

## Archiprix 2022 jury report

### Conditions of entry

Each year the Dutch institutions offering Master's programmes in architecture, urban design, landscape architecture and interior architecture select their best graduation projects and submit them to Archiprix. The institutions make their selection in accordance with the conditions of entry and the selection criteria set down by Archiprix. The conditions of entry set a maximum to the number of submitted projects, proportionate to the size of each institution. So 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 institutions offering Master's programmes in interior architecture could submit three projects between them. This gives a maximum of thirty, and this was the number submitted by the institutions to Archiprix 2022. Besides these formal regulations, the conditions of entry contain the criteria underlying both the selection of projects by the institutions and the adjudication. The quintessential requirements are: that the outcome of the entry is a design in one of the four above-named disciplines; that this has an explicitly stated objective as its basic premise and that there is a detailed account of how, proceeding from that objective, the project was brought to fruition. When judging the projects the following elements are successively taken into account: the analysis of the brief; the project's conceptual strength; the spatial quality of the design together with a sensitive deployment of resources; an account of the project in words and images and the cohesion enjoyed by all these elements. This cohesion is of major importance as it serves to demonstrate the entrant's mastery of the entire process insofar as this translates the objective stated in the brief into an appropriate three-dimensional solution.

### The jury

Each year Archiprix's executive board assembles a new independent jury of experts. In the interests of fairness, no persons directly connected with preparing a submitted project or directly related to a designer of such, may sit on the jury. The jury's task is to assess the projects on their own merits and briefly comment on the substance of each. In addition it has to select the best entries. There are five members of the jury, four experts in the disciplines concerned and a theorist. The line-up that judged the graduation projects of Archiprix 2022 is as follows: **Tess Broekmans** (urban design), **Michou-Nanon de Bruijn** (interior architecture), **David Kloet** (landscape architecture), **Violette Schönberger** (theory) and **Gus Tielens** (architecture).

### Adjudication

The entries were judged on 2 and 16 March 2022 in the Faculty of Architecture at the TU Delft. Before those dates the jury received for each project a text composed by the designer giving the essence of his or her entry. The jury studied these explanatory notes and other documents in the period between the two judging sessions. It assessed each project individually in terms of its qualities, proceeding from the criteria established by Archiprix and stated in the conditions of entry.

### Statistics

Of the thirty submitted projects twenty are by students graduating in architecture. One entrant graduated in both architecture and urban design. Two entries have urban design as the main subject, four have landscape architecture and three are from students graduating in interior architecture. Fourteen projects are located abroad, fourteen in the Netherlands and two are unspecified. With just two entries to show, the share of urban design projects is extremely low compared with previous editions. As if to compensate, urban design features prominently in a number of architectural projects.

### General remarks

The jury identified a number of more general trends outlined below. Its members were requested to reflect, from their position in professional practice, on the selection of the best student design projects of the past academic year. So these remarks are mainly for the benefit of the institutions concerned. They are to be read as critical comments on the state of the education and focus of those institutions. The jury also identified mainstream trends among the projects that stand out without necessarily eliciting a value judgement.

### **Committed designers**

The majority of the projects exhibit their designers' firm commitment to the world around them. This is an encouraging tendency. Equally encouraging is the down-to-earth nature of many of the projects; these adopt a positive stance on change and what it can mean. The role played by physical space in precipitating change demands a high degree of subtlety, something observable in a number of projects. Surprisingly, given our 'makeable society', projects addressing the major challenges relating to urbanization, climate, nature and energy in Europe are thin on the ground, while there is ample commitment on socio-spatial issues elsewhere. So although there is every reason to tackle the major problems affecting our continent, that aspect is less prominent in this edition of Archiprix.

### **Urban design**

The entries from this discipline address key issues but often the research is stronger than its translation into a design. Interestingly, they include a re-evaluation of the ideology of the 1970s, with a strong focus on participation and the human scale. This would seem to elicit attractive solutions but the complexity of today's briefs requires more than that.

### **Landscape architecture**

The quality of the entries from this discipline varies greatly. The high scores come from projects from Delft and particularly Amsterdam. These projects, Reviving Ponds and Freshwater Farms, seek to connect with the major spatial briefs. The entries from Wageningen are disappointing this time round. Other than in the past, they fail to address any of today's big challenges and lack the depth normally associated with Wageningen's graduation work.

### **Interior architecture**

The graduation work is best characterized in this context as lightweight yet sympathetic and appealing. The projects fail to attain the depth, degree of complexity and/or impact typifying most projects from the other disciplines.

### **Architecture**

By far the largest category of projects, and certainly the most varied, are by architecture graduates. Remarkably, these include no less than four museum designs, a large percentage indeed.

### **Trends**

#### *Handling of materials*

A remarkable number of entries show a profound attention to the use of materials and the act of making. It is encouraging to see the value of the production process being appreciated, not least because the making process is one of the keys to a new and more sustainable mode of building.

#### *Activism*

The current generation is aware of the impact designers could or would like to have on social briefs. The jury is struck by the fact that these projects only really get interesting when this subject is developed with a degree of subtlety. The more outspoken projects are often two-dimensional. Activism can be expressed in different ways: socially, from female-friendly cities to the living conditions of

migrant workers; in climate-related issues; and in sustainability, such as in the Rotterdam docks. But designers are also engaged on the micro level, as expressed in participatory design processes.

### *Museums*

The interesting thing about the museum projects is that, despite the great variety, they all fundamentally call the concept of the museum into question and gives it a new spin. As a rule this is not just about the museum's functioning but also about its relationship with the local residents and/or those using it.

### **From research to design**

If the research generally speaking is well developed and interesting, its translation into a design is less successful on average. This is worrying, since this is work done by graduates from the premier institutions in that field. Another matter of concern is that some designers think they can do it all. A greater focus on the design itself would help that expertise to develop better. In many cases the research (and often the design as well) is presented and supported in superbly produced books. It is fantastic whenever the whole comes across as a completed puzzle in which all elements - brief, research, spatial concept and development - combine seamlessly. This is something we see in the winning projects.

### **Prizes and mentions**

The jury has awarded two first prizes, a second prize and an honourable mention. This sees the jury honouring four utterly different projects, each of which in its own way makes an inspiring contribution to the field of spatial design.

Shared first prize (in alphabetical order)

**Decolonising the City: Public Space as Cultural Resistance in Santiago de Chile**, designed by **Tessa Koenig Gimeno**, TU-Delft

This activist project to transform Plaza Italia in Santiago de Chile into a stage for demonstrations and rallies shows to perfection how the public realm can accommodate cultural protest. The socially relevant brief is convincingly translated into a vibrant layered design with the character of a manifesto, an architectural provocation.

**Freshwater farms on saline soils**, designed by **Lieke Jildou de Jong**, AvB Amsterdam

The landscape architectural project offers an inspiring perspective for seed potato production in the Noord-Groningen region. It resolves all the key issues collectively and adds a supremely poetic layer to the landscape. In a process spanning several decades, this 'new farming' in a new production landscape is worked up meticulously and plausibly into a comprehensive circular project.

Second prize

**Earthworks**, designed by **Anna Zań**, AvB Amsterdam

The well-balanced, perfectly targeted combination of aesthetics, material expression, education and development strategy provides a seamless response to the challenge of transforming the former ENCI cement works at Maastricht. The project is acutely relevant to this depopulating region.

Honourable mention

**Imagining Rotterdam**, designed by **Marinda Verschoor**, AvB Rotterdam

Inspired by the methods of Piranesi, this exceptional entry compresses a number of temporal strata into a single layer. The spatial, theoretical and historical study into the Boompjes boulevard in Rotterdam fuels the discourse on the city and is suitable for general application as a method for redeveloping existing sites.

## THE GRADUATION PROJECTS

### **A\_Topia - Andrea Cavaggion**

*Place of education: TU-Eindhoven*

*Specialization: architecture*

*Tutors: Juliette Bekkering, Christina Nan*

Projected at the ferry stop at Katendrecht in Rotterdam, this design combines a data centre, a maker space and dwellings in a hybrid building complex. It is a fascinating choice of brief. The ambition of translating the open-source approach of the digital world to the physical domain is extremely compelling. The idea of reducing the most technical facilities to the human scale is a relevant one. In view of the thought-provoking premise and the excellent study, the development of what in itself is an innovative space plan seems somewhat tame. The design fails to fully unite the physical and the virtual. The idea of a shared maker space as the heart of the complex is fine in itself. However, the promise held out by the study fails to materialize in its translation into a design. It is unclear how the various components relate and how the underlying practical issues, such as the privacy and security of the data centre, are resolved.

### **An Architecture of Enablement: A Participatory Housing Process for Addis Ababa, Ethiopia - Zhuo-ming Shia**

*Place of education: TU-Delft*

*Specialization: architecture*

*Tutors: Nelson Mota, Frank Schnater, Harald Mooij, Vanessa Grossman*

The socially relevant brief is to develop a model offering appropriate social housing to the people of Addis Ababa in Ethiopia. An extremely broad and well-executed study has provided a serviceable tool kit to tackle the job. It unfolds a participatory decision-making process in which the architect has a crucial role. The superbly presented result is a mature, credible design. It is not entirely clear how the participatory aspect is organized, as it seems limited to the frontage. The exceedingly detailed design has an honest aesthetic and is fully formed with sufficient attention paid to encounter and the relationship between public and private.

### **An Entr'acte on the Sphinx - Mehdi Mousavi**

*Place of education: AvB Maastricht*

*Specialization: interior architecture*

*Tutor: Ekkehard van Rosendaal*

This interior architecture project is for the redesign of De Sphinx arcade in Maastricht using a three-part scenic intervention. The designer seeks to present passers-by with points of contact using a number of basic architectural qualities. The design takes three themes - desire, progress and boredom - and develops these in accordance with Walter Benjamin's analyses of arcades. This is a fascinating brief in itself. However, the autobiographical project is hard to fathom and the storyline difficult to follow. It is unclear how the simple design relates to the brief.

### **Architecture on Demand - Koen Huijs**

*Place of education: AAS Tilburg*

*Specialization: architecture*

*Tutors: Iwan Westerveen, Pieter Veenstra, Jan Willem van Kuilenburg*

This project intends to give the Japanese more control over their living conditions by means of huge rhizomatic timber structures. Within these structures, inspired by Metabolism, residents can develop and reposition their own living spaces. This increased control is to give residents the opportunity to escape the social pressures of Japanese life. The designer's enthusiasm for his subject is infectious

and is effectively conveyed in the intriguing presentation. The tactic of regarding the Japanese concept of Metabolism as an opportunity to resolve the existing sociological issues is interesting, but the developed solution is not immediately convincing.

### **Decolonising the City: Public Space as Cultural Resistance in Santiago de Chile - Tessa Koenig Gimeno**

*Place of education: TU-Delft*

*Specialization: architecture*

*Tutors: Daniel Rosbottom, Sam de Vocht, Mauro Parravicini, Mark Pimlott*

This activist project to transform Plaza Italia in Santiago de Chile into Plaza Dignidad (Dignity Square) is a masterly demonstration of how the public realm can accommodate cultural protest. And this is precisely what it set out to do. The project's underlying history and societal relevance are presented in an exquisite book and then clearly and convincingly translated into a vibrant layered design. The various strata in the design make apposite reference to the turbulent history on site and that of Chile in general. Plaza Italia played a key role in the wave of protests sweeping the country in 2019. The decolonization process is partly given shape in an underground repository for statues. Often pulled down and defaced during the protests, these symbols of the country's colonial and military history are assembled together beneath a vast canopy in an underground public archive adjacent to the Metro entrance. The enormous plaza that has been designed is beautifully clad in compressed-earth paving blocks in a reference to Chile's rich geology. The plaza convincingly presents a space for cultural events. According to the design account, Decolonising the City needs to be understood as a manifesto, a architectural provocation, which is how the jury has understood it and judged it accordingly.

### **Denkbeelden van Rotterdam/Imagining Rotterdam - Marinda Verschoor**

*Place of education: AvB Rotterdam*

*Specialization: architecture*

*Tutors: Jeroen Visschers, Bart Hollanders, Elsbeth Ronner, Lara Schrijver*

This exceptional graduation project presents a spatial theoretical-historical study into Rotterdam's Boompjes boulevard. Inspired by methods used by Piranesi, it compresses a number of temporal strata into a single layer. The superb presentation gives a new perspective on Boompjes assembled from buildings that once stood there, existing structures and new designs. The result is a real eye-opener; indeed, the boulevard could really have looked like this. You could regard it as a random image, but just that illustrates the breadth of thought behind this design. It cultivates an awareness that the Boompjes boulevard could indeed have had a different look, as in this new perspective. Beyond that, the image is the result of a strategy that can be applied elsewhere. All of this makes the project extremely valuable. The robust yet beguiling visualization contributes much to stimulating thinking about the future spatial development of the place and the autonomous power of architecture. As such, the designer has achieved the stated aim of encouraging a thoughtful approach to the spatial qualities of a site by offering inspirational points of application for a possible future.

### **Dynamic Thresholds - an architectural ecosystem - Nick van Dijke**

*Place of education: AAS Tilburg*

*Specialization: architecture*

*Tutors: Jackel Henstra, Jan Willem van Kuilenburg, Pieter Feenstra*

This design constructs a residential organism in the 't Zand neighbourhood in Tilburg. It is mainly intended to cater to the needs of the growing group of people suffering from loneliness - a relevant brief given the increasing numbers of one-person households. The organism is assembled from a series of spaces that can be adapted to suit different uses. A study into behavioural profiles relating to loneliness has been translated into five micro-living environments, each with its own character

depending on the needs of its residents. The project's qualities reside in its quest for a solution and in the idea of the living-machine that seeks to facilitate its occupants instead of dictating how they behave. The design concentrates on the micro-scale. However, it lacks a critical approach to the concept of dwelling. The developed types fall back on the past, being almost exclusively variations on the one-family unit. Spatially, the design has little room to breathe and lacks the middle scale of communal facilities. That said, the complex spatial puzzle is deftly solved with a well-designed construction system.

### **Earthworks - Anna Zań**

*Place of education: AvB Amsterdam*

*Specialization: architecture*

*Tutors: Uri Gilad, Hannah Schubert, Dingeman Deijns*

With this design for four objects on the site of the former ENCI cement works at Maastricht, the designer seeks to forge a new relationship with the materials our planet has to offer. Armed with the understanding this brings, the magnificently designed project is to contribute to the factory's new manufacturing profile, with a switch from cement to loam. The beautifully conceived architectural design is for four new constructions - the Wall, the School, the Tower and the Pavilion - all made with local raw earth. They are part of an educational process where artisanship and making are uppermost. The all-inclusive project is extremely relevant for this depopulating region and for repurposing the ENCI factory complex. A well-balanced and unerring combination of aesthetics, material expression, education and development strategy give a seamless response to the brief.

### **Eens een eiland/Once an island - Hidde van der Grind**

*Place of education: AvB Rotterdam*

*Specialization: urban design*

*Tutors: Dirk van Peijpe, Walter de Vries, Thijs van Spaandonk, Alexandra Sonnemans*

This urban design project is all about the transformation of Rozenburg. Its aim is to combine the future of this town with the sustainable transition of the Rotterdam docks. The Port of Rotterdam has to be climate-neutral by 2050, a fact this project seizes upon as a golden opportunity to reunite Rozenburg with the docks. First off is a convincing study into the dockland transition. An interesting feature is the use of personal narratives to illustrate the transformation. The meticulously developed strategy has produced a well-wrought plan overall. The intention of combining living, working, town and port is admirable. If the future sketched in this project is compelling, its translation into a design is rudimentary and fails to fully come to life.

### **Explicating Privacy - Arghavan Khaefi**

*Place of education: TU-Eindhoven*

*Specialization: architecture*

*Tutors: Bernard Colenbrander, Hüsnü Yegenoglu, Sjef van Hoof*

The power of this architectural project resides in the impressive study and exquisite images, both of which make a worthy contribution to the discourse on privacy. In exploring the role of architecture in creating privacy, the designer has set herself a compelling task relevant to the profession and firmly rooted in the present. The study presents an inspiring welter of ideas and images on the theme of privacy. However, its translation into a design remains formal and traditional, lacking the conviction required to satisfactorily resolve the issues raised in the study.

### **Festivalscape: The Floating Pavilion - Pei-Jung Lee**

*Place of education: Artez Corpo Real*

*Specialization: interior architecture*

*Tutors: Eric de Leeuw, Lucia Luptáková*

The designed temporary pavilion consists of a fun construction kit that can be assembled in ever new configurations as space for a ritual. The project has its charms but lacks depth; the spatial design has little appeal.

### **Ideal City - Karel van Zanten**

*Place of education: AvB Rotterdam*

*Specialization: architecture*

*Tutors: Claudio Saccucci, Dirk van der Meij, Margit Schuster, Marieke Kums*

This project sets out to redress the disturbed relationship between politics and the public by creating a space where the two can seek reconciliation. The brief is in perfect keeping with the present state of society and the ongoing task of renovating Binnenhof, home to the Dutch Parliament in The Hague. The design consists of a double wall enfolding the square alongside the second chamber of Parliament. The architecture is intended to mediate between politics and the public and bring them closer together. Regrettably the design seems to achieve the very opposite. Its ambience lacks the required optimism, rendering it more dystopian than utopian, not a context that would encourage the public to seek contact with politicians.

### **Incompiuto - Luca Fiammetta**

*Place of education: TU-Eindhoven*

*Specialization: architecture*

*Tutors: David Gianotten, Maarten Willems, Ruurd Roorda*

In Italy, the countless unfinished buildings and structures, or 'incompiuto', are a major problem. The project seeks to give a second chance to one such incomplete work, the Blufi Dam in the Palermo area of Sicily, and help generate discussion of this phenomenon in general. The brief is a fantastic find. The projected repurposing of the gigantic unfinished dam is expressed in the design for a diversified programme that includes a 'social agricultural cooperative' with a production area and a communal market. However, the small scale of the design fails to connect with the massive scale of the dam. The mix of functions at this inhospitable place seems a fairly implausible solution. This fascinating location requires a project that could lock into it more firmly. Indeed, a temporary programme might have been more convincing.

### **Intentions for the unintentional - Linde Keip**

*Place of education: WUR*

*Specialization: landscape architecture*

*Tutors: Rudi van Etteger, Paul de Kort*

This landscape architectural project addresses a brief that is as personal as it is difficult. Located in a vacant tract of land in Leipzig, the design seeks to retain the informal qualities of vacant land when redeveloping it. The site is well chosen for the task at hand. That being said, the answer has primarily been sought in how to access the area. This approach is too limited. The time factor is insufficiently explored in the design brief, as is the development of a sublime nature. The chosen interventions are minimal, but lack the depth that would make them of real value; the brief calls for a broader and more radical approach. There are enough examples of this in practice, such as Louis Le Roy's Eco-Cathedral and Gilles Clément's Parc Henri Matisse.

### **Local Production Centraal Beheer - Natasha Cleaver**

*Place of education: TU-Delft*

*Specialization: architecture*

*Tutors: Mauro Parravacini, Paddy Tomesen, Nico Tillie*

This sympathetic architectural project concerns the repurposing of the Centraal Beheer office building in Apeldoorn. Designed in the late 1960s by Herman Hertzberger, this structuralist building was one of

the Netherlands' first open-plan offices. In this proposal, the building gets a second lease of life with a residential programme above ground-floor functions that are to stimulate the local production of renewable raw materials. Its new duty weds well with the building's 1970s ethos. The floor plans have been designed with great care. That said, the new architectural component lacks depth; the frontage in particular falls short of the qualities attained by the interior design.

### **Loiter City, Spatial Strategies to redefine a woman's place in a public realm - Divya Gunnam**

*Place of education: TU-Delft*

*Specialization: urban design*

*Tutors: Caroline Newton, Els Bet*

Located in India, this activist urban design project offers proposals for transforming public space so that women feel safe and at home there. The jury is highly impressed by the choice of brief and the exhaustive study. This is a most compelling and relevant subject but also a difficult one. The analysis of the problem is right on target, as is the conclusion that the problem is mainly about the way people behave. Its designer is aware that the solution is not so much a question of redesigning public space. As a result, she justifiably proposes a broad range of measures, much like a toolbox. That said, her call for an inclusive public domain requires a more provocative design response. The brief includes a key spatial component that fails to fully materialize in the somewhat tame and rudimentary design.

### **Memorialis - Aron Wachelder**

*Place of education: AvB Maastricht*

*Specialization: architecture*

*Tutors: Maikel Willems, Saar Meganck*

A route through the Kollenberg landscape in Sittard (NL) terminating at two pavilions is to act as an appropriate environment for funeral rites. The project has an admirable theme and is informed by the time-honoured aesthetics of funeral architecture. A beautiful book takes us through the making process in fine style. The presentation shows a thoughtfully designed pavilion that has been worked up in great detail, giving the rites appropriate physical form. The route is less effective, particularly in its interaction with the landscape. There are places where it succeeds in evoking an image of elegant long lines in the landscape. A more dynamic treatment at those places would have benefitted the brief as a whole. The hermetic pavilions also fail to properly relate to the landscape, although they do offer an appropriate context for the purpose at hand.

### **MODUS Museum: An Interactive Museum Experience - Başak Günalp**

*Place of education: TU-Delft*

*Specialization: architecture*

*Tutors: Nathalie de Vries, Paul Kuitenbrouwer, Sjap Holst, Sang Lee, Nicola Marzot*

The pleasure of making can be read all over this design for an interactive museum in Rotterdam's Tarwewijk neighbourhood. The designer seeks to escape the white-box image of the average museum and succeeds admirably. This museum must also provide space for encounter, the intention being that everyday life should be integrated within it. These goals will not be easy to achieve with the proposed programme, given the museum's isolated position away from the neighbourhood. Using art as a means to solve social problems seems too ambitious anyway. This does nothing to alter the fact that the beautifully presented design radiates an infectious optimism.

### **Museu Presente - Carolina Chataignier**

*Place of education: AvB Amsterdam*

*Specialization: architecture*

*Tutors: Uri Gilad, Jana Crepon, Jarrik Ouburg*

This superb project to transform the National Museum of Brazil in Rio de Janeiro after its devastation by fire sees its designer using the disaster as an opportunity to redefine the museum's role. She succeeds convincingly in this endeavour. The museum's new cultural and social duty has been developed on the strength of an in-depth study and worked up magnificently in the design. The designer has made the most of the tension between the damaged original building and the new infill. The architecture is spot-on and the design has been well thought through at every scale. All this reveals the designer's firm grasp of this relevant and topical brief. That being said, the relationship with the context could have done with more attention. The presentation is exceptionally fine.

### **Pelgrimage, een tocht naar de bron/Pilgrimage, a journey to the source - Nikki Witsenboer**

*Place of education: AvB Arnhem*

*Specialization: architecture*

*Tutors: Arjen Aarnoudse, Ralph Brodruck, Annemariken Hilberink*

The pilgrimage consists of a five-day journey on foot through the valley of Engadin in the Swiss Alps. The presentation is superb; the books are particularly impressive. Four meticulously designed retreats have been given a place along the route. These objects are closer to Land Art, however, and lack the offbeat quality necessary to enhance the pilgrim's perception of the route.

### **Rethinking a Parking Garage: The City Hotel - Amabel Chiarito**

*Place of education: TU-Delft*

*Specialization: architecture*

*Tutors: Daniel Rosbottom, Mark Pimlott, Mauro Parravicini, Sam de Vocht*

This project transforms the parking garage of the Bijenkorf department store in Amsterdam into a place that is to function as a community centre for the city's inhabitants. The brief to repurpose a multi-storey car park is well chosen and addresses a most relevant theme. Regrettably, the finely detailed design fails to make the grade as an example for a more general application. The brief could have been treated at greater depth, and there is no explanation of the reason for this transition.

### **Reviving Ponds in the Urban Network - Yi-Tang Kao**

*Place of education: TU-Delft*

*Specialization: landscape architecture*

*Tutors: Inge Bobbink, Cinco Hsinko Yu*

This landscape architectural design addresses an important issue, its aim being to reactivate the traditional water system in Taoyuan County in Taiwan as a sustainable and compelling public space. The project report presents a disarmingly good and thorough analysis of the brief. The line of approach, which seeks to improve the hydrological system and ecology of the planning area as well as develop a more appealing public domain, is as sympathetic as it is relevant. The project has been designed to encompass all scales but its translation into a design is lacking, particularly at the middle scale. This is one reason why it remains unclear whether the designed hydrological system would work in practice. At the micro scale, the design presents a sensitive response with an attractive spatial quality. The project's strength lies mainly in the tale it has to tell.

### **Samen in de nieuwe stad/Together in the new city - Nanko Boerma**

*Place of education: AvB Groningen*

*Specialization: architecture*

*Tutors: Gabriël Schwake, Martine Drijfholt, Clemens Bernardt*

This architectural project sets out to develop a social and inclusive living environment, in itself a fine and extremely relevant theme. The design is sited in the city of Groningen. The quest for collectivity is most interesting and has much in common with 1970s ideology. The project is well presented and has something of a traditional air about it. However, its architecture is too reliant on repetition and fails to take account of its setting. There is nothing of an overarching statement.

### **Susirna - Tereza Chroňáková**

*Place of education: KABK Inside*

*Specialization: interior architecture*

*Tutors: Fokke Moerel, Anne Hoogewoning, Gerjan Streng, Junyuan Chen, Hans Venhuizen*

The designer of this poetic project seeks to reinstate a sense of community in the Czech village of Libějovické Svobodné Hory. The project has a highly personal thrust: Tereza plans to live and work in that village, yet still manages to give the brief a general relevance. This design for a 'susirna' or fruit-drying kiln is to give the fruit-growing villagers a common facility that addresses the general problem of social estrangement. She intends to build and manage the facility herself after completing her studies. It's a compelling tale, like the design, which has the pleasure of making written all over it. Its designer has a grasp of the subject and the relevant brief. The jury wholeheartedly supports her in her venture. Unlike most other entries to this edition of Archiprix, Susirna possesses a limited degree of complexity.

### **Territory and Trans-gression: an architecture of failure - Pedro Daniel Pantaleone**

*Place of education: TU-Delft*

*Specialization: architecture*

*Tutors: Oscar Rommens, Nishat Awan, Mauro Parravicini*

The designer states that the project embraces the prospect of crisis as a permanent condition. This dystopian focus is translated into the design to rehabilitate an abandoned industrial complex at Degtyarsk in Siberia. The brief offers points of contact for the local community to build with debris from the abandoned structures. This functional infill seems a little tame in view of the hard-hitting project statement. Even so, the programme of transformation has been tackled along fascinating lines. The design encompasses different scales and takes good account of the time factor. The notion of transience is vividly treated and the finely presented design has been worked up in great technical detail.

### **The Calabar Sculpture Garden - Stephanie Ete**

*Place of education: AvB Amsterdam*

*Specialization: architecture*

*Tutors: Jo Barnett, Remco Rolvink, Joseph Litchfield*

Projected in this sculpture garden at the heart of the city of Calabar in Nigeria is a new museum, an ensemble of pavilions that deftly express the culture of the place and of the country as a whole. The museum is intended to house a collection that reflects Calabar's identity. The socially engaged project succeeds in appropriately distancing itself from the colonial history during which Nigerian art was stolen and ended up in foreign museums, leaving the collections in Nigerian museums as reminders of that colonial era. The design combines cultural history with the situation as it is today. Its visual form most effectively derives from the patterns of the traditional Ukara cloth. The design of the sculpture garden and its pavilions gives a convincing account of the intended reinstatement of local culture. The sumptuous architecture weds well with the context in a potent mix of buildings and landscape.

### **The Workers Madinat: Housing for Migrant Workers in Oman - Ramona Scheffer**

*Place of education: TU-Delft*

*Specialization: architecture*

*Tutors: Nelson Mota, Jan van de Voort, Paul Chan*

In the first place, the neighbourhood designed in Muscat, the capital of Oman, is intended to house migrant workers, but it is also a sustainable investment in an urban area for people of different cultural backgrounds. The extremely well-grounded study has been suitably translated into a beautifully designed and finely visualized project.

It is a relevant brief, as the conditions in which these migrant workers have to live are beyond disgraceful. By interviewing workers and closely studying their way of life, the designer has firmly grasped the essence of the brief and effectively translated it into the design. The neighbourhood's design is right on target and the floor plans for the housing are neatly configured. Indeed, the design looks complete already, which is precisely why the jury has its doubts about this solution. Who is going to pay for this meticulously detailed neighbourhood when the workers themselves often go without wages? That aside, the project is invaluable as a call for an approach that benefits both the living conditions of the migrant workers and the quality of the neighbourhood as a whole.

### **Tra Città E Fiume - Puck ten Hoop**

*Place of education: TU-Eindhoven*

*Specializations: architecture & urban design*

*Tutors: Christian Rapp, Haike Apelt, Wouter Hilhorst*

This architectural/urban design project constructs a scenic route to connect the centre of Florence with the surrounding countryside. Along it are a number of small interventions that are to contribute substantially to its quality. The foregoing in-depth group study provides a useful analysis of the city but gives no clear indication of how the study translates into a design. The project has been designed and drawn with great care. Regrettably, the sequence of sensitive interventions fails to acknowledge the scale of the city and is too episodic to be able to activate the route. The designer's fascination with the local history prevents the project from taking on an identity of its own.

### **Unlocking the Potentials of Green Urban Cemeteries - Dirco Kok**

*Place of education: WUR*

*Specialization: landscape architecture*

*Tutor: Marlies Brinkhuijsen*

The project develops a series of design principles intended to improve the ecological and functional performance of urban cemeteries. These are then mobilized in a design for the Tongerseweg cemetery in Maastricht. This sees the designer broaching a worthy task of great general relevance. The strategy of using well-grounded research to develop generally applicable options to improve the performance of cemeteries is only to be commended. The designed solution in Maastricht is unconvincing, however, and seems more like an assemblage of fragments, with the culture and ceremonies of burial relegated to the background. Regrettably, the static image we are left with falls short as a response to the stated aims, as it fails to address the layered aspect of the brief and the time factor.

### **Zoetwater erven op zilte zeebodem/Freshwater farms on saline soils - Lieke Jildou de Jong**

*Place of education: AvB Amsterdam*

*Specialization: landscape architecture*

*Tutors: Marieke Timmermans, Mirte van Laarhoven, Floris Alkemade*

This landscape architectural project offers an inspiring perspective on seed potato production in Noord-Groningen. This region in the north of the country provides a quarter of the seed potatoes on the world food market, but production is threatened by so many factors including sea-level rise, seepage, depletion of the soils, and the dramatic decrease in biodiversity. Freshwater farms on saline

soils resolves all the key issues collectively and adds a fascinating new stratum to the landscape. The developed process encompasses the coming ten to fifty years. The local farms have been redesigned, particularly with regard to biodiversity and freshwater management. They also have a duty to perform in the tourist infrastructure being developed in the region. In this project, the seed potato production is made sustainable and the hydrological structure set straight. A remarkable aspect of this entry is that it is one of the few in this batch to link a system to a spatial design, thereby blurring the borders between disciplines. This 'new farming' in a new kind of production landscape is worked up meticulously and plausibly into a comprehensive circular project. The spatial design is of a high quality and is magnificently presented in scale models, drawings and, for additional depth, a well-written book that could be published tomorrow.