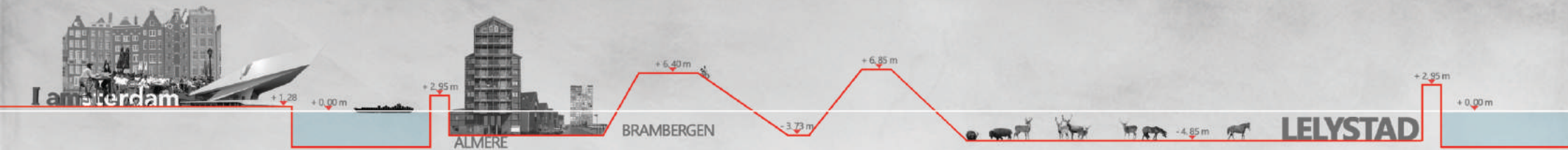


PRESENT CONTEXT

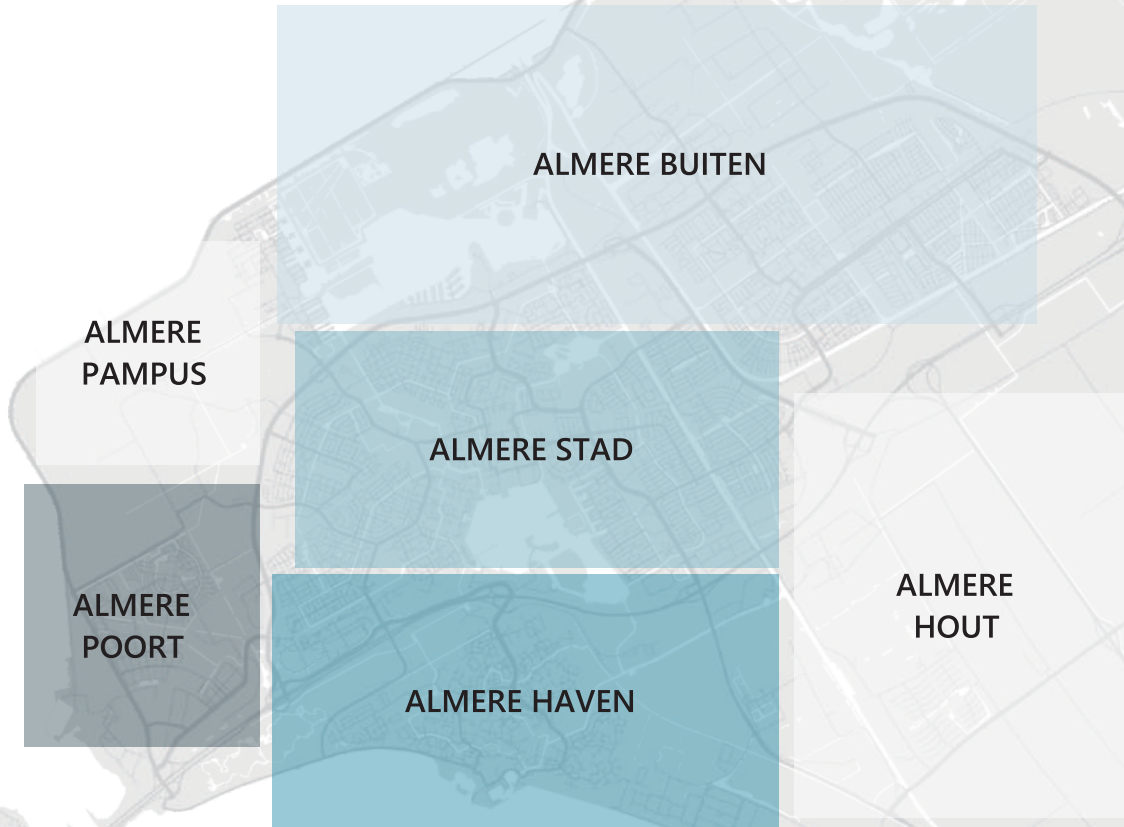
section of Flevoland polder



When starting the work on this project I was, as the rest of my group, faced with a type of landscape I have never encountered before. But before getting to know more about the location of our future interventions and strategies, I have focused on exploring its surroundings first. I think that one of the biggest prejudice I've had about this project concerns the site's location. Namely, during our first visit there, in early March, it seemed quite distant from everything and just as deserted as its environment. However, taking a look at its geographical context a bit more, I have found that it actually lies in between a few main traffic lines in Flevoland which connect the province to Amsterdam and rest of the mainland on one side, and lead to the north on the other. Also, it has quite a notable height compared to its surroundings, especially bearing in mind that it is the only point lying above sea level in the whole province.

ALMERE POPULATION AND URBANISATION DEVELOPMENT

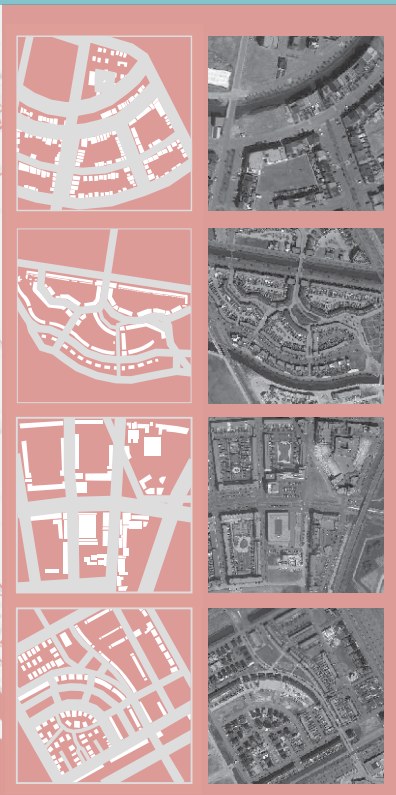
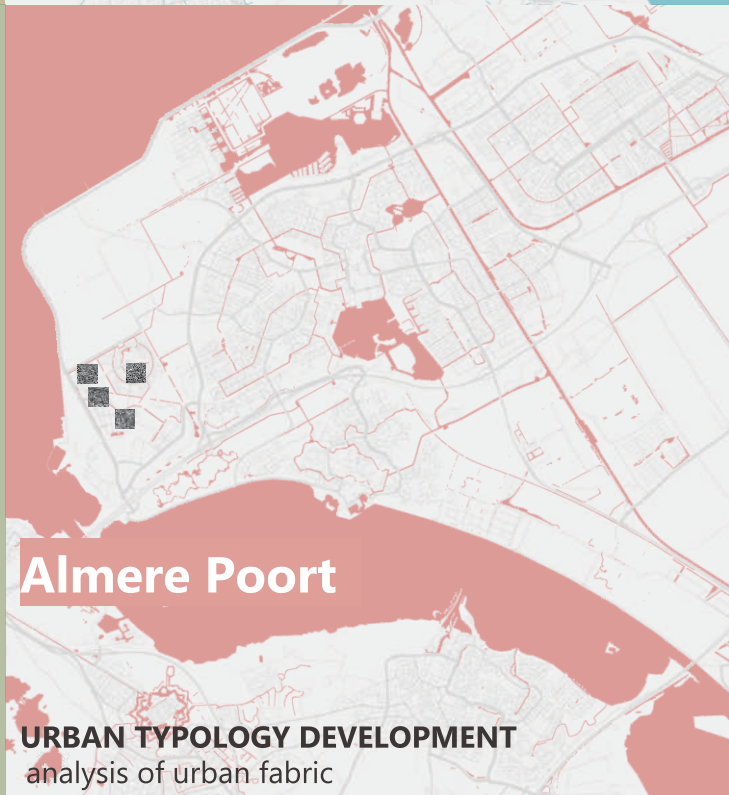
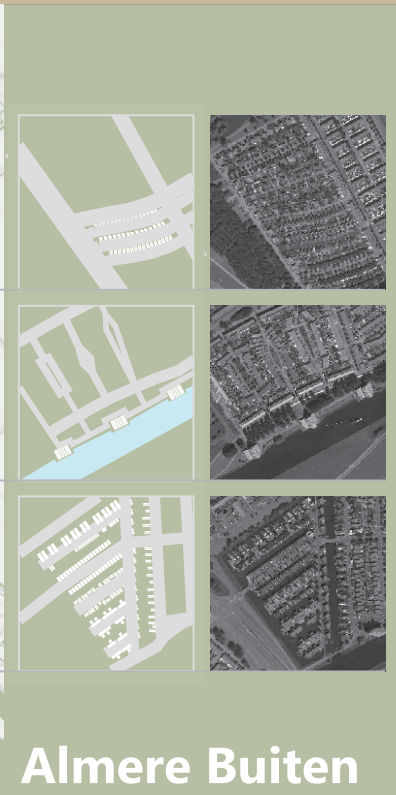
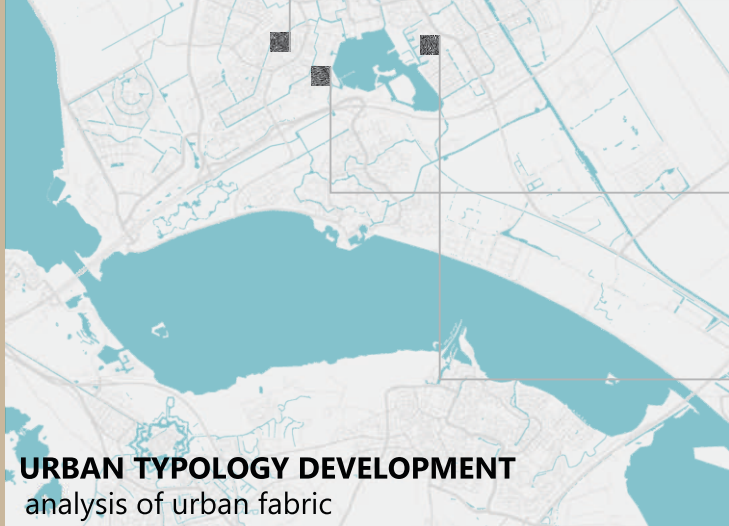
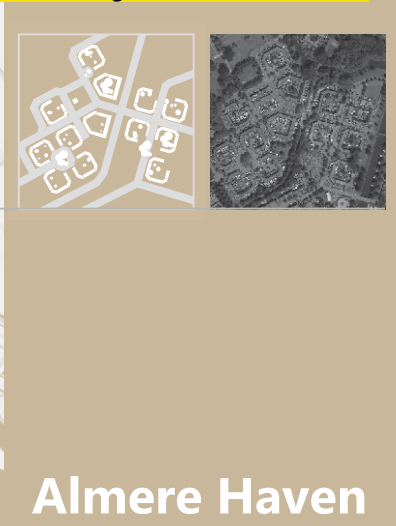
The process of the rise of Almere's development fascinated me in a few ways. The project of taking land from the sea, and making it a place for living seems quite utopian and idealistic to me. Populating a this land, without any historical, cultural or even natural background, as Flevoland was in the 70s, would be a challenge anywhere. Here, however, it went almost by plan. And people soon started to think of Almere as home, not just a place to live. This showed me that people living there were quite open and adventurous in a certain sense, which was significant in formulating my long term strategy. Pioneers, as they like to refer to themselves, in a true sense.



+ 6632 TOTAL 6632 + 64 455 TOTAL 71 087 + 71 710 TOTAL 142 797 + 48 201 TOTAL 198 995

<p>LIVE IN ALMERE! COME TO ALMERE!</p> <p>1970- name from Zuidweststad to Almere</p> <p>1968- polder made</p> <p>1974- Almere Haven was built</p> <p>1976- first church, first residents, first office</p> <p>1979- appears at map; Almere Stad is started</p> <p>1970- 1980</p>	<p>MAKE A CITY!!! NOT AMSTERDAM SATELLITE!!!</p> <p>1980- starting be a city and have urban plan</p> <p>1976- first church, first residents, first office</p> <p>1984 - started Almere Buiten</p> <p>1986- polders constitute the 12th province of NL: Flevoland</p> <p>1980- 1990</p>	<p>URBAN LIFE MAKE A CITY CENTER</p> <p>1994- Almere reaches 100 000 residents</p> <p>1995- Almere Masterplan by OMA</p> <p>1990- 2000</p>	<p>URBANIZE! URBANIZE! URBANIZE!</p> <p>1994- Almere reaches 100 000 residents</p> <p>1995- Almere Masterplan by OMA</p> <p>2004- first pole in Port and first cinema</p> <p>2007- 350 000 residents</p> <p>2008- starting Almere Poort; planning Almere Health City</p> <p>2009- starting Almere Buiten</p> <p>2000- 2010</p>	<p>FLEXIBLE DEVELOPMENT PLAN! DESIGN THEMES!</p> <p>2010- building de Nieuwe bibliotheek</p> <p>DIY HOUSING OOSTERWOLD</p> <p>FLORIADIE</p> <p>MVRDV</p> <p>DOUBLE NUMBER OF INHABITANTS!</p>
<p>196- water drained</p> <p>TYPOLOGY MONOTONY MASSIVE BUILDING! CHEAP HOUSING!</p> <p>LOWER CLASS HIGH CRIME RATE! LESS SOCIAL DIVERSITY!</p>	<p>DIVERSITY! DYNAMISM! INDIVIDUALITY!</p> <p>BUILD! BUILD! BUILD!</p> <p>MIDDLE CLASS YOUNG FAMILIES</p>	<p>HIGH BROW DESIGN! REPRESENT HIGHER LIFE QUALITY</p> <p>YOUNG CITY FAMILY CITY</p> <p>ATTRACT HIGHER CLASS</p>	<p>OVER PLANNED ? OVER BUILT</p> <p>COLOUR!</p> <p>WE NEED GREEN!</p> <p>21% HIGH EDUCATED FAMILIES WITH CHILDREN INCOME LOWER THAN NATIONAL AVERAGE MANY FOREIGNERS!</p>	

While taking a bus or a bike in Almere, I could notice that four neighborhoods differed significantly in layout from one another. Haven, Stad and Buiten have clearly marked borders even recognizable now in a map, and in real life. Every part of the city has been functionally predetermined by planners. To me, there is a specific kind of romanticism and idealistic tendency in imagining a city which is safe, peaceful, urban and comfortable at the same time. Nevertheless, Almere for me turned out to be a patchwork of these different idealizations, which often tend to seem detached from each other. Small units of housing seem quite introvert to me, and the public spaces rarely serve as gathering points, but more as functional units for fulfilling demands of urban life.



To clarify some of the clues I've learned about Almere, especially regarding leisure and public life, my group and me made a questionnaire and conducted a small survey on a statistically quite insignificant number of 50 people. Still this gave us a bit of insight into how people in Almere spend their free time. My personal impression, which is based not only on the survey, but also on the personal observations I have made while doing it, is that people in there have quite a lot of green open spaces to spend their free time at. Football courts, playgrounds, family friendly restaurants, dog walking... most of the things which first come to mind as leisure have a facility in Almere. However, I have found most of them have predetermined use, and quite a traditional approach in spatial conception. Nonetheless, I have found that there is a lack of public space in itself, one which refers rather to a Greek PLATEAU by its utilitarian value, than a park. This refers especially to the residential neighborhoods where I have found very few or none places where people can gather and spend any time together with their community in a certain action.

PLEASE MARK WHERE YOU LIVE

CHOOSE 1 OR 2 AND MARK THEM ON MAP!

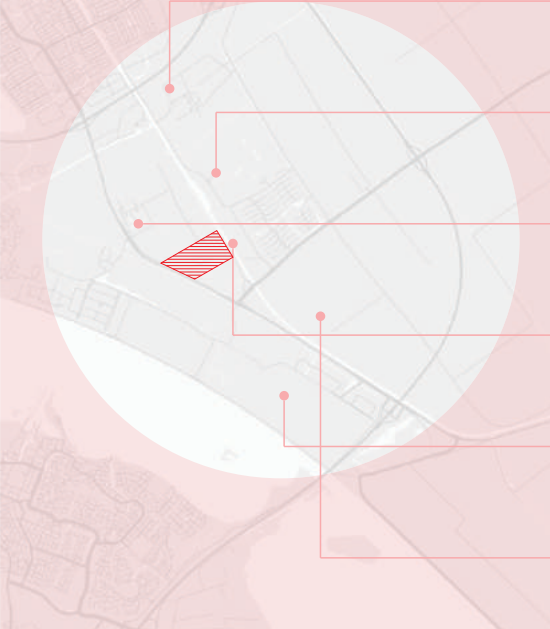
IND OF ACTIVITIES DO YOU ENJOY MOST IN YOUR FREE TIME?

WHICH MEANS OF TRANSPORT DO YOU USE MOST INSIDE ALMERE?

WHETHER HEARD ABOUT LAND ART/ LANDSCAPE PARKS IN ALMERE?

DOES THE MUNICIPALITY INVEST ENOUGH IN LEISURE/ CULTURAL ACTIVITIES?

OBSERVATIONS AROUND THE SITE



FUN! EAT! FAMILY TIME PANCAKE RESTAURANT

WINE & DINE GOLF! TOURNAMENTS GOLF CLUB

RESTAURANT ANIMALS PLAYING SPACE PLAYGROUNDS KEMPHAAN

WALK BIKE ENJOY NATURE BRAAMBERGEN

WALK SERENITY MUSEUMBOS

WALK PICNIC WEDDING! THE GREEN CATHEDRAL

OBSERVATIONS AROUND ALMERE



SPORT FOOTBALL CLUB

YOUNG GROUP CITY MALL

BIKING GROUP LAKE

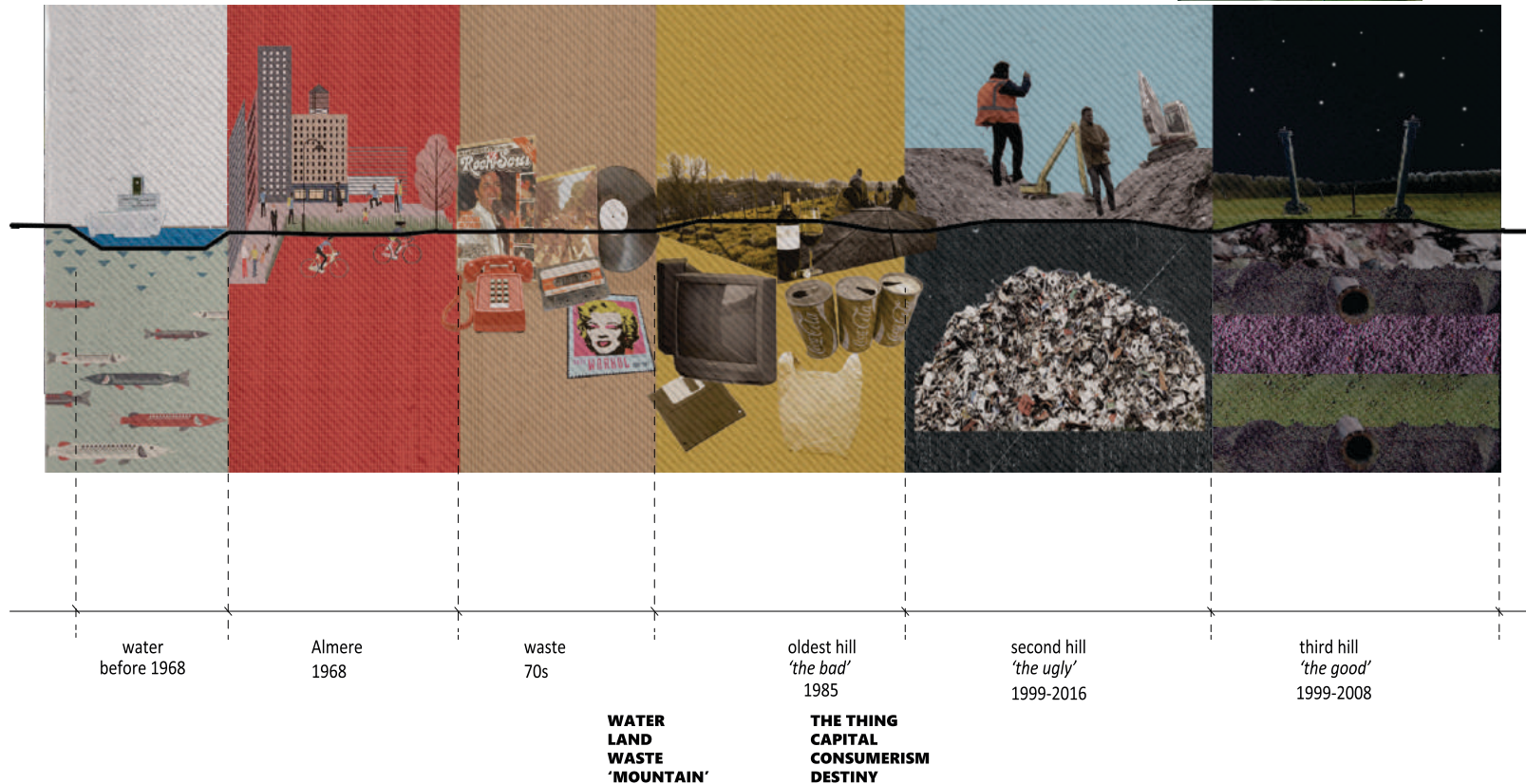
FAMILY KROMSLOOTPARK

SILENT RESIDENCE

EMPTY HAVEN

3.6 timeline x-ray through braambergen

ARCHEOLOGICAL TRASH



3.7 two or three things we know about braambergen

20 years 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 actual qualities respectively

The Ugly

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

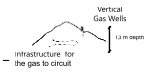
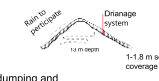
the north east hill, is still in its process to fully be "done", so there is still some naughty trash taste among it, such as, the muddy ground, grass has not yet find its ground to lay all over it and the atlas of bad odor is hard to forget. **But who knows, the ugly duckling can become a beautiful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

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 dugged 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 aggressive mole family have digged all over the hill and the holes dramatically have extended vertically

The Bad

[1985 House Hold Waste Built by previous technique for making 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

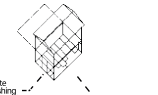
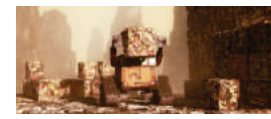


...but... Gas of a quality not worthy of energetic utilization

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 of creating nice environments, but specifically emphasising the existing structures, adding new layers, avoiding pathetic efforts to find or create beauty



When thinking about my long term strategy I have also tried to understand the site itself, what it is made from, and which specific potentials it offers. The things I have come to appreciate most are fertility of the ground and the topography of the site. The site itself is a kind of land art, since it is made by men, shaped and possesses specific formal qualities which are unlike any other landscape.

A black and white close-up portrait of Hannah Arendt, looking slightly to the right of the camera with a thoughtful expression. Her hair is styled in a classic, wavy, short cut.

PUBLIC REALM
OBJECTIVITY
ACTION
SELF- EXPRESSION

HANNAH ARENDT

All the above mentioned stories of how I got to know Almere, have led me to imagine a certain kind of intervention in Braambergen. I have from the start, imagined a place with as less predetermination as possible. This led me to sources I've used for my thesis- Arendt and Fujimoto. I was drawn by how Hannah Arendt wrote about publicness, and its crucial role in one's life. She describes the public realm as one in which a human can best express himself, for he is surrounded by others, and exposed to a kind of objectivity he cannot experience in the private realm. It detaches us from the intimacy of our homes and faces us with different perspectives and points of view. In order for individuality, self- expression and self- realization to be fulfilled a person needs to act within the public realm. Furthermore, Arendt advocates that publicness is a situation in which people are brought to act. A genuine public space is an objective and an open one, according to her. A space in which people feel gathered and incited to act- in order to express themselves within a group. THE PRESENCE OF OTHERS ASSURES US OF THE REALITY OF THE WORLD AND OURSELVES. AN UNBURDENED REALM IN WHICH PEOPLE CAN CONNECT AND REALIZE THEIR UNIQUENESS AND IDENTITY. OBJECTIVITY AND TOGETHERNESS UNOBTAINABLE IN THE PRIVATE REALM. NO PRESUMPTIONS IN ORDER FOR THE PUBLIC SELF TO BE REALIZED. IT IS A SPACE WHICH PROVOKES ACTION.

GRID

DIAGRAM

UNCERTAINTY

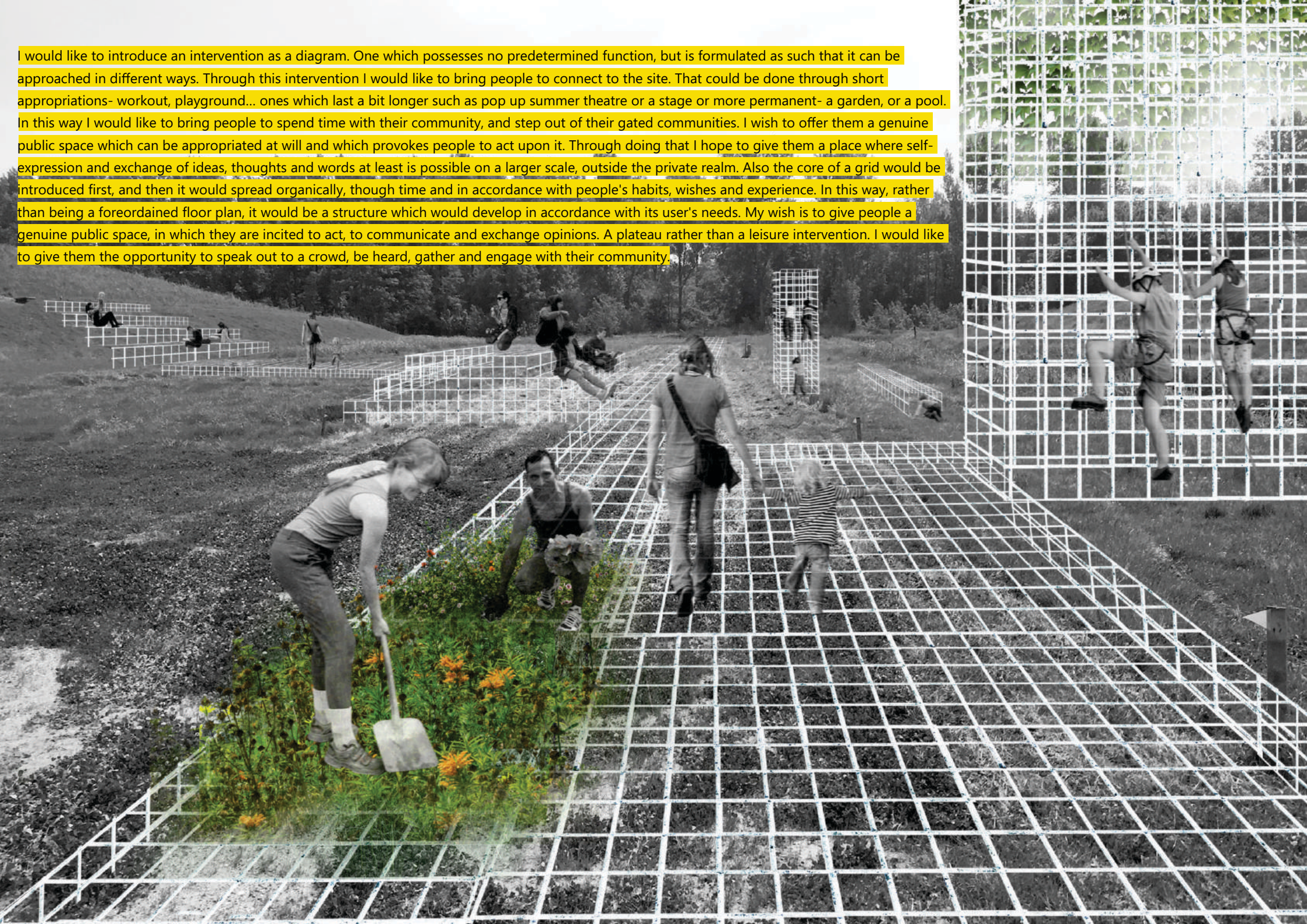
APPROPRIATION



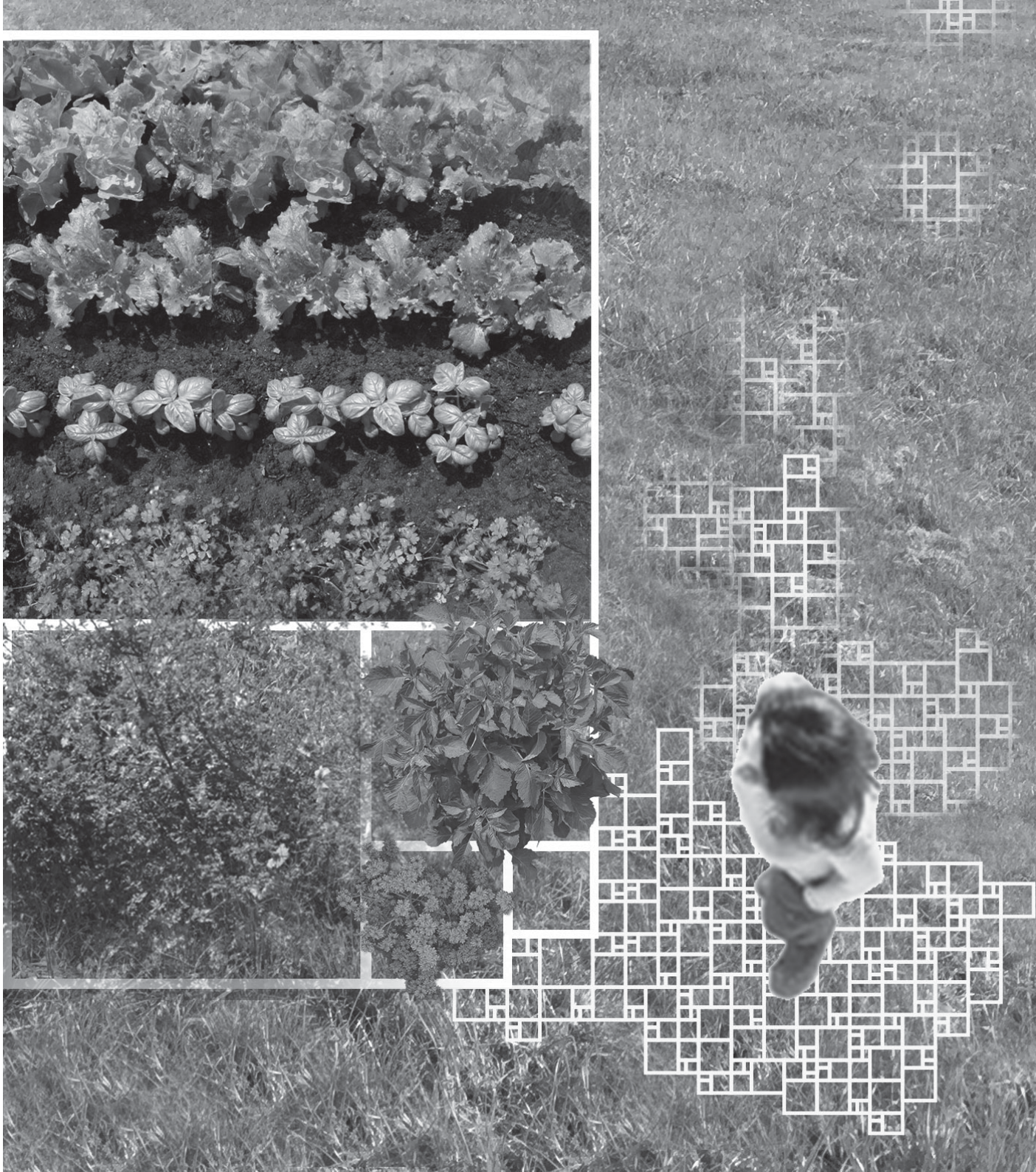
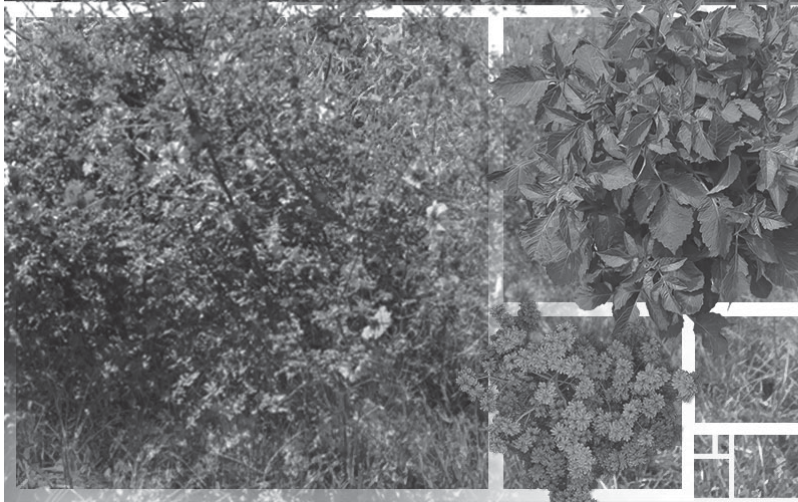
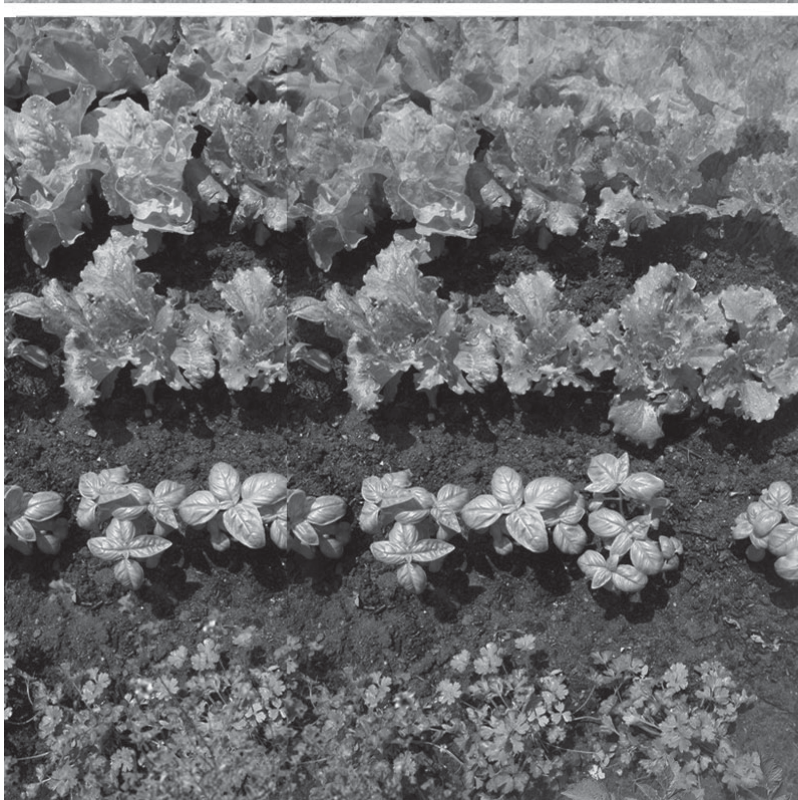
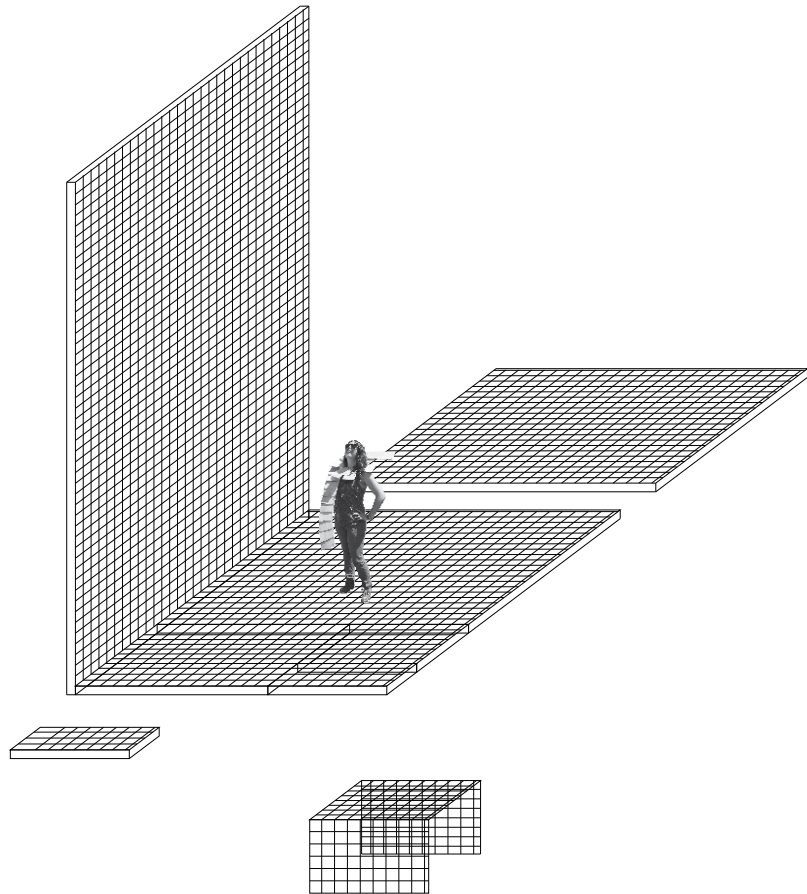
SOU FUJIMOTO

Fujimoto rejects any stigma on how architecture should be functionally divided. He speaks of a grid, a primordial quality of architectural formations which would be easily readable for everyone and open for interpretation. Infinite possibilities of interpretation. A schematization to an archetypical level can provoke action. A diagram which is present but vague in its intention can incite its users to explore it and discover its possible purpose. He faces us with the idea of an archetypical architecture, which users can appropriate in any way they see fit and thus give these elements new values while using them. This is visible in his projects House N and House NA, which are diagrams which frame people's experiences while they use them. At the same time they provoke their tenants to express themselves through never ending exploration of the architectural formation's elements.

I would like to introduce an intervention as a diagram. One which possesses no predetermined function, but is formulated as such that it can be approached in different ways. Through this intervention I would like to bring people to connect to the site. That could be done through short appropriations- workout, playground... ones which last a bit longer such as pop up summer theatre or a stage or more permanent- a garden, or a pool. In this way I would like to bring people to spend time with their community, and step out of their gated communities. I wish to offer them a genuine public space which can be appropriated at will and which provokes people to act upon it. Through doing that I hope to give them a place where self-expression and exchange of ideas, thoughts and words at least is possible on a larger scale, outside the private realm. Also the core of a grid would be introduced first, and then it would spread organically, though time and in accordance with people's habits, wishes and experience. In this way, rather than being a foreordained floor plan, it would be a structure which would develop in accordance with its user's needs. My wish is to give people a genuine public space, in which they are incited to act, to communicate and exchange opinions. A plateau rather than a leisure intervention. I would like to give them the opportunity to speak out to a crowd, be heard, gather and engage with their community.



It should, however, hold some rules for its development, in order to prevent it from becoming a randomly collected assembly of structures. Therefore, I imagined it to be structured honoring some mathematical formula (here I have presented the golden ratio) which would enable its raster to vary in density. Besides that, such formulation would also determine its spatial disposition and proportions to a certain extent. Through this I would like to give some guidelines for formulating the grid, but still leave most of the decision making to be made by the stakeholders.





Once I've walked around
this strange place.
A place of memories,
leftover lives,
pieces of everyday.

An earthly cell
of dead lowers,
and so many wounded things.

Broken wood, humming the
stories it once
witnessed.
It's hard to hear- fantasy or
horror.
Laughter, shouting, heartbreak
and sorrow.

A monument to civilization
made of leftovers.
What brought them here?
I couldn't tell.
But I heard them moan
about their past lives
and the glow they once
possessed.

About the Lolitas and mothers
and teachers and thieves.
All the hands which once ca-
ressed them,
and those who brought them
here.
I could almost picture it-
a mountain of waste
in a valley of lowers.

Rejoiced to be alive again.
I see a man resting on a long
table.
A colorful table
in a green valley.

A gathering place
made of residual pieces
of gardens, o ces, shattered
homes piercing the landscape.

Blue, white, red
and all the colors of the wood
in an assemblage.
Pieces of past wholes,
put together to create
a gathering place.

And as I get captivated
By the rhythm of the cold.
And the warm stripes of colors.
Which change before my eyes,
I see a man reading a book.

In the middle
Of a green valley
illed with lowers and bees,
this jolly jumble of colorfulness
gave the people a place
to be enchanted.

Cam Liu
Mila Tesic
Weini Lu

THE TABLE

Concerning the intervention my group and me did, I am quite proud of the way it turned out. Moreover, I am even more proud of the way we have worked together as a group and managed to overcome all the difficulties which appeared. Putting all these facts aside, I am very satisfied with how the table worked on the day of the event. People really “embraced” it and appropriated it in different ways. It transformed an valley in a deserted wasteland into a gathering place for people to enjoy. And that is everything we could have hoped for.



