

# Building on ambition

Architectuur Lokaal in 2011 | # 84



**ARCHITECTUUR**  
**LOKAAL**



Photographs Maarten van Schaik

**Architectuur Lokaal** is the independent national centre of expertise and information devoted to building patronage and development in the Netherlands. From our independent position we act as bridge-builder between parties involved in the building process. We organise themed excursions, discussions and other programmes for building patrons such as local authorities, housing associations and property developers. Recurring themes are the cultural significance of building patronage and the importance of collaboration between client and designer. The Steunpunt Architectuuropdrachten & Ontwerpwedstrijden (the national Procurement & Design Competition Office) operated by Architectuur Lokaal advises clients about the programming of competitions and procurement procedures to select architects and property developers. We have always maintained close ties with local and regional architecture centres throughout the Netherlands. Architectuur Lokaal is part of the infrastructure of institutions that implement the cultural and architectural policy of the government. To do this, it receives an annual subsidy of € 500,000. In addition, Architectuur Lokaal carries out commissions on behalf of third parties. Annual turnover totals an average of 1 million euro.

**Figures** In 2011 some 171,239 people made use of our services. The website [www.arch-lokaal.nl](http://www.arch-lokaal.nl) was visited 29,749 times: an average of 81 times a day. The website [www.ontwerpwedstrijden.nl](http://www.ontwerpwedstrijden.nl) was visited 47,479 times: an average of 130 times a day. Some 9227 participants attended events, debates, competitions, courses, excursions and lectures by Architectuur Lokaal. The Procurement & Design Competition Office wrote 77 letters of recommendation on improving the procedures for architecture commissions.

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**Board** (above) Yves de Boer, Felix Rottenberg (chair), Charlotte ten Dijke, Monika Chao, Henk van den Broek, Thérèse van Schie and Arno Brok.

**Bureau** (below) Cilly Jansen, Bram Talman, Michel Geertse, Maaik van Beusekom, Wendeline Dijkman, Dirk Bergvelt, Indira van 't Klooster, Tom Prins, Margot de Jager and Tanja van Slooten.



# Personal



Photo Maarten van Schaik

**D**uring a recent debate at the Netherlands Architecture Institute, Europan presented a book containing the winning designs by young architects from at home and abroad in the eleventh biennial international competition. The property developer who took part in the discussion showed a design for a freestanding apartment building, surrounded by water, with fresh green plants cascading down all façades. A design that just a couple of years ago would have been considered a relevant proposal for a commercial property development. ‘That’s not the way it is now,’ said the property developer. ‘Nobody is going to build it, nobody is going to invest in it, and nobody is going to buy an apartment in this building.’ What was more striking than these resolute statements was that most of the architects in the audience weren’t surprised. After all, for which problem was this building offering a solution?

A rapid turnaround has occurred in a short space of time. Architectuur Lokaal has followed the developments over the past year and has also looked back over the past twenty years. The latter resulted in our report *Bouwcultuur* (Building Culture), which notes a broad social responsibility for our spatial environment, with a particular responsibility for those who commission building or development work. In this issue of *Building on Ambition* we offer an impression of our daily work and are therefore able to offer a cross section of practice in the field of patronage and design this year. The changing field of practice surfaces in all reports. It is what generates inventiveness. A case in point is the unusual initiative for the development competition in the small village of Jabikswoude in Leeuwarden. It was a competition in which all projects would be realised. Accordingly, there was no danger of costs and efforts being invested on projects that would eventually end up in the bin. The competitive element lay in the question who would best succeed in applying the most sustainability measures in a well-designed, affordable house of maximum € 160,000 (without property tax). The urban plan was inspired by Friesian villages built on *terps* (historical artificial hills), and contemporary interpretations were requested for the architecture. To that end, the developing contractors from the region had to appoint a registered architect. The winner was exempt from paying construction interest for a year. For the local authority the cost of the competition proved better than expected: a high percentage of the homes had been sold by the time of the competition award, in which the professional jury and the public chose the same project. Contractors expressed surprise at the good collaboration with architects, since a number of them had no previous experience in this area. Combining knowledge of construction and design creativity turned out to be a matter of personal contact. For this issue of *Building on Ambition* we asked the professionals Yves, Chris, Ton, Jurriaan, Philomene, Jolijn, Geurt, David, Rob and Yvette about their motivations, and we draw on our growing collection of group photographs. *Building on Ambition* is the work of people who seek the right answer to relevant questions.

Cilly Jansen, director Architectuur Lokaal

## COLOFON

**Building on ambition / Architectuur Lokaal in 2011** is a special edition of the quarterly magazine of Architectuur Lokaal and gives readers an impression of the activities of Architectuur Lokaal and Steunpunt Architectuuroprachten & Ontwerp-wedstrijden in 2011 (Procurement & Design Competition Office).

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### Photography

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**Cover photograph**  
Monne Tuinhout

### Design

CO3, Wolterra Niemeijer, Amsterdam

### Printing

Die Keure, Brugge

### Circulation

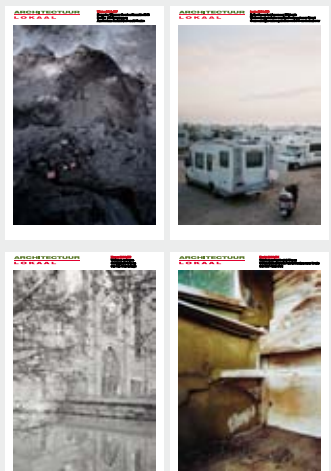
7500

### ISSN

1385-0482

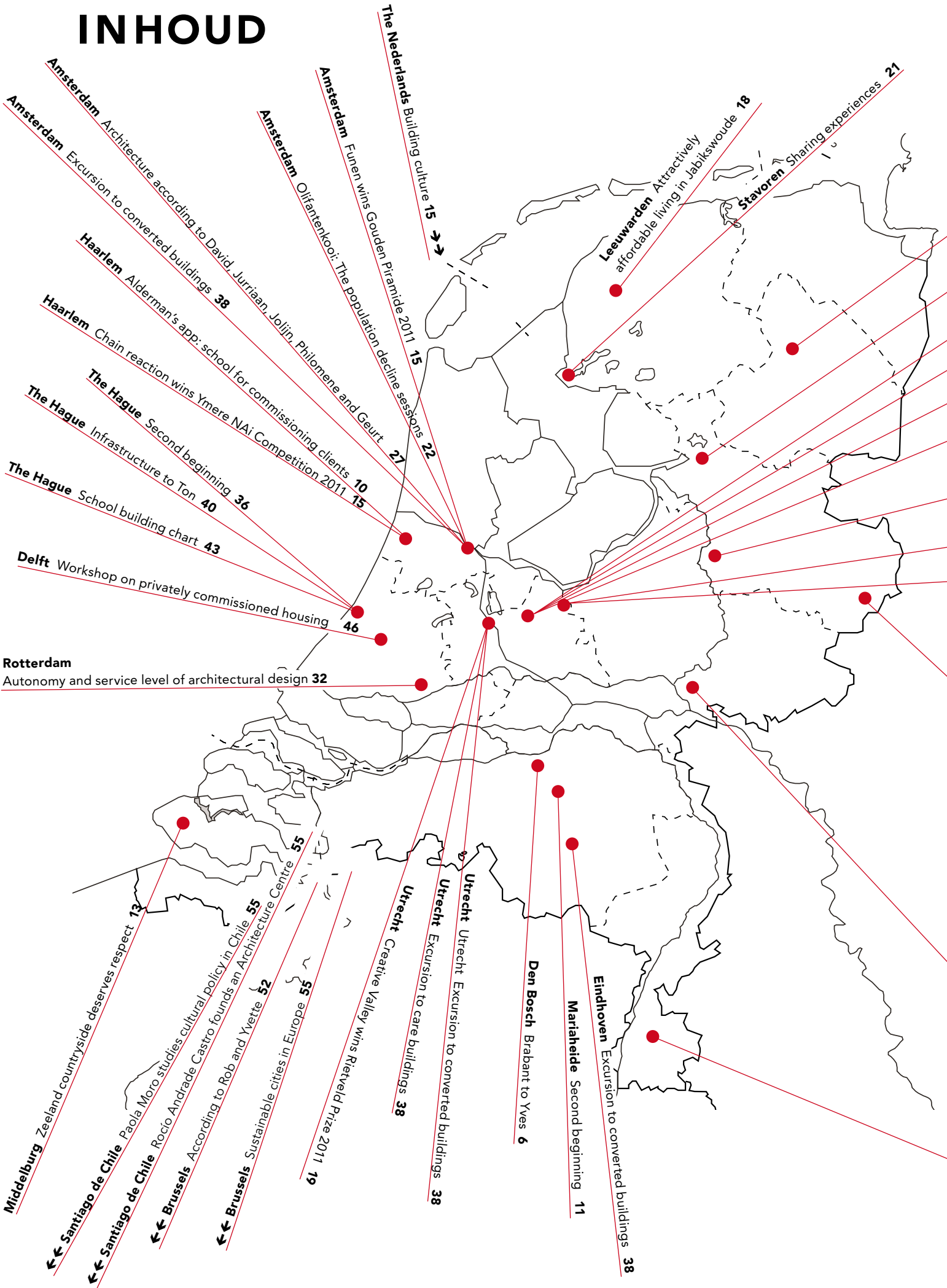
### Subscription

Subscriptions to the Architectuur Lokaal periodical are free and available upon request. All previous editions are available in PDF format from [www.arch-lokaal.nl](http://www.arch-lokaal.nl).



**Cover photographs, from left to right:**  
Thomas Wrede, Yvonne Seidel, Elger Esser, Johannes Schwartz

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# 10 questions to Architectuur Lokaal

- 1. How can an architecture centre survive without subsidy from the local authority? (question from a local architecture centre)**
- 2. Where can we find examples of redeveloped office or bank buildings with a positive character after their transformation? (question from an advisory office specialised in cultural history)**
- 3. What could the temporary development (5 to 10 years) of a number of vacant building sites look like? (question from an advisory office involved in such a project)**
- 4. Is the local authority obliged to publish all agendas of the committee on building aesthetics? (question from a local authority official)**
- 5. Do you have a list of recently built secondary schools in which the architectural quality and architect's involvement are exemplary? (question from a school board)**
- 6. Where can we, a collective made up of four couples, find an existing building in the Randstad that we can restore inexpensively? (question from a collective)**
- 7. Question about the role, function and power of city architects (question from lawyers and other legal specialists and architects taking part in the procedure leading up to a new law on architecture in Lithuania)**
- 8. Are there documents available in English that can be used in setting up structures to achieve and maintain better spatial quality? (question from an advisor on spatial planning and designer involved in this type of projects abroad)**
- 9. Are there foreign examples of redevelopment projects in which government buildings have been transformed into living units for low-rent tenants? (question from a Flemish member of parliament)**
- 10. In what way can an architect be selected for collective private commissioning of housing on a country estate? (question from a local architecture centre)**



# Yves' Brabant

**The growth of the huge factory farms has been brought to a standstill, business parks are being cleaned up or revitalised, and the emphasis in housing construction is on self-building projects. Yves de Boer, member of the Provincial Executive – who also became a board member of Architectuur Lokaal in 2011 – has his hands full dealing with it all. ‘Unobstructed expansion has come to an end.’**

Text Jaap Huisman | Photograph Reinier Gerritsen

Second only to Gelderland, Noord-Brabant is the richest province in the Netherlands, especially since the considerable influx in revenues from the sale of its shares in the Essent power company. Where has the province invested those funds? Yves de Boer, member of the Provincial Executive responsible for Spatial Development and Housing, says: ‘That money has gone towards improving urban quality, but also towards liveable villages. The crucial factor in Brabant is achieving a workable balance between rural communities and the city.’

The map on the wall supports his statement; the green and red areas are struggling for dominance. It is important to maintain quality in both areas. ‘Every red development is linked to a green one,’ De Boer states firmly. As far as that goes, this VVD politician is disappointed that the current coalition government has made policy changes in the national ecological structure that forms a buffer between city and countryside. ‘We had already achieved quite a lot. After investing so much in it, we decided to complete the development of that zone as much as possible anyway.’

Brabant is the second-strongest economic region in the Netherlands. Major corporations are based there – ASML in Veldhoven, the chemical companies in Moerdijk, the logistics think tank at Dinalog in Breda, and Brainport in Eindhoven – but those economic hotspots also put serious pressure on how public space is structured. De Boer has his hands full consulting with municipalities to coordinate business park developments, although zoning schemes are essentially a municipal task. Where the province would once have simply issued a ‘certificate of incorporation’ (stating that it had no objections), it now assesses whether a municipal initiative is in line with the provincial structural plan. In view of the surplus supply of business parks, De Boer uses a ‘traffic light policy’ when releasing land for development, with red, amber and green. Green light means that the municipality is free to continuing develop-

ping plans. Orange puts the municipality’s plans on hold, and red postpones a project completely until 2020. Any developer who wants to get involved in one of those projects does so at their own risk. ‘There have been,’ says De Boer, ‘quite a few hectares cancelled voluntarily in central Brabant.’ In addition, the province tries to concentrate related companies in clusters, like the chemical

cluster in Moerdijk – which covers a fairly respectable area based on the size of the spot on the map. The days when every municipality cherished and exploited are now over; the province has explicitly taken a leading role in this regard.

The reason why Brabant puts so much effort into this is because the logistics have a dramatic influence on the landscape: motorways, high-speed rail lines and railways criss-cross through the province. At Moerdijk, near Lage Zwaluwe, 150 hectares in new business parks are being added, nestled in the crook of the arm of the high-speed rail line and motorways. One more piece of evidence of the commitment to concentrating clusters of similar companies.

And then there are the pig farms that defined and still define the Brabant landscape. De Boer vividly remembers the ‘Factory Farms NO’ protest against the arrival of huge new factory farms – which he sees as inconvertible evidence that Brabanders are taking control and also want to have a say in how the rural areas are structured. This form of large-scale expansion has clearly run into a limitation, not just because it has not been incorporated sufficiently into the landscape, but also because it can promote the spread of diseases. Although Q-fever was spread by goats rather than pigs, livestock farming in close proximity to human habitation has shown its uglier side. The province’s approach to reducing large-scale pig farms was commemorated as far away as *The New York Times*. So what does that approach comprise? De Boer: ‘The unbridled expansion of that sector had to be brought to a standstill. There is no

**‘Sometimes we play handball, but we always end in true Brabant style, with a beer at the bar’**

more room for increasing scale. Vital, living countryside as the norm. Agriculture doesn't reign supreme in rural areas; recreation and nature also have a place. Otherwise, it also jeopardises the vitality of the city.' The province works with municipalities to see whether large farms can be incorporated into the spatial planning and society of the rural areas – unobstructed expansion has come to an end.'

What applies to the business parks (concentrating clusters and cleaning up the area) also holds true of housing construction to some extent. Large-scale developments are no longer possible in view of the crisis in the building sector. Brabant can consider itself lucky in one respect: unlike other regions in the Netherlands, it has no problems with a shrinking population due to ageing. De Boer does not expect to see the population in his province to drop until 2030. Until then, a sizable number of homes will need to be built every year. In Brabant, however, as in other parts of the country, everyone is waiting for someone else to take action and movement from one home to the next is minimal.

De Boer: 'We shouldn't talk each other into feeling gloomy; we should be looking for solutions tailored to each situation. Brabant is an ideal location for flexible housing concepts, like collective private commissioning. I see major opportunities for self-building concepts here, because it suits the mindset of the Brabanders.' The question of where the province should take responsibility rises again here, since the national government has delegated a great many tasks to the municipalities in this case. De Boer describes an overly rigid relationship. 'The municipalities look to us and frequently tended in the past to say to private citizens: we can't do anything and aren't allowed to do anything because the province is blocking a plan. That excuse will no longer fly. Our role is that of a director connecting different parties,

but the primary responsibility has been delegated to the municipality. Our task is supervising the process.'

The province sits down with the 67 municipalities in Brabant to coordinate plans, taking both mobility and spatial policy into account. De Boer: 'I assess whether the right agreements are being made. Sometimes we play hardball, but we always end in true Brabant style, with a beer at the bar.' The province also has its own task, such as building and setting up provincial roads, water storage and quality, and the development of nature reserves.

Where connecting parties are concerned, De Boer keeps to three parties: government, education and entrepreneurs. A golden triangle, according to De Boer. 'We focus on creativity and innovation; we want to reward those. Just holding out your hand for subsidies will meet with rejection. The funds that we invest do need to come back.' That approach has borne fruit in the past. Brainport Eindhoven was nominated the smartest region in the world in 2011.

In conclusion, Brabant is preparing for its candidacy as the Cultural Capital of Europe in 2018. It has been decided to have Eindhoven be the primary party in the bid. De Boer thinks that the bid has a good chance of winning, since Eindhoven symbolises a young, urban culture with interesting business premises that radiate potential. Strijp is intended to grow into a centre of creative activity, which is already becoming apparent in the Klokgebouw and Ketelhuis buildings. But there are a number of cities and urban coalitions that will be competing for the nomination. De Boer leans back in his chair: 'When Maastricht, our competitor, heard that Eindhoven was leading the field, Mayor Onno Hoes expressed his dismay.



## Building culture Investing in patronage

Building culture goes beyond the architectural design of buildings. Building culture connects cultural policy, architectural policy and building policy. Building culture comprises physical planning, urban design, works of infrastructure by engineers, and especially architectural design and art in public space. Furthermore, architecture is a social, creative activity that can amount to art, but it is not automatically art. As a broad cultural notion, building culture is rooted in the history and tradition of a country or region. Building culture is not reserved for professionals. Rather, it is the responsibility of society as a whole and of building patrons in particular.

**INFORMATION** To contribute to the discussion concerning the future of architectural policy in the Netherlands and its role in that policy, Architectuur Lokaal advocates 'building culture' and calls on the government to invest in it. Released in August 2011, the publication *Bouwcultuur, Investeren in opdrachtgeverschap* (Building Culture, Investing in Patronage) gathers together instructive experiences based on twenty years of work with architectural policy and patronage. The PDF of the publication can be downloaded from [www.arch-lokaal.nl](http://www.arch-lokaal.nl).



# Four reasons why the government should invest in building culture

In the Cultural Policy Document and in the National Policy Strategy for Infrastructure and Spatial Planning, the current coalition government underlines the importance of being a good commissioning client. The Top Team for the Creative Industry and the Netherlands Council for Culture point out the need for government investments to promote good commissioning practices. The Minister of Culture has announced that the Council for Culture will be releasing a supplementary advisory report and the government is working on a new policy document for architecture. In anticipation of those documents, Architectuur Lokaal offers four reasons why the government should invest in building culture and, more specifically, in good commissioning practices, now and in the future.

**1** Dutch society is seeking a new equilibrium between government and private citizens, a new balance between central management and grass-roots initiative, a new transition from supply-oriented to demand-driven. This transition is taking place in many areas and will involve making fundamental changes. It will take time and repeatedly raise new questions about the way in which the national government encourages people to take personal responsibility, which certainly also extends to building culture.

**2** Internationalisation is an irreversible process. Urban networks are the motor driving the economy; European tenders are soaring. In this global world, Dutch authentic individualism and professionalism are considered major strengths. Design contributes to a good living environment where businesses can flourish, as part of place-making: creating appealing cities in a characteristic landscape. This can only be attained through intensive collaboration between commissioning clients and designers, involving the design aspect at an early stage. Conceptual Dutch architecture is in the lead and has economic value as an exportable commodity. The primary focus now should be staying in the lead. Investment in building culture enhances the position that the Netherlands occupies in global urban dynamics.

**3** The influence that all government authorities have over building projects is diminishing as a result of PPP constructs and DBFMO contracts. The scope of the work that the national government does is becoming more limited, but also more concentrated. It concerns tasks that involve accessibility and transport, renewable energy, climate change, landscape and water management, growth, stagnation and shrinkage, and other approaches to regional development. Good commissioning practices in these undertakings will determine the success of the projects. These tasks have an influence at the provincial and local levels as well. Besides rezoning and managing listed buildings and monuments, the cities constantly face new tasks arising in such areas as education and public health. The national government has a vested interest in ensuring that the ambitions of commissioning clients do not fail in the face of legal procedures, but that in itself does not ensure that the final goal will be attained. The importance of good commissioning practices only becomes more important as a result. Investment in building culture can prevent money from being wasted.

**4** The national government needs to bring the projects to a good conclusion in cooperation with local and regional government authorities, businesses and private citizens. It requires all commissioning clients to use common sense, knowledge and engagement in choosing clear guiding principles, interacting with each other with all due care, and ensuring decisions are solidly supported by evidence. If these basic guidelines are followed, the same money achieves more results. There is a need for all commissioning clients to receive support in formulating ambitions and regional vision documents for the long term (*sense-making*).

# SCHOOL FOR COMMISSIONING CLIENTS RELEASES THE WORLD'S FIRST ALDERMAN'S APP

In 2011, four municipal aldermen met periodically to consult with their peers in finding new scenarios for rezoning municipal areas: Ewout Cassee (Haarlem), Andy Dritti (Landgraaf), Wouter Ruifrok (Noordoostpolder) and Dennis Straat (Zaanstad). Architectuur Lokaal organised the sessions in close cooperation with the National Redevelopment Programme. At the request of the aldermen involved, their findings have been made available to other aldermen in the form of an app. The four aldermen will be available to discuss related themes with colleagues.

Text Dirk Bergvelt | Photograph Rosa Kijne





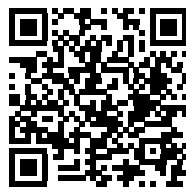
### Aldermen at Strijp-S, Eindhoven

In 2011, four municipal aldermen met periodically to consult with their peers in finding new scenarios for rezoning municipal areas: Ewout Cassee (Haarlem), Andy Dritty (Landgraaf), Wouter Ruifrok (Noordoostpolder) and Dennis Straat (Zaanstad). Architectuur Lokaal organised the sessions in close cooperation with the National Redevelopment Programme. At the request of the aldermen involved, their findings have been made available to other aldermen in the form of an app. The four aldermen will be available to discuss related themes with colleagues.

The first, one and only Alderman's App for Redevelopment pools the experiences for the four aldermen, so each municipal alderman can search for laws, lessons and arguments for themselves. It also includes the recommendations provided by various experts who supported them in the process. In addition, the app offers illustrated examples from actual practice, taken from the collections of Architectuur Lokaal and the National Redevelopment Programme. These examples show that redevelopment is common practice throughout the Netherlands. They involve a wide range of forms for new and old use of diverse buildings and areas. Redevelopment has often already been achieved, but public administrators have to keep pulling the project to make it succeed. To start with, they have to immerse themselves in the DNA of the area, survey end users, and find a coalition of responsible stakeholders. It is important to get a cash flow going quickly and maintain momentum. Although it may sound paradoxical: even the strongest advocate of redevelopment will sometimes be unable to avoid demolishing some structures.

Once you know the app inside and out, you'll come across loads of facts in the format 'did you know that...?'. They are embedded in the chapter on best practices. Did you know that offices have more potential than serving as temporary anti-squat housing? If the location is good, upscale apartments are also a viable option. Just look at the Churchill Towers in Rijswijk. Did you know that redevelopment into a multifunctional building often benefits from including a café and restaurant? And that those catering establishments can also be set up as learning companies, where young people can learn the tricks of the trade under expert supervision? See for yourself at the multi-tenant Nieuwe Energie building in Leiden.

All four aldermen codified their key insights on behalf of the users of this app. Dritty views economic dynamics as the foundation for all plans, but considers history and perceived experience just as important in redevelopment. Straat sees friction between legacy structures and new policy. He also notes that contradictions occur where too many policies overlap. Cassee points out the importance of inspiration as a motivating driver, as well as the need to deal with public spaces in the surrounding area, so people enjoy spending time in them. Ruifrok advocates flexible redevelopment plans so no possibilities are excluded.



#### More information?

You can contact the aldermen through this app.

Torenzigt farm on former island of Zuid-Beveland.



*OverNieuw* is a twice-weekly TV series that looks at new architecture in Zeeland from various perspectives. You can read a report in the morning edition of this newspaper, and that same evening you can watch a filmed version on the provincial broadcaster Omroep Zeeland. Programme maker Rebecca van Wittene and architect Johan de Koning, in partnership with the Centre for Visual Art, are the driving forces behind *OverNieuw*. Today, part five: farms.

By **Jan van Damme**  
Photographs **Mechteld Jansen**

## Zeeland country

**W**e're standing in the old barn on the Torenzigt farmstead, in the Nisse-Kwadendamme-Ovezande triangle.

A fine Zeeland specimen with a thatched roof, black-tarred planks, and a wicket – a small door in the big barn door. And, what's important, the barn is still very much in use, especially as a store for machinery – a spraying machine, a drag-harrow, a potato planter. Rafters with heavy deck beams ensure that the old roof structure recalls times past. A gallery for cattle along one of the side-walls still survives. The drinking troughs are still there, as are the chains used to tie up the animals. Holes at the bottom of the walls once allowed urine to flow into the slurry drain outside. The current farmer doesn't earn his living with livestock, however. If he did, he could start using the gallery straight away. Cows furthest away from the house built onto the barn, horses nearest. That's for practical reasons. In the event of a fire, the horses could be saved first. Fire is a real danger when it comes to timber barns with straw roofs. Torenzigt was struck by one over a decade ago. One third of the barn had to be rebuilt. The timber beams inside and the planks outside reveal that the new section is considerably smoother. Blisters on the tar of the older exterior planks reflect the many coats of paint applied over the years.



in a labourer's cottage near Baarland. He is a familiar name in local heritage organisations such as Stichting Behoud de Zak van Zuid-Beveland, Boerderijenstichting Zeeland and Stichting Landschapsbeheer. Last year he published a loose-leaf guide 'for the maintenance and repair of small historical elements in Zeeland'. As far as he's concerned, that is the level on which we should discuss agricultural architecture.

In his story, Torenzigt farmstead lies at the junction between old and new architecture. The old house and barn are iconic. Two new barns are located on the farm. That's logical, says Rothuizen. For today's farming business you simply need modern sheds. But a little attention for the details of the new shed would make a lot of difference. Black walls with thin white lines for doors and windows go a long way in the right direction. In the case of Torenzigt, the architect is also full of praise for the roof pitch of the new shed. 'That's been done here in style,' says the architect. Perhaps the ideal angle of 45 to 50 degrees cannot be achieved, but that's not necessary he says. After all, the ideal is worth aspiring to, but is not always feasible. A compromise, as is the case at Torenzigt, is great as far as he's con-

## ARCHITECTURE CENTRES

In 2011 and 2012, CBK Zeeland (the centre for arts, design and architecture in the province of Zeeland) made the television programme *OverNieuw*, about architecture in Zeeland. This programme was made possible thanks to financial support from the Netherlands Architecture Fund, the Province of Zeeland, Omroep Zeeland (the provincial broadcaster) and CBK Zeeland. Architectuur Lokaal joined the editorial group at the invitation of the CBK.

**Repeat broadcasts and reactions via Omroep Zeeland**  
Starting on 3 April 2012, the Omroep Zeeland is broadcasting all episodes of the *OverNieuw* series every week on Tuesday and Sunday at 18:30 for a period of thirteen weeks. The issues raised in the episodes will also be addressed on the Omroep Zeeland radio station. Each Tuesday morning a person directly involved in that evening's programme will be interviewed; reactions to the previous evening's programme will be broadcast every Wednesday.

[www.overnieuw.tv](http://www.overnieuw.tv)



A whole series of beam anchors that support the grain attic.

Zaterdag 21 januari 2012



The outbuildings: the bakery shed to the right, pigsty to the left.

# yside deserves respect

cerned. 'As long as it's not the type of shed you see all too often on industrial estates. I understand it fully: all most farmers want are four walls and a roof. Without that little bit of attention that makes all the difference. A shed with a shallow pitch harms the appearance of the landscape. Cream-coloured tints and light-green are always in stock on the shelves of shed builders. If you want anything else except the standard colours, it's going to cost you a little more, although it's not necessary. This landscape deserves better than minimum standards. Black and other heavily subdued colours, such as dark red, are in harmony with the landscape. Of course I think that a weather-beaten thatched roof and planks with tar blisters are beautiful, but I'm aware that it also has to be economical. Even roof tiles are costly and are not a must for me. Make sure there's a nice white line of 4 centimetres in width. That costs nothing except a little effort.'

He goes on to talk about laziness and a lack of knowledge among builders and farmers alike. They're often messing about so much that they add architectural elements from totally different regions like Achterhoek or Veluwe, which are completely out of place here. 'We're so careless with buildings in the polders. Rules do exist, and the building appear-



Old (left) and new: a tasteful combination.

ance committee also operates here. But the control is absolutely unsatisfactory. Just take a look at the wide corner profiles on many of the new sheds. And the white doors, because the contractor wasn't able to supply any in green. Then I think: the countryside of Zeeland deserves more respect.'

It's wet and windy, and we're standing on the grass in front of the house at Torenzigt. The architect points and asks, 'Do you see all those beam anchors in the wall?' Each anchor indicates a beam. So many of them, because grain used to be stored in the attic. That weighs a lot. That's why.

## The opinion of the ZLTO

The Southern Agriculture and Horticulture Organisation (ZLTO) advises its members on the construction or renovation of farm buildings. A spokesman says: 'First it has to be functional. After all, somebody needs to earn a living here. The search is for functional in combination with beautiful for a reasonable price. This was examined in the Alfa building project in the province of Noord-Brabant in which ZLTO

participated. We learned a lot from this for Zeeland. Some experience was also gained in Zeeland with the project 'Farmers build the landscape'. Beautiful and in keeping with the surroundings does not necessarily mean the old Zeeland style. The challenge lies in a modern interpretation. Let us not try and turn Zeeland into an open-air museum.'



Architect Frans Rothuizen steps through the wicket of the barn at Torenzigt farm.

## STUDIO STATEMENTS

How do you arrive at new forms of collaboration and coalitions?

Who are the players in a creative city?  
Is it the artists or the inhabitants?

How can we make a structural connection between Oosterspoorplein and the city?

Ensure a relation between the square and Dudok.

How can we use the square, attract people, create a vibrant place?

How do we bridge the division between north and south?

The challenge is:  
make the station area a central area of the city

A challenge is to keep the HKU students in the city

Affordable housing for young people is lacking



## REACTIONS OF SPEAKERS TO FINDINGS OF DESIGN STUDIOS

**Mart-Jan Oosterveld**, Moost architectuur-werkplaats, **Bob Custers**, Vocus architecten and **Bart Stuart**, artist / expert in spontaneous processes, Buro spelen were asked to report on the basis of their knowledge and experience. They responded to the findings of the design ateliers.

**Mart-Jan Oosterveld** sees a similarity in the three presentations since all three create a relationship with the whole city. He emphasises the importance of involving various parties: 'BNN is already located on the city amenity site. There's an opportunity here!'

**Bob Custers** misses mist reflection on the possibilities of conservation. For example, generating energy in places or in buildings.

**Bart Stuart** sees lots of final plans but would like to know how things are organised. 'How do you generate start-up capital? Perhaps the local authority might consider creating parking spaces first. Consider how to involve the neighbourhood! Organise a dynamic session in which everybody can talk about how we're going to tackle things.'

## SYMPOSIUM THE CREATIVE CITY



The symposium 'The Creative City' took place on Thursday 23 June 2011, which Architectuur Lokaal organised at the request of Museum Hilversum. The report of this symposium can be downloaded from [www.arch-lokaal.nl](http://www.arch-lokaal.nl).

Local architects voiced their views about three locations in Hilversum.

What opportunities exist? How can creativity be rendered visible? Can creativity be stimulated through clever urban design and architecture?

The studio masters were:

Jurriaan van Stigt (LEVS architecten),  
Beate van Vlaanderen (Arcadis, winner of the Hilversum Architecture Prize 2010) en  
Hans Ruijssenaars (hans ruijssenaars architecten).



## CHAIN REACTION WINS YMERE NAI COMPETITION 2011 NEW HARLOHEIM

The **YMERE NAI COMPETITION** is a competition held every two years on architecture, visual art, landscape architecture and urban design. Through this competition, the organisers want to stimulate the formation of ideas about the planning and design of an urban residential environment of a sustainable high quality. Each competition features an assignment within the field of activity of Ymere.

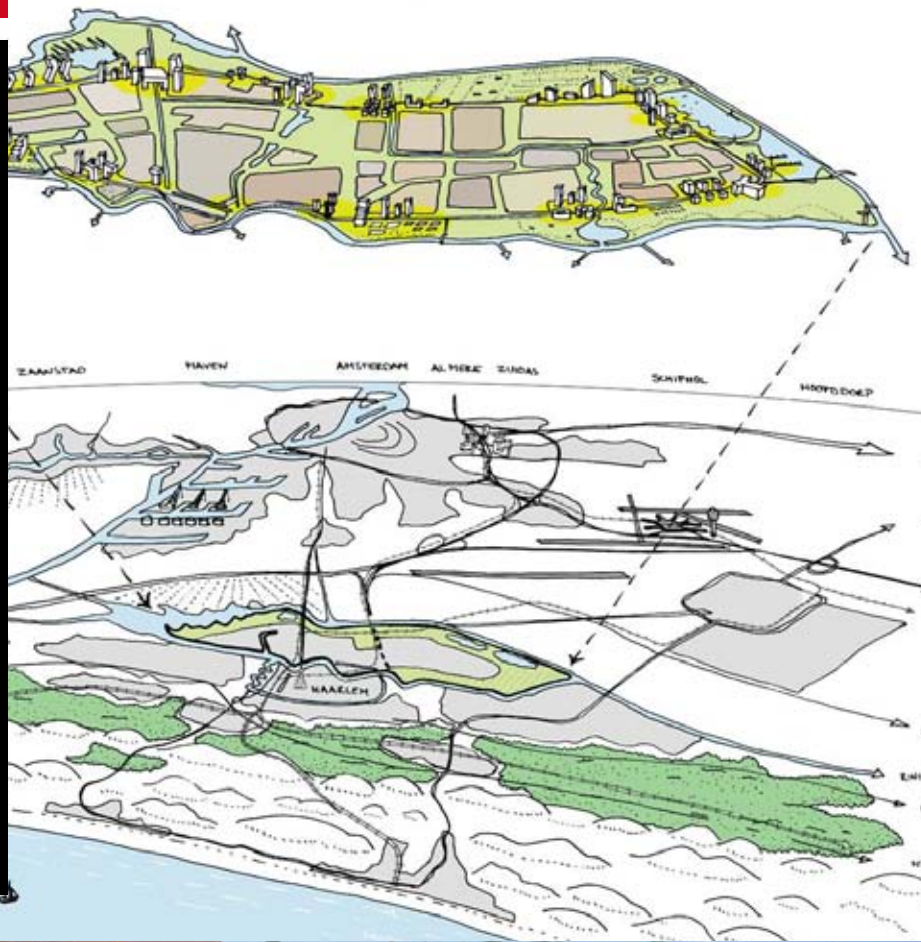
**What** This edition focuses on the role played by Haarlem within the Amsterdam metropolitan region, and particularly along the eastern section of Haarlem that stretches from Waarderpolder and Zomerwijk to Schalkwijk

**Why** As a valuable start to further discussion: that's how the jury views the proposals to make a new eastern axis by extending and enlivening Prins Bernhardlaan, the new intersection at the junction between Schipholweg and the eastern axis, the construction of an outer boulevard with recreational amenities, the combination of investing in priority issues and a complementary 'acupuncture' of small-scale initiatives

**To whom** Team Joep van der Veen, Tom Bokkers, Martijn van der Krogt, Aart Breedts Bruin, Michiel Janssen Klomp for the design Chain Reaction

**Prize** € 20,000 excluding VAT

**Jury** Ton Venhoeven (chairman with voting right), Max van Aerscht, Elma van Boxel, Ewald Engelen, Mary Hoogerbrugge, Maurits Schaafsma, Hans Venhuizen, Wendel ten Arve (secretary), Dirk Bergvelt (report)



## FUNEN WINS GOUDEN PIRAMIDE 2011

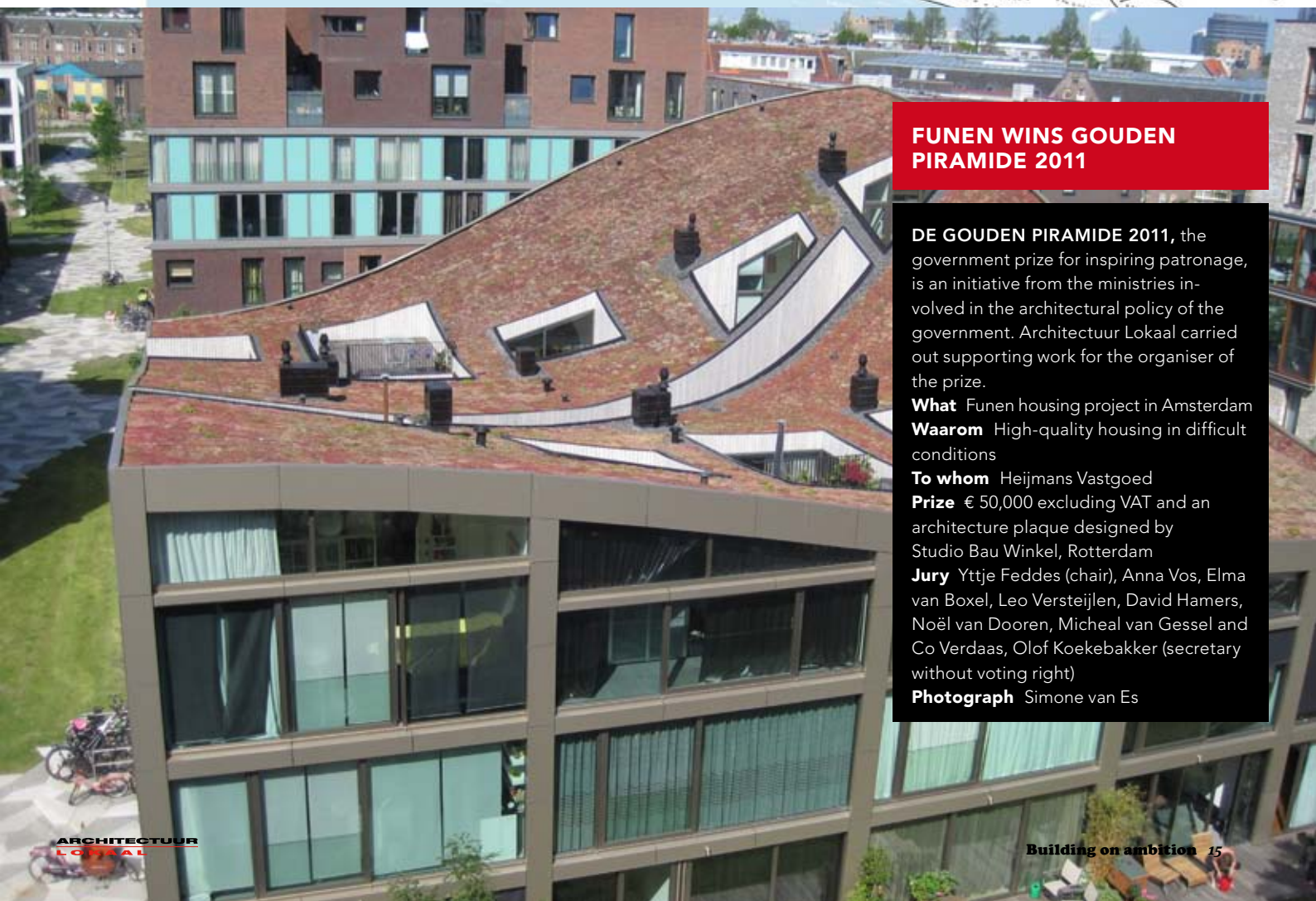
**DE GOUDEN PIRAMIDE 2011**, the government prize for inspiring patronage, is an initiative from the ministries involved in the architectural policy of the government. Architectuur Lokaal carried out supporting work for the organiser of the prize.

**What** Funen housing project in Amsterdam  
**Waarom** High-quality housing in difficult conditions

**To whom** Heijmans Vastgoed  
**Prize** € 50,000 excluding VAT and an architecture plaque designed by Studio Bau Winkel, Rotterdam

**Jury** Ytje Feddes (chair), Anna Vos, Elma van Boxel, Leo Versteijlen, David Hamers, Noël van Dooren, Micheal van Gessel and Co Verdaas, Olof Koekebakker (secretary without voting right)

**Photograph** Simone van Es







# Hilversum as Chris sees it

**Hilversum: city with hundreds of historic listed buildings and majestic trees, cradled safely on three sides by forest and heathland. Hilversum is also a city of endless discussions: about an envisioned station tower, a neglected market square, congested car traffic, a perceived lack of urban quality. Chris Vanderheyden, Hilversum's city architect since last year, has it all on her radar.**

Text Carien Overdijk | Photograph Reinier Gerritsen

She spent her first hundred days in Hilversum 'talking to everyone' and 'exploring the city'. As a landscape architect (Ghent) and urban designer (Delft), she was naturally familiar with the largest city in the Gooi region. 'I knew Dudok and Duiker's architecture, and had been familiar since childhood with the 1960s image, the concentrated cluster of radio and television studios.' The media sector caught her off-balance recently. From her room in the iconic city hall designed by Dudok, she looks out an office building. Police cars driving up and leaving again made her absolutely certain what the building was used for... until a Frisian flag flew from the roof that evening, illuminated by spotlights. 'They were recording a police series there! Cops in Leeuwarden or something like that,' she laughs.

The anecdote is closely related to how she sees Hilversum. 'It's a city of surprises,' she explains. 'The structure isn't logical; buildings aren't where you expect them to be. City Hall is tucked away in a villa district, and the theatre and concert venue are in odd locations as well. And I stumbled across a dead-end canal once when I was exploring on my bicycle. It's on the map, mind you, but the map doesn't show that it's twenty metres deep.'

Hilversum could make better use of those surprises, the city architect believes. 'All the more because it's a media town. Beeld en Geluid [the Netherlands Institute for Sound and Vision] is a fantastic museum, and there are so many media people here, not to mention programme makers and game designers. In terms of spatial planning, though, that media specialisation isn't very strongly linked to the city yet. People are still too afraid that the creativity will flow away to artistic hotbeds in Amsterdam. I think that the media image is exactly what will bring new sustainability to Hilversum. What you strengthen to build a legacy for later generations.'

Shortly after taking office last year, she took part in the Hilversum debate evening on 'Brainstorm the City', which was co-organised by Architectuur Lokaal. In her contribution, she advocated 'loving the city'. It was a response to the grumbling she encountered during her initial explorations. 'People said: this can't be done, that isn't possible. They claimed that the city was locked up tight, no room for change. I disagree. Of course those historic buildings are where they are, and no one would consider building something on the heath. But there is so much left to gain.' Some tangible suggestions are mentioned, but she'd rather not see them published now. She prefers to engage in direct discussion with the city itself about those spots.

**'Politicians need to be able to present a plan that inspires pride and selfawareness rather than making people grumble.'**

As a newcomer and relative outsider, she will have an easier time introducing ideas, as she is well aware. Unlike some of her fellow city architects in other cities, she is happy with her position along the sidelines. 'I'm an independent advisor to the council of mayor and alder-

men. I'm there a day and a half a week. There's no point for me to interfere in all the ongoing projects and put my desk right in the middle of the civil servants doing their jobs. That's not my role. I offer solicited and unsolicited advice to the council, and that goes through a predefined protocol, so civil servants aren't passed over.'

She wants to head off potential conflicts. She has negotiated that her input in the final plans is explicitly stated, ensuring that her contribution from an advisory role is visible. She does have an overview of all the plans. 'A very sectoral and meticulous approach has always been used here; all the information we need is available. But it's primarily embedded in policy papers filled with texts, tables, facts and figures. There's a lack of imagination. This may be due to the fact that the project leaders all have a city planning perspective. The council wants to have more of a spatial development vision at this point. A city architect can set that change in motion.'

The profusion of plans and policy papers in Hilversum can also be traced back to an exceptionally active population that takes advantage of every opportunity to have its say. ‘In the current situation, the local community sometimes defines the building line of an important project in the city centre,’ she states pragmatically. ‘It may win you votes, but it’s not good for the city. Plans end up in a package of compromises without a unifying vision. Twenty years later, no one still understands why it was decided.’ She wants to break free of that mechanism. ‘I’m in favour of participation and transparency, but without a unifying vision, you’re doomed to keep talking. I want to help the city develop a different perspective, more integrated and more visually oriented. Politicians need to be able to present a plan that inspires pride and self-awareness rather than making people grumble.’

She also hopes to tame the passion for preserving listed buildings, at least to some extent. ‘There’s a thick policy paper here on the appearance of buildings, and there are detailed plans for the visual quality of the urban landscape. The procedures you have to go through defy imagination. It’s better to start out with a policy paper that sets out your ambitions, to open up a dialogue between the client and the architect. What you want is to inspire architects to present a vision that surpasses your ambitions, right?’ What does she expect to achieve in the three-year term of her contract, without any guarantee that it will be

renewed? She replies contemplatively, ‘If I succeed at achieving such a major transformation in how people think within two years, you still won’t see the tangible results of that change in the third year. But I will have laid a solid foundation for my successor.’ Smiling: ‘I’m actually confident that I’ll be allowed to stay for longer.’ She has plenty of ideas. She gave a lecture in February in which she explained to the municipal council how the city could incorporate its media image into urban design and landscape. ‘You can show it visually in the advertising policies, in road signs. Bring broadcasting offices or design studios to eye-catching places; be open to initiatives in unused buildings. Arrange for those buildings to be illuminated at sunset. Make sure you have media novelties, like 3D projection or a mobile app for a guided tour of historic Hilversum.’

Her first unsolicited advisory report has coincidentally just been finished: a set of maps for the city centre. She has marked hidden structures in the area with lines, arrows and curves. ‘See, I’m looking at the area as a single zone, so you can see the connections and the missing links.’ She effortlessly points out the reasons behind her proposal for a building plan. ‘That’s much more fun than a policy paper, isn’t it? People love seeing this visual representation. It makes it exciting all over again.’

Information: The report of the debate *Brainstorm de stad* can be downloaded (in Dutch only) via [www.arch-lokaal.nl](http://www.arch-lokaal.nl).



**ATTRACTIVELY AFFORDABLE LIVING IN JABIKSWOUDE**

**LIMITED COMPETITION FOR DEVELOPMENT PROPOSAL**  
held by the municipality of Leeuwarden

**What** Dwellings in Jabikswoude, Leeuwarden-Zuidlanden

**Why** It is the most optimistic proposal. The designers have really studied all aspects of the assignment and succeeded in terms of both urban design and architecture *and* sustainability. They have shown that it is possible to build beautiful and sustainable projects with a limited budget.

**To whom** Bouwgroep Dijkstra Draisma & TWA Architecten

**Prize** One year exemption from paying construction interest for the developer and € 6000 excluding VAT for the architect. TWA Architecten also won the public prize

**Jury** Cilly Jansen (chairperson without voting right), Stefan Witteman, Bouke Kapteijn



## CREATIVE VALLEY WINS RIETVELD PRIZE 2011

The **RIETVELDPRIJS** is awarded every two years by the Rietveld Prize Foundation to the best new-built project completed in Utrecht in the period 2010-2011.

**What** Creative Valley office building in Utrecht

**Why** It is a wonderful example of a new work environment and offers inspiring leads for how office buildings in the future should function

**To whom** Gent & MONK Architecten, Paul van Dam en NIC Commercieel Vastgoed

**Prize** € 7500 excluding VAT

**Jury** Christine de Ruiter, Donald Lambert, Frits van Dongen, Indira van 't Klooster, Arien Heering (secretary)

**Photographer** Abe van Ancum



## SCHOUWBURG ARNHEM WINS WILLEM DIEHL PRIZE 2011

The **WILLEM DIEHL PRIZE** is a biennial prize, awarded by CASA architecture centre and SBA, for the best restoration or renovation project in Arnhem.

**What** Arnhem city theatre

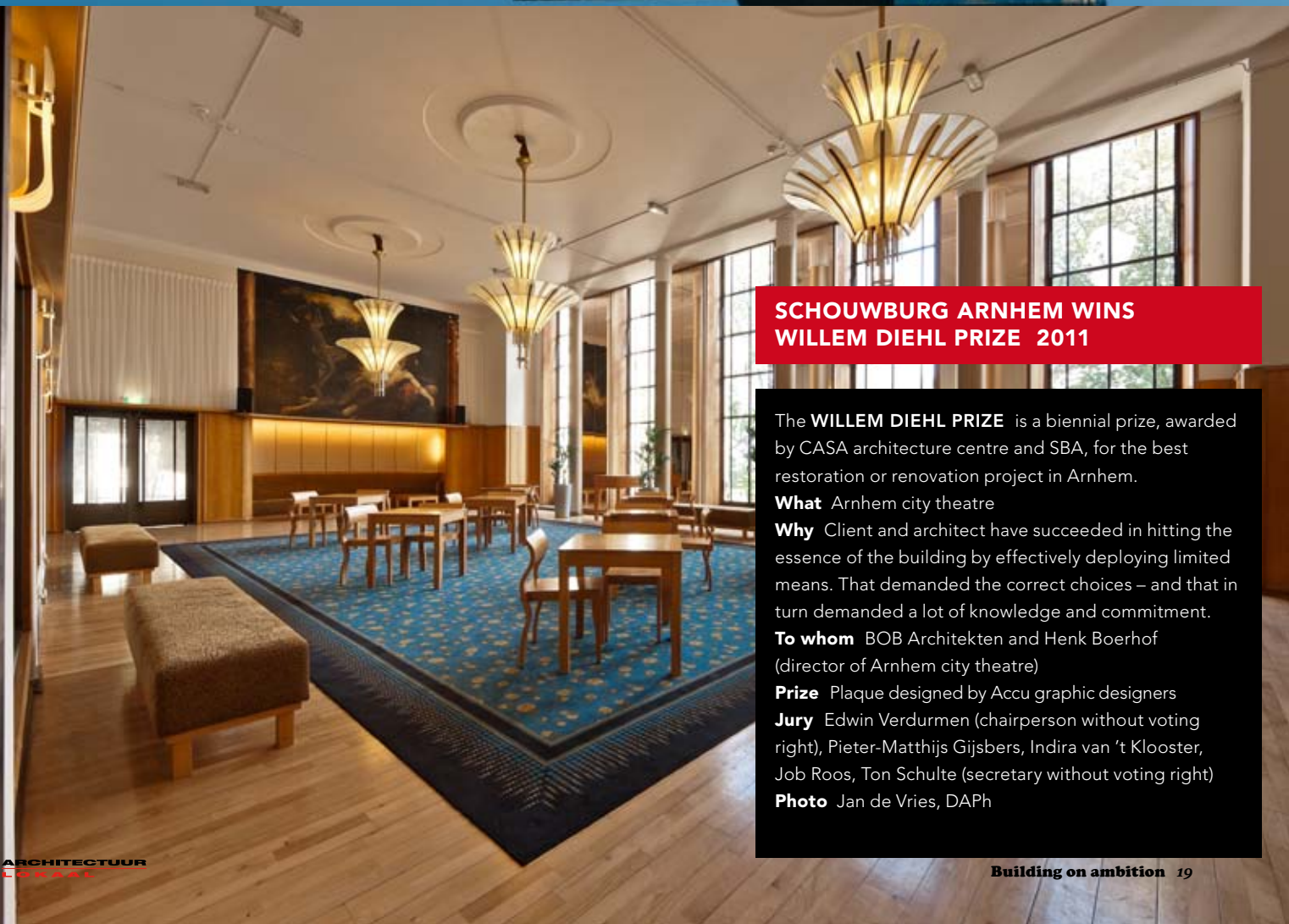
**Why** Client and architect have succeeded in hitting the essence of the building by effectively deploying limited means. That demanded the correct choices – and that in turn demanded a lot of knowledge and commitment.

**To whom** BOB Architecten and Henk Boerhof (director of Arnhem city theatre)

**Prize** Plaque designed by Accu graphic designers

**Jury** Edwin Verdurmen (chairperson without voting right), Pieter-Matthijs Gijsbers, Indira van 't Klooster, Job Roos, Ton Schulte (secretary without voting right)

**Photo** Jan de Vries, DAPH





Maarten Schmitt in ROC Hengelo



Ton Schaap shows the way at ROC Hengelo



Pascal Wauben and Luuk Tepe at ROC Hengelo

# City architects for

## Emulating others

*Pascal Wauben, city architect in Sittard-Geleen*

### Still like being a city architect?

'I still like the work very much. It is and remains an exciting and challenging task to shape the spatial development of a town on the basis of quality. That in particular comes under pressure in times of crisis, and the city architect fulfils an important role, all the more so because official organisations are being scaled down as a result of spending cutbacks and process management.'

### What did you discuss with the city architects when they visited you in Sittard-Geleen?

'The gathering took place in an empty shop that is being used by students as an architecture laboratory. During the gathering we discussed regional and urban developments (Chemelot Campus/ Brainport 2020, Vacancy and Redevelopment), some of which we visited during a walking tour. In the presence of Frits van Dongen (chief government architect) and Marcel van Heck (secretary to the Board of Government Advisors), we discussed forthcoming architecture policy and the harmonisation of policy at government, provincial and local authority levels. In addition, as in every gathering, we discussed the position and role of the city architect and the quality of local authority organisations.'

### What is the most significant benefit of such a gathering for you and the aldermen?

'It is very useful to regularly reflect on your position and work as a city architect with people in a comparable position. The discussion of current spatial themes using local examples broadens your view and deepens your understanding. The aldermen in attendance agree with this and indicate they were impressed by the level of the discussion. Both find it extremely useful to have a contact within the local authority organisation in the person of a city architect.'



# rm network

## Exchanging experiences

*Tonny Douma, policy officer for spatial quality in the municipality of Zuidwest-Friesland\**

### Still like being a city architect?

'Within the new municipality of Zuidwest-Friesland, my position is not town architect or urban designer, but policy officer in the field of spatial quality. I enjoy the activities I am involved with. The work is very wide-ranging and covers a broad area within a large municipality.'

### What did you discuss with the city architects when you met them in Enschede?

'Most of the discussion with the other city architects in Enschede/Hengelo centred on the way in which the spatial quality in a large municipality can be safeguarded. How is this dealt with in other municipalities? Is there a separate team or department for spatial quality? Zuidwest-Friesland is now discussing the spatial quality of its waterfronts. So I invited Architectuur Lokaal to give a presentation for our town councillors.'

### What is the most significant benefit of such a gathering for you and your aldermen?

'The most significant benefit of such a gathering is in sharing experiences.'

*\* Tonny Douma was town architect in Sneek until 1 January 2011. Sneek has since been absorbed into the new municipality of Zuidwest-Friesland.*

In the photograph: Hans Ruijsseenaars (Hilversum), Niek Verdonk (Groningen), Maarten Schmitt (Leiden), Wim Oosterhuis (Hengelo), Maaïke van Beusekom (Architectuur Lokaal), Jan Brouwer (Atelier Rijksbouwmeester), Max van Aerschot (Haarlem), Pascal Wauben (Sittard-Geleen), Wytze Patijn (Delft), Luuk Tepe (Arnhem), Merce De Miguel i Capdevila (Rotterdam), Ton Schaap (Enschede), Noud de Vreeze (Amersfoort), Fred Kaaij (Haarlemmermeer), Rolf Jongedijk (Enschede council clerk), Indira van 't Klooster (Architectuur Lokaal)

**Photograph** Maarten van Schaik

## City architects look for new opportunities together

*Ton Schaap, city urbanist in Enschede*

### Still like being a city urbanist?

'The local council apparently also likes having a city urbanist in Enschede. The opening of an exhibition of work by the urban designers of TwentseWelle in the autumn of last year elicited the following response from the city manager: 'You've put urban design back on the agenda in Enschede'. Planting an avenue of oak trees to create an entrance to the city and the university was another achievement of the urban designers. The new avenue unites infrastructure and character with a symbol of sustainable growth. The local council realises that designing infrastructure and building projects in relation to each other is better for the city. In that spirit, last year an urban plan was drawn up for one of the trickiest areas of the city centre, a place where the reverse procedure was applied: first building, then bus lanes and cycle lanes, and now vacancy. Despite the crisis, the local council turned this proposal into a plan. The market has responded positively too.'

### What did you discuss with the city architects when they visited Enschede?

'In addition to sharing experiences from daily practice, the city architects in Enschede had a useful discussion about an issue that arises in almost every town in the Netherlands: the station surroundings. Where do you put the bikes and how do you integrate city and station? The three examples from Leiden, Haarlem and Enschede turned out to be representative and were interesting comparative cases for the aldermen.'

### What is the most significant benefit of such a gathering for you and your aldermen?

'The problems are usually the same, though the solutions differ considerably. Not only because of the context and topography but also because of the process and responsibilities. A lot of energy resulted from mapping the differences. New possibilities emerge there and then.'



# De Olifantenkooi/YD2M:



Xander Vermeulen Windsant (XVW Architects), Jasper Stam (Lingotto), Jeroen van Daal (Hurks Vastgoedontwikkeling), Erik Moederscheim (MoederscheimMoonen)

## A laboratory for ideas

The year 2011 witnessed the first series of a more intensive Olifantenkooi (Elephants Cage) called the YD2M sessions (Young Developers and Designers Meet). One group from the Population Decline Sessions (YD2M1) has put itself forward as a group for the Vacancy Sessions (YD2M2) planned for 2012. This was the reason to examine the motivations and experiences of the group members Xander Vermeulen Windsant (architect), Erik Moederscheim (architect), Jasper Stam (developer) and Jeroen van Daal (developer).

Text Björn van Rheenen | Photograph Eva Kasbergen

# the population decline sessions

‘Networking and sparring with contemporaries from the world of architecture and property development was the reason for the sessions, but discreetly we also hope to meet a future client here, or to enter the market with one of the ideas developed during the sessions and make it a stepping stone towards a commission,’ explains architect Erik Moedersheim. He was one of the 20 participants selected for the first session. His prime motivation, like most people, was the opportunity to share ideas and personal growth. They are curious about the ideas and experiences of colleagues, especially those practicing another profession. And they are interested in receiving feedback about their own ideas from someone with another perspective on the issue. ‘It is a laboratory in which to test ideas informally. What’s more, the theme of this assignment connects well with what I’m working on, and it’s a nice platform on which to present myself,’ says architect Xander Vermeulen Windsant. He is referring to the participating developers, and certainly to the external speakers and those responsible for solving particular problems, people brought in by Architectuur Lokaal.

‘I found the first session interesting as an opportunity to reflect on a social problem in a wider perspective,’ begins developer Jasper Stam. But the theme of population decline turned out to be very complex. ‘Population decline is a broad notion. What’s more, we started looking for a general solution, which in the case of population decline is probably impossible,’ adds developer Jeroen van Daal.

Participation in the first session generated a high level of pleasure and a good time, all four of them agree. Other benefits mentioned by the participants include positive energy, inspiration, fresh insights and even a broadening of personal horizons. But what, then, are the actual insights gained? That there are new, non-traditional revenue models in which real estate plays a role. And a new, challenging role for us as architects, according to the architects on the team. The developers point out that the problem does not have to be so big if we all think about it.

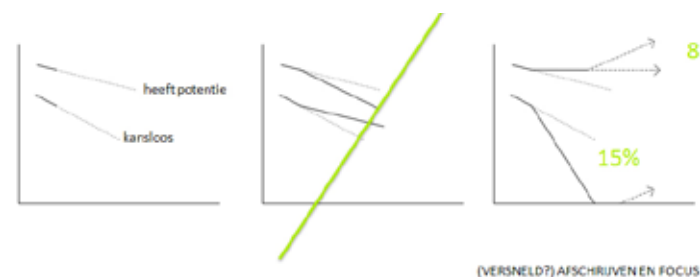
The four young men were happy with the collaboration. So happy, in fact, that they will take part in the second session as a close-knit group. They understand and complement one another well. What’s more, the theme of the sessions devoted to vacant buildings was more concrete. Now they want to tackle a specific and topical case study and consider concrete solutions in which the two disciplines can show more to each other and to the world. It will not result in a design but rather a development scenario, says one of the architects. In any case, they do not expect that they can solve the problem of vacant office buildings in Amsterdam or the Netherlands. But they do hope to make a meaningful start.

‘Shall we call it Slow Development for the time being?’

**INFORMATION** *The Olifantenkooi (The Elephants Cage)* is the debate platform run by Architectuur Lokaal. It occasionally issues a pamphlet of the same name and organises debates. The YD2M2 series on vacancy concluded on 21 March 2012. A new Olifantenkooi/YD2M3 devoted to the conceptual innovation of care homes has since started. Der Elefantenkäfig is a new exchange between young property developers and architects in the Netherlands and Germany at the invitation of the Consulate General of the Netherlands in Düsseldorf.

## GROUP 1 – What is not declining here?

Population decline, according to this group, is not a unique phenomenon but a ‘normal’ transformation process. What is new is that there are fewer instead of more buildings. The group believes that thinking about the development of value needs to be reassessed. After all, the simple addition of good-quality new development will no longer result in increased value. The themed creation of focused, small-scale and location-specific qualities can result in new opportunities that can generate revenue. These themes can also form a steppingstone for the broad development of existing and new buildings as well as public space. Themes such as, for example, sustainable energy, slow food, and health care could be examined in detail in consortiums of developers and architects.



WHAT IF WE SIMPLY STOPPED PLUGGING THE HOLES?



**Pascal Fransman (Bouwinvest), Gepke Heun (H+N+S), Eric Frijters (FABRIC.), Taco Meerpoel (DAO Projectontwikkeling)**



**Desiree Markiet (Rochdale), Xander van Beers (Woonbron), Marc Koehler (Marc Koehler Architects)**

## GROUP 2 – One incentive, two opportunities

A strategy that targets two goals at the same time. On the one hand the team aims to mobilise the market for owner-occupied homes, and on the other the group wants to offer a second chance to real estate that has already been written off. The group proposes that housing associations deploy their financial reserves for demolition and new construction to acquire rental dwellings that are currently on sale. As a result, potential home-buyers would be able to leave their old homes and there would be more movement on the market. With the real estate that seemed ripe for demolition, one of the exemplary unique experiments could start: Waiting city, Comeback city, Fun city and Carecampus.



## GROUP 3 – The street initiators

According to this team, decreasing values in areas affected by population decline can be halted. The team proposes uniting residents in 'neighbourhood resident associations' and enabling the local authority and investors to link with them. Combining forces with a long-term vision makes it possible, say the devisers, to free up shared financial means for upgrading existing real estate and the residential environment. A number of concrete proposals were made concerning how the funding that becomes available can be used. Suggestions included a shared garden (for enjoyment or vegetables), a service centre, a pedestrian street, an orchard, and improvements to homes.



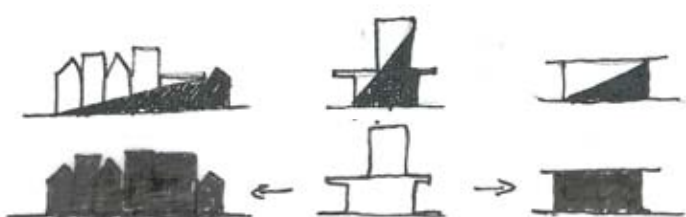




**Daan Bruggink (ORGA), Michiel Rogaar (Multi Vastgoed), Bart Reuser (NEXT Architects)**

### GROUP 4 – Accelerating population decline

According to this group, loss-making retail locations find themselves on a downward spiral that can be reversed. The proposal is for the local authority to ensure that the locations that lag behind connect with a main retail area. That would make these main retail areas interesting to investors. These locations could then be exchanged for an existing location in need on condition that the profit made is invested in the main retail area. The exchanged location is acquired at little expense so that depreciation is possible. Low rents can be introduced and a new place for start-up businesses receives an opportunity to grow here, the team believes.

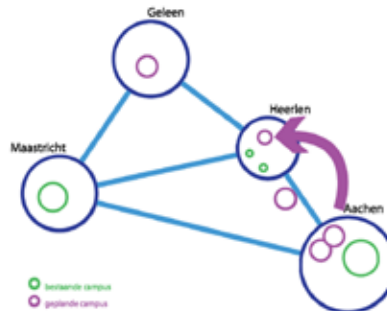


**Klaas Kresse (KLAKKR), Lucien Walraven (PEAK Development), Sander den Besten (PhiladelphiaZorg), Evelyn Galsdorf (030Architecten)**

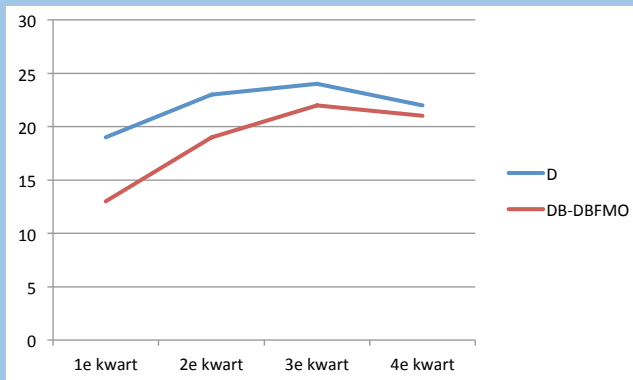
### GROUP 5 - Euregio

The abandonment of a building of more than 35,000 m2 by a government agency is inexplicable nowadays, this group thinks. The team is referring to the CBS building in Heerlen, a municipality suffering from population decline, which has potential within the Euregio that focuses on collaboration between Aachen, Heerlen and Maastricht. The team proposes to create education facilities, student accommodation and spaces for start-up businesses in Heerlen, thereby limiting population decline within the municipality and preventing the possible bankruptcy of Aachen. According to this group, the CBS building can be transformed into a multipurpose building with the owner (the state) playing an exemplary role.

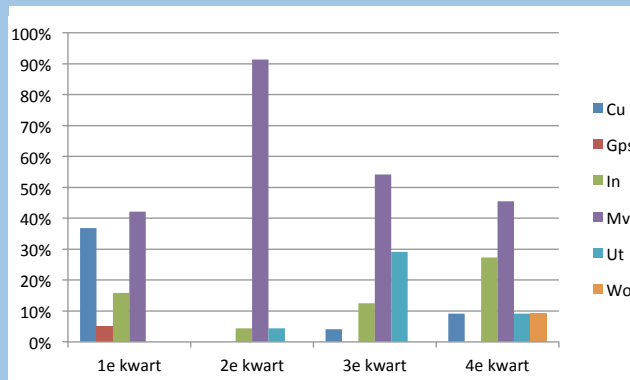
**Accommodating knowledge clusters in vacant buildings in Heerlen**



# Graphs of public procurements 2011

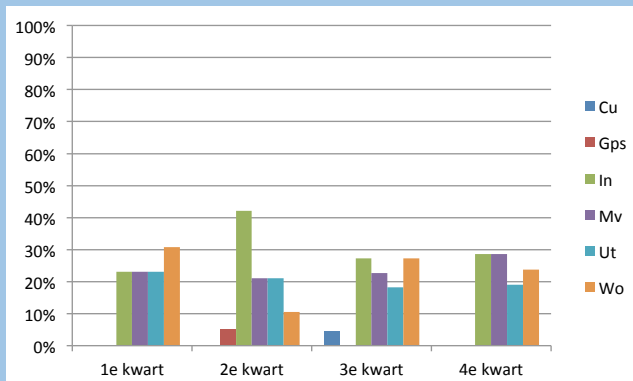


**The total number of public procurement procedures per quarter, divided as architectural services (D) and works with a design component (DB-DBFMO)**



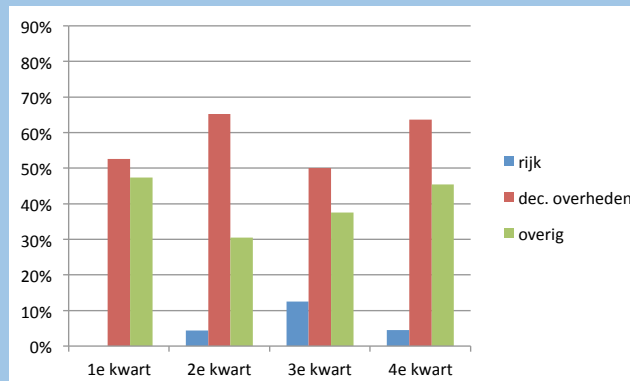
**What was put out to tender according to architect services?**

(Cu = culture buildings, Gps = municipal and provincial offices, In = infrastructure and public space, Mv = social property, Ut = utility buildings and Wo = housing)

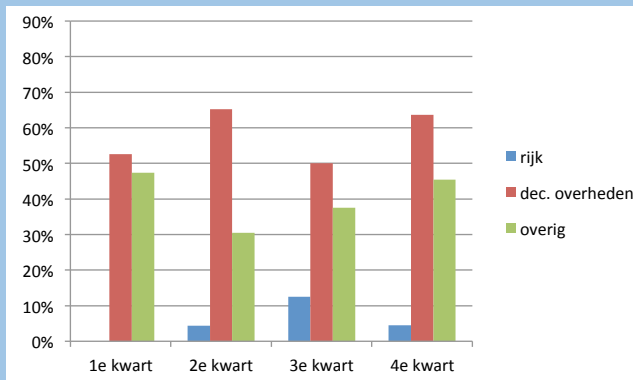


**What was put out to tender according to type of project?**

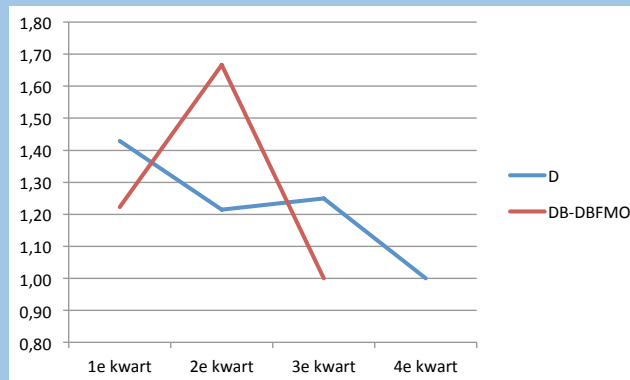
(Cu = cultural buildings, Gps = municipal and provincial offices, In = infrastructure and public space, Mv = social property, Ut = utility buildings and Wo = housing)



**Who initiated the public procurement procedure for architect services?**



**Who initiated the public procurement procedure for integrated contract?**



**Diversity percentage of services and projects. If this is above 1, the commissions are awarded to one or more combinations.**

# STEUNPUNT | ARCHITECTUROPDRACHTEN ONTWERPWEDSTRIJDEN

## Procurement & Design Competition Office

In 2011 the Office registered and assessed **184 design competitions and tendering procedures** for architectural commissions (267 in 2010).

*Of those, there were **162 public procurement procedures** (211 in 2010): **88 invitations to tender** for architectural services (118 in 2010), and **74 invitations to tender for integrated contracts** (93 in 2010).*

The Office was consulted on **390** occasions (629 in 2010): **190** times by building clients, their advisors and other parties (315 in 2010) and **200** times by architects (314 in 2010).

The website **www.ontwerpwedstrijden.nl** with the digital manual **KOMPAS light** was visited **47,479 times** (42,232 in 2010). That works out at **130 visits** every day (116 in 2010).

The Office sent **77 letters of recommendation** to improve procedures.

**Zo kan het ook** is the title of the book containing a selection of **best practices** presented during a discussion in April.

Some **18 lectures and courses** were offered on request about **KOMPAS light** and selecting an architect.

Contributions were made to **5 (academic) studies**.

At the end of November the renewed digital manual **KOMPAS light 2.0** went online during the **3rd EU Public Procurement Day** organised by Architectuur Lokaal.

It was agreed to make a **KOMPAS Open Call** in 2012 as an alternative to tendering procedures.

The statistical details about **2011** were made public in **4 quarterly newsletters** and dispatched to **12,500 interested parties**.

The Office launched an international knowledge pool **Netherlands Flanders Germany** to harmonise public procurement procedures in Europe.

Architectuur Lokaal operated the Office in 2011 with **3 people** and — on the advice of the Chief Government Architect — with contributions from the three **ministries (Education, Culture and Science; Interior and Kingdom Relations; and Economic Affairs, Agriculture and Innovation)**.



## 3rd EU Public Procurement Day

Architectuur Lokaal presented the updated digital handbook *KOMPAS light 2.0* amid great interest at the 3rd EU Public Procurement Day devoted to improving the tendering of architectural commissions.

It was agreed that the Office will draw up an alternative to tendering in the form of a *KOMPAS Open Call*. It also emerged that there was great interest in a practical digital *KOMPAS DB* handbook for the tendering of integrated commissions for contractors with an architect (the so-called design and build contracts). Chief Government Architect Frits van Dongen will take the lead in the next phase of activity together with all the parties involved in the Control Group for European Public Procurement.

Director Monika Chao of the Institute for Building Law called *KOMPAS light 2.0* a 'wonderful instrument'. The Association of Netherlands Municipalities (VNG) will actively promote *KOMPAS light 2.0* among Dutch municipalities. According to Norbert van Doorn, chairman of NLPB, the branch organisation for project management and advisory firms in the building and planning sector, building managers can also make good use of *KOMPAS light 2.0* and use it to focus more strongly on good procedures.

More and more tendering parties want to select architects precisely on the strength of their creativity, but they get snarled up in the public procurement regulations. The Flemish Government Architect Peter Swinnen is working with Architectuur Lokaal to develop the so-called Open Call procedure, which has already proven successful in Flanders. Swinnen proposed to begin at the bottom and work towards Europe. The chairman of the Royal Institute of Dutch Architects (BNA) Willem-Hein Schenk is convinced that a *KOMPAS Open Call* can contribute to improving the Dutch practice of tendering projects.

Cor Notenboom (BAM Utility Building) dispelled the notion that contractors do not want to distinguish themselves through intensive collaboration with an architect during the entire process. According to Notenboom, who also represents the Dutch Construction and Infrastructure Federation, disproportionality and burdens are the biggest problems. He can understand the need to develop a *KOMPAS DB*, since in practice he experiences how difficult it is for contractors to distinguish themselves in public procurement procedures. Erik Ziengs, public procurement specialist of the Liberal Party (VVD) in the Dutch parliament, argues for the incorporation of the Guidebook on Proportionality in the revision of legislation covering public procurement.

By far most tenders concern school buildings, but in practice it turns out that the gap between knowledge of building and knowledge of education is great. Furthermore, the incidental nature of commissioning a school building is a problem. Chairman Felix Rottenberg warned against the establishment of yet another new centre of expertise, without any connection to existing expertise and experience. He also pointed to the role that Architectuur Lokaal and the Procurement & Design Competition Office should continue to play in this area.

Chief Government Architect Frits van Dongen brought proceedings to a close with a powerful appeal for improvements to public procurement procedures in which the focus is on creativity, competition, professionalism, transparency and dialogue. As chairman of the Control Group for European Public Procurement, he is taking the initiative for continued improvements in the tendering of architectural commissions.

# *KOMPAS light 2.0* shows the way

CHAIRWOMAN OF ASSOCIATION OF NETHERLANDS MUNICIPALITIES | [Annemarie Jorritsma](#)



The Association of Netherlands Municipalities (VNG) was involved in the creation of the first version of *KOMPAS light*, the digital manual for the procurement of architect services, in 2009, and was one of the signatories. Now, just two years later, we have *KOMPAS light 2.0*, a simplified and user-friendly version that incorporates the most recent developments in public procurement policy and jurisprudence.

The VNG welcomes the updated *KOMPAS*. It offers municipalities and other contracting authorities a handy tool to launch a public procurement procedure for architect services. *KOMPAS light* returns to the basis. It is based on the legal minimum, and it clearly indicates which legal obligations apply and where contracting parties enjoy freedom of choice about how they commission projects.

On the basis of an easy-to-use step-by-step plan, it guides the party initiating the public procurement process through the procedure so that a preliminary brief and plan of approach results. For each stage it explains in plain language which choices must be made and which choices can be made, with practical tips about how to avoid the pitfalls. Tendering with the help of *KOMPAS light* is therefore 'a sinch' for contracting parties.

The VNG expressed its great interest in the initiative of Architectuur Lokaal and the Procurement & Design Competition Office to make a comparable instrument for tendering design-and-build commissions (commissions in which the design and the construction of a building project is awarded to one single market operator). The VNG sees a rise in such commissions and it is of the opinion that municipalities could use a practical digital tool, comparable with the *KOMPAS light*. The VNG is therefore embraces the proposal for a *KOMPAS D&B*.

The VNG wants to make every effort to bring *KOMPAS light* to the attention of the Dutch municipalities and promote its use. The VNG wants to work with Architectuur Lokaal to see which steps need to be taken. Naturally, the VNG will gladly contribute to the development of a new *KOMPAS D&B* that further simplifies public procurement practice. ■



Vereninging van  
Nederlandse Gemeenten

THE PROCUREMENT SPECIALIST **HUB KEULEN**

## That's definitely possible!

'The current public procurement regulations are not all that accessible, but can cause little harm.' Given all the reports in the media, the unsuspecting individual might well interpret this as a major understatement. But it is not, as far as I'm concerned. Yes, it takes time to grasp what the law says and what the law is trying to achieve, but the law is definitely enforceable. And I would even go a step further: the law can cause no harm, and it forms no obstacle to conducting a good procurement procedure. Nonetheless, many complaints have been voiced by people within the industry, both from those organising procurement procedures and from parties tendering bids. With procurement documents that are incomprehensible, far too technical and overly regulatory, the contracting parties have been able to drive up their demands further and further and safeguard themselves, placing all risks on the shoulders of the market parties. And they in turn seek out the loopholes in those complicated procurement procedures in order to maximise their profit – or to compensate for their losses because they had to dig as deep as they could when tendering their bid.

### Dynamics of protection

Well, all of that does indeed happen, but don't think that has anything to do with the Public Procurement Act. The legal considerations that surface during the procurement procedure are not the result of the law itself but are the result of the dynamics of protection between the contracting parties and the applicants, a relational spiral between parties who work in a manner that is not professional enough. The resulting dynamism misused the legislation as an excuse not to

unnecessary, but to judge by the current draft, this law can also cause little harm. True, it will involve additional work to master the new definitions, but that shall not pose many problems for the procurement specialist. That brings me to the core of my argument, namely that the specialist is perfectly well able to work with current and future regulations. And in recent years we are seeing more and more professional procurement specialists. All sorts of virtual platforms emerge where specialists can share their knowledge with one another: procurement specialists for universities, for colleges and, since recently, for secondary schools. I see an enormous progression, which goes hand in hand with rejuvenation among specialists. My conviction is that the problem of 'that terrible legislation' will solve itself in the end. And in the right way too, on the side of the professional who knows how to work with it.

### Breath of fresh air

As far as I'm concerned, this book is a landmark in the development outlined above. No fewer than 24 cases in a row say that it definitely is possible! That is a breath of fresh air, because from now on I can refer to this book to back up my conviction. At the same time, the fact that these cases are worthy of a book, and are therefore exceptional, is a sign that professional skill still has to be developed in the world of procurement and tendering. To that end, this book does, for that matter, contain a number of excellent recommendations. The following leitmotifs in particular struck me:

- The user is the focus (the pupil, the teacher, the sports club). What do they want from the completed building? There should be a clear focus on the result of the procurement procedure.
- Talk with the market. Nothing wrong with that. So don't just let the paper do the talking.
- Acquire enough insight and courage to change tack while the

honour the requirements for transparency, non-discrimination and proportionality. After all, what is wrong with the three cornerstones of good procurement and tendering, which also lie at the heart of the legislation? The 'quick deal on the golf course' is therefore a thing of the past, but is that so bad? Should the reflex reaction be to condemn European public procurement procedures as sinister and annoying? I am firmly convinced this is not the case. With that conviction I have practised my profession as procurement co-ordinator for years within the framework offered by European regulations. But I sometimes feel like a voice crying in the wilderness. Within the scope of the projects I work on, I pose a challenge to my contracting authorities who voice concerns about the European public procurement procedures. I say to them: 'If you want something within the framework of a procurement procedure and I observe that it makes sense but is not allowed according to the EU directives, then I will be the first to recommend not organising a European public procurement procedure.' And up to now we have never reached that point.

### Professional procurement specialist

'But what about all those stories of disaster?' you might perhaps respond. Yes, there are those too, emphasised and blown up by the media. How many of the 5,000 annual European procurement procedures have you heard about? Ten, twenty perhaps? So how many were completed without a hitch and were therefore of no interest to the media? You can work that out for yourself. Revised public procurement legislation is now on the way, and it's already generated plenty of discussion. I think a new law is

process is underway, if that's useful or necessary. An information notice is there for a reason.

- Every procurement procedure is tailored to the specific conditions. So don't blindly copy others, but look at the shape, emphasis and requirements on the basis of the particular objectives of the procurement procedure.
- Limit your wishes and demands to what is needed for the project. Look ahead and don't rely on the results achieved in the past.

In addition to all these similarities in terms of content, there is another leitmotif that unites everything: to do this, and do it with courage, you must be a good professional. Or to quote from page 23 of this very book: 'As a professional procurement specialist, you must take responsibility on the strength of your sense of professional ethics.' A sentence like that says it all.

### Essential reading

As far as I'm concerned, this book is essential reading for both procurement specialists and market parties, and not just those active in the world of architecture. Everybody can learn something from it: a tremendous amount is possible in a professionally implemented procurement process. Much more than the average contracting authority or market party thinks, who are stressed by the very mention of the word 'European'. This book should get you thinking: is all this possible with respect and transparency? The answer is a wholehearted 'It certainly is'. And, on top of that, it's enjoyable!

**Hub Keulen is procurement co-ordinator at Fontys University of Applied Sciences, and in that capacity he has supervised procurement procedures for architects. In addition, he is a board member of the Dutch Association for Purchasing Management (NEVI) and a member of the NEVI think tank on the revised public procurement legislation.**



Zo kan het ook, a compilation of best practices in architect selection procedures, appeared in 2011. The publication is available from [www.ontwerp-wedstrijden.nl](http://www.ontwerp-wedstrijden.nl)

(Download PDF)



**Presentation of book *Zo kan het ook!*** Picture of debate participants: Hub Keulen, Fred Schoorl, Ernst Jan Cornelis, Aryan Sikkema, Jan Brouwer, Margot de Jager, Marlous van Krieken, Rihjan Scholten, Ieke Koning, Bram Talman, Nelleke van Thiel, Michel Geertse, Eva Stegmeijer, Annette Mathiessen, Johan van Loenhout, Rudger van Hulzen, Arnold van Groeneveld, Dirk Bergvelt, José van Campen, Jean Paul Hofkens, Harm Nap, Tom Prins, Tom Claassen, Iljan van Hardevelt, Carolien Giezeman, Leentje Volker, Its Bakker, Hans Verkerk, Ronald Schlundt Bodien, Nicolette Zandvliet, Wilma Bakker, Hans Blok, Aad Kouwenhoven, Joost Mulder, Hugo Boogaard, Simone van den Brink, Salomé Bentinck, Marcel van Heck, Tanne van Nispen, Flip ten Cate, Willem Jan Adriaanssen, Chris van den Berk, Joke Brouwer, Agnes Evers, Dick de Gunst, Hein Leuwerink, Michiel van Raaij, Wicher Schönau, Laura Melissen, Moscha Onderwater, Rien Lammertink, Josha Geel, Doede Jaarsma, André Stuit, Gerard Lindner and many others.

**In de lucht**  
Gesprekken  
over bouwcultuur  
VS <> NL



Cilly Jansen & Indira van 't Klooster

**In the Air**  
Talks on  
building culture  
US <> NL



Cilly Jansen & Indira van 't Klooster

**In the Air, Talks on Building Culture US<>NL**

A snapshot of contemporary patronage in Washington and Chicago, recorded in conversations with architects, public patrons, property developers and investors, journalists and architecture institutes, advisors and lawyers. *In the Air* sheds light on building in a time of crisis in American cities. It looks at the informal power of bloggers, the influence of neighbourhood residents on city design, ethics in architecture, trade in air-space rights, and renewed attention for walkable urbanism.

*In the Air* is on sale via [www.arch-lokaal.nl](http://www.arch-lokaal.nl) for € 14.95. This book is also available in Dutch at the same price: *In de lucht. Gesprekken over bouwcultuur VS<>NL*.

This article was previously published in AFFR Magazine # 6, September 2011



# THE AUTONOMY AND SERVITUDE OF ARCHITECTURAL DESIGN

BY MICHEL GEERTSE

Architecture belongs to everybody. Public investments in our (built) environment concern us all. Architecture relates to the quality of our living environment and the well-considered spending of our tax money. This is why architects increasingly receive public commissions. Some European countries have a long-standing tradition of design competitions, others have only recently started issuing public commissions influenced by European tender legislation. The results – and complications – of such procedures are often the subject of public debate. Even when design services are not commissioned publicly, citizens do not hesitate to voice their opinions. Public support and acknowledgement of the voters are important considerations for public commissions. However, public opinion is fickle. A broad audience can make or break the future of a design. Public preferences can change overnight. When the value of a design is challenged, emotions run high and stereotypical accusations are exchanged. The architect adopts the role of wronged artist whose progressive design falls prey to petit bourgeoisie, narrow-mindedness. Citizens are offended because “some architect” has

created a work of art without taking their ideas and wishes into consideration. This conflict concerns the duality that is inherent in architecture as an applied art. Architecture is both an autonomous art and a service to commissioners and users.

Should architects focus on their artistic aspirations and pursue universal architecture or should they cater to the public's taste and wishes? The documentaries *EYE OVER PRAGUE* (2010) and *LOST TOWN* (2009) featured in this year's edition of the Architecture Film Festival Rotterdam explore the problematic relationship between the autonomy and servitude of architecture. The documentary *EYE OVER PRAGUE* follows Czech architect Jan Kaplický at the height of his career. This dissident fled the artistic censorship in communist Czechoslovakia to return triumphantly as the winner of an international design competition for a national library in Prague, the first Czech competition held in freedom. It is a triumph of architecture over censorship. Initially, Kaplický's progressive, organic design was received positively. It became a darling of the media and the Mayor of Prague ►



and former President Havel gave it political support. Then euphoria turned into deception. Residing president Klaus attacked the design publicly, calling it “incredibly boastful, capricious, even arrogant”. Public opinion turned against Kaplický’s design and politicians resorted to a policy of stalling. Lovers of art denied the broader public and politicians the right to question the suitability of Kaplický’s design. Only professionals, architects and planners, were qualified to judge. The attitude of politicians, in particular, interpreted as censorship, was blamed: “they are just like them.” The documentary ends in tragedy: Kaplický dies suddenly, uncertain about the future of his brilliant design. How could the commissioning of the design escalate, despite the unanimous verdict of an expert jury? Are the opportunistic politicians who successfully sabotaged the commission after the competition solely to blame, or were the organisers of the competition also to blame? One cannot but wonder if the resistance originated in a total disregard of local sensibilities and the peculiarities of the intended project location (the documentary does not provide information about this). Should the competition brief have paid attention to collective memory as regards the project location in relation to the historic city?

Lost Town follows young German architects Anne Niemann and Johannes Ingrisch. They have just won an international ideas competition organised by the East of England Development Agency (EEDA). The task was to design a landmark that visualises coastal erosion in Suffolk. Their prize is a feasibility study. The architects are told it’s their project, the EEDA can only provide support in the background. Almost immediately the German duo meets heavy resistance from the local community. The residents of Dunwich fear that the art project will turn their quiet village into a “fun fair” and that it will spoil their view. More importantly, they do not see the relevance of an art project. The authorities should spend its money on coastal protection instead. Defeated, the architects return to Germany. Shortly after, they return to the Suffolk coast to find another project location. They end up in Walton on Naze. The local authorities are enthusiastic. Walton could use its own Angel of the North. But first the residents have to be consulted. Although familiar NIMBY arguments are repeated, a majority embraces the project as a means of supporting the local economy. The EEDA reluctantly agrees to relocate the project in Walton. Now the architects must find additional funding to match the budget reserved by the EEDA. A largely unsuccessful campaign to attract sponsors follows, but in the end local support from Walton helps find a new fund. The application is received enthusiastically, but no grant is given. The EEDA no longer has a budget for the project and turns the application down without consulting the architects! Lost Town indirectly criticises the lack of commitment accompanying many ideas competitions. The commissioning party asks a lot, but offers little in return. Why did the EEDA not consult the local population and select a suitable location before it launched its competition? It must have been well aware of local resentment and financial shortages. It could have adopted a far more active role. Was it fair to transfer these problems to two young foreign architects?

The friction between professional (architects, planners) and public perception of design must be recognisable to those familiar with the practice of selecting architects in the Netherlands. For example, who could forget the European tender procedure for the design of a new City Hall in Rotterdam, in which the professional jury chose the winning design of OMA, while the public preferred the design by SeARCH? Be that as it may, direct confrontations as shown in the documentaries are rare. We do not have a tradition of design competitions. We do have modest ideas competitions, but their number is limited. For prestigious

commissions, public commissioners mainly use (European) tender procedures. For smaller commissions, public commissioners invite a small number of architectural firms to submit a tender or simply contract the architect of their choice. In the documentaries the emphasis in the selection process is on artistic creativity, the autonomy of architecture. In the Netherlands it is the other way around. Dutch commissioning parties place strong emphasis on the servitude of architecture. Under the influence of the current economic crisis and neo-liberal wind, architecture is predominantly assessed in terms of economy and efficiency.

Creative and cultural values are increasingly considered arbitrary, and as a consequence the position of architectural experimentation becomes negligible.

With the focus on servitude, Dutch commissioning practice is unfavourable towards out-of-the-ordinary designs. But that is not the only mechanism preventing a clash with the public’s collective memory. Dutch planning is characterised by negotiation. In most projects, residents, users et cetera are consulted at an early stage. Moreover, in many procedures the assessment is not carried out by a professional jury, but involves laymen. Dutch commissioners increasingly select a designer, not a design. After the contract is drawn up, the architect starts designing in dialogue with representatives of the commissioning party and users. Finally, influenced by European tender legislation, the assessment of the design proposals is often supervised by procurement professionals. They fear legal complications and adhere to a strict “transparent and objective” procedure. As a consequence the appropriateness of architects is defined by “objective” criteria, mainly a quantifiable track record (turnover, solvency, liability, realised identical projects, et cetera). Criteria such as creativity and innovation are shunned as being “subjective”. Similarly, the appropriateness of designs is also heavily defined by quantifiable criteria, especially the architect’s fee. Obviously, this “objective” evaluation obstructs young daring architects and encourages architects to produce “safe” designs.

One might question whether Dutch commissioning practice will benefit daring design in the long run. Vital architecture can only be created if there is a balance between the autonomy and servitude of architecture. Securing this balance is the mutual responsibility of both architects and (public) commissioners.

I KOOS BOSMA, *TENT EN PIRAMIDE*, ROTTERDAM, 2011.

II LEENTJE VOLKER, *DECIDING ABOUT DESIGN QUALITY*, PHD THESIS TU DELFT, 2010.

III ANDREAS FALUDI AND ARNOUD VAN DER VALK, *LAW AND ORDER. DUTCH PLANNING DOCTRINE IN THE TWENTIETH CENTURY*, DORDRECHT, 1994.

IV ATELIER KEMPE THILL, *NAAR EEN NIEUWE AANBESTEDINGSCULTUUR*, ROTTERDAM, 2008; EVA STEGMEIJER, *COMMISSIONING CREATIVITY CONSTRUCTIVELY*, MA THESIS UVA, 2010.

# KOMPAS light 2.0

The short film about *KOMPAS light 2.0* was commissioned by Architectuur Lokaal and made by in60seconds, Amsterdam. See: [www.ontwerpwedstrijden.nl](http://www.ontwerpwedstrijden.nl)



You are a patron and want a new building, a school for example.



An specialist says that you have to hold a European public procurement procedure.



That's going to involve a lot of paperwork, and maybe even result in overspending.



And will you end up with the architect you want?



Together with the specialist you discover a handy tool, called *KOMPAS light 2.0*.



*KOMPAS light* is widely supported by architects, patrons, knowledge institutes and branch organisations



*KOMPAS light 2.0* helps you to ask the right questions and limit your costs.



So you get the school you want.



And the public procurement process was enjoyable too!

# **Ten questions for the Procurement & Design Competition Office**

- 1. Is it compulsory to organise a (European) public procurement process?**
- 2. Is it possible to have our competition regulations controlled?**
- 3. How do we ensure we don't unnecessarily exclude too many architects from our procurement process?**
- 4. To what extent is subjective assessment permissible? Doesn't that conflict with the requirement for objectivity?**
- 5. How do I limit the costs of the procurement process for myself and bidders?**
- 6. What is a reasonable fee in the contract-award phase?**
- 7. To what extent can/should architects be allowed to rectify minor errors in their application or bid?**
- 8. Is 3 or 5 years not too short a period of time for reference projects?**
- 9. Can an architect who has been involved in the preparatory phase also take part in the procurement process?**
- 10. Can the original architect be appointed to carry out a renovation project? Or do I have to start a (new) procurement process?**



Mixx Inn, former nursing home in The Hague, now shortstay facilities | Photograph A3 Architecten

# SECOND BEGINNING

Many of the buildings put up in the 20th century involved care provision of one kind or another. A minimum of one home for the elderly was built in each municipality, and typically a nursing home as well. Many of these have now been demolished and replaced with newbuild. Recent years have seen greater efforts being made to find possibilities for re-use, giving care providers an opportunity to work in partnership with housing associations, who act as both project developers and landlords.

Text Dirk Bergvelt

Where buildings no longer comply with the requirements of their users and/or owners, architects are called in to investigate the feasibility of alternatives to demolition. The course of action ultimately opted for is important not only to both owner and users, but also to neighbourhood residents and the municipality. The latter two are often in favour of retaining the existing building; for owners and users the choice is typically less clear-cut, as maintaining the existing building is not necessarily the easiest or cheapest option. To help commissioning parties determine their course of action, Architectuur Lokaal and the Aedes-Actiz Expertise Centre on Housing for Residence and Care have, together with RIGO Research & Advice, carried out a series of studies into practical examples of re-use which can provide both insight and inspiration.

In 2009 and 2010, the accent was on buildings without a care function, such as post offices or farms that had been converted for care use. In 2011, other variants were also looked into. These included homes for the elderly that had been modified in conformity with modern care formulas or that had been adapted to completely different types of use. Such variants reflect the rapidity with which care visions are changing, often leading to situations where care housing no longer complies with care standards, despite being structurally quite sound. Following the Second World War, care buildings were erected employing strict, centrally determined regulations, yielding quite austere, care-specific solutions. Over time, that construction regime underwent modernisation, but what remains is a 'heritage' of buildings that are not easily made suitable for new uses. One can nevertheless point to examples of the successful conversion of such buildings into residential complexes or hotels, although the opportunities for re-use within the care sector itself are generally more favourable.

Where existing care architecture falls short of fulfilling the needs of users and personnel, the call for more tends to be less important than that for something *different*. Housing for seniors has undergone an evolution from dormitories to private rooms and from there to separate residential units. Such a transformation does not come down to just more square metres per person. Ideas about living and care are changing fundamentally. Ironically, homes for the elderly are falling into disuse while the number of seniors is increasing. The reason: modern seniors prefer, and are able, to remain in their own homes longer, thanks to new forms of service provision in their own neighbourhoods. On the other hand, traditional homes for the elderly are not suitable for those who can no longer get along at home, due to dementia. Homes for the elderly are large buildings with individual apartments, but the trend today in caring for those with dementia is toward small-scale accommodation in group units. To make such care possible in an existing home for the elderly, extensive renovation is needed.

Nursing homes, too, are problematic. While quite recently, nursing homes were investing in converting rooms for more than one person into single rooms, now that increasing numbers of people are entering care in connection with dementia, there is an increasing demand for group units. As a result of the most recent wave of renovation, homes for the elderly and nursing homes are now growing towards one another. This has not only led to a need for functional modifications; often, the goal is giving a friendlier personality to buildings that are all too austere and institutional in character. More than they have in the past, care providers are now finding it more important to create an attractive living and working atmosphere. As a result, the architectural quality of care housing has increased in importance.



**Haarenstaete, former monastery, now a residential care centre, Mariaheide** | Photograph Jos Sikking



**Mixx Inn, The Hague** | Photograph A3 architecten



**De Plataan, Amersfoort, former school** | Photograph Jos Sikking

**INFORMATION** Architectuur Lokaal studied the various options for redeveloping buildings through conversations with clients, architects and users. You can take a closer look at these examples from practice via [arch-lokaal.nl/best-practices](http://arch-lokaal.nl/best-practices).

The publication *Het Tweede Begin, Meer doen met bestaand vastgoed in de zorg* (A Second Start: Doing more with existing property in the care sector) was published on 10 May 2012. For the presentation and debate in Dordrecht, see [www.arch-lokaal.nl](http://www.arch-lokaal.nl).





Het Sieraad, Amsterdam

Podium Mozaiek



Garage Notweg, Amsterdam

High Tech Campus, Eindhoven



Strijp-S, Eindhoven

De Lichttoren, Eindhoven







# Infrastructure to Ton

**Architect and urban planner Ton Venhoeven was appointed Chief Government Advisor on Infrastructure in the Netherlands. He expanded his role from advising on design to advising on the relationship between infrastructure and spatial planning. Venhoeven's term as Chief Government Advisor will finish at the end of this year. How does he look back on his time in office and what was achieved?**

**Text** Robert-Jan de Kort | **Photograph** Reinier Gerritsen

Infrastructure projects are the backbone of urban development and are crucial for sustainable cities and regions with healthy economies. Ton Venhoeven is a strong advocate of the concept of a 'multimodal hub' which is about linking networks in smart ways, allowing users to select from multiple transport options. He notes that an urban structure has started to emerge in which the hubs in the networks (including infrastructure networks) are significant defining factors in the formation of urban transport interchanges. For instance, the construction of the high-speed rail line will bring Rotterdam Central closer to Amsterdam South than to Rotterdam South.

In his opinion, this is entirely suited to the spirit of the times. Venhoeven: 'Many people these days have a smartphone and are used to booking a trip or buying a cinema ticket with a press of the button, while they're working from home and watching their children. People have become extremely multimodal by nature, far more than they realise. And that extends to where they choose to live or work. There is a greater desire to live close to public facilities. If you look at the country as a whole, you see that people are moving from the periphery - south Limburg, east Groningen, Zeeland - towards the urban regions, but that doesn't necessarily mean that they want to live in Amsterdam along one of the canals. They also look for suburban locations within the greater urban area. The challenge I see here is: how can you structure the mobility aspect of this situation in such a way that it creates added value for the economy and the environment?'

The work that Venhoeven does as Chief Government Advisor takes place on two levels: policy and implementation. At the policy level, the national government sets regional agendas, conducts exploratory studies, and takes final decisions regarding new projects, such as roads to be built. Over the past four years, Venhoeven has invested a great deal of energy in integrating the spatial component of the Multiannual Programme for Infrastructure, Spatial Deve-

lopment and Transport (MIRT), which is the successor to the Multiannual Programme for Infrastructure and Transport.

After a decision had been reached regarding new infrastructure, the Directorate-General of Public Works and Water Management (Rijkswaterstaat) was commissioned to

implement the planned waterways and roads. The new infrastructure was incorporated into the existing structures at a regional level, in consultation with the province(s) and munic-

**'People have become extremely multimodal.'**

palities involved. Even in this final stage, it became apparent that there was still leeway to ask crucial questions. Venhoeven: 'I primarily look at integral quality and try to continue effective integration from one stage to the next. If we say: this road needs to be wider, because more cars need to be able to travel over it, then I ask: does the road need to be wider, or does there actually need to be a bicycle path? We need to do road work, but we also need to ensure that the underlying road network is good, that bicycle path structures are good and that people have an attractive pedestrian route to the station.'

Venhoeven is realistic about the results of his role as Chief Government Advisor: 'Infrastructure projects take a very long time. For that reason, it's impossible to say that something has been achieved now.' On the other hand, it is possible to refer to processes that improved in quality thanks to his input. In Groningen, for instance, where he was called in on a conflict about the southern stretch of the Ring Road. The plan there was to widen the road and have it run through the city on tall columns - to the dismay of alderwoman Karin Dekker and various groups among the local population. In consultation with West 8, Venhoeven and a top-notch team that included Theo Hoek and Niek Verdonk developed a plan to route the road underground. That option proved possible by economising in smart ways on both left and right, and by looking for an optimal position in relation to the underlying road network. The Utrecht Ring Road is a comparable situation. It also involves major

challenges in terms of residential quality and economic development. In widening the A27 motorway between Lunetten and Rijnsweerd, we took a critical look at measures to optimise traffic management and costs and opened up potential financial leeway to create a better connection from the campus at De Uithof to the Rijnsweerd office park and downtown Utrecht. The Netherlands as a whole benefits from that improvement, since De Uithof plays a key role in the development of the Dutch knowledge economy.

The current policy document on architecture states that design-oriented research will have an important role in the exploratory studies conducted by the national government, facilitating better harmonisation of infrastructure, spatial planning and the economy. Under the coalition government headed by Rutte, part of the tasks and responsibilities assigned to the national government are being transferred to the region. The national government will oversee the national infrastructure and the priority areas. Municipalities and provinces need to work together on a structural basis to write regional policy.

Venhoeven emphasises that the shift in responsibilities from the national to the regional level is the continuation of a process that has been going on for a number of years. The Ring Road around Eindhoven, for instance, is a public works project involving cooperation by quite a few adjoining municipalities (Eindhoven, Best, Veldhoven, Waalre, Valkenswaard and Heeze-Leende) in order to achieve integrated development of the area. The same holds true for the South Wing of the Randstad urban conglomeration; in that area, the intermunicipal alliance for the Stedenbaan project links urban developments to public transport hubs.

Venhoeven considers a less centralised focus as an inevitable process: ‘All the literature on sustainable planning is about clustering urban areas. In the urban region, you

need to have a successful policy for increasing sustainability, and you need to have a well-functioning economy. Without economic growth, it is not possible to increase sustainability. And without a sustainability strategy, the economy will eventually stop growing. Those are the two big tasks at the regional level. I wholeheartedly support the shift towards decentralisation, although there are problems in dividing costs between the national government and the region when incorporating public works into the infrastructure. Proper harmonisation and incorporation into the existing situation cost money before they earn money.

**‘There is no earning model yet that rewards good regional policy.’**

Right now, the national government pays for the infrastructure and the noise barriers. The region has to pay for any extra ambitions on its own. One of the problems here is that the revenue generated from more effective incorporation into existing structures – for instance from economic growth – does not come back to the region. There is no earning model yet that rewards good regional policy.’

Venhoeven doesn’t see any reasons for introducing drastic changes in the role of the Chief Government Advisor on the Infrastructure. National infrastructure projects are generally the responsibility of the national government, which monitors the current situation throughout the country as a result. Effective incorporation and harmonisation is also a matter of knowledge and experience: ‘The Utrecht Ring Road, for instance, is a once-in-a-lifetime project for Utrecht. The knowledge needed to gain control of all the different factors and various possibilities involved is frequently not available at the local level. It is not the case that the national government is only involved with regard to the traffic flow through the infrastructure and the region simply has to adapt. For the time being, infrastructure planning will continue to be an intensive collaborative effort in all the areas relevant for the country and the region, and a Chief Government Advisor on Infrastructure can be of great service in that context.’

**Wethouders-estafette**

Gesprekken over bouwcultuur



Now available from *Architectuur Lokaal*:

**Wethouders-estafette. Gesprekken over bouwcultuur (Aldermen’s relay: conversations about building culture)**

Over the past four years, sixteen Dutch aldermen interviewed one another about their experiences with spatial design projects in the Netherlands. They supplied one another with ideas across party political lines. Where can you place a tram stop on an historical square? What does tunnelling technology have to do with greenery in the city? What is a ‘flash permit’? And how does a suspicious alderman become enthusiastic? Architectuur Lokaal compiled the open letters. They shed light on the daily practice of public patrons and their thoughts on and approach to spatial design issues.

This small book costs € 14.95 excluding VAT and postage and can be ordered from [www.arch-lokaal.nl](http://www.arch-lokaal.nl).



# SCHOOL BUILDING CHART

Guide for inexperienced clients

**In December 2011 the Chief Government Architect Frits van Dongen launched the Scholenbouwwaaier (School Building Chart): an aid for clients planning to build or renovate school buildings. The chart is an initiative from one of the design laboratories in the programme *Nederland wordt Anders* (A Changing Netherlands), developed at the request of the Chief Government Architect's Studio and the Service Centre for School Building.**

**Text** Anne Luijten | **Photograph** Simone van Es

More than 120 organisations working in the field provided input. A huge number of school buildings are due for replacement or refurbishment in the coming years. In most cases that calls for an intensive planning and construction process, with limited budgets. Not the easiest thing in the world if your core business is education. Most school directors are not architects, and for them the building or refurbishment of the school is a one-off event. But for many local authorities too, school construction and tendering processes are not exactly an everyday activity. The inspiration for the school building chart arose from the realisation that too many parties are simply trying to reinvent the wheel in practice.

On the basis of the themes Experience, Use and Technology, school authorities and teaching staff can draw up an inventory of their wishes and requirements and organise them in the form of an architect's brief. The process and the financial aspects are also covered. The goal of the chart is to improve communication between the various parties (client/building occupant and designer/advisor) and improve the overall result: a good-quality and healthy school building in which pupils can learn and perform to the best of their ability. The chart is tailored to the needs of the end user. The considerations and choices are illustrated in a simple manner, making it possible to discuss and clearly formulate ambitions.

An important question to the client that precedes the actual drawing up of an architect's brief and the design process concerns the supervisory role of the client. Good patronage is essential for a healthy culture of commissioning, the chart argues. At the same time, commissioning building work and all that it entails is underestimated in practice. A fundamental choice at the start of the process for the role of pilot, team player or referee makes the relations clear and the process smoother. According to the chart, the motivated client who knows what he wants is therefore a crucial success factor.

But knowing what you want is certainly not easy. It starts with a property strategy (buying, selling, renting?) and the choice of architect (price or quality) and ends, so to speak, with the choice of colours and window frames. Choices concerning sustainability and the interior climate are also of particular significance. Eight out of ten school buildings has too high a concentration of carbon dioxide. An unhealthy indoor climate is closely linked to absentee rates caused by illness. Research has shown that pupils perform better in a healthy school. In the report *Gezond en goed, scholenbouw in topconditie* (Healthy and good: school building in top condition) published in June 2009, Liesbeth van der Pol therefore makes some concrete recommendations to school boards for the architect's brief for school design.

One of the good things about the school building chart as an instrument for relatively inexperienced clients is that it is based on the strength of a clear architect's brief as a frame for assessment. It clarifies a client's ideas and wishes and acts as a communication tool between the parties. It is therefore more attuned to a construction world that increasingly operates on the basis of performance requirements and it helps to view the relation between budget and quality/requirements in a realistic light. The same applies to the investment costs. The compilers of the chart point out that the investment costs for a building say nothing about the total cost of a building during the time it is in use. Ambitions in the area of sustainability inevitably influence the initial costs, but they can be advantageous when one looks at the overall picture of maintenance and management.

The Scholenbouwwaaijer (School Building Chart) is available from [www.arch-lokaal.nl](http://www.arch-lokaal.nl)

**INFORMATION** The public procurement procedure for school buildings was on the agenda during the 3rd EU Public Procurement Day. See [www.arch-lokaal.nl](http://www.arch-lokaal.nl) (under publications, issue 83). Architectuur Lokaal worked with the Roadshow of the School Building Service Centre in Utrecht, Rotterdam, Assen and Eindhoven.



**Public reading room, Hilversum**  
Architect W.M. Dudok 1918



**Veenshof, Hilversum**  
Architect Nic. Andriessen 1937

# Icons in the

Veronique Jansen, ambassador of the

## Why does a housing association like Dudok Wonen find it important to designate ten icons?

'Cultural heritage occupies a special position within the mission of Dudok Wonen. It is partly contained in our name. Many of our buildings were designed by the architect W.M. Dudok and we are proud of that. That is why we feel a moral responsibility to care for this heritage. But that does not end with the houses by W.M. Dudok. Remarkable architecture is of indisputable value for the experience of the neighbourhood and for the residential pleasure of the people. Dudok Wonen therefore devotes a lot of attention to architecture, both in new projects and, if needed, in existing cultural and industrial heritage. Examples include the Bloemenbuurt area and the milk factory in Hilversum. With these ten icons we want to draw attention to the splendid cultural heritage, and we want to protect what is most vulnerable. The icons are unique buildings in our region. They symbolise our pride and the culture and history of our surroundings.'

**Duivenstraat, Hilversum**  
Architect W.M. Dudok 1927-28



**House for a merchant, Hilversum**  
Architect J.Rietbergen 1888





Milk factory, Hilversum

Architects Breebaart, Martens &amp; Kramer, 1956



Police station, Hilversum

Architect W.M. Dudok, 1919



Vredekerk, Bussum

Architect C. Doornberg 1914

# hearts of the people

## 10 Icons of Dudok Wonen

### How do you promote the ten icons of Hilversum? In what way? What type of activities do you organise to draw attention to the icons?

'Heritage belongs to all of us and contributes to our residential quality. That is the theme of a special magazine entitled *Ons thuis* (Our home). In this we introduce the icons and present our cultural heritage. Each of the ten icons tells its own story. During the Heritage Weekend people were able to see many icons from inside, and we also made ten short films (see: [www.iconendudokwonen.nl](http://www.iconendudokwonen.nl)) in which we show the beauty and tell about the past and the residential enjoyment of today. The wonderful architecture is visible to everybody, and that is why the cycle club in Het Gooi is staging two special Dudok cycle tours next year, one route past works by the architect Dudok and the other route past the icons. The emotional value, the significance of the icons for people, surfaced during the first Pecha Kucha Night in Hilversum. These buildings were therefore also the reason that we introduced UAR Hilversum. This 3D architecture application comes from the Netherlands Architecture Institute (NAi) and melds the virtual and physical world with each other. It projects a virtual layer onto the real world that you view through the camera on your phone. UAR Hilversum becomes reality on 30 March and provides information on location about the icons of Dudok Wonen and other works of architecture in the city with the help of text, pictures, archive material and film.'

### Is it catching on? Are you getting reactions from the people of Hilversum? And from outside Hilversum?

'Cultural heritage lives. That's our conclusion after the scores of wonderful responses we received while launching the icons. The buildings are dear to many people and that is demonstrated again and again when we tell the story. That's true not only in Hilversum but also in Bussum and Naarden.'

### Will icons be added in the future?

'Heritage is a passion that we enjoy sharing, and we therefore invite everybody to nominate more wonderful buildings as icons. Dudok Wonen wants to protect buildings that are dearest to the city and we want to continue telling and showing the story of the icons. Further, it is very possible that we will designate new or other icons.'

**INFORMATION** In 2011 Dudok Wonen housing association selected a number of icons. It appointed two members of staff as ambassadors whose task it is to ensure continuing publicity for the icons, for example through short films and Urban Augment Reality (a virtual guide in the form of a smartphone app). One of the ambassadors is Veronique Jansen, communications advisor with Dudok Wonen. Want to look inside? Then log on to [www.iconendudokwonen.nl](http://www.iconendudokwonen.nl).

Spreeuwenstraat, Hilversum

Architect W.M. Dudok, 1927-28

Ons Gebouw, Hilversum

Architect Jan van Laren, 1923

Nienke van Hichtumschool

Architect W.M. Dudok, 1930



# Delft

## Land issued to the entire group or the individual?

### PO in Delft

The local authority is developing the Harnaspolder area according to an urban plan in which developers are active on various sites through what's known as a 'building claim model'. The land is owned by the municipality. The total plan will eventually cover some 1300 dwellings, about a third of which had been completed by early 2011. Harnaspolder will be a neighbourhood of mid-priced and expensive homes that offer people from Delft and surroundings a home close to the town and close to roads leading out of the town.

### The situation in

The price categories (and above) are the c brought to a standst Partly because of this wish to allow people quality, thereby crea authority has looked more building sites for homes. The program 70 such sites, while th whether to transform reserved for develop 150 sites for privatel Further, the property supervise various for In fields 3 and 21 the relinquished and agr leasing some of the l sites for individually

The Work Studios that took place in Deventer, Delft and Meppel formed part of the Laboratory on Privately Commissioned Housing, which Architectuur Lokaal organised at the request of the Ministry of Education, Culture and Science. All recommendations are contained in the publication *Samen Bouwen aan de Stad* (Building the city together). See [www.arch-lokaal.nl](http://www.arch-lokaal.nl)



## When do you start with the CPO process? And should the group be complete?



**the Harnaspolder**

(€ 250,000 to € 350,000 categories that have been ill by the financial crisis. s, and also because of the to determine what is ting added value, the local at possibilities to issue or privately commissioned me already contains some e authorities are examining n some of the sites rs, which would add another y commissioned homes. y developers will also ms of joint-commissioning. e building claim is partly eement reached about re- and in the form of building commissioned homes.

**Question for Harnaspolder**

The work studio focuses on the spatial quality of the case and its achievement by means of, in spite of, or thanks to the privately commissioned development procedure (PO). For Harnaspolder, the following questions are formulated:

- Which forms of PO are suitable for Harnaspolder and can these also be used for other projects in Delft?
- How can the spatial quality of the entire project (called the BKP) of Harnaspolder be safeguarded and, preferably, strengthened through the PO system?
- How can the local authority supervise or assist private individuals who want to act as developer for their own homes?

**Quality of appearance**

The urban plan is based on the polder pattern to which two new ribbon developments are added. Private individuals can build along these ribbons, where great diversity is desirable and will result. Developers will build perpendicular to the ribbon and will do that with one architect, in one building procedure, and often in one style. The plan that determines the appearance of development highlights the distinct character and cohesion through materials and colours as well as through typical details such as rooflines and reveals. The development appearance plan is very focused on project construction, but the question is whether this is appropriate in developing privately commissioned homes.



The risk of poor quality is limited, but the risk of a bad process is much bigger.





# Architecture according to Jurriaan, Philomene, Jolijn, Geurt and David

**Crisis or no crisis, young architects continue to set up their own offices. One of them is By Bali in Amsterdam. A flexible attitude comes naturally to them, and they are certainly prepared to participate even if they run some risks. ‘We get involved in discussions on Twitter and before you know it we’re sitting at the table helping to think of solutions.’**

**Text** Jeroen Junte | **Photograph** Reinier Gerritsen

‘**Y**ou can rent a workspace all on your own and get going. But it’s much more enjoyable to do it with others. That allows you to share not only the rent but also your knowledge,’ says architect Jurrian Knijtijzer (27 years of age), as he pours another round of coffees for his colleagues. It is that ‘sharing of expertise’ that the five designers at By Bali see as an important advantage of their collaboration. ‘Each of us has a different background, so we complement one another.’

Philomene van der Vliet (37) is a landscape architect, as is David Kloet, who works for Bureau Rijnbout and is an advisor at By Bali. She recently completed the Zestienhoven city park in Rotterdam. Geurt Holdijk (37) and Jolijn Valk (33) are architects like Knijtijzer, but each of them has their own preferences. Valk is for the detailing and careful treatment of materials. She designed a complete retail concept, from the interior to the company logo, for a wine trader called Rietveld Wines. The other two architects have a particularly good eye for large-scale themes like urban integration. Knijtijzer: ‘We are currently working on the redevelopment of the former Bruynzeel factory in Zaandam.’

In practice, By Bali operates as five individuals who bring in their own commissions. Van der Vliet: ‘With each new commission we sit down at the table to see what each of us can contribute to this particular project.’ Knijtijzer adds: ‘I’m quick to say yes to a complex commission. There’s a good reason that the slogan under our logo reads *Five heads are better than one.*’ They present themselves to the outside world as one single office. ‘If potential clients look

at our website, they see a portfolio containing parks, residential buildings and interiors,’ explains Holdijk.

It should be noted, however, that it was not a predefined goal to set up a multi-disciplinary practice. They got to know one another at the Amsterdam Academy of Architecture. Ever since, ‘professional interests and friendship’ have gone hand in hand. After having worked for acclaimed offices like SeARCH and Next Architects, the quintet established By Bali in 2009. What they discovered they

shared was the belief that architecture is primarily a discipline that serves, not on the basis of inspired ideals but more as something obvious. Knijtijzer: ‘Architecture is not only about functional buildings but also about a well-functioning neighbourhood, city or even region.’

**‘It is an open building with a glazed façade, allowing it to act as a flagship store for Islam.’**

No accident, therefore, that the quintet chose to operate from a long, narrow space on the ground floor in the middle of Indische Buurt, a working-class district in the east of Amsterdam. They eagerly get involved in life on the street – the name By Bali is even inspired by Balistraat, where their office is located. They help the Ghanaian woman upstairs to complete her tax returns, and parcels for the street are handed in at By Bali. What’s more, architect friends are always welcome to drop by for a chat or a drink, says Holdijk. ‘We are literally located right at the heart of metropolitan life. A place that architecture has somewhat withdrawn from over the past decade.’

This slightly run-down part of Amsterdam inspired Holdijk in his graduation project for a youth detention centre on a square in the heart of the neighbourhood and, for that

reason, functions as a hub for social life. ‘Apart from a prison, the complex contains a library and a restaurant where the detainees gain work experience.’ This way of working, in which architecture contributes to urban coherence, is typical of By Bali.

Knijtijzer graduated with a design for a mosque on one of the Amsterdam canals. ‘It is an open building with a glazed façade, allowing it to act as a flagship store for Islam.’

This hands-on mentality in which architecture is driven by necessity also translates in the eventual construction of projects. Old-fashioned craftsmanship and a careful aesthetic are embraced as essential qualities. In her design for Zestienhoven Park, Van der Vliet used the tree trunks to create a natural entrance. ‘I constructed a sort of gateway out of trees from the park.’ The round form of the tree trunks recurs in the round steppingstones and in the decoration of the two bridges. ‘The park thus acquires a coherent, layered quality.’

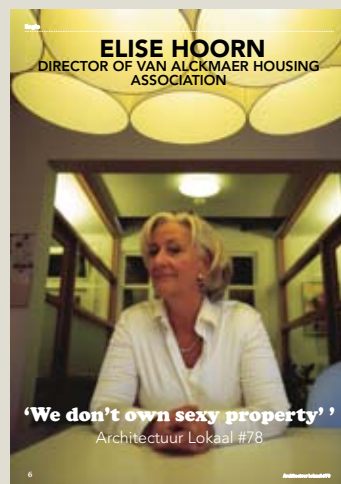
The buildings by By Bali have a similarly honest, almost traditional character. A private home in Almelo – a design by Holdijk – has a front façade made of ingenious brickwork: behind an open structure of bricks lies one big glazed front. ‘It’s not easy to find a brick that is beautifully finished on all sides. At a certain point the whole office here was full of stone samples.’ That said, the crafted style of architecture serves a purpose. ‘The house enjoys greater privacy owing to the stone structure, even though three times more daylight enters than through traditional window openings.’

Craft skills and innovation go hand in hand at the young office of By Bali. Valk did research into a knitted structure of steel at the TextielLab in Tilburg. ‘For my graduation project I had designed a bridge that connects Amsterdam North to the rest of the city. Since the bridge had to open and close, the concept and form of the structure is based on knots, i.e. a knitted pattern. I made the model using the computer-controlled weaving machines at the TextielLab.’

Presenting these architectural pilot projects is of vital importance when it comes to securing commissions. Valk: ‘The bridge now pops up often in future visions for Amsterdam North. Who knows, that might even lead to other commissions.’ Moreover, the five colleagues actively deploy social media in canvassing for clients. ‘We get involved in discussions on Twitter, and before you know it we’re sitting at the table helping to think of solutions,’ explains Van der Vliet.

Economic conditions also compel them to be inventive, even though they don’t seem to be affected by the crisis. ‘We don’t know any other way except being flexible,’ says Valk. ‘In the design for a student housing complex, we are examining the possibility of being paid for each completed unit, instead of receiving the customary fee. Also, we are prepared to bear some of the risk in order to participate in building projects. That said, all we can contribute at the moment is our time and expertise.’

## THE INTERVIEWS



Photographs Maarten van Schaik

A subscription to the periodical from Architectuur Lokaal is free and available upon request.

# Architectuur Lokaal in Europe

## Europe: means regulations

Within the Netherlands there is the hope that the revised legislation on public procurement will contribute to reduction in the financial burden, to proportionality and to legal certainty. Further, the European Commission has put forward proposals to make public procurement procedures simpler and more flexible. It will be some years before it all becomes reality. In the meantime, within the current regulations Architectuur Lokaal is working with European partners to create practical instruments. For example, in a follow-up to the successful *KOMPAS light*, Architectuur Lokaal is consulting with the Flemish Government Architect Peter Swinnen about the establishment of a Dutch Open Call system, a version of the guide for architect selection procedures that has already proven successful in Flanders.

## Europe: means developing expertise

Sustainable urban development is a priority for the European Commission. To gather and apply knowledge, the EU has commissioned the development of the Reference Framework for Sustainable Cities (RFSC). This RFSC is intended as an instrument with which local officials can arrive at an integral policy for more quality and sustainability for the city. In 2011 the RFSC was tested in various European cities. The EFAP nominated Architectuur Lokaal to join the panel of experts that is supervising the test phase (see page 54).

## Europe: means sharing expertise

The extensive European network of Architectuur Lokaal regularly results in invitations to give presentations on such subjects as architecture policy and architect selection procedures. In March 2011, for example, Architectuur Lokaal spoke at the forum of the Netzwerk Baukultur Niedersachsen in Hanover. Another form of exchanging expertise is the consultation with our Flemish partners about possibilities for a Flemish-Dutch programme for cross-border architecture.



# The Europe of Rob and Yvette

**The European Forum for Architectural Policies (EFAP) is trying to stimulate an architectural dialogue amongst European policy makers. This initiative is now beginning to bear fruit. ‘It is essential that Europe embrace both the idea that design is an indispensable component of spatial planning, and that it pays to stimulate architecture through policy. That is why we at EFAP are seeking greater access to policy makers.’**

Text Dirk Bergvelt | Photograph Reinier Gerritsen

In 1957, Spaarbank Rotterdam erected a large office building on the Botersloot, designed by J.J.P. Oud. Today, in 2012, it is one of city’s prime locations for the creative sector. Here, Yvette Masson-Zanussi and Rob Docter are hard at work on an international workshop for their *Underconstructions programme*. They found time for a conversation about EFAP.

Yvette Masson-Zanussi works for the French Ministry of Culture. During the French presidency of the EU in 2008, she drew up plans for European architectural policy which were included in the text of the Conclusions of the Council of the European Union (2008/C 319/05). Subsequently, she was seconded to the EFAP with the task of implementing policy by means of conferences and other exchanges. In the 1990s, Rob Docter functioned within the Dutch Ministry of Education, Culture and Science as the ‘spider in the web’ of Dutch architectural policy. He is now director of Rotterdam’s Berlage Institute, the Netherlands’ foremost international research institute for architecture and urban design. Together with Yvette Masson-Zanussi, he is one of the driving forces behind EFAP.

Rob Docter: ‘When the Netherlands held the EU presidency in 1997, we used this opportunity to bring together officials, cultural institutions and architects from different countries for a conversation about architectural policy. At the time, architecture was, in some parts of Europe, supported directly by national governments; in others, it was the responsibility of cultural institutions or professional organisations. These worlds had never been brought together at the European level. The highly positive responses to the initiative were indicative of the need for a more permanent European network. We then took the initiative to establish EFAP. Since then, EFAP has been ensuring that, in principle, the network’s members meet every half-year, in the country currently holding the EU presidency. This exchange has proved a great stimulus for developing policy in the different member states. For example, in Ireland, EFAP was

able to help when the desire emerged for the formulation of a national architectural policy. Twenty years ago, the Netherlands played a pioneering role in this regard with its Policy Document on Architecture. Other countries followed later. There is much interest in central and eastern Europe,

too. And it’s no accident that Zirup – a Vienna-based international team of young designers who are working on projects in Serbia and Slovakia – are participating in today’s workshops.’

Is architectural policy just a national question – or should it be approached as a European

one? Yvette Masson-Zanussi: ‘Both. In recent years, architecture has also been on the agendas of both the European Parliament and the European Commission. A group of Euro-parliamentarians have joined forces in the Urban Intergroup in order to get a better handle on urban development in Europe. They have now joined up with EFAP, because they feel they know too little about architecture, while nevertheless clearly seeing that it is of great importance for the quality of European cities. Together, we have already organised a number of European Parliament conferences. There is a growing awareness that Europe can benefit from a high-quality living environment, including in connection with stimulating the creative industry.’

Docter: ‘European politicians feel challenged when it comes to giving content to the “softer” values that characterise the work of architects. They *are* at home in the world of structural and cohesion funds – gigantic technocratic programmes in which things like design quality are not frequently mentioned. And it is the fact that we are so insistent about such things that parliamentarians find so interesting.’

Initially, Dutch architectural policy focused on the buildings level. It was in turn broadened to include such topics as landscape, infrastructure and cultural heritage. How does European policy compare to this? Docter: ‘In any case, in Europe it’s just about building design. Naturally, that’s

**‘European politicians feel challenged when it comes to giving content to the ‘softer’ values that characterise the work of architects.’**

important, but increasingly, people are realising that architecture has an important role to play in urban development policy. A positive development is that increasingly, architects' help is being enlisted to loosen or modernise administrative processes. Why? Because they have expertise in organising communication, harmonise competing interests and in turn weighing these against one another, based on a vision of the future. This is currently an important idea within the European Parliament.'

The conversation is interrupted periodically: it is a busy day, one also including a visit from the accountant, who will also require some attention. But Yvette eventually returns: 'Europe is receptive to architectural policy, but there are also obstacles. One sees at the European level something also observable at the local level: the tendency to reduce policy to technology – to think only in quantifiable units, even with urban development. Fortunately, politicians are starting to appreciate the importance of quality. The topic of architecture is now on the agenda, but it makes some people uncomfortable. The strong influence of stereotypes is observable. For example, reducing architecture to icons like Gehry's Guggenheim Museum. Or: architecture is associated with big social housing projects. There is far less awareness about the role of architects in research, in mapping out tasks. One practical problem is that, for innovation to take place, you need architects to ask critical questions about the task and its programme. Particularly younger architects, who really know what's going on in society, miss out. Administrators should realise what they are missing.'

Is there a place for architecture in policy at the European level? In the final analysis, isn't it all about local decision-making? Docter: 'At the moment, policy is being developed for Europe 2020. Important decisions are to be taken about it this year. Now is the time to set targets for the design quality of the environments in which Europeans live and work. It won't lead to megaprogrammes with giant subsidy streams, but architecture *will* be mentioned as an aspect that contributes to the quality of plans.'

The general public typically associates Europe with bureaucracy and regulations. This is not the only reality – there are lots of opportunities to inspire one another and learn from one another. Docter: 'Administrators all over Europe are grappling with the question of how to maintain standards of quality in a period of cuts. They could benefit from an opportunity to exchange ideas with an international community of colleagues. Architectuur Lokaal's courses for new aldermen could be an idea for the European level, as well. We'll be talking further this afternoon about our architects-in-residence project, in which international teams of architects search in different European cities for new strategies to make cities more sustainable and attractive, and where designers really enter into a dialogue with residents, commissioning parties and local administrators. We have teams working in Paris, Dublin and Prague, but all of Europe is involved. And the support we receive for this from the European Commission is aimed at experimenting with the international mobility of architects.'

An innovation currently receiving much attention is the process of building upon the city's existing landscape, together with residents. Masson-Zanussi: 'We want to address the big differences which exist within Europe. For example, believe it or not, collective private commissioning, such as that currently practiced in the Netherlands and Germany, pose legal problems in France. But despite such problems, comparable initiatives are being realised all over Europe in the field of re-use, temporary use and partnership between architects and residents. And local governments are also getting involved. EFAP is currently working with the Vienna architectural platform Wonderland to collect and analyse examples of such projects. We're also pleased to be working in this area with Architectuur Lokaal. It's important to disseminate knowledge on this topic throughout Europe. The first results of EFAP's programme, Underconstructions, will be presented at the Venice Architecture Biennale later this year.'

## Sustainable cities in Europe

Reference Framework for Urban Sustainability: a European website for sustainable cities

'A measurement instrument for urban sustainability': that is what the Reference Framework for Sustainable Cities (RFSC) is supposed to be. The EU has commissioned the development of such an instrument in the form of a website enabling administrators to work interactively. In 2011, a test version of the site was already made available to a select group. What is possibly most interesting about the project is the ambition upon which it is based: it was designed to facilitate an integral approach to urban policy. The user is presented with design-related questions with a bearing on sustainable urban development. The idea is that first, details on the city itself are filled in. These in turn lead to a characterisation of the existing situation. The site is also intended to make it easier to find comparable cities elsewhere in Europe. In turn, there are questions about urban projects and policy measures;

these function as a kind of checklist to see if all relevant aspects have been treated. It is also possible to use the site to search for contradictory aspects. All in all: a useful tool which reflects a thorough process of preparation. The test phase elicited many positive reactions – particularly from small and mid-sized cities which have few resources of their own for developing policy. There is also room for criticism. For example, those who have grown up in the Dutch tradition of urban design, find it incomprehensible that the RFSC has entirely neglected spatial analysis and that history is also left out. In this country, the tool can be expected to be used at most as an aid in the most initial preparations for, e.g., a structural vision. The RFSC's lacunae highlight the opportunities for exporting Dutch knowledge and expertise concerning the importance of design in spatial policy.



## Rocío Andrade Castro founds an architecture centre

*Andrade Castro is a university assistant at the Catholic University of Chile and works for the Centre for Public Administration.*

### What are you working on now?

'On setting up an architecture centre, called Nuestro Entorno (Our Living Environment). The goal is to enhance understanding of spatial plans and development processes, and to involve citizens in improving the quality of them. If all goes to plan, we will open within a month.'

### How did it come to this?

'Because I met Cilly Jansen. She taught me two hugely inspiring things. First, that architecture centres can contribute to the involvement of residents in discussions, and that involvement enhances the quality of the built environment. Second, that collaboration between a variety of organisations is very important to that end.'

### And what will be the first project?

'We're going to make a map that shows all the future plans for Santiago de Chile and surroundings. That was done previously by ARCAM, the architecture centre in Amsterdam, and for us it's a very inspiring way to generate a debate about the city of the future.'

## Paola Mora studies cultural policy in Chile

*Mora is co-ordinator of the Faculty of Architecture and Art and is a university lecturer affiliated to the Universiteit Diego Portales in Santiago de Chile.*

### What are you working on now?

'I'm now completing my studies. My dissertation examines the relation between architecture policy and culture. I think that this study offers a solid basis for people who want to set up an architecture centre in Chile. 'I spoke to Cilly Jansen when she was in Chile, and her information about architecture centres in the Netherlands was a great inspiration to me. She convinced me that there is also space in Chile for a non-profit organisation that can act as a bridge-builder between government and citizens. Maybe I'll also set up a centre.'

### What happened after that?

'After her visit my outlook broadened from local to global. Up to that point my only reference was practice in Chile. Now I have also incorporated other international examples in Canada and the Netherlands in my study. Cilly brought many architects together in Santiago who didn't know one another up to that point but who were working on similar things. Now I often speak with Rocío Andrade (government policy), Maximiano Atria (design competitions) and Cristóbal Molina (from the national Council for Culture). We all got to know one another through Architectuur Lokaal.'

### And can we do anything else for you?

'Yes, in fact you can. *Building on Ambition* (2009) was very useful for my study. I would very much like to know if there are more English texts about government policy and Architectuur Lokaal. Thanks in advance!'



