

AMSTERDAM ACADEMY OF ARCHITECTURE ANNUAL NEWSPAPER



Academic Year
2021/2022

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[R] EVOLU- TION PLANET

energy-saving measures, recycling, ecological waste processing and sustainable catering. As far as the latter is concerned, the Academy of Architecture has taken a firm step forward; since 1 September 2021, its canteen only offers vegetarian food. It may be a small step, but it's a step in the right direction.

Silence in the Zuiderkerk. This is the first time in two years that the Academy's community can come together. It's 10 March 2022 and the audience is listening to the inaugural speech by the new head of the Master's programme in Architecture, Janna Bystrykh who, in the plans for her four-year term, emphasizes the need to draw attention to Climate Emergency and Ecological Crisis in education and research. 'We are entering a new period in architecture; a period of new aesthetics, new economy, degrowth, new perceptions of time and lifecycles,' says Janna. 'The close connection to the arts, the focus on design and being a part of the Amsterdam University of the Arts, offers the Academy of Architecture a uniquely strong and rich base for exploration and imagining of scenarios, methods and collaborations in addressing the Climate Emergency and developing new paths for architecture. It is a space where we can be much more activism driven, taking the lead, emergency focused and with more room for experimentation in proposed concepts, outputs and research proposals and tools.'¹

Led by artist-in-residence Selçuk Balamir, the Winter School will take off at the end of June 2022 at the Marineterrein. The aim of his programme is to introduce students to the 'principles, processes and practices of Climate Justice as the ethical compass for the eco-social transition ahead. It will require unlearning predominant (eco-modernist) sustainability paradigms, developing skills to position oneself as a political changemaker and daring to imagine hopeful futures emerging from the ruins of Carbon Majors. The outcome will be nothing less than a collaborative roadmap for [R]evolution Planet.'²

To conclude the academic year 2021–2022, during the Midsummer Night the Academy of Architecture will welcome recently-appointed Dutch Government Architect Francesco Veenstra as a guest speaker. He will talk about the agenda of the Board of Government Advisors, entitled *De 22e eeuw begint nú* (The 22nd Century Starts Now), published in December 2021.³ In its agenda, the Board of Government Advisors states: 'The challenges we face are great. In the areas of climate, energy, mobility, economy, agriculture, water or social justice, we will have to manage the space differently: it is no longer possible to accommodate all claims and demands. Instead of more and bigger, we need to do things differently and better.' The Board of Government Advisors wants to 'literally look a century ahead. Not in search of beautiful panoramas, but rather to reverse-engineer: what do we have to do NOW?'⁴

And perhaps the question is not only what we should do now, but also what we should abstain from now to create a sustainable, just and more beautiful world together. The Academy aims to train spatial designers who can initiate new perspectives and who can build a different future, even if it's one that we can hardly imagine today. The urgency will be clear, [R]evolution Planet will remain the theme for the time being, but time is running out.

Therefore, everyone who wants to contribute to [R]evolution Planet is most welcome!

Madeleine Maaskant, Director

On 6 November 2021, the day on which 40,000 people joined in the Climate March in Amsterdam, a metres-long banner adorned the façade of the Academy of Architecture. The text on it read: [R]evolution Planet / Building towards a Sustainable Future. The building was packed with visitors. It was Graduation Weekend and in two days, hundreds of interested people saw the graduation projects of the next generation of architects, urbanists and landscape architects, who in their work try to create the spatial conditions for a sustainable future.

During graduation weekend, when the doors of the Academy of Architecture are wide open, everyone is welcome to come and look, listen, debate and contribute ideas about creating a sustainable, just and beautiful world. Last year's graduation weekend took place under the heading of [R]evolution Planet, the umbrella theme of all programmes: for and by students, but also teachers, guest speakers, the academy organization and many other stakeholders. The graduation works show solutions that meet the challenges presented by the climate crisis.

The Amsterdam University of the Arts considers it as its social responsibility to play a part in this. The University has signed a declaration of intent to contribute to the Sustainable Development Goals (SDGs) – the 17 goals the United Nations formulated to make the world a better place by 2030 – and endorses their urgency: the climate is changing ever faster and only direct action to significantly reduce CO₂ emissions can prevent the realization of the worst imaginable scenarios. The Amsterdam University of the Arts wants to contribute to all graduating students understanding of how they can apply the SDG objectives in practice and translate them into sustainable projects. At the same time, the Amsterdam University of the Arts aims to be climate-neutral by 2035. We will have to work hard to achieve this, by adjusting our operational management and through the use of sustainable energy sources,

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¹ Janna Bystrykh, *Generation Regeneration*, inauguration lecture, Amsterdam Academy of Architecture (2022), 11 and 15.

² Selçuk Balamir, project proposal Winter School 2022.

³ Francesco Veenstra, Jannemarie de Jonge and Wouter Veldhuis, *De 22e eeuw begint nú: Agenda College van Rijksadviseurs 2021–2024* (The Hague: Board of Government Advisors, 2021).

⁴ 'Agenda: de 22e eeuw begint nú', 24 December 2021, collegevanrijksadviseurs.nl/actueel/nieuws/2021/12/22/agenda, accessed 29 April 2022.



BUSINESS AS UNUSUAL

Saskia van Stein, director of the International Architecture Biennale Rotterdam, chaired the jury that nominated candidates from the Amsterdam Academy of Architecture for Archiprix Netherlands. This article is an edited version of the speech that she gave on that occasion.

Text SASKIA VAN STEIN
Photos JONATHAN ANDREW

Good afternoon, my name is Saskia van Stein and I'm the newly appointed director of the International Architecture Biennale Rotterdam. It is an honour to be here as a visiting critic. In the next few minutes, I'll share some words on the underlying threads that weave through your projects and the topics that emerged during our jury conversation yesterday. Thank you, Hanneke Kijne [head of the master's programme in Landscape Architecture], Markus Appenzeller [head of the master's programme in Urbanism], Jan Richard Kikkert [head of the master's programme in Architecture], and Madeleine Maaskant [director of the Academy] for the fruitful sharing of thoughts.

I've just showed you this 14-second clip of my previous night, a false fire alarm that went off at 3:30 a.m. and for one reason or the other couldn't be reset until one and a half hours later. Not to share my deprivation of sleep, but to share how calm all the hotel guests stayed, how cooperative and resilient we all were in handling and eventually solving the situation. This nocturnal event reminded me of your processes and projects. In spite of the current urgencies you've managed to stay calm, stay focused and deal with the problems. You've also provided us with perspectives on how architecture, landscape architecture and urbanism can contribute to a more just and sustainable future, designing towards an ecosystem where humans, non-humans and the planet that hosts us coexist.

Climate activist Greta Thunberg said in a speech on 5 November 2022: 'Many are asking what it will take for people in power to wake up. But let's be clear – they're already awake. They know exactly what they're doing. They know exactly what priceless values they're sacrificing to maintain business as usual.'

This is a grim quote. Thunberg gave it in response to the climate conference in Glasgow, where our world leaders failed to take action. But your work offers a hopeful alternative. It reminds me that it's not only up to world leaders, but up to all of us, to you and me, to make the difference.

Let me start by congratulating you all on your graduation. It's an exceptional achievement in a time where space, proximity and distance – the 1.5-m society – have dominated our lives for nearly two years now. As a consequence, you've been living withdrawn from fellow students, friends, family, and have endured a lack of bodily contact. I'm not sure if it relates to the fact that we've been confined to our own interior spaces, both physically and mentally, but many of the projects we encountered have the self as a starting point. This focus on the self can be understood as an awareness that this is where change begins. It's a modest and humble start in relation to the scale of the challenges we face related to the depletion of our planet, but it's a strong strain throughout the graduation projects. A diverse range of personal stories, memories, fears, desires, family histories and narratives of able and disabled bodies, to name but a few. All projects have in common a focus on the position of the designer, a professional position that shows empathy, care or political awareness. Storytelling as part of the vocabulary of the architect.

A fundamental understanding of (deep) time, the rekindling of memories and activating archival material shines through your research with remarkable rigour and precision. Many of the projects are implicitly or explicitly historically rooted, by incorporating several layers such as seasons, undercurrents, energetic flows or by questioning the Western canon. Your designs marry historical awareness with a contemporary outlook and by doing so pave the way to a possible future: looking back as a way to leap forward. *Reculer pour mieux sauter*, as the French would say. This looking back also gleams through some of the architectural projects that kiss derelict industrial zones back to life or rekindle forgotten building techniques or old-fashioned pencil drawing as opposed to computer renderings.

This looking back also brings into view more painful, unhinged and unjust parts of Western history. Some projects shed light on the decolonization of the design practice and structures of suppression that unfortunately don't belong to the past. Some of those structures are still remnant in contemporary global power relations, in the culture of appropriation and domination of one group over another. These projects look into healing and reparation, which in turn leads to questions about resources, production, labour and value extraction. This is mirrored by themes related

to the repatriation of cultural artefacts and ethnic traditions, designing restorative rituals or empowering indigenous communities. Here the material and immaterial culture of architecture points towards more pregnant questions. I'm thinking of the project on the politics of territory and soil. It deals with the question of how the underground of certain neighbourhoods is connected to notions of discrimination, insecurity, poverty and segregation. It can be the difference between building on sand or on peat, or between living on slopes or in valleys. It can also be the soil's capacity for water absorption or people's access to clean air. Some of the projects give voice to those who have none, empowering the powerless by reconnecting them to each other and to the built and natural environment. Speaking with people and not about them, again hinting at a different role for designers.

This brings me to the importance of words. In her Kromhout lecture earlier today, Nyasha Harper-Michon discussed the need for a new vocabulary, presenting herself as an architect. Words matter as they contain meaning yet also biases, so they should be chosen with care. I'd like to extend a compliment to all the project texts. Rooted in a visual and spatial profession, students show the ability to use language with precision and clarity. Even though some of the texts are a bit long, this is commendable.

I do have a more critical point of reflection though. Exceptions aside, many of the renderings do not represent the demographic reality of today's society. Representation is something to be taken into consideration. Being seen, recognizing yourself, your community and others, is crucial for a sense of belonging. And to belong is crucial in building a collective future. Another point I would like to address is the presentation of the projects themselves. Again, exceptions aside, try to explore and experiment with the way you present your research. Would it be possible to move beyond the ubiquitous panels and models and engage in storytelling? Question yourself on the intelligibility of your project, not for your peers but a general audience. How and what does it communicate? Break through the professional jargon of your discipline. Many people are interested in their own environment, yet not everyone knows how to read a section, an isometric drawing or a master plan. Some artistic risk-taking might be beneficial.

A renewed appreciation for heritage and what it means to be human can also be discerned in the designs that deal with nature and land, from soil to seeds. An overwhelming amount of projects study the rebalancing and reparation of ecologies and biodiversity, from botanical gardens to large-scale reclamation of mitigation zones. Even architectural projects integrate a revitalized notion of nature into their designs by connecting the object into a larger landscape. What struck me in particular was the scale of many of the projects, the systemic thinking and the introduction of socioeconomic strategies for a territory or a region. Connecting the dots and closing energetic loops, for instance, may not be a very visible or tangible design tactic, yet it's very important to integral value creation, as exemplified by a design strategy that depends on large underground basins of sweet water to prevent the salination of groundwater. As we face the end of the era of fossil fuels and other extractive resources, geopolitical tensions will doubtlessly arise. Some of the projects seem to be looking for fertile ground where humans as well as non-humans can live.

Architecture in an age of acceleration asks for a design attitude that weaves through different scales and timelines of the present. Not many projects delve into the future of digital environments, computation and technology. Exploring the potential of stacking multiple layers of information, combining the online with the onsite, could prove a rewarding topic for spatial designers. In this approach, the digital realm would not be understood as an apparatus of control or as an organizational design tool, but for its potential to create networks, sharing methodologies and an architecture of connectivity. Maybe the present reality offers a better learning environment than the engagement in speculations for possible futures. Designing with data, projections and extrapolations can be very energy consuming, but it can also be a powerful conceptual strategy to anticipate the spatial implications of trends like e-mobility, immersive environments and interiority.

I will finish off by complimenting all of you once again for obtaining your diploma. I would also like to

voice my appreciation to the Academy of Architecture itself, for taking such a strong stand, providing a context for research and creating the educational conditions for a sustainable future. It's becoming increasingly evident that the challenges we face need a systemic reorientation, which requires commitment from all of us. Not only from you as graduates but also from the mid-career practitioners of my own generation. It also solicits an institutional reorientation. By hanging a banner with this year's theme '[R]evolution Planet, building towards a sustainable future' on the side of the Academy building, the Academy stands in solidarity with all those who join the climate march today. Subtly violating municipal regulations, if only for a day, the banner skirts the fringes of the law in order to commit to a narrative. It is this kind of audacity, creativity and (mild) risk taking we need to embrace to find ways forward.

Architecture, a discipline known for its problem-solving capacity, is increasingly associated with its extractive use of resources, environmental pollution and over-identification with financial markets. It's time to rethink architecture and its role in society, beyond greenwashing, not in a solely top-down manner but by doing what it's good at: finding space for improvement for planet and people. Remember, imagination is a powerful instrument. It's up to us to make that future more just.

Thank you.



At the close of the Graduation Show 2021, director Madeleine Maaskant announced the four nominations for the Archiprix Netherlands. The four nominated graduation projects were: The Race of Nature by Milo Greuter (Master Architecture), Museu Presente by Carolina Chataignier (Master Architecture), Earthworks by Anna Zań (Master Architecture) and Freshwater Farms on Saline Soils by Lieke Jildou de Jong (Master Landscape Architecture). After one of the nominations was pulled back, The Calabar Sculpture Garden by Stephanie Ete (Master Architecture) took its place.

Additionally, the Audience Award 2021 was awarded to Anna Zań, the Engagement Award 2021 was awarded to Stephanie Ete, the Research Award 2021 was awarded to Desolate Lands by Hester Koelman (Master Landscape Architecture) and the [R]evolution Planet Award 2021 was awarded to Moose River Delta Cree by Silko van der Vliet (Master Landscape Architecture).

The Archiprix award ceremony took place on 18 June. The jury consisted of Gus Thielens, Tess Broekmans, Michou-Nanon de Bruijn, David Kloet and Violette Schönberger. Two of the four awarded prizes went to graduates from the Amsterdam Academy of Architecture: Lieke Jildou de Jong won one of the two shared first prizes and Anna Zań won the second prize.

Freshwater Farms on Saline Soils

Student Lieke Jildou de Jong
 Master Landscape Architecture
 Graduation date 18 November 2020
 Mentor Marieke Timmermans
 Committee members Floris Alkemade and Mirte van Laarhoven
 Additional members Ytje Feddes and Peter Lubbers
 Archiprix *Ex-Aequo* First-Prize Winner

Freshwater Farms on Saline Soils shows that farmers' heritage can be used to adapt to the contemporary challenges of the production landscape.

North Groningen. What once was the sea is now a beautiful vast landscape, accompanied by the rhythms of endless crops. Large-scale arable farming dominates the area. The conflict with the sea is still clearly visible in the landscape, due to the lack of urban development. Current climate developments like sea-level rise, seepage and depletion of the soils again require a position to the invading sea. This time coming from the underground.

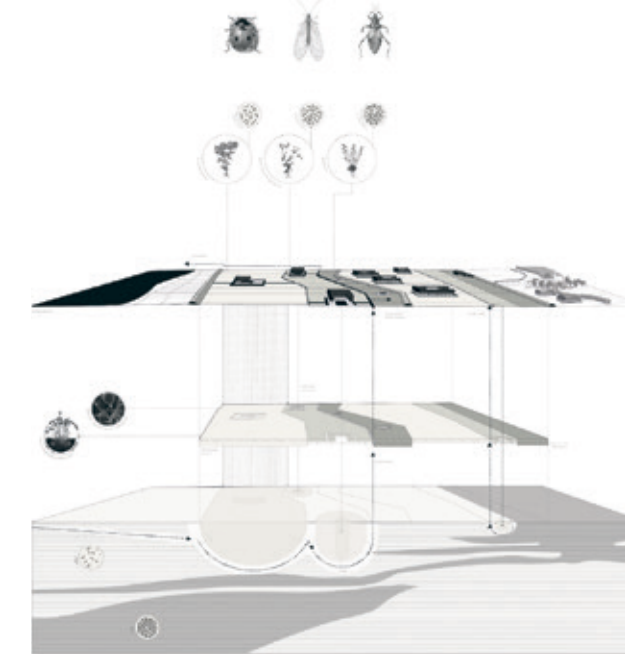
The systematic land reclamation has shaped the landscape and soil into an architectural pattern. Parallel to the sea, the loam and clay soils are neatly stacked on top of each other and alternated by polder dikes. The extensive fields are sporadically interrupted by farmyards surrounded by rich plantations. They are scattered like islands in the landscape and enhance the endlessness of the space without feeling lost. Due to the increase in production, hinds and small farmers have been replaced by large, heavy machines. As a result, many farms have lost their function and subsequently disappeared. The newest coastal polders have never been inhabited. The use of this agricultural land is entirely based on productivity. But the system doesn't hold. It causes problems such as salinization, desiccation and compaction.

With the disappearance of the farmyards and trees in the coastal polders, the housing of the biodiversity also disappeared. The network of micro biodiversity like insects is much needed

for the resilience of the landscape. By restoring the ecosystem, the production landscape can be recovered and maintained. Avoiding pesticides and growing soil-specific crops will be the start of activating soil life. The interplay of these microfauna makes the soil porous and permeable to rainwater. Aboveground, the crops are managed by natural crop protectors. In essence, they are the new workers of arable farming.

Freshwater Farms are the sources of natural crop protectors. The farms are the nesting locations and the fields are the foraging area. This way these insects can live permanently in the landscape. From the outside, the farm can hardly be distinguished from a regular yard. The polder design looks like a continuation of the historical agricultural landscape. Only on the inside, the yard planting is not concentrated around a house but around a well that collects and infiltrates the excess rainwater. This rainwater buffer spreads the freshwater through the soil and establishes a connection with other freshwater farms. This forms a regional freshwater network that counteracts the ingress of saline water from the former seabed.

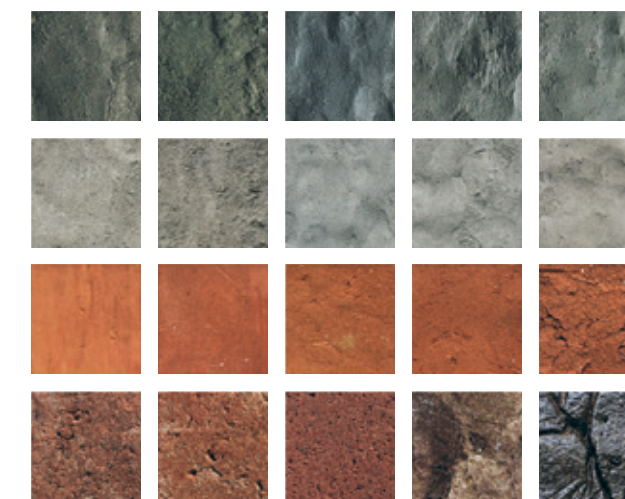
On paths of locally extracted and baked clay, visitors gain insight into the nuances of the soil in the freshwater farm. The visitor is the guest and shares the path with water flows that are led to the infiltration wells via pumps. Only a few of the farms are accessible to humans. Birds and insects are the main inhabitants. The new farms are only minor interventions in the fields, but together they form the engine for the restoration of the landscape.



Water and ecosystem from above- and belowground.



Plan of former farmyard where the barn has been replaced by a lower infiltration area for rainwater.



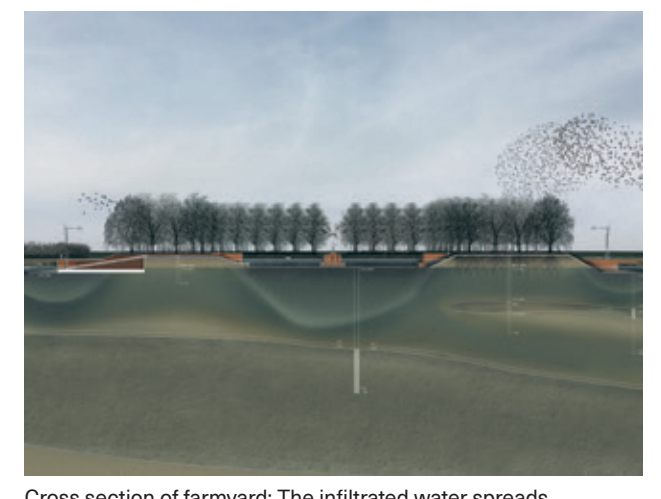
Transformation of clay from the area into literal building blocks for the design of the freshwater courtyards.



Water from the polder is led to the Freshwater Farms via ditches.



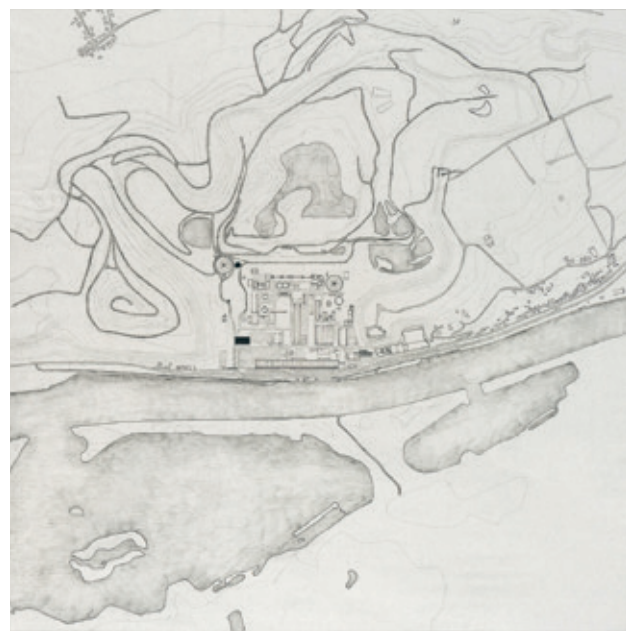
Freshwater courtyard type 'Put'. Place for water, biodiversity, recreation with a view to the landscape.



Cross section of farmyard: The infiltrated water spreads underground over the surrounding area. This freshwater filter gives counterpressure to the salty soil layers.

ARCHIPRIX NOMINATIONS

The Amsterdam Academy of Architecture nominated three architecture projects and one landscape architecture project for the annual Archiprix Netherlands competition.



For the first time in almost 100 years, Earthworks connects the industrial site with the surrounding landscape, forming a new publicly accessible path that joins the recreational routes from the area with the production terrain.



Compressed earth block made with raw earth from the site; 70% raw soil from the site (mixture of eroded limestone and loam), 10% 10-mm gravel, 20% coarse sand; scale 1:1, 29.5 x 14 x 9 cm.



Earthworks in the context of the former cement factory ensemble (ENCI Maastricht).

Earthworks – The Transition of Material Production

Student Anna Zan
Master Architecture
Graduation date 23 August 2021
Mentor Uri Gilad
Committee members Hannah Schubert and Dingeman Deijs
Additional members Marlies Boterman and Machiel Spaan
Archiprix Second-Prize Winner
Amsterdam Academy of Architecture Audience Award

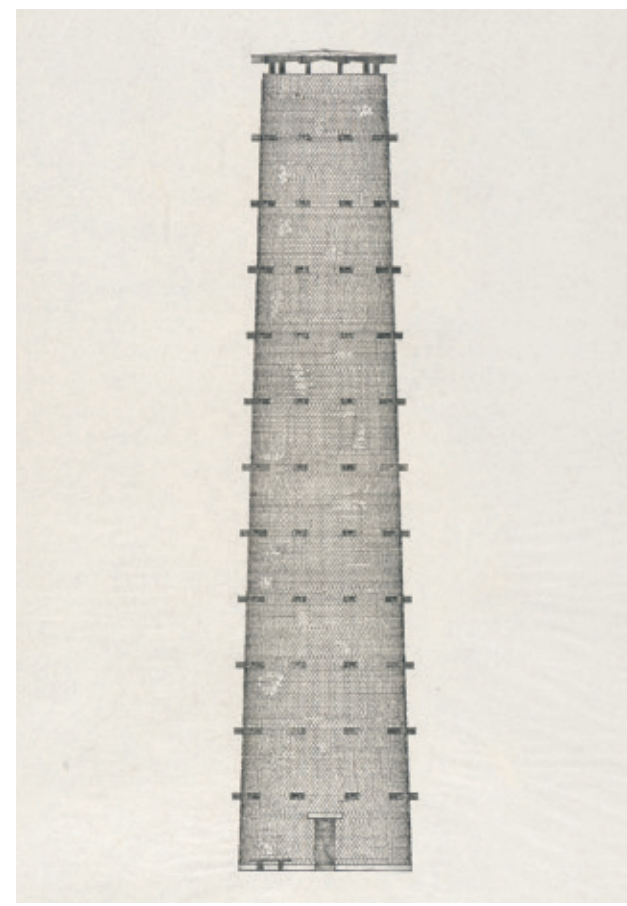
Each location has its own unique soil type, which is reflected by the landscape topography, vegetation, climate and in the past by local architecture.

As moderns, we have replaced building with local raw resources, reuse and bricolage with blind faith in technology. Over the years, the production of local and site-specific raw materials on a regional scale has been supplanted by the production of universal processed materials on a global scale. We mine natural resources and turn them into processed matter. What has been formed by nature over millions of years we managed to destroy and disbalance in less than 100 years.

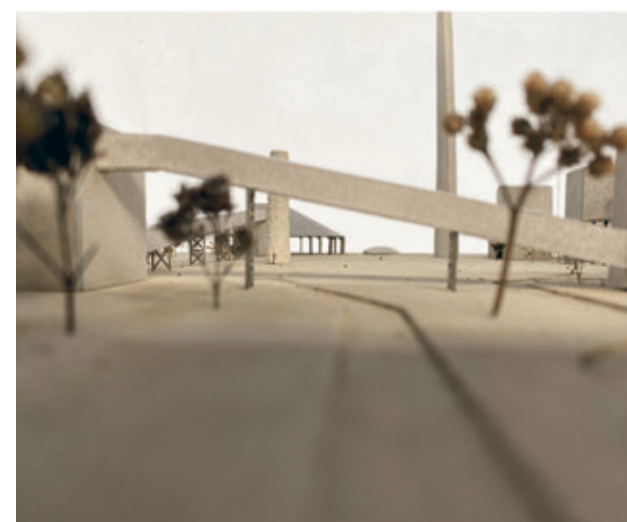
To re-establish the harmony between the built and the natural environment, we need to erase the strong distinction that we have created between those two, starting from the way we use local natural resources.

Earthworks is about bringing back the culture of building naturally. In my project, I propose preservation and gradual reuse of a former cement factory (ENCI Maastricht) for raw material production based on the local raw resource of Limburg: loam. I was fascinated with the old craft of building with raw earth from that region, the craft that has almost completely disappeared, yet is an extremely sustainable mode of constructing with the potential of infinite reuse.

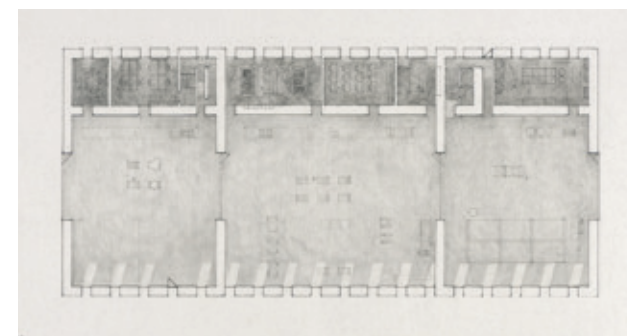
Compared with cement, raw earth production does not require heavy processing – only the right composition of soil grains, sometimes fibres, water and time for drying – to obtain high-quality construction. Since it is not treated with any additives, the earthen material can be reused an infinite number of times after dismantling or it can just simply crumble apart,



The Tower – 30-m-high construction made of compressed raw earth blocks; accessing the top of the Tower gives visitors a chance to observe the larger-scale post-mining landscape that reaches beyond the borders of ENCI.



New constructions guide a visitor through the industrial terrain.



The School – ground floor.



The School – main workshop space.



The School is a place where knowledge about building with raw earth is gathered, developed further and shared with the public. The collected experience will be a base for setting up the new material production and people trained here will be able to perform the act of building with raw earth in the future.

at the end of the building's lifetime, without leaving traces in the environment.

Currently, the obstacles that make it difficult to reimplement this way of constructing are a lack of people who are skilled to build in this way, the lack of regulations supporting this way of constructing, missing knowledge among the architects who would design with it, but even more importantly: a lack of familiarity and trust from the public in this mode of construction.

Implementation of Earthworks – four new constructions made with raw earth on the site of ENCI Maastricht – is the first phase of the transition in material production. It focuses on developing and collecting knowledge about raw earth construction and material production and its introduction to the public. A transition in the way we build will never happen without a change in mindset. Public experience and acceptance are crucial for this transition to happen.

Constructed using four different raw earth techniques, Earthworks narrates the story of the material, its strengths and vulnerabilities, and invites the visitor to truly experience the atmosphere and tactility of building with raw earth. Earthworks is also about relearning a pre-modern attitude towards the built environment, an attitude of acting with caution and care, where maintenance and reuse of materials are normal, where material erosion and decay are accepted, and where we relearn to construct simpler and humbler in order to truly sustain.

Earth as a building material has no lobby. Therefore, I hope that my graduation project will help to bring more recognizability and appreciation for this modest way of constructing.

Museu Presente – Restoration and Transformation of the National Museum of Brazil towards an Inclusive Museum after the 2018 Fire

Student Carolina Chataignier
Master Architecture
Graduation date 31 August 2021
Mentor Uri Gilad
Committee members Jana Crepon and Jarrik Ouburg
Additional members Bastiaan Jongerius and Lisette Plouvier
Archiprix Nomination

Museu Presente explores how an inclusive museum can be the glue that holds a society together when it faces a crisis.

Six hours. Those were the long and painful hours of a devastating fire that consumed the National Museum of Brazil, in Rio de Janeiro, on the evening of 2 September 2018. The fire not only caused massive damage to the building, but almost completely destroyed the collection that was presented and archived in the museum. The destruction of this museum was the construction of this project.

The National Museum is located inside the Quinta da Boa Vista public park in the north zone of Rio. The building and its gardens are about 200 years old, and it was originally a palace inhabited by the Portuguese in the nineteenth century. The building was amended many times to adapt to the different times and uses, but the museum itself still embodies power in the remnants of this colonial past.

This project first started with a clear assignment: How to act in relation to the fire damage? However, after a better understanding of the social context and the interesting moment that museums are having to define how they are valued, a more essential question became the second part of my assignment: What should a national museum be in Brazil today?

As an outcome of my analysis and research, I took on the task to look for an inclusive museum. The challenge was to look beyond the immediate reaction to restore the building to what it used to be, but to work on both the social and

cultural aspects of an archive of a nation. What is archived and who decides what is relevant and for whom?

The design approach is developed in three steps. The first is to prototype an idea of an inclusive museum as an institution. I want to create a place where everyone is invited to present their findings, of which large amounts can be archived in a new space in the former building.

The second is to translate the 'inclusive turn' into the details of this building. Its layers of history, namely the colonial past and the fire, can be oppressive and confronting. But it is exactly this complexity that offers a chance here. I think that, as a museum, you have to be able to talk candidly about the past. My proposal literally creates spaces for these stories to be properly explained and named.

The third and final step is to connect this museum to its current context by transforming the museum into a more open, welcoming and familiar experience for all Brazilians. Elements of everyday suburban Rio were brought inside the museum. By opening new entrances, the building reorientates itself towards the local users and becomes an all-sided museum.

The result is an open and active archive, and a trajectory through a historical building that criticizes, shows, explains and asks questions. The restoration and transformation approach aims to act as a catalyst for a structural change in the National Museum of Brazil.



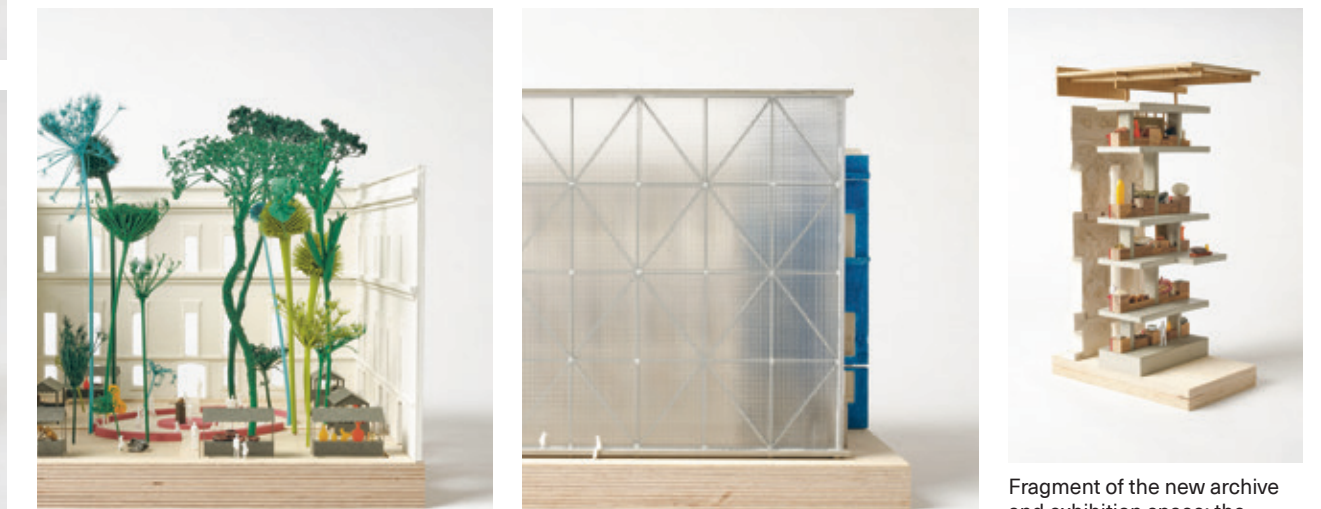
Damage to the building after the fire in 2018.



Balance between interventions allowing the building to remain as it is after the fire while also creating new interventions to support the inclusive role of the museum and a 'less formal' use.



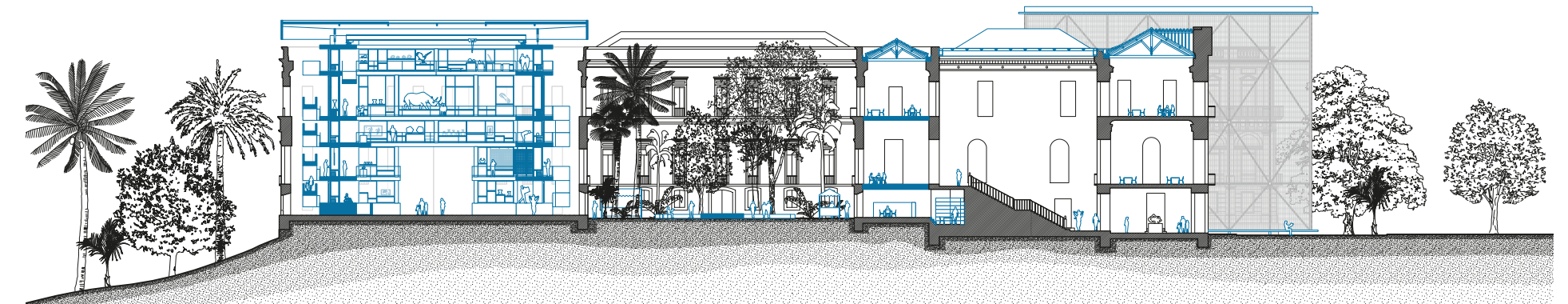
Entrance hall: here everyday elements of suburban Rio have been used to create a more familiar and welcoming feeling.



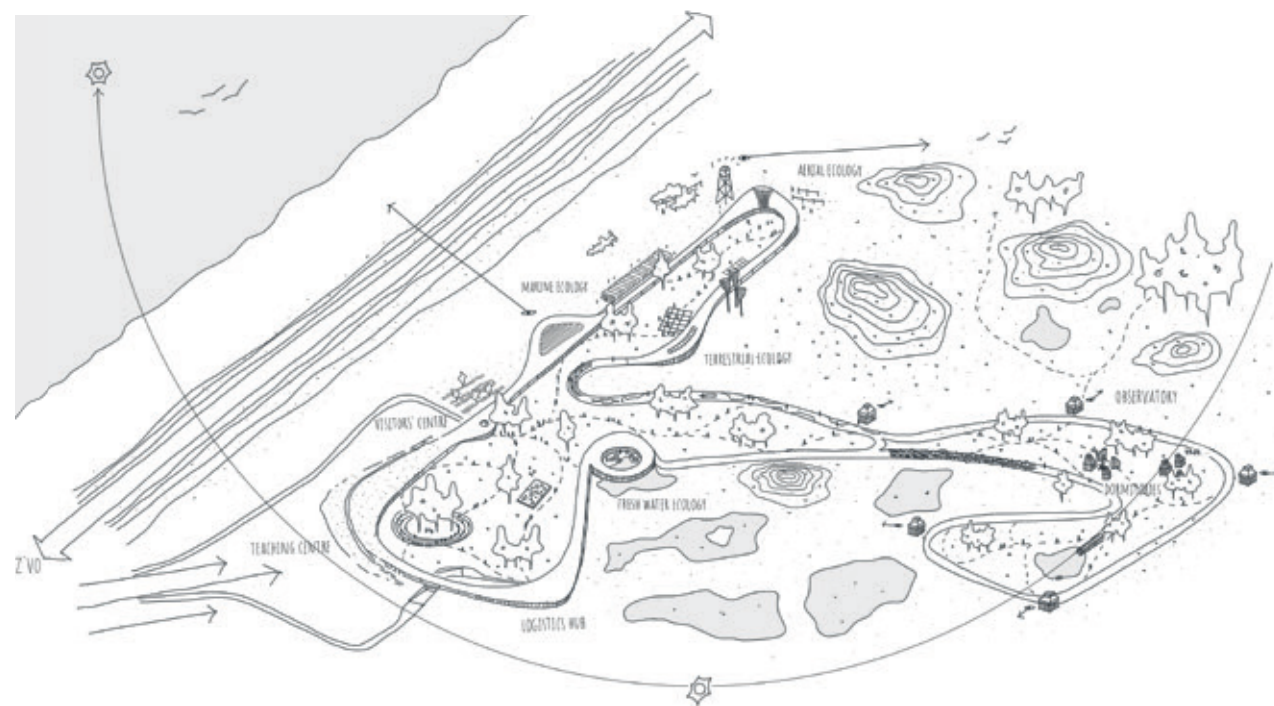
The 'curatorial market' takes place every Sunday in the heart of the museum: the courtyard. A place where everyone is invited to bring, show and discuss their findings.

Framing part of the burned building as an item of the collection: ventilated glass bricks protect the building while creating a new image of it.

Fragment of the new archive and exhibition space: the archive is a space where visitors and scientists meet each other. Any type of object can be archived in this new structure.



Section with new intervention drawn in blue: rebuilding the original fabric towards the oldest layers of the building and making space for a new archive towards favela Mangueira.



The research centre is part of a network of spaces that are connected by the canopy, which is another dune added to the landscape.



A grid system is cut from the tarmac, allowing for various patches of test fields in the research gardens that are used by the terrestrial ecology research hub. The research gardens are located in the inner area and connected by a series of meandering routes that are carved from the existing asphalt.



The freshwater ecology research hub is located adjacent to the freshwater lakes to the south of this area and allows a new freshwater lake to come inside of the patio of this building. From this patio both visitors and researchers can ascend a ramp to the roof of this zone, giving an overview of Zandvoort Ecological Institute.

The Race of Nature

Student Milo Greuter
Master Architecture
Graduation date 26 August 2021
Mentor Marty Roy
Committee members Ira Koers and Thijs de Zeeuw
Additional members Bart Bulter and Dingeman Deijs
Archiprix Nomination

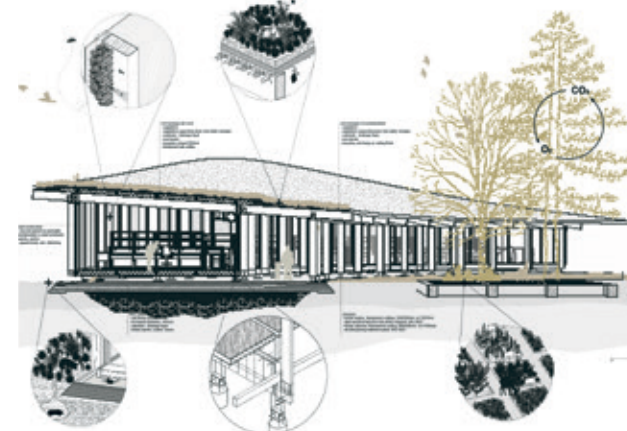
'Most of the land these days is divided into tiny bits and pieces between many landowners. With vegetation, if you start planting the same kinds of grasses or trees as the ones that can be found in local, wild nature, eventually the area you plant will exhibit the same colors and shapes as other parts of the region and will visually merge with the local environment. And following the flora merge, creatures like birds and butterflies will also cross the boundary between the wild and the private property, and an exciting tale will be born.' – Michio Tase

Always moving and changing: the wind, sea, sun; everything we see is temporary. Every element of nature has its cycle and speed. An endless loop, like the circuit of Zandvoort. A place known for its history of racing and the return of Formula 1. Not everybody is positive about it as it is affecting the breeding and habitat of various species and emissions are dramatically high.

In order to improve and regenerate the local ecologies, the circuit is repurposed into a research centre in the field of biodiversity, creating a place of encounters: between nature and architecture, between animals and humans. Where boundaries are blurred and where landscape and building are intertwined.



Living, working and leisure are combined in this fascinating landscape. This site plan gives an overview of how the different functions dot the landscape



A visually modular structure that mimics the dune landscape in form and produces a variety of spaces without losing a valuable and accessible landscape. The form and biobased materials make this building blend into the landscape.



Asphalt that's taken away from the inner area is reused as a construction material in the façade. Varying sizes of asphalt aggregate create habitat for smaller organisms to nest in.



The observatory tower that once was used for the radio station of races is repurposed and transformed into a bird observatory tower for aerial ecology research. Equipment that is used for fieldwork can be discovered in the landscape around the building.

A building that represents a monument of change: the end of fossil fuel emissions.

A sustainable research environment that investigates two worlds: the abiotic and the biotic world, which creates spaces for an open dialogue with nature. Embedding nature into the design of the research centre is a key component of the project. The interiors and exteriors are intertwined with the rich ecosystems, which include the North Sea, beach, dunes and freshwater lakes. Seamlessly integrated into the landscape, 'Zandvoort Ecological Institute' embodies the future of research – one based on connections with nature and deeply tied to environmental concerns. Bringing knowledge of nature through a focus on nature connection in order to encourage pro-nature behaviours.

The existing infrastructure – the track of the circuit – traverses through the site and connects the multiple buildings that dot its landscape. This extensive project integrates the entire site as part of the education process. It places the environment at the root of all research. A visually modular structure that mimics the dune landscape in form and produces a variety of spaces without losing a valuable and accessible landscape. The form and the biobased materials make this building blend into the landscape.

The Calabar Sculpture Garden

Student Stephanie Ete
Master Architecture
Graduation date 10 June 2021
Mentor Jo Barnett
Committee members Remco Rolvink and Joseph Litchfield
Conteh
Additional members Judith Korpershoek and Gianni Cito
Archiprix Nomination
Amsterdam Academy of Architecture Engagement Award

Much of Calabar's (Nigeria) and Cross River State's cultural heritage is falling into disrepair and the reasons for this are vast and nuanced. Meaning that the artefacts and objects both natural and built that exist and add to the identity of Calabar's cultural space could disappear or become even more tenuous.

Simultaneously, vast collections of Calabrian art and culture are in Western museums, furthering the disconnection between Calabrians and their art and cultural heritage in museum spaces. The museums that are maintained in Calabar are relics of a colonial influence both in function and form, but more importantly, they fail to capture the essence of a locally distinctive cultural space.

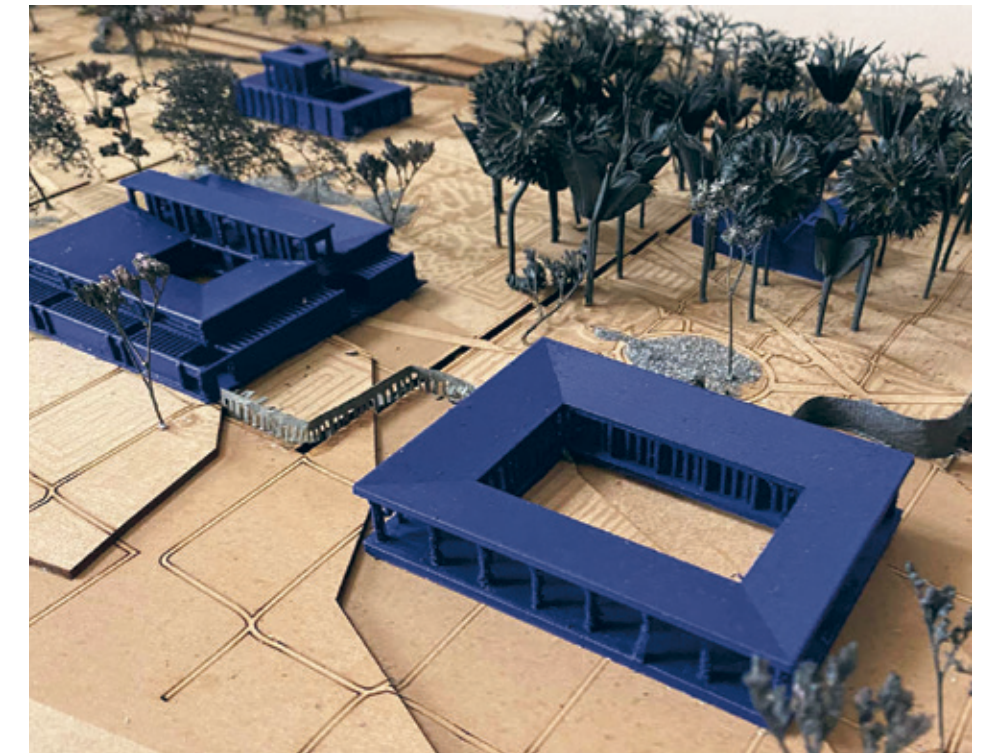
What would it mean, therefore, to imagine the culturally rich museum space that Calabar deserves and that taps into the three branches of Calabar's identity: ethnic traditions; history, heritage and ecology; and flora and fauna?

On the site of the historical Old Calabar Botanical Garden, in the heart of the city, The Calabar Sculpture Garden is designed as a rich, public garden and an ensemble of buildings and spaces that facilitate, overlay and integrate the diverse cultural expression found across the city and greater region, providing a dynamic form of museum, awaiting discovery. The new design of the garden applies the hierarchical rules of the traditional Ukara cloth, while its buildings transform and reinterpret the region's vernacular architecture of the Etik courtyard/compound typology.

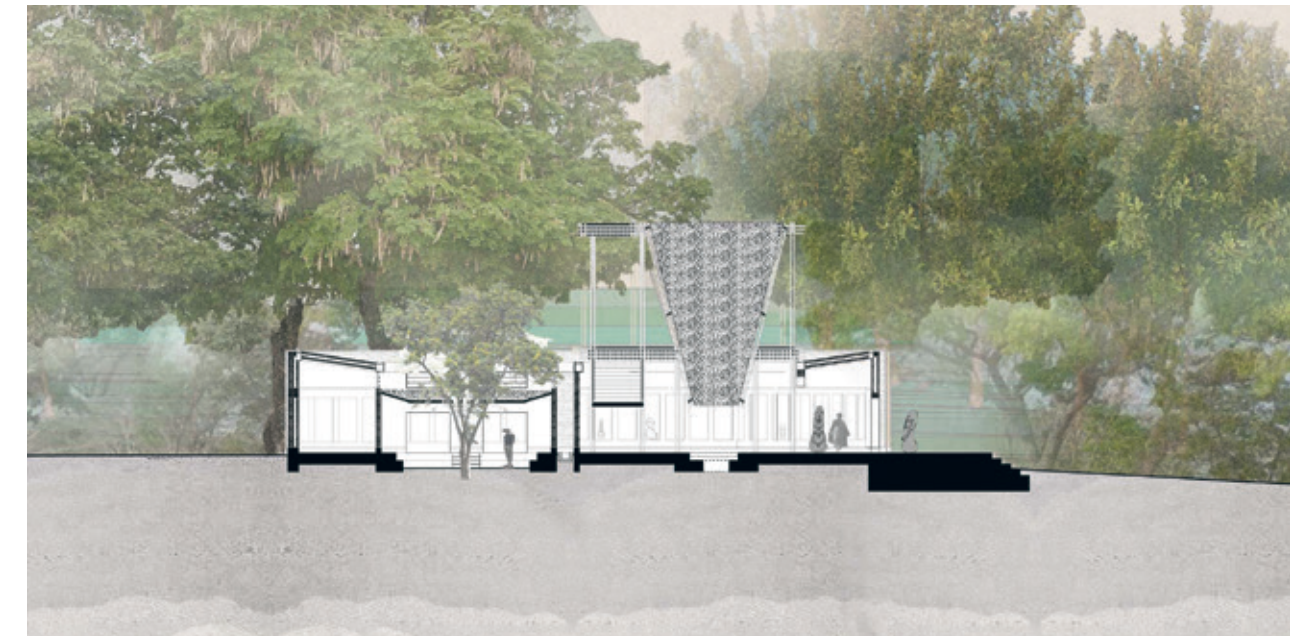
A natural home for the indigenous flora of the state, The Garden now additionally houses a collection of Cross River State's sculptural works and artefacts, as well as paying homage to the works of Calabrian art and heritage still in captivity. It will also house new offices, plant nurseries and teaching spaces for the Cross River State Forestry Commission. And most fundamentally, The Garden now becomes a key node in the cultural activities and tourist sites in the city.



The Garden, landscape plan.



Site, model 1:500.



Section: House of the Akwanshi.



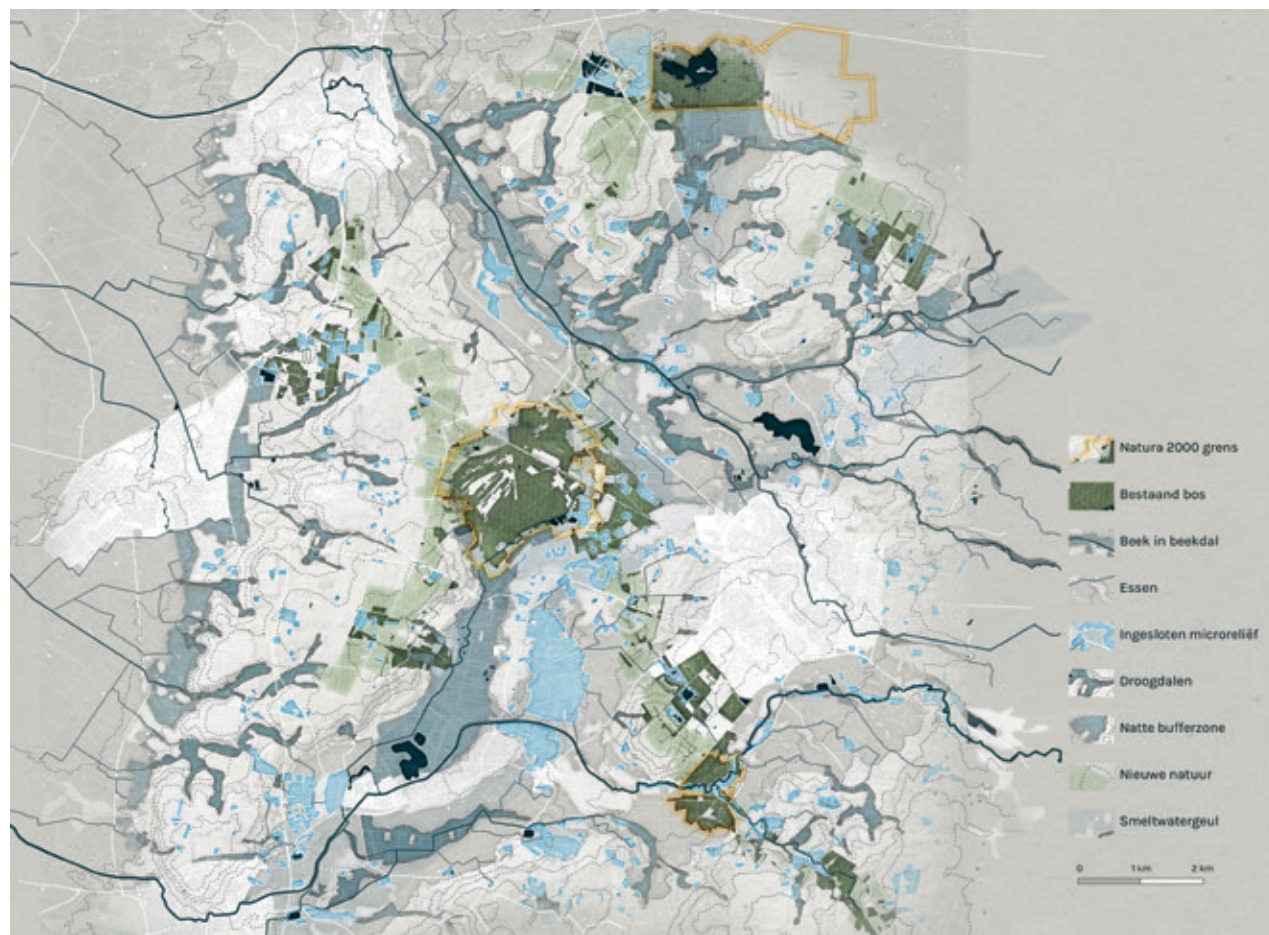
The Garden Compound: 1:200 model and elevations.



Perspective: Monument to Lost Monoliths.



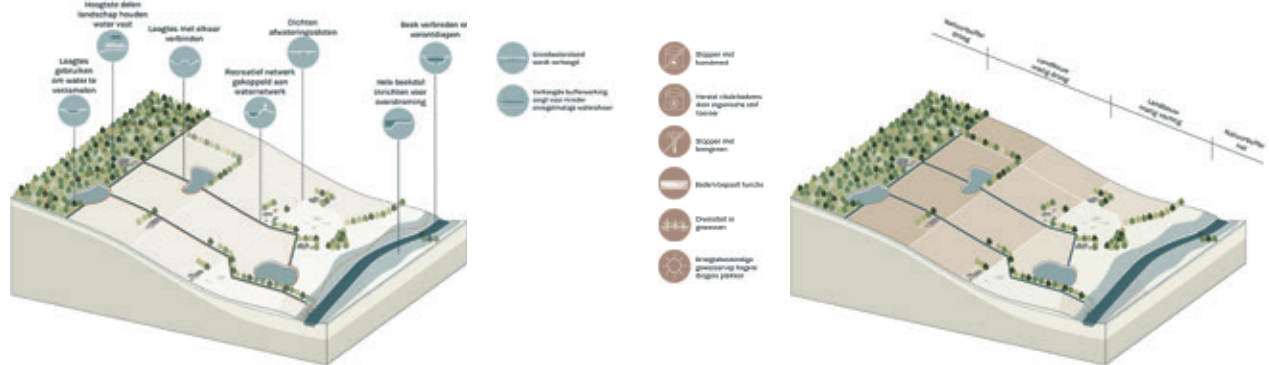
Perspective: The Festival Pavilion.



The natural buffers that are created form regional connections for ecology as well as recreational users.



The Korenburgerveen is a nature reserve in the Achterhoek.



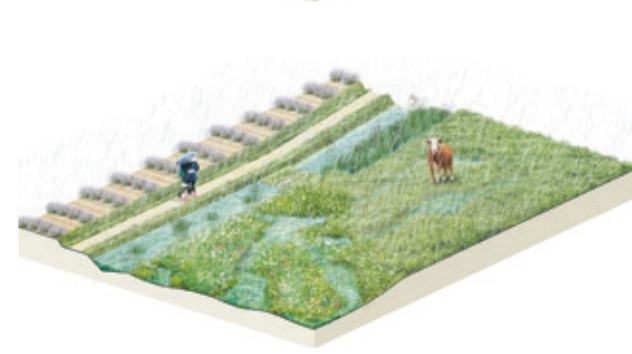
The water system is transformed from draining rainwater as quickly as possible to retaining water for as long as possible.

Desolate Lands – A Rain Landscape in the Achterhoek

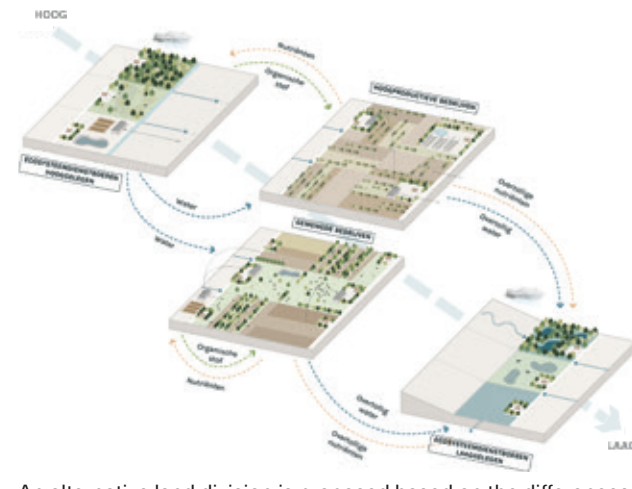
Student Hester Koelman
 Master Landscape Architecture
 Graduation date 13 July 2021
 Mentor Roel van Gerwen
 Committee members Ytje Feddes and Bruno Doedens
 Additional members Harma Horlings and Gert-Jan Wisse
 Amsterdam Academy of Architecture Research Award

Korenburgerveen is a beautiful and very special nature reserve in the Achterhoek. It is a raised peat bog, a landscape formed by plants that live on rainwater, and a very interesting ecosystem. The Korenburgerveen is one of the last parts of the Netherlands that has not been cultivated, there is still real 'wild land' here. It lies as an island where time has stood still in a landscape that has changed rigorously in the past 100 years: from forests with heath to large-scale agriculture with intensive livestock farming and grasslands that require a lot of fertilizer and water. This intensification has also created problems for raised peat bogs. The Achterhoek is one of the driest areas in the Netherlands because it depends on rainwater. Agriculture is not designed for this and extracts a lot of groundwater, while the raised bogs must always remain wet. In addition, the sandy soil here is naturally very nutrient-poor, which means that agriculture uses a lot of fertilizer. This way, a lot of nitrogen is released into the air that fertilizes the raised bogs. The wrong function in the wrong place.

In my design, the small scale of the Achterhoek is restored by making the differences in relief and soil structure visible and tangible again. I intervene in the water system to transform it from draining rainwater as quickly as possible to retaining water for as long as possible. Low parts in the micro-relief are used to retain the rainwater so that more infiltrates into the soil. This



The small scale of the Achterhoek is restored by making the differences in relief and soil structure visible and tangible again.



An alternative land division is proposed based on the differences in height and on the soil.

makes the differences between high and low visible again. Gradients arise for ecology, creating a beautiful landscape for recreational users and residents that is slightly different in every place. In this way, the drought problem is tackled and the conditions in the landscape change.

Because this makes it wetter in some places and drier in others, agriculture must adapt. Agriculture must also change in order to tackle the nitrogen problem: reducing cows and stopping the use of fertilizer is necessary for this. I have devised an alternative land division based on the differences in height and on the soil. This has major consequences for what is possible where. I want to expand the surface of 'wild land' again and add more wilderness to the Netherlands. In the most crucial places in the landscape, there is no longer room for regular agriculture. I want to naturalize these areas by having them managed by special ecosystem service farmers. These will perform services for the other farmers, who are in between the highest and lowest parts of the landscape. The farmers all work together, from top to bottom. The natural buffers that are created in this way also form regional connections for ecology as well as recreational users. Different Natura 2000 areas will be linked together, making nature even more robust and making it even more interesting to visit this area.

Moose River Delta Cree – Rediscovering the Boreal Landscape and Enhancing Indigenous Culture

Student Silko van der Vliet
 Master Landscape Architecture
 Graduation date 28 October 2020
 Mentor Jana Crepon
 Committee members Lodewijk van Nieuwenhuijze and Sjef Jansen
 Additional members Berdie Olthof and Marieke Timmermans
 Amsterdam Academy of Architecture [R]evolution Planet Award

The deltas of the swampy boreal forest along Canada's James Bay are home to Indigenous Cree people. This coastal landscape and its inhabitants will also be affected by climate change. Nature takes its course, but how can the residents adapt to the changes in the landscape: Will they leave, or stay and adapt their habitation and lifestyle?

In the past century, Canada tried to socially displace Indigenous children with a residential school system. They had to assimilate into the Euro-Canadian way of life, which was a traumatic experience. The Canadian government apologized in 2008. In the meantime, the Indigenous communities are recovering their traditions, language and knowledge. The change from nomadic life to a 'permanent place of residence' estranged their relationship with the natural landscape. However, climate change creates opportunities to revive this relationship and rediscover the boreal forest.

The James Bay is an inland sea that experiences a full cycle of freezing and melting every year. This cycle determines the functioning of the ecosystems surrounding it. Cree communities have adapted to this, as most of the landscape is only accessible during the frozen state in winter.

In the spring, meltwater and ice accumulate in the James Bay deltas. Resulting in unusually more spring tides, where up to a 6-m difference from high tide has been measured. The ice then reaches the top of the riverbank. A minimal sea level rise of 1 m would already result in water and ice flooding the current

residential and habitat area. Civil engineering solutions, such as dikes and still houses, are vulnerable in this context. The salty seawater will ensure that the currently wooded riverbanks change into an open salt marsh area with rugged thickets, providing a unique opportunity to redesign the changing landscape.

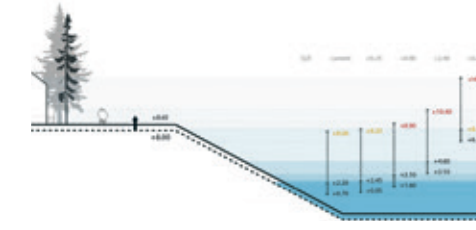
This graduation proposal outlines a relocation strategy for the Moosonee and Moose Factory communities in the Moose River delta. This strategy responds to the hypothetical changes in the landscape and builds upon the legacy of Cree culture.

Stable riverbanks of clay and gravel form the basis for the relocation. The proposal is based on a new location in the dynamic forest edge determined by flooding. The forest edge functions as a link between life in the boreal forest and the tidal area with flourishing flora and fauna. Two landscape types that are fundamental in Cree culture.

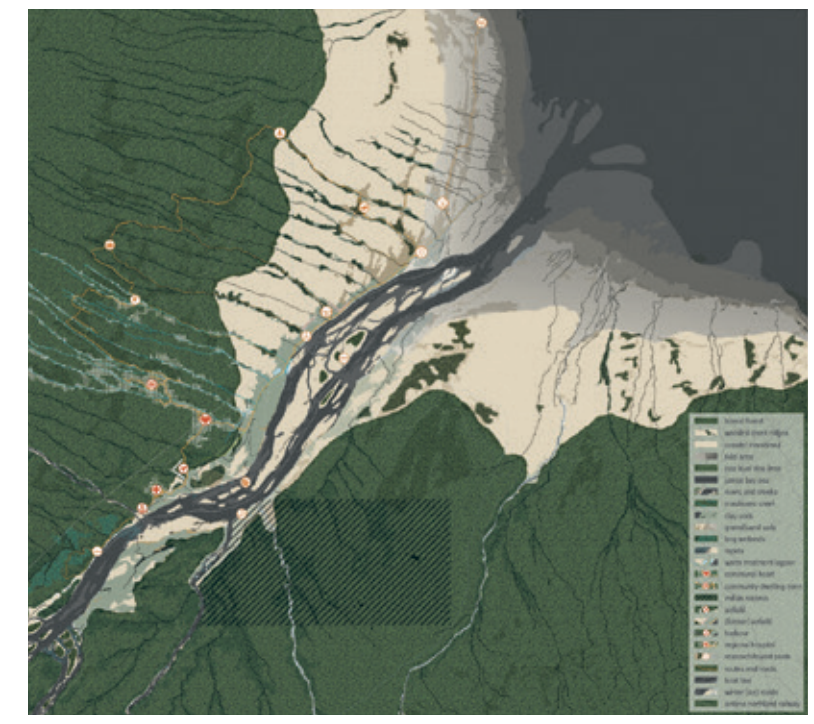
The human scale of spaces along the Moose River tributaries provides a suitable settlement site and ensures transport across the river to the coast. A sustainable and sociospatial design of settlement clusters with more direct access to the landscape for everyone fosters opportunities for rediscovery of the forest to be prepared for a sustainable future. Finally, the local economy can be given a boost by setting up ecotourism and profiling the area as a fundamental research area for the landscape as a 'carbon sink' in the global climate crisis. Hopefully, this plan will also inspire other Cree communities to see the landscape as a means of enhancing their culture.



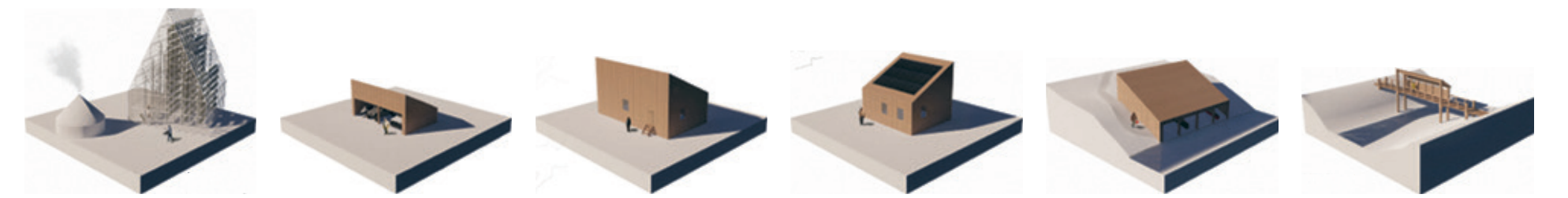
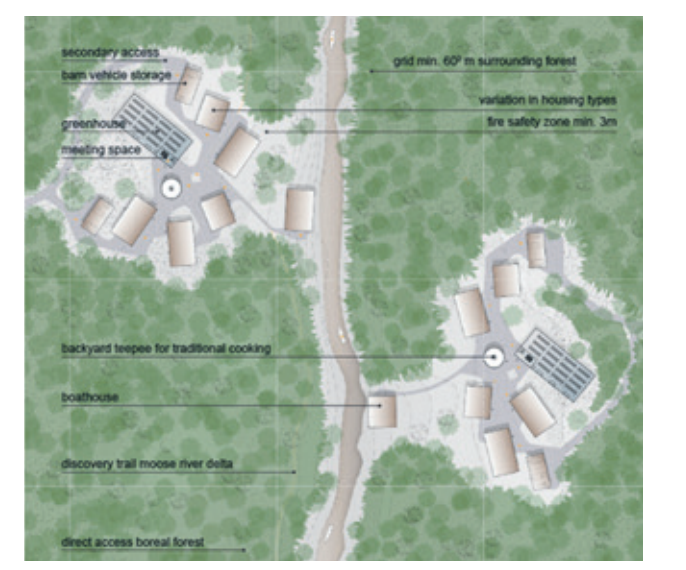
A sustainable community that supports fundamental research on a carbon sink of global importance.



Scenarios for isostatic rebound/sea level rise for 2100 reveal risks for local communities.



Landscape qualities of creeks is the starting point for a relocation strategy and settlement structure with vibrant social life to create a community integrated in its natural surroundings.



Communal greenhouse and teepee; vehicle storage; family dwelling; couple dwelling; boathouse; pedestrian bridge.



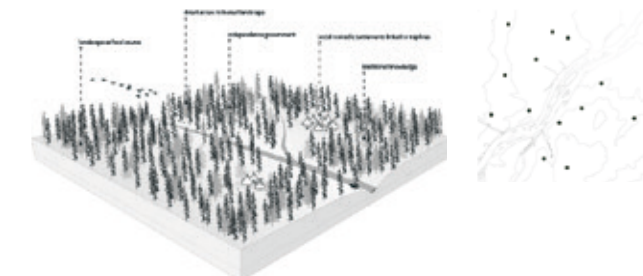
The current coastal boreal forest consists of spiny trees that are characterized by reduced growth because of the swampy context.



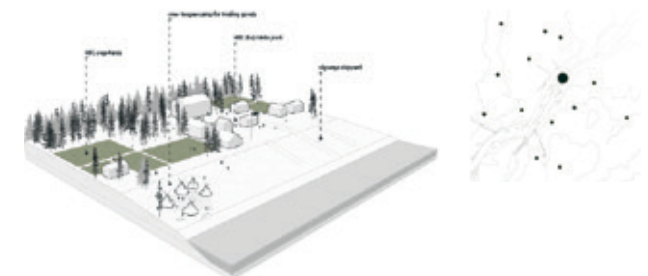
Due to spring flooding with brackish-salt water the trees of the boreal forest will die off and the landscape will transform into open salt marshes.



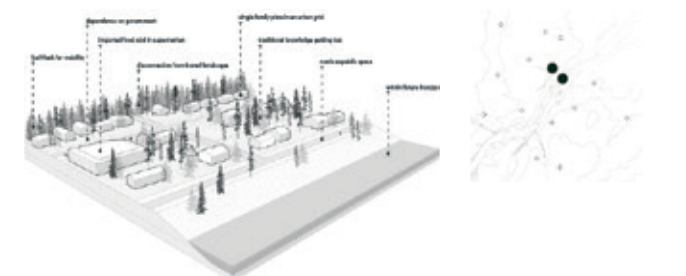
A collection of built elements compose new community clusters that are emerging along the banks of the Moose River's tributaries.



Pré 1673: nomadic way of living in the landscape and off the land.



Fur trade era: mixing old ways with spring/summer trading at the HBC forts



Present: single family plots structured in an urban grid with a high dependency

MY JOURNEY TO ARCHTIVISM

During the graduation weekend, an Academy alumnus gives the annual Kromhout lecture. This year, Nyasha Harper-Michon talked about her position at the intersection of architecture and activism. In order to describe her take on the profession, she's coined the term Archtivism. This essay is an abbreviated version of her lecture.

Text NYASHA HARPER-MICHON
Photo JONATHAN ANDREW



Nyasha Harper-Michon graduated from the Amsterdam Academy of Architecture in 2019.

What does being an architect mean to you? To me, being an architect isn't only about planning, designing and overseeing the construction of buildings. There's a deeper sense of personal meaning to what we do.

In a drawing I did as a child, a few words strung across the drawing read: 'I wish that the poor people were in a house. And food.' There's a certain confidence and authenticity in a child's words. Before I wanted to be an architect, I simply wanted to bring joy to people's lives and make sure everyone, especially those in need, was taken care of.

I encourage you to take this opportunity to dig deeper into your own purpose. So what's your purpose? You don't have to have the final answer, but let that question and the evolving answer guide you and your career. On my own journey into architecture, I created my own definition of being an architect and it came in the form of a new word: Archtivism.

Archtivism is a term I coined for the delightful blend of Architecture and Activism. It came to light during my graduation project and over the past couple years, it has become somewhat of a personal motto that speaks to my experience so far and the hope that I have for what the profession can become. Essentially, Archtivism is a movement of architecture and building industry stakeholders and professionals driving and inspiring reform to foster positive changes in society and within the profession itself. I've worked on defining five different forms of Archtivism. Five forms that stemmed from my own interests at the intersection of design, business, technology and justice (the latter in a social, climate and economic sense). Each of the five Archtivists features a unique avenue to designing the built environment of tomorrow.

SOCIAL ARCHTIVIST

If you're a Social Archtivist, you strive for everyone's voice to be heard. Essentially, you design with empathy. The Social Archtivist seeks out, listens to and addresses people's lived experiences through observation, participation, co-design and the involvement of citizen advocacy groups in projects. On the whole, it's about drawing on the full range of human diversity.

My way of being a Social Archtivist today is by volunteering to teach lower-income children about a profession that is often inaccessible to them, by writing columns or speaking out on the need to bring awareness to subjects like the lack of diversity in our field. Or by being a board member of *WomenMakeTheCity*, a foundation dedicated to creating inclusive cities, starting with Amsterdam.

ENVIRONMENTAL ARCHTIVIST

If you're an Environmental Archtivist, your overarching purpose is to reconcile humanity with nature. You're a fervent believer in designing with nature. For the Environmental Archtivist, humanity and the planet's distressing prospects are a call to action to reconnect and harmoniously synchronize the natural processes with how we live, work and play. For the sake of our planet, our wellbeing and that of future generations, we need to make a habit of designing with nature.

My way of being an Environmental Archtivist today is by addressing the topic in the texts I write and share to raise awareness on best practices and forward-thinking design solutions. Or through a taskforce within UNStudio I recently joined, dedicated to mitigating climate change and promoting, innovating and sharing knowledge on sustainable architecture solutions.

ECONOMIC ARCHTIVIST

If you're an Economic Archtivist, you're passionate about designing out waste and focusing on long-term value creation. Designing for disassembly is your modus operandi. Leveraging the necessary shift to a circular economy, it comes to construction and the built environment to keep building materials in use indefinitely. Essentially, closing the loop.

My way of being as an Economic Archtivist has been by designing circular buildings during my time at RAU Architects as well as sharing knowledge about circular economy best practices. As a jury member of the latest Rotterdam Architecture Prize, I advocated for a project that embodied circular thinking as celebrating such projects plays an important role in facilitating the circular transition.

TECHNOLOGICAL ARCHTIVIST

If you're a Technological Archtivist, your trademark is designing by harnessing new technologies to uncover original design solutions to today's greatest challenges. It's about seeing the built environment as an entity that can continuously evolve like software, constantly being updated and optimized with technology and data to meet and adapt to changing conditions and demands.

My being a Technological Archtivist is still in its infancy. A part of my graduation project harnessed digital manufacturing to create a flatpack furniture system for compact urban living. But the theme of combining architectural design, data and emerging technology offers immense opportunities that I am looking forward to exploring further, through the work we do at UNStudio for example.

ENTREPRENEURIAL ARCHTIVIST

If you're an Entrepreneurial Archtivist, you love to explore and create different business models and revenue streams. Designing and reinventing the business of architecture sparks joy for you. There's a saying that the key to entrepreneurial success is to work on your business and not in it. That's exactly what you do as an Entrepreneurial Archtivist.

My being an Entrepreneurial Archtivist is first and foremost in my role as a business developer winning work and forging partnerships. But also by exploring alternative business models and strategies within the field of architecture, such as 'buildings as a product'. There are endless opportunities here that I'm eager to explore further in my career.

Which type of Archtivist are you or do you aspire to become? Maybe you're at the intersection of different Archtivist types. That's the beauty of it. Although we all are passionate about the built environment, we all strive to bring about positive impact in different ways. The magic happens when we collaborate with fellow Archtivists to complement our strengths to create greater impact. I challenge you to get off the beaten path of 'architecting as usual' and explore. Find your happy place and be an architect and Archtivist in your very own way.

CHANGE OF CLIMATE

Photo JONATHAN ANDREW



On 6 November 2021, a Climate March took place in Amsterdam, as in many other cities. The occasion for this was a meeting of world leaders during the COP26 Global Climate Summit in Glasgow on the same day. The Academy of Architecture showed its solidarity by placing a large banner on the side wall of the Academy building. Several students and staff members joined the March, hoping that the world leaders would show themselves sensitive to the changing spirit of the times.

‘HISTORY IS CALLING US. ARE WE GOING TO ANSWER?’

Researcher and activist Selçuk Balamir was this year’s artist-in-residence at the Winter School. He organized a programme consisting of workshops and lectures revolving around sustainable design, climate change and social justice.

Text SELÇUK BALAMIR AND DAVID KEUNING
Photo WIETSE POTTJEWIJD

This year’s Winter School, which took place in the summer due to Covid-19, was organized by artist-in-residence Selçuk Balamir. A self-professed ‘post-capitalist designer’, he challenges the status quo of the design world, which in his view is too dependent on capitalist, and thus exploitative principles. Not just of the natural environment, but also of people. As an alternative, he proposes a design process based on commons, which means that the results of any design process should be accessible and available to all. Rather than seeking answers in technological solutions to climate change and inequality, he wants to make social and political transformation ‘irresistible’.

Born in Ankara, Turkey, Balamir attended the University of Strasbourg and VU Amsterdam. He then wrote his PhD at the University of Amsterdam about sustainable design and commons-based peer production. He currently teaches New Earth courses about ecosocial design at the Willem de Kooning Academy in Rotterdam. Balamir practices what he preaches: over the last decade, he contributed to several climate justice action campaigns across Europe, and he is active in NieuwLand and de Nieuwe Meent projects, two housing cooperatives in Amsterdam, combining social co-housing, affordable workspaces and community spaces.

Prior to the Summer School, we spoke about Balamir’s plans and expectations in regard to his collaboration with spatial designers, the decolonial critique of ecomodernism and the relation between ecological transition and social justice.

DAVID KEUNING Can you briefly describe your plans for the summer school? What will the students be doing?

SELÇUK BALAMIR The summer school opens with my introductory lecture entitled From the Shell of the Old, intended to stir up the debate on the ethical-political role of designers in a just ecosocial transition. The following two days are led by eight brilliant women, all of them inspiring grassroots movement leaders based in the Netherlands, who facilitate four workshops to introduce the key concepts and methods of Climate Justice. During these workshops, the students experiment with social movement tools, engage in debates to develop their position, and get to know their group members. These groups are then assigned a piece of Shell infrastructure (such as offices, labs, refineries, pipelines, oil rigs or gas stations), for which they are asked to imagine a rapid, responsible and justice-based decommissioning and repurposing scenario over the next decades. Instead of proposing a singular designerly gesture that is frozen in time, each assignment day is intended to fast-forward five years, capturing various stages of the transition. In this process, the students are supported by design experts and knowledge holders in sustainability. The Summer School culminates in a performative finale that takes place in the former Shell office canteen, where the groups present their work in the form of storytelling from the future. We also intend to compile the results in a ‘Decade Zero’ wall calendar, as a daily reminder that transition is inevitable, but justice is not. Only our intentional collective efforts can make that happen.

DK

SB

DK

DK

SB

The Summer School is called After Shell. Why did you choose Shell as a starting point? Isn’t the problem the extensive use of fossil fuels in all layers of society? There are many companies besides Shell that extract fossil fuels: BP, Chevron, Exxon, to name but a few. And there are many other companies that use them: the aviation industry, car manufacturers, the building materials industry. Why focus on one particular company?

There are several reasons to focus squarely on the company formerly known as Royal Dutch Shell. As complex and widespread as overdeveloped societies’ entanglement with carbon pollution may be, there is absolutely no doubt about the paramount role, responsibility and culpability of the fossil fuel industry. A handful of companies have dominated the energy sector and profited from fossil fuels and their derivatives. They have built corporate empires with geopolitical, infrastructural, financial and ideological underpinnings. They knew about the consequences of their actions for decades and doubled down on this path. They have manufactured dangerous distractions like greenwashing, ‘carbon footprint’ and ‘carbon offsetting’ to divert attention and deny their part. Besides, the recent Milieudefensie court case victory against Shell has made clear that the company is to be held responsible for the emissions of their customers. Now, Shell is certainly not alone, and all Carbon Majors are equally to blame. After all, Shell is not an exceptionally evil company, but the problem is structural; any privately-owned, publicly-traded energy company is going to maximize fossil fuel extraction to maximize profits for their shareholders. So indeed, any carbon-intensive sectors upstream or downstream that are organized as capitalist enterprises are part of the problem.

That said, I believe there is merit in focusing on a concrete case study instead of talking about an abstract ‘energy transition’. Also consider that Shell, with its colonial history and intimate ties with the Dutch state, still benefits from social acceptance and national pride in the Netherlands. This is an obstacle to debating the kind of energy transition we are going for: do we want green capitalist monopolies on renewables or a decommodified, cooperative energy democracy? This is why the Summer School takes the comprehensive decommissioning of Shell as a non-negotiable, inevitable starting point for imagining the just transition, as well as a Dutch-specific case study on taking responsibility for colonial and ecological reparations.

Your background is in sustainable design. What would you like to get out of your collaboration with architects, urbanists and landscape architects?

My expectations are twofold. On the one hand, it will be a challenge for the activist-trainers who will facilitate the two-day crash-course. I wouldn’t be surprised if they are met with a degree of pushback, as I anticipate a degree of ecomodernist, solutionist, techno-fix ideologies to be

deeply seated in these disciplines. It certainly takes more than two days to unlearn the colonial worldview, so it will be at best an experiment to see how much common ground we already have. On the other hand, the assignment itself is a provocation and an invitation to spatial designers: Do we have what it takes to be a designer of the just transition ahead? Are we capable of letting go of our creative ego and putting our skills and privileges into the service of most impacted communities? Can we simultaneously prefigure commoning practices in the present and speculate postcapitalist futures? Ultimately, we will be staging an encounter between two worlds, between climate justice organizers and spatial design professionals, with the hope that new bridges will be built that can take us towards a just transition.

DK

By ecomodernism, you mean the belief that climate change can be tackled by technological solutions. You’re making a connection between this ecomodernism and a colonial worldview. How are these two related in your opinion?

SB

There are many labels to describe the Western world view: it is a patriarchal, racist, colonial, capitalist, individualist, extractivist and militarist civilization. It is defined by immutable hierarchies and separations: humans over other species, straight men over women and queers, white skin over racialized people, personal independence over mutual interdependence, utilitarian exploitation over the protection of the sacred, aggression over cohabitation, just to name a few. Design disciplines have inherited a good deal of these assumptions. From individual genius to mechanistic thinking, from productivist efficiency to simplistic universalism, there is plenty of complacency we have to unlearn. There are supposedly no limits, no mistakes, no detours in the march towards progress, and certainly no tolerance for alternatives: over centuries, the main reflex of Western civilization has been to erase other ways of being, to the point of either assimilating or eradicating them. The climate change and ecological breakdown are the logical consequence of this one-way street, one that indigenous cosmologies and peoples have been warning against and resisting all along. Just when we need to question the foundations of our way of life and drastically change course, ecomodernists tell an all too convenient lullaby: we can outsmart our destiny, some tweaks will be enough, there is a silver bullet, we need to accelerate modernization, a breakthrough is just around the corner, and so on. Seen from an apocalyptic lens, they appear as false prophets of the end times, a cult of mutually assured destruction.

DK

What you call ecomodernism is basically a positivist way of looking at the world. Science has brought a lot of progress in the past. Especially in the Netherlands, it plays a big role in the mitigation of the negative consequences of sea-level rise, in a very practical sense. It has resulted in storm surge barriers, large-scale water drainage systems, windmills, etcetera. The Netherlands is a living example of technology making land inhabitable that’s not naturally suited for that. However, it’s clear that you think ecomodernism will not save the world. Can you explain why?

SB

Ecomodernism is the last-ditch attempt of a dying and discredited free-market worldview, to make itself relevant so that a technocratic elite can still cling to power. It is steeped in Western bias and white-supremacist bent. Positivism, science, technology and progress are not an inseparable and coherent whole. At best, it has been an inconsistent and contested terrain of struggle. Can we claim a civilization is organized around ‘logic’ and ‘reason’ when it undermines its very foundations? Can we call it ‘progress’ when it benefits the few by means of the misery of the many, the depletion of diversity and the exhaustion of life? Can we trust the same entrenched extractivist mindset that brought us to the precipice to suddenly change course and save us? Why make an overconfident leap of faith and have blind trust in geoengineering, carbon capture, nuclear and genetic modifications, when there are social, cultural, political solutions based on justice, equality and emancipation that are already within our reach?

Opposing ecomodernism is not anti-science or anti-technology, but it is about politicizing and aligning science and technology with the pursuit of justice. The ‘Dutch’ innovations in land management can certainly have a role to play in creating resilient ecosystems. But can we really be proud of a ‘technology’ if it is only invested for the benefit of a few million affluent Europeans in the Rhine-Meuse delta, surrounded by militarized borders to keep out climate refugees, while letting a hundred million impoverished Bangladeshis drown in or be displaced from the Ganges delta? In other words, whose worlds are to be valorised, protected and saved? Ecomodernists will never openly admit that only their world is worthy of investing in, safeguarding and reproducing, while the rest may perish. Instead they will provide some cost-benefit analysis of death tolls.

DK

I agree with you that technological advance currently mainly benefits rich nations, and that this is not a good thing. However, shouldn’t the goal then be to make sure that the fruits of technological innovations be made available to all those who are struggling with climate change, rather than rejecting the benefits altogether?

SB

Green technologies are currently organized alongside neo-colonial patterns. Lithium and other rare earth minerals are violently extracted at the source for renewable technologies. In toxic techno-sweatshops elsewhere in the world, the processing of these minerals leads to repressive exploitation. All this happens to allow some liberal affluent elite to drive their personal electric cars, powered by a coal plant nearby. This configuration is far from what needs to be ‘made available to all’. Instead, technology transfers, notably by abolishing both intellectual property regimes and neoliberal trade deals, have to be part of the solution. Anyone in the world should be able to deploy

carbon-negative or carbon-neutral technologies without worrying about patent trolls or corporate courts. We can only win the fight against climate breakdown with spontaneous cooperation and distributed action, as opposed to competition and protectionism.

Still, the most pressing solutions remain low-tech. Returning land to Indigenous peoples and landless peasants, giving full sovereignty to local communities over their resources, enshrining mobility and settlement rights to displaced communities are fundamental, and don’t require any technological innovations. Coming back to the previous example: guaranteeing free, prior and informed consent for lithium mining, value-adding by local cooperatives for fair trade supply chains, and ultimately producing free, public electrified transport in order to take cars off the road while enabling equitable access to mobility, are first and foremost political challenges, where technology only plays an auxiliary role. We certainly don’t need any Gates, Bezos or Musk to achieve any of those. We just need to expropriate their wealth.

DK

Your PhD is about product design, creative commons and modularity, among other things. To what extent do you think that these principles can be applied to architecture, urbanism and landscape architecture? Many buildings are one-offs or built in very small series, and modularity plays only a small role in landscape architecture.

SB

In my thesis, I look at design practices from a political economy lens, rather than their materiality or scale. I identify several instances of value production that determine which kinds of social relations are reproduced through design. There are emerging practices at the level of design labour, circulation of blueprints and making of artefacts that avoid conventional exchange relations in favour of commoning. By this I mean doing or making in common, producing or practicing commons, and being or becoming a commoner. This ethos of commoning is certainly applicable to all design practices. I would also question the assumption that product design is meant for mass replication, while spatial design implies singular outcomes; the wholesale ecosocial redesign of the world for a just transition compels us to overcome these binary oppositions. If anything, product design calls for more localized, adaptive, contextual expressions, while spatial design needs highly replicable solutions that answer to climate mitigation and adaptation as well as biodiversity reparation and regeneration.

DK

You were born in Ankara and studied in Strasbourg. You did your PhD in Amsterdam. That’s an impressive trajectory. How does your personal history influence your motivation for the work that you do and the PhD that you wrote?

SB

I am blessed to have benefitted from a series of privileges and sheer luck that brought me on this journey. I had the opportunity to go to a French high school in Ankara, which allowed me to go to France for my studies. My second year coincided with the anti-CPE movement. This was a youth mobilization against precarious first-employment contracts. We occupied the university campus for a whole semester. To be honest, I learned more that term than in all my years of higher education combined. That politicization also made me question my interest in design: I certainly didn’t want to be a cog in the capitalist wheel, and yet I wasn’t taught how to practice design outside capitalist relations, either. This led me to temporarily retreat into academia and question exactly how to do that. At the same time, I knew this couldn’t be purely theoretical research; I learned more about commoning through my involvement in housing cooperatives, and about the role of design in the just transition through my involvement in climate justice organizing.

That being said, I believe my personal journey and motivations matter less than what this epoch-defining moment compels all of us to do: the previous generations didn’t know enough about climate breakdown, and the next generations won’t be able to do much about it. This narrow window of opportunity coincides with our generation, and our actions this decade will reverberate through centuries. This is history calling us. Are we going to answer?





SIT DOWN AND DON'T SHUT UP

Artists Christiaan Bakker and Niels Albers organized last year's Start Workshop. They asked students to make a chair for a series of debate meetings.

Text CHRISTIAAN BAKKER AND NIELS ALBERS
Photos JONATHAN ANDREW

In the context of the Start Workshop, we asked students to make a personal seating unit for a debate about the Netherlands in 2050. The debate question was, what the Netherlands might look like in 2050 (and beyond) in terms of architecture, urban design and landscape architecture.

The assignment was for each student to create a seating object on the basis of personal preferences and insights, with the intention of sitting on it during the debate. The seating unit was to be an extension of the student's personality and character. This way, the furniture could literally and figuratively support the student during the debate. The question was of course: How do you lend personality to a seat? We advised students to study caricatures. A caricature is an alternative to the traditional portrait. It exaggerates certain characteristics in a funny way to create a humorous representation of a person or situation. The seating objects also had to be dismountable, to allow easy storage between debates.

Due to the short time available to the Start Workshop, not all students were able to fulfil all of the elements of the task. Some focused on the dismountable aspect, while others focused on the function of the seat during the debate. For example, do you want to sit back or more upright as you take part in a debate? The answer to this question is related to the way in which you, as a participant in a debate, relate to the other.

Creating a seat that expresses your character not only proved to be confrontational and humorous, but also led to surprising results. One student, who described herself as generous, made a chair that she could share with someone else. The design was such that once she had given up half of her seat, she herself would be seated lower down. That was a beautiful metaphor: really sharing with others means that you also give up something yourself.

EGO TO ECO, PART II

Due to Covid-19, last year's Winter School was cut into halves. The first part took place online in January. During the second part, which was held in July, students formulated their dreams for Planet Paradise.

Photo JONNAH GOLDBERG

From 4 to 9 July, first- and second-year students met at the Academy of Architecture to participate in the second half of the 2020–2021 Artist-in-Residence programme, led by landscape artist Bruno Doedens and made possible by the Amsterdam University of the Arts. The first half had already taken place online from 15 to 17 January and was discussed in the previous Annual Newspaper.¹ Since physical gatherings were conditionally permitted in July, it was possible to organize a programme inside the Academy building during the summer.

The students were issued a fivefold assignment. First, they were asked to individually visualize their dreams for Planet Paradise guided by the question: What kind of world would you like to live in? Next, they were asked to study, in groups of three, the current state of affairs in a concrete country or region. How different is that area from your ideal world? In which domains do you find the greatest deficiencies? Where are the best opportunities for improvement? Then came the biggest part of the assignment: to design and visualize a surprising and intriguing Planet Paradise for the chosen country or region, using an imaginative narrative. To this end, all groups received a large panel with a representation of the planet on it. The story did not have to be all that concrete; the idea was that the students would turn the panel into a visual work of art. Finally, the students were to write short texts explaining their Planets and make short presentation films.

On Friday 9 July, the students presented their work in the courtyard of the Academy. External committee member and journalist Tracy Metz joined us to assess the results, which were very diverse. Some students had fitted their panels with large three-dimensional protrusions; others had visualized colourful networks with knitting yarn stretched between nails and still others had worked with paper. They had given their imagination free rein, which was exactly as intended.

¹ Gert Hage, 'Ego to Eco', *Amsterdam Academy of Architecture Annual Newspaper 2020–2021* (Amsterdam: Amsterdam Academy of Architecture, 2021), 4–9 and 45.





EVOLUTIONARY REVOLUTION

Markus Appenzeller, head of the master course in Urbanism, finds inspiration in music when looking for ways to deal with climate change, both in education and in the profession at large.

Text MARKUS APPENZELLER

NEW BEGINNING

On 10 March 2022, Janna Bystrykh, the new head of the Master's programme in Architecture, gave her inaugural lecture in a packed Zuiderkerk.

Photo JONATHAN ANDREW

Five days before the government withdrew most Covid-19 measures on 15 March 2022, architect Janna Bystrykh, the new head of the Master of Architecture programme, gave her inaugural address. The prospect of eased measures pushed the number of people signing up to such heights that the Academy felt forced to move the lecture to the Zuiderkerk, which has a much larger capacity than the Hoge Zaal. Janna's speech was memorable for this reason alone: it was the first time in two years that this many people – over 200 – were physically together in one space. This made the inaugural speech feel even more festive than usual.

Prior to Janna's speech, director Madeleine Maaskant bid farewell to Jan-Richard Kikkert, Janna's predecessor. Student Evie Lentjes, former chairperson of the Academy Council, thanked him on behalf of the students. Next Jan-Richard himself took the floor and recalled a number of beautiful moments with the help of a rapid succession of images. The speech excellently expressed Jan-Richard's characteristic enthusiasm for teaching and the accompanying excursions to highlights from the history of architecture.

Then it was Janna's turn. Rather than illustrate her story with photos, she used an abstract and highly aesthetic video installation that slowly changed shape and colour. This placed the emphasis firmly on the content of her story. In the presence of her family and friends, she discussed the role of the climate crisis in education, the importance of research and the need for interdisciplinary collaboration while, between the lines, also introducing herself, using her personal history. No inaugural speech is complete without a closing drinks reception. It may be that the experience of this event was coloured by the social emptiness of the previous two years, but the attendees seemed extra eager to see and speak to each other this time. It was a memorable evening.

Janna's inaugural address, entitled *Generation Regeneration*, is available in print at the Amsterdam Academy of Architecture. The digital version is available online at bouwkunst.ahk.nl/en/publications/publication/generation-regeneration/

THE TIMES THEY ARE A-CHANGIN'

In 1964 Bob Dylan wrote his famous song. It was a call to the old guards to step back and let a new generation take over. The old order was to make room for something new. In the last century the call to revolution was the means to manifest this desire in the most drastic and to many most frightening way. Completely doing away with the old order overnight seemed to be the only possible way forward, since keeping the old meant that renewal was compromised. Today we know that last century's revolutions often did more harm than good. The Communist Revolution removed the personal freedoms of half the world. The Industrial Revolution delivered an economic model – liberalism – that turns out to be abusive for the earth and mankind. The Modernist Revolution turned cities into functional entities, or what planners and designers thought was functional.

Fifty years ago a different kind of revolution started. In 1972 the Club of Rome published its landmark report *The Limits to Growth*. It showed that business as usual, with its exploitation of natural resources, will ultimately put the existence of mankind at risk. For the first time the discussion was not about economic growth as the only possible way forward. In the contrary: it was a call to mankind to embrace a different way of life that is in balance with our planet's capacity to support life. It took an evolution that started back then to get to where we are now. Change came slowly and saw drawbacks, but the evolution was persistent. A growing number of natural disasters and environmental crises kept it on the agenda and helped it take root in the political agenda.

Now the time has come for what has developed evolutionarily to turn into an evolutionary revolution. Evolutionary because we – now more than ever – need to reuse the old and the way forward is not doing away with everything from the past. On the contrary: we speak about reuse, recycling or regeneration, but the momentum of all these changes is truly revolutionary.

As those responsible for the education of future architects, urbanists and landscape architects, we feel that our students – the professionals of the future

– have to be prepared for that, but we even want to go a step further: collectively we want to drive this new kind of revolution and build even more momentum. That's why we've chosen to give the education at the Amsterdam Academy of Architecture a central topic and take a stand: [R]evolution Planet.

Under this topic we look for ways we can advance the knowledge of climate change. We explore the different ways we can evolve the agenda, research and design needed to resolve our planet's problems and to make this evolutionary revolution a success.

The times they are a-changin'

Come gather 'round people
Wherever you roam
And admit that the waters
Around you have grown
And accept it that soon
You'll be drenched to the bone
If your time to you is worth savin'
And you better start swimmin'
Or you'll sink like a stone
For the times they are a-changin'

Come writers and critics
Who prophesize with your pen
And keep your eyes wide
The chance won't come again
And don't speak too soon
For the wheel's still in spin
And there's no tellin' who
That it's namin'
For the loser now
Will be later to win
For the times they are a-changin'

Come senators, congressmen
Please heed the call
Don't stand in the doorway
Don't block up the hall
For he that gets hurt

Will be he who has stalled
The battle outside ragin'
Will soon shake your windows
And rattle your walls
For the times they are a-changin'

Come mothers and fathers
Throughout the land
And don't criticize
What you can't understand
Your sons and your daughters
Are beyond your command
Your old road is rapidly agin'
Please get out of the new one
If you can't lend your hand
For the times they are a-changin'

The line it is drawn
The curse it is cast
The slow one now
Will later be fast
As the present now
Will later be past
The order is rapidly fadin'
And the first one now
Will later be last
For the times they are a-changin'

Bob Dylan, 1964

ACCELERATING INTO THE UNKNOWN

Hanneke Kijne, head of the master course in Landscape Architecture, argues that Academy students are in many ways ahead of their lecturers and professional colleagues, especially when it comes to climate change awareness. The current generation of students will lead the way in mitigating the consequences of climate change.

Text HANNEKE KIJNE

Change is taking place at an incredible speed, as the way we currently live and exploit the planet is a situation that is no longer tenable. As spatial designers, we have an important role to play in shaping this necessary change.

We need to start recovering our planet and make up for all that went wrong up to now. We need to have insight into possible future trends, and to keep up with technical and material developments. And in all of our design projects we have to make sure any transformation of a given situation adds more value to the planet than there was before. That means adding nature (flora and fauna) for biodiversity, CO₂ and nitrogen absorption and fixation, but also freshwater storage and purification, and so forth. At the same time, we need to transform our energy production and usage, and adjust to future climate conditions. This implies that all developments need to diminish heat stress, need to be storm-proof and decrease the influence of wind. These all seem like assignments within the field of landscape architecture, but they are of course true for all spatial design disciplines.

All of the above is already known, and most of our students are very well aware of both the given situation and the urgency of the changes that are needed. They also have knowledge (at least partly) of possible solutions within their own design discipline.

But there is more. Spatial designers are also needed to raise awareness within our societies; we are one of the few disciplines that can imagine a totally different future, and are capable of visualizing this possible future for others to understand and make decisions based on it.

How to fulfill our role as spatial designers in establishing and speeding up change is constantly being questioned. Students keep on asking lecturers (if they dare to pose the question) about how they should go about getting this huge task in front of us done. Nearly all lecturers have the same answer: 'We don't know either, but we need to do this together so we can strengthen each other in our search for possible answers and solutions.' Examples and ambitions are shown, and often those are mostly still few and modest: within architecture, for instance, buildings constructed of and clad with wood, or made almost

completely of wood, and 'nature-inclusive' architecture. But we need to go beyond the currently available examples. We need to think much bigger as designers and beyond our own disciplines; we need to know what the use of that wood means for transport and forests to be planted, how you can connect bird boxes in the façade to green corridors and vice versa.

The necessity of working together as different disciplines, to be able to develop integrated designs, and thus the dependence on other disciplines, is evident. The fact that the Academy has a strong history of offering integrated design projects within the curriculum forms a high potential in our common search for answers.

Because of the non-linear acceleration that we are part of, there are huge differences in speed of change. When it comes to regulations this is evident; even between European countries, there are still major differences in rules for the availability of plastic bags for domestic use, for instance. This is a pretty essential change, it would seem. These differences in speed of change are also apparent in the gap between student design projects at the Academy and the commercial projects of design offices. Often enough, in practice, the rules encouraging developers towards nature-inclusive architecture are limited to ticking boxes, in order to meet the requested amount of bird and bat boxes in the norm. Students have a huge amount of freedom in their design projects at the Academy to experiment with new ways of change. The difference in speed of change also counts for the discrepancy between levels of insight, knowledge, good examples and expertise. The gap is seen between current academy students and their colleagues at design offices, between students and teachers even. That gives the current generation of students a big advantage in making new developments possible, in their ways of thinking and designing.

This running ahead of the troops by academy students is becoming increasingly visible in the shift in topics and design proposals of the graduation projects at the academy. We only need to look closely at the graduation projects to find out in which direction the troops could or should be going. Landscape architects are trained in thinking in long-term periods

of developments, and in nature and landscape processes and systems, which has given them a head start in both the awareness of the situation and the reaction to it in design projects. New areas of landscape architecture have been explored within graduation projects with topics like forests in cities, the underground world, underwater landscapes, fire landscapes, agricultural transformation and salinization. All of these projects do not stick to a design proposal for the landscape or public space in itself; they all integrate aspects of other disciplines (or maybe what we used to call other disciplines) with, for instance, dwellings, villages and cities, windmill construction and agricultural business cases.

At this moment, the graduation students in Landscape Architecture seem to be trying to find out how to change people's attitude towards nature. They're doing this by developing thoughts on new approaches to law (such as rights for animals and for seas), new ways of living together, new ideas on degrowth and the end of capitalism, among other things.

I predict an ongoing acceleration in graduation topics and projects, from all our students, towards increasingly integrated research and design proposals, within all design disciplines at the Academy, but also with other fields of expertise, making all sort of combinations possible. This acceleration is exciting, I can't wait for it to spread!

MATTER

Noun: physical substance

Verb: to be significant

In September the new Form Studies programme will start. Marlies Boterman, who succeeded Henri Snel as coordinator of Form Studies, explains the new theme.

Text MARLIES BOTERMAN

Matter is everything around us. We're not above matter, we are matter. As an architect, landscape architect and urbanist, Matter is the foundation of your design. Matter has many manifestations and properties. It has texture, structure, form, colour, shine, smell. It is cold, liquid, hard, coarse, light, soft, reflective, strong, heavy, porous, fine, shiny, matte, round, angular, sharp. It is alive, self-forming, pre-existing, energizing and so much more ...

How can you use this lavish, inspiring palette responsibly as a designer and what impact does choosing to use Matter have? Where does it come from and how does it affect the place it is taken from? How does it get from its place of origin to its new location? Is mechanical processing required before it can be applied and what contamination does that bring? How is it processed and fixed so that it can potentially be reused at the end of its life? And there are many more questions that can be investigated to determine what is most appropriate. In doing so, it's not easy to compare all the ingredients and conditions and draw conclusions from them.

The Form Study programme is made up of five class schedules: Inspirational Matter, Natural Matter, Self-Growing Matter, Technical Matter And Building Matter.

INSPIRATIONAL MATTER (V1a)

Through short specific design assignments, knowledge is instilled using different model materials. To experience what it's like to work with your hands without a preconceived plan and to make intuitive choices with only the material in front of you. To learn skills that will be useful when practicing the craft.

NATURAL MATTER (V1b)

Applied design with natural materials that are locally available, such as reeds, earth and hemp. To discover the properties of these materials and explore the (im)possibilities when building with them.

SELF-GROWING MATTER (V2a)

Being able to produce your own building materials, without producing harmful waste. An ideal scenario that is (still) being experimented with on a small scale. This is an interesting approach to thinking about material use in the future.

TECHNICAL MATTER (V2b)

Can material be more than a protective shell against the weather? Could it, for example, generate energy? Technical materials are no longer excluded from our building palette.

BUILDING MATTER (V3a)

Jointly making a small structure out of waste, using knowledge gained in the first year. Teamwork with prototypes, technical drawings and a building as a result. This year three groups will each work with a different material: car tires, wool and used cardboard boxes. The goal is a collaboration with the Hermitage, to create three objects as part of their October exhibition.



Self-growing Matter.



Natural Matter.

THE 22nd CENTURY STARTS NOW

Dutch Government Architect Francesco Veenstra gave the Midsummer Night Lecture this year. Prior to his lecture, he talked about his first six months in office, his agenda *De 22e eeuw begint nú* (The 22nd Century Starts Now) and design education.

Text KIRSTEN HANNEMA
Photo ARENDA OOMEN

'Let me show you the Vakwerkhuis first,' says Francesco Veenstra, as he leads the way through Delft University of Technology's former Ketelhuis. Together with his partners Ellen van der Wal and Paul Ketelaars he redeveloped it into an office with a coffee bar, rentable workplaces and venues. The project says a lot about who he is: an enterprising person who likes good coffee – and a chat – and collaborating. We sit down in the meeting space by the garden, with a view of an abundantly flowering ornamental cherry and the Delfse Schie waterway. He works here every Monday and Wednesday, the quiet parts of his busy week as a partner at Vakwerk Architects and as the Dutch Government Architect, a position he's now held for six months. Officially, it's a three-day-a-week job, 'but you're a Dutch Government Architect for seven days a week'. He looks back on the past few months with great pleasure. 'It's a blessing to be able to work with good people and to build on the legacy of my predecessor Floris Alkemade.'

USING THE STRENGTH OF DESIGN

What is he building on, what is his mission for the coming years? 'That is multipronged. An important part of my overall mission is to keep up the architectural quality of government real estate. Another goal is to strengthen the position of the spatial design sector of which I am the figurehead. I've been instrumental in this by using the strength of design in area development and I'm now making a case for improving the conditions in which designers work. Spatial quality is not hindered by a lack of good architects in the Netherlands, but by the position of those architects and by the contracts on the basis of which they have to do their work.'

'We have to set a good example when tendering for government real estate projects. When I was asked to chair the assessment committee for the renovation of Museum Catharijneconvent in Utrecht, which by the way is not a project of the Central Government Real Estate Agency, I demanded that the tender meet a number of conditions. One, a fixed, appropriate fee for the architects, so that they don't compete financially, but on quality. And two, room for dialogue between the client and the architect, so that they can arrive at

clear points of departure. This was a success, as the invitation to tender was amended and we now use it as a reference for projects such as the renovation of Museum Boerhaave in Leiden. I've also been asked to advise the Central Government Real Estate Agency on which buildings should be retained or sold. That is really impactful!'

SPATIAL CRISIS

Veenstra wrote up an important part of his mission in the agenda *De 22e eeuw begint nú*, which he presented last December together with Government Advisors on the Built and Rural Environment landscape architect Jannemarie de Jonge and urban designer and architect Wouter Veldhuis. This spatial vision for the Netherlands looks a century ahead, 'not in search of beautiful panoramas, but rather to reverse-engineer: what do we have to do NOW. Veenstra calls this approach '[thinking the future / toekomstdenken]'. 'Although the agenda does not explicitly mention it, we are currently in the midst of a huge crisis in all areas: housing, education, healthcare, climate, agriculture and energy. All of these make heavy demands on space. The process we are describing is about connecting interests, insights, knowledge and parties. This is exactly why unlike before we, as Board of Government Advisors, have drawn up a joint agenda. It comes with a programme as well: that of Future Ateliers, design studios in which the future is brought to the table. We know that the Netherlands has to be carbon-neutral by 2050, that digitalization is unstoppable and will increasingly impact our lives and that the population will continue to grow at first and will eventually shrink. If you link this data to a location, you already have an idea of the future.'

The subjects on the table are many and big, so many and big that they can make you feel paralysed. This does not affect Veenstra at all. 'Because we're never at a standstill. When we talk about the number of dwellings, 100,000, that we want to build each year, you have to remember that some of those dwellings are being built right now, anyway. We're currently working on energy networks, dikes, distribution centres ... it's all ongoing. The trick is to reflect on all this

and to make conscious spatial choices, such as: Are we going to expand cities or densify them? That's what we want to achieve with our agenda.'

'To this end, we're breaking up the Netherlands into three layers: the groundwater system, networks and landscapes and cities. We're focusing on networks, first. This is the most neglected layer. Once a network is in place, it's there to stay; economic activities develop around it. Think of the data centres that Microsoft and Google built in the northern part of North Holland, close to windmills that can supply electricity. The idea was to use the residual heat from the servers in greenhouses, which ultimately did not happen, but in the meantime, horticulture has grown enormously. This was not foreseen – in the planning profession we don't yet sufficiently understand such sequences of events.'

DESIGN EDUCATION

'Thinking about the future is a simple way to get to grips with this. We don't use this method to address the issues of the day often enough, in part because we usually work in projects, with concrete goals and watertight contracts. The perception of the profession in which we try to clarify the consequences of choices earlier on can be directly translated to education. We have to teach students to think beyond the design, in which a programme of requirements is translated into spatial terms. Learning the skills needed to practice the profession – drawing, designing – is central to design education. But I think you need something more to get a better idea of what kind of solutions we need. I realize that I don't have the entire educational field in view; I don't teach at a School of Architecture. However, in recent years, I have supervised ten graduates of the Academies of Architecture. What struck me is that, without exception, they struggle with graduation, especially with the definition of the assignment: What am I going to do and why?'

'The graduation project is an excellent opportunity to escape the issues of the day; in this stage, you have the opportunity to explore the future and – more importantly – to position yourself in the professional field. Whether I did so consciously at the time? My

graduation was like a project and I wanted to get my degree. But it did strike me that over the past 25 years, I've remained remarkably connected to the plan that we made for the station area of Rotterdam. I graduated together with Gerrit Schilder; we wanted to investigate how you can achieve development through a continuous dialogue. Our idea was to create a different kind of area development. This was around 2001, when big project developers presented plans to build over the entire Rotterdam Central Station area. Our plan was a plea against financially driven planning; our design revolved around an enormous empty space, preserved for the future, like a kind of Central Park. A place whose value only really becomes clear the moment the surrounding space is built up. I experienced that later myself when I walked between the skyscrapers in New York.'

SOCIAL GOAL

In March, architects Arna Mačkić and Herman Hertzberger organized an evening in De Balie debate centre in which they pointed to 'an impending disaster', that of architects with social goals dying out. Are there still opportunities for architects who want to contribute to the public domain? Veenstra: 'I could simply answer that I am an architect, the Dutch Government Architect, that I act from that role, which is described in the law; I have a social position in the Central Government Real Estate Agency. The trick is to bring myself along. What I mean by that is: I'm an architect, a professional, but I'm also a human being with personal convictions. What role am I playing as I pull up my chair and how can I show my vulnerable side?'

'Yesterday, when I visited a housing association in the Groningen earthquake area, I heard people talk about the "customer experience" they had developed for residents with damaged dwellings. I thought: 'What do you mean, customer experience? The question is: What help do these people need, right now?'

'On Twitter, I saw VVD politician Daniel Koerhuis had posted a photo of himself standing next to a pre-fab container house, with the message: this is fantastic, affordable, we can build, build, build this! I say administrators and developers ought to exchange houses, to feel what it is like to live like that! That is why I find urban geographer Cody Hochstenbach's book *Uitgewoond* (double meaning in Dutch: 'no more dwelling' and 'run-down') so interesting. He writes about the housing crisis through the eyes of his – now deceased – father, who became homeless 20 years ago. My point is that you don't just need the perspective of the educated specialist, but you need to understand from reality what you are drawing and what policies you are formulating.'

'Over the past 25 years, the importance of that personal input has become increasingly clear to me. I remember the week before the opening of the Trust Theatre in Amsterdam, my very first project at Mecanoo, which we designed in collaboration with the users. As a youngster, I was painting the bar, together with actor Jaap Spijkers. Another important learning experience was the project for Museum Kaap Skil on Texel, where the neighbourhood revolted after the first presentation of our design. You cannot say: I am the architect, I am trained for this, this plan is good. My job is to involve the residents in the project. How? We had won the design competition with a good story and a simple sketch in which the silhouette of the building matched the buildings in the village, with a glass façade. But the residents didn't want a glass building. We asked them to join in a number of workshops to develop the design. During these workshops, the idea arose of creating a wooden skin around the glass façades, which would cast a special shadow inside. The wood was sourced from recycled sheet piling from North Holland and was sawn by local craftsmen of Texel. Architecture blended naturally with local opinion. The latest reports about Kaap Skil say that the villagers are still proud of their museum.'

THINKING AND ACTING BY DESIGN

'I still marvel at the unprecedented opportunities I have as Dutch Government Architect to speak to everyone; no door is closed to me. I take what I had in mind when I graduated – the overall public interest – with me to these talks: How do you ensure that climate change and all the major themes are given a balanced place in discussions and debates? This approach has already borne fruit in government

circles. For example, the groundwater system from our agenda, which approaches the Netherlands as a natural delta, has now been embedded in the coalition agreement. This will dominate spatial design in the coming decades. We also issued advice on the construction of data centres, in response to the plans of Facebook parent company Meta in Zeewolde. We need to better understand what data centres mean to future spatial developments and to the national data distribution plan. The Central Government Real Estate Agency has put the sale of the land to Meta on hold. The changed composition of the Zeewolde municipal council has also played a part in this; opinion on the arrival of the data centre now seems to be swinging the other way.'

'The next request for advice we received from Minister for Housing and Spatial Planning Hugo de Jonge concerned the spatial integration of the national main energy structure. This was not about architecture, but about the network that will be followed by the construction of dwellings and offices. Some architects are very good at social challenges and others excel in craftsmanship, elevating detail to an art form. But in between, there is a whole world that makes the design of our space attractive. Education could pay more attention to that in-between zone, to thinking and acting in a design-led way.'

'People often ask me: How do you want people to remember you, the Dutch Government Architect, in four years' time? That doesn't concern me. I see myself as one of the relay runners in the Dutch Government Architect tradition. I hope that in a few years' time, I can pass the baton on to a woman with refreshing views of an honest and sustainable future. The goal is to raise the quality of spatial design together, in every area, from the renovation plans for the Binnenhof to the transition in the rural area. To leave things better than I found them, that's my mission.'



Untitled

C3
C5



Curated by
Hanneke Kijne, Jan-Richard
Kikkert & Markus Appenzeller

Wednesday 8pm
September - December 2021
@ Facebook Live

#1	01.09.2021	Marieke Berkers & Merten Nefs
#2	08.09.2021	Johan de Walsche
#3	15.09.2021	Anne Loes Nillesen
#4	22.09.2021	Ekim Tan Daniel Ibáñez
#5	29.09.2021	Noud de Vreeze Jan Eelco Jansma
#6	06.10.2021	Jeroen Geurst Xenia Abjoubei Ivan Nio
#7	13.10.2021	Marco Roos Marc Reniers
#8	27.10.2021	Michelle Provoost Boris Hocks
#9	03.11.2021	Indira van het Klooster Ton de Nijs Dirk-Jan Visser
#10	10.11.2021	Jo Barnett Hans van der Made & Joyce van den Berg Carolyn Strauss
#11	17.11.2021	Naohiko Hino (TOKYO) & Barry Beagen (JAKARTA) MVRDV Robin Winogrand
#12	24.11.2021	Olga Alkesakova (MOSCOW) & Rushab Chhelda (MUMBAI) Don Murphy Mathieu Gontier
#13	01.12.2021	Christoph Michael & Maximilian Müller (BERLIN) & Naomi Hoogervorst (NAIROBI) Patrick Fransen Marti Franch
#14	08.12.2021	Nadia Nilina (RIO DE JANEIRO) & Raul Correa Smith (NEW YORK) Stefan Johansson Gert-Jan Wisse

Lectures

Inconvenient

C4
C6



Curated by
Hanneke Kijne, Janna Bystrykh
& Markus Appenzeller

Wednesday 8pm
January – June 2022
@ Facebook Live

#1	26.01.2022	Introduction	Inconvenient Questions
#2	02.02.2022	Bart Butler & Rimaan Aldujali	What is a design school of tomorrow?
#3	09.02.2022	Martin Probst & Markus Appenzeller	An Inconvenient Truth - revisited -
#4	16.02.2022	Lodewijk van Nieuwenhuijze	How does a plan become a national plan?
#5	23.02.2022	Hans van der Heijden	What are some of the forgotten lessons from history that could help us define a carbon-neutral future?
#6	02.03.2022	JaapJan Berg	Floriade, the magic of marketing?
#7	09.03.2022	Fred Booy	Plants and buildings; is it possible and is it enough?
#8	16.03.2022	Travis Bunt	Shall we keep defending ourselves against water or learn to live with it?
#9	30.03.2022	Jaap Tielbeke	If warnings don't change the future, what will?
#10	06.04.2022	Jo Barnett	What are the architectural consequences of sourcing our food more sustainably?
#11	13.04.2022	Berno Strootman	How will transformation of the agricultural landscape take place?
#12	04.05.2022	Juliana Muniz Westcott	Learning beyond academia: How can designers respond to the multitude of crises that society is facing?
#13	11.05.2022	Saskia van Stein	How can we promote change in the design discipline?
#14	25.05.2022	Marcel Kok	Why and how do we model our planet?

Questions ?

SOCIAL ENGAGEMENT

In the past year many project studios offered design assignments that, one way or another, had links with many of today's social challenges: climate change, sustainability, food production, co-living and video surveillance, among others. While the second semester was still in full swing, eleven student projects were selected from the first semester (P1b, P3a, P3b and P5). They all show a great sense of responsibility towards the society, the environment and their preservation for future generations.

Visserplein Re-envisioned

Student Edoardo Seconi
Project P1b
Master Landscape Architecture
Tutor Ania Sosin

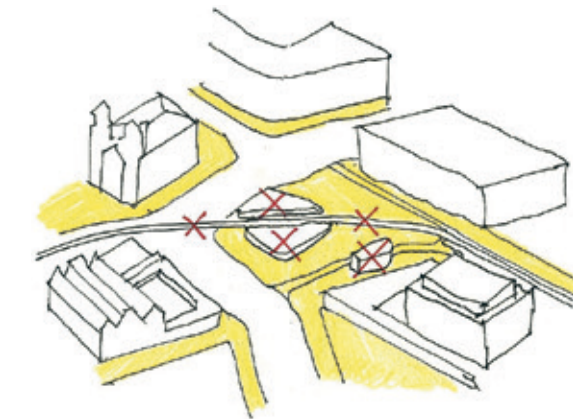
Mr. Visserplein is today an important traffic hub in the heart of Amsterdam. The square is a strategic point in the city centre: its position, between the main squares of Amsterdam and the Plantage District as well as its proximity to the headquarters of the Amsterdam University of the Arts, means that the place is crossed mainly by tourists and students.

However, despite this potential, the square is not perceived as a quality place to stay and spend time but only as a crossing point. The broad access roads form a barrier. A raised structure in the centre of the square makes it impossible to frequent it. With the exception of the Portuguese Synagogue, the square is enclosed by three façades that do not communicate with it. There are no services that can attract people. The question is: Can Mr. Visserplein take on a new urban identity and become a place of destination in the city centre?

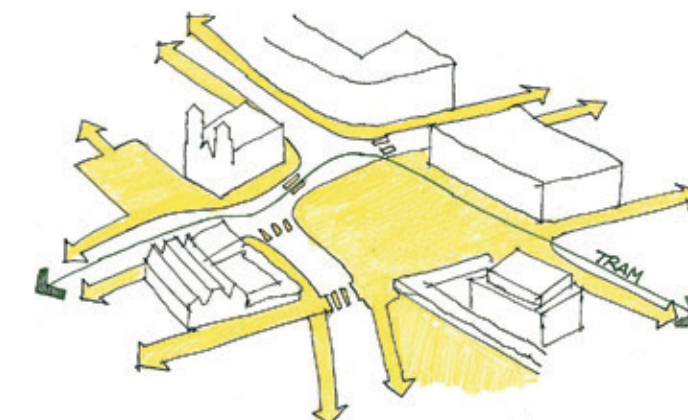
Social changes and upheavals related to climate change and health emergencies require a more adaptive reorganization of public spaces and the implementation of free open spaces at the neighbourhood scale. The project takes into consideration the two underground tunnels, today in a state of neglect, and proposes to reuse them as safe spaces for crossing the square. The first tunnel is redesigned as a connection between

Waterlooplein and the Portuguese Synagogue and accessible to all, equipped with shops, recreational places and restaurants. The second tunnel, transversal to the previous one, is redesigned as an extension and exhibition place for the students of the Amsterdam University of the Arts. Where the two tunnels intersect, an open vertical space directly connected to the ground level allows the two types of users to interact with each other: curious visitors can choose to go down into the second tunnel and attend students' performances, or continue and visit the historical buildings outside.

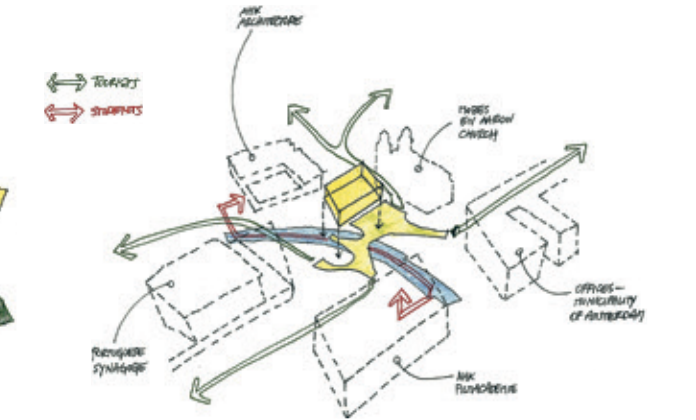
The square at ground level is the central node of the project: a grid of orthogonal lines allows the square to be flexible and made up of temporary architectures, 'boxes' that are removable and adaptable according to contingent needs. A toolkit establishes the uses and sizes of the boxes, depending on whether the needs are short-term, medium-term or seasonal. In addition to recreational programmes (bars, restaurants, cafés, shops and spaces for urban socializing), the programme includes specific functions for students (co-working spaces, conference and study rooms). The spaces can also be used to hold special events, parties and exhibitions and, depending on the different conformations they can assume, they can allow social aggregation or distancing.



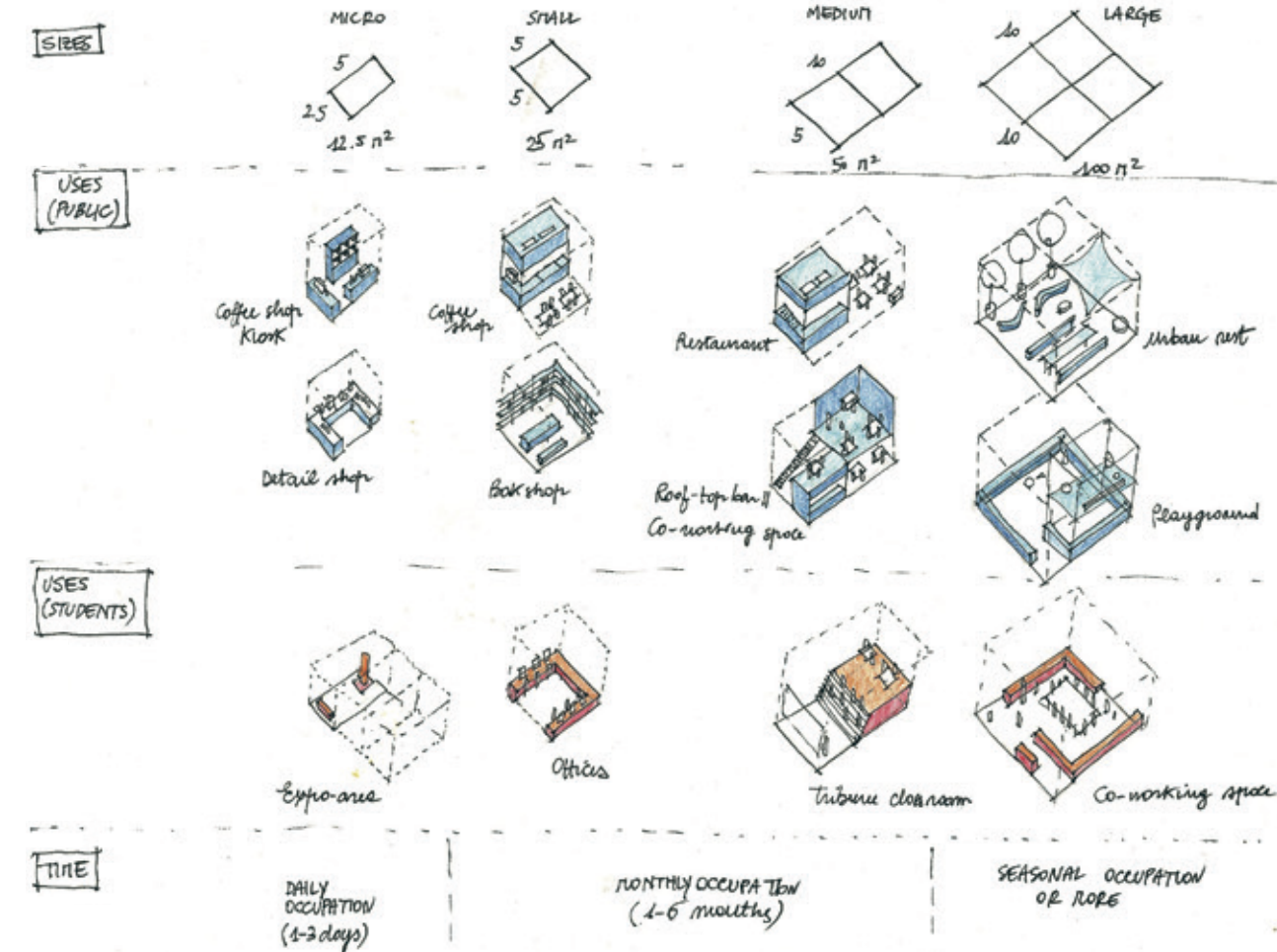
The square today.



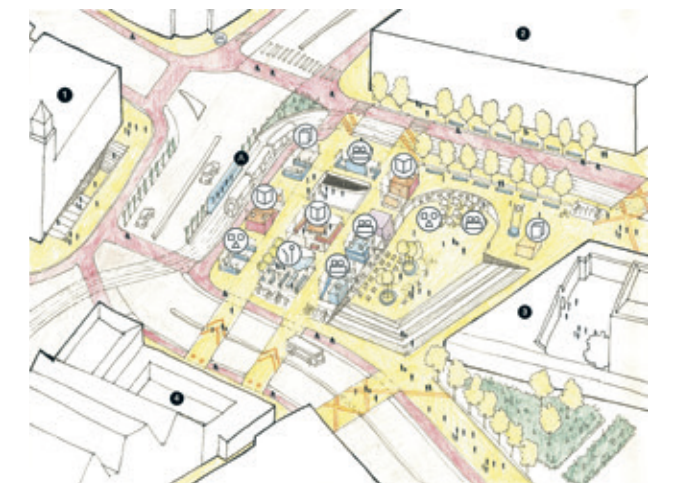
More room for public space.



Traffic flows of students and tourists.

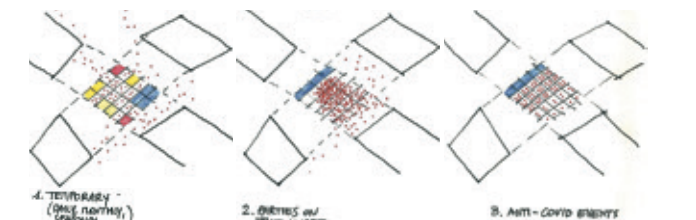


Programme toolkit.

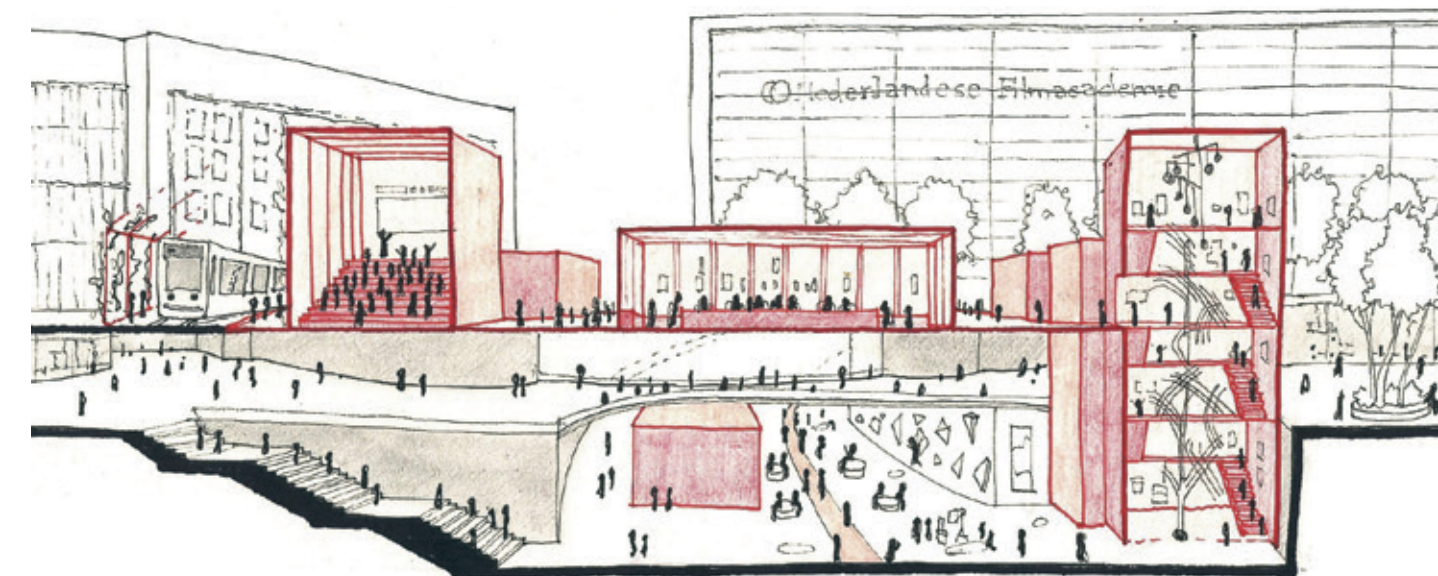


- Site conditions**
- 1. Tram stop
 - 2. Moses En-Aaron Church
 - 3. AMC Film Academie
 - 4. Portuguese Synagogue
 - 5. AMK Architecture
- Flexible functions**
- 1. Recreational use: playground, leisure time
 - 2. Educational use: workshops, offices, classrooms, co-working spaces
 - 3. Integrate: buildings, cultural heritage
 - 4. Recreative use: bars, restaurants, coffee shops
 - 5. Detail shops
- Urban design framework**
- 1. Proposed cycle link
 - 2. Proposed pedestrian link

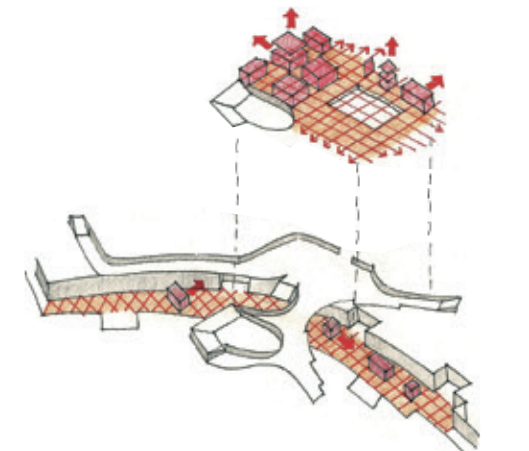
Masterplan: Short-term interventions.



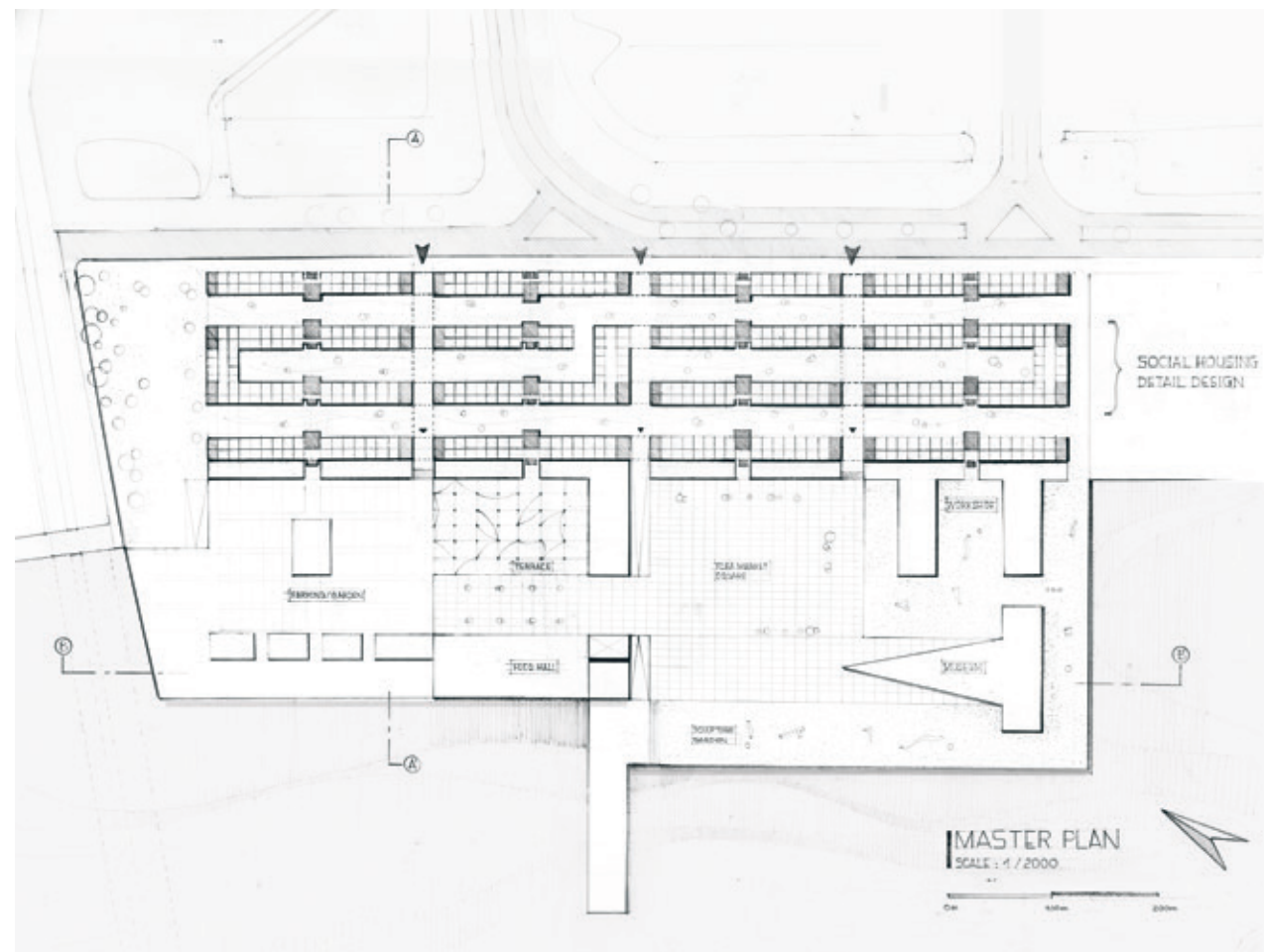
Flexibility on the open square.



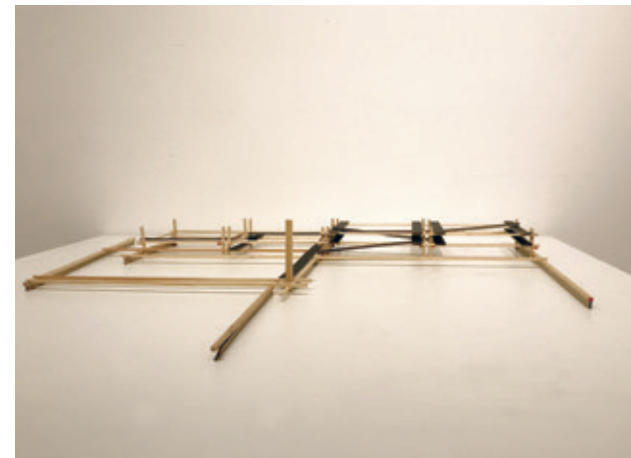
Sections: fixed (black) and flexible (red) elements.



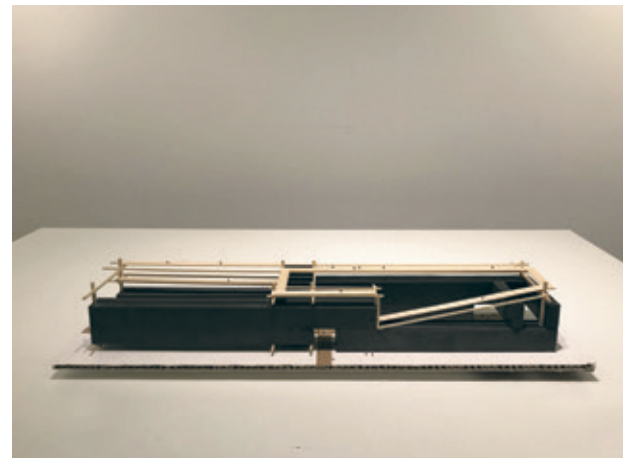
Social changes and upheavals related to climate change and health emergencies require a reorganization and the implementation of adaptive spaces at the neighborhood scale. Programs can be easily reorganized allowing changes over time and temporary uses.



Master plan.



Concept model of the master plan.



Model of a social housing block with squatters at the roof level.



Inside the social housing block with shared garden.



Perspective to the squatters at roof level.

Free Space

Student Phương Đào
Project P3a
Master Architecture
Tutor Mathias Lehner

From what I have gathered during my interaction with squatters, their way of living is based on sustainable practices. For instance, they do biological farming, help to reduce food waste, recycle materials, make inspiring music, sculptures and paintings, share knowledge and skills with each other in workshops and festivals, and seem to be very openminded when it comes to different backgrounds, ethnicities and genders. Knowing these positive qualities, in this project, I would like to accommodate squatters' way of living in an urban model, which can be seen as an alternative, or even a utopia.

In their book *Architecture of Appropriation: On Squatting as Spatial Practice*, René Boer, Marina Otero Verzier and Katia Truijen define squatting from a spatial perspective as 'a transformation of vacant premises, reuse of construction materials, collective live-work spaces'. In this sense, squatting has played an undeniable role in the built environment. Squatters define free space inside the city and free space in domestic interiors within vacant buildings. However, in my opinion, their definition of 'free space' conflicts with the more usual interpretation that defines the city as a public space, which is a collection of shared



Experience with squatters at ADM Noord garden workshop.



A dorm in ADM Noord structured by recycled bicycle wheels.



Music night at Plantage Dok, Amsterdam.

Living Apart Together

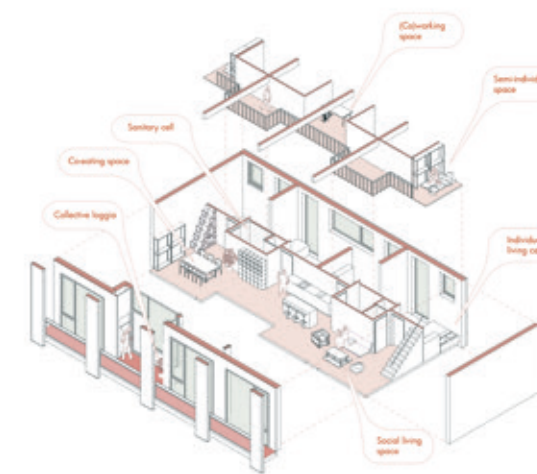
Student Coco Vink
Project P3b
Master Architecture
Tutors Bastiaan Jongerius and Ronald Janssen

Ongoing rapid urbanization has forced us into reintroducing the typology of the minimum dwelling. This typology, often referred to as the micro-apartment, refers to an extremely reduced space for living. Since its propagation the typology has been heavily criticized by many architects and writers, among whom Czechoslovakian critic and poet Karel Teige, in his book *Nejmensi Byt* (The Minimum Dwelling).

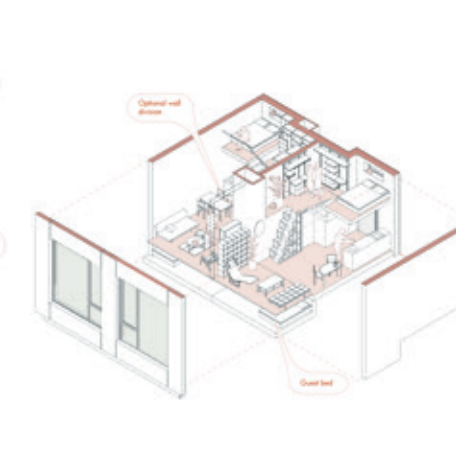
Inspired by Karel Teige's points and by forms of collective living that have proliferated with the rise of industrialization, such as residential hotels and boarding houses, I propose an apartment building that attempts to use the inescapable disadvantages of the minimum dwelling into an opportunity

to investigate a new response to joint living in the age of post-individualism, social media and the sharing economy.

In my proposal the micro-apartment is seen not as a reduced version of a traditional flat, but as a room that is fully supported by shared domestic facilities. It is a collective dwelling in which every inhabitant would be provided with a minimal but adequate, independent, habitable room, while domestic services such as house-keeping, cooking and childcare will be collectivized. My idea of the collective dwelling is thus a post-individualistic version of its industrial precedents and can be seen as an instrument in changing the habits of dwelling towards an egalitarian society, freed from the burdens of family living, domestic labour and private property.



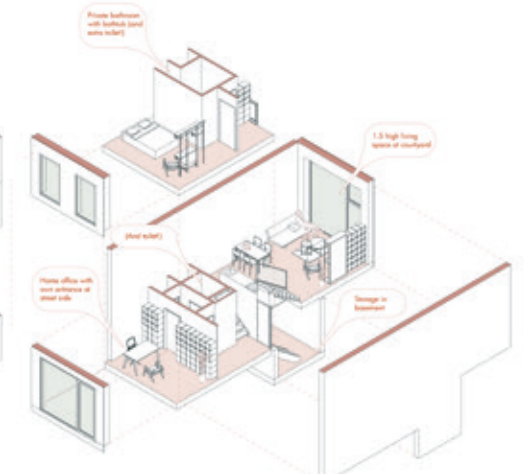
Four-person unit with shared spaces.



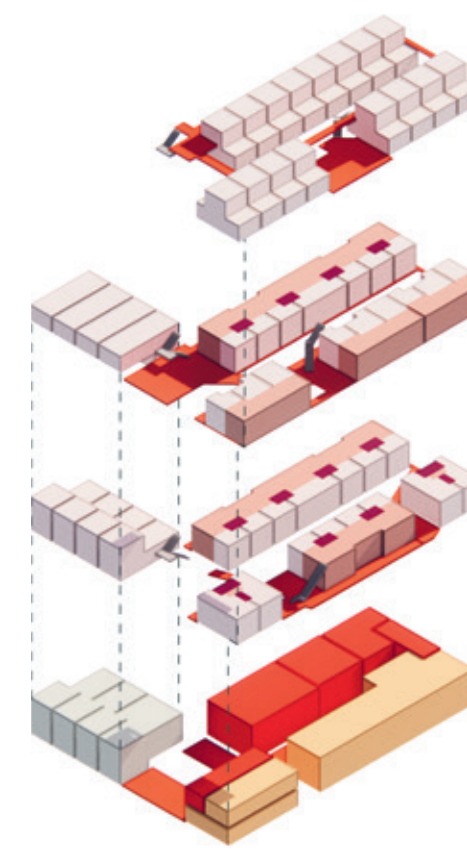
Two-person unit with shared bathroom.



Two units with central corridor.



One live-work unit.



Exploded view.



Perspective view.



Communal atrium in between housing blocks.



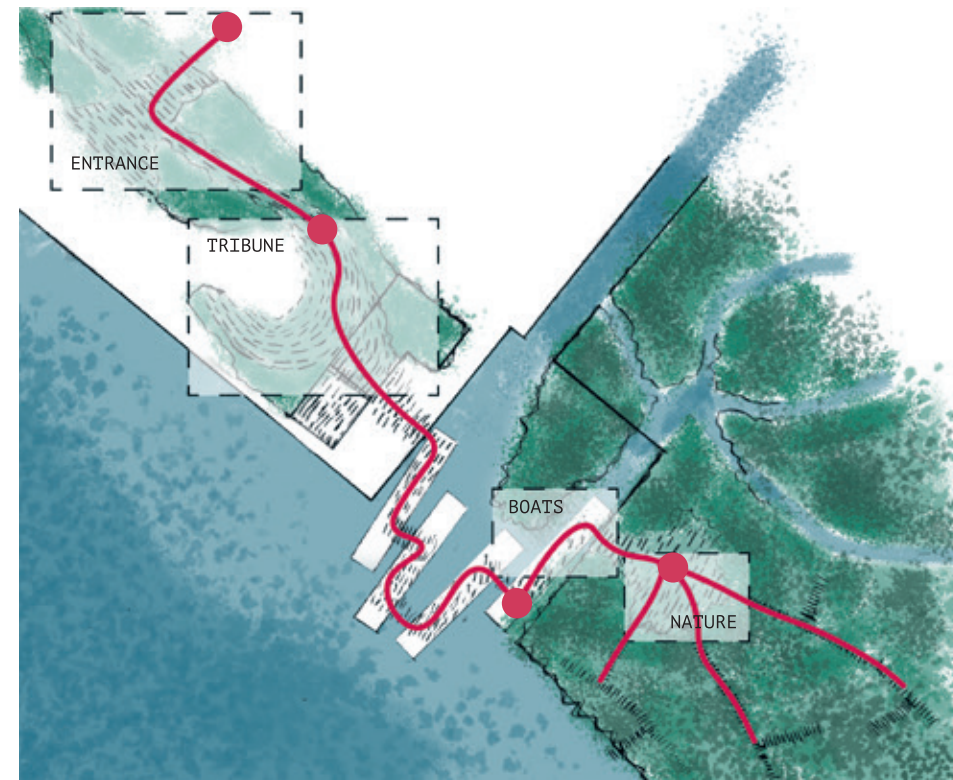
Lobby with shared facilities.

Escapism X Liminal Space

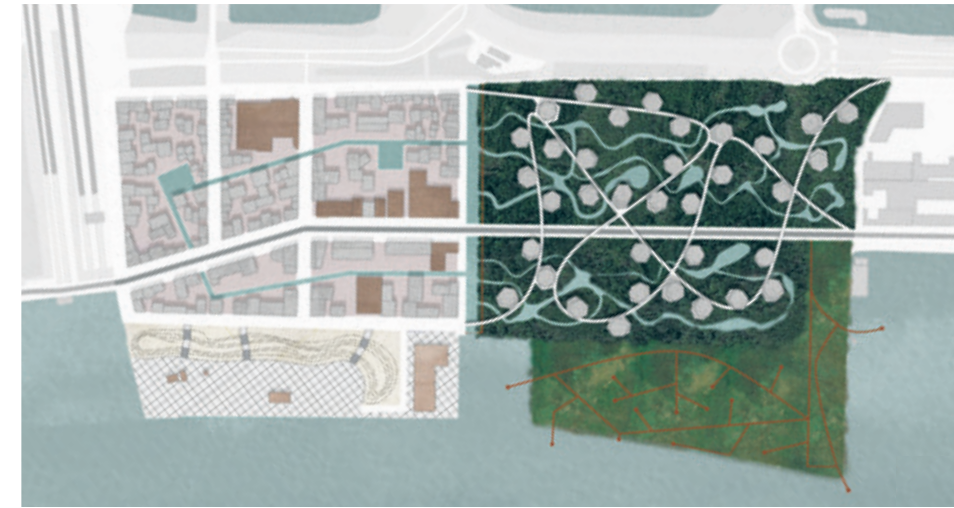
Student Giel Wieggers
Project P3b
Master Landscape Architecture
Tutor Ruwan Aluvihare

Cities need places that allow inhabitants to escape from daily life. Some people want to escape reality in an extrovert way, for instance by dancing with a lot of other people. Others like to escape more in an introvert way, by just being on their own and enjoying the silence of the space. By connecting extrovert and introvert to both density and looseness, four different public space typologies are created. They are titled 'entrance', 'tribune', 'boats' and 'nature'. Urban plans are often rigid, without much quality in the boundary space. This transition space, also known as liminal space, is very important to design: it can prevent people from living together anonymously.

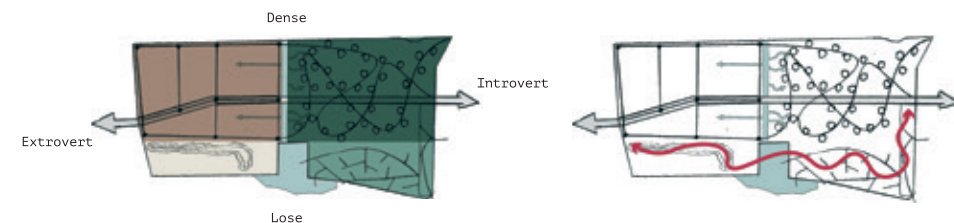
In liminal space, the four escapism typologies are connected by a recreational route, where people can experience the different spaces and atmospheres. The four transition zones that bind the areas together are essential for the plan. A concrete slab (200x80x20 cm), partly made of debris collected from the former area, is used as a connecting and modular element. Inspired by the serial vision approach of urban planner Gordon Cullen, these liminal spaces are designed to achieve a specific feeling and experience. The beautiful contrast between industrial artefacts and nature plays a big role in the design.



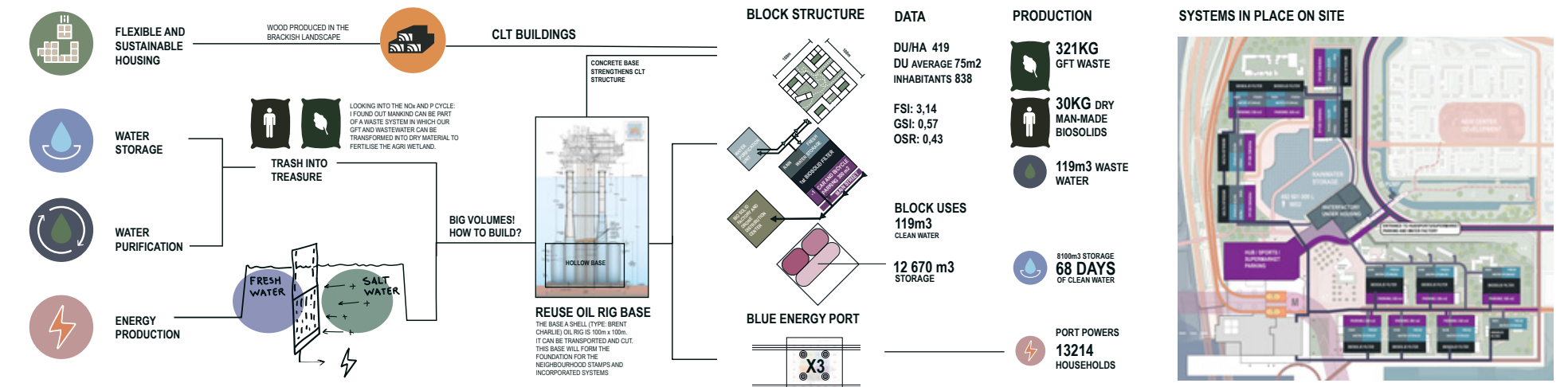
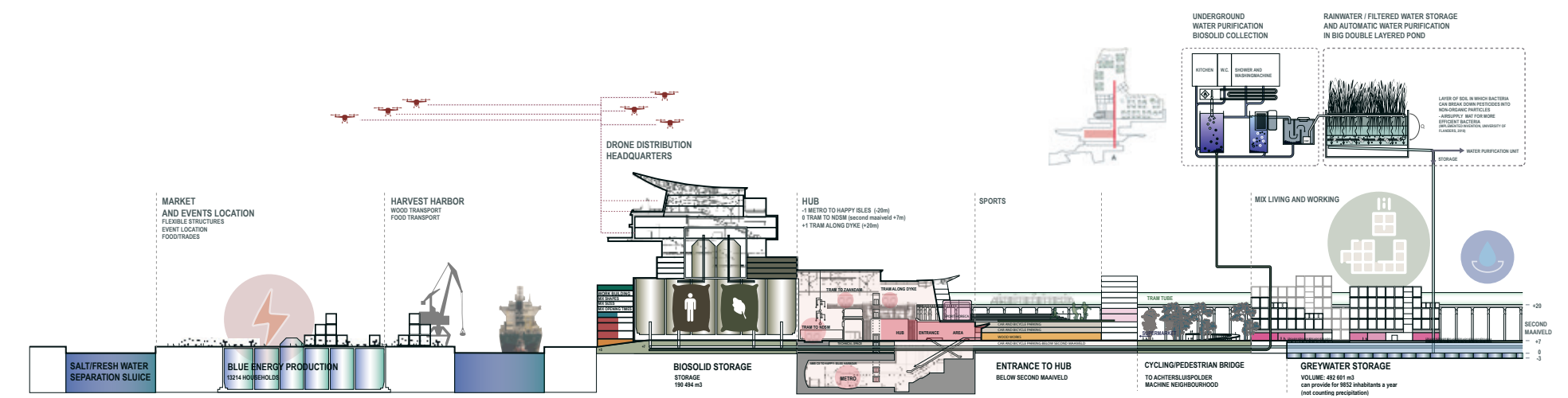
The four transition zones.



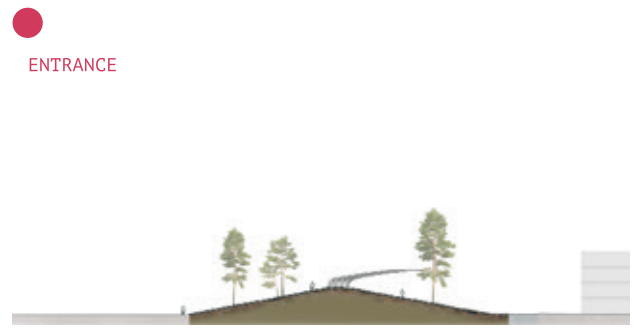
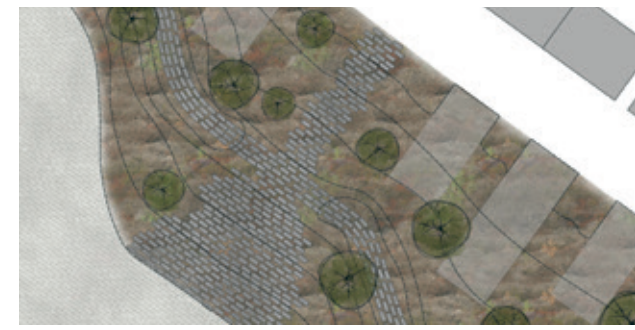
Urban Plan.



Connecting the spaces for escapism with a recreational route.



System components and production.

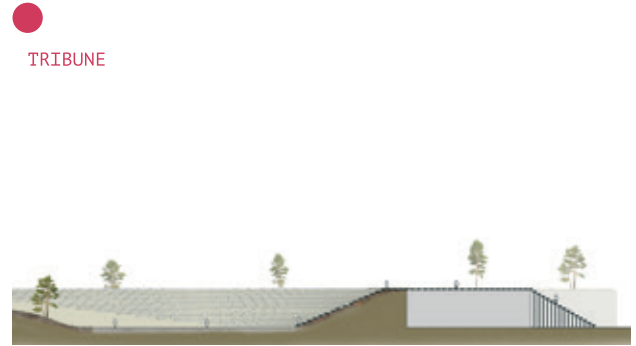
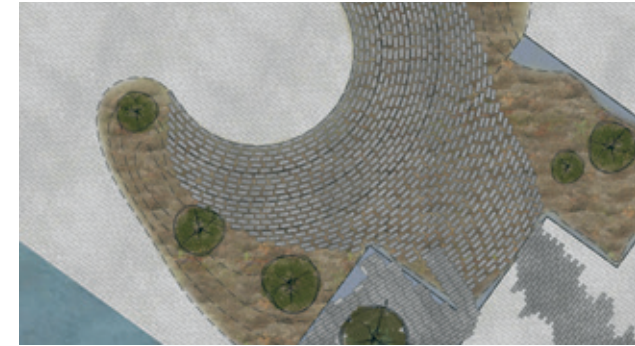


The slabs on the south face of the hill widen out, so that a place to sit and enjoy the view will originate.

The original building, which was first a barrier, is now used as an connecting element.

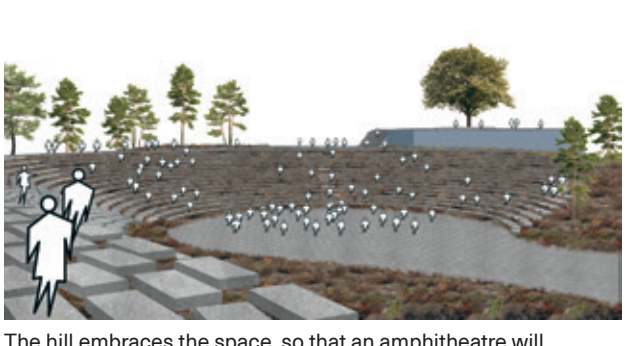


At the point of the entrance the hill dives down as an introducing gesture.

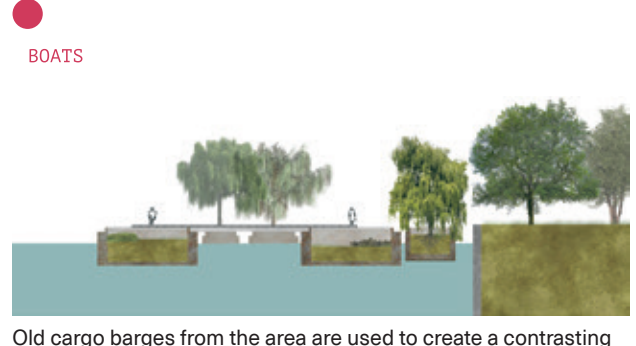
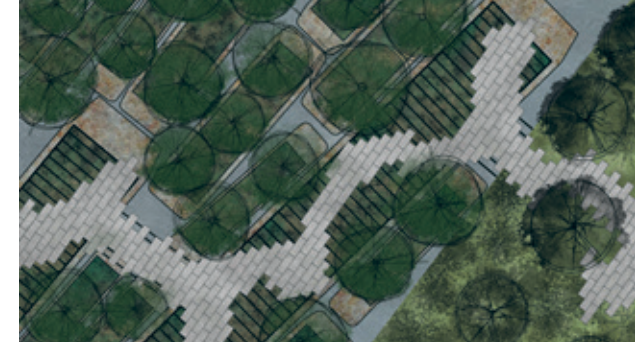


The open character enhances the relationship with the river IJ.

Section over the lowest point of the hill.



The hill embraces the space, so that an amphitheatre will originate where large events could happen.

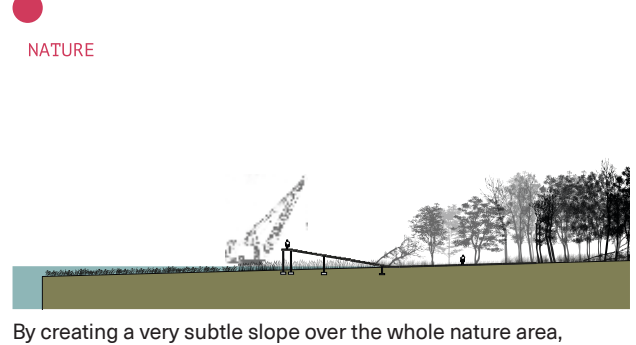
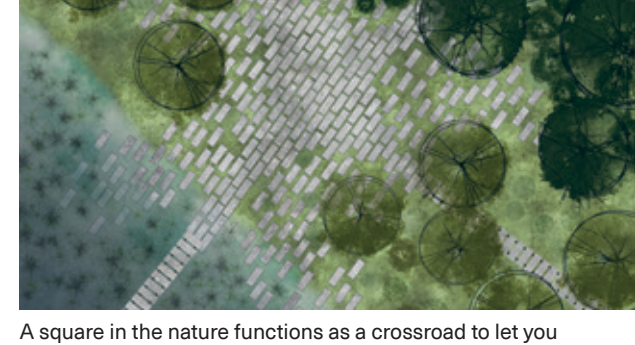


On top of the bigger ships are a pedestrian path and vegetation.

Old cargo barges from the area are used to create a contrasting atmosphere between green and industry.



Weeping willows hanging over the boats enhance the space where it gets more introvert.

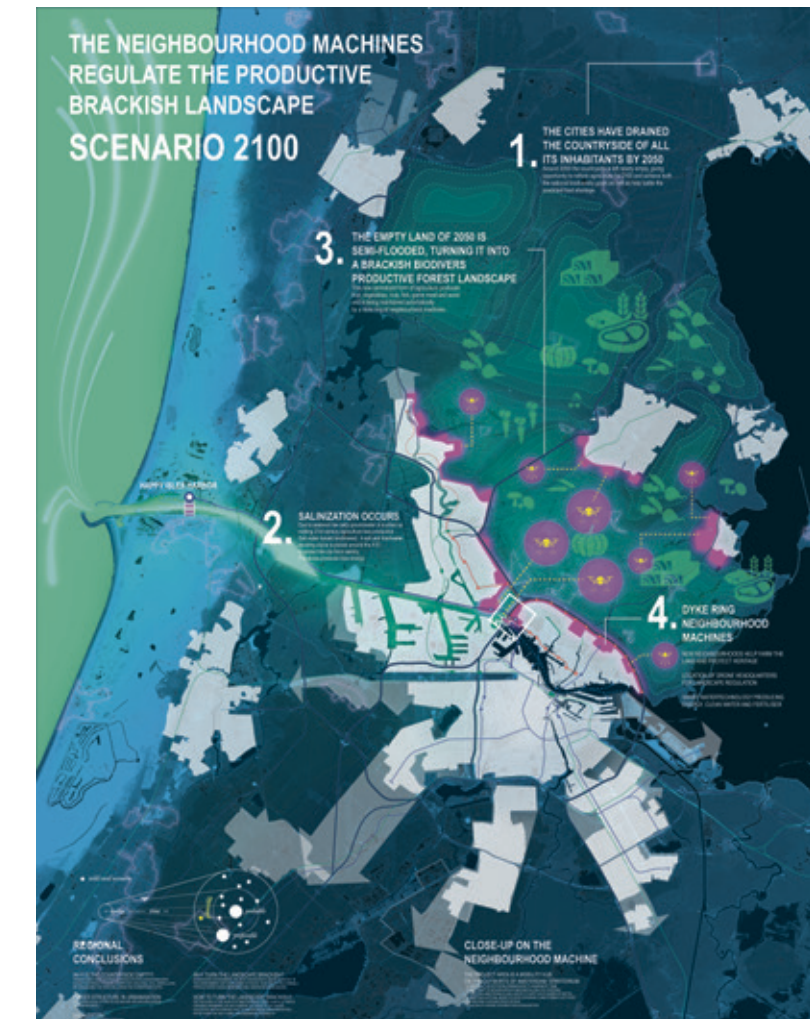


A square in the nature functions as a crossroad to let you decide which kind of nature you want to experience.

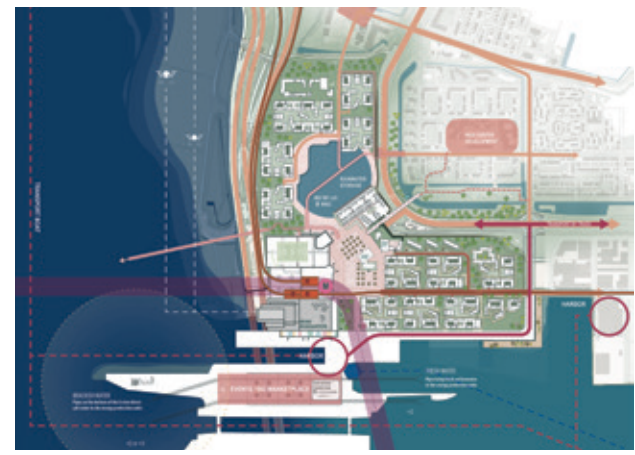
By creating a very subtle slope over the whole nature area, a large variety of species could grow in the area.



Vegetation will grow in the spaces between the bricks.



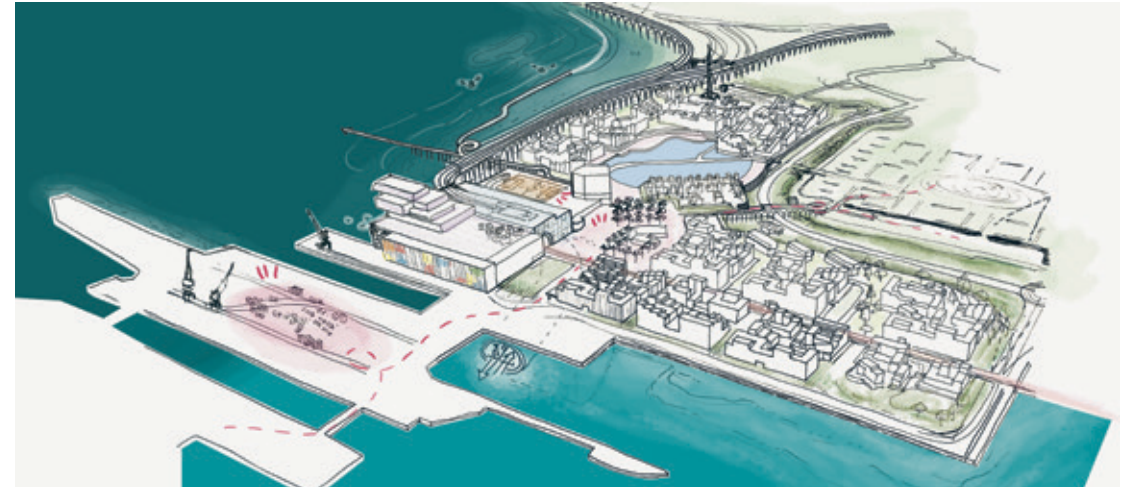
Future scenario for the metropolitan region of Amsterdam, showing a brackish productive landscape and a belt of smart terp neighbourhoods.



The plan: placement of terp blocks and mobility hub in a layered urban structure



Inner climate: a flexible density and local atmosphere



Bird's-eye view showing the overall plan: the new sluice connects two neighbourhoods and an axis along the northern IJ-banks runs into a central square, mobility hub and drone headquarters.

A Scenario for 2100

Student Hannah Liem
Project P3b
Master Urbanism
Tutor Mauro Parravicini

The Netherlands in 2100 has to deal with a rising sea level, resulting in gradual salinization of the landscape. Due to climate change, weather conditions will become more extreme, resulting in water scarcity because of drought and heat in the summer, and higher flood risk because of the rise in precipitation in the winter. This means that water retention will become a key factor in urban development in 2100. Continuous migration to cities means that those cities will become increasingly more populated, while the countryside will be drained of inhabitants. At the same time, food production will have to increase due to a growing world population. New technology creates the possibilities to automate complex productive processes with the use of artificial intelligence and drone technology.

Based on the previous considerations, I devised a new, more balanced living environment. Using ancient ideas about water defence around an even more densely built and multicultural Amsterdam, as well as more contemporary ideas about giving room to the river and ecological food production, the landscape is changed with Dutch engineering precision.

The empty, salty and polluted countryside is partly given up to flooding, turning it into a brackish landscape. It is enhanced to suit profitable and prolific natural processes, monitored and regulated by artificial intelligence while slowly being purified. Turning the area into wetland will help mend the cycle on each ecological scale.

A belt of urbanization is laid out around the landscape. Distribution of food and other commodities is provided by a provincial drone system. Each neighbourhood shown on the strategy map represents a well-balanced living environment and boasts a smart waste system cleverly disguised as a future terp. These neighbourhoods are equipped with a drone headquarters from which the landscape can be regulated.

The future terp not only protects Amsterdam from the salinization and sea-level rise, while providing the inhabitants with energy and freshwater, but will also refine waste into biosolids that fertilize the landscape and maintain both physical and mineral balance in this landscape, ensuring both food and wood production. This way the city and the landscape will be part of a mutually beneficial relationship.

ZuiverIJ

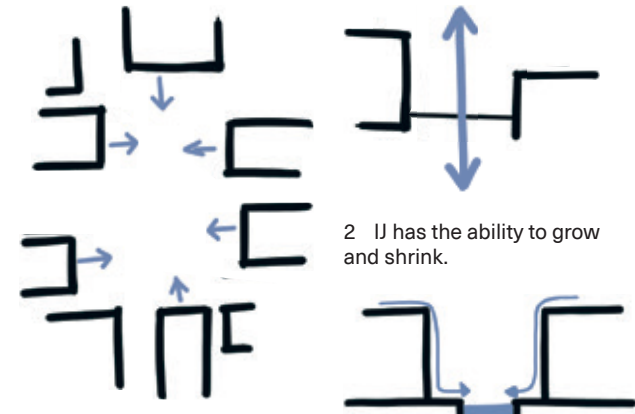
Student Laura Nijmeijer
Project P3b
Master Landscape Architecture
Tutor Brigitta van Weeren

De ZuiverIJ builds on my P3a project 'Het IJ en WIJ', in which I designed a new way of urban planning that regards the IJ River as an honorary citizen of Amsterdam and gives it more room to grow and shrink. The master plan consisted of clusters of dense houses around and through which the IJ flows. In the elaboration of one of those clusters, I investigated how the IJ can be introduced in the building blocks, solving current water-related challenges. At the moment, most surface water in the Netherlands is of poor quality. While the EU has agreed in the Water Framework Directive that all ground- and surface water must be of good quality by 2027, only 17 per cent of the smaller surface waters are of good quality with rich biodiversity. In addition, peak loads during heavy rainfall regularly lead to major problems in cities. In densely built-up areas, rainwater collection on roofs is crucial. In my plan, this water is drained into wetlands. The filters serve as a green area in the neighbourhood and run from high to

low throughout the plan. The height differences between ground level, filter and IJ are playfully emphasized by water cascades. The water is not only visible but is part of the public space. The experience of the water, the IJ, is crucial in the concept. Being able to see the water is an important feature of the plan. Inhabitants can see it falling over the cascades and literally floating into the neighbourhood. But in order to build a connection with the IJ, more senses need to be addressed. Citizens can hear the water streaming, they can put their hand in the water and touch the plants in the constructed wetland. In order to create a multifunctional dwelling place, spaces are provided with furniture, such as sofas, tables and loose stools that can be placed according to users' wishes. A playful design with trees creates spaces that people can fill in themselves. This way, squares become a public living room, dining room or workplace.



Water tasks: At the moment, the surface water in the Netherlands is of insufficient quality and urban areas have difficulty coping with peak showers due to climate change.



Concept principles
1 Water (IJ) visible inside. 2 IJ has the ability to grow and shrink. 3 Filter waste water.



Masterplan.



Birdseye view of the plan.



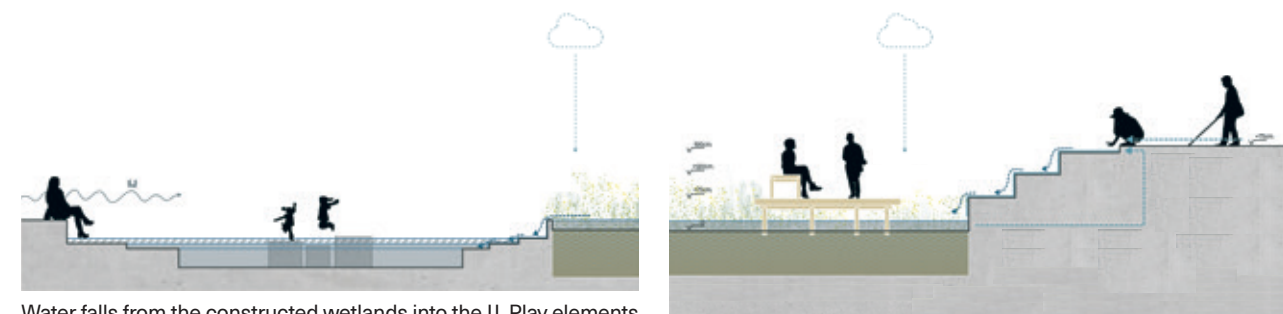
The IJ floats into the neighborhood. Rainwater falls over cascades into constructed wetlands, the cleaned water falls into the IJ.



Site plan.



Furniture is both a bench and table. Loose stools can be placed wherever you want.

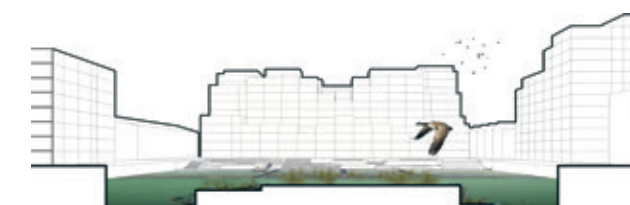


Water falls from the constructed wetlands into the IJ. Play elements and seating ridges create multifunctional spaces in the IJ.

Water cascade where you can hear, see and feel the water.



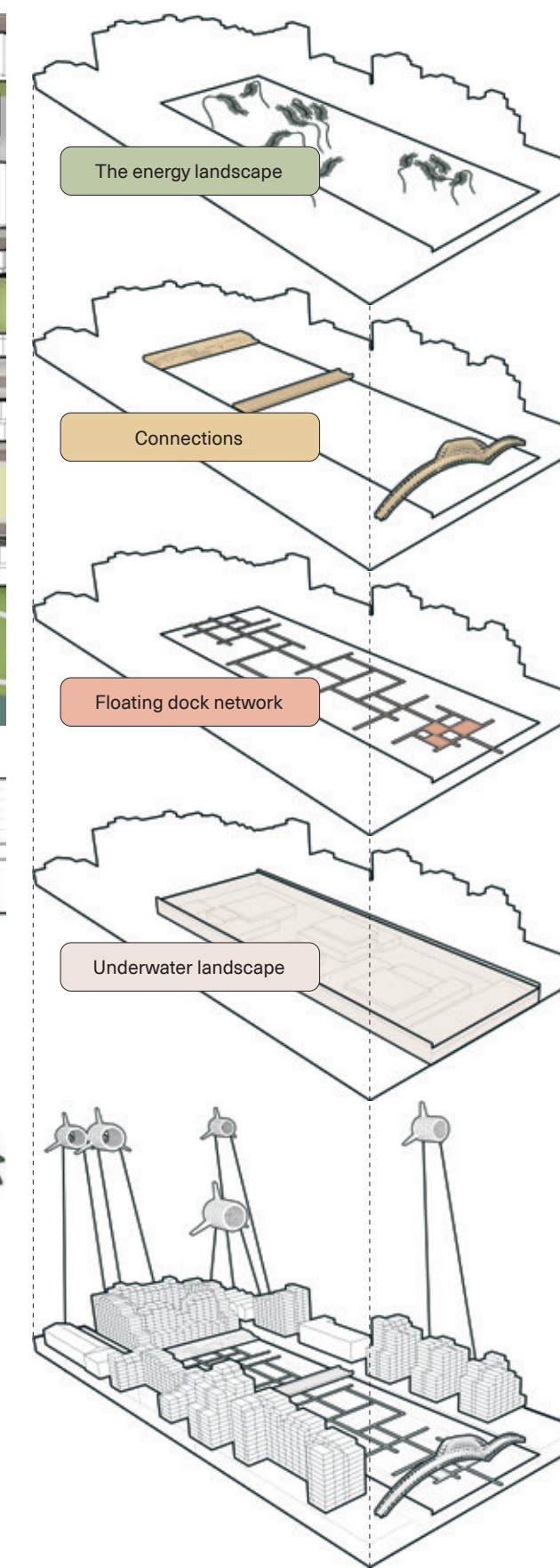
Plan [R]evolution waterscape.



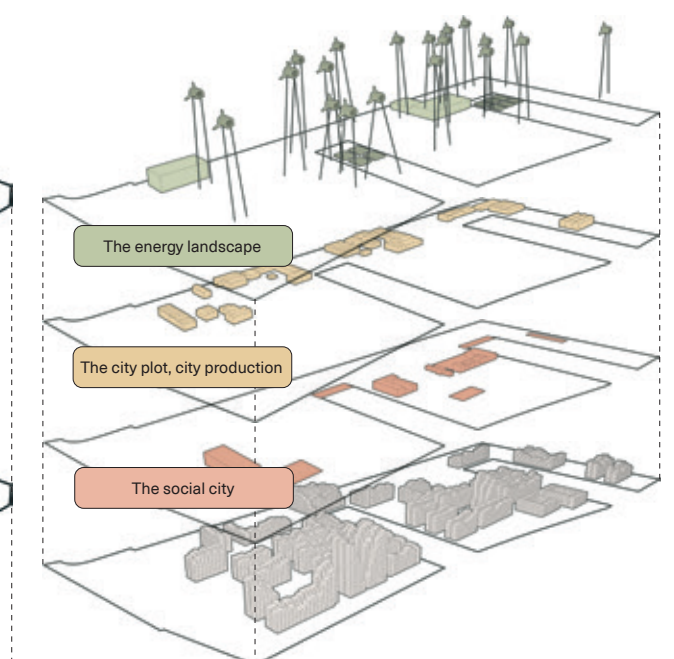
Creating different water depths with rubble to create different underwater habitats.



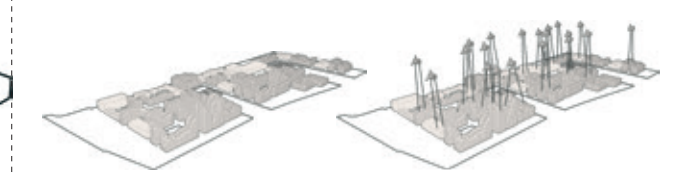
These solar 'water plants' float on the water surface to collect solar energy while also creating nice interest on the water surface.



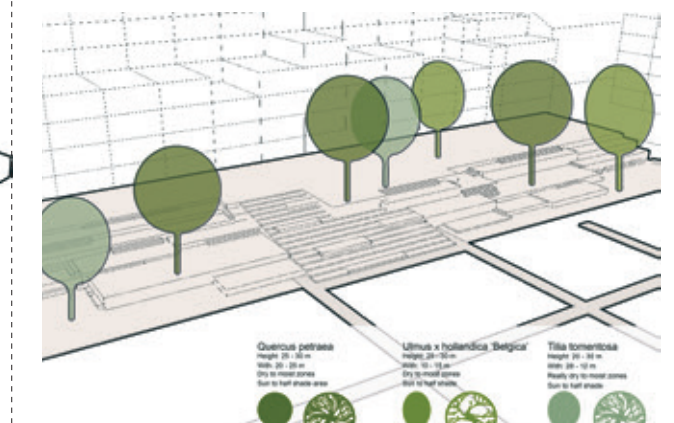
Plan layers.



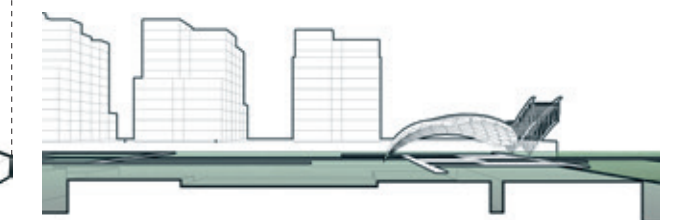
Plan layers.



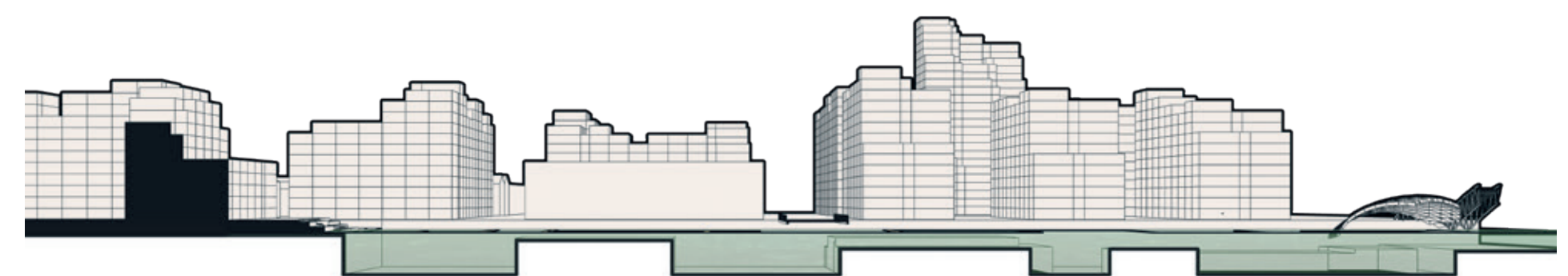
The neighborhood on a wind still day and while there is wind.



The square consist out of different ledges, great to sit and enjoy the view.



The IJ is slightly brackish, the deeper water has a higher salinity level. In the harbor area I want to focus on fresh water landscapes, so to minimize the salinity there will be a big height difference on the connection with the IJ.



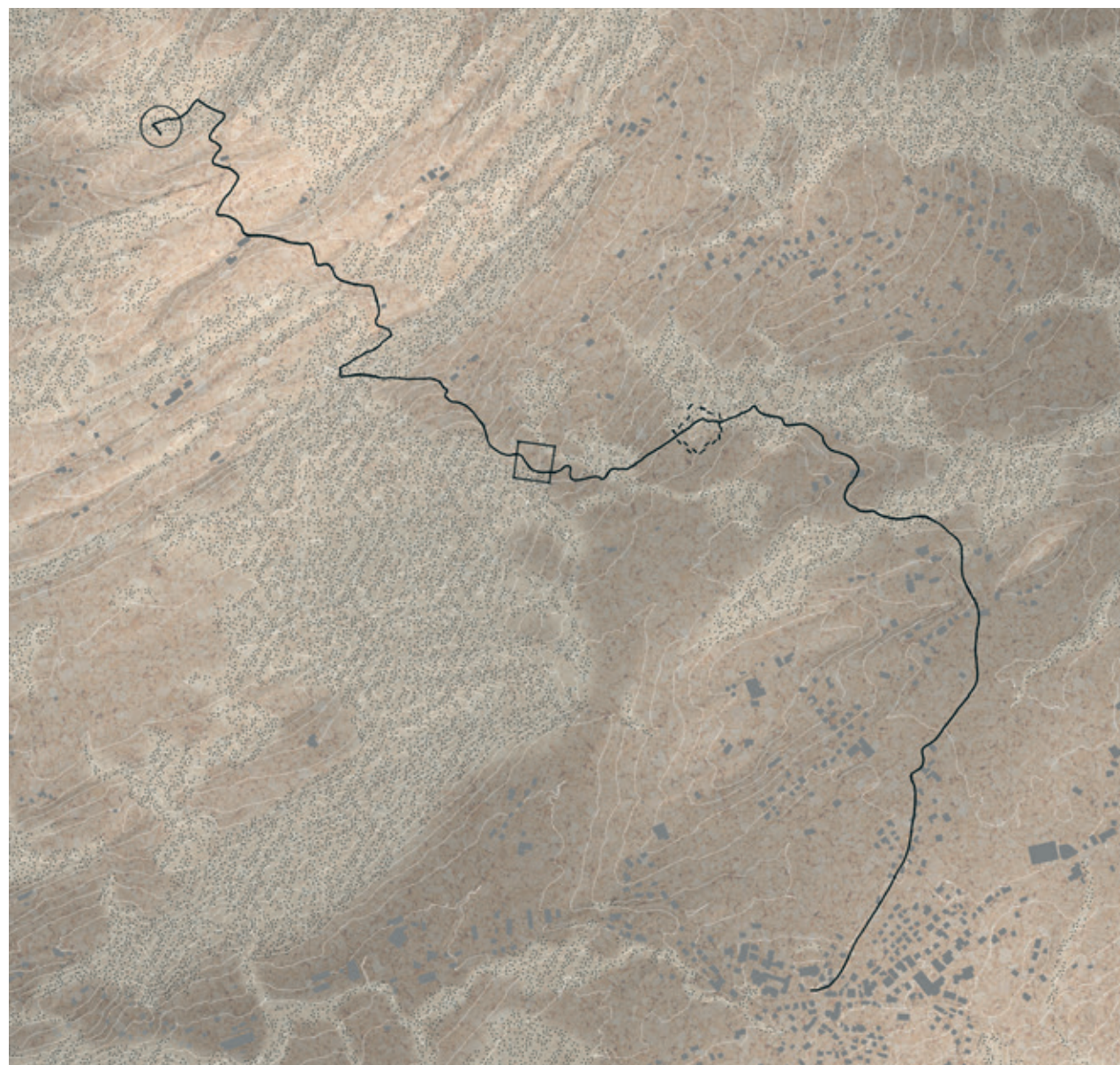
Section of the harbor area.

[R]evolution Waterscape

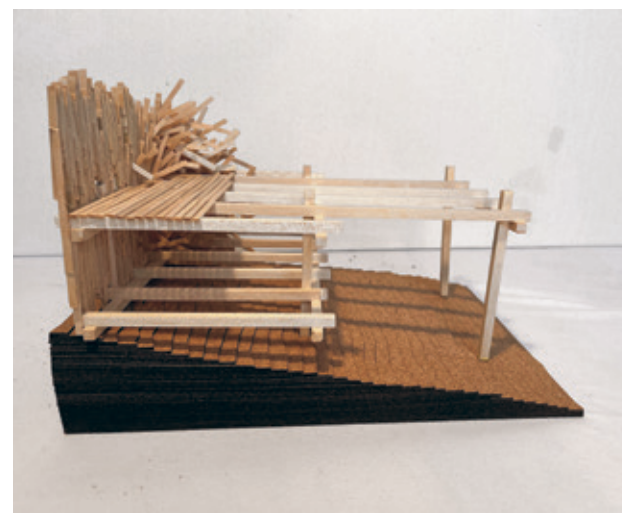
Student Timo Banning
Project P3b
Master Landscape Architecture
Tutor Ruwan Aluvihare

My P3B project is a landscape design within the master plan of my P3A project. The site is located at the Cornelis Douwesterrein in Amsterdam Noord, currently in use as an industrial and working area. By 2070 this area will be completely transformed to a high-density (5,5 FSI) urban neighbourhood. In current city plans it is designated as one of the areas that shows high potential for the production of wind energy. Our P3A brief was to combine the production of wind energy with a high-density neighbourhood. My concept was to make a neighbourhood that is shaped by energy. I came up with a modular city concept, a city that grows with the amount of energy that's being produced. The problem with a lot of green energy sources is the infrastructure. It's hard to fit 36 (the amount needed to produce enough power for this future neighbourhood) 150-m-high wind turbines into a dense urban structure. Not only the space requirements for this infrastructure is an issue, but also the impact on the view and the noise pollution. My solution is an event-based way of collecting energy. The turbines I use in my plan are filled with helium. When there is a lot of wind, you let them up to harvest all this energy. When wind is low, you can deflate them and store them on the roof.

For my P3A we had to work out a piece of our master plan on a more detailed scale. I chose to work on one of the harbour heads. The first thing I did was take the water deeper into the neighbourhood, as this can help cool the city streets. Besides the cooling effect of the water evaporation it is also a great place for the wind to enter the area. The wind will be blowing through a large variety of tree species, creating a nice circulation to cool the city streets. In addition to the climate impact the water is also great for nature, recreation and can function as a place for energy production. It's nice to experience the water from different heights and points of view so that the relation between people and the water keeps changing. I also introduced different heights in the underwater landscape, by using the rubble of the current buildings to create different depths of water, where different kinds of water plants can grow. The floating dock path takes you over the water through the different waterscapes. You can walk through dense reed, along the floating solar energy 'water plants' or stand completely free on the end of the path in the windy openness of the IJ. This pathway also connects to the water pavilion, a great place to end your walk by sitting down to enjoy the sounds of wind, water and nature.



Historical route linking the three scenarios.



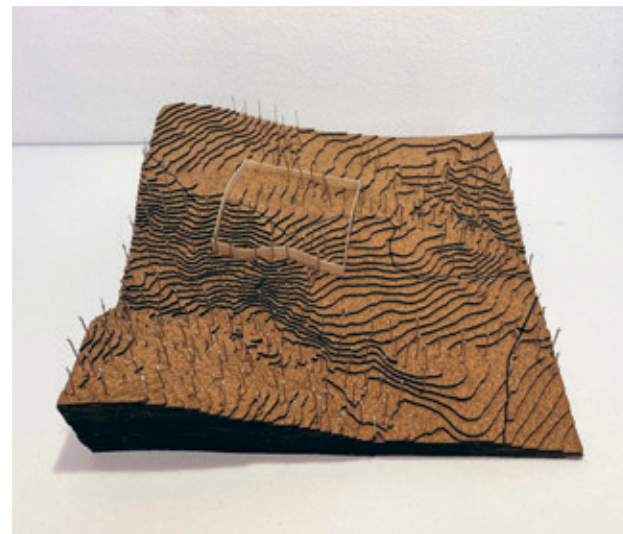
Western red cedar structure.



Fence transformation to structure.



Do nothing.



Prioritize production.



Boost biodiversity.



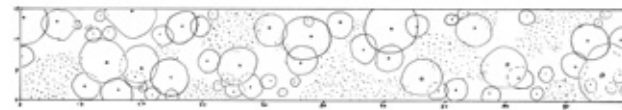
Do nothing.



Prioritize production.



Boost biodiversity.



After Spruce

Student Joep van Amelsvoort
Project P5/O5
Master Landscape Architecture
Tutors Anna Fink, Daniëlle Huls and Billy Nolan

The Bregenzerwald faces one huge change that has been overlooked up to now. Spruce trees account for 50 per cent of the forest. Over the next decades they will slowly die due to rising temperatures. The spatial, cultural, ecological and economic consequences are enormous.

The project After Spruce proposes three scenarios to address the unavoidable changes in different ways. A historical route links these three scenarios from the valley to the peak of a mountain. To demarcate the scenarios a fence is built from spruce trees mimicking the patterns of the forest. Each scenario uses this fence typology in a different way, showing how the forest influences wood construction.

Scenario 1 shows what will happen if forest owners decide to do nothing. The spruce will slowly die, blackberries will

cover the ground and beach trees will close the canopy. The demarcation is slowly built up when spruce trees are dying.

Scenario 2 ensures that the region will maintain a steady wood production. The spruce will be replaced by the western red cedar, a tall straight tree with good building properties but bad loadbearing capacity. Wooden buildings will need beams with much larger dimensions.

Scenario 3 focusses on boosting biodiversity. The spruce tree will be replaced by multiple broad-leaved trees. They are less useful for building, but more interesting for all sorts of animals. The wood that is produced won't be straight but has a higher loadbearing capacity. Constructions will be much more fragmented.

Pampus Island Reimagined

Student Minjeong (MJ) Kim
Project P5/O5
Master Architecture
Tutors Dana Behrman, Maurizio Scarciglia and Vibeke Gieskes

The built environment has the capability to manifest and promote power, manipulating our understanding of the world and ultimately ourselves. With reference to what is going on globally, namely the polarization of politics and human interaction, I decided to research surveillance capitalism as a new frontier of power. What does the idea of the self entail in the context of an information-obsessed society? This is one of the existential conditions that is unique of our time.

Surveillance capitalism infiltrates our society in various shapes and forms, such as big-data corporations reaping huge profits that exceed those of governments, social media that give psychological nudges to their users, and beguiling forms of urban optimism and progress labeled as 'smart', 'high-tech' and 'personalized'. Tech companies thrive on our online presence and choices, accelerated by Covid-19 lockdowns that suppressed exterior social life. The alarming point is that surveillance capitalism creates an immense asymmetry of knowledge and power. It is even more disturbing to know that social participation today is virtually impossible without feeding into it to varying degrees.

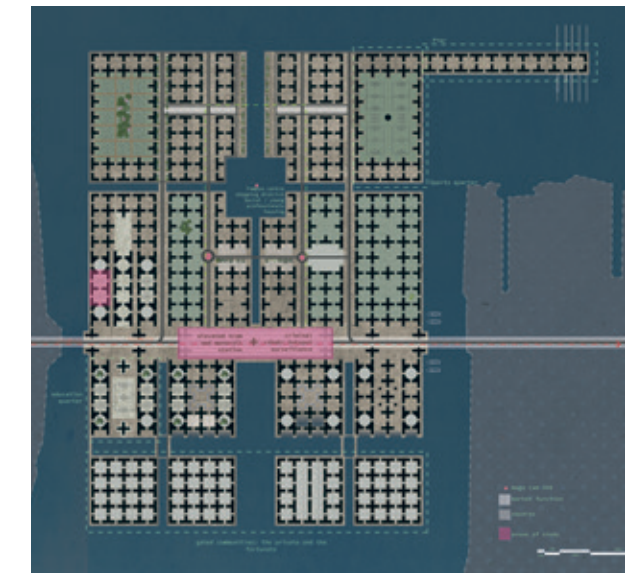
With this in mind, the project speculates on the conditions of pervasive control in 2050. It reimagines a part of Jaap Bakema's Pampus Island plan of the 1960s, to be fitted for a society of

control almost 100 years ahead. The project sheds light on the velocity of our current trajectory, and the irony of our lack of freedom. Through symmetrical compositions often used in totalitarian propaganda and views through the lens of a drone, the project conveys the gravity and sheer irony of this reality. Under a seemingly harmless layer of highly efficient and personalized urban experience lurks a dark, ethical concern for our privacy. Rather than proposing a literal solution, the project navigates the topic as a provocation, adding a poetic and ironic twist to viewers' imagination. The research was intentionally divided into two disparate parts: one purely seeking an architectural language and atmosphere by building a visual toolbox of historical and cultural references (the project in P5), and one looking at instrumental power through a theoretical lens (the research in O5).

In 2050, Pampus is the leading 'smart city' of the Netherlands and a provocative hotspot of mass surveillance, asserting the spatial anxieties and optical relationships that arise out of pervasive surveillance as a new form of modern regime. By drawing a maddening scenario, it shows a society of surveys and surveyors, and the collective paranoia that results from asymmetry of power and knowledge. It demonstrates a world where physical and virtual privacy is a privilege, and social interactions are presided by control.



Pampus Island plan.



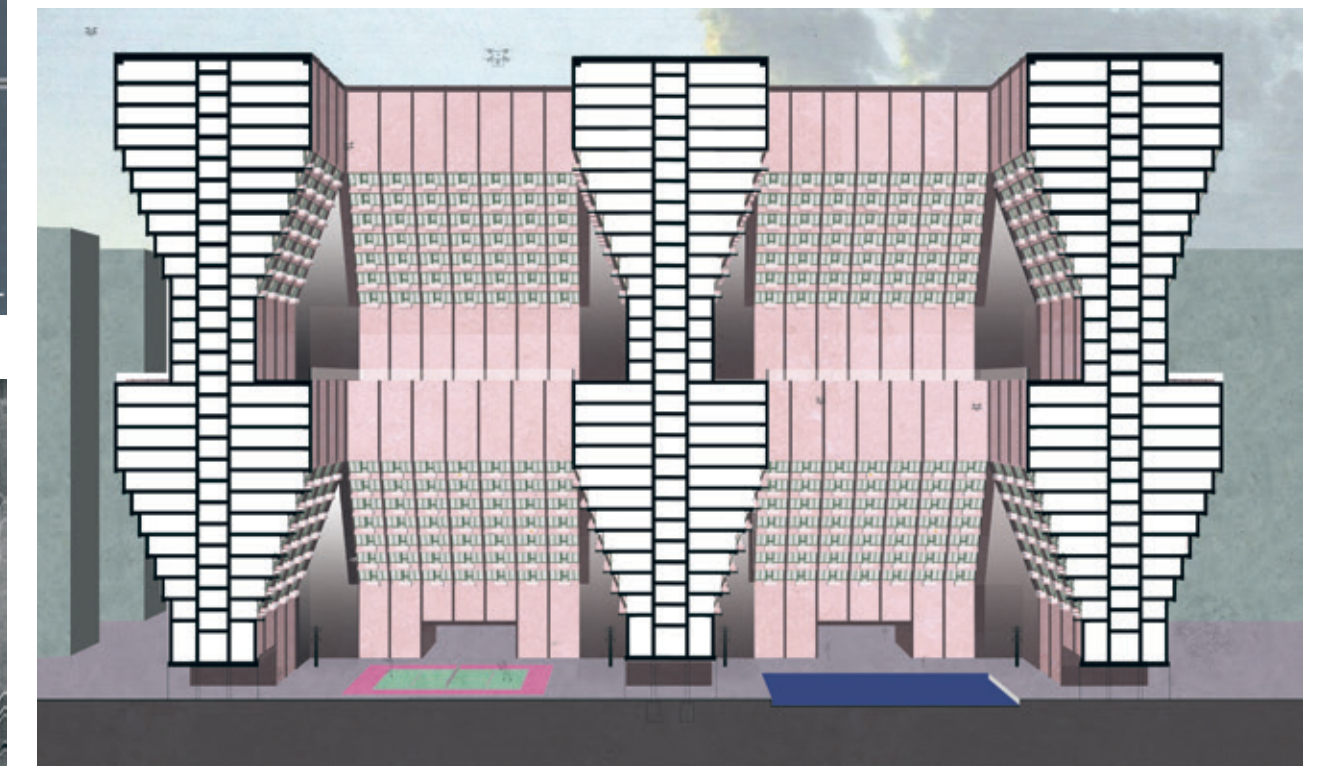
Masterplan for society of control.



Concept collage.



Panoptic society.



All-knowing residential block with tennis court.





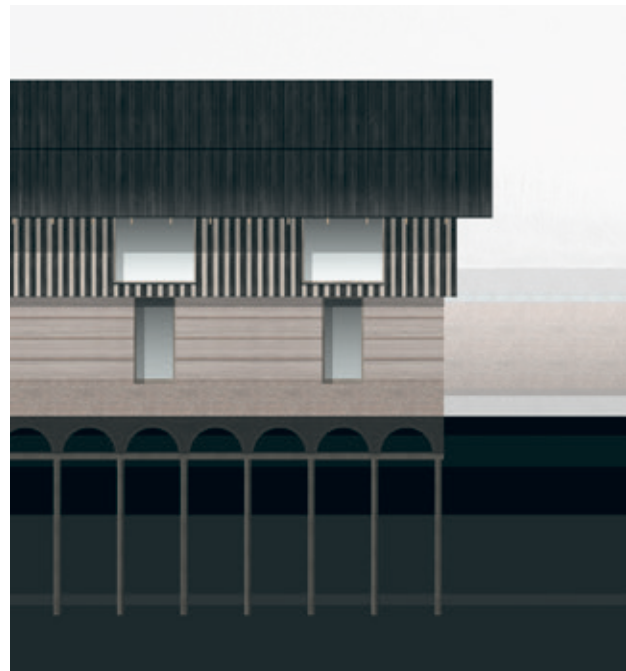
Spaarndammerdijk around 1800.



Site plan: 1 Exhibition space, 2 Workshop, 3 Atelier.



A barn for sheep with a clear layering of materials; bricks, roof tiles and reed.



Exhibition space & residence.

Grow, Harvest, Build

Student Martijn van Wijk
Project P5/O5
Master Architecture
Tutors Anna Fink, Daniëlle Huls and Billy Nolan

Three new buildings serve as a temporary residence for a select group of researchers and artists. A studio, a workshop and an exhibition space form an ensemble situated in the Geuzenbos area on the Spaarndammerdijk, a remnant of a thirteenth-century dike between Spaarndam and Amsterdam that protected the countryside against the high water of the IJ. It had many farms and sheds connected to it, of which most have been demolished to make room for the Amsterdam Harbour and other infrastructure.

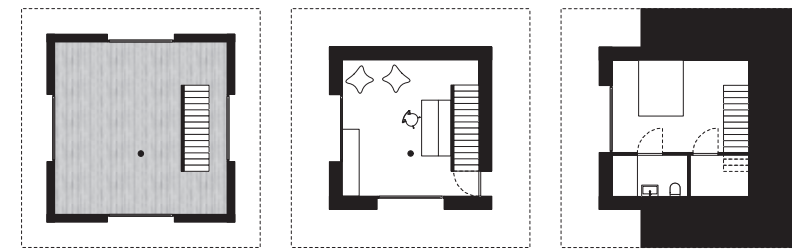
In the spirit of how farmers used to build their houses, the new buildings consist of materials from the immediate vicinity: oak, clay and earth. All materials can be processed on site with manpower using ancient knowledge and techniques. Wood is selectively felled creating space for young trees and to give the remaining trees more room to grow. This is done in winter during a full moon, so that the trees contain the least amount of fluid. Earth and clay are collected as much as possible from the sites that are dug for the foundation of the new buildings. Extra clay is excavated nearby following the relief of the underlying layer of sand. This creates a swamp-like area that is attractive for certain bird species and other organisms.

Each material has a specific place in the building where it comes into its own. Bricks are used just below and above the groundwater level for their resistance to the combination of wetness and drought. Oak trunks are used as foundation piles below the groundwater level. This way the wood doesn't rot. Wood is also used for spanning floors and roofs, and as a façade finish. Because the oak trees are relatively young (30 years), their diameter only allows a span of 3.5 m. The planks used for the roof, a place that is subject to all weather conditions, are briefly set on fire to create a protective layer, a technique originating from Japan. Rammed earth is used to envelope the living areas, for the comfortable level of humidity it creates. Reed is an excellent insulating material and complementary to the qualities of rammed earth.

The project should be seen as a study into decentralized methods of harvesting and building, and what form language this can produce. It questions the concept of import and returns to a design attitude that depends solely on materials and products that are available in the immediate vicinity. It's a rediscovery of a cultural landscape and how to create meaningful continuities in and with it.



Atelier.



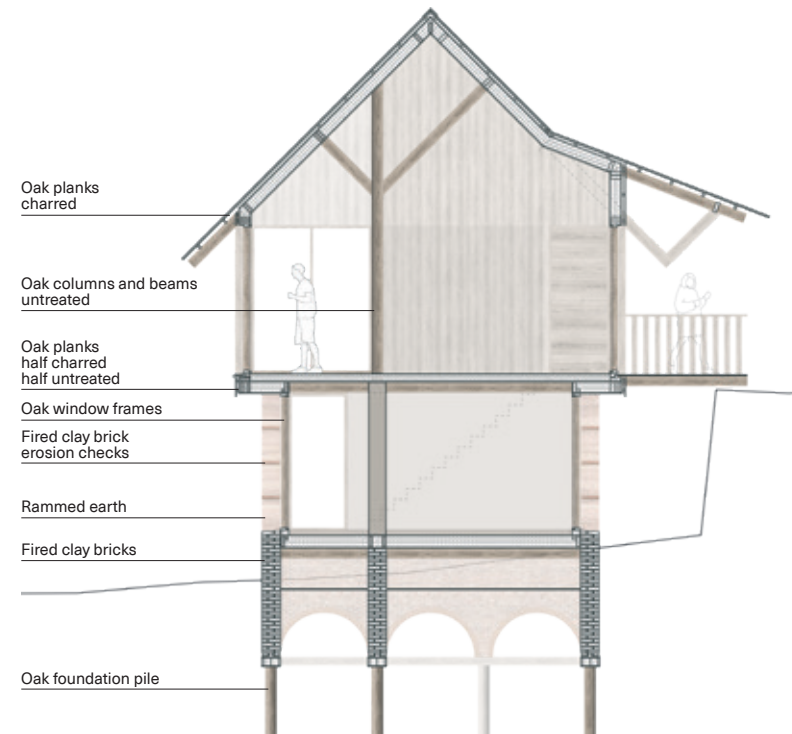
Atelier.



Workshop.



Exhibition space & residence.



Exhibition space & residence.

Poldering in the Polder

Student Robert-Jan van der Linden
Project P5/O5
Master Landscape Architecture
Tutors Dirk Sijmons, Maurits de Hoog and Marieke Berkers

The Netherlands: country of large waterworks, polders, efficient agriculture and risk analyses reaching into the distant future. All this comes together in the Flevo polders – reclaimed from the Zuiderzee, impoldered for agriculture and parcelled out, divided and organized by a modernist rationality. Perhaps this is why the country sees the Flevo polder as the best place to impose nationally important projects. Or does the Flevo polder have a different status than the rest of the country and has its sense of self-interest not quite matured?

The Flevo polder was constructed by the state. The land position it still holds means that in many cases major challenges such as the energy transition, the housing crisis and the expansion of aviation facilities and data centres are projected disproportionately onto the Flevo polder, on the initiative of either market parties or others.

This study shows how Flevoland can find more autonomy over the next 129 years, until the year 2150: by no longer fulfilling national tasks, but by developing its own identity instead. By meeting its own challenges and applying the instruments of democracy, discussion and debate down to the lowest – the neighbourhood – level. This echoes a desire for more differentiated housing concepts and for room to innovate while mixing agricultural and urban development.

The now 53 to 81-year-old Flevo polder was developed when the spirit of the time was coloured by modernism and post-modernism. Housing was designed on the basis of catalogued housing concepts and generic elaborations. This appealed to the broadest possible target group. However, the spirit of the times

is changing. Rather than a generic single-family dwelling with garden, people now want a more differentiated range of dwellings. This is evident from the recent development of Oosterwold and the developments around centre locations in the inner cities of Almere and Lelystad.

Agriculture in the Flevo polder is highly efficient and specialized. Practitioners of this form of agriculture are constantly looking for the latest innovations and always optimizing their work. The result is an agriculture that sells its produce all over the world. But this too is changing. The European Union, with its 'Farm to Fork Strategy', and the former Ministry of Agriculture, Nature and Food, with its 'Agriculture, Nature and Food: Valuable and Connected', aim to create local mineral cycles and better connections between farmers and consumers.

This design shows that their visions can be very beneficial to both living environments that are part of the agricultural landscape and recreational opportunities around cities. By choosing local products, consumers can influence the nature inclusiveness, environmental nuisance, transport movements and recreational qualities in an of the nearby productive landscape. In addition to local sales, certification and recreational and nature values can also boost farmers' incomes. By reducing the physical distance between farmers and consumers, interesting forms of agrarian urbanism can emerge, without the production capacity of the agrarian landscape being sacrificed. This is a plea for using the integration of the housing challenge to reduce the distance between farmers and consumers and to restore democracy ('poldering') to the polder.



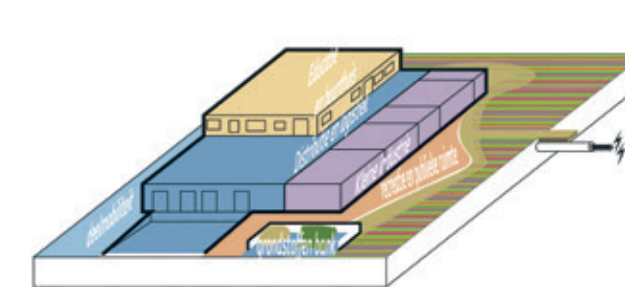
First step: gaining knowledge through pioneering, science and education.



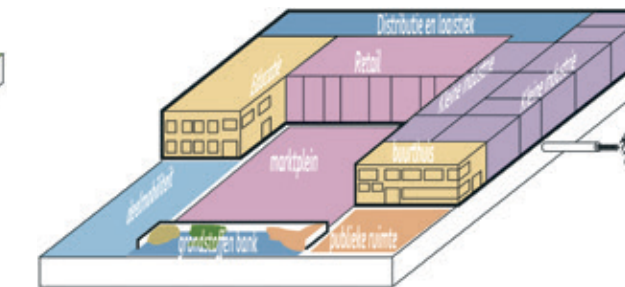
Second step: implementing circular agriculture and developing rural communities.



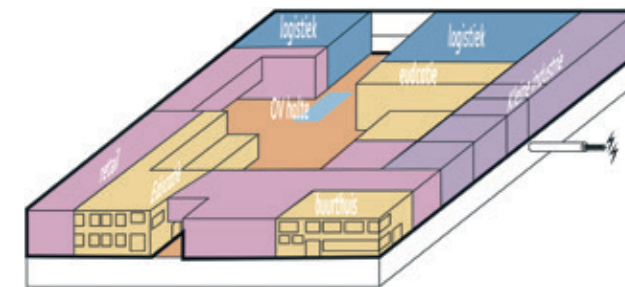
Result: a future-proof landscape with integrated agricultural urbanism.



Introduction of the agricultural commons.



The agricultural commons is extended with community housing, retail, markets and schools.



The agricultural commons becomes a hub for retail, transport and exchange of raw materials.



Hallmark Agriculture scenario: a variety of choices in the supermarket, such as organic or 'beterleven'.



Smart City scenario: the service economy.



Shared Ownership scenario: the food-membership movement.



Productive Gardens scenario: the self-sustainability movement.



In Sluseholmen, Copenhagen, courtyards are used intensively. They invite inhabitants to have a chat.

SOCIAL COHESION IN FLEVOLAND IN 2150

Urbanism student Roelof Koudenburg wrote an O5 paper about social cohesion in Flevoland in 2150. Between 2022 and 2150, some 600,000 new inhabitants will settle in Flevoland. Failing to promote social cohesion in the hyper-diverse society of the future will result in alienation; neighbourhoods will become unliveable. Koudenburg was tutored by Marieke Berkers.

Text ROELOF KOUDENBURG
Photo COURTESY OF ARKITEMA

Both nationally and internationally Flevoland, with its reclaimed seabed and mixed social composition, ranks as the apex of Dutch social engineering and the fight against water. In addition, the Dutch government has not hesitated to manipulate said social composition to achieve an 'optimal' balance of church affiliations and socioeconomic classes. Whereas in the past Flevoland always set the tone in spatial design, social composition and agricultural techniques, 60 years onwards it finds itself in an entirely different forcefield. Over the next 150 years Flevoland will face many developments, including the energy transition, economic and technological changes, increasing spatial segregation and immigration. Although the environment may change radically, one thing is beyond dispute: the human need for social contact and the desire to be part of a community will continue to exist.

Between 2022 and 2150, some 600,000 new inhabitants will come from abroad to pioneer Flevoland. Of these 600,000 new pioneers, 40 per cent will come from the European Union and 60 per cent from the rest of the world, especially Africa and the Middle East (CBS, 2020). The new inhabitants are labour and study migrants as well as asylum seekers. In the hyper-diverse Flevoland of 2150, old and new inhabitants will have to find ways to live together. If social cohesion is not facilitated, alienation and a reduction in the quality of life in the neighbourhood are likely to arise. A design strategy can be used to systematically map and link defining moments. This way, goal-oriented choices can be made in the future and a desired end result comes into view. This strategy will ensure that the hyper-diverse Flevoland of 2150 is not a collection of parallel societies, but a province in which people feel comfortable and connected with their neighbours.

In this research I take the first step towards answering the question: How can we facilitate social cohesion through urban design interventions using a regional strategy (2022–2150)? To answer this question, I will first explain what 'social cohesion' means. Next, I will discuss the spatial possibilities of promoting said social cohesion. Finally, I will look at ways in which the analysis and findings can be used in the Flevoland context.

This research is an addition to existing studies on social cohesion, because it maps a comprehensive compendium of tangible and physical interventions that facilitate social cohesion and subsequently applies it to the Flevoland polder structure. This research can also be relevant for landscape typologies that have spatial parallels with Flevoland (including the Haarlemmermeer and Beemster polders). In view of the length of the project and the nature of the subject matter, I have approached this research from a qualitative point of view, answering the above questions using expert interviews, desktop research and case studies. I conducted the interviews by telephone. Given these research methods, this study may not be representative and the results may not be the same in repeated studies. Nevertheless, it provides a rich picture of possible solutions to social issues.

THE CONCEPT OF 'SOCIAL COHESION'

Terms such as 'social cohesion', 'neighbourship', 'community' and 'connection with the neighbourhood' may seem cliché or nebulous; in the context of this research it is important to articulate and delineate a crystal-clear and distinct definition. Social cohesion generally refers to 'the extent to which inhabitants share communal values, there is a degree of social control, presence and interdependence of social networks ... trust in other inhabitants and a willingness to work with them to find solutions to collective problems' (Nio, 2021; De Hart, 2002). However, further concretization is desirable. This study, therefore, uses the concrete definition by Bolt and Torrance (2005), who refer to social cohesion as consisting of social participation, similar views and identification.

The first component, participating in and establishing social relationships between inhabitants, leads to an increased liveability of neighbourhoods (Dautzenberg, 2008; Van Oers, 2017). Although the social relationships between inhabitants are often 'weak' relationships, it is precisely these weak ties that are often of great importance to people's self-reliance. Examples are neighbours who look after other people's children for a while or receive their groceries (Granovetter, 1973). The second component, the presence of similar views, has a positive influence

on the liveability of the neighbourhood because people experience less conflict and nuisance (Bolt and Torrance, 2005; Van Oers, 2017). The third component, identification with the neighbourhood, determines the degree of 'attachment that inhabitants have with the neighbourhood and the extent to which they feel part of this community' (Bolt and Torrance, 2005; Van Oers, 2017). Being part of a community is of great importance to individuals because it contributes to the meaning of life (Jenkins, 2014; Weenink, 2009).

The above text makes it clear that social cohesion is defined spatially at the neighbourhood level and is a result of interaction with nearby inhabitants. It is evident that people also have relationships that are valuable and contribute to their mental well-being outside the immediate physical living environment. Nevertheless, for the sake of delineation, this research defines social cohesion at the neighbourhood level and not as network cohesion (De Kam and Needham, 2003).

The professional interest of urban designers, planners and policymakers in the phenomenon of social cohesion is rooted in the implicit assumption 'that a stronger community and sense of community will lead, for example, to a decrease in crime and an increase in liveability and will also make local government more effective' (Wilde, 2015). Even hidden motives aside, greater social cohesion strongly improves citizens' happiness and well-being: 'Social cohesion goes hand in hand with happiness and satisfaction. People who have more contact with family, participate monthly in club activities and live in a neighbourhood with a good atmosphere relatively often indicate that they are happy' (Mars and Schmeets, 2011). It should be noted here that social cohesion that is too great ('stifling') can have the opposite effect and lead to undesirable behaviour and possibly even suicide because people cannot cope with peer pressure/expectations (Durkheim).

A striking finding from the literature is that the more diverse a neighbourhood is, the less social cohesion is observed in it (Jennissen et al., 2018). It also appears that some homogeneity and segregation at the street level is desirable from the point of view of people's housing preferences. 'Relaxed' segregation, in which homogeneous streets and heterogeneous neighbourhoods are the norm, is therefore encouraged. However, it is important that opportunities for encounters and value transfer take place at the neighbourhood level. If this does not happen, parallel societies will emerge (Musterd, 2020). All in all, it is worthwhile to investigate how social cohesion can be promoted in Flevoland.

Promoting social cohesion at the neighbourhood level can be done in various ways. The government can set up social projects (including living-room talks, local women's networks) to improve social cohesion. In addition, it can devise physical interventions (a community space, a playing area). This research will focus on the way physical interventions can promote social participation, similar views and identification and how these interventions can be applied in the Flevoland context.

A NATIONAL TRADITION

The Netherlands has a long history of social engineering, of wanting to improve social cohesion and to turn people into socially desirable subjects. Attempts have been made – examples range from the Veenhuizen re-education colonies and the neighbourhood concept to the Rotterdam Act – to promote desirable behaviour and make neighbourhoods more liveable and social. The idea that social cohesion can be promoted through urban design interventions and plans has been widespread in recent decades. Reality, however, has overtaken this dogma. Noble intentions notwithstanding, the creation of social cohesion at the plot, neighbourhood or district level is a complex interplay of personality traits, attitudes, socioeconomic class, religion and culture (Williams, 2005). As urban designers, we can only facilitate the development of social cohesion. In short, a good urban design is necessary for social cohesion to develop, but unfortunately does not guarantee it (Verhoeven and Post, 2021).

FACILITATING SOCIAL COHESION

The main question this essay answers is: What are the spatial opportunities for facilitating social cohesion? By ensuring that the opportunity for physical encounters is increased at various scale levels (district,



Guideline I: Neighbourhoods and residential clusters are connected to surrounding neighbourhoods, but inaccessible to unwanted and unintended use.



Guideline II: Cars are parked at the periphery of the urban blocks. Walking and cycling are encouraged. There are shared footpaths to places where activities (living, parking, communal activities) take place.



Guideline III: At the district level there are shops, community centres, schools/crèches, libraries, green and sports facilities and parks. These facilities are placed in easily accessible (walking, cycling and driving) and central locations.



Guideline IV: There are places where people can meet at the neighbourhood level. Where possible, community spaces, communal gardens, children's farms or playing fields and sports fields are realized at the neighbourhood level.



Guideline V: Clusters comprise around 30 households.



Guideline VI: communal spaces are present and occupy a central position along communal footpaths or walking routes.



Guideline VII: the public space is bordered by dwellings or apartment buildings and directly accessible to residents. The private space is minimized.



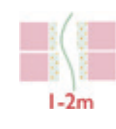
Guideline VIII: dwellings and shared porches/entrances are spatially clustered.



Guideline IX: apartment buildings are no higher than six storeys and the depth of squares and parks is, whenever possible, less than 100m.



Guideline X: each building block has a wide variety of different physical types, possibly a mixture of social and private sector dwellings.



Guideline XI: every dwelling and apartment has a threshold zone measuring between 1 and 2 m.



Guideline XII: living spaces and activity programmes are oriented towards access galleries/communal spaces.



Guideline XIII: high-rise buildings feature small communal spaces per cluster of apartments inside the structure.

neighbourhood, urban block, dwelling, threshold zone), you ensure that people get (re)acquainted with their neighbours and feel more connected to other inhabitants of the neighbourhood (Van der Meer et al., 2008): 'Without encounters, there can be no community and, by definition, no social cohesion' (Bovenhoff and Meier, 2015). Eventually, increased social interaction can also make inhabitants feel more part of the community. All of this ultimately promotes social cohesion.

In addition to physical interventions, informal aspects play a major part in facilitating social encounters and thus in social cohesion. Social interaction is influenced by personal factors, informal social factors between individuals and formal social factors between individuals. Personal factors include personality traits, attitudes, socioeconomic class, religion and culture. Informal social factors between individuals include available financial resources, health and time to participate in groups. Formal social factors include decision processes, division of labour and organizational structures (Williams, 2005).

The abovementioned factors must not be neglected in the context of physical interventions that can facilitate social cohesion. For the sake of time, this research focuses on the facilitation of social cohesion through physical interventions. Four global ambitions for Flevoland emerged from the study. These ambitions were then translated into 13 spatial guidelines that provide concrete starting points for facilitating social cohesion. The ambitions are:

1. Flevoland facilitates meetings at all scales as much as possible (guideline II, VII).
2. Pioneers feel safe in their living environments (guidelines I, XI, VII, XII).
3. Facilities are accessible and provide local residents with care at both the neighbourhood and the district level (guideline VI, III, IV).
4. The social grain size is well-ordered and provides space for different family compositions and ages (guideline V, X, XIII).

THE GUIDELINES

The accessibility of neighbourhoods and clusters has a great deal of influence on the chances of inhabitants and passers-by to meet one another. Neighbourhoods and residential clusters that are too sheltered due to their spatial design function de facto as 'gated communities'. Neighbourhoods and residential clusters must balance a certain shelteredness that stimulates social control and safety and increases the mutual recognition of neighbourhood inhabitants. At the same time, neighbourhoods and residential clusters must not become social bastions that are physically inaccessible to the inhabitants of adjacent neighbourhoods, as this will prevent encounters at a level that transcends the residential cluster or neighbourhood from taking place. Neighbourhoods and residential clusters must be accessible, but inaccessible to unwanted and unintended use (IFV, 2019). This requires an urban design that guarantees good accessibility but, when necessary, also allows the temporarily closing off of areas, courtyards or other spaces when nuisance occurs. The use of locks, bridges and architecturally integrated gates (that are open during the day) can be spatial means with which to achieve this.

Communities' circulation plans are of great importance as influencing factors of social interaction (Williams, 2005). Several studies have shown that parking cars on the periphery of residential blocks, thus creating car-free neighbourhoods, promotes social contact. This is partly because inhabitants do not get straight into their cars at their front doors, but meet each other on the way to the car park (Kremers, 2021; Franck and Ahrentzen, 1989). Encouraging people to walk and cycle increases the likelihood that they will bump into each other and meet up (Mantingh and Duivenvoorden, 2021). Shared footpaths to places of activity (homes, parking lots, community centres) in a community increase the likelihood of social interaction (Cooper Marcus and Sarkissian, 1988; Gehl, 1987).

DISTRICT LEVEL

At this level, it is important to facilitate local bonding in a neutral or commercial setting. Practice and literature show that encounters do not only take place on individuals' doorsteps: people also like to go and have a cup of coffee in the local café or community centre. Sometimes they have a chat in the local library or meet at the supermarket. These places are called 'third places' and they promote the creation of community and meeting places (Oldenburg and Brissett, 1982; Flap and Völker, 2005). Third places that promote social cohesion are: shops (including supermarkets and cafés), village halls, schools/crèches, libraries, green spaces, sports fields and parks (Bovenhoff and Meier, 2015).

The catchment area required per type of facility varies greatly. A library serves about 20,000 nearby homes. One community centre, youth centre or indoor sports hall is required per 7,500 homes (Gerards et al., 2018). These facilities are best clustered in easily accessible places at a central location. As a result, social facilities have an optimal catchment area and are thus accessible by various modes of transport, such as by bicycle and on foot (PBL, 2014).

NEIGHBOURHOOD

Meeting places such as community spaces, but also communal gardens, are indispensable for facilitating encounters between the inhabitants of a neighbourhood and ensuring that social contacts are forged and maintained (Bovenhoff and Meier, 2015). Participating in group activities often increases a sense of community, which in turn leads to higher social cohesion (Luijten and Broers, 2019). Physical meeting places can be either indoors (for example, a community centre) or outdoors (communal garden). To promote social cohesion at the neighbourhood level, there is therefore a need for a ('neutral') meeting place for local residents that will allow social contacts to be made and maintained. At the neighbourhood level, it is therefore desirable to develop a community space, communal garden, children's farm and play and sports fields (Bovenhoff and Meier, 2015). These places must be of high quality and easily accessible and feel socially safe (Williams, 2005). Neighbourhoods with a 'main street' and clustering of facilities show a higher percentage of social cohesion (Pendola and Gen, 2008). The aforementioned facilities should therefore also be centrally located in the neighbourhood.

In the spatial design, neighbourhoods cannot always be defined quantitatively. For practical reasons, the regional strategy is based on neighbourhoods with at least 200 and no more than 2,500 dwellings (Zetlaoui-Léger, 2016).

RESIDENTIAL BLOCK AND RESIDENTIAL CLUSTER

A residential block ideally consists of a group of approximately 100 to 130 people, or 48 to 62 households (Mantingh and Duivenvoorden, 2021; Allen, 2004). This is interesting because one can still recognize one's neighbours in a group of this size. When the size of such a group increases, the number of interactions decreases due to increased anonymity (Williams, 2005). Practice shows that the group size of 30 households with a corresponding number of residents is workable in terms of organizational structure and mutual trust (Nio, 2021).

Communal spaces at this scale level facilitate encounters between inhabitants and can thus promote social cohesion. In the case of co-housing, these can include a community centre or space, a laundry room or a shared kitchen (Hoppenbrouwer, 2019). Communal facilities should be in a central position along shared footpaths or walking routes (McCammant and Durrett, 1994; Williams, 2005).

The communal (kitchen) garden is a fixture in almost every living group. This is without reason: communal gardens or greenery facilitate low-threshold meetings between residents and increase social cohesion (Veen, 2015). Encounters can be promoted through special gardening days or simply take place during walks. It is important that residents do not have an excess of private, screened-off space, but rather have a direct view of the communal greenery. If their private space is minimized, residents make more and more frequent use of the communal greenery (Fromm, 1991). In short, green areas that are used communally and are not screened off from the dwellings facilitate encounters between residents of living groups.

The clustering of dwellings or the sharing of staircases/entrances promotes opportunities for interaction (Sengul & Enon, 1990). Physical proximity has a direct effect on the possibility of (fleeting) interaction and can be pursued at this scale level (Gehl, 1987). An urban fabric consisting of scattered dwellings or ribbon developments is therefore not desirable (Williams, 2005).

Social cohesion is stimulated by a high sense of neighbourhood safety. This is a prerequisite for inhabitants to meet each other. Neighbourhood safety can be stimulated by surveillance, social control and a human scale. This means that 'eyes on the street' must be made possible by the physical construction of the dwellings. In concrete terms, this means that 'dead-end' or cluttered spaces in and between urban blocks must be avoided. Housing higher than six floors also prevents social control and contact with the ground level. The depth of squares and parks should preferably be less than 100 m, so that people can still recognize each other and do not feel alienated in the public space (Gehl, 1987).

It is important to include different housing types in all building clusters, so as not to create homogenous population groups. Mixing different target groups creates a balance between demand-driven and support-driven residents in close proximity to each other. Through (fleeting) encounters, they can build a network that they can make use of later on. As Mantingh and Duivenvoorden (2021) succinctly put it: 'In each urban block, a mixture of larger and smaller dwellings, possibly even social and private sector ones, could provide a natural balance.'

THRESHOLD ZONE

More than 80 per cent of informal interactions and encounters between neighbours take place on individual doorsteps in the semi-private zone (Skjaeveland and Garling, 1997). Thus, providing space for threshold zones offers significant opportunities for neighbourly contact and the maintenance or deepening of neighbourly relations. For example, 84 per cent of people who use and have appropriated their threshold zone know their neighbours, in contrast to the 55 per cent of people who do not use their threshold zone (Van Ulden et al., 2015). However, a threshold or intermediate zone between the front door and the public space should not be too small or too large. If the threshold zone is too small, no one will appropriate the space or sit in it, whereas if the threshold zone is too large, there will be a tendency to fence off spaces. The ideal size is 1 to 2 m (Mantingh and Duivenvoorden, 2021).

DWELLING

The configuration of dwellings also has a significant impact on facilitating social contacts that can lead to increased social cohesion. Placing bedrooms along access galleries and communal spaces (such as courtyard gardens) creates inactive plinths and thus inhibits potential informal social interaction. A living space that faces the access gallery or communal space, for example, can increase interaction with passing neighbours (Mantingh and Duivenvoorden, 2021).

Due to the high degree of anonymity, high-rise buildings with many apartments and a single entrance suffer a decrease in social cohesion (Abu-Gazze, 1999). Social control both on the ground floor and inside the building is often woefully inadequate. Low- and medium-rise buildings are preferable from this point of view. High-rise is possible as long as there are smaller communal spaces inside the structure (per well-arranged cluster of flats) that facilitate opportunities for encounters.

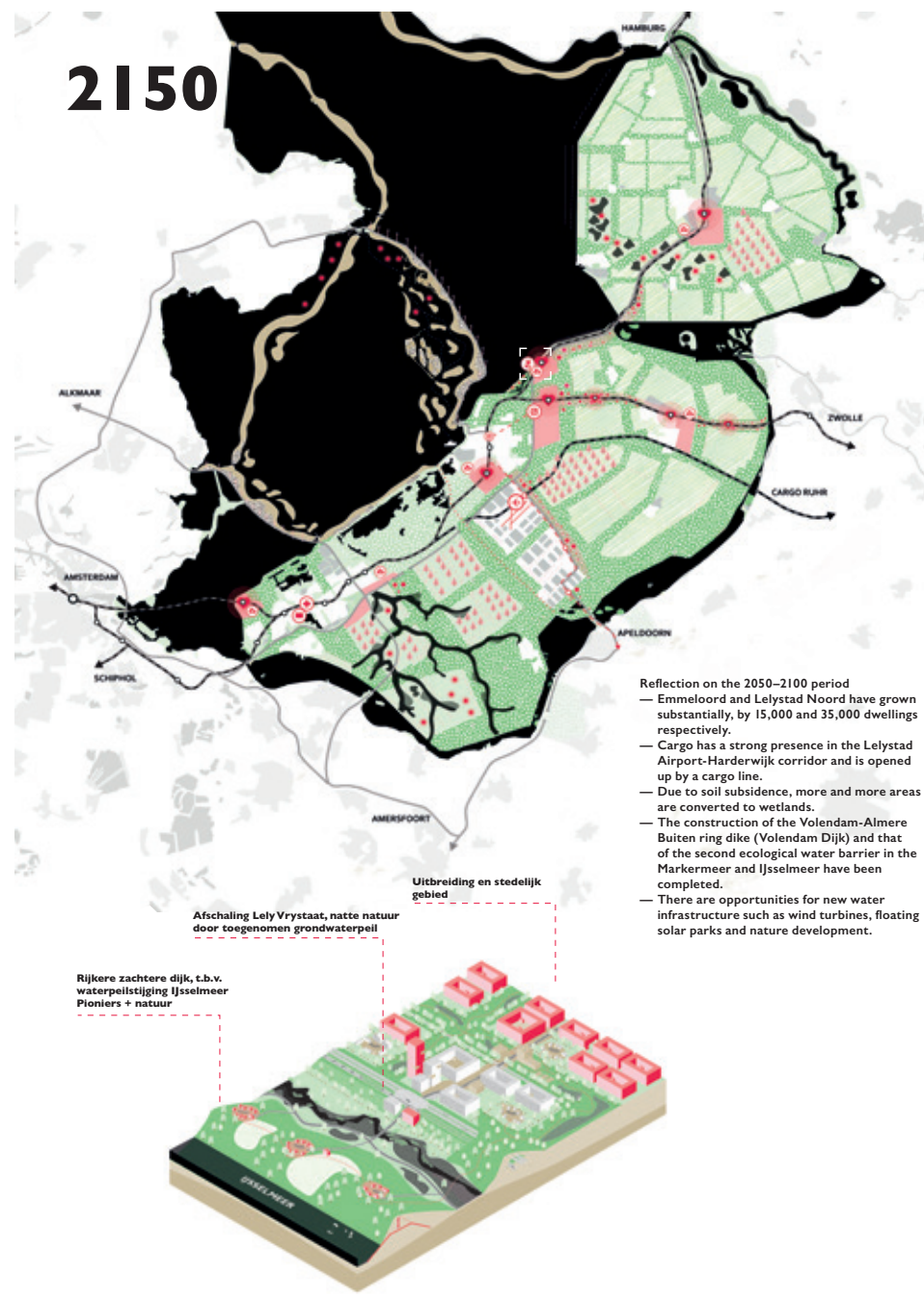
CONCLUSION

Based on ambitions, guidelines, analysis and interview results I have developed various typologies that enable the development of social cohesion in low-, medium- and high-rise developments at the urban level. I have fit these urban designs and typologies into a spatial framework in the Flevoland context. For example, the high-rise typology is applied near existing urban centres and HOV hubs, while the low-rise typology is placed in the outskirts of the corridors. The typologies have been applied as part of research by design into the polder structure to the north of Lelystad. In the process, it became clear that the application of the 13 guidelines is possible in both high-rise and low-rise typologies.

Another important finding from the research is that urban designers can only facilitate the development of social cohesion. A good urban design is necessary for social cohesion to develop, but unfortunately does not guarantee it. The research has put forward four ambitions for facilitating social cohesion and translated these into 13 spatial guidelines. All in all, we can conclude that with the guidelines as concrete tools and the ambitions in mind, administrators and urban designers can indeed facilitate social cohesion in Flevoland in the long term.

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‘YOU LEARN A LOT, NOT ONLY ABOUT EUROPE, BUT ALSO ABOUT YOURSELF’

Because of her participation in the European Master in Landscape Architecture, in short EMiLA, landscape architecture student Laura Kragten is spending an academic year in Edinburgh and Barcelona. This allows her to compare three different education systems and has given her many new insights, for example about her position as a designer in the design process.

Text DAVID KEUNING
Photos LAURA KRAGTEN

EMiLA is a collaboration between five landscape architecture programmes based in Versailles, Hannover, Edinburgh, Barcelona and Amsterdam. Students from each of the participating institutes are given the opportunity to spend a year studying at two of the network's other institutes. In the past year, Laura Kragten has spent time in Edinburgh and subsequently Barcelona, where she is still staying at the time of this video interview in which she talks about her experiences and findings.

DAVID KEUNING Studying at the Amsterdam Academy of Architecture typically requires combining study and work. How did you arrange this in Edinburgh and Barcelona?

LAURA KRAGTEN During the EMiLA exchange, you are a full-time student; you cannot combine the programme with employment. Because you usually participate in EMiLA in your second year of study, you can compensate for missed practical hours during your first and third years of study. If you have a 32-hour job, you are working more than the minimum number of hours required by the academy. You can use the extra hours to compensate for the deficit that arose during the year you participated in EMiLA. Once you have finished the academy programme, you will still have gained the required number of hours of professional experience.

DK Can you tell us something about the degree to which the studies in Edinburgh and Barcelona differ from each other?

LK The studies are hugely different. Not only in terms of class subjects, but also in the degree of independence you have. In Edinburgh I only took two classes; we had a lot of freedom and opportunities for self-development. We would discuss articles we had read that were related to landscape architecture with a view to questioning the discipline and keeping a sharp eye. Like in Amsterdam, design project subjects would be ones that we, the design students, were interested in exploring further. The study advisers would stimulate thorough research.

The Barcelona education system is much more rigid. The programme includes six subjects, each with its own learning objective, and has a very different dynamic. We get homework every week, which means everyone learns the same things, but there is less time for individual research. What the two programmes have in common is that Design is considered the most important subject. In Barcelona, this class began with a collaboration with students from Versailles. Although we were not there on an exchange, it still gave us some idea of the French education system. You could immediately pick out the French students in the beginning, because they drew everything they saw.

DK Which classes did you take?
LK In Edinburgh, the design project consisted of a commission for a location in the Azores in Portugal. The only other class I took was

called Situating Landscape Theory. This theoretical class provided a comprehensive representation of all kinds of factors that are relevant to landscape architecture. For example, based on an article about the Umwelt, we discussed how we relate to the world around us and how we differ in that respect individually. We also discussed the importance of non-animals and questioned so-called universal time and the seasons. Finally, we each wrote a paper about a landscape in relation to a topic of our choice. Fellow students wrote about rewilding, for example, and about the way Feng Shui influences contemporary Asian landscape design. In my paper, I asked myself how the public space is influenced by gender and how we can use knowledge of this to create gender-equal designs.

In Barcelona, the most substantive class is a design project as well. Unlike in Amsterdam and Edinburgh, this project involves a lot of group efforts. Only the last few weeks are individual. To me, working in a group is valuable because it also allows me to gain 'Mediterranean' insights from my fellow students. Coinciding with the Design class is a parallel class in which we study reference projects around four themes: waterscapes, mobility, productivity and sustainability. Each time, a guest speaker explains one of these themes on the basis of a project. All of these projects are located in or close to Barcelona, the advantage being that we can actually visit them during our field trips. So they serve to build up our knowledge of regional projects, knowledge that we can then use for our own designs. It is not like in Amsterdam, where the guest lectures are given by speakers from all over the world.

I am also attending a technical class in Barcelona, in which we learn to understand what it takes to create a solid construction. We look at ways to measure the soil's suitability for a project and ways to improve it. We are also familiarized with the construction details of different types of stairs and retention basins, for example. To me, this presents a challenge: I never took a class like that during my Bachelor year. Each student works on different details, so we end up with a catalogue of technical knowledge.

Yet another class is Urbanism. For this class we have to choose a city that we know well and analyse it completely. In doing so, we go one layer deeper each time, down to the district and street level. This is not only interesting because of your own analysis, but also because of the analyses of your fellow students.

The last of the classes I am taking is Landscape Analysis. For this, all students analyse the same subject. We analysed Central Park in New York, for example, and Frederick Law Olmsted's Emerald Necklace in Boston. Using the parks as they are today as starting points, we look for the principles behind the original designs and at the way they have changed over time. Next, we are going to analyse post-war Berlin, to get a clear picture of the way the Wall, although fallen, is still visible.

DK Did you participate in the EMiLA Summer School?
LK Yes I did, while I was in Edinburgh – it was online due to Covid-19. All of the four students who were participating in EMiLA at the time joined in: two of them were also in Scotland and one was in Spain. In total, some



Edinburgh Castle stands on Castle Rock and forms an important landmark. At the foot of Castle Rock are the Princess Street Gardens.

20 students participated in the Summer School including several students from institutes in countries that do not participate in the EMiLA programme, such as Finland and Latvia. The intensive collaboration and discussions with fellow students gave us new references and insights.

All of the EMiLA students are currently following an online class together, investigating the city in which each of them is currently living. When you live in a new city, it's nice to get to know the place, anyway. Edinburgh and Barcelona are both fantastic if you like culture as well as the outdoors. In both cities, you are close to nature and the mountains, but also to the sea. On weekends, I like to go out for hikes. This type of assignment makes you look differently at the city in which you live.

DK Can you give an example?
LK It is funny to see the different ways in which people experience travelling times and distances in their home cities. In the Netherlands, when someone asks what the distance is between the Academy and Amsterdam Central Station, my answer would be: 10 minutes by bicycle. In Barcelona, everyone measures distances in subway rides. And in Scotland, everyone walks. They will say: I live half an hour's walk from the university. American students I met expressed distances in car rides.

The way you move around in a city also helps you get to know its morphology. I had a bicycle in both Edinburgh and Barcelona. It's fun to experience different cities on the same mode of transport – albeit a very Dutch one. Edinburgh has super steep streets, while Barcelona has a lot of hidden gradients.

DK Why did you decide to participate in EMiLA?
LK When I registered at the Academy, I already knew of the possibility. It's fun to see how studies and student life work in other places. Across Europe the differences are huge, in terms of landscapes as well. In Barcelona, for example, all of the landscape designers say: 'We have to be careful not to create large areas of uninterrupted nature, because that would be dangerous in case of forest fires.' In the Netherlands we do not think about those, but we do always take flooding into account. While in Barcelona, they say: We don't have enough water, so how can we store it?

The confrontation with other curricula also changes the way you study. I find it interesting to compare different education systems, to find out what works well for me and what works less well. You often adopt the way of studying that is in use at the institution at which you are enrolled. Comparing differences made me ask myself: How do I actually design? What is my process? You learn a lot, not only about Europe, but also about yourself.

DK What did you learn about yourself?
LK I have learned that I am rather punctual and disciplined, from a Spanish point of view. You only notice some things when they're no longer obvious. I have noticed that I find it important to apply the knowledge

I gain. This does not necessarily have to be in a design; a good discussion can sometimes be even more valuable. For example, I find it interesting to ask questions about how we do things in different cultures and to reflect on them.

I have also learned that implicit assumptions can rear their heads at unexpected times. I took my Bachelor year in Wageningen and there we learned to analyse landscapes on the basis of their layers. During the very first Analysis class I took, we were assigned to make an analytical drawing of Central Park from memory. I immediately started drawing in layers. Our teacher exclaimed: this is so Dutch! To me, this layered approach was quite normal; it is instructive to see that what is very normal to me, may be much less so to other people.

DK Were you also able to catch a glimpse of the differences between the professional practices of the three countries?

LK I find that quite hard to say, as I have not worked in either Edinburgh or Barcelona. Of course, there are obvious differences in the physical environment, which sometimes require a different approach. But that is more about the country the project is in, than about the designer's cultural background.

DK By the end of your experience abroad, what do you hope to be able to take away for the rest of your studies in Amsterdam?

LK I hope to have developed a broader view of the setup of design and research processes. Because we were given so much freedom in Scotland, I was able to experiment a lot in that area. The ultimate goal, creating a strategic plan, was clearly formulated, but how you got there was up to you. Everything was okay, as long as you could explain your points of view. In Barcelona, on the other hand, the curriculum revolves around gaining a lot of knowledge in a short period of time. I hope to be able to apply this knowledge when I return to the Netherlands. I have also come across many interesting theoretical aspects that I would like to explore further. Who knows, maybe this will result in an inspiring graduation project. In the field of designing for climate change, I can use my knowledge of the various European landscapes. I am sure this will be very valuable to both my studies and my career.

DK It does sound like a fun and useful experience. Why are there not more Landscape Architecture students participating in EMiLA?

LK Partly because they don't know that it exists, I think. And sometimes I hear from people that they would hate to be somewhere for just six months and then have to move away again. But I like the variety. I have to admit that it takes a lot of doing. You have to arrange your own housing, for example. But it is all worth it. I would recommend it to everyone.

Schools participating in EMiLA include the École Nationale Supérieure du Paysage in Versailles, the Fakultät für Architektur und Landschaft at the Leibniz Universität in Hannover, the Universitat Politècnica de Catalunya at the Escola Tècnica d'Arquitectura de Barcelona, the Edinburgh College of Art at the University of Edinburgh and the Academy of Architecture at the Amsterdam University of the Arts.



Castell d'Eramprunyà, a ruined castle near the village of Brugueres, was built out of local red rock.

STUDY OF STRUCTURE

Structural designer Gerard Bierlaagh teaches the subject Structural Design to students who have not had these lessons during their bachelor. Art students, for example.

Text DAVID KEUNING
Photo JONATHAN ANDREW



After a career as a structural engineer at engineering firms and as a teacher, Gerard Bierlaagh teaches the course Structural Design in the pre-Master Architecture & Technology. This bridging programme is followed by future Master's students in architecture who do not have a Bachelor's degree in architecture, but have studied at an art academy, for example. During the lessons, students use the Mola Structural Kits to playfully investigate the development of forces in structures.

DAVID KEUNING Could you tell us what you'd like to teach the students? I can imagine that this would be different at an art college than at a university of technology, for example.

GERARD BIERLAAGH There is indeed a big difference. Structural engineering used to be called mechanics or the theory of strength, but it is now much more comprehensive. You have to start from what an architect needs in his profession in this area. An architect must design a building that is aesthetically, functionally and technically sound. These are the necessary conditions for a good product. Strength, stiffness and stability are part of the technical aspect, and form the structural engineer's field of work.

A lot of the students who enter the Academy of Architecture come from higher vocational education. They have a Bachelor's degree in Architecture, which includes a lot of construction theory. They have a good mathematical grounding and know something about physics. This is less the case for students who follow the pre-Master, but as architects, they still need to have sufficient technical knowledge to be able to make a good building. That's what I do my best for.

DK What topics do your classes cover?
GB An important subject is mechanics. Students do not need to be able to make differential equations, but they do need to be able to analyse, for example, how the forces in the construction work. For example, we look at the load, which consists of many different components: people, furniture, wind, snow. Buildings are exposed to such loads.

Some students say: there are structural engineers who calculate this, aren't there? That's right, but if you rely on that, it has two disadvantages. First, if you think: someone else will do that for me later on, you're too late. Then you run the risk of having to modify your design, and that's annoying. Second, a structural engineer who realizes that the architect knows little about this subject may do some 'price improvement' and negotiate a better fee. Therefore, architects must be a reliable partner for the design engineer.

DK Your students have no prior technical training. How do you deal with that while teaching?

GB I use many examples from practice. At the back of Amsterdam Central Station, there's a large canopy over the bus station. There are some constructional peculiarities in this and I explain them. For example, under the influence of heat in summer, the canopy grows about 150mm longer than at the coldest moment in winter. This assumes a difference of about 50 °C. This has been solved quite elegantly. The girders have to transmit large vertical loads, so they are quite high, but they are also very narrow. So the girders are quite flexible sideways. The beams do deform, but because they are flexible, the stresses resulting from the deformation are very small.

DK You use Mola Structural Kits in the lessons. This is a kind of Meccano for advanced students, which provides insight into the development of forces in structures. What is the advantage of these kits compared with theory?

GB The advantage is that you can see what is happening. If you put a vertical load on a column, it can bend. That's called buckling. But if you clamp that same column at the bottom, you can see that the line of deformation is quite different. The buckling length, that is to say the distance between the bending points, is much shorter. If you clamp the column at the bottom as well as at the top, the buckling length becomes even shorter. All this has consequences for the dimensions of that column.

Students can also use the kits to make small frames with columns and beams. If you press on something, you can see how the construction deforms. You can also take a very good look at the distribution of moments. This allows you to see that it is useful, for example, to use continuous beams that rest on multiple supports, or to use cantilevers. Stability can also be made very clear. For example, what is the smallest number of walls that you need to make a structure stable? Students puzzle with that and learn a lot in the process.



GROUNDING

Material and Design is one of the subjects in the Architecture Minor. During a six-day course students are invited to work and design with one specific material. Last year they made an installation using one tree. This year local soil was collected from the Gooien Vechtsteek region.

Text & Photo MARLIES BOTERMAN AND ANNA ZAÑ

Earth is the material we live on, but we hardly think about its value. Every year, tons of unpolluted earth in the Netherlands end up in landfills. With this project, we asked students to elevate the value of raw earth and show its potential as an extremely sustainable construction method and an alternative for processed materials.

Raw earth used as a building material doesn't require heavy processing, but only a relevant composition of the soil, water and time reserved for drying to obtain high-quality construction. Since it is not treated with any additives, the earthen material can be reused an infinite number of times after dismantling or it can just simply crumble apart, at the end of the building's lifetime, without leaving traces in the environment.

With local partners, we resourced earth from the project area. Fine sand that was dug up in Hilversum South at a depth of 2m. Coarse sand from the same location was dug at 3m depth. Sandy loam comes from Hilversum North close to the heath. The clay is from Almere.

With a compressed earth block press, we tested recipes of different earth mixtures to create stable earth blocks. With the strength of our muscles, we produced 182 blocks onsite. Half of them were made of pure local soil; the other half was stabilized with 4 per cent lime to compare their performance and weathering process.

Over time, purposely unprotected against weather, earthen blocks will decompose, reuniting with the landscape they originate from. The impact of fast-growing vegetation and animals will escalate the erosion process. This installation will not leave any pollution in the long run and this should be our goal for all future buildings. Grounding is a metaphor for recreating a balance between buildings and the natural world.

Students: Laura Vorstman, Cherise de Wit, Klaas Steur, Dennis van Gils, Liza Foppen, Sharona Sinke, Tamar Griffioen, Yannick Algra, Jeroen Piels, Matijn Kroes, Joran Spakman, Rivka van de Vught, Max Witteveen, Imme van Straaten; Lecturers: Marlies Boterman, Anna Zañ; Partners: Goois Nature Reservation, Grondverzet Hilversum, Oskam VF

BE CURIOUS, HUMBLE AND EMPATHIC

Trainer and coach Marjoleine Havik led a meeting on intercultural awareness at the Academy of Architecture, in the series AHK Circles of Diversity & Inclusion. She gave some practical tips on dealing with others.

Text DAVID KEUNING
Image THE EDUCATION TREE

On 8 April 2022, intercultural trainer Marjoleine Havik led a meeting at the Academy of Architecture titled *(Inter)cultural Awareness: Eye-openers to Cultures and Communications*. After an introduction by study advisor Mildred van der Zwan, host Firoza Mulaheilla explained the programme to the more than 30 attendees. Havik's lecture and workshop were alternated with two contributions from spoken-word artist Lemuël de Graau, after which the new insights were discussed over drinks.

Havik began her argument with a picture of two people on opposite sides of a 6 written on the ground, which when seen from the other side can be interpreted as a 9. Underneath it the text: 'Just because you are right, does not mean, I am wrong. You just haven't seen life from my side.' Then she asked the attendees to write their names with the hand they don't normally use for that. How does that feel? Some of the responses: 'terrible', 'uncomfortable' and 'I'm two-handed, so I don't mind'. This little exercise is an analogy for studying in a new environment. Students who are new to the Netherlands are disconcerted. For example, they wonder how to communicate with their teachers, how to greet new people, and so on. It takes time to adjust to a new culture.

After De Graau's first contribution, Havik, who spent years in Singapore and Nigeria and worked as a human resource manager for KLM, among others, discussed some cultural pitfalls. For example, when people nod, it doesn't mean in all cultures that they agree. Havik's mother came from Curaçao, her father from the Netherlands. Her mother talks loudly, laughs loudly and touches people regularly. In the Netherlands some people find that strange.

There are three ways people take turns in a conversation. The first is a sequential conversation, in which the statements of the various interlocutors follow each other neatly; the participants let each other finish and then respond. The second is a conversation characterized by pauses. These can occur because people are thinking, because they want to give another person the opportunity to say something, or because they disagree with each other and want to express their objection nicely. Many interlocutors are looking for harmony, they don't want to rock the boat.

When a pause occurs, some people in the West have to bite their tongues, while in Asia conversations are sometimes conducted much more thoughtfully. In the third form of conversation, statements overlap. Havik calls this 'dance talk': the type of conversation that her mother has. This type of conversation is more circular, associative and diverting. It's about connecting, showing that you're listening, and can lead to frustration with other participants. Get to the point!

Cultural practices, according to Havik, are often subtle, implicit and subconscious. Dutch mothers, for example, say to their children: 'Look me in the eye.' In Asia children are taught to look somewhere towards the neck. Eye contact has different meanings in different places in the world. These differences can easily lead to mutual negative judgments. But cultural behaviours, she says, always have a positive intention. People are attracted to behaviours they recognize and have in common.

To demonstrate how quickly people tend to judge a given situation rather than interpret it based on the bare facts, Havik showed the photograph with which Getty photographer Spencer Platt won the 2006 World Press Photo of the Year. The image shows a number of young women in a convertible, in a destroyed urban environment in which a number of men are walking around. The audience's associations included disaster tourism, luxury, social media, rubbernecking and class distinction. But the photo shows volunteers transporting victims of Israeli bombings in Beirut and residents of the affected neighbourhood coming to assess the damage. The women, in other words, are looking at their own destroyed homes. In cross-cultural situations, it often helps to just name the facts and defer judgment. We often see things not as they are, but as we are ourselves.

For the next exercise, Havik discussed the pyramid of human mental programming by Geert Hofstede and Gert Jan Hofstede (published in *Cultures and Organizations: Software of the Mind of 2005*). At the top are personality and experience, these are characteristics of individuals. At the centre is culture, a characteristic of groups. At the base is human nature, a characteristic of all people. Next, Havik named activities asking where they fit in on the pyramid. Sleeping

with the window open was an individual preference according to most present, running away from a dangerous animal was a natural reaction according to many and regretting being the cause of an accident was individual. However, according to Havik, all three activities are cultural to some degree. Sleeping with the window open is a Northern European phenomenon, determined by shared beliefs about the importance of fresh air. Running away from a dangerous animal is culturally determined, as the answer to the question of which animals are dangerous is also culturally determined, as evidenced by the Canadian proverb 'if the bear is brown, lay down, if the bear is black, fight back'. Regretting being the cause of an accident is also culturally determined: in some cultures shame and guilt play a much bigger role than in others. The lesson: people often assume too quickly that something is universal or personal, while there is often a strong cultural component.

Finally, Havik made a distinction between cultural expressions that take place within consciousness (for instance fine arts, literature and music) and cultural expressions that take place outside consciousness (for instance body language, concept of disease, handling of emotions and social interaction rate). For example, the Western, scientific approach to illness contrasts with societies in which illness is understood to be the result of someone's bad intention towards the sick person, as is the case with voodoo. To explain the social interaction rate, Havik mentioned the difference between coconut cultures (hard on the outside, but once you're in you're in) and peach cultures (nice on the outside, but when you think you've found a friend, you encounter a hard pit). A critical student in the room argued that this distinction testifies to a very white, Western idea of what goes on inside and outside of consciousness. Havik agreed, but in her opinion everyone has a blind spot for some of the cultural backgrounds of others. Her all-important advice for cross-cultural exchange: withhold judgment and be curious, humble and empathic.

A video recording can be viewed at myahk.nl, under 'AHK Circles of Diversity & Inclusion'. Next year, six new AHK Circles will be organized at different academies.

UN- LEARNING SPACE

The AHK artist-in-residence programme 2022 was called the School of Unlearning. The sixth and final edition, entitled Unlearning Space, took place on Saturday 23 April at the Academy of Architecture.

Text & Photo DAVID KEUNING

To be able to 'unlearn' 'space', it's useful to be able to talk about these concepts. Architects are used to discuss space in terms of for instance dimensions, materials and colours. But what happens if you try to describe spaces in terms of the subjective perception of sound, or an abstract concept like curiosity? That's not so easy, as became clear during Unlearning Space.

At the invitation of professor Mieke Bernink (Netherlands Film Academy) and education manager Henri Snel, artist Puck van Dijk put together a programme that was meant to encourage the more than 20 participants to experience space in a different way. Unlearning Space represented the final day in a series of six days, each at a different academy and led by a different artist. Contrary to what the title of the edition that took place at the Amsterdam Academy of Architecture might suggest, all of the editions were interdisciplinary: previous ones were called Unlearning Death (Breitner Academy), Unlearning the Human (Academy of Theatre and Dance), Unlearning Language (Reinwardt Academy), Unlearning Rituals (Conservatorium van Amsterdam) and Unlearning Time (Netherlands Film Academy).

Puck van Dijk studied at the Academy of Theatre and Dance and went on to study Philosophy at the University of Amsterdam and the VU Amsterdam. She based a large part of the day's programme on so-called Socratic conversation, in which assumptions and beliefs are challenged through systematic questioning with the aim of providing new insights. The afternoon programme proved that this method of conversation can lead to surprising insights, indeed.

However, the day started in a large, completely dark space at the Film Academy. For half an hour, everyone sat or laid on the floor and pondered the question: 'What can I leave behind in this room in order to unlearn space?' The participants subsequently walked to the Academy of Architecture in a long line in silence. After sitting in a dark room, the bright daylight and the sounds of the city hit them extra hard.

At the Academy of Architecture the group was awailed by architect and lecturer Machiel Spaan, who spent four months in 2019 in the Van Doesburghuis in the French city of Meudon, where he composed an

audio work together with his wife Rosalie Hirs. This composition was reproduced by four large speakers, placed at different heights. If people walked around the room, their perception of the sound changed. Van Doesburg worked a lot with the primary colours yellow, blue and red. 'Like sounds, colours have a certain frequency,' Spaan said afterwards. 'In the composition, the pitches relate to each other in the same way primary colours do.' Next, architect Pim Schachtschabe, his theme 'architecting curiosity', asked the students questions to encourage them to develop an open attitude to things that are quickly taken for granted in everyday life. 'Curiosity is an important condition for creativity,' he said.

Lunch, a series of fantastic Asian dishes from Maureen de Jong's kitchen, was not eaten at the table, but underneath it. 'Like children in a table-tent,' said Van Dijk. The unusual position was not particularly comfortable for the taller participants, but it did result in an improved awareness of the body's limitations.

In the afternoon the group moved to the Bestuurskamer. In this impressive seventeenth-century space in the Academy of Architecture, large paintings refer to the original function of the building, which once housed a charitable institution that distributed food and peat to the city's poor. Using this space, Van Dijk explored assumptions held by the participants and this occasioned a Socratic conversation. Questions the room raised included: Why is this a board room? What happened in this room? Why has the room been kept this way? Van Dijk highlighted this last question, explaining that it contains two assumptions. The word 'kept' implies that something or someone has left the room unchanged, and 'this way' assumes a judgement about, or in any case an interpretation of, the room. Which elements are original? And who or what has ensured that these elements have remained unchanged? These questions led to a lively discussion about what some saw as the intimidating nature of the room and the history, dark or otherwise, of seventeenth-century art.

After this first Socratic conversation exercise the participants were sent out in pairs, but independently of each other, for an afternoon walk in the city. The assignment was to have a remote Socratic conversation about urban space via text messages or voice-mail by asking each other carefully chosen questions about the place where the other person was and then asking about the assumptions underlying their observations. And sure enough, the text messaging soon led to fundamental questions that seem obvious, but are not so easy to answer. The statement that the city offers its inhabitants the freedom to be themselves, for example, raised the question: 'What happens when you feel free?' Just try to answer that during a conversation in which you can use a very limited number of characters.

The day ended happily at a long garden table and with Kombucha shots. It was a very successful meeting. The luxury of having a whole Saturday at our disposal to experiment with the concept of space alone made it valuable. Space is more than a sum of sizes and materials. What exactly that 'more' consists of is up for further consideration.



PUBLICATIONS



Eight Strategies for Circular Design

Peter van Assche and Dillon Pranger, Amsterdam Academy of Architecture, s.d.

Eight Strategies for Circular Design envisions buildings as the crucible of a circular economy, where their construction, deconstruction and maintenance are the staging grounds for a future without waste. Rethinking our building strategies redefines a building's value, which is the worth of all the spaces, materials and components to people who own, maintain, inhabit or will inhabit a building.

The act of claiming new agency requires as much imagination as it does intention and intonation. Each of the crisply drawn, time-eliding scenarios in this booklet contains an implicit provocation: What do we imagine for ourselves and our profession when we strive towards a circular economy? If we are to be circular economists, what new knowledge, new relationships, new competencies and new outcomes do we desire, and why? In a circular economy might we also, in addition to our strategies, claim what we want to become?



Crafting Wood: Structure and Expression

Urs Meister, Carmen Rist-Stadelmann and Machiel Spaan (eds.), Park Books, 2021

This book, which is illustrated with plans, sketches and photographs, emerged from an international educational cooperation of the University of Liechtenstein in Vaduz, the Norwegian University of Science and Technology NTNU in Trondheim, and the Academy of Architecture in Amsterdam. The programme treated a vast range of timber joints from diverse theoretical and practical aspects. Students conceived and made by hand new joints that were then applied in prototypes for entire structures, designed also as part of the course, at a scale of 1:5. The volume analyses this learning process and offers a new introduction to the topic of timber joints in architecture through text and images.



Grounding

Marlies Boterman and Anna Zań, Amsterdam: Amsterdam Academy of Architecture, 2022

Earth is the material we live on, but we hardly think about its value... Every year tons of unpolluted earth in the Netherlands end up in landfills. This project, part of the Minor's course in Architecture, aimed to elevate the value of raw earth and show its potential as an extremely sustainable construction material and an alternative to processed materials.

With a compressed earth block press, students tested recipes of different, locally sourced earth mixtures to create stable earth blocks. They produced 182 blocks on-site. Half of them were made of pure local soil; the other half was stabilized with 4% lime to compare their performance and weathering process.

Over time, purposely unprotected against weather, earthen blocks will decompose reuniting with the landscape they originate from. The impact of fast-growing vegetation and animals will escalate the erosion process. This installation will not leave any pollution in the long run and this should be our goal for all future buildings.



World of Wood: Explore, Play, Design, Reflect

Eric Frijters, Mark Hendriks and David Kloet, Amsterdam: Amsterdam Academy of Architecture, 2022

The research and design studio 'World of wood' from September to December 2021 dealt with the global production chain behind wood. Students were challenged to not only see this renewable and bio-based material as a raw material or construction material with which architectural and urban design issues could be solved, but as a component of a planetary system that could be improved in a considerable number of areas.

The use and the application of more wood could make an important contribution to the shift towards a sustainable development of our living environment. By increasing the use and application of wood worldwide a major step could be taken in reducing the quantity of CO₂ in the atmosphere, not only because lots of carbon is released with the production of other materials (such as steel and concrete), but above all because trees and forests absorb a lot of CO₂ and carbon is even stored long-term in wood.



Generation Regeneration

Janna Bystrykh, inaugural lecture, Amsterdam Academy of Architecture, 2022

We are living in a climate emergency. Additionally, we're facing several other global and more regional crises, such as loss of biodiversity, emerging global economy shortages, the impact of digital technology on our strained physical landscapes, and the increasingly fragile state of democracy and freedom around the world.

In her inaugural lecture, held on 10 March 2022, Janna Bystrykh shows a way out of this vicious cycle. The global agreement on the need to move towards a post-fossil-fuel economy and the required economic and political paths that lead there are finally – although still only very gradually – starting to take shape. At the same time, the architectural community has a lot of conceptualization and imagining to do in redefining the profession and education. The goal is to become a post-mining practice that is not reliant on growth models, newness, perpetual expansion and linearity of time. We need to become regenerative.



Graduation Projects 2020–2021

Roos Bekkenkamp (ed.), Amsterdam Academy of Architecture, 2021

This book presents the graduation work of 39 designers: 22 architects, eight urban designers and nine landscape architects. Some of these designers came from all over the world to study for a master's degree in Amsterdam; this generation of alumni consisted of 24 Dutch designers and 15 designers from countries including Spain, Cyprus, Egypt, Latvia, China, Bosnia-Herzegovina, Germany, Canada, Nigeria and Belgium. The graduation projects were designed for locations in the Netherlands (26) as well as for locations in different parts of the world (13), in some cases the designer's home country.

In the publication, the graduation projects are grouped under a number of themes, the disciplines are interwoven in three chapters: Think Local (Place Specific), Contemporary Collective and Metamorphosis. All these graduation projects are an endpoint of a period, but at the same time a starting point. Wherever the further travels of these designers might take them, we will continue to follow them with interest.

MATERIAL CUSTODIANS

Circularity of building elements is a topic that has mainly been approached from a technical standpoint until now. To change this, the Architecture & Circular Thinking chair is working on a biography of building elements. The supporting idea: only when you know the history and the stories behind a building material can you build a personal relationship with it.

Text GERJAN STRENG

In the current practice of construction, we express a building in numbers. We also frequently assign values to materials. We know the MPG score, EPC, the CO₂ footprint, etcetera, etcetera. We're familiar with costs and revenues. And if the overview of this automatically rolls out of the computer, if everything is BIM-ed, then that is absolutely fantastic, right? While this logic fits well with the thinking of the engineer – a building is the solution to a series of problems – the research group Architecture & Circular Thinking (ACT) wants to move beyond this (construction) technical thinking. Towards an architectural approach to circularity.

How do we deal with the intangible values of material? Do we know the true value? These questions are extremely relevant to the circular thinking designer. What a material has experienced in the past determines its current capabilities. And the way we treat it now largely defines the future. If we want to get away from the take-make-dispose of the linear economy and care for materials – and we do – then we need to know this broad value of material. With that, we can appreciate it, in the broadest sense. By getting to know the story of a material, we can better relate to it, enter into a relationship with it. Material that we truly value, we'll no longer carelessly leave behind on the trash heap.

The research method we follow here is that of the biography of building elements. We begin with the window. The function of a window is obvious. It lets light in and offers us a perspective on the outside world. Yet its composition has changed considerably over the centuries. What does this change tell us about our dealings with materials? To answer this, we ask a few simple questions: What material is the element made of? Where did it come from? Who worked on it? And what happens to the parts after their use in a building? In this way, a material biography is a stack of biographies of all the people who worked on the material and of all the places where the material was worked on.

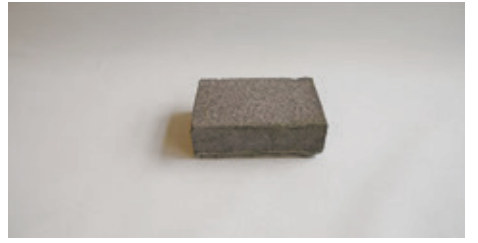
This emotional aspect has received little attention so far in the research, development and design of the circular economy. In a circular economy, you keep materials in a building temporarily, for a shorter or

longer time. Then you turn them into something new. This means that you still see a bit of the previous life of a material. You can see how something was made, that it's not entirely uniform. Materials have character.

This research leads to strategies for circular design. An example is the building Werven Nieuw West, a design by bureau SLA. The façade consists of bricks that were stored on site. The yards contained piles of brick as far as the eye could see. Different colors, different sizes. They are remnants of projects, enough to make an entire building. Those leftover bricks have now become the visage of the building.

As architects, we are the keepers of material. We must rise to the challenge of seeing value in material that is not brand new. In this romance of material, we find qualities that can shape a design.

The ACT lectorate is one of three partners in the Circollab research group. Together with Amsterdam University of Applied Sciences, the Windesheim University of Applied Science and over 30 social partners, this group investigates the circular transition in the metropolitan region of Amsterdam, with a focus on the built environment and consumer goods. This eight-year programme was made possible by a large grant from governing board SIA, under the SPRONG arrangement. After the grant was awarded, an inspiring kick-off meeting was held on 24 March, during which all partners came together physically at the Marineterrein for the first time. Following this initial introduction, the concrete implementation of the research programme began.



Werven Nieuw West is a building for the city workers who maintain the parks, streets, streetlights and sidewalks. The façade consists of bricks that bureau SLA found on location. The yards were covered in piles of brick as far as the eye could see.

POETS OF THE 21st-CENTURY CULTURAL LANDSCAPE

The activities of landscape architecture research group High-Density Energy Landscapes ended on 1 July 2022. Publishing company nai010 will launch the research group's book *The Power of Landscape* in the autumn of this year. This is, by way of prepublication, an excerpt of a chapter from the book.

Text DIRK OUDES, PAOLO PICCHI AND SVEN STREMKE
Image ESTHER KOELMAN

Signatories of the United Nations Climate Agreement from Paris 2015 agreed that global warming will be limited to less than 2 degrees Celsius compared with the pre-industrial era. In response, the European Union member states decided to reduce their greenhouse gas emissions by 55 per cent in 2030. In the meeting of the European Council on 20 June 2019, a large majority of member states embraced climate neutrality by 2050. To reach these objectives, the transition towards renewable energy sources is unavoidable.

Countries pursuing energy transition are currently confronted with two realities: a reality where the urgency of the global climate crises demands a fast and cost-efficient transition towards a zero-carbon energy system, and another reality of where local stakeholders oppose renewable energy projects that fail to engage with landscapes and communities. Within Europe, the Netherlands is one of the countries with the highest population density and the scarcity of space results, in many places, in an eroding support for renewable energy projects. To paraphrase a recent manifesto from the Amsterdam Academy of Architecture: in the Netherlands we need 'more landscape' (Kijne, 2018).

The limited space demands integral and multi-functional solutions, conciliating different transitions such as circular agriculture with multiple ecological and cultural objectives of communities for their living environment. That is why the practice of energy transition needs to engage with landscapes and communities. The great majority of initiatives such as the regional energy strategies, however, continue to pursue energy transition in a sectoral manner, attempting to quantify the impact of this unrepresented implementation of renewable energy rather than identifying utterly needed integral and multifunctional solutions.

The development of wind and solar farms, with few exceptions, is seen as an accounting problem instead of a socioeconomic driver of spatial transformation and, potentially, cultural expression. The current discourse on energy transition revolves around economic feasibility, technological efficiency, and in some instances democratic legitimacy and preservation

of our current living environments. These aspects, of course, are important to achieve climate neutrality. At the same time, the conviction that the status quo of our lifestyles and the landscapes that emerge from this way of living can be maintained form significant obstacles to the transition. This is an expression of what Roman Krznaric (2020) calls 'the tyranny of the now': the focus on the present at the expense of thinking about the future. His main message is that we should start behaving like 'good ancestors', giving future generations a voice and starting to think about the future again in images.

To mitigate the current paralysis of thinking in the present, to start educating and cultivating the discourse on imagination, we selected ten renewable energy-related projects of talented young designers. The designers studied at the Amsterdam Academy of Architecture or Wageningen University. Based on the work of the young designers we explore whether the two seemingly diverging realities – global urgency and local opposition – can be reconciled.

WHAT ROLE DO DESIGNERS PLAY IN THINKING ABOUT OUR FUTURE LANDSCAPE?

Realizing the energy transition without shifting the responsibility to other places or future generations requires many skills. Environmental design is one of the disciplines that need to connect past, present and future. In our teaching we therefore encourage designers to become both historians and poets: this allows them to design the next generation of energy landscapes in strong connection with the past.

As historians, the energy transition designers need to be sensitive to the characteristics and qualities of a place, of a landscape. A landscape is not only an area with all kinds of physical characteristics, but also an area to which people assign meanings and from which they partly derive their identity. Such a view on landscape calls for the right of landscape users to be engaged in the development of their living environment. Their landscape, although often not expressed in property rights, needs to be well understood. We noticed that young designers increasingly immerse themselves in landscapes, to understand how people appreciate their living environment.

Vincent Peters uses the phasing out of natural gas extraction in the Netherlands to recycle fossil energy landscapes in the province of Groningen into landscapes with space for renewable energy, food production and water storage. His design is partly the result of an in-depth sociospatial analysis of the meaning of natural gas extraction for locals and their landscapes.

As poets, designers need to broaden the solution space of stakeholders and take them along to possible futures. Common technologies such as wind turbines and photovoltaic panels are highly industrial and standardized in nature, making it vital to come up with creative solutions. Alain de Botton (2010) argues that we also need creativity to change our current opinion about landscapes. Now more than ever, there is a need for new narratives and inspiring examples that transform our aesthetic experience.

Florian Becker shows how this can work in practice. His design research was part of an ongoing project to transform a former waste dump in Mastwijk near the city of Utrecht. Together with a group of local residents, the landowner and the initiator, he studied the redevelopment of the waste dump into a publicly accessible 'energy garden' for the local community.

WHAT NEEDS TO BE DESIGNED?

From the who we now look at the what. What needs to be designed? We argue nothing less than that the energy transition offers an opportunity to develop the cultural landscapes of the twenty-first century, expressing new responsibilities, regained ownership and local pride. Please remember that many of the now famous cultural landscapes were created with primarily functional objectives.

Lieke de Jong's project The Power of Algae and Insects is a good example of what the cultural landscape of the twenty-first century could look like. With insect farms in the dairy barns, 90 per cent of the pastures in the Groene Hart region in the west of the Netherlands become available for nature development, while the produced nutritional value remains the same. She proposes to use the remaining 10 per cent for renewable energy production in combination with soil restoration.

While creating a design takes relatively little time, (re)appraisal of cultural landscapes may take centuries to become part of culture. Time that is absent in the current climate crisis. Yet, time can be key in the development of energy landscapes. The relatively short lifespan of solar- and wind-energy technology provides opportunities as well, although not in the popular idea that these energy landscapes become obsolete after 25 years. In the long term, energy landscapes can support natural processes that require time.

Philippe Aignet's project Upgrade the Polder is a good example of how renewable energy enables long-term strategies that support, in this specific case, soil formation. The young designer addresses the problem of soil subsidence in the rural polder landscape of the Lopikerwaard, in the province of Utrecht. Solar energy and thermal energy from the existing water bodies provide farmers with the financial leverage to increase water levels and realize soil formation.

These examples show that the energy transition is an opportunity for decision- and policymakers to enable transformative processes. For design practice, research and education, the energy transition provides an opportunity to develop a coherent approach, perhaps even a distinct style, to give rise to the cultural landscapes of this century.

HOW CAN ENERGY TRANSITION CONTRIBUTE TO THE CREATION OF NEW CULTURAL LANDSCAPES?

Finally, we would like to consider the question of how the energy transition can contribute to the creation of new cultural landscapes. At the moment, the technology (for example solar panels) and the location (the landscape) are seen as two separate units: a solar park has an effect on the existing landscape and these are mitigated in order to comply with a set of standards. The danger of such an attitude, despite the efforts to maintain the status quo, is that landscape quality slowly diminishes.

Although the focus on financial feasibility and current legislation are useful, they sometimes cloud the vision on the future of our landscapes. A larger solution space is needed to conceive the twenty-first-century cultural landscape. Technology and landscape can no longer be considered as two separate entities, but should be regarded as a whole: a complete landscape, to recall British landscape architect Sylvia Crowe (1958). This holistic and integrative attitude provides the opportunity to interweave the different landscape layers, well beyond the present-day planning instruments like buffer zones and smell circles that 'guide' landscape transformations. Creating synergies between different functions, paying attention to landscape experience and time are all means to improve the quality of a landscape.

Instead of impact mitigation, the emphasis then lies on value creation. This value creation starts with reasoning from the living environment and looks at how renewable energy can contribute to this environment. Locations are not selected because the lowest possible negative impact can be expected there, but because the highest possible value can be realized. The choice of technology, precise location and design is a result of existing and desired future spatial quality, and not the other way around. Thinking in terms of landscape quality is not only at the heart of the European Landscape Convention, but has a long tradition in the Netherlands. Here, the concept of spatial quality is often divided into functional, experiential and future value.

Changsoon Choi's project explores the functional values of an artificial island off the coast of North Holland. The island functions as coastal protection, provides energy for the city of Amsterdam and creates new habitats for seals. The location of the island is determined so it can function as an ecological stepping stone between the west-coast of the Netherlands and the Waddenzee, located to the north.

Hester Koelman proposes to transform the Lopikerwaard landscape (Utrecht) with 30,000 oscillating vertical axis wind turbines that confer to the landscape a captivating structure and perception: they form a new grid, contrasting with the current polder structure. Urbanites can adopt their own turbine and use the polder as a recreational landscape. With this project, Hester studied an alternative way of increasing the experiential value of the twenty-first-century cultural landscape.

David de Boer investigates the future value of energy landscapes. He proposes to use the support

structure of PV panels to create new islands in the IJmeer, north of Amsterdam, for biodiversity and leisure. In time, the PV panels will be removed, allowing biotopes to settle and the panels to initiate the process in another place.

ILLEGAL, UNREALISTIC AND NOT SUPPORTED BY LOCAL STAKEHOLDERS?

The change in thinking we outline here, exemplified by the projects of young designers, may at first sight seem illegal, unfeasible, and possibly not supported by local stakeholders. Philippe Aignet's project, for example, makes use of mobile units of photovoltaic electricity generation that rotate in time through the landscape. Alternating use of land for electricity (industrial land use) and food production (agricultural land use) is problematic if not illegal in current legislation.

Fortunately, we see that some of the solutions proposed by the young designers are already feasible, although not yet widespread. Think, for example, about the advanced radar systems for wind turbines. They stop when large birds approach. Financial revenues of renewable energy projects are, as we speak, being used to create added value in some virtuous European cases. In Güssing (Austria), bioenergy enables a sustainable form of cooperative forest management that increases the quality of the landscape.

When designing for value creation, the central premise is not so much the acceptance of a certain intervention, but the possibility for stakeholders to name and influence the qualities of their living environment, to shape the heritage of the future together. A framework such as landscape quality may be of help here: no top-down assessment, but a locally supported, coherent vision of spatial quality. This approach helps to create places embraced by local communities.

In conclusion, we see young poets who bring new energy landscapes to life. Energy landscapes that may currently still be illegal, technically unfeasible and shaped without fully-fledged participation processes. In doing so, these designers oppose current practices where wind and solar parks are realized through difficult and sometimes even painful processes, trying to mitigate adverse impact as much as possible. What effect does this have on us and many other landscape users? We look the other way.

The alternative approach proposed here focuses on value creation. This approach, time and again, encounters resistance. Opponents might claim what you are doing is not allowed, or ask who's going to pay for everything. We argue that it is up to the young generation to break through this first reflex, to experiment, to learn from mistakes, and thus start to behave like good ancestors: contributing to the creation of the twenty-first-century cultural landscape.

LITERATURE
— Alain de Botton, *The Pleasures and Sorrows of Work* (Penguin Books, 2010)
— Sylvia Crowe, *The Landscape of Power* (Architectural Press, 1958)
— Hanneke Kijne, *More Landscape: The Need for a New Perspective* (Amsterdam Academy of Architecture, 2018)
— Roman Krznaric, *The Good Ancestor: How to Think Long Term in a Short-Term World* (Random House, 2020)



Value creation design for the Lopikerwaard: wind energy provides farmers with the financial leverage to increase water levels, enhancing natural habitats and biodiversity.

EMPLOYERS AS CO-EDUCATORS

The Amsterdam Academy of Architecture commissioned research and counselling organization Panteia to investigate how employers of Academy students fulfil their role as co-educator and how they think this could be improved. Professional experience coordinator Nico van Bockhoven wrote up the report's most important conclusions.

Text NICO VAN BOCKHOOVEN

The Academy of Architecture offers a study programme in which students work during the day from Monday to Thursday and come in to study in the evenings and on Fridays. Students receive equal amounts of credits for each component, professional experience and study. This means employers play an important part in the education of Academy students and can even be considered co-educators. The Academy of Architecture has asked Panteia to investigate the role of employers as co-educators of Academy students.

With reference to this study, the Academy organized four online meetings with employers in June, during which the main features of the study were presented and the results discussed. Together the results of the study and the discussions with the employers give the Academy insight into the degree to which it is necessary to strengthen the role of employers in the implementation of the external curriculum and to optimize, in consultation, the setup and intensity of the collaboration between Academy and employers.

The external curriculum defines the requirements for professional experience students have to acquire in a concrete work environment. As part of the external curriculum, students are responsible for their own professional experience. They have to find a place to work themselves, and ensure that it fits in the curriculum. This self-management also means that, in principle, the Academy has no direct contact with the employer.

However, the Academy does set requirements for the place of work. The work has to include the making and realization of design and the work the students put in must be actively supervised by at least one designer. The work environment must be stimulating and challenging. In addition, the infrastructure must be of a sufficient level: students must have access to professional literature, documentation of regulations and materials and opportunities to discuss the profession. Work situations must also enable students to deal with all parts of the design process in the course of their study and to gain insights into the connection between those parts. We do not ask employers to meet these requirements, but rather ask our students to find a place that meets them.

The Panteia study was carried out through exploratory interviews with employees, an online survey with 123 participants (employers) and in-depth interviews with 15 of these participants. The complete study and a report of the interviews with employers can be downloaded at www.avbwerkt.nl.

The 15 in-depth interviews show that employers support the concept of the study programme of coherent internal and external curricula. They say this creates a fruitful cross-pollination between theory and practice. At the Academy – called a 'top programme' by several respondents – students learn the profession of designer very well, while at their employer, they learn how to deal with the unruly practice.

Employers also endorse a second important starting point of the Academy programme, namely that students themselves are responsible for their own professional experience. The students themselves must find a place of work with an employer at which they can work as student-employees and they are also responsible for ensuring that the work meets the requirements of the external curriculum. Employers subscribe to this principle to a great extent. They see the student-employees as the managers of their own professional experience. They see their own roles not so much as that of 'masters' who impart traditional knowledge to apprentices, but rather as that of coaches who train their trainees to be inquisitive, to push their limits and to reflect.

Over half (57 per cent) of the co-educators do not have a clear idea of what exactly the Academy expects of them. They differ from the others in that they have not held a position at the Academy (as a teacher, practice assessor or examiner) in the past five years, have supervised only a single student-employee, have less than ten years' work experience or have not studied at the Academy themselves. The lack of clarity concerns the connection between the internal and external activities, the way in which they should shape the supervision and what exactly student-employees must learn from them.

A quarter of co-educators appear to have little or no knowledge of the existence of the professional experience requirements in the external curriculum and the employer brochure derived from it. More

than a third is reasonably aware of it, and more than a third fully aware. The large majority of the latter group (75 per cent) is of the opinion that the requirements match current professional practice to a reasonable to high degree. Here too, whether or not the employer previously worked at the Academy and whether or not they have had previous experience in supervising students are important distinguishing criteria.

It is not only employers who are not (entirely) familiar with the demands of the external curriculum who base their supervision on their own professional antennas and the 'learning objectives' made known to them by student-employees. This is also done by many of those who say they are aware of the requirements. They find the external curriculum or the employer brochure too inaccessible to gain a quick insight into the supervision requirements. In this respect, there is a need for a short and accessible document in which the requirements are presented in the form of a kind of 'checklist'. This is at odds with the Academy's more holistic approach as evidenced by the Docenteninstructie mondelinge beoordeling praktijk (Lecturers' Instruction Oral Assessment Practice):

The External Curriculum defines eight professional qualifications that give direction to the knowledge, skills and insights to be acquired in practice. Acquiring professional qualifications is, however, not an end in itself. The ultimate goal of the programme is that students function adequately as designers in practice. This assumes that students have not only acquired the necessary knowledge, skills and insights, but also know how to apply them adequately and in mutual coherence in design practice. In other words, that they have developed the capabilities to function as designers. Whether students can do this can be seen from the behaviour they show in the execution of their work. It becomes visible by looking at the choices they make and their justifications for and reflections on them. Student report on this in practice documents and during assessment interviews.

At the moment, the six Academies are working on simplifying the wording of the professional qualifications without changing any of the content. Filling in the supervision 'at one's own discretion' leads to an

extent of uncertainty, also among a number of experienced employers, as to whether the supervision is being given in the correct way. It is true that, according to the philosophy of the study programme, the student-employee is supposed to inform the employer about the professional experience to be gained, but many employers would also like to hear about this from the Academy itself – partly because not every student is equally articulate.

So, employers would like to hear from the Academy, as mentioned before, by means of a concise and well-organized document, but even more so by personal contact. The latter, incidentally, touches on an important point. The in-depth interviews show that not all student-employees have the skills to actually be the manager of their own professional experience. Not all students voluntarily provide their employer with important information, such as the professional experience requirements and the feedback/assessment of the Academy on the output of the professional experience.

CONTACT WITH THE ACADEMY

Almost half of the employers (42 per cent) feel that there is generally little to no contact between them and the Academy. This is especially true for employers who have not held a position at the Academy in the last five years. Half (52 per cent) of them say the contact is insufficient compared to one fifth (19 per cent) of those who work or have worked at the Academy. When asked about the adequacy of the contact between the Academy and the employer regarding (the supervision of) individual student-employees, half (51 per cent) of them feel that this is insufficient. Almost two thirds (62 per cent) of those who do not (or have not) worked at the Academy hold this opinion, compared to a quarter (23 per cent) of the other employers.

Overall, almost three quarters (71 per cent) of respondents to the online survey believe that contact between the Academy and themselves could be improved. Against this background, a number of participants in the in-depth interviews consider Panteia's study a positive signal: apparently, the Academy is serious about improving its relationship with the field.

There is a need for contact between the Academy and co-educators at logical moments during the professional experience (at the start, during and at the end of a period). Such meetings will not only allow setting and naming concrete goals for individual student-employees' professional experience, but employers can be provided with a clear idea of what is expected of them and a very natural insight into the Academy's educational philosophy and its implementation as well.

The in-depth interviews mainly reveal a need for a kick-off meeting of Academy, student and employer at the beginning of the professional experience period. In addition, employers would like to receive feedback on assessments of the student-employee's professional experience (apparently, student-employees do not always give these, but employers do not always ask for them, either).

Since the 2020/2021 academic year, the Academy has appointed four professional experience coaches: Martin Fredriks and Judith Korpershoek for Architecture, Frans Boots for Landscape Architecture and Ellen Marcussen for Urbanism. The coaches each take a number of first-year students under their wing and hold preliminary interviews with students and employers in the first quarter. In the second or third year, there is another interview of coach, student and employer.

There is also a strong need for a contact person at the Academy. The need for personal contact is underlined by the fact that satisfaction with information obtained from the Academy through personal contact is significantly higher than satisfaction with other forms of information provision. However, such a contact person has been a reality for decades, in the form of the undersigned – and, previously, Marina Roosebeek – as Professional Experience Coordinator. Apparently, the presence of a professional experience coordinator needs to be communicated more clearly.

There is a remarkable difference between the outcome of the survey and that of the in-depth interviews (which cannot be explained on the basis of the research data). In the survey, only six respondents indicated a need for meetings at the Academy,

whereas this need was frequently mentioned in the in-depth interviews (and also, incidentally, in the exploratory interviews).

At these meetings, employers must not only be informed about the professional experience requirements, but also discuss the programme and its connection to practice. A relatively large number of participants in the interviews believe that such meetings will not only be informative, but will also strengthen the sense of belonging to the Academy.

Some participants in the in-depth interviews suggest involving employers more closely in the Academy by, for example, mobilizing them as Practice Assessors. This would not only strengthen the mutual bond, but also increase employers' knowledge of the curriculum and the professional experience requirements. Although all professional experience assessors already come from the circle of employers, I nevertheless cordially invite everyone who feels called upon to become an professional experience assessor to contact me forthwith!

Apart from the above, employers experience few bottlenecks in the execution of their role as co-educator. The most frequently mentioned issue is work pressure. Participants (in the in-depth interviews and in the interviews with employers) not only made reference to the intensity of the programme; according to a number of respondents, the lack of uniform requirements from the Academy also leads to lecturers filling in the internal curriculum as they see fit. This in turn leads to differences in requirements that are sometimes experienced as arbitrary and as 'asking too much'. The Academy should steer more towards uniformity.

FOREIGN STUDENTS

According to the respondents, foreign students in particular run the risk of stress as a result of work pressure. Due to their cultural background, they are less inclined to raise the alarm if someone is asking too much of them.

As far as foreign students are concerned, almost two-thirds of respondents experience or foresee problems in their employability. The most important obstacle mentioned is insufficient command of the Dutch language. A good command of the language is important because communication with clients and stakeholders is usually in Dutch. Framework documents such as laws and regulations and policy documents are also usually drafted in Dutch. Respondents also felt that the knowledge of Dutch laws and regulations and the Dutch way of working of these students was often insufficient.

Employers try to respond to this to the best of their ability by offering extra support time, providing language classes and taking obstacles into account when allocating work. The comment made above that not all students are managers of their own professional experience also applies more strongly to foreign student employees than to Dutch ones.

POINTS OF PARTICULAR INTEREST

From the study and the subsequent interviews with employers, a number of points of interest emerged.

Contact: there is a need for more and preferably personal contact with the Academy, preferably focused on individual students. The appointment of professional experience coaches is an important step in the right direction.

Student-employee self-management: it appears not all students are actually the managers of their own professional experience. This must be improved by informing students better about the importance of this.

Foreign students: according to employers, the employability of foreign students is limited due to insufficient knowledge of the Dutch language, laws and regulations and (work) culture. The Academy currently provides language classes in which many foreign students take part. Fortunately, especially during the four online meetings, there were also several employers who called foreign employees an enrichment. They bring with them other cultures and other insights. In an era in which offices increasingly work internationally and the professions of architect, landscape architect and urban designer are becoming more and more global, this is even an augmentation.

Work pressure: work pressure was regularly mentioned as a bottleneck in the survey and during the interviews with employers. The causes mentioned in the in-depth interviews are the intensity of the study programme and the lack of structure of the internal curriculum.

The Panteia study has provided the Academy with many insights. On the basis of these insights, a number of improvements have already been made, but the research and the interviews with employers have revealed even more starting points. The relationship between the Academy of Architecture and the employers should be strengthened, so students can be optimally trained as architects, landscape architects or urban designers and Amsterdam's 'top programme' becomes even better.

Year	Semester	Internal curriculum				External curriculum		Credits
		projects	research	morphology classes	lectures	practice hours	practice records	
1	1	1	1	1	1	1	1	60
	2	1	1	1	1	1	1	
	3	1	1	1	1	1	1	
	4	1	1	1	1	1	1	
2	1	1	1	1	1	1	1	60
	2	1	1	1	1	1	1	
	3	1	1	1	1	1	1	
	4	1	1	1	1	1	1	
3	1	1	1	1	1	1	1	60
	2	1	1	1	1	1	1	
	3	1	1	1	1	1	1	
	4	1	1	1	1	1	1	
4	1	1	1	1	1	1	1	60
	2	1	1	1	1	1	1	
	3	1	1	1	1	1	1	
	4	1	1	1	1	1	1	

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