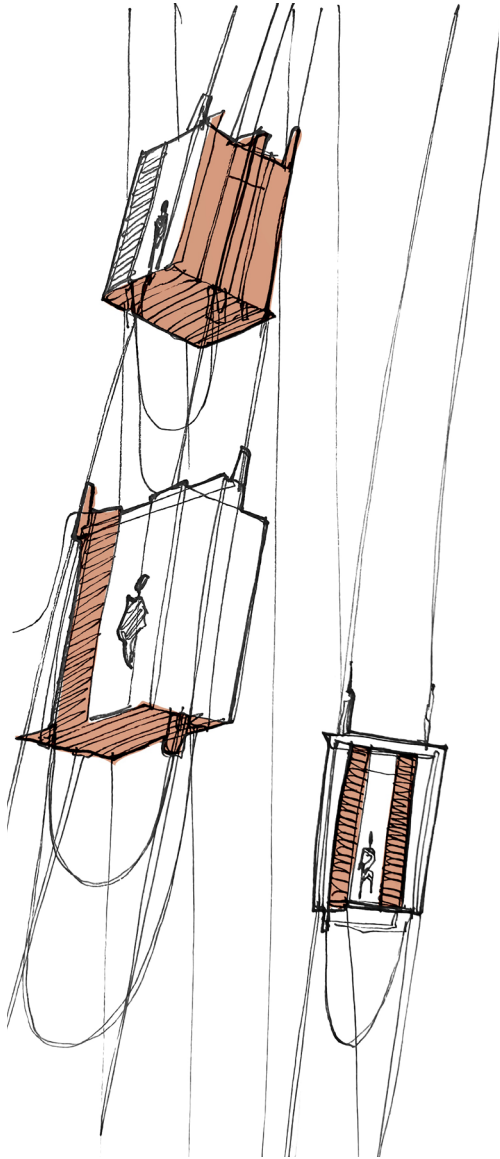


AnArchi is proud to present to you the twenty-first issue of Archiprint:

HOW HIGH?

Archiprint is the journal of AnArchi, study association for architecture and urbanism at Eindhoven University of Technology. Archiprint explores the current architectural and urban polemic and strives to contribute to this debate.





Marija Bolšakova, Marta Smodlaka & Maxim Strelet

EDITORIAL

Dear Reader,

Which words can capture that strange, elusive, yet ever-present feeling that we have when we look up on a cloudy day in Tokyo, New York or Hong Kong? When no rooftops are visible beyond the clouds and city dust, and the height seems infinite? Is it admiration, or a sense of smallness that extends into the third plane? As we climb a skyscraper, the foundation beneath us disappears and height becomes an abstraction – detached from physical experience. The height no longer feels real; it has to be constantly acknowledged. The people on the street become unrecognizable, losing their faces, names and individuality. They become a crowd, a movement without identity.

A similar feeling comes from the overwhelming infrastructures that support these tall cities. Navigating

the contemporary urban environment, we see the city more than we feel it. Elevators, staircases, corridors and endless rows of identical rooms become so routine that their architectural presence dissolves into pure functionality – an idea explored by Rem Koolhaas in *The Generic City*. People who live in such an environment for a long time tend to take this framework for granted and rarely question it. Dissatisfaction is expressed on an individual level, but it is often superficial, reduced to minor inconveniences: the frustration of waiting for the lift in the morning, the loss of daylight due to a neighbouring tower. But the negative aspects of living in tall cities accumulate. Over time, they shape the experiences of those who live in the towers and those who live in their shadows in the city below.

The skyscraper was seen as the future of urban living, a solution to urbanization through efficiency. Rising above the chaos of the streets, it promised a modern way of living. Le Corbusier called it a 'machine for living' – architecture designed to serve humanity through functionality and order. In reality, this machine has confined people to isolated, sterile spaces. It leaves no room for spontaneity. It is a reduction; a distortion of what people want and need in a home. The innate human instinct is to be close to nature and to others, to feel grounded and secure.

This is something that the great 'vertical' cannot provide. Skyscrapers were supposed to bring progress, but instead they have fragmented urban life. The classic experience of a city – encounters on shady benches, neighbours chatting, a collective sense of place – has been undermined by a model that prioritizes profit and efficiency over human connection.

These reflections rarely interrupt the routines of daily life, in responding to the sense of smallness as we navigate rigid grids and concrete labyrinths. To spark a conversation, the contributions in *Archiprint 21* articulate this free-flowing desire for critical interpretation, for visions and hopes for a better future, and for a holistic identity – one shaped by the tall architecture that surrounds us. This issue brings together the perspectives of writers from diverse cultural backgrounds to form a unique collection: an outward-looking reflection on how we might reimagine and build upon the past. The title of this issue, *How High?*, raises an open-ended question – one that will be shaped by interpretation and ultimately answered by you, the reader of *Archiprint 21*.



Eurostaete

Prefab element facade with low-noise ventilation

Residential tower Eurostaete in Eindhoven is already literally rising above its surroundings. The tower is still under construction. The Stadionkwartier, of which Eurostaete is a part, forms the link between the lively city center with the Philips Stadium and the trendy Strijp-S district.

This tower is a design by diederendirrix architects.

Prefab construction, low-noise ventilation and element facades give shape to the tower and the two low-rise volumes containing 479 apartments and a commercial base. Fabricator TGM is realizing the facade with the ElementFaçade 7 curtain wall system and MasterLine 8 window system.

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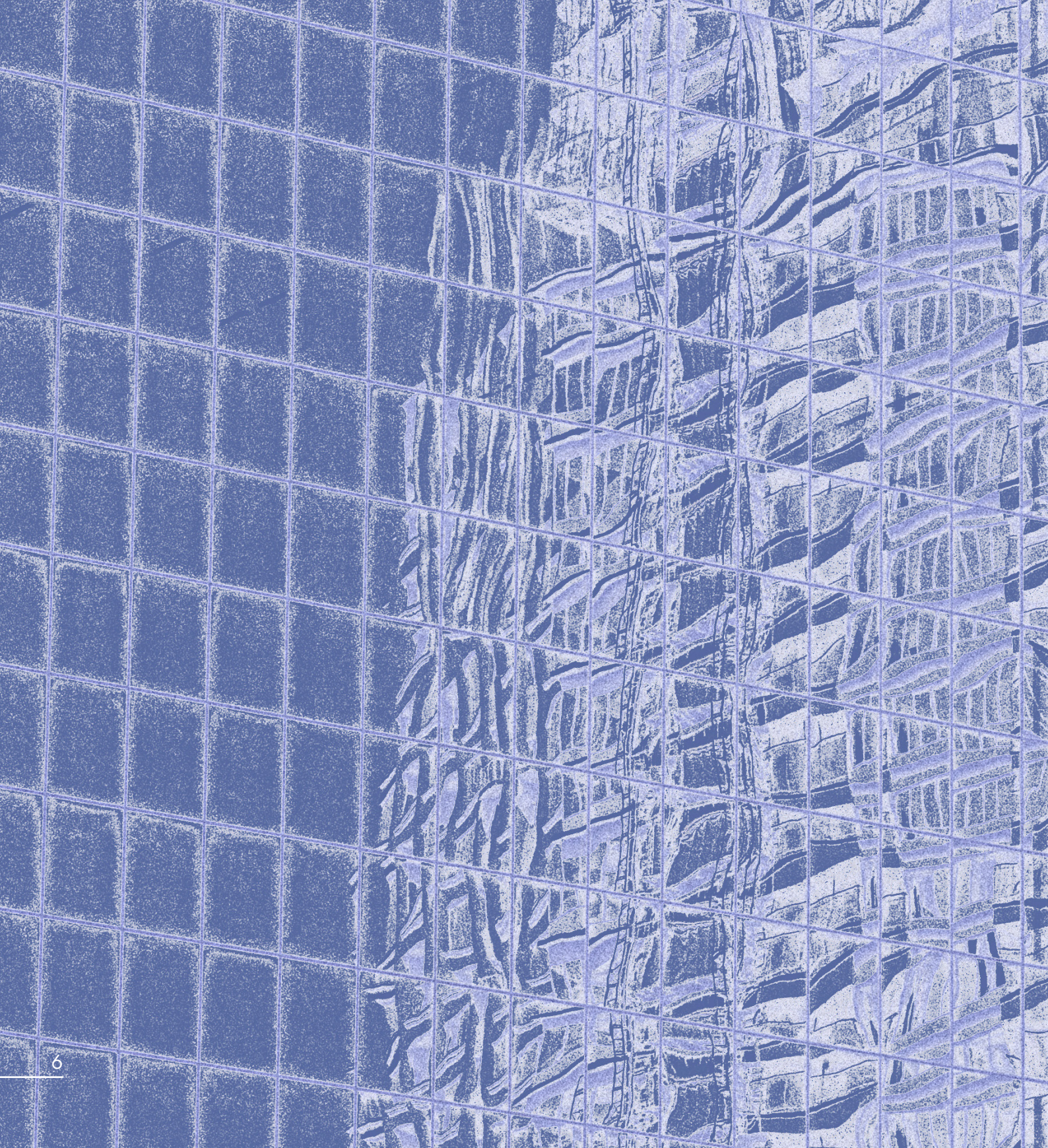
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COLLISION OF HIGH AND LOW

Hollow steps are grinning at the end of the
stairway -
shall you allow the past resolve upon your
presence in the nigh moment?
Confused, and desolate -
the space chose brand new stones to
build upon a hopeless night...
When all else fails and crumbles due to
carried by wind tears, and the blowing
kiss of leisure spell frowns to meet -
the river in flow, on and on till the World's
edge shall rise with the Sun deep beneath
the sea.
Obsession upon the change of scenery -
spawn of a wicked, wishful and wise mind
to escape the blue sky -
dominion of a clouded dress worn by the
boundary of Home...

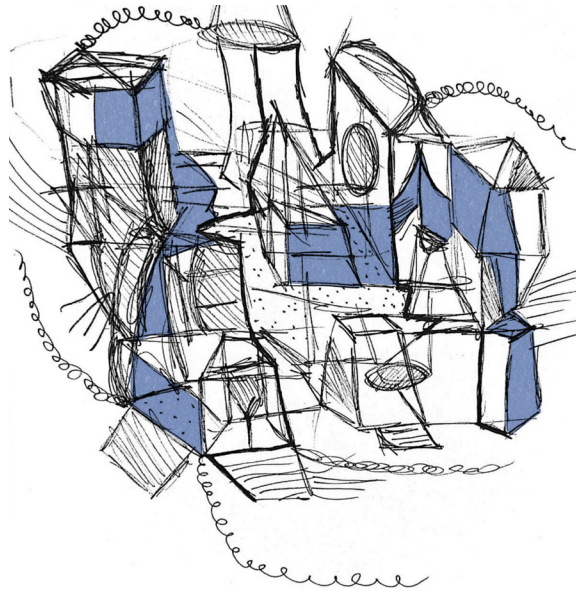
Sea with aisles painted cyan and red of
young awakening -
coral sand.

Stardom seen, life spent in the mere
beaconing of ashes.
Material pieces fell down like the summer
rain upon peoples' hour...
Racing blade, shivering upon glossy
frames -
marking the start and the end of a
craftsmanship journey.

Risking it all, hammer set free of hand's
grip -
Sun setting on west, rising again to make
it on time for the eastern feast...
Melting the iron shell down, every nail
dancing around -
lost children of the burning blaze machine
howling loud and loud.
Taken the world, sailor who brought -
stranded ship from atop, docked and
concealed of Art,
the meaning to fly.

Chaos sheltered in the hour of dawn,
motion covering it all in the circling
emphasis of a lonesome tree passing by
the sea -
in time of need and hour of grief, the soul
will perish and stay reborn on the soil of
the forgotten limping dream.
Healer of souls, hear the call and plea for
help -
it is the right time to comprehend, forests
are gone -
perished, left alone in the paintings of a
romantique epoque.

The mystery, the sheltered bliss provided
only at the moment of the unforgettable
emotion -
mojo beneath the Moon and her ivory line
of walking across the pine we all adore -
cosmic bonding for a soul.
Alone and deprived of a household, tower
like the rain falls down, disdain...
Comprehension for the place of stars, for
those wondering what will come in the
mere beaconing of the future hour.
Living by the vanishing desire to be known
and understood, water is leaving the
pathway clear -
trace to be followed, the change of canvas
lining...
Roadside palace, standing above it all -
elevated desire.



Good to pet the sky beneath the crawling
Moon, such a vivid glimpse to set a boon -
boiled skin and a ravaged dream, in the
hallucinating rendezvous with fate.
Everything keeps on falling apart, animals
riding on their masters' backs -
high looking fellas, remnants of the
dominion we once sought and strove to
achieve above the rainy clouds...

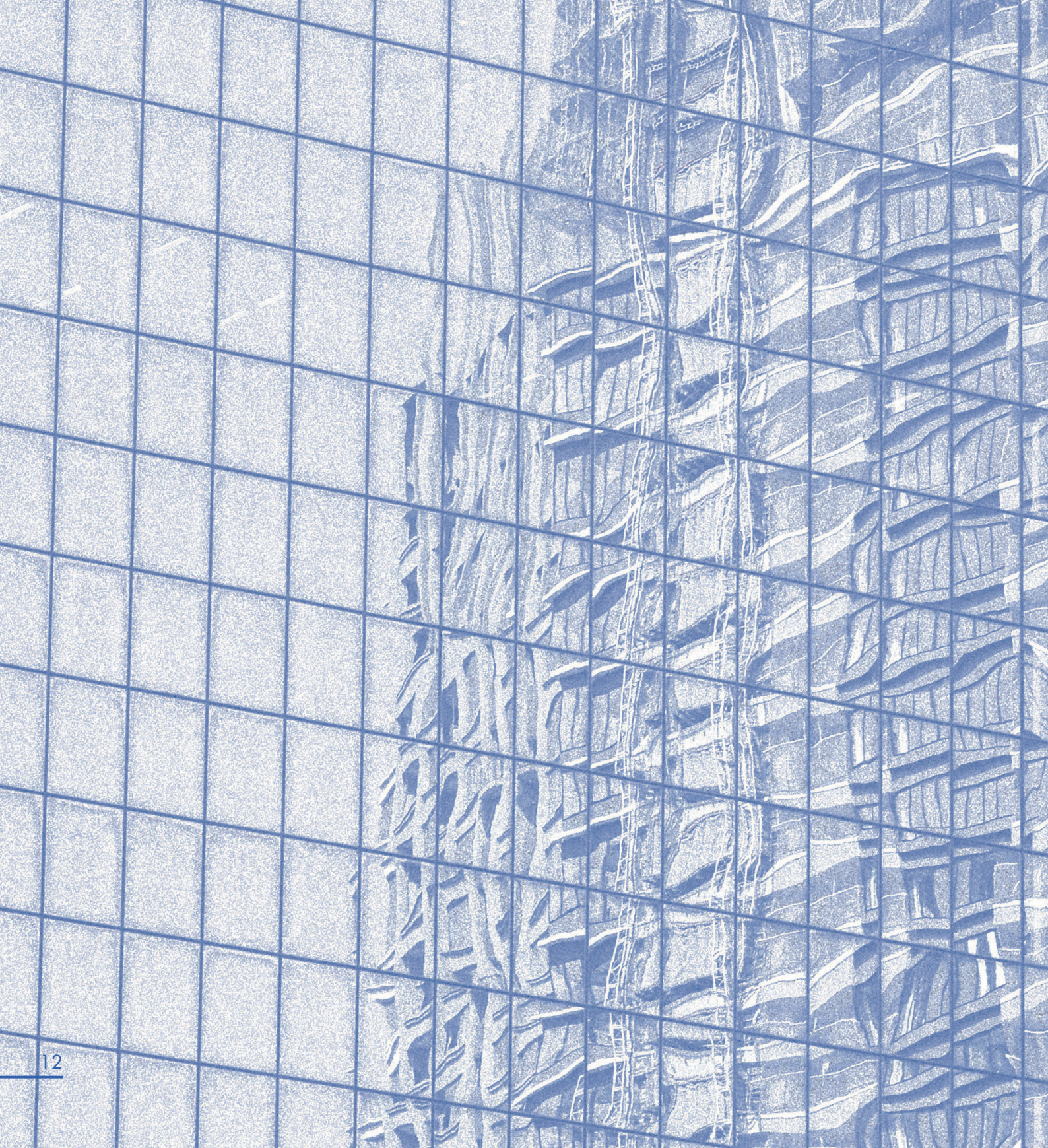
Thunder, mother of love -
cried in honour of the happy hour, reading
out loud the manuscript, rise and fall of
human's kingdom.
Life is the perfume of the walls that
sheltered saddened faces once -
it is the mysterious boat that brought new
waves of knowledge on its deck.
Flowers, blooming trees and their little
children rising from the graves -
underground palaces of a grand ocean
that once was.
Once sought vision upon the finishing of
the temple's peak -
never returning, bringing worrisome cloak
to be worn by the scene and the hand -
slowly taking a break, from all the
suffering that has been already made.
Enough to appease the gods rising over
us, until the new day will arise -
with brand new orders laying abed with
the night...
Limestone head questioning the closest
time, when shall it be fed?
New command arriving, past desolate era
reborn with newly acquainted appetite.
Shelter now, run back to your tents and
the wicked sprawl of the wondering,
wondering end -
emptiness of a pond, reflection of its
grandiose cement...

Meticulous weeping of the hanging arm,
golden throne cracked at the sound of the
age in passing -
pearls dispersed,
dressed and noticed,
taken away to the end of the world,
introduced to new friends from above...
Within the abandoned harbor of feasts
and false promises, the mist is the only
one left -
taking care of the rotten wooden carcass
and the tall strongholds that rose from
water,
not meeting the sky's end.

For an eternal stream of knowledge and curiosity, a limping window will always bring the truth at the hour of calling. Call from the Sun and her wandering friend, a cloud set astray by the unpredicted desire of the mortal's hand - trend for rising higher and higher...

"The bell is placed so high that children would not be able to hear and tell when their deserved break finally came, the light is so far spread that darkness seems brighter to comprehend the surroundings and their effect, the sweet taste of the morning breeze is turned into a mushy paste by the shattering wind from all sides of the plate". That is what the book of future whispered to the orchestra's conductor. Yet, the symphonies did not care to change, grooming beasts on their four wheels still unraveled the land and dug a seemingly endless tunnel to pose their fortifications at bay, showcasing the glimpse of the final product in a square formwork that once was only a sand play...





Dena Khaksar & Marta Smoldaka

HIGH-RISE: ARCHITECTURE OR AN ENVELOPE FOR TECHNOLOGY?

Multiplying by the algorithm of technology

Abstract

Today's high-rises, especially residential ones, are primarily designed to maximize efficiency, accommodate technology and house as many people as possible. They meet basic needs but offer little beyond that. This functionalist approach mirrors MVRDV's Pig City project, in which pigs – once symbols of rural prosperity – were placed into vertical farms when land became scarce.¹ Similarly, modern skyscrapers reduce human habitation to a numerical equation, piling people into towers that meet basic needs. The spaces are practical but sterile, reducing life to that of a pig. In this allegory, the thin line that separates human life from animal life is the freedom of human beings to leave – but to go where? To yet another 'human city'? What qualities of human habitation are missing today? Can technology and science rationalize these as well?

Introduction

Although high-rises are often considered products of modernity, vertical structures have existed throughout history and have always fascinated humanity, symbolizing ambition, innovation and the desire to reach for the sky, or reflecting the cultural, technological and economic aspirations of their time. From the ziggurat – a tower symbolizing a connection between heaven and earth for spiritual or ceremonial purposes – to the medieval European defence towers and the broadcasting minarets of mosques, they have been built vertically to serve different purposes. A century ago, breakthrough technologies revolutionized architecture with taller structures and simplified construction processes.³ Today's high-rise, as a product of modern architecture, serves philanthropy, liberalism and

human progress on the one hand, and a functional, rational and scientific approach on the other.⁴

Functionalism, primarily a Marxist concept, sought to reduce architecture to its 'measurable aspects'.

'Everything in the world is a product of formula function times economy. All art is composition and therefore unfunctional.'⁵

However, Colin Rowe's theories in Collage City argue that modernist functionalism denies the complexity, diversity and historical layering of cities. Rowe introduces the idea of the collage city, which acknowledges the incomplete, piecemeal and layered nature of the urban environment and focuses on flexibility and adaptability, as opposed to the 'ideal city' rooted in totalizing designs such as those of Le Corbusier. In 1935, Gropius, wrote:

'Rationalisation, which many imagine to be the cardinal principle of New Architecture, is only its purifying agent . . . the aesthetic satisfaction of the human soul is just as important as the material.'⁶

Premise 1: Complexity, Diversity and Meaning

In a context where space has become a commodity, the quantitative aspects

of design overshadow the qualitative ones. Rowe and Koetter (1984) argue that modern cities are in danger of becoming simplistic functional entities rather than environments that foster depth and meaning.⁷ The challenge is to 'humanize' this 'human city': to transform it from a mere apparatus for living into a place that resonates with human experience. If we compare the human and pig perspectives, we see that humans yearn for the qualitative rather than the quantitative, searching for depth. Without this, they feel alienated from their environment. In Collage City, Rowe and Koetter argue that Disneyland is a machine for the mass production of euphoria, devoid of layered meaning. It simply exists. It leaves visitors with no questions or speculations; they do not ask why Mickey Mouse's house is shaped like a mouse.

If we extend this comparison to contemporary architecture, we might ask: Is it any different for visitors entering a skyscraper? Much like Disneyland is a machine for euphoria, the skyscraper is a machine for living. It evokes nothing. The inhabitant is reduced to the level of a pig, provided only with absolute and primitive solutions for living. This vague simplicity and repetitive design stem from a lack of complexity and meaning. Aldo Rossi saw complexity as a dynamic and continuous interplay between the fixed structures



of a city and its evolving social, political and economic conditions.⁸ These aspects of complexity are rarely found in modern skyscrapers. Today's high-rises prioritize efficiency and aesthetics over layering and adaptability. In contrast, repurposed industrial buildings, such as the Tate Modern in London, demonstrate complexity by evolving with cultural and economic shifts, embracing new roles while preserving their original structure.

Today, complexity is often ascribed to buildings with an intriguing façade or form, frequently realized through parametric design. However, without meaning, these forms become sterile and vague, serving only to inspire awe – much like Disneyland. This lack of layered meaning contributes to the erosion of symbolism in contemporary architecture. Robert Venturi argued that 'It is when you see the buildings as symbols in space, not forms in space, that the landscape takes on quality and meaning'.⁹ Today, most high-rise buildings convey only the symbols of power or habitation. The vague, simplistic nature of contemporary design has led to the decline of deeper symbolism. Yet this simplicity, when combined with technology, can serve as a powerful tool for humanizing the skyscraper, demonstrating that meaningful complexity need not be sacrificed for progress.

Premise 2: Returning to Nature

Beyond complexity and meaning, nature is the origin of civilization. Throughout different periods, there has been a return to the fundamental concepts of primitive shelter through nature, as seen in the sketches of Laugier and Filarete.¹⁰ While the primary purpose of creating shelter is to protect humans from environmental threats, its originality still reflects nature as something inherently present. In *Towards an Authentic Architecture*, Christian Norberg-Schulz defines concepts such as 'existence', 'mood' and 'identity' as fundamental to the relationship between humans and their environment. He states:

“ ‘A building, as an object on the ground, among the trees or hills, and under the sky has an unignoring relation to its environment. They “are in the world”, and the relationships implied constitute their identity. We could also say that they “have a world”, intending that the world of a thing consists in its relationship to other things.’ ”¹¹

However, talking about skyscrapers, does this connection work in the same way when, from a certain height, the relationship with nature is reduced to the sky? Key architectural concepts such as topology and morphology are examined primarily through a building's horizontal relationships with its surroundings, but how can these

qualities be extended vertically into the sky, where the material diversity of the earth gives way to nothing but air? While all the materials necessary for standard habitation have been assembled vertically, what about the external environment? Do artificial interventions such as green balconies or roof gardens compensate for the absence of the earth at higher levels?

The answer can only be found by asking people who have lived and grown up in such buildings, but one thing is certain: modern people still choose to spend their holidays in nature, despite having access to extensive facilities where they live. People still rent villas on the beach or in the mountains to relax for a while, children still enjoy watching random animals in their natural habitat or jumping through the waves of the sea, and finally, people are still buried in the earth where they came from. This suggests that, despite the presence of vertical human-made parks, the sense of lack of nature persists.

Furthermore, throughout history, different environmental necessities have shaped each type of building, and once a structure loses its connection to that context, vernacular designs with distinctive characteristics become less common. Today's skyscrapers largely follow a similar approach, whether in the centre of New York or in a historical,

underdeveloped city. While forms and facilities vary and continue to evolve alongside technological advancements, they still adhere to the same underlying principle: multiplying life vertically while neglecting the contextual qualities that distinguish one place from another.

The concept of multiplying life has always existed, whether vertically or horizontally, and all cities are the result of this repetition. But what makes one city different from another – something that a skyscraper, as a vertical counterpart, lacks? Why does a village in the Greek municipality of Karpathos, made up of houses built on the side of a mountain, look different from the houses floating over the water in Venice, despite their similar forms? If nature has shaped these differences, then how can the same sky everywhere influence a high-rise to be different from another under a different sky? Perhaps the concept of globalization comes from above, where the sky is the same colour everywhere!

Considering these factors, a clear answer regarding the effect of nature on higher levels of a building remains elusive. While there are many notable examples of skyscrapers that integrate their surroundings into the lower floors, the majority of the building, which constitutes the upper levels, still lacks a specific contextual approach.

Conclusion

In the past, the towering heights of skyscrapers were seen as symbols of human ambition and technological progress, reaching towards the divine and reflecting humanity's desire for something beyond itself. These historical high-rise structures are celebrated as monumental achievements of human civilization. However, today, the mere sight of skyscrapers evokes a sense of discomfort, even disgust. This shift in perception mirrors a broader societal change, a move away from admiration for scale and technology towards a demand for authenticity and meaning in our environment.

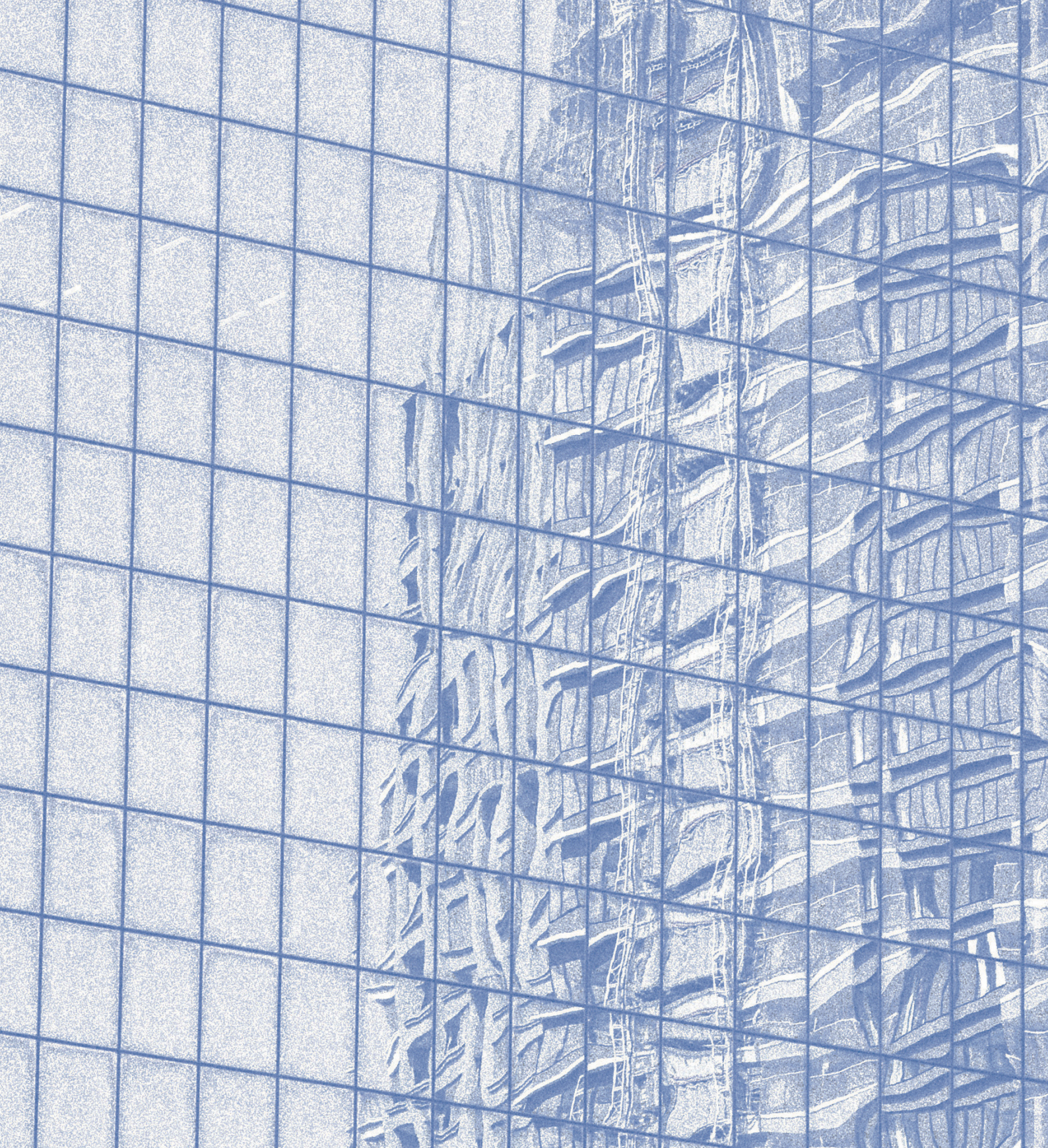
As we strive to live in a fast-paced and overly mechanized world, people's yearning for depth, connection, and identity has become more pronounced. The sterile and utilitarian designs of contemporary skyscrapers fail to address these deeper human needs.

The question now arises: Can skyscrapers regain a sense of purpose beyond their technological functionality? Or will they remain cold, impersonal structures, fit only for farm animals? To answer this, we must turn not only to engineers and technology, but to the human soul and mind itself. The true potential of these buildings may not lie in their ability to house humans but in their capacity to reconnect with

the values that once made high-rise buildings meaningful – values rooted in nature, history, culture and the complexity of human life. Without this, towers will continue to serve as nothing more than hollow envelopes, towering over us as a reflection of what human life has been reduced to.

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Daphne Beimans

HIGH-RISE CHANGING CITY

Connecting people and the city

Abstract

Cities are expanding and housing shortages are inevitable. Or are they? High-rise towers can offer a solution to the ever-growing population, but how will they change the city? And how can a city change existing high-rise typologies?

Eindhoven, the fastest-growing city in the Netherlands in economic terms, is expected to attract a significant number of new residents. By 2040, the population is expected to reach 300,000, meaning an increase of 61,000 people in the next fifteen years.¹ This equates to 36,000 new dwellings and a gross floor area of almost 3,800,000 m² – comparable to constructing 112 times the height of Lighthouse, currently the tallest building in Eindhoven.

This means that Eindhoven has to make room for 112 towers the size of Lighthouse. Will it demolish parts of the city to create a new high-rise district? Or will it distribute high-rise towers evenly throughout the city? Will its heritage be integrated into the new Eindhoven, or will the city adopt a completely new identity?

High-Rise Towers Changing Cities

Change in the identity of a city should be possible and is inevitable. As theorist on the relationship between architecture and the city Aldo Rossi described, a city is shaped by its architecture.² Architecture consists of urban artefacts that are more important than newly built structures because they have shaped the city over time and contribute to its historical richness. The form of the city is closely connected to its history, which gives it value, as opposed to its

functions, which can be lost over time. On another note, identity is not just about form; urban artefacts should be seen as works of art. These works of art reflect their time, place and form and express the culture of the city.

A project that illustrates the tension between a city's identity and new buildings is Le Mirail in Toulouse. Le Mirail was planned without considering Toulouse's identity and without reference to any existing form on the site. The similar, monolithic apartment blocks, which do not look much like works of art, are massive in height, with functions clearly separated in the plan, including the positioning of slow traffic above the roads for cars. The building blocks are based on the ideas of the CIAM regarding functionalism, rather than on integrating the city of Toulouse. Le Mirail is entirely disconnected from the city, both in terms of physical connection and in its identity and recognizability. The neighbourhood has never been invested in since it was built and is known for its safety issues.

A similar neighbourhood is the Bijlmermeer in Amsterdam, where mass housing in the form of high-rise buildings was constructed in times of housing shortage and where the same principles of functionalism were applied. The monolithic façades were completely disconnected from Amsterdam and

the high-rise buildings were not even connected to their own ground levels, so that people felt that they had no responsibility for the public space. As a result, the public space developed a bad reputation here, too. It was only when multiple blocks were demolished that the neighbourhood was able to revitalize and break free from its endlessly repetitive layout. The problems of lack of identity and responsibility were addressed by personalizing the inside and outside of the apartments and adding front doors on the ground floor.

Both neighbourhoods failed to create forms that could be seen as works of art; neither managed to build on existing forms; the monolithic façades proved incapable of providing the identity from which neighbourhoods can flourish.

The effect of high-rise buildings leading to a disconnected ground floor can be explained by Albert Pope's concept of the ladder structure.³ While it was originally referring to streets dividing the city, it can also refer to high-rise towers, where the phenomenon manifests as a form of spatial separation. These towers typically have a single vertical circulation core, such as a main staircase or lift shaft, which serves as the only means of moving upwards through the building. As the tower rises, this structure reinforces the separation between the upper levels and the street below. This isolated the

high-rise towers from the existing city. The private nature of this core contrasts sharply with the public, horizontal pathways found on the ground floor, such as pavements or open squares. The connection to street level is threatened and as a result, the ladder structure becomes a vertical barrier to the connection with street life.

“ This dynamic highlights the tension between verticality in architectural design and the traditionally horizontal, public aspects of urban space. Landmarks can be seen as unique characters, each contributing different qualities to the city's overall narrative.

A practical example of this concept is one of the new plans for Eindhoven, KnoopXL. KnoopXL is a huge development that will replace 200 residents with 15,000.⁴ In contrast to Eindhoven's current low-rise building stock, the new high-rise buildings of KnoopXL are not connected to the urban fabric at ground level in the same way.

The new buildings in the KnoopXL plan look generic and similar; Eindhoven should not repeat this mistake in the future. The new plans for International KnoopXL are not in keeping with Eindhoven's rich industrial history. In the nineteenth century, Philips established itself in Eindhoven, attracting many residents to the city and surrounding

villages. Other major companies such as DAF, ASML and VDL followed, leading to a population increase from 5,000 to the current figure, which is still growing. The plans aim to rebrand Eindhoven as a Brainport area and to connect the city internationally. At the same time, the plans aim to create an entirely new skyline for Eindhoven, overshadowing the historical low-rise buildings. To accommodate 75 times as many residents, high-rise buildings of more than 40 storeys are required, in stark contrast to the current three-storey terraced housing.

While the rebranding of Eindhoven's innovative character is in keeping with its history of innovation, the replacement of the characteristic low-rise and industrial buildings by high-rise towers risks erasing the history that has shaped the city. The creation of a new identity should not come at the cost of losing Eindhoven's origins, but should instead lead to a new skyline that is interwoven with the city's industrial past.

Therefore, the growth of the city should go hand in hand with the preservation of its recognizability and the factors that have shaped it. The current urban form should not be erased, but complemented by new buildings that are plausible as works of art.

If designed with Eindhoven's innovative and industrial identity in mind, the towers could change the city for the better. Looking at other parts of Eindhoven – such as the Campina terrain – sets a precedent for integrating the city's industrial heritage with residential towers in a way that allows the buildings to function as works of art. Both densification and Eindhoven's distinct identity are fundamental to this development. The city's recognizability is reinforced in multiple ways: first, by preserving monumental buildings and second, by incorporating low-rise structures alongside several high-rise towers. Maintaining its former industrial function and making this visible in the design as well as integrating low-rise buildings into the plan further enhance Eindhoven's recognizability and identity.

If not carefully designed, new high-rise towers can change the character of a city and erase its unique past. However, these towers embody a certain zeitgeist that could be interwoven with the city's qualities to ensure that high-rise development changes the urban fabric in a layered and additive way. Dividing a building into an Eindhoven layer and a Brainport layer, as proposed by the municipality, could be a step in the right direction. However, the impact of immense building heights should not be underestimated. And just as high-rise towers can change a city, so too can the

city's residents change high-rise towers – especially the people who live in the towers.

High-Rise Towers Changing Street-Life

Jan Gehl argues that the disconnection of residents from street life becomes prevalent from the sixth storey and above.⁵ Gehl studied the city through the eyes of the people, focusing on the senses and the scale to which cities should adhere. His aim was to emphasize the needs of the people using the city. He showed that from the sixth storey upwards, details of the street are no longer visible, people are no longer recognizable and contact becomes impossible, resulting in a diminished connection to street life at this height. Street life is site-specific and creates a certain atmosphere, which is either consciously or unconsciously interwoven with the dwellings. Examples of site-specific street life include car noise heard from balconies, views of green parks or people strolling by on a sunny day.

On the majority of storeys comprising future high-rise towers, the characteristic street life of the city will no longer play a part in the daily lives of its residents, resulting in a generic existence that could take place anywhere in the world. On the 37th floor, four walls enclose the space, with one large window offering a view

of similarly uniform towers – an urban skyline that could belong to New York, Singapore or Eindhoven. While the initial impression of this view can be striking, any connection to the dynamic and ever-changing street life is lost. Watching people stroll through a market, waving to your family from the balcony or listening to people chatting on terraces are unthinkable scenarios for those living high up in the inhumanly scaled tower. The connection to the city is lost and these residents no longer participate in its everyday life. The residents of these upper storeys are thus no longer part of the city, because the towers were never designed with the human scale in mind.

“ The residents of these upper storeys are thus no longer part of the city, because the towers were never designed with the human scale in mind.

Take, for example, the Bunker Toren in Eindhoven. While the base of the building houses a social function, namely a restaurant, a studio on the 32nd floor has no connection to this social base. A development that incorporates more connection is the LUX tower in Eindhoven. Its 7th floor is designated as a communal roof terrace, creating a shared space for the 13th-floor residents who have a direct visual and spatial relationship with it. However, apartments on the 18th floor, which lack a view of the terrace, remain

disconnected, and the public space ultimately remains private.

In recent decades, buildings have grown taller and larger while people have stayed the same size – small. The human scale should never be overlooked, as the human body and senses provide a crucial measure for designing a city at eye level, ensuring that people do not feel abandoned or overwhelmed by their surroundings, as Gehl argues. It is not only that those living on the upper storeys of towers can lose their connection to the street, but those on the street can also feel insignificant in relation to the overwhelming scale of the buildings.

A logical solution to maintaining a connection with the city would be to avoid building high-rise towers altogether and instead limit buildings to a maximum of six storeys, preserving the human scale, as outlined in Jan Gehl's theory. However, avoiding high-rise development would mean that the city would have to expand outwards as the population continues to grow. Can a city continue to grow indefinitely? Such a scenario would result in a landscape where no land is left untouched and people become disconnected from the city as its horizontal expansion dilutes its defining characteristics. At a certain point, high-rise towers will have to be introduced to increase urban density

while complementing the city's form. How can the human scale change the design of high-rise towers?

Changing High-Rise Towers

High-rise development does not necessarily bring negative change to a city, but maintaining a connection with the urban environment is essential. As designers, a key strategy is to integrate vibrant and visually appealing community spaces at higher levels, possibly every six storeys. This approach could contribute to the Plug-In City concept.

The Plug-In City is a city understood not as a two-dimensional space, but as a three-dimensional environment.⁶ The Plug-In City was an idea proposed by Archigram, a group of architects that presented radical concepts exploring the technologies and consumer culture

of the 1960s. Growth and change were important themes of the era, which they experimented with by envisioning a city that evolves in line with people's lifestyle. The city elevated the public space alongside the towers, allowing people to stay connected to street life at height, experiencing the quality of the city from above. This approach enhances the accessibility of the public space and maximizes land use, as the layering principle is applied not only to residential areas but also to public spaces.

Public spaces in other cities are already elevated and layered, in contrast to Eindhoven. In Stockholm, for example, the hilly terrain has led to the development of experimental walkways. Towers are connected by elevated walkways that cross over existing streets, connecting the public



space to the towers. In Stockholm there are already several levels of public space, whereas in Eindhoven such connections between towers have yet to be established. The same principle was used in Medellín, Colombia, where six escalators were installed to cover a height of 384 m. Each escalator leads to a different public space, all of them elevated. Although Eindhoven is not as hilly, the idea of walkways leading to elevated public spaces can still be integrated, as the existing elevated public spaces, as mentioned earlier, are mostly private.

Incorporating public space for both residents and visitors on multiple storeys in high-rise buildings is occasionally implemented, for example to create a rooftop bar in Eindhoven. The introduction of public spaces on multiple floors is merely one step further. In existing high-rise towers, there is no connection between residents and street life, nor between non-residents and the tower. The inclusion of visible public spaces on multiple storeys could address this disconnection and create distinctive features for a city like Eindhoven. These public spaces should be strategically positioned so that multiple towers frame the public space, resulting in a single public space that serves as a connecting point for several towers. This public space could be connected to the surrounding towers

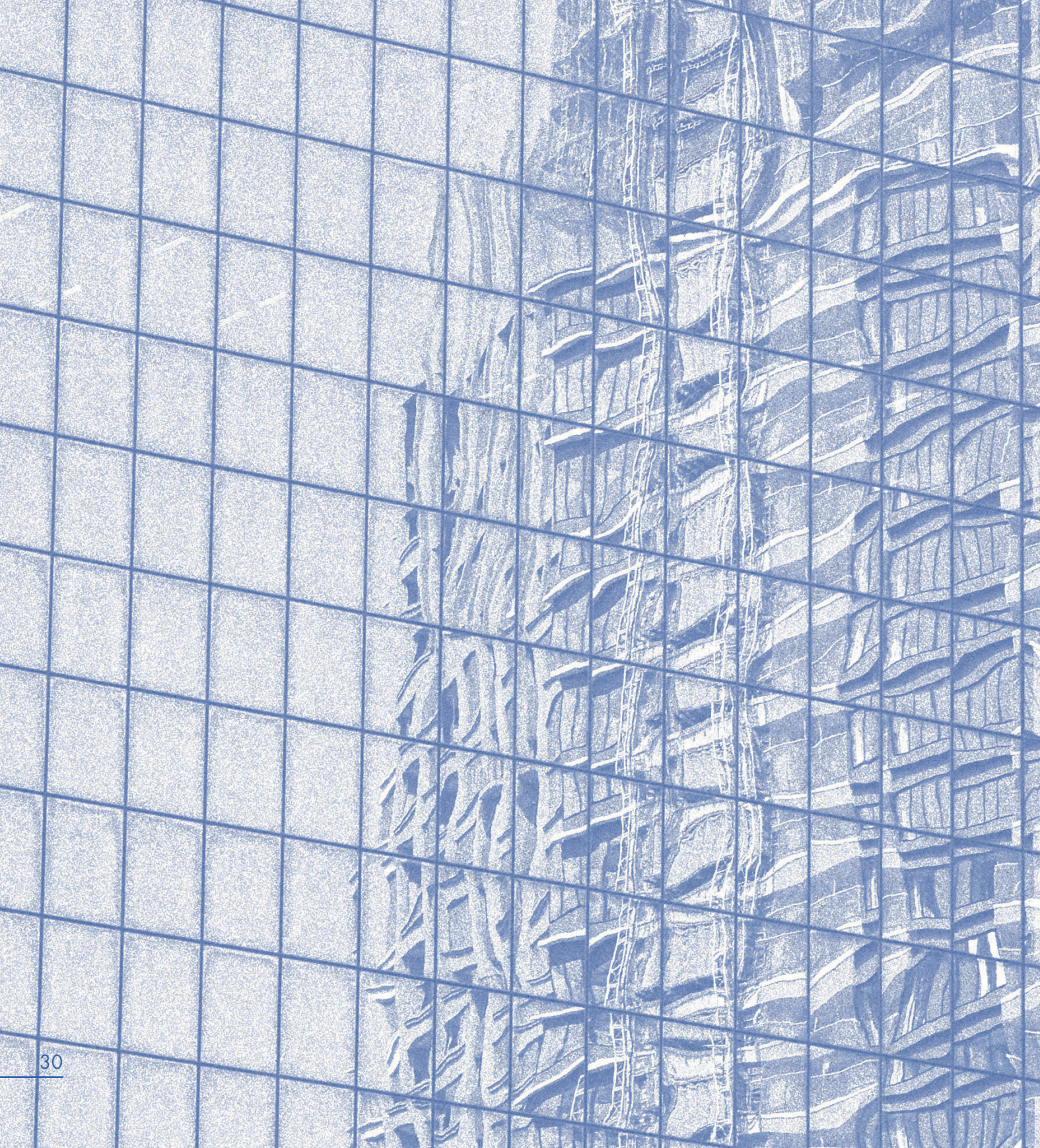
at multiple levels, creating an additional layered connection between the towers and the elevated street life: 'tower life'. The connection could also be extended to specific towers with public functions, creating a similar connection to tower life from the high-rise buildings. This would create a unique element in the city, integrated into today's urban fabric of ever-taller towers: a vertical park. While this idea has been discussed by many architects, it has yet to be realized.

Public space on multiple levels would create an environment in which residents are connected to the city or, one could argue, to an elevated city.

Will Eindhoven's form evolve over time with new initiatives that foster a stronger connection between people and the city? High-rise development is expected to become a significant part of Eindhoven's future. However, the city's rich history should not be overshadowed and people should not feel abandoned in their own city. There is an opportunity to change high-rise development to better suit the human scale. Ultimately, Eindhoven's future should not focus solely on international connectivity, but should prioritize its residents and their connection to the city, encompassing both its history and its physical environment.

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Kate Tina Tomsone

SKYLINE AS A STORYTELLER

Abstract

City skylines are far more than just architectural silhouettes. The term 'urban skyline' refers to the characteristics of the buildings that make up the natural scenes during the day and shadows during the night.¹ Each skyline is like a collage of volumes, forms and elements, telling the story of people and places. Is the city a whole thing or just pieces of stories put into a collage? What remains of the city's story if we break it into its elements, like ingredients in a recipe? Can these fragments alone explain the city's character, or does its essence only emerge when viewed as complete?

Skylines have always been a part of human existence, marking their presence and declaring that 'we exist'. They intertwine human identity with urban form, often bold and dynamic,

shaped by social, political, spiritual and economic forces.² People are drawn to skylines because they offer a unique perspective, often providing views from the distance. Therefore, they are iconic representations that tourists usually tend to buy in the souvenir shops as postcards.

The article delves deeper into understanding Eindhoven's story, using the skyline as a guiding thread to explore how it reflects the city's identity and evolution. It begins by examining the individual elements that make up the skyline. Afterwards, it weaves together different periods into one picture, where skyline is not just a visual image, but also the essence of a city, shaped by people's personal experience.

Introduction

One day, I found myself browsing through

a store when I stumbled upon a postcard of Eindhoven. It struck me how rare it is to find a postcard from this city, and it made me wonder why it took me so long to find it. If I were in Amsterdam, I'd see multiple versions of its famous narrow, slightly misaligned houses. But Eindhoven? Not so much. This made me question whether Eindhoven has enough distinct character to be worthy of a postcard. Does the city have a signature that is instantly recognizable to outsiders? Every city tells a story, but how does Eindhoven choose to narrate its own?

To understand a city, you need to walk through it and experience it at eye level.³ On my way home, I wandered through the city, gathering inspiration for a story about Eindhoven. I passed the Philips Stadium, an emotional centrepiece symbolizing the city's deep love for football. In the distance, a striking organic form emerged, De Blob, its surface reflecting the sunlight, a testament to Eindhoven's modern architecture. As I navigated through a maze of sale advertisements through Rechtestraat, I stumbled upon St Catherine's Church, a rare leftover from the nineteenth century. And just around the corner stood the Vestedatoren, a defining landmark of Eindhoven's vertical expansion.

// After a while, as a pedestrian, I realized that cities reveal themselves in fragments, scattered around me as part of a larger story. But how do you piece them all together?

The best way to capture a city's essence in a single glance is through its skyline. A skyline is a continuous line that acts as a heartbeat. It resembles the buildings that are probably also seen in the postcard but together with other, maybe less admirable buildings that serve as a background. However, to truly see and interpret a skyline, you must step away from urban life. Being within a city makes it difficult to grasp its entire story, which unfolds too rapidly to be contained in a single image or drawing.

The hill of Noord-Brabant (Dak van Brabant) provides such an escape to see the revealing story of Eindhoven. Its trails, winding through electricity towers and golf courses before opening into meadows, lead to viewpoints where the city's outline can be observed in peace, inviting one to pause and experience the story unfolding below. Once you reach the top, you're greeted with a breathtaking view of the city that I call home – Eindhoven.

But how to do truly understand the skyline? Can it be analysed by its ingredients or as a collective whole? Can it be deconstructed and reassembled

to reveal its meaning? Is a skyline just a collection of buildings, or is there something intangible that exists beyond its physical form?

Components of the Skyline

Skyline is not a singular image but a layered composition, where each structure plays a role in defining the city's character.⁴ Just as a dish is best appreciated by recognizing the distinct flavours that compose it. To truly understand a skyline, one must break it down into its components. By analysing these pieces in terms of their volumetric shape, uniqueness, prominence and knowledge, it becomes possible to uncover the deeper story they collectively tell.

When I look at Eindhoven's skyline, the first thing that stands out is its cluttered arrangement of buildings without a defining structure that signals the main identity traits of Eindhoven's storyline. Observing more closely, I notice a repeating pattern where residential and office buildings strive for individuality. Towers like Regus Kennedy Tower and Bunker Tower, each distinct in form and dimension, strive to make their mark, while others disappear into the background, playing a supporting role. Between the modern high-rises, church towers emerge as the dominant symbol of faith. Although nowadays, some churches like Steentjeskerk have

been repurposed into bars, restaurants and cultural spaces. There are also some industrial remnants visible, like the glowing blue Philips sign in the Lichttoren, which stand as a reminder of the industry that once defined Eindhoven and built the city into what it is today. Hidden behind the towers, I catch glimpses of smaller yet significant landmarks, like the Van Abbemuseum. Unlike the rigid verticality of the high-rises, its fluid, emerging form reflect a subtle and impactful cultural landscape.

Skylines are closely tied to the urban identity, influencing how cities are perceived and remembered. As Kevin Lynch (1961) described, five elements shape the perception of the spectator: 'Districts are structured with nodes, defined by edges, penetrated by paths, and sprinkled with landmarks.'⁵ Each element contributes to a city's unique identity. Nevertheless, landmarks are the first elements seen from a distance, and they serve as essential reference points shaping a city's image and acting as external markers, helping people navigate within the urban landscape.⁶ A landmark is typically visible from multiple directions, and its defining characteristic is in its singularity. Florence's Duomo is a perfect example of an instantly recognizable symbol of the city's character.⁷ In contrast, Eindhoven's skyline lacks a single identifying building, as it combines

elements from various eras, resulting in a diverse cityscape. This blend of history, industry and modernity reflects the city's ongoing transformation.

Postcards of Eindhoven often feature a collection of landmarks, each representing a different chapter in the city's evolution. In Eindhoven, one of the most prominent examples is St Catherine's Church, a neo-Gothic structure that stands as a symbol of resilience, having been damaged during wars and rebuilt multiple times.

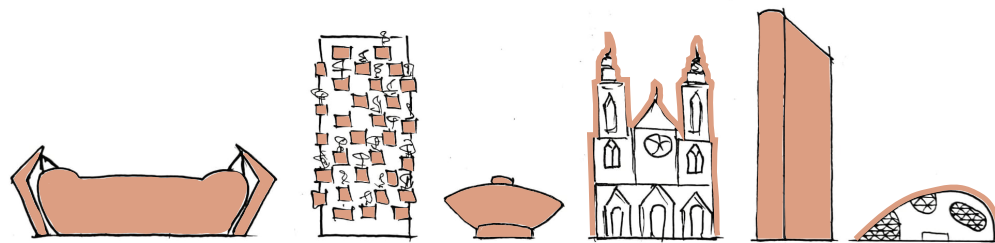
Eindhoven's industrial heritage is also strongly represented through its iconic structures. The Lichttoren (Light Tower) and the former Philips factory areas, now transformed into vibrant neighbourhoods like Strijp-S, are key examples. These buildings, once used by Philips employees, have been repurposed into cultural hubs, as well as commercial and residential spaces, serving as reminders of the city's roots as an industrial powerhouse. Another significant landmark is the Evoluon, built in 1966. Originally designed as

an exhibition space for the company's technological innovations, the Evoluon's distinctive, futuristic design continues to stand as a testament to the city's forward-thinking spirit.⁸

While these landmarks reflect Eindhoven's industrial past, the city's skyline is also evolving to reflect its future. Modern landmarks, such as De Blob and the Trudo Tower, showcase Eindhoven's forward-thinking approach to architecture and urban development. The Trudo Tower is an example of vertical forest architecture, where its façade, covered in trees and plants, not only promotes biodiversity but also adds a unique, futuristic aesthetic to the city's skyline.⁹

// Landmarks can be seen as unique characters, each contributing different qualities to the city's overall narrative.

Eindhoven's landmarks that shape the outline of the skyline reflect its industrial heritage, technological innovation and creative ambition, all while embracing a forward-looking vision for the future.



From the enduring strength of the church, symbolizing the city's ability to adapt and recover, to the lasting impact of Philips factories shaping Eindhoven into a hub for technology. The city continues to repurpose its historical buildings, preserving the charm of the past while driving progress, honouring both the history and the future.

Reassembling the Skyline

A skyline is more than just an outline of buildings, telling a cohesive story of a city's evolution. At first glance, the various architectural elements may seem disconnected. However, when they are brought together, through compositions they create the experience of a museum, showcasing the history and identity of the city.¹⁰ This idea aligns with the concept introduced in Collage City (1983), where Colin Rowe and Fred Koetter envisioned the city as an open museum, which is shaped by the cultural, political, spiritual and philosophical dimensions of their time. Rather than striving for uniformity, Rowe argues that cities should embrace heterogeneity, allowing past and present influences to interact and shape their identity.

// Skylines are never static. They transform responding to social, technological, spiritual, political, cultural and economic shifts.

However, as cities evolve, some struggle to preserve already existing layers of iconic skylines threatened by modern development. London's skyline, once defined by St Paul's Cathedral, has shifted due to relaxed post-war regulations and new economic pressures, creating a commercialized skyline that overshadows its historical essence. Similarly, once praised for its harmony with natural topography, San Francisco's skyline became fragmented by high-rise developments in the 1960s, driven by corporate interests from other cities, prioritizing business over aesthetic consistency.¹¹

As I look at the skyline of Eindhoven, I notice the silhouette of cranes dotting the sky, marking the change. Is there a new face of Eindhoven in the making? The new developments say that within 20 years there are going to be 70,000 new jobs, increasing the pressure on housing, mobility and social cohesion so the skyline will experience a major transformation, with several large-scale projects like Knoop XL, Strijp-S and Nieuwe Bergen that will be reshaping the city's skyline, raising concerns about building heights and their long-term impact.¹² One example is the 'Lighthouse', which uses the façade's regular vertical rhythm to emphasize the reaching of new heights. Once completed, it will be the city's tallest residential tower.¹³

Eindhoven's history tells a story of transformation, reflected in its skyline. What began as a small farming village turned into a thriving city of innovation and industry mostly due to the establishment of Philips in 1891. The company became a driving force in shaping the city, turning it into a hub of technology and manufacturing.¹⁴ As I look around today, I see numerous high-rise office and residential buildings. In the heart of the city, next to the central train station, stands The Kennedytoren, a trendsetting hub for innovation and technology. On the other side of the train tracks is The Social Hub, a student housing complex. These two structures seem to compete, each striving to dominate the skyline and assert its own identity. The Kennedytoren attracts various companies renting office spaces, while The Social Hub, with its striking exterior and the words 'Social Hub' displayed across its façade, boldly declares its distinct purpose in the cityscape.

The structures seem to overshadow the city's historical roots. The old industrial areas have been repurposed into vibrant residential and business hubs, where the chimneys in the middle of Strijp-S neighbourhood that once symbolized industry remain, but their functions have dramatically shifted. In parts of the city such as Gestel, traditional row houses still stand, preserving the well-known Dutch charm. Yet, just around the corner, you're confronted by 20-storey buildings that stretch towards the sky.

This change can be seen as layers that are being added over time. The small row houses once represented the early history of Eindhoven, but when Philips arrived, it overshadowed the city's previous narrative. Now, companies like ASML are reshaping the skyline, continuing to overshadow the legacy that came before.

// The city's narrative is an always-evolving layer, with each chapter adding a new height, and new aspiration to Eindhoven's identity.



Memory of the Skyline

Cities are not just collections of buildings but also a memory outline, capturing the collective experience of those who live within them. As Kevin Lynch (1961) described, people are not simply observers of the city but are a part of it, on the stage with other participants.¹⁵

// The skyline is often the most recognizable aspect of a city and serves as a mental map, visually imprinting the individual connections to place and time.¹⁶

Unlike transient non-places that lack deep personal or historical ties, a skyline is tied to time and identity. It is a lasting reminder of a city's evolution, where each building, tower, or spire represents a chapter in its unfolding story.¹⁷

Research on cognitive mapping highlights how people navigate and remember cities through their silhouettes, with landmarks acting as anchors for memory and identity.¹⁸ The city's true meaning does not lie in its physical facts but in the relationships between its spaces and the events of its past. Even when different cities share similar architectural elements like paved streets, commercial areas, or grand theatres, their essence is shaped by the unique stories they hold.¹⁹

My perception of Eindhoven is different than that of other visitors. I have been here long enough that its skyline is not just a collection of buildings but a map of my daily life. I begin to trace my own story through scattered buildings placed in the urban fabric. My eyes land on the Belastingdienst Eindhoven, the building with the clock in the right corner, where every morning, on my way to university, I look at it to check the time if I have to rush to the class. Then, I notice Cornelis Paradise, the first thing I see when I wake up, because the sunrise catches its light panels, painting my mornings with golden reflections. A little farther, I spot the Hooghuis building, which I pass by every Tuesday to go to my favourite coffee place. Finally, my gaze reaches Haasje Over, where my friend lives. It reminds me that in two days, it's her birthday. I now realize that my perception of the city is deeply influenced by my day-to-day life. Even unconsciously, my actions reveal different aspects of the city's story that no one else would interpret in the same way.

Just as names give meaning to places, skylines anchor a city in memory. For residents, a particular skyscraper from the 2000s like Porthos might symbolize childhood, a church spire from the Augustinian Church may serve as a reminder of shared cultural heritage, the Philips Stadion may stand

as a common ground for the collective passion of football and the Atlas building in TU/e campus territory may bring associations of student life. Just as Eindhoven's identity as the City of Light is deeply ingrained in its past, even if it isn't visible from a distance. The city also embraces design and creativity as defining elements, showcased by events such as Dutch Design Week or the GLOW festival.

Even in rapidly developing cities, skylines provide a tangible link to the past, preventing urban spaces from becoming impersonal. However, globalization has led to cities increasingly mirroring each other's skylines, often striving for international recognition through iconic skyscrapers. This trend, while symbolizing progress, can sometimes erase the uniqueness of the city. For example, San Francisco's efforts to resemble New York or Los Angeles risk excluding its distinctive charm, while

cities with shorter histories, like Los Angeles, adapt more easily to skyline transformations.²⁰ Eindhoven, too, has embraced modernization, especially with the development of Brainport and plans for more high-rise buildings. This transformation aligns with the city's economic goals and its ambition to attract industries. Yet, even as the skyline changes, it remains a reflection of Eindhoven's unique identity, intertwining a city's history, innovation and memory.

Conclusion

The skyline of Eindhoven tells the story of a city that has endured the devastation of war, flourished through industrial booms, sparked waves of innovation and welcomed fresh beginnings for newcomers. It reflects the city's constant drive for development, modernization and progress. As Eindhoven's skyline evolves, it captures the tension between history



and progress, where St Catherine's Church, a symbol of resilience, anchors the city's identity of the beginning, while modern developments like Strijp-S represent its forward-thinking vision. Yet, Eindhoven's skyline is now facing a growing challenge. New office buildings are rapidly rising, threatening to overshadow the city's unique character. The balance between growth and preservation is becoming fragile, and the city's identity risks being lost in the rush for development.

An iconic skyline is not just defined by its visibility or contrast but by the personal connections and experiences people associate with it.

// I believe that a skyline cannot be fully understood by simply analysing its individual parts. Nothing is experienced in isolation. Everything is shaped by its surroundings and the history, culture, philosophy and values that create it.

Eindhoven's skyline may not be considered iconic, lacking the immediate visual impact or recognition of other cities. But for those who call it home, it holds deeper meaning, intertwining personal journeys with the city's ever-evolving form.

It is normal for a skyline to change as cities grow and adapt to new aspirations and innovations. But I think these

changes can respect the city's history and established patterns, creating healthy boundaries between the old and the new. A skyline should strike a balance between iconic landmarks of the past and the promise of the future, where not every high-rise needs to make a bold statement. It is important to recognize which buildings play the leading role in shaping the city's identity, which ones serve as supporting acts and which ones betray the city.

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BIOGRAPHIES

Daphne Beimans (2002) is a first-year master student. Her interest lies both in the fine details of architecture as well as in the large urban scale. She therefore follows the combined master track Architectural and Urban Design to eventually combine the two in practice.

Marija Boļšakova (2003) is a bachelor student, pursuing architecture degree in Eindhoven. She is the 15th Commissioner of Archiprint within the board of AnArchi. Originally from Estonia, she practices arts and strives to find her professional path on the intersection of architecture, art and design.

Dena Khaksar (1994) is a master student in architectural an urban design engineering at Eindhoven University of Technology. She has worked for five years back at home in Iran which developed her architectural thinking in practice inspired from historical heritage.

Marta Smodlaka (2003) is studying Architecture at the Eindhoven University of Technology. Raised on the coast of Croatia, she developed a growing critique of urban planning decisions. The environment of ancient and socialist architecture in her childhood has deeply influenced her perspective on cities.

Maxim Strelet (2004), joined the studies at Eindhoven University of Technology in 2023 as an aspiring Architect. Before aiming for this career path, he showed interest to the world of poetry, which granted a release of his very own poetry book, 'Paradigm', back in his home country, Moldova.

Kate Tina Tomsone (2001) is a first-year master's student who is following the architecture track. She has a strong interest in revitalization and is passionate about understanding architecture as a tool for communication. Kate sees architecture as a universal language that does not need words but can still be deeply felt and understood. She is also enthusiastic about architectural photography, which she uses to explore and capture the emotional essence of built environments.



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Industrieplein
Hengelo

Industrieplein is no longer the back of Hengelo station. The square is the new gateway to the Heart of South. Various existing users have been accommodated and brand new usage has been created.

A newly built skate park - one of the largest in the region - has risen on the square and is in frequent use. The former underground waterstream is a visible and enjoyable element again. And a wide variety of events can take place at the square.

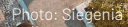
Using an innovative smart-light system, the lighting on the square is adaptable to every situation. Multi-stemmed trees and butterfly- and bee-attracting planting provide a pleasant environment and promote biodiversity. In this way, Industrieplein has become square and park in one.



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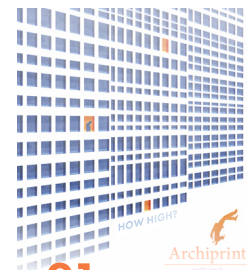
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