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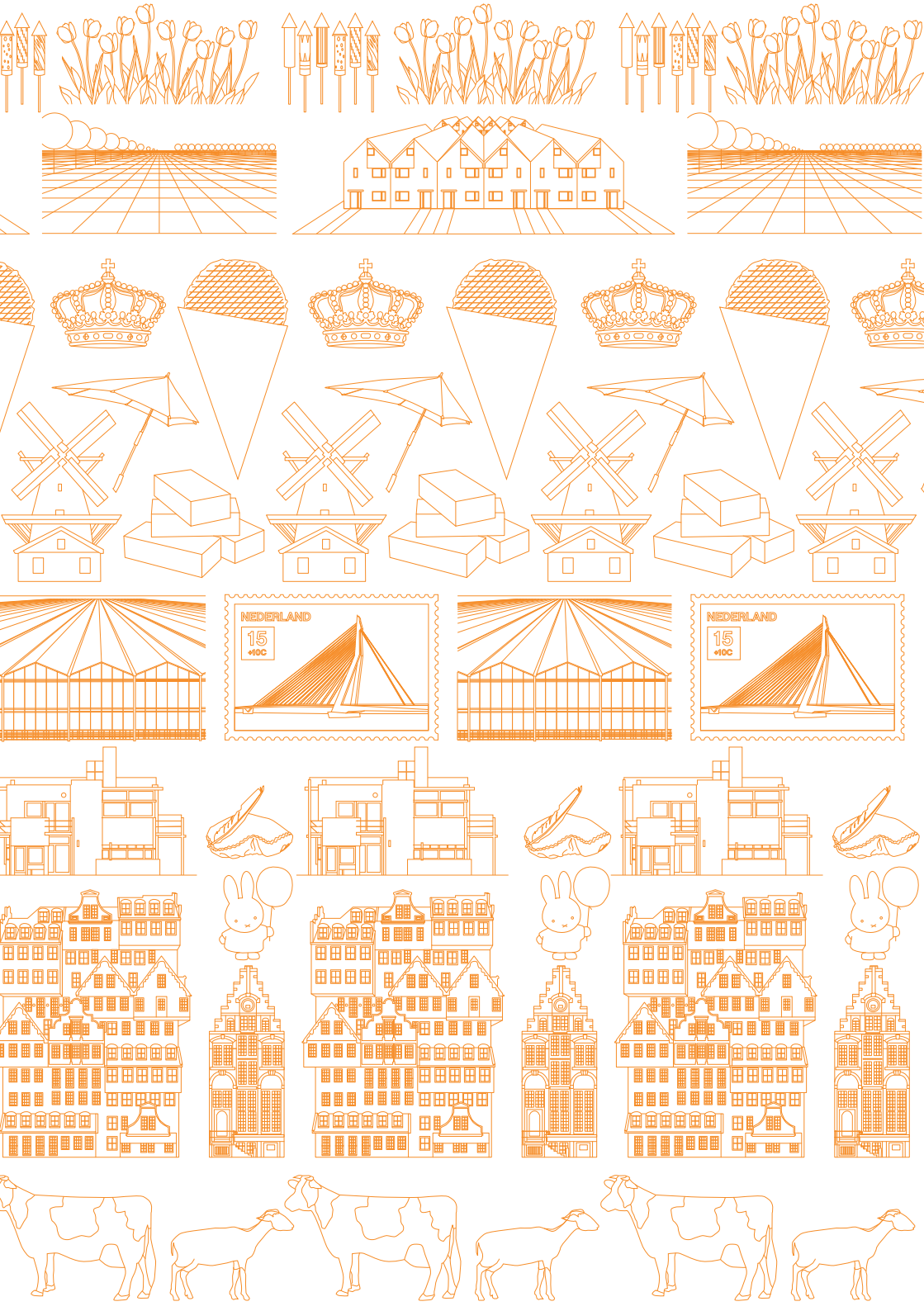
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The Berlage Center for Advanced Studies in Architecture and
Urban Design
Delft, 2015

Thesis project
A Flat Tale
Appendix

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Mentors: Salomon Frausto, Thomas Weaver

A Reference Unreferenced

An Appendix to A Flat Tale

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Intro

A Flat Tale Appendix

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"A Reference Unreferenced" is the project's appendix. It contains references, sources, inspirations and explanations to all three project elements. The appendix draws on the research done on the topics of Dutch architecture and visual culture, the history, meaning and structure of tales and narratives and the approaches, elements, meanings, structures and formats of picturebooks. Starting with "A Good Life ABC", the appendix goes into each letter of the alphabet and the drawings associated with them, giving a short historical, theoretical or visual explanation of the objects and their relation to Dutch culture and the built environment. The second part of the appendix elaborates on the drawings in "A Flat Tale". Every opening has its own story. Every drawing is described and positioned within its historical and architectural context. References used for the drawings are enumerated and explained in detail. The third part of the appendix elaborates on the final project found in "Pitch". It explains the use of "infiltrators" throughout the three parts and locates them within the previous books. By illuminating the stories behind the infiltrated elements, the drawings of "A Good Life ABC" and "A Flat Tale" are given a deeper meaning which can be explored by re-examining the entire set.

Glossary

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This glossary refers to element and approaches of designing a picturebook. It contains structural, artistic and aesthetic elements of books.

Picturebook. "Picturebooks are unified artistic wholes in which text and pictures, covers and endpages, and the details of design work together to provide an aesthetically satisfying experience. The spelling picturebook—as one word—is utilized intentionally in order to emphasize the unity of words and pictures that is the most important hallmark of this type of book."[1]

Cover. "All the elements of the picturebook which we see before we come to the first text opening (where the words of the story begin) communicate a mood and may give us signals about the thematic thrust of the story. In some picturebooks the storyline begins with the cover, the endpapers, or the illustrations included with the front matter, half title, or title page."[2] The covers of all four books (the three parts of the project and the appendix) all tell a related story. The triangular shapes and letters all refer to the same thing. For more information see Part III, Infiltrator 0.

Endpapers. "Endpapers may be printed in a colour which is chosen to set the mood for the story. If there are illustrated endpapers, they are frequently designed as a stylized or repeated pattern with motifs important to the story."[3] Endpapers of all four books are related to their themes and topics. The colour of the drawings / patterns on the endpapers matches the colour of the book covers, as well as the overall colour palate of the specific book. In that way, "A Good Life ABC" has rows of tulips depicted on the endpapers. The tulips are coloured in red, the same as the cover. Tulips are one of the elements found in the book and are also one of the most repetitive elements found in the Dutch environment. Placed among the tulips is the bunny character of Nintje. Paired, these elements talk about the relationship of natural and constructed elements in the Dutch environment. The two also have an artistic connection which is achieved through Piet Mondrian and the De Stijl group.
"Thus Charmion von Wiegand on Mondrian's New York studio. In his Paris studio he had used flowers to make it more cheerful. One tulip in a vase, an artificial one, its leaves painted white. As Mondrian was probably incapable of irony, the tulip was unlikely to be a wry joke about his having had to produce flower pieces between 1922 and 1925 when he no longer wanted to because there were no buyers for his abstracts. It could, of course, have been a revenge for the agony a compromise of that sort must have cost him. More likely, it was simply a part of the general revulsion against green and growth which made him, when seated at a table beside a window through which trees were visible to him, persuade someone to change

places."[4] More information on Nintje and De Stijl can be found in Part I: A Good Life ABC; N – Nintje.
The endpapers of "A Flat Tale" depict repetitive rows of Dutch canals and canal houses. Both front and back sides of the houses are visible, along with either their entrances to the street or private back gardens. Since "A Flat Tale" tells a story of Dutch architecture and the built environment, its endpapers represent its most common form. In "Pitch", the endpapers represent the grid of the Mountain. Trees are planted in this grid in order to emulate a feeling of a natural environment. For more information on the Mountain, look in Part III: Pitch.

Opening. "Opening refers to any two facing pages. Picturebooks are rarely paginated; in the absence of page numbers, we can refer to, for example, the second opening or the seventh opening."[5]

Colour. "The three aspects of colour—hue, tone, and saturation—may help us to analyse the colours used in an illustration. Hue refers to the different segments of the spectrum, allowing us to distinguish all that might be called red from all that might be called orange (though the distinctions are of course blurry, because the spectrum is a continuum). Tone refers to the amount of darkness or brightness of a hue and can further be broken down into tint (the addition of white, or water in the case of watercolour) and shade (the addition of black). Saturation refers to the intensity or purity of a colour.
Changes in colour can be signs of changing mood.
Lastly, the deliberate lack of colour in picturebook illustrations is an interesting choice, especially nowadays when the technology of colour reproduction is so advanced.
Another aspect of the depiction of colour and light is the use of light and shadow to both manipulate our attention and to suggest symbolic meaning."[6]
The use of colour differs in all parts of the project. "A Good Life ABC" uses only primary colours. It does so in order to remove any specificity from objects. In this way, the objects become emblems rather than specific representations. "A Flat Tale" has a wider colour palate. But unlike the first part, where the colours are bold and bright, the second part has a more saturated, pastel palate. This is done in order to conjure up the cloudy diffuse ambient of the Netherlands. "Pitch" is done in black and white in order to convey its seriousness and maturity. The lack of colour also plays a role in focusing the reader on the text rather than the images. "A Reference Unreferenced" is a little grey book with orange drawings. The use of orange colour is closely related to the Netherlands, given the fact that it is the colour of the Dutch Royal Family. The orange colour pops out in the field of grey letters.

Distance. "The closer we seem to the action, the more empathy and emotion we may feel; whereas a long view tends to make us more objective and detached, viewing the action from a safe distance."[7]

Framing. "Frames often serve to convey the impression that we are looking through a window. The most common way of framing is to simply leave some space around the illustration. The wider the space, the more set-off the illustration seems, and the more objective and detached we can be about it.
Moebius (1986) puts it this way: "Framed, the illustration provides a limited glimpse

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'into' a world. Unframed, the illustration constitutes a total experience, the view from 'within'." When an illustration extends to the edges of the page without any frame, it is said to bleed. Full bleed means that the illustration extends to the edges of the page on all four sides. In a full-bleed double page spread, the illustration completely covers the two pages of the opening. This is perhaps the ultimate "view from within". (Moebius, 1986, p. 150). Doonan (1993) comments that full bleed "suggests a life going on beyond the confines of the page, so that the beholder becomes more of a participant than a spectator of the pictured events"[8]
The drawings in "A Flat Tale" are always done in 'full bleed', covering the entire surface of the paper. This is done because the drawings always depict merely a sample of the built environment, a chosen specimen, an interesting occurrence. There are always more things happening beyond the limits of the frame, but they are just not visible in the book.

1-Sipe, Lawrence R. "Picturebooks as Aesthetic Objects". Literacy Teaching and Learning, Volume 6, Number 1.pp.23-42
2-Ibid.
3-Ibid.
4-Sylvester, David. "About Modern Art: Critical Essays, 1948-1997". Henry Holt and Co., 1997.
5-Ibid. 1
6-Ibid. 1
7-Ibid. 1
8-Ibid. 1

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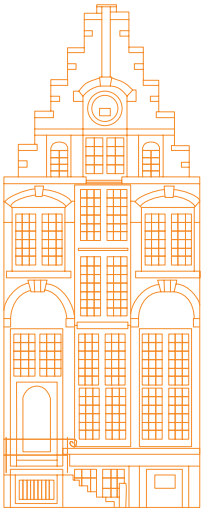
Part I

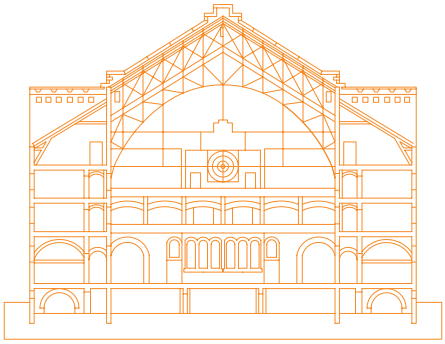
A Good Life ABC

To establish the basic grammar of the Netherlands and its architecture, "A Good Life ABC" is used as an example of the simplest way of giving and receiving knowledge. It is an analogy to the way architecture is represented to the general public. With the intention to make projects easier to understand, which consequently allows them to be accepted better by the general population, architects sometimes oversimplify. In an effort to explain the complex architectural idea in a relatable way, a series of reductive diagrams is produced with the intent to explain the architectural process. This process is, in the end, reduced to a simplified, reductive drawing that represents the final stage of development: an icon, which then becomes the means of recognition for the project. "A Good Life ABC" uses letters of the alphabet, which are paired with drawings of objects and elements of the built environment. The drawings are drawn in a reductive manner, with minimal detailing and with the use of only primary colours. This is done in order to remove any specificity of a singular object. In this way, emblematic objects and places are created which refer only to themselves and their Dutchness. They perform as symbols of Dutch identity.

A - architecture. Dutch architecture has had a significant role in the European architectural discourse. The first important epoch of Dutch architecture was in the 17th century. This period is also known as the Dutch Golden Age and it was a period when the Netherlands established itself as a powerful economic entity. Dutch cities expanded and became urban centres. One of the most important architectural elements that formed these urban centres was the Dutch canal house. The canal house is a narrow, high and deep building, used mostly for housing. The basement and attic can be used for storing goods. Due to possible flooding, the entrance to the house is raised and accessed with stairs on the front facade. The narrow plots left little room for stairs and hallways, which is why most of the houses have a hook and pulley system installed on the top of the front facade which is used to pull goods and furniture to the higher floors of the house through the large windows.



Typical Dutch canal house with raised entrance.

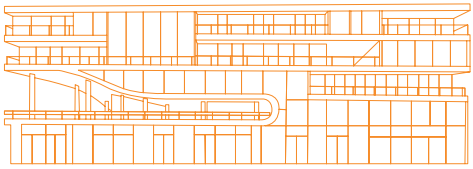


Section drawing of the Beurs van Berlage building in Amsterdam (1896-1903).

The second important epoch of Dutch architecture was at the beginning of the 20th century. This period is signified by different architectural groups. One important architect of that period, a representative of the rationalists, was Hendrik Petrus Berlage. One of his most significant projects is the Beurs van Berlage building in Amsterdam. The building was originally designed as a commodity exchange, but has since been transformed and reprogramed. Due to its atrium like section, which consists of four storeys of spaces on the sides of the building and an open, high, glass covered area in the centre, the building can host multiple functions simultaneously. Given the fact that the spaces are radically different in character, varied and perhaps opposing programs can exist and function at the same time. The use of heavy, brick structure for the perimeter spaces and a light, steel and glass structure for the central area of the building also gives this spaces different visual characters and ambient, which in turn provides the building with strong identity. Another significant group was De Stijl which was founded in Amsterdam in 1917. It was a movement

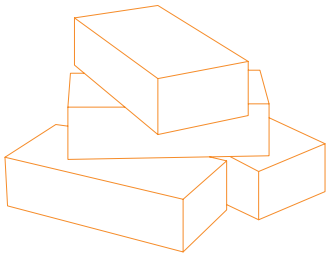
which consisted of artists and architects. See kunst.
The third epoch began in the 1990s. "The strength of Dutch architecture during the 1990s is that it succeeded in finding a place within an international architectural discourse without sacrificing the typically Dutch qualities of realism and Sachlichkeit (matter-of-factness)."[1]
This final period encompasses a lot of currently operating Dutch architects which were able to, once again, put Dutch architecture 'on the map'. Some of the most prominent offices include OMA (Office of Metropolitan Architecture), UN Studio, MVRDV, Mecanoo, West 8, Neutelings Riedijk, NOX, Oosterhuis.nl, Atelier van Lieshout and architects Wiel Arets, Erik van Egeraat and Koen van Velsen, all part of the "SuperDutch", a term coined after the book of that name from 2000 by Bart Lootsma.

1-Lootsma, Bart. *SuperDutch: New Architecture in the Netherlands*, Princeton Architectural Press, 2000



VIlla VPRO in Hilversum, built in 1997, was the first realized project of the MVRDV architectural office.

B - brick. The brick is the most commonly seen building material in the Netherlands. Since most of the land was reclaimed, there was a shortage of stone, but an abundance of clay.
An architectural dictionary from the beginning of the 20th century defines the brick as "a regularly shaped piece of clay hardened in the sun or by the heat of a kiln and intended for building; commonly one of very many pieces of uniform size."[1] The Dutch brick is also specific in its size, which is smaller than some found in other parts of Europe. In the Netherlands, the brick was used for everything from construction material, facade ornamentation to pavement. The Dutch brick was also one of the country's early export products. It was used in many Dutch colonies around the world.

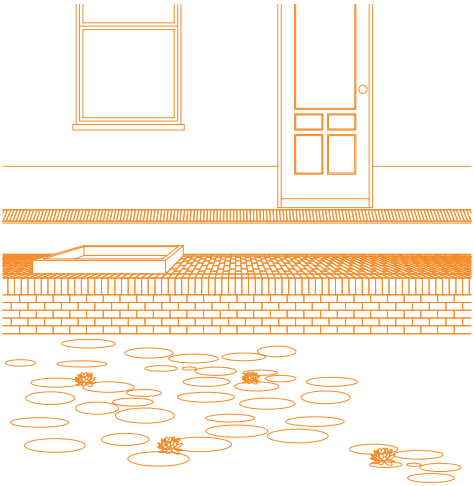


A group of bricks.

1-Sturgis, Russel. *Sturgis' Illustrated Dictionary of Architecture and Building: An Unabridged Reprint of the 1901-2 Edition*. Dover Publications, 1902.

C - canal. Canals, along with dikes and water pumping stations are part of the Dutch flood control system. Since a large part of the country's territory is below sea level, due to the fact that it is reclaimed land, there is a constant threat of flooding. Today, the Dutch have perfected the water management system in a way that minimizes this constant threat. The canals are the most commonly present element of this system. They are used for transportation, agricultural purposes and as a means of land division. When seen from above, the canals divide the land into orthogonal grids of different shapes and sizes. The size and depth of the canals vary according to their use

and their position. Throughout history, the canals within cities were used to transport goods, which arrived on bigger ships to the harbour, throughout the more dense spaces within the city centres. Today, the canals are also seen as an important cultural and architectural element which defines the identity of old Dutch cities.



A view of a Dutch canal with brick paving and reeds growing in the water.

D - dike. The dike is the first line of defence against the water. It is also the first step in reclaiming land. In order to create more land in areas which were previously covered by water, swamps or the sea, the Dutch built dikes. The dike would delineate the area that was to be reclaimed. "Originally these dikes were built by individual farmers or small communities. However, if your neighbour's dyke burst, your land flooded as well, so some form of coordination was needed to keep water out. In some areas, such co-ordination failed, and the water took over the land. In other areas, farmers organised in local 'water boards' that set down rules to responsibilities, and fines were imposed in case of failure. In the Alblasserwaard, already in the 12th century, Count Floris the Fifth ordered the organisation for building of a ringdyke all-round the Alblasserwaard, to be managed by different water boards. The result was the establishment of a 'polder' (see: POLDER): land that is protected from surrounding water levels that are higher than the land surface."[1]

1-van Schoubroeck, Frank; Kool, Harm. "The Remarkable History of Polder Systems in The Netherlands". 2010

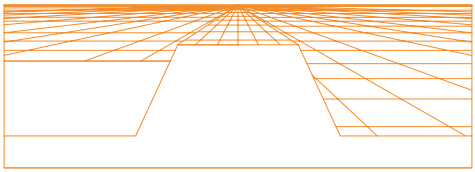
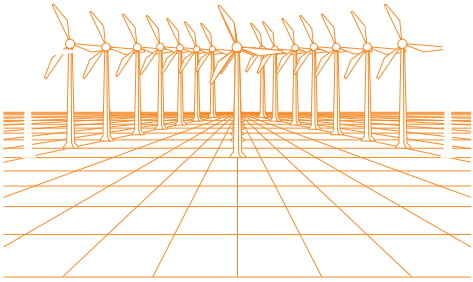


Diagram of a dike section, with the water level shown higher, on the left side, and the polder landscape lower, on the right side.

E - energy. While the traditional windmill was used for grinding grains and pumping water, the contemporary windmill is used for farming the energy of the wind and turning it into sustainable, green energy. Towards the end of the 20th century, these windmills first started appearing on land, flanking the edges of highways or polders, or being a part of the gridded landscape. Today, the focus is on building wind energy farms in the sea. „The existing offshore wind farms and those under construction have a capacity of approximately 1,000 MW. The first two wind farms built in the North Sea off the coast of the Netherlands are the offshore Wind Farm Egmond aan Zee (OWEZ, 2006) and the

Princess Amalia Wind Farm (2008)."[1]

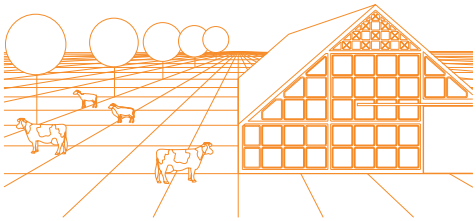
1-The Netherlands Enterprise Agency, "Offshore Wind Energy in the Netherlands: The Roadmap from 1000 to 4500 MW Offshore Wind Capacity". 2015



The grid of the landscape streches to the sea in the form of wind energy farms which consist out of hundreds of windmills.

F - farm. Farm areas are a specific type of land appropriation in the Netherlands. Existing in all parts of the country, the farmlands cover most of the land that is not already part of a city or a body of water. In order to make production more effective, the farm areas are divided into orthogonal grids. "Agricultural lots are laid out at right angles whenever possible to minimize loss of land. In the reclaimed polders the road is set low and straight; at their edge it rises to adopt a direction towards another polder where the most expedient direction is often not on axis with the existing stretch. These alignments must be reconciled – hence the gentle curves designed into the route."[1] This agricultural land was once inhabited by the people that either owned it or worked on it, but today this situation changes. "Though Hosper's dramatic grids of trees and long rural boulevards are still visible, agricultural space is under siege. Some 70 percent of The Netherlands is still agricultural, but more than two-thirds of that land is not productive. It is subsidized not only so that the Dutch can maintain the myth that they grow their own food (over 80 percent of the food consumed in The Netherlands is actually produced elsewhere, while an equal amount of the country's agricultural products are exported); it is a way of preserving open space. As the population grows, that artificial emptiness is increasingly coming under attack."[2]

"Traditionally, farms were built on the occasional sandy banks that occurred here and there in the polder. Houses were built so, that in case of high water, cows could be safely put on a second floor. Many such farms are still in place, even if the interior is often overhauled every new generation, to keep fulfilling the needs of the day. Therefore, even today you can see inhabited old farmhouses –sometimes by a farming family, but also by other citizens, who enjoy the



The farm house depicted in the drawing is a specific type of prefabricated farm house found in the Noordoostpolder. Noordoostpolder consists mostly of agricultural land. Every piece of land has been engineered. There is no real nature. Each farmer, the polder's predominant figure, was carefully chosen to inhabit this area based on his background, education and personal values. Everything is planned, calculated and meticulously organized. Farmers reside on their agricultural land, which is evenly and geometrically distributed throughout the polder. The amount of land each farmer is given depends on his potential and social status. The laborers are picked by the farmers. They reside in villages which are evenly distributed throughout the polder.

traditional beauty of the house."[3]

1-Inge Bobbink, Saskia de Wit. "A Dutch Perception: A Rational Interpretation of the Formal Language of the Landscape".
2-Aaron Betsky, Adam Eeuwens. *False Flat: Why Dutch Design is so Good*. Phaidon Press Limited. New York: 2004. Pp. 102
3-van Schoubroeck, Frank; Kool, Harm. "The Remarkable History of Polder Systems in The Netherlands". 2010

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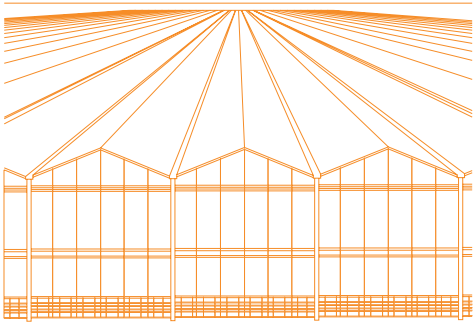
G - glasshouse. In order to make year round use of its landscape, Dutch farmers use glasshouses in order to produce fruits, vegetables and flowers all year round. The massive expanse of glasshouses is most evident in Westland, the area west of Delft and Den Haag. Given the fact that the Dutch climate is not favourable for some of the plant species that are produced here, artificial lighting and heating is used within the glasshouses. This lighting produces a specific glow in the night sky of Westland and surrounding areas, which sometimes resembles a permanent orange sunset, rather than a midnight dark blue sky. "Greenhouses ("kas" in Dutch) began to be built in the Westland area of the Netherlands in the mid-19th century. The addition of sand to bogs and clay soil created fertile soil for agriculture, and around 1850, grapes were grown in the first greenhouses, simple glass constructions with one of the sides consisting of a solid wall. By the early 20th century, greenhouses began to be constructed with all sides built using glass, and they began to be heated. This also allowed for the production of fruits and vegetables that did not ordinarily grow in the area. Today, the Westland and the area around Aalsmeer have the highest concentration of greenhouse agriculture in the world."[1]



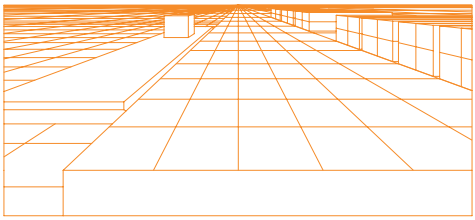
The infinite rows of Westland glasshouses.

1-The Berlage. *ARB101 Project NL: Reference Dossier*, Part 2.5: Westland. 2015

H - harbour. The Port of Rotterdam is the largest port in Europe. It is used daily for import and export of goods to and from Europe. Large ships, carrying hundreds of shipping containers come and go each day, taking and bringing with them various products produced in the Netherlands and elsewhere. The economic success of the Netherlands is mostly based on trade. During the country's golden age in the 17th century, the Dutch East India Company (or Vereenigde Oost-Indische Compagnie; VOC) was formed. "It was originally established as a chartered company in 1602, when the Dutch government granted it a 21-year monopoly on Dutch spice trade. It is often considered to have been the first multinational corporation in the world and it was the first company to issue stock. It was a powerful company, possessing quasi-governmental powers, including the ability to wage war, imprison and execute convicts, negotiate treaties, strike its own coins, and establish colonies."[1] After it's colonial era, which is mostly frowned upon today, the

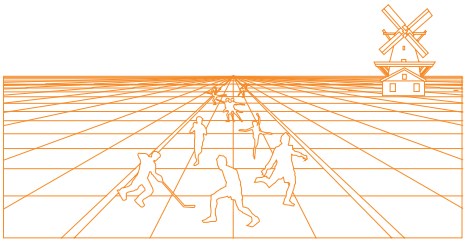
Dutch continue to be a global economic force, especially when it comes to trade." The Netherlands earns almost 30% of its income from the export of goods and services. In 2012, the value of exports was 86.7% of the Netherlands' GDP."[2] Along with trading actual material goods, the Dutch also trade services. The knowledge of water management is one of the most dominant intellectual 'trades' the Dutch conduct. Architecture is another major Dutch export product.

1-Wikipedia. "Dutch East India Company". https://en.wikipedia.org/wiki/Dutch_East_India_Company
2-Hollandtrade. "Export and Import". http://www.hollandtrade.com/business-information/holland-information/export-and-import/



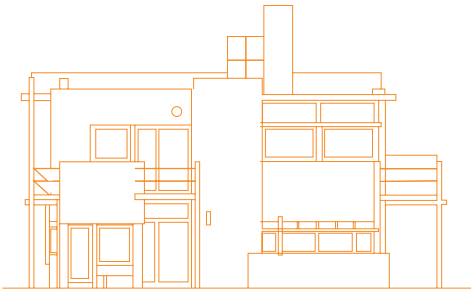
A view of a container port in the Netherlands.

I - ice skating. The Friesland province, located in the northern part of the Netherlands has a history of hosting the 'Eleven Cities Tour', or 'Elfstedentocht' – an ice skating tour, around 200 kilometres long, which passes through eleven cities. The race is envisioned as an annual event, but unfortunately, due to unfavourable weather conditions, the gaps between races are sometimes even decades long. The route of the race goes through the canals, rivers and lakes of the region, giving participants a chance to observe and experience their environment from a different perspective.



Ice skating on the frozen canals.

K - kunst. One of the most widely known Dutch movements of the 20th century is embodied in the group De Stijl. This group of artists and architects was founded in Amsterdam in 1917. The movement, also known as neoplasticism, advocated against individualism and for universality. The use of primary colours was one of the most obvious features of the group, led by the Dutch painter

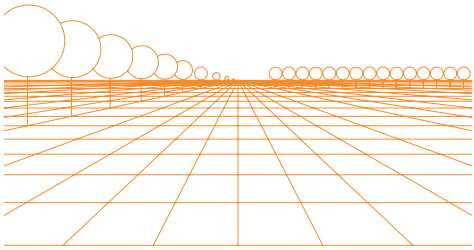


Gerrit Rietveld, The Schroder House, Utrecht, 1924. "Rietveld's Schroder House is not the result of a struggle with modernity, but an expression of yearning. The building is a statement that communicates the desire to participate in the experience of freedom and openness which the architect and his client shared against the background of a deeply conservative provincial culture."

Grafe, Christoph. "Exodus to a New World - Dutch Architecture and Its Yearning for Modernity". Oase #67: After the Party – Dutch Architecture 2005. NAI 010 Publishers. 2005.

Theo van Doesburg together with Piet Mondrian, architects Gerrit Rietveld, J. J. P. Oud and others. "'Primary colour' in the abstractly realistic art of painting indicates only that one particular colour acts as ground colour. The primary colour, therefore is only apparent in a relative sense; in principle, this colour is non-individualistic and free of individual sensation and expresses only silent emotion of the universal. Primary colours in the afore described art of painting from a conception of the primary colour in such a manner that they no longer depict the natural and yet remain realistic."[1]

1-Mondrian, Piet. De Stijl. 1918.

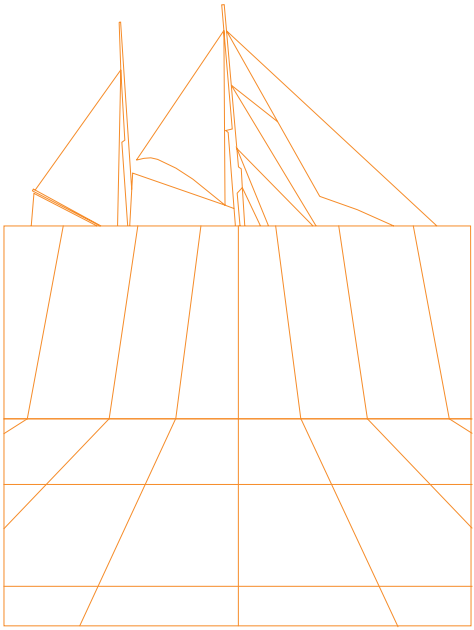


The Dutch landscape. The road axes are delineated with trees.

L - landscape. The Netherlands consist of multiple forms of landscape: natural (rarely present), cultural, urban and architectural. "The natural landscape has a form that refl ects its geological evolution but has no formal determinants. [...] The cultural landscape arose out of a process of cultivation enacted on the natural landscape. The urban landscape for its part arose out of a civil engineering process enacted on both natural and cultural landscapes. The architectural landscape's quality arises where the architectural treatment ofthe basic forms in the successive layers (the genius loci) renders the landscape 'lucid' or 'legible' as an identity in its own right."[1]

1-Inge Bobbink, Saskia de Wit. "A Dutch Perception: A Rational Interpretation of the Formal Language of the Landscape".

M - mountain. The entire country is a constructed landscape. But since most of it is reclaimed land, most of it is flat. Or at least not very high above the sea level. The only way one can observe the order and organization of the perfect, straight lines of canals, streets and train tracks that cut the orthogonal agricultural fields is from an airplane. The highest geographic point of the country equals the height of an average skyscraper. The only thing missing in the Dutch scenery is a strong verticality. There is a phrase



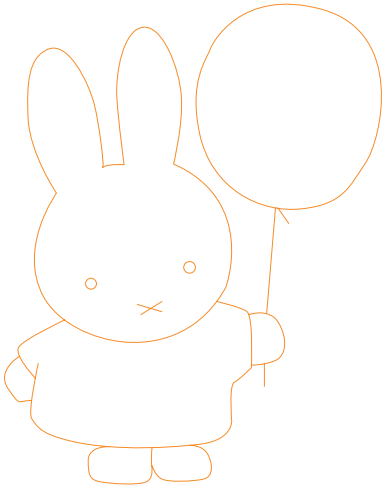
This drawing is the first 'infiltrator'. It is also the only one in the first book, 'A Good Life ABC'. For further information on 'infiltrators' please consult Part III of this book.

used by the Dutch where one drives 'up a mountain' when riding a bicycle against a strong wind. The sensation experience when standing bellow a dike, while observing the sails or antennas of large ships on the other side is also compared to the sensation of standing at the foot of a mountain. "In Holland there are no mountains, just wind."[1]

1-Koolhaas, Rem. Mau, Bruce. "Dutch[3]" S, M, L, XL. The Monacelli Press. 1995

N - nijntje. Even though Nintje (known as Miffy to the rest of the world) seems as an ordinary, children's book character, that has nothing to do with architecture, visual culture or the built environment, the reality is far from that. Created in 1955 by Dutch artist Dick Bruna from Utrecht, Nintje (which in Dutch is a shortened version of the word 'konijntje' which means 'little bunny') draws her minimalist drawing and use of primary colours directly from the modernist movement. The way Nintje is depicted can be directly related to the Dutch De Stijl movement. Along with Nintje, Utrecht is also the home of Gerrit Rietveld's Schroder house, which is one of the most prominent architectural examples of the movement. Today, "she has become a cult figure, perhaps more popular among pre-teens than the pre-school market for whom she was originally designed. From the shopping malls of Tokyo to Topshop in Oxford Circus, Miffy merchandising is big business; she is one of Holland's biggest exports, reaching those places that even her main rival, Heineken, cannot reach."[1]

1-Allardice, Lisa. "Bunny Love". The Guardian. February 2006. https://web.archive.org/web/20140219034216/http://www.theguardian.com/books/2006/feb/15/booksforchildrenandteenagers.lisaallardice



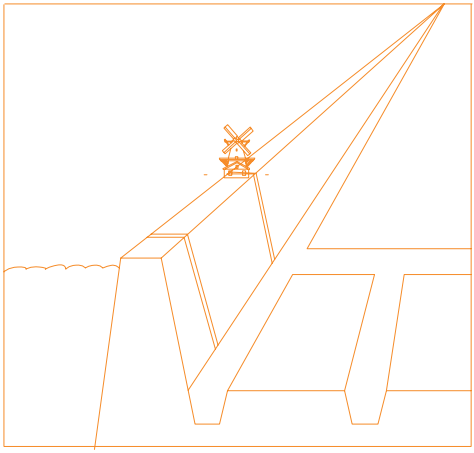
Nintje (Miffy), children's book character by Dick Bruna.

O - orange. The orange colour represents the Dutch royal family, the House of Orange (Huis van Oranje-Nassau). Due to the popularity of the royal family, orange colour is worn on numerous festive occasions, ranging from sports events to national holidays. The orange colour becomes a symbol of national identity, even though it is not officially part of the flag.

P - polder. "The Netherlands has a long history of creating "polders" – subsea level (or sub-river level) land, that is protected – or even reclaimed - from the sea. In the mid-20th century the state commissioned the realisation of polders in the then "Southern Sea" (Zuiderzee) that with the construction of dykes now is a lake (called IJsselmeer). The then

Zuiderzee was and is in the centre of the country and the Government indeed reclaimed land from the (shallow) sea. It was the Dutch State who carried out this land reclamation and created a modern agricultural landscape, with occasional modern towns that were built after the 1960s. Besides these large-scale modern polders, there are polders that have been created in the course of history and that may be one to a few hundred years old. The so called "Green Heart of Holland is situated between the cities of Rotterdam, The Hague, Amsterdam and Utrecht, consists of different polders. These polders are not exactly land reclamations, they are rather conserved areas – as they have not been reclaimed from the sea but rather protected from the sea."[1]

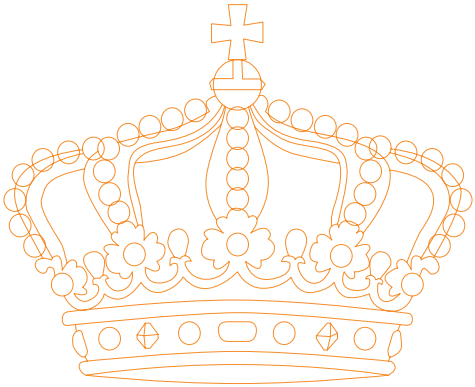
1-van Schoubroeck, Frank; Kool, Harm. "The Remarkable History of Polder Systems in The Netherlands". 2010



The creation of modern polders begins by constructing a dike, which serves as a delineator of the polder area and as a protective barrier against the water. Water pumps (and earlier windmills) are used to pump the water from the future polder. After drying out the water, the reclaimed land is lower than the sea/water level on the outer side of the dike.

- polder model. "They call it the "polder model", and it means nobody can leave the negotiating table until consensus has been reached. All participants might not be completely happy, but they can work with and under the result. The trick is often to apply the huge amounts of money the Dutch make off other countries (almost 40 percent of the economy is based on trade) toward subsidies that mitigate the pain of those who did not get everything they wanted."[1]

1-Aaron Betsky, Adam Eeuwens. False Flat: Why Dutch Design is so Good. Phaidon Press Limited. New York: 2004. Pp. 270

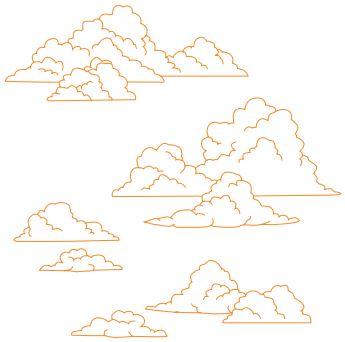


The Dutch royal crown.

Q - queen. The Netherlands is a monarchy governed hereditarily by the members of the House of Orange-Nassau. As defined by the constitution, the government consists of the monarch and the ministers. The current King Willem-Alexander and his wife, Queen Maxima of the Netherlands are supported by the majority of the population. There are multiple royal residence within the country. The ones used by the monarch is the Huis ten Bosch (as residential) and Noordeinde

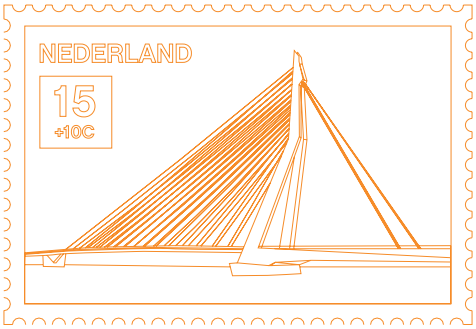
Palace (for work) in Den Haag. The Royal Palace of Amsterdam and the Soestdijk Palace are open to the public when possible.

R - rain. Rain is common in the Netherlands. The temperate climate and abundance of water surfaces have had an impact on the built environment. Most streets and pavements in Dutch towns and cities are covered with small brick paving which is placed and pressed into a sand base. This way, the rain flows through the surface of the pathways and is absorbed and channelled through the sand into lower layers.



Rain clouds.

S - stamps. Special sets of postage stamps are a way of promoting architecture in the Netherlands. Limited series of stamps depicting famous Dutch architecture are often issued to mark specific occasions in the architectural world. One of such sets was issued in 2011, when the then Netherlands Architecture Institute (now Het Nieuwe Instituut) started its most recent renovation. "Where else can you buy postage stamps that honor not just architects, but architecture, and not just timeworn monuments, but experimental



Example of a postage stamp depicting the Erasmus Bridge in Rotterdam (by UN Studio, 1996)

work that has not even been built? As a kicker, the stamps are designed so that, if you hold them up to a Web cam, they turn into 3D models floating in front of your screen. The project is a collaboration between the Dutch postal company TNT Post, and the Netherlands Architecture Institute (NAI), which I used to direct. The postage-stamp-size exhibit consists of five buildings. As a bonus, if you hold up a whole sheet to the camera, you see an image of the NAI itself. Moreover, the stamps are paired with an Augmented Reality App called UAR (Urban Augmented Reality) that lets you place this and other unbuilt structures in meatspace by holding your iPhone up to the site. All of this is a way for the NAI to manifest itself while it is closed for extensive renovations. That project will in turn make the institute more focused on debate and discussion than on exhibition. The whole operation raises the question of how architecture can best appear, especially when it is of the experimental (unbuilt) kind."[1]

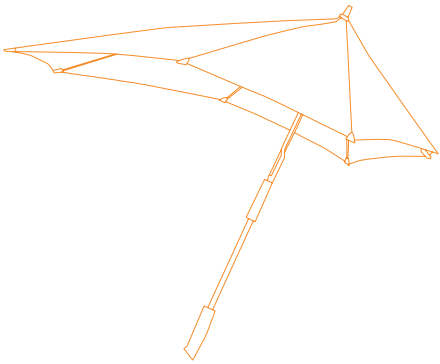
1-Betsky, Aaron for Minner Kelly in "Postage Stamp Architecture". ArchDaily. May, 2011. http://www.archdaily.com/134850/postage-stamp-architecture

I

T - tulip. The tulip flower is one of the most recognizable symbols of the Netherlands. Every spring, the flowering of the tulips transforms the Dutch landscape into fields of bright colours. "Dutch Grey: A Dutch friend asked me if I would like to see the tulip fields. Inwardly I really did not want to see the tulip fields. For some reason I thought that seeing so many tulips – red, yellow, white, purple – would be too much. In any case I did not want to see the tulips. My friend persuaded me to go with him. I am glad that he did. He brought me into a deep view. When we rode along the roads which moved through the tulip fields I began to understand Mondrian. I always thought him to be an international painter; I found him be to be a Dutch painter. It was not the colour of the tulips but the density of the sand and earth where the bulbs were planted which reminded me of Mondrian. It was the atmosphere of opacity. The place, the land, the earth was dense opacification. The coloured flowers were not the issue, it was the infinite penetration and the compaction of trapped light crystals in the earth which illuminated the air into a grey solidity...Dutch grey."[1]

1-Koolhaas, Rem. Mau, Bruce. "Dutch Grey" S, M, L, XL. The Monacelli Press. 1995

This is a row of tulips, but these are not Dutch tulips, because they are not straight and even enough. Dutch tulips are all the same size and height, and they stand straight against the ground.



Dutch storm umbrella. Resistant to strog winds.

U - umbrella. A Dutch invention directly related to the unfortunate weather with lots of rain and heavy winds is the storm umbrella. It stands as an example how the promotion of architecture, design and research can lead to innovation. "It was personal frustration that led to the ingenious invention of the senz° original storm umbrella. By understanding the laws of aerodynamics and outsmarting the establishment, senz° created an umbrella that can withstand any weather, even storm winds of up to 100km/h!"[1]

1-Original project idea for the Senz umbrella. https://www.senz.com/en/discover/explore-our-umbrellas/

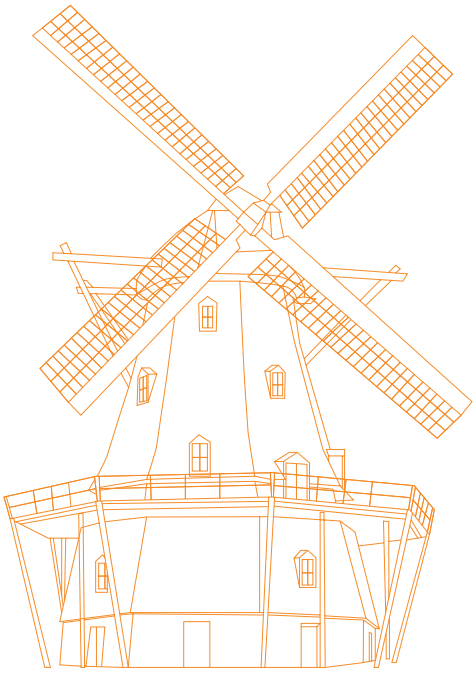
V - vinex. It stands for Vierde Nota Ruimtelijke Ordening Extra and is a policy briefing note of the Dutch Ministry of Housing, Spatial Planning and the Environment. It resulted in massive

An endless view of VINEX produced housing developments.

housing developments. "A major change was brought about by the disappearance of theVINEX mechanism, a simple device which allowed developers to buy land wholesale and sell it in individual housing units, and incidentally led to the launching of relatively large projects, which required the services of architects. The situation today is that architects have to look for what are often much smaller opportunities simply to survive."[1] "Through the general deployment of the term 'real-estate', the definition of the architect is replaced by that of the economist. This is also the moment that architecture becomes definitively inexplicable (at least in line with the criteria according to which architect usually explain architecture). The logic of a building no longer primarily reflects its intended use but instead serves mostly to promote a 'generic' desirability in economic terms. Judgement of architecture is deferred to the market. The 'architectural style' of buildings no longer conveys an ideological choice but a commercial one: architecture is worth whatever others are willing to pay for it."[2]

1-Linnemann, Mark. "Eight years after Nine+One". Oase #67: After the Party – Dutch Architecture 2005. NAI 010 Publishers. 2005.
2-De Graff, Reiner. "Architecture is now a tool of capital, complicit in a purpose antithetical to its social mission". Architectural Review, April 2015.

W - windmill. "Windmills can be classified in several ways, viz. according to their outward appearance, the way they work, and the task they have to perform. These classifications do not coincide, but they do overlap here and there. This has given rise to names which are not always very clear or unambiguous. According to their outward appearance the following windmills can be distinguished: the post mill (standaardmolen), the hollow post mill (wipmolen), the large Dutch drainage mill (kloeke poldermolen), the smaller types of drainage mill, the tower mill with a stage (stellingmolen), the paltrok, and the cylindrical tower mill without a stage (torenmolen). Smock and tower mills are called bovenkruiers (lit. upper winders) and are subdivided into binnenkruiers (lit. inside winders), whose caps are turned by a winch inside the cap itself, and buitenkruiers, which have the winch on the end nof a tail pole. There are



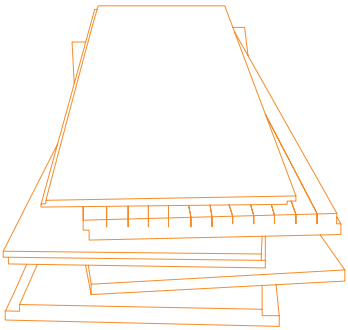
Example of a large Dutch windmill. It contains multiple stories where the lower ones can be used for storage, and higher ones for housing. They are constructed out of wood and are used to pump water in agricultural areas.

also beltmolens, built in mounds, and windmills whose towers rise straight from ground level these latter are called grondzeilers (lit. Groundsail mills). Finally windmills are classified according to the task they perform into drainage mills, corn mills, sawmills, and further a group of industrial mills all of which, with some variations, have more or less similar, factorylike interior equipment and comprise oil mills, fulling mills, paper mills, and the like."[1]

1-"The Durch Windmill: The Types of Windmills". http://www.let.rug.nl/polders/boekje/types.htm

I

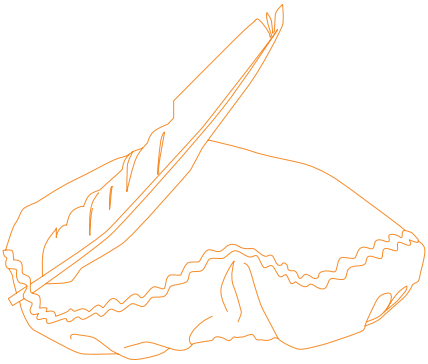
X - xps foam. It comes in many different colours and is primarily used for insulation in building construction. But blue XPS foam is also a signature colour for architectural models. "This studio cannot work without models and foam. It's not possible. Rem was just bored with a lot of blue foam pieces, and he told us not to use blue foam, but white foam, because he couldn't see blue foam anymore. And then, white foam was so difficult to find in the Netherlands, so we had a big problem. And then, we had to spray the blue foam, it's ridiculous."[1] "Venice Architecture Biennale 2010: a blue-foam model city is suspended in the top half of the Dutch pavilion for the Venice Architecture Biennale. Entitled Vacant NL, the installation curated by Rietveld Landscape aims to highlight the potential of temporarily vacant government space for use by creative enterprises. Visitors enter on the empty ground floor while the models are suspended on wires overhead."[2]



A stack of blue foam panels intended for construction.

1-Yaneva, Albena. Made by the Office for Metropolitan Architecture: An Ethnography of Design. 010 Publishers: Rotterdam, 2009
2-Etherington, Rose. "Vacant NL by Rietveld Landscape". Dezeen Magazine. August 2010. http://www.dezeen.com/2010/08/31/vacant-nl-by-rietveld-landscape/

Z - zwarte piet. A companion of Sinterklaas (Saint Nicholas) which has caused many controversies due to his link with Dutch colonial history. During the holidays, Dutch children dress up in costumes pretending to be the Sinterklaas' little helpers. Even though it represents a part of Dutch cultural history, it becomes more and more controversial.



The hat of Zwarte Piet which comes in many colours.

Part II

A Flat Tale

After establishing the grammar, with "The Good Life ABC", "A Flat Tale" forms the syntax. It is presented in the form of a picturebook which uses illustrations to give image to the events of the corresponding fabula. Image is used as a conveyor of spatial narrative, while text is used to convey the temporal one. Since "words and pictures necessarily have a combative relationship, their complementarity is a matter of opposites complementing each other by virtue of their differences. As a result, the relationships between pictures and texts in picturebooks tend to be ironic: each speaks about matters on which the other is silent."[1] The architectural design project, correspondingly, also consists out of images and text. Both image and text are used to convey the message. They can also, like in the picturebook, correspond with each other or not. If we consider the "original" users of each format, the child for the picturebook and the investor or stakeholder for the architectural project, we can also conclude that, in both cases, the users need a pre-acquired set of skills that enable them to read and comprehend these materials. "The encoding of these elementary structures of signification through which a work achieves meaning

and life as narrative is analysed in terms of the reader-viewer's creation of a "possible world" conceived as a construct (from individual experience) upon which disbelief is suspended"[2]. Both the architectural design project and the picturebook require a certain removal from the given reality in order to be able to use one's imagination and comprehend, acknowledge and visualize / imagine the ideas presented in the format.

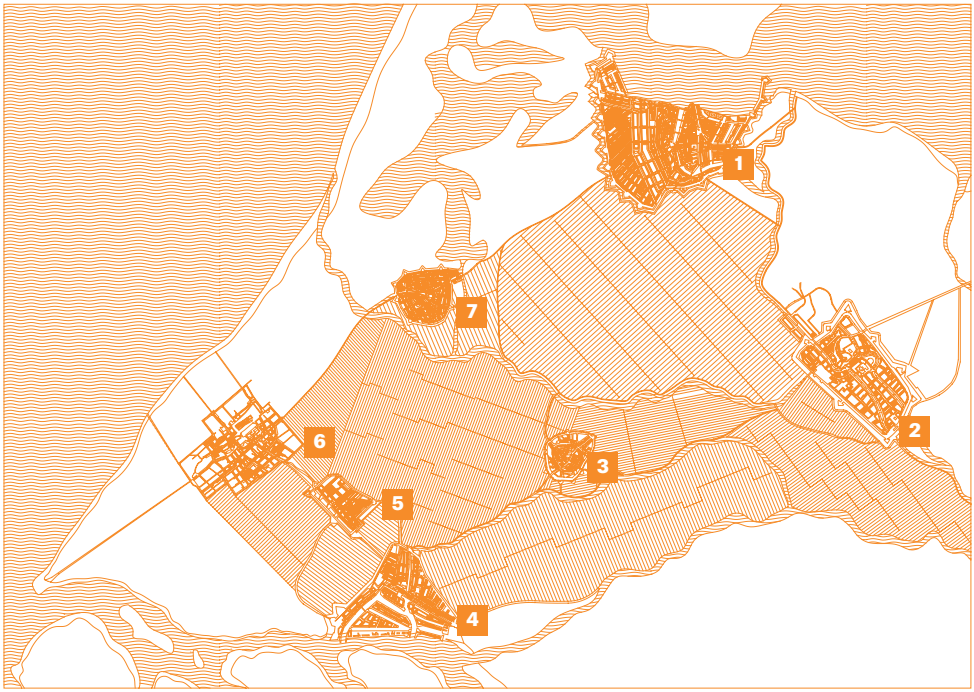
The story depicted in "A Flat Tale" is centred around the development of Almere, the newest city on the youngest Dutch polder. Almere was created on the Flevoland Polder, an artificial piece of land created by reclaiming the Ijsselmeer in the 1960s. Almere has been an architectural testing ground since the beginning of its creation in the 1970s. The city is divided into housing quarters, which have been built in stages. The construction of its most recent quarter, Almere Poort, started in 2005. The city still plans to expand due to a rapid growth in population. From large areas of housing developments, which are emblematic examples of urban planning approaches, to the masterplan for the Almere Centrum which was created by the Office for Metropolitan Architecture in 1997 and public buildings constructed there by other famous Dutch architectural offices, Almere has it all. It is a dense conglomeration of architectural experiments and approaches. The narrative of Almere can be viewed as a shorter, dense version of Dutch architectural history which is fruitful for the creation of imagery related to a variety of different aspects of Dutch architectural production. In "A Flat Tale", Almere is used as a lens for presenting and observing architectural, urban and infrastructural approaches. It is also used to establish ideas that form generative theoretical elements of Dutch architecture and culture (such as concept, export, good life, welfare, subsidies, etc.)

1-Nodelman, Perry. Words About Pictures: The Narrative Art of Children's Picture Books. University of Georgia Press: 1990
2-Trifonas, Peter Pericles. "Semiosis and the Picture-Book: On Method and the Cross-medial Relation of Lexical and Visual Narrative Texts". Applied Semiotics / Sémiotique appliquée 4: 11/12 (2002) : 181-202. OISE / University of Toronto: 2002.

Opening 1: "In the Kingdom of Netherlands there are two types of land, one that was water and one that is sand."

Opening 1: LAND. The first image sets the scene. It defines the location of the plot: the Netherlands. The composition of the image accentuates the presence of water by devoting more than half of the image to the depiction of the North Sea. Water is constantly present in the Dutch landscape and has had an enormous effect on the infrastructural, agricultural and urban development of the country. The text that accompanies the drawing, however, accentuates the existence of land. It separates the land in two entities: 'one that was water and one that is sand'. This emphasis on 'land' establishes the Dutch mentality and approach to the water. The water is something that can be conquered and has been conquered for centuries. Whether through the use of waterways for the transportation of goods and trade or through land reclamation, the Dutch dominate the water.

The drawing depicts the Dutch land in its current condition. There is a differentiation in the depiction of land which used to be water and the land 'which is sand'. The drawing includes historic and contemporary polders, dikes that are of major importance, larger rivers and lakes, as well as some smaller hill and mountain ranges. Dutch provinces and their capitals are also marked on the map.



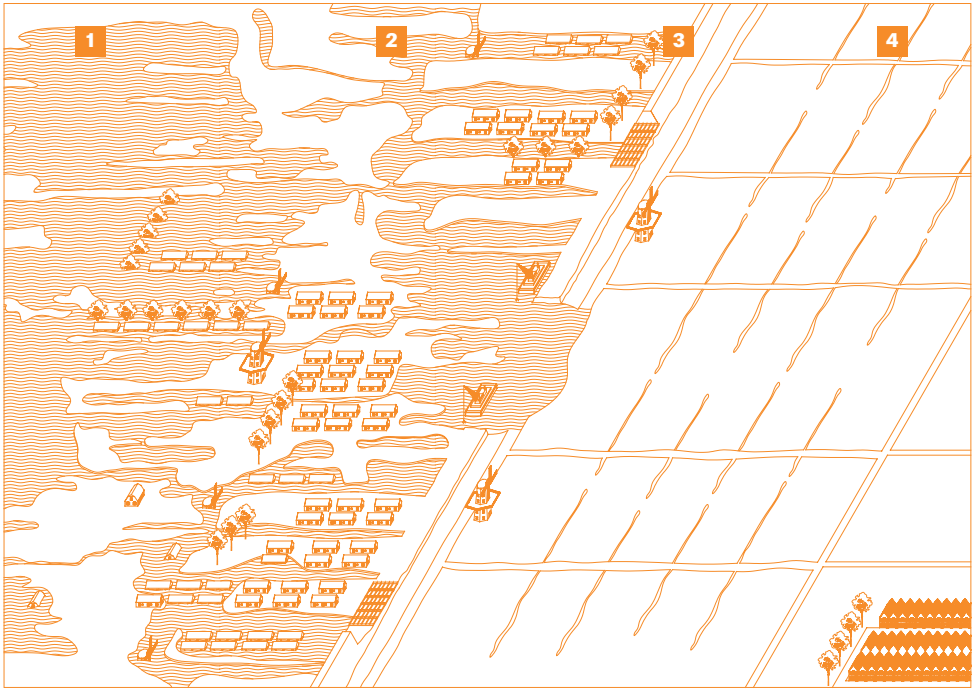
Opening 2: "The cities of old were built in a ring and placing agriculture inside was a logical thing." *1_ Amsterdam. 2_Utrecht. 3_Gouda. 4_Rotterdam. 5_Delft. 6_Den Haag. 7_Leiden.*

Opening 2: RING. Zooming in on the area of North and South Holland, the creation of what is today known as the Randstad is depicted. The drawing consists out of redrawn historic maps of Dutch cities Amsterdam (1649), Utrecht (1652), Gouda (1650), Rotterdam (1649), Delft (1549), Den Haag (1649) and Leiden (1649), with an agricultural area placed within the ring of cities. The cities are out of scale in relation to their environment, but are proportional in relation to each other in order to preserve the visual difference in their size and development. The drawing depicts the historical positions of rivers in the area and has an approximation of traveling and trade routes that follow the flows of the rivers and connect the cities. The area between the cities is arranged into gridded patterns of different sizes and directions, depicting the layout of agricultural fields. The size and proportions of the plots varied according to production needs and the year when the land was divided. Canals stretch throughout the agricultural fields, bringing water from the local rivers to the production areas. The Randstad today is the largest metropolitan region in Europe, with a population of roughly 7 million people. "The name Randstad means edge or border city. It is an industrial and metropolitan region occupying an area of peat and clay lowlands in west-central Netherlands. Randstad consists of major Dutch industrial cities extending in a crescent (open to the

south-east) from Utrecht in the east to Dordrecht in the south and to Lelystad in the north. Randstad is one of the most important economic and densely populated areas in the northwest of Europe. The regions form a ring of four large urban agglomerations (Amsterdam, Rotterdam, The Hague and Utrecht), as well as a number of medium-sized and smaller towns, such Almere, Delft, Leiden and Haarlem. These closely linked agglomerations are situated around the green heart of Holland; a green area, which provides the region not only healthy fresh air, but also room for agricultural activity and for rest and recreation. This combination of space for business activity, residential areas and recreation makes Randstad Region an attractive region both in which to live and to locate businesses."[1]

1-Wikipedia. "Randstad". https://en.wikipedia.org/wiki/Randstad

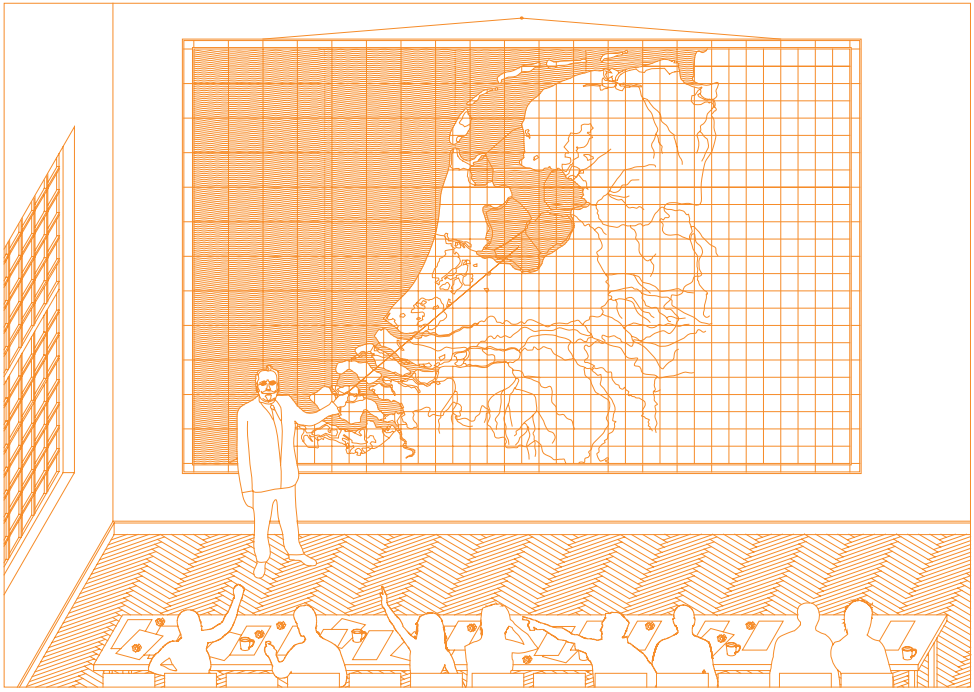
Opening 3: RECLAIM. The drawing represents a historical progression of land reclamation. Starting from the upper left corner and moving towards the lower right one, the drawing depicts a development from watery swamp and marsh areas, flooded housing areas, construction of dikes, building of polders and finally inhabiting the reclaimed land. Land reclamation is a process of pumping water from a previously flooded



Opening 3: "Then a long time ago in 1916, water comes on and floods the ravine. 'We need more land!' they shouted in glee 'Why don't we just reclaim the sea?'" *1_historical landscape: swamps and marshes. 2_flooded landscape: farms and villages under water in 1916. 3_begining of contemporary poldering with Zuiderzeewerken and building of dikes. 4_polder landscapes on reclaimed land.*

or watery area in order to create more farmable and useable land.
The year 1916 is significant because of a large flood that occurred due to dikes breaking in multiple places around the Zuiderzee. This flood was an event that started the Zuiderzeewerken project. The first step of the project was the construction of the Afsluitdijk which cut off a part of the Zuiderzee located between North Holland and Friesland, turning it into a lake – Ijsselmeer. The Zuiderzeewerken was the first step in contemporary land reclamation. It was the biggest Dutch infrastructural project of the 20th century which lasted until 1975.

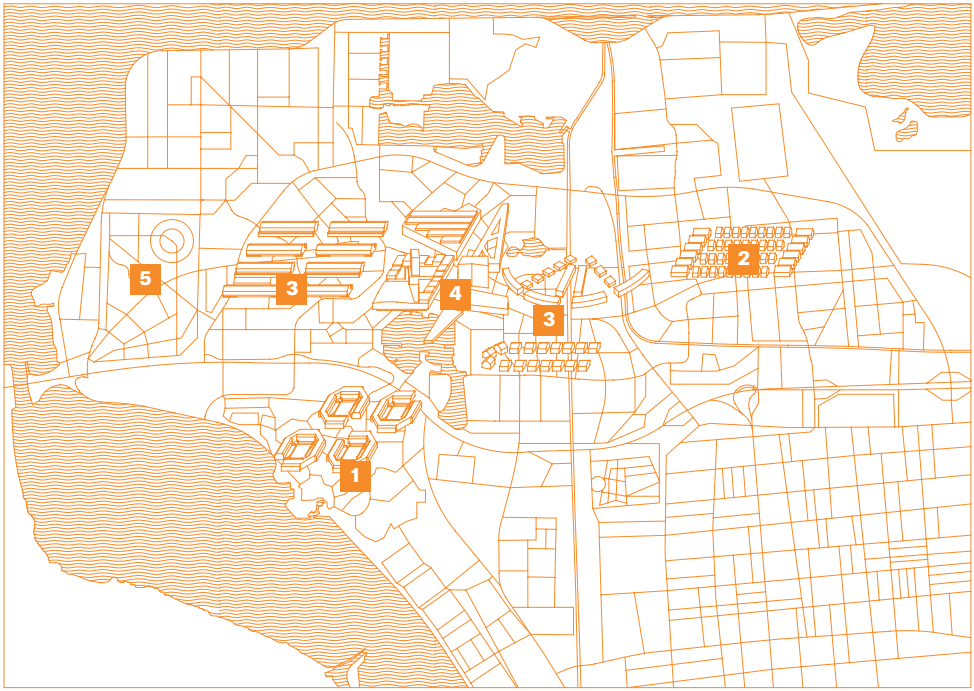
Opening 4: POLDERS. Contemporary land reclamation in the Netherlands started with the Zuiderzeewerken. The first plans for these projects were developed during the second part of the 19th century. From 1886 to 1891 a research team led by Dutch civil engineer and statesman Cornelis Lely explored the potentials of enclosing the Zuiderzee. While serving as a Minister of Transport and Water Management during the flood of 1916, Lely approved his own plans and the construction began. After enclosing the Zuderzee with the Afsluitdijk the test polder of Andijk was built as a prototype. With its successful completion in 1924, construction began on larger polder areas: Weiringermeer



Opening 4: "New polders came, with land galore, and suddenly they have built even more."

Polder in 1927, Noordoostpolder in 1936, Eastern Flevoland Polder in 1950, Southern Flevoland Polder in 1959 and the Markerwaard Polder in whose construction was supposed to begin in 1963 but has never started. In order to honour Cornelis Lely and his role and involvement in the land reclamation projects, the capital city of the Flevoland province, Lelystad, was named after him. The drawing on Opening 4 depicts an imagined scene where Cornelis Lely presents the idea and research for the Zuiderzeewerken in a room with his engineering peers and members of the political body. Standing in front of a map of the Netherlands, Lely points to area of the Zuiderzee (now Ijsselmeer), showing the contours of the planned polders. The position of the Afsluitdijk is also visible on the map. The Weiringermeer Polder and the Noordoostpolder are coloured in a solid colour in order to imply that these are the first ones to be built. The map also shows polders that already existed at that time in the Netherlands including the Beemster Polder, located in North Holland. This polder was constructed in the 17th century and was reclaimed from a lake where water was extracted through the use of windmills.

Opening 5: CONCEPTS. Almere, the newest city on the last Dutch polder of Southern Flevoland has been under construction since 1976. The

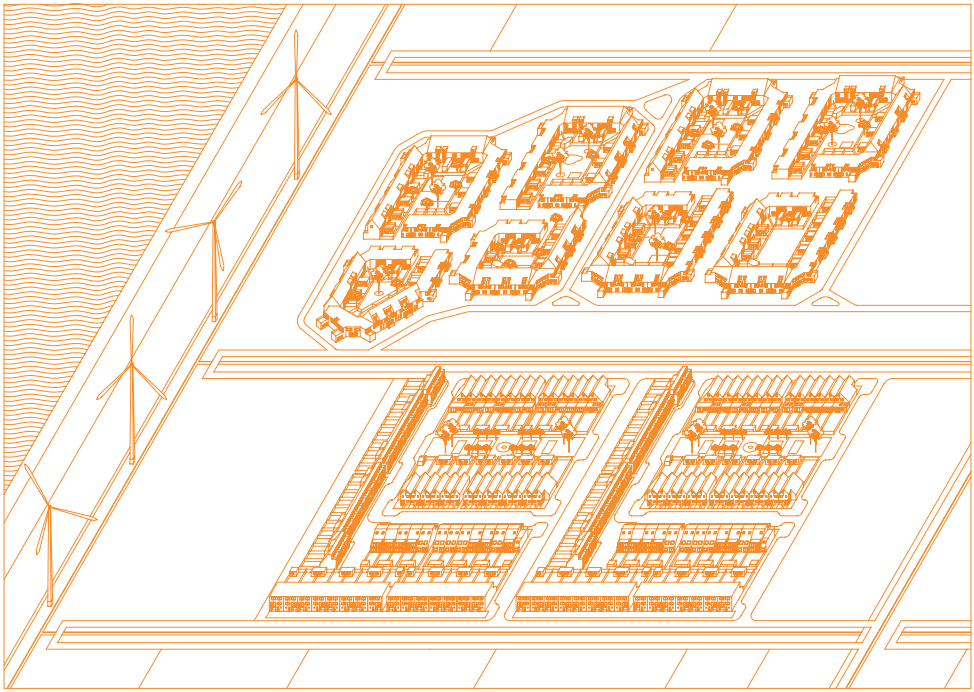


Opening 5: "The last one, Almere, has to be seen. It is said to be very conceptually clean. The quarters in it were built over time, and the visible difference in them was prime." *1_Almere Haven. 2_Almere Buiten. 3_Almere Stad. 4_Almere Centrum. 5_Almere Poort.*

development of the city started by building residential quarters Almere Haven, Almere Stad and Almere Buiten. The development of city center, developed by OMA, began 1997. Today, Almere Poort is under construction, while Almere Hout and Almere Pampus are still in their planning stages. "Strangely enough, it was never intended to be a city. Almere was planned at the time, when the Bijlmermeer was constructed, that hardcore CIAM-kind of architecture. People started to realize, what the effects of that kind of architecture were and they decided never to do it again. Then they started to plan Almere and they decided that whatever they would do, it should not become a city. They planned Almere as five independent villages (Almere Haven, Almere Hout, etc), separated by vast amounts of green spaces. They were planned as very small-scale areas, where the car traffic would always be located outside, in a ring road with only one road connection finishing in the area as a dead end. The intriguing thing was, even though Almere was never planned as an entire city, somehow its proximity to Amsterdam lead to the effect, that it started to grow and grow, which first of all had to do with the availability of the area."[1] Neighbourhoods were designed according to specific themes in order to differentiate the envisioned concepts and atmospheres for specific areas. These themes are even reflected in the names of the streets, where some are named after instruments or colours. "Architecture needs a theme in order to make it meaningful beyond its functionality and to articulate the design process. He [Ungers] stated that 'the theme defines ideation, content and artistic expression in architecture. A purely empirical architecture, an architecture without fantasy and ideas, descends into the extreme banality of purely functional adaptation.'"[2] When we look at Almere today, the themes and concepts are hardly visible. Aside from the 'creative' street nomenclature, and the difference in overall masterplan layouts of specific areas, the individual row houses of which these areas consist are all the same. "There is another key feature that is typically overlooked in relation to the unusual project approach: generating scenarios as a design habit is founded upon the generation of multiple possible realities in order to understand their effects. The scenarios serve as a tool to analyse as yet unconstructed futures. Scenario thinking provides concrete, distinct proposals and constraints in order to show effects."[3] The drawing depicts a map of Almere. The built areas are coloured in shades of grey and tan, surrounded by large green and agricultural areas. Each completed neighbourhood has a sample of the structure of the architectural and urban fabric drawn, in an enlarged version, on top of the map. Areas with denser vegetation are signified with rows of planted trees. Along with the Ijsselmeer, which surrounds most of the polder area, other larger bodies of water within the polder are also drawn. The city centre is located on the shores of the Weerwater lake and is flanked on the north side with the Noorderplassen lake.

II

1-Alkemade, Floris in interview by Beatriz Ramo. "Dumped in Almere: 2nd Rate Urbanism Interview with Floris Alkemade". Star Strategies + architecture. Rotterdam, 2007.
2-Adria Carbonell. "The Object as Idea". San Rocco 04 – Fuck Concepts! Context!. Venezia, 2012 Pp.56 (part of citation originally in Oswald Mathias Ungers, Architecture as Theme. Milan: Electa, 1982)
3-Schrijver, Lara. "Stubborn Modernity, IJ – plein Amsterdam". Oase #94: OMA, The First Decade. NAI 010 Publishers, 2015



Opening 6: "The housing was first built in a ring to make polder life a wonderful thing. Later they changed it back to a grid, and tried to correct the mistake that they did."

Opening 6: HOUSING. All residential neighbourhoods in Almere were designed or branded according to a specific theme. Almere Haven, the first area to be built, is recognized by the so called 'cauliflower neighbourhoods' or 'bloemkoolwiken' in Dutch which were very popular in the 70s and 80s. The structure of these neighbourhoods is "characterised by a maze-like grouping of little courtyards or cul-de-sacs intended to reduce through traffic and enhance intimacy"[1]. Even though they were originally designed to encourage and enhance social contact, making the newly inhabited areas friendlier, they seemed to separate more than they connect. By creating an infinite number of small, enclosed spaces, there were hardly any collective common spaces left for the community. The second neighbourhood, Almere Buiten, abandoned the 'bloemkoolwiken' and returned to a more familiar gridded structure. "To generate diversity, the individual neighbourhoods were built using a thematic approach. Colours, for instance, are the central theme of the 'rainbow district' (Regenboogbuurt), whereas the 'seasonal district' (Seizoenenbuurt) reflects its woodland surroundings."[2] "Today the government gives us 'good architecture' just as it once gave us 'good neighbours'. They know that good architecture induces the same feelings of comfort and familiarity

as does the small scaled structure of the old neighbourhoods. Social scientists still keep busy by asking people how buildings make them feel; only now it is 'different', modern design that makes them feel good, while nondescript surfaces make them feel 'estranged' and 'threatened' – lumpy 1970s architecture makes them turn up their noses."[3] Representing the good life and polder living, the drawing depicts two types of housing found in Almere, on the Flevoland polder. The top neighbourhood represents a segment of the 'bloemkoolwiken'. A multitude of semi-defined public/private spaces are placed both within and around the housing cluster. In an attempt to create sub-neighbourhoods as micro environments, a complicated network of semi-defined spaces dominates the area. In contrast with this type of housing, the bottom neighbourhood is a representation of everything that came after the 'bloemkoolwiken' trend. Orthogonally placed rows of housing with street hierarchy varying from a slow traffic street connected to the entrances of houses to pedestrian green/park streets on which the gardens and courtyards are oriented. Spaces between the housing developments are used for agriculture. Housing is situated between two parallel spatial axes. The first one, the water border, consists of a dike and a row of modern windmills, which produce

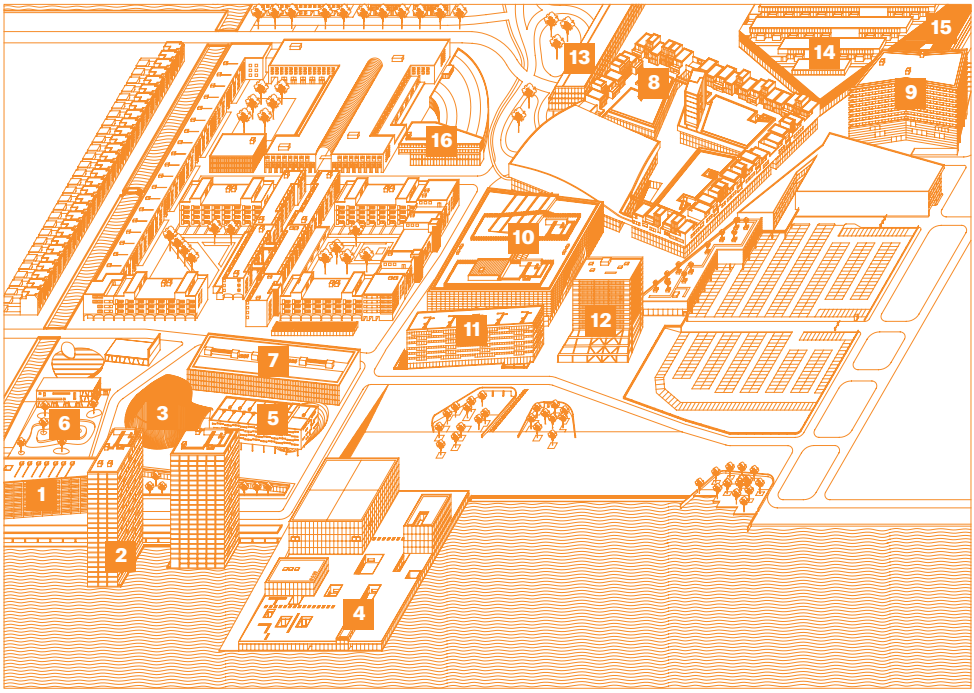
Opening 7: "The houses won't have their identities lost, even with the low final building cost. So what if not all were made out of brick, you just needed to pick a facade that would stick!"

green electric energy from the wind. The opposite side of the neighbourhoods is marked with a street flanked with a row of trees. Since polders areas are completely flat, the trees are used to create visual difference, a variety in the line of the horizon. They are also used to protect areas from wind. Because of shading and wind directions, the trees are often only planted in one direction throughout the polder, either along the north/south axis or the east/west one.

1-Hosper, Landscape Architecture and Urban Design. "Bloemkoolwijken Study". 2011. http://english.hosper.nl/bloemkoolwijken-casestudies
2-"The City of Almere: Districts - Almere Buiten". https://english.almere.nl/the-city-of-almere/districts/
3-Vanstiphout, Wouter. "Consensus Terrorism". Harvard Design Magazine. 5/2015.

Opening 7: IDENTITY. Referring to contemporary housing advertisements, the drawing represents the system by which most of the housing in the Netherlands is created. If you decide to buy a house in the Netherlands, you can either opt for buying one that is already built, or you can buy an 'idea' of a house. When buying an 'idea', you are most probably dealing with developer who, after appropriating a large area of land, is creating a brand new 'traditional' Dutch housing neighbourhood. The system is always very similar and it is very successful. "The reasons for their success, however, go beyond the quantity of work and their training. It is also the result of a situation in which construction of housing has become so systematized that it has created a well-oiled machine to support the experimentation young designers embrace. Concrete shells and standard window assemblies can be deconstructed and reassembled in new ways, and even the gridded landscape in which new housing estates appear gives the architects a field within which they can experiment. In a sense, the whole Dutch building trade subsidizes experimentation by collectivizing individual homes into large scale systems within which architects can create innovative form."[1] The user ends up with a catalogue of concrete shells of different sizes that can be paired with any visual style of facade, doors, windows, roofs. This system creates an illusion of variety in areas that would otherwise appear as homogeneous as they in reality are."Everywhere you look, whether in the suburbs of Steenwijk or in Ypenburg, you see this clearly expressed relationship with the complexity of society, this demand for abstraction."[2] The drawing is an illusion of difference. The variations in height, roof, facade and window styles simply hide the uniformity of the concrete shells. The buildings allude to an identity and history that they never had. Often adorned in 'historic' facades, these houses pretend to be leftovers from a past era. "The Dutch housing vernacular might have emerged because of the logic of construction with brick and tile, the nature of the Dutch city grid, the romantic recollection of the golden age and agricultural forms, and because of formal traditions already present, but the housing cooperatives also helped set the style. They wanted to express a new way of creating a community, and it mattered less what religion they espoused that that they each developed a variant on the forms of the golden age and the agricultural roots of their constituents."[3]

1-Aaron Betsky, Adam Eeuwens. False Flat: Why Dutch Design is so Good. Phaidon Press Limited. New York: 2004. Pp. 286
2-Bouw, Matthijs. "Eight Years After Nine Plus One". Oase #67: After the Party – Dutch Architecture 2005. NAI 010 Publishers. 2005.
3-ibid 1. Pp. 278



Opening 8: "They saved the centre to be built last so it wouldn't get eaten by the tooth of the past. OMA came and passed the test, now they just needed to invite the rest." *1_The Wave by Rene van Zuuk. 2_Side by Side by Frits van Dongen. 3_Urban Entertainment Centre: Muziq by Will Alsop. 4_De Kunstlinie by Sanaa. 5_Apollo Hotel Almere Centre by William Alsop. 6_The Skipper's Square by William Alsop. 7_Premises by William Alsop. 8_The Citadel by Christian de Pontzamparc. 9_Emerald by Gigon and Guyer Architecten. 10_Utopolis by OMA/ Rem Koolhaas. 11_The City by Erna van Sambeek. 12_Lakeside by Bjarne Mastenbroek. 13_The Angle by Jonathan Woodroffe and Kees Draisma. 14_The Jewel by David Chipperfield. 15_De Nieuwe Bibliotheek by Barry van Waveren. 16_Kantoor Blekerstraat by Kees Rijnboutt.*

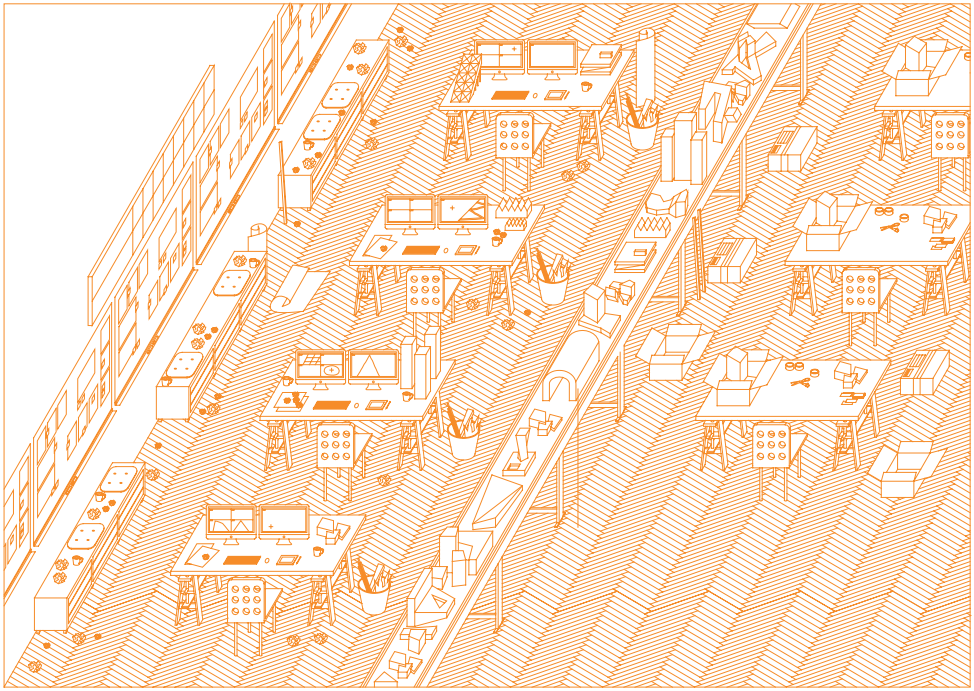
Opening 8: OMA CENTRE. The city centre of Almere is a specific architectural case study. In most cases, the city begins with a city centre, which is formed organically, through various historical processes. Almere did it the other was around.
„And that was what happened in 1994, when the city organized a competition. The city realized, that it was big enough and that it was clear to everybody, that Almere would become a big city. The competition in which we participated, clearly asked, how Almere could get a clearly identifiable centre and would produce a strong urban identity. Once you arrive, you should be evident that you are in Almere. [...]The first thing we did, was to propose to take all the program we needed and concentrated everything in two zones, one at the station and one at the lake to create a much denser city. Of course, we could have kept on copying whatever we found anywhere but in order to get a recognizable identity we created density first of all. The zone at the lake

was a kind of programmatic sandwich of housing, shops and parking on top of each other, with a size of 300m x 300m. The zone at the station was supposed to become a city of high-rises with office buildings. Other teams came up with very classical proposals, trying to solve the problem with Almere - like neat and connective streets. At that time the city realized, that if they do the normal thing, there would be no way for them to become recognizable. They realized that they had to create something strong. They had to jump into a different level. [...]And in order to animate the street you have to create a lot of back façades. In our scheme all the loading is done from underneath, which means, every facade is a front façade. So the density is not only a density of masses, but more important also a density of functions. It creates much more activities per square meter. For instance, the cinema block we designed, which has a lot of mega-stores, was only possible because of the huge amount of parking, which we integrated in the basement. [...]Today I would say, that one part of the city is actually urban, but other parts are still green and very suburban as they ever were. It is just, that there is now a kind of gravity point in this field of houses. [...]The branding was from the beginning an important part of the competition. We also clearly tried to orchestrate that with the highway and the lake. You actually see the lake with the new center from the highway, while approaching the city."[1]
The drawing depicts the centre of Almere, as it is today, with all its architectural successes and shortcomings. There are still some vacant plots in the centre, like the large parking and the waterfront area which could possibly be areas for future development. Even though the city centre is located directly next to the lake, aside from a couple of large buildings, there is hardly any relationship of the urban fabric with the water, which is a peculiar thing in the Netherlands.

1-Alkemade, Floris in interview by Beatriz Ramo. "Dumped in Almere: 2nd Rate Urbanism Interview with Floris Alkemade". Star Strategies + architecture. Rotterdam, 2007.

Opening 9: IDEAS. After the design of the masterplan for the city centre was finished, the building could commence. But, as in all things, this process was also out of the ordinary. "The city asked me to come up with some names, so I proposed some, and also the developers proposed some. But instead of saying, it should be this and that architect, we tried always to first discuss what kind of project we would want, what we would expect from the buildings and how the buildings should relate to each other. So the question was, what kind of characters do we need. After that, we had a look at names and thought about what kind of names we could imagine. Sometimes, we had up to three names for one building and invited them for interviews, but we did not ask them for a scheme, but just to think about it. They only got two weeks as to avoid that they would start to make real plans, as architects always immediately like to do, but they were invited to discuss the ways how they would approach the project and after that, we made the selection."[1]
"In mainstream building production, the building of suburban houses and offices along the motorways, designers are reduced to the role of beauty advisers. Another section of the profession is shipped in to produce the 'WOW!'-factor, designing spectacular buildings that can be used in the branding of cities and institutions. "[2] This was the

idea for Almere. The construction of the city centre which happened more than 20 years after the construction of the city itself, had for its main purpose the creation of an identity and brand. Numerous architects and architectural offices participated in this event which resulted in a city centre as a conglomeration of various building types, scales and styles.
"Consumerism has generated a powerful tendency to appreciate context-free architecture. In fact, all sorts of different developments have led to our becoming ignorant of how our world is organized and unable to understand the complexity that surrounds us."[3]
A drawing of an imagined office portrays the day to day activities of idea and concept production. Set up as a contemporary idea factory, the office produces a multitude of concepts on a daily basis. Workstations positioned on the right side are reserved for architects who incessantly work on their computers and with their blue foam to produce new innovative ideas. The area is lot of scraped papers on the floor representing all the ideas that were not good enough to be transformed into full-fledged concepts. A bulletin board is placed throughout the length of the wall and is used for work in progress and for inspirational images. It is also a constant reminder of all the things that need to get done. An LED countdown screen

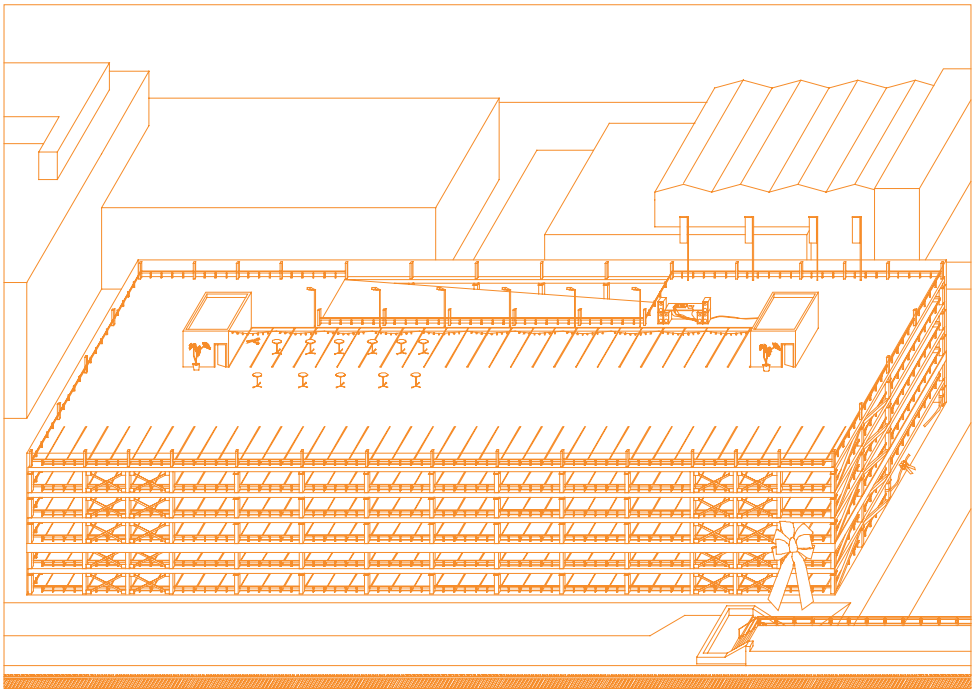


Opening 9: "They pitched their ideas, or so it would seem, and presented their perfect architectural dream. No buildings were necessary to stand out from the rest, you just needed to pass a conceptual test."

follows the number of produced concepts both daily and yearly. It is viewed as both encouragement and pressure. When concepts are completed, their blue foam models are placed on the large assembly line that flows through the office. The assembly line separates the architects from the packers. The packers are positioned on the other side of the assembly line and their job is to collect the concepts, pack them in identical cardboard boxes, and send them to their purchasers. This process depicts the first steps in the export of architecture. "The aspects which characterised (and still characterise) Dutch architectural practice include working in teams, working in changing constellations, the enlistment of foreign talent and a global orientation. Most design practices were/ are organised informally. Firms like OMA and UN-studio successfully anticipated, with their make-up and methods, changing international conditions for design practice, and reported on that in weighty publications. Interdisciplinary cooperation, interwoven theory and practice and the ability to make the most of cultural diversity are all tried and tested requirements for innovation that Dutch design practice has long been applying."[3]

1-Alkemade, Floris in interview by Beatriz Ramo. "Dumped in Almere: 2nd Rate Urbanism Interview with Floris Alkemade". Star Strategies + architecture. Rotterdam, 2007.
2-Christoph Grafe, Madeleine Maaskant, Mechthild Stuhlmacher. Editorial. Oase #67: After the Party – Dutch Architecture 2005. NAI 010 Publishers. 2005.
3-Bouw, Matthijs. "Eight Years After Nine Plus One". Oase #67: After the Party – Dutch Architecture 2005. NAI 010 Publishers. 2005.
4-Rodermond, Janny. "Looking for Partners in Crime". Oase #67: After the Party – Dutch Architecture 2005. NAI 010 Publishers. 2005.

Opening 10: WELFARE STATE. The culmination of events that resulted in the Almere city centre was not an isolated incident. Towards the end of the 20th century, architecture was strengthening its position as the national hero. Architects and offices were supported by the government through subsidies and otherwise. "The public face of such subsidies is design. Designers create the physical results of these negotiations, which take the form of subsidized housing developments, sound barriers around almost every new highway, libraries, cultural centres, and the signage and forms that let the inhabitants find their way to all those riches."[1] This led to a favourable architectural climate where one could experiment and test new approaches and architectural forms. But, as all uncontrolled experiments, this one also had positive as well as negative results."It is in this almost intuitive and yet thoroughly logical response that the strangeness of the forms appears. The attitude is also a counterpoint to something Ben van Berkel and Caroline Bos said about the same time the fire station (Neutlings Riedijk, Breda, 1999) was erected: a building is no more than the translation of accumulated data into form. Both these approaches make the work of the architect paradoxically more heroic. Only the great makers know how to mould those shapes into a given form, the strangeness of which gives the resulting structures a recognizable character and an identity that clearly relates them to their creators. They escape from the boundaries of order, as well as from the systems one might use to evaluate them, precisely eschewing imposed style in favour of developing form. [...]Though it might not seem like the most exciting adventure, the world of subsidies and commissioning in The



II

Opening 10: "When visitors came they could sigh in relief because they were finally able to suspend disbelief. The welfare state has shortly strengthened its reign which made the architects go insane."

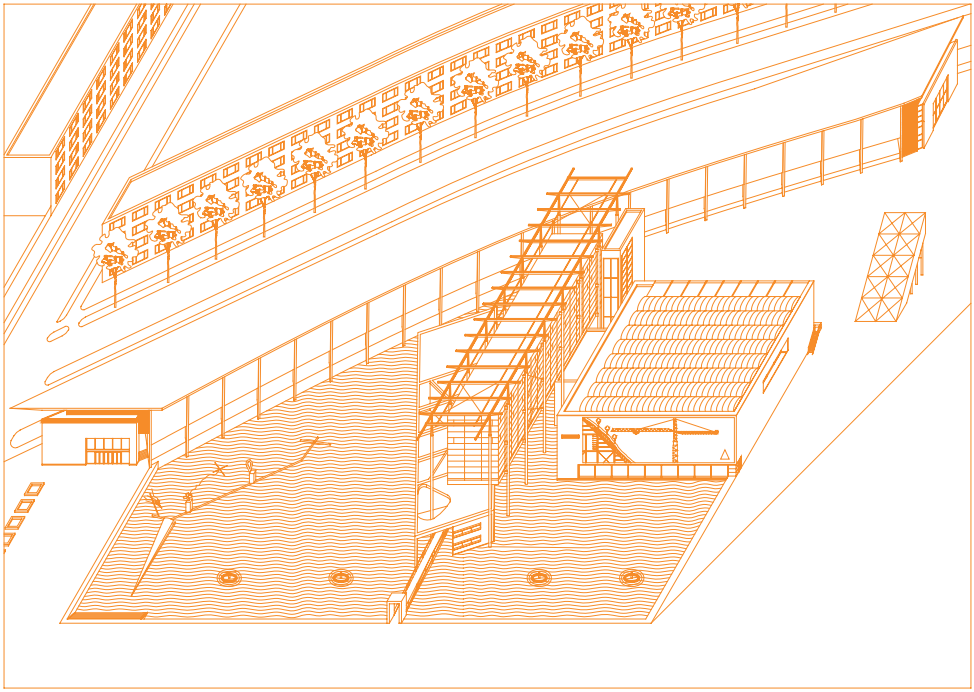
Netherlands is worth exploring, because it produced a new model for designing a better society."[2]
The building presented on this drawing is not a heroic one. Formed as a generic box, and housing a generic program of a parking garage, this building tells a story of one possible result of promoting architectural creativity. The only thing specific about this building, aside from the fact that its location is, conveniently, also Almere, is that it is the "Gnome Garage". For some unclear reason, the authors of this, otherwise non-descript building, have decided to adorn the facade with a repetitive gnome character. Punched in a perforated metal sheet, this happy gnome, along with his picturesque background of windmills, forests and birds, is repeated indefinitely on this grey box. Perhaps, a garage is a place where one can experiment with such ornaments today, since the subsidies system is no longer as productive and lucrative as it used to be.

1-Bouw, Matthijs. Meuwissen, Joost. "Disneyland with Euthanasia. The Vicissitudes of the New Welfare State". Mart Stam's Trousers: Stories from behind the Scenes of Dutch Moral Modernism. Edited by Crimson with Michael Speaks and Gerard Hadders (Rotterdam: 010 Publishers, 1999), 260-273.
2-Aaron Betsky, Adam Eeuwens. False Flat: Why Dutch Design is so Good. Phaidon Press Limited. New York: 2004. Pp. 274
3-Ibid 2, Pp. 224

Opening 11: THE INSTITUTE.

"Curiously enough, this land of plenty is as oppressive as it is liberating. It turns into a container cut loose from every context, in order to indulge in the glorious presence of nothing but architecture. The demonstration of its powers is therefore simultaneously the mise en scene of its limits. Architecture becomes both exposition device and exposition material. It undoes itself of every possible criterion of success... an absolute architecture...a building that can only refer to itself: an institute for architecture impossible to build."[1]

The Netherlands Architecture Institute (Nederlands Architectuurinstituut in Dutch) was established in 1988. Upon establishing it, an architectural competition for its building in Rotterdam was held. Six architects participated in this competition: Jo Coenen, Rem Koolhaas, Benthem Crouwel Architekten, Wim Quist, Luigi Snozzi and Ralph Erskine. Even though some accounts state that Koolhaas' project was favoured, Jo Coenen won the competition. The building was finished in 1993 when the NAI moved into it. The NAI was conceived as platform for promotion of architecture. Along with its extensive collection, the NAI held numerous exhibitions covering diverse topics related to architecture and the built environment. As a part of the NAI, NAI Publishers worked in producing



Opening 11: "The Ministry supported the architectural trade. everybody could apply, and they weren't afraid. The Institute would publish and promote them all, but it all culminated in one big brawl."

publication related to architecture, urban planning, design, visual arts, etc. In 2011 the building underwent extensive renovation. It was reopened again in 2013, following a merger with Stiching Premsela, the Netherlands Institute for Design and Fashion (Design sector institute) and Virtueel Platform (E-culture knowledge institute). Today, this joint entity is known as Het Nieuwe Institute (The New Institute).

"The only thing the Dutch are good at is their promotion, plus the fact that every single doodle they sketch leads to a publication" was the malicious whisper overheard by a Dutch architect during a lecture at Los Angeles's SCI-Arc. Partly responsible for this envy is the 010 Publishers from Rotterdam, who over the last twenty years have published more than five hundred books on the most wide-ranging aspects of Dutch architecture, interior design, planning, landscape design, urbanism, photography, industrial design, graphic design, and the visual arts. To realize their publications, both 010 and their collaborating authors and designers feed off the infrastructure of subsidies anchored in the governmental policy to export Dutch culture as a commercial product. Without a doubt, 010's specialization in the promotion of Dutch culture plays an important part in the recognition, commissions, and inevitable criticism it has come to enjoy."[2]

1-Geers, Kersten. "Showing Everythign: NAI". Oase #94: OMA, The First Decade. NAI 010 Publishers, 2015

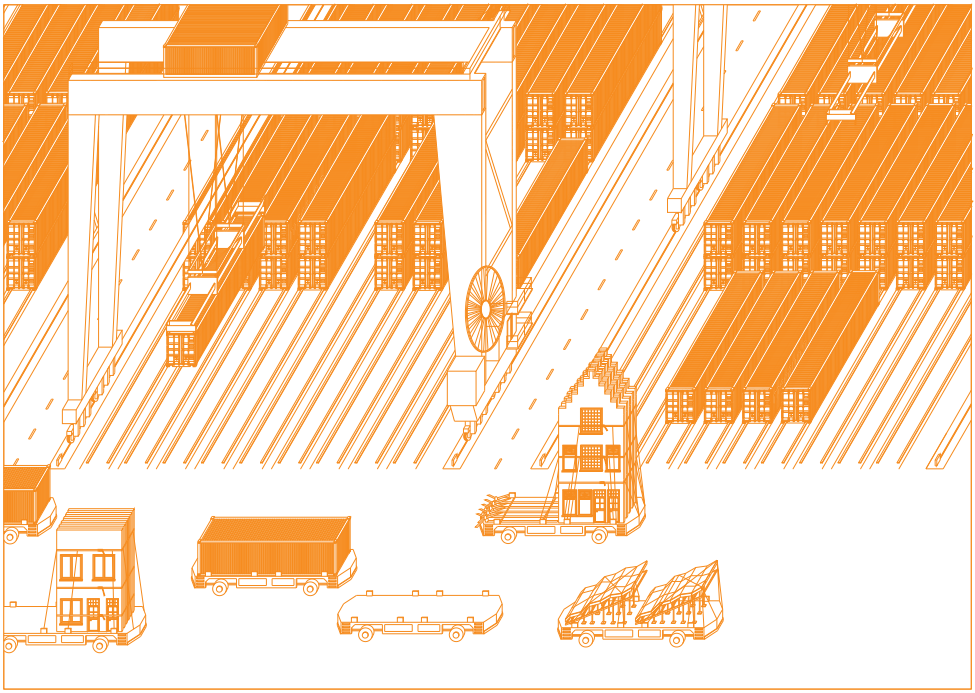
2-Aaron Betsky, Adam Eeuwens. False Flat: Why Dutch Design is so Good. Phaidon Press Limited. New York: 2004. Pp. 274

Opening 12: EXPORT. "It was never about the models and diagrams themselves, it was about how the process to implement these models forces a society to behave as one. [...] It is important to realize that the export of architecture – as it continues to be done by Dutch institutions – is never merely the pushing of product, but is informed by deep-lying ethical values, however latent these might seem. In other words: the Dutch are never just exporting their services or their expertise, they are also exporting a specific morality, one that goes back to post-war years, when planning was the major national policy."[1]

Dutch architecture is an idea that is exported. From the specific way of approaching projects, to the spaces, worlds and ideas that these projects create, the process of Dutch architecture is disseminated throughout the world.

"In the end, the Netherlands is just the end of the Rhine and a great distribution centre. It also produces something: value. The ability to make money out of a reality that exists elsewhere is at the core of this trading country's success, and it fuels the polder model. It begets abstract art, complex modernist design, and a sense that the most important task of a society is the arrangement of that most invisible of physical attributes, space, to soak up all that value into more and larger homes."[2]

The most evident physical representation of the 'Dutch distribution system' is of course the Rotterdam port. Depicting a familiar scene of shipping containers and related machinery, the drawing informs about the export of architecture. The logos that are painted on the shipping containers are not ones of Maersk and other large transporters, but of various Dutch architectural offices. The old logo of NAI is also present, depicting

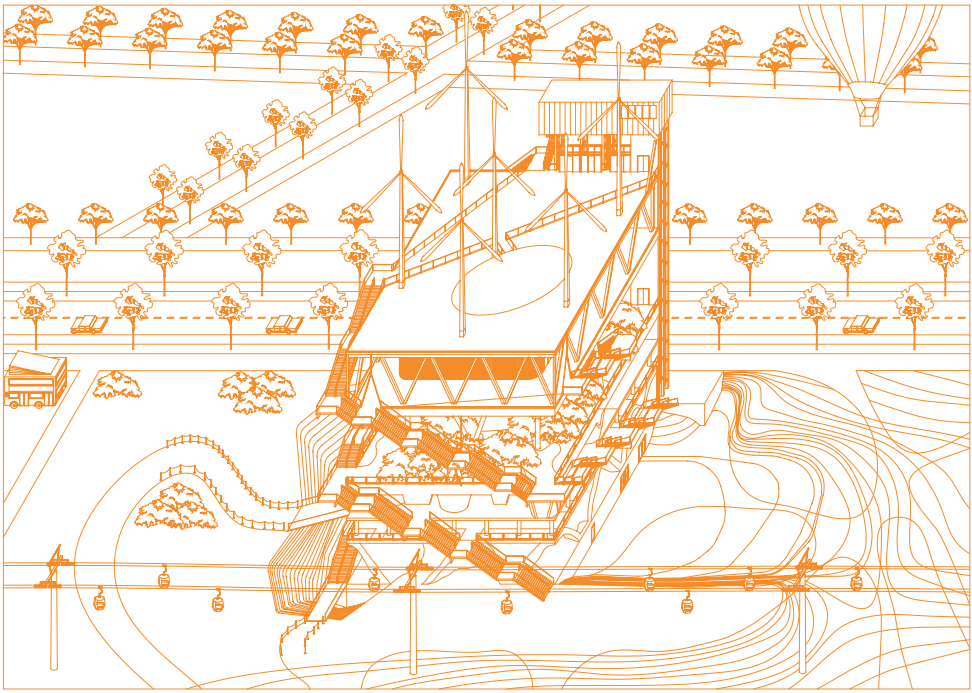


Opening 12: "Now to survive and compete on the scene they have to EXPORT the grand Dutch dream. The buildings will surely bring them fame even though behind the facades they're all the same."

its involvement in the support and establishment of Dutch architecture. The automated port vehicles are shown transporting finished 'Dutch' facades, ready to be shipped to their new home, in China or somewhere else.

"The happy individuals of the new welfare state have not completely forgotten the old welfare state. State-enforced humanism and the persistent myth of the Dutch architect as its helpful friend have since the 1920s created generation upon generation of architects that will not do anything to distort the harmony. Within the well-established framework of do's and don'ts (quite a lot of don'ts), their sole purpose in practice seems to be to generate dumb little differences, little things which can be called "individual" without too many ideas or too much depth."[3]

1-Vanstiphout Wouter, "The Export of Dutch Architecture and Planning 1963-2013". Are We the World? Design and Politics #6.
2-Aaron Betsky, Adam Eeuwens. False Flat: Why Dutch Design is so Good. Phaidon Press Limited. New York: 2004. Pp. 358
3-Bouw, Matthijs. Meuwissen, Joost. "Disneyland with Euthanasia. The Vicissitudes of the New Welfare State". Mart Stam's Trousers: Stories from behind the Scenes of Dutch Moral Modernism. Edited by Crimson with Michael Speaks and Gerard Hadders (Rotterdam: 010 Publishers, 1999), 260-273.



Opening 13: "'In the Kingdom of Netherlands, everything you touch' They say, 'Must by rule be inherently Dutch!'"

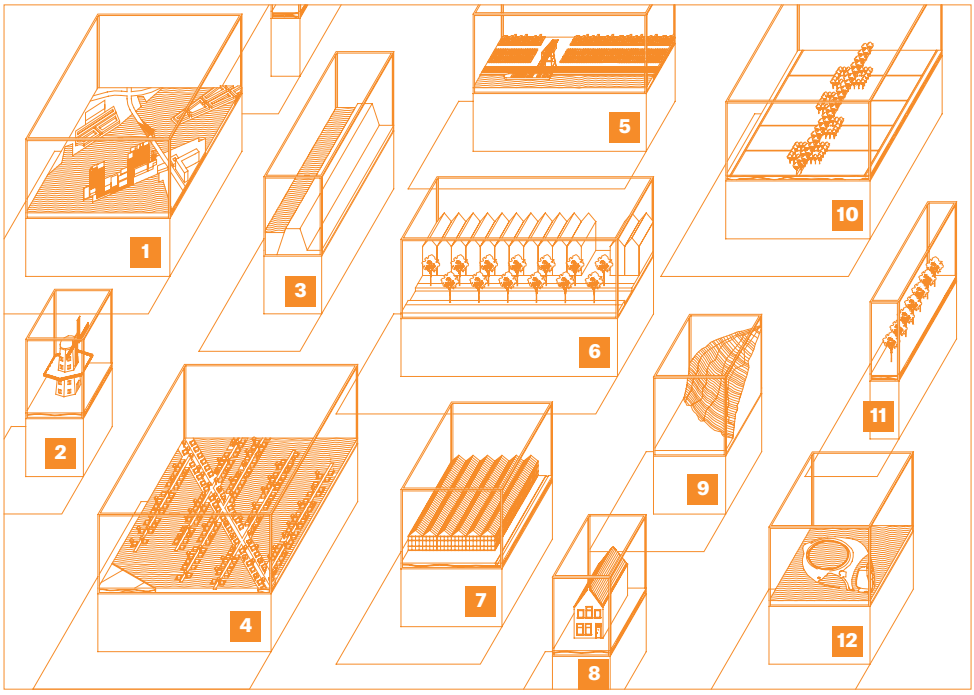
Opening 13: DUTCH. "The idea of the diagram, or a pattern is very simple. It is an abstract pattern of physical relationships which resolves a small system of interacting and conflicting forces, and is independent of all other forces, and of all other possible diagrams. The idea that it is possible to create such abstract relationships one at a time, and to create designs which are whole by fusing these relationships – this amazingly simple idea is, for me, the most important discovery. [...] Because the diagrams are independent of one another, you can study them and improve them one at a time, so that their evolution can be gradual and cumulative. More important still, because they are abstract and independent, you can use them to create not just one design, but an infinite variety of designs, all of them free combinations of the same set of patterns."[1]

"In Holland, Rem's paranoid method returns in what the firm MVRDV calls the 'architectural one-liner'. The young architects frantically search for that particular component within the programmatic requirements, building codes or urbanistic conditions that they can extrapolate and enlarge in order to give reason and meaning to their design. Much less demanding than Carel Weeber's perversion of all programmatic requirements resulting in a tough and precise project, this method leaves room

for the quintessential Dutch harmony to persist."[2]
The drawing depicts the MVRD pavilion for the 2000 Hannover EXPO. The concept for this pavilion is a sectional diagram consisting of various specimens of Dutch landscape stacked on top of each other.
"Perhaps earthly happiness is not to be found on the earth, but instead somewhere high in the stratosphere. At any rate, Winy Maas, Jacob van Rijs, and Nathalie de Vries (MVRDV) have come to this conclusion in the face of Holland's extreme population density. What MVRDV have built in Hanover is not architecture, but a concentrated landscape in a six-pack: a world standing on its head. The foundations are a dunescape 13 massive oak trunks carry the weight of several floors and, on the roof, wind turbines extend out of a lake and into the air. This organic layer cake knows nothing of façades: all levels are open to the weather. Take the elevator to the top, go past the windenergy park and the pond filled with reeds, and you will see collected rainwater running off the roof and arcing out into an eight metre high curtain flowing over the entire pavilion. If you take the outside stairs instead of the lift, the wall of water is right beside you if you're unlucky, you will get drenched by a gust of wind. On the next floor down, you're suddenly floating in a forest of leaves, twelve metres high. The 'roots' on the floor below make the trees appear to be standing in several enormous geranium pots, but actually the hanging root buckets are empty. Finally, there are geranium and tulip fields, and the 'dune' floor, which is, of course, not made of sand, but sprayed concrete."[3]
An idealistic moment of the EXPO is shown in the drawing. The number of visitors comming to see the pavilion has already risen to a whopping four million. Visitors wait in line in order to enter the pavilion and climb its stacked landscape. From the top, they can observe the rest of EXPO while feeling a slight breeze coming from the windmills. The gondola passes by the pavilion. The cabins are approximately on the same level as the forest located in the central part of stacked building. Of course, as any other architectural scene of an overly idealized moment, this drawing also contains a hot air balloon.
"The self-censoring Dutch pragmatism can hardly be called empirical because real issues are excluded. In the Netherlands, reality is a subjective issue. In our national shopping mall, everything on the shelves has to pass the ideological consensus test before being allowed in. This is the problem with architectural one-liners and metaphors. They communicate too well: their singularity makes it procedurally easy to get by the slings and arrows of architectural practice. But that same singularity, that lack of danger and love and song, makes it impossible for these designs to entice a dance. The behaviorism sticks. In their weak intensification of one part of reality, of one particle of the entire organizational depth, the designs underline and accept the ideology of coziness, ordinariness, and harmony in Dutch society."[4]

1-Alexander, Christopher. Notes on the Synthesis of Form. Harvard University Press: Cambridge, 1973.
2-Bouw, Matthijs. Meuwissen, Joost. "Disneyland with Euthanasia. The Vicissitudes of the New Welfare State". Mart Stam's Trousers: Stories from behind the Scenes of Dutch Moral Modernism. Edited by Crimson with Michael Speaks and Gerard Hadders (Rotterdam: 010 Publishers, 1999), 260-273.
3-Liebs, Holger. „High Life". Frieze Magazine, Issue 54, September-October 2000. http://www.frieze.com/issue/article/high_life/
4-Ibid. 2

Opening 14: THE GOOD LIFE. "In these conditions, the concept of type, the definition of models dear to modernists and historicists alike, became meaningless. It described nothing beyond the repetition of the same. Conversely, the design of specific places, the creation of difference which was dear to the alternative modernism of Aalto and Schauron were no longer determined by the particulars of site and program. They followed in part the arbitrary fantasy of architects, as exemplified by Koolhaas's 'City of the Captive Globe', and in part the no less arbitrary, or at least unpredictable, ups and downs of project negotiations. Either way, difference, too, was meaningless. It indicated nothing beyond the differentiation."[1]
As an homage to "The City of the Captive Globe" project by Rem Koolhaas, found within the last couple of pages of Delirious New York, this drawing is a collection of elements of the Dutch landscape and the built environment. These elements are removed from their natural surroundings and placed as specimens into glass exhibition boxes. Some of these boxes contain types and archetypes of Dutchness, while others are found peculiarities, chosen subjectively. The scales of the specimens



Opening 14: ""They constructed a good life in land under sea with building regulations that were uncommonly free." *1_Kop van Zuid. 2_A Dutch windmill. 3_The Dike. 4_Housing in Achterbos. 5_Rotterdam port. 6_Canal street. 7_Glasshouses. 8_A Dutch row house. 9_The Mountain. 10_A street in Noordoostpolder. 11_A row of trees. 12_IJsseloog.*

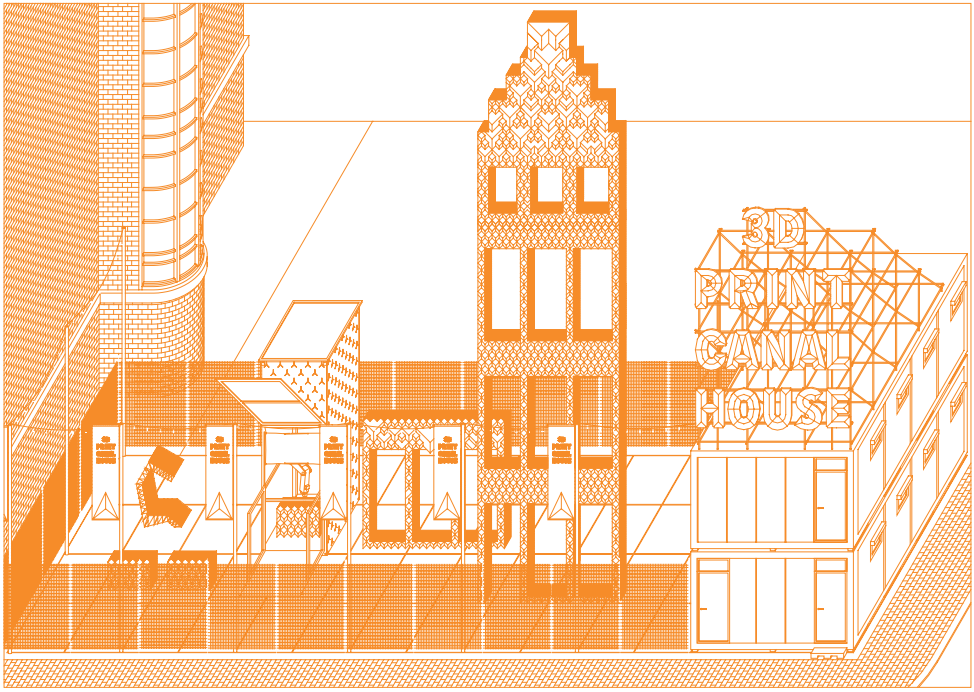
and the sizes of their boxes are not uniform. The sizes which are chosen are ones which depict the specimens in the most favourable way. The boxes with specimens are placed in a dark, uniform room. The light in the room comes from the illumination of the specimens. This way of depiction can be related to night scenes in the Netherlands, where the large areas of glasshouses illuminate the night sky, giving it an orange hue. It can also be related to the skilful way in which the great Dutch masters used light in their paintings. Only the important things are well lit and detailed. The background is not as important as the objects themselves. "As illuminated by Breton, the highly ambivalent production of OMA laminates distinctly into two different levels of meaning, whose consequence I would argue, must vary to the degree that they emerge from the 'illusion' of painting or the 'reality' of architecture. On the other hand, the highly hermetic sublimation of the unconscious and on the other, the direct projection of a hedonistic world whose meaning – as form – would coincide, if built, with the actual fulfilment of desire. That moment projected by Baudelaire where all would be 'luxe, calme volupté'."[2]
As a drawing which represents a section of the Dutch environment, it also represents a section of the ingredients of the Dutch good life. Depicting areas of life, production, transport, export, leisure, nature, it provides a little bit of everything that can make a life good. It depicts the environments in which life occurs and in which a good life is a possibility. Since there is no prescription or an agreed upon definition of what the good life is for someone or for everyone, these specimens only propose some places where it can maybe be found in the Netherlands.

1-Scalbert, Irenee. "A World of Differences or a Different World". Oase #67: After the Party – Dutch Architecture 2005. NAI 010 Publishers. 2005.
2-Frampton, Kenneth. "Two or Three Things I Know About Them: A Note on Manhattanism". Architectural Design – AD Profiles 5: OMA. 5/77. London, 1977.

Opening 15: END. "'The 3D Print Canal House is a unique project because it is a building site, a museum and a research facility in one,' says Hans Vermeulen of DUS architects. 'By 3D printing the first building block we celebrate the start of researching the possibilities of digital fabrication for the building industry. We hope that in three years time the excitement of the visitors is still as fresh as today, and that the house has developed into a mature 3D printed building with different rooms, each with different constructions and material properties that all tell something about the time that they were printed,' said Hedwig Heinsman of DUS."[1]
The final drawing represents the latest step in Dutch architectural innovation. The 3D printed canal house is an experiment, set up to test the potentials of 3D printing in relation to full scale architectural production. The drawing depicts the site of this experiment, a vacant lot in Amsterdam, situated on one of its larger canals located outside the city centre. The site is meant to be set up as a mix between an open-air workshop, a museum and a construction site.
You enter the site trough a construction container. Two such containers are placed on top of each other, forming an 'office' space for the crew. On top of the containers, a sign is mounted onto a complex structure of pipes. The sign says '3D Print Canal House'. The size of the site is determined by the length of the containers. It is surrounded by a mesh wire fence in order to protect the plastic

specimens and equipment. A large 3D printer set up in the middle of the plot constantly produces large blocks of melted plastic. The plastic is structured into various geometric shapes. Whether these shapes are somehow related to structural or insulation properties or whether their sole purpose is generating an interesting form is not familiar. These large black objects are then, supposedly, stacked on top of each other in order to create the house. So far, only the front facade is finished. It mimics the facade of a traditional Amsterdam canal house. The proportions, windows and their sizes and even the shape of the gable are identical to ones found on centuries old brick facades. Yet this one is not made out of brick. It does not have the small gridded pattern repeated along its surface. The pattern on this facade is three dimensional. As in the traditional canal house, the pattern is geometric. But in this case, it consists out of pyramidal segments stacked on top of each other. There are different versions of the structural elements present on the site. They represent the different possibilities in shapes and sizes of these pyramidal protrusions. There is also some plastic black furniture present on the site. "These 'stories' describe a tradition of modernity that insists on systematically exploiting all available apparatus and all the fresh infrastructure of the age to establish fantasies as realities in the world. The cumulative effect of such scattered episodes – and no doubt the

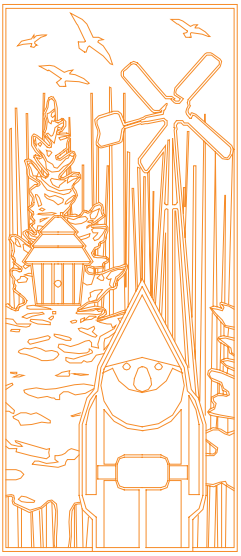
II



Opening 15: "And in the end the biggest trick is that not all is made out of brick."

cause of the anxieties they inspire – is that they discredit the idea of reality as an immutable and indestructible presence – of reality as an ultimate safety net under our flawed acrobatic performances."[2]
"These carefully knotted stories make no distinction between the narrative material of architecture and that of people – both are presented as 'actors' – so that the design at the same time provides a new interpretation of the context and past, and appears to be the logical 'happy ending'."[3]

1-Penn, Alyson. „Construction On The World's First 3D-Printed House is Underway In Amsterdam". The Life: Business Insider. http://www.businessinsider.co.id/3dprintedhouseinamsterdam20144/#.VVNVc_mqpBc
2-Koolhaas, Rem. "Life in the Metropolis or the Culture of Congestion". Architectural Design – AD Profiles 5: OMA. 5/77. London, 1977.
3-Schnell, Anegelika. "Return from the Future: The Concept of Retroactivity". Oase #94: OMA, The First Decade. NAI 010 Publishers, 2015



P.S. Remember the Gnome?

III

Part III
Pitch

"In order to do interdisciplinary work, it is not enough to take a 'subject' (a theme) and to arrange two or three sciences around it. Interdisciplinary study consists in creating a new object which belongs to no one."[1]

The third part represents the most mature phase of developing an architectural idea. It uses architectural polemic through the format of an architectural journal, titled "Pitch". Dutch architectural stories are clear and relatable. Architects do not try to mystify the process through complex semantic constructs, but rather use metaphoric descriptions that allude to known spaces, places and experiences. "Pitch" examines Dutch architectural projects through the use of narrative, argumentation and criticism.

"Aside from the lack of attention to communication in architecture training, De Botton uncovered, architecture theorists also seem to 'place a premium on obscure language...I think the reason for that is that they've confused complicated and good architecture with complicated and good ideas, almost as they felt that in order to make good architecture, the ideas behind the architecture had to be complicated'."[2]

"Pitch" ends with a "fictional conclusion, an interpretation of the same material, but through the words of an architectural project."(Koolhaas, 1978) It is set in an undefined future. It is a utopian, infrastructural, urban and architectural project of a mountain in the Netherlands. Using only text, diagrams and allusions to the project (in the form of "infiltrators" placed in the first two parts), the project questions and tests the capacity of architectural storytelling.

"In this introduction to the work of OMA, George Baird observes that much of the power of their drawings and the texts which accompany them, lies in the quality of presenting the reader with opposing positions – both at the same time. OMA's observations on the metropolitanism, he notes, contain, simultaneously, the extremes of an architecture which is both visionary and implementable, surreal and commonsensical, revolutionary and evolutionary, and puritanical and luxurious. Baird points out that rarely in the work are these oppositions satisfactory resolved – they are extremes which do not, as yet, mesh, but rather, touch."[3]

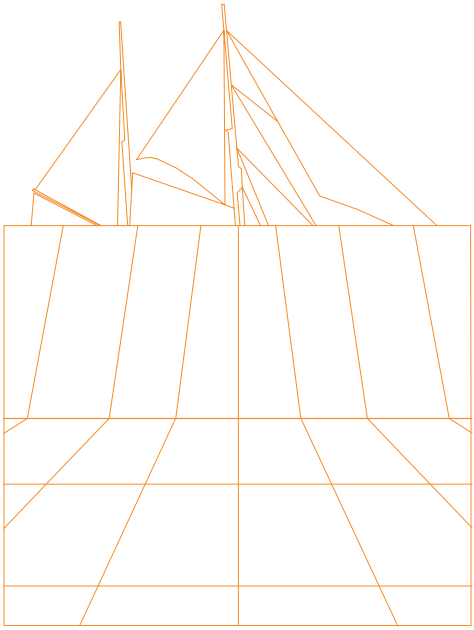
Approaching the topic of architectural representation through both its lexical and visual qualities allowed me to distil three main categories: the diagram and the emblematic object, the architectural design project and its narrative and the architectural essay. Together, the parts represent the symbols, a depiction, a reflection and a story of the construct of the good life in the Netherlands.

1-Mirzoef, Nicholas quotes Barthes, Roland. "What is Visual Culture?". Visual Culture: An Introduction. Routledge: 2007
2-Christophe Van Gerrewey, Hans Teerds, Véronique Patteeuw. Editorial. Oase #90: What is Good Architecuture?. NAI 010 Publishers, 2013
3-Baird, George. "les Extremes Qui se Touchent?". Architectural Design – AD Profiles 5: OMA. 5/77. London, 1977.

Locating the Infiltrators. The conclusion of the project is presented in the form of an architectural project. This project is, however, explained mostly through text in article titled "The Mountain: A View From Above" located at the end of "Pitch". This way of concluding a project is once again a reference to Delirious New York (Rem Koolhaas, 1978). But unlike Delirious New York projects "The City of the Captive Globe", "Hotel Sphinx", "New Welfare Island", "Welfare Palace Hotel", and "The Story of the Pool", "The Mountain" has 'infiltrators' placed throughout all parts of the project, and not just in the last couple of pages. This appendix will reveal the location of these 'infiltrators' and explain their meaning and importance. By revealing these stories, the repeated reading of the project differs. The experience of the reader changes as she gains a deeper understanding of the structure and the meanings behind the drawings.

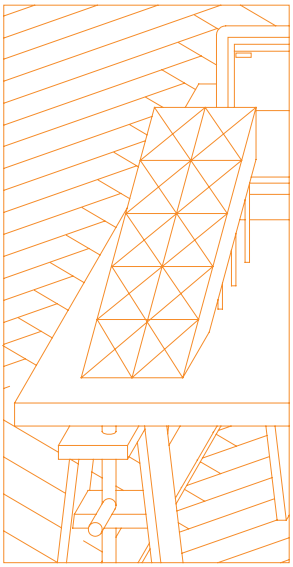
Infiltrator 0: The Covers. The first Mountain allusion appears on the cover of all three books and on this appendix. The triangular form of the letter "A", the dark line on "A Flat Tale" and the black triangle on "Pitch" all refer to a generic mountain shape. To go one step further, the title of "Pitch" itself also alludes to the Mountain project (among other things). The word 'pitch' can stand for: to present or advertise an idea for consideration, a slope, a steep place, an amount of slope, a pitched (gable) roof.

Infiltrator 1: The Dike Mountain. Located under the letter M in "A Good Life ABC" the 'Dike Mountain' is the first allusion to the 'Mountain' project. Since the Netherlands is a fairly flat country, the dikes provide an illusion of verticality. It is often said that standing bellow a large dike induces in a person the feeling of standing bellow a mountain. This is an exaggerated notion. The purpose of this drawing is to signal the lack of any real verticality in the Netherlands. Its purpose is also to allude to the fact that if any verticality did exists, it doesn't have to be of natural descent, but could be constructed 'artificially'.

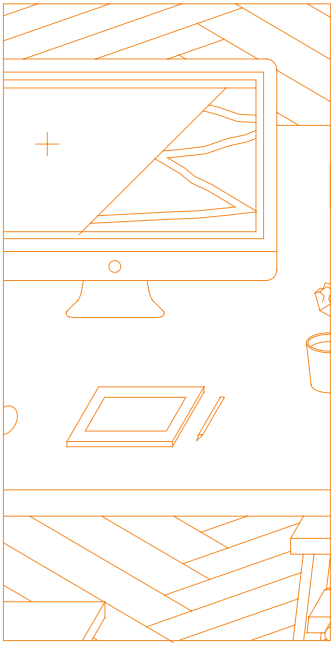


Infiltrator 1: The Dike Mountain

Infiltrator 2: The Office of Ideas. The first time the infiltrators appear in "A Flat Tale is on the 9th opening. There is a scale model of a segment of the Mountain visible on one of the workstations. It represents one of the modular elements out of which the entire Mountain will be constructed. Elements of the project are also visible on the computers. At this point, the Mountain project is created as an idea, a concept. Its development begins in a busy architectural office.

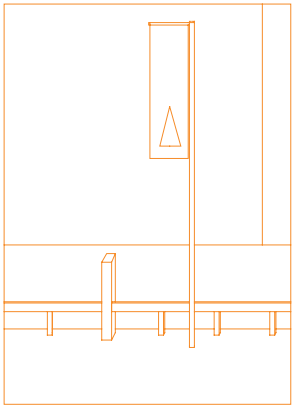


Infiltrator 2.1: The scale model of a modular element



Infiltrator 2.2: The drawings on computers.

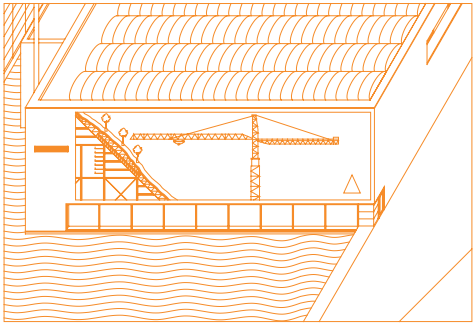
Infiltrator 3: The Flags. On the 10th opening, there is a minimal reference to the Mountain in the form of triangles located on flags. The flags are placed on the right back side of the roof of the Gnome garage. Considering the fact that this drawing represents the welfare state's involvement in architectural production and turning architecture in an element of national identity, the flags represent the sponsorship of the state. The party that is going on on the roof perhaps has something to do with the completion of the project idea. It is a celebratory party for the successful finishing of the Mountain project. Funds have also been acquired by the government. The project has been given a visual identity. Hence the flags.



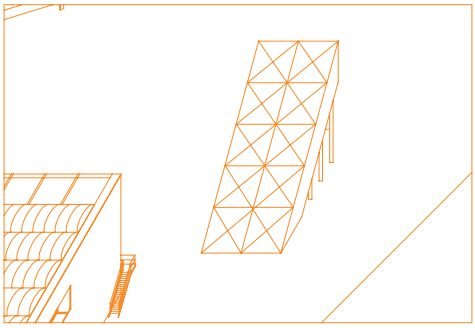
Infiltrator 3: The flag with a triangle.

Infiltrator 4: The Exhibition. After funding from the government has been acquired, the people of the Netherlands need to be informed about the project. In order to do this, an exhibition is held at the NAI. Titled "Constructing Reality", the exhibition explains the process of the project. The infiltrators are placed in the form of a large poster which is hung

on the brick facade of the NAI exhibition space. The poster depicts the process of building the Mountain through the use of large cranes and modular elements. The logo of the triangle is present on the poster. In addition to the poster, a large scale model of a modular element of the Mountain is placed next to the building. The element serves both as a pavilion and as specimen of the construction elements. It is the same element that was first seen in the Office, but in a much larger scale.

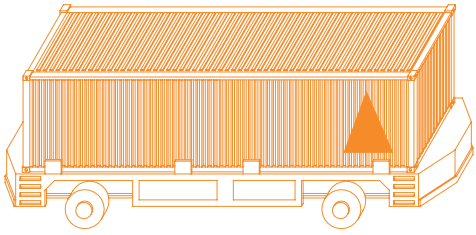


Infiltrator 4.1: The Exhibition poster

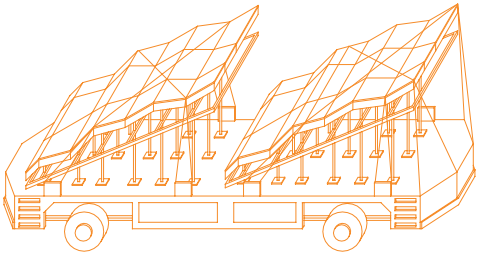


Infiltrator 4.2: The Exhibition pavilion

Infiltrator 5: Import - Export. Even though the primary function of opening 12 is to depict the topic of export, the use of the infiltrator focuses on the aspect of import. As described in the project, the modular elements of the mountain are constructed in China and imported into the Netherlands via large shipping boats and containers. The infiltrators on this drawing appear both as the modular element, traveling on an automated port vehicle and also as the triangle logo imprinted on some of the containers. Switching the use of the drawing from export to import also depicts the true function of a port or harbour. Goods, objects and ideas come in and are transported out. The function is two-sided.



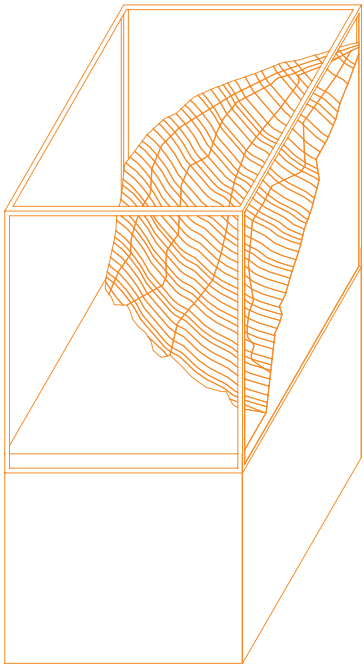
Infiltrator 5.1: The shipping container



Infiltrator 5.2: The modular element

Infiltrator 6: The Exhibit. The scene in opening 14 occurs after parts of the Mountain have already been built. Along with other specimens of the constructed landscape, a piece of the Mountain is placed in a glass box. Its presence in the Dutch environment has become so evident and important that it has become a part of its constructed good life. Since the Mountain is still not complete, the

specimen represents merely a segment of it, a 'geological sample', cut roughly from a piece of land and placed in a well lighted exhibition box.



Infiltrator 6: "Piece of the Mountain" exhibition piece

Pitch. Some of these infiltrators and a number of additional drawings are repeated in "Pitch". They are used to explain the project in a clearer way. Images of imagined views from the Mountain also accompany the story.

IV

Part IV

Stories and Sources

1. Rem Koolhaas. Delirious New York. New York: The Monacelli Press, 1994

The book Delirious New York is chosen as a source because of its content, format and representational technique. Being a "retroactive manifesto" of New York it investigates the historical and architectural development of the city through a series of inventions and events related to technology and the built environment. Due to the fact that the book was written by a Dutch architect, Rem Koolhaas, and that New York was originally founded by the Dutch as New Amsterdam, it contains a number of comparatives made by the author which give a lot of insight into the Dutch mentality.

The content of the book is important because it frames the question of what constitutes a modern metropolis. By slowly forming the theoretical standpoint through presenting architectural research a fluid architectural story is formed which talks about the becoming of a city. Using some of the insight from the book I have investigated whether such a metropolis exists in a Dutch context and what its constitutive elements are. Even though it is never stated directly, the book deals with a series of concepts that form the city of New York. All these, at the time, revolutionary ideas were concepts for technological, social and economic improvement which made a great impact on the built form of the city. This way of viewing the city is very indicative of the Dutch condition.

Delirious New York is also significant in relation to the representation of architecture. The format of the book and the representational formats described within it are an important source when investigating the relationship of narrative, representation and architecture. Examples from Hugh Ferris on depicting the bright nights of the city are a reference that can easily be translated into the Dutch context. The OMA projects presented at the end of the book can be used as a reference for projects that came to be as a result of extensive research but are not conceived as an antithesis to the architectural practices of the city but rather as projects that work with the intrinsic logic of New York. The mix of tale and architectural fact within the project makes them more interesting and engaging as well as allowing them to be indirectly critical.

Insert from the book:

Appendix: A Fictional Conclusion

The Metropolis strives to reach a mythical point where the world is completely fabricated by man, so that it absolutely coincides with his desires. The Metropolis is an addictive machine, from which there is no escape, unless it offers that, too... Through this pervasiveness, its existence has become like the Nature it has replaced: taken for granted, almost invisible, certainly indescribable.
This book was written to show that Manhattan had generated its own

metropolitan Urbanism – a Culture of Congestion.
More obliquely, it contains a hidden second argument: that the Metropolis needs/deserves its own specialized architecture, one that can vindicate the original promise of the metropolitan condition and develop the fresh traditions of the Culture of Congestion further. Manhattan's architects performed their miracles luxuriating in a self-imposed unconsciousness; it is the arduous task of the final part of this century to deal with the extravagant and megalomaniac claims, ambitions and possibilities of the Metropolis openly.
After the chronicle in "Postmortem" of the shrivelling of Manhattanism – as if it had been too suddenly exposed to daylight – the Appendix should be regarded as a fictional conclusion, an interpretation of the same material, not through words, but with a series of architectural projects. These proposals are the provisional product of Manhattanism as a conscious doctrine whose pertinence is no longer limited to the island if its invention.

The City of the Captive Globe (1972)

The City of the Captive Globe is devoted to the artificial conceptions and accelerated birth of theories, interpretations, mental constructions, proposals and their infliction on the World. It is the capital of Ego, where science, art, poetry and forms of madness compete under ideal conditions to invent, destroy and restore the world of phenomenal Reality. Each Science or Mania has its own plot. On each plot stands an identical bae, built from heavy polished stone. To facilitate and provoke speculative activity, these bases – ideological laboratories – are equipped to suspend unwelcome laws, undeniable truths, to create non-existent, physical conditions. From these solid blocks of granite, each philosophy has the right to expand indefinitely toward heaven. Some of these blocks present limbs of complete certainty and serenity; others display soft structures of tentative conjectures and hypnotic suggestions. The changes in this ideological skyline will be rapid and continuous: a rich spectacle of ethical joy, moral fever or intellectual masturbation. The collapse of one of the towers can mean two things: failure, giving up, or a visual Eureka, a speculative ejaculation:
A theory that works.
A mania that sticks.
A lie that has become truth.
A dream from which there is no waking up.
At these moments the purpose of the Captive Globe, suspended at the center of the City, becomes apparent: all these Institutes together form an enormous incubator of the World itself; they are breeding on the Globe.
Through our feverish thinking in the Towers, the Globe gains weight. Its temperature rises slowly. In spite of the most humiliating setbacks, its ageless pregnancy survives.

2. Christoph Grafe, Madeleine Maaskant, Mechthild Stuhlmacher, eds. Oase #67 - After the Party; Dutch Architecture 2005. Rotterdam: NAI Publishers, 2005

The #67 issue of Oase magazine deals with the aftermath of the "SuperDutch" era. Set in 2005, a couple of years after the Dutch architectural boom which was induced by the housing market, a series of texts examine the previous years of architectural production and question whether the same modes can continue. An interview titled "Eight Years after Nine+One" held with Matthijs Bouw and Cristoph Grafe gives insight to the

causes of the housing boom at the end of the 1990s. The text elaborates on how these events have led to societies' need for innovative architectural forms. In the text "Looking for Partners in Crime" author Janny Rodermond explains the negative connotations of architecture that focuses mostly on the wealthier areas and parts of society. The text also describes how Dutch architectural practices differ from other European practices of that time and how their way of working has influenced the progress of architecture. In an interview with Kristin Feireis, the former director of the Netherlands Architectural Institute, the role of the Dutch government in the promotion of architecture is explained. It is stated how architecture at one point became the "national identity" of the country. This led to the creation of a large number of new architectural offices which were strongly supported by the government, which in turn led to the architectural boom of the late 90s. "Exodus to a New World", a text by Christoph Grafe, examines the historical developments of the Netherlands that led to the current architectural practices. He argues that the innovativeness of contemporary Dutch architecture is a result of the lack of modernity at the beginning of the 20th century. Due to the historical timeline that differs from its surrounding European neighbours the Netherlands had to progress more rapidly towards the end of the century which led to the changes and improvements in architectural practices.
The texts and interviews within this issue of Oase form a comprehensive causal relationship with Dutch history and the development of its architecture. They give insight into specific social and political situations that led to changes in practice and the forming of architectural practices that we know today. Some of the texts also question whether these modes of working are sustainable for the future and the effects that the types of architecture produced have on the society in general.

3. Matthijs Bouw and Joost Meuwissen, 'Disneyland with Euthanasia. The Vicissitudes of the New Welfare State', Mart Stam's Trousers: Stories from behind the Scenes of Dutch Moral Modernism. Edited by Crimson with Michael Speaks and Gerard Hadders (Rotterdam: 010 Publishers, 1999), 260-273.

The article talks about historical differences of Dutch architectural approaches in relation to the architectural discourses of specific moments in recent history. It states that the Dutch approach differed from others due to the way the country was developed and the subsequent difference in the mentality of its people.
Rem Koolhaas is taken as a main reference point for many Dutch architects. He is referred to as "welfare for architects" due to the fact that everyone uses the projects as references but fails to admit to it. The authors introduce empiricism as a primary drive for Dutch architecture and Rem Koolhaas as a contemporary practitioner of this "method". Through explaining how this method continuously differed from the main architectural discourse (in Koolhaas' case semiotics) it is explained how Dutch architecture has evolved in a different way. The authors also elaborate on how Koolhaas was not the first Dutch architect to employ this architectural approach. They introduce Wim Dudok as a similar type of practitioner.
The text gives a more theoretical

explanation of Dutch architectural approaches and the main characters that changed and shaped the Dutch architectural discourse. It talks about the relationship of the Welfare state ideals and how it affects architecture and practicing architects.

4. Wouter Vanstiphout. "Consensus Terrorism". Harvard Design Magazine. 5/2015. http://www.harvarddesignmagazine.org/issues/2/consensusterrorism

Vanstiphout writes in his article about the Dutch housing/city renewal of the 1970s. The text criticizes the approach of the projects due to the fact that they resulted in a system that was repeated infinitely throughout the Netherlands. The main critique that is presented in the text is that during the 1970s a great importance was ascribed to form and experience of form which, in his opinion, led to a shift of architectural focus which was in the end problematic for the totality of architectural developments.
In order to conform to visual form and experience, newly constructed neighbourhoods were created in the formal language as the existing, much older ones. This led to a practice that continues even today, where the 1930s house is considered to be the domestic ideal which is duplicated infinitely even though almost a hundred years have passed.
Vanstiphout also refers to Koolhaas and a group of other architects (he refers to them as Delft paranoid historians): Donald van Dansik, Jan de Graaf, Wim Nijenhuis and Ad Habets, as architects who questioned these approaches both theoretically and through practice. The group shares a viewpoint that architecture is not purely about mimicking the successful forms and that not only the form of the building is important. Vanstiphout refers here to the paranoid critical method adopted by Koolhaas in Delirious New York (originally "invented" by Salvador Dali) which the architects (predominantly Koolhaas) use as a projective method to undermine and change the existing architectural practice.

5. Demetrios Porphyrios. "Pandora's Box: An Essay on Metropolitan Portraits". Architectural Design: AD Profiles 5 - OMA. 5/77. London: Architectural Design Magazine, 1977

The text forms a critique on architectural representation techniques employed by Koolhaas and Elia Zenghelis in the early projects of OMA, namely Exodus, Hotel Sphinx, The City of the Captive Globe and Welfare Palace Hotel. Even though the author doesn't seem to agree with the graphic methods OMA is introducing into the architectural discourse of the time, the text still gives a very insightful explanation of used techniques and how they differ from the acknowledged methods of that time.
A main critique given to OMA within the text regards their use of non-architectural, "secondary" information within the drawings. Since the main discourse of the late 1970s circled around semiotics and meaning in architecture, the employment of other elements within architectural representation was considered almost vulgar by this particular author. Given the fact that the common opinion of the postmodern period was that architecture (and its elements) should hold no memory, the employment of objects that hold within them associations, in architectural projects was a big no-no. The author goes even so far as to compare them to the French Beaux Arts School.

The text gives a good explanation of how the viewing and production of architecture changed and how the work of OMA has influenced that. Even though the analysis is in some cases harsh, it gives an insight to how radical these projects were at the time they were conceived. This also gives insight to the fact that Dutch architecture has maybe always, in some respect, been one step in front of the wider architectural discourse. Or one can conclude that they have just always had their own way of doing things, regardless the "common practice".

6. Ewald, Carl. "The Story of a Fairy Tale." Alexander Teixeira de Mattos, translator. 1905.

Once upon a time, ever so many years ago, Truth suddenly vanished from out of the world.

When people perceived this, they were greatly alarmed and at once sent five wise men in search of Truth. They set out, one in this direction and one in that, all plentifully equipped with traveling expenses and good intentions. They sought for ten long years. Then they returned, each separately. While still at a distance, they waved their hats and shouted that they had found Truth.

The first stepped forward and declared that Truth was Science. He was not able to finish his report, however; for before he had done, another thrust him aside and shouted that that was a lie, that Truth was Theology and that he had found it. Now while these two were at loggerheads--for the Science man replied to the attack vigorously--there came a third and said, in beautiful words, that Love was Truth, without a doubt. Then came the fourth and stated, quite curtly, that he had Truth in his pocket, that it was Gold, and that all the rest was childish nonsense. At last came the fifth. He could not stand on his legs, gave a gurgling laugh, and said that Truth was Wine. He had found Truth in Wine, after looking everywhere.

Then the five wise men began to fight, and they pummeled one another so lustily that it was horrible to see. Science had its head broken, and Love was so greatly ill-treated that it had to change its clothes before it could show itself again in respectable society. Gold was so thoroughly stripped of every covering that people felt awkward about knowing it; and the bottle broke and Wine flowed away into the mud. But Theology came off worst of all: everybody had a blow at it and it received such a blasting that it became the laughingstock of all beholders.

And people took sides, some with this one and some with that, and they shouted so loud that they could neither see nor hear for the din. But far away, at the extreme end of the earth, sat a few and mourned because they thought that Truth had gone to pieces and would never be made whole again.

Now as they sat there, a little girl came running up and said that she had found Truth. If they would just come with her--it was not very far--Truth was sitting in the midst of the world, in a green meadow. Then there came a pause in the fighting, for the little girl looked so very sweet. First one went with her; then another; and ever more... At last, they were all in the meadow and there discovered a figure the like of which they had never seen before. There was no distinguishing whether it was a man or a woman, an adult or a child. Its forehead was pure as that of one who knows no sin; its eyes deep and serious as those of one who has read into the heart of the whole world. Its mouth opened with the brightest smile and then quivered with a sadness greater than any could describe. Its hand was soft as a mother's and strong as the hand of a king; its foot trod the

earth firmly, yet crushed not a flower. And then the figure had large, soft wings, like the birds that fly at night.
Now at they stood there and stared, the figure drew itself erect and cried, in a voice that sounded like bells ringing:
"I am Truth!"
"It's a Fairy Tale!" said Science.
"It's a Fairy Tale!" cried Theology and Love and Gold and Wine.
Then the five wise men and their followers went away, and they continued to fight until the world was shaken to its center. But a few old and weary men and a few young men with ardent and eager souls and many women and thousands of children with great wide eyes: these remained in the meadow where the Fairy Tale was.

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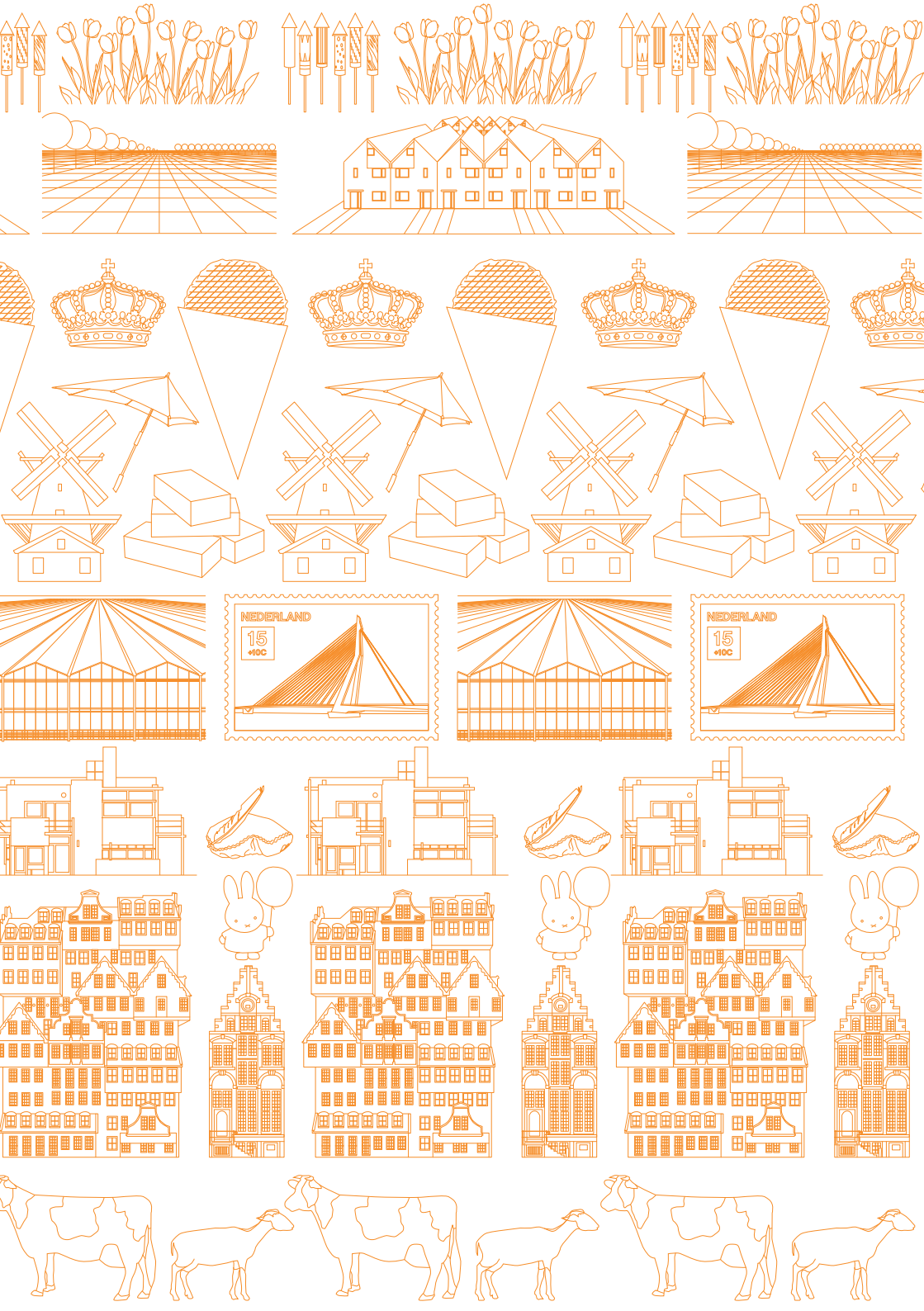
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APPENDIX