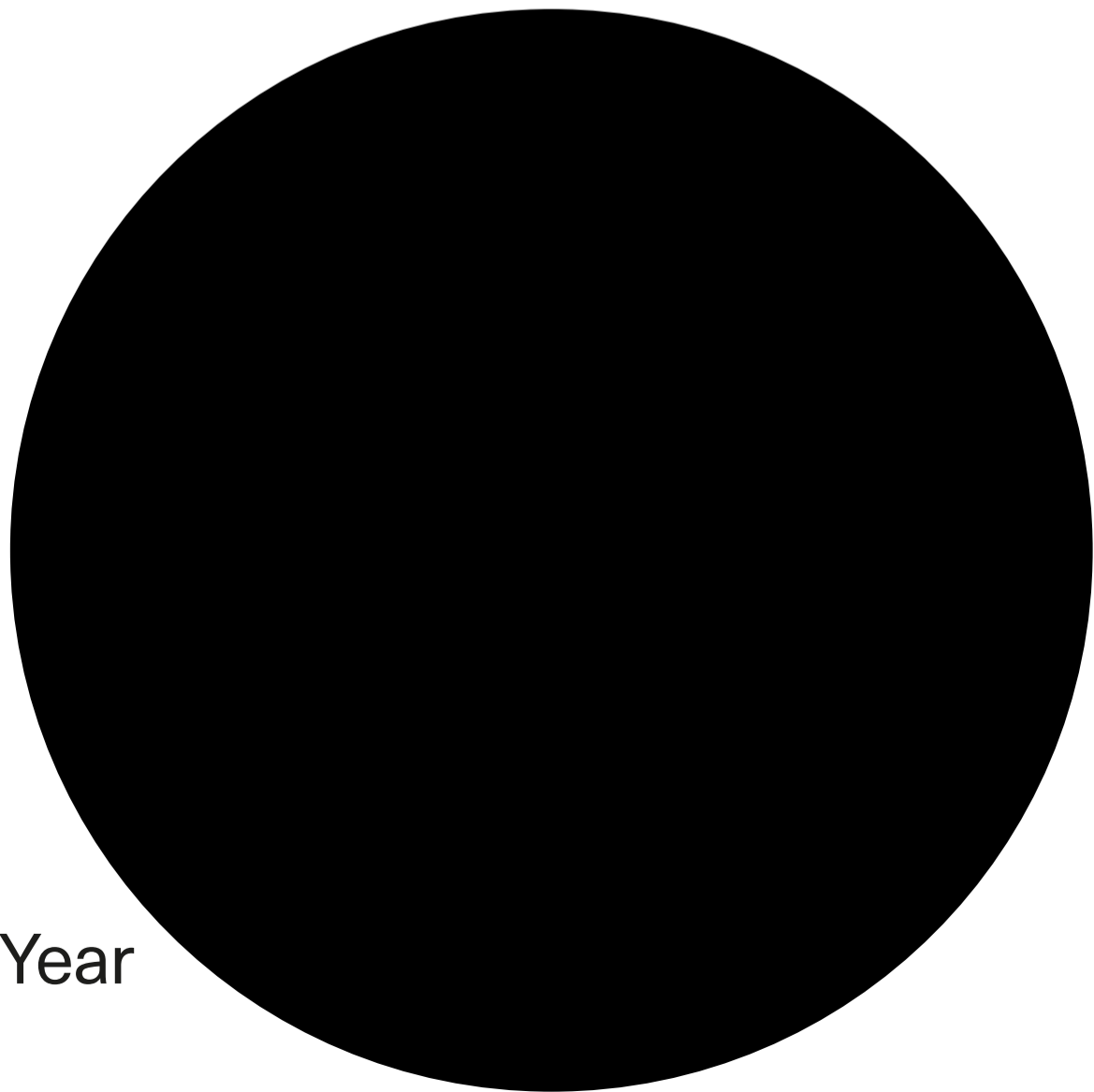
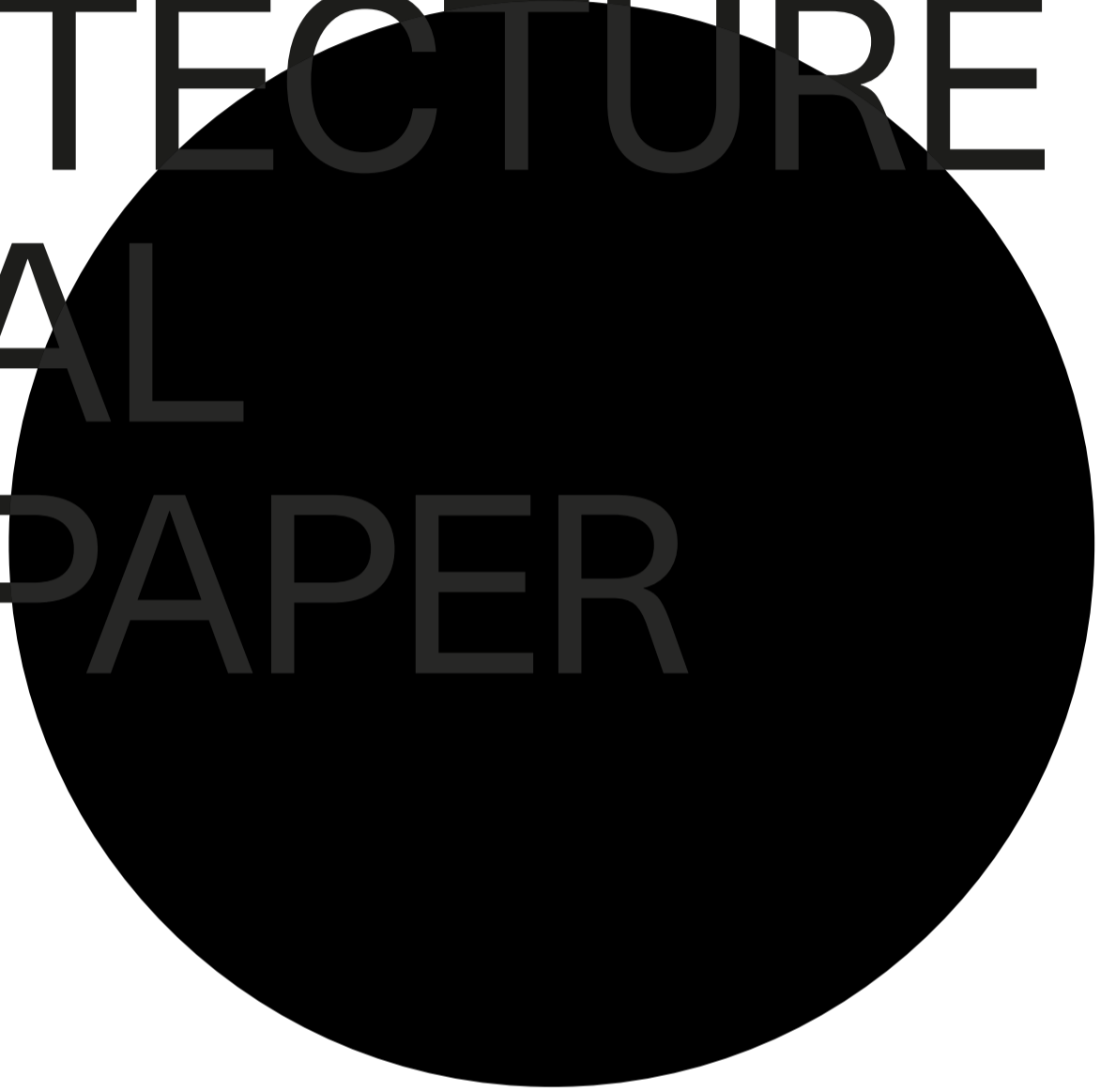


AMSTERDAM
ACADEMY OF
ARCHITECTURE
ANNUAL
NEWSPAPER



Academic Year
2018/2019

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LOCAL/ GLOBAL

The Academy of Architecture is located in Amsterdam's city centre, wedged between the city hall, the opera house and the Jewish Historical Museum and across from the Waterlooplein market, visited by large numbers of Amsterdam citizens, tourists, expats, students, opera enthusiasts, bargain hunters and others every day. In the area around the Academy fragments of conversations in different languages can be heard: English, French, Turkish, Chinese, German, Spanish, Japanese, Portuguese, Moroccan, Italian, Russian and so on. Inside the Academy, people also speak a range of languages: more than 30 per cent of the Master students hold foreign passports (from about 25 different countries). The school accommodates a great diversity of nationalities and its students have different cultural backgrounds.

Internationally oriented, the Academy of Architecture is a Dutch school that operates in an international context. The Academy takes this position because it is convinced that Dutch design has something to offer the rest of the world and, vice versa, that it is necessary to continuously test and redefine existing views from the broader perspective of global developments and perspectives. The internationalization of the programme is somewhat paradoxical. The programme focuses on 'the work of art that is the Netherlands'. This is what most graduates will work on for most of their time spent studying. And this 'work of art' is also the bearer of a series of traditions that are decisive for professional practices in the Netherlands. This tradition is part of what attracts foreign students to the Academy. On the other hand, developments in the profession and in the three spatial design disciplines are increasingly international. This is why it is important to be aware of the consequences of this to education, both local and global.

The majority of assignments relate to the Dutch context. In the past year, we organized studios about empty gas production

stations in Groningen, a wind farm in the North Sea, housing projects in Amsterdam, Sarphatistraat 225, Schinkelkwartier, Sloterdijk, Het Dok: IJplein Amsterdam, Terneuzen in a Post-Fossil Fuel Future, A New Future for the Island Walcheren, Covered Market at the Noordermarkt, Building on Het Stenen Hoofd, to name but a few (for a complete overview, see the list with teachers and projects elsewhere in this annual newspaper).

But we sent students on field trips as well. In the past two years they visited – among other places – Mumbai, Moscow, St Petersburg, Brussels, Cairo, Stockholm, Wrocław, Gdańsk, Sarajevo, Berlin, Le Havre, Kiev, Vaduz, Trondheim, Beirut, Boston and Semarang.

Another good example, one about which you can read more later in this annual newspaper, is the studio that had coastal resilience as its research and design challenge. This is a global issue that needs attention in various places. We organized parallel studios in collaboration with Boston Architectural College and after the Amsterdam students visited Boston, students on both sides of the Atlantic worked on the Boston location. In September 2019, when the Bostonians will come to Amsterdam, we will again organize parallel studios on a single subject – this time in the Dutch context – under the telling title *Stay or Go: Plan B*. September events include studio's in Japan, Morocco and Ghana. The visit to Ghana is the result of the series of lectures organized in the spring of 2019, entitled African Realities. It constituted a 14-night imaginary journey, which partly took place in the Academy of Architecture and partly in Pakhuis de Zwijger, through a continent that is still unknown to many people.

Our collaborations with other schools in Europe and beyond include the Erasmus+ programme with the universities of Vaduz and Trondheim and the EMiLA programme (European Master in Landscape Architecture) with the design schools in Barcelona, Hannover, Edinburgh and Versailles. We also work with several other schools on a regular basis while we keep balancing our educational programme – local and global, for all our students, wherever they come from – at the same time. That is also why we're publishing another annual newspaper: to let you know what we teach, research, learn, draw, write, make, build, discuss, organize and exhibit at the Academy of Architecture, both locally and globally.

Happy reading!

Madeleine Maaskant
Director

INTO THE WOODS

In Trondheim and Vaduz, two workshops titled Crafting Wood taught students everything they always wanted to know about wood construction.

Text MACHIEL SPAAN



Miro Kuzmanovic



Dario Todocvic



In Vaduz, contemporary and historic wooden bridges and towers from the region were explored, drawn and built to scale 1/5.

The wooden roof construction of the eleventh-century Haltdalen Stavkirke in Norway was the starting point of this year's summer workshop Crafting Wood. In August 2018, a total of 32 students from the Amsterdam Academy of Architecture, the University of Liechtenstein and the Technical University of Trondheim constructed six wooden trusses that together comprised the structural and spatial structure of a chapel. The joints of three of the trusses were made in accordance with traditional crafts, using saw and chisel; the wooden details of the remaining three were made using modern sawing, drilling and milling machines. The students worked in two specialized workshops, each with their own shop floors, tools and skilled craftsmen. Both workshops tested a wide variety of life-sized connections, resulting in six unique trusses that together comprised a spatial construction. After the building site had been cleared, a silent timber skeleton remained; a wooden, assembled narrative about tradition and modernity, craftsmanship and machine manufacturing, slowness and fastness, strength and beauty.

In March 2019, students from the Amsterdam Academy of Architecture, the University of Liechtenstein and the Technical University of Trondheim again collaborated in a workshop focusing on wood. The purpose was to become acquainted with various types of structures. During the one-week event, contemporary and historic wooden bridges and towers from the region were explored, drawn and built to scale 1/5.

Crafting Wood is an Erasmus collaborative partnership of the three above-mentioned schools. In a three-year educational project, the participants explore the impact of craftsmanship and technology on the expression of wood constructions.





Subsiding industrial buildings on an industrial estate.

SINKING CITY

Students of Landscape Architecture and Urban Design studied the water management of Semarang. The assignment was part of the Water as Leverage for Resilient Cities Asia project, coordinated by special water envoy Henk Ovink.

Text/Photos HEIN COUMOU

Amsterdam group at the campus.



In the first week of March, a group of Landscape Architecture and Urban Design students visited Semarang in Indonesia as part of design studio P6. Thanks to the Cascading Semarang project Markus Appenzeller's MLA+, among other offices, is working on, one of the two P6 studios was about Semarang. This city is a participant in the Water as Leverage for Resilient Cities Asia programme (WAL) in which interdisciplinary teams attempt to come up with innovative and inclusive answers to urban, water-related questions. The aim of this P6 studio is for students to make their own discoveries and create designs that can strengthen the WAL project.

Prior to the trip, the group had four weeks to analyse local water problems, the city of Semarang and its surrounding landscape. The city is located on the north coast of Central Java. Its urban area has a population of around 1.8 million inhabitants and the city faces urgent, complex water issues. Most of Semarang is located on a thick layer of clay full of freshwater. In the seventeenth century, Sunna Amankoeat II of Mataram transferred control of the fishing village along the Semarang River to the Dutch East India Company as part of a repayment agreement. The Company cultivated the surrounding land and built fortifications. Further urbanization led to the disappearance of the mangrove forest, which meant that the natural transition between sea and land was lost. Due to the long and heavy rains during the rainy season for one thing and because the distance between the sea and the stratovolcano (2,200 m) is only 25 km for another, the river quickly and often overflows its banks and subsequently floods the city.

Around 1890 the Dutch dug the West Canal, which is still in use, to prevent the city from flooding. Today's Semarang has a complex system of rivers and canals. Prior to the field trip we had already found out that the water challenge Semarang faces is fourfold. First, the city is sinking. Some parts subside from 8 to 15 cm every year. One reason the city is sinking so rapidly is that industry pumps water from the already soft soil. The impact on the city's buildings and infrastructure is considerable. In the second place, the rivers and canals are silting up. Due to natural sedimentation processes and poor maintenance, the rivers and canals are quickly being filled with silt. Third, the natural sea walls have disappeared due to large-scale urbanization and aquafarming. In combination with subsidence, silting and the rise of the sea level, this can lead to the complete flooding of a large part of the city. Finally, Semarang also faces deforestation and landslides. Owing to suburbanization and the consequential urbanization, the quantity of paved surface increases. As a result, there is less rainwater infiltration capacity and the natural flow of groundwater is limited. This leads to even more flooding and a greater risk of landslides.

Lecturer Jandirk Hoekstra and I arrived in Semarang a few days before the rest of the group and decided to visit the Gedong Songo temples on the Gunung Ungaran volcano. We were immediately confronted with the extreme rainy season. As we enthusiastically arrived at the first of the nine temples it started to rain so torrentially that in a few moments, the footpaths had turned into swirling rivers. We had to abort our visit. The next day we decided to visit the aquafarmers on the outskirts of the city. They use mangrove trees to create ponds for fish farming. Smiling men stood in the water up to their armpits, shovelling buckets full of fish. This is where we found out that conditions in Semarang are totally unlike those in Amsterdam. I can still recall the smell of the river: the once-clean mountain water was pitch-black by the time it left the city. The smell reminded Jandirk of an open sewer. The men never once stopped smiling amicably.

We hoped to visit Diopnegoro University (UNDIP) for a day of knowledge exchange. Prior to the field trip we contacted Wiwandari Handayani, or more colloquially Wiwi, who is a professor at the Department of Urban and Regional Planning. We were in luck: that same week ten students from the Radboud University Nijmegen and a group of students from Yogyakarta also came to visit and Wiwi managed to whip up a week-long joint course in Promoting Disaster Resilience in Urban Waterways.

As the week comprised an intensive programme with students from UNDIP, Yogyakarta, Nijmegen and Amsterdam we got to know the city, the culture, the challenges and the developments. The first highlight was our visit to the UNDIP campus. Here, Semarang's water challenges seemed far away.

While all students donned UNDIP uniforms to have their passport photos taken, we feasted our eyes on all the beautiful greenery on the campus. There were so many trees whose names we did not know!

Semarang is currently constructing a polder system to limit flooding. The Banger Polder is a good example of this. Roy-Kraft van Ermel (honorary citizen of Semarang) showed us around. The Dutch Prime Minister Mark Rutte officially opened the pumping station in 2016. The polder is the result of a Dutch trade mission to Semarang that involved various Dutch water boards. In addition to the functional realization of the Banger Polder, Semarang's first water board was established at the time as well. As a result, no more floods have occurred since 2016, which allowed investments in the public space. The system is expected to protect the polder from flooding for the next 20 years.

North of Banger Polder, surrounded by industry, is the fishing community of Tambak Lorok. Here, despite efforts to reduce the risk of flooding, we saw the harsh reality of a rapid subsidence of up to 15 cm per year. The streets and quays were being raised with the financial aid of world banks and the neighbourhood was provided with running water a year ago. But people who do not have any money see their dwellings sink faster and faster, until they are uninhabitable. Waste is collected for use as a foundation for new dwellings. Anyone with sufficient capital will invest in a dwelling, but the roof will most likely be the floor in a few years' time.

Another good example is the Jatabarang Reservoir in the Nonko Sawit region. The dam limits the flood risk of the river. In addition, plans are being made to turn the water into drinking water. In Nonko Sawit, we took a beautiful walk along the network of canals and irrigation systems that supply the rice fields around the villages with water. The villages have had septic tanks buried under ground for a few years now, to ensure their pitch-black water is not discharged directly into the surface water.

The extremely rapid urbanization of the city and the region is striking. The informal economy plays a major part along almost every infrastructural line. The spaces between the commercial buildings in industrial areas are used for informal settlements. Outside

the city, developers build suburban settlements that are devoid of any landscape context and do not make a positive contribution to the water challenge. During our visit it became clear that the city has been legally obliged to have a zoning plan for 20 years, but no zoning plan has ever been made. One painful consequence of this is that new port developments are planned on the west side of the city, where the mangrove landscape is currently being restored. Wiwi repeatedly argued that the city has an urgent need for a proactive long-term perspective at the regional level. The WAL project is a first attempt in that direction.

The final workshop on Thursday and Friday exemplified the added value of international study projects. The different cultural backgrounds and disciplines (planning, research, designers and policy-makers) resulted in a diverse mix of people. A workshop is a place where students can quickly test and discuss their initial ideas and strategies. In this case, students were confronted with alternative views, lines of thought and realities. It also turned out that the Dutch often took the lead in the discussion and talked rather loudly, while the Indonesian students were more modest and inclined to wait to see which way the wind would blow. The student who had climbed the stage on the first evening to sing for everyone during dinner, for example, turned out to be a lot quieter during the workshop. But when he was given some elbow room, we found he had sharp and specific ideas. Leaving me chock-full of impressions, the week flew by. As every visit during the field trip, the entire joint course group was photographed after the final presentations.

Pumping station in the Banger Polder.



Land sinking in Tambak Lorok.



Clean Water as Leverage
A strategy towards a future-proof Semarang

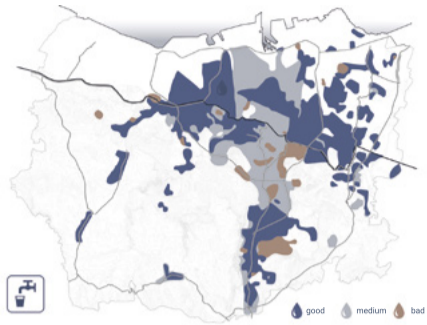
Student Niek Smal
Project P6 Semarang
Presentation date 04 June 2019
Teachers Jandirk Hoekstra, Hein Coumou

The city of Semarang (3 million inhabitants), located on Java, Indonesia, is facing a large number of water challenges. There is a lack of clean water and groundwater is therefore extracted from aquifers on a large scale. This causes parts of the city to sink by 10 to 18 cm per year, which further increases the flood risk. The realization of a clean water supply is the key to success. The implementation of a new polder system (using adjusted green, water and road structures) will compartmentalize the densely populated, low-lying part of the city. Clean water flows

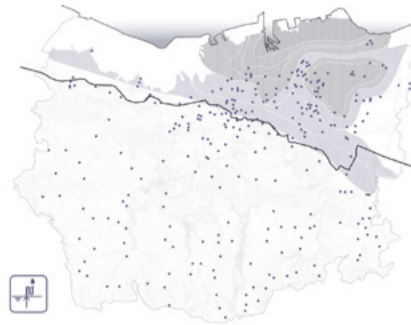
in from the mountains and is then pumped through the polder ditches. In the lowest part of the polder, the water is purified and clean water is either pumped back to a storage basin or used to refill the pumped-out aquifers. This restructuring of the city will achieve a safe and clean water supply. Clean Water as Leverage.



The shoreline has moved 5.5 km since the ninth century, resulting in a strong division between high, rocky land and low, clayish soil.



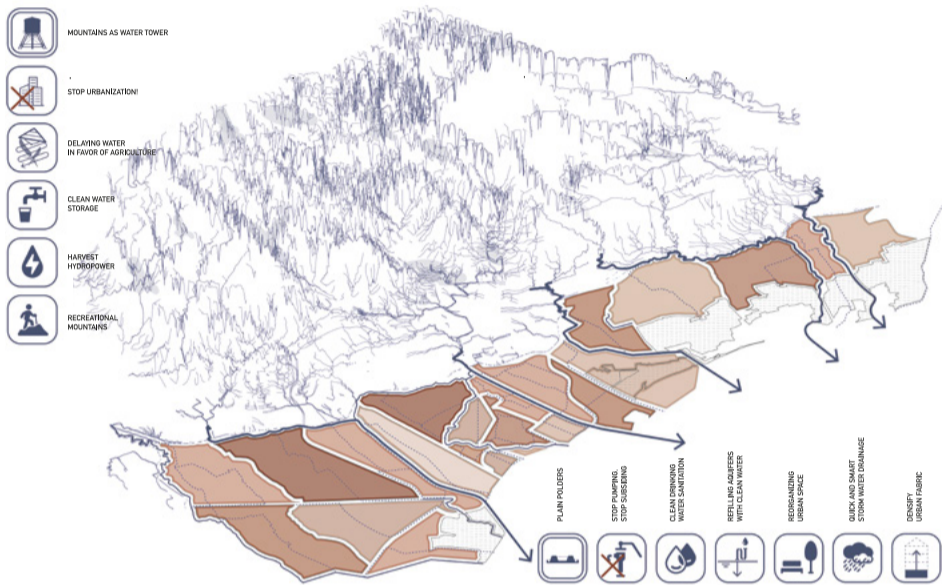
Semarang has a bad drinking water supply network, causing low-quality drinking water that's made worse by flooding.



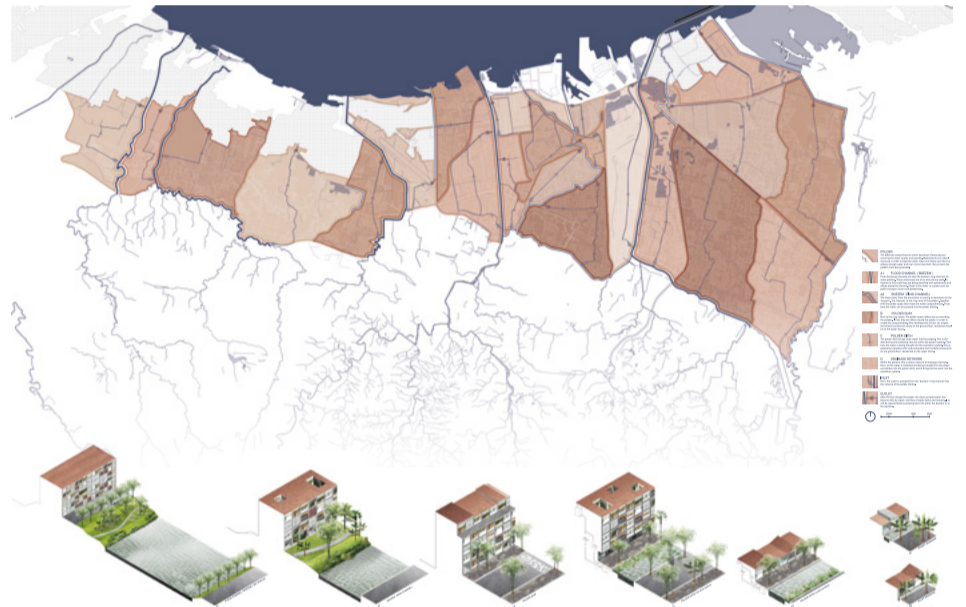
Pumping up clean groundwater is causing subsidence.



Due to subsidence, the frequency of flooding is increasing.



Vision: clean water as leverage.

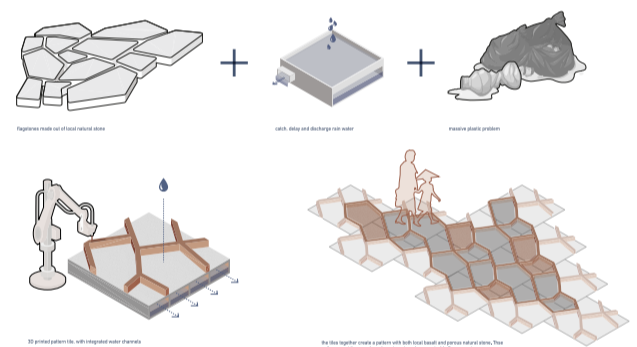


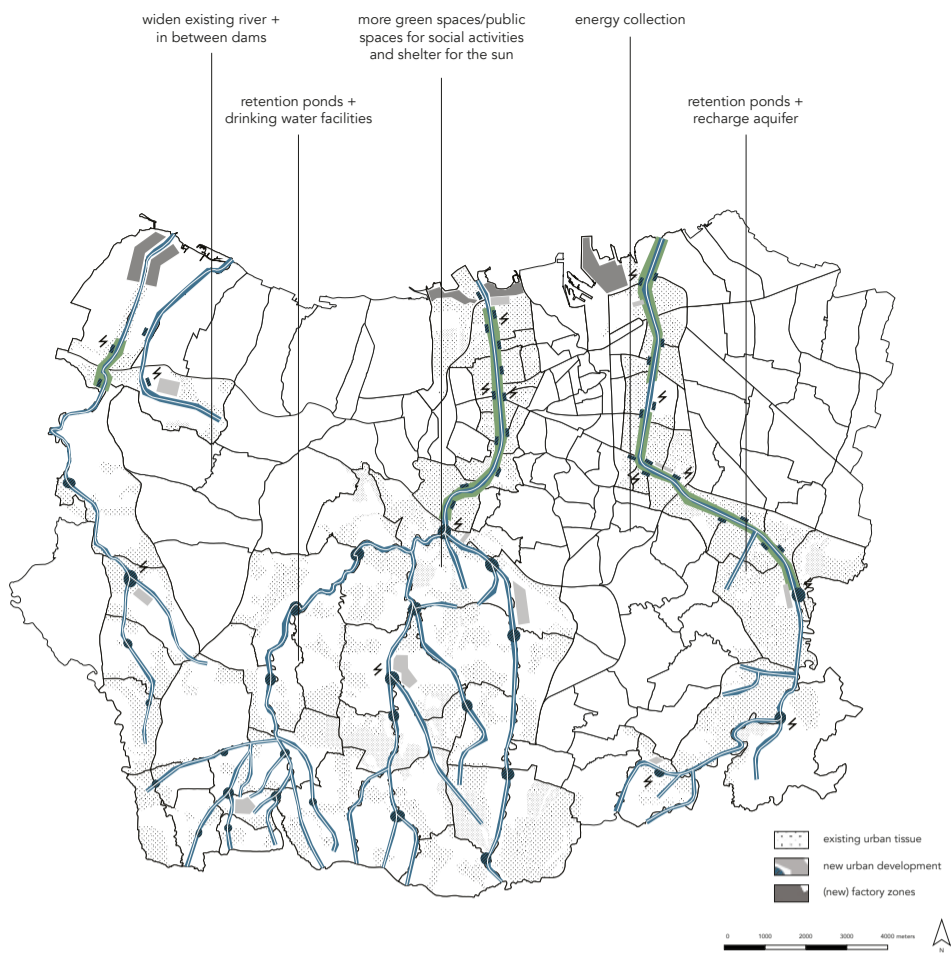
Overview of the new polder system.



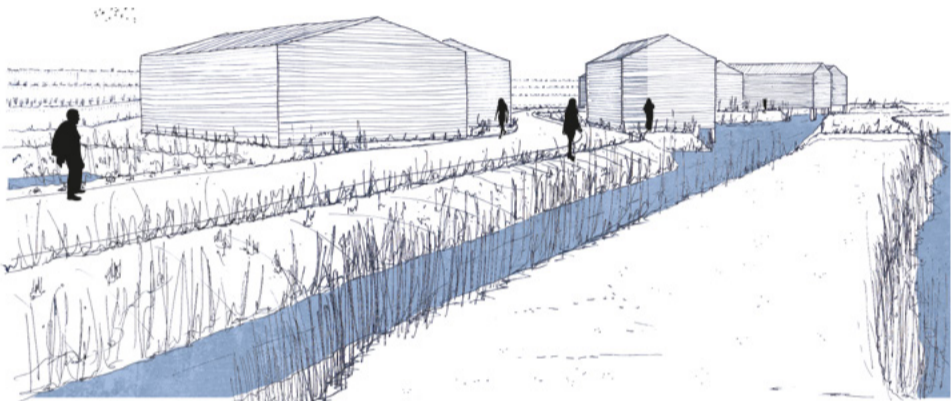
Master plan: the strategy applied to Kota Lama (old town).

Pavement comprised of both local basalt and porous natural stone creates a recognizable image typical of Semarang.

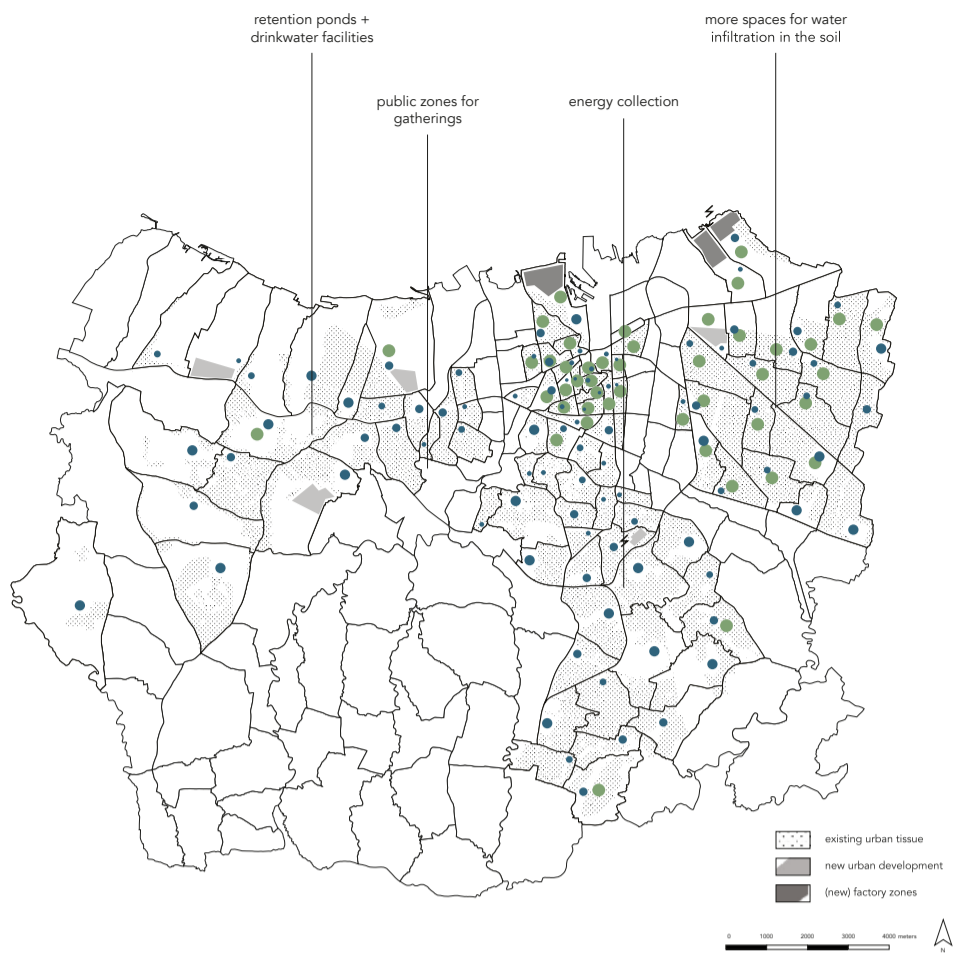




River system, using the existing river.



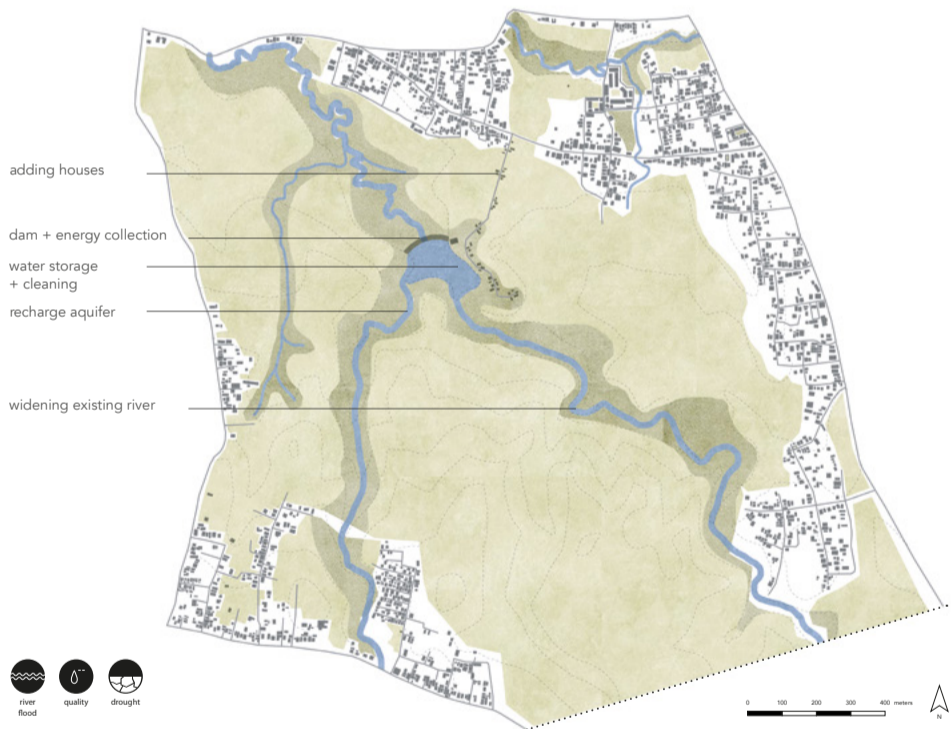
New structures together form a kampong along the river.



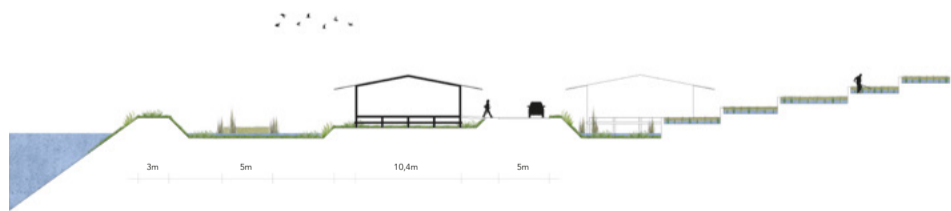
Local water system that makes use of rainwater.



Small infiltration gardens improve the water quality.



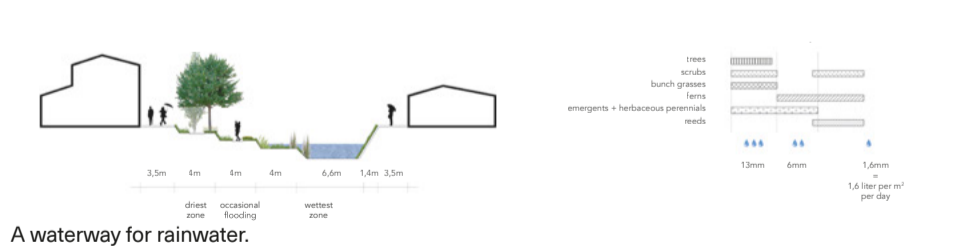
Urban plan for the northern part of Ngadirgo, a rural municipality just outside Semarang.



Cross section over the water reservoir, the new neighbourhood and the rice fields.



Urban plan for Panggung Lor, a borough in downtown Semarang.



A waterway for rainwater.

177 Approaches

Student Heleen Bults
 Project P6 Semarang
 Presentation date 04 June 2019
 Teachers Jandirk Hoekstra, Hein Coumou

The city of Semarang, located on Java, Indonesia, has about 1.5 million inhabitants. It has 16 districts and 177 subdistricts. Each district and subdistrict has its own spokesman. That means there are almost 200 people in charge. Aside from that, the city has six different water-related issues: river floods, tidal floods, soil subsidence, water quality, drought and landslides. These need to be addressed in order to prevent disasters. Because of the city's difficult political situation, this project suggests addressing the water issues locally. Each subdistrict

has to fix its own water-related issues, which results in 177 approaches. There are two different kinds of subdistricts: ones that are located along a natural river and can use the existing river and those that are not. The aim is to make the water as visual as possible in each subdistrict to create an awareness and a sense of responsibility and to fix the local water issues.

Facing Water
Water system merged into the city structure

Student Hanna Prinssen
 Project P6 Semarang
 Presentation date 04 June 2019
 Teachers Jandirk Hoekstra, Hein Coumou

The city of Semarang is dealing with mayor problems concerning climate change and population growth. In the hills, the land is sliding due to unstable ground and deforestation. In the lower part, the main issues are flooding by rivers after heavy rainfall and flooding by sea water. The problems will become more extreme in the future, because the land is subsiding because water is pumped from the ground for industries and households. This project offers four solutions to these problems: creating a spongy mountain, rechanneling the city, feeding the industries

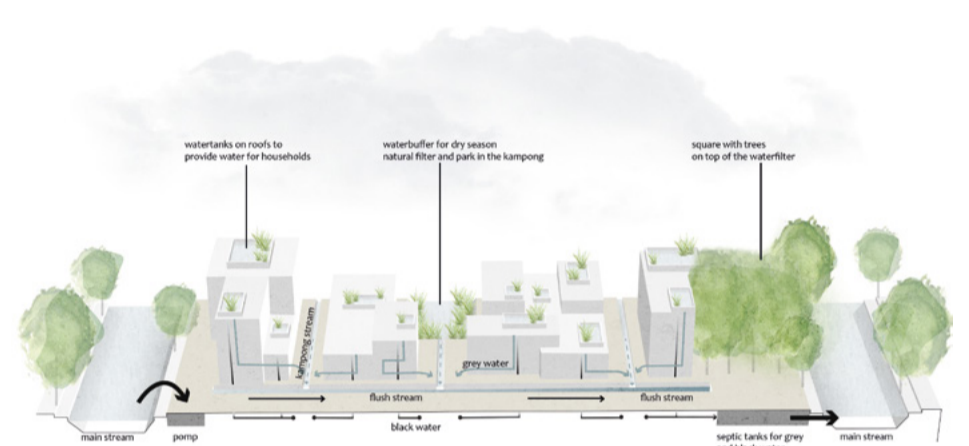
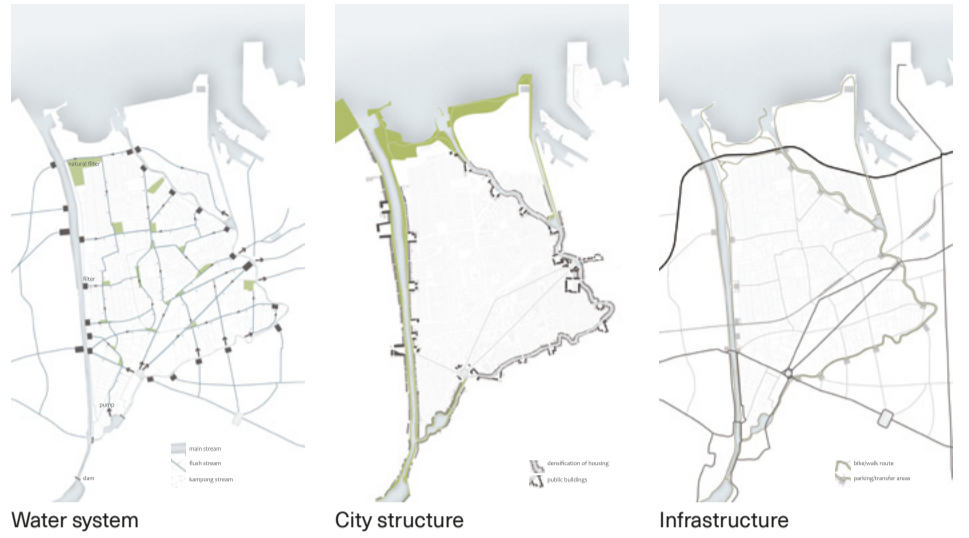
and recharging the aquifers. However, solving these issues does not add any quality to the water and the life in the city. The city of Semarang contains many waterways, from small ditches in the street to canalized rivers that move through the city. Their qualities are now unseen. Open water is used as an open sewer. You can compare it to Amsterdam 100 years ago. The beautiful canals we see today were very dirty back in the nineteenth century. By building a good sewer system and letting the water move, the canals were flushed clean.



When clean water enters the lower part of the city, it is steered through a couple of canals and rivers.



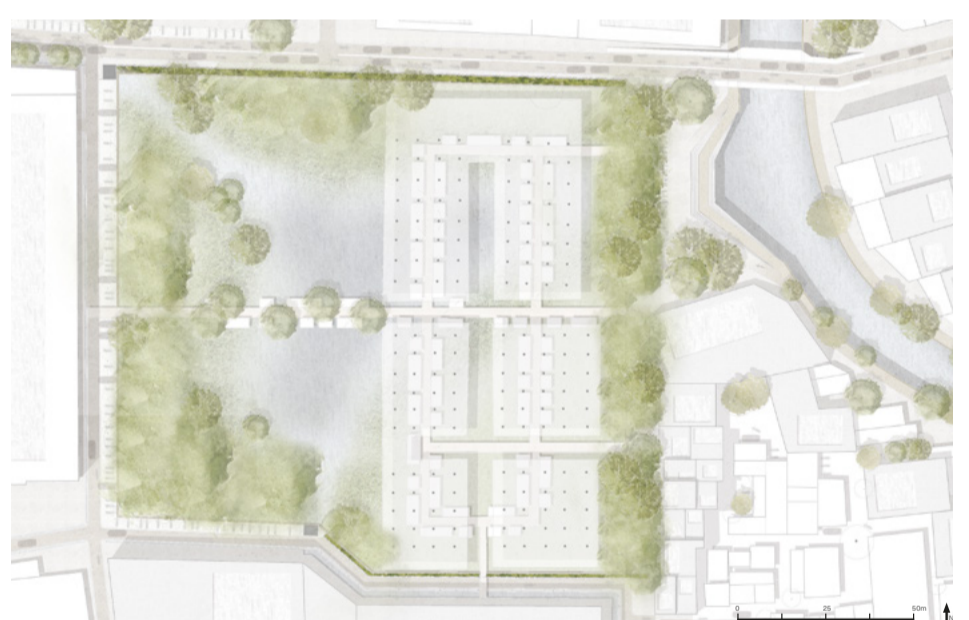
The Semarang River will become a comfortable public space in the city, characterized by water, green and public squares.



Black and grey water is cleaned using pumps and septic tanks.



Cross section over the Pasar Johar and the Semarang River.



Plan of the Pasar Johar and the Semarang River.



The Pasar Johar market hall is currently abandoned, but will be turned into an open, green space combined with a constructed wetland, partly covered with wide walkways.

COMING TO AMERICA

In September, students and lecturers from the Amsterdam Academy of Architecture travelled to Boston Architectural College (BAC). Their weeklong visit included workshops, site visits, and discussions around resiliency and climate change. Former BAC-employee Julie Raynor wrote an impression of the Dutch visit.

Text JULIE RAYNOR
Photos BAC COMMUNICATIONS

In design, collaboration is key – collaboration with other designers, with community members, with policy- and design makers, and with other countries. Climate change and resiliency are garnering a lot of attention around the world. Some countries have been looking at climate change for decades and have taken as many proactive steps as possible to mitigate the adverse effects of climate change and prevent further damage. One such country is the Netherlands, and recently faculty and students from the Amsterdam Academy of Architecture visited Boston and The Boston Architectural College to examine climate change and resiliency in East Boston, and how methods employed by the Dutch might be effective here.

Pieter Jannink, Txell Blanco and Billy Nolan, lecturers at the Amsterdam Academy of Architecture, along with seven students joined a group of BAC students and BAC faculty members, Arlen Stawasz, resiliency strategist, and Tyler Hinckley, senior associate of Perkins+Will Boston, for a series of workshops, site visits and discussions about the issue of resiliency in East Boston.

'The Dutch bring a refreshing perspective to water-related climate change issues, and seem to always turn the negative connotation of flooding into a positive opportunity for people to thrive with water,' says Arlen Stawasz. 'We partnered with NOAA of East Boston to build upon their climate care and preparedness programme – as well as to advance our own research for the parallel studio. The students facilitated a workshop with East Boston residents (both in English and Spanish), which led to a rich and fruitful dialogue focused on listening, documenting and diagramming the risks, vulnerabilities and needs of the community. Perkins+Will also hosted the BAC and the Amsterdam Academy of Architecture for another workshop with the City of Boston and NOAA, where students and faculty utilized the Rockefeller Academies National Disaster Resilience Toolkit to dive deeper into understanding the acute shocks and chronic stressors of the Boston Metro Region.'

The visit with the Amsterdam Academy of Architecture was generously funded by the Dutch Consulate. In November, Arlen and Tyler visited Amsterdam to meet with Pieter, Txell and Billy to

further develop Dutch partnerships, and to plan a long-term strategy to strengthen the connection between both schools. The visit also included planning the curriculum for fall 2019; the BAC is still developing funding opportunities to amplify these future collaborations. Over winter break in early 2019, the Boston and Amsterdam faculty and students produced a book to serve as a summary of their week-long studio in September that will serve as a resource to the BAC's East Boston partnerships.

'Our partnership with the Amsterdam Academy of Architecture has been an incredible mutually beneficial experience that draws upon research of coastal cities,' says Karen Nelson, dean of the School of Architecture at the BAC. 'This cultural exchange helps our students and our community understand new initiatives that are possible by looking beyond our shores to help shape the future of Boston. We have learned from the Dutch faculty and researchers about innovative strategies for bringing community together with government agencies.'

'This cultural exchange focusing on the academic partnership between both institutes has produced thoughtful discussions and collaborations with community leaders on how to address climate change and resiliency in our respective cities,' says Yoonjee Koh, director of Intermediate Architecture Studios at the BAC. 'Our schools have a long history, with a partnership that began over 50 years ago and continues to thrive with an exchange of ideas that could shape the futures of Boston and Amsterdam.'



Pieter Jannink instructs students.



Beirut cityscape.

PICTURE UNPERFECT

Studio Beirut brought students into contact with the pain and division that mark Lebanese society.

Text ARJEN OOSTERMAN

'And these are the two sniper's nests from which the crossing was covered.' Our guide is Mona el Hallak, who gives us a whirlwind tour of a shot-to-pieces corner building on Beirut's former Green Line. In little under an hour she takes us through the different rooms and floors while talking about her own war experiences and the events that took place in this house. Partly on her initiative this building was converted into a war museum – or rather consolidated as a place of remembrance when it was in danger of almost irreparable refurbishment. The house itself bears witness to the pain and division that mark the societies of Beirut and Lebanon and makes the horrors that people inflicted on each other immediately perceptible. But it also embodies the flourishing of that same society in the first half of the twentieth century, when it represented a prosperous middle class and a multicultural society. We, eight students and three supervisors, have come here to directly experience how a prosperous, politically moderate society can derail by a 15-year civil war that to this day, almost 30 years later, is still discernible in the reality of the city.

Together with Peter Defesche, I developed a plan for a design studio to further develop the *Archis/Volume* research project 'Architecture of Peace' (see architectureofpeace.org). The studio would use the results of its research into post-conflict reconstruction to work on the 'normal' city: the city full of the more or less inarticulate tensions of today. It would centre on the question whether architecture can actively contribute to stability and peace. This plan developed into Mix to the Max or Society of Equals, a design studio that proposed selecting one of two social models as the basis for the development of an Amsterdam neighbourhood. Design supervisor Hein van Lieshout was also part of the team. We had planned to expose ourselves to the much more explosive social realities of Beirut for a week prior to the start of designing, to ensure we would be able to take on the Amsterdam challenge energized and inspired.

To Beirut, therefore: six days, in and around the city, of the sights and tastes of reconstruction, of the way this society manifests itself. We know that the population is deeply divided and lives in fairly segregated areas, but how will we, outsiders, experience this? We saw a city under development, with numerous speculative projects. We saw uncontrolled construction, the unregulated character of a city in which high-rise is adjacent to low-rise, the poor live next to the rich and war devastation borders slick new construction projects. We also saw distinctive districts featuring the middle-class activities you would expect in an Arab city. We saw a city without public space. We saw the Palestinian refugee camp Shatila, which in over 40 years has grown into a complete city district clearly controlled by Hezbollah. We saw

hardly any picturesqueness and little romance; no picture postcards and photo opportunities in this city, which is intractable in this sense. We talked to local architects, entrepreneurs and researchers, people who gave this city their hearts. We walked through the city for hours, days. We were thoroughly upset by the totally synthetic reconstruction project Solidere, a historicizing attempt to reconstruct a flattened central district. We were cautiously excited visiting the bottom-up initiative The Mansion, which attempts to focus on the neighbourhood and local residents.

Our trips outside the city took us to Aleppo (the souks, Niemeijer's unfinished Expo site) and to a small Syrian refugee camp some kilometres from the Syrian border. As it turned out, an Italian friend of one of the students and a couple of her colleagues lived there among the refugees to help them in their daily lives. We were deeply impressed and felt equally powerless. We were invited to tea by the camp spokesman, a stonemason who had been in the camp for six years, hopelessly stuck, and who had lost one of his children during those years because refugees have no access to medical care. A Lebanese, rifle over his shoulder, ostentatiously paced up and down along the camp.

Once back in Amsterdam, heads full of unprocessed impressions, the Academy train raced on. We had to move forward. All approaches to the Amsterdam site voiced the conviction that architects can make a difference and that design can do a lot of good. It was simply too early to really test the insights gained. The practical requirement to design a reasonably developed proposal took all of the students' energy. For most of them, it was also the first time they worked at this scale, between the urban block and neighbourhood.

But this is hardly the end of the matter. It is of great importance that architects learn to look at the city from different perspectives, on the basis of different interests and including 'negative' forces. In this sense, 'exposure to experience' is only a first step. To be continued, or so we hope.



Typical streetscape.



The Syrian refugee camp that the students visited.

The twisted relationship between architecture and Beirut: a new apartment building mimicking a war ruin. Architect: Lina Ghotmeh.



An apartment tower by Herzog & de Meuron next to the crime scene of the former Holiday Inn.



CITY RESERVE

During the EMiLA Summer School, students made plans to reconnect the French city of Le Havre with its natural surroundings.

Text/Photos ANNE FLOOR TILMAN

During the EMiLA summer school 2018, which took place in Le Havre from 24 Augustus to 1 September, students tried to tackle the question of: 'How to reconnect the port city of Le Havre, situated between the Seine riverbed and monumental cliffs, with an estuarine nature?' This question was answered by way of field trips, lectures and intensive collaboration. The Summer School was organized by the École nationale supérieure de paysage de Versailles/Marseille.

The core idea of EMiLA (European Master in Landscape Architecture) is to make use of the diversity of educational programmes to create and strengthen a European network. It is an exchange programme between landscape architecture schools in Amsterdam, Barcelona, Edinburgh, Hannover and Versailles/Marseille. Students from those five institutes do two exchange semesters at two universities in one year. In between the semesters there is a summer school at one of the five locations. Non-EMiLA students can also take part.

Le Havre is France's most important container port, developing in a context of ever-increasing global trade. Over the last decade, Le Havre has undergone extensive urban reconstruction to upgrade its public spaces, aiming to revitalize its image and prevent further population decline. The port development plans pose a threat to the unique estuarine nature reserve, however.

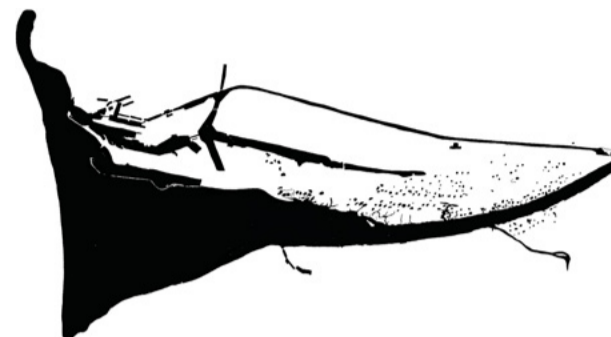
Le Havre's *bassin de vie* (urban agglomeration) extends beyond the city limits and port area, stretching from the impressive coastline's cliffs – like the famous ones at Étretat – along the Seine estuary and *costières* (estuary cliffs), to the heart of the fertile agricultural plateaus of Haute Normandie. We discovered their unique identities, yet they seemed to be completely disconnected worlds. We called them 'bubbles'.

We worked in five groups on different locations and scales, at our headquarters for the week: the local state office for land, infrastructure, environment and sea development. Mapping the green-blue networks of the area showed that the city lacked a connection between the lower city (city, port and Seine estuary) and the upper city of Le Havre, mainly occupied by wealthy industrialists. This showed us that the *costières* are both a physical and social boundary.

At the port and nature reserve, the green-blue connections seemed more physically apparent. These connections could be a means to interweave the bubbles. We proposed to make the *costières* more permeable by making biospots: ecological spots throughout the area that connect the bubbles. By doing so, we also created stepping stones from the estuary to the city, bringing the estuary in and giving it a role in the city's identity. The biospots consisted of the projects of the other groups interwoven into our master plan. We concluded the Summer School by presenting our proposals to the municipal board, local stakeholders and landscape architects to inspire them with fresh ideas for future developments of Le Havre.



Green network



Blue network



Green and blue network

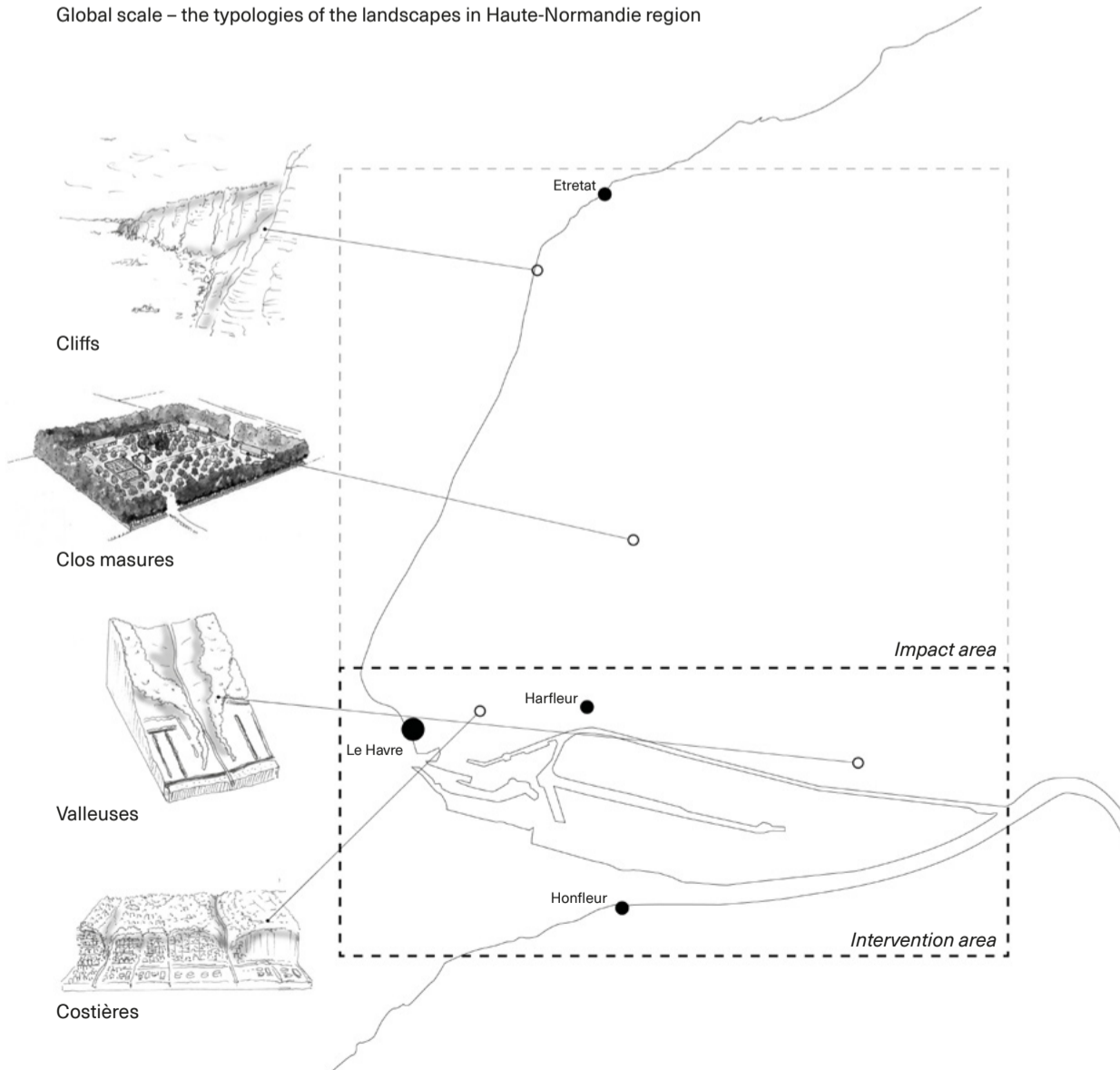


The coastline of Étretat.



View of Le Havre and the port from the upper city.

Global scale – the typologies of the landscapes in Haute-Normandie region



View of the Seine river from the estuary.



The Seine estuary near Pont de Normandie, Le Havre.

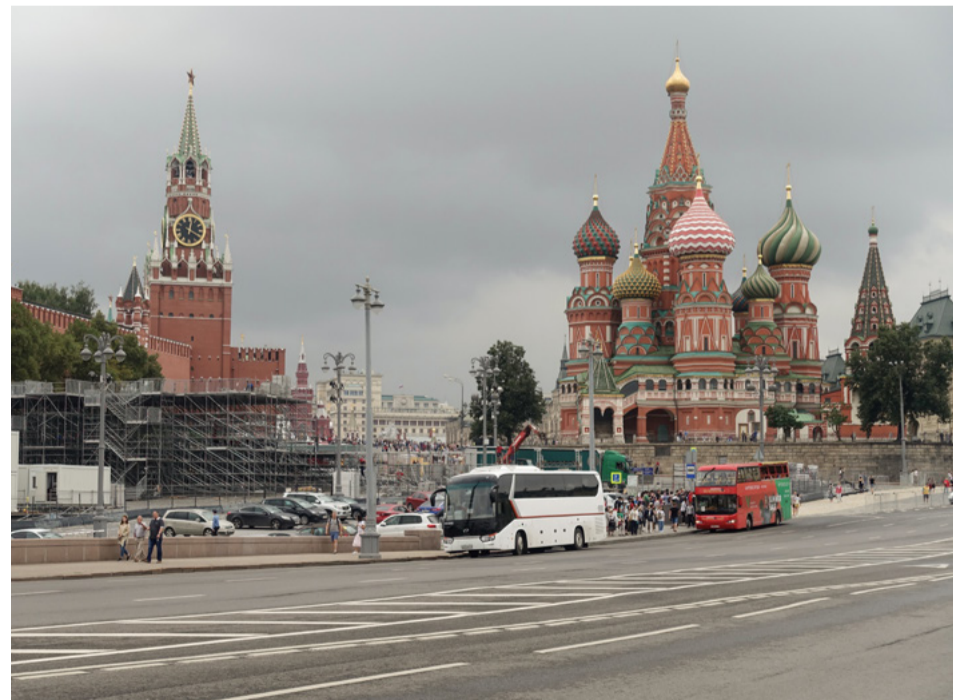
EUROTOUR MOSCOW

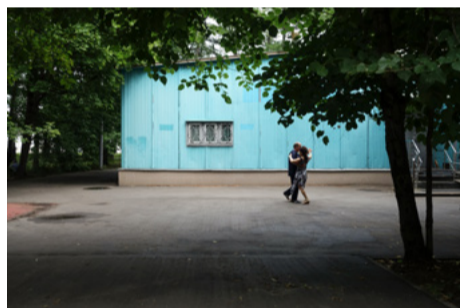
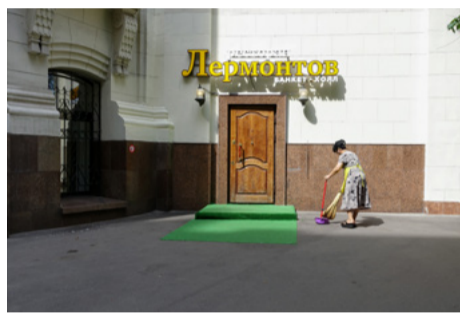
Photos JAN-RICHARD KIKKERT

In July 2018, a group of 17 students, teachers and guides travelled to Moscow and surroundings. Over the course of nine days, they visited highlights of Russian architecture, including the Melnikov house and the Tsentrsoyuz government offices by Le Corbusier and Nikolai Kolli. Of course, vernacular buildings such as Saint Basil's Cathedral on Moscow's Red Square and the Trinity Lavra of St. Sergius monastery in Sergiyev Posad were also on the itinerary. Particularly memorable were a cycle tour through the city and a visit to art village Nikola Lenivets, just outside the capital.

The heads of the Master's programmes had contacted their personal acquaintances in Russia beforehand, which made it easier to enter otherwise inaccessible buildings, organize visits to local architecture offices and attend custom-made lectures. Among others, Maria Serova gave a lecture on the history of Moscow, Olga Aleksakova showed the Garage Center she worked on with OMA, and Andris Rubenis headed a tour at the Strelka Institute.

The group also visited the studio of renowned architect and artist Alexander Brodsky. This visit turned out to be a precursor to the Winter School in February 2019, where Brodsky was the artist-in-residence.





DOWN THE RABBIT HOLE

During the Start Workshop, students designed and built an 8-m-tall rabbit. Initiator Bruno Doedens talks about the intentions behind the workshop.

Text DAVID KEUNING
Photos MARLISE STEEMAN

BRUNO DOEDENS: I've been organizing the Start Workshop for a couple of years now. During this workshop, the new students meet for the first time. I want to give them the opportunity to get to know each other and give them a broad perspective of the course. Students of different nationalities and disciplines work together from day one. They function as a team; not as individuals. This is a good lesson that will prove profitable during the rest of the course.

On the morning of the first day, I opened the workshop with a lecture. I told the students something about my own background. I was at the Academy of Architecture in the 1990s. After graduation I took some steps that may not have seemed logical, but that were logical because they were important to me. Today I not only work as a landscape architect, but also as an artist. I recommend that students use their education to find themselves. Who are you and what are your sources of inspiration? The Academy of Architecture offers a completely different kind of education than, for example, a University of Technology. Use that.

I also used the Start Workshop to introduce the students to two other Academies. At the Academy of Theatre and Dance, mime teacher Fried Mertens taught about the experience of space for an hour and at the Netherlands Film Academy, architect Jord den Hollander discussed the relationship between film and space. At the Academy of Architecture I worked with composer Chris Cortens, who composed a Rabbit Song for us.

The students' assignment was to design and build a huge rabbit using sticks of bamboo. The rabbit had to be 8 m high and able to look over the arcade that runs along the courtyard. The students had to both design and execute the rabbit themselves. They received help from buddies: senior students who made sure that everything went smoothly. The students were divided into three groups. One group was responsible for the lower body, another for the upper body, and the third for the head. Once the students had agreed that the triangle was the best shape from a constructional point of view, the rabbit materialized quickly.

Why a rabbit? I could have come up with anything, but I was looking for something surrealistic. I want to raise questions, not answer them. Moreover, they will remember this later: 'Do you remember the time we built the rabbit?' The rabbit stimulates students to look at the study programme differently. Students who are sensitive to free thinking pick it up immediately and those who think in a more straightforward way are encouraged to think outside the box.

The triangle was the best shape from a constructional point of view.



The rabbit looks over the arcade that runs along the courtyard.



STRAY TREE RESCUE

In a tightly packed hall, Hanneke Kijne gave her inaugural speech as head of Landscape Architecture.

Tekst DAVID KEUNING
Photos MARLISE STEEMAN



Respondents reflected on the content of *Flourishing Foodscapes*.



Madeleine Maaskant presents flowers to Maike van Stiphout, former head of the Landscape Architecture department.

During a crowded event on 27 September, Hanneke Kijne gave her inaugural speech as head of Landscape Architecture at the Academy. The tightly packed evening programme started at 5 p.m. with a presentation of the book *Flourishing Foodscapes*, edited by Han Wiskerke and Saline Verhoeven. The book is the result of Wiskerke's four-year appointment as lector of Landscape Architecture at the Academy. After presentations by Wiskerke and Verhoeven, three respondents reflected on the book's content, stressing its practical angle and useful recommendations.

After drinks and a walking dinner, it was Maike van Stiphout's turn. Saying goodbye as head of the Landscape Architecture department, she reminisced about all that had happened in the previous four years. She too used the occasion to present a book, the *First Guide to Nature-Inclusive Design*. This beautifully produced, self-published guide aims to heighten the awareness of the importance of biodiversity in city design, with admonitions like 'position your project in the city as if it were a mountain landscape' and 'always introduce one species as an extra client'. Asking if there were any sponsors present (Van Stiphout had found a publisher for the book but no financing yet), she presented the first copy to Yvonne Franquinet for her moral support, the second one to Madeleine Maaskant for an unforgettable stay at the Markerwadden, and a third to Hanneke Kijne, expressing her hope that research into biodiversity will continue and that this first guide will not be the last. She ended by thanking her colleagues 'for creating the most pleasant professional atmosphere that I had in my life'.

Finally, it was Kijne's turn. She started her lecture, titled 'More Landscape: The Need for a New Perspective', by introducing her family, her Amsterdam apartment and her holiday house in northern France. As the youngest daughter of an irrigation expert with four children, she spent her youth in Australia and Kenya. In Nairobi, the family had a large garden with abundant bougainvillea, which taught her to appreciate plants and landscape design. Her favorite book is *Jonathan Livingston Seagull* by Richard Bach, a modern-day parable that Kijne thinks says a lot about her, since it's about a seagull that starts teaching

Hanneke Kijne is the new head of the Landscape Architecture department.



other seagulls after noticing that it improves his own capabilities. Upon her graduation as a landscape architect from Wageningen University, she started working at Arcam, which was then still housed in the Academy building. In 2006 she became one of the owners of Hosper, a landscape architecture firm in Haarlem founded in 1992.

Considering that 'all landscape architects want to address big world problems', Kijne listed a long series of those, including climate change, rising sea water, decreasing biodiversity, a growing population, the declining livability in cities and global warming. According to her, the response to many of these problems should be the inclusion of trees and plants in city design (while being aware that this all too often results in the 'green washing' of otherwise ecologically harmful building projects).

Kijne went on to review projects that are exemplary in her opinion. Focusing on Amsterdam, she showed urban places that have been turned into green oases (including Orly Square, Ten Kate Square and the Wibautstraat) and discussed the Noorder IJ-plas and Westerpark, which are projected to become the recreational areas of Havenstad, Amsterdam's biggest inner-ring road development area. 'In Wageningen, I was educated with the classic layering design strategy,' she said. 'But today's problems require a different approach. We need to combine different design strategies for all spatial demands. Think bigger and integrate all disciplines. We need to do it better.'

Kijne concluded her lecture with some personal advice to students. Referring to advertising executive Erik Kessels' book *Failed It! How to Turn Mistakes into Ideas and Other Advice for Successfully Screwing Up*, Kijne stressed the importance of failure. She ended by offering her students 60 trees that were waiting for them in the hallway: one tree for each landscape student. She dug some of those trees up from her garden in France; other specimens she found along public cycle paths and rescued them from being cut by public green care employees. 'Think of yourself as if you were a tree,' she told the students. 'Take time to ground yourself, rest and stay healthy.' The students reacted to this advice to take it easy with laughter.

WASTED

In this year's Graduation Show, themed 'Waste No More', the exhibits were constructed from the Academy's by-products.

Text JANNA VISSER-VERHOEVEN
Photos INGE HOOGLAND



From 2 to 4 November 2018, the Marineterrein in Amsterdam was exhibition ground to 36 graduation projects created by the students of the Master's degree courses Architecture, Urban Design and Landscape Architecture. The graduation exhibition was curated by Bruno Vermeersch and Michiel Zegers and themed 'Waste No More'. The curators thus drew attention to the wealth of models, sketches and other materials that are as often as not lost in the course of the design process. In the months before the Graduation Show, all of the Academy's by-products were collected in tents in the courtyard. Vermeersch and Zegers subsequently used them to transform the spaces on the Marineterrein into a kind of *Baustelle*; very industrial and appropriate. At the opening the DJ was on a scaffold and the lecturers each had their own roll lift. An old kitchen unit had been deconstructed and reassembled into a work of art. It was a special setting, in a beautiful, high space that is being converted into the new MakerSpace AHK at the time of going to print. As of September, the students will have access to the latest model construction technology there.

The opening of the Graduation Show also included the presentation of the graduation catalogue. Designed by Arthur Roeloffzen, this book offers an overview of all recent graduation projects. The Graduation Show drew more than 1,200 visitors.



ARCHIPRIX NOMINATIONS

The Amsterdam Academy of Architecture nominated one landscape design, one urban design and two architecture projects for the annual Archiprix Netherlands competition.

Text JANNA VISSER-VERHOEVEN

At the closure of the Graduation Show 2018, director Madeleine Maaskant announced the four nominations for Archiprix NL. The nominated projects participated in the prestigious prize for graduating talent from the Dutch design study programmes. The nominated graduation projects were: Liquid Land by Anne Nieuwenhuijs (Master Landscape Architecture), Towards a happier Havana! by Iruma Rodríguez Hernández (Master Urbanism), From One

Room to Another by Christiaan Schuit (Master Architecture) and Un-United Nations Headquarters by Lesia Topolnyk (Master Architecture). The presentation of the Archiprix NL took place in the spring of 2019. Visiting critic Daan Roggeveen announced the winner of the audience award, which was Alexey Boev (Master Architecture) with his graduation project Reopening Democracy.

**Towards a Happier Havana!
The Almendares area case**

Student Iruma Rodríguez Hernández
 Graduation date 28 August 2018
 Mentor Riëtte Bosch
 Commission members Gert Urhan, Wolbert van Dijk
 Additional members Jaap Brouwer, Iris Wijn

A city people want to live in, contribute to and be proud of: that's a happy city. That should be the highest purpose of every city: to help its residents achieve happiness by providing spaces that contribute to this.

Havana faces a double reality. It is, on one hand, a world-renowned city due to its beauty and to its friendly and happy people: Havana is happy. On the other hand, in daily life, people face unhappy moments when having to commute for an hour or more to get to work, when having to wander around looking for basic articles, when the public spaces are full of garbage instead of trees, and when their houses are derelict or overcrowded: Havana is unhappy.

The area of the Almendares, the main and most important river in Havana, is emblematic for many issues concerning the city as a whole. The river is polluted, but still provides one fifth of the city with water. The neighbourhoods on both banks

are disconnected from the river, and in the in-between areas waste is disposed and slums are built. Most houses are more than 50 years old and damaged, while there's also a lack of housing. Recreation on the river takes place, but only in certain sections. The river is mostly neglected. Nevertheless, it has the potential of becoming a large-scale wedge that solves many of the city's problems, like recreation, transport and housing. It can make people and Havana happier.

The qualities of the area hold a promise for Havana and can solve many of its problems. In order to be able to realize this promise in Cuba's social, political and economic context, I propose a spatial framework and strategic design interventions that can be realized combining top-down and bottom-up efforts. Finally, I make suggestions for catalyst projects that can start developments right away.



Six design realms: Nature & Landscape, Sewage & Waste, Mobility Systems, Production Systems, Buildings & Neighbourhoods and Free Time & Recreation.



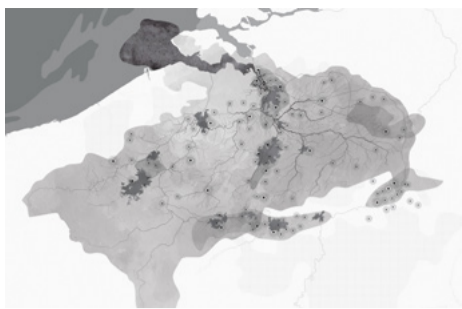
A young guy takes his girlfriend on a boat, from the Almendares Park pier to the jetty at Chullima.



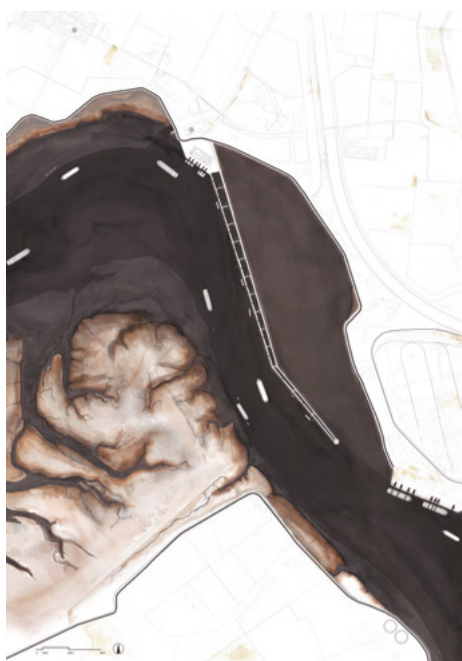
The factory of Green Island Project. This place hosts events that support the environment.



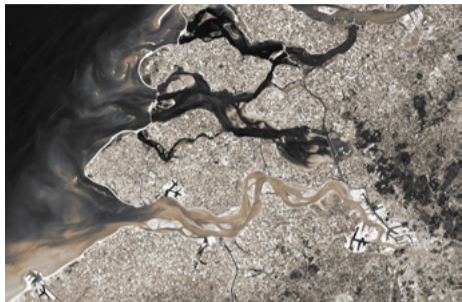
Years ago this was the access road to the landfill. Now it's a beautiful gallery street.



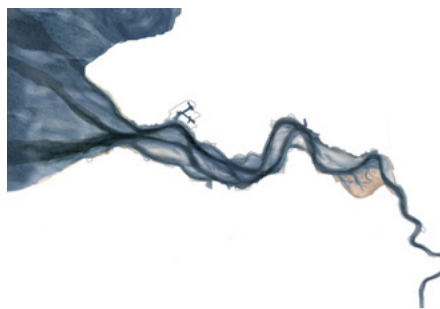
The toxic legacy of the Scheldt.



The toxic mine.



A troubled Western Scheldt.



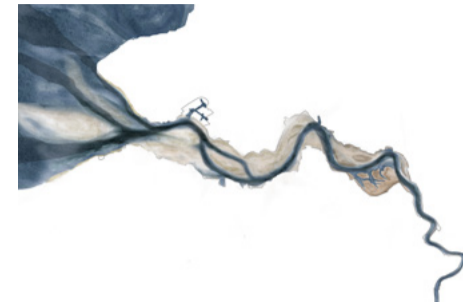
Western Scheldt 2018



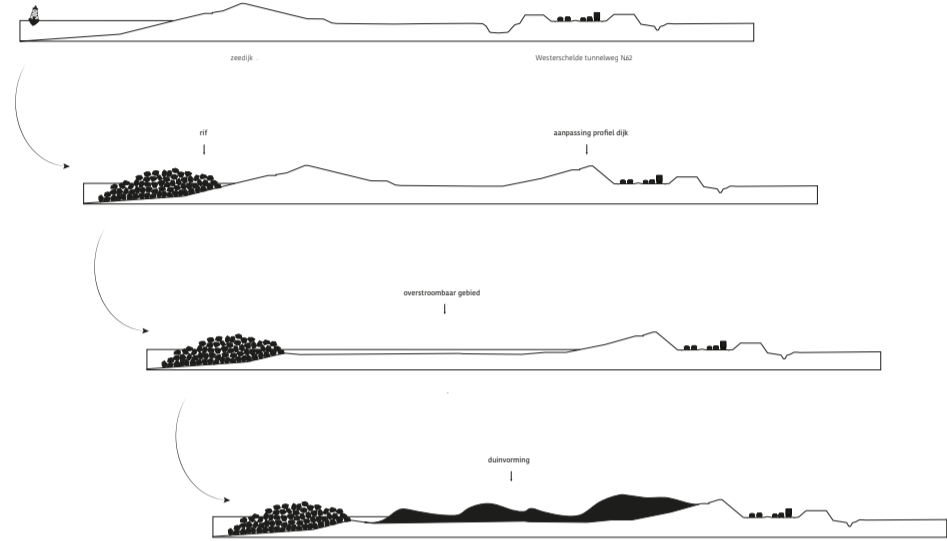
Western Scheldt 2030



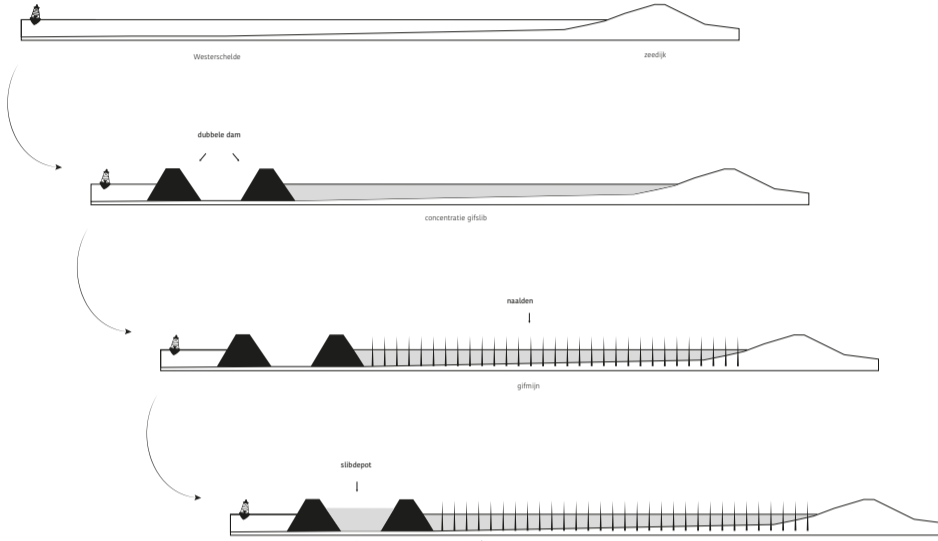
Western Scheldt 2050



Western Scheldt 2100



Dune development: a play of sand, wind and water introduces new dynamics.



Tube and needle system: squeezes the deposits away and is as uninteresting as possible to fauna.



Estuary dune landscape near Borssele.



Purification landscape in the Nauw van Bath.



Natural forces: the sediment block pins down the sand.



Perforated needles: the deposit is collected and suction-dredged away during low tide.

Liquid Land The smallest particle as a solution to the Western Scheldt's turbidity problem

Student Anne Nieuwenhuijs
Graduation date 13 April 2018
Mentor Roel van Gerwen
Commission members Marlies Boterman, Marit Janse
Additional members Joost van Hezewijk, Nikol Dietz

The Western Scheldt is one of the Netherlands' last open estuaries. It is also one of the busiest waters in the world and completely embanked to ensure the Dutch can safely live in low-lying polders while the ships make their way to the ports. Although it is a nature reserve, functionality prevails, recreational values are scarce and natural dynamics are under pressure.

The Western Scheldt is an estuary: an open sea arm as well as river mouth with specific characteristics such as a large tidal range, salt gradients and turbid water. Turbidity limits the growth of algae – the basis of the food chain – and has disastrous ecological consequences. Over the last half century, the increased scale of shipping and dredging has caused the Western Scheldt to become deeper and therefore cloudier on average.

In this murky Western Scheldt the smallest particles – negatively charged silt particles – are pivotal. They form compounds with positively charged, toxic substances such as

dioxins and heavy metals. The Scheldt basin has a rich history of toxicity including industrialization, urbanization, pollution and the long absence of upstream water purification. As a result, contaminated deposits are now stored in the Western Scheldt.

However, the pivotal silt can also provide the solution to the estuary's problem. Liquid Land introduces concrete measures that lead to solutions: moving along with the estuary, less water in the system and the collecting and processing of contaminated silt that is then used to create building blocks that stimulate sanding and dune formation. The contaminated silt is used to create a building block, a block made of silt. The construction of a double dike transforms the site at which the concentration of polluted silt is the strongest, the Nauw van Bath, into a water treatment landscape and poison mine. The dike also constitutes the quay by which the blocks are transported to other locations in the Western Scheldt to create new dynamics, sand, dunes and accessible landscape.

From one Room to Another
A new inclusive living environment with attention for people living with dementia and their loved ones

Student Christiaan Schuit
 Graduation date 05 August 2018
 Mentor Albert Herder
 Commission members Gus Tielens, Henri Snel
 Additional members Herman Kerkdijk, Wouter Kroese

From One Room to Another is an alternative to the existing living environments of people living with dementia. Given the radical changes in our health-care system, this exponentially growing and vulnerable target group is liable to suffer. The care and living environments of nursing homes are increasingly sobered down, resulting in dementia-unfriendly living situations. At the same time, higher numbers of care indications lead to the postponement of admissions to nursing homes, forcing this target group to stay in their own homes for longer and longer, in an environment that is not designed for people living with dementia; an untenable situation for everyone involved.

If we, as a society, would decide to stop admitting people living with dementia to nursing homes at all and ensure they could stay in their own homes, how would we then guarantee their connection to their living environment (collective and public space, neighbours, friends and family) and what consequences would this have for the spatial qualities of dwellings and living environments?

This question interests me because I have experienced up close what it is like to live with dementia. Two of my grandparents suffered from Alzheimer's, a common form of dementia, and lived in nursing homes for a long time. These were living environments of long, confusing corridors, dark spaces and little room for social contact. Slowly, my grandparents lost their connection with their surroundings. As a designer I felt compelled to look for an alternative that meets the needs of people living with dementia.

The alternative materialized as a new dementia-friendly living environment in the Spaarndammerbuurt that emphasizes making connections through a series of ensembles. Together, these form a safety net in the neighbourhood. This living environment stimulates relationships and encounters with the neighbourhood and ensures that people with dementia remain connected to their living environment. At the same time, the design gives something back to the neighbourhood: an inclusive city.



Urban planning situation – a network of rooms as a safety net.



Situation vegetable garden ensemble – urban room with orchard.



Rooms and transitions – spaces based on human perception.



Dwelling typology – dwelling with partner, family or caretaker.



Private and public – transitions of collective/dwelling/bedroom.



Section about ensemble – spatial quality of the portrayed rooms.



Urban room – a hidden safety net of orderly squares.



Recognition – neighbourhood-oriented squares.



Homely room – connection to the dwelling by sensory perception.



Collective room – people with dementia meet friends and family.



Transition – image of dining room.



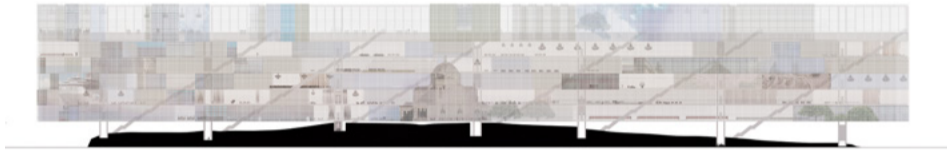
Site: un-united architecture.



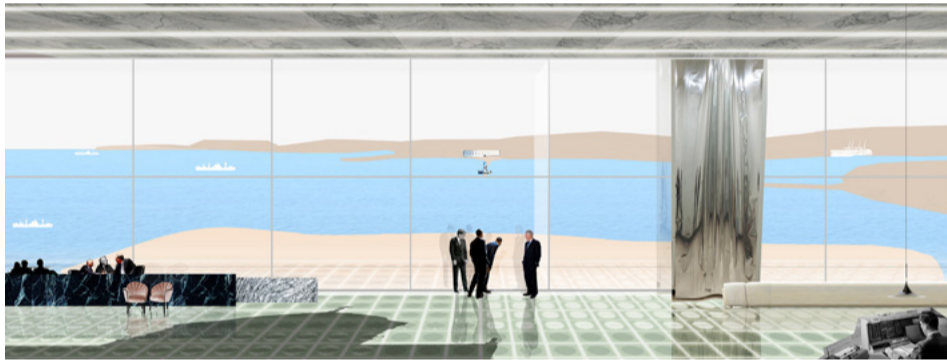
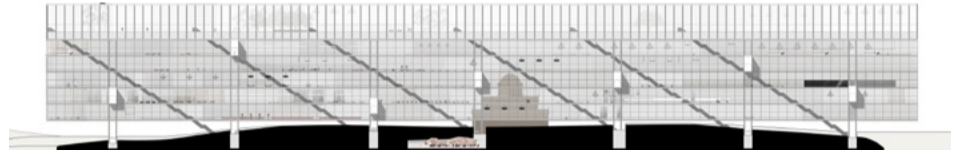
View to the building from the excavated street.



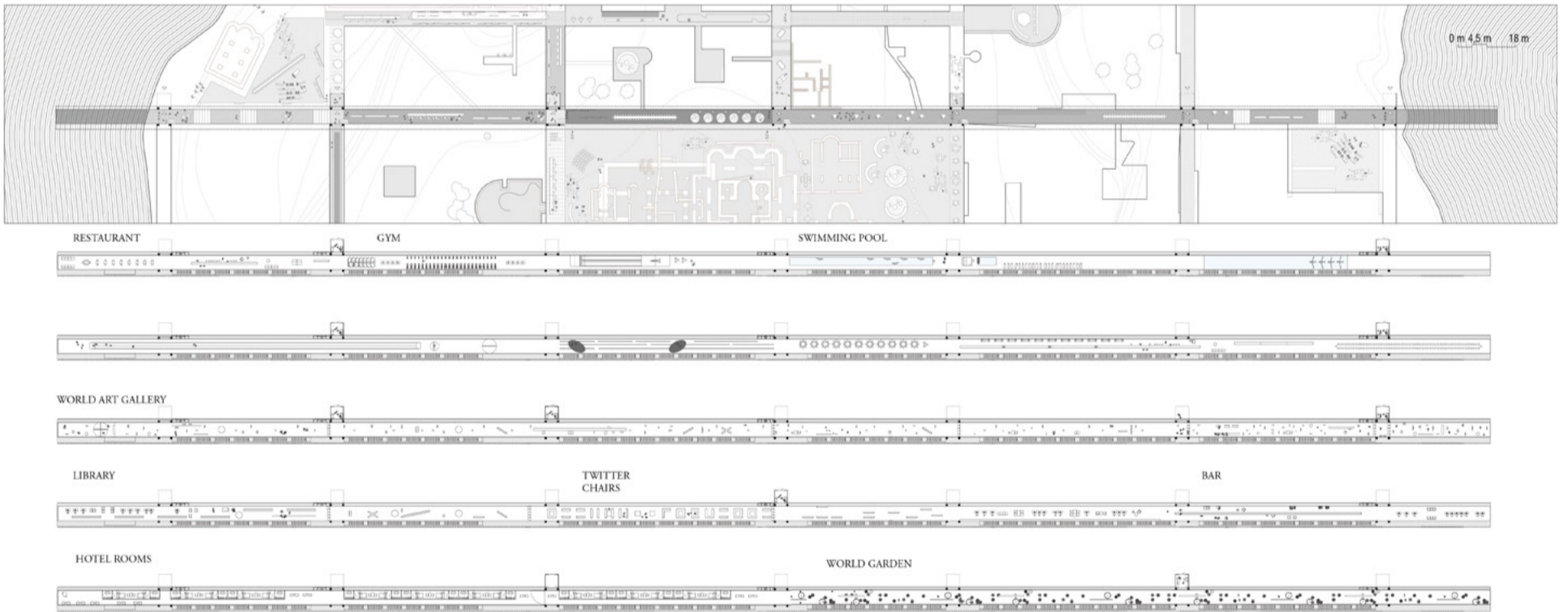
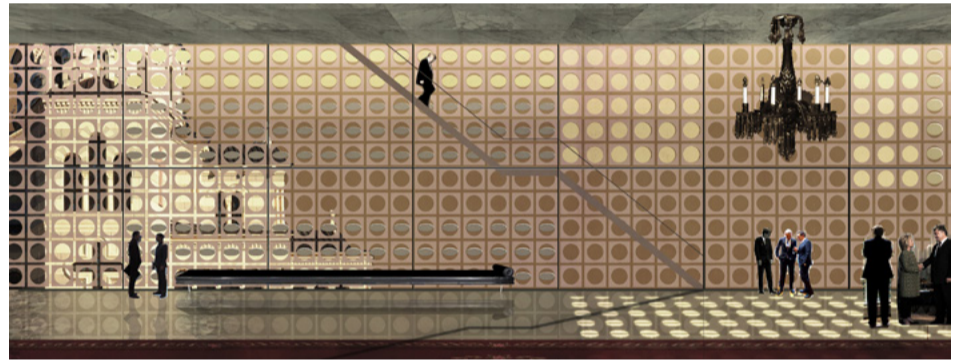
Vertical order superimposed on horizontal one.



Each façade responds to its specific orientation and is optimized to fit the climate conditions.



The linear form of the building makes it possible to experience the expansive horizon almost continuously.



The corridor is a practical space for real discussion, creating connections in a different domain.

Un-United Nations Headquarters The 'Island' of Crimea

Student Lesia Topolnyk
 Graduation date 29 January 2018
 Mentor Floris Alkemade
 Commission members Peter Veenstra, Rob Hootsmans
 Additional members Bastiaan Jongerius, Wouter Kroeze

Un-United Nations Headquarters is located in an originally Greek city within Sevastopol, founded on the Hippodamus of Miletus city grid. Over the course of time, the grid area was superimposed with structures representing political systems of diverse historical periods and nations. The grid itself has remained intact during the city's existence. In order to reveal the former political systems, the remains of which are captured in underground sediments, the streets of the Greek city grid are excavated to their original level, while the built-up areas remain intact. Over one of those excavated streets, a long and tall structure is built, stacking many corridors over as many floors. Un-UN represents a contemporary democratic system with a vertical order, superimposed on the historical horizontal one. It is a distinctive structure, complementing the diverse collection of the existing artefacts.

The structure creates a link between the harbour and the Agora, and hovers above the sea. The width of the building corresponds to the narrow width of the historical street of 4.5 m.

Standing within the headquarters, the linear form allows one to experience the expansive horizon almost continuously. Each façade responds to its orientation and is optimized according to the climate conditions. Short east and west façades face sunrise and sunset while welcoming incoming ships. The north façade is orientated towards the entrance of the trade port, which is currently a naval base. The south façade is orientated towards the land, mirroring the archaeological site.

Movement in the building is always towards the water, while all the discussions are about the land. The structure of the building, its elevators and its stairs are positioned outside of the corridor in order not to disturb a free flow of thoughts.

Un-United Nations Headquarters performs as a dividing wall but simultaneously acts as a gate through its elevated position over the landscape and with passageways, created by excavated historical links. This gate builds relationships with both the Eastern and the Western world.

Reopening Democracy
In search of a new concept for the Dutch parliament building

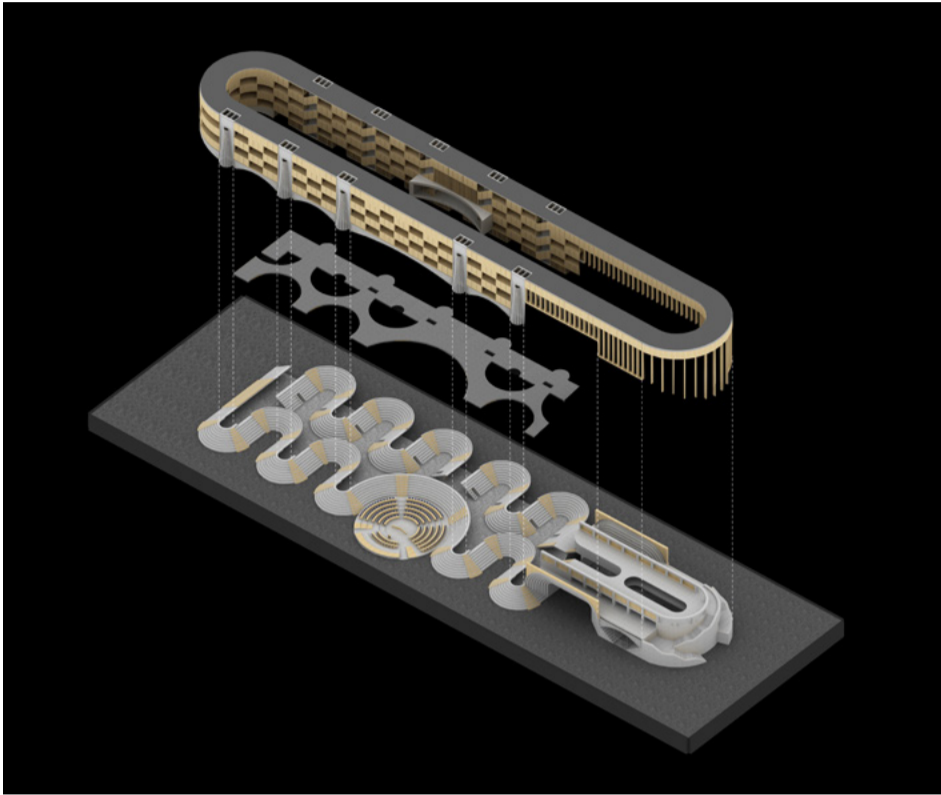
Student Alexey Boev
Graduation date 15 March 2018
Mentor Laurens Jan ten Kate
Commission members Lada Hršak, Wouter Kroeze
Additional members Jarrik Ouburg, Ira Koers

Politics define many aspects of people's lives, even when most of them are not directly involved in political processes and have no chance to be. Born 2500 years ago in Athens, democracy allowed discussions that were previously held behind closed doors by a small group of privileged people to be brought to the Agora for public assessment. Nowadays, democracy has lost its original openness to people. The architecture of parliament buildings highly represents that, often being focused on the interior.

This project aims to reopen democracy and concentrates on creating an alternative proposal for the Dutch parliament building. The design for the current parliament building in The Hague, by Pi de Bruin, originally had elements that promote openness, such as an amphitheatre-shaped plenary hall and a street-like public passage, which was unfortunately closed off immediately after completion because of security reasons. The cramped location didn't allow the full realization of the programme of requirements, described in the competition brief. The number

of offices for members of parliament was even reduced. From this perspective, only a new location for the building could solve issues such as lack of openness, while still keeping a high level of security.

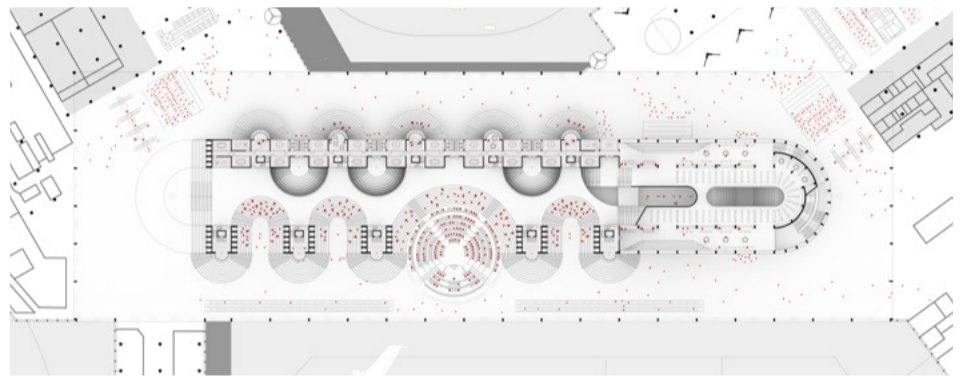
Schiphol Airport was chosen as the new location for a more open parliament building. A number of characteristics led to this choice. First of all, the high level of security in the airport: before getting to the international zone, every person has to go through a security check that is even stricter than the one people go through when entering a parliament building. Secondly, since 2008, development principles for the airport have been focusing on anchoring it in society, by 'making a connection with travellers from different classes and cultures, retaining distinguishing features such as global and local, the airport and travellers being collectively pro-active'. These principles say something about the democratic direction of the airport and were conducive to choosing Schiphol as the location for the new parliament building.



Vertically, the building can be divided into three parts.



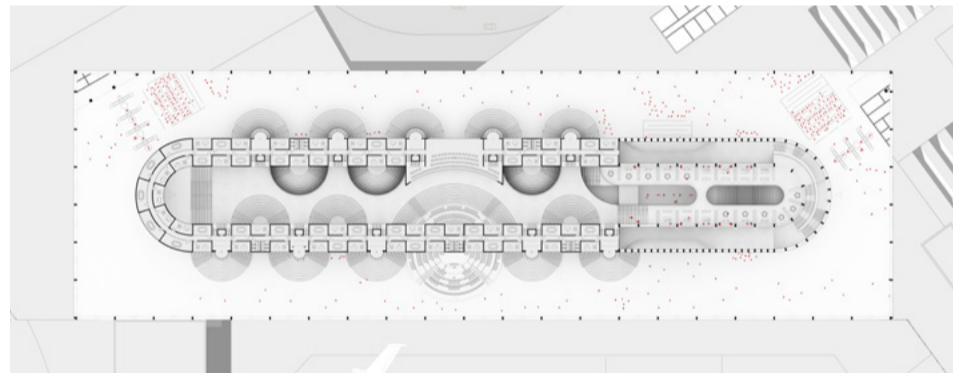
Location of the new Houses of Parliament at Schiphol airport.



First floor: public passage connects amphitheatres and the plenary hall.



Cross section over the public amphitheatre, which is the main attraction for visitors from the air side.



Second and upper floors: MP-offices are stacked vertically into office towers.



A semi-open hall allows the public to watch meetings without interrupting members of parliament.



View from the runway. The façade of the parliament building is visible through the glass façade.



A public passageway allows maximal interaction between public and members of parliament.



View from the land side. The parliament building appears when arriving at Schiphol airport by car.

A WINNER'S DIARY

Lesia Topolnyk, a graduate of the Amsterdam Academy of Architecture, was one of seven winners of Archiprix International 2019. The award ceremony was in Chile, where Topolnyk joined the Archiprix workshop. She kept notes of her experiences there.

Text LESIA TOPOLNYK
Photos HENK VAN DER VEEN



The flea market in the Matadero-Franklin neighbourhood was the site of the workshop assignment.



The San Cristóbal hill provided a vast view over the city of Santiago.

SATURDAY, 20 APRIL

It was early morning and the plane started its descent to Santiago, Chile. Tips of mountains broke through a landscape of clouds. To me, they represented a fight between the tangible and the intangible. As I was about to experience for myself, the city of Santiago, with its complex past and earthquake-prone topography, embodies a similar contrast.

About 80 other people from all over the world were visiting the city for the same reason that I was: the Archiprix ceremony and the preceding workshop. I was curious to meet those people, study their graduation projects, and see my own work through their eyes.

The plane touched down on a territory unknown to me. The city was heading into winter.

A taxi took me over the city's main artery. Sidewalks of dry soil were planted with big palm trees. Hawkers called out 'Segunda! Segunda!', selling a newspaper's latest edition. An old man played an organ for tips. Someone sang, someone else ran an early morning lap. A group of Mapuches (indigenous inhabitants) playing traditional instruments was surrounded by a crowd of listeners. The luring smells of street food vendors' stalls provided an epicurean delight. It all merged with the roar of cars and the dust.

I dropped my bag at the hostel and took a walk outside. There, I had a déjà vu. The place was reminiscent of a Soviet city. I was reminded of home, but at the same time surrounded by palms and the sounds of the Spanish language. Due to its socialist past (the fundamental ideology of the Soviet Union), Chile had some features that reminded me of that period, like street furniture and some architectural elements.

Being born in Ukraine, where everything is not what you think you see, due to radical political changes that are reflected in the country's architecture, I started to pay attention to every detail. What would this city tell me?

MONDAY, 22 APRIL

It was the first day of the workshop. We received an introduction by Archiprix International director Henk van der Veen and the presidents of the hosting

universities. Afterwards, I met my group, consisting of graduates from Brazil, Mexico, Venezuela and Chile. We were one of ten groups.

The workshop explored a historical area of Santiago, the Matadero-Franklin neighbourhood, which houses the biggest flea market in the country. This market was the site of the workshop assignment. The place is representative of many informal sectors of other Latin American cities, where cultural, social and economic values collide. Advocacy groups and cultural movements feel a need to take control of any redesigns of those areas.

TUESDAY, 23 APRIL

I visited the site with my group. Entering the market area, we couldn't really grasp the distinction between interior and exterior spaces. The area is subject to a continuous negotiation between economic and social forces. People prepared food on the streets, accompanied by the sounds of a street musician and the smells of meat and fish, cooked food and fresh vegetables. Almost all stand owners were family members. This must have been the most international place in the whole of Santiago. We started to interview people working there.

We made a few observations and analyses, and ate local food. Ideas were also brought to the table. After returning to the campus, we dug into historical information and analysed maps and photographs. The question arose: What is the context in this case? Is it something that exists or is it something that you can provoke?

We decided to design with imperfections as a tool, bringing them to an extreme. In a few days, we already had to present our own proposal and hear other people's pitches. Some groups were more radical, others were more philosophical. One group had conducted extensive research in order to understand the area, using different tools, mapping not only visible elements but also making sensorial maps.

In the evening we had drinks and went to the former railway hub Estación Mapocho, which now functions as a place for public events. There, we saw the exhibition of all 321 entries for Archiprix International 2019.



Participants worked hard on the workshop assignment.



During the final presentation of the workshop assignment, Lesia Topolnyk showed some results together with her three group members.

SUNDAY, 28 APRIL

After a week of hard work, the weekend had started. I went on a bicycle ride through the city. The San Cristóbal hill provided a vast view over the city, which looked like a carpet on a colonial grid, filled in with peculiar buildings. The Spanish produced the underlying structure, but the Chileans covered it with their architecture. It was an immense mix of materials, styles and colours. A strict, rectangular property division could not stop the city from developing in a vibrant way.

From there, I went to the Museum of Memory and Human Rights, dedicated to the victims of human rights violations during the civic-military regime between 1973 and 1990. In the museum, I heard one of the most beautiful speeches in political history, titled *Last Words to the Nation*, by the socialist, democratically chosen Salvador Allende. He gave this speech during the coup of 1973, sponsored by the United States, while being barricaded. In Latin America, even politics become poetic.

After the 1973 coup, a group of Chilean economists was given the power to turn Chile into a laboratory of the world's most radical neoliberal experiments. In the aftermath of this coup, many people were killed or repressed. It made Chile the leading economy of South America. This legacy also profoundly influenced the country's architecture.

TUESDAY, 30 APRIL

During the attempted coup in Venezuela, the civil unrest led many people to flee the country. All of a sudden, my hostel became crowded with families with small kids. For them, it was a relatively normal situation, a part of life. Many things that are considered problems in Europe turned out to be ordinary in South America. No one got stressed, everyone continued their daily lives, Chileans and Venezuelans alike.

WEDNESDAY, MAY 1

While the city celebrated Labour Day, we prepared for the final presentation of our vision on the area. After those visions had been presented, I had some time for reflection. The impressive presentations,

prepared in a couple of days, inspired new ways of thinking and looking at things. Fellow designers turned out to be historians, sculptors or even fiction writers – a range of very different personalities. I was wondering what my project would be like, if I would work together with people who took any of these angles.

Operating myself on the overlap of politics and architecture, and working for the last years between the realms of interior design and urbanism, I became very interested in different forms of political activism, which can sometimes start from the transformation of a simple object, such as a sewer pipe or a shopping trolley. This is something to learn from Santiago and other cities, where there's little control of public space by city authorities. Because of this, streets flourish with citizen's individualism.

FRIDAY, 3 MAY, CEREMONY DAY

15:15

Everyone gathered in the beautiful main hall of Estación Mapocho, opened in 1913. It's a 280-m-long and 17-m-high structure, composed of a base of masonry and a steel vault. The architects Luis Eduardo Bresciani, Juan Pablo Urrutia and Arna Mackic gave their reflection on the results of the workshops.

15:40

Architect Alejandra Celedon presented her work *Stadium*, shown in the Chilean pavilion at the 2018 Venice Biennale. It was named the Biennale's most powerful architectural statement. The work hinged on a single historical event: the transformation of the National Stadium in Santiago into a giant bureaucratic centre in 1979. She questioned architecture's entanglement with power structures, discussing architecture's essential role in history and politics.

16:00

Without any introduction, maybe due to the lack of time, projects appeared on a screen. They were grouped by certain themes, even though some of the projects were impossible to compare. I was sitting and looking at the light coming through a high window. My project appeared on the screen between others. And then I heard my name again and was asked to go on stage. It went really fast. Alejandra Celedon gave me the prize, which made me even happier as I really love her work.

I made a short speech for around 500 people listening to each of my words. For a moment I got a lump in my throat, as sometimes I get emotional talking about the current situation back at home. After the ceremony, one lady came to me and asked me to sign a book for her. She said that she was really touched and inspired by the project. In that moment I felt complete.

Afterwards, we all drove to the top of the San Cristóbal hill for a dinner at the Vista Santiago restaurant. It was a surreal scene. The building we were sitting in seemed to be floating over the landscape. In order to enter it, we had to walk on a path through a garden decorated with candles. We went to a precipice and observed the whole city for the last time.

SATURDAY, 4 MAY

I woke up without a voice, but I was rather energetic. We were about to go somewhere else. It was the first time I got to leave the city. Landscapes started to change into surreal forms and we appeared to be in some parody of Hollywood. The scenery was amazing. From time to time, we passed people who were walking along the highway, on their way to work. I saw a few identical looking toll stations, against a backdrop of continuous mountains. I felt like I was in a movie. Halfway, we came to an experimental architecture school called the Open City, which suddenly emerged from the dunes and wetlands along the coast. The structures on the site didn't adhere to any set typologies, there were no references to the past (not classical nor folkloric), no planning, no epic rhetoric, no streets, no plots. It was a non-political territory, where life, study and work were designed as one single entity.

Observing Chile's political history, society and economy, and their impact on Santiago's development, as well as meeting and working with people who have different ways of seeing things, have caused a small mental earthquake. Coming from different architecture schools and having different cultural backgrounds, we had to question what actually makes a good or a bad design, in order to find common ground.

To me, the whole trip was about leaving my comfort zone, starting from personal encounters with Latin American people and continuing with rethinking my positions regarding architecture. It became clear to me that I want to challenge myself by working in different circumstances and cultures.

The light was disappearing, but we could still smell the sea and the grass and hear the sounds of the inexhaustible ocean trying to invade the cliff. The next morning, I would fly back home, but I was looking forward to the future, where the results of this journey were still going to appear.



Lesia Topolnyk was one of seven winners of Archiprix International 2019. She presented her plan Un-United Nations Headquarters on stage.



At the end of the award ceremony, the participants posed on stage.



On the day after the award ceremony, a few participants paid a visit to the Open City.

CLAYING IT COOL

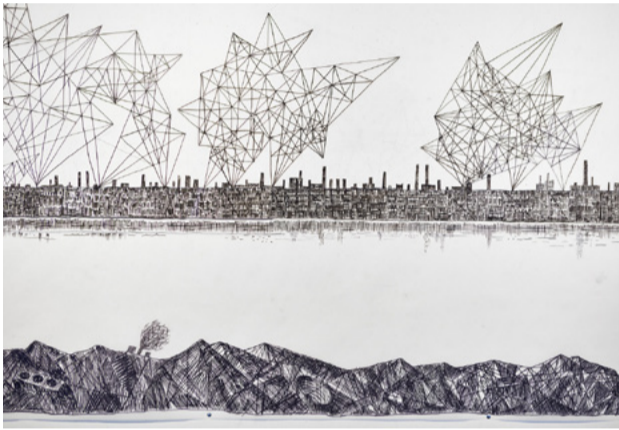
Alexander Brodsky created a huge model of an imaginary city together with 142 students.

Text DAVID KEUNING
Photos JONATHAN ANDREW





Brodsky produced a 10-m long wall drawing.



The Winter School of January 2019 was led by famous Russian architect and artist Alexander Brodsky. He was invited as an artist-in-residence, which was made possible by the AIR programme of the Amsterdam University of the Arts. At the Academy of Architecture, the 142 students involved daily modelled in clay for two weeks. The challenge: to create buildings they knew from memory, without consulting images. The students also took part in drawing master classes by Robbie Cornelissen and Carlijn Kingma and attended lectures on, for example, memory. At the end, the thousands of clay objects they produced were assembled on a 10 × 8.75-m stage in the courtyard. The impressive end result was a huge model of an imaginary city with an incredible wealth of detail. If you looked closely, you could see the entire history of architecture pass before your eyes in that one city: from Rome's Circus Maximus and London's Tower Bridge to Munich's Allianz Arena and even a building that has yet to be completed: the RAI NHow Hotel in Amsterdam. A few hours before the presentation on 25 January, Brodsky talked about the ideas behind the project.

Can you tell me something about the creative process? Many building types that can be found in a real city are represented in the model. Did you instruct the students to each produce a certain kind of building type, or did you let them produce whatever they wanted?

ALEXANDER BRODSKY: 'It was both. I basically told the students that they were free to produce anything. But I asked them to start making one particular type of building for the city's main body. I showed them a simple model that I used before, for a similar installation, and I asked them to make as many copies of this building type as possible, in different sizes and shapes. It was a typical kind of neutral, old-fashioned building that you can find in any old city, from one to eight floors tall and with a pitched roof. This way, I made sure there was enough mass. But not everyone did this, some kept working on their own preoccupations.'

I'm asking because I was struck by the fact that the city seems very complete. There's even an airport and an industrial area.

'Yes, at some moment, when it looked like there were enough of these neutral buildings, I wanted to create some big-scale things like an airport and a hippodrome, this huge ancient arena at the edge of the city. And what else ...'

There's a huge post-war housing project called the Bijlmer.

'That was their own idea. I didn't ask for that, but it's nice. The idea was that it would become an eclectic city. Whatever the students created has found its place.'

Once all the objects were there, they were put on the table. How did you go about making it into a city? Did you have a plan beforehand?

'I had some kind of a plan.'

In your head or on paper?

'In my head, I never drew it on paper. But the plan was just to make a very dense city. After I started drawing the river on the podium, I saw that there would be a place for an island downtown with skyscrapers, so I decided that this island would be in the centre. The students put their models on the edge of the table spontaneously, without any preconceived plan. For me, this already provided a clue for the layout of the city. I decided not to move the models around the table too much. I first started putting the very large-scale buildings of the central city district in place, and then worked towards the smaller objects. We turned out to need more water than I initially expected.'

Because there were not enough buildings?

'No, there were enough buildings, but I decided that it was just more beautiful to have more water and islands. So it became not just a river, but more like a bay or a lagoon. It now looks like a mixture of New York, Venice and Amsterdam. Three cities mixed together, with some Roman things mixed in between. I also feel that the city has some of Moscow's features, although they're not clear at first sight.'

I understand that Jan-Richard Kikkert asked you to participate in our artist-in-residence programme

during the Eurotour last summer. How did you come up with the idea for this Winter School?

'We met in my studio in the summer and discussed the idea. After a while, I received a letter from the school and it became clear that the project would involve about 150 students. That amount made me really frightened and a bit hesitant.'

Did you come up with the idea of building a city together?

'Yes, that was my idea. I started thinking: what can I do with 150 students? It's certainly not possible to develop a project with each individual student in only two weeks. So I wanted to do something big that they could make together. That was my idea from the beginning. By building a city together, each person can work on a small assignment, but all individual objects will come together in the end. I did this kind of installation before a couple of times, but that was a long time ago. First in Moscow, and then in Milan. Amsterdam is the third time.'

Did the project work out the way you envisioned?

'Yes. It was difficult to calculate the size of the podium. Also, I initially didn't realize that the students would only be available to work on the project during the evenings for the most part of the Winter School. So I started asking them to work faster and faster. Towards the end, they worked really high-speed. [Laughs.] To me, it was most important that the students would have fun. They did this project after work, after having sat behind a computer all day, doing intellectual things. I wanted to make them feel like kids again, and to make them work with their hands. In the end, they really relaxed and I think they had fun. Some of the students really put pleasure into making these crazy shapes.'

What can the students take away from this Winter School in their daily architectural work? You are yourself both an artist and an architect. How do both realms relate to each other in your experience?

'Architecture is a form of art, in my view. Maybe the students have learned this: that a city is essentially a composition of sculptural objects.'

You already referred to the previous installations in Moscow and Milan. How do they relate to this one in Amsterdam?

'The one in Moscow was much smaller than the one here at the Academy, maybe one quarter of the size. The one in Milan was bigger; it filled a whole gallery space. But the most essential difference was that those two projects weren't done with students. I did them by myself and therefore had full control of the outcome. Here at the Academy, I had to accept that students did things differently than I had in my mind. I soon told myself: "It's not your work. Let them do what they want."'

How did you like the Winter School?

'It was a great pleasure for me, including the cooperation with the students. After all, in a way, it's my work too. It was a collaborative effort.'

Do you mind that the clay will slowly collapse due to the weather?

'Well, initially I wanted to cover the installation with a canopy or something like that, but the budget wasn't big enough for that. But the fact that the city will slowly disappear is an interesting thought.'

You also made a large wall drawing in the arcade around the courtyard. How does the drawing relate to the model?

'The most obvious relation is its size. We wondered how long the drawing was going to be, and we determined that it should be as long as one side of the model. Initially, the drawing wasn't planned. We decided to include it later. It's an abstraction of a city.'

It reminds me of the work of Escher, due to the longitudinal shape and the figures that are slowly morphing into something else. In the booklet of the Winter School, your work was compared with Piranesi. What do you think of such a comparison?

'Already as a teenager, I was very inspired by the work of Piranesi and that's partly why I decided to become an architect. So I'm very honoured by a comparison like that, but it's far too much. I don't know what to say to something like that.'





RETHINKING AMSTERDAM

In the MakerSpace AHK, the new workplace of the AHK at the Marineterrein, work by students of the Academy of Architecture on developments in and just outside of Amsterdam was exhibited in June. The exhibition was part of the festival WeMakeThe.City.

Text MARKUS APPENZELLER
Photos JONATHAN ANDREW

Over centuries, the city of Amsterdam has shown an extraordinary level of adaptability. Unlike Venice it has not turned into an open air museum but has remained remarkably contemporary – despite all the heritage in the city. Staying at the top of the game calls for imagination. It is necessary to rethink places that have come of age, places that have lost their prime function, places that no longer serve contemporary demand. Amsterdam had the guts to do that in the past, still does today and hopefully will continue to do so in the future.

The exhibition *Amsterdam Re-places* collected recent work by students of urbanism at the Amsterdam Academy of Architecture. In their projects all around town they do exactly that: rethink places, reconceptualize and redesign them and ultimately add a new piece to the never ending undertaking of keeping Amsterdam up to date and ensuring that the city meets the challenges that society, the economy and nature constantly throw at its urban environment.

But *Amsterdam Re-places* can also be seen independently of the city. Done by urbanism students, it also shows what moves the up and coming generation of urban designers. Rather than it being something they developed throughout their career, densification, regeneration, the energy transition, climate change and transport models that do not solely rely on the automobile are the basic ingredients of their thinking – with sometimes surprisingly new, sometimes astonishingly familiar results.

The MakerSpace AHK will open as a workplace for students at the start of the new academic year. At the disposal of students will be laser cutters, a CNC milling machine, 3D printers and a VR space, among other things.



AT FIRST LIGHT

Students light up Aldo van Eyck's Sonsbeek Pavilion.

Text DAVID KEUNING
Photos ROBERT VAN DER REE



After two of the Amsterdam University of the Arts' Academies had collaborated to meet the challenge of the exercise Materialization (O4 A) in Ludwig Mies van der Rohe's Barcelona Pavilion in 2017, the lecturers went looking for a pavilion with a similar architectural significance. They decided on Aldo van Eyck's Sonsbeek Pavilion, which has been part of the Kröller-Müller Museum's sculpture garden since 2006. In 2018, 12 students from the Academy of Architecture and five students from the Academy of Theatre and Dance travelled to Otterlo where, under the direction of scenography teacher Bart Visser and architecture teacher Gert Anninga, they examined 'the experience of space and spatiality' using light installations.

After 11 weeks of exploration, design and execution from February to June, the opening of the exhibition of the light installations took place on 8 September. The Kröller-Müller Museum invited friends of the museum and a large number of students and lecturers attended as well. The students had worked in groups on five installations, which (because of the

late sunset at that time of the year) were presented at 8.30 p.m. The museum organized an evening opening especially for the occasion.

'It was our intention to challenge students to look at good architecture in a new way,' said Jan-Richard Kikkert during the opening. Visitors could subsequently see if the students had succeeded. The installation *Breathing Space* lit up a number of parallel walls inside the pavilion with different colours, referring to Aldo van Eyck's favourite range of colours, that of the rainbow – and thereby bringing to mind Peter Struycken's light installation in the arcade of the New Institute in Rotterdam. The installation *Occasion* projected all kinds of elements from the museum floor plan onto the walls. The museum provided a pop-up bar.

Once again an icon of modern architecture was the starting point and setting for a collaboration between the two Academies. The next edition in this series, that of 2019, has already taken place: in the Pastoor van Arskerk in The Hague, also by Aldo van Eyck.



The installation *Breathing Space* lit up a number of parallel walls inside the pavilion.



The installation *Occasion* projected all kinds of elements from the museum floor plan onto the walls.



LANDLUBBERS AT SEA

Although the North Sea floor is a barren desert today, the fundamentals of wind turbines may offer new life a chance. How should we design this underwater world? The Academy of Architecture is inventing new ecosystems.

Text ZORAN BOGDANOVIĆ
Photos MARLISE STEEMAN

The boat's engine stops. The only sounds we hear are those of stiff, salty gusts of wind and metre-high waves that violently hurl themselves against the boat. I'm 20 km off the North Sea coast together with the students of the Academy of Architecture's Master in Landscape Architecture. The captain calls for ten minutes of silence to become one with the clear-blue sky and the surrounding sea, to feel the force of Mother Nature.

Some people feel the rocking of the boat in their stomachs more than anything else. The students on the port side overlook the goal of this trip: rows of dozens of wind turbines, each more than 100 m high. This is the Egmond aan Zee wind farm, which supplies electricity to hundreds of thousands of households.

Although birds and bats regularly fall prey to turbines up in the air, under the water the structures are safe havens for marine life. Mussels and oysters cling to the concrete blocks at the base of the wind turbines. They attract other marine life, from micro-organisms to crabs and small fish, which in turn attracts larger marine life. Fishing boats are not allowed near the turbines. This means new ecosystems can develop on wind farms, the numbers of which will increase as the climate transition progresses. There are currently four wind farms in the Dutch North Sea; by 2030 there will be 12 of them and by 2050 wind farms will cover a quarter of our sea.

How will deliberately setting up sea beds on wind farms to facilitate new ecosystems impact the environment? And are there also opportunities for other uses, such as sustainable fishing and tourism? These are the questions that 34 second-year students at the Amsterdam University of the Arts' Academy of Architecture have been asking themselves for months.

For the students of the Master in Landscape Architecture, this assignment presented a challenge in more than one way: most of them work full-time at some architecture office. They are used to designing on land and using the environment to their advantage. But what if that environment is a blue, wet sandpit?

SAHARA

'The North Sea floor has become a Sahara.' Magali Sanz is one of the students who designed a new layout for the ocean floor. A century ago, the North Sea abounded in mussel reefs, which allowed rich marine life. Due to overfishing and epidemics, there is not much left of them today.

'We have to bring the hard floor back to the North Sea,' says Sanz once the captain has restarted the engine and the boat rocks a little less, 'to ensure that the molluscs can return and, following them, other marine life.' Wind farms are the ideal locations for this.

Sanz wants to breathe new life into the North Sea by creating a second coastline along existing and future wind farms. This coastline will be the first Dutch defence line against storms, which due to climate change are becoming more intense and eating away more and more of the dunes. There will be smaller breaches in the seawall itself, for marine life to use as entrances and exits.

It is also important to tighten the bonds between the people and the North Sea, says Sanz. 'We all live practically beside it, but few of us are really familiar with the ocean.' She wants to achieve this by creating two small islands near a wind turbine from which visitors can go diving and windsurfing. 'You can export this model to the whole of Western Europe, to coastal areas that also struggle with erosion and loss of biodiversity. This creates a whole recreational route with eco-hot spots for tourists.'

There will be solar panels and seaweed farms as well. The Dutch government has included similar ideas in its climate agreement, making available 14,000 km² for sustainable recreation and the production of food and energy.

To bring back marine life, Sanz wants to use chequered rocks with holes for small fish and crustaceans, rough stone for shellfish to cling to and open wooden cubes with ropes stretched between them to offer protection to jellyfish and larger fish.

LOBSTERS AND CODFISH

'Your reef starts with a structure, a hard surface.' Sanz's plans are similar to those of Tinka Murk, Professor of Marine Animal Ecology at Wageningen University. Last year, Duik de Noordzee Schoon's expedition took her past colourful shipwrecks full of life on the sea floor. Lobsters and codfish eyed her

from cavities, conduits and other structures. This inspired her concept Sea Life Hotels, a plan to construct artificial reefs on wind farms.

'On a soft, sandy, flat surface oysters, for example, will roll away,' says Murk. 'But if you place a number of adult oysters on a hard slab, their larvae will settle nearby. After a few years, they will reproduce. Serious reef restoration takes time, even decades. But if you create cleverly shaped structures that animals can hide in or cling to, you can kick-start the process.'

Shelter and hard slabs not only attract fish and shellfish, says Murk: 'Various coral species and anemones and small colony-forming creatures also grow on stone. It will take the area at least 20 years to become as beautiful as the shipwrecks, but lobster can be harvested on the outskirts of the park a lot sooner.'

She thinks biodiversity is of great importance to the environment because it makes ecosystems more resilient. 'Suppose a new animal species moves into an area, one that has been brought there by a ship. If the ecosystem is rich in species and the food chain balanced, other animals will enjoy the resulting "bounty" and correct any excessive development of the new species. By making sure that there are natural enemies, you can prevent another infestation of, for example, jellyfish.'

A WILD PLACE

'Using Google Maps, you can in many cases virtually walk around and look at a place,' says student Lesley Thoen. We're sitting on the edge of the rising and falling deck, clinging to the railing. 'But only on location, do you really get the atmosphere. The sea is an incredibly wild place.'

Thoen wants to use the strength of the ocean in his design. He is fascinated by submarine currents, which wash away the sand that lies around wind turbines' foundations. Although this is a problem because it exposes the foundations, Thoen uses it as the starting point for his design. He wants to use the washed-away sediment to make land by depositing rocks on it. 'Some stones are small, some slightly larger and others even larger. This will attract different species of marine life.' He also wants to deposit sand from the Westerschelde area, where accumulations of sediment can cause problems to shipping.

Next, the turbines are placed on top of the sandbanks. 'The wind turbines strengthen the sand as well as signal a clear boundary to ships that might otherwise bother marine life,' says Thoen. 'If we look at the bigger picture, the North Sea has two functions: that of a fishing ground and that of a, to some extent protected, Natura 2000 area. Unfortunately, there's a boundary between the two. If wind farms can become ecological hotspots – and ultimately Natura 2000 areas – as well, fishing in the peripheral areas is an option.'

Professor Murk is not averse to fishing either: 'As long as it is in the periphery and it is done sustainably.' The same applies to other uses of the blue space mentioned in the climate agreement, such as tourism or installations of floating solar panels: 'The fish can find food and take shelter underneath those.'

'If we can provide the North Sea floor with a little peace and quiet it will not only become more diverse, but also more productive,' says Murk. Hard stone attracts crustaceans, which contain a lot of protein, but are also worth good money. 'Today there isn't a lot of lobster to harvest, because we don't have the right ocean floor. This is also about sustainable, efficient protein production: lobsters and crabs are lower in the food chain than, for example, tuna. Take a kilogram of tuna: that takes 10,000 kg of plant material to produce. Lobsters and crabs need a lot less, more like 10 kg.'

RESISTANCE

There is resistance to wind farms as well. First in line are the fishermen: the parks are constructed in the best fishing grounds. Next are the environmental organizations, because there are negative effects on animal life as well. Marine mammals, fish and fish larvae are disturbed by the noise of wind turbine poles being drilled into the ground, according to a report by Stichting De Noordzee. The noise is 200 decibels (a plane taking off is 140) and carries hundreds of kilometres.



From the boat we see a porpoise surface, a small species of whale. Tens of thousands of them swim in the Dutch North Sea. Noise can make them deaf, while they need their hearing to navigate.

According to Dirk Kraak, chairman of the North Sea fishermen's organization Eendracht Maakt Macht, the drilling will kill fish up to 'many kilometres' from the drilling site. A marine researcher from Wageningen University reported no additional fish mortality beyond a radius of 100 m, but did say that the university would like to do more research into the risks associated with drilling.

How many birds and bats die each year by flying against the rotor blades? Of 5 million, a minimal percentage of 0.1, concluded the researchers that monitored the Egmond aan Zee wind farm for five years. Most birds avoid the park. Other researchers argue that it is impossible to know how many fatalities wind farms cause. On land carcasses are counted, at sea that is more difficult.

Then there are the large cables that transfer the generated energy to land. Cables embedded in the ocean floor emit electromagnetic fields and as yet, it is unknown whether this has detrimental effects on marine life. Cables may be exposed and damaged by sand displacement; repairs may take several weeks and disrupt marine life.

Giovanni Battista Ferrarese wants to cover these cables with a 'blanket of stone and seaweed' that attracts shellfish and small fish to reduce the risk of damage and transform the cables into corridors for marine life. 'The beauty of it is that mussels and oysters grow on top of each other,' says Ferrarese. 'Hence, the ecosystem slowly expands with more and more animal species settling. After 20 or 30 years, the mussel reef will be home to a complex ecosystem that will facilitate the return of species that were once natives of the North Sea.'

SILENCERS

But won't the positive effects of ocean floor projects on wind farms be offset by the drilling noise made piling the ground? Danish energy producer Ørsted, which will start to build the Borssele 1 & 2 parks next year, will use two silencers, one for short and one for long distances. The blades at Borssele 1 & 2 will also make fewer strokes than those on existing wind farms, to reduce the mortality rates of bats and birds.

But a wind farm is a wind farm and will never become a nature reserve. There will always be a need for maintenance and repairs and shipping is very noisy as well. 'Yet nature takes advantage of the opportunities that we provide,' says Murk. A YouTube clip corroborates this. On the Egmond aan Zee wind farm, the foundations are invisible in places because they are covered by a blanket of mussels. On the ocean floor, crabs walk among the sea plants and starfish peacefully roll with the waves.

The students learned a lot from the project, they say. 'I certainly want to do something with this in the future,' says Lesley Thoen. 'We will face a lot of challenges, like the energy transition. I'm especially interested in the question of how we can address it spatially and aesthetically.' Magalí Sanz wants to continue in the same vein and do more construction projects that promote biodiversity. 'Worldwide, animals are threatened with extinction on a massive scale. We need solutions. Each architectural design has to contribute to humankind's creation of a more nature inclusive, sustainable world.'

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HERE COMES THE SUN!

Text/Photo BRUNO VERMEERSCH



This editorial covers the best of this year's *Masters of Form*. Model is *Bruno Vermeersch*, head of the Masters of Form, wearing trousers made of recycled sweaters by *Mustafa Nicanci* and a shirt from the *Sun Day* collection by guest teacher *Aliki van der Kruijs*. Next to his hand is a sketch from the series *Confidential* by *Gavin Fraser*, who redrew his past while reading hundreds of personal letters. Alongside Vermeersch's leg, on the edge of the sunbed, lies the very refined drawing *Folded Landscape* by *Julie Caudron*. On the floor, bottom right, is the painting *Newspaper on the Floor* (140 × 180 cm) by *Shahaf Strickmann*. Beside it are more sketches by *Gavin Fraser*. And on the left side of the floor is the painting *Is It His Headware?* by *Krijn Nutger*.



THE ANDES AND THE ADRIATIC SEA

Philomene van der Vliet and Jan Maas gave the annual Kromhout lecture in the MakerSpace AHK on the Marineterrein. Their works stretches from Colombia to Albania.

Text DAVID KEUNING



Cape Square in Durrës, Albania.



Vlorë Avenue under construction.

During the Graduation Show, Philomene van der Vliet and Jan Maas gave the annual Kromhout lecture, titled *New Localism*. Standing on two hydraulic hoists that were part of the exhibition design, the graduates of the Amsterdam Academy of Architecture talked about the motivations behind their landscape architecture practice BOOM, which mainly revolve around environmental issues and biodiversity. Van der Vliet and Boom met at Van Hall Larenstein, where they both did a Bachelor in landscape and garden design, before pursuing their Master's degree at the Academy. Only a few days before the lecture, the office celebrated its sixth anniversary.

Van der Vliet started by pointing out the many differences between Jan's and her backgrounds. Jan grew up in a typical Dutch polder in the province of Zeeuws-Vlaanderen, on clay soil and surrounded by tall dikes. As a boy, he was used to cycling long, straight stretches of windswept roads that pierced a distant horizon. Philomene, on the other hand, spent her youth near Den Bosch, surrounded by quaint villages, a gently winding river and a small-scale landscape. These different experiences, she seemed to suggest, form a productive tension in their current practice.

According to Van der Vliet, the Second World War marked a big change in architecture and design. Before that time, those buildings and objects often reflected their geographical origins. They were, in other words, local. From the 1950s onwards, everything increasingly started to look alike, no matter where you were in the world: restaurants, for example, were designed in the same style, and under the influence of global fashion people started dressing the same way too. Van der Vliet argued that this also happened in landscape design. 'Landscape features are fading out,' she said. 'We now live in a world shaped by the conditions of the Anthropocene. Therefore, in our office, in every project that we make, we try to be super local and make landscapes that are recognizable and readable.' In order to point out how this ambition translates to practical results, they went on to show eight projects, five of which were in Albania.

The Hondsrug garden in Hortus Haren, in the Dutch province of Groningen, was inspired by the Hondsrug, a series of parallel glacial ridges of sand spanning two provinces. Rather than referring to the objects

Impression of Las Lomas de Dapa in Colombia.



most often associated with this area – the nearby megalithic tombs called dolmen – the landscape architects based their design on the different subsoils of the area. For the fence around the building site, they designed a huge billboard boasting all of the insects, birds and animals that would inhabit the place once it was completed. This required a little imagination. When the garden was opened, many of the plants had not grown yet and the place looked more or less like a sand pit. 'TV and radio reporters attended the event, and the garden basically resembled an empty sand box,' said Maas. 'We felt we were selling the emperor's clothes. We told everyone: "Believe us, this is fantastic. Please wait a few years before you give your judgement."' It's a problem that most landscape designers are probably familiar with.


The second project was an urban development plan for a rural area in Las Lomas de Dapa in Colombia. For the village of Dapa, near the city of Cali on the eastern flank of the West Andes, a private client asked for a plan for 400 houses. 'It was a barren landscape with a lot of erosion; not a living environment at all,' said Maas. 'There used to be a tropical forest. We therefore proposed a reforestation strategy. The houses will be built in little patches in the forest.'



A little closer to home, Van der Vliet and Maas are also involved in the landscape design for the Sluisbuurt area in Amsterdam, a large housing development to the east of the city. 'We were asked to insert public spaces in the right spots and on the right scale,' says Maas. 'We emphasized the differences between the various areas within the development. At the heart of the island will be a new park resilient to flooding. Another park will be built over the entrance to the tunnel that leads to the city centre. It's a bit intuitive. We try something and put it in place, to see if it works. That's typical for the way we work.'

The remainder of the projects were all in Albania. The projects showed what Van der Vliet and Maas mean by *new localism*. Wherever they work, the architects strive to use local landscape elements, local knowledge, local craftsmanship, local materials and local plant species. Supporting the local ecosystem, economy and culture, Van der Vliet said they 'aim to create specific and fruitful landscapes that people understand and intuitively know how to use'.

17 / 09
2018

JNE | **Kengo Kuma**
LE
CT
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Academy of Architecture  

20 / 09
2018

JNE | **HAUT**
LE
CT
UR
ES | **Building Tall
in Timber**

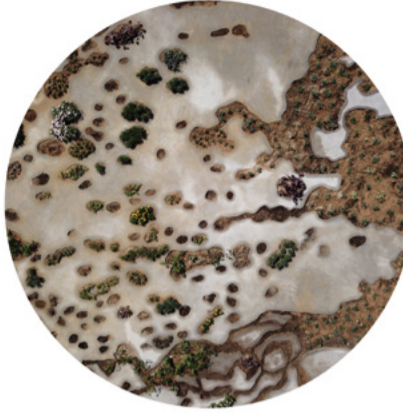


Do Janne Vermeulen
Mathew Vola



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11 / 10
2018

JNE | **Land Fabric**
LE
CT
UR
ES



Catherine Mosbach

Academy of Architecture  

25 / 10
2018

JNE | **Pontsteiger**
LE
CT
UR
ES



Arnoud Gelauff

Academy of Architecture  

22 / 11
2018

JNE | **Vertical
Sloterdijk**
LE
CT
UR
ES



Kamiel Klaasse
Rob van Kalmthout


Academy of Architecture  

29 / 11
2018

JNE | **Oostenburg**
LE
CT
UR
ES



Tess Broekmans

Academy of Architecture  

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2019

JNE | **Sven-Ingvar
Andersson | A Poetic
Landscape Architect**
LE
CT
UR
ES



**Lodewijk
Wiegersma**

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14 / 02
2019

JNE | **Tweede
Natuur**
LE
CT
UR
ES



Hannah Schubert
Leo van Broeck
Mark Minkjan

Academy of Architecture  

28 / 02
2019

JNE | **Creating an
icon**
LE
CT
UR
ES



Reinier de Graaf
Gert-Wim Bos

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01 / 03
2019

JNE | **A Reflection**
LE
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UR
ES



Alexander Brodsky

Academy of Architecture  

14 / 03
2019

JNE | **Liveable Cities
for the
21st Century**
LE
CT
UR
ES



Jan Gehl

Academy of Architecture  

28 / 03
2019

JNE | **Transformation
of Composition**
LE
CT
UR
ES



**René
van der Velde**

Academy of Architecture  

11 / 04
2019

JNE | **Will Architecture
be Disrupted?**
LE
CT
UR
ES



Ron Bakker

Academy of Architecture  

09 / 05
2019

JNE | **New Mobility**
LE
CT
UR
ES



Vinay Venkatraman

Academy of Architecture  

23 / 05
2019

JNE | **Supersudaca
Latin Pop**
LE
CT
UR
ES



Ana Rascovsky

Academy of Architecture  

LOOKING FOR HINTS

Kengo Kuma searches for clues from the local community when he starts to design a building.

Text KIRSTEN HANNEMA



What drove you to study architecture, asks one of the students at the end of Kengo Kuma's lecture in De Zuiderkerk. 'The house that I grew up in in Yokohama, built in the 1930s by my grandfather,' answers the famous Japanese architect who runs offices in Tokyo, Paris, Beijing and Shanghai, employing 200 people. An old wooden house, very different from the post-war houses his friends lived in, made of modern materials like concrete and aluminium. 'At first I hated it for being different, but slowly I began to see its beauty: the harmonious relationship with its surroundings, the careful use of materials and light.' These themes became the core of the design philosophy at his firm Kengo Kuma architects, set up in 1990.

'Japan was in an economic crisis back then, there were no projects in Tokyo. So I went to the countryside, where I got a commission for a small village project: public toilets.' It was 'a trigger' to develop a design method very different from the computer parametric design that quickly became the main approach. 'A great way to create unique sculptures, but not space for humans.' Kuma instead started his project by drinking with the villagers, walking the streets and setting up a collaboration with local craftsmen, using the materials that were available on site. 'The lesson I learnt is that the community will give me "the hint" for my projects.'

The hint for the Hiroshige Museum of Art in Batoh (2000) came from the nearby mountain; designing a path right through the middle of the long building, made with local cedar, the design reconnects the village to the landscape. The hint for Casa Umbrella, a pop-up shelter made of umbrellas, on show at the Milan Triennale 2008, came from Buckminster Fuller's geometric dome. In Dundee, where he just completed the V&A museum, the hint came from the Scottish sea cliffs. 'We tried to create not a building, but a kind of topography, a movement – no wall is straight. That's when I use the computer, as a helpful tool.'

The variety in the scale of the projects is remarkable, from a tiny wooden trailer to a huge city hall. 'I try to move back and forth between these scales,' says Kuma, 'using the advantages of both.' In a big project something challenging can be achieved, like the precast concrete façade with its twisted shape

he developed for the V&A. Small projects allow the architects to construct the project themselves, with the help of students (Kuma is a professor at Tokyo University) or local craftsmen.

Having seen the Zuidas business district and the northern shore of the IJ, can he give a hint on the direction Amsterdam should take? Kuma: 'The uniqueness of Amsterdam is in the canals, the water. You've been designing this relationship yourself – a big difference with other water cities like Dundee, which are looking to reconnect to their waterfronts. I think you should take the next step in intensifying the relationship between the water and the city.'



Petra Blaisse asks a question.



The V&A museum in Dundee takes cues from the Scottish sea cliffs.

AFRICAN REALITIES

The lecture series C4C6 revolved around Africa this year. Remco Rolvink, urban designer at VE-R and a board member of Dasuda, and Pierre Maas, partner at Rothuizen Architects, moderated the series. They discuss the continent's modernist heritage, local building techniques and walled-off new towns.

Text REMCO ROLVINK AND PIERRE MAAS

Aerial view of Dar es Salaam, Tanzania.



BBM Explorer

Africa is a huge continent with 54 independent countries. It's often in the news and therefore sometimes close by, but in our experience just as often far away.

All of Africa's countries have rich histories and great diversities of cultures, climates and landscapes. Some countries are huge. Algeria and the Democratic Republic of Congo, for example, are almost four times the size of France. In a country like Mali alone, more than 30 different languages are spoken, sometimes as different as, for example, Dutch and Finnish. Rainforests, steppes and deserts are interspersed with vastly expanding urban agglomerations. Similarities also occur: the urban areas are booming with enormous demographic growth in metropolises, cities, towns and villages. Within one generation, the continent's population will double. The developments are faster and larger than the world has ever faced. At the end of this century the three largest metropolises will be in Africa. Lagos, Kinshasa and Dar es Salaam will house a dazzling 80 to 100 million inhabitants each. Despite the continent's position in a global economic boom at the macro level, the quality of life, work, education, recreation and travel lags far behind. In addition, the continent has now also become the focus of a number of great powers. In particular, the influence of China is very much present and complex, but at the same time direct trade relations with China and India open possibilities that generations before never had.

All these developments have a major influence on landscape, urban planning and architecture. This was reason enough for the Amsterdam Academy of Architecture to focus this year's C4C6 lecture series on the African continent, under the title *African Realities*. The intention was to go broad and deep at the same time, in order to have many perspectives on what is going on, by offering a wide variety of speakers. To set the stage, Wouter van Beek, anthropologist and researcher at the African Studies Centre at the University of Leiden, offered a bird's-eye view of the earliest existence of the continent, the introduction of humanity and the forming of cultures, the forced introduction of nation-states that still lingers as a poisonous legacy of colonial times, its consequences for today's political leadership, the meaning of family and church and the position of women in many cultures. The documentary *Tanzania Transit* by Jeroen van Velsen offered a section through some daily life examples of how these long lines of history are still visible today and sometimes clash with new realities.

LEARNING FROM LOAM

Africa has a rich history of urban and architectural heritage. Architects Pierre Maas and Antoni Folkers took us to the loam architecture of Djenné in Mali and the richly ornamented architecture of Stone Town in Zanzibar. Materials both guide and restrict the way that people can build. Jurriaan van Stigt, Belinda van Buiten, Robert van Kats and Pierre Maas discussed the quality of old techniques and revived techniques with old materials. They showed a handcrafts tool for the production of compressed earth bricks, for use in rural areas with limited access to new building materials. They argued that this building technique often results in a better building climate than many newer ones, by avoiding concrete block structures that produce hot buildings, while earth blocks or loam buildings flatten out cold nights and hot days. They also made a case for materials that are widely available but at present hardly used. Bamboo is currently little explored, while the opportunities for replacing diminishing and therefore expensive timber and imported steel are there.

Ola Uduku, born in Nigeria and a teacher at the Manchester School of Architecture, is an expert in modernist architecture on the continent and its influence on contemporary architecture, design and fashion. Modern architects came to Africa in the early twentieth century, in colonial times, but Ola showed that a hybrid form emerged in which vernacular architectural expressions were incorporated in some of the designs by modernists. Local architects somehow developed a new idiom. Generally speaking, however, the architectural vocabulary is limited in most African cities and more interventions may be necessary to develop a stronger language. Architect Luyanda Mpahlwa from Cape Town, South Africa, showed a way forward with his social housing built out of sand bags. It delivers an architectural design that stands out and might be typecast as a

local style, if only it would be used more often. For this to happen, it would need to address the actual needs of people even more, in an unavoidable way. Robert van Kats wants to make architecture that can be best described as spatial energy design, drawing on natural ventilation principles that can be found both in ancient vernacular architecture and modernist buildings designed by foreign architects over half a century ago. Combinations of materials, details and shapes prevent a building from heating up, cooling it without expensive and energy-consuming air conditioners.

CRUEL REALITY

The cruel reality is that in today's challenging city environments, many inhabitants won't get past survival mode. At the broad base of the social pyramid, the lack of basic needs and the ensuing daily struggle result in vast informal urban settlements and a kind of cat-and-mouse game of top-down control and bottom-up combat. Michael Uwemedimo spends much time among such communities in Port Harcourt, Nigeria. While filming demolition and threats to livelihood, he developed a social programme delivering pride to the community by giving its members a voice, literally via the establishment of a local radio station. By doing so, new forms of architecture and urbanism developed over time. Rachel Keeton talked about the principles that can be deducted from studying new town developments. This is relevant because they are not only tied to the age of modernism. Nowadays, the competition between political leaders that are eager to show their power and control by disseminating shiny pictures of huge developments results in a parade of satellite towns that turn their backs on all the challenges, failure and chaos in the existing cities.

Oana Baloi, consultant for the Global Green Growth Institute, introduced the fast-growing urban challenges of Kigali, Rwanda. Via a livestream connection, she showed flooded streets, waste dumps in every abandoned corner and informal housing without any services. This is a reality not to be ignored, but at the same time Kigali's story is about the implementation of green infrastructure, urban agriculture, rainwater collection programmes, plastic bag and bottle bans and the introduction of electric motorcycles serving as taxis. Ties van der Hoeven, innovative hydrologist, presented a perspective that didn't even try to restore old values or balance the current situation in order to survive, but guided us towards a whole new way of thinking in which the entire Sinai desert could become the green lungs of East Africa. This kind of landscape architecture at a regional scale could influence the climate in large parts of the world. Just as optimistic, but more focussed on the resilience of citizens today, is the Msimbazi River Basin project that Remco Rolvink presented. In the middle of Dar es Salaam the rapidly growing population claims its deadly toll by inhabiting the lower valley river basin space, deforesting the upstream areas in the hills, resulting in a mud stream flowing down in flash floods during peak rainfall, killing many people every year. By opening up the river and using the sediment to build terraces that demarcate wetland parks and form a new dense urban plan, many can be housed safely.

ARCHETYPICAL AFRICAN CITY

The archetypical African city doesn't exist, but in sub-Saharan Africa one can easily discern a street life that is comparable in cities like Nairobi, Kampala, Accra or Lagos. Society is on the street and the street is part of society. The street is increasingly fought for, in terms of what it can be used for. Amanda Ngabirano, planner and teacher at the Makerere University in Kampala, took us to the streets of her town and explained that we need to understand that a pavement is not only for pedestrians, just because it is raised and paved differently. The *bodas* (motor taxis) will use it too if the rest of the road is full and blocked. She showed a visionary future by advocating the first car-free routes through these car-congested streets. She doesn't ignore the challenges, but offers glimpses of hope and successful interventions that are simply stronger.

Likewise, when Koen van Baekel, Benan Berhan and Daan Roggeveen discussed the economy of the African city, characterized by low incomes, traditional male and female roles, and financial investments that never reach the local economy, the resulting

mood wasn't one of despair. Van Baekel and Berhan (both consultants at Rebel Group) and Roggeveen (an architect who researched the relation between China and African states) slowly fired up an attractive perspective: much is not cast in stone. The circular economy and the enormous demands of the local food market will trigger people to open up new ways. René van Veenhuizen of RUAF talked about the culturally embedded subsistence farming in many countries. The aversion of the young generation to follow their parents' and grandparents' travails will lead to new farming techniques and growing middle-income groups with a demand for quality food and knowledge of a nutritious diet. Caroline Warmerdam, spatial planner and agriculture expert, even sees projects that raise the value chain for food. They might result in both an agro-economic revolution and a stable food security guaranteed by largely self-producing countries, breaking the increasing trend of bulk food import to feed the growing cities.

These plans may all still balance on the knife's edge of success. Sometimes, the situation seems chaotic and hopeless. But in his opening lecture, Wouter van Beek argued that taking the long view offers a different perspective: the cultures that sprang from the firm base of land, soil and climate are actually in a very dynamic state right now. We should look at them differently, because they will evolve into something new, unlike anything we've ever seen. Olalekan Jeyfous, a Nigerian architect and artist, took his viewers on a visual journey through his work that showed what these future urban realities might look like. They may occur sooner than you think, because the incredibly young population is relentlessly looking for new opportunities in the urban environment, while at the same time staying firmly embedded in its cultural background.

Amsterdam Academy of Architecture
Lecture series C4C6 — African Realities

<p>06 02</p> <p><i>There are no Cities in Africa</i> Remco Rolvink, Pierre Maas, Wouter van Beek</p>	<p>13 02</p> <p><i>Monuments of Cultures</i> Antoni Folkers, Pierre Maas</p>	<p>20 02</p> <p><i>Resilient Systems</i> Oana Baloi, Ties van der Hoeven, Remco Rolvink</p>
<p>27 02</p> <p><i>Economy of Scales</i> Daan Roggeveen, Koen van Baekel, Officers of Embassies of Kenya, Nigeria and South Africa</p>	<p>06 03</p> <p><i>Modernism in Africa</i> Ola Uduku</p>	<p>13 03</p> <p><i>African New Town</i> Rachel Keeton, Michelle Provoost</p>
<p>20 03</p> <p><i>Materials</i> Jurriaan van Stigt, Robert van Kats, Belinda van Buiten, Pierre Maas</p>	<p>03 04</p> <p><i>African Streetscape</i> Amanda Ngabirano</p>	<p>10 04</p> <p><i>Agro Revolution</i> René van Veenhuizen, Caroline Warmerdam</p>
<p>24 04</p> <p><i>African architect in the world</i> Luyanda Mpahlwa</p>	<p>01 05</p> <p><i>Housing for millions</i> Michael Uwemedimo *</p>	<p>08 05</p> <p><i>Urbanism's New Future</i> Olalekan Jeyifous *</p>
<p>15 05</p> <p><i>Dutch Architect in Africa</i> Robert van Kats</p>	<p>22 05</p> <p><i>Studying Built Environment in Africa</i> various students and graduates</p>	<p>wednesday 19h30</p> <p>at Amsterdam Academy of Architecture (except 01/05 and 08/05)</p> <p>* Location: Pakhuis de Zwijger (open for public)</p>

GREY HAIR AND BRAINS

In her study of architecture management, American sociologist Dana Cuff stated that 'design excellence and profitability may be incompatible'. Is this really true?

Text ALIJD VAN DOORN

Creativity and management do not necessarily go hand in hand. Designers and managers speak different languages, read different books and have different heroes and different dress codes. Whereas creativity is about thinking outside the box, management is all about staying inside the box. From a management perspective, a design process is preferably linear. The choices made at every step of the process are, if at all possible, not reconsidered. The aim is to minimize project risks such as budget and planning overruns.

Anyone who has ever designed anything knows that designing is a circular rather than linear process. As one designs, one becomes more familiar with the assignment. The more focused the problem, the better the solution. That sometimes also means taking two steps forward and one step back. It means reconsidering a path taken. Taking risks rather than avoiding them. It is therefore not surprising that the two approaches, the managerial approach and the creative approach, are often at odds in daily design practices.

Especially in foreign studies, the apparent contradiction between creativity and management in architecture receives attention. The research conducted by American sociologist Dana Cuff in the early 1990s is still exemplary in this respect. In her 1991 study *Architecture: The Story of Practice* she examined the impact of operational management on the creation of excellent architecture. Her conclusion: 'Design excellence and profitability may be incompatible.'

It is interesting to see whether the conclusion that Dana Cuff drew about American architectural practice some 30 years ago also applies to the Dutch situation in 2019. The results of the Design and Management: Organize Your Project class organized at the Academy of Architecture comprise a sample of the current state of affairs and can be used to test this. During the class, students analysed the internal and external organization of the concrete projects they themselves were actually involved in. They drew up organization charts of project teams and conducted interviews about team dynamics. Judging by the results the students found, there are actually three types of situations:

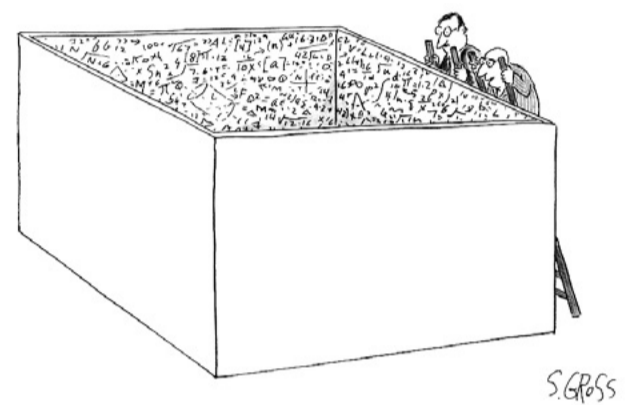
- Offices in which the focus on management has a negative impact on architecture.
- Offices in which poor management leads to poor results.
- Offices that combine good management and good architecture.

STRONG DELIVERY, STRONG SERVICE, STRONG IDEA

The first situation confirms that Cuff's conclusion is indeed reflected by Dutch design practices. In offices in which the focus is on management, this has a negative impact on the architecture. Usually, the creation of progressive architecture is not the primary goal of such offices. They focus on clients who want professionalism, speed and agility. The Coxe/Maister model characterizes their profile as 'strong delivery (procedure)'. David Maister and Weld Coxe – the latter passed away in 2011 – are two American consultants who examined the best way to organize an architecture firm. They looked at two aspects: the systems and the values of the office's leaders. In addition to the 'strong delivery' profile, they created two other profiles for architecture firms: the 'strong service (grey hair)' profile and the 'strong idea (brains)' profile.

Although Coxe and Maister explicitly state that their model does not pass any value judgements, we see that the 'strong idea' profile has great appeal, at least in the Netherlands. This is also deeply ingrained in Dutch training. Curricula usually prioritize the development of students' conceptual qualities. Relatively little attention is paid to the more practical aspects of the design profession – or even to learning to understand customer demand. The need to be a 'strong idea' office can also be understood on the basis of the appeal of Dutch star agencies such as UN Studio, OMA and MVRDV. After all, who wouldn't want to be on that list?

However, in this case a cow is always an animal, but not every animal is a cow. In other words: excellent architecture does not thrive in offices where tight procedures prevail and a lack of management, conversely, does not automatically lead to good architecture – although some offices seem to think so. During the class, this is reflected by the fact that



"Actually, I got some pretty good ideas when I was in the box."

students have to do without the frameworks in which they work professionally. They do not know how much time they can spend on projects, nor under what form of contract (traditional, construction team, design and build and so on) projects are organized and which larger interests are at stake. Apparently, the underlying idea is that young designers should not be burdened with such management information. However, the result is a lack of empowerment, which they need to grow. Projects realize too little customer value. There is a good reason why many Dutch architecture firms work hard and still lose money.

DESIGN MANAGEMENT: BEST OF BOTH WORLDS

Fortunately, there are also firms that are very able to balance management and architecture. This balance may well arise because they know the distinction between 'efficient' and 'effective', in other words, between doing things quickly and doing things well. These are offices that do devote time and attention to understanding the context in which they work. In addition, they are able to influence this context by asking pointed questions and placing responsibilities where they belong. On this basis, they develop a project-specific approach that can provide a targeted response to the question. I would call this form of management 'design management'. Design management is not about curbing the creative design process, but about creatively dealing with the pre-conditions of a project. In a project with a tight budget, you need to know that the design has to draw its strength from simplicity and you need to be able to create a lot of variation with just a few basic details. If the planning is tight, you investigate whether you can make a profit using industrial building methods. If the customer is indecisive, you do not show an infinite number of variants but you focus on a strong concept. If there are many stakeholders, you find a way to involve them in the design process – without giving up control, of course. If you approach management in this way, it becomes as creative – and perhaps almost as much fun – as designing itself.

MANAGING CREATIVITY

In her article on the preceding page, Alijd van Doorn discusses the sometimes strenuous relation between management and creativity. We asked four professionals (students at the Academy and their employers) to share their experiences.

Text NICO VAN BOCKHOOVEN



WIM VOOGT
Landscape architect and director at Okra

What is the influence of management on Okra's design process?

Management at Okra Landscape Architects focuses on a clear division of tasks and roles in the team, which has a high degree of freedom and autonomy given a number of preconditions with regard to time, quality and money. This has a positive effect on the design process. Peaks in work pressure are prevented, which creates peace and quiet on the shop floor. The result is a mostly self-managing team.

Design processes can be organized horizontally or vertically. If a design process is organized horizontally, one or more people work on each project from start to finish. If a design process is organized vertically, the design department creates a design and then passes it on to another department for structural development. Are Okra's design processes organized horizontally or vertically?

Okra Landscape Architects's design processes are organized horizontally. All employees are expected to be all-rounders to some extent. Of course our staff includes experts for some tasks, but the basis is a team of generalists with multiple talents.

Do you see a conflict between good management and creativity?

No. Creativity benefits from a clear demarcation of challenges and objective-setting preconditions.

Are there authors or companies that you find inspiring because of their ideas in the field of management?

There's this documentary about Ricardo Semler from organization consultancy Semco [VPRO *Tegenlicht*, 2015] that stuck in my mind. His decision to focus on the five principles of trust, reduction of control, self-management, extreme stakeholder alignment and creative innovation has inspired me enormously. After I turned employer rather than employee, behavioural expert Ben Tiggelaar's book *Dromen, durven, doen* has helped me to actually work with principles of strong leadership. His motto is: 'The most difficult person on earth is you!'



MENNO MOERMAN
Urban designer at Inbo

What is the influence of management on Inbo's design process?

Design processes require clarity about roles, clear relationships between experts and non-specialists, the possibility of in-depth analysis and the freedom to introduce experimental design solutions. The process must be transparent and imitable for third parties and needs good communication of results in words and images. These are all management issues. Inbo staff has a lot of room to take responsibility in the design process and to make their own mistakes, simply because that's the best way to learn. The part the management plays is mostly strategic, with regard to design solutions: How do you tell your story to different stakeholders, how do you explain things to your client and how do you balance the wishes of clients and users with your own design vision? In other words, how do you get to go where you want to go?

The design process can be organized horizontally or vertically. How are Inbo's design processes organized?

Inbo operates in a rather different way: from the outside to the inside and diagonally. By this I mean that at Inbo, we always want to have a clear picture of the location, context and stakeholders (outside), to subsequently make our own creative moves (inside). In addition, Inbo works diagonally, that is by crossovers inside the office, in terms of disciplines, experience levels and qualities. Continuity in manpower and time is an advantage, but can also cause 'metal fatigue' over time. We are alert to timely and careful changes.

Do you see a conflict between good management and creativity?

An office thrives – in terms of content, business, profile and distinctiveness and above all on a personal level – when there is some tension between management and creativity.

Are there any management theories that you use at Inbo?

Inbo is about hands-on practice, experience, professional knowledge and personal input. Our office publication *Social Impact* refers to Kate Raworth's 'Doughnut Economy' theory. The way in which she applies her theory, to the City of Amsterdam for example, is closely related to the way we work: we identify objectives that touch on themes that are closely related to our daily work, we develop knowledge along the lines of concrete projects. We strive to do things a little bit better, every time. So we learn as we go, rather than work on the basis of a perfect theoretical framework.

GERARD VAN HOORN
Architect and director at Team V

What is the influence of management on Team V's design processes?

Good office management is necessary. It facilitates design processes and can have a positive impact. It's important to see why you make money and why you lose money. This provides you with grounds to decide to raise your fee or enter fewer competitions. As an employer, you are responsible for all the employees in your office as well as their families. For this reason alone, it is important to make well-founded business decisions.

Design processes can be organized horizontally or vertically. How are Team V's design processes organized?

Team V's design processes are organized horizontally. This means that a single project team, consisting of designers as well as structural engineers, goes through the entire design process together. This set-up facilitates knowledge sharing: designers learn from structural engineers and vice versa. Another advantage is the high level of commitment. If a contractor joins a project at an early stage, the project team can talk back to him, for example about the feasibility of a plan, from the very beginning. However, this horizontal approach does not mean that no one is in charge.

In my opinion, vertical organization would lead to a kind of McDonald's. They have people who are extremely but exclusively good at flipping burgers. Of course, there's not necessarily anything wrong with experts intrinsically. In order to ensure that employees acquire specific knowledge, we at Team V have set up expert groups on subjects including sustainable building, interior design and architecture. Members of these expert groups work in different project teams, but meet regularly to keep each other informed of substantive developments in their specific subject.

Do you see a conflict between good management and creativity?

In the early days of an office it's perhaps possible to pretend that management doesn't matter, but after a while, if you're successful, reality will always overtake you. It is a misconception that good artists are by definition badly organized. Some of the most talented artists work in a very structured way. The one does not exclude the other at all. I think it's especially important that you ask yourself what kind of office you want to be and act accordingly. At the end of the day, it isn't just about money to us. Our most important motivation is that we like our work and want to further the profession. This is sometimes difficult to explain to outsiders.

Are there any management theories that you use at Team V?

I trained as an architect. I learnt what I know about management at BNA classes and at work. The collegial meetings of office managers we used to hold in Amsterdam with various architecture firms has been of great use to me. We met regularly to discuss how the different participants had organized their offices. We employ a lot of draughtsmen, for example, while other offices, mostly those that operated in the early stages of the design process, mainly employed designers and had strong PR departments. The meetings have been discontinued. A condition for this type of knowledge exchange is that the group is limited in size, so that you can be confident that information shared will remain indoors. The BNA now addresses this subject and has further professionalized it.



INGA ZIELONKA
Student of Landscape Architecture and designer
at Karres en Brands

Are you interested in design management and do you see its relevance for architects?

Yes, I am interested in design management. I think it's especially relevant for architects since they tend to only work under pressure and last-minute. I see this happening during competitions, which require high creativity. But even though the task at hand is often known for several weeks, the actual work is carried out in the last two weeks before the deadline and the last couple of nights beforehand. I would argue that with better planning you could work the same amount of hours with more sleep, if you started earlier. It could also lead to an even better design, since there is more time to reflect on the ideas. But a project isn't finished after the competition. In fact, only after winning the competition does the real work start. So even if you get away with doing the competition without too much planning, planning is essential during the next phases, since often several parties are included in the process. To achieve a good result while meeting the deadlines and keeping the client happy, communication is essential. A good planning with clear tasks for everyone will help to finish the project with great results.

Is there any attention for design management at Karres en Brands?

Yes, we do pay attention to design management in our office. We have internal and external planning. For each project we create a list of the tasks that need to be executed and the estimated hours necessary to do so. The hours are put on the list and there is a planning to know which products need to be delivered, how much work it is supposed to be, how many hours have been spent on a project, how much work is left, who is going to work on it and when. And there is a planning for when which phase of the project is supposed to be finished, when products need to be handed in and when there are external meetings. There is much more but for confidential reasons I do not want to go into it too much here.

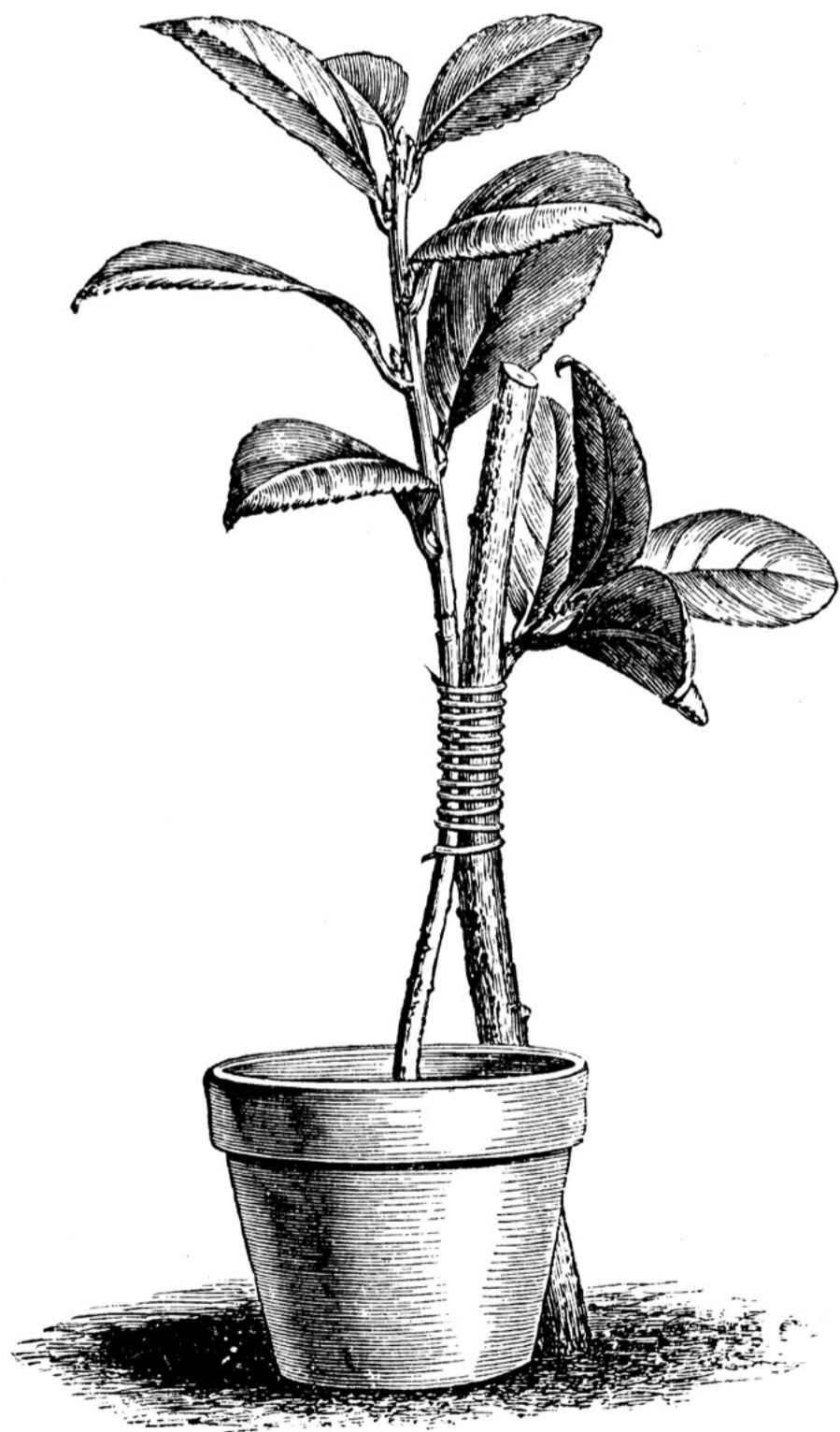
Do you see a conflict between good management and creativity?

I think it can be a conflict if you focus more on the creativity without acknowledging the tools and benefits a well-managed project can give you. Personally, I prefer to have a structure of a project in the beginning. It helps my productivity if I know which steps to take next. If the project is started on time even a creative blockage in-between won't lead the project to fail, but there will be enough time to catch up. But this only works if everybody on the team follows the planning. This is where management is even more important. I used to try creative chaos, but I ended up cleaning up the mess before I could really get productive.

THE WRITTEN PAGE

The activities of architecture research group Tabula Scripta ended in December 2018. Publishing company Valiz will launch the research group's book by the end of 2019. This is, by way of prepublication, its foreword, by lecturer Floris Alkemade.

Text FLORIS ALKEMADE



Grafting: George Nicholson, *The Illustrated Dictionary of Gardening*, Div. VI, L. Upcott Gill, London, 1884.

A map represents reality by mis-representing it in the most literal sense of the word; we take down what we see and vice versa. Evolutionary laws determine that we only see what is important to us. Time and again, psychological tests show the awe-inspiring blindness we display with respect to the world around us. What we depict on maps and in drawings is the minute fraction of our environment that we consciously record. Maps therefore tell us more about ourselves than about the reality surrounding us.

From this perspective, an empty sheet of paper is the ultimate map, free of opinions and distortions, a serene and adequate representation of the recognition of blindness. But for designers in particular, empty maps and, by extension, empty sheets of design paper are also figments of the imagination, because the open field is not read as the representation of blindness, but as the virgin state in which our design lines will create a new reality.

In the spatial environment, of course, nothing exists without cause and effect. Every square metre inside and outside our cities and villages has been cultivated by human and nature in a constantly changing rhythm, each time linked to other lives and different objectives. The tabula rasa of land cleared for building may convincingly present itself as an unknown quantity, but we are never the first, never the last. There is no such thing as an empty field.

As architects, urban designers or landscape architects we always write on a previously written page. We build on the wonderfully complex reality in which we dwell, live and work. After generations of building, demolishing and rebuilding, this reality comprises a stratified environment in which no line is without meaning. As designers we are naturally aware of this, but at the same time we are unaware of so many other things that our image of a map is first and foremost a mental construction in which complexity is managed by the eliminating and side-lining of multiple strata. All too easily, a context is read as an external world that mainly manifests outside the contours of the project.

The Tabula Scripta project is an overconfident attempt to look at things in a fundamentally different way. It comprises an attitude and method that want to unveil and embrace the myriad aspects of existing complexity and stratification. It is an attempt to explicitly link *this* time and *our* insights to an un-reducible series that stretches both towards the future and back to the past. This attitude does not spring from modesty or from some notion of everyday blindness, but mainly from the realization that there exists this rich source of inspiration still largely unexplored by designers. Poor observation leads to landscapes and cities turning more and more uniform in our designing hands, their history becoming more and more unrecognizable, differences eroded and riches lost. Tabula Scripta is a quest for alternative architectural motives and sources. The examination of the written page described above takes place not only outside, but also inside the contours of the project.

This is by no means an easy design attitude. The well-manageable, hermetic scope of client, construction site, planning, brief and budget is broken open to allow in other influences and insights. A recipe for less control and fewer certainties is not exactly something designers eagerly await. But it is this vulnerability that we instinctively try to avoid that can facilitate improved perceptions and produce insights that are the outcome of increasingly sophisticated and sensitive studies into the values of that which already exists. Rather than to look for answers, the first step in the design process is to study questions.

'Protect me from what I want,' artist Jenny Holzer wrote on a billboard in the centre of capitalism and consumerism, Times Square. It was a warning meant to make us aware of the potentially fatal influence of our instinctive motives.

The same warning should be issued to designers and their entirely understandable urge to exclude as many restrictive circumstances and complexities from their projects as possible. The research of Tabula Scripta inverts this desire to exclude and embraces complexity, gives up control and studies and builds on stratification, with designers part of an interplay of forces that can only be controlled to a very limited extent. Not out of weakness, but from the realization that this approach allows us to tap into a different and more relevant form of design creativity.

It is also more contemporary. Our generation should not continue to focus on filling empty pastures with buildings and on designing as if we can afford,

in our rich and vulnerable environment, to read project areas like tabula rasas. It is our task to work with care on the existing city, to enrich the already built environment and to restore and upgrade its landscape qualities.

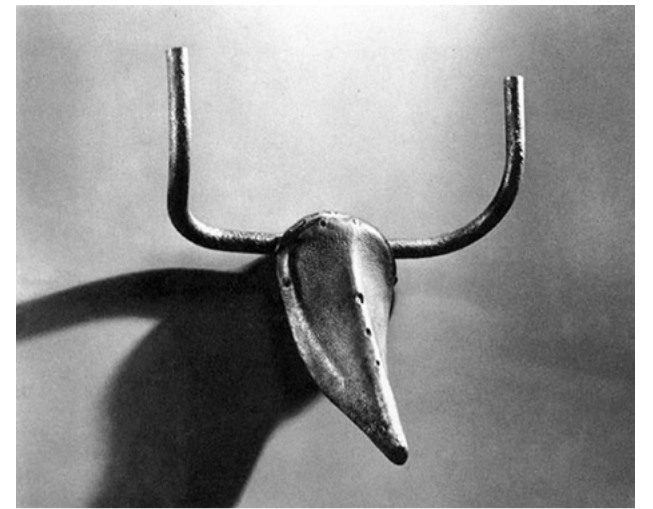
With this objective in mind, the question is how we can improve the way we read reality and subsequently take things out or add them on the basis of the cultural, social and historical responsibility that we want to assume. That is why Tabula Scripta not only places projects in a broader context, but also explicitly places design practice in a broader social context. What we build and how we arrange our space is not an end, but a means.

The aim is to design a society in which we, as designers, assume more responsibility for our insights and interventions. Designing is much more than a spatial, aesthetic profession alone. Our generation faces a number of questions that touch on the common good: how to deal with climate change, how to initiate a general energy transition, how to sustainably produce food that is currently being produced at the expense of natural values, how to protect sharply declining biodiversity, how to deal with divisive social segregation and a society that is becoming vulnerable due to the ageing of its population. These are fundamental questions, and it is remarkable how strong the spatial component of all these social themes is. The major task our generation faces is finding solutions to design problems. It is time for designers to rise to the challenge. Taking a broader view will make the profession more relevant.

The stratification that is the research subject of Tabula Scripta therefore extends to this social dimension. From designers the associated design attitude demands more commitment, more creativity, more intelligence as well as the realization that the ultimate form of sustainability first and foremost lies in better observation and reflection. Tabula Scripta examines all this in a thematic way, linked to verbs, methods, actions and reactions to work on the existing. How can a designer add value by densifying, ascribing new meaning and, like a sculptor, eliminating, becoming invisible, copying, building on, doing nothing or starting from scratch?

We are aware that the questions relevant to us are also found in domains other than architecture and therefore we feed on insights from other disciplines. On the basis of the themes we work with in Tabula Scripta we have conversations with thinkers from the worlds of philosophy, psychology, art and fashion to broaden our frame of mind. We also compare different international case studies in search of details of differences and unexpected similarities.

To illustrate these conversations, Tabula Scripta includes exemplary buildings as well as educational projects that can be linked to the same themes. The academic world this research sprung from is seen as an experimental reality complementary to the existing practice that it can feed: the Academy in the best sense of the word as a breeding ground and laboratory for new ideas, techniques and insights. Before the end of the year we want to release the book *Rewriting Architecture: 10+1 Actions for an Adaptive Architecture*, in which all this comes together. A report of the observing and working of the complex reality from an inverted perspective: the empty sheet of design paper as a serene representation of the recognition of blindness, the written page as a source of vulnerability, relevance, creativity and social awareness.



Giving new meaning to well-known objects: Picasso, Cabeza de Toro, 1942.



Layering: a Roman road in the British countryside, near Kingston Lacy, Dorset.



A palimpsest: one of the large Qur'anic leaves, with Qur'anic lower text and Christian Arabic upper text.

ZEAL FOR ZEELAND

Research group Future Urban Regions launched its Zeeland Project with an excursion to Neeltje Jans, Middelburg, Vlissingen, Terneuzen and various holiday resorts.

Text MATTHIJS PONTE



In January 2019, research group Future Urban Regions (FUR) launched its Zeeland Project. Together, six studios in Amsterdam, Groningen and Rotterdam will examine six different challenges faced by the Province of Zeeland. In mid-February, a group consisting of students and teachers from Amsterdam and Rotterdam and FUR researchers went on an exploratory field trip to Zeeland. In Middelburg, planner and energy transition coordinator Mathieu van Woerkom received them at the provincial government building and subsequently delivered a lecture on Zeeland's objectives in the field of the energy transition and on the steps that need to be taken to realize them. Next, the group visited the Port of Terneuzen.

The day ended at the Centre for Visual Arts Zeeland where FUR took the opportunity to introduce students and the local architecture audience to FUR's research and its metabolic approach. In this context, researcher Thijs van Spaandonk explained why FUR considered Zeeland an interesting region to examine. He explained how he had come up with his list of challenges and how the various challenges combined in the FUR research were interrelated. Van Spaandonk also identified the five challenges that together led to the six studios: three in Amsterdam, two in Rotterdam and one in Groningen. The attendant lecturers, Raul Correa-Smith, Andrea Möhn and Alexander Herrebout, explained their plans for the upcoming studios. After an overnight stay in Kasteel Westhove in the dunes of Domburg, the Amsterdam group took the ferry to Breskens for an introduction in landscape filming and the Rotterdam contingent took a bus, drove past some of the many classy holiday resorts and then returned home.

In addition to the studios that focus on Zeeland, the other Academies conduct a number of further FUR studios on challenges outside Zeeland. Students from Arnhem, for example, are working on the design of a model for a meeting place that will simultaneously stimulate social cohesion and sustainability in the ageing Alteveer and Cranevelt districts. FUR's Jet van Zwielen is involved in the running of this studio. In Tilburg, researcher David Dooghe is working on a long-term study into uninhabited buildings in the Brabant countryside and in Maastricht, researcher Chris de Vries helped set up a studio on the railway line in the border region the Netherlands shares with Germany and Belgium, the Euroregion including Aachen, Liège and Maastricht.

In March, FUR also organized a two-day master class on information design. For two days, the students of all six academies could immerse themselves in the usefulness and possibilities of the effective visualization of data under the guidance of Erik van Gameren, information designer at newspaper *NRC*. Designer and artist Joost Grootens gave an inspiring lecture on the use of data, visualization and the attribution of meaning.

Research group FUR is part of the Design and Practice programme of the *Action Agenda for Spatial Design 2017-2020*, initiated by the Dutch government. Organization and implementation of the Design and Practice programme falls to the Amsterdam Academy of Architecture, working in association with all other Academies of Architecture in the Netherlands.



GOOD ENERGY

In the multi-year METRO research project, the Academy of Architecture and the City of Amsterdam work together on the spatial dimension of the energy transition.

Text PAOLO PICCHI AND DIRK OUDES

Among the big challenges of the twenty-first century is the global transition to renewable energy. While national governments mostly work on a strategic level, local governments are often confronted with the practical consequences of the energy transition. It can therefore be helpful for local governments to engage with scientific sustainability research in a collaborative, problem-driven and action-oriented way, allowing civil servants to improve their skills and knowledge through what researcher Helen Holmes and her colleagues called 'mutual responsibility, joint inquiry and shared purpose' in a recent paper.

The research group High-Density Energy Landscapes at the Academy of Architecture, led by Sven Stremke, and the City of Amsterdam joined forces to work on the spatial dimension of the energy transition. This multi-year partnership, called METRO (Metropolitane Energie Transitie en Ruimtelijke Ordening), started in January 2019. The aim of this partnership is to advance and test landscape architecture education for public administrations in the spatial domain, to encourage transdisciplinary and knowledge exchange practices, to create spillover

effects between different municipal teams and to consequently enhance practical knowledge of the energy transition.

Environmental design disciplines such as landscape architecture are particularly suited for this kind of collaboration, because design can integrate many different kinds of knowledge. Energy transition requires space and must therefore be supported by envisioning future landscapes as demonstrated in the most recent successful P5 design studio Energize in the Province of Utrecht. The City of Amsterdam has ambitious objectives with regard to the energy transition: 75 per cent lower CO₂ emissions in 2040 (*Agenda Duurzaamheid*, 2015). The metropolitan region of Amsterdam, however, has a high population density (900 inhabitants/km²) that requires evidence-based and innovative research by design in order to develop the spatial dimension of the energy transition.

The leading research question of the first years is: Which theories, narratives and design guidelines can help to realize energy transition targets while, simultaneously, improving the spatial quality of degraded landscapes or unlocking vacant spaces in the densely

populated metropolitan landscape of Amsterdam? This year's assignment is to investigate what types of vacant spaces are available to the energy transition in the metropolitan region of Amsterdam. The research will be conducted both at the Academy and the municipality by means of case studies. While design studios will employ artistic research by design, finding inspiration in poetic approaches such as Bernard Lassus's 'landscape approach', a transdisciplinary and pragmatic line of action will involve ten representatives with diverse backgrounds from the municipal Space and Sustainability and Chief Technology Officer departments. At present we are conducting in-depth individual interviews with civil servants and supervising three Master theses on the topic.

The expected output is a substantial increase of knowledge on the energy transition in the Amsterdam metropolitan region, while giving students the opportunity to work on real-world assignments and getting civil servants inspired and trained in the field of energy transition.

PUBLICATIONS



Crafting the Façade: Stone, Brick, Wood

Urs Meister, Machiel Spaan and Carmen Rist-Stadelmann (eds.), Park Books (2018)

Over the course of three years, the Institute of Architecture and Planning at the University of Liechtenstein, the Mackintosh School of Architecture in Glasgow and the Amsterdam Academy of Architecture cooperated on an international research project dedicated to the design of façades. *Crafting the Façade* presents the results of this productive cooperative study, which cuts across disciplines to look at historical developments in the design and building of façades, the theoretical underpinnings that can explain these developments, the common materials and their main characteristics, and the techniques used in assembly. The project also prompted a great deal of innovative design work, including detailed drawings at a scale of 1:10 and the design and construction of life-size prototypes in stone, brick, and wood, all of which are reproduced among the book's two hundred illustrations.



Flourishing Foodscapes: Design for City-Region Food Systems

Johannes S.C. Wiskerke and Saline Verhoeven, Valiz (2018)

The term 'foodscapes' – a combination of food and landscape – refers to the social and spatial organization of networks and systems of food provisioning. In other words, the physical places and social practices of food production, food processing, distribution, sales, preparation and consumption. Thinking about food-related problems and challenges is becoming increasingly important. These issues influence our planet and way of life, but also our everyday existence. *Flourishing Foodscapes* transcends the field of bottom-up initiatives and private projects. If we really want to design more sustainable food systems, we will have to think more structurally about changing food provisioning at various levels of scale. *Flourishing Foodscapes* links research, case studies and spatial design and takes a step towards a more comprehensive approach to food issues, building on inspiring practices, projects and designs from all over the world.



Graduation Projects 2017–2018: Amsterdam Academy of Architecture

Vibeke Gieskes, Bruno Vermeersch and Michiel Zegers (eds.), Amsterdam Academy of Architecture (2018)

This publication contains the final projects of students who graduated from the Academy of Architecture in the academic year 2017–2018. The 38 graduation projects in the Master's programme Architecture, Urbanism and Landscape Architecture are introduced by Daan Roggeveen.



More Landscape: The Need for a New Perspective

Hanneke Kijne, Amsterdam Academy of Architecture (2018)

In her inauguration speech, Hanneke Kijne discusses the challenging themes that she believes are currently important for landscape architecture. These are also the subjects that students at the Academy of Architecture will be studying in the coming years. Hanneke is counting on the students to dream about new possibilities and developments, and to transfer these dreams and ideas to the world outside the Academy



What Makes an Architect?

Jan-Richard Kikkert, Amsterdam Academy of Architecture (2018)

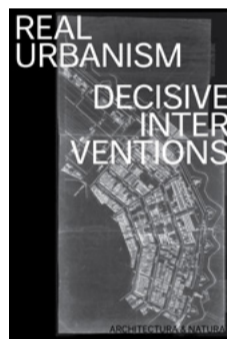
In his inauguration speech, Jan-Richard Kikkert offers a personal view of his work as an architect and teacher. He alternates reflections on the profession and his colleagues with anecdotes and hilarious travel stories. The physical experience of architecture is central to his argument. Pictures of his many visits to well-known and lesser known buildings, whether or not taken on excursions with students, illustrate the text. The whole forms the contagious story of an enthusiastic teacher.



Main Path and Side Paths

Markus Appenzeller, Amsterdam Academy of Architecture (2018)

In his inauguration speech, Markus Appenzeller gives his own definition of urban design. He has a broad view of the field: according to him, it includes not only everything we call urban, but also the consequences this has for everything we don't call urban. He gave the search for his definition the title *Hoofdweg en Zijwegen* (Main Street and Side Roads), referring to the painting *Hauptweg und Nebenwege* by Swiss artist Paul Klee.



Real Urbanism: Decisive Interventions

Ton Schaap (ed.), Architectura et Natura (2019)

Real Urbanism is a book for and by lovers of cities. Eleven authors (urban designers) wrote the stories of places in the world that can be considered to be examples of successful urban design. This large-volume book contains work in Amsterdam, Rotterdam, New York, Tokyo, São Paulo, Venice, Barcelona, London, New York, Edinburgh and St Petersburg. Four young urban designers made the drawings to each chapter. New photography by Theo Baart and the graphic design by Irma Boom lead to a unique presentation in book form. With contributions by Maurits de Hoog, Martijn de Wit, Frits Palmboom, Joan Busquets, Leo Lemmens, Naohiko Hino, Floris Alkemade, Neil Simpson, Aart Oxenaar and Wilfried van Winden



Section 1.1.0

Madeleine Maaskant, Joseefke Brabander, Jarrik Ouburg and Klaas de Jong (eds.), Amsterdam Academy of Architecture (2018)

On 5 October 2018, the Amsterdam Academy of Architecture celebrated its 110th jubilee. This anniversary occasioned reflection. One of the ways this was done was by the publication of *Section 1.1.0*. For the non-architects among the readers: the word in the title both refers to a drawing that represents the cross section of a building, a city or a landscape, and to a cross section in the metaphorical sense. This book gives an impression of the broad range of activities that take place at the Academy, with an emphasis on those of the last couple of years. The number in the title refers to the structure in which architecture firms generally store work drawings and of course to the age of the Academy.



Silent Occupation

Sarah van Sonsbeeck, Amsterdam Academy of Architecture (2019)

Sarah van Sonsbeeck was artist-in-residence at the Academy of Architecture in the academic year 2017–2018. She was asked to inspire students with her artistic research on silence and to curate the Winter School 2018. In this two-week research and design programme, the three disciplines of architecture, urbanism and landscape architecture worked together, represented by first-, second- and third-year students. The results of this research are presented in *Silent Occupation*. The graphic design was done by Roosje Klap, the pictures were taken by Eddo Hartmann.

CITY LOVERS

In a hall full of urban designers and other city enthusiasts, former lector Ton Schaap presented the publication that concluded his research. The impressive book was worth waiting for.

Tekst DAVID KEUNING
Photos MARLISE STEEMAN



Ton Schaap plugs his book.



Marieke van Doorninck, alderwoman for spatial planning and sustainability, receives the first copy of *Real Urbanism: Decisive Interventions*.

The Academy published many beautiful books this year (for an overview, see the opposite page). The heaviest book that appeared was *Real Urbanism: Decisive Interventions*, edited by Ton Schaap, senior urbanist for the City of Amsterdam. Designed by Irma Boom, the book contains 11 chapters that each discuss one example of successful urban planning: Amsterdam, Rotterdam, New York, Tokyo, São Paulo, Venice, Barcelona, London, New York, Edinburgh and Saint Petersburg. The chapters are interspersed with beautiful photography by Theo Baart, and four graduates from the Academy made the drawings to each chapter. All in all, a beautiful book that will appeal to urban design enthusiasts and many others.

The book was presented on an evening in November, in a tightly packed hall, to Marieke van Doorninck, alderwoman for spatial planning and sustainability. Many people had made the effort to come to the Academy; among them Sjoerd Soeters, Diederik Dam and Jan Benthem. Arjan Klok, former head of the Master in Urbanism, welcomed everyone. By way of introduction, he showed beautiful aerial photography of development areas along the IJ River, while praising Schaap for it. 'I did it all alone,' Schaap shouted from the first row, to great hilarity. Klok got to know Schaap when the latter was appointed lecturer at the Academy in 2011. Mid-2012, Klok became head of the Master in Urbanism, and when he asked Schaap what kind of book he wanted to make at the end of his lectorate, he came up with *Design of Cities* by Edmund N. Bacon. However, upon seeing the final result, Klok was vaguely reminded of that other influential book on urbanism: *Delirious New York* by Rem Koolhaas, the second edition of which also boasts sans serif lettering on a vertical black-and-white image. In any case, Schaap's ambition was 'to make a book that instructs students how to build a city'.

Before the book was presented, state architect and former lector Floris Alkemade held a lecture. Schaap had suggested the topic to him: the contexts of urbanism and their influence on design. Alkemade started with a portrait of Aldo van Eyck, who taught him while he studied at Delft University, and 'the best teacher ever'. According to Van Eyck, the context of both architecture and urbanism is human behaviour. Another of Alkemade's teachers in Delft

was Koolhaas, with whom he ended up collaborating at OMA for 18 years. OMA's first big project was Euralille, which Koolhaas asked Alkemade to take up because he could speak French. Euralille is also one of the chapters in the book, and Alkemade therefore delved a bit more into this project. 'The site was chaotic. It was basically a bundle of infrastructure. We had a site, but no experience. The only tools we had were hubris and bluff. A very good combination. A lack of experience helps. Experience can be the kiss of death.' The most important lesson he learned from Euralille: 'Urbanism is sculpture.'

Alkemade went on to show some shocking statistics. According to real estate advisory firm CBRE, Dubai has a 43 per cent vacancy rate. And China has 64 million empty homes. 'You could house the entire population of France, Germany and the Netherlands there,' he said. 'This is not what urbanism is supposed to be.' Another statistic: there are slums in India with 250,000 people per square kilometre. 'Buildings made of reused material are very sustainable,' he said, 'but the Indian government is trying to fight this. They want to remove the slums and make way for investors. Urbanism is also a fight between the rich and the poor. As an architect you have to ask yourself: Whose interests are you serving?'

Alkemade then sang the praises of the Bijlmer, a much criticized large-scale Amsterdam housing project from the 1970s that has now partly been demolished. He called it 'a utopian dream that turned into chaos; something we all learned to hate. When we were students, there was only one certainty in life: the Bijlmer is bad.' Alkemade now looks at the Bijlmer differently: 'I'm at a point where I think that the Bijlmer should have had a second chance. There were a lot of problems, but there was also beauty there. Urbanism is constantly doubting: What is the right thing to do? You can either break down the buildings of a previous generation, or deal with them.' Referring to the 'reverse logic' that he finds interesting, Alkemade quoted famous American artist Jenny Holzer: 'Protect me from what I want.'

Another leitmotif for Alkemade is this quote from Bertolt Brecht's *Dreigroschenoper*: 'Denn die einen sind im Dunkeln / und die andern sind im Licht / und man siehet die im Lichte / die im Dunkeln sieht man nicht.' He reminded the audience that in Rotterdam, 40 per cent of the children grow up in poverty. Poor people often don't have a public transport card, which means that nowadays they can't enter the shopping areas in railway stations either, making segregation a fact of daily existence. Showing an image of Rotterdam Central Station, he said: 'We build this beautiful station and say to them: sorry, this is not for you.' For Alkemade, architecture is about social responsibility. He ended by showing a portrait of Michel Houellebecq, whose cynical world view many fear will become reality, next to Aldo van Eyck's. 'What do you want?' Alkemade asked the audience. 'The choice is yours.'

After Alkemade, it was Schaap's turn. He used the occasion to plug the book and showed one of Baart's beautiful, full-spread photos, taken in St Petersburg. 'There are 66 photos of this quality in the book and it costs only 65 euros,' he said, before handing the first copy over to Marieke van Doorninck, who was happy to receive it. 'Everyone has a guilty pleasure and mine is books about urban design,' she said. 'In the past, beautiful pictures would get torn out of books and sold separately. I have an old book with only the text pages left in it. Maybe in 100 years, this will happen to your book as well.' She also had a response to Alkemade: 'Urban design is key to making sure that a city doesn't just go with big money but retains its quality. I'm sure our city will evolve in the right way and won't fall prey to capitalists, because we have the best urban designers in the world.'



State architect and lector Floris Alkemade gives a lecture.

ADDICTED TO GROWTH

Students at the Amsterdam Academy of Architecture have to write two papers over the course of their studies, during the O5 and O6 exercises. In her O5 paper, Landscape Architecture student Lieke Jildou de Jong discusses the exhaustion of ecosystems and its consequences for the Dutch landscape. She was tutored by Michel Heesen.

Text LIEKE JILDOU DE JONG

Insects can serve as an alternative protein source. In order of appearance: Long Dance Fly, Long Nosed Weevil, Assassin Bug, Mole Cricket, Emperor Gum Moth and European Wasp.



Bugboy62-40 (derivative from images uploaded to Wikipedia by F110002)

360magazine collects highlights of articles from the international press in a fortnightly publication. Two very contradicting articles caught my eye. First one from a German science magazine, *Brand Eins*, saying that one-third of the earth is occupied by man and their domesticated animals, and another third is used to produce food for them. The authors point out that the University of Wageningen is working on automizing agriculture to answer the food demand of the overpopulated human society and its animals. The article closes with the statement that, although the production of that juicy steak at the butcher's requires a massive amount of space, it's just too addictive to be replaced by a vegetarian alternative.¹ A few pages further, a news report from the *Indian Express* describes an incident where villagers near the rain-forest were attacked and eaten by leopards. There seems to be a pattern: once a leopard eats a human, it wants more. One of the villagers' neighbours comments: 'You can't help having the feeling that you're no more than a piece of meat.'²

In the West, we wiped out the European tiger in the early Holocene.³ Wild animals are not a threat to our daily lives. It seems that we have the freedom to extend and take whatever space we need to feed ourselves. How far can we go? What consequences have our growth had for the landscape? What could be the next topics to deal with in the landscape?

LANDSCAPE VERSUS NATURE

Landscape is somewhat romantic. Walking in a landscape is often associated with nature. Which is nothing but the truth, according to American historian John Brinkerhoff Jackson, who believed landscape should always be related to the hand of man. Man produces a landscape, not a design for a landscape but an environment modified by the permanent presence of a group.⁴ Humans started to shape the landscape in the period of the first settlements. They realized the benefit of staying in one location for a longer period of time and started to settle down to become farmers instead of hunters and gatherers. People began to create communities and to shape the land around them for food and cattle. In this sense, landscape has nothing to do with nature.⁵

In traditional medieval concepts of the universe, the entire world was divided into three types of space. The first was where people lived and where they created their own defined spaces of gardens and ploughed fields. The open fields, where cattle grazed without fences, made up the second. The third was everything beyond, called 'wilderness', meaning lawless and unpredictable. Considered to be inhospitable, the wilderness functioned as a boundary between tribes. These boundaries helped to protect them, and define space, but were not seen as part of the human landscape. This changed when, in the ninth century, part of the landscape was taken for the royal families to hunt in. This was the start of domesticating this part of our planet too, making it into a political space to which rules and ownership and even laws were attached.⁶ Nowadays, the Netherlands has defined every single piece of land and sold almost all of them. We've created rules and regulations for every pocket of space, to prevent any type of natural development to happen. There is no nature in the Netherlands anymore, only landscape.

LANDSCAPE VERSUS AGRICULTURE

Landscape can be seen as a collection of boundaries, designed to define ownership. This is clearly visible in the structure of the *cope* lands of the Lopikerwaard. A *cope* is a historical form of land development in the Netherlands, in which the land is equally divided into plots, called *hoeven*, separated by ditches. This is not a coincidence. The bishop of Utrecht needed to extend his domain in the early 1100s. He made a plan to raise money on a longer term. In that time the population grew and the need for food rose. Agricultural lands had to be made. The future farmers had to drain the marshlands by digging ditches to prepare the soil for crops. The ditches were carefully measured as they functioned as borderlines between the future farm plots. Every farmer took care of his own land and in return paid the church taxes from the profit. The landscape had become an administrative organization structure. It does not relate in any sense to the former occupation: swamp and nature. It is actually more related to early city plans such as those of Amsterdam in the

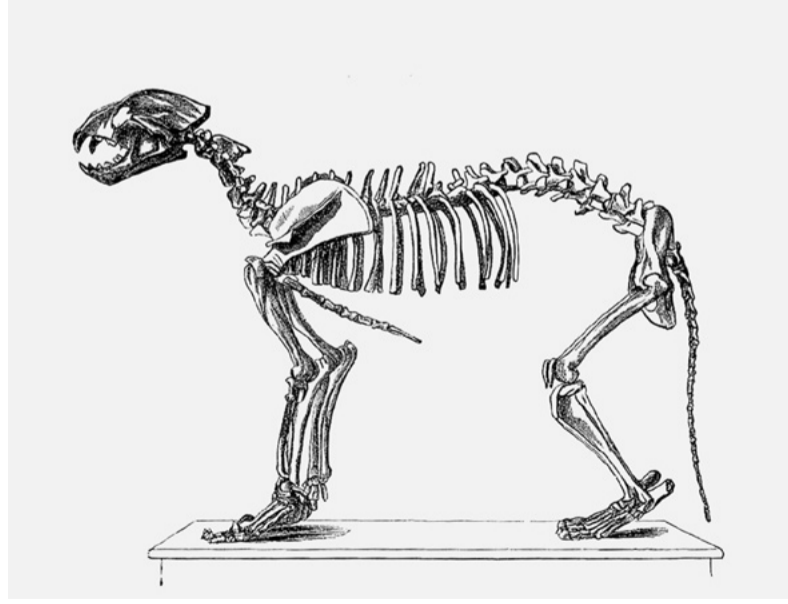


Paulus Potter (1625 – 1654), *Punishment of a Hunter*.

Norman Borlaug in Mexico, 1944.



The European cave lion became extinct about 13,000 years ago.





Film still from the documentary Terra, directed by Yann Arthus-Bertrand and Michael Pitiot

In order to increase the amount of space available for food production, a rhinoceros is transported to a new, bigger nature area. His eyes and ears have been covered. If he would be aware of what was happening to him, he would die of a heart attack.



Neil Palmer (CIAT)

Field with soy beans at Carimagua in Colombia's eastern plains.



Jan Arkesteijn

Cope lands near the lakes at Nieuwkoop, the Netherlands.

Map of Amsterdam in 1662 by Daniel Stalpaert, including a panorama of Amsterdam, published by Nicolaus Visscher.



seventeenth century. The common ground, nature or wilderness, was divided, sold and privatized.

Due to the hunger winter during the Second World War, Minister Sicco Mansholt (1908–1995) started to modernize agriculture in a way that would ensure that we would never again suffer from a lack of food.⁷ Agriculture was intensified and scaled up, with the focus entirely on production. Small-scale landscapes with ditches and flower borders were consolidated into large efficient landscapes. No more hunger. This even led to overproduction, exhaustion of the soil and over-fertilization; the manure of the many cattle contained excess nutrients from imported feed.⁸ Soon it became clear that this approach to the landscape had massive negative effects on the ecology. In 1972, Mansholt himself introduced eco-friendly taxes to reduce the impact on the environment. Once again, history demonstrates that human greed overrides the knowledge of nature values. The intensification of agriculture has continued to develop and extend to this day, which increasingly leads to destructive effects on the environment, like climate change, high CO₂ emissions and the loss of biodiversity.⁹

LANDSCAPE VERSUS ECOLOGY

Nowhere is it as safe to camp as in the Netherlands. The only possible threat you could face is to get stung by a mosquito. And even this is getting less likely according to German scientists. They calculated the loss of 76 per cent of insect biomass over the last 30 years.¹⁰

We killed predators that are bigger, more harmful and faster than us to put ourselves at the top of the food chain, resulting in their extinction. This made it possible for us to intrude uninterrupted into the biotopes of more invisible and seemingly harmless species. Ingredients for a more efficient growth, like monocultures and pesticides, made it impossible for those species to propagate in a healthy sustainable way. This led to the decline of, among other things, insects, which function as the foundation of basically every food chain. Even ours. A wide range of insects takes care of the pollination of many crops and fruits, on which we base our diets and economies. It will cost billions to do the work insects are now doing for us.¹¹

In this time of an overpopulated world, we need to understand the boundaries of ecosystems, according to William Vogt (1902–1968). He's the founder of the environmental movement that tries to limit prosperity in order to not let human growth be the downfall of the world. To estimate this limit, he created a formula to calculate the carrying capacity of an area: $B - E = C$. The B stands for biotic potential (productivity capacity in plants for crops, clothes, etcetera), the E for environmental resistance, and the C for carrying capacity. It gives an estimation of what the limits are for humans to form a threat to the landscape. Once we exceed this boundary, we will destroy the ecosystem that we are dependent on. Fundamentally, Vogt's theory is a very powerful statement about the perspective of ecology and sustainability of the world, although it is not very scientifically founded. Discussions followed after this theory was presented, saying that the capacity of the biotic potential is not fixed. With the help of technology we can improve the productivity of plants, which will lead to a variable biotic potential.

LANDSCAPE VERSUS SCIENCE

Primitive humans already used their ability to reason to manipulate nature in their favour. They domesticated wild animals into cattle.¹² Early farmers evolved plants into crops to ensure their food supply instead of having to gather. Still, people were not completely secure. They had no control over diseases and bad weather. It would be a long time before people discovered DNA, which made it possible to accelerate fundamental genetic changes like improving a plant's strength, resilience and productivity. Before DNA was discovered, Norman Borlaug (1914–2009) dealt with similar issues about overpopulation. His approach of the topic led to a completely different way of thinking. He believed in the capabilities of the human mind and dedicated his life to finding a way to increase the productivity of crops.¹³ Borlaug invented a system to accelerate the breeding process of highly productive and disease-resistant crops by gene manipulation. His invention led to a massive growth of food production in many kinds of wheat: the Green Revolution. The carrying capacity increased three times in comparison with regular wheat. In 1970,

Norman won the Nobel prize for helping a billion people out of starvation. The increased carrying capacity saved nature areas from being ploughed for agriculture. On the other hand, the dense crops led to large-scale monocultures that had a negative effect on biodiversity.

Future food production goals of Wageningen University include efforts to produce more with less: less soil, less water, no pesticides, less energy, less labour. This type of food production is based on vertical farming where fields are stacked under artificial lights and fed with nutrient-rich water. The system makes it possible to grow food in urban areas.

Genetic modification to improve plants is not completely risk-free. The modifications are causing rust and disease in plants. The DNA engineering strategy CRISPR works with a big data base of DNA to make plants and animals disease resistant.¹⁴ This way, the population of honey bees that is affected by parasites and plant diseases can be modified with the genes of 'hygienic' bees. These bees take their infecting larvae out of the hives to prevent the population from being infected. The question is whether to mix the genetically modified plants and animals with the real ones. One mistake can lead to an accumulation of negative environmental effects.

NATURE VERSUS FUTURE

Daily life in the Western world is generally quite detached from nature. We do not really consider nature as a habitat that provides us with food. Not so long ago, people were fully responsible of taking care of nature to make the ecosystem as profitable as possible. With food development by technology, the production system has been massively automated. Instead of many small family farms, big farms can be run by one person, which is why so few people are currently working in the primary food industry. The majority does not grow or gather food anymore. We buy food in supermarkets. Consumers are not concerned about birds and bees in apple trees, because it is just not their job. Not having to worry about your food supply provides a lot of free time for leisure. Increasingly, we like to spend our free time in nature, escaping from city life. This is actually not nature, but man-made landscapes owned by farmers, as discussed before. The demand to make the landscape more accessible for leisure is rising. After nature, agriculture will have to make space.

What if we believe in the principles of CRISPR and the strategies from Wageningen? In that case we no longer need the agricultural lands in the way they are in use right now. Densifying the food supply is saving the world a lot of space. In the future, we can base our diet on more effective crops and proteins. Protein-rich insects need only 10 per cent of the surface for feed, in comparison with what meat production currently requires.¹⁵ Indoor, genetically modified agriculture separated from the natural ecosystem could be a solution to concentrate food production in a more regulated and efficient way. It will result in a food production without any waste flows and it would not disturb the ongoing natural evolution. There would be much more space available for actual nature. The earth will need this space in the future to deal with the major consequences of our consumption behaviour: climate change. Earth needs space to be able to deal with heavy rainfall, drought, cold and heat. Plants contain a lot of qualities for capturing emissions, reducing heat, cleaning soil, creating biotopes for animals, providing food and energy for every single living creature on this planet.

The past has shown that people's greed is too strong to change by a formula that dictates the limits to growth. Once there is space to densify or extend, we tend to take it for ourselves, humans, regardless of the environmental consequences. Now we are directly facing the consequences of climate change. Taking care of the world, our habitat, is becoming urgent. We will have to reconsider our defined borders and boundaries. We should be more modest in the space we take for ourselves and detox from our addictions that give us a larger footprint than necessary. We should use our brains to reinvent life that is even better than the world as it is right now and give other creatures an opportunity to do so. It makes sense that the leopard in India enters the village, because there is just not enough food and space left in the forest. And we all recognize the experience: once you have had a good piece of meat, it is just too addictive to leave it aside.

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NOTEWORTHY



Inge Hoogland

Archiprix International 2019

Lesia Topolnyk, a graduate from the Amsterdam Academy of Architecture, was one of seven winners of Archiprix International 2019. Her project, titled Un-United Nations Headquarters, is located on the Crimean Peninsula, which is claimed by both Russia and the Ukraine. The project explores the role of architecture in absorbing conflict situations, by providing a neutral space where representatives of warring factions can meet each other. A description and images can be found on page 26 of this newspaper. The jury commented: 'It is a strong project that intelligently tackles the agency of architecture on politics. The project is placed in a historical perspective and goes beyond actuality.'

The award ceremony was in Santiago, Chile, on Friday 3 May. The seven winners were selected from the 321 graduation projects that were submitted, designed by 407 young architects, landscape architects and urban designers. Lesia kept a travel diary of her experiences in Chile, which can be read on page 28–29.

Archiprix Netherlands 2019

The award ceremony of Archiprix Netherlands 2019 took place on Saturday 22 June. This competition yielded a shared first prize. One of the two was for – again – Lesia Topolnyk with her project Un-United Nations Headquarters. The other first-prize winner was a graduate from Delft University of Technology. From the jury report: 'In all its simplicity, it is a very well thought-out plan. The new, iconic look of the project fits its intended function perfectly. Not only is the provoking concept developed extremely consistently, but it also shows the designer's great design talent. Her plan, which is interwoven with her personal history, convincingly succeeds in demonstrating that architecture can give a meaningful impetus to dialogue. The design is very well-presented. The world's problems are introduced in a confronting way and subsequently pushed to extremes.'



Inge Hoogland

Archiprix Netherlands 2019

Archiprix Netherlands had four honorable mentions this year. One of those was for Iruma Rodríguez Hernández, who graduated from the Amsterdam Academy of Architecture as well. Her project, titled Towards a Happier Havana!, aims to improve the public space of the Cuban capital. The jury commented: 'This graduation plan, which comprises an urban design for the area around the Almendares river at the heart of Havana, reflects the enthusiasm and commitment of the designer. The design is based on the needs of city dwellers. The designer used a toolbox created during workshops with residents to develop the design, which also tests a collection of relevant interventions. The plan is presented in an accessible manner. The basic idea of a large park is strategically interesting and seems to work well. In terms of design, the development of that idea is not all that convincing, but the strategic plan is valid and warrants further elaboration.' A description and images of her project can be found on page 23 of this newspaper.



Erwin van Amstel

AHK Graduation Prize

On Monday 26 November 2018 the AHK Graduation Prize for the best graduation projects in that year were awarded. Bengin Dawod Abdullah won the AHK Graduation Prize in the category Master. The prize consists of a sum of € 3,000. Bengin Dawod Abdullah graduated in 2018 from the Master of Urbanism at the Academy of Architecture. In his project The Soul of the City, Bengin posed the question of which responsibility he must take to rebuild his homeland of Syria. This led to an investigation into the reconstruction of Aleppo, based on the conviction that the city must be rebuilt in a way that takes the residents into account. Bengin: 'Reconstruction is not a matter of stacking stones, but more is needed for the soul of a city.'

The jury praised the urge for innovation, urgency and complexity that speaks from the work. From the jury report: 'Bengin strikes us with an extremely topical and relevant subject for current and former war zones in an un sentimental way. The fact that he bases this on the strength of the people who have to live there and incorporates all levels of the city – in this case Aleppo – in his design, makes this project ambitious and simultaneously realistic and convincing. A project which you hope becomes a reality.'



Big Friendly Giant

The design competition Big Friendly Giant, organized by the Province of Utrecht, came to a close on 14 February. How can you generate 2 petajoules (PJ) of energy in the form of a large-scale and iconic landscape? Eight students set to work on this design question in the autumn of 2018. After a few months of researching and designing, they presented their visual designs to a large audience during the Day of Spatial Quality. Lieke Jildou de Jong received the jury prize for her design study The Power of Algae and Insects. The design received praise from the jury for the beautifully visualized and inspiring design. The use of algae cultivation for energy generation is a very interesting idea. The decisive factor was the major conceptual leap that was made for the integrated approach to problems in the area. With her design study, she has won a study trip to an energy landscape of her choice and is allowed to take someone along.

In addition to the jury prize, an incentive award was up for grabs, the Wicked Problem Prize. The focus of this award was to effectively identify the social challenge of connecting current landowners in a historical yet declining landscape with new energy landscapes. With her design Land of Succession, Hester Koelman demonstrated an ability to make almost all aspects of this complex issue concrete.



Young Maaskant Prize

Donna van Milligen Bielke, alumna of the Amsterdam Academy of Architecture, has won the Young Maaskant Prize 2019. The Maaskant Prize was first awarded in 1978. In even years the ceremony of the Rotterdam-Maaskant Prize takes place. In odd years, since 1985, the Young Maaskant Prize is awarded. The incentive prize of 5000 euros, a certificate and a grant for a communicative expression, goes to architects, landscape architects and urban designers of 35 years or younger.

The jury appreciates the attention Van Milligen Bielke's work pays to public space, which also shows in her winning design for the Kunstwerk Groningen. She made the design for an accommodation for four cultural companies in collaboration with Ard de Vries. The programme is organized around a shared public space, a courtyard that is generously shared with passers-by who are welcome to drop in. The design will be executed this year, as will an iconic design for a residential tower near Amsterdam Sloterdijk.

Even during her studies at the Academy of Architecture in Amsterdam, Van Milligen Bielke showed herself ready to think outside the box. Her graduation project 'Reversed Boogie Woogie' was a fictitious plan for a new construction to replace the existing Stopera, which she called 'a building that wants to be public, but above all blocks the public space'. The plan won her a nomination for the Archiprix, the prize for the best graduation project in 2013 as well as the prestigious Prix de Rome in 2014.



NLDelta Challenge

In June 2018, alumna Mirte van Laarhoven won the final of the NLDelta Challenge Deel de Delta with her idea Onderwaterkabinet. NLDelta will realize the plan together with her. € 40,000 is available for this.

Van Laarhoven invented an underwater forest, consisting of a group of dead trees that are jointly anchored under water. The water reef that is created in this way provides a boost for the underwater life and can also be used as a diving destination. Sediment deposition, plant growth and aquatic animals make the underwater forest more and more biodiverse over time, making it an increasingly interesting place for divers and snorkelers. An NLDelta marker and an underwater camera create the possibility for recreationists to look at this special, normally invisible, delta world from shore. For this design Van Laarhoven used a method that no longer starts from controlling nature but from 'go with the flow', literally, by using the flowing power of the Delta.

The jury says about the winning concept: 'Of all the finalists, Van Laarhoven is most interested in the delta with her idea. It is a plan that emphasizes the essence of the delta. With this idea, something is set in motion that contributes to biodiversity in the NLD area in the long term and is a sustainable experience.' Van Laarhoven graduated in June 2017 as Landscape Architect from the Amsterdam Academy of Architecture.



Studio Seaweed Arcam

From 11 January to 21 February 2019, architecture centre Arcam hosted the exhibition 'Studio Seaweed – Scenarios for Architecture'. Baukje Trenning, lecturer at the Amsterdam Academy of Architecture, showed the results of the research of 20 students who had followed her course Materialization in the past two years. In the mini exhibition, visitors could smell and feel samples and learn more about the creative process.

Seaweed has often been used as a building material. For example, in the traditional houses on the Danish island Læsø where – in the absence of other materials – roofs are covered with locally-sourced seagrass. Seaweed is also applied as an insulating material in the hollow spaces of walls and roofs. Examples such as these are the basis of the ongoing research project of Baukje Trenning and her students. Through literature study and with the aid of experiments, they have spent two semesters exploring the potential of the green North Sea variety: knotted wrack. Is this raw material applicable in the architecture of tomorrow, and which knowledge is required in order to be able to utilize it in a sustainable, circular building process?



Maarten Nauw

Sluisbuurt Studies Arcam

Amsterdam is booming. In order to solve the housing shortage, areas within city limits are being developed at a higher density. Since the end of 2016, all eyes have been on the concept for the Sluisbuurt, a new residential area at the tip of the Zeeburgereiland with a capacity for 5,500 residences. An urban design style with differentiated high-rise buildings is introduced, which is new to Amsterdam. The design incited a heated discussion about high-rises and different ways to realize density. Newspaper articles, opinion pieces and debates followed each other at a rapid pace. After a process of public consulting, the city council finalized the plans in the autumn of 2017, and lowered the maximum building height of the 25 towers (with heights ranging from 30 to 125 m, and only one tower reaching the maximum height of 125 m).

In the Sluisbuurt Studies, we looked ahead and examined the possible directions the new residential area could take. A pleasant neighbourhood largely depends on an agreeable street experience. The question is how to create that. A lot of attention has been given to high-rise buildings, but what is the quality of the low-rise? This exhibition, which was on view from 7 September 2018 to 6 January 2019, was realized thanks to a collaboration between Arcam, the city council of Amsterdam and the Academy of Architecture.

About the Amsterdam Academy of Architecture

This annual newspaper is published by the Amsterdam Academy of Architecture, an international school that offers space to experiment, produce and reflect in the heart of Amsterdam, providing a laboratory and workplace in one. Established in 1908, the Academy is now part of the Amsterdam University of the Arts (AHK) and offers three Master's programmes: Architecture, Urbanism and Landscape Architecture. The interdisciplinary courses prepare students for practising spatial design as a discipline on the cutting edge of visual art, construction engineering, civil and cultural engineering and the spatial sciences in a national and international context. Students study and

work simultaneously, combining academic learning with professional development. All of the guest teachers are practicing professionals, forging a strong connection between the school and the job market. Graduates are entitled to independently practice one of the three disciplines taught at the Academy. The degree meets the admission requirements that are defined in the Dutch Architect's Title Act and is notified with the EU. The graduate has direct access to the Dutch register of architects, urban planners and landscape architects and is qualified to compete in the European market. The Academy has its own place in the cultural life of Amsterdam and places itself in the professional debate through lectures, workshops, events and exhibitions.

Project P1a (AUL) Place *Gateway to nature* Castricum Elsbeth Falk / *Gateway to Amsterdam beach* Robbert Jongerius / *Hilversum Media Park: Gate to the creative landscape* Kim Kool / *Purmerend Tramplein* Bart van Leeuwen / *Outer gate Halfweg-Zwanenburg* Ingeborg Thoral / *Gateway to nature Santpoort-Noord* Birgitta van Weeren / *Next stop: Center Island (IJburg)* Herman Zonderland / *Buitenpoort Amsterdam RAI* Zuzana Jančovičová / *Gateway to nature: Station Hoofddorp* Rogier Hendriks / *A new beginning* Jolijn Valk

Project P1b (AUL) Space *Quiet is the new loud* Milad Pallesh, Abdessamed Azarfane / *Shadow, man, three goats* Michiel Zegers / *Above 2,700 m, topography and space* Ricky Rijkenberg / *The architecture of imagination* Jord den Hollander / *Evil genius headquarters* Dafne Wiegers / *A reading pavilion* Susana Constantino / *World leaders' reconciliation space* Tatjana Djordjevic / *Ode to the light: a museum for luminism* Bart van der Salm, Klaas Althuis / *Sky houses for creatives-in-residence* Saša Radenovic

Project P2a (A) Villa *Fundamental atmospheres* Geurt Holdijk, Menno Otten / *Villa in Bloemendaal* Diederik Dam, Alexander Lefebvre / *Green house villa* Thomas Dill / *A villa for a woman in power: Femke Halsema, the major of Amsterdam* Pnina Avidar / *Amstel villa* Chris Scheen, Dex Weel

Project P2a (U) Urban Fabric *NExt Neighbourhood 3.0* Hiroki Matsuura / *Schinkelkwartier* Grisha Zotov

Project P2a (L) Human and Animal *Man and beast* Kim Kool, Maike van Stiphout

Project P2b (A) Construction and Building *Jump!* Elsbeth Falk, Gilbert Van der Lee van Breed / *Covered Market at Noordermarkt* Niels Tilanus, Max Rink / *Eat this!* Judith Korpershoek, Michiel Pegman / *Formworks* Siebe Bakker / *Sweder Spanjer, Adri Verhoef / Building on Het Stenen Hoofd: a music dome along the IJ* Christiaan Schuit, Dennis Meijerink

Project P2b (UL) Public Space *A high-density urban plan in the City of Breda* Iruma Rodriguez, Mathias Lehner, Marc Nolden

Project P3a (AL) Building in Landscape *Scenery* Ira Koers / *Rethinking the Overschild gas plant* Jorrit Noordhuizen / *Monument to remember the end of the natural gas age* Marit Janse / *Vacant gas extraction site at Overschild* Huub Juurlink / *Tip of the iceberg* Thijs Verburg

Project P3a (AU) Urban Ensemble *Industrial area near the IJ in Amsterdam Noord* Jeroen Geurst / *Urban Ensemble – Weesper-trekvaart* Rick ten Doeschate / *Urban Village Ensemble* Burton Hamfelt / *Amsterdam Rai area* Andrew Kitching

Project P3b (A) Residential Building *IJplein: constructing the town upon the town* Arnoud Gelauff, Annemarie Swemmer / *Studio apartments* Mark Snitker / *Sloterdijk* Kamiel Klaasse, Gen Yamamoto / *Sarphatistraat 225* Marc Reniers

Project P3b (L) Place in Landscape *Waterkant Noordwal: IJplein Amsterdam* Thijs de Zeeuw, Mirte van Laarhoven / *Het Dok: IJplein Amsterdam* Ruwan Aluvihare / *Nature is coming* Patrick Ruijzenaars

Project P3b (U) Urban Renewal *IJplein 2.0* Mauro Parravicini / *My home is Leeuwarden* Iris Wijn

Project P4 (A) Public Building *Tower of Trees* Marcel van der Lubbe, Machiel Spaan / *Berlin Brutalism Revisited* Jo Barnett, Richard Proudley, Anne König / *National Fashion Institute (NFI)* Jolijn Valk, Jan van Grunsven / *Business School of Ecology* Jeroen van Mechelen

Project P4 (UL) Regional Design *Rewired port scapes: Terneuzen in a post-fossil fuel future* Raul Correa-Smith, Saline Verhoeven / *A new future for the island of Walcheren* Huub Juurlink, Roel van Gerwen

Project P4 (L) Regional Design and Research *Transition of the North Sea landscape* Marieke Timmermans, Han Lindeboom, Anne Van Leeuwen

Project P4 Extra (A) Public Building *Moving on* Judith Korpershoek

Project P4 Clinic Extra (A) Theory Vibeke Gieskes, Wouter Kroeze, Marcel van der Lubbe

Project P4 Clinic Extra (L) Regional Design and Research David Kloet, Chris Scheen

Project P5 (AUL) Research and Design *Beiroet (Tabula Scripta)* Hein van Lieshout, Peter Defesche, Christophe VandenEynde / *Boston* Pieter Jannink, Txell Blanco / *The Amsterdam Agenda* Daan Roggeveen, David Mulder van der Vegt / *Energize* Lada Hrsak, Nikol Dietz / *How to design a community* Peter van Assche, Tess Broekmans / *Moscow* Alexander Sverdlov, Eva Radionova

Project P5 Clinic Extra Iris Wijn

Project P6 (A) Integral Design *Changing times: new city hall* Wouter Kroeze, Lorien Beijaert / *Track-control & rescue* Miguel Loos / *Future architecture school* Kiev Bart Bulter, Daria Naugolnova / *Dealing with competitions* Laura Alvarez, Daria Naugolnova, Bart Bulter

Project P6 (UL) Integral Design; Vision, Plan, Detail *M4H Rotterdam: resilient transformation of the harbor city* Martin Aarts, Pierre Marchevet, Ytje Feddes / *Semarang Indonesia: water as leverage project* Jandirk Hoekstra, Hein Coumou

Project P6 Extra (A) Integral Design School of the future Gianni Cito, Lisette Plouvier

Project P6 Clinic (A) Rob Hootsmans, Rik van Dolderen, Chris Scheen, Wouter Kroeze, Elsbeth Falk

Project P6 Clinic (L) Maike van Stiphout, Rob van Leeuwen

Project P6 Clinic (U) Arjan Klok

Exercise O1 Introduction Excursion Geurt Holdijk, Robert Bijl, Kie Ellens

Exercise O1 (A) Repertoire Robert Bijl, Jesse Zweers, Bas van Vlaenderen, Geurt Holdijk

Exercise O1 (U) Repertoire Eric-Jan Bijlard, Kevin Logan, Martin Probst, Sebastian van Berkel

Exercise O1 (L) Repertoire Claire Oude Aarninkhof, Philomene van der Vliet, Michiel van Zeijl, Luc Joosten, Hannah Schubert

Exercise O2 (AUL) Textual Analysis Mark Hendriks, Vibeke Gieskes, Oene Dijk, Billy Nolan, Aart Oxenaar, Marieke Berkers

Exercise O3a (AL) Building in Landscape *Composition, decomposition* Paul van der Ree / *Rethinking the Overschild gas plant* Jerryt Krombeen / *Monument to remember the end of the natural gas age* Bastiaan Jongerius / *Vacant gas extraction site at Overschild* Tobias Woldendorp / *Tip of the iceberg* Paul de Kort

Exercise O3a (AU) Urban Ensemble *Industrial area near the IJ in Amsterdam Noord* Hein Coumou / *Urban Ensemble – Weesper-trekvaart* Wouter Kroeze / *Urban Village Ensemble* Raul Correa-Smith / *Amsterdam Rai area* Jaap Brouwer

Exercise O3b (A) Housing Typology Paul Vlok, Meintje Delisse, Paul de Vroom, Jörn Schiemann, Bart Bulter, Juriaan van Stigt, Adriaan Mout, Michiel Hagenouw

Exercise O3b (U) Urban Typology Paul Kurstjens

Exercise O3b (L) Fieldwork Marjolijn Boterenbrood, Isabelle Andriessen

Exercise O4 (A) Materialisation *Crafting wood* Raoul Vleugels, Niels Groeneveld, Bart Visser, Gert Anninga, Harry Schreurs, Jilt van Moorst, Baukje Trenning, Rens Borgers, Pieter Keune

Exercise O4a (UL) Regional research Merten Nefs, Tobias Woldendorp, Marjolein Hillege, Mariana Faver Linhares, Harma Horlings, Nico Jonker

Exercise O4b (U) Strategy Edwin van Uum, Michiel Schwarz

Exercise O4b (L) Habitat Fred Booy, Sjeff Jansen

Exercise O5 (AUL) Paper Arjen Oosterman, Billy Nolan, Michiel Hulshof, Michel Heesen, Vibeke Gieskes, Anastassia Smirnova

Exercise O6 (AUL) Paper Arjen Oosterman, Karin Christof, Vibeke Gieskes, Alexandra Tisma, Alexey Boev, Lourdes Barrios Ayala

Exercise O6 Extra (AUL) Paper Karin Christof

Exercise Graduation Clinic Vibeke Gieskes

Lectures C1a (AUL) History AUL Marieke Berkers, Daryl Mulvihill, Mark Minkjan, Jan Konings, Erik de Jong, Jord den Hollander, Wouter Veldhuis

Lectures C1b (AUL) History AUL Mark Minkjan, Marieke Berkers, Daryl Mulvihill, Anne

van Kuijk, Alan Hess, Korrie Besems, Joost Emmerik, Rohan Varma

Lectures C2a (AUL) History AUL Daryl Mulvihill, Mark Minkjan, Marieke Berkers, Linda Vlassenrood, René Boer, Marcus Appenzeller, Lonnie van Ryswyck, Rianne Makkink, Arna Mackic, David Madden

Lectures C2b (AUL) Art History Bert Taken

Lectures C3a-C5a (AUL) Design Methodology Chris Luth, Dex Weel, Lisette Plouvier, Jordy van der Veen, Oana Rades, Jeroen Zuidgeest, Sven Stremke, Ana Rocha, Marthijn Pool, Sylvia Karres

Lectures C3b-C5b (A) Professional Practice Wim van den Bergh, Alan Hess, Tycho Saariste, Frans van Sturkenboom, Floris Alkemade, Reinier de Graaf, Conradin Clavuot, Pieter van der Ree, Jarrik Ouburg

Lectures C3b-C5b (U) Professional Practice Pepijn Bakker, Patrick Joosen, Evert Verhagen, Michelle Provoost, Lard Buurman

Lectures C3b-C5b (L) Professional Practice Gerwin de Vries, Claire Laeremans, Hank van Tilborg, Reinier de Graaf, Peter Veenstra, Jan Hamerlinck, Elma van Boxtel

Lectures C4C6 (AUL) Theory, Society and Design *There are no Cities in Africa* Remco Rolvink, Pierre Maas, Wouter van Beek / *Monuments of Cultures* Antoni Folkers, Pierre Maas / *Resilient Systems* Oana Baloi, Ties van der Hoeven, Remco Rolvink / *Economy of Scales* Daan Roggeveen, Koen van Baekel / *Modernism in Africa* Ola Uduku / *African New Town* Rachel Keeton, Michelle Provoost / *Materials* Juriaan van Stigt, Robert van Kats, Belinda van Buiten, Pierre Maas / *African Streetscape* Amanda Ngabirano / *Agro Revolution* René van Veenhuizen, Caroline Warmerdam / *African architect in the world* Luyanda Mpahlwa / *Housing for millions* Michael Uwemedimo / *Urbanism's New Future* Olalekan Jeyifous / *Dutch Architect in Africa* Robert van Kats / *Studying Built Environment in Africa* various students and graduates

1. Lectures Looking for Hints Kengo Kuma / *Haut: Building tall in timber* Do Janne Vermeulen, Mathew Vola / *Land Fabric* Catherine Mosbach / *Pontsteiger* Arnoud Gelauff / *Vertical Sloterdijk* Rob van Kalmthout, Kamiel Klaasse / *Oostenburg* Tess Broekmans / *Sven-Ingvar Andersson: A poetic landscape architect* Lodewijk Wiegersma / *Second Nature* Hannah Schubert, Leo van Broeck, Mark Minkjan / *Creating an Icon* Reinier de Graaf, Gert-Wim Bos / *A Reflection* Alexander Brodsky / *Liveable Cities for the 21st Century* Jan Gehl / *Transformation of Composition* René van der Velde / *Will Architecture be Distrupted?* Ron Bakker / *New Mobility* Vinay Venkatraman / *Supersudaka Latin Pop* Ana Rascovsky

Morphology Class V1 (AUL) Objective: **Autonomy, Origin, Art** Georg Bohle, Katharina Wahl, Pim Palsgraaf, Léon de Lange, Woes van Haaften, Michiel Zegers, Linda Rusconi

Morphology Class V2 (AUL) Objective: **Autonomy Origin, Art** Linda Rusconi, Jacques Andre, Marco Tiberio, Lara Tolman, Michou-Nanon de Bruijn, Marco Tiberio, Michiel Zegers

Morphology Class V3 (AUL) Objective: **Materials science, Origin, Design** Aliki van der Kruijs, Ernst van der Hoeven, Lieve Rutte, Diego Faivre

Morphology Class V4 (AUL) Objective: Focus, Origin, Practical Lonneke van der Palen, Esmee Thomassen, Bart Eysink Smeets, Bas van Beek, Bas van Beek, Noël Loozen

Tools 1 and 2 Landscape Analysis Mirjam Koevoet

Tools 1 and 2 Building Technique Jos Rijs, Jean-Marc Saurer, Charles Hueber, Jeroen van den Bovenkamp

Start Workshop Bruno Doedens, Jord den Hollander, Fried Mertens, Eva Plompen

Winterschool Alexander Brodsky, Alexey Boev, Annette Bos, Marlies Boterman, Thomas Carlijn, Jord den Hollander, Lada Hrsak, Martijn Meeter, Daria Naugolnova, Cornelisse Robbie, Sweder Spanjer

Building Technology Course Jos Rijs, Joost Baks, Marlies Boterman, Jeroen van den Bovenkamp, Uri Gilad, David Habets, Rens ten Hagen, Jeroen van Mechelen, Jean-Marc Saurer, Adri Verhoef, Paul Vlok

Minor Architecture Marlies Boterman, Paulien Bremmer, Tamara Giesberts, Hans Gremmen, Annemarijn Haarink, David Habets, Rosa Jonkman, Wouter Kroeze, Paul Kuipers, Karel Martens, Jeroen Musch, Jarrik Ouburg, Ricky Rijkenberg, Jos Rijs, Bart van der Salm, Machiel Spaan, Maike van Stiphout, Frans Sturkenboom, Gus Tielens, Baukje Trenning, Wouter Valkenier, David Veldhoen, Paul Vlok, Metin van Zijl

Minor and Course U+L Gloria Font, Marijke Bruinsma, Pieterjan van Agtmaal, Jessica Tjon Atsoi, Pieter Boekschooten, Djacco van der Bosch, John Breen, Frank van den Broeck, Steven Broekhof, Ronald Bron, Simen Brunia, Mathieu Derckx, Clarissa van Deventer, Oene Dijk, Joost Emmerik, Matteo Ferroni, Niek Hazendonk, Bieke van Hees, Imke van Hellemond, Ton Hilhorst, Pierre-Alexandre Marchevet, Cynthia Markhoff, Tim Nagtegaal, Gerard Peet, Judith van der Pol, Angelo Renna, Patrick Ruijzenaars, Simona Serafino, Roy Straathof, Orio Tonini, Gianluca Tramutola, Joof Tummers, Hugo van Velzen

Drawing Workshop Frank van den Broeck, Sanne Bruggink, Hans van der Pas

Introductory Workshop U+L Hein Coumou, Kim Kool, Iruma Rodriguez, Brigitta van Weeren

Introductory Workshop A Meintje Delisse, Dennis Meijerink

Information by Ambassadors Meintje Delisse, Kim Kool, Tim Kort

Personal Effectiveness Anneke Dekker

Presentation and Communication Marjolein Roeleveld

EMiLA Summer School Eva Radionova

Eurotour Moscow Markus Appenzeller, Jan-Richard Kikkert

Graduation Show Bruno Vermeersch, Michiel Zegers

Jury Nominations Archiprix Daan Roggeveen

Kromhout Lecture Philomene van der Vliet, Jan Maas

Job Interview Training Margreet Puijt

Midsummer Night Lecture Avinash Changa

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