

# Jury's Report

on the Dutch sites in

Almere, Amsterdam, Groningen and Nijmegen

2

## Part 2:

## Other entries selected for the Forum of Juries and Sites

### THE JURY:

Alex van de Beld  
Jaap van den Bout  
Ilse Castermans  
Yttje Feddes  
Maarten Hajer  
André Kempe (D)  
Herman Meijer  
Cora Nauta  
Christine de Ruijter (B)  
Maarten Schmitt  
Pieter Uyttenhove (B)  
Peter Wilson (AU)

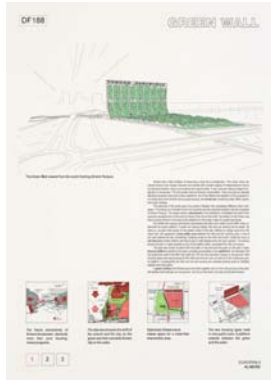
Onix, architect  
Palmboom & van den Bout, urban designer  
CIMKA, architect (winner European 6 and 7 Rotterdam)  
Feddes/Olthof, landscape architect  
University of Amsterdam, professor of Management & Policy at the department of political science  
Atelier Kempe Thill, architect (winner European 5 Rotterdam)  
GroenLinks politician, former alderman in Rotterdam (social services and inner city regeneration)  
Kristal, client  
awg, architect  
municipality of The Hague, urban designer  
University of Gent, professor of Architecture and Urban Design  
BOLLES+WILSON, architect

### ADJUDICATION DATES:

13 September 2007  
14 and 15 September 2007  
30 November + 1 December 2007  
2 December 2007

site visits Amsterdam, Almere and Groningen  
site visit Nijmegen + 1st stage adjudication > selection 20%  
international Towns and Juries Forum in Catania  
definitive selection of winning entries

*This report was written by Olof Koekebakker, the most important parts are translated by Sarah-Jane Jaeggi-Woodhouse*



**ALMERE DF 188 Green Wall Florian Heinzelmann (DE 1976), Daliana Suryawinata (ID 1980)**

Two housing types (104 high-rise urban apartments and 150 ground-level suburban houses) “meet” in a space that extends as a platform in the direction of the water. The slab refers to the urban character of Almere Pampus, situated in the north; the low-rise is a continuation of the suburban Almere Poort in the south. Situated at the centre of the slab there is a semi-public lobby that stimulates interaction between the residents. The proposal has a series of interventions for sustainability such as solar panels, wind turbines in the high-rise, a green wall cladding that creates shade in the summer, green roofs for the low-rise, and rainwater collectors.

**JURY ASSESSMENT**

The underlying concept is pleasantly uncomplicated. On a higher level, the feasibility plan confronts the municipality with their assignment. The jury is less satisfied with the way in which sustainability has been included in the design. By concentrating on the iconography, sustainability has been reduced to a gimmick.



**ALMERE GS 246 The Continuity of the Parks Adrian Pfiffer (RO 1980)**

A narrow urban line (a row of housing and a tower block), flanked by the existing wood and the planned road. The present vision of the visual design of the roads has been altered: the crossings are single-level and the roundabouts and the verges have disappeared. The housing alternates with other programmes to enliven the street. The terraces on the roofs create a continuous semi-public space. In order to enable the strip to become one entity, four openings can be chosen: squares with sides of 2.50, 2, 1.50 and 1 m.

**JURY ASSESSMENT**

This is one of the most convincing plans that proposes an elongated intervention. The transition without a change of scale between the low-rise and the tower block looks attractive. Be that as it may, the tower block weakens the strength of the design. Without the tower block the row of housing would have been a univocal horizontal landmark.

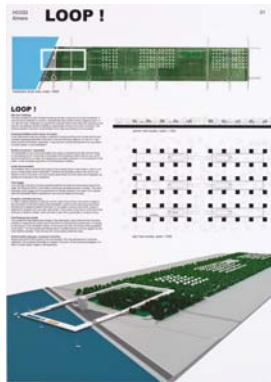


**ALMERE HC 473 Cutting the Hedge Christian Vollmuth (DE 1973), Heike Hillebrand (DE 1972)**

A new housing structure is integrated on the basis of the existing wooded plots. Analogous to the “cutting of hedges” the structures can be extended or removed at any given moment. The programme is divided across eight “fields”, varying from “100 apartments” to “14 atrium housing units”.

**JURY ASSESSMENT**

Approaching the wood as a hedge that requires cutting is fascinating. But this then prompts the question of the motivation behind the architecture that is chopped out of the trees.

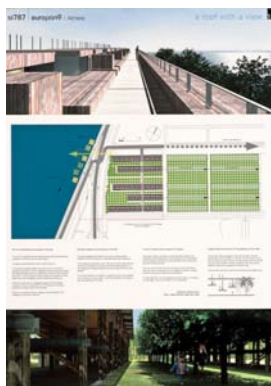


**ALMERE HO 333 Loop! Harm Timmermans (NL 1975), Oana Rades (NL 1977)**

A frame creates a non-programmed, raised public space that connects the wood with the lake in the intervention area. The frame comprises housing, access for cars, and parking space. For the same reason, the housing in the study area is also raised. This housing is accessed by communal galleries. The triangular building within the frame is a hotel.

**JURY ASSESSMENT**

The proposal for a strong concept as an anti-icon is a good statement for the lack of clarity accompanying the assignment. The space with trees and water, surrounded by the triangular building, can become interesting. The parking in the raised structure is not particularly advisable.

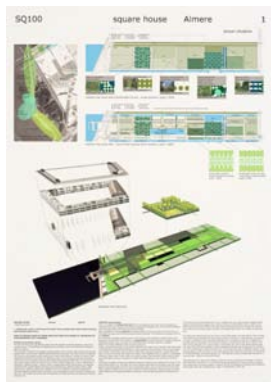


**ALMERE SI 787 A Roof with a View Christophe Hébert (FR 1971)**

The concept would start in the intervention area and it can be extended to the east in the future. The existing tree grid is adopted for a design with elevated rows of housing. The housing is accessed via the exterior gallery (reached by a lift) or via the public walk-way on the roof. The living areas are situated on the top floor, the bedrooms on the floor below. The residential space can be extended by adding a unit at the base. Both timber and concrete construction is conceivable.

**JURY ASSESSMENT**

This modest plan proposes high-rise housing on timber columns. The practical typology is appropriate within the context. The space under the elevated housing appears problematic.



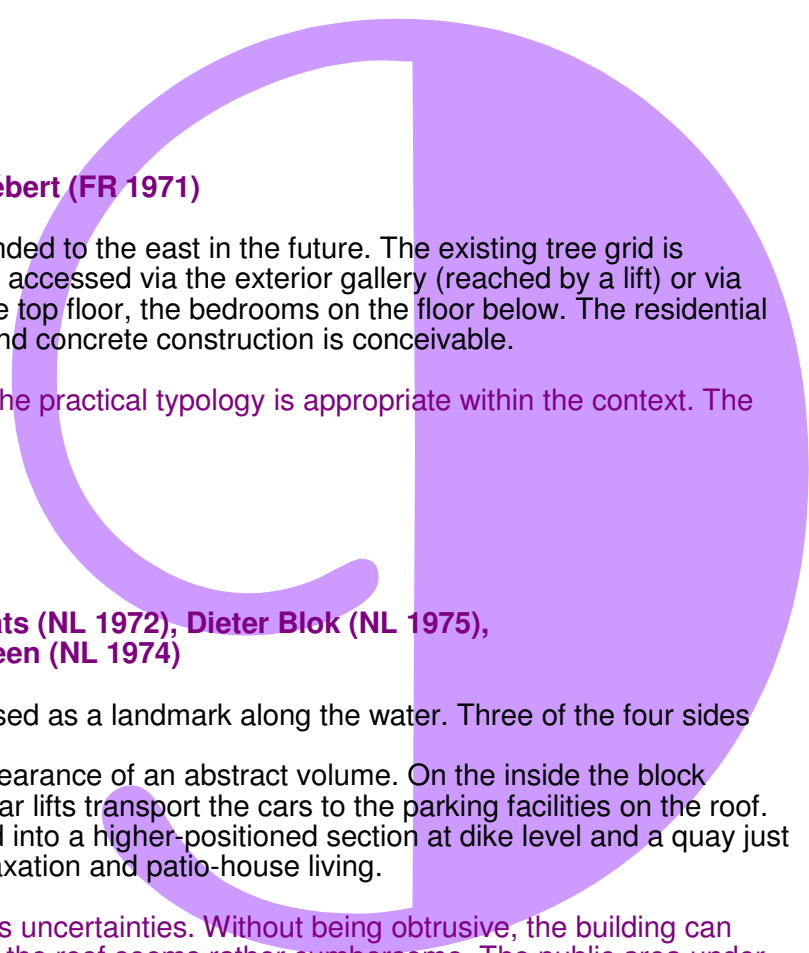
**ALMERE SQ 100 Square House Robert van Kats (NL 1972), Dieter Blok (NL 1975), Sander van Veen (NL 1974)**

A building that encloses a square and (part of) the marina is proposed as a landmark along the water. Three of the four sides are elevated and rest on *pilotis*.

With its distinct white cladding the building's silhouette has the appearance of an abstract volume. On the inside the block patios mark the transition between public and private space. Two car lifts transport the cars to the parking facilities on the roof. The building marks the beginning of the boulevard, which is divided into a higher-positioned section at dike level and a quay just above the water. The wood will be transformed into an area for relaxation and patio-house living.

**JURY ASSESSMENT**

The intelligent proposal is a satisfactory answer to the municipality's uncertainties. Without being obtrusive, the building can serve as a landmark for the beginning of the boulevard. Parking on the roof seems rather cumbersome. The public area under the building has little attractive impact.





**ALMERE US 986 Graft.in**

**Martin Lukac (SK 1989), René Stoeckigt (DE 1978), Tomas Amtmann (SK 1976), Robert Dubravec (SK 1977), Peter Malaga (SK 1974)**

The concept of grafting is borrowed from the cultivation of plants and trees. It is an attempt to merge the green space of the wood with the requirements of the expanding town. As much of the wood as possible has been saved. Where it has been replaced by development, however, the existing tree grid forms the basis for a tracing mechanism. Two types of housing have been designed: high-rise apartments and single-family housing. The four tower blocks have integrated gardens (private or communal, two floors high). In addition, two “technical tower blocks” stand in the middle: they accommodate an automated parking facility, an installation for recycling water, and wind turbines. The cladding comprises solar panels.

**JURY ASSESSMENT**

Both the story and the diagrams are fascinating. The underlying concept is somewhat of a European cliché. The low-rise is more convincing than the tower blocks. The ecological story is possibly misleading, given that the green colouring cannot conceal the fact that nearly all the natural environment has disappeared.



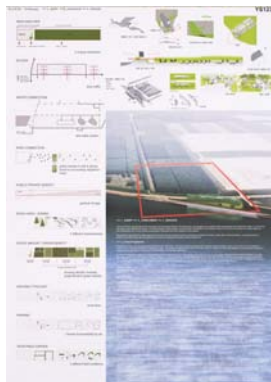
**ALMERE VK 139 The Sun Catcher**

**Vincent Muller (NL 1975), Kasper Hauschultz Hansen (DK 1979)**

The “Sun Catcher” is situated at the point where the line of the dike and the axis of the wood converge. The convergence of these lines creates a strong spatial concept. The volume, that tilts backwards slightly, is inspired by the Maya temples. Inside the building the apartments enclose a void that extends to the top. A “gangway” with public and semi-public spaces connects the building with the water. The south-west facade is a solar collector, the other facades have timber cladding.

**JURY ASSESSMENT**

The plan could be considered as an ironic comment on the ambitions of the town. If Almere does want a landmark, it should opt for one like this. The way in which the building is integrated with the public space leading to the water and the boulevard forms a powerful and convincing gesture. Unfortunately the design creates too many leftover spaces.



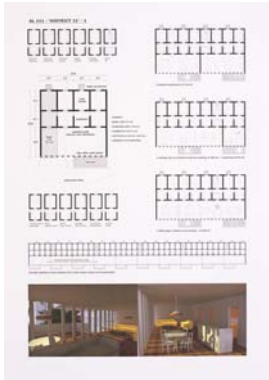
**ALMERE YS 123**

**Yukiko Nezu (JP 1971), Tomek Bartczak (CA 1978)**

A proposal to reinforce the three natural qualities (dike, wood and water) by “non-intrusively inserting an appropriately-matched programme”. The programme is divided into three parts. The wood programme comprises three housing types (lake, canal and wood housing) that are in keeping with the requirements of the water. The “new dijk housing” comprises a lightly-curved strip that is suspended five metres above the dike. Finally, a water programme harbour has been added: a floating dock with various facilities including a station for a fast ferry to Amsterdam.

**JURY ASSESSMENT**

The strongest element in the plan is the raised curved building with “new dijk housing” situated perfectly along the coast. The low-rise in the wood is less convincing.



**AMSTERDAM AL 111 District 21**

**Sven Verbruggen (BE 1977)**

A collection of standard units forms one building with possibilities for creating collective, public and semi-public spaces. "District 21" is a composition of several of these buildings around an open public space. The rational and abstract manifestation is as intended; cultural values are not translated in the design. One "side effect" of this approach could create flexibility. Standard units are combinations of four basic units of 31 m<sup>2</sup>; other units are also possible.

**JURY ASSESSMENT**

The entry has a number of strong features: a powerful design that is applied to the entire strip, an attractive mix of interspaces and a sensible answer to the assignment. Unfortunately the plan barely links up with the context. The flexibility that is claimed is doubtful.



**AMSTERDAM BR 012 Random**

**Bart Creugers (NL 1973), Roger Kengen (NL 1970)**

The various buildings in the intervention area vary in dimension, footprint, position and intervening distances. And yet they share the same concept of adaptability. A rigid grid is combined with prefabricated building elements and a series of "rules of play". There is both horizontal and vertical flexibility: the spaces can be doubled in height. Only the concrete floors of the walkways around the atrium and the exterior are fixed. The occupants can even determine their own outer wall. The buildings are connected by means of a square situated above the parking facilities. The ground floor level is as transparent as is possible.

**JURY ASSESSMENT**

The proposal makes good use of the location's potential. Accordingly, the scale and the composition of the ensemble are well chosen. The multi-flexibility of the housing types seems characteristic. Be that as it may, the jury is critical of the atmosphere, it misses the ruggedness that is innate to the area.



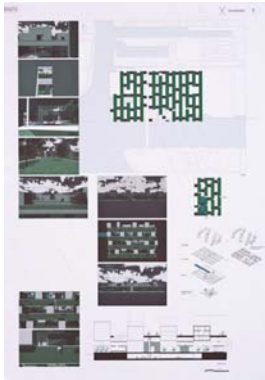
**AMSTERDAM CL 007 Local "Heros"**

**Jannegien Luursema (NL 1971), Cyrus Clark (US 1967)**

The architecture is rooted in the industrial past, with large volumes and robust, simple details. Most of the materials are elementary, such as steel, brick and glass. The components of the structure are: a large apartment block along Johan van Hasseltkanaal (with a zone for businesses, shops and cafés); two smaller apartment blocks on the corner of the northern side; rows of single-family housing to the north and west; and suspended lofts in the overhang that projects over the quay. The facade modules are based on a size of 6.30 m. The rows of housing have a brick construction, the apartments steel.

**JURY ASSESSMENT**

The plan succeeds in evoking a strong image with a maritime atmosphere. On further consideration, however, it seems little more than a "macho gesture" one that provokes questions about deeper layers and housing quality.



**AMSTERDAM DG 272 X Amsterdam Damiano Galbo (IT 1972)**

The three dimensional structure can be crossed in all directions. There are three layers with housing, work spaces and terraces between the two platforms. The upper platform is a park. A canal adds more spatial complexity to the area.

**JURY ASSESSMENT**

A sympathetic plan with an intimate, almost maze-like quality. On the other hand it lacks balance and offers insufficient orientation.



**AMSTERDAM ES 222 InterAction Space Sander Laheij (NL 1981), Elena Cabrera Vacas (ES 1980)**

The plan aims at “interaction space”: meeting places that beg to be conquered and occupied. These “transformed” strips of landscape in combination with vertical connections create a patchwork of spaces. The design of the housing is adaptable and includes a spacious hall that can serve as an extra bedroom or as an extension of the living room.

**JURY ASSESSMENT**

This well-presented plan points to a happy optimism that evokes vague memories of the fifties. The strength lies in the quality of the small scale, its ready adaptability to the spot, and in the wealth of interspaces. But it runs the risk of coming close to a cliché.

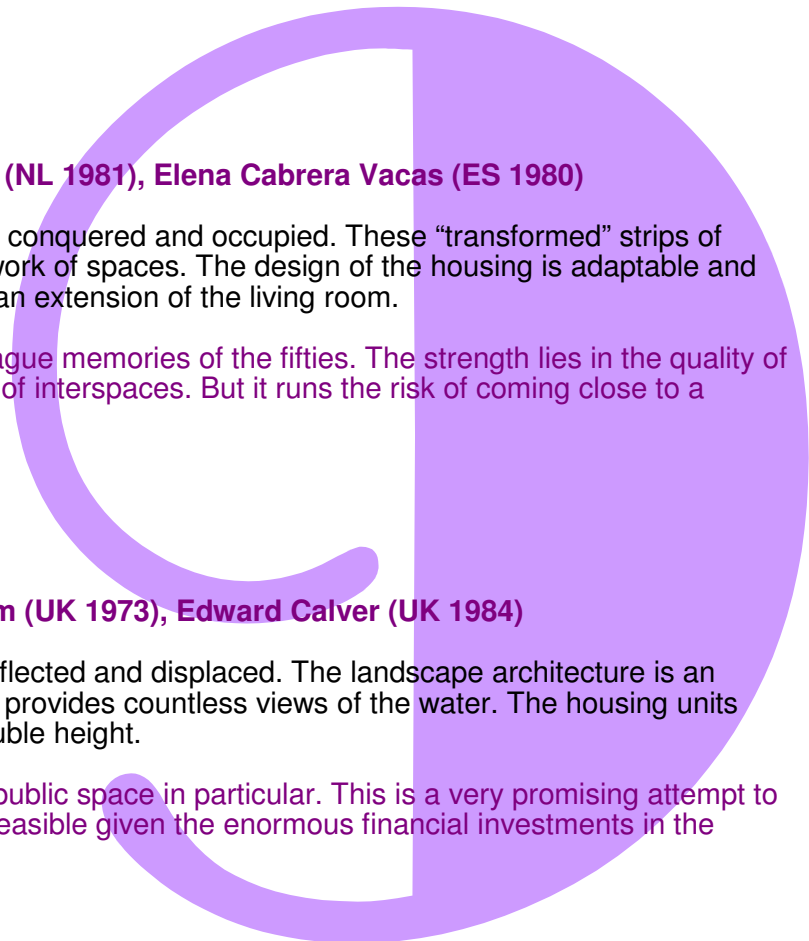


**AMSTERDAM FS 023 Buiksloterham Daniel Statham (UK 1973), Edward Calver (UK 1984)**

In order to avoid monoliths the mass is split up and the volumes deflected and displaced. The landscape architecture is an essential part of the plan. The ground level optimises activities and provides countless views of the water. The housing units have one or two bedrooms and a living and working space with double height.

**JURY ASSESSMENT**

This intriguing entry explores and transforms the location, and the public space in particular. This is a very promising attempt to unite various environments. And yet the proposal seems scarcely feasible given the enormous financial investments in the public space, situated partially under water.





**AMSTERDAM ML 123 Negen vingers (Nine Fingers)** Sumac Caceres Perea (ES 1976), Jorge Enrique Escobar Chavero (ES 1976), Juan Palencia (ES 1981), Natalia Salas (ES 1976), Marta Colón de Carvajal (ES 1982), Diego Colón de Carvajal (ES 1976), Paula Caballero (ES 1976)

A mixed programme of housing, workspaces, commercial premises and amenities. There are two architectural languages: the one grows in height vertically, the other comprises the “fingers” that grow horizontally. From these fingers (the dynamic part of the project with offices and temporary accommodation) rise the tower blocks (the static part with the largest volume of the private spaces). The “slender” housing and bio-climatological tower blocks are situated above an industrious carpet. Environment-conscious quality is obtained with the use of solar energy, the correct choice of materials and the application of reinforced thermal insulation.

**JURY ASSESSMENT**

This entry provoked heated discussions in the jury. Some endorsed the visual humour, the informal industrial atmosphere and the concept of working in the low-rise and living in the tower blocks. The opponents condemned the formalised quasi-anarchism and the suspect “rear-side quality” of the spaces between the “fingers”.

**AMSTERDAM RF 091 Temporary Street-like Rui Filipe Maia dos Reis (PT 1971)**



The existing street patterns determine the new public space, although the material of the streets has been changed: red clinkers instead of asphalt and concrete. The footprint of the ground floor (a weather-sheltered public space) is also paved with red clinkers, as are the 24 cubic-shaped properties in this continuous space. The first floor accommodates apartments and offices. The spatial orientation here is turned 90 degrees in relation to the ground floor. The first floor (+ 7.10 m) is accessed via the 24 staircases and via a central public corridor. The second floor (+ 11.50 m) is, like the ground floor, a continuous space with accommodation and courtyards behind glazing. The third layer (+ 18.60 m) has apartments with an inner garden and a roof pavilion.

**JURY ASSESSMENT**

The intriguing building suffuses horizontal monumentality. The spatial organisation (including a vertical exchange of contrasting floors) creates opulence and informality. But there is insufficient flexibility and there are doubts about the functioning of the various levels.

**AMSTERDAM RS 001 Honeycomb** David Jouquand (FR 1972), Pierre Frinault (FR 1971)



The natural environment that has spontaneously arisen will not be removed but integrated in an urban space that is a mixture of vegetation, water and urbanisation – without univocal boundaries. Housing and other activities (offices, bars, theatre and sports school) are also mixed and accommodated in a honeycomb structure. Small-scale workspaces are linked vertically with housing. Interior streets all access the three floors. The grid 5 x 12 m makes it possible to stack the various uses (parking, housing, workspaces). The standard housing units are (a multiple of) 65 m<sup>2</sup>.

**JURY ASSESSMENT**

The way in which the natural environment is included makes this entry genuinely different. The softening of the environment could possibly erode the atmosphere of the harbour, but that need not be a drawback. The architecture is not particularly appealing.



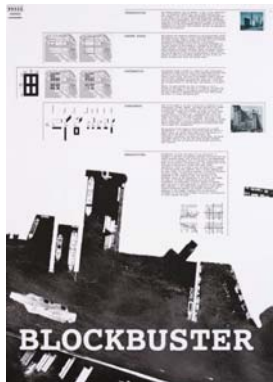
**AMSTERDAM XY 376 Woon(w)erf**

**Bas Römgens (NL 1977), Rik Martens (NL 1977), Theo Reitsema (NL 1977)**

The plan is based on a strategy of permanent change. It begins with the “tool box of the pioneer”. This comprises the basic facilities (electricity and water) for the pioneers to connect up their mobile homes and street trade. The tool box fits in the “temporary scale”, which, together with the opposite “high scale”, is characteristic for the development of the location. The high scale is the scale of the large over-dimensioned building that can accommodate a whole range of functions. For example, a larger space can be created by covering open spots with sawtooth roofing. The open spaces between the buildings are public and they will retain their present rugged, partly-overgrown character.

**JURY ASSESSMENT**

The ruggedness and the spatial organisation make this “pioneer block” an interesting type, with a mix of work and residential functions. On first view the enormous covered interspaces appear attractive, but in this area, with a wealth of vacant industrial buildings, this large financial investment appears senseless. The relationship with the water is barely elaborated.



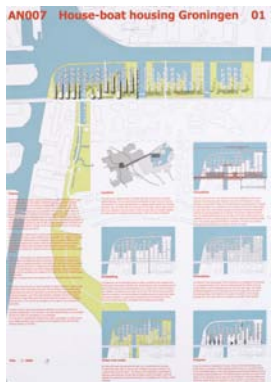
**AMSTERDAM YY 333 Blockbuster**

**Job Floris (NL 1974), Sandor Naus (NL 1971), Floris van der Poel (NL 1972)**

The proposal focuses on a strong cohesion in the area while retaining the present informal atmosphere. In the intervention area eight volumes are positioned on a construction of six ribs. The positioning of the buildings must comply with certain rules. For example, each grid comprises one of the three most important building types, supplemented by a number of smaller side buildings. Openings in the borders break through the boundaries in the grid and make informal, meandering routes possible. If it proves a success, the concept can be widely applied in Buiksloterham.

**JURY ASSESSMENT**

The reference image on the first panel demonstrates that the proposal can lead to an attractive entity. Moreover, the concept draws strength from its consistency. There are doubts about the public space, it does not appear particularly attractive.



**GRONINGEN AN 007 House-boat Housing Nanne Verbruggen (NL 1968), Annette Matthiessen (DE 1969)**

By bringing water into the area, green areas and water are interwoven. This is reinforced by transferring the typology of the houseboats to the land: apartment buildings that are, in fact, stacked houseboats, stand next to “real” houseboats. Each housing unit has a large balcony. Semi-public spaces (for example, a covered playground) are integrated in the development. All the housing units have flexible floor plans on one floor.

**JURY ASSESSMENT**

This intelligent plan takes the houseboats as the point of departure for the housing typology. This results in one single gesture for the entire location. At the same time it raises the question of whether both worlds (the houseboats and the housing) have to be so closely connected, at the expense of the autonomy of the houseboats.



**GRONINGEN AZ 078 Legopark**

**Federico Pellizzari (IT 1978), Federico Traverso (IT 1978), Rudi Davi (IT 1978)**

The two most important objectives are the preservation of the harbour and the creation of a natural isolation. The houseboats are accessed by new footpaths surrounded by terraces that taper out at the end. A green space around the harbour comes to life through the introduction of “waves”. The dynamics of the development is based on a concept of modules “multipliable cells” in various combinations. The proposal includes public activities such as a local bar, play areas for children and a “multi-media zone”.

**JURY ASSESSMENT**

The underlying logic of this realistic proposal is both simple and strong. The “wave” along the harbour creates an interspace whereby the houseboats can be integrated in the area (including the housing of those people wishing to move to the embankment). The architecture is less convincing, its formalism will push the costs up because of the profusion of external walls.



**GRONINGEN PT 001 Living on the Edge Pieter Lievense (NL 1977), Jan-Willem Baijense (NL 1977)**

The wish to improve the condition of the banks, “edge conditions”, leads to the excavation of several canals. This creates more space for the houseboats. A park forms the backbone for a linear building and for more informal structures such as houseboats and park villas. The park-and-ride zone is an integral component of the park. The park also comprises private gardens.

**JURY ASSESSMENT**

The excavation of new canals to create islands seems a very promising urban intervention. It gives the area a sturdy backbone. The architecture, on the contrary, is not very convincing. Moreover, the plan lacks a transition area between houseboats and the housing creating an undesirable confrontation between both environments.



**NIJMEGEN EW 187 Hub Winkelsteeg Hub Steve Swiggers (NL 1973), Bart Visser (NL 1976), Ronnie van den Wildenberg (NL 1978), Ivar Diekerhof (NL 1978)**

The study area, currently a left-over space, can be changed into an “adhesive”, holding the fragmented environment together. The most important elements are the new light-rail station and the second phase of the FiftyTwoDegrees project. These both serve as “bridges” connecting the separate areas. In a phased development the new bus lane and the extended platforms make connections with the surrounding area. All elements are connected via an artificial landscape on a deck across the bus lane, between the station and the second phase of FiftyTwoDegrees. A residential area is proposed between the bus lane and the existing neighbourhood.

**JURY ASSESSMENT**

This is one of the few entries that succeeds in organising the area. The design appreciates the consequences of the FiftyTwoDegrees ensemble and the logic of the plan gives the area a practical framework. The housing, however, is weak; the sunken esplanade is probably extremely unattractive.



**NIJMEGEN HB 238 Glacier Crust Hiske Wegman (NL 1976), Bart van Kampen (NL 1975)**

The esplanade that connects the tunnel under the railway with the Goffertpark forms the backbone of the urban design. Moreover, this brings together the modest residential area in the east and the large-scale companies in the west. The ridge that divides the area into a higher and lower-lying element runs parallel with the esplanade. The difference in height is made visible in the multi-level streets between the residential blocks and in the sloping ground floor of the station. The low-rise is adapted to the scale and the typology of the adjacent Muntbuurt. The new office blocks in the west have sculptural volumes; they stand on a green plinth which accommodates the car park.

**JURY ASSESSMENT**

The proposal is decent, realistic, feasible – and not particularly captivating. Be that as it may, the difference in height is better deployed than in any other entry. The design appears to be inspired by the architecture of the adjacent FiftyTwoDegrees building by Mecanoo.



**NIJMEGEN UV 223 Urban Valley Francesco Cazzola (IT 1977), Takeshi Mukai (JP 1977), Filippo Carcano (IT 1970)**

A strategy is proposed in order to transform a situation of isolated “islands” into an “urban valley”, characterised by continuity and relationships between the heterogeneous elements of the Winkelsteeg area. The esplanade is the urban backbone. The office area in the west is pierced by sloping pedestrian decks. The residential blocks in the east (four U-shaped blocks) are more openly connected with the public space. This strategy is based on a morphological process in five stages and a development process in five phases.

**JURY ASSESSMENT**

The plan derives its value not from daring but from simplicity, modesty and the successful combination of differing scale levels. The station is skilfully deployed, connecting both sides of the railway. This, moreover, is one of the few proposals that makes the station accessible by car. On the other hand the design lacks ambition.