



Delft University of Technology

De complexiteit van het alledaagse Over de toga van opa Koos, Mary Poppins en Bach

Broekmans, Tess

Publication date

2024

Document Version

Final published version

Citation (APA)

Broekmans, T. (2024). *De complexiteit van het alledaagse: Over de toga van opa Koos, Mary Poppins en Bach*. TU Delft, Bouwkunde, Department of Urbanism.

Important note

To cite this publication, please use the final published version (if applicable).
Please check the document version above.

Copyright

Other than for strictly personal use, it is not permitted to download, forward or distribute the text or part of it, without the consent of the author(s) and/or copyright holder(s), unless the work is under an open content license such as Creative Commons.

Takedown policy

Please contact us and provide details if you believe this document breaches copyrights.
We will remove access to the work immediately and investigate your claim.

*This work is downloaded from Delft University of Technology.
For technical reasons the number of authors shown on this cover page is limited to a maximum of 10.*

THE COMPLEXITY OF THE EVERYDAY

ON GRANDPA KOOS'S GOWN, MARY POPPINS, AND BACH



TESS BROEKMANS



THE COMPLEXITY OF THE **EVERYDAY**

ON GRANDPA KOOS'S GOWN, MARY POPPINS, AND BACH

INAUGURAL LECTURE
PROF. IR. TESS BROEKMANS
6 SEPTEMBER 2024

*"Mijnheer de Rector Magnificus, leden van het College van Bestuur,
collega hoogleraren en andere leden van de universitaire gemeenschap,
zeer gewaardeerde toehoorders, lieve mensen..."*

I am fascinated by the city. How it functions, how all the different people, activities, and places together form a complex organism. The beauty of the city is that it is a living system, constantly changing.

No one knows where these changes are headed; they emerge organically through various interventions happening alongside and interwoven with each other. The urban designer creates space for everyday life—not just for now but for an unknown future and for other uses.

It is quite unimaginable that someone around 1900 designed how wide this street should be, and yet it still works today, in a completely different context with cars.



Lijndenstraat, Czaar Peterbuurt, Amsterdam (photo by Allart Blaauboer)

Today, the city once again faces major challenges: climate change, so beautifully and painfully illustrated by the climate stripes, and everything that follows from it, as well as questions of how we live together and how we use space fairly.

Designing the city is not only a physical challenge but also a social one. These are abstract and immensely large challenges that may seem too overwhelming for everyday life. But ultimately, it is within daily life that these transitions must take place.

The climate stripes: the average temperature in the Netherlands between 1850 and 2023 (<https://showyourstripes.info>)



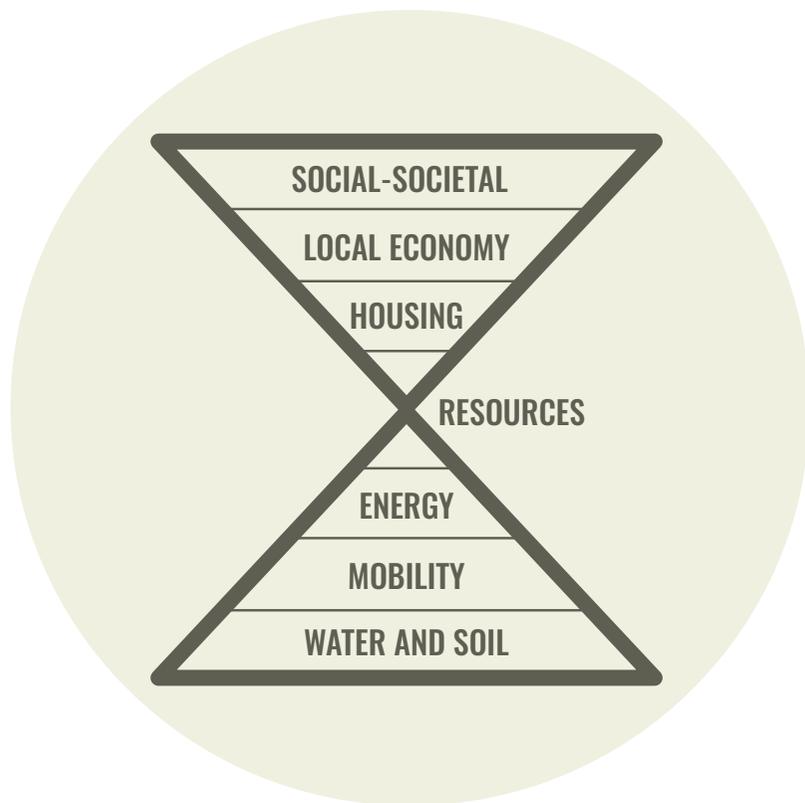
CLIMATE



JUSTICE

(Photo and all following unnamed photos: Tess Broekmans)

What lies ahead for our cities? At least seven types of transitions are occurring simultaneously. The lower half of the hourglass shows system changes: climate, energy and mobility. The upper half represents social transitions: housing, work and living together. Resources form the connecting link: the Earth is the source for everything.



7 TRANSITIONS

Are these transitions visible in daily life? As an example, I'll take you on a short journey around my neighbourhood in the heart of Amsterdam. Within a radius of 250 metres from my house—a three-minute walk—you can observe all types of transitions.



250 METRES / 3 MIN. AROUND MY HOUSE

My neighbour's daughter has passed her final exams. The moment she moves out of her parents' home is approaching. A new living situation for her and her parents; new ways of cohabiting. Demographic changes are constant.



SOCIAL-SOCIETAL TRANSITION

Rapenburg used to be a shopping street before the Second World War, which is evident from the façades. Next to our apartment there used to be a daycare centre, which my son went to. Now, there's a shop that specialises in headphones. It sells a niche product and can thrive outside a traditional shopping

street because people find it online. The shop is an audio lounge: if you spend a fortune on headphones, you may want to experience how they sound first. The shopping street may not be coming back. However, the neighbourhood economy is certainly dynamic.



NEIGHBOURHOOD ECONOMIC TRANSITION

Across the street, a building is being replaced. For years, there was a temporary supermarket there, but now housing is being built. Urban densification is happening even in difficult locations, such as next to the entrance to the IJ Tunnel, which has a lot of noise and particulate matter in the air. Living in the city is so popular that these challenging spots are being filled.



HOUSING TRANSITION

The quay along the Nieuwe Herengracht is being replaced. The quay walls are a long-term maintenance task for the municipality. The city is experimenting with new methods and materials to achieve sustainable renewal. If replacement becomes too expensive, other solutions may emerge: no more cars on the quay or no more lorries over a fragile bridge.



RESOURCE TRANSITION

The mobility transition is the most visible. In our street, we spent two years to have the parking spaces replaced with bicycle racks, moving towards a car-free street. In Amsterdam, cars now drive at a maximum speed of 30 km per hour almost everywhere. There is more space for buses on Prins Hendrikkade. Who knows, perhaps one day we will be able to repair the scar left by the entrance to the IJ Tunnel.



MOBILITY TRANSITION

The Liander (utility company) substation on Uilenburgerstraat is being doubled in capacity. The neighbourhood opposes it because the substation emits radiation. But we do want to get rid of gas and use more electricity. It's a miracle there's still space for this in the inner city.



ENERGY TRANSITION

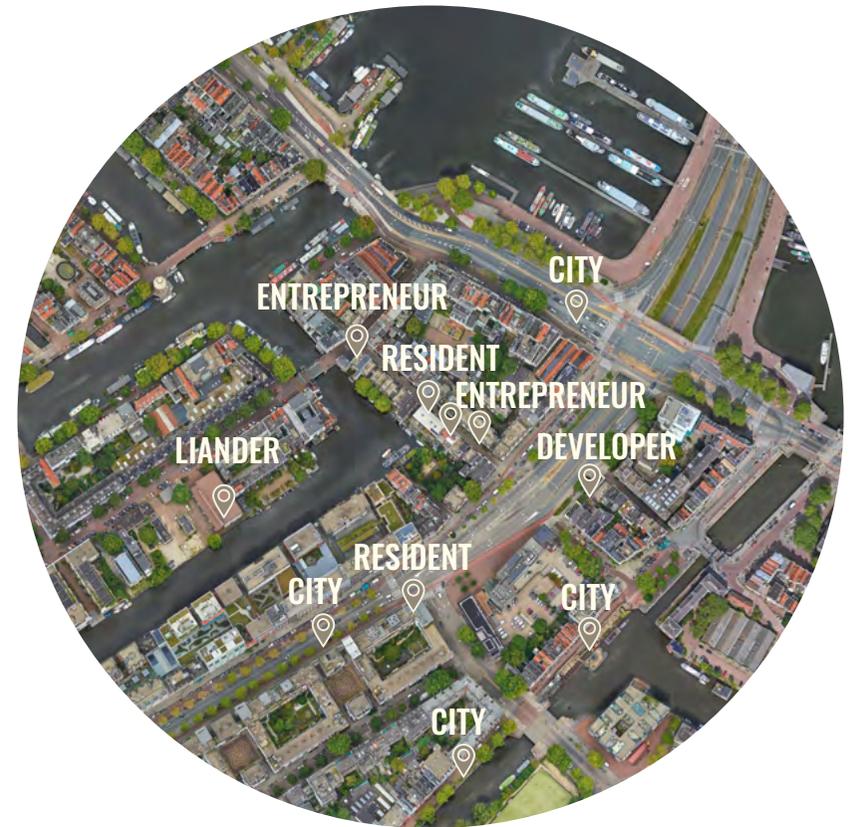
A residents' initiative has been working for years to add more green in the Valkenburgerstraat, one of the most unhealthy streets in the city. Meanwhile, the initiative has linked up with the Weesper- and Wibautstraat under the name Knowledge Mile. And behold, after years of discussion, a green verge is being laid. Not only greenery but also water storage with trees on mounds.



WATER AND SOIL TRANSITION

What's interesting is that these changes are initiated by a different parties: a resident, an entrepreneur, a developer. The municipality then ensures that it actually happens, especially when it comes to transitions in public space.

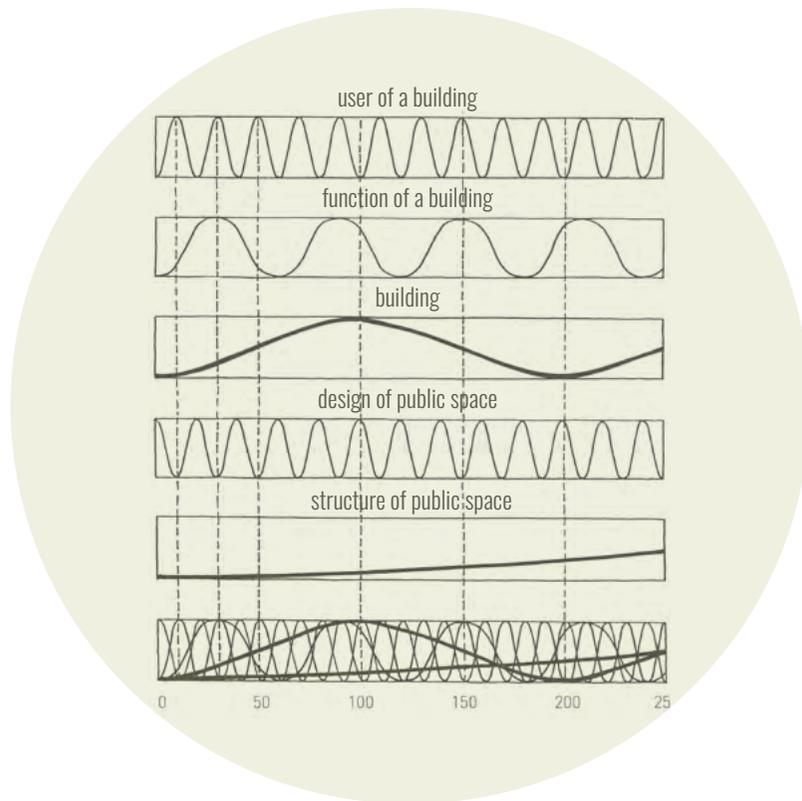
And every change has a different starting point: some things only started yesterday, while others have been going on for years and are only now becoming visible. There is a lot of hard work being done on all those transitions here and now.



DIFFERENT INITIATORS

An important notion here is that different elements of the city have varying speeds and cycles. This diagram, the pulse of change, was created by Gert Urhahn in the 1990s. It shows how different changes in urban space occur at their own pace alongside each other.

People are fast. They move houses, have children, grow older. The slowest is the substratum, the structures that have shaped the patterns of the city for centuries. A waterway or a street remains in the same place for hundreds of years. You can see this in the lowest line. The developments in my neighbourhood show that a few more lines could be added to the pulse diagram.



POLSSLAG VAN VERANDERING

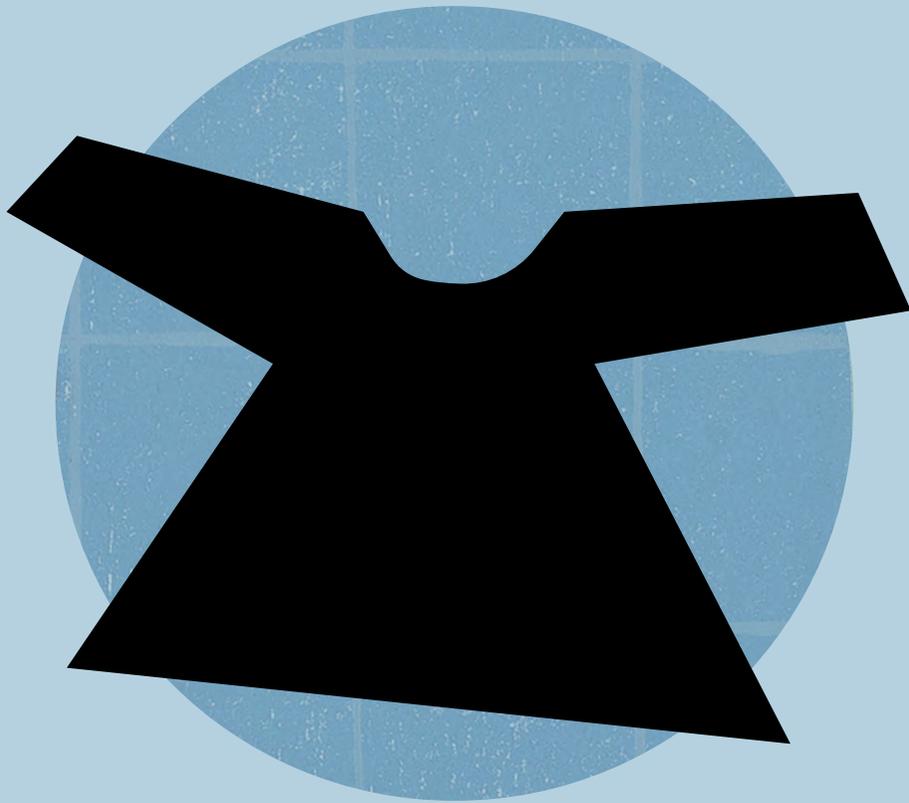
HOW, THEN?

Urban designers are used to thinking in terms of visions and future scenarios. In doing so, we sometimes forget that we must start in the present to make it happen. I am searching for ways to connect long-term visions with the reality of everyday life, to link ambition with the reality of the present. How do we connect the short-term human needs with the necessary long-term changes? We are in the middle of that search.

I will take you through my thinking using three themes:

- Grandpa Koos's gown symbolises using what already exists;
- Mary Poppins stands for people and culture as the creators of the city;
- Bach's second cello suite is about time, about defining and letting go.





GRANDPA KOOS'S GOWN

USING WHAT
ALREADY EXISTS

WISSELENDE ASPECTEN VAN ONS POLDERWEZEN

REDE

UITGESPROKEN BIJ DE AANVAARDING VAN HET
AMBT VAN BUITENGEWOON HOOGLEERAAR AAN
DE TECHNISCHE HOGESCHOOL TE DELFT, OP
WOENSDAG 17 FEBRUARI 1954

DOOR

Ir J. L. KLEIN

UITGEVERIJ WALTMAN - HIPPOLYTUSBUURT 4 - DELFT

Today, I'm wearing Grandpa Koos's gown, the same one he wore in 1954 for his inaugural speech as professor of polders at the Faculty of Civil Engineering. He was the director of the Provincial Planning Department of South Holland and was involved in the aftermath of the 1953 flood disaster on the South Holland islands. His appointment as a professor stemmed from this practical experience.

A 'practical professor,' in other words, and an appointment based on a major transition that required both short- and long-term solutions. Koos Klein was also aware of this, as evidenced by this quote from his inaugural lecture: 'The tradition of centuries is married to new insights and methods.'

The gown fits perfectly and is just as functional 70 years later. The cap, which was hexagonal at the time, is now round. Building on what already exists is not only sustainable but also valuable and personal. Today, I stand here with both Grandpa Koos and my mother, who repaired the gown.

1954



2024

The quintessential example of building on what already exists is the Amsterdam canal belt. It is a structure so strong that the buildings and their uses can change while the essence remains intact.

In Han Meyer's inaugural lecture, delivered exactly 22 years ago today, he describes how this aspect was already characteristic during construction: 'The extremely long period, by today's standards, over which the plan as a whole was implemented—about eighty

years—and the apparent ability of the design to hold onto its main structure and qualities during that long period, while simultaneously adapting to changing societal conditions.' He calls this the 'elasticity of design.'



HERENGRACHT AMSTERDAM

Buildings and areas constructed over the past fifty years lack this elasticity, which is why they are now being demolished so frequently. But demolition is not sustainable: resources can rarely be reused in an equivalent manner. Young buildings also hold social value, and with demolition, social and natural networks disappear.

Building on what already exists does not mean declaring everything a monument but rather giving it a new twist.

Heesterveld in Amsterdam Zuidoost is a great example of how a 1980s block has been given a new life, thanks to the housing association and Amsterdam's incubator policy (broedplaatsenbeleid). Existing real estate is cheaper than new construction and offers space for functions that cannot afford new buildings' rent: workshops, studios, neighbourhood rooms, and even GP practices.



HEESTERVELD AMSTERDAM

Following in Grandpa Koos's tradition, Waterloopbos is a beautiful example of reuse. In the 1950s, the Waterloopkundig Laboratorium De Voorst in the Noordoostpolder built unique scale models of large waterworks, from the harbour of Bangkok to the coast of Denmark. The polder provided space for research, and the young forest

grew alongside it. With the advent of computers, the scale models became obsolete, and the laboratory closed in 1996. The forest is now owned by Natuurmonumenten. You can wander among the waterworks and see how nature is taking over. The Deltagoot from 1980 is the pièce de résistance: a 250-meter-long test flume made of

reinforced concrete. The artist collective RAAAF was asked to give it new life. They excavated the concrete so that it now stands in the water. By cutting, rotating, and tilting large blocks out of the concrete walls, they created a rhythm of falling slabs that makes the power of water palpable. Waterloopbos has become a unique park.



WATERLOOPKUNDIG LABORATORIUM

WATERLOOPBOS

The Kromhouthal is part of the docklands on the northern IJ banks in Amsterdam. The area was developed in the 19th century and equipped with a beautiful canal structure. Unfortunately, those canals have been filled in, but the halls still stand.



1930

Photo: Image Bank, Amsterdam City Archives

NORTHERN IJ BANKS, AMSTERDAM

What do you do with a hall that is large and difficult to heat? To start with, you rent it out to companies looking for affordable spaces. And then something unexpected happens: an area begins to thrive through the arrival of temporary restaurants, new concepts, and creative businesses. This is possible because of what is already there. The halls have no real estate value but plenty of use value.

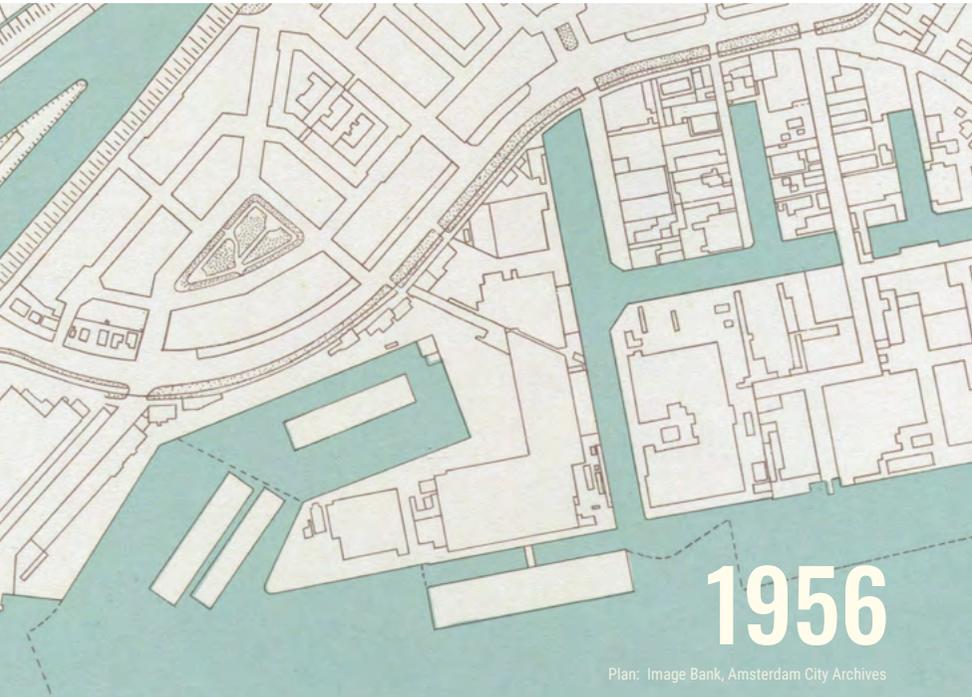


2019

HAMERKWARTIER AMSTERDAM

Building on what exists may sound logical, but it's not self-evident. Just look at the design for the IJplein next to the Kromhouthal. This too was a harbour area, but none of that remains visible. Even the docks have been filled in. Reuse is sustainable and makes the city's history readable, but it's not

a plea to freeze the city in its current form. Working with buildings and places designed for different uses creates variation and surprise—spaces that are taller than necessary or smaller than we are used to. It ensures that the city offers room for the unexpected.



NORTHERN IJ BANKS, AMSTERDAM

IJPLEINBUURT AND HAMERKWARTIER



MARY POPPINS

A DIFFERENT PERSPECTIVE

The city is the living world of humans, the place where you can develop, emancipate, discover yourself and others. To me, Mary Poppins symbolises this. The story of the nanny is an ode to the power of imagination and to the city and its diverse inhabitants. Through Mary Poppins, the children of a wealthy London family see different sides of the city: they meet the chimney sweepers and the bird lady, and they literally gain a

new perspective by going up to the roof. Because of Mary Poppins, the mother finds time to campaign for women's suffrage, and the father realises that his job at the bank is not so meaningful after all. She is an invisible force, inspiring others to look at the city and their roles in society differently.

Mary teaches us that people use the city in different ways, that everyone has

different needs. Your own perspective doesn't tell the whole story. By looking through someone else's eyes, by truly listening, you realise that your own view is always biased. That's why, as an urban planner, you need to go outside and cannot work alone—you need multiple perspectives. Moreover, people and the city interact in both directions: people change the city, and the city changes people.



Photo: Disney

MARY POPPINS: YOUR OWN VIEW IS LIMITING

Jane Jacobs taught us to closely observe how the city is used and that citizens can influence the city's transformation. In the 1960s, she successfully fought for the preservation of her neighbourhood, Greenwich Village, in New York.

This photo is a great example of what Jane Jacobs called 'sidewalk ballet'—the life that unfolds on the streets. The artist Willem de Kooning is seen talking with an unknown couple on the steps of the hotel next to his gallery in 1959.



Photo: Estate of Fred W. McDarrah

JANE JACOBS: ACTION FOR THE CITY

Collective Reclaim the Streets occupied Camden High Street in London in 1995 to resist the dominance of cars. Through street reclamation events, they temporarily gave the streets back to pedestrians.



Reclaim the Streets in 1995. Photo: Crowds and Power

What starts as a playful action can grow into systemic change. While bidding farewell to the car seemed impossible 30 years ago, today the theatre group De Warme Winkel ritually says goodbye to cars in the Summer Offering, and

mayor Anne Hidalgo makes Paris car-free one day a month under the motto 'Paris Respire' (Paris Breathes). Only by experiencing such changes transformation can be initiated.

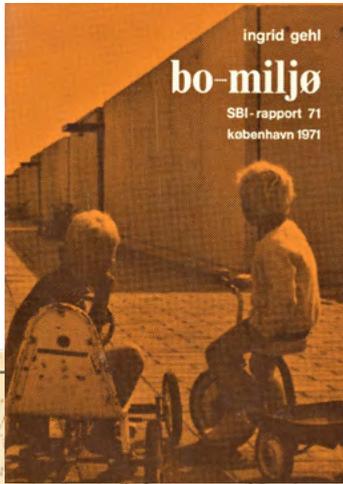


Summer Offering. Photo: Sofie Knijff (De Warme Winkel)

RECLAIM THE STREETS: PEDESTRIANS FIRST

DE WARME WINKEL: GOODBYE TO THE CAR

Ingrid Gehl studied how people behave in the city and how they use the city in the 1970s. You may not know her, but you probably know her husband, Jan. Jan Gehl became famous for applying her insights to architecture. This plan is an analysis of street use. People tend to stop in sheltered spaces, with their backs against facades. These kinds of analyses provide insight into behaviour and make it possible to design good public spaces.



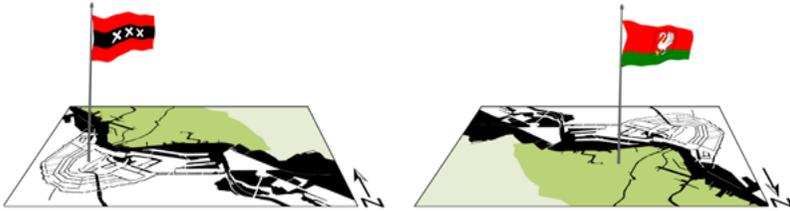
In his book *Explaining Poverty to Wealthy People*, Tim 's Jongers shows that experts with lived experience are essential to solving problems related to poverty. If you haven't experienced it, you don't really understand it. As designers, we are generally a highly educated group with a narrow perspective. Good design requires a diverse group of designers who bring their own experiences into their work. And for everyone, it's important to make sure you talk to people outside your bubble, staying connected to the real, everyday world—whether at a football club, a choir, or with your neighbours.



Street in Copenhagen in 1968, from Gehl's diary (image: gehlpeople.com)

INGRID GEHL: OBSERVING BEHAVIOUR

TIM 'S JONGERS: OUTSIDE YOUR BUBBLE



In the project Vrijstaat Amsterdam, Urhahn Urban Design & Strategy, commissioned by Zef Hemel / City of Amsterdam on behalf of the International Architecture Biennale Rotterdam (IABR) in 2009, looked at the northeastern IJ banks in Amsterdam. Where the IJ banks had until then been seen as extensions of the city centre, we turned the perspective around: the IJ bank for the residents of Noord. What does the North Amsterdammer need from the IJ?

The Vrijstaat exhibition was designed for all Amsterdammers, with models as the communication tool. For me, the model is a fantastic design tool. You see both the overview and the details; you see the proportions. A model is more accessible and readable than a map. I want to teach my students to use models as a design tool.



Urhahn's model of Vrijstaat Noorderveld. Photo: Peter Elenbaas

NOORDERVELD: THE VIEW FROM THE NORTH

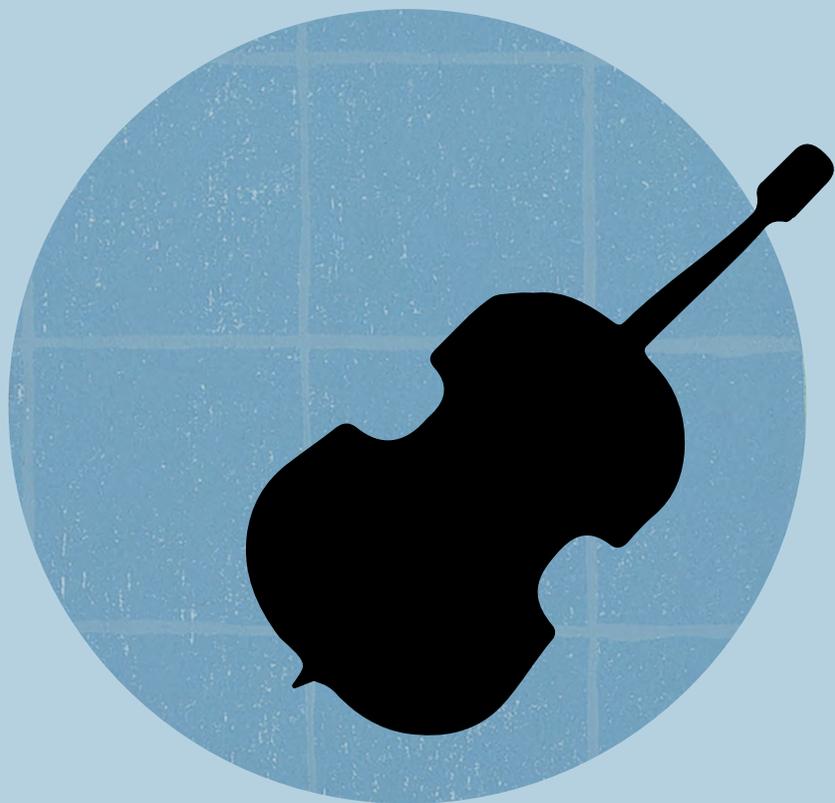
Listening to the future residents was done very well in Space-S in Eindhoven. Here, I learned that you can really create different plans with residents. It was 2013, just after the financial crisis, and Strijp-S wasn't as trendy as it is now. Why would people want to live here? Instead of figuring it out for them, Woonbedrijf decided to ask the future residents themselves. Living in Strijp began with a conversation about how you would like to live together. What do you want for yourself, and what

can you share? Should it be green or urban? The group of future residents kept growing, while a clear vision of what Space-S should become remained intact. Unexpected solutions emerged: a structure of courtyards where everyone is welcome. Each building houses both families and students. Shared amenities succeeded here because the future users and managers were involved from the beginning. It's a great example of the role of residents and a client willing to embrace experimentation.

Truly listening is difficult - it takes practice. We are used to centring our own ideas. My experience is that the stories of people who use the city are a source of design inspiration. If we only listen to ourselves, a just perspective will not emerge. People also need time to adjust their behaviour. Daily habits and rituals aren't easily overturned. That brings us to the third theme, the role of time.



SPACE-S EINDHOVEN: TAILORED SOLUTIONS



BACH'S 2nd CELLO SUITE

DEFINING
AND LETTING GO

This is the end of the prelude of Bach's second cello suite. You can play these chords as they are written, but they can also be read as an invitation to use them as a basis for improvisation. In Bach's time, improvisation was already common. Both approaches are beautiful.

As an amateur cellist, I didn't dare to play them myself, but Marijn Groot will illustrate the difference. First, the chords as they are written, where it's useful to know that you can only bow two strings at once on the cello, so a three-note chord sounds like two tones in succession. And then the variation, playing around the chords with the same notes.

As urban designers, we don't build anything ourselves: the architect, the public space designer, and the user do that. The urban designer tries to capture the essence, like a score that others perform. There are many different ways to practice urban planning: with a strict score where everyone plays exactly what's written, with a composition that allows room for improvisation, or with nothing more than a chord scheme

and a tempo. The more you fix things, the harder it is for a plan to adapt to unexpected twists and transitions. The urban designer must capture the essence while leaving room for the unexpected. That's what Bach does with his chords. Within that framework, there is room for adaptation and improvisation - for future needs, for the craftsmanship of the architect, for the wishes of the users.

The image shows a handwritten musical score for the end of the prelude of Bach's second cello suite. The score is written in bass clef and includes measures 51, 54, and 57. The notation features various rhythmic values, including quarter and eighth notes, and rests. There are several annotations in the score, including circled notes, dashed lines, and handwritten numbers (1, 2, 4) indicating fingerings or bowing techniques. A boxed section in the lower right corner shows a chord scheme with notes on a staff, including a sharp sign and various note heads.

The idea of giving space to change may have originated in landscape architecture. In a field where growth is the essence, dealing with time is better embedded. Thirty years ago, the landscape architects at what became

H+N+S developed Plan Ooievaar: a strategy to bring the black stork back into the river landscape. The approach they outlined involved creating a landscape framework within which nature could develop and grow.

As urban designers, we have learned that this method can also be applied in the city. In a framework plan, you try to capture the essence within which the city can grow and adapt.

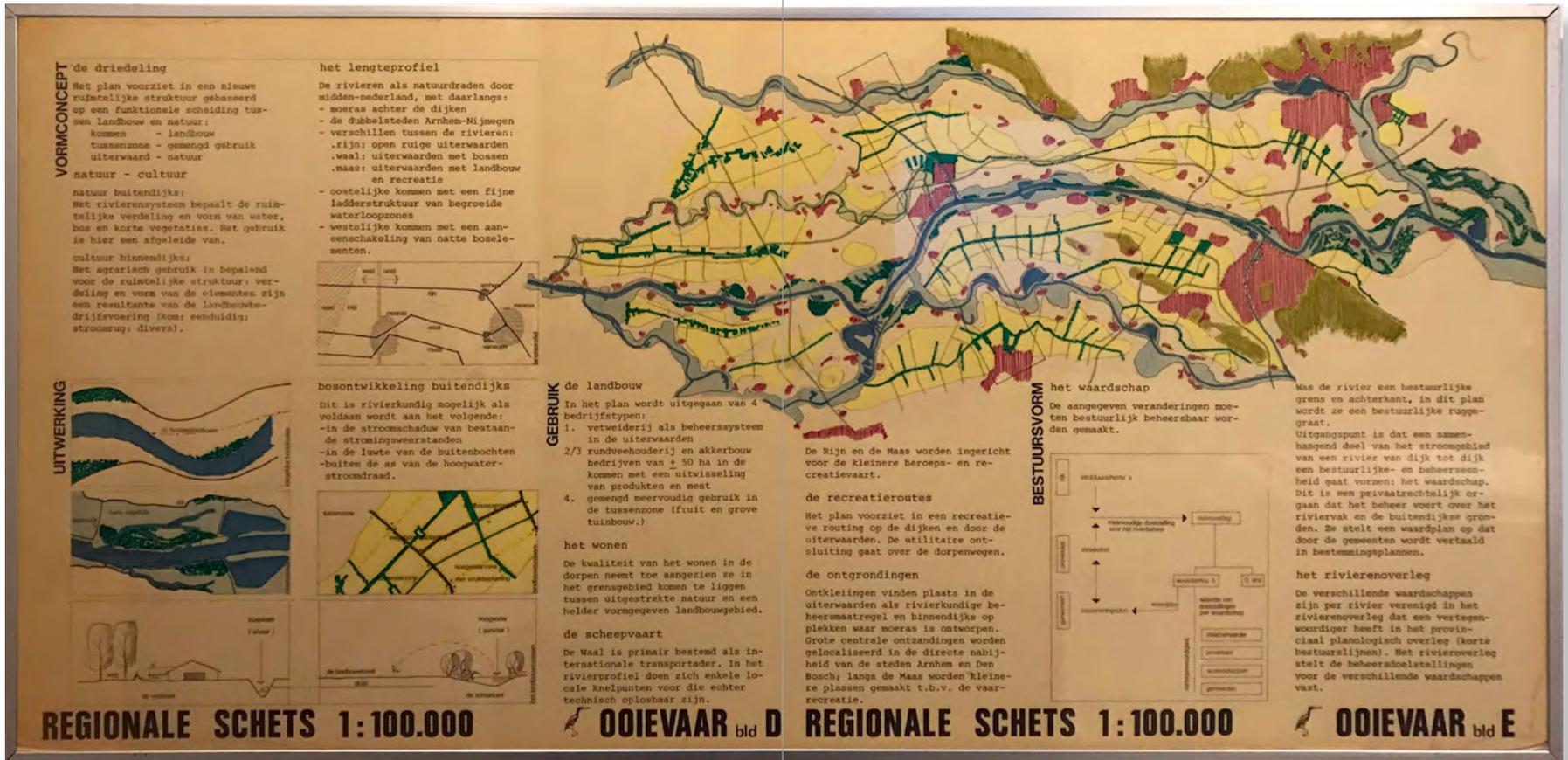
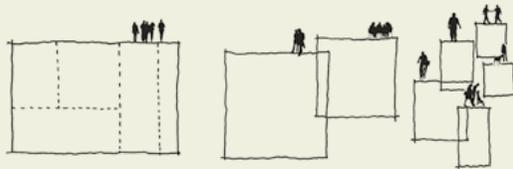
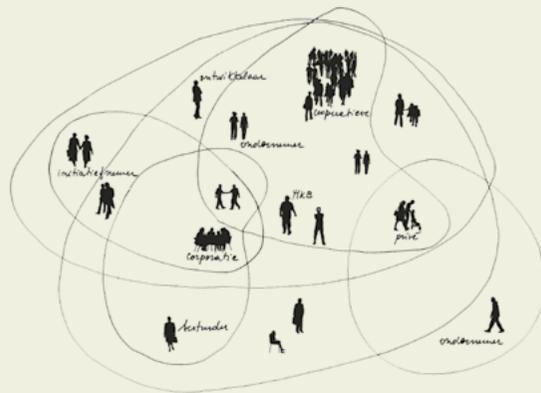


Image: NI / H+N+S Landscape Architects



ZOOM IN



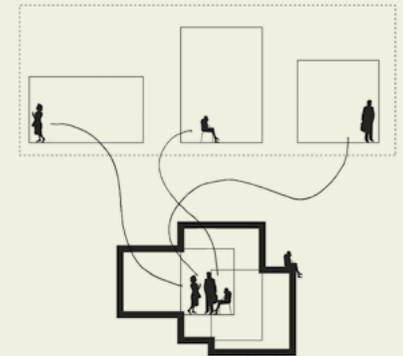
FOCUS ON USER NEEDS

Gert Urrahhn, founder of my office, has spent his entire working life searching for that balance between boundaries and freedom, between order and chaos. What do you fix, and what do you leave open for the experts who come after you? How do you leave room for spontaneity and the unexpected?

In the book *The Spontaneous City*, we explored what forms this could take. The spontaneous city stands for space for the user, flexibility, and careful observation of what already exists. It's a search we continue every day.



ORGANISE FLEXIBILITY



CREATE COLLECTIVE VALUES

This search is also visible in education. Maria Montessori developed her first ideas about teaching methods in the Roman slum of San Lorenzo. A housing association director wanted to create a nursery as part of the renovation.

Observations of the children formed the basis for her teaching method. The children worked with concentration because they were free to choose their activities, and their needs were respected. The sandpaper letters,

designed to teach writing, responded to the children's need to work with their senses and hands. Montessori offered freedom within boundaries so that children could discover where their strengths lay.



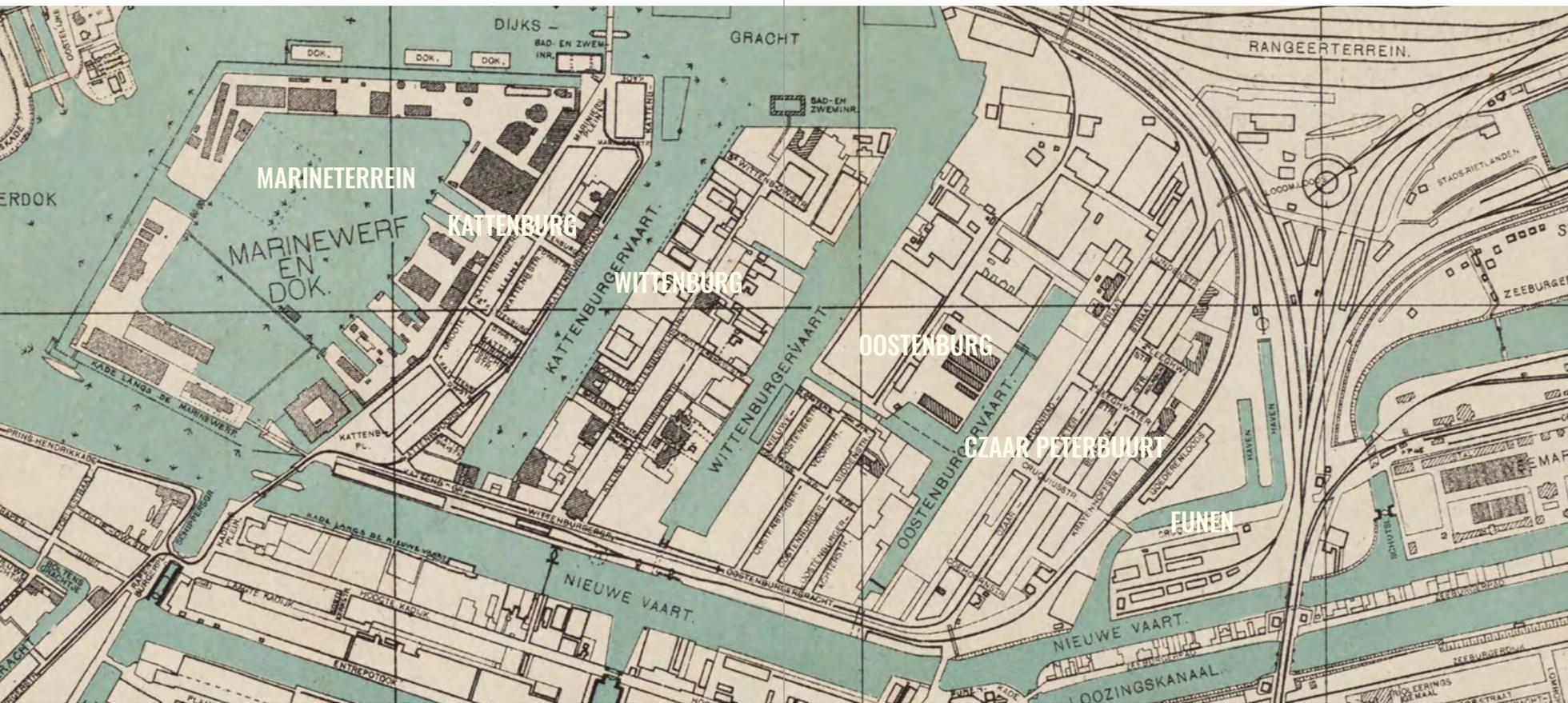
Anne Frank School, the sixth Montessori school in Amsterdam, in 1936. Photo: Image Bank, Amsterdam City Archives

Photo: www.scuolamariamontessori.it

MARIA MONTESSORI

FREEDOM WITHIN BOUNDARIES

The Eastern Islands in Amsterdam are a showcase of 50 years of urban renewal and show how we deal with uncertainties and the long term in our plans. From a blueprint involving complete demolition at Kattenburg to organic growth at the Marineterrein.



Map of the Eastern Islands, 1913 (Image Bank, Amsterdam City Archives)

EASTERN ISLANDS, AMSTERDAM

50 YEARS OF URBAN RENEWAL

On the Marineterrein (former navy area), the municipality and the national government dared to experiment: no plan, but a quartermaster who sought out parties that fit this laboratory. The initiatives together create a new district focussed on innovation. Over

10 years, the area has developed into an indispensable hub for innovation, including Advanced Metropolitan Solutions (AMS), a sister institution of TU Delft that uses the area as a research site and testing ground. It's a pity that a fixed plan has now been drawn up.

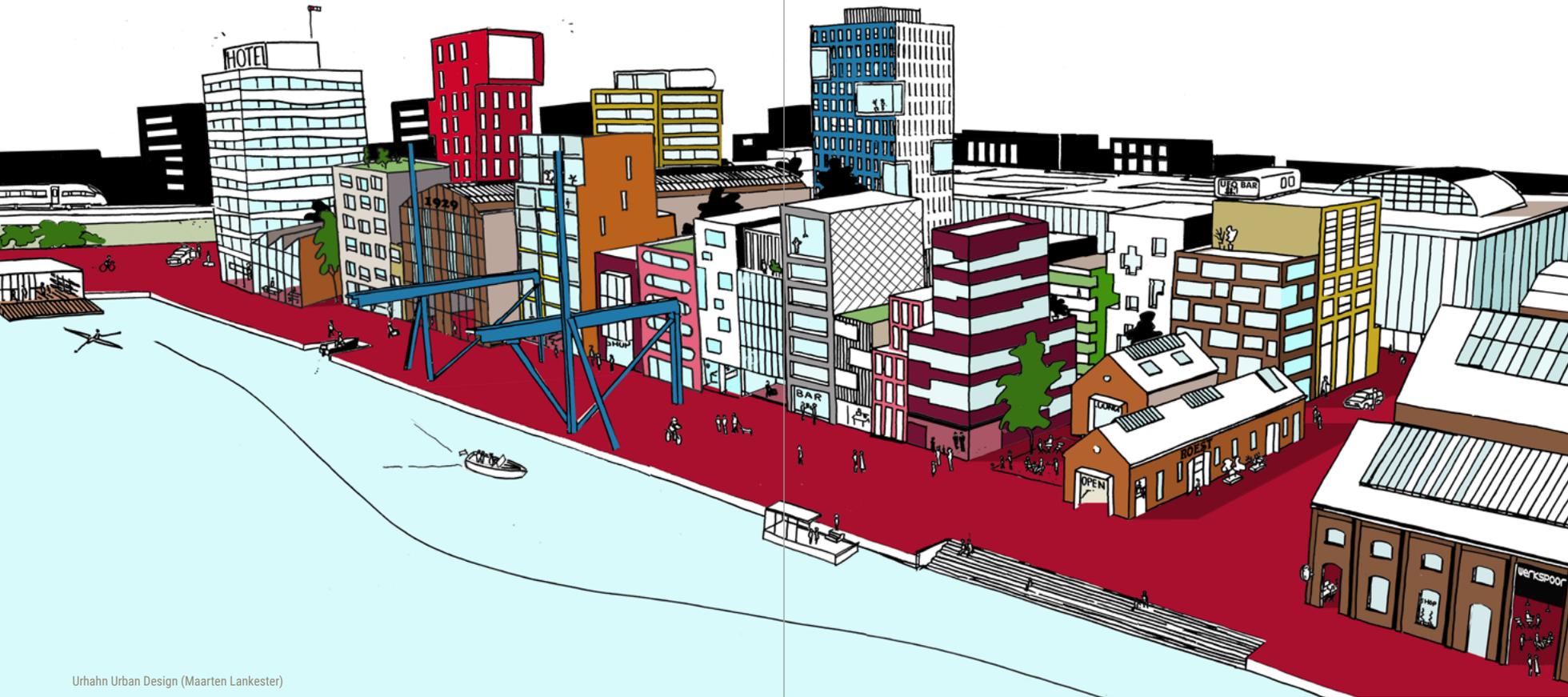
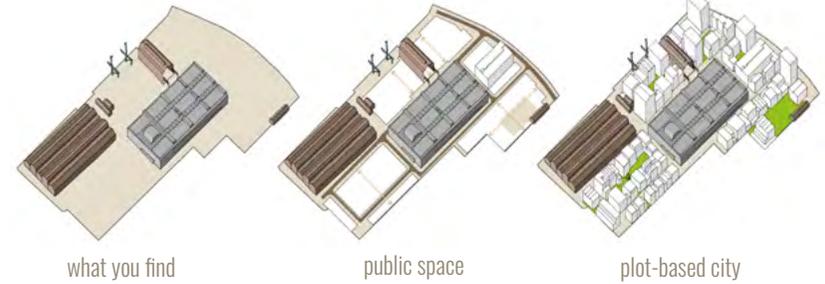


MARINETERRAIN AMSTERDAM

ROOM FOR EXPERIMENTATION

In the plans for the transformation of the Oostenburg industrial area, our office tried to fix only what was necessary. This drawing, from 2011, captures the essence. The starting point is what we find: the buildings and the quays. The central Oostenburgermiddenstraat is already there and remains the main

street. The framework consists of the public quay and smaller spaces on the neighbourhood side. A lively quay in the afternoon sun, and peaceful courtyards for living. The new design contrasts human-scale buildings next to the large industrial halls.



Urhahn Urban Design (Maarten Lankester)

By constructing the buildings plot by plot, flexibility is created: each plot is independently accessible and built, so it can be inhabited and renewed on its own. The architects shape the coexistence per building. The public space provides unity, and the courtyards offer greenery and tranquillity. However,

during its 10 years of construction, our plan proves to be already outdated. For current standards, the public space is too stony, there is too little greenery, too little shade. So we get to work redesigning it with the residents. The city is never finished.



Photo: AuvilMedia (for VORM)





We haven't yet found the right form for defining and letting go, and it also differs from place to place. We need to experiment more. Taking risks in our field isn't easy, as it involves a lot of

money and interests. By fixing fewer things, we can be more agile, but we must work together for the city's benefit. A shared vision and trust that everyone will contribute to it are essential.



Photo: Jos Heijnen

THE COMPLEXITY OF THE EVERYDAY

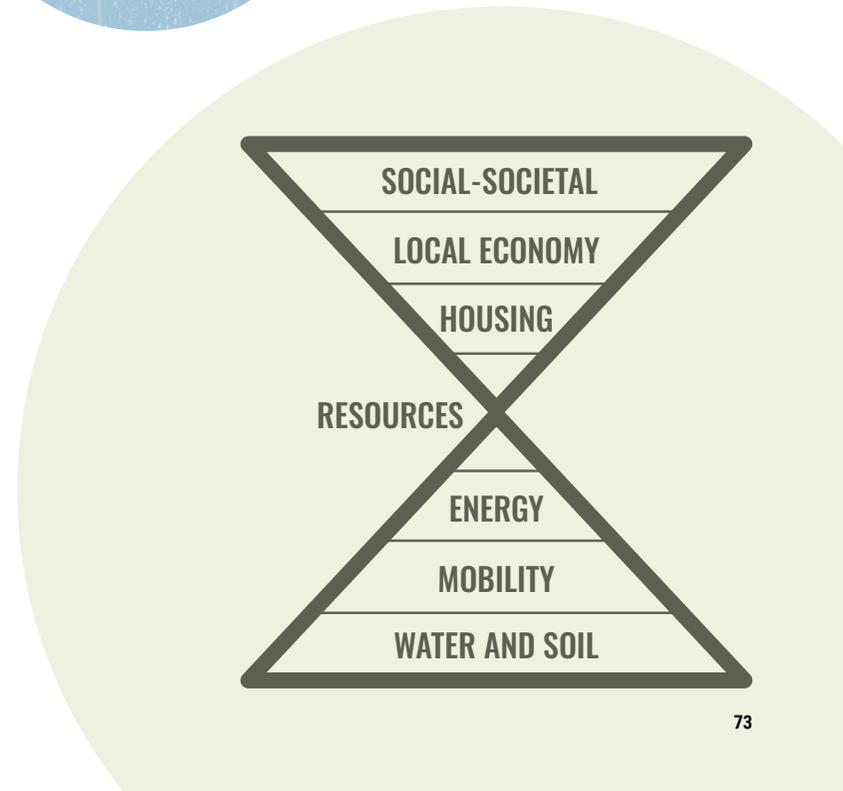
I've now spent a year at TU Delft, and I've noticed that connecting the academic world with practice is a bit like connecting the complexity of major transitions with everyday life.

At TU Delft, we are trained to be system thinkers, to understand how things work and to come up with (technical) solutions for them. We focus on the long term, on solutions that are sustainable and address the complexity of the issues. We think in terms of visions and future scenarios. But as a designer, you

want to make a difference in the real world. I see a fighting spirit and activism in the students. The academic gown could use some company to bridge the gap between thinking and doing. The gown represents the system thinker, what we at TU Delft excel in.



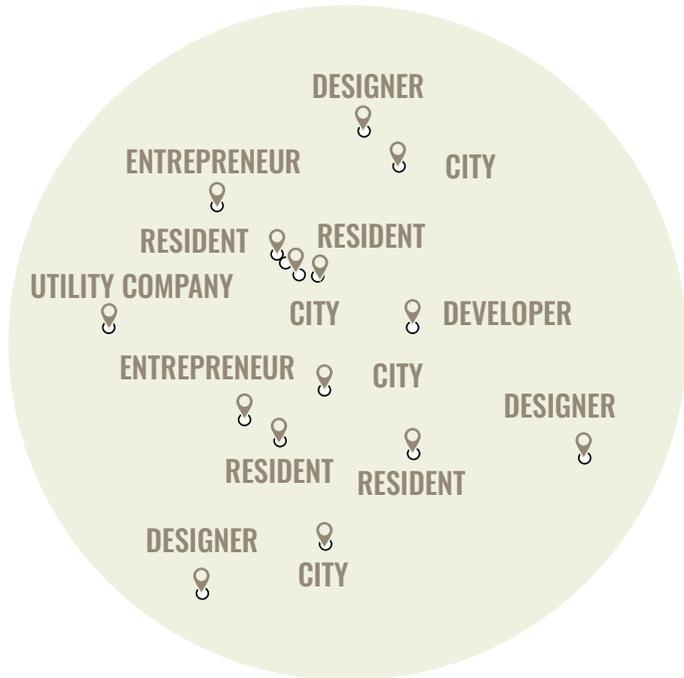
SYSTEM THINKER



Mary Poppins is the system breaker, who shows us that things can be different, that we can build fairer systems if we listen well and keep seeing the daily needs. The system breaker can inspire and offer hope, so that we remain hopeful ourselves.



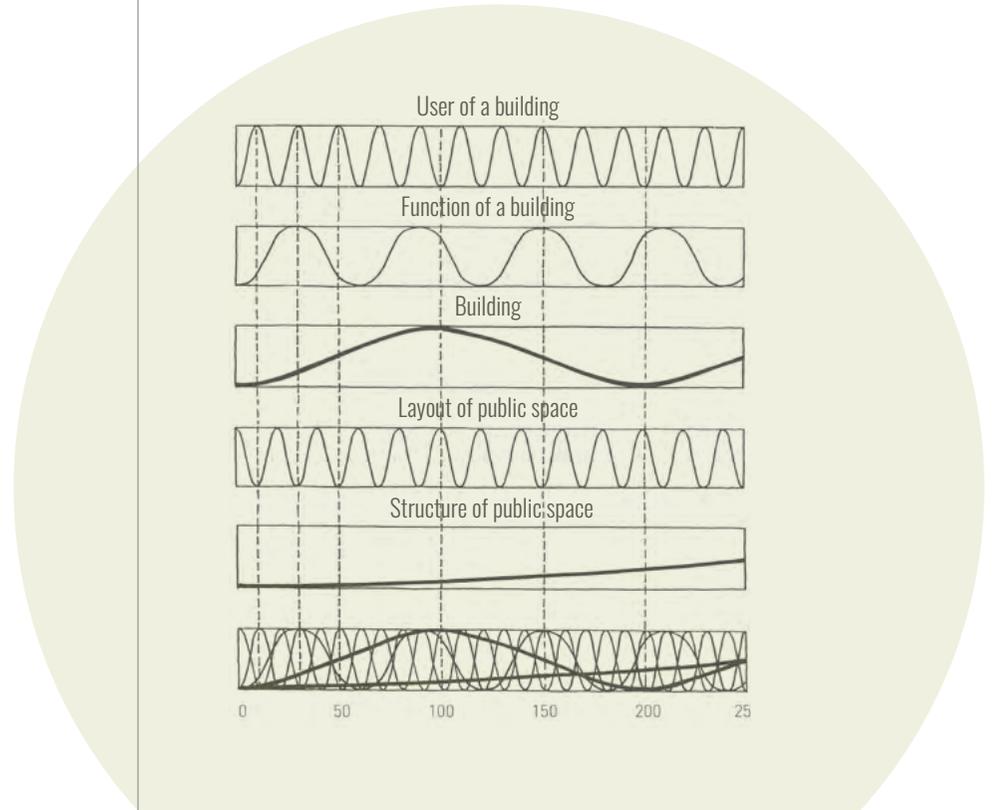
SYSTEM BREAKER



Bach connects centuries, stays the same, and changes at the same time. Drawing up a plan and simply executing it isn't possible when the world around you is changing quickly. That requires inventiveness, puzzling, experimenting, and failure. As system tinkerers, we shape the path from daily reality to tomorrow's solution.



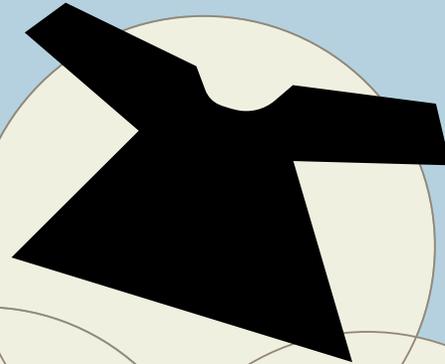
SYSTEM TINKERER



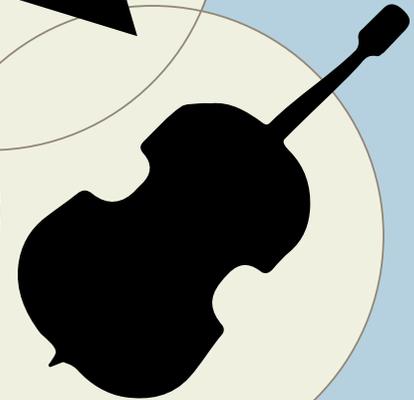
SYSTEM BREAKER



SYSTEM THINKER



SYSTEM TINKERER



The best urban designer is a system thinker, system breaker, and system tinkerer in one. Of course, everyone has their strengths - I'm mainly a tinkerer, and with that, I hope to enrich the Delft approach to urban design. Over the coming period, I will do this with the wealth of new colleagues at TU Delft. The academic gown will be joined by Mary Poppins and Bach.



*Thank you to the many people I've learned from and
been inspired by over the past 30 years.*

*Professor Hubert de Boer was my inspiration during my studies
here at TU Delft, but I also learned just as much from my fellow students.*

*Gert Urhahn was my mentor and inspiration at work,
teaching me to look at things differently.
With the Urhahn family, we make good things for the city every day,
together with other designers and our clients, making the work a joy.*

*Thanks to the students and colleagues at the Academy of Architecture
Amsterdam who taught me that teaching is also about learning for oneself.*

*Thanks to my colleagues at TU Delft for the warm welcome,
people with passion from whom I will learn a lot in the coming period.*

*Thank you to my parents for my cultural upbringing—from Anne Teresa De
Keersmaecker to K. Schippers, from Buitenkunst to the love for music.*

*And of course, thanks to Marten, Mette, and Tibbe—my foundation.
Thank you for your patience and enthusiasm when a holiday once again
turned into an excursion to an industrial site
or when I urgently had to jot down an idea on a Sunday morning.*

Ik heb gezegd.

*Thank you to Eline Brontsema for allowing me to use her beautiful woodcut,
which looks simple but was created using a complex printing technique.*

