



JURY REPORT
ARCHIPRIX 2024

english version



Archiprix is the platform that links the Dutch master courses in the fields of architecture, urban design, landscape architecture and interior architecture and annually presents the latest generation of talented designers. Through this annual process Archiprix continuously drives innovation in the design profession and feeds the discourse on what the design practice can, will or should be. In doing so, Archiprix promotes the influx of talent into the professional practice and provides insight into the future developments of the design field.

Submission conditions

Every year, the Dutch master courses select their most promising graduation projects and submit them to Archiprix. The courses choose the plans in accordance with Archiprix's submission conditions and criteria. The conditions set a maximum on the number of plans to be submitted, depending on the size of the study course concerned. For Delft the maximum is 9, for Amsterdam 4, Eindhoven 4, Rotterdam 3, Tilburg 2, Wageningen 2, Arnhem 1, Groningen 1 and Maastricht 1. The six master's programmes in interior architecture can jointly submit three plans. This means a maximum number of 30 plans.

For Archiprix 2024 a total of 27 graduation projects were submitted. In addition to formal provisions, the submission conditions contain substantive criteria that form the basis for both the selection of the plans by the courses and the jury assessment. It is required that the submitted projects should in any case: result in a design or spatial plan; have an explicitly formulated problem definition as its starting point and contain a substantive justification of the way in which the plan, based on the problem definition, came about.

The following elements are taken into account in the assessment: the analysis of the assignment; the conceptual strength of the plan; the spatial quality of the design in combination with a careful use of resources; the justification in image and writing and the coherence between all these elements. This coherence is important because the author of the submitted project demonstrates to have mastered the entire process in which the problem posed by the brief is translated into an adequate spatial solution.

Jury composition

Each year an independent jury of experts is composed by the board of Archiprix. For the sake of objectivity, no persons are included in the jury who have been directly involved in the creation of an entry or who have a direct relationship with the designer of a submitted project. The jury's task is to assess all participating graduation projects on their own merits and to provide each project with a short substantive commentary. In addition, the jury will be asked to make a selection from the entries. The jury consists of five people. Four experts from the participating fields and one theorist/researcher.

The composition of the jury that assessed the graduation projects is as follows: Sereh Mandias, Jeroen van Mechelen Aura Luz Melis, Paul Roncken and Wouter Pocornie. Together, they represent the disciplines of Architecture, Urban Planning, Interior and Landscape Architecture and Theory/Research. The secretary of the jury is Max Rink, the jury report was written by Anne Hoogewoning.

Working method

The jury assessed the plans on 4 and 12 March 2024. Prior to the jury assessment, the jury received a text prepared by the designers for each project, outlining the essence of their plan. In the period between the two jury meetings, the other documents and booklets belonging to the projects were studied in more detail. The jury assessed each project individually for its qualities, based on the criteria drawn up by Archiprix as reflected in the submission conditions.

Statistics

Of the twenty-seven graduation projects submitted, seventeen were submitted from the graduation course in architecture, three from urban planning, five from landscape architecture and one from interior architecture. This time, there is also one project from the specialization Building Technology of TU Delft. Twelve projects are located on foreign location and thirteen projects have been submitted for a location in the Netherlands. Two projects are submitted without a specific location.

General Observations

The jury characterizes the entries to Archiprix 2024 as a quest for the legitimacy of the design disciplines, a quest conducted noticeably often in the company of others, or within the context of other domains. The jury is enthusiastic about these multifocal endeavours as they encourage a greater and more varied authorship and ownership, where equality is key. This public dimension makes the designer indispensable as a catalysing factor in an age of multiple crises and requires that every project should be positioned in the public domain as an imperative issue.

This link with non-spatial domains automatically makes the projects in question part of a broader social discourse in which the interests of the public are at the forefront. This sees the design profession drawn back into the community, where it can be discussed from within this social framework and in a broader context. This tendency observable in many of the entries reflects the need, expressed by the editorial board of OASE magazine regarding 'the architect as a public intellectual', for designers to take a publicly engaged stance out of the conviction that designers, with their knowledge and experience, can occupy a valuable position in the public arena.

The great strength of a project, the quality that appeals most to the jury, resides in this process of balance and counterbalance and in the sharing of mutual and collective knowledge as a foundation for developing a design strategy. This strategy is used to strengthen communities or target groups in a sensitive and harmonious perception of architecture and in a quest for a design of local use and appropriation. That appropriation could be for individual or collective ends; in either case it is crucial that the potential and the additional benefits of design are crystal-clear.

Imagination and insight into the spatial implications of design remains the winning card with which communities can be united and seek consensus. Several of the projects outline multiple design scenarios that enable more than one perspective, that of non-humans as well as humans, and also that of groups with diametrically opposing interests that threaten to break up communities. In such delicate situations, the designer acts as a scout and go-between whose role is to bring others together through the medium of design.

The jury identifies a remarkable degree of attention in the projects to transforming non-places with their regulated infrastructure geared to mobility, uniformity and transience such as truck parking facilities along motorways, shopping malls, business parks, parking areas and station buildings. Such places lack spatial quality and social cohesion, which requires a solid dose of imagination and perseverance to predispose them to other interpretations and duties, leading to new programmes and typologies. These projects trigger a compelling discussion of densification issues in urban areas in the form of new live/work environments and places of encounter.

The loss of biodiversity and the recovery of ecosystems are motivating factors not only among the entries of landscape architecture but also those in architecture and urban design. The fact that this is an urgent theme in the Netherlands was made clear by the recent presentation of the Coalition Agreement, as it transpires that the Netherlands is the lowest scoring country in Europe, even in the world, when it comes to biodiversity. A full ninety per cent of so-called habitat types are in a deplorable state and this is expected to get worse when the agreement is put into practice.

In this run of entries, the answer to that situation is mainly sought in a regenerative approach to the landscape as a condition for properly functioning ecosystems complete with nature restoration and an inclusive embedding in the region. In that respect, the landscape projects unmistakably

reflect the importance of redefining the relationship between humans and nature, using narrative to set the discourse in motion and as a means of repositioning the design.

The jury is impressed by those projects informed by a firm theoretical and phenomenological foundation. Thorough fieldwork carried out in the plan area is part of many entries as well, lending the addressed themes a greater depth and tangibility. In these projects, the process and the designer's personal quest are more important than the resulting design proposal. The books belonging to the presentations are, as remarked upon by previous juries, often impressive and sometimes of such perfection that they could be published tomorrow. This would make an additional potential to the design field.

Prizewinners and honourable mentions

The jury is pleased to single out no less than seven of the 27 submitted projects as exemplary and innovative for a wide variety of reasons. This reflects the jury's appreciation of the high quality of this year's batch and of the sheer variety of research methods, themes, approaches, positions and design briefs contained in the projects.

The jury has awarded a joint first prize to four entrants: Gavin Fraser, Jacob Heydorn Gorski, Lea Hartmeyer and Tom Slots. Three others have received an honourable mention: Margot van Bekkum, Jakub Biernacki and Julia Ravensbergen.

The jury recognizes in all seven projects a freedom in the thinking, making, analysing and/or polemicizing of design briefs that the jury regards as urgent and relevant today. These projects are informed by a personal approach and an infectious idealism and ability to empathize that the jury finds affecting and worthy of further investigation. All seven focus firmly on the process and the design methods, which are made transparent and comprehensible in the presentations. In addition, the designers of these seven projects succeed in presenting the complex points of connection between research and design in a convincing manner.

The sites of these projects have been carefully chosen and show that a vulnerable region, neighbourhood, park, complex or an occasional building with a negative or dated image can be given new meaning and new value. The designers take pro-active responsibility showing generosity as a form of care and attention to the built environment, the landscape and those using it, humans and non-humans alike. They show that the designer, as a producer of scenarios and scripts, can unscramble the layering in complex briefs and transform it into the core of the topic.

Prizewinners

The Eyes Are the Windows to the Soul – Gavin Fraser

Place of education: Academie van Bouwkunst Amsterdam

Specialization: Architecture

Tutors: Elsbeth Falk, Jeanne Tan, Jo Barnett

What does it mean when people lose their sight? This personal question is key to this project with its strong attention to the psychological and social impact of living with visual impairment. The indictment of the health care sector, which regards every form of blindness as purely a physiological problem, is the thread running through the exhaustive study that preceded the design. This master plan for a new eye hospital includes a social programme with facilities for healing and mental recovery. The hospital is deftly sited in a vacant warehouse in the Scottish town of Greenock, once a thriving place of industry and dockland activity, where sugar was produced and whose townsfolk have an above-average problem with diabetes. Sugar is regarded as a major cause of diabetes, which can lead to blindness. This highly charged and unruly place is approached with a remarkable sensitivity with the aim of using architecture to compensate for sensory loss. This palimpsest approach means carefully assimilating volumes, smells, objects

and textures which combine with an explicit formal syntax in a well-defined system of orientation and navigation. These means of wayfinding using sensory and architectural landmarks impressed the jury and convincingly shows the designer's talent and ability to empathize. Again, the attention to material form and construction systematics deftly reflects the master plan's high degree of sensitivity. All in all, the designer succeeds to address a broader set of social issues related to safeguarding the psychological security of visitors to health care centres with a key role for sensory architecture.

Burnt: A Tale of Three Fires – Jacob Heydorn Gorski

Place of education: Academie van Bouwkunst Amsterdam

Specialization: Landscape architecture

Tutors: Jana Crepon, Hank van Tilborg, Sarah McCaffrey

In an age when wildfires brought on by climate change are increasing dramatically, the designer of this project takes up a strong stance on this issue. This master plan proceeds from the fact that forest fires are impossible to stop but can be reduced to pockets that provide protection for larger areas. The Front Range of mountains in the US state of Colorado has a long history of indigenous fire practices that were lost with the arrival of European settlements. Their anti-fire policy has weakened the ecosystem and reduced the local biodiversity, which this master plan seeks to revive. A thorough study into the flora and fauna of the mountain range elicited some surprising strategies based on animal and tree species that respond to wildfires with resistance or resilience and in some cases are even dependent on them. This is a fascinating design approach that strengthens the commitment to a sustainable local ecology of prevention. In addition, the project addresses the consequences of wildfires for the local communities and how in their aftermath resilience and engagement can be stimulated by the exchange of personal experiences. This sees the project broaching multiple dimensions of the discipline and elicits an interesting mix of evidence-based designs. The jury is most impressed by the opulent illustrations and the way the project is presented and developed. The wealth of maps and the spatial analyses open up the project and take its viewers on an in-depth quest to address what is an urgent and relevant theme.

The Forest Formerly Known as... Parkstad – Lea Hartmeyer

Place of education: TU Delft

Specialization: Landscape architecture

Tutors: René van der Velde, Leo van den Burg

This exceptional project stands out through its precision and clarity. It is sited in the former mining area of Parkstad Limburg, a conurbation in the extreme south of the Netherlands between Maastricht and Aachen that has been described as a *Zwischenstadt* or 'in-between city'. The technocratic character of this region as a fractured urbanized area has challenged the designer to adopt another stance on spatiality and revitalization with a hybrid application of both city and landscape. Looking from the perspective of care with such concepts as responsibility, collectivity and a sense of community, the negative image is transformed into a project with a differentiated afforestation to bring about a caring relationship between humankind and landscape. By introducing an extensive network of woodlands offering a habitat for non-human species, the designer invites a redefinition of the area as an 'agent of care'. This ambition she achieves by sketching a theoretical framework hitched to several concrete interventions that anchor the project in place. The presentation is strong, both visually and in terms of content, and attractively laid out to include infographics which betray the hand of a talented drafter. There is much to discover in the project's presentation: the spatial forest types are well worked up and a timeline steers the viewer through the great wealth of information on offer. In short, the jury was blown away by the project and has nothing but praise for the complex layering and thoroughness with which it is convincingly presented.

DE WACHTKAMER – Tom Slots

Place of education: Academie van Bouwkunst Arnhem (ArtEZ)

Specialization: Architecture

Tutors: Machiel Spaan, Ralph Brodruck, Annemarijken Hilberink, Wouter Hilhorst

The site of 'DE WACHTKAMER' (the Waiting Room) seems chosen at random but this is anything but the case: it is a station where trains have never stopped. The project sheds light on the ambitions of Lelystad municipal council at the end of the 1980s to make their city part of the Randstad conurbation. Unlike Almere, Lelystad's urban expansion programme stagnated and Lelystad-Zuid train station was never completed. It attests to a healthy dose of irony and an ability to empathize to take the basis of this ghost station, a concrete shell, for repurposing as a new type of urban farm. The farm's demountable timber structure contrasts with the concrete infrastructure, giving this undefined place a cheery lightness. Several themes converge in the design, among them transience and slowness, the reactivation of a derelict site for social interaction and the reuse of an existing footprint with a new programme. The jury has nothing but praise for the designer's call to capitalize on the emptiness of the place as its most important quality. This call is backed up by poetic descriptions of the station shell, overrun as it is by foliage and graffiti, and the influence of the layers of time that take possession of the place. Given the design's speculative power, the presentation seems somewhat subdued and the visual material of the urban farm is rudimentary. Despite that, the idea holds up well because it challenges, inspires and promotes a new significance for non-places. The book is more lavish and is more informative as regards future use of the surrounding arable land for new forms of urban agriculture, with the former train station as its epic centre.

Honourable mentions

Recollections – structuren van momenten - Margot van Bekkum

Place of education: Academie van Bouwkunst Rotterdam

Specialization: Architecture

Tutors: Bart Hollanders, Willemijn Lofvers, Jacob Voorthuis, Tomas Dirrix

The principal actor in this project is a building on Rotterdam's West-Kruiskade that has survived demolition and transformations over the years and during the past few decades served as a pop music venue. The designer approaches the complex as a character that she passes on her daily stroll and that intrigues her through its hermetic quality with blank walls and bricked-in windows. It is a place with more than a century of history; how has this building withstood the ravages of time? From the perspective of moments in time, the designer has explored the complex down to the tiniest details and has restored it as a monument of memory. This transformative process of time and history is refreshing and is supported by a firm theoretical and phenomenological basis. It also reveals the designer's infectious fascination with documenting and archiving memories. Certain architectural elements broken off during the buildings' history have been reintroduced as recollections and are as eclectic as they are vibrant, seductive, tactile and refined. They are part of a sensitive narrative that can also be heard as an audio. The project has a personal slant, its poetic layering evident at all scales and worked up with precision and care in collages. The object is not a design proposal per se; instead it elicits spatial notions of meaning, time and memory, evidence of an unconventional approach to the profession.

Retreat the Line: Empowering Play as Another way of Making Architecture – Jakob Biernacki

Place of education: TU Delft

Specialization: Architecture

Tutors: Alper Semih Alkan, Florian Eckardt, Leeke Reinders

This project is the outcome of a thought process of an impassioned designer critically examining the legitimacy of the design profession. It calls for an interdisciplinary approach necessary for a more inclusive practice of architecture that serves the process, openly and together with the community under a collective administration. This paradigm of the commons seeks to empower communities based on shared experiences of a place, in this case Burgess Park, one of the largest parks in South London. This park is under threat and in this project is revitalized with four pavilions as arenas for social interaction whose red colouring recalls Parc de la Villette in Paris. Other than Tschumi's pavilions the formal idiom in this project is rudimentary and the places are geared to connectivity and creating unexpected public spaces. One component of this strategy is that the pavilions are to be built using local materials and craftspeople so as to benefit the collective character of the place. The presentation is of an intriguingly high quality and challenges the viewer with an overview drawing almost 15 metres long and with images that bring the commoning process into striking relief. The designer has evidently conducted action research in an endeavour to bridge the gap between theory and practice but the jury was most particularly struck by the seductive theoretical explorations. The project convinces in both words and images through its social engagement, which calls for a radical systemic change in the profession, something the jury embraces with in the current socio-political climate.

Bloemkoolwijken: The New Vernacular? – Julia Ravensbergen

Place of education: TU Delft

Specialization: Architecture

Tutors: Marcel Bilo, Andy Jenkins

This hands-on project takes a refreshing approach to the potential of regional bio-based materials to make poorly insulated homes sustainable. The designer has chosen the '70s housing enclaves known as 'cauliflower neighborhoods' (bloemkoolwijken), whose row houses comprise a large percentage of the Dutch housing stock. These residential areas score low in terms of structural quality and in the eyes of the designer suffer from a relative lack of identity. This standpoint opens the discussion about the value of this typically Dutch dwelling form, which is still highly appreciated by its residents. In the quest for minimum emission during renovations, the facade cladding has been sought in the potential of insulating material from the surrounding landscape. This new ecosystem is instrumental to the architecture and consists of locally sourced bulk materials such as sand, clay or peat. The issues involved are approached both theoretically and practically and brings together landscape and architecture in an appealing and accessible manner. Looking at the project from the viewpoint of the specialization 'Building Technology' makes it easy to come to grips with and therefore eminently suitable for community-building, which sits well with these neighbourhoods. The material used in the study is impressive and has been exhaustively documented. The models have been somewhat crudely designed and contrast the study as presented in lookbooks with a poetic layering. This project succeeds in mobilizing a charm offensive and, from the perspective of renovation, engaging in the discourse on a large-scale sustainability brief for these 'cauliflower' neighbourhoods with their outmoded image.

Further projects (in alphabetical order by the author's surname)

Hybrid Adaptability: Transforming Single Use Parking Lots into Hybrid Buildings – Benjamin Bomben

Place of education: TU Delft

Specialization: Architecture

Tutors: Annebregje Snijders, Pieter Stoutjesdijk, Pierre Jennen, Job Schroën

This unorthodox project seeks to take advantage of unused parking spaces at the TU Delft Campus to compensate for the shortage of student housing. The hypothesis that the student population will increase enormously in the years ahead has elicited this proposal for on-campus densification with the aim of integrating living and teaching facilities. The project constructs an ingenious prefabricated modular system sensitively designed to the proportions and scale of a parking place. Building components that are easy to assemble and disassemble contribute to the flexibility and circularity of the system for making buildings to measure. Diverse material banks with prefabricated timber systems and services on site are an invitation to replace components at will. All this aside, it is unclear how this exchange of materials works in practice. The ability to exchange components is part of what the designer calls 'hybrid adaptability', which is to lead to a reduction in waste flows. The jury has nothing but praise for the current relevance of the brief and the boldness of the project but is sceptical as to whether the master plan really can contribute to enriching student life. How would such densification impact on the 'campus feeling' and what is the urban quality of such a venture?

Tuin en tuinier van de peelrandbreuk – Roy Damen

Place of education: Academie van Bouwkunst Amsterdam

Specialization: Landscape architecture

Tutors: Saline Verhoeven, Paul de Kort, Erik A. De Jong

This project is grounded in a geological fault line in De Peel, a peat bog area, caused by shifting tectonic plates and located where the provinces of Noord-Brabant and Limburg meet. The designer's childhood village is situated on this fault line (Peelrandbreuk); this was what induced him to delve into the geological history of the landscape. The assertion that the fault line is now invisible represents a loss of contact with nature is intriguing, taking the jury on an exhilarating journey through the different time scales in the area. The age-old history and subterranean shaping of the landscape are the roots for a series of spatial interventions to make the fault line visible and palpable. These 'points of anchorage' are somewhat rudimentary yet the jury regards them as places to trigger awareness and dialogue. This is necessary, given the differing interests of parties now diametrically opposed on the question of the area's future. The jury is impressed with the project's presentation and the beautiful book (which could be published tomorrow) with its wealth of maps and drawings. Its power also lies in the hands-on approach and empathy of the designer, the crowning feature being a specially designed gardener's suit, which is part of the presentation as a symbol of the designer's status as a gardener and as a story-teller.

De kunt van het (weg)laten. Een muziekcentrum in Luik – Jeroen Gerekens

Place of education: Academie van Bouwkunst Maastricht

Specialization: Architecture

Tutors: Maikel Willems, Saar Meganck, Paul Gorissen

The Belgian city of Liège has a lively music scene, yet the city centre lacks a music centre with a concert hall and rooms for musicians to rehearse. The project's location in the old centre is typical of this city with its centuries-old heritage of convents, monasteries and churches alongside Brutalist architecture from the 1960s and '70s. In the designer's view, the demolition of old buildings and the ad-hoc urban development have severed links with the past. The project sets out to restore those links in the interests of a connected urban fabric in Liège with a network of urban types (square, street, alley). Taking Richard Sennett's distinction between 'ville' and 'cité',

the physical city and urban life as it is lived, the design constructs quite a number of interventions that include a traffic-calmed zone and a park, with some old buildings demolished in favour of new-build for housing and a music centre. This local 'archipuncture' strategy appeals to the jury due to the rich programme it entails and the additional spatial quality it clearly adds to the place. On the other hand, the plan area's intended 'cité' character as social space for encounter is insufficiently expressed in the presentation and the theoretical underpinning gets little further than the conceptual stage.

Growing Residency: Towards a Multi-species Design Practice in Architecture Based on Affordances – Philipp Gruber

Place of education: TU Delft

Specialization: Architecture

Tutors: Mieke Vink, Georgios Karvelas, Birgitte Hansen

This graduation project is a call for new forms of cohabitation to achieve a symbiotic relation between architecture and biodiversity. Its premise is that architecture as a design discipline is still primarily dedicated to human needs. This means rethinking the profession and seeking out new forms of a multi-species design practice. And the designer does just that in this quest to stimulate the relationship between humans and animals in the built environment. The chosen site is a former industrial complex of derelict warehouses in Porto (Portugal), whose ruins form the backdrop for this paradigm shift and bio-diverse design approach. The theoretical framework of affordances is key in creating a series of co-living towers, so-called Baubotanik structures. These hybrid structures are designed in detail and with great precision, with smart structural components and facades that demonstrate the effect of bioreceptive materials and habitat formation for a range of animal species. A timeline illustrates how nature takes over these habitats and how in time a natural and biological layer grows on the built surface and even ultimately makes this redundant and biodegradable.

Redefining the ever Evolving City – David Heesen

Place of education: Fontys Academy of Architecture and Urbanism, Tilburg

Specialization: Urban design

Tutors: Jessica Tjon Atsoi, Pieter Feenstra, Jan Willem van Kuilenburg

Successful city centres often have an old core of historical value, but there is also a downside to this success. Taking 's-Hertogenbosch as a case study, the designer suggests that historical city centres are poorly equipped to face the future and are easily impacted by crises that are bound to occur sooner or later, including climate change, the energy transition, nature inclusiveness, alternative mobility, the housing shortage and retail vacancy. This project seeks to introduce a new approach to spatial planning so as to make city centres resilient and reinstate them as a place that is sustainable economically, functionally and socially. For the central area of 's-Hertogenbosch the designer has drawn up a systematic and far-reaching transformation brief as the basis for a master plan whose components include a plan to densify the existing city blocks, the creation of mobility hubs to keep out vehicular traffic and public green/blue networks that act as ecological connections and help to keep the city centre cool. The jury praises the radical mindshift with its major consequences for the public ambience of the city centre, which includes raising the city blocks above the ground plane. Still, the project has something technocratic about it and the jury finds it difficult to assess from the presentation the spatial qualities that the project brings on board.

The Hypermodern Parliament of Things: Architectural Representation of the Changing Relation between Nature, Human and Technology in the Late Anthropocene – Karim Jaspers

Place of education: TU Eindhoven

Specialization: Architecture

Tutors: Hüsnü Yegenoglu, Jochem Groenland, Ralph Brodruck, Pieter van Wesemael

Central to this project is the question how much authority should be given to non-human entities in the design process of architecture. Inspired by the ideas of Bruno Latour, the designer has developed a philosophical and theoretical framework to analyse the significance of the changing dynamic and hybridization between humanity, nature and technology. It is claimed that technological innovation in design processes will increase as the dominant factor and that the human condition and the world of ecology are to relate to it accordingly. The question is how? And to continue Latour's line of thought, can the equality of freedom of expression for all three entities be retained? The designer sketches a critical world-view of the influence of the digital domain, which in architecture can irrevocably lead to technocratic escapism and a levelling-out of creativity. The place where this complex, hybrid decision-making required for this 'digital and ecological revolution' will come about is symbolically rendered in 'The Hypermodern Parliament of Things'; a data-driven parliament housed in the utopian Cenotaph for Newton (1784) designed by Étienne-Louis Boullée. The jury is intrigued by the presentation and the lavish essay, typifying it as a personal intellectual exercise that arouses the curiosity but requires a wealth of prior knowledge due to the high level of abstraction. It values the project for the in-depth theoretical reflection and its spatial rendition in Boullée's design, which the jury regards as an architectural manifesto in which the ideals of the Enlightenment are celebrated.

Average Place. Agency of Architecture in an Authoritarian State – Maria Khozina

Place of education: Academie van Bouwkunst Amsterdam

Specialization: Architecture

Tutors: Marc Schoonderbeek, Rick den Doeschate, Michelle Provoost, Arna Maçkić

The recurrent theme in this project is the hypothesis that architects are unable to avoid dealing with the impact of power. Authoritarian regimes are all about exercising power, which raises the question of how architects operate in such political arenas. How can they develop an architectural language to shield the community against despotic leaders who are restricting freedom of opinion in the public domain? This personal quest paints a compelling picture of a process in which the connection between art and architecture is explored through do-it-yourself assemblages in a process of participation. The pavilion-like structures serve as places for self-expression and self-reflection and support the population by giving them a voice for silent protest and provocation. This is an admirable ambition on the part of the designer, who with small-scale interventions seeks to reappropriate the city as inalienable collective space. Given the current geopolitical tension and the rise of authoritarianism, this is a relevant theme that sharpens the awareness among designers of their role and influence in the public domain. The designer's moral compass in publicly engaging in countering group subjugation is a courageous and praiseworthy act.

The Blurred Line – Nuri Kim

Place of education: Royal Academy of Art, The Hague

Specialization: Interior architecture

Tutors: Claudio Saccucci, Gerjan Streng, Anne Hoogewoning

South Korea has a strong dining culture, with the communal meal serving as a key social event. In the metropolis of Seoul, this tradition is going through changes in the public domain in restaurants and cafés, most visibly exemplified by the prevalence of tables for one. The designer ascribes this phenomenon to the increased digital communication and the resulting individualization of society, which is affecting the social development of young people and often leading to loneliness and isolation. The value individuals attach to private space is paired with the desire to connect with others. This duality – the blurred line – informs this design which explores this paradoxical condition typologically, testing it with acoustic and sensory layers in a domestic setting. Control over contact with others nearby and with the world at large plays a big part here. Contact with others can be maximized or minimized using flexible boundaries that can open and close. An acoustic cylinder reaching up through all storeys of the building enables contact with the

neighbours without the need for physical encounter. This experimental approach to what is a fairly abstract theme and its persuasive rendition in the project is appreciated by the jury.

Mudchute Fashion House: a Resilient Architecture – Stephanie Kirsten

Place of education: TU Eindhoven

Specialization: Architecture

Tutors: Juliette Bekkering, Tom Veeger, Mark Hemel

The Isle of Dogs is a peninsula in East London formed by several meanders in the River Thames. The area is a green pearl set against the backdrop of the encroaching Canary Wharf business district. The Mudchute Park project at the area's centre is a critical counterproposal to retain the island's character with a master plan for a fashion house. This publicly accessible complex presents the production process of a high-end fashion line as a foil to the pollution-heavy fast fashion industry. Wool is the natural material that presides over the project, anchoring it into the English trade history with its deep roots in the wool processing industry. The presentation gives a clear and attractive picture of all layers of the production process, from grazing sheep to the crafting of garments and their display in fashion shows and a museum with a five-star restaurant. This all-in experience recalls the marketing strategy of exclusive vineyards with wine tastings to acquaint visitors with the local wine culture. The message here however is ideological: the fashion house stands for improving awareness of a resilient, socially and environmentally responsible textile industry. The nine barns where each step of the production process is convincingly housed, cleverly interlock in a woven structure, creating attractive in-between areas laid out as vegetable gardens.

An Architecture of Connectivity. Cultural Unveiling of Kraaiennest Bijlmermeer – Dorisa Kooshki Farashani

Place of education: Fontys Academy of Architecture and Urbanism, Tilburg

Specialization: Architecture

Tutors: Lyongo Juliana, Jan Willem van Kuilenburg, Pieter Feenstra

The K-buurt is a neighbourhood in the eastern part of Bijlmermeer, a large housing estate in south-east Amsterdam with its original urban layout still largely in place. Sited on one of the major traffic roads running through the neighbourhood, this project centres on Kraaiennest metro station with its nearby mosque, chapel and community hall. The objective is to programmatically assemble all these functions under one roof in a single multi-purpose community centre, a cultural hub for the neighbourhood, which according to the designer is sorely needed. The design leans heavily on the formal idiom of the late '60s architecture of Bijlmermeer with its Brutalist ethos. For this the designer has specifically chosen to lock into the existing context, with the difference that the local inhabitants now help to decide how to fill in the complex programmatically and contribute to its collective and multicultural identity. In this master plan, the designer explicitly seeks the human scale as a foil to Bijlmermeer's original urban master plan, an aspect the jury fails to discern in the presentation. On the other hand, the jury is most interested in the form studies that generate large multi-purpose spaces and the introduction of an adequate new typology.

(Co)Habitats – Tereza Lacigová

Place of education: TU Delft

Specialization: Landscape architecture

Tutors: Nico Tillie, Remon Rooij

In Assam, a state in north-eastern India, there is a large population of Asian elephants, driven from their natural habitat by urbanization in the region. The elephants invade villages and tea plantations, one of the principal local sources of income, in search of food and therefore constitute a threat to the economy and to local communities. This conflict between animals and

humans in an endeavour to move around freely is tackled in this project with an ecological network. Armed with a number of corridor scenarios, the project zooms in on certain areas within the region with, among other things, a highway of ecoducts and tunnels that act as a chain of corridors to expand the elephants' habitat under controlled conditions. The scenarios are there to ensure a safe crossing for the elephants but the project also gives much thought to the co-existence between humans and animals and to recovering the biodiversity that drastically shrank when the plantations were established. The jury was charmed by the project's presentation with its opulent illustrations of the different scenarios giving an inclusive perspective on cohabitation and a broader ecological understanding of the area. It characterizes the project as spectacular in its response, as much landscape-related as practical, to a most relevant theme.

Peizerweg: Genereuze woon- en werkwijk – Lars Ruinemans

Place of education: Academie van Bouwkunst Groningen

Specialization: Architecture

Tutors: Clemens Bernardt, Jochem Koster, Ana Rocha

Peizerweg in Groningen is one of the many typical business parks come across everywhere in and around Dutch cities. These are informed by a lack of spatial quality derived from economic considerations among the firms domiciled there and the negligible interest shown by local government in making such places more generally accessible. This has not prevented the designer from using the mixed economic activity on the outskirts of Groningen to designate Peizerweg as a mixed live/work area. The aim is to create a vibrant city neighbourhood by organizing the area polycentrically with an intensification of functions on site. Its commercial buildings have been redeveloped into machines for living and working as a backdrop for collectivity and a social space for the inhabitants working there at the kitchen suppliers, building centres and construction firms. It is admirable that the designer has broached the extremely challenging task of countering the monofunctional character of Peizerweg and the monotony of its streets to address one of the greatest social problems facing us today, namely the shortage of housing in inner urban areas.

Average Place. Agency of Architecture in an Authoritarian State – Maria Khozina

Place of education: Academie van Bouwkunst Amsterdam

Specialization: Architecture

Tutors: Marc Schoonderbeek, Rick den Doeschate, Michelle Provoost, Arna Maçkić

The recurrent theme in this project is the hypothesis that architects are unable to avoid dealing with the impact of power. Authoritarian regimes are all about exercising power, which raises the question of how architects operate in such political arenas. How can they develop an architectural language to shield the community against despotic leaders who are restricting freedom of opinion in the public domain? This personal quest paints a compelling picture of a process in which the connection between art and architecture is explored through do-it-yourself assemblages in a process of participation. The pavilion-like structures serve as places for self-expression and self-reflection and support the population by giving them a voice for silent protest and provocation. This is an admirable ambition on the part of the designer, who with small-scale interventions seeks to reappropriate the city as inalienable collective space. Given the current geopolitical tension and the rise of authoritarianism, this is a relevant theme that sharpens the awareness among designers of their role and influence in the public domain. The designer's moral compass in publicly engaging in countering group subjugation is a courageous and praiseworthy act.

Reinvigorating the Landscape. The Farm of the Future in Symbiosis with Nature – Emma Schoonhoven

Place of education: TU Eindhoven

Specialization: Architecture

Tutors: Juliette Bekkering, Sergio Figueiredo, Mark Hemel

The future of rural areas has been high on the Dutch political and social agenda in recent times. This project seeks to transcend the schism in the discussion between nature and agriculture by regarding them as complementary and interwoven rather than as opposites. The plan area comprises the flood plains of the Nederrijn (the Dutch part of the Rhine) and introduces a new farm type to increase the agrobiodiversity and offer nature-lovers an assortment of landscape experiences. This 'farm of the future' seems to float above the ground, accentuated by an overarching lightweight structure of trusses made of bio-based materials that give the complex a monumental aspect. Construction, formal syntax and public functions all contribute to the sense of community and educational character of this inclusive circular design. Despite the large volume with its orthogonal form and organic curves, the building has a natural taken-for-grantedness about it and makes quite an impression as a place of community. The thoughtfully designed and highly detailed project tempts the jury to accept the designer's reasoning that this farm of the future is the only way out of the current ecological crisis and deadlock.

Iedereen Niemandsland: de waardering van de stedelijke tussenruimte – David Sonntag

Place of education: Academie van Bouwkunst Rotterdam

Specialization: Urban design

Tutors: Albert Takashi Richters, Jens Jorritsma, Laurens Boodt, Margit Schuster

Although the mobility transition is high on the political agenda, there is little being done to improve the quality of the time spent at places where this transition is visibly taking place: truck parking facilities along the motorway. This project is specifically directed at a growing group of road users, truck drivers mainly from Eastern Europe who with their low wages keep our economy running and for their hours of repose are thrown back on these uninviting residual spaces. The motorway landscape along the A40 serves as a case study; this is one of the busiest logistic arteries in the metropolitan Rhine-Ruhr region that connects the ports of Antwerp and Rotterdam with Central and Eastern Europe. At the core of the project is a new programme for these non-places that gives the truck drivers a pleasant temporary place to spend time relaxing and reposing. One component of the presentation is a series of stimulating collages containing a great many leisure-time functions that illustrate the project's urban strategy, laced with a healthy dose of humour. The images are bright and breezy yet the jury discerns an amusement park element that makes the parking facilities seem more forbidding and vandalism-proof than they are already, and with a minimum of green space to boot.

The Shopping Mall as an Urban Catalyst: The case of Leyweg Winkelcentrum – Pelagia Spyridonidou

Place of education: TU Delft

Specialization: Architecture

Tutors: Uta Pottgiesser, Frank Koopman, Lidwine Spoormans

A shopping mall (winkelcentrum in Dutch) is the perfect example of a dynamic building type, being subject to ever-new commercial ideas and changing consumer demands. Leyweg, a post-war shopping mall in the Zuidwest area of The Hague, is no exception and has to contend with vacancy and dilapidation. This project proposes transforming the complex into a 'skill city', an open urban structure where crafting, learning and communal life are interwoven. The jury is impressed by this attempt at a new makeability and sense of community, with the building as a cultural hub and a network for the neighbourhood where buying products is superseded by making products. The designer has taken great effort to safeguard the historical aspects of Leyweg Winkelcentrum, with a strong attention to sustainability, but it is the programmatic and technical execution of the design that is particularly evident in the presentation. The architecture has something generic about it and the presentation has little to say about the context, so that the mall's significance for and appeal to the neighbourhood as a social catalyst fails to receive the attention it deserves.

Neualtland – Meitar Tewel

Place of education: TU Delft

Specialization: Architecture

Tutors: Daniel Rosbottom, Mark Pimlott, Koen Mulder

Neualtland is located in the former Jewish ghetto in Frankfurt am Main (Germany) where featureless office buildings erected after the war over the ruins of three synagogues which are programmatically repurposed as a House of Assembly. This creates an urban interior with subtle interventions in the modern urban fabric of great symbolic value that evokes memories of the Diaspora whose traces have been completely erased. The study is thought-provoking in its attempt to precisely summarize and reinterpret the history of a place and make that history understandable to those using the city today with a new place for encounter and appropriation. The project's poetic and sensitive layering with its craftsmanship to the material form is abundantly evident in the presentation. That said, the vast quantity of presented information makes it difficult to get at the essence of the project. Still, the interest shown in it by cultural institutions, the city and its inhabitants with exhibitions and events proves that Neualtland touches on a sensitive issue. All this together earns the jury's approval and admiration.

Het Zeeuws Parlement- Een zoektocht naar een nieuwe balans tussen ecologie en economie – Diederik Vane

Place of education: Academie van Bouwkunst Rotterdam

Specialization: Urban design

Tutors: Martin Aarts, Willemijn Lofvers, Alexander Herrebout, Miriam Ram

This project stems from the designer's concerns about the future of Zeeland. It is driven by the designer's bond with this Dutch province and its inhabitants, the production landscape and the sea and is to encourage open discussion of the threat to the area posed by the rising sea level. To this end it establishes a provincial parliament where inhabitants with a variety of professions as well as objects and animals representing non-humans are given a voice on the subject. These are presented with an imaginary case organized around two scenarios, freshwater and salt-water, as solution strategies for the province. The jury sees this as a smart move to break the political deadlock and put the complex set of issues within everyone's reach. The project's great strength lies in its designer's ability to bridge gaps and unite parties with diverse agendas. Its layered structure and top-quality visualizations are contributing factors that show how design can be applied to give shape to communication tools in participatory processes. The scenarios reach further than planning issues and go on to outline the social, ecological and economic implications. In the jury's view, this project is most valuable as an initial step in bringing about a broad-based discussion.

F(L)OOD | Landscape-inclusive Agriculture and Drowning Deltas – Inge van Wijk

Place of education: Wageningen University & Research

Specialization: Landscape architecture

Tutors: Lianne Struckman, Yuting Tai

The Caorle–Bibione lagoon on the Adriatic Sea north-east of Venice is a low-lying agricultural area that because of rising seas and soil subsidence has been designated one of the drowning deltas. Until now, it has had a varied ecosystem with unique landscape qualities where fresh and salt water flow side by side but the question is whether it will stay that way. This is the urgent theme addressed in this project. Operating from the perspective of food security and flood control, the designer calls for an all-in approach to the delta with a landscape-inclusive agriculture. This approach extends further than spatial implications and takes account of the ecological, social and economic impact of the master plan. The study is thoroughly worked up in a book and assiduously underpinned with maps and charts. It is this book that most impressed the jury members, to the extent that they regard the book as the work itself. The three possible scenarios

– protect, accommodate or retreat – were further developed together with researchers and farmers as potential design strategies. The discussions with experts, the fieldwork and the research by design strategy lend depth to the project as an analysis of the themes it addresses, all made accessible by the wealth of visual material.

100 Years of Summer – Valentin Zech

Place of education: TU Delft

Specialization: Architecture

Tutors: Geert Coumans, Saskia de Wit, Georgios Karvelas

This graduation project looks ahead to the challenge now inexorably making itself felt on higher ground: climate change is threatening the future of ski resorts. The Austrian Alps constitute one area where natural snowfall will decrease, with consequences for its recreational and economic value. In this project, the transition of the Alps into brownfields is complete. Combined with the skiing infrastructure left in its wake, it presents a dystopian landscape that the designer describes as industrial wastelands. Those remains have been recycled to create a handful of landscape observatories fitted out as labs and residencies for scientists and artists. These interdisciplinary teams carry out on-site research into the resilient and inclusive ecosystem for a future life in these Alps. This is an original angle due to its reciprocity in introducing human endeavour to revive the landscape ruined by human activity. The jury does wonder, though, whether opening up the area for visitors will allow it to retain its recreational character, even when this is slow tourism. The photographic and cartographic material convincingly illustrates the depth of the fieldwork and the designer's dedication to the area under scrutiny.