



Delft University of Technology

Department of Architecture Yearbook 2016
Contributions from Education, Research and Practice

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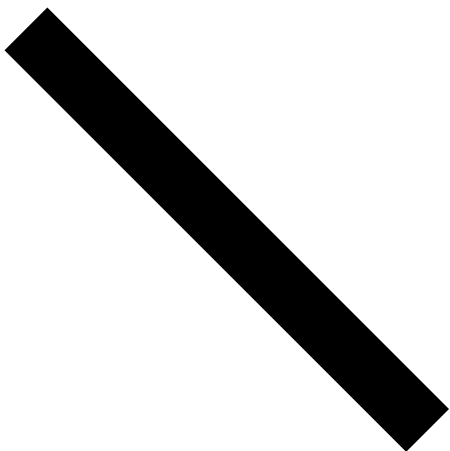
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The 2016 Yearbook is the first of a new series of yearly publications from the Department of Architecture of the Faculty of Architecture and the Built Environment at Delft University of Technology. With this new publication the department doesn't aim at providing an exhaustive listing of everything that happened in the year 2016, but at giving an inspiring overview of the many activities within the department, related to education, research and practice. The Yearbook will hopefully give a comprehensive view of the width and the wealth of the work done by staff and students in one year. It will provide information for those students, teachers and researchers, who are interested in our department, but will also provide a mirror to the department itself.

The overview of the design studios shows the wide variety in approaches towards architectural design and thinking. Together the studios offer our students the opportunity to find their own itinerary in our curriculum, and to define their own position within our discipline. This variety of approaches is reflected as well in the research programs. An abundance of publications, exhibitions and conferences in 2016 show the result of our department's research efforts. A pivotal part of this output, and a crucial link between research and education is formed by the journals supported by and in most cases produced in our department.

This first Yearbook is a pilot; the coming years its potential will be further explored as a collective effort of our department to bring our work together and introduce it to the global community of architects, architectural students and researchers.











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The Department of Architecture plays a central role in the Faculty's educational programme. The department is intensively involved in the Bachelor curriculum, a programme for all students at the faculty. Major contributions are made to three threads of the curriculum; to the bachelor design projects, to the fundamentals – by lectures and courses on architectural design and history, and to the series of courses on visualisation and form studies.

In the Faculty's master curriculum, the department offers a complete and independent programme in the Mastertrack Architecture. Our education is aimed at both undergraduates from our own Bachelor programme, and at international students arriving in Delft specifically for our mastertrack. Out of almost 1000 applications, around 200 students are selected, making up half of our master student cohort.

The Master programme is organised around the design studios, with a wide range of lectures, seminars and other courses complementing them.

Together, the eight chairs of the department offer a wide panorama of approaches, positions and insights in the architectural discipline, all combining education and research. Five chairs are firmly rooted in practice; the Chair of Architecture and Dwelling, the Chair of Interiors, Buildings, Cities, the Chair of Public Building, the Chair of Complex Projects and the Why Factory. The other three chairs have a strong academic foundation; the Chair of Architectural Theory, the Chair of History of Architecture and Urban Planning, and the Chair of Methods and Analysis.

In addition to the studios offered by the 8 chairs, guest professors are invited every year to lead a studio that addresses topical issues or is based on approaches not represented yet in our curriculum in 2016 Atelier Bow-Wow was the guest of our department.

Bachelor Curriculum

Foundations 3: Dwelling, Building and Environment

Willemijn Wilms Floet*, Jorick Beijer, Like Bijlsma, Luisa Calabrese, Mikel van Gelderen, Esther Gramsbergen, René Heijne, Arjan Hebly, Jan Hoffmans, Paul Kuitenbrouwer, Rolf van der Leeuw, Marco Lub, Harald Mooij, Ivan Nevzgodin, Harm Scholtens, Ruth Visser, Floris van der Zee

In Foundations 3 students make an exhibition of show boxes representing 40 canonical housing projects. Architectural, urban and social ideas are to be read from the artefacts and their drawings at different scales. Comparative plan analysis provides knowledge about stacking and connecting houses and outdoors space into a meaningful dwelling environment, in which relationships between configuration, architectural representation and the organization of private/public/collective are implicit.

This year 270 students produced 64 analyses. For example Marina City in Chicago, designed by Bertrand Goldberg in 1964, was studied by three teams of four students from a different angle. In the analysis some focused on its formal and material characteristics while others put the urban life at the centre. One team highlighted the poetic atmosphere of the countless number of balconies into the figure of a cornucopia. The different perspectives of the analysis demonstrate different approaches to analysis and design.

Foundations 4: The European Metropolis

Klaske Havik*, Everhard Korthals Altes, Silvia Naldini (Berlin), Fransje Hooimeijer, Alexander de Ridder, Cor Wagenaar, Willemijn Wilms Floet (Budapest), Herman van Bergeijk, Paul Kuitenbrouwer, Denise Piccinini (Paris), Esther Gramsbergen, Marco Lub, Ivan Nevzgodin, Reinout Rutte (Prague), Lidy Meijers, Harm Scholtens, Charlotte van Wijk (Randstad)

In Foundations 4 students sweep the European metropolis by means of the notions perception, representation and intervention. Upon departure – to Berlin, Prague, Budapest or the Dutch Delta Randstad – the historical development of the cities is pictured; a fieldwork study on public buildings is prepared by pairing them with likening canonical projects. Besides visiting architectural highlights (buildings, squares and parks), city walks and the exploration of public life, local experts on architecture, infrastructure art and social issues are involved to explain the latest developments.

The mental map by Ela Sari reports on the 10 kilometer line-walk through the city of Budapest. This cross section starts at the socialist housing in Rakosfalva, via the national sports complex, the art nouveau neighbourhood Istvanmezo, Keleti train station, Keresepi cemetery, inner-city ring structures with its typical tenement houses and malls, and ends at the Elizabeth Bridge crossing the Donau river.

Design 1: House and Anchoring in the Landscape

Steven Steenbruggen*, staff members and guest teachers

A vital need in life is having a roof above your head. This need is more than having a place for shelter from nature's elements. It is a place that gives expression about who you are and about your life conditions. It does matter if you are poor or rich, alone or with a family. It matters if you are at the coast, in the mountains, in the north or in the south – the house will show that. The first task in learning to design is getting to know this basics of architecture. In this course students make a design for a small, detached vacation house in the landscape of Zuid Holland. Living in a house demands a natural regulation in which every resident and user feels at home. The planning and design of the composition must reflect the poetics of place and everyday life.

Laura Algra has done this by creating a design for a grandfather and his grandson. She has divided the programme in pyramidal volumes that are suspended between the trees. Through this nimble operation she searched a dialogue between a distinct geometric design language and the organic structure of the landscape.

Design 4: The Residential Building and its Environment

Cécile Calis*, staff members and guest teachers

In this course students have to transform a post-war urban neighbourhood in Osdorp, Amsterdam. This urban configuration consists of slabs and undefined collective space. Small groups of students envision a new social constellation, in which they design new apartments and

transform existing apartments into up to date dwellings. The collective space is an important factor in making the area socially sustainable. After making the new urban layout as a group, students continue to work individually on the design of the dwellings. The façade plays an important intermediate role between the collective common space and the private sphere of the house.

The project by Lotte Souren creates comfortable meeting places by connecting as many as possible dwellings to a high quality outdoor space on ground level. On top of the apartment buildings are dwellings with patios. Different kind of vegetation in the collective space and on the façade change the appearance of the whole each season. The car free area is used as a zone for the infiltration of rainwater. Furthermore, a lot of warm materials, like brick and wood, are used in order to create a nice atmosphere, to suggest the feeling of a court and inviting social gatherings to take place.

Design 6: Design and Technology

Engbert van der Zaag*, Stefan Witteman, Michiel van Pelt, Klaasjan Nobel, Ronald Wenting

The Bachelor-curriculum is finalized with *Gebouw en Techniek* (Design and Technology). The project combines both architecture and technology – marking the first step to the Master education. The assignment proposes a scenario in which *Het Nieuwe Instituut* in Rotterdam burns down and a new building has to come in its place. A building that meets the new standards regarding comfort and sustainability. Students can either reinterpret the design assignment

or follow the ideas of Jo Coenen from 1992. The assignment requires skills of being able to switch between the concept and realization, showing the meaning of the architectural detail.

In the new design by Herco Bakker, he conceived *Het Nieuwe Instituut* as a public interior, part of the Museumpark of Rotterdam. He stated that the closed character of an archive contradicts with the open atmosphere the building needs. Therefore he placed the archive on top of a transparent public plinth. In this open public space, closed exposition spaces are positioned which show the collection. While the exposition of architectural artefacts in the current building is further and further reduced and predominantly placed within archive, the new design tries to combine the archive and exposition space, by creating visual relations. The recurring theme is creating a space within a space.

Form and Visualisation 1: Space and Form

Jack Breen*, Peter Koorstra, Jeroen van de Laar, Joris Lühinger, Koen Mulder, Saynzo Osinga, Laura Ubachs (Form Studies), Rein Have, Hans van der Pas, Georg Bohle (Drawing Studies)

The twinned first year courses Form and Visualisation 1&2 are conceived as an integral learning programme. The intention is to get new students to appreciate and to recognize the fundamental compositional and perceptual phenomena of architecture. At the same time students are taught essential creative and analytical visualisation and communication skills. The Form and Visualisation 1 course kicks off the first bachelor

year and spans the full ten weeks of the first quarter, preceding Design 1 in the second quarter.

The educational methods and teaching cultures are recognizable within three subdomains: Form Study, Drawing Study and Model Study. The course is completed with a personal portfolio of ten 'slides', which give an impression of the study results from eight study tasks that form the basis of the Form and Visualisation 1 curriculum.

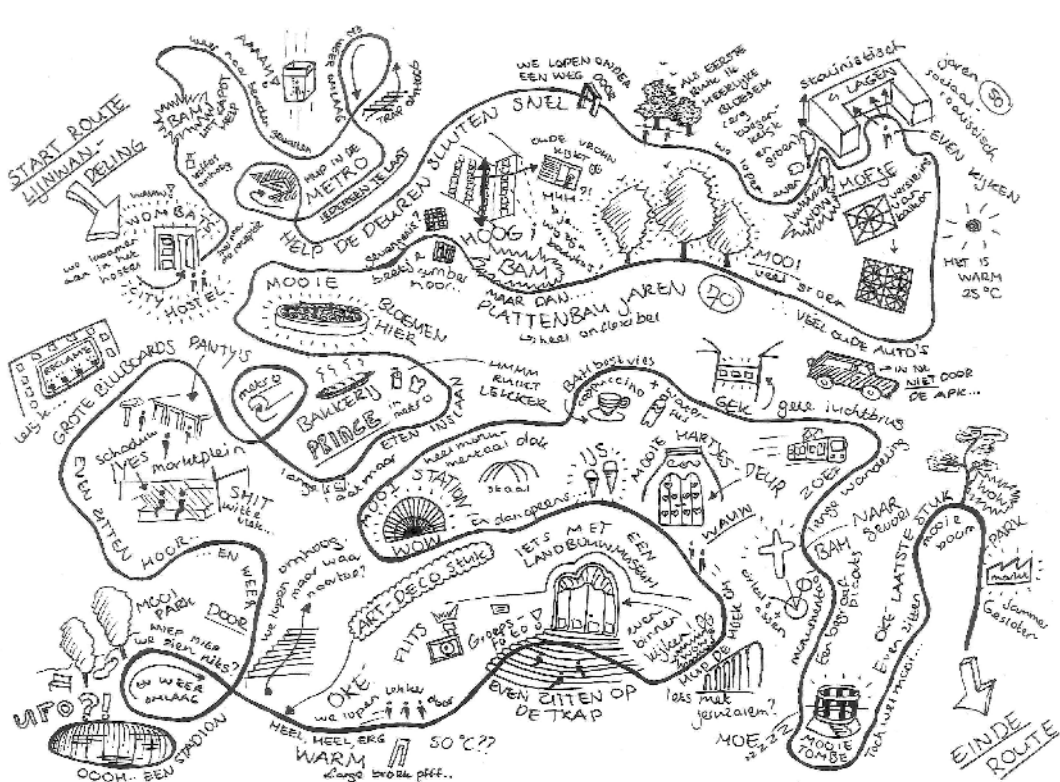
Form and Visualisation 2: Structure and Detail

Jack Breen*, Peter Koorstra, Jeroen van de Laar, Joris Lühinger, Koen Mulder, Saynzo Osinga, Laura Ubachs (Form Studies), Rein Have, Hans van der Pas, Georg Bohle (Drawing Studies), Staff members of Design Informatics / Architectural Engineering (Model Studies)

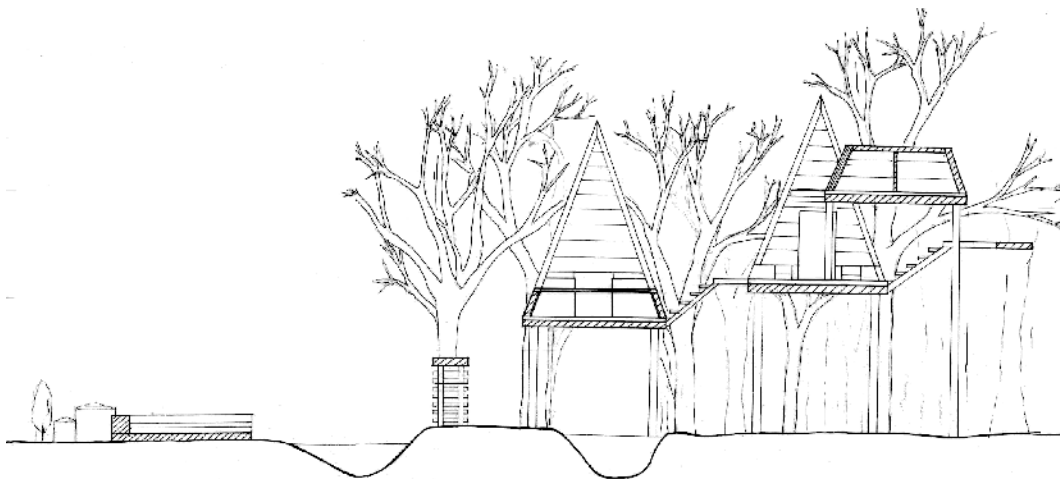
As in Form and Visualisation 1, the course is built out of three thematically and didactically interrelated form and visualisation sub-domains: Form Study, Drawing Study and Model Study. In the third quarter, the Model Study task is intended to get students acquainted with the basics of 3D BIM modelling applications. On the basis of a relatively simple, design-driven task they develop a series of interactive digital models and document their project in professional 3D and 2D project output. The final products for the parallel study trajectories consist of three portfolios: One for Form Studies – a concise booklet with results from all first year exercises; one for Drawing Studies – a collection of drawings and posters in which results are visually integrated; and one for Model Studies – a collection of digital files.



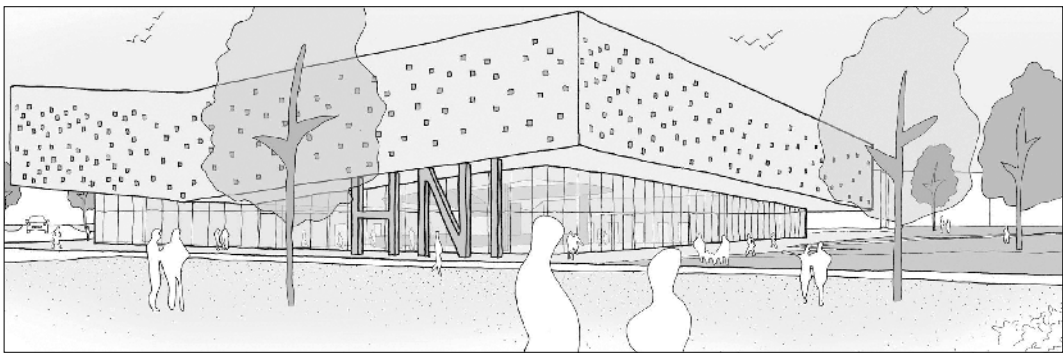
Foundations 3: Dwelling, Building and Environment
Exhibition in the oosterre of the faculty, presenting all the show-boxes produced by the students



Foundations 4: The European Metropolis
Mental map line-walk Budapest (Ela Sari)

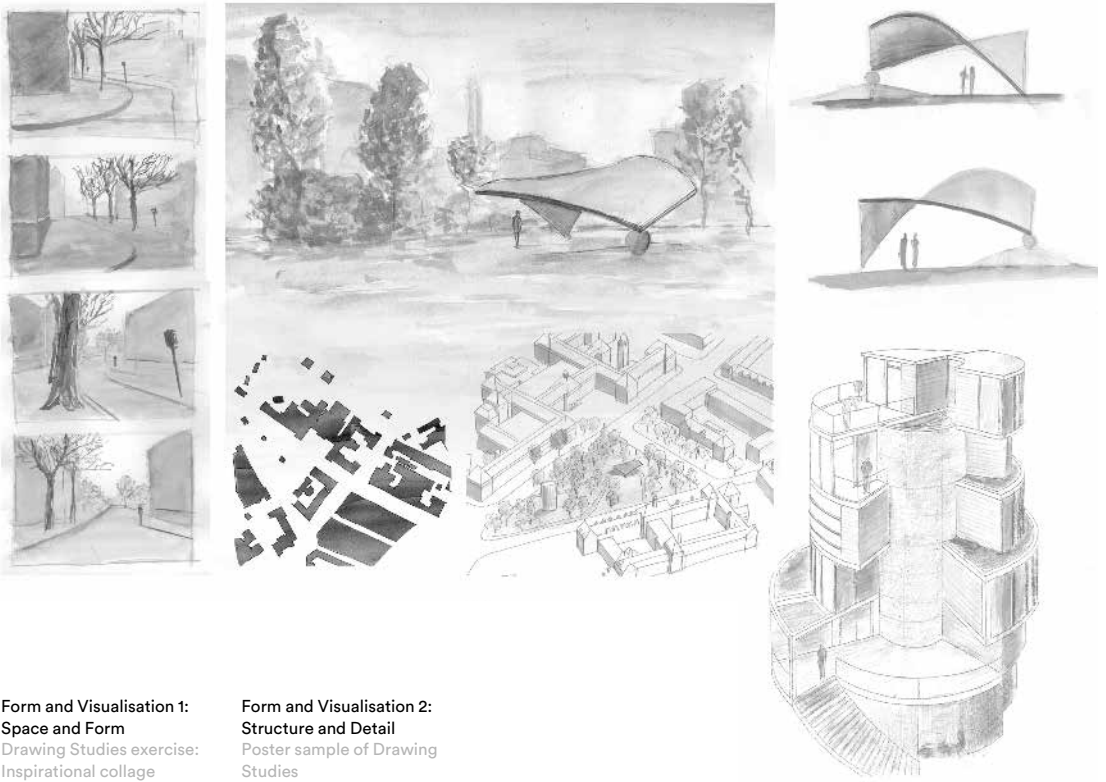
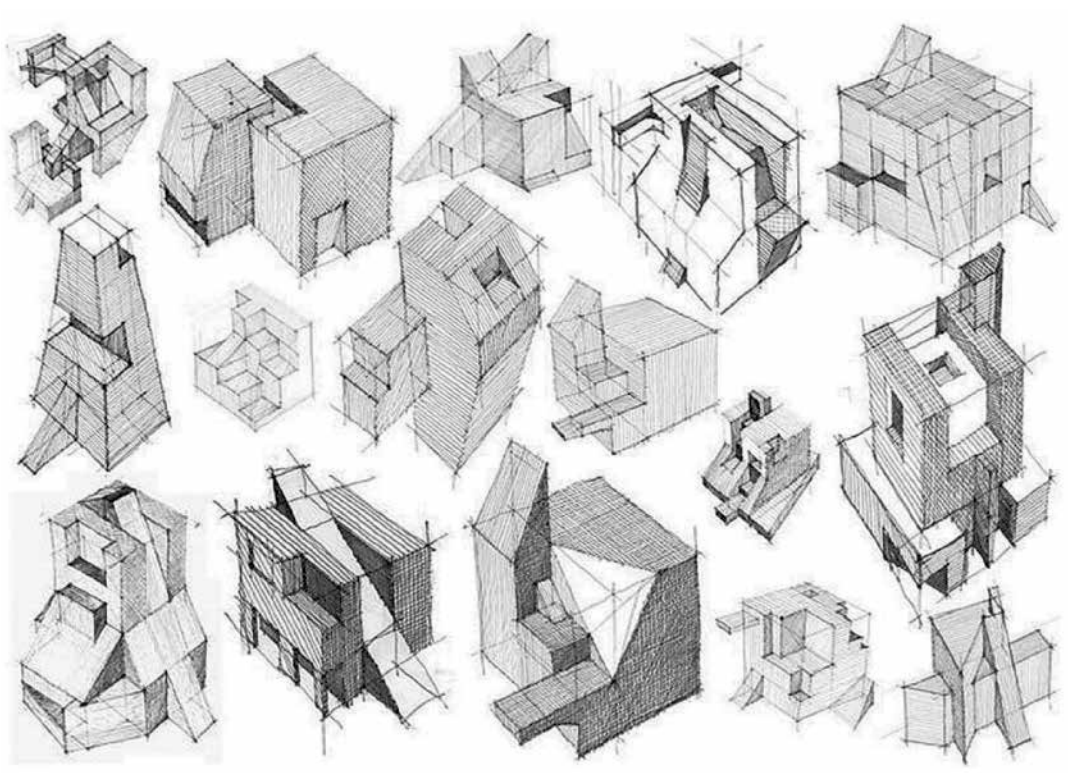


Design 1: House and Anchoring in the Landscape
Section of a house for a grandfather and his grandson (Laura Algra)



Design 4: The Residential Building and its Environment
Kitchen interior
(Lotte Souren)

Design 6: Design and Technology
Perspective of the design for 'Het Nieuwe Instituut'
(Herco Bakker)



Form and Visualisation 1: Space and Form
Drawing Studies exercise: Inspirational collage
(Paavan Atluri)

Form and Visualisation 2: Structure and Detail
Poster sample of Drawing Studies
(Arthur Schoonenberg)

Minors

House of the Future

Jack Breen*, Harald Mooij, Jaques Vink, Thomas Dieben, René Heijne (Design Project) Jeroen van de Laar, Robert Nottrot (Model Studies) Laura Ubachs, Geert Coumans, Jack Breen (Form Studies)

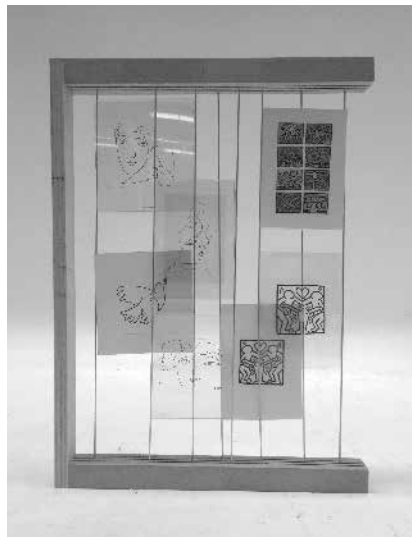
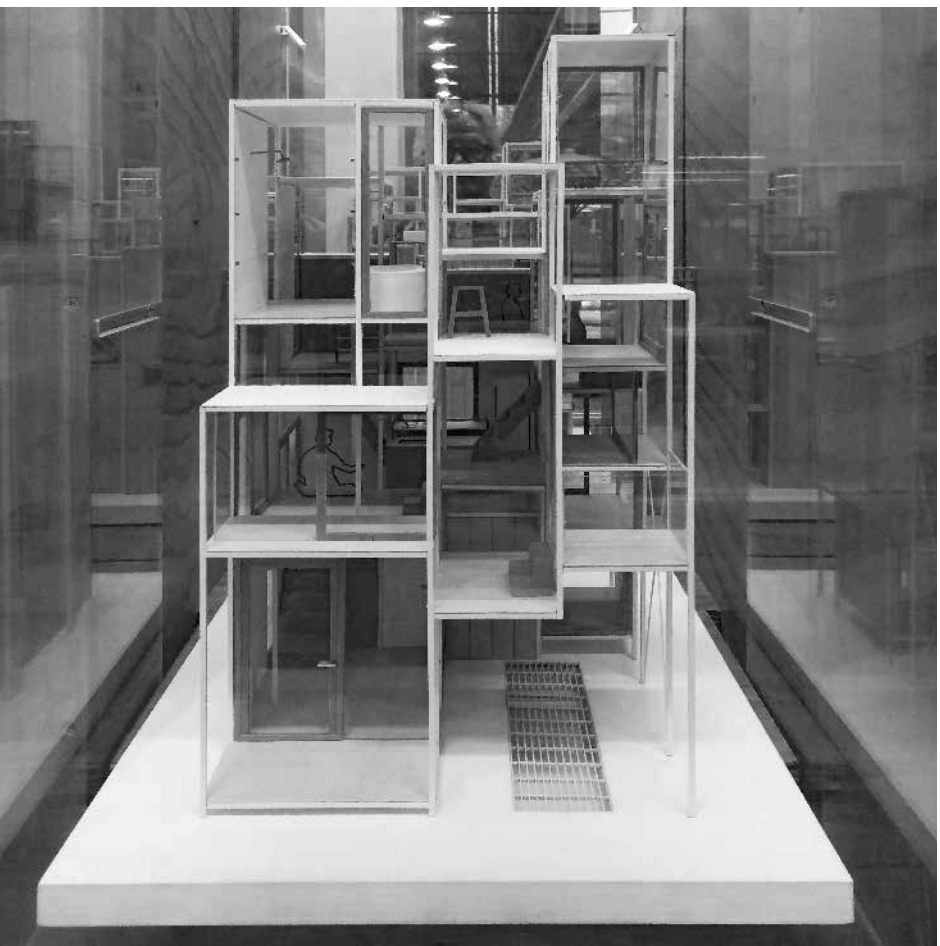
The TU Delft Minor House of the Future is an international Bachelor course. The Minor targets students of architecture, but also intends to include students from other disciplines and is basically open to students from all TU Delft faculties. Furthermore, students from other universities and practical universities may apply. In addition, the Minor is open to international exchange Bachelor students. Three parallel courses make up the integral Minor: The project 'House of the Future' (Design), Analysis and Model Study (Design Analysis), Imaging and Communication (Form Study). In each of the eight Minor House of the Future instalments so far, some 50-60 students have participated. In the design project of 'House of the Future', students work in design teams of two students. In previous years the assignment was to design a chair, now students have to design a table. In the Form Studies exercise, students work individually and for the Model Studies exercise, students analyse and rebuild representative design precedents, working in study groups of 3 to 4 students.

Spaces of Display

Leontine de Wit*, Jeffrey Bolhuis, Jos van Dijk, Marieke van den Heuvel, Trine Kobbeldt, Mikel van Gelderen, Leontine de Wit

Over the past thirty years retail spaces have responded to cultural, historical, social and economic changes, perceptible in both large-scale out of town shopping complexes and new specialised shops in city centres. Retailing is one of the oldest forms of socialization: increasingly, the experience of its environment is paramount. In this Minor, students design a space of display for a chosen product or service and its users. The following topics are of importance for the project: its context, the qualities of the space (atmosphere, tactility, lighting), the character of the product and its connection to its space and users.

The space of display designed by Guusje Enneking is 'Expose': a tattoo shop and gallery, selling (temporary) tattoos and artwork of the tattoos, located on the Witte de Withstraat in Rotterdam. The tattoos that are designed at Expose are inspired by different kind of artists and typography. The theme of the store is: intimacy versus exposure.



House of the Future
Model Studies exercise,
project: House NA by Sou
Fujimoto (M. Wijs, T. Edes,
T. Stafford, M. van Proosdij)

Spaces of Display
Interior of 'Expose' /
Display element in 'Expose'
(Guusje Enneking)

Master Curriculum

Delft Lectures on Architectural Design

Susanne Komossa*, Esther Gramsbergen, Eireen Schreurs, Lidwine Spoormans, Hans Teerds

The idea of this lecture series is to enable various full professors, associate professors and researchers to present the main positions held in architectural design within the Faculty of Architecture and the Built Environment master track in architecture. Apart from their collaboration in the actual lectures, which are organised as little debates, all architecture design chairs have handed in a contribution to a reader in which the lecturers reflect upon both contemporary key problems within the field of architecture, and their own sources of inspiration and illumination. During the academic year 2016 the series focussed on two topics. The first theme was 'architecture as a collective art', which questions the role and responsibilities of the architect regarding the larger context in which architectural projects are placed. Secondly, the theme 'architecture between local identity and global practice' was explored, questioning the local and global circumstances of the contemporary projects.

Delft Lectures on Architectural History

Herman van Bergeijk*

Through a series of lectures and some well-chosen literature, students are challenged to contemplate the modernist designs and motives of illustrious architects such as Frank Lloyd Wright and Sullivan for the American Gilded Age, or Rietveld and Oud for the Dutch New Objectivity movement. These men are placed

in their changing social context, asking the students to dive deeper into the why behind certain of their design decisions. The result of their musings is collected in an essay-based exam.

Lecture Series Research Methods

Tom Avermaete*, Robert Alexander Gorny, Marieke Berkens

Organized by the Chair of Methods and Analysis, the Lecture Series Research Methods is a compulsory course for graduating students. The course comprises a series of highly interactive talks with guest lecturers, who invite students to critically reflect on a set of methodological apparatuses to architecture. Students learn to position their own approaches within and to architectural knowledge systems. The final outcome of the course is a methodologically self-reflective essay developed in relation to each student's thesis research.

Architectural History Thesis

Carola Hein*, Herman van Bergeijk, Evelien van Es, Joosje van Geest, Everhard Korthals-Altes, Reinout Rutte, Marie-Thérèse van Thoor, Cor Wagenaar, Charlotte van Wijk, Sander Woertman

The history thesis gives students the opportunity to elaborate on a subtopic of architecture that has always interested them, deepening their knowledge and cultivating their researchers' mind. Thematic workshops allow students to collaborate with their tutors on themes of shared interest. In group sessions, the tutors establish an academic foundation for the individual research projects, and encourage students to exchange ideas and peer-review their work.

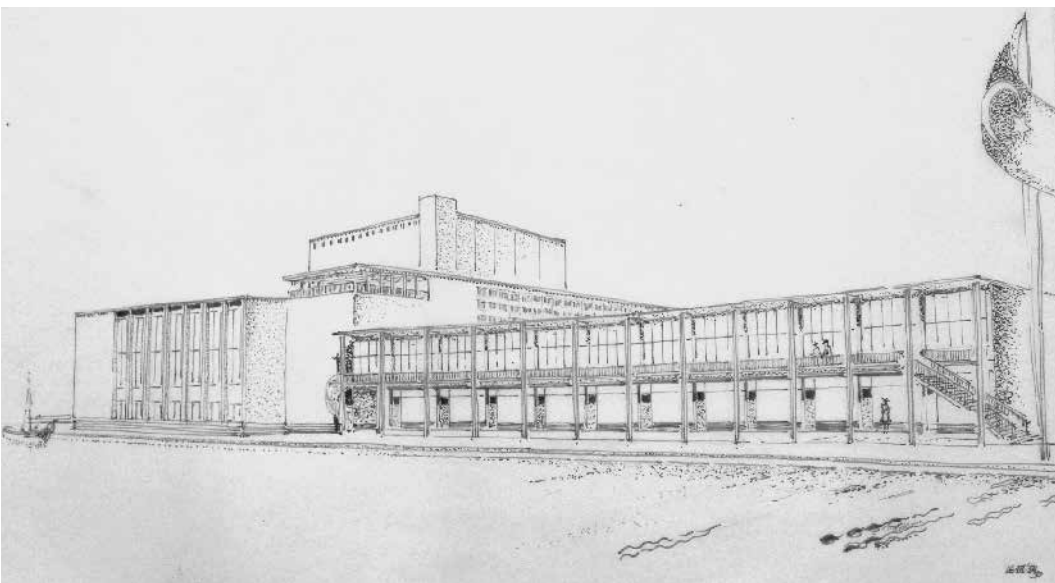
The course teaches students analytical and writing skills that are necessary for graduation and professional work.

For example in the thesis of Marinus Jongeneel one of Dudok's unrealized projects – a city hall, opera and community theatre in Izmir, Turkey – was explored. By investigating the architect's ways of working in terms of organization, communication and design practice, Jongeneel provides novel insights into the hierarchy within Dudok's studio as well as the particularities of the communication between Dudok and his clients making this thesis a unique contribution to the literature.

Architecture Theory Thesis

Heidi Sohn*, Andrej Radman, Stavros Kousoulas, Taufan ter Weel, Patrick Healy, Gregory Bracken, Stephen Read

The Architecture Theory Thesis is a thesis course in which students independently identify a thematic of their interest on which to carry out in-depth research, formulate and articulate sound problem statements, questions and argumentation (hypothesis), and ultimately, structure and organize their findings into a coherent academic thesis. The course offers students the possibility of developing a specific theoretical position in relation to their chosen topic, and familiarizes them with the methodology of theoretical research and academic writing. The course follows a seminar format with study-groups and tutors according thematic compatibility. Tutors guide the students throughout the entire duration of the term, offering consistent feedback on their progress, and helping students to identify relevant references and sources for their research.



Architectural History Thesis
Sketch of W.M. Dudok
of the city hall in Izmir, 1954
(Marinus Jongeneel)

Architecture Theory Thesis
Louis G. Le Roy
'Ecocathedral', Lessons
from Le Roy's Landscapes:
Exploring a Philosophy
of Duration, Intuition
and Desire-Production
(Stella Groenewoud)



The architecture of housing is as pressing an issue as it ever was. To sustain a high level of welfare, western European countries need to transform their inner cities and their post-war housing stock to adjust to changing demographics and a rapidly changing global economy. Likewise, countries in the global south have to come up with viable models to house millions of new urbanites in a decent and affordable manner. It is an exceedingly complex operation on a scale new to the world.

Receiving a Delft Education Fellowship has enabled us to start to develop a global online platform for teachers and design students to exchange knowledge and experience in the field of affordable housing (PAD – Platform for Affordable Dwelling). The fellowships are awarded annually to four teachers who make a substantial and valuable contribution to the education of TU Delft.

The continuous research output of DASH (Delft Architectural Studies on Housing) resulted in a new issue, dedicated to affordable housing worldwide. We further disseminated this material by staging an exhibition, which opened in Delft and later on travelled to Addis Ababa. Professor Dick van Gameren presented lectures on global housing as well as the history of Dutch dwelling design in as faraway places as Goa, Ahmedabad and Berlin.

2016 also saw the launch of some new educational concepts. We ran a pilot of a course in critical architectural thinking and analysis, called Architectural Perspectives. This Master course approaches the analysis of architectural objects by focussing specifically on styles of drawing and writing. Similarly innovative was the introduction of gamification and role playing in the Master Research Seminar. Faced with the possibility to score bonus points or to unlock privileges, the students engaged with the subject of the course more actively than before.

Professor
Dick van Gameren

Staff
Frédérique van Andel, Cécile Calis, Dirk van den Heuvel, Birgit Jürgehake, Olv Klijn, Paul Kuitenbrouwer, Nelson Mota, Robert Nottrot, Pierijn van der Putt

Guest Teachers
Theo Kupers, Wouter Deen, Oliver Ebben, Niels van Ham, Rens Wijnakker, Harm Scholtens

Student Assistants
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PhD Students
Feryal Al-Kurdi, Oliver Sack, Seyyed Mohamad Ali Sedighi, Ana Rosa Chagas Cavalcanti, Anteneh Tesfaye Tola

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Dwelling Design Studio Dutch Housing – Kop van Feijenoord Pierijn van der Putt*, Paul Kuitenbrouwer, Niels van Ham

In Rotterdam, many of the inner city residential areas have a one-sided dwelling supply with a stultified demographic as a result and an undesirable mismatch between the number of people working there and of people actually living there (2:1). Therefore, the city aims to realize 10.000 new dwellings in its inner city. The project site marks the former entrance of the South of Rotterdam. Here Feijenoord, Noordereiland and Kop van Zuid meet with their different identities, inhabitants and lifestyles. Students formulate an urban framework and design one of its constituent buildings in detail, while adapting to programmatic diversity, successful public and semi-public space, a variety in dwelling types and an attractive architectural presence.

Rotterdam is known as one of the protagonist cities of the modern movement. The city appears to lack devotion, however the people in Feijenoord are devoted and do want to use public space. Therefore, Rebecca Konnertz chose typologies and scales which 'feed' and make use of the quality of the street by the orientation and the zoning of activities and architectural elements in the dwelling. As a result Feijenoord's streets can reclaim their initial function: being a place to stay, to reside and to dwell.

Dwelling Design Studio Dutch Housing – Living with Water Pierijn van der Putt*, Olv Klijn

In growing areas, the demand of dense urban living is increasing. At the same time, climatic challenges are calling for innovative design

solutions at a range of scales, from city, to community, to building. This studio explores design solutions that enable us to develop new ways of living with water. We are not only interested how to be protected from water but also want to know what new opportunities water can offer in terms of ecology, economy and community building. The intention is to develop ways of neighbourhood and architectural design that can densify and optimizes the urban fabric, handle issues of flooding and creates meaningful urban spaces for the everyday life.

Dwelling Design Studio Global Housing – Ahmedabad Harald Mooij*, Dick van Gameren

This Global Housing Studio focusses on the world-wide task of providing socially sustainable housing solutions for the rapidly growing urban areas in the fast-emerging economies of the Global South. The approach is at the scale of the urban neighbourhood, tackling explicit and tacit local relations between the dwelling's inside and outside spaces and collective and public urban space. The aim is to research and design models and prototypes of dwelling configurations that answer the need of mass-housing but at the same time take into account local cultural, economic and technical conditions. An on-site intensive workshop is part of the curriculum.

The project of Yannick Macken seeks to solve the dichotomy between a need for higher densities and a culture of ground-bound living. By introducing a continuous series of gradually rising slopes that connect the

blocks at various levels, he provided each dwelling with a front outside space and access at street level. Reminiscent of a well-known figure from ancient Indian architectural heritage (the step-well) these diagonal connections and the slightly curved blocks convincingly create populated urban areas that mediate between the large number and the scale and identity of the neighbourhood.

Seminar Architectural Perspectives

Pierijn van der Putt*, Cécile Calis, Oliver Ebben, Wouter Deen

In Architectural Perspectives students are encouraged to analyse and interpret an architectural object by means of drawing and writing. Mastering both modes of expression is understood as vital to carrying oneself as an academic. Specific attention goes to understanding, practicing and demonstrating different writing styles as well as to acquiring proficiency in specific drawing techniques. The course results in a descriptive and analytical article about the case study, and a more speculative and interpretative piece.

For example, having been assigned Carel Weeber's 'Peperklip' building (a social housing complex of ill repute), a group of four students proceeded to produce a descriptive article which focused on the architect's attempts to conjoin romantic notions of small scale living with the rigor of industrial prefabrication. Their individual work resulted in evocative texts and images which present the Peperklip (or social housing in general) in unusual and imaginative ways.

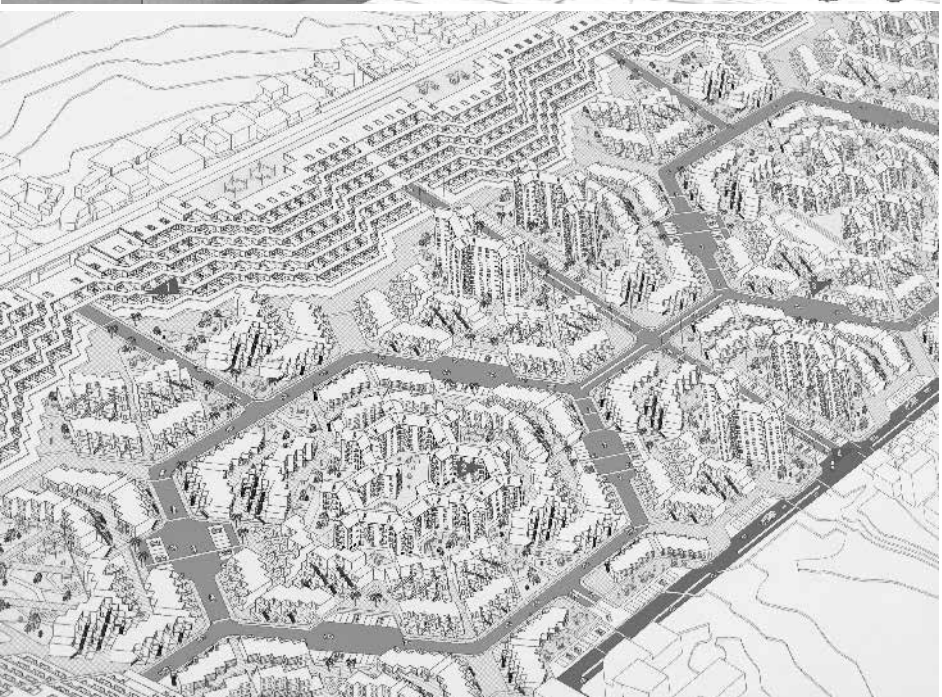
AN ARCHITECTURAL COMIC ELINE VERHOEVEN DE PEPERKLIP - SOCIAL HOUSING IN ROTTERDAM

Seminar Architectural Perspectives
Interpretative article on the Peperklip. In this very expressive comic, text and drawings work together to convey the image of the building as a living organism that devours its occupants (Eline Verhoeven)

In this course the students start by analysing individually case studies related with the theme of the graduation studio to deliver a critical synthesis of the project's main typological and morphological features. The outcome of each individual analysis is then combined with other cases to create a group project developed using the 'Typology Transfer' methodology. Combining the specific qualities of each case analysed, the students designed a proposal for a neighbourhood in Addis Ababa that critically reflects on the current tendencies of housing production in the global urban south. The course integrates gamification techniques and role-playing situations to stimulate an expansion of the range in which the role of the architect can be performed.



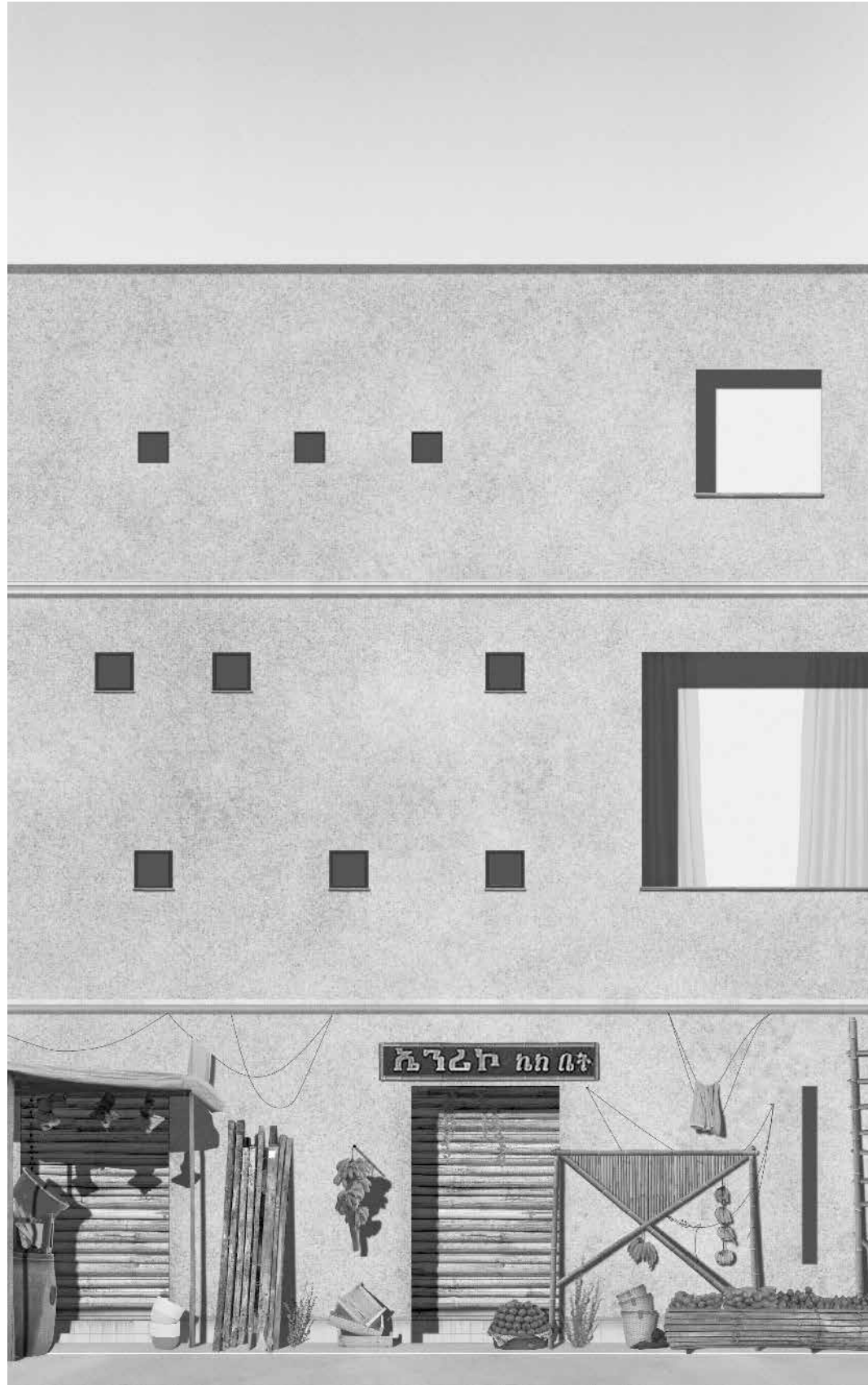
Dwelling Graduation Studio
Dutch Housing – Kattenburg
 All for one, or one for all?
 (Shea McGibbon)



Dwelling Design Studio
Global Housing –
Ahmedabad
 Housing the urban poor –
 a solution for Gulbai
 Tekra, Ahmedabad, India.
 Impression of the public
 space (Yannick Macken)

Research Seminar
Graduation Studio
 Axonometric perspective
 of the 'typology transfer'
 for a housing neighbourhood
 in Addis Ababa (Qianyun
 Tang, Xianting Meng,
 Yasuko Tarumi, Anna
 De Putti)

Dwelling Graduation Studio
Global Housing – Addis
Ababa
 A Bigger Wall – Frames
 of Addis Ababa. Street and
 courtyard facade (Andrea
 Migotto) Pages 28-29



Interiors Buildings Cities explores territories that range from the extended interior to the intimate city. Walter Benjamin described the city as ‘the interior of the collective’ establishing it as a deep and intricate space of threshold, which enfolds both the intimacies of individual experience and the mediating territories of collective public life. Working from critical understandings of existing situations, between inside and outside, our students materialise architecture across these scales, creating places that embody the concerns of contemporary society and culture in a direct, immediate and inclusive manner, making them both perceivable and available to the citizen.

The Chair Interiors Buildings Cities is concerned with making buildings, in places, for people. It conceives of the city, at each scale, as a work of architecture and, hence, the responsibility of the architect. While the Chair’s courses can be taken individually, they together establish a continuous field of investigation, allowing students to develop and materialize ideas within a rich and rigorous architectural framework, defined through experience and underpinned by a cohesive historical and theoretical discourse.

Collectively concerned with situation, continuity and the ways in which buildings are both made and used over time, these begin with the undergraduate minor course, Spaces of Display, which explores the transformation of existing urban interiors; examining their relation with the street, through the elaborated space of the window. Run as a series of parallel studios that bring together academics and leading practitioners, our Master course, The House in the City, considers detailed material and spatial programmes for proto-typical city buildings, which might complete an urban block, create an urban interior or renegotiate an urban edge. The Master course, Thinking through Making, also encompasses parallel design research investigations into thinking about, making and representing architecture, up to and including 1:1 scale. The Graduate Studio, establishes the Chair’s principal themes for each year, through its ongoing reflection upon The Urban Institution; exploring their representative, spatial, social and political roles and their impact on the life and form of the city at each scale, from the interior outwards. In the academic year 2016-2017, the Chair is exploring the notion of the city as an archive.

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Susanne Pietsch,
Mark Pimlott, Eireen
Schreurs, Dirk
Somers, Mechthild
Stuhlmacher,
Leontine de Wit,
Jurjen Zeinstra

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Marjolein van Eig,
An Fonteyne, Marius
Grootveld, Birgitte
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Sander Laureys,
Merijn Muller,
Elsbeth Ronner,
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**Interiors Buildings Cities
Fundamentals 1 and 2**
Susanne Pietsch, Mark Pimlott
Birgitte Louise Hansen,
Elsbeth Ronner, Eireen
Schreurs, Catherine Visser

The Fundamentals courses introduce students to the fundamental ideas underlying the discourse, research, and teaching by the Chair of Interiors Buildings Cities. Their purpose is to nurture observation and deep inquiry of interiors, buildings, cities as cultural artefacts; and orders of attention through which meanings become available for the imagination, for transformation, for use, and for re-presentation.

For example the format of the thesis of the thesis by Caroline Gynther and Edwin Yu is a series of dialogues exploring different aspects of the Torre Velasca. This fictional conversation takes place between the architect himself, Ernesto Rogers (ER), speaking from the time of the building’s conception in 1959; joined by his student Aldo Rossi (AR) and scholar Christian Norberg-Schulz (CNS), using quotes from their seminal publications (*Architecture of the City* and *Genius Loci: Towards a Phenomenology of Architecture*, from 1982 and 1979 respectively).

**Interiors Buildings Cities
Design Project – The House
in the City**
Susanne Pietsch*, Laura
Alvarez, Jeffrey Bolhuis,
Susanne Pietsch, Leontine
de Wit (Place of Production)
Floris Cornelisse, Marjolein
van Eig (Hotel Particulier)
Merijn Muller, Dirk Somers
(Interiors and Figures)
An Fonteyne, Sander Laureys
(Corner House)

This Master course is structured as a series of parallel studios,

collectively concerned with interpretations of a common theme, the House in the City. Understood ambiguously, as in the German *Haus*, the concerns of the course are not the representative monuments of culture, nor the private houses of individuals. Instead, projects explore those buildings that stand between, housing our collective urban life and oscillating between foreground and background. As discrete elements, subservient to a larger whole, they play small but significant roles in structuring urban fabric and defining urban space, simultaneously taking pleasure in the heterogeneity of the contemporary city and bringing it into order.

The project ‘Hôtel Particulier’ of Margherita Lurani focuses on a design for a small-scale city hotel, integrated into the historical centre of Delft, and can be seen as a private townhouse along the lines of the French ‘hôtel particulier’. This type of small city mansion is analysed in terms of use and representation. Painted townscapes and interiors of the seventeenth century by Saenredam, De Hoogh, Vosmaer and Vermeer play an important role in the evaluation of the place, its architecture and social significance.

**Interiors Buildings Cities
Design Project – Thinking
through Making**
Susanne Pietsch*, Mikel
van Gelderen, Jurjen Zeinstra
(Inside Tessenow),
Marius Grootveld (Ritual
and Representation),
Caspar Frenken, Jules
Schoonman (Cast Courts)

The Master course ‘Thinking through Making’ encompasses parallel design research investi-

gations into thinking about, making and representing architecture, up to and including 1:1 scale. In the studio ‘Cast Courts’ – a collaboration with the Allard Pierson Museum in Amsterdam – students explored the tradition of plaster casts, their production, collection and display. After studying a selection of 12 prominent, architectural casts from the collection in a series of workshops, students were asked to assemble these fragments – ranging from the Parthenon to the Ara Pacis – in a new cast court for the museum, reflecting on the many questions that are inherent to the subject of plaster casts as a mass medium, artwork, industrial tool and educational device. How to present the casts both as duplicates and unique objects in their own right? Cast courts look like the inside of a kitchen drawer: completely random and fragmented, somehow trying to assemble the highlights of history. On the other hand, fragments are often re-assembled into their ‘original’ form by cosmetic surgery. Arms, and even faces, are added to ‘complete’ the casts. Floortje van Sandick proposes a similar kind of surgery, in order to merge five buildings and their sculptures, resulting in a Mausoleum for plaster casts. From the outside, an integrated and uniform object; from the inside, it is revealing its structure, acknowledging the composition as decor.

**Interiors Buildings Cities
Graduation Project –
The Urban Institution**
Sereh Mandias*, Mechthild
Stuhlmacher, Floris Cornelisse,
An Fonteye (Rethinking
Roosenberg), Daniel
Rosbottom, Sam de Vocht,
Sereh Mandias (Beyond the
White Cube), Mark Pimlott,
Susanne Pietsch (Spaces of
Collections), Eireen Schreurs,
Jurjen Zeinstra (Maastricht
City of Stone)

The graduation studios are concerned with urban institutions, investigating not only their particular programmatic and cultural situations, but also their broader responsibilities to the city and its citizens. The very term is a politically and culturally charged one. As part of an on-going discourse on the subject within the Chair, individual projects will critique the role of the institution within contemporary culture and society. Studios will reflect upon how the contemporary institution might take its place within the city: materialising and embodying an ethical culture of openness and permeability within its public interiors, through its representative forms and in its structuring of urban space.

In the studio 'Rethinking Roosenberg', the timeless, iconic abbey Roosenberg by Dom Hans van der Laan in Waasmunster, a particularly significant building, will no longer be used as a monastery. Current discussions about its future as a care facility formed the starting point of the studio. The architectural oeuvre and thinking of Van der Laan played a central role in the studio. Students studied his architectural language and developed an understanding of his main concerns: proportion, light and

materiality. They reconsidered the abbey in relation to its natural surroundings, and investigated its potential for reuse and reinterpretation, designing a care facility related to and inspired by it.

**Interiors Buildings Cities
Studio Specific Research
Module 1 – Workshop**
Sereh Mandias*,
Ingeborg Meulendijks,
Willemijn Wilms Floet

The studio is closely related to an extended workshop course that analyses a series of related projects that bear relation in form or function to the design studio project. Through working in groups, these projects are analysed in relation to their architectural ambitions, their organization, representations, internal relations of functional elements and users, and the public(s) they serve.

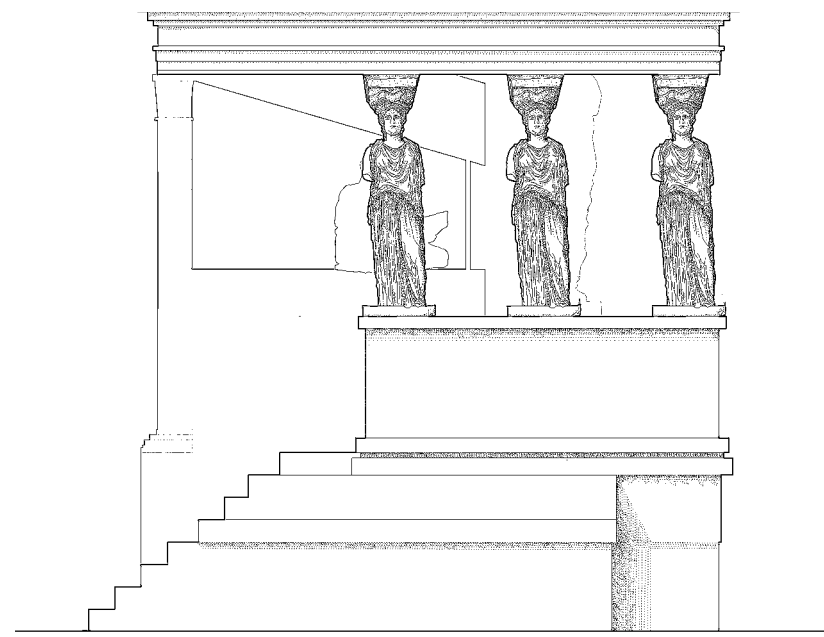
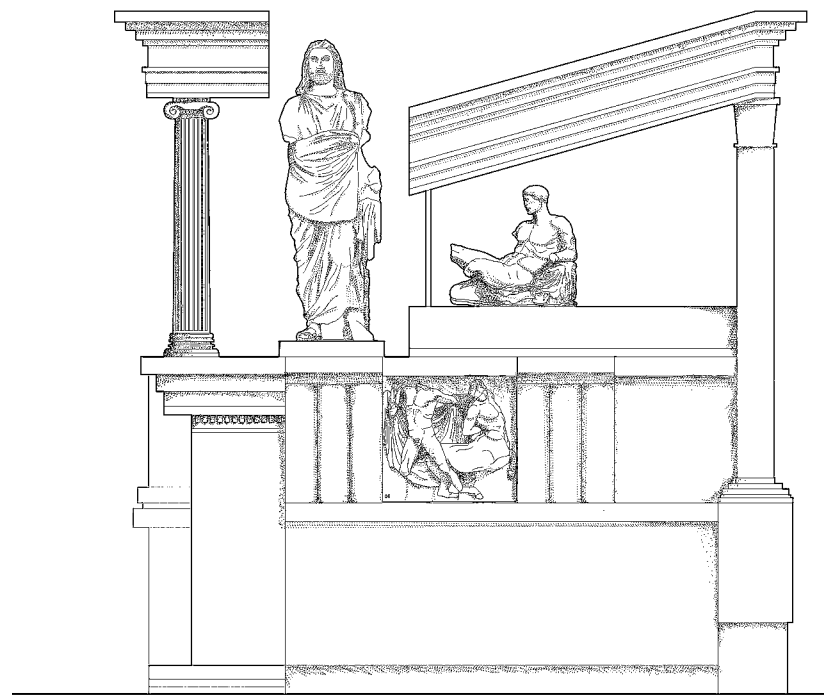
Parallel to the Beyond the White Cube studio, in which students design a new museum for Twentieth Century Art, students undertook research into the Twentieth Century art collection of the Neue Nationalgalerie and the various private collections. From this collection, students curated a small exhibition for which they designed and built a gallery space. The galleries are presented through a series of large format photographs that describe the relationships between viewer, work and space.

**Interiors Buildings Cities
Studio Specific Research
Module 2 – Seminar**
Irene Cieraad*, Leeke Reinders

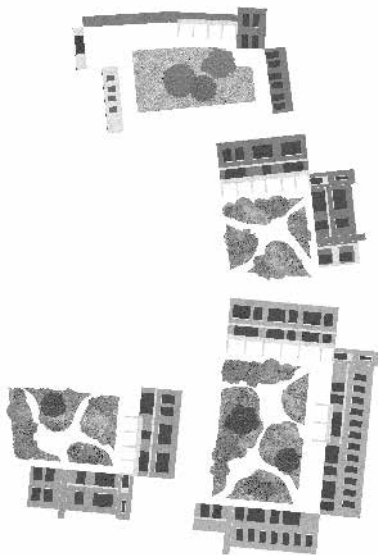
The potential users of the public interior to be designed are the main focus of the studio-specific research seminar. Any interior, but the quality of a public interior

in particular will be largely determined by the public's use of the spaces and their user satisfaction. As such there is an intimate relation between the design assignment and the research, especially in the initial and explorative stage of the design when research findings can motivate design decisions.

The user-oriented approach is illustrated by the research of Jelmer van der Zweep of the graduation studio 'Beyond the White Cube' who had to engage in the design competition of the new museum of 20th century art in Berlin. Jelmer visited several museums with video art installations. His observations on the spatial conditions of the video presentations and the viewing behaviour of the museum visitors are comprised in so-called soft maps, which are drawings with written comments.



Interiors Buildings Cities
Design Project – The House
in the City
Hôtel Particulier. Interior
view from the entrance.
(Margherita Lurani)



Interiors Buildings Cities
Graduation Project –
The Urban Institution
Studio Rethinking
Roosenberg. An identity
that represents a view
on what living on the site
of Roosenberg can be.
The abbey and additional
buildings together define
an enclosed settlement,
conserving part of the
landscape. Each house
embraces its own garden
(Elke Schoonen)

The Chair of Architecture and Public Building (A-PB), which is headed by Professor Michiel Riedijk since 2010, offers innovative and rigorous design studios and seminars for Master students of architecture. The Chair distinguishes itself with its experimental approach and diverse international staff members. A-PB brings ambitious propositions of architectural design and theory to the education of future architects. The courses offer engaging design studios augmented by the theory seminars. The A-PB studios adopt a broad yet critical view toward the notion of ‘design’ with a strong emphasis on the process (as opposed to the goal) based on the tripartite scheme: Position, Composition, and Actualization.

Position: We stimulate and encourage students to develop their own position with respect to the design assignment. In order to cultivate an independent heuristic process, A-PB’s studios explore diverse design methods and the theory seminars contribute not only to the value of intellectual process, but also to the position of an architect as a rigorous thinker. In addition, acquisition of tools and techniques is critical for constructing a position. We challenge students to confront different insights and approaches, and eventually to define their own position vis-à-vis these themes and assignments.

Composition: We believe that students acquire knowledge and skills by focusing on tools and techniques that are unique to architecture and its practice as a discipline. First of all the tools and techniques are necessary in order to give shape to the organizing principles of design as tangible architectural or urban form. The tools and techniques of architecture help facilitate speculation and exploration of positions. While we leave it open for the teacher and student to collaborate in order to develop appropriate tools and techniques, the participants should articulate on the inherent complexity of the relationship among design requirements.

Actualization: We aim to explicitly project and actualize the material intent and potentials of architectural design. The process of actualization includes not only the knowledge and skills of concrete materialization, but also the sense of architect’s integrity expressed in the ensemble of sketches, drawings, models, and other media. We believe that such media motivated by individual position and by the fluent use of the tools and techniques ultimately enrich the potentials of architectural design work. Unlike many other aesthetic or engineering disciplines, a work of architecture does not simply remain an object, ‘a thing’, but touches on and affects everyone’s everyday life.

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Vertical Design Studio
Architecture and Public
Building – (A)mOrphous
Space: Interstices of MemOry.
Luxembourg, Bucharest, Rome.
Sang Lee*, Alper Semih
Alkan, Sien van Dam, Niklaas
Deboutte, Filip Geerts,
Micha de Haas, Susanne
Komossa, Nicola Marzot,
Stefano Milani, Michiel Riedijk,
Oscar Rommens, Marc
Schoonderbeek

In today’s built environment, a work of architecture neither emerges solely from the discipline’s authentic singularity, nor stands in isolation like an oasis or an island. Such conception of architecture as a discipline is not only defunct, but also almost obsolete. Architecture today occupies an interstitial field that is fundamentally unstable, contaminated, complex, fragmented, and dispersed rather than centralized. In 2016, the A-PB studios sought to study such ‘interstitial fields’ in order to speculate and configure architectural potentials latent in the public realms, spheres, territories, and borders of the three exemplary European capital cities: Luxembourg, Bucharest, and Rome.

Architecture has served as a distinctive indicator of civilization’s memory. According to the technomic archaeological view, the culture is defined as material manifestations of resources, tools and technics by a group of people inhabiting a specific environment. In this view we should certainly include architecture as one of the major ‘material manifestations’ as any human civilization could muster. Architecture also preserves and transfers the memory of a culture as such from one generation to the next. Thus architecture deals

with not only techno-social (not techno-functional, or the notion of ‘solution’) propositions, but also more importantly its intrinsic capability of making places in the interest of human discourse and culture.

Constructed memories embodied in architecture do not remain singular and coherent. They are edited, revised, erased, spliced, and formed anew. In the process certain memories pass the test of time and events, remain conscious, and influence subsequent generations. Others fall through the cracks and disappear. In order to fill such cracks, new memories are fabricated, built up, and the process continues. Through industrialization and the formation of digital culture, the cycles of construction and destruction, deconstruction and reconstruction, not only of buildings and cities but also of memories attached to them, accelerate.

Seminar Architectural Studies
Sang Lee*, Alper Semih Alkan,
Sien van Dam, Filip Geerts,
Susanne Komossa, Nicola
Marzot, Stefano Milani,
Marc Schoonderbeek

The seminar course surveys seminal works of architecture – buildings and projects – in relation to the city. Students of the course explore these in the context of relevant societal, historical and ideological milieus by researching ideas about the mutual relationship between city, architecture and the public domain. The analyses of a series of buildings and projects serves as a lens to the epochal tendencies. The particular themes of the seminar result from the discussion of these projects, which are

documented, studied, presented and discussed.

Seminar Architectural Reflections
Sang Lee*, Michiel Riedijk,
Alper Semih Alkan, Sien
van Dam, Filippo Doria,
Filip Geerts, Susanne
Komossa, Nicola Marzot,
Marc Schoonderbeek

For this course a series of books is selected which represent the variety of themes and architectural positions that have attained lasting relevance for the culture of architecture in the 20th century. These seminal writings, which are beyond the representation of a particular individual position, serve as a collection frame of contemporary debates on architecture as a relatively autonomous discipline and on its position within society. Each student reads a series of articles and extracts from this shortlist and presents weekly his/her readings and findings in class.

Design Studio On Site – Design Research in Emerging Contexts
Sang Lee*, Niklaas Deboutte,
Stefano Milani, Michiel Riedijk,
Micha de Haas, Susanne
Komossa, Oscar Rommens,
Alper Semih Alkan, Sien
van Dam

Architecture distinguishes itself from mere building. It aspires much more than what is necessary and should provide something out of the ordinary, maybe even the sublime. We can surmise that the architecture of public buildings stipulates ‘exception’ that sets itself apart from the everyday built environment. Therefore we can also conclude that architecture deals with ‘specificity’ rather generality. In the three design studios Berlin Puzzle: Converging

Exceptions, Site Constructs: Cultural capital Malta, Mega City Beijing: Exceptional Urban Transformations the native and the alien converge in many different modalities. Moreover, these are cities and territories that emphasise the preservation of their historical position and uniqueness.

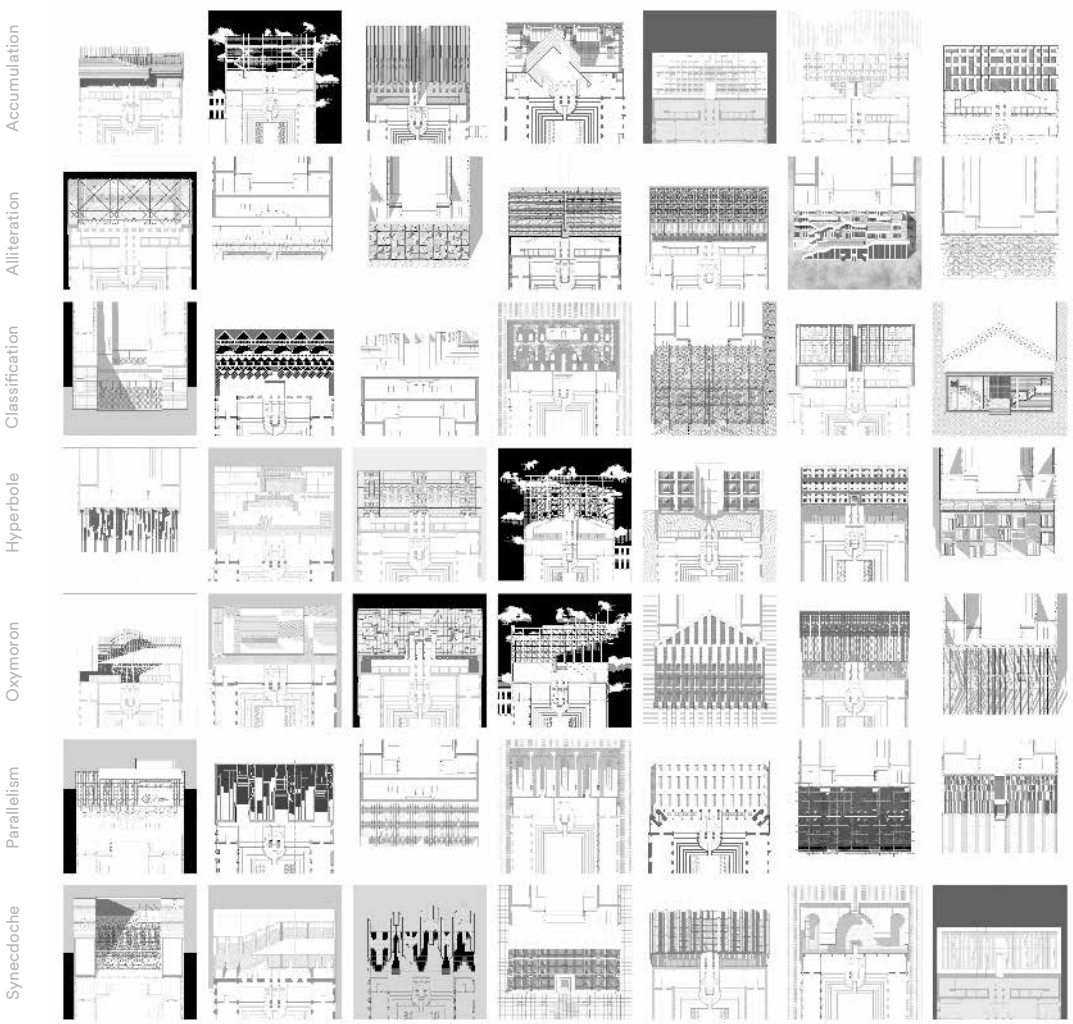
Seminar Research Methods Graduation Studio
Sang Lee*, Alper Semih Alkan, Filip Geerts, Susanne Komossa, Nicola Marzot, Stefano Milani, Marc Schoonderbeek

The seminar is part of the research work done in the graduate Master studios which address the cities Luxembourg, Bucharest and Rome. The seminars offer the possibility to approach themes and sites in various ways: From reading specific literature, executing historical research, diving into backgrounds of the theory of architecture to comparative urban studies and mapping. The seminars support students in the development of their own, specific position vis-à-vis design site and their graduation project as a whole.

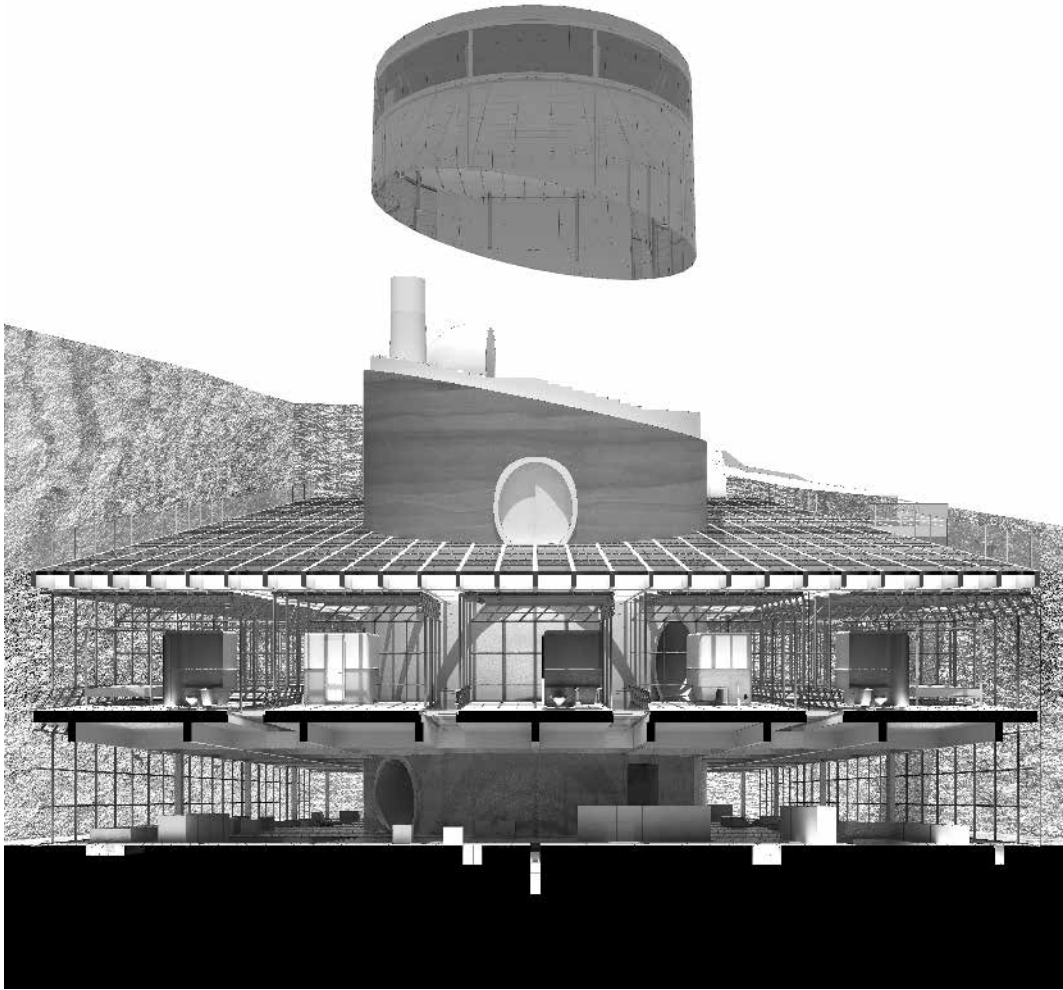
Tutorial Graduation Studio – Research Topics and Methods in Architectural Design
Sang Lee*, Alper Semih Alkan, Filip Geerts, Stefano Milani, Michiel Riedijk, Marc Schoonderbeek

This tutorial course focuses on architectural expression by using a number of figures of speech as a design instrument. The link between architectural expression and rhetorical figures is seen as a key-aspect in the design process where varying interpretations and cultural implications, ideas

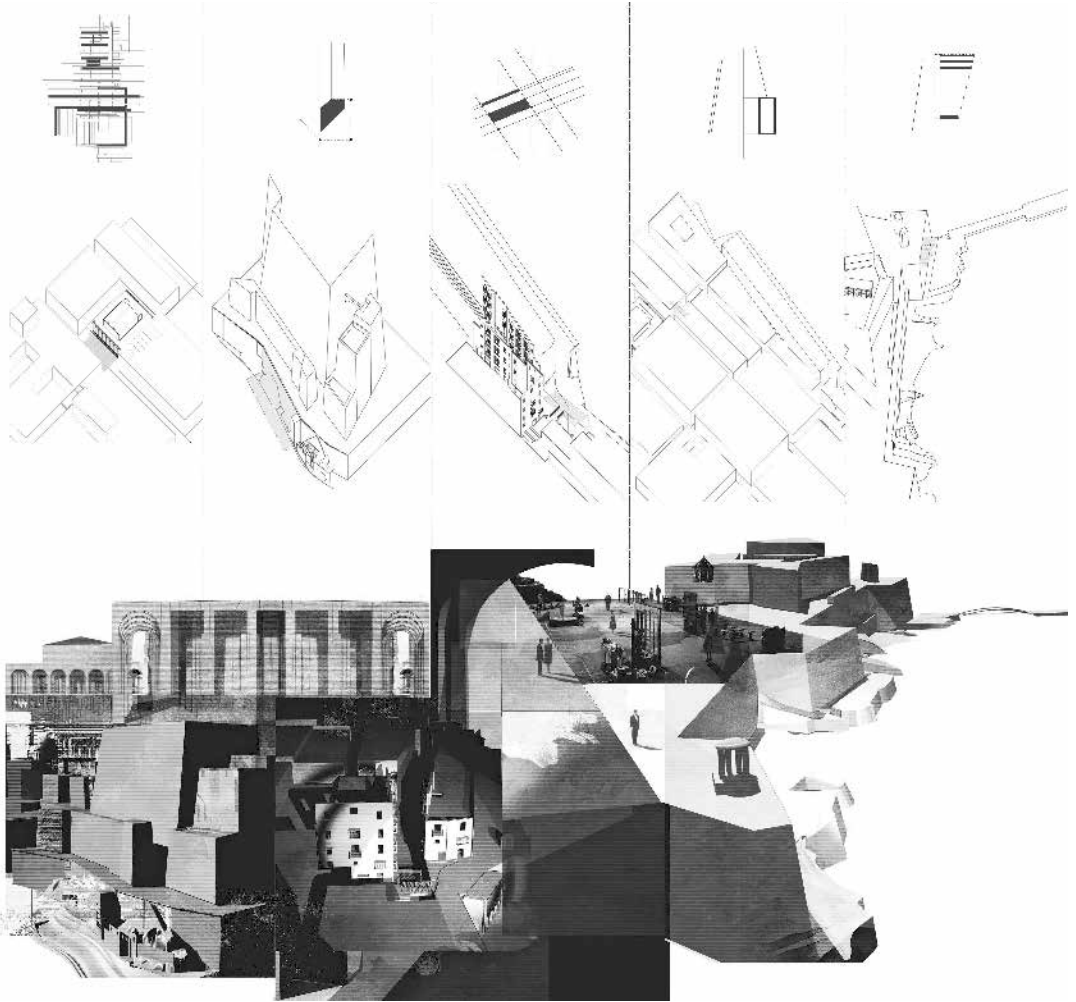
and analytical data, are translated into material contents of a design proposition. This investigation assumes that the architectural project is also a rhetorical gesture within a larger discourse. The students produced a book comprising of the successive steps of the assignment: documentation, interpretation, and speculation. The students were asked to design three different façade proposals for Étienne-Louis Boullée's Bibliothèque Royale, (1778-1788) using seven figures of speech to be translated in architectural expression: accumulation, alliteration, classification, hyperbole, oxymoron, parallelism, and synecdoche.



Tutorial Graduation Studio – Research Topics and Methods in Architectural Design
Matrix of façade proposals and corresponding figures of speech



Vertical Design Studio
Architecture and Public
Building – (A)mOrphous
Space: Interstices of
MemOry.
Sub-attractive affinities,
Istanbul, section
(Dirk van der Meij)



Design Studio On Site –
Design Research in
Emerging Contexts
Staging the Unexpected,
Setting the Scene, Malta
(Aimonas Litinas)

The common ground for our research and education profile is titled 'Ecologies of Architecture', which is primarily concerned with producing research and knowledge on the relations of architecture and the built and non-built environment.

As an umbrella term it shelters the two areas of investigation through which we carry out and inventory our research output, and structure our educational curriculum: 'architecture and political-economy', and 'architecture and libidinal economy'. Although from different angles, these areas focus on the productive forces and processes that drive the actualization of the material world, including architecture as a material-discursive practice. This structure allows continuous feedback and 'feed-forward' between the academic research activities of our staff and our involvement with students. This occurs at the graduate, postgraduate and doctoral levels through a series of courses and seminars that adapt over time to reflect the progress and advance of the research/teaching staff in relation to the work produced by our students, transversally connecting different levels: from the Advanced Theory Research seminar for doctoral candidates of the Graduate School A+BE, to the experimental theory-based Master elective design studio, as well as theory seminars, academic writing courses and lecture series. Together with our students' work, we develop insights on the theoretical, conceptual and discursive items and concerns relevant to architecture knowledge in general, as well as pedagogical experiences and education-based research in the form of adaptive interactions and reflections with students.

Our staff regularly collaborates with other chairs as research and design mentors, and critics for graduation studios, theory seminars and lectures, tutorials and evaluations of student work, PhD supervision and mentoring, as well as with active involvement in the research-education initiatives of the Foundations Positions Research Group of the Department of Architecture.

During 2016, our chair contributed to the research output of the Department of Architecture with the publication of the Critical and Clinical Cartographies conference proceedings, the publication of many individual articles and book chapters by our research staff; participating in multiple international and national conferences and symposia; and leading the editorial board and production of the Department's journal Footprint.

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Architecture Theory Design Studio – Agential Materialisms

Heidi Sohn*, Stavros Kousoulas
The Architecture Theory Studio 'Agential Materialism' is an elective design studio with a strong theory component that engages architecture as a material-discursive practice, in which theory and design (the conceptual and non-conceptual) are regarded as fully agential and relational: they emerge and unfold in the same space-time-matter continuum. Our theory-studio explores the power of concepts as methods for practice, while experimenting with the affective capacities of matter as fundamental in the genesis of form. In our studio we do not depart from traditional or conventional programmatic assignments given in advance, but actively search for means through which we may think and act differently in relation to our practice, our position as architects, our tools, techniques, technologies and methods.

The projects that were presented during Spring 2016 investigated the agential capacities of matter and the relevance of new materialism for architectural design methodology. In a series of practical and theoretical experiments, the students explored the implications of understanding the generation of form as a relational process that involves human and non-human agents alike. In this way, the projects reflected on questions surrounding the production of subjectivities, concepts and methods in the process of architectural design. By critically interrogating theoretical concepts such as 'information', 'agency', and 'representation', and engaging these through material experimentation, the proposals

embody the quest for innovative understandings and attitudes to architectural design and the creative process.

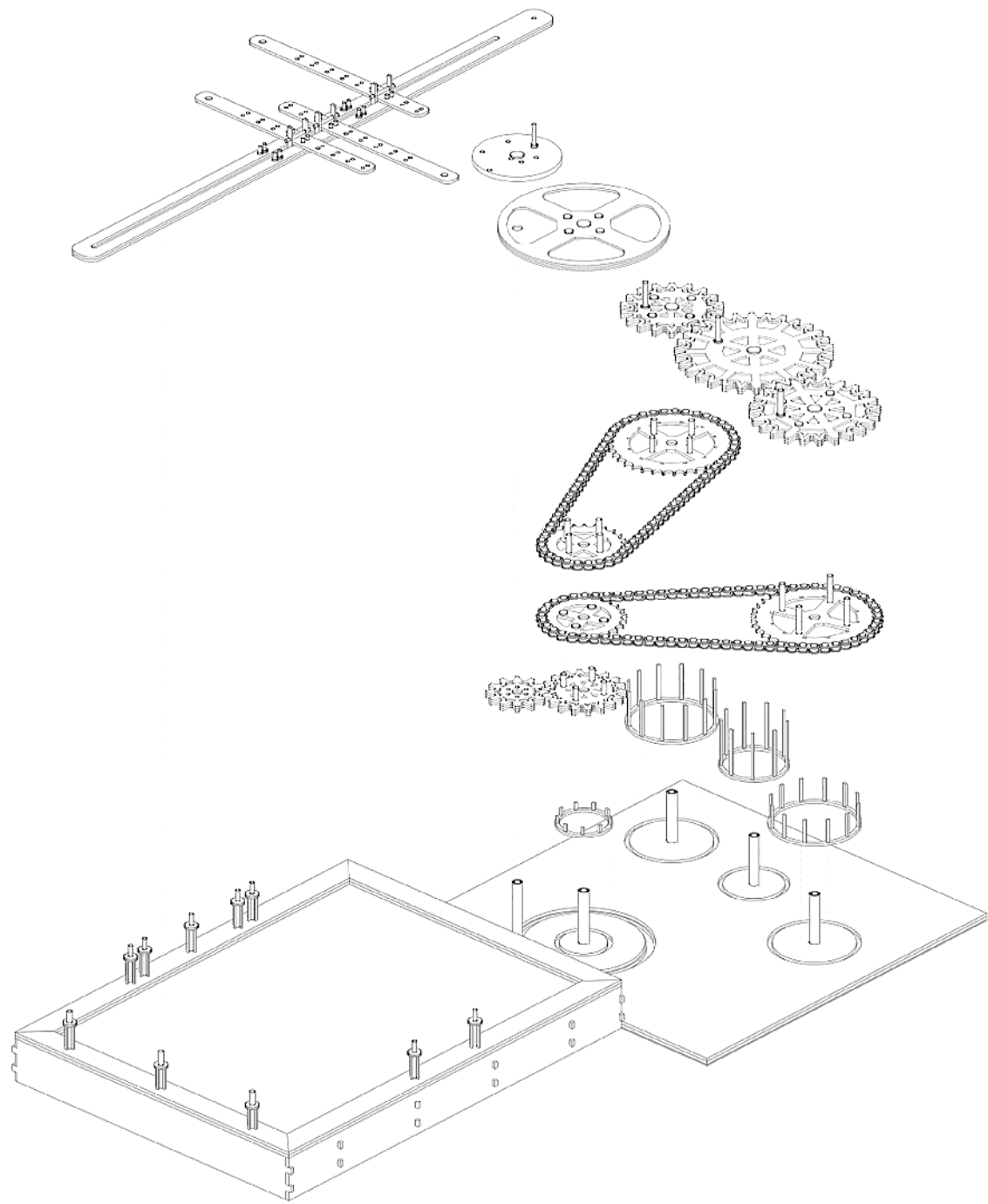
Philosophy of the Image and Architecture

Heidi Sohn*, Patrick Healy
The Philosophy of Image and Architecture addresses questions of drawing, media and image production within Architecture, Urbanism, Art and Film. The lectures provide for theoretical and philosophical reflection on 'image' and the relation of architecture to media involved with image production and its implication for present and future practice. The lectures present the phenomenology of seeing in relation to the practice of architecture and its philosophical discussion, examining the consequences of philosophical research for the practice of art, architecture, and reflections on image making. The lectures deal with the nature of image, text and reproduction for architectural practice, photography and cinema. The essays submitted during 2016 developed interesting research topics on architecture from a rich variety of perspectives ranging from continental philosophy, architecture theory, and political-economy. The essays presented, evidence the plethora of diverse thematic passions and theoretic-philosophical frameworks that fuel the work of our students.

New Urban Questions, or Minor Infractions?

Heidi Sohn*, Andrej Radman, Patrick Healy, Gregory Bracken, Stavros Kousoulas
The New Urban Questions lecture series explores contemporary concerns surrounding current

debates emerging from the intersection of the discursive practices and the material practices, including architecture, urbanism and the spatial disciplines, critically interrogating the contemporary situation of urban environments as the locust of diverse epistemologies of space and matter. Ranging from investigations of 'new' philosophical and theoretical traditions such as new vitalism and new materialism upon the practice and discourse of architecture, to questions that raise the significance of ethics, politics and agency within shifting geographies of power and knowledge, the lectures in this series address impending material questions at a time of paradigmatic global change. During 2016 student participants submitted essays covering a wide range of topics related to contemporary political, economic, social and cultural concerns as these pertain to the production of architecture and the built environment. The essays emerge from a variety of fields and perspectives.



Architecture Theory
Design Studio – Agential
Materialisms
Sub-attractive affinities,
Information Machine:
the performativity of matter
produces *in-formation*
space (Silvio Pennesi)



Philosophy of the Image
and Architecture
Greek Subjectivity
in Architecture
(Ramón Códova)

New Urban Questions,
or Minor Infractions?
There and Back: A Tale
of Normopathy, or, How
To Reinvent the Wheel
(Liviu Paicu)

The Chair of Complex Projects investigates settlements around the world that are ambiguous in their development and embedded in the process of globalization. Students and teachers are encouraged to look critically at their surroundings; to gather, organize and question the complex forces that ultimately manifest themselves into our built environment.

We are interested in the study of different urban conditions; core or peripheral, dynamic or stagnant, traditional or without history, anonymous or famous; these are the contemporary post-modern realities we must confront as a profession.

Complex Projects targets all scales of the architectural thinking, details, building, city, and region. Expanding the knowledge about design and dense urban areas development, broadens the mind and thinking of future architects. The architect operates within many different scales and cultural context and consequently sees the world through many lenses: as an artist, organizer, politician, economist, philosopher, strategist, humanitarian, planner and sometimes visionary. The complexity of these parameters converges into a new definition of design which in turn enables students to unpack virtually any set of design constraints, cultivating a strong critical and analytical approach to the design process.

In Complex Projects, the research-by-design zooms in from the large scale of the city itself, to the medium scale of the site, to the small scale of building. This serves as basis for a design narrative that on its turn is a lead for the individual proposals. The research products of the different design studios vary from the kick off material, that has to be prepared and edited by the teachers, and the individual design projects, models, collages, books, video, wallpapers prepared by the students. Through the various final products it should be visible how the research led to the narrative and how this in its turn is translated in the design. A selection of the students' works is part of the exhibitions that are curated by the Chair.

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Tanner Merkeley,
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**Complex Projects Design
Studio – Landmark Studio**
Aldo Trim*, Steven
Steenbruggen, Stefanos
Filippas, Albert Takashi
Richters, Afaina de Jong

In the Landmark studio we dissect existing buildings via anatomy, exposing the basic elements that define the building or an ensemble. A landmark exists by virtue of its environment; its 'raison d'être' has to be comprehended before analysing the building itself. Through their specific location, function and distinct architecture, landmarks have become meaningful and recognizable. We perform a thorough urban research in order to understand the area's history and context of a European City, and to identify the Landmarks that are the subject for intervention.

In the project of Enrico Sciannameo and Carolina Pastor, the capsules where people live are cubes of 2,3 m x 2,3 m. The modulus derives from the grid of the pre-existent structure (the concrete core and the slabs). However, this micro-houses can be expanded by combining them both horizontally and vertically. This is possible because the plywood walls can be easily moved or replaced. The position of the floor allows to control how much apartments there will be – 800 people is the maximum capacity. The number of capsules one person can get, is proportional to the work he does for the community.

**Anatomy of a Landmark
Seminar**

Aldo Trim*, Stefanos Filippas,
Afaina de Jong

In the study of medicine the first anatomical drawings set the body in an idyllic landscape suggesting

the bodies place in the cosmos and in relation to God. As the title 'Anatomy of a Landmark' suggests only culturally significant high-rise buildings have been selected for dissection. This is then how these bodies/landmarks must be seen, (despite the careful attention to document their very physical and spatial context to scale), in all of their radiance as icons in Architecture and turning points in history. The evolution of high rise architecture is an exquisite example of the transition of construction and type in Architecture. What this study reveals is a historical evolution of high rise architecture: not through an examination of history as a story or a series of events, but through dissection and anatomical study of the body of the building itself. The outcome is a research book which should then be considered a 'makers handbook'.

**Complex Projects Design
Studio – IN Cities**

Kees Kaan*, Roland Reema,
Yiannis Tsoskounoglou

IN Cities exposed students to the versatile layers of the city, while simultaneously they are expected to engage their observations with daily studio work. Workshops, lectures, tours and travels were also included in the programme. Besides studio work, the students were expected to fully engage with the events and people on site. In the spring semester a small group of students went to Aruba island, located 15 miles north of Venezuela in the warm waters of the southern Caribbean. This research-based studio analysed both the soft and hard aspects in order to define and reveal the hybrid character of the island. In the fall semester the students have examined the very

condition of Chicago, a centre of culture, diversity, education, civic institutions and freedom of thought.

**Complex Projects Graduation
Studio – US/Mexico border
and Cuba, Havana**

Manuela Triggianese*, Tanner
Merkeley, Olindo Caso, Paul
Cournet, Hrvoje Smidihen,
Sebastiaan Janusz, Henri
van Bennekom

In the graduation studio all elements of building and design are seamlessly integrated into a clear compelling project that touches on all issues from analysis, problem definition, urban design, building in context, building concept, materialization, to critical detail and all based on a clear narrative. The assignment for the graduation studio is to develop and integrate an architectural solution within in a complex urban condition of the City.

In fall, the studio focused on the informal urban settlements along the Mexico-US border and the relationship between: corporate greed, foreign policy, and the enforcement of inequality between the borders. Students proposed a series of thoughtful and provoking design interventions focusing on one particular border region between Juarez (Mexico) and El Paso (US). They studied the urban realities of this region and proposed solutions addressing the serious social, political and economic dysfunctions.

In spring, the studio focused on the city of Havana, which has through the economic and political sanctions since 1959, found its self with a very unique situation of preservation through lack of means. The city did not experience any post WWII

reconstruction and development, nor did it experience the vast commercial development – as happened in the 70's and 80's – that dominates the cost lines in many other Caribbean cities. Questions in this studio were: 'How to keep the rich layers of history and modernize at the same time? How to learn from the mistakes of other soulless commercial developments in the Caribbean cities?'

Water Seminar

Manuela Triggianese*,
Kees Kaan

The seminar aims at knowledge development of the impact of (water) infrastructure in urban transformation processes, as well as the cultural conceptions and meaning of water in society. The water aspects that influence architecture and urban configurations of cities are investigated with a multidisciplinary approach. The seminar challenges students to develop critical and comparative investigations on the power of tangible and intangible infrastructure that influence complex urban developments. Students develop research questions and positions in relation to the site of their graduation studio and in response to particular social, environmental, political and economic references. A Capita Selecta is developed in collaboration with the Department of Urbanism. The combined multidisciplinary lectures of researchers and professionals vary from the field of architecture and planning, heritage and policy, to ecology and biology, to hydraulic engineering and process management.

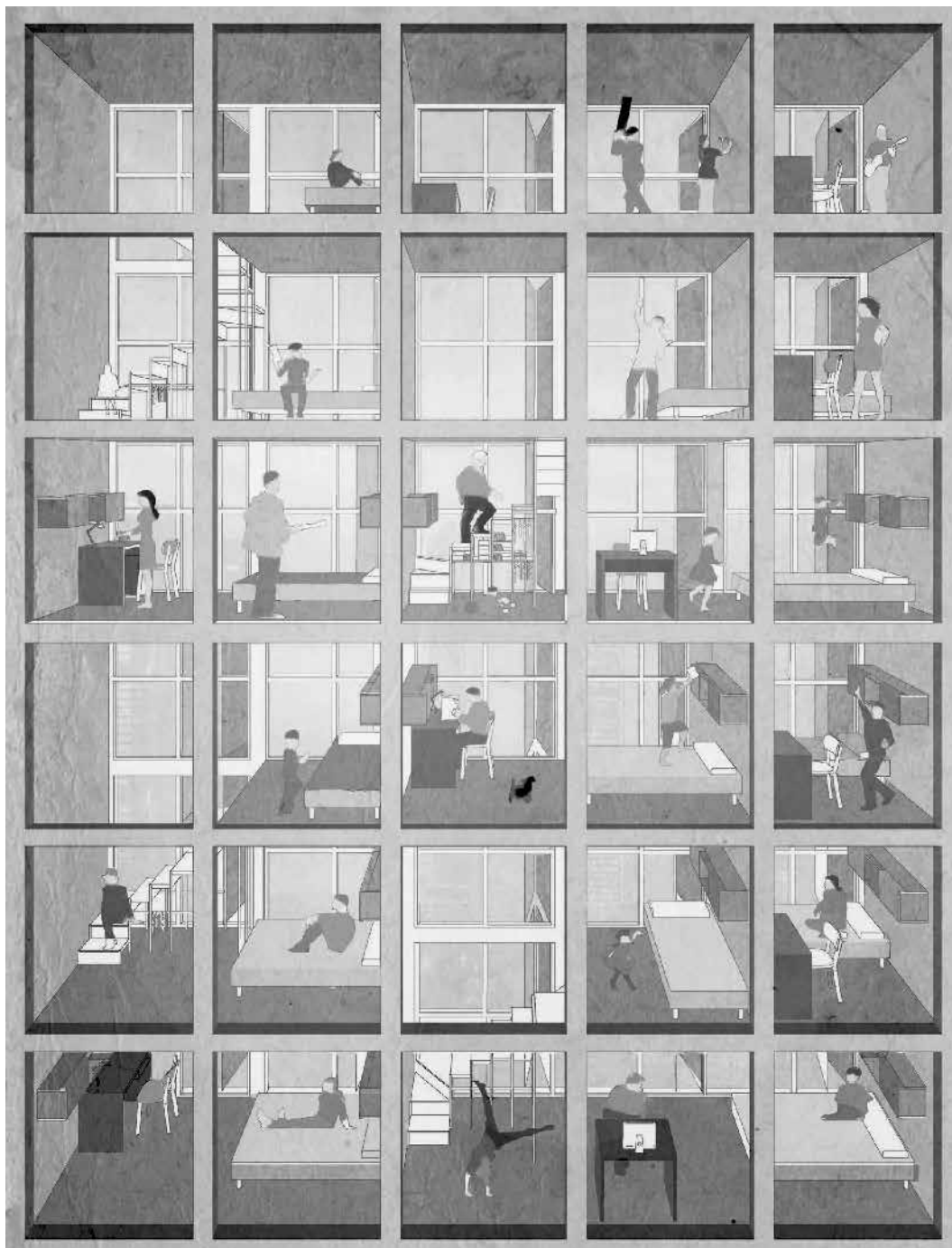
Architecture and Urban Design – Mobility Space as Urban Space

Roberto Cavallo*
(Architecture), Maurice Hartevelde* (Urban Design)
Steven Steenbruggen*,
Manuela Triggianese, Arnoud de Waaijer, Marta Lopez Marcos, Valentina Ciccotosto, Delft Deltas – Infrastructures and Mobility Initiative (support)

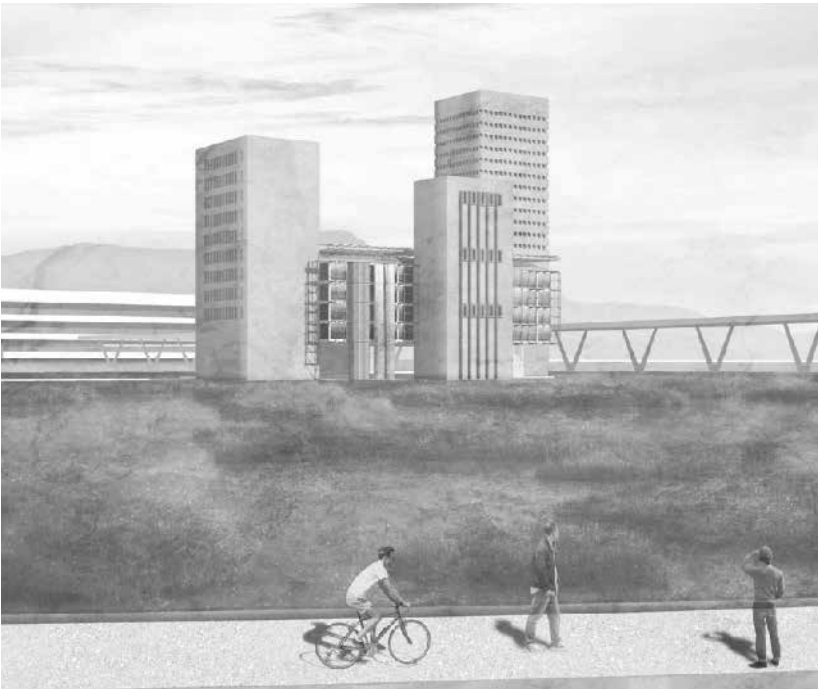
The studio focuses on how design, by reacting on the heterogeneous characteristics of the urban context, can activate and contribute to the update of contemporary cities. Projects address urban areas showing attractive potentials but with a high degree of inadequacy in terms of spatial performance. Desirable intervention strategies which are able to act simultaneously on different scale levels are identified. This year we studied what role infrastructures and mobility can fulfil in the urban renewal and transformation processes of the Dongsi area in central Beijing. This area is considered to be one of the oldest, still in place and preserved traditional Beijing neighbourhoods. Because of historical preservation, much space is prohibited for any alterations. Government regulations restrict the height of future buildings. The clash of activities within these Hutong alleys is visible. Space is needed and can be achieved by removing parked cars from the alleys allowing more fluent flows to and within Dongsi. The challenge is to contribute to more sustainable urban transformations.

Housing under the Himalaya

Henri van Bennekom*, Roel van de Pas, Nelson Mota
The design studio 'Housing under the Himalaya' aims at searching for sustainable building solutions based primarily on natural, renewable resources and alternative green approaches. While taking the local context of religion, politics, social habits, culture, economy and climate into consideration, the studio is particularly moved to learn from traditional, social and material practices to promote alternative solutions for affordable and sustainable building approaches. Most people in the Kullu valley live and work in houses and buildings that provide not much more than basic shelter and lack senses of comfort, durability, sustainability and energy-efficiency. Fast and flawed building activities often went along with wasting energy and materials during the design and building process as well as during its use. This is the global problem that 'Housing under the Himalaya' – in collaboration with the Dagpo University Monastery and Foundation – addresses in a project for the monastery of Kais, India.

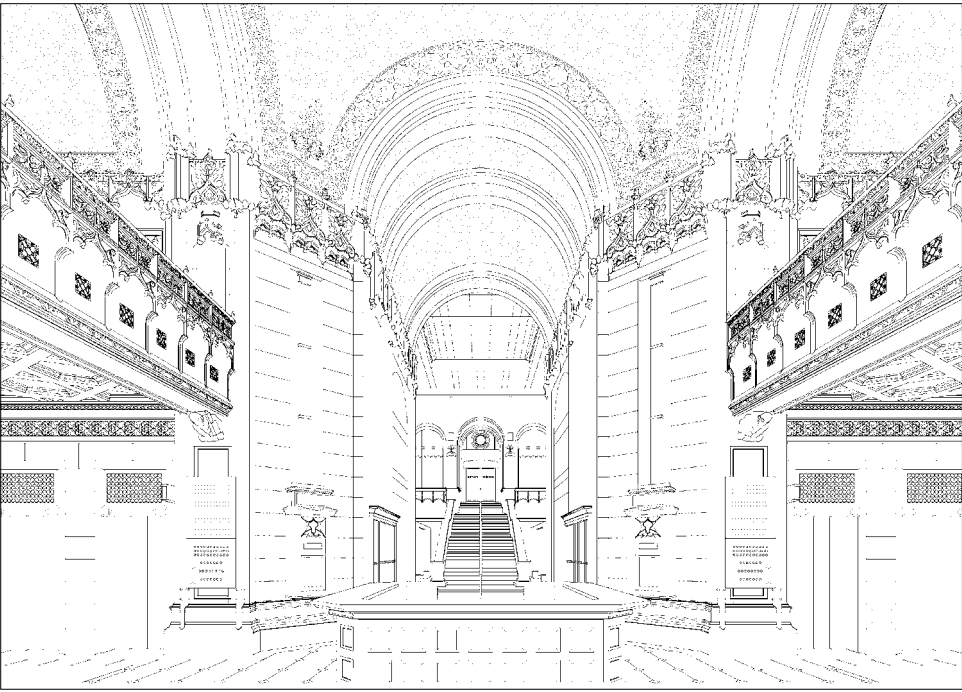


Complex Projects Design
Studio – Landmark Studio
Landmark as Critical
Space. Impression
(Enrico Sciannameo,
Carolina Pastor)



**Complex Projects
Graduation Studio – US/
Mexico border and Cuba,
Havana**
The project 'Revive the Ruin'
is dealing with the emerging
problem of numerous ruins
in Havana Vieja and how to
deal with their restoration
process. It is criticizing the
complete restoration of the
buildings in Havana Vieja,
and proposes the reuse of the
existing ruin by revealing its
historical beauty created by
time and nature. (Quan Sun)

The project 'Waste
Treatment Plant'
investigates the
phenomenology of
the relation between
water infrastructure and
landscape, understood
as a tangible structuring
device for human inhabi-
tation: a material agent that
marks deeply the natural
environment. (Maicol
Cardelli)



**Architecture and Urban
Design – Mobility Space
as Urban Space**
Subterranean Flows:
Shopping area
and under passage
(Tom van Lint)

**Anatomy of a Landmark
Seminar**
Anatomy of a Landmark
Seminar. Analysis of the
Woolworth Building,
New York (Hana Mohar,
Nikoleta Stankovic)

The Chair of Methods and Analysis takes clear a position in contemporary architectural culture, research and education: it reclaims architecture as a rich, diversified and complex field of design knowledge and spatial intelligence.

Though this positioning might seem self-evident, it is intended to counter a series of recent developments. In the past decades our understanding of architecture has increasingly been influenced by perspectives from cultural studies, philosophy, media and literary sciences - relating architecture in sophisticated ways to its social, economic, political and cultural contexts. In spite of the large value of these different investigations, they often have gone no further than 'macro-theorizing'. Much of these studies do not engage with the concrete formal, spatial and material characteristics of architectural projects, nor with the specificities of the architectural design approaches and methods that engender them. Against this background the Chair of Methods and Analysis regards as its primary task to establish a critical knowledge base. At the Faculty of Architecture of the TU Delft exists a firm and internationally recognized research tradition that focuses on the construction of a memory of design knowledge. The chair is developing and expanding this research programme on design attitudes, methods and instruments of the recent past and the immediate future. It is the ambition of the chair to contribute to this knowledge-base in the academic context of the TU Delft, as well to influence the professional debates and practice in the Netherlands and beyond.

This perspective also fuels the approach in the Chair's educational programmes, from the teaching of the 'Fundamentals' in the Bachelor programme towards the studio's and seminars in the Masters and Post-Master tracks. Particularly in the design-studio's, the students are provoked to experiment with distinctive methodical approaches to analysis and design, often urged through transdisciplinary and cross-cultural challenges.

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Ways of Doing

Klaske Havik*, Tom Avermaete

The Master studio 'Ways of Doing' offers an encounter with a wide range of approaches, methods and tools for research and design. The studio provides the fundamental tools necessary to experience, think, map, communicate, assess, and act in that realm. Ways of Doing differs from other Master studios in that it does not take a specific programme (dwelling, public building, hybrid building) as its point of departure. Rather, it focuses on the question about the approaches and instruments that architects use nowadays.

The project 'Urban Surgery' by Marina Bonet Bueno, Matteo Andrenelli, Ravenna Westerhout and Veronica Cristofolletti contains the future proposals oriented to improve the quality of Muide Meulestede. It consists of a catalogue of actions that aim to create future atmospheres. The project seeks to bring a new configuration to the public space. The students defined an architecture based on its surroundings, on the existing atmosphere of the island, by developing a physical connection between the colours, materials, textures, and sounds of the past, present and future. The 'Urban Surgery' consists of a strong understanding and perception of physical and mental presence, leading to an unusual reflection upon life and space of Muide.

Seminar – Tools of Architecture

Tom Avermaete*, Robert Alexander Gorny, Jules Schoonman

The 'Tools of Architecture' seminar accompanies the Chair's Master design studio 'Ways of Doing', with the purpose to fosters

critical awareness and creative abilities of students to engage the various tools of architecture. Through the course, students will explore a set of tools between canonical and experimental approaches; their modus operandi between process and representation; their instrumentality for both analytic and projective modes of thinking.

Seminar – Roles of the Architect

Leonardo Zuccaro Marchi*, Edwin Gardner*

This seminar examines the development of modern architectural practice, focusing on the changing definitions and positions of the architect, with the goal of providing new perspectives on how architects practice today. The focus is on the positions that architects have been taking vis-à-vis clients, construction industries, other artistic practices (literature, fine arts, photography) and design professions (engineering, industrial design). The seminar will reflect upon the related definitions of the figure of the architect – ranging from artistic genius, to facilitator and populist. Looking at recent architectural practice, the course focuses on such aspects as the architects' roles relative to commissioners, builders and users, as well as collaborators or adversaries, and investigate how architects have positioned themselves within this field of spatial agencies through actual projects.

The target of this course is to improve students' awareness of the potential roles that architect can take or have taken in the past. This way we want to foster the ability of students to position themselves and their anticipated

field of action. Also, we want to encourage developing own methodologies and forms of analytic and projective engagement that connects traditional and novel forms of practice. This way the students gain a deeper understanding of their own position.

Design Studio – Transdisciplinary Encounters

Klaske Havik*, Hans Teerds*

This design studio focuses on the development of new tools and strategies regarding the investigation of delicate public spaces in particular urban areas, specifically by introducing research and explorative methods of different other professions that are related to the urban discourse like anthropology, philosophy, sociology, geography, literature and arts. Each semester new collaborations are set up between the architectural profession and a particular other profession, as urged by the location or offered through the research of the studio teacher(s). Extensive and experimental in-situ fieldwork is done in order to grasp the context and address the issue of the public realm.

The focus of the project 'Towards Proto Public Gardens' by Michele Bassi, Duowen Chen and Lorenzo Cocchi is what can be called 'pro-to-public' space: a collective space not yet fully crystalized. Special attention has been given to the dialogue between the urban collective gardens and the street life of the community around. Despite the proximity, each garden shows specific qualities. The design process aimed to respect the spontaneous aspects and the informal features of the collective realities. The final outcome is

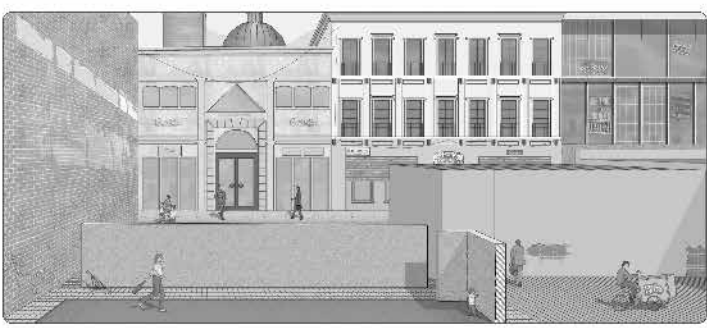
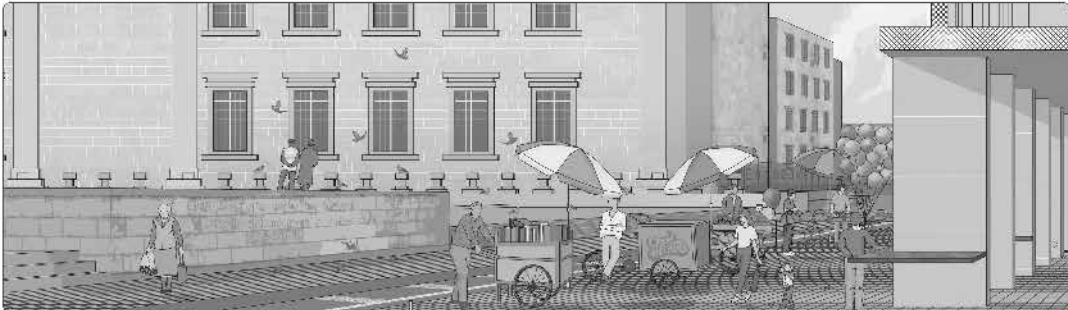
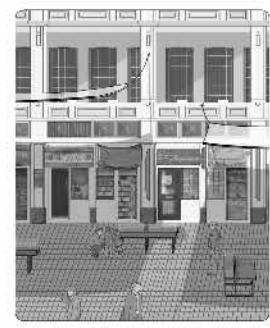
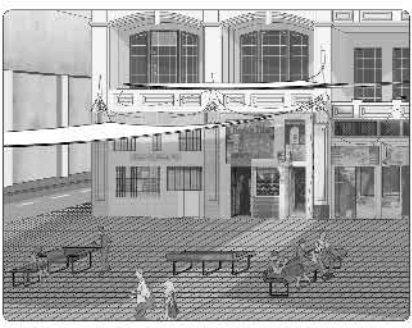
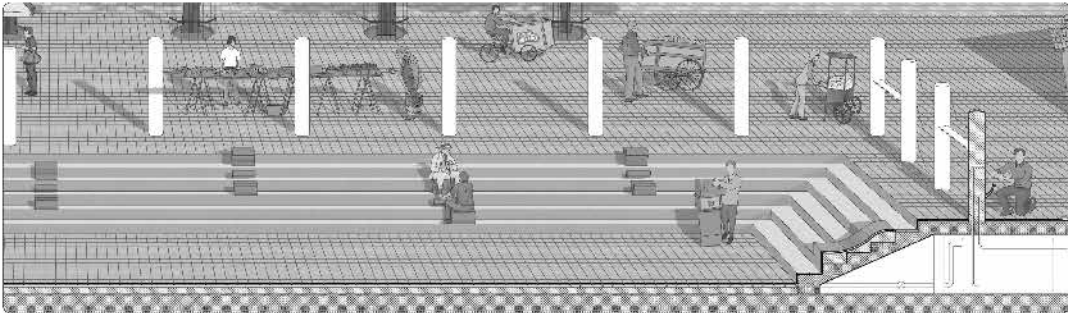
a toolbox of physical elements as well as a manual containing possible spatial layouts that allow people to define new scenarios for their gardens.

Graduation Studio – Positions in Practice

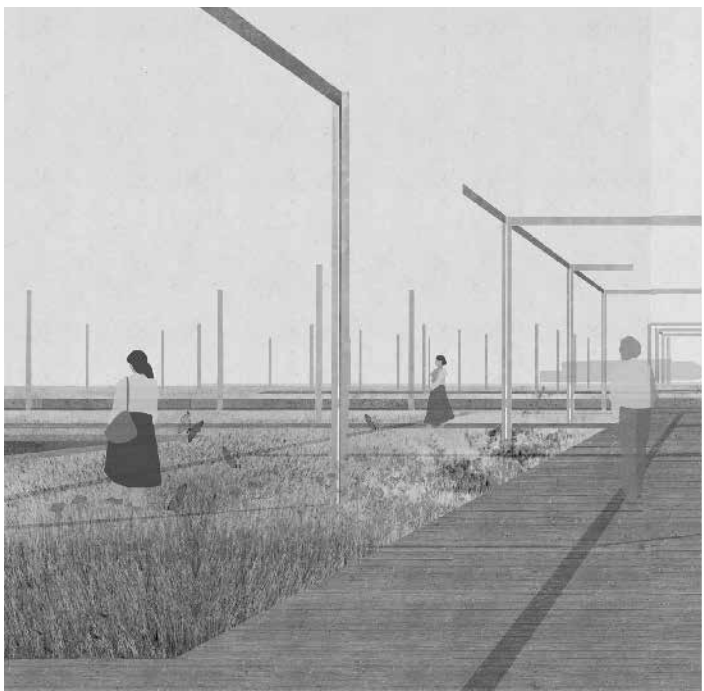
Tom Avermaete*, Klaske Havik, Jorge Mejía Hernández

This studio challenges students to find appropriate methods of analysis and design in cultural contexts that are not their own. In such a condition of displacement, outside the known European context, we are challenged to develop other roles, approaches and techniques – as a response to particular cultural, social, environmental, political and economic conditions. For example, different social patterns and family structures might require fresh approaches to public buildings as well as to housing. Also, the climate may pose different questions than those that we are used to in the North-European context. Shade and shelter gain different meaning, while issues of water and energy form pressing issues.

The project '(IN)Tangible memory of the centre of Bogotá: Co-operative Commons' by Yoana Yordanova and Valentina Bencic explores the notion of 'the Commons' within Bogotá's historic centre. They state that 'Commons' are created when different actors and their interest converge. Making the centre of Bogotá into a laboratory with interventions that interact with the highly complex context, it aims to achieve new potential. The project itself became the ultimate 'Commons', dealing with the interest of many different actors, the notion of time and the tension between tangible and intangible memory.



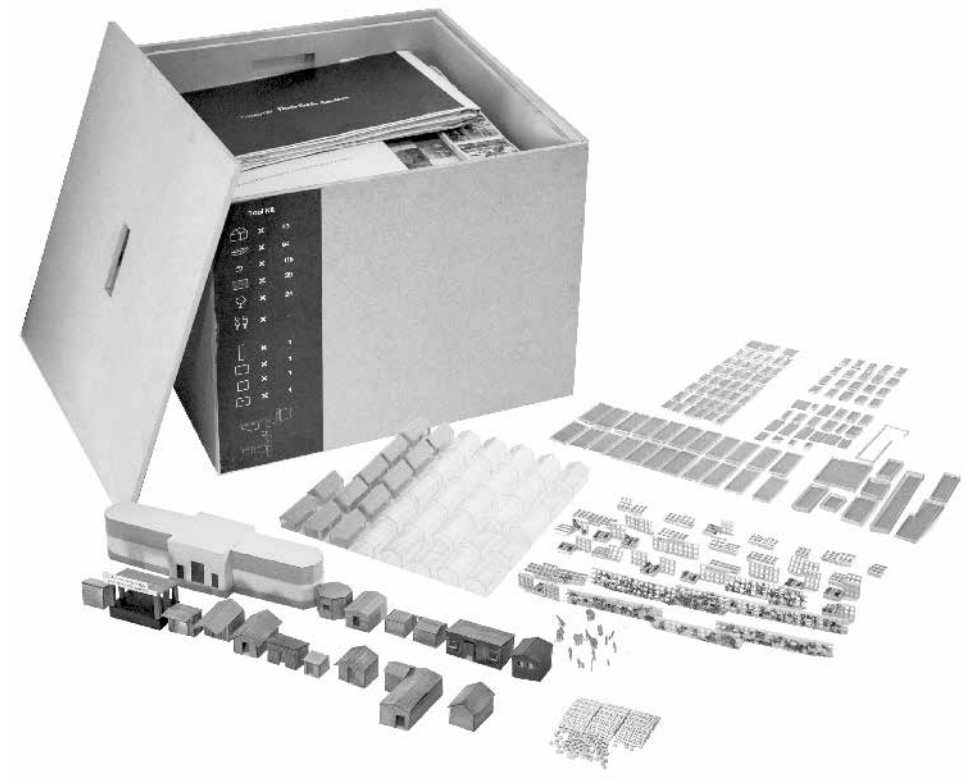
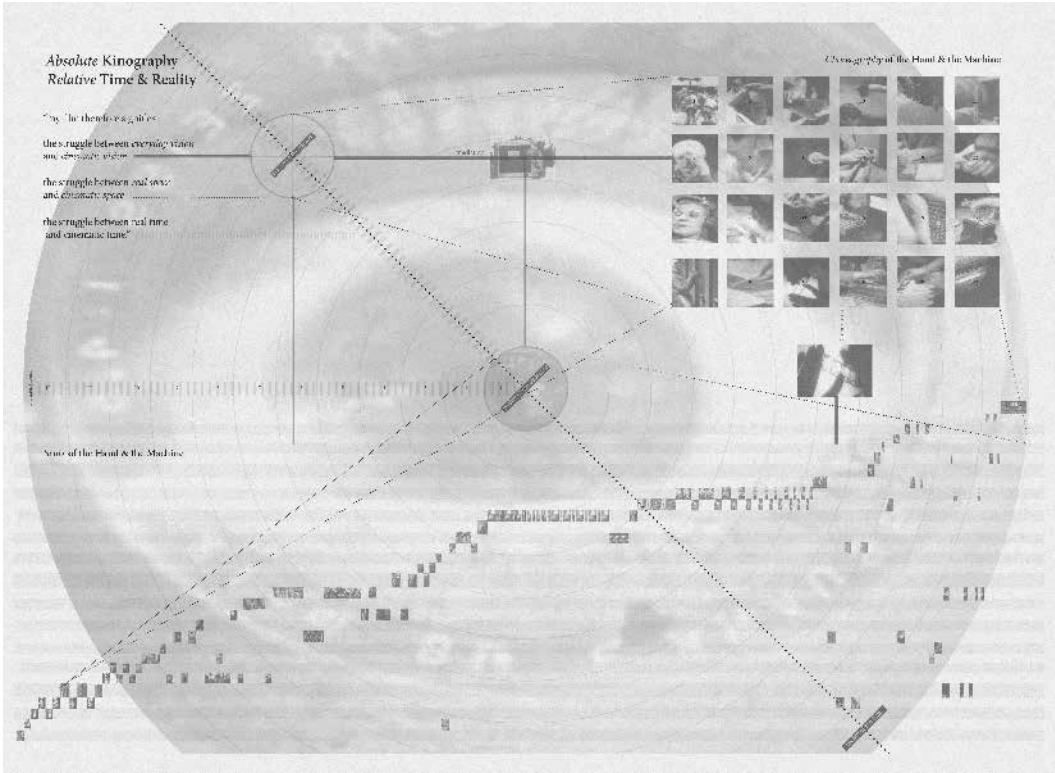
Graduation Studio –
Positions in Practice
(IN)Tangible memory
of the centre of Bogotá:
Co-operative Commons
(Yoana Yordanova
and Valentina Bencic)



Ways of Doing
Collage past-future/
day-night (Marina Bonet
Bueno, Matteo Andrenelli,
Ravenna Westerhout,
Veronica Cristofolletti)

**Seminar – Tools
of Architecture**
Diagram (Arthur
Schoonenberg)

**Design Studio –
Transdisciplinary
Encounters**
Transdisciplinary
Encounters. Prototype box
(Michele Bassi, Duowen
Chen, Lorenzo Cocchi)



The teaching of history implies not only the transition of knowledge, it also includes careful analysis and reflection on the past as such it is an important foundation for design. The Chair History of Architecture and Urban Planning serves Bachelor, Master, and PhD education in the Department of Architecture, and also other departments of the faculty, notably students from Urbanism and from the Architecture and Heritage Section of AE&T.

The Chair’s staff includes experts in Dutch architecture and cities across the centuries, as well as specialists on global, trans-disciplinary and cross-cultural practices. Members of the chair are responsible for numerous publications and include students in their investigations on fields as diverse as research on port cities and on the global exchange of architectural and planning ideas in conjunction with commodity flows (global landscapes of oil), on issues of Healthcare and housing, on maps and geographical surveys, on city representation in art or on women architects.

The Chair History of Architecture and Urban Planning teaches required courses in the Master, notably the *History Thesis* and the *Lectures on Architecture History*. The Chair offers *Building Green* an elective that explores terms and practices of architectural and urban design and the importance of ecological, economic, political, cultural, social sustainability in cities over time and through space. The Chair leads the studio *Architecture and Urbanism Beyond Oil* that invites students to design transition strategies for oil related areas in the built environment. A first exploration of Rotterdam has provided important insights that are also part of an exhibition on the Global Petroleumcape and serves as foundation for the study of Dunkerque and other cities. Historical investigation requires strong analytical skills and a thorough understanding of academic writing practice. Additional courses help PhD students sharpen their research plans.

Historical knowledge, academic writing and analytical skills serve students who aim to become practitioners as much as students who will take up one in the growing number of careers related to architecture (museum, journalism, municipality). The profession is changing and there will be an increasing need for students with knowledge that expands on design practice.

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**Building Green – Past, Present,
Future**
Carola Hein*

Traditional vernacular design holds many inspirations for contemporary design, especially when it comes to building with the context. The lectures and seminars therefore revolve around the historical analysis of this type of architecture, for students to investigate issues of sustainability in past and present architectural and urban form. Students are challenged to formulate their own stance on sustainability within architecture: is greenwashing enough?

Studio Designing Care
Luc Willekens*, Charlotte
van Wijk, Martijn Stellingwerff,
Cor Wagenaar, Heidi Sohn

This multidisciplinary studio revolves around design for health in all its aspects. It involves a location-based analysis of real-life current situations regarding the quality of care, and requires the student to formulate a response to actual problems. The analysis of the location, the neighbourhood of Slotervaart in Amsterdam, is done as a group. Subsequently students develop a concept and work individually on their chosen (health)care facilities. Through this studio the student learn to (re)define (health)care as an integral and important part of everyday life, while the multidisciplinary ensures a thorough challenge for their design skills.

Agnieszka Borowska transformed an existing office building on the corner of the central square of Slotervaart to a Collaborative and Open Refined Education Centre (Core Ctr.). With this she aimed to increase social sustainability in the whole neighbourhood. The building is

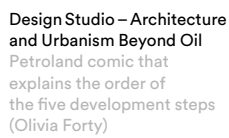
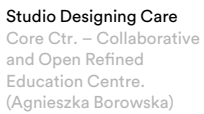
linked to the existing community spaces to activate the currently dormant local centre and to foster dialogues between agents of different age, culture and lifestyle, meanwhile offering the opportunity for self-development. The many functions that Core Ctr. houses will, through the collaborative working concept, enhance integration and quality of the space.

**Design Studio – Architecture
and Urbanism Beyond Oil**
Henri van Bennekom*,
Carola Hein

To understand how global companies have an impact on the built environment, and to pose the question what should be done about their built heritage when they become redundant, this studio looks into the vast influence of the oil industry. Not only is this educative on the broader subject of influence and power, but this industry is also one to likely disappear in the coming century. Students are challenged to formulate their own point of view on the subject, and decide for themselves whether it is a heritage worth. They translate this point of view into a visionary design proposal.

The project ‘Welcome to Petroland’ by Olivia Forty focuses on the problems the Port of Rotterdam is facing as the oil industry begins to decline. The project aims to design the transition of the port, particularly looking at research into how the transition might be monitored, in order that other ports may follow suit and use Rotterdam as an example. Five stages are proposed that on different scales will deal with different spatial components of the oil industry while simultaneously striving to

change people’s associations with industry – from polluting to innovative. The final stage looks back at the heritage of oil and aims towards retaining some of the closed refineries.



The Why Factory (T?F) is a global think-tank and research institute, run by MVRDV and Delft University of Technology and led by professor Winy Maas. It explores possibilities for the development of our cities by focusing on the production of models and visualisations for cities of the future.

Education and research of The Why Factory are combined in a research lab and platform that aims to analyse, theorise and construct future cities. The Why Factory investigates within the given world and produces future scenarios beyond it; from universal to specific and global to local. It proposes, constructs and envisions hypothetical societies and cities; from science to fiction and vice versa. The Why Factory thus acts as a future world scenario making machinery.

We want to engage in a public debate on architecture and urbanism. The Why Factory's findings are therefore communicated to a broad public in a variety of ways, including exhibitions, publications, workshops, and panel discussions.

In 2016 the exhibition 'The Why Factory: Research, teaching and public engagement (2006-2016)' reflecting on a decade's research on the future of cities was organized in collaboration with the Official College of Architects of Madrid (COAM).

At the core of The Why Factory's campaign is a series of books: the 'Future Cities Series', which is being published in association with nai010 publishers in Rotterdam. In 2016 'Absolute Leisure: The World of Fun' was published, which not only demonstrates the size of the footprint that our leisure activities have left behind on our landscapes, cities and architecture, but also showcases projects which problematize the leisure activities of today and outline the possibility of a new solution. The list of upcoming publications include Choice, Copy Paste, PoroCity and Wegocity.

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The Why Factory Design Studio: Design Lab 1

Javier Arpa*, Winy Maas, Felix Madrazo, Tihamer Salij, Arend van Waart, Stavros Gargaretas, Diana Ibanez Lopez

Biodegradable City: Where Nothing Stays

How can we make a completely biodegradable city, where all materials, food, and energy resources reinforce each other? How can we fully integrate wild life cycles into our living and building requirements? How can we imagine a city that is endlessly expiring, transforming, adapting?

Accelerating City: The Street

How good is it to stand still? Shouldn't we go ahead? Can we make a city that doesn't stand still but goes fast? How to speed up? What technologies are there to do that? Can we really make a city that speeds up? Can we apply that to a given site? The studio will test the impacts of acceleration on the street level.

What if? From big to small, scenarios that change (y)our World
What would the world look like if free-migration would be the norm? What if human settlements were only located in regions free of natural disasters? What if we could offer everyone sea view? What if we protected all endangered landscapes? What type of new territories would appear? How would world population change; how would transport be transformed; where and how would we obtain our food and energy? What lifestyles would emerge? And what about regions... Could Costa del Sol mean something else? What design could support each of these new worlds?

The Why Factory: Actualities Workshop

Javier Arpa*, Winy Maas, Adrien Ravon, Arend van Waart, John Manaves, Patrick Janssen, Chun Hoi Hui

Robotic City: The Library of Speculations

Technology is an essential component of humanity's future. Therefore, the Robotic City Seminar developed a Library of Robotic Speculations imagining the future of technology, and how it could change the world.

We mapped the evolution of robotic technologies and produced a library composed of future potential scenarios. Besides, we produced a series of visions exploring the spatial implications of the robotic city. How can robotics reshape the form of the city?

What if...? Scenarios that change (y)our world, (y)our city and (y)our block

Can we measure the world? Students developed an (almost) infinite matrix of components to measure human settlement. Our aim was to develop a quantitative analysis of the global footprint of a future 11 billion people city. Can we depict the world in an Excel sheet? Furthermore, having understood that there is a multitude of components with an impact in the 11 billion people city footprint, students proposed a list of scenarios.

The Why Factory: Future Models 1 – Scripting Seminar

Javier Arpa*, Arend van Waart, Paul de Ruiter

The Future Models I seminar runs parallel to the work carried out during The Why Factory's Master studio Design Lab 1

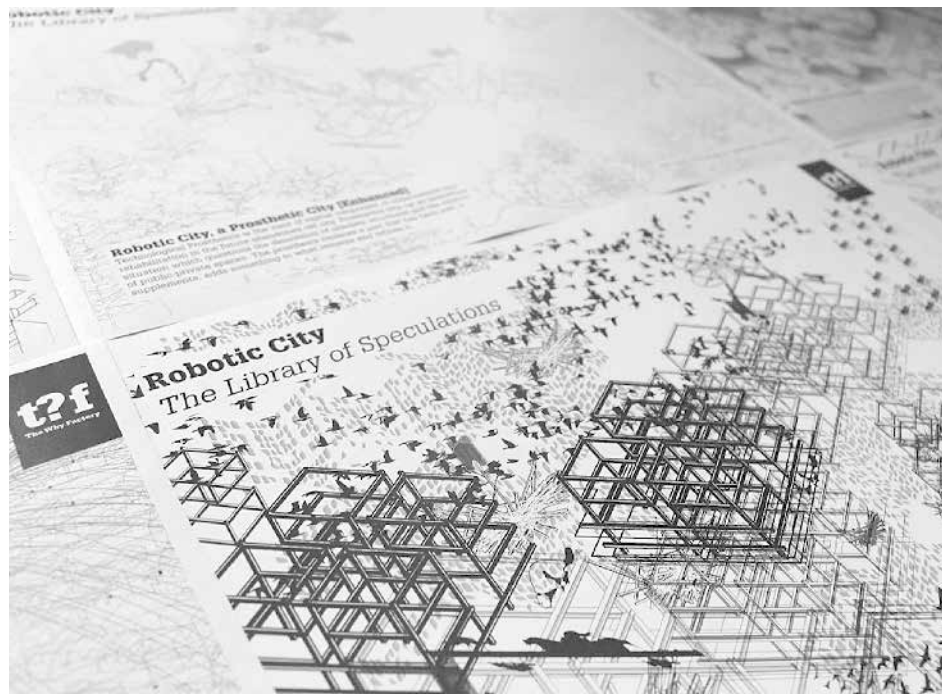
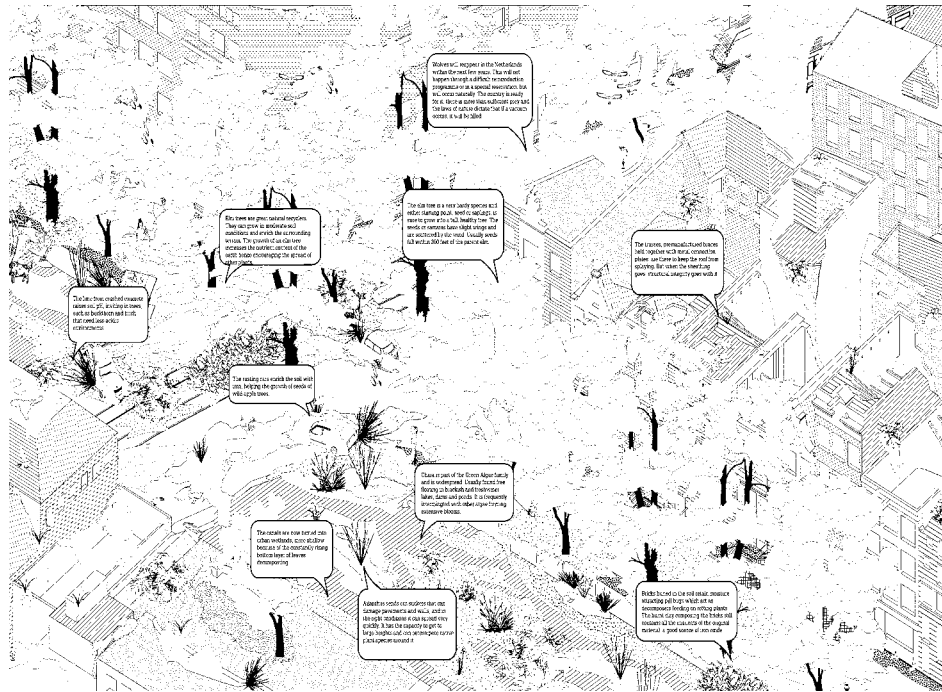
and is only open for students enrolled in it. In the Future Models seminar, parts of the design are scripted in Grasshopper or other relevant software programs. The systematic, parametric exploration of parts of the design is an integral part of the research approach.

The Why Factory Graduation Studio – Wegocity: Tailor made housing over time

Adrien Ravon*, Winy Maas, Roel van de Pas

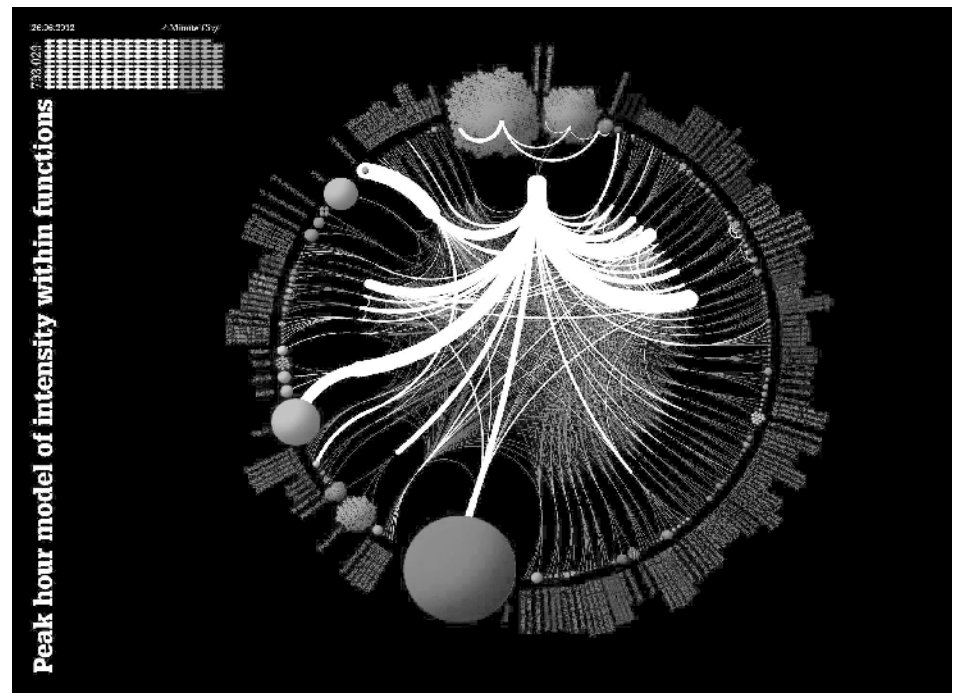
The Wegocity, Graduation studio is a follow-up on the Egocity studio (Fall 2014). Based on the hypothesis that the maximum density could be equal to the maximum of desires, the studio has been exploring the potentials of negotiation in dense contexts. Through the development of multi-user real-time video games, the studio explores participatory design processes through gaming to model the competing desires and egos of each inhabitant in a housing block and designs their apartments in the fairest way possible.

The Wegocity studio explores the future of co-housing and adaptability over time, from second to decade. Architecture should no longer be a frozen moment in time. Fast changing demands in extreme densities require something else than fixation. We want to be personalized! An upgrade of architectures cubical meter (m3) seems to be needed. We introduce TM4: Tailor Made over time, a perfect fit for everyone at any time.



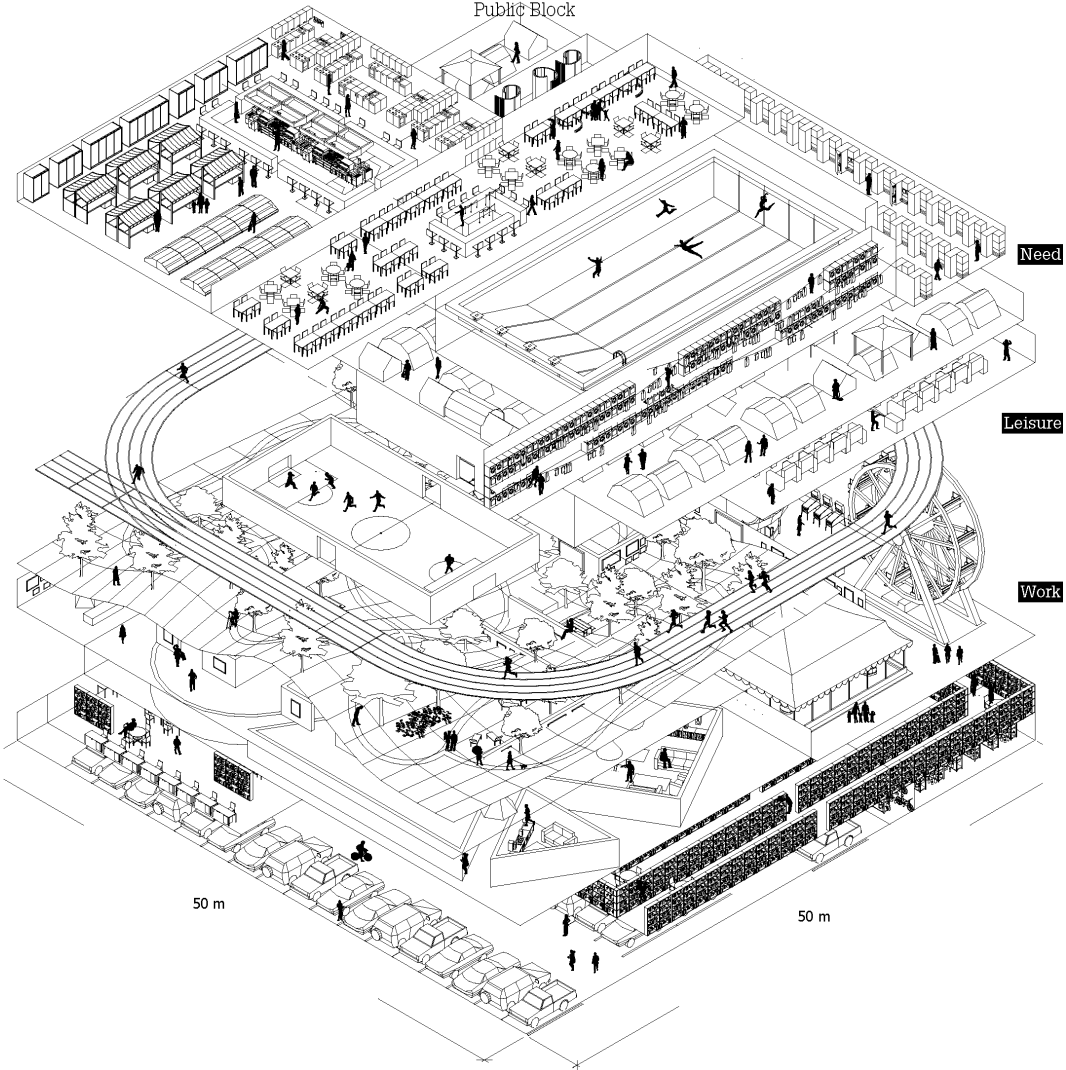
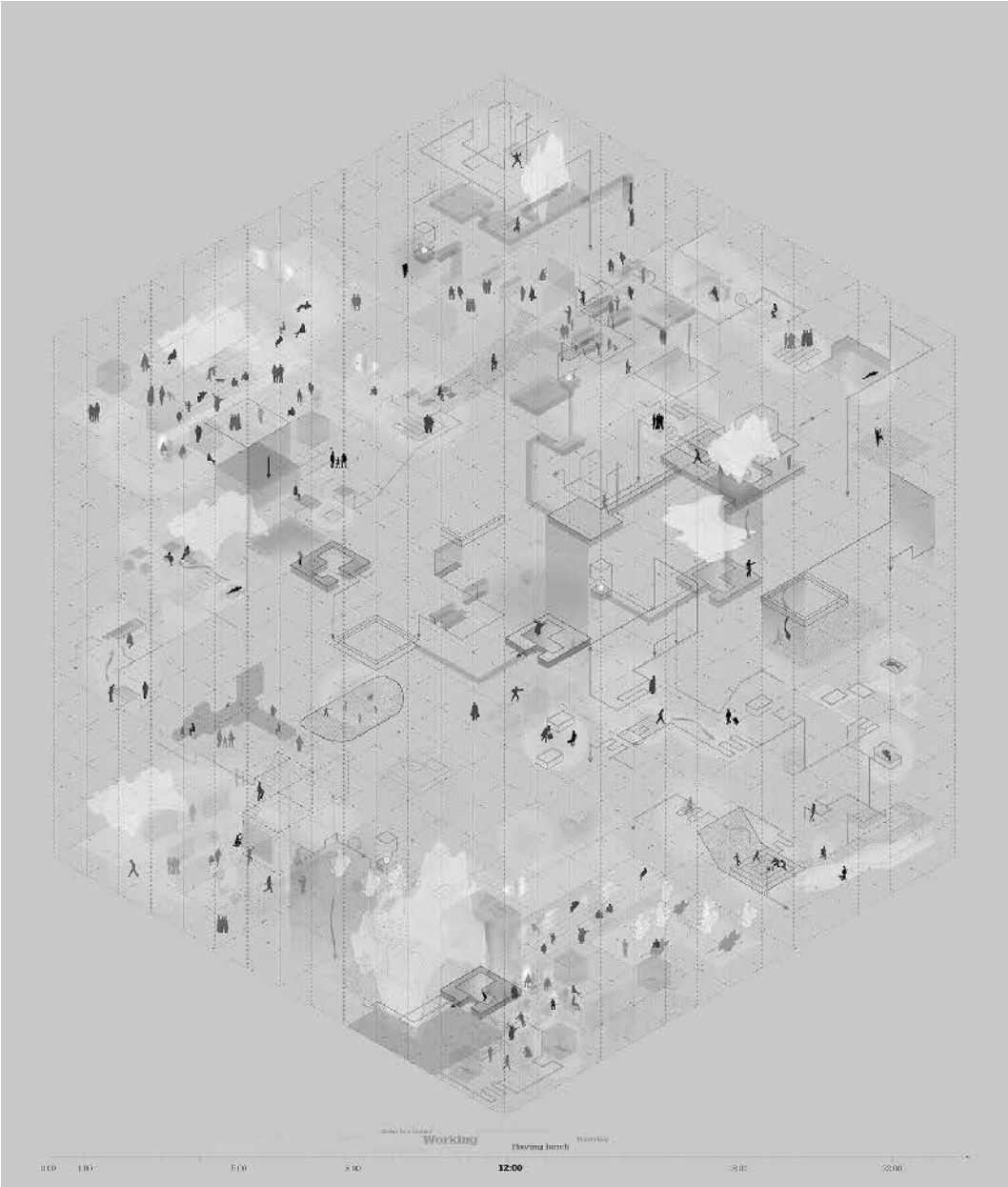
**The Why Factory Design
Studio: Design Lab 1**
Biodegradable City:
Where Nothing Stays
(Giovanni Bellotti)

**The Why Factory:
Actualities Workshop**
Robotic City, The Library
of Speculations



The Why Factory:
Actualities Workshop
What if...? Scenarios that
change (y)our world, (y)our
city and (y)our block

The Why Factory:
Future Models 1–
Scripting Seminar
Future Models,
Accessibility Diagram



The Why Factory
Graduation Studio –
Wegocity: Tailor made
housing over time
Click City, When do we
need walls? (Lucile Dugal) /
The Shared Block:
When do we want to share?
(Niels Baljet)

The Graduation Studio Explore Lab is from its origin a student initiative. Explore Lab offers students, working together a chance to determine for themselves the content of their thesis year, and to explore their individual fascinations through both their individual projects and a collective educational programme. Exploration takes place through both research and design, and eventually through bringing the two together in the final products and presentation. Each edition of Explore Lab is therefore a unique educational experience shaped by the students, their fascinations and the choices they make. More formally, Explore Lab is defined as a ‘research driven graduation-laboratory for exploring fascinations in the built environment professions’.

Explore Lab is a thesis laboratory for students with a unique fascination that cannot be explored in any of the regular thesis labs. This opportunity is only for highly motivated students with an obsessive interest in a specific question and the ability to lead themselves and others in theoretical and design research. Explore Lab is open for students from all tracks. While engaged in their own fascinations, the students work together to design their own curriculum including workshops, lectures, excursions and visiting critics. Students do not consume Explore Lab; they create it.

The students of the Explore Lab are responsible for the programme and the agenda through the thesis year. They are expected to work at the faculty as much as possible. Learning in Explore Lab takes place as much in the discussions between students and through student organised activities as through instructor led activities. Particularly, students are expected to share their work with each other and to provide and receive constructive critique of and from their peers.

Professor Peter Russell	Staff Robert Nottrot, Martijn Stellingwerff, Elise van Dooren
Guest Teachers Tom Avermaete, Henri van Bennekom, Herman van Bergeijk, Nimish Biloria, Inge Bobbink, Marina Bos-de Vos, Gregory Bracken, Siebe Broersma, Leo van den Burg, Cécile Calis, Olindo Caso, Roberto Cavallo, Ype Cuperus, Elise van Dooren, Alijd van Doorn, Machiel van Dorst, Salomon Frausto, Filip Geerts, Ulf Hackauf, Eric van den Ham, Klaske Havik, Patrick Healy, Carola Hein, John Heintz, Frank van der Hoeven, Erik Jan Hultink (IO), Christien Janssen, Pierre Jennen, Olv Klijn, Peter Koorstra, Stavros Kousoulas, Jeroen van de Laar, Jerzy Latka, Qu Lei, Nicola Marzot, Hubert van der Meel, Jorge Mejía Hernández, Paul Meurs, André Mulder, Nelson Mota, Robert Nottrot, Roel van de Pas, Ton van der Pennen, Armina Pilav, Mark Pimlott, Pierijn van der Putt, Adrien Ravon, Stephen Read, Hilde Remoy, Eireen Schreurs, Lara Schrijver, Diego Sepulveda, Michiel Smits, Heidi Sohn, Martijn Stellingwerff, Egbert Stolk, Michela Turrin, Hans Teerds, Rene van der Velde, Jan van de Voort, Cor Wagenaar, Luc Willekens, Willemijn Wilms Floet, Leontine de Wit, Saskia de Wit, Engbert van der Zaag, Sake Zijlstra.	

Thesis Project Explore Lab
Robert Nottrot*, staffmembers and guest teachers

The design project correlates to the thesis project in other laboratories. It is the ‘master piece’ in which the student demonstrates their mastery of their chosen profession. For architecture students this is the design of a building. Explore Lab only accepts design projects that are not facilitated by other studios. Typical themes are: third world problems, use of our senses, sustainability, disaster areas, health and care, etc.

The project ‘Pavilions for Okana’ by Ellen Rouwendal and Laura Katharina Straehle was set up as a ‘Design and Build’ Studio combining architectural design with the practical experience to realize it in a certain context. The project goals were to *design* a prototypical pavilion structure for multifunctional public use in the rural areas around Lake Victoria and to *build* this first prototype as a community centre in Okana (West-Kenya). With a focus on simple, innovative and sustainable solutions, the community centre is a place for educational and entrepreneurial activities, sharing knowledge and connect to the world. Mentors of this project were: Thijs Asselbergs, Marcel Bilow and Nelson Mota

Workshop Explore Lab
Robert Nottrot

Explore Lab is created each year by its students. To this end the students are required to design and organize a series of educational offerings, which we gather together under the term workshops. The workshop course is explicitly student driven. Students must develop a collective educational

programme addressing themes common to their various fascinations. The workshops may take the form of workshops, lecture series, charrettes, excursions, classes, visiting critics, pin-ups, etc. Notable examples have included a lecture series on environmental psychology, a workshop on literature in architecture, an exchange with students at the University of Manchester and a charrette on a design for a competition.

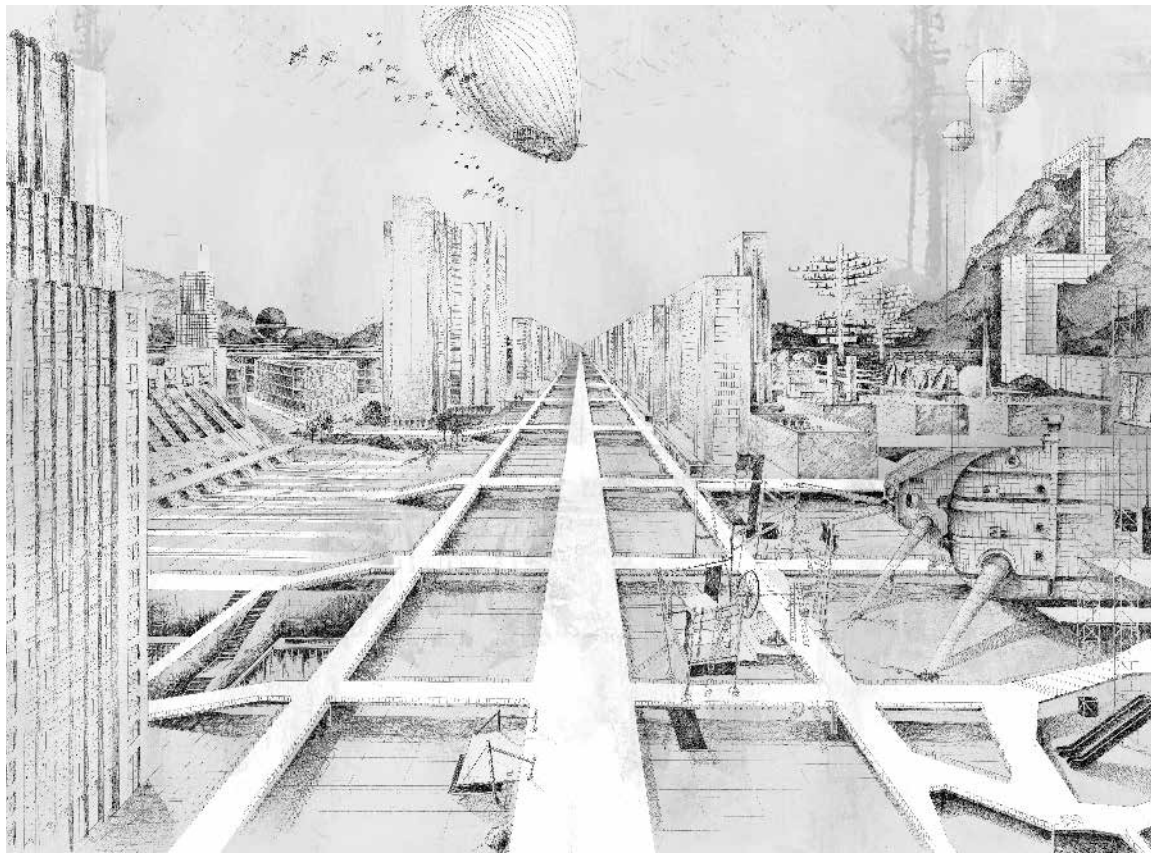
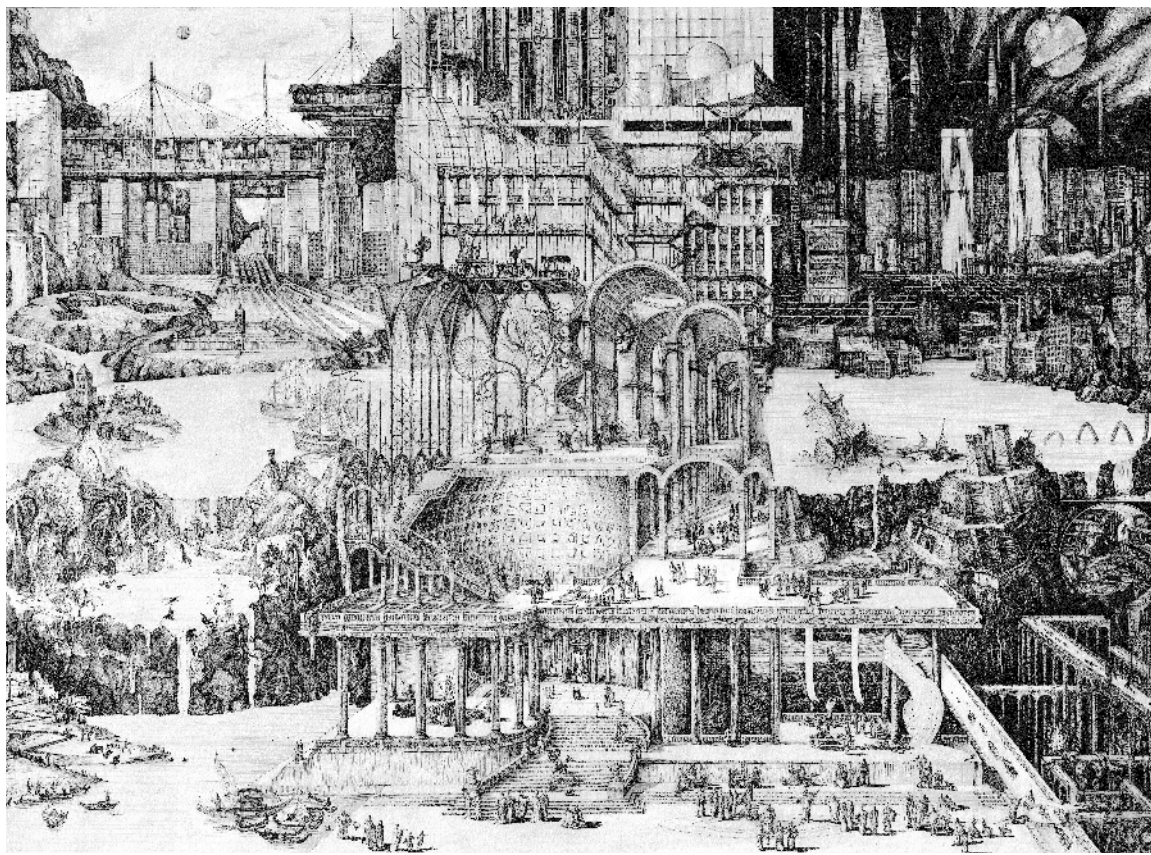
Research Explore Lab
Robert Nottrot*, staffmembers and guest teachers

This course embodies the research component of the Explore Lab graduation studio. The research to be carried out will be complementary to the student’s graduation project and will derive from their individual fascinations. Rather than merely supporting the design of the thesis project, this research product must deliver ‘findings’ which are of use to others – students, professionals or researchers.

The foundations of what we call *civilization* were all laid by utopians. Today, we should once more fix our gaze on the farthest horizon of time: We have to create Utopia. In her thesis ‘The Institute of Utopianism’ Carlijn Kingma has explored how architecture can be more than just a building, how it can be a language through which we resonate on. How we can understand history, value and science, and eventually, how we can steer towards a better version of life. The thesis was mentored by Robert Nottrot, Patrick Healy and Jan van de Voort.



Thesis Project Explore Lab
Pavilions for Okana.
Library Pavilion, as built
Community centre, as built
(Ellen Rouwendal, Laura
Katharina Straehle)



Research Explore Lab
The Institute of Utopianism.
A History of the Utopian
Tradition / Archive of
Ideologies (Carlijn Kingma)

The Faculty of Architecture of the TU Delft recently has established the possibility to appoint visiting-professors in order to develop distinctive research programmes and challenging educational courses for the students. After the principals of the Spanish office of Cruz Y Ortiz and Jacob van Rijs of MVRDV, the principals of the Tokyo based architectural office Atelier Bow-Wow, Momoyo Kaijima and Yoshiharu Tsukamoto, were appointed to join the Chair of Methods & Analysis during the Fall of 2015. At the occasion of their visiting-professorship, this Chair initiated the project ‘Constructing the Commons’. The term ‘commons’ today is widely and extensively discussed within different theoretical frames of reference. Historically it refers to natural resources that we, the people, have in common. Resources that are not one’s property and are available to all: air, water, earth. Today, the term is used in very different ways in economic, social, and political theory, as well as within the creative industries. The project ‘Constructing the Commons’, investigates the commons from a tangible perspective, from an architectural point of view.

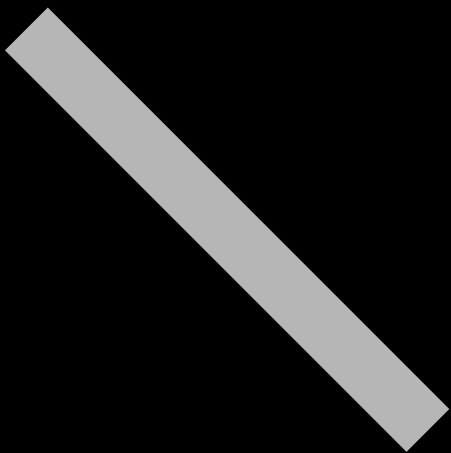
The ‘Constructing the Commons’ project reflects upon the contemporary practices of architecture and urban design by probing into the figure and project of the commons. During the visiting professorship, the Chair developed a series of different workshops, research seminars and educational projects in cooperation with Atelier Bow-Wow. As a final event, a conference and exhibition was organized, where renowned academics and designers – amongst them Richard Sennett, George Baird and Margaret Crawford – reflected upon the multiple challenges that the commons pose today to the fields of architecture and urbanism, but also to the domains of sociology, political sciences, and philosophy.

Atelier Bow-Wow
Constructing
the Commons

Hosting Chair
Chair of Methods
and Analysis

Professors
Yoshiharu Tsukamoto
and Momoyo Kaijima
(Atelier Bow-Wow,
Tokyo)





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Research in the field of architecture can take many forms, from artistic to technical, from material to theoretical. At the Department of Architecture research is first and foremost understood as a cultural venture in which architectural design is considered as a heuristic and architecture is understood both as an artefactual and a reflective realm. The oscillation between these different notions of design and architecture characterizes the research that is presented here.

Typical for the research at the Department of Architecture is that it starts from the premise that architectural knowledge has its proper character, which allows architects to address a variety of societal issues in innovative ways. Activating this distinctive explorative capacity of architecture, understanding its characteristics and developing its potential, are at centre of our research projects. The approaches through which this can be achieved are multiple and illustrate the broad horizon of research methods and perspectives that characterize the field of architecture.

The department takes a leading role in two large research programmes 'The Architectural Project and Its Foundations' and 'Design and History.' These programmes share the ambition to have an impact in the field of architectural and urban sciences, but also beyond. Many of us hold that research within the field of architecture gains its relevance from the way that it is 'situated' within the wider cultural field, both in terms of the issues that are addressed and concerning the dissemination of research results.

Hence, it should come as no surprise that the various research projects that are presented in this section maintain an engaged relation with the field of practice and society at large. It is characteristic for the Department of Architecture that intense collaborations with a broad variety of cultural actors are pursued – ranging from design practitioners to cultural institutes – and that our research results are not only presented on academic fora but also in international publications, events and exhibitions that aim to inform a wider public.

In the 1960s the German architect Oswald Mathias Ungers already maintained that: "Architecture represents a dialogue with and analysis of reality, that means that architecture is, at the same time, a result of the dialectical process between reality and the ideal generated from reality." It is this Janus-faced capacity of architecture that seems to be activated in the different research projects that are presented in the following pages and that offers them their very proper character.

The research programme *The Architectural Project and its Foundations* focuses explicitly on architecture as a *field of expertise*; a field in which making and thinking are inextricably linked. The programme regards the ‘architectural project’ as the cornerstone of architectural practice and reflection.

The research programme *The Architectural Project and its Foundations* regards the architectural project as the junction where a complex combination of cultural, social, functional, economic and ecological factors is articulated as a concrete spatial proposal. This articulation requires a specific expertise that characterizes the discipline of architecture. Precisely this expertise is at the centre of the research programme. The research programme examines the development of architectural design – focusing on the changing definitions of architecture, the transforming approaches of analysis and design, and the position architects can take in this context – with the goal of providing new perspectives on how we think, design and build today. The programme takes a clear position balancing scientific research with a strong link to societal questions and the field of architectural practice. As a result of its particular profile, coupling fundamental and applied research, theory and architectural practice, the Department has a long tradition in valorising its research not only through standard academic channels, such as peer-reviewed journals and academic lectures, but also through public debates and seminars, as well as exhibitions for a broader public. All of these are understood as systematic research outcomes that contribute to scientific knowledge.

The programme is composed of two sub-programmes, each containing multiple research groups. *The Architectural Project* sub-programme encompasses design-led investigations of how architectural projects can perform at the scale of the building, the city and the territory, while the *Foundations* sub-programme studies the theoretical, methodological and historical underpinnings of the architectural project, investigating architectural perspectives, approaches, instruments and disciplinary boundaries.

The research programme positions architecture as a field of expertise with its own specific logics, approaches and instruments. The investigations of all groups within the programme are geared towards a better understanding of the character of this expertise (*Foundations* sub-programme) and its capacity to engage with complex cultural, social, ecological and economic issues (the *Architectural Project* sub-programme).

Un-war Space¹

Researcher: Dr. Armina Pilav
(Postdoc Marie Curie Fellow at
Chair of Methods and Analysis)
Research supervisor:
Prof.dr. Tom Avermaete

Un-war Space is a collective research project, granted by the EU research and innovation programme Horizon 2020, that aims to develop experimental approaches to understand spatial practices and representations that are made by citizens who were, and still are, engaged in processes of ‘un-doing war’ – both spatially and culturally – in contemporary war and post-war landscapes. The human and spatial experiences that were born from the recent war in Bosnia and Herzegovina (1992-1996) form the basis for this research. It takes the military siege of Sarajevo as the ground for understanding and uncovering the social and spatial transformations that turned material destruction and dysfunctional urban conditions – that affect mobility, infrastructures, services and the intense fear of living in the dangerous situation – into functional spaces of collaboration for survival, protection, cultural production and spatial reproduction of individual and shared living spaces; resulting in a redefinition of homes, buildings, streets, neighbourhoods and the city itself. In these processes the urban area and the surrounding nature became for Sarajevans both a resource for life and a source of death. Our time distance to the end of the Sarajevo siege and the war in Bosnia and Herzegovina (1995/1996), allows us to conceive of Sarajevo in the time of war as an experimental and dynamic space that produced common material and human systems that transformed the pre-war, practical

context and the established images of everyday life.

The project explores the production of, and reflection on, un-war space through several cross-themes:

- the production of military, militarized, war space, materials and knowledge
- the production of un-war space, materials and knowledge in the war city and landscape
- the un-doing war and experiential models of spatial resilience the common space vs war
- space and the transformation of ownership
- the existing knowledge and image of the war in media, popular culture and education
- the display of the un-war space
- the role of the artists, architects and urban planners in the war city and landscape

Next to the everyday practices and representations of citizens this research will rely on the work and engagement of architects, writers, philosophers, artist, filmmakers, curators and other cultural actors who worked, and are still working for, the creation of the spaces and cultures of un-war.

Un-war Space aims for a comparative exploration of the spatial typologies and architectural materials of the war and un-war spaces, their intersection and temporality considering also recent wars in other countries and violent urban events in officially non-war zones. After terrorist attacks in cities as Brussels, Paris and Istanbul we witnessed how fast non-war urban zones can become militarized spaces that entail the capacity to transform into war space and the battle terrains. The intended outcomes of the Un-war space research project are: an on-line open archive

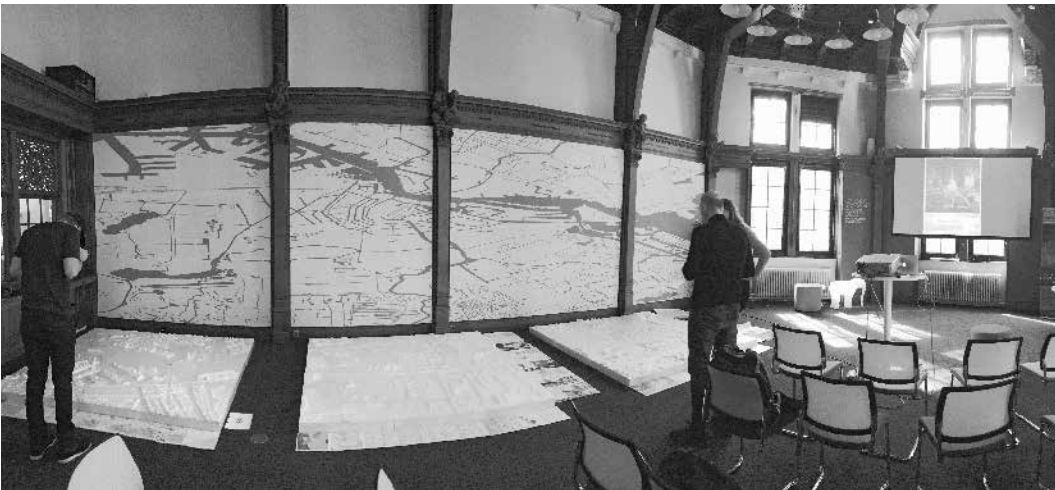
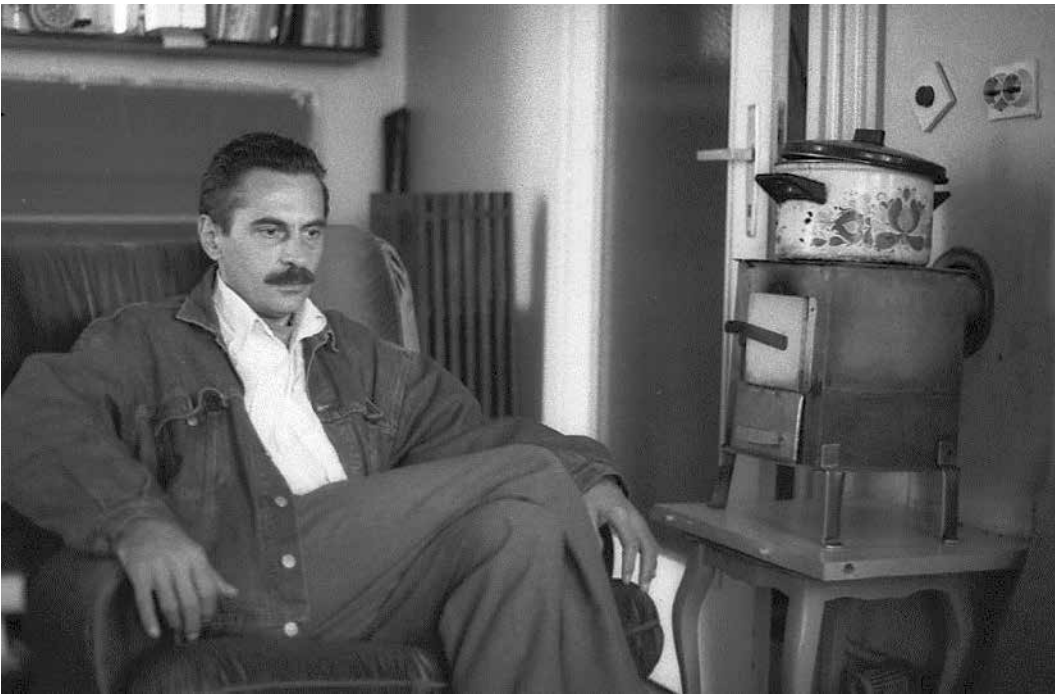
hosted by TU Delft library, a book about cross media methods and analysis of the war and un-war spaces, a peer-reviewed paper on intersection of architecture and media studies, and a public inter-scale exhibition in Netherlands and Bosnia.

1. I learned about the term un-war from the text ‘Un-war’ written by Polish born artist Krzysztof Wodiczko and published in Harvard Design Magazine, no.42, 2016, 54-56.

Highway and City

Roberto Cavallo*, Filip Geerts*
Researchers: Valentina
Ciccotosto, Manuela
Triggianese, in collaboration
with: Fransje Hooijmeijer
(Department of Urbanism)
Granted by Delft Deltas –
Infrastructures and Mobility
Initiative

The project *Highway and City* explored challenges and opportunities along the ring roads of Amsterdam, Rotterdam and Utrecht, testing possible and probable effects of technologically advanced solutions concerning mobility by means of design for concrete situations. Starting from the study done by West 8, *Research to a Healthy Relation Between City and Highway* (2013), the TU Delft research team took a closer look on the various infrastructure components, their transformations and impact on several scale levels. Rather than adopting a generic and diagrammatic approach to the effects of the sum of speculated technologies and practices of the near future concerning personal mobility – self-driving cars, zero-emission cars, and car sharing – a situated approach was adopted, interested in the impact on real and specific environments in an existing and particular



planning culture. By focussing on spatial, accessibility and environmental challenges, the main objective was to come up with new insights on operational directives and tools.

Amsterdam Urban Makeover Scenario 2025

Researcher:
Manuela Triggianese
(AMS Research Fellow)
Research supervisor:
Prof. ir. Kees Kaan
Granted by AMS Strategic
Research Support

In the near future cities will assume a different physical shape as a result of fast and smart innovations and this shape has to be defined and designed. For planners, architects and designers, the challenge is to translate the impact of these rapid changes into architectural research and design questions, to bring the topics of the Amsterdam Smart Vision to the domain of urban planning and design. In the context of the AMS research programmes, the Chair of Complex Projects will start a new research theme: Cross-over/Visualization. The Chair is interested in building the bridge between research and education through research-by-design methods. To this end, a scenario analysis will be conducted, involving researchers, experts and stakeholders, starting from selected urban areas in the Ring zone of Amsterdam. The main research topics will be: Mobility, Health and Energy. The pivotal questions will be: 'How to deal with the growth of inhabitants and tourists, the extra demand for new housing, infrastructure, data and energy networks, climate change management, etc. on a time horizon up to 2025?' 'How to achieve substantial reductions in

district energy use, water use, and transportation emissions?' 'Which City do we want?' A framework of central issues and knowledge related to the Amsterdam Smart City vision will help to increase the awareness of shared values and responsibility for smart city-makers and to define the brief for innovative architecture and urban interventions for Amsterdam.

Making Space: Tools, Methods and Strategies for the Design of Affordable Housing in Emerging Economies (Cities)

TU Delft Global Initiative
Fellowship for Dick van Gameren

Rapid urbanisation in the emerging economies of the Global South is currently accommodated by development strategies that fail to address the emancipatory necessity of affordable housing design that respects the social and economic practices of its inhabitants and acknowledges its vital connection to accessible, public space as a generator for urban participation and inclusive societies. This research proposal aims to develop innovative and comprehensive design methods, enabling local designers, institutes and stakeholders to incorporate these values in future developments. The research is based on the case of Addis Ababa, Ethiopia's rapidly developing capital. The resulting design methods and design tools will be used and implemented by local partners EiABC (Addis Ababa University), the Ministry of Construction and Urban Development and the Addis Ababa City Administration. The Fellowship funds a four year PhD research. This position is given to Anteneh Tesfaye Tola.

Un-war Space
Sarajevo citizens in the
house during the war

Amsterdam Urban
Makeover Scenario 2025



Highway and City
Downgrading to Upgrade:
mauroparravicini architects,
Openfabric, Kartonkraft,
Noha and MOVE Mobility

Making Space
Example of the current
approach towards the
need for affordable
housing in Addis Ababa,
Ethiopia. Grand Housing
Programme, Mickey Leland
Condominium



The cross-departmental Design and History (D&H) research programme is built on the common understanding that knowledge of the past, and the spaces it has created, is an important prerequisite for designing the future. This research programme explores a wide range of knowledge and instruments relating to the origins, restoration, conservation, revitalisation and transformation of built heritage. We are convinced that this complex task requires an integrated approach.

The Design and History programme brings together specialised expertise in diverse fields ranging from materials science to design, history and theory. Our perspective is that preserving building materials, transforming heritage structures and landscapes, and designing new buildings in existing surroundings is inextricably bound with the context of the location as well as the history, the place and the materiality of the building. The D&H programme is innovative, integrated and multidisciplinary.

Researchers from the departments of Architecture, Architectural Engineering + Technology (AE+T) and Urbanism collaborate to take on this challenge from the varied perspectives of their own disciplines, times and scale levels. By integrating these discipline-specific perspectives, the members of D&H are able to tackle the complexities that characterise current research questions, driven by a rapidly changing society. The D&H programme therefore offers the opportunity to develop multidisciplinary research approaches and methods in a holistic framework, combining historical analysis with the study of cultural values, urban settings or states of conservation.

We have chosen 'resilience' as our collective theme. We define resilience as the capacity of materials, buildings and cities as part of associated social systems to respond to or recover from diverse challenges. We include in this understanding resilience ranging from tangible structures (materials, buildings or cities) to environmental challenges, as well as the resilience of people and their cities when faced with political, economic or social threats. The rapid growth or shrinkage of cities and populations coupled with functional adaptation and climate change, mandate the development of resilient solutions coupled with an inclusive approach to heritage that comprises historical analysis and design.

We focus on the following research themes:

Historical Landscapes
Historical landscapes – ranging from small private gardens to industrial areas, and from polders to city centres – have evolved as a result of constant spatial and social change. D&H explores emerging temporal and spatial questions related to fields of history and heritage, adaptive reuse and design. (Carola Hein, Reinout Rutte, Everhard Korthals Altes, Gerdy Verschuure, Marie-Thérèse van Thoor, Sara Stroux)

Heritage and Water
Water and the abundance or the lack thereof has created and formed diverse heritage structures. A comprehensive and interconnected approach to water is necessary to develop resilient spatial and built-environment practices, especially within the perspective of anthropogenic climate change. (Reinout Rutte, Gerdy Verschuure, Carola Hein, Barbara Lubelli, Rob van Hees)

Healthy Cities
All aspects related to healthcare research at the Faculty, including reuse, heritage and the historical evolution of building typologies in this field, are connected through the Health@BK platform. This platform is hosted by Design and History. (Cor Wagenaar, Wessel de Jonge, Vincent Nadin, Silvia Naldini, Ivan Nevzgodin, Lidwine Spoormans)

The Legacy of the 20th century
Building on established research by group members, we take a multidisciplinary approach to investigating the history, preservation and sustainable

adaptive reuse of the 20th century architectural heritage. (Marie-Thérèse van Thoor, Wessel de Jonge, Sara Stroux, Hielkje Zijlstra, Herman van Bergeijk, Leo Oorschot, Lidwine Spoormans, Marieke Kuipers, Wido Quist)

Materials in heritage
Heritage preservation requires knowledge of historical and current materials use and properties, service life expectancy and extension as well as innovative solutions for conservation of heritage fabric. (Barbara Lubelli, Rob van Hees, Wido Quist, Herdis Heinemann, Hielkje Zijlstra, Wessel de Jonge, Silvia Naldini, Charlotte van Wijk, Herman van Bergeijk)

ArchiMediaL
Volkswagen Foundation Grant
TU Delft (BK/EWI), VU Amsterdam, HCU Hamburg, Duisburg University
The project Archimedial was granted by the Volkswagen Foundation to Carola Hein with Jan van Gemert from EWI (TU Delft), Victor Boer (Vrije Universiteit Amsterdam), Beate Löffler (Duisburg University) and Dirk Schubert (HCU Hamburg). The development of new digital media in the last two decades has opened an enormous array of possibilities for the Humanities and has created vast opportunities for the use of digital representations of the built environment and of recently digitized historical sources. In cooperation between historians of architecture and urban form and computer scientists new tools for automatic building recognition of architecture and their parts will be developed, as available in inherently diverse digital media and on the web. The

project expands the framework of hermeneutic analysis through a quantitative reference system, in which discipline-specific canons and limitations are questioned. For the dialogue between the history of architecture and urban form this means a careful balancing of qualitative and quantitative information and of negotiating new methodological approaches for future investigation.

Re-Printing Architectural Heritage: Questions of original and representation in 3D print innovation
4TU Lighthouse Grant
A 4TU Lighthouse grant 2017 was awarded to Carola Hein, Michela Turrin (AE&T, TU Delft and Juliette Bekkering (TU Eindhoven) for a research project related to the high-definition scanning and 3D printing of a fragment of the Hippolytuskerk in Middelstum, connecting technology, heritage and design specialists. Terrorism and decay raise numerous questions about the preservation of famous monuments and about the documentation of its various stages. 3D printing may not offer itself for full-scale rebuilding, but this technology has unique potentials for recreating the appearance of the interior or exterior of buildings. This project includes high-definition scanning and 3D printing of a small section of a wall structure and painting of the, Hippolytuskerk in Middelstum. This project challenges high-precision 3D printing developed for paintings to take on the building scale, its multiple dimensions and materials, and to connect to heritage specialist and designers to rethink the applicability of the new technique in academia, practice and education.

Print Replicas of Architectural Heritage

Creative Industries KIEM
Grant Award

A Creative Industries KIEM Grant Award was awarded to Ulrich Knaack, with Carola Hein, Joris Dik and Magriet Ikema Hommes for a project that brings together scholars from three departments of TU Delft, several private companies and the Mauritshuis, to explore the potential of a reconstruction of the original state of the 'Golden Room' of the Mauritshuis (1718) through a thin-layer 3D reprint of a section. This room is effectively an art work in which paintings, architectural and sculptural elements together form an ensemble. The project proposes to reprint the paintings and its architecture in its reconstructed original state, recreating a long lost spatial and esthetical entity. This project will only allow us to scan and reprint a small section of the room, but it will allow us to test several novel scanning and production techniques. It will also set the stage for a conversation among scholars, policy-makers, heritage scholars and companies to contextualize this type of reproduction, its potential and challenges. We will then use this project as the stepping stone for a scale up and the production of a larger section.

Petroleumscares along the Maas: Visualizing oil's impact and promoting citizen science

Creative Industries KIEM
Grant Award

A Creative Industries KIEM Grant Award enabled Carola Hein, with colleagues Alexander Koutamanis and Paul van der Laar (Erasmus University), to continue research on an augmented

reality tool developed with Lighthouse 2015 funding and to develop an exhibition entitled '*Petroleumscares along the Maas: Visualizing oil's impact and promoting citizen science*' based on Hein's research. This research begins with the insight that the diverse architectural emanations of oil – including refineries and storage sites, office buildings and gas stations – are connected through their relation to a single commodity and a select group of corporations. The built environment serves the physical and financial flows of the oil industry and, in part through its representations, carries cultural meaning. The goal was thus to understand how petroleum has been written into architectural and urban practice and representations, and how these forms will shape future design and heritage decisions.

Rosemary Wakeman NWO Visitor's Grant for Rosemary Wakeman

The grant allowed Professor Rosemary Wakeman from Fordham University to contribute to the work of the Chair History of Architecture and Urban Planning and the Design and History research group through various research activities notably on European urbanization and flows of goods and people and the impact on urban development.

Research on planning manuals Grant by the van Eesteren-Fluck and van Lohuizen Foundation

This project aims to give insight into the dissemination of knowledge within the discipline of town and urban planning and the relationship with the practice. The intention is not to discuss

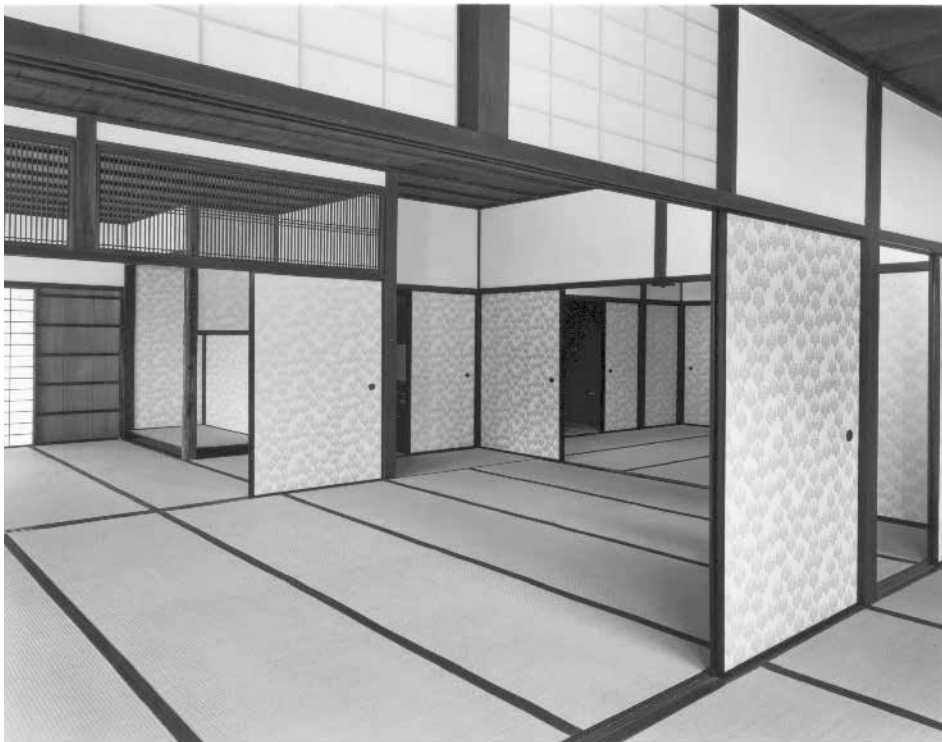
only technical manuals but also manuals which have a more cultural content and which are ideologically interesting. This project begins with an extensive catalogue of planning manuals to map the cross references between them. The analysis provides the groundwork for understanding the dissemination of ideas and cross-cultural exchanges that were fundamental to urbanism.

Japanese Cities and Transnational Urbanism

Foreign planners and historians have long considered Japanese urban planning to be a practice and a tradition almost entirely separate from their own. Yet planning and planning history in Japan emerged in the mid-19th and mid-20th century thus respectively at almost the same time as planning and planning history in Europe and America. And Japanese practitioners and scholars carefully observed foreign practices and integrated aspects of them into their own work while building on long-standing Japanese traditions of urban form, and while also exporting their experience and knowledge of the East Asian region to both colonial and post-colonial settings. But rather than engaging with this emerging parallel planning system, foreign practitioners commented on transforming Japanese cities and interpreted them for inspiration and interpretation; they often focused on visuals, examining them from their own point of view and ignoring the Japanese literature and local debates. Whether Western or Japanese, the historiography of Japanese planning similarly shows parallel trajectories that diverged according to specific language



Petroleumscares along
the Maas



Japanese Cities and Transnational Urbanism
Lecture by Carola Hein:
'Tatami: Floor Cover, Building Block and Lifestyle'

Port Cities, Urban Waterfronts and Cruise ships
Naples

and cultural backgrounds, and also according to disciplinary or methodological interests and interpretations. Studying the case of planning history in Japan allows us to question and challenge the established interpretations and their history and to identify disciplinary specificities and diverse cultural backgrounds. It makes possible a richer planning history, one that acknowledges a broad range of different backgrounds. Exploring planning history writing inside and outside Japan, we see different idioms that are related to specific interpretations, terminologies, and representations or perceptions of planning, but also to the use of planning primary materials, written and in imagery.

Carola Hein was guest editor for the special section 'Japanese Cities in Global Context', of the *Journal of Urban History*, 42:3 (2016) and wrote the chapters 'Imperial Visions and City Planning: Visions for Datong in the 1930s' and 'Tange Kenzo's Proposal for Rebuilding Hiroshima' for the book *Cartographic Japan: A History in Maps*, edited by Kären Wigen, Sugimoto Fumiko, and Cary Karacas (Chicago: University of Chicago Press, 2016). Furthermore, she lectured in the Het Nieuwe Instituut in Rotterdam on 'Tatami: Floor Cover, Building Block and Lifestyle' and at Tokyo University on 'Japanese City Planning in Global Perspective'.

Global Landscapes of Oil

The oil industry is a powerful actor in the transformation of the built environment, even without official planning powers. In conjunction with public institutions, they have constructed industrial structures and buildings of diverse scale,

types and forms and have helped to shape regional landscapes. Together, public and private actors have transformed not only our physical environment but also our lifestyles around the global flows and networks of the production, transportation, resale and consumption of oil.

In October 2016 Carola Hein lectured at IIT in Chicago on the global petroleumscape to set stage for the workshop that investigated the ways in which the discovery and export of petroleum from the Persian/Arabian Gulf during the first half of the twentieth century led to cultural, economic, and social changes with significant architectural and urban consequences in the region and beyond. In another lecture at OCAD University in Toronto Hein used local case studies from the United States, Northern Europe, and China, to explore physical spaces and cultural manifestations of oil on a global scale.

Several publications by Carola Hein on this theme include: 'Rotterdamse olie-industrie in historisch perspectief' for the online magazine *Europoort Kringen* (europoortkringen.nl), 'Imagining Fossil-Free Futures Over Contemporary Petroleumscales' in *Atlantis*, issue 26.3 (2016), 'Analyzing the Palimpsestic Petroleumscale of Rotterdam' for the *Global Urban History Blog* (globalurbanhistory.com) and 'Refineries (Oil)', in *The Encyclopedia of Greater Philadelphia* (philadelphiaencyclopedia.org)

Port Cities, Urban Waterfronts and Cruise ships

People have redesigned coastlines – creating ports, shaping waterfronts, and building cities – to connect water and land.

Specialists from many disciplines have explored the function and design of the water-land transition over many centuries. Among them, planning as a discipline engages both with the functionality of working ports and the design of the waterfront for the urban public. The recent boom of cruise ship tourism with its migrant crews and mobile tourists relies heavily on the revitalization of historic centres and existing ports, as well as on the existing migration-related infrastructure. Exploring the development of working ports and the revitalization of abandoned inner-city waterfronts since the 1960s, these papers review planning and planning history literature in regard to the specific appreciation of water.

This year, Carola Hein was invited to join a moderated conversation at Hiroshima University with Norioki Ishimaru to explore similarities and differences in the planning of port cities in Europe and Japan. Publications by Carola Hein on this theme include among others: 'Port Cities and Urban Waterfronts: How Localized Planning Ignores Water as Connector' in *Wires Water*, issue 3:3: 419-438 (2016), 'Port cityscapes: Conference and research contributions on port cities' in *Planning Perspectives*, No 31.2, 313-326 (2016), 'Writing Port Cities' and 'Universities and Port Cities: Stumbling Block, Place Filler or Innovation Hub' for *PORTUS online magazine* (portusonline.org)

The Graduate School for Architecture and the Built Environment (A+BE) is one of TU Delft's eight graduate schools. At A+BE, Dutch and international PhD candidates graduate in Architecture, Building Technology, Urbanism, Landscape Architecture, Geomatics, Management of the Built Environment and Housing, covering such aspects as history, cultural heritage and sustainability. The Faculty of Architecture is globally renowned. Its international focus and diverse body of students create a stimulating environment for ambitious PhD candidates who wish to obtain a doctoral degree from a leading design academy/research institute. PhD candidates benefit from close interaction with world-class researchers and educators and close supervision. The full-time PhD programme takes four years. In 2016, thirteen new candidates started their PhD in the Department of Architecture. Their research covers a wide spectrum of topics, including the history of 'oil-based urban, architectural and cultural transformations', 'Chinese heritage practices' 'affordable housing' and the 'impact of war on the production of spaces'. On 12 October 2016, Birgit Jürgehake defended her PhD thesis 'The facade – an intermediary element between outside and inside. The appearance and presentation of twentieth century residential buildings in the Netherlands'.

PhD Defense

Dr. ing. Birgit Jürgehake:
The Facade – An Intermediary Element between Outside and Inside: The Appearance and Presentation of Twentieth Century Residential Buildings in the Netherlands
 Promoters: Prof. ir. Dick van Gameren (TU Delft) and Prof. ir. Wim van den Bergh (RWTH Aachen)
 Daily supervisor: Dr. ir. Hielkje Zijlstra (TU Delft)

The research focusses on the façade of the collective residential building in the Dutch city. At the beginning of the 20th century, architects had to answer the question of how to present a residential building which consists of a group of dwellings stacked onto each other and how to build up a transition from public to private. The interrelation between the building façade as a representational element, called *the face* or *the mask*, and as a border between outside and inside, called *the social filter*, is researched on collective housing projects within the urban context.

The high complexity of functions of the façade makes it a very sensitive element of the house. The façade is the skin of the house, a boundary between outside and inside, between public and private. Here the resident can react between a minimum and a maximum of contact with the world around the dwelling. At the same time it is the representational element, the *face* of the residence or even the *mask*. The façade sends signs to the observer, it tells a story.

The research aim was to show the development of the representational and the filtering functions of the façade in Dutch

residential buildings of the last century in relation to the society and the different attitudes. The development is set in an international perspective. Tendencies in design and ideas about the meaning of the façade are traced as well as the relation between the floor plans of the residential building and the façade. The intention was to obtain more insight into the various meanings of the residential façade, while focusing on aspects of aesthetics and the social aspects of privacy. The research has developed a method to analyse the façade of the collective dwelling in a new way.

New Candidates

Fatma Aliosman Culhaoglu:
Heteroscapes of Dissensus: Democratic Dispute and Space as Political Apparatus
 Promotor: Prof. ir. Michiel Riedijk (TU Delft)
 Daily supervisor: Dr. Sang Lee (TU Delft)

This dissertation offers a view on the relationship between spatial order and political power. Focusing in particular on the spatial aspect of political and ideological disagreements, the study intends to investigate the consequences of oppositional spatial tactics of/against power in relation to urban space. The proposal argues that in cases of political dispute (or dissensus), public place is used as their most effective tool. Subsequently, urban spaces operate as a political apparatus, where oppositional act takes place. The research aims to identify and frame such spaces, observing their supposed three major ways of intervention and accordingly expose how

the 'space of dispute': (1) acts as an emancipatory tool through which the multitude that have been silenced or not been able to express themselves oppose authority and its implementations; (2) introduces irregularity through transgressive spatial operations that activate new conditions and heterogeneous applications to the urban field; (3) accommodates *heterotopias* through the exclusion and un-recognition of the 'messy, ill constructed and jumbled' landscape of 'other places'. In order to clarify the ways oppositional power converts 'regular' space into its own political agent, this study will focus on the 're-appropriation of space' under the influence and invasion of foreign and conflicting agents.

John Hanna: Registering Conflicts: Spatial Production Under Traumatic Conditions
 Promotor: Prof. dr. ing. Carola Hein (TU Delft)
 Daily supervisor: Dr. ir. Marc Schoonderbeek (TU Delft)

Recognizing space as both an open product of social action and a structuring agency for further actions and spaces, this research investigates the impact of the trauma caused by the Lebanese civil war (1975-1990) and analyses its ramifications, on the production of spaces in Beirut. The project reconstructs a narrative of the everyday spatial practices in Beirut throughout the 15 years of the conflict. Following an interdisciplinary approach, it inscribes spatial production by means of combining narrative and archival analyses with mapping and extensive survey of the built environment and the war settings. The main objective is to provide a comprehensive understanding



The Facade – An Intermediary Element between Outside and Inside
Haagse Portiekwoningen
Copernicuslaan, Den Haag,
architect unknown.
The pictures show the project just after completion (1914) and in present day.



of traumatic urbanism through observing and deciphering the spatial patterns and practices followed by urban citizens during and after conflicts.

Elmira Jafari: Socio-spatial Representation of Oil Through the Lens of Media: Examining the Case of Iran During its Oil Boom

Promotor: Prof. dr. ing. Carola Hein (TU Delft)
Supervisor: Dr. ir. Martijn Stellingwerff (TU Delft)

Throughout history, energy consumption patterns have shaped cities and the mindset of people. Discovery of oil in Iran and more importantly, its subsequent increasing revenue, during the 1960s and 1970s, rapidly changed the international position of Iran. Therefore, during this booming period, oil-generated wealth bolstered the King power and his ambitious plans towards accelerating development of the country in many regards.

Whereas, oil financially supported modern urban development, particularly in the capital, socio-cultural adaptation was also necessary to make modernization more acceptable to the Iranian traditional society. To fill the gap between top-down governmental decisions and society, media played a substantial role in presenting and promoting a new lifestyle. Based on this framework, the main objective of this research is to investigate the urban visions in the development of Tehran by focusing on oil at the confluence of urbanism, society and governmental policies. Following interdisciplinary approach, this project explores the multiple ways in which the media helped implement an oil-based lifestyle

through the depiction, presentation and analysis of modern architectural and urban form. Accordingly, two best-selling magazines of that time, an architectural and a women's magazine, will be examined through the economic and political timeline of oil in Iran.

Diederik de Koning: Re-forming the Hinterland

Promotor: Prof. ir. Michiel Riedijk (TU Delft)
Daily supervisors: Dr. ir. Marc Schoonderbeek (TU Delft), Dr. ir. Filip Geerts (TU Delft)

This research looks at the way architect-educators have been engaged in the design of agricultural buildings in the post-war European countryside. Especially in Germany and Austria, and based on an older tradition, architects have considered the agricultural countryside to be an autonomous design question that was taught and researched at architecture faculties. During the last decades of the 20th century, these architect-educators engaged actively in an international discourse. Around the turn of the century, however, this tradition has come to somewhat of a halt throughout Europe. These days architects generally leave the design of new farm buildings and rural settlements to companies who specialize in construction. This research aims to bring back this topic to the architectural discourse by looking at the contemporary agro-industrial building industry in a similar way as architects previously looked at anonymous farm structures. As a didactic tool, the drawing gives key insights in how to once again educate architects on the topic at architecture faculties.

Li Lu : Space for Being: Nearness within Chinese Vernacular Built Form and its Meaning to Contemporary Architecture and Urban Design

Promotor: Prof. dr. ing. Carola Hein (TU Delft)
Daily supervisor: Dr. ir. Gregory Bracken (TU Delft)

Man has long been intimately related to his environment, but this relationship has been weakening since the industrial revolution. The German philosopher Heidegger identified this intimacy of relatedness and interpreted it as 'nearness', following on which, this research argues that 'nearness' is a significant spatial quality that makes man aware of his state of being as human beings. Hypothetically, rooted in man's remote instinct, this perception of being can arouse deep emotional and spiritual responses; otherwise, various problems occur.

Although nearness continues weakening in the modern built environment, it has been less of a problem in Chinese vernacular spaces. There, people's state of being has been integrated into physical spaces during long time evolution. Through two case studies on different types of vernacular built forms, this research explores 'nearness' within Chinese vernacular spaces. In conclusion, it develops a model of describing and understanding nearness within Chinese vernacular built forms, and explores its meaning in modern architecture and urban design.

Sitong Luo: Urban Interstice: Discovering the Different Temporalities of Place as a Key for Design

Promotor: Prof. dr. Tom Avermaete (TU Delft)
Daily supervisor: Dr. ir. Saskia de Wit (TU Delft)

This research looks into leftover spaces inside city. As interstices, those spaces are in between other functioning spaces and stop in the interval of urban plan. This statue of in-between both in terms of space and time offers an 'otherness' to complement and reflect on currently organized and over controlled urban environment. The essential quality of urban interstice is in its indeterminacy and the key to address their indeterminacy lies in their location and their imbedded process. This research intends to explore a design method for urban interstice to manifest its past trajectory and on-going process. The method is explored by analysing an urban interstice as a temporality, answering the question: what are different temporalities in an interstice and how a designer responds to them. This method facilitates the interstice as a place of becoming instead of a fixed product, giving voice to heterogeneous components that expanding the understanding of our everyday urban environment.

Gökçe Önal: Translation of the Built Environment Through Networks of Flux: Disclosing the Spatial, Perceptual and Representational Complexities of Urban Daily Movement and the Emergent City Image

Promotor: Prof. ir. Michiel Riedijk
Daily supervisor: Dr. ir. Marc Schoonderbeek

Setting out on the manifold extents of transportation technologies and the realms within which they operate, both physical and virtual, this research investigates the changing nature of urban representations in relation to the perceptual extents of infrastructure networks. Central to this research stands the notion of gaze: while mechanisms of urban movement substantially operate on a vehicle-based flux of network, the virtual realm constructs a distinct set of reality and an array of infinite actions. The mobilized gaze, respectively, has by far transcended the extents of the human scale and maintains a rapid course of transformation still. Of specific interest for this research is the set of visual codes and the emergent city image intrinsic to the ephemeral dimension of the urban form, as the study aims to develop the necessary tools in translating this complexity into a viable array of vocabulary – in the process of which pertinent instruments and techniques of visualisation will be probed within and outside the disciplinary field of architecture.

Rose Sarkhosh: Iranian Oil Cluster (1908-1980): The Impact of Global Actors' Networks and Flows on Shaping Khuzestan's Oil Modernity

Promotor: Prof. dr. ing. Carola Hein
Daily supervisor: Dr. Reinout Rutte

Over the last 150 years, oil has created a global network that has extensively changed the built environment around the world, while responding to local particularities. Using the Iranian region of Khuzestan, location

of the Iranian oil fields between 1908 and 1980, as the main case study, this research explores the diverse networks of actors that have co-shaped the oil spaces and people's lifestyles through oil-related buildings, infrastructures and their representation. The project explores the modernization of the region at different points in time, and aims to understand how global flows have created evolving oil modernities on a local scale over time.

Wenwen Sun: Chinese Notion of Public Space: Towards Another Design Practice in Northern Chinese Capitals

Promotor: Prof. dr. Tom Avermaete (TU Delft)
Daily supervisor: Dr. ir. Maurice Harteveld (TU Delft)

This research explores public space in the context of North China (post 1912) – an explicitly geographic and cultural area where the notion public space is used increasingly due to globalization and the influences from the West. It is used in many ways and applied to many spaces in China, though with little thorough study of what we 'know' locally about the signified phenomena.

What are the multiple meanings of public/public space in Chinese society and to what extent does the multiplicity of public match with ordinary urban life in North China? As such outlined in an epistemological manner, based on a bilingual literature review on Modern/Late-Modern theories of the public and public space, this research has engaged in a comparative perspective that ensures a legitimacy of cross-culture exchange of knowledge and principle, aiming at understanding the multiple



Registering Conflicts
Traces of the civil war on the architectural setting of Beirut

Heteroscapes of Dissensus
Gezi Protests, June 11 2013



Re-forming the Hinterland
Gut Lichtenberg designed
by Franz Kießling

The Intimacy In-between
Hongcun village in Anhui
Province as a case for
studying 'nearness' within
Chinese vernacular spaces

Urban Interstice
The interstitial space along
highway A59 in the city
of Duisburg

meanings of public space in Chinese context and generating knowledge for an alternative approach of designing public space in the future.

Fatma Tanis: Izmir's Port City Culture as a Cross-cultural Construct: Narratives of Izmir's Border Crossing Practices Since the 16th Century

Promotor: Prof. dr. ing. Carola Hein (TU Delft)

Daily supervisor: Dr. ir. Klaske Havik (TU Delft)

Diaries, letters, novels, poems, engravings, consular reports, photographs, policy papers and planning reports help to construct local historical narratives, therewith setting the stage for planning interventions. Port cities with their long-standing and diverse histories, their global networks and changing fates have attracted numerous commentators and decision-makers have used them carefully to help build a local port city culture. This local culture thrives of and includes evolving international relationships, goods, people and ideas. Its locus is the contact zone, a range of diverse spatial figures – industrial, residential, leisure, religious, education, offices – that are centred around the waterfront but also dispersed through the city. This thesis explores the importance of port city culture through a narrative analysis of social-spatial developments in the Turkish port city of Izmir. The research investigates how city was constructed by short and long term immigrants and how narratives took position during this construction.

Anteneh Tesfaye Tola: The Making of Places of Coexistence: Addis Ababa

Promotor: Prof. ir. Dick van Gameren (TU Delft)

Daily supervisor: Dr. Nelson Mota (TU Delft)

Stretching between meeting global development goals that uphold social welfare and local needs and demands for compatible urbanisation, cities of the global south such as Addis Ababa are undergoing massive reconstruction. Currently, mass production approaches, that do not recognise contextual variables that could generate necessary qualities, has resulted in a redundant application of limited options and loss of local identities. The low-density urban quarters that are characterized by inclusive urban places that allow sharing of resources and sustainable development, offering equitable opportunities to dwellers of different walks of life are being replaced by strong social and functional structures of segregation.

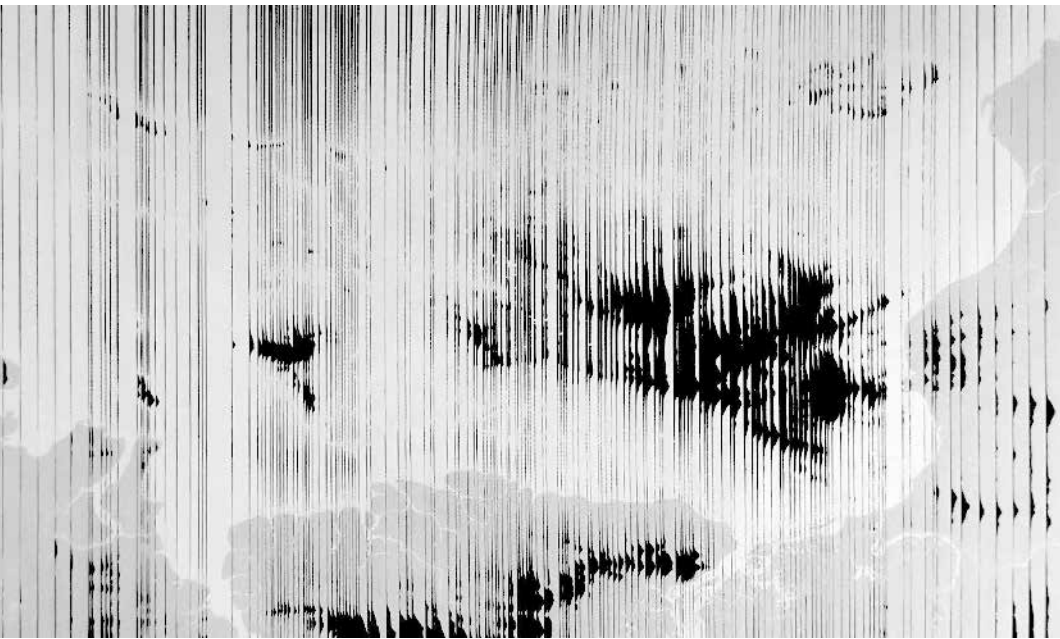
By taking housing as a protagonist agent of urbanisation and understanding physical and spatial patterns of coexistence of different uses, social classes and cultural and ethnic identities in the city of Addis Ababa, this research attempts to investigate densification methods, tools, principles and guidelines that recognize coexistence and inclusivity in the inner core of Addis Ababa standing critically against the current urbanization trend that eliminates significant genes of the city and devalues the need for places of constructive coexistence.

Kaiyi Zhu: Analysis of the Translation and Interpretation of European Conservation Concepts and their Application in China since the 1920s

Promotor: Prof. dr. ing. Carola Hein (TU Delft)

Supervisor: Dr. Marie-Thérèse van Thoor (TU Delft)

In the process of rapid urbanization in China, a great number of historic dwellings and neighbourhoods have vanished. This resulting urban transformation has generated an increasing discussion on changing architectural conservation ideas and practices. Since the establishment of the first conservation committee in the 1920s, conservation of heritage in China has struggled to define itself. Two periods of translation, interpretation and application of foreign conservation notions and principles can be observed. This research first analyses the discourse generated by early translations of regulations from European countries and of universal-agreed charters and principles. It then investigates the multifarious interpretation of conservation notions by Chinese professionals in regard to their specific cultural and educational background. Finally, the research explores practical examples of heritage conservation and therewith aims to revise the perspective of the history and understanding of conservation. Taking Shanghai alleyway houses as case study, the main outcome of this research is to formulate a systematic framework for a conservation practice manual that addresses both theoretical and practical issues, including selecting heritage approaches, allocating actors and capital, and controlling conservation works.



Iranian Oil Clusters
Abadan, Iran – 1970s

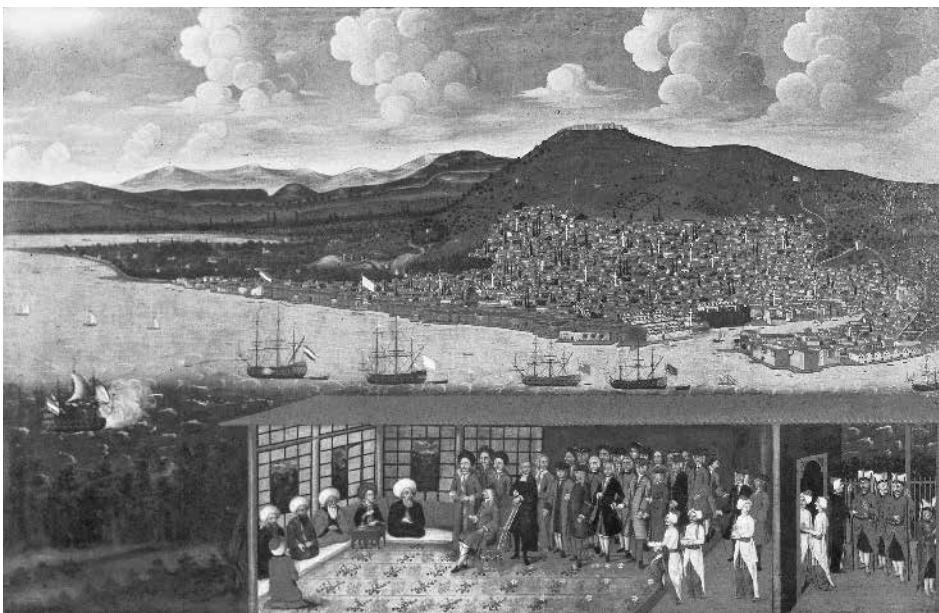
Translation of the Built
Environment Through
Networks of Flux
Sections of Mumbai by
Anuradha Mathur and Dilip
da Cunha

Cross Cultural Design
Conditions And Practices in
Izmir Throughout Its History
Engraving of the visit of
the Dutch Ambassador to
Izmir's mayor (kadi) in 1680

The Making of Places of
Coexistence
The historic neighbourhood

'Serategna Sefer' confronted
by the public housing project
of 'Basha Wolde Chilot',
Addis Ababa, 2016

Modern Conservation
of Historic Residential
Buildings in Chinese Cities
Xintiandi area before
and after reconstruction



This research thus aims to provide a methodology, from which detailed conservation criteria of urban vernacular heritage and even other types of heritage can be specifically considered by designers.

**Penglin Zhu: Spatial Practice and Representation:
An Exploration of the Built Environment and Lifestyle in the Daqing Oil Cluster**
Promotor: Prof. dr. ing. Carola Hein TU Delft
Daily supervisor:
Dr. Olindo Caso (TU Delft)

This research investigates the particularities of the Chinese petroleum landscape through the lens of the interrelationship between the built environment and its representations in China. The research explores the specifics of the Chinese petroleum landscape in the global context. The Chinese case offers a particular case study for the study of architectural, urban and regional spaces of oil and their representation in urban plans, visual artistic creations, and narratives, as the oil company is in the hand of the government which also controls the media and education sector. The research focuses on the Daqing Oil Cluster, the first giant oil field discovered in the North of China in 1959, where the Chinese government intervened in terms of oil drilling, urban planning and representative practice. Daqing created a unique system of an 'oil battle field', hosting nearly 100,000 people, which the government portrayed as the representatives of the Chinese labour spirit. The government used these urban forms to promote Daqing as the model for national oil exploitation and industry development. In conclusion, the research

highlights the interconnectedness of built form and its representation as a tool for the generation of new lifestyles and associated urban forms.

Peer Review Colloquia

In 2016, two departmental peer review colloquia have been organised. The Research Day of the department of Architecture was held on March 11th 2016. The programme focused on the different modes of research in the field of architecture, which complement (or even radically differ from) the conventional ways of academic research. The research day consisted of three subsequent sessions, addressing different modes of architectural knowledge production and their subsequent 'research products': *Drawing, Writing and Curating*. The programme deliberately combined the PhD peer reviews with the presentation of senior researchers, to achieve a discussion on all levels of research and to strengthen the notion of a collective research community. As external peer, Jean-Louis Cohen was invited to contribute to the discussion and evaluation of the work of PhD candidates Óscar Andrade, Robert Gorny, Esin Kömez and Filippo Doria. On November 4th, the second peer review colloquium was organised with as peers Georgiana Varna, Dominic Stead and Tom Avermaete. During this colloquium, the Go-No-Go presentations of Ana Chagas Cavalcanti and Paolo de Martino were successfully held, and post-doc researcher Armina Pilav presented her work to the audience. As a closing social

event, an 'international dinner' was organised, for which the PhD candidates each prepared food from their home country. Also, smaller peer review colloquia were organised by the research groups, such as the colloquium held Sept 23rd 2016 by the Borders and Territories research group, where Filippo Doria presented his Go-No Go and other researchers of the group presented and discussed their work to peers Mark Dorrian and Nat Chard.

The Department regards it as its responsibility to actively invest in providing a platform for academic exchange and publication through four thematic serials, which are supported by and (partly) produced within the department: OASE, a Dutch-Belgian peer reviewed journal; OverHolland, a book series focusing on architectural and urban research in the Netherlands; DASH (Delft Architectural Studies on Housing), a book series devoted to residential design and Footprint, a peer-reviewed architecture journal. The Why Factory has its platform in the form of the T?F book series. Multiple staff members of the department also have editorships in external publication series, for example in Planning Perspectives, Journal of Urban History, Portusplus, Brussels Studies (Carola Hein), Bulletin KNOB (Reinout Rutte), Simiolus (Everhard Korthals Altes) Cities and Health (Cor Wagenaar) and Dr_SOM (Susanne Komossa). The research results of both research programmes, The Architectural Project and its Foundations and Design and History, are typically disseminated through edited or authored thematic books that are aimed not only at academics but also at a broader readership, specifically in the professional and cultural field.

Publication Series

OASE 96: Social Poetics. The Architecture of Use and Appropriation

Michiel Dehaene, Els Vervloesem, Marleen Goethals, Hüsnü Yegenoglu (eds.) (Rotterdam: nai010 publishers, 2016)

OASE 96 examines the remarkable revival of architectural practices that focus on reuse and appropriation of buildings, environments and materials. To what extent can and will designers engage in this process, and what is the possible positive or negative social impact of these interventions? This issue focuses on case studies, practical experience, critical reflection and ideas that show how architects and urban planners proactively deploy reuse in view of future user opportunities and/or applications.

Between the faith in the autonomy of architecture on the one hand and design that centres on the user on the other lies a whole range of practices that address the traditional separation between design and use in a radical way. In this issue, the contrast between design and use is not perceived as an issue that needs to be resolved, but as a productive area of tension within which architecture is created.

OASE 97: Action and Reaction in Architecture

Tom Avermaete, Christophe Van Gerrewey, Veronique Patteeuw (eds.) (Rotterdam: nai010 publishers, 2016)

OASE 97 presents a collection of confrontations between architects themselves, and between architects and architecture critics. Creating and thinking about architecture has always been

defined by the mechanism of action and reaction. One way of making architecture is criticized or rejected and immediately used as a starting point for another, opposing and better method, practice or theory. Architects and critics react to each other's views using drawings, texts, models and buildings. A good architecture culture thrives on such a basis: the exciting battle between views, opinions and beliefs.

OASE 97 describes and illustrates passionate debates and polemical interactions from the seventeenth to the late twentieth century. The result is a collection of opposing yet inseparably connected definitions of good and necessary architecture.

OverHolland 16/17: Architectonische studies voor de Hollandse stad

Henk Engel, Iskandar Pané, Esther Gramsbergen, Manuela Triggianese (Nijmegen: Uitgeverij Van Tilt, 2016)

The main focus of OverHolland 16/17 is on the relationship between regional planning, research and architectural design in the Zaanstreek. Detailed attention is given to the spatial policy, which the Province of Noord-Holland intends to implement over the coming decades. The main aim of this transit-oriented development (TOD) policy is encouraging public transport by train, which is also the primary subject of research carried out over recent years at the Faculty of Architecture in cooperation with Province of Noord-Holland.

DASH: Global Housing – Affordable dwellings for growing Cities

Frédérique van Andel,

Dick van Gameren, Pierijn van der Putt (eds.) (Rotterdam: nai010 publishers, 2015)

In emerging economies all over the world, massive urbanization leads to an acute need of affordable housing. DASH Global Housing is a special double issue focused on architectural and urban planning models implemented to face this challenge worldwide.

DASH explores the tension between the required mass production and solutions tailored to local circumstances. The emphasis is both on the design of the individual dwelling and the city as a whole. What makes a good, compact dwelling? How can new megacities do justice to the existing social and economic structures, to local production methods and the individual wishes of residents?

Experts from the Netherlands and abroad shed light on this global phenomenon. This issue includes articles by Dick van Gameren, Tom Avermaete and Helen Gyger and interviews with Charles Correa and Go West. The plan documentation includes projects by Jaime Lerner in Angola, PK Das in India and Kamran Diba in Iran as well as historical examples from Great Britain and North America, countries that faced similar problems more than a century ago.

Footprint 18 Vol 10/1: Constellation of Awakening: Benjamin and Architecture
Patrick Healy and Andrej Radman (eds.) (Heijningen: Jap Sam Books, 2016)

In Das Passagen-Werk Benjamin cites a letter from Marx to Ruge, 'the reform of consciousness consists solely in [...] the



awakening of the world from its dream about itself.' This idea of awakening recurs in Benjamin's methodological considerations and his many metaphors during the final thirteen years of his life. Benjamin set himself the pedagogical task of awakening 'the image-making medium within us, raising it to a stereoscopic and dimensional seeing into the depths of historical shadows.' His ambition was to develop the art of citing without quotation marks, a concept intimately related to that of montage.

The importance of architectural theory for Benjamin is most evident in his last work. From his writings on Berlin childhood, his essay on Moscow and Naples, Benjamin's interest in urban topography can be seen to develop into a full analysis of the city, by developing a method which he refers to as physiognomic and in which, inspired by contemporary surrealist practise, the method of montage becomes critical for his showing how the 'now of recognition' in the image opens the historical to awareness, and constitutes the reality of history.

Footprint 19 Vol 10/2: Conflict, Space and Architecture

Marc Schoonderbeek, Malkit Shoshan (eds.) (Heijningen: Jap Sam Books, 2016)

Footprint 19 focuses on the more recent roles of architecture in the contemporary spaces of conflict. Departing from a spatial understanding of geopolitical, climatological and economical conflicts, the various contributions highlight the large scale and phenomenal transitions in the physical world and in society by extrapolating, through examples, the abundance of relations that

can be traced between conflict, territory and architecture. Conflict areas often prove to be fertile grounds for innovation and for the emergence of new spatial forms. The issue reports on the state of perpetual global unrest in architecture through a series of articles and case studies that highlight the consequences of conflicts in the places and spaces that we inhabit. In the introduction, these are discussed as an interlinked global reality rather than as isolated incidents. In doing so, the contemporary spaces of conflict are positioned in the context of emerging global trends, conditions, and discourses in the attempt to address their indicative symptoms while reflecting on their underlying causes.

t?f: Absolute Leisure.

The World of Fun

Winy Maas, Alexander Sverdllov (eds.) (Rotterdam: nai010 publishers, 2016)

In the publication 'Absolute Leisure. The World of Fun' The Why Factory demonstrates the size of the footprint that our leisure activities have left behind on our landscapes, cities and architecture. But that is not all: the architectural and urban projects presented here problematize the leisure activities of today and outline the possibility of a new solution.

The Why Factory makes space for free time. With its flexible working hours, cheap flights to every far-off corner of the planet and the possibility of downloading all the films, TV programmes or songs ever produced, our world has become a society of leisure devotees and connoisseurs of pleasure. We can have every imaginable exotic dish delivered, we can purchase everything we

have ever dreamed of possessing, we can organize the tailor-made holiday of our dreams – pleasure is on tap for us 24 hours a day, seven days a week, 365 days a year. But who is paying attention to the reserves while we are amusing ourselves? Is enough being produced to meet the demands of ever-increasing consumption?

'Absolute Leisure. The World of Fun' includes articles by Winy Maas, Felix Madrazo and Alexander Sverdllov. It also provides a platform for minds critical of modern-day recreation as well as for the professionals in this line of business, those who keep the leisure machine running.

DR_SoM 01 – Prototypes and Paradigms. Architectural research vis-à-vis research-by-design

Johan De Walsche, Susanne Komossa (eds.) (TU Delft Open, 2016)

Through a series of research seminars and workshops, the ARENA DR_SoM project sequentially focusses on particularities and common ground within kindred approaches in architectural design research, including design as creative practice to generate and share new insights through making, through reflective practice, through emanating theoretical concepts, through scenario writing, through action research, and to innovate through developing new prototypes, new models and new typologies. This is the first issue of what is to be a series of publications. It presents papers from the DR_SOM meeting held at TU Delft in November 2013.

Books

Jan Duiker, *bouwkundig ingenieur (1890-1935). Van warm naar koud* Herman van Bergeijk (Nijmegen: Van Tilt, 2016)

Jan Duiker is generally considered as one of the most important architects of the Netherlands. He aimed at bringing, initially together with Bernard Bijvoet, architecture in harmony with the newest developments in contemporary society. Some of his works have now reached the status of an official monument and have been subject to many studies. Nevertheless, much still can be said about the position of Duiker within the world of architecture. His work has gone through an interesting development during which – in a symbolical way – warm has been replaced by cold warmth. In his first work the brick is still a dominant building material and the hearth forms the centre of the house. Later concrete is used richly and central heating or other heating systems are used. The façade and walls are reduced to membranes that have to be as thin as possible. The coldness of modern technology had to harden the human being. New scientific insights, discoveries and efficient means of production showed him the way towards a radical modern architecture, that he considered to be a representation of a cosmic order. The book places the life and work of Jan Duiker in a broader context, describes how he came to his progressive views and offers different perspectives. The relationship between his opinions and his architectural practice is also given ample attention.

Writingplace. Investigations in Architecture and Literature

Klaske Havik, Susana Oliveira, Mark Proosten, Jorge Mejía Hernández, Mike Schäfer (eds.) (Rotterdam: nai010 publishers, 2016)

The book 'Writingplace. Investigations in Architecture and Literature' marks a step forward in an emerging debate on literary means in architecture. It offers a series of reflections on written language as a crucial element of architecture culture, and on the potential of using literary methods in architectural and urban research, education and design. For everyone interested in the transdisciplinary encounters between architecture and literature, the book offers both theoretical contributions that address notions such as narrative and literary imagination, and contemporary explorations regarding the operability of literary approaches. Writingplace includes contributions by experts in the field such as Bart Keunen, Alberto Pérez-Gómez, Wim van den Bergh, Klaske Havik, Katja Grillner and Wim Cuyvers.

Help, we zijn populair!

Rotterdam stad in verandering, Sereh Mandias, Eeva Liukku (Rotterdam: nai010 publishers, 2016)

For a long time, Rotterdam was the ugly duckling amongst Dutch cities. Recently however, the city has made a spectacular comeback. Iconic buildings such as the Markthal, De Rotterdam and the new Central Station attracted national and international attention and the city centre has been upgraded and previously problematic neighbourhoods were successfully transformed. Rotterdam, formerly unknown

and unloved, has suddenly taken centre stage.

The revival of the city also has its drawbacks. Many 'Rotterdamers' feel a little melancholic when they see the city's facelift. It sometimes feels like your favourite underground band is suddenly playing in Ahoy. Didn't we love the rawness and ugliness of the city? Wasn't this a city where not everything had to be perfect? Will we lose something, or is Rotterdam's identity resistant to this dynamic? Help, we zijn populair! (Help, we are popular!) captures the discussion on the recent history of Rotterdam and offers a sometimes cheering, sometimes critical perspective on a changing city.

The Public Area as Idea and Project

Mark Pimlott (Heijningen: Jap Sam Books, 2016)

The interior is that space that architecture makes, which is at once set apart from the world and in its midst. Regardless of its scale, whether that of a dwelling, a temple, a settlement, a city or a continental territory, the interior is informed and shaped by ideas. These ideas appear in architecture and in the great variety of its interiors that we take to be public: those within which we consider ourselves to be free individuals, and where we see ourselves among others; those within which we are conscious of our place in society and in the world. Public interiors have been designed to affect and condition our consciousness and our behaviour, our relations to others and to authority.

The structure of this publication by Mark Pimlott originates from a series of lectures called 'Fundamentals' given to students

of the course 'The Architecture of the Interior' at Delft University of Technology, which concerned public interiors in the West through history, and significant ideas that had contributed to their realisation and their reception.

Rather than attempting an encyclopaedic overview, the author proposed six potent interpretive themes—the Palace, the Garden, the Ruin, the Shed, the Network and the Machine—through which many exemplary interiors could be considered, so that the public interior might become more available to the imaginations of those who design them. All together here, the chosen exemplars form a kind of canon of the public interior. Submitted to interpretation in the context of these themes, they offer another lens through which they might be seen: as manifestations of ideas inscribed within material culture.

The Space Between – Alison and Peter Smithson

Max Risselada and Jaap van Triest (eds.) (Cologne: Verlag der Buchhandlung Walther König, 2017)

The publication *The Space Between* is the third part of a trilogy envisaged by the British architects couple Alison and Peter Smithson as their 'collected works'. Part one and two were published as *The Charged Void: Architecture* and *The Charged Void: Urbanism* in respectively 2001 and 2005. The third volume with the title *The Space Between*, is a text book richly illustrated, mostly with drawings made and photographs taken by the Smithsons themselves.

Alison and Peter Smithson first rose to prominence in the 1950s. Many of their ideas, social, architectural, and urban, profoundly influenced generations

of practitioners, students, and academics. During their career the Smithsons shifted the focus of architecture and urbanism to spaces shaped by the characteristics of particular places, specific patterns of human association and requirements imposed by transport networks and the changing implications of nature and climate.

For the Smithsons, the disciplines of architecture and urbanism are inseparable—buildings encapsulate urban ideas as much as urban systems are the means by which buildings can be made to function intelligently and effectively. In their words

'Our intention has always been... to turn architecture to its particularity... of place, person, activity: to form to arise from this... In calling our architectural works *The Charged Void*, we are thinking of architecture's capacity to charge the space around it with an energy which can join up with other energies, influence the nature of things that might come... a capacity we can feel and act upon, but cannot necessarily describe or record.'

To capture this identity of places the Smithsons formulate what they called 'a sensibility of place'—observations of daily life, whilst looking around and travelling, whether in Britain or in specific locations around the world that caught their fascination. And that is what the publication '*The Space Between*' is about!

Atlas of the Dutch Urban Landscape. A Millennium of Spatial Development

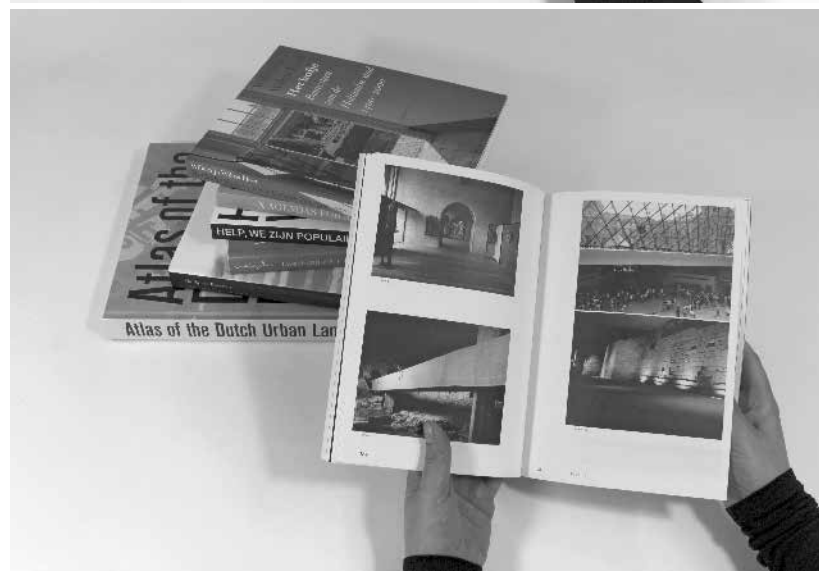
R.J. Rutte and J.E. Abrahamse (eds.) (Bussum/Delft: Thoth, 2016)

The Netherlands is the most densely urbanized country in Europe. Its crowded landscape

of greater and smaller, older and younger towns was formed in the course of a millennium. What were the roots of this urban landscape, and how did it develop? What do the urbanization histories of the Netherlands and the rest of Europe have in common, and how do they differ? Between 1300 and 1700, the Netherlands developed from a peripheral region into Europe's epicentre. Over one hundred port towns sprang up in the 13th and 14th century, mainly in the western peat and clay areas and along major rivers like the Rhine and the Meuse. When the Republic became a world power in the Dutch Golden Age, vast urban extensions materialized in towns like Rotterdam, Leiden and especially Amsterdam, where the world-famous Canal District was built.

A century and a half of dramatic decline followed, coinciding with the rise of England and France as the new global powers. Industrialization in the Netherlands first gathered speed after 1870. It generated unprecedented urban extensions in the old towns and an upsurge of new town formations. Industrial centres and residential towns sprang up along the new railway network. In the course of the 20th century successive Dutch governments developed an internationally renowned planning apparatus which in the context of the post-WWII welfare state churned out an endless series of motorways, housing estates and business parks at breakneck speed.

This book contains a comprehensive synthesis of a millennium of spatial development in the Netherlands. Series of maps, photos and paintings clearly



Het Hofje. Bouwsteen van de Hollandse stad, 1400-2000
Willemijn Wilms Floet

The Public Area as Idea and Project
Mark Pimlott

History, Urbanism, Resilience
Carola Hein (ed.),
Proceedings of the 17th International Planning History Society Conference Delft

illustrate processes of growth, stagnation and decline in Dutch towns and place them in an international perspective. The *Atlas of the Dutch Urban Landscape* is the first national overview of urbanization and urbanism and as such a potential source of inspiration for other nations in Europe and beyond.

X Agendas for Architecture
Marc Schoonderbeek, Oscar Rommens, Loed Stolte (eds.), London: Artifice, 2016

X Agendas for Architecture is a speculative and inspiring book for the current and upcoming agenda makers in architecture, presenting relevant ideas from architectural professionals and educators. Edited by Oscar Rommens, Marc Schoonderbeek and Loed Stolte, the book offers an overview of recent agendas for architecture, presenting a range of contributors into a structured discourse to highlight issues and extend questions on the necessity of 'an' agenda within contemporary architecture.

The book is the indirect result of the symposium and lecture series 'X Agendas for Architecture' organized by the architecture research group 'Border Conditions and Territories' (BC&T) at the end of 2011, in which a number of architects, theoreticians and scholars gave presentations of their work. The symposium reflected on the themes formulated in the research group's first publication (the 2010 book 'Border Conditions'), which gave a comprehensive overview of the group's architectural research and design projects. In addition to this attempt to frame and discuss the recent developments in architectural discourse and to extend the questions on

the necessity of architectural agendas, the range of invited authors was enlarged with a group of relatively young deans who have recently been appointed at architecture schools worldwide. We considered this development part of a transition towards a new generation of agenda-makers in architectural education.

The book was launched at the Dutch Pavilion of the 2016 Venice Biennale, which was accompanied by a small discussion on 'the agenda' in architecture today.

Het Hofje. Bouwsteen van de Hollandse stad, 1400-2000
Willemijn Wilms Floet, Nijmegen: Uitgeverij Van Tilt, 2016

Towards the end of the fourteenth century the first 'hofjes' (little charity courtyards, almshouses) were built in the Netherlands. This began a long-lasting architectural typology.

Hofjes were built by well-to-do private individuals to accommodate elderly persons that were in financial need. Besides being driven by neighbourly love and religious commitment, the founders were also keen to immortalize their name in a city.

A *hofje* always acts as an architectural unit composed of individual houses around a communal outdoors space and it is always situated within the perimeter block. The front doors of the dwellings face the communal space of the *hofje*. Traditionally the backside is a blind wall. Through the ages this building type has proved to be a very sustainable building type. A large number of *hofjes* still exists. To this day they are very popular and continue to be inhabited by elderly

singles. The potential of the architectural typology associated with the *hofjes* is expressed by the capacity to be repeatedly and continuously meaningful. Successive generations of architects presented the *hofje* as an exemplary precedent for new Dutch housing developments. In these developments collectivity is a dominant theme. Willemijn Wilms Floet studies the *hofje* as an architectural design problem using plan analysis: how are *hofjes* embedded in the urban tissue and which architectural developments have they experienced? The book is richly illustrated by architectural drawings and new photography by Katja Effting.

Conference Proceedings

History, Urbanism, Resilience
Carola Hein (ed.), Proceedings of the 17th International Planning History Society Conference Delft, The Netherlands, July 17-21, 2016. 8 Volumes (BK Open, 2016)

The eight-volume conference proceedings document the conference of the International Planning History Society (IPHS) held at TU Delft in 2016 on the topic of History – Urbanism – Resilience. The proceedings contain either long abstracts or fully peer-reviewed contributions and will be both an instrument of scholarly output and contribute as a source for further research on planning history throughout the world.

The Jaap Bakema Study Centre (JBSC) is a research collaboration initiated by Het Nieuwe Instituut and the Delft University of Technology in 2013. Het Nieuwe Instituut manages one of the largest architecture collections in the world. Delft University of Technology is internationally recognised for its distinguished research in the field of architecture. Working together allows the two organisations to profit from each other's expertise, resources and contacts. The Jaap Bakema Study Centre is based at Het Nieuwe Instituut in Rotterdam, and headed by Dirk van den Heuvel, Associate Professor at the Faculty of Architecture TU Delft.

Het Nieuwe Instituut and Delft University of Technology collaborate to further expand the intellectual infrastructure focused on innovation and the exchange and export of knowledge. Historical materials from the archive of Het Nieuwe Instituut's are placed in the service of current research and public discourse. The research of Delft University of Technology will strengthen the position of Het Nieuwe Instituut's collection within a broad, international scholarly network. Het Nieuwe Instituut provides a platform for the research findings of Delft University of Technology, allowing these to be shared with the general public.

The Jaap Bakema Study Centre presented itself for the first time at the Venice Biennale of 2014 with an exhibition at the Dutch national pavilion, devoted to the achievements of Jaap Bakema (1914-1981) and his ideas on the open society: 'Open A Bakema Celebration'. The first joint research programme is a broadly conceived study of the history and contemporary relevance of Dutch Structuralism in terms of an architecture based on user appropriation and urban patterns as a model for new socio-spatial configurations. The first public presentation of this research was the exhibition *Structuralism*, curated alongside Herman Hertzberger in 2014.



In 2016 the Jaap Bakema Study Centre (co-)organized various events, ranging from special research workshops, receiving international students, accommodating scholars to its annual conference. Two special events were the public seminar 'Queering Architecture' and the conference 'Post-Brutalism'. Queering Architecture explored a more inclusive approach to architecture from an LGBT perspective, looking for alternative readings of architectural space and history. Speakers were Jasmine Rault (New School, NY), Henry Urbach (former curator of the Philip Johnson Glass House), the historian Wolfgang Voigt and Dutch architect Riëtte van der Werff. 'Post-Brutalism' was organized at the occasion of the publication of 'The Space Between' by Alison and Peter Smithson, the inventors of the New Brutalism in architecture. Speakers included Andrew Ballantyne (Newcastle University), Christine Boyer (Princeton), the Spanish architect Carme Pinós, and Max Risselada who edited the book manuscript.

Between Paper and Pixels: Transmedial Traffic in Architectural Drawing

For its third annual conference, the Jaap Bakema Study Centre looked into recent developments in architectural drawing, specifically the cross-pollination between the media of paper and pixels. Speakers explored the potential of the combination of digital and analogue to push the boundaries of expression and representation, and speculated on the digital tools that expand the ways we relate to, and produce the built and social environment. On the second conference day

Het Nieuwe Instituut hosted a special session on research and practices in digital archives with a selection of digitally created drawings and models from the national collections of Het Nieuwe Instituut. A public evening lecture by the British architect Will Alsop concluded the conference.

Total Space

Total Space is the research project as currently conducted by the Jaap Bakema Study Centre which looks into the cross-disciplinary exchanges between architecture, planning, anthropology and systems theory. It aims to connect the historical developments in the 1950s and 60s with the current debate on the impact of the ubiquitous presence of digital technologies in the design and planning of our daily environment. A first *Total Space* publication is based on two research workshops organised in 2015 by the Jaap Bakema Study Centre.

The publication focuses on possible visualisations and language systems that are simultaneously and inevitably also re-conceptualisations of what might be the 'Total Space' that constitutes our techno-living environment of today. A selection of works of Van den Broek and Bakema shows a parallel archival research concerned with the rather tight links between very specific job assignments and the development of building concepts that can be described as 'computer architecture'.

The publication is edited by Dirk van den Heuvel and Victor M. Sanz, and includes contributions by Tom Avermaete, Benjamin Bratton, M. Christine Boyer, Femke Herregraven, Ellen Smit, Laurent Stalder and Richard Vijgen.

2016 started with the inaugural address 'Architectures of Black Gold' of our professor Carola Hein from the Chair of History of Architecture and Urban Planning. During the year, we organised and hosted conferences such as 'Constructing the Commons', 'International Planning History Society Conference' (IPHS) and the 'European Association for Architectural Education Conference – For Example Delft' (EAAE), which addressed approaches in architectural education in relation to professional practice and the architecture discipline.

As a result of its particular profile, coupling fundamental and applied research, theory and architectural practice, the Department of Architecture has a long tradition in valorising its research not only through standard academic channels, such as peer-reviewed journals and academic lectures, but also through public debates and seminars, as well as exhibitions for a broader public. Exhibitions curated by our staff members had venues not only in our faculty, but also in Rotterdam, Madrid, Bogotá and Addis Ababa. The year ended with a reflecting exhibition in the corridor of the department, presenting a chronology of the research activities and publications during 2010-2016 to the reviewers of the Research Quality Assessment Committee, who visited our faculty in December.



**Chairs, Tables, Lamps
and Sets**
Exhibition in the oosterre
of the faculty

Exhibition EAAE
BK Expo



Architectures of Black Gold Inaugural address of Carola Hein TU Delft Aula, January 27, 2016

In order to determine the future of architecture and urban planning, we first need to chart the complexity of long-term developments in the field, argued Professor Carola Hein (History of Architecture and Urban Planning). During her inaugural address, she outlined how following 'black gold' – worldwide oil streams – and their impact is an ideal means of doing so.

Chairs, Tables, Lamps and Sets Oostserre Faculty of Architecture / TU Delft Library and Prinsenkwartier, Delft, February 18 – March 10, 2016 / August 2 – October 9, 2016 Curating team: Carola Hein, Charlotte van Wijk, Tessa Wijtmans

This travelling exhibition marks an important moment in a series of activities featuring the Chair Collection. It all started with the wish to get the faculty's collection of chairs out of their shelves and into contact with the public. As a result, already in 2015, chairs were popping up in the Dean's office, and on various other locations on campus, asking for comments. During the fall semester of 2015-2016 the Chair of History of Architecture and Urban Planning collaborated with the Chair of Interiors, Buildings, Cities and Form and Modelling Studies on two concurrent design courses which used selected chairs from the collection as a starting point for the design projects. It resulted in a travelling exhibition of the students' products and a publication.

Constructing the Commons Conference

Faculty of Architecture,
TU Delft, March 3-4, 2016
Organisation: Visiting
Professors Atelier Bow-Wow
(Yoshiharu Tsukamoto,
Momoyo Kaijima), Chair of
Methods and Analysis (Tom
Avermaete, Hans Teerds)

The project 'Constructing the Commons', initiated by the chair of Methods and Analysis of the Faculty of Architecture and the Built Environment of the Delft University of Technology at the occasion of the visiting professorship of Momoyo Kaijima and Yoshiharu Tsukamoto of the Tokyo based architectural office Atelier Bow-Wow, investigated the commons from a tangible perspective, from an architectural point of view.

As a final event of a series of different workshop, research seminars and educational projects, organized in cooperation with Atelier Bow-Wow, the conference 'Constructing the Commons' on March 3rd and 4th 2016 brought together different new perspectives. Renowned academics and designers reflected upon the multiple challenges that the commons pose today to the fields of architecture and urbanism, but also to the domains of sociology, political sciences, and philosophy. The conference wanted to enrich our understanding of the commons, as architectural figure and architectural project.

Complex Projects Studio Exhibitions

Graduation Studio – Havana
Exhibition: Post Office,
Rotterdam, March 11, 2016 /
Het Industriegebouw,
December 20, 2016

CP Summer Event – Exhibition: Space GEM, Rotterdam, July 14, 2016

At the Post Office in Rotterdam the Complex Projects the Spring 2016-Graduation Havana Studio presented a wallpaper with their research on Havana, Cuba. Also the movie 'Unfinished spaces' was projected – a poetic film unravelling the story behind the design of Cuba's ideological art school, Cuba's first post-revolution masterpiece. At Het Industriegebouw in Rotterdam the Fall 2016-Havana Studio also presented their ongoing research on Havana, Cuba. It focused on comparing four areas of the city that span over 600 years of urban development. Each area was created under radically different political, economic and cultural conditions making up the complex urban condition of Havana today.

During the Complex Projects Summer Event student models of the Complex Project Design Studios were exhibited in Space GEM in Rotterdam. Several presentations were given by the tutors.

DASH Global Housing – Affordable Dwellings for Growing Cities

BK Expo, March 21–April 6,
2016

Curating team: Frédérique
van Andel, Dick van Gameren,
Pierijn van der Putt

In emerging economies all over the world, massive urbanization leads to an acute need of affordable housing. With the exhibition DASH presented its latest issue called 'Global Housing – Affordable Dwellings for Growing Cities'. The special double issue focuses on architectural and urban planning models implemented to face the

worldwide challenge of housing the mass. Ten of the projects which featured in DASH were shown with full size photos and drawings. The exhibitions was dressed up with attributes like carpets, curtains and washing robes to create a domestic feeling. Through a series of urban models with equal scale, the projects could be compared in urban form, mass and structure.

Global Housing Lectures

Sunday afternoon lectures,
Het Nieuwe Instituut,
Rotterdam, April 3, 2016
Lecturers: Dick van Gameren,
Alfredo Brillembourg,
Helen Gyger
Organisation: Frédérique
van Anel

On Sunday afternoon April 3 the double issue of *DASH – Global Housing: Affordable Dwellings for Growing Cities* was presented in het Nieuwe Instituut in Rotterdam. Dick van Gameren (founding editor of DASH) lectured on *The Continuous Story of Affordable Housing* and Helen Gyger (University of Pennsylvania) took us to Peru with a lecture on John F.C Turner and Self-Help Housing. Alfredo Brillembourg (Urban Think Tank, ETH Zürich) shared his ideas for 'No Cost Housing'.

(Re-)Writing the Role of the Architect / Reading the Commons – A Double Exhibition

Universidad de los Andes,
Bogotá, Colombia,
April 22 – May 5, 2016
Curating team: Tom
Avermaete, Klaske Havik,
Salomon Frausto, Jorge Mejía
Hernández, Christiaan Job
Nieman

On the occasion of the international book fair *Feria del Libro* in

Bogotá, Colombia, the work of the chair of Methods and Analysis was presented at the Universidad de Los Andes in Bogotá, April 22-May 5 2016. The exhibition also presented two books: the Spanish translation of Klaske Havik's *Urban Literacy: Leer y Escribir la Arquitectura* and the *Lexicon*, a publication of the Berlage and the chair of Methods and Analysis. The exposition and accompanying books together constructed 'a theory of practice', which provided insights on how architects practice today.

Reading the Commons in Bogotá
One part of the exhibition showed the work of the 2015-16 diploma studio of Methods and Analysis *Reading the Commons* in Bogotá. The students have studied the notion of the commons in the light of the recent processes of urban transformation of the city. The shown work included a reading of the infrastructure of Bogotá as a commons, (by Hannah Barth and Lucas Schram); the analysis of 'common daily practices' on the streets of the historical city centre (by Yoana Yordanova and Valentina Bencic); the analysis of the different 'estratos' as socio-economical layers of Bogotá (by Ben McGhee, Milda Kulviciute, Jesper van der Toorn, Veronica Vecchi, Dore Blay); and the analysis of the meeting points between different estratos, and a series of design exercises to improve these places (Dilara Hos and Eve Hocheng)

Lexicon the Role of the Architect
The exhibition part entitled *(Re-)Writing the Role of the Architect* consisted of 42 panels, made by post-graduate students of the Berlage, in the form of diptychs which presented image and

text next to one another. These diptychs re-write the role of the architect by addressing different terms connected to contemporary architectural practice.

X Agendas for Architecture Book Launch

Dutch Pavillion, Venice
Biennale, May 29, 2016

Friday the 29th of May, X Agendas for Architecture was officially presented to the public at the preview days of the Fifteenth Biennale in Venice. The book presentation was held in the Dutch Pavilion at the invitation of curator Malkit Shoshan and Het Nieuwe Instituut. It featured a debate among a selection of authors, Sarah Lorentzen (Cal Poly Pomona, Los Angeles), José María Wilford Nava Townsend (Universidad Iberoamericana, Mexico City), Hannah Leroux (University of Witwatersrand, Johannesburg), Michiel Riedijk and the editors, Marc Schoonderbeek, Oscar Rommens and Loed Stolte and was introduced and moderated by Tom Avermaete on behalf of the TU Delft Faculty of Architecture.

The book launch brought forward a group of relatively young deans and educators from distinct but particular regions and who are considered part of a new generation of agenda-makers in architectural education, in an attempt to frame and discuss the recent developments in architectural discourse and to extend the questions on the necessity of architectural agendas.



Complex Projects
Graduation Studio
(spring 2016) –
Havana Exhibition
in the Post Office
in Rotterdam

Complex Projects
Graduation Studio
(fall 2016) – Havana
Exhibition in Het
Industriegebouw
in Rotterdam



International Planning History Society Conference
Faculty of Architecture
TU Delft, July 17-21, 2016
Organisation: Carola Hein, Seyed Mohamad Ali Sedighi, Catherine Koekoek, Eveline Vogels, Andrea Degenhardt, Phoebus Panigyrakis

The International Planning History Society (IPHS) held its 17th conference in Delft with the theme 'History – Urbanism – Resilience.' Carola Hein, Head of the Chair of History of Architecture and Urban Planning and conference convener, highlighted in her welcoming remarks that, 'In view of current challenges from earthquakes and tsunamis, from climate change and sea level rise, from migration and demographic transformation, and from war and terrorism, the conference theme is all too timely.' The breadth of interdisciplinary subjects covered over the four days was truly impressive, with fourteen general themes grouped into seven proceeding booklets (Ideas on the Move and Modernisation, The Urban Fabric, Change and Responsive Planning, Planning and Heritage, Historical Perspectives, Scales and Systems, and Planning Theories, Pedagogies and Practices), and between five and fifteen subtheme sessions within each, along with a series of topical conversations structured as roundtables. The schedule included nearly 500 paper presentations from some 55 countries; keynote addresses; short and long field trips throughout the Netherlands during and post-conference; innovative book talks featuring 25 authors and editors presenting their most recent publications; and an opening reception at the Museum Rotterdam.

Oildam: Rotterdam in the Oil Era 1862-2016
Museum Rotterdam, July 19, 2016 – January 15, 2017
Curating team: Carola Hein, Seyed Mohamad Ali Sedighi

The exhibition 'Oildam: Rotterdam in the oil era 1862-2016', at Museum Rotterdam maps and visualizes the extent of oil's impact in the creation of the city. Petroleum – its extraction, refining, transformation, and consumption – has shaped our built environment in visible and invisible interconnected ways around the world over the last 150 years. Industrial structures, buildings, monuments, urban forms, and infrastructure stand as material witnesses to the ubiquity and power of petroleum. Many people will orient themselves in space referring to gas stations, others will point to oil headquarters as local urban icons, and a select few will be aware of local oil industry facilities or the educational, housing or leisure facilities of the petroleum industry employees. But while observers recognize the connection to oil in select buildings, they do not picture the enormous collective presence of oil in the built environment, its impact on production processes, financial flows, and associated social and cultural patterns in our everyday environment, or the long history of oil's impact on our lives. Physical structures, social relationships and cultural practices, some of them established over one hundred years ago, continue to inform contemporary spatial decision-making and our spatial representation. They are also part and parcel of our everyday use of cities and regions and they shape our perception and representation of the petroleum industry.

EAAE Conference: For Example Delft
Conference and General Assembly, Faculty of Architecture, TU Delft, August 31, 2016 – September 3, 2016
Organisation: Susanne Komossa, Robert Cavallo, Maurice Harteveld

The conference 'For Example Delft' addressed approaches in architecture education, their past, present and future in relation to professional practice and the architectural discipline. Using the example of Delft, the conference started from the observation that the broad field of architecture and the built environment carries a (re)assembled character that has lost its Modern, structured and disciplinary way. Moreover the conference addressed the issue what architecture research currently means and upon which policies Delft as an institution has set eyes, for example with regard to its ambitions, organization and profile.

Exhibition EAAE
BK Expo, August 31 – September 3, 2016
Curating team: Susanne Komossa, Joran Kuijper

The EAAE (European Association for Architectural Education) poster exhibition presented 52 profiles of architecture schools in Europe.

Via these posters the schools concisely presented in short slogans and statements their school's institutional profile, its main statement regarding education, and a research statement combined with a scheme illustrating the complete education circle offered. Next to slogans and statements the posters illustrated with photographs, diagrams and

drawings the school as an institute, a typical learning environment, student work and specific facilities.

The exhibition aimed at producing an overview of the broad scope of European architecture schools' profiles. It served as reference for the EAAE conference and presentations of the EAAE education and research academies on Thursday, 1 and Friday, 2 September. In addition, the exhibitions offered schools the opportunity to get acquainted with each other's profiles in a quick and clear way, and might be the starting point of mutual exchange and maybe, even collaboration.

Staging Domesticity: Nine Houses by Heinrich Tessenow
Architecture Corridor,
September 12 – October 3, 2016
Curating team: Jurjen Zeinstra,
Herman van Bergeijk

In the Spring semester of 2016, a small but dedicated group of students following the 'Interiors Buildings Cities' first year Master-programme, have each been investigating one realised house designed by Heinrich Tessenow between 1910 and 1930. This investigation has been carried out through the study of literature and archive materials, site visits and interviews. Based on published drawings, original photographs and other materials, students have redrawn the houses in a standardized way, leading to a set of sites plans, floorplans, sections and elevations on the same scale for all houses. Further, the students have written a short thesis on each house, where they explored certain particularities of their object of study. Finally, after a group excursion to Berlin and Dresden, where both the Tessenow archive and a number of

Tessenow buildings were visited, each student prepared a model on scale 1:50. The model should both show the exterior and the interior of the house. To protect the model and facilitate its transport, students were also asked to make a wooden container for the 1:50 model and to design this container in such a way that it would display, on another scale, part of the interior of the house: a room, an entrance or a window-view, on a 1:5 scale. After being displayed in the Faculty during the summer, the models were also exhibited in Steinhurst, Germany in an exhibition on Tessenow.

The Tools of Architecture
Round Table Session,
Faculty of Architecture,
TU Delft, September 23, 2016
Guests: Maarten Gielen (Rotor), Ekim Tan (Play the City), Marcel Lok (ML_A)
Organisation: Chair of Methods and Analysis as part of the MSc1 seminar 'The Tools of Architecture'

Architecture is becoming increasingly more multidisciplinary as a result of new commitments and challenges in the market. The interactions of today's architecture highlight the need to rethink and re-conceptualize all the tools the architect can adopt in order to both express his own abstract ideas as architectural projects and respond to the increasing complexity of our contemporary urban and societal condition. This round table examined the range of new tools that recently are introduced in the field, challenges their specific aims, means and ends. What does new instruments offer the field of architecture, and how does that affect the outcome of a design- and/or planning process?

Design for People 2.0 – Community Rehabilitation in Chaoyangmen area
Beijing Design Week,
Shijia Hutong, Dongs South, Beijing, September 24 – October 7, 2016
Curating team: Roberto Cavallo, Xiaoxi Hui

Exhibition by the Chair of Complex Projects, Faculty of Architecture and the Built Environment, TU Delft and the College of Architecture and Urban Planning, Beijing University of Technology where a selection of the results of a joint design studio (TU Delft and CAUP Beijing) were showed at the Beijing Design Week 2016. The main challenge of the Master studio Architecture and Urban Design was elaborating on the role that infrastructures and mobility could possibly have in relation to the urban renewal and transformation processes of a particular area of central Beijing. Based on the ideas of rehabilitation and regeneration in connection with the improvement of public infrastructures, the challenge of the project is therefore actively connecting the mobility space with the public space, creating new opportunities for neighbourhood related activities and ultimately contributing to more sustainable urban transformations.

Student work from the 50s – Theo van Gendt (1917-2005)
Architecture Corridor,
October 17 – November 7, 2016
Curating team:
Dick van Gameren with
Tessa Wijtman and Bas Vahl
Drawings of architect Theo van Gendt – who studied architecture here at our Faculty just after WWII – were exposed in de showcases in the corridor of the

Exhibition on Global Housing
National Theatre Gallery,
Addis Ababa

Design for People 2.0
Courtyard, Shijia Hutong,
Dongs South, Beijing





Department of Architecture. The drawings showed how several hand sketch techniques were integrated in design education in that time. Besides the results of this hand sketching courses, results of multiple design courses were displayed.

The work was part of the archive of Van Gendt and was donated to the faculty by the family. After his study Van Gendt started his own architecture practice Van Gendt B.V. which later became Van Gendt – Muhlstaff – Zondag B.V.

Global Housing Expo Addis Ababa

National Theatre Gallery,
Addis Ababa, Ethiopia
November 15-28, 2016
Curating team: Frédérique van
Andel, Dick van Gameren with
Anteneh Tesfaye Tola

In November 2016, the Global Housing exhibition, that also featured in BK Expo during March and April, travelled to Addis Ababa, Ethiopia. The exhibition was opened by our dean Peter Russel and Wendwosen Demrew from the Association of Ethiopian Architects.

The Architectural Project and its Foundations, Reflection 2010-2016

Architecture Corridor
November 17, 2016 –
January 9, 2017
Curating team: Klaske Havik,
Tom Avermaete with
Tessa Wijtman and Bas Vahl

This exhibition gave a reflection on the work of the research programme 'The Architectural Project and its Foundations' of the Department of Architecture, over the period 2010-2016. It presented a chronology of the activities and publications during this period.

Water and Heritage for the Future

Conference, November 25,
Faculty of Architecture,
TU Delft / November 26,
Fort Vechten, Utrecht

The Centre for Global Heritage and Development has cooperated with ICOMOS Netherlands in the project 'Water and Heritage for the Future.' This initiative aimed to attract the attention of the heritage world to the significance of water related cultural and natural heritage for the future. In November, participants gathered in Delft at the Technical University to collect and present scientific evidence and to reflect on water and heritage from traditional and contemporary, tangible and intangible heritage around the world, and to establish recommendations for policy-making and the importance of water heritage for the future.

The Why Factory: Research, Education and Public Engagement (2006-2016)

COAM, Madrid, December 15,
2016 – January 30, 2017
The Why Factory curating
and design team: Winy Maas,
Javier Arpa with Claudia
Mainardi
Production: Claudia Mainardi,
Chun Hoi Hui, Giovanni
Bellotti, Adrien Ravon
COAM team: José María
Ezquiaga (dean), Carmen
García Jalón, Jose Alfonso
Álamo, Aitana Rodríguez
(cultural management),
Ariadna Cantis, Natalia Sáez
(communication)

The exhibition was organized around nine claims along which the activity of The Why Factory has evolved in the last ten years. A chronological journey through the research projects undertaken

showed the scope, transcendence and topicality of these visions about the future of the city: the need for new leadership in urbanism and architecture in *Visionary Cities*; the wish for common sense in a world that seems to be dominated by individualism in *Wego City*; the advocacy for wildlife in *Biodiversity*; the claim for openness in *Porosity*; the desire for amazement in *We Want World Wonders*; the hope and need for acceleration of the green agenda in *Green Dream*; the push for the combination of small scale in densification actions in *The Vertical Village*; the exploration of radical trend breaks and their effects in *City Shock*; the excitement and amazement of the new material changes in *Barba*; the expression of fear of the ultimately killing *Absolute Leisure*; and soon *Copy Paste*, a pamphlet for referencing and development.

Research Quality Assessment

Faculty of Architecture,
TU Delft, December 14-16, 2016
Committee: Katja Tollmar
Grillner (chair), Koen van Balen,
Anne Beim, Albert Chan,
Paulo Cruz, Zorica Nedovic-
Budic, Anne Vernez-Moudon,
Frank Witlox

The quality assessment of research in Architecture and the Built Environment is part of an assessment system as specified in the Standard Evaluation Protocol For Public Research Organizations of 2015 by the Association of Universities in The Netherlands (VSNU), the Netherlands Organization for Scientific Research (NWO), and the Royal Netherlands Academy of Arts and Sciences (KNAW). The review committee, chaired by Katja Grillner, was asked to assess the quality and relevance to society

of the research conducted by the faculty as a whole and the nine research programmes as well as its strategic targets and the extent to which it is equipped to achieve them.

The preparations for the assessment started in April 2016, with the draft of a self-evaluation text. All research groups within the APF programme contributed to this text which, along with tables quantifying our research outcomes, was presented in the larger Research Portfolio 2010-2015 of the Faculty. Next to this, we prepared an exhibition and a concise research booklet, which brought forward the argument that as a result of its particular profile, coupling fundamental and applied research, theory and architectural practice, the Department valorises its research not only through standard academic channels, such as peer-reviewed journals and academic lectures, but also through public debates and seminars, as well as exhibitions for a broader public. All of these are understood as systematic research outcomes that contribute to scientific knowledge. The exhibition, presented in the corridor of the department, highlighted exhibitions, conferences and debates held both in the Netherlands and abroad, while long reading tables presented an impressive amount of books, authored and edited by the researchers of the Department.

The committee rewarded the research programme of the Department, the Architectural Project and its Foundations, with the following scores:

— Research quality: 1
World leading/excellent.
The research unit has been

shown to be one of the few most influential research groups in the world in its particular field.
— Relevance to society: 2
Very Good. The research unit makes a very good contribution to society.
— Viability: 2
Very Good. The research unit is very well equipped for the future.



Dick van Gameren	128
Kees Kaan	129
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Iskandar Pané	131
Mark Pimlott	131
Michiel Riedijk	132
Daniel Rosbottom	133

A direct connection between academic work and architectural practice has always been one of corner stones of the department. The staff of the department consists of both practitioners who work part time in the faculty, and fulltime academic staff members. In this yearbook, projects have been included that were finished in 2016 by permanent staff members. The large group of guest teachers provides the other crucial connection between education and practice in the department.

Dick van Gameren, partner of Mecanoo Architecten, worked on a large variety of projects in 2016 – ranging from a specially commissioned exhibition model to a large scale masterplan. Newly commissioned projects in 2016 include the renovation of the library at the Goethe Institute in Rotterdam and a social housing development of over 300 dwellings in Kaohsiung, Taiwan.

Continuing his longstanding relationship with the Kunsthal in Rotterdam, Dick designed a large scale retrospective exhibition devoted to German photographer Peter Lindbergh. The exhibition opened in the Kunsthal in September and will start its international tour in München in 2017.

Dick was commissioned by the Royal Institute of British Architects to create an exhibition piece for ‘At Home in Britain: Designing the House of Tomorrow’ at The Architecture Gallery in London. The result was a re-imagination of the typology of the flat. Dubbed The Mecanoo Mansion, a large model was made which focused on the communal spaces within a block of flats, showing a new potential of mixing housing types and collective amenities for students, families and the elderly.

The student housing development Langebrug in the heart of Leiden was completed. The complex restores the medieval street plan of alleyways and courtyards that once characterised this area of the city.

Large ongoing projects included the masterplan and housing for the redevelopment in South Thamesmead in London, which received planning permission at the end of 2016, and the Garden of the 21st Century with Underground Exhibition Pavilion in Warsaw. A revised masterplan was made for the Marktkwartier in Amsterdam, the largest inner-city urban restructuring project in Amsterdam for the coming years.

Peter Lindbergh
Exhibition,
Kunsthal Rotterdam
pages 134-135

Student Housing
Langebrug, Leiden
pages 136-137

2016 has been a meaningful year for KAAN Architecten – it revealed new buildings, the office won several competitions, expanded its working space and team in Rotterdam, and faced crucial challenges. Dialogue and design were at the core of this ascent.

The year started with the opening of the Supreme Court of the Netherlands in The Hague, a long-awaited project marking the passage to a new chapter for the firm. In the last decade, international competitions have drawn more and more attention to new design and project management technologies. Tenders often feature Public Private Partnership projects (PPP) with Design Build Finance Maintain Operate contracts (DBFMO) and architects are daily dealing with multiple team members including BIM managers and a constantly growing number of consultants.

The fast growth of the practice has led to the search for a larger working space: 1.400 m2 of the former premises of De Nederlandsche Bank have been transformed into De Bank, KAAN Architecten’s new open-space headquarters. Just a few meters away from the former location on the Boompjes in Rotterdam, the new office welcomes 75 employees including architects, planners and graphic designers while pursuing an innovative sharing-based style of work.

In 2016 KAAN Architecten has won the commission to design the New Amsterdam Courthouse, a 47.000 m2 distinguished and open building that understands that justice is a public affair of the highest importance. Moreover the office has been awarded with the assignment of the renovation and extension of Museum Paleis Het Loo in Apeldoorn where an underground extension will host more space for temporary exhibitions and the large-scale collection. This project pairs with the ongoing intervention in Antwerp, where the Royal Museum of Fine Arts’ will open in 2019.

Last year has also been prolific for research: Kees Kaan has travelled a few times to the United States, the Caribbean and Mexico to present the work of the office enhanced by the recent investigation on the relation between water and built environment in the Dutch urban landscape, developed by the Chair of Complex Projects at TU Delft. Lastly, a new strategic research programme sees Kaan involved as Principle Investigator at the Amsterdam Institute for Advanced Metropolitan Solutions (AMS) working on the theme ‘Cross Over / Integrated Approach (urban design and visualization)’. This is strongly related to the Complex Projects / TU Delft project ‘Amsterdam Urban Makeover Scenario 2025’, granted by AMS and carried out by researchers and graduate students.

Supreme Court
of the Netherlands,
the Hague
pages 139-141

De Bank, Rotterdam
pages 142-143

Winy Maas' longstanding explorations into the innovative use of glass as a construction material in architecture began with 'Book Mountain' – a library contained within a glass pyramid in Spijkenisse (2012) and the year after with 'Glass Farm' – a multifunctional building on the village square of Schijndel. This interest and use of glass continues until today with the realisation of two projects using this medium in 2016. 'Crystal Houses' in Amsterdam and '133 Wai Yip Street' in Hong Kong use glass in markedly different ways in order to expand on ideas for more transparent cities, thus creating infinite perspectives of how we experience and use space.

For the 133 Wai Yip Street transformation project the existing office building is completely stripped back to its elements, laying bare its structure and allowing for a more pure, attractive and pleasant working environment. The goal here is to expose the inner workings, of a usually hidden workings of an office, to show the encounters of people who work there to the outside world. The result is a labyrinth of glass and steel that is completely light-filled. Despite these vast glass elements, the building has a 17% lower annual energy consumption and a 15% lower peak electricity demand compared with the average Hong Kong office.

Crystal Houses on the other hand, takes a typically Dutch historic brick façade and replaces it almost entirely with Venetian glass bricks. Looking at the building's façade, terracotta bricks make up the top part and then seemingly dissolve and become transparent, thereby stripping them of their usual opaqueness. This innovative use of glass was heavily researched and developed together with the TU Delft's Glass and Transparency Research Group and was integral to the design process itself. From the hot furnaces in Italy to the laboratory-like conditions of the building site in Amsterdam the bricks went through rigorous testing and experimentation in order to get the desired effect: aesthetically with as much transparency as possible and structurally with enough strength. The end result is remarkable: A stunning façade with ground-breaking advances in glass construction technologies.

133 Wai Yip Street,
Hong Kong
pages 144-145

Crystal Houses
Amsterdam
page 146

Over the past thirty years Neutelings Riedijk Architects has established itself internationally as a leading practice, specializing in the design and realization of complex projects for public, commercial and cultural buildings. Notable examples are the MAS Museum, the Netherlands Institute for Sound and Vision, Culturehouse Rozet and City Hall Deventer. Current projects include the Naturalis Biodiversity Center and the Lorentz building both in Leiden, the Herman Teirlinck building in Brussels and the ZIL Art project in Moscow.

In 2016 Michiel Riedijk was invited to lecture at several symposia and universities worldwide and work of his office was featured at exhibitions in the Netherlands, Belgium and Germany and has been included in numerous publications throughout the year. The year was marked by the delivery of the City Hall Deventer and the ground breaking of three other projects.

The new City Hall Deventer was officially opened in April 2016. The building blends into the heart of the old medieval centre of Deventer, and connects different parts of the city with a central passage. The oak façade of the building has been fitted with 2.400 different aluminium frames with fingerprints of Deventer citizens, designed by local artist Loes ten Anscher.

In July 2016 the final design for the Lorentz building in Leiden was approved. The 55.000 m2 mixed-use building is composed of three light-coloured towers of different heights that stand on top of a dark-coloured plinth. The Lorentz is the first step towards a complete renewal of the Leiden central station area. The area's transformation will create an attractive urban space in which the old inner city centre is reconnected with the Central Station, introducing a worthy entrance into the city of Leiden.

Construction of the Herman Teirlinck building in Brussels reached its highest point in September. The building is located on the historic Tour & Taxis site in het heart of Brussels, and will house the administration of the Flemish Government. The Herman Teirlinck building is characterized by a covered internal street, which runs through the entire length of the building and aligns with the one of the Royal Warehouse. The building will become the largest 'passive building' in Brussels.

In November 2016 Construction started on the ZIL Art Tower project in Moscow. The building is located on the site of the former ZIL automobile factory on the bank of the Moskva River, and is part of a 65 ha redevelopment project on the edge of the historical city centre. The high-rise building consists of five connected residential towers on top of a three stories high public plinth. Delivery is scheduled for 2018.

City Hall Deventer
pages 148-151

In 2016 Iskandar Pané, architect at KAW architecten, realised the project ‘The E-flats’ – a renovation of 72 apartments in the Post-war residential area of Poelenburg in Zaandam. The project was established on the basis of a design and build selection organized by housing association ZVH. The renovation included changing the outdated floorplan of the dwelling units into a contemporary layout of the kitchen, bathroom and outdoor space. The change of floorplans has been able to take place in inhabited condition due to a careful construction method and good temporary facilities for the residents.

The most eye-catching part of the renovation is the complete renewal of the façades of the buildings as well as the renewal of the inner courtyards and the surroundings. This has resulted in a transformation from a unattractive backside facing a road, towards an inviting front located at a park area.

The project was designed in close collaboration with the contractor, residents, the housing association and the municipality. This project is a good example of an integral approach of sustainability of social housing in post-war residential areas, whereby an architectural approach ensures cohesion and enthusiasm.

Studio Mark Pimlott completed two projects in 2016. The design for ‘Son of a Croque – a ‘deluxe’ croque monsieur restaurant in Amersfoort is modular and suitable for rearrangement for any new restaurant. The concept of Son of a Croque was devised by Zware Jongens. The interior is meant to evoke a Milanese bar, with its elaborate furniture of brass, stainless steel, marble and oak. The bar itself is fluted in the manner of a classical column. Elsewhere, the language of the classic deli or lunchroom takes hold, including marquee lighting. New restaurants will open soon in Almere, Arnhem, Maastricht, and Utrecht.

The design for Apotheek Van Dijck – a friendly, healthy pharmacy for the Belgium Limburg market town of Bree – was made in collaboration with Hoek en De Wit architecten (Leontine de Wit, Assistant Professor Chair of Interiors, Buildings, Cities), also based on a concept of Zware Jongens. It is a public room, where customers can sit and relax. Barriers between pharmacist and customers are reduced to a minimum. An all-round service desk of elm, brass and stainless steel is in the centre of the room. Products are displayed on a wall of plywood shelves. The entrance ‘square’ is populated by several elements, including a tiled sculpture and a giant mirrored green cross that lights up the street.

The E-flats
page 153

Son of a Croque
page 154

Apotheek Van Dijck
page 155

Paralleling the concerns of the Chair of Interiors Buildings Cities, the architecture of DRDH, addresses themes of continuity: socially, historically and spatially. Considering issues of type and typicality, adjusted in response to place, we make buildings that reflect upon their situation and which seek to oscillate in one’s consciousness: between figure and ground, familiarity and strangeness, here and there. Regardless of their purpose, our projects are concerned with their responsibilities to the urban condition in which they find themselves and with the consideration of how, as individual buildings, they can play a role in bringing it into order. We understand the city as an unfolding spatial, temporal and material experience, embodied in the qualities of good rooms and their relationships with the street, made manifest through the façade.

In developing the design of a concert hall and city library complex for the Northern Norwegian City of Bodø, which in 2016 won a RIBA International Award, was a finalist for the RIBA International prize and was also nominated for the Mies van der Rohe Award, the question of how the form and placement of two monumental cultural buildings might help to consolidate the rather contingent urbanism of the existing city became a central question. This resulted in two buildings whose scale and form purposefully address both one another and the variegated scale and character of their neighbours, through the singular material condition of a stacked, self-supporting precast concrete façade. Creating a robust carapace for large-scale public rooms in each building, which for much of the year become the de facto urban spaces of the city.

A recently completed housing and social centre for the elderly of the Belgian town of Aarschot, designed and built in collaboration with leading Flemish practice de Vylder Vinck Taillieu, similarly starts from the question of how to place a large urban building within a small scale town. An ensemble of linear elements that, through their length, engage the topography of the site, present a series of slender gables, which allow its mass to recede into the streetscape. Together these form a new urban square, at the moment where the market street meets the boulevard that contains the edge of the historic core. This is the first of a sequence of scaling spaces, through which individual apartments are related to the larger urban morphology. At the most intimate scale, three apartments cluster around small internal courts. These extend the spaces of the corridors, giving them the character of indoor streets, open at each end to views of city and landscape.

Bodø Library
page 158

Housing and social
centre for the elderly,
Aarschot, Belgium
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Winy Maas

Practice













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