

big

soft

orange

1,000,000 speaks





Introduction

Dutch architecture has become as prominent at the end of the 20th century as it was at its beginning; perhaps more importantly, it is as responsible for developing a new approach to contemporary modernity as it was in helping to initiate the heroic period of modern architecture. Following in the wake of Rem Koolhaas' emergence as one of the most influential architects in the world today, a host of young Dutch architecture offices are now themselves gaining worldwide attention. Like Koolhaas, these offices are interested in the BIG. They focus, however, not on the big building—though they are certainly fascinated by its potential—but on the possibilities offered by exploiting a new emphasis on quantity in the Netherlands and elsewhere in the world. As a result of Vinex, The Fourth Report on Physical Planning in the Netherlands, the Dutch government has mandated that 1,100,000 new dwellings be built by the year 2005. This is quantitatively equivalent to the entire post-war reconstruction effort in Holland. Such a turn to the BIG has necessitated in Holland the development of a new disposition towards the practice of architecture itself. There is, among these Dutch offices, for example, a de-emphasis on the kind of aestheticized form generation that dominated architecture in the 1980s and early 1990s, and a renewed emphasis on the analysis and manipulation of material and immaterial processes, logics and codes. Indeed, the growing importance of scenario planning, profiling, as well as other temporally-based steering mechanisms signals an emergent SOFT approach to the practice of architecture prevalent among all four offices featured in this exhibition.

Just such an approach guided the Rotterdam-based MAX.1 office in their urban plan for Leidsche Rijn, a development of over 30,000 houses near the city of Utrecht which is to be completed by year 2015. In collaboration with Crimson, an office of architectural historians also based in Rotterdam, MAX.1 focused on what they called the 'orgware', or organizational ware, a term borrowed from economics that refers to administrative and other policy-related factors which organize the

implementation of ideas (software) and the deployment of physical elements (hardware). Analyzing and making use of orgware, they argue, is the only way to steer and direct a plan of such immense size and duration, and one 70% of which ultimately will be controlled not by the state but by the market. 21,000 of the 30,000 houses must be privately developed. MAX.1's interest in a more dynamic, soft urbanism, is thus not driven by a set of political or philosophical directives, but by a market economy dominated by the concern for quantity, the new driving force of urbanism from Utrecht to Singapore.(1) Having discovered the orgware of Vinex, MAX.1 and Crimson developed their own in the form of indices (building regulations, boundaries, person-space index, mixture, distribution, program and ux) and corresponding maps. For MAX.1, however, density, and other traditional urbanistic concerns have been re-formulated and reentered into a new calculus dictated more by opportunity than by obligation: 'Density is defined as the number of square meters a single individual has at his disposal, that is, the number of square meters divided by the number of people, rather than the surface area divided by the built floor area.'(2) Here, as elsewhere in the plan, individual choice and freedom are not attached to or confined by architecture, but are allowed free expression and movement. But form does not disappear altogether as a concern; it just becomes one factor among many. Acknowledging the impossibility of predicting how the market will transform such a huge chunk (70%) of the program, MAX.1 re-introduces form as powder, as a field of opportunities that they insist will help retain the coherence of the scheme over time, without it becoming a gelatinous colored blob on a map of predetermined choices and possibilities. Part of this powder is the series of 26 bridges that MAX.1 have just completed, some of which are included in this exhibition. Because the canal waters of Leidsche Rijn cannot be navigated by large boats, the bridges are all stationary with non-liftable spans. This constraint on the waterway, however, opened a degree of land traffic freedom and allowed MAX.1 considerable flexibility in designing according to road and motorways layout. This resulted in some remarkable bridge hybrids

in which, for example, two bridges join together and separate according to traffic requirements. It should be noted that all 26 of these bridges are quite beautiful; they are so, however, not because of their intrinsic formal qualities, but because of the elegant vehicular and pedestrian ballet that they script and perform on a daily basis. Operating more like parallel processing traffic units, it is the soft but insistent coaxing and massaging of traffic flows that makes these bridges infinitely more powerful than the hyper-designed signature bridges that have been cropping up lately in the Netherlands.

The most poignant and indeed the most profound examples of this soft approach, however, are to be seen in the current work Crimson is conducting on the orgware implications of Rotterdam harbor and its surrounds. While this work is not officially part of the Leidsche Rijn plan, it does extend Crimson's orgware analyses in such a way that over time the results will be fed back into the Leidsche Rijn plan to allow continued adjustment and alteration; without being overly theoretical, one can say that Crimson and MAX.1 have built into the masterplan a temporally-driven feed-back design mechanism that allows the plan to adapt to new conditions as though it were itself an urban life-form. Crimson has pursued its research into the relatively unknown territories seen only by those attentive to orgware, because, as they write, only there will the soft, immaterial, hybrid urbanism necessary to actively intervene in the contemporary metropolis be found: "Somewhere between the besieged territories of urbanism and the immense arteries and non civic territories of the conurbation lay the hunting grounds for another urbanism. It is here that we find the most maddening sedimentations of power disguised as powerlessness, and the most exciting collection of possibilities disguised as impossibilities. Between the clear cut territories of the refinery and the middle class neighborhood lay areas that do not derive their logic and filling from one single authority or owner but from the fact that they are filled to the brim with the political, functional, and physical left-overs of the city." In several projects they have discovered zones of planned urban irresponsibility where illicit sex and drug trafficking, fed by the seemingly irreconcilable forces of Calvinism and mercantilism, are left to fester into new urban forms and typologies such as the toleration zones for street prostitution. These urban exotica are forms of urban planning that are officially unplanned and indeed take no recognizable cartographic or official representational form because they exist only after dark and function only to siphon-off petty criminality that would otherwise make life unpleasant for the average citizen. Crimson's most recent work, some of which is featured in this exhibition, focuses on how municipal authorities, urbanists, and architects can actively intervene in this newly discovered orgware landscape; how, in other words, practitioners at every level can approach even the most small scale design problem as a problem of urbanism.

Another, related feature of this soft approach is an avowed post-avant-garde attitude accompanied by an acceptance of the market as a reality of contemporary architectural and urban

practice. Unlike early 20th century avant-gardes who wanted to clear away what was already there in order to establish a new social order, and unlike the avant-gardes of the 1980s which sought to resist what they found already there, these offices focus very precisely on what is "just there," on the constraints and limitations of a global market which they see not as an evil to be resisted but as a new condition of possibility. They thus prefer to deal pragmatically though aggressively with the ORANGE reality of commercialism and artificialization, those two pre-eminently "Dutch" historical concerns which today are rapidly becoming the concern of huge patches of the globe. Such is the case with Amsterdam based NL Architects who have developed a series of striking projects many of which feature the automobile as the prime player in an ongoing attempt to rethink density and urban and suburban infrastructure. Rather than banish the car to suburbia, NL takes it as a given of urbanism itself, as its lifeblood. Rather than relieving the city of its auto stress, NL intensifies and re-focuses that stress, transforming a liability into an asset. They argue that without the movement provided by the automobile the inner city would become a theme park and cease to exist as a vibrant commercial district. NL has drawn on the beauty of automobile in other projects such as a parking scheme where instead of paying you are paid to park in a configuration that from above spells 'M' 'A' 'Z' 'D' 'A' . Like many of these new offices, NL Architects attempt to turn adversity into opportunity; they accept what is there and try to transform it, often by making what they find more intense. This is precisely the approach they took in WOS 8, a heat transfer station for Leidsche Rijn. Taking into account the temporal dimension of the masterplan, NL treated this relatively small industrial unit with care and attention precisely because though it begins its life in the picturesque farm landscape it will eventually find itself in the middle of a very dense suburban development teeming with youth culture. In an attempt to avoid the kind of vandalism often associated with this type of peripheral industrial building, NL thus makes use of a Plexiglass basketball window, mountain climbing pegs, a spy door, and a series of buried automobile reflectors which spell "WOS8" to create a building that will be harmonious with the future inhabitants of Leidsche Rijn. And because its neutral skin and soft, organic form are constructed of a chemically inert, hyperstrong polyurethane developed for parking roofs, the pigs and cows that are now its closest neighbors are equally at home.

Employing an idiosyncratic brand of empiricism as a primary design principle, Amsterdam-based One Architecture develops a similar, "just there" approach in their Leidsche Rijn housing scheme. Lazy design they call it, because it requires them to do nothing more than intensify what is already there. They accomplish this by an almost unnatural attention to certain elements that are already there, such as power lines, which become literal structural elements in the project as well as structural elements in their design logic. Following this logic, One focuses on and intensifies the strongly felt, but characteristically unexpressed, desire in the Netherlands for suburban life, with its emphasis on car-

driven mobility, youth, sport, and consumer culture. In the Netherlands, public and private space are normally defined oppositionally. Public space is identified with both the urban and the pastoral, while private space is identified with the objectionable, though desirable, amalgam of urban and pastoral, the suburban. This is all complicated by the famous Dutch "green heart," a mythical pastoral zone encircled by the urban ring of cities known as the Randstad. The green heart and the Randstad are meant to function ideologically as a single, dialectical, public space unit the major function of which is to limit the spread of the suburb, the reservoir of private spaces for the masses. There has been and continues to be considerable debate about whether or not to develop the "green heart" for housing and industry, debate which has become more heated and confused with the new Vinex requirements.

One's tennis court house project intervenes in this debate and argues that the "green heart" is no longer (if it ever was) a pastoral landscape, but is already a hybrid mixture of public and private space: with the numbers of renegade vacation houses and motor traffic rising each year, it is clear that the suburban is already there, and so also is the Dutch desire for suburban life. Soberly and empirically, One set out in their project to bring these two "already there" orange realities together. The results are exciting and visually stunning. In their project, design elements such as tennis balls, nets and court surfaces, are linked together to form a series of repetitive frames—tennis ball, tennis ball lighting on power lines, orange tennis ball "sun"—which are meant to retain while redefining the categories of public and private space. It is significant that One is not interested in resolving the tension created between public and private space, but rather in exploiting this tension to produce design solutions for a market-driven world in which pure public and pure private space have given way to a variety of new spatial hybrids. Ultimately, One's aim is to produce private housing with the verve and sense of "being live" generated only by public spaces. Television is their model because the kind of live feeling it engenders in the viewer and the viewed alike is the closest approximation they see to an ideal private experience of public life. The point, as they see it, is to provide the cultural, municipal, and design infrastructure that will enable individuals to make their own private decisions. To use the Deleuzian language favored by One, public driven repetition that engenders private difference—100% private and 100% public, as they say. In more recent projects, such as their urban plan for Salzburg, Austria, One has begun to offer more complex solutions to the problems framed here in their tennis housing project. As their singular visual style and enigmatic language become more developed, the solutions they offer will surely become more direct, though it is likely we will continue to stutter. Given the poverty of real thinking in architecture today, that can only be a good thing.

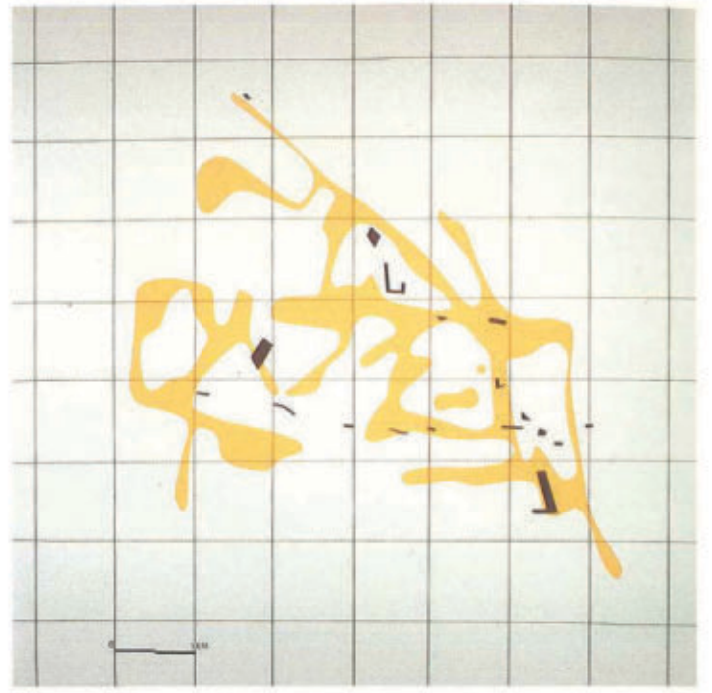
Michael Speaks

(1) Ed Taverne's and Rem Koolhaas' insistence that we recognize the importance of quantity should be noted as a historical precedent for all of these offices.
(2) Archis, 8, 1995, p. 80.

start

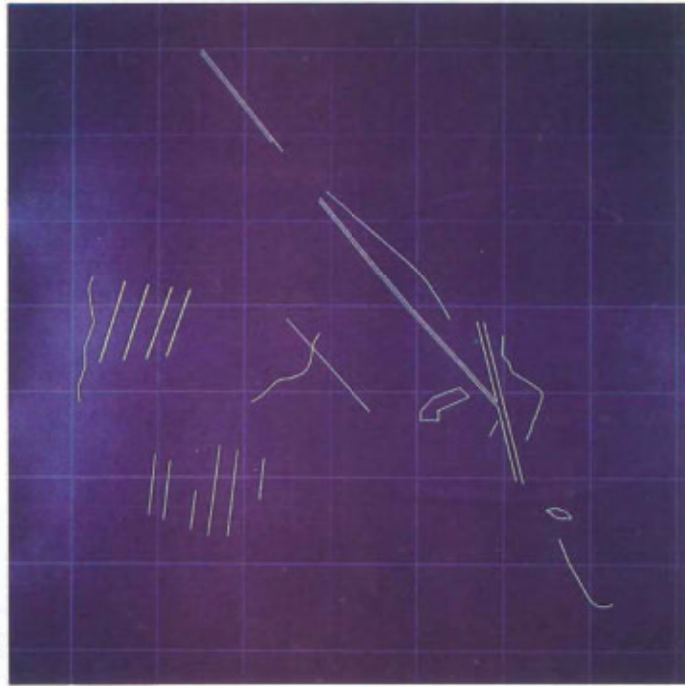


Urbanism

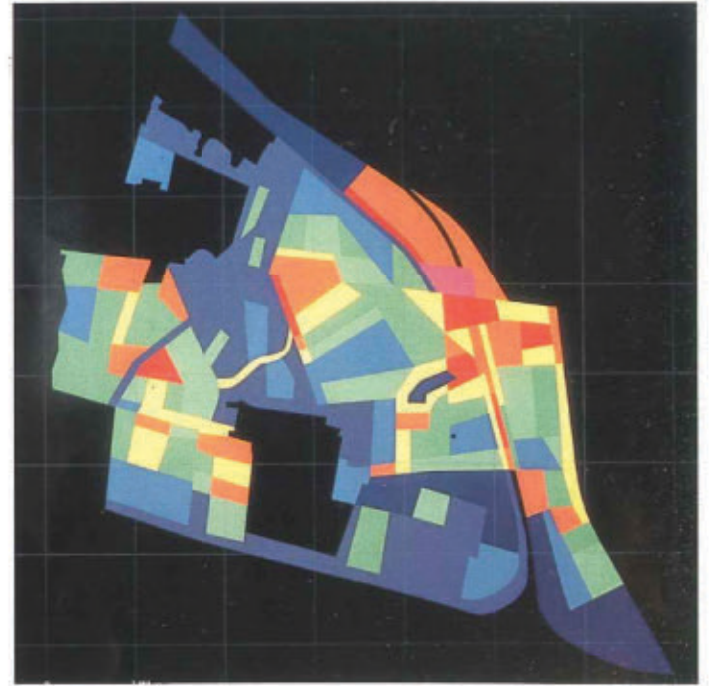


Building Regulation

urban



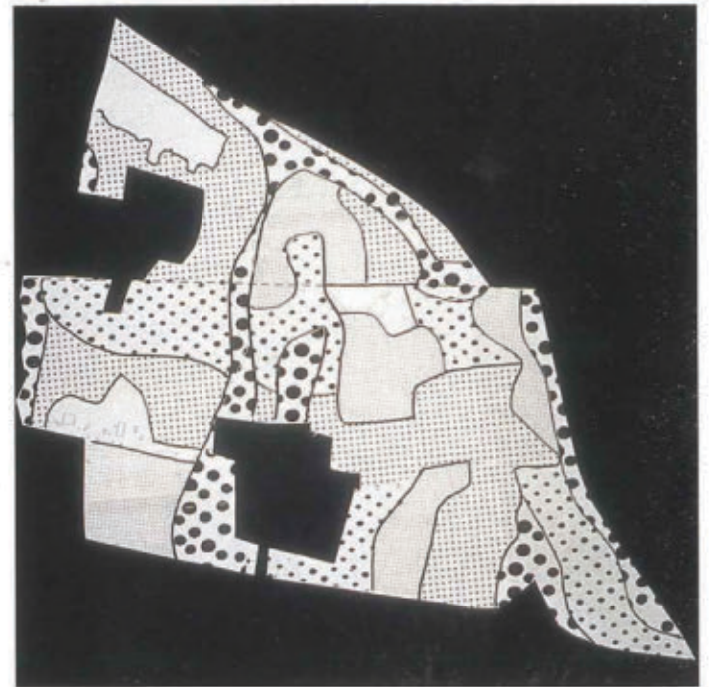
Edges



Person Space



Hetero / Homogeneity

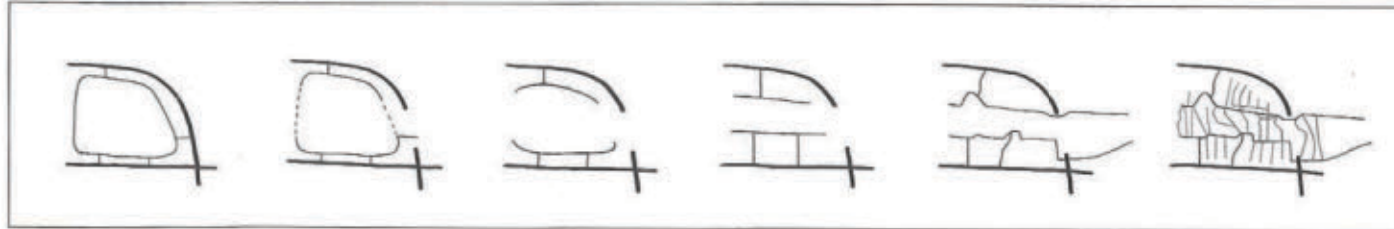


Distribution

Ux



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30.000 houses near Utrecht

Urban design is an orgware affair

The success or failure of urban projects is dependent on an invisible landscape of orgware. Orgware (organisation ware) is a term derived from economics that refers to factors of an administrative, political or policy-related nature which precede the implementation of certain ideas and knowledge (software) and the construction and deployment of physical elements (hardware). Orgware comes as a topography of opportunities and constraints, with implications often more significant for a plan than the physical topography. Orgware can be an orderly landscape of predictable rules; it can also be a rugged country of rules and regulations, or a soil polluted by 'deals'. Before its software can be made intelligible and its hardware made real, the orgware of a project has to be taken care of. Urban design is an orgware affair.

Vinex bill will seriously alter dutch landscape

VINEX, the Fourth Bill on Spatial Planning in the Netherlands Extra describes the building of 1.1 million houses by the year 2005 on locations near existing cities. VINEX is a policy rather than a plan, consisting as it does of contracts with local authorities, allocated quotas and selected sites. It is an orgware affair of giant proportions. This operation, which will radically alter the Dutch landscape, is invisible as an urbanism conceived of in conventional terms. Everybody complains about its visual monotony. 'Californian' or 'Belgian' are associations that denote absolute horror. In terms of quantity, VINEX may be compared to the post-war reconstruction in the Netherlands, a national building program still revered for the optimistic collectivity and formal clarity of its urban projects.

The reconstruction was the apotheosis of an urbanist ethics based on housing as a governmental service to the people. That is why the ethics and instruments of urbanism in Holland have been based on Brinckmanns paradigm "Städte bauen heisst: mit dem Hausmaterial Raum gestalten!" (urbanism is creating space out of housing material) long after it has ceased to be relevant. Beginning in the eighties subsidies and state control

have been drained away from the production of housing and at least 70 % is now un-subsidized and market-driven. Dutch urbanism would not adapt.

Young designers mash up disciplines

The biggest single extension plan (30.000 houses) is the one for Utrecht, called 'Leidsche Rijn'. Its project manager was Riek Bakker/BVR who approached it as primarily an orgware-affaire. The first design was hers: the structure of the project team. By bringing together representatives of all relevant disciplines and official departments that would normally jealously guard their particular component of the extension (water, safety, traffic, environment, urbanism etc.) in one team and one physical space and by presenting them with one brief - 30.000 houses near Utrecht - she tied them all together to one mast and committed them to the success or failure of the plan. Her final move was to appoint a young office, untainted by experience, as the actual designers of the plan: Max 1. Their first move was to hire architectural historians Crimson as co-urbanists.

The orgware-operation of project manager Riek Bakker was extended by us into the design instruments deployed for the accommodation of the 30.000 houses. Instead of working along the parallel lines of specialised departments we mashed everything up. The result was a thick structure of, organisationally improbable, overlappings.

The first instrument used to mash up economics, public space, traffic, housing, environment and politics, was a radical hardware-intervention, an operation so ambitious that it would neutralise the different departments' traditional protectionism. Civil Engineering was just a part of an elaborate plot aimed at dissolving the orgware gridlock that had been frustrating urban projects for decades.

Switching off the zoning machine

Central government and the City of Utrecht have a policy of compact cities. VINEX extensions have to be closely attached to the existing tissue. Around the existing tissue highways and trainlines have been built. Noise pollution legislation forbids the erection of dwellings within 600 metres of motor ways. These voids are then filled with industry and/or sports fields. Housing areas become isolated and monofunc-

tional fields of an even density without being allowed or having the room to be suburban. Compact cities are governmental policy and are impossible to make due to legislation and civil-engineering practices.

We did not accept the form dictated by the legislative gridlock of VINEX. We decided to sort out the underlying technical and organisational problems in order to build a town based on opportunities instead of on obligations. Instead of regarding the building of a new motor way as an external condition us urbanists had to adapt to, we wanted it back in our toolbox. We deliberately provoked a border skirmish with the department of roads and waterways by giving our view on how the motor way should be built. Instead of accepting its isolation from the city, we turned it into a complex urban artefact allowing the continuity of urban tissue, complexity being the nightmare of any governmental department. The A2 motor way is to become a sloping dike with tennis courts on its roof and prime developments on both sides.

Another orgware-riddle was the wish the neighbouring town of Vleuten-De Meern to be part of the 'compact' expansion scheme, and at the same time increase its own autonomy vis-à-vis Utrecht. We intended to range the 30,000 dwellings round an immense programme-packed green void that could be simultaneously be interpreted as a central park and as a demarcation between two cities. Paradoxical aspirations were harnessed to the single orgware plot. Roofing over the motor way would remove the noise pollution zones and enable the new town to be built right up against the existing city. The greenery -whether allotments, shrubs or football pitches- with which as a rule and of necessity the noise pollution zones along motor ways are filled, was compressed into the central. Urbanism could go beyond remedial planning aimed at soothing the pain caused by infrastructure and political conflict. By mashing things up, a simple coherence could be attained. Switching off the zoning machine meant escaping from a predictable urban form. Disparate elements could be brought in close proximity, where they belong.

Giving them everything

The A2 intervention is part of a method in which radical projects are reflected

against a policy of restraint elsewhere; intransigence here makes flexibility possible there. Instead of negotiating with the archaeological, environmental, and landmark departments about which pieces of land we could not touch because of their historical value or because of the possible presence of subterranean Roman ruins, we were able to grant them every piece of emptiness they occupy! It surprised them and gave us an unexpected scattering of park-like public emptinesses over the plan: parks. Unlike urbanists having to use every square inch of space left over in between the pollution zones to cram in thousands of homes, we had space to negotiate (with).

Making traffic part of the city

By also imposing ourselves on the internal road network we were able to avoid a hierarchical system that would have restricted urbanistic possibilities later on. Instead, two main roads running from east to west will, like condenser plates, generate interconnections whose precise routes do not have to be defined from the outset. Traffic has not been conceived as a morphological a priori, preceding urban tissue but simply as a part of it.

Administering form as powder

Beautiful drawings of how the city will look when it is finished express longing for a time when urbanists could actually draw a city and then build it. Urban projects that even now are based on a fixed final form are doomed to the degradation of their formal coherence because of the rejection symptoms shown on the part of the real-time orgware processes in the course of the 25 year building period. There has to be another way of introducing form and visibility into a realistic design method. The problem lies in the consistency in which form is usually administered, i.e. as solid form. The solution is therefore to administer form as powder. An empty field can be programmed with stuff that will generate specificity, visibility and form without fixing it at the beginning.

Adding new orgware

The powder with which the fields of Leidsche Rijn are being fertilised consists of orgware-indices: certain rules and regulations spread out over the plan. Condensed in separate maps, our design orgware was - as a vaccine - added to deal with the orgware already

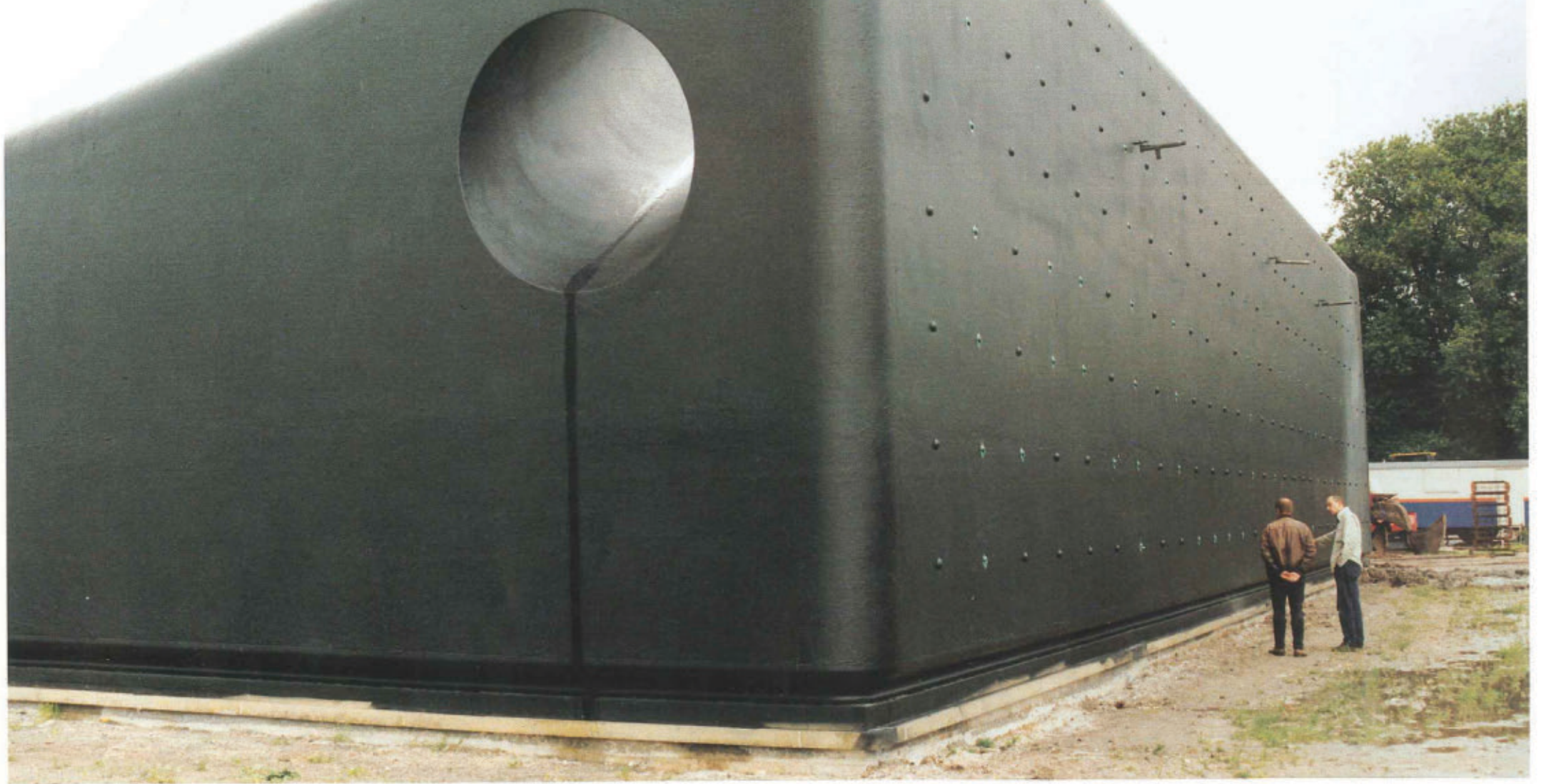
and inevitably there. The indices determine re-formulated urbanistic categories. What we used to call urbanism is determined by the Urbanism Index. It shows the spatial configuration of programme, infrastructure and landscape elements: where stuff is. The Building Regulation Index indicates the degree of interest in and control over the architecture in a sector. The Distribution Index shows whether the density in an area is uniform or concentrated in a few objects (the difference between a regularly spaced wood and a meadow with compact clumps of trees; between a suburb and a field of urban villas). The UX factor determines specificity, not necessarily architectural, for example that all organic-waste containers are gold coloured in a particular zone or along a particular line, or that everything has to be installed in pairs (two trees, two public phones, two roundabouts). In the Person Space Index a spatial concept like density is detached from its traditional formal and bureaucratic definition in terms of parcelling so it can generate image and form in a more direct and more unpredictable way. Rather than the surface area divided by the built floor area, density is defined as the number of square metres a single individual has at his or her disposal. According to the PSI an average bungalow development becomes comparable to a soccer pitch as regards the number of square metres per inhabitant/player. The difference is that the soccer player fills his 200m' exclusively with movement and the person who inhabits the bungalow occupant fills his 200m' with a house, a shed, fences, shrubs, ponds and cars.

Leidsche Rijn is now being built, with and without us. Despite the fact that we wrote the script ourselves, the suspense is unbearable.

Rients Dijkstra (MAX 1.), Michelle Provoost & Wouter Vanstiphout (Crimson) preliminary urban design: Max.2 (Rients Dijkstra, Laura Weeber, Vincent Lo-a-njoe, Harmen van der Wal, Herman Verkerk, Ivan Ivanovski) in association with Crimson (Michelle Provoost, Wouter Vanstiphout), Juurlink & Geluk (Cor Geluk), gemeente Utrecht. definitive urban design: Max.2I (Rients Dijkstra, Kirsten Vandenberg, Catherine Visser, Arjan Klok, Arno de Vries, Christian Muller)

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WOS 8, 1997

Zero Emission

WOS 8 is a Heat Transfer Station (Warmte Overdracht Station) for the latest extension of Utrecht, the new city Leidsche Rijn (the largest so called Vinex development in the Netherlands). The water cooling the turbine fans of the large UNA power plant, about a kilometer away, contains enough energy to supply all new dwellings with heat and warm water. Before, this energy was dumped as waste heat in the Amsterdam-Rhine canal. Now, it will be recycled and put to use; a zero emission program. WOS 8 is the node where the loop from the power plant transfers its energy to several distribution loops serving the future housing areas. In total WOS 8 will service 11.000 dwellings. The employed technology consists of a central heating system on the scale of an entire city. WOS 8 is going online November 1998.

Envelope

Strict zoning and property boundaries, together with complex negotiations between the client, the City of Utrecht, several landowners and the heat distribution company decided on the exact location of WOS 8. The minimal footprint of the building exactly equals the available plot. The size of WOS 8 is determined by the minimal functional dimensions of the system of pipes in the interior and forces of realty economics to keep it as small as possible: Architecture reduced to a skin-deep zone. Due to the internal organization, the south side didn't require the full height. Here, some manipulations of the volume were imaginable.

Zoom 2005

Over time, WOS 8 will deal with two totally different conditions. The first few years WOS 8 sits in the backyard of a farm, in the picturesque surroundings of a typical Dutch ribbon development with farms, meadows with cows and trees. Later, when the city has expanded into these farmlands, WOS 8 is situated in the middle of the contemporary idyll of a new suburbia, with a public access road directly abutting the east facade of the building. From then on WOS 8 will be a tactile part of the public domain.

Feather Light Architecture (EZ ON)

Since our client, the Energy Production Company UNA, basically asked us to design a skin, we took this seriously. Up until the present most architecture explicitly defines, and is defined by top, front and bottom. Different materials to fulfill different functions: roof tiles on the roof, bricks for the facade, concrete for walls and floors etc. No longer is this the case: today there is a new type of wrap available. A membrane of polyurethane enables architecture to become seamless. The material was originally developed for parking roofs: super strong, flexible,

waterproof, durable, attractive and chemically inert (no pollution of earth and ground water). It is easily applicable by spray gun or paint roller. Building parts that might refer to scale or size, like doors, disappear.

Users

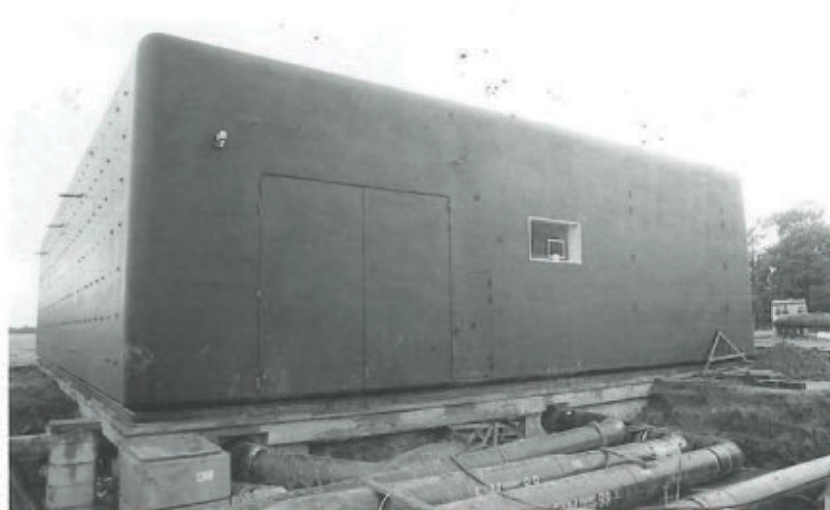
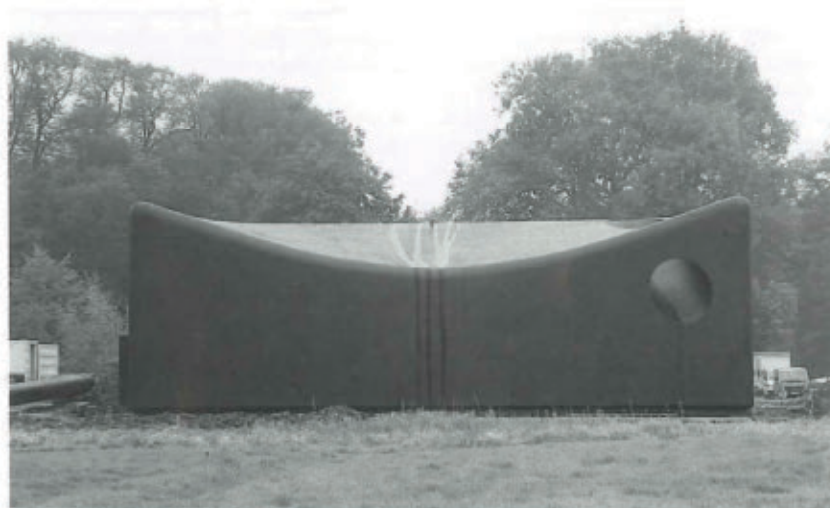
Only three times a day WOS 8 will be accessed. Every eight hours someone will check the meters and the gaskets. This type of unmanned utilitarian building is an easy target for vandalism. Usually these complexes are the blind spot of urbanism. Not in this case. Max 1 and the Projectbureau Leidsche Rijn in charge of planning the new city (the 'shadow client') wanted to unleash an unusual amount of design energy onto these buildings. The facade of WOS 8 is programmed with a number of activities that make the building more attractive. WOS 8 aims to become part of the youth culture that usually is the biggest threat for this kind of building. WOS 8 proposes the Basketball Window. By using the unbreakable, transparent backboard as the only daylight source, a window emerges at which you should throw a ball. Because, believe it or not, climbing is becoming a national sport in the Netherlands, a series of climbing grips are inserted under the Polyurethane skin. Applied in Braille, they spell a text (we're not going to tell what it says): the Blind Facade taken serious. A so-called Doorscope (a large door-spy) is placed the wrong way around in the main door. Normally used to see who's delivering pizza, now revealing the entire interior on a little screen. The device optically switches left and right and since it's placed eccentrically, the larger part of the building intestines appears to be outside the outer wall. Standard issue, but still amazingly beautiful road reflectors are plugged into the east facade and are sprayed over. Some pop through the skin and spell the name of the building: WOS 8.

Wet Look

Heavenly water sounds divine. Nonetheless, everybody caught in a rainstorm curses his or her ungodly luck. In the Netherlands we have an average of 134 rainy days a year. Since WOS 8 was able to get rid of traditional detailing perhaps it is possible to change this wet experience around into a pleasant one by letting the rain play sculptural tricks and games with the building. WOS 8 re-invents the rich architectural tradition of spouts and cisterns, which seemed to have run dry the last few years.

Swifts and Tits

WOS 8 accommodates nesting boxes for several species of birds. Cavities in the warm south facade provide an ideal biotope for bats. Amazingly, the ideal nesting height for apus apus (Lat.), a particular kind of swift, is 6 meters and up which coincides exactly with the building height: a Winged Cornice.



seelmaes

hitects

boomtown

Leidsche Rijn, Utrecht, 1995

The VINEX protocol, the Fourth Protocol on Spatial Planning for the Netherlands Extra, says the cities should be doubled because we will have 3 million new inhabitants by the year 2010. Therefore we need 1.2 million new houses. These houses should not be built with government money, as was the case with social housing, but, as in the Utrecht case, fully realized for 70% by private investors and for the last 30% partially by private investors. They will be offered to a market of young, rich, white people who live together and who both have jobs.

As long as no questions were asked, the VINEX protocol was politically correct. Political culture, in any case in Holland, the culture of PC, exists of avoiding difficult and potentially controversial questions or at least to not discuss them publicly.

The population growth of 3 million of course does not consist of the uptown people for which these houses are thought to be. At a Berlage Institute workshop with Rem Koolhaas on Point City, when everyone was again pretending that these houses were meant for young, rich, white people, we asked the question: 'where do these people come from?' And there was an artist

there, a sculptor, and artists are nowadays very perceptive to PC thought, who answered: 'They come from sperm.' Sperm, as you know, is a little village in Eastern Turkey. The people from Sperm will go and live in the existing cities from which the white, young and rich people will subsequently move to the new cities that were meant for them in the first place, and without whom they wouldn't have been built because the private investors would have never built for an other public.

This demonstrates the effectiveness of the Fourth Protocol: the State Ministry of Housing has succeeded, as a Deus-ex-Machina, to create 1.2 million houses for foreigners without having to talk about it and without having to built them.

Asked by the Projectbureau Leidsche Rijn to develop new housing models within its frame, models which not only demonstrated new possibilities to consumers and developers, but which would also attract these white, rich and young people to the area (as said, this is propagated by State planning so that their older houses would become available for the Sperm people, which is a beautiful and politically correct goal for our architecture), One Architecture decided on the following experiment: we proposed a singular

building type, the 'Six under a Tennis Court'. The blocks of six dwellings all have a tennis-court on the roof.

One of the ideas within this project was to not see the public and the private as two opposites in space but as two simultaneous extensivities that can extend themselves into each other.

The entire area can be thought of as a tennis park but simultaneously as a strictly residential area.

An architectural result of this simple thought is that the slightly fluttering fences of the tennis courts, through their fine mesh more substance than form, give the houses a colossal order, as it is called in classical architecture, which systematically resolves the problem of the expression of stories in the facade - a typical housing problem for which there are presently no solutions in design-. The solution might be called a simple increase in size.

Instead of two stories in the house we now have two things, house and tennis fence. That means that, liberated from the need to express the stories, the architectural elements - windows and doors - can be determined freely and individually. Two things on top of each other make the order within the things unimportant.

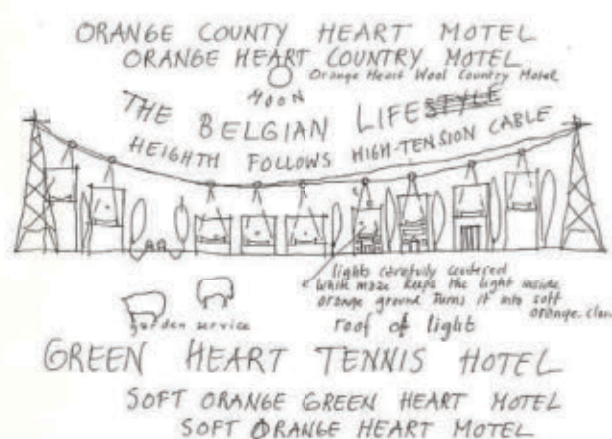
This non-geometric colossal order subsequently brought a number of other freedoms to the fore.

Composition, both in the area in the form of lines and perspectives, as in the facade, through happy Mondrian colors and clever corner solutions, became obsolete.

It gave us the possibility to directly parasitize on the existing ribbon-development. The houses were placed directly into the landscape, without planning too many new streets. The result is that the houses and their driveway can be placed at any spot within the existing parcels, as part of what might be called a restoration of the existing landscape.

Existing things can easily be taken up into a design: this is not only cheap, it also causes things that are normally judged negatively to be able to be formulated positively. The high tension cables could give light. It would be more beautiful if they gave light. When they would give light, they would abandon their purely technical appearance, the appearance of the First Machine Age, as if there is some sort of technical secret about which they are mute.

But of course the advantages of such free planning are first of all economical and procedural. The plan can be easily



line

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phased and land-political problems can be readily avoided.

Contrary to popular opinion, where in the Netherlands even the Socialists hail the benefits of the market, the government still has enormous powers in planning. Land policy, for instance, is not a big issue in the Netherlands (the State plans a new city, developers buy agricultural land in it at cheap prices, the State re-appropriates it at high prices, the developers turn in a handsome profit). Our later experiences in Austria provided us with an entirely different situation. When we tell Austrians that the government in the Netherlands can appropriate land in order to build new cities, they cry out 'That's Stalinism'.

All developments have to take place on privately owned land. From a planning perspective, one of the main issues both in our plans for Salzburg and Judenburg was dealing with a complex web of different landowners, developers and politicians.

Judenburg-West, 1998

Statistical analysis has proven that traffic circles are, not only from the point of traffic safety, but also considering the traffic flow, the optimal solution to connect two or more linear movements.

It is as such that since a couple of years the Dutch traffic policy aims at rapidly introducing traffic circles in new developments. The construction of these circles is financially supported by the state in such a way that the subsidies are usually higher than the construction costs. Traffic circles enable municipalities to earn money by making roads. This money can subsequently be used to give new developments facilities that would normally be too expensive (nurseries, sports fields, public toilets, etc.). Given this situation, it might be advisable to look for possibilities to include as many traffic circles in a plan as possible.

With the invited competition Judenburg-West, the major concern of the municipality was, besides the wish for a Potemkin density without people or playing fields without kids, the organization of the new traffic plan and the parking spaces. As is often the case, the municipality manifested some kind of traffic phobia (only a parked car is a good car), such that, in the end, they would rather have no streets at all and an unlimited amount of parking spaces.

We took these concerns extremely seriously.

As a solution to this problem, the municipality proposed dead-end

streets. Dead-end streets would have, on top of the fact that it formalizes the local citizen's wishes to have only local traffic enter the area, the added advantage of making it possible to develop the site in parts.

The site has nine different owners, each with lots of varying width perpendicular to the main road. When developed with the desired socialist density, it could contain some 800 dwellings, whereas only thirty a year were needed in this economically malfunctioning part of Austria (these thirty houses needed to be built mainly for divorcees – no one moves to Judenburg). It was clear that the site was to be developed over a long period of time, per lot, and as such it was thought that each lot was to have its own dead-end street, possibly branching out if needed.

This proposed tree structure (public main road with irregular traffic jams, thoroughgoing connecting streets with anonymous cars, private streets with houses, designed to scare away strangers) had, in our opinion, too hierarchical a setup to have the middle, connecting street offer the urban, public and lively program that we wanted. It was in our opinion necessary to avoid giving the area an image that rather belonged in the periphery. Added to that was the consideration that in the future the issue of mobility

would be solved differently, as well as appreciated differently, than it is now.

Our traffic circle proposal organized a fluid movement from connecting street to dead-end street, since they both have the same form. There are half circles, which might connect into full circles, while the traffic circle in itself forms no connection: it does not draw a line between A and B. There is a movement from a linear street that connects on two sides, via the dead-end street, which only connects on one side, to the circle, which does not connect (it is therefore that the dog-walking paths within our proposal are circles in their purest form). The circle is essentially autistic.

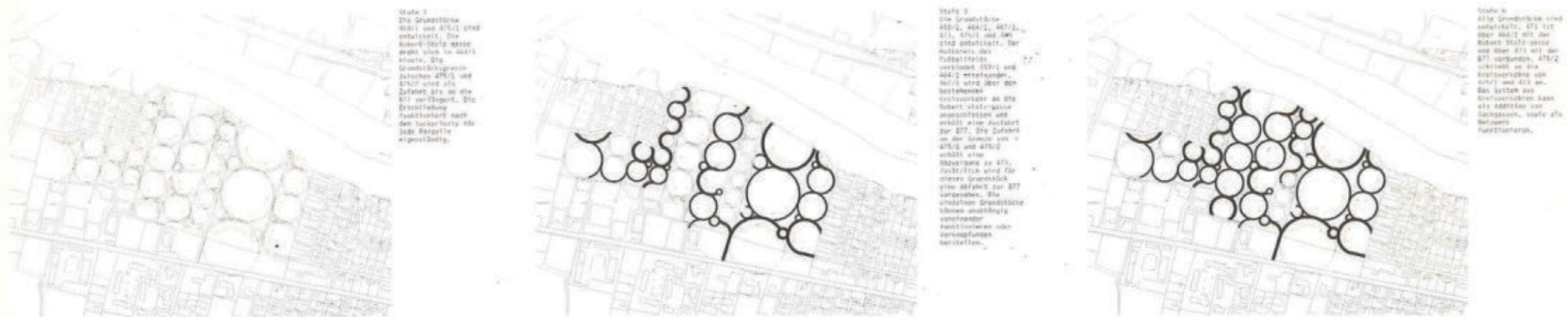
Once calculated through, we discovered that the circular traffic structure, with its possible differentiation of one- and two-directional traffic, in spite of the first impression, used a little less road surface than the municipality's proposal, with its fewer possibilities for one directional traffic and the necessity for turning points at the end of the streets. While the circular traffic structure might be a little cheaper, it looks much more expensive and might as such generate a feeling of luxury in the area, both for the single-family housing and for the collective social housing. And a feeling of luxury was, in

our view, badly needed in this economically depressed town.

And the beauty of it is that the traffic circles can, when such is decided, easily be adapted to function as a network, simply by adjusting traffic directions. The plan combines the wish to have dead-end streets with the possibility for a local area network. This way, the perception of the streets changes from negative to purely positive, also because there are few cars driving through the area. While a traffic jam in front of the house is a nuisance, the single car that passes it per hour is beautiful.

The site was thought of as fully saturated with asphalt from the start. The streets are determined by taking away parking spaces and drawing street demarcations. In principle, though, one can drive anywhere: there are no streets.

In this way, other landscape and urban elements are precisely integrated in what we call a filled Keith Haring plane without leftover pieces.



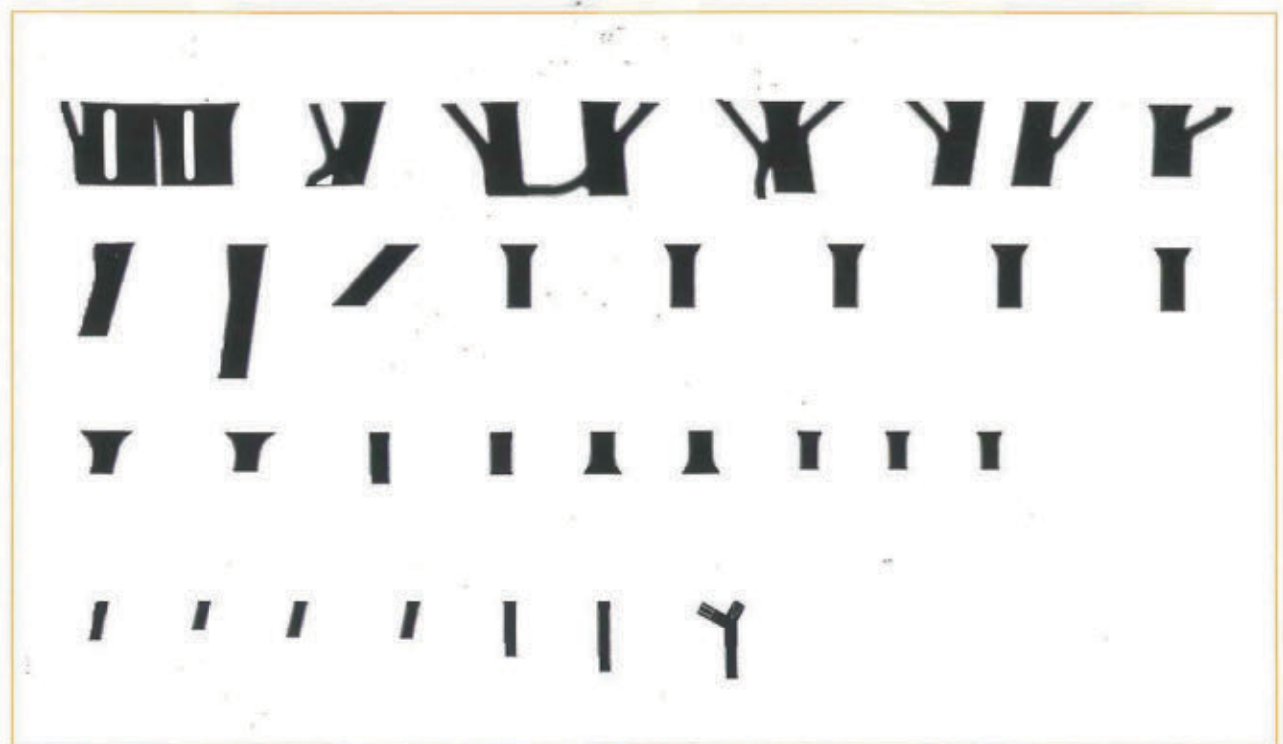
water

max.1

Max. 22 - 30 bridges for
Leidsche Rijn

Road over water

We are designing 30 bridges for a typical new Dutch suburb – a mixture of social and market-driven housing projects, of high rise and low rise (4 stories is considered high). The bridges hardly have to bridge: the canals are not accessible to big boats. We therefore decided not to make an issue of the span, but to treat the bridge as a part of a road that happens to be above water. Because road is about efficiency and luxury of connection, we chose to make the smoothest connection possible, curving the sides of the bridge to exactly match the traffic givens on either side of the water. If this caused gaps to appear in the deck of the bridge, we treated these gaps respectfully and outlined them with the same stainless steel railing that stands on the outside edges.





beep

or

crimson



Org-Wars replanning Rotterdam

Enter Rotterdam: the world's most provincial global metropolis. In Holland there is no other city where such a small part of what is really happening can be grasped by city government and urban planning. This is a consequence of the fact that the city-government and the urban planners do not determine the building of infrastructure and the location of industry. This is and has been determined by Global developments like containerisation or the Suez-crisis forcing oil-consuming countries to build their own refineries. More than by the city-government the city is governed by the national government deciding on its role as a funnel for global trade, by big multinational companies, by civil-engineers, by waste-disposal companies and by the port-authority, which operates autonomously and is structured like a corporation.

The work of the planners often stops hundreds of meters before the harbour, the highway, the railway and the industry begins. The urbanists and the city officials do not see the harbour as being part of the city; because it has fallen out of its grasp, it also falls outside of its scope. The conventional idea about Rotterdam is that the huge bundles of infrastructure, the refineries and especially the immense harbour basins have fragmented Rotterdam.

When looking at the map it immediately becomes clear that only myopic urbanists can maintain that the harbour and the city have lost contact or even that harbour and infrastructure fragment the city form. The harbour, the motor ways, the trainlines, the refineries are city form. The coherence of the conurbation is guaranteed by the infrastructure and the industry. In the middle we have a huge industrial estuary, an artificial fjord, an infrastructural loch, going right into the centre of Rotterdam. It consists of harbour basins, is structured by radar-systems and inhabited by boats, cranes, containers, sheds and trucks. Over the estuary a grid of highways is stretched consisting of three huge mazes that span the river with one bridge and two tunnels. The highway-grid not only connects the harbour to Europe, but also interconnects the towns, villages, suburbs, satellite towns and the city-centre with each other. Of course nothing of this coherent system or its history has been determined by urbanistic concepts, and hardly even by representational politics.

Somewhere between the besieged territories of urbanism and the immense

arteries and non-civic territories of the conurbation lay the hunting grounds for another urbanism. It is here that we find the most maddening sedimentations of power, disguised as powerlessness, and the most exciting collection of possibilities, disguised as impossibilities. In between the clear-cut territories of for instance the refinery, and, say, the middle-class neighbourhood, lie areas that do not derive their logic and filling from one single authority or owner, but from the fact that they are filled to the brim with the political, functional and physical left-overs of the city. These areas have never been decided upon, are in no way authorised, but are filled with the consequences of other decisions and authorisations. On the one hand they have come into existence because they contain or lie next to something that has to be kept far from other things: a factory or a highway; on the other they - since nothing else can be put here - they slowly or quickly fill up with 'the rest'.

These areas naturally reject urban design; they are by definition divided up by many authorities, private and public and everything in between, they are always 'polluted' with restrictive org-ware like negative zoning laws, they perform a necessary function as a hiding place for all the bad things that are unreconcilable with the good idea of the city, like for instance that it is bureaucratically complex, and therefore should not be brought into the light by urbanist or political attention. The areas meld into a strangely formed continuous zone. Because the zone is a blind spot in the eyes of the municipal authorities and became our obsession, we called it the Red Haze.

Red Haze

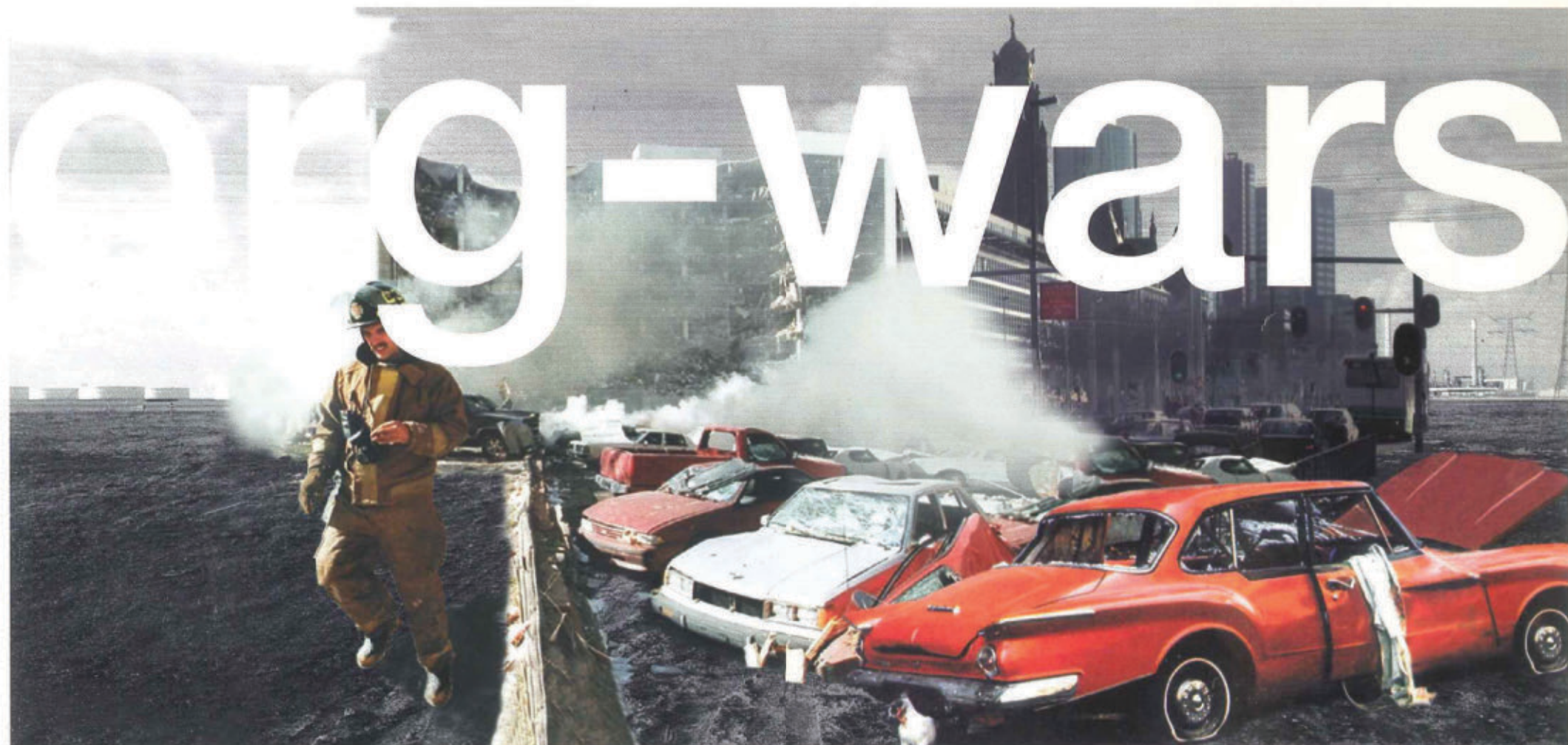
One of the urbanistic species inhabiting the haze is the toleration zone for street prostitution by heroin addicts. It consists of a long abri where the addicted women stand soliciting, some fences and some trees and flowerboxes. Healthy men in nice cars pass the sick women. Having chosen one, they drive around the back and park their car between two fences. Here they fuck the girl, or she sucks him or jacks him off. He pays her some money; she wipes off, or pisses, or shits, shoots up or leaves to score. The facility is built and kept up by the Department of Public Works: the people that also make nice parks and nice sidewalks in the city. The toleration zone is meant to eliminate the streetwalkers from the good city. When you look at a detailed map, the toleration zone will not show, because the mapping only lists things during the day while the zone is only active after 18.00. That is why, even if it is a public facility, cartographically it

does not exist. This is a good representation of the toleration policy Holland specialises in, where soft drugs and prostitution are officially forbidden but unofficial toleration is an official policy having produced its own hard-ware. More than this it shows how these areas cannot be characterised by a lack of control, or by alternative unplanned lifeforms thriving in urbanist free-zones, as is often done in periphery discourse. These areas rather contain unusual concentrations of org-ware, sublimated in highly specialised urbanistic typologies.

The most important aspect of this dysfunctional family of places, is that over an enormous surface they expose the local, small scale, incredibly mediocre and 'normal' urban neighbourhoods, villages and townships to the urban or post-urban conditions of what we used to call the periphery. On the other hand, they expose the huge abstract landscapes of globalised industry and infrastructure to local conditions of small scale empirical specificity.

Given the amount of mutual exposure between the local and the global, the density of programme and movement, and the fact that they structurally hold the city together, the red haze areas potentially perform the task of city centre much better than the centre itself. The problem is that there is hardly an urbanistic practice that is able to unlock the urban potentials of these places and connect them with the existing socio-economic and physical urban tissue. It would demand that the city would be conceptually turned inside out; instead of tissue grouping around a centre: tissue hanging in a frame. Secondly it demands looking out, instead of in; not so much in the spatial sense but in the political sense. Rather than stay in their safe havens, the urbanists would have to seek out areas determined by heterogeneous regulations and overlapping territorial claims. Thirdly it demands an idea about the city as a whole, a great big story that differentiates into an inclusive practice.

When we were asked by the City Planning Department of Rotterdam to come up with new concepts for the development of the conurbation, we decided to create a collection of possibilities based on the existing programmes and infrastructure but presupposing a different bureaucratic and political culture. We limited ourselves to extrapolating on what was already there, instead of adding so much programme and so much form that the proposal would be convincing anyway, anywhere, anyhow. After all, we knew from our experiences in Leidsche Rijn



that proposing new hardware or developing new software is useless as long as the org-ware remains untouched. In Rotterdam much more than you can think of is already there; disciplinary sectorialism stops it from crystallising and becoming truly and newly urban. We tried to create simple configurations that might work as points of exchange between urban zones that have always been isolated from each other. Sportsfields lying next to a railway yard were cut and pasted into the dreary unkempt semi-public spaces. In between post-war walk-up flats. A golf course, an office park, an apartment building and allotment gardens were fused into a hybrid strip snuggling up to the highway. The geometry and traffic regulations of highway access-roads were grafted on a suburban development creating the possibility of leaving your driveway at 100 mph. The transport-based businesses in the pre-war port areas were extended into the pre-war housing areas and vice-versa, forging a new social-economic tissue etc.

Realising these configurations would also demand org- and software exchanges between institutions that up to this moment function right next to each other without communicating. We thought that if we showed them what could be done by reconfiguring and extrapolating what is already there, it would provoke an orgware landslide. In the end the project is about building the ideal city, and about trusting on contemporary reality to supply us with its ingredients, instead of on the discipline of design or the power of state.

But to change the perspective on the city and on city planning, the kind of clever-clever pragmatism Dutch architects are famous for is not enough; shock tactics are needed to bring out the slumbering newness of the existing conurbation. Because the Rotterdam-project was meant to educate and convince but also to scare politicians and planners into the new, one of the configurations was designed to work as an allegory.

boom boom

In the sixties the Maasvlakte was made: a huge artificial peninsula extending Rotterdam harbour into the North Sea. Soon construction will start on the second Maasvlakte, and then on the third. The second Maasvlakte will be 1000 hectares of surface plus 750 hectares of nature surface to politically compensate for the industrial surface. At the same time ideas were put forward to build a new airport on the Maasvlakte, it being the only place free of anti-air-traffic orgware. Then there exists the serious possibility of double use of the new transportrailway connecting the har-

bour to Germany. The impossibility however lies in the internal orgware-obstacle that the railway company has different departments for passengers and for goods. 'Just there' is one of the strangest urbanist typologies ever created: R.I.S.C. (Rotterdam Institute for Safety Control) Behind a high fence stand scorched buildings and vehicles, crashed and burnt-out helicopters, in the canal lies the carcass of an equally dismal boat. Each day spectacular fights can be witnessed between Italian fire-fighters and a kerosene explosion, Swedish sailors and a nuclear leak, Dutch marines and fire bombs. Every conceivable disaster can be recreated for real so that new contingency plans can be developed.

The probable coexistence of nature, transport industry, a highway, an airport and the possibility of a railway effectively means a mixed-use development: an urban tissue of a completely unknown sort, in a fantastically spaced-out landscape. It just had to be assembled.

First we tied a knot: the highway and the railway were led around in a huge loop, touching the new airport. The train platform is a highway-exit is an arrival- and departure-hall is underneath a one kilometre long roof is the traincarairport-building. Secondly we drew a line: a long sweeping beach road with L.A. like beach houses built against the dunes. You drive your car on the roof and then walk down to the rooms looking out over the pale windswept beach of the Maasvlakte. Then we built a sandcastle: a one on one model of the centre of Rotterdam. What the R.I.S.C. facility seemed to lack was the possibility to simulate the real contingency of a disaster in a city: the fires breaking out after an earthquake, the looting after a plane crash, the panic after a biological attack, a football match etc. This is why we proposed enlarging the R.I.S.C. facility into a model of the centre of Rotterdam, where all kinds of disasters could be simulated in their full urban complexity.

By sampling the city-centre and gluing it to the Maasvlakte, we tried to show how what looks like a real city but isn't, can be dwarfed by what doesn't look like the real city but is. We were excited by the idea of playing out the main attribute of Rotterdam's history, the destruction of the centre in may 1940, again and again and again, amidst the uncaring emptiness of the Maasvlakte. The result would be that when after a long journey abroad your plane would approach Rotterdam Airport, you would look down to the Maasvlakte, see the city-centre in flames once again, smile and murmur, "home".



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NL Architects

selected projects

PIXEL CITY 1996

Pixel City defrags the standard density of Dutch expansions into a series of big buildings. Instead of the 8000 space-consuming single family houses that will determine the southeast area of The Hague solely for living, approximately 60 big blocks leave the site a more exiting pixelated environment. The strategy allows a multitude of functions that are there now to remain or new ones to emerge. Pixel City is an over ambitious attempt to integrate market wishes in large structures.

ANYHALL #2 1992

The front facade of this distribution center is made of regular red roadside reflectors, the size of a brick, turning the building into an immense taillight. The reflectors on the rear are a zero white. The shed in between is dressed in absorbing, black rubber. This type of reflector throws back the light in exactly the same direction you sent it. If the angle of incidence is less than 30 degrees the reflector becomes transparent: the playmate of the month appears (If you want to have a good look and you switch on your brights, be careful, she might blind you!). The road is expanded into a 3D surface: a fascinating new condition where you're able to choose your own trajectory. Now you can zap across the facade.

RETURN TO THE FOLD™ 1996

Return to the Fold™ redefines the Mall in order to create a true public center for the City of Melbourne. By making the roof of the mall accessible the new Civic Square emerges on top. Return to the Fold™ introduces a shortcut from the in principle discriminatory collective intermediary allowing access to each individual part of the program right from the public domain: just sink or surface. Three folds of 90 degrees turn the low rise into a canopy: no rain, no burn time, no sweat. The fold creates an intensification of the square: an atrium with no door.

PARKHOUSE/CARSTADT 1995

Parkhouse/Carstadt investigates the relationship between cars and the city. A parking place is inserted into the center of Amsterdam as a catalyst of urban life. From 19 000 m2 of parking area 35 000 m2 of floor space develops for a department store, shops, offices, apartments, restaurants, for what ever. Parkhouse/Carstadt asks the question: can car parks be made beautiful?

N.A.P. 1996

N.A.P. (New Amsterdam Mean Level is the ordnance level for the Netherlands. All building activity is based on this datum). N.A.P. puts the future of Amsterdam up for discussing on a broad public platform. A series of 10 king-size posters were displayed in 60 commercial billboards throughout the city.

FLAT (1995)

FLAT is a study for the utmost northwest corner of the Masterplan Leidsche Rijn. FLAT is a folded ribbonville. A dike, made of dredged-up sand from the nearby construction of a recreational lake allows easy access to 220 lots, all placed perpendicular to the dike. A field of housing evolves from this line of infrastructure, re-introducing the traditional Dutch ribbon development in a folded, denser form. The houses, basically one-story high, are equipped with accessible grassy rooftops. The road itself is grassy too. FLAT transplants the ground level up to +3.20 meter, supplying visual breathing space by dropping 4/5th of the building mass below the horizon, except for the so called 'fifth rooms'. These can be used for almost anything: sleeping, parking, playing, garage sales, or erotic drive-by shopping. FLAT envisions many gardens for each house, with at least one garden on the new ground level. Now, per villa numerous, individual gardens appear. Exploiting their variety and different qualities, the gardens become pixels and reflect the identity and individuality of the people that live here. Over time this new type 'polder' will become the quintessential filling of a garden city: an abundance of trees and pastures, shrubs and flowers.

Max. 1

Max. 1 was founded in 1994 by Rients Dijkstra and Rianne Makkink when they were asked to 'do' the Masterplan for a 30.000 houses extension of the city of Utrecht. Until then, Max. 1 had designed and built one house. Since then the office has exploded -20 people working there now on a 400 m2 office space - and has been establishing itself firmly in all fields of design: furniture, interiors, bridges, buildings, infrastructure, cities and large-scale planning.

Max. 1 -1 house in the north of Holland / **Max. 2** - Masterplan for a 30.000 houses on VINEX-site Utrecht / **Max. 2a** - tunneling 2 km's of the A2 motorway / **Max. 2i** - detailed planning of 66% of the Masterplan / **Max. 3** - planning 21 ha* industrial site Utrecht / **Max. 4** -editorship A+U Japan / **Max. 5** - glasshouse village / **Max. 6** - research project Global Randstad / **Max. 7** + Wouter Thijssen - 14 houses in Eindhoven / **Max. 8** - kitchen, bedroom, bathroom / **Max. 9** - planning 1500 houses near Groningen / **Max. 10** - rethinking Thalia cinema / **Max. 11** - planning 3000 houses near Breda / **Max. 12** - planning Haarlemmermeer 2015 / **Max.13** - Bijlmermeer: demolition scheme for 750 high rise appartments / **Max. 14** HSL study / **Max. 15** - HSL study / **Max. 16** - projects that failed and a table / **Max. 17** - last place in a football competition / **Max. 18** - suburbs in Drente / **Max. 19** - zigzag staircase / **Max. 20** - urban study 1000 houses in Enschede / **Max. 21** - re-connecting Hoog Catharijne and Utrecht Central Station plus a new 7.5 ha station roof / **Max. 22** - 136 bridges / **Max. 23** - urban study 10.7 ha industrial site Amsterdam / **Max. 24** - NINE + ONE exhibition NAI Rotterdam / **Max. 25** - VROM infrastructure study / **Max. 26** - industrial site Bleiswijk / **Max. 27** - 2 electricity stations / **Max. 28** - planning study for the Amsterdam-Leiden-Haarlem triangle / **Max. 29** - urban study for a part of Rotterdam city-centre / **Max. 30** - proposal for a '21st century Park' / **Max. 31** - A12 motorway urbanisation study / **Max. 32** - design for Bleiswijk main street / **Max. 33** - Atlantis competition: building underground / **Max. 34** - censored / **Max. 35** - planning 222 ha university area Delft / **Max. 36** - Masterplan 1.000.000 m2 program on 130 ha and a 5 km A2 motorway Den Bosch / **Max. 37** - Office building F&I in the south of Holland / **Max. 38** - study high density dwellings on existing infrastructure A10 Amsterdam / **Max. 39** - 1 new 3d bridge over river Maas Rotterdam / **Max. 40** - study for extension of Rotterdam harbour and airport / **Max.41**- 1 lecture 'flexibility as an investment strategy' **Max. 42** - study flexible multi-user high density 5 ha urban block / **Max.43** - BIG SOFT ORANGE.

*1 ha = 10.000 m2/110.900 sqft.

Crimson

selected projects

SOFTWARE: Re-Urb

A book about new projects for old cities. Thirteen recent Dutch urban projects that pride themselves on their contextualism were cross-examined. Which attitude towards, history, city, life has informed the design? The introduction examines the definitions of context, history, city and life from the heady Marxist seventies through the hedonist, cultural, pluralist, self congratulatory nineties we live in. 010 Publishers, Rotterdam 1996

HARDWARE: POST OFFICE (with Rob van Erk)

In the nineties Rotterdam discovered its fifties. Buildings from the reconstruction were found to be beautifully ugly, and big and optimistic. We were asked to prove that these buildings could also be made to function in the present without having to lose their character. Our building was the postal distribution building next to the station, absurdly big, with enormous empty floors stacked high up. We saw urban surface in the floors, split them through the middle and sampled urban typologies from anywhere in the conurbation. The building became a testing machine for coupling urban programme that in the horizontal city are kept far apart.

SOFTWARE: WHAT IF?

What if the bombing of Rotterdam had been as bad as the fire-bombings of German cities later on in the second world war? Would the radical tendencies of Rotterdam urbanism have reacted even stronger and would a new centre have been built on an entirely different location? How would the city have looked and functioned if this had been the case? The virtual post-war history of the reconstruction is the subject of and exhibition in Rotterdam's Boijmans Museum. By manipulating existing photos, maps, models and books this other history is presented in a totally believable manner. Museum Boijmans-Van Beuningen 1999

SOFTWARE: MART STAM'S TROUSERS

A book of Stories from behind the scenes of Dutch Moral Modernism. One of the most appealing features of "Nineties Dutch Modernism" is its historical connection to what many feel to be the moral authority of early 20th century Dutch Modern Architecture. While Holland and the rest of the world want to believe in the intrinsically moral character of Dutch Modern architecture, the image "Dutch Moral Modernism" was, in fact, artfully crafted by some of the most illustrious names in 20th century architecture: Jaap Bakema (Team X, Forum), J.J.P. Oud, Philip Johnson, and Alison and Peter Smithson. Many different stories in many different modes are told by friends and enemies of Dutch Moral Modernism. 010 publishers, Rotterdam 1999

HARDWARE: PRISON

In the middle of a poor nineteenth century area in Rotterdam stands a beautiful pan-optical prison built in the 1880's. Since the seventies social democrat city government has promised the neighbours that it will be demolished and replaced by a park. The jail will only leave in another decade; we propose slowly fading the prison out of the neighbourhood. Hybrid forms between prison and city are assembled: a park guarded by prisoners in their last phase of incarceration; double use of the sports facilities of the prison; using the security system to also guard the public space and the shops of the neighbourhood. Just like the prisoners, the prison building will be gradually re-socialised.

ORGWARE: Welstandscommissie

We accepted a seat in one of Hollands many powerful legislative structures that are part of the huge web of institutional powerlines that support and/or frustrate building and planning. The committee for Welstand is an independent court that deposes each architectural proposal done in a city on its visual and contextual conduct. If the design falls short the court advises or simply sends it down. Architectural intelligence is depersonalised and downloaded in a bureaucratic institution. Thereby it acquires maximal effect. Our seat in the Welstandscourt means a weekly exposure to four hours of unfiltered reality. Each week a snuff movie of bad excuses, flaring tempers, idiotic regulations, hidden agendas, political infighting and sometimes incredible opportunities.

One Architecture

selected projects

TOX (with Noël van Dooren)

landscape plan for the Dutch rivers, where flooding potential is reduced by removing the 50 cm of polluted topsoil in the riverbeds, thus increasing the flow potential, and subsequently storing it in 30m high mountains, which can then be used for housing.

FRÜHSCHOPPEN-PAVILION

'DIE STERNE' (with Berend Strik) beer pavilion in improved regionalstil, in which Heineken beer mixes with the resulting urine, so that a wholly new, 'unnatural' Heineken can develop.

LOOSE URBANISM

masterplan for Salzburg-West, where the local wishes to not build anything new in the area have been granted by first repeating and subsequently differentiating the existing.

MANIFESTO FOR AUTISTIC URBANISM

re-development plan for the vacated Eindhoven Philips sites through the creation of an experimental dystopia.

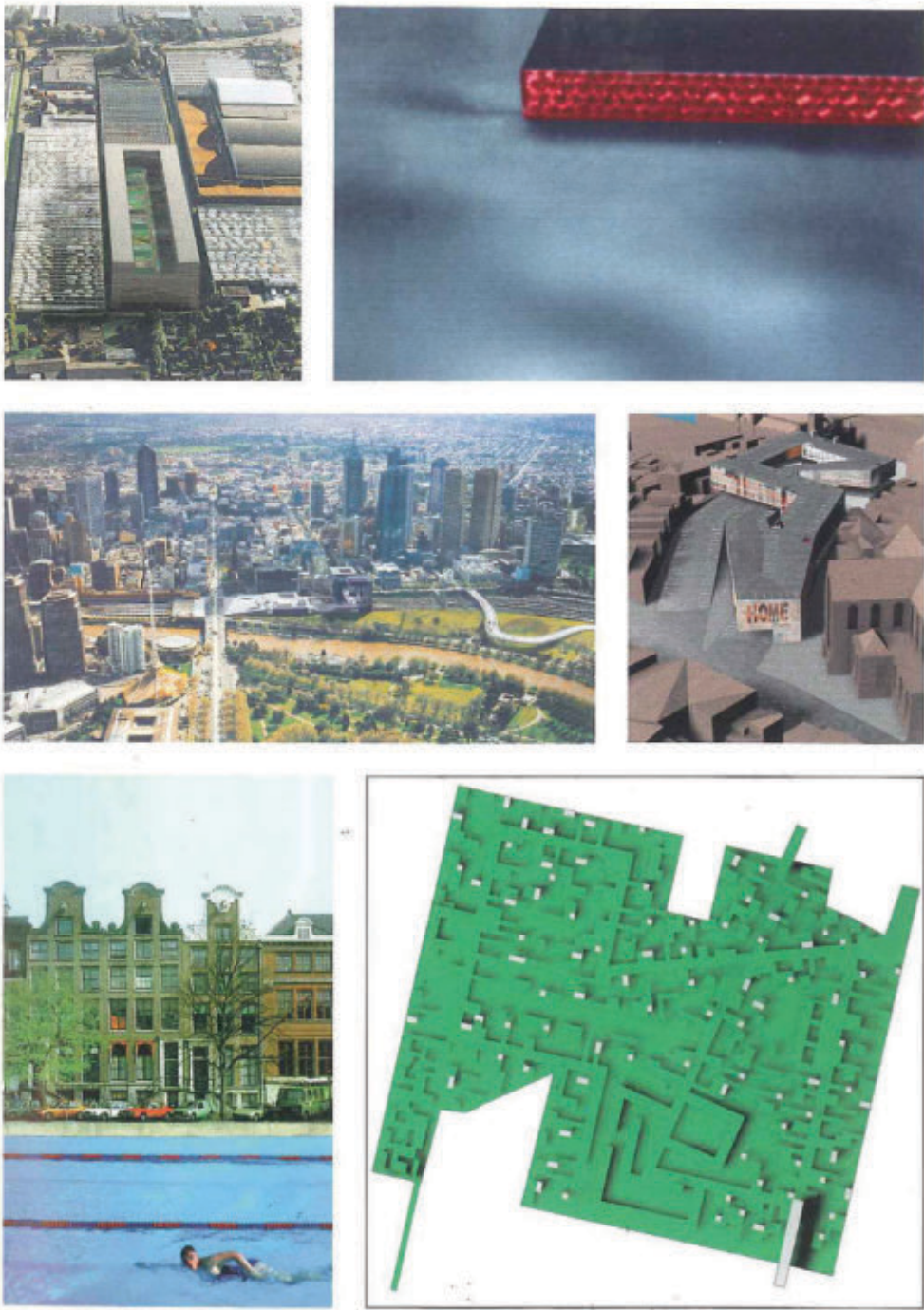
SATAN IS IN THE DETAILS

design for an anachronistic Miesian villa, re-styled in a Schinkel-esque mode and loaded with contemporary car design techniques.

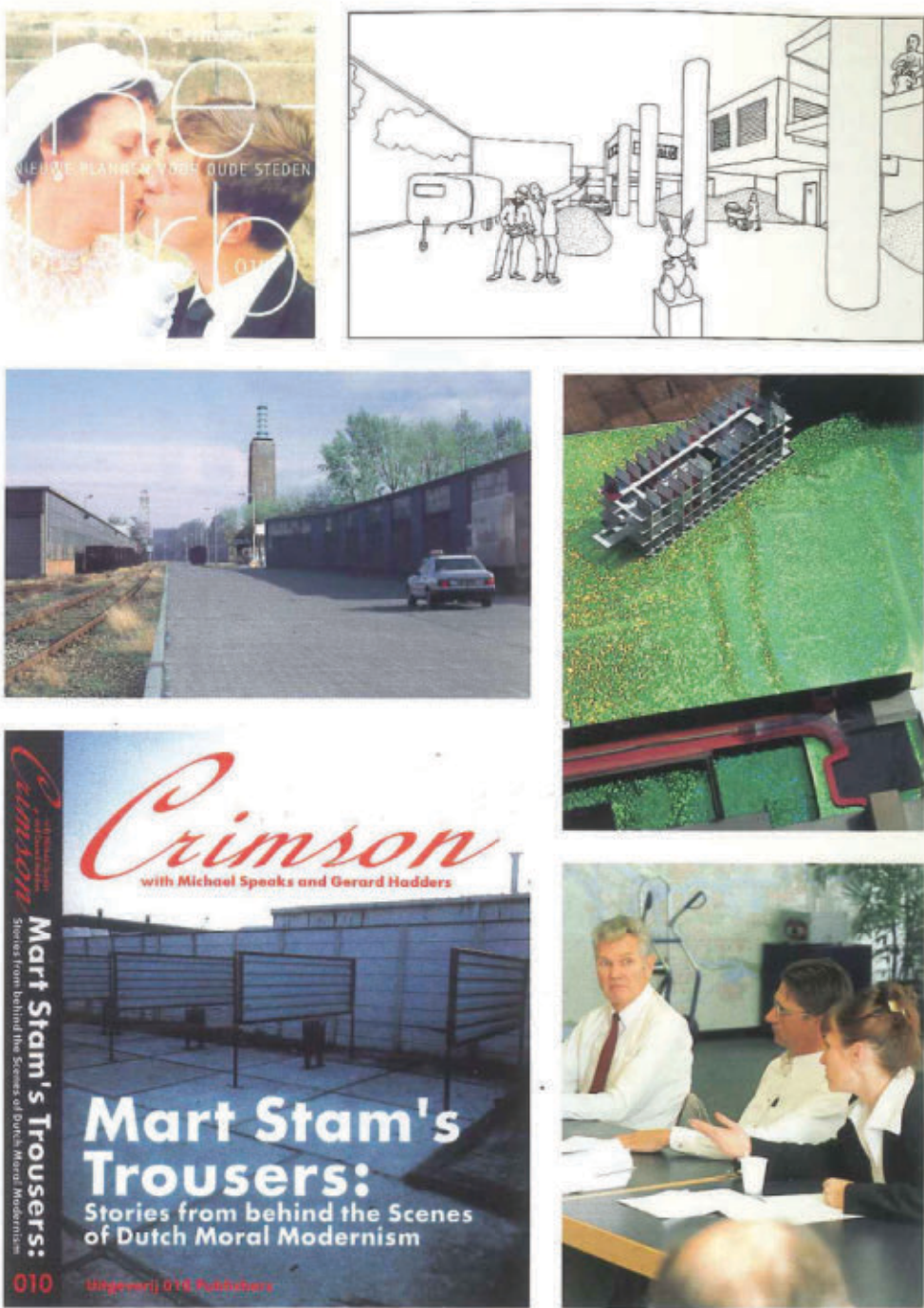
SMACK MY PITCH UP

plan for the new Swiss national football stadium Wankdorf, combining it with a hotel, offices, a mall and a multiplex. The stadium is designed for multifunctional use through the inclusion of a vertically moving pitch that doubles as the stadiums' roof.

NL Architects



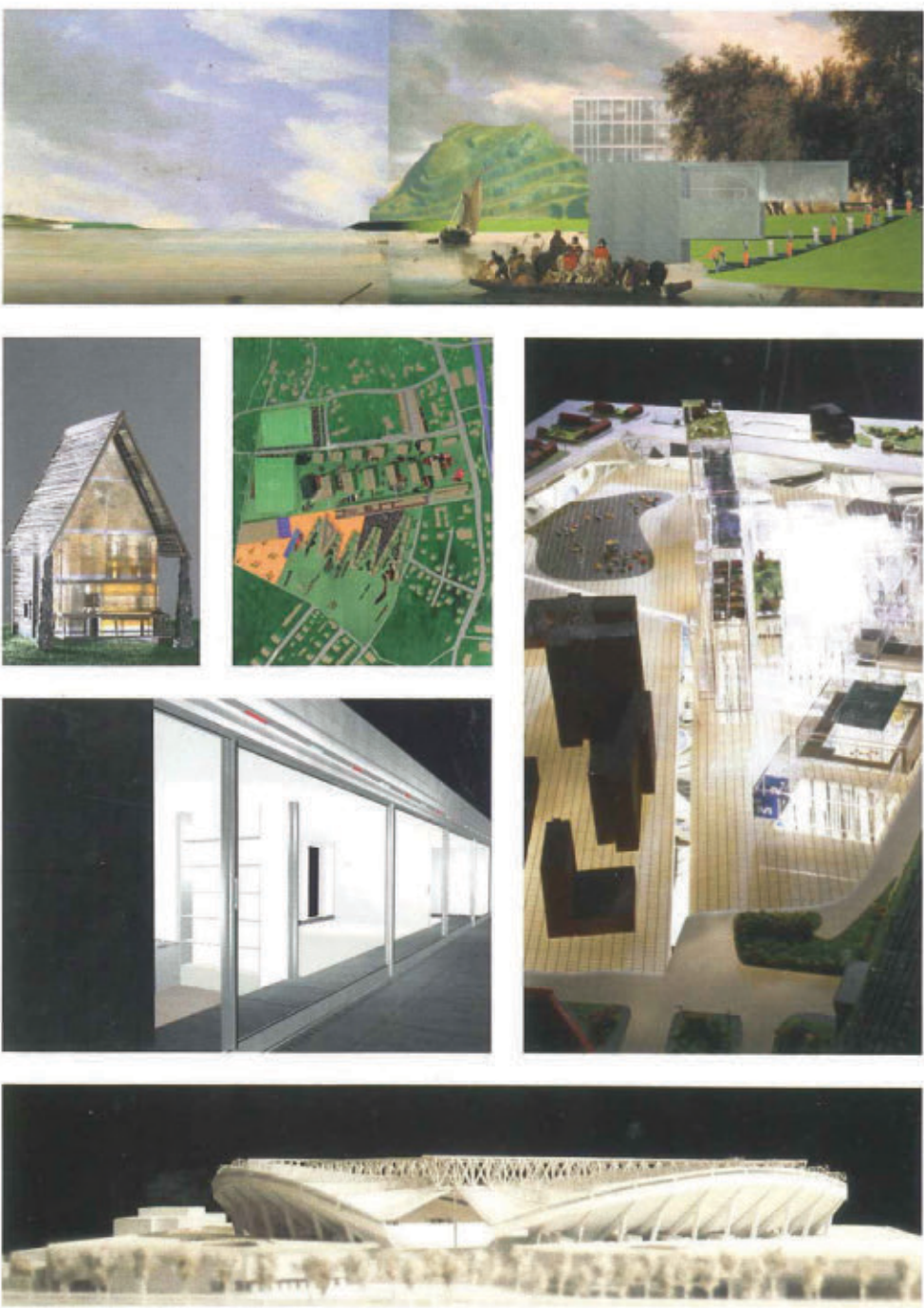
Crimson



Max. 1

43

One Architecture



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