INDESEM2000

A CRITICAL JUDGEMENT

What is today's architecture about?

'One might see the history of architecture in our century as a flowing stream, at first slow moving, broad and free, and varied by many eddies and side-currents before 1920 but then confined in the twenties to a narrower channel, so that for a while it rushed forward, on the physicists' principle of the venturi, at almost revolutionary speed'. Foreword to the 1966 edition of 'The International Style' by Henry-Russel Hitchcock and Philip Johnson.

Architecture today is at the broad and free part of the flowing stream as described by Henry Russell Hitchcock. We are in a choice-free environment with a loss of direction. Having this freedom of choice it is necessary to distinguish the relevant choices for both profession and society. It is necessary to go beyond the first glance and to appreciate the real architectural value. Rather than to find a recipe for a new architecture, the participants will define on what basis one can appreciate one building more than the other.


INDESEM
2000
INTERNATIONAL DESIGN SEMINAR

Introduction, Stephan Nierop

(Chairman INDESEM2000)



PREFACE

Dear participants and other readers, in front of you lies the pre-publication of the International Design Seminar INDESEM2000. In the next few paragraph's I will tell you what the purpose is of this book and why the participants of INDESEM should read it before they can start the seminar at the end of November.

HISTORY

INDESEM is a two- yearly event at the faculty of Architecture in Delft, The Netherlands. It was initialised in 1962 by a group of students of which Prof. ir. Wiek Röling was in charge. That year he worked together with Jaap Bakema and invited Team X to tutor the international design seminar. Among the lecturers were Aldo van Eyck, Peter Smithson and Herman Hertzberger. After a long period, Herman Hertzberger organized the seminar again in 1985, as a tribute to the retiring Aldo van Eyck. Since then, the International Design Seminar is a regular returning event, most of the time in Delft and a few times in other European cities like Geneva and Split.
In this years edition of INDESEM Herman Hertzberger plays a central role. He has always had an essential part in the seminar and his departure from our faculty last year is for INDESEM the occasion to honour him.
This year we are also co-operating with the Berlage institute and we will visit the institute during the workshop in November.

START
At the end of last year a new group of students organised themselves and started to think about a new INDESEM. We started the INDESEM2000 by searching and brainstorming about a theme. At first we wanted to find solutions to contemporary issues like individualisation, networking and globalisation related to architecture. After a few months of struggling with these themes Herman made us enthusiastic for the use of a comparative analysis. By use of this comparative analysis one judges architecture by defining a set of criteria. With this theme he touched our problem in the soul. In our search for a theme we couldn't decide which direction we had to go, to unite with the current issue in contemporary architecture.
Actually we had lost our way in the web of possibilities. With this new theme we want to search for what architecture today is about. Here after we invented the theme "a critical judgement".
From that moment on we started the INDESEM seminar and mapped out a route to November 2000. By means of a precise pre-investigation of projects and organising different activities, we tried to shape a climate in which a large reaction on the contemporary architecture debate arises. We want to create an optimal climate by debating with architects and critics about the contents and organising a competition, Judgement-day, Dutch town-day and by inviting well-known architects and critics to lecture and to tutor during the seminar.

COMPETITION
To select enthusiastic participants for the seminar we wrote out a design competition for architecture students to design an extension to the interior of the Faculty of Architecture at the Technical University of Delft. In this book you will find the winning designs (results of the jury) and our plans coming out of this competition for the actual realisation.

JUDGEMENT DAY
For the 8th of June 2000 we organised "judgement day". During this day Herman Hertzberger tried to give a set of criteria for architectural judgement in his lecture by means of a comparative analysis of a number of museums. This lecture was an introduction to the panel discussion which followed after Herman's lecture. In this debate Roemer van Toorn, Vedran Mimica, Riepke Sierksma, Tony Fretton and Herman Hertzberger discussed on how to judge architecture. In the article in this book you can see the debate and notice that they had quite a problem on how to judge. We can conclude that one first has to define the criteria for the judgement, but that this is only possible if one already has an attitude or first impression of the projects. During the seminar week we want you and your group to make your own criteria on how to judge the projects we've selected for you to analyse. The aim will be to select the right criteria on the selected categories of buildings and then judge them.

DUTCH TOWN, A PRELUDE IN OCTOBER
On the 5th of October we have arranged a double lecture with Floris Alkemade and Felix Claus. During this evening Floris Alkemade will explain the urban plan of Almere. The urban criteria for the architecture in the centre are discussed. After this Felix Claus will lecture about the Silverline Tower in Almere. In this way the relation between architecture and social and urban conditions is made clear. This is also the way the lectures and tutoring will take place during the seminar week in November. In this book we introduce you to the themes of Almere Dutch town.

PROJECTS
To do the comparative analyses we have, with Herman Hertzberger and the core-tutors, selected 36 projects to study. To make a judgement on a cross section of everyday live we chose buildings of four different categories. Within each category we selected approximately five contemporary and four historic projects. The contemporary projects will be subject of analysis. The categories of buildings are: Urban transport building, Housing block as a cross-section of the city, Office building as a landscape and Commercial centre. The core-tutors, Christoph Grafe, Harm Tilman, Marc Schoonderbeek, Roemer van Toorn and Vedran Mimica are each responsible for one category and wrote an essay about the context of the category and the specific projects.
With the help of 4 voluntary students and the commission we made a documentation of all the projects. In this book you'll find this documentation and the references for the projects.

LECTURERS AND TUTORS
After the selection of projects we invited the architects of the contemporary buildings and chose a professional who's involved in another way to the project to lecture and tutor. Next to these guests we asked critics and architects to tutor during the seminar. In this book you'll find a list up to now, October 2000, with the names and data of our guests.

END
We hope you will enjoy reading this book and get well prepared for the seminar!

Stephan Nierop,
Chairman INDESEM2000

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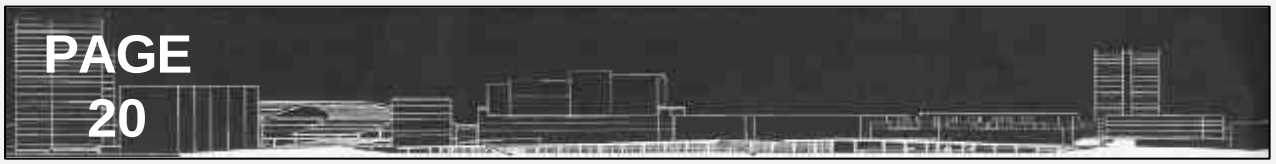
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COLOFON

INDESEM2000
"A Critical Judgement"

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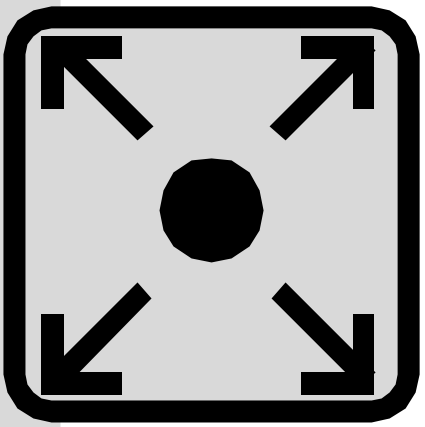
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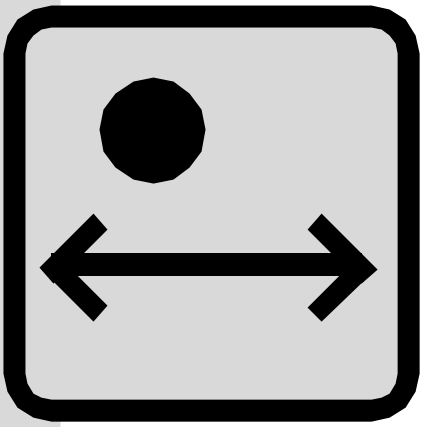
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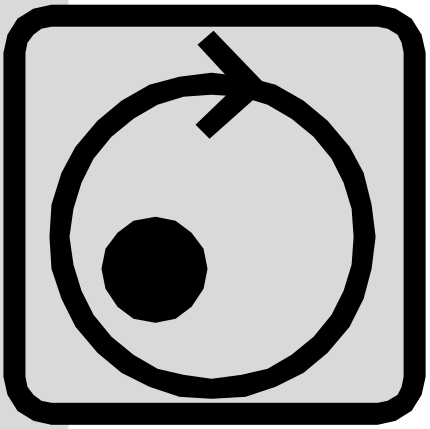
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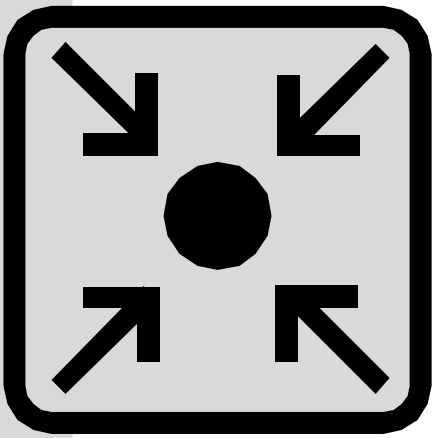
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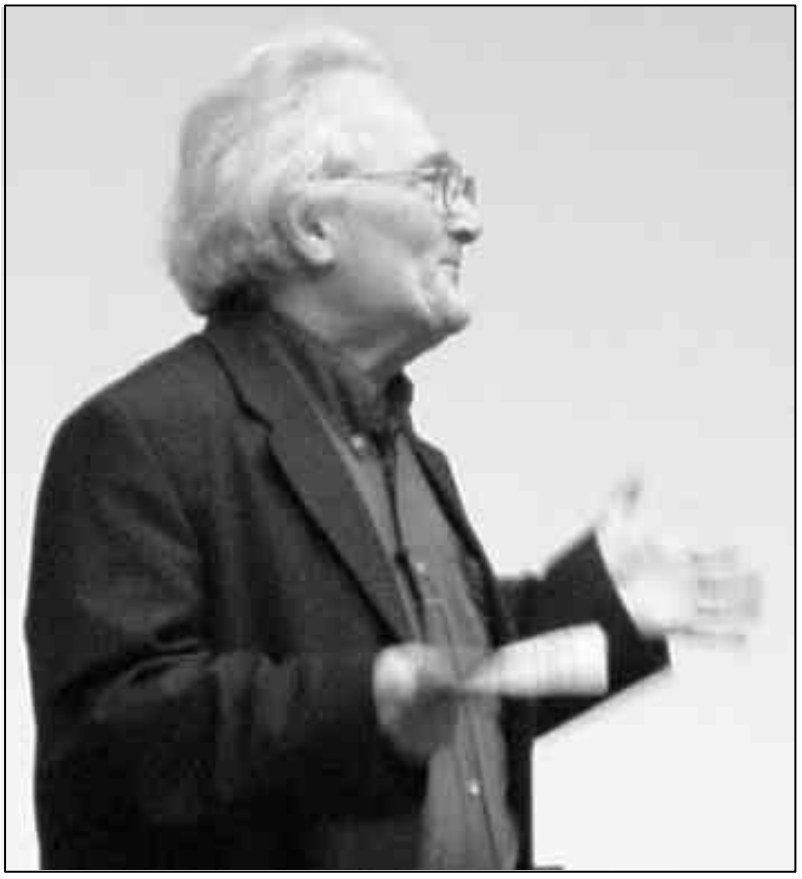








Introduction,
Herman Hertzberger



Unlike most schools where long-term tasks are the norm, Indesem has previously always focused on producing a quick design within one week.

The superficial may once have held a certain appeal, but the countless superficial hare-brained schemes bombarding us today are starting to get depressing, not least because we take everything at face value and apathetically allow it all to wash over us like water off a duck's back. Certainly, there is much to admire on the street and in pictures but all too often it offers little more than a pleasing first impression.

With Indesem 2000 we are attempting to rediscover whether such good-looking plans actually are good as well, asking is there any point to them, do they serve a purpose, are they going anywhere and do others besides architects' buddies see as much in them. In short, what is architecture all about and which cultural, social or economic values does it today affirm or deny.

It's hardly surprising that architecture critics are unable to give sensible opinions on new buildings. After all, in our rapidly changing world no standpoint is maintained for long enough and: no criteria no criticism.

When you take a number of comparable buildings and analyze the qualities and shortcomings that emerge as you compare them, it inevitably becomes the obvious what one lacks and the other one has. Therefore it should be possible to conclude that the one is simply better than the other – that in the one case we have a good building and in the other we do not. This in turn should produce criteria for evaluating what architecture really is about although a changing world implies changing criteria. But it is a question of which actually changes and which remains constant, and therefore that there's more to it than taste.

Perhaps the following questions may serve as criteria:

- Does the actual building deliver what the design promised.
- What is new, innovative about it, what perspective does it offer.
- On what grounds do you think it will continue to be important
- Does it achieve its aim.
- Is it flexible; can it be used for other purposes.
- Which specific values does it embody.
- Does its meaning transcend the architecture polemic, does it react to the world or only to other architecture.
- What does it express, above and beyond itself. Does it show more than self-expression.
- What does it contribute to its rural or urban context, spatially and qua activity, dynamism and energy.

One difficulty is that in today's world buildings exist above all as images. The photographers take the pictures and the architects determine which ones are circulated and so we are surrounded with brilliant images of brilliant ideas. But however inspiring, they may be far removed from the reality of the building itself, drawing us into a hard to dispel dream world maintained by magazines and books. That is why, if we can't visit buildings in person, we must do some investigation to discover what sophisticated pictures are accentuating, what they may be concealing and what can only be revealed through critical discernment. It's a question of reading pictures critically as if they were texts whose real message is hidden between the lines.

Comparative analysis was introduced by Kenneth Frampton at the Berlage Institute during the nineties.







Symposium June 8th,

JUDGEMENT DAY

Lecture "Comparative Analysis" by Herman Hertzberger

As an example of comparative analysis we look at a number of comparable museums in order to see what the one has that the other lacks, seen for once from the viewpoint of a visitor's snapshots instead of the well-known glamour pictures.



1. Menil museum, Houston; Renzo Piano

The principal idea that Piano intended to bring forward was the large roof, made industrially in pieces, very expensive pieces cleverly designed to cover all the museum spaces and provide optimum and homogeneous light conditions throughout. You can imagine that under this roof you would make the walls moveable to enable spaces to be enlarged or reduced as desired, the natural light remaining constant everywhere.
In this respect we would appear to have discovered the ideal museum plan, were it not for the fact that some sectors or exhibitions require a lot of light and others little or none. And indeed you see that whole stretches of roof simply became closed and that some of the glass roofs were closed later on. Here we have a brilliant idea that simply doesn't work in practice and we see that the high-tech image influences the exterior above all.
Inside you see flimsy walls reaching up to the magnificent roof construction resulting in spaces that are too high and seem too small.
This building's saving grace is that despite its huge dimensions it looks relatively modest within its urban context. The motif of the roof elements around it is an applied decorative element rather than the termination of a continuous roof covering the entire building.
All of this can be discerned through a 'close reading' of the official drawings and pictures published everywhere – that is if you remain alert while doing so.
I still admire Renzo Piano, but not unreservedly.
Moreover, the absence of a museum shop or restaurant – presumably this was the client's express wish – makes the Menil far less attractive and lively, you could almost say deprives it of a certain urbanism. None of which detracts from the superb Menil Collection itself though.

2. Kimbell Museum, Forth Worth; Louis Kahn 1972

At first sight you are approaching a kind of mosque, a completely detached monument, rather like the Menil building, only weightier and more solemn looking.
The tunnel vaulting familiar to us from history but here unmistakably contemporary gives the building a timeless aspect. As with Renzo Piano's building, the roof makes the key architectonic statement.



Menil Museum





Kimbell Museum



The principal public floor consists of one large space, which from the outside appears to be divided into parallel strips due to the long-drawn-out roof vaulting. Once inside, it appears that on the longitudinal axis the space is at right angles to the roofs and therefore not broken up. On the contrary, the tunnel vaults allowing an enormous span to be bridged lengthwise only start at a height of 3 meters, above which they form longitudinal spatial units. Below that the view is unimpeded, ensuring that the space as a whole has much less directional emphasis and seems far less uncompromising than a first impression of the exterior would lead one to expect. These roofs' key quality is the way they reflect the natural light entering generously through the ridges cut open, as it were, from end to end.

The arches divide the building into various identical spatial units with no predetermined function which are easily adaptable to each exhibition's demands – theoretically they could also be used for totally different purposes. The building doesn't follow the program, it is merely inspired by it and in the last resort reflects a more universal idea.
Yet while this building structure comes across as highly dominating and as permanent as can be, it offers space for the most diverse and unexpected uses.
Kahn has also succeeded in accommodating within his structure all other facilities, such as the restaurant and shop, whereby local interruptions of the tunnel vaults form peaceful inner gardens.
There are similarities between the Kimbell and Menil museum plans. Apart from the prominent roof form as all-determining structure, both buildings are detached, which makes them into islands of peace, monuments removed from the urban bustle. Much of what hasn't worked at the Menil has been realised here.

3. Modern Art museum, San Francisco; M. Botta

This building is high for a museum and, unlike the above two examples, is squeezed in between others on a busy city-center street. Botta seems unable to resist decorating all his designs regardless of their location with overpowering zebra stripes, heavily accentuating everything so as to achieve the maximum architectonic expression and drama. The architecture also dominates inside through the flamboyant use of material and the meticulous but omnipresent detail, which precisely miss the mark here by competing with the exhibits. If you visit this or Libeskind's Berlin museum just for the architecture then the art is superfluous. Though such an architectural viewpoint may once have commanded respect – perhaps because it seemed so self evident – it is really no longer acceptable.
And here you can no longer ignore the question what is the point of architecture. That is, until you arrive at the arcade-like café terrace along



Modern Art Museum



the museum's facade, where you sit right on the street, unheard of in the USA. On the other side of the main entrance is the well-stocked museum shop. It is these elements / functions / destinations open to the public that enable the building to make a real contribution to the city, rather than an architectonic expression.

J U D G E M E N T D A Y

4. Getty museum, Los Angeles; R. Meier

This is a complete town of museum buildings on a hill top with a dazzling view of L.A, grouped as a mountain town might be around an immense pattern of public pedestrian squares.
At the foot of the hill is a parking garage adjacent to a sort of funicular train which takes you up to the heart of the "little town".

The various buildings all bear the well-known signature of the Meier bureau; conscientiously detailed and cared like a modern version of an ancient culture whose forms are influenced by a collective craftsmanship. As a museum town this place is unparalleled. The only thing to be said against it (apart from the fact that visits are by appointment only) is that time seems to have stood still here. Apparently we need the kick of the new, that is, we no longer get excited by the well-known images of modern architecture: though correct and neat in themselves, in such abundance they create rather a stifling atmosphere. And just as in Botta's museum, these images cannot dispel questions about the point and intentions of architecture. In any case, it becomes clear that determining whether something is beautiful does not imply it is architecturally in order as well.



Getty Museum





Museu de Arte



5. Bienale Paviljoen Iberapuera, Sao Paulo; O. Niemeyer 1951

Unadorned and fairly static, this pavilion stands in a park like a huge box with slats only on the sunny side.
The building consists of several floors with a fascinating centrally-located sculptural atrium on the longitudinal axis, which is incredibly dynamic thanks to the round curved ramp. Every floor features continually changing exhibitions of anything and everything, while the huge numbers of people the building contains make it look like part of a city center. It bustles with activity and energy and is open to every conceivable project: you could just as easily use it for housing or anything else besides exhibitions. This is truly the ultimate space: ready for the unexpected, it functions equally well in all circumstances. And qua space and possibilities it forms the greatest imaginable contrast with the traditional museum plan as expressed in the above examples of Meier and Botta.

6. Museu de Arte, Sao Paulo (MASP); L.Bo Bardi 1968

The MASP actually comprises two horizontally organised buildings. The large horizontal arch-like opening in between has a free span of 75 meters. A glass lift, the only link between the sub- and substructures, takes you from the ground floor housing practically the whole museum organisation to the upper floor where the permanent collection is on view. Originally the paintings hung on individual glass plates set in a heavy yet moveable concrete pedestals, with the captions on the back of each plate. This highly unusual arrangement, with free-standing art works allowing you to move freely among them according to your own chosen route, is of such obvious simplicity and unique in concept. Meanwhile however this superb idea has for unfathomable reasons been replaced with a more traditional one. Floating as it were in the air, this long space flanked on both sides with glass walls and enormous square columns only at each end, is as magnificent as the original exhibition layout.
The exceptionally broad column-free archway connects the space of the parallel road on the one side with a park-like terrace on the other overlooking the city below like a belvedere. This view is further accentuated by the archway's enormous dimensions as is the vast entry to the terrace reached after walking through it. The vast area covered by the superstructure cries out for mass gatherings and, naturally, open-air exhibitions, which could overflow to the outside area at the back .
Here we also have a large exhibition space with no predetermined wall plan, freely adaptable to each event. Despite its vast dimensions,

this construction simultaneously creates a feeling of lightness, giving no hint of effort, just an impression of how easy everything was.

7. Kunsthaus in Bregenz; P. Zumthor

Then we have Zumthor's glass box, its superb location on the edge of the Bodenmeer allowing the creation of an enclosed square at the rear. Behind the perfectly translucent glass panels is a stack of wonderful but invulnerable exhibition spaces, their great height enabling them to catch an amazing amount of light from the side, which enters in through the lower translucent glass ceilings. Within the exhibition spaces noise is minimal, but the impression of invulnerability deriving largely from their perfection is aggravated by the ruthless separation of the compartments stacked above one another. Apart from the narrow stairways, which are far too long, there is no spatial link between the floors and as a visitor you soon feel completely lost between them; right for artworks perhaps but not really for people.

8. Guggenheim museum, New York; Frank Lloyd Wright, 1959

This late work by Frank Lloyd Wright has frequently been criticised for its shape, said to resemble a giant kitchen appliance. Many disparaging remarks have also been made about the almost naïve and simplistic layout directing visitors past the collection via a curving ramp so that you constantly find yourself on a sloping surface. But this plan is unrivalled in one respect, namely in the way this ramp rises up the atrium like an open gallery spiraling to the very top of the building, thereby offering a continually changing view of both the artworks and the people on the other side. This gives you both a foretaste of what is to come and especially a continual view of the other visitors.
A better spatial form offering those inside it a better view of everyone else in there is almost inconceivable.
It is precisely this continual change of level and the consequent absence of stories as separate floor units which allowed the base area to be developed into an unbroken spiral expanse providing minimal sight-lines and optimum viewing angles as a result.
There is no 'promenade architecturale' here, in the sense that the space doesn't essentially change as you walk through it, which puts all the more emphasis on the succession of paintings and people.
In this museum space you get a particularly good view of both people and paintings and in that respect the Guggenheim is more like a city within a city than any other museum.





Kunsthaus

Symposium June 8th,

JUDGEMENT DAY

‘How can we judge architecture now Form follows money?’



Chairman: Tony Fretton, practising architect and professor at the Technical University Delft.

Roemer van Toorn, head of history and theory at the Berlage Institute. Vedran Mimica, course director at The Berlage Institute. Herman Hertzberger, architect. Riepke Sierksma, history and theory department of the Technical University Delft.

Tony Fretton:
Well, first I'm going to repediate. We've decided quite rightly to make this a discussion on the subject of how do we judge architecture. The purpose of the intended workshops is for the participants to compare and judge a number of buildings in order to establish a critical basis to look at buildings in general.
So Roemer, would you kindly speak?

Roemer van Toorn:
I find it very difficult to begin, because this judging architecture is a one million-dollar question. First of all I think that we should not try to define the eternal truth of what architecture is, or how you can judge it, but you also have to bring in your own opinion.
I agree very much with Herman Hertzberger that you have to look beyond the obvious. What I will do first is say a few things about our contemporary condition.
Almost all avant-garde architects will say that architecture is dead and that architecture is in a problematic situation. Rem Koolhaas of course, who is saying that architecture is almost over.
But I think architecture is very successful these days. There is more work for architects than ever, but also many different professions talk about architecture. Architecture of the Internet for instance. So we as architects could make use of that.
I think architecture is very successful in the sense of branding. And, as Herman Hertzberger also says, the aesthetic image is very important then. I think there's always an aesthetic quality and there are different kinds of aesthetics. It's not that something is always beautiful.
So design or high-classed design from all kinds of architecture is being used as advertising, promoting museums, etc. So design plays an important role. Koolhaas is doing the Prada-shops. He is hired to promote a this kind of architecture. Architecture as branding.
That relates very quickly to *'Form follows money'*.
Furthermore, I think this new economy we are living in, is asking for a new kind of architecture.
There was a remark made by Koolhaas that stupid inventions like the escalator, low-seelings, the elevator and air-conditioning made it possible to make endless, continuous buildings. For instance the supermarket. That has tremendous influence on architecture.
We see that the profession changes, so my plea actually is, that we have to look to the small stupid side-effects like the escalator, the low-seelings, air-conditioning, elevator, and what it does on a large scale.
As architects we deal with branding and with the new economical forces in our society, but I am not saying that I agree with those conditions. We have to deal with it. What I find very problematic of this new condition is that, although architecture is very successful, it's very much agreeing with what's going on. Like MVRDV and Gregg Lynn for instance. It's in love with the market these days. So the market seems to be a judgmental. This new chaotic, open endless society seems to be a tremendous fascination for architecture in order to catch up.
I think that architecture should also very much be against some things. Break these conventions and develop a kind of dialogical quality in relation to the territory, in relation to the program. What I mean with dialogical is not that it poses one thing, it should be like this or this, it is good or bad. But that it invites you as a user, a group or as a city to do an interpretation of it. So a very simple example is for instance Zumtor's museum. This is typically a building, which is an autonomous object. I find that very problematic.
This dialogical quality should always provoke in order to break the conventions open. In our actuality the museums for instance are branding and marketing high and low culture. But are the people really invited to see the works? I don't think so.
If confrontation in architecture is very important, you have to operate in our actuality.
The Kunsthal for instance. You have this wooden tree standing there. That reminds me of an approach of Willem Zandberg in the Stedelijk Museum. You have glass walls on two sides. This glass relates to the streets. You see the city and you can look through the building, so the people can see the exhibition





J U D G E M E N T D A Y

from the city and vice versa. But Zandberg also had the idea that each creator is forced to think of a concept how to hang the paintings or put the sculptures, because there are no walls there. He provokes the creator to think how to exhibit in relation to the city. Just by simple glass walls.
So there is a kind of dialogical provocation in order to think what an exhibition is.

Vedran Mimica:
Maybe INDESEM2000 should not talk about judgements anymore. We've passed the judgement day, or the judgement day has passed us. A couple of arguments from *'New rules for the new economy'* by Kevin Kelly from 1998. He says: *'The new economic order has it's own distinct opportunities and pitfalls. Who plays by the new rules will prosper. Those who will ignore them, will not.'* Either you embrace the new rules and play with them, or you don't prosper. So what is this new economy?
The new economy has three distinct characteristics. It is global. It favours intangible things. Like ideas, information and relationships. And it is intensely interlinked.
Another extremely interesting aspect of this new economy is, and let me quote again, *'That actually the key premise of it is that the principals governing the world of soft, like the world of intangibles, the media, software and services, will soon command the world of the hard. The world of reality, of atoms, of objects.'* So here is an assumption that the world of soft, intangible will take over of objects and the world of hard. So the great benefits wrapped by the new economy in the coming decades will be due in large part to exploring and exploiting the power of decentralised and autonomous networks.
He says about identities, *'therefore the first thing the network-economy reforms is our identity'*. Identity is not in fashion anymore. There are multiple layers of post-modern identities that would be a sociological interpretation of the modern man. A walkman-society.
He says about space, which is very much the domain of the architectural debate, *'A space unlike a place is an electronically created environment. It is where more and more of the economy happens. Unlike place, space has unlimited dimensions'*.
Kevin Kelly is the chief-editor of the magazine WIRED. This magazine is for basically everybody who is connected. I will quote a little bit of Rem Koolhaas from WIRED. '*The good*, Koolhaas remarked one evening, *is not a category that interests me'*. What does recently interest Rem, is how to operate within the networks, within the intangible, within the part of the business, in which architecture has never been involved seriously. So basically what Rem Koolhaas is saying, is that the unbuilt is the fantasy that underlies everything. So not the built, the unbuilt.

Herman Hertzberger:
I will put forward some statements to react upon.
Our opinions on buildings are based on unbalanced excitement and fascination for the new and for the different.
Does the architecture that we embrace and that we love, do what it promises? Is the expression also what it promises?
We live on handsome images in magazines, rather than on realistic working reality and then after a short time nobody thinks about the same images anymore. Fifteen minutes of fame.
A period of change can not be an alibi to stop thinking, or to stop having opinions about things.
I mentioned one criterion, which I use for buildings, whether it is a Koolhaas-building or a Palladio-building. Does it provide space? And for what?
I once asked Rem Koolhaas what he thought about the word space. Then he said something like *'I don't know what space is, I'm not interested in space'*. For me space is the only word, which I can use to express my feelings about architecture. Richard Maier, without any doubt, does not provide space. I go with Rem saying that I'm not looking for the good. I'm looking for space. Space means everything, which is beyond. This is the same way I face people. Are they open to something else? To further, beyond. There is Richard Senat, who is saying, '*today it is not important what people are, but what they can become'*. And that's the other definition of space.
A potential identity, like a horizon. You'll never find it, which is a means of action, a means of energy.
Next point. Football teams have at least goals as ultimate criteria, which we haven't got. Form follows money is an old thing. Then you must make the Koopgoot, then you must make post-modern things with a flavour of the old-fashioned serious, but also modern. The strange interesting thing is that money also follows form. It is not only following the market, but today it has also got results in the market.
I have one more. Being critical does not make you popular. Keep your mouth shut is more cleaver today. And that is the dilemma in which we are, because inviting people to be critical is putting you in a vulnerable situation. So in this whole market-thing, being critical works against you.

J U D G E M E N T D A Y

Riepke Sierksma:
Roemer wants a building to communicate. That is, to be dialogical, and thus against something. Mimica doesn't want any speech from the building. He just quotes from a booklet, statements without arguments.
Hertzberger wants a building to be a precise speech. I would like to do, is the same as Hertzberger has done. Just a few little things I prepared.
Does in architecture form follow the money?
No, I would say. It is architecture





that follows from the design. It is the designer who follows the money, which is quite a different thing.
If architecture had lost its program of demands, it has stopped to be an art for itself. Then it has to become sculpture. It has to become a painting. If that would be true, there would be no criteria that would be specifically architectural. You judge it as a good painting, sculpture or speaker, not as good architecture. There you have a problem.
If one art is not expressive, it is architecture. You have expressionist architects, like Van Eyk, who wrote a text*: 'Is architecture going to reconcile basic values?'* He may be an expressionist. But an architect, who is an expressionist, doesn't necessarily produce expressionist architecture. He produced both handsome buildings and beautiful texts, but they do not relate. So we will not get a criterion from that.
The next one: If context should be fucked, as some say, and some practically do, like for instance Koolhaas, why not choose a site which has already been fucked up? Like for instance the tundra around Using. I would advice Koolhaas to build one of his big bigs over there. Then maybe I would have a criterion and I could say: 'Wow, Koolhaas, your big bigness is a success in the oil swelled tundra's of Using!'

There is one thing in the speech of Hertzberger that struck me. He only talked about architecture being so handsome. He was so cynical, maybe ironical, sarcastic about the notion. What is worse about most of the architecture of today, now I also have a value statement, is that it is not so much handsome but supposedly sublime.
I would rather have a piece of architecture that is handsome, than one which is sublime. If you go to the 'Kop van Zuid', you see there the master piece of Cees Dam. It is there and it is definitely sublime. The sublime is a one-time shock. If you have seen it once, you will never want to see it again.
I try to phrase a sort of criterion. Handsome, and maybe even beautiful, would have to be well functioning beauty. Like for instance the Montessori-schools of Hertzberger opposed to his Centraal Beheer, which didn't function very well, but was very beautiful.
Tschumi says in other words, '*architecture is not of interest because of it's fragments, and what they represent or do not represent. Nor does it consist of exteriorising, through whatever force, the unconscious desires of society, or it's architects. Nor is it mere representation of those desires through some fantastic architecture. Architecture only is and can only be, a recipient in which your desires can be reflected'.*

I would like to quote from Hertzberger's speech. He wanted criteria, at least a debate on criteria. I don't think there is any philosopher who would deny that you can only find a criterion if you compare. What is even more funny, you already need a criterion before you compare. That makes the thing a problematic thing, but interesting. He says; 'we need an attitude before you can judge'. So there is an interrelation between the subject and the object. There is the building, I bring to you my attitude, and somehow it aquires meaning. You have to compare and raise the attitude to a higher level though. So then we can say: This is the ultimate museum, or the absolute museum. The point is:
One: At a certain point, if you have listened well, his linguistic tactics change, because suddenly he says: 'This building has energy, wow'. So without my attitude interfering. A building either has or has not got energy. That is completely contradictory. So there is a problem. On a judgement using a criterion there is a mixture of the objective and the subjective.
Secondly: I think there was also an image trick in the speech. He says: 'look at these pictures in the glossy magazines. Aren't they beautiful, aren't they framy, aren't they excluding what is practical present?' That is a good criticism of architectural photography. Then he says: 'I only have a simple instrument, this small camera. I just made photos, and I want you to see'. And that is the trick.
Maybe you have noticed. I am going to encover it for those who did not.

One: There is hardly any sun on the photographs. If you are going to criticise two buildings, you have to have sun. And secondly the photographs of those buildings, the vaulted ones, which he loved, were much better, photographically. I now use criteria from the art of photography, not of architecture.

Herman Hertzberger:
I did not say the building has energy. I wanted to say that the building generates energy. So this is a subjective thing. I feel that this building has a quality to generate energy in me.
The other thing was sun or no sun. Of course you are right. Of course there was sun on the day I was at the Kimble, and there was no sun on the day I was at the Minnel. I did not have the time, and I am not a well-paid photographer who can wait till there is sun.

Riepke Sierksma:
You should not show these slides then.

Herman Hertzberger:
I was very critical also to the Kimbell. But the fact is that there is practically no architectural photography that is not depended on sun. There is a sort of unspoken, unmentioned law that architectural photography is always in the sun.
I actually expected you to react on Vedran, from your expected Marxist background. I remember somewhere in *'das Kapital* ' by Marx, that he was referring to the fact that the crusades were merely economic robbery. And I translated this in that time in architecture and said: Cathedrals are merely robbery, made from the money of the poor people. The whole history of architecture is always a history of palaces and churches, and never of housing for the poor people. So has anything changed?

Tony Fretton:
There are two parts of discussion, the two parts of making architecture. One is the practice of architecture and the way it communicates with people, which doesn't happen in an organised and well-theorised way, and neither should it. It seems to me that architecture as a creative practice exists in a legitimate world, where an assembly of reason and intuition, produces work which succeeds or doesn't succeed.
On the other we have the practice of criticism, which works in a different way: Criticism scrutinises the work of architects and artists. And it can not exist without the actions of creative practitioners. It is actually a time for critics and people in the critical section of both of these schools, to recognise that it is a moment for committed and active, but compassionate criticism. The critic has to recognise their role in the formation of good architecture.
I would like to move from that statement to Roemer's proposition. My comment is based on one thing that he said, which is that architecture does matter, and I agree with you in that. I think what is troubling in the position of Vedran and Roemer, is that none of the architects that you mentioned will recognise the role of the intelligentsia in society, whose claim is somehow washed away by the new economy. Perhaps that may be so, but I would say that there is a long-term relationship between those people who practice architecture critically, as Herman does, and those who criticise it critically. And that role is to maintain intelligence in society. What we are talking about in the world of architecture as it is often practised today, is that architects have abandoned any notion of political inquiry, value inquiry. The traditional role of the intelligentsia, who are both committed and critical. For me, that is the main to this subject.

Roemer van Toorn:
I agree. That is why I think the architecture we make should confront what is going on. Then there are generally three positions: We have a kind of island architecture which says: 'Society is bad so we withdraw, and make some sort





of sophisticated communities that do not deal with all these contradictions of society. That is an old position, thinking as an either or thinking. You still see architects working in this field. Another position, I think, is a sort of neo-futurism, which is so interested in this new technology, that it just follows it and is fascinated by it. This is a kind of open-endlessness, where anything goes. Which I find very problematic. And then there is the position that, although it operates within the system, takes a political stand. It is not economically correct, so it tries to transform it and connects to other traditions than just what is happening right now. Also to transform this reality into another direction than it is going. Everywhere you see a kind of snack-culture arising. There is no real investment in quality. I think Frank Gehry is also a kind of snackism. I think we should take position against these developments.

Tony Fretton:
We will take that up and go to Vedran then. The assumption here is that everybody in the whole world will secome to, and agree with the direction that is described by Kevin Kelly. And that simply is not true. In any ideological regime people may secome to it but do not necessarily agree with it. It is there where resistance and critical scrutiny can have some effect. It may be persuasive that the actors in the new economy will somehow make intangibility their power base. But what we forget is that the fundamental of human experience may be transformed, but it still remains physical place.
Most architects and writers, who in a euphoric way witness this disillusion, actually do not agree with it. They do not agree with it in themselves and the way they act. I think it was Frederick Jameson who remarked when he was talking about post-modernism, how much modernism continued to exist.
How many attitudes continued to exist from previous situations. And it is there where some greater, more tangible truth lies.
Herman is a passionate advocate of architecture. It shocks me to see you, and other Dutch architects like Willem-Jan Neutelings, to show this kind of abandonment. The feeling that nothing has any value anymore.
Value does not exist in itself, it is made by the kind of commitments you have made in your work. The fact that you have committed yourself to work according these values is incredibly important in this situation.

Vedran Mimica:
What Roemer is applying is true. We are indeed in need of defining where we stand. And then the question is first, who are we and what is the ground on which we stand. Again I am going to Rem's expression of the world in which we live: through YES.
YES is an inverted or mirror image of the world where you have yen, euro and dollar spelled backwards. So if we do live in this world of YES, which is a global network economy, then we have to perform resistance, criticism an intellectual position within that. If you want to go in seriously, critically and intellectually, to the business of resistance, you have to operate within the structure of the world that is very much operational.
Secondly, what I think Herman is saying extremely precisely, is that architecture today works only for the wealthy, for investors, for developers and governments with money.
Parallel to the world of YES are a lot of people South of the equator who do not belong to YES.
What Kevin Kelly is saying, is that the new global economy is creating better chances for these people, than the neo-colonialism of the late 20th century. There is a possibility within the democratisation of the global economy for these people to act and to create wealth and to improve.
Thirdly, if you look into the performance of these very advanced companies, where basically the employees are compulsory buying the chairs, than this is the ultimate socialist model. If not to say a Titoist model. So basically there are very radical changes. Something that is actually perceived as the evil global capitalism is now evolving and changing the planet.

Herman Hertzberger:
I want to go to something else. In fact, I introduced it by mentioning the practice of an architect in that field. We must have this debate on many levels. We must have it on the political level, but in this Indesem we must also try to come down to the level of practising architecture.

J U D G E M E N T D A Y

Roemer van Toorn:
But what do you think of the notion of resistance of critique on the level of society?

Herman Hertzberger:
But the simple arcade with tables of Mario Botta in this ridiculous museum is also a good subject for criticism.

Riepke Sierksma:
There seems to be some confusion. Koolhaas has said some rather clever things. First: The world is changing very fast. Secondly: Lots of architecture, not all architecture, is big business in all senses. It is not one firm but many firms together. He says about that kind of architecture*: 'It is a world on the move, completely instable,* like your new economy, *you can not prejudge one month, two months ahead'.* But he has not said that this applies to all architecture. Herman is talking about a completely different segment of architecture. That is the architecture of smaller buildings. Buildings that are done with delicacy, love, initiative. On these buildings you can pass judgement, even though you say it is past judgement day. There are still things to be judged, but there is a category mistake. How can you pass judgement on a segment of architecture that is beyond judgement day? It is not a

debate on two positions, it is a debate on at least two segments of architecture.
Somebody must be a complete fool to quote from a booklet on new economy without quoting arguments and then say, 'judgement day has past'. No, judgement day has past for some things, but not for all.

Tony Fretton:
Could I say that Vedran's picture of this large-scale economic force being the only thing to focus on, is only part of the picture. What this kind of euphoric description of the new economy ignores is that, if you look back to the industrial revolution, all that desire for unconstrained activity, that is also expressed by the advocates of the new economy, eventually proved disastrous and it had to be subjected to critique.
There will be another aspect of what you portrait as a revolution, and that will be the critical resistance against it in order for it to be tolerable and that it can be lived in. And that is where criticism will be focussed, and not in just waving an arm and saying: 'Great, I am part of it'.

Roemer van Toorn:
I think what is important is how we define resistance on another level. And when you do a comparative analysis it is very much to see, how it operates in each program. What is a museum? How is the role of this museum played and how is it able to resist certain programs that society on a larger scale is prescribing? Because what you see, is that to us difficult questions on society are emptied out on all levels: in the media, in architecture. It is all easy to take in, so why should we not do it a little bit more difficult to begin with? I think this whole thinking of the role of the intellectual to resist things, although you operate in the system, has to be redefined.

Vedran Mimica:
This is precisely how to redefine the resistance. What I do not really buy of what Tony is saying, are the historical examples, in which he says: 'there was a big crash in 1929'. What is happening right now is a slightly different business.
We could educate people in a believe that they should maintain the status quo. We should educate people in a believe that they have to change. But then the question is how to change. A brilliant example is the Greenpeace movement. They bought stocks of Shell. So there are different forms of resistance towards what we all accept as not acceptable.
I think we should come to an understanding of the world in which these people are going to operate.

Herman Hertzberger:
I want to insist that the method has to be to start from buildings. Try to read from buildings the attitudes in the structure that you are describing. Otherwise it is going to be to abstract. I think we should find criteria that pin point values, and what they mean in the present situation. And what consequently, students of today could do in the future. Not make them desperate, but let them see what could be done.

Vedran Mimica:
I totally agree with you but then they have to really do a serious research about these buildings. Then I really care less about light and your proportions. But I want to know who is: who is the commissioner, in what kind of conditions it was made, why Renzo Piano was invited, what Lampugniani and Frampton said about this building, what the local people said about the building. Then we are going to see why Montessori-schools, your schools, operate fantastically. Because here is the culture, here are the teachers, here is the program. It is not only the building.

Herman Hertzberger:
But it must end up in practical guidelines on design.

Roemer van Toorn:
It is very simple. You have the white concept of an exhibition space. In the gallery Tony Fretton made, there is the introduction of the window. There are white walls, it is a gallery, but there is the introduction of the window in relation to the street. That is already different from the Sandberg museum, which has also got a relation to the street. So you can think of how you can break the white concept of exhibition. Then you can read for instance the text from Greenberg about the neutrality of space and how this can be broken. And you would have to position yourself on what you think of this white box museum.

Tony Fretton:
There is a question from the audience.

Should we as students base ourselves on the architecture that still exists?

Tony Fretton:
I think the objective is to look at buildings, because they do contain an enormous range of values, from human, very small-scale values up to very large political values. So to look at what is constructed and what you can experience, is very valuable.

Herman Hertzberger:
I am already happy if through this Indesem, you realise that, although you have the freedom to design whatever your machine allows you to, there are values involved, and that you have the intelligence to see that there are different consequences in making this or making that.

To Vedran:
You are saying that maybe we are encountering a major change in the world order. The question is, have we passed judgement day or not?

Vedran Mimica:
If you read this stuff you will see that there are values, as Herman called them, in whatever activity you do. Within your discourse, which is still architecture, you have to operate with a set of values. But you have to question them very, very strongly. When I say that I am not that interested in the proportional or light analysis of these buildings. One should look more in the social, cultural and economic constructions in which these

museums have been built.

I agree that you would have to know what the circumstances are of an architectural work. But there is no one from outside the architectural scene. They should be present in this sort of debate.

Tony Fretton:
I think that is a key point. It is the interplay between doing architecture and criticising it, which is the subject of this particular workshop process. One value of questioning practitioners is that you will rule in their values. Some of them will be reactionary, some of them will be extremely forward looking. But you will not get that from a theoretical discourse. You have to have people who are committed and exposed as practitioners. Does anyone want to respond?

Vedran Mimica:
The answer to your question is, that you are going to analyse buildings. Therefor you are going to analyse practice. That would be the value of the exercise. You will not be discussing theoretic concepts in a theoretical realm, but you will go into the building.

Herman Hertzberger:
Designing is not only a technical or artistic activity, but also an economic, social, and psychological activity. Whether you make a tower or a slab has psychological, social and economic consequences. There are design criteria, and this seems to be completely lost in the ultimate freedom we are in now. This freedom is in my opinion, not as free as one thinks it is.

Roemer van Toorn:
True. Because what you will find out when you compare the museum of Mendini with the one by Libeskind is that there is another value system activated. There is another normative system operating. And even if you are not aware of it, and you look at the exhibition space, where you enter the building, where you leave it and how it is located in the city, you will find these normative systems. And you will see they are different. By looking at it precisely you are forced to say what you think of it.

Riepke Sierksma:
I do not think architecture as a whole has got any influence on human behaviour. Whether you make a tower or a slab does not make any difference.
Tony Fretton:
You are missing a vital point here. The values we are talking about are of a much lower and more ambiguous level.

Riepke Sierksma:
I think this generation is fucked up as far as values are concerned.

Roemer van Toorn:
But than this statement is correct: *'Each generation writes its biography in the buildings it creates.'* So if they are not aware of history and all these kinds of values, what will be the architecture?

Vedran Mimica:
I think it's another lecture, but what I just want to tell you, is that it's a big difference, in which building you live or work. We have been working in the Orphanage of Van Eyck at the beginning of the operations of the Berlage. Then we were replaced to an early 20th century school. Koolhaas asked me 'how do you feel in the new place', I said 'I feel awful'. Then he said 'Look, there is something in architecture'.



J U D G E M E N T D A Y

Lectures October 5th,

DUTCH TOWN,

A PRELUDE



Boom-town Almere,

form follows lifestyle

Source:
Petra Brouwer
Archis 11 1999

It is hard to see Almere as anything other than an endless expanse of individual dwelling preferences. And yet the city – as a concept, as an urbanist entity, and as a living environment of idealist design – deserves a prominent place in the history of Dutch planning and urbanism. Petra Brouwer unravels Almere's origins and past with an eye to the future.

In 1968, South Flevoland, the last of the IJsselmeer polders, emerged from the waters of the former Zuiderzee: 44,000 hectares of pristine, empty land. The south-west corner of the new polder was earmarked for the town of Almere, a stone's throw from the northern part of the Randstad and the Gooi region, both of which suffered from a serious lack of space. Amsterdam, Utrecht, even the province of Gelderland, all vied for the new-born's favour. If they could not adopt it as their own then they begged to be allowed to enter into a close administrative relationship with it. On the new land the authorities listened politely to the pleas of the old land and proceeded to go their own way. For a while the wave of democratization had sent a shiver of apprehension through administrators and official agencies in the rest of the Netherlands. The planners on the new land literally and figuratively enjoyed 'carte blanche', thanks to a unique administrative set-up. The body responsible for the development of the polders, the IJsselmeerpolders Development Authority (R. I. J. P.) fell directly under the Ministry of Transport and Public Works. For the execution of plans the Authority was therefore answerable to the minister alone. Town council, Provincial States, citizens: none of them existed yet.

The structure of the city

How did this new city turn out? In 1971 R.I.J.P. produced its first public report: **Observations on the development of the new city of Almere,** a prosaic reader with the odd diagram or two. As if the designers of 'the city of the future' felt that the proposed solutions went without saying. As indeed they did, since several basic premises were not open to discussion. Such as the decision, taken at the outset, that ninety per cent of the housing would consist of single-family dwellings because this was what was chiefly lacking in the Randstad. The ideal inducement in other words to persuade people to move to a brand-new city in an otherwise empty polder.

Just as unshakable as the preference for a low-rise city was the decision that Almere should consist of several, more or less independent cores, each with its own central amenities. This polynuclear structure offered numerous advantages. To begin with, as the construction of Lelystad (begun in 1963) had demonstrated, it was no easy task fitting a town centre into a new, still growing urban area. To make the city attractive to newcomers it was necessary to start building the centre straight away, as close as possible to the first residential areas. Only then was it possible to offer people a congenial living environment right from the word go. On the other hand, this required enormous up-front investments that would only be recouped if and when the city attained its projected size. And not only that, a centre hemmed in by suburbs cannot grow in step with the city. For the sake of future expansion it is necessary to set aside land right in the centre, but this means condemning the first residents to years of crossing a stretch of wasteland on their way to the shopping centre, hardly an inviting prospect. By opting for a multi-core structure, the idea of one city with one centre could simply be dropped and the vicious circle broken. For Lelystad this solution came too late, but the R.I.J.P. could still apply it in Almere.

The polynuclear concept offered yet another advantage. In the **Second Report on Spatial Planning** (1966) the eventual size of Almere had been put at between 125,000 and 250,000. A margin of this order called for an extremely flexible masterplan. The polynuclear layout allows the individual cores to be developed in phases and, depending on demand, with shorter or longer intervals between phases. From this point of view it therefore made good sense to postpone the masterplan for Almere for as long as possible: initially even the location of the main infrastructure and the cores existed in numerous variants.
In line with the latest planning theories, Almere was presented in **Observations** and later policy documents not by means of spatial plans, but as a process requiring spatial structuring.' This process was driven by long-term objectives (the main one being that Almere was building houses for the Randstad) that were continually monitored as to their validity and method of implementation. The spatial design was left until last so that it could incorporate the latest research data.

The classic training in town planning did not equip graduates with sufficient expertise for this new approach. Urban design was now a teamwork, and the city a co-production, as the R.I.J.P. put it in an advertisement aimed at recruiting 31 staff members for Projectbureau Almere. In 1971 this team of architects, sociologists, planners, traffic engineers soon set to work. The long-term objectives, as articulated in Observations, were set out in more detail in a new policy document.' At the same time work began on the first concrete expression of those objectives: the spatial masterplan for Almere-Haven.

The urban district

While the R.I.J.P. had embraced the idea of the polynuclear city chiefly as a pragmatic solution to logistical problems relating to construction and demographic uncertainty, the concept also figured largely in the theoretical debate about urban design in the 1960s. Even before the planning of Almere, spatial planners had observed that a similar pattern of urbanization was already in progress on the 'old land' as a

direct result of Dutch house-moving behaviour. In a migration made possible by increased prosperity and an explosive growth in car ownership, more and more people were moving out of inner urban areas into outlying suburbs and commuter towns. Research indicated that the majority of Dutch citizens were fed up with the ubiquitous multi-story apartment block and inner-city blight. Their most cherished dream was a low-rise house with garden set in green and peaceful surroundings, but not too far from first-class amenities. Variation in housing types was appreciated, for no one wanted a dull or monotonous environment, so long as it was achieved not by partial high-rise, but by variation in low-rise housing types.'

The significance of the new urban landscape was extensively debated by social geographers and planning professionals.' As early as 1957 G.J. van den Berg (later to become professor of spatial planning at Groningen University) had argued that instead of viewing the exodus from the city as a drift away from the city as such, we needed to adjust our definitions of the city and city life. Van den Berg had noted that the inhabitants of suburbia led an urban way of life, characterized by individualization and consumerism - leading to the formation of more and more sub-groups with their own lifestyle-and a 'highly developed capacity for selecting impressions, contacts and relations with great mental and physical mobility's. The city had lost its monopoly on urban life. Indeed, for the modern mobile urbanite, full-fledged urban life was no longer at the level of the city, but only at the macro level of the urban district, a conglomeration of large and small cores. Ignoring municipal boundaries, people had come to see the urban district as a single housing market, employment zone and recreation area.

The speed within which sub urbanization was taking place made the government fear that for a long time the whole country would be a uniform sea of houses with here and there a sliver of green. Variation and differentiation were suddenly the order of the day. As a compromise between protecting the landscape on the hand and satisfying the suburban ambitions of a large part of the population on the other, the **Second Report** introduced the policy of 'clustered dispersal'. The whole country was divided into urban districts made up of four types of spatial entity (A-D), differing in number of inhabitants, level of services and housing density. Green buffer zones would prevent the urban areas and the cores they contained from growing together.

Observations effortlessly adopted the terminology of the **Second Report** in describing the polynuclear structure of Almere: 'Although its initial dependency in respect of employment, facilities, and so on, means that Almere will for a long time lie within the sphere of influence of the Amsterdam urban district on the hand and the Gooi urban district on the other. Its planning should nonetheless take account of the eventual development of a new complex, made up of a variety of A, B, and C cores and the near D cores of Amsterdam and Utrecht. The various spatial entities provide the necessary diversity in residential environments and housing types because the urban district comprises both the large core, with a reasonably high level of services, and an array of smaller cores differing in size and character." This was a cryptic way of saying that it would be a long time before the 'diversity in residential environments and housing types' coincided with demographic diversity. For the time being diversity was above all a design issue and the polynuclear structure was ideally suited to accommodating the desire for single-family dwellings in a small-scale and green environment, with diversity in style and ambience.

Each core was to have a distinct identity, the guidelines for which were set out in the draft structure plan of 1976: Almere-Haven, the first core to be built, would be 'a summer centre on the water' perfect for hotels, catering and leisure facilities because of its attractive lakeside location, and Almere-Stad, the second core, was to become an economic, administrative and cultural centre. The green space between the cores was in the form of a park landscape containing a wide variety of leisure activities and penetrating deep into the cores.

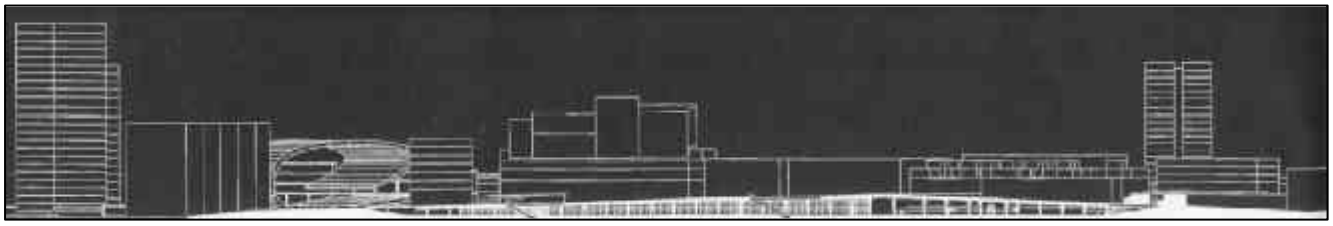
The demand for differentiation was so great that the subdivision into different residential surroundings continued even within the cores. In addition, the design tasks were split up: 'A spatial layout devised pretty well by one person is the beginning of uniformity,' declared the minutes from a meeting about Almere-Haven issued by the Projectbureau. Consequently, three architects were engaged for the first phase of Almere-Haven, each one charged with producing a 'total environment' for some five hundred dwellings: the local green space, the street layout, houses, community centre, up to and including garden gates, sheds and paving.'

Amsterdam versus Almere

When it became obvious, in the light of **Observations** and then the plan for Almere-Haven, that Almere was to be 'a village-like settlement' rather than a 'massive city of a quarter of a million inhabitants'; a debate erupted in the popular and professional press that was to continue for many years. The R.I.J.P. was constantly accused of anti-urban sentiments because of the strong emphasis laid on 'living in the country'. It was feared that the one-family home surrounded by greenery would turn Almere into a Dutch Los Angeles.'

The fact that feelings ran so high was in the first instance due to the plight of the old inner city areas. With a housing stock of some 400,000 slum dwellings compared with 2000 new dwellings in existing urban areas, it was a small wonder that people were deserting the big cities in droves." According to Almere's critics, all that money and

DUTCH TOWN, A PRELUDE



energy could far better be invested in urban renewal instead of being used to stimulate sub urbanization." It was this 'instead of that turned the vote for or against the construction of Almere into a battle for or against the compact city.

It was a battle just waiting to take place. Whereas in the **Second Report** the government had resolved the classic city-country antithesis in spatial planning policy by creating the 'urban district', this planning level had been conspicuously absent from the Spatial Planning Act that had come into force a bare twelve months earlier. Indeed, the act had bolstered municipal autonomy by means of structure and zoning plans, making municipalities less amenable to provincial and national government pressure. It was thus relatively easy for small municipalities to expand at will, leaving big cities to watch helplessly as their wealthy citizens disappeared and with them the financial base for the municipal budget and services. Van den Berg had pointed out back in the late 1950' s that individualism and sub-group formation led to a demand for socially homogeneous neighbourhoods. 'The pressure is so real that it requires more attention in urban design than hitherto.' At the same time he warned against granting such homogeneous entities administrative independence because to do so would be detrimental to the public interest.

Nonetheless, with the exception of one or two social geographers and planners, there was remarkably little discussion about the lack of adequate policy instruments." The fact was that the choice for or against the compact city was regarded primarily as an ethical issue. Richard Sennett articulated the case for the compact city in extreme terms in **The Uses of Disorder** (1970) in which he denounced the inhabitants of suburbia, the 'puritanical' middle class family. Prosperity had enabled them to leave the city and to shut themselves off, or to associate exclusively with their peers. They had deliberately chosen to escape the chaos of the city where it was impossible to avoid people who thought differently, where argument and confrontation, but also understanding and tolerance, were an integral part of daily life. The result was a suburbanized society in which the harmonious middle-class family life had become the norm." A suffocating norm that led to ever more conformity and uniformity. To free themselves from their 'guilt over conflict', Americans needed to return to the city, preferably a high density one. 'This would be a society involving many dissatisfactions and even much loneliness, but it would be **real** to the extent that people would live honestly, without myths of painless harmony."

How this compact city was to come by its inhabitants, Sennett did not know. After all, as he himself had observed, 'guilt over conflict' was not an effect of sub urbanization but its cause. Sennett espied a flicker of hope in the fact that some suburban children were actively seeking out the city again, preferring to exchange the affluent dream for real life.
And so it was that the acquired wealth of the middleclass was played off against the emotional sincerity of the old urban quarters, the one family home against the apartment, the fragmented city against the compact city, the car against public transport and homogenity against diversity.

While only a few decades earlier sociologists had been commending the impersonal relationships in urban working class neighborhoods (friendliness at a distance, their research had shown, was a necessary precondition for harmony where people lived in close proximity), in the 1979 the idea of the closely-knit neighborhood community, made up of a cross-section of the population, was enthusiastically revived in a bid to save the nineteenth-century neighbourhoods from the wrecker's hammer."

As such, the struggle for urban renewal turned into an ideological battle against the middle-class way of life, in which the architectural critics readily took the side of moral correctness. The **Forum** generation had just rediscovered the historic city, the agora, as meeting place- and was not about to surrender it again. Thus it was that architectural critics too discovered the urbanized society, up to which point they were in agreement with Van den Berg and other planners. But whereas Van den Berg saw 'urbanity' moving to the urban regions and suburbs along with.

"The erstwhile city-dwellers", the architectural critics reserved urbanity exclusively form the compact city and accused the deserters of a back-to-nature nostalgia and false romanticism. Nostalgia because although they

lived in green surroundings they were not about to forego their car. False romanticism because they demanded small-scale development and architectural variation while concealed behind all those different facades were precisely the same ambitions and lifestyles.''

The ideological rejection of the middle class way of life and tastes has made it impossible for people to see anything positive in the architecture and urban design of suburbia. The facades and streets are assigned precisely the same characteristics as their inhabitants: they are nostalgic, cosy, and romantic, a world of facades. From the very beginning the construction of Almere has been described in these terms and helping to build Almere has been equated with the 'passive' acceptance of anti-urban trends, in other words, the **embourgeoisement** of the affluent society. It was 'not done' to find Almere attractive because it accepted the status quo and expressed it as best it could.

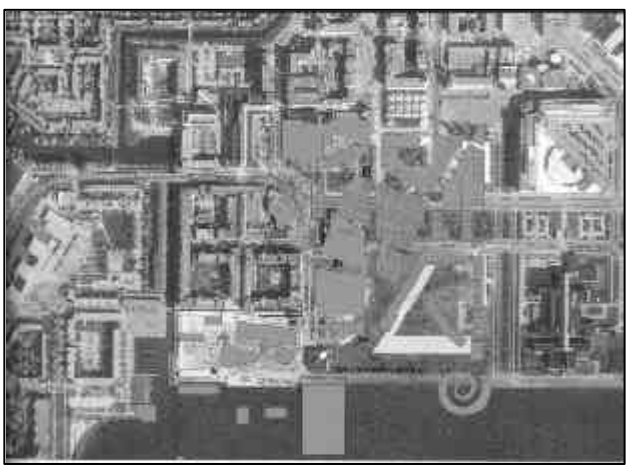
Recent plans

Twenty-five years after the first sod was turned, 130,000 Inhabitants and three core districts (Almere-Haven, -Stad and -Buiten) further on, Almere feels the need to reflect once more on the future structure of the city and its position in the region. At present Almere is building 3,000 homes a year in the context of the government's most recent housing policy statement (VINEX). By the time that task is completed in 2005, Almere will have 170,000 Inhabitants. With this deadline in prospect the city council commissioned Riek Bakker to produce a development strategy for Almere (ROSA) for the year 2015." Like the 1971 **Observations**, ROSA queried whether Almere is producing new, large-scale 'suburbs' for the Amsterdam urban district or whether it is becoming an urban district in its own right. The problems noted in ROSA indicate that as **Observations** predicted, the first is still the case: there is a lack of employment and services and it is demographically skewed. The abundance of public green space is a drain on the budget and the stream of commuters creates daily traffic jams. In order to make the leaf to full-fledged urban environment and to invest in employment and full-scale urban facilities requires huge injections of money, but the market and government would soon lose their readiness to invest in the city if Almere is to signal a brake on growth after 2005. As such Almere is a prisoner of its own 'well-oiled production machine', but the risks, according to ROSA are too great to allow them to dispense with that machine. It is crucially important that the level of services and amenities be upgraded. In addition, the demand for residential and work locations will probably remain at the same high level in the future, especially if connections with the areas to the east of Almere (Utrecht, Amersfoort, Lelystad and Zwolle) are improved."

Up to this point the development of Almere is proceeding in accordance with the predictions laid down in the first plans. Less certain is what the present generation of urban designers thinks about Almere's polynuclear structure now that the urban district has become a familiar and popular planning level for designers and architectural critics alike-albeit packaged in new terms such as 'middle landscape' and 'diffuse city'.

The series of recent plans for Almere betrays a highly ambivalent attitude, on the part of both local authorities and designers. The idea of Almere as an urban district made up of different cores is being interpreted more radically than previously, in that ROSA sees the cores primarily as an instrument for creating diversity and identity. Instead of mixed-use cores equipped with a package of facilities attuned to the scale of development, ROSA thinks in terms of identity first and proximity of facilities second. Although the city council has rejected most of the recommendations, it has agreed to the Overgooi scheme, a small, mono-functional core for fewer than 1000 homes in the top market segment. And in the next two big cores, Almere-Hout and Almere-Poort, the accent is entirely on differentiation of spatial settings and diversity. In Poort, which is to become a centre of 'sport and leisure close to a large body of water and the Randstad', no fewer than twelve 'residential identities' are distinguished, ranging from home /office to home/ beach. It is interesting to see that the larger Almere becomes, the readier the planners are to supplement the differentiation in form and ambience with greater variation in housing





Almere Centre plan by OMA

typology and price. In Poort twenty-five percent of the housing stock is to be multi-story, a record for Almere.

On the other hand there is also a strong demand, probably as a counterweight to so much variation and dispersal, for coherence. The polynuclear, low-rise town is still accused of lacking both form and identity. In ROSA it is proposed that the various environments should be brought together in a new relationship and 'welded together into a single city' by means of consolidation in the existing cores, a limited amount of development in the 'inter-nuclear green space' and transformation of the A6 highway, which runs through Almere, into an urban corridor lined by high-rise. Comparable terms crop up in the masterplan for the expansion and upgrading of Almere-Stad, which OMA has been working on since 1994. This design provides for an office zone around the railway station, a partial restructuring of the existing shopping precinct and a lakeside cultural centre comprising theatre, exhibition space and cafes. And while the historic cities on the old land tie themselves in knots on the subject of parking policy, Almere is to get 4300 new parking slots right in the middle of the city. 1755 of these will be accommodated below a five meter-high folded ground plane located between the current shopping precinct and the lake on a desolate-looking site that was specifically set aside for future expansion in the original town plan of 1976. Acting on the premise that a car-oriented centre deserves something better than tucked-away, concrete car parks, OMA has come up with a parking cathedral replete with voids, stairs, a strip of lawn and shops. In this way using the city's car-friendliness as a trump card emphasizes the special character of Almere's urban structure.

There is a clear departure from Almere's tradition of flexibility in OMA's approach to the layout of the town centre. 'Against the disadvantage of a certain inflexibility (in the ground plane, pb) is one huge advantage, if it is well executed it will give Almere "in one fell swoop" an attractive and unique inner-urban environment…" It is this ambition to provide Almere 'in one fell swoop' with a full-blown and unique centre that is so suspect and that sounds like an echo of the optimism with which mega structures were erected in the old city centres in the late sixties, early seventies, however strenuously OMA may claim to have learned from those mistakes. Equally disquieting is the decision to break altogether with the flexible grid structure of the present centre of Almere-Stad. The irregularity of the plots will tax the ingenuity of architects and shop-keepers, as will the fanciful shapes of the public space its designers and managers. If the execution of the ground plane is as cheap and shoddy as that of the first phase of the centre project, the recent restructuring of the Grote Markt, I fear the worst for the ambience of the 'unique inner-urban environment'.
It may seem incongruous that this attempt to meet the demand for coherence and collective identity should coincide with a greater than ever differentiation and variation in the individual cores and residential environments, but in reality it is proof of the strength of Almere's polynuclear concept. It literally and metaphorically gives the city space in which to expand, to change, and to consolidate. There are two aspects here that are going to require continuous care and vigilance. The more the city grows and consolidates, the more important it will become to retain and maintain the inter-nuclear green space. Furthermore, it is only a question of time before Almere finds itself faced with a gigantic management issue. The well-oiled housing production machine is going to have to turn into an equally smoothly running management and revitalization machine. The first development scenario for the revitalization of Almere Haven has already been written. Those for Stad and Buiten will with no doubt follow shortly.

A low-rise city made up of a constellation of villages and small towns in a sea of green: that was the original vision of Almere. A Gooi for the ordinary man and woman. 'The disadvantage of this national wonder is that it is dressed in commonplaces,' wrote the publicist H.J.A. Hofland. Almere is the anti-Utopia. Its designers were not concerned to change the status quo. Quite the reverse in fact. Almere's radicality lies in its meticulous, unerring extrapolation of the status quo. One finds no longing for a new beginning here, only a refined enlargement of everyday reality, or at least, of one aspect of it: the dream of suburban living cherished by a large section of the population in today's affluent society. Whether we find that reality is attractive is a completely different question from whether we find the forms in which it is expressed beautiful or ugly. Given that reality, Almere got the right design, by the right people, at the right time, in the right place. A nation wonder indeed.

DUTCH TOWN, A PRELUDE

Source:
Archis no 11 1999
Petra Brouwer is a regional and architectural historian.
Published by: Netherlands Architecture Institute, in association with Elsevier business Information

Lectures October 5th,

DUTCH TOWN,

A PRELUDE

Centre plan Almere City

Architect: *OMA, Rotterdam*
Client: *Gemeente Almere; MAB, Den Haag; Blauwhoed / Eurowoningen, Rotterdam*
Design and construction: *1994-2007*



Almere City centre plan by OMA

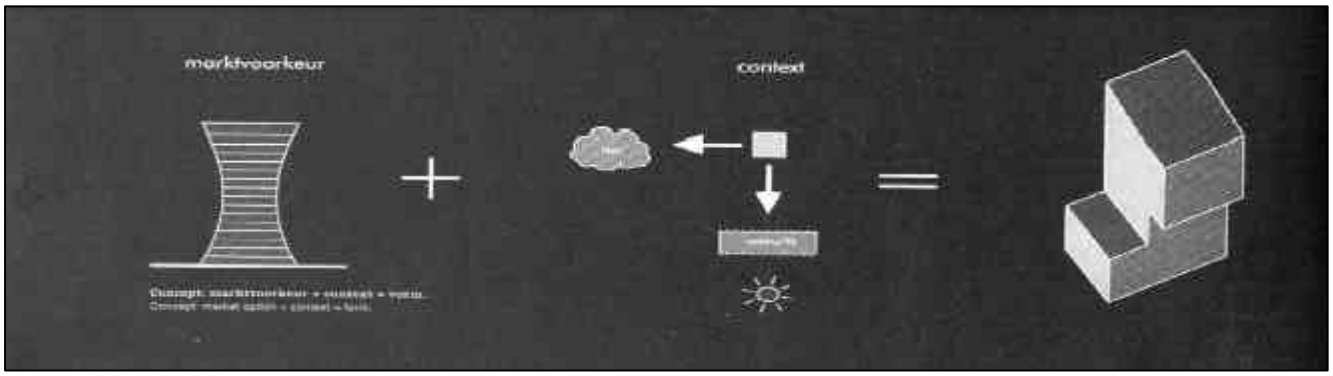
OMA, to its own surprise, is busy building the new city centre of the most anti-metropolitan city in the Netherlands. The existing two-dimensional grid city with its penchant for smallness is to be a layered, sometimes soaring structure with overlapping traffic circuits. The centre is spanned between a boulevard with a museum, a theatre and apartment towers on Weerwater on one side, and a ridge of office towers behind the station on the other. This latter component is chiefly instrumental in bringing the city into view (the skyline), fixing its dimensions and its boundaries. The masterplan concentrates the required programme on a more restricted site than that stipulated by the city council. This leaves a strip behind the city hall and hospital free for future developments and facilitates a three-dimensional response. Each component of the plan - entertainment centre in the south, business centre in the north and shopping centre in between – sits on its own basement parking structure (in OMA's hands Almere the public transport city is a car city again). Circulation planes emerge one above the other, crowds and traffic flows can move freely, with voids, tilting gardens and urban balconies relating upper and lower levels. All this ultimately benefits the free flow of pedestrian masses.

For all that, OMA cannot refrain from subordinating this crisscrossing of the city to the commercial circuit. The new urban centre provides a diagonal link between the shopping streets from the station onwards and the oldest shopping area in the southwest, the arcade. This languishing part of the city, also an investment by the client MAB, is in need of a new lease of life. Whether the consumer, agog at the spectacle of shopping centre, boardwalk and water plaza, can really be persuaded to continue along the fairly unprepossessing arcade and return via Grote Markt to the heart of the area is very doubtful. A second remark on the plan's pervasiveness and neutrality concerns the links to east and west. The folded ground plane oversailing the bus lane and parking facility as OMA envisages it, must free the centre from the overbearing north-south structure. In the new layout the centre is in fact bounded on the north and south sides, and free to further unravel to the east and west. Yet it is debatable whether this is going to work. It is a matter of greatest concern at the central (large) parking garage. In the east, the side of the parking facility is largely screened off from the area with linear development running parallel to the route past the city hall and the hospital. On the west side traffic routes and parking garages present obstacles that keep consumers captive on the 'retail island', which is otherwise enlivened with a cinema complex, a sports plaza and courtyard houses.

OMA has partially succeeded in its bid to realize the layered city so exhaustively theorized in the sixties – quite a feat in itself. Perhaps on a subsequent occasion the office can show how the ground plane can be folded in three directions to fully integrate the infrastructure.

OMA is the supervisor of the masterplan and designer of the two basement parking structures and the cinema complex in the city centre.

Source:
Archis no 11 1999
Published by: Netherlands Architecture Institute, in association with Elsevier business Information



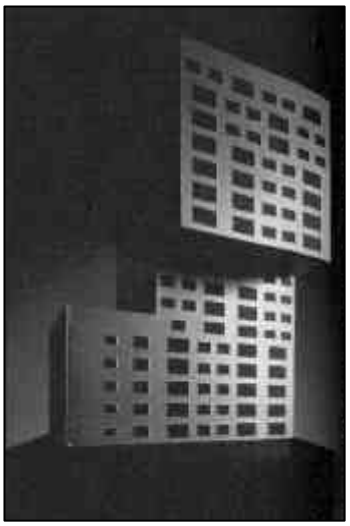
Silverline Tower: concept

Centre plan Almere City Silverline apartment tower

Architect:
Claus & Kaan
Client:
Blauwhoed / Eurowoningen, Rotterdam
Design and construction:
1997-2001

This tower and two others designed by de Architekten Cie. present a united front along Weerwater. It also marks the entry to the Marina. The striking form satirizes the market issue (low- and high-rise are much in demand, middle-rise is out) and pokes fun at the visual relationships. Sitting atop a basement parking structure, the seventeen-story tower has two to four units per floor, including some maisonettes, all with a balcony room.

Source:
Archis no 11 1999
Published by: Netherlands Architecture Institute, in association with Elsevier business Information






Silverline Tower by Claus & Kaan

Seminar Nov 27th - Dec 1st,

A Critical Judgement,

T H E M E

A Critical Judgement

‘ With INDESEM2000 we are attempting to rediscover whether such good-looking plans actually are good as well, asking is there any point to them, do they serve a purpose, are they going anywhere and do others besides architects’ buddies see as much in them. In short, what is architecture all about and which cultural, social or economic values does it today affirm or deny’.
Herman Hertzberger

‘One might see the history of architecture in our century as a flowing stream, at first slow moving, broad and free, and varied by many eddies and side-currents before 1920 but then confined in the twenties to a narrower channel, so that for a while it rushed forward, on the physicists’ principle of the venturi, at almost revolutionary speed’.
Foreword to the 1966 edition of ‘The International Style’ by Henry-Russel Hitchcock and Philip Johnson

Architecture today is at the broad and free part of the flowing stream as described by Henry-Russell Hitchcock. We are in a choice-free environment with a loss of direction. Having this freedom of choice, to design whatever we want, it is necessary to distinguish the relevant choices for both profession and society. It is necessary to go beyond the first glance and to appreciate the real architectural value. The intention with this years INDESEM, as set out by Herman Hertzberger, is to make the profession more critical. Architectural judgement should be based on relevant criteria, not populism.

Criteria can only be found if you compare. Moreover, you need a criterion before you compare. The judgement you make is a subjective morality, but based on an objective criterion. What criteria are thought to prevail is a subjective matter. It is like the moral standpoint you take when you judge the fancy, shining, aesthetically pleasing and fast sports car knowing it pollutes the air and it makes you break the law, compared to the 2CV. We have to judge what the relevant values are of such a subjective standpoint.

By means of a ‘comparative analysis’ on several contemporary buildings from four building categories the participants of the seminar will define a set of sound criteria on which one category can be judged. We will judge a building on objective criteria, and we will try to find criteria that are relevant for its category today.

The four categories fulfil the needs of urban life: Transport; living; consumption and production. The selected projects of these categories are all characterized by functional synergy. These hybrid buildings reflect the present economic and social climate.

The basis for the analysis is a number of themes reflecting present day developments of the specific category and a set of premature criteria. Designing is not only a technical or artistic activity but also an economic, social and psychological activity. It is not just the building, there are the commissioner, the conditions in what it was made, and eventually the users and the local people. A theme might be the need for integration of commerce in a transport building, or adaptation of the spatial organization of an office building to various forms of office work.
Through 'comparative analysis' we will try to find criteria, on which the concept and the architectural elaboration and its relation to society can be judged. The relation with society is represented by the themes.

The buildings are not analyzed in isolation, but a pair of two specifically linked buildings are simultaneously analyzed and compared. Eventually the different analyses are cross linked and evaluated resulting in the presentation of the best building conform a sharply defined set of criteria. The analysis will result in a set of self-defined criteria for one category, illustrated by a building that is considered to be the best of the four analyzed projects.

Workshop

Assignment
The assignment is to perform a 'comparative analysis' of four contemporary buildings from the same category. The basis for the analysis is a number of themes reflecting present day developments of the specific category today, reached by the core tutors, and a set of premature criteria, as defined by Herman Hertzberger:

- Does the actual building deliver what the design promised.
- What is new, innovative about it, what perspective does it offer.
- On what grounds do you think it will continue to be important
- Does it achieve its aim.
- Is it flexible; can it be used for other purposes.
- Which specific values does it embody.
- Does its meaning transcend the architecture polemic, does it react to the world or only to other architecture.
- What does it express, above and beyond itself. Does it show more than self-expression.
- What does it contribute to its rural or urban context, spatially and qua activity, dynamism and energy.

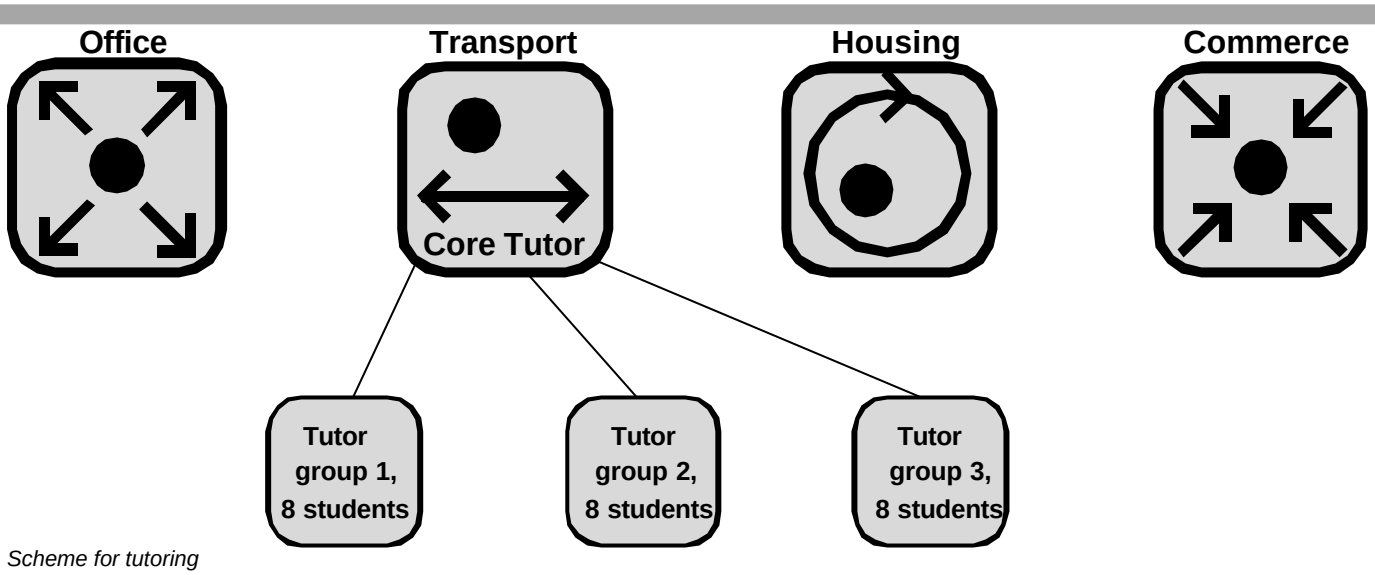
Core tutors
A team of five tutors for the four categories, is present during the entire week. They are the core tutors, whose task it is to introduce the participants to the themes and the assignment on Monday, right after the grand opening. Each of the categories has such a tutor. Their role is to structure the assignment for the students. They are the main contact for the groups and they have a good overview on the progression of their groups. The core tutors will chair the presentations and the group discussions.

Tutors
Practicing architects, critics, teachers and theoreticians attend the workshop to assist, criticize and sharpen the participants and their work. The core tutors and critics will lead the group discussions and presentations.

S E M I N A R T H E M E

	Monday	Tuesday	Wednesday	Thursday	Friday	
9.00	Introduction: Hertzberger	Analysis	Analysis	Analysis	Preparation	
10.00	Grand Opening					
11.00						
12.00	Introduction Core tutor	Lecture	Lecture		Break	
13.00	Break			Lecture	Presentation *Office*	Presentation *Transport*
14.00	Analysis	Discussion	Discussion	Analysis		
15.00					Presentation *Housing*	Presentation *Commerce*
16.00		Analysis	Analysis			
17.00	Presentation			Presentation		
18.00	Diner	Diner	Diner	Diner	Diner	

Workshop schedule for one group



Scheme for tutoring

Monday
The workshop starts off with the grand opening on Monday morning introduced by Herman Hertzberger. The aim of the opening is to offer the participants insight in the topics 'comparative analysis' and 'architectural judgement'. These topics are treated in a lecture and a panel discussion as a guide to the students for the rest of the week.

After the grand opening, the 3 groups of the same category have a one hour session together with their core tutor. This session is also the first group discussion. The core tutor will instruct the participants on the concept of the workshop and he will reach the themes that form the basis for the analysis. These are the themes that are treated in the essays of the core tutors.
Preceding the workshop the participants will be subdivided in groups of 8 persons. The participants are expected to be prepared and to have studied the assignment before they enter INDESEM2000. The essays written by the core tutors and the project documentation in this publication should be studied. The participants are provided with additional documentation, as referred to by the core tutors.

Once the participants have been instructed by their core tutors, they can start the analysis. From the contemporary projects documented in this publication, four buildings are selected to be analyzed by one group, in consultation with their core tutor. The buildings are not analyzed in isolation, but two pairs of two specifically linked buildings with different value systems are simultaneously analyzed and compared. At the end of the day a rough hypothesis should be defined about the relevant values for the category, and a shortlist of criteria on which the analysis on Tuesday, Wednesday and Thursday will focus. Additionally, the chosen pairs buildings should be presented.

Tuesday/Wednesday
The architectural elaboration of the pairs of buildings are explored. By just looking at these buildings criteria should be found that pin-point values, and what they mean in the present situation. The participants are forced to say what quality one building has that the other is lacking. It is a practical approach, as shown by Herman Hertzberger in his lecture on June 8^{h}. This 'comparative analysis' is discussed and evaluated with the core tutors during the group discussions on Tuesday and Wednesday.

Thursday
Eventually the different analyses are cross linked and evaluated. On Thursday a sharp definition of the qualities and lacks of the analyzed buildings is presented, based on a rough set of self-defined or adjusted criteria. A view on what is relevant and valuable for the category is formed, derived from the analysis.

Friday
The final presentations take place on Friday afternoon with two simultaneously held sessions. The outcome of the analysis as presented on Thursday will be further refined. This will result in a set of sharply defined criteria for one category, illustrated by a building that is considered to be the best of the five analyzed projects. The statements made by participants generate a discussion with the panel of visiting critics.

Office
Marc Schoonderbeek - core tutor
Gary Bates
Pero Puljiz
Branimir Medic
Luc Veeger
Kees Kaan

Transport
Vedran Mimica - core tutor
Roemer van Toorn - core tutor
Bart Lootsma
Marcel Smets
Philippe Samyn
Frits van Dongen

Housing
Harm Tilman - core tutor
Michael Speaks
Hans Hammink
Yorgos Simeoforidis
Kees Kaan
Herman Hertzberger

Commerce
Christoph Grafe - core tutor
Arie Graafland
Deborah Hauptmann
Jan Willem van Kuilenburg
Fons Verheijen
Ole Bouman

Christiaan van Goolen and
Mark Wissing,
Theme and contents

Planning INDESEM 2000, November 2000

	Saturday 25th *excursion*	**Sunday** 26th *excursion*	**Monday** 27th ***office***	**Tuesday** 28th ***transport***	**Wednessday** 29th ***housing***	**Thursday** 30th ***commerce***	**Friday** 1st ***presentation***
9.00			Introduction: Herman Hertzberger	ANALYSIS	ANALYSIS	ANALYSIS	PREPERATION
			Grand opening: Yorgos Simeoforidis Gary Bates				
10.00	UTRECHT	DEN HAAG					
11.00							
12.00			Instruction by core tutors	Marcel Smets	Jo Coenen		
						Fons Verheijen	
	HILVERSUM						
13.00			ANALYSIS	Philippe Samyn	Wiel Arets		PRESENTATION office / transport
						Jos Melchers (MAB)	
14.00				ANALYSIS Group discussion	ANALYSIS Group discussion	ANALYSIS	
		ROTTERDAM					
15.00				Group discussion	Group discussion		
							PRESENTATION housing / commerce
16.00							
	AMSTERDAM					Presentation	
				Group discussion	Group discussion		
17.00			Presentation				
18.00			DINER	DINNER	DINNER	DINNER	DINNER
19.00			office expert: Michael Speaks	panel discussion: Eric Owen Moss Michael Speaks Bart Lootsma	Frits van Dongen	commerce expert: Hans Ibelings	Rem Koolhaas
20.00		Berlage-institute	Clive Wilkinson	Monolab	Adriaan Geuze		
						Peter Wilson	
21.00							Rem Koolhaas & Herman Hertzberger
			Eric Owen Moss	Lecture	Winy Maas		
22.00							

Lectures
The program of lectures is attuned to the content of the seminar. Architects who are experienced in the treated categories will attend the seminar and give lecture about their work. A number of projects that will be analysed is treated by the architect during the seminar.

Monday - Office
Michael Speaks
He will treat current developments in office building in relation to the Culver City masterplan of Eric Owen Moss and the TBWA/Chiat/Day office building by Clive Wilkinson.
Clive Wilkinson
He will give a lecture about his design for the TBWA/Chiat/Day office building.
Eric Owen Moss
He will give a lecture about the Culver City masterplan and the 3535 Hayden Avenue office building.

Tuesday - Transport
Marcel Smets and Philippe Samyn will treat the plan for the Railway station area in Leuven. Marcel Smets developed the urban plan and Philippe Samyn designed the terminal.
Panel Discussion
Michael Speaks, Eric Owen Moss and Bart Lootsma participate in a panel discussion with a topic dealing with values in architecture.
Monolab
This young Dutch office will present their studies on hybrid transport terminals

Wednesday – Housing
Jo Coenen and Wiel Arets will treat the plan for the KNSM island in Amsterdam. Jo Coenen made the urban plan and Wiel Arets built an apartment tower there.
Frits van Dongen
He will give a lecture about the terrace dwellings 'De Landtong' on the 'Kop van Zuid' in Rotterdam.
Adriaan Geuze
He will treat the urban plan he developed for the housing program on the Borneo-Sporenburg docklands in Amsterdam.
Winy Maas
He will lecture about the studies by MVRDV on housing projects and the Villla VPRO in Hilversum, for the office category.

Thursday – Commerce
Fons Verheijen will give a double lecture together with Jos Melchers from MAB about the Alexandrium II & III. Fons Verheijen was the architect and MAB developed this complex.
Hans Ibelings
This Dutch theorist will compare and criticize several commercial centres, including 'De Brink' by Bolles-Wilson.
Peter Wilson
This Australian architect, that has his office in Germany and London, will treat the shopping mall 'De Brink' in Hengelo, The Netherlands.
Friday
Rem Koolhaas will lecture about his recent works.
Furthermore a debate on architectural judgement with Herman Hertzberger is offered as the conclusion of INDESEM2000.

Preliminary Schedule

S E M I N A R T H E M E

Seminar Nov 25th - Nov 26th,

A Critical Judgement,

E X C U R S I O N

The weekend before the seminar, an excursion will take place. All participants of the seminar can join the bus-trip, which will show some of the highlights of the Dutch architecture. Some of the buildings will be visited and explained by guides.
There are two reasons why this excursion is important. First of all, we would like to show our (international) guests some internationally well-known projects. Secondly, we want the participants to get the opportunity to explore the projects that will be analysed during the seminarweek.

Where are we going?
On Saturday, we will visit Utrecht, Hilversum and Amsterdam. On sunday, we keep closer to Delft, and visit The Hague and Rotterdam.

UTRECHT

Fourth city of The Netherlands (233.858 inhabitants). Utrecht is a businesscity in the centre of The Netherlands.

Projects during excursion:
Double House – MVRDV & Architectengroep
Rietveld-Schröderhouse – Rietveld
Minnaert-building – Neutelings Riedijk
Ronald McDonald House – Bosch & Hasslet
Educatorium – O.M.A.
Faculty Building - Mecanoo



Faculty University Utrecht



Educatorium



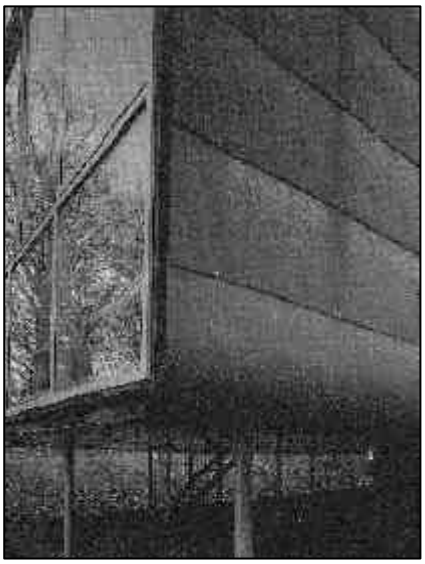
Rietveld-Schröderhouse



Minnaert building

HILVERSUM
Hilversum (82.300 inhabitants) is the broadcasting-centre of the Netherlands.

Projects during excursion:
Villa VPRO - MVRDV
RVU Office - MVRDV
Cityhall – Dudok


RVU office


Villa VPRO


Cityhall

S E M I N A R E X C U R S I O N

AMSTERDAM
The capital, largest city of The Netherlands (727.095 inhabitants).

Projects during excursion:
Het Schip – De Klerk
KNSM-island
Java-island
Borneo Sporenburg
Schiphol Plaza – Benthem Crouwel


Schiphol


Het Schip


Piraeus


Borneo Sporenburg

DEN HAAG
Third city of The Netherlands (440.729 inhabitants). Gouvernment-settle.

Projects during excursion:
Danstheater – O.M.A.
Cityhall – Meier
Chamber of Audit – Van Eyck
De Resident – Graves, De Bruyn, Krier, Pelli and more


Cityhall


Danstheater

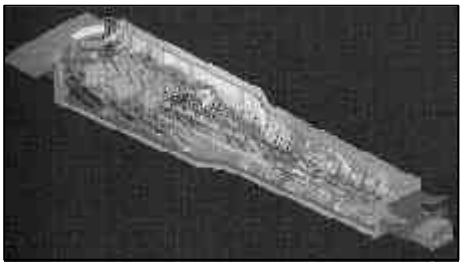

Chamber of Audit


De Resident

S E M I N A R E X C U R S I O N

ROTTERDAM
Rotterdam is the second city of The Netherlands (592.597 inhabitants). It is the largest harbour in the world.

Projects during excursion:
Ichthus Hogeschool – Van Egeraat
NAI – Coenen
Kunsthal – O.M.A.
Alexandrium II – Fons Verheijen
Landtong – Frits van Dongen
Wilhelmina Station – Zwarts & Jansma
IMAX-theater – Bolles-Wilson


Wilhelmina Station


Landtong


Kunsthal


Alexandrium II

During the seminar, four categories of buildings are to be analysed. Each category is represented in the excursion by at least one project.

HOUSING

Represented by the housing-projects on the Oosterlijk Haven-gebied (Easter Harbour-district) in Amsterdam. This area was used as a harbour until the 1980's. In recent years, the whole area has become one of the biggest housing-projects of Amsterdam. Next to housing, there will also be developed some small scaled industry, shops and schools. Every sub-district has its own urban concept.

TRANSPORT

Represented by the Schiphol Plaza at Schiphol Airport near Amsterdam. Schiphol Plaza is the central hall of the airport where all passengers come together. The atmosphere is like a big train-station. Plaza also contains a shoppingmall and a trainstation is underneath it. In contrast to the Plaza, the station is brightly lighted. The Plaza and the train-station are designed by Benthem & Crouwel.

OFFICE

Represented by the Villa VPRO. This office in Hilversum is apart because of its compactness, spatial differentiation and relationship with the surrounding landscape. The continuous interior with its differences in height and the voids lead to a wide variety of office types. The Villa is designed by MVRDV.

COMMERCE

Alexandrium II is part of a very big shoppingmall in Alexanderpolder, near Rotterdam. Public space and infrastructure were the key-points. Precise attention to the detailing of stairs, banisters, elevators and roof pavilion and the balancing of functionality, routing, urban setting and experience value are characteristic of the design. Alexandrium II is designed by Fons Verheijen.

Jeroen van der Kuur,
Special events



Map of the Netherlands with the cities that will be visited

Every attendant of the seminar will receive an excursion-guide with the definitive program and short information of all projects we will visit.

Seminar Nov 27th - Dec 1st,

A Critical Judgement,

INTERIOR DESIGN

INDESEM2000 organized a competition for several reasons.

In the first place it was a method of selection. Students who wanted to join our seminar had to make a design and a jury was asked to select the 50 best designers.
Secondly the students are the ones to deliver inspiring ideas to fit with the interior of our faculty during the seminar.
The winner of the competition has the opportunity to realize his or her design.
Furthermore we want to give the students more feeling about our theme 'A critical judgment'.



The task for this year's competition was as follows:

Make a design for the interior in which a clear relationship exists between the different spaces. Be aware of the fact that a stimulating work environment is important.

The program for the seminar is:
- Workshop activities
- Presenting
- Eating
- Spotting
- Pausing
- Lectures/debates

The available rooms are:
- Blokkenhal
- Tentoonstellingszaal
- Voorhal
- Achterhal
- Overloop
- Zaal A

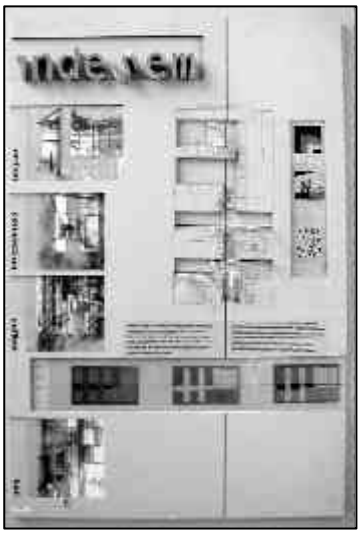
We invited a jury consisting of the following three people:
- Herman Hertzberger (Architect; founder of INDESEM)
- Carel Weeber (Architect; Profes sor Technical University Delft)
- Erik Wiersema (Architect; organ ized INDESEM 1989)

Their task was to select the 50 best designers, who will join the work-shop. Then is decided who will be the winner.
Although a lot of people entered for the competition we only received the designs from as little as 50 persons. We want to thank all the people who handed in their design for their effort. This effort simply results in joining the workshop.
The task for the jury therefore became smaller, but not less complicated. We want to thank them for their enthusiasm and their great job. Not one but four plans were considered the best because of their originality, completeness and practicability.
They all teamed up to come up with a final design. After some heavy discussions they came up with a final design. The basic concept was to have a faculty in which the different spaces are emphasized in a two-dimensional way. This effect will be created by means of signs & quotes projected on the walls, ceilings and floors. These signs should be present in a way that the dimensions and functions of current spaces can be read in a different manner. Furthermore this idea is combined with a concept of "see-ing, being seen" and "lounging". In reality this means that a lot of changes take place in the interior, which will be explained further.

When you enter the building it is immediately made clear that INDESEM 2000 is happening. Inside you see a floor filled up with height-lines and plans by means of sticking tape to the ground. Two

plans from famous buildings are projected on the floor. In the 'voorhal' the Einstein tower and in the 'achterhal' the Barcelona pavilion. They are both scaled but still clear for the trespasser. In between these plans height-lines are used. In order to obtain a more spectacular effect the four glass facades are blinded. Light is still coming through but you cannot look outside. Those white façades are furthermore used for projection in a way that at sunny times it is hard to see what is projected and when the sun is gone all becomes clear. As for the floor the walls are also used for projection. On the walls you can see quotes from architects and confronting texts. In the 'achterhal' you can relax by sitting down on one of the couches placed around the Barcelona pavilion. The workshop self will take place in the 'blokkenhal'. Here every group can work at their unique table and at the same time cameras are watching them. Around the faculty televisions are placed where you can see what is happening in the workshop area. Other televisions will show short material.

Taco Kuijers
Competition Interior Design



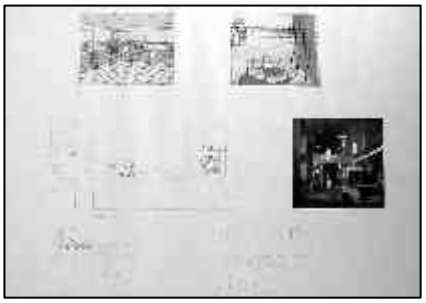
Banners: Andrea Martens and Erik Vrieling



Signs and Quotes: Daniela Bergmann and Karsten Buchholz



Seeing, being seen: Pascal Henneberque and Joris Weijts



Lounging: Hugo Buis and Ludo Schoone

I N T E R I O R D E S I G N



Impressions of the new interior



Seminar Nov 27th - Dec 1st,

A Critical Judgement,

C R E W



Stephan Nierop
Chairman of INDESEM2000



Eric den Eerzamen
Treasurer



Liesbeth Kamphuis
Participants



Loes Hubers
Workshop floor manager



Jeroen van der Kuur
Special events



Christiaan van Goolen
Contents and lectures



Mark Wissing
Contents and lectures



Taco Kuijers
Competition interior design



Roel de Ruiter
Contacts VIP



Maarten Cornelissen
Publicity and PR

DE DELFT KENNISSTADSTRATEGIE IS RICHTINGGEVEND VOOR DE STAD DELFT



DELFT KENNISSTAD
is de motor voor verandering

DELFT KENNISSTAD
stimuleert samenwerking

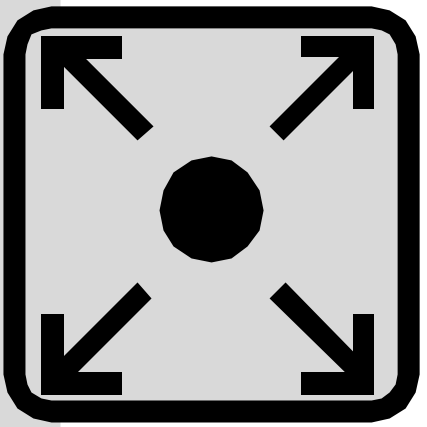
DELFT KENNISSTAD
versterkt het economisch klimaat

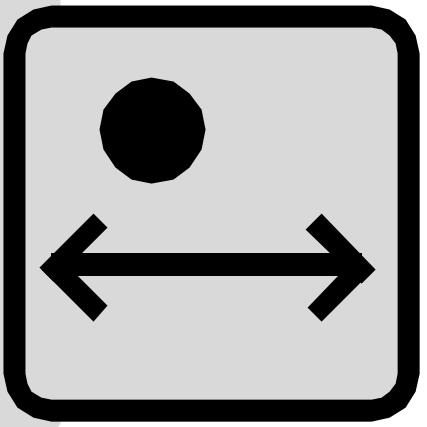
KERNTHEMA'S:
Milieutechnologie
Informatie- en communicatietechnologie
Water & bodem
Ontwerpen & architectuur
Innovatieve vervoerssystemen

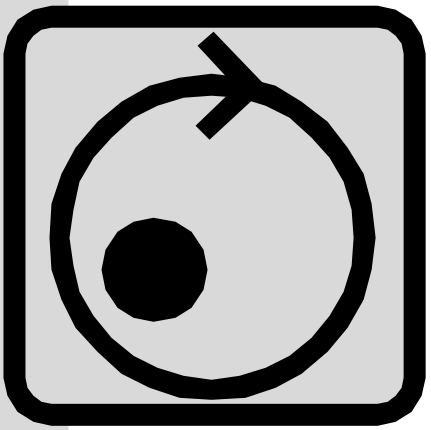
Voor meer informatie over Delft Kennisstad:
015-2197212 of WWW.DELFT.NL

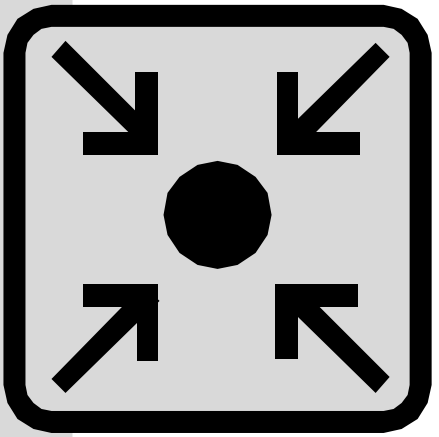
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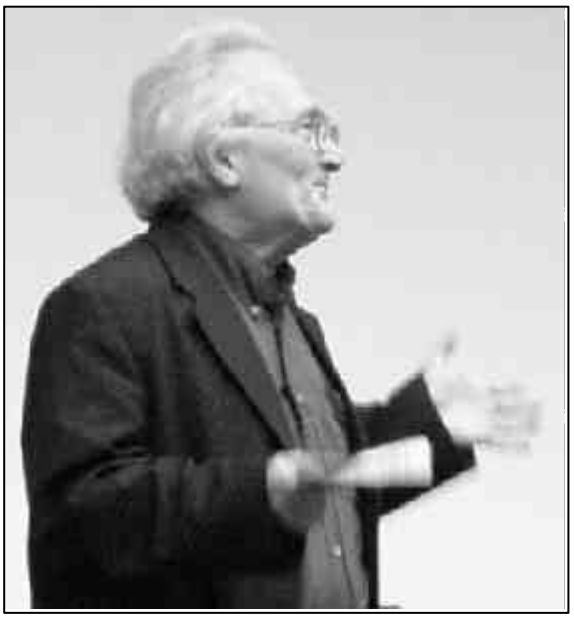


Herman Hertzberger

Herman Hertzberger was born in Amsterdam, 1932. He has studied in Delft, got his diploma in 1958 and founded his own office in 1958. With Aldo van Eyck, Bakema and others he was editor of FORUM (1959 – 1963). He has been a professor at the TU Delft (1970 – 1999) and the Université de Genève, Zwitserland (1986 – 1993).

He was a teacher at the Academie voor Bouwkunst, Amsterdam and a visiting teacher at several American and Canadian universities and at the Université de Genève. From 1990 till 1995 he was dean of the Berlage-Institute, he has been a teacher there since 1999.

He has won several prices: Eternitprijs (for office building Centraal Beheer, 1974); Merkelbachprijs (for his schools in Amsterdam, 1985 and 1988); Richard Neutra award(1989); BNA kubus; Prix Rhénan 1993; Premios Virruvio 98 Trayectoria Internacional.



Wiel Arets



Wiel Arets (1955) took up his post as dean of the BiA in the academic year 1995-1996. Arets graduated from Eindhoven's Technical University in 1983 and established his architectural office Ir. Wiel Arets Architect and Associates in the following year. Wiel Arets has a broad international experience in lecturing. He was 'unit-master' for a lengthy period of time at the Architectural Association in London and visiting professor at Cooper Union, Columbia University in New York and the Hochschule für angewandte Kunst in Vienna. He has supervised workshops and has given lectures at international courses in Naples, Copenhagen, Venice, and, of course, at the Berlage Institute. Arets acquired international acclaim with the Academy of Art and Architecture in Maastricht (1989-1993). In the same period he realised several apartment buildings. In 1995 the police station in Vaals was completed, and others in Cuyk, Heerlen and Boxtel are now under construction. In the same year his office realised the Headquarters of the AZL Pensionfund in Heerlen, while in the following year his 100 apartments tower at Amsterdam's KNSM island was completed. Arets currently has a large number of projects under construction and in preparation. These last include a proposal for an extension of the Dutch parliament, and the extension of New York's Museum of Modern Art, for wich Arets is one of ten international offices invited by MOMA to submit a plan.

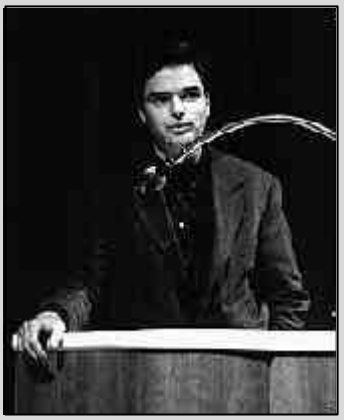
Gary Bates



Space Group
Gro Bonesmo and Gary Bates created Space Group Norway in 1999 as an international practice concerned with the Contemporary City and designing the Space within it.
Bates began a collaboration with Rem Koolhaas (OMA) in 1992 on such projects as the Educatorium (NL), Jussieu Library in Paris, Cardiff Bay Opera House, Samsung Headquarters in Seoul, and the Media Valley masterplan in Inchon Korea.
Gro Bonesmo, M.A.A.D. ARCH.
Master of Science in Architecture and Building Design from Columbia University, GSAP 1989-90
NTH - The Norwegian University of Technology, Trondheim, 1981-86
AHO - The Oslo School of Architecture, 1985-86
SCI-ARC - Southern California Institute of Architecture, Vico, Morcote, Switzerland, 1985

Office for Metropolitan Architecture, Rem Koolhaas, 1991-98
D.I.V.A. Architects MNAL, AA Dipl. RIBA, Oslo, Norway, 1986-89
Berlage Institute, Netherlands (1996). Harvard Graduate School of Design, Cambridge, Massachusetts (1995). Columbia University, New York (1993) with Hani Rashid. Parsons School of Design, New York (1993).
Gary Bates, B.Arch
Virginia Polytechnic University & State University
Office For Metropolitan Architecture, Rem Koolhaas 1992-98
Studio Libeskind 1992
Project Space: 1999 - present
Blue Moon, Groningen, Netherlands. With a framework created by Toyo Ito.Feezt, Oslo. Interior architecture and design for a new IT business.
Trosvika, Fredrikstad, Norway. Urban development on Frederikstad FMV Masterplan, Frederikstad, Norway. Masterplan competition on the former FMV industrial site.
Café Television, Rotterdam, Netherlands. Transformation of an existing commercial/residential building into an IT bar, café, and sushi bar. Morais Residence, Rotterdam, Netherlands.

Ole Bouman



Ole Bouman (Amsterdam, 1960) is a cultural and architectural historian. He works as an author, exhibition maker, imager and consultant in the fields of architecture, visual culture and politics. Since 1988, he has written about these subjects in a fortnightly column in De Groene Amsterdammer, since 1994, as editor of the magazine Archis. In addition, Bouman teaches architectural history at the Amsterdam Academy of Art.

In 1994 Bouman, together with *Roemer van Toorn*, published the encyclopedic manifesto The Invisible in Architecture; an interdisciplinary study of the social circumstances of contemporary architecture. He also published And justice for all..., Maastricht (1994), a collection of essays about politics and visual culture, and has had work printed in such publications as Architectural Design, Bauwelt, Het Parool, Hollands Maandblad, Raster, Tefchos, De Revisor, De Architect, Items and Metropolis M. In 1995, Bouman was a member of and author for the scenario group Rotterdam 2045, in which capacity he published two future scenarios for that city. He is currently preparing the international Anyhow conference, which is due to take place at the Netherlands Architecture Institute in Rotterdam in 1997. Bouman is also critic at large for Any Magazine (New York). Starting May 1st 1996 Bouman will be editor-in-chief of Archis.

Felix Claus



Arnhem, April 11th 1956

Claus en Kaan Architecten is founded in 1988 by Felix Claus and Kees Kaan. At the moment the office has its headquarters at Amsterdam and Rotterdam.

Claus en Kaan Architecten is involved in a great diversity of projects like urban planning, utility buildings, housing projects in the private and the social sector, restoration and renovation of historical monuments and interior.

At the moment the office is active in the following projects:
Urban planning IJburg, an extension of Amsterdam with 8000 houses
Congreshotel in Amsterdam
Nederlands Forensisch Instituut in Rijswijk
Different housing projects all over the Netherlands
Dutch Embassy and Residence in Mozambique
City hall in Breda
Amsterdams Gemeentearchief
City hall in Tynaarlo

PUBLICATIONS
- Ferrater, C. and Da Costa, A., Claus en Kaan, Barcelona 1997.
- Hulsman, B., “On Claus en Kaan”, a+u 1996 Part 4, pp. 150-154.
- Ibelings, H., “An Ideal Standard; Two recent project by Claus en Kaan”, a+u 1999 Part 9, pp. 58-88.
- Ector J., “Virtuoze Vanzelfsprekendheid”, Archis juli 2000, pp. 8-19

AWARDS
- Haarlemse Architectuurprijs 2000
- Nomination Mies van der Rohe Pavillon Award 1998
- Nomination National Renovation Award 1998
- Grand Prix Rhénan d’Architecture 1997
- Honourable mention Océ/BNA award for industrial architecture 1994
- Consolation prize Bouwkunst, Amsterdamse Raad voor de Kunst 1994
- Nomination Premio Palladio 1993
- Nomination Rietveldprijs 1991

Jo Coenen



1949 born September 30th 1949 Heerlen
1975 Graduated TU Eindhoven
1977 - 1987 Studies with Luigi Snozzi in Locarno and James Stirling te Düsseldorf
1979 Coorperation Aldo Van Eyck and Theo Bosch, Amsterdam, start own office in Eindhoven
1980 - 1986 Teacher Academy for Architecture, Tilburg
1987 - 1995 Professor "Gebäudelehre und Entwerfen" TU in Karlsruhe
1988 Design Nederlands Architektuur Instituut Rotterdam
1991 Host-teacher Berlage Institute Amsterdam
1992 Architecture award of the BNA province Brabant for office Haans Tilburg
1995 Architecture award BNA-Kubus Nederland
1997 Professor TU Eindhoven
Selected works
1981 Offermans fysiotherapie in Hoensbroek
1983 School in Sittard
1984 Villa van Melik in Landgraaf
1986 Library and galary in Heerlen
Gemeentelijke kantoren and Stadskantoor in Delft
1988 Restaurant in Almere-Stad
1989 Master plan Vaillantlaan Den Haag
1990 Master plan KNSM-eiland Amsterdam
1991 Lecture room University Limburg in Maastricht
Master plan Sphinx-Céramique in Maastricht
1993 Nederlands Architektuur Instituut Rotterdam
Buildings KNSM-eiland Amsterdam
1996 MEGA office building in Roermond
Kunstcluster in Tilburg
1997 Police office in Sittard
Appartments KNSM
1999 City library Maastricht

Frits van Dongen



1946 Born in Den Bosch, Nederland
1980 Architectual Engineer TU Delft
1982 Architectual en engineer office Ir. D. van Mourik B.V.
1985 Van Dongen Architekten, Delft
1985 School activities Delft, Rotterdam, Amsterdam
1988 - 1998 Partners in the Architekten Cie., Amsterdam with P.B. de Bruijn, J.D. Peereboom Voller and C. WeeberBiënnale Venetië 'Modernisme without Dogma'
1993 Chicago Internationale Biënnale
1999 - Exhibition 'Continuiteit en vernieuwing 1', Arcam Galerie Amsterdam - Archinorm Stadsverfraaiingsprijs city of Utrecht - 4e International Architecture Biënnale, São Paulo

Housing Natal, Rotterdam
Healthcentre Noordhove, Zoetermeer
Housing Almere, Amsterdam, Den Haag, Rotterdam, Zoetermeer
Office building 'The Loop', Zoetermeer
School 'De Regentes', Den Haag
Theatrecomplex 'De Harmonie', Leeuwarden
Office building Amsterdam, Den Haag, Zaandam
Housing 'De Landtong', Kop van Zuid, Rotterdam
School 'De Velden', Leidschenveen
Housing 'Delfts Blauw', Delft
Megacinema Pathé, Amsterdam
Urban design IJburg, Amsterdam
Urban design Het Funen, Amsterdam

Adriaan Geuze



Date of Birth 1960
Nationality Dutch
Discipline Landscape Architect
Position Director and head designer WEST 8 landscape architects & urban planners bv; 1987-present
Qualifications Master's degree Landscape Architecture - Agricultural University Wageningen
West 8 1987 Foundation of WEST 8 landscape architects b.v. in Rotterdam
(with P. van Beek)
1990 Established S.L.A. Foundation (Surrealistic Landscape Architecture) in Rotterdam
Current positions Member of the Board of the Rotterdam Architecture Institute
Professor at Technical University Delft, Department of Architecture
Honors 1990 Prix de Rome
1995 Maaskant Award for young architects
1995 Sikkens Award (Sikkens Foundation)
Awards 1989 The city of the 21st century (first prize)
1995 Garden Interpolis Headquarters (first prize)
Polizeidirektion 6 nalepastrasse Berlin-Koperich (first prize)
Human Rights Building Geneva (first prize)
1997 Development for the park-park connection Zoo Emmen (first prize)
Central Park Leidsche Rijn (first prize)
Redesign of the Waterfront of Thessaloniki, Greece (shared first prize)
Teaching positions 2000 Aarhus Arkitektskolen, Denmark
1997 Harvard University, School of Design
1995 Harvard University, School of Design
Professor Department of Landscape Architecture, Boston
De Appel, Amsterdam
Architektur Zentrum Wien
1993 - 1995 Berlage Institute. Amsterdam
1993 Architecture Institute Saint Lucas, Gent
1992 Ecole Nationale Superieure de Paysage de Versailles, Paris
1992 - 1999 Technical University, Delft
1988 - 1991 Academy of Architecture and Urban Planning, Rotterdam
1987 –1995 Academy of Architecture and Urban Planning, Amsterdam

Arie Graafland



Arie Graafland is professor architectural theory at the faculty of architecture at TU-Delft. After a three year technical education in Rotterdam, he studied sociology and philosophy in Amsterdam. He worked for several years in urban research for the city of Arnhem. In 1978 he started at the department of Urbanism at the faculty. In 1986 he received his PhD in architectural theory. After a seven years period at urbanism, he is mostly involved in architecture theory and urban theory: he has published extensivly at these topics.

He is the editor of The Critical Landscape Series of Stylos, the students organization of the architecture faculty, and co-editor of the Delft Yearbook. He is program director of Architectural Thinking, a PhD program at the faculty. He lives in Amsterdam.

Hans Hammink



M3H architectuur is a collaboration of four architects, working together since 1993. Altogether the office has 10 employees.
In the course of years M3H architectuur has gained a lot of experience with special and complex (serial) housing projects, but also with projects with other functions (parking garages, surgeon practice, community centre, nursery, commercial space) and urban planning projects.
The M3H design strategy tries to exploit the latent potency of a commission to the maximum. This commission demands and restrictions are inevitable, but by transforming the limitations to possibilities, fruitful solutions evolve.
By searching for the outer limits, the design process is a search of the hidden qualities of the commission.
Conditions vary per commission.
The approach by M3H ensures that each project is specifically suited to the commission/commissioner.

Housing
2000 IJburg, 52 houses and parkinggarage in Amsterdam
2000 *Mook*, revitalisering 3 galerijflats te Mook, commissioned by W.b.v. De Vuurkuul. *(MH)*

Housing studies
1992 *La casa piu bella del mondo* (Italië), *(MH i.s.m. R. Winkel)*
1994 *Studie.'experimentele woningbouw' Vrolikstraat*, Amsterdam. *(MS,MR,MH,HH)*
1995 *Het Glazen Huis*, Leerdam, 3th price. *(MH i.s.m. R. Winkel)*
1996 *Dijkwoningen Neerijnen*, design to fit the project 'Aan de dijk gezet'. *(MS)* 1997 *Bijlmer.* Study on improvementof the Bijlmermeer flat 'Geldershoofd',

Office
1998 *Office Fundacio Mies van der Rohe* , international competition, Barcelona. *(MH i.s.m. E de Lyon)*
1999 *Helsinki Music centre competition*, *(MH i.s.m. E. Blits)*
1999 *Times Square*, competition for 'ticket-office' New York. *(MS)*
2000 *Fokke*/Wubbolts. Rebuilding of a grafic studio on Borneo-eiland in Amsterdam. *(MS)*

Deborah Haubtmann



Deborah Hauptmann is an Assistant Professor of Architecture Theory with the TU Delft Faculty of Architecture. She teaches a broad range of both design and theory courses at the faculty. She comes from an American academic background and holds a Master in Design/ Theory from the University of Pennsylvania and is currently working on her Ph.D. at the TU. She has practiced as an Architect in America, Switzerland and Spain. She has participated in several TU workshops in the past such as 'Object and Ruimte' and 'Night of Philosophy'.
In Notations of Herman Hertzberger, NAI publishers, 1998, she examines his sketchbooks as a "chronoscopic" analysis of the creative process (the relation of thought to design) found within his work. She has also edited several books on architecture and further publications include various articles on Hertzberger and investigations into the breach between progress and tradition as analyzed in the work of Franz Kafka, Walter Benjamin, and the French philosopher Henri Bergson among others.

Walter Hoogerwerf



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L'Arca 139 Jul/Aug-1999
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The artificial landscape Sept. 2000 by NAI publishers

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Lectures
Berlin-Beta version 3 02-09-2000

Hans Ibelings

Hans Ibelings (R1963) is an architecture critic. He studied Art-history at the University of Amsterdam. He made exhibitions for the Dutch Architectural Institute form 1989 till 2000 in Rotterdam. He also was the editor of the Architectural Annual in the Netherlands.
Ibelings writes about architecture in de Volkskrant (a Dutch paper) and in various periodicals. He also has written some books: Supermodernisme: Architectuur in het tijdperk van globalisering (Rotterdam 1998) and Het Kunstmatig Landschap: Hedendaagse architectuur, stedenbouw en landschapsarchitectuur in Nederland (Rotterdam 2000).

Kees Kaan



Breda, June 8th 1961
Claus en Kaan Architecten is founded in 1988 by Felix Claus en Kees Kaan. At the moment the office has its headquarters at Amsterdam and Rotterdam.

Claus en Kaan Architecten is involved in a great diversity of projects like urban planning, utility buildings, housing projects in the private and the social sector, restoration and renovation of historical monuments and interior.

At the moment the office is active in the following projects:
Urban planning IJburg, an extension of Amsterdam with 8000 houses
Congreshotel in Amsterdam
Nederlands Forensisch Instituut in Rijswijk
Different housing projects all over the Netherlands
Dutch Embassy and Residence in Mozambique
City hall in Breda
Amsterdams Gemeentearchief
City hall in Tynaarlo

PUBLICATIONS
- Ferrater, C. and Da Costa, A., Claus en Kaan, Barcelona 1997.
- Hulsman, B., "On Claus en Kaan", a+u 1996 Part 4, pp. 150-154.
- Ibelings, H., "An Ideal Standard; Two recent project by Claus en Kaan", a+u 1999 Part 9, pp. 58-88.
- Ector J., "Virtuoze Vanzelfsprekendheid", Archis juli 2000, pp. 8-19

AWARDS
- Haarlemse Architectuurprijs 2000
- Nomination Mies van der Rohe Pavillon Award 1998
- Nomination National Renovation Award 1998
- Grand Prix Rhénan d'Architecture 1997
- Honourable mention Océ/BNA award for industrial architecture 1994
- Consolation prize Bouwkunst, Amsterdamse Raad voor de Kunst 1994
- Nomination Premio Palladio 1993
- Nomination Rietveldprijs 1991

Rem Koolhaas



ROTTERDAM, 1944

Educated at the Architectural Association School in London from 1968 until 1972, he produced the *Berlin Wall as Architecture* (1970) and *Exodus, or the Voluntary Prisoners of Architecture* (1972). In 1972 he received a Harkness Fellowship for research in the United States, studied at Cornell University and then became visiting Fellow at the Institute for Architecture and Urban Studies in New York. While in New York, he wrote *Delirious New York, a retroactive Manifesto for Manhattan,* which was published in 1978.

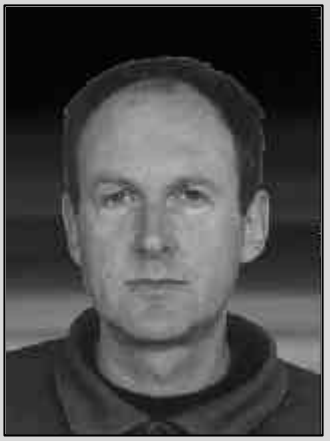
Rem Koolhaas founded the **Office for Metropolitan Architecture** 1975 with Elia and Zoe Zenghelis and Madelon Vriesendorp in London and has been involved in building and urban planning projects ever since.

In 1995, he published together with graphic designer Bruce Mau *SMLXL*, a book that documents the work of OMA and Koolhaas' interest in contemporary society, building and urban development.

Since 1995 he is professor of architecture and urban design at Harvard University. He conducts design research into a focused investigation of current urban-architectural conditions in various parts of the world. Currently he is involved in thesis advising through the ongoing *Project on the City*. The projects include a study of five cities in the *Pearl River Delta*; *Shopping*, an analysis of the role of retail consumption in the contemporary city and recently a study on *Lagos*, Nigeria.

The work of the office has won several international awards, including the Pritzker Architecture Prize 2000, and was the subject of a retrospective exhibition held at the Museum of Modern Art, New York in 1995: *Rem Koolhaas and the Place of Public Architecture*.

J.W. van Kuilenburg



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Bart Lootsma



Bart Lootsma (Amsterdam, 1957) is an architectural historian, critic and curator, director of the V.O.F. Boiling Phenomena in Rotterdam. He took his degree in Architectural History and Theory from the Eindhoven University of Technology with a reconstruction of the 'Poème Electronique', the Philips pavillion on the 1958 Brussels World Fair, designed by Le Corbusier, Xenakis and Varèse. Bart Lootsma was an assistent-professor at the Meisterklasse für Visuelle Gestaltung at the Hochschule für Künstlerische und Industrielle Gestaltung in Linz (Austria) and head of the department of 3D-design at the Academy of Arts in Arnhem (The Netherlands). Currently he is a thesis tutor at the Berlage Institute in Amsterdam, a lecturer at the Postgraduate Courses for Architecture and Urbanism (PAS) in Amsterdam and at the Eindhoven University of Technology. He is a member of the department of architecture of the Rotterdam Arts Council, chairman of the preparatory committee for Architecture International Rotterdam '97/'98 and member of the committee for architecture of the Dutch Fund for Individual Subsidies in Amsterdam. Bart Lootsma was an editor of 'de Architect' and of 'Forum'. He published numerous articles and several books, collaborated on films and curated several exhibitions on architecture, design and the visual arts, both in the Netherlands and abroad.

Winy Maas



1991/-MVRDV: Office for architecture and urbanism founded by Winy Maas, Jacob van Rijs and Nathalie de Vries
Winy Maas, Schijndel 1959
education: 1984/90 Technical University Delft, Faculty of Architecture and Urban Design, honourable mention, 1978/83 RHSTL Boskoop, landscape architecture
teaching and Architectural Association London and The Berlage Institute Amsterdam
lectures at: Technical Universities of Delft, Eindhoven, Wuppertal, Berlin, Barcelona, Oslo, Stuttgart, Bergen, Vienna, Lausanne and Graz Academies for Architecure of Rotterdam, Amsterdam, Tilburg, Groningen and Arnhem, Bauhaus Universität Weimar and Sint Lucas Instituut Gent Rietveldakademie Amsterdam, Cooper Union New York, Columbia University New York, Woodbury University Los Angeles, I.I.T. Chicago, Princeton University, Harvard Boston, University of Illinois Chicago and Universitat Internacional de Catalunya Barcelona Anytime Conference Ankara, 3a Trienal Arquitectura Sintra 98, NAi Rotterdam, de Singel Antwerpen, Oslo Association, Architects and ETH Zürich *member of:* the board Forum 1994/97, the editorial board Items 1995/97

Realised projects:
2000 Dutch Pavilion Expo 2000 Hannover, Germany House on Borneo Sporenburg plot 12, Amsterdam Garden Net3 Public Broadcasting Companies, Hilversum Calveen, officebuilding, Amersfoort House on Borneo Sporenburg plot 18, Amsterdam
1997 Headquarter VPRO Public Broadcasting Company, Hilversum Headquarter RVU Public Broadcasting Company, Hilversum WoZoCos, 100 apartments for elderly people Amsterdam-Osdorp Double House, Utrecht *1996* Villa Plot 5, Housing Festival The Hague Three Porters' lodges, Hoge Veluwe National Park *1993* Scale, playground and open air theatre, Delft
area with 210 houses, Zoetermeer Campus Net3, Mediapark, Hilversum

Branimir Medic



1961 Born in Split, Kroatia
1987 Graduated at the Faculty of Architecture University, Zagreb
1992 Master in Architecture Berlage Instituut, Amsterdam
1992-1993 Van Berkel en Bos Architectuurbureau, Amsterdam
1993-1997 Kees Christiaanse Architects & Planners, Rotterdam
1995 Visitor teacher with Adriaan Geuze, Academie van Bouwkunst, Rotterdam 1995 Visitor teacher Zagreb, Urban Planning Seminar
1995-1997 Architectural Agency Medic + Puljiz
1996 Visitor teacher Technische Universiteit, Delft
1996 Visitor teacher at Coast Wise Wetlands, Waden Workschop

1997-1998 Medic + Puljiz in co-operation with de Architekten Cie.
1999 Partner in de Architekten Cie. , Architects & Planners in co-operation with P.B. de Bruijn, F.J. van Dongen, J.D. Peereboom Voller and P. Puljiz
Awards and Competitions

1992 Honourable mention Competition Harmonising citycentre and harbour of Yokohama, Japan
1994 International Forum of young architects USA, Washington DC, extra prize
1995 First prize Prix de Rome
1999 Honourable Mention Competition for the Museum of modern arts, Zagreb

Jos Melchers



Ir. L.J.M.J. Melchers (42) is director of MAB B.V. in The Hague, one of the operating companies of MAB Groep B.V. MAB Groep is an independant, integrated real estate company with operating companies in the Netherlands, France, Germany, United Kingdom and Belgium. The company operates for its own account and risk in the development, management and purchase and sale of real estate. MAB owes its reputation mainly to the realisation of complex, multifunctional project in city centres.
Mr. Melchers started working for MAB in 1987, as project-manager, later as project-director and as of January 2000 as director of the Dutch operating company.
Mr. Melchers worked on large-scale projects as De Barones in Breda, de Resident in The Hague and the city centre in Almere.
He studied at the TU Delft, Faculty of Architecture.

Eric Owen Moss



Eric Owen Moss opened his office in 1973 in Los Angeles. Moss was educated at Berkeley and Harvard. He has recently held professorial chairs at Yale, Harvard, and appointments in Copenhagen and Vienna, in addition to Sci-Arc, where he began teaching in 1973 and is currently on the Board of Directors.
He is currently part of the 100 YEARS OF ARCHITECTURE exhibit at the Museum of Contemporary Art in Los Angeles and PROJECTS 2000 at the GA Gallery in Tokyo, Japan.
A second Rizzoli monograph - *ERIC OWEN MOSS: BUILDINGS AND PROJECTS 2* was published in 1995, along with *THE BOX,* published by Princeton Architectural Press in 1996, *THE LAWSON/WESTEN HOUSE* published by Phaidon Press in 1994, and *PS* published by Images Press in 1998. His most recent book is *GNOSTIC ARCHITECTURE,* a statement/manifesto of Moss' theory of design, published by Monacelli Press. Upcoming books include *10 YEARS AND THE NEW CITY* to be published by Phaidon Press in 2001, and *BUILDINGS AND PROJECTS 3*, to be published by Rizzoli in 2001.
Current projects include work in Austria, Spain, England, Palo Alto, Los Angeles, and Culver City. The latest completed buildings are *3535 Hayden Ave.*, the headquarters of an international motion picture design firm, and *The Umbrella*, a film production and performance facility. *The Stealth*, the headquarters for an international advertising firm, and *The Beehive*, a conference facility, are presently under construction.
Upcoming projects include high-rise towers in Los Angeles, a mixed-use development in London, and residential projects in Hollywood and Calabassas.
Moss is the recipient of 40 design awards from Progressive Architecture and the American Institute of Architects as well as the 1999 Award in Architecture from the American Academy of Arts and Letters. He is a fellow of the American Institute of Architects.

Pero Puljiz



1962 Born in Imotski, Kroatia
1987 Graduated Faculty of Architecture University, Zagreb
1992 Master in Architecture Berlage Instituut, Amsterdam
1992 Kees Christiaanse Architects & Planners, Rotterdam
1992 De Architekten Cie. Amsterdam
1993 Visitor teacher at the masterclass with Zaha Hadid, Berlage Instituut, Amsterdam
1995 Visitor teacher in Zagreb, Urban Planning Seminar
1995-1997 Architectural Agency Medic + Puljiz
1996 Visitor teacher at Coast Wise Wetlands, Waden Workschop
1997 Visitor teacher in Aken, Urban planning seminar
1997-1998 Medic + Puljiz in co-operation with de Architekten Cie.

1999 Partner in de Architekten Cie. Architects & Planners with P.B. de Bruijn, F.J. van Dongen, J.D. Peereboom Voller and B. Medic

Awards and Competitions

1992 Honourable mention Harmonising citycentre and harbour of Yokohama, Japan
1995 Second prize Prix de Rome
1999 Honourable mention Competition for Museum of modern arts, Zagreb

Paul de Ruiter



Biography

Born: April 27th 1962 Rhenen

Education:
1980-1985 HTS Arnhem: Architecture (Construction) IT
1985-1991 Technical University Delft: Architecture
1992- now Technical University Delft: Product- development

Work experience:
1983 Shoalhaven City Council Australia
1983 Civil & Civic Australia
1989 Parkin Architects Canada
1992 Architectural Office van Berkel & Bos BV
1994 started his own Architectural Office De Ruiter BV

Other Activities:
EASA (European Architecture Student Assembly)
UTOPICA, editor of this architectural magazine
The Green River
Teacher Technical University Delft, faculty of Architecture

Competitions:
East meets West, Japan
Mercator Technology and Science Park, Nijmegen
Bigfoot football stadium, USA

Publications:
“Bouwfysica” 1996
“Stedenbouw” 1998
“Cobouw Techniek” 1998
“Architectuur en Bouwen” 1998
“Architectural Design” 1999
“Detail in Architectuur” 1999

Awards:
Aluminium Award

Philippe Samyn

Function Founding Partner, in charge of the design, director of the daughter companies Setesco (structural engineering) and FTI (mechanical, electrical, plumbing engineering).
Responsibility In charge of the global architectural, structural and MEP designs of SAMYN and PARTNERS. General management. Coordinator Research and Development **.**
Career Profile As founding Partner, has been responsible for the global development of the firm after 2 years of training with the consulting engineers, Verdeyen & Moenaert, and after 6 years of training with the Architectural firm of A. De Doncker, where he was nominated as successor. His extensive and continuous world wide travels for various commissions forme his philosophical attitude for the firm based on questioning.
Academic Experience Principal Lecturer at VUB Brussels University in the Faculty of Applied Sciences since 1984, lecturer at the National School of Architecture La Cambre since 1978 and at Mons Civil Engineering department since 1994. Elected in 1992 corresponding member of the National Royal Academy of Science, Litterature and Arts and member of the board of SECO (Belgian Technical Control office for Construction) in 1993.
Main Bibliography Besides the regular publications on his work in the international architecture, technical and scientific press, the main recent books on his work are: "Samyn and Partners, Architecture to be lived" l'Arca Edizioni, Milano - New York 1997 "Philippe Samyn" l'Arca plus 17, l'Arca Edizioni, Milano - New York 1998 "Philippe Samyn architecture & engineering 1990-2000" Birkhäuser Verlag Basel - Berlin - Boston 1999 "Devenir Moderne?" Mardaga Hayen - Liège 1999
Education Civil Engineer - ULB - Brussels Free University, 1971. M.S.C.E. - Massachusetts Institute of Technology, 1973. Urban Planner - ULB, Brussels Free University, 1973. Architect, ENSAV La Cambre, 1985. Postgraduate in Management, ULB Brussels University, 1985. Doctor in applied sciences - Université de Liège, 1999.



Yorgos Simeoforidis



Yorgos Simeoforidis (1955) studied Architecture in Rome, Florence, and London. He has taught History and Theory at the Graduate School of the Architectural Association, London (1980-84) and the Graduate School of Fine Arts, University of Pennsylvania, Philadelphia (1984-85). Since 1989 he is editor and director of the international review of architecture *Tefchos*, and since 1992 expert at the European Secretariat of EUROPAN. Editor of collections of books in architecture, organiser and curator of exhibitions, producer of videos and other cultural programmes concerned with architecture and the city, he has published and lectured extensively in Europe. Since 1994 he is a founder member of the Centre for Architectural Research, Athens. Commissioner for Greece of the exhibition ÒLandscapes of the Intimate, presented at the XIX International Exhibition of La Triennale di Milano (1996) and project co-ordinator of the European competition for ideas ÒNew collectives spaces in the contemporary city - The West Arc for Thessaloniki (1996-97). Co-founder of the review *Metapolis* (1997). Joint-Curator of the exhibition Landscapes of Modernisation: Greek Architecture 1960s and 1990s, opened at the NAi, Rotterdam (5 February 1999). Consultant at the Organising Committee for the Olympic Games Athens 2004 S.A. for the Faliron Coast Workhop project (1999). Professor at the Facolti di Architettura di Milano, Bovisa (1999-2000). Member of the Scientific Council of EUROPAN (2000). He received the Medal for the History of Art from the French Academy of Architecture in Paris (2000).

Marcel Smets



Marcel Smets is professor of urban design at the University of Leuven (B). He is and has been active in history and theory of urbanism, critical reflection of contemporary practice, and design of complex urban projects. His main effort has been oriented towards the comprehension of Belgian modernist architectural and planning history, with books on Huib Hoste, Charles Buls, the history of social housing and garden city development, and the reconstruction of Belgium after 1914. With *Projectteam Stadsontwerp,* this design team investigating the reappropriation of urban voids, this ambition has been extended to improving Belgian urbanistic design in an international context. Besides the project for the Leuven railway station area which is under construction, designs for the reconversion of the docks and hospital sites at Leuven (B), the Antwerp Central Station area (B), the port areas of Rouen (F) and Genoa (1), have been studied in this respect.

Michael Speaks



Michael Speaks was born in Jackson, Mississippi in 1959. He completed a Ph.D. at Duke University in 1993. Speaks is the founding editor of Polygraph, and has been the Senior Editor at ANY magazine in New York, where he was also the Series Editor for "Writing Architecture" published by the MIT Press. Speaks has taught in the graphic design department at the Yale School of Art, in the architecture departments at Harvard University, Parsons School of Design, The Berlage Institute, Columbia University, The Center for Contemporary Architecture Studies at the Universidad Torcuato Di Tella, Buenos Aires, and is currently Director of the Graduate Program at the Southern California Institute of Architecture in Los Angeles. He has also been a research fellow in the architecture faculty at TU-Delft in the Netherlands, and heads the Los Angeles-based urban research group, BIG SOFT ORANGE. Speaks has published widely in journals such as A+U, Assemblage, Architecture Record, Daidalos, Domus, Architecture Design, Architectura Viva, Archis, de Architect, Metropolis, and Space and Design. Speaks serves on the Board of Directors at the Storefront for Art and Architecture in New York, the Southern California Institute of Architecture, and the advisory board of A+U.

Luc Veeger



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Fons Verheijen



Fons Verheijen (1949) graduated in architecture cum laude in Delft. At the Faculty of Architecture he is deputy for the professorial chair Bouwtechnisch Ontwerpen (BIC). Besides this he runs his own architecture office in Leiden. Among other projects he is the architect of het Natuurhistorisch Museum Naturalis (Leiden), shopping centre Alexandrium II and III (Rotterdam) and he was supervisor for the Doelen plan, 'het wilde wonen avant-la-lettre', where he designed the gate building on the Doelenplein (Delft) with the filmhuis Lumen. In Almere he participated in the experimental exposition quarters Muziekwijk, Filmwijk and next year Expo 2001. He received the Staalprijs, the Betonprijs and the Nationale Renovatieprijs. He is presently (re) building the sub faculties Werktuigbouwkunde and Industrieel Ontwerpen, visible from the Mekelweg.

Clive Wilkinson



Clive Wilkinson is an architect and designer, licensed in both the United States and Great Britain. A graduate of the Architectural Association, London, and a member of the Royal Institute of British Architects, he has over twenty years experience on four continents. His work has received numerous design awards and has been published internationally.

From 1977-1980, he studied at the Architectural Association in London under Peter Cook and Ron Herron, Archigram visionaries, and Rem Koolhaas and Zaha Hadid.

Prior to joining Terry Farrell & Co in 1980, he worked for Arup Associates, the architectural arm of world famous engineers, Ove Arup & Partners, and exhibited drawings at the Royal Academy, London. While at Farrell & Co, he executed three award winning interiors for the Crafts Council, TVAM and Limehouse Studios, the largest independent TV studios in Europe at that time. On leaving Farrell in 1988, he was the primary Design Director of the company, and had directed the largest individual building project in London in 1987-88, the 630,000 sq.ft. Alban Gate Development. In 1989 he traveled throughout Asia, and worked for six months with Philip Cox in Sydney.

In 1990, Clive came to Los Angeles to work for Frank Gehry as joint project manager for the Disney Concert Hall. After completing the interior installation of the by Gehry designed, TBWA/Chiat/Day, Binocular building, he established his own practice in a West Los Angeles garage in 1991. Various small and large projects, ranging from furniture design to urban planning for the revitalization of Elstree Studios in London, followed. The firm's market breakthrough occurred when TBWA/Chiat/Day selected them to design their new headquarters in 1996. The 120,000 sq.ft. TBWA/Chiat/Day project involved the creation of an 'advertising city' in a single large warehouse, with a population of 650 staff. The resulting international publicity and eight national design awards propelled the firm into global design work.

The firm's current commissions involve a range of workplace design, new building and furniture projects.

Peter Wilson



Peter Wilson was born in Melbourne, Australia, in 1950. From 1969 till 1971 he studied at the University of Melbourne, from 1972 till 1974 he studied at the Architectural Association School, London, where he won the AA Diploma price. He has worked as an assistant to Elia Zenghelis and Rem Koolhaas. At the AA he was Intermediate Unit master from 1976 till 1979 and Diploma Unit Master from 1980 till 1988.
He founded the Wilson Partnership with Julia Bolles-Wilson in London in 1980 and in 1989 the Architekturbüro Bolles+Wilson was founded in Münster.
Peter Wilson has lectured worldwide and taught at the Summer Academy Berlin (1978), Workshop for A+U in Tokyo (1987/89), Berlage Academy Amsterdam (1994, 1995, 1997), Barcelona (1996), IAAS Venice (1997, 1998), NAI Rotterdam Summer Academy (1998).
Peter Wilson is since 1998 'External Diploma Examiner' at the Architectural Association School, London and the University of Cambridge.

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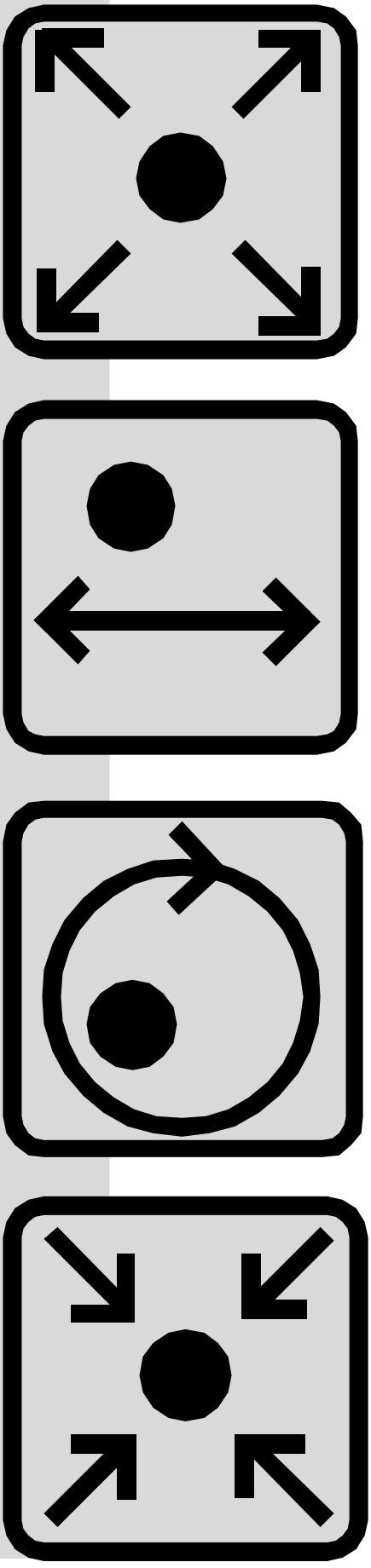
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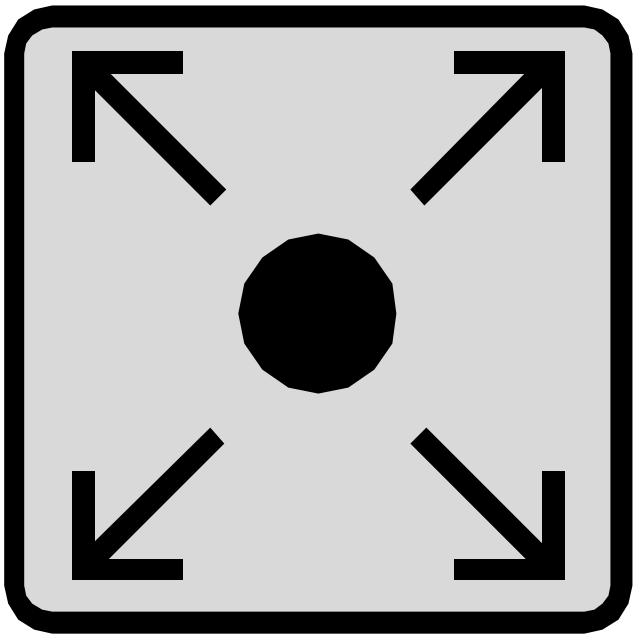
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OFFICE AS A LANDSCAPE



Office building as a landscape.
The office, comparable to the housing block, incorporates different types of production. The architectural organization must satisfy the specific needs of the different employees and of the different working environments, as opposed to the neutral office slab. The spatial organization plays a central role in the analysis of this specific type.

MARC SCHOONDERBEEK



Marc Schoonderbeek is co-founder of 12PM-Architecture. 12PM is a young Amsterdam-based architectural studio for design and theory. 12PM considers architecture as a symbolic system that communicates about space. Each project is treated as a research into an imaginary order in which rationality and irrationality play an equal part. The complexity and openness of human experience calls for the intense search for adequate means of expression. Architecture has only started to imagine its incredible possibilities. 12PM explores (these) “detours” in order to create these possibilities.

Marc Schoonderbeek teaches at several architectural institutions in The Netherlands (including TU Delft) and is a regular contributor to Dutch architectural magazines.

OFFICE AS A LANDSCAPE

General introduction:
The office, comparable to the housing block, incorporates different types of production. The architectural organisation must satisfy the specific needs of the different employees and of the different working environments, as opposed to the neutral office slab. The spatial organisation plays a central role in the analysis of this specific type.
General introduction Indesem organisation

Thematic introduction:
The analysis of the office building as a landscape will focus on several themes. Since the aim of INDESEM2000 is to define a programme of contemporary architecture, the analysis will have to deal with the past and future of architecture. Acknowledging the fact that the very basis of architecture in our era has changed dramatically, participants are called for a rethinking of the critical instruments of comparative analysis. The changes in the work environment, which has show a tendency from the general to the specific, can be related to the philosophical notion of “difference”. No longer the location for All, offices have changed to the site of the One.
Taking into account another change in these workspaces, as a result of the “electronic revolution”, the analysis cannot avoid to deal with the virtual presence of the workforce. The notion of the virtual is not an easy one. When one regards language as the metaphoric translation of experiences, the virtual has been present in the architectural design from the very beginning. How, then, can one design a workspace where the virtual presence of the worker is considered virtual? How specific can the virtual be? And, can Architecture, as the theatre of possible events, be virtual to the very end, leaving enough openings for an infinitude of events to occur? Perhaps, in this context, even the issue of social involvement can be raised.
The comparative analysis of INDESEM2000 is therefore joined by a thematic interpretation of the projects. The relative position in time of each project is a basis for the search of both similarities and differences. The list of references concentrates more on the different positions in contemporary architecture then on the specific characteristics of the office building as an architectural type. As stated, the first task is to know where from and where to architecture is going. The second task will be dealt with during the week: to understand the profound difficulty of the architects task to design a workplace that is a genuine contribution to the Ritual of Work.

MARC SCHOONDERBEEK

List of projects:

Clive Wilkinson: TBWA/Chiat/ Day, Los Angeles.
Eric Owen Moss: 3535 Hayden Avenue, Culver City.
MVRDV: Villa VPRO, Hilversum.
Herman Hertzberger: Centraal Beheer, Apeldoorn.
Aldo van Eijck: Algemene Rekenkamer, Den Haag.

List of references / reading list:

- "Typical Plan". Rem Koolhaas. in: "SMLXL", 010 Publishers Rotterdam, 1995, pp. 334-349.
- "Out of Place is the One Right Place". Eric Owen Moss. in: "The End of Architecture", Prestel Verlag, Munich, 1993, pp.62-73
- "Tower of Babel". Marc Wigley. in: Assemblage 8, february 1989.
- "Warehouses and office buildings". Nikolaus Pevsner. in: "A History of Building Types", Princeton University Press, 1976, pp.213-224.
- Summary of office building strategies by Dutch Governmental Institutions on the internet.
- "On Language as Such and on the Language of Man". Walter Benjamin in: "One-Way Street and Other Writings", NLB London, 1979, pp.107-123.
- "Towards a New Architecture". Jeffrey Kipnis. in: "Folding in Architecture", ADPro file 102, pp. 40-49.
- "Architectural curvilinearity; The Folded, the Pliant and the Supple". Greg Lynn in: "Folding in Architecture", AD Profile 102, pp. 40-49.

Recommendations

Rijksgebouwen Dienst:

Under the influence of the Information technology and working methods many organizations are forced to modify their working environment. Employees can , more then ever, operate independently and detached from their offices. Being "back – upped " by advanced telecommunication, the necessity of a permanent and personal "work-place" disappears. Terms such as flexibility, personal-goals and part-time jobs have a great influence on the office space as well as on the management structures.

Some of the factors that lead to changes in the contemporary office space are:

1) Developments in the working method (socially and organizationally):
- Accentuation of efficiency and cost saving;
- Slimming down, concentration, and hiving off of tasks;
- Flextiming (extending opening hours, more part-timers, etc);
- Flatter organizations accentuating co-operation;
- Fewer hierarchic organizational structures;
- Increased project-work with shifting positions and stations;

2) Developments in telematics and telecommuting:
- Extensive technical requirements for infrastructure;
- Staff member no longer necessarily bound to station.

Office innovation anticipates the interaction between the business processes to be accommodated and related office furnishings.
It requires conscious dealings with:
the way a "work-space" is used and the tracing of opportunities for innovation on two levels:
- Working-space, the use and quality of the individual working-spaces;
- Building, the functionality of the subdivision of space and the use made of it.

Essential are:
- The scene of the action:
- The office as a basis;
- Elsewhere: at home, satellite commuting

Work space assignment:
- Efficiency gained by assignment of working-areas instead of individual working-spaces.
- Office furnishing concept:
- Office with cells or rooms (usually one to three persons per room);
- Open-plan office (an 'open' area with a minimum of ten working-spaces);
- "Group"-office (space for 4 to 10 working-spaces);
- "Cocoon"-office (separate working-spaces with a communal central area);
- A combined office, this is a mix of the concepts mentioned above.

Effects:
- Improved performance;
- Better use of space;
* Contribution to durability and reduction of mobility.

1895-1901 The Hague, The Netherlands
De Nederlanden office building,
Hendrik Petrus Berlage

Circumstances

In 1894 the assurance company 'De Nederlanden' decided to move its headquarter from Zutphen to The Hague and commissioned H. Wesstra jr. to design their new office building in the old centre of the city. One year later, in 1895, the commission was given to Hendrik Petrus Berlage, right after having accepted his design for their office in Amsterdam. From then on, Berlage became the personal architect of the company. Westra agreed to assist Berlage during the project.

Concept

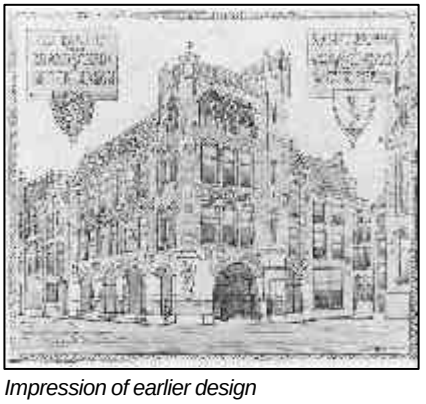
Concerning starting points and the composition the building design showed great correspondence with the office building of 'De Nederlanden' in Amsterdam, even the urban situation was similar.
The new headquarter was situated at a square, the old 'Kerkplein' (church square) facing the big church and the city hall of The Hague. The main façade and the main entrance were orientated to this square.

Architectural elaboration

The high corner part of the facade facing the square is shifted to the front related to the other part of the facade. The main entrance, initially designed polygonal, became rectangular in the final design. The gradually set-backing buttress and the loggias between the corner and the small tower on the top accentuate the corner. In the beginning Berlage planned a base of massive natural stone, but he abandoned it later, using just brick for the whole building.
For an assurance company the image is very important. Berlage managed to create the image of reliability and familiarity with his pure, straight design, the right proportions and with brick cladding as the utmost traditional Dutch material.
Only few years after having finished the building, in 1901, the company already outsized its building. The transition to the big city resulted in a major expansion of the assurance company.
Between the first design of 'De Nederlanden' and the extension of the building, Berlage built the Exchange of Amsterdam, in which many of his architectural ideas were carried out. After having built the Exchange he tended to build in a much more straight and rational way. This tendency can also be recognized in the designs for the extensions and adaptations of De Nederlanden.
Firstly, on the side of the Prinsenstraat one storey was added. Additionally in 1909 the part of the 'Kerkplein' was also raised by one storey and the 'Kerkplein'-side of the building became twice as wide as before, which gave the façade a more symmetrical impression. The loggias changed into rooms with windows, so that the façade was unified.
Subsequent adaptations worked out less positively. In the seventies the building was rigorously renovated. Only few rooms and spaces remained their original state.

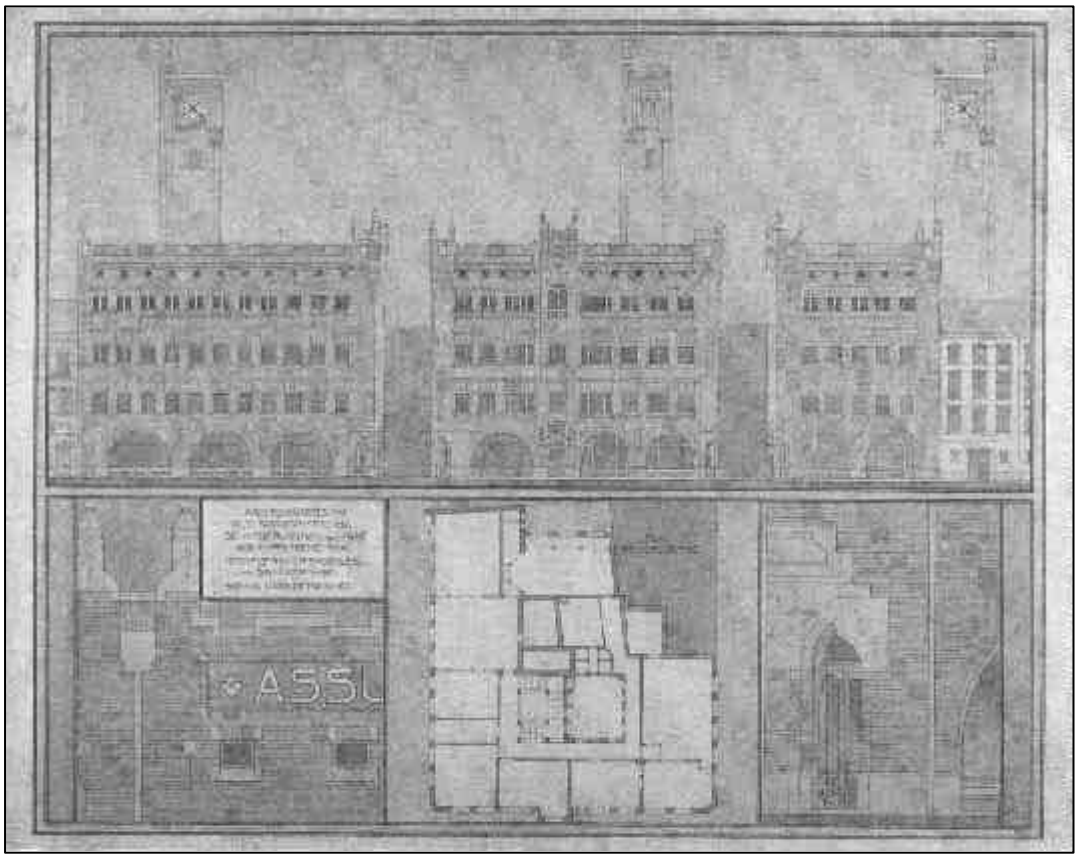


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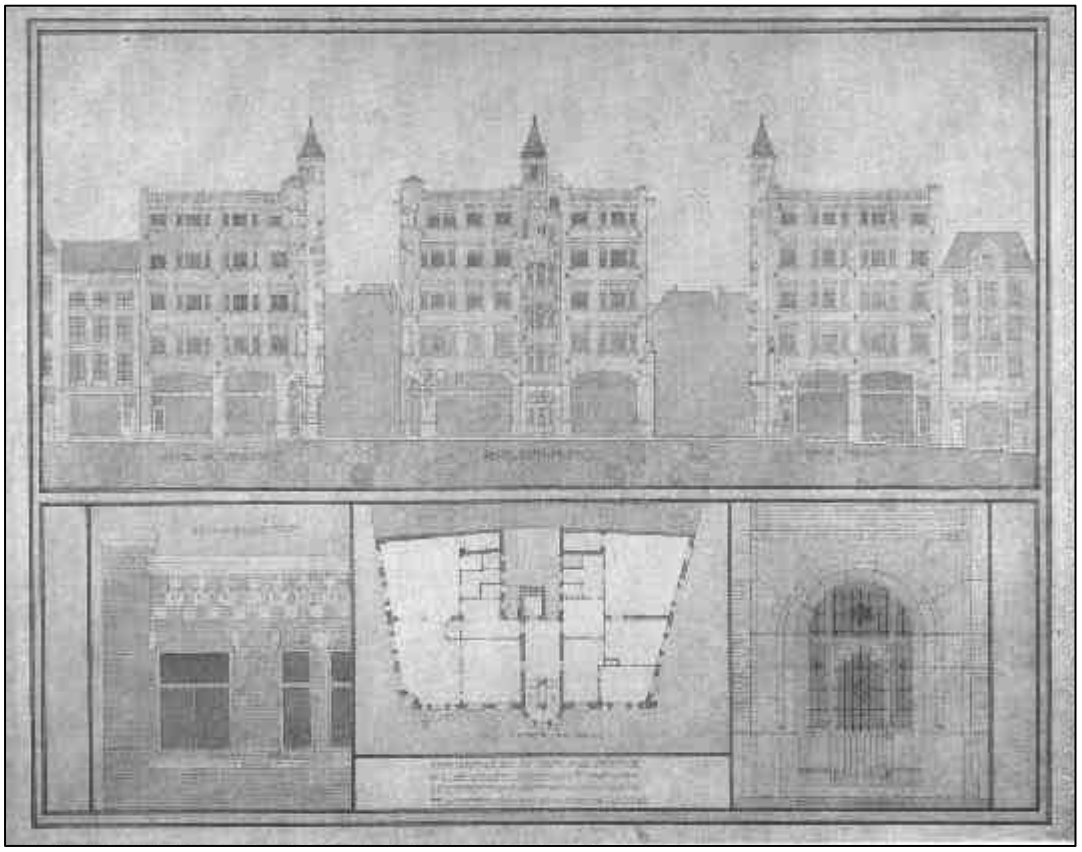


Impression of earlier design

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Facades and horizontal sections



Facades and horizontal sections

1902-1906 Buffalo, USA

Larkin Administration building,

Frank Lloyd Wright

Circumstances

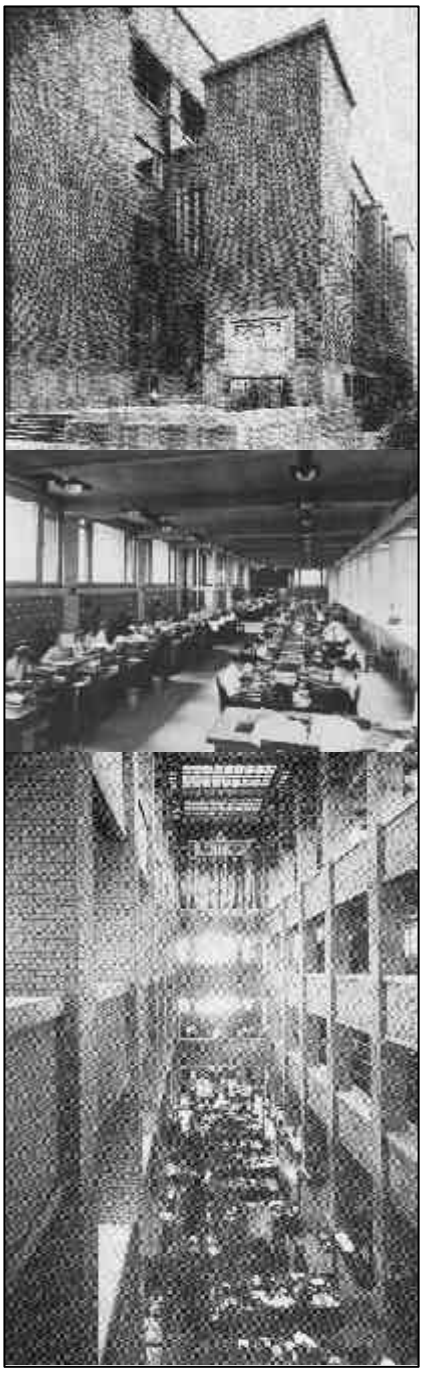
John D. Larkin needed for the prospering soap manufacturing and mail order business – which became more and more a prime activity - a figurehead of the business and accommodation to specific needs of the extensive and complex activities of the Larkin company. The selected site was surrounded by heavy industries and railroad tracks on three sides. The external environment had to be effectively barred for spotless outgoing mail. The program consisted of facilities for executives and department heads and for 1800 clerical employees who had to process over 5000 customer letters a day in a clean, well lit, fireproof, air conditioned surrounding. It had to attract and hold the best office workers, most female, in the city. Larkin's directors showed progressive attitudes towards the nature of work and the character of the workplace. They believed in a clean, safe and attractive office environment to augment productivity.

Concept

The design evolved from one showing debt to the classical, ornamented architecture of his mentor and former employer Louis Sullivan to an abstract, rationalized design. The plan developed as a six-story, light courted main block as principal work space with an annex for the entrance lobby and many personnel support spaces. The design was dominated by considerations of both business activity and comfort and well-being of the employees.

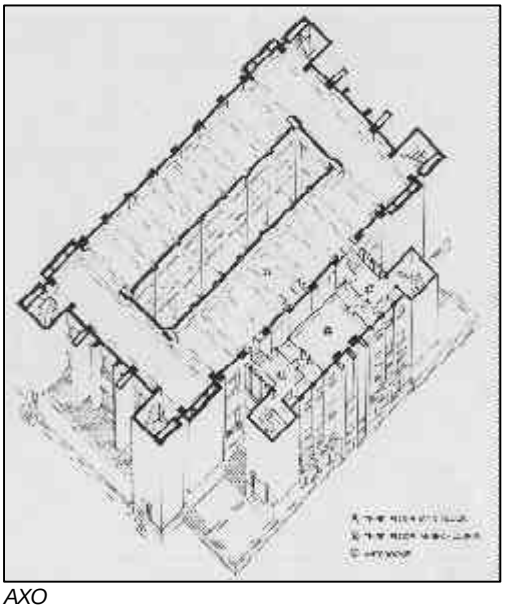
Architectural elaboration

'These stories are thrown together by omitting the central portion of the floors between columns, thus making a high open central aisle lighted from above be a continuous skylight which becomes a prominent feature in the design', as Wright states, showing an early awareness of the potential aesthetic importance of the light court. The design process was a struggle for desired articulation in the exterior elevations of the building. The stairways, initially planned in the centre, moved to the external towers, broadened by shifting air-ducts that moved from the front corners to the sides of the towers, giving the atrium-type building a new clarity and a new meaning. The balconied interior contained thousands of customer-account records. Unprecedented seems the bi-nuclear plan, with its main block and annex –with lowered third and fourth story's to add spatial variety and a balance to the lack of privacy in the main block. The main block was lit with tripartite windows high above built-in filing cabinets, generously diffusing daylight across the balconies where skylight provided more powerful illumination. The basement received natural illumination from windows in the foundation walls and from skylights. At the side of the annex, the narrow canyon opened between annex and main block brought light up to annex and the main block. The seemingly solid stair towers were lit by skylights and narrow vertical setbacks between stair towers and air-intake units.
The building had a progressive air-conditioning system with a separate air-purifying and cooling apparatus and a reversible order of admitting/exhausting the air via ducts in the floors/ceilings during hot/cold weather. The Larkin building was demolished in 1950.

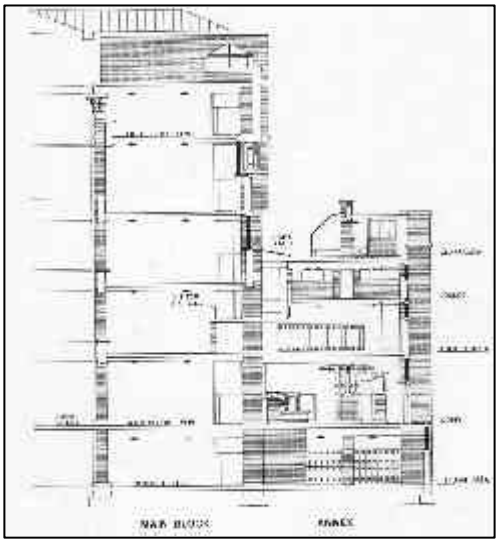


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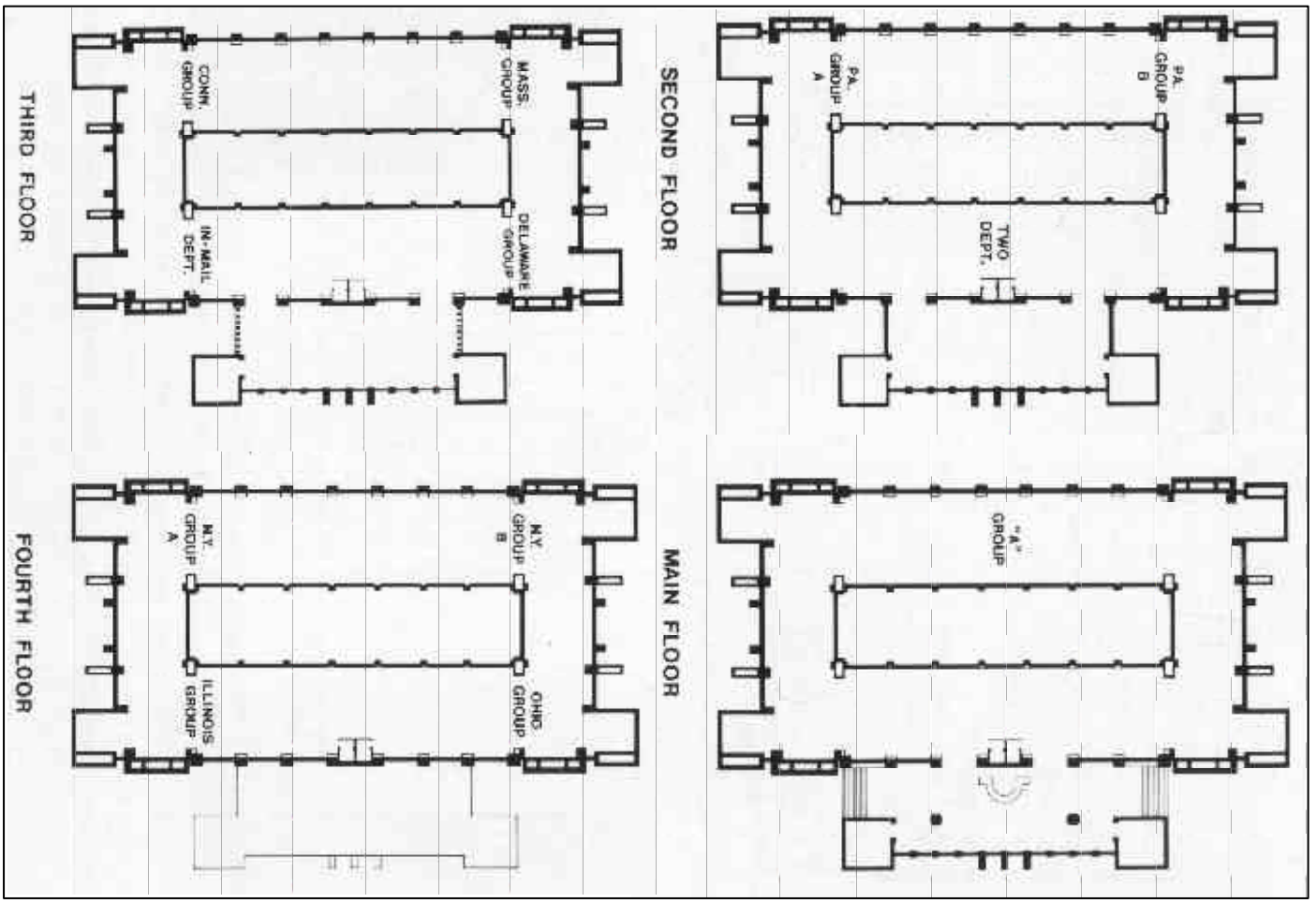
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AXO



Cross section



Floor plans

1926-1932 Philadelphia, USA

PSFS - Philadelphia Saving Fund Society building, George Howe and William Lescaze

Circumstances

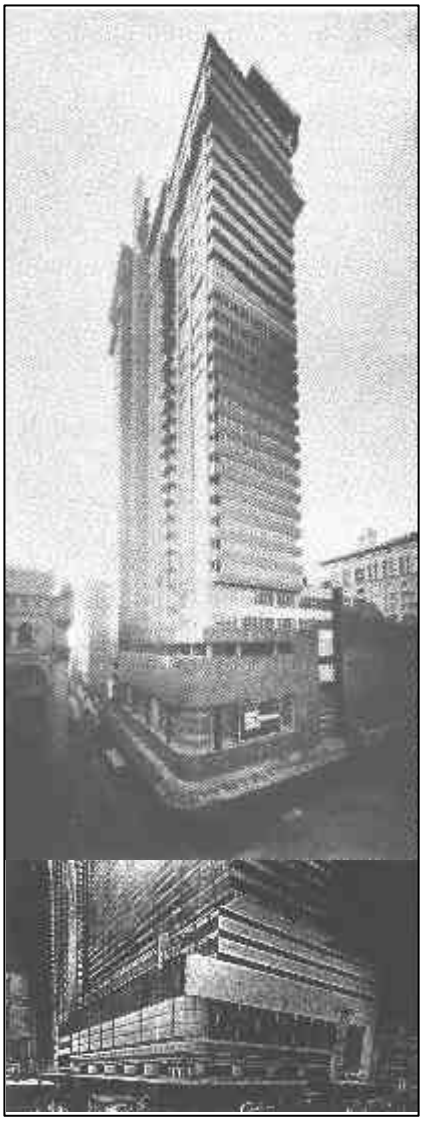
In 1926, the conservative banker James M. Willcox called Mellor & Meigs & Howe, notable for their traditional approach, for the design of a skyscraper. The initial design for this building showed influence by the Wagner Schule, with sharp contrast between plain surfaces and sparing decorative accents. But there was a delay. By the time Willcox gave his approval to go ahead in 1929, Howe's knowledge of European modernism had progressed and his progressive disapproval of the traditional approach of his partners Mellor and Meigs led to his break with the firm in 1928. Howe now had his own office. Willcox called for schemes from both Howe and Mellor & Meigs. Howe prevailed and in Lescaze he found someone who was also part of European Modernism.

Concept

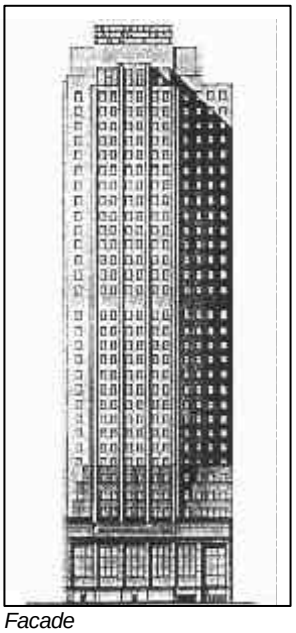
For a skyscraper the PSFS building is unique in the way different functions within the building are not melted into a unified shape but are kept visibly distinct. It is exceptional in the fusion it effects between concepts and visual motifs derived from Purist, Expressionist and Constructivist aspects of 1920's Modernism. The volumetric expression of the different inner functions is accompanied by a precise recognition of the context while its synthetical composition provides the city with an image of integrity.

Architectural elaboration

The packaging of various functions is rationalized with colour contrast within the massing elements to reinforce their distinctiveness - black polished granite for the base, creamy grey brick for the executive notch, glazed brick in charcoal grey for the ribbons of wall surrounding the office tower (the architects had wanted grey steel panels, but Philadelphia's building code at the time required masonry), blue brick for the elevator spine and a mix of these colours for the rooftop structures.
The six-storey base of the building, devoted to stores and banking operations, is wrapped in a curved wall. A slab for offices, rising directly from the base, is set back from the lot line on either side to preserve light for west facing offices as well as east facing offices. The bankers had decided that the ground floor should be devoted to stores while a two storey banking chamber should be elevated to a second-storey level. A major commuter station immediately opposite PSFS on Market Street attracted shoppers on their way to and from trains - a progressive choice to retain the existing life of the street over the temptation to aggrandize the public image of the bank.
Projecting verticals give vertical expression to the tower, visually stiffen the tower, give sculptural relief to the sidewalls of the slab and add a constructivist component. The rooftop became asymmetrical like the base, with the boardroom locked into a corner of the office tower. A sheet metal wedge in blue, set diagonally across the roof, provided for 'PSFS' in neon, facing two directions. The reflective sheen of materials inside - polished black and charcoal grey marble planes with silver accents of aluminium or stainless steel - confuses boundaries and dematerialises substance.

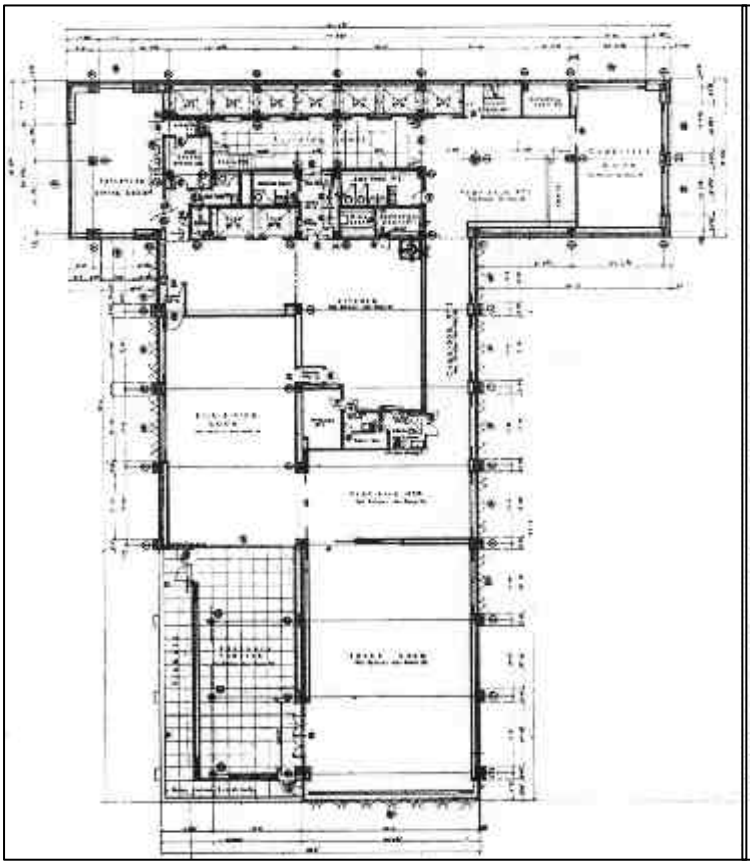


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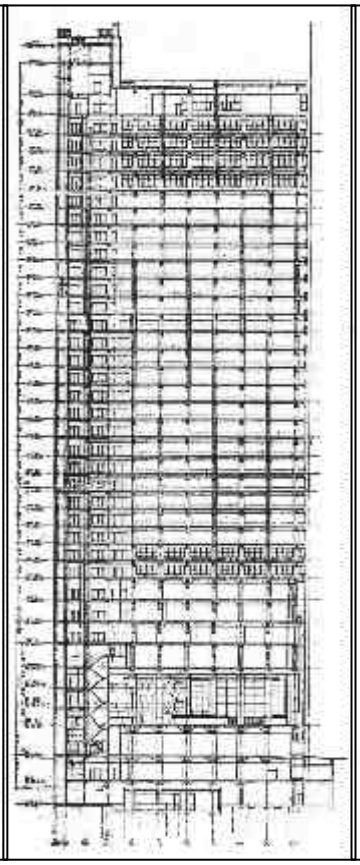


Facade

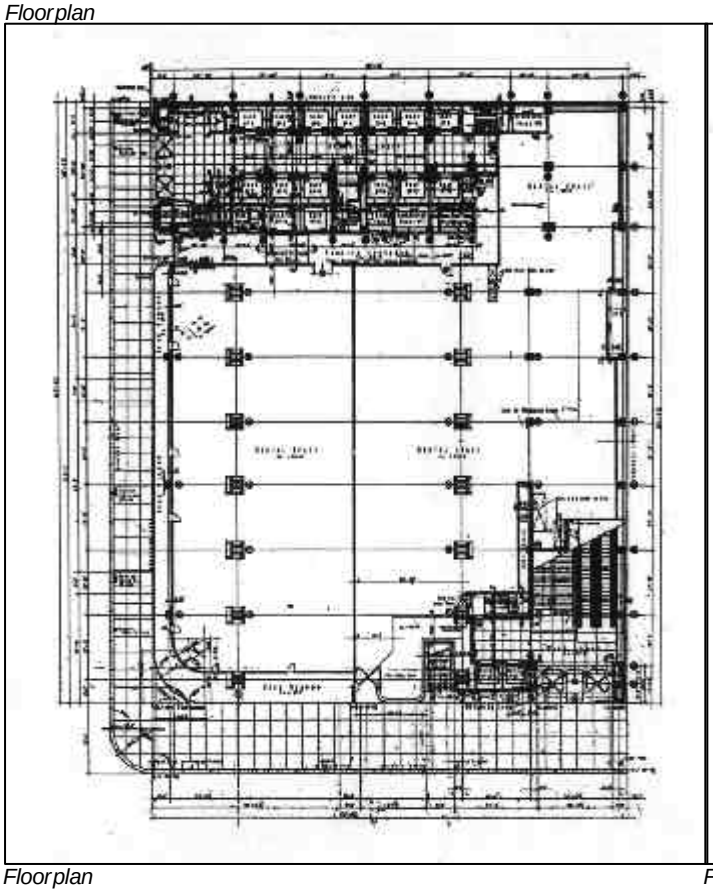
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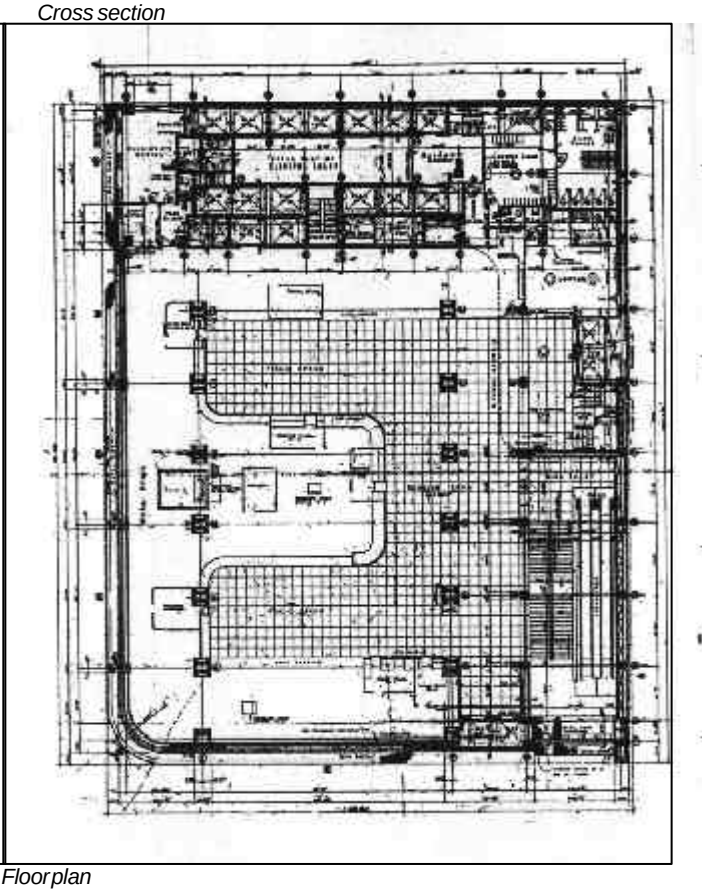
Floorplan



Cross section



Floorplan



Floorplan

1954-1958 New York, USA
Seagram building,
Ludwig Mies van der Rohe

Circumstances

In anticipation of the celebration of its one hundredth anniversary in 1958, the Joseph F. Seagram and Sons Corporation began planning in 1954 to put up its own building. A piece of property in midtown Manhattan, between 52nd and 53rd streets on the east side of Park Avenue was selected. Le Corbusier and Wright, also selected for the commission, would have proven too difficult to work with. Mies was, by contrast, the trust worthiest, the most predictable – and got the commission. Regulations prohibited any building to rise above a certain height without the progressive setbacks. Such a ziggurat-like shape was unacceptable to Mies, so he turned much of the site into a plaza extending from 52nd to 53rd streets and set his building in the form of a severely polyhedral slab one hundred feet behind it.

Concept

The Seagram reveals a kind of sophistication, an approach to urbanism that suggests a happy marriage of two opposites: Modernist abstraction and classicism. For Mies it was a virtue for all office space to be the same: all office users were presumed to have the same needs. He transmuted American developers' demands into his own ideal of 'universal space'.

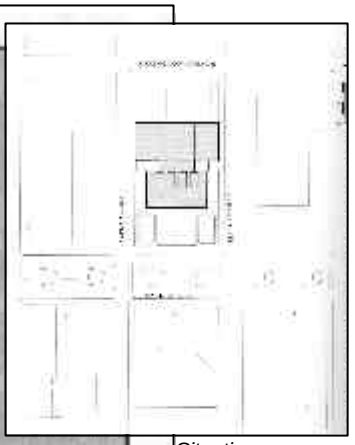
Architectural elaboration

The positioning of the Seagram Building on the site and its additive forms at the rear, which visually tie the building to adjacent structures, make for a frontal-oriented composition. The tower is not an isolated form, it addresses itself to the context of the city. The ground level plan shows how nothing is allowed to distract from the clarity, the order, and the directness of the entrance. The exterior of the Seagram building shows no recognition of the complex pattern of occupancy within; the differences in the style and layout of the interiors, expressing the tastes, budgets, and operational necessities of many different tenants, were completely denied by the classical restraint of the exterior. The use of extruded bronze mullions and bronze spandrels together with a dark amber-tinted glass has unified the surface with color. By applying I-beams to all exposed vertical members, Mies also added a lean but persuasive decorative element to the facade. The Seagram Building, executed when central air-conditioning was more readily available, called for a vent situated between the structural columns and the outer glass skin. As a consequence the skin was separated from the structure, and the rhythm of the exterior vertical members making up the curtain wall became exactly regular in its expression.
The design had sacrificed a significant amount of floor space to accommodate the plaza. To the rear of the slab he attached a one-bay-deep "spine" that rose the full thirty-nine stories, and added to it a three-bay-deep, ten-story-high "bustle" flanked in turn by two three-bay-deep, four-story-high wings. Thus he managed to add an enormous amount of floor area to what had become a complicated overall form, without surrendering the simplicity of the main slab.



Impressions

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Situation

Floorplan

1968-1972 Apeldoorn, The Netherlands
Centraal Beheer Office,
Herman Hertzberger

Circumstances

The directors of the Centraal Beheer insurance company, who were planning to move their headquarters from Amsterdam to Apeldoorn, were having trouble finding a type of office building that appealed to them. So they applied to an agency for two lists, one of innovative young architects and another of established architectural offices. The first list yielded Hertzberger, the second Lucas and Niemeijer. Hertzberger received the commission and proposed once again for a cellular structure in four quadrants, as previously in two competition projects for town halls in Valkenswaard and Amsterdam. The urban plan kept with the "traditional" open construction of the first half of this century, i.e. without a strict alignment of the buildings and without street walls within which Centraal Beheer had to be situated, therefore called for a self-contained architectural design with no references to the buildings in the immediate vicinity.

Concept

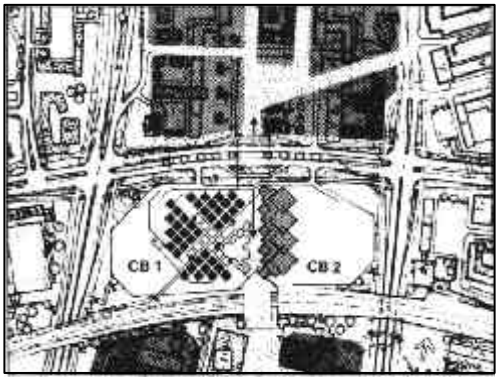
This "workshop for a thousand people", or a house for a thousand people should enable those working there to create their own place, both individually and collectively. The chosen form is based on a three-dimensional grid and set out to combine the advantages of an 'office landscape' with those of the individual working station - a spatial disposition to combat the psychological isolation of the individual while offering each a personal place.

Architectural elaboration

Centraal Beheer was designed in such a way that one can enter it from all sides; a main entrance did not figure in the concept. Thus it looks more like a segment of a city than a single building. The plan comprises clusters of square office 'islands' separated from each other by top lit voids that penetrate all levels. These islands are linked by raised walkways lined up to form circulation routes through the clusters. The islands reveal a tremendous flexibility: they can be variously modified to suit a variety of functions, or combined into a public zone. Originally the finish was rudimentary (untreated concrete and concrete block) and dependent on users to determine the furnishing and decoration of the space - thus users become inhabitants. The basic structure is the framework ("supports") of the entire complex. It is the main construction, it accommodates the duct system and coincides with the principal "traffic routes" inside the complex. The basic structure manifests itself in two ways, notably as a continuous structure (spine), and with regular interruptions along the periphery of the complex in the form of small towers. Arcade-like publicly accessible passages between more or less independent blocks are intended as street-like areas; they are high and narrow, with illumination from above as in the traditional shopping arcade. This type of cross-section evokes the alleyways of old cities, and this sensation is intensified by the application of the kind of materials for floors and walls that one is accustomed to see in external situations.

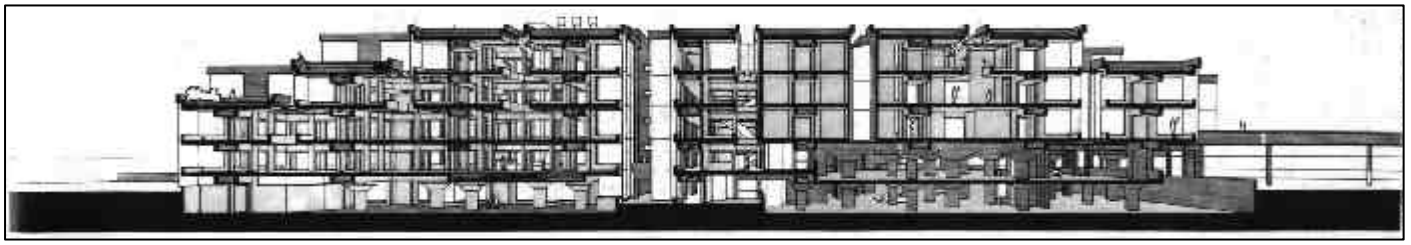


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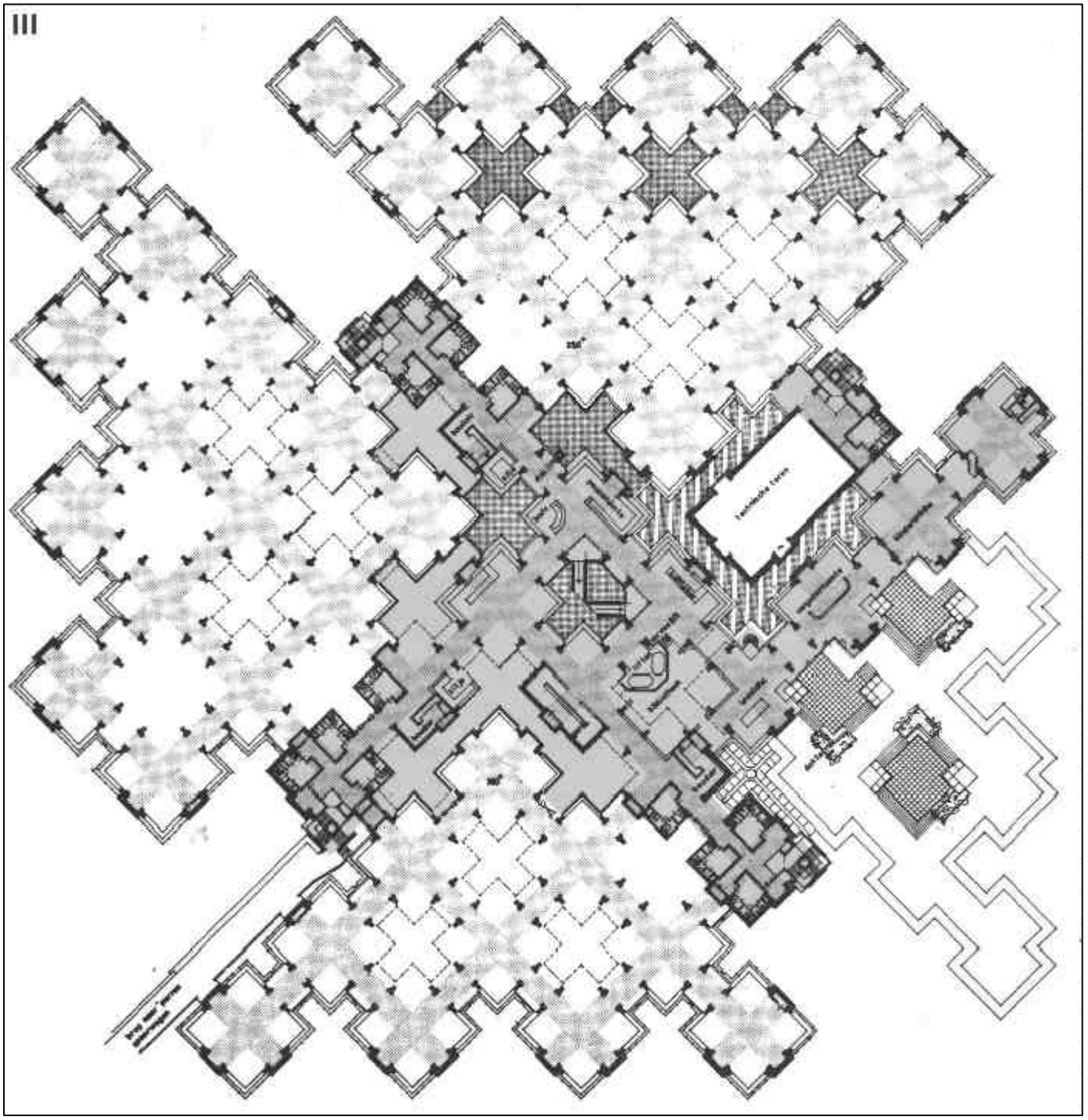


Situation

Seminar
OFFICE,
projects to be analysed



Cross section



Floor plan, second floor

1992-1997 The Hague, The Netherlands
The extension to the Chamber of Audit,
Aldo & Hannie van Eyck

Circumstances

Aldo and Hannie van Eyck were commissioned by the Government Buildings Agency to design an extension to the General Chamber of Audit in The Hague. It would have to consist of about 5000 m^2 of office space at the corner of Kazernestraat and Kleine Kazernestraat, diagonally behind the medieval Kloosterkerk at the corner of Parkstraat and Lange Voorhout.
The former stables of the Stadhouder (dating from the second half of the eighteenth century) were to be demolished to make way for a polygonal building of four or five storeys. The design has caused some disagreement in The Hague. The free-standing building affected the historic buildings in a way that the historic department did not like. Finally the design was executed as planned.

Concept

The main subject was the search for the 'right perimeter' for this building – one that creates sufficient space, not only inside but also outside. Finally the perimeter took on a very different shape from what would have resulted from simply conforming to the prescribed building line. A small public space was incorporated in the complex with the new building wrapped around it. In contrast to the old buildings that are built along a building line, forming a closed high-density fabric, a freestanding multi-coloured building is projected in this situation. The complex would reshape the space between old and new to form a high-quality outside space. Integrally the internal organisation of the office space was designed. This dialogue between the outside and the inside was determining for the entire design-process.

Architectural elaboration

The office spaces are all grouped around the central library and archives as well as round three hall ways, two of which have circular staircases. The restaurant on the third floor has a panoramic view over the old city centre. The exterior is clad with blue ceramic cladding and colourful ceramic planes. This colour scheme is devised by the artist Jaap Hillenius. Blue framed in grey, and the reverse around the entrance forecourt and the roof garden above the library. As much blue as grey, and equal in lightness. Besides these two basic colours, sixteen active colours were prepared for the vertical and horizontal stripes. It was his inspiration to use circles to bind the vertical and horizontal stripes together. Each column has a different colour scheme articulated vertically by means of concentric circles drawn over the elevations.

'You come through the gate and then suddenly, by way of surprise there is something magical. Opposite the medieval apse of the church there is now a small horseshoe-shaped square in front of the entrance. A round diphthong: the twentieth century opposed to the apse from the Middle Ages. Concave and convex: the one is a hollow space and the other a round mass.'

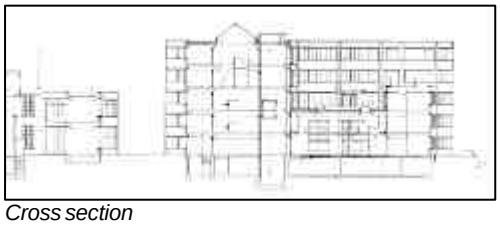


Impressions

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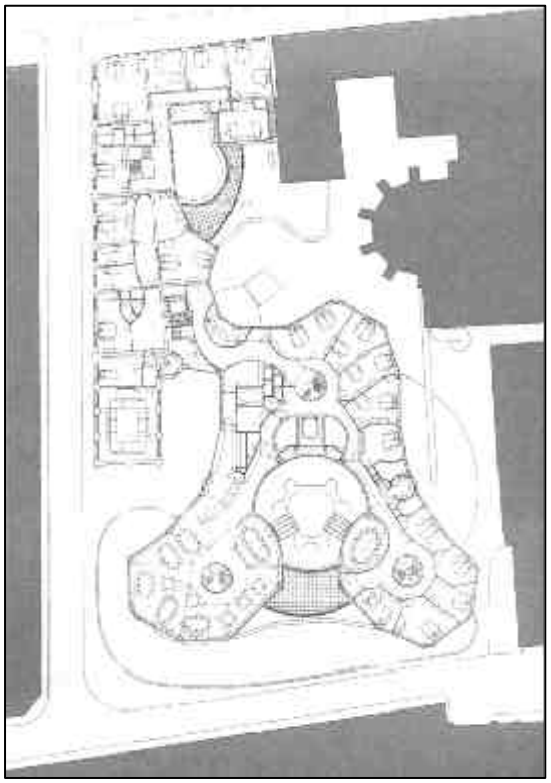
Cross section



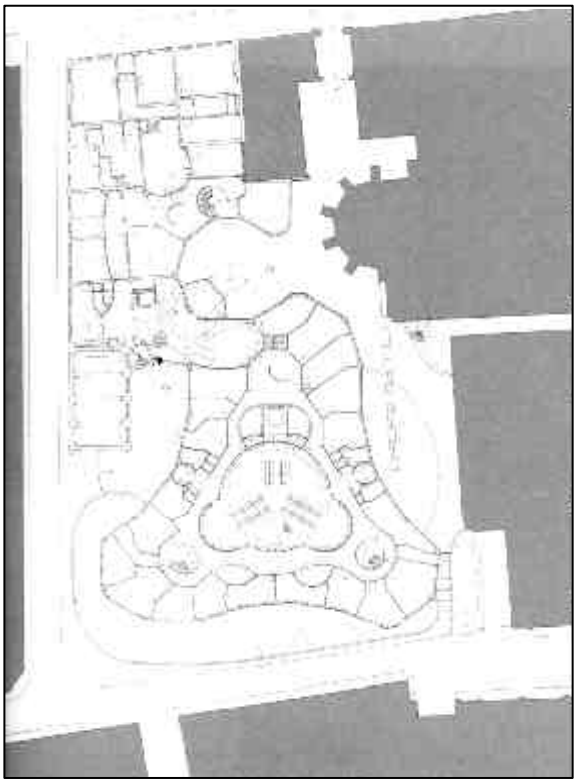
Cross section



Situation



Floorplan



Floorplan

1993-1997 Hilversum, The Netherlands
Villa VPRO,
MVRDV

Circumstances

The Dutch broadcasting company VPRO had always been accommodated in separate villas. The choice for a new headquarter building for reasons of the company's fast expansion meant to leave those villas, which had become an important factor for their identity. The VPRO-employees kept the spatial demands referring to their former working spaces, such as attics, suites of rooms, beaux étages and gardens.

Concept

A walk through the old villa clearly showed the essential role of the 'villa-feeling' as source of inspiration. The new building had to be a big villa itself offering a comparable atmosphere and quality of the spaces. This led to the scheme of a building characterised by its compactness (without long corridors), its relation to the surrounding landscape and its different types of spaces.

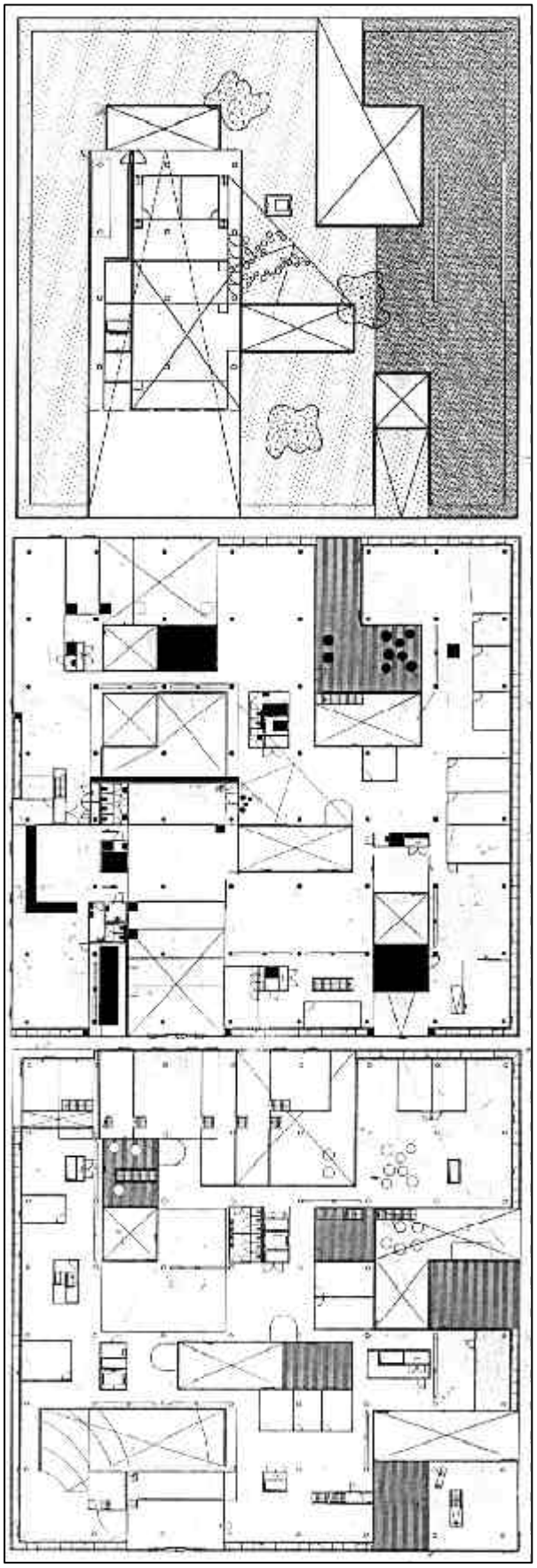
Architectural Elaboration

The three architects started with several slabs interconnected by different types of vertical access elements like stairs, ramps, sloping floors and bridges. The five levels of the building flow from one into the other. The created route through the building gives endless possibilities of movement and communication, finally leading to a roof terrace that should give back to nature the ground occupied by the building.
Voids are cutting through the deep volume to give light to the central part of the building. Floors, interconnections and voids together form a system of unexpected changes of level and height and shafts of light. The voids are used as patios and terraces, important elements for the different relations between inside and outside.
The vertical structure consists of a forest of columns, which form an obvious unity of all spaces leaving it as open as possible. The technical services are all hidden in hollow concrete floors, comparable with the service floors in ancient Rome.
The materialisation refers again to the villa by using pure materials. The floors remain in concrete. Persian carpets are used at several places instead of standard project office carpets. Avoiding a demountable wall system there are used a lot of sliding doors and windows are replaced by full-height glazed sliding doors opening to balconies or patios. The first idea for an almost absent facade was to install a 'hot air curtain' as it is used in big department stores. The climate limit would be the only one between inside and outside with air as a building material. Because authorities did not admit this proposal they used 35 different types of glass, each according to the orientation towards the sun and the light requirements of the rooms behind.

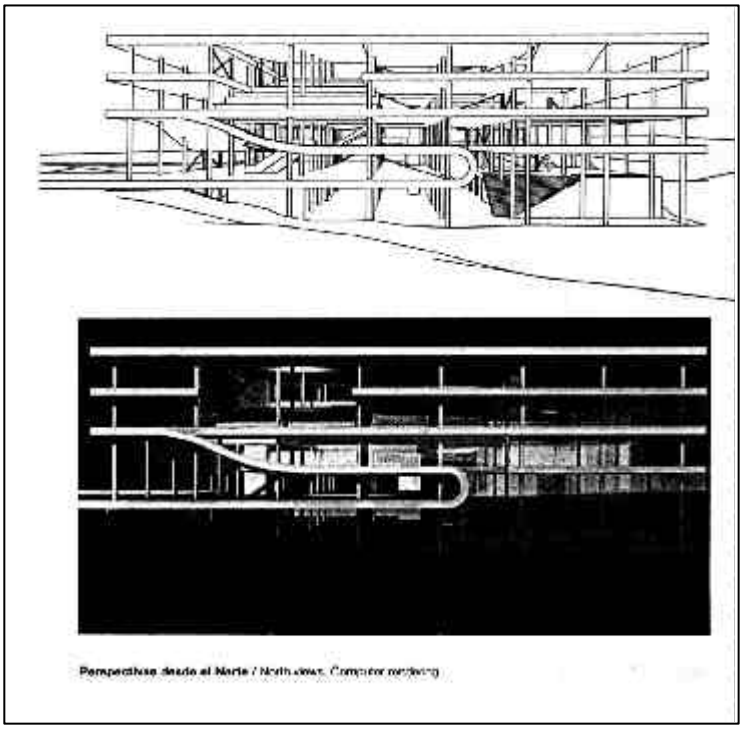


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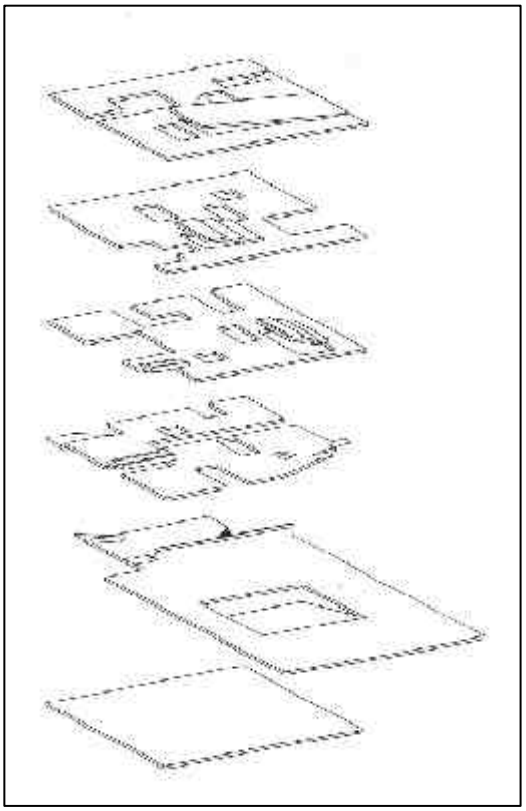
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Floor plans



Cross section



Exploded view

1994-1998 Culver City, USA
3535 Hayden Avenue,
Eric Owen Moss

Circumstances

Eric Owen Moss Architects and owners Frederick and Laurie Smith have been at work in the former industrial area Culver City in Los Angeles since 1988 – an evolving master plan for forty-three buildings - constructed or in process – for reconstituting a deteriorating industrial and manufacturing area. There is no fixed master plan, but there are changing notions of purpose, site use, and building organization. Projects are never defined as single buildings on single properties. Rather, fundamental design decisions always include large scale strategies for land use, pedestrian and vehicular movement, and a sense that a continuously changing city must be accommodated.
This four-storey building is a 5300 m^2 headquarters for the digital motion picture graphics firm Pittard / Sullivan and re-uses the structure of a bowstring truss warehouse which once occupied its site.

Concept

It marks the clearest expression of Moss's radical re-use of the area's old industrial fabric. Playing against the orthogonal plan are the building's anomalies. Moss explains the resulting formal and spatial intersections as traces of previous (unrealised) designs. These include an earlier office-scheme for other tenants, a house, and a theatre.

Architectural elaboration

Old segments, as archaeological remains, have been re-used and combined with new structures. The ancillary buildings were removed from the site except for an existing masonry wall, which forms the north elevation, and the double bowstring truss system. A four story steel frame of wide flange beams and tube columns were built over the trusses, which now extend beyond the south wall and are exposed.
There are an open office space, closed towers for the management and production room in the inner part, where there is no daylight. Here the corridors pivot round the wooden pillars to make the old structure visible. Some walls twist and meander to make space for a conference room. Wooden constructions are covered with glass, so every joint can be traced.
The anomaly is the lobby/building entrance in which a tilted cylinder intersects the existing orthogonal grid of walls, frames, trusses and roof. It extends through the lobby to bulge into the first floor conference room. A tilted, cubic block hangs off the west end of the lobby and becomes the second floor conference room. The north elevation has louvered screens and bridges (mechanical access) between the four office blocks. The bridges create a "roller coaster-line" across the top of the north facade and are also visible from the interior.





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1997-1998 Los Angeles, USA
TBWA/Chiat/Day Office,
Clive Wilkinson Architects

Circumstances

Advertising company TBWA/Chiat/Day, formerly Chiat/Day, has pioneered the virtual office in the Gehry building in Venice, California, with employees plugging in wherever it felt right in a freewheeling place. The concept quickly ran into major roadblocks: most people, as it turned out, had an instinct for nesting in one place and wanted to know where to find their co-workers. Having tried the virtual, Clive Wilkinson, who worked on the building as a Gehry employee, gets real with new offices for TBWA/CHIAT/DAY in a 120,000-square-foot former warehouse in the developing Playa Vista area.

Concept

The interior warehouse design will be a creative open environment which does not attempt to conceal the industrial shell. Workstations for 400 people will be custom-designed, non-specific interactive spaces will be incorporated. The scale of the warehouse and the client program offer the chance of developing a 'small city' environment with changes in elevation, multiple levels, landmark structures, green park space, an irregular 'skyline', distinct neighborhoods, a roof garden, lightwells, etc.

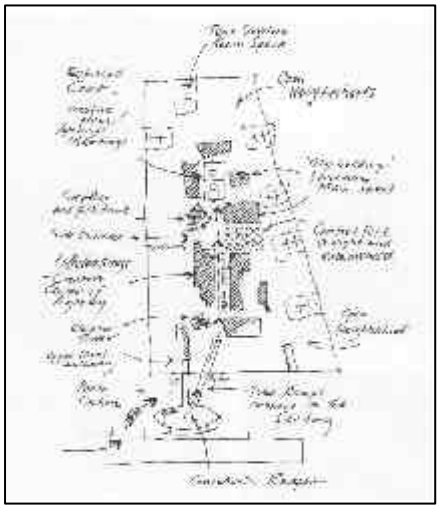
Architectural elaboration

A "main street" runs down the middle of the building, a "central park" with rows of ficus trees sits under skylights, and various "neighbourhoods" of workstations ring the interior. At the center of it all are the taxicab-yellow three storeys high "cliff dwellings", where art directors and copywriters pair up and dream up ad campaigns they hope will capture the public's imagination. If the open-office neighborhoods are the suburbs, the cliff dwellings - looking like shipping containers - are downtown. The other employees have their offices on one floor. All employees are provided with workstations where they can hang pictures of the kids (or cats) and lock up their personal belongings. Shared facilities, such as lounges, dining, and conference rooms, are on the second level with views over the working areas below. A conference room made of three shipping containers, an espresso bar made of surfboards, and an indoor basketball court enliven various parts of the main floor. As a result, people spend less time at their desks and more in project tents or meeting with colleagues over a cup of coffee or fruit shake. To retain the industrial feel of the building, Wilkinson changed very little on the outside. On the inside though, the building was gutted, and the steel frame and secondary wood roof trusses exposed. On the building's exterior, Wilkinson added one bright yellow entry pavilion as an easily identifiable icon from the street. Visitors take an outdoor stair or elevator to the pavilion's second-floor reception room, then walk through one of two metal tubes into the 27-foot-high office interior.
By running wires and cables throughout the floor and making workstations easily movable, the architects met the goal of flexibility. The five-foot-three-inch-high partitions act like fences between houses, providing privacy but allowing people to lean over and talk to their neighbours.



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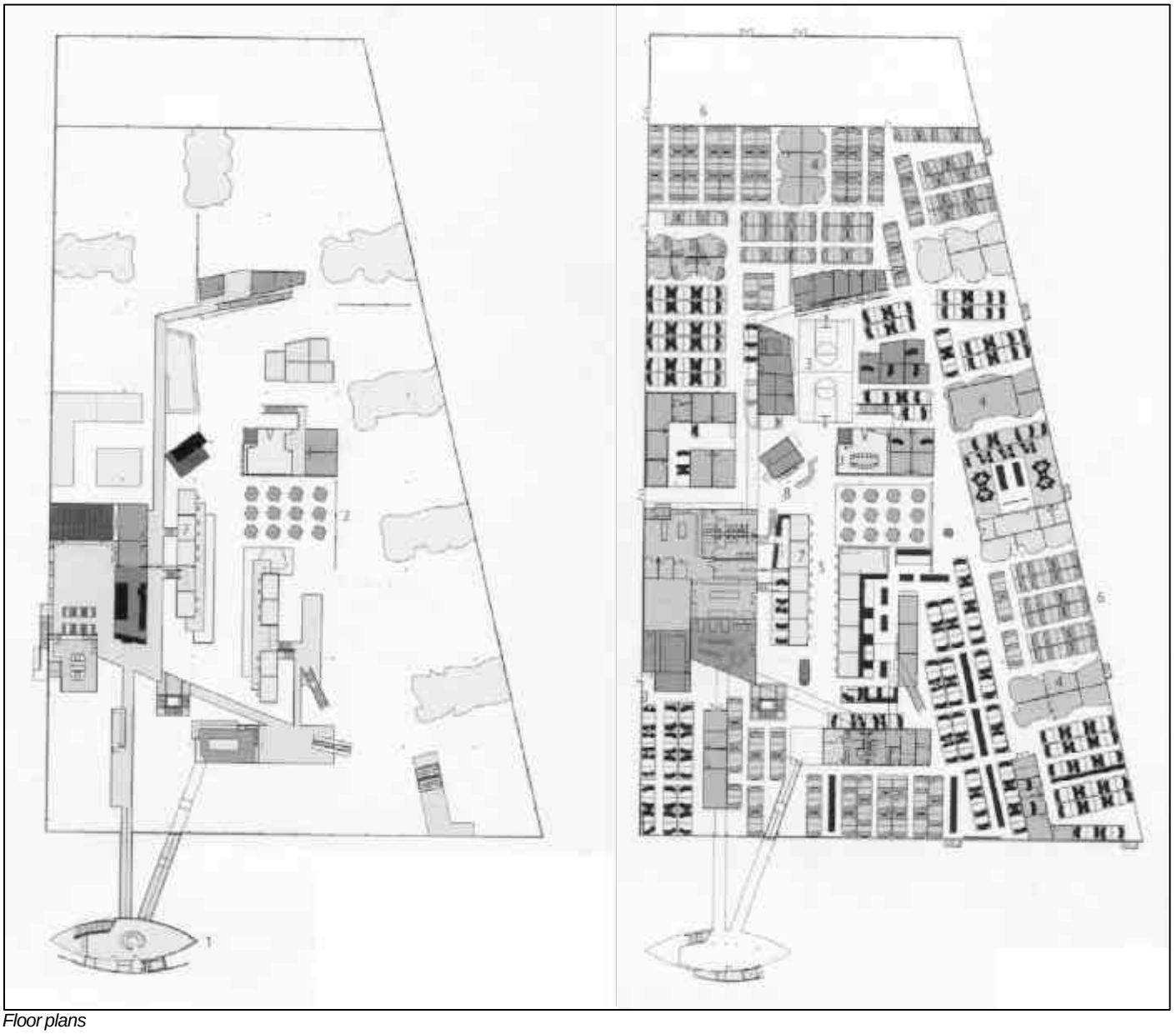
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Sketch



Interior design



Floor plans

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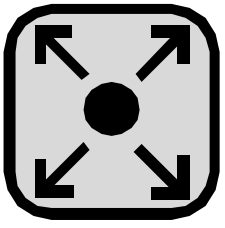
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3535 Hayden Avenue, Culver City, USA; Eric Owen Moss

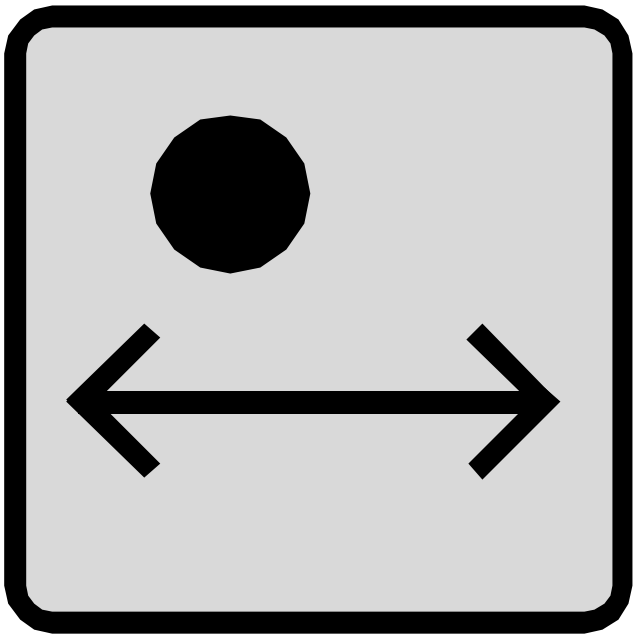
Documentation by Eric Owen Moss Architects

TBWA/Chiat/Day, Los Angeles, USA; Clive Wilkinson

Documentation by Clive Wilkinson Architects



URBAN TRANSPORT BUILDING



Urban transport building.
The urban centres of transportation are vital part of urban planning, and its function is changing. Instead of being merely a transition area it serves a wider range of needs.

VEDRAN MIMICA



Vedran Mimica joined the Berlage Institute Amsterdam as Project Coordinator in January,1991, by invitation of Herman Hertzberger, who was the founder and the first Dean of the Institute. From September 1994, he became a Course Director responsible, with the Dean of the Institute, for creating the educational programme, composing the curriculum and accompanying assignments and for the supervision of the second year program.

Before joining the Berlage Institute Amsterdam, Vedran Mimica was a lecturer and architect at the University of Zagreb, Faculty of Architecture. He has lectured and participated at juries as a critic at Columbia University-New York, Architectural Association-London, Southern California Institute of Architecture-Los Angeles, South Bank Polytechnic-London, Strathclyde University-Glasgow, the University of Tokyo Department of Architecture, School of Architecture-Ahmedabad, Accademia di Architettura-Lugano, Technical University Delft and Architectural Academy Amsterdam. In 1995, Vedran Mimica initiated and organised the International Design Seminar, Frames of the Metropolis in Zagreb which became an annual architectural event. He organised the Frames of Metropolis-Urban Rules in 1996 and the Frames of Metropolis-Small Changes in year 1999. He is active as a writer on architecture and architectural education in Domus, Architecture-Seoul, Man and Space-Zagreb, AB-Ljubljana. Vedran Mimica published a book Notes on Children, Environment and Architecture (1992). He contributed to the catalogue of the exhibition Kid Size, The material World of Childhood (1997) organised by Vitra Design Museum with the essay Utopia as Tradition.

ROEMER VAN TOORN



Roemer van Toorn, born in 1960 in Amsterdam, studied at the Technical University Delft (diploma 1991). He is an architect, critic, photographer and short documentary maker in the fields of architecture, urbanism and culture. After his graduation he went into partnership with Ole Bouman to work on the publication *The invisible in architecture* (Academy editions, London, 1994). Currently he is head of the history and theory program at the Berlage Institute Postgraduate Laboratory of Architecture Amsterdam. He is director, together with Dave Wendt, of Both/And Productions. Besides lecturing and teaching in Europe, America and the Netherlands, he writes for national and international publications. Recently he is working on a book and script for a documentary on "*The society of The And, two young spatial approaches within our second modernity*; *Fresh conservatism & And/Other concepts".*

His final Courthouse design project Amsterdam (1991) was awarded the ArchiPrix prize for young dutch architects. His photographs have been exhibited in Amsterdam, Winnepeg and Los Angeles and are part of the exhibition Cities on the Move which is now travelling from London to Helsinki. Articles, who are part of a trilogy in process on "The Society of the And" can be found on internet: "Fresh Conservatism" at www.vpro.nl/data/laat/materiaal2/fris-conservatisme.shtml, "Architecture against Architecture" can be located at www.ctheory.com/a51.html and a text on "The And" can be found at www.thing.net/eyebeam/msg00365.html. A series of photos taken in Asia on The Rise of the Megacity can be viewed at the site of Plug-In gallery in Canada: www.plugin.org/megacities/index.htm or at the site of the Biennale of Architecture 2000 in Venice.

MIMICA and VAN TOORN

The station as Imagination machine in our Second Modernity

In the comparative analysis we will disclose that the traditional typology of the station has become intrinsically transformed. The station has become increasingly the important nodal point of mixed functions and dynamics in an ever more complex urban network society. The station is no longer a mono-functional building. It is a heterotopia where time is in transit. The station is in today's society a place of shopping, a place for work, a place to meet, to read the free provided newspaper, to eat, to meet the unexpected and much more. Perhaps the station is the new heart of a new mega city culture.

Time in Transit

The notion Time in Transit can be associated with those spaces where we are moving from A to B, for instance airport lounges and stations, where we are eating diabolical food without complaint. Time in these never ending transit spaces full of delay, forever waiting, is of a new dimension. Traditional values of what is collective and private no longer do justice to their definition. Yet another notion of Time in Transit can be detected. Durable values and the will to power are no longer bound to a traditional notion of ground. Time in Transit is the new ground. New disciplines of power are enacted and find their place in the abstract- and junkspace of Time in Transit.

Public space in the classical sense – a representational model of the communal – has been replaced by spaces of Time in Transit. This does not mean that people do no longer meet or do not share a common interest. The current tendency to occupy public spaces, by individuals and institutions will only grow. More and more places, which are not even designed as such, are lend to shape our new public and private space. Public space has been altered into a kind of traffic, a coming and going. In this traffic we wait endlessly while at the same time we are on the move to another place. This also means that a new relationship will emerge between that which is interior and that which is exterior. The result will be an obvious decomposition of what has been known now as public and private. Our private and public sphere is more and more established in flux, less depending on the dominance of one specific localized place. So to be human in our new world means to be in flux. There is no end nor begin. We depart and arrive without a final destination. Movement is the only ground we can stand on.

In fact there is a space war, a great war of the independence from space. The company is free to move; but the consequences of the move are often bound to stay. Whoever is free to run away from the locality is free to run away from the consequences. In fact there is a new asymmetry emerging between exterritorial nature of power and the continuing territoriality of the 'whole life' - which the now unanchored power, able to move at short notice or without warning, is free to exploit and abandon to the consequences of that exploitation.In our society the constrains of the territory, or constrains of locality are no longer dominant. Or more precise: the people who work in the locality are bound to place, but the shareholders are in no way space-tied, they can buy any share/stock at any nearness or distance geographically. Time in Transit is concerned with the compression of time and space, instantaneous time and even the end of the dominant role of space, no longer being dependent on space at all, a kind of footloose-ness. In this society the identity of each place exists when one takes into consideration especially the vectors of direction, velocities and time variables.

Our idea of place is composed of intersections of mobile elements more than ever. Real and virtual movements in space let us orient, situate, and temporalize our place. Our notion of place is physically and mentally in flux. Our notion of place is no longer a fixed place. Time in Transit is were we locate our identities and were our identity is constructed. Space in this Time in Transit has stopped to be an obstacle – one needs a split second to conquer it. There are no natural borders anymore. Wherever we happen to be at the moment, we cannot help knowing that we could be elsewhere, so there is less and less reason to stay anywhere in particular. We indeed live in a strange condition whose centre is everywhere, and circumference nowhere, so spiritually we are all travelers. We become nomads, members of a tribe, where the very significance of geographical location at all scales begins to be questioned.

URBAN TRANSPORT BUILDING

Station as Imagination Machine In our society of globalisation our live is indeed more and more based upon specific irregularities which are in simultaneous circulation. The station is one of the important nodal point which makes this daily (mobile) and mediated live possible and true. The station is a kind of imagination machine par excellence. The media, mobility culture and the world of shopping have transformed the classical station in our globalized culture into another type of station. Stations are the nodal points of globalisation marked by a new role for the imagination in social life. The media, mobility and migration cultures create communities in these stations with “no sense of place”.
The station is a deterritoritalized space, a place with even a kind of nostalgia for the present, a nostalgia without memory. The station is a place that now seems more rhizomatic, even schizophrenic, calling for theories of rootlessness, alienation, and psychological distance between individuals and groups. Perhaps the station is a perfect place to investigate how nodes construct a (transnational) imaginary landscape. In other words, what kind of life is created in a station full of mobility and consumption in a world fundamentally characterised by objects in motion? How are in these objects -as the station - ideas and ideologies, people and goods, images and messages, technologies and techniques included?
We have to look to the different relations of disjuncture between the different paths or vectors with different speeds, axes, points or origin and termination, and varied relationships to institutional structures in different regions, nations and societies.

Comparative analysis
The procedure for each invited critic and critical team is to compare pairs of buildings drawn from the provided list of buildings. The act of comparative analysis is advanced here as a broad but fixed procedure in that we expect each invited student and each critical team to compare any two pairs in relation to each other. Obviously any comparative critique must operate on the basis of what is similar or totally different between two works under consideration with the aim of revealing what is ideological significant and/or the operational potential of these similarities of fundamental distinctions.

It is suggested that the comparative criteria to be used in this critique should be derived from three criteria and/or questions.

1) First we should detect the transformations of reality, which occur in these stations from a so-called First- to a Second Modernity. In short we define what the aspects are of our Second Modernity and how we can locate them in the building itself (in the tectonics, the programme, the topography, etc.).
2) More than any other building type the station is the place where our identity is constructed in flux. The question is what kind of imaginary identity is constructed and what do we think of it?

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1866-1883 design, 1889 completed Amsterdam, The Netherlands

Amsterdam Centraal station,

P.J.H. Cuypers

Circumstances

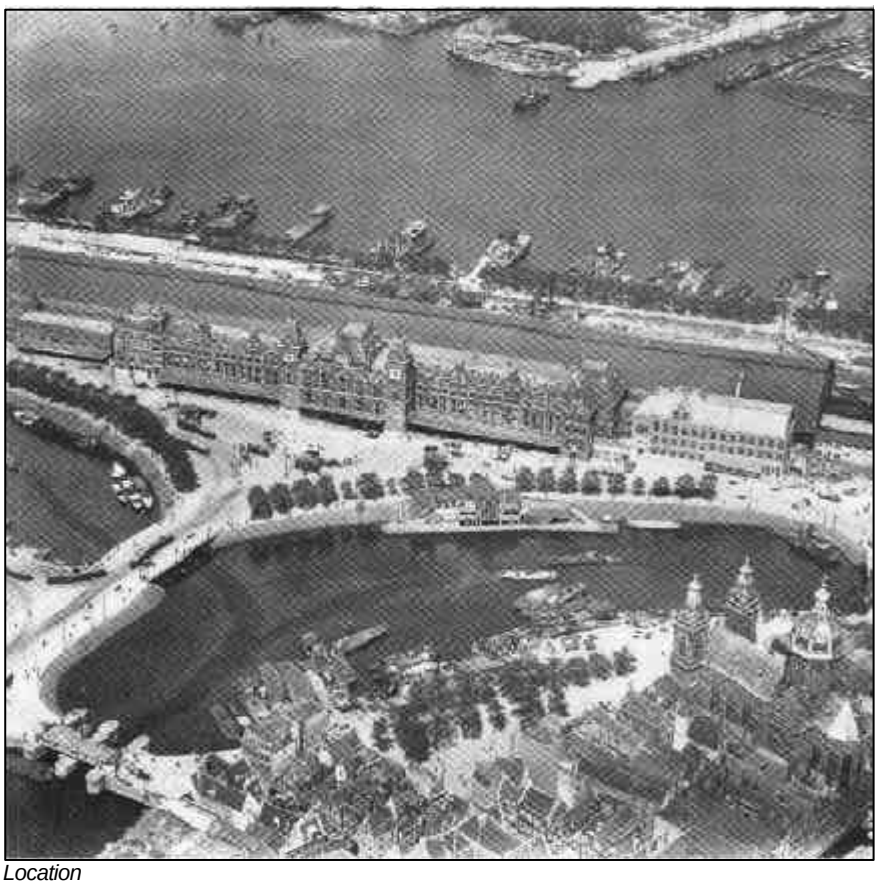
Amsterdam Central Station was built to deal with the increasing importance of the transport of goods by rail. Especially the supply of goods to the harbour became of paramount importance in the 1860's. At the time of building the passenger transport was of equal importance. The location at the open harbourfront of the city was subject of fierce debate. Finally a decision was made in favour of the railway engineers. Located at the end of the Damrak, the former course of the Amstel and the most important public space in the centre, it would become a new city gate.

Concept

The station is a elongated building following the trace of the rail way. It is formed by two parts: the actual rail way shed, which consists of lattice work arches spanning 45 metres and 306 metres long, and the façade building, which incorporated the additional functions. There was fierce competition between the railway engineers, who constructed the shed and Cuypers on which part could be the most expressive. This was finally solved by keeping the sheds relatively low, and by incorporating the shed in the architecture of the façade building. Cuypers chose to design a symmetric, dominant building that was built in a combination style of neo-renaissance and neo-gothic, with some explicitly modern notions based on Violet-le-Duc.

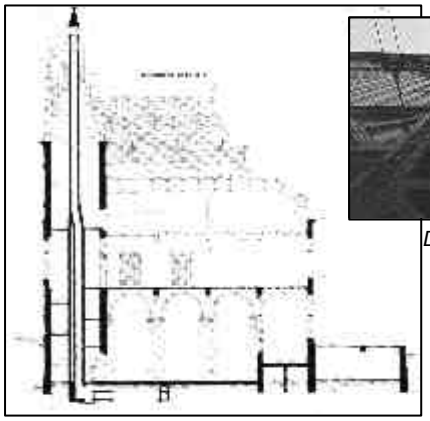
Architectural elaboration

The monumental building stretches the entire length of the platforms and although it is a very flat building he has successfully used turrets and the depth of the walls together with his proportion system to create a very articulated façade zone. The numerous entrances to the various within rooms and the entrances to the platforms for the goods and the passengers. The entire composition with the two turrets supports the idea that this station would be the new gateway to the city, instead of the harbour and the gates at the edge of the city, that were the former connection to the outside world.
The façade implicitly expresses what the functions of the interiors are. This is done by small deviations from the composition of the façade. The principles of honest construction have not been applied consequently. Steel is used because of economic reasons in the façade building and applied as wood would be used. In contrast the shed is a demonstration of the expressive use of the possibilities of steel to form a large, cheap construction made of mass-produced parts.
The contrast between the two is striking and typical for the stations of the day. Cuypers finally solved this problem by adding architectural ornamentation to the connection between the two parts and the head facades of the shed. He used a different, vegetal idiom for this solution.
Cuypers insisted that, in spite of various cuts in the budget, the ornamentation would remain to give the building a human scale and to give it the function of a modern-day-cathedral in the centre of the city.



Location

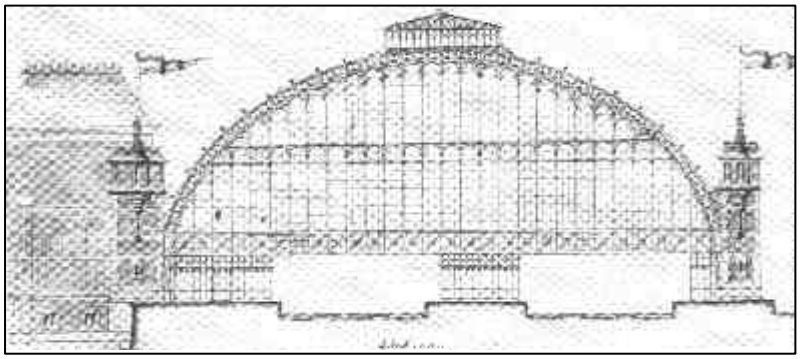
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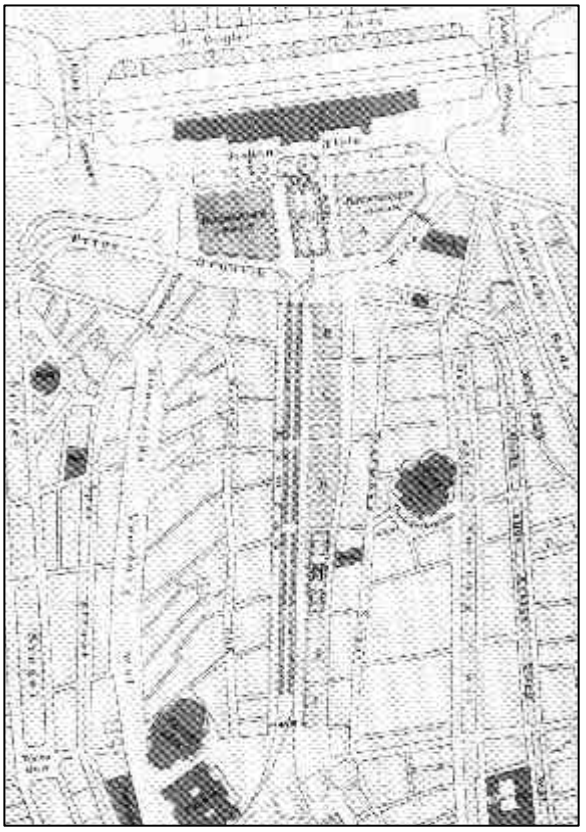


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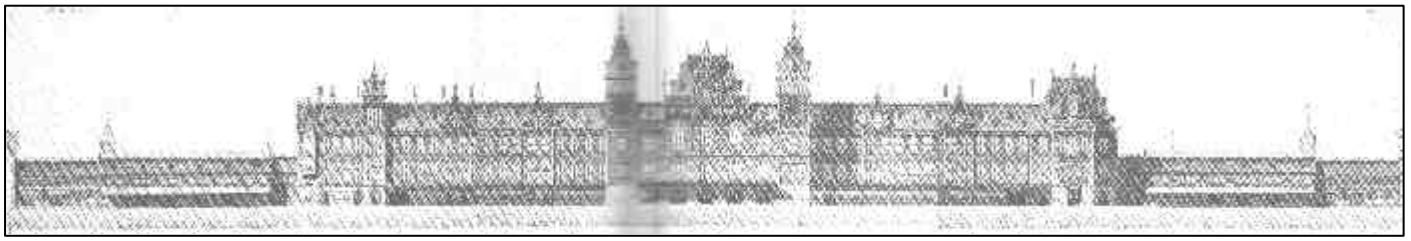
Cross section



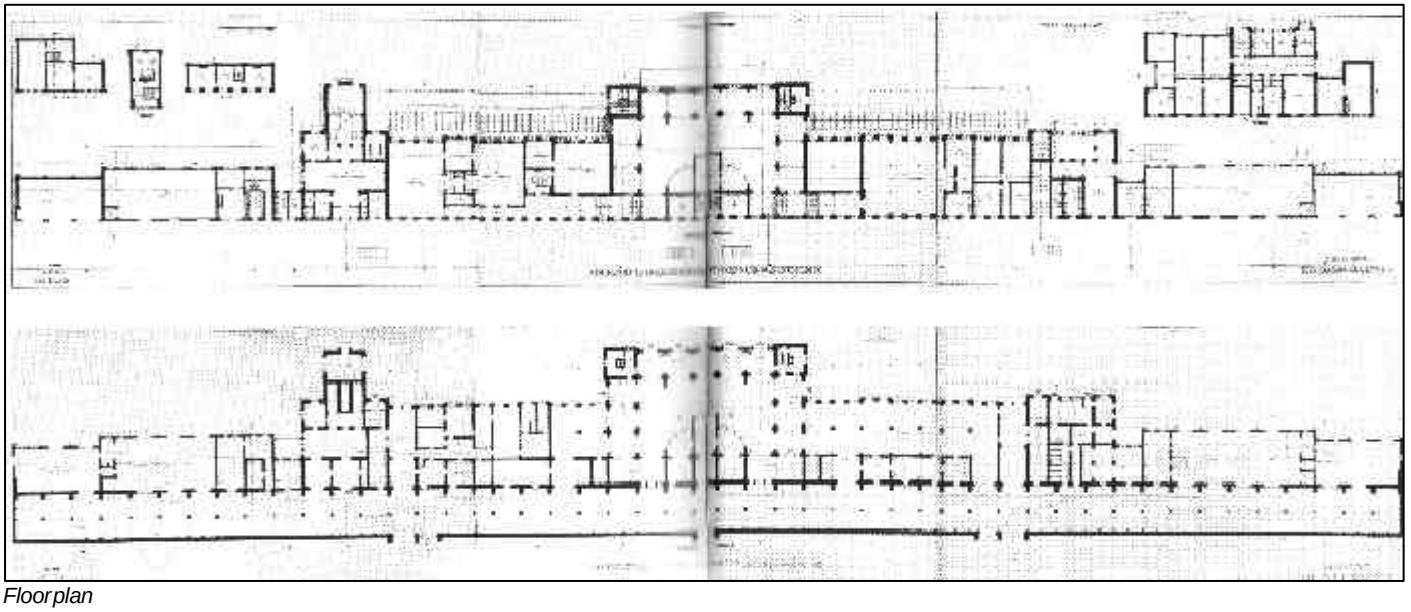
Cross section



Location



Facade



Floor plan

1882 completed London, UK

King's Cross Station, Lewis & Joseph Cubitt

Circumstances

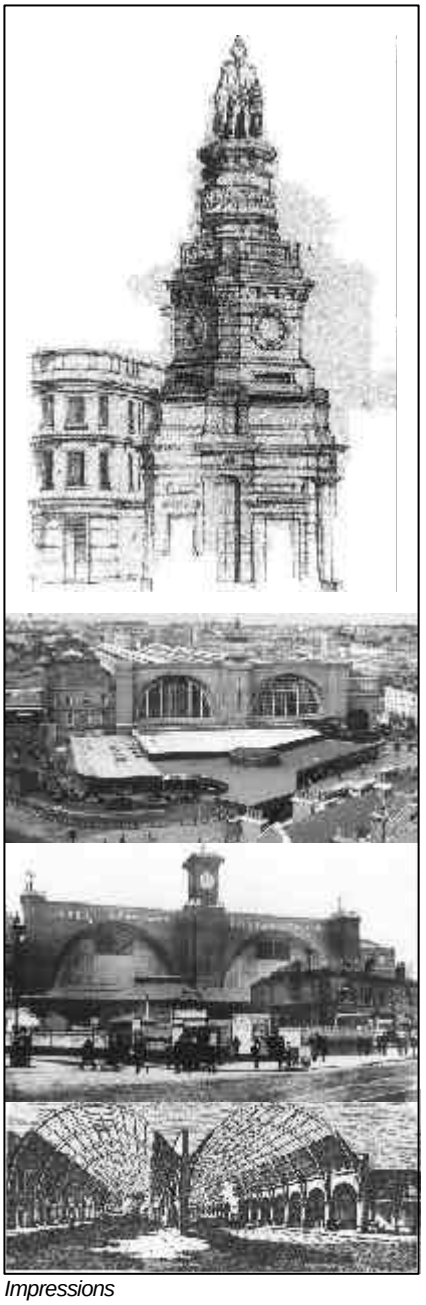
At the junction of Euston road and York Way stands King's Cross station, designed by Lewis and Joseph Cubitt. It was the London terminus of the Great Northern Railway, replacing a temporary building by the Regents Canal that was hastily opened in 1850 to deal with the influx of travelers from northern England to London for the 1851 World Exhibition as the London terminus of the Great Northern Railway. It was erected on the site of a former smallpox and fever hospital.
The station was erected in the early days of mass transport of goods and people. It is built in the upcoming engineering style of the second half of the 19th century. It still combined the actual transport area in engineering style with a classic façade in front, as the representative part of the building.

Concept

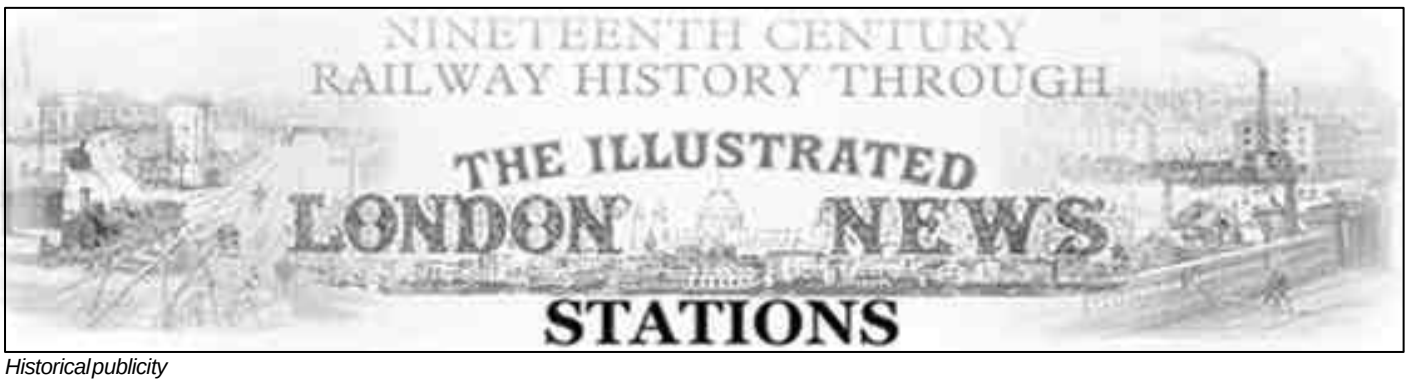
In the whole the building by Lewis Cubitt, the main architect, has sought to combine with the greatest strength and cheapness of construction, the utmost facilities for the transit and stowage of goods. The entire station as it stands, with coal-stores, goods offices; arrival, departure, wagon, and carriage-sheds; granary, canal-docks, and temporary passenger-station, covers a space of about forty-five acres.

Architectural elaboration

The buildings of the Great Northern line of Railway are all characterized by their vast extent and completeness. King's Cross station is a Grade I listed and famous for exhibiting a 'French rational' or functional tradition in Victorian engineering.
It is known for its vaulted, arched arrival and departure halls, whose twin arcades are separated by a square clock tower. The train shed is faced with a yellowish brick screen which fronts onto Euston Road, and features a central 120ft high clock tower in Italianate style, with 9ft diameter clock dials. On either side there are large arched windows over the fronts of the two big arched train sheds (71 ft high, 800ft long). The hotel for the station, also by Cubitt, was built in 1854 as a separate curved building to the left of the station and facing St Pancras.
The railway is brought into direct communication with the river at Limehouse by the Regent's Canal, water ways from which, commanded by the cranes, pass under the centre of the goods-shed platform; so that goods can be carried from the shipping directly to the station and vice versa.



Impressions



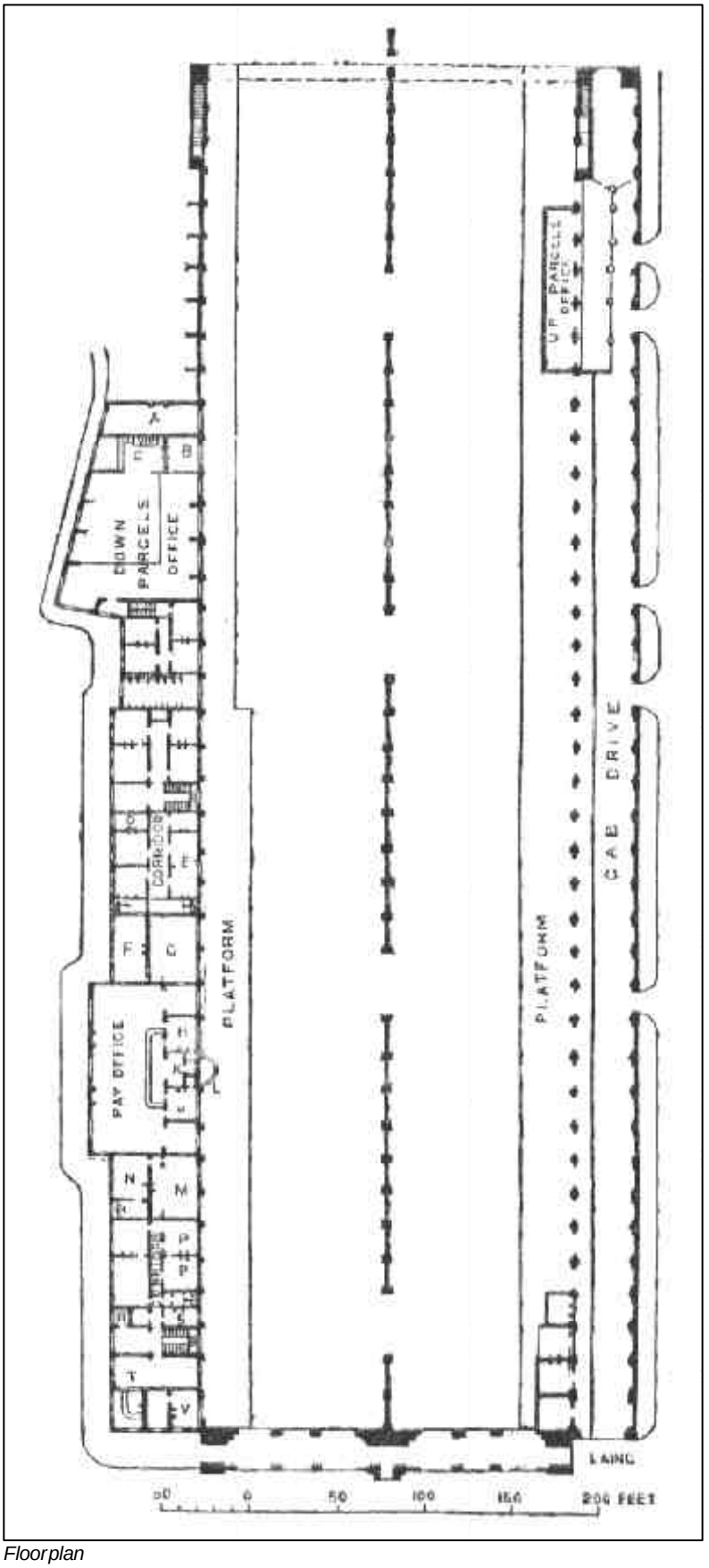
Historical publicity



Entrance



Location



Floorplan

1910 New York, USA

Pennsylvania Station,

McKim, Mead & White

Circumstances

The project was a grand communal effort to give New York a prestigious new central station, to cope with the enormous growth of the population. At the time of the opening it was described as ‘a lasting monument worthy of a great city of which it was to form the western gateway’ and ‘a perpetual gateway to a great modern city’.

Concept

Lateral space was at a premium, allowing very little room for grandiose train sheds over the platforms. Accordingly, McKim placed the tracks below the station’s facilities. An arrangement which had the added advantage of shortening the distance which the passengers had to travel to reach their trains. The tracks and their platforms were installed 45 feet below street level, and were themselves undercut by smaller tunnels needed for baggage handling and for water and electrical services. From the track bed, 650 steel columns rose up to support the massive structures above: the concourse, 1 feet above, the exit concourse (a low-ceilinged, intermediate area, allowing incoming passengers to access the street without having to force their way through the crowds on the main working floor), and the great waitingroom and its attendant areas. Even the waiting rooms were still 14 feet below street level, and reached the street level by ascending stairs or, preferably, by ramps.

Architectural elaboration

McKim divided the station into two distinct areas: the exposed steel-framed train concourse, with platforms below, and the classically inspired, stone-clad service area, which revolved around the cavernous great waiting room. The different functions of the two zones were explicitly expressed: dramatically but ruthlessly functional below, in those spaces intended primarily for train use, and theatrically classical above, in those areas reserved for passengers. The railway tracks themselves were so far under-ground that McKim resolved that any expression of a traditional train shed at this level would be impossible.

For the main floor, in particular the great waiting room, McKim sought to combine the structural freedom afforded by the latest steel-frame technology with the classical language of ancient Rome. According to McKim, this architect-ure was the product of a culture that was remarkably analogous to that of early twentieth-century America.

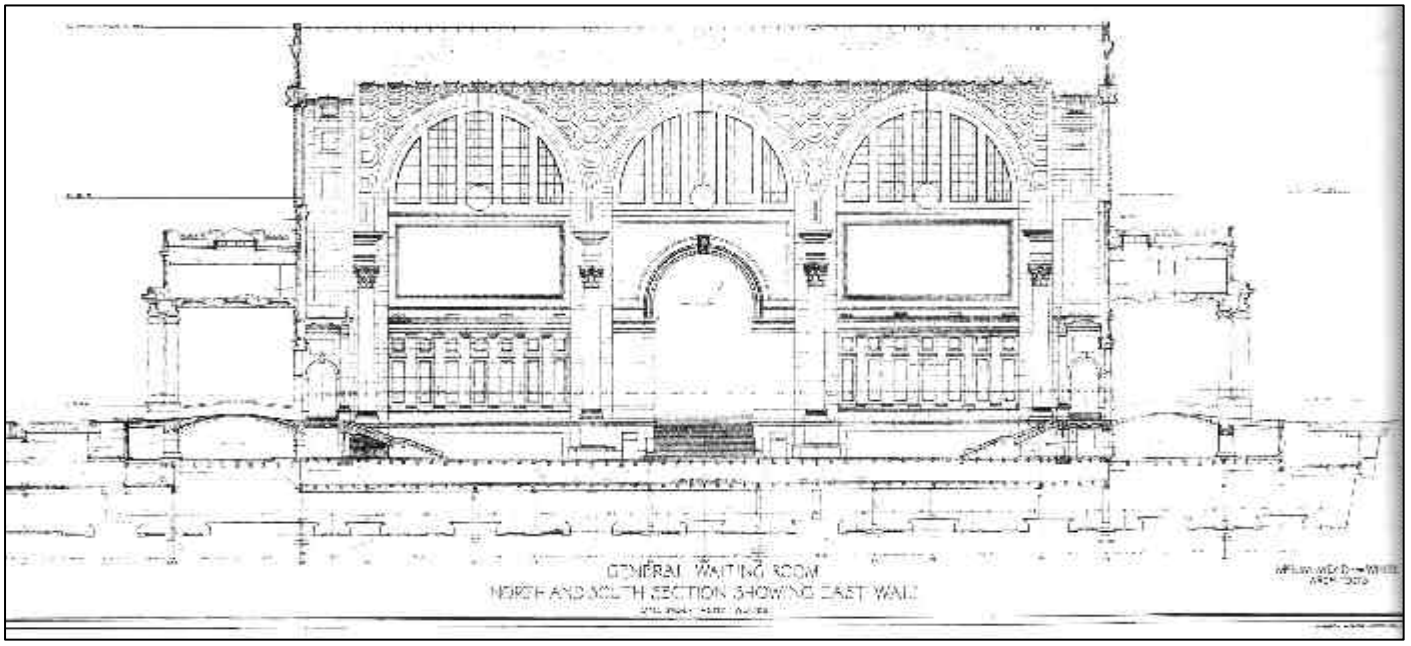
The entrance into the great waiting room, down a 40-foot wide stair, was breathtakingly Baroque. As Richardson, executive architect, delighted in pointing out the dimensions of this cavernous hall were similar to those of the nave of St Peter’s, and constituted ‘the largest and most monumental single room in the world today’. Along the walls was a giant order of eight Corinthian columns, each 59.5 feet high; above were huge, coffered groin vaults, 150 feet high at their apex. A smaller order of Ionic pilasters, 31 feet high, rose to half the height of the wall at either end, while massive clerestory lunettes, each 68 feet in diameter, provided the direct light for the monumental interior.

The steel latticework of the concourse was a complete con-trast. This was dictated by the engineers, rather than the architects, but their basic form derived from McKim’s master plan. The immense steel arches and glazed roofs were the nearest Pennsylvania Station came to the great iron-and-glass train sheds of Europe.



Impressions

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Facade









Impressions

1983-1990 Zürich, Switserland

Stadelhofen Railway Station, Santiago Calatrava

Circumstances

In 1982, the Swiss Federal Railways sponsored a competition to design a new, modestly sized railway station to accommodate a sharp increase in rail traffic. The highly constrained site, once on the fortified edge of the city and still restricted by a challenging natural topography and an increasingly dense urban conglomeration, appears to have stimulated rather than suppressed the inventiveness of Calatrava, who was then only thirty-two years old.

Concept

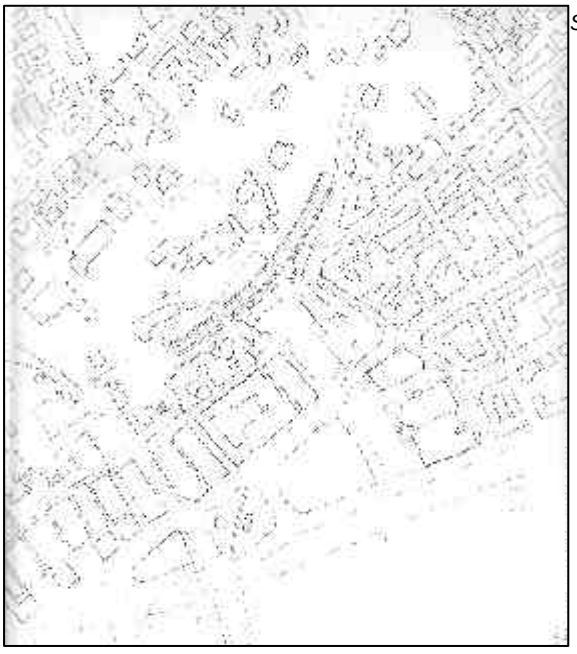
The winnig design by Calatrava drew inspiration from the contours of the surrounding terrain. Calatrava opted to work around and within the old city's fortifications to create a covered promenade, a cantilevered platform roof, and an underground shopping center. This project stands apart as an example of an architectural-infrastructure project that brings back the turn-of-the-century romance of travel, bringing together structure and movement.

Architectural elaboration

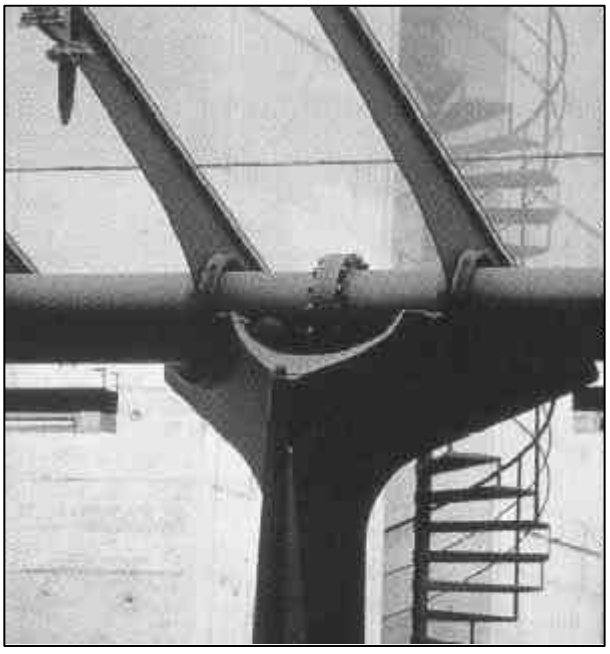
Calatrava referred to this design scheme as "design by section." That was a dissenting statement in the 1980's, when architectural abstract graphics were considered the only way to investigate the spatial qualities of a project and when the section was perceived as a remnant of a strictly technical way of representing buildings. By contrast, the section drawings for Stadelhofen Railway Station, which accommodate multiple movements, and articulate several functional transportation components, reminds one of complex anatomical section drawings of the human body.

The paths and passageways within the station are intertwined like a smooth-flowing circulatory system, directing different types of movement. The highly regulated movement of the trains on the ground level coexists with that of hurried pedestrians ascending and descending the three levels via the stairs and escalators that criss-cross the shopping mall under the tracks. Graphically rising alongside 270 meters of track, the promenade consists of a series of 5-meter-long steel pergolas that sweep back from the promenade's edge toward the hill. Four bridges link the upper walkway to the lower platform in punctual intervals that neatly connect the two zones. Adjacent to the station, two steel awnings protect travelers entering the subterranean shopping center and close off the entry in the evening. Escalators descend into a series of undulating concrete arches cast in situ at 6-meter intervals.

Movement reigns throughout the structure. It can be read in the flow of forces channeled down to the ground via the intricate configurations of steel and ferrovitreous and rein forced concrete. Movement is latent within the profile of columns, beams, cantilevers, platforms and supporting walls.

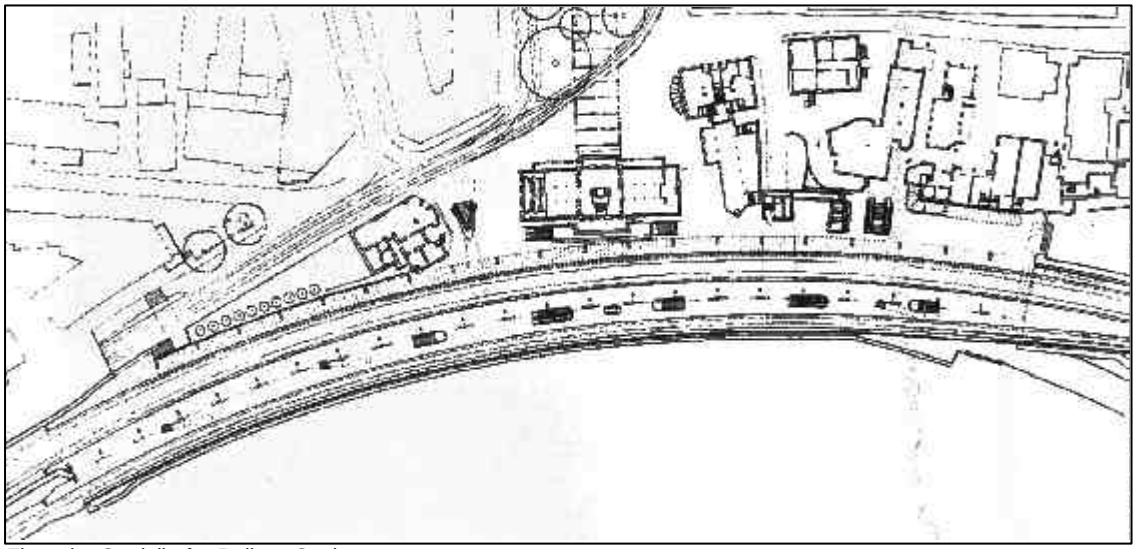


Situation

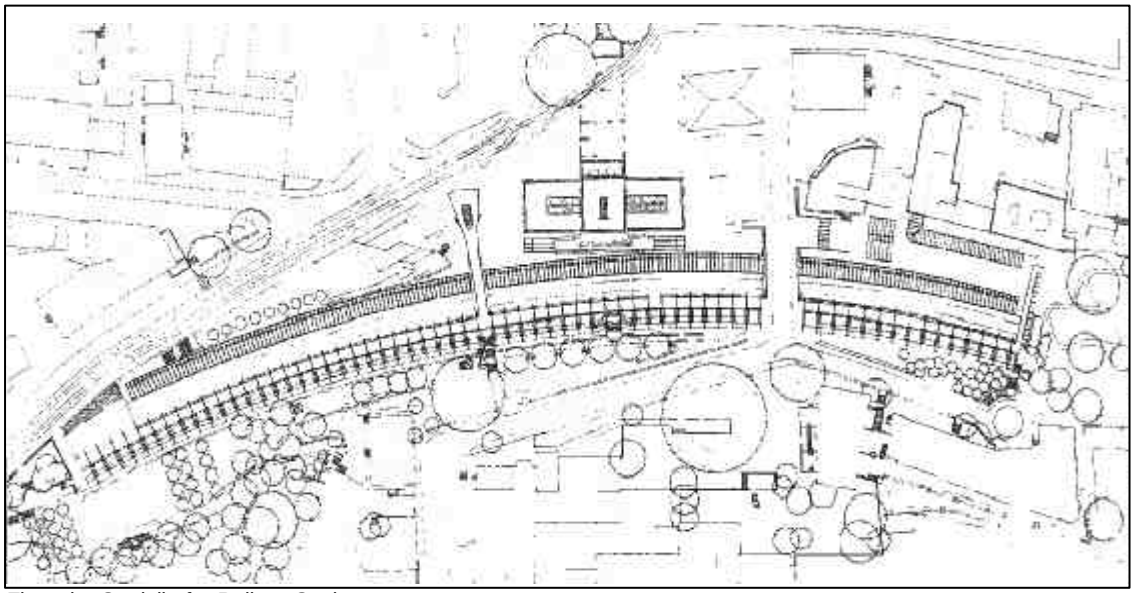


Detail

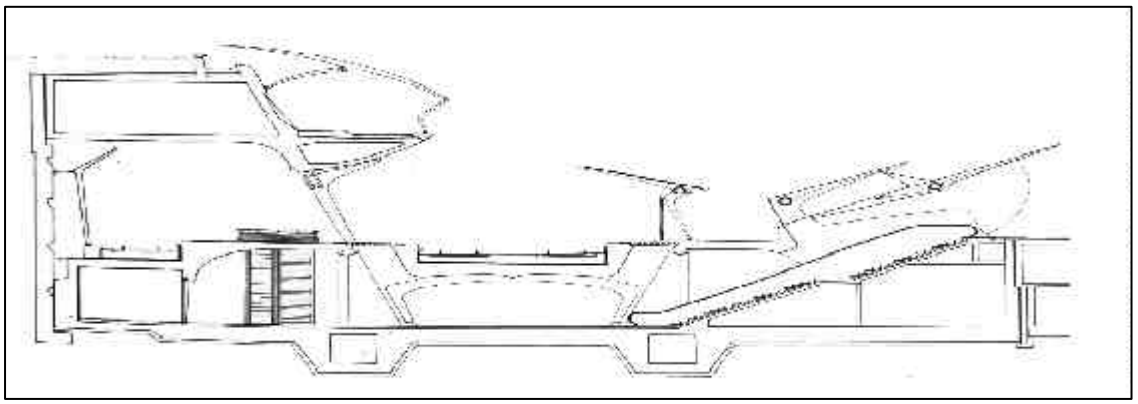
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Floor plan Stadelhofen Railway Station



Floor plan Stadelhofen Railway Station



Cross section



Impressions

1989-1992 Lyon-Vénissieux, France

Metro-station Parilly,

Jourda & Perraudin

Circumstances

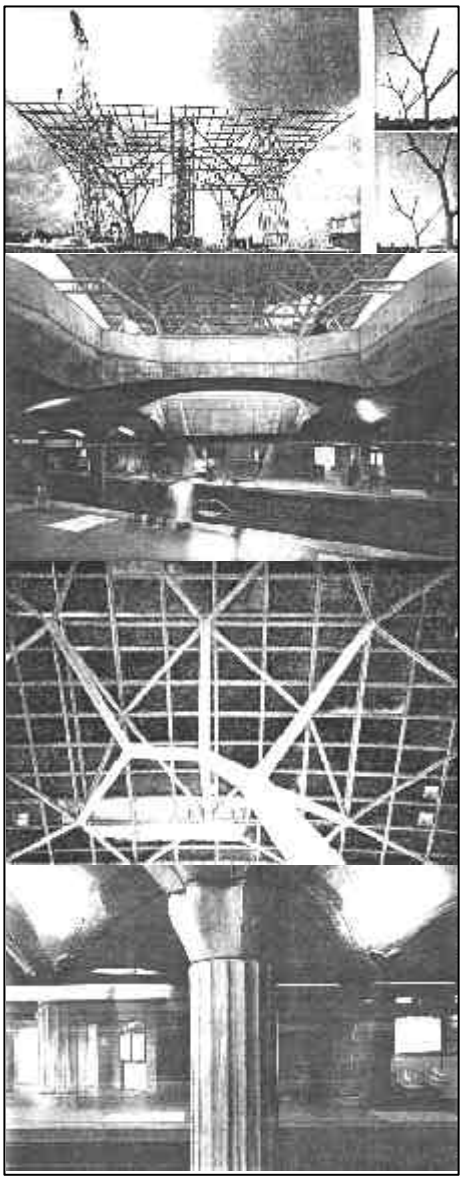
The Lyon-based office of Jourda & Perraudin was commissioned to build a metro-station in the periphery of Lyon. The site in Lyon-Vénissieux is situated at the intersection of large traffic arteries and is characterized by large scale buildings in a very low density. It is an area that is still in development and the metro station was a first initiative to start this development.

Concept

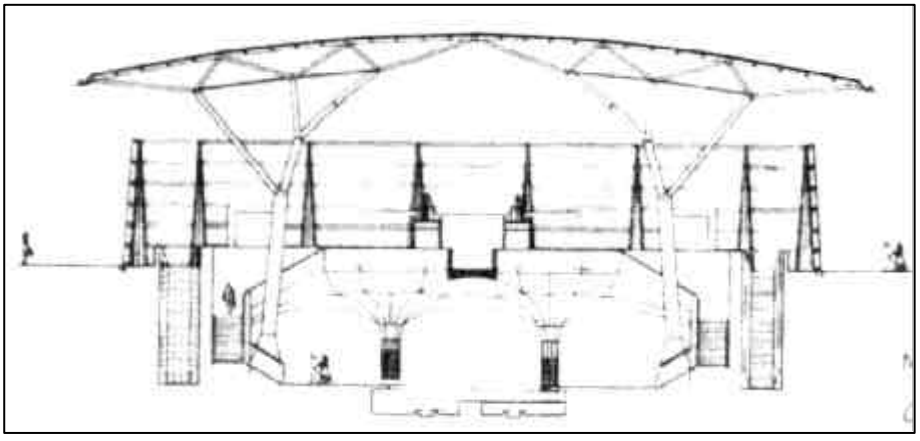
The building consists of three parts: the roof, with tree-columns underneath, the actual station, which is completely underground, and the transparent skin that partly encloses the entrance to the station. Situated on a large square, the building has almost no mass on this level so that the public space continues into the underground part. Perraudin used the metaphor of a tree with foliage, rooted in the earth (being the underground station).

Architectural elaboration

The contrast between these two parts is further expressed in direction and shape of the two grids and the use of materials. The roof is a light weight structure with transparent, colored tiles on top. It is supported by four tree-like, slanting columns that penetrate into the underground part, completely independent of the station. The 'façade' is kept free from the roof and stands freely on the square. These two parts are at an angle to the underlying station, which follows the direction of the tracks. The central void is the place where the heavy, concrete vaulting of the station adapts to the direction of the roof. The concrete vaults form a crypt-like space. The vault are prefabricated, while the columns are cast on the site. The architecture of this station is a cryptic description of the features and possibilities of the material. These features are expressed to the extreme, to create maximum contrast in the perception of the different parts of the building.
The rotation in the building to connect the urban situation with the platforms in the central void is further expressed by the plastic, concrete beam running over the void, following the direction of the upper structure. Here the triangular vaults are confronted with the orthogonal structure of the void and the roof. From inside this void the free-standing skin is not visible, so that the feeling of a cave with a tree hanging over it is enhanced.
In this project Jourda & Perraudin found a way to combine the building process and the characteristics of various materials with a poetic approach that communicates the first.

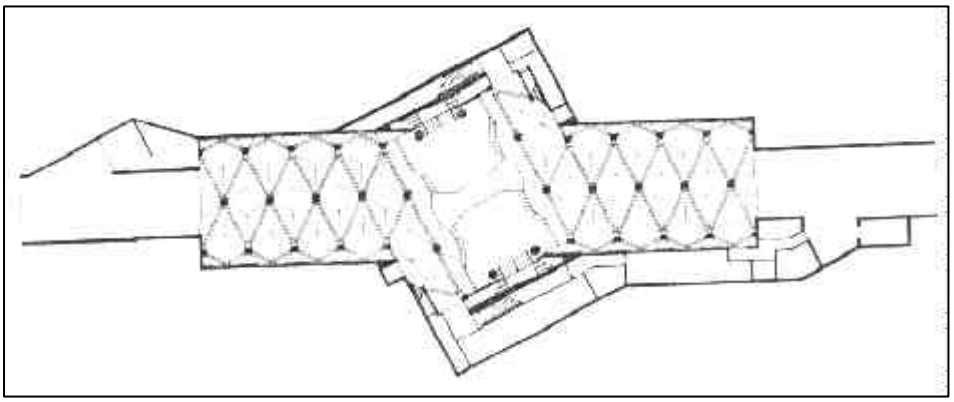


Impressions

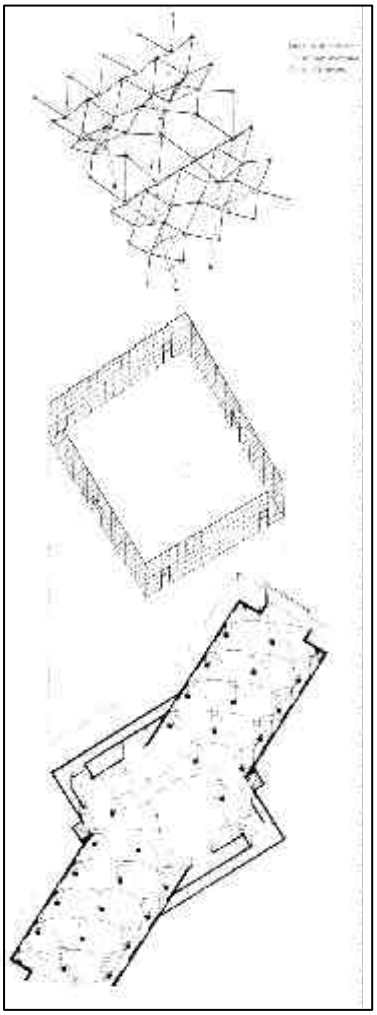


Cross section

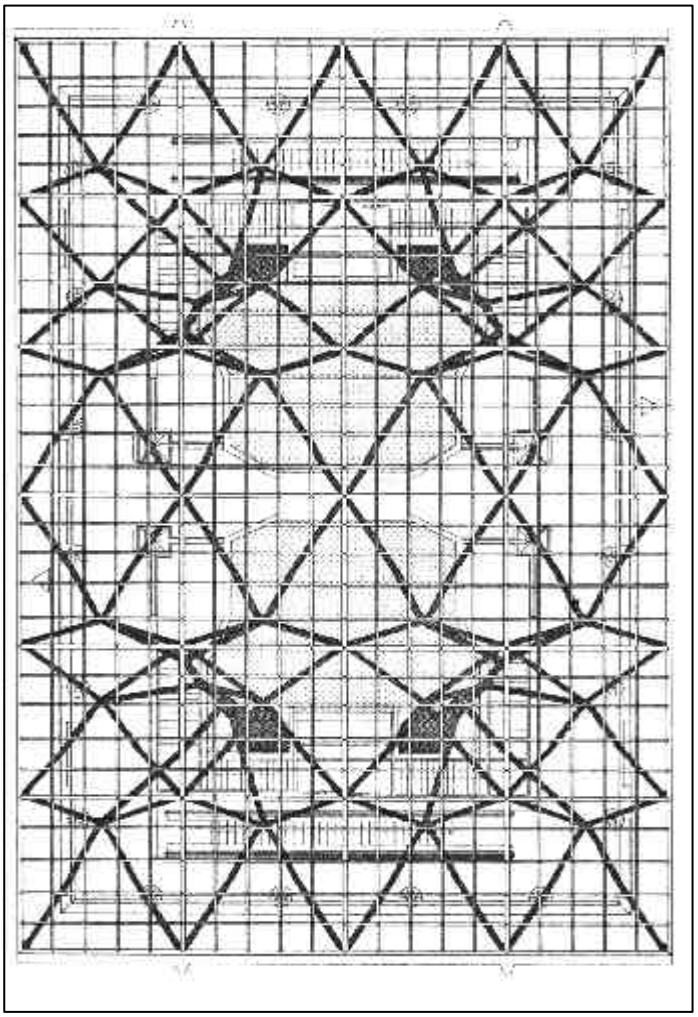
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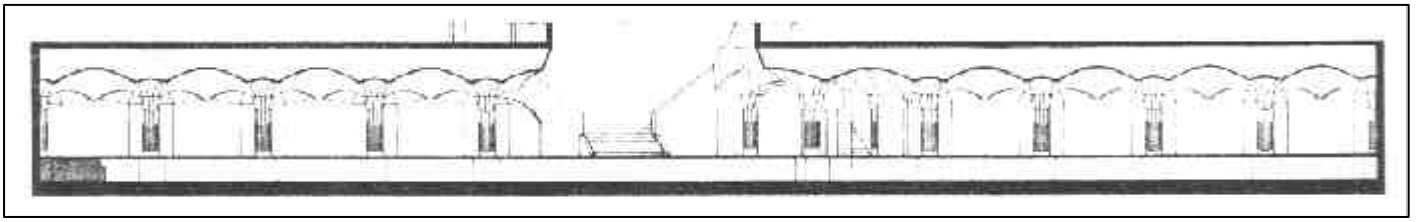
Floor plan



Exploded view



Floor plan with roof construction



Cross section

1990-1993 London, UK

Waterloo Station,

Nicolas Grimshaw and Partners

Circumstances

The International Terminal at Waterloo is a railway station that serves the same function as an airport. As the place from which it will be possible to reach Paris in three hours, it has most of the services and facilities normally associated with an airport - immigration and customs controls, arrivals and departures lounges, and all of the necessary back-up required to handle up to 15 million passengers a year. Eurostar passenger trains serving the Channel Tunnel were to be 400 meters in length. At the same time it remains a railway station, a heroic building on a constrained urban site, less than 10 minutes walk from Trafalgar Square.

Concept

The site both complicates the project and gives it potency and significance. Constrained by the existing infrastructure and the perimeter of the site, a 'streamlined' terminal that would allow passengers to pass through with the minimum fuss at maximum speed had to be created.
The form of the new terminal is substantially determined by the alignment of the existing tracks and the site boundary on the west. The terminal is clad entirely in glass with the structure on the outside, creating a showcase for the trains and allowing arriving passengers a glimpse of Westminster and the River Thames.

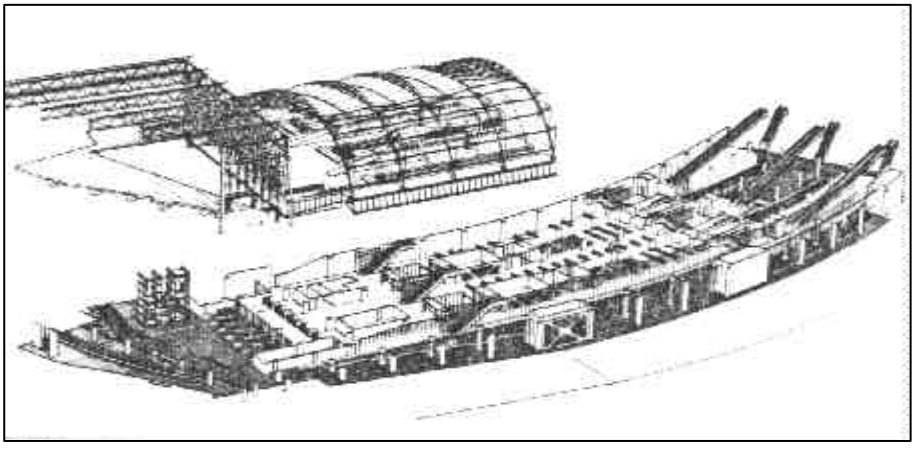
Architectural elaboration

The focus of both technical skill and architectural spectacle is the roof. 400m long, its tapering span (from 50m to 35m), and its narrow, sinuous plan, is the striking public face of the project, but it accounts for only 10 per cent of the costs. Its most striking quality, the asymmetry of the trusses, derives from the position of a single track tight onto the western edge of the site, and the resulting need for the structure to rise more steeply at this point, to clear the trains. The roof is dominated by the brilliant cornflower blue of the steel work.
The rest of the project can be divided into three major parts: a basement car-park which forms a raft that spans over the shallow Underground lines immediately below and forms the foundation for the terminal. A two-storey viaduct sits on this base and supports the platforms, forming the enclosure for two floors of passenger accommodation including the arrivals and departures facilities. The final component are the works on the brick vaults under the existing station that accommodate all the essential back-up operations, much of which will be unseen by the public.
One key-problem to resolve was the mouth of the train shed. It is simply left open like a great proscenium arch. The theatrical effect is further emphasized by the new ticket area below the existing concourse, which creates the feeling of being in the front row of the stalls viewing the stage across the orchestra pit.



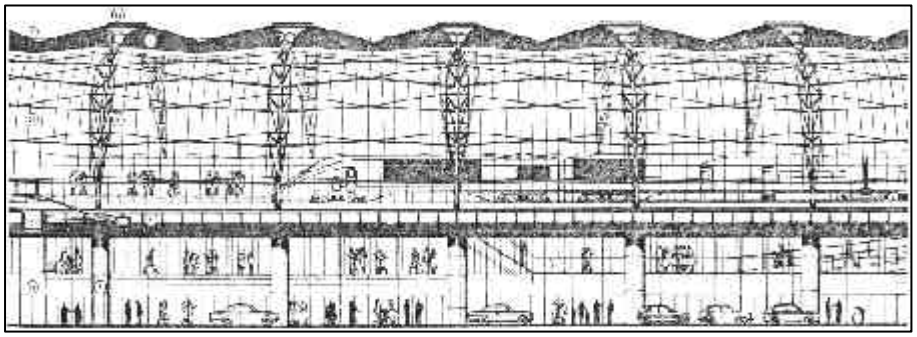


Impressions

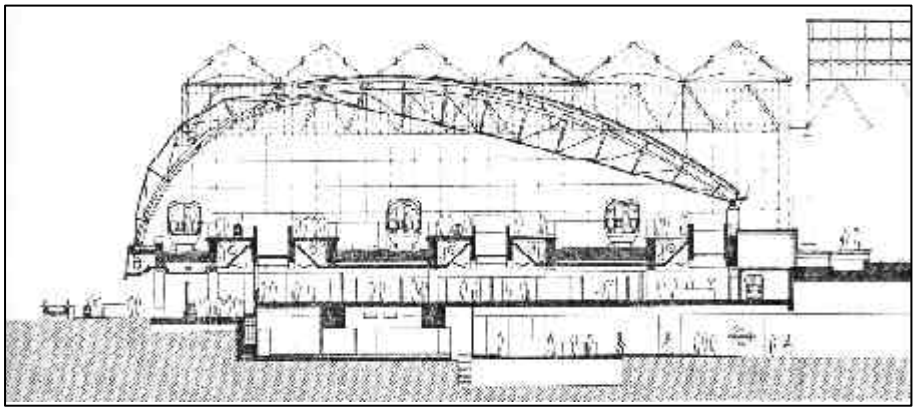


3D exploded view

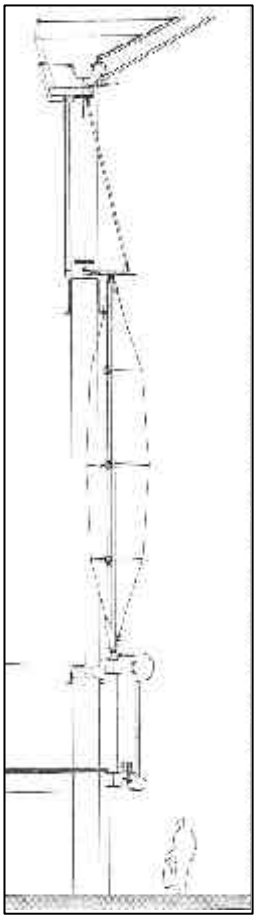
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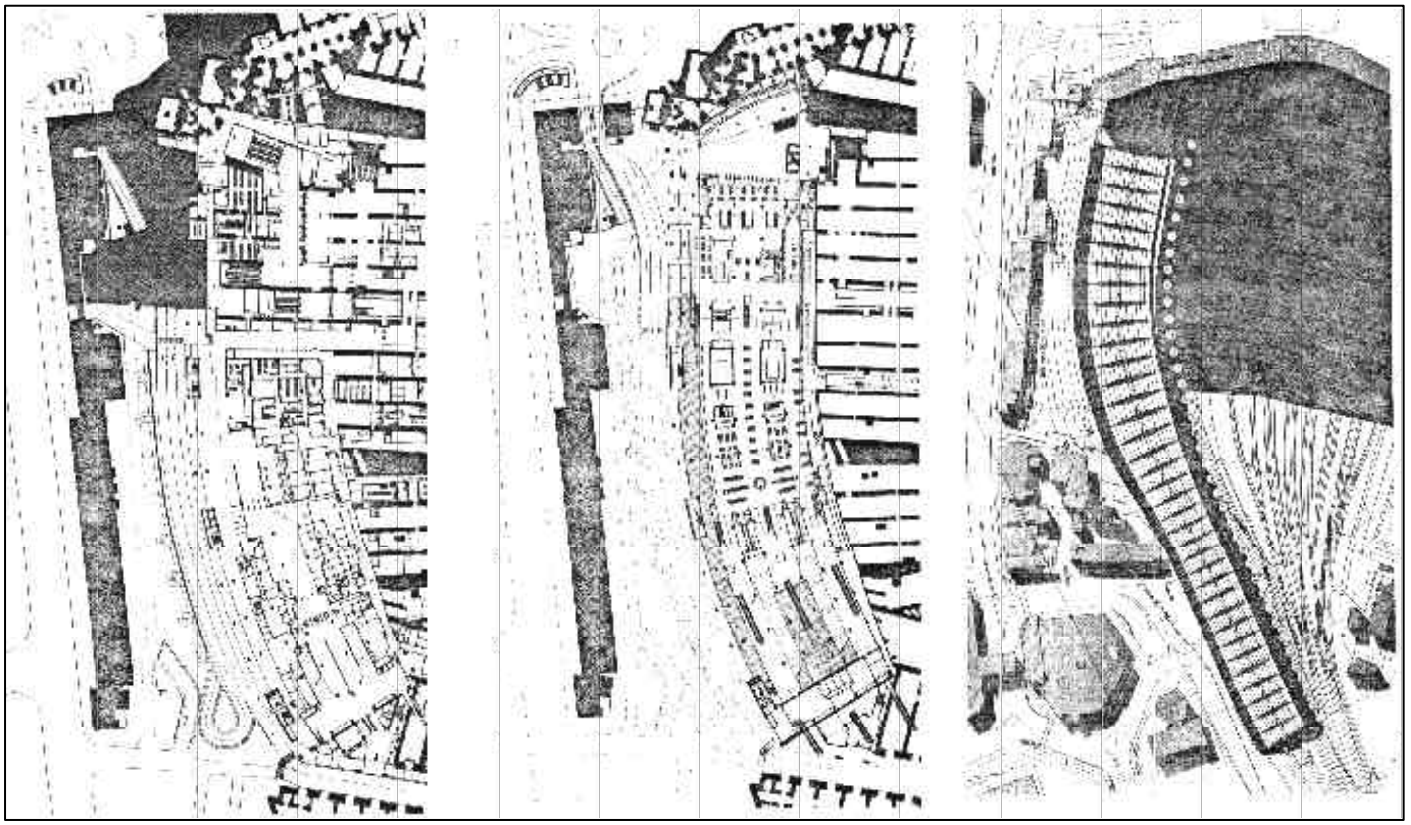
Cross section



Cross section



Detail



Floor plans

1988-1992 Amsterdam, The Netherlands

Station Schiphol/Schiphol Plaza,

Benthem Crouwel Architecten

Circumstances

In the same period in which work started on the implementation of the master plan of 1988 by Jan Benthem, NS enlarged the underground station. One of the basic principles in the master plan was that the urbanistic structure should not sidetrack the main processes: at an airport, it is of paramount importance that passengers are able to orientate themselves and that the human measure remains recognizable. This requirement led to the proposal for a raised road-structure and buildings which do not compete with each other.
The airport directorate proposed that the new station would be integrated in the airport terminal, to exploit the commercial potential. Benthem Crouwel/NACO was asked to draw up an integration plan for this part of Schiphol's centre. NS duly commissioned Benthem Crouwel/ NACO to provide the furnishing and finish of the underground section.

Concept

The task of integrating the NS station in the airport-terminal complex involved finding a solution to the problem that passengers, coming from the multi-storey car-park or the offices above it, had to follow a complex route in order to reach the departure hall. The integration of the meeting area and the shopping-area Schiphol Plaza involved major changes. An important requirement therefore was that it should function as a link between the terminal-complex and the central-area. It thus forms the most important entrance to, and central exit of the terminals and the underground NS station. It accommodates forty shops, bars and restaurants and the service desks of NS, banks and car-rental companies.
Schiphol Plaza (opened 1995) lies in the angle of the triangular central area, up against the terminals.
The aim was to design a functional space which could function in the airport's urban structure as a city centre. Essentially, it is a roofed-over square where most pedestrian-streams converge.

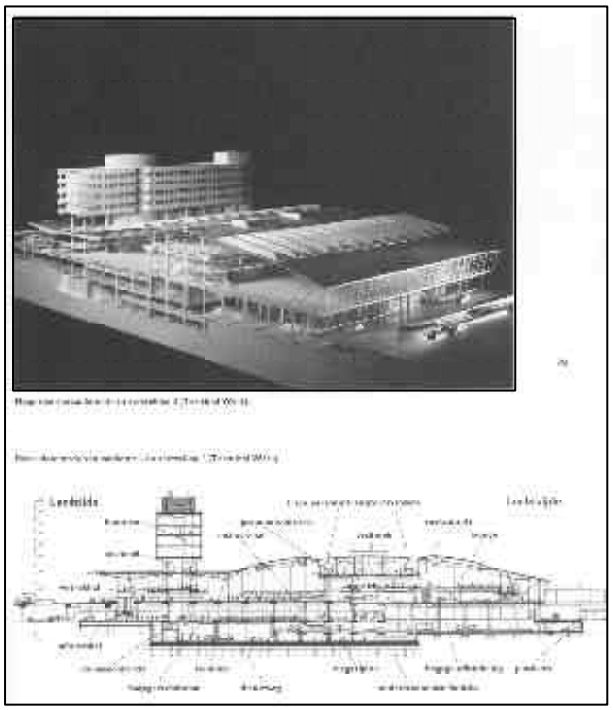
Architectural elaboration

Because Schiphol Plaza is an interchange, a clear lay out is of paramount importance. A concourse 12 metres high with the largest possible spans has been chosen. Because many technical installations and the signposting are suspended, the number of obstacles on the ground has been reduced and the colourful signposting is clearly visible. The dear layout is reinforced by the muted colour scheme (greys, soft green and black). Unlike the lighting in the terminal, the lighting here is directed towards the people rather than towards the building. The shops are situated beneath the raised access roads to the departure hall. The shopping mall, which is day lighted via the glass roof over the strip between the roads, is at right angles to the traffic stream, which reduces the risk of getting lost.
The façade of Schiphol Plaza is of glass, which reinforces its welcoming character and provides a view of the buses and taxis outside. Tinted glass has been chosen, for two reasons. People have a tendency to walk towards light, which is why the light in Schiphol Plaza is slightly subdued compared with the light in the terminals. The roof consists of a steel construction with perforated and folded steel plates. It has been planted with mosses and succulents which serve as thermal insulation and muffle the sound of rain.
The platforms of the NS station have not been fully soundproofed so that the public can hear where the trains are located.



Impressions

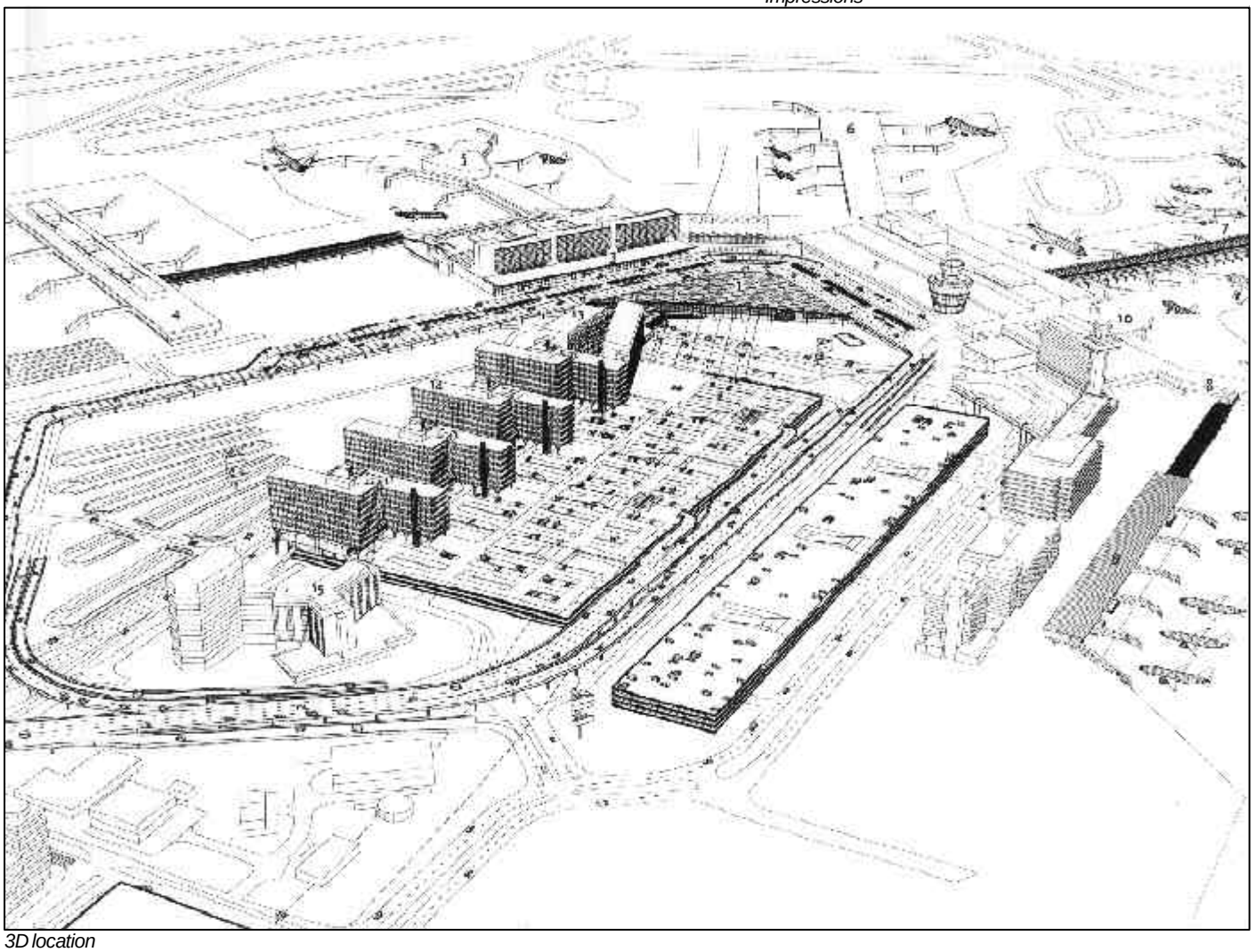
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Cross section



Impressions



3D location

1991 London, UK
Canary Wharf Underground Station,
Foster and Partners, Norman Foster

Circumstances

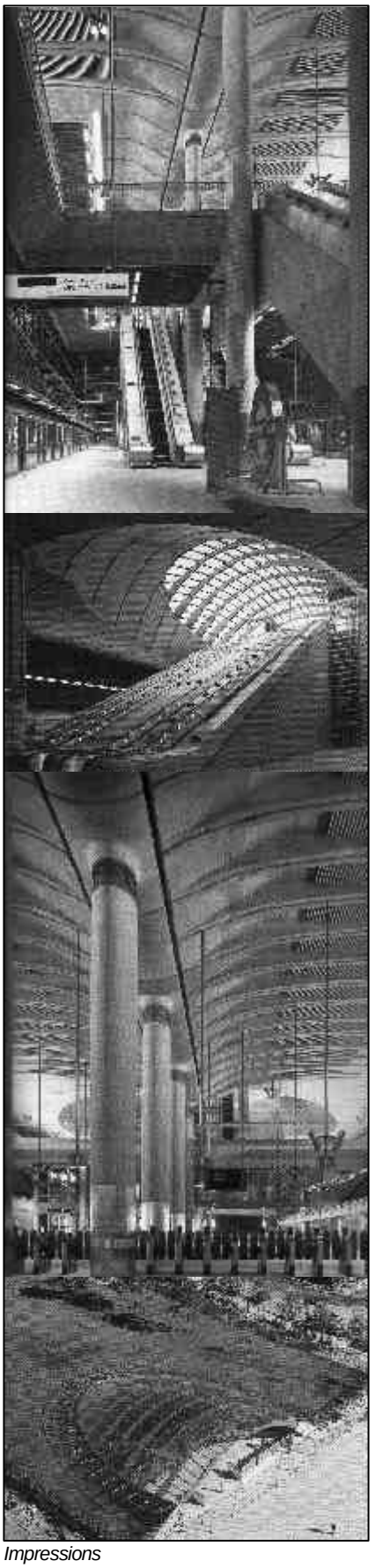
Canary Wharf is the largest on the new extension to the Jubilee Line. This prestigious 'milleniumproject' for the extension of the London Underground was developed in response to the growing importance of Canary Wharf as a business and commercial centre. In contrast to the squalor and chaos of most parts of the London tube, the new jubilee Line is a haven of physical and visual order. The guiding principles enshrined in the briefs for each station included the need for comprehensible public space, clearly defined passenger routes and abundant escalators. It has the scale and the capacity to handle up to 10 000 passengers at peak periods.

Concept

Given the expected volume of traffic at Canary Wharf, the problem of circulation was of great importance in the design of the station. The station is entirely underground, built of concrete, within the drained West India Dock by means of cut and cover construction. In this case, the cover is a new park, with entrances to the station indicated by three curved steel-and-glass canopies. Ellipsoidal on plan (the ellipse is the late twentieth-century shape) they are reminiscent of Fosteritos, the affectionately named entrances to the Bilbao metro. Here, as there, the structures prevent weather entering the station while admitting light deep into the station cavity.

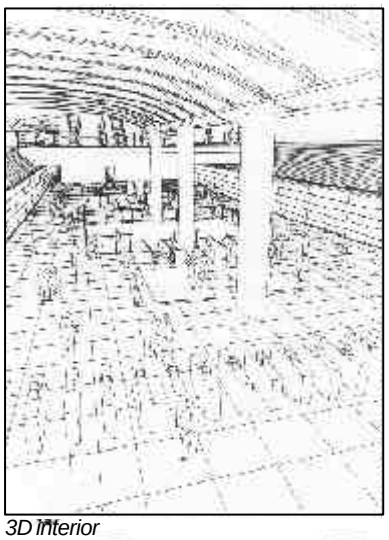
Architectural elaboration

Dramaticaly, functionally and elegantly resolved, the building has been planned with clear hard logic so that passage at all times is straightforward and there is hardly need for directions. On the contrary, without distraction, you can appreciate the drama of space, raw textures and elemental form.
A futuristic excitement is attached to a journey through this station. Great banks of escalators, bathed in light, carry passengers down from the Fosteritos on the surface to the ticket hall. This cathedral-like volume is articulated by a central row of colossal elliptical columns that rise, from the platform level below, to the roof, to meet the rhythmic pattern of arching ribs. (They are crowned by elliptical bearings which allow the building to move in response to geological pressures.) Naturally lit and lined down its sides by ticket-machines, offices and shops, the concourse is open through its length and width.
More banks of escalators take you down to the platforms in the bowels of the building, 27 meters below the surface. Apart from scale, the excitement of this station consists in the tension between the sheer elegance of the structure and the rough vigor of raw concrete. At platform level, where concrete diaphragm walls cast into the ground have been left exposed, the robust engineering aesthetic is at its most pronounced. Use of stainless steel, aluminum and glass create polished counterpoints in the composition.
To prevent from vandalism and damage, the bases of columns are clad in stainless steel. As on the other new stations, glass screens along the edge of platforms protect passengers from incoming and departing trains.

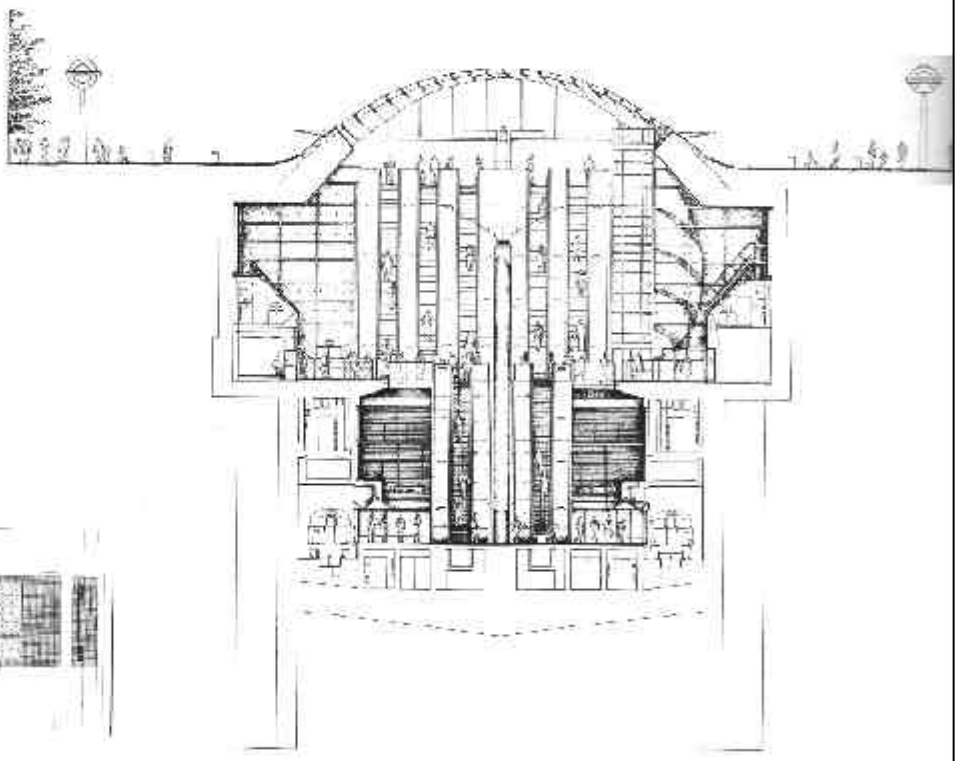


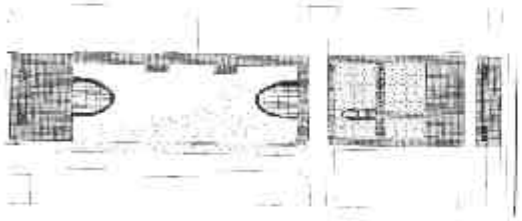
Impressions

Seminar
TRANSPORT,
projects to be analysed

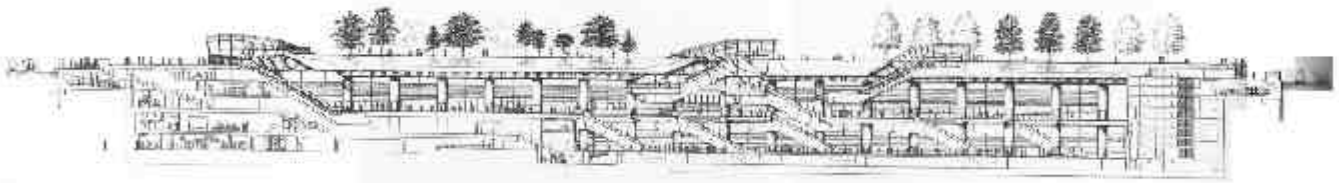


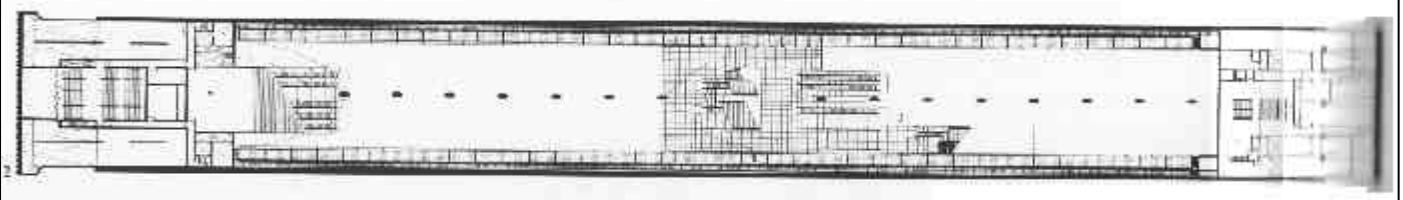
3D interior

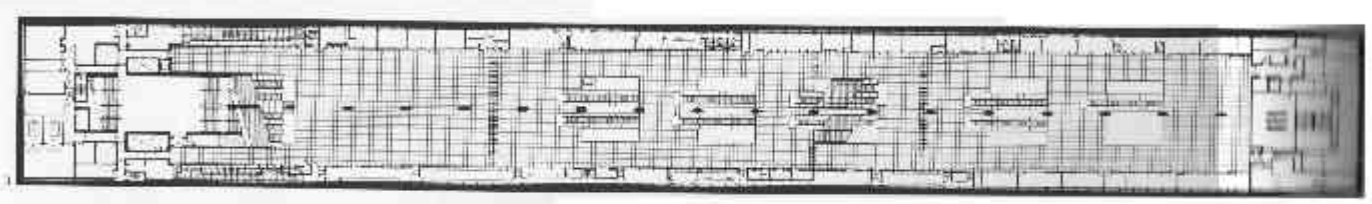




Cross section







Floor plan

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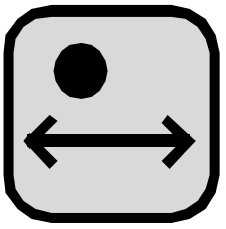
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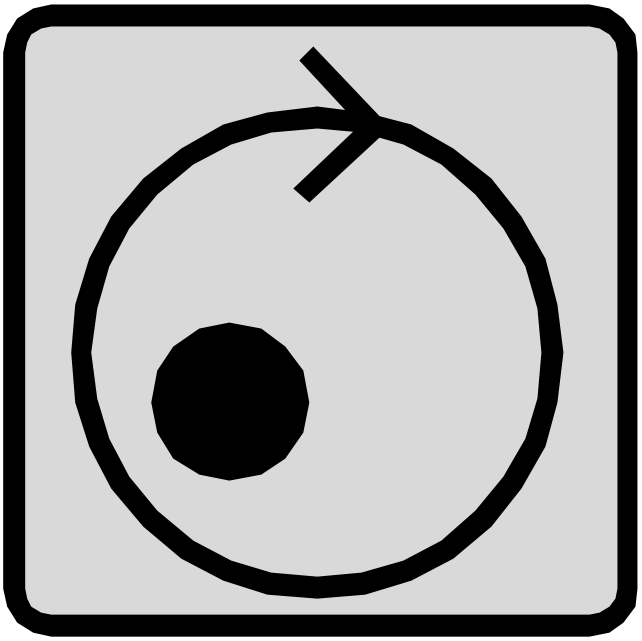
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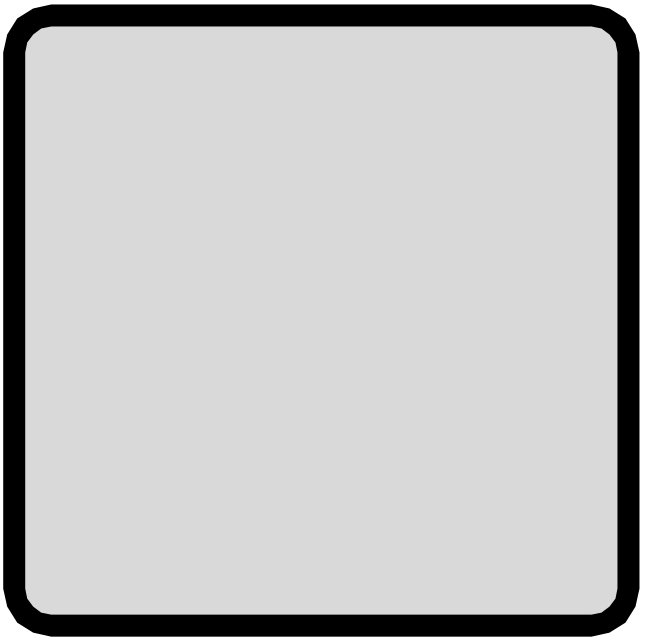


HOUSING BLOCK AS A CROSS SECTION OF THE CITY



Housing block as a cross-section of the city.
The urban living takes place in a complex that accommodates more than the habitation space. Working, consuming, entertaining and living takes place in one single architectural ensemble. The coherence between these diverse functions and between different life-styles is essential.

HARM TILMAN



Harm Tilman (Rotterdam, 1954) is a townplanner based in Delft (UPD). Since 1998 he is editor of the leading Dutch architectural magazine “de Architect”. Before that, he was director of the Department of Town Planning at the Academy of Architecture in Rotterdam. His recent teachings include lectures and studios at Academies and Universities in the Netherlands and abroad. He is the author of many articles on modern architecture and urban planning, and has contributed to several collections of writing on the contemporary city.

HOUSING BLOCK AS A CROSS SECTION OF THE CITY

Standard houses for standard families with standard incomes, this has been the guiding principle of housing during the 20th century. Recently this has completely changed. Society shows a much greater variety and plurality, that does not fit in standard concepts any more. Now people feel that this plurality has to be translated in a greater variety of housing as well.

This shift coincides with the growing inability of architects and town planners ‘to project urban form with any degree of confidence, neither as a tabula rasa operation, nor as a piecemeal aggregation to be achieved through such devices as zoning codes maintained over a long period of time.’ (Kenneth Frampton) It looks as if architects have surrendered and have accepted that every architectural contribution to the city is extremely limited.

This seems especially true now the wish towards individualisation is dominating housing production. However, the borderline between individualisation and loneliness in the city is pretty thin. Besides, criticism of the primacy of urban form in the built environment does not have to paralyze architects. One can even argue (Albert Pope) that this criticism clears the way for a repositioning of urban form in such a way that it can have effective answers to a city that is dominated by space.

This has provoked experiments with housing projects that show a much greater variety with environments and typologies than is usual. Especially areas of urban restructuring provide a complex context and rich conditions for such experiments. These are characterised by the stacking of functions and the mix of housing types. But what characterises them most is they want to be part of a street, a city, and a society. New housing projects accommodate a new way of living, and do not mutually exclude collectivity and plurality.

This creates opportunities and dangers. Dwelling is now part of different networks. In the “ages of access” (Jeremy Rifkin) not propriety, but access to all sorts of services and experiences has become important. Because of this, housing can become much more sustainable. At the same one risk awakening one morning and become aware that all activities that are connected to dwelling, have become commercial experiences.

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1917-1921 Amsterdam, The Netherlands

Het Schip, Housing block with post office, Spaarndammerbuurt

Michiel de Klerck

Circumstances

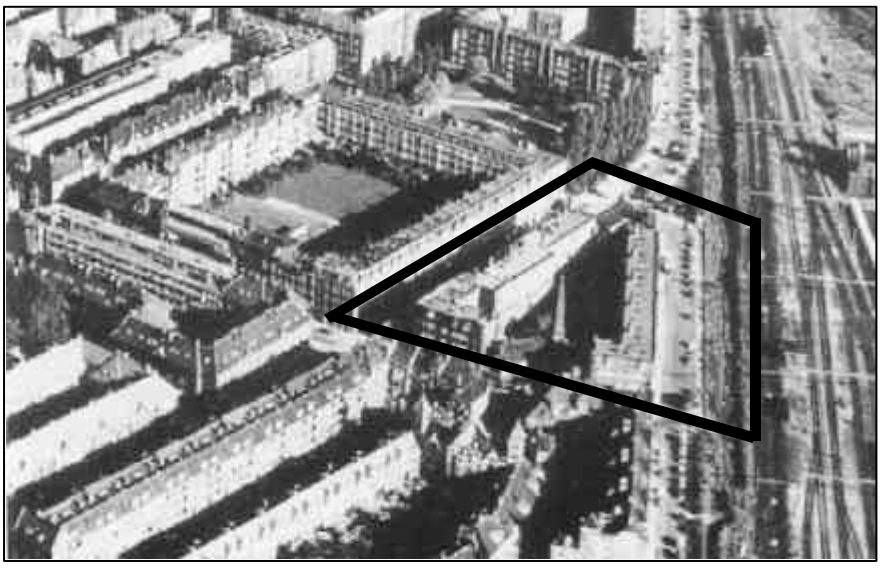
In 1917 the housing association Eigen Haard commissioned De Klerk to design a second housing block in the Spaarndammerbuurt, on a triangular site of about 3200 m^2. bordered by three streets: Oostzaanstraat at the north-east side, Hembrugstraat at the north-west and Zaanstraat at the south-west. The building consists of one hundred and two dwellings, a post office, a meeting hall for the residents, and a previously built school, which De Klerck was required to include in his plan.

Concept

De Klerk designed the block with a triangular inner court along the longitudinal axis connecting the *plantsoen* to Hembrugstraat. He combined the different sections of the building 'to form a whole like a mediaeval house with its outbuildings…' (H. Searing in Architectura 1971, no. 2). What he achieved was an organism, cohesive and complete in its conceptualisation. The many formal solutions become all the more significant in view of the building's nickname 'the ship'. The prow-shaped form faces the square - a low structure faced with horizontal nautical planking, and the parabolic window representing the anchor on the ship's side. The horizontal courses along the flat surfaces resemble the bands along the side of a vessel, with the undulating line above the doors at Zaanstraat symbolizing the water line. These are recurring themes in both De Klerck's oeuvre and the Amsterdam School.

Architectural elaboration

At the apex of the triangle - the node of the building - we find the post office, resembling a huge piece of sculpture. This section as such contains some of the most striking elements of the block, and the climax of the composition. The squat tower, the sheltering roof with its black tiles and the shape of an upturned keel, the wooden bands at the first floor and the large, three-dimensional windows are an evocative presence in a world of signs and meanings. Together they form the metaphorical prow of the edifice. The section which is only two storeys high and contains the postoffice is merely an outpost to the actual housing block, which is five storeys tall and topped by two soaring chimneys, marking the beginning of the two wings of dwellings. The inner triangular space between these wings is occupied by the courtyard with private gardens, the school playground and the meeting hall, whose brick forms recall the collective huts in wood and thatch of the Indonesian archipelago.
De Klerk's edifice has a wealth of ornamentation: pelicans roost on the left-hand corner of the post office. But there is more - a post horn, a thunderbolt, winged horses and even a windmill.
Here the new style of ornamentation of the Amsterdam school is applied to form an urban sculpture. The relation to the internal organisation and the quality of this organisation is subject to debate however.



Location



Impression



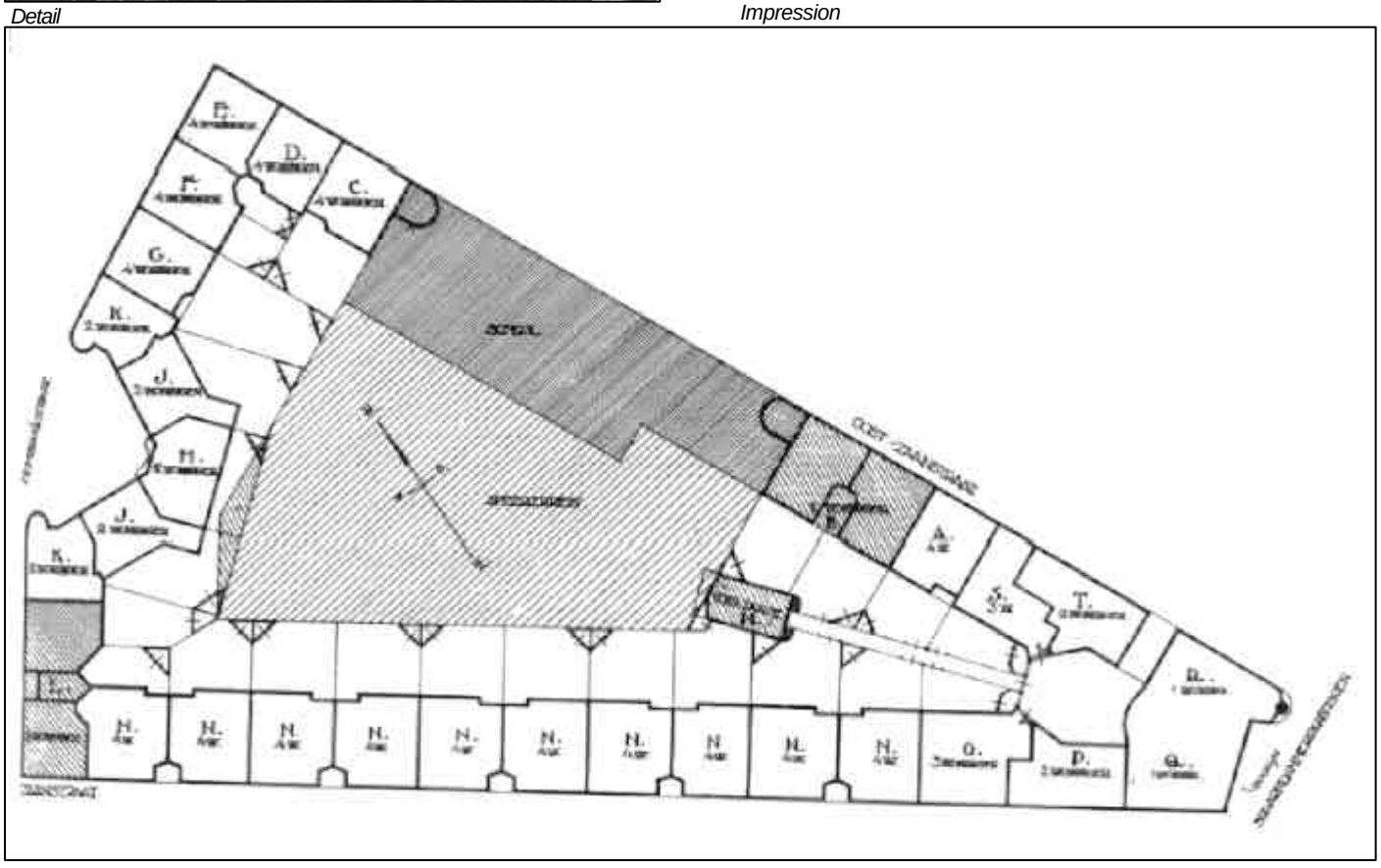
Detail



Entrance



Impression



Floorplan

1932-1934 Rotterdam, The Netherlands

Bergpolderflat,

W. van Tijen

Circumstances

In the settings of the depression of the thirties, Van Tijen was offered the possibility to build a high-rise, social housing building on a lost strip of land in an existing housing-district at the edge of Rotterdam. In this building, which would be the first freestanding gallery flat in The Netherlands, Van Tijen was able to realize his ideas about the urban dwelling for the subsistence minimum. Previously he had mainly focussed his attention on this subject to low-rise housing, according to the garden city ideology. In contrast to many other Modern architects involved in high-rise housing, he did not see this form of housing as the solution to the housing problem on a large scale. The housing machine was only suited for young, small families and he fiercely defended the notion that urban living of this sort was suited for everyone.

Concept

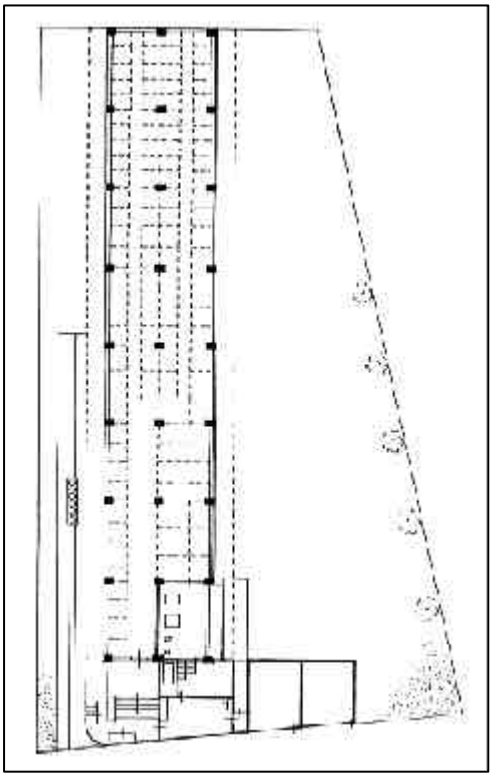
For a large building with minimal dwellings to work socially, facilities had to be incorporated in the building. Therefore a grocery shop, a bicycle-shelter, a nursery and a playground were planned in the partly submerged basement. Finally only the shop and the storages with washing spaces were executed.
To reduce the buildingcosts a gallery flat with identical dwellings and an industrial assembly construction was developed. A buildingteam was formed consisting of the building-firm and the bureau of Brinkman & Van der Vlucht, to develop the entire assembly package down to the last detail.

Architectural elaboration

On economic grounds a steel skeleton was chosen, which largely determined the further layout. Wooden, prefab facade elements, as well as traditional wooden floors, are applied on most storeys. The gallery floors and stair cases were made of prefab concrete elements, the parapet of simple steel plates.
Masonry is limited to the short sides of the building. This produced the wanted lightness and fragility in the facade. It also caused problems with sound isolation. The slim steel window-frames fit very well in the prefab building-method and further enhance the machine-like appearance. To prevent bending of the floor beams (spanning 6.2 m between the portals) in the facade, T-beams were vertically applied in front of the galleries and the balconies. Working together with the horizontal division this proved to be one of the most striking features of the building. It brought an extra layer to the facade and made it a three dimensional plane. The interiors of the small dwellings (50m^2) are divided in a service area on the East, the gallery-side, and the living/bedroom area at the balcony-side. The bedroom and dining are fitted with a movable screen, for night and day variation. The service area is divided in three zones dependent on the structure that incorporates the entrance with the bathroom, a bedroom and the kitchen.
Although originally intended as housing for blue collared workers, the modern, urban, living machine strongly attracted the artistic and well-educated. The extreme economic rationality ending up in such a light, abstract slab must have been a remarkable sight in the brownish-red masonry of the surrounding quarter in 1934.



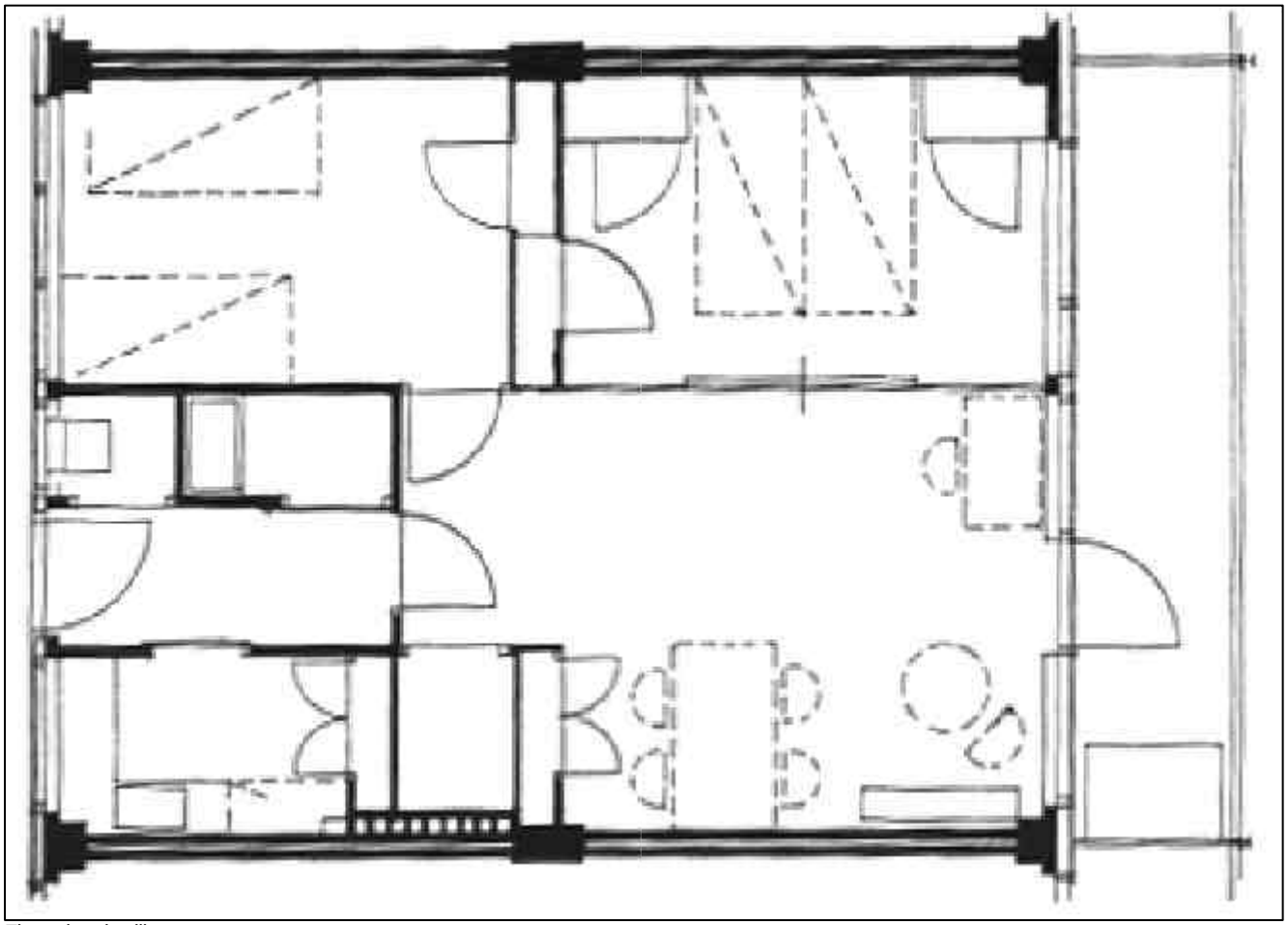
Impression



Floor plan



Construction



Floor plan dwelling

1945-1952 Marseille, France

Unité d'Habitation, Le Corbusier

Circumstances

The Unité can be seen as Le Corbusier's most significant contribution to the post-war European housing crisis; but it's conception was preceded by a long period of gestation. Interrupted by World War II, it draws back to his 'Immeubles Villa's', the mass-produced 'objet-type', the 'Modulor', 'La Ville Radieuse' and his later interpretation of the CIAM-Charter of Athens 1933. It also required him to edit his own architectural vocabulary to comprise: 'pilotis', the 'rue intérieur', the split-level unit, the loggia and the roof terrace. The Unité can be looked at as the built synthesis of all these aspects. Two bodies, both originally founded by Le Corbusier, worked together for the construction: The ASCORAL (Assemblée de Contructeurs pour une Rénovation Architectural, 1942) and ATBAT(Atelier des Batisseurs). In fact Le Corbusier created his own conditions.

Concept

The site overlooking the Mediterranean, on a rough, mountainous terrain, exposed to the sun, was ideal for Le Corbusier to refine the constituent elements of the Unité principle. The mass-produced apartment, an independent supporting skeleton and 'brise-soleil' facade. The ship-like elevated object incorporates 337 units of 23 different types, and three levels of communal facilities. 19 stories high, it is served by 7 internal street levels. The notion of the extended dwelling is applied on the ground, in the shopping street halfway up the block and on the roof deck.
The generic neck-to-base, two level dwellings and the universal 'brise-soleil' are subordinate to the overall image of the entire block. The 'Modulor' is the means of composition for the entire Unité. Le Corbusier insisted however that the 'Modulor' as a working instrument and not as a 'machine for manufacturing harmony'.

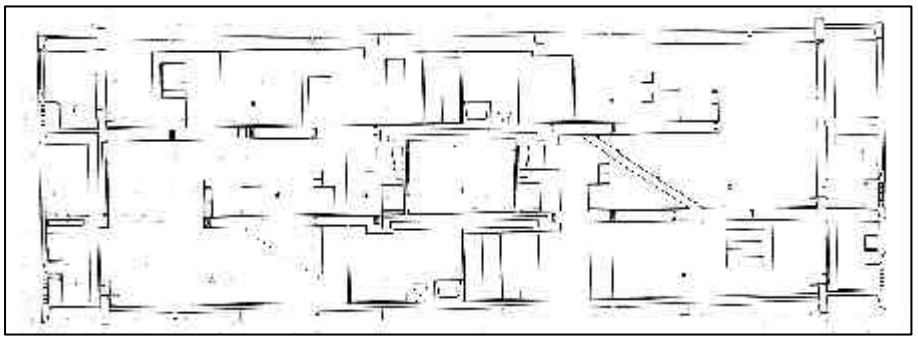
Architectural elaboration

The rhythmic brise-soleil forms the intermediate zone between the outside of the block and the dwelling. The 'beton brute' facade contains the loggia's of the apartments and gives the outside of the building a timeless, tectonic character, reminiscent of the Greek temples on the Mediterranean Coast.
Adapting to the post-war situation, with it's shortage of steel and skills, Le Corbusier now conceived concrete as a plastic, rough material that expresses it's rough way of construction.
This is expressed most clearly on the roof level, where the concrete is even shaped after the mountains on the horizon. Here the social entity of the complex has a carefully orchestrated relation to it's surroundings, by means of a composition of elements, enclosed by a concrete screen perforated by small slots, providing tentative views.
All units were constructed independent from the skeleton, in which they are fitted. The narrow (bay width 3.66m) generic dwellings have the kitchen as the centre and the bedrooms of children and parents at the opposing ends of the apartment. This layout produces both a flexible, surprisingly spacious interior, and a cell-like expression in the children's rooms, inspired on the monastic life as worked out by Le Corbusier in 'La Tourettes'. The brutal, statement-like character of the concept is carried out to the level of the detail. This makes the Unité both a prototypical project and a highly controversial building.

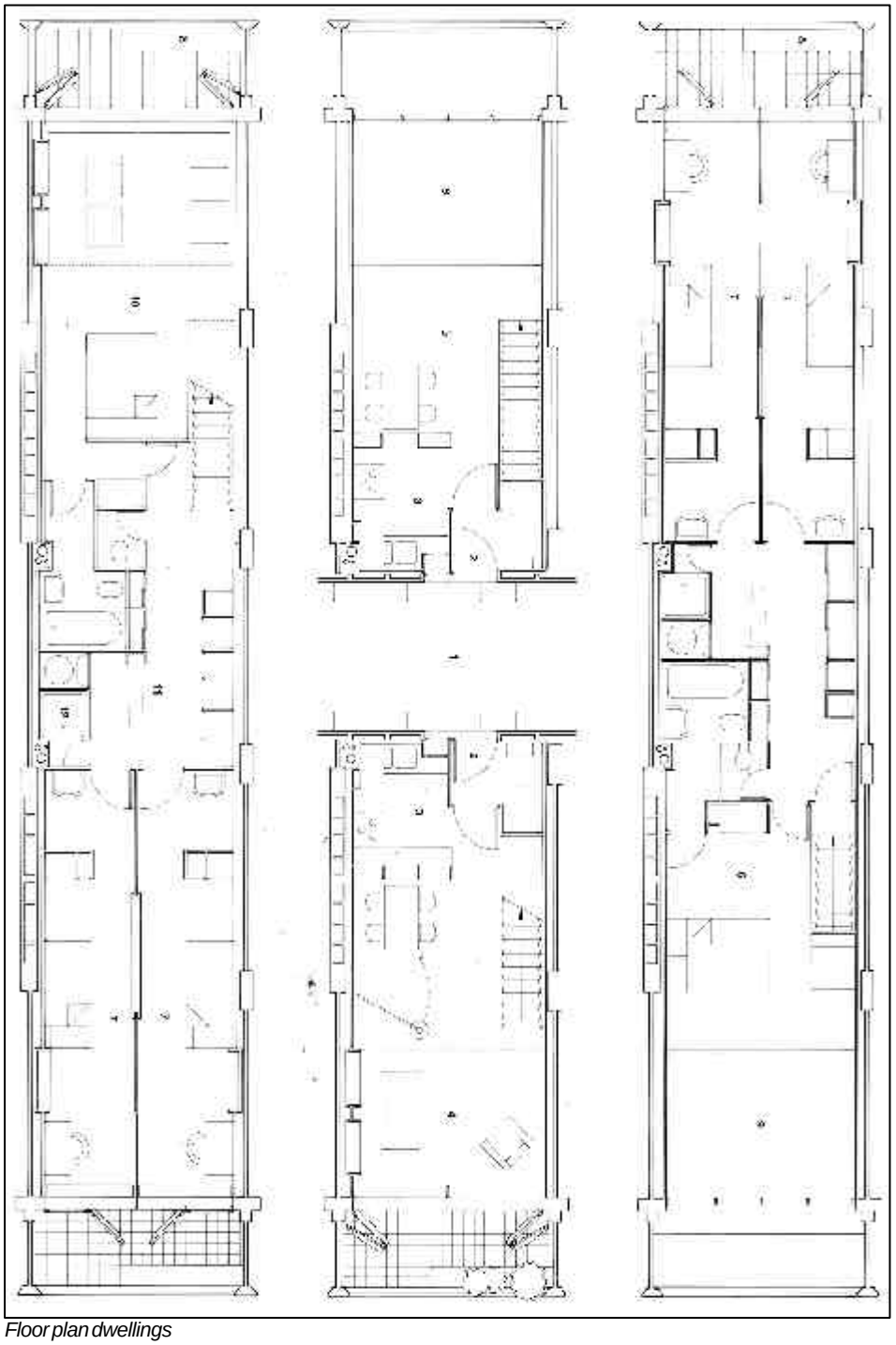


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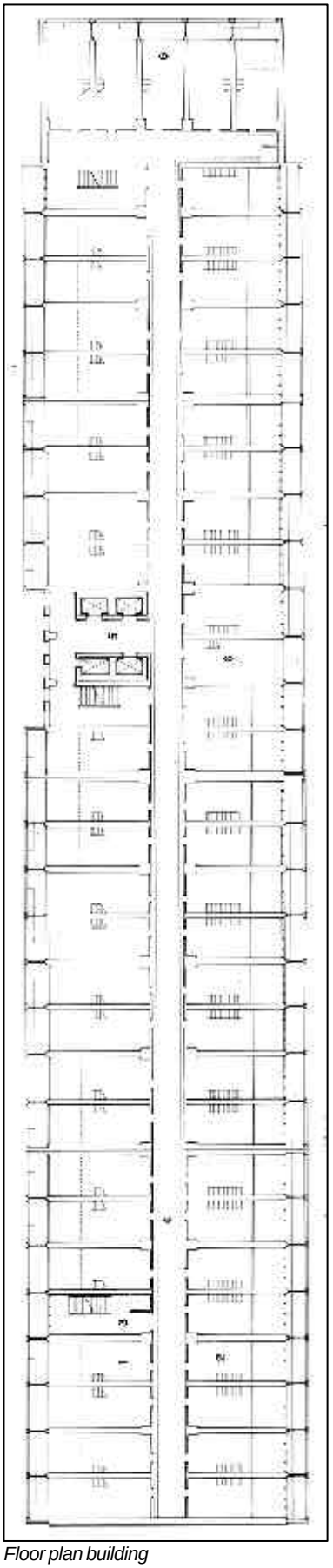
Seminar
HOUSING,
Historical projects



Cross section dwelling



Floor plan dwellings



Floor plan building

1948-1951 Chicago, USA

Lake Shore Drive Apartments,

Ludwig Mies van der Rohe

Circumstances

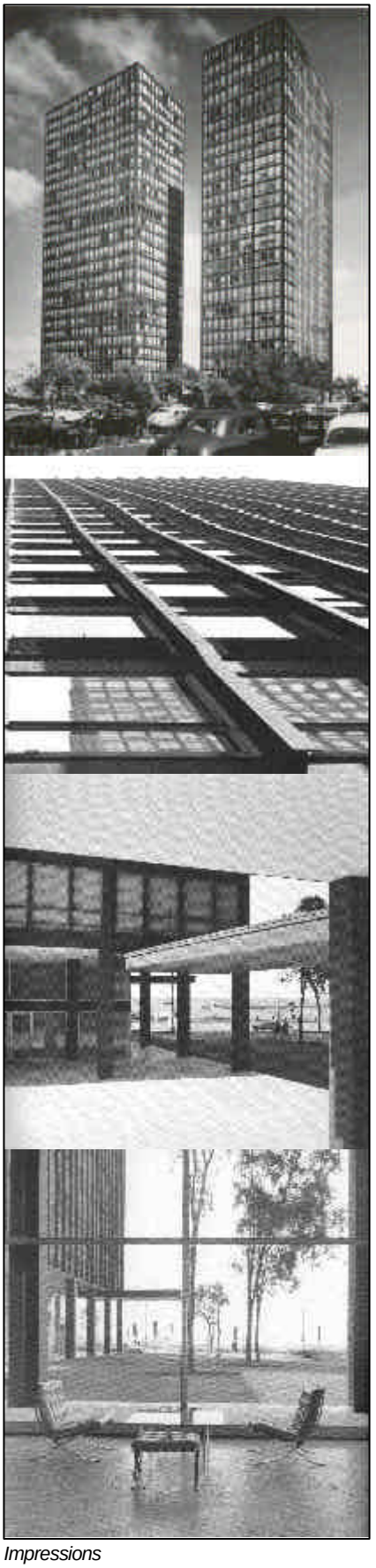
In the third period of his life, after Aachen and Berlin, Mies van der Rohe found his true architectural home in Chicago, where skyscrapers were born. Here he was able to realize his skeleton architecture in steel and glass. The two uncompromising apartment-towers on 860 Lake Shore Drive, are situated at the eastern edge of the inner city Loop on the shores of Lake Michigan, along the highway. An ultimate site for the Modern man.
In 1951 the two projected towers were to form the new landmark at the lake side of Chicago.

Concept

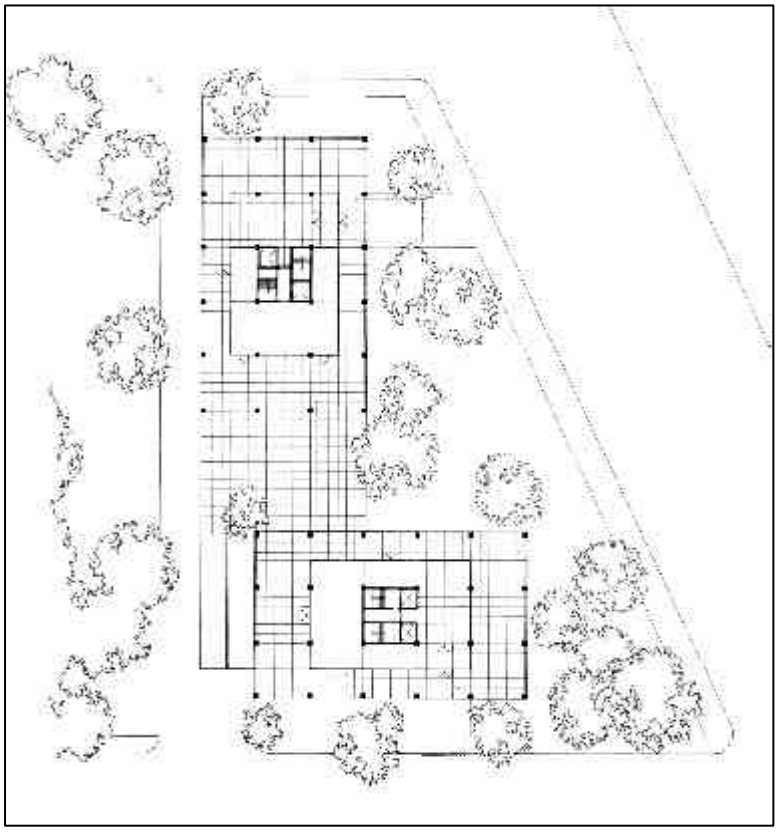
The two towers are completely independent of the triangular site on which they stand. This is reinforced by the recess on the ground floor. The towers appear to be floating.
Joined by the connecting roof over the ground floor, they form one symbolic piece of architecture. Symbolic for the oeuvre of Mies van der Rohe and the Modern aesthetic. The basic concept of the high-rise apartment was to translate the terrace in front of the country home into the floor level of the high-rise. The view was therefore essential in the floorplans for the apartments. Within the directionless grid of the steel, concrete clad columns, sandwiched between the concrete floor slabs, the only limitation to the open organisation of the floor plans are the elevators, which are situated at the centre of the building.

Architectural elaboration

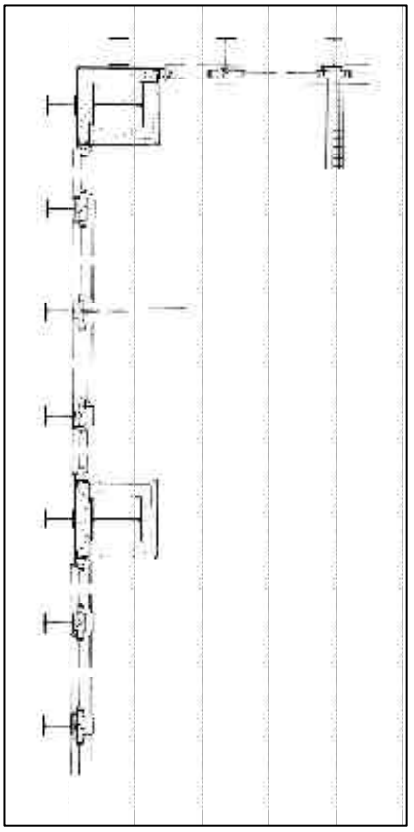
The abstract, reduced facade is dominated by the repetitive steel profiles attached to the outside of the façade. Sweeping towards the sky, they further lighten the building. The light, grey curtains that shield the exposed apartments from the sunlight, form a bright contrast to the black, articulated steel profiles.
The American way of separating the façade from the interior is carried to the extreme; the outward appearance and the process of production were designed first, after which the interior was projected in the envelop.
Most striking of the entire complex is its universal solution to design problems. All components are mass-produced and are repeated as much as possible. This is also the case for the organisation: all sides, which have different orientations and views, have the same floor plan. It produces a building which seems to be a statement on how Modern architecture should be used and how it should look. A genuine International Style. This aspect of the work of Mies van der Rohe has been subject of fierce debate, especially by later generations. The care and precision with which the building is designed and executed, does however produce a building that is an architectural whole, and not a stack of units. In spite of the simple, minimalistic approach, it does largely comply with the needs of the inhabitants.



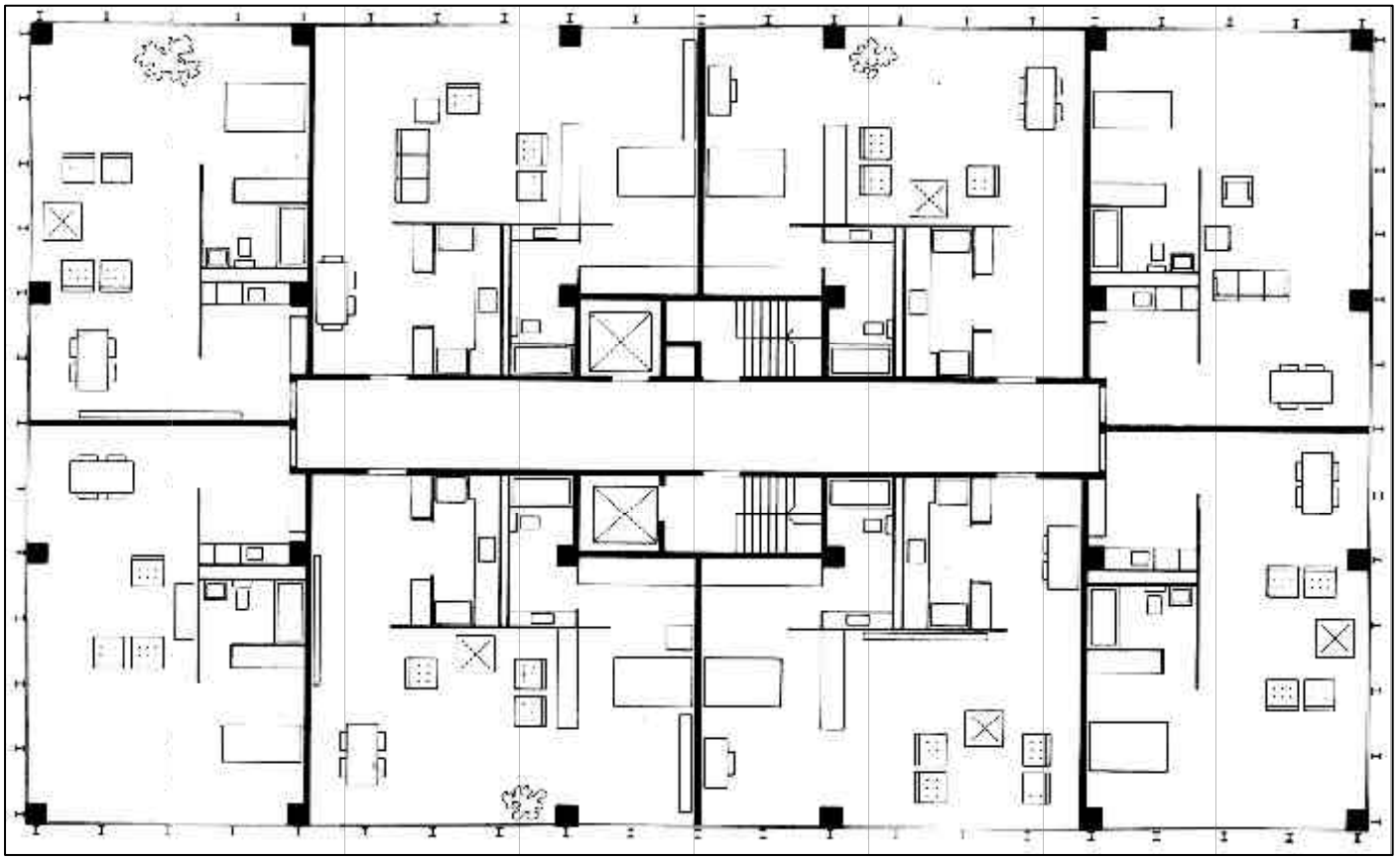
Impressions



Situation



Detail



Typical floor plan

1989-1990 Fukuoka, Japan
Void space/Hinged space Housing
Steven Holl Architects

Circumstances

This housing complex on the outskirts of Fukuoka is one of 6 low-rise housing blocks on the Nexus World project. This initiative, developed by Fukuoka Jisho, intended to build a future model on the cultural link between Westernizing Japan and the Western world. This might be compared to the building exhibitions of the twenties and thirties. A latter day *Siedlung* on the Pacific Rim. It was not focussed on building technology however, but on innovations on comfort, delight, urbanity, and the connections between the public and private realm. Life style, not the process of building was the subject of inquiry. After the first evaluation of the designs regulations were reduced in order to provoke more experimental buildings.
Steven Holl was given the commission for 28 homes for Japans middle class, located along the edge of the Nexus site. Great effort was put in the manufacturing of the various projects and subsequently a high quality finish was achieved.

Concept

Steven Holl uses the concept of hinged space, hinging walls in the interior to provide maximum flexibility and adaptiblity, in the interiors of the dwellings. On the scale of the block he uses 'the silence of the void'. This cryptic description for the use of voids in the block to form the atmosphere, organisation and events in the block, and its relation to the city, is a reaccuring theme in his work.
The 28 appartments are interlocked in a complex arrangement around the voids providing a variety of spatial experiences and sections, in 18 variants of 5 different types of dwellings. Therefor all appartments are unique.

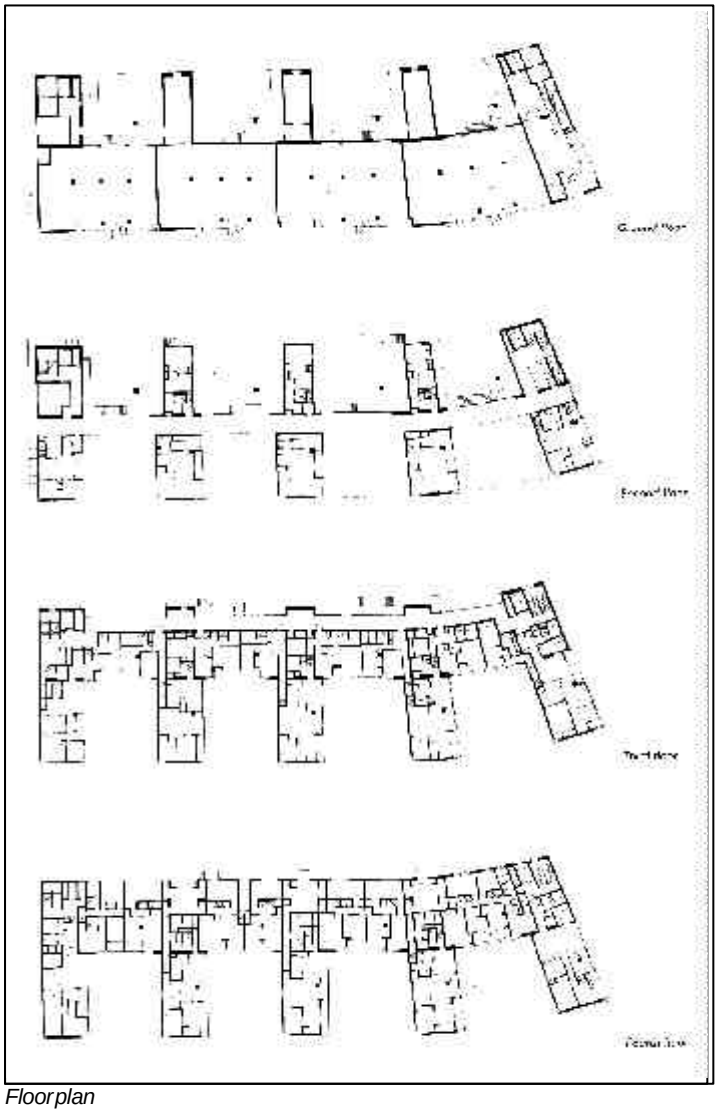
Architectural elaboration

The block is laid out around four large south-facing courts, the floors of which are a stretch of water. The courts are concieved as empty spaces for meditation and are raised above the street level by a strip of commercial spaces seperating the housing from the hectics of urban life.
The four openings join up the rest of the complex and open the back side to light and air. These back spaces run the height of two floors through the block and participate in the life of the shops, café-terraces and children's playground. The court yards are complemented by another equally important system of three corridors crossing the block lengthwise, leading to the appartments and at the same time interconnecting the four articulated spaces at the back and the four large silent voids at the front.
The abstract façade and composition is articulated more by the use of aluminum panels that give an idea of the inside life, in contrast to the dark plains on the short side of the slabs.
This minimalistic approach in detailling is seen throughout the building enhances the impression of an apparatus, which combines meditation with interrelation, privacy with community and visual connections with enclosures and facilitates the various requirements of urban life, rather than imposing its own logic.

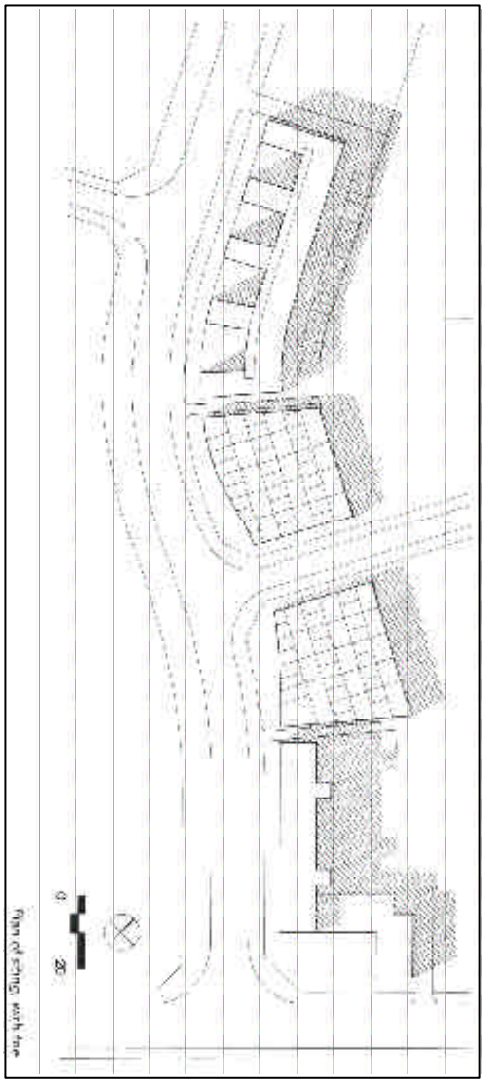


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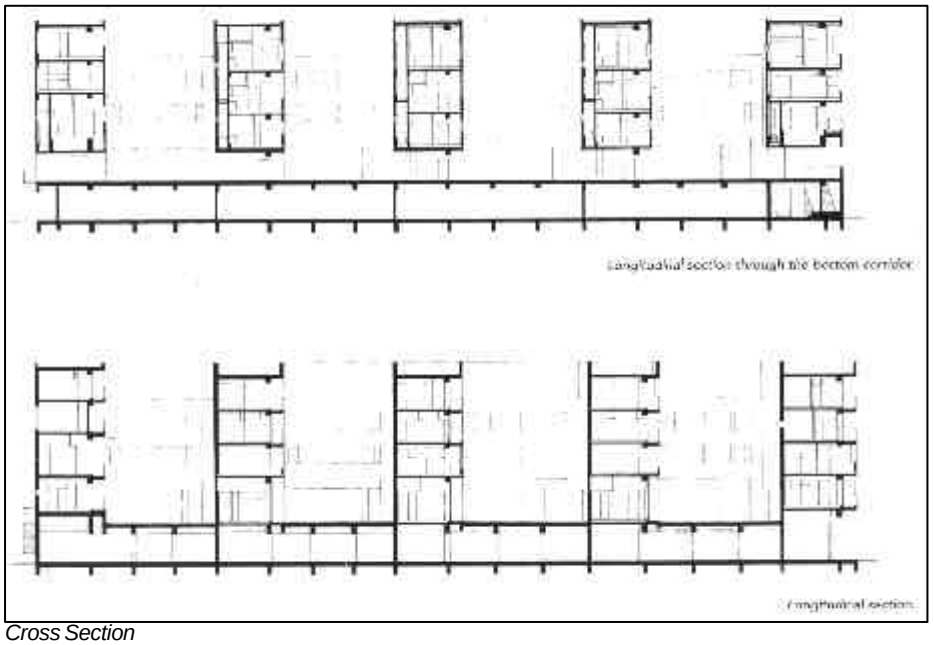
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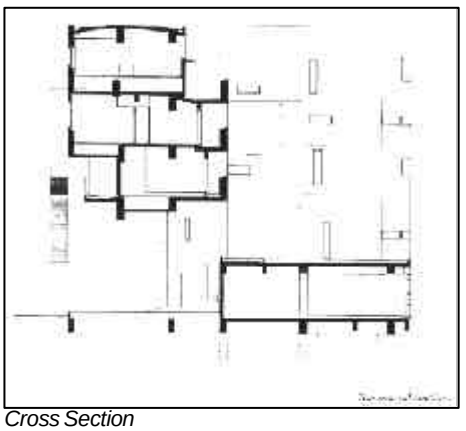
Floorplan



Situation



Cross Section



Cross Section

1989-1990 Fukuoka, Japan

Nexus Fukuoka Housing,

OMA Rem Koolhaas

Circumstances

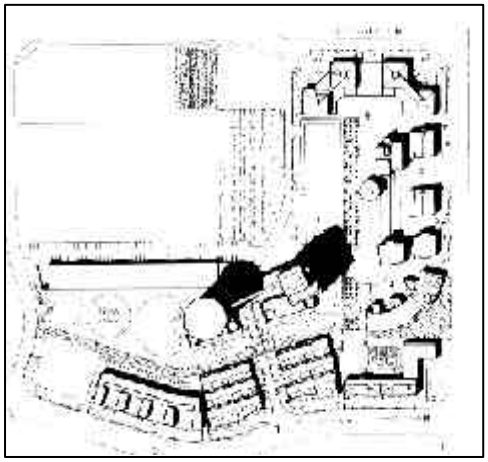
Koolhaas's building stands next to the one by Steven Holl and subsequently has the same circumstances for the design. It shows a completely different approach though. The complex consists of two blocks separated by a road forming an entrance to the Nexus World site.

Concept

Of all the Nexus World buildings Koolhaas's building is the most self-contained, the least tied to its surroundings. Surrounded by 'cyclopic walls', a caricature of the foundation walls of Japanese castles, it forms a figurative base for Isozaki's towers in the middle of the lot.
The dwellings are very private and introvert and all of the patio-type. The roof is the only element which is explicitly extrovert. The units 'escape' their confinement through these top floors with their undulated, expressive roofs. The low-rise blocks therefore only express some of their character from a high view point. Individuality is absolute and caught in a poetic, abstract envelope. Contact between the units is only present at the entrance corridor. The roof landscape, where an intricate viewing spectacle is designed, is orientated on the horizon and does not offer views of the other inhabitants.

Architectural elaboration

The entire complex incorporates 24 large, luxurious dwellings and 4 shops. The explicit, surrealistic dwellings force the user to adapt to the house. The 3 story high dwellings are vertically penetrated by an individual, private courtyard that introduces light and space in the dwelling. The dwellings are accessed under the 'cyclopic walls', through a concourse that runs around and through the blocks. The first floor accommodates a private stone garden and the entrance. On the second floor are various bedrooms, on the third floor there is a group made up of a living, a dining, and an extra room, together forming a suite where screens, drop curtains and other mobile elements allow different arrangements. In contrast to the intimate character of the first two floors the upper living level is exposed to the view. This contrast is seen throughout the building: public vs. private, dark vs. light, rough vs. refined, concrete vs. abstract. Maximum variety within one dwelling is multiplied to form one abstract volume.
The use of materials emphasizes this concept. The black concrete of the 'cyclopic walls' form the rough, urban restrain to the luxuriously detailed interiors. Separation between facade and interior is complete. The spatial qualities of the roof scape are mainly expressed by the light that flows from the apartments at night.

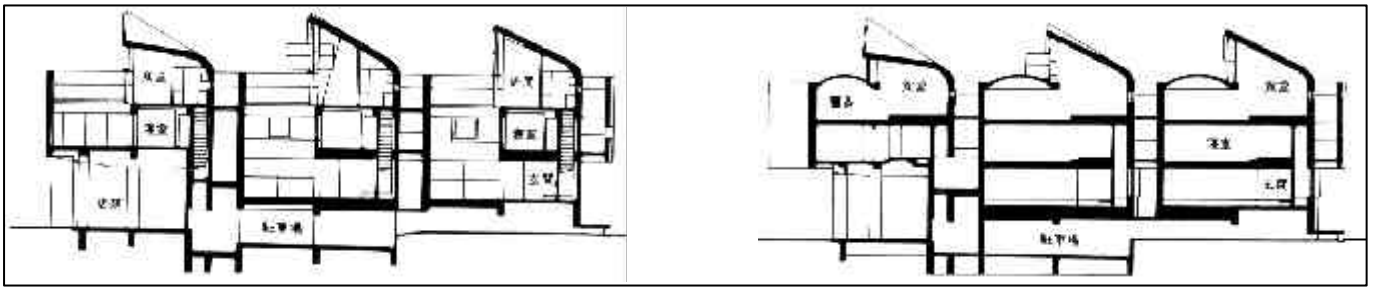


Situation

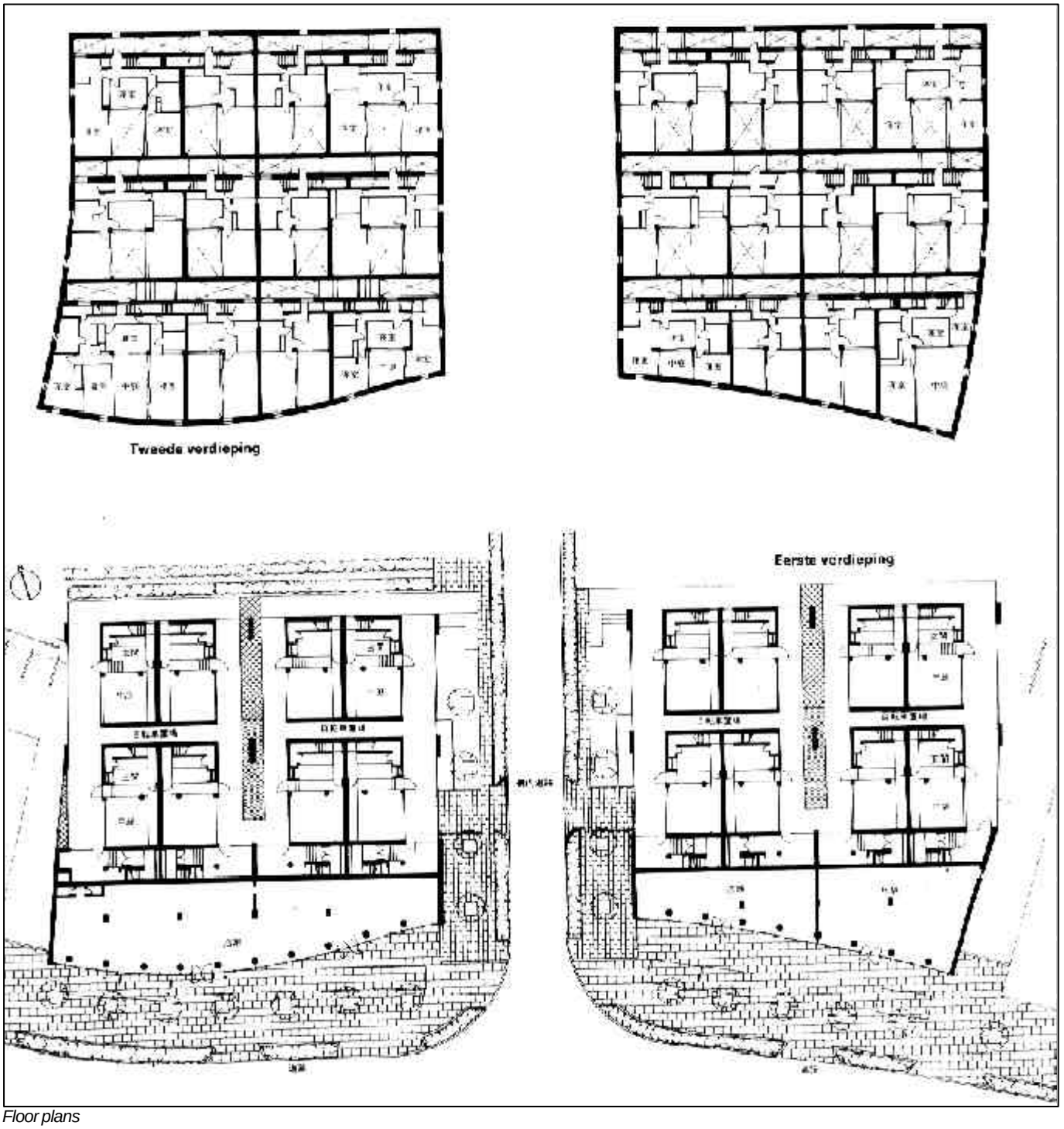


Impressions

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Cross sections



Floor plans

1989-1994 KNSM-island Amsterdam, The Netherlands

Piraeus Residential building,

Hans Kollhoff & Christian Rapp

Circumstances

Jo Coenen made the urban plan for the KNSM island, part of the redevelopment of the Eastern harbour docks in Amsterdam. He proposed a composition of big, urban blocks, among which the Piraeus building. This big block was intended to have a cross passage perpendicular to the length of the block, with a cylindrical element dividing the two halves. The commission of this complex, which incorporates 304 dwellings of 143 different types and 1600 m2 of retail space, was the perfect opportunity for Kollhoff to put his theories on peripheral architecture in practice. It would be his first project outside Germany.

Concept

Kollhoff transformed the shape of the building proposed by Jo Coenen to incorporate an existing, old office building, improve the light conditions in the block and to adapt it to the physical context. The eventual sculpture-like shape of the block is not the result of a formal approach, but the result of these circumstances. This was the basis for the organisation within the block. It was not just intended to support the urban conditions though, but also to make the architectural object influence the city scape.
Added to the definition of the shape of the building, is the theory of tectonics, which is an design philosophy of Kollhoff. It suggests a clearly perceivable relationship of the construction and the materials used, and the way the building will function and what it does to its users. The suggestion of heaviness, reliability, timelessness and sincerity is achieved by a persistent search for this dialogue.

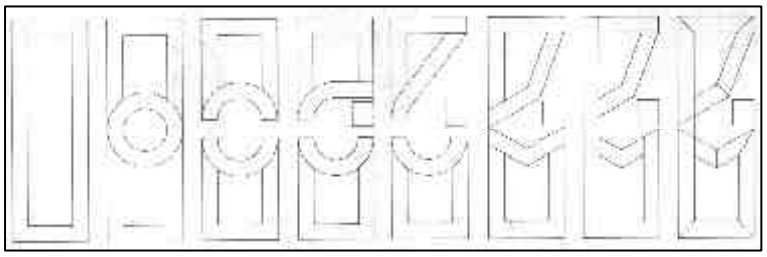
Architectural elaboration

The block has a 9 story high straight, rectangular facade along the central boulevard of the island. The volume slopes down to the water in the South. The four story folded ‘arms’ embrace the retained building, and form a public passage. The enclosed courts are designed as non-accessible, quiet spaces. The entrances are very articulated, referring to the Amsterdam School’s tradition of the detailing on the housing block, and lead to the porticos for the dwellings up to the fourth floor. The upper floors are serviced by galleries, in- and outside the block, accessed at the corners of the building. The double height galleries on the inside offer a oversight view over the building’s aluminium, sweeping roof. The perception of the entire sculptural form is also perceivable in the upper dwellings, which are combined with working spaces and have very high (up to 8 metres) spaces with a slope roof made of untreated plywood.
The special bluish brown, deep jointed brick used on the entire block emphasizes the character described above. It is combined with robust Iroko frames. Together with the black-steel folding windows, it becomes a carefully detailed composition of natural, ‘aging’ materials. The abstract sculpture of the entire block acquires meaning in this detailing by consistently working on different scales and levels.

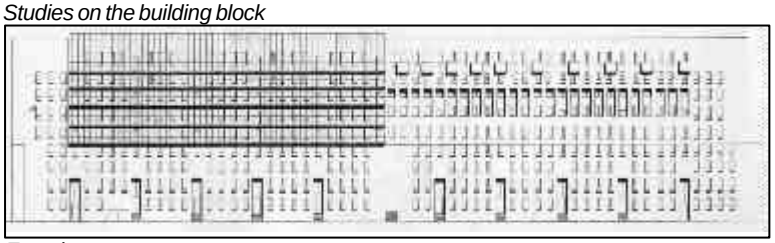


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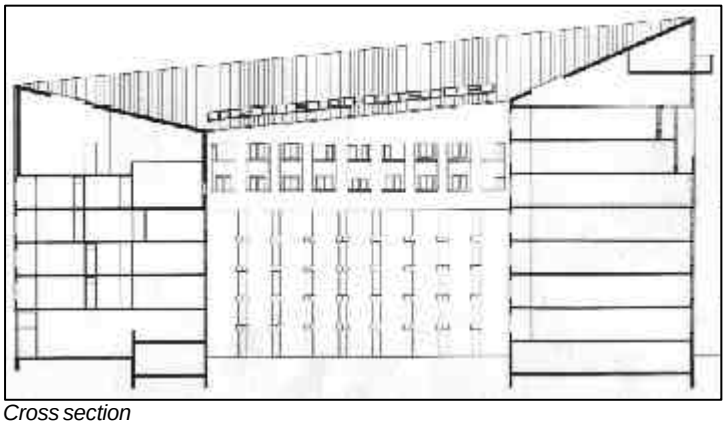
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Studies on the building block



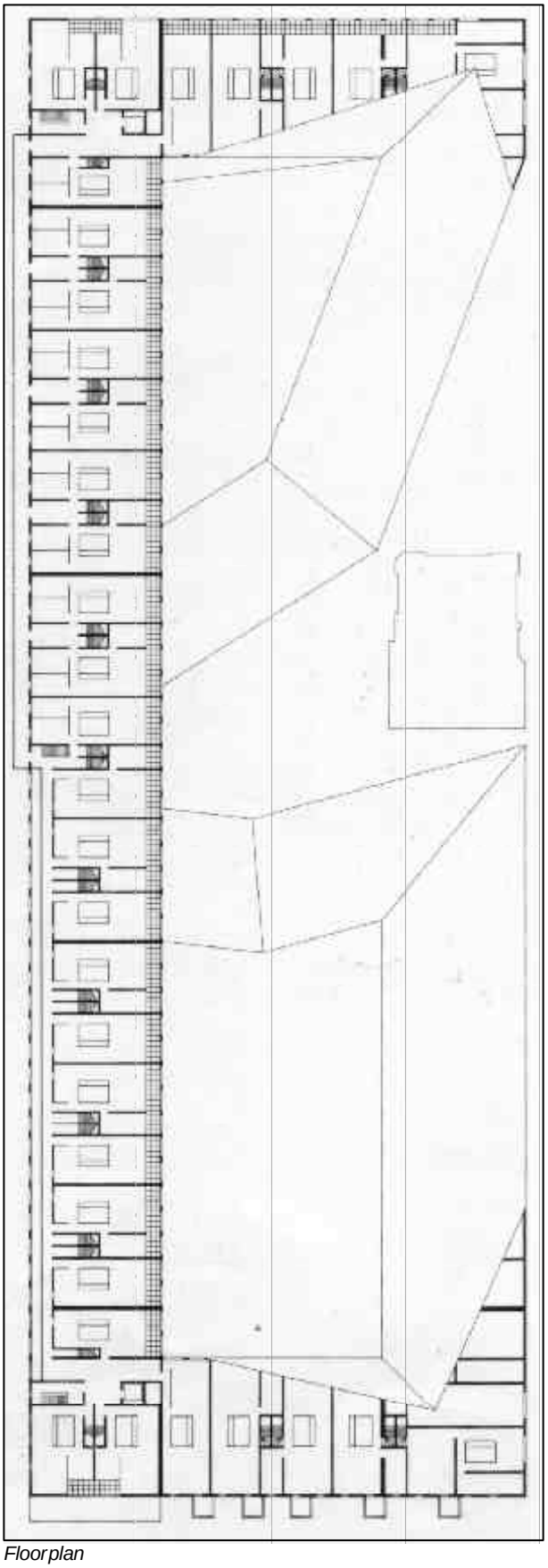
Facade



Cross section



Impressions



Floor plan

1992-1995 Sittard, The Netherlands

De Prinsenhoek,

Neutelings-Rietdijk Architecten BV, W.J. Neutelings

Circumstances

The Prinsenhoek housing-project is located a stone's throw away from the historic centre of Sittard. The site is situated at the intersection of a trunkroad, the 'Rijksweg' and the Wilhelminastraat, a road that runs parallel to the inner-city ribbon development. Five other modern appartmentbuildings have been built along the Wilhelminastraat. Their contribution has been a scaling up of the area.
Next to the Prinsenhoek-building are two old villas. A waste-area was incorporated into the fragmented buildinglot and turned into a carpark. The architect, municipal council and client formed a constructive cooperation on this complicated assignment.

Concept

The Prinsenhoek-project consists of three elements, grouped around a courtyard complex: a nineteenth-century villa, an appartment-building and a carpark. The old villa which could have easily been demolished by the architect and client, was incorporated in the design, as an office-villa, and acts as an attractive historical element in the complex. The courtyard is used as a binding elements in the whole plan, a quiet oasis in the city. The modern block is very consciously anchored in these surroundings. It is designed to lie along the length of the site with a horizontal massing: a plinth of offices and shops, then a block of 26 appartments with an articulated landscape of a further 6 large villas on top.

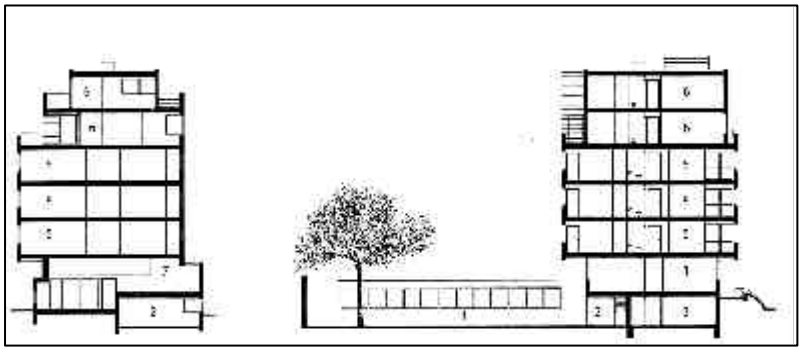
Architectural elabaration

The entrances, bay windows, gates and underpasses are finished in robust Ardennes flagstones, forming a plinth of urban fabric. The 3 middle floors consist of a strong rectangular volume, which has a rhythm of deeply set windows cut out from the its anthracite grey concrete facade. The roofline is described as a sculptural play of cedar clad volumes, which refer to the scale of the villa, and provide the inhabitant with a panoramic view of the historical centre of Sittard. The intimate proximity of the villa and the dominant view on the historical centre from the modern villa's provide a simultaneous experience of present and past, of modern and nostalgic.
The courtyard gardens are situated at 1.5m beneath street-level. This means that the offices, which sit upon a layer of storage space at garden-level, acquire a measure of privacy as they are lifted high up the pedestrian's view.
All four entrance halls and stair-wells to the appartments are reached from the garden side, via a ramped tunnel through the block. The choice of material not only ensures the clarity of the vertical tripartite composition, it also keeps the relatively large structure in balance with the atmosphere of the historical town centre.

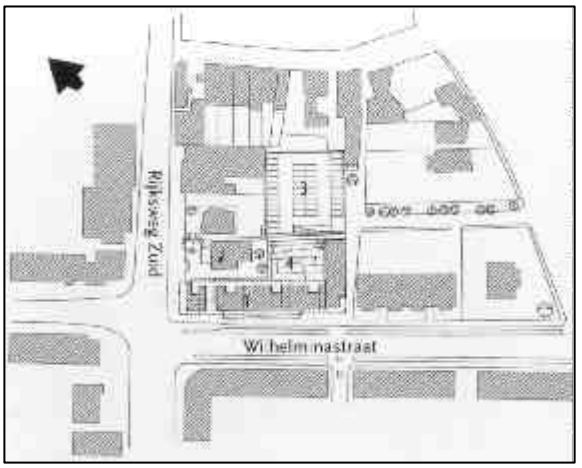


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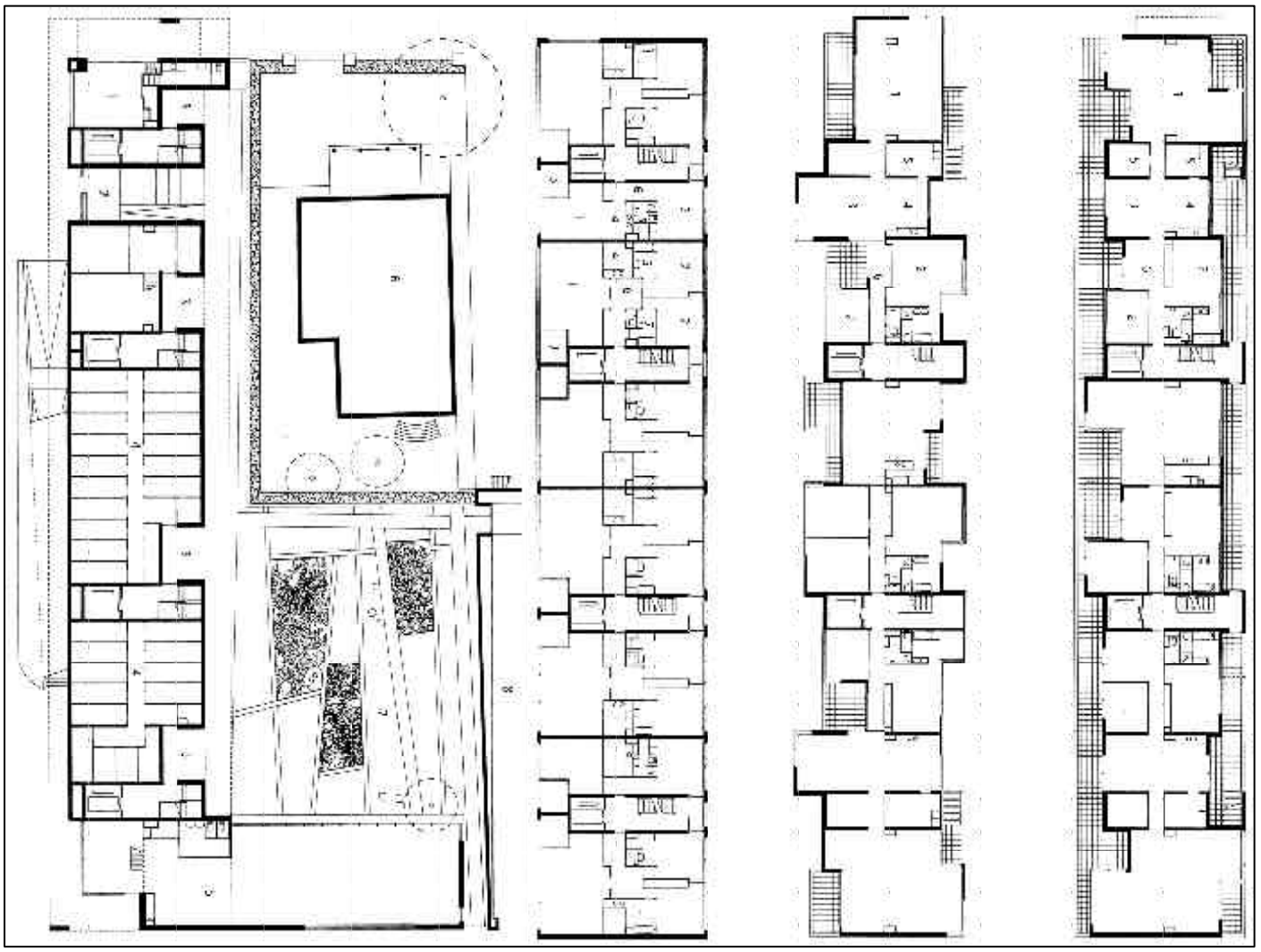
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Cross section



Situation



Floor plans

1994-1997 Kop van Zuid, Rotterdam, The Netherlands

De Landtong,

Architecten Cie, Frits van Dongen

Circumstances

French architect Henry Ciriani was first commissioned to work out the urban plan for the Kop van Zuid by Teun Koolhaas on this old harbour strip. He was asked to design a housing complex of U-shaped social housing blocks, with public inner courts. This set up proved to be impossible to develope. Frits van Dongen was asked to analyze the situation. He came up with a number of recommendations:
The complex should be invested in much more, and should have a sharp line between the public and the private and a new set of urban demands. He was appointed the commission for 207 privately owned, 416 social dwellings, 1000 square meters of shopping area, a children's daycare facility and a sports complex with tennis courts.

Concept

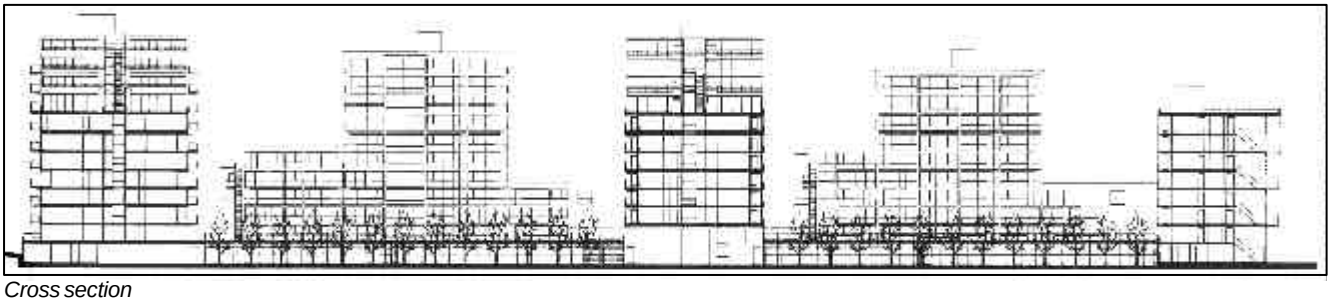
This large scale project uses it's hybrid character to find the right balance between the urban super block and the outside space. The complex incorporates one family ground-access dwellings, corridor dwellings, simple gallery dwellings, and luxurious patio dwellings on the top floors. At the same time it is clearly one block, with the signature of one architect. This contradiction between homogeneity and diversity is used and elaborated in a very sophisticated way from the level of the material used, to the urban implications.

Architectural elaboration

The entire complex is organized around 4 inner courts, of which one is public. Another is a collective garden. The other two are connected by the sports club housed in the block.
The East side of the a-symmetric composition acts as a sculpture on the scale of the harbour and the city, the West side is more a wall on the scale of the neighbourhood. Between these two sides of the cay, there are 5 slabs stepping down to the South.
The perimeter of the complex, where the public touches the collective and the private, is very precisely and clearly defined. Storage spaces and the parking garage are not present in the facade. The accesses to these spaces are designed using a clear hierarchy. The various types of dwellings, that are accessed from the street have a room that is intended to be a filter between the street and the dwelling. These studios, studies and small businesses provide the block with an urban dimension.
The material used in the facade of the Landtong is a specially developed brick. This brick offers a range of colors due to the production process. It makes the complex a whole, but it also introduces a rough, changing, differentiated image depending on the weather conditions.
It gives the building a massive, heavy image, like it is an extrusion of the city and provides the illusion of urban life.



Impressions

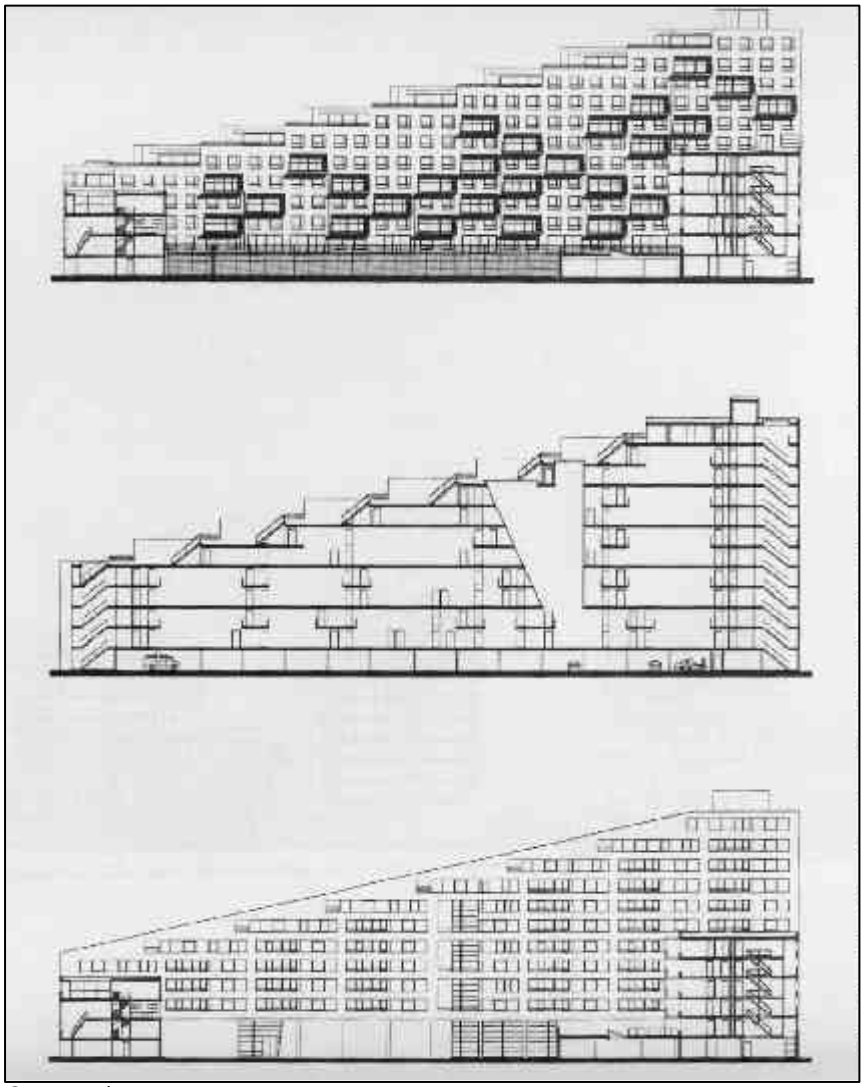


Cross section

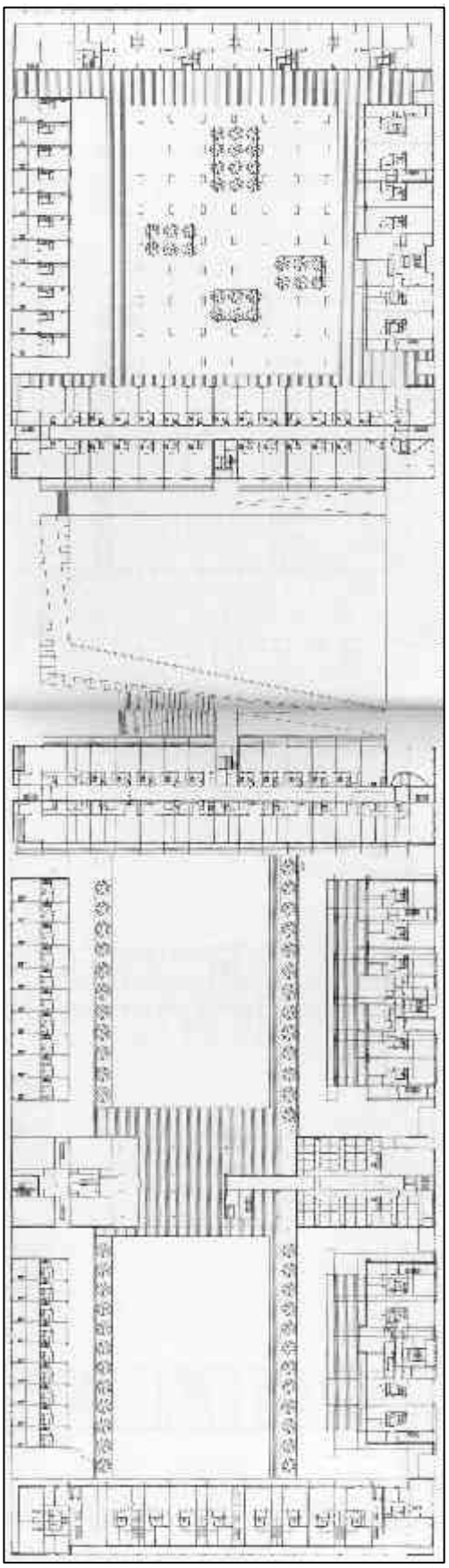
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Impressions



Cross section



Floor plan

1995 Amsterdam, The Netherlands

Borneo Sporenburg

West 8, Adriaan Geuze

Circumstances

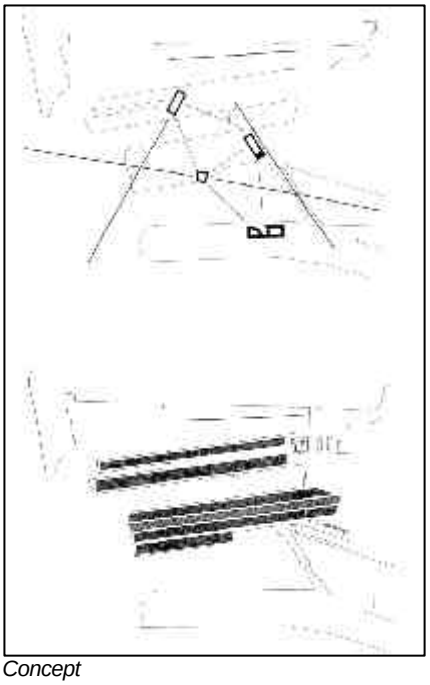
In 1994 West 8 won the competition for the urban plan for the redevelopment of the two peninsulas in the eastern part of the Amsterdam docks. It tied together two seemingly opposed caricatures: both exploitation of water-related activities and 2500 low-rise dwellings built in a density of 100 units/hectare. Social housing and privately owned dwellings are developed in symbiosis, although this seems to work slightly different in practice . The entire project is realized by New Deal, a project collaboration of developers and housing associations.

Concept

West 8 used three layers in their spatial configuration of the two land tongues and their relation to the surroundings. The first consists of the landscape staging of three big ‘sculptural blocks’ and Hans Kollhoff’s block on the KNSM-island. This composition unifies the two land tongues and connects it by means of sight lines on specifically chosen landmarks: the Shell building, Oranje locks and the connecting dam, to the city. The second layer is made up of six strips of ground-access dwellings, projected on the existing shape of the harbour. In this sea of houses, the water functions as a non-accessible public space. This implies that there will be two sorts of houses: the ones without a view on the water and those with a view. The third layer is on the architectural level. The various lots, ranging in size from 10 to 200 dwellings, are designed by different architects within the precisely defined structure to avoid monotony.

Architectural elaboration

A specific type of low-rise housing is prescribed, with the distinct possibility to experiment within this type. These dwellings are back-to-back patio-dwellings, due to the fact that one strip is 20 to 40 meters wide. This type is a transformation of the Amsterdam canal houses. By penetrating the closed block with patios and by applying roof terraces, intricately intertwined dwellings can produce ground accessed houses with relatively large outside spaces. In order to build in a density of approximately 70 h/hect. intricately intertwined dwellings are produced that seem to fit the current demand for exclusive housing. The low-rise in this plan is therefore largely occupied by young urban professionals, among which a lot of designers. This unconventional organisation within the proposed structure and limitations opens up a lot of possibilities for individual and public life. Public space is intended to flow into the private space of the drive-in dwelling and vice versa.
By using patio-dwellings a high density, high privacy environment is achieved. Public space is mainly reduced to the narrow streets stretching along the land tongues. These streets seem to have only a traffic function. This can only be judged however, when the entire plan including the sculptural blocks is completed.



Concept

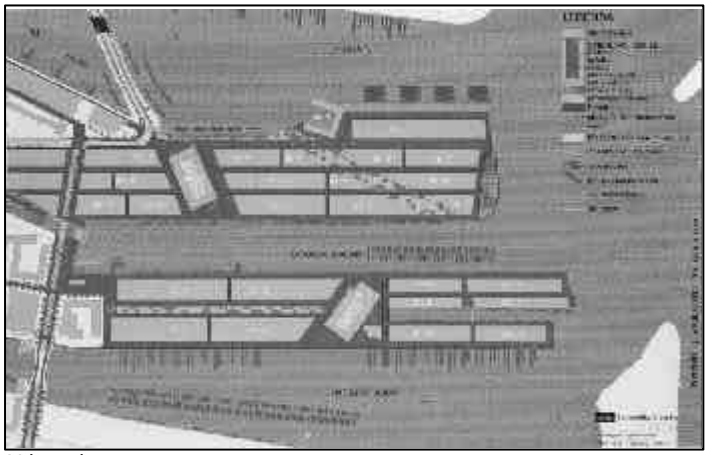


Model



Model

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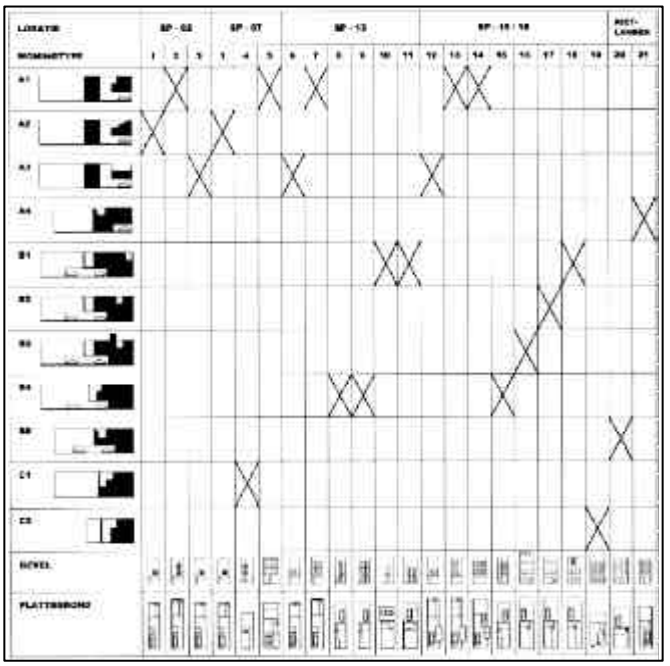


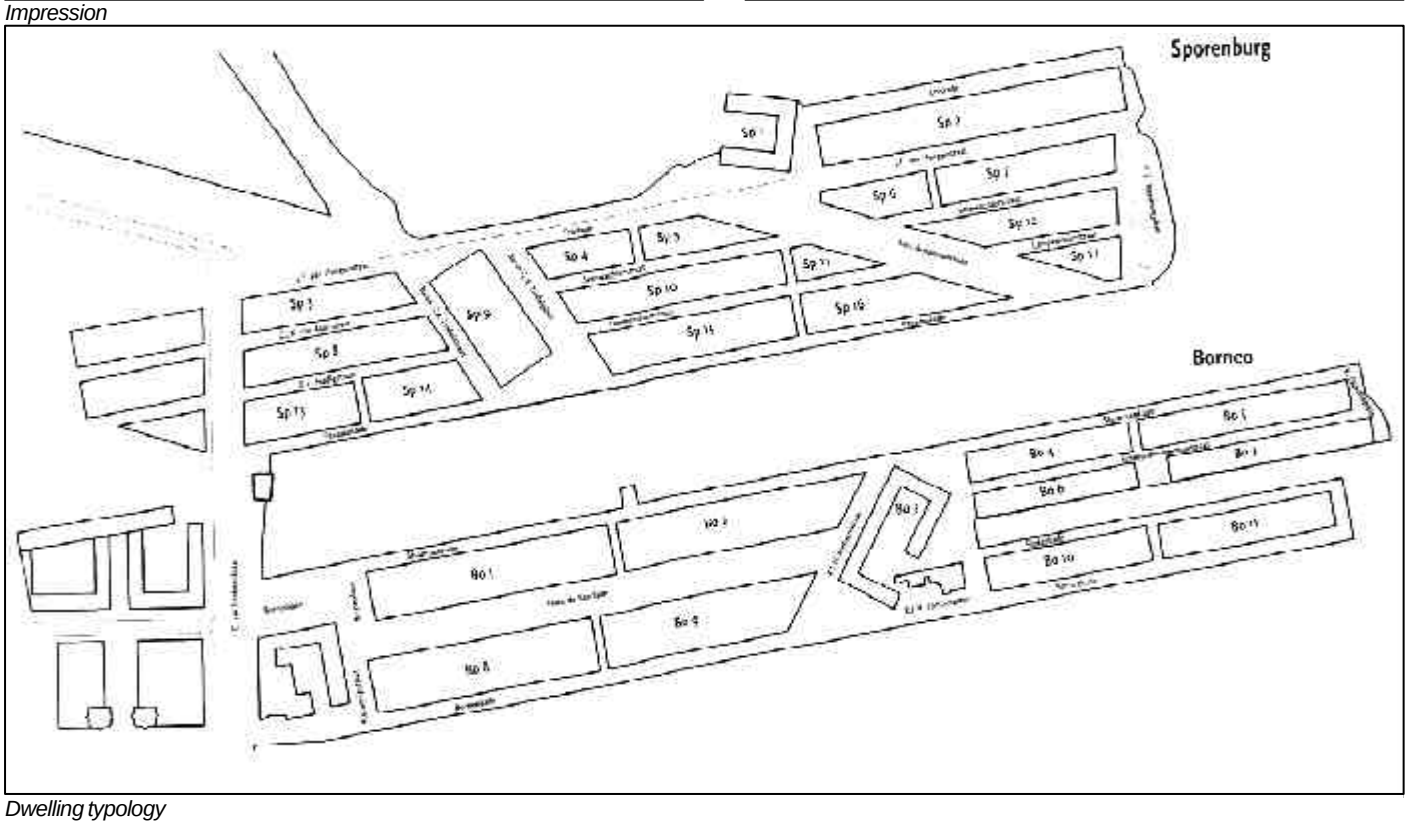
Urban plan



Impression

Figure in relationship with floor plan





Dwelling typology

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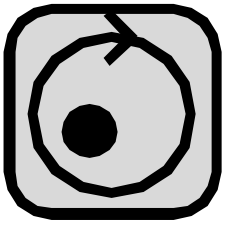
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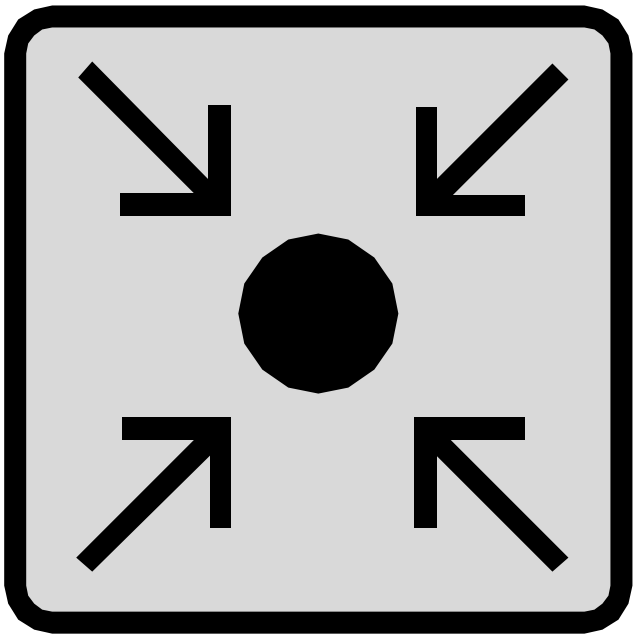
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COMMERCIAL CENTRE



Commercial centre.
The complex of consumption has a very specific internal organisation, which uses it's own architectural language to make the numerous shops work as one commercial and architectural space. The public space of the shopping mall and the relation with it's urban surroundings will be the prime subject of the analysis.

CHRISTOPH GRAFE



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COMMERCIAL CENTRE

Shopping: urban stage-management and strategies of seduction

Architects often view commercial assignments from a decidedly ambiguous standpoint. While designs for shops constitute one of the traditional opportunities for starting practices, clients' requirements for incorporating an architectural design into a commercial strategy can put architects in an uneasy position. As is so often the case, we have here a self-imposed dilemma ensuing from a problematic attitude towards the forms that everyday culture can take. Terms like fashion and advertising conventionally have a negative ring when used in connection witharchitecture. The ephemerality of the manifestations of fashion and lifestyle, after all, seems to be completely at odds with the ambitions of a profession devoted primarily to the production of artefacts of enduring cultural and functional value.
At the same time, in no other field are the possibilities for investigating the relationship between architectural design and contemporary culture as visible as in the design of commercial facilities.
A shop makes a far better laboratory for researching the rituals of public vanity and public presentation than an art gallery or a museum, and a shopping centre, if it is to be commercially successful, is under more pressure to express its users' aspirations and feelings about life thanmost public buildings. Designs for shopping environments are therefore not only an unfathomed field of experiment, but also a very serious matter indeed. Usually left to specialized design practices (which, in the Netherlands, are often of foreign origin), the interiors of shops and shopping centres lead a strange, shadowy sort of existence outside serious architectural debate but all the more in the consciousness of the general public, which has begun to regard shopping as a contemporary form of entertainment and leisure. Shops are never just places where you buy
things; they are also areas for other forms of social behaviour, from meeting places to stages to cruising areas. Although these aspects have always been connected with malls, grands magasins or markets, they are more important than ever now, in a culture that has few fixed, generally accepted forms of collective behaviour.
In this regard, the well-known observation that the modern shopping centre is a friendly but nonetheless effective form of controlled environment, however true, completely passes over the fact that the actual use of these spaces is much less conditioned than is anticipated by the designers and observed by the cultural critics.
Meanwhile, the need of the retail trade to win over an increasingly critical and aware consumer is evidenced in an extremely vigorous design culture that expresses itself in ever new and diverse strategies of seduction in which the architectural design plays a major role. This can be seen in the often very sophisticated visual concepts with which shops present themselves and in the attention paid to effects of light and materials, with the aim of making the experience of shopping enjoyable, exciting and comfortable. The evocation of a promise of superabundance and visual adventure reached a high point in the designs for department stores and shops in the nineteenth-century metro-

polis. The abundance of desirable goods displayed in the shop windows was part of the temptation characteristic of the metropolitan experience. It was in these commercial interiors that urban culture found its most visible expression. The presentation of a cornucopia of consumer goods went hand in hand with the creation of architectural spaces and images which, more than public edifices or monuments, came to epitomise a metropolitan reality.
A century and a half later, we are seeing the malls and department stores of the early days of the industrial metropolis being used as powerful examples for the design of new shopping environments. This does not only apply to the image and typology of the shopping arcade, copied in many large-scale shopping centres. The spatial effects, too, the play of natural and artificial light and the glass that sometimes reflects the gaze back and sometimes lets it through, all this is in some form reminiscent of the consumer palaces of late fin-de-siècle. But the fact that these effects come across as familiar does not make their study any less interesting. It seems that the designers of today's shops are reaching back to a long forgotten knowledge of a formal repertoire that had no place in the modern architecture of the last century. The representation of luxury and comfort was not a prominent item on the agendas of the various movements in modern architecture - at least, not in the Netherlands.

In addition to this, the traditional function of the shop is slowly but surely losing importance. New technologies and greater consumer mobility are having the effect that companies see their presence in the shopping centres mainly as a part of the overall presentation of their brand. People are just using shops for looking at goods, while the actual transaction
might take place somewhere completely different.

Even more so than in designs for individual shops, this shift is visible in the shopping centres that have been built in recent years in many European cities, either in the city centres in the aim of breathing new life into existing shopping areas, or as classic shopping malls on the periphery of the city. Apart from the obvious differences due to the specific natures of the above locations, these projects share one aspect in particular: the way in which shopping is designed to happen differs fundamentally from the traditional shopping centres of the period of post-war reconstruction. The efficient division between supply/delivery and removal/conveyance and the shoppers, and the mix of larger and smaller shops, is not brought into question. What is new, however, is the emphasis on the spatial experience to which the logistic processes are completely subordinated and what is also new is the apparent certainty with which clients formulate specific formal requirements for these buildings. Whereas in the seventies a shopping centre was still based on the functionalist principles in which the architects were trained, in recent projects, the wish for an appearance of luxury is translated into the use of recognisable and repeatable solutions. The initiative for this development seldom comes from the architects, who often seem rather nonplussed by the requirements for materialisation and image, but from the clients. They, again, are confirmed in their certainty about the aesthetic preferences of their target group by the visible success of their

projects. The advisors and practices specialised in the design of commercial spaces who are called in by developers work on the basis of a series of tried and tested formulas, with which they influence the appearance of the design result.
Appearance has, of course always been of essential importance in the design of spaces for consumption. Yet the latest wave of shopping centres emerging on green field or, quite often, beautified brown field sites, has introduced a new sophistication, not of planning or aesthetics, but in the singular determination to produce an environment of chilling consistence. Disney World becomes positively old-fashioned when compared with the consumerist rigour displayed in a shopping centre like Bluewater.

Bluewater: A fairytale castle for the cultured consumer or a new aesthetics of luxury?

Since its opening in 1999, Bluewater, the more than 150,000 m2 large shopping complex in the English county of Kent, has attracted not only millions of visitors but also architectural critics for the English press and many writers for European journals. The interest shown in the project and, in a more general sense, the phenomenon of Bluewater is largely attributable to its scale and the minutely worked out scenario to which the visitor is subjected, which approaches shopping as a total experience. The fact that this strategy is accompanied by a pretension to treat the shopping mall as an architectural statement, and that the architect has sought publicity with this standpoint (for instance, in a lecture for the Royal Institute of British Architects (RIBA)), means that Bluewater must also be discussed in this capacity. This distinguishes it from most older suburban malls, not only in the UK, and we can deduce from the fact that neither the project developer nor the architect left anything to chance in this project, that this difference was deliberately used to purposively position Bluewater right from the start.
Situated on the south-eastern edge of London, the shopping centre lies in an affluent belt round the capital, and is aimed at the well-educated, well-off suburban consumer. In this market sector, Bluewater is in competition with the established department stores and specialist shops in
Central London. The emphasis on the shopping centre’s apparition as a white natural stone fairytale castle surrounded by parkland, the well-concealed parking facilities and the enormous amount of attention paid to the architectural effects inside are all results of market research.
The luxurious appearance is partly attributable to the use of material and colour. The building as a whole gives an impression of great durability, both on the outside and in the spacious arcades inside, and even in those places that are usually just sober examples of civil engineering, such as
the transitional areas between the car park and the shopping area or the bus station. Once inside, visitors find themselves in a series of connected, but differently designed interior spaces that are literally clad with several square kilometres of natural stone, in which extremely unobtrusive yet clearly visible decorative elements are incorporated that articulate the

space without the presence of disruptive thresholds. The interior as a whole evokes a synthetic experience to which the elements are subordinate, but at the same time is charged, or even overcharged with references that are partly architectural, partly literary. For instance, a visitor somewhat versed in art history might feel reminded by the ingenious top-lighting of the arcades of similar solutions in the work of John Soane, and the filigree glass construction of the winter garden bears more than a slight esemblance to Decimus Burton's grand Palm House at Kew Gardens. The designer, American architect Eric Kuhne, who after his studies at such prestigious establishments as Price and Princeton worked with the likes of Michael Graves, expressly invites such comparisons with examples from the history of architecture. He describes, for example, the court with the fountains as a Omove from Blenheim (Vanbrugh's and Hawksmoor's palace for the Earl of Marlborough which will remind the visitor of England¹s most successful TV serial of the 1980s, Brideshead Revisited) to Bluewater¹. Neither the architect nor his intended public are bridge-and-tunnel people; together, they constitute a culturally well-educated coalition, allowing the building to conjure up associations that stimulate the visitor not only sensually but also intellectually during his or her tour round the shops. The fact that this happens in an unemphatic way, without being irritating at all, is thanks to the professional smoothness with which everything has been thought up and carried out, and to the suave orchestration of the daylight and artificial light that fills the whole complex. The most striking references, however - and they are all the more striking because unexpected in a shopping centre - are not the architectural elements but the quotes from writers who worked in Kent, such as Rudyard Kipling, Charles Dickens and Vita Sackville-West. A specially appointed poetry expert made a selection of lines of text to replace the historical architectural ornament in the cornices above the arcades. Instead of literally harking back to a historical repertoire, like post-modern architecture of the eighties, the architect is here choosing an indirect path, thus avoiding stylistic cliché. At the same time, he supplies an abundance of images and associations in which visitors gladly recognise themselves, and which they feel appeal to them as initiates. This knowledge does not hurt, it is not heavy or demanding; rather, it is comparable with the safe, artistically sound entourage of Classic FM or the friendly, always immaculate pictures of the past in the Merchant Ivory costume dramas. It is these implicit references, perhaps even more than the use of expensive materials, that evoke a feeling of generosity and comfort.

Just as English costume drama with its immaculate clothing has its counterpart in socially committed recordings of the rougher edges of everyday life, the younger design practices responsible for the more pronouncedly individual shops stand out with an attitude that takes the contrast with Kuhne's balanced professionalism to the limit. Where in the arcade itself every trace of the building's concrete structure is hidden under a white layer, conversely, in the shops that are aimed at a young public, an all out effort is made to show this very structure. This is most visible in the Jigsaw Womenswear shops of Found Associates and the Ted Baker fashion chain of Judge Gill Associates.

COMMERCIAL CENTRE

Commercial Patronage in the new millennium

The tendency of commercial clients to directly influence the form and aesthetics of the shopping environment can be regretted as an infringement on the autonomy of the designers called in to impart some content to well-known architectural platitudes. The result is quite often a form of utterly predictable confection. It is also possible, however, and
ultimately more productive, to take a close look at the solutions put forward in such situations and to investigate their potential for development. Many of the new shopping environments are characterised, for example, by a well thought-out concept for circulation of the public. People are invited to take a break at specific locations and sit and watch the world parading by in a way that imitates the spectacle of public display that one associates with historic cities, particularly in southern Europe. This simulation of city life is supported by a concept of material and light that makes spending time in such a spot agreeable, but also stage-manages the difference between stasis and movement. Thus shopping centres now have large-scale inner courts with a wide range of specialised catering facilities familiar to the visitor from the old city centre, from sushi restaurants to the urbane wine bar. The bookshop that in older shopping centres was often not more than a fusty office stationer's has metamorphosized into a meeting place with a lounge or terrace along the arcade. Luxuriant winter gardens, landscapes and fountains constitute further points of attraction along the route past the shop windows. These and other attractions give rise to architectural surprise effects that create a spatially diverse impression: the intensity of the daylight can be enhanced to suggest a greater degree of openness, or the opposite, it can
be subdued to create a cosy, domestic atmosphere. Elements and fixtures that refer to informal use, such as the ubiquitous benches, are placed right next to or even in an environment that comes across in its spatial appearance and treatment of material as an urban exterior. This
architectural treatment reflects the increasingly blurred line between formal and informal behaviour on the part of the users, who know themselves to be in a protected and comfortable environment, without any of the unpredictabilities that are part of traditional street life. A suggestion of the city is ultimately not the same thing as the conflicting experiences
of a Hare Krishna procession, beggars or even old-fashioned tramps, who are as unwelcome in this colourful shopping world as inquisitive cameras. The new shopping environment is dependent on the different strategies with which the potential customer can be seduced, and the inventiveness of the shop designers who provide a range of articles with a spatial framework and a style with which the buyer is keen to be associated.

This text is an extended version of an earlier article published in the Dutch architectural magazine 'De Architect'.

CHRISTOPH GRAFE

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Christoph Grafe is an Associate Professor of Architectural Design and Interiors at Delft Technical Unversity of Technology and an architect and writer working in Amsterdam and London.
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1882-1885 The Hague, The Netherlands

De Haagse Winkelpassage,

H. Wesstra and J.C. van Wijk

Circumstances

Known short as the 'Passage' the Haagse Winkelpassage (shop traverse) was initiated by a number of wealthy gentlemen joined in the 's Gravenhaagsche Passage Maatschappij (The Hague Traverse Company). They considered building a roofed-over shopping area in the centre of The Hague was justified as the nearby Scheveningen became a mundane seaside resort, and the roofed-over shopping had already been highly developed in Brussels and Paris. The chosen site was situated between two other important shopping streets. Up untill today this causes the success of the area, that there is in fact a traverse, a connection between two other busy shopping streets: the Spuistraat and the Buitenhof/ Noordeinde. Allthough gaining the ground property was not very troublesome, the finances had to come from Belgium. The Belgian bank insisted on a Belgian contractor to build it, who by contract was also committed to draw the detailing and direct the building process instead of the architects. Wesstra and Van Wijk were furious and ended their contract. The contractor went on solely. He simplified the design and a carefully designed entry remained unbuilt as the properties at the Spuistraat became available too late.

Concept

The passage was initially meant to be three-armed, but because of lack of finances only two were realized and the third was built in 1928 – 1929. It would contain forty shops of 60 m2, café's, dwellings and even a hotel.

Architectural elaboration

Built in the eclectic period, the traverse was detailed with a lot of neo-classic plaster work – many of which disappeared in the adjustments in the fifties. The shops were planned on the ground floor with dwellings of the shop owners on top. At the side of the traverse, no direct sunlight or fresh air can enter the dwellings, as demanded by modern regulations. That makes it problematic today to adapt the uninhabited dwellings for new inhabitants. Besides, if non-shop owners will live in the dwellings, old shop entrances, corridors, stairs etc. will have to be adapted. The traverse is regarded as a serious monument by the city council. A generous amount of money is spent on maintenance. The neo-classic detailing will be restored and regulations have to preserve the historical image. For instance, advertisement should be restricted as much as possible and placed in line with the façade, not at right angle to it.

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Impressions

1893 Moscow, Russia

Commercial centre GUM,

Alexander Nikanorovitch Pomerantsez

Circumstances

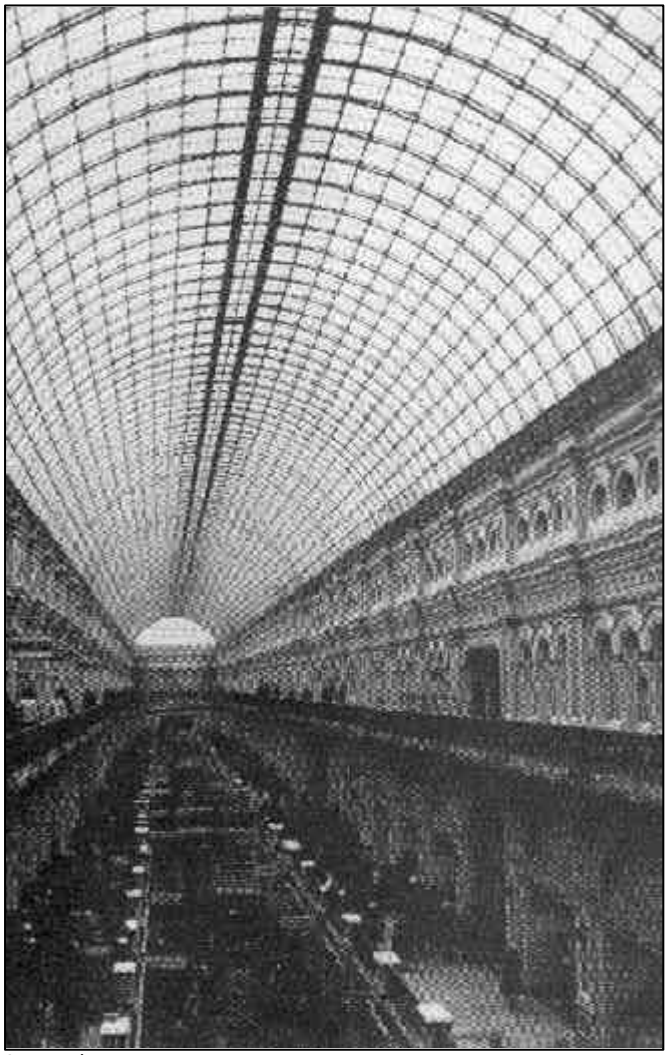
In the process of modernizing the Red Square area, the traditional Moscowian market place, 'arcades' were proposed to accommodate all the businesses under one roof and to clear the square for ceremonial occasions. A design competition held for the prestigious site was won by the St. Petersburg architect Alexander Nikanorovitch Pomerantsez. The walls and buildings of the Kremlin dominate the square, overshadowing GUM and the vast red brick nineteenth century Museum of Russian History to the south. To the north is St. Basil's Cathedral which is much smaller, but quite remarkable, with its onion domes, brilliant primary colours and gold, leaving the grey of GUM as a rather second rate backdrop for affairs of state.

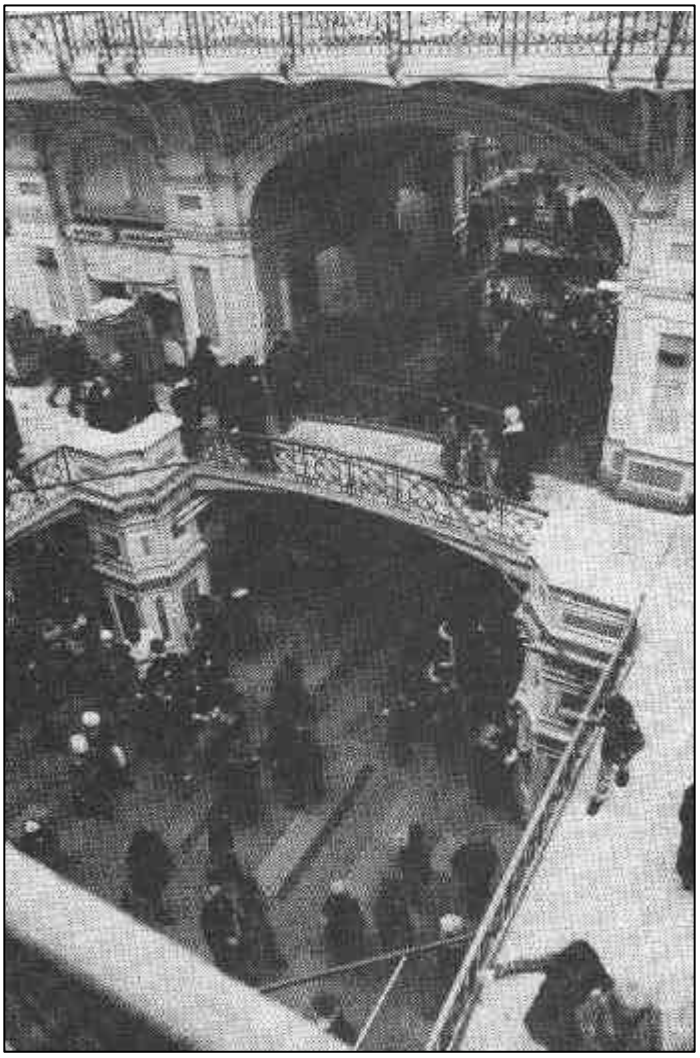
Concept

Pomeransez produced a huge complex of arcades, unusual in plan form and complexity, in stone, brick, iron and glass, in the common Italian Renaissance style. Three long passages parallel to the Red Square intersected by cross corridors, bridges and galleries, contain shops in a variety of sizes, the latter made possible by using internal lightweight partitions. Although intended for the original market stallholders, inevitably they moved elsewhere; the rents were too high.

Architectural elaboration

The first floor windows are set within Italian-manner moulded arches, on the most important north, south and east facades. The second floor has aedicular windows on three sides, and richer carved ogee window heads in the Red Square elevation – which contains the major entrance with a giant arch and inset ceremonial staircase. Half hexagon towers are projected at each of the four corners, capped by an ornate cornice rising to form a parapet. The three arcades, inside the more refined and elaborate Renaissance interior, are broken by staircases and bridges. Above the eastern arcade, dividing the corridor in half, is an office block running at right angles to the Red Square. The wider middle gallery has a central space covered by a dome. The two outer arcades have oversailing second floor balconies supported by iron consoles. The three delicate glass barrel vaults and dome float above the arcades and run parallel to the Red Square - rather than that they belong to the robust and vibrant interior. The delivery of goods is via ramps from Wetoschy Prospekt down to an underground unloading bay. The basement, illuminated and ventilated through grids on the arcade floor, runs under the whole block and is used for storage. Heat is obtained from raised vents which are gilded and covered in mirrors adding slightly bizarre elements into each corridor. Without state ownership and in a free market economy it may, because of size and geographical position, rapidly decline. Nevertheless, it is full of hopeful Moscovites who do not sit and enjoy the world going by as do the Milanese, but who queue for hours for the day's special goods from knitting-wool to sardines.





Impressions

1948-1952 Rotterdam, The Netherlands

De Lijnbaan,

Van den Broek & Bakema

Circumstances

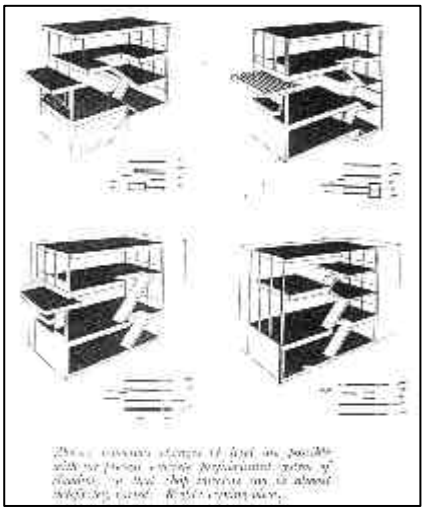
Situated in the destroyed centre of Rotterdam, De Lijnbaan forms a substantial part of the Rebuilding of Rotterdam. Van den Broek and Bakema were commissioned to build a new shopping centre that, together with the Groothandelsgebouw, would have to serve the first need for commercial space in the post-war period.

Concept

In the large scale urban plan for Rotterdam, Van den Broek introduced a smaller scale and the possibility for spatial differentiation. This was done by means of a low-rise shopping complex situated between large scale housing blocks. High density was thus combined with the human scale. The shopping area formed a differentiated space in which incorporates green areas, narrow shopping streets and a variety of retail spaces. The main street is exclusively pedestrian, but vehicular streets pass across it and there is a service road at the back of the shops. The street is used to create a loose composition of street furniture.

Architectural elaboration

The shops lie at right angles to the existing street. To achieve the wanted, differentiated image, an irregular display floor is designed. The protruding show-windows insure that the street remains clear, and survey-able, in spite of the irregular floor plan. A continuous canopy, which penetrates into the shops at display level, provides wet weather cover and at intervals a cross-over canopy is provided. This cross-over is the real key to its plastic organisation as a street.
The idea of the modulated, but not identical structure above masters the irregular display floor and forms a quite, formal ‘element of city’. The shops particular merit is in that they are of one type, not one style. Therefor they can be assembled, without being identical, into a bigger unit. This is in marked contrast to the big shops of rebuilt Rotterdam, where each seeks style and not type, and in speaking separate words of many tongues cannot say a sentence.
The shop-fittings and interior arrangement at the display level are designed by the individual shop owners. Again, diversity is introduced in a clear structure.
The colour schemes of the entire complex are typical background colours and form a sited contrast to exuberant display of the shopping-windows.
In the facades the pre-cast concrete panels and mullions are brown and grey. The canopies are faced in varnished hardwood strip.
Van den Broek shows in this project how to use a modular building system to form a varied spatial composition that uses the undertaker’s initiative to exploit this concept even further.

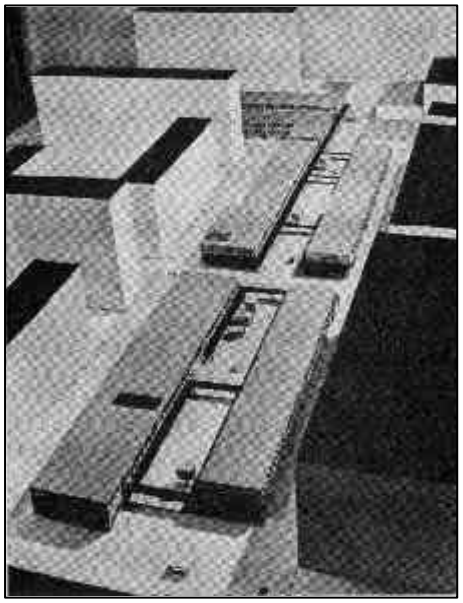


Window typology

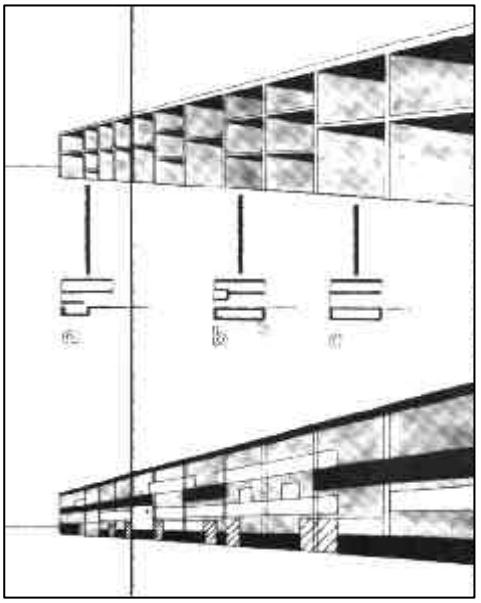


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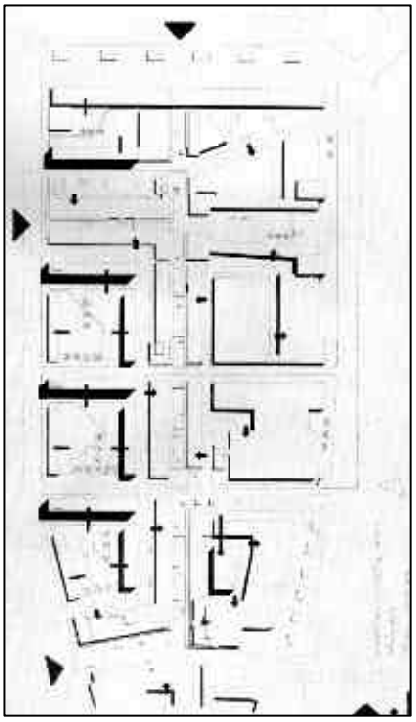
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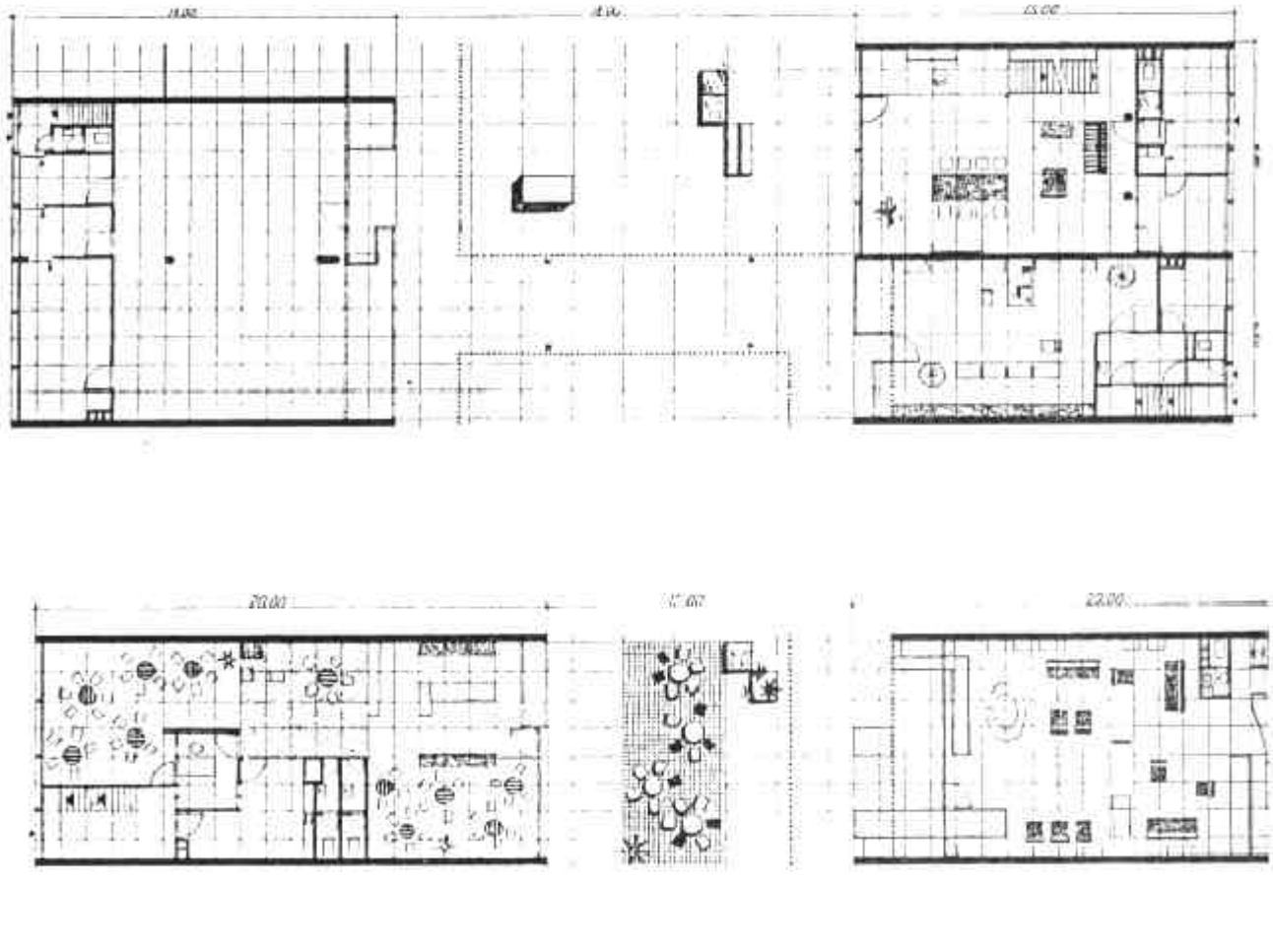
Model



Facade



Urban plan



Floor plans

1954-1956 Lulea, Sweden

Lulea Shopping Centre,

Ralph Erskine

Circumstances

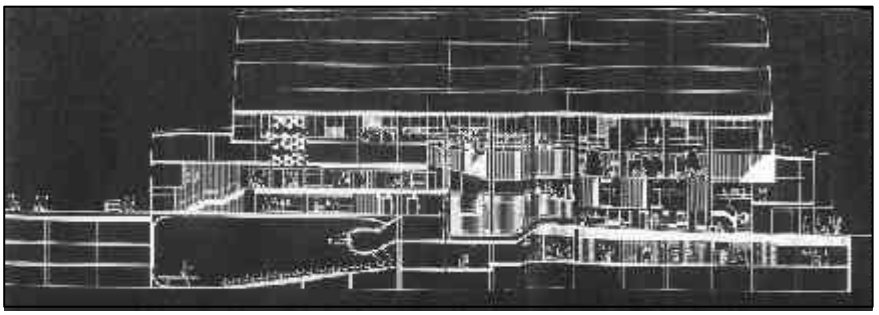
Lulea Shopping centre was opened as the first indoor shopping centre in Sweden, containing a large department store and many small shops, a restaurant, a small art gallery, several cafes and a cinema. It differs from American centres in being planned for the bleak northern climate, close to the Arctic Circle. The project's financier, Oskar Fredrik Sjostrom, owned the site and had asked Erskine to prepare plans for a conventional town-centre building, with two floors of apartments above a ground floor of shops. The idea of a shopping centre emerged only much later, from Evert Lindberg, the project manager. The project was risky from the start; existing foundations had to be removed, and cash was constantly short. It led to constant improvisations which led to a rich variety, but it also caused some defects, such as worsened service to the shops on the upper floors.

Concept

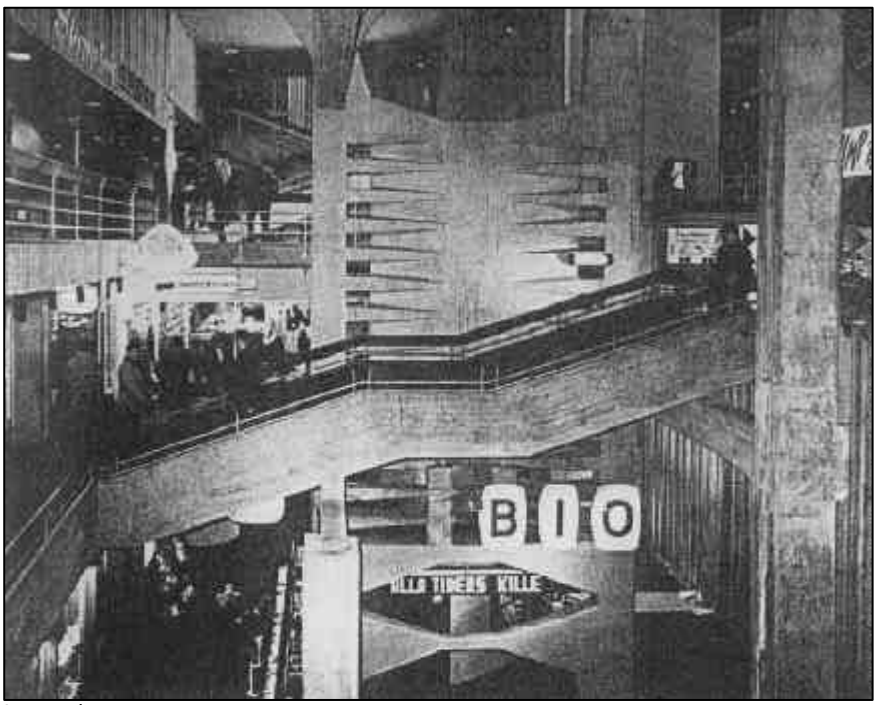
It was intended as a town within a town, providing the visitor a sojourn with a richness of images, entertainment and experiences.

Architectural elaboration

The icy outdoor air was excluded by a curtain of heated air: inside there was an artificially warm oasis in the midst of a frozen town. The town streets lead straight inside to circulation areas that were given many exterior qualities. The interior is severe in character, and its tough materials contrast with the better-lit and finely detailed interiors of the shops.
Its disposition of space is deliberately complex, guaranteeing even a regular visitor variation and new experiences. It got over the usual restriction of modern architecture to the use of as few materials as may be. But Erskine's use of such a multiplicity of materials, colours and symbols exposed him to criticism. 'A hotchpotch of eclecticism', said All the Year Round, for 'Lulea Shopping Centre has been built up of architectural borrowings from pagodas in the Far East, from the Hitler bunkers in Berlin, Egyptian pyramids, the town warehouse, bulls' horns from Knossos, Cyclopean walls of the Pelasgians, Hollywood-style desert forts, the old grain store, the cupolas of Baghdad, 1930's modernism, science-fiction, fairground tents and gypsy garishness'.
His loan-architecture with the borrowing from various sources can be seen as creation that brings new life to many old forms and symbols, and that quickens his building. It is as full as information as a map, which one can pore over for hours without getting tired. The building worked well for years, both commercially and socially. For a time it was so popular socially, that entry fees were levied to keep down the numbers of visitors.

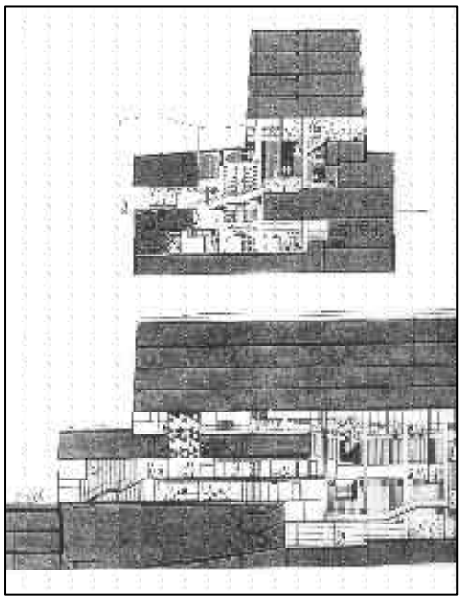


Cross section

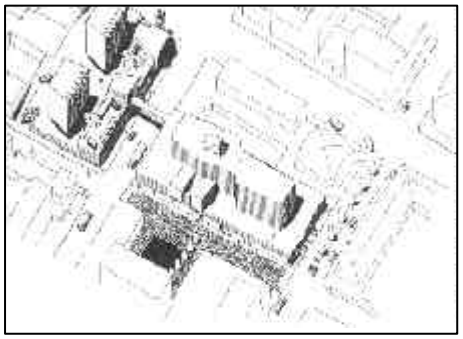


Impression

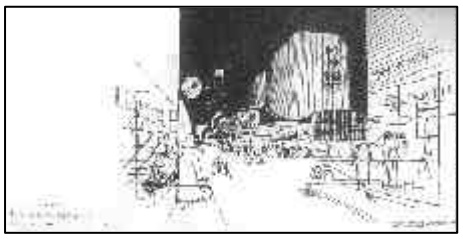
Seminar
COMMERCE,
Historical projects



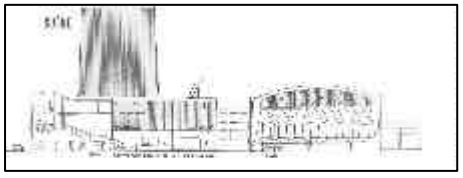
Cross section



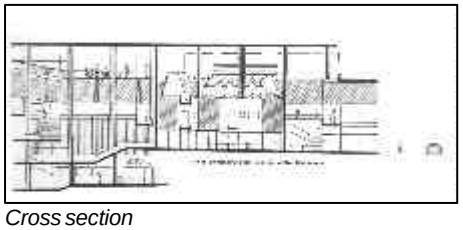
Situation



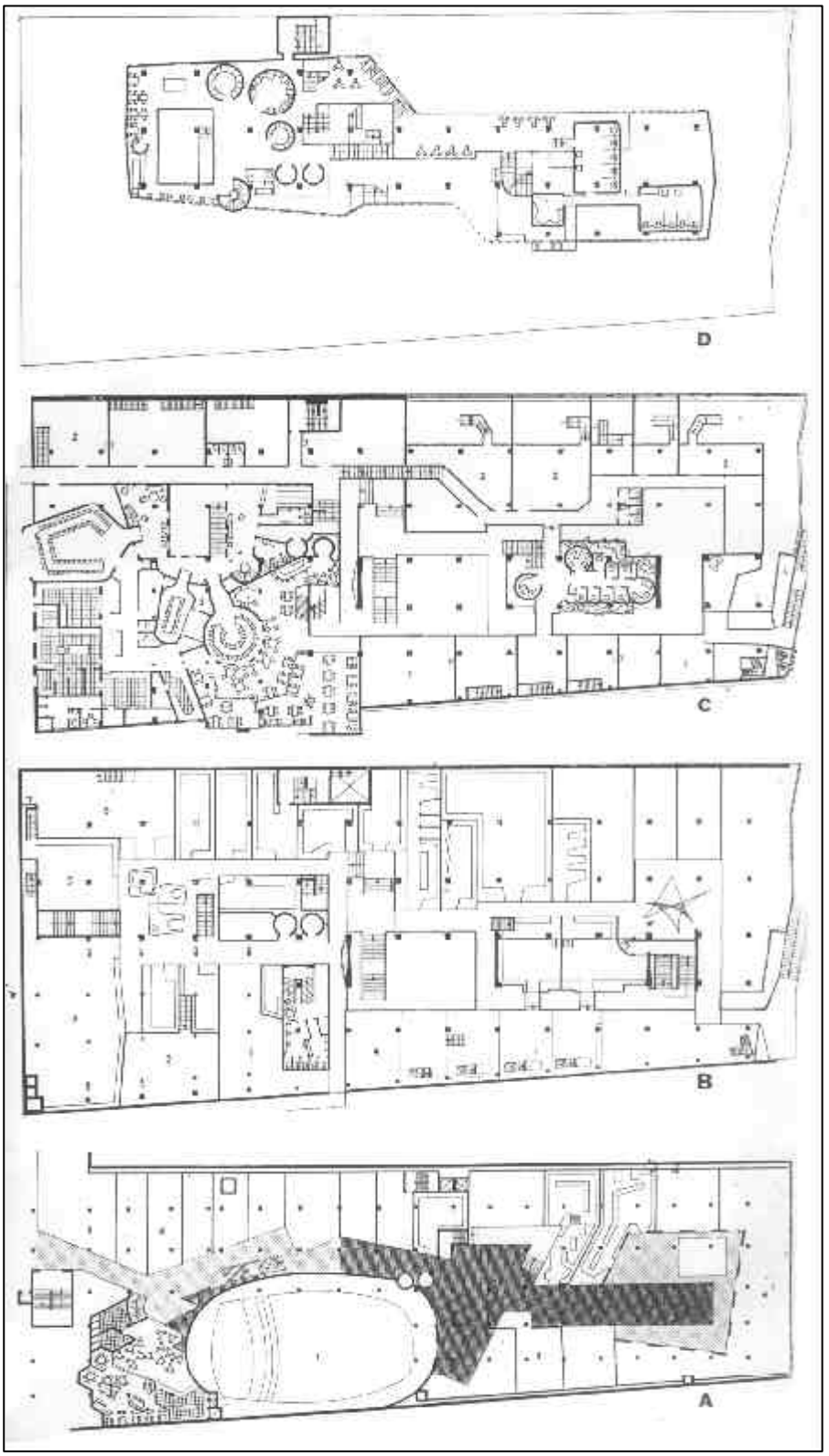
Sketch



Cross section



Cross section



Floor plans

1986-1993 Barcelona, Spain

Commercial zone Illa Diagonal,

Rafael Moneo and Manuel de Solà-Morales

Circumstances

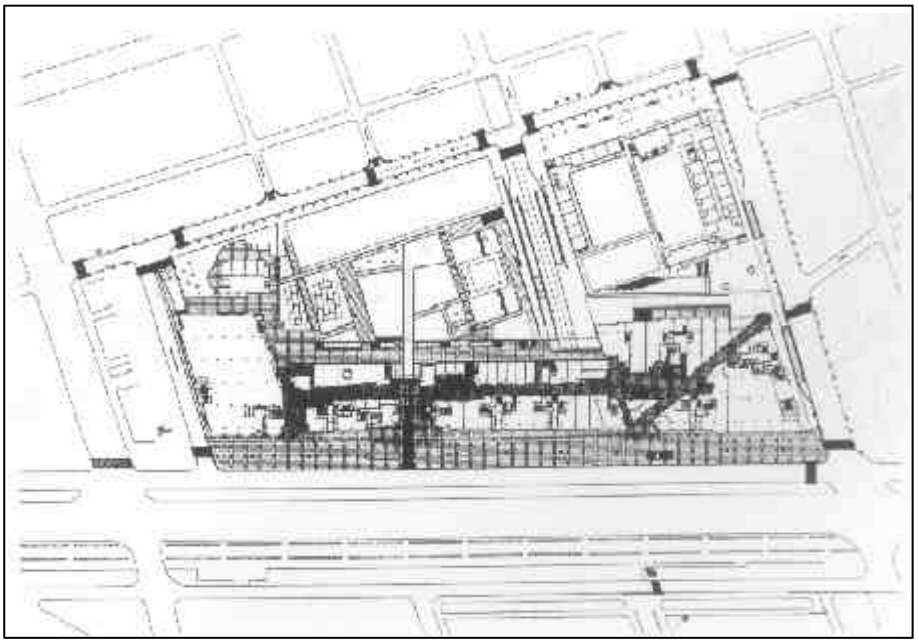
The interest in peripheral zones, regional urbanization phenomena and the connected architectural problems, which has prevailed since the mid-1980's, is now confronted by a counter-movement of "back to the city centres" which began at the beginning of the 1990s. This reaction is interesting for a number of reasons. Firstly, it means that the urban sprawl outside "the town" is once again being consciously pushed out of view in favour of an approach based on traditional concepts of the town; secondly, the debate about building in the city centres favours existing urban development design material as opposed to the programmatic, functional and technological aspects; and thirdly, the ideological step back into the town is accompanied - or perhaps even borne - by a speculation economy which is sometimes not averse to active destruction of the town in the name of so-called urbanization programmes.

Concept

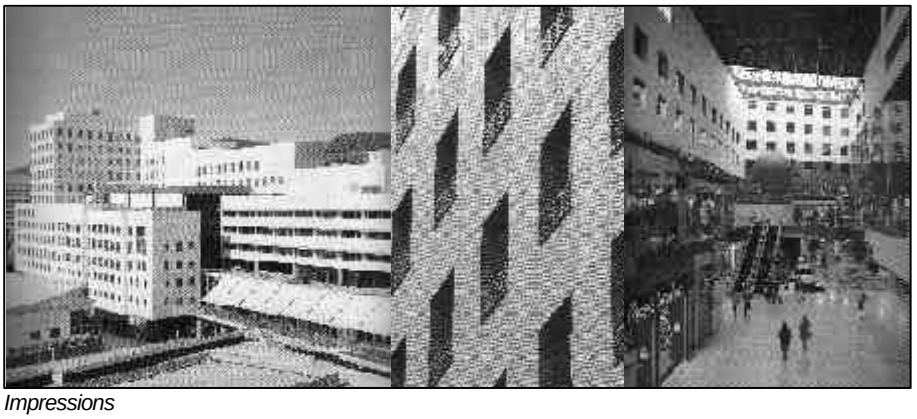
According to Manuel de Solà-Morales the usual uniformness and indifference to the local context of commercial centers in general is not a necessity. The Illa Diagonal is formed as a hybrid building block marking the transition from the historical city to the periphery. As a result of its diverse programme and the way the interior and exterior are formed, which generates differentiation and complexity, the complex is a city in a city.

Architectural elaboration

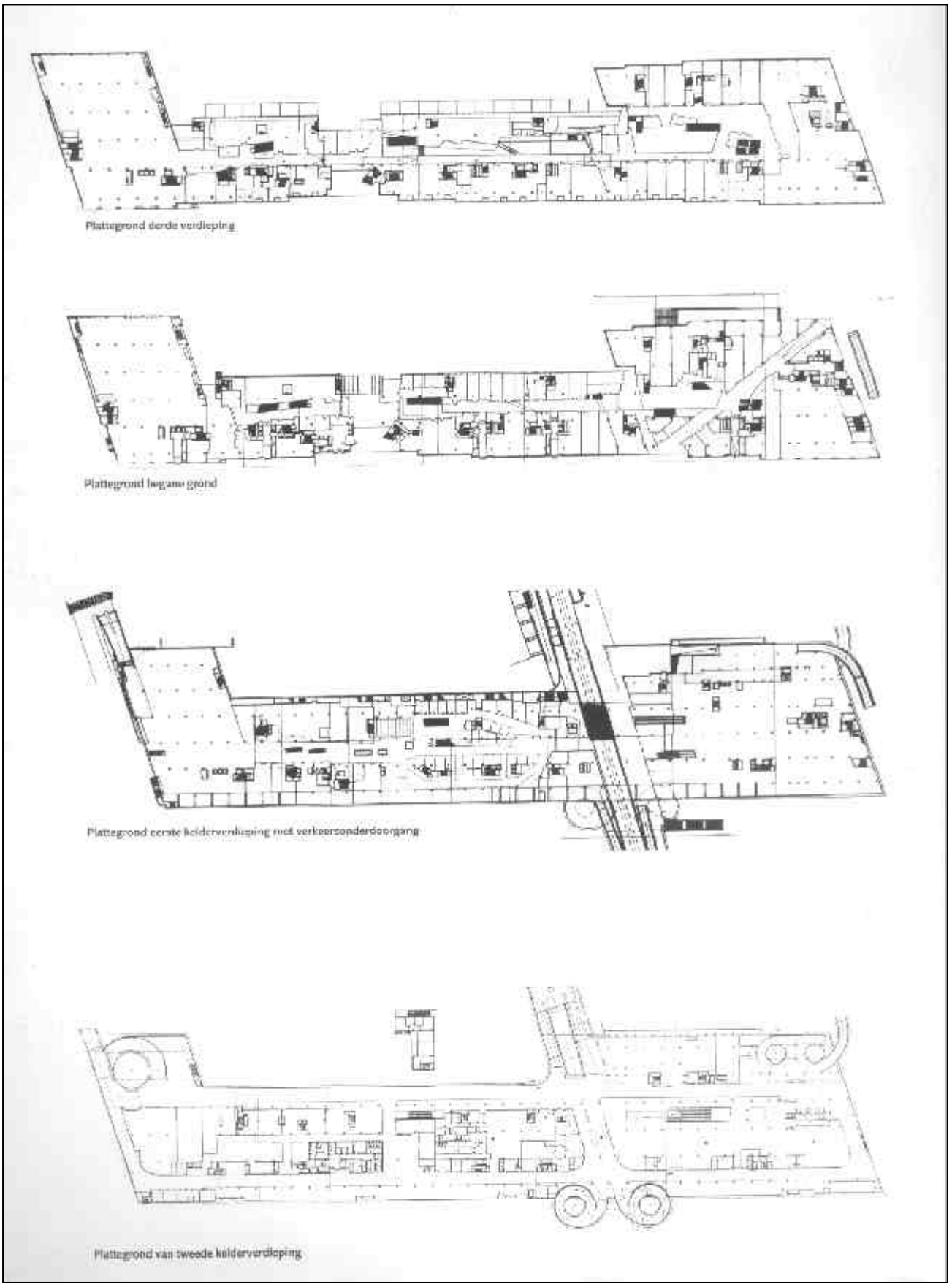
The Diagonal, main traffic artery, is a wide avenue, that cuts diagonal through the middle of Barcelona over a length of 7 km, of which every building has a public function. Adjacent to the road in the central urban area are continuous building blocks, characteristic of the Cerdà-plan for Barcelona. To the periphery the image is determined by open blocks constructed in the fifties and the sixties. Right at this transition, where traffic also starts to dominate, the commercial center is situated. As the continuous façade ranges the street alignment the building is strongly anchored to the Diagonal. As a motif of the open city it doubles the pedestrian traffic from the Diagonal by means of a parallel pedestrian route inside, accessed from the Diagonal from various points.
The center has a mixture of commercial and other urban functions. At the first level shops, bars and restaurants are located, above are offices and hotels. This functional differentiation returns in the seperation of lower and upper levels and their materialisation – black marble at the lower level and by contrast travertine at the upper levels. The treatment of the windows in the façade with minimal differences in measure and proportion reinforces the urban character and accentuates the different volumes of the complex. The theme of 'city in the city' is evoked on the corner of the Diagonal and the Carrer de Numància. There the building increases in height and reaches the highest density of functions.



Situation



Impressions


Plattegrond derde verdieping
Plattegrond begane grond
Plattegrond eerste kelderverdieping met verkeersonderdoorgang
Plattegrond van tweede kelderverdieping

Floor plans

1988-1996 Fukuoka, Japan

Commercial centre Canal City Hakata,

Jerde Partnership International

Circumstances

Jerde Partnership International was to masterplan the largest privately-developed project in Japan's history; Canal City Hakata, a 225.000 m2 mega complex that fills nine acres of riverfront property in Fukuoka, Japan. Thanks to a small but deep-pocketed group of enlightened developers, the port city of Fukuoka in southern Japan already has had its share of international architectural star turns since the late 1980's.
The work on the cornplex began in 1988 and the project survived several starts and seemingly complete stops - influenced by dramatic fluctuations in the Japanese economy - to open to the public eight years later, on April 20,1996.

Concept

Canal City Hakata is "an environment of experience based on natural patterns, effects, mysteries, and life forms affecting our world," according to JPI project designer David Moreno. This initial design concept, developed early in the process, also survived what David Moreno recalls as "three major redesigns and 19 minor redesigns" along the way.

Architectural elaboration

Toward that end, the architectural team conceived a masterplan around the central natural feature of the site, the Naka River, "diverting" its path so it would bisect the site and provide for a 700-ft long pedestrian promenade along its banks. Ultimately, changing the course of the ocean-fed river proved too complicated and too costly, so a separate canal was made.

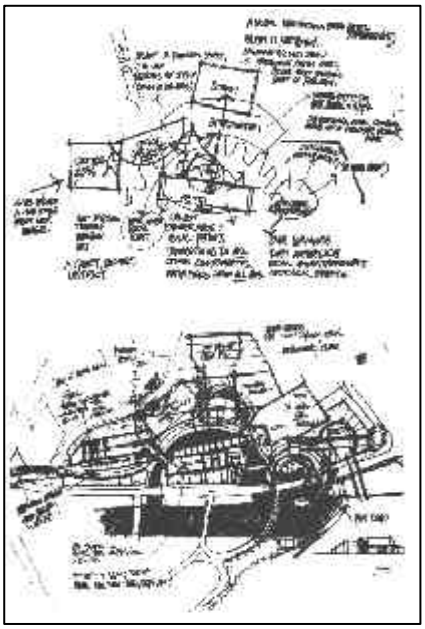
The meandering arc of water is the armature of the design - the project's proverbial main street connecting the five themed outdoor environments of the stars, moon, sun, earth and sea, which are symbolically rendered in contrasting geometrical forms.
Four destinations anchor the concept: the Fukuoka City Theater, Daiei's Mega Vandle department store, a Grand Hyatt Hotel, and the Canal City Business Center.
But JPI's simple environmental theme had to withstand major challenges over the years. The ordering and coherence of the spaces was threatened as prospective tenants made demands as conditions of signing on-then dropped out for a variety of reasons. The mix of retail, business, hotel, and entertainment components of the development program seemed perpetually in flux.
In order to distinguish the various buildings within the complex while maintaining a sense of unity, JPI envisioned them as members of a family of zebras, each with slightly different stripes. The zebra-herd metaphor was also meant to echo the overall theme of the masterplan: nature. The building bases are stone, and their vertical faces rise from a canal, a reference to how a river over centuries erodes the land, forming a canyon.



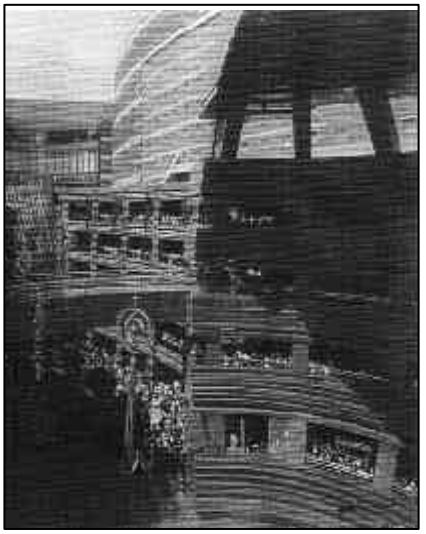
Impressions



Impressions

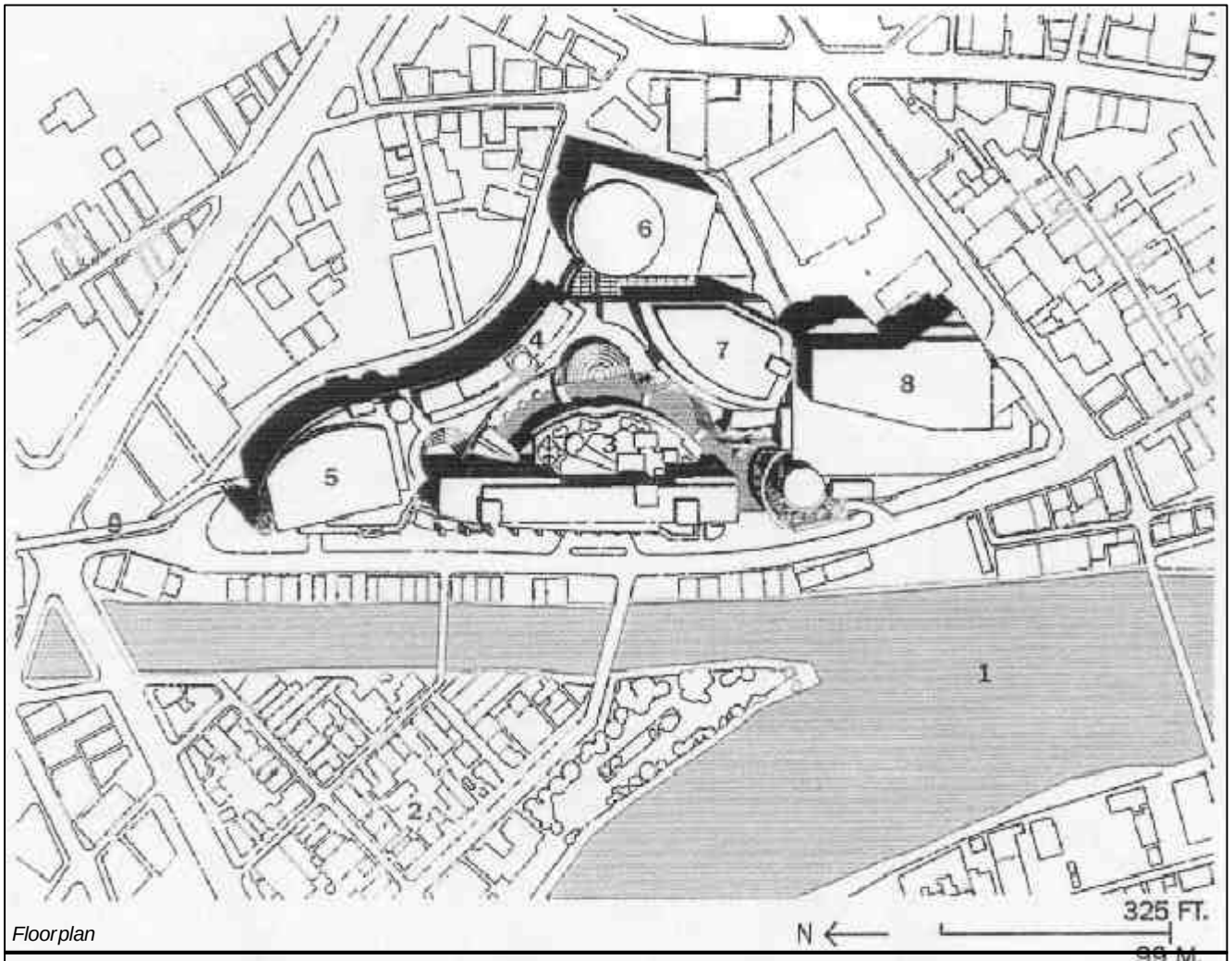


Sketches

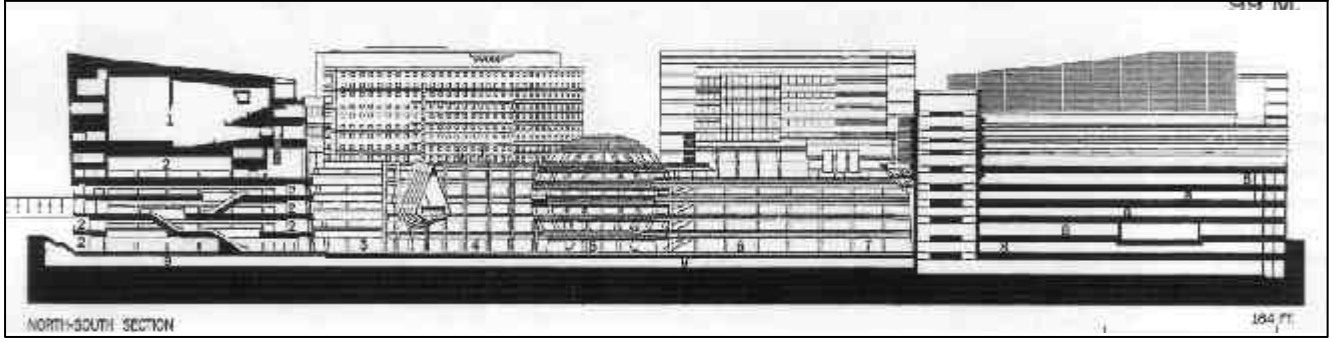


Impressions

Seminar
COMMERCE,
projects to be analysed



Floorplan



Cross section

1994-1995 Rotterdam, The Netherlands

Commercial centre Alexandrium II Megastores, Fons Verheijen

Circumstances

The area of Prins Alexander has urbanized rapidly and has great potency due to its convenient traffic system. The existing Oosterhof shopping centre became worn-out. A new urbanization masterplan was developed to create a gathering of living malls, to exploit housing and to improve the traffic system. An impasse in finding investors for the masterplan was ended by writing out a competition for which three project developers invited an architect. MAB in cooperation with Fons Verheijen won the competition with an integral concept for improving the urban quality of the extension of Rotterdam Alexanderpolder. Over 100,000 m2 of shopping space has been added to the existing area around “Oosterhof” shopping centre (30,000 m2). It comprises three different projects, that will be developed in phase with distinct functions, related to retail; AlexandriumII - 27,500 m2 houses, 16 “mega” stores such as Toys “R” Us and Burger King. The next development phase AlexandriumIII - 62,200 m2, is the first local shopping centre exclusively devoted to home furnishing and decorations retail.

Concept

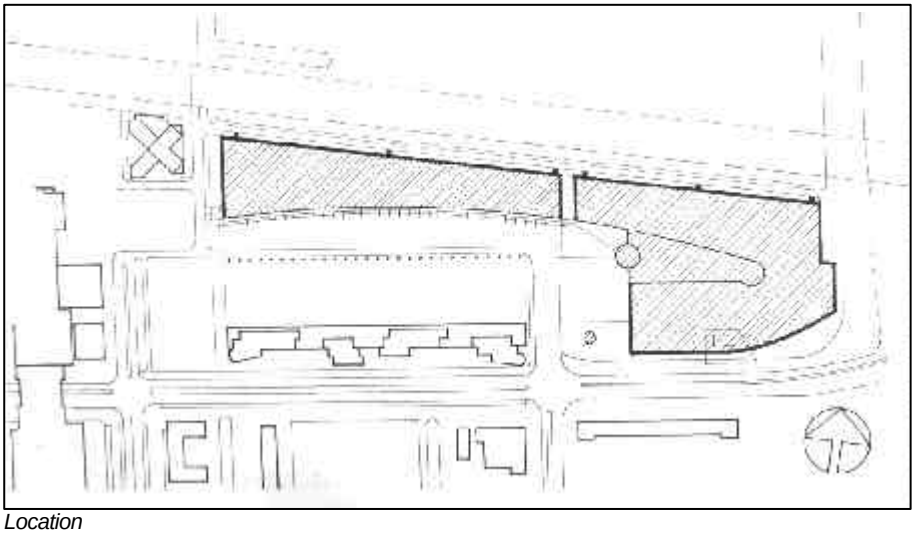
Public space and infrastructure were the keypoints. Precise attention to the detailing of stairs, banisters, elevators and roof pavilion and the balancing of functionality, routing, urban setting and experience value are characteristic of the design.

Architectural elaboration

Traffic logistics determined the positioning of clear box formed volumes. The various traffic streams are strictly separated from each other. Expedition takes place at the side of the railway, car traffic at the side of the main street. Pedestrians can access the new centre from Oosterhof without any crossings. Parking space is provided on the roof of the living mall. The complex has become the leftover of infrastructure and public space, limited and marked by railway and traffic arteries.
The curve of AlexandriumII results from routing and connects the Oosterhof with AlexandriumIII. The architecture limits itself to a huge screen placed in front of the shops. A computerized system solves the problem of the visual violence of advertisement and provides information of al kinds of activities. Additionally the screen creates an interesting in between area with the quality of an interior. The self-bearing screen stands fully loose of the building behind. The curve determines the place and form of the atrium inside. The atrium is the dominating centre with cafeterias and many attention has been given to the regulation of daylight pouring in and to the place of stairways and elevators. The escalators are a theatrical ending of the wig formed atrium space.
The living mall is accessed on different levels; via the curve on ground level, via the small parking deck on the first floor and via a carefully morphed pavilion on the roof.
An existing Polder house was preserved and integrated in the south elevation as a collective memory and as a break in the closed façade.

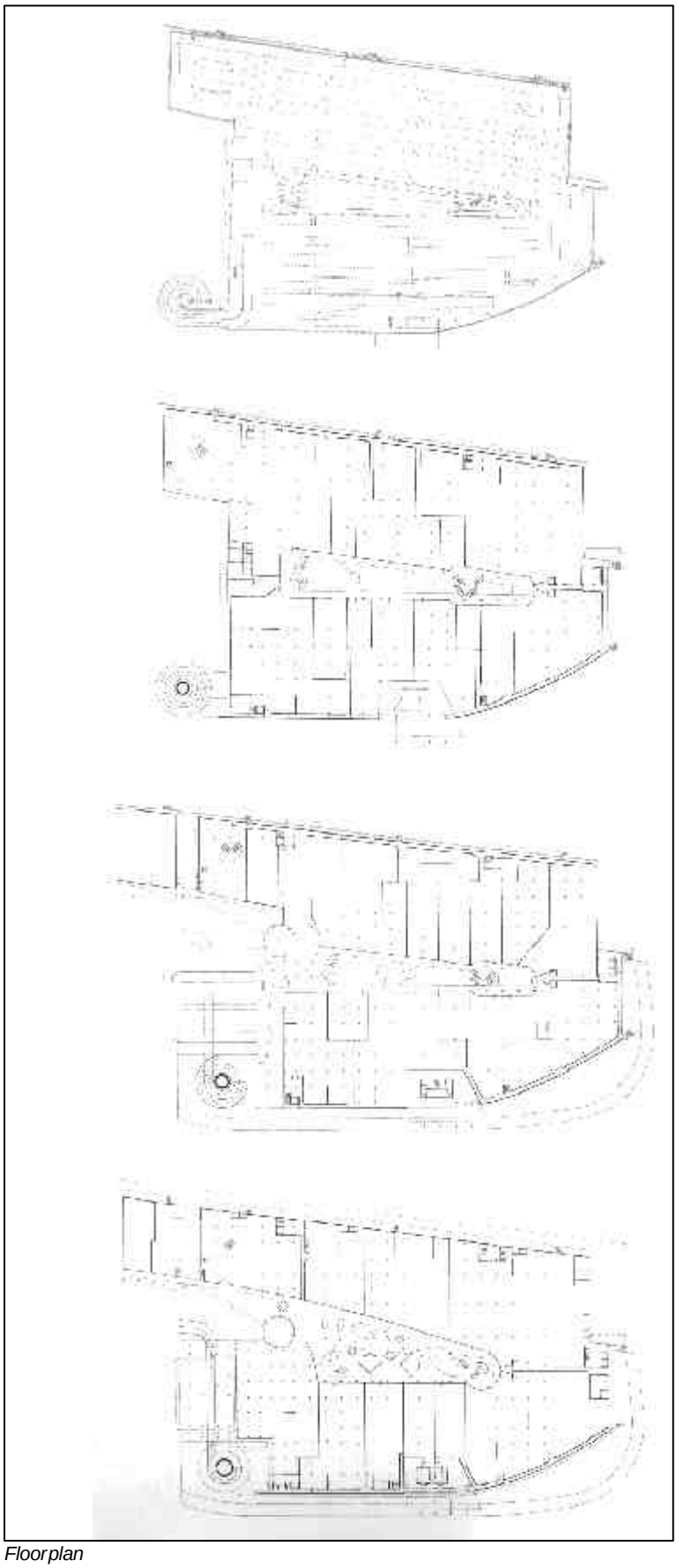


Impressions



Location

Seminar
COMMERCE,
projects to be analysed



Floorplan



Impressions

1994-1999 Dartford, Kent, UK

Commercial centre Bluewater,

Eric Kuhne & Associates

Circumstances

The environment-themed Bluewater comes in monster-size portions and aims to transform the way we shop. The £350 million 150,000m^2 development, designed in a lake- and park-side setting in a former chalk quarry in northwest Kent, is triangular, as consumer research told developer Lend Lease this would make shopping easier. The site is surrounded by car parking for 13,000 parking spaces which are each 25 per cent bigger than usual for ease of manoeuvring pushchairs. It will contain 300 shops and attract an estimated 30,000 shoppers on a typical Saturday. When approaching Bluewater by road there are views from the quarry's edge down across the site, so a bog-standard roof was not an option.

Concept

The roof of the malls are treated as "a fifth facade". It is a vital design element, says Kuhne, who describes his solution as an "enchanted skyline" inspired by historic engravings of English towns. Kuhne says the aim is to create something that is more than just a shopping centre: a place where people can meet and socialise.

Architectural elaboration

There are five 'welcome halls' inspired by hotel lobbies, featuring information points and relaxation areas. Worn-out shoppers can choose between 40 restaurants, bars and cafes - in areas with names like the Village, Water Circus and Wintergarden - or watch a film in the cinema: Bluewater's 'Guggenheim' thanks to its zinc-dad structure. The Wintergarden features a 1000m^2 glass and steel atrium, inspired by Kew Gardens, and it is the largest greenhouse built in the UK this century. It houses an indoor rainforest with 30m-high tropical trees, ponds and waterfalls. A 200-place crèche in this zone should keep the kids out of parents' hair. There is a department store at each of the three corners - John Lewis, Marks & Spencer and House of Fraser - and the interconnecting malls group together similar retail types - each targeted at a different type of shopper - in a total of 320 shops. Midway along each mall is a retail and leisure village with restaurants, bars, and entertainment areas. The Rose Gallery for example is geared toward the family, with high-street retailers, childrenswear, toy shops and family restaurants; the Guildhall is predominantly high-fashion and 'lifestyle', with 'gourmet' restaurants and cafes and Thames Walk aims at the young and fashion-conscious, with high-street fashion, cafes, bars and entertainment. Thames Walk has Shakespearean sonnets inscribed in the walls. At the entrance to each department store and the cinema are Stirlingesque eroded drums, each with a portentous theme such as sun, stars or water.
The 19m-span roof is divided into triangles. to create a "saw tooth" pattern: South-facing elements are clad with seam-welded aluminium panels; the north facing ones are glazed. It means direct sunlight is minimised and the space gets more intimate when the sun goes down.



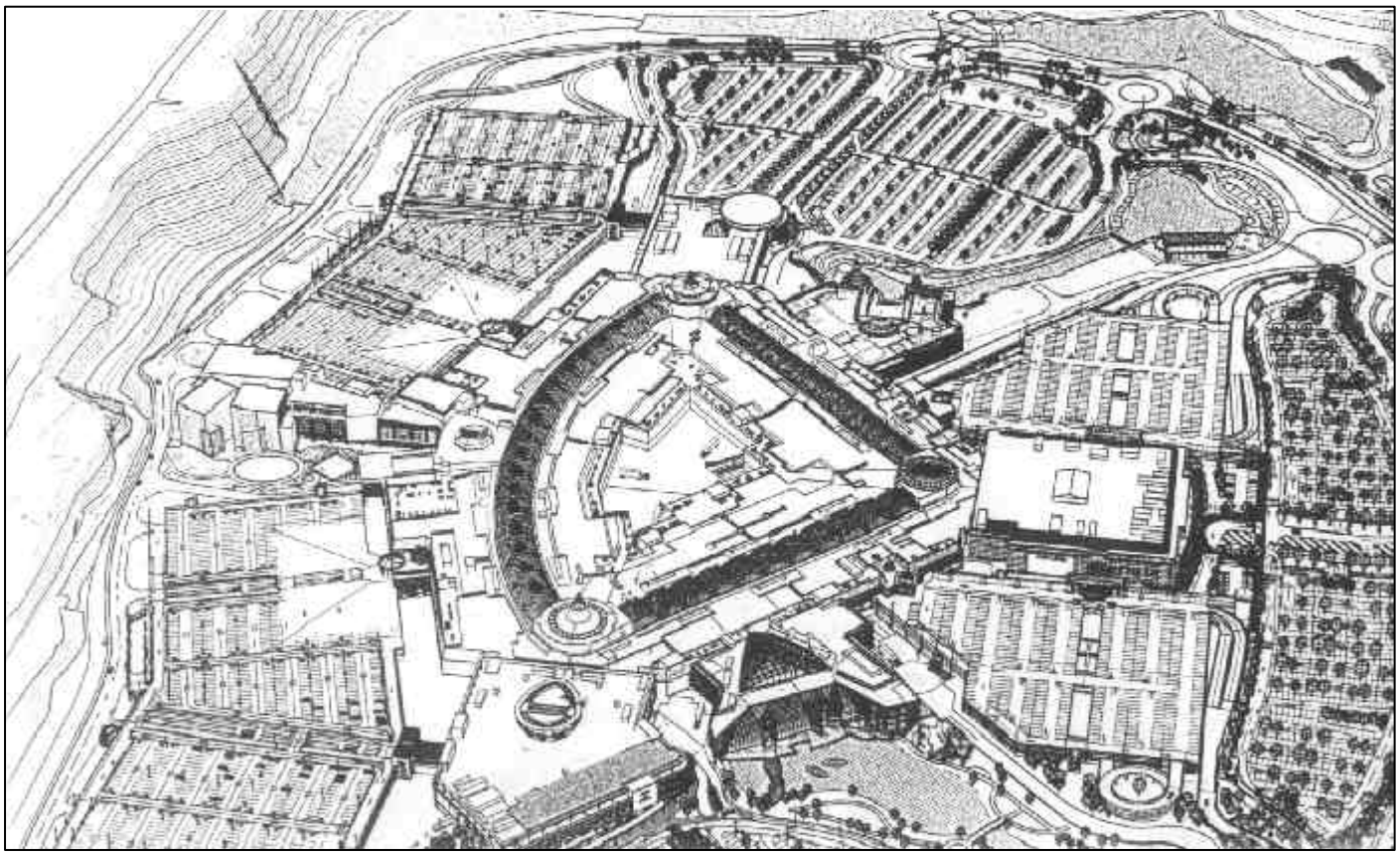
Impressions

Seminar
COMMERCE,
projects to be analysed





Impressions



Floorplan

1994-1997 Salzburg, Austria

Commercial centre Europark,

Massimiliano Fuksas

Circumstances

In 1994 Italian architect Massimiliano Fuksas won a competition to design a new shopping centre for *SPAR Österreichische Warenhandels AG* in Salzburg, containing a wide range of prestigious stores, cosy restaurants, cafés and over 3000 parking lots.

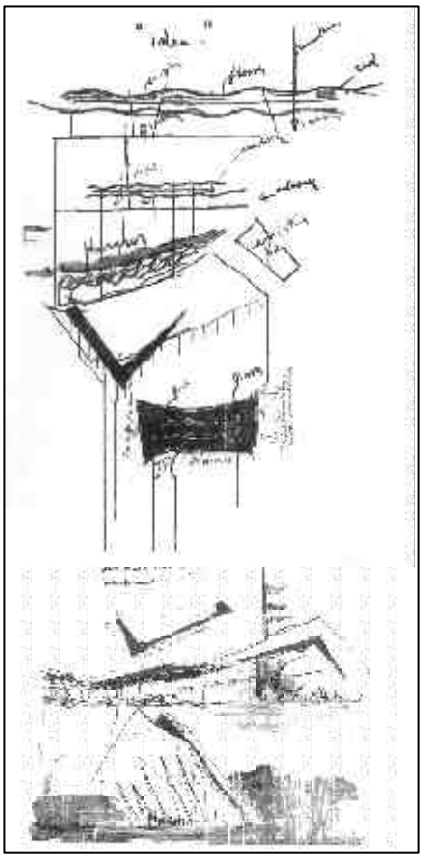
Concept

The inspiration for the Europark shopping centre was found in an action surfing film, Kathryn Bigelow's seminal surfing film Point Break, which stars Keanu Reeves and Patrick Swayze as FBI agent and master criminal united in their love of the ocean. According to Fuksas, "the film tells of a passion for surfing, of a man who tries to dominate nature, the great ocean waves: in other words, it is about a passion for freedom".

Architectural elaboration

A 320m long, 140m wide glass box, the 120.000 m2 centre houses three food halls and about 30 shops spread over two floors. Its wave-form roof, spiral ramp and cool blue glass exterior are obvious manifestations of the surfing influence. But Fuksas's inspiration went beyond such literal interpretations, he explores the idea of freedom in various ways: in the plan form of the building, freeing it up from the rigid mall tradition; and by dramatic use of colour throughout the centre - exterior, roof, sculptures, even in the car parks. Sandwiching the two floors with shops are basement and rooftop parking for 3,000 vehicles, an arrangement which allowed Fuksas to escape from the tyranny of a building marooned in a sea of cars.

Instead the roof is fully utilised, and creates another layer of drama in the building with its undulating red lattice canopy.
The interior is based on the "fragmentation principle", with the project organised around three voids punched through the top floor. They are intended as distinct spaces within the centre, designed to create a pleasant atmosphere and a variety of spatial sequences. They provide natural lighting to the lower floors and break up the traditional internal plan of two anchor stores connected by a mall. "In this project, more so than in any other, I worked in sections proceeding from the inside to the outside," he says.
This attention to internal space has led to a well articulated and varied exterior - the use of coloured glass, the wave form roof and the spiral ramp contrast with the usual bland box. The standard shopping centre refreshment areas are elevated here, with the café placed on a cedar deck on the roof. Observation towers and platforms complete the facilities.



Sketches

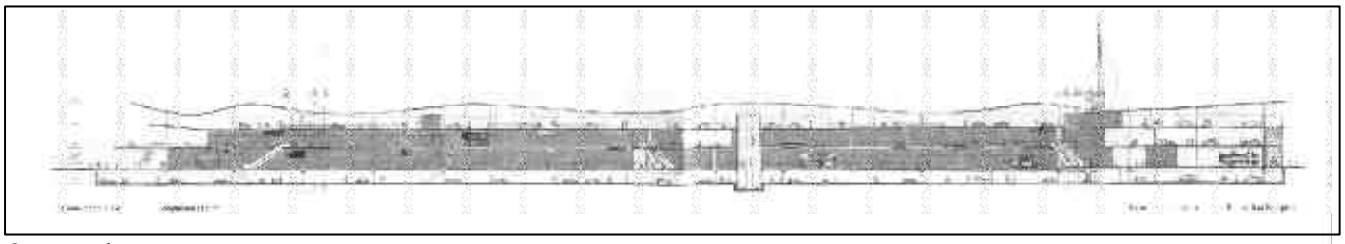


Impressions

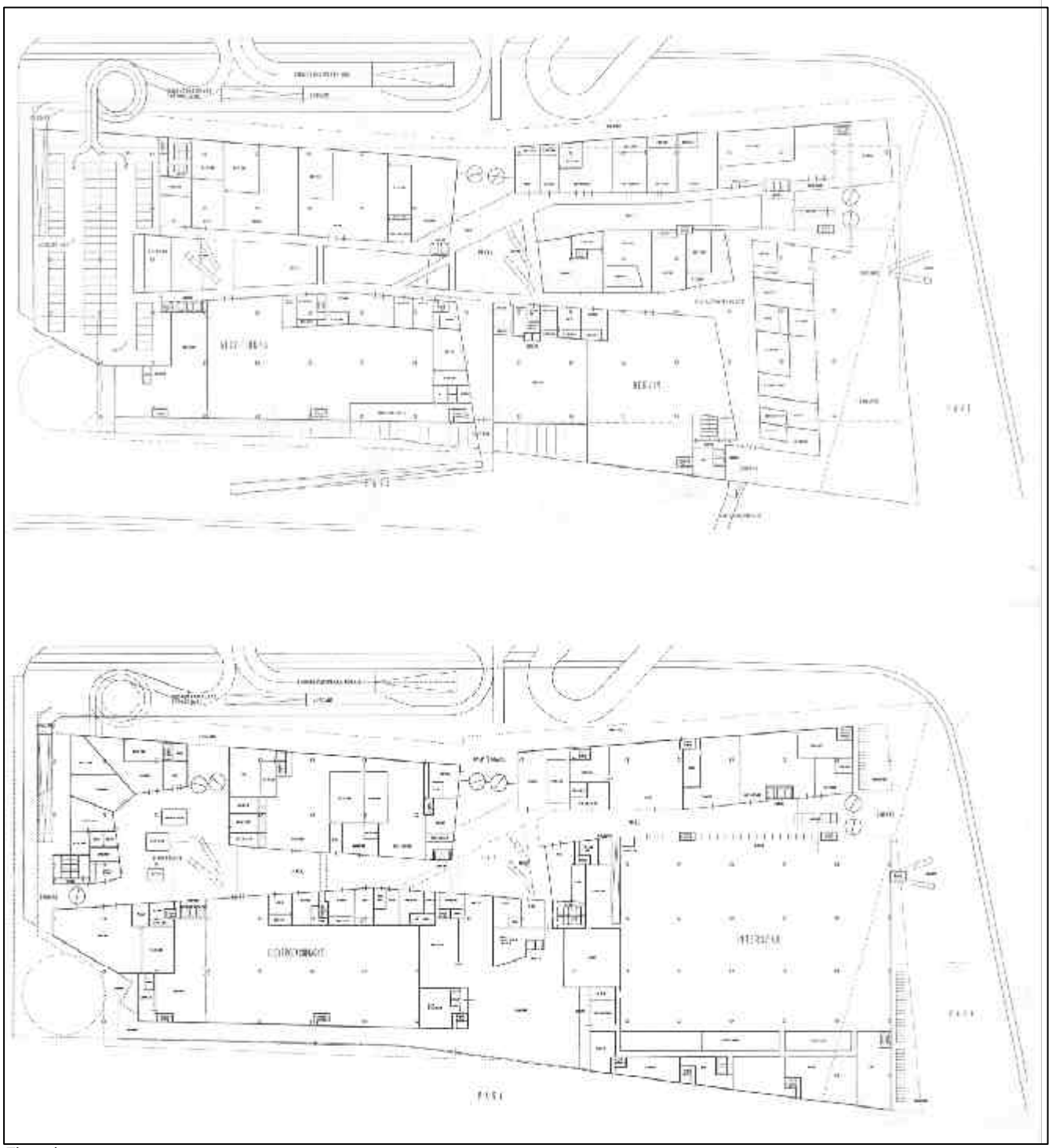


Impressions

Seminar
COMMERCE,
projects to be analysed



Cross section



Floorplan

1995-1998 Hengelo, The Netherlands

Commercial centre De Brink,

Bolles-Wilson

Circumstances

The Brink Center also adds 15,000 m2 shopping area (retail) and 50 appartments to the Inner City of Hengelo. On ground floor level the Market Square and Station Square were fixed figures in the city plan. The zone between required considerable invention, a new intervention demanding a different scale of urbanity to the modest post-war one and two floor surrounds. The passage block and V&D block collaborate with the existing 1960's Telgenflat Building to frame the New Brink Square. Brink and Market Square connect via a hinging element, the Clock Tower.

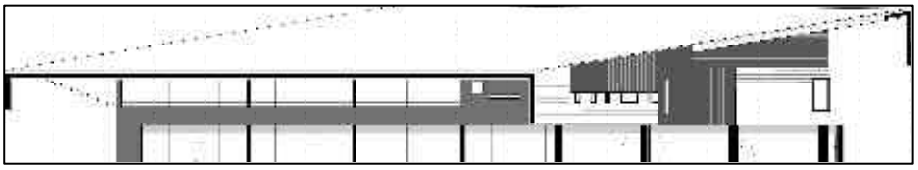
Concept

"Department stores are essentially pancakes, we have a horror of the oft seen trick of decorating edges with little false roofs, we also wanted to avoid a large desolate flat roof. For this reason we invented the silver umbrella roof - a single trapezoid plane, recognisable from all sides and folded over to provide deep beams to support two corner overhangs," according to Peter Wilson. As well as formal unity the subject here is skin - with such shopping functions the architect only has the outer 50 cm to manipulate - all the rest is flexible commercial space whose use only concretises long after the design and urban planning are complete.

Architectural elaboration

The base on which all various components of the Brink Centre stand is a 150 x 80 meter parking deck at -1 (400 cars). The 7.80 m structural grid provides a logical and economic module for buildings at street level, as a field of graphic co-ordinates on basement co-lumns. The ground matrix changes at an upper level to a grouping of autonomous objects. To give significant mass the housing was grouped at either end of the passage block. To the Brink Square the height is that of the existing Telgenflat. The intention was to build urban bookends which do not try to disguise the single floor shopping typology between. The roof of the department store slopes from two floors at Marskant to three floors at the Brink Square. The semi industrial character of the roof also recalls that this is the exact site of the pre-war factory around which Hengelo grew.

The clock tower is a sandwich of white precast concrete panels (mass) between light (and light emitting) top and base. The mass of the central section stands on an almost materialless glass cube - a lantern, a small media pavilion. Projecting information, advertising windows address different orientations.
The 100m Air Pillow over the shopping passage hovers cloudlike with minimal support structure. Most of the structural steel is within the pillow. The roof is a pure element, a sign seen from both Brink and Station Squares.

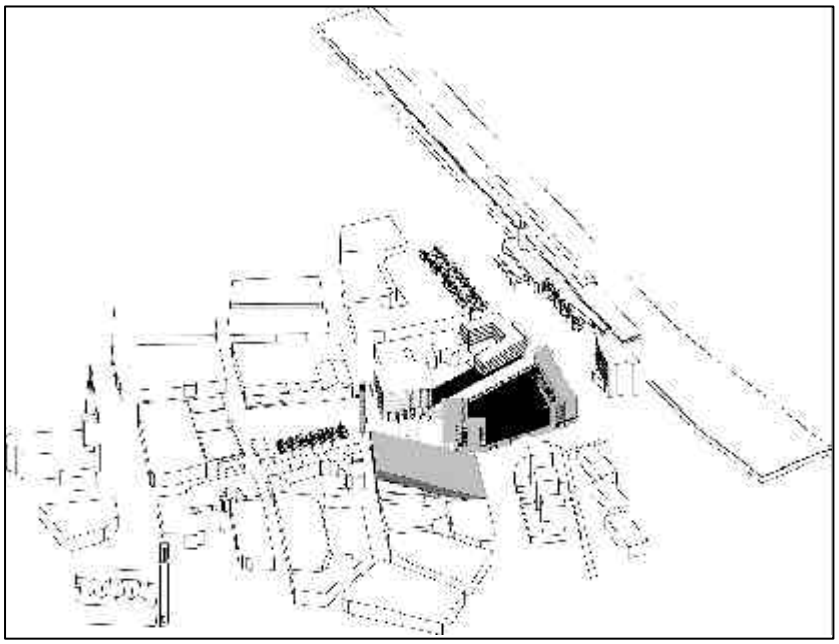


Cross section

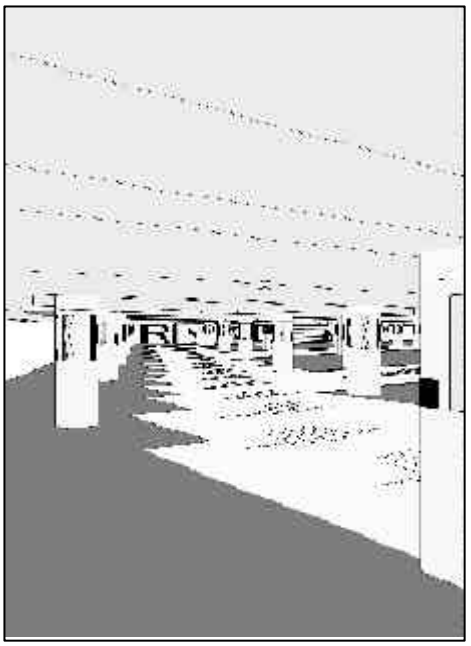


Impressions

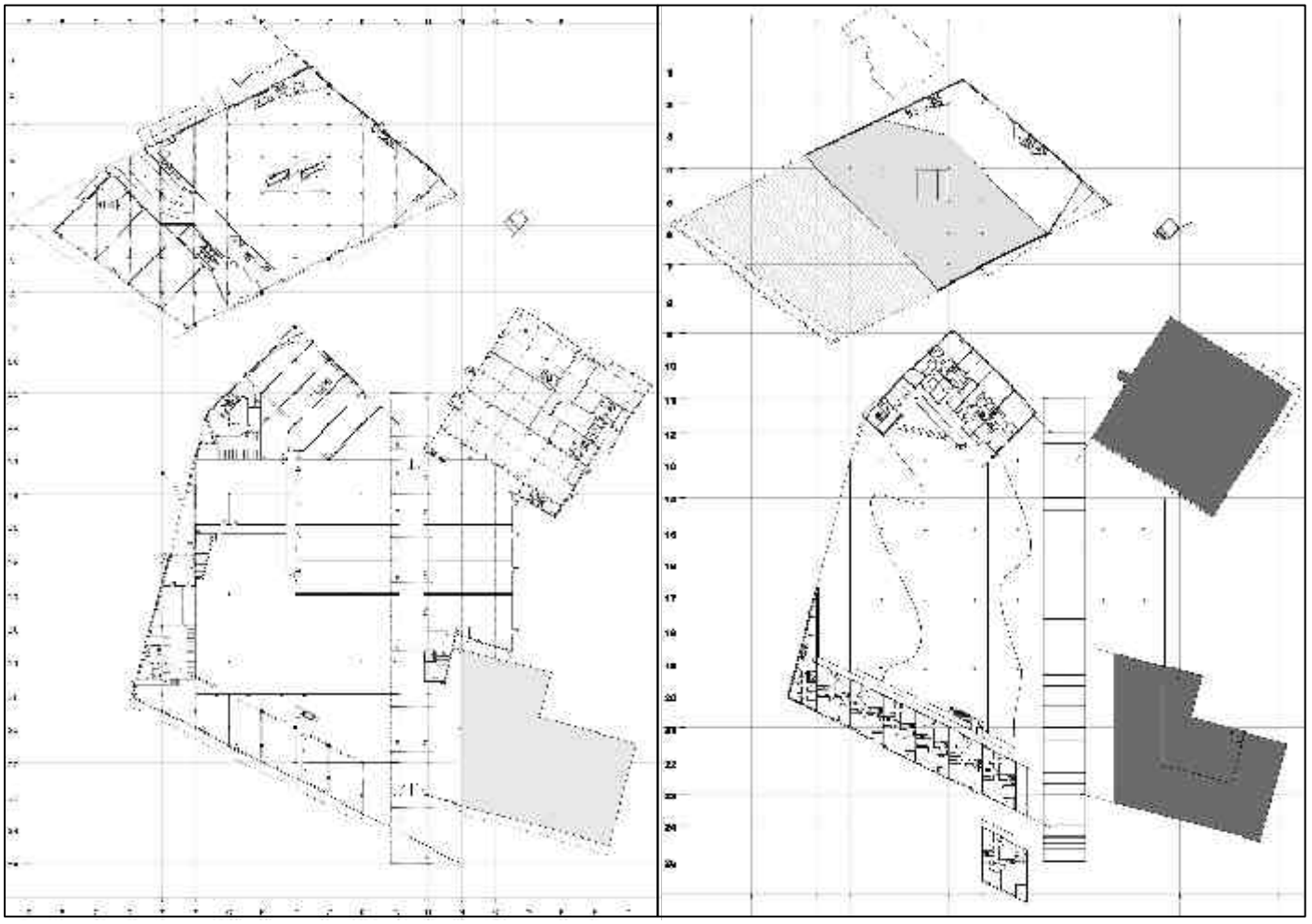
Seminar
COMMERCE,
projects to be analysed



AXO situation



AXO garage



Floor plan

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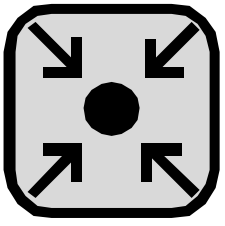
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Funds and sponsors

INDESEM2000 is financially supported by the following institutions:

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