



Delft University of Technology

INDESEM | The International Design Seminar Emergence, Development, and Interplay with the Education in Delft

Zech, V.; Oxenaar, A.J.; Vrachliotis, G.; van Dorst, M.J.

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**The International Design Seminar: Emergence, Development,
and Interplay with the Education in Delft. By Valentin Zech.**

The International Design Seminar (INDESEM) has a long and fascinating history. Since the first edition in 1964, each INDESEM has brought students and professionals from all over the world together to explore one relevant architectural issue of their time – in the form of excursions, competitions, and lectures. While INDESEM evolves and changes, depending on the people involved in its organization, each edition exposes current ideas and needs of the students: their views on architecture education, what they deem most relevant, and which designers inspire them. In return, INDESEM inspires educators and helps establish new ways of teaching in architecture. This book presents archive material, publications and interviews with some of the key personalities to tell this exciting story for the first time.

INDESEM

The International Design
Seminar: Emergence,
Development, and Interplay
with the Education in Delft

Valentin Zech

Edited by:
Aart Oxenaar
Georg Vrachliotis
Machiel van Dorst



Thanks to everyone who
contributed their time to fill
the gaps of this untold story:

Nina Aalbers
Georges Beers
Georges Descombes
Machiel van Dorst
Deborah Hauptmann
Karin Hazewinkel
Herman Hertzberger
Dirk van den Heuvel
Dennis Kaspori
Winy Maas
René Marey
Soscha Monteiro
Aart Oxenaar
Stijn Rademakers
Jules Schoonman
Georg Vrachliotis
Clemens Zech

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Foreword

INDESEM has always been an explosion of one week of learning without education. Students themselves are responsible for everything and it is them who make sure that the technical and academic staff warm to the idea of breaking plenty of rules for a week. And you should see what happens when you do! Work continues into the early hours and the building is turned inside out to get at its hidden qualities. The daily routine is disrupted and the cleaners are made aware of their importance.

Each time a group of students comes together to perform the task of getting this event off the ground, their own regular studies are largely ignored for the duration. It is only much later that they realize just what they have received in return

when, after their studies, it transpires that designing and realizing a building demands a comparable attitude where it is again all down to anticipating, deliberating, seeking out conditions, making (and keeping) appointments.

Those taking part come from all over the world, perhaps initially attracted by names and by the Netherlands, but also by the thrill of actually being able to meet and talk with so many others who are in the same boat. The task is no more than a pretext and catalyst for getting into contact with others and discussing with them. The results are merely conceptual models of thinking. The performance that needs generating is to get a group of complete strangers to formulate and present an idea and go on to defend it against all others.

In this way, the idea of INDESEM is inciting glimpses of an alternative way of learning, directed to thinking instead of just cultivating external attractiveness. And it deserves to be continued in some way to point at what might be a lesson for the regular education.

Herman Hertzberger

Introduction

Why this book?

It was just a few weeks after having been asked to help organizing a new edition of INDESEM that I first set foot in the seminar's "archive". Together with the other committee members I was looking for clues as to what had already been done, what the intention of the initiative was and how it all started. We stood in a dark room in the basement of the faculty staring at the three-meter-long stretch of wall that represented our archive: a messy and badly taken care of collection with seemingly random items ranging from styrofoam letters and old video cassette players to flyers, books, and posters. All of us could feel that there were countless good stories and interesting facts hidden in these documents, however, being busy looking

after our own version of the event, we never found the time to go through everything and put together all the puzzle pieces to see what INDESEM is, can be, and has been in the past. After the event was finished I decided to change this: to tell the story of the initiative and to find an archive to take on the material and manage it professionally.

When the research for this book started, it was not even clear when the first edition of INDESEM took place. Some sources claimed it was in 1962, some in 1964, others even claimed it first happened in 1985. Thus, in order to understand what the seminar really is and how it has evolved throughout time, the first step is to make a detailed inventory, collecting the hard facts of each edition. *In which year was an edition held? What was the design topic? Who were the students organizing the event? Who were the tutors supporting them? What was the setup of each week regarding interaction, activities and character of the event?* Detailed answers to these questions are presented in the edition overview at the end of this book.

In the analysis of the seminar's history, this book focuses on two moments in particular. The seminar can be considered to have *two beginnings*: one in 1964, when the very first INDESEM was held and the second in 1985, when Herman Hertzberger reinitiates the idea after a long break. Those two moments are especially interesting, because they are particularly relevant for defining what the seminar is. *What was the educational context when the first INDESEM was held? Why was there no edition during the 1970s? What were the motivations of the organizers for both beginnings?*

For whom?

The story of INDESEM is relevant for a few different groups of people. First of all, it is meant for anyone who is looking to get involved with the seminar: future participants, teachers, and guests. So far, it has taken tedious research to work out what you are about to participate in. Bits of information, sometimes contradictory, could be found spread across countless locations. This book is meant to provide a quick overview to anyone who wants to know what INDESEM is.

Furthermore, it is interesting for academics who are researching a related topic. Because of the close relationship between the seminar and the educational, social and political environment at the faculty, the book has an auto-reflective character that can be built upon when researching educational practices in Delft during the last 60 years. The book also contextualizes all the output that has been created during different editions – talks, workshops, and designs.

A third group that will benefit greatly from the history being readily available consists of future boards of the seminar. Knowing what has been done in the past, what the intentions were, and where certain *traditions* within the event originated can help to define their position for their edition and will, hopefully, inspire them to be critical and brave in their endeavors. The lists of previous guests, supporters, and participants are also a valuable tool to reach out to a newly exposed network of relationships and contacts.

Finally, this book is for everyone who is passionate about architecture and education. People who like to read the

compelling story about people who have a passion of their own, motivating them to make INDESEM what it is today. Hopefully, it will inspire the readers to think differently and to act on *their* ideas of how architecture should be taught.

The International Design Seminar in Short

The International Design Seminar, or INDESEM, is an event that is usually held every two years at the faculty of architecture in Delft. About fifty to a hundred students from all over the world come to meet with some of the most important voices in architecture and discuss a specific design related issue, defined by the organizers. This happens in the form of workshops, excursions, lectures, and group work sessions. The challenge that guides all the participants, tutors and lecturers through the week is a design competition, the results of which are presented on the last day of the seminar – usually with a group of guest architects critiquing the projects.

The main focus, however, is not winning a competition or being the most aspiring designer, but rather exchanging approaches, views and ideologies between students from different universities as well as guest architects. As an exciting extracurricular initiative, INDESEM has held a special place at the faculty and has hosted some of the

Top right: Students in the Orange Hall at the faculty of architecture in Delft during INDESEM 2021, listening to a lecture by Patrik Schuhmacher.

Bottom right: Students critically reviewing their ideas about “the Datascape” during INDESEM 2021. Examples of what the seminar can look like.



most renowned designers as guests. Since the first edition in 1964, INDESEM has been many different things, has changed depending on the people involved and the circumstances it was organized in, but it has always been a space where students and educators could create their own form of education – away from the direct authority or agenda of the faculty. This rich history of the emergence and development of the International Design Seminar has never been collected and told in one continuous story before.

Method

Three main research methods were used to put together this book: archive sources, relevant literature, and interviews. A combination of these three methods has lead to a complete overview of the most important aspects for almost all editions. The three main exceptions were the INDESEMs in 1986, 1991, and 1993. For these years some details are unknown, like the names of the participants and speakers.

Primary research, archive sources

As mentioned in the introduction, a large part of the archive material has not been inventoried professionally yet. A rough inventory of the material was made in order to collect and reference to the information that it contains. This temporary inventory list is attached in the appendix. The archival material is mainly used for the hard facts of each edition like the names of the students involved, the dates, topics and guest architects. The archive mainly consists of flyers, posters, guides, and internal documents like letters and receipts.

Literature review

The two main literature sources are the INDESEM publications and the book *lessons: tupker/risselada* by Madeleine Steigenga and Dirk van den Heuvel¹. The latter discusses the education in Delft during the second half of the 20th century using the example of the two tutors Tupker and Risselada. It provides the framework to embed all events around INDESEM into their historical context at the faculty and beyond. The INDESEM publications, put together by the organizing student boards and often their supervisor, document the lectures, discussions, students works and other interesting stories around each specific edition. They are subjective and differ greatly from one another. Additionally, a number of other texts are used to add perspective to some events, most importantly two articles from the *OASE magazine* (*The Lost Years?*² and *A Never Ending Story*³), an *Archis* article⁴ (2067: *The Legacy: Presentation in Delft*), and the *Team X* website⁵.

Interviews

Interviews with four key people in the history of the event help to add a more personal side to the history of the seminar. Information about intentions, the atmosphere around INDESEM and personal relationships are provided by the four interviewees (Herman Hertzberger⁶, Winy Maas⁷, Deborah Hauptmann⁸ and Machiel van Dorst⁹). All of them have been involved in several editions, some more extensively than others and their role is described in more detail in the text. Additionally, organizers of specific editions helped to fill in some of the information that was not mentioned in the archive material or publications. Their names are mentioned on the thank you page in the beginning of this book.

Emerging of an Idea: The First INDESEM

Educational Context

At the beginning of the 60s, as is the case in many universities around the world, the atmosphere at the faculty of architecture in Delft is not particularly good. Both the students and the staff members are fed up with the system of the older generation, where authoritarian professors *jaarhoogleraren* decide what is to be taught in each year. This frustrates the students, because they have no say in what they want to learn, while also putting the tutors into an awkward position: they are guiding the students in design projects entirely defined and graded by the *jaarhoogleraren*. Therefore, they are trying to anticipate what the *jaarhoogleraar* will likely want to see, rather than

focusing on teaching the students what they know.¹⁰

Initiatives

Motivated by these frustrations, students and the more progressive staff members come up with various initiatives to escape the conservative and strict environment at the faculty. Two professors that welcome critical students and their ideas are Johannes van den Broek and Cornelis van Eesteren.¹¹ The two modern architects had found their way into the conservative Delft right after the war, when the *shake hands* atmosphere brought young and old architects closer together in order to solve the post-war housing shortage and rebuild the destroyed cities.¹²

One of these initiatives is a magazine that students set up in 1960 (it is unclear what the name of this magazine was, it might have been the beginning of the faculty paper *bnieuws*). At the time, van den Broek hosts a lecture series where he invites different guests from outside the faculty to share their views on architecture. The series is so popular that the students decide to publish the transcripts. Along with the lectures, they fill the magazine with articles inspired by van den Broek, criticizing the conservative *Delftse School*. Wiek Röling, who will be one of the organizers of the first INDESEM a few years later, is one of the students in the editorial.¹³

Another initiative around the same time is the exhibition *Autonome Architectuur*. A few students decide to organize a weekend-long event about modern art and architecture at the Prinsenhof in Delft, away from the faculty. In this project, they are in charge and they get to decide on what to exhibit and who to invite: there are pieces of Mondriaan, examples of *De Stijl* and cubism. There are

works from Adolf Loos and Gaudí. Aldo van Eyck, then one of the most progressive modern thinkers, comes from Amsterdam to visit the exhibition. Along with Aldo van Eyck comes Herman Hertzberger, both editors in the renewing FORUM editorial at that time. The two of them will play an essential role for the emergence of INDESEM later on. However, the conservative branch of the faculty also attends the exhibition weekend. Granpré Molière, the main representative of the old Delftse School professors, comes to take a look and expresses his disagreement with the students' endeavors.¹⁴

INDESEM

The students from *Stylos*ⁱ who organize the first INDESEM, however, mention none of the above initiatives as their inspiration. "We knew that the idea was not new: there had been such a thing in Den Haag in 1955"¹⁵, their president writes in the first INDESEM publication, referring to the *UIA-Congress*, an international meeting mainly for professional architects. They also name *design weekends* as a direct predecessor: Students from the university in Delft and the Royal Academy in Amsterdam had organized to come together to exchange knowledge about different forms of design and the creative process. The mix of disciplines and differences in the approach had made these weekends valuable experiences for the students.¹⁶

When Jaap Bakema becomes a professor in Delft in 1964, students approach him with the wish for more exchange with students and teachers from other universities and countries.¹⁷ Bakema had been working with Johannes van den Broek in their joint architecture office and was very much a part of the progressive thinkers at the faculty, supporting the students with their idea.¹⁸ As a member of

the *Team X*ⁱⁱ group, he is also convinced of the “importance of international contacts and he suggest[s] ‘a week of design’ with Team X as tutors”.¹⁹

All of these developments and initiatives establish a network of people that will be indispensable for the emergence of INDESEM. There are the progressive movements within the faculty, often initiated by engaged students and supported by their younger professors van den Broek, Bakema and later Aldo van Eyck. There is the FORUM group, Bakema, van Eyck and Hertzberger, that originates at the Royal Academy in Amsterdam, but slowly moves towards Delft when Bakema is appointed professor. And then there is Team X, who, as successors of *CIAM*, have international collaboration at their base; Bakema and van Eyck are core members. Later, even Hertzberger will attend a few Team X meetings, but he is not directly involved at the beginning of the 60s.

ⁱ Student association for all students of the faculty of architecture

ⁱⁱ *Team X* was a group of architects that arose from the younger generation within *CIAM*, when *CIAM* started to fall apart. The group was active from about 1953 until 1981, when one of their core members, Jaap Bakema, died. During this time they met frequently, in different places and with different groups of people, and engaged in heated discussions about their ideas for the future of architecture. The most important members were Jaap Bakema, Aldo van Eyck, Peter and Alison Smithson, Georges Candilis, Giancarlo de Carlo and Shadrach Woods.

Students Claim their Place: INDESEM 1964

Bakema and 12 students of Stylos organize the first *international week of design* in April 1964. They invite more than sixty students from all over Europe to join them in Delft, along with five of Bakema’s Team X friends as their tutors: Aldo van Eyck, Giancarlo de Carlo, Oskar Hansen, Shadrach Eoods and Josep Antoni Coderch.²⁰

A New Education

The event not only embodies radical new ideas for architectural education but brings such ideas into the faculty for the first time. While the students from the exhibition *Autonome Architectuur* had left the university grounds to realize their ideas, the international week of design gains enough traction to be hosted in the old V.O.C. building on the Oude Delft, then the architecture faculty of the TH Delft.

Besides the exchange of design ideas and different approaches to the design process that the international group of students bring in, the organizers’ objectives are twofold: choosing their own design topic and learning from modern architects. According to Bakema, this was a success:

“Initiative: by students for students. [...] Current problems put [forward] by the students themselves, then aid sought of the professors to work on these problems. [...] And when we were sketching Team X were very much studying and the students greatly determining.”²¹



The groups are small, 10 students and one tutor, everybody is sketching together. Students and teachers meet as equals – a strong contrast to what they are used to from their study.

Team X: Not Only a Student Event

It would be naïve to say that the meeting is only about the students though. The first international week of design is probably as much a Team X meeting as a student initiative. It is not the first time that Team X discusses students' work to talk about their ideas for architecture – the FORUM group had done it in their magazine, and so had Aldo van Eyck at a Team X meeting in Royaumont two years earlier, resulting in big discussion among the members.²² Undoubtedly, there is space for Team X to exchange their thoughts with one another: “De Carlo, Hansen, Coderch, Woods, Van Eijck – they came, and the students got their encounters, but so did we. [...] [We] note so many current changes, that the need of discussing them on the basis of work remains.”²³

Guiding Topic

The organizers put together a design topic and brief for a competition that is the base for discussions, guiding all participants through the week. The design topic they choose for the first edition is an obvious choice, less controversial than their ideas about education yet urgently relevant. The post war housing shortage is oppressive and the municipality in Amsterdam had recently approved the demolition of Kattenburg, an island just outside the historical city center. Together with the Team X group, the

Left: The first two editions of INDESEM (1964 and 1967) take place at the old V.O.C. building on the Oude Delft 39.

students think about how high density dwelling in the area can be realized.

The focus for the design challenge lies on the public space between building volumes and on how architects can best include humans and their needs in their plans.²⁴

Another Edition, Another Name: INDESEM 1967

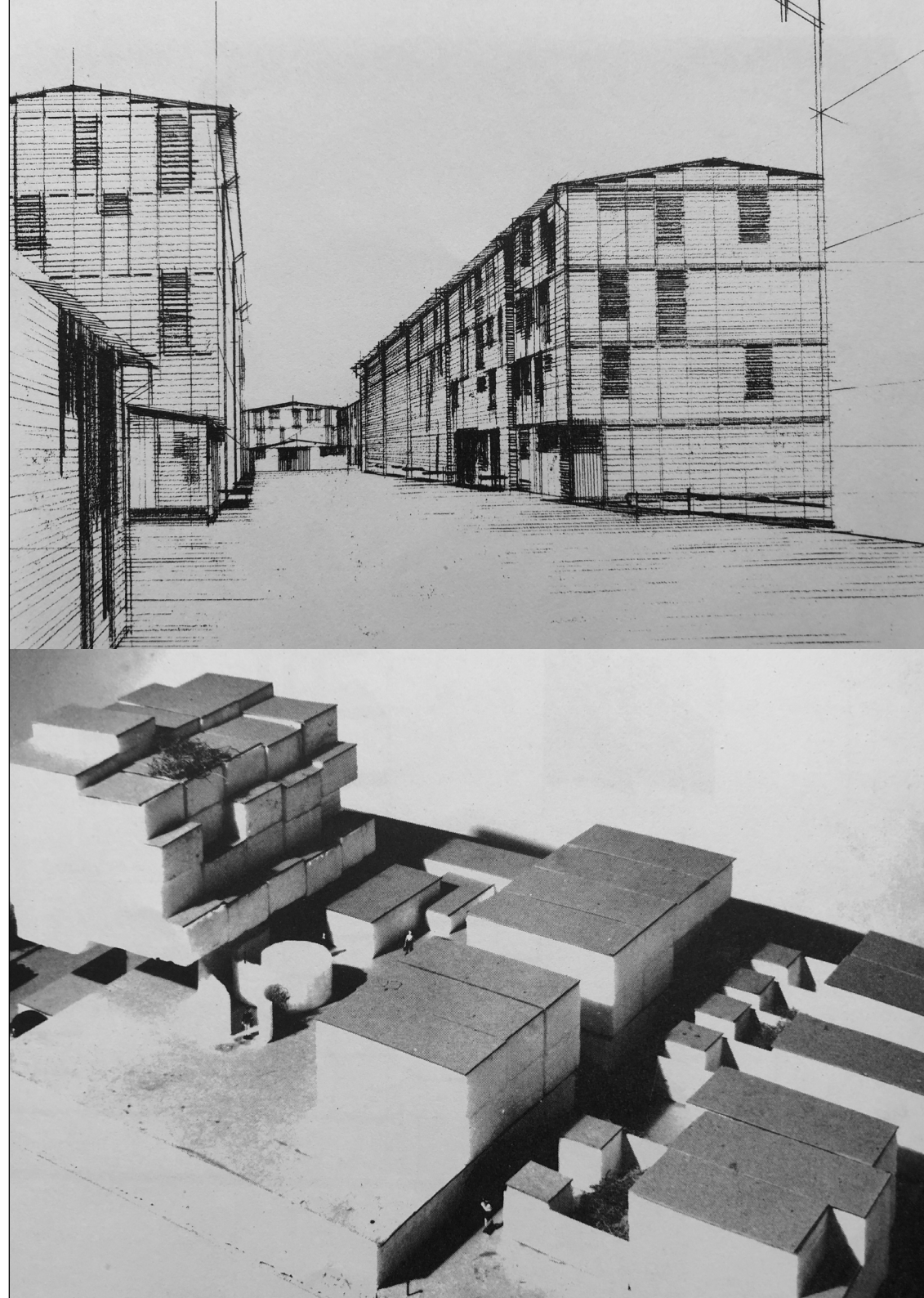
The Second INDESEM

The first international week of design had been a big success. A few students who had attended the event had gone on to organize a similar meeting at their home university in Berlin later in the same year. But the students in Delft also hadn't had enough and they initiate another edition that is to take place in February of 1967. Their faculty mentor is not Bakema anymore, but his assistant Carel Weeber who will, many years later, will become an important professor at the faculty. The students come up with a catchier name for the event: INDESEM, International Design Seminar.²⁵

The second edition attracts 90 students, this time also from outside of Europe. Bakema and Van Eyck, who is now a professor in Delft, attend once again as tutors. The other

Top right: beautifully hand-drawn work by Juan Solans, Oscar Tusquets, José Bonet, and Cristian Cirici during the 1964 seminar.

Bottom right: model of high-density dwelling ideas by students of the 1964 editions: Daniel Marco, Günther Krichel, and Maarten Evelein.



guest architects from the first meeting do not return for the second edition. The invitees are, however, still very much based around the personal network of Bakema and van Eyck: Jos Weber and Carel Weeber are assistants of Bakema, Brian Richards and James Stirling have both attended Team X meetings before.²⁶

A Polemic Atmosphere

At the time of this edition of the seminar, the atmosphere at the faculty is even more polemic. Just two years later, on May 9th 1969, the situation escalates in student revolts, overturning the old system, democratizing the university in Delft and giving students a greater say in their education. The frustration, but also the confidence that the students already have when initiating INDESEM two years before the overturn is apparent in the texts of the publication (“hiding behind politicians and administrators being scapegoats”).²⁷ Part of the students’ confidence likely comes from Bakema and van Eyck being on their side in this fight against the conservatives.²⁸ Their architectural voices shine through in the almost manifest introduction that the Stylos president writes for INDESEM:

“if indesem delft 67 merely provided you with more
information
it has missed its goal
if it has stimulated you anew in your studies
making you dig further into the problems
of architecture and city planning
-making clear that these two
Are one
Then it might have helped us
Towards architecture.”²⁹

Guiding Topic

The design topic discussed during the week is once more highly relevant. Voorhof, a large-scale expansion project just outside of historical Delft is partly completed and already, there are many complaints from residents. “[The] starting point for the design program was found in the impressive list of complaints, formulated by the *victim inhabitanta* [residents] of this architectural desert.”³⁰ There is a focus on different traffic streams and, again, the space *between* buildings.

There is little information about the character, activities and relationship between students and tutors at the event. The publication focuses on the results of the workshop rather than describing the activities around the event itself. Considering Bakema was still involved, the student organizers came from Stylos again, and the ratio of students to tutors was the same, it can be assumed that the way of working is comparable to the edition in 1964.

An interesting detail is that Herman Hertzberger, who graduated in Delft in 1958, is involved neither in the seminar of ‘64 nor ‘67. As a member of the FORUM editorial, he knows Bakema and Aldo van Eyck well. He even attends Team X meetings in ’65 and ’66, right around the time of the first two editions of INDESEM.³¹ About a decade later, it will be him who turns INDESEM into a regular event.

Next Page: Tutors and students work together on eye-level during the 1967 edition of INDESEM. Taken in the old V.O.C. building.



A Period of Distractions: The Lack of INDESEM in the 70s

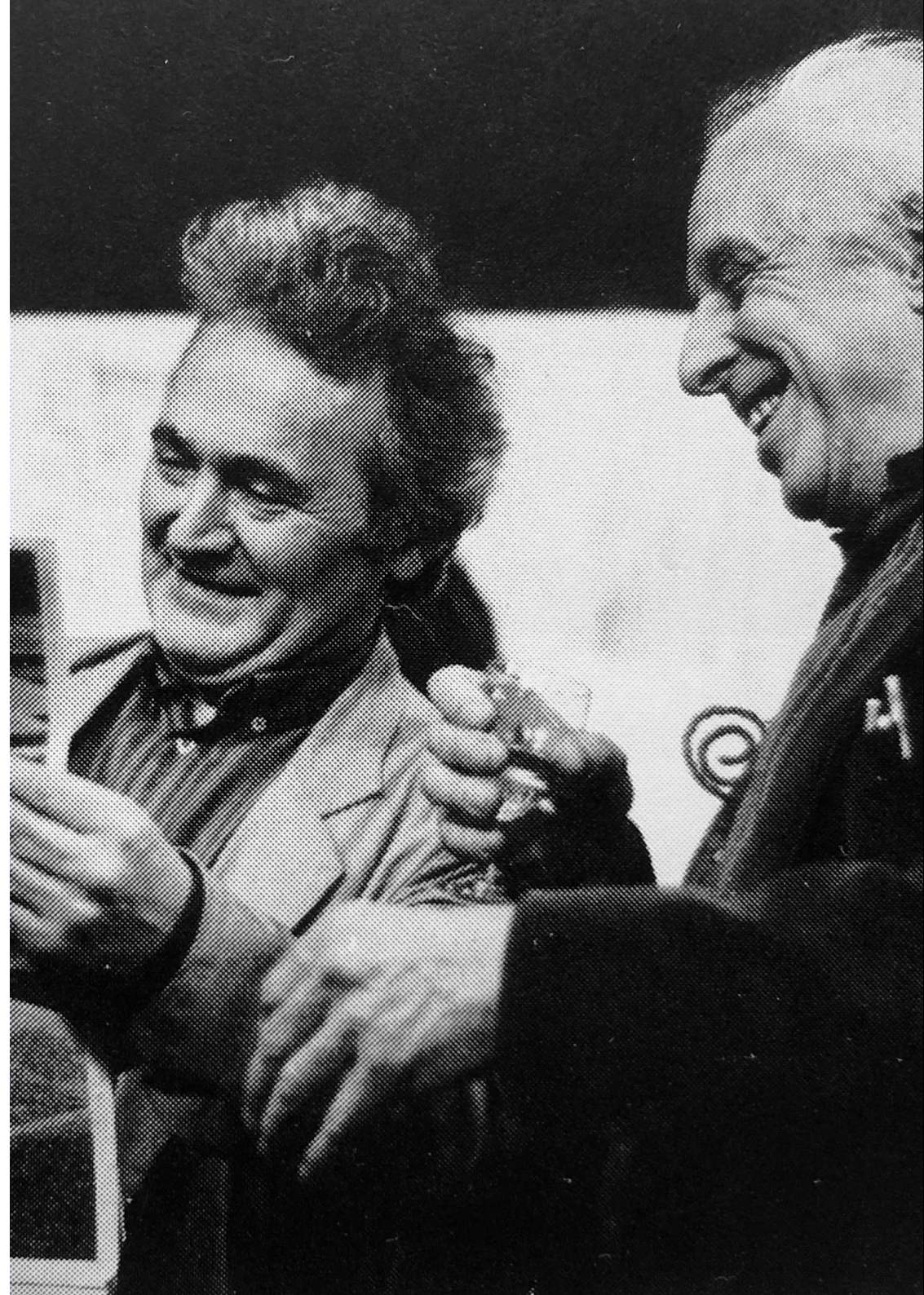
The 1967 edition of INDESEM is to be the last one for a while. After the student revolts at the end of the 60s, the international design seminar seems to have been forgotten throughout the 70s and the first half of the 80s. To understand why this is the case, it is necessary to understand the situation at the faculty at the time. There are likely two main reasons for this.

Firstly, the time after the overturn of the pecking order at the university is tumultuous. The faculty members and students struggle to set up a collaborative new order and many ideological and emotional power fights dominate the discourse. The discussions are less about design and more

about the architect's place in society, as well as the position of the architectural education.³² The manifesto *de elite* harshly criticizes the FORUM architects. It is published by a group of students that includes Cees Boekraad who had participated in INDESEM in 1967. Especially van Eyck is disappointed, and this politicized hostility drives a wedge between the students and the group around van Eyck, Hardy and Hertzberger.³³ Bakema stays a bit more open to critical students,³⁴ but apparently there is not enough enthusiasm to pick up the INDESEM idea again.

The second thought may play an even bigger role than the internal differences at the faculty. In the 70s, the education in Delft offers a lot of freedom to both teachers and students. The number of people studying at the faculty had been growing quickly and there is a lot of money for educational institutes. In fact, the large number of students and ideological differences lead to the emergence of various groups – sub-schools – within the faculty, called *vakgroepen*. Each *vakgroep* has their own core members who organize evening lectures, workshops and excursions, and they can invite whoever they wish to learn from. The university defines half of the courses while students are free to choose the other half. The *vakgroepen* offer a wide range of activities and inspirations, even covering international aspects; several excursions are documented: Vienna, Paris, and England, among others. Aldo van Eyck and Herman Hertzberger's sub-school is called *vakgroep 13*, the more open-minded Bakema leads *vakgroep 8*.³⁵

Right: Herman Hertzberger and Aldo van Eyck work closely together in their vakgroep 13 and also know each other from being editors of the FORUM magazine. Photo from 1987.



There is no definite answer as to why exactly the INDESEM concept does not surface during the 70s. However, the atmosphere in Delft at the time suggests that a lot of attention is given to the disputes between various faculty members and ideological parties, lacking the unifying goal of overturning the authoritarian administration as a *common enemy* that had been at play in the 60s. Furthermore, the diversity and freedom of the education already covers most aspects that had made INDESEM interesting in the first place: international exchange, bringing together different ideas and choosing your own topics and teachers.

From Idea to Tradition: Herman Hertzberger and INDESEM

The beginning of the 80s is a time of change: education systems are restructured, mainly as a result of massive governmental budget cuts. The minister of education even openly doubts the need for architectural schools altogether. As a result, the focus shifts from political discussions during the 70s to design centered discourses. This stimulates students to come up with their own initiatives once again, the founding of *OASE magazine* in 1981 being a good example.³⁶

The Re-Initiation of INDESEM: 1985

Amidst these times of change, one of the most important professors of the previous two decades retires from the

TH Delft: Aldo van Eyck. As his long-time friend and colleague, Herman Hertzberger has the idea to organize a big event as a farewell present. Van Eyck is to write a design brief for an international group of students who will, under the name of INDESEM, come to Delft and work on van Eyck's challenge for a week.³⁷ In January 1985, just a few months after the retirement of van Eyck, 60 students and 7 tutors come to Delft for the third edition of the International Design Seminar.³⁸

Different from the First INDESEMs

Many things are different this time, not only the fact that the meeting takes place at the *new* faculty building (1970) designed by Bakema.

First of all, there is no Team X involvement anymore – besides the obvious roles that Hertzberger and van Eyck play. Bakema, arguably the most important driving force behind the groups meetings, had suddenly passed away a few years prior. This had caused Team X to lay off their meetings, the last one having taken place in 1977. In addition, an argument between van Eyck and the two Smithsons (also founding members of Team X) permanently damages their relationship.³⁹

Another key difference to the two earlier edition is the involvement of Hertzberger who is now at the core of the seminar. He asks students of his vakgroep 13 to support him with organizing the event. It is also Hertzberger who chooses the topic (by asking van Eyck to write the brief) and decides who the guests will be. Some invitees

Right: Aldo van Eyck's handwritten design brief for the students of the 1985 edition. A Truckstop at an imaginary crossing of two roads.

immers alleen ALICE only after all

RIGHT-SIZE (RIGHTSIZE or RIGHTSIZE) is what
be looking for – always – this week's design problem is go
both tiny and huge!

So here goes: halfway between two cities (NB. of
oice, hence probably further apart than any in Holland) a local
an intercity (interstate) highway connecting them. The
under the latter and goes to a small town about
can be seen from the highway, on the right just beyond
distance. This road comes to an end a few hundred
and that's exactly where your site is! Increase the
oice happen to be desert or arctic ones there will
ood, but instead some other marked feature! Character
The site diagonally from SW to NE.

are his friends, others are designers he had discovered in architecture magazines. Hertzberger, having been a professor for 15 years, makes use of his own contacts as well as van Eyck's network to choose a number of universities that each send a small number of students to Delft for the seminar.⁴⁰

The last big change is the design topic. Beautifully hand-written by van Eyck, the brief asks each group to design a truck stop at an imaginary crossing of two roads in the middle of nowhere. The students choose the time period their project is set in and create their own fictitious environments, the brief outlines a few elements like *natural highlight* that each student can define further. The focus for van Eyck lies in the relationship of scales between humans and buildings, an idea also represented in the name of the event *rightsize or rightsize*. This human centered approach is very much part of the FORUM group's train of thought also present in the first two editions. The imaginary place and time, however, is a stark contrast to the very real and immediate challenges the students had chosen for the first two editions.⁴¹

Hertzberger takes the Lead

While Hertzberger's involvement makes the event possible in the first place, his dominance also causes some frustration among the students. In her OASE article, Geneviève van Helden describes the realization of some students that they were merely a means to an end for this farewell moment of Hertzberger and van Eyck. They felt their presence to be secondary.⁴² The twofold character of the seminar is not new: the 1964 edition was also a Team X meeting and a student oriented event. However, there is a noticeable shift away from the students and to Hertzberger: he initiates

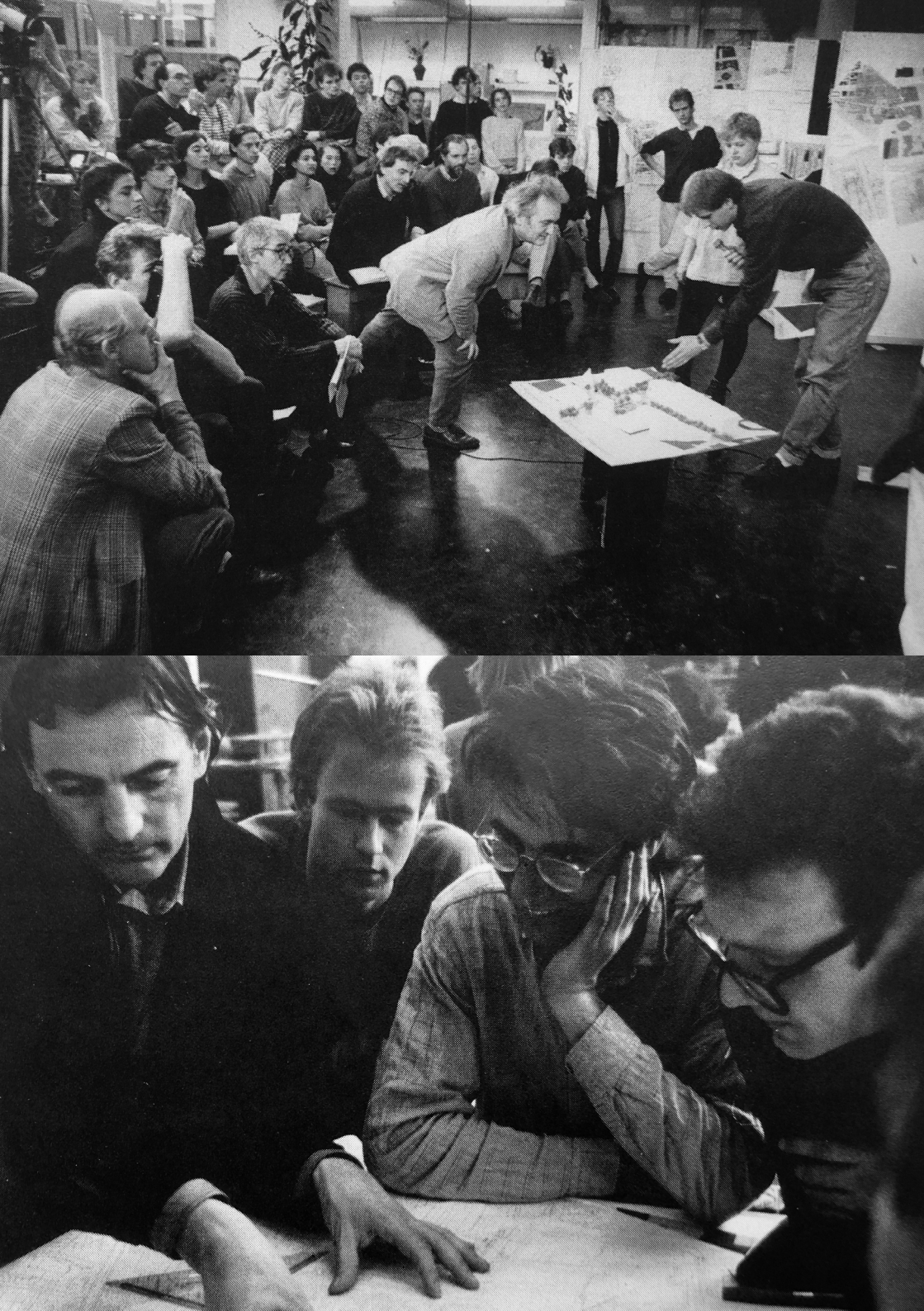
INDESEM and defines the agenda, the guest list, and the design topic. Hertzberger confirms this in the interview, saying that the students didn't come to him, but it was rather him drumming up a group for each new edition.⁴³

Setup of the Week

The formal aspects of the seminar remain similar to the original setup: one week, one tutor per group, a lot of direct contact between tutors and students. For the 60 students, there are six guest architects, while Hertzberger, van Eyck and Botta stroll around and keep a more general overview of the groups.⁴⁴

The first edition of the re-initiation also formalizes a few aspects of the event, aspects that have stayed the same until today. Besides the design workshop with students, the 1985 edition also hosts lectures that are open to the public. Furthermore, in this edition, the ratio between Dutch and international students is specified as 1:1. International students coming to Delft sleep at student houses of their Dutch counterparts. For the first time, financial support of the faculty is specifically mentioned, a sum of 20.000 guilders is granted. It is unclear which of these aspects had already been present at the first two editions, but the first proof can be found in '85.⁴⁵

The revived INDESEM is a big success. Hertzberger had to reject a lot of interested students, the *MIT* in Boston alone would have liked to send 54 students to Delft. At the closing ceremony, enthusiastic students are already considering holding another edition the following year. Georges Descombes, a professor in Geneva and friend of Hertzberger, takes on the responsibility to bring INDESEM '86 to his home university in Geneva.⁴⁶



The International Years

A Trio: Hertzberger, Descombes, and Botta

In the years that follow INDESEM is held every year (until 1991). The editions alternate between Geneva, Split and Delft. There is a group of three tutors that are present at every INDESEM: Herman Hertzberger and his swiss friends Georges Descombes and Mario Botta (Botta misses the '87 edition due to illness).⁴⁷

After *rightsize or rightsize* in 1985, Descombes takes the concept to Geneva, where he will organize two editions in total. Descombes and Hertzberger are friends from Hertzberger's time as a visiting professor in Geneva.⁴⁸ Unfortunately, very little is known about the first of the two editions Descombes organized. Looking at the series of INDESEMs during those years, it is likely that Geneva 1986 was set up in a similar manner to the three previous editions.

Hertzberger is always at the core of the other editions. He initiates the seminars and comes up with topics to discuss during the week.⁴⁹ A large team of students supports him with the organizational work, sometimes more than 20. When INDESEM is hosted abroad, there is a student team at the local university and a supporting team in Delft. In 1988, when INDESEM travels to Split, there are 42 students involved in the organization of an event with 90 participants.⁵⁰

Top left: Hertzberger (center-left) is curious about the students' plans.

Bottom left: Georges Descombes (left) discussing ideas with the students.



Mario Botta, professor in Lausanne and Mendrisio, never takes the initiative to his home universities, but being a designer that Hertzberger greatly admires, he is always present.⁵¹

Design Topics

The design topics during the international years are always about the public realm, each time with a slightly different twist, for example the water-city relationship in 1989's *alice in waterland*:

“[...] if you do not know (or already have forgotten) INDESEM has always dealt with the space of the town, the space in-between the objects. This year [...] we tried to find new, unknown possibilities for the water, in such a way that you could enrich the space in-between the objects in Delft.”⁵²

This human-centered perspective on architecture, leaving behind the mere form for the sake of more human spaces is a life-long fascination of Hertzberger, a doctrine of his FORUM time. Van Eyck coined *het verhaal van een andere gedachte* (the story of a different thought) that sees the architect as the creator of different environments for humans rather than a sculpturer of objects.⁵³ The strong ideological bond with the FORUM group becomes apparent once again when Hertzberger suggests to have an INDESEM edition in Split, Croatia.⁵⁴ Years before, Bakema had visited Split and returned with boundless enthusiasm about the *Diocletian's Palace* – according to him a perfect example of where a building had turned into

Left: The workshop space during INDESEM 87.

a *piece of city*. Bakema's excitement makes Hertzberger wanting to visit the Palace himself, which is the starting point for INDESEM in Split.⁵⁵

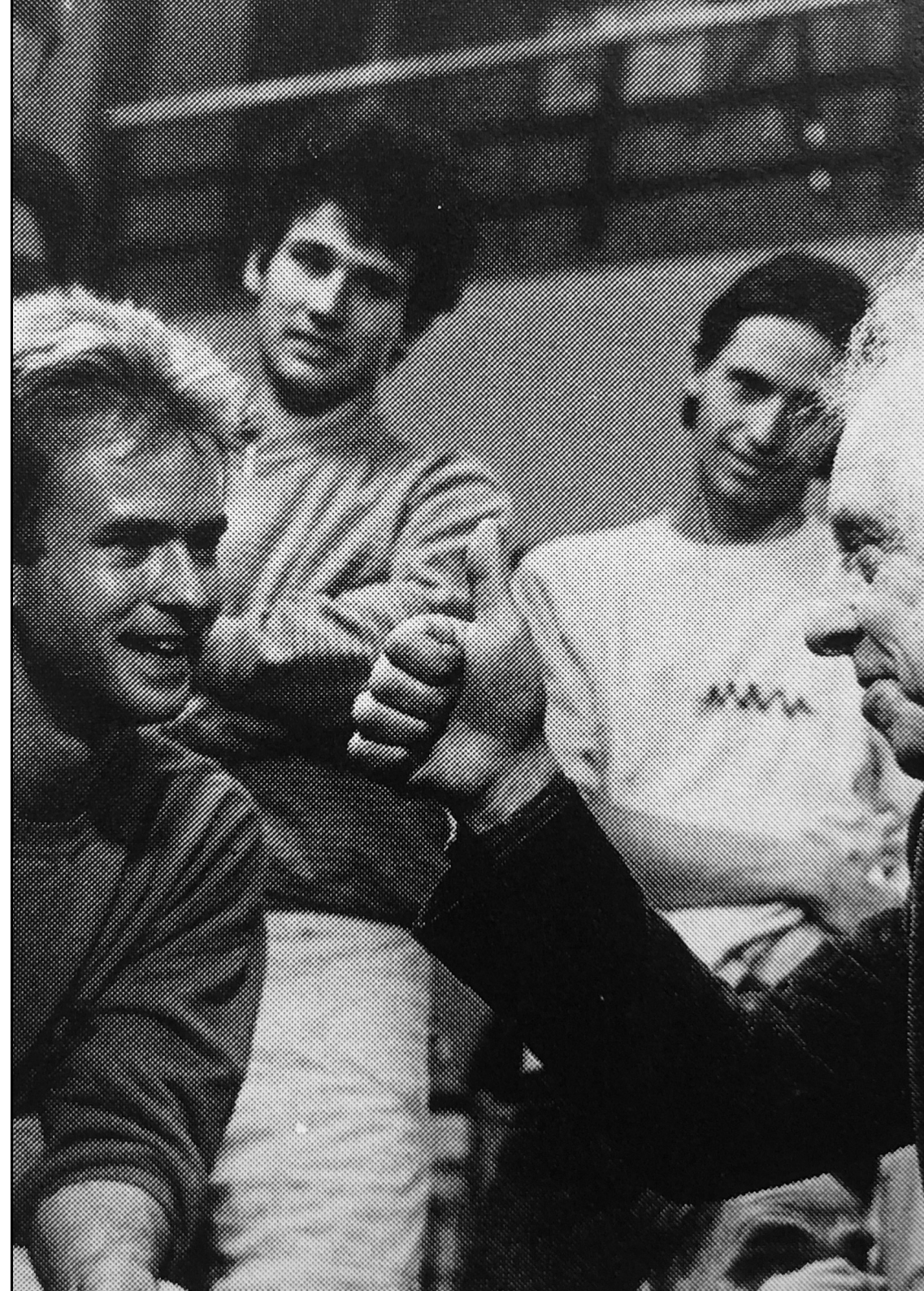
Student-Teacher Relationship

One core element of the design weeks remains the close relationship between students and tutors. The group of guest architects is small, about one teacher for 10 students. The architects often know each other well and stay at the INDESEM location for the whole week. Their friendships likely allow for them to do so, after all they have a full-time job at home. Besides Hertzberger, Descombes and Botta, there are a few others who are involved more than once. Aldo van Eyck attends every edition, Hannie van Eyck also joins regularly. Team X member and INDESEM tutor in 1964 Giancarlo de Carlo returns to the seminar in 1990. Oriol Bohigas and Mark Prizeman are also invited more than once.⁵⁶ The intensive collaboration with students is also valuable for tutors as Hertzberger states:

“But in Delft I hardly get the chance, because I’m only there one day a week, always in a hurry. I could teach the whole week, easily. The nice thing about our week in Split is being there, always among the students and that you can work in a very pedagogical way, that means by asking questions, opening up students and give them confidence. From that point of view I learned a lot.”⁵⁷

20 years earlier, Bakema also felt that INDESEM was a space for him to realize his pedagogical ideas: “I had just begun my professorship and thought it [was] a great

Right: Aldo van Eyck interacting with a group of students, INDESEM 1987.



initiative that gave shape to [more] personal views on teaching.”⁵⁸

A New Structure: 1987

The edition of 1987 in Delft marks the beginning of a trend in the seminar that will become more and more dominant throughout the years that follow. It is the first time that architects are invited as lecturers without also being direct tutors for the students. Hertzberger invites Rem Koolhaas, who is one of the finalists in the controversial competition for the new town hall in The Hague. INDESEM’s design topic is the design of the public space in front of the latter. Koolhaas, who has an ambivalent relationship with Hertzberger, one of admiration and big ideological differences, was likely not willing to commit to teaching for a whole week. The idea of inviting one group of architects for lectures and having a separate group for tutoring sessions will be the setup for later INDESEM editions.⁵⁹

Time for Transition: INDESEM in the 90s

The Berlage Institute

With the beginning of the 90s comes a big transition for INDESEM. Hertzberger becomes the founder and first dean of *The Berlage Institute* in 1990. This postgraduate program soon moves to van Eyck’s orphanage in Amsterdam when the latter is at risk of being demolished – saving the building by giving it a new purpose.⁶⁰ A lot of the ideas behind INDESEM are carried into the Berlage Institute. Hertzberger uses his network to bring together a diverse group of international students and Dutch postgraduates. He also invites renowned architects to the program as tutors, where he tries to find the ones who are

able to be “a student among [other] students”.⁶¹ This eye-leveled approach was already important during the first INDESEM in 1964 when Bakema said: “And when we were sketching, Team X were very much studying and the students were determining [the course of action].”⁶² Hertzberger himself even goes as far as saying the Berlage Institute was a “permanent INDESEM”.⁶³ It’s not only about the ideas, however. Hertzberger also invites a lot of people from the INDESEM network to participate. Vedran Mimica, Hertzberger’s partner when organizing the edition in Croatia, is asked to work at the Institute and brings with him a group of students from eastern Europe, filling about half of the available places. He also asks Mirijam Ijsseling for her support, she had organized the seminar twice as a student in Delft. Jean Nouvel, Renzo Piano and Georges Descombes are also invited as guest teachers.⁶⁴

Supervision and a Shift of Responsibilities

Wiek Röling, appointed professor in 1988 and part of the very first INDESEM board in 1964, encourages students to keep organizing the seminar. He manages to find a group that takes on the challenge and Hertzberger stays involved to support them – but this time the students claim the responsibility of deciding on design topics and compiling the guest list.

They also ask the younger generation of tutors at the faculty for inspiration, help and contacts. According to the board of 1991, there was no single *mentor* figure anymore.⁶⁵ This is likely the result of a combination of the students’ desire to be more independent and Hertzberger having the Berlage Institute, willing to pass on some of the INDESEM responsibilities.

This new division of tasks remains the same throughout the 90s. Röling and Hertzberger are involved as a direct line to the faculty, helping students to get support and funding. Hertzberger still plays an indispensable role with his far-reaching network in the architectural world, as the following quote from the 1996 publication illustrates. After Enric Miralles cancels his lecture at INDESEM, the student board disappointedly comes to Hertzberger who immediately calls Miralles:

“Enric!, you are not telling me that you don’t come to INDESEM... - after five minutes of discussion about what the problems were - O.k. I’ll give you Evert from the organization.”⁶⁶

Faculty members and especially Hertzberger, take on a supporting role. He is a valuable advisor with his many experiences with INDESEM in the past.

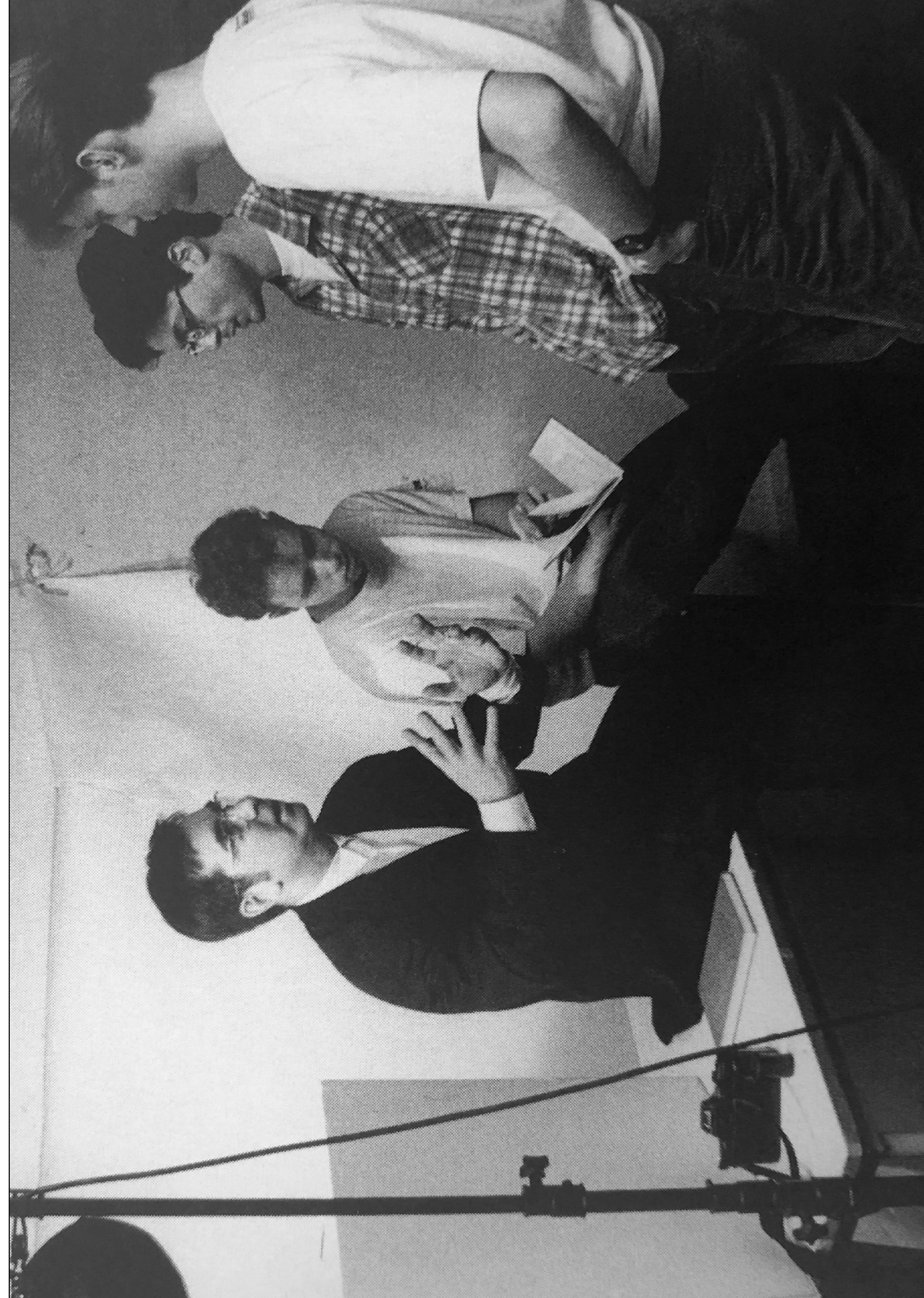
New Topics

The shift of responsibilities towards students is also visible in design topics. While all the Hertzberger editions had focussed specifically on the public space and often on the human aspect in architecture, the topics that the students come up with are more diverse: theater, perception, abstract landscapes. While Hertzberger always had a clear ideology when determining the design topic, it is important to note that this does not necessarily define the outcome of an event. The topic was mainly a means to stimulate discussion, Hertzberger specifically promoted diversity in ideologies and backgrounds: “many voices and directions creating an intense, multi-dimensional environment of debate.”⁶⁷

There is also a noticeable change in the setup of the event. More and more architects are invited as lecturers without being tutors, the 1996 publication is the first to make a clear distinction between the two groups. More research is necessary to find out who the tutors are, sometimes they seem to be local architects or employees of the offices of the lecturers. In other editions the tutors are employees of the TU Delft.⁶⁸

Right: Wiel Arets (left) in discussion with students at INDESEM. This photo is taken in 1996, only one year after Arets becomes the second dean of the Berlage Institute after Hertzberger had retired.

Next page: The workshop space during INDESEM 1996.





Students in a New Millenium: INDESEM after Hertzberger

Hertzberger's Retirement

As students gain more and more responsibility and independence, Hertzberger slowly retracts himself from his academic career. First, he retires as dean of the Berlage Institute in 1996 and just three years later as professor in Delft.⁶⁹ As the youngest member of the FORUM group, he had been the last direct representative of their legacy at the faculty. Because of his retirement and possibly also because of Aldo van Eyck's death in the same year, the INDESEM board in 2000 decides to dedicate their edition to honoring Hertzberger. They invite him to write a design brief for the students, a bit like in van Eyck's case 15 years earlier, in 1985.⁷⁰

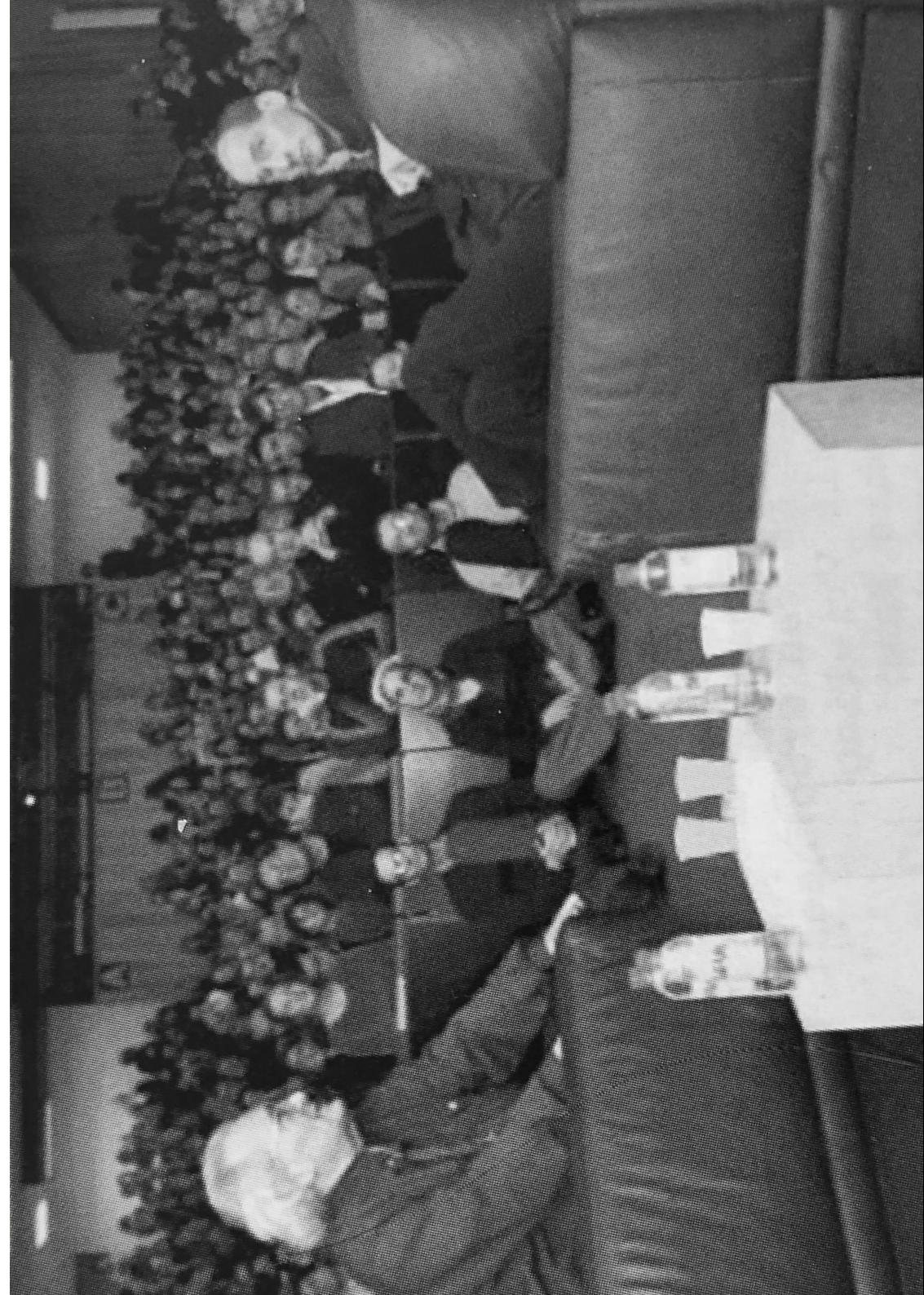
Diverging Topic

It is the first time that the competition of the INDESEM week is not about a *design*. Hertzberger criticises the architecture at the time for being too focused on the visual, and asks the students to think about a system that makes it possible to objectively compare buildings and evaluate their quality.⁷¹ The edition's competition challenges students to analyze at the intentions behind current and canonical architecture, but also stimulates a more general discussion of what makes good architecture good. This is especially interesting at the time when the last representative of the *old generation* leaves university and it shows how interested Hertzberger is in the multi-dimensional conversations between several generations of architects. As the highlight of the week, Hertzberger invites Rem Koolhaas to join him on the podium and debate some of their main ideas by discussing photos of important projects and architects. At the intersection between generations of architects – the FORUM group, Koolhaas and his students *the superdutch* – they discuss their idols and approaches, with a lot of mutual admiration as well as disagreement. While the first two editions of INDESEM in the 60s were mostly about discussion between nationalities as well as between Team X and students, there is much more of a generational and ideological exchange since Hertzberger's involvement in the 80s.⁷²

Student Initiative

Along with Hertzberger another important longtime supporter of INDESEM leaves the faculty: Wiek Röling. Without a dedicated supervisor, the future of the seminar

Right: Hertzberger and Koolhaas debating their ideas and idols on the podium at INDESEM 2000.



is unsure. However, a group of students find together and start looking for faculty members suitable for helping to organize another edition. This is the final transition turning INDESEM into a fully student-led event with little to no authority from the faculty.

The students get support from two professors, Arie Graafland and Deborah Hauptmann. According to Hauptmann, the students came to them because they were also trying to challenge the mainstream with their way of teaching. She also makes it very clear that the students were in charge. Graafland and Hauptmann acted as advisors without a specific framework or a regular meeting schedule. Whenever the board members felt they wanted to talk things through, they came by their office to discuss what was on their minds. The professors were mainly involved in defining the design challenge, compiling a list of speakers, and getting into contact with professionals. Hauptmann goes on to support the group for two consecutive editions (2003 and 2005) as well as a later INDESEM in 2011.⁷³

Emancipation

This student-led approach continues the trend that slowly emerged throughout the 90s, when Hertzberger had focussed more on the Berlage Institute, but the students' independence is now even more pronounced. At this point, INDESEM had emancipated from its mentor and *founding father* Hertzberger, it had developed enough of a standalone value that enables student boards to get financial support from the faculty and to invite some of the most important voices in the architecture scene. The 2003 edition for example, the first one after Hertzberger's departure from Delft, hosts the founders of five of the

twelve superdutch offices: Francine Houben (*Mecanoo*), Ben van Berkel (*UN Studio*), Adriaan Geuze (*West 8*), Kas Oosterhuis (*ONL*) and Winy Maas (*MVRDV*).⁷⁴

An INDESEM Regular: Winy Maas

Throughout the INDESEM editions of the new millennium, the student-led character is present, with the exception of the year 2007, when the student group collaborates very closely with Winy Maas. While this is the first time that Maas takes on the role as a mentor, he had been involved in various editions both as a student and as an invitee.

Maas as a Student

The first time Maas gets into contact with INDESEM is in 1987 when he is a student in Delft. At the time, there is an entry competition asking for design ideas for the interior decoration at the faculty during the week. The competition doubles as a means to select participating students, Maas wins the first prize together with Floris Alkemade. Under the motto *delft blue*, they hang long blue cloths into the main hall at the faculty. This edition is about the new town hall in The Hague, where Rem Koolhaas is invited as a speaker and guest critic. Two years later in 1989, Maas wins the student interior competition again and builds large fragments of a ship in the hall of the university, in reference to the week's topic *alice in waterland*. Jacob van Rijs, Floris Alkemade, Yushi Uehara and Winy Maas all work together during those two INDESEM editions, go on to graduate with Rem Koolhaas and start working at Koolhaas' office *OMA* after their graduation.⁷⁵



Maas as a Guest Architect

In 1993, just a few months after co-founding *MVRDV*, Maas attends his first edition of INDESEM as a guest architect. For the theme *Dark is the Night*, he puts together a workshop that experiments with the relationship between super high density and light. Between 1993 and 2022 he is involved in 10 of the 14 editions. The student boards approach him regularly, sometimes as a lecturer or guest critic, other times during their preparations to discuss a design topic, to find sponsors or to reach out to his network. Maas says that his admiration for Hertzberger and the concept of the INDESEM workshop, along with his own good memories, has always motivated him to help as much as he could.⁷⁶

Maas as a Mentor

In the 2007 edition, themed *The Legacy*, Maas' role is similar to Hertzberger's role during the 80s. In the build-up to his professorship in Delft, he leads a student group organizing the seminar and brings in a lot of his ideas. A few months later, Maas will be appointed professor and will found his own research lab *The Why Factory* that bears many similarities with INDESEM.⁷⁷

Maas' involvement comes with advantages and disadvantages for INDESEM. His contacts make for an impressive guest list and open up possibilities for a collaboration with the municipality of Rotterdam: the results of the workshop are publicly exhibited on large

Left: Maas' design for the town hall square in The Hague, made during INDESEM in 1987. The idea stays with him and is finally realized in 2020 - a lowered fountain as a connecting public space - with his firm MVRDV in Tainan.

banners throughout the city, showing what students imagine the city will look like in 2067. He stimulates the organizing board to avoid current trends when looking for design topics and to focus on the big and futuristic rather than the small and tangible.

On the other hand, Maas' mentorship changes the dynamic and the approach of INDESEM. Having become more and more independent and fully student-led in the years before, there was a lot of discussion between the students and Maas, each party wanting to claim their role and position.⁷⁸

The Why Factory

The close collaboration does not continue. This is likely not only due to the frictions between the students and their mentor: In the year after *his* INDESEM edition and first year as professor, Maas sets up his own research lab at the TU Delft called The Why Factory. Just as Hertzberger had done a decade earlier when he founded the Berlage Institute, Maas adopts a lot of these ideas in his new initiative; not only from the 2007 edition, but also from all his previous experiences as a student and professional architect at INDESEM. The lab-like working style – hands-on, intensive, and collaborative – and the *research by design* approach skipping vague ideas and getting to the point – are important aspects of INDESEM from the very first edition. Also having taught in many places abroad and in Herman Hertzberger's Berlage Institute, INDESEM was not Maas' only inspiration. Even after starting The Why Factory, Maas still attends INDESEM editions frequently, mainly as a lecturer and guest critic.⁷⁹

Student-Led Once Again

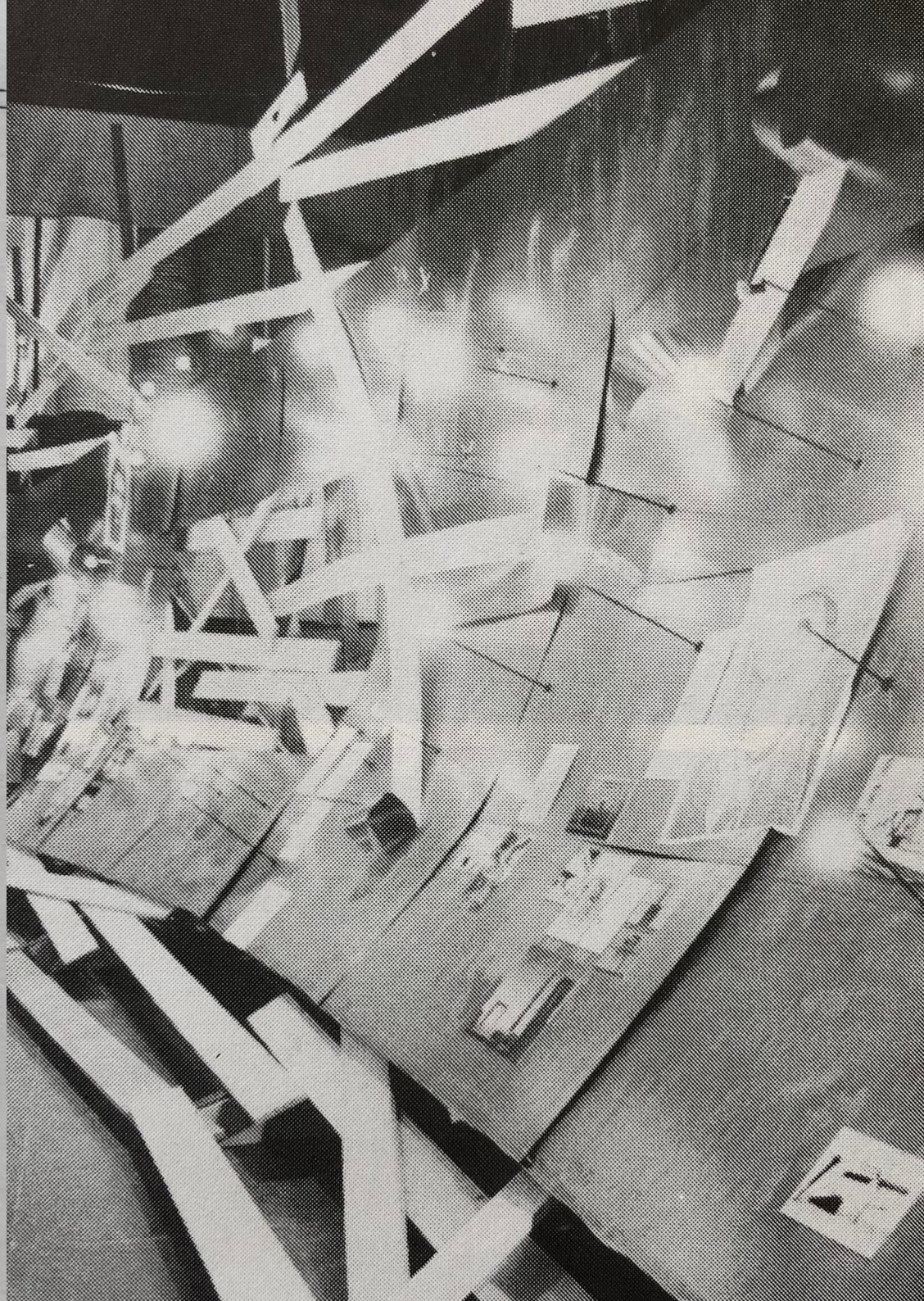
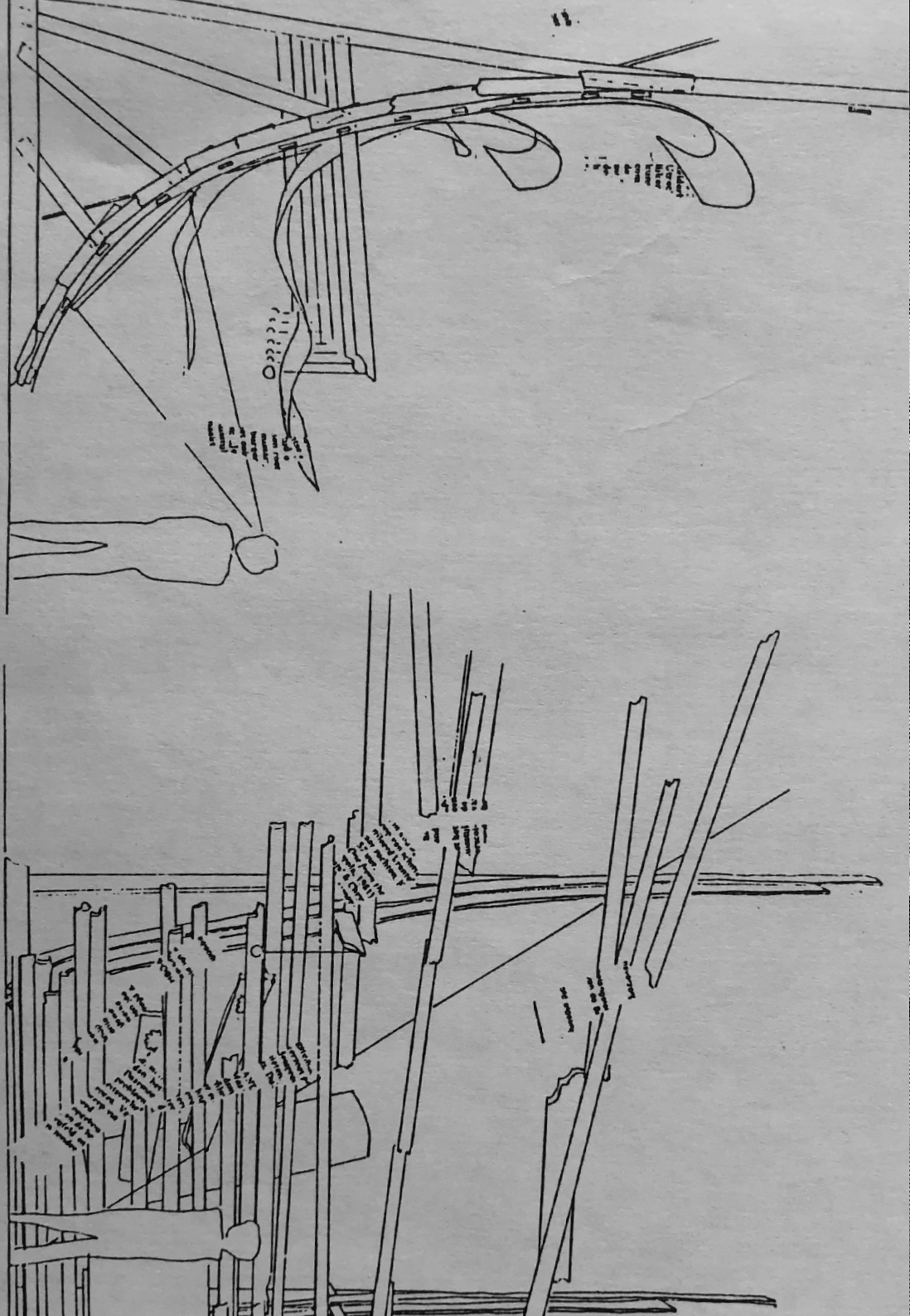
From 2003 onwards, there is an edition every two years. The design topics diverge even further, ranging from politics, automated manufacturing and the digital domain to more timeless ideas about scale and perception.

The board of 2009 ask Machiel van Dorst for support, since he had already been involved as an advisor to students in 2007. Together, they reinstate the laissez-faire student-led approach from the new millennium, where van Dorst forms a connecting line to the faculty and supports the board with his experience. He serves as a mentor until 2021, after which Georg Vrachliotis volunteers to advise any future groups who organize INDESEM.⁸⁰

Herman Hertzberger is still present as a speaker and visitor in many of the editions after 2000.

Next page left: Construction drawings for Maas' winning interior design for the 1989 edition "alice in waterland".

Next page right: The steel/wood ship used as an exhibition wall during the INDESEM seminar.





Reflections and Future Challenges

INDESEM as a Platform

This book structures close to 60 years of history and 23 individual editions of INDESEM to turn them into a logical series of events. Based on this timeline, it is interesting to reflect on the relevance and role of INDESEM throughout the years. *What is the seminar, and for whom? Why is it relevant? What are the most important questions for its future? What challenges will INDESEM face?*

This book shows that INDESEM has been an innovative initiative on different occasions. It is clear that it is not one thing, one idea or one person, but rather a continuously evolving idea that changes its character depending on the educational circumstances and the people who are in

charge of putting the event together. It is not necessarily a self-sufficient entity by itself, but a sign of the times that is directly dependent on the initiative of individuals. Its focus and its intentions change throughout time and not all editions are directly comparable in character or quality.

Many publications of past editions mention that the final result in the form of actual design projects of student groups was not the main motivation for organizing INDESEM.^{e.g.}

⁸¹ The aim was to initiate interaction between nationalities, generations and ideologies by bringing them together in an intensive workshop. The design competition was merely a way of stimulating discussion and creating a starting point for an exchange of ideas, essentially for *learning*. Therefore, each edition was a criticism of the education at the time where a group of engaged individuals had the chance to put their ideas of what education should be like into practice.

INDESEM can be seen as a platform that offered such criticism a credible stage within the faculty allowing ideas from a rebellious and somewhat anarchistic background to institutionalize enough for reaching a wide audience. Throughout time, this platform has also formed a loose network of people who keep these ideas alive and form a supportive backbone for future editions of the event. By today, this network has emancipated from a single person at its core, like Hertzberger; proven by the continuation of INDESEM as a biennial even without the initiation of faculty members. This characterization of the seminar as a platform for criticism also means that its impact, success

Previous Page: The workshop space during INDESEM 2005 “a political act”.

and approach dependent on individuals.

INDESEM as an innovative platform has also brought forward other initiatives, first and foremost the Berlage Institute and The Why Factory. Both are based on the ideas developed in the context of the seminar.⁸² It has also directly influenced and inspired the educators in Delft: “To mark the departure of Van Eyck, Herman organized a second [third] edition of INDESEM [...], the first of which had taken place 13 [21] years previously. This, together with the Stylos activities, was of huge influence on the form of education in Delft.”⁸³

Future Challenges

INDESEM has proven that it can be quite powerful if it is well-executed. In order to stay relevant in light of the large amount of international events that are held today, the future representatives and initiators should be self-critical and ask relevant and uncomfortable questions. It is not enough to build on the past success and repeat what has been done before. The first question should always be the one that Bakema’s students asked in the 60s: *When we put the limits and formalities posed by an institution aside, how do we imagine architectural education?*

International?

The central idea that made INDESEM unique in its early years was the international aspect. At a time when universities were much less interconnected than they are today, it was an exciting experience for young people to

work with tutors and students from other universities and to get to know their approach to design.

In 2022, the master programs at TU Delft are held in English and a large proportion of the students and teachers are not Dutch. Many have studied at another university before coming to Delft, either for their undergraduate education or in the form of an exchange program. Furthermore, we are constantly connected to people from all parts of the world through the internet. If we want to know more about other people's ideas, there are countless articles, videos, and masterclasses available online to expand our horizons. New technologies also enable us to work together in real-time from anywhere in the world –the 2022 edition of the seminar, held during the corona pandemic, has proven that this can work.

Thus, the question *is how relevant this central idea of internationality is today? Does inviting students from other countries still add a unique perspective to design processes? Isn't an international group of students evident at this point?*

Gender and Diversity

One question that must be asked and could, potentially, form part of the answer to the issue of internationality is about gender and diversity. The architecture world is still dominated by white males, the INDESEM seminar is no exception. On average, only 13,5% of all speakers and tutors were female (the names of the guests are available only for 21 of the 23 editions). Both guests and participants are predominantly from western countries: out of almost 1400 recorded participants, there is only *one single* invitee from the African continent (from Sudan).

This shows that the international character of the event has had a selective definition of what *international* means – likely not intentional, but rather as a consequence of available contacts and connections to universities in other western countries. Therefore, there is potential for insightful dialogues and new perspectives to be discovered by looking for more diversity in student groups and guests at INDESEM. This should go beyond nationalities and future organizers should pay special attention for underrepresented groups within the architectural field.

Multi-Disciplinarity and Technology

Another way to introduce new perspectives into the discourse is to look for collaborations with other fields. Building projects are more complex than ever, they are far beyond the point of someone being able to execute them alone. Collaboration among architects is required, but also collaboration with people from other domains: governments, construction companies, developers, technicians, psychologists, engineers, etc. With equality, sustainability, and digital technology as our biggest challenges, perspectives of non-architects are more important than ever and could be integrated into initiatives like INDESEM more intensively. Hertzberger highlights this aspect as well when asked about the future of the seminar: “[...] in architecture we have to work together – especially with other disciplines. Architecture is something that has to be done together.”⁸⁴

Students First

Finally, INDESEM is an event for students. It should be a place that inspires them before they go on to form the new generation of architects and urban planners who design our built environment. At INDESEM, a new generation



gets to define the space where they meet predecessors and question their ideas of architecture – an aspect Winy Maas highlights when talking about what INDESEM means to him:

“It’s good to define historical reference points. How do I position myself in relation to Hertzberger for example? [...] With a workshop like INDESEM you offer the new generation a platform to react more sharply. You have to reject some of their ideas, but there are some you can use too. [...] That helps a lot, at least in the case of my generation, to set the standard for the future.”⁸⁵

Thus, first and foremost, it is about students and how they see their future: which ideas of current architecture do we want to keep, which new directions do we want to explore? What will be the topics of *our future*?

Further research

This research represents a first timeline of INDESEM, including a basic inventory of the disorganized archive of the seminar. The available publications, along with documents from the archive and interviews with stakeholders, were used to determine the order of events and to collect the most important information about each edition. For the most part this was successful, the main exceptions being the three INDESEMs in 1986, 1991, and 1993. For these years some details are unknown, like the names of the participants and speakers. However, for all other 20 editions the data is nearly complete, which provides a base for further research. Possible research topics include:

Left: Workshop during the 2019 edition “Beyond the Echo Chamber”.

- * More detailed analysis of the design topics and design competitions, their relevance, context and impact
- * Analysis of the design projects by the students
- * Analysis of the works produced during the seminars
- * Detailed analysis at the participants, their careers, and people networks
- * Impact of the seminar on the professional world
- * More detailed analysis of the speakers and tutors

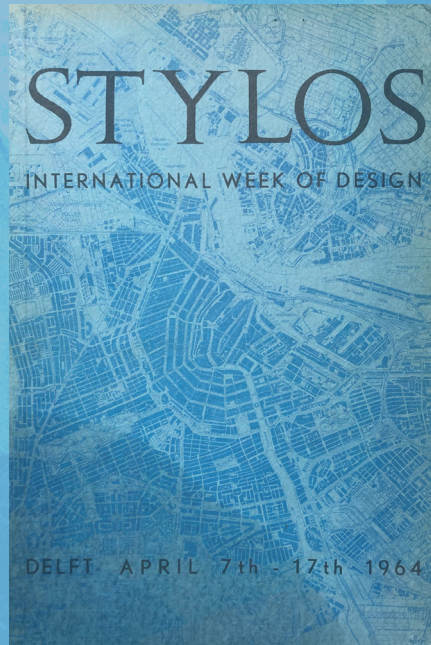
Overview Editions

The following pages present the archive research findings that form the basis for this book. For each edition, selected information is shown: title, keywords, location of the seminar, site of the design competition, design topic, board members, speakers, tutors, mentors and interesting facts.

1964

INTERNATIONAL WEEK OF DESIGN

This is the first INDESEM, although the name is not invented yet | Stylos students initiate the workshop after some successful design weekends with students from the royal academy in Amsterdam | All the tutors are Team X members, the students come from various universities around Europe | Students and tutors work on eye-level, a unique setting in the 60s



Keywords

Post-war housing challenge, Urban Redevelopment, Public Space, Team X

Seminar Location

Delft (Building Oude Delft)

Design Location

Kattenburg, Amsterdam

Design Topic

Design a high density dwelling neighborhood on the island of Kattenburg including basic shopping and recreational facilities. Work places are explicitly not mixed with dwelling area.

Board Peter Jonquière, Friso Broeksma, Fokke de Jong, Matthijs de Jong, Hugo Priemus Huub Huntjens, Bas Visman, Annelot Haag, Ed Abeln, Gerard Kaper, Wiek Röling, Lodi de Keyser **Tutors** Jaap Bakema, Aldo van Eyck, Josep Antoni Coderch, Giancarlo de Carlo, v Shadrach Woods, Oskar Hansen **Mentor** Jaap Bakema **Participants** 63

1967

INTERNATIONAL DESIGN SEMINAR

Carel Weber is an assistant to Jaap Bakema in 1967 | During this edition the atmosphere between students and conservative faculty is tensioned | Cees Boekraad participates in INDESEM 67



Keywords

Post-war housing challenge, Urban Redevelopment, Public Space, Team X

Seminar Location

Delft (Building Oude Delft)

Design Location

Delft Zuid

Design Topic

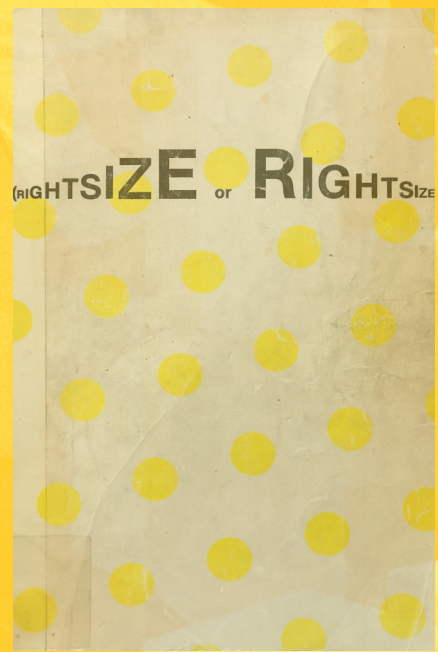
Expansion neighborhood Voorhof in Delft is partly completed and the inhabitants have many complaints. The list of complaints forms the base for the design brief that focuses on traffic and, like in 1964, on the space between the buildings.

Board Jenneken Berends, Anneloes van de Berg, Paul van den Berg, Harry van de Berselaar, Kees Duyvestein, Jaap de Jong, Gerrit van der Noord, Truus van der Noord Jean Piret, Hans Ruysenaars, Rein Saariste, Gijs Snoek, Piet Sturm, Marianne Visser Wim Visser, Hans de Vries **Tutors** Aldo van Eyck, Jaap Bakema, Jos Weber, Carel Weeber, Peter Cook, Dennis Crompton, Ron Herron, Cedric Price, Brian Richards, James Stirling **Mentor** Carel Weeber **Participants** 90

1985

RIGHTSIZE OR RIGHTSIZED

This is the first re-initiated INDESEM, the third edition in total, Hertzberger initiates this edition and asks the students of vakgroep 13 to help him with the organisation | Hertzberger invites Mario Botta and Georges Descombes as tutors, they will be a part of all editions until 1990 | Descombes also takes INDESEM to his home university in Geneva in 1986 and 1990



Keywords

Retirement Aldo van Eyck, Scale Human and Building, Truckstop

Seminar Location

Delft (Bakema Faculty Building)

Design Location

Imaginary Road Crossing

Design Topic Design a truck stop at an imaginary crossing of two roads, students can define many aspects of the environment themselves, main focus lies on the scale and the human relationship with the building

Board Lilian van der Meer, Bert Tjhie, Robert Albers, Karel van Asbeck, Arnold van Dijck, Marc Labadie, Guus Schuivens, Jurriaan van Stigt, Lot Thunnissen, Dickens van der Werff **Tutors** Mario Botta, Georges Descombes, Julyan Wickham, Sjirk Haaksma, Peter Prangnell, Lucien Lafour, Jaques Choisy, Herman Hertzberger **Mentor** Herman Hertzberger (Aldo van Eyck) **Participants** 60

1986

INDESEM IN GENEVA

There is no record of this edition except for a comment in the publications before and after | main organizer Georges Descombes was also not able to find any material before the publication of this book



Keywords

Geneva, Art and Architecture

Seminar Location

Geneva

Design Location

unknown

Design Topic

Art and Architecture, the details are unknown

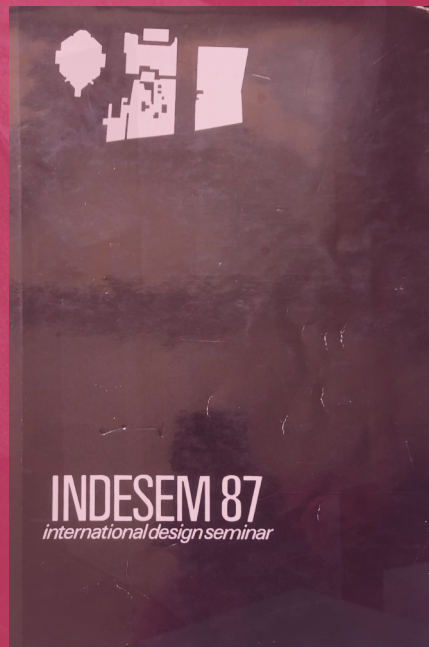
Board unknown **Tutors** unknown **Mentor** Georges Descombes (Herman Hertzberger) **Participants** unknown

1986

1987

NEW TOWN HALL THE HAGUE

This is the first edition that Winy Maas participates in as a student | during this time the participants from Delft are selected through a competition for the interior decoration for the INDESEM event which Maas wins for this edition



Keywords

Town Hall Competition, Koolhaas/Meier, Public Space

Seminar Location

Delft (Bakema Faculty Building)

Design Location

Spuikwartier, The Hague

Design Topic

Design the public space connecting to the new town hall in The Hague, in 1987 the competition for the new town hall building is in its final stages with Koolhaas' and Meier's design as favorites

Board Mirjam Ijsseling, Annemiek v. Grieken, Marc Labadie, Hans Bilsen, Bas Gribling, Mark Snitker, Wim Tettero, Bert Tjhie, Jan van der Does, Dickens van der Werff **Tutors** Suzana Antonakakis, Oriol Bohigas, Mario Botta*, Georges Descombes, Ralph Erskine, Hannie van Eyck, Aldo van Eyck, Herman Hertzberger, Rem Koolhaas, John Kormeling, Renzo Piano, Auke de Vries **Mentor** Herman Hertzberger **Participants** 64 *could not come due to illness

1988

INDESEM IN SPLIT

Hertzberger chooses the Diocletian Palace as a design location after Bakema had told him about his visit to Split and how fascinated he was with the Palace: a place where a building had become a part of the urban fabric



Keywords

Diocletian Palace, Public Space, City/Building Relationship

Seminar Location

Split

Design Location

Diocletian Palace, Split

Board Bojan Baletic, Sanja Busic, Leonardo Filipovic, Bojan Radonic, Andrej Uchityl, Tomislav Pavelic, Rajka Zeman, Dubravka Antic, Helena Paver, Ante Bilic, Stipa Hlaca, Ivica Plavec, Nikola Radovic, Sasa Bradic, Damir Rako, Idis Turato, Gordan Sirola, Masa Ruzicka, Robert Plejic, Ante Kuzmanic, Adrienne Pearson, Arjan Keene, Francis Nijenhof, Laila Ghait, Pjotr Gonggrijp, Reinier Jobse, Edwin Bijman, Gaston Peer, Dickens v. d. Werff, Mirjam Ijsseling, Tom Voorluys, Bram Rademaker, Joop Spaargaren, Jaqueline Peer, Aniet Bruininks **Tutors** Herman Hertzberger, Aldo van Eyck, Anton Schweighofer, Mario Botta, Georges Descombes, Suzana Antonakakis, Boris Magas, Neven Segvic, Alain Viaro, Gorki Zuvela, Frank Walker, Hannie van Eyck **Mentors** Herman Hertzberger, Vedran Mimic, Georges Descombes **Participants** approx. 90

1989

ALICE IN WATERLAND

Laurens Jan Ten Kate, who is a part of the board during this edition, became director of Herman Hertzberger's architecture office in 2015



Keywords

Public Space, Relationship with Water

Seminar Location

Delft (Bakema Faculty Building)

Design Location

Delft

Design Topic

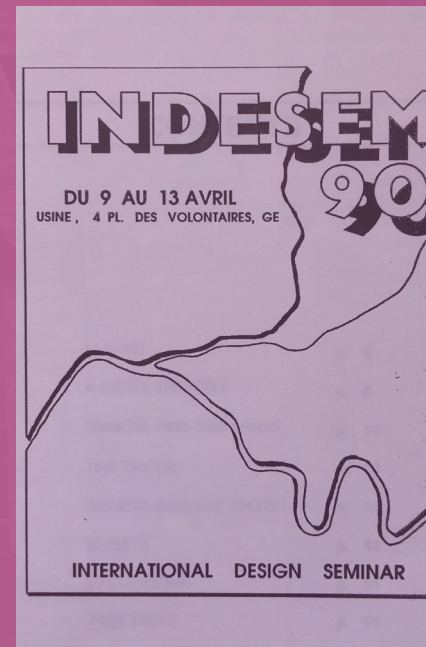
very broad, the students were asked to produce new ideas for the watersystem and management in Delft

Board Christoph Grafe, Suzana Lopes da Silva, Thomas Huub, Laurens Jan ten Kate, Erik Wiersema, Henk Berkman, Gaston Peer, Tom de Munk, Lisbeth van Brakel, Jean Frantzen, Brigitte Jakobs, Nynke Joustra, Jorrit Diederik Mulder, Willeke Rotteveel, Susana Rusch, Mathilde Schipperheyn, Wolfgang Sanwald, Gerard Cos, Anne Jan Mieras, Tjeerd Wessel, Arnd*, Sasja*, Ans* **Tutors** Ben van Berkel, Oriol Bohigas, Mario Botta, Peter Buchanan, Nigel Coates, Georges Descombes, Aldo van Eyck, Herman Hertzberger, Rem Koolhaas, Barbara van Loon, Jean Nouvel, Mark Prizeman, Kees Rijnboutt, Wiek Röling, Edith Girard, Auke de Vries **Mentor** Herman Hertzberger **Participants** 70 *last names unknown

1990

INDESEM IN GENEVA PART II

Little is known about this second INDESEM in Geneva | the only available document is a guide booklet that lists the board members, tutors, and activities per day | the topic seems to be a Geneva adaptation of the “alice in waterland” topic from the year before



Keywords

Public Space, Geneva, Waterfront

Seminar Location

Geneva

Design Location

Geneva

Design Topic

very broad, students are asked design a requalification of a waterfront in the city, either on the lake or one of the rivers

Board A. Gonin, J. Jebavy, T. Shekh-Khalil, A. Vaucher, C. Griffith, A. Grichting, “The Neermans”, M. Oliver, F. Santos, F. Vaucher, A. Brulhart, J. Esteban, A. Leveillé, Ma-i Perez, M. Regamey **Tutors** Oriol Bohigas, Mario Botta, Giancarlo de Carlo, Martin Domiguez, Herman Hertzberger, Françoise-Hélène Jourda, Gilles Perraudin, Marc Mimram, Mark Prizeman, Bernardo Secchi, Otto Steidle, Barbara van Loon, Alain Viaro **Mentors** Georges Descombes, Herman Hertzberger **Participants** unknown

1991

THEATRE AND ARCHITECTURE

This is the first INDESEM after Hertzberger's founding of The Berlage Institute



Keywords

Theater, Rotterdam

Seminar Location

Delft (Bakema Faculty Building)

Design Location

Schouwburgplein, Rotterdam

Design Topic

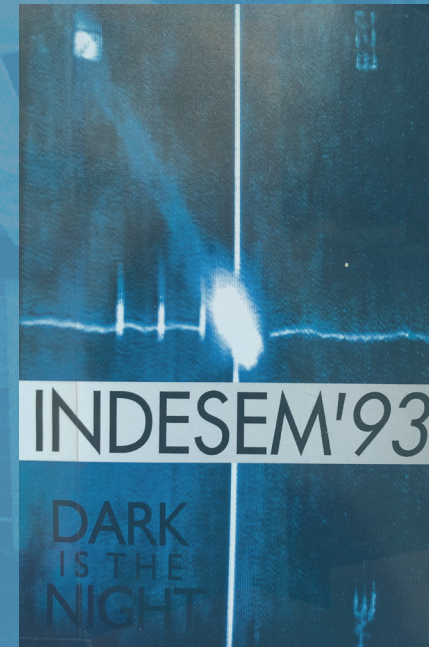
very broad, the students were asked to design 150.000m³ (including parking) on the square space, anything relating to theater and the two theaters located on the square

Board Stijn Rademakers, George van Beers, Wilfred van Putten, Madeline Roelofs, Sita van der Meulen, Rhoda Bruinsel, Edwin Strik, Paul Stropak, Pascal Rijnders, Oesha Thakoerdin, Ilse de Jong **Tutors** Daniel Libeskind, Ben van Berkel, Herman Hertzberger (tutor list not complete) **Supervisors and Supporters** Wiek Röling, Herman Hertzberger, Laurens Jan ten Kate, Marcel Musch, Warner van Wely, Delcuk Avci, Barbara van Loon, Ben van Berkel **Participants** unknown

1993

DARK IS THE NIGHT

Jacob v. Rijs (1987 edition) and Winy Maas (1987 and 1989 editions) both participated as students | for "Dark is the Night" they are invited as tutors for the first time, just after having founded MVRDV



Keywords

Perception, Sensory Experiences

Seminar Location

Delft (Bakema Faculty Building)

Design Location

unknown

Design Topic

unknown

Board Hein van den Eijnden, Court Haegens, Karin Hazewinkel, Bernhard Jaarsma, Dennis Kaspori, Denise Koelewijn, Rick van der Laan, Rene Marey, Ruby van den Munckhof, Jeroen Willigen, Vincent Buseker **Tutors** Lebbeus Woods, Thom Mayne, Donald Bates, Jean-Michel Crettaz, Jo Schemiser, William Firebrace, Mark Prizeman, Raoul Bunschoten, Wim van den Bergh, Hélène Binet, Nathalie Alonso Casale, Arie Graafland, Yorgos Simeoforidis, Jean Attali, Winy Maas, Jacob van Rijs **Supervisors** Wiek Röling, Herman Hertzberger, Coop Himmelb(l)au **Participants** unknown

1996

EXPLORING THE DARKLANDS

First edition to clearly distinguish between tutors and speakers



**EXPLORING
THE DARKLANDS**
workshops - lectures - excursion - exhibitions

Keywords

Conceptual, Unusual Design Locations

Seminar Location

Delft (Bakema Faculty Building)

Design Location

various

Design Topic

very broad, each group is assigned one location (Pacific Ocean, Sahara, Antarctica, etc.) and thinks about what that specific darkland means (for us humans)

Board Bouke Kapteyn, Evert van Kampen, Florian Idenburg, Jante Leupen, Jiri Bank, Marlies Quack, Marten de Jong, Merle Pijlman, Pelle Poiesz, Sandra van Riemsdijk
Tutors Paul Perry, MVRDV, Luc Deleu, Hans Cornelissen, Jukka Karhunen, Krijn Giezen, Barbara van Loon, Arne van Herk
Speakers John Körmeling, Rem Koolhaas, Enric Miralles, Wiel Arets, Ben van Berkel, David Chipperfield, Daniel Libeskind, Herman Hertzberger, Winy Maas
Supervisors Herman Hertzberger Wiek Röling
Participants approx. 100

1998

OPERATION NL



Keywords

Public Space, Rotterdam, Randstad

Seminar Location

Delft (Bakema Faculty Building)

Design Location

Laurenskwartier, Rotterdam

Design Topic

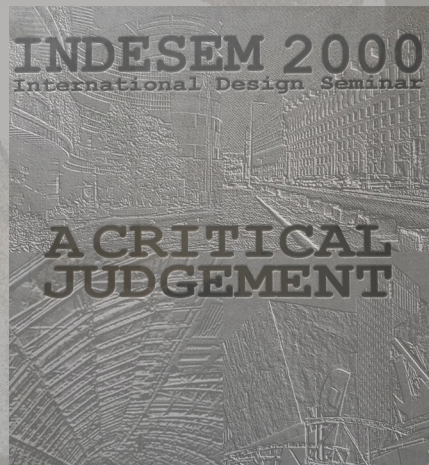
design a public building in the Laurenskwartier, brief and program are very broad

Board Estelle Batist, Annette Boot, Filip Geerts, Annika Hermann, Helk Kruk, Renate Pekaar, Quirien Schouten, Hans Teerds, Daan Zandbelt, Nanna van der Zouw
Tutors Siebe Bakker, Massimiliano Fuksas, Jean Marc Ibos*, Marc Mimram*, Gary Bates*, Dick van Gameren, Laurens Jan ten Kate, Maurice Nio, Wim van den Bergh, Adriaan Geuze*, Winy Maas*, Ton Simons, Ben van Berkel*, Anette Gigon*, Andrew MacNair*, Michael Speaks*, John Bosch, Gordon Haslett, Abhijit Mandrekar, Myrto Vitart*, Georges Descombes, Herman Hertzberger*, Bjarne Mastenbroek*, Erik Wiersema
Speakers Arie Graafland, Massimiliano Fukasas, Carel Weeber, Daniel Libeskind (could not come in the end), Rem Koolhaas
Supervisors Herman Hertzberger, Wiek Röling, Cees Dam
Participants 104 (*tutor and speaker)

2000

A CRITICAL JUDGMENT

Hertzberger retires from TU Delft in 1999 | the of the 2000 edition board dedicates this edition to him | Herman Hertzberger writes the brief and comes up with the idea to create a framework rather than an architectural design | A live discussion between Hertzberger and Koolhaas is the closing highlight of the week



Keywords

Retirement Hertzberger, Comparative Analysis

Seminar Location

Delft (Bakema Faculty Building)

Design Location

various

Design Topic

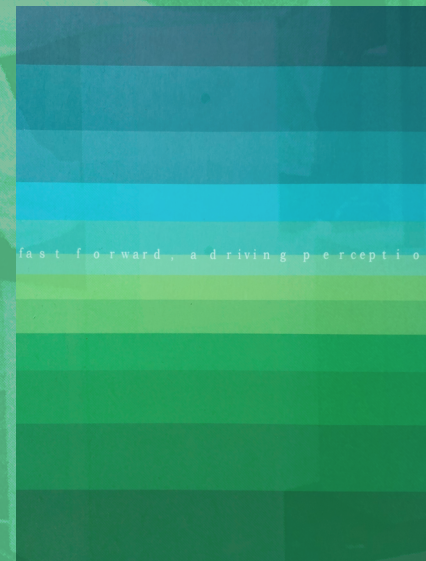
no design, but a framework to evaluate existing buildings using a set of criteria

Board Christiaan van Goolen, Eric den Eerzamen, Jeroen van der Kuur, Liesbeth Kamphuis, Loes Hubers, Maarten Cornelissen, Mark Wissing, Roel de Ruiter, Stephan Nierop, Taco Kuijers **Tutors** Walter Hoogerwerf, Vedran Mimica, Tony Fretton, Rypke Sierksma, Roemer van Toorn, Pieter van Wesemael, Philippe Samyn, Pero Puljiz, Paul de Ruiter, Michiel Riedijk, Marcel Smets, Marc Schoonderbeek, Laurens Jan ten Kate, Luc Veeger, Jan-Willem van Kuilenburg, Harm Tilman, Hans Hammink, Floris Alkemade, Felix Clause, Erik Wiersema, Elia Zenghelis, Deborah Hauptmann, Arne Hendriksen, Bart Lotsma, Branimir Medic, Christoph Grafe **Speakers** Adriaan Geuze, Arie Graafland, Clive Wilkinson, Erik van Dalen, Fons Verheijen, Frits Van Dongen, Gary Bates, Hans Ibelings, Herman Hertzberger, Jos Melchers, Kees Kaan, Michael Speaks, Paul Groh, Peter Wilson, Rem Koolhaas, Winy Maas, Wiel Arets, Yorgos Simeoforidis **Supervisors** Herman Hertzberger, Hans Beunderman, Rob Docter **Participants** 96

2003

FAST FORWARD

This is the first fully student-led and initiated edition | first edition without Herman Hertzberger's involvement | Deborah Hauptmann and Arie Graafland are asked by the students to be their faculty supporters



Keywords

Highways, Traffic, Perception

Seminar Location

Delft (Bakema Faculty Building)

Design Location

Randstad Highway

Design Topic

each group was asked to design a 20 second stretch of highway at 120 km/h using a pre-defined program, it's about the how rather than what

Board Bernadette vd Tillaart, Pieter van het Kaar, Gerrie Bekhuis, Teun van den Ende, Rosi de Kok, Eefje van Tilborg, Rob Kotte, Jacobijne Langerijs, Marten Schaapman, Annemarie vd Berg, Maarten Tas **Tutors** Abhijt Mandrekar, Warren Neidich, Pierre Gautier, Gabu Heindl, John van de Water, Johannes Fiedler, Manuel Abenroth, Jerome Decock, Joris van Reusel, Andreas Quednau, Sabine Müller, Mark Groen **Speakers** Manuel Abendroth, Ben van Berkel, Tijs van den Boomen, Christine Boyer, Rients Dijkstra, Adriaan Geuze, Arie Graafland, Bernardo Gomez Pimienta, Francien Houben, Lars Lerup, Winy Maas, Warren Neidich, Kas Oosterhuis, Perez Gomez, Lex Wertheim, Hans Wesseling **Supervisors** Deborah Hauptmann, Arie Graafland **Participants** 80

2005

A POLITICAL ACT



Keywords

Architecture and Geopolitics, Multi-cultural

Seminar Location

Delft (Bakema Faculty Building)

Design Location

Antwerp, Belgium

Design Topic

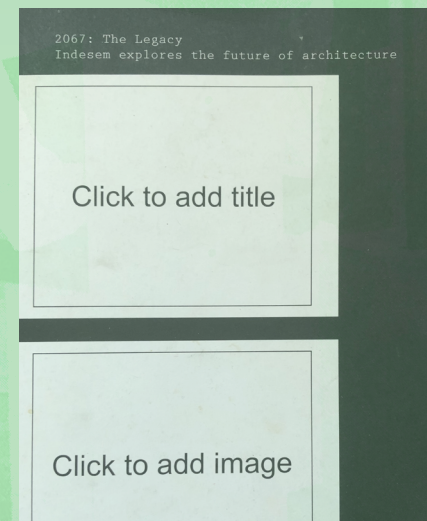
design the headquarters for an extreme political party, groups can choose between far-left and far-right

Board Janneke van Kilsdonk, Wouter Moorlag, Jouke Sieswerda, David de Bruij, Vera van den Broek, Marianne Schalenkamp, Arjan Muller, Peter Rieff **Tutors** Luisa Calabrese, Willem Hermans, Esther Charlesworth, Ana Dzokic, Marc Neelen, Borut Separovic, Kersten Geers, David van Severen, Leslie Lam Lu, Joris van Reusel, Oscar Rommens, Malkit Shoshan, Bert de Muynck, Srdjan Jovnovic Weiss, Han Tümertekin, Hüsnü Yegenoglu **Speakers** Tom Naegels, Eyal Weizman, Anselm Franke, Srdjan Jovanovic, Pier Vittorio Aureli, Esther Charlesworth, Miguel Robles-Duran, Gideon Boie, Reinier de Graaf, Guy Lafranchi, Gerd Junne, Hilde Heynen **Supervisors** Deborah Hauptmann, Hans van Dijk, Oscar Rommens **Participants** 80

2007

2067: THE LEGACY

Winy Maas takes on the role of mentor after years of a fully student-led approach | many ideas of this edition are used for “The Why Factory”, a master studio led by Maas, founded soon after this INDESEM edition



Keywords

Future, Rotterdam

Seminar Location

Delft (Bakema Faculty Building)

Design Location

Rotterdam, various locations

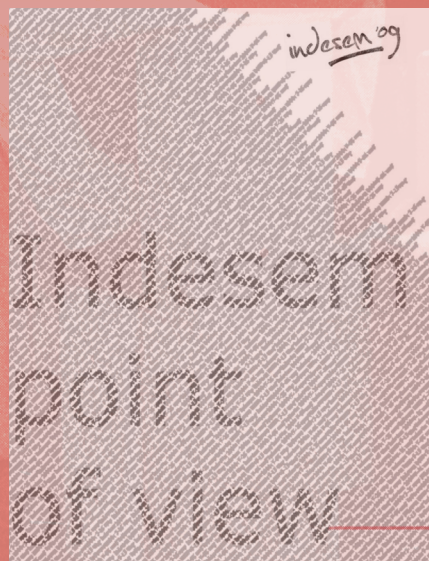
Design Topic

each group designed one banner showing what they think Rotterdam will be like 60 years later, in 2067, the banners were printed and hung up around Rotterdam

Board Simone Bijlard, Jonathan van de Bilt, Caspar Frenken, Christiaan van Hegelsom, Lieke van Hooijdonk, Sanne van Manen, Elsbeth Ronner, Rosie van der Schans, Jules Schoonman, Arend van Waart **Tutors** Elma van Boxel, Theo Deutinger, Joanna Gasparski, Henk de Haan, Ulf Hackauf, Jan Jongert, Kristian Koreman, Michiel Riedijk, Kenny Tang, Jacques Vink, Piet Vollaard, Art de Vries, Ronald Wall, Jeroen Zuidgeest **Speakers** Floris Alkemade, Shigeru Ban, Gary Chang, Theo Deutinger, Andriaan Geuze, Herman Hertzberger, Jan Jongert, Momoyo Kaijima, Salomon Kroonenberg, Kengo Kuma, Winy Maas, Maureen Mooren, Juhani Pallasmaa, Michiel Riedijk, Saskia Sassen, Dirk Sijmons, Lars Spuybroek, Wouter Van Stiphout, Ronald Wall, Ken Yeang, Friso de Zeeuw **Mentor** Winy Maas (Machiel van Dorst) **Participants** 89

2009

POINT OF VIEW



Keywords

Theater, Rotterdam

Seminar Location

Delft (Bakema Faculty Building)

Design Location

Schouwburgplein, Rotterdam

Design Topic

very broad, the students were asked to design 150.000m3 (including parking) on the square space, anything relating to theater and the two theaters located on the square

Board Nina Aalbers, Bart van der Hooft, Sejla Lagumdžija, Sven van Oosten, Rosa Robbertsen, Esther Verhoek, Leonie Welling, Jasper Schaap **Tutors** Laura de Bont, Dirk Verhagen, Theo Deutinger, Simon Droog, Paul de Vries, Klaske Havik, Jan Jongert, Robin Kerssens, Gemma Koppen, Serge Schoemaker, Jacques Vink **Speakers** Wiel Arets, Marc Boumeester, Dick van Gameren, Herman Hertzberger, Paul Hekkert, Michiel Riedijk, Winy Maas, Machiel van Dorst, Marlies Rohmer, Enric-Ruiz Geli, Takahuru and Yui Tezuka, Oliver Thill, Robert Winkel, Wytze Patijn, Patrick Healy, David Windt, Jeroen Derksen, Kas Oosterhuis, Roland Ijzermans, Kersten Geers, Gerard Loozekoot, Marc Linder **Supervisor** Machiel van Dorst **Participants** unknown

2011

LOSING GROUND



Keywords

Digitalisation, Public Space, Physical Digital, Social Media

Seminar Location

Delft (Faculty Building Julianalaan)

Design Location

Rotterdam, various locations

Design Topic

broad, each group designs an intervention that represents their position towards the topic, scale: for number of people equalling the average group members' facebook friends, locations are spread throughout the city

Board Joris Hoogeboom, Milou Joosten, Marloes van Zelst, Ruben Smits, Raven Kluijfhout, Daphne Bakker, Peter Smisek, Hans Larsson, Dimitrie Stefanescu **Tutors** Mark-David Hosale, Marcos Novak, Matthias Boettver, Ekim Tan, Christina Ampatzidou, Henriette Bier, Frans Vogelaar, Jan David Hanrath, Nimish Bilorla, Tomasz Jaskiewicz, Theo Deutinger, Warren Neidich, Daniel Pavlovits, Darko Fritz, Edward Shanken **Speakers** Andreas Angelidakis, Arie Graafland, Kas Oosterhuis, Saskia Sassen, Deborah Hauptmann, Mark Shepard, Martijn de Waal, Michiel de Lange, Herman Hertzberger, Chris Speed, Marcos Novak, Adriaan Wormgoor, Christine Boyer, Warren Neidich, Frans Vogelaar, Daan Roosegaarde, Neil Leach, Peter Cook **Supervisors** Deborah Hauptmann, Machiel van Dorst **Participants** 80

2013

SCALE MATTERS



Keywords

Scale, Position of the Architect

Seminar Location

Delft (Faculty Building Julianalaan)

Design Location

Amsterdam Noord

Design Topic

students are asked to design a physical intervention that takes into account all scales and reflects on the role of the architect in each scale

Board Soscha Monteiro de Jesus, Thomas Broos, Lila Athenasladova, Barend A-Tjak Robin Gringhuis, Steven Otten, Robbert Verheij, Sido Chereil, Yasser Hassan, Hinke Majoor, Izabela Slodka, Michael Tjia, Laurens van der Wal **Tutors** Jeffrey Bolhuis, Ergün Erkoçu, Pierre Escobar, Jeroen Spee, Remko Remijnse, Jurjen Zeinstra, Bas van der Pol, Suzana Milinovic, Brendan Cormier, Daniel Jauslin, Mateusz Mastalski, Jeronimo Meija, Rocco Reukema, Panos Sakkas, Matthew Skjonsberg **Speakers** Gerald Adler, Jan Hendrik Bakker, Tony Fretton, Irene Gallou, Neil Leach, Wouter Davids, Herman Hertzberger, Tom Avermate, Andreas Rumpfhuber, Tatjana Schneider, Rory Hyde, Gert Urhahn, Greg Sharzer, Nanne de Ru, Sjoerd Soeters **Supervisor** Machiel van Dorst **Participants** 48

2015

RE.CRAFT



Keywords

Digital Manufacturing, Robotics, Parametric Design, 3D Printing

Seminar Location

Delft (Faculty Building Julianalaan)

Design Location

Fenix Warehouses, Rotterdam

Design Topic

each group is assigned a manufacturing technique to design an architectural intervention that plays with one of the Fenix facades

Board Andreja Andrejevic, Eline Degenaar, Floris Dreesmann, Leonie Boelens, Lars van Vianen, Jani van Kampen, Marthe van Gils, Tiwanee v.d. Horst, Rogier Franssen, Lina Peng, Rens Ottens **Tutors** Anne Snijders, Bas Gremmen, Engbert van der Zaag, Job Schroen, Marcel Bilow, Pieter Stoutjesdijk, Thijs Asselbergs, Ulrich Knaack, Maarten Meijs, Roel van der Plas, Laura Ubachs, Mallika Arora, Martij Stellingwerff, Penny Webb, Saynzo Ozinga, Susanne Pietsch, Dimitrie Steanescu, Eireen Schreurs, Henriette Bier, Sina Mostafavi, Matteo Baldassari, Serban Bodea, Ana Anton **Speakers** Ben van Berkel, Bob Sheil, Herman Hertzberger, Greg Lynn, Kathrin Dörfler, Leonel Moura, Moritz Dörstelmann, Pauline van Dongen, Peter Troxler, Philip Beesly, Sina Mostafavi, Tobias Wallisser, Xavier Dekestelier, Henriette Bier, Kas Oosterhuis, Michiel Riedijk, Peter Russel, Philippe Morel, Robert Aish, Thijs Asselbergs, Wiel Arets, Theo Jansen, Jelle Feringa, Marta Relats, Mario Carpo **Supervisor** Machiel van Dorst **Participants** unknown

2017

CROWDED



Keywords

Growing Population, Density

Seminar Location

Delft (Faculty Building Julianalaan)

Design Location

Rotterdam city center

Design Topic

each group “densifies” a 600x600m piece of Rotterdam, The final products are 60cmx60cm models that can be connected, Together they represent a densified Rotterdam

Board Tymon Hogenelst, Lauren Broshuis, Ties van Benten, Daphen Delissen, Louise Remmelts, Thomas Dillon, Hugo Wijdeveld, Renske de Meijer, Florian Zirkzee, Dirk Hoogeveen, Benjamin Summers **Tutors** Dick van Gameren, Harald Mooij, Nelson Mota, Pierriijn van der Putt, Mo Sedighi, Paul Kuitenbrouwer, Olv Klijn, Rients Dijkstra, Leo van den Burg, Els Bet, Iona Ionescu, Birgit Hausleitner, Luisa Calabres, Peter Koorstra, Geert Coumans, Jeroen van de Laar, Anna Janssen, Kees Kaan, Manuela Triggianese, Hrvoje Smidihen, Olino Caso, Yannis Tsoskounoglou, Roland Reemaa, Luc Willekens, Henri van Bennekom **Speakers** Arjen Knoester, Meta Berghauser Pont, Francine Houben, Kees Kaan, Sou Fujimoto, Peter Russel, Floris Alkemade, PK Das, Patrick Hwang, Thomas Chung, Pezo v. Ellrichshausen, Winy Maas, Ronald Wall, Otto Trienenkens, Machiel van Dorst, Jesper Henriksson, Iwo Borkowicz, Pieter Stoutjesdijk **Supervisor** Machiel van Dorst **Participants** 73

2019

BEYOND THE ECHO CHAMBER



Keywords

Position of the Architect, Information Age

Seminar Location

Delft (Faculty Building Julianalaan)

Design Location

various locations throughout Rotterdam

Design Topic

each group designs an architectural intervention for a fictional architecture festival in Rotterdam, the intervention represents the position that the group took towards the topic of breaking out of one's echo chamber of influences and opinions

Board Renske de Meijer, Bart Vos, Alex Da Costa Gomez, Milou Klein, Koen Meijman, Maurane Gabriel, David van der Blonk, Guusje Enneking **Tutors** Adrien Ravon, Lex te Loo, Rufus van den Ban, Suzana Milanovic, Caspar Frenken, Sereh Mandias, Geert Koumans, Peter Koorstra, Mieke Vink, Anca Ioana Ionescu, Claudiu Forgaci, Luisa Calabrese, Alper Alkan, Negar Sanaan Bensi, Benjamin Filbey, Thomas Ponds, Geert van der Meulen, Daniele Cannatella, Ayla Azizova, Ho Kiu Chan, Daan Hietbrink **Speakers** Laurens Jan ten Kate, Stefan Metaal, Winy Maas, Alessandra Covini, Giovanni Bellotti, Alun Jones, Kees Kaan, Reinier de Graaf, Donna van Milligen Bielke, Kristian Koreman, Erik Rietveld, David Habets, Eko Prawoto, Francine Houben, Ma Yansong, Federica Sofia Zambeletti, Lera Samovich, Ahmed Belkhodja, Saskia Sassen **Supervisor** Machiel van Dorst **Participants** 60

2021

DATASCAPE

The most recent edition at the time of publishing of this book | edition during the corona pandemic in a hybrid form with both physical and digital activities/participants | last INDESEM with Machiel van Dorst as a supervisor, from here on now Georg Vrachliotis will be the faculty contacts person for the student groups



Keywords

Data, Optimization, Parametric Design, Algorithms in Architecture

Seminar Location

Delft (Faculty Building Julianalaan)

Design Location

Imaginary Datascape

Design Topic

each group designs their own datascape and a small intervention representing their take on the topic, all final posters share a horizon line and when put together they show the complete datascape

Interview with Herman Hertzberger: An Excerpt

In March 2022, I met with Herman Hertzberger to talk about INDESEM: his motivations for re-initiating it in the Eighties, what made INDESEM special for him, and his ideas for the future. At the time, Hertzberger is 89 years old. He still visits his office frequently, climbing the long flight of stairs to a light-filled space just under the roof in an old school building in Amsterdam, with no elevator. We sit on a large table at one end of the open office space. In the background a new generation of architects is at work.

Board Inez Spaargaren, Lousia Hollander, Nadine Nossbaum, Elina Gaillard, Hidde Dijkstra, Valentin Zech, Tijmen Smith, Willem Damen **Tutors** Krisjan Kaltenbach, Mieke Vink, Wing Yung, Iris van der Wal, Loes Thijssen, Agnes Elisabeth Galama, Rolf van der Leeuw, Muamer Tabakovic, Laurens Versluis, Berrie van Elderen, Darren Ronald **Speakers** Georg Vrachliotis, Norman Foster, Martha Tsigkari, Winy Maas, Caro van de Venne, Leo Stuckardt, Dick van Gameren, Kim Herforth Nielsen, Kåre S. Poulsgaard, Ben van Berkel, Wessel van Beerendonk, Verena Vogler, Lennaert van Capelleveen, Patrik Schuhmacher **Supervisor** Machiel van Dorst **Participants** 81

The first INDESEM edition that you initiated took place in 1985 – a retirement gift for Aldo van Eyck. Why an international seminar?

(NL) We hebben toen nagedacht wat zou Aldo van Eyck nou leuk vinden. Hij was natuurlijk heel internationaal gericht en vond, als ik het op een groffe manier zeg, de Nederlandse toestand maar een beetje achterhaald. Hij werd regelmatig uitgenodigd om bij verschillende buitenlandse universiteiten te komen spreken en als die geen zin of tijd had stuurde die mij. Zo was ik, op voorspraak van Aldo, uitgenodigd om te spreken op Columbia University en bij de MIT in Boston. Ik heb dat natuurlijk met beide handen opgepakt. Ik was dus ook goed ingevoerd in de gedachte van hoe kun je buitenlandse sprekers binnenhalen.

Dus wij dachten Aldo vindt het vast leuk als we mensen uit andere delen van de wereld uitnodigen. Toen was dat eigenlijk nog een nieuw ding, maar we wilden die trend doorzetten. Ik maakte natuurlijk gebruik van Aldo's netwerk, omdat het in eerste instantie om hem ging. Toen hebben we mensen uitgenodigd die Aldo leuk vonden en vice versa. Maar ik had tot die tijd natuurlijk ook al een soort netwerk opgebouwd.

(EN) Back then, we thought about what Aldo van Eyck would enjoy for his good-bye. He was very internationally oriented and, if I say it in a crude way, thought the Dutch architecture world was a bit obsolete. He would be invited regularly to speak at various foreign universities and if he didn't have time or didn't feel like it, he sent me. Thus, with Aldo's help, I was invited to speak at Columbia University and at MIT in Boston. Naturally, this was a big opportunity for me and therefore I, too, learned about

what it took to attract foreign speakers. So we thought Aldo would like it if we invited people from other parts of the world. Back then, that was a new thing, but definitely something that we wanted to continue to do. Of course, I used Aldo's personal network to find the right guests – in the beginning it was about him. We invited people who liked Aldo and vice versa. But I had also built up a bit of my own network by that time.

The seminar was a big success. What made INDESEM special for you?

(NL) INDESEM was smokkelwaar binnen de faculteit. We hebben geprobeerd om die faculteit naar buiten te keren. Nu is niet echt meer begrijpelijk dat dit echt nodig was. Maar het was toen echt wel allemaal heel erg introvert – een soort van incest van kennis. Het belangrijkste was natuurlijk dat er studenten van andere universiteiten kwamen, veel belangrijker dan het project waaraan gewerkt werd. Het motto was eigenlijk het open gooien, net zoals het motto van de hele wereld toen. Met die hele digitale wereld die we nu hebben kunnen wij binnen 3 seconden zien wat er in Nieuw-Zeeland gebeurt, maar toen was dat niet zo.

In tijdschriften zagen wij projecten en architecten – een hele tafel vol verschillende tijdschriften: Domus, Architecture Aujourd'hui, Architecture Review, Architectural Design, ... Daar zag je iets, bijvoorbeeld Mario Botta of Zaha Hadid en je dacht 'die moet ik een keer spreken'. En die mensen vroegen we dan ook voor INDESEM. Dat is natuurlijk voor de studenten ook leuk, om de mensen die zij bewonderen ook een keer te spreken.

Je bent echt een product van wat je allemaal tegenkomt.

Mensen die iets te vertellen hebben in de wereld, die hebben dat ook van iemand geleerd. Ik ben natuurlijk uitgenodigd toen om bij de FORUM groep te komen – de Nederlandse afspiegeling van Team X. En wat ik daar geleerd heb van Bakema, Hardy, van Eyck. Dat heeft mij natuurlijk gemaakt. Dat was mijn grote geluk.

(EN) INDESEM was a kind of ‘smuggled good’ within the faculty. We tried to turn that faculty inside-out. Nowadays it’s hard to understand that this was really necessary. But it was all very closed-off then - a kind of incest of knowledge. The most important thing, of course, was that students from other universities came, much more important than the project that was being worked on. The motto was opening your mind as much as possible, just like the motto of the whole world back then. Today, in a fully digitalized world, we can look up what is happening in New Zealand within 3 seconds, but back then it wasn’t anything like that.

We saw projects and architects in magazines - a whole table full of different magazines: Domus, Architecture Aujourd’hui, Architecture Review, Architectural Design, etc. You saw something there, for example Mario Botta or Zaha Hadid, and you thought ‘I should talk to them sometime’. And it was these people whom we asked to come to INDESEM. This was also nice for the students, obviously, to speak to the people they admired.

You really are a product of your surroundings, of what you encounter throughout your life. People who have something to say in the world have learned that from

Right: Hertzberger during our conversation in March 2022.

someone too. I was invited to join the FORUM group - the Dutch pendant of Team X. What I learned there from Bakema, Hardy, van Eyck – that was what made me who I am. That was my great good fortune.

You talk about not doing things the way they were usually done at the time. Is INDESEM a form of rebellion for you?

(NL) Ik ben ook een Montessori kind en dat heeft echt een enorme invloed op mij gehad. Dat heeft zeker me leven werkelijk bepaald. Het begrip hiërarchie is daardoor voor mij volkomen verwerpelijk, in alle opzicht. Een van de grote problemen van onze tijd is dat het hele onderwijs gebaseerd is op bepaalde kennis, die dan door middel van



testen getoetst wordt, waar je aan moet voldoen. Dat is een vorm van onderwijs waar eigenlijk mensen allemaal gevormd moeten worden naar een algemeen idee. Je zal maar eens kijken wat er in jou zit en de dingen uit jou halen. Dus iemand die niet goed in wiskunde is, die kan een fabelachtige schilder of een fabelachtige pianist zijn of een fabelachtige schaatser. Maar als je niet door die wiskunde proef heen komt, dan red je het niet. En ik denk dat er bij INDESEM ook een ondertoon van protest hiertegen inzat. Niet protest in de zin van demonstraties. Maar meer: ‘we gaan het anders doen’. Toen we in de jaren 90 met het Berlage Instituut in feite een permanente INDESEM hebben gemaakt was dat ook weer het centrale idee: ‘we gaan het anders doen’.

(EN) I’m a Montessori kid and that really influenced me greatly. That has certainly defined my life. Because of my Montessori upbringing, the concept of hierarchy is completely reprehensible to me, in every way possible. One of the big problems of our time is that the whole education system is based on a specific range of knowledge that is then tested in exams you must pass. It is a form of education where people are all shaped according to a common ideal. Instead, you should look at what is already in you and what things you can do with that. Someone who is not good at math might be a fabulous painter or a fabulous pianist or a fabulous skater. But if you don’t pass that math test, you can’t make it. I think with INDESEM, there was also an undertone of protest against this. Not protest in the sense of demonstrations. More like a thought: ‘we are going to do it differently.’ In fact, when we made a sort of permanent INDESEM by founding the Berlage Institute in the 1990s, that thought played a fundamental role again: ‘we are going to do it differently.’

Did the faculty support your initiative? Despite the traces of protest?

(NL) Wij moesten dan natuurlijk wel ervoor zorgen dat die zaal vol zat in Delft, je kan niet mensen uitnodigen uit Japan om ze voor een halflege zaal te laten praten. Maar nadat de eerste editie zo’n groot succes was konden we dit ook elk jaar herhalen. Mensen wilden graag komen en de afdeling wilde dat vooral ook financieren. Want toen was dit echt duur, mensen moesten naar Europa vliegen, je moest ze in een hotel onderbrengen, je moest een keer met ze gaan dineren.

Wij hadden allemaal ideeën om dit populair te maken bij de studenten op de faculteit – die maar net geïnteresseerd moesten zijn in het verhaal van andere mensen en voor wie het natuurlijk ook iets onbekends was. Het was in die tijd toch minder internationaal, nu is alles worldwide, maar toen was dat niet zo.

Als reclame hebben we bedacht om een interne competitie uit te schrijven voor het ontwerpen van de aankleding tijdens INDESEM, in de grote hal van de faculteit. Daar kwamen dan mensen zoals Winy Maas en Floris Alkemade met de meest gekke ideeën, zoals het bouwen van een gigantisch schip van hout en staal – ik dacht dit is een waanzinnig plan maar goed ga je gang. Ik zie ze daar nog zitten werken. Die Winy Maas was toen natuurlijk al een man die zich liet zien, die de meest krankzinnige dingen bedenkt en het ook voor elkaar krijgt. En dat was ook het ontsnappen waar INDESEM voor stond. Dat je dingen anders kan doen, dat je groter mag denken.

(EN) Obviously, we had to make sure that the auditorium in Delft was full; you can’t invite people from Japan to talk

in front of a half-empty hall. But after the great success of the first edition, we were able to repeat it each year. People wanted to come to INDESEM and the department wanted to finance it. Back then, these things were really expensive: people had to fly to Europe, you had to pay for their hotel, take them to a nice dinner.

With INDESEM we had all kinds of ideas to make the event popular with students at the faculty – for them it was something they didn't know what to expect of, something very unfamiliar. At first, we weren't sure if they would be interested in the stories of people from other universities. It was just much less international in those days; now everything is worldwide, but it wasn't like that then.

To advertise the idea, we thought of organizing an internal competition for the design of the decoration of the main hall during the INDESEM week. People like Winy Maas and Floris Alkemade came up with the craziest ideas, like building a gigantic ship of wood and steel. While I thought this was a crazy plan, I told them to go ahead and try. I can still see them sitting there working. Winy Maas was already someone who came up with the most insane ideas and managed to get it done. And that was also the escape that INDESEM stood for. That you can do things differently, that you can think bigger.

INDESEM is still being held regularly today. What are the challenges for INDESEM in 2022?

(NL) Belangrijk is natuurlijk dat je opgaves stelt die in deze tijd belangrijk zijn. En daar zijn er genoeg van. Architectuur zit volkomen naast de problemen van vandaag.

Dus de urgentie van een initiatief van INDESEM is aan de ene kant verminderd – omdat we zo erg in connectie met elkaar zijn, aan de andere kant juist vergroot – omdat we voor zulke grote problemen staan.

Ik zou veel meer de opgave zoeken in de openbare ruimte en dat de bebouwing en de stedelijke ruimte complementair zijn. Dat wij in onze samenleving met zo een enorme overvloed niet de woningen maken, niet de leefomgeving, niet de openbare ruimte maken waar de mensen recht op hebben, dat vind ik het thema van vandaag. De prijzen die stijgen altijd maar en dan wordt er een mooi verhaal gehouden over betaalbare woningen – nou ik weet niet of ik ze zou kunnen betalen. En dan worden die woningen zo klein gemaakt, 30m³, dan moet je wel een bliksems goede architect zijn wil je daar ook nog een kamer voor een kind in maken. En je zou toch woningen moeten maken voor jonge mensen die in het onderwijs en in de zorg werken kunnen betalen. Maar misschien is tegenwoordig het stadium aangebroken dat je niet per se wereldberoemde mensen moet hebben, maar dat je gewoon mensen moet hebben die goed in de tijd zitten, die goed weten wat er aan de hand is. En die didactisch sterk zijn.

Bovendien het maken van projecten met elkaar – wat minder geïndividualiseerd. Ik vind dat nu ook een bezwaar van de opleiding, dat hele individuele gedoe, al die mensen die proberen een supermooi beeldhouwwerk te maken waar ze van buiten naar kijken, en wat vooral attractief moet zijn. Dat vind ik toch wel een degradatie van de architectuur! Het is wel allemaal best individualistisch gericht, terwijl we in de architectuur juist heel veel samen moeten werken – vooral ook met andere disciplines. Architectuur moet je met elkaar maken.

(EN) It's important that you come up with briefs that are relevant now. There are plenty of options. Our architecture doesn't provide an answer to the issues of today at all. Therefore, the urgency of the INDESEM initiative has, on the one hand, diminished - we are so well connected with each other. On the other hand, it actually increased – since we are facing such big problems.

I would focus on public space much more when looking for design tasks. In the complementariness of buildings and urban space. I think that in the abundance-society we live in, we are not making the housing, we are not making the living environment, we are not making the public space that people are entitled to. I think that is the topic of today. The housing prices are always going up more and more and they tell you a nice story about affordable housing - well I don't know if I could afford it. And then those houses are so small, 30m³, you have to be an incredibly good architect to still be able to fit in a room for children. You should design housing that young people can afford, people who work in education and healthcare. Maybe we have come to a point where you don't necessarily have to have world-famous people, but people who understand the issues of their time, who know what's going on. And who are strong didactically.

Another important point is making projects with each other – as a group, less individualized. I find that problematic in education: all those people trying to make a beautiful sculpture to look at from the outside, attractiveness above everything. That's a degradation of architecture! It is all rather individualistic, whereas in architecture we have to work together – especially with other disciplines. Architecture is something that has to be done together.

A few months after our conversation, the Berlage hosts a 90th birthday party for Herman Hertzberger at the faculty in Delft celebrating what he has brought to their institute, to the university, and to the world of architecture.



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Page 66: Drawing by Winy Maas.

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Notes

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we echter niet.’

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various. Hunch 2001/2002: No. 4: The Berlage Institute Report. Edited by Jennifer Sigler. Meppel: Bruil & van der Staaij, 2002.

Participants Index

1964

Margrit Bollmann
Claudia Cardia
Alex Stevens
Mr. Oscar Tusquets Guillen
Mrs. Oscar Tusquets Guillen
Gabriel Gabella
Jean Pierre Cornaz
Cristian Cirici Alomar
Joaquin Amigo
Daniel Marco
Vasarhelyi Istvan
Jean Perret
Sigmund Asmervik
Jose Maria da Costa
François Michaud
Hartmut Frischenschlager

Jose Bonet Bertrán
Hugo Lejon
D. O'Neill
Jürgen Eppinger
J.F. Crallan
Max Risselada
C. Alberts
Juan Solans Huguet
Aloys Page
N. Gilleece
B. Häfner
Jochen Jourdan
Herwich Stenutz
David Stamps
Pierre S. le Roux
Paul Sohellekes
D.N. Carrick

Manfred Grossbüsch
 Blaise Junod
 Rene Provost
 Hasso Mory
 Jochen Pankoke
 Maurice Ziegler
 Peter Balla
 Mr. R.B. Vickery
 Werner Schillinger
 Dieter Kappeler
 Lodi de Keyser
 A. Pols
 Günther Krichel
 Werner de Bondt
 Bengt Andersson
 C.R. Huggins
 Dieter Koppers
 H. van Olphen
 E.T. Luursema
 G. Meyer
 Piet Mollema
 Peter Kuhlen
 Wolfgang Levin
 Ina Valentin
 Teun Koolhaas
 Jos Weber
 Jòn Kristinsson
 Robert Lameris
 Maarten Evelein
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 Tjeerd Deelstra
 Michel Rochat
 Ton Ringo Raap
 W. Röling

1967

Horst Hönig
 Dirk Belmans
 Gie Cantraine
 Marianne van Grimbergen

Jairo Moris Ludmer
 Jean Louis Robillard
 Dolan Conway
 Alan Forsyth
 Ingrid Morris
 Stuart Passey
 Antoine Grumbach
 Claudette Martin
 Alain Spielman
 Stephan Goerner
 Hartwig Brettschneider
 Madeleine Brettschneider
 Hartmut Lehmann
 Gunther Dollman
 Karl Wucherpennig
 Dirk Bäumer
 Lutz Barner
 Peter Wiesner
 Peter Fichtenmüller
 Jan Störmer
 Siegfried Zimmermann
 Uwe Köhnholdt
 Klaus Famira
 Eckhard Friedemann
 Christian Beermann
 Gunther Hermann
 Sake de Boer
 Max Boekholt
 A. Bontebal
 René Kolkman
 Johan van de Beek
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 Wout Ellermann
 Rein Geurtsen
 Hubert Jan Henket
 Sjirk Haaksma
 Jan Willem Kappelhoff
 Hans Schlotter

Hein Struben
 Jan Romkes de Vries
 Rein Saariste
 Jan Bernard Verauteren
 Thijs Gerretsen
 Gerard van Zeyl
 Tony Hickie
 Shane de Blacam
 Koosah Mudhi
 Giovanni Malato
 Tom Granlund
 Hallvard Selmer
 Kari Stokland
 Eilert Ellefsen
 Ragnhild Johansen
 Jon Guttu
 Ansis Heinhardts
 Mário Borges
 Hubert Saini
 Mats Jacobson
 Ove Ericsson
 Lars Bjursten
 Bruce Silverman
 Roger Cumming
 Douglas Engel
 Robert Maltz
 Ken Freidus
 Roland Paul Mochary
 Stuart Wrede
 Rob Eifler
 Richard Hamner
 Stanko Dimitrijevic
 Dorde Stojcic
 Zdravko Mahmet
 Ratko Rausavljevic
 Matelda Abate
 Sandro Agostosi
 Gigio Boico
 Francesco Dal Co
 Paola Falini

Ezio Godoli
 Igor Jozsa
 Vittorio Dal Piaz
 Patricia Pizzinato
 Franz Prati
 Pasquale Lovero
 Silvia Sordina
 Roberto Sordina

1985

Robert Albers
 Karel van Asbeck
 Pierre Bleuzé
 Frank Burger
 Sien van Dam
 Wieke van Dongen
 Arnold van Dijk
 Clairette Gitz
 Geneviève van Helden
 Krista Kaman
 Marc Labadie
 Wim van Nieuwenhuizen
 E. Offermans
 Peter plaisir
 Brechje Pronk
 Frank La Rivière
 Egbert Rozeman
 Ellen Sander
 Guus Schuivens
 Wouter van Staveren
 Jurriaan van Stigt
 Gijs Tegelberg
 Bert Tjhie
 Loulou Timmermans
 Endry van Velzen
 J.J. Vingerling
 Dickens v.d. Werff
 Vedran Mimica
 Lot Thunnissen
 Liliane van der Meer

Jo Dreezen
Nele Lernhout
Danielle Verhulst
Yolanda Rodriguez
Ana Ribas
Carlos Albus
Fergus W. Purdy
Alessandra Ferrari
Marta Ferrari
Monique Karen
Isabelle Overney
Giovanni Grossi Bianchi
Paola Ciurlo
Alessandro Mensa
Paola Viaggi
Chiara Mennini
John Martin
David Portman
Andrew Roberts
Nicolas Pham
Ariane Widner
Solomon Benjamin
Wendy Frontiero
Paul Lukez
Matthew Longo
John Dale
Gunhild Eide
Einer Jarmund
Gitte van Ubisch
Dorrit Fromm
Tony Belcher

1986

(the names of the participants for this edition are not known)

1987

Arjen van en Boogaard
Belinda van Buiten
Frank Burger

Wido Dorigo
Hiram Duyvestein
Huub van Heesewijk
Rento Hermanns
Rob Hilz
Gijsbert Jansen
Guido Keizer
Arjen Knoester
Bas Liesker
Marianne Loof
Winy Maas
Bjarne Mastenbroek
Frans Meijer
Walter van Nieuwland
Clemens Nuyens
Roger Ooms
Leo Oorschot
Dana Ponec
Hugo Plug
Ernst van Rijn
Jacob van Rijs
Michiel Samsom
Corinne Schrauwen
Suzanne Taj-Eldin
Roemer van Toorn
Juriaan Verhofstad
Sheena Horsburgh
Paco Herta
Dorte Kristensen
Hanne Lehrskov
Georges Liaropoulos
Delphine Marco
Julien Menoud
Johnn Moran
Eric Muller
Philip Naylor
Gregory nowell
Isabelle Overney
Pero Puljiz
Sanja Polescuk

Bojan Radonic
Nicola Radovic
Hanne Ravnsmed Jensen
Malika Regamey
Enric Serra
Antonio Toscano
Alistair Weir
Floris Alkemade
Henk Bakker
Frans Blok
Debby Assaraf
Steve Baker
Sarah Ball
Bill Black
Robert Boulez
Antoinette Bouvier
Diane Corminboeuf
Andrea Fenwick-Smith
Jeroen van der Goot
Christina Gryboyianni
Nicolas H. Guillot

1988

Hermann Ferre
Carlos Fernandes
Yuri Kinoshita
Dan Krynytzky
Neal Mangold
Steven Shortridge
Rafael Argerlich-Girones
Montserrat Caldes i Torrent
Elisabet Claro Tolsav
Julien Descombes
Anna Grichting
Peter Haefeli
Sylviane Kellenberger
Florence Lab
Verena Mast
Eric Muller
Francois Santons

Gabrie Schaebe
Martine Stadelmann
Alain Vaucher
Danielle Vergeret
Sophie Vodoz
Edwin Bijman
Inge Bobbink
Martin Kuitert
Nils Meulemans
Tom de Munk
Gitta Pardoel
Gaston Peer
Karin Renner
Sasja Schram
Winfried van Zeeland
Dickens van de Werff
Mirjam Ijseling
Dubravka Antic
Ante Bilic
Sasa Bradic
Leonardo Filipovic
Igor Franic
Jurica Jelavic
Natasa Jovanovic
Neno Kezic
Grusa Kolacko
Ana Laznibat
Paul Maria Melbinger
Tea Modrcin
Mirsad Mustedanagic
Tomislav Pacelic
Helena Paver
Iviva Plavec
Sanje Plavljanic
Toni Pokovic
Bojan Radonic
Damir Rako
Sanje Serbetic
Eugen Sirola
Drazen Stimac

Boris Vucic
 Zoran Vucilovski
 Robert Vukic
 Rajka Zeman
 Amela Arnautovic
 Amir Gazic
 Gorjana Jelavic
 Lili Bodulic
 Aleksandar Kekovic
 Stevo Miadenovic
 Muhamed Pidanovic
 Uros Lobnik
 Marko Studen
 Ira Zorko
 Gzim Pacarizi
 Dubravka Djukanovic
 Zoran Djukanovic
 Milan Djuric
 Tatjana Kuburovic
 Petar Milivojevic
 Ashok Murty
 Vasa Perovic
 Snezana Petric
 Anastasia de San-Sur
 Marko Savic
 Miroslav Stefanovic
 Ljubinka Vukanic
 Tatjana Dzambazova
 Boris Grdanoski
 Hristian Serafimov
 Sanja Filep
 Gudrun Kaitna
 Christian Kuhn
 Peter Weber
 Paul Clarke
 James Graven
 Paul Devine

1989

Manon A. Scriver

Ernst Waterbolk
 Yushi Uehara
 Wolfgang Sanwald
 Karin Elema
 Dick de Gunst
 Marc Hemel
 Brigitte Jakobs
 Winy Maas
 Marcel W Musch
 Michiel Riedijk
 Susanne Rusch
 Bart Goldhoorn
 Lucia Hazenberg
 Quintus Huber
 Nijnke Joustra
 Jorrit Diederik Mulder
 Peter Oudshoorn
 Willeke Rotteveel
 Mathilde Schipperheyn
 Sergej Subochev
 Marc Van der Auwera
 Monica Adams
 Pieter Van den Bosch
 Liesbeth van Brakel
 Rianne Makking
 Claudia Bouwens
 Caterina Burge
 László Darago
 Tamás Litkei
 Xsaba Sándor Rosta
 Andrej Nikiforov
 Andrei Ogarkov
 Jelena Yakysheva
 Maha Alusi
 Mervi Savolainen
 Laura Helena Appiainen
 Masaki Yashiro
 Takubi Hamano
 Masaki muraishi
 Moriko Kira

Miguel Bargallo Vasquez
 Jean Poisson
 Philippe Challes
 Meriem Merdassi
 Yousra Shanshal
 Ravi K Subramanian
 Tahani Shekh-Khalil
 Jiri Jebavy
 Alain Gonin
 Bernard Cintas
 Isabelle Hochstaetter
 Monserrat Periel I Piquer
 Immaculada Subias Pujadas
 Irma Gecic
 Ernesta Cariola
 Alessandro Pierandrei
 Fabrizio Pierandrei
 Manuela Tozzi Rampaldi
 Luca Molinari
 Lada Hrsak
 Snjezana Jakopcic
 Vesna Spiric
 Sergei Nikolic
 Bojan Radonic
 Tanja Dzambazova
 Vedran Mimica
 Jurij Gasparin

1990

(the names of the participants for this edition are not known)

1991

(the names of the participants for this edition are not known)

1993

(the names of the participants for this edition are not known)

1996

Rogier van den Berg
 Janneke van Bergen
 Rob Hendriks
 Joshua Luijten
 Andrea Marlia
 Miriam Matthiesen
 Oleg Nikolaevski
 Markus Eeismann
 Laura C Valeria
 P Charalambos
 Grecia Caceies
 Barbara Dujaidui
 U. Schneider
 Bertil DDonker
 Marta Companys
 Ana Catarina Rocha
 Michel Schreinmachers
 Sonja Spruit
 Jasper Suasso d. Lima d. Prado
 Sven Thorissen
 Bart van Woensel
 Guita Gharebaghi
 Yvan Ikhlef
 Vera Kiltz
 Esmoreit Kempkes
 Gus Tielens
 Jens Ludwig
 Rodolfo Machado
 Francisca Morey
 Roberto Paparcone
 Arjan Vulpen
 John van de Water
 Robert Rascabacher
 Alexia Vassallo
 Daniel Nemecek
 Kickan Utzon
 Dietmar Brandt
 Marijke Troost
 Olivier Morel

Anna Papahatzi
 Koen van Bochstal Franz
 Gisela Hesser
 Franz
 Tobias Hanig
 Niki Georiou
 J van de Wetering
 Arie de Jong
 Marjan Ketner
 Koen Klinkers
 Kees Lemmens
 Gerwen van de Linden
 Michel Toussaint
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 Wiebke Engels
 Anke Schiemann
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 Barend Koolhaas
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 Markus Lentsch
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 Julia Rosenthal
 Honas Strous
 Hotze Verkuyt
 Rikke Munch
 Charlotte Nielsen
 Maria Alvanou
 Raphael Balaguer
 Alesandra Gvera
 Pedro Costa
 Tom Bergevoet
 Joost Mulders
 Tomaso Pini
 Ruben Smudde
 Rik Splinter
 Daan Zandbelt
 Aleksander Ignjatovic
 Larisa Blazic

Sonja Mertel
 Inez Zimmer
 Svetislav Bankerovic
 Jan Guichelaar
 A P Brandon
 Michiel Hofman
 Lisette Kappers
 Ewoud Kok
 Jaqueline van Lattum
 Joop Steenkamp
 Dirk Vroegindewij
 Pagonis Thanos
 Adrenne du Mensil
 Jakob Ieb
 Danielle Huis
 Matt Norbury

1998

Rogier van den Berg
 Roos Noevers
 Ruth Schonbacher
 Sandra Leitner
 Sanne Braakenburg
 Sebastian Hamounnou
 Sonja Mertel
 Sonja Müller
 Sophie Lanchon
 Stefano Pierelti
 Steffi Seibel
 Stephane Gruber
 Thomas Baertl
 Thomas Dubbink
 Thomas Knuevener
 Thomas Norgaard
 Thomas Offermans
 Tom Bergevoet
 Valery Sinot
 Victor van Rijn
 Youenn Gourvellec
 Marloes van Heteren

Marten de Jong
 Marijn Huting
 Martina Lauer
 Marijn Schenk
 Melger Seebregts
 Michaela Jakobs
 Monika Lenarcic
 Naomi Felder
 Natalie Mossin
 Nika Djaparidze
 Nikky Fleurke
 Nils Christa
 Ofer Segal
 Ohad Yehieli
 Oleg Nikolaevski
 Patricia Cezario
 Paul Dijkstra
 Peter van Doninck
 Pieter van der Pot
 Quirijn Calis
 Remco Wilcke
 Richel Lubbers
 Rob van Houten
 Robbert Kok
 Robert Osinga
 Rodrigo Alsminos
 Emanuela Crespi
 Eva Karhausen
 Ewoud Kok
 Frank Knoester
 Gemma Vidal Carner
 Giovanni Contro
 Guido Trampitsch
 Guiseppe Biasi
 Heleen Bothof
 Inez Zimmer
 Jasper Schweigman
 JeanPaul Hitipeuw
 Jerry de Ridder
 Job van Eldijk

Jochem Homminga
 Joeri Aulman
 Jonas Runberger
 Joost Brands
 Kirsty White
 Klaas Hofman
 Konstatin Oudilovitch
 Lydia Wissa
 Lydia Ziegltrum
 Maarten Scheurwater
 Maike Haase
 Manuel der Hagopian
 Markus Reisinger
 Alexander Sverdlov
 Anne Snijders
 Anne Wiesnau
 Arja Lehtimaki
 Arjan Dingste
 Augustin Sebastian
 Azedine El hamouti
 Bart Cardinaal
 Bart Hagen
 Bart Reuser
 Becky Sharpe
 Berit van Hulst
 Bertil Donker
 Biba Smith-Fibiger
 Bonnie van der Burgh
 Bouke Kapteijn
 Carl Rodewald
 Catharine Haas
 Charlotte Nielsen
 Christelle Gualdy
 Christian Craioveanu
 Cristina Gonzalez Fernandez
 David Kertai
 David Nieuwstad
 Daniel Zamarbide
 Dorothee Haneke
 Elisabeth Sjudahl

2000

Annemarie Boon	Matt Chan
Roland Herpel	Hugo Buis
Tiago Joao Rodrigues Coelho	Doris Helmis
Jorrit Sipkes	Nika Djaparidze
Helena Sterpin	Jerry de Ridder
Volker Pietsch	Ludo Schoone
Raffaela Canali	Marko Dancanin
Benjamin Mandre	Peter Kuesters
Marten Schaapman	Tomasso Pallaria
Anika Hermann	Bokki Son
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Guido Incerti	Carmelo Vitrano
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Redmar van Leeuwen	Sanne van den Breemer
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 Yvette Govaart
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 Josselijn Santegoets
 Zdenko Dubovecek
 Loukas Aggelis
 Manolis Leonardos Mourellos
 Claudia Lugo
 Ivona Jerkovic

2005

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 Reinier Suurenbroek
 Ola Tafgonska
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 Dick van Veen
 Hanneke van Veldhuizen
 Rabiniuc Mocanu Ana Victoria
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 Emilija Nikolic
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 Mijke de Kok
 Rosi de Kok
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 Cem Kozar
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 Daan Dieleman
 Tijana Dimitrijevic
 Bojana Dimitrovska
 Wessel Dragt
 Jurriën van Duijkeren
 Teun van den Ende
 Ali Eray

2007

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 Peter Becker
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 Jelena Bogosavljevic
 Jetske Bömer
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 Anja de Bruin
 David de Bruin
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2009

(the names of the participants for this edition are not known)

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 Jose Paredes
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 Ruoyu Shen
 Wiktoria Sokalska
 Bijn Worms

2015

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 Michele Semeghini
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 Malgorzata Wawrzyniak
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 Pawel Sapiecha

Colophon

Author:

Valentin Zech

TU Delft | Faculty of Architecture and the Built Environment | Architecture,
v.zech@tudelft.nl, 0000-0002-6402-2394

Editors:

Aart OXenaar¹, Georg Vrachliotis², Machiel van Dorst³

¹ TU Delft | Faculty of Architecture and the Built Environment | Architecture,
A.J.OXenaar@tudelft.nl

² TU Delft | Faculty of Architecture and the Built Environment | Architecture,
G.Vrachliotis@tudelft.nl, 0000-0001-7590-845X

³ TU Delft | Faculty of Architecture and the Built Environment | Urbanism,
M.J.vanDorst@tudelft.nl, 0000-0001-5555-9803

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