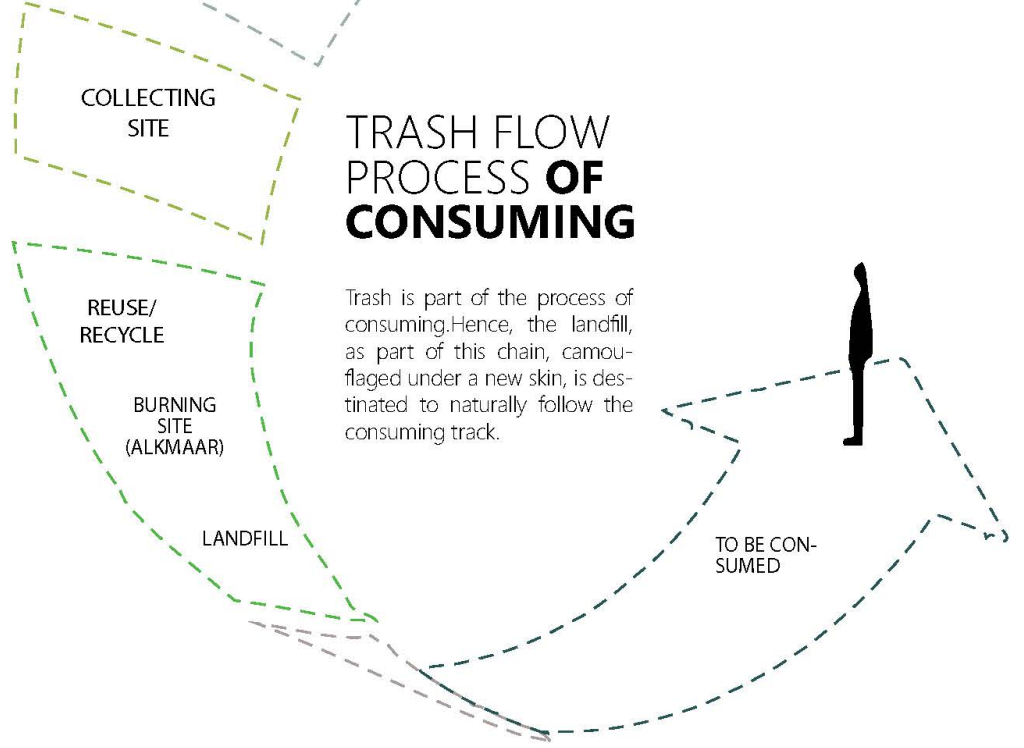
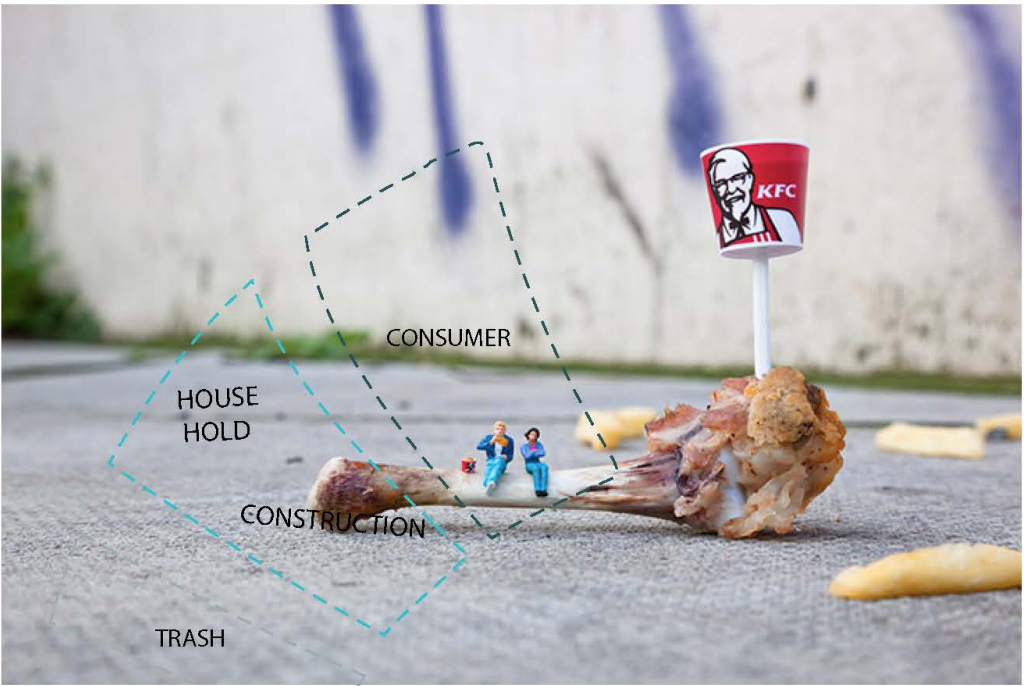
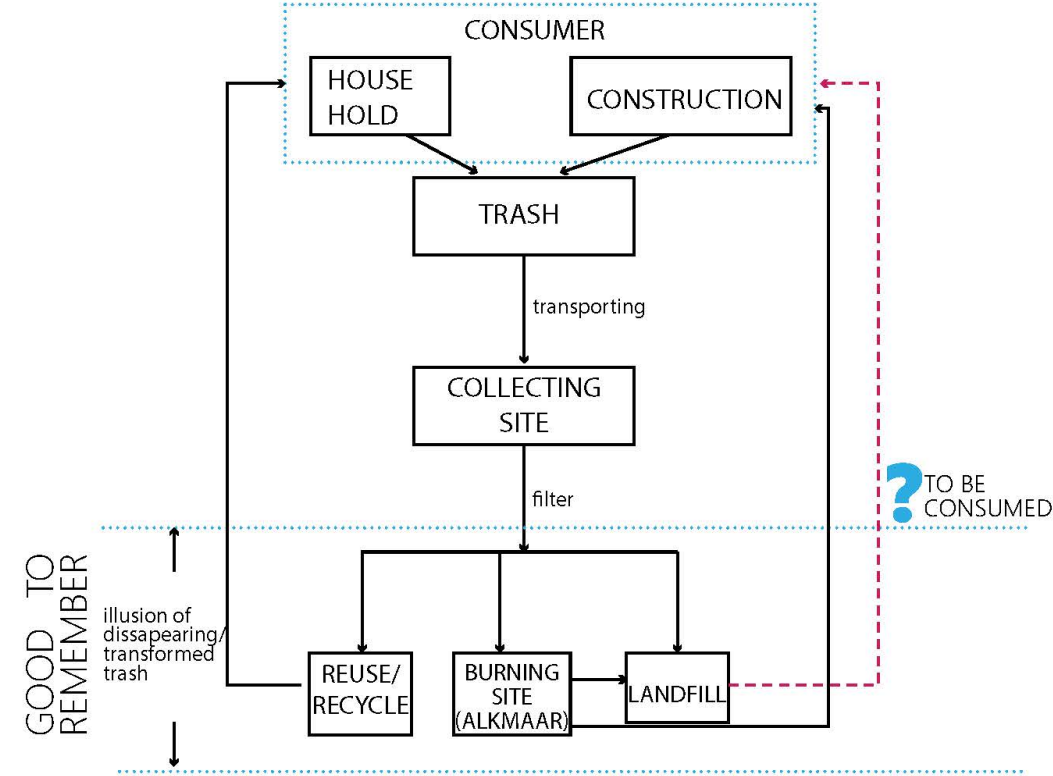


3.2 trash as a ritual

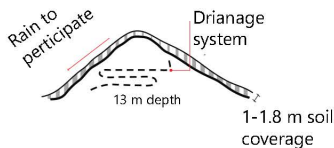


3.6 timeline x-ray through braambergen

ARCHEOLOGICAL TRASH



3.7 two or three things we know about braambergen



20years of waste dumping and
now ready for a new chapter

braambergen "unchained"

Time is a crucial factor in the trash story.
It takes time for it to detox. And by the
time, the monster is isolated. Enlarging
even more the distance from its creators,
who meantime cultivate the sense of
discuss towards it, avoiding contact in
any manner. In these terms, the site has an
urge to be opened up. To get unchained



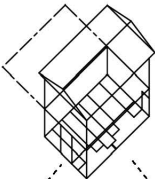
The good, The Bad, The Ugly

The site is shaped by three hills,
each of them generated by
the deposit of different kind of
waste in different times, resulting
in different atual qualities
respectively

The Ugly

[1999-2016
Construction and Organic Waste
built by isolation technique]

the north east hill, is still in
its process to fully be "done",
so there is still some naughty
trash taste among it, such as
the muddy ground, grass has
not yet find its ground to lay
all over it and the atlas of bad
odor is hard to forget. **But who
knows, the ugly duckeling
can become a beautiful swan**
.!



On site
smashing
of the trash

The Good

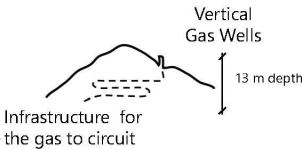
[1999-2008
Construction and Organic Waste
built by isolation technique.
Good prototype for re-using
gas experiment]

the hill is the latest one to
be fulfilled, and a series of
gas wells are digged on it
which are used for testing the
potential to make use of the
gas released. The pipes have
comfortably invaded the hill
silhouette. They look like an
agressive mole family have
digged all over the hill and
the holes dramatically have
.extended vertically

The Bad

[1985
House Hold Waste Built by
previous techinque for mak-
ing landfill. It is just cemetery
of trash without production
from trash]

the oldest landfill which has
been totally decontaminated
and is in the first steps of
leaving its 'trash' past behind.
The vineyard testifies the
first signs of "healthy" life
.Ready to be used



Collected gas for
generation of power
by the existing gas
motors.

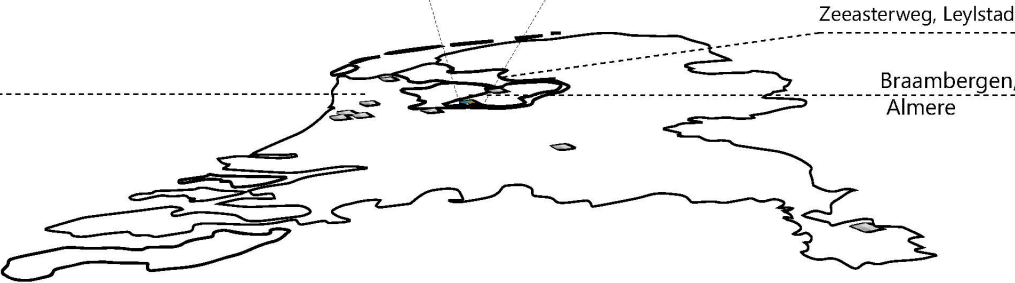
...but ...
Gas of a quality
not worthy of
energetic utili-
zation

no traces of
trash in the
site
ready to be
occupied



a mountain of waste is a mountain of waste

to make this landfill public,
is not a matter or creating
nice environments, but
specifically emphasising the
existing structures, adding
new layers,avoiding pathetic
efforts to find or create beauty



EVENT AS A TURNING POINT

B r a a m b e r g e n
T r a n s c r i p t s

KLODIANA MILLONA

*Transcript -
a written or printed version of material originally presented in another medium.*

For me the site at a first view is just another green empty space in Almere. It becomes very clear to me that the potential of this site, is not the mere fact that it is now an empty land, a capital to make use of. But its *genius loci lie in the waste as the main creator. For me the potential exists in the story it tells, in the fascinating symbiosis between people and waste.**

Stating the above, my question is:

Can we create a point of questioning of the presumptions on the location? Therefore is it possible to dismantle the preconceived notion of it as no man land or in other words dump place? If yes, how to design a "*Mise-En-Scène*"** for it to take place? At what extend can we provoke it? What are a spatial designer's tools for it?

This research will focus on the event not just as a mere sequence of actions, but as a potential to engage the public

The most important test for the site to undergo, is its dissociation from its “dark” past- that of waste- which is the reason of its non habitation so far. So I strongly believe that there is a possibility to dismantle the presumptions of the location by unfolding a strong statement that reveals the fact that this is no more a no man land, but a purified landscape. And it is important to happen on site, a carefully created “Mise-En-Scène” which can be deciphered in a gesture that takes the visitors along it, telling its story about the past and stretching out its potential for the future.

A SCRIPT RATHER THAN A BLUE PRINT

From the exploration of the importance of the event to mark a turning point in a space, I came to the conclusion that the opening of the site should escape itself from a rigid blue print which narrates what to do where in a defined time. So no pre-conceived permanent program, but a script of the event that is well written that causes an ongoing open invitation. I assume that, to prove my confident position in favor of the ephemeral character as a first step for the site, comes to help the case of The Gates I analyzed above. The intervention by Christo and Janne-Claude proves that just by a temporary intervention, by a reinterpretation of the existing elements, an invitation to see the site in a different way was provoked, thus a new perspective can be inducted.

From my own interpretation of the work of Tschumi, as highly metaphorical to cinema, I think that fragmentation could be a way of understanding the potentials of the site, whereas montage becomes its essential tool. Like in a film where a fragmented set of data are set with confidence, as the human mind has no choice but to construct a whole picture out of it. Hence the non coincidental title I gave to my research -*Braambergen Transcripts*- starts to make sense here. By isolating, framing, “taking” elements from the location, a new reality of it can take place.

To conclude the picture I sketch in my mind in response to the Braambergen brief attempts to incorporate spaces with uncertain use, which serve more as a question rather than an answer, with a focus on the unclaimed and unintended collective space.



THE CURTAIN

The last guest,
in this last landfill,
went out

Only me
and the unstoppable machine
of the sea
that still tears away at the silence
of this no more land
with the repetitive explosion
of nocturnal waves,
distant memories of
a dark period
that now seems so far away.

This is like the seashore.
Neither land nor sea.
It's a place that does not exist

I want to know
how many intoxicated pieces
does this curtain hold.
I want to memorize every inch
of filthiness in it.

But I get fooled.
I cannot but fall for
this inviting flirt of the waves ...
and I willingly intoxicate myself ...
with this wind, poetry and dirt !!!

*Klodiana Millona
Minjung Kang*







BRAAMBERGEN MANIFESTO

Klodiana Millona

- 1. GOODBYE WASTE**
The most important test for the site to undergo, is its dissociation from its "dark" past- that of waste- which is the reason of its non habitation so far.
- 2. A STRONG STATEMENT** that reveals the fact that this is no more a no man land, but a purified landscape.
- 3. AN OPEN INVITATION**
To end together with the inhabitants the waste area, and eventually leave an open call for them to come and use it.
- 4. A SCRIPT RATHER THAN A BLUE PRINT**
From the exploration of the importance of the event to mark a turning point in a space, the opening of the site should escape itself from a rigid blue print which narrates what to do where in a defined time. So no pre conceived permanent program, but a script of the event that is well written that causes an ongoing open invitation.
- 5. BRAAMBERGEN TRANSCRIPTS**
Fragmentation could be a way of understanding the potentials of the site, whereas montage becomes its essential tool. By isolating, framing, "taking" elements from the location, a new reality of it can take place.
- 6. UNCLAIMED AND UNINTENDED COLLECTIVE SPACES**
Incorporate spaces with uncertain use, which serve more as a question rather than an answer, with a focus on the unclaimed and unintended collective space.
- 7. TRASHCARE FESTIVAL**
An annual event to translate into doing all these points of the Manifesto. Each year Braambergen becomes the ground for a different theme to be explored and transforms the location into a Test Site for a Try out Future.

This empty land is precious and has a certain degree of flexibility for design and implementation.
So why rush ?

Braambergen as a negotiating table

Instead of building a permanent future, we can gradually transform the site and design a future.

In this way it can harmonized the realistic demand – which in the condition of Almere is hard to distinguish- and the desired urban quality. A strategy that could couple Afvalzorg ambition with investment capacity.

A transformation set in motion that can create dynamics that could give the site an image.

Each edition seeks a new point of view and a new perspective while building on the work of the preceding editions

The interventions could be elaborated in time in the form of strategies :Routing, Making Places, Transformation , Densification, and local economy.

ACT III
LOCAL ECONOMY

