hall and the stage remained. To the left and right of the lawn that defines the clearing where the hall once stood, simple concrete arcades have been erected connecting the site of the former stage tower with the front building. An obelisk has been erected



Hollandsche Schouwburg.



The current situation.

on the site of the stage, which stands on a Star of David. This simple memorial is done in basaltic lava. Behind the column is a large polished hardstone wall with the text: “In memory of those who were taken from this place. 1940–1945 ”.

To the left of the entrance of the building is a small space as *chapelle ardente*. Architect Waterman has placed three large tombstones in three different stone types here, which symbolise the father, the mother and the child. In addition, an eternal flame is attached to the wall.



The memorial from above.



The courtyard of the Hollandsche Schouwburg with the monument.

University Library

Singel, 1966

In the 1960s, the University of Amsterdam started with thorough expansion and renewal plans. Part of the renovation was the new building of the University Library (UB), previously located in the former Militiezaal on Singel. The new building was planned on a vacant site next to the existing library. The building fills the entire plot between the Singel and the Handboogstraat at the back. The reading rooms are situated on the square side, while the Literature Research Service has taken place at the rear. The warehouse was built in part of the old buildings. A centrally located elevator shaft between the old and new buildings functions as a hub for book transport. The University Library does not have an open book warehouse. Each book must be requested at the desk.

It is striking that Leupen returns to monumentality here at the end of his career. The building has a four-storey facade on the square side entirely covered with travertine. A series of large windows has been placed in the facade in a strict rhythm. On the first two layers, these are elongated and interrupted by a lintel or fitted with a hard glass parapet. The top two floors have square windows with no subdivision. The wall dams between the windows are narrow. The window – wall ratio is derived from the ratio for canal facades, but without glazing bars. In contrast to the pre-war work,

Update (Dec 2024): New University Library at the Binnengasthuis Site. For decades, there were discussions about a new University Library. The current library on the Singel has outgrown its capacity, and it would be more expensive to renovate than to build a new one. Was the Binnengasthuis site the right location? Should the old buildings be demolished or renovated? And would there be enough space for all students and staff to park their bikes? In 2017, the decision was made, and in September 2019, the first pile was driven into the ground. (Source: [Folia](#))



The University Library on the Singel.

The rigid facade rhythm.



monumentality has to do without detail. The image is tight – an Aldo Rossi ‘avant la lettre’. The facade is closed at the top with an openwork frame that also serves as a balustrade. Two large reliefs by Hildo Krop are included in the list. Travertine letterpress marks are applied under the reliefs. Unfortunately, another floor had to be added during the design phase, which led to a recessed floor with large glass fronts finished with aluminum corrugated sheeting.

The reading rooms with double glazing for soundproofing were a great success from the start. The wall on the ground floor that accompanies the route to the study rooms is illuminated with a ceramic artwork by Josje Smit. The visitor is guided naturally upwards through the narrowing to the stairwell. The interior is otherwise modest in finish. Initially, a canteen for students was also missing. Nevertheless, the University Library was and still is a popular meeting point for them. Especially in summer, the wide stairs to the entrance form a rewarding stage to meet.



The central stairwell with artwork.



An old photo of the study hall.

List of projects

- 1927 Competition design of the League of Nations in collaboration with H. Sangster.
- 1927 Involved in various designs of schools including: Tuindorp Oostzaan and Buikslotertuin Dorp. The latter has since been scrapped. Involved in designing schools in the Indische [“Indonesian”] neighborhood: Niasstraat 57–59. On the left the Nias School. On the right the Makassar School. Both demolished and a primary school on the Insulindeweg. Involved in design of Schiphol Station building.
- 1932 Meeting room GGD Eerste Helmersstraat.
- 1937 Boat trip mooring Rokin.
- 1938 Munt, tower under construction.
- 1935 Meeting room GGD Florapark.
- 1935 Expansion of Schiphol Station building.
- 1939 Aula Eastern Cemetery.
- 1939 Railways East: Amstel Station and Muiderpoort Station in collaboration with Schelling.
- 1939 Railway viaduct Oosterdok and Kattenburgerbrug.
- 1939–1941 Plans for the telephone exchange Pieter de Hoochstraat.
- 1942 Nieuwe Meer lock complex in collaboration with ir. J. Mulder (landscape integration) 1945–1950. Involved in the reconstruction of Schiphol (during WWII there was already a secret meeting at Central Station).
- 1954 Telephone exchange completed.
- 1947 Development of H-Schools.
- 1951 Beatrix School.
- 1956 New wing Stedelijk museum (the so-called Sandberg Wing).
- 1957 Spinoza Lyceum.
- 1962 Jewish Memorial Dutch theatre.
- 1966 University Library on the Singel.
- 1950–1962 Studies for the university hospital on the WG site and Slotervaart Hospital.
- 1960s Redevelopment Oudemanshuispoort and Binnengasthuis site.
- 1960s Planning Beta faculty Roeterseiland (Architect Gawronski).

This descriptive selection of my father's work gives an impression of the diversity of buildings he has worked on. The leitmotif is the development of his style: from a richly decorated one with classic ornaments, to a more sober architecture after the Second World War, and then finally a return to a sleek variant of the classic facade with the same care for detail and time and again, and the materiality.



Johannes (Jan) Leupen, 1901–1985.

Photography

Architectural Weekly, 17 July 1940:
map aula Eastern Cemetery, p. 9.

Beeldbank: Lock Complex, p. 19.

Bouwkundig Weekblad, 18 June
1938: plan Amsterdam Amstel
Station, p.16.

Bouwkundig Weekblad, 24 January
1959: plan Spinoza Lyceum, p. 26.

NS Archive (owned by Movaris):
the original planning situation of
Amsterdam Amstel Station, p. 15.

Opening Amsterdam Amstel Station,
13 October 1939, edition
H.G.J. Schelling: original interior
cover, pp. 15, 18.

All other images are by Bernard
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Contact

Office Winhov: www.winhov.nl

Colophon

Editor: Fenny Ramp
English translation: Menora Tse
Designer: Karen Willey

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