ARCHIPRIX 2023   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; the number submitted by the institutions to Archiprix 2023 was twenty-five. 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 2023 is as follows: **Janneke Bierman** (architecture), **Darius Reznek** (landscape architecture), **Lisa van der Slot** (urban design), **Bruno Vermeersch** (interior architecture) and **Johan de Walsche** (theory/research). Secretary to the jury is Max Rink of Archiprix; the jury report was prepared in association with San Dino Arcilla.

Adjudication
The entries were judged on 9 and 16 March 2023. 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 all other documents, some in book form, belonging to the projects 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 twenty-five submitted projects sixteen are by students graduating in architecture. One entrant graduated in both architecture and urban design. Three entries have urban design as the main subject, three have landscape architecture and two are from students graduating in interior architecture. Eleven projects are located abroad and fourteen in the Netherlands. Compared with previous editions, the number of Dutch locations has increased again after years of growth among locations abroad. The share of architectural projects has likewise increased.

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.

The role of the designer
Many projects display an innovative stance adopted by their designers. The jury discerns a dissatisfaction among graduates with the way the design disciplines are operating in the year 2023. Designers are looking for a new effective design strategy to place social problems on the agenda and address them. For example, they take on the role of choreographer or social activator, a role that enables others to take action, and where the designer looks for minimal interventions aimed at achieving maximum effect. Many candidates consider pilot studies very important and it is striking that many books have been published to lend credibility to what is being presented. It is from pilot studies that the designers' own methods, toolboxes and atlases are developed, foregrounding their urge to seek out the right design strategy. The jury appreciates in this respect an oft-occurring attitude among those entrants who delay making the design. First they build up sufficient understanding before embarking on design proposals and interventions. Depending on the degree to which a graduation design is research-based, this can produce something other than a realizable building, interior, landscape or urban design. The jury hopes that academic institutions will be even more open to this attitude in future.

Absence of a current practice of design
There were few projects nominated this time round where the design proposal consisted of a classic architectural or urban project, which for years formed the lion's share of Archiprix entries. Likewise, there are no projects where building technology unequivocally takes centre stage. From this the jury concludes that the academics who made the Archiprix nominations regard such commonplace buildings, spaces and building technology as less relevant. In this edition of Archiprix the relevance resides squarely in strategic multi-disciplinary responses.

Quest for a new aesthetic
The socio-societal and ecological challenges and tasks facing us today can not be resolved purely in terms of sustainability or the social perspective. Designers are aware of the fact that a new aesthetic is required, one possessing a more extensive layering in which such aspects as appreciation of the existing, social cohesion and climate adaptation come together. The nominated projects are notable for their quest for a new kind of beauty that accepts and is comfortable with what is already there. It is striking that many projects are self-initiating, projects which through their personal nature invite dialogue and give evidence of a strong commitment to social issues. It is to the credit of many nominees that their key design premise is to build less, do less and, proceeding from the existing, identify what is already to hand and what is essential to the task.

Graduation projects
The best projects among the nominees are informed by an understanding of the complexity designers have to deal with and an awareness that they can only influence a small part of that complexity. The successful projects operate from an open attitude, a deep focus, a personal drive and great dedication (sometimes bordering on obsession), at the same time accepting that a design can never be complete or all-inclusive.

Going solo or being part of a greater whole?
As they work on their graduation project, students become experts in their chosen subject. Their expertise raises them to a position that is authentic and theirs alone. The jury identifies a critical tension between this solo response and the goal as it is in reality, namely to present solutions to design briefs that need addressing urgently. Where, it wonders, is the right balance to be found between the solo approach and the attendant desire for authenticity on one hand, and building on existing research and/or current design trends on the other?

THE WINNERS IN GENERAL

Taking the entries by this year's nominees as a whole, the jury establishes that something is afoot in the field of spatial design. There is an inherent urge to develop a new aesthetic for the present day to tackle the pressing issues that face us now and in the future. Strategies, toolboxes and atlases have been developed that are to contribute to addressing these issues. To honour and do justice to the abundance and diversity of the entries, the jury has awarded a shared first prize to three entries and one honourable mention. The winners have convincingly succeeded in bringing together historical, social and cultural layers and in giving a clear picture of the players involved and the relationship they enjoy. It is not just the designed end-product that commands their attention but also the process. They have developed strategies to achieve their aim and ascertained which players could take part in them. Research that is perfectly targeted and consistently carried out makes clear which strategies and players are needed to suitably prepare all concerned for action. Each of the winners offers a strategic approach that digs in where necessary but also lets go so as to activate others. The winning projects mark the onset of a new development, namely designs that not only intend to make society function better but seek to change that society.

<u>**Three winners**</u>

Gardens of Dialectics
Proceeding from an extensive, focused study, Gardens of Dialectics consistently presents historical, political and architectural-theoretical arguments so as to arrive at architecture. Armed with a philosophy of enough is enough, the project succeeds in achieving the greatest impact with a minimum of means. The proposed strategies express a desirable and feasible objective and are therefore credible, galvanizing the community concerned into taking the steps necessary to achieving that objective.

Choreographing Resilience
The designer's profound understanding of water flows and water management in all its facets has produced the most natural strategy to reduce water levels. This naturalness empowers those who are to wield this strategy and moves them to action. It is a well-targeted and viable line of approach and makes a convincing case for citizen activation within a broader plan.

Tentoonstelling voor Verbeelding/Exhibition for Imagination
The personal, intuitive and artistic approach creates unique perspectives and ways of thinking that present a dramatic alternative to established design methods. A combination of surrealism and associative thinking is stepped up to conceive an architecture able to act upon, and activate, the collective memory. The designer has made a truly remarkable job of organizing the complexity of the project's immense quantity of collages, drawings and studies in order to arrive at architecture. Unlike

the other winning designs, Exhibition for Imagination activates its designer first and foremost, as a consummate craftsman and a first-rate design talent.

Honourable mention

Learning from Slums: The New Vernacular

This entry gives an unexpected perspective on slums, namely that these can be a rich source of inspiration for survival strategies in the event of flooding in an urban environment. It presents an alternative to prevailing design concepts, a fundamental rethink of how we can organize and give shape to our living environment from a new perspective on raw materials, urgency and the dynamics of transformation. The project shows that the scale of the interior can impact on an entire city, that a radical perspective with a small focus can achieve the greatest impact.

THE PROJECTS

Alive Algae Architecture - Irene Wu - AvB Amsterdam (architecture)

This project targets the potential of algae as a building material in a magnificently documented study, including a manual. Taking her cue from her own research, the designer constructs an experiential route along a series of conical structures in which different species of algae are bred. We are shown how algae behave during the seasons based on the results of the conducted material study. A tangible production landscape has been designed in which to explore a new aesthetic. The jury has nothing but praise for the designer's enthusiasm, her capacity to initiate her own research, and her imaginable prediction of how algae would behave in such a production landscape so as to arrive at a new aesthetic of biomaterial. The jury wonders whether it would not have been better to have carried out the research in greater depth and test in reality the potential of algae as a building material. Instead, the designer has spliced in a new phase, whose emphasis is on designing communicative buildings or structures, which comes across as an interruption in the ongoing process. The jury is unconvinced by the decision to directly transform the outcome of an architectural study into the design of a building or structure, and regards the decision not to continue the material study as a missed opportunity.

Exit Urbanism - Max Tuinman - AvB Amsterdam (urban design)

This project, which combines a manifesto and a design proposal, is a harsh critique of the current approach to urban planning, accusing the status quo of superficiality. The design proposal, which concerns the redevelopment of Baaibuurt West in Amsterdam, seeks an alternative to wholesale urban renewal. Its response to the large-scale mechanized means of developing and designing is to take the alternative path of 'slow urbanism'. This type of urbanism provides a fertile climate for the growth of small-scale independent communities, where the collective and the individual can coexist in a spontaneous society that would never occur to a municipal planner. While the designer explicates the qualities of such communities, he is not critical enough of the challenges facing them: how do you deal with privacy among residents? How do you resolve conflicts and arguments within such a close-knit community? These are issues the intended community could learn from and could generate new insights and designs. The manifesto aroused the jury's curiosity about the project and was the subject of much discussion among its members. Although the designer's strength is much in evidence, the jury regrets that the critique is insufficiently grounded. A project which levels so much criticism at the urban design world deserves a firmer base.

Emptiness in the Urban Void - Jim Vereijken - TU Eindhoven (architecture)

The city is a source of stress for those living there. The designer's objective with this project is to lower the stress level of city-dwellers and sees architecture as a means of doing this. He proposes a 'quiet zone' in London, regarded as the business centre of the world, that can foster the mental well-being of Londoners. An architectural route is to help those visiting the quiet zone to shake off the bustle around them. The question as to why existing architecture is unable to perform this duty is left unanswered, so that the proposal has little to back it up. The designer's unconditional belief in the determinism of the newly designed architecture, that this does indeed provide such zones, undermines the project's credibility. The jury also discerns a lack of self-criticism, so that the severity of the presented design seems disproportional to the soothing duty it is to perform. The design's intention is expressed clearly in the presentation, although the jury fails to understand the reason for choosing its particular formal idiom.

Chronotopia - Frank Wortelboer - WUR (landscape architecture)

The study underpinning this project focuses on multi-functional use of the urban environment. This relevant study raises interesting insights into ways of creating combinations of multiple use. Instead of making smart use of the same site, however, the design proposal places a welter of programmatic elements side by side. These urban activity areas are to be used by following a set of rules and guidelines. As a result, the entrant's aim of facilitating different users with different rhythms overshoots the mark. The jury see the merits of this entry much more in the analytical study component than in the resulting design.

Solar Landscapes - Tine Lambert - WUR (landscape architecture)

Today's energy transition often impacts negatively on the landscape. This project for a multi-purpose solar landscape proposes strategies that refrain from adversely affecting the landscape's spatial qualities. It takes the example of Millingerwaard in Gelderland as a case study. The design consists of solar fields divided up into zones that demonstrate the different ways solar panels can be applied. The jury acknowledges the urgency of the chosen subject but wonders why the proposed experiential world seems largely devoted to humans and recreation. How does the landscape benefit from the proposed strategy? In treating solar panels as just a product, the proposal forfeits the opportunity to break new ground on the subject of solar landscapes.

Tentoonstelling voor Verbeelding/Exhibition for Imagination - Steven van Raan - AvB Amsterdam (architecture)

This graduation study presents itself as a call to reinstate intuition, fantasy and imagination in architecture. To this end, the designer set about finding a way to disconnect from all the frameworks and expectations that architects are faced with. He explored the methods of Surrealism, cadavre exquis and collage. He then took the lessons learnt and experimented with them, placing them in layers and reflecting on what this could yield to support his call. The designer is aware of what he is doing, and because of this, succeeded in producing a vast quantity of relevant material. The jury wondered more than once when the deluge would stop and was then pleasantly surprised that the research came paired with a design proposal for a new type of palace-like structure elaborated down to the smallest details. In this structure, the designer has successfully brought together all the

experiments, collages and methods learned along the way in a triumphant ode to the imagination. It is a magnificent outcome, one that demonstrates the designer's consummate skill and his ability to challenge both himself and the architectural community as a whole.

Firenze & Arno - Rik Jacobs - TU Eindhoven (architecture, urban design)

This project employs the historical layering of Florence to address the link with the river Arno in order to redevelop the riverfronts in that city.

An impressive historically informed study into the Arno gives an understanding of the river as it has developed over time. It transpires that the narrowing of the Arno and the resulting need to heighten the walls along it has a long history. The designer seizes upon this consolidation of the river banks to add a trio of new amenities: a market hall, a swimming pool and a bridge. The project addresses the macro scale of landscape and city as well as the finer scales of building and interior. It is not entirely clear whether the designed buildings are an effective answer to the urban and climate-related issues locally at play. The jury also questions the categorical choice of new-build instead of reusing what is already there.

Choreographing Resilience - Justyna Chmielewska - AvB Amsterdam (landscape architecture)

The past few decades have seen the gradual disappearance of the river Strzyża from the landscape of the Polish city of Gdańsk. A wooded area with a flowing river is part of the collective memory of the inhabitants of that city. The river has had to gradually make way for shopping malls and motorways. It now flows through concrete channels buried underground so that the land above can be sold to commercial companies. The result is a serious depletion of the area, spatially, socially and ecologically. The lack of an overarching nature policy has had catastrophic consequences for Gdańsk. With nowhere to go, the river floods the city. This is the only time the inhabitants ever get to see the Strzyża. The aim of this final-year project is to return the Strzyża to the city and to the collective memory of its residents. It proposes a series of what are often DIY strategies at several scales (city, neighbourhood and house), which enable local communities and the municipal council to take immediate action. The proposed strategies attest to a good understanding of the responsibilities and decisiveness of the various players in relation to their capacity to make the aimed-at transformation happen. The design then digs deeper into ways of objectifying the necessary actions at the level of the local residents, with a strong focus on circular material use. In all this, the designer is spot-on, conscientious, scrupulous and dedicated. The jury can imagine this strategy working well in other European cities. The superb models do not apologize for the dilapidated courtyards of the residential neighbourhoods in Gdańsk, but instead embrace this reality so as to take immediate action. By acknowledging what is already on site, the designer proposes an upscaling in knowledge that will make a new bed for the Strzyża a viable proposition. This project makes a convincing case for citizen activation within a broader plan.

De Re-Wilding Boerderij/The Re-Wilding Farm - Matthijs Spijkers - AAS Tilburg (architecture)

The Re-Wilding Farm proposes a future climate-adaptive zone where the economic interests of the production landscape are emphasized, with a key role for agriculture. In an interesting mental exercise, it proposes combining new forms of production with other functions including housing. The macro scale addressed by the project, together with the mix of functions, provides food for thought. That said, it is unclear how the design's footprint and geometry contribute to realizing the admittedly

noble design premise. This makes the proposed form seems somewhat arbitrary; how it relates to the design's performance is unclear to the jury.

Hometown - Sanne van Haasteren - AAS Tilburg (architecture)

Hometown addresses the shortage of accommodation for young people and takes a critical look at why the current housing market is the way it is. Why are there no suitable and affordable homes for startups, students and one-person households? An engaging study examines the National Housing Act and the legislation that comes with it. Based on this research, the project seeks to introduce new dwelling forms for younger households, a place of their own where they feel at home. The design proposal addresses an abandoned building carcass in the middle of the city of Eindhoven.
Based on a grid and adding a number of light courts, the design establishes a building envelope that enables its future residents to appropriate the building by means of the so-called collective-private commissioning construct (CPO). The project evaluates and proposes new floor plans with semi-public spaces. The jury appreciates the noble aim of exploring new forms of dwelling and the applicability of a CPO trajectory. All the same, it wonders whether the proposed residential qualities are different enough from what we already have as to make a difference in the comforts stakes for younger households.

Hoogstraat, Lof der Zotheden/Hoogstraat: In Praise of Follies – Mark van Wasbeek - AvB Rotterdam (architecture)

Hoogstraat, one of the oldest streets in Rotterdam, is the subject of an impressive analysis that takes us back to the year 1600. In Praise of Folly constructs its own design method which seeks to shake off rational architecture and ask such questions as what is memory in architecture and how can architecture help to make a memory. Historical research makes clear that Hoogstraat was originally a street of great cultural significance. The project's aim is to reinstate this cultural layer by means of five interventions along its length. Its designer examined architectural precedents among the likes of Kuma, Eisenmann and Venturi Scott Brown and emerged at a design response that makes reference to the cultural layer through association. Indirectly, it critiques the way heritage is treated these days. The jury has nothing but praise for the magnificently conducted study but fails to understand the subsequent translation into a design. If the stated aim is to use architecture to incite memories of Hoogstraat's cultural significance, the project is noticeably short on new architecture. The jury also questions the reference to Erasmus's concept of Folly, which seems more like a slogan than anything intrinsic to the project. The choice of lightweight though permanent structures as references to memories of monumental proportions is lost on the jury. Indeed, its members regard the exceptional action-packed analysis as a call to design a bona fide building.

Erweiterung - Wim Spijker - AvB Arnhem (architecture)

A keen interest in industrial wastelands has here been rendered as a major experiential route through an extensive slagheap in the Ruhr. This sees the project reaching back to the essence: an architectural game played between mass, light and shadow. Spaces in the slagheap have been consistently hollowed out and given shape, thereby introducing a new interpretation of the remarkable industrial landscape in the area. The design is a undiluted, radical example of autonomous architecture in a phenomenological paradigm, as in the case of Zumthor and Pallasmaa. However, this negatively affects the project's connection with the here and now, setting it apart from the majority of the other entries.

De Nieuwe Wierde - Sanne Dijkstra - AvB Groningen (architecture)

Located in the agricultural landscape in the province of Groningen, this project proposes implementing three strategies – resist, relinquish and embrace – to meet the long-term problems of rising seas. A thorough analysis of the area has been used to develop a knowledge of Groningen's agricultural landscape. There, the project gives shape to the collaboration between humans and nature at three sites: a former gas extraction site, a restaurant and a farm. It constructs a narrative which foregrounds the designer's empathy with farmers and the natural world. This premise offers the opportunity to research and develop a new aesthetic for production landscapes and those who work them. The jury feels this opportunity has not been grasped, the designer preferring to fall back on standard solutions. It would have been more profitable to have made a study of farms in Groningen instead of the vernacular architecture of their Swiss counterparts.

Monument of the Digital World - Bruce Verdonschot - TU Eindhoven (architecture)

The tragedy of iconic buildings designed for world expositions and Olympic Games and then just dropped is compellingly addressed in this project. Monument of the Digital World takes as a case example the existing Portugal National Pavilion, designed by Alvaro Siza for the 1998 Lisbon World Exhibition, and proposes giving it a new virtual duty. The project goes on to construct, using reasoning the jury was unable to follow, a physical monument that is partly online and can be experienced virtually. This is the one project in this year's Archiprix selection to address Augmented Reality architecture. Its designer plausibly examines the possibilities of an architecture unaffected by gravity and where 'experience' is the name of the game. On the way, however, this objective takes on concrete form and materiality. It is then that the need to situate it as an extension of Siza's monument takes a back seat and the relationship with that monument – surely the project's raison-d'être – becomes unclear.

Learning from Slums: The New Vernacular - Osarieme Isokpan - AvB Maastricht (interior architecture)

The ominous scene set by this project is that of Maastricht engulfed by floods. This disaster scenario sees the designer asking a radical question: how can a flood-prone European city like Maastricht learn from the vernacular style of slums built on stilts in Lagos, Nigeria? Coming at the subject from an angle that caught the jury off-guard, namely interior architecture, the designer tests this radical question against a compact study with clear illustrations. The study has generated a toolbox of DIY strategies which enable the fictitious inhabitants of the flooded houses to survive in their new inundated reality thanks to lessons learned from Lagos. In treating her own flooded home as both the means and material for this survival, the interior designer opens up an impressive array of possibilities. The project shows what the potential of a graduation study can be, providing the project it serves is kept small and on target and has a cast-iron agenda. The jury considers it ironic that while the focus is on the micro scale of the interior, the project's eventual relevance is at the urban planning scale. The potential of this graduation project would have been many times greater if more attention had been paid to the presentation and particularly to the descriptive texts.

A Project of Non-Resistance - Isabella Trabucco - TU Delft (urban design)

A Project of Non-Resistance addresses a greater tendency among the nominated entries, namely how to live with the inevitable flooding we can expect in the areas we inhabit. Here, Venice has been chosen as a case in point. The truly superb maps, supplemented with a mini-documentary conducted along sociological lines in which Venetians speak out, present a broad picture of the context. However, the analysis and the description of the maps and the detail design remain rudimentary, which leaves the jury guessing as to what the project is really trying to say. A more focused mode of communication and explanation of the proposed interventions would have done greater justice to this visually magnificent entry.

Musical BinckCross - Samuel Shing Yat Tam - TU Delft (architecture)

This architectural project questions and critiques the archetype of the concert hall as a black box. It explores the relationship between music and architecture as a means of constructing urban landscapes in which a cultural programme forms the core of a metropolitan gesture in a yet-to-be-developed residential area. The decision to then design an impressive but complex multi-purpose landscape blurs the entire specific focus of research into the music-architecture relationship. As a result, the research component lacks depth and the building's design fails to convince.

Back to the Roots: Rethinking Aruba's Residential Building Standard - Yasmijn Quandt - TU Delft (architecture)

Back to the Roots asks an essential question: how do we make houses? This question relates to the Aruban context. Armed with an ecocentric philosophy, the designer proposes another way of building and succeeds in consistently and objectively integrating it in the project. In the proposed strategy, the house is regarded as a stand-alone architectural object which enters into a limited relationship with the outdoor space and therefore with the surrounding community. Although the designer claims to address local conditions, the jury regards this interpretation as restricted. She admittedly gives much thought to material and climate, but less to cultural aspects. The design consequently fails to address spatial practices in the tropics, strongly focused as these are on outdoor and in-between space. To convincingly honour the stated intentions, the project's technical angle needs supplementing with cultural and anthropological insights. However, the jury has its doubts about the path chosen to address the question and regards the ecocentric philosophy as a Western philosophy that ultimately fails to take into consideration the Aruban context (in the wider sense).

Inward: The Silence Is Within - Anne van den Berg - TU Delft (urban design)

This project is all about how we experience sound. This unconventional line of approach targets existing if yet unknown qualities in the city of Rotterdam. Working in a dense, graphic idiom, the designer succeeds in visualizing and defining these acoustic qualities. She has designed routes through the city centre that take in both silence and noise, exposing and evaluating existing layers in the city in a new way. The jury is appreciative of the designer's focus on sound as a building block of spatial urban design, as well as the way she let herself be guided by her own research to achieve another way of looking at today's cities. That said, the jury does have its doubt about the effectiveness and the desirability of the specific design solutions proposed.

Reviving the Rural - Michal Kasperski - TU Delft (architecture)

The jury willingly endorses the designer's admirable quest to develop new perspectives on Europe's rural economy and stresses the importance for society of this relevant theme. The project illustrates a radiant utopian future in which the elderly and the countryside as a production landscape are to go hand in hand. Its utopian character is brought out to full effect in beautiful images and vibrant renders. Regrettably, the jury can find nothing of the strategies that are to usher in this future, nor of the means to anchor the project whether in the existing community, the village or the original state-owned farm. In this sense, the project disregards a number of complexities that other entries do manage to take into account.

Panelka Beyond Idealogy - Aleksandra Shopova - TU Delft (architecture)

Here, the Soviet heritage is reassessed in a complete and well documented project. It concerns the problems of redevelopment currently facing former Iron Curtain countries. It surprises the jury to see that the project goes no further than the architectural and planning aspects of the 'Panelka' apartment building. There are well-known references, such as those of Lacaton & Vassal, that address the same problems. The chosen subject has the potential to cover wider issues relating to this Soviet building type. The jury can envisage a more comprehensive study that could include the relationship between urban plinth and courtyard, and the often smart Soviet floor plans. Such a study could incite discussion of the liveability in and around the Panelka. The jury regards this as a missed opportunity for a critical consideration of this prevalent dwelling type.

Minas, as in Mines: A Hauntological Approach to the Site of Disaster - Alina da Porciúncula Paias - TU Delft (architecture)

In this project, the designer focuses on a region where a dam has ruptured. Her study makes clear the impact flooding has had on the region. If the current approach by the authorities is to treat that region as a lost cause, the project seeks ways of reactivating it by proposing systems to make use of raw and other materials that would otherwise be lost. The designer adopts an activist stance to address and denounce the situation in its social, spatial and ecological aspects, drawing attention to the political responsibility, or rather the lack of it. The project attests to the designer's social commitment. She enlists the aid of fantastic drawings that get the message across loud and clear. Her graphic qualities are outstanding and her capacity to use drawings as a visual narrative to mediate between players is commendable. By proposing a number of functional buildings in the region, the project seeks to involve the local population in the redevelopment. It presents a possible scenario, though the jury questions its feasibility and concludes that the strategy is more theoretically assembled than rooted in fieldwork and a survey of the players involved, and thinks it unlikely that the scenario would make any headway in practice.

Gardens of Dialectics: A Story of Decay and Reconstruction - Jacopo Zani - TU Delft (architecture)

An exceedingly thorough study describes the history of a former mining region in the Belgian province of Limburg. It addresses different trends in architecture and planning and evaluates the utopian character of modernism. The study takes a critical look at the region's history and its future potentials. Armed with this knowledge, the designer developed his own perspective on redeveloping this

depopulating region. That perspective is one of an understanding and love of buildings (in the spirit of modernism and progress), the landscape and its inhabitants (whether human, animal or plant). The designer then devised strategies to involve the different players, and positions the architect as the one to activate them. He provides a toolbox so as to be able to responsibly choose to return certain buildings to nature and partially or wholly redevelop others. This means that restoring the architecture is not all-inclusive and that only the components that really need it get a design. Today's desire to reduce buildings to a uniform total experience is deftly dismantled and presented as a magnificent assemblage of fragments. The jury was deeply impressed by the loving care with which the dilapidated buildings have been repaired. The detailed fragments make the designer's concept credible, in turn rendering the project's ultimate aim credible too. The designer has succeeded admirably in creating a new aesthetic that invites other ways to accommodate the existing.

The Readymade Approach - Leon Vöckler - TU Delft (architecture)

A large building has been designed as an acknowledgement of the existing industrial heritage at the site of the design proposal. The jury can only applaud the quest to redevelop our industrial heritage centring on everything that is still there. They are equally appreciative of the designer's intention to use the great scale of such industrial giants to activate what is a difficult urban context. The project's technical side demonstrates the designer's command of his profession. That said, there is no fusion of old and new as intended, so that the two seem to constitute separate projects. As a result, this entry fails to fully live up to its name and should no longer be described as a readymade approach. The jury observes that this is arguably the only entry that presents a building in the full complexity of the architectural design, from its conception to the ready-to-build stage.

Community School - Hao Liu – KABK Den Haag (interior architecture)

In the qualitative research at the onset of the project the designer asked a group of friends studying in Europe about their common desire to belong to a community. Placed in a fictitious environment to play out the roles they had been given, the group looked back on their experiences at home and in their present situation as international students abroad. The feelings of nostalgia and the desires attendant on them were then analysed and transformed into spatial strategies that were to incite a sense of community. The project gives authentic form to the research and arrives at some remarkable insights. The jury was pleasantly surprised and respects the originality, authenticity and playfulness of the research methods of role-playing. However, it amazed the jury that no further use was made of these insights. A concluding synthesis, one that would combine the various insights into a bona fide design, was regrettably unforthcoming. The radical if excessively theoretical design proposal of the panopticon does nothing in the jury's view to clarify the insights, but works instead as a strong conceptual exercise. It is unclear what this exercise adds and/or communicates. This makes it difficult to ascertain which lessons have been learned and which spatial interventions are effective enough to contribute to the desired sense of community.