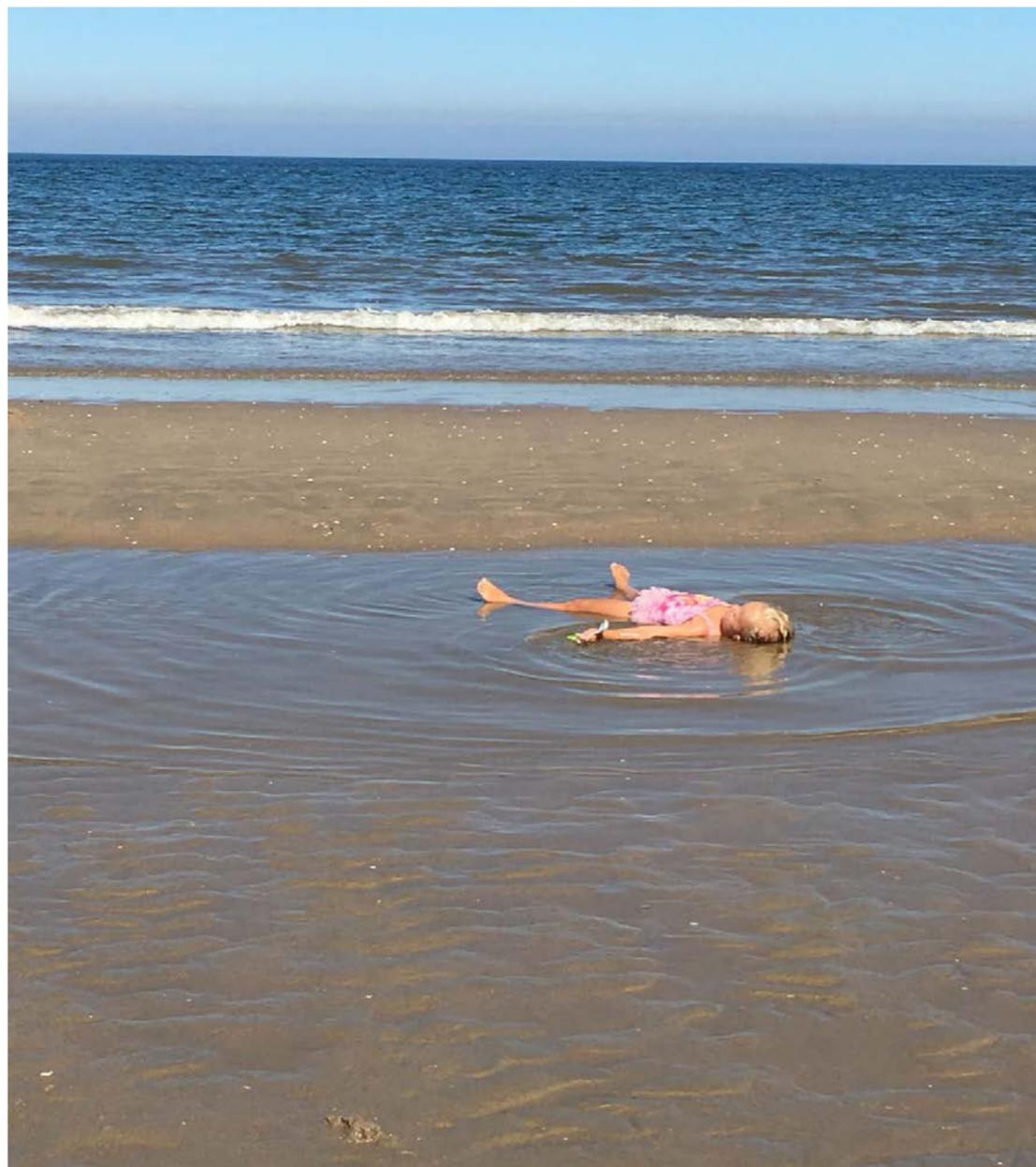


PLACES FOR FREEDOM

Revalue of the unfinished landscapes through architectural structures







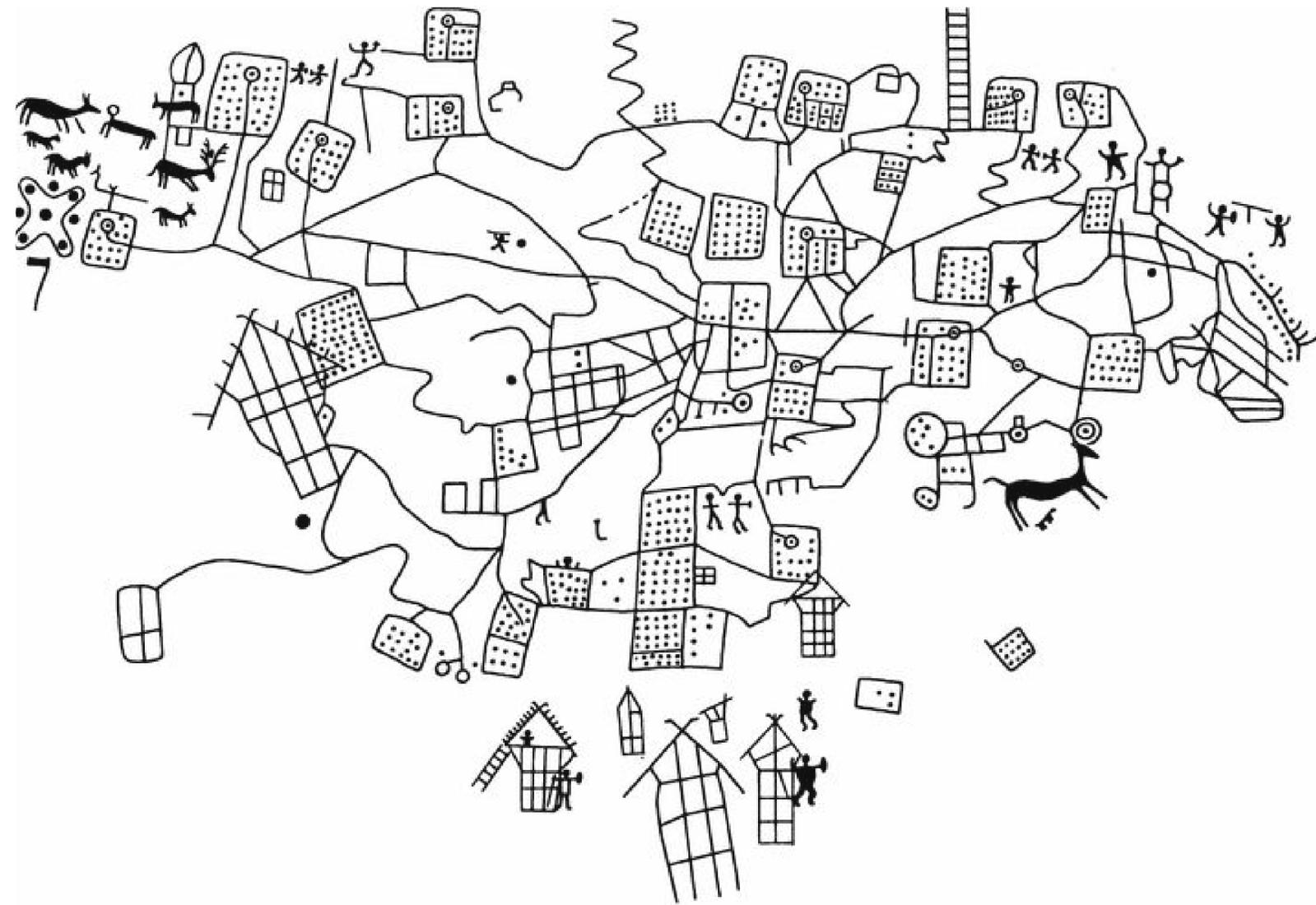
Overlooked, hidden, natural places of the city, margins of the city

RESEARCH

psychogeography

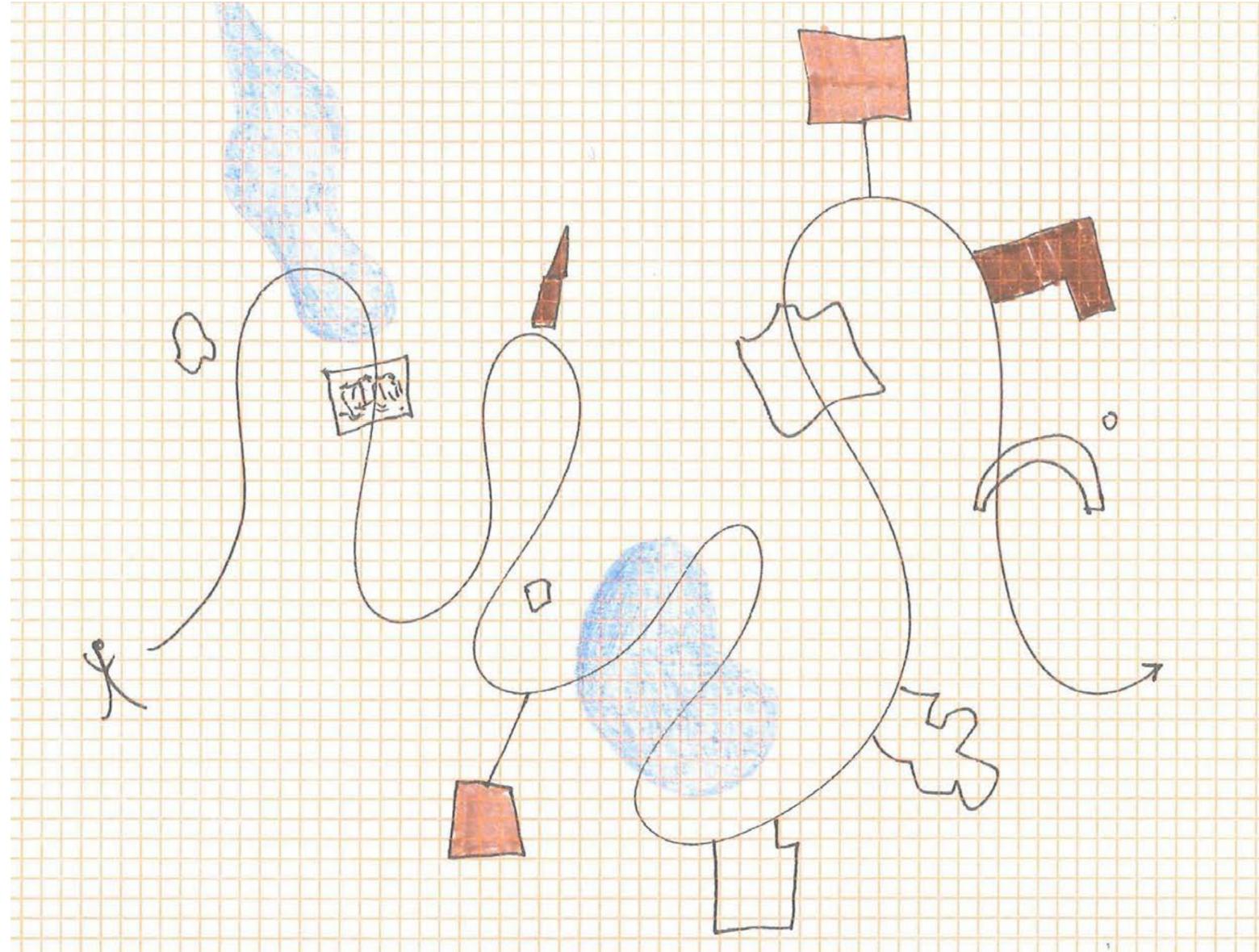
*is an exploration of urban environments that
emphasizes playfulness and “drifting”.*

the act of walking



Bedolina, Val Camonica, Italy, one of the first maps representing a system of routes dates back to about 10.000 years ago. This is an image that represents the system of connections of the everyday life of a Paleolithic.

Walking & collecting



Drawing by Esmeralda Bierma, september 2017



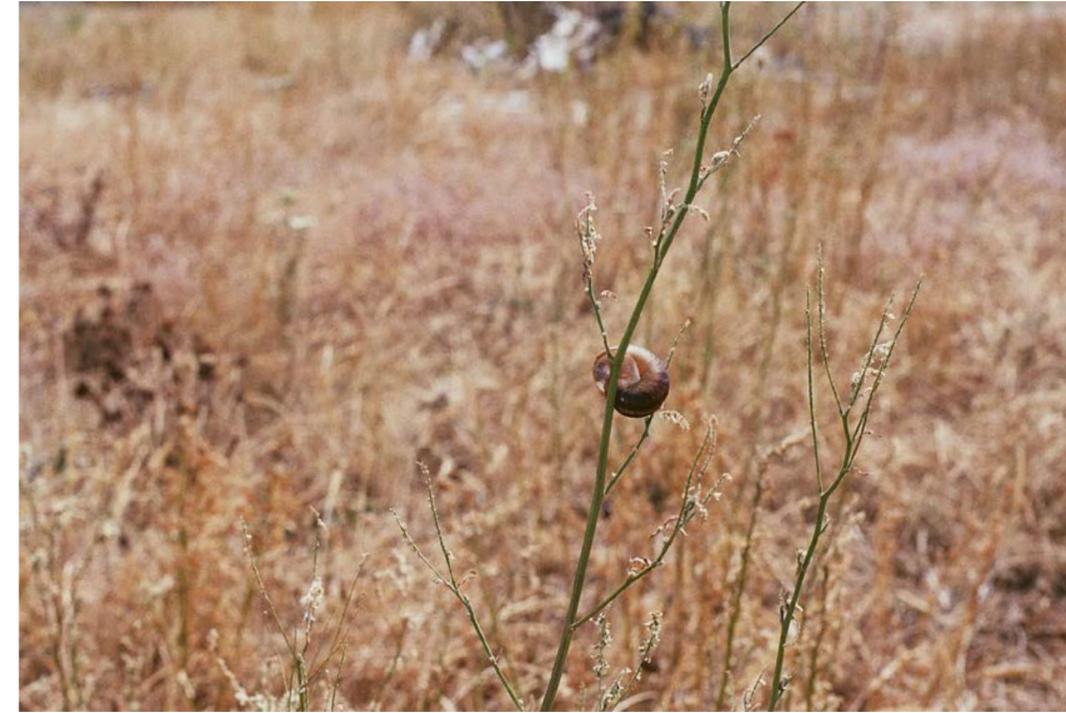
Methods used when walking

I. photographing

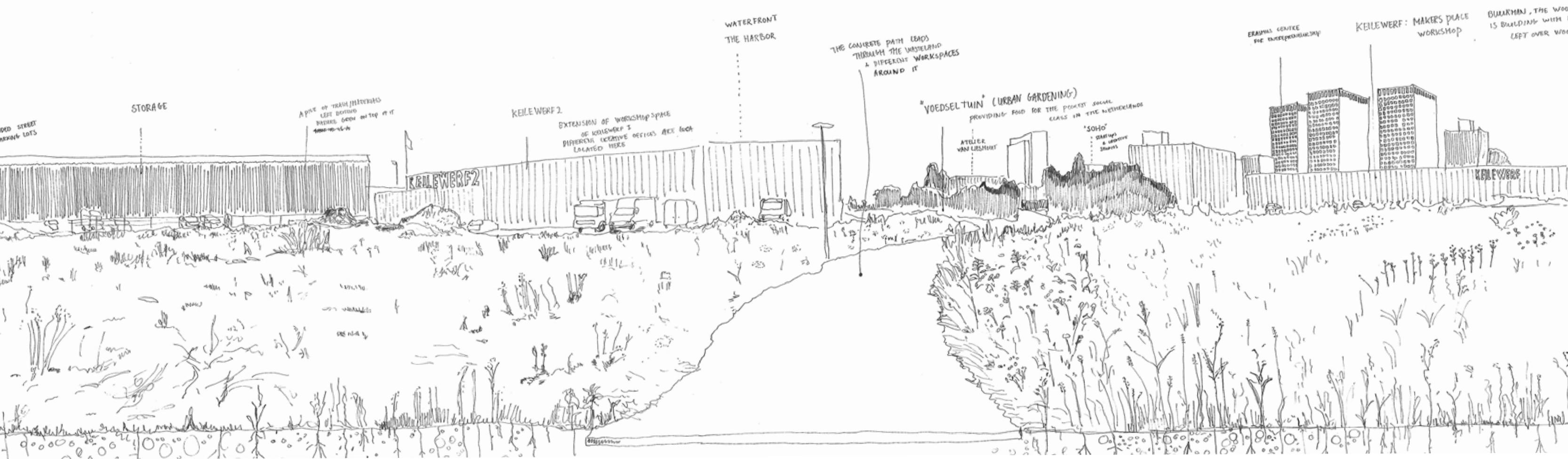
II. drawing

III. writing

Photographing: details and views



Drawing: close reading



Rotterdam

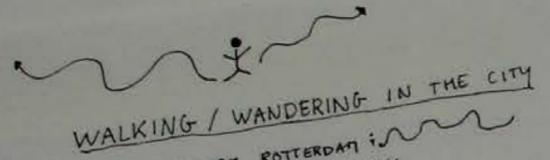
- * Geschiedenis
- * Character v.d. stad & territorien
- * clichés
- * City's soul

verschillende schalen
detail tot netwerk

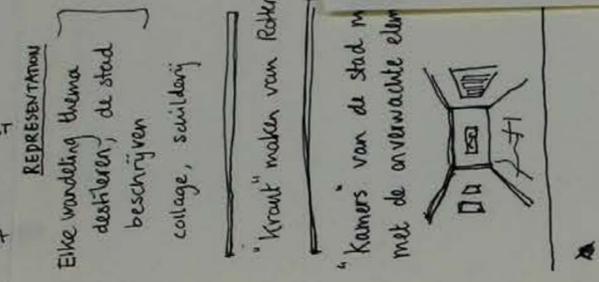


the city drawn as an open city
REPRESENTATION: THE DREAM LIKE CITY

RESEARCH



1. ONE LINE THROUGH ROTTERDAM
- WALK MORE TIME / SECTION OF THE CITY
2. WALKING: DIFFERENT ROUTES / SAUNTERING / GETTING LOST
The city as labyrinth
3. WALKING ALONG TRAINTRACK / WATER
Along territories of Rotterdam (there were we do not)



Dualiteit van bombardementen / leegte / void

GOTHIC MODERNIST TENDENCIES

Geen nuffige steden... Zijn volks, multicultureel & ruw
Harde steden, maar achter die hardheid schuilt de warmte & solidariteit v.d. straat. Ze houden van hun stad & van elke Steden waarin het straat niet draait om geld, maar om gezins
Stads

Een stad die nooit af is waarom altijd maar dat v naar de toekomst?

FRAGMENTED READING OF THE CITY
VERSUS
CONTINUITY IN READING

THE CITY IN ALL ITS COMPLEXITY

T.S. Elliot - Notes Towards the definition of a city

Peter Ackroyd -
contrasts historical segments with segments of the present-day
deal with the ever changing, versus consistent the city
city's artists

1976: Notes for a New Culture: An essay on Modernism.

Ancient Greece
Ancient Rome

public life & private passion

"open city"
Capitalist society - consumption rather than production that was the main driver of capitalist society

GOOD ARCHITECTURAL TRAINING EMBRACES THE ART OF SAUNTERING IN THE MIDST OF SOCIETY, INDEFINITELY, AND WITHOUT PREDETERMINED DESIGN RESULT.
IT STIMULATES & DEVELOPS THE IMAGINATION

(Bachelard & Hejduk)

HEJDUK: parks, residential cultural spaces, common workshops for builders & for artists.

Each occupies a specific place within a matrix that tries to encompass all aspects of urban life.

EVOCATIVE, POETIC STORIES THAT ALL OFFER A UNIQUE TAKE ON THE CITY

'city's soul', prompt dialogue, inspiration, personal thoughts and visionary ideas
'SENSE OF SPACE'

de bouwkunst van binnenuit "uitgehold"

Door de crisis ontstond ruimte voor architectuur om zichzelf opnieuw uit te vinden.

WORD: GEORGE POINCARÉ

* EVOCATIVE, POETIC STORIES THAT ALL OFFER A UNIQUE TAKE ON THE CITY
How they were used for public life, that was partly political
Architects are extremely narrow, their interests are narrow, their interest are mostly architecture.
corridor WAKKOTEM
All cities are networks
Even the underground was an enormous space of imagination
Enjoyed on what others had suffered
Beauty of imagination → not politically correct
Certain Monument → but upon what was more spinning the stars how it started

Peter Ackroyd

Russian literature - one of the first elements that defines the space of imagination
Russia crucial of what imagination even is
Reality of Russia & how it is constantly recycled.
Russian construction
A script - radical script
the little red & impressive sermons
what kind of culture / education system could realize this

NO FORMAL IMAGINATION / EVERYTHING IS MICROBOSIC SIMPLE

MOSCOW
tropical garden, void
An unbelievable simple life
dimension of public space → where as big as ever seen
Empty
The life in the street was therefore seemingly absent
Enormous spaces were used for ceremonial events
ceremonies as part of life
revelations → onkullungen
His thoughts about Russia (before) but being there contradicted all of them
experimented my own sensibility

study in balance

enable you to try write script
study in balance

Voyage through time

Alfred Wallius:
Trees, camps, churches, castles
passing through places whose names contained the key
the city, Rotterdam, essential for me & my whole development of sensibility

Inter is not linear, not coherent and accidental as life itself.
I am not pretending that I may gonna show you each moment that for Russia was important and each moment that I was stuck with Russia
a reality that has defined Russia for me

Les Fleurs du Mal - Baudelaire

expresses the changing nature of beauty in modern, industrializing Paris in 19th century.
"modernity"

vluuchtige, efemere ervaring van het leven in een stedelijke metropool
the corruption of the city
melancholy, oppressiveness of living

Kurt Schwitters - collages

'In Rotterdam rijst de Toren van Babel ongebuurdeerd op naar de regenlucht vandaag - vele tongen die hun Klankten kabbelen onder grijze wolven.' - Allen Ginsberg
Rotterdam - Vrijhaven voor poëzie - Martin Moolij
Rotterdam 2002 - Culturele Hoofdstad van Europa.
stations: voor de oorlog - na de oorlog - nu
De Nederlanden van 1845 - H.P. Berlage (Zuid Blaak)
de Ligt van 1941. (de Ligt betreft woningen, schouwburgen, kerken & andere monumentale gebouwen.

Het Schwittersveld in Crooswijk / pijn ruimen
Natuurstenen en ornamenten liggen bijeengebracht, alsof het een begraafplaats is
Lex de Herder, 18 nov 1940 (COLLECTIE SAR)
De hele stad is een ruïne
Voorzijde Station DP (Delise poort) Lex de Herder
1940
1954 & 1957

pective of things before & after

verschillende fases van wederopbouw in Rotterdam

hands architectuur.

tronele baluustengevels & vormmiddelen worden gecombineerd
moderne materialen & constructiemethoden als staal & beton

kind of architecture after bombing (the mix of tradition with new)
Industriegebouw

tot jaren '60 (inkassant) Old & New voelbaar

IT DOES NOT MAKE SENSE NOW
IN THE END THE WHOLE WILL

together make sense
not a partial story

ALWAYS WANT TO CONSTRUCT STORIES
LINE IS ABOUT FRAGMENTATION
SPEIFIC ORDER

LOST & FOUND
WALK ROTTERDAM
WALKING AS M

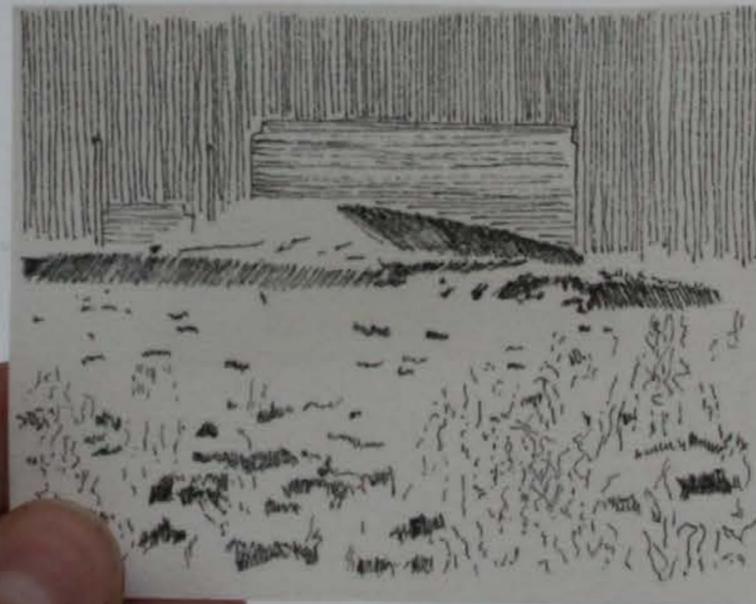
OPEN CITY / COMMUNITY

Relating

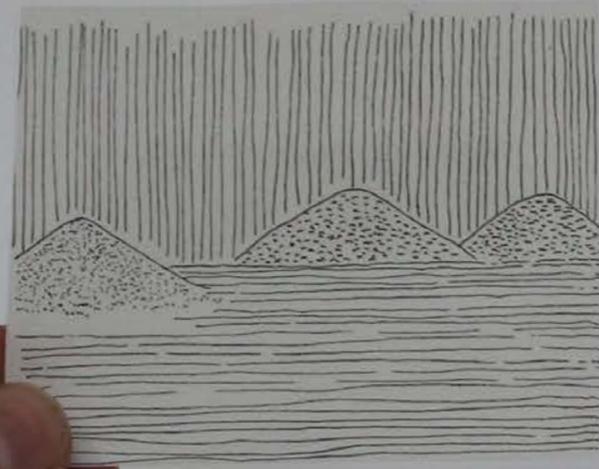


Unfinished Landscapes of Rotterdam

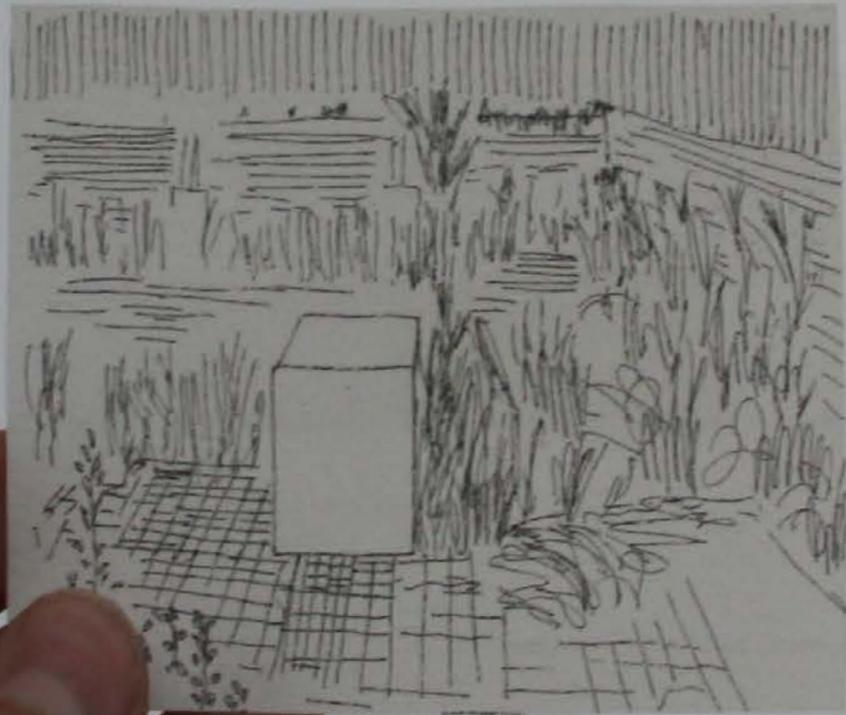
wasteland in the city



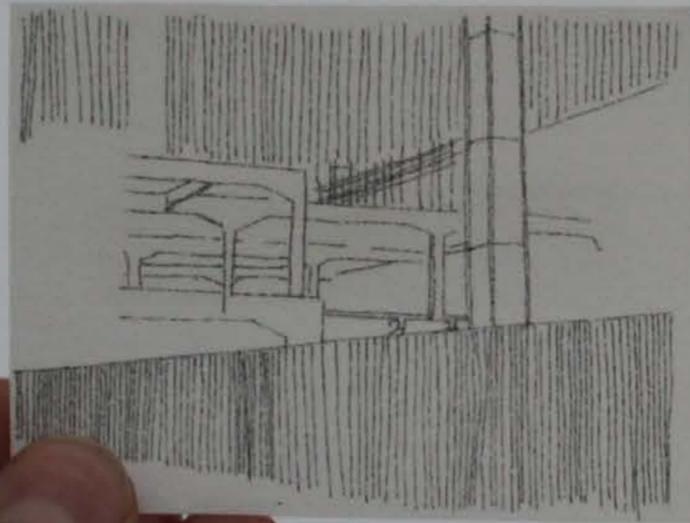
sand dunes



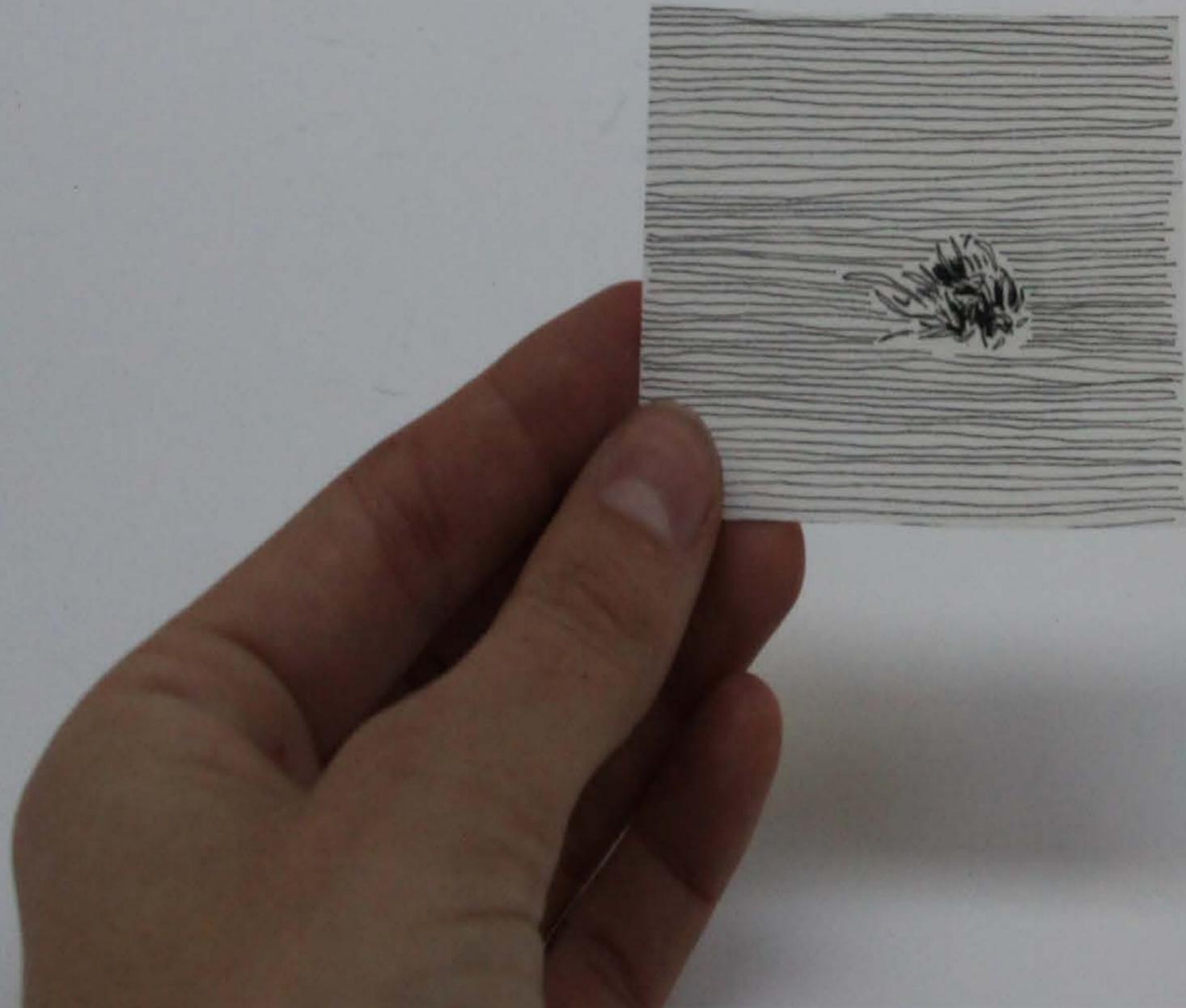
the ruin



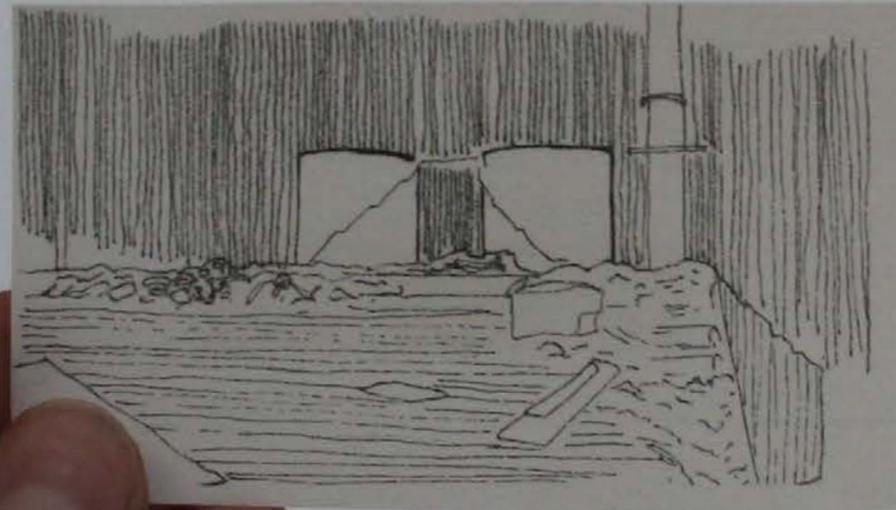
the ruin in reverse



the mini wasteland

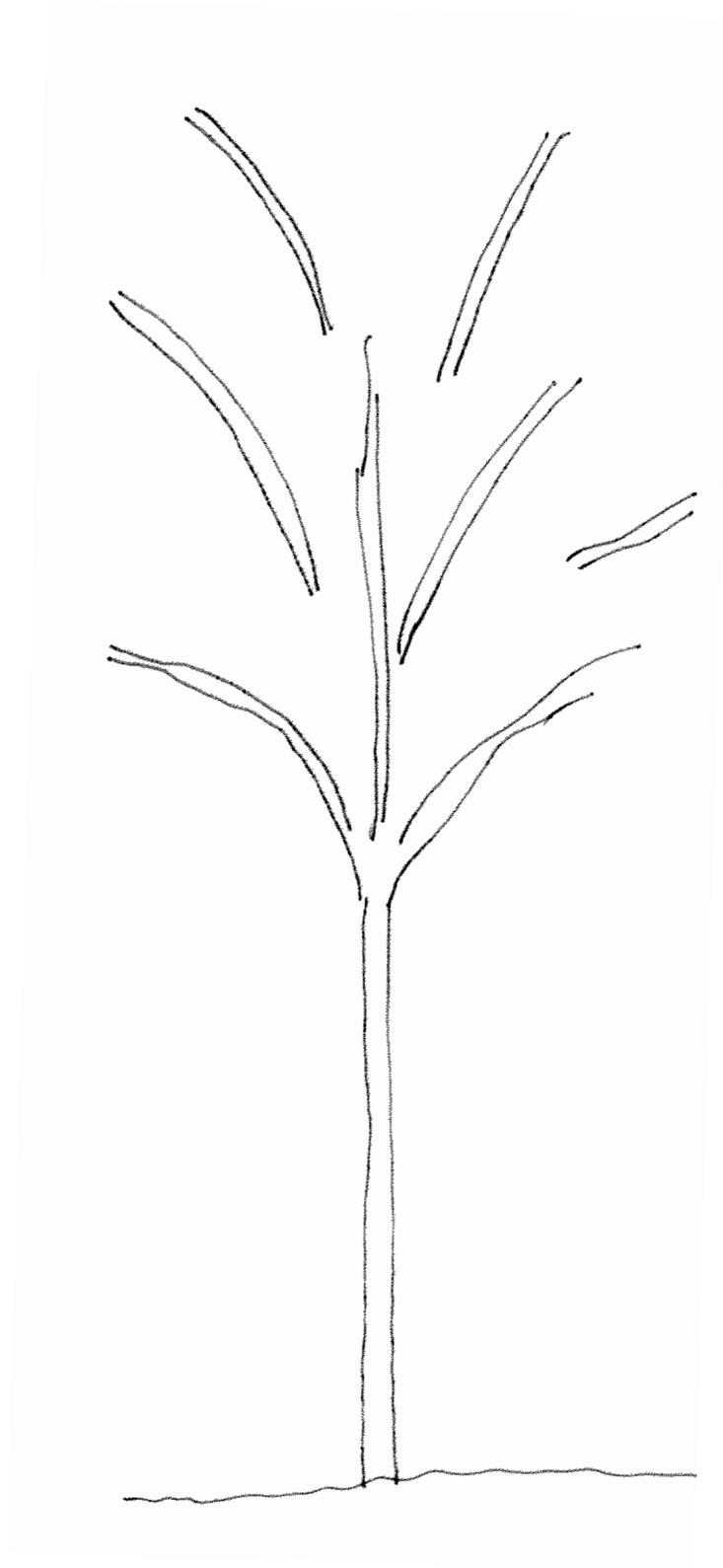


the industrial landscape

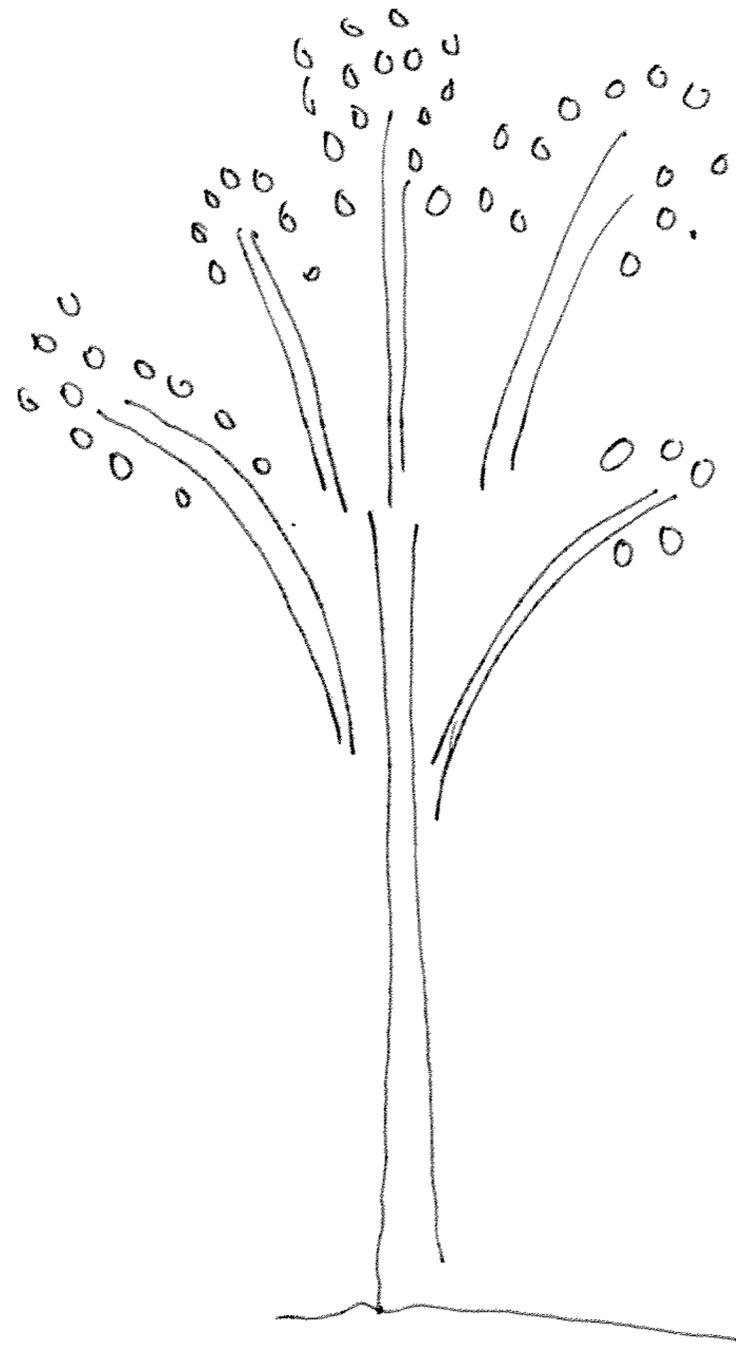


DESIGN AMBITION

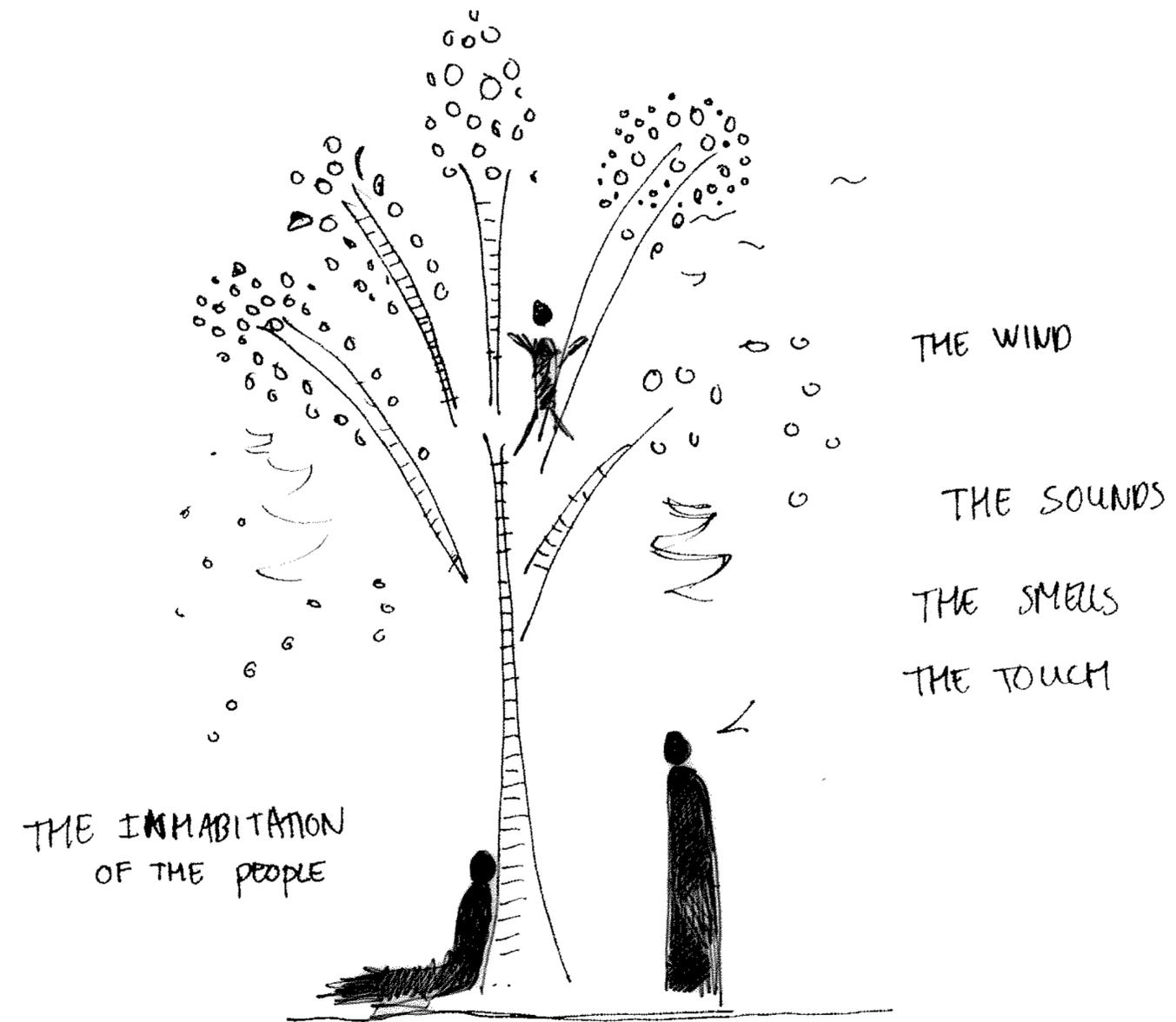




23/110



THE LEAVES



THE INHABITATION
OF THE PEOPLE

THE WIND

THE SOUNDS

THE SMELLS

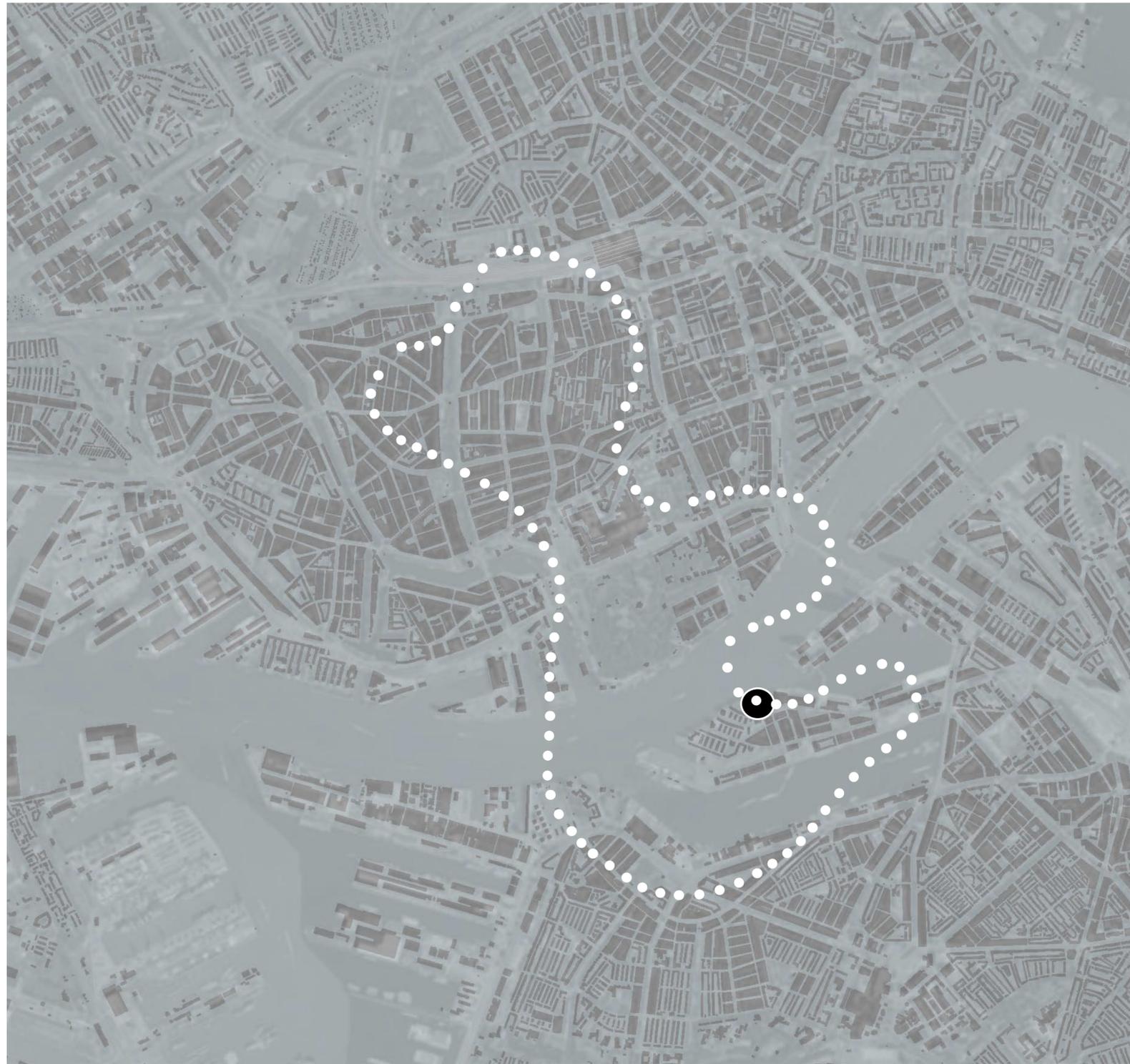
THE TOUCH

THE MOMENT

THE SENSORY EXPERIENCE OF
THE PLACE, THE ENCOUNTER,
THE EVENTS THAT MIGHT BE
POSSIBLE, CAN TAKE PLACE



THE WASTELAND IN THE CITY





KATENDRECHT "BEACH"

FENIX FOOD FACTORY

CASINO

- ▷ DIVERSE ENVIRONMENT
- * program & activities

BEHIND THIS BUILDING
KAAPPARK

THEATER 1

THE ROTTERDAM

ON GROUND FLOOR ARE
WORK SPACES where
small business
are housed

END OF KATENDRECHT
(400M)

Rotterdam

apartments
Health care

SHIP PLAYGROUND
KIDS FROM KATENDRECHT
CAN PLAY HERE IN AN
OLD SHIP PUT IN THE
LANDSCAPE

Street between
Karnel & this site

A CARPET
left behind

ON MONDAY MORNING THIS
GREEN PLACE NEXT TO THE SITE
WAS EMPTY. IN THE
WEEKEND WHEN I VISITED
ADJACENT THERE WERE KIDS
PLAYING SOCCER

KARNEI
DELIVERY

PLASTIC BAG

KAADSCHIP

SIDEWALK

A CAN

Brews

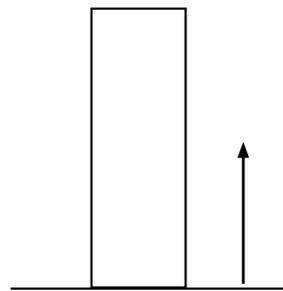
12 weeks old

THE BIRD-HOUSE



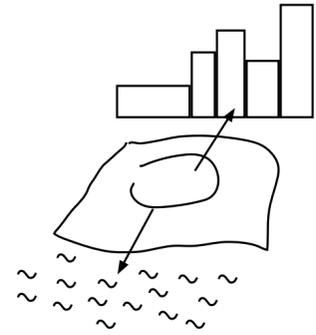
THE CONTEXT, THE LANDSCAPE ITSELF, TRACES, USERS/PASSENGERS, THE SENSORY EXPERIENCE OF A PLACE

CONTEXT



VERTICALITY

TRACES

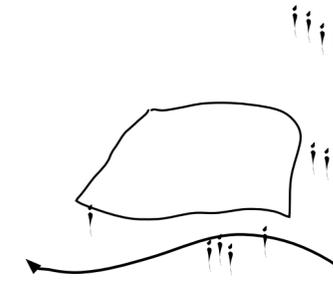


VIEW/OVERVIEW

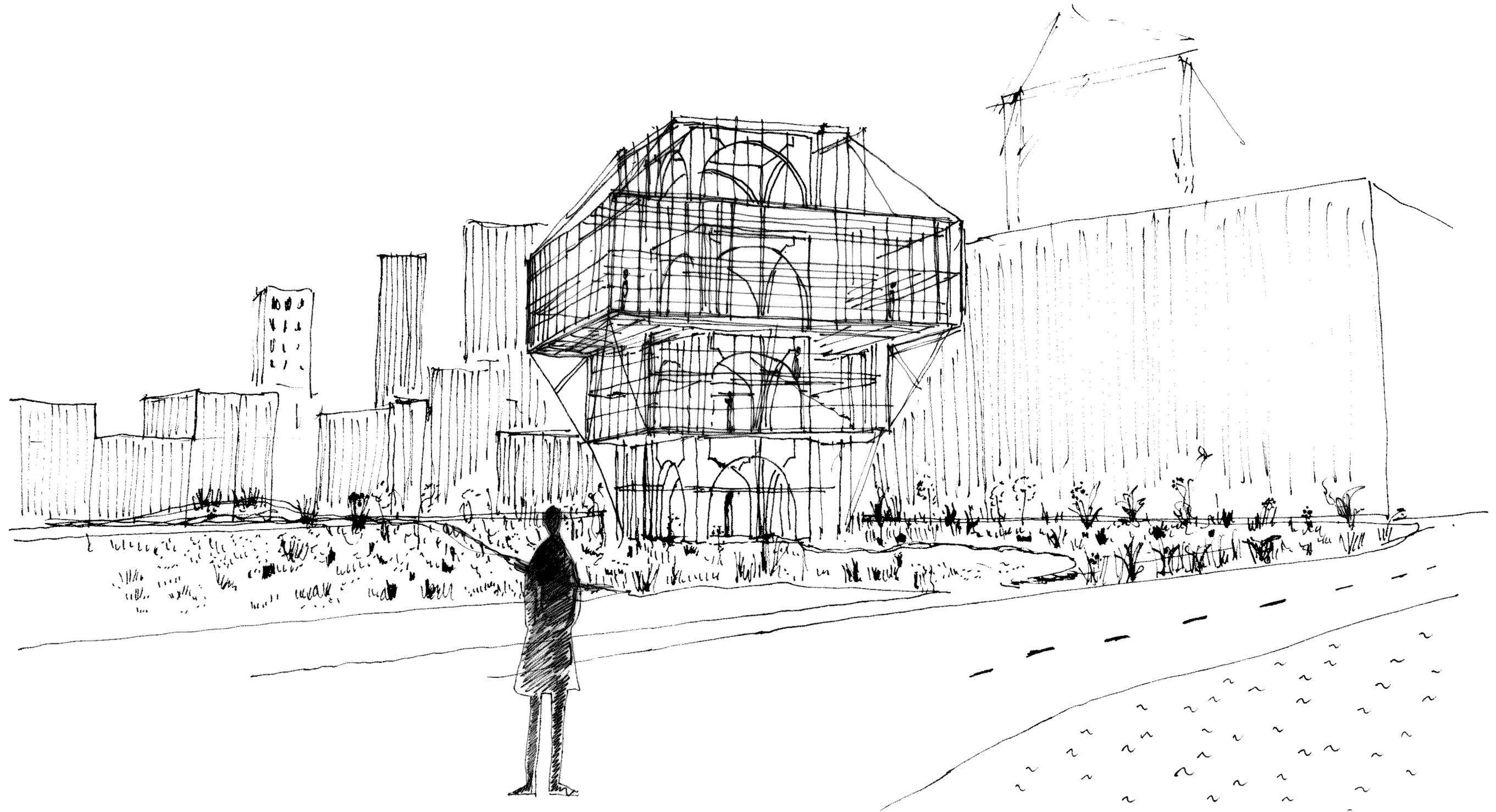
USERS/PASSENGERS

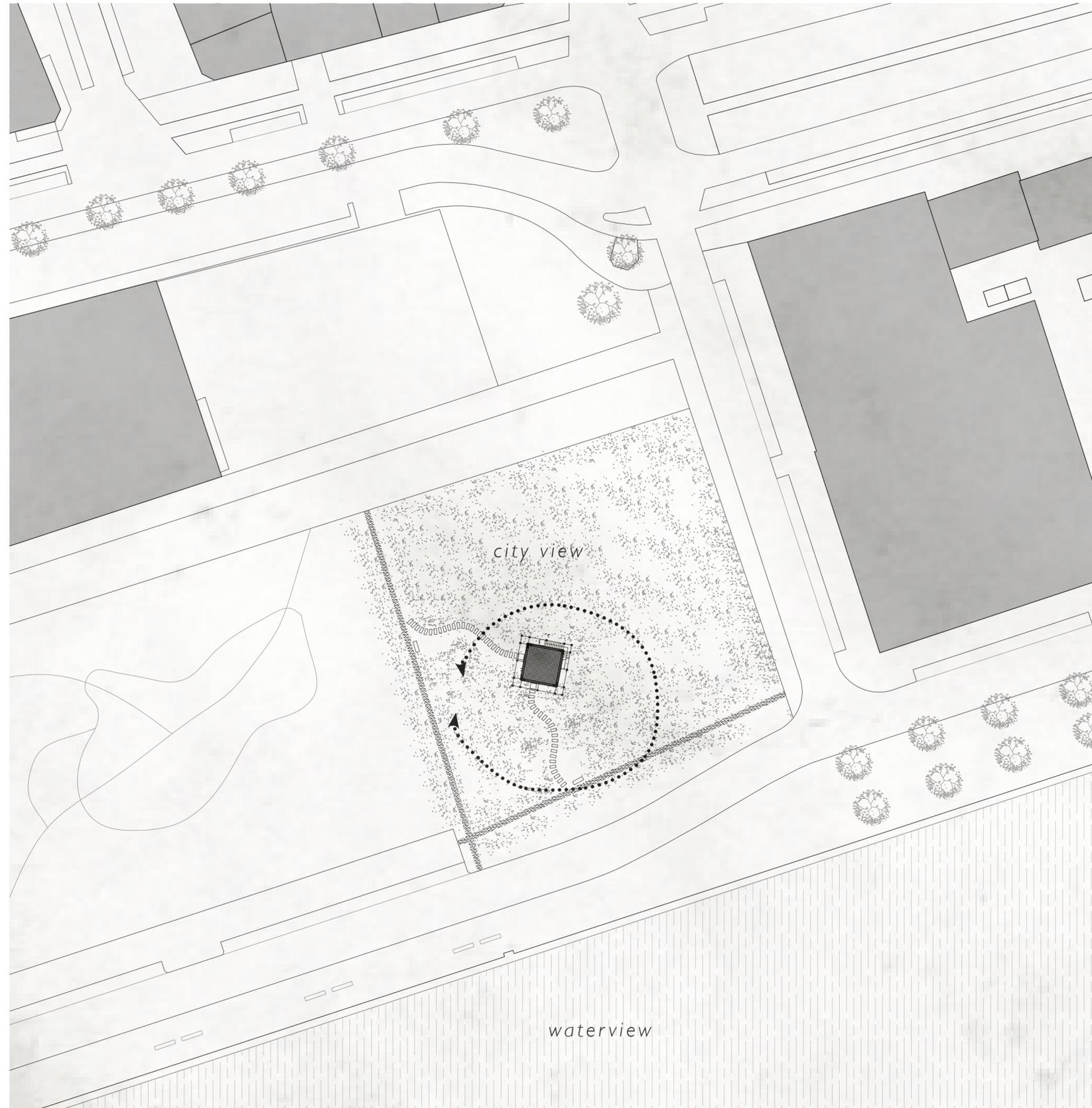


THE BIRD

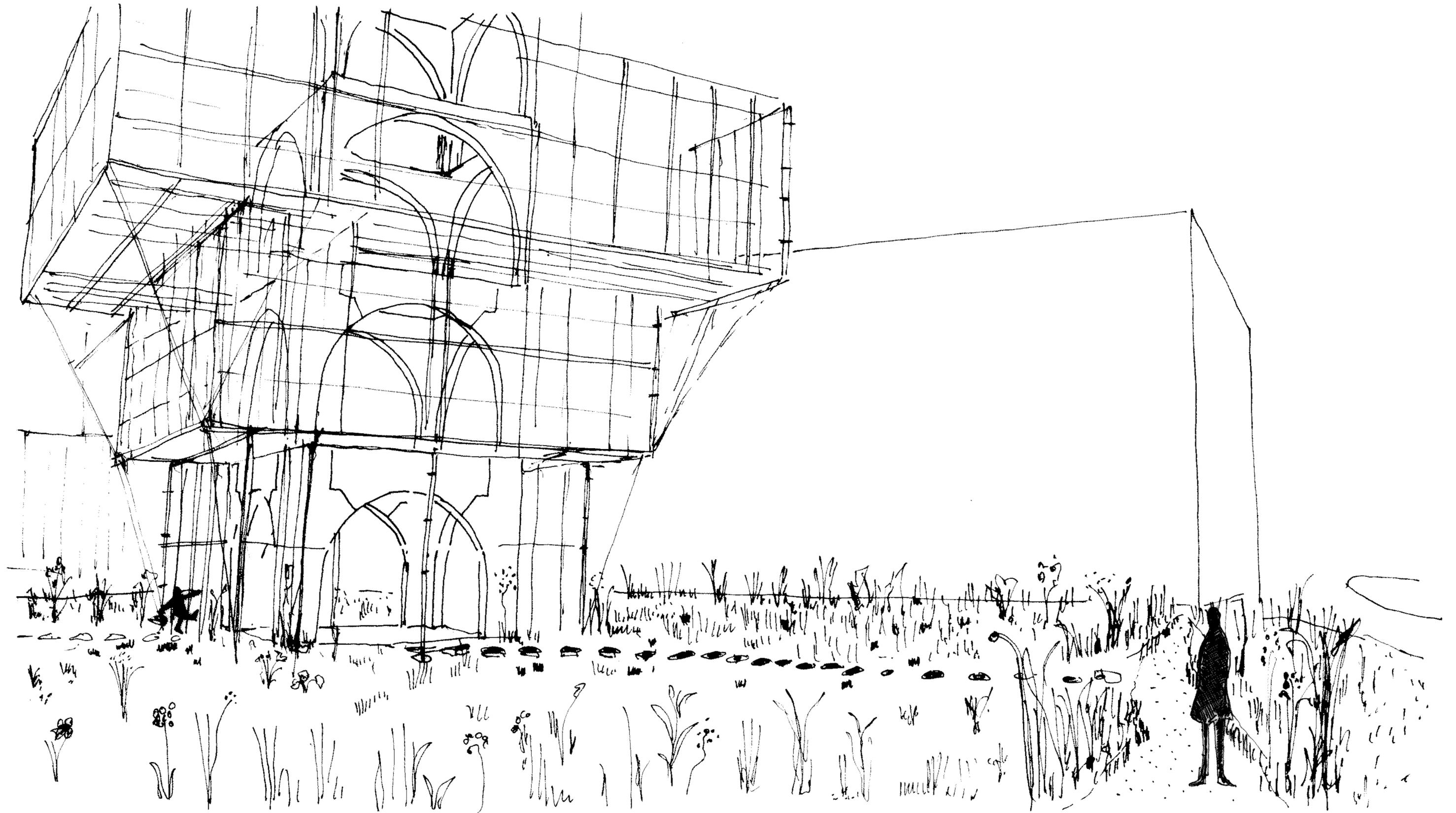


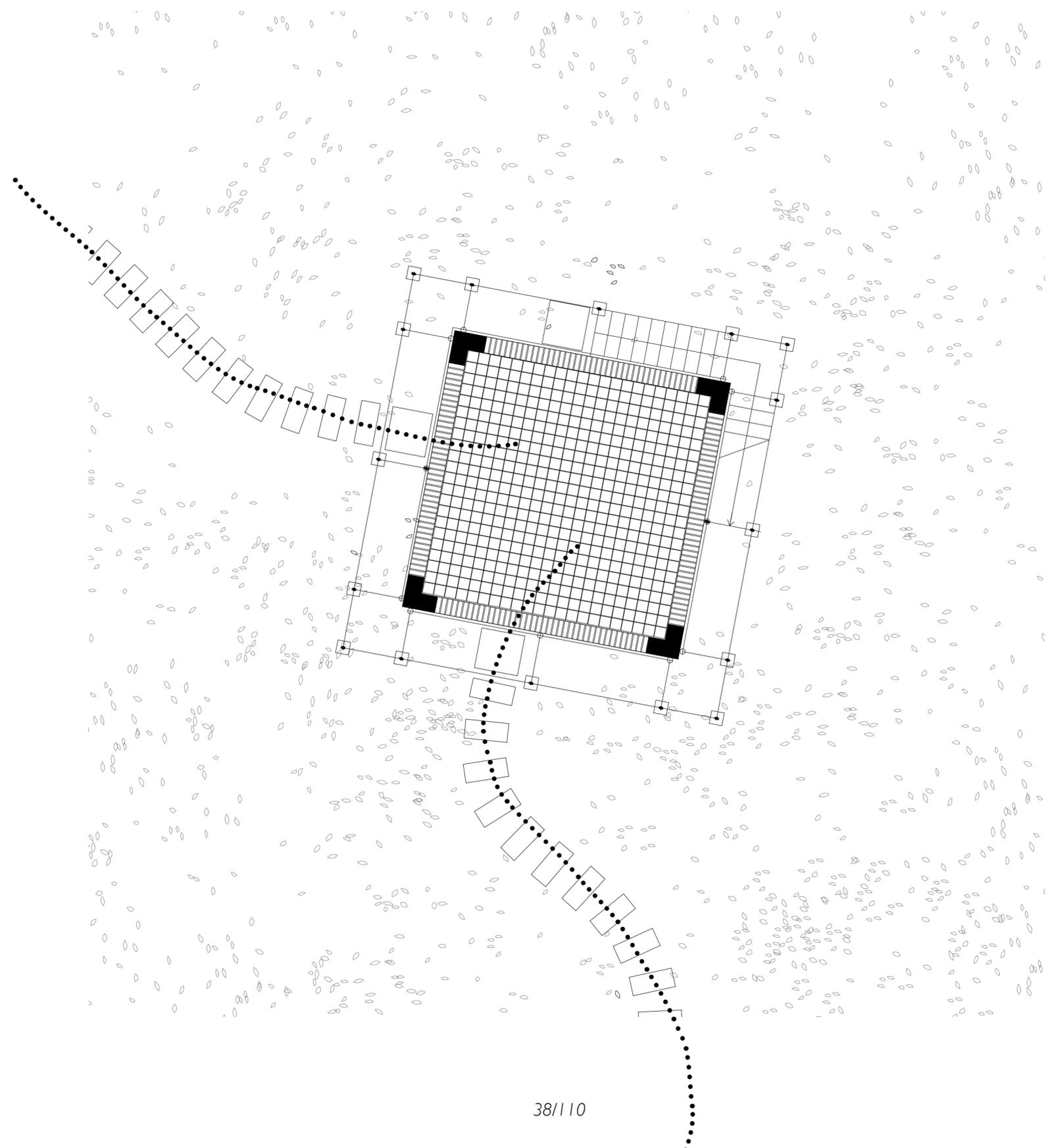
PASSENGERS/ LOCAL COMMUNITIES



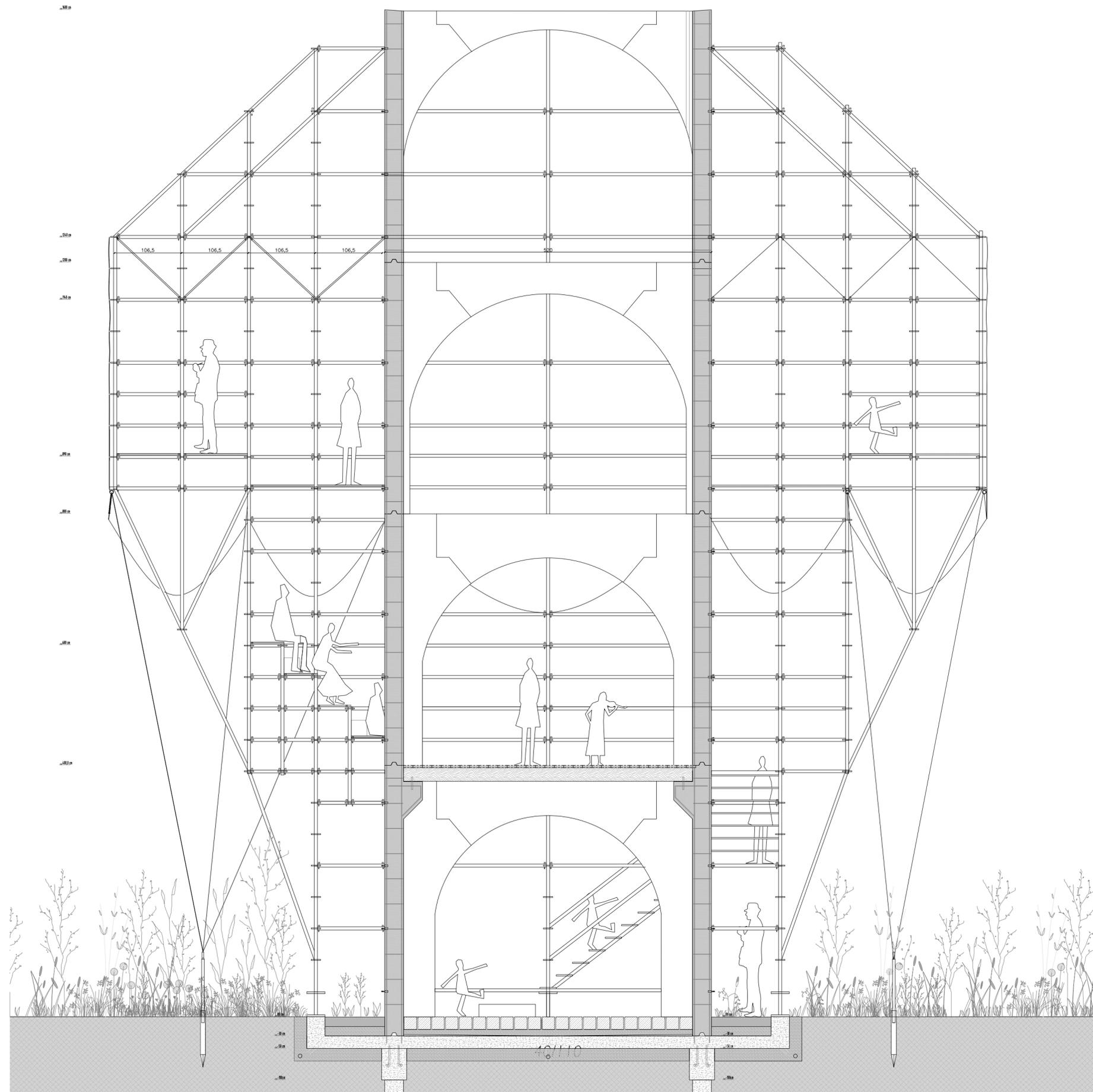






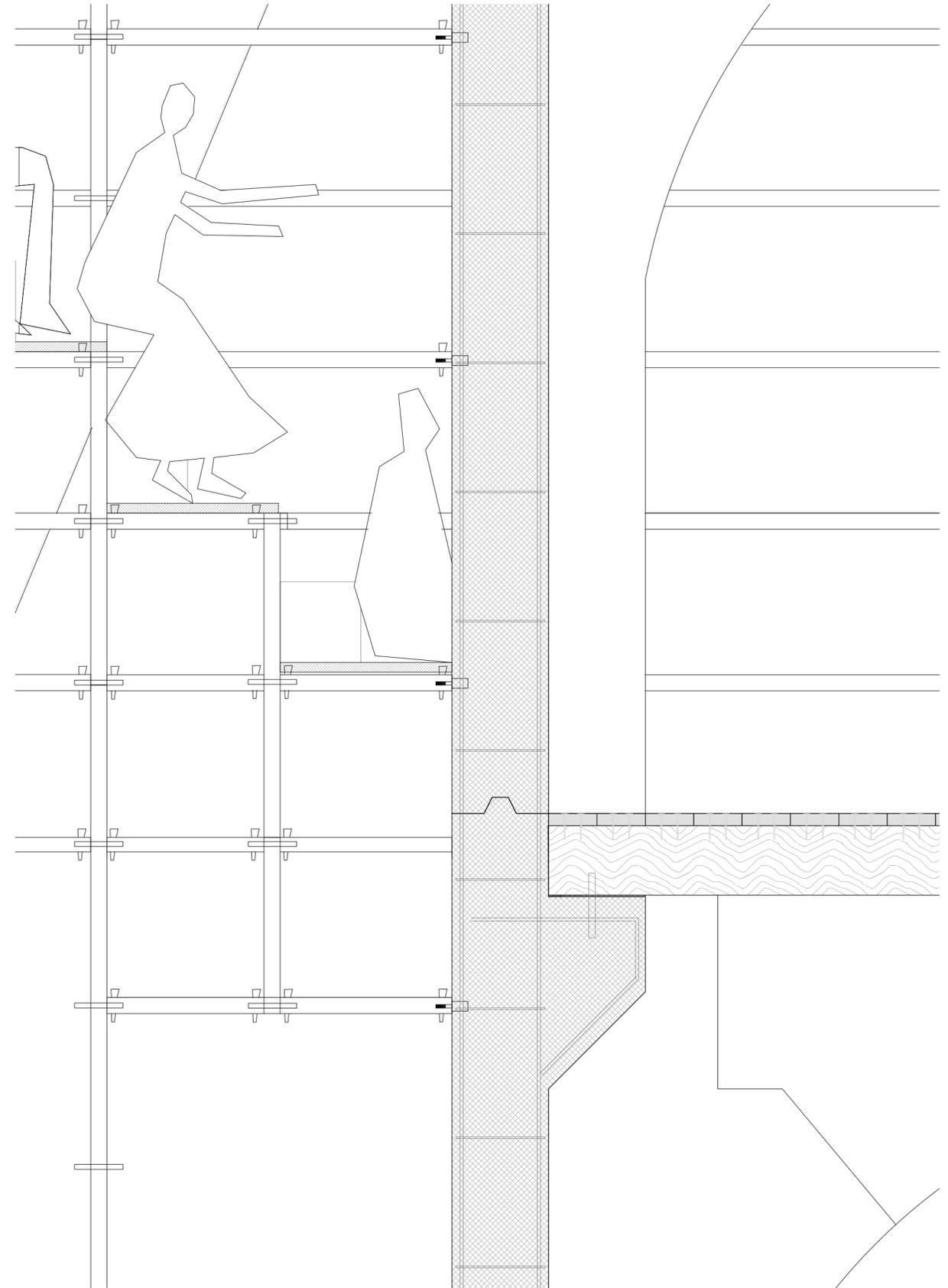


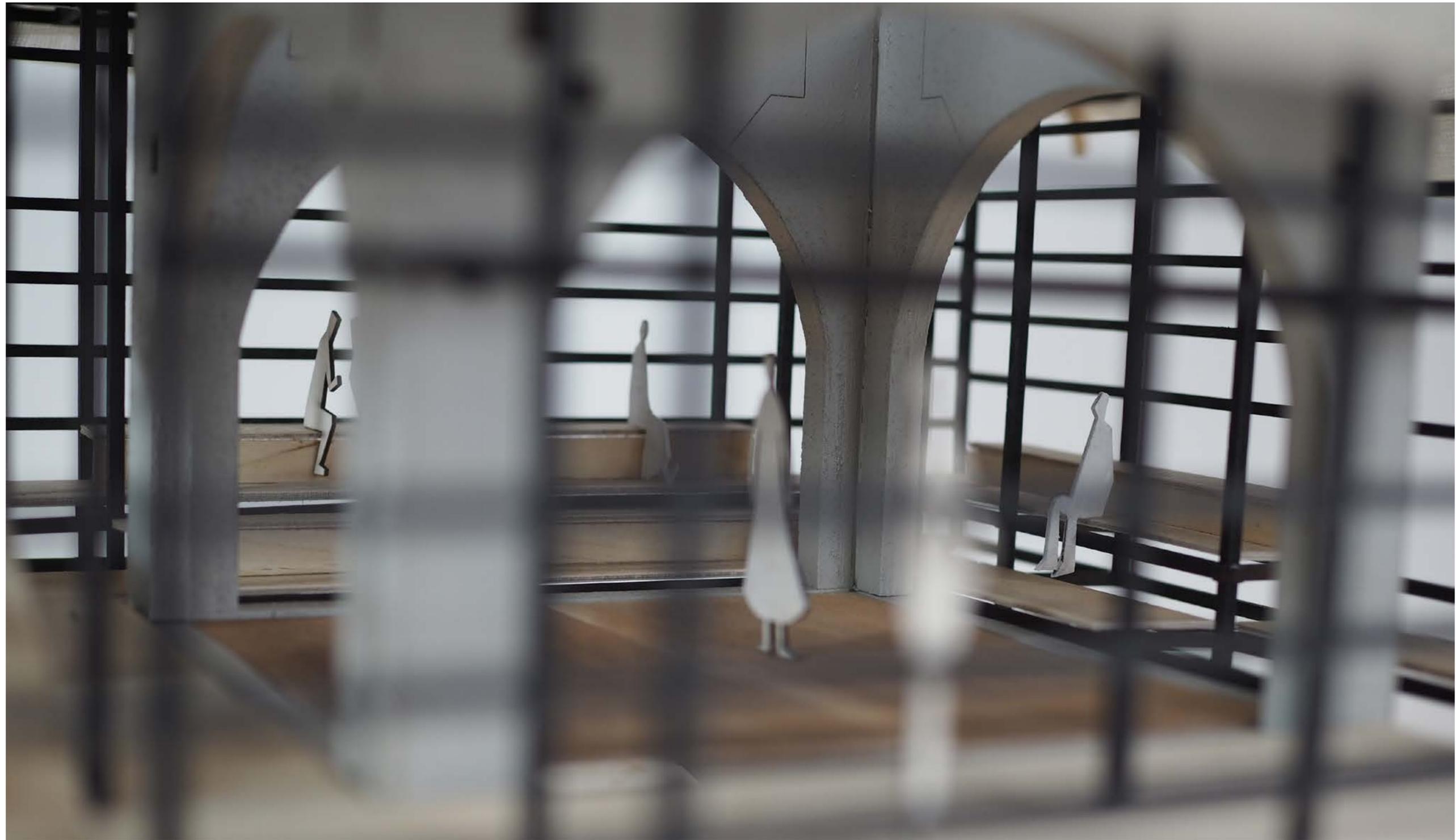


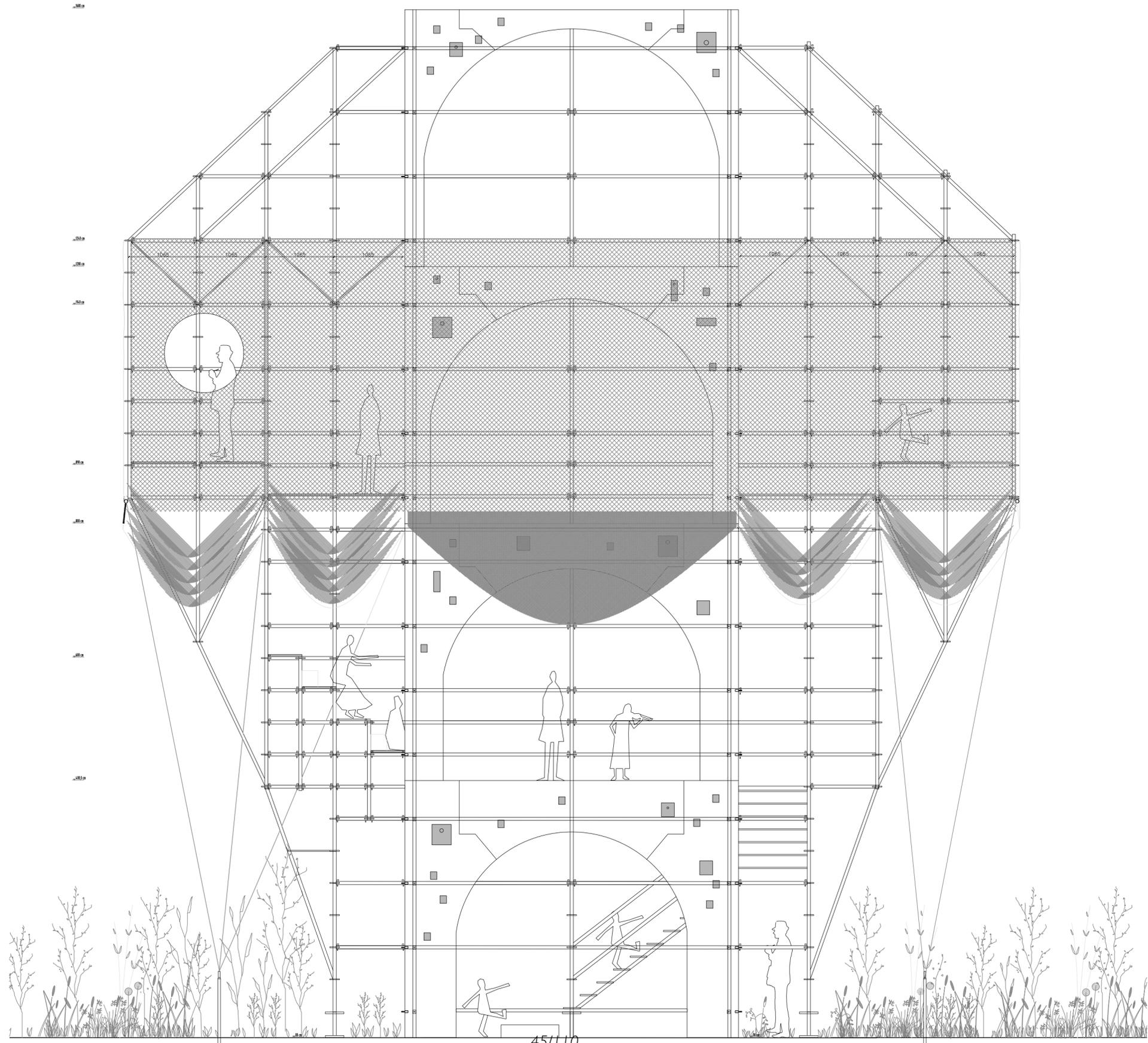


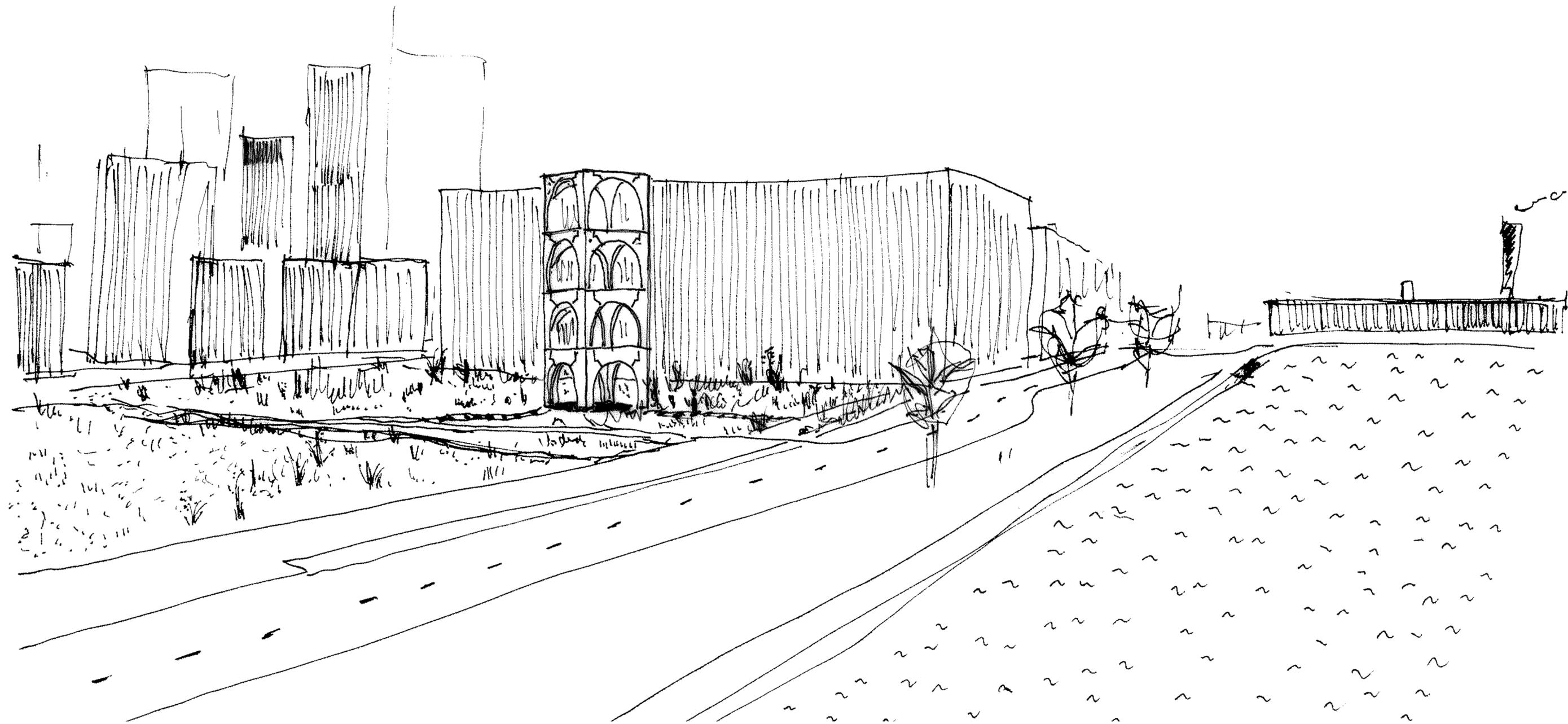


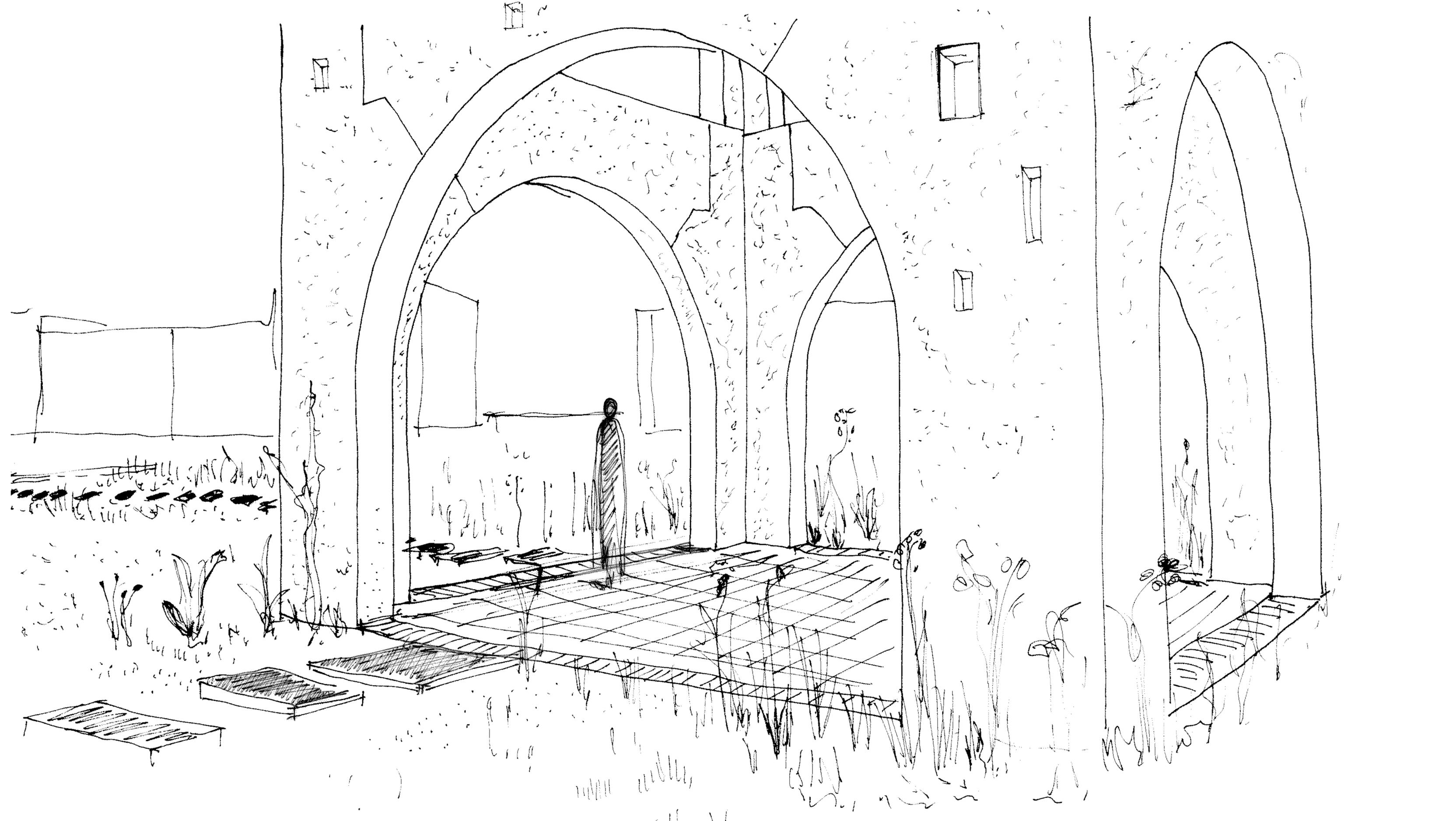


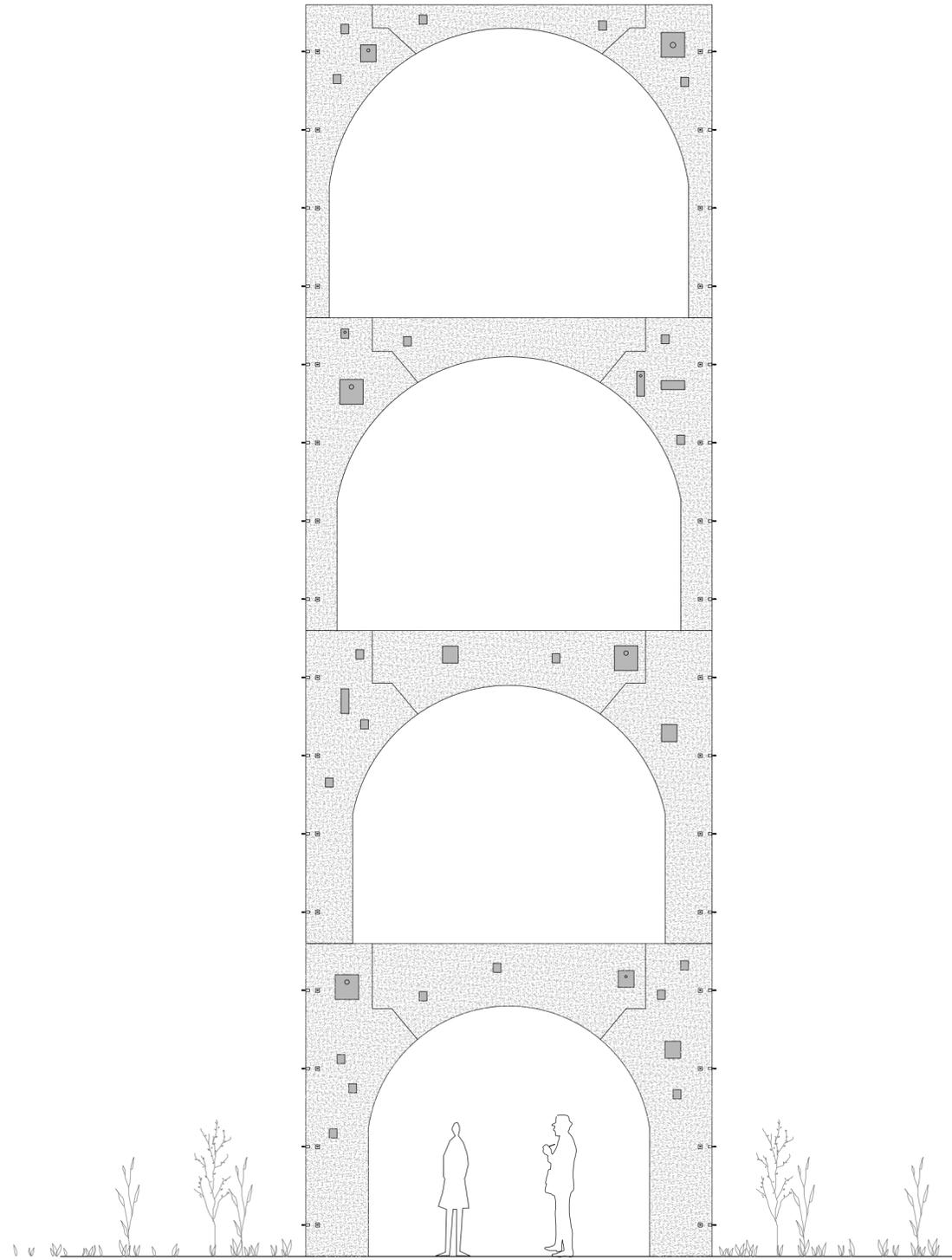
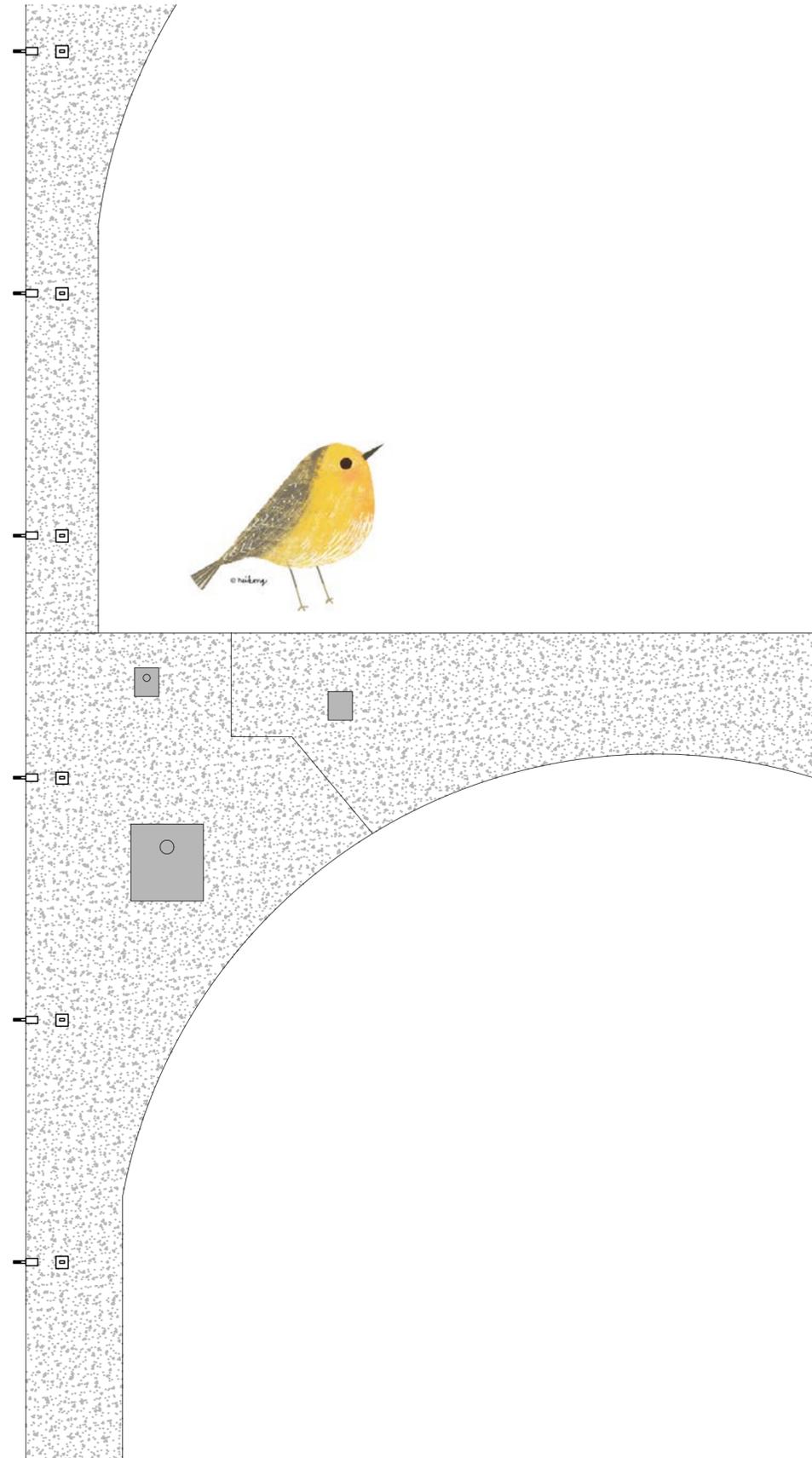


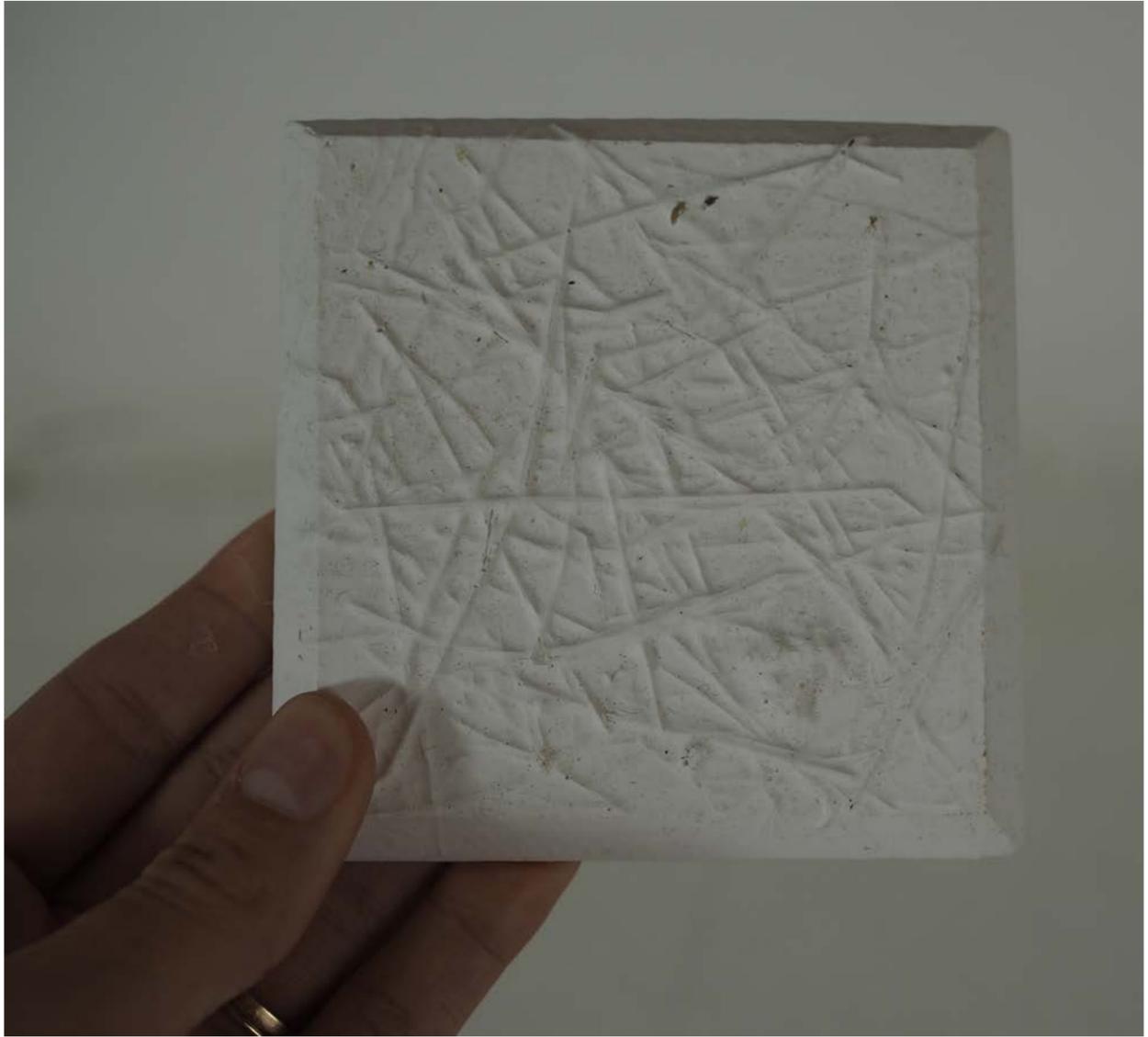








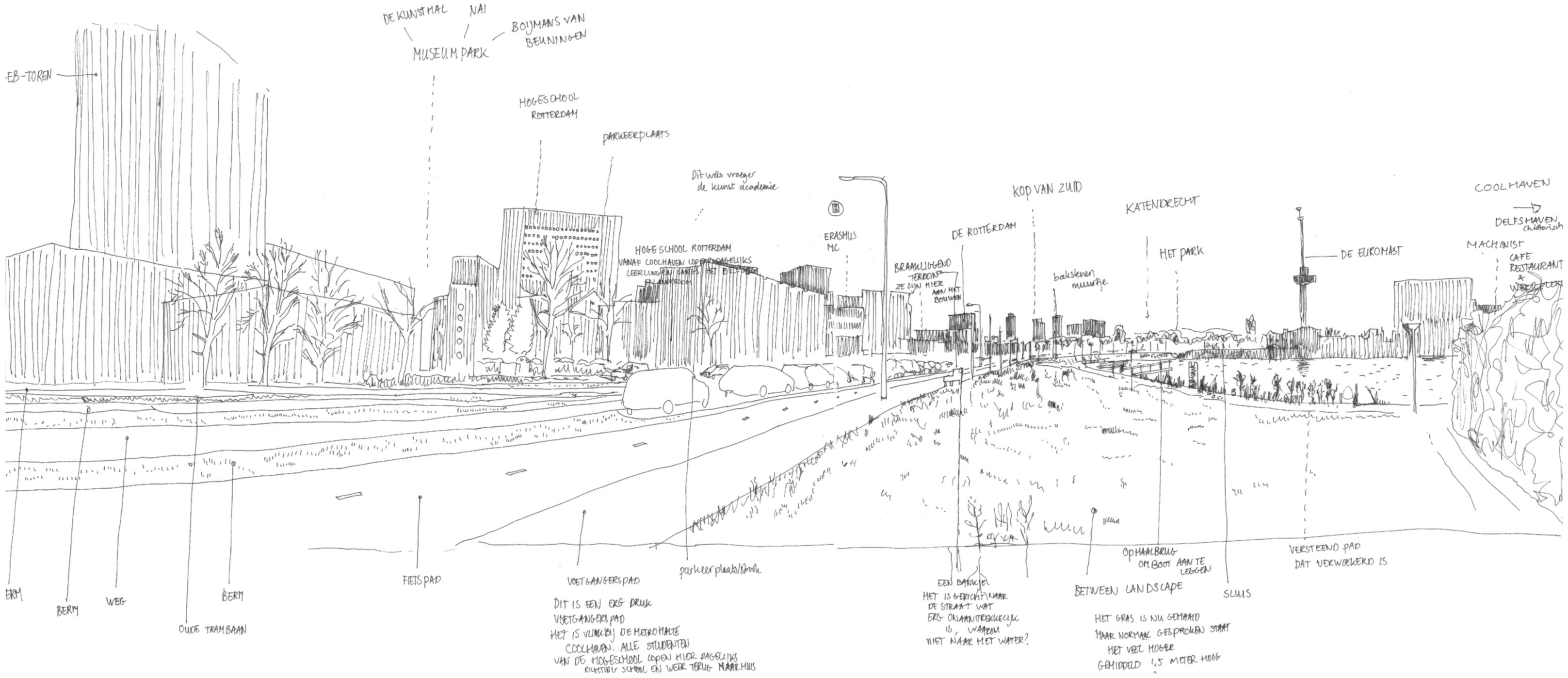




IN-BETWEEN LANDSCAPE







EB-TOREN

DE KUNSTHAL
MUSEUM PARK
BOIJMANS VAN BEUNINGEN

HOGESCHOOL ROTTERDAM

PARKEERPLAATS

Dit was vroeger de kunst academie

ERASMUS MC

KOP VAN ZUID

KATENDRECHT

HET PARK

DE EUROMAST

COOLHAVEN

DELSHAVEN

MACHANIST

CAFE RESTAURANT & WED. PETERS

HOGESCHOOL ROTTERDAM
VANAF COOLHAVEN LOPEN DIT ELKIS
LEERLINGEN NAAR HET BLOK
EN AANDEEM

BRANVLIGGEND
TEREIN
ZE ZIJN HIER
AAN HET
BOUWEN

bakstenen
muurtje

ERM

BERM

WEG

BERM

OUDE TRAMBAAAN

FIETS PAD

VOETGANGERSPAD

parkeerplaats/sloot

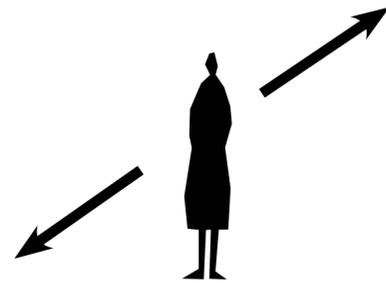
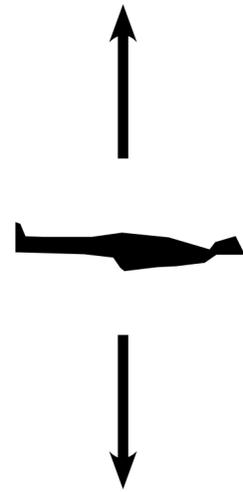
EEN BAKKEL
HET IS GERICHT NAAR
DE STRAAT DAT
ERS ONAANREDELIJK
IS, WAAROM
NIET NAAR HET WATER?

BETWEEN LANDSCAPE

SLUIS

HET GRAS IS NU GEMAID
MAAR NORMAAL GESPROKEN STAAT
HET VEEL HOGER
GEMIDDELD 1,5 METER HOOG

VERSTEEND PAD
DAT VERWERKED IS



TALKING WALLS

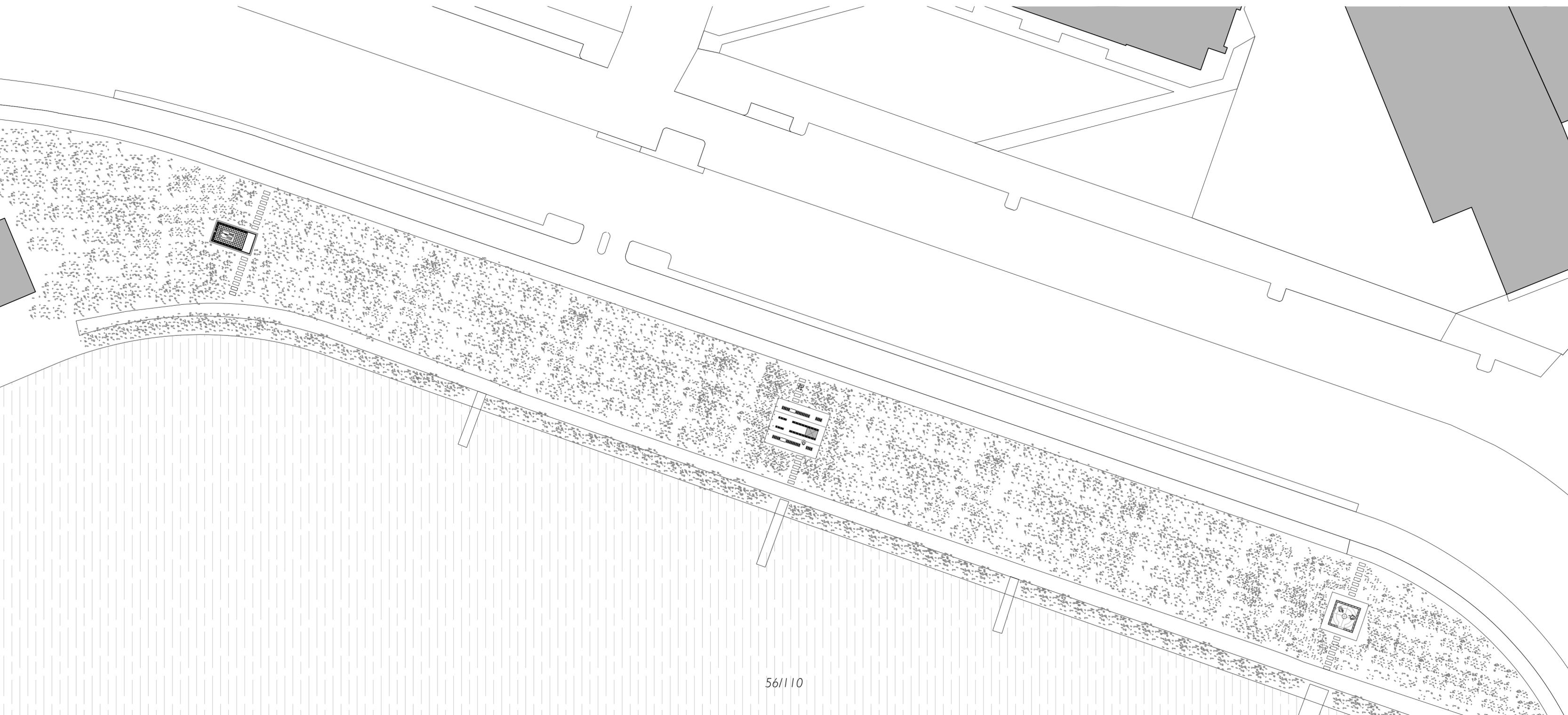
I.



II.



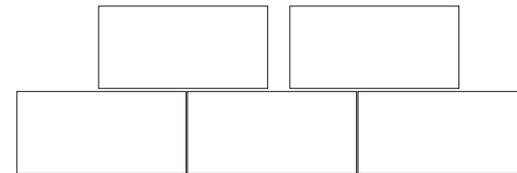
III.





**THE MOMENT
THE ENCOUNTER**

The sensory experience of the place, let in all movement in around the place



STACKING BLOCKS

a temporal as the blocks are not cemented but

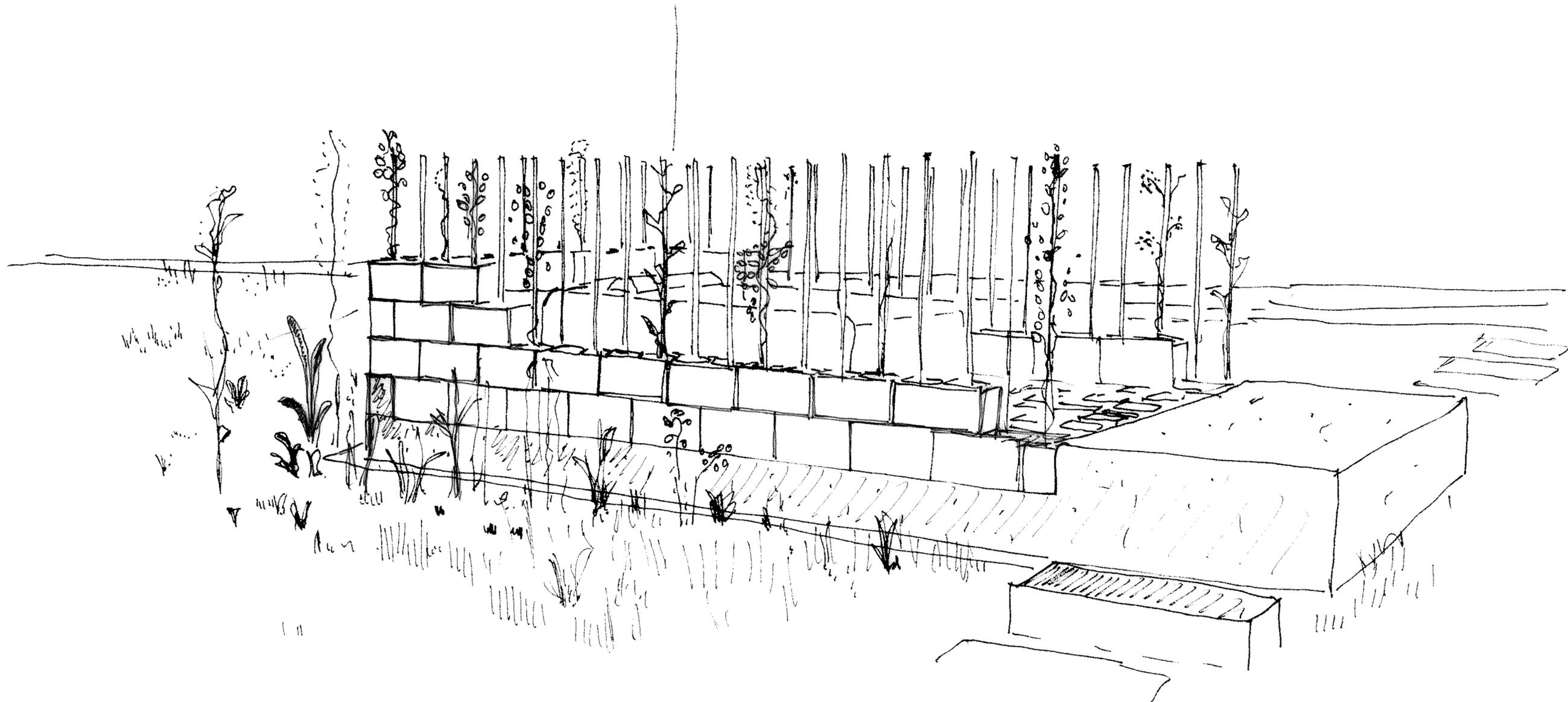
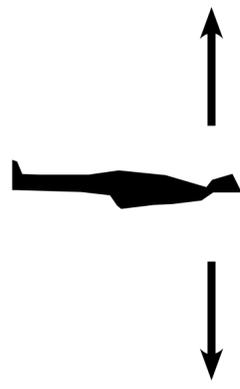
Blocks made by people themselves with using leftover materials



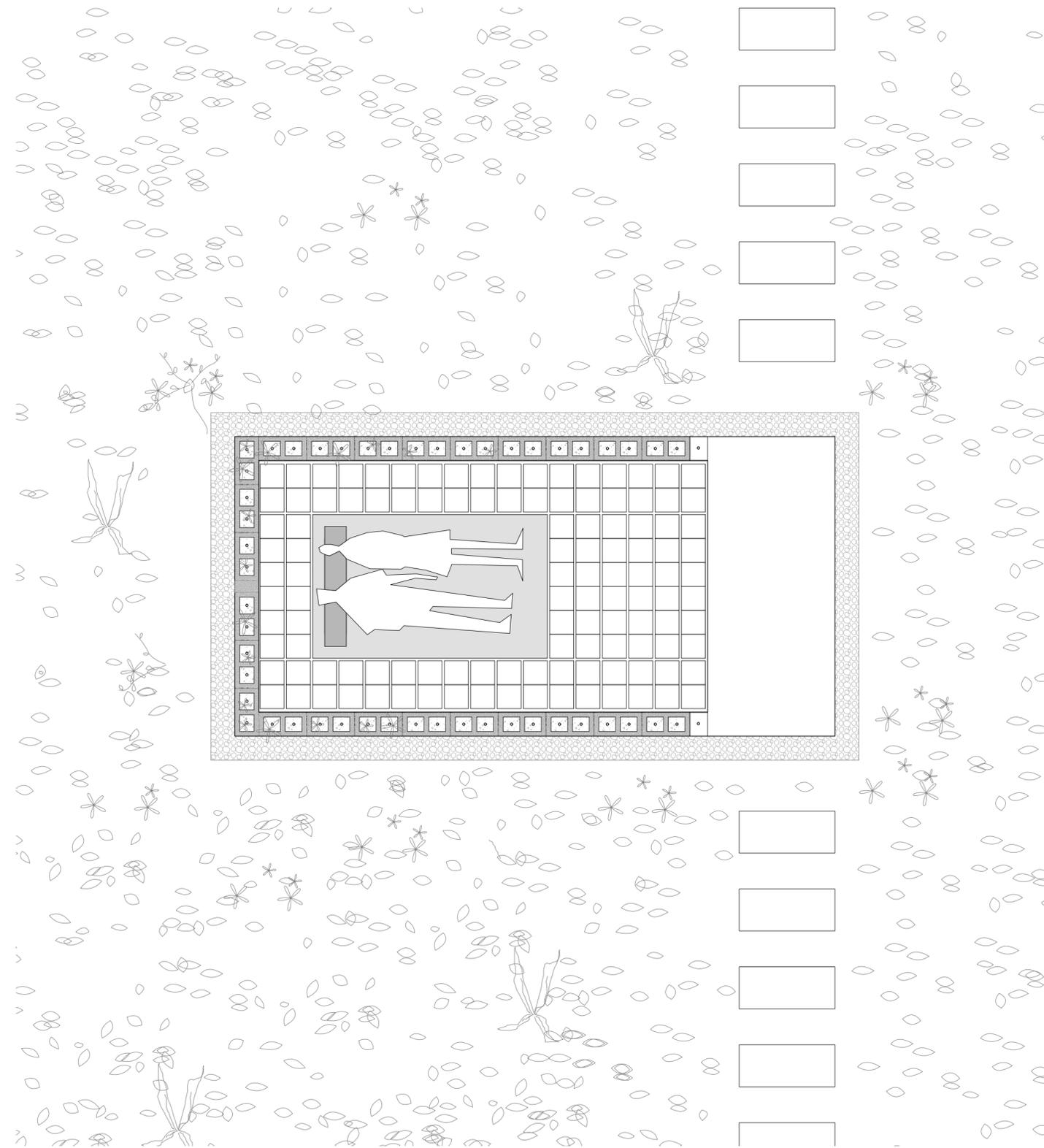
**THE TRACE
THE PLATFORM**

prefabricated concrete elements brought into the place with a crane from the street to touch the landscape as less as possible

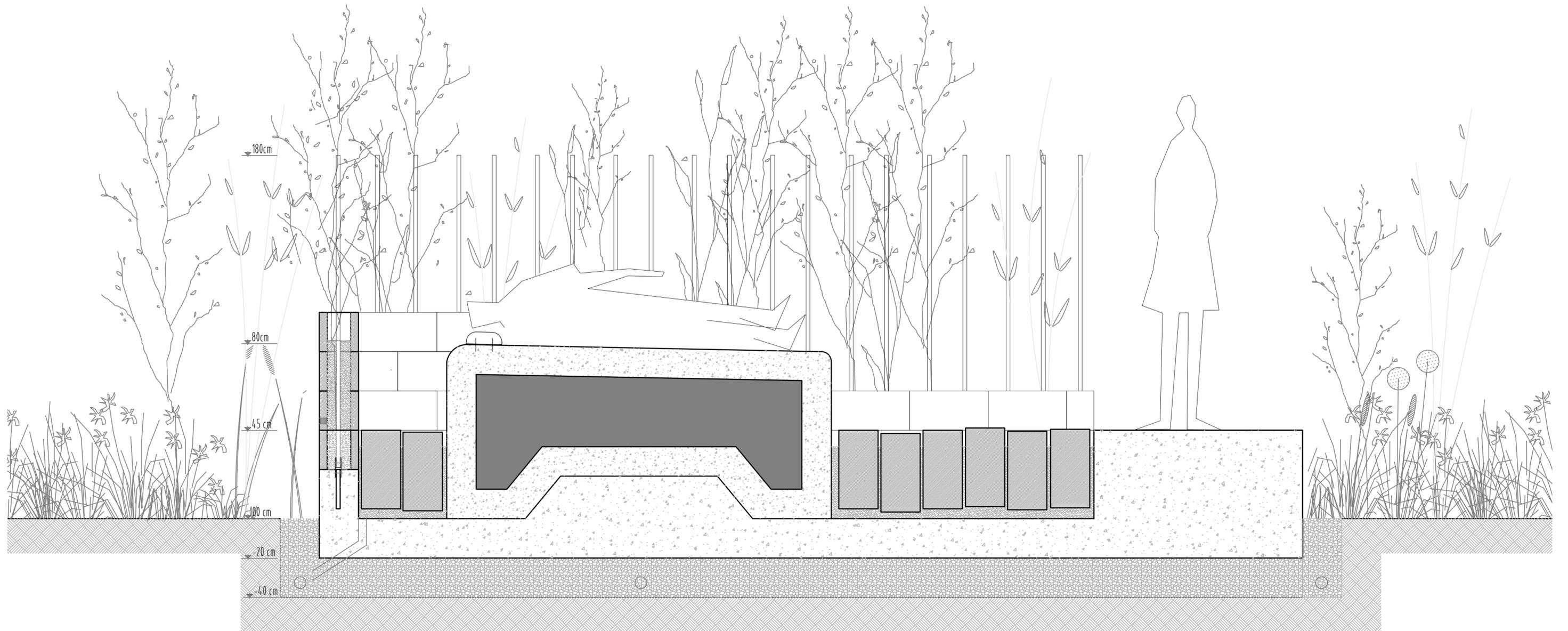
1.



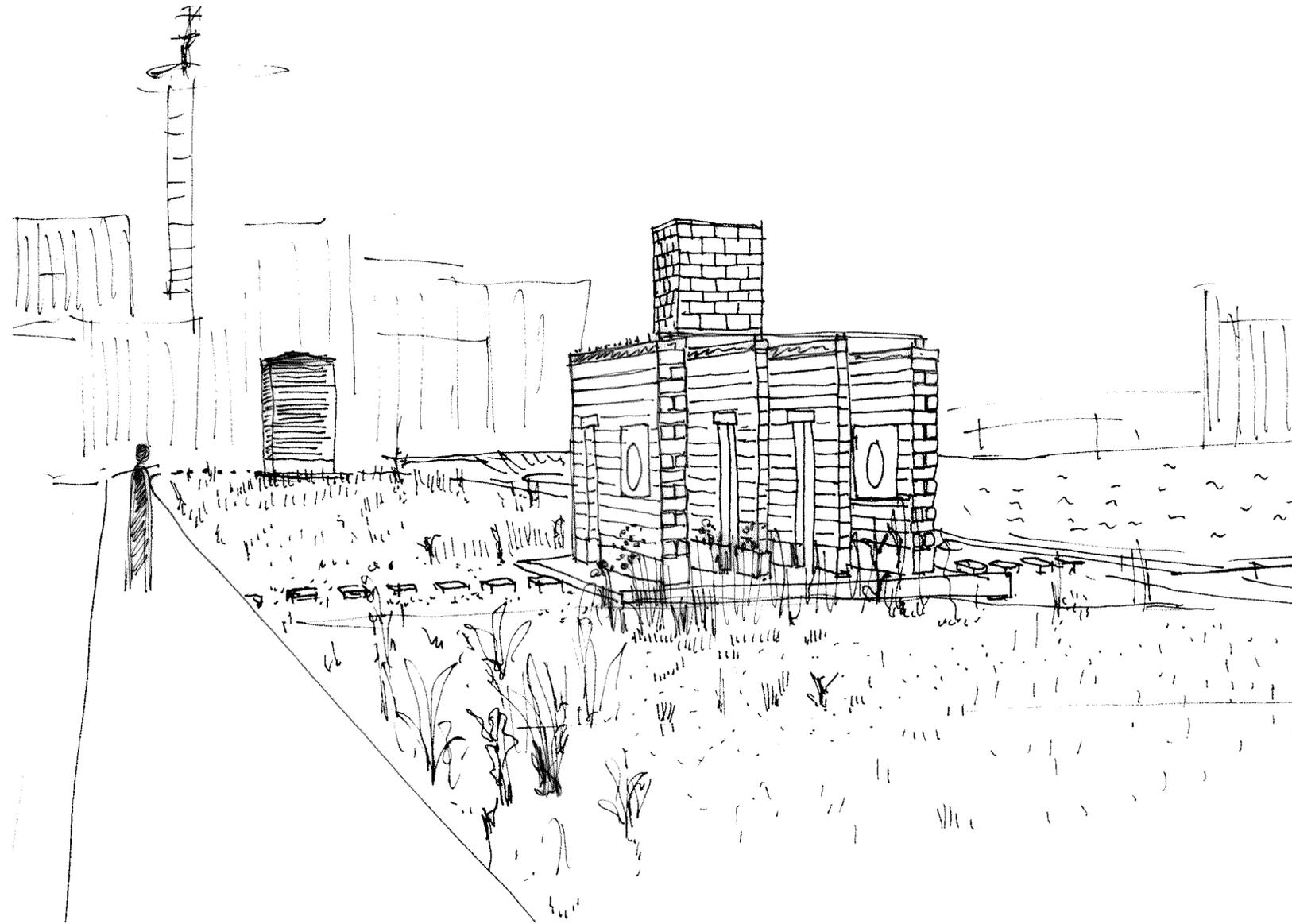
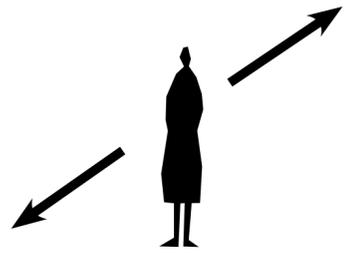
1.



1. 

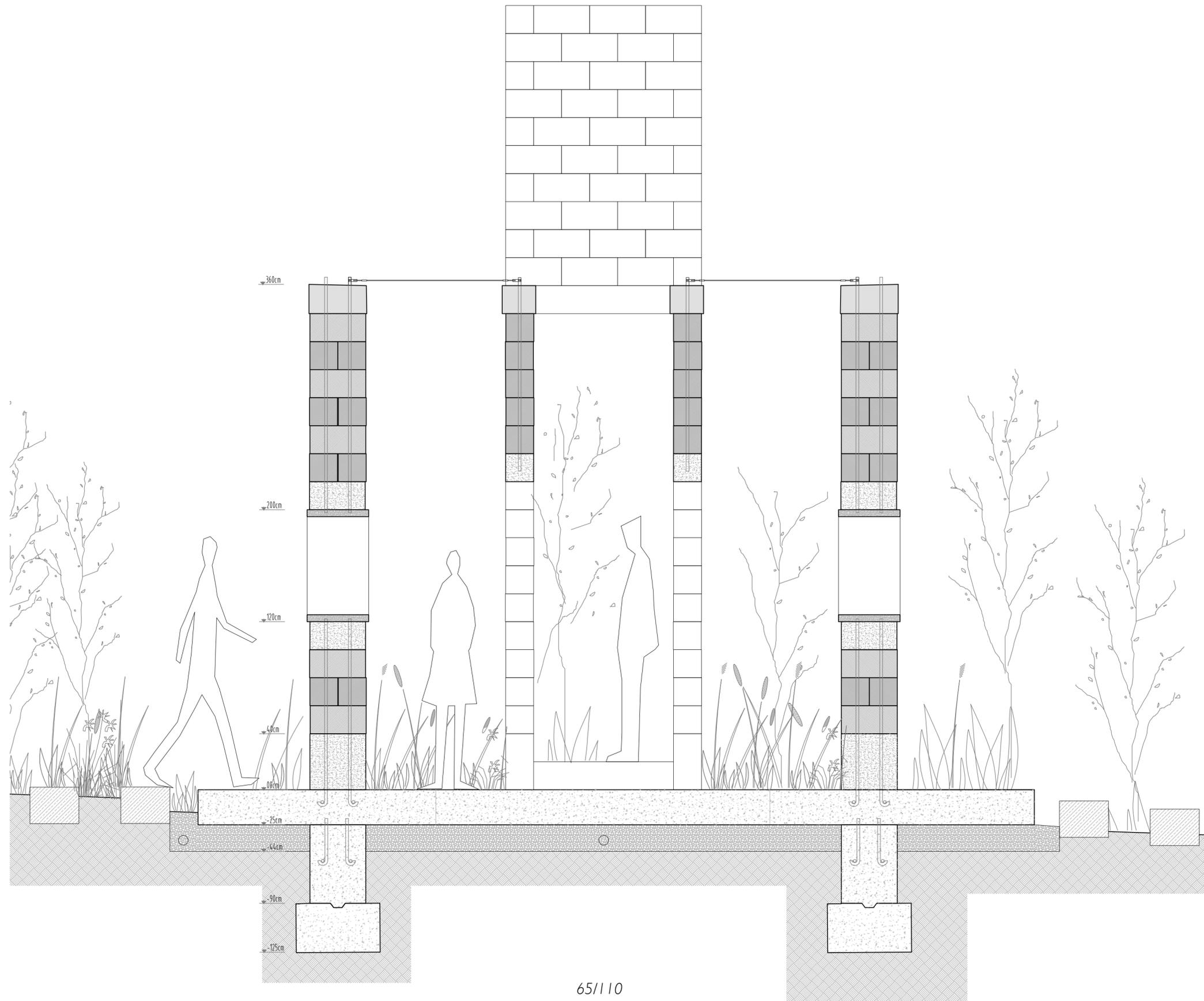




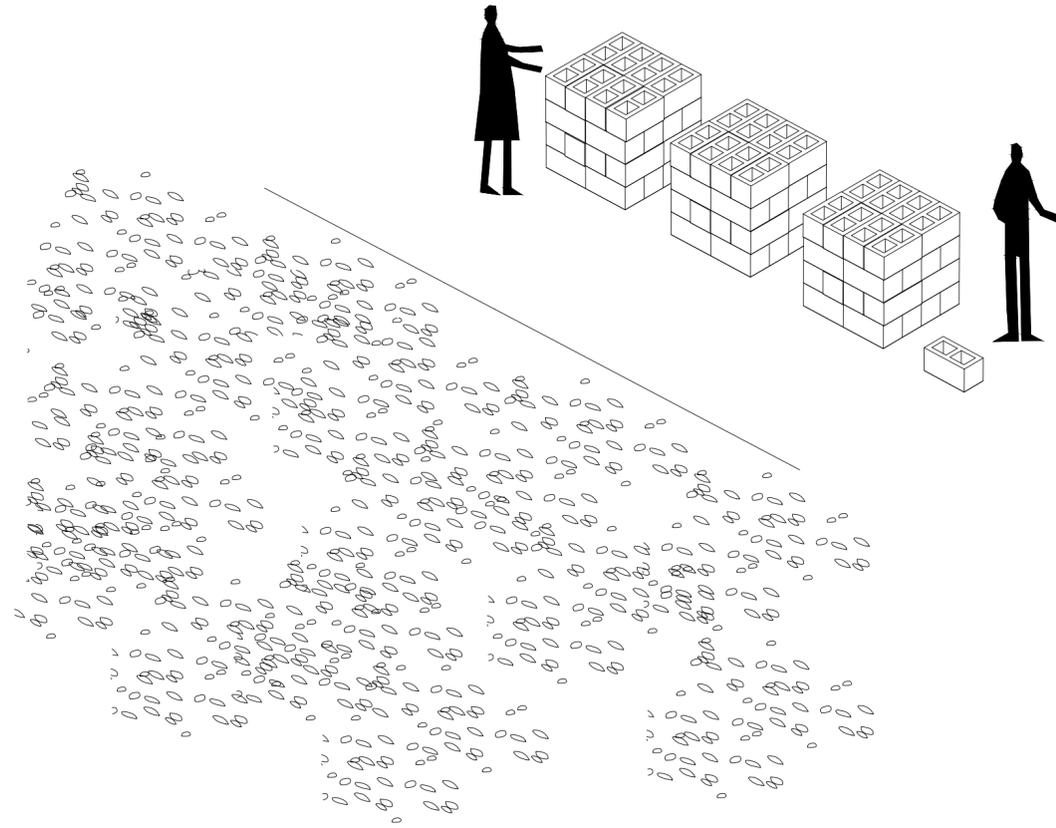


II.





WAY OF CONSTRUCTION

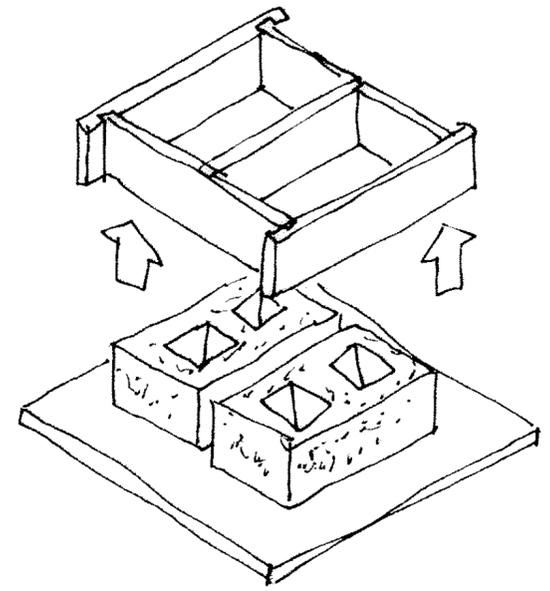
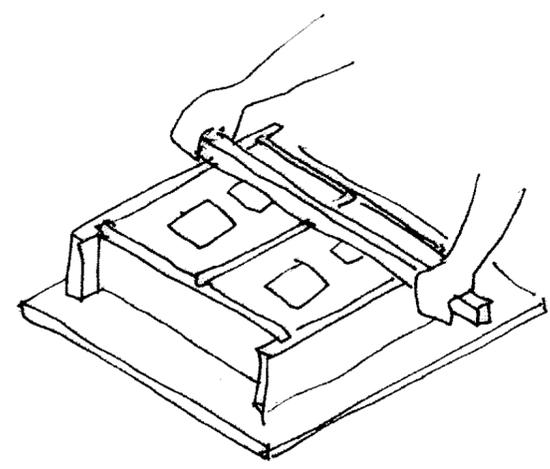
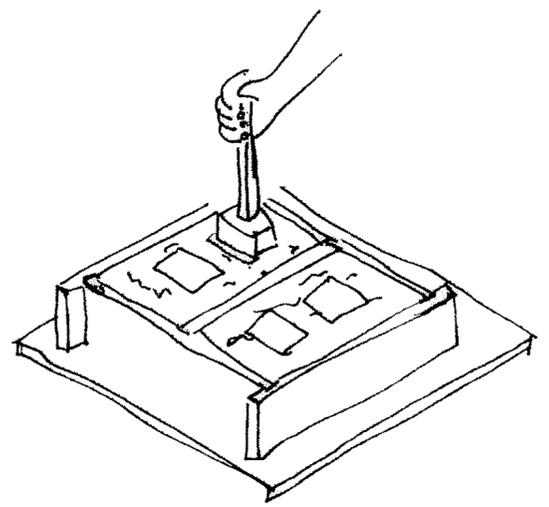
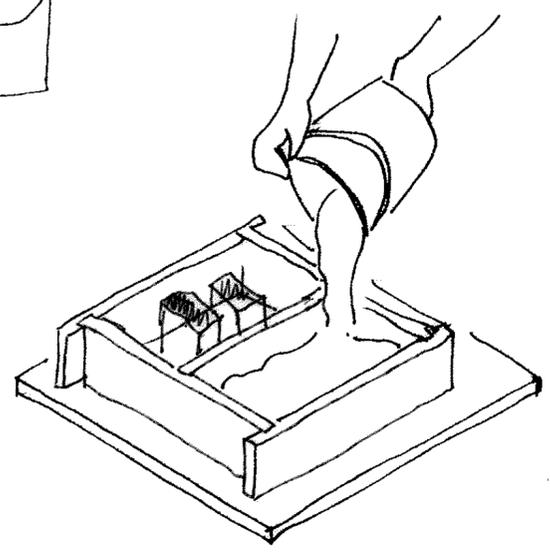
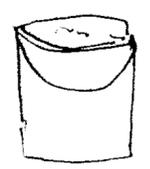


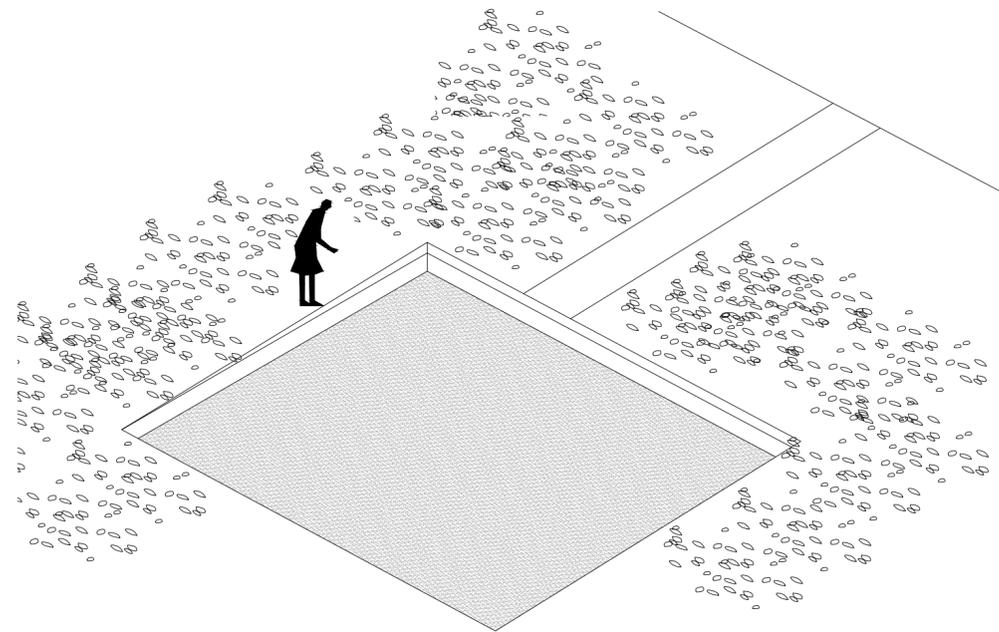
Step 1. Making the blocks. This will be a workshop with architecture students, local communities and StoneCycling Studio. To use a standardized mold (400x200x200) but in a different way. This mold normally used for hollow concrete blocks. Instead of using only concrete the mix of what will be casted will be a mixture of leftovers, waste and concrete. StoneCycling is doing this for a while already and their stones are being used into buildings. As the blocks should be light to work with. I want to use woodleftovers, snippers with concrete in these case.



leftover wood
shippers

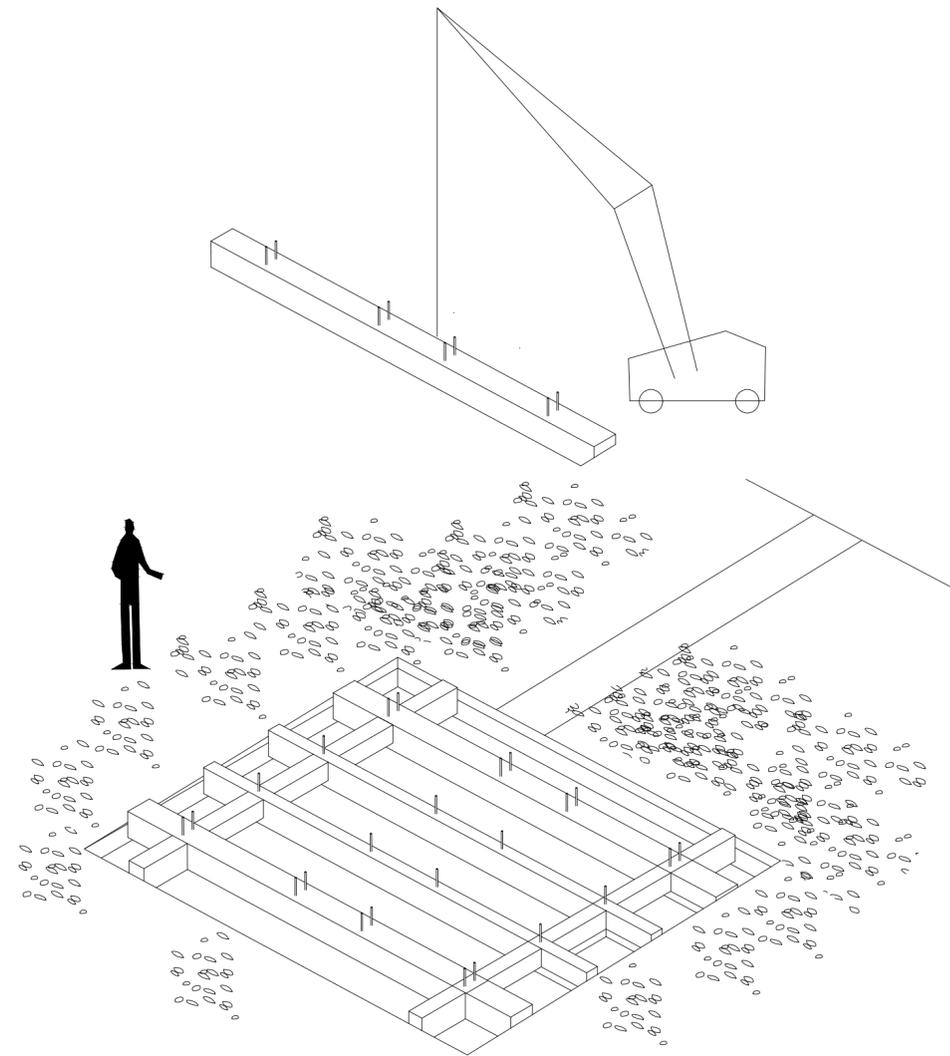
cement

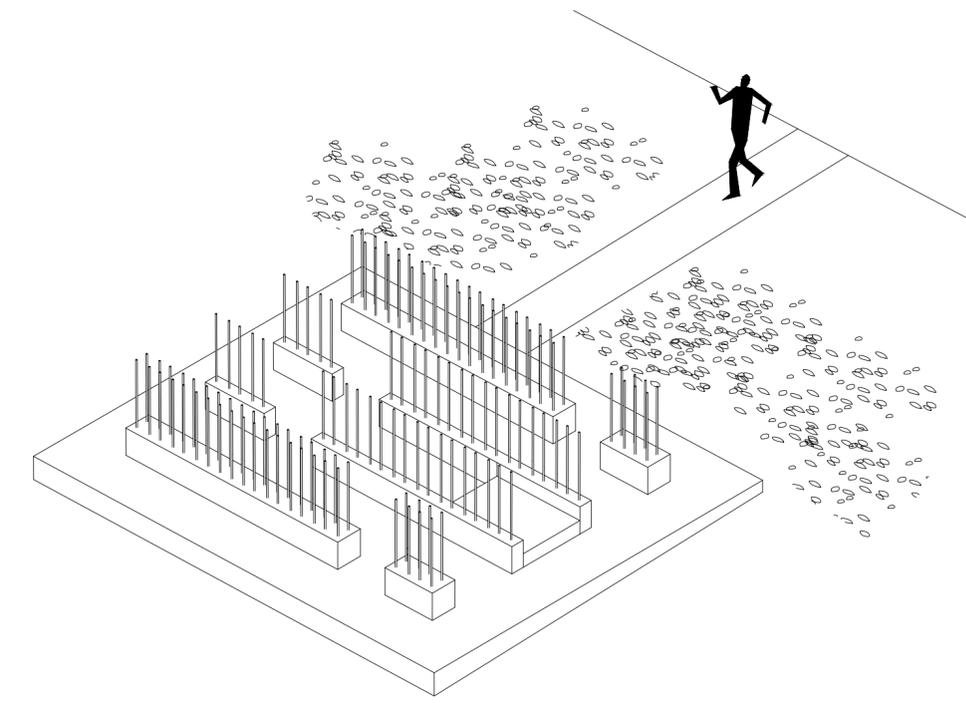
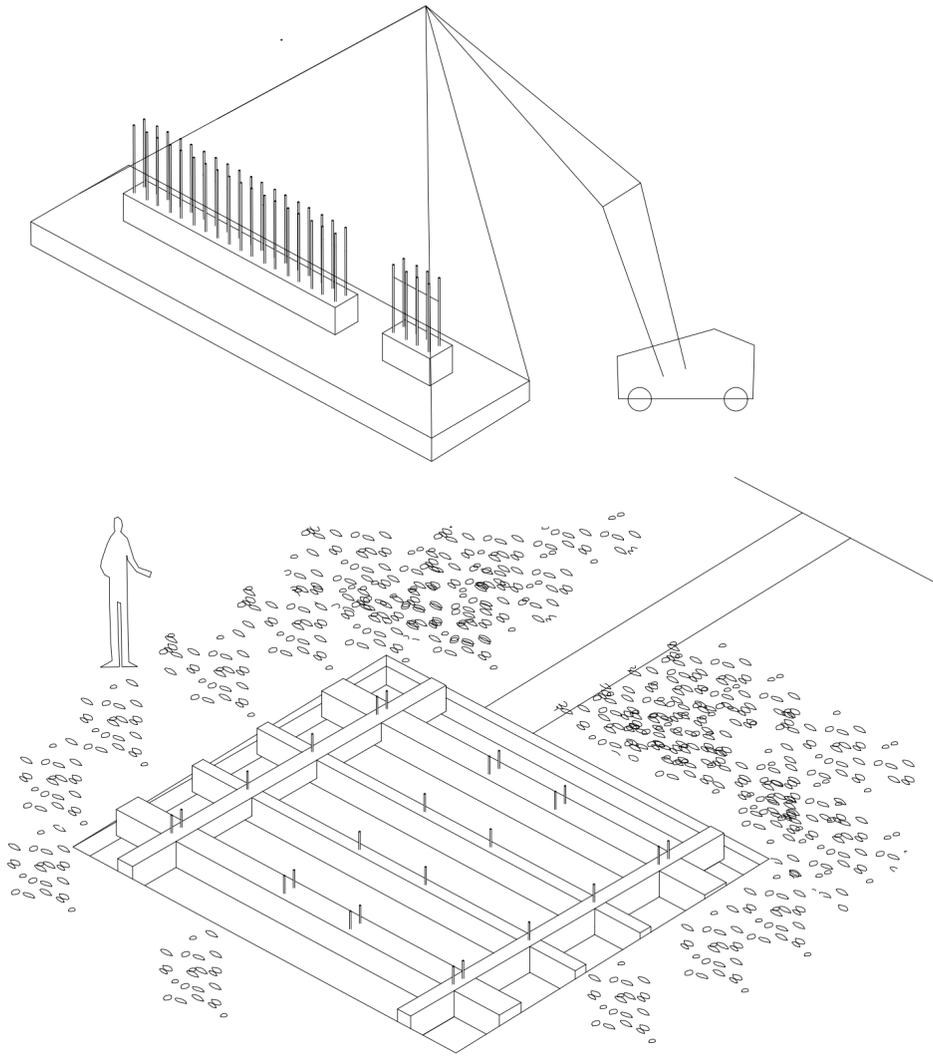


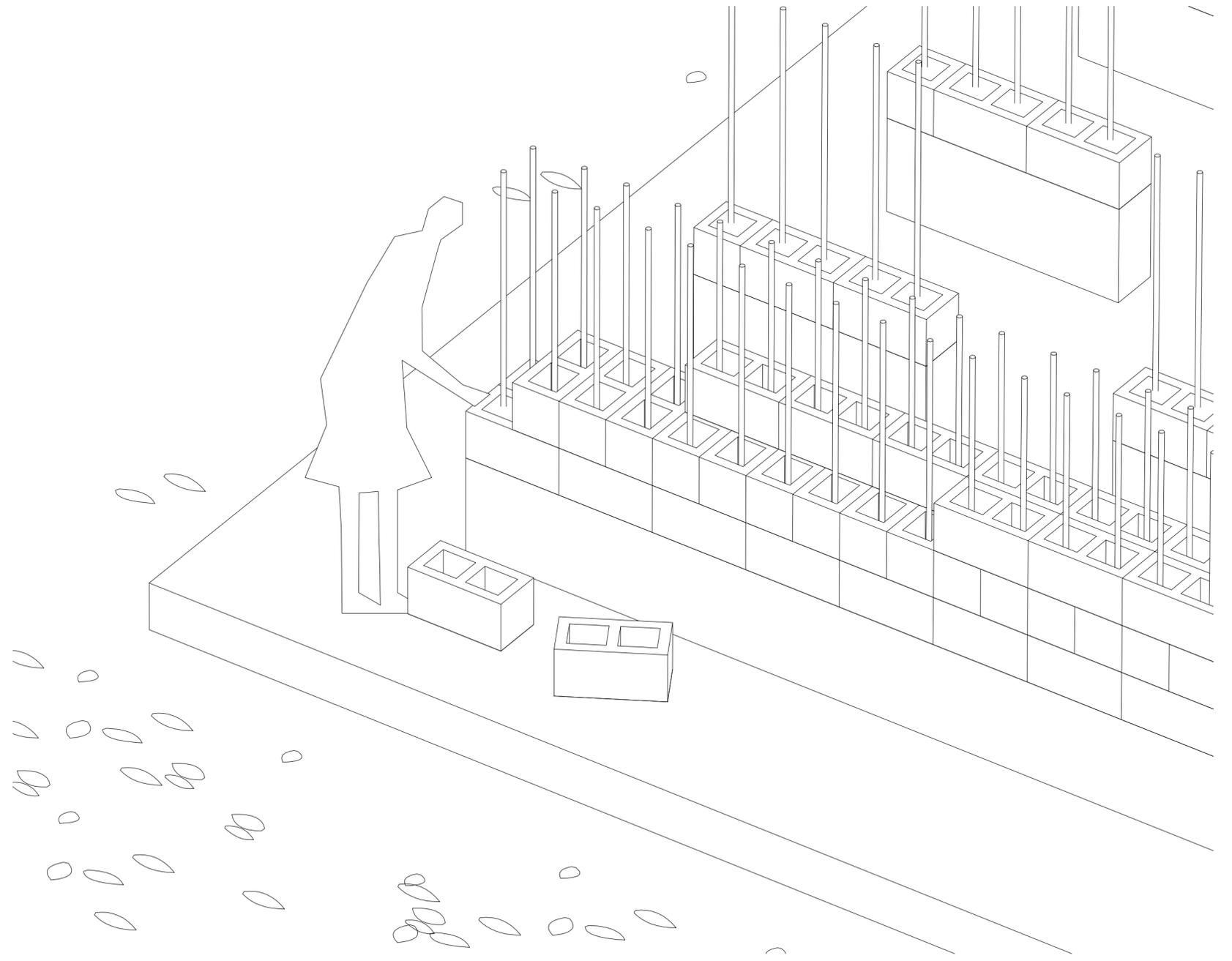
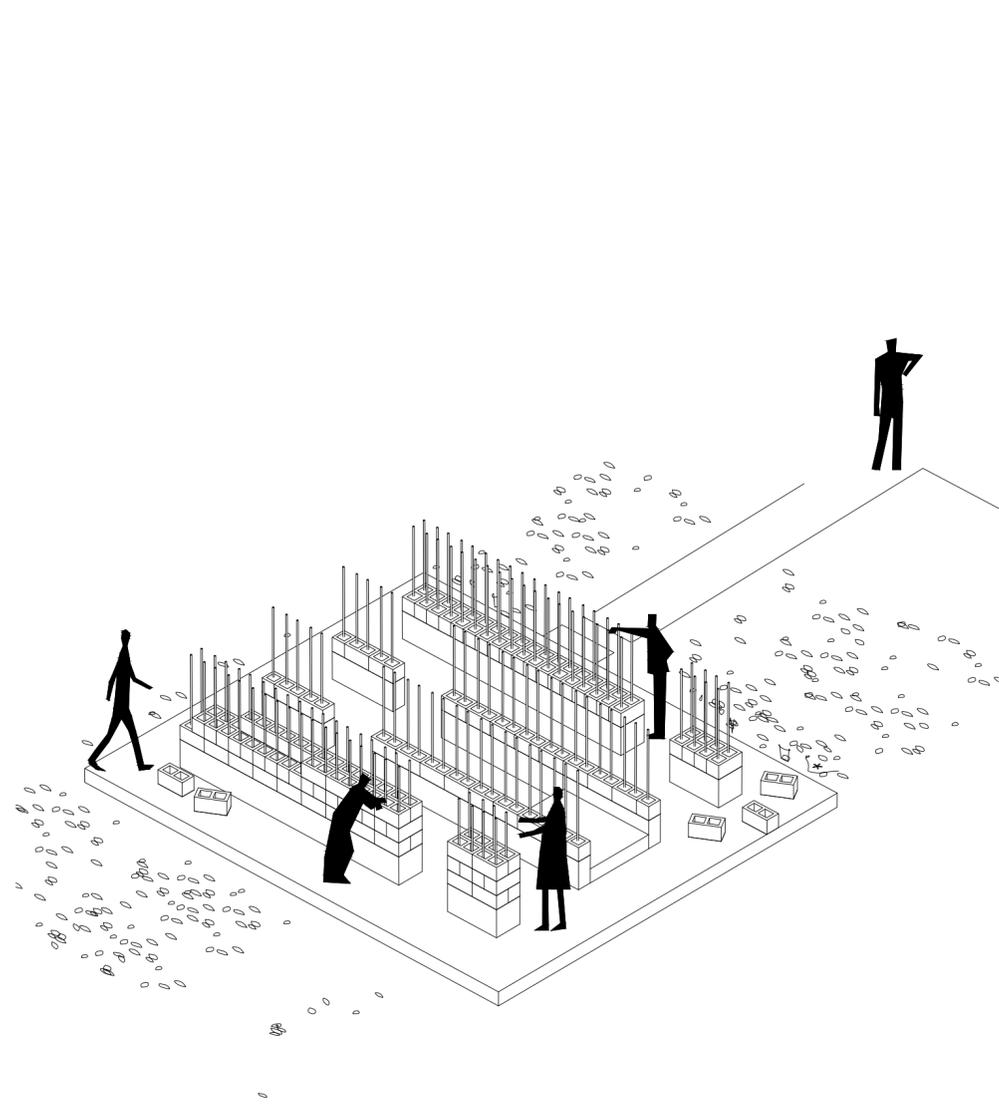


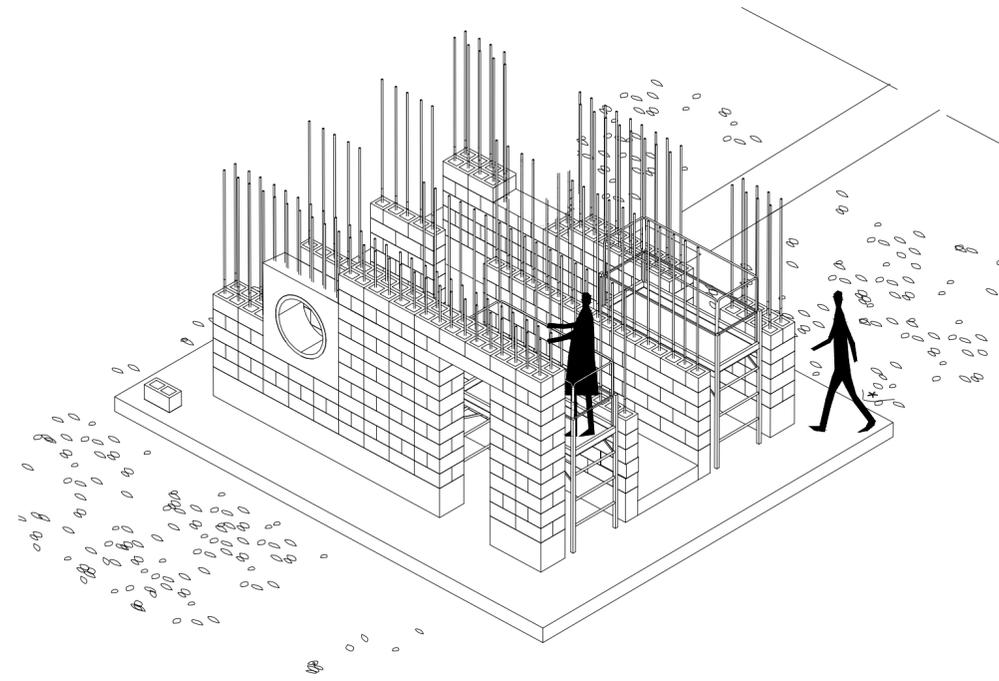
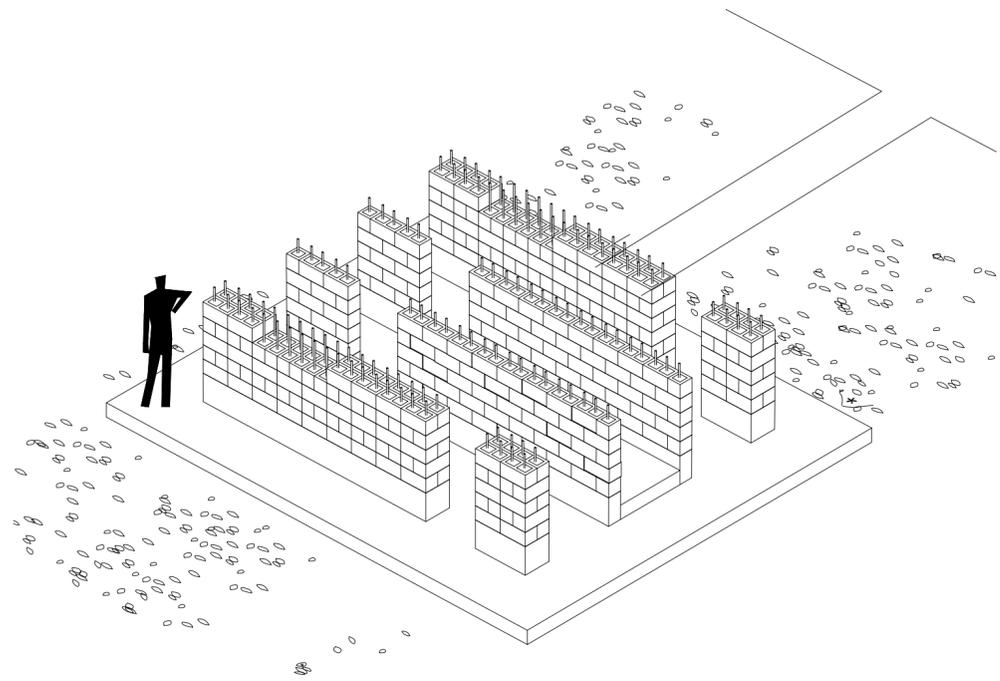
Step 2. Preparing the ground.

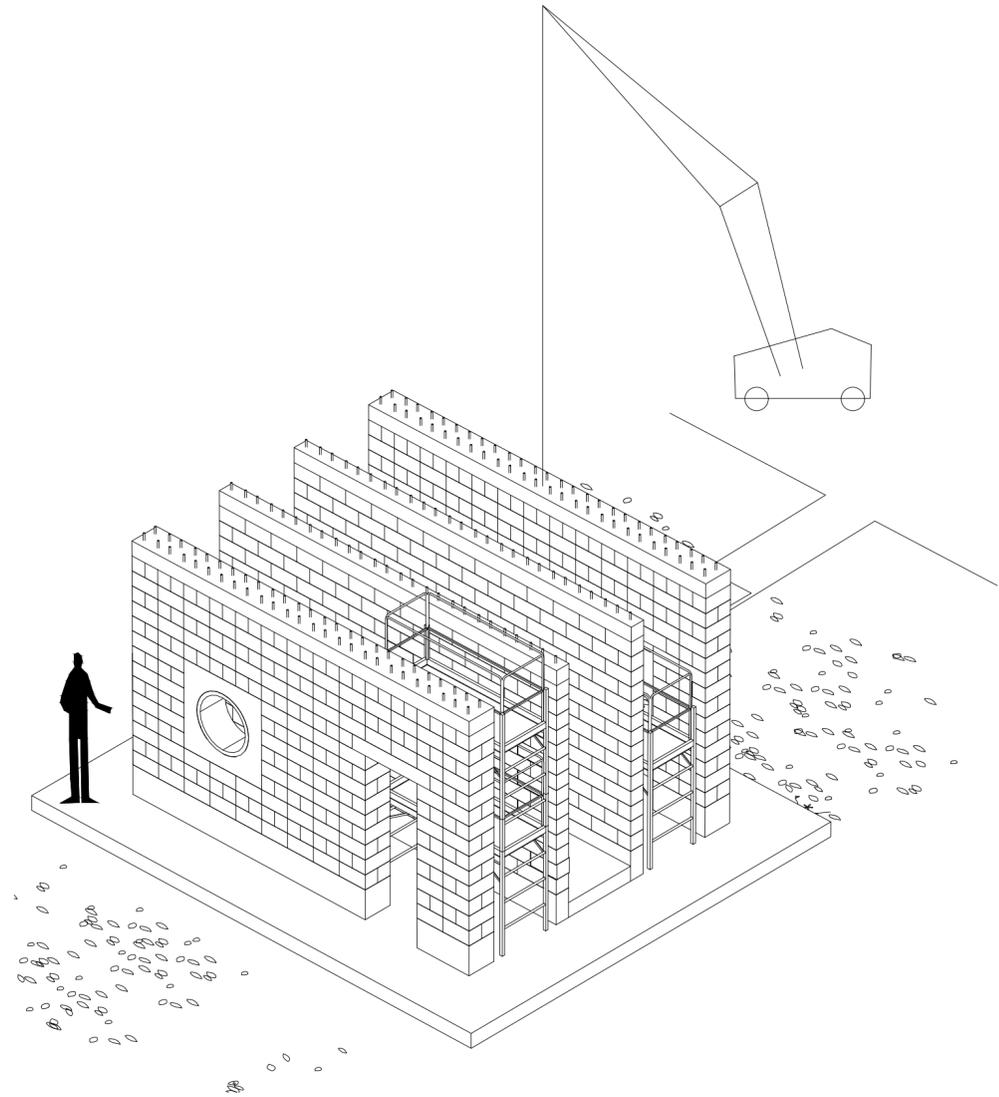
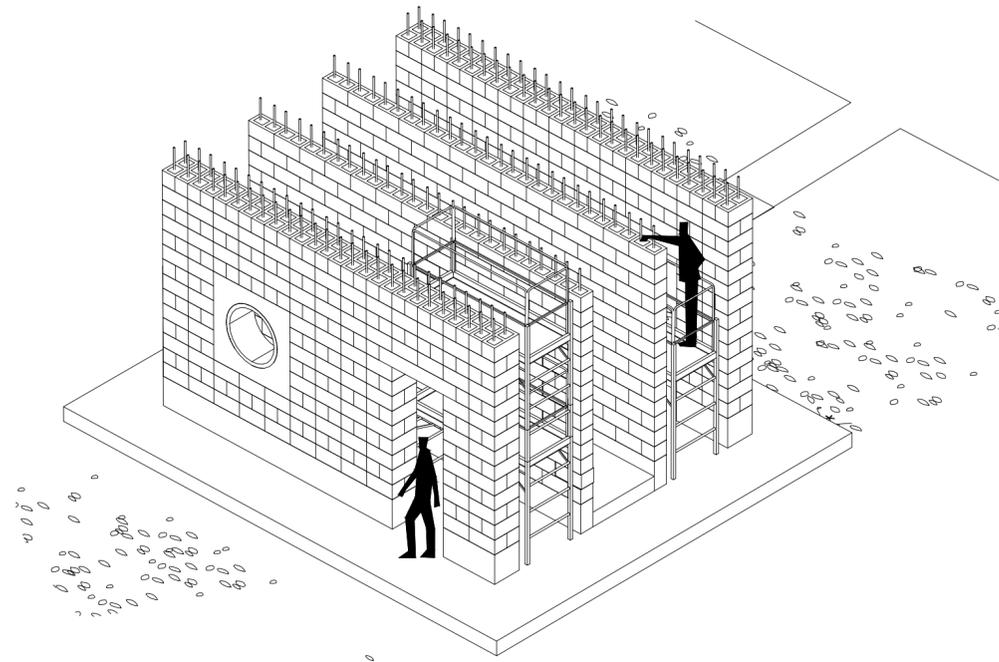
The ground needs to be prepared for the foundation-beams that will be placed. A layer of earth is removed and 20 cm of gravel (ballast base course) is coming on the soil.

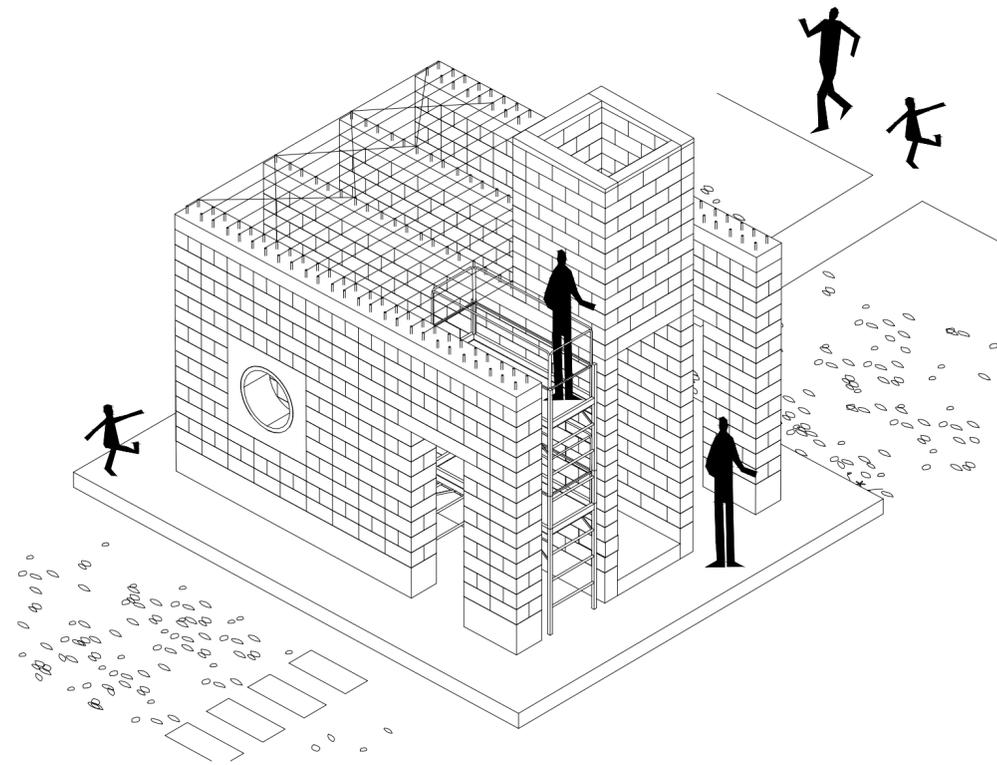
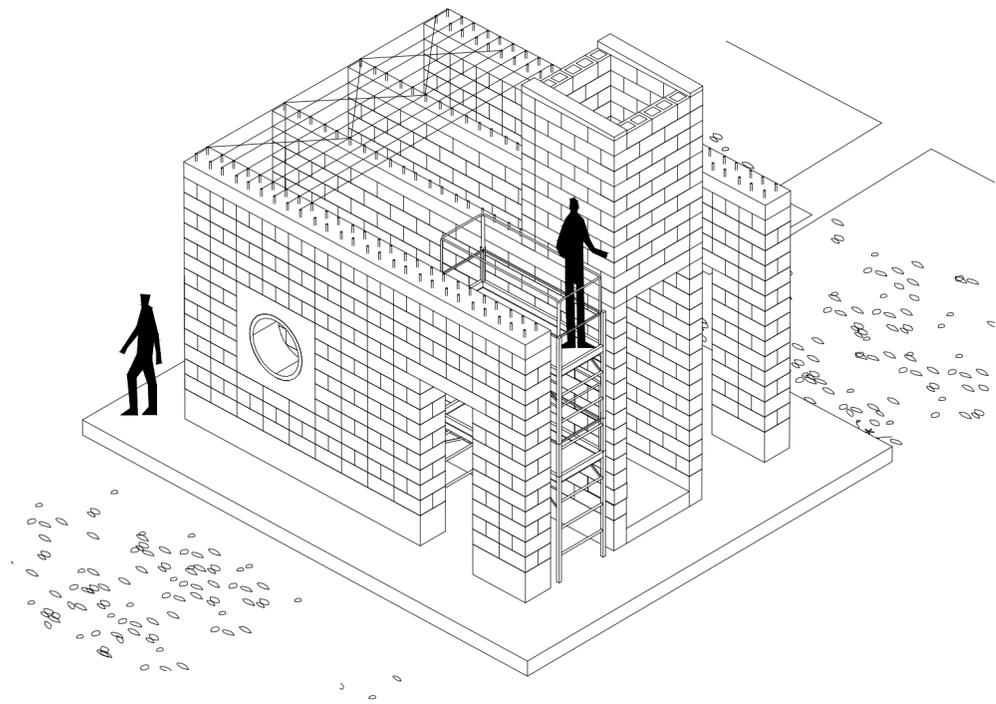




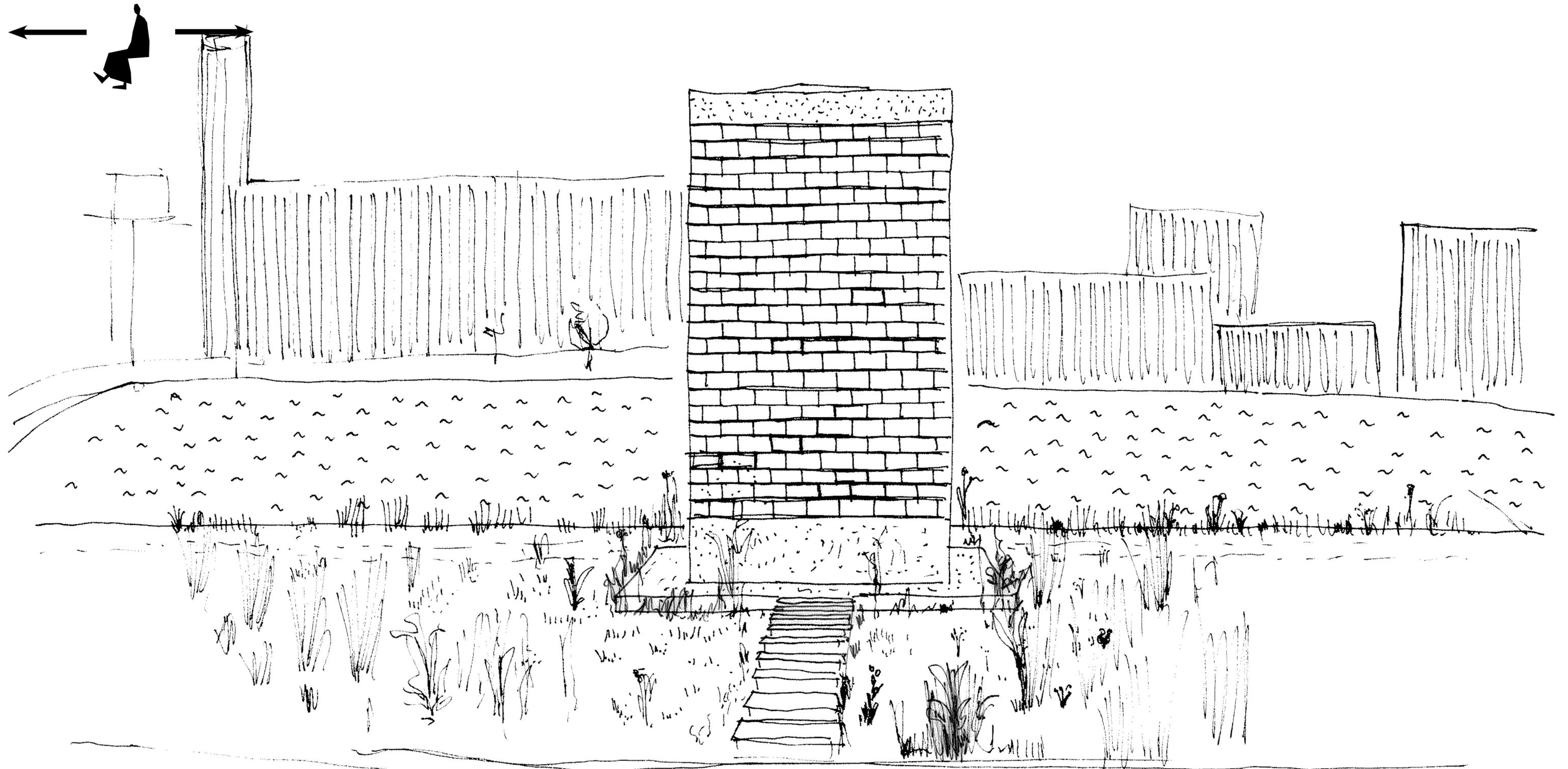


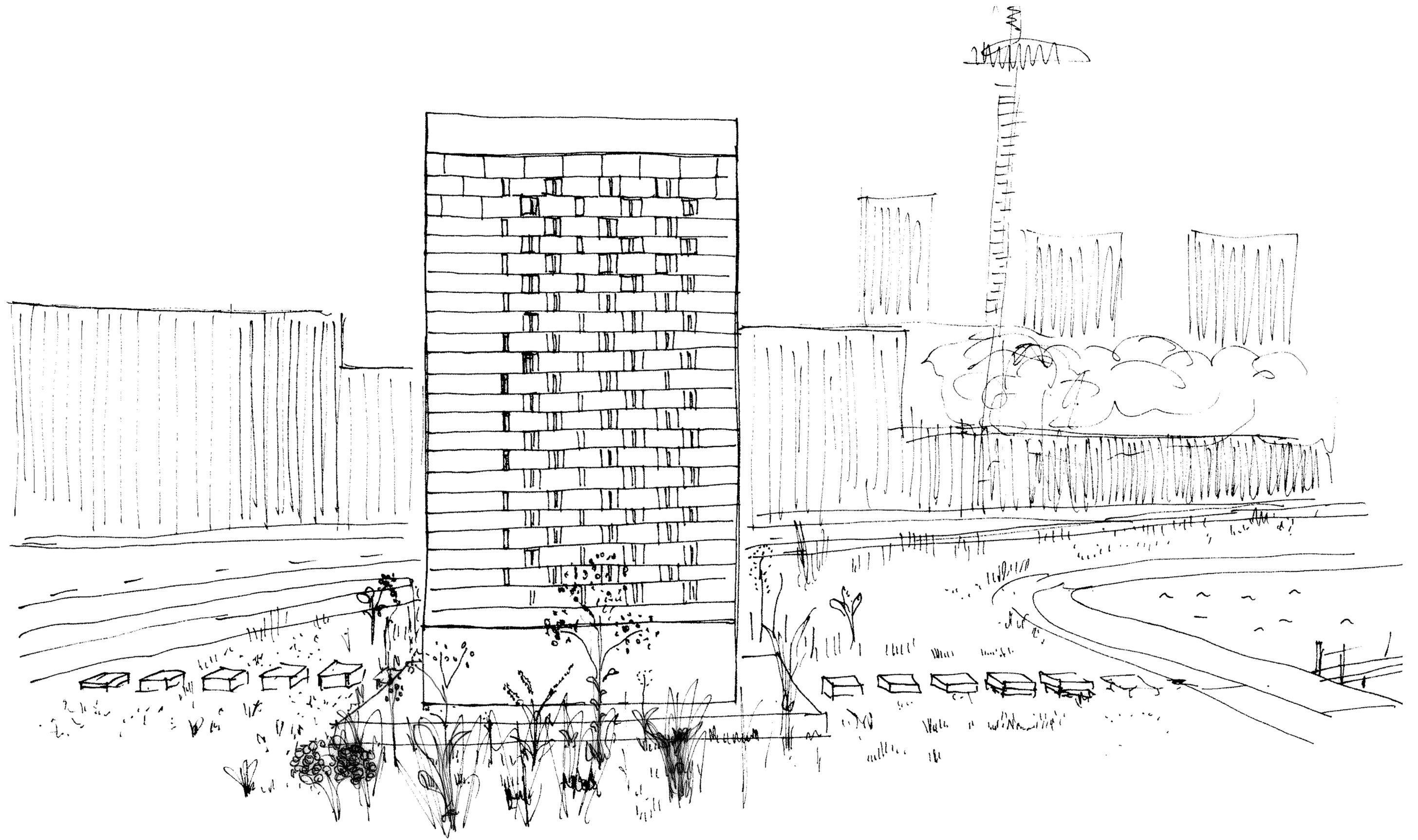


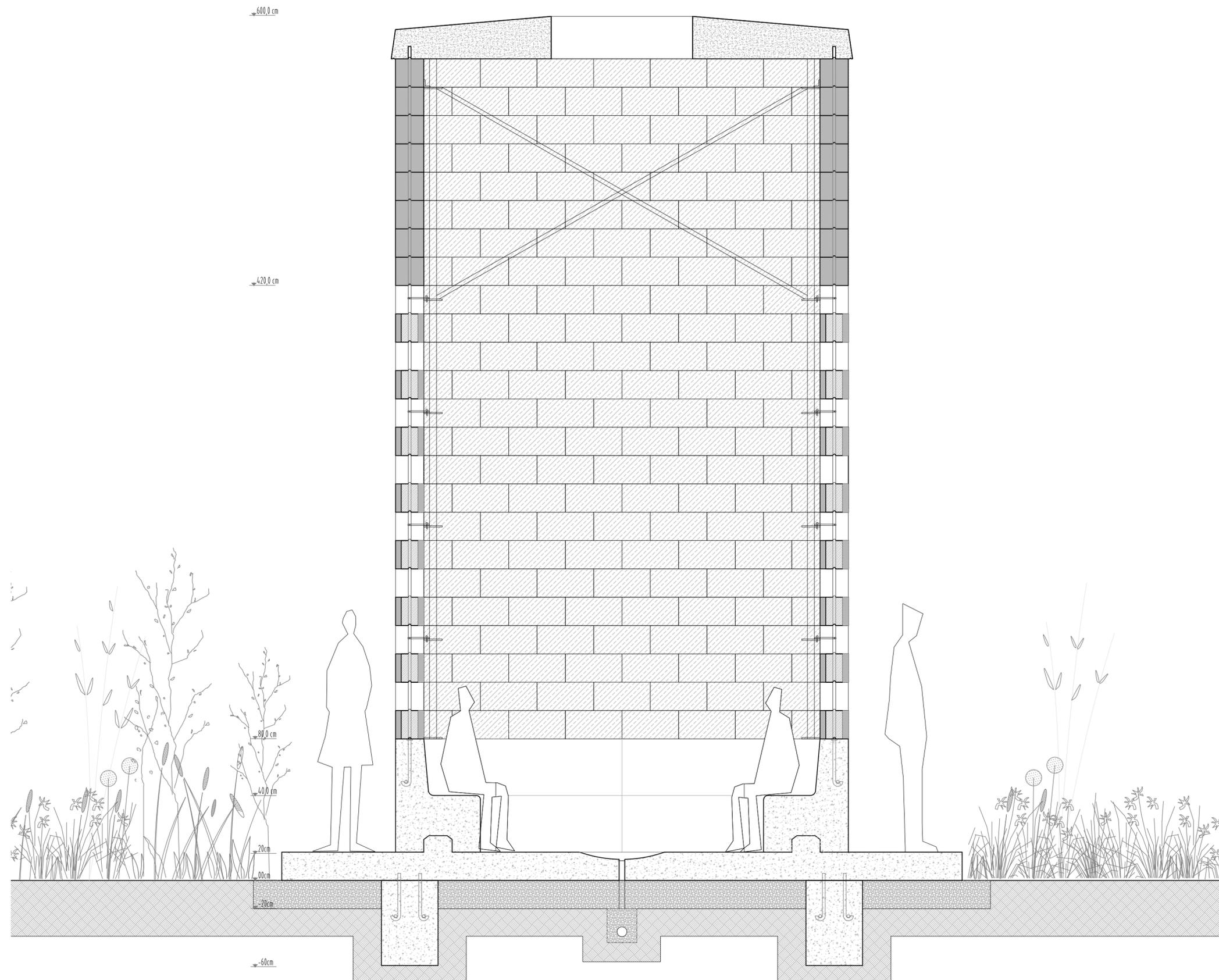














THE INDUSTRIAL LANDSCAPE









THIS SIDE OF THE WASTELAND IS TOWARD
THE WATERFRONT IS A DEAD ENDED STREET
BEHIND IT IS A DEAD ENDED STREET
WITH PARKING LOTS

STORAGE

APPEAL OF TRASH/RECYCLING
LEFT BEHIND
BARRIERS BEHIND ON TOP OF IT

KEILEWERF 2

EXTENSION OF WORKSHOP SPACE
OF KEILEWERF 1
DIFFERENT LEXICONS OBJECTS ARE NOW
LOCATED HERE

WATERFRONT
THE HARBOR

THE CONCRETE PATH LEADS
THROUGH THE WASTELAND
& DIFFERENT WORKSPACES
AROUND IT

'VOESEL TWAIN' (URBAN GARDENING)
PROVIDING FOOD FOR THE POOREST SOCIAL
CLASS IN THE NETHERLANDS

ATELIER
VAN LELIENHOUT

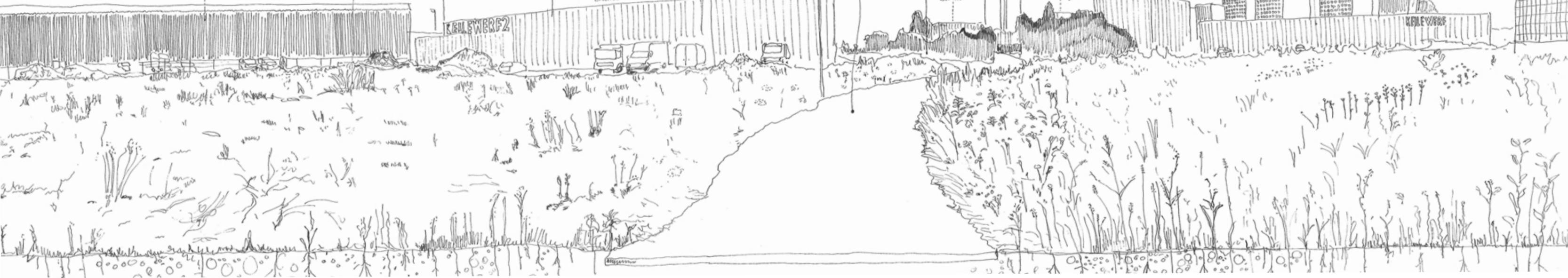
'SOHO'
STARTUPS
& INNOVATIVE
BUSINESS

ERASMUS CENTER
FOR ENTREPRENEURSHIP

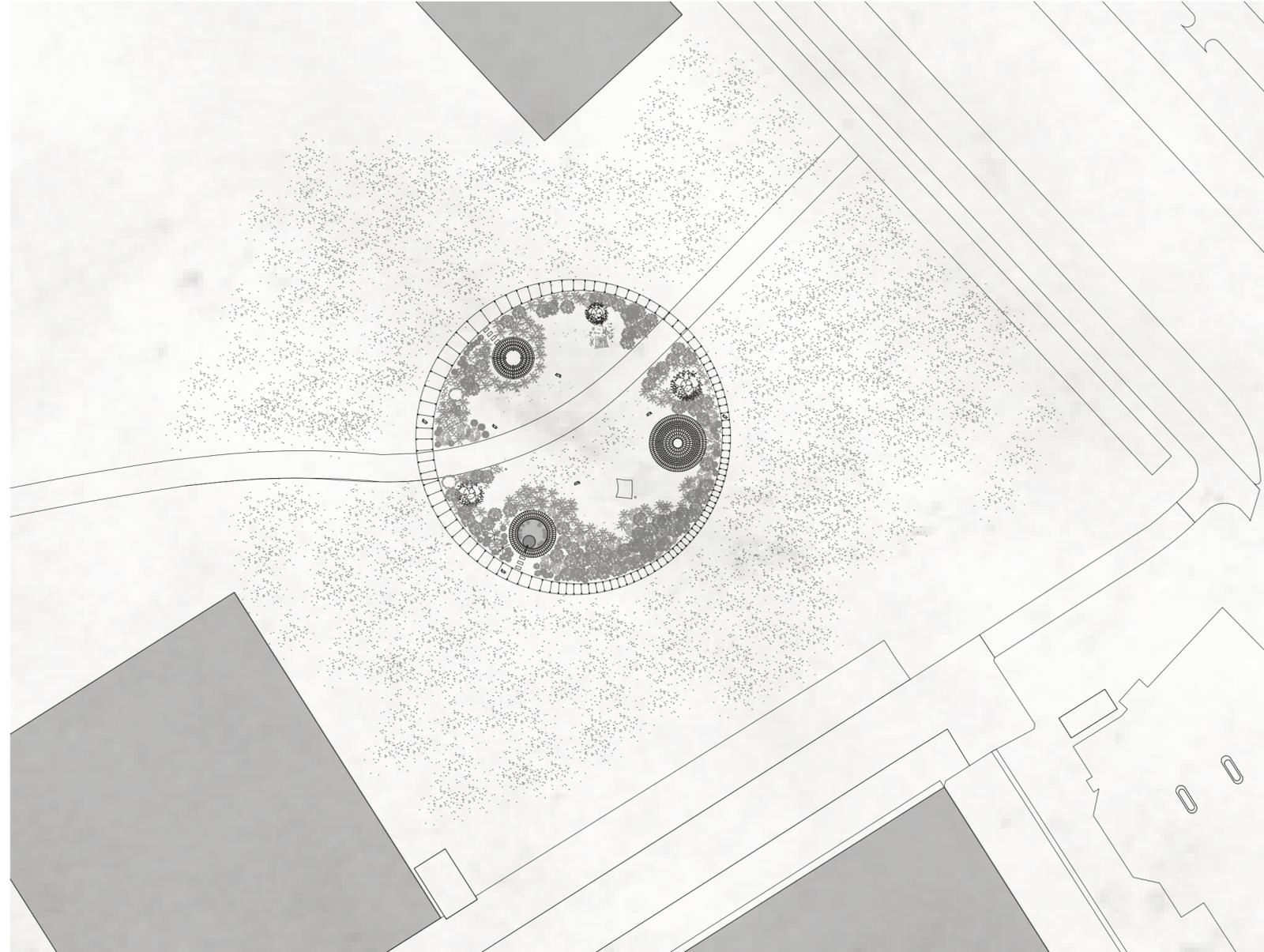
KEILEWERF: MAKERS PLACE
WORKSHOP

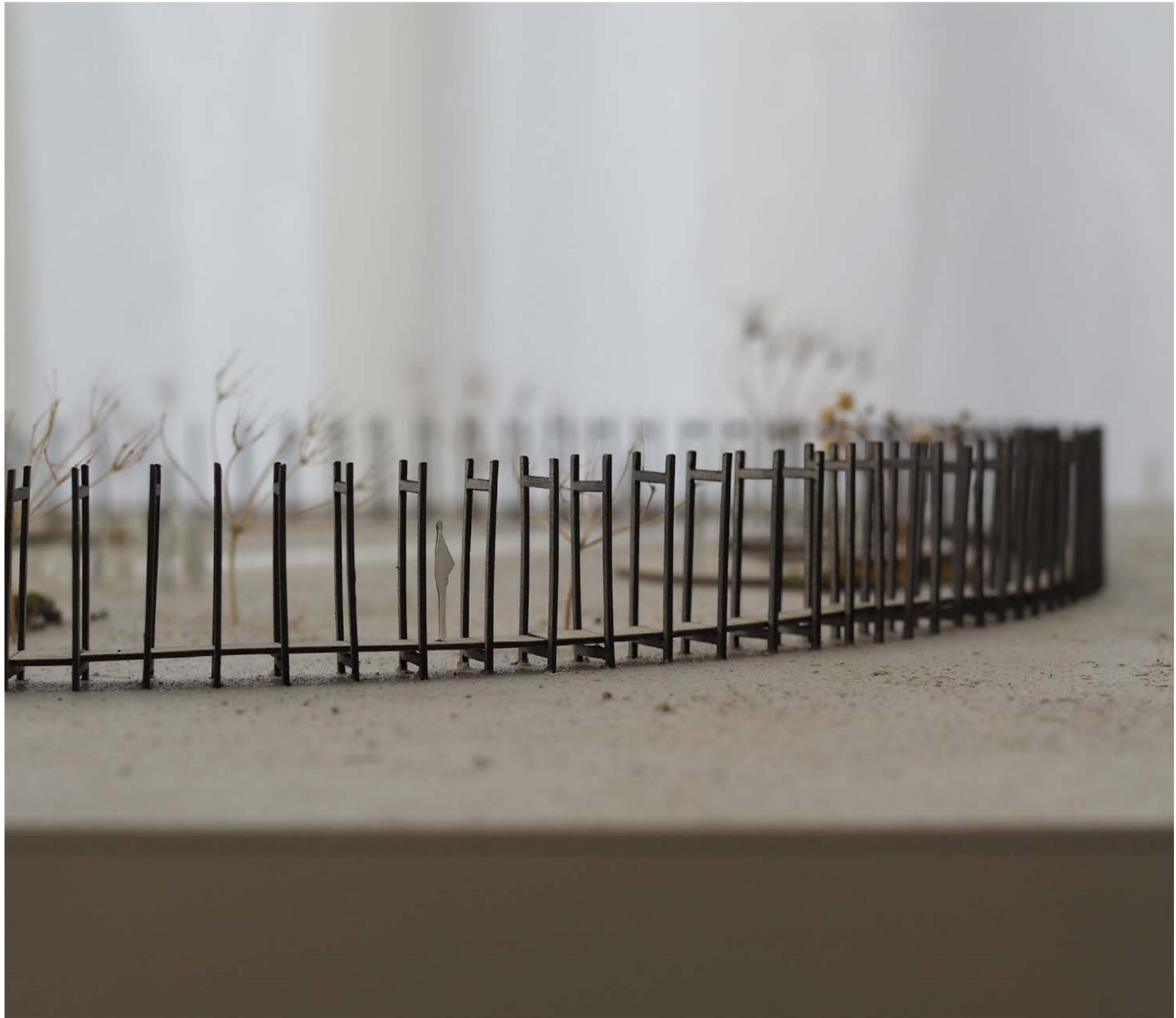
OLIVIERMAN, THE WOODWORKSHOP
IS BUILDING WITH RE-USED &
LEFT OVER WOOD

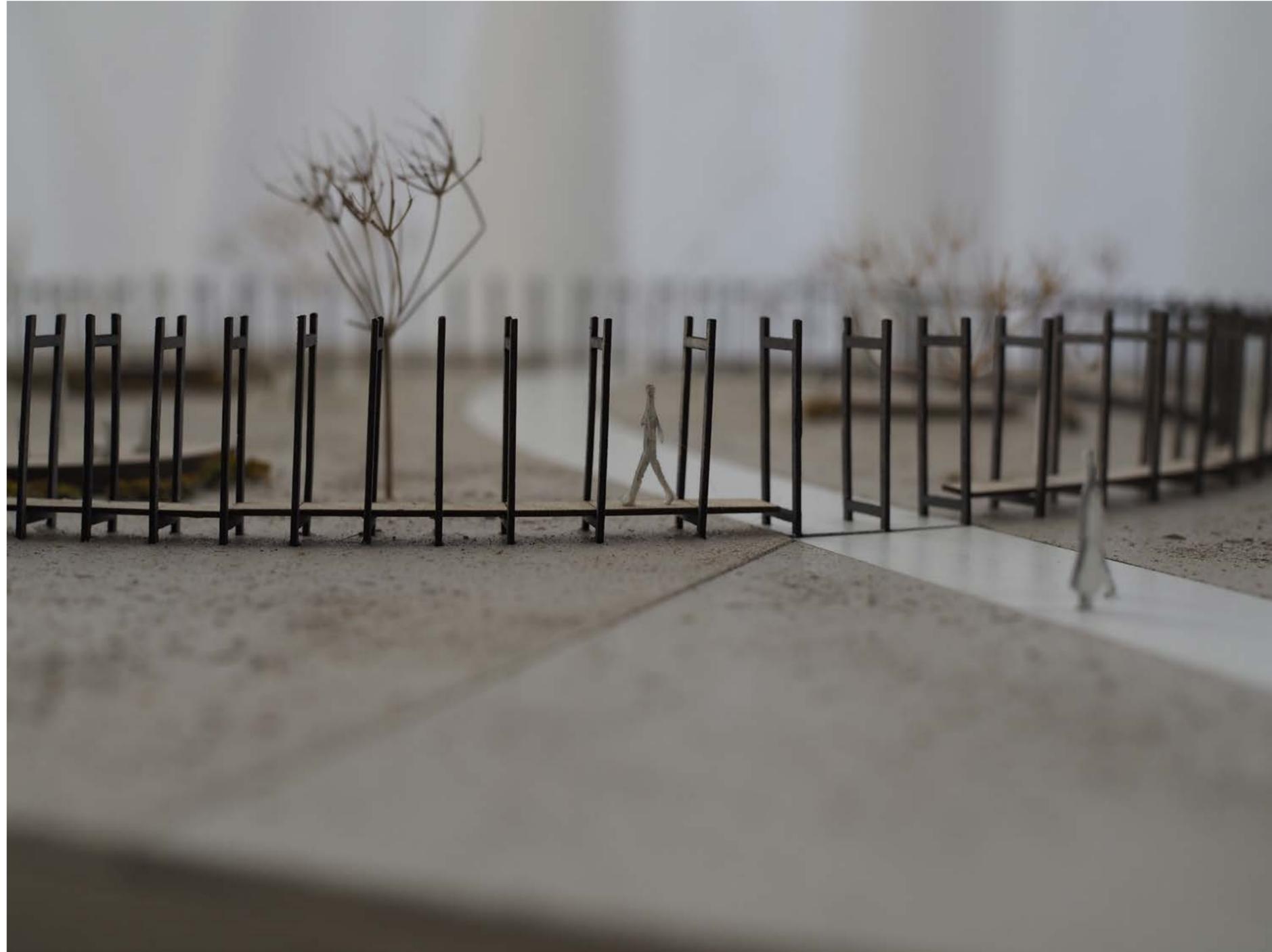
STUDIO ROOSEGAAR
SOCIAL DESIGN LAB
OF THE DUTCH
DAAR
ECONOMY

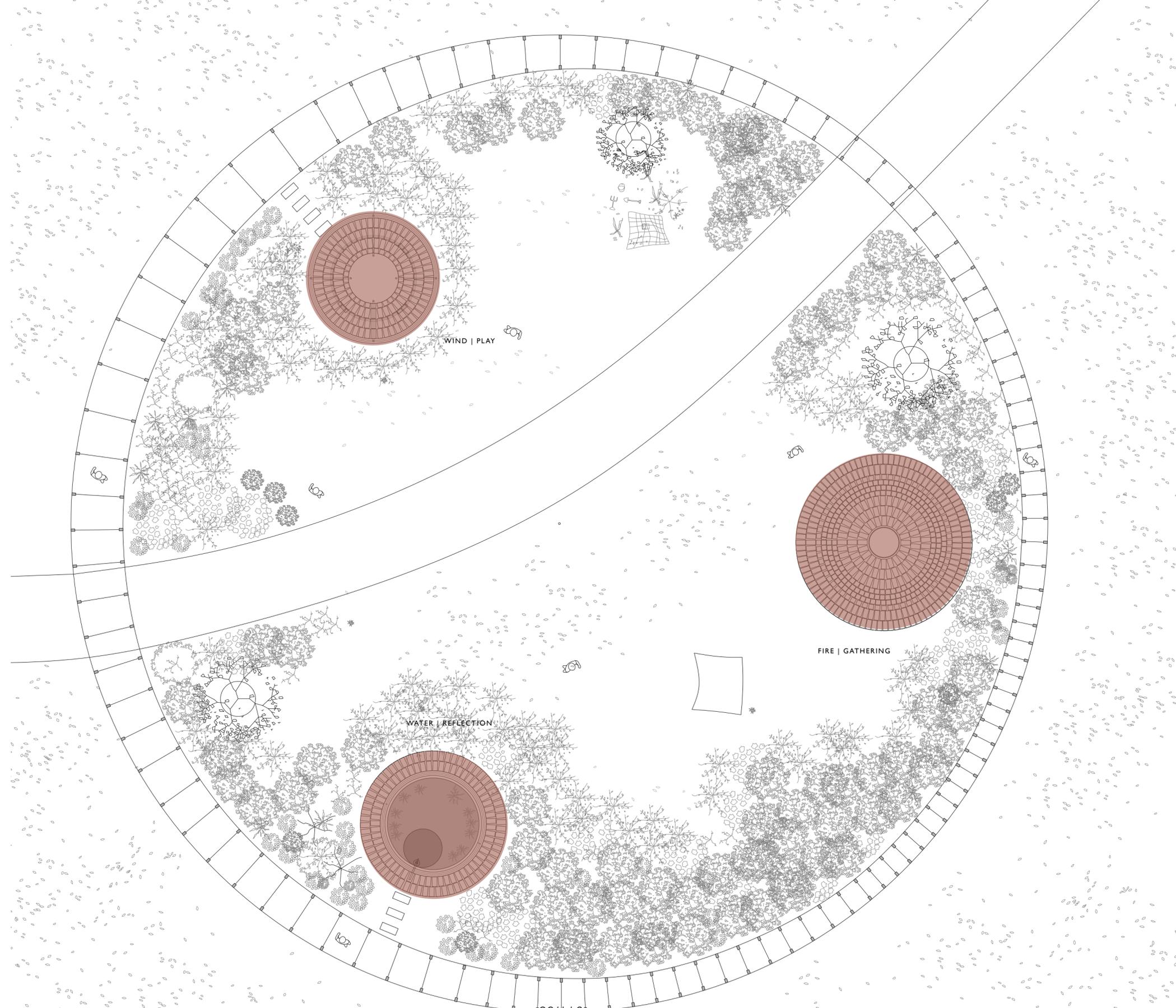


THE WILD GARDEN





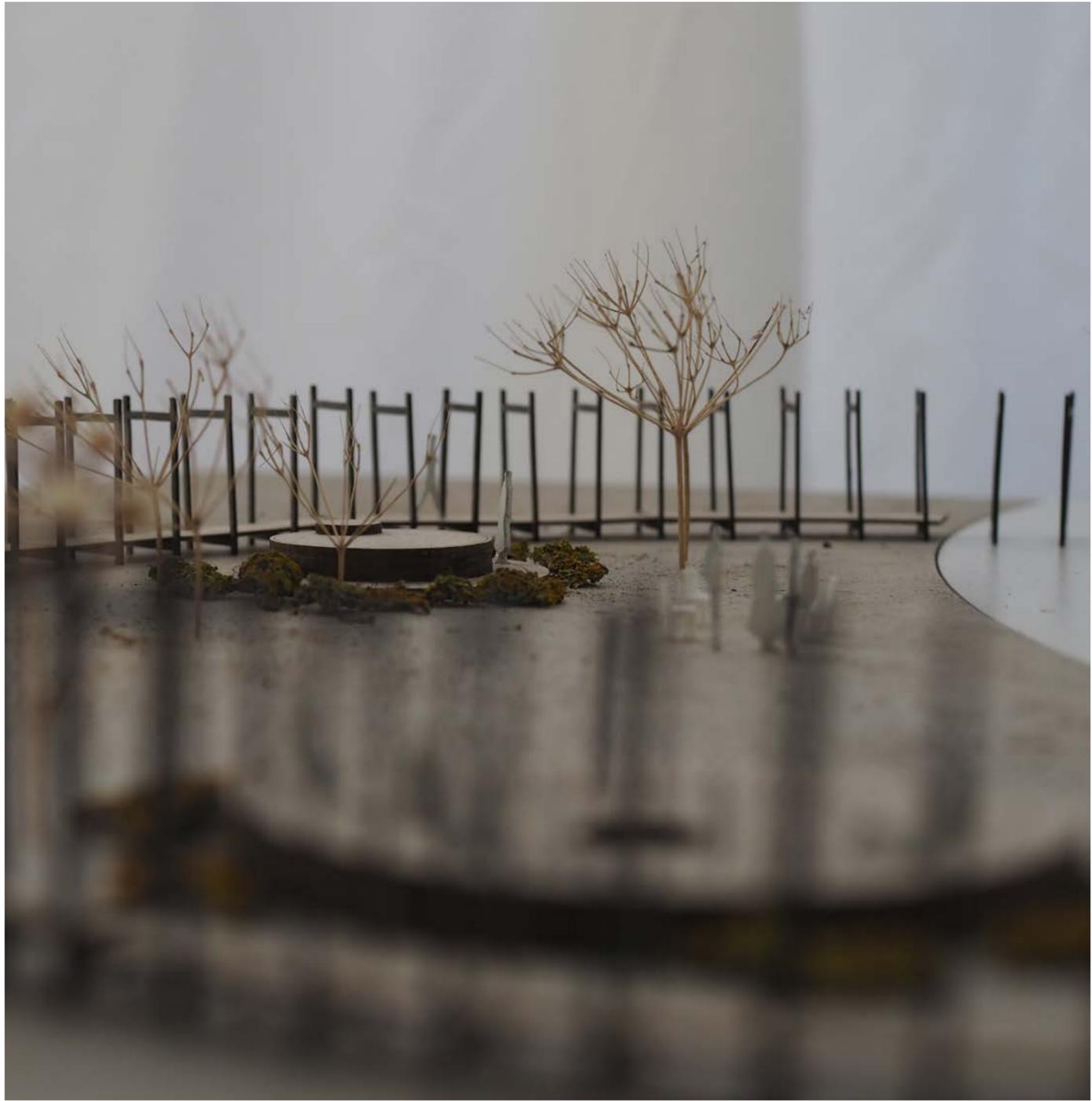


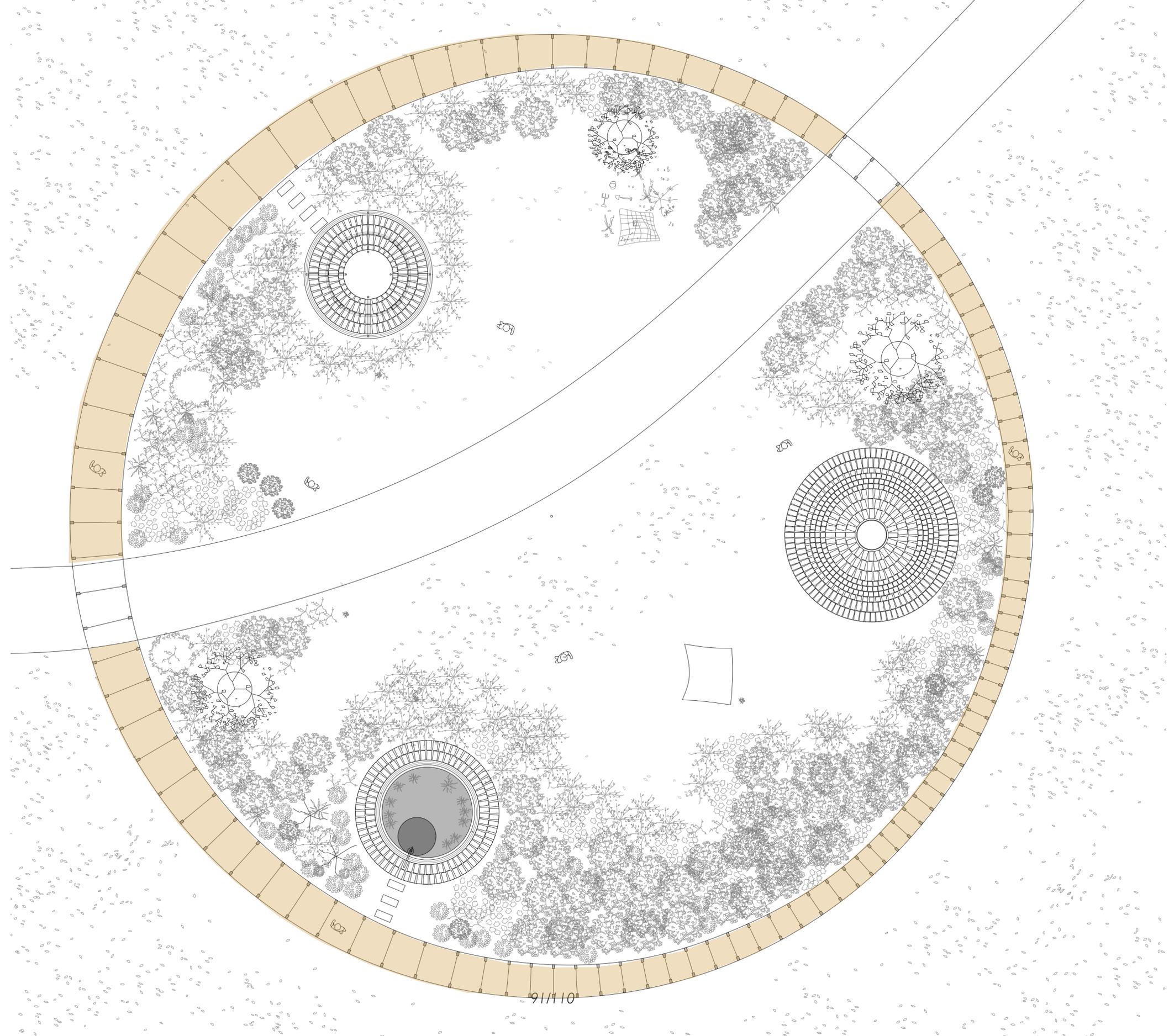


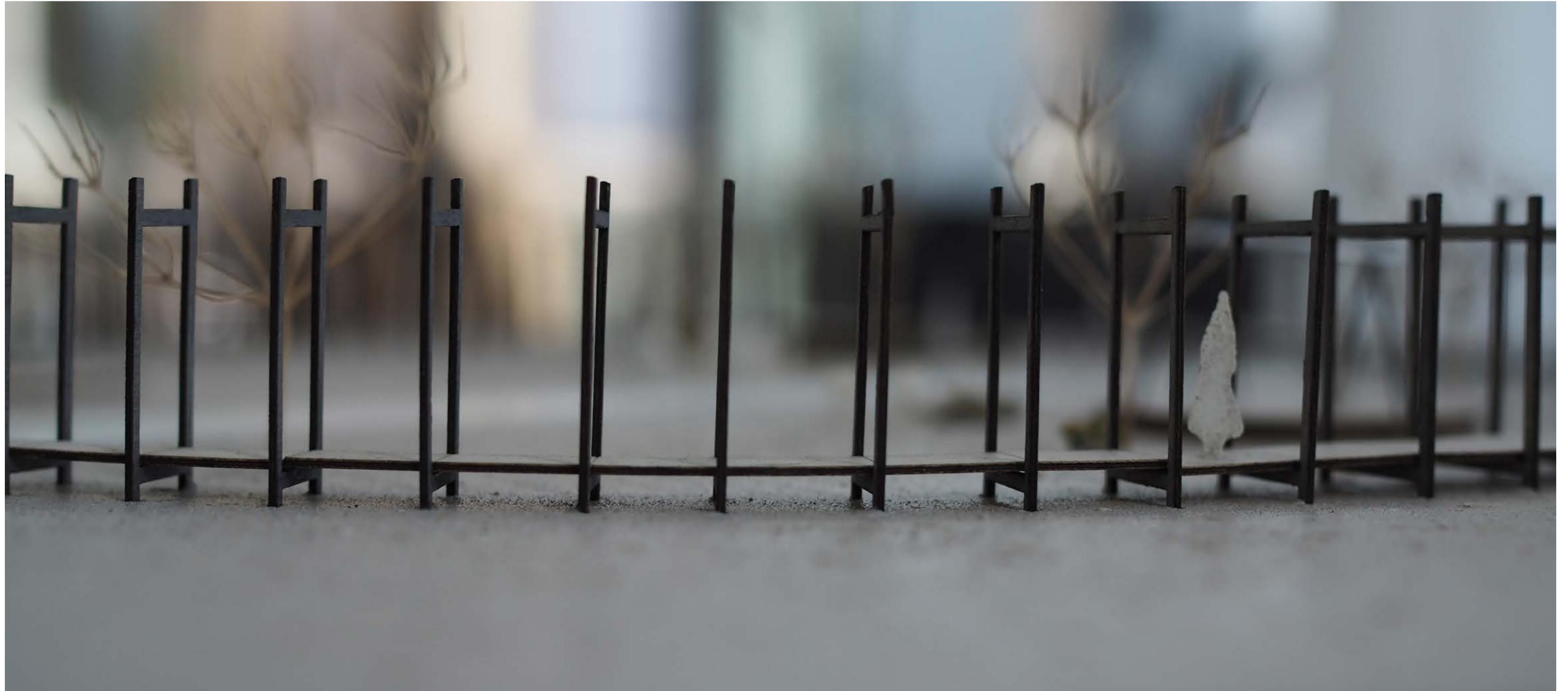
WIND | PLAY

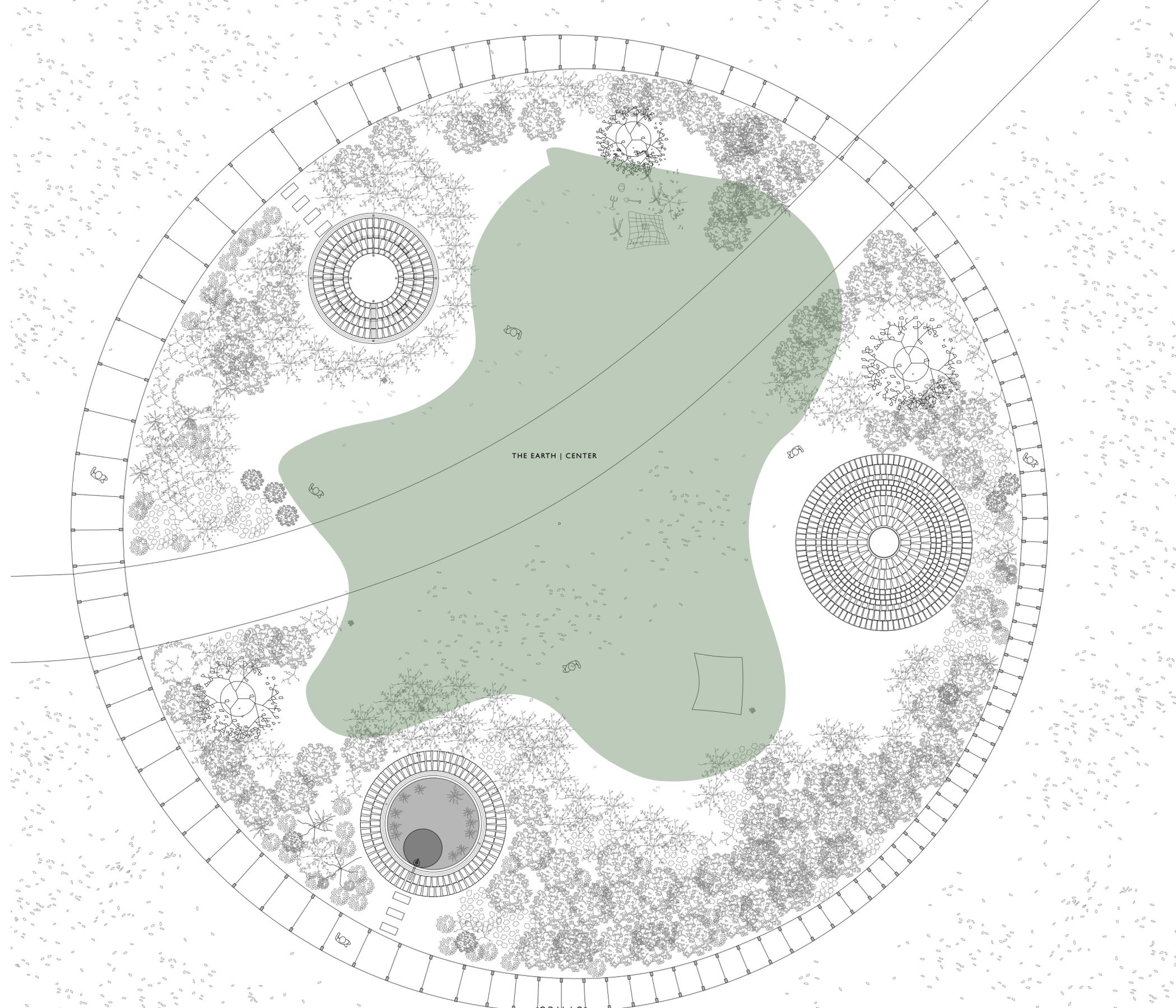
FIRE | GATHERING

WATER | REFLECTION



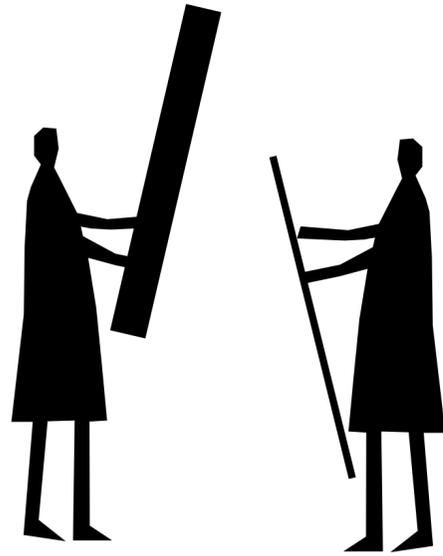




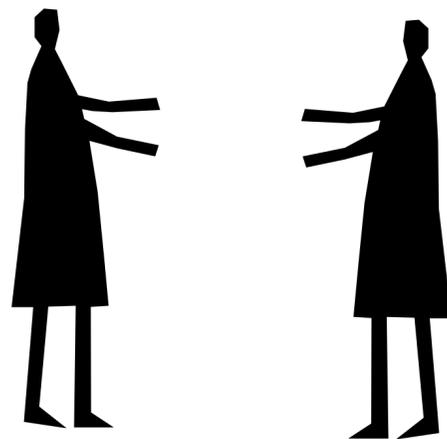


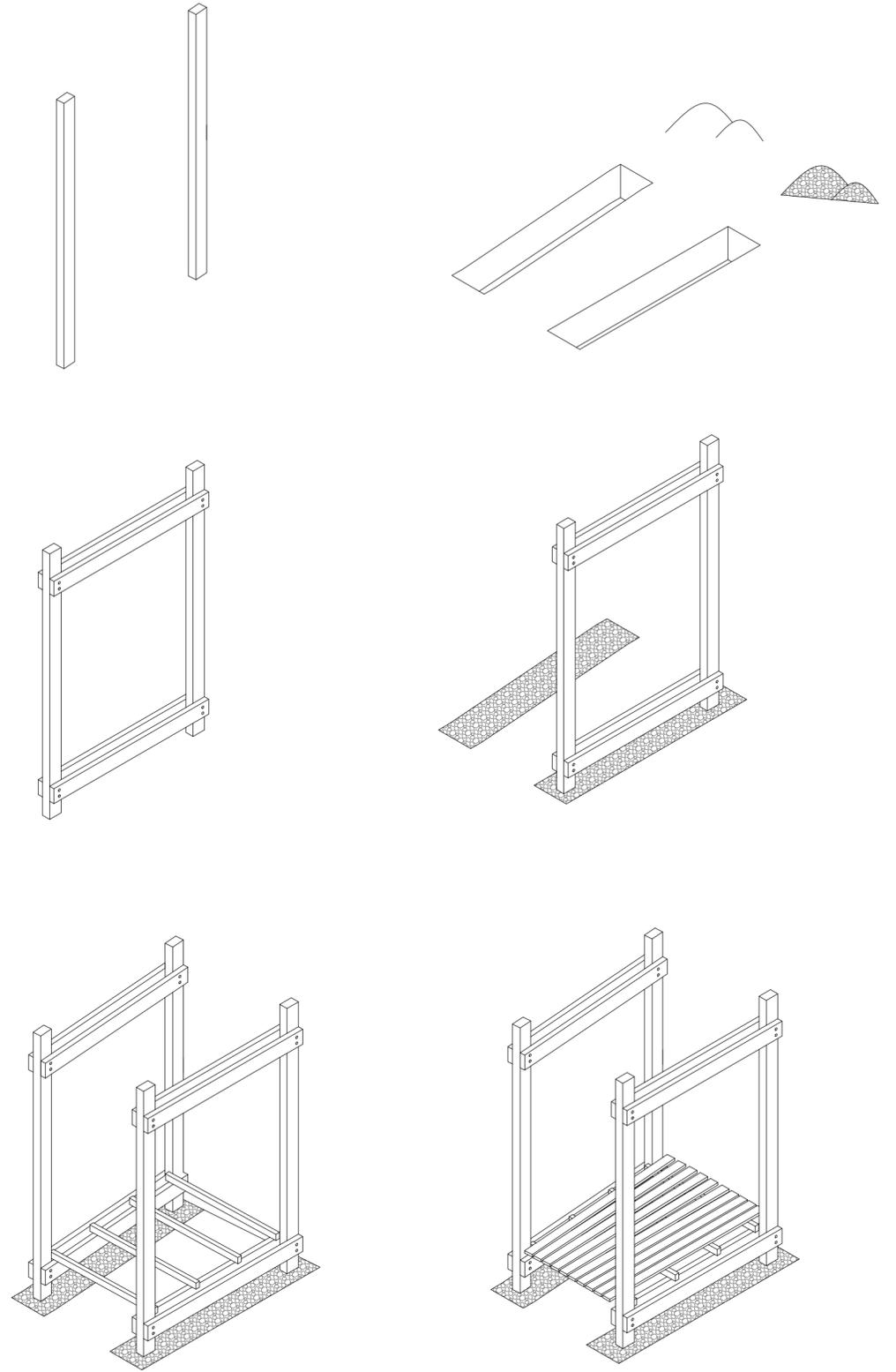
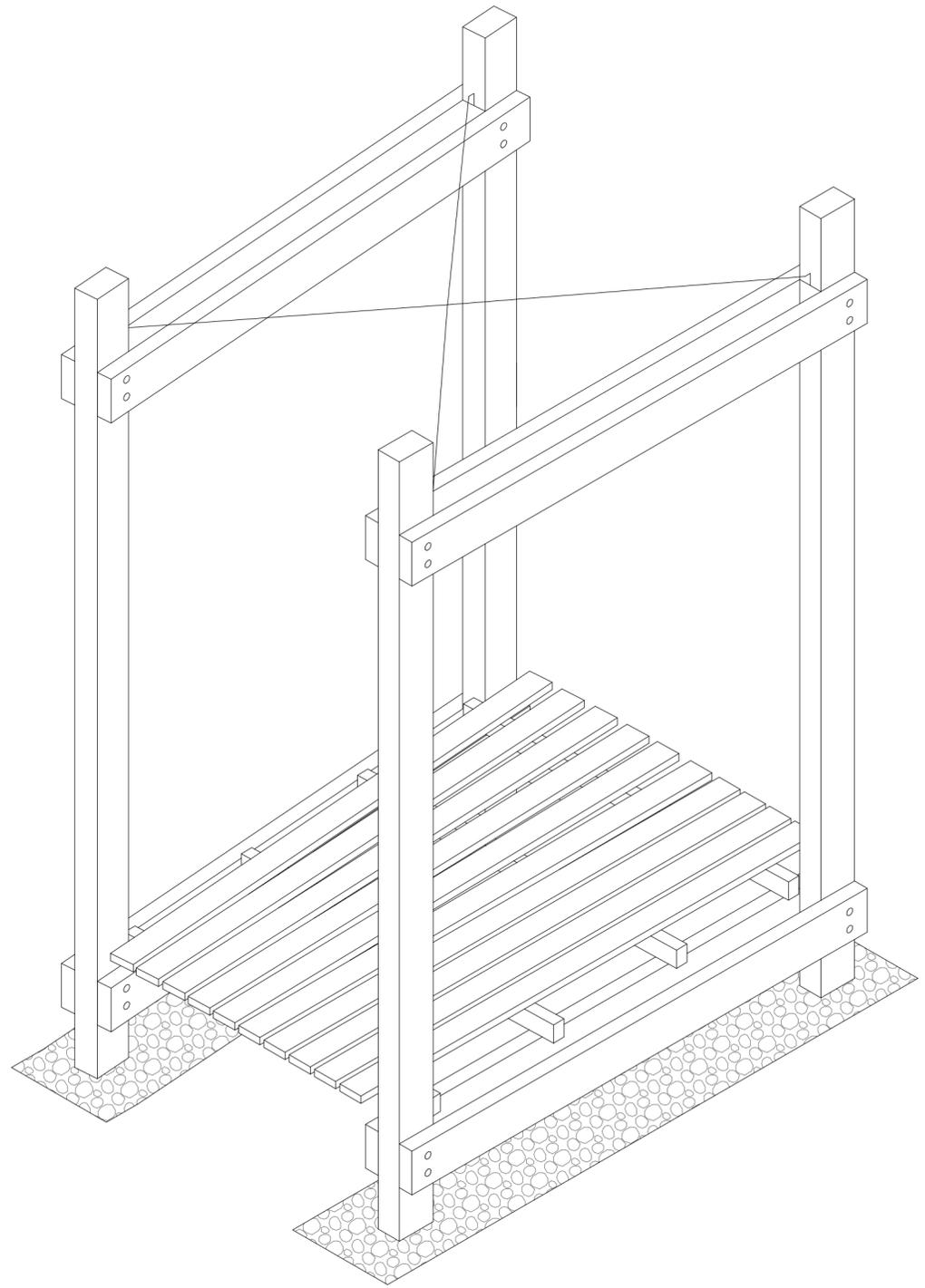
THE EARTH | CENTER

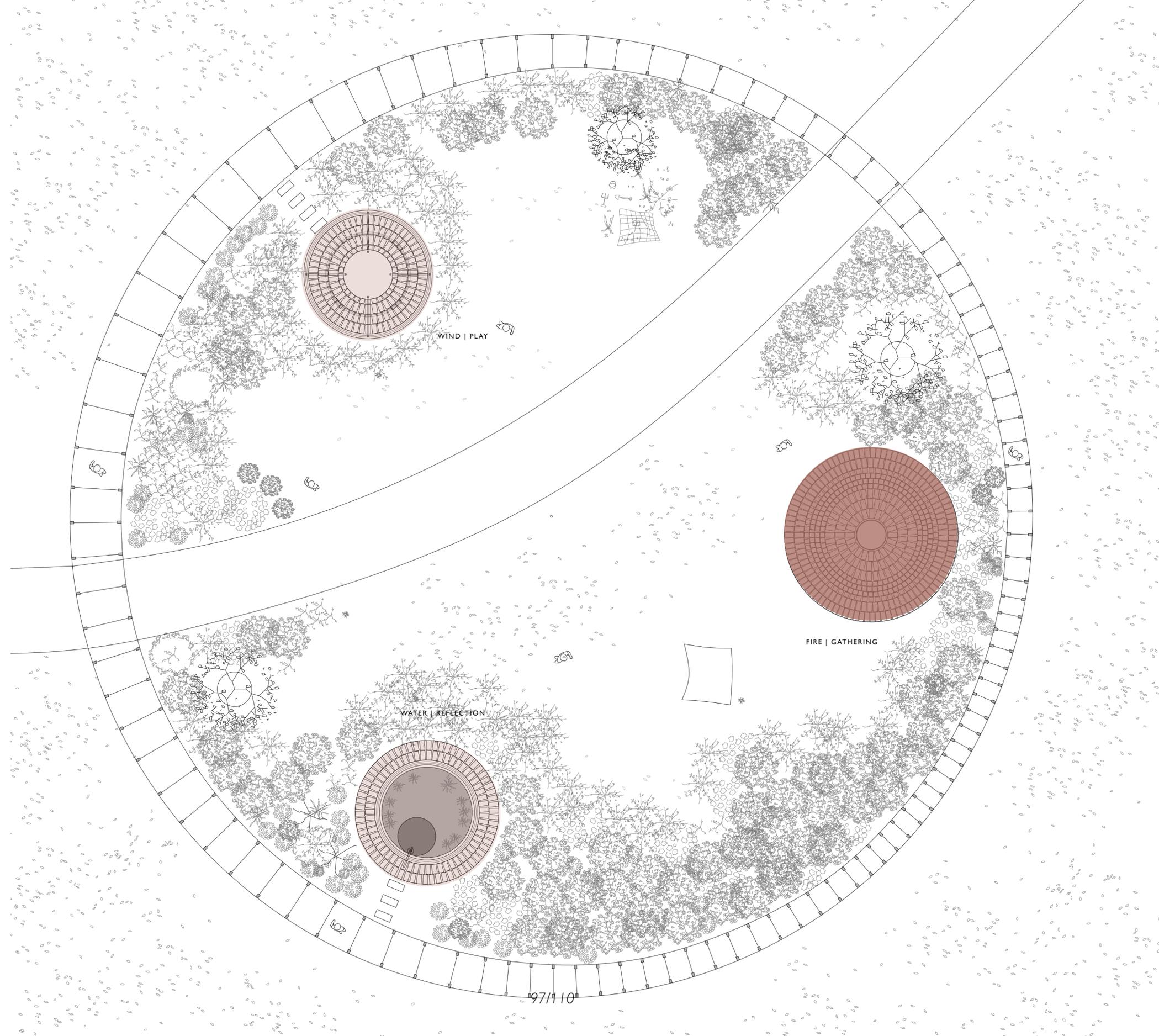




local actors with architecture students



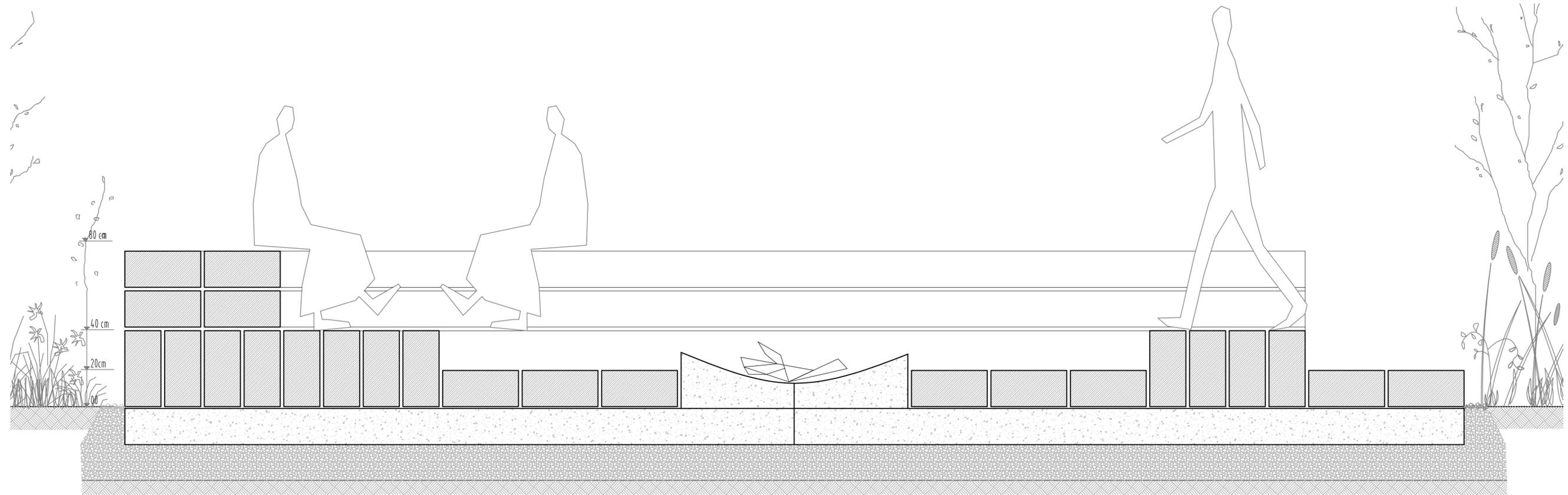


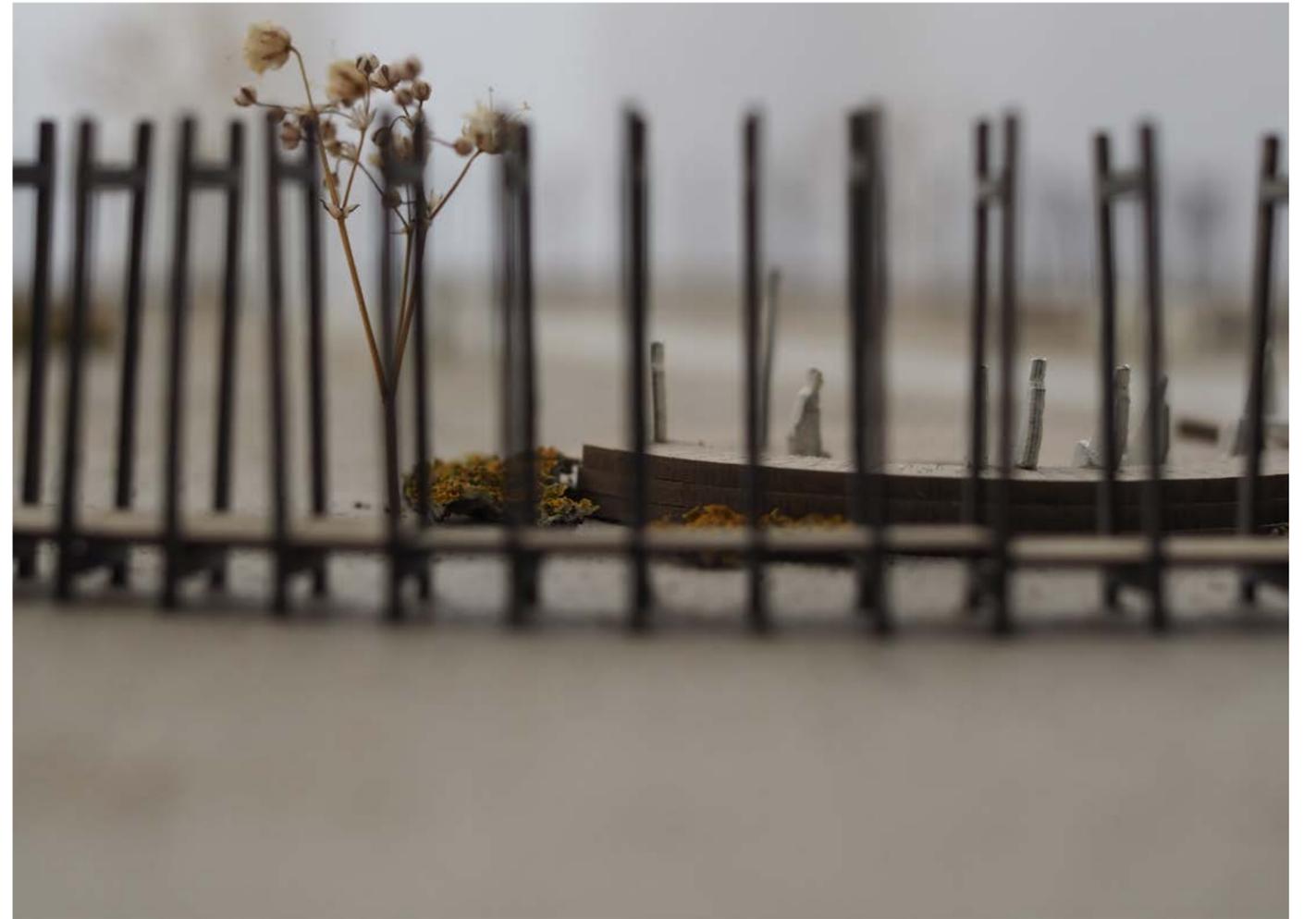


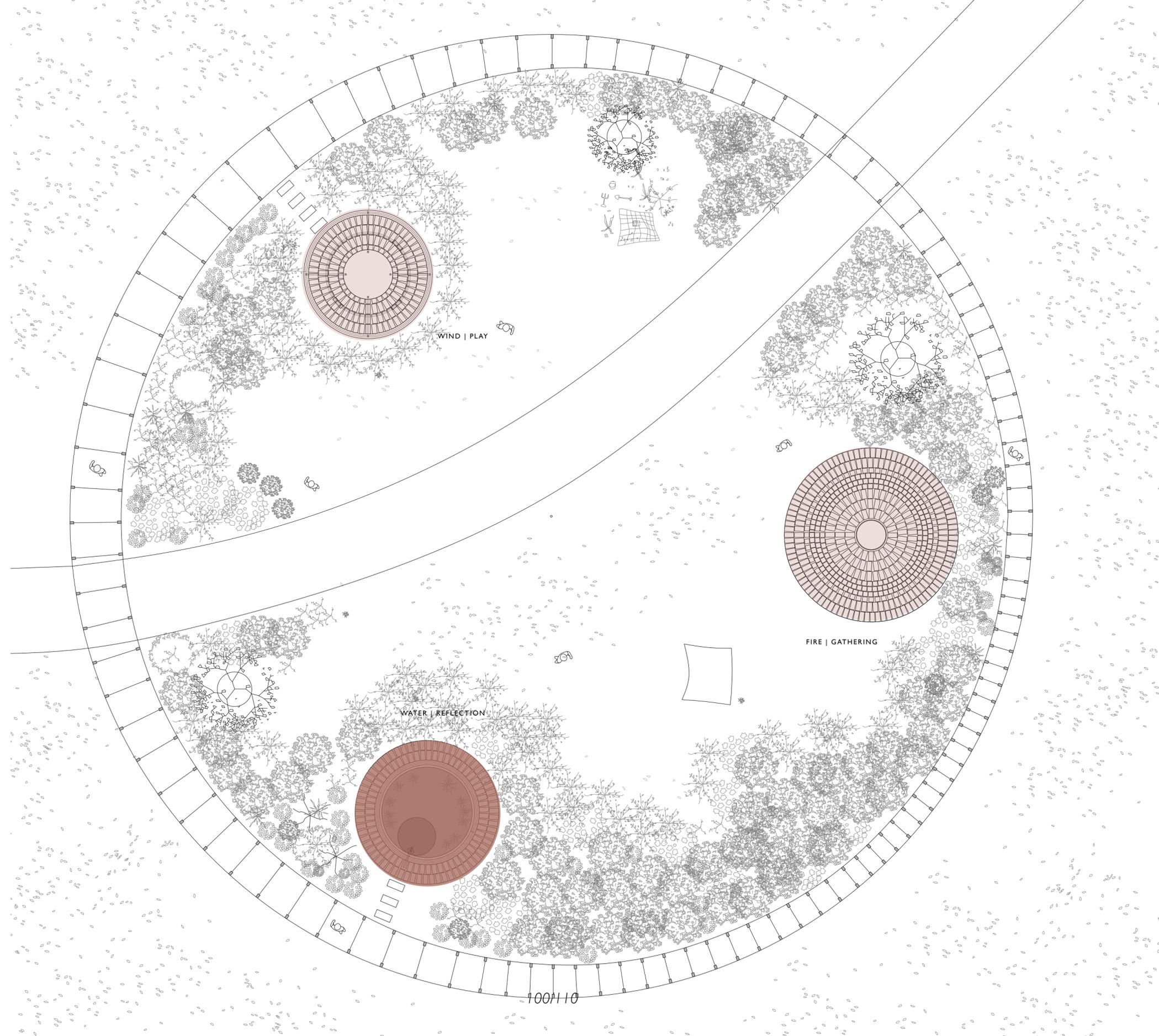
WIND | PLAY

FIRE | GATHERING

WATER | REFLECTION







WIND | PLAY

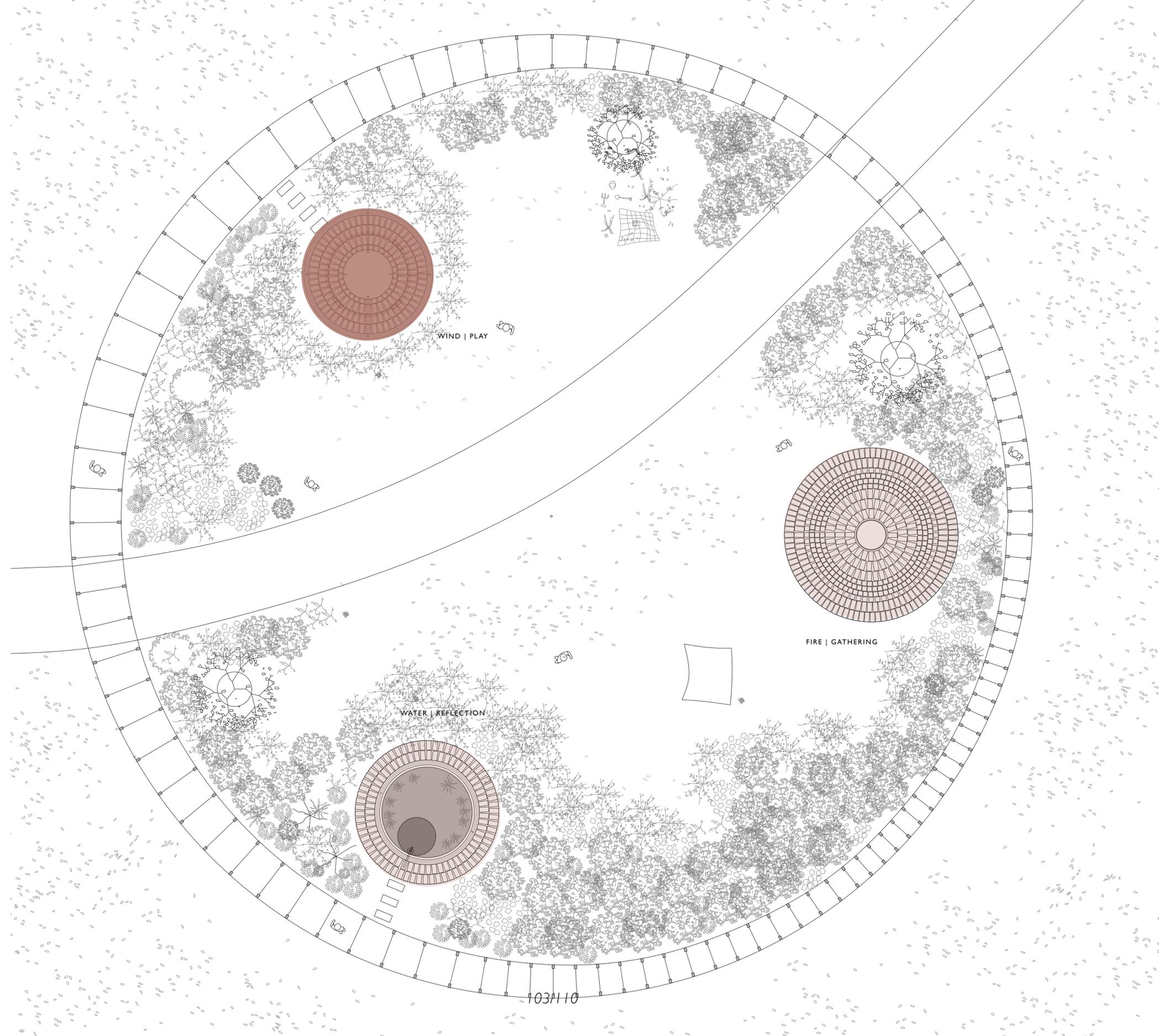
FIRE | GATHERING

WATER | REFLECTION

000110







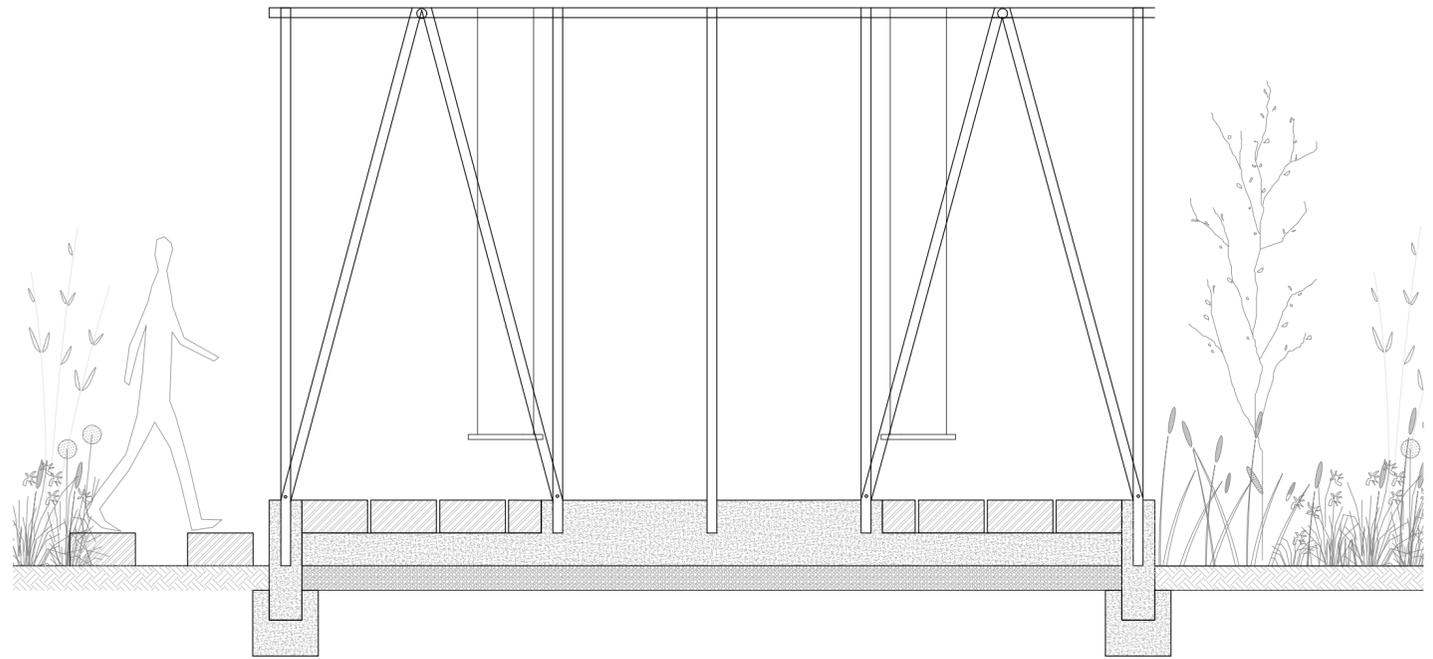
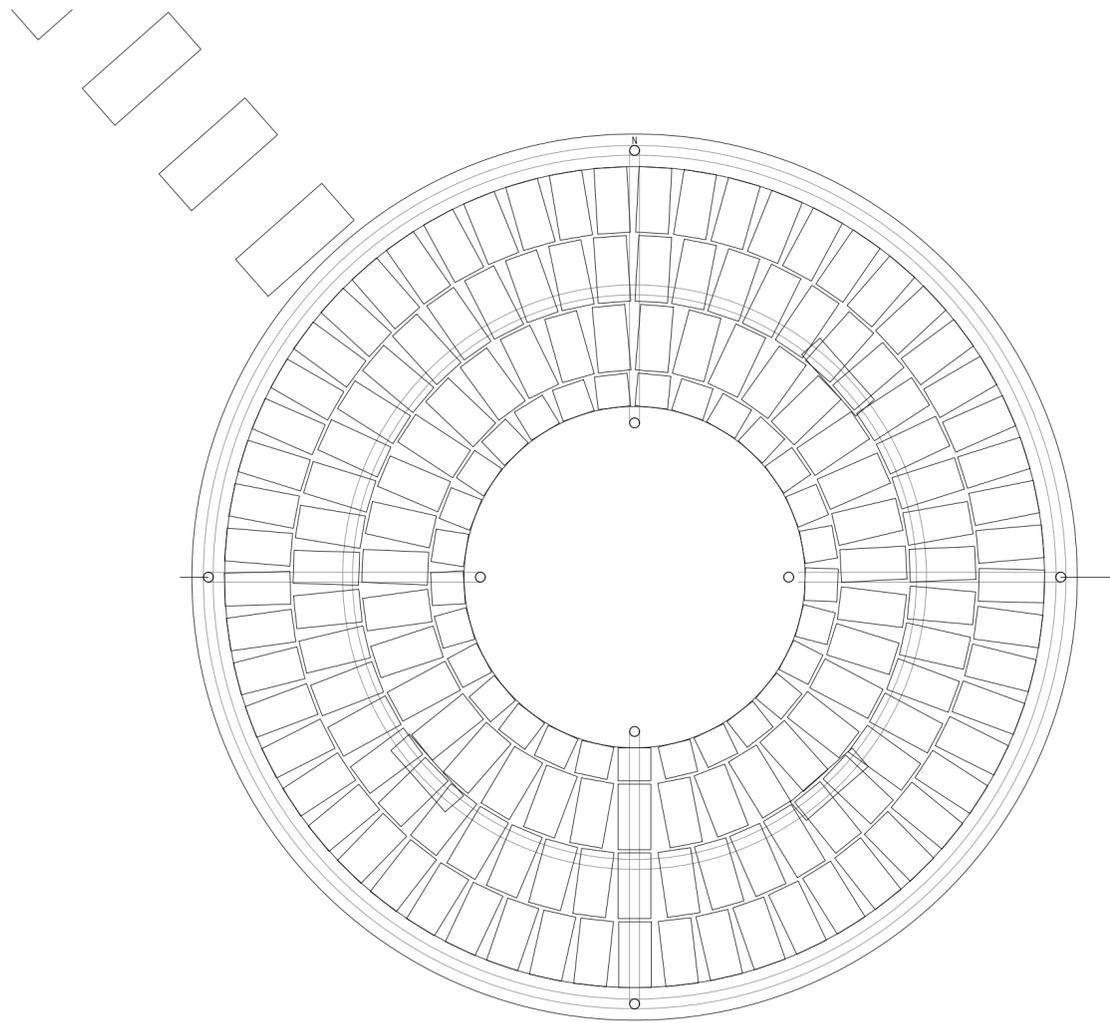
WIND | PLAY

FIRE | GATHERING

WATER | REFLECTION

103/110



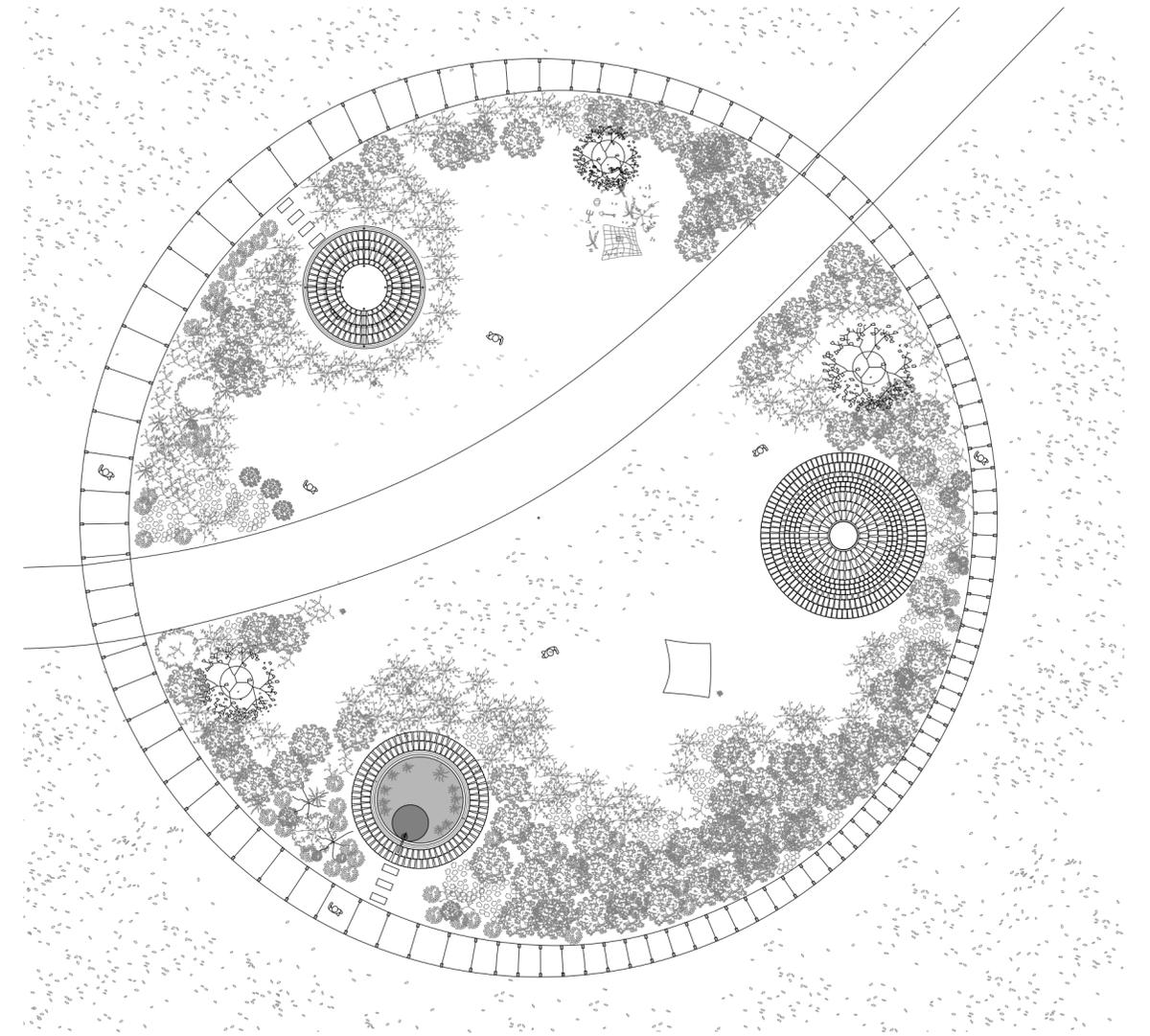
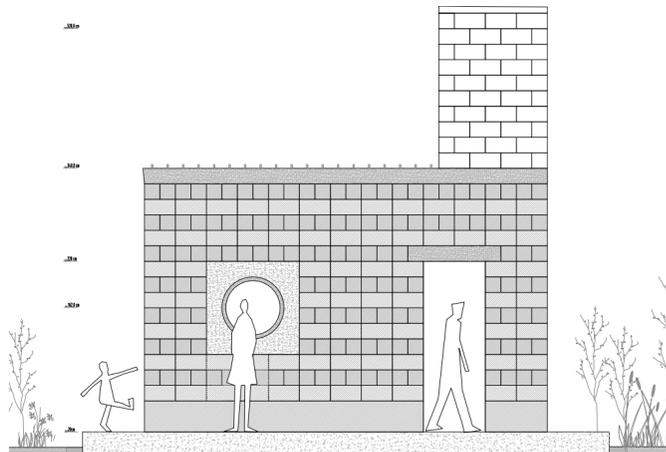
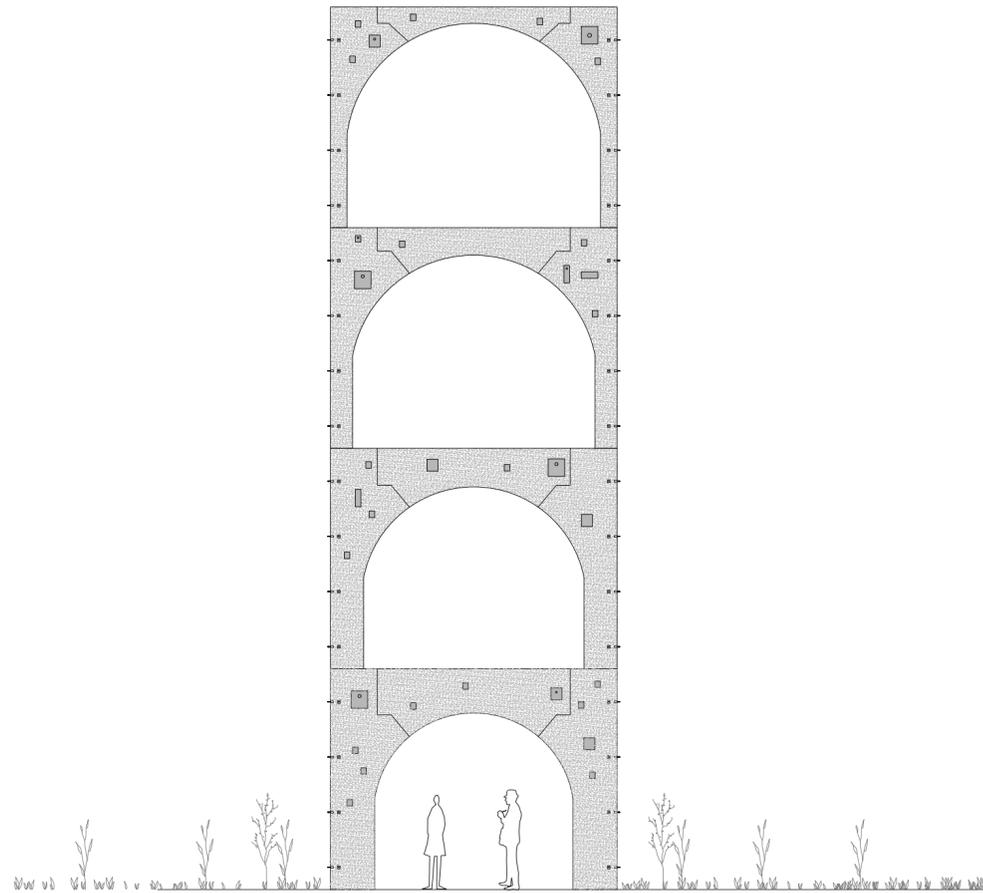




PLACES FOR FREEDOM



BEING IN TIME / BEING IN THE MOMENT





THANK YOU !

