
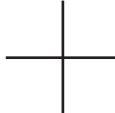


**INSPIRATION
FOR CITY
TRANSFORMATION**

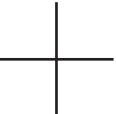
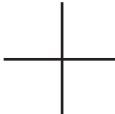
1960S!

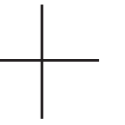


Nowadays public space is being privatized: the places for communal life are disappearing. My vision for the city is an open system allowing an optimum dynamics so the city can retain its vitality. The city is a recurring cycle of decay and renewal, preferably in an organic way. Therefore I am willing to transform the modern ruin.

In the 1960s architects started a radical revolution as a reaction on modernism. Their visions seem to promise openness, participation and vitality. An investigation in five 1960s projects, gave me insight in how their visions are still valid and usable for the current assignment of city transformation. I created a toolbox for transformation on both architectural and urban scale by translating their visions into five principles for building elements. By the means of collages I made interpretations to address the issue of public space in Rotterdam. The building elements can be recognized in successful, contemporary interventions that generated hyper-specific new urban configurations.

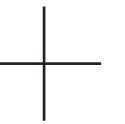
The architect can have visionary ideals for the city by transforming its structure. He or she can also have a supportive role in the infill. At last the architect can have a supportive role as an advisor in the process.





*How can the
1960s radical visions
be an inspiration
for city transformation
and for reclaiming
the public space?*

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**“ANYONE
WHO
DOES NOT
BELIEVE
IN MIRACLES
IS NOT
A REALIST”**

*David Ben Gurion, 1956
SOURCE: Interview on CBS*

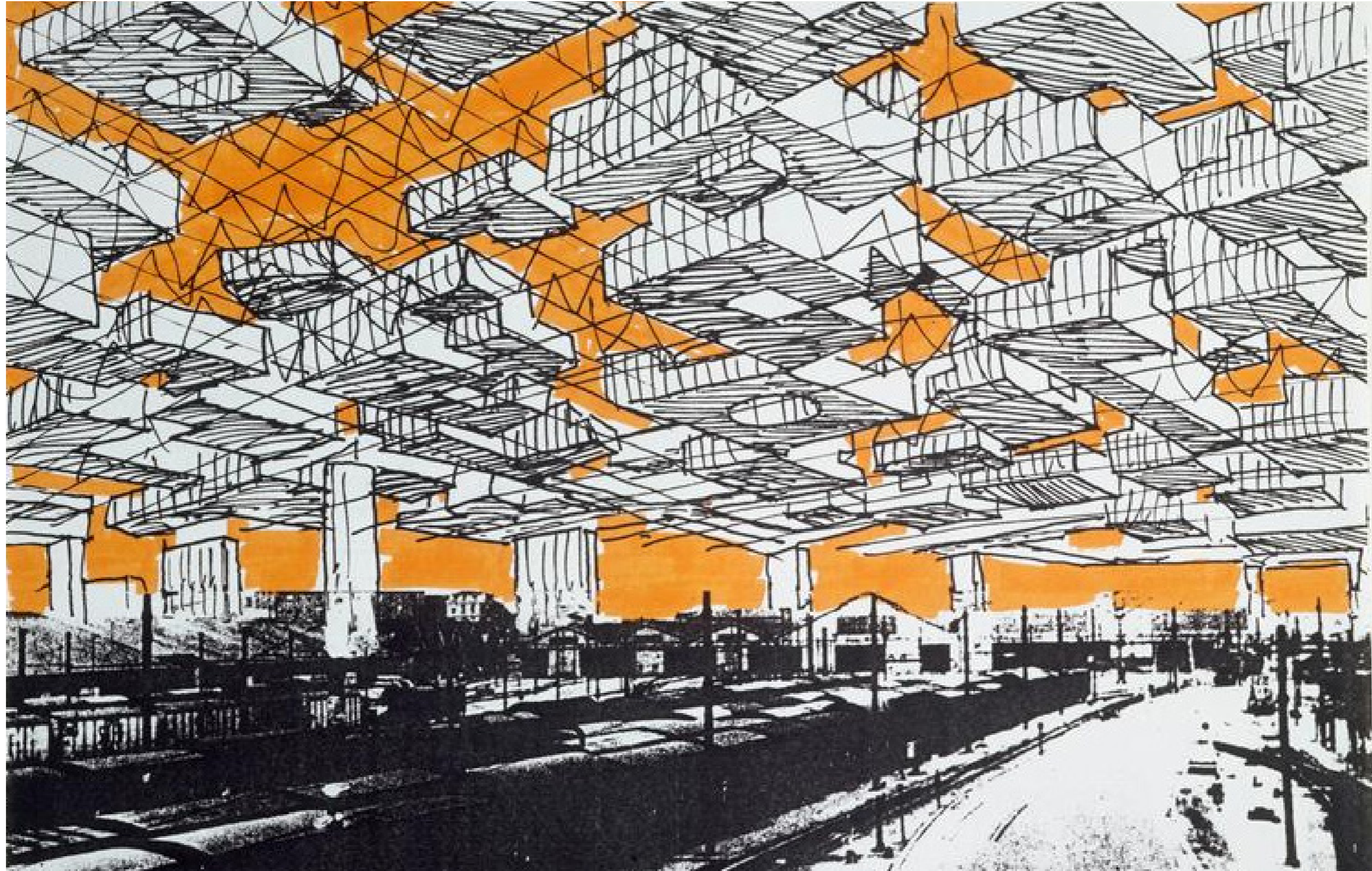
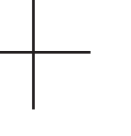
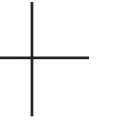
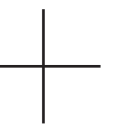
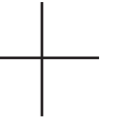


Figure 01.
Yona Friedman, *Ville Spatiale*. 1958/1959, Moma, New York.
SOURCE: (Friedman, 1958).



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1

REVITALIZATION OF THE MODERN RUIN

Public space today is being privatized turning the city into a control society. My vision for the city is an open system allowing optimum dynamics so the city can retain its vitality. The city is a recurring cycle of decay and renewal, preferably in an organic way. I am willing to transform the existing modern ruin.

1. *English philosopher and social theorist Jeremy Bentham believed that the panopticon principle is beneficial to the design of institutions where surveillance was important like hospitals, schools, workhouses, and lunatic asylums and prisons. (Shapiro, 2003)*
2. *The idea of the panopticon was invoked by Michel Foucault, in 'Discipline and Punish' (1975), as a metaphor for modern disciplinary societies. (Shapiro, 2003)*

PUBLIC DOMAIN BEING PRIVATIZED

Space that used to be public is vanishing in the privatized ocean of the city. The agora, forum and streets are the places of the communal life where people feel free. These places are disappearing, rapidly. Capitalism is turning our society in a control-society, where big companies determine how our city functions, looks like and how we live.

In 1965 Charles Moore addresses in 'You Have to Pay for the Public Life' (Moore, 2011) that there is a lack of public life that takes place in the streets and squares of big cities or small towns and that it only takes place in private places like Disneyland. Today this issue needs to be addressed even more.

PANOPTICON

The Western city nowadays is very comparable to the panopticon. The panopticon creates a state of conscious and permanent visibility, described by Jeremy Betham¹ in the late 18th century. It is a system that enables possibilities to control, study and improve groups of people, even in absence of those in power. The building consists of a tower surrounded by a circle of cells. Only one guard is needed to watch all the cells. Power becomes homogenized and according to Foucault² it is the perfect exercise of power. He uses the panopticon as a metaphor to explain discipline as a power type in capitalism: "*The panopticon must not be understood as a dream building: it is the diagram of a mechanism of power reduced to its ideal form*" (as cited in Shapiro, 2003, p. 300)

In the drawing of Figure 02 the individual cells are the buildings, limited by their structure. Capitalism is symbolized by the guard in the watchtower.

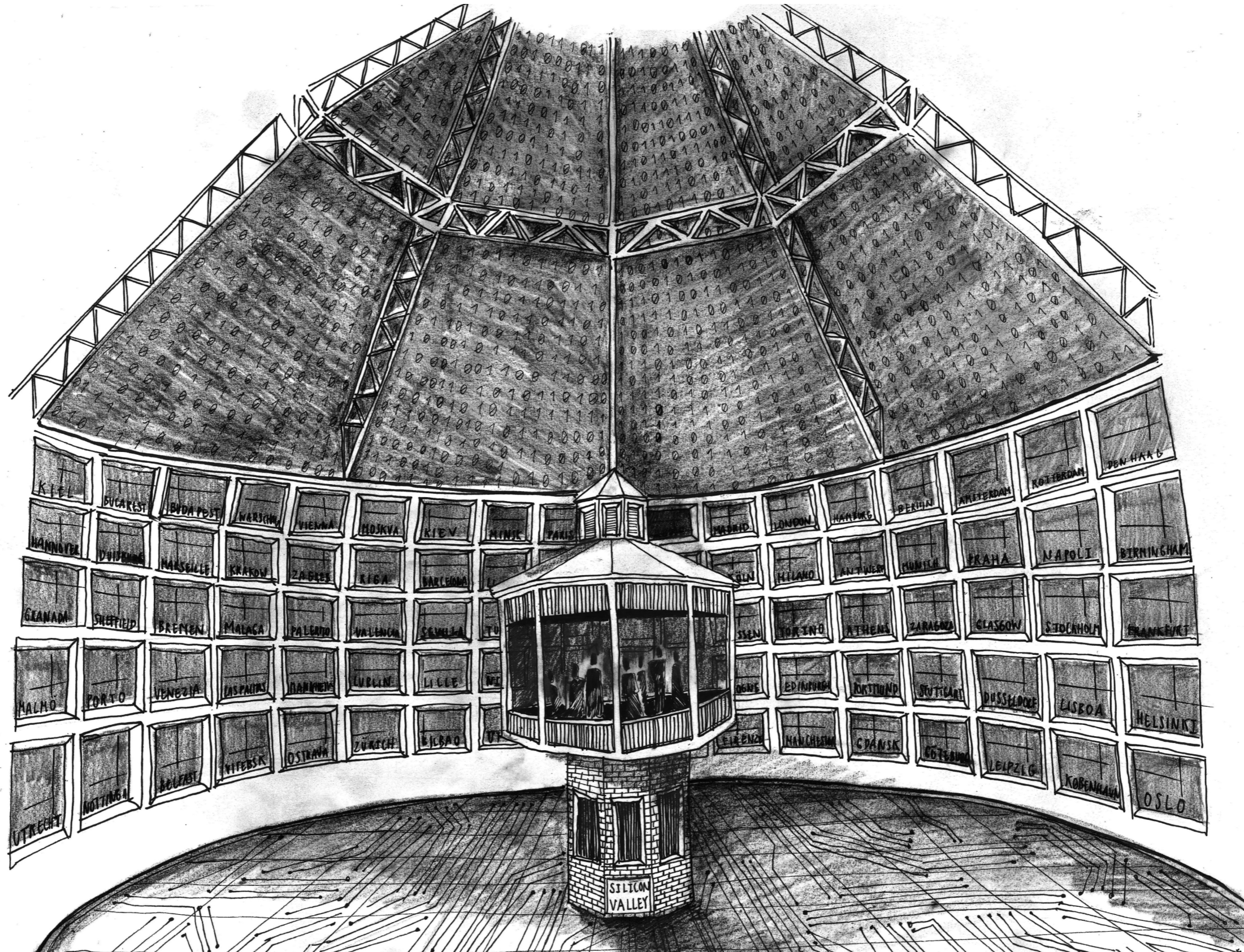


Figure 02.
The panopticon as a metaphor for the contemporary city. The cells are the buildings, limited to their structure. The guard is capitalism, controlling the way we live.

THE WALLED WORLD

3. *"Het is architectuur die als ruimtecapsule functioneert, die er een artificiele ambience creëert, de communicatie met buiten minimaliseert en een eigen afgesloten milieu vormt."* (De Cauter, 2004)

The city is becoming a theme-park for entertainment, being controlled from parties top down. An alienation of the public sphere.

Lieven de Cauter³ describes the architecture in our city as a space-capsule, creating an artificial ambience, minimizing communication with the outside world. He describes a dystopia of the future city where people back down in capsules.

AN OPEN SYSTEM

The modernists think about the city as an equilibrium. That is not what makes a place a fantastic city. In contrast, I believe a city should be an open system. Openness leaves place for participation and improvisation of the inhabitants. An open system gives the opportunities to create a dynamic city; places should be adaptable and flexible.

Richard Sennett (2006) explains that the city with an open network is an incoherent place since it is a combination of people who differ from class, religion or sexual preference. This dissonance marks the open way of life and is one for which people take ownership. In the documentary Human Scale architect Jan Gehl describes this interaction between human en city: *"If you make more roads, you will have more traffic. If you have more space for people, you will have more public life. We make the city and then the city makes us."* (Dalsgaard, 2012)

The boundary between private and public should fade in order to create dynamic city. What responsibility does the individual have and what responsibility should the community take?

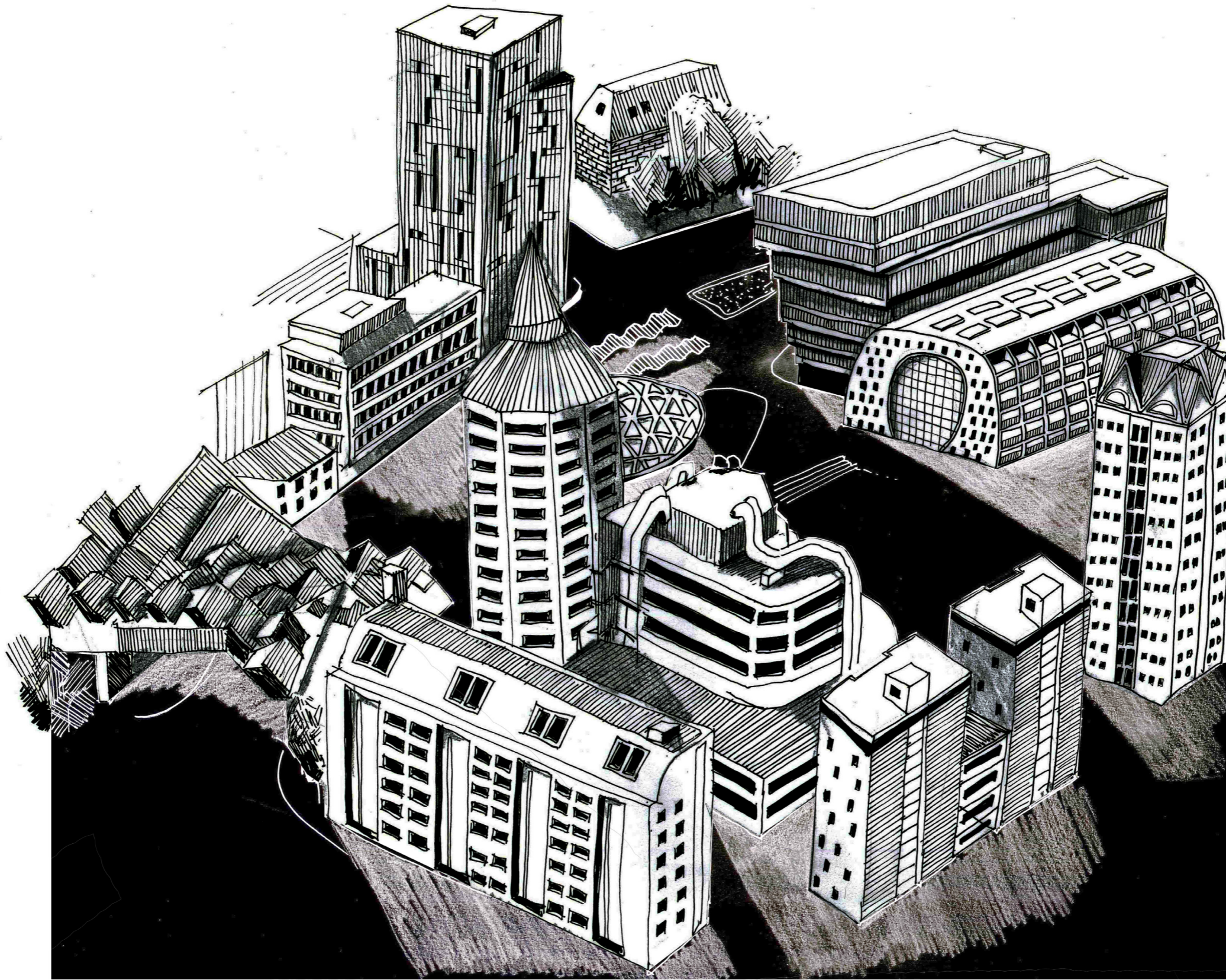
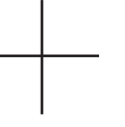


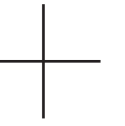
Figure 03.
The Walled World of the Blaak area in Rotterdam, consisting of autonomous and contextless buildings, where public space is privatized (Markthal) or a left-over space (square).

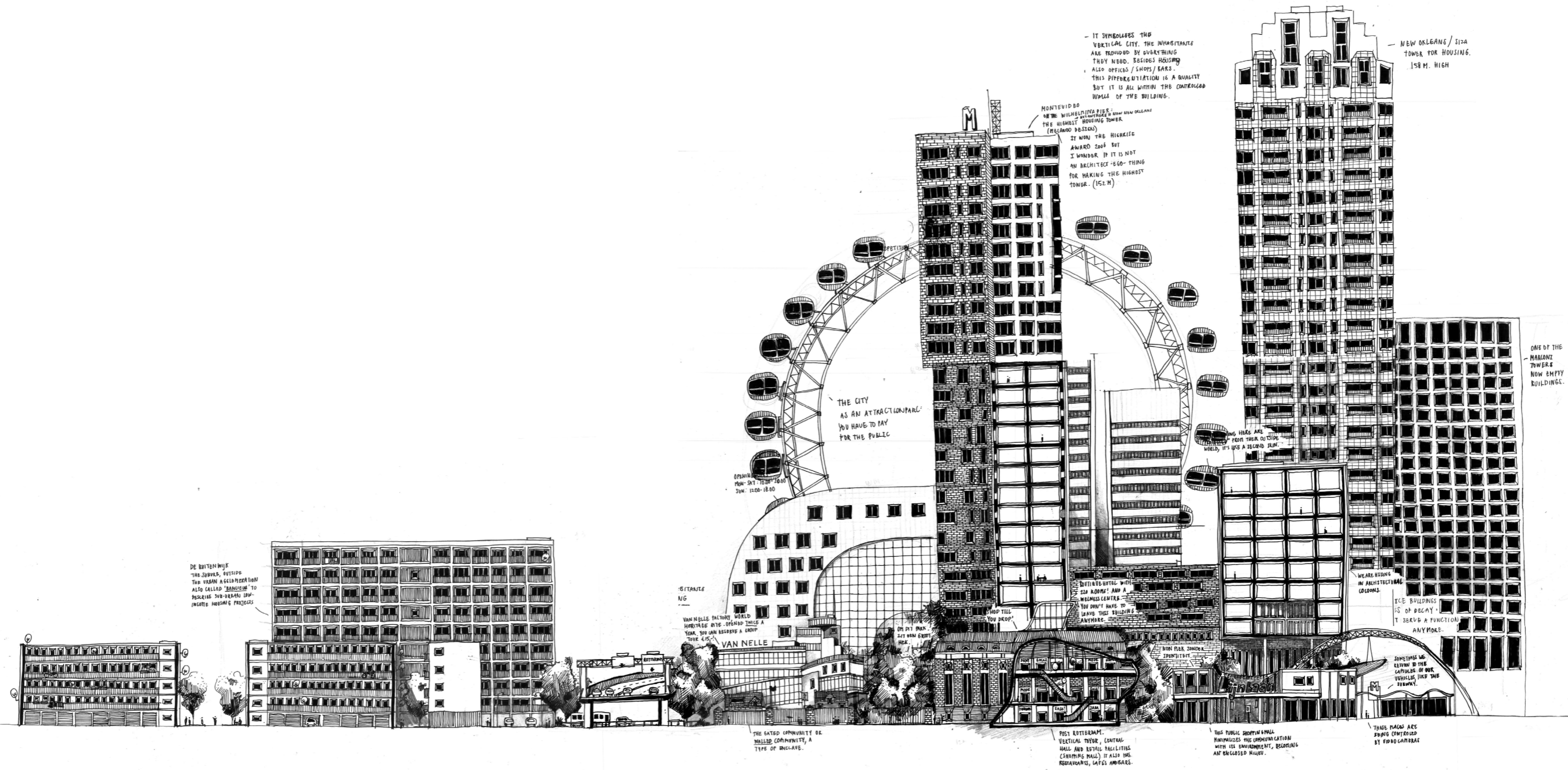


MAPPING THE MODERN RUIN

Autonomous capsules in public life take shape in shopping malls, skyscrapers, airports, amusement parks and gated communities. Office buildings are being build without any communication or interaction with their environment. Some parts of the city are 'plugged-in', while others are being excluded, forced to move to the suburbs. Where in this image of Rotterdam is place for the individual desire, communal responsibility and the public life?

The weak places in the city are the places of decay that do not serve a function anymore: the modern ruin. Structures that are disconnected from their environment and social network. The future of any building is its ruin. "*Let us not reinvent anything, let us review everything that already exists and make good choices.*" (Kroll, 2013, p.31) For me the ruin is an invitation to reinforce it, transform it, make connections and support them where necessary to start a new life cycle. The city is a recurring cycle of decay and renewal, preferably in an organic way.





- IT DEMONSTRATES THE
 VERTICAL CITY. THE INHABITANTS
 ARE PROVIDED BY SUBSTANTIUM
 THEY NEED. BESIDES HOUSING
 ALSO OFFICES / SHOPS / BARS.
 THIS DIFFERENTIATION IS A QUALITY
 BUT IT IS ALL WITHIN THE CONTIGUOUS
 WORLD OF THE BUILDINGS.

MONTVIDEO
 ON THE WINDMILL PIER.
 THE HIGHEST HOUSING TOWER
 (MILANO DESIGN)
 IT WON THE HIGHEST
 AWARD 2005 BUT
 I WONDER IF IT IS NOT
 AN ARCHITECT-EGO-THING
 FOR MAKING THE HIGHEST
 TOWER. (152 M)

NEW ORLEANS / SIDA
 TOWER FOR HOUSING.
 150 M. HIGH

THE CITY
 AS AN ATTRACTIONPARK
 YOU HAVE TO PAY
 FOR THE PUBLIC

OPENING
 MON-SAT 10:00-20:00
 SUN 12:00-18:00

DE BUIYENWIJK
 THE JOURNAL, OVERSIPPED
 THE URBAN ASSUMPTION THAT
 ALSO CALLED 'SANDWICH' TO
 PROTECT THE URBAN UPGRADE
 HOUSING PROJECTS

STRANGE
 NG

VAN NELLE
 VAN NELLE TAKING WORLD
 SHORTCUTS BY OPENING THIS
 YEAR, YOU CAN REAP THE BENEFIT
 OFER 45%

BEHIND HOTEL WITH
 220 ROOMS AND A
 WEDDING CENTER.
 YOU ONLY HAVE TO
 LEAVE THIS BUILDING
 ANYMORE.

WEARS BEING
 IN ARCHITECTURAL
 COLONN.

ICE BUILDINGS
 IS OF DELAY
 IT SERVE A FUNCTION
 ANYMORE.

ONE OF THE
 NATIONAL
 TOWERS
 NOW EMPTY
 BUILDINGS.

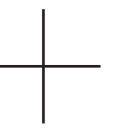
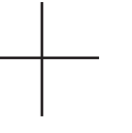
THE GATED COMMUNITY OF
 WILLED COMMUNITY, A
 TYPE OF INCLAVE.

POST ROTTERDAM.
 VERTICAL TOWER, CENTRAL
 HALL AND RETAIL FACILITIES
 (SHOPPING MALL) IT ALSO HAS
 RESTAURANTS, CAFE & AMUSE.

THIS PUBLIC SHOPPING MALL
 MINIMALIZES THE COMMUNICATION
 WITH ITS ENVIRONMENT, BEHIND
 AN ENCLOSED MALL.

THOSE PAGES ARE
 BEING CONSIDERED
 BY FORD GARDEN

Figure 04.
 The Walled World, mapping the modern ruin.



2

THE 1960S: AN UTOPIAN MOVEMENT

The 1960s was the time of hippies, Woodstock, and demonstrations; the time of automation, mass production and the ability for everyone to own a car. Protest-singer Bob Dylan responded to the crisis of that time with "*The Times, They Are Changing*". Architects in the 1960s reacted on modernism with a radical revolution.

Come gather 'round people
Wherever you roam
And admit that the waters
Around you have grown
And accept it that soon
You'll be drenched to the bone
If your time to you
Is worth savin'

ASKING FOR
UNITY.
POINTING
TO THE FLAWS
OF THE
GOVERNMENT.

PEOPLE,
STAND
UP! / Then you better start swimmin'
Or you'll sink like a stone
For the times they are a-changin'.

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

IT'S NOT JUST
REBELLING - THERE
IS A NEED TO FIGHT
FOR FREEDOM.

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

TO THE
MEDIA:
YOU ARE
TALKING
ABOUT CRISIS,
BUT THE GOOP
IS ARISING!

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

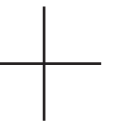
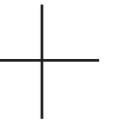
THOSE WHO ARE
STANDING UP FOR
FREEDOM ARE A MINORITY
NOW, BUT SOON THEY WILL
BE ARISING.

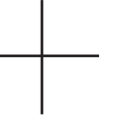
THERE IS A CHANGE!

Come senators, congressmen
Please heed the call
Don't stand in the doorway
Don't block up the hall
For he that gets hurt
Will be he who has stalled
There's a battle outside
And it is ragin'
It'll soon shake your windows
And rattle your walls
For the times they are a-changin'.

HERE THE
CALL FROM
THOSE WHO
WANT CHANGE.

Bob Dylan, The Times They Are Changing
1964

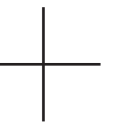




The 1960s, the decade in which my parents grew up. A decade that interests me because the quirkiness does not seem possible anymore today, however the 1960s left us with a lot of inspiration. The spirit of the 1960s is one with bubblegum colours and shiny style and the sense of optimism and faith in the future. This, and their intentions of a social commitment, trigger me to fathom them. I believe that the city of today needs a radical change. With a retrospective look at the 1960s I hope to find answers in addressing contemporary issues.

The projects of the 1960s I discuss share ambitious and idealistic ideas but have never been realized. You could call them utopias.

POP, PAMPHLETS AND BUBBLEGUM COLORS



**LOVE
PSYCHEDELIC
HAPPENINGS
WITH
THE**

"YOU CAN HAVE ANY COLOR
AS LONG AS IT IS BLACK"
-ford-

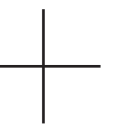
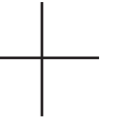
**PEANUT
BUTTER
THE DOORS
LOVE
THE CONSPIRACY**



Figure 07.

The sixties is the time of hippies, Woodstock, demonstrations and freedom.

There was a shift from the standardized form to the importance of a symbolic meaning and a communication with the everyday life. "They can have any color, as long as it is black." said Henry Ford. Pop-art symbolizes the entry of mass consumption.



3

THE 1960S AND MEGASTRUCTURES

The 1960s visions seemed to promise openness, participation and vitality. They are indeed inspirational visions, not because of the megastructures, but because of the comprehensive systems that provide freedom and their discussion on the public domain.

Architect and theorist Yona Friedman created the knowledge and structures for people to define their own environment: structures for living and to enhance their independence. His Ville Spatiale is the product of the logic of having an order that allows life.

1960, FRANCE | Mass production made it so that everyone received the same, leaving little alternatives for individuals. Friedman wanted to give the individual its freedom back. By letting the inhabitant participate in the process he gets the freedom to create after his desires and has an active engagement with the city.

The architecture Friedman designed to envision his ideas is the Ville Spatiale and Mobile Architecture is the most important element of this. Flexibility is key. Individuals could plug-in their mobile home into the structural framework. With a mobile home people have the freedom to determine where they want to live and for how long. A city of nomads is created. (Friedman, Orazi, 2015)

VILLE SPATIALE, YONA FRIEDMAN

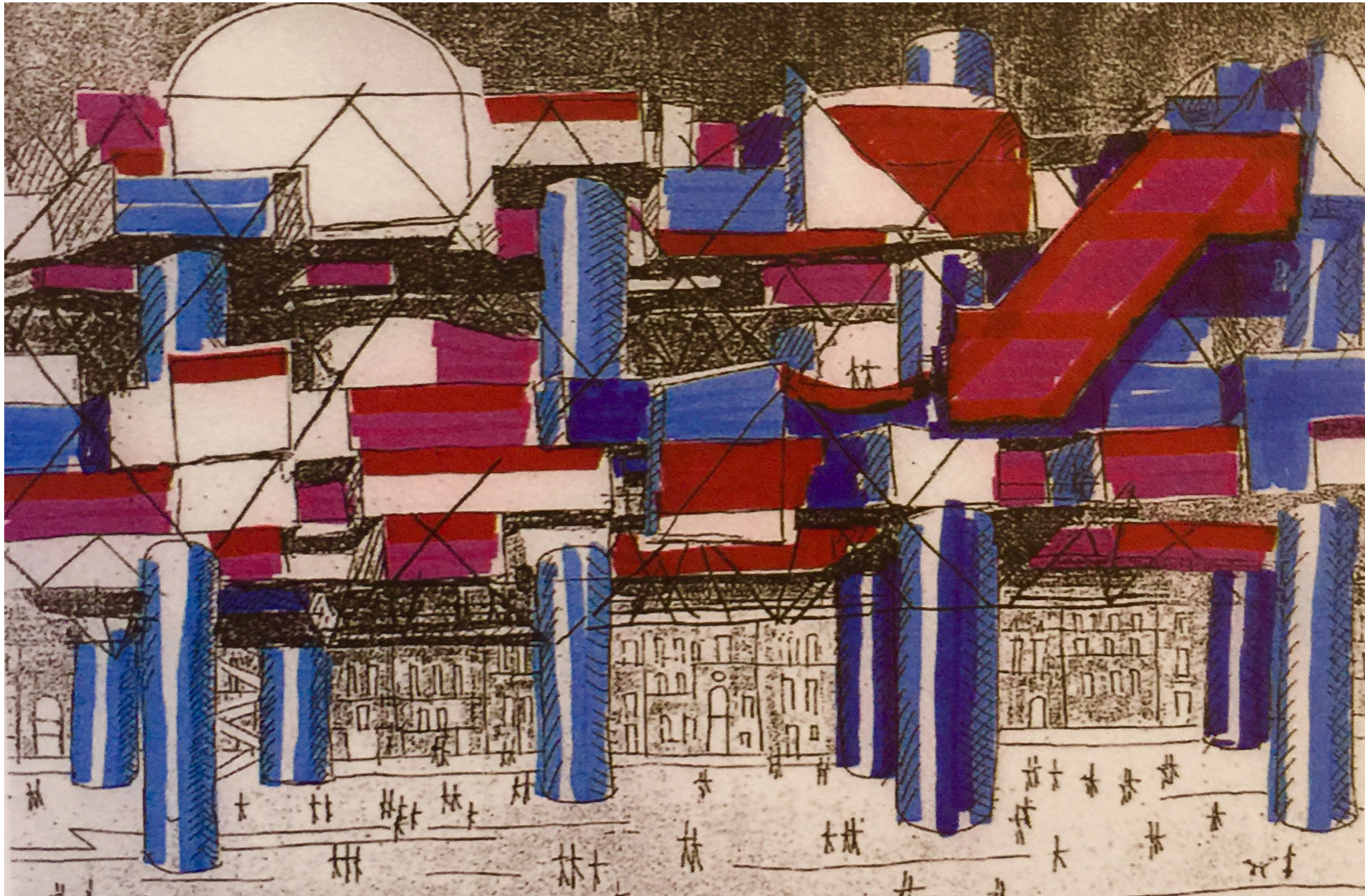


Figure 08.
Ville Spatiale, Yona Friedman, 1958
(Friedman, 1958)

STRUCTURE AND INFILL

Ville Spatiale makes a distinction between a structure and an infill. A structure as an open system leaves room for flexibility and for life. The infill is not able to undermine the structure.

When it comes to my own assignment, that of transforming the modern ruin, I will also have to change the structure. This does not function anymore and is in decay. I have to adapt it in order to give it a new meaning.

PARTICIPATION

Ville Spatiale embedded an active engagement of the individual with the city. A generic, rigid framework spans over the existing city allowing adaptable modules to be built in. Inhabitants could design their own units on the basis of prefabricated units for kitchen and sanitary. The units could be plugged in anywhere anytime.

Also important is the tension between individual desires and collective needs. The public domain belongs to the community, so what responsibilities does it have?

AGAINST FINAL RESULT

Yona Friedman resisted against the modernist city's pre-occupation of form and their perception of the city as a solid place. Friedman proposed an architecture that does not have one final solution or result; he proposed design strategies that focus on the transformation of one result into the other, focusing on the process. (Friedman, Orazi, 2015)

I agree with Friedman that there is not one solution, no final equilibrium. Because the city is not frozen the architect needs to create design strategies more than a final form. Architecture can create opportunities and challenges people to try new ideas, but also keeps in mind that the city is a continuing process. Instead of accepting the top-down control in our contemporary society, we need bottom-up influences. I believe that architecture can provide the condition to achieve this. *"People are interested in ideas if you provide them with the right choices. They try different options, discuss possibilities."* (Belogolovsky, 2016)

FLEXIBILITY

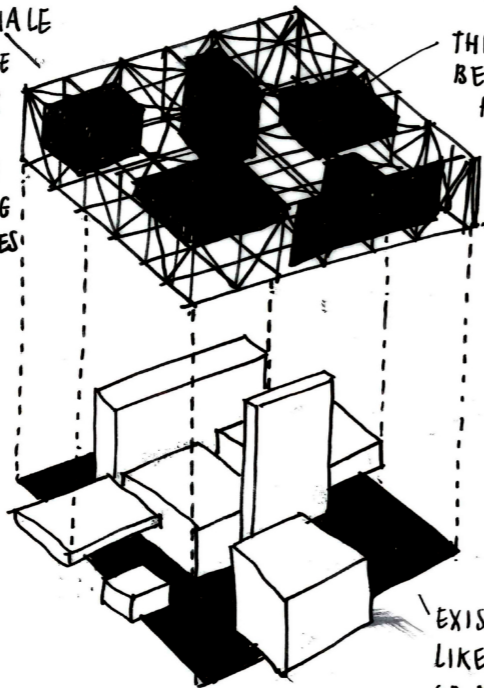
With the focus on individual desires, flexibility is paramount in Ville Spatiale. Aim is true mobility and therefore the ability to construct and demolish at any time. Friedman explained the need for Mobile Architecture as a need to frequently change your environment: *"In summer time, you may live in the arctic, in winter you move elsewhere."* (Belogolovsky, 2016)

Flexible architecture to accommodate change is what we need today, but in order to achieve a sustainable environment more than for mobility goals. In today's city people are very mobile themselves, travelling around the world for work or leisure. I also think there will always be a need for a stable factor in your life or the urge for an everyday routine, whether this is in the supermarket or your favorite cafe. People are sedentary.

GROWTH AND INFILL

STRUCTURE PARALLEL

VILLE SPATIALE
A MEGASTRUCTURE
LIKE SPAN-OVER
BLOCKS. WITHIN
THIS FRAME THE
INHABITANTS PLUG
IN MOVABLE BOXES



THIS COULD
BE SOMEONES
HOUSE.

VOLUMES CAN
BE PLUGGED-IN
THE STRUCTURE
ACCORDING TO NEEDS
OF INHABITANTS

EXISTING CITY
LIKE PARIS, BERLIN
OR MILAN, BUT IT
COULD ALSO BE AN
AFRICAN CITY.

AUTONOMOUS

NEW CITY ON TOP OF
AN EXISTING
(AUTONOMOUS)

THE VOLUMES ARE
IRREGULAR AND IMPROVISED
ON SITE, CREATING SORT
OF CHAOS.

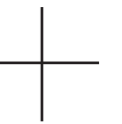
THE MEGASTRUCTURE
AS A RIGID THREE-
DIMENSIONAL GRID
LIFTED FROM THE
FLOOR.

THE STRUCTURE CREATES
ORDER AND FUNCTIONS
AS A SOLID/MONUMENTAL
SYSTEM.

NO FINAL RESULT

FLEXIBILITY

PARTICIPATION



INTERPRETATION FOR THE PUBLIC DOMAIN:
INTERTWINE INSTEAD OF PARALLEL

Friedman's Ville Spatiale is a structural framework placed on top of an existing city, whether this is Paris or an African Town. Friedman's megastructure is very autonomous and generic; to be placed everywhere. Rem Koolhaas calls it an iron sky placed on top of a city. (as cited by Schrijver, 2009). We need an open system, but also site specific solutions. It would be more interesting if the comprehensive structure is intertwined with the existing city. Ville Spatiale does not build on the own identity of the city, creating two worlds instead of one.

I imagine Friedman's structures as a synthesis of transformation and contemporary values. Special places of the city contributes to the identity and this needs to be maintained. In Figure 09, one can see valuable places of the city (white) and the places that are opportunities to transform into something new.

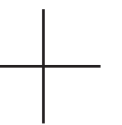
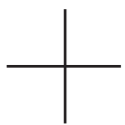




Figure 10.
Personal impression of the synthesis of contemporary values and transformation possibilities.
Intertwine instead of a parallel world.

1. The Situationists had a strong belief in the liberating power of the free and conscious will of each individual. The spectacle shifts the attention to consumption and imagery as the primary activities of life so that everyone becomes a passive spectator.

2. Marshall McLuhan invented the term Global Village to describe the trend of mass media that increasingly takes away time and place barriers of human communication, allowing people to interact on a global scale. The world turns into a village. (McLuhan, 1962).

3. During the research I asked myself the question if architecture can evoke behavior or change society. I elaborate on this in Appendix 1 and 2.

The book 'Homo Ludens' by Johan Huizinga inspired Constant Nieuwenhuys to design city models with the playful, creative human being at the center. Cities in which men are liberated from manual labor and can dedicate themselves to the act of informally creating their environment. Minimum requirements create options.

1959-74, AMSTERDAM | Artist Constant Nieuwenhuys was part of the Situationist International. 'Leader' of the group was theorist Guy Debord. They believed the functionalist city was too mechanical and too anonymous in order to have informal meetings in the everyday life. While the human being should be in the center, he is forgotten in the modernist city. The Situationists believed that the true human being is on a continuous seek for adventure and creative expressions; not the passive *spectator*¹ he becomes in the modernist city. The consumer society is a treat for men. Lara Schrijver describes (Schrijver, 2009, p.133) that the Situationists envision a totality of

art and life with an individual resistance against the machine. The individual is not passive but constantly creating his own life and environment.

The 1960s were the beginning of the *global village*² in which mass imaginary played an important role. Mass culture caused a liberation from architecture, resulting in an architecture that is homogeneous. The Situationists resisted against the singular defining images, the dominant thought of capitalism and modernism with the idea of Unitary Urbanism. With Unitary Urbanism everyone is involved in the creation of their own environment by means of *situations*. (Wigley, 1998)

TOTALITARIAN SYSTEM

The Situationists positioned themselves opposed to the modernist. With doing so, they intentionally replicated the problems of the modernist. Corbusier believed that clean and ordered cities will create ordered, perfect humans. The Situationists in their turn claimed that their architecture would evoke the perfect creative expression of the human being. They both expect citizens to act according to their architecture. New Babylon is an equally massive and totalitarian system as the modernist city. Architecture can have influence on the occupant but it can not change society.³ (Schrijver, 2009)

NEW BABYLON, CONSTANT NIEUWENHUYS

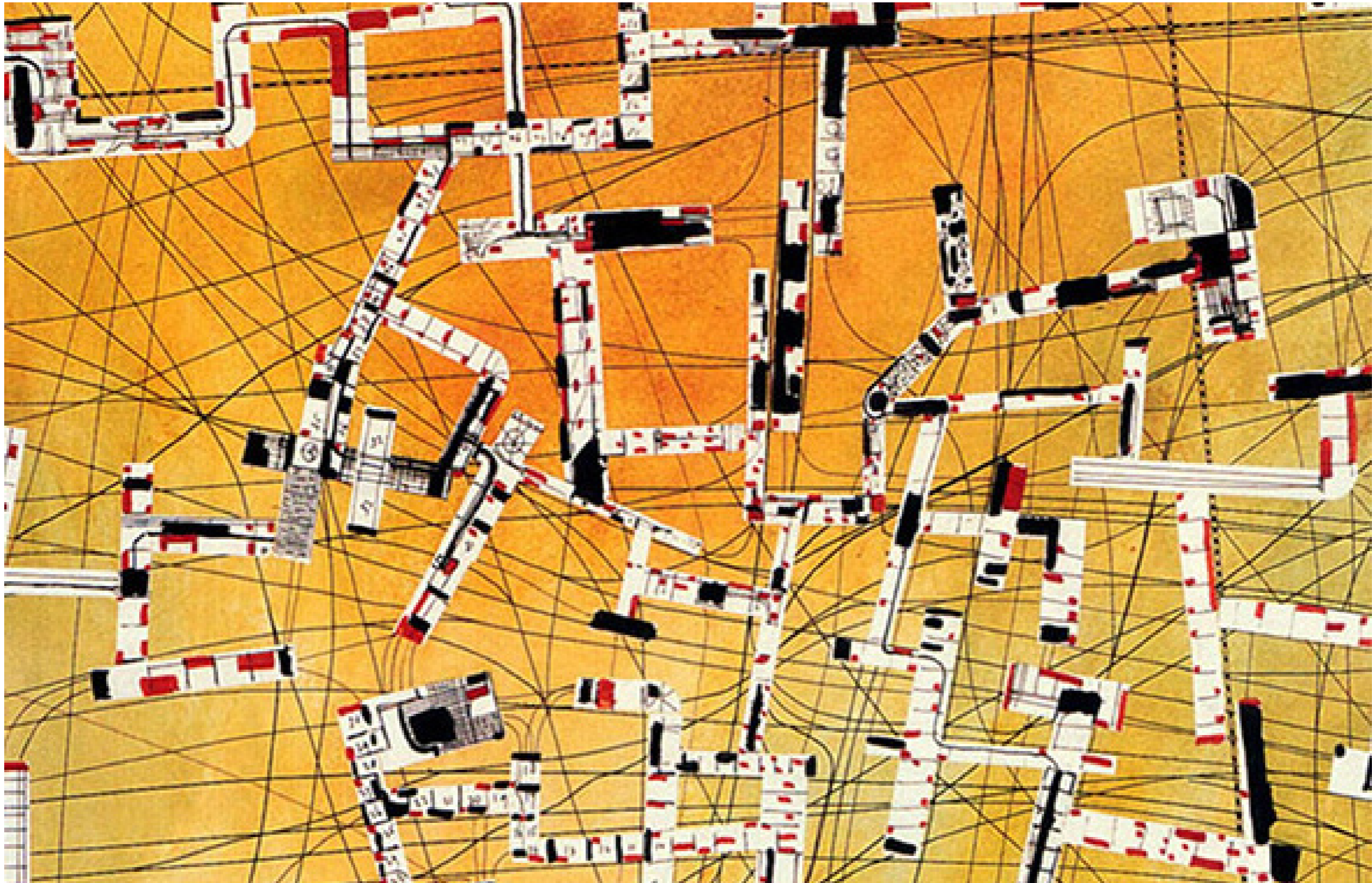
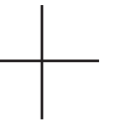


Figure 11.
New Babylon North, C. Nieuwenhuys, 1960
(Nieuwenhuys, 1960).



FLOW OF AMBIANCES

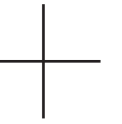
At the center of New Babylon is the idea of *dérive*: drifting through a city, intentionally, to find the psychological aspects of the city. One has to drift along the flow of ambiances, instead of dividing the area in zones like dwelling, work, leisure and travel like in the modernist city. Psycho-geographical maps visualize the human needs, and not the functional programme.

The city order is determined by the notion of 'flux' or flow of groups of individuals. The actions of these people shape the city. I also think that an ever changing life needs ever changing environment. (Wigley, 1998)

THE LABYRINTH / IRREGULARITY

New Babylon is a flexible network of sectors that stresses different levels, allowing a variety of psychological ambiances. The network provides the minimum requirements for free behavior and therefore loses efficiency. (Wigley, 1998) It embraces the unexpected and irregular with erratic chambers and spiral staircases: like an adventure you wander through a labyrinth. All the activities and transformations causes form and atmosphere of all the sectors to be in constant change. No one will fall into habits. As an architectural space Lara Schrijver relates New Babylon's labyrinth to today's casino, where the lack of orientation in time and space influences your behavior. (Schrijver, 2009)

Ambiguity is a drag. The power of the labyrinth lies within the fact that it offers multiple options, different atmospheres. Today we have a big scope. If we need sun, we are able to book a flight to the sun. It is easier to achieve a different atmosphere when we want to. It would be interesting to achieve this level of options and surprise in every day life.



TOTALITY OF ART AND LIFE HOMO LUDENS

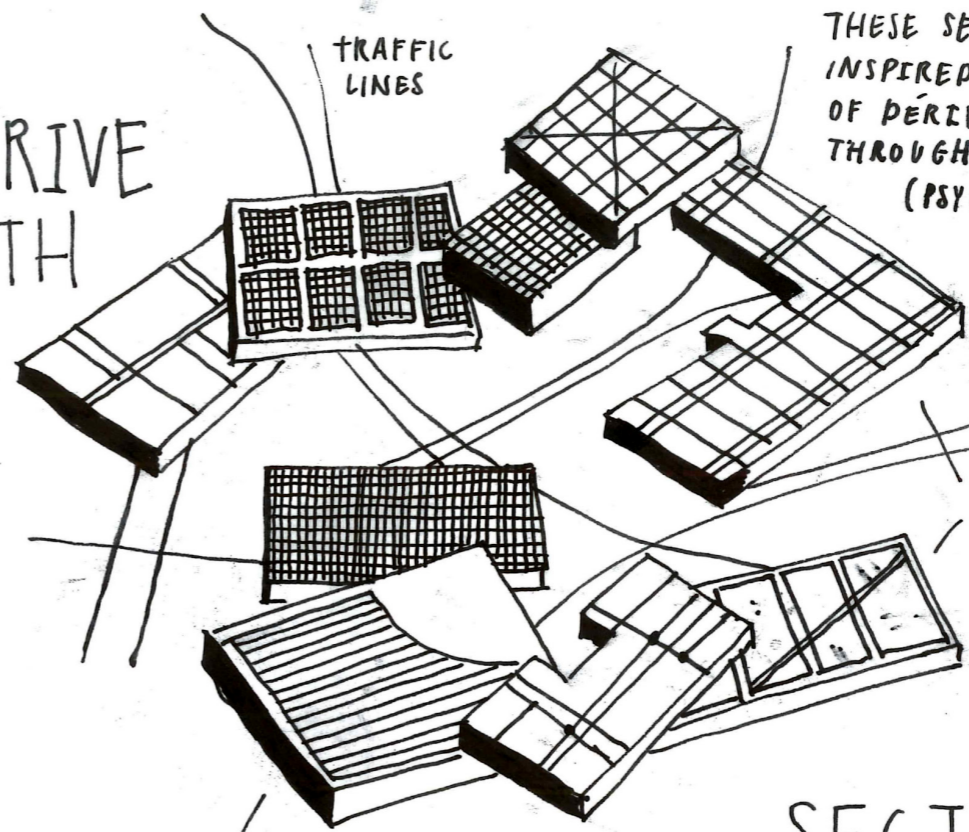
THIS LABYRINTH IS FORMED BY IRREGULAR SHAPES AND STAIRCASES.
ALL THE PLACES CHANGE CONSTANTLY OF FORM AND ATMOSPHERE BECAUSE OF THE ACTIVITIES

THIS ROOM COULD BE THE ROOM OF COINCIDENCES

HERE THE ROOM FOR QUIETNESS?
IT'S LIKE A PLAYGROUND

AND THIS COULD BE A PLACE FOR REFLECTION
URBANISM AS A LIFESTYLE
NO PLAN.

DÉRIVE LABYRINTH PLAY

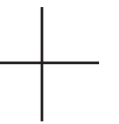


THESE SECTORS ARE INSPIRED ON THE IDEA OF DÉRIVE: DRIFTING THROUGH A CITY.
(PSYCHO-GEOGRAPHY)

THIS PART HAS THEN AGAIN A DIFFERENT ATMOSPHERE.

ZONE OF INTENSE AMBIENCE / A PARTICULAR ATMOSPHERE

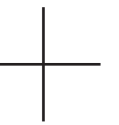
SECTORS INTERCONNECTED AND DENSED.

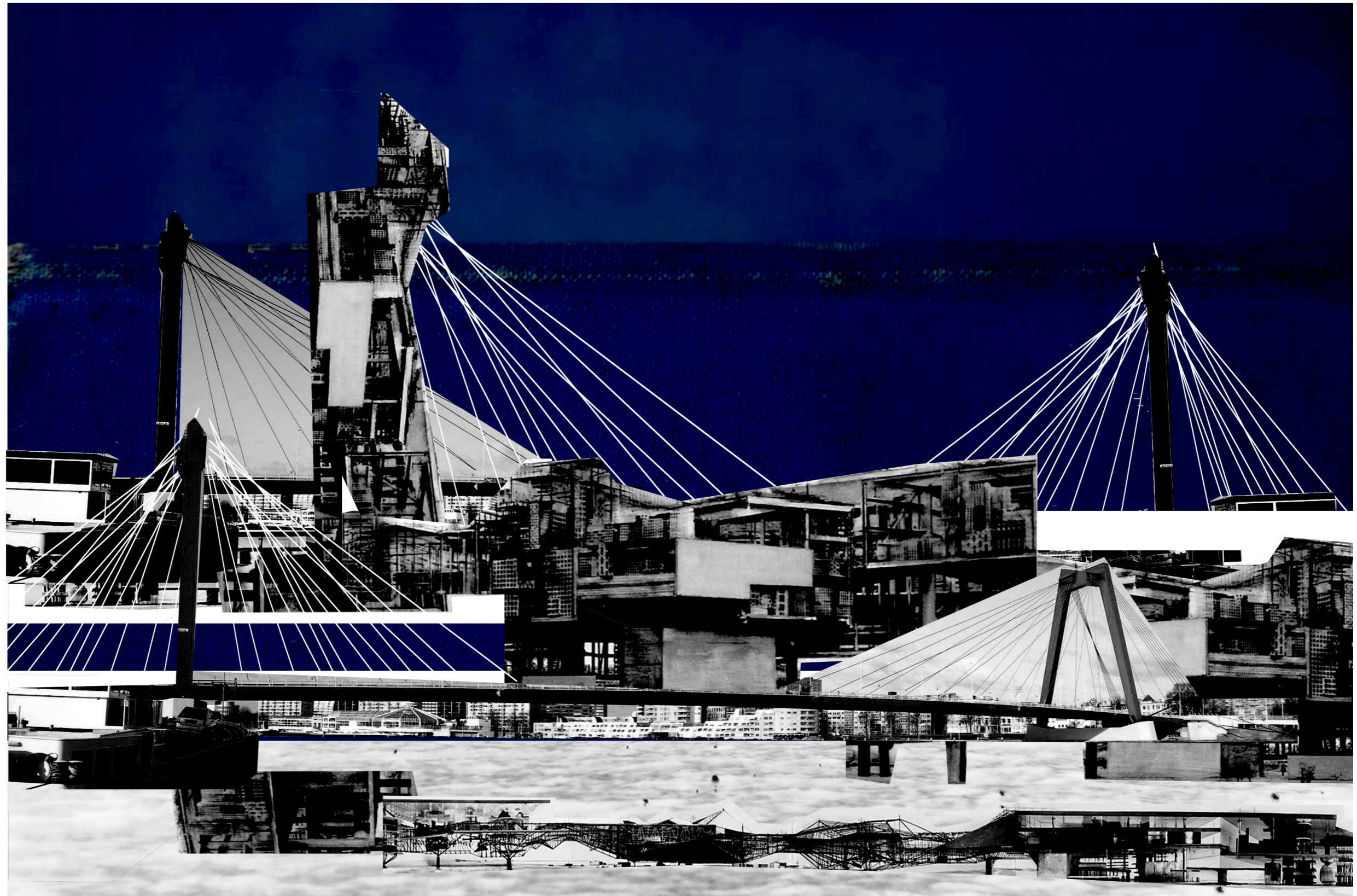


INTERPRETATION FOR THE PUBLIC DOMAIN:
CONTINUITY AND A TRIGGER FOR OPTIONS

A city is about flows of people and different ambiances so public space should be something continuous. Today's cities need a continuous public space that is a trigger for alternative. In my opinion it is important that in everyday life multiple options, surprises, unexpected events and triggers for improvisation are offered. It prevents people to fall into habits, it invites people to be more creative and innovative.

In Figure 12 I visualized my interpretation for Rotterdam. In the image the Willemsbridge is pictured, connecting the right bank of the *Nieuwe Maas* with *Noordereiland*. Imagine a bridge to be part of a continuous public network that invites people to choose a different route than the usual, or even to transform it.





Peter Cook proposed a city that contained modular residential units that could plug in to an infrastructural megastructure: Plug-In City, intended to accommodate and encourage change through obsolescence. Each building outcrop is removable and a permanent “crane-way” facilitates continuous rebuilding. If you want to play with Plug-In City, you have to accept its rules.

1964, United Kingdom | *“The pre-packaged frozen lunch is more important than Palladio. For one thing it is more basic. It is an expression of human requirement and the symbol of an efficient interpretation of that requirement that optimizes the available technology and economy.”* (Cook cited by Schrijver, 2009, p. 109.) Peter Cook is a member of Avant-garde group Archigram. Archigram criticized the Modernists for their use of technology in the increasing mass society by investigating how technological achievements could have impact on the future of architecture.

The modernists aimed for the perfect machine for living. They required aesthetics based on technology, functionality and rationality. The modernists used technology as a tool for developing human society. Archigram questioned Modernism for their interpretation of being ‘modern’ and had an opposed view by using other conditions created by technology like planned obsolescence and disposability. They used technology as a dynamic, human development to facilitate new opportunities for growth and change. Archigram had affinity with the commercial culture and used technological innovations as a platform to distribute their work consisting of pamphlets and comics. *“Medium is the message”* (McLuha, 1962) Technology is more than the physical environment of the modernists. It also stretches to the network of technological developments. (Schrijver, 2009)

PLUG-IN CITY, PETER COOK

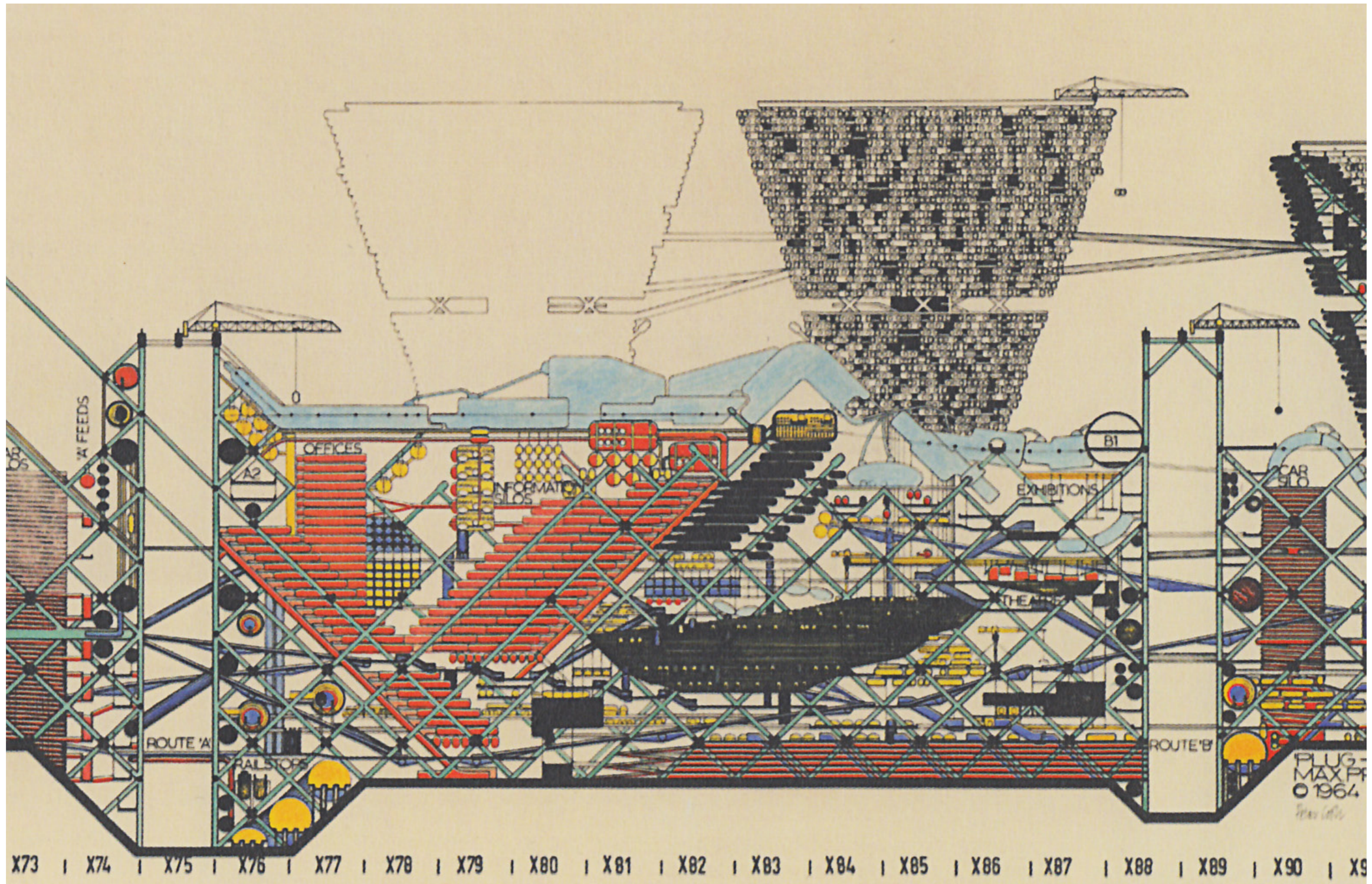


Figure 13.
 Plug-In City, Archigram, 1962-64
 (P. Cook, 1962-64)

COMPREHENSIVE CITY STRUCTURE

A comprehensive, dynamic structure offers opportunities for the community to engage within the process and for the city to adapt over time. Archigram aimed for a living, breathing, total environment and explored how technology could enable this. (Schrijver, 2009, p.109) Archigram envisioned to build into technology itself, as an integral part of society. Technology became architecture.

The megastructure of Plug-In City is unwieldy. If it would be divided into smaller elements, there would be more possibilities to adapt the structure.

CONSTANT TRANSFORMATION

In Plug-In City, permanent crane-ways are constantly rebuilding and changing the city. If an individual requires a replacement in his mobile-home, the crane constructs it.

It reflects on the fact that the city is not static but a dynamic process. A city should always be able to adapt and grow.

THE MODULE FOR FREEDOM OF CHOICE

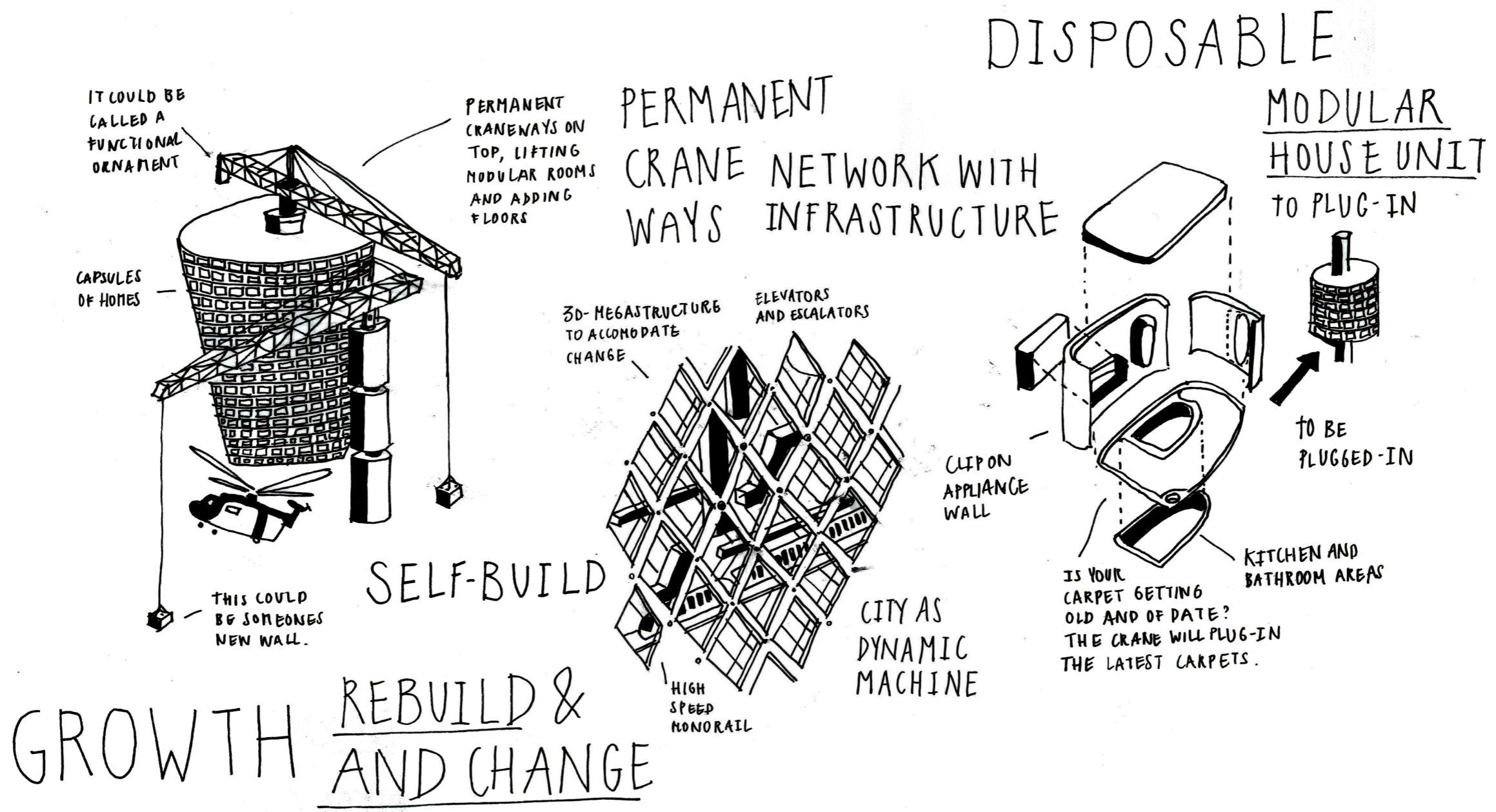
Archigram anticipates on consumerism with technology. Consumption is based on the freedom of choice (Schrijver, 2009, p.132). Giving people the option to choose and let them influence their environment leads to an active engagement with the city. The modular house-unit is the perfect place for dwelling and refers to the consumer society.

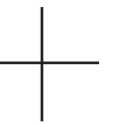
The freedom of choice is dependent on and limited by the structure of Plug-In City. You can not question the system, you have to play within its rules. It is also an individual freedom, leaving me wondering what the involvement is of the needs of the community in the public spheres. I think there is a necessity for safeguarding public space in a structure like this.

DISPOSABLE TO RECYCLABLE

Archigram had a fascination for planned obsolescence and temporality because a limiting lifespan promises the potential to constantly form new desires. In Plug-In City there is a difference in durability of the structures. The residential units last a couple of years, but in 40 years the whole city has an obsolete main structure that needs to be replaced.

It is obvious that the concern for sustainability was not present in the 1960s. Today people are more aware of the footprint they might leave behind so they prefer qualitative, long lasting products. The idea of the disposable could work in contemporary society when related to the process of recycling. A combination of industrialization and craftsmanship would be interesting for the present city: industrialization for the modular, adaptable systems and "craftsmanship" for the long lasting.





INTERPRETATION FOR THE PUBLIC DOMAIN:
GRADIENTS BETWEEN PUBLIC AND PRIVATE

The tension between the individual and the collective takes place in the public domain. I investigated this issue in the Schouwburgplein of Rotterdam. The square is a playground, the cranes are tools for self-building and the zeppelin is a tool for transporting and moving items. The responsibility of the collective lies within re-arrangement and changing the program (the zeppelin) whereas the role of the individual is building the environment (the cranes).

The human being is not only an individual, he also relates to other individuals forming couples, teams, collectives or whole communities. Therefore gradients between the private and the public are important to overcome the hard borders between individual and collective.

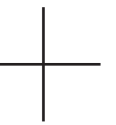




Figure 15.
Schouwburgplein, Rotterdam.
Public space is formed by the environment around it. What are the responsibilities for the individual and the community?

Based on the metabolic ideals, Kenzo Tange designed a linear extension of Tokyo, that used a series of modules that stretched 80 km across Tokyo Bay. The Metabolists envisioned the city as a organic process: a living and mutable entity. It is based on the idea of a mega and minor structures, materialized as a huge highway system.

1961, JAPAN | The Tokyo metropolitan region exists of 30 million city dwellers and is the political, economic and cultural center of Japan. Tokyo was dealing with an increasing population and the rebuilding of its identity after 1945. The atomic bombs of Hiroshima and Nagasaki dominate WWII history, but the attack that hit Tokyo erased almost half of the city.

Architect Kenzo Tange wanted to find a way to coordinate the changes within the city structure. He proposed a megastructure of a series of nine-kilometer modules that stretched 80km across Tokyo Bay. It accommodates movement with a flexible infill of replaceable housing-units.

Under the influence of his new ideas Tange formed the movement of the metabolism, together with other young architects. It was a reaction to the mechanical city of the modernists. They did not aim for a final physical destination, they embodied the city as a dynamic, organic process of transformation. The city should not be a division of functional zones, the city should be an open complex network.

In the modernist city function and space are organized. Tange believed that the organization of space is a network of energy and communication: a flexible and spontaneous network rather than a rigid one. The organization will be sophisticated when the communication is strong. The metabolists called for public-sector initiatives instead of the dominance of the private sector in neo-liberalism. (Lin, 2007)

TOKYO BAY, KENZO TANGE



Figure 16
A Plan for Tokyo 1960, Kenzo Tange, 1960.
(Tange, 1960)

NEW URBAN EXTENSION

The megastructure consists of modules that are organized into building zones and transport hubs and include office, government administration, retail districts or the new train station. This system is interesting for the development of new, big cities.

THE COMMUNICATION NETWORK: FROM MOBILITY TO SELF-CONTROL

Mobility is key for the organization in Tokyo Bay, designed as a transportation network. *“It is the arterial system which preserves the life and human drive of the city, the nervous system which moves its brain. Mobility determines the structure of the city.”* (Lin, 2007). With the entry of the automobile in the 1960s, infrastructural systems had to change drastically. The relationship between architecture and the street demanded a new system because of the speed and scale of the automobile.

After the Internet was embedded in society’s everyday lives, digital communication networks became more important and data being the main element. How does this shape our cities?

ORGANIC GROWTH WITH LINEAR AXE

The megastructure of Tokyo Bay is based on an ideal amount of inhabitants for a city. When the population increases, it is easy to add a module. This principle is based on the organic process of cell division happening in nature. Linearity would encourage the mobility to be spontaneous. (Lin, 2007, p.75)

MEGA AND MINOR STRUCTURES

In Tokyo Bay the communication network determines the city structure. A rigid, infrastructural network is set up, consisting of mega and minor structures. A linear axe with parallel streets creates order and opportunities on different scales. (Kuan, 2012)

I do not think it is always necessary to have a system in which every element has a equal value. The megastructure should be reinforced where needed. Nowadays the automobile is less fundamental to the infrastructure. I would suggest cable-cars, escalators, subways, trains, pedestrian- and bicycle paths.

THE FIXED AND THE TRANSIENT

Tange differentiates the slow cycles from the fast ones. The megastructure can last for a long time, while the individual houses are more prone to become obsolescent. The fixed is the responsibility for communities or governments shaping public spaces and long term visions. The transient or temporary elements are more specific, easier to be replaced or adapted and might be the responsibility of the individual. (Lin, 2007)

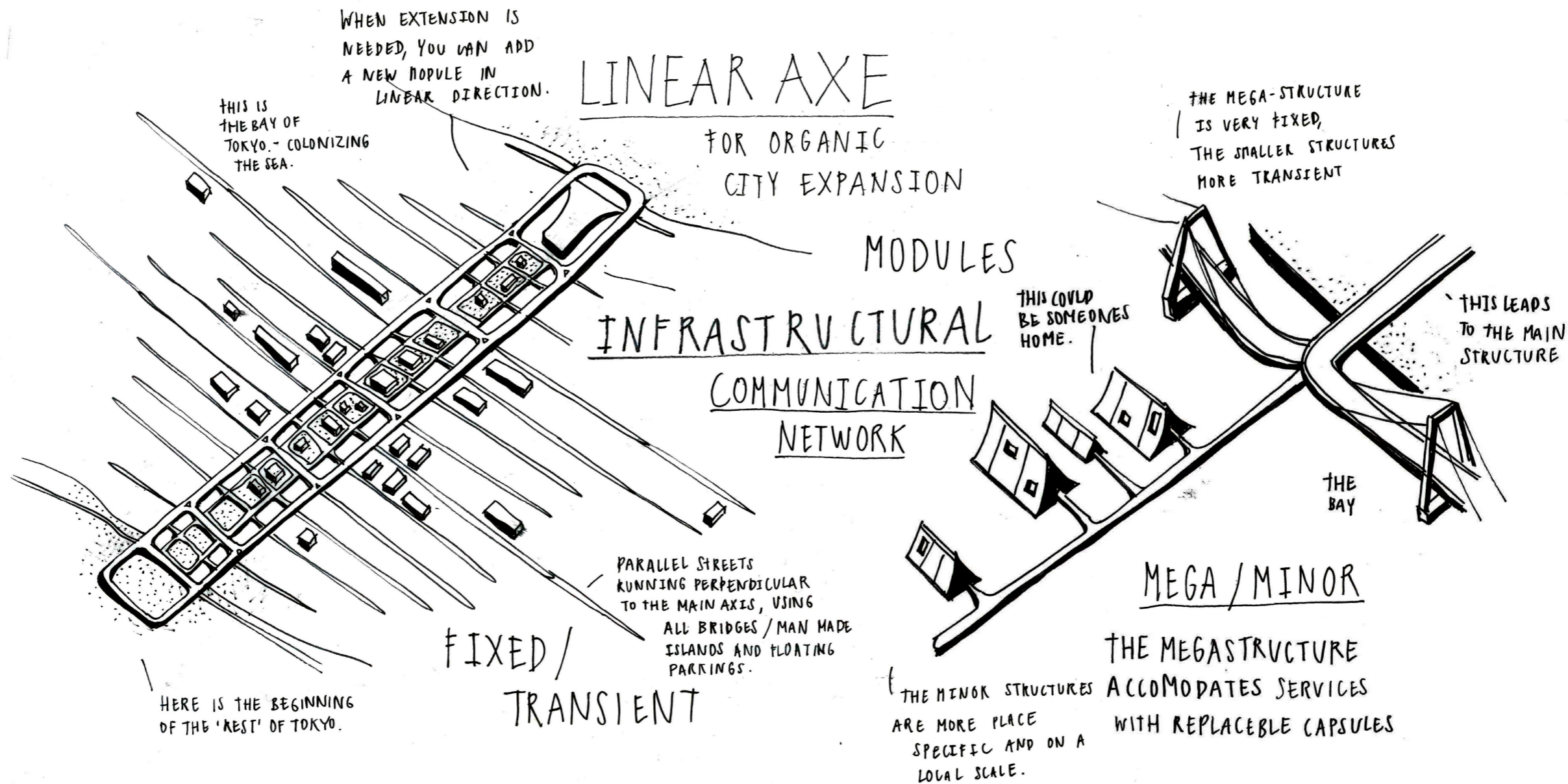
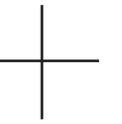
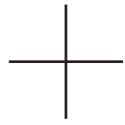


Figure 17. Investigation Tokyo Bay. Communication network with mega and minor structures.



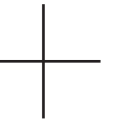
INTERPRETATION FOR THE PUBLIC DOMAIN:
DIGITAL COMMUNICATION NETWORK

4. I elaborate on this in the Appendix 3.

How is information technology shaping public space in today's cities? In an attempt to shape the utopian Smart City⁴, local administrators are increasingly willing to make concessions to the public space. Smart Cities are managed by tech-companies. Data-clouds shape our experience of today's city. Intelligent applications sense how we behave in our private and public sphere. We are being watched and controlled by tech companies, becoming the object in the observation.

A city is the place for creativity and for social activities and should not have the intention to use data for private or commercial purposes that does not give anything back to the city.

We should have the control of our data. In an infrastructural node in Rotterdam I address the shift from mobility network towards the digital communication network. Google balloons are providing us with free wifi and therefore collecting our data. The communication network should be open source.





Cedric Price envisioned an education facility providing scientific and technical education. Postindustrial Britain left a network of railways and a crane that Price transformed into a mobile university. Potteries Thinkbelt is an interactive, adaptable network, consisting of mobile classrooms, laboratories and housing units that could move along a railway, reinforcing the area by being connected.

1964, UNITED KINGDOM | Within the ideologies of the welfare state Potteries Thinkbelt proposes a visionary model for post-industrial Britain. Cedric Price addresses Britains most critical issues of that time regarding the need for advanced technical education and a center of science for 22.000 students.

In the 1960s thousands of scientists emigrated from Britain to Europe or North America because of unemployment. Schools did not provide the right education in technical skills and universities seem to be only for the high social class. Price aimed for the stimulation of advanced technology and envisioned a transformation of England's infrastructure into an industry of technical education and scientific research focusing on practical applications. He believed the traditional education system had to be revised because of its lack for economic and social changes.

The coal fields of Staffordshire originally served ceramics factories, but de-industrialization causes this area to be in decay. Potteries Thinkbelt stretched from Pitts Hill in the North, Madeley at its Western point and Meir to the East, with Stoke and Newcastle-Under-Lyme in its heart, connecting each other by train. These points are connected with the outer infrastructural systems by transfer areas. (Mathews, 2007)

POTTERIES THINKBELT, CEDRIC PRICE



DECENTRALIZED NETWORK

Potteries Thinkbelt is an interactive landscape network that is self-regulating, mirroring the character of the post industrial information technology of Britain. It critiques authorities and British historical hierarchy.

Opposed to a centralized configuration, a decentralized network has the opportunity to grow infinitely, into all directions.

MOBILITY BY CONNECTING

Because of the unpredictable future of educational needs and the changes in science and technology, Price considered mobility to be essential, using the railway as the basic infrastructure. Mobile classrooms, laboratory and residential units could be grouped and rearranged and moved along the rails anticipating on changes in society. Price designed fold-out units, inflatable units responded to the size and length that was needed, and some were even self-propelled. The only thing that was semi-permanent were the transfer areas. This freedom is a critical respond to the grids of Modernism. Price created an infrastructural connection to achieve maximum flexibility. Potteries Thinkbelt connected different parts of Britain, responding to existing infrastructures.

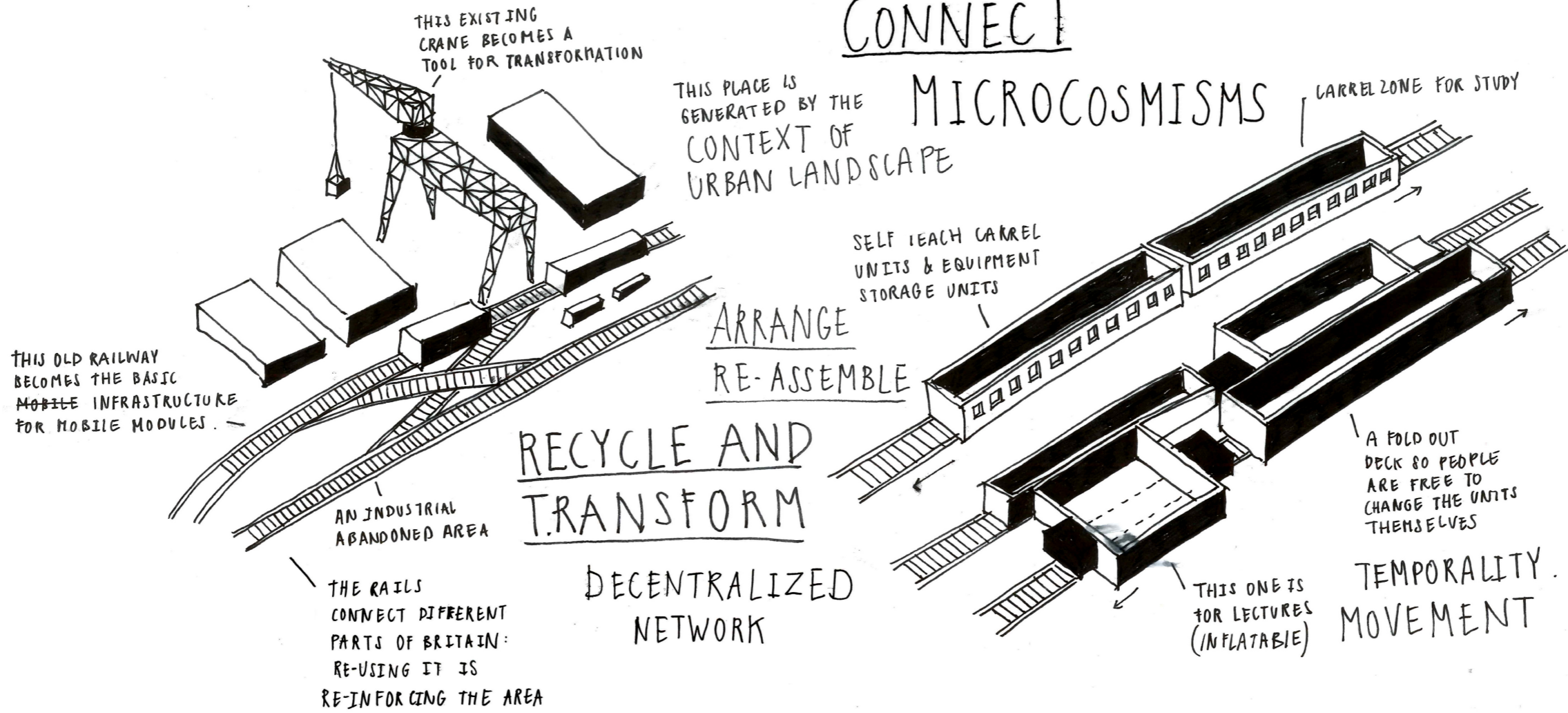
MICROCOSMS

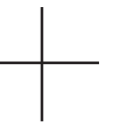
Disused industrial factories, cranes and rail lines are what is left over, scattered over the landscape that used to be the ceramic industry. Price leaves the industrial buildings intact by fitting units inside them or adding structures. Potteries is, unlike New Babylon or Ville Spatiale, not a superstructure detached from the context. It is inspired and generated by the industrial landscape, which is colonized by the new and self-regulating to create an open university.

I think today's city is in need for urban catalysts. As described by Kees Christiaanse (Rieniets, 2009) Cedric sees the city as a loft that the creative industry appropriates to exercise an urbanizing and revitalizing influence. Price was interested in enhancing the efficacy of the already there. It is important to intervene disused areas to create the right conditions for new possibilities, thereby creating a discourse of the old and the new. Creating microcosms that interacts and reinforces the larger system, will develop areas of decay.

MOBILITY
CONNECT

MICROCOSMISMS

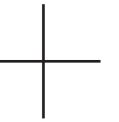


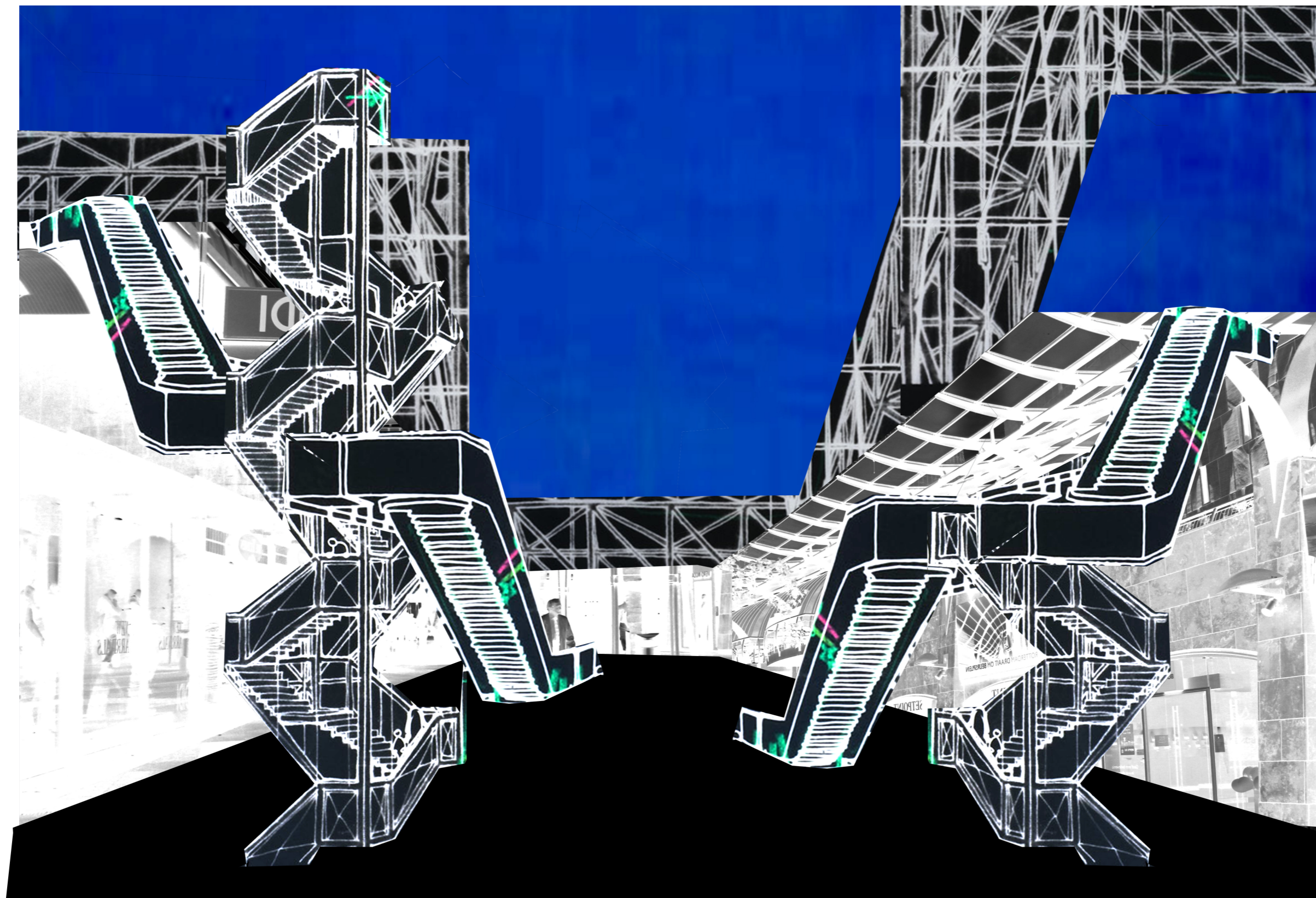


INTERPRETATION FOR THE PUBLIC DOMAIN:
MICROCOSMS

In the Koopgoot Rotterdam I am investigating the opportunities for creating microcosms in the urban landscape. Small infrastructural incisions can be a catalyst for further urban developments. In the collage I re-use the infrastructure of the Koopgoot and re-inforce it where needed, to create new opportunities.

THE 1960S AND MEGASTRUCTURES

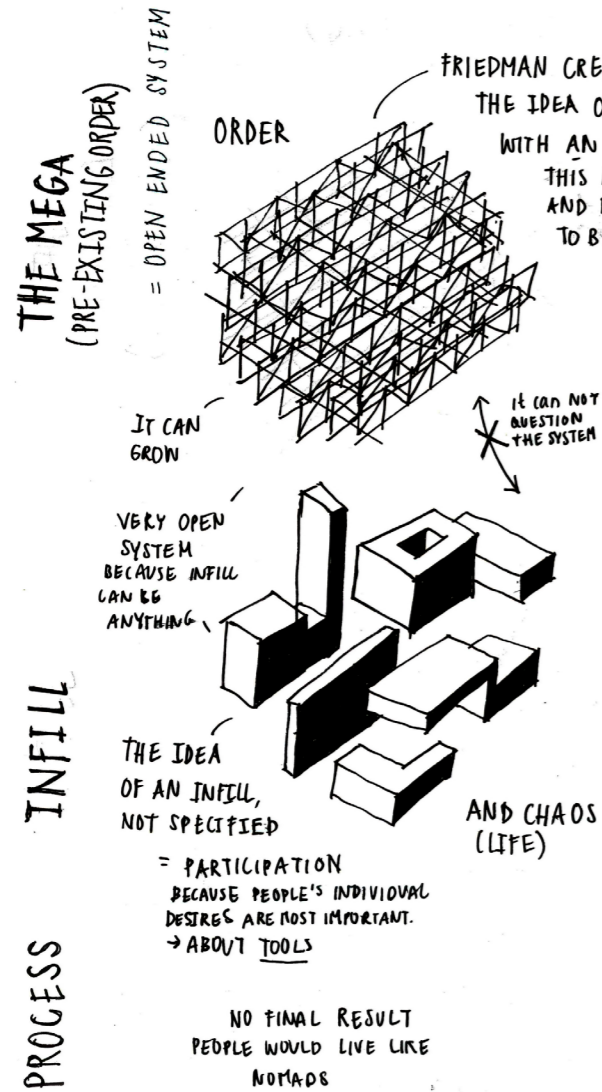




STRUCTURE AND INFILL

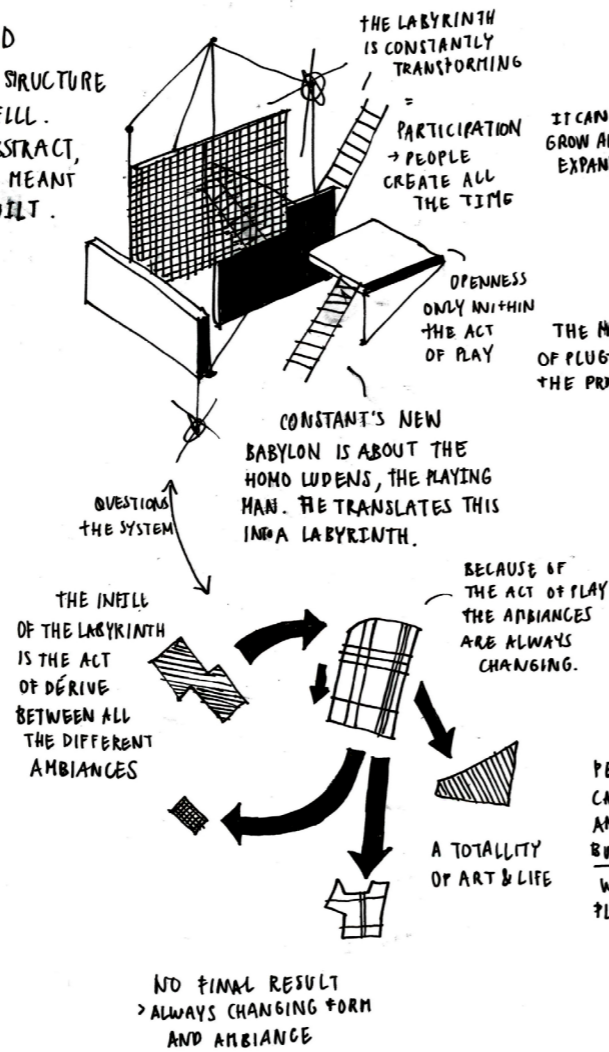
VILLE SPATIALE

PRODUCT OF LOGIC OF ORDER



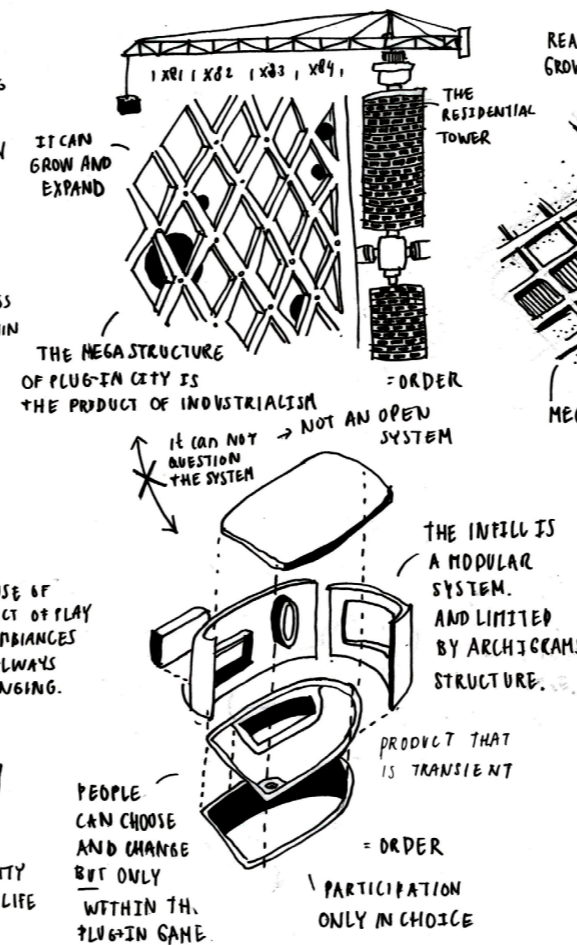
NEW BABYLON

PRODUCT OF CREATIVE EXPRESSION



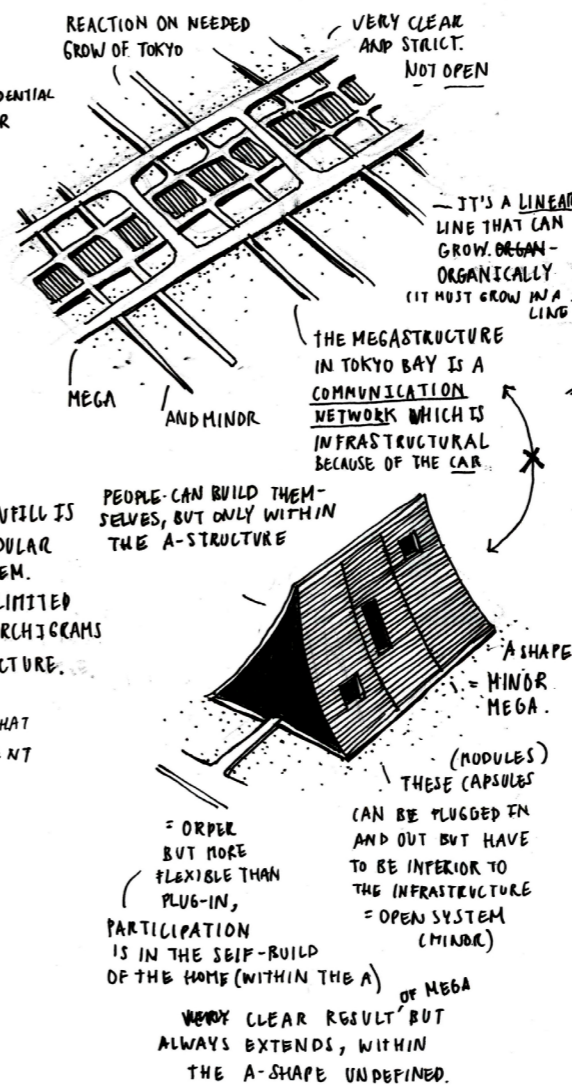
PLUG-IN CITY

PRODUCT OF INDUSTRIALIST CAPITALISM (MATERIALIZED)



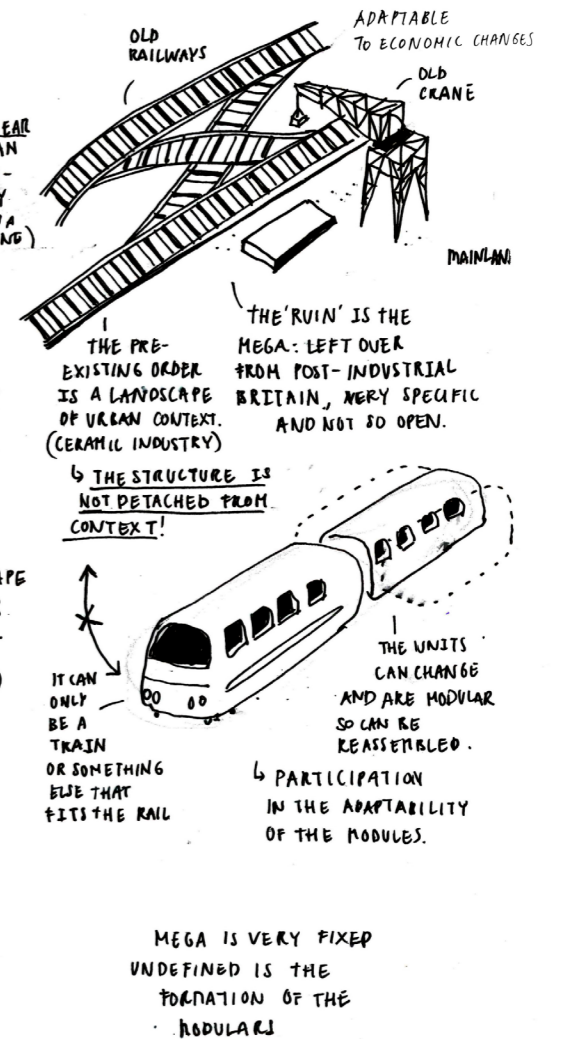
TOKYO BAY

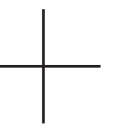
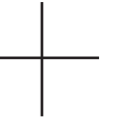
PRODUCT OF INDUSTRIALIST CITY EXPANSION (MATERIALIZED)



POTTERIES THINKBELT

PRODUCT OF INDUSTRIALIST MOBILITY (MATERIALIZED)

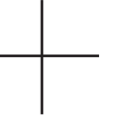
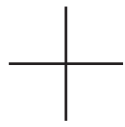




4

BUILDING ELEMENTS AND TRANSFORMATION

The 1960s visions are still valid and usable for the current assignment of city transformation. By translating their visions into five principles for building elements I created a toolbox. The toolbox can be used for transformation of the modern ruin on both architectural and urban scale.



1. He published the book 'The Supports and the People: The End of Mass Housing' in which he questions the role of the architect and distinguishes two levels of responsibility: the support, designed by the architect and the infill, designed by the inhabitant.

The five principles for building elements are able to transform the modern ruin on both architectural and urban scale.

Dutch architect and theorist John Habraken (1961) believes that the community builds the support, and the individual creates his dwelling within. The user is important for both people and the built environment. The five building elements are all described around the idea of the pre-existing order (the structure) and the infill.

ORDER THROUGH LIFE

The 'Order' can be dismantled and adapted by 'Life', leaving room for an infill that is very flexible.

Today we are able to fanthom large structures that we can intervene where it is necessary. The order is not a static phenomenon but it can change. This is an enrichment to Yona Friedman's principle. I consider the 'Order' as a flexibel building element. In time the interventions in the system changed the whole. That is why this building element is defined as 'Order Through Life'.

INFORMAL AD-HOC

Individuals create their environment ad-hoc, together with other people. It is site-specific because it is a reaction of the previous situation. The ability for inhabitants to create the environment is informal and a bottom-up initiative. It needs to be supported by a system in order to overcome chaos.

PLUG-IN

Plug-in is a system in which inhabitants are able to plug-in units. The structure is accepted and you will play by the rules of the game.

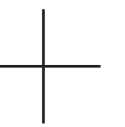
LINEAR MEGA WITH A MINOR

Endless organic growth is made possible by a linear structure. It is an element that gives a guiding to work on different scales. The (linear) structure also exists of a subservient system that is less solid and could be more site specific.

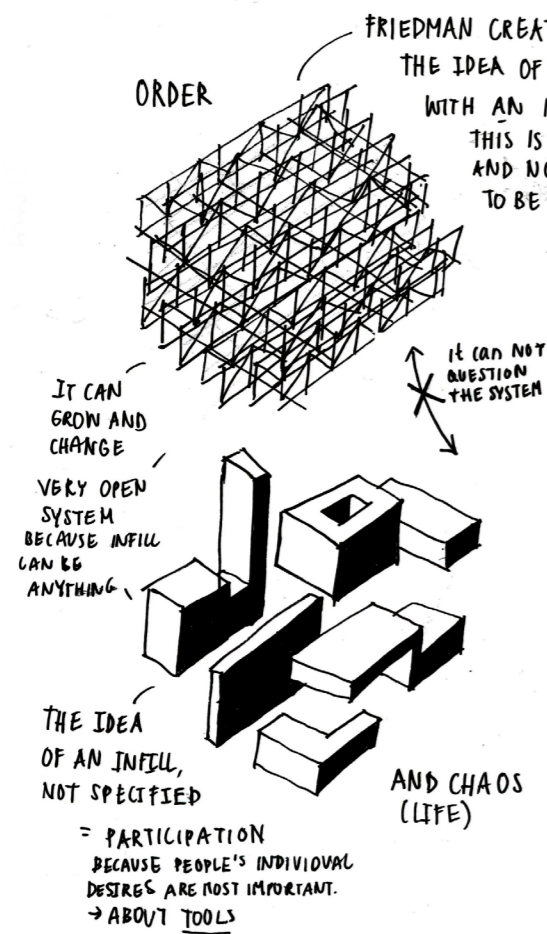
CONNECT

Infrastructural relationships can reinforce an area, creating new conditions for new opportunities and developments.

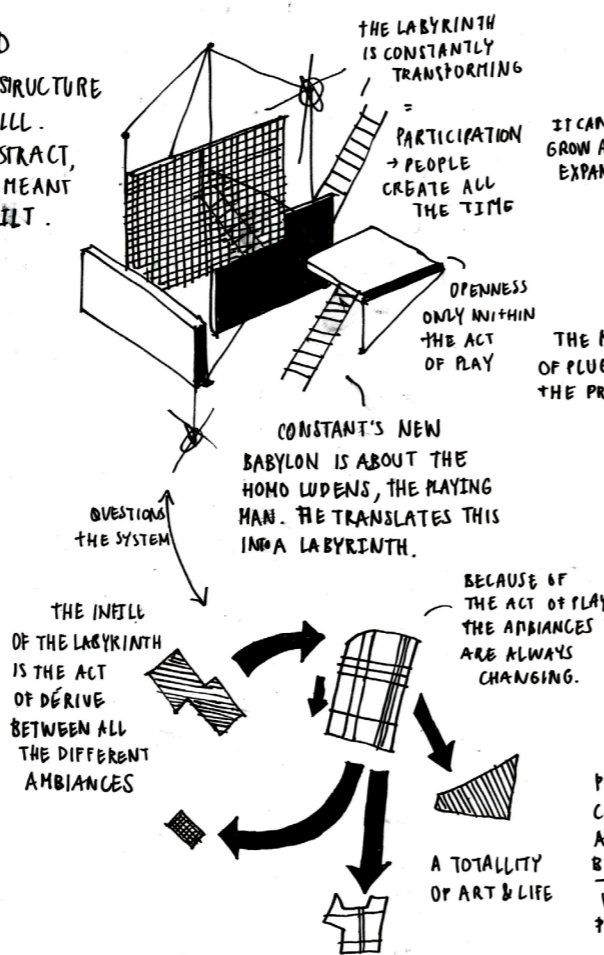
DEFINITION



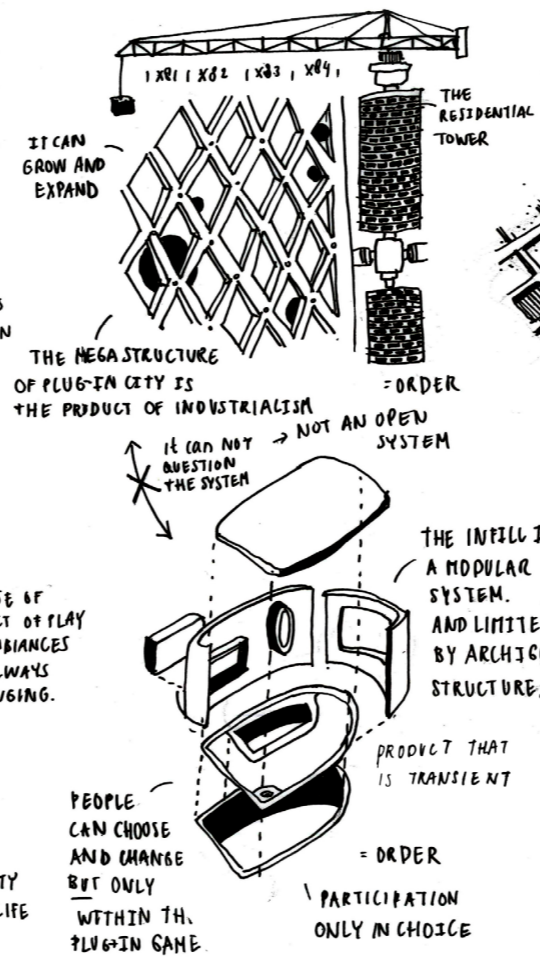
ORDER THROUGH LIFE



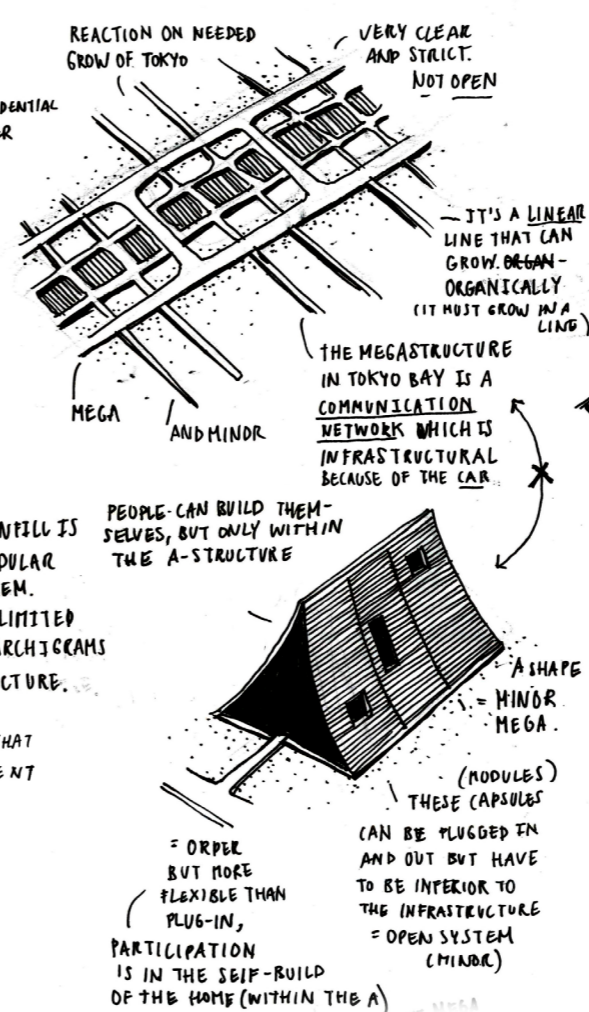
INFORMAL ADHOC



PLUG-IN



LINEAR MEGA & MINOR



CONNECT

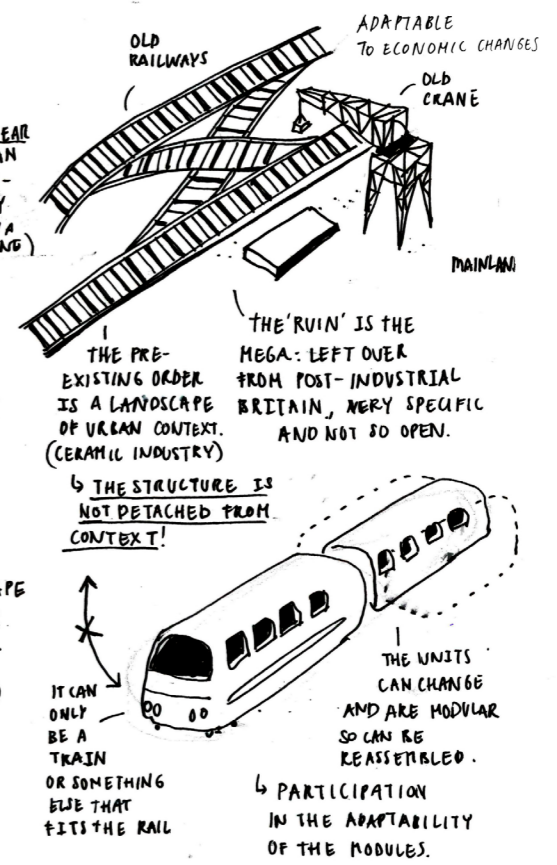
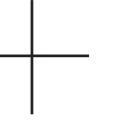
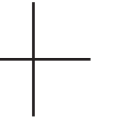


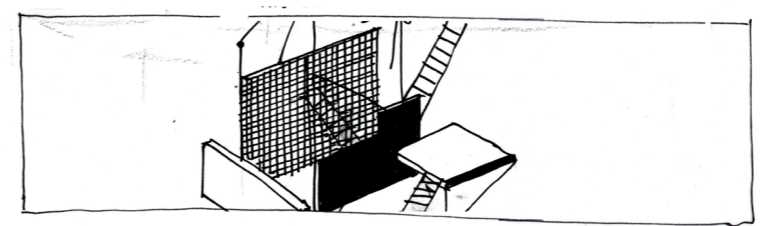
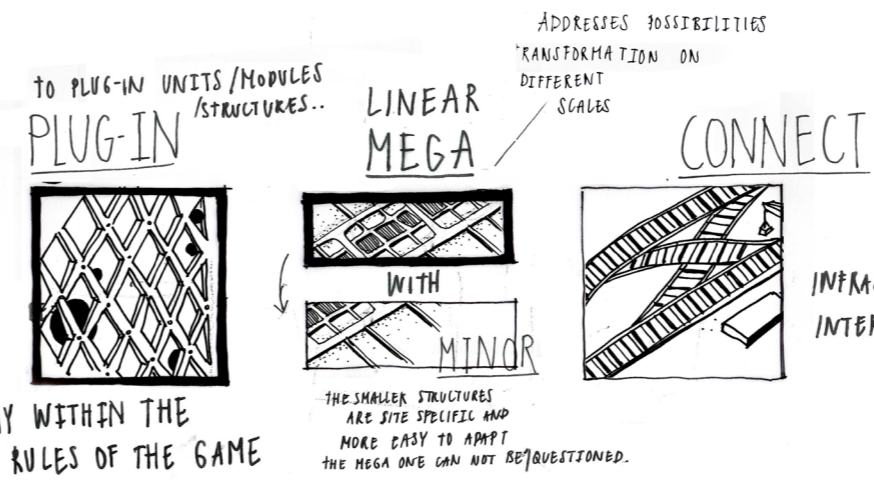
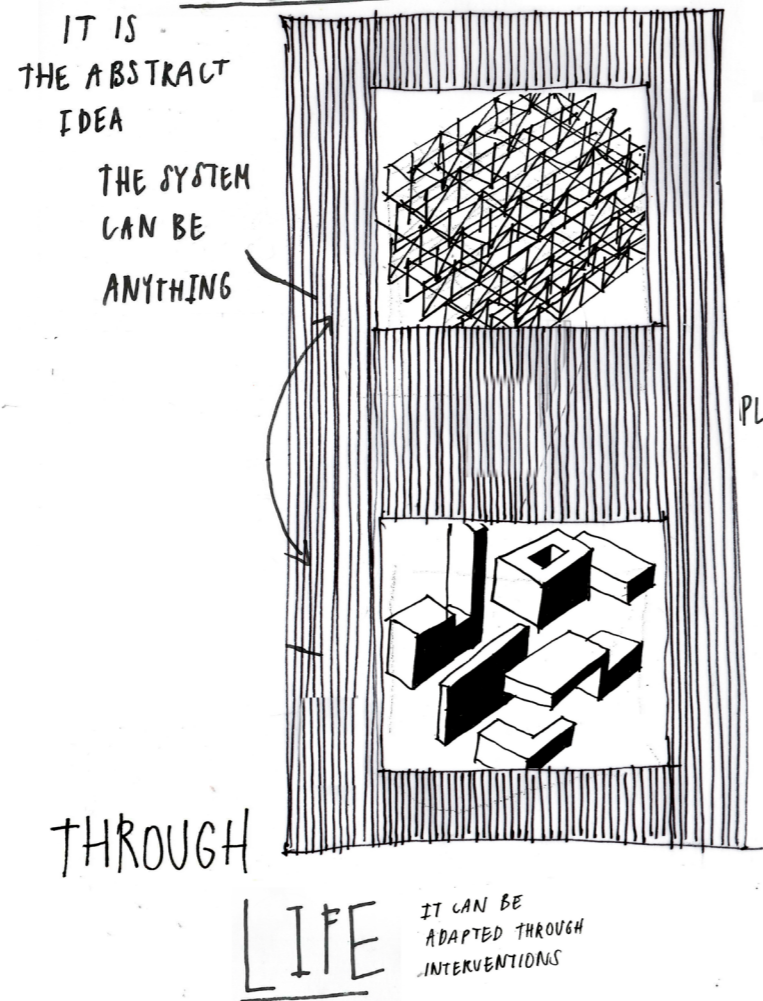
Figure 23. Nadia Pepels, 2016
Five building elements: 'Order & Life', 'Informal Adhoc', 'Plug-In', 'Linear Mega & Minor' and 'Connect'.



TOOLBOX



THE IDEA OF ORDER



INFORMAL AD-HOC

CREATED BY INHABITANTS/OCCUPANTS. IT REACTS OF THE PREVIOUS SITUATION

IT NEEDS ORDER TO OVERCOME CHAOS.

EASY TO CHANGE/ADAPT

FIXED

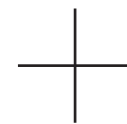
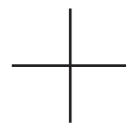
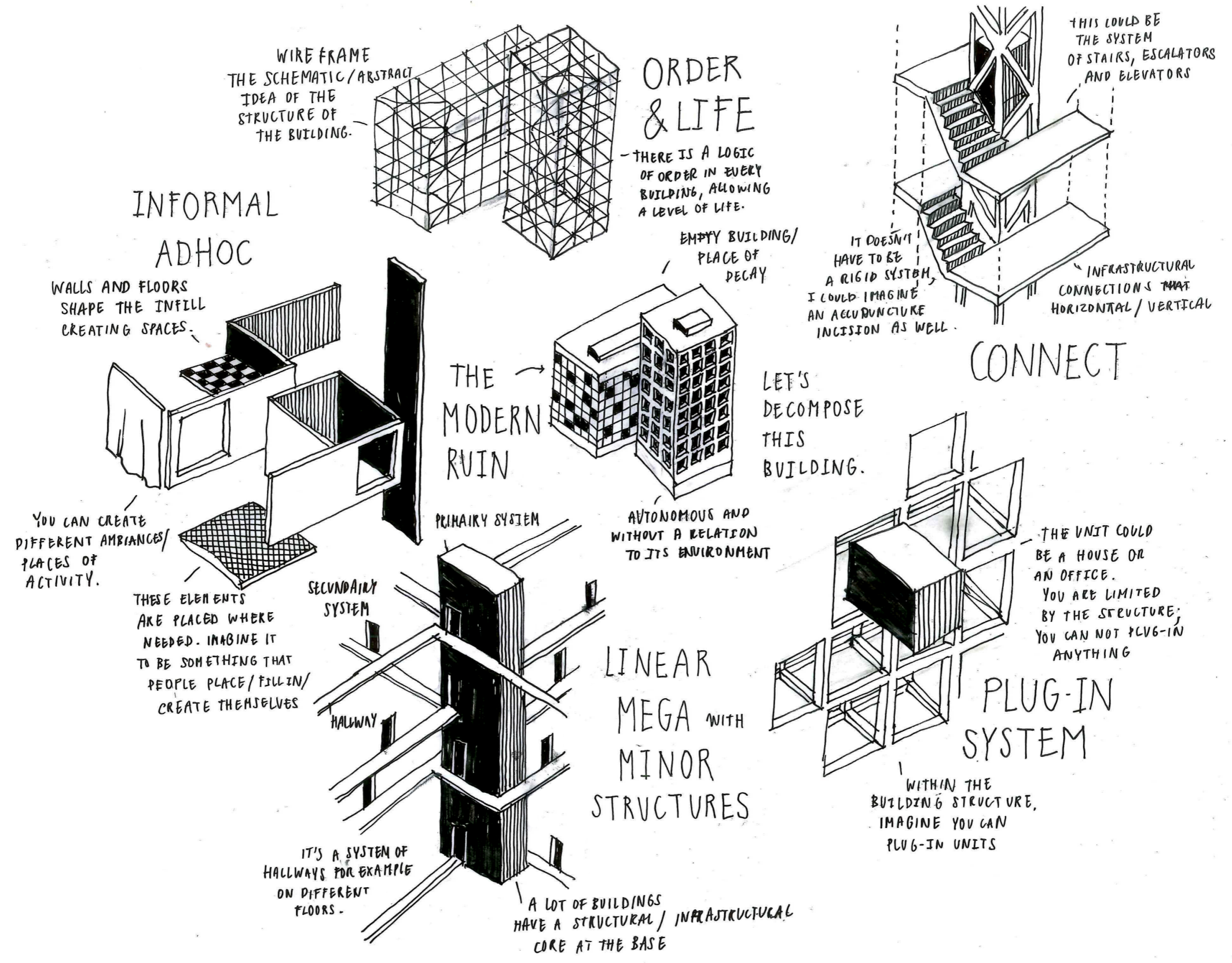
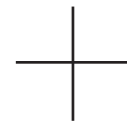
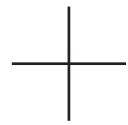
THE BUILDING ELEMENTS ARE INTERRELATED

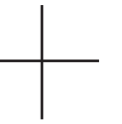
Figure 24
Toolbox with the five principles of building elements for transforming the modern ruin.

The building elements can be used to analyze the modern ruin, defining the values and opportunities of a place and as a tool for the design process.

The modern ruin is a place that does not function anymore. A place of decay, that I am willing to transform. I am looking for an open system, in the privatized and alienated city, in which people take ownership. I consider the modern ruin as a pre-existing order, but it is not an open ended system like the 1960s projects. Investigation in the modern ruin, by decomposing it, I recognize the building elements. This creates opportunities for transformation.

STATE OF THE RUIN: INTO AN OPEN SYSTEM

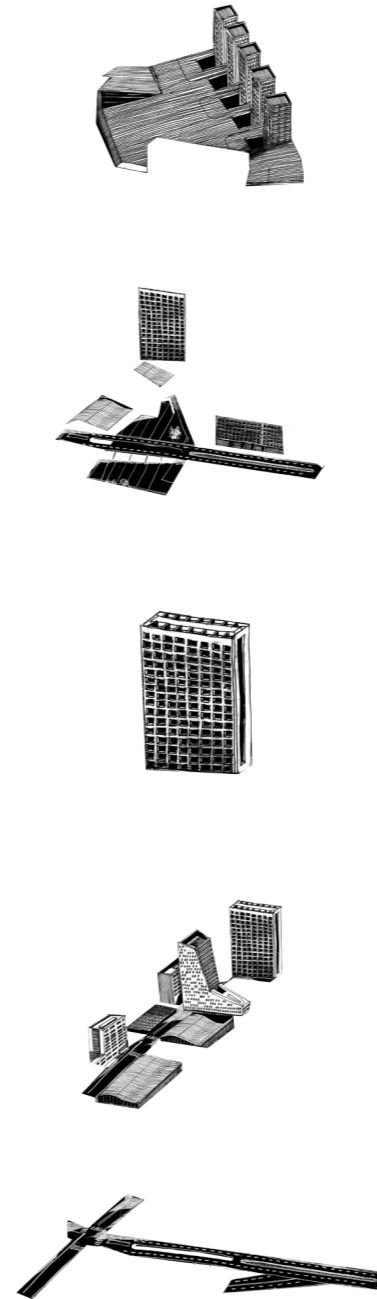




ON URBAN SCALE

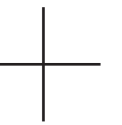
Drawing an urban configuration made me understand how the same principle can be applied on larger scales. On an architectural trip to Euralille in Lille, I was astonished by OMA's gigantic creation because the space it created was not public, open and dynamic. The huge shopping mall was not open for a visit because of very limited opening hours. The square looked lost, while it is situated next to the central station.

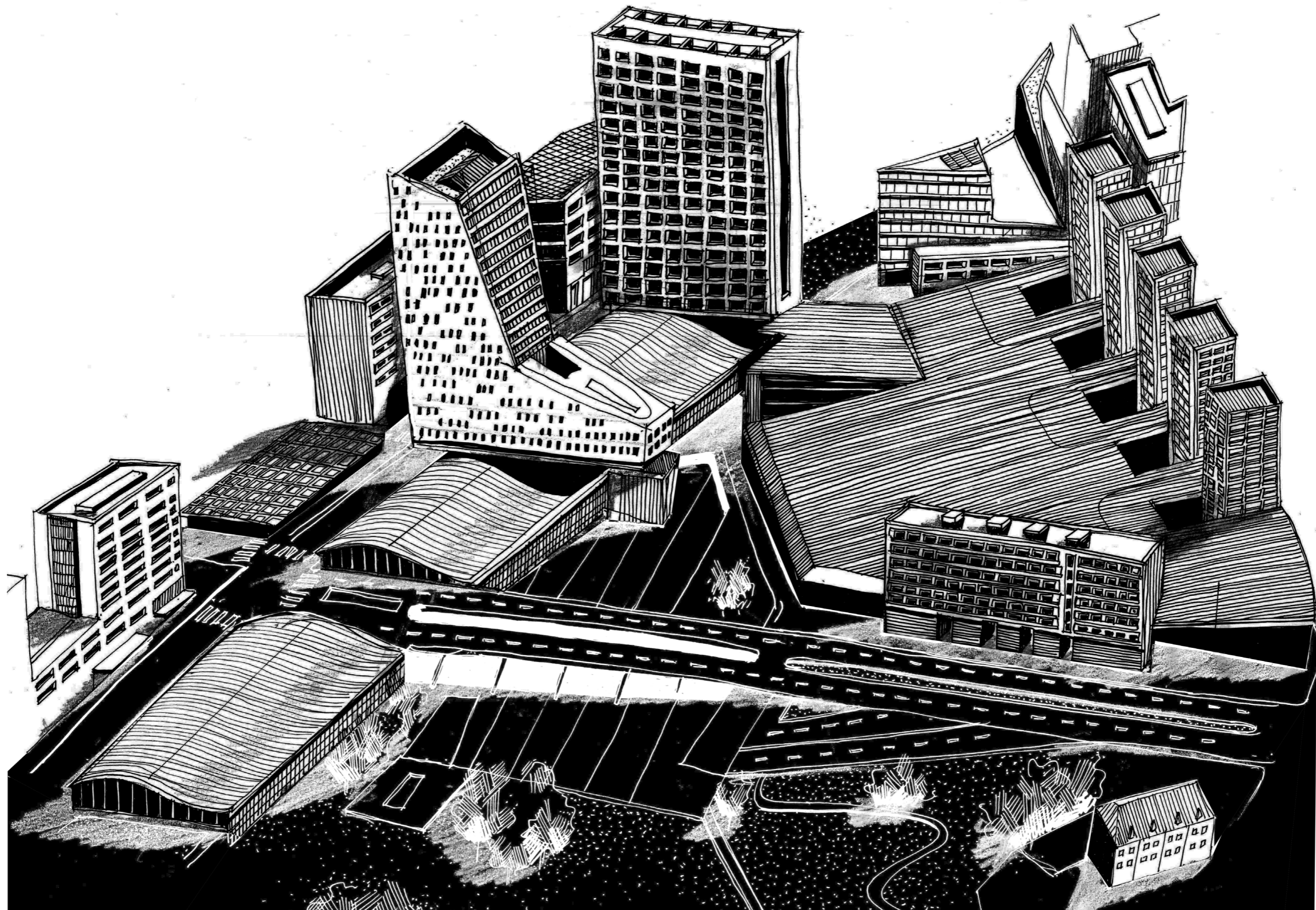
The mega-structure has the opportunity to become an open, vital place. When investigating Euralille with the Building Elements I can define chances to create the conditions for transformation in the urban scale.

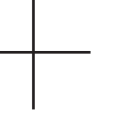
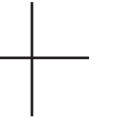


ON AN URBAN SCALE

*Figure 26.
Drawing Euralille, Lille.
From top to bottom: 'Order and Life', 'Informal Ad-Hoc', 'Plug-In', 'Linear Mega with Minor' and 'Connect'.*







5

SUCCESSFUL INTERVENTIONS

In successful interventions in the modern ruin the building elements can be recognized. Small scale areas that generated hyper-specific new urban configurations.

This intervention is an infrastructural connection. One that not only organizes the ruin, but also creates informal adhoc opportunities. Temporality is used to enable long term goals.

ROTTERDAM, NETHERLANDS | Elma van Boxel and Kristian Koreman (ZUS) imply their strategy of permanent temporality. This strategy is based on an urban reality of values, material and people, linking temporary interventions to long-term thinking.

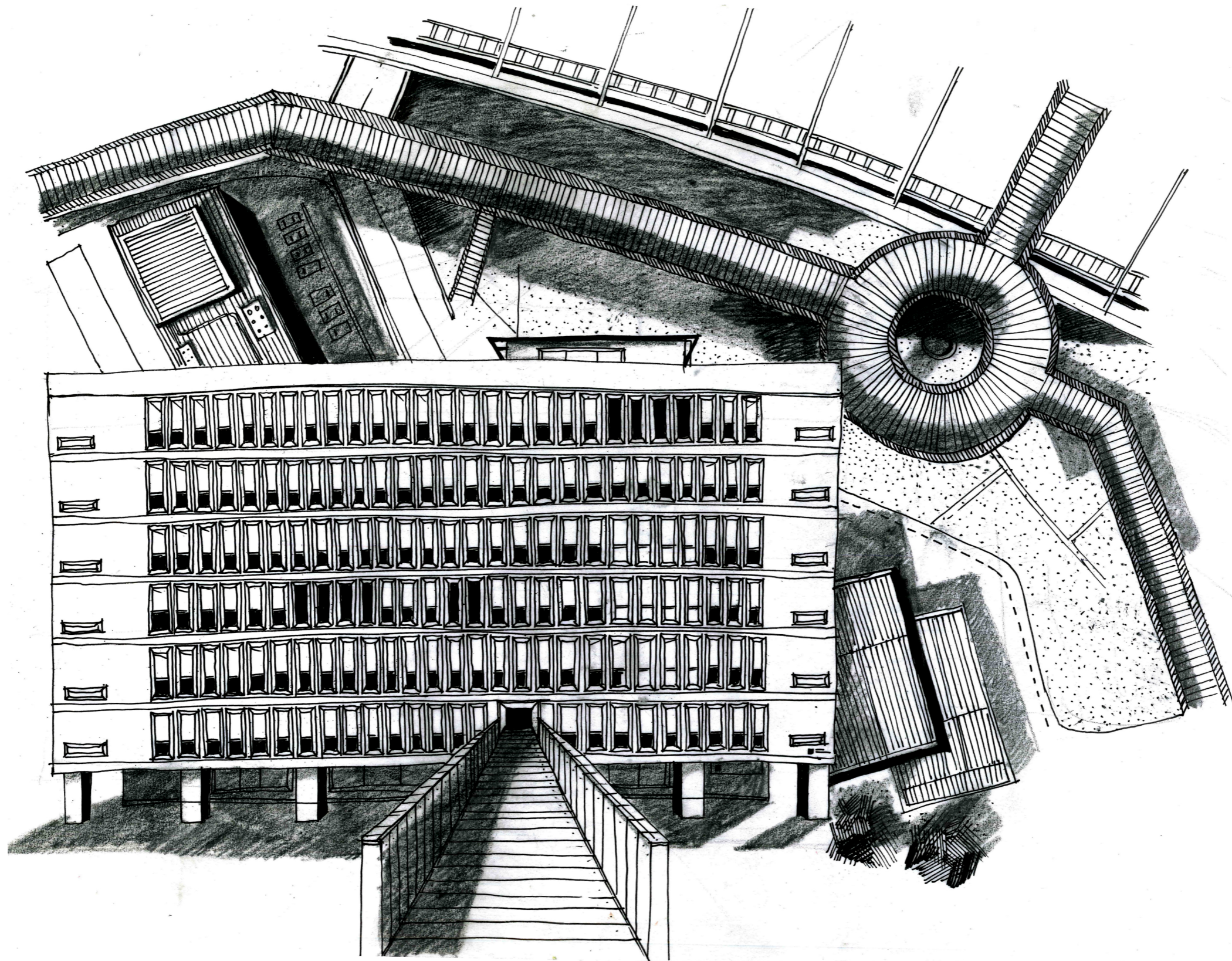
The Luchtsingel is an 390m long infrastructural connection of Rotterdam Centre with Noord and the Binnenrotte containing different projects contains like the Schieblock and the Hofbogen. This part of the city was excluded for years and dominated by decay and vacancy. The Luchtsingel is a vital city-vein and catalyst for economic growth.

The Luchtsingel is established by an open process. People participated in the project with crowdfunding in the form of buying a shelf of the bridge. The Luchtsingel upgrades an area, creating synergy. What used to be storage-space, is now transforming into the Pompenburgpark that will provide space for recreation, urban agriculture, sports, leisure, pick-nick and more. Bottom up initiatives get the opportunity to nestle in this area, like the popular bar Biergarten. (Stichting de Luchtsingel, 2015)

Kenzo Tange distinguished the fixed and the transient, where the permanent achieves long term goals and obsolescent object answer specific individual needs.

The Luchtsingel could be realised because the area was in decay: no people to take into account and no rules to play within. The municipality of Rotterdam does not have a strong vision of how the city should be and therefore an innovative process or experiment was possible. Interesting is how the Schieblock and the Luchtsingel are not controlled top down, making it very unexpected. There are no strict rules of what can happen. The Luchtsingel established different permanent developments and became a strong position in the area.

LUCHTSINGEL/ SCHIEBLOCK, ROTTERDAM



The worlds tallest squat inhabited by a whole community in Caracas is an inspiration of an informal settlement occupying a ruin. The existing, unfinished structure was accepted and with their own tools people started building their living.

Caracas, Venezuela | Torre David is a 45-story office tower in Caracas designed by the Venezuelan architect Enrique Gómez. When the developer David Brillembourg died and the Venezuelan economy collapsed in 1994 the building became abandoned, until 750 families occupied it and transformed it into a vertical slum. Urban-Think-Tank conceived Torre David as a study of the informal. (Dezeen, 2014)

The people adapted to the city, because the city did not adapt to them. By claiming an unfinished tower the community transformed a building into a small city. It contains all basic necessities for the inhabitants since they build it themselves, answering their own needs. The unfinished, open structure was found suitable to be inhabited, so with own tools living was created.

Torre David is a 45 story high skyscraper and because the inhabitants worked with the tools they had within reach, they do not have an elevator. I think the internal connection has to be improved for the quality of living.

TORRE DAVID, CARACAS

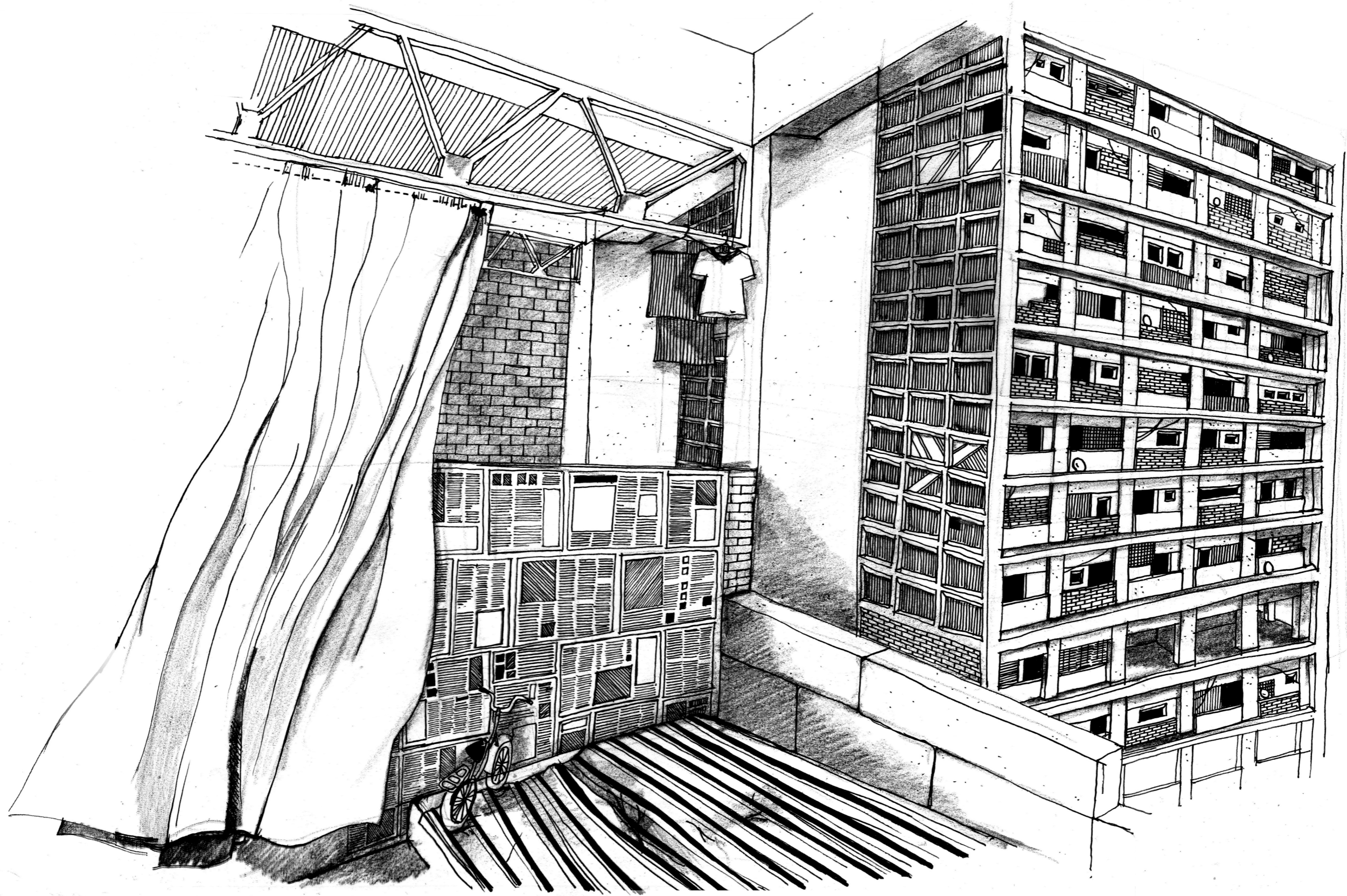


Figure 29.
Worlds Tallest Squat.
Interpretation of Torre David.

Because of the monumental status of the ndsm-wharf an cascoframe addition was necessary in order to make it suitable for workspaces. The framework ensures recognition and order in the ruin. Most facilities are accessible via a plug-in system, and have to be arranged by users themselves.

AMSTERDAM, NETHERLANDS | The NDSM-wharf used to be a dockyard in Amsterdam North but is now being developed by the Amsterdam government into a cultural centre. The winning idea is from Kinetisch Noord, an initiative of ex-squatters, artists, skaters and architects.

The warehouse has a monumental status, which means that the production process needs to be visible. This effected the division of the Kunststad. Dynamo architects designed the cascoframe for the workspaces, that is plugged in the old warehouse. It is a modern, black steel skeleton that consciously distances itself from

the existing green construction. Within this frame, cultural companies can realize their own workspace. Floors, ceiling and the connection on the basic facilities are arranged by the renters themselves, most of them accessible via a plug-in system. (Dynamo Architecten, 2015)

The warehouse is organically transforming into a city. In the hall urban elements like rooflights and streets define the space. There is also a skatepark. The old and new structure give a lot of opportunities but because of the monumental status (plug-in) it is also a limitation.

The infill exists mainly of containers giving the building a very temporary character and it does not cause permanent developments. In that sense the NDSM-wharf is an interesting solution to give a building a temporary new meaning.

NDSM-wharf is very controlled by the municipality who has a strong vision of the developments of Amsterdam. That is why it is very clear what to expect from the area and what rules it has.

KUNSTSTAD NDSM, AMSTERDAM

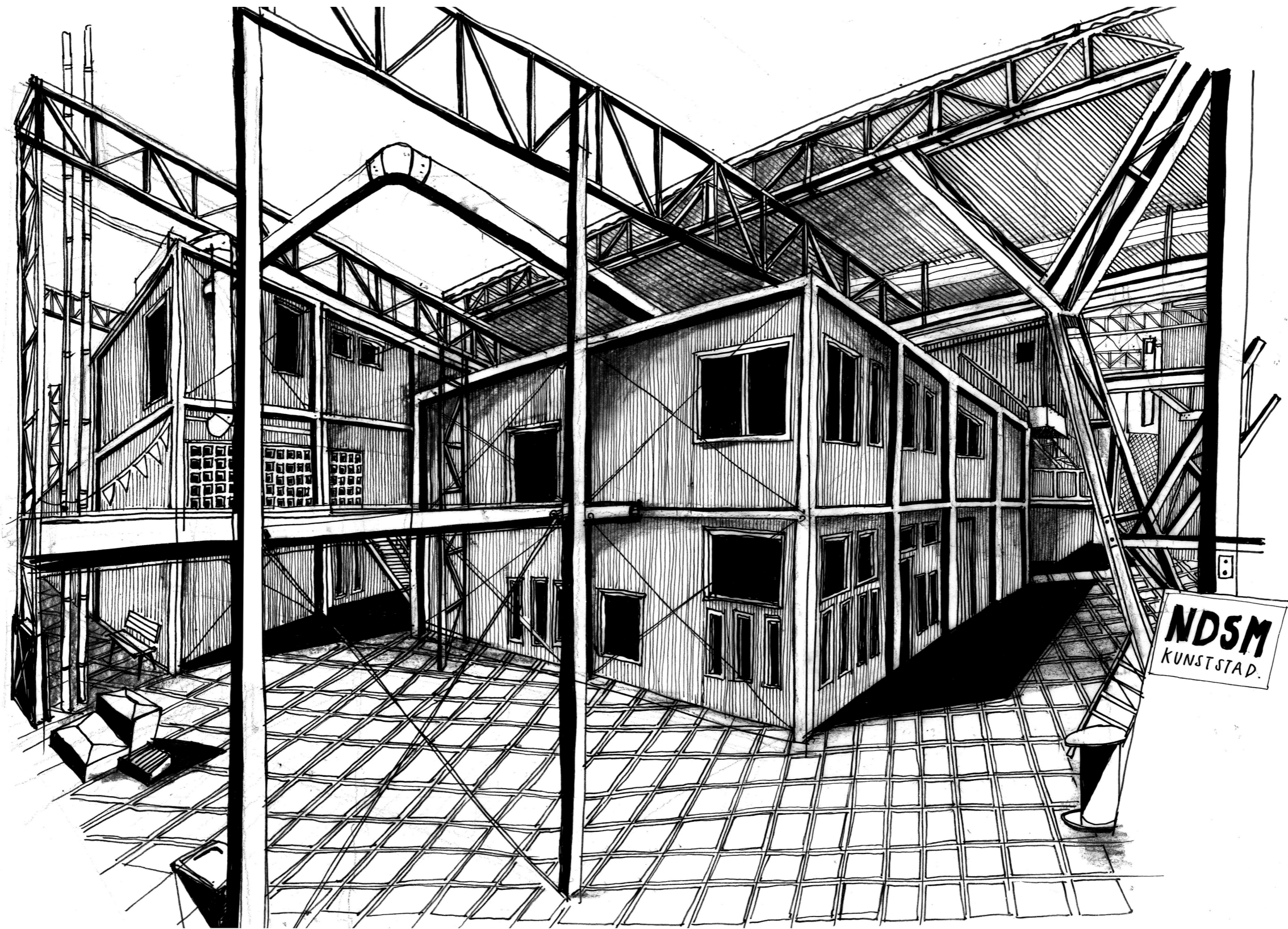
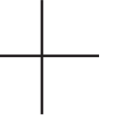


Figure 30.
Cascoframes and Containers.
Interpretation of Kunststad NDSM-werf.



1. I elaborate on this subject in Appendix 4.

An infrastructural network is added to the slums in Medellin to connect it with the city center and to create conditions for urban developments in the area. The chaos of informal ad-hoc architecture is transforming into a lively area.

MEDELLIN, COLOMBIA | Urban-Think-Tank is responsible for a lot of urban and architectural developments in South-American cities, both theoretical and practical applications. Creating bridges between first world industry and informal urban areas, they also focus on the education of a new generation of professionals, who will transform cities in the 21st century. The cable-car added in Communa 13 makes it possible for inhabitants to travel to their work in the center in only 10 minutes instead of 50. Not only the connection between slums and city center is improved. New opportunities for innovation and developments are created in the slum.

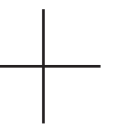
(Urban Think Tank, 2010)

The cable-car is a megastructure that is easy to add to the existing structure without changing it. The escalator is an interesting structure for a hilled area. There is dynamic balance between high tech and low tech where high tech is the main structure and the low tech adaptable for the people.

The infrastructural interventions transport people, but it would be an improvement if good can also be transported, for example to transport material for buildings.

The danger of this intervention is gentrification.¹ Is the transformation in favor of the people in the favela when the area gets developed by private investors who turn it into more expensive housing and offices? In this case it is important to have a government with a strong vision for the city.

CABLE-CARS AND ESCALATORS, MEDELLIN



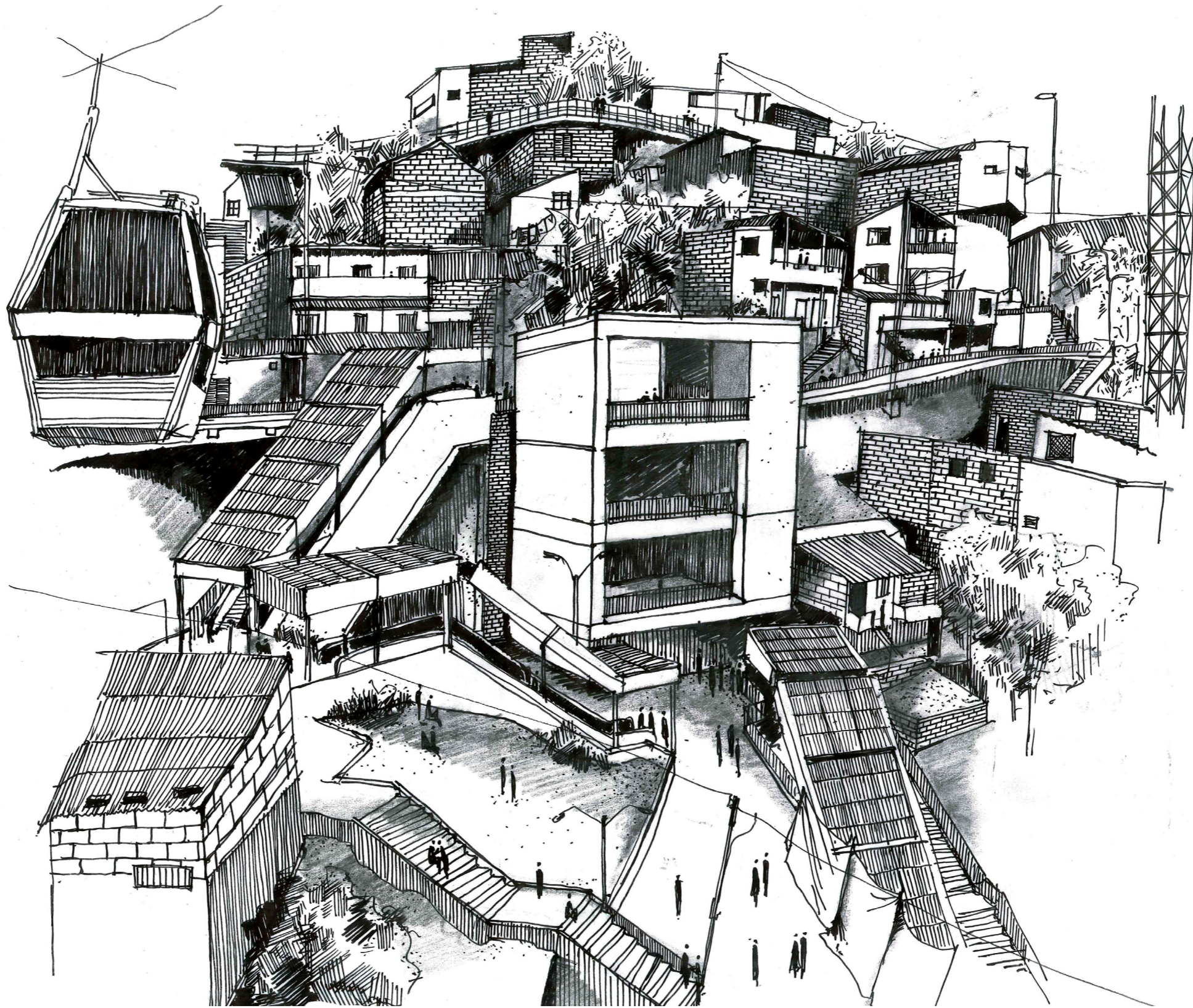


Figure 31.
Cablecars and Escalators.
Interpretation of Comuna 13 Medellín.

The Zaballeen built their own town to serve the productive community. Site specific opportunities are taken to transform the ruin into a system. Vertical structures provide endless growth and horizontally a recycling system emerges.

CAIRO, EGYPT | In the Muqattam area of greater Cairo the Zaballeen, Arabic for garbage people, are making a living out of others' trash. It is a labyrinth of narrow roadways full of garbage, ready to be recycled, forming the world's most efficient waste disposal system.

The city's garbage is brought to the Garbage City by the collectors who then sort it out. In the structure they created rooms for the sorting process. Men, women and children crouching are sorting the garbage into the unsellable or sellable. Everything that can be recycled is saved by one of the families. (ITVS, 2015)

Garbage City is a system of order and life: a structure that allows informal settlement in the form of a recycling system. The flexible main structure has been claimed by the Zaballeen who transformed it into a system applicable for the productive community. The structure has endless possibilities to grow and could adapt to the recyclesystem. The border between public and private is blurred.

There are streets in the Garbage City but no infrastructure. Often they also lack running water or electricity.

GARBAGE CITY, CAIRO

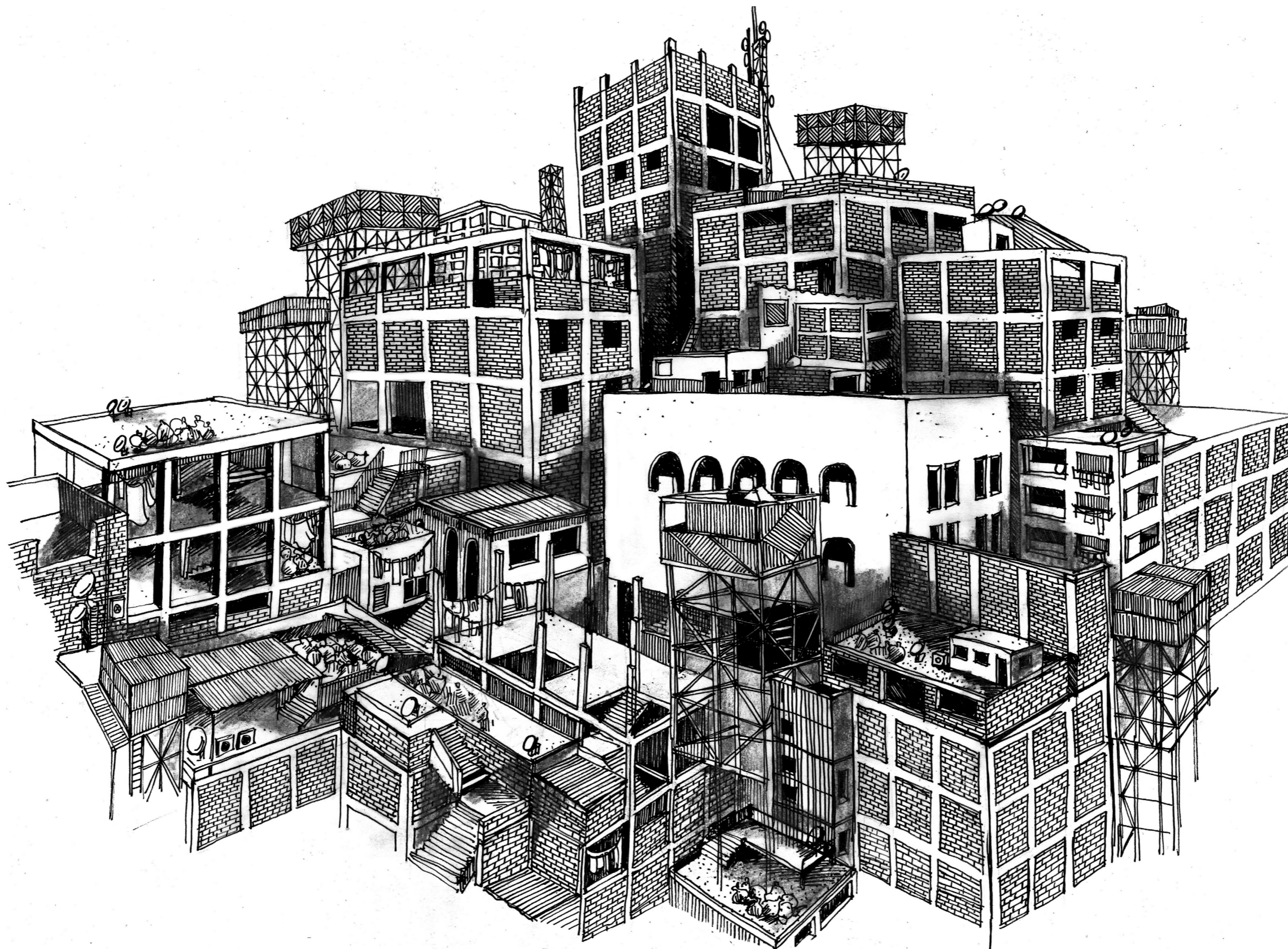


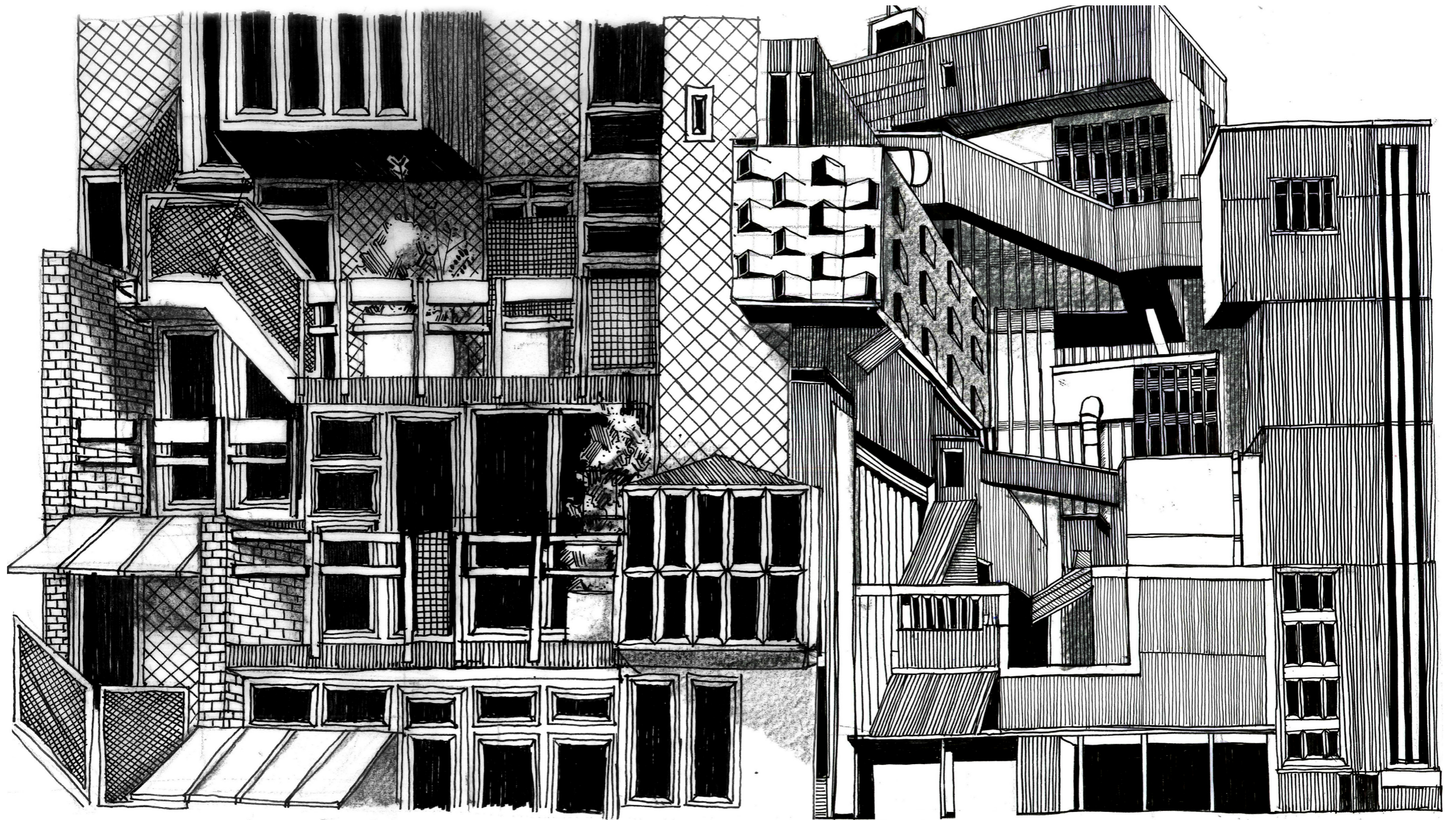
Figure 32. Nadia Pepels, 2016
Informal Settlement for a Productive Community
Interpretation of Zabbeleens Garbage City.

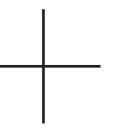
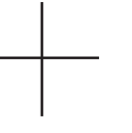
Participation requires attention. The architect can be an advisor and catalyst in this process. Differentiation of functions is important to have continuous activity on the streets.

Lucien Kroll is a Belgium architect that operated in the 1970s and part of the participation movement. Kroll's architecture enables participation and expresses the complexity, organic organization and social life of the inhabitants. MéMÉ, the medical faculty of the Catholic University of Leuven, separates the overall framework of the building including the structure, from its infill: the approach of a pre-existing order with an infill. Lucien Kroll embraced the collaboration with students and others by organizing consultations. MéMÉ has a fragmented look and a heterogeneous image, made possible by an open process. Lucien Kroll sees the architect as the catalyst of the creative process. He claims: *"Architecture must be redirected towards participation, with an action open to new necessities and to decision that are always provisional and incomplete."* (Poletti, 2010)

Belgian photographer Filip Dujardin put reality to his will. He creates houses and factories in Photoshop. Dujardin creates, for example, apartment buildings that visualize the idea that every inhabitant could choose his window or decorate his balcony. I see it as a building that is formed by what was necessary and a close grained mix of functions. (Coster, 2015)

LUCIEN KROLL AND FILIP DUJARDIN





6

**REFLECTION:
TOWARDS A
DEMOCRATIC
ARCHITECTURE**

1. The Congrès International d'Architecture Moderne (CIAM) was a series international conferences on modern architecture and urbanism. CIAM IV in 1933 in Athens was about the functional city.

The 1960s visions are valuable to realize an open city and participation. This is a vision that is still valid and usable for the current assignment of city transformation. I translated the 1960s visions into transformation tools. The five principles for building elements I created can be used in the process of transforming the modern ruin on both architectural and urban scale.

WALLED WORLD

My vision for the city is an open system allowing an optimum dynamics so the city can retain its vitality. A metaphor for the present city is the panopticon: an architectural principle to control groups and improve them. Today's public space is being privatized and a walled world arises, controlled top down by capitalism.

THE MODERN RUIN

The diagnose of today's city reveals the modern ruin. Empty office buildings, disconnected from the city and in state of decay, proof that these structures do not function anymore. They are fragments of deconstruction and their life cycle seem to end. For me it is an invitation to reinforce it, transform it, make connections and support them where necessary to start a new life cycle. The city is a recurring cycle of decay and renewal, preferably in an organic way. The future is formed amid its ruins. Arata Isozaki calls it: "*The future of every city is its ruin.*" (cited by Koolhaas, 2011)

A RADICAL REVOLUTION

The 1960s provided us with a lot of inspiration that we can use for city transformation. We could use some of their visionary attraction and make-ability based on the idea of structure and infill.

The radical movement of the 1960s resist against CIAM's Athens Charter¹ on the functionalist city: an idealism of the city divided in the activities work, dwelling, leisure and travel. Modernism created the machine for living. Contradictory is that the 1960s aimed for the same thing: space for the ideal human being. The modernists tried to conceive it by discovering similarity's in all human beings and the 1960s, reacted by putting attention on the individual desires. By focusing on the weaknesses of the modernists, the 1960s tend to miss out on their own weak points. Creating the ideal human by an ideal environment is not possible because architecture does not have the power to change society.

What architecture can do, is influence the way we live. Architecture can create conditions and facilitate freedom for a democratic architecture. The 1960s megastructures seemed to promise these ideals. Their drawings and collages evoked openness, participation and vitality. Did they meet my expectations?

PUBLIC SPACE

A city is about flows of people and different ambiances so public space should be something continuous. In the public a tension between the individual and the collective takes place.

The 1960s address this tension but they seem to forget the importance of a communal life. In New Babylon Constant does not seem to understand that collectivity or the perfect collective expression is not just the sum of individual acts. Plug-In City exists of a communal structure and individual, modular units but there does not seem to be something in between. The human being is not only an individual, it also relates to other individuals, forming small couples, teams, collectives or whole communities. Therefore gradients between the private and the public are important.

TOOLBOX FOR CITY TRANSFORMATION

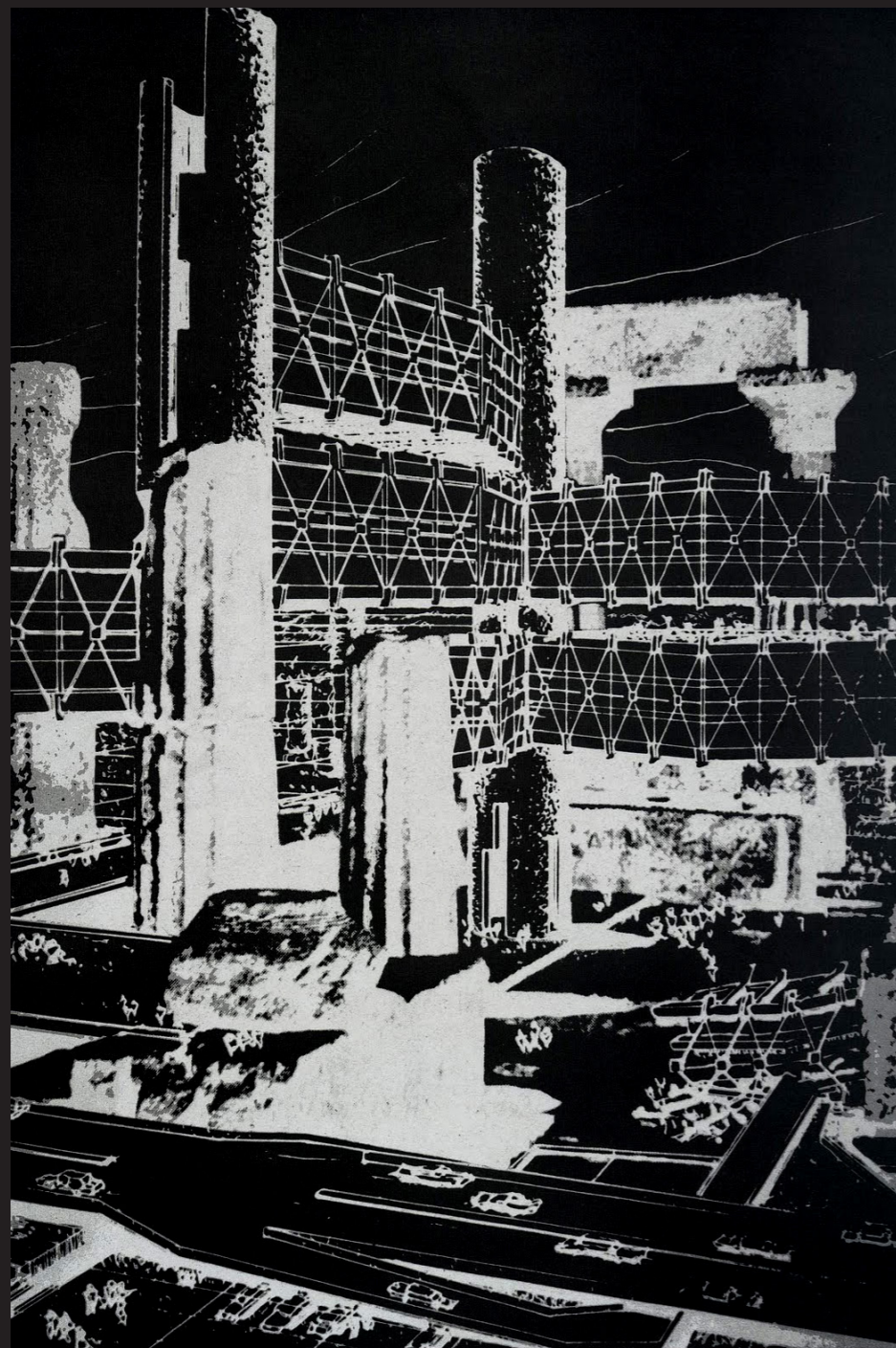


Figure 34.
Future City (The incubation Process), 1962, by Arata Isozaki, edited by Nadia Pepels (2016)
 Source: Koolhaas, 2012.

The projects of the 1960s are inspirational visions, but not because of their megastructures: a mega, generic, autonomous system is not what the present city needs. The 1960s visions are exceptional because of their comprehensive systems that provide freedom. Based on their visions I created tools for city transformation to achieve an open network on both urban and architectural scale. It will establish an organic development that allows participation.

ORDER THROUGH LIFE

Today we are able to fathom large structures that we can intervene where it is necessary. The order is not a static phenomenon but it can change. This is an enrichment to Yona Friedman's principle: I consider the 'Order' as a flexible building element. The 'Order' allows flexibility and can be changed by human interventions: 'Life'. In time the interventions in the system change the whole. That is why this building element is defined as 'Order Through Life'. It gives insight in dealing with the structure of the modern ruin and it defines the opportunities for transformation. By means of trial and error and improvisation on site, creative solutions can be found and spontaneity becomes an integrated part of the city.

People can test the possibilities for the modern ruin and reinforce it by the means of temporary interventions. With the Luchtsingel in Rotterdam ZUS proposes a temporary structure as an element in the city network that enables opportunities (developments in the area) and long term goals (revitalize the ruin and making it part of the city network).

INFORMAL AD-HOC

The architect can be the guide in the process to establish an environment that answers the needs of the people. Free behavior is achieved by the act of minimum involvement. Irregularity is a trigger for different options and self determination is established when space is in constant transformation. The result is an informal architecture. In Torre David this informal architecture is used as a tool by the community to transform an empty building into a vital, vertical favela.

PLUG-IN

A system of 'Plug-In' can give an existing structure a new meaning. Life is possible within the rules of the structure. In the NDSM-wharf a framework and containers are plugged-in, rescaling the building into a small city. Because of the use of containers, the plug-in infill only gets a temporary character. In this transformation the architect or designer can give a new meaning on the infill.

LINEAR MEGA AND MINOR

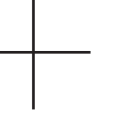
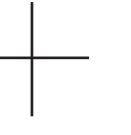
Organic growth could be established to a linear structure, subdivided into minor structures. Long and short term goals are related to the fixed and the transient or temporary to conceive conditions for adaptability. The use of this building element is limited, because it focuses on linear structures while the city is, and should be, a complex interconnected network. It also aims a city extension more than a transformation of existing cities.

CONNECT

Infrastructural connections can reinforce areas and buildings in decay, making it part of a dynamic network. The infrastructural public space in Medellin organizes the informal life. It is an urban intervention that connects the favela with the city center, creating conditions for developments in the area. The cable-car is a small and local incision, but reinforces the larger city network. Infrastructure can be a tool to transform an area.

OPPORTUNITIES FOR THE ARCHITECT

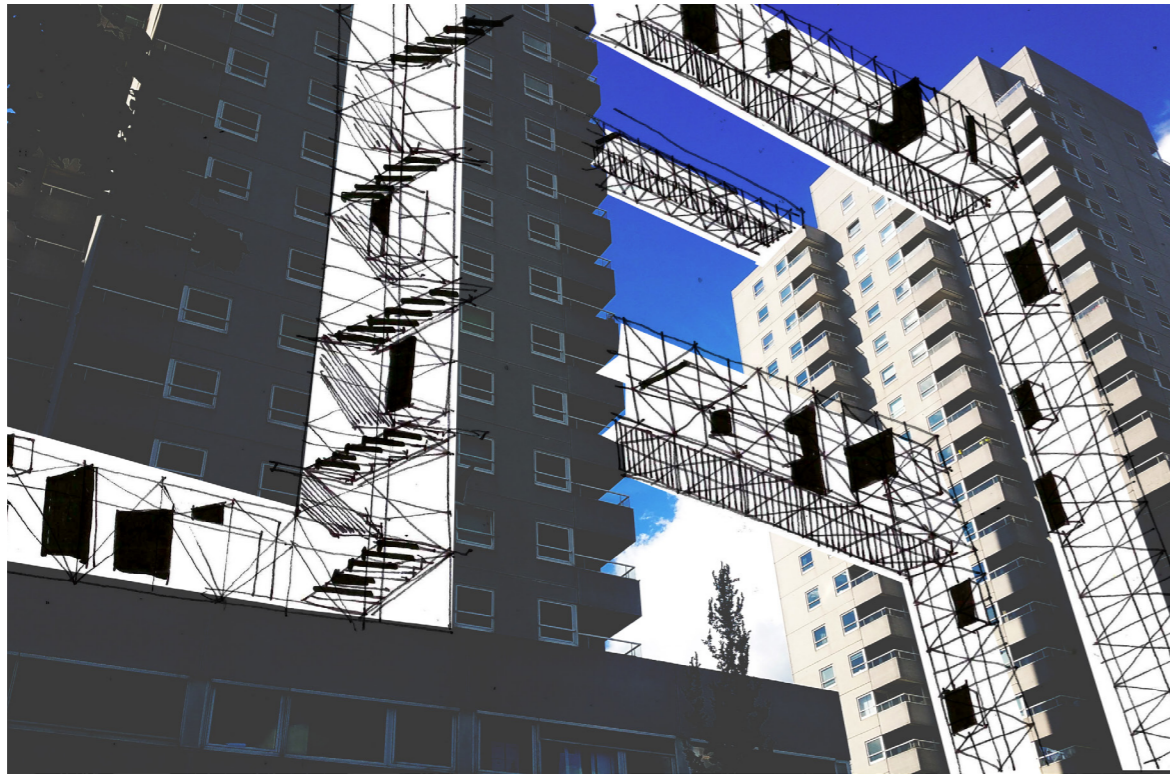
The architect can be visionary with ideals for the city, by transforming the structure. He or she can also have a role in designing the infill. At last the architect can have a supportive role as advisor in the process by offering opportunities, exploring alternatives and feasibility, making design and pursuing a vision. In the projects of Lucien Kroll and Filip Dujardin architecture is directed towards a participation.





APPENDIX: QUESTIONS I ASKED MYSELF

During the investigation of the 1960s projects I reflected on some related issues. Questions I asked myself on which I formulate an answer in this chapter.



The 1960s projects were acts of resistance. They failed to see the gaps in their own concepts, because they were so focussed on criticizing modernism. It should be less about resistance and more about embedded critique. I should acknowledge reality while maintaining a vision of how it may be improved.

The 1960s resistance against modernism in the form of utopias contain a lot of critique. Because the critical attitude has embedded in our culture, it is difficult for us to look at architecture as they present themselves. Architects should acknowledge the society that we are living in, using it as the starting point for design.

The 1960s utopias wanted to be revolutionary. But instead of working with the social issues, they were mirroring them, so no revolution was able to take place. I do not think architecture can be revolutionary in that sense. Architecture is embedded in the culture, responding on its context while maintaining own goals.

Lara Schrijver describes this issue in her book *Radical Games*. In the architecture theory there is a shift from a description of tools for how the future should be to a critical theory of the past. She believes that architecture should be more projective. "Projective architecture includes its critical gesture but also includes its effect, ambiance and atmosphere." (Schrijver, p. 209)

The 1960s were in itself too much of a resistance, while resistance as a goal is nothing. Lara Schrijver describes it should be more about realism: pragmatic realism or embedded critique. "Pragmatic realism acknowledges reality while maintaining a vision of how it may be improved. Understanding history as an essential part of our present, it becomes more than just historical forms." I agree that architecture should be less about resistance and more about critique from within. (Schrijver, 2009, p.209)

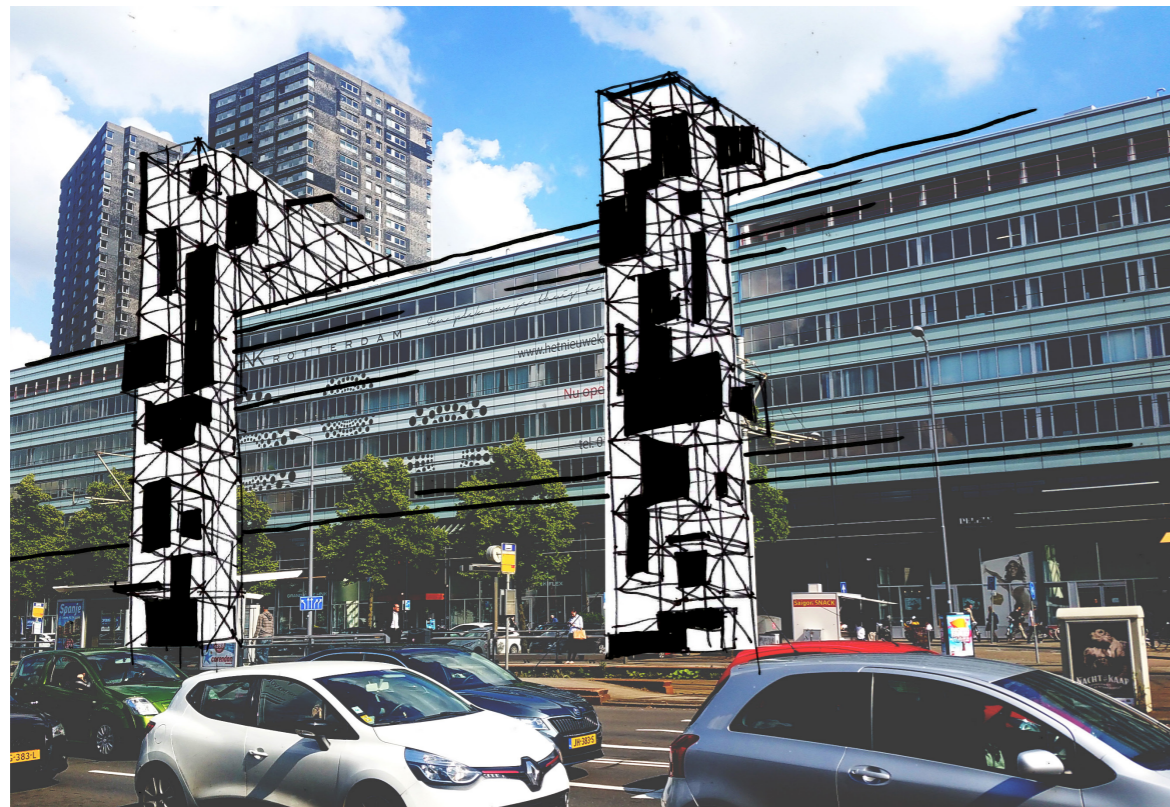
01 ARCHITECTURE AS CRITIQUE?

The modernists, but also the 1960s with their critique on the modernists, believed that with their architecture the perfect human being will arise. But can good architecture create good people?

Socialist Herbert Gans (1962) wrote about this subject in a critique on Jane Jacobs. Social ills are to be cured by social tools. The environment will influence behavior but not always as the architect intended. *“Changing one element of the physical environment in a multitude of factors like income, education, family life and social network, will not transform an entire society.”*

Lara Schrijver states that there are two things you could do: accepting reality as it is and create architecture or try to change social aspects but then you can not use architecture.

In the 1950s and 1960s arised big European city extensions with new housing: New Towns. Created around the idea of the functionalist city they promised the perfect place for living. But because of the modernist ideology, they did not have a diversity or varied program, lacking identity becoming ‘dormitory towns’. The next years these areas developed into the periphery of society with unemployed immigrants and people with few future prospects. (ZUS, 2007)



02 CAN ARCHITECTURE EVOKE BEHAVIOR?

Figure 34 and 34. Invitations for Rotterdam.
My vision on the city.

Intended as ‘dreams of society’ the famous murals of Berlin became attractions and took involuntary place in marketing campaigns for the city representation. The neighborhoods found themselves in the process of gentrification. The rising rents excluded people from the area.

Now, graffiti artists are covering their work with black paint. When visiting Berlin in the spring of 2016, I was astonished by the big, black surface that used to be the beautiful artwork I remember from a previous visit. Their protest is against gentrification is a wake up call to the city and its inhabitants. Berlin is pride on its art scene, but the urban consequences of gentrification will turn the city into an preserved amusement park full of art only for the people who can afford it. (Henke, 2014)

Gentrification is a process that depends on economy, politics and urban development and is a form of immigration. “Gentrifiers” move into neighborhoods and are blamed for driving up the property prices. It is easy to blame the newcomers for this but the actual problem lies within the complicated city structure. A city is a process always changing over time. Immigration is part of this process, so we need to accept it. Fighting against gentrification only makes it worse. City planners could manage development of areas by creating conditions for growth to prevent that people are being excluded. Neighborhoods should also avoid having a distinction in class, which mainly needs to be solved by political acts. (Newitz, 2014)

04 HOW TO AVOID GENTRIFICATION?

The Smart City is an urban development to integrate information and communication for city management. In the efficient and functional Smart City tech-companies like Facebook take a leading role. It is important to be aware of our data.

In the Smart City, Silicon Valley companies take away the ownership and control of our most personal spaces and rob us in the public sphere. Our data gives them insight in how to adapt their marketing on us, in order to sell more. The companies pretend to expand public space into the digital world but they actual destruct it by replacing it with privately-owned alternatives. Private space does not aim for democratic ideals, it is not part of the commons.

The ownership or control of companies in the public realm influences our privacy. Aral Balkan (2016) explains the issue of privacy in the Smart City: *“The world of Surveillance Capitalism is one in which those who have a right to privacy - individuals - do not have it while those who should be transparent - corporations and democratic governments - do.”*

The problem is not technology. We have to approach design in an ethical way. The individual is the only legit owner of himself. We should confide data about the world in the common good, owned by all of us. (Balkan, 2016)

>> andere kracht genereren .



03 IS THE SMART CITY A DEMOCRATIC SYSTEM?

Figure 35.
Berlin, 2016.

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