2022 11 08

Student Portfolio
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The Berlage Center for
Advanced Studies in Architecture
and Urban Design

Portfolio

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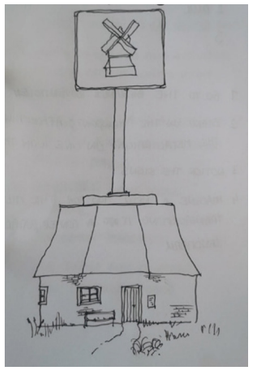
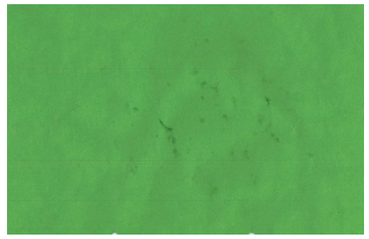
Sample 01



Sample 02



Sample 03



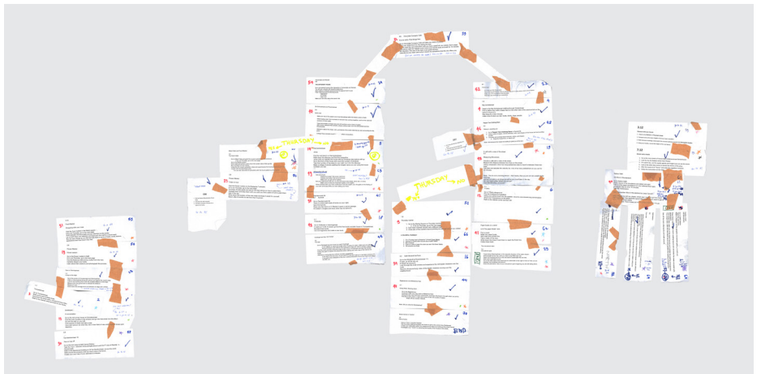
Sample 04



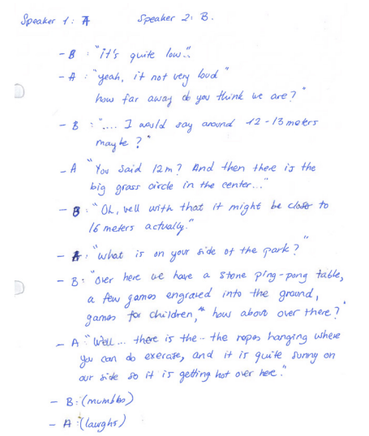
Sample 05



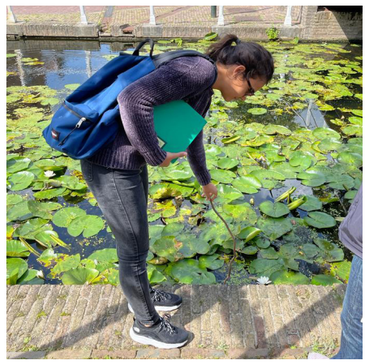
Sample 07



Connections Matrix



Sample 08



Samples and connections







Instruction Manual

‘Geen Gesol met Cinetol’

Medium: Hand drawn posters (210 x 297 mm)
Author: Frank de Bruine, 1976
Keywords: Protest, Timeline, Documentation, Identity
Archive/Source: Kessel, H. (2016). Community Cinétol. OBA & CCA.



25

In 1976, plans were made to demolish Cinetol and construct a large housing complex in its place. In response, 80 residents came together to protest and established the action committee named: ‘Geen gesol met Cinetol’. During their meetings, one member, Frank de Bruijne, documented the key developments of the process through a series of hand drawn posters. The expressive and vivid representations of specific moments like choosing an architect or driving the first pole into the ground, disclose their communicative function to the rest of the members: the posters were hung on the walls during gatherings. On top of that, their sketchiness and use of only red and black invokes the aesthetic of protest boards and thus fitting the nature of the committee. Today, the Cinetol’s publications still enforce the evocative style of these original posters and continue the legacy of graphic works connected to Cinetol contributing to the overall character of the surrounding community.

CC_A23[JV]

Communal Garden at Henrick de Keijser

Medium: Digital photo (6000 x 4000 px)
Author: Jesse Verdoes, 2021
Keywords: Liminal space, Community garden, Community living room, COVID-19 pandemic
Archive/Source: N/A



48

This picture portrays one of the side entrances of the ‘Buurtgebouw’ (community building) named Henrick de Keijser in the Pijp, Amsterdam. The building stands out from its context as its wooden facade contrasts with the hard brick buildings surrounding it. Disclosed by the sign above the door, it was built in 1920. However, the plants were only added later. During the early lockdowns of the COVID-19 pandemic, the community, recognizing the need to reconnect with each other and the natural world, established a garden within the building and outside on their previously barren street frontage. The garden has become a community ‘living room’ that is maintained collaboratively and has become a popular gathering point, particularly for those residents who cannot grow personal gardens at their homes. Even though the barred windows protecting against theft give the building an introvert character, this ‘Buurthuis’ maintains accessible by opening all doors to the neighbourhood and using the community garden to blur the border between in and outside.

CC_F23[JV]

First Logo of De Ploeg

Medium: Printed logo (80 x 130 mm), Printed analogue photo (95 x 130 mm)
Author: Cees de Haas, 1923
Keywords: Graphic design, Identity, Ideology, Agriculture
Archive/Source: Boterenbrood, H. (1989). Weverij de ploeg. Uitgeverij 010.



71

In 1918 a group of people moved away from the city and started an agricultural community named ‘De Ploeg’. When in 1923 the community officially established a cooperative production and consumer association, a logo was designed by Cees de Haas. A member of the group, Maarten Hulst, modelled for the graphic design. The photo depicts him whilst plowing the field using a plow (‘Ploeg’ in Dutch). The group wanted to graphically depict this activity as it ‘symbolized the plowing of the world for new seeds, getting rid of the militarism, drinking trouble, prison, etc. to give space to freedom’. The rising sun in the background represents ‘the upcoming socialism against capitalism’. By incorporating the activity of plowing literally and symbolically into the design of the first logo, it reflects the ideology of the community at that time.

DP_A23[JV]

Clock for Bergeijk

Medium: Digital photo (5582 x 3721 px)
Author: Jesse Verdoes, 2021
Keywords: Intrusion, Opposition, Identity, Rietveld
Archive/Source: N/A



94

The black and white clock designed by Gerrit Rietveld situated next to the road leading towards the factory of De Ploeg seems highly unconventional in its context. The modernist architecture of the clock, shown by the use of standardized concrete elements, white and black paint and geometric forms, and its just as geometric surrounding garden made of square terraces from standardized sleepers, contrasts with the traditional ornamented architecture of the church that is materialized in bricks. Together with a bus stop, also designed by Rietveld, the clock was gifted to the village by De Ploeg during the 40th anniversary of the factory. Forty years earlier, the Protestant founders of the community sought a new way of life, escaped the city and settled in the predominantly Catholic village. At the time, the group was not accepted by the locals. It could be stated that their goal of working an living together as a community was only accomplished later, when a mutual relationship between the village and the factory was established. Nowadays, the appearance of De Ploeg materialized through the architecture of Rietveld and Ruys defines the identity of the village.

DP_F23[JV]

Front page ‘Kraak’ brochure

Medium: Brochure (148 x 210 mm)
Author: M. A. de Boer, 1976
Keywords: Housing crisis, Protest, Kraken, Feminism, Graphic Design
Archive/Source: Het Nieuwe Instituut Archive



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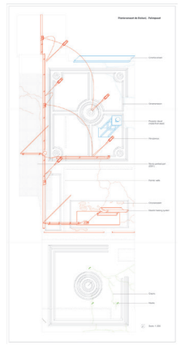
This brochure titled ‘NOOD KRAAKT WET’ was widely distributed in the larger cities of the Netherlands during the housing crisis in the late ‘80s. As the title implies, it was meant to encourage homeless people to start occupying vacant buildings around the city. Drawing from the boarded up window, the front of the brochure depicts such an abandoned building. A person leaning in the window opening is painted on the wooden boards, implying an occupation of that space. Besides, it is probably not a coincidence that this person is a women, as the housing crisis coincided with the second feminist wave. Lastly, the use of relatively low-cost paper and binding made sure the brochure was cheap and thus accessible for the people that needed it. The main function of this brochure, encouraging people to appropriate empty spaces, is visually communicated by its cover.

ACR_A23[JV]

Appropriated Ceiling in de Stokerij

Medium: Axonometric reflected-ceiling digital plan (367 x 735 mm)
Author: Jesse Verdoes, 2021
Keywords: Adaptability, Decay, Memory, Pioniersmeent de Stokerij
Archive/Source: N/A



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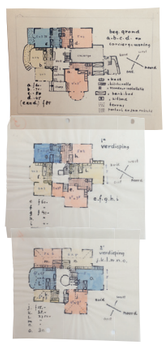
This is an axonometric drawing of the ground floor ceiling at the common room of squatter organisation Stad in the Maak. Through the years, the room occupied several different functions, all having an impact on the ceiling that is present today. The ornamentation for instance is a remnant from either the original program of the building, a hot water distillery, or the pharmacy that came after. The space was subsequently adapted by for instance taking down the interior walls in order to function as a bike storage. This was done abrasively as visible through cracks in the ceiling finish caused by hooks. Eventually the structure was abandoned. As opposition to this vacancy, Stad in de Maak moved in and appropriated the space once more as shown by the improvised light system, heating and cinema installation. Highlighted by different colors, this drawing unravels the spatial and materialistic implications of different appropriations through time.

ACR_F23[JV]

Villa Transformed to Women Flat

Medium: Hand drawn colored plans (170 x 130, 155 x 133, 190 x 150 mm)
Author: Flatstichting voor de Vrouwenbeweging, Gerrit Rietveld, 1938
Keywords: Transformation, Feminism, Women, Housing, Rietveld
Archive/Source: Het Nieuwe Instituut Archive



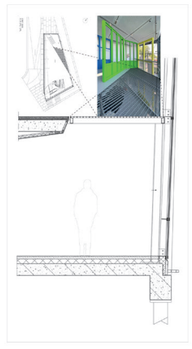
166

In 1938, the feminist housing association ‘Flatstichting voor Vrouwen door Vrouwen’, bought one of the villas on the Kenaupark in Haarlem. Three hand drawn plans show how the three floors of the villa are divided into multiple studios. The first and second floor are drawn on trace paper so that they can be overlayed. Judging from their sketchiness, these drawings were most probably used to discuss the project with the association. The plan was to transform the villa into a flat for independent women which was a progressive idea at the time. One might recognize the primary colors used to highlight the different apartments, yellow, red and blue, as the ones used by the Stijl movement. This is however not coincidental as the young Gerrit Rietveld was asked to design the unique project. Interestingly, a women architect named Kaagsta would originally design the project under supervision of Rietveld. For unknown reasons however, she was informed not being part of the project anymore. A house for women by women, but designed by a male architect?

FDS_A23[JV]

‘Safe Spaces’

Medium: Collage containing digital photo, plan and detailed section (233 x 424 mm)
Author: Jesse Verdoes, 2021
Keywords: Inclusivity, Exhibition, Interior design
Archive/Source: https://www.archdaily.com/15091/arcam-rene-van-zuuk-architekten (drawings)



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The colored wooden wall structures depicted on the picture in this collage were part of an exhibition called Safe Spaces that was open to the public from May till September 2021 at the Architecture Centre of Amsterdam (Arcam). In the words of the institution, the colorful scenography of the exhibition represented the ‘visibility in the act of appropriation’ by different groups in society, and ‘their claims to space manifested through semi-permanent expressions, or permanent architectures and urban developments.’ The two-floor exhibition showed an analysis of the safety of spaces through Amsterdam, and addressed different cases of non-inclusivity like men-only public toilets. But whilst the temporary exhibition propagated inclusivity in the city, the design of the building surrounding it ironically counteracted this. As can be seen on the plan and detailed section, the second floor is partly see through, thus not taking into account the comfortability of people dressed in ‘open’ pieces of clothing like skirts or dresses.

FDS_F23[JV]

Lexicon content from chapters
'Community Centre' and 'Appropriation
as Collective Resistance'

Lexicon content from chapters 'De
Ploeg' and 'Feminist Design Strategies'



Martino glueing the printed wallpaper
on the blue stained plywood panels



Sandra and Xiaoyu glueing the printed wallpaper on the blue stained plywood panels



Martino glueing the printed wallpaper on the blue stained plywood panels



Unpacking the panels



Unpacking the panels



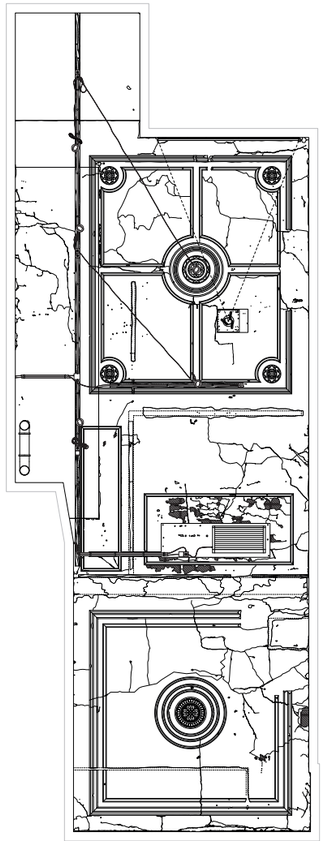
Panel ??? placed in spaces of
appropriation room???

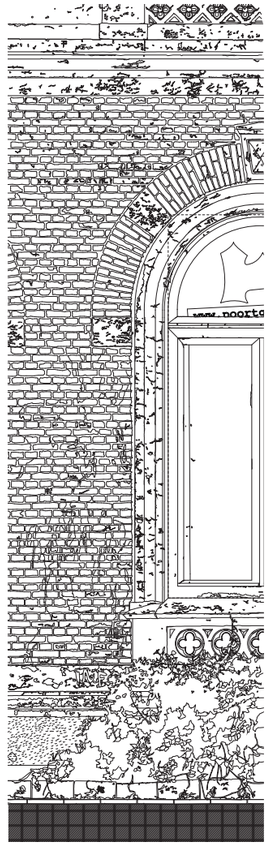


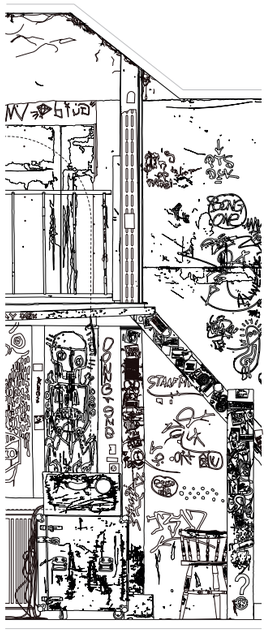
Panels ??? & ??? in the spaces of
appropriation room???

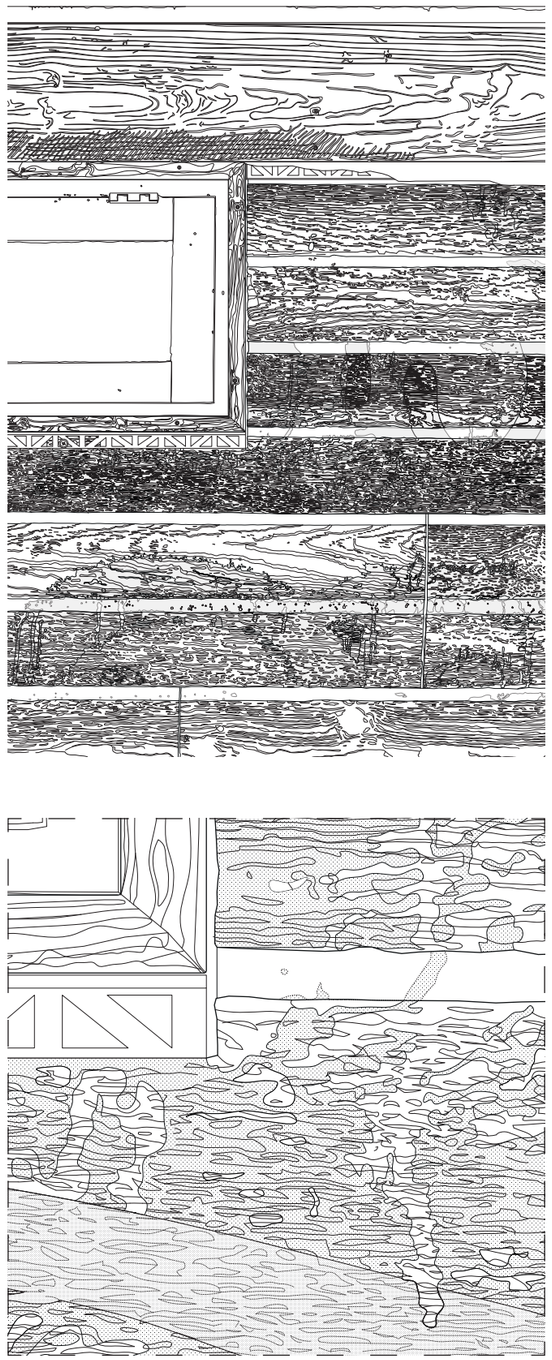
Making the insert

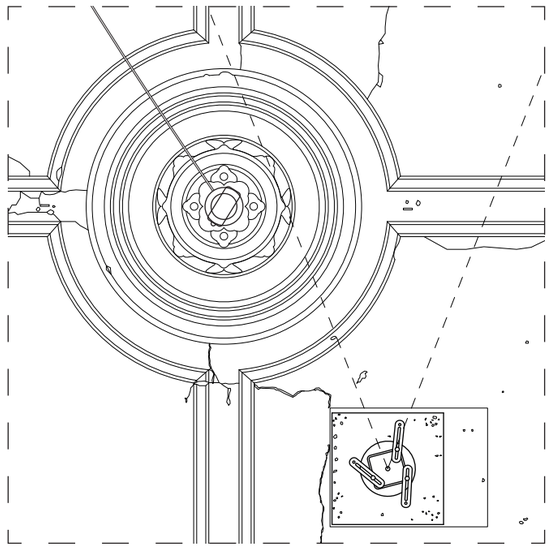
Setting up the insert in the exhibition

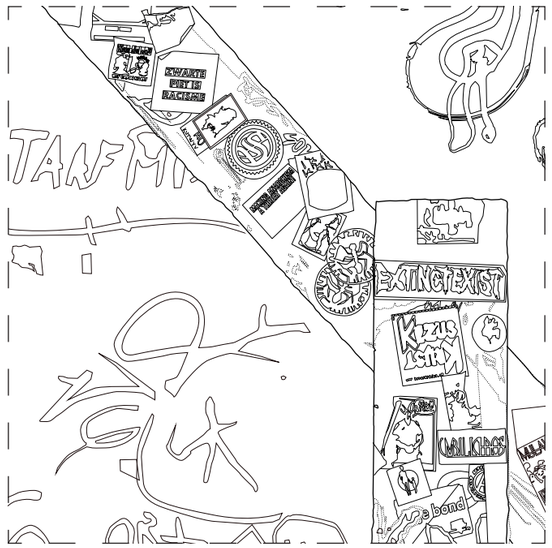












The Precious Precarious drawing set consisting of 'The Appropriated Ceiling', 'The Appropriated Monument', and 'The Appropriated Facade'.

???





Visitation of SOOP



Visitation of ‘De Ploeg’ factory



Visitation of Hendrick de Keijser communicty centre



Visitation of Zonnestraal community centre



Berlage logo at exhibition



Johannes Swarts photographing the exhibition



Shenwen???, ..., ... at the presentation



Shenwen??? and ... at the drinks



... looking at



Still of presentation video

Fieldwork and viewing of archival docuements at HNI

Presentation at HNI

The Berlage presents the exhibition entitled How do we learn from? to culminate this incarnation of the long-standing course Project NL. The exhibition explores how space can be understood as an archive for daily patterns of life, whose examination can influence the future design of collective spaces and production of architectural ideas to address contemporary societal challenges - from social isolation to gender inequality, environmental crises to resource mismanagement - through the re-exhibition of material into one such archive of daily life: the Department of Architecture corridor, located on the first floor of the TU Delft's Faculty of Architecture and the Built Environment. More specifically, how notions of what is considered archival material, its sampling and production - such as drawings and photographs from institutional archives, and produced fieldwork documentation - and its dissemination can more readily activate reconsiderations of architecture's role in perpetuating or ameliorating societal challenges.

How do we learn from? is on display from Friday, January 21 to Wednesday, February 23 in the Department of Architecture corridor, located on the first floor of the TU Delft's Faculty of Architecture and the Built Environment's eastern wing. An accompanying exhibition with a representation of the installation is on display at Het Nieuwe Instituut in Rotterdam from Friday, January 28 to Monday, February 7.

Inspired by the exhibition Designing the Social at Het Nieuwe Instituut - which examines, in a series of installations developed from an exploration of the Instituut's collections by teams of researchers and designers, distinctive design strategies that exemplify socially-driven ways of living in the Netherlands over the past century - to be a point of reference, spaces at the TU Delft's Faculty of Architecture and the Built Environment are examined under the premise that the Faculty is a microcosm of the world. While the spaces chosen for this exhibition are representative of the Faculty, the exhibition seeks to question more broadly how we can address international societal challenges that influence our daily lives in hidden ways through an analysis of the spaces, objects, and behaviours that sustain them.

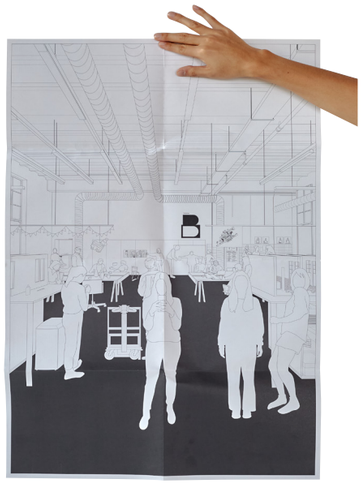
The interest is twofold.
To examine what is, or could be, archival material and how alternate forms of its dissemination affect its capacity to inform future choices.
To investigate collective spaces within the Faculty as the setting in which societal challenges are embedded.

From the corridors to the canteen, to the studios and stairs, spaces that organize particular patterns of daily life are explored. By looking at these spaces for their capacity to illustrate the Faculty's daily patterns, three primary propositions have been tested - [1] that space itself is an archive for the shared practices, routines, knowledge and memories of communities. This has led to the conviction that [2] conventional understandings of the archive can be expanded beyond those that are established to include that which is unremarkable, manifold, in use and always surrounding — such as wall surfaces, paper ephemera, and toilets.

The contention is that [3] transposing the traditional modes of display from the gallery or museum into sites of daily use unlocks the potential for the content of exhibited work to proactively instigate change by becoming embedded into countless routines of daily life. This transposition penetrates past inherited preconceptions of spaces to promote an awareness that universal societal challenges are not faraway issues that are easily ignored, but embedded in the shape and design of the spaces in everyone's daily lives. Similarly, transposing exhibited work in this manner upholds that spaces traditionally-considered inadequate for exhibitions, like the Faculty of Architecture's corridor, are analogous to the exhibition spaces of galleries and museums.

To become aware of the daily manifestations of these universal challenges is to empower the choice of how to respond: to change or not. To disturb them is to assert that architecture can be at the forefront of tackling these societal challenges by altering the spaces which perpetuate, enforce, and contribute.

Twelve contributions are installed in the first floor corridor of the Faculty's eastern wing - a well-frequented thoroughfare of mundane character that, on occasion, displays small exhibitions in the vitrines and model display cases lining its walls - transforming its original design into an exhibition space of daily life. Each contribution blends a variety of material - such as a selection of samples from the university archives or produced fieldwork documentation - that serve as departure points for installations that blur the distinction between content and existing facilities. The installations display models and drawings, remove doors and vandalize photographs, stockpile bricks and paper shiefs, and install urinals and hang bric-a-brac to reshape the spaces they occupy to demonstrate that the societal challenges each installation scrutinizes can no longer be ignored. To learn about these spaces, as they are today and as they once were, is to speculate on what they can, or should, become. From the microwaves to the windows, the vitrines to the nearby toilets, the corridor is reconfigured by the contributions, confronting visitors to reconsider how their daily patterns of behavior perpetuate or can alter the paradigms in which we currently live.



Presentation



Presentation



Notes drawn on the table cover



Video of ‘Taking a Piss’ shown during the presentation

Corridor installation

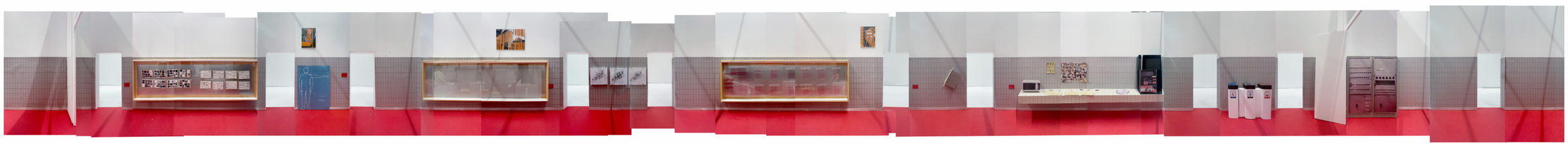
Presentation event Part II



Full corridor



Corridor on display at HNI



Full East side of corridor

Corridor model

Corridor model

Contribution Description

Restrooms are often designed without the intention to be places for meaningful social interaction, yet are used socially. This contribution uses examples from film that challenge taboos surrounding normative restroom behavior to consider what is, and could be, allowed in restrooms.

The restrooms within the architectural faculty building, both contemporary and historic, are investigated through a series of drawings and models that recreate speculative scenarios of its use. In parallel, choreography from film and television scenes that challenge restroom culture taboos are diagrammed in drawing. Seen together, these materials juxtapose what social behaviors are possible, with what is conventionally considered appropriate.

Propositions

1. The restroom is a social space.

2. Fictional restroom choreographies expose that the design of the contemporary public restroom represses its overlooked potential social function—codified in health regulations and enforced through tacit behavioral norms.

3. Unorthodox exhibitions of ordinary objects in ordinary spaces reveal that the use of spaces are mediated by unconscious expectations exemplified in what are considered acceptable, or unacceptable, behaviors.



Historic BK restroom, 1987 - "Flirting"



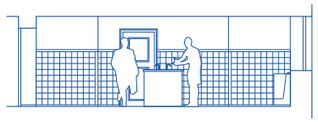
"Performance"



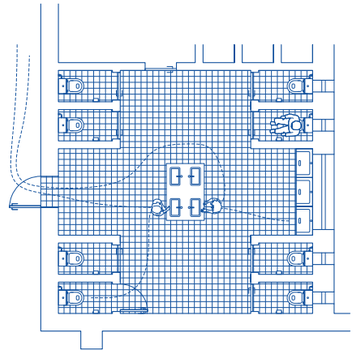
Phillips, Todd. *Joker.* Warner Bros, Pictures, 2019 (34:30)

"Oh wow, you start with soap and than rinse with water?"

"I always wet my hands first."



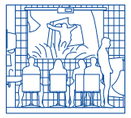
"Oh well... Different strokes for different people."



"Can you pass me the popcorn?"

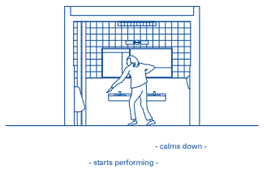
"Here you go."

"Sssssst..."



"Mariano can you please pee more quietly?

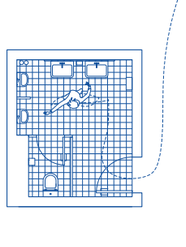
"Yes, I mean... sorry."

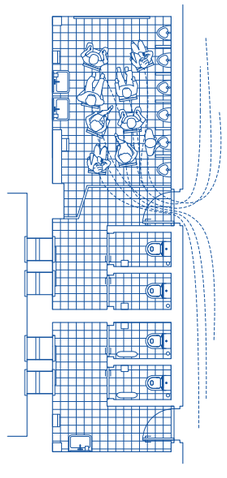


- runs into bathroom -

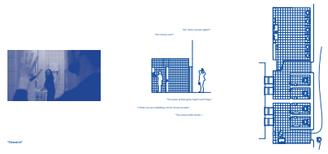
- calms down -

- starts performing -





Research documentation combining
filmstill, section, plan, and script quotes



"Dunkirk"



"Parasite"



"Exhibition"



"Confrontation"



"Coffee bread"



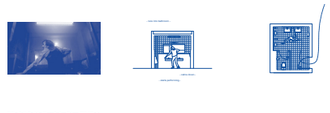
"Confession"



Moss, Bathroom Clock. "The Last Dance Tonight – MBC Cover." YouTube video. 2:54. February 26, 2020.



House of Cards. "Chapter 51." Directed by James Foley. Written by Beau Willimon. Netflix, February 27, 2015. (43:00)



Phillips, Todd. *The Joker.* Warner Brothers Pictures, 2019. 122 min.



Saturday Night Live. Season 17. Aired. "The Love Tube." Saturday Night Live Cast. NBC. 1991-1992.



Winding Refn, Nicolas. *The Neon Demon*. Broad Green Pictures, Amazon Studios, 2016.



Hey Arthur. "The Fights" Brunched by Eve Kosappa. Written by Dave Regarding and Lee Rosenberg. NBC. December 1, 2020. (04:30)



The Violent Show. "Man, can southeast ma." Created by Lee Mack, Tom Allen, Jon Tenant, Aaron Taylor, Robert Sowton. ITV.



Strategic Things. "Strategic Things 2, Chapter Seven: The Bits." Directed by The Duffle Brothers. Written by The Duffle Brothers. Netflix, July 9, 2019. (30:30).



Hendin Alabama "Series 1, Episode 12. Aired. Series Season." Written by Dave Cotter, Jon Stokes and Ben Ahn. CBEE. July 5, 2006



Easton, Jake. Bed. Dazzler. Sony Pictures Entertainment and Columbia Pictures, 2004. (7:40)



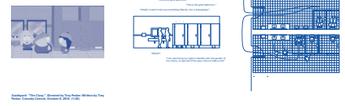
Mayer, Ramon Love. Wilds Chicks. Zeus Pictures Entertainment and Columbia Pictures, 2004. (7:40)



Mr. Bean. "Back to School Mr. Bean." Directed by John Birkin. Written by Rowan Atkinson and Howard Atkinson. ITV. October 28, 1990. (24:30)



Jones, Danny. Harold H Humor Go to White Castle. New Line Cinema, 2004. (1:46)



Goodbeyot. "The Crew." Directed by Tea Parker. Written by Tea Parker. Comedy Central. Created. 2. 2015. (7:20)



Berg, Peter. Ignition Confidential. Netflix. 2020. (1:03:22)



Historic BK restroom, 1988 - "Nervous".



Zoe Attraction. "Series 1, Episode 7" Directed by Taylor. Ben Written by None. Lester. Netflix. January 11. 2019. (28:30)



Harvey, Mary. Airplane Psycho. Love Gate Films. 2020. (45:10).



Russell, Lois. Pleasure of Liberty. Crossroads Film Productions, 1974. (54:30)



The Bridge. "Series 1, Episode 9" Directed by Dangaiser, Hindi. Written by Nunchilad. Max. Kumpan Television. Bismarck Nash. November 9, 2017. (36:12).



Gabriel, Stanley. Full Metal Jacket. Warner Bros. 1987. (01:20).

Research documentation combining
filmstill, section, plan, and script quotes



Toilet door of the men’s room was
reused as display table

Building up the exhibition



Translucent sticker on tile

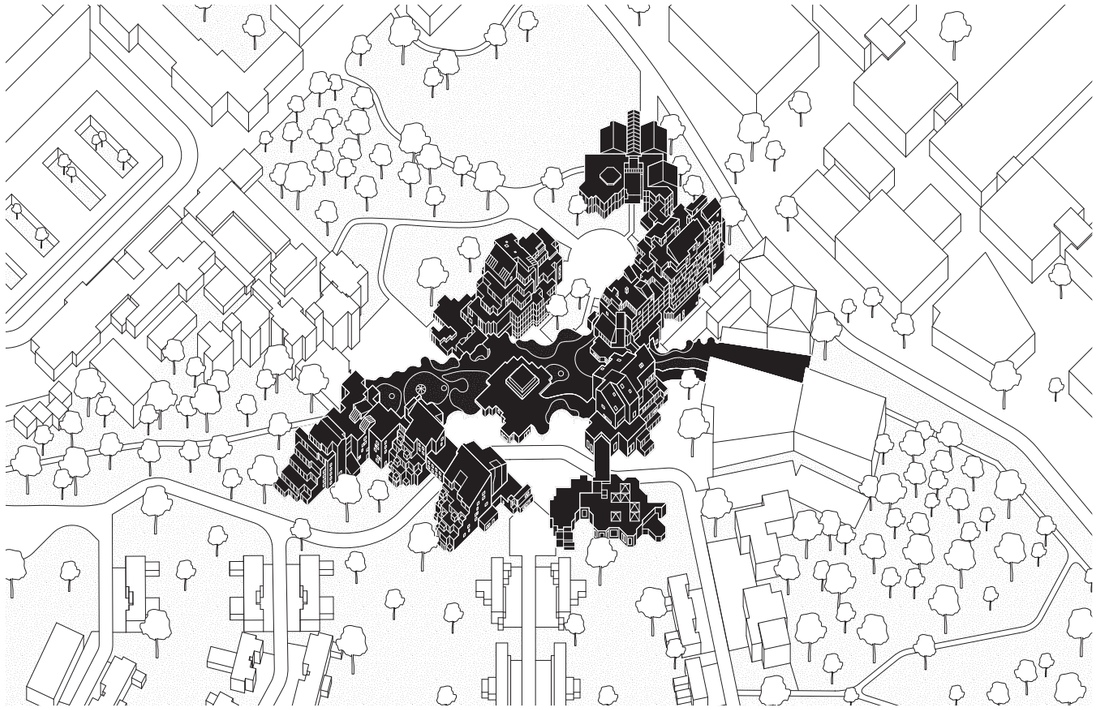


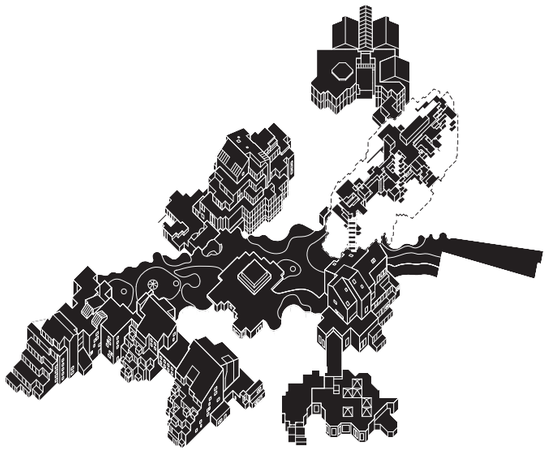
Takuma putting sticker on wall



Building up the exhibition

Building up the exhibition

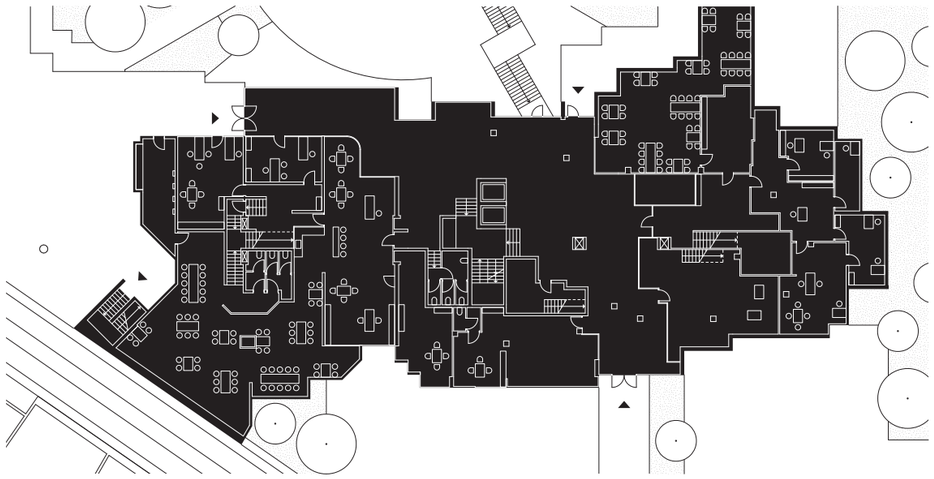


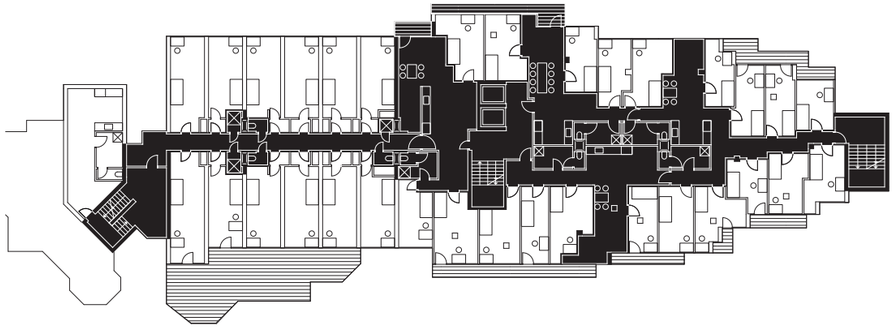


Site

0m 50m

La Mémé, Lucien Kroll, 1973
Context axonometry and common space axonometry

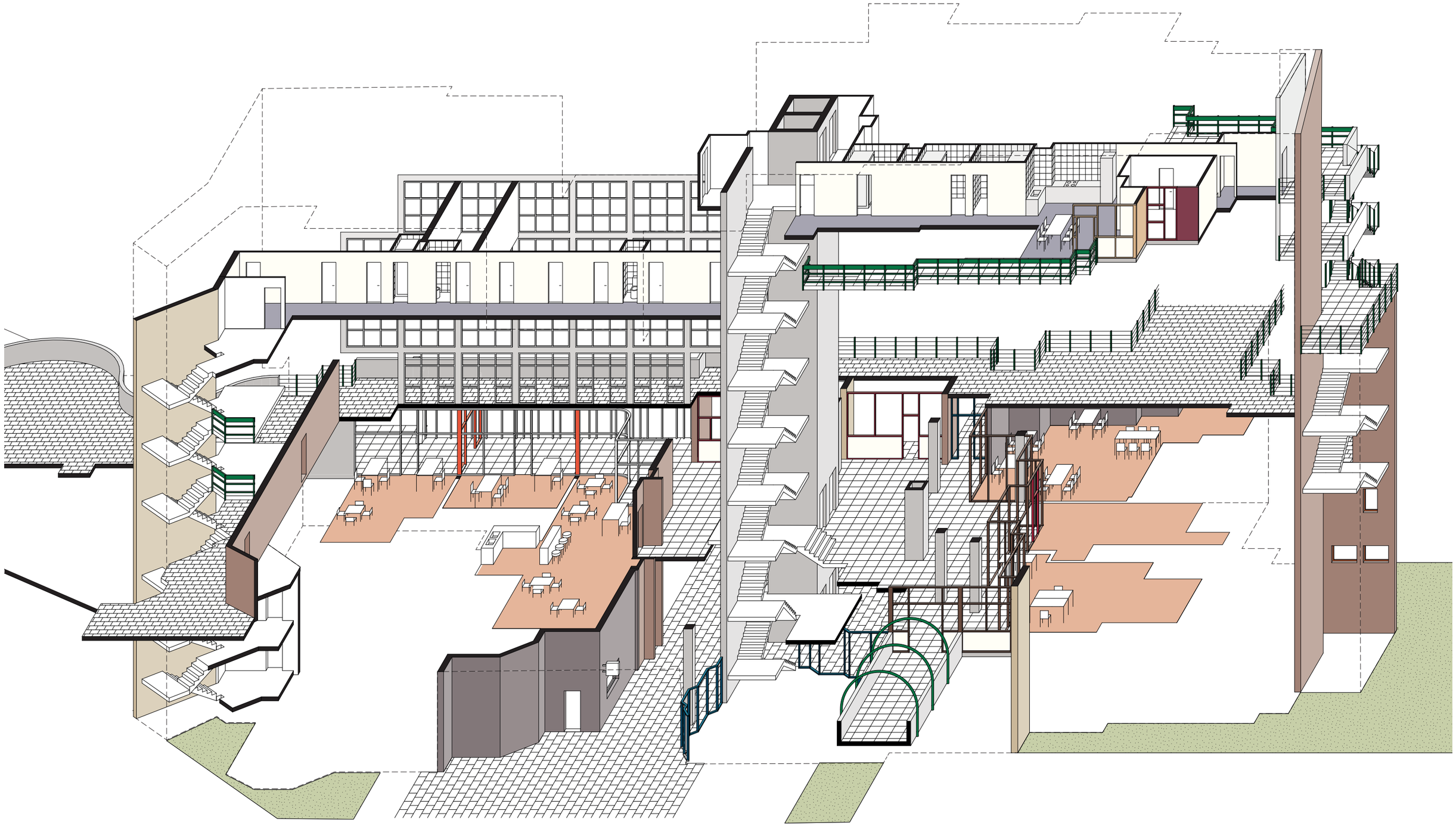




Common space - 2nd floor

0m 10m

La Mémé, Lucien Kroll, 1973
Common space plans of ground floor and second floor



La Mémé, Lucien Kroll, 1973
Door-to-door axonometry



Umberto Barbieri in front of a one of his many Aldo Rossi drawing that he received from Rossi himself



Umberto Barbieri with Sebastian and Filip

Sebastian Hitchcock: You were born in Italy, but you have lived in the Netherlands since you started your architecture studies in the 1970s at TU Delft. In the Netherlands, you played an important role as a translator and adept communicator between Italy and the Netherlands and worked with well-respected international architects such as Aldo Rossi and Giorgio Grassi on constructing, publishing, and exhibiting works. Today we came with Jesse Verdoes and Filip Geerts, who was your former teaching assistant.

Jesse Verdoes: Let's start at the moment when you arrive in the Netherlands. How was it to study at that time?

Umberto Barbieri: I came to the Netherlands in 1969. I went to Delft and stayed there for around ten years, yes those were different times. Graduating during that time was like the Crimean war. It was only normal for the people who could think. The ones who wanted to earn money went straight to work.

(Image 1)

J.V.: So, it was a whole thing to graduate in the first place?

U.B.: Yes, it was difficult. I was also a student assistant at TU Delft, and once you graduated, you would lose your job and had to find some work. And that's why you generally did not graduate, it was just easier. You stayed there until someone said, 'well, now it is time to fuck off', and then you graduated.

Filip Geerts.: But when you were a student assistant, you also worked at *Bnieuws*[1], right?

U.B.: Yes, I did that for around six or seven years, three days a week.

J.V.: Was that how you got into writing?

U.B.: I had written before, but not in Dutch. I started writing in Dutch, but it was not proper Dutch yet. It was difficult, but my

[1] Bnieuws is an independent periodical of the faculty of architecture at TU Delft.

wife helped me. But then I decided to graduate. But at that time, I also had contacts in Venice.

J.V.: Did those contacts come about during your studies in Delft?

(Image 2)

U.B.: Yes. I was involved in architectural history with Kees Vollemans[2]. He was a very good friend, teaching art history. He had a weakness for Italian's approach to history (such as, for example, Manfredo Tafuri). That led to my first big project in Delft, which was the translation of *Progetto e Utopia*[3] into Dutch. It was not such a thick book, but it was a kind of bible. Having these contacts in Venice was the first step. After that, we started to approach history according to the Venetian School, following a critical approach to modernism. They studied with great interest what Marco de Michelis, Francesco Dal Co and the big boss, Tafuri[4], had written. Important books were *L'Architettura Moderna* e *Ricerca del Rinascimento*.

F.G.: They have abolished the history of architecture in Delft nowadays.

U.B.: So, you are not taught any history anymore? You have less, but he [Filip] also knows about all of this, why don't you ask him?

F.G.: Because I am a secondary source Umberto. That these books came to Delft.

U.B.: We started putting together a working group in Delft, which was led by Vollemans. There were six of us forming the famous "Tuesday group", now totally forgotten. Every Tuesday, we would come

[2] Kees Vollemans was a Dutch architecture historian and teacher at the TU Delft. He played a significant role in the development of the teaching of history and theory at the university and brought the ideas of Tafuri, Foucault and Deleuze to the Netherlands by the translation of *Progetto e Utopia* and the interviews: *Gesprek over Intellektuelen en de Macht and Waarheid en Macht, Gesprek met Allessandro Fontana and Pasquale Pasquino*. (Tilman, 2017)
[3] In the book *Progetto e Utopia*, published in 1973, Tafuri elaborates his ideas about the historian's status in architectural culture and theorises the relationship between the past and its representation as history. (Leach, 2006)
[4] Italian Marxist historian Tafuri assumed the position of the chairmanship of the *Istituto di storia dell'architettura* at the Universitario di architettura di Venezia (IUAV) in 1968 with the architectural historians Dal Co and De Michelis as his assistants. (Leach, 2006)

together, me, Henk Engel[5], Jan de Heer[6], Joost Meuwissen[7] and Cees Boekraad[8], to talk about the great dilemmas of the world, including architectural history. It was a very strange little group of people. I was from the Italian Marxist school, Meuwissen, who is now dead, was a bit more exoteric, more on the side of Aldo van Eyck. Some of our more exciting projects were published in Wonen-TA/BK[9]. For instance, we made an issue about the Renaissance that was published and made us known to the public. **I graduated with Cees Boekraad, it was the first time that students graduated with a book rather than with a design project. This led to a revolt in TU Delft.**

J.V.: Let's go back to the "Tuesday group". Was this group set up with the aim of specifically bringing the ideas of the Venetian School to the Netherlands?

U.B.: No, it was really to try and bring history to TU Delft, because that was never really a thing at TU Delft. There were a few exoteric figures walking around with some historical stories. But we thought of history as a weapon, against something like capitalism for example. We strongly believed in that and tried to find instruments like books, magazines, and articles to bring that out. So, after doing that for three years, they could no longer ignore us anymore. We had some interesting ideas. And then they, the enemies…

J.V.: Who is "they"? Was Aldo van Eyck one of them?

U.B.: Yes, among others. They were against Marxism. Tafuri was Van Eyck's number one enemy because he ignored the power of the artist and instead focused on the rationality of history and the economy. The biggest production of the "Tuesday Group" was the translation of *Progetto e Utopia*, with the SUN (Socialistische Uitgeverij Nijmegen)[10]. It was a yellow booklet, not very expensive and badly

[5] Henk Engel (NL) is co-director of the architecture office De Nijl Architects in Rotterdam and worked as an associate professor of architectural design at the TU Delft.
[6] Next to authoring publications as *Kleur and Architectuur (Colour and Architecture)* and *The Towers of Hendrick de Keyser and the Horizon of Amsterdam* Jan de Heer (NL) edited the book *Carel Weeber 'ex'architect* together with Barbieri and Oldewarris.
[7] Joost Meuwissen (NL) was a partner at One Architecture in Amsterdam and taught at the TU Graz in Austria. He gave various lectures around Europe and the VS and wrote for several architecture publications.
[8] Cees Boekraad (NL) graduated with Umberto Barbieri in 1981 with the book *Kritiek en ontwerp: proeven van architektuurkritiek* and wrote several other books such as *Het Nieuwe Bouwen: De Nieuwe Beelding in de architectuur = Neo-Plasticism in architecture: De Stijl*
[9] Wonen-TA/BK is a Dutch magazine for architecture, urbanism and visual arts that was published from 1973-1985.
[10] Uitgeverij SUN is a Dutch Socialist publisher founded in 1969. The publications revolve around critical works on history, philosophy and art.

translated. It was a kind of primitive Dutch. We did a few of those things, until we (Cees and I) graduated in 1982. After that there was no group anymore, everyone went their own way.

[J.V. puts *Kritiek en ontwerp: proeven van architectuurkritiek* on the table]

(Image 3.1 - 3.3)

U.B.: Oh look! Is that still in the TU Delft library? It has not been removed yet?

J.V.: Not yet! So, after graduating, where did you start?

U.B.: I started teaching. From that time onwards, my friendship with Leen van Duin[11] and his department began. The department was led by Carel Weber I believe? **There were a few groups in Delft. You had one in the middle, then you had the lefties and the ones on the right. They kept completely separate and were not even on speaking terms. This is no longer the case, there are no ideologies anymore.**

F.G.: Nowadays, everyone that studies architecture thinks they are leftist.

J.V.: When did you come in contact with *Vrij Nederland*[12]? Was that also related to the "Tuesday group"?

U.B.: No, but it was around that time. I am not sure exactly what the occasion was.

J.V.: Did they come to you?

U.B.: No, no, no, I have never been active like that. If they offered me something I would do it.

[11] Leen van Duin is a practising architect and professor of Architectural Design at TU Delft. In 2003, Barbieri and Van Duin published their book *100 years of Dutch architecture, 1901-2000*.
[12] Vrij Nederland is a traditionally left-wing Dutch magazine established during the German occupation of the Netherlands in World War II

S.H.: Could you describe how they approached you?

U.B.: At the end of the 1970s, they asked me to participate in an Italian week in Nijmegen. Just imagine, an Italian week, in Nijmegen, organised by SUN. Anyway... they thought Marxism in Italy had made a great contribution to the development of these ideas in Europe, or even the world. Have you ever heard of Gramsci[13]? He was one of the founders of the Communist Party in Italy and also wrote a few books about communism. He had an ideology that matched with the SUN. I had read a few books about it, so I was invited by them (the organisation of the SUN) to give a lecture on Gramsci. But you are not going to write this crap down, do you? I am still ashamed of this.

J.V.: Were these three books (*Stedenbouw in Rotterdam: plannen en opstellen 1940-1981 (1981)*, *Kritiek en ontwerp: proeven van architectuurkritiek (1982)*, *Architectuur en planning: Nederland 1940-1980 (1983)*) an outcome of that contact?

U.B.: No, it is not that straightforward. It was in the same pot, but it was a huge pot that was continuously stirred. There were all kinds of activities like this. The SUN had a purpose. In the Netherlands, communism was dogmatic. There is a big difference between your generation and mine. We were constantly messing around with this stuff: Nietzsche, Hegel, Kant... We would read all of their books because you had to know all that stuff, and then your head would be full of misery. This was around the early 1980s, the idealistic phase then began to change into a pragmatic one. Leen van Duin played a major role in this. He was a researcher in Delft and lecturer in Tilburg. He and his department had discovered a new method of teaching, not by talking, but by drawing projects like the villas of Palladio. This is where this tradition of drawing came from in TU Delft and it played a major role in education.

J.V.: Yes, they still do it that way in the bachelor.

U.B.: Exactly.

[U.B. points at the cover of *Stedenbouw in Rotterdam: plannen en opstellen 1940-1981*]

U.B.: That is a beautiful drawing, isn't it?

[13] Antonio Gramsci was an Italian Marxist philosopher, social theorist, and one-time leader of the Communist Party of Italy.

J.V.: There was also an Italian version of that book, right?

U.B.: Yes, now I remember, this was part of an exhibition.

J.V.: Was that exhibition also organised by the SUN?

U.B.: No, we did that independently. Casciato[14] and Panzini[15] were the main organisers and received money from institutions. They had a good connection with the SAM (Samenwerkende Amsterdamse Musea)[16].

F.G.: That is what later became the NAI (Netherlands Architecture Institute), right?

U.B.: Yes.

F.G.: Is that what you called 'de droogbak'?

U.B.: Yes, that was the place in Amsterdam where the SAM was housed. I worked there for a year. BNA (The Bond van Nederlandse Architecten)[17] had collected archives from architects from the 1920s and 1930s, including Berlage. They were housed by the BNA in Amsterdam at the Keizersgracht. The documents were kept in very poor conditions, they were basically rotting away. There was a growing interest in those documents, they gained more value, also financially. That was where the SAM, the initiative for a Dutch architecture museum, came from.

J.V.: Where would you say this interest came from?

U.B.: That is a long story. When we started, at the beginning of the 1970s, there was an interest in architecture in the Netherlands. Before that, there was basically no interest. As I said, the

[14] Italian architect, architecture historian and curator Maristella Casciato was, after being associate director of research at the Canadian Centre for Architecture, appointed curator of architecture at the Getty Research Institute in 2016.
[15] Franco Panzini is an Italian architect and landscape architect
[16] SAM (Cooperative of Amsterdam Museums) was founded in 1994 and represents the interests of the body of public and private museums in Amsterdam
[17] BNA, The Royal Institute of Dutch Architects is the sole professional association for Dutch architects in the Netherlands. With over 1000 architecture firms the association aims to develop the architectural industry through providing instruments, lobbying and support.

archives were rotting away. But partly through our work, the interest began to grow. Then, for example, an antiquarian, architectural bookseller came into being: Vloemans in The Hague. He even secretly went to Russia to bring Russian books back to the Netherlands, and that was just the beginning. In the early 1980s, everyone who was interested in architecture bought architecture books and built up a library. Whereas nowadays, books by architects, forget it... So the archive of the BNA started to have value, the process of collecting, preserving, guarding and publishing articles about these collected documents became a kind of business. Not only because there was an interest in the content, but also because of financial reasons.

These books were part of these initiatives. The SAM had the drawings but did not know what to do with them, so Casciato and Panzini came up with the idea of the exhibition. I think they were financed by the Italian ministry of culture or something...

J.V.: Did they come over from Italy, or were they already in the Netherlands?

U.B.: They came from Italy. I was the only residential Italian. The exhibition travelled around in Italy and was very primitive. Drawings were pinned up on wooden panels with some Perspex on top for protection and that was it. It was all with the intention of making this book, that is what they found most important. But these were activities of the 1980s and early 1990s. After that, it went downhill...

F.G.: With the SUN?

U.B.: Not only with the SUN, but with the interest in architecture in general in the Netherlands. It peaked around the 1980s when *Progetto e Utopia* was translated into Dutch, and our graduation was published. The NAI was established, but the interest ebbed away after that.

J.V.: When you talk about interest, do you mean interest shown by the public?

U.B.: There was never really any interest from the general public. There was the media, for example Vrij Nederland, which had a big page on architecture once a month. And then you had the Biennales in Venice. They still happen now but they no longer have any impact. In that period, there was a real struggle for who would become the

director of the Biennale. My institutional activities moved from the public to TU Delft. From then on, I was more introverted. The only intellectuals at that time were Filip and me.

J.V.: How did you come in contact with the RKS (Rotterdamse Kunststichting)[18]?

U.B.: When I was teaching in Tilburg I was confronted with students that were even more leftist than me. There was a direct link between the ideologies and the political engagement. But this was only for a short time, I estimate between 1972 and 1975.

F.G.: What does that have to do with the RKS?

U.B.: I was teaching in Tilburg when Carel Weeber was appointed director of the Rotterdam Art Foundation.

J.V.: Of the whole organization or just the architecture department?

U.B.: Of the architecture department. Carel asked me if I wanted to become the secretary. So that is what I did. We organized activities for Rotterdam that all revolved around architecture. One of those activities was the Kop van Zuid[19]. We organized it because there had been a discussion for years about what to do with this part of Rotterdam. We tried to make a link between the theoretical part that we had made in the 1970s and 1980s and architectural design. The project involved research and the history of the Kop van Zuid in a design exercise. It was our intention to make architectural history and design work in a kind of symbiosis, which is absurd. But it was a nice idea. We then revived the contacts with Italy. This time not only in the exceptional direction of criticism and history, but also in that of design. And so, the designers came, and so did Aldo Rossi. He was not only a professor of architectural design in Venice, but also a companion of Tafuri. You had Tafuri as critic, and Rossi for design, and they were still on speaking terms to each other. They had an intellectual understanding, which was nice. As I

[18] The Rotterdamse Kunstichting was an independant foundation that formed to promote culture and art in Rotterdam from 1945 up until 2005 where the foundation was merged with the Rotterdam Council of Art and Culture.
[19] The 1982 exhibition "De Kop van Zuid" invited foreign architects and urban planners to present images and ideas for the transformation of the former industrial area in central Rotterdam. Images and presentations intended to change the perception of de Kop and maybe lead to plans (Barbieri, U., & Weeber, C. (1982). De Kop van Zuid : ontwerp en onderzoek. [Rotterdam]: Rotterdamse Kunststichting Uitgeverij).

said, **in the Netherlands there was always hatred and envy between the different teaching tracts. Vollemans, who taught history and Aldo van Eyck who taught design. That was really like a war. The intellectual approach to design has always been kept at bay by well-known architects in the Netherlands.** They never understood their activity as an intellectual one. Take for example Rem Koolhaas, he is not someone that you could say stimulates the deepening and widening of the intellectual basis of design. The only one of the new generations who tries this a little bit is Willem Jan Neutelings.

J.V.: And Rietdijk, because they work in an office, together right?

U.B.: Yes, him too. Well, he also bought a few drawings from Rossi.

J.V.: Were you the one who invited Rossi, because of your link to Italy?

U.B.: At a certain moment I was asked by Carel to invite a few architects for the project. We had made a list and I went to Italy. I also knew Rossi from my studies in Venice, so it was easier for me. From TU Delft they didn't really have such entry points.

F.G.: So, your professional relationship with Rossi started at the RKS?

U.B.: Yes, that is right.

J.V.: When you studied architecture in Venice, was Rossi a teacher there?

U.B.: Yes, he was a professor in Venice. But you have to understand that the academic culture was very different there. We hardly ever saw Rossi. When a professor was around, you basically had to beg to have a talk, let alone to talk about your work. The distance between an academic and the student was enormous, especially in those years. I only spoke twice to Rossi as a student. But when this project started, I went to Milan to work in his office. That was a very different story, there I had a totally different relationship to him.

F.G.: I think it might be because he was too much everywhere.

U.B.: That is indeed one side, but the other side, culturally speaking, Carel was not what you would call an old-fashioned academic. He was modern, culture bearer, culture spreader.

F.G.: He always wanted to be a Japanese metabolist.

U.B.: Yes. I think so.

F.G.: He did not fit in the Netherlands; he was a kind of Rockstar.

U.B.: He was a man of exploitation, of rocking in architecture, all very intelligent, but he had a knack of coming up with ideas that shocked and therefore attracted attention and thus publicity.

J.V.: Would you describe the Kop van Zuid as such a project?

U.B.: No, because he was not alone. He could only help. The project was well thought out, it was a good project but not very well founded. It was incidental. That is how it has always been in the Netherlands. They never commit to a long project, one that is more solid than a few months or weeks. In our eyes, but I do not know if that thought is right, Rossi replaced Tafuri. Rossi had the history, the academia and the intellectuality, but unlike Tafuri, he was still a designer. For us, especially when you were heretic, you had a little bit of architecture in your blood. I left the architectural design part because I was really convinced that in the Netherlands the intellectual component of architectural design was substandard.

J.V.: Did you feel that there was some sort of vacuum? A lack of theoretical discussion of architectural history?

U.B.: In my view, yes.

J.V.: Is that still how you see it now?

S.H.: Did you also invite the others: Derek Walker[20], Mathias Ungers[21]?

U.B.: I spoke to Mathias. Carel invited Walker.

F.G.: Walker was Carel's idea?

U.B.: Yes, and Joseph Paul Kleihuis too.

S.H.: This was one of the first times that international architects were invited to the Netherlands, right?

U.B.: Yes, it was done before but just incidentally. For example, Gio Ponti went to Eindhoven. De Kop van Zuid was really a project, an event. **People who could introduce certain fields of expertise were deliberately invited to the Netherlands, because that was lacking here. It was a conscious cultural project.**

F.G.: Was the Dutch practice annoyed by that?

J.V.: Yes, what was the effect of that?

U.B.: We tried to involve Dutch architects like Bakema, but they were not very eager. They did not feel threatened at the beginning. The only one that wanted to join but could not was Weber.

S.H.: He seemed to be very involved everywhere.

U.B.: Yes, but always more from the management side. As an architect, Carel was not appreciated as much, neither inside or outside of the Netherlands. I don't really know why, did you discover why Filip?

[20] Derek Walker was a British Architect, well known for being chief architect and planner of Milton Keynes, the last and largest of the United Kingdom's New Town program. He ran an architecture studio at the Royal College of Art between 1984 and 1990.
[21] Oswald Mathias Ungers was a German Architect and architectural theorist. He worked as a professor at Technical University Berlin. In 1969, after moving to the United states, he was elected chair of Cornell University and in 1971 became a member of the American Institute of Architects.

U.B.: If you look at the history of modern architecture in the Netherlands, it is a history of incidents. You have a gentleman who invents a strange chair and then another gentleman who is a bit weird creates a house as that chair and that is it. The interest was big, but that was it.

J.V.: There was no continuation?

U.B.: Yes, it was no more than that, it had no charisma. **If you look at Rossi's designs, they were approached from within a certain setting within the country. But in the Netherlands, you did not have that, architects scored and then disappeared.** Even Koolhaas. How big of a trace has he left on the architectural culture in the Netherlands? I do not know… But ok, no negativity.

F.G.: You have once told me that, at some point in the fascination for history and criticism, the first interest was actually in Giorgio Grassi[22], even before Rossi.

U.B.: Yes, that is right. It was because Grassi was brought in by Meeuwissen in the "Tuesday group". We had written a few articles about him in *Bnieuws*, about Grassi in the second half of the 1970s.

F.G.: But the translation of the '*Logische Constructie*'[23] was only till way later? So there was not really any contact with Grassi, only through writing and drawing?

U.B.: No, in the second half of the 1970s, we organised a congress where we invited Grassi. That is when he came to TU Delft. For some reason we connected him with the Dutch architect Jelles[24] from Amsterdam. He made two *Forum*[25] issues about Duiker that were extremely important at the time. So initially there was an interest in Grassi, even before Rossi.

(Image 4.1-4.3)

[22] Giorgio Grassi was one of Italy's most prominent modern architects and was part of the Italian rationalist school known as *La Tendenza*.
[23] *De Logische Constructie van de Architectuur*, written by Giorgio Grassi, is an important and radical rethinking of the instruments and design methods of Architecture. Inspired by Aldo Rossi, Grassi presents a rationalist criteria to manipulate and re-classify the laws of architecture to achieve new methods of analysis and design.
[24] Evert Jelles was a leading representative of the Dutch late functionalism.
[25] Forum is a Dutch architecture magazine that was first published in 1946.

J.V.: And then Rossi came to the Netherlands for the project of the Kop van Zuid. We encountered this newspaper article about an exhibition of Rossi's work in Groningen stating that his visit had been organized thanks to you. How did your professional relation to Rossi develop?

(Image 5)

U.B.: Yes, this was all after the De Kop van Zuid project. **In 1985 I did the first exhibition of Rossi's work in Rotterdam. I received some money from the cultural institute to make that exhibition in the old library, on Nieuwemarkt street in Rotterdam. You could say that that was the moment that Rossi's work took root in the Netherlands, he became known.** There was a lecture by Rossi and an exhibition on the occasion of the opening of the Rotterdam Academy of Architecture. A kind of architecture that was by the way the opposite of what Rossi once conceived and wanted. You know, the cubes[28]. That is where the Academie van de Bouwkunst was, I taught there.

F.G.: So, the academy was first situated in the cubes?

U.B.: Yes, we moved there because nobody wanted those damn things. The municipality had compromised itself and brought in government institutions like the academy. It is an impossible building, who thinks of building something like that?

J.V.: So, the first exhibition about Rossi was initiated by you?

U.B.: No, I was only the coordinator of the architecture section. We got some money for the opening of the academy. With that we organised the exhibition in the old library. **So, we went to Milan to gather some drawings and models from Aldo's office. We brought those to Rotterdam and then the minister opened the exhibition, imagine the publicity. That is where the history between me and Rossi started.**

J.V.: Was there more interest in the exhibition, how did it end up in Groningen?

[28] The Rotterdam Cube Houses were an innovative housing project built in 1977, designed by well known Dutch architect Piet Blom.

U.B.: That was asked for. The material was in the Netherlands, so it would cost them nothing. Everyone knows each other in the Netherlands. I knew Cornips[27], she said 'if you have Rossi in the south of the country, why not in the north?' It was just a matter of transport, so we brought it to Groningen.

S.H.: But it also went to other cities, like Amsterdam, right?

U.B.: Amsterdam was much later, it was a totally different occasion, one with bigger sponsors.

S.H.: Was it part of a bigger project?

U.B.: Yes, it was bigger, like ten times as big. It was not easy to get the Beurs van Berlage to host such an exhibition. It was one of the first bigger exhibitions that happened there. 1985 was the peak of Rossi in the Netherlands if I think back, together with the design for the Slachthuisin The Hague[29] . After that he appeared in some papers with other projects. For example, the lighthouse in Breda[29] . There was a kind of explosion of publicity, for instance in the Avenue, which was a very well-known glossy magazine in the Netherlands.

(Image 6)

F.G.: Was all that stuff that was stored in that building at Schiphol Airport from that last exhibition in Amsterdam? Because they were huge models.

U.B.: Yes, there was this model of the theatre in Genoa. It was the size of half this room, made of wood and extremely heavy. It was one piece.

F.G.: Was that because you had to leave the office at the Keizersgracht?

[27] Hélène Cornips was conservator of visual arts at the Groningen Museum from 1983. She was also involved in the construction of the museum from 1990-1994)
[28] In 1988 Rossi and Barbieri designed an urban plan for Slachthuisterrein in The Hague.
[29] The *Lighthouse* is an art piece designed by Rossi around 1985.

U.B.: For me, the two most fun projects were the small ones. For example, the one in Zaandam[30]. That was a monument, a little tower that looked like the sail of a windmill, in plan. When we finished the project, Aldo thought it was fine. We gave it to the Zaandam city council. They approved it but it turned out to be too expensive. So, we just made it a third smaller and then it was affordable. It was exactly the same with the building on the slaughterhouse site in The Hague. It just had to be smaller. The height was designed to be four meters but three was also enough and costs much less. Ridiculous. Those were the most fun small projects I have done. **Then there was the Bonnefanten Museum[31]. It was the most fun because of the design process. We were making sketches on the back of napkins while having dinner.** That stuff stays in my memory. But it was also juggling in the whole process, because he was mostly in Milan. We called regularly but I had to do the daily things in Maastricht and went there once a week, sometimes by plane.

(Image 7 - 8)

S.H.: For how long did you design the museum together?

U.B.: We started in 1988. It was exceptionally fun in the beginning. Aldo [Rossi] and I went to the site and climbed over the wall to look at the ceramics factory. We went inside and Aldo said that the building was rubbish. They could not really do anything with it, but nobody knew exactly what to do with the building. How big it would be, where it would be, the site was very big. So we studied that with a number of models, to see what would fit and how big it should be.

S.H.: Would you go to Rossi's office to discuss the project?

U.B.: It was once every two or three weeks that I went to his office. It was quite easy for me. I left the house in the morning around 7am, and around 10am I would be in the office in Milan. I would stay till 5pm. After work, I would go to drink an aperativo with Aldo and Gianni Braghieri[32] and around 9pm I would go back on the plane. I would be in my bed around 11pm. I did that for a couple of years, I was never tired at that age. I also went to other places like Mexico City and Miami for projects with Aldo.

[30] *Monumento Urbano* was designed by Rossi and Barbieri in 1989.
[31] Bonnefanten is an art museum in Maastricht that was founded in 1884, in 1995 it moved to its present location designed by Rossi and Barbieri.
[32] Gianni Brahghieri was an employee at Aldo Rossi's Studio di Architettura/SDA

J.V.: So, he would take you with him?

U.B.: Yes, he would call me: 'Do you want to join?'. I would say: 'Yes, why not'. It was a beautiful time; you would not be bored for a second if you were with Aldo. He died in 1997. In that same year, he had surgery on his hand. He could not use it anymore and had problems with drawing. He called me from the clinic, and I went to Bern by car to visit him. He was still in reasonable shape; the surgery was successful. He asked me to go with him to Sardinia for a few days of holiday because he had a friend that lived there. At First, I would not join him because I was with my family. Then he called me that he was bored to death in Sardinia and decided to go to Geneva. He had a house there, by the lake. I decided to pass by on my way to Milan. But a few days later I got a call that he had a car accident in Geneva on his way home from the restaurant. He was hospitalized. Nobody knew who he was because he did not carry any identification on him. The car was a total wreck, and the guy who he travelled with fled. He did not want to come in contact with the police. He was quite battered and because they did not know who he was they did not know which medicine to give etcetera. Three days later he was dead. They found out who he was eventually, his son was nowhere to be found, and his daughter was in Rome. He was alone when he died.



Image 1 - An image of *Umberto Barbieri in his living room smoking a cigar after our conversation.*



Image 2 - Progetto *e Utopia* written by Manfredo Tafuri published in 1973.



Image 6 - Coloured drawing of the urban design for the former slaughterhouse site by Rossi's architecture practice, Studio de Architettura.

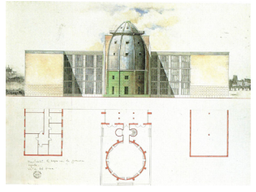


Image 7 - The Bonnefanten Museum in Maastricht, completed in 1995. Designed by Aldo Rossi.



Image 3.1 - 3.3 - Architectuur *en volkshuisvesting: Nederland 1870-1940, Kritiek en Ontwerp: on the period 1970-1980 (Barbieri's graduation work), Architectuur en Planning NL 1940-1980.*

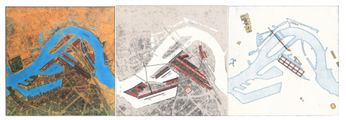


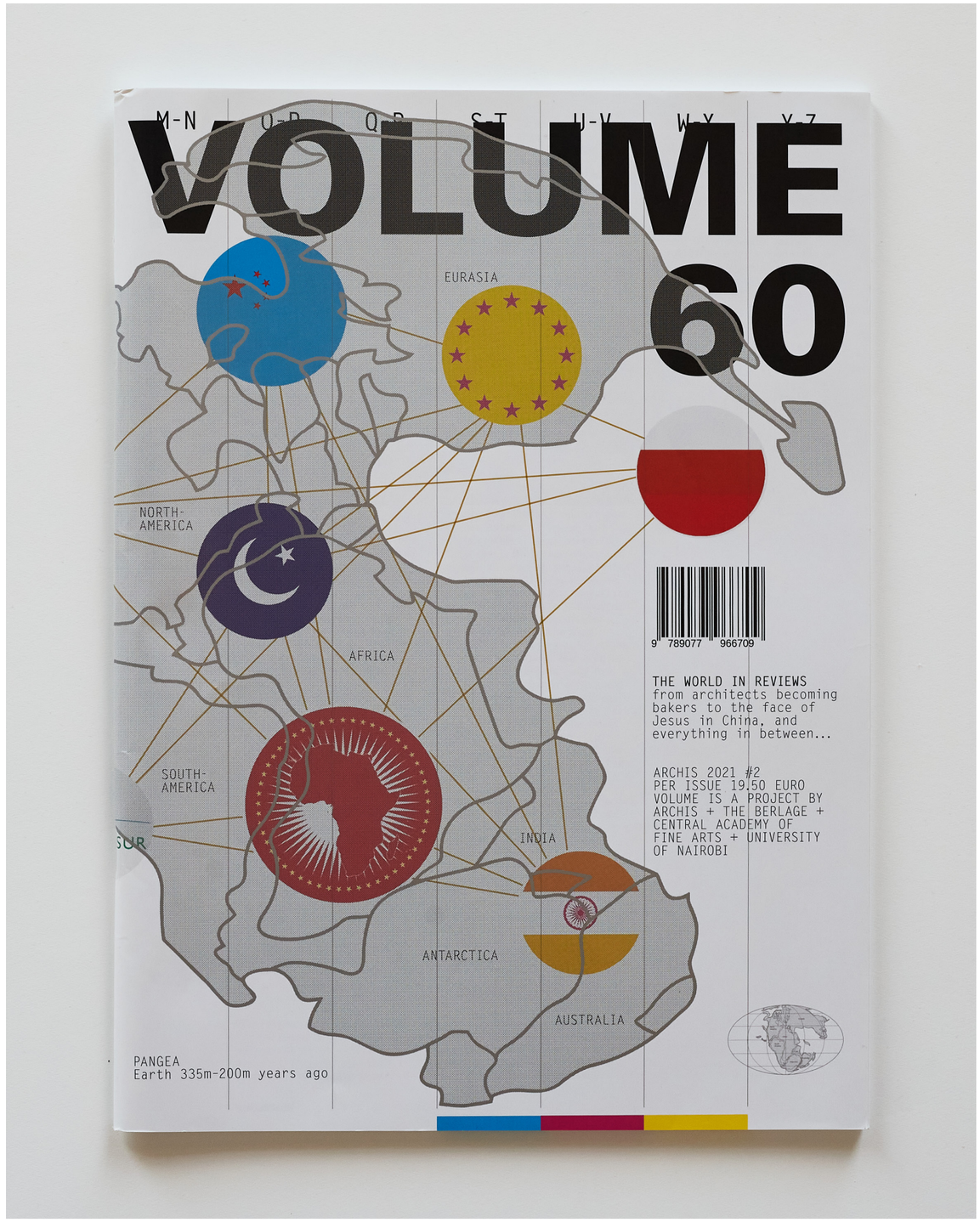
Image 4.1 - 4.3 - [Kop van Zuid]



Image 5 - a newspaper article from Het Noorden, the regional daily newspaper of Groningen, referring to an exhibition of Rossi's work that was being hosted in Groningen, and says 'Introduced Rossi to the Netherlands, thanks to Umberto Barbieri'.



Image 8 - Monumento Urbano, a small monument constructed in 1991 in Zaandam was the first built work of Aldo Rossi in the Netherlands.

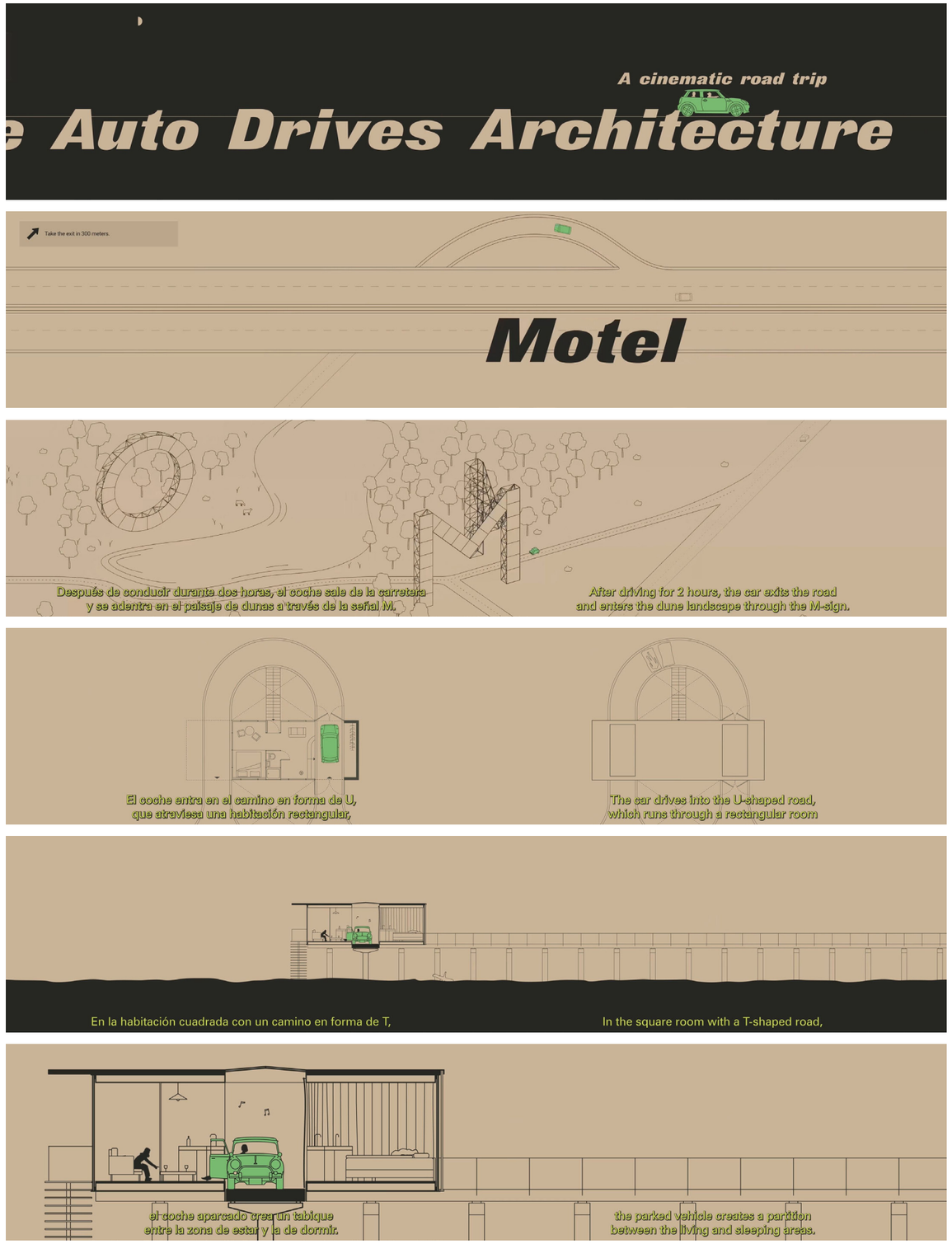


Cover of VOLUME 60





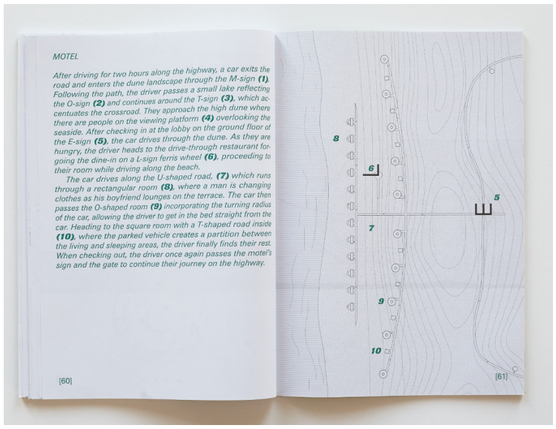
'Let's all take a piss on the depot' article within VOLUME 60

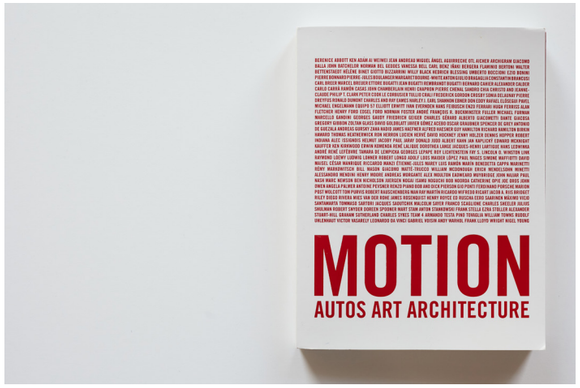


Stills from the video

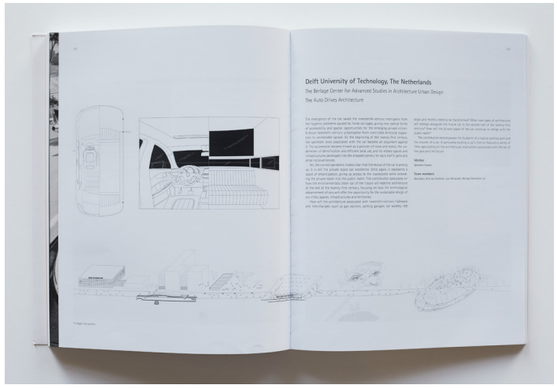


“Architecture by auto” print





Exhibition catalogue





Exterior of installation



Interior of installation

"Architecture by auto" exhibition in Guggenheim Bilbao

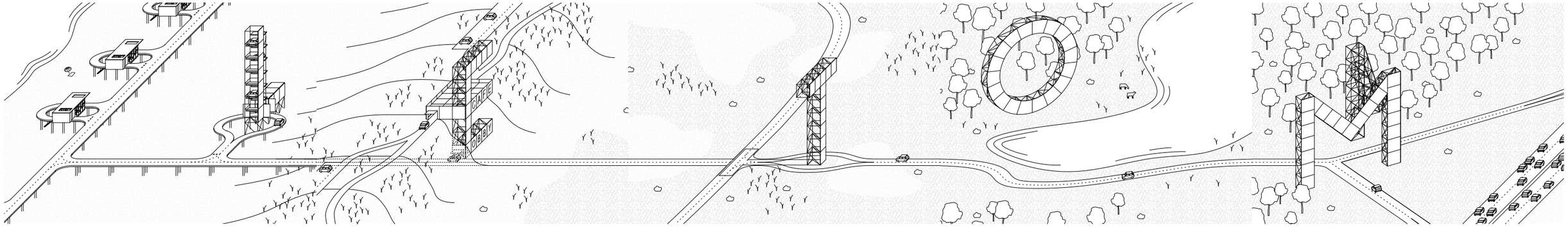
Motel

After driving for two hours along the highway, a car leaves the road and enters the dunelandscape through the M-sign. Following the road, it drives past a small lake reflecting the O-sign and continues around the T-sign which accentuates the crossroad. It approaches the high dune where people on the viewing platform have a view of the seaside. After checking in at the lobby on the ground floor of the E-sign, the car drives through the dune and is greeted by the L-sign. As its drivers are hungry, the car takes them to the drive-through restaurant. Unfortunately, they do not want to have dinner in the ferris wheel and thus proceed to their room. Driving on the road along the beach, the car passes another car that is parked on a U-shaped road that running through a rectangular room. A man next to the car changes his clothes whilst his boyfriend is enjoying the sun using part of the road as terrace. The car continuous and approaches the O-shaped room that is shaped after the cars' minimum turning radius. The around the core revolving road allows the drivers to get in the bed directly from the car. The next morning, the car leaves the room and passes a square room where two parents are having breakfast. The father uses the on the T-shaped road parked car as seating, which divides the living room from the bedroom where their child is still sleeping. Moving past the signs, the car finally passes trough the gate and continues its journey on the highway.

Yesah Hwangbo
Jesse Verdoes

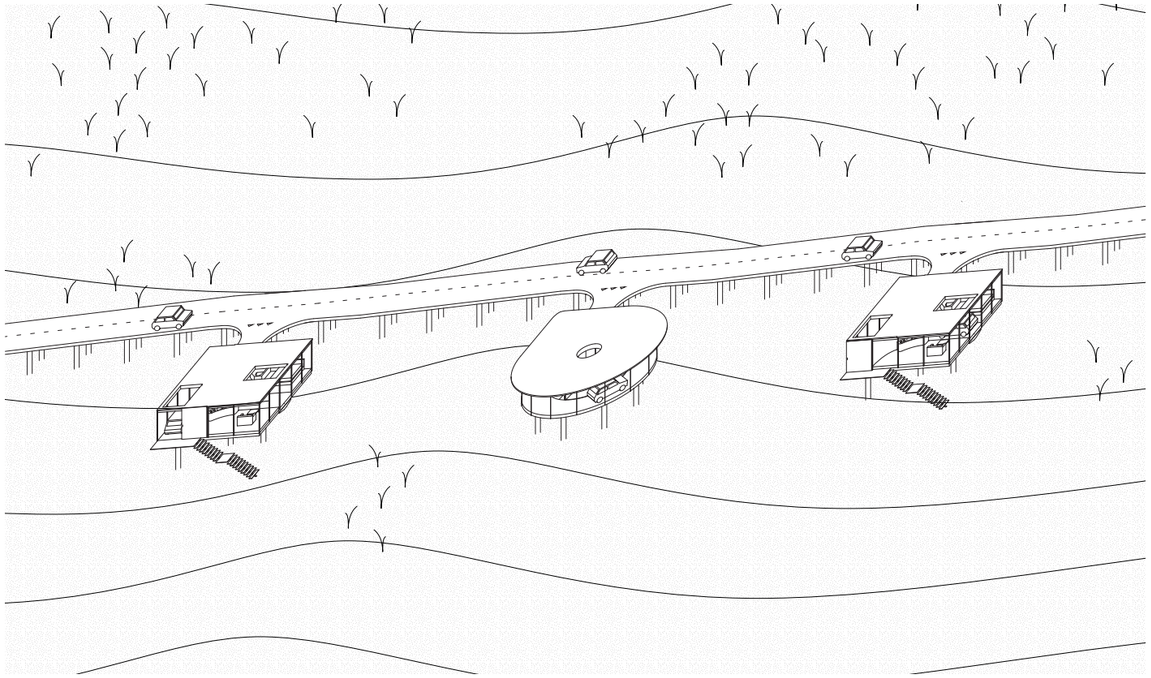


Site plan and section

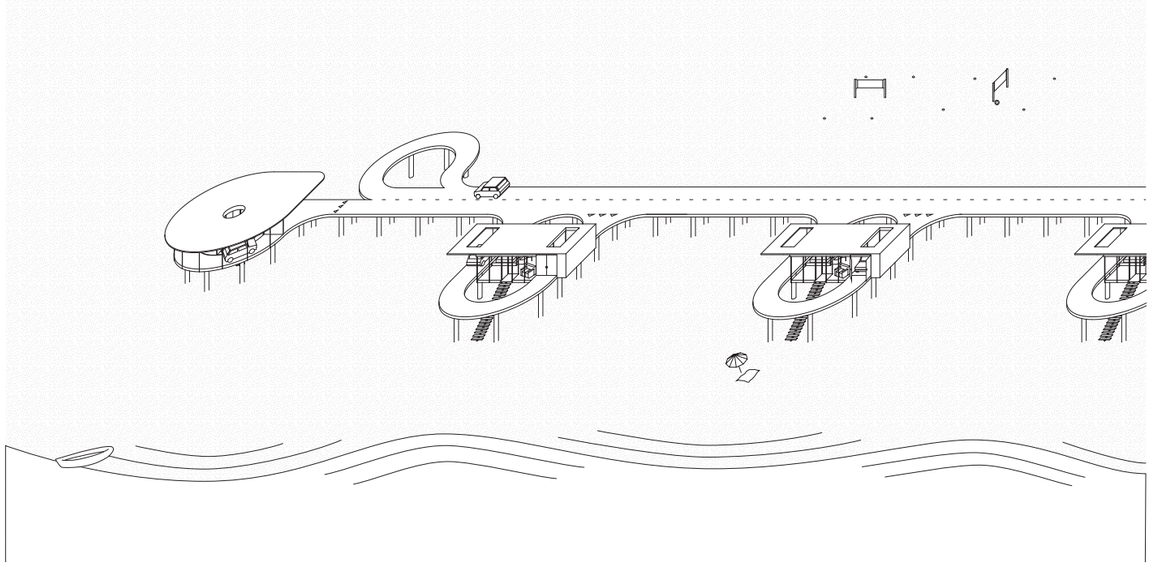


Cavelier along entrance road

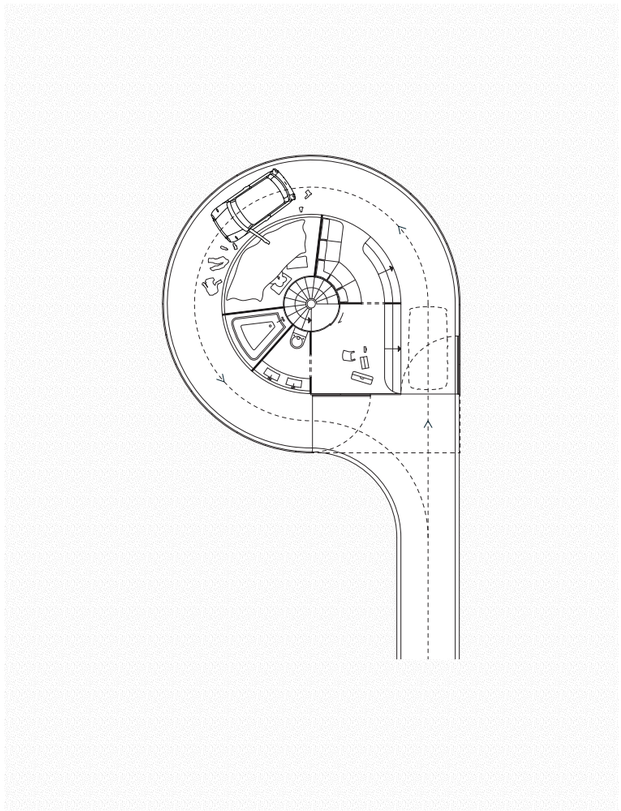
Motel drawing set

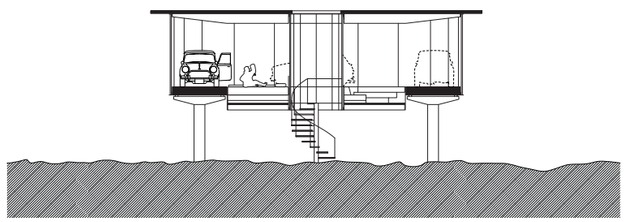


Cavelier of Motel rooms I

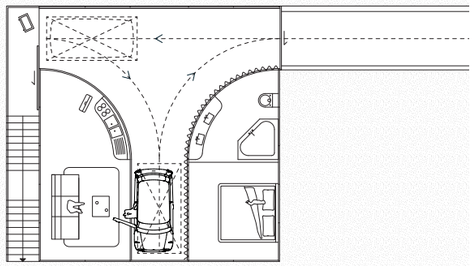


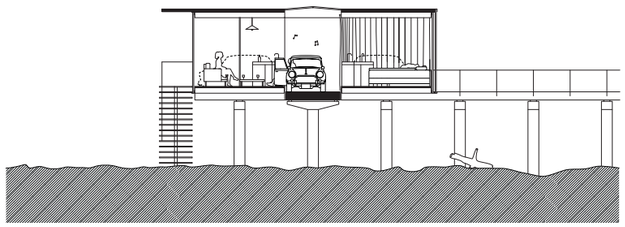
Cavelier of Motel rooms II



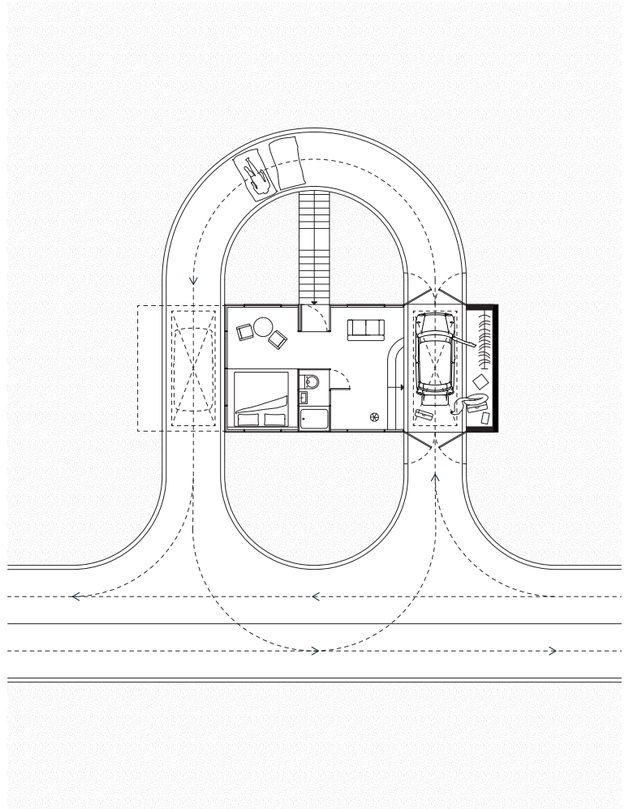


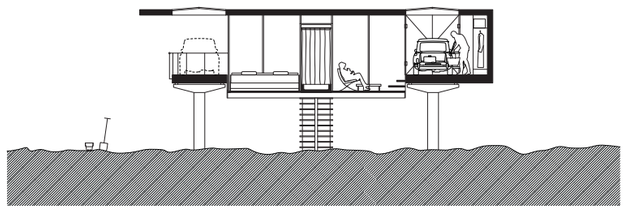
Plan and section of room I





Plan and section of room II

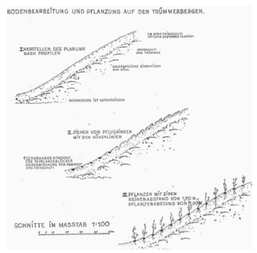




Plan and section of room III

Topsoil

In barren, desolate grounds, what does it take to give flora a chance to grow?
Keywords: Soil, Agriculture, Waste, Remediation



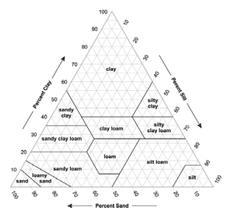
Although there are various definitions of topsoil, they all represent some of the most nutritious and physically supportive parts of a soil layer, from the perspective of various plants.” Topsoil is generally recognized as the uppermost and outermost few centimeters of soil, also referred to as the “A horizon”. Darkened in color by its high concentration of organic material, it has the greatest amount of biological activity and nutrients, in comparison with other types of soil. Topsoil makes the ground suitable for vegetation to grow, independently of what the layer below, or subsoil, consists of. After a plant has developed past a certain stage of maturation, the criticality of topsoil in sustaining that plant may wane, depending on the species of that plant.

This is illustrated by the principle section of a Trümmerberg, designed by Reinhold Lingner, director of the 1945 Berliner Hauptamtes für Grünplanung (Berlin Main Department of Green-Space Planning and Horticulture). The rubble that resulted from the Allied bombings and Soviet siege of Berlin from World War II, was piled up into hills in and around the city. The composition of the matter, including various materials such as concrete, sandstone, plastics, and chemical waste, differed greatly from natural soil, leading to characteristics such as extraordinarily high water permeability that discouraged plant growth.

In order to create favorable conditions for vegetation, the hills were covered with a layer of topsoil, and a greening process was introduced. Pioneer plants were introduced onto the hills, in order to start the process of waste remediation, and visual unification with the existing topography of the city.As topsoil was still expensive and scarce after the creation of these rubble hills, the upper layer of soil present on site was later excavated for other uses after vegetation had reached a suitable level of maturation and root-depth.

Soil Texture Triangle

Feel the soil running through your fingers; now, how can you classify it?
Keywords: Soil, Texture, Measurement



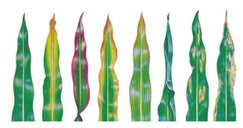
The United States Department of Agriculture soil classification triangle is a measurement diagram used to classify soil types based only by texture. As defined by the USDA in 1927, “Texture is that quality of soil material resulting from its proportionate composition of sand, silt, and clay.” The three soil textural classes of sand, silt, and clay, are subdivisions of grain size, and form the three axes of the triangular diagram. Soil type is determined by measuring or estimating the percentage of each textural class within a given sample. For instance, a sample of sixty-percent sand and thirty-percent clay is considered “sandy clay loam”.

In the late nineteenth century, the agronomist Milton Whitney theorized that crop adaptability and production were most affected by soil moisture content instead of chemical composition. Since moisture content is largely determined by soil texture, Whitney’s theory led to the development of the texture triangle. Published in 1911, the texture triangle became an international benchmark for establishing soil textural classes based on quantity. The diagram only contained two of the three components of the contemporary diagram: clay and silt.

In 1927, a third axis, containing the proportion of sand, was added to make the diagram more practical, as sand was easiest to estimate while conducting fieldwork - before sending a sample to a lab, its class could be more accurately-estimated on site. The USDA describes the texture of the particles as follows: ‘Sand particles feel gritty and can be seen individually with the naked eye. Silt particles have a smooth feel to the fingers when dry or wet and cannot be seen individually without magnification. Clay soils are sticky in some areas and not sticky in others.’. After making several changes to the ranges of the classes and adding ‘silt’ and ‘loamy sand,’ the current classification triangle was published in 1951.

Maize Doctor

Keywords: Extraction, Topsoil, fertility, fertilizer

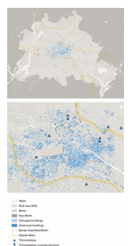


The Maize Doctor is a classification document developed by scientists at the International Plant Nutrition Institute (IPNI) to establish a set of standard simple identification markers for the health of maize crops by examining the leaves. A healthy plant - able to extract sufficient nutrition and water from the ground - will have shiny leaves with a rich, dark green color (1). The other marker numbers - 2 through 8 - classify the causes for an unhealthy plant: (7) and (8) respectively show the effect of disease infection and chemical damage, (2) through (6) identify any deficiencies of the top soil. A phosphorus deficiency (2) causes reddish-purple marks, a potassium deficiency (3) causes drying of firing at the tips and edges of the lower plant leaves, a nitrogen deficiency (4) causes a yellow line that moves along the middle of the leaf, a magnesium deficiency (5) causes whitish stripes along the veins and a purplish color on the underside of the leaves, and a lack of water (6) causes the leaves to roll up and become grayish.

Typically - as explained by Dale and Carter - the ground is organically enriched by the decay of animals and plants which eventually creates a fertile layer of topsoil. Any disruption to this process, principally from human activity - hunting animals, thereby eliminating organic enrichment sources, and felling trees, which stem erosion - diminishes soil’s capacity. They argue that - with few exceptions - man was never able to sustain civilization for more than 30 to 70 generations because of this reason. Because of the invention of fertilizers, however, contemporary civilizations have made it possible to artificially enrich the soil and sustain civilization beyond the 70 generation time frame.

Trümmerberg

Keywords: Waste, Remediation, Infrastructure



Trümmerberg, or Schuttberg, is the German word for ‘debris hill’, and specifically refers to the artificial hills that consist of urban rubble from the destruction of World War II. Several cities in Germany that were strategically bombed during the war, such as Berlin, Munich, and Stuttgart, have one or several of these hills in or around the city.

After the war, forty-six percent of the buildings in the central Berlin districts of Friedrichshain, Mitte, and Tiergarten, were totally destroyed or severely damaged. The removal of, in total, seventy-five million cubic meters of rubble began on the third of May, 1945. A temporary network of train tracks, called the Trümmerbahn, was laid out across Berlin in order to move the rubble to various locations specified by Reinhold Linger, director of the Office for Green Planning in Berlin. Gravel, sand, and clay extraction pits outside of the city would be ideal locations for rubble dumping. This was, however, not possible in West Berlin following its demarcation and physical separation from its surroundings, following the establishment of East Germany. Additionally, it was preferable to keep these rubble hills close to the destroyed places, so that less transportation time and infrastructure was needed. Instead of searching for and filling up natural depressions or green spaces, Lingner took the landscape conditions in consideration and planned a few big hills on the plateaus and edges of the regional glacial valley.

Uranium Sandstorms

Keywords: Pollution, Mining, Climate



The soil quality of many regions of South Africa is loose and dry which is easily blown large distances by strong winds. High-altitude storms can often cause intense downdrafts which increase the amount of soil particulate matter that is picked up by the wind into the atmosphere. These intense winds laden with particulate matter then travel horizontally: a sandstorm.

Although certain areas of South Africa experience sandstorms more frequently than the city of Johannesburg, the presence of uranium tailing impoundments in the city lead to unique health concerns for the local population. The impoundments for the uranium tailings from gold reef mining operations in the region in and around Johannesburg resemble large, yellow-tinged artificial hills in the relatively flat landscape of Gauteng province. The soil of these impoundment hills is dry and sandy, and is easily eroded away by water and wind. Thus, if there are downdrafts in the region - or if strong wings traverse the city area - the soil of these uranium impoundments is easily disturbed with the potential to cause uranium particle sandstorms.

Aside from the radiation-poisoning risks that uranium itself poses for the local population, the particulate matter poses risk of inhalation. Should particulate matter be small enough to be called “dust,” then inhalation would lead to impairment of respiratory functions in the human body. In that case, then, the airborne dispersal of uranium particulate matter in the city of Johannesburg poses two serious risks in the form of sandstorms which cause radiation-poisoning, and dust storms which cause physical respiratory harm.

Erosion Control

Keywords: Mitigation, Climate, Soil, Erosion

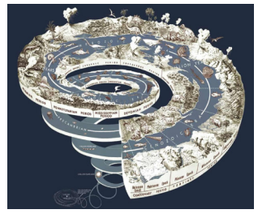


In South Africa, soil erosion - the mechanical disturbance and transportation of soil, rock, or dissolved material from one location to another by wind or water action - is an ongoing land degradation problem for the purposes of water supply retention and maintenance. Water supply contamination by eroded particulate matter that is harmful to human health and water reservoir leakages are characteristic of the major challenges in South Africa today. To combat this ongoing problem, several soil erosion control methods are employed which focus on vegetation promotion, water and moisture control, and wind abatement. Each in isolation works to varying degrees of effectiveness, but they are often used in tandem for better overall erosion control.
To promote vegetation growth and root permeation in soil, erosion control blankets are laid on top of young plants and seedlings to keep them moist and physically stable at vulnerable stages of their development. Both larger plants, such as shrubs and trees, and groundcover, such as grasses, are used to help keep soil structurally stable. One can observe through lines of vegetation that are grown on the tops of the large uranium tailing impoundment hills that cut through Johannesburg.

In terms of soil moisture control, the direct application of special moisture-binding liquids or water - whether by liquid spray or by fog - onto soil surfaces that are at risk of erosion can be an effective strategy for short-term mitigation, such as against a predicted period of strong winds. The key to moisture control is the ideal range of soil moisture saturation that ensures structural integrity against mechanical processes, while also avoiding oversaturation that would lead to mud-like consistency.

Geologic Time Scale

How can we talk about the age of the Earth?
Keywords: Measurement, Time, Stratigraphy

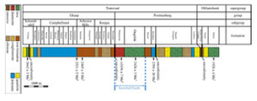


The Geologic Time Scale is a system of chronological dating that classifies geological strata through timescales and periods, developed by geologists to catalog major geologic events by studying various rock sections, fossilized samples, and prevalence of organisms in the earth’s crust to establish distinct relationships between geologic events. Similar to the calendar that measures human time in calendar years, months, weeks and days, geologic time is broken down into distinguishable subdivisions of periods, eras and eons,, that are designated through a subjective reading of the rock, as established through the global standards set by the international non-governmental body, The International Commission on Stratigraphy.

The study of geologic time assists the exploration of natural resources, including mineral ores, oil, gas, and water, and is foundational towards understanding and predicting earthquakes, tsunamis, volcanoes and other natural disasters. Geologic time is divided into four principal divisions: Precambrian; Palezoic, in which evolution of water and life is evident; Mesozoic, the age of the reptiles; and Cenozoic, which is our current geological era

Stratigraphic column

How can we depict the age of the Earth?
Keywords: Time, History, Measurement, Stratigraphy



Stratigraphy is a branch of geology concerned with the classification of the physical and chronological ordering of different layers of sedimentary deposits. The stratigraphic column, or stratigraphic section, is a method of graphic representation that preserves measured geologic sequences according to the arrangement of its actual physical ordering conditions, with younger rock units above older ones. Layers of rock units are represented as diagrammatic boxes that contain the relevant symbols and names of rock types found in that particular layer. The symbols and names are kept consistent with the symbols used in accompanying geological maps. Stratigraphic columns may also include layer vertical thickness as additional textual information, although the extent to which the thickness of these layers is also indicated diagrammatically.

The stratigraphic column can also be used to identify the presence of fossils within biostratigraphy, geological formation dating, and the magnetic properties of rock layers within magneto stratigraphy. In each case, the basic graphical conventions are adapted to produce specialized stratigraphic columns.

Lexicon contributions

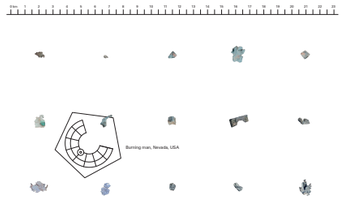
Off-Cycle

Paola Tovar
Mariano Cuofano
Jesse Verdoes
Xiaoyu Ding

Gold

Overburden 6.510.000m²
Sand dump 27.641.000m²
Slimes dam 113.592.000m²
Super slimes dam 25.726.000m²

Gold - Overburden
910 football fields



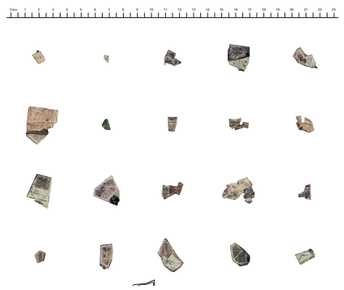
Gold - Sand dump
5.270 football fields



Gold - Slimes dam
15.910 football fields

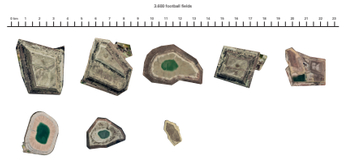


to fill up the volume that is contained by the dams





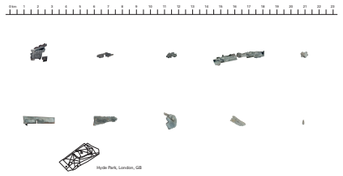
Gold - Super slimes dam
3.600 football fields



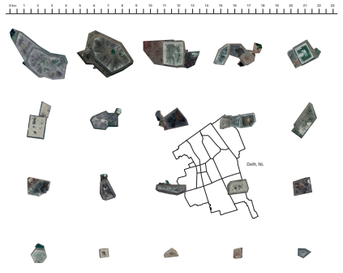
Platinum Group Metal (PMG)

Overburden 9.164.000m²
Slimes dam 41.639.000m²
Industrial solid waste 1.078.000m²

PMG - Overburden
1.280 football fields



PMG - Slimes dam
5.830 football fields



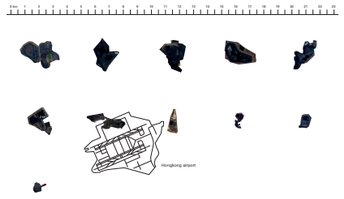
PMG - Industrial solid waste
150 football fields



Coal

Overburden 21.730.000m²
Industrial waste dump 5.326.000m²
Slimes dam 43.621.000m²

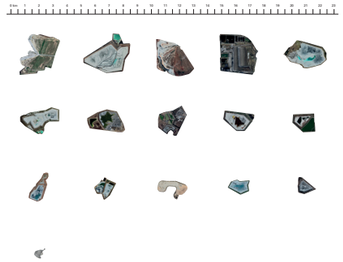
Coal - Overburden
3.040 football fields



Coal - Industrial waste dump
750 football fields



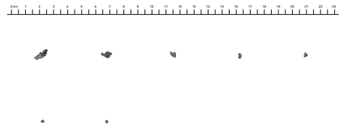
Coal - Slimes dam
6.140 football fields



Chrome

Overburden 878.000m²
Slimes dam 8.497.000m²
Industrial waste dump 552.000m²

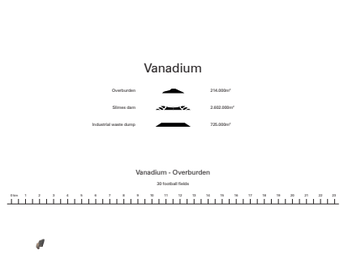
Chrome - Overburden
115 football fields



Chrome - Slimes dams
1.190 football fields



Chrome - Industrial waste dump
80 football fields



Vanadium

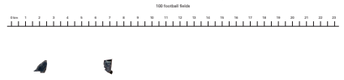
Overburden 214.000m²
Slimes dam 2.602.000m²
Industrial waste dump 725.000m²

Vanadium - Overburden
20 football fields

Vanadium - Slimes dam
260 football fields



Vanadium - Industrial waste dump
100 football fields



Diamond

Overburden 4.495.000m²
Slimes dam 3.735.000m²

Diamond - Overburden
630 football fields



Diamond - Slimes dam
520 football fields

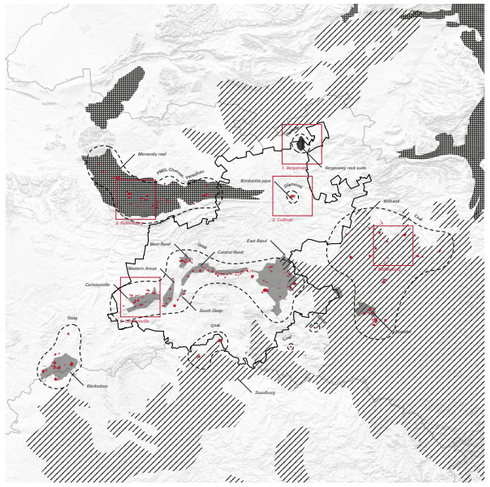


Fluorite

Slimes dam 947.000m²

Fluorite - Slimes dam
130 football fields

Index of all tailings in the Gauteng+ area


Mererasky reef
Westgoany reef suite
Kimberlite pipe
Willard
Carletonville
Klerksdorp
Stilfontein
Orkney
Hartebeesfontein
Ventersdorp
Potchefstroom
Fochville
Leeudoringstad
Coligny
Sannieshof
Lichtenburg
Ottosdal
Delareyville
Zeerust
Groot Marico
Swartruggens
Rustenburg
Brits
Hartbeespoort Dam
Pretoria
Bronkhorstspruit
Cullinan
Bapong
Moloto
Siyabuswa
Dennilton
Groblersdal
Marble Hall
Belfast
Middelburg
Hendrina
Carolina
Ermelo
Bethal
Standerton
Secunda
Evander
Balfour
Heidelberg
Vereeniging
Vanderbijlpark
Sasolburg
Parys
Frankfort
Villiers
Bethlehem
Harrismith
Kroonstad
Lichtenburg
Potchefstroom
Klerksdorp
Vryburg
Taung
Kuruman
Hotazel
Postmasburg
Kimberley
Barkly West
Griekwastad
Douglas
Prieska
Upington
Kakamas
Keimoes
Kenhardt
Brandvlei
Loeriesfontein
Calvinia
Nieuwoudtville
Vanrhynsdorp
Clanwilliam
Citrusdal
Piketberg
Malmesbury
Paarl
Stellenbosch
Somerset West
Cape Town
Simon's Town
Hermanus
Caledon
Bredasdorp
Swellendam
Riversdale
Mossel Bay
George
Knysna
Plettenberg Bay
Port Elizabeth
Uitenhage
Graaff-Reinet
Cradock
Middelburg
Aliwal North
Queenstown
Sterkstroom
Molteno
Barkly East
Elliot
Maclear
Ugie
Matatiele
Mount Fletcher
Mount Ayliff
Kokstad
Underberg
Himeville
Ixopo
Richmond
Pietermaritzburg
Howick
Greytown
Estcourt
Ladysmith
Dundee
Newcastle
Volksrust
Wakkerstroom
Piet Retief
Amersfoort
Ermelo
Carolina
Barberton
Nelspruit
Malelane
Komatipoort
Hazyview
Sabie
Graskop
Lydenburg
Dullstroom
Belfast
Middelburg
Witbank
Bronkhorstspruit
Cullinan
Brits
Rustenburg
Zeerust
Swartruggens
Groot Marico
Lichtenburg
Ottosdal
Delareyville
Coligny
Sannieshof



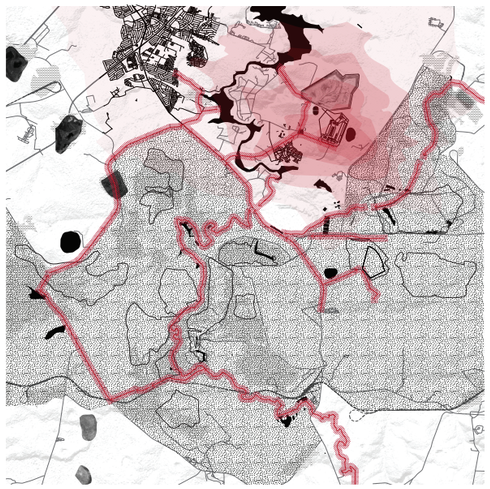
Case Study 4: Fluorite

Rust de Winter

The Vergenoeg/Nokeng open-pit fluorite mine is the only one in South Africa. Even though it is located on the largest fluorite deposit on earth, it is devoid of any large, aesthetic fluorite crystals. The mine takes up 3.4 percent of the annual world fluorspar production and is expected to exist for another three hundred years until depletion. Mining activities cause particle pollution and on top of that, water pollution forms a risk for the agricultural fields located in the north.

Legend

- Polluted water
- Particle pollution
- Water pollution
- Water flow in case of dam failure
- Expansion
- Road
- Water
- Property
- Informal protected area
- National Protection Area Expansion Strategy Focus Area



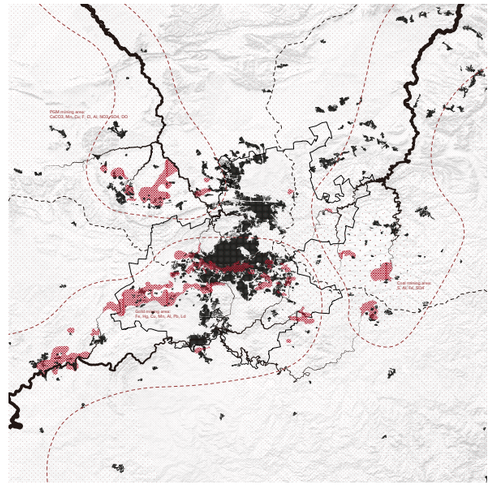
Case Study 5: Coal

Middelburg

The Duhva power station is supplied with coal via conveyor belt from BHP Billiton Energy Coal South Africa's Middelburg mine. Approximate 3 million tonnes a year are extracted at the Wolvekrans Middelburg mine. The peak production of this site is 26.4 Mt, however, the mine complex produced 13.8 Mt. The mine started in 1980, and the retirement plan is for 2034. The mining industry results in water and air pollution, but this is overshadowed by the emissions of the coal plants. Recent satellite data revealed that Mpumalanga has the dirtiest air in the world.

Legend

- Particle pollution
- Coal plant emissions
- Water Resource
- Ash Tailing
- Coal Mining
- Mining Expansion
- Mine Property



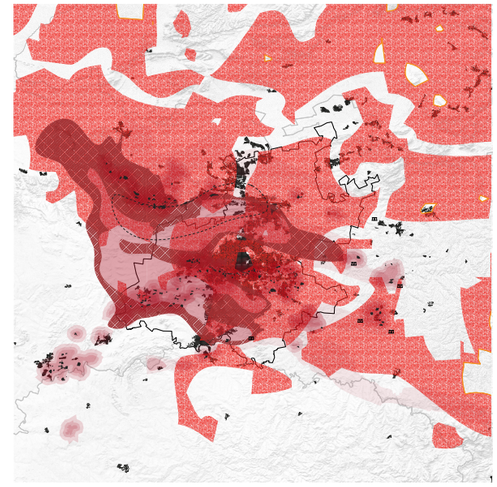
Impact: Water

Gauteng+

Water is polluted by leaching from the tailings and acid mine drainage, resulting in several measured sites of bio hazard and radioactivity. Additionally, coal mines in the East side of the area cause acid rain. The water table of Gauteng, of which drink and agricultural water is extracted, is already polluted in some places and is in risk of pollution in others. More important however, is the fact that Gauteng sits at the top of an escarpment that functions as a continental drainage divide. This means that the region is the source of many streams that lead to three big rivers that run through the entire country. If these sources get contaminated, it does not only affect the Gauteng region, but can also have detrimental effects on areas downstream.

Legend

- Acid Rain mseq/m2 per year
- AMD Area
- Tailings
- Urban Area
- Mining District
- River
- Watershed
- Administrative Borders



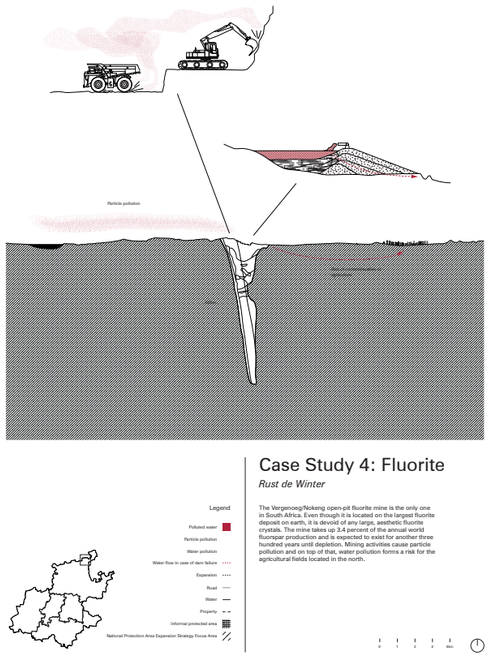
Impact Air

Gauteng+

The emissions of the energy plants fed by the coal extraction sites that make the Middelburg area one of the most polluted sites in the world, can reach the entire urban area of Johannesburg. The mountain range around Rustenburg affects the wind flow, resulting in an accumulation of air pollution above the city. Furthermore, the wind takes particles from the tailings that cover neighbouring urban areas with layers of dust. The various health implications range from respiratory diseases to DNA code alterations (uranium). The prevalent wind direction (North-West) enforces the between the richer suburbs in the North and the poor townships down South.

Legend

- High
- Medium
- Low
- Particle concentration



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Legend

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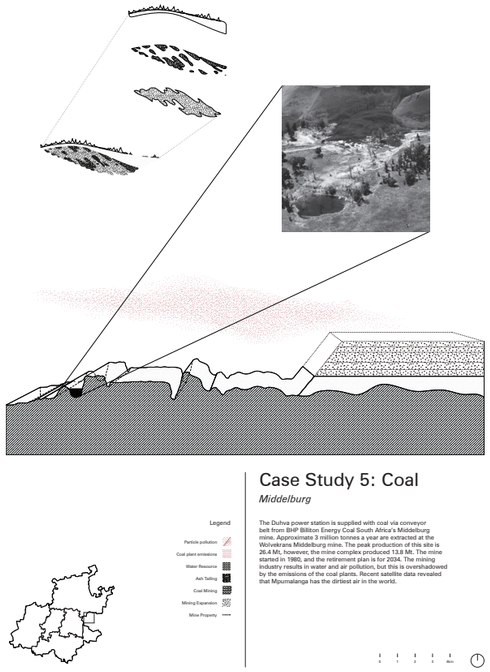

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Legend

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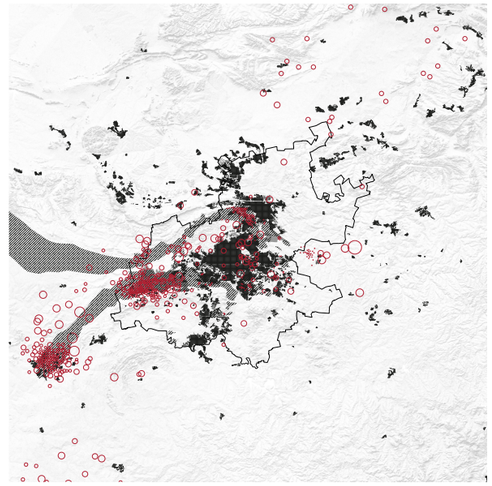
- Coal plant emissions
- Water Resource
- Ash Tailing
- Coal Mining
- Mining Expansion
- Mine Property



Impact: Ground

Gauteng+

20 years after the mining started, earthquakes started to occur due to the destabilized ground. Moreover, the combination of dewatering and the dolomite ground that encloses the urban region of Johannesburg has resulted in several sinkhole farms and subsidence around the territory that threatening the lives of its residents.

Legend

- Earthquake Magnitude 6.1 - 7.5
- Earthquake Magnitude 5.6 - 5.5
- Earthquake Magnitude 5.1 - 5.5
- Earthquake Magnitude 4.6 - 5
- Sinkholes
- De-Watering
- DOLOMITE
- Talks

Case study 4 & 5

Impact on water, air, and ground

Cake town

The Vredefort Dome is a worlds' biggest impact site created by a meteor that struck earth 2,1 billion years ago. The impact shaped the particular geological condition of Witwatersrand which led to gold mining and subsequently to hundreds of mining waste sites in the Gauteng region.

As discussed in the mini atlas 'Off-cycle, the waste sites continue to have detrimental effects on the region and its people through water, air and ground pollution.

However, now that the gold prices continue to rise, and tailings are remined and reprocessed, there is a unique opportunity to reshape this landscape. This project, which is situated at the centre of the Vredefort Crater, suggests a final resting place for mine waste in which environmental effects are controlled, spatializing the ungraspable impact of the mining industry.

Tailings, now situated a the periphery of the impact site are converted into slurry, remined and transported to a central facility where it is turned into cake by a dewatering process, after which it is stacked into a radial pattern.

The design is laid out taking in consideration and using the existing water catchment areas, echoing the radial lines initially created by the impact of the meteor.

A new landscape is created with a variety of ecological conditions.

The size and timescale of the project -the initial pattern is built up in around 100 years- allows for contrasting landscape conditions to emerge exposing processes of entropy.

The project is never done, the pattern can have multiple layers or be expanded outwards.

Similar to the Trümmerberge in Berlin, waste material is used to create a spiritual landscape: terrifying yet empowering. Through our research we have been attempting to expose the manifestation and influence of the tailing landscape in the Atlas, translating its size to the human scale. After comparing it to a football field, a stadium, Central Park and subsequently to Central Paris however, it became clear that is rather impossible.

Mining waste is remarkably present in physical form yet ungraspable in scale. Its size simultaneously a manifestation of human control as it is a manifestation that shows the opposite. It is bigger than the human, yet created by the human.

Earth and its geology are continuously transformed, never standing still. A meteor leaves an impact, and so do we.

Jesse Verdoes



Cake Town

Vredefort dome

The meteor that struck South Africa 2,1 million years ago, fractured the ground and angled the rock strata diagonally down into earth, radiating towards the centre of the crater and ultimately creating Witwatersrand. The gold-rich layers of the Witwatersrand Supergroup were subsequently covered by layers of boulders and dust, protecting it from erosion. This particular landscape condition has led to the extraction of gold from 1886, resulting in hundreds of tailings in the Gauteng region.

As seen in the mini-atlas 'Off-cycle', the tailing facilities continue to have detrimental effects on the region and its people through water, air, and ground pollution. However, re-mining —which has become profitable due to the rise in gold prices— provides a unique opportunity to reshape this landscape. The project, situated in the centre of the Vredefort Crater, suggests a final resting place for mine waste in which environmental effects are controlled, spatializing the ungraspable impact of the mining industry.

Cake Town impression



Cake Town

Vredefort dome

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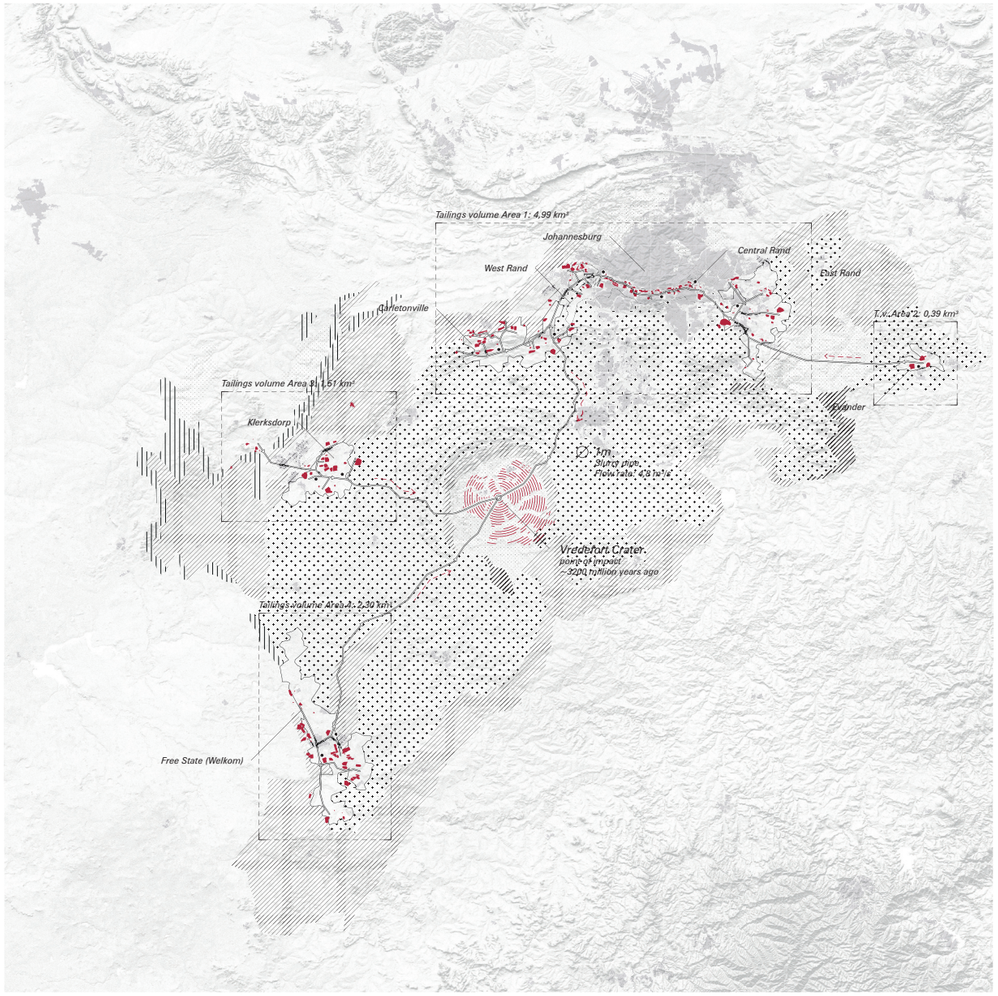
Cake Town impression





Legend

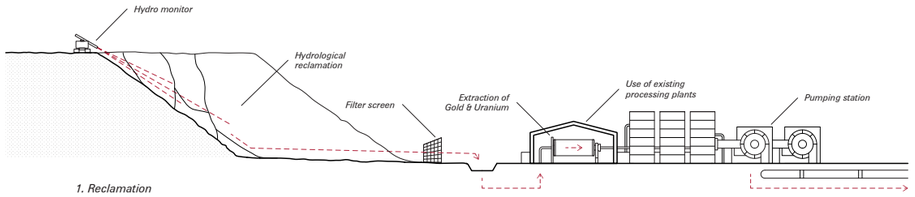
- Tailing
- Urban area
- Pipe
- Pumping station
- Processing plant
- Gold fields
- Central Rand Group
- West Rand Group
- Dominion group
- Granites

Reclamation & Deposition

Witwatersrand Basin

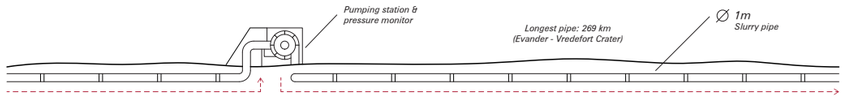
After the solid tailing material of the current deposition sites in the Witwatersrand is converted into slurry, it is filtered and re-processed by the existing processing plants to take out the remaining gold and uranium. The left-over slurry is then transported through pipes to the centralized tailing facility. At the facility, the material is converted into ‘cake’ by a process of dewatering. The now dry material is transported to the final deposition site, where it is stacked by so-called ‘spreaders’.

0 10 20 30 40 50km



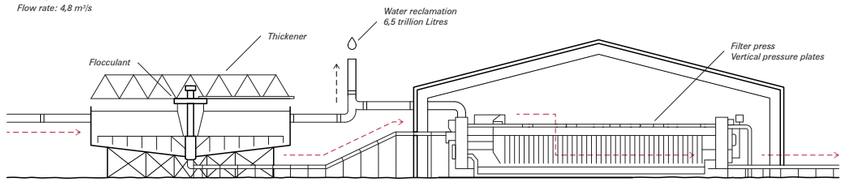
1. Reclamation

IN: 9,2 billion m³ tailing
OUT: Slurry, 65% water, 35% solids



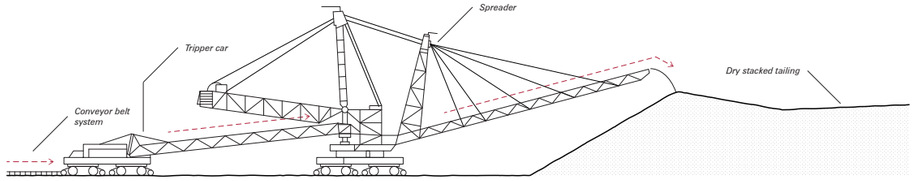
2. Transportation

Flow rate: 4,8 m³/s



3. Dewatering

IN: Slurry, 65% water, 35% solids
OUT: Tickened slurry ‘Cake’, <20% water



4. Deposition

9,0 billion m³, dry stacked ‘Cake’

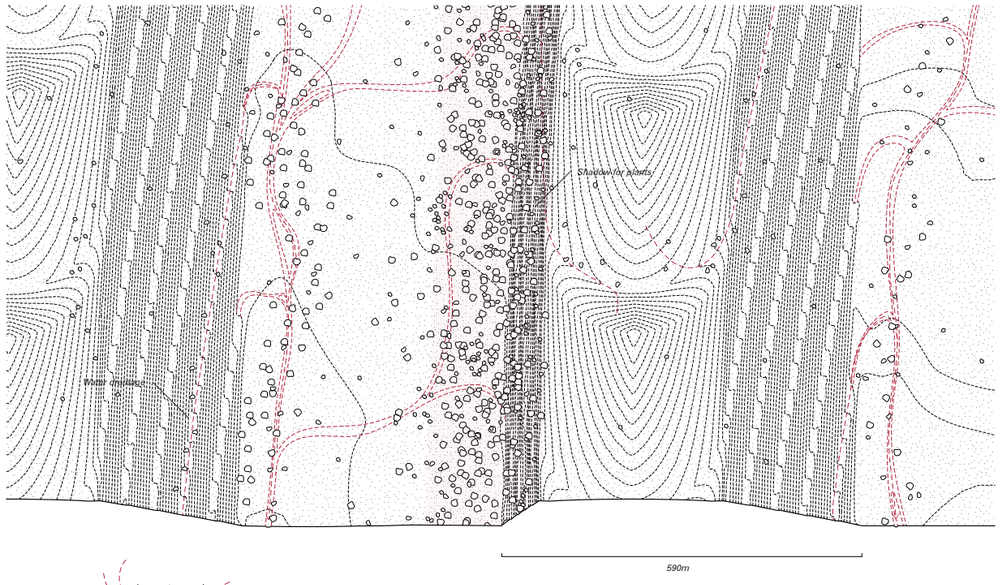
Legend

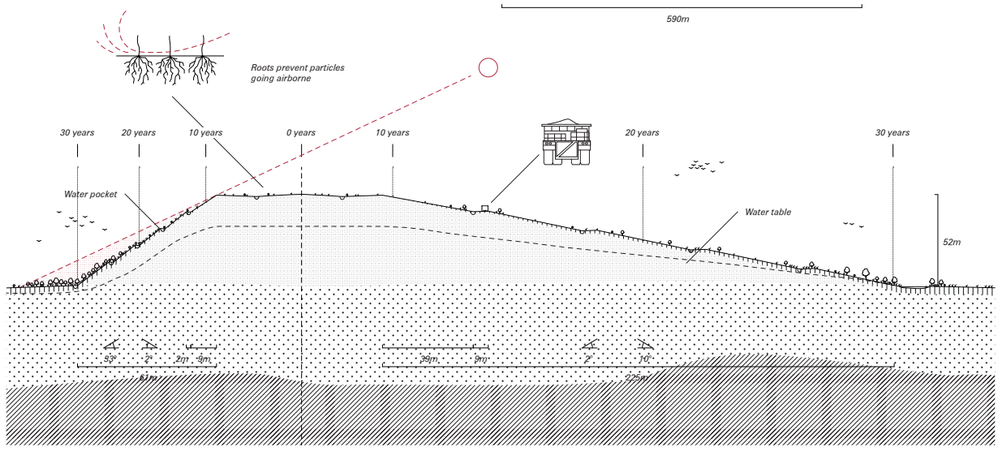
- Stream
- Mining waste

Process

Witwatersrand Basin

The solid tailing material is hydrologically reclaimed using water jets. The liquid substance called ‘slurry’ is filtered, collected and transported to local processing plants to take out the remaining gold and uranium. The left-over slurry is transported to the central tailing facility through underground pipes with a diameter of 1m, allowing for a flow rate of 4,8 m³/s. In the central facility, a dewatering process that uses a Thickener and subsequently a Verticle Press transforms the ‘slurry’ into ‘cake’, a material that consists for less than 20% out of water. The cake is transported by conveyor belts to site of deposition, where it is stacked by a system of a tripper car and spreaders.





Ecology & Erosion control

Vredefort Dome

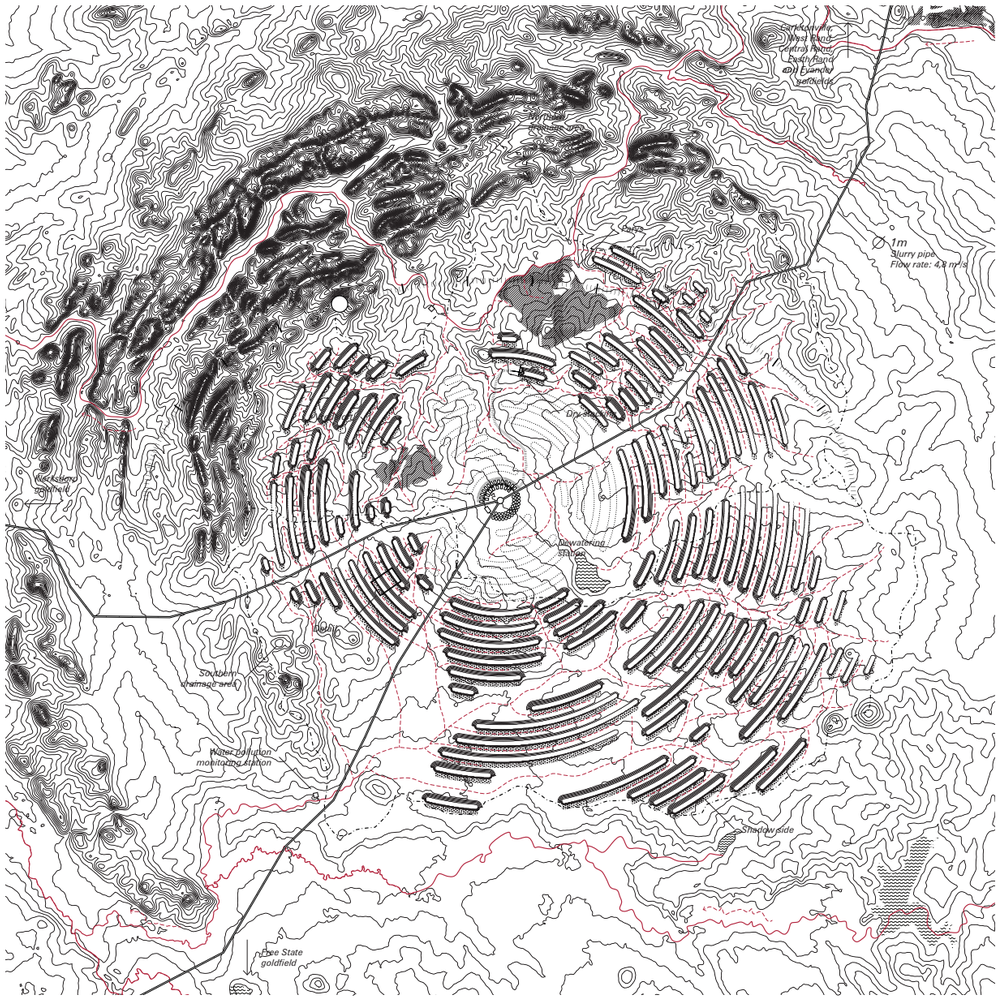
The fin-like structure on top of the hills transforms into diagonal slopes of 2 degrees, gradually taking water down to ground-level in a controlled manner to prevent erosion. The water pockets along the drainage lines supports plant growth.

Hills are planted with pioneer plants in order to kick-start the greening process and counter erosion by wind (and thus particle pollution). One side of the hill small inclination (10 degrees), to allow for a gradual transition from wet to dry which allows for a biodiverse landscape to develop over time. The other side of hill is steeper so that a part of the area is more protected from the sun, allowing dense greenery to flourish.

Legend

- Top soil
- Dry stacked tailing
- Water table
- Subsoil I
- Subsoil II

0 40 80 120 160 200m



Impact landscape

Vredefort Dome

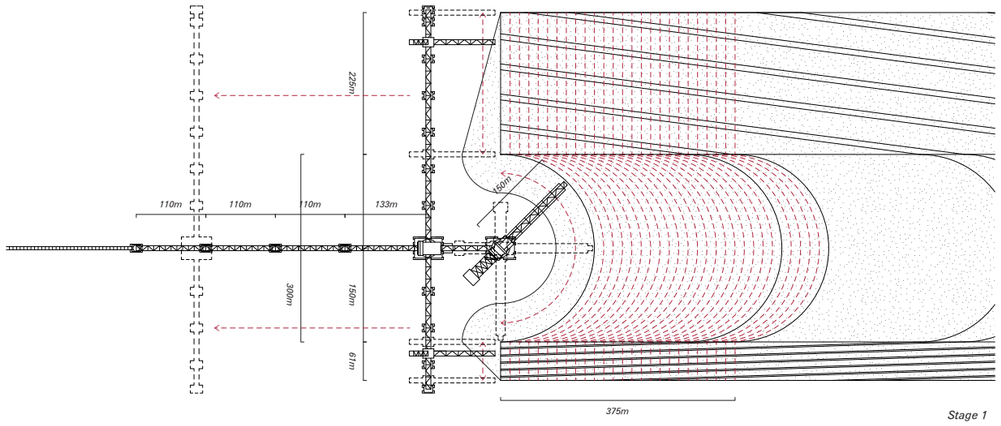
The dry cake is deposited in a radial system around the dewatering plant. The pattern is intentionally disrupted to make use of the existing natural drainage system. The deposition takes place within the catchment area of two main rivers, making sure that potential pollution can be filtered out before streaming into the hinterland.

The shaped landscape has a variety of different conditions so that biodiverse landscape can develop over time. The linear hills have two different sides. One side has a smaller inclination, ensuring a gradual transition from the relatively more wet areas between the hills to the dryer areas on top. The other side, which is directed away from the sun, has a steeper slope. The shadow-side is yet another condition that is favourable for tree growth.

Legend

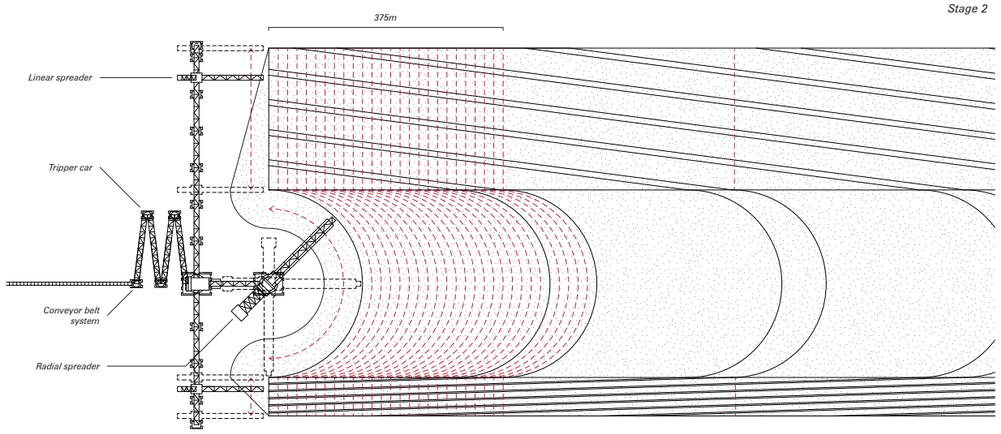
- Main green growth
- Urban area
- Water
- Pollution monitoring
- Slurry pipe
- Watershed
- Waterflow
- Conveyor belt system
- Planned deposition

0 1,8 3,5 5,3 7,0 8,8km



Stage 1

Stage 2



Spreader-system

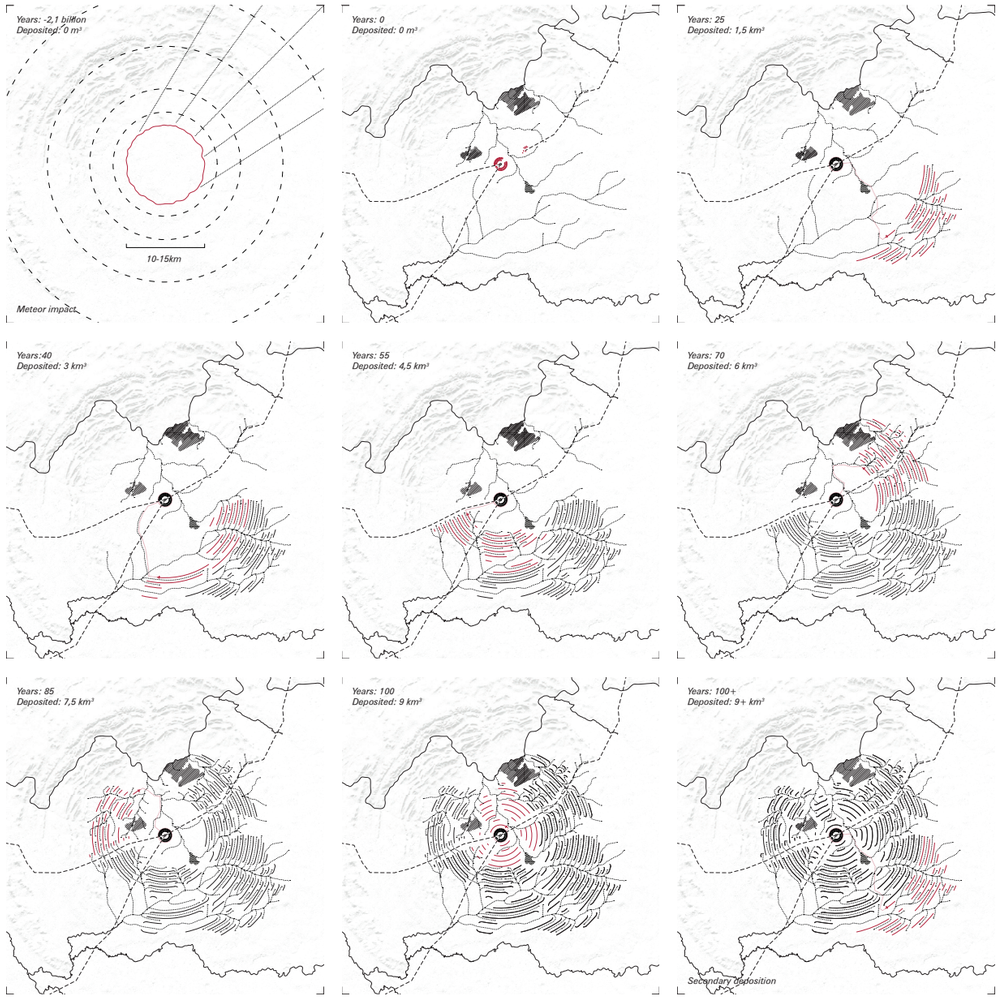
Vredefort Dome

Legend

Dry stacked tailing

Dry ‘cake’ is stacked using a system three connected spreaders, two are linear and one is radial. With the whole system gradually moving backwards and the use of tripper cars, sections of 375m can be built up without having to break down the conveyor belt system.

0 40 80 120 160 200m



Build-up

Vredefort Dome

Legend

Slurry pipe

Tailing

River

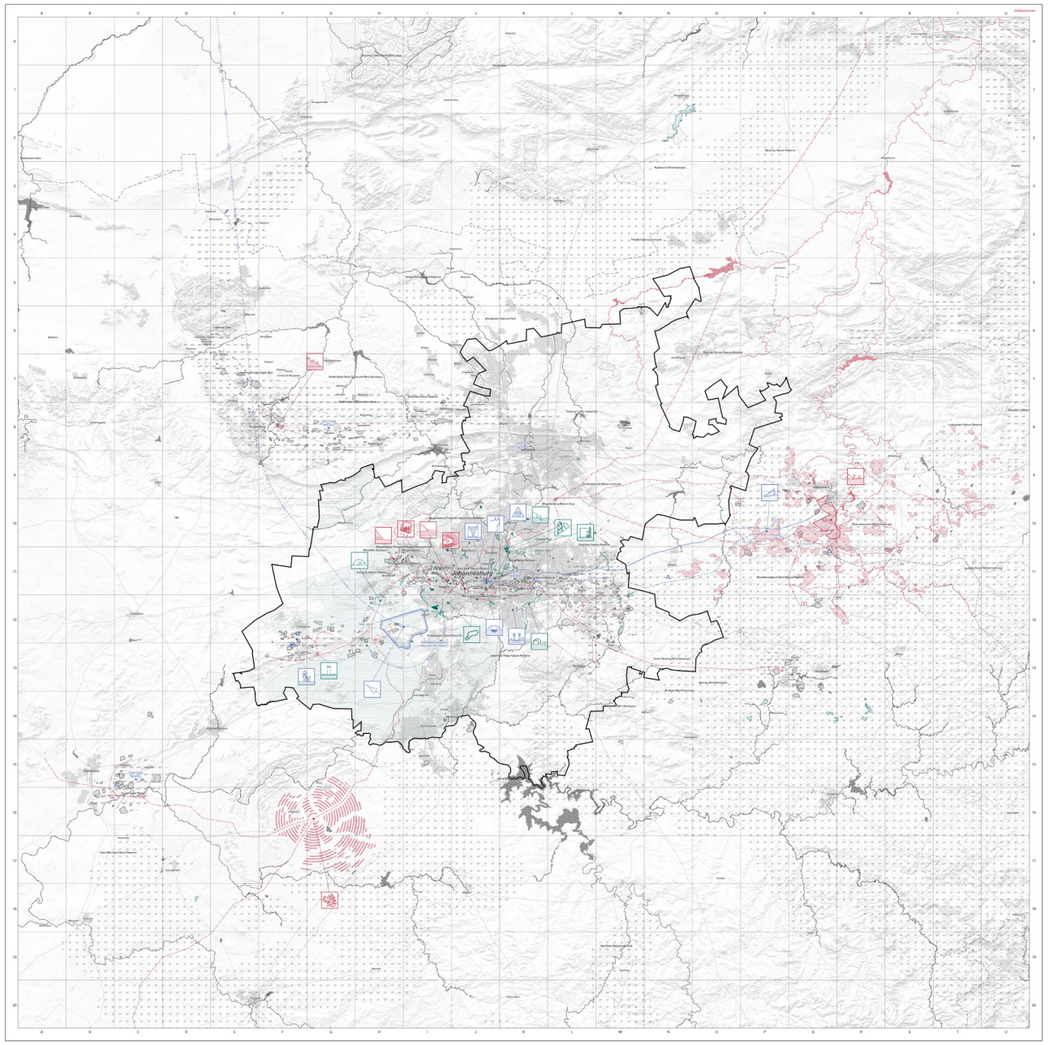
Conveyer belt

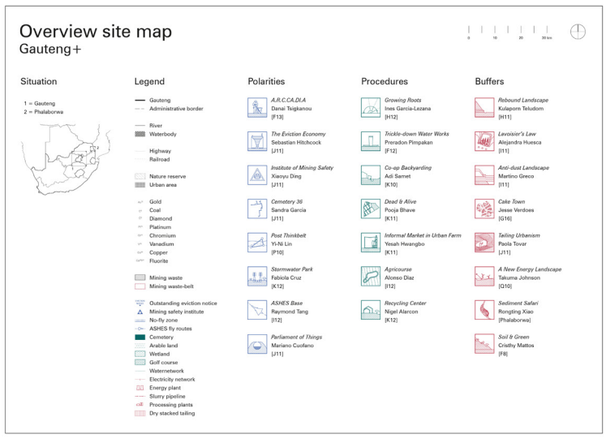
Water

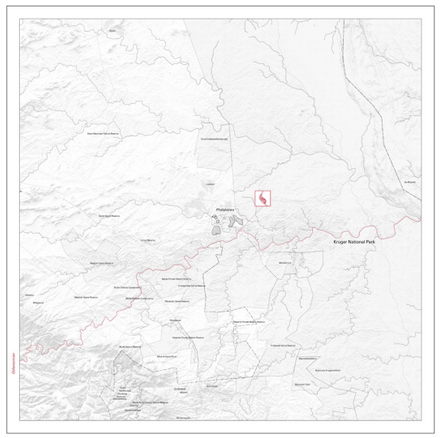
Urban area

Every year, around 100.000.000m³ of ‘cake’ is deposited. The landscape is build up from the outside inwards, so that the conveyor belt system can gradually be broken down. It takes around 100 years to construct the radial pattern. The relatively slow construction allows for contrasting landscape conditions to emerge and exposes processes of entropy: sharp outlines of the just-deposited are juxtaposed to greened, rounded off lines that have fully become part of the landscape, blurring the lines between the initial and the constructed. If mining activities proceed, secondary deposition can take place on top of the pattern once the initial layer is gradually eroded. In this sense, the project is never done.

0 5,5 11 16,5 21 26,5km







Collective poster of the Gauteng+ area
containing all projects



Presentation



Presentation boards

Presentation









Recent headlines describe the supermarket and its distribution network in the Netherlands as a highly competitive sector, with questionable working conditions, while unregulated competitors are set out to disrupt the market.



Maastricht mine



Concrete bridge in Switserland



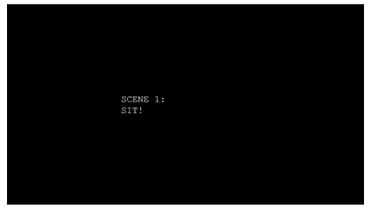
Landslide at Zermatt

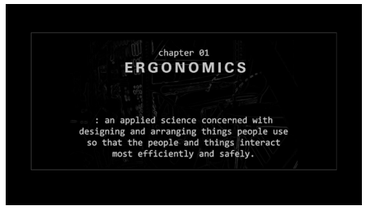


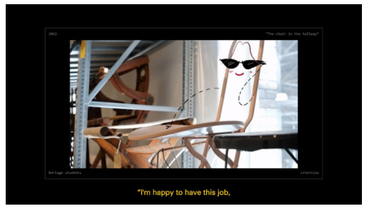
Boullée along the highway

Recent headlines describe the supermarket and its distribution network in the Netherlands as a highly competitive sector, with questionable working conditions, while unregulated competitors are set out to disrupt the market.



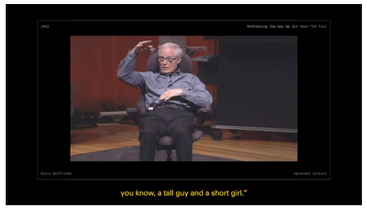




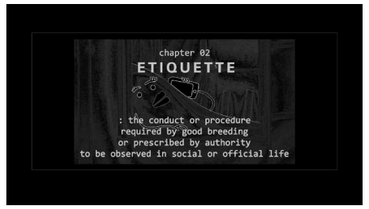




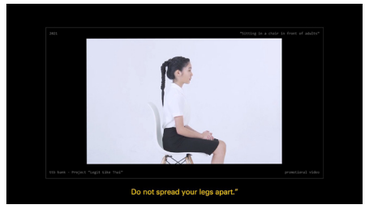


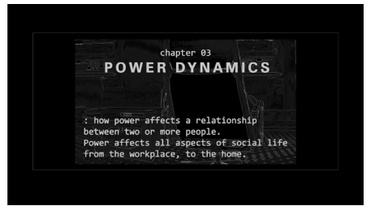


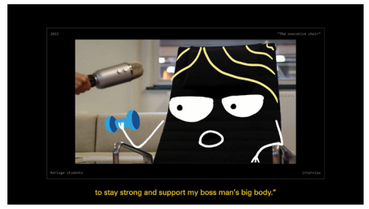
















Movie "Site"" consisted of three chapters: ergonomics, etiquette, and power dynamics

The Case against Borders

The geographical separation of exclaves from their mainland allows for advantageous circumstances and increased administrative discrepancies giving rise to territorial anomalies that often become financially attractive to one or multiple parties who manage to get in and out. Four different European examples in which the enclave and the host territory profit economically from their condition are analyzed. Italian enclaves in Switzerland became tax havens and gave rise to Europe's largest casino; A German enclave in Austria transformed a segment of the alps into a territory with the highest density of banks per capita; A Belgian enclave in the Netherlands has resulted in townhouses with multiple entrances; and a Spanish enclave in France where residents live on one side and work on the other. The research reveals how territorial borders within Europe are solely bureaucratic. Their residents and surrounding communities have taken advantage of their physical absence and permeability to find the most economically profitable living conditions and get easier access to products and amenities.

Sandra Garcia
Danai Tisgkanou
Jesse Verdoes



Banner

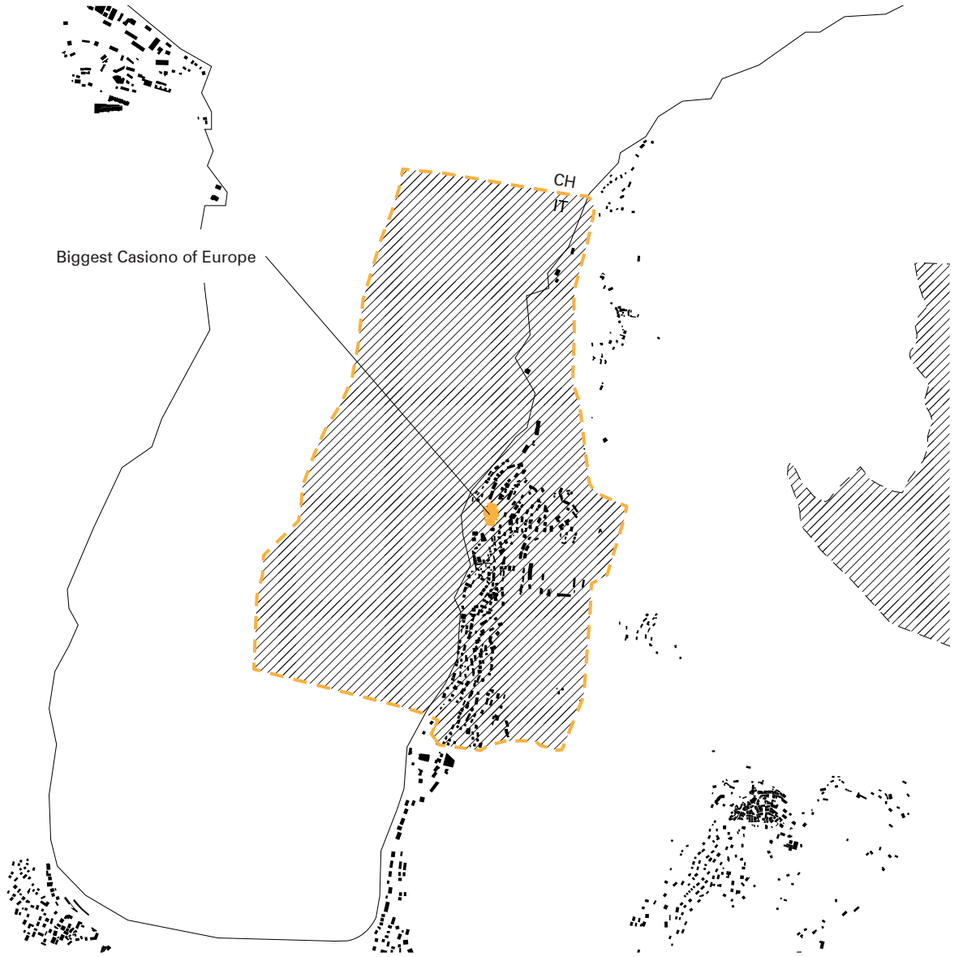


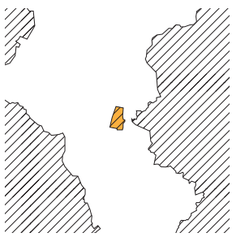


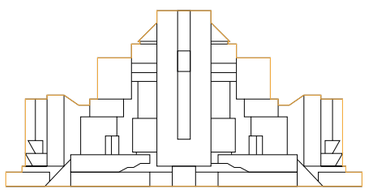




Asset Class presentation





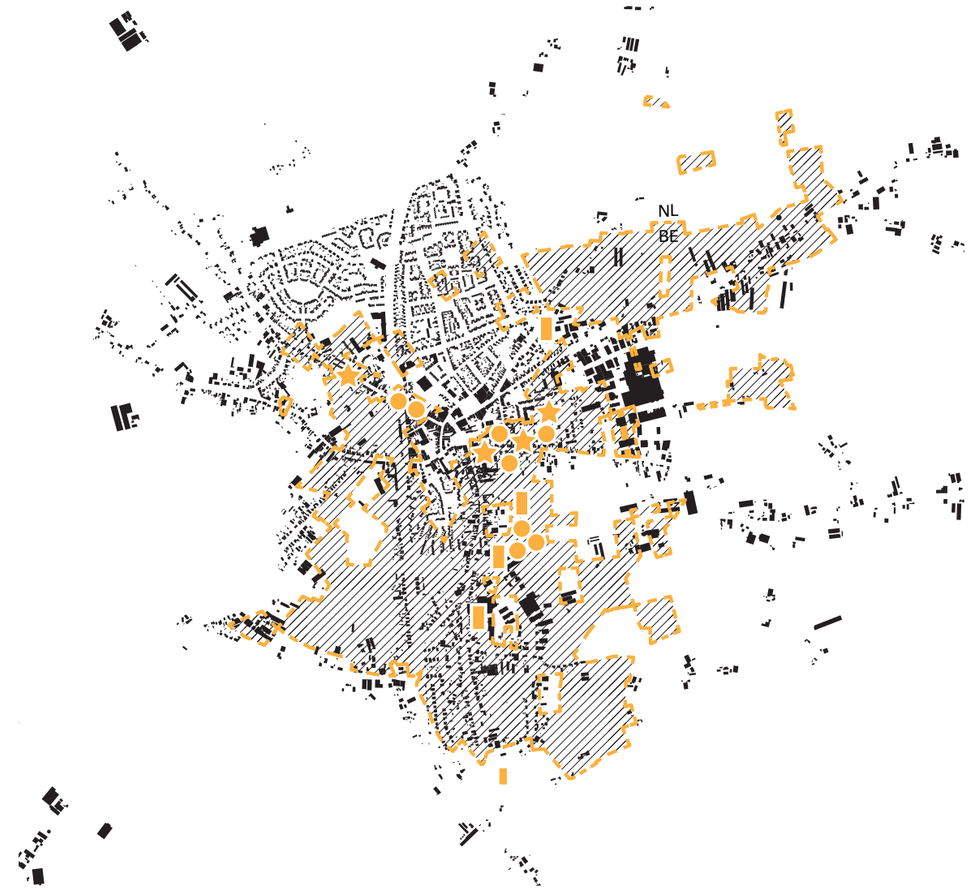


Municipal Casino of Campione

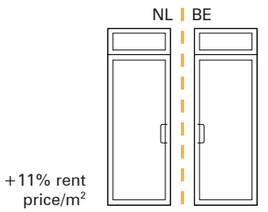
Founded in: 1917
Costs: €120.000.000
Floor area: 55.000 m²
Employees: 32% of residents

0 0,2 1 km

Italian enclave of 2.68km² in Switzerland dates to Roman occupation in 77BC. Its casino, once the largest in Europe, was the largest employer of the enclave until its bankruptcy in 2018. The resident's profit from Italian tax reductions and Swiss infrastructure.







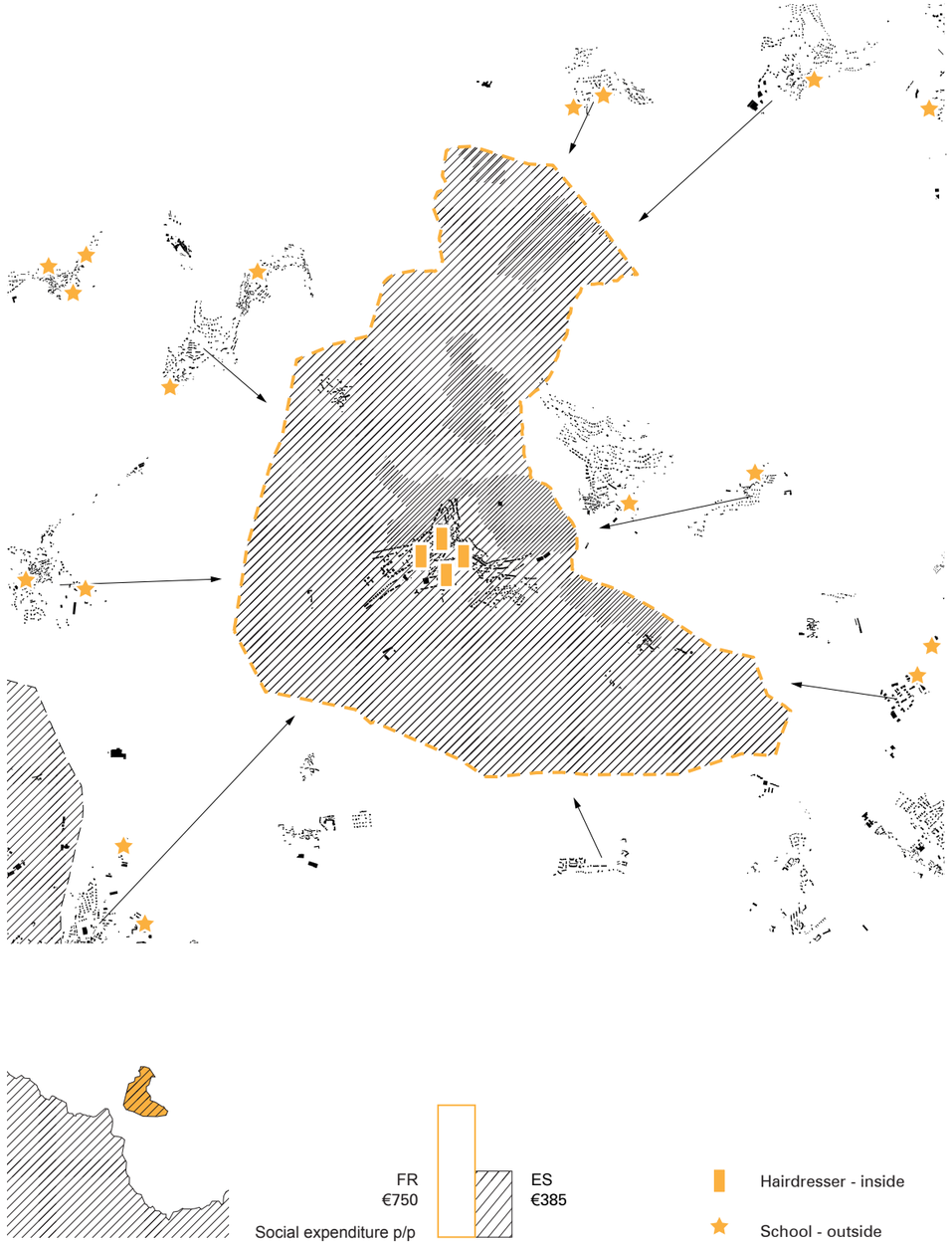
Gasoline
€2,20/L [NL]
€1,80/L [BE]

Tabacco shop
€11/pack [NL]
€9,40/pack [BE]

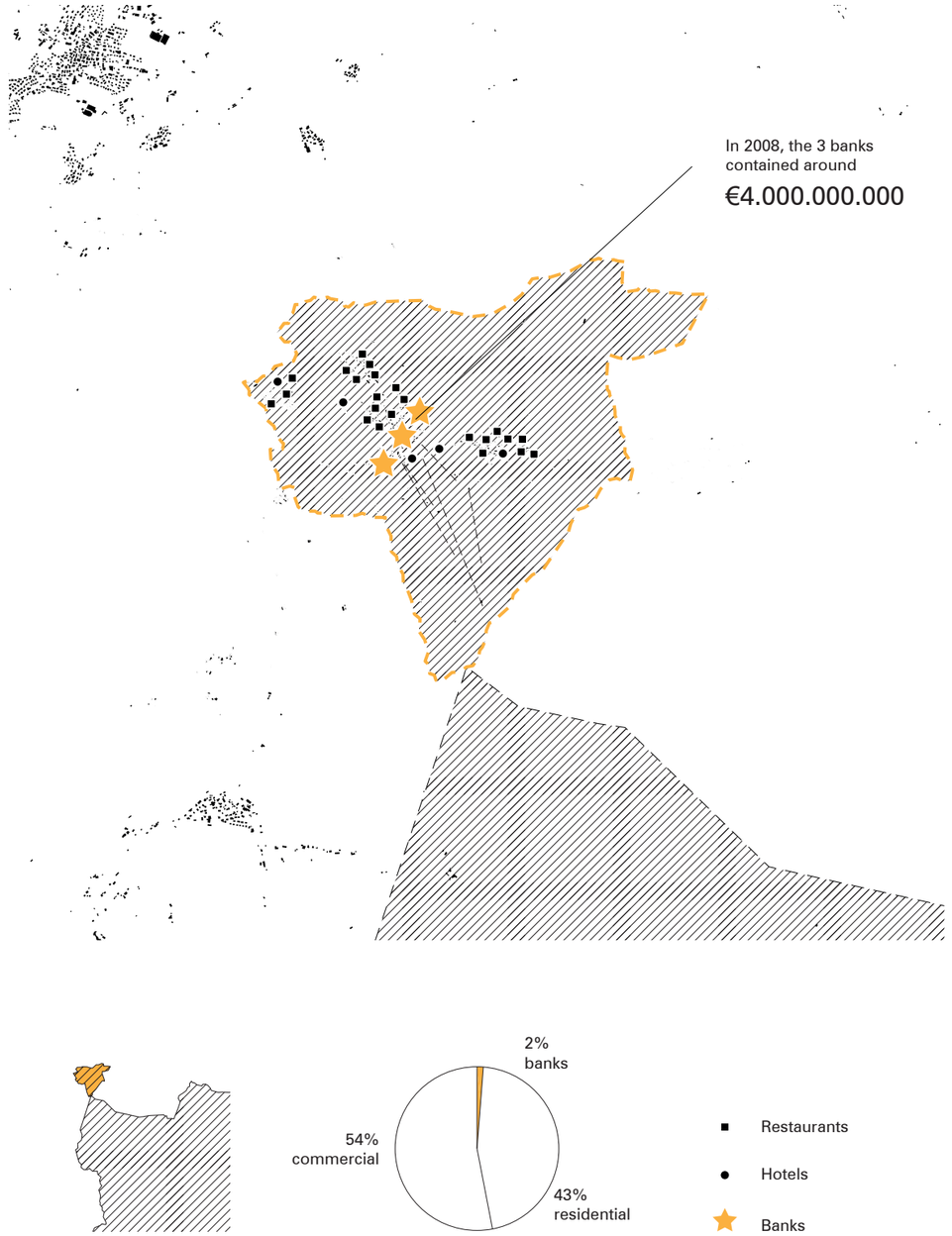
Fireworks shop

0 0,2 1 km

The Belgian enclave of 7.48 km² in Dutch territory dates back to the treaty of Westphalia in 1648. The inhabitants and municipality strategically use the border to position their residences and businesses in the most profitable location.



The Spanish enclave of 12.9 km² in French territory dates back to the Pyrenees treaty of 1659. amenities are shared and located in the most prosperous country. Many live in France for its better social benefits and work in Llivia for its reduced corporate tax.



German enclave of 7.06 km² in Austrian territory that was sold as farmland in 1342. Until 2014 Jungholz had the highest density of banks per person, which took advantage of the Austrian confidentiality laws and German cross-border tax evasion.

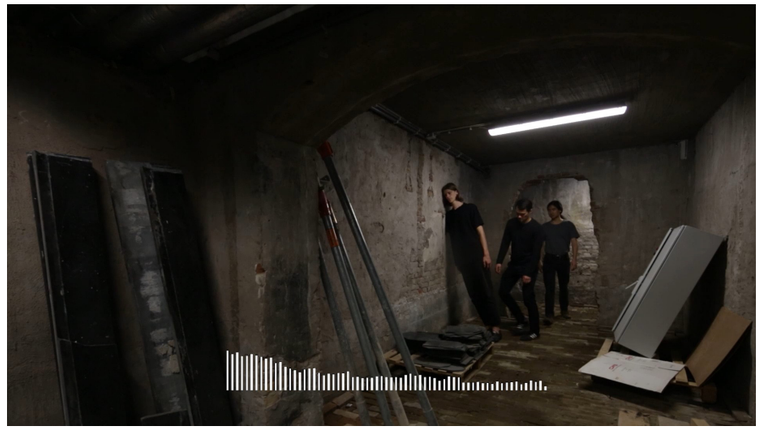


Visitation of the Sick Architecture
exhibition in Brussels

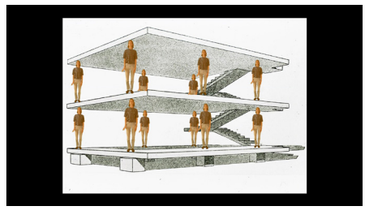




Evidence board of the "exhausted body"













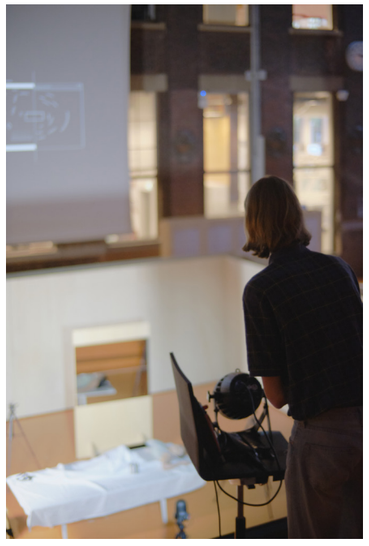
Stills from the video that was played
during the performance



"Exhausted body" performance

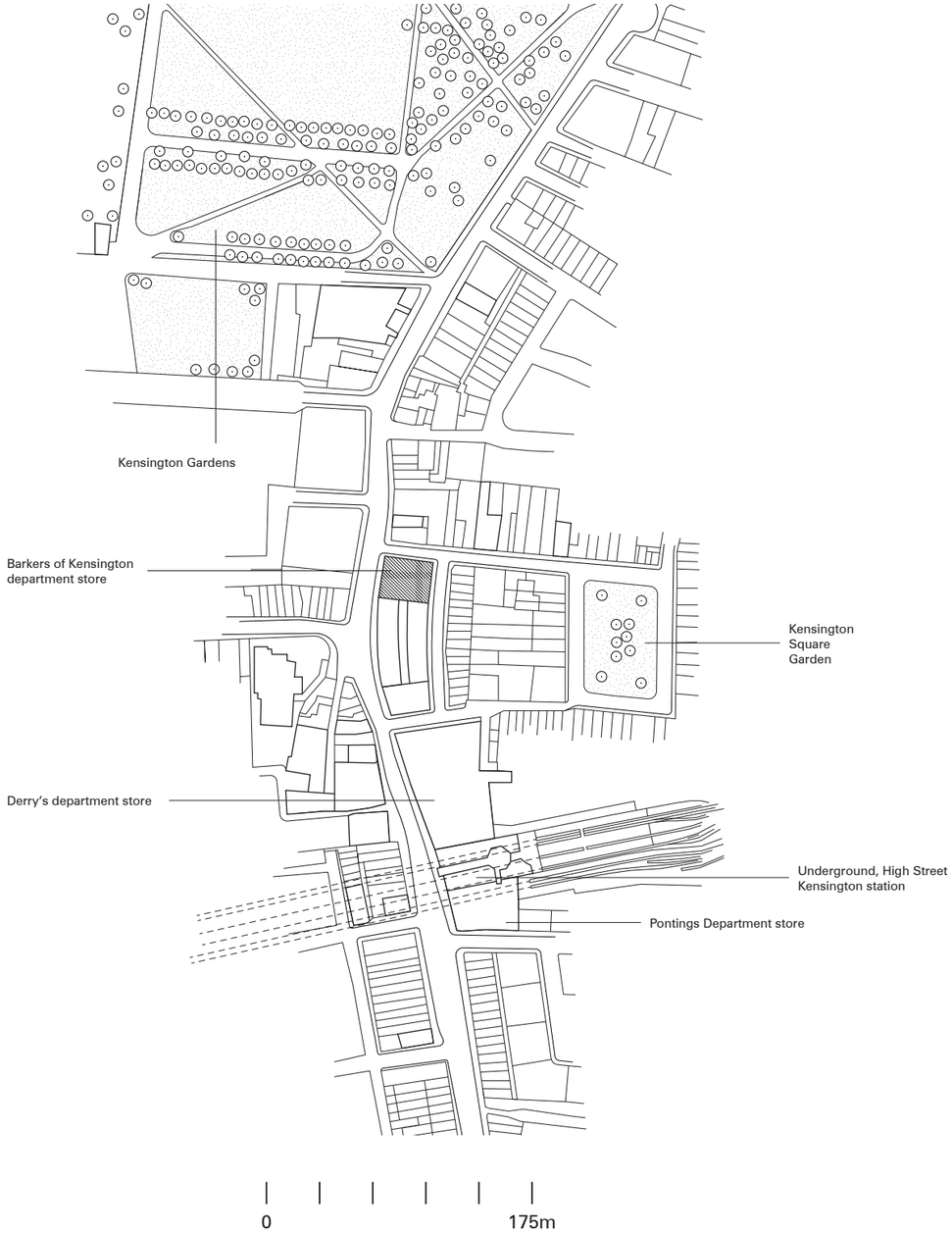


End of the performance

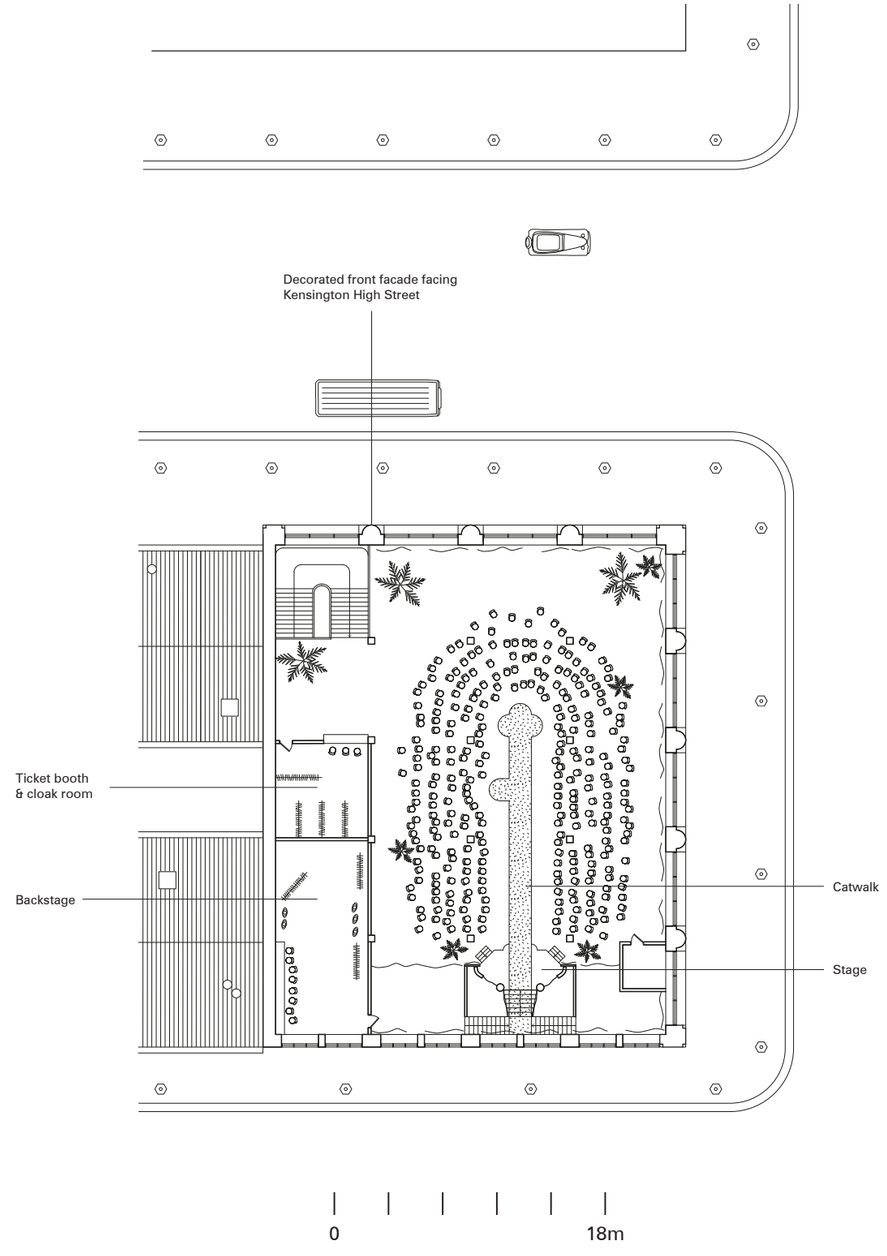


Directing the spotlights

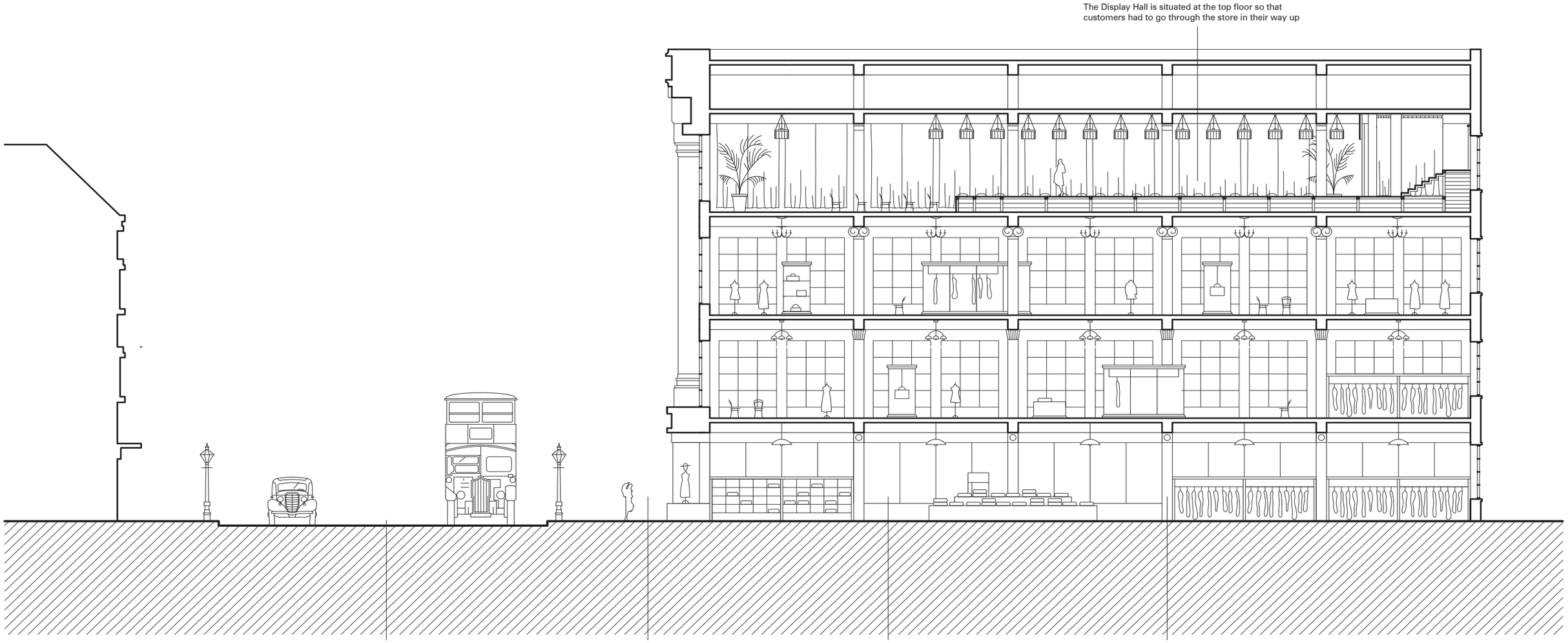
Photos from the performance



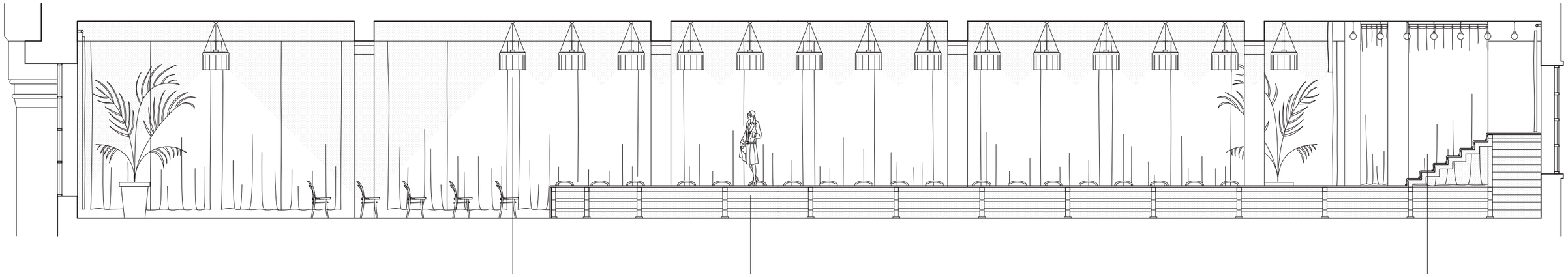
Kensington High Street



Display Hall



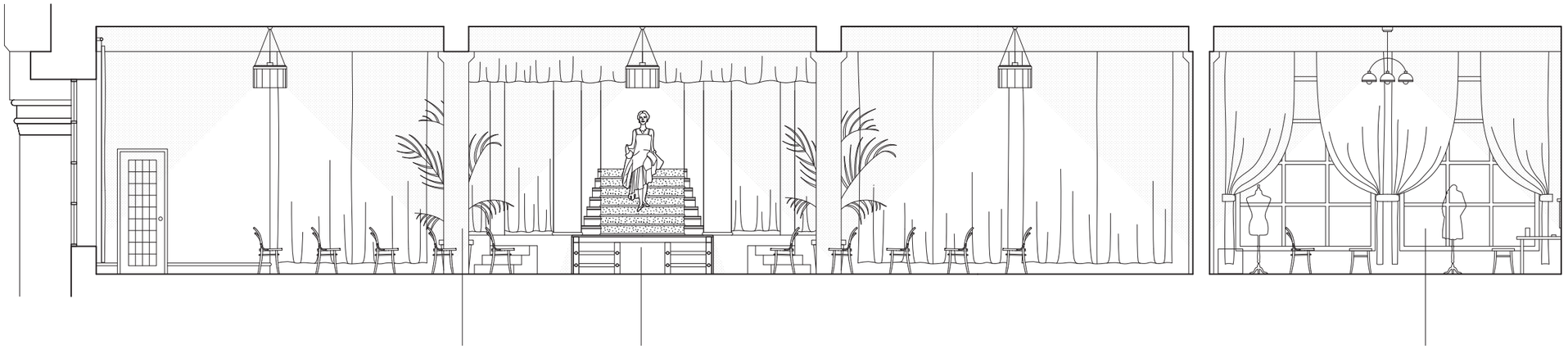
Barkers department store



Lighting design puts emphasis on the elevated platform

Exclusive Paris fashion shown on the elevated platform

Piller-flanked staircase that set the Barkers Display Hall apart from other deparment stores

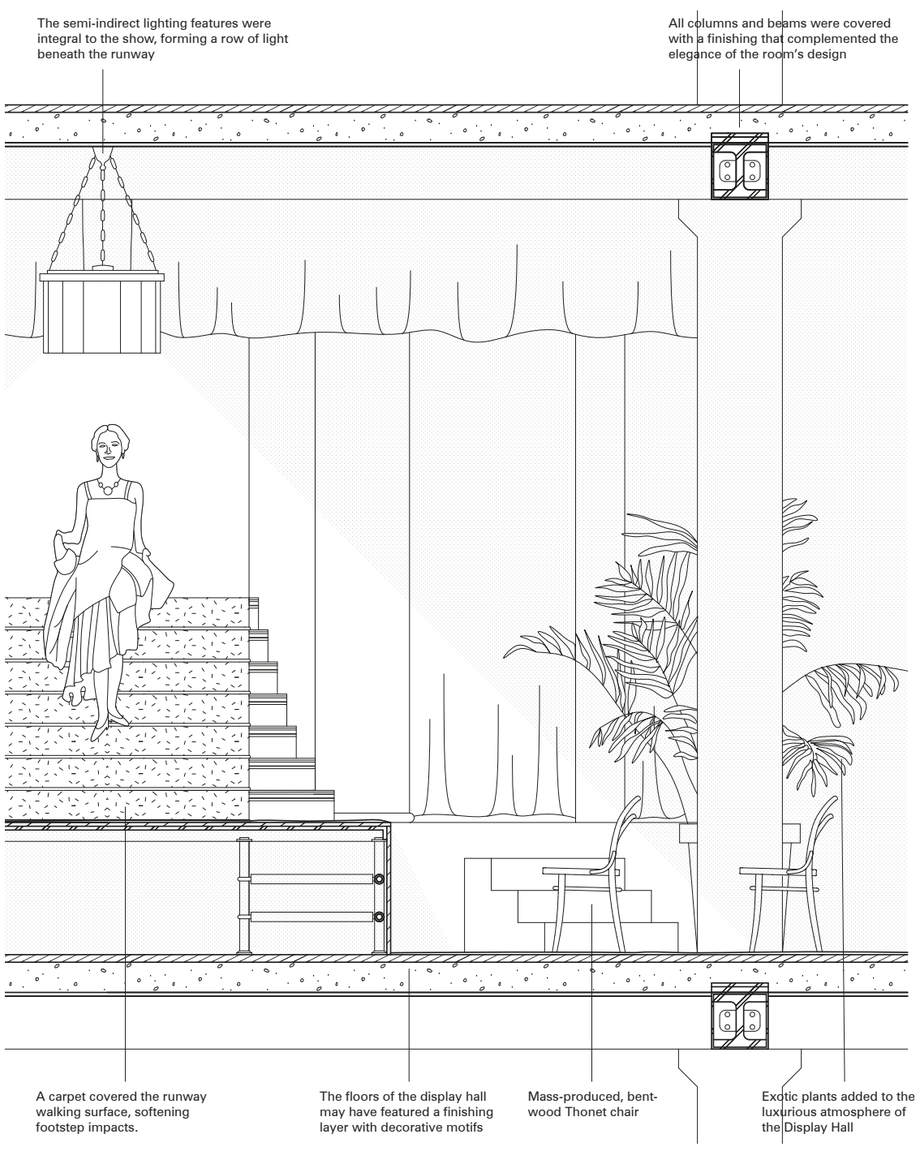


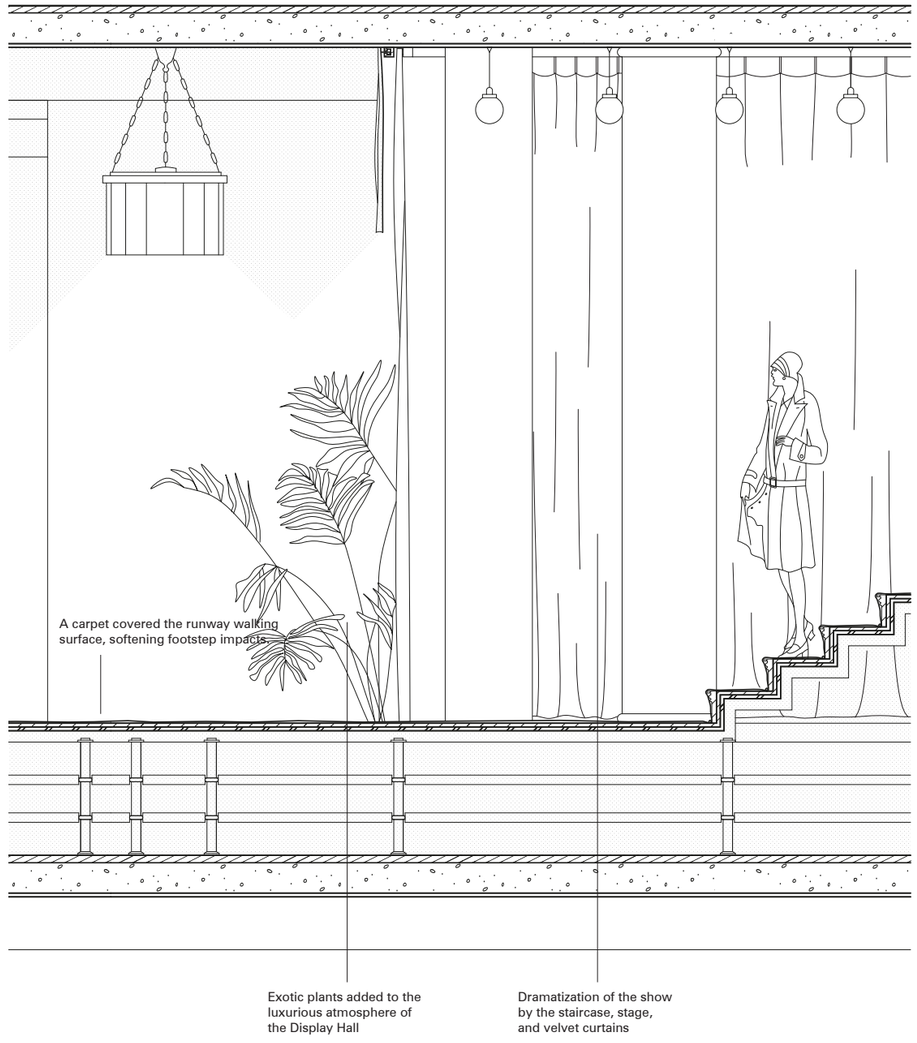
Stage framed by collumns

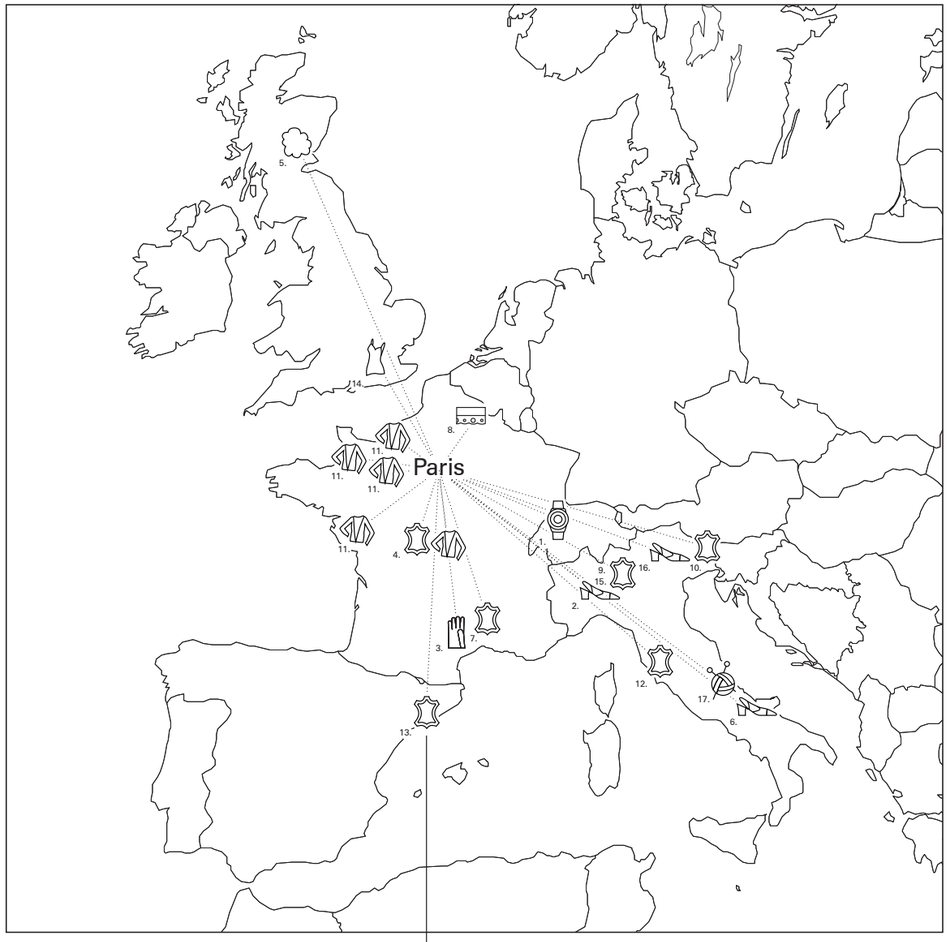
Elevated platform

Backroom

0 4m


The semi-indirect lighting features were integral to the show, forming a row of light beneath the runway
All columns and beams were covered with a finishing that complemented the elegance of the room's design
A carpet covered the runway walking surface, softening footstep impacts.
The floors of the display hall may have featured a finishing layer with decorative motifs
Mass-produced, bent-wood Thonet chair
Exotic plants added to the luxurious atmosphere of the Display Hall
0
1.5m


A carpet covered the runway walking surface, softening footstep impacts.
Exotic plants added to the luxurious atmosphere of the Display Hall
Dramatization of the show by the staircase, stage, and velvet curtains
0
1.5m

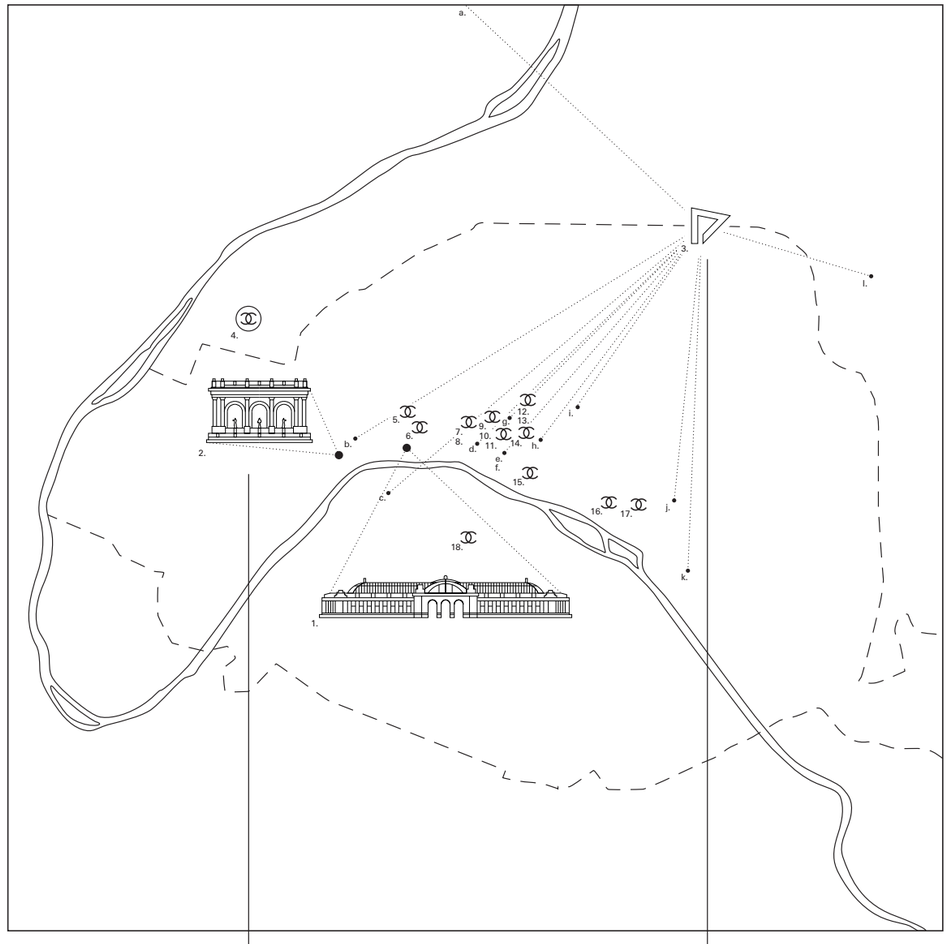


Europe

- Tannery
- Gloves
- Cashmere
- Tulle and Lace
- Clothes
- Swimwear
- Shoes
- Knitwear
- Horlogerie

1. G&F Châtelain (est. 1947)
   Acq. in 1993
2. Roveda (est. 1955)
   Acq. in 1999
3. Causse (est. 1892)
   Acq. in 2013
4. Bodin (est. 1860)
   Acq. in 2013
5. Barrie Knitwear (est. 1920)
   Acq. in 2015
6. Gensi (est. 1980)
   Acq. in 2015
7. Mégisserie Richard (est. 1852)
   Acq. in 2016
8. Sophie Hallette (est. 1887)
   Acq. in 2016
9. Renato Corti (est. 1986)
   Acq. in 2016
10. Mabi (est. 2015)
    Acq. in 2019
11. Grandis (est. 1993)
    Acq. 2019
12. Samanta (est. 1973)
    Acq. 2019
13. Colomer (est. 1792)
    Acq. 2019
14. Orlebar Brown
    Acq. in 2019
15. Gaiera Giovanni (est. 1946)
    Acq. in 2019
16. Ballin (est. 1945)
    Acq. in 2020
17. Paima (est 1976)
    Acq. in 2020

Specialized craft companies acquired by Chanel



Paris

Métier d'arts

a. Barrie (est. 1870)
b. Lognon (est. 1945)
c Lamarié (est. 1880)
d. Goossens (est. 1950)
e. Massaro (est. 1947)
f. Causse (est. 1892)
g. Michel (est. 1936)
h. Lanel (est. 1949)
i. Montex (est. 1939)
j. Desrues (est. 1887)
k. Guillet (est. 1869)
l. Lesage (est. 1868)

Heritage

1. Grand Palais (fashion shows)
   Renovated
   25. mil invested
2. Palais Galliera (Chanel museum)
   Renovated
   8 mil. invested

Offices

3. 19M (opened in 2022)
4. HQ Paris

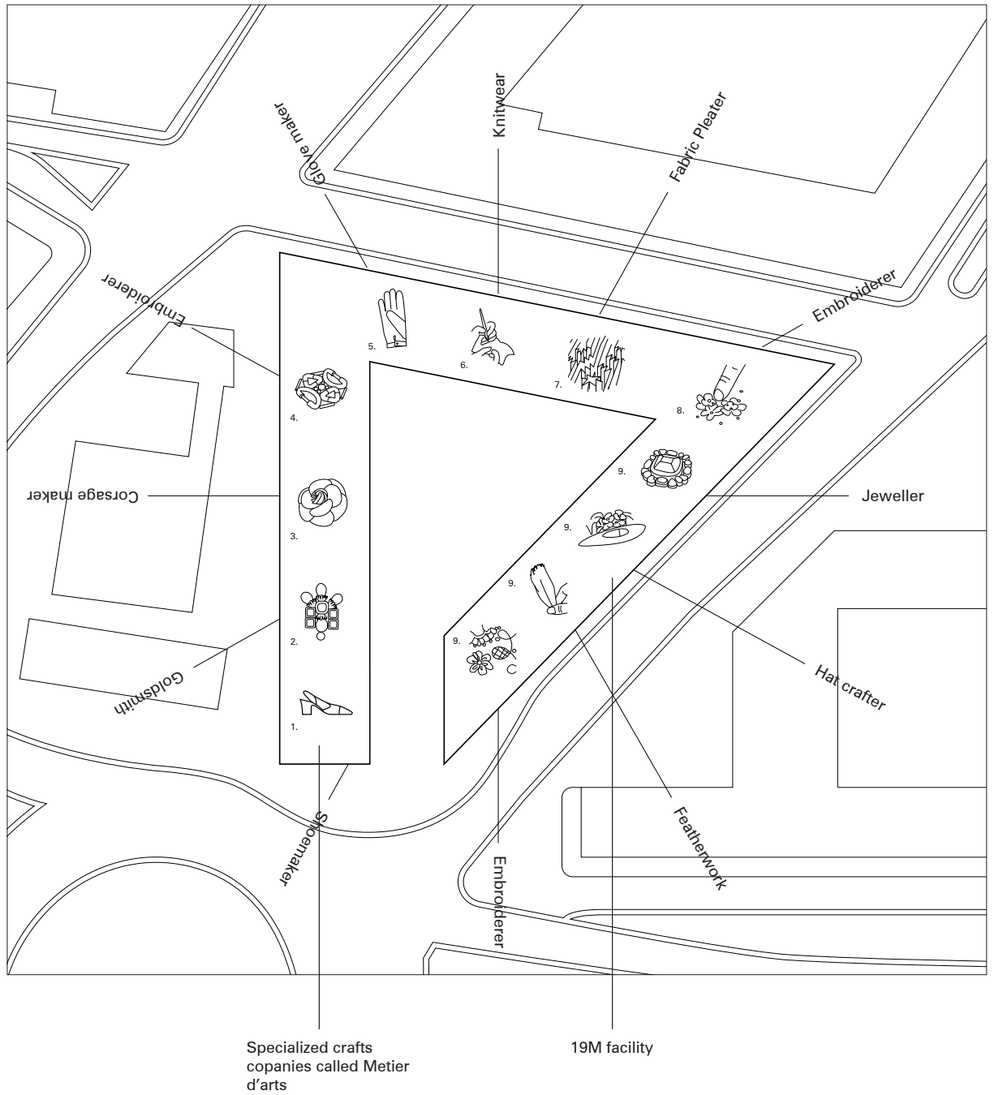
Shops

5. Chanel
6. Chanel Paris Royale
7. Chanel
8. Chanel
9. Chanel Parfums and Beauté
10. Chanel Parfums and Beauté
11. Chanel Watches & Fine Jewelry
12. Chanel Horlogerie Joaillerie
13. Chanel Horlogerie Joaillerie
14. Chanel Parfums and Beauté
15. Chanel Parfums and Beauté
16. Chanel
17. Chanel

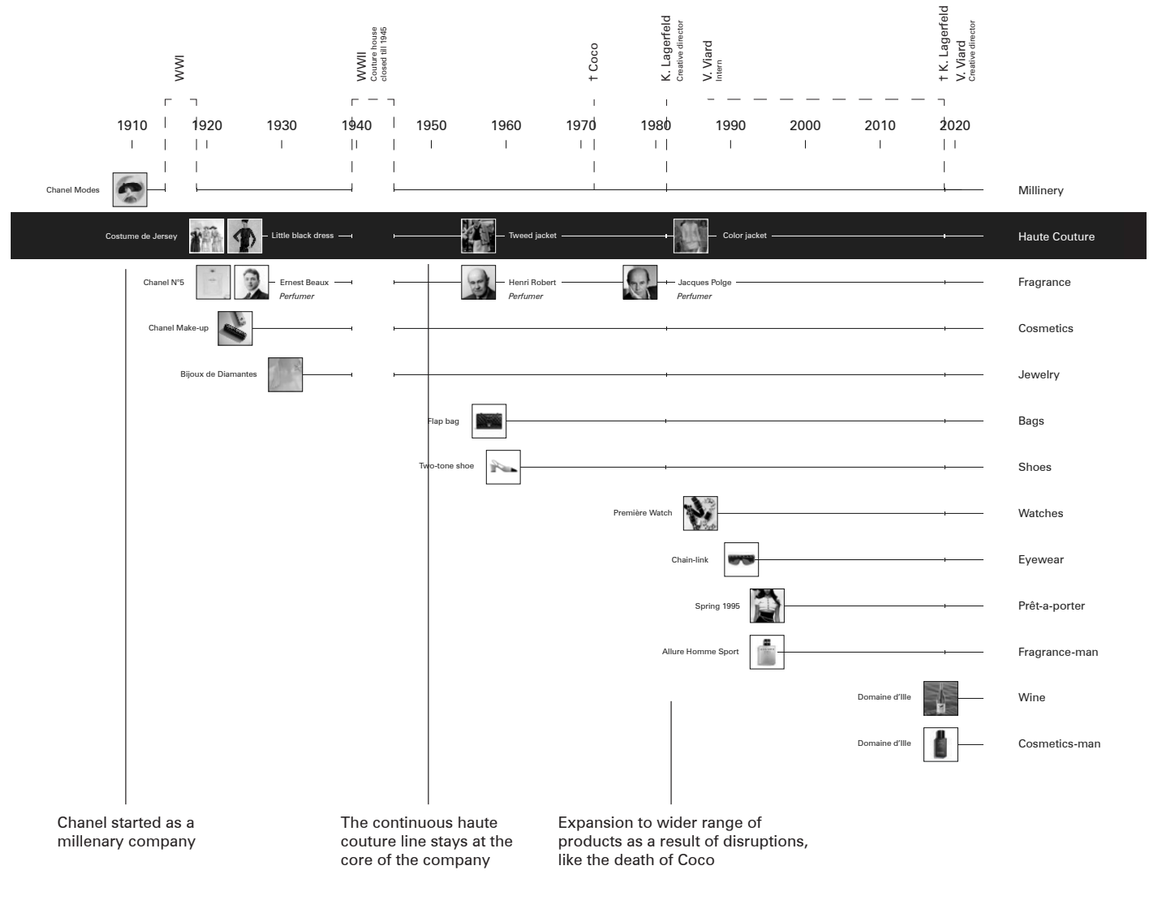
Preservation of monuments, sponsored by Chanel

Recent development of 19M, a facility that centralizes the specialized companies that work for Chanel

19M



1. Goossens (est. 1950) acq. 2005
2. Guillet (est. 1869) acq. 2005
3. Montex (est. 1939) acq. 2011
4. Causse (est. 1939) acq. 2012
5. Barrie (est. 1870) acq. 2012
6. Lognon (est. 1945) acq. 2013
7. Lanel (est. 1949) acq. 2013
8. Desrues (est. 1985) acq. 1985
9. Michel (est. 1936) acq. 1996
10. Lamarié (est. 1880) acq. 2002
11. Lesage (est. 1868) acq. 2002
12. Massaro (est. 1947) acq. 2002

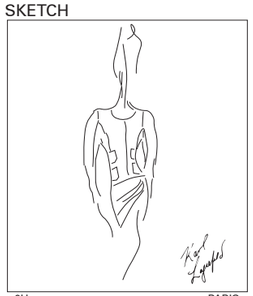


Chanel started as a millenary company

The continuous haute couture line stays at the core of the company

Expansion to wider range of products as a result of disruptions, like the death of Coco

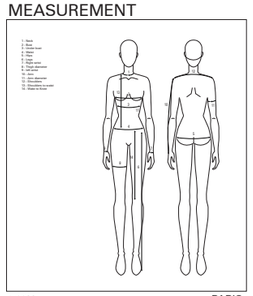
SKETCH



+0H PARIS

The process begins with a sketch by the director of Haute Couture.

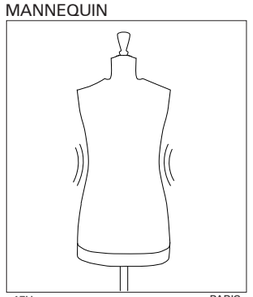
MEASUREMENT



+10H PARIS

The Atelier receives a set of 30 measurements from the client.

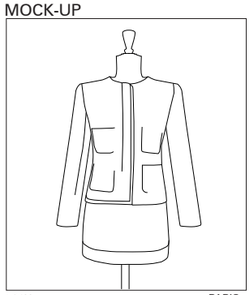
MANNEQUIN



+17H PARIS

A Stockman mannequin gets customized

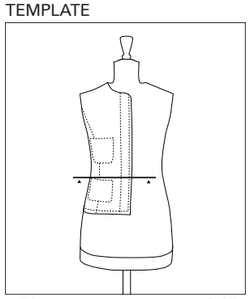
MOCK-UP



+31H PARIS

A mock-up, made of less qualitative fabric, is assembled and it will work as a template to cut the preacius textille

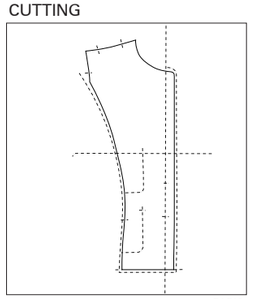
TEMPLATE



+45H PARIS

Every single piece is disassembled from the mock-up and refined

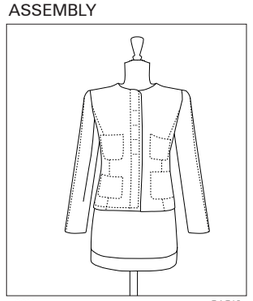
CUTTING



+57H PARIS

After marking the siluette with white chalk a seamstress cuts away every peice of Chanel fabric

ASSEMBLY



+68H PARIS

The jacket gets assembled and is now ready to be delivered for the first fit

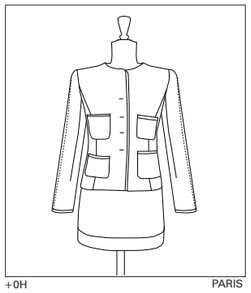
1° FITTING



+75H PARIS-NY-HONG KONG-DUBAI-LONDON

The finning only takes place in 5 different venues in the world where specialized Taylors from Maison Chanel adjust the jacket on the client's body and annotate eventual changes

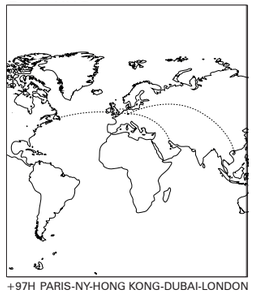
PLACE OF “TRIMING”



+0H PARIS

Once every change has been applied , the jacked received its trimming

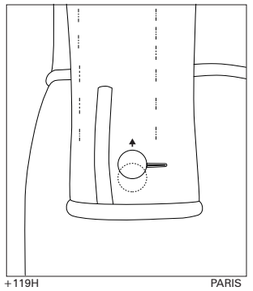
2° FITTING



+97H PARIS-NY-HONG KONG-DUBAI-LONDON

The jacket gets deliverd again for the second fit

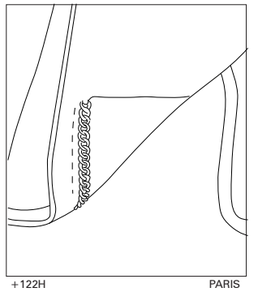
FINE TUNING



+119H PARIS

Once back in Paris, fine-tuning operations take place.

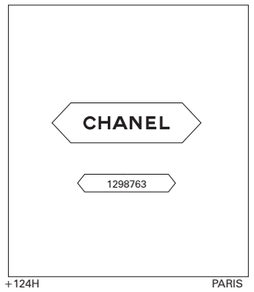
CHAIN



+122H PARIS

The chain is stiched at the bottom of the rever to guaranty a perfect straight following

ID NUMBER AND LABEL



+124H PARIS

Last details: Label and the ID number

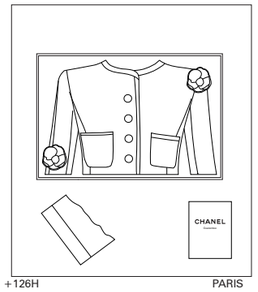
SPARE BOTTONS



+125H PARIS

Some extra bottoms are placed in a silk bag

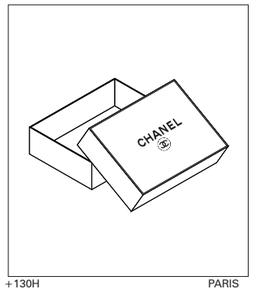
FOLDING AND PACKAGING



+126H PARIS

The jacket is carefully folded. A special textile paper is placed in between the folding to prevent wrinkles and damage. As a tradition, two Camelias complete the packaging, together with the guarantee certificate.

READY TO BE UNBOXED



+130H PARIS

The jacked is ready for the unboxing.

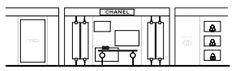
Process of haute couture



1939

FITTNG SHOP

ATELIER, BIARRITZ (FR)



1985

SHOP-IN-SHOP

STORE AT HARRODS, LONDON (UK)

A department store is a retail establishment that sells a large variety of goods. These usually include ready-to-wear apparel and accessories



2011

ICONIC SHOP

FLAGSHIP, NY (USA)

A flagship retail store is a leading store in the retail chain



2023

MUSEUM

FLAGSHIP, PARIS (FR)

A digital environment that portrays virtual garments of a brand. They are designed for the metaverse and can be worn by avatars



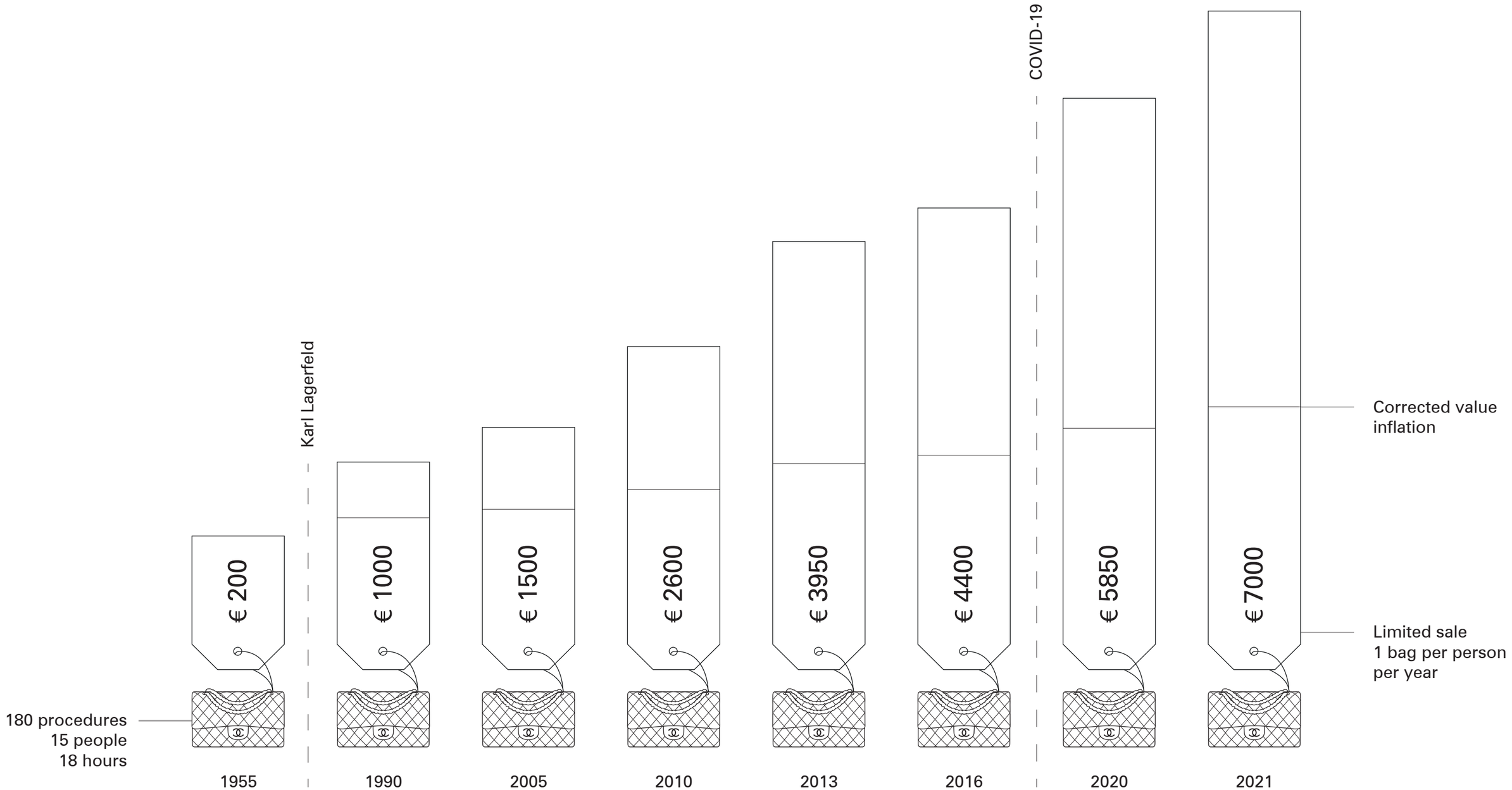
2035

VIRTUAL SHOP

E-COMMERCE

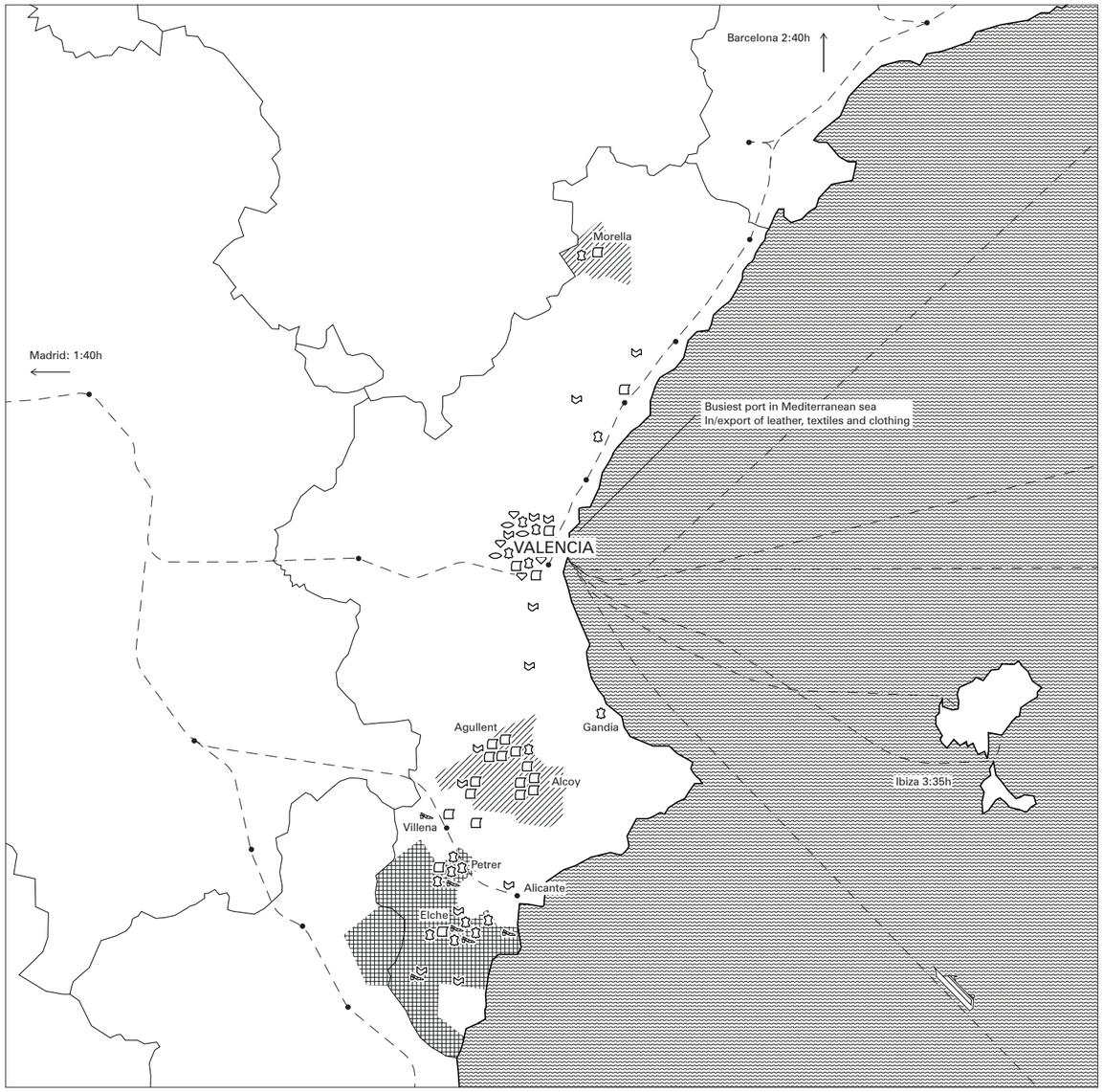
An hybrid store shows the most iconic pieces of the brand and accomodates augmented reality fitting rooms and visualisations. Clothes are bought online

Evolution of Chanel store



Strategy for exclusivity

Valencia



Industries
- Silk
- Leather
- Textile
- Footwear
- Lace
- Jewelry

Infrastructure
- Car
- Train
- Boat

Industrial districts
- Textiles and clothing
- Leather and footwear

Fashion industries in the Valencian Region



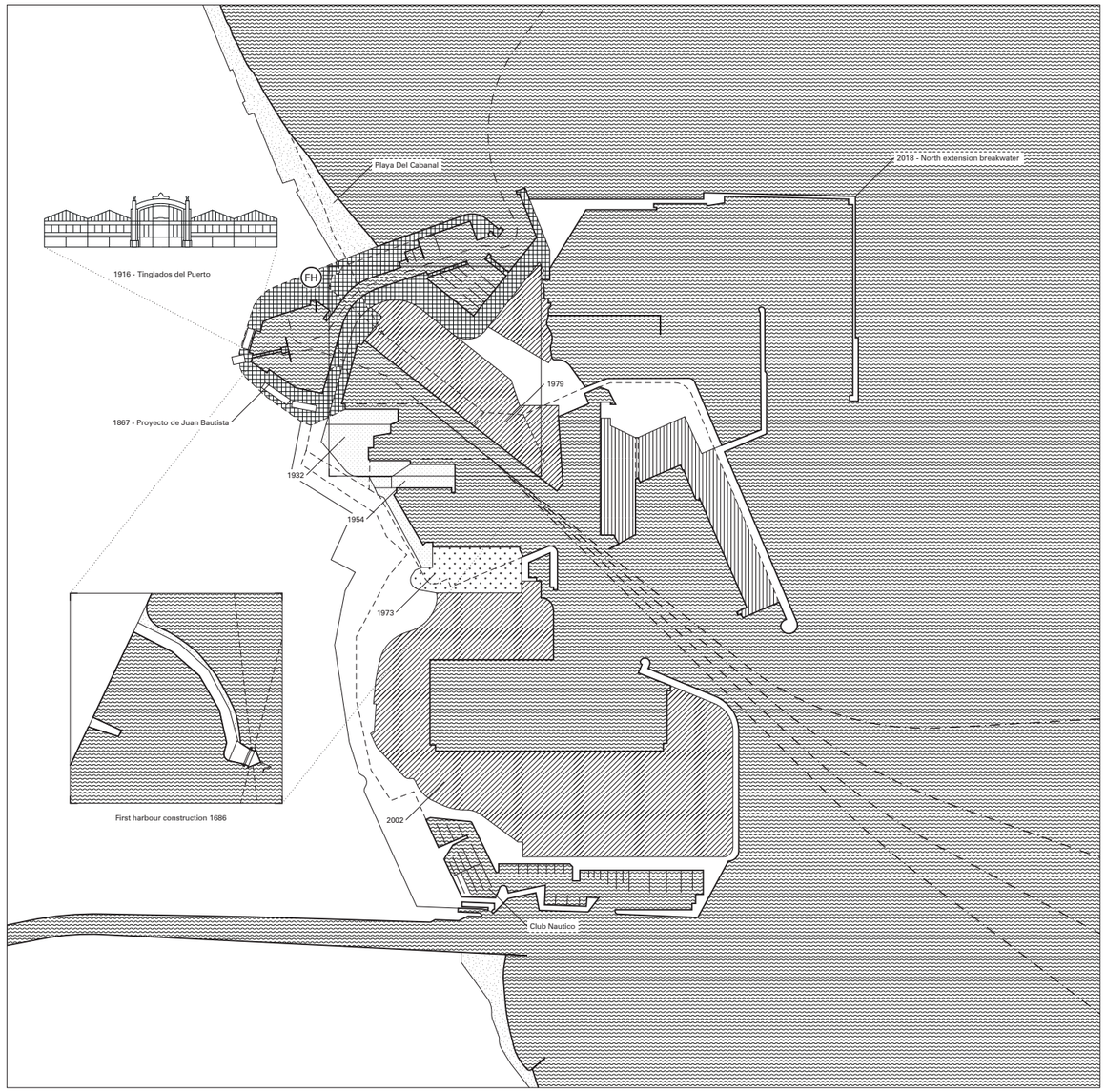
Shops
1. LOEWE
2. Carolina Herrera
3. Patos
4. Carolina Herrara
5. Delores Cortes
6. Alex Vidal (atelier)
7. Camper
8. Francis Montesinos
9. Bimba Y Lola

Fashion Education
- A. Barreiro A+D
- B. Valencia Fashion Institute
- C. Arcadia Textil
- D. Silk museum

Infrastructure
- Car
- Train
- Boat

Districts
- Commercial
- Luxury
- Historical
- Cultural
- Creative

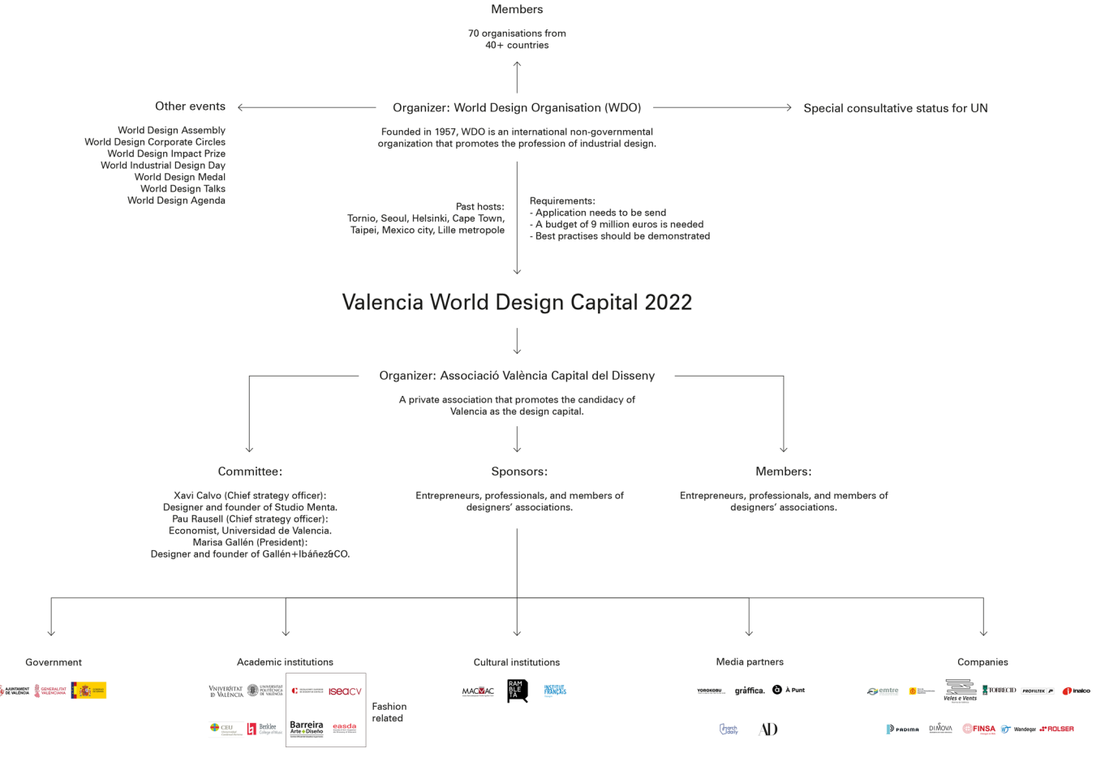
Fashion consumption in Valencia



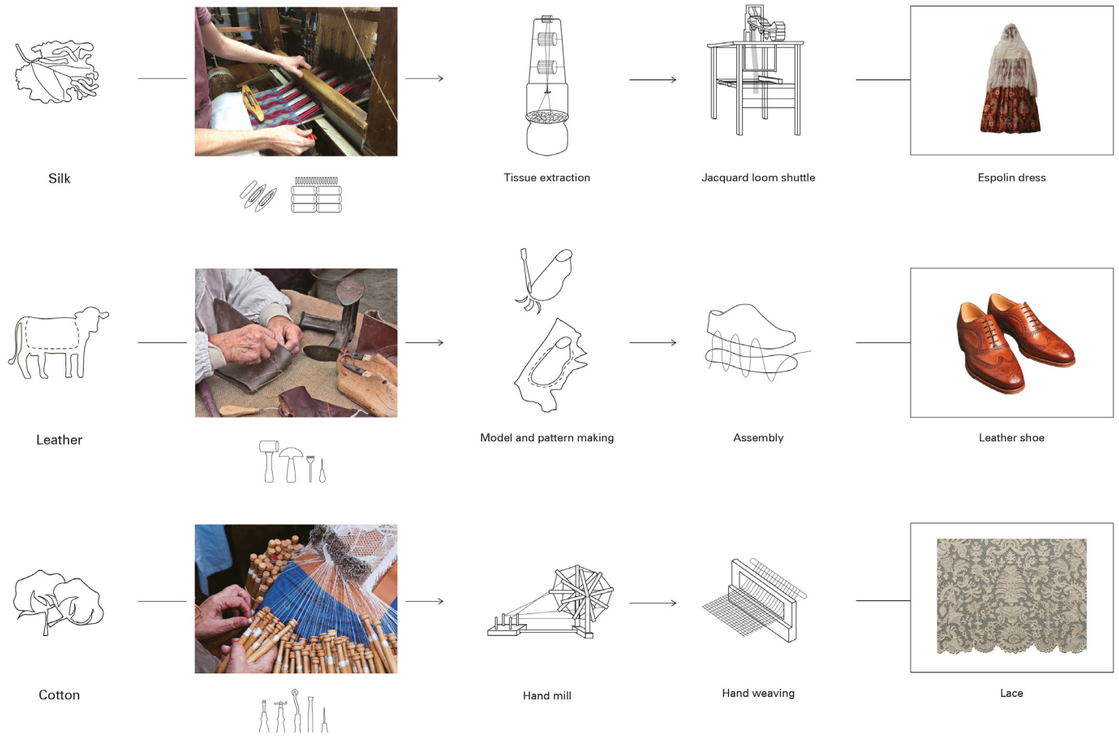
Zones
- Container terminal
- Beach
- Valencia Marina
- Passenger terminal
- Ro-ro and vehicle terminal
- Solid bulk

Project
- FH Fashion House

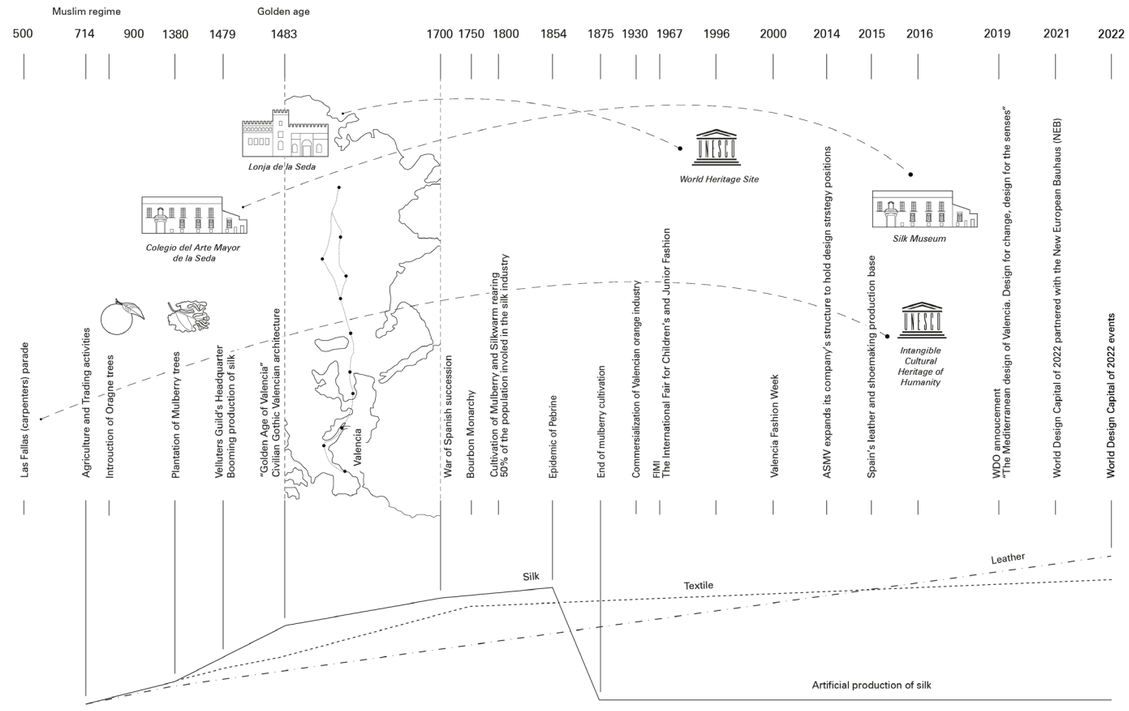
Expansion of the harbour



Valencia World Design Capital of 2022



Handcraft manufacturing



Timeline of industrial development in relation to heritage sites and fashion events in Valencia



Salomon introducing the presentation

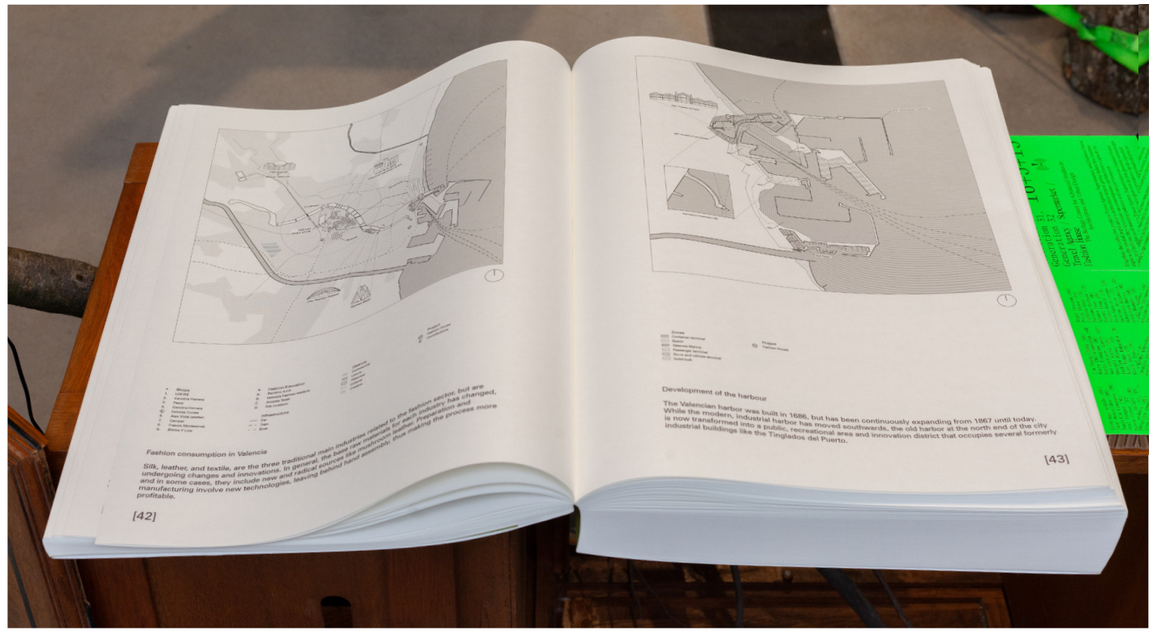


Valencia group receiving feedback



Pooja presenting the collective framework

E0 presentation



Book at IABR



Book at IABR

IABR

The Red Thread

The Red Thread is an imagined discontinuous urbanized corridor planned for 2040 that connects five emerging fashion hubs in five European post-industrial cities of Berlin, Marseille, Rotterdam, Valencia, and Zurich. It encourages intercity exchange of products, services, and expertise to collaboratively introduce a paradigm shift away from the traditional “big four” global fashion capitals of London, Milan, New York, and Paris which are the exemplars of a global fashion industry laced with untenable practices, ranging from resource over-extraction to exploitative labor practices.

In each city within the Red Thread, Fashion House—a pan-European cooperative and regulatory body—operates a physical location that provides small batch and prototyping services, workshops, and gathering spaces for regional members alongside the certification and administrative facilities necessary to operate the cooperative. Fashion House locations are part of a wider network that includes individual suppliers, manufacturers, designers, and service providers—explored in twenty-three architectural contributions—that are interconnected with sites of raw material cultivation to fashion good production. Using—and by re-investing to improve—existing European high-speed railway and inland waterway infrastructures, raw materials and goods are transported in batched deliveries.

Fundamental to its success as a symbiotically linked network of regions, each member city and corresponding territories contribute endemic raw materials, expertise, and pre that other member regions lack. Envisioned within a global paradigm of connected and interdependent regional networks, less frequent and limited production cycles, and environmental sustainability and economic circularity as default, the Red Thread is a confederated territory that makes possible the European Union’s ambitions for climate-neutral future by 2050.

Generation 32



The Red Thread, an imagined discontinuous urbanized corridor planned for 2040, connects emerging fashion hubs in the five post-industrial European cities of Berlin, Marseille, Rotterdam, Valencia, and Zurich. Ranging across different climate zones, it makes use of the region's distinctive qualities and encourages intercity exchange of raw materials, products, services, and expertise.

Raw Materials

- Hemp
- Wood
- Cotton
- Palm leather
- Cactus
- Bamboo
- Wool
- Cow leather
- Pig leather
- Madder – Red dye
- Indigo – Blue dye
- Weld – Yellow dye

Network

- Red Thread waterways
- Inland waterways
- Red Thread h.s. rail
- Secondary h.s rail
- Submarine cables
- Overseas network
- 1 hour region
- Travel time
- Potential new add.

Georeferences

- Climate region
- Sea current
- Mountain top
- Topography
- River

Urban

- Urban area
- Urban growth >10%
- Urban growth 0–10%
- Administrative boundary

Five Fashion House Locations and their related Twenty-three Contributions

Coordinates

Climate Projected for 2040

Climate change
Temperature
Precipitation

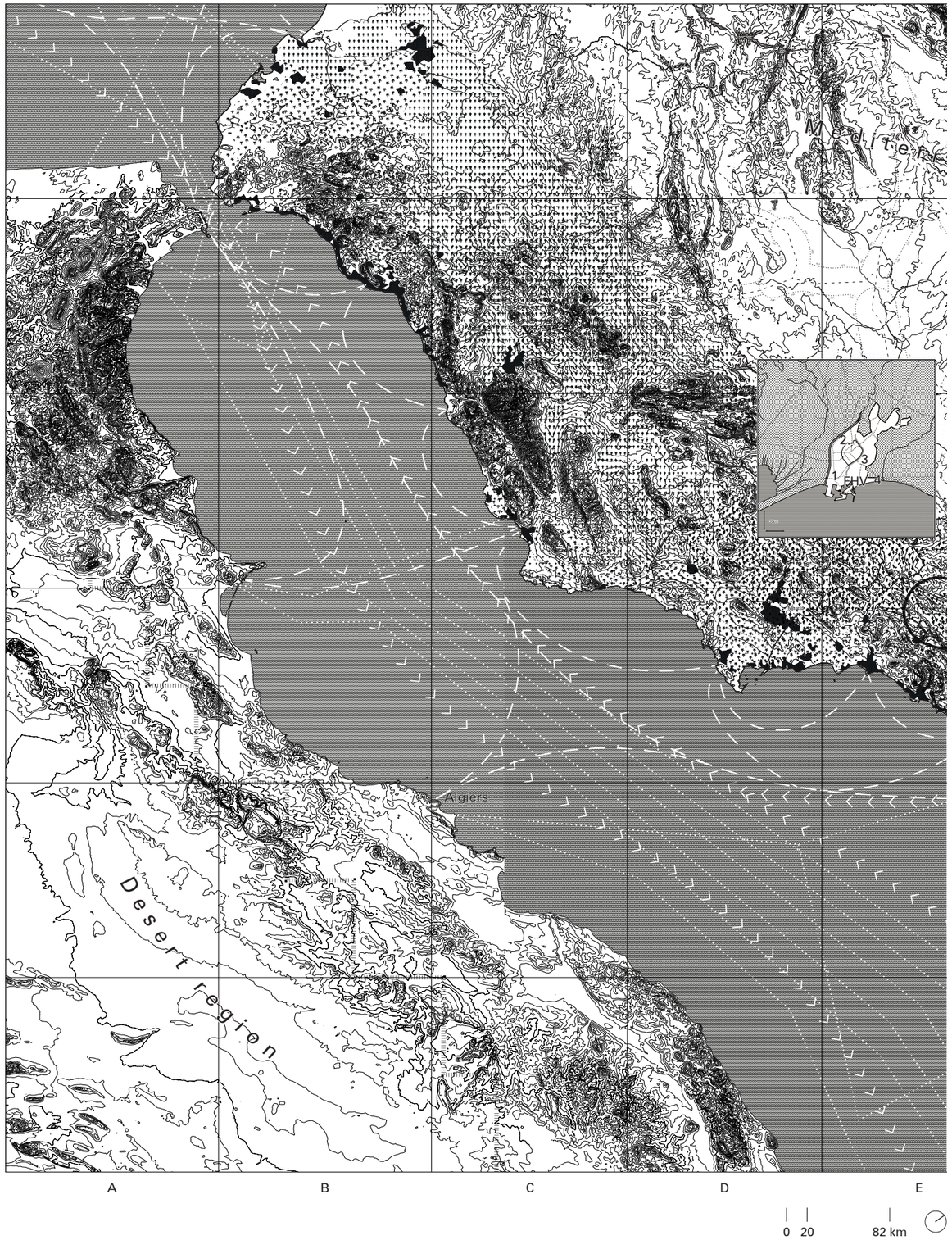
Waste Projected for 2040

67 tons upcycling
67 tons recycling
Difference with 2020

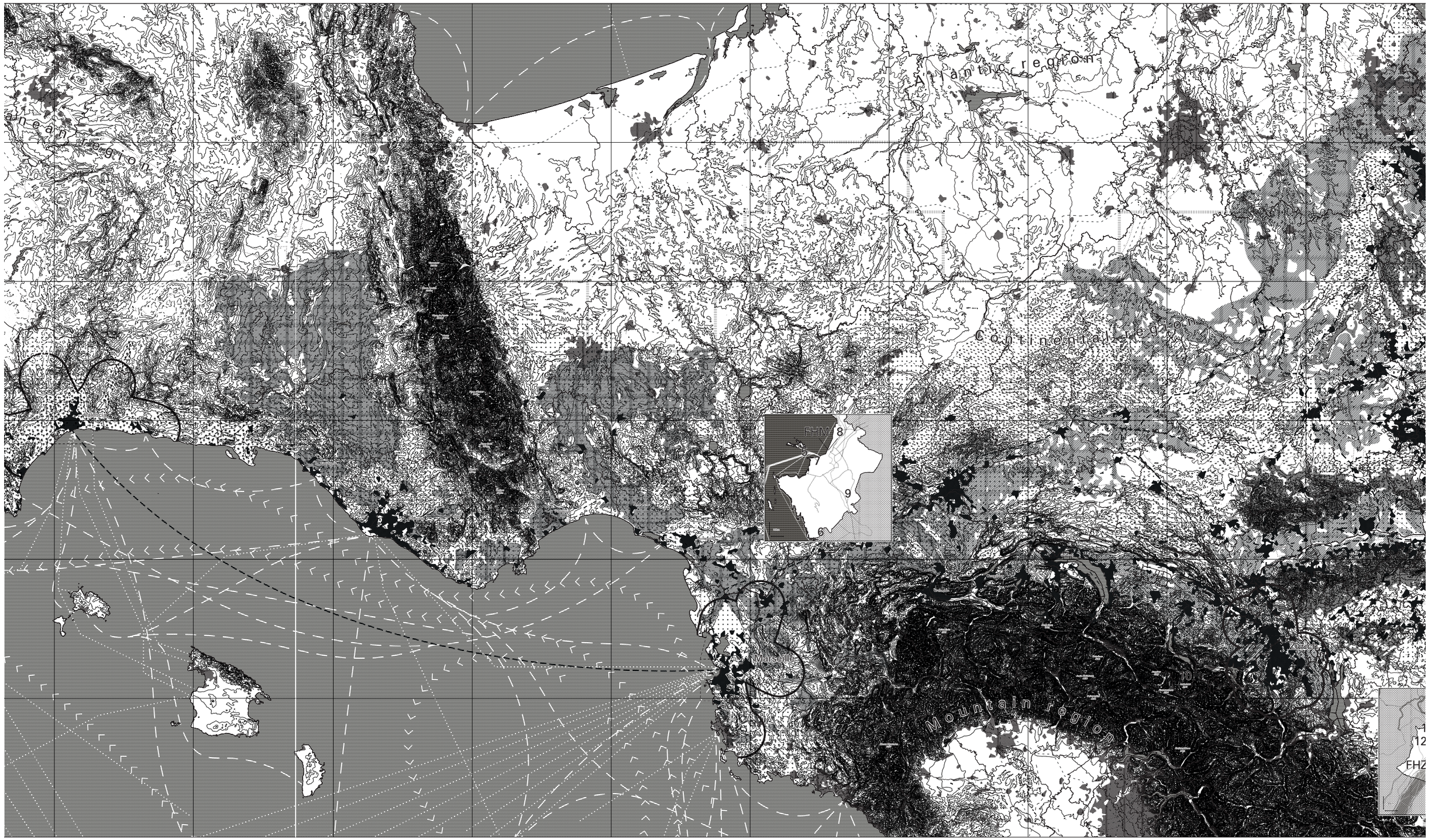
FHV	Fashion House Valencia	F3	Mediterranean region	
1	Built to Crack The re-imagined hotel grounds itself in extreme local settings and enhances the practice of everyday life through luxury experiences.	F3	Large increase in heat extremes Decrease in precipitation and river flow Increasing risk of droughts	
2	Equity Road The foundation trains people from vulnerable communities to become manufacturing experts of fashion goods using regional resources such as wool	F3	8–26°C Median yearly temperature range	
3	Bone to be Natural The clinic offers cosmetic plastic surgery in a domestic setting to design their physical appearance to fit the latest fashion trends.	F3	11–41mm Median yearly precipitation range	
4	The Standard Resort The haven, an escape from daily life for people of the Red Thread, serves as a testing ground for the recalibration of clothing norms and body standards.	F3		Required: 2 Textile recycling facilities 1 Upcycling facility
FHM	Fashion House Marseille	J5	Mediterranean region	
5	Non-Fungible Cult The data center for luxury fashion NFT assets functions as a pilgrimage destination for its holders.	J5	Large increase in heat extremes Decrease in precipitation and river flow Increasing risk of droughts	
6	The Journey of Your Life The quarry garden wedding venue gives new meaning to depleted geological landscapes by converting them into ideal wedding gardens.	J5	7–24°C Median yearly temperature range	
7	Retro-prospective The quarry garden wedding venue gives new meaning to depleted geological landscapes by converting them into ideal wedding gardens.	J5	10–110mm Median yearly precipitation range	
8	Crafting Heritage The workshop perpetuates the production of unique hand-made printed textiles by instrumentalizing Marseille's block printing know-how.	J5		Required: 2 Textile recycling facilities 1 Upcycling facility
9	More than a House The football training center for the professional club JS-Unique in Marseille integrates sports training with all-in-house fan memorabilia manufacturing.	J5		
FHZ	Fashion House Zurich	F3	Mountain region	
10	Try it Out The research centre is a facility for prototyping and testing textile performance under extreme conditions.	F3	Temperature rise larger than European average Decrease in glacier extent and volume	
11	Scale to Feet The research centre is a facility for prototyping and testing textile performance under extreme conditions.	F3	-1–17°C Median yearly temperature range	
12	Viaduct...53 The underground club is working person's meeting point, and the thrill seeker's place to escape a sedentary and digitalized lifestyle.	F3	80–120mm Median yearly precipitation range	
13	Hair Bank The hair bank collects, processes and saves cut hair for the production of hair products like the hair sweetner.	F3		Required: 1 Textile recycling facilities 1 Upcycling facility
14	Sky's the Limit The skyscraper features the entire supply chain of silk.			
FHR	Fashion House Rotterdam	Q1	Atlantic region Increase in heavy precipitation events Increase in river flow Increasing risk of river and coastal flooding	
15	Ready to Rent The rental hub processes the entire process of renting garments, providing its members with a continuously changing selection of clothing options.	Q1		
16	The Unmentionables The clinic hosts collective sessions to enhance the body using non-invasive procedures and structural garments.	Q1	5–18°C Median yearly temperature range	
17	Shelf Life The landfill, a final destination for end-of-life textile within the Red Thread, remanufactures discarded textile into construction material.	Q1	50-100mm Median yearly precipitation range	
18	The Establishment The tailor shop specializes in providing lifelong worker's suits, offering personal consultancy, alteration and repair service.	Q1		Required: 2 Textile recycling facilities 1 Upcycling facility
FHB	Fashion House Berlin	T5	Continental region	
19	Yours, Forever The fur farm is reimagined as an inland island with a closed loop ecosystem for a dignified extraction of the long-lasting, biodegradable fur.	S5	Increase in heat extremes Decrease in summer precipitation Increasing risk of river floods Increasing risk of forest fires	
20	With Love The repair shop system celebrates the pride of imperfection by providing visible repair, upgrade and alteration services.	T5	1–21°C Median yearly temperature range	
21	Make Scents The laboratory and botanical greenhouse produces and preserves the essence of Linden.	T5	50-70mm Median yearly precipitation range	
22	Out of the Fabric The recycling depot manages textile waste on an urban scale across multiple regions.	T5		Required: 3 Textile recycling facilities 1 Upcycling facility
23	Aporia The fashion atelier trains professionals and disseminates multidisciplinary artisanal knowledge, revitalizing regional handicrafts.	T5		

Travel Time from Location to Location

Valencia	Marseille	Zurich	Rotterdam	Berlin
760km - 5h	670km - 4.5h	1070km - 7.1h	800km - 5h	



1 Built to Crack
2 Equity Road
3 Bone to be Natural
4 The Standard Resort
5 Non-Fungible Cult
6 The Journey of Your Life
7 Retro-prospective
8 Crafting Heritage
9 More than a House
10 Try it Out
11 Scale to Feet
12 Viaduct 53
13 Hair Bank
14 Sky is the Limit
15 Ready to Rent
16 The Unmentionables
17 Shelf Life
18 The Establishment
19 Yours, Forever
20 With Love
21 Make Scents
22 Out of the Fabric
23 Aporia



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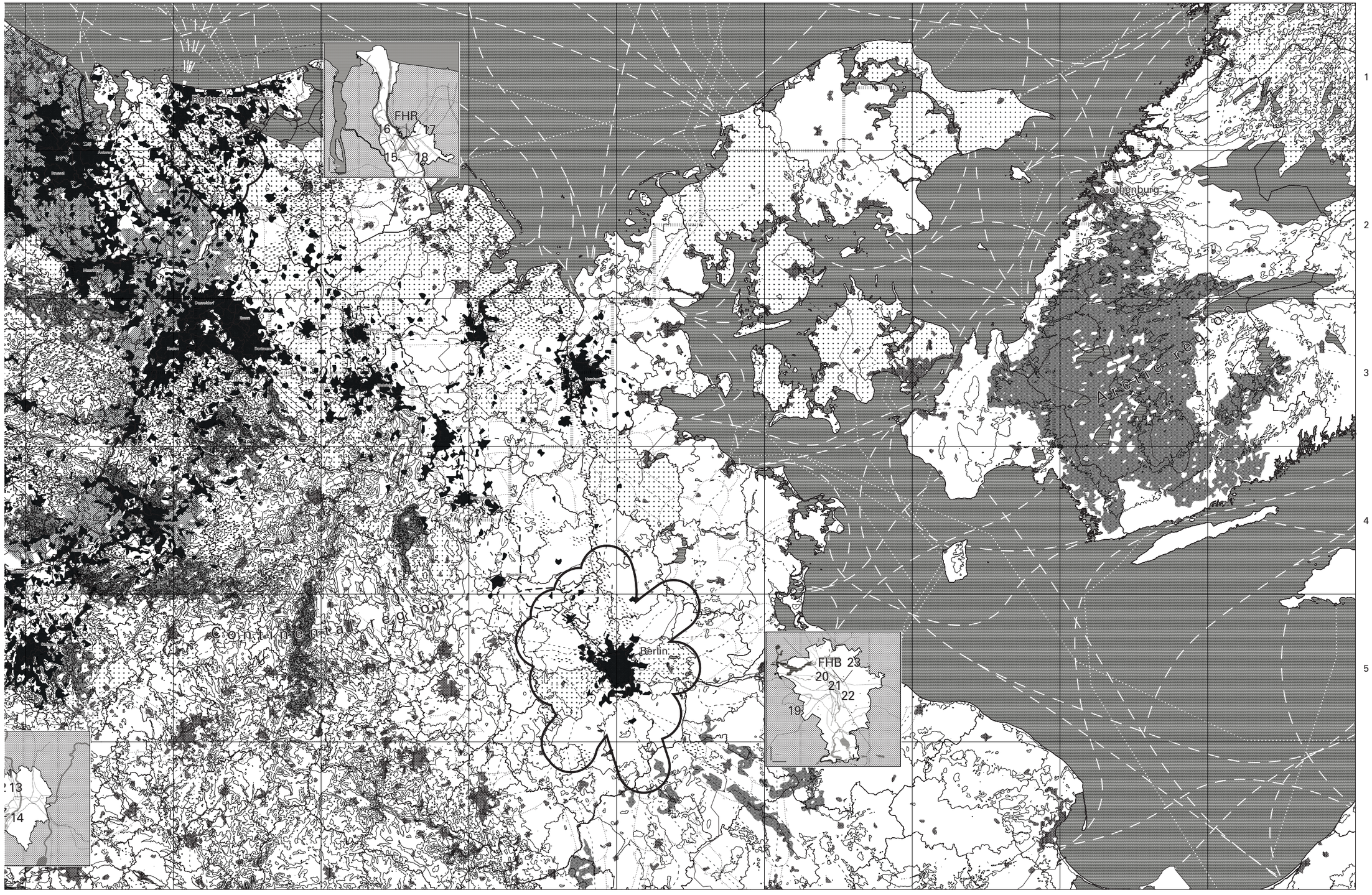

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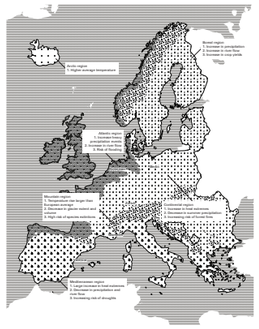
23 Aporia

01 Climate



Climate
This map illustrates how climate zones across the countries are organized per climate regions and are featured by different weather conditions.

02 Raw materials



Raw Materials | Arable land
25% of EU land is arable land, in 2050 much of Europe will look water stressed with more droughts and decrease in precipitation. This will have an impact on the what is cultivated in that area in the future.



Raw Materials | Hemp
This map shows the hemp distribution within the arable areas.



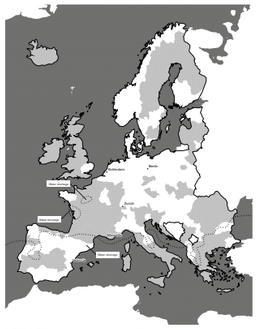
Raw Materials | Cotton
This map illustrates the amount of cotton available in relation to the water scarcity.



Raw Materials | Wool
This map shows the wool availability across countries together with the possible risk of the water source.

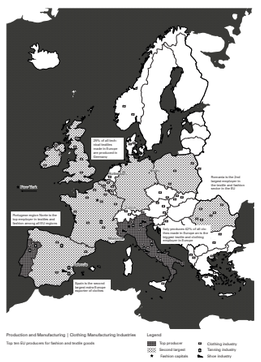


Raw Materials | Polyester
This map illustrates where oil extraction sites are located as well as where oil is transformed into polyester as a source of the material.



Raw Materials | Livestock
This map shows the livestock availability across countries.

03 Production & Manufacturing



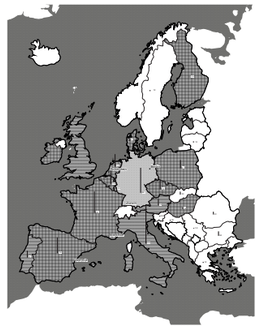
Production and Manufacturing | Clothing Manufacturing Industries
Top ten EU producers for fashion and textile goods

3.1 Industries
3.2 Specialized industries

The atlas is the base for all information that is incorporated or expanded upon in the map of the Red Thread.

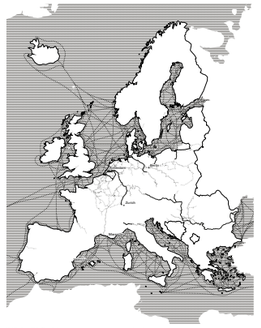
04 Consumption and Waste



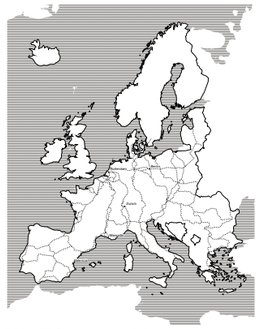


4.1 Clothing and footwear consumption
4.2 Textile waste

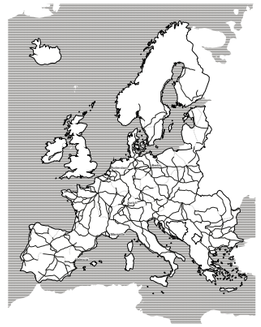
05 Infrastructure



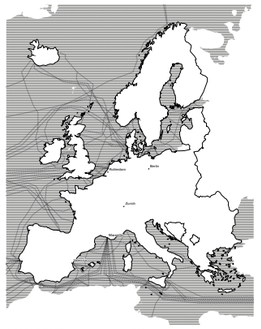
Infrastructure | Water Navigation
This map illustrates the waterways that cross and within regions as the main ways of transport for the future fashion industry trade.



Infrastructure | Freight Railway Network
The Rail Freight Corridors belong to the TEN-T, which represents the Euro-pean Union's transport infrastructure policy planned to double its traffic and equipe smart and sustainable transport by 2050.

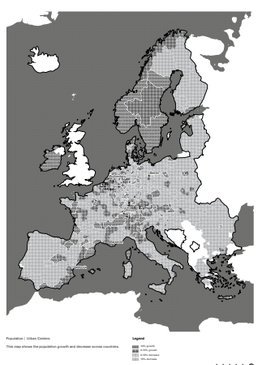


Infrastructure | Public Railways
This map illustrates the public transport railways together with some future rail constructions which are planned to be implemented.



5.1 Water Navigation
5.2 Freight Railway Network
5.3 Public Railways
5.4 Submarine Cables

06 Population & demographics



6.1 Urban Centers

Fashion House is a collective architectural project that anticipates an alternative future for the fashion industry in five emerging fashion centers in and around Berlin, Marseille, Rotterdam, Valencia, and Zurich. These five cities–each the focal point of formerly post-industrialized regions that are undergoing shifts toward creative and service industries–form the Red Thread, an imagined discontinuous urban corridor that encourages intercity exchange of products, services, and expertise to collaboratively introduce a paradigm shift away from the traditional "big four" global fashion capitals of London, Milan, New York, and Paris which are the exemplars of a global fashion industry laced with untenable practices, ranging from resource over-extraction to exploitative labor practices.

The project explores topics including garments' utility, trend making, and mass-customization to examine the economic, environmental, and cultural implications of a fashion industry that has slowed and contracted as a result of global efforts to regionalize economic networks in response to 2050 climate goals. In particular, the European Union's climate-neutral goals for 2050–made possible by the implementation of its "Made in Europe" by 2030 framework–establish the backdrop in which this project is situated. Fashion House establishes a pan-European cooperative and regulatory body–entitled Fashion House–that intensifies regional production and reinforces conscientious consumption patterns within the Red Thread and beyond by granting certifications to products and businesses and by providing consultancy and industry services to smaller-scale regional designers, producers, and suppliers via membership.

The certifications–a combination of universal certifications, that dictate bare-minimum requirements for participation within the Red Thread network, and discretionary certifications, that certify specific processes and products for brands that surpass universal requirements–establish a single baseline standard across the Red Thread. These standards include extended garment lifespan through commonplace repair and recycling infrastructures, only made-to-order production in a seasonless and limited production calendar at close-to-home fabrication sites, and harnessing fully-automated technologies and expert hand-craft in specialized facilities to improve quality standards and discontinue sizing standardization.

In each city within the Red Thread, Fashion House operates a physical location–modeled after, and reinterpreting the medieval guild house–that provides small batch and prototyping services, workshops, and gathering spaces for regional members alongside the certification and administrative facilities necessary to operate the cooperative. Like the guild house before it–and in contrast to the contemporary fashion brand headquarters–each location is designed as a place where all constituents within the fashion industry congregate to exchange expertise, eliminating the binary distinctions of production and consumption by overlapping the "workshop" with the "showroom." In this new model, the fashion house is relieved of its retail functions–which is now conducted only on digital platforms–emphasizing a shift away from the point-of-sale as the defining moment of a garment's life.

Each Fashion House location is designed to contextually implement the design principles, guidelines, and standards of the Pattern Book, a set of manuals conceptualized to establish a consistent vocabulary for Fashion House—from architectural detailing and programming to daily operations and letterhead design. Divided into four primary chapters—Design & Implementation, Certifications, Governance & Operations, and Red Thread Atlas—the Pattern Book is the template for Fashion House, ensuring that—like the guild house before it—each Fashion House location simultaneously maintains universal standards and context-specific character.

Through the research and design of the Pattern Book, five Fashion House locations, and twenty-three contributions, the project anticipates that decentralized economic networks will span across national borders—led by joint efforts from cities and regions—to become instrumental in delivering a fashion industry that operates within the ecological limits set by a slowed global economy. Paradigm shifts including the quality in a wardrobe becoming more coveted than its quantity, circular and fully-traceable processes that eliminate new resource extraction, and international infrastructures for textile waste collection and garment-sharing will replace persistent procurement of new garments and refocus the entire process of garment creation—from fabrication to fitting, showcasing and its maintenance—towards its continual alteration from one state to another: initial construction, to repair, to upcycling, to decomposition. From topics ranging from aspiration and authority to fanaticism and fetish, Fashion House explores the spatial implications of a fashion industry that is no longer "fast."

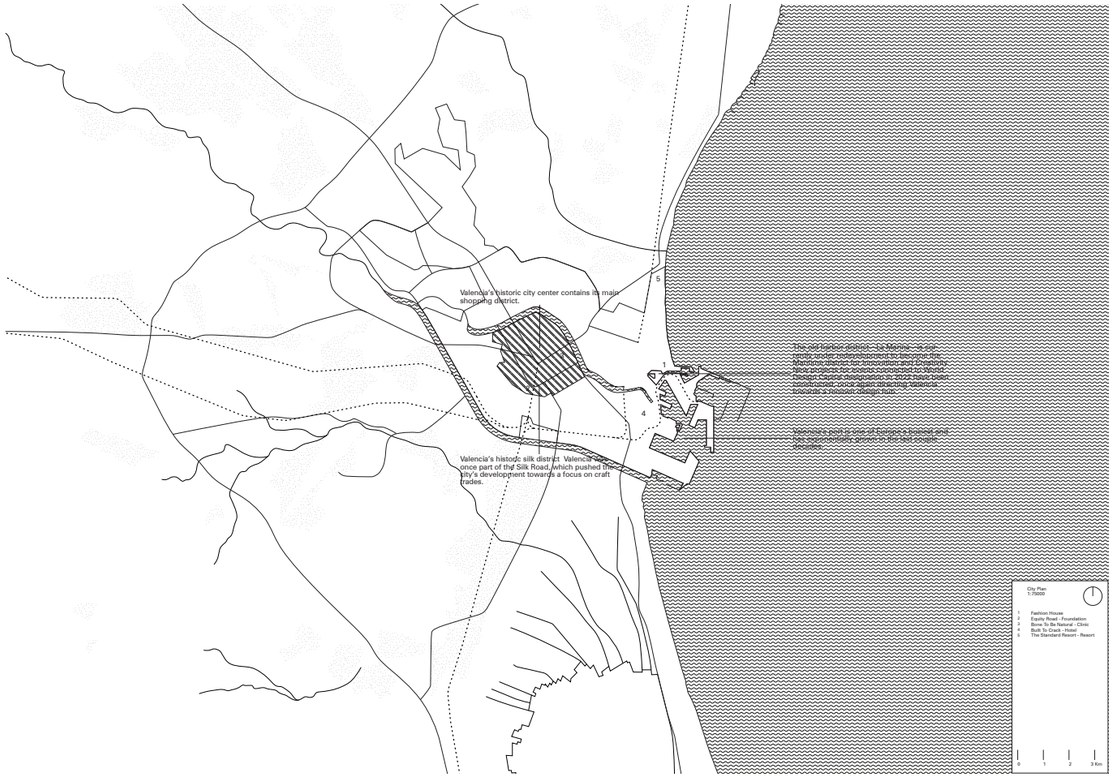
1. The future fashion industry must dislocate the trendsetting dominance of the global big four fashion capitals of Paris, New York, Milan and London–that perpetuate practices of resource over-extraction and exploitative labor conditions—by dispersing manufacturing and design centers into interconnected and specialized European regions.

2. In 2040, the European fashion industry will achieve self-sufficiency by reconfiguring material sourcing landscapes to altering climate conditions and establishing a circular continental network for collecting and reusing textile waste and other raw materials, thereby eliminating the need for non-renewable resource extraction.

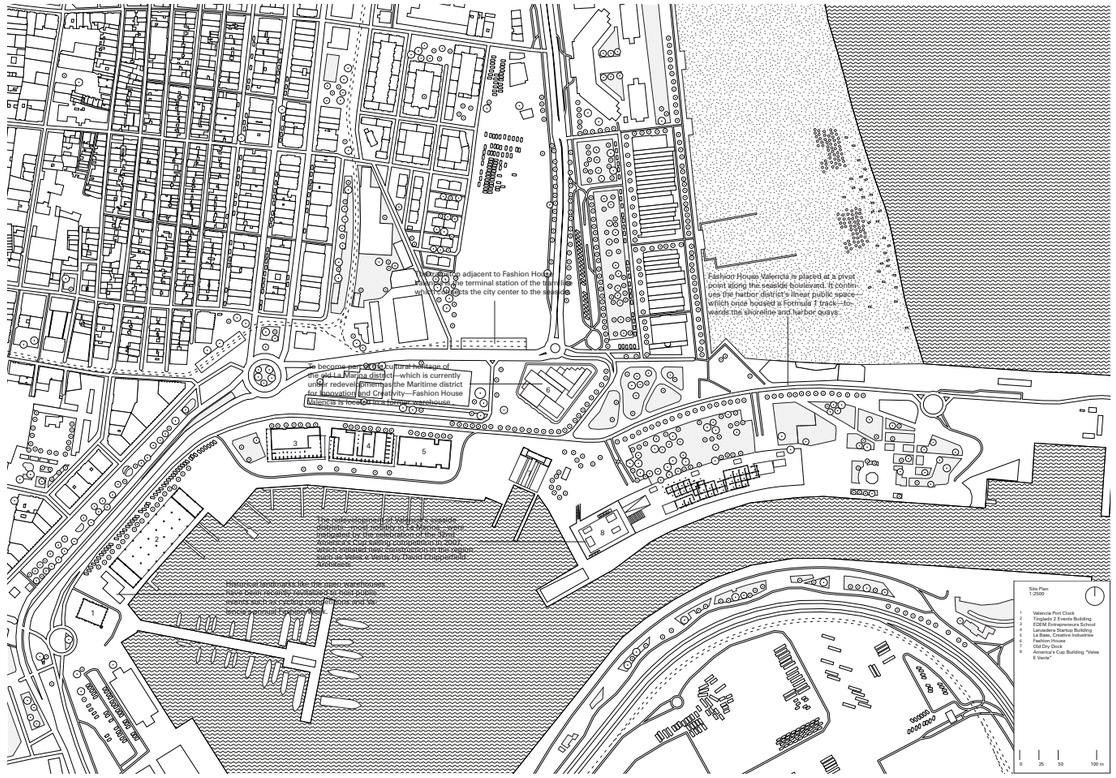
3. Shifts in automated and handcraft manufacturing processes—bolstered by re-shored operations, the resurgence of vulnerable craft-trades, and the harnessing of local thriving industries—enable a slower-paced fashion industry to revitalize Europe's emerging fashion hubs—which include Berlin, Zurich, Marseille, Rotterdam and Valencia—toward an economy that emphasizes design and fabrication.

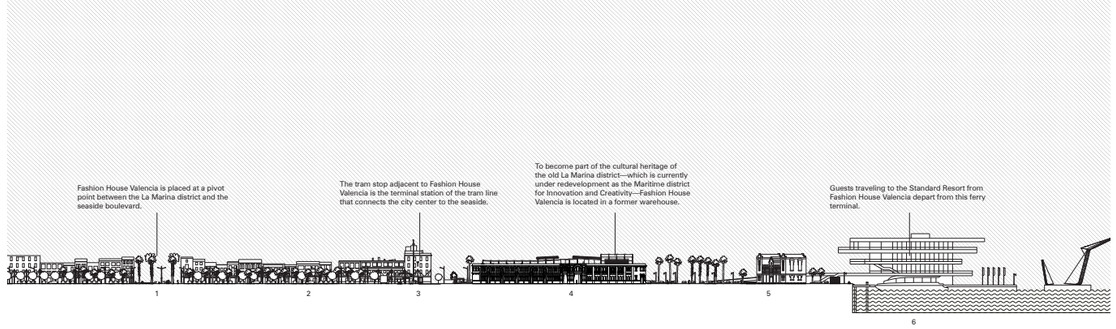
4. An interconnected system of waterways and high-speed railways, in addition to commonplace infrastructures of repair, alteration, recycling, and reuse facilities, will create a synergetic collaboration between regions to increase lifespan of products while minimizing carbon emissions.

5. Inspired by the role of the medieval guild house as a node within a regulatory network that served as a hub for civic activity, a decentralized fashion industry requires a regulatory body with administrative centers scattered throughout its network to certify small and medium-sized enterprises—ranging from hyper-personalized services to durable, long-lasting production—and provide spaces for regional members to prototype, meet, and showcase innovative industry practices that promote degrowth.



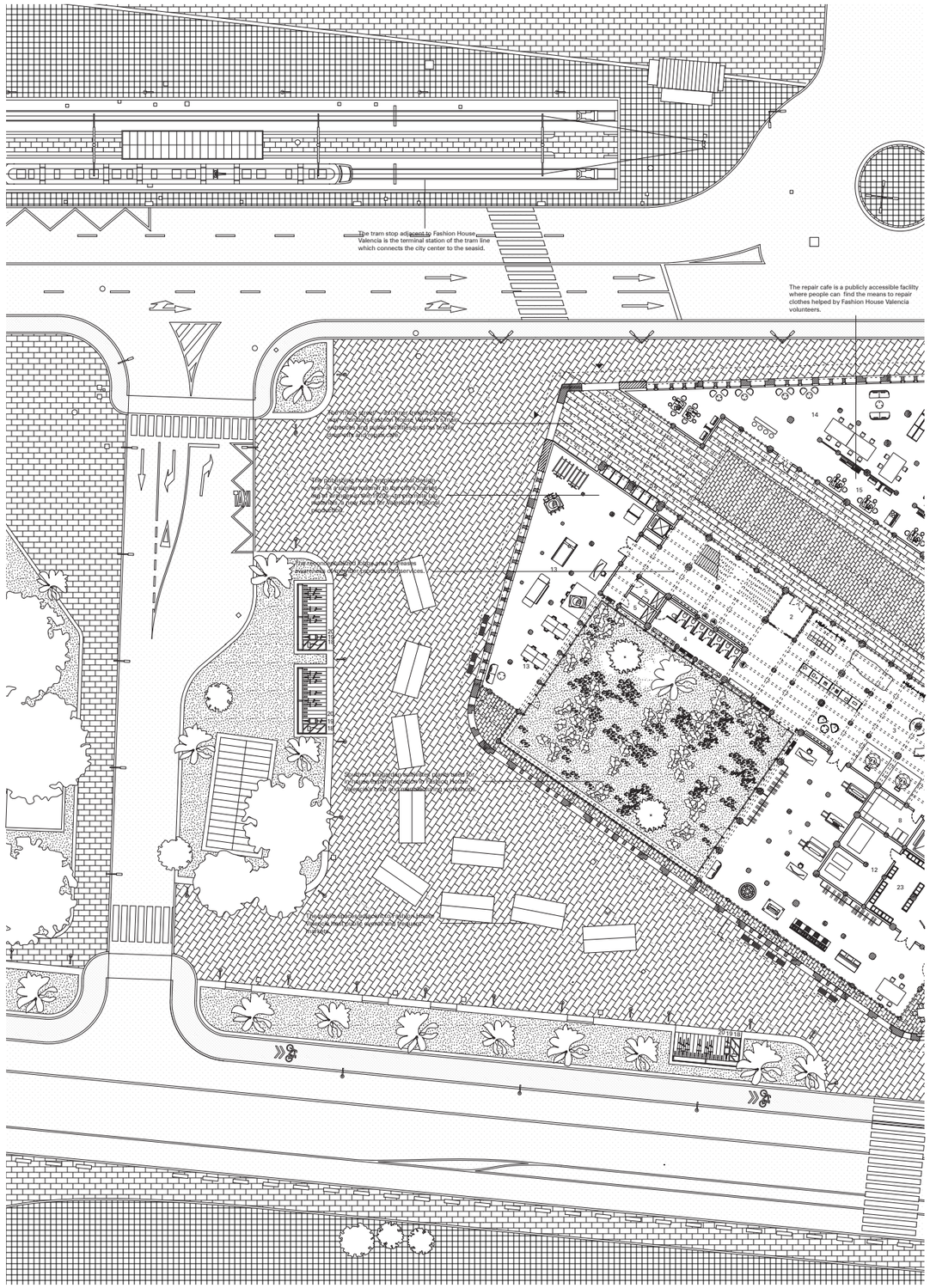
City plan

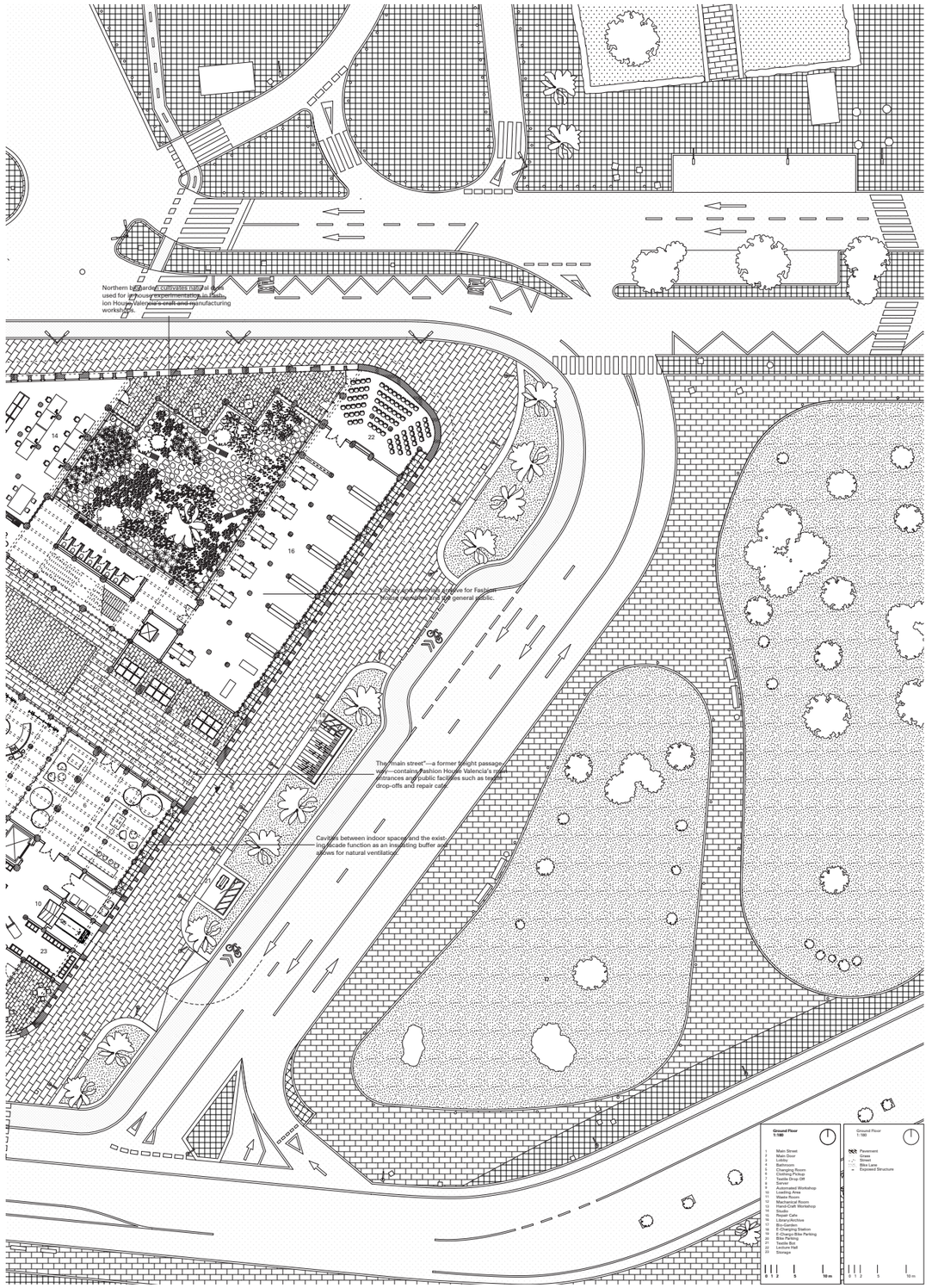






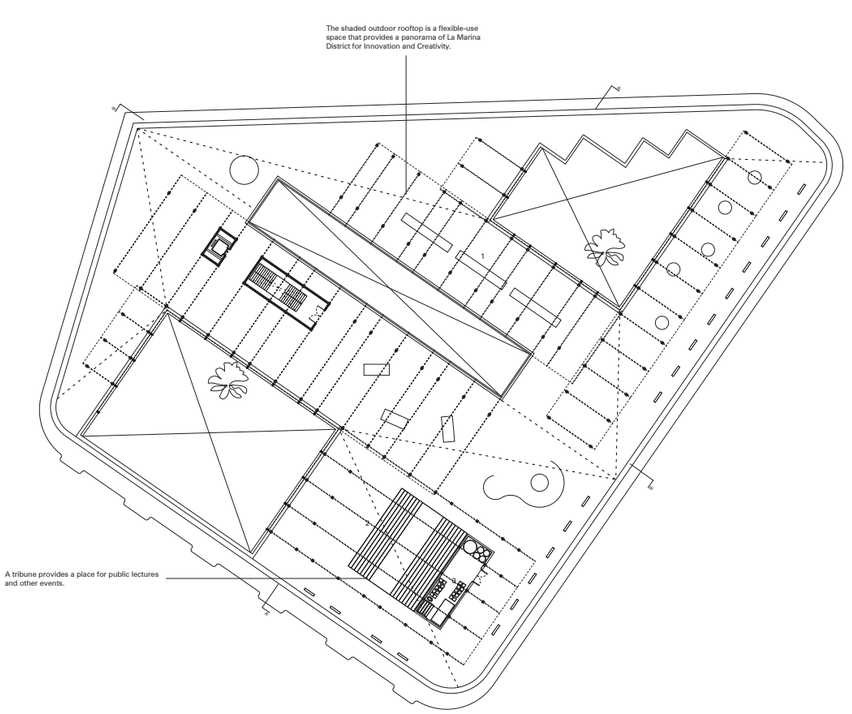
Site plan
Site section





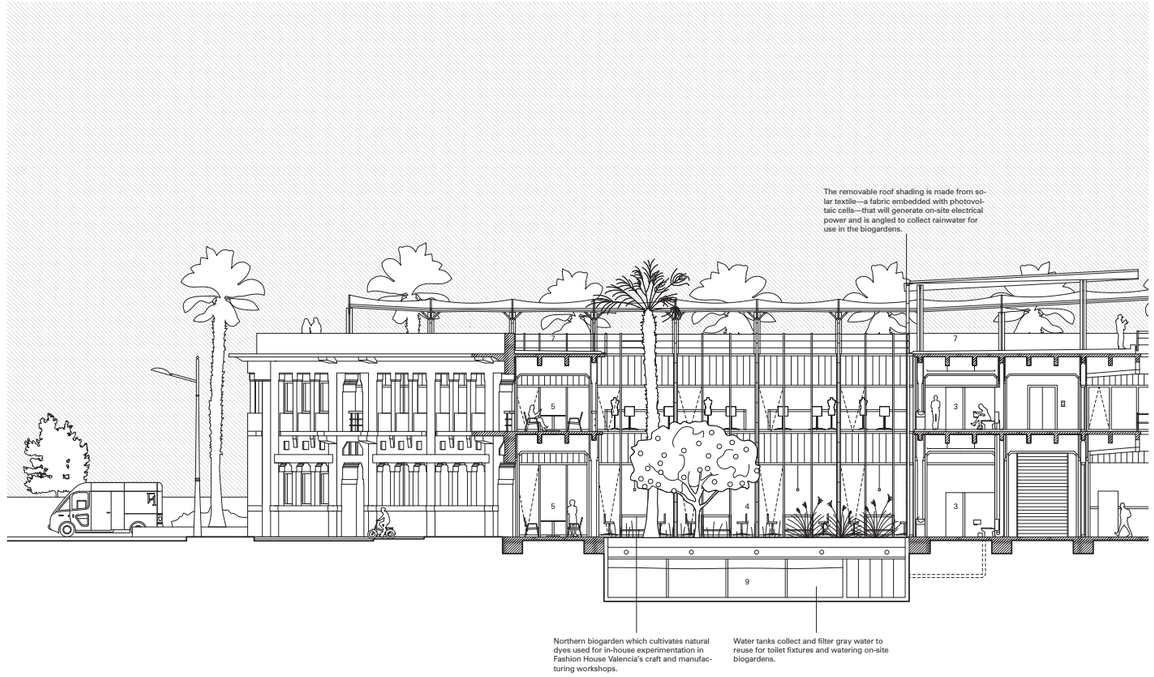
Ground floor plan

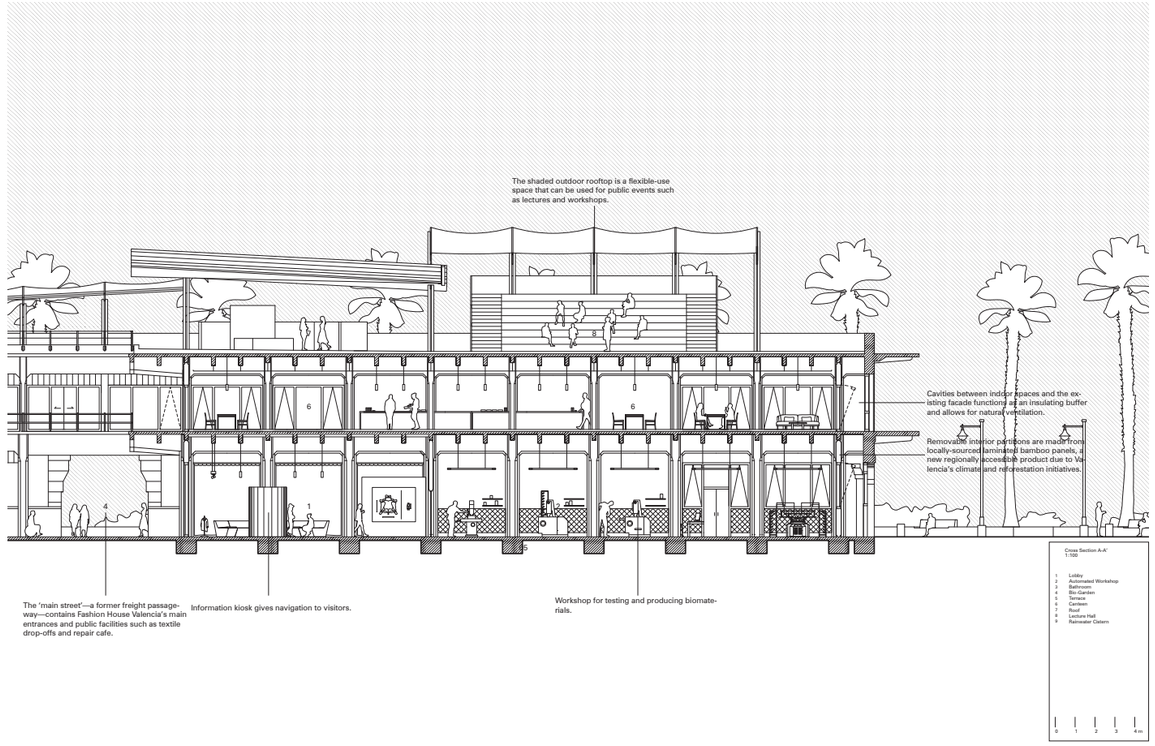


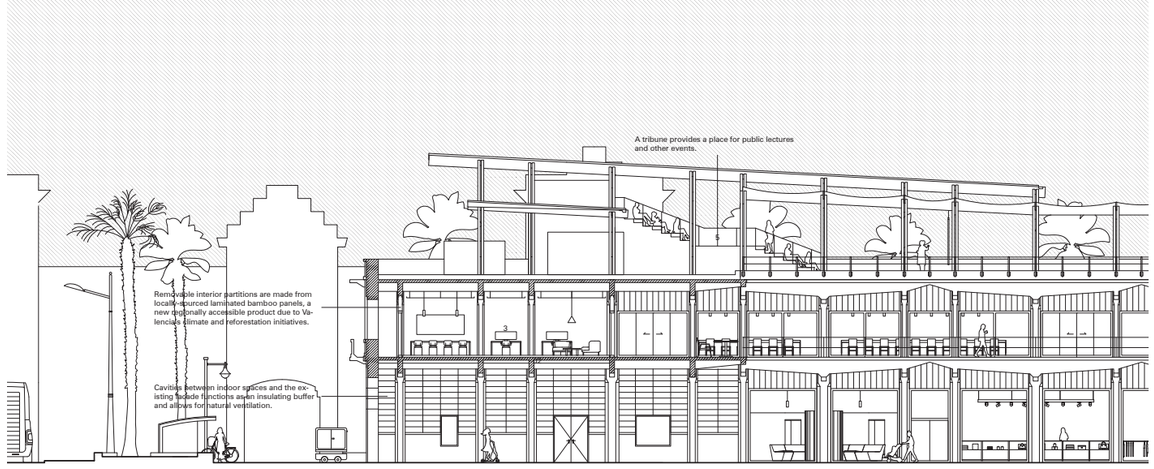


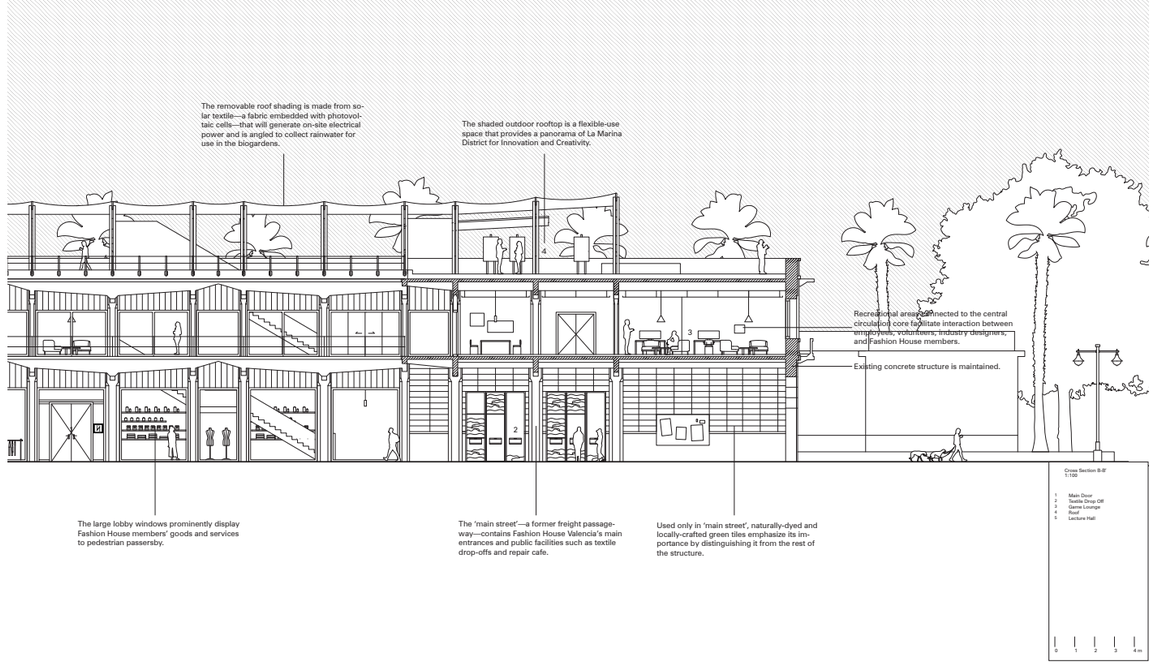
First floor plan

Roof plan

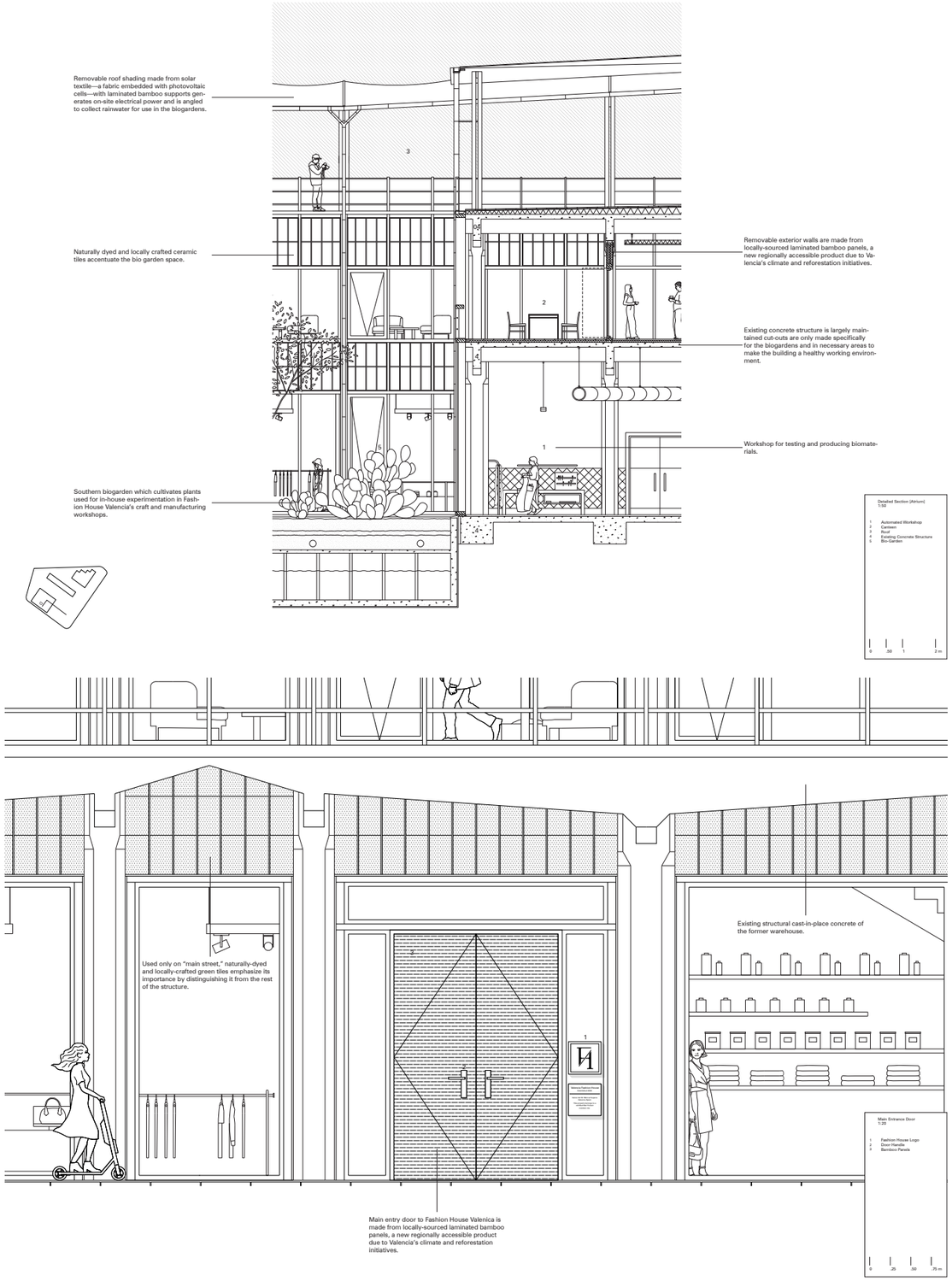




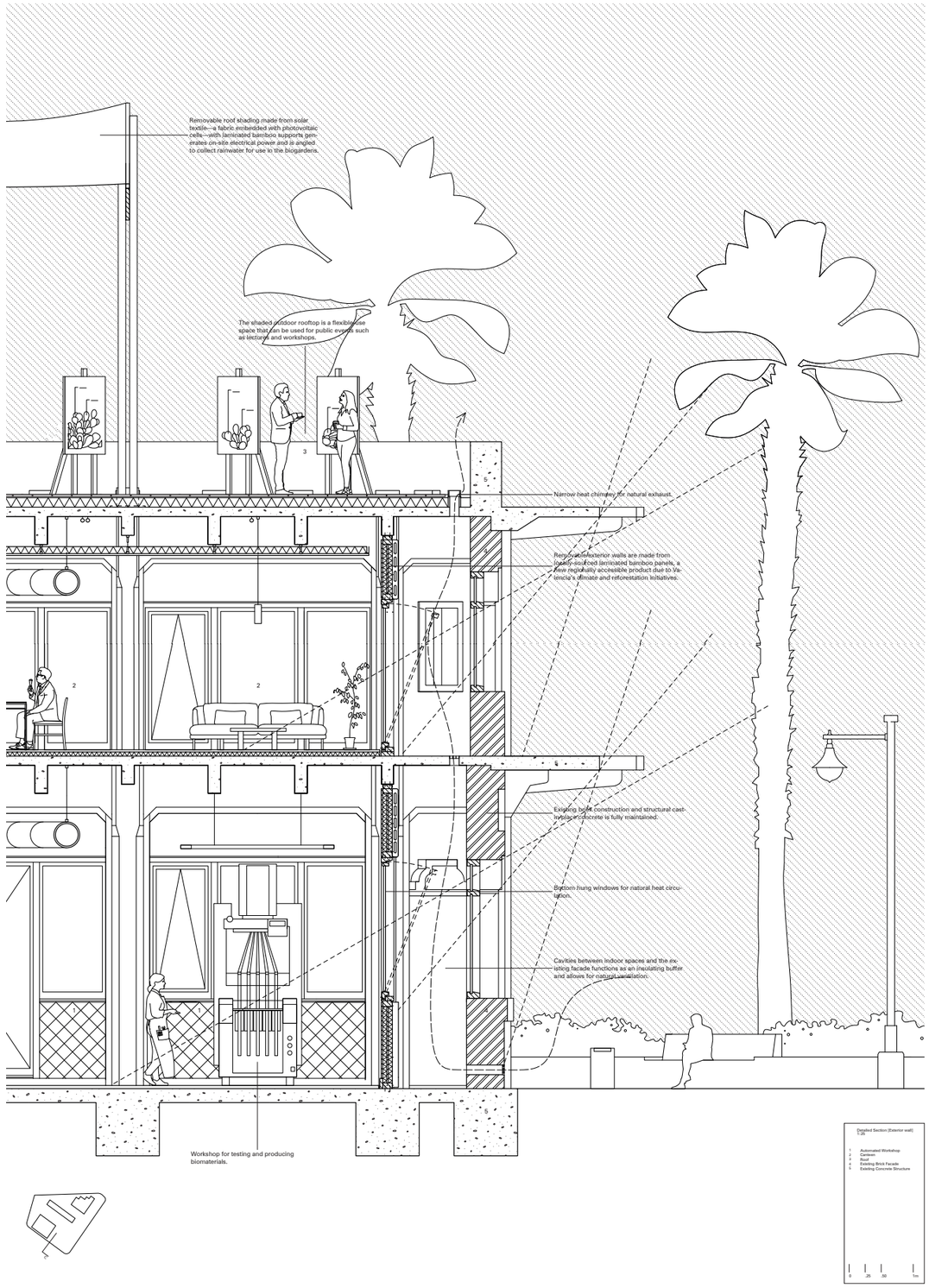




Cross section
Long section



Wall detail detail
Front door detailed elevation



Wall section detail

The Standard Resort
Description & Propositions

This contribution proposes an all-inclusive Valencian beachside resort, The Standard Resort, a microcosm of society in which both guests and designers in residence immerse themselves in an enclosed and fully regulated environment. During their stay, guests, their bodies, and their resort-provided outfits are on full display for everyone within spaces of simultaneous performance and spectating. This resort—an escape from daily life for people of the Red Thread—serves as a testing ground for the recalibration of clothing norms and body standards.

In 2040, increased leisure time encourages people to break away from their daily routines and seek out opportunities to experiment with social behaviours. This is in response to the contemporary condition, in which people follow the through advertisement and standardization established fashion norms and impose these norms on other people, homogenizing social contact in public space.

Examining how fashion norms are dictated through the design, programming, and marketing of space, the resort consists of two opposite worlds. The standardized structure accommodates the stylistically conventional guestrooms and facilities that dictate known dress codes. In contrast, the ballroom -sited in a former wine storage facility- is a constructed disorder that blurs these conventions, allowing designers and consumers to let go of their shame and challenge and redefine fashion norms. Having fulfilled a 3-month residency testing and learning from this context, designers are granted the Shameless certification.

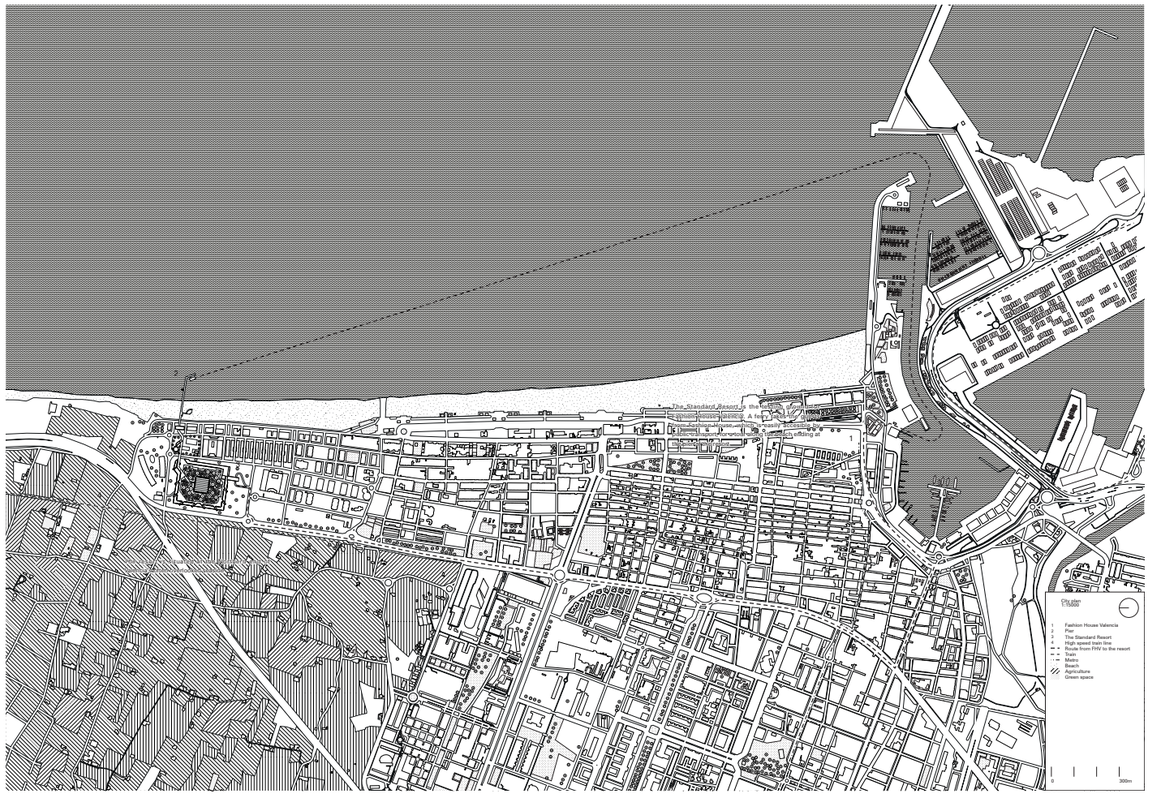
1. Fast fashion controls and homogenizes people's social behaviour in public space, as people follow the through advertisement and standardization established fashion and body norms and impose these norms on other people.

2. Fashion norms are dictated through the design, programming, and marketing of space, influencing what types of bodies and fashion are considered appropriate in that space.

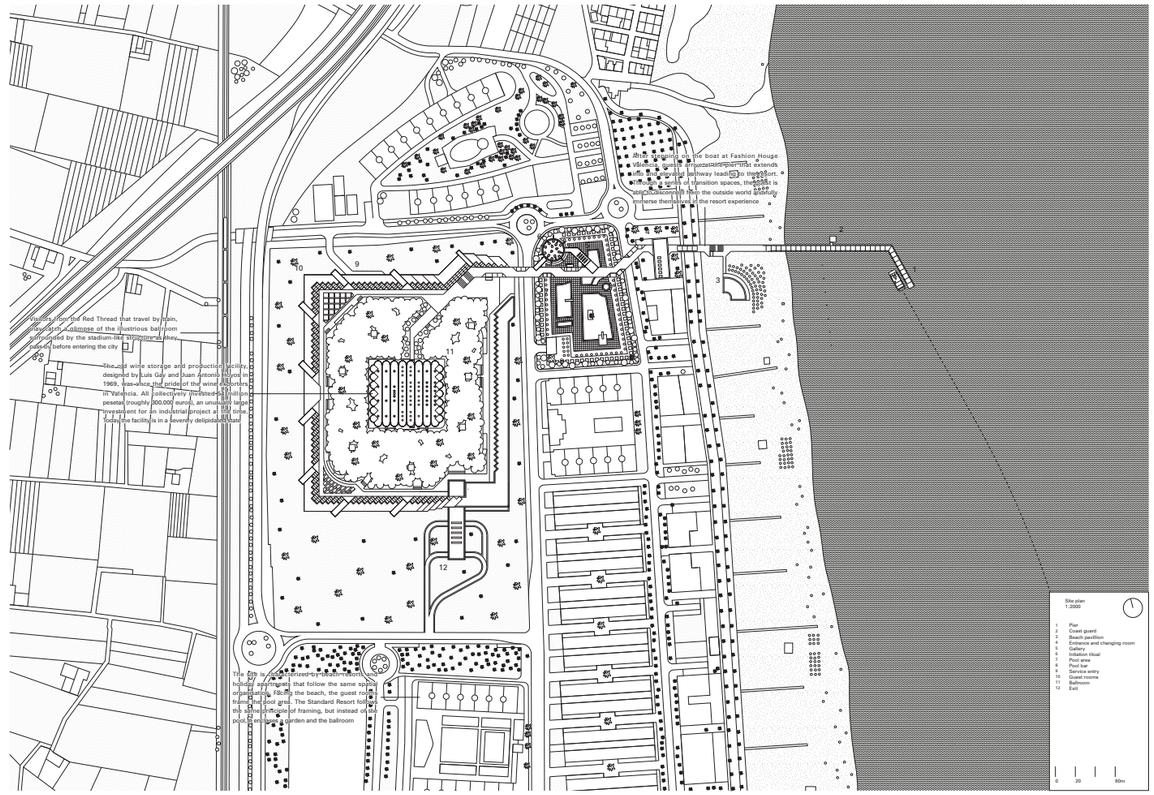
3. Automation of labour will increase leisure time in 2040, enabling and encouraging people to break away from their daily routines, seek out social centres, and take charge of their social life.

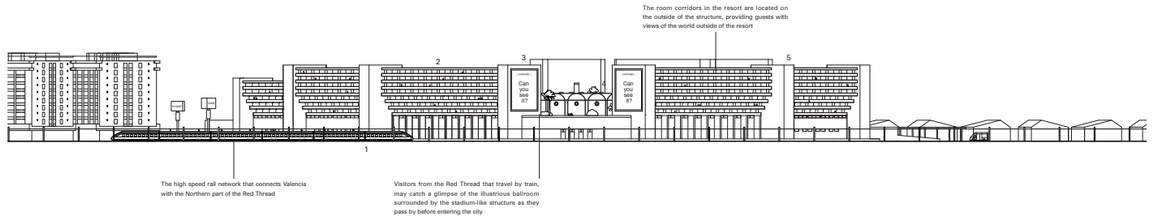
4. The performative spaces of the all-inclusive beach resort, which serves as a microcosm of society and social condenser, are the ideal place to prototype, alter and test fashion products and actively involve the consumer in these processes.

5. Removed from the outside world, the beach resort's mixture of familiar and unfamiliar, conventional and unconventional, and shamed and shameless spaces, allows both consumers and producers to let go of their preconceived standards and rethink fashion norms.



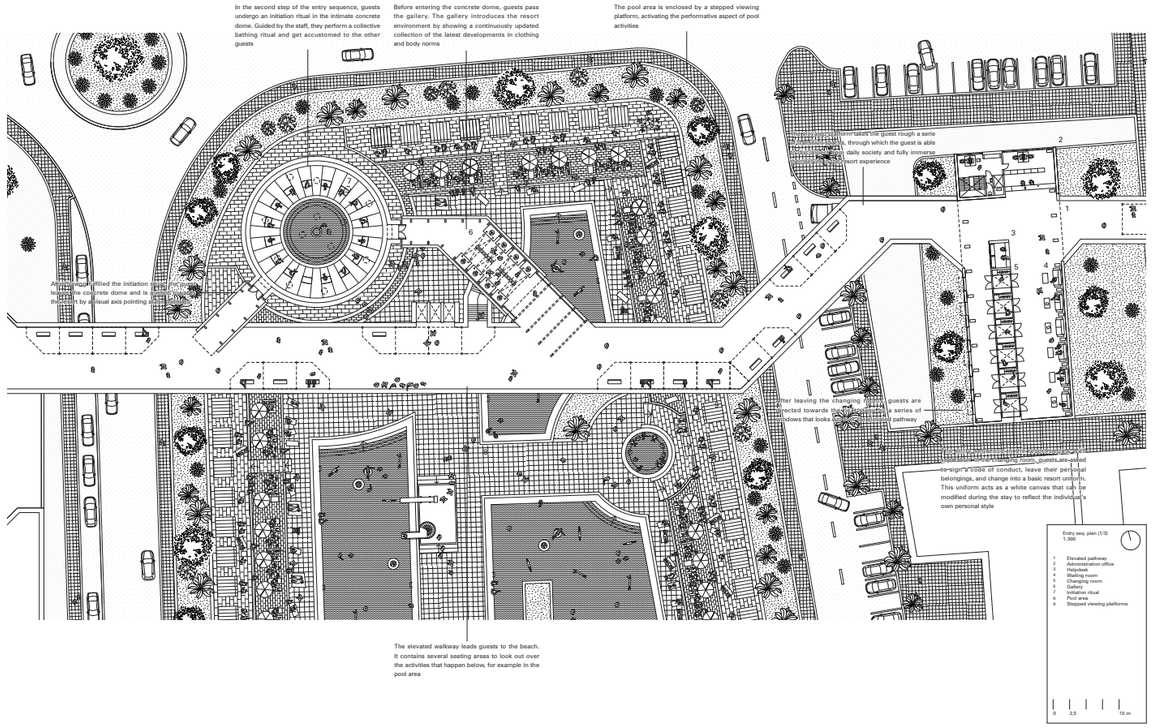
City plan

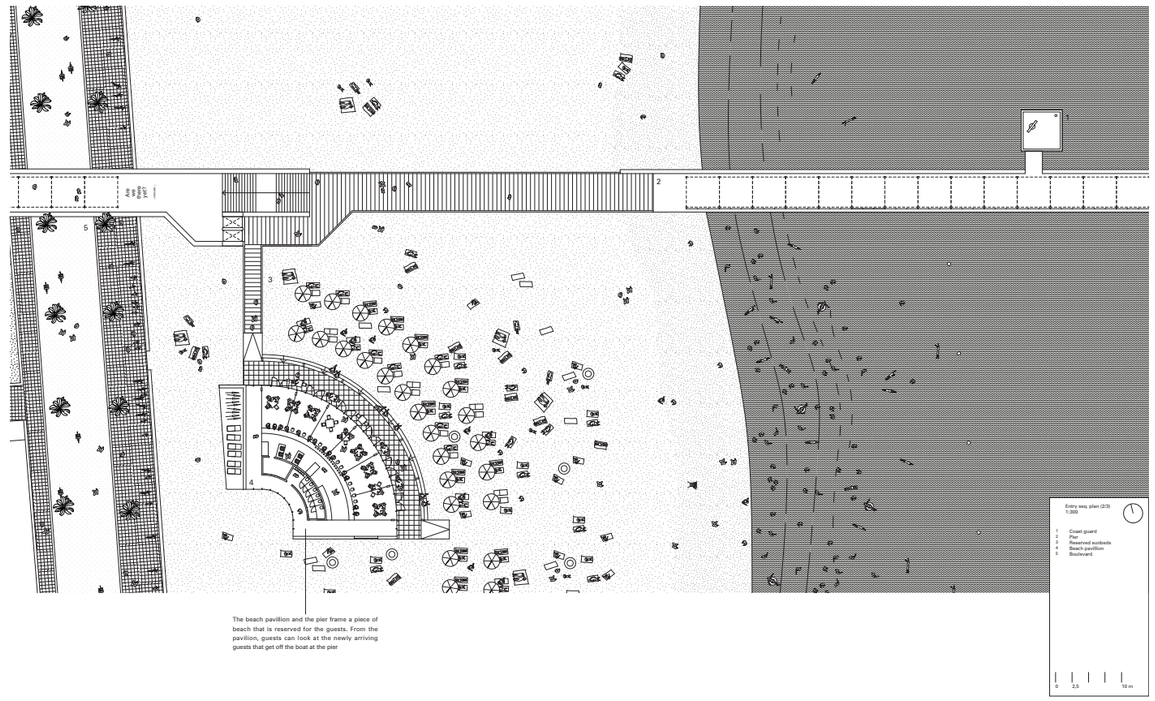


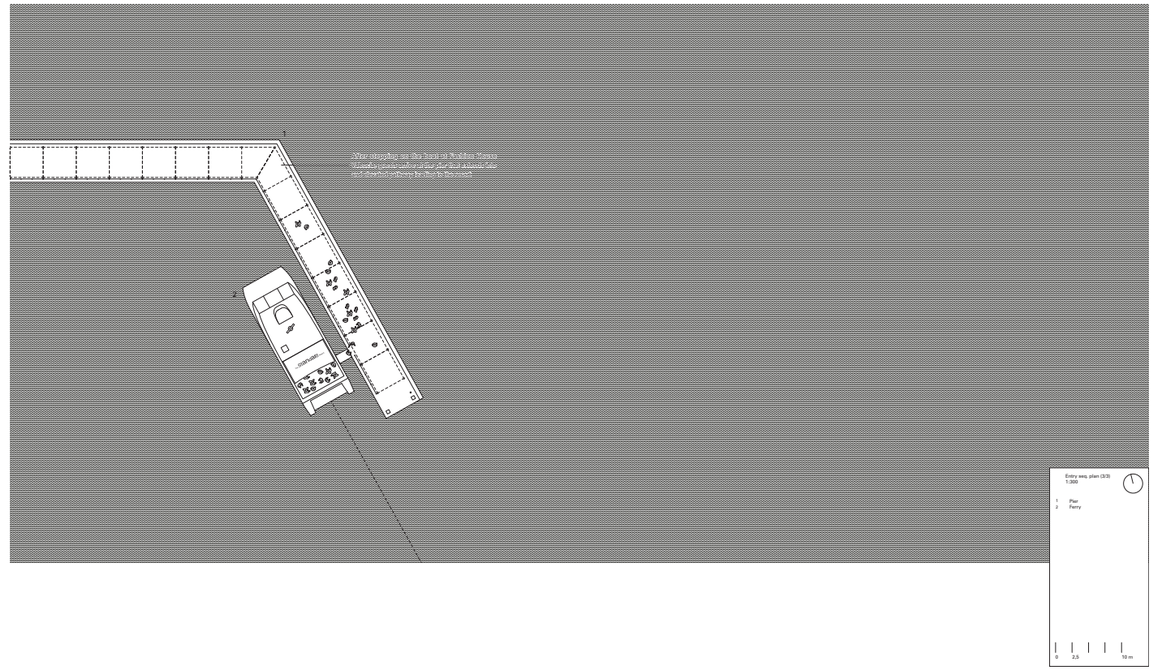




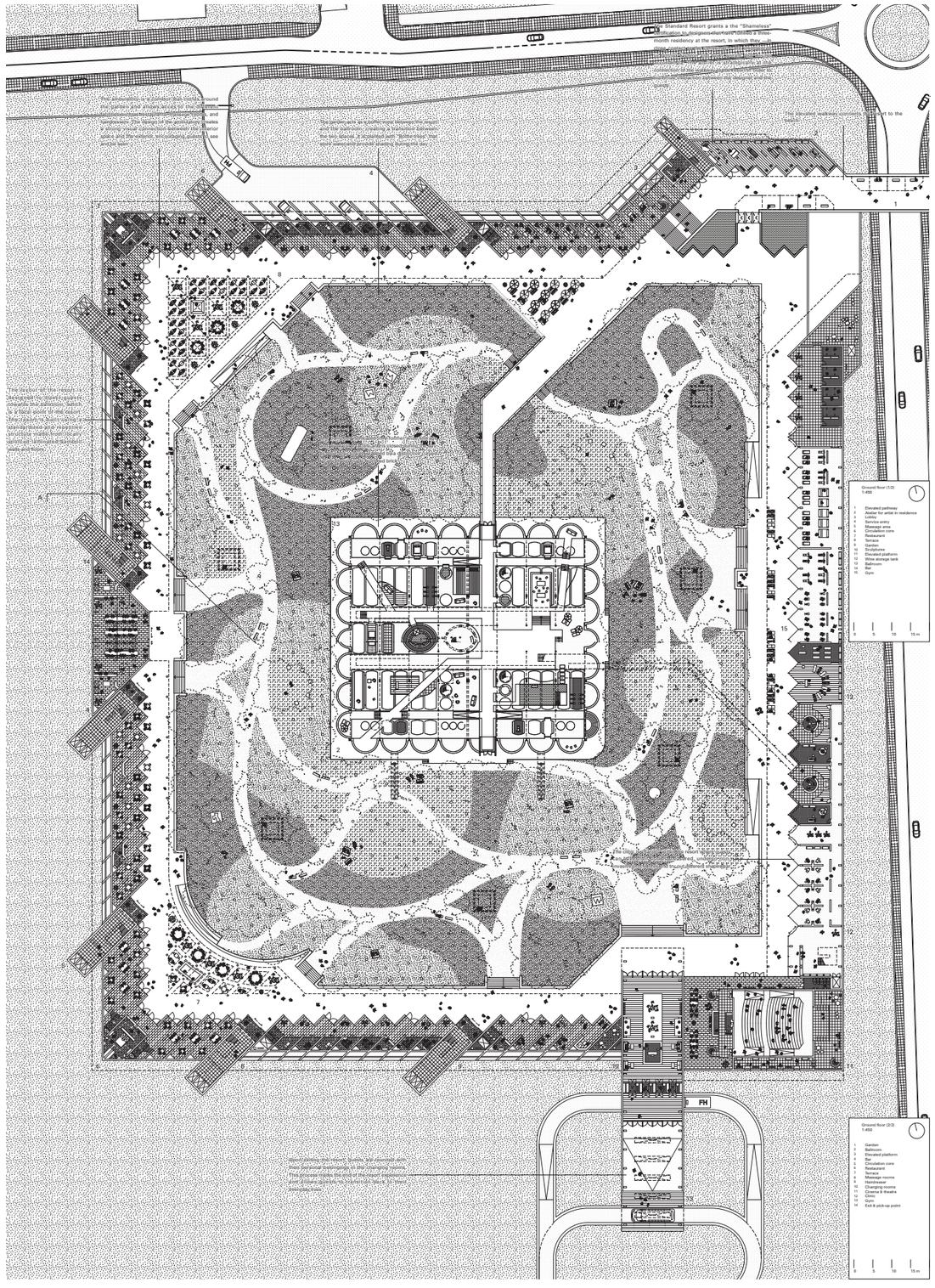
Site plan
Site elevation



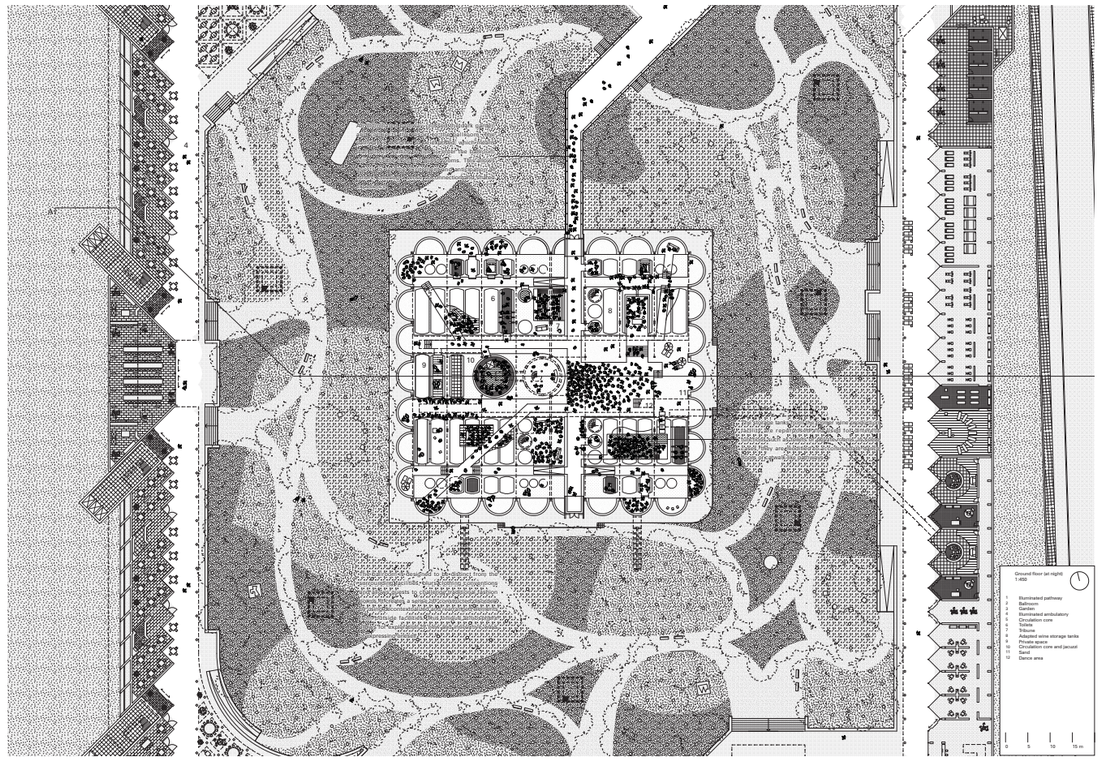




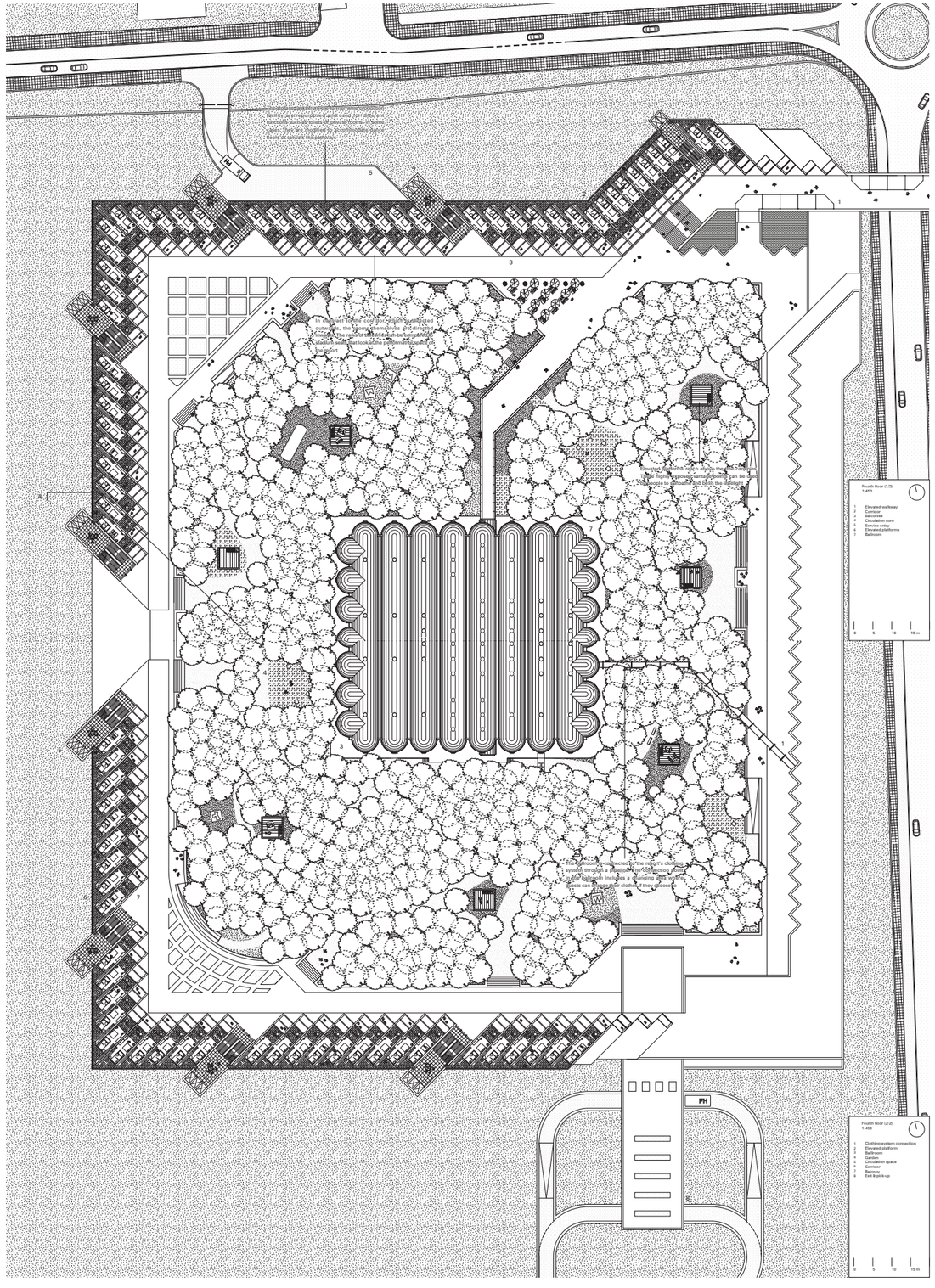
Building plan (entrance sequence)



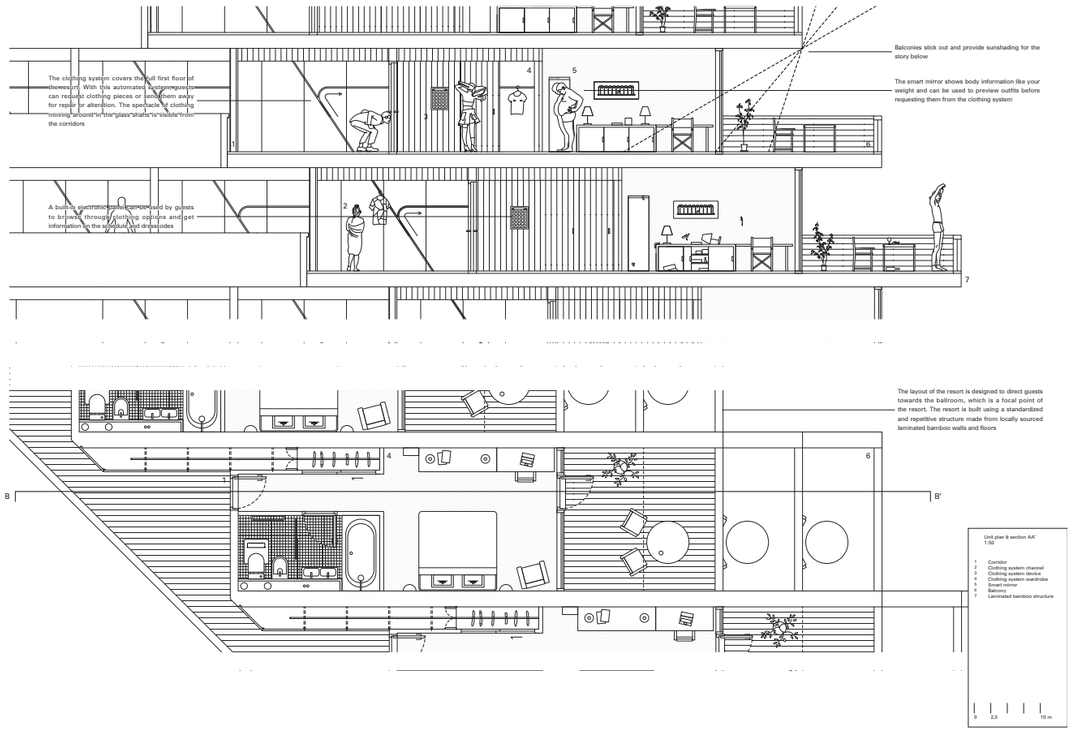
Ground floor plan (day)



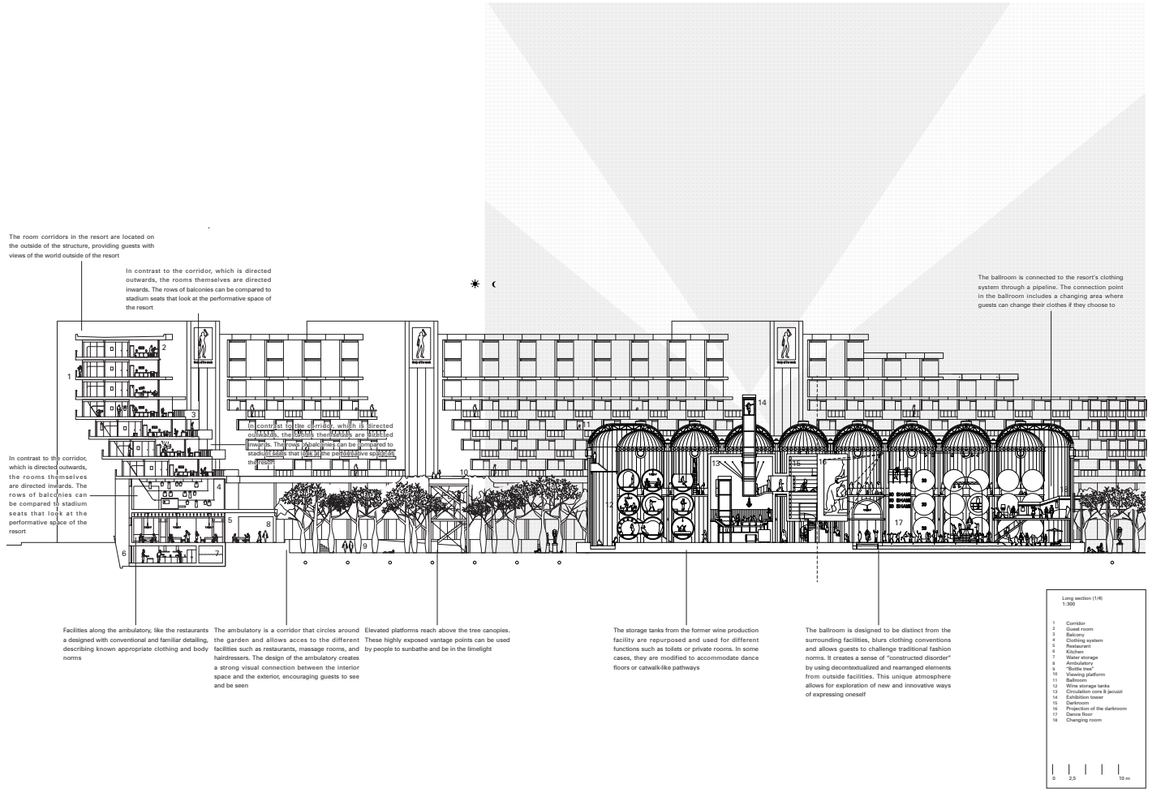
Ground floor plan (night)

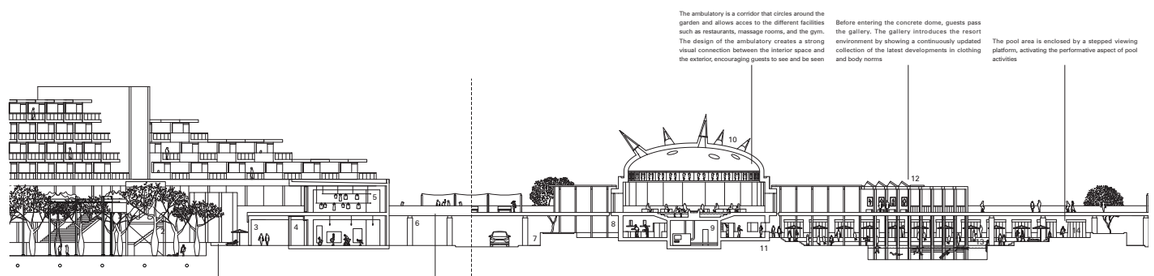


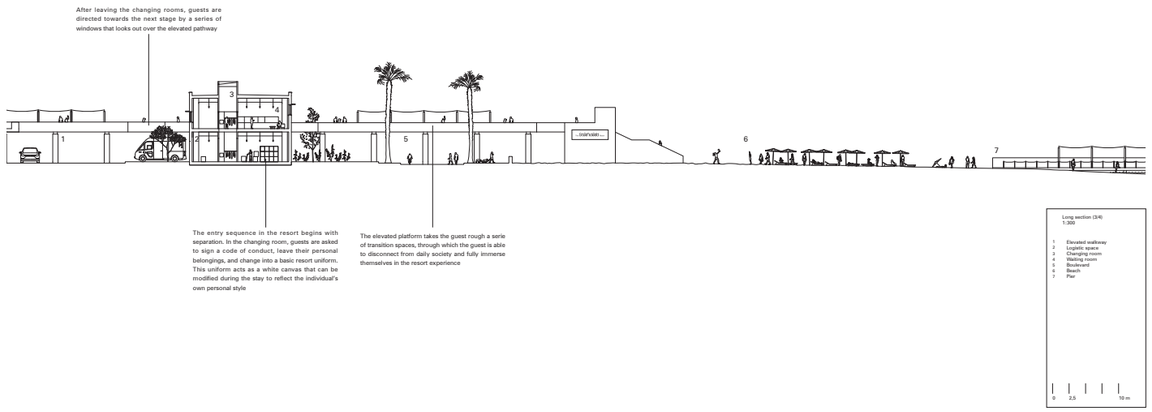
First floor plan

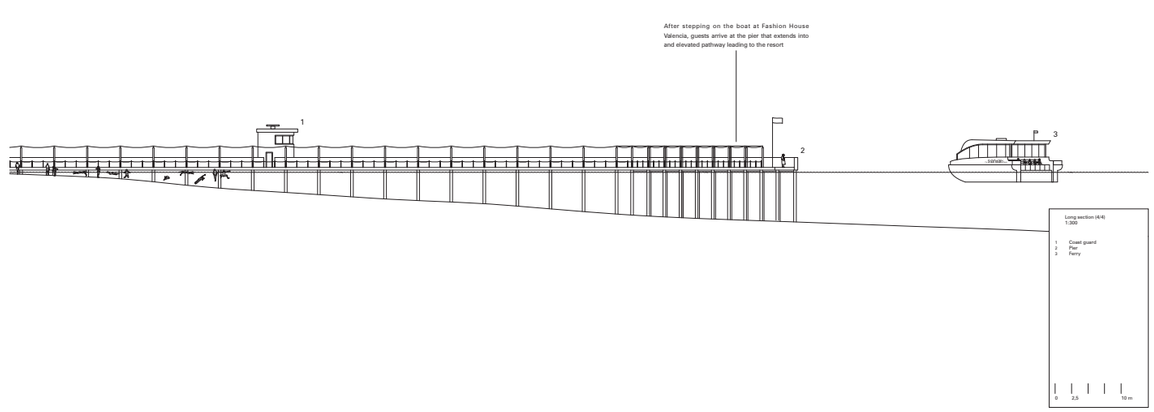


Room section
Room plan









Long section



Discussing exhibition design



Fashion House models



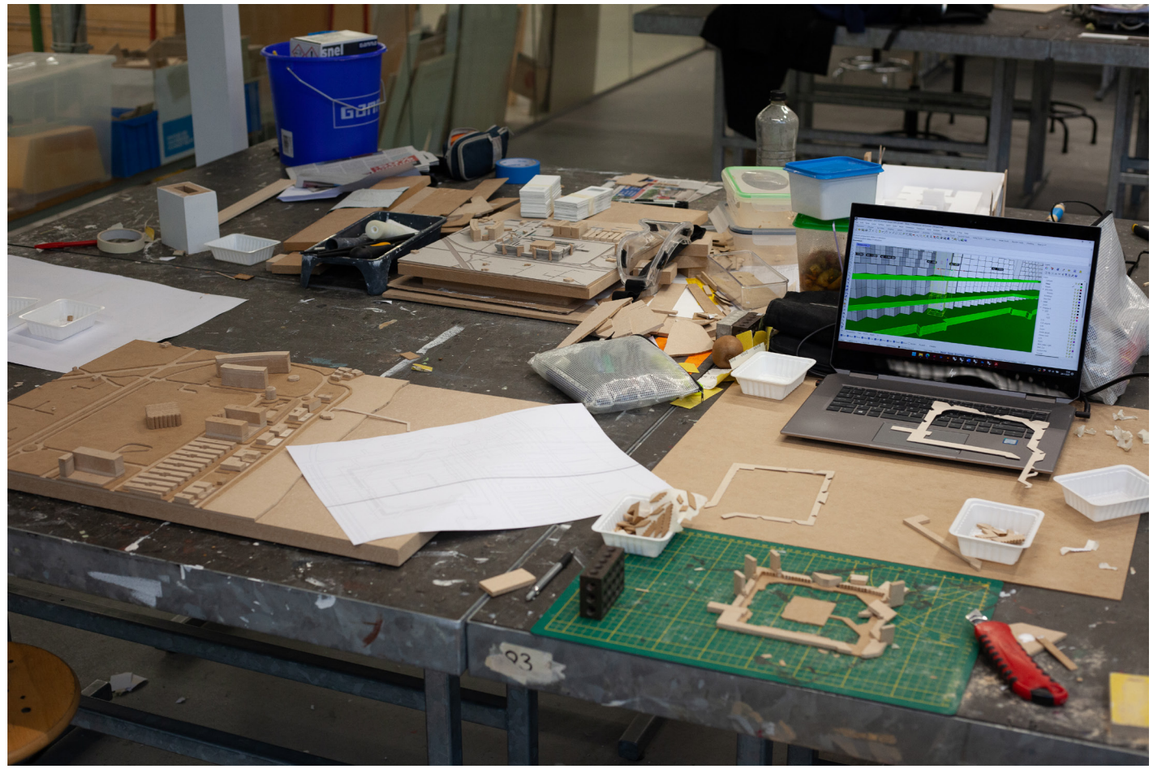
Discussing exhibition design



Oat working on orange hall model



Staircase for orange hall model



Working on model for The Standard Resort



Applying the sand-wood glue mixture to create the model for The Standard Resort



Presenting the Red Thread map



Presenting Fashion House



Presenting the exhibition



Presenting contributions



Presenting contribution



Presenting contribution



Print on mirror



People using the “viewing machine”

The Berlage Center for
Advanced Studies in Architecture
and Urban Design

Faculty of Architecture and
the Built Environment

Delft University of Technology

Students

Nigel Alarcon (MX)
Pooja Bhave (IN)
Fabiola Cruz (PE)
Mariano Cuofano (IT)
Alonso Díaz (MX)
Xiaoyu Ding (CN)
Sandra Garcia (ES)
Inés Garcia-Lezana (ES)
Martino Greco (IT)
Sebastian Hitchcock (ZA)
Alejandra Huesca (MX)
Yesah Hwangbo (KR)
Takuma Johnson (US)
Yi-Ni Lin (TW)
Cristhy Mattos (BR)
Preradon Pimpakan (TH)
Adi Samet (IL)
Raymond Tang (US)
Kulaporn Temudom (TH)
Paola Tovar (MX)
Danai Tsigkanou (GR)
Jesse Verdoes (NL)
Rongting Xiao (CN)

Director of Studies

Salomon Frausto