

THE ART OF AGEING



... slow change  
the attraction of destruction  
Modern Architecture cannot age well  
Introduction  
Prologue

*a search in between the beginning, the end and beyond*

MARIA ROHOF

ESSAY  
*Modern Architecture versus Age wall*

FILM  
*99 Years of Paint*

ESSAY  
*The Attraction of Destruction*

ESSAY  
*Why we need Slow Change*

FILM  
*The Wall*

ESSAY  
*History of a Landscape*

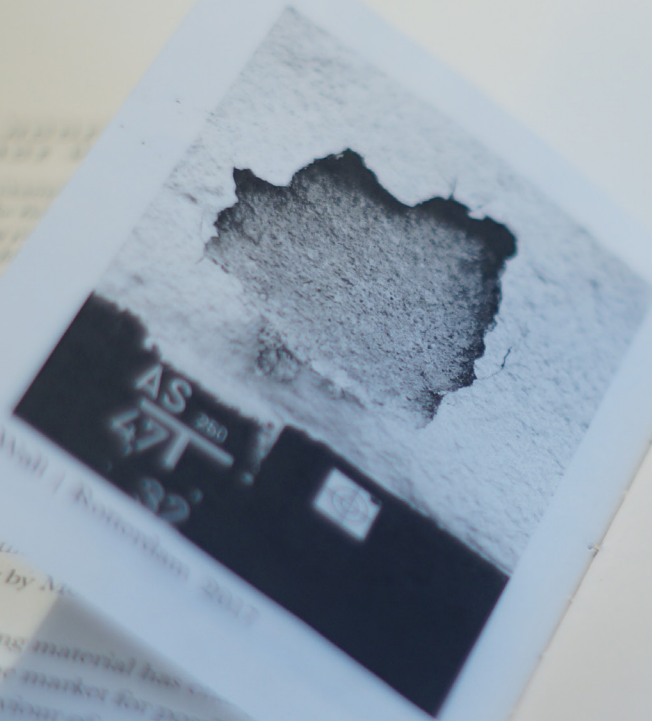
ESSAY  
*The Immortality of Mortality*

CONCLUSION  
*Continuum of a Search*

BIBLIOGRAPHY  
*Index & C.*

APPENDIX  
*Index & C.*

e  
es  
th  
an  
in  
wri  
The  
acce  
cann  
the r  
pract  
fascin  
gives  
mann  
a Land  
civilizat  
at cultu  
Steadily  
where  
except  
the most  
part of  
found



When I lo  
not have  
and other  
It even ma

In modern  
deterioration th  
because weathering ca  
environment. Like said in the  
from the book *On Weathering* by A.

The mass production of building material has  
within the architectural field. The market for possible  
materials has exploded. The behaviour of new materials  
was unpredictable due to lack of experience. The main  
only reason for deterioration, the possibility of

Everyday you will see traces of  
weathering on modern  
buildings. One day I walked  
past this interesting facade  
where moisture had resulted  
in large bulges on a white  
plaster wall. A sign of the  
times and a building that  
looks forgotten as a result.



4:18 FILM

*94 Years of Paint (2016)*

MARIA ROHOF

English | 3.02 min | TU Delft

I would like to explain why I paint  
essay. In this project I researched  
materiality and how it effects  
composition without any traces  
Corbusier. A presentation were  
pure memory and the inside  
were supposed to be on the  
outer facade whiter than white  
and plants. Finishes of the  
still within its context.

I was searching for a language  
loop suited this subject the  
in how often this situation  
how much aging traces by  
how much traces of history



Detroit's Michigan Theatre | Detroit 2015

This is a detail of the old Michigan Theatre in Detroit. A great example of a ruin porn city. The removed only the parts that were necessary to make it a parking garage. The demolition effort is quite big because of the reason. The theater built in 1926 used to be a glorious one in Detroit as Michigan and is now a parking garage.



Cornelisz Vroom / Delft 1562 - 1640

*This landscape should establish itself  
between people, the land of language, of  
numbers, of the same kind of work and  
...*

*This painting of Delft shows a view  
of the old city center from  
a northern direction. With  
significance in front and all the  
background. Probably Vroom  
...*





Pantheon | Rome 2014

When I went to Rome, it felt a little bit like a museum to me. All these places that are now not in use anymore. The Roman Forum was during the empire the marketplace of Rome, the main centre. The place where it all happened. Now the place is a ruin where the time stood still for a long time. A well kept museum piece, but a shame for the city life.



Endless Growing | Delft 2016

Roots  
have a big  
drift to grow, in a world that is  
mostly not visible for humans. A  
world of preparation, to present  
themselves on the right time.

... we need slow change  
the attraction of destruction

Modern Architecture cannot age well

Introduction

Prologue

THE ART OF AGEING

... would slow change  
the attraction of destruction

Modern Architecture cannot age well

Introduction

Prologue

*a search in between the beginning, the end and beyond*

MARIA ROHOF

... need slow change  
the attraction of destruction

Modern Architecture cannot age well  
Introduction  
Prologue

*"Actually everything is made through  
time. Everything starts on a moment  
and after a while everything stops  
again."* →1

"Eigenlijk wordt alles door de  
tijd gemaakt. Alles begint op een  
moment en na een tijd stopt alles  
ook weer."

→1 QUOTE Jelle, 12 years old  
*Omdenken door kinderen, Omdenken is slim.*

...we need slow change  
the attraction of destruction

Modern Architecture cannot age well

Introduction

Prologue

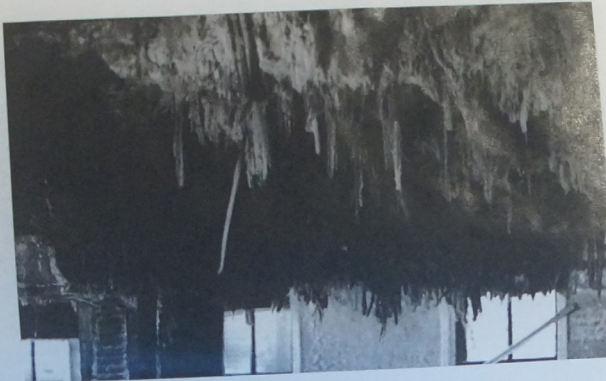
### PROLOGUE

The Soda factory shows a huge effect of ageing. I visited the Soda factory for the first time in the summer of 2016. A weird place to be, you could only enter the building by signing a paper that informed you that the owner was not responsible for your safety. The owner, Architect Peter van Velzen bought it and fell in love with it. I think not with the architecture in particular, but more with the story of the building that was formed through time. He wants to add an extra layer to the building, but because of this love he is very careful with interventions. When the love is real you do not want to change it. I find it interesting to see. This building definitely aged, but sometimes it is better to let this image of a building go. It is the same with love, sometimes the best way is to leave.



The Soda factory | september 2019





The Soda factory | Schiedam 2016

What we see here are wood fibres pressed out of the wooden beams. This process is called salt defibrillation where the wood works as a bundle of straw. In this specific case the soda solution of the soda production is wicking into the wood surface. Later on the water evaporates and salt crystals grow in the wood cells. Over time these crystals are pushing the wood fibres apart of its structure, this is causing its fuzzy appearance. This fuzzy look seems to harm the construction, but on the contrary it saved this building. The soda slowed down the decomposition of the wood by lowering the level of moisture preventing moulds from harming the wooden construction. The soda-factory was built around 1800 as a warehouse and got the function as a soda-factory in 1936. They stopped running in 1976 and after that time the building was never used anymore as a factory or warehouse. →2

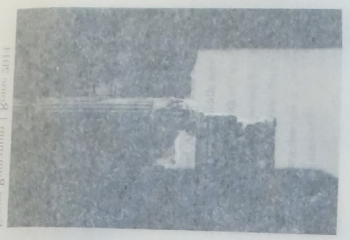
Modern Architecture cannot age well  
the attraction of destruction  
Introduction  
Prologue

...and change  
the attraction of destruction

Modern Architecture cannot see itself  
Introduction

Disclaimer

The following essays are written from my perspective, the idea being to clarify my thoughts around this theme. The sources that I used are from different kinds of origins. These are collected within my own database which is also publicly accessible for further background information on specific sources. It is important to know that this manuscript is not the absolute truth. I believe that there is no true veracity on this theme. It is a personal view written in a moment in time that will be in a constant flow of additions.



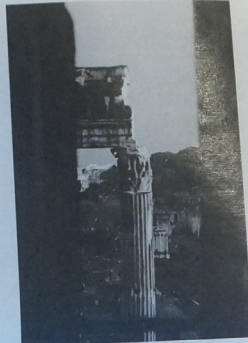
Urban Planning | 2013





Disclaimer

The future



Forum Romanum | Rome 2014

is no one veracity on this theme. It is a personal view written in a moment in time that will be in a constant flow of additions.

How can we slow change  
the attraction of destruction  
Modern Architecture cannot age well  
Introduction

The Roman Pantheon I will call a Ruin. The abstractness of this dome is magnificent especially with the knowledge that it is built in 118-125, then probably beautifully painted. Also the idea that people in the middle ages walked there with no clue how this building was constructed makes it even more bizarre. A building that was so outstanding for its time. →3

"Since ageing is also an art in itself"

Disclaimer

INTRODUCTION

I would like to start my introduction with this quote from Hannah Arendt's book *The Human Condition* (1958).<sup>14</sup> In which she speaks about the importance of the permanence of our surroundings. This contrasts with my own approach, the art of ageing together with the process of changing and ending. It is confusing, because I believe that Arendt is correct with her view on the influence of the built environment on human society. The permanency of architecture nowadays is blocking the reality and reliability of the human world. How can we solve this dilemma?

The reason for starting with this quote comes from my previous research project that I did in Chicago. My research was about the elevated loop structure in the middle of downtown Chicago, a raised public transport line finished in 1897. This large iron structure contrasted so sharply with its environment that it raised questions for me. Why was it still there? I realised that this structure brought much identity and reliability to the city and so that is why I used this quote to support my findings. At the same time I realised that this left over structure was not that powerful when its context remained the same. It was the change that caught my interest.

This fascination for change was what I wanted to develop in further research. In architecture people often speak about decay when a change through time occurs. Decay is a negative term, it represents regression, a retrogressive movement. Instead of decay I picked the term ageing, which is neutral and represents time as well as a subject. It also lies close to ourselves and the process includes an ending. With this given fact I started my research and coined my title *The Art of Ageing*. Since ageing is also an art in itself.

Modern Architecture cannot  
Introduction

"The reality and reliability of the human world rests primarily on the fact that we are surrounded by things more permanent than the activity by which they were produced"

Hannah Arendt<sup>14</sup>

"Unnatural outcomes manipulate our view of the world. We try to fool ourselves."



"Since ageing is also an art in itself"

Introduction

ESSAY

*Modern Architecture cannot Age well*

FILM

*94 Years of Paint*

ESSAY

*The Attraction of Destruction*

ESSAY

*Why we need Slow Change*

FILM

*The Wall*

ESSAY

*History of a Landscape*

ESSAY

*The Inevitability of Mortality*

CONCLUSION

*Conclusion of a Search*

BIBLIOGRAPHY

*Index A-Z*

EPILOGUE

*Acknowledgement*

...and slow change  
the attraction of destruction

Modern Architecture cannot age well

In the following essays, I will describe my thoughts around the theme of ageing and find out why this quote by Arendt is so intriguing to me. I want to adhere to her approach, but I would like to combine it with my own.

As I said in my disclaimer there is no true veracity on this theme, the study of abstract subjects like these will always be a process of reification. To understand and research my thoughts I started to build a database with all kinds of sources that are related to this theme. This helped to structure my research and put it in a contemporary context. After every essay I will show some parts of the database that influenced the particular essay. It will place it in a certain perspective and add more background information. At the moment I am in an in-between phase dealing with a manuscript where I write down the conclusions to my research so far.

The following themes of the five essays are all about the acceptance of ageing. Beginning with *Modern Architecture cannot Age well*, in which I investigate the relationship between the resistance to change and the change within the way we practise architecture. While in the *Attraction of Destruction* the fascination of failure is analysed. *Why we need Slow Change* gives us a closer look at the influence of change and the manner in which change needs to take place. In the *History of a Landscape*, I will explain the role of a landscape within our civilisation and finally I want to describe the importance of an ending in *The Inevitability of Mortality*.

Nowadays the art of ageing is hard to sustain. In a society where we strive for perfection and newness, it is difficult to accept change. Unnatural outcomes manipulate our view of the world. We try to fool ourselves. It is time to take a closer look of this phenomenon.

Trough all these short figments of my imagination I will give a provisional stage of my findings. Am I getting closer to or further away from the right answer that will always be the question.

"Unnatural outcomes manipulate our view of the world.  
We try to fool ourselves."



"Finishing and construction, weathering construction finishes." 5

Introduction

MODERN ARCHITECTURE CANNOT AGE WELL

An example of these not very aesthetic weathering types are the famous Tresa plates, found in virtually every social housing project in the Netherlands. They often come in the colour white, which causes dirt to create a sharp contrast when they are exposed to the outside world.

When I look at the old traditional building styles, they do not have such kinds of problems. They also have dirt, algae and other weathering effects but they deal with them better. It even makes them more aesthetic.

In modern architecture weathering is more a type of deterioration than a form of enrichment. This is a shame, because weathering can add the finishing touches to the environment. Like said in the quote on the left here above from the book *On Weathering* by Mohsen Mostafavi.<sup>5</sup>

The mass production of building material has changed a lot within the architectural field. The market for possible new materials has exploded. The behaviour of new materials was unpredictable due to lack of experience. This was not the only reason for deterioration, the possibility to build

... need slow change  
the attraction of destruction

Modern Architecture cannot age well



Mohsen Mostafavi | 2017

"Why do we want preserve them?  
We never get them back within the same context, atmosphere and degree of cleanliness."

*"Finishing aids construction, weathering constructs finishes."*

Introduction

MODERN ARCHITECTURE CANNOT AGE WELL

An example of these new materials are the famous Trespa panels in the Nieuwland housing project in the Netherlands, which cause problems when they are exposed to weather.

When I look at the old buildings, I do not have such kinds of problems and other weathering effects. It even makes them more interesting.

In modern architecture, the deterioration is faster than a former time because weathering can be controlled in the environment. Like said in the book *On Weathering*.

The mass production of materials within the architectural materials has exploded in the last decades, which was unpredictable due to lack of experience. This was not the only reason for deterioration, the possibility to build



Wall | Rotterdam 2017

... slow change  
the attraction of destruction  
Modern Architecture cannot age well

Everyday you will see traces of weathering on modern buildings. One day I walked past this interesting facade where moisture had resulted in large bulges on a white plaster wall. A sign of the times and a building that looks forgotten as a result.

*"Why do we want preserve them? We never get them back within the same context, atmosphere and degree of cleanliness."*



Modern Architecture cannot age well

on the basis of different propositions changed the view on the traditional facade and behaviour to time. The use of different building parts led to the need for more joints. More joints meant more sealants and they became fragile through structural movement. This resulted in weak spots that were exposed to the elements.

The possibility of prefab building components drastically changed the relationship between the architect and the builder. In the days when the builder was working with traditional material and building methods, both the builder and architect could rely on the results. Now the architect provides insufficient instructions and the builder produces poor workmanship. This is also leading to material deterioration in present-day architecture. The whole process of designing a building for its potential occupancy has also changed. The speed of designing and constructing increased dramatically. With all these 'improvements' in the digital age the option of repetition has become standard. It is ironic because this whole new wave promised greater choice and we ended up with generic architecture.

The relationship between a building and its potential site has become different. We can place a 'kit of parts' anywhere, which makes a building site-less.

It is a structural problem within architecture. These buildings will not be removed very easily and there are many of them. Even if they are built with the idea to remain for a short period of time we want to preserve them and keep them clean.

I think functionalist architecture started this problem. The idea of 'whiteness' was typical of this movement. Le Corbusier's book *The Law of Ripolin: a Coat of White Wash*, shows the importance of cleanliness and sterile look in this style. The white walls would resist the growth and accretion

Modern Architecture cannot age well

of 'death things' on the façade. Le Corbusier wanted to create a form of pure memory. A flat façade masked the internal load-bearing structure and emphasises the idea of the objectivity and 'truth'.<sup>15</sup>

Buildings like the sanatorium Zonnestraal, by Duiker and the artist's residence, by Van Doesburg, have to be maintained every eight to ten years. They were built as 'throw away' buildings.<sup>17/8</sup> They are not designed to age well. Why do we want to preserve them? We never get them back within the same context, atmosphere and degree of cleanliness. Only old photographs and films will construct an impression of the original objectivity.<sup>19</sup> A reconstructed version will never achieve this. This style is actually not suitable for long-term architecture. The real life conservation of this particular style shows that the intention behind an architect's idea concerning the life span will not be accepted by future generations. Van Doesburg did not want to burden future generations with his figments. At this moment there are plans to renovate it again.<sup>17</sup>

Is it something we have to accept as artists and designers, or can we prevent these kind of situations? And if so, how?

This standard of cleanliness is seen in a lot of modern architecture. The design of most modern architecture with ageing symptoms is quite honestly not showing his best side. There is still the notion of creating a pure form of memory. Nowadays architectural renderings reinforce this utopian image. It is not a sustainable thought and that is a shame, because it can be such a nice design tool for contemporary architecture. It also fits in with the idea of sustainable architecture, because it will force designers to think about life after the finishing of the construction. As quoted by Mohsen Mostafavi at the beginning of this essay, ageing constructs finish.

*"Finishing ends construction, weathering constructs finishes."* -5

*"Why do we want preserve them? We never get them back within the same context, atmosphere and degree of cleanliness."*



Modern Architecture cannot age well



FACADE OF BIJENKORF IN ROTTERDAM - BREUER



BACK OF ARTIST RESIDENCE - DOESBURG



SANATORIUM ZONNENSTRAAL - DUIKER



PORTRAIT OF ALOIS RIEGL

slow change  
the attraction of destruction

Modern Architecture cannot age well

-5 BOOK

*On Weathering: The Life of Buildings in Time* (1993)  
MOHSEN MOSTAFAVI & DAVID LEATHERBARROW  
English | 140 pages | The MIT Press | England  
In this book, Mostafavi and Leatherbarrow explain how weathering and architecture are inextricably linked. They illustrate how and why nowadays architecture is wrestling against this natural force. → See *inv. nr. 5*

-7 NEWSPAPER ARTICLE

*Wegwerphuis voor de eeuwigheid* (26 February 2016)  
PETER VERMAAS  
Dutch | 2 pages | NRC Handelsblad | The Netherlands  
'De Stijl' theoretician, Theo van Doesburg built an artist residence in Meudon (Paris) in 1930. This article gives a context to the time when it was built and the time after its construction. → See *inv. nr. 7*

-8 NEWSPAPER ARTICLE

*Liever geen nieuw Zonnestraal* (11 March 1994)  
WIM CROUWEL  
Dutch | 2 pages | NRC Handelsblad | The Netherlands  
Long read about the Sanatorium Zonnestraal by J.P. Duiker built in 1928. Discussing the argument on how to deal with functionalist architecture that Crouwel wrote for the NRC. → See *inv. nr. 8*

-9 ARTICLE

*The Modern Cult of Monuments: Its Essence and Its Development* (1903)  
ALOIS RIEGL  
German | 15 pages | Augsburg, Vienna | Austria  
Commenting on the quote of Riegl about the imperfection and lack of completeness that is caused by age value. → See *inv. nr. 9*

related articles: inv. nr:  
5, 6, 7, 8, 9, 36



94 years of paint



STILLS FROM 94 YEARS OF PAINT

... slow change  
the attraction of destruction



→ 10 FILM

*94 Years of Paint* (2016)

MARIA ROHOF

English | 3:02 min | TU Delft | The Netherlands

I would like to explain why I picked this film project after this first essay. In this project I researched if I could change the context of materiality and how it effects memories. What if I make a clean composition without any traces. Like the law of Ripolin from Le Corbusier. A presentation were the outer look represents a form of pure memory and the inside is the chaos of all the paint layers that were supposed to be on the outside. Like the *Zonnestaal* with the outer facade whiter than white and the inside filled with dirt, mud and plants. Finishes of the building removed from its context, but still within its context.

I was searching for a language to tell this story and for me a film loop suited this subject the best. The loop represents the repetition in how often this situation is repeated in daily architecture. Of how much ageing traces have been removed from buildings. Of how much traces of history have been gone. Also in this case each time the paint falls on the ground the traces become smaller. Each memory will fade eventually, in the end it all will be dust.

This project started in November 2016 after I moved into a two floor apartment originating from 1923 in Rotterdam. The quality of the paintwork in this apartment was very poorly done. I decided to remove all the former layers. For more background information and images → *See inv. nr. 10*

For the whole film see [vimeo.com/215099215](https://vimeo.com/215099215)





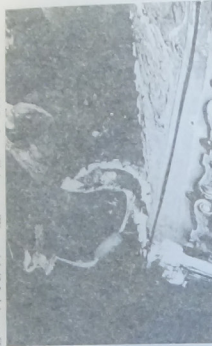
### THE ATTRACTION OF DESTRUCTION

The proliferation of expositions and coffee table books on 'ruin porn' is not stoppable at the moment. The abandoned Soviet villages, Detroit and other post-industrial cities, old and forgotten Olympic villages and entire new Chinese villages that have never been inhabited, are just a few of the examples of all the places in the world that are connected with ruin porn.

Ruin porn is big in the field of photographers and documentary makers. There is a whole entire business behind it and large platforms where decayed locations are shared. It can even be your profession: a ruin porn photographer.

Why are we so fascinated by places of failure?

According to Panofsky, ruin porn is a variant of art's dramatic encounters with death. "These ruins remain in the landscape, comforting the mind that death might not be the end. The recognition of the scene, a theatre,



Detroit's Zipsignon Lignite | Detroit 2012

*"Fascinated by failure"*

*"Designing a building would include designing its end."* -13



94 years of paint

...slow change  
the attraction of destruction

### THE ATTRACTI DESTRUCTION

The proliferation of exp  
ruin porn is not stoppal  
Soviet villages, Detroit a  
and forgotten Olympic v  
villages that have never  
examples of all the plac  
with ruin porn.

Ruin porn is big in the f  
documentary makers. T  
behind it and large platform where decayed locations  
are shared. It can even be your profession: a ruin porn  
photographer.

Why are we so fascinated by places of failure?

According to Panofsky, ruin porn is a variant of art's  
dramatic encounters with death. --11 These ruins remain  
in the landscape, comforting the mind that death might  
not be the end. The recognition of the scene, a theatre,



Detroit's Michigan Theatre | Detroit 2015

This is a detail of the old Michigan Theatre in Detroit. A  
great example of a ruin porn city. The removed  
only the parts that were necessary to make it a  
parking garage. The alienation effect is quit big  
because of this reason. The theatre built in 1926  
stood for a glorious time in Detroit as Motown  
and is downgraded to a parking garage. --12

*"Fascinated by failure?"*

"Designing a building would include designing its end". --13

the attraction of destruction

rollercoaster, etc, helps with the imagination of the abandoned scenery. The alienation within the image results in a shocking effect. It also gives a nostalgic feeling. The image of what has been in the past can easily be formed.

It can be aesthetic in a way, but it remains an image. As a bystander you will look from your own little comfort zone. No-one likes to live in such villages or places. That is an important fact. These places do not have useful functions in reality. Or perhaps there are too many to contribute to the comprehension of decline and the physical and socio-economic impacts. The problem is also that there is no context in photographs. It is only the image and does not show the reasons behind the representation. The reality is just hard and there will be no change even if it continues to be photographed. It is maybe nice to see, but in reality it is a sweet sorrow.

We should learn from these kind of places. It proves that we have to design differently and look towards the future. Architects should have the responsibility for the end of their buildings. "Designing a building would include designing its end"<sup>13</sup> It is a waste of material and energy if these structures just stay in the landscape. The mortality aspect within architecture has to be visible for the sustainability of architecture, ironic as it may sound. This phase of maintaining the ruin is not helping. The old has to face its end.

why we need slow change  
the attraction of destruction



Detroit, Michigan, U.S.A. | Detroit 2012

"Designing a building would include designing its end".<sup>13</sup>

the attraction of destruction

rollercoaster, etc. helps with the imagination of the abandoned scenery. The attention within the image results in a shocking effect. It also gives a nostalgic feeling. The image of what has been in the past can easily be formed.

It can be aesthetic in a way but it remains an image. As a bystander you will look from your own little comfort zone. No-one likes to be in such villages or places. That is an important fact. These places do not have useful functions in reality. Or perhaps there are too many to contribute to the comprehension of decline and the physical and socio-economic impacts. The problem is also that there is no interest in renovations. It is only the image and above not



Detroit's Michigan Theatre | Detroit 2015

why we need slow change  
the attraction of destruction

It is for me a bit of a contradiction. At the same time it can be marked as ruin porn, but on the other hand it is pure functional that these parts of the theatre are still visible. It is cause of the changed conditions that this kind of huge function changes can take place. It was/is just a good place downtown to have a parking garage. Maybe sometimes we have to approve it. →12

"Designing a building would include designing its end". →12



ERWIN PANOFSKY



BOOK COVER



ABANDONED POWER PLANT CHARLEROI

→11 ARTICLE

*Et in Arcadia Ego: On the Conception of Transience in Poussin and Watteau. (1963)*

ERWIN PANOFSKY

English | 31 pages | Philosophy & History | USA

In 1963, art historian Erwin Panofsky wrote the article *Et In Arcadia Ego: Poussin and The Elegiac Tradition* named after the famous painting from Nicholas Poussin, *The Arcadian Shepherds* (1647). He discussed this painting and concluded that the image "no longer shows a dramatic encounter with death but a contemplative absorption in the idea of mortality". → See *inv. nr. 11*

→13 BOOK

*Buildings must Die: A Perverse View of Architecture (2014)*

STEPHEN CAIRNS & JANE M. JACOBS

English | 298 pages | The MIT Press | England

This quote from Cairns & Jacobs is written in their conclusion. They argue the movement cradle to cradle. In their opinion we have to reconsider this movement.

→ See *inv. nr. 13*

→19 NEWSPAPER ARTICLE

*Wie van Charleroi houdt mag de sloophamer niet schuwen (8 September 2016)*

TIJN SADÉE

Dutch | 2 pages | NRC Handelsblad | The Netherlands

Long read about the Belgium city Charleroi that lost a large backhoe factory and 2.200 jobs. How a city like Detroit is helping itself. → See *inv. nr. 8*

related articles: inv. nr:  
11, 12, 13, 19, 31

why we need slow change

*"Is change always a good thing?"*

*"It's not a good thing...or a bad thing  
I think we need change, change makes stories,  
change makes new things, change makes secrets  
to be discovered.  
Mostly it hurts but change makes  
the world interesting" ~14*

why we need slow change

Дороги от Урочища до поселка, 20. Яков Вас. | Черно 5012



14, 15,16,17, 18, 19, 20, 29, 32, 33, 34



why we need slow change



Detail of Model for documentary *See Know Love* | Chicago 2015

*"Is change always a good thing?  
"It's not a good thing...or a bad thing.  
I think we need change, change makes stories,  
change makes new things, change makes secrets*

why we need slow change

These historic façades on the Michigan Avenue in Chicago were part of the model that I created for my documentary about Chicago's 'L'. Chicago is a city that developed rapidly. Founded in 1833 and the Loop structure finished in 1897 Chicago went through a lot of changes. These façades are from the starting phase of Chicago as architecture city. Not all of them survived the changing city, but the Loop did. Like a witness in the middle of the city. With the model I wanted to show the complete story of the Loop. It was difficult to research this invisible time. This time that is everywhere, but also interesting, because mostly it can be discovered. It is like love, you want to know everything from it, but there will always be a mystery. Something that will keep it interesting. That is why I love our built environment and its changes. <sup>-14</sup>

14, 15, 16, 17, 18, 19, 20, 29, 32, 33, 34

### WHY WE NEED SLOW CHANGE

This quote from my Chicago documentary says something about the importance of change and its neutral form. Regardless if it is good or bad, we learn from it and move on. Change is inevitably linked to time and time is inextricably linked to movement. Everywhere there is movement, classic as in the clouds moving in the wind and in the sun moving through the sky. Throughout time much has changed in the relation to the speed of time. Nowadays we face the problem that our minds cannot hold on to the speed of present day society. Perception of time has changed and the realisation and attention paid to time in general is fading. This is a shame, because we need the awareness of time to accept change.

We grow up with change. It is fascinating to see our ageing process, because in a way it is predictable. It changes in the right pace which allows us to prepare our minds for whats to come, physically and mentally. The change in the speed of time makes us want to hold on to the past. We tend to search for reliability. This results in resisting change in ourselves and in our environment. We do not seem to be ready for change and try to fight against it through cosmetics or cosmetic surgery. But this does not change the fact of death which we fear nowadays.

This surprises me, because change is a natural phenomenon like the seasons and the change between day and night. It is a fascinating process to see, within ourselves and in our environment. These changes take a relatively slow time. We get used to these changes and they form a natural cycle. This predictability of beginning and ending gives us comfort which we can rely upon. It also enables us to handle unpredictable things in life better.

A great example is a true story about the New College in Oxford. The building has a wooden ceiling with oak beams. A few years ago the beams needed replacement so they asked the woodsman if there were any oak trees in the forest around the

college. It turned out that around 1400 they planted a grove of oak trees to replace the wooden beams of the college if they ever needed replacement. This means that around 1400 they already trusted the cycle. This kind of forward thinking and confidence in the future is not seen in the present-day society. Like Brian Eno said about this situation: "We somehow have to start trying to act as if there is going to be a future".<sup>15</sup> The natural cycle of a building without any intervention, restoration, removals and additions is what Alois Riegl terms as age value.<sup>16</sup> Age value is important for the cycle of a building's life. It marks the passage of time, so it shows the time and the end of a building's lifetime. This passage of time needs to be slow, because we have to get used to it. This slow change in time is important to the understanding and acceptance of change in our environment. It needs to be honest, a true reflection of the building itself. Manipulative architecture is not helping in this aspect. In many situations they take advantage on this natural cycle of a building. They reconstruct to gain a sort of power and reliability. The static form of a building represents a form of eternity. That can be dangerous. Therefore a good mixture of different kinds of buildings is needed.<sup>17</sup>

To create a healthy built environment, it is important to accept change. It is all about the quality of our surroundings. Through a human's life the social relationships and environmental qualities need to be maintained. Also the ability to adapt is crucial. We all age in our own pace that is equal in architecture. Even how we deal with ageing can refer back to architecture. The qualities of adapting, ageing well and having social and environmental relationships are what is needed to a successful life of a building.<sup>18</sup> But its acceptance of mortality is also important. "To make something new, you have to break down the old."<sup>19</sup> It does not mean that we have to throw away the old but we can learn from it and use it for a new cycle. Like evolution.

"We somehow have to start trying to act as if there is going to be a future".<sup>15</sup>

"Perception of time has changed, the realisation and attention paid to time in general is fading."



→14 DOCUMENTARY

*See Know Love (2016)*

MARIA ROHOF

English | 10.12 min | TU Delft | USA (Chicago)

Research project that lead into a short research documentary about the Loop in Chicago. The elevated line that transport thousands of people every day to the inner city of Chicago. I am questioning its outdated structure in its changing environment.  
→ See *inv. nr. 14*

→15 FILM FRAGMENT

*Eind van bezit (8 November 2015)*

THOMAS RAU

English | 48 min | VPRO | The Netherlands

Architect Thomas Rau shows in a dutch television program titled *The end of Possession* a short fragment of Brian Eno explaining about forward thinking, referring back to the New College Oxford. An interesting thought on how our view on long term is changed.  
→ See *inv. nr. 15*

→16 ARTICLE

*The Modern Cult of Monuments: Its Essence and Its Development (1903)*

ALOIS RIEGL

German | 15 pages | Augsburg, Vienna | Austria

Commenting on the quote of Riegl about the terms Age Value and Historic Value.  
→ See *inv. nr. 16*

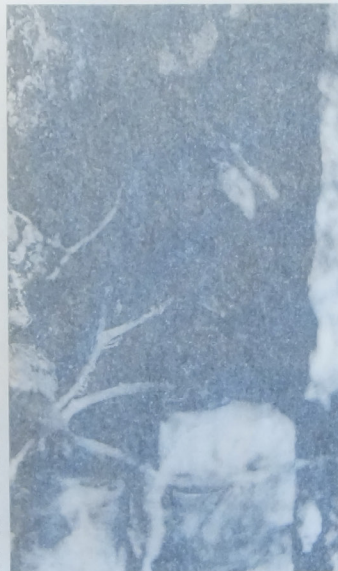
→29 ART

*18 Wooden Men, lying down. (1994)*

TOM CLAASSEN

Dutch | 18 sculptures | Kröller Müller | The Netherlands

Commenting on the work of Tom Claassen which is exposed in the Sculpture garden of the museum. These lying men are designed to slowly dissolve into the forest where they are situated.  
→ See *inv. nr. 29*



2011 of 1994 MW NEW | DFOE 3010



-14 DOCUMENTARY  
*See Know Love (2016)*  
Mona Rosner



Still of film *The Wall* | Delft 2016

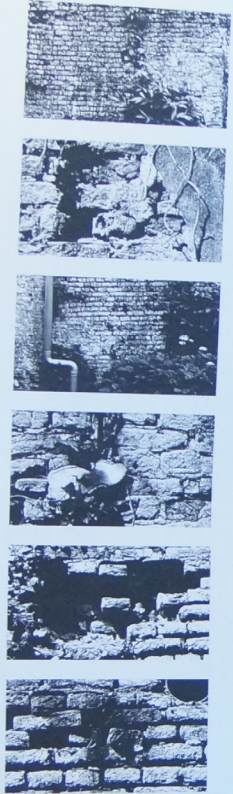
Commenting on the work of Tom Claassen which is exposed in the Sculpture garden of the museum. These ivy men are designed to slowly dissolve into the fabric where they are situated.  
→ See *inv nr. 29*

#### The Wall

I see grey, brown, pink and orange  
I see birds picking insects between the bricks  
I see a tree that has been cut off trying to grow out of the wall again  
I see one brick left alone in the middle of a large gap  
I see the young ivy growing over it  
I see crumbled mortar trying to hold the bricks together  
I see bricks balancing on each other I see the change ,over and over  
again.  
I see a wall that is alive. →20

related articles: *inv. nr.:*  
14, 15, 16, 17, 18, 19, 20, 29, 32, 33, 34

the wall



STILLS FROM THE WALL

the history of a landscape



→ 20 FILM

*The Wall* (2016)

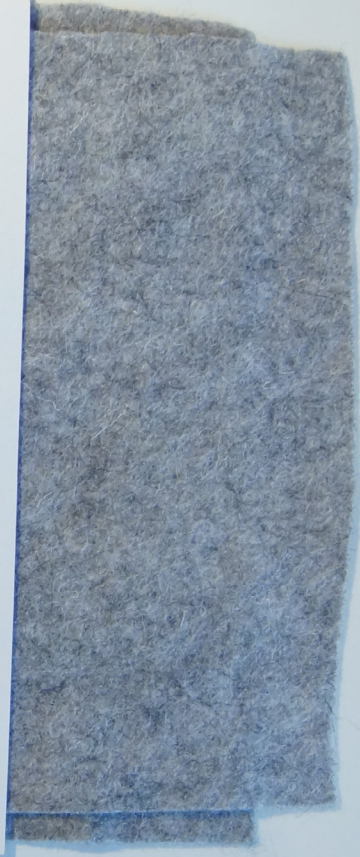
MARIA ROHOF

English | 1.28 min | TU Delft | The Netherlands

These poetic spoken words with moving images came from my fascination for the wall from the view outside my bedroom window. This short film shows something about the moving aspect of the static, the built, in this case a piece of a wall.

This project started in March 2016. I had witnessed all of its changes over the past 5 years. For more background information and images → See *inv. nr. 20*.

For the whole film see [vimeo.com/182977959](https://vimeo.com/182977959)

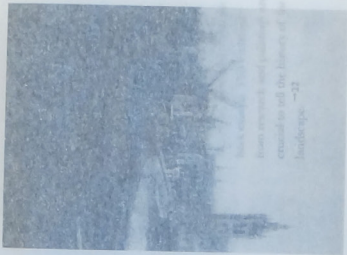


the wall

*"A landscape should establish bonds between people, the bond of language, of manners, of the same kind of work and leisure, and above all a landscape should contain the kind of spatial organization which fosters such experience and relationships; spaces for coming together, to celebrate, spaces for solitude, spaces that never change and are always as memory depicted them. These are some of the characteristics that give a landscape its uniqueness, that give it style. These are what make us recall it with emotion."* -21

the history of a landscape

Contemporary Album | D9111 1205 - 1040



the wall  
from a series of photographs  
around the history of  
landscapes -22





Cornelisz Vroom | Delft 1562 - 1640

*"A landscape should establish bonds between people, the bond of language, of manners, of the same kind of work and leisure, and above all a landscape should*

This painting of Delft shows a view of the old city center from a northern direction. With agriculture in front and all the windmills in the background. A typically Dutch polder landscape. Probably Vroom painted some extra windmills in the front, because from historical research only the one in the front and two in the back existed. This exchange from research and paintings are crucial to tell the history of the landscape. -22

the wall

the history of a landscape

THE HISTORY OF A LANDSCAPE

Change in the landscape is for humanity nothing special. Almost every change in traditional landscape is created by humans. Change led to the history of the landscape, we create spaces by changing the landscape. These spaces are important in the way explained in the text on the previous page written by Jackson in the book *The Necessity for Ruins* (1980). <sup>-21</sup> It is an ongoing natural process for mankind which formed our civilisation. The importance of the environment lays down in the reliability and reality of our surroundings.

With this given fact I believe it is meaningful to work with the context of a site, the history of a landscape. First I have to know the past and present before I can add my own layer and continue the story of the site. The idea to use the place and history is well described in the article from Alison and Peter Smithson written for *The Independent Group* (1980). <sup>-22</sup> They talk about "the 'as found', where the art is the picking up turning over and putting with...and the 'found', where the art is the process and watchful eye...."

Not only the adjacent buildings of the site are important but also "all those marks that constitute remembrances in a place and that are to be read through finding out how the existing built fabric of the place had come to be as it was" are maybe even more important. It makes it specific-to-place, the uniqueness of place. <sup>-23</sup>

The 'as found' also can re-energise our inventive activity, so the new can re-energise the existing fabric. This process constantly has to be there. For a design project it is important to first research the 'as found' and make the design where the 'found' is the process after its construction. The watchful eye that will continue the story of the place is a factor that is not easy to influence, but it is possible to give it a direction.



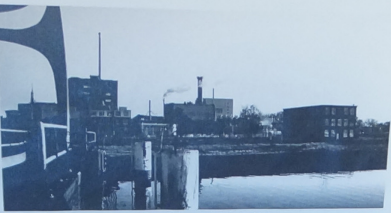
FOUND SPACE FOUND (design) | Delhi 2012

For me it is important to add value to the existing fabric and take advantage of its qualities. The use of the material is in this particular situation important. Possibilities of using material of the location have to be researched and considered. The idea to let the design dissolve into its location, the place from which it was first taken, arises. The genius loci of the place. The question is about how to not bother the site and its urban fabric by enlarging the qualities of the site. Make it personal and site specific. It is valuable to care and to take responsibility as a designer for your actions.

## THE HISTORY

Change in the landscape  
Almost every change in the  
humans. Change led to it  
create spaces by changing  
important in the way ex  
page written by Jackson  
(1980). -21 It is an ongo  
which formed our civilis  
environment lays down  
surroundings.

With this given fact I be  
the context of a site, the  
to know the past and pr  
and continue the story  
and history is well desc  
Peter Smithson written  
-23 They talk about "y  
turning over and putting in  
process and watching eye...



Former Calvé Factory terrain | Delft 2017

Not only the adjacent buildings of the site are important but  
also "all those marks that constitute remainders in a place and that  
are to be read through finding out how the existing built fabric of the  
place had come to be as it stands" are maybe even more important.  
It makes it specific-to-place, the uniqueness of place. -23

The 'as found' also can re-energise our inventive activity,  
so the new can re-energise the existing fabric. This  
process constantly has to be there. For a design project it  
is important to first research the 'as found' and make the  
design where the 'found' is the process after its construction.  
The watchful eye that will continue the story of the place is  
a factor that is not easy to influence, but it is possible to give  
it a direction.

This photo shows a landscape that is seen quite often in the  
Netherlands, a vacant lot what used to be a large  
industrial terrain. The industry moved outwards  
other countries and these places remain empty.  
This terrain was demolished in 2008 en now  
almost ten years later still vacant. But also for these  
places there is a history to be discovered. -24

For me it is important to add value to the existing fabric  
and take advantage of its qualities. The use of the material  
is in this particular situation important. Possibilities of  
using material of the location have to be researched and  
considered. The idea to let the design dissolve into its  
location, the place from which it was first taken, arises. The  
genius loci of the place. The question is about how to not  
bother the site and its urban fabric by enhancing the qualities  
of the site. Make it personal and site specific. It is valuable  
to care and to take responsibility as a designer for your  
actions.



BOOK COVER



ALISON AND PETER SMITHSON



CASA DI VIDRO - LINA BO BARDI

→21 BOOK ESSAY

*The Necessity for Ruins and other Topics* (2014)

J.B. JACKSON

English | 129 pages | University of Massachusetts Press | USA

A nice long read essay where Jackson explains the way of how we perceive a landscape. Starting with the garden as a man-made landscape. Also of how this effects the city of the past and the landscapes of the present. He discusses the importance of space in relationship with time. → See *inv. nr. 21*

→23 ARTICLE

*The 'As Found' and the 'Found'* (1980)

A. & P. SMITHSON

English | 2 pages | The MIT Press | England

In this brief article, Alison and Peter Smithson examine the way of how we can make architecture more specific-to-place. The uniqueness of place. Written for the Independent Group and part of the exhibition they brought a fresh and rigorous view on modern architecture and its context. → See *inv. nr. 23*

→30 ARCHITECTURE

*Casa di Vidro* (1950)

LINA BO BARDI

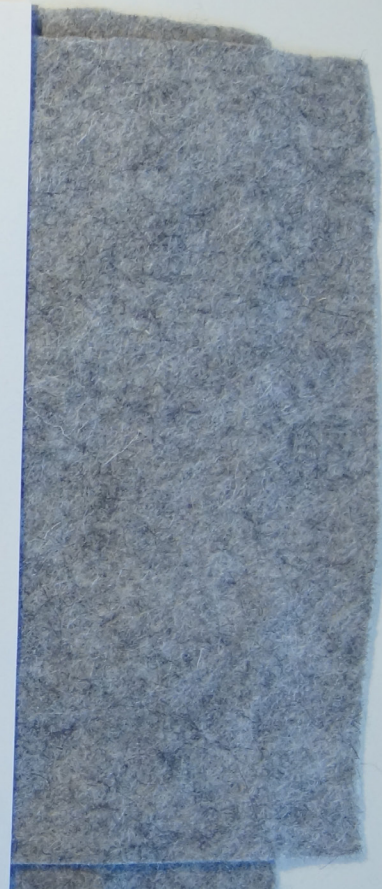
Dwelling | Sao Paulo | Brasil

An analysis about the changing context around the glass house of Lina Bo Bardi. This example will show that sometimes architecture is capable to evolve the landscape.

→ See *inv. nr. 30*

related articles: *inv. nr.*  
21,22,23,30

"Immortality we can only build by ourselves"





the landscape  
the inevitability of mortality

*"Without morality, no history,  
no culture,  
no humanity" -25*

the inevitability of mortality

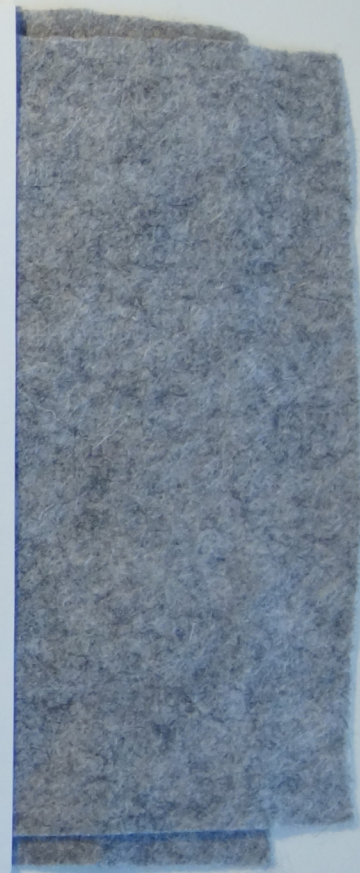
#### THE INEVITABILITY OF MORTALITY

Bauman shows in this quote the importance of death, without it we would be nowhere. Death is actually the beginning of change. It marks the end of a period of time, but also starts a new one. The realisation and acceptance of death will result in the transience of life. To see ourselves and our surroundings as a moment in time, will help us to form our lives better. The craving and pursuit to immortality throughout history could not exist without mortality. Immortality we can only build by ourselves, as an idea in our minds. It is something that is never achievable.

The impact of mortality in our surroundings and on our lives is huge. Architecture that is destroyed through war is an effective way to hurt humans personally. Like the old ruins of Palmyra in the Syrian war, the whole world watched and was shocked. These stones that are in fact dust have so many impact on our understanding of death. We expect that our surroundings outlive us, but that is dangerous to do. We have to accept the end of things, of everything. Nothing stays for eternity. We come with nothing and end with nothing. It is the same in architecture. In the end it is all just dust. So lets face the end.

17, 25, 29, 31, 35

immortality we can only build by ourselves



the history of a landscape  
the inevitability of mortality



ZYGMUNT BAUMAN



STILL OF COLAPSE OF MOSTAR BRIDGE

the inevitability of mortality

→25 BOOK

*Buildings must Die: A Perverse View of Architecture* (2014)

STEPHEN CAIRNS & JANE M. JACOBS

English | 298 pages | The MIT Press | England

ZYGMUNT BAUMAN Buildings must die which page? → See  
inv. nr. 25

→35 BOOK

*The Destruction of Memory: Architecture at War* (2006)

ROBERT BEVAN

English | 240 pages | Reaktion Books London | England

This book quotes Slavenka Drakulic with her explanation  
about the image of the destroyed Mostar bridge during the  
Bosnian war in 1993. Her approach gives a nice view on how  
humans rely on the built environment.

→ See inv. nr. 35

related articles: inv. nr:  
17, 25, 29, 31, 35

the wall  
the history of a landscape

the conclusion of a search

*"The reality and reliability of the human world rests primarily on the fact that we are surrounded by things more permanent than the activity by which they were produced, and potentially even more permanent than the lives of their authors. Human life, in so far as it is world-building, is engaged in a constant process of reification, and the degree of worldliness of produced things, which all together from the human artifice, depends upon their greater or lesser permanence in the world itself" →4*

the conclusion of a search



Photograph of the interior of the building | Chicago, 2013



the wall  
the history of a landscape  
the conclusion of a search

*"The reality and reliability of the human world rests primarily on the fact that we are surrounded by things more permanent than the activities by which they were produced, and potentially even more permanent than the lives of the individuals who engaged in their production."*



Randolph/Wabash Station | Chicago 2015

The Chicago's Loop Station is a perfect example of evolving architecture. Built on November 8, 1896 this station was closed on September 3, 2017. Now demolished, the station was used for several films and advertisement campaigns. It shows us that every structure we built is a temporary structure.

the conclusion of a search

the wall  
the history of a landscape  
the history of mortality  
the conclusion of a search

## THE CONCLUSION OF A SEARCH

I started this manuscript with the first words of the quote from Hannah Arendt. I wanted to understand the importance of our built environment. The surroundings that give us the stability that we need in life. I could not disagree with her analysis, but I felt friction within my theme of ageing. My intention is to create clearness in life instead of chaos. I thought that my idea of a changing world was in contrast with Arendt's understanding of the importance of permanent surroundings. In these previous essays I tried to find the coherence between this fact and my idea of the changing world.

The way we built changed through the years. The idea to create a form of pure memory is still today's architectural standard. This idea results in architecture that represents a form of cleanliness, but it is unpredictable in its change. This unpredictability results in an unstable built environment. There is need to change that.

One phenomenon that represents this thought is about 'ruin porn', we want to see the encounter of death, but it is only a temporary way to avoid the reality of death. This view of the image is shocking, but it gives us hope that there is a way to remain. In fact we do not, just like our surroundings. It blocks the cycle of life.

Therefore, we need slow change and predictability of the cycle. The speed of time increased significantly, consequently we want to hold on the past. We seem to be afraid for the future and have a lack of confidence for longterm thinking. We resist change, because we need something to rely on. We control ageing ourselves and our surroundings by creating static buildings and the denial of our own ageing process. It is quite hypocrite to do so, because through resisting change and longterm planning we create an unstable environment for ourselves. This is

the conclusion of a search

a danger to the health of our own society and the built environment. We need a good mixture of buildings of all different ages. We need realisation of change in ourselves and our surroundings to accept ending. In a slow and predictable way we can manage this change and this will help us to deal better with our lives.

Our created history resulted by change can help us to create the right change. The humans needs do not change much, we still eat, sleep, love, procreate, have rituals and traditions and live together as a society. The things we need, we can learn from history. The history is laid down in the landscape, our immediate environment. We have to take responsibility for our own history.

So let's face death, the ending of a period in time. The movement of change in our life. It is not the question if we need change, it is the question of what is the true manner of how to change. The acceptance of mortality is crucial in this case.

When I look back at Arendt's quote there is actually not really a friction. We can still rely on our environment if we recognise the building cycle through time. She is not mentioning change, but speaks of 'more permanent than'. We have to maintain a reliable surrounding for our lives. Not hiding anything, with the acceptance of ageing and death we create a stable situation which is predictable. We need change to prevent us from an untrue reality that we easily create by ourselves. Let us design a true landscape and then rely on our surroundings.



the wall  
the history of a landscape  
the inevitability of mortality  
bibliography

**ARCHITECTURE**

BO BARDI, L.  
*Casa di Vidua (1950)*  
Dwelling | Sao Paulo | Brasil --30

**ART PROJECTS**

CLASSEN, T.  
*18 Wooden Men, lying down. (1994)*  
Dutch | 18 sculptures | Kröller Müller | The Netherlands --29

MARTENSSON, J.  
*City of Bread (2009)*  
Swedish | series of six photographs | Sweden --32

**ARTICLES**

DERRIDA, J.  
*A Letter to Peter Eisenman (1990)*  
English | 7 pages | Assemblage: MIT Press | USA --36

RIEGL, A.  
*The Modern Cult of Monuments: Its Essence and Its Development (1903)*  
German | 15 pages | Augsburg, Vienna | Austria --9, 16

PANOFSKY, E.  
*Et in Arcadia Ego: On the Conception of Transience in Poussin and Watteau. (1963)*  
English | 31 pages | Philosophy & History | USA --11

SMITHSON, A. & P.  
*The 'As Found' and the 'Found' (1980)*  
English | 2 pages | The MIT Press | England --23

**BOOKS**

ARENDET, H.  
*The Human Condition (1959)*  
English | 384 pages | Doubleday Anchor books | USA --4

BEVAN, R.  
*The Destruction of Memory: Architecture at War (2006)*  
English | 240 pages | Reaktion Books London | England --34

BAUMAN, Z.  
*Mortality, Immortality, and Other Life Strategies (1992)*  
English | 216 pages | Stanford University Press | USA --25

CARRNS, S. & JACOBS, J.M.  
*Buildings must Die: A Perverse View of Architecture (2014)*  
English | 298 pages | The MIT Press | England --11, 13, 36

GUNSTER, B.  
*Omdenken is stam, Omdenken door kinderen (2013)*  
Dutch | 144 pages | A.W. Bruuna Uitgevers | The Netherlands --1

JACKSON, J.B.  
*The Necessity for Ruins and other Topics (2014)*  
English | 129 pages | University of Massachusetts | USA --21

KEMPENAEERS, J.  
*Composite (2016)*  
Images | 72 pages | Roma Publications | The Netherlands --21

MOSTAFAVI, M.  
*On Weathering: The Life of Buildings in Time (1993)*  
English | 140 pages | The MIT Press | England --5

**FILMS**

GREENAWAY, P.  
*A Zed and two Nothings (1985)*  
English | 113 min | BFI | UK, The Netherlands --34

RAU, T.  
*Eind van bezit (2015)*  
Dutch | 48 min | VPRO | The Netherlands --15

ROHOF, M.  
*See Know Love (2016)*  
English | 10.12 min | TU Delft | USA (Chicago) --14

*The Wall (2016)*  
English | 01.28 min | TU Delft | The Netherlands --20

*94 Years of Paint (2017)*  
Image only | 03.02 min (loop) | TU Delft | The Netherlands --10

the wall  
the history of a landscape  
the inevitability of mortality  
the conclusion of a search  
bibliography

IMAGES

BOSCH, IN DEN, D.  
*The 100 year old Broccoli* (2016)  
Photograph | Design Kwartier Den Haag | The Netherlands --33

ROHOF, M.  
*Pantheon* (2014) | Rome | Italy --3  
*Forum Romanum* (2014) | Rome | Italy --27  
*Randolph/Wabash Station* (2015) | Chicago | USA --26  
*Detroit's Michigan Theater* (2015) | Detroit | USA --12  
*Detail of Model See Know Lose* (2015) | Chicago | USA --14  
*Endless Cruising* (2016) | Delft | The Netherlands --28  
*The Soda factory* (2016) | Schiedam | The Netherlands --2  
*Wall* (2017) | Rotterdam | The Netherlands --6  
*Former Calve Factory terrain* (2017) | Delft | The Netherlands --24  
Photographs | Rotterdam | The Netherlands

VROOM, C.  
*Delft view from North* (1562 - 1640)  
Painting | Museum Prinsenhof Delft | The Netherlands --22

NEWSPAPER ARTICLES

CROWEL, W.  
*Liever geen nieuw Zonnestraal* (1994)  
Dutch | 2 pages | NRC Handelsblad | The Netherlands --8

HUBER, M.  
*Ouderdom is geen ziekte - noem het ook niet zo* (2016)  
Dutch | 1 pages | NRC Handelsblad | The Netherlands --18

SADÉE, T.  
*Wie van Charleroi houdt mag de sloophamer niet schuiven* (2016)  
Dutch | 2 pages | NRC Handelsblad | The Netherlands --19

STURM, M.  
*Leuk, 130+ worden. Maar is de wereld er klaar voor?* (2016)  
Dutch | 1 pages | NRC Handelsblad | The Netherlands --17

VERMAAS, P.  
*Wegcoerphuis voor de eeuwigheid* (2016)  
Dutch | 2 pages | NRC Handelsblad | The Netherlands --7



the wall  
the history of a landscape  
the inevitability of mortality  
the conclusion of a search  
bibliography

IMAGES

BOSCH, IN DEN, D.  
*The 100 year old Broekdijk* (2016)



Pantheon | Rome 2014

When I went to Rome, it felt a little bit like a museum to me. All these places that are now not in use anymore. The Roman Forum was during the empire the marketplace of Rome, the main centre. The place where it all happened. Now the place is a ruin where the time stood still for a long time. A well kept museum piece, but a shame for the city life.

Painting | Museum Prinsenhof, Delft | The Netherlands -22

NEWSPAPER ARTICLES

CROWET, W.

*Lezer geen nieuw Zomertijndal* (1994)

Durch | 2 pages | NRC Handelsblad | The Netherlands -18

HUBER, M.

*Ouderdien is geen sticht - neem het ook niet zo* (2016)

Durch | 1 pages | NRC Handelsblad | The Netherlands -18

SVADJE, T.

*M'z van Charlevri houdt nog de kloophamer met scharen* (2016)

Durch | 2 pages | NRC Handelsblad | The Netherlands -19

STURAN, M.

*Liek 130+ worden. Maar is de wereld er klaar voor?* (2016)

Durch | 1 pages | NRC Handelsblad | The Netherlands -19

VERMAAS, P.

*Wegverplaat voor de eenzijdigheid* (2016)

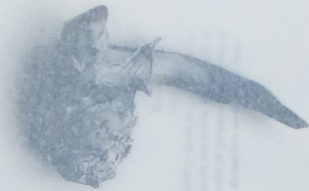
Durch | 2 pages | NRC Handelsblad | The Netherlands -17



the wall  
the history of a landscape  
the inevitability of mortality  
the conclusion of a search  
epiloog

Patience is an interesting trait. It is becoming more and more difficult to be patient in a world that moves so fast. My first words that I could speak were: "even wachten" translated "Just a minute". I felt the rush around me and I could not keep up to the speed of life. And also maybe more important I still cannot understand the speed of the time nowadays. To give time seems to be difficult, we expect that everything happens immediately. Impatience is the norm. Also in architecture this norm is getting more and more present. For ageing we need patience. With this research I needed to be patient so that it could ripe on its own tempo. I could rethink my thoughts without feeling rushed. Therefor I would like to thank my mentor Marijn Stellingwerf. That he could bring up this same patience. This booklet may look small, but I hope it will bring a lot of thought and room for discussion.

Empire Grootink | DFTU 2010



the wall  
the history of a landscape  
the inevitability of mortality  
the conclusion of a search  
epitaph



Endless Crossing | Delt 2016

discussio

Roots  
have a big  
drift to grow, in a world that is  
mostly not visible for humans. A  
world of preparation, to present  
themselves on the right time.

the wall  
the history of a landscape  
the inevitability of mortality  
the conclusion of a search  
epiloog

#### COLOPHON

This manuscript is part of a research of Maria Rohof as part of Explore Lab 22.

**Thanks to**

My research mentor: Martijn Stellingwerff  
Faculty of Architecture and the Built Environment Delft  
University of Technology

© 2017 Explore Lab 22

the wall  
the history of a landscape  
the inevitability of mortality  
the conclusion of a search  
bibliography  
colleg

