

# HOW DO YOU LAND- SCAPE?

# MICHIEL RIEDIJK



Photograph: Jeroen Musch  
Neutelings Riedijk - Sphinx Housing, Huizen (1996-2003)  
Source: <http://www.neutelings-riedijk.com>

Michiel Riedijk is an architect graduated from TU Delft and returned to the faculty as a Professor of Architecture in 2007. He co-founded Neutelings Riedijk Architects with Willem Jan Neutelings with whom he won the BNA Cubus 2010, the highest award of the Royal Institute of Dutch Architects.

Neutelings Riedijk Architects' rich built work is often described as sculptural, which always implies a intense relation of object and landscape. As proud craftsmen, the architects would rather not construct smooth buildings but haptic, 'storakable' ones, that are bound to the specific place (Riedijk, 2012). This individual approach to each site is strikingly evident their diverse work like the Housing "The Sphinxes" in the Gooimeer (1996-2003), the Shipping and Transport College in Rotterdam (2001 -2006), the Tax Office in Apeldoorn (2001-2007), the Institute for Sound and Vision in Hilversum (1999-2006), or the Museum Aan de Stroom MAS in Antwerp (2000-2010). To Riedijk each of their designs is a unique

response to the social quest for buildings with meaning and identity. At a time when the collective meaning of buildings can no longer be defined in a self evident manner, he wants each of their buildings to construct a new convention (Riedijk, 2012).

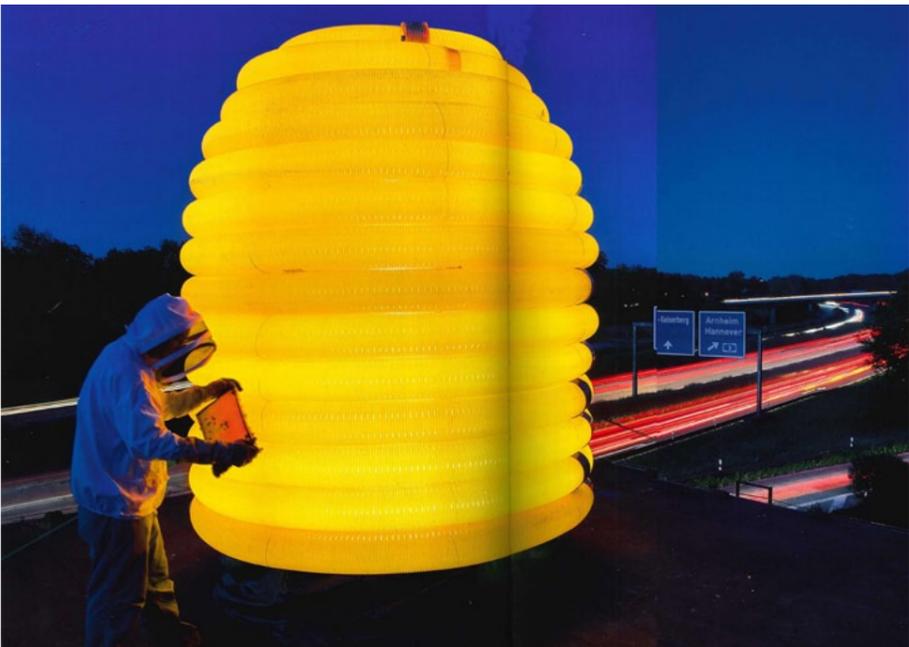
In his How do You Landscape?-lecture he will reflect on landscape infrastructures. Particularly he elaborates on the role that architects can play in the design of transportation infrastructures. Using the architectural notions of 'profile' and 'course' as a departure point he addresses the scales involved in the architecture of infrastructural works. The 'profile' is referring to the vertical section which is crucial in the local articulation of the site, the 'course' refers to the horizontal expression in terms of three-dimensional structures and patterns articulating landscape as a whole. From this view landscape infrastructures themselves organize the interaction between the realms of architecture, urban design and landscape architecture.

# 11.10 15H00

# BK. 01.WEST. 550

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# MARKUS AMBACH



Photograph: Thomas Pflaum (MAP 2010 p.92)  
Finger: Honig von der Pumpstation, Kulturhauptstadt RUHR.2010, Autobahnkreuz Kaiserberg, Duisburg, 2010  
Image and Text Sources: MAP Markus Ambach Projekte, B1|A40: Die Schönheit der grossen Strasse: The beauty of the grand road Berlin (Jovis) 2010 ISBN 978-3-86859-077-7

Markus Ambach is an artist, curator and gardener with a focus on nature in the urban context and art in public urban space. With his platform Markus Ambach Projekte (MAP) in Düsseldorf he develops projects of artistic intervention in public space, galleries, museums or fine art societies. He also explores uncommon places like infrastructural spaces, or zoos for artistic interventions and welcomes manifestations of popular culture into the art world. The projects are generated contextually at specific sites in a direct dialogue between artists, theorists, architects, planners, local protagonists and other actors of society. Markus Ambach reflects on Landscape, Nature & Culture in his work "B1|A40 The beauty of the grand road". Along the motorway A40 between Duisburg and Dortmund an unconventional urban zone has generated itself; the Ruhr Area; with it's 5 Million inhabitants it is the largest metropolis in the watershed of the Rhine. The merging of the Ruhr

cities, with large scale urban plans of IBA and Emscher Park, will transform this infrastructural zone into a urban centre. The former Bundesstrasse B1, today motorway A40, cuts right through cities of this urban agglomeration and crosses the formerly most productive industrial landscape of Europe. Along this transportation infrastructure MAP explored the urban landscape with artists, planners and local residents. The results were shown in an exhibition within the framework of the European Capital of Culture Ruhr.2010 and documented in a book. As J.B. Jackson writes in 'The beauty of the grand road': "We have learned that landscape can be designed from scratch, that it can grow old and fall into decay. We have ceased to think of landscape as remote from daily lives, and indeed we now believe that to be part of a landscape, ... is an essential precondition of our geing-in-the-world." (p. 36)

# 11.10 16H00

# BK. 01.WEST. 550

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# WILFRIED VAN WINDEN



Photographers: Piet Rook and Rob Nagelkerke  
Text translated from Source: Wim Nijenhuis and Wilfried van Winden, De diabolische snelweg: Over de traditie van de mooie weg in het Nederlandse landschap en het verlangen naar de schitterende snelweg in de grote stad. Rotterdam (010) 2007

Wilfried van Winden is an architect graduated from TU Delft. He founded Molenaar & Van Winden Architects in 1984 and WAM Architects in 2009. He was the architect of the astonishing Intel Hotel Zaandam (2006-2010), which looks like a piling up of almost 70 traditional houses in 4 shades of green and one blue. The most prominent of the stacked houses is referring to Claude Monet's Painting "The Blue House in Zaandam" 1871. The 40-metres high cubic tower is an important part of Soesters-Van Eldonks masterplan "Inverdán" to reinstall a comfortable atmosphere in the heart of Zaandam. It represents what Van Winden calls Fusion Architecture, an inventive way of connecting present and past, tradition with innovation and high and low culture. As an architect Van Winden is interested into creating scenic environments that welcomes people, he is not afraid of delightful play with rules of both craftsmanship and modernity.

Together with Wim Nijenhuis Van Winden authored a book addressing the aesthetic design tradition of the most used public infrastructure of the Netherlands - the Snelweg (Motorway). In 'De diabolische snelweg' they documented masterpieces of Dutch

motorway design and present the aesthetic principles of road design. They elaborated on principles of Autobahn and Parkway and connect them to modern art from 'Futurism' to 'Die Gute Form'. If we could appreciate those infrastructures as landscapes, they asked, could we imagine "a Claude Lorrain of A 13" or "a Jacob van Ruisdael of A 58"? (p.9). Their description of the 'tectonic' and the 'ornament' of the motorway are thoroughly related to landscape in different scales. The 'tectonic' is the inscribed movement in the landscape, the 'tracé'. It's form is born out of a wrestling of the creative spirit of the design with all its adversaries like matter, site, politics, environment, laws, budgets and the fatalities of decision-making. The 'ornament' is most prominently represented by the landscape plan, that acts like a dress to the 'tectonic' body, gradings and plantings control views and generate visibilities on several scales. The beautiful motorway is civil engineering inspired by art, it's true modern spirit combines form and time in a composition comparable to film, architecture or choreography.

11.10  
17H00

BK. 01.WEST. 550