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

WORK OVER TIME

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.

EDITORIAL

Power: Work Over Time

Titus Kalksma

Dear Reader,

What comes to mind when you think about power? A king or a president? A serf or a prisoner? Or an architect?

Our world is full of power. From landlords to billionaires, there are those with more influence than others. Influence is undoubtedly a defining aspect of power. The ability to shape others' actions and our surroundings is a privilege not many can claim. Does the architect have this privilege? While the powerful can shape the world, they don't give it meaning. How do the powerless give purpose to a world made by the powerful?

Yet, power is not only influence, but also ability. A master of craft or a semblance of effectiveness are expressions of power, just like an influence over others. Those who are able to persuade others, or think outside the box, can hold tremendous power. Can ability in relation to power be defined, and is it universal? Do the same people feel the success of a building when they set foot inside it? The Eiffel Tower holds magic for many, but do **Vincent Panhuysen's courthouses and embassy** do the same? There must be more to power than influence and ability.

The last traditional definition of power is its verb form. Power is also moving with great speed or force. When changes occur rapidly, some powerful entity has enacted it. Radical differences in values and perspectives catalyse fundamental changes in society and the field of architecture. You will read about this in **The Power Knot of Construction Insurance**, and understand how fast factors in the built environment can change. In the end, stakeholders in the built environment navigate through these changes to realize their goals and ambitions.

This raises the question: why is this issue called **Work Over Time**?

At its most fundamental, power is a concept in the realm of physics. Expressed as an equation, power is equivalent to work over time. However, this applies to areas outside of physics as well. For the majority of society, those who put in work over time will gain power. Capitalists consider output to be the worth fo a person. If a sedentary state of being demonstrates a lack of power over one's own life, then work over time will give power to the otherwise unproductive. And a portfolio, in a direct sense a collection of work over time, creates a stunning display of creative and experiential power.

Yet, this view of power is dehumanising. Individuals are reduced to commodities, and the intrinsic worth and diversity of people is lost. When we define power as work over time, we also criticize the narrative that power can only be gained through this formula.

You will see this time and time again throughout this Archiprint. Whether it's the work of **Kafka** or **Weiwei**, time allows them to gain meaning. Time gives context. It allows a work to sink into the depths of reality and withstand scrutiny. Without time, as you will read in **The Power to Last Through Time** and **Only Listen to Radical Music**, works of architecture lose the power and status that they demand from the public.

We have left you with many questions, but few answers. It is up to you to analyze each article through the lens of work over time, and decide for yourself if this definition of power suits the complex and convoluted world we live in.

Happy Reading.



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STANDING INSIDE POWER

Ai Weiwei and the Architecture of Political Attention

Negin Aghaei

Abstract

Imagine your feet sinking into a surface that appears solid from afar but unravels into a field of near-identical units the moment you step on it. You crouch to see what you are standing on. What you thought was a sunflower seed is porcelain: hand-painted, serial, repeated until individuality collapses into camouflage. You realize you are not simply looking at a work of art. You are standing inside someone else's idea of what a 'people' should look like.

And here the question arises: If a work of art can decide where your body stands, what does that suggest about the architectures that determine where your life stands?

This article argues that Ai Weiwei does not merely produce political art; rather, he constructs political architectures of attention – spaces, situations and scenographies that reorganize the viewer's position within structures of authority. From the collectivist imaginaries embedded in Sunflower Seeds to the dissident/

> ***His work does not represent politics; it stages it, drawing the viewer in, whether willingly or not.***

citizen-intellectual contradictions explored by critics, Ai's most radical gesture is not dissent, but design: the construction of conditions that compel us to inhabit the very systems of power we might otherwise imagine ourselves to observe from a distance. His work does not represent politics; it stages it, drawing the viewer in, whether willingly or not.

Introduction

Ai Weiwei's work begins long before his name became synonymous with dissent. Born in Beijing in 1957 and raised in the political wilderness of labour camps, where his father, the poet Ai Qing, had been exiled as a 'rightist', Ai spent his childhood within architectures designed to discipline bodies and erase histories.[1] When the Cultural Revolution ended and the family returned to Beijing, Ai entered the Beijing Film Academy, before leaving for New York, where he absorbed conceptual strategies and photographic experimentation that would later sharpen his awareness of how power operates within everyday structures.[2] From these early experiences, architecture was never a neutral container for life; it was the medium through which authority shaped how life was lived and experienced.

Much has been written about Ai Weiwei as an activist, provocateur or dissident on the global stage. Wegh emphasizes his digital presence and his ability to redirect public attention beyond state censorship, while Alex Lentz and Melanie Buffington position him as an exemplar of politically engaged art, highlighting the urgency of speaking out.[3] Jay Miller, for his part, situates Ai within a philosophical lineage that stretches from Plato's suspicion of poetry to Schiller's hope for an emancipatory aesthetics.[4] What these perspectives share is a focus on representation – images, gestures and messages.

What they rarely address directly is something far less symbolic and far more architectural: the way Ai organizes space, material and the viewer's position to expose the political systems that structure everyday life. Much of the existing scholarship foregrounds his political messaging, leaving the spatial and architectural dimensions of his work comparatively underexplored.

This article responds to that gap by approaching three of Ai Weiwei's installations not as political images, but as spatial constructions that render politics tangible.

The three works selected – Sunflower Seeds (2010), Straight (2008-2012) and Template (2007) – are not chosen for their prominence alone, but for the way they form a coherent architectural argument when considered together. Each engages material and space in a distinct manner, and each reveals a different political mechanism embedded within the built environment.

Sunflower Seeds

Entering Sunflower Seeds at Tate Modern, an art gallery in London, is like stepping into a landscape that immediately destabilizes one's sense of scale, labour and collective identity. From a distance, the work reads as a soft grey surface – neutral, harmless, almost decorative. But as one approaches, this impression dissolves. The 'seeds' are porcelain. They are hand-painted. And there are millions of them.

The physical disorientation is real. The eye moves constantly between sameness and difference, between mass and detail, between the impulse to step onto the surface and the hesitation that comes from walking on something that appears fragile.

This moment – when appearance gives way to material reality – is crucial, because Ai does not hang this work politely on a wall. He places it underfoot. Floors are never neutral elements of space: they are the architectural plane we rely on most, the surface that carries us, guides us and quietly instructs our bodies about what is safe, stable and

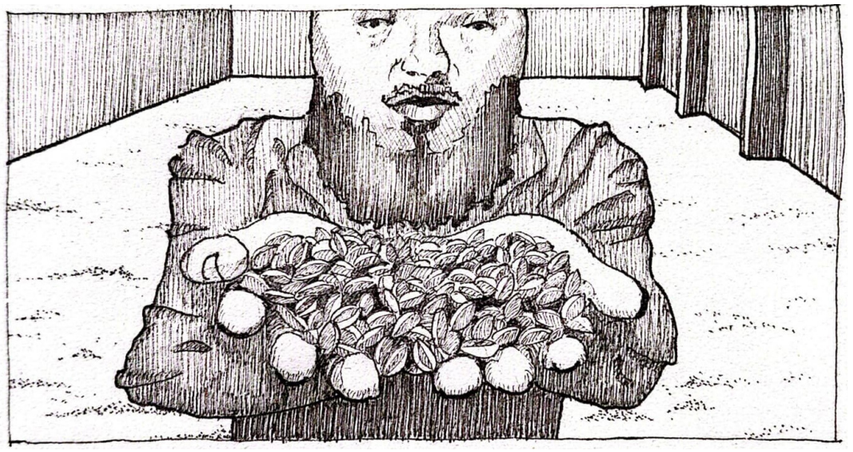


Illustration by Aleid Jacobs

permitted. Juhani Pallasmaa argues that architecture is not primarily visual but bodily, that space is understood through weight, texture, proximity and trust.[5] Sunflower Seeds intervenes in that trust. Viewers were initially invited to walk across the field, making the work not only something to observe but something to physically negotiate.[6]

Scale introduces another dimension: quantity becomes a force. One begins by perceiving 'the mass', but the longer one looks, the more one notices that no seed is exactly the same – difference persists within repetition.[7] This is what gives the project its political charge: it transforms attention into a critical act, and the ground plane into a lesson in how collectivism shapes perception. The power of Sunflower Seeds lies in this sensory configuration.

The viewer gradually understands that collectivity – the idea of 'the people' – is not a given condition, but something produced through repetition, labour and scale. Each porcelain seed is hand-painted and slightly different, yet when dispersed across the floor in vast quantities, those differences recede. Individual effort becomes imperceptible. This is not only a visual effect but a spatial one: the installation uses architectural scale to overwhelm perception. As Jane Chin Davidson has shown, the work draws directly on China's history of artisanal porcelain production, while exposing how mass production absorbs and obscures individual labour.[8] Porcelain becomes a critical material in this context: fragile yet durable, precious yet industrial, handmade yet multiplied. Through this contradiction, Ai Weiwei reveals how political systems rely on surfaces that appear unified and stable, while the labour that sustains them remains concealed beneath.

The work engages its viewers not by prescribing how they should feel, but by choreographing their bodies into a question: What does it mean to be one among millions, and who decides what that multitude should look like?

Straight

If Sunflower Seeds presents collectivism as an aesthetic field, Straight confronts the viewer with the material consequences of a system that has failed. The installation is composed of approximately 150 tonnes of steel rebar collected from school buildings that collapsed during the 2008 Sichuan earthquake – schools that should have stood, but did not.[9] Ai Weiwei documented and gathered this material as part of his independent investigation into

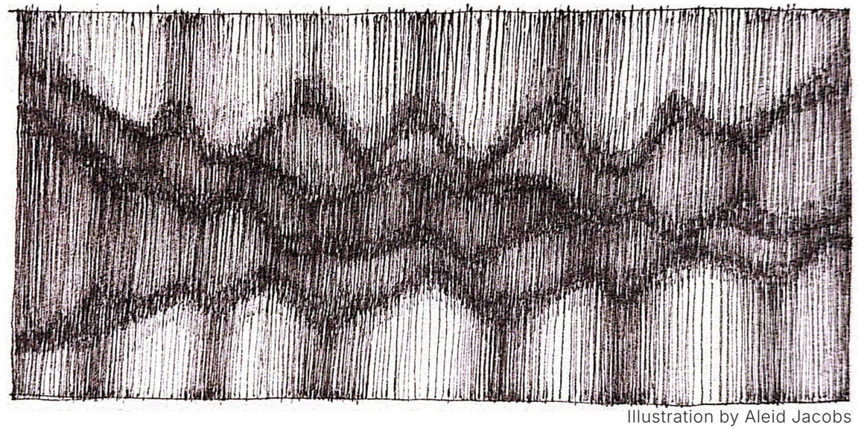


Illustration by Aleid Jacobs

the disaster and its causes.[10] The bars were later straightened and reassembled within the installation. Yet this straightening is not repair; it is testimony.

Walking alongside Straight, the viewer encounters a tension between order and tragedy. The surface forms a subtle wave pattern, suggesting the force of the earthquake without directly representing the event. The materiality is overwhelming. Steel is heavy and dense – a material associated with strength and safety. One imagines its weight before its colour. Even when the surface appears rusted and warm, the material itself feels cold, rigid and unyielding. It does not bend or soften under touch. In Straight, the bars lie flat on the floor, removed from the walls and columns where they once belonged. They no longer support anything. What should have held buildings together is now exposed, silent and inert. Rather than functioning as metaphor alone, the work presents the physical residue of architectural failure. The installation positions the viewer as a witness rather than a spectator: one is not simply looking at sculpture but standing before evidence.

Architecture appears here as both culprit and victim. The steel bars reveal the structural skeletons of schools that failed to protect children, making visible how political decisions – corruption, cost-cutting and censorship – became embedded in construction practices.[11] Unlike the

porcelain seeds that test perception through scale, the steel bars resist abstraction. They insist on material accountability.

Straight affects the viewer through a kind of moral vertigo: the realization that buildings we trust can collapse not solely because of natural forces, but because of policy. Ai Weiwei employs steel – one of architecture's most fundamental materials – to pose an unsettling question: What kind of society produces structures that cannot bear the weight of its own children?

Template

Template begins with an act of collection. Ai Weiwei gathered wooden doors and windows from Qing-era houses demolished during China's accelerated urban redevelopment – architectural fragments taken from neighbourhoods erased to make way for new construction.[12] Unlike Straight, which addresses structural failure after disaster, Template confronts a quieter form of architectural violence: removal before collapse. These elements were not destroyed by natural forces but deliberately displaced through planning decisions.

Ai assembled the doors and windows into a tall, ordered structure resembling both a column and a ruin. Its form evoked architectural stability, yet its components bore the marks of

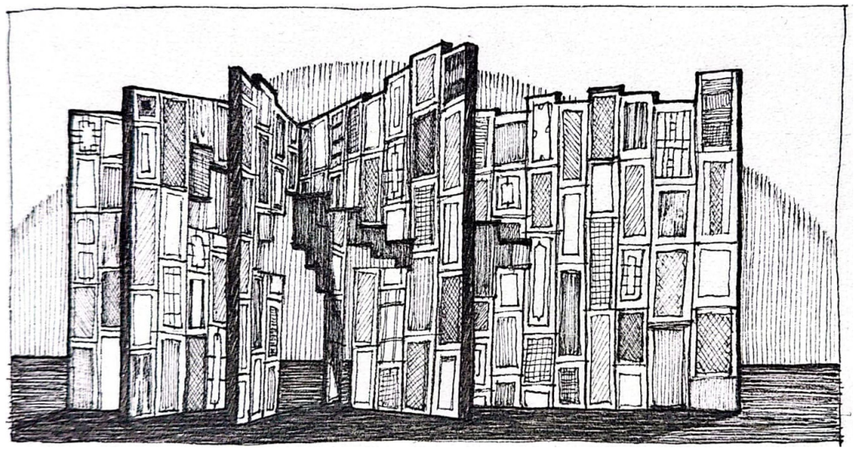


Illustration by Aleid Jacobs

domestic life – hinges worn by touch, thresholds shaped by daily use. The structure stood only briefly before a storm caused it to collapse. Ai chose not to rebuild it, leaving the work in its fallen state.[13]

The materiality of Template is central to its architectural argument. Unlike the porcelain of Sunflower Seeds or the steel of Straight, the wood here is already spatially charged. Doors and windows are not neutral elements; they organize entry, separation and passage, marking the boundary between public and private life. When removed from their original context and reassembled, they carry these spatial meanings with them. When the structure collapses a second time, the viewer encounters a layered loss: not only the disappearance of the original houses, but also the instability of architectural memory itself.

Standing before the fallen Template, the viewer is confronted with the fragility of cultural memory under political pressure. Ai's refusal to restore the structure is not merely an aesthetic gesture, but an architectural one. Restoration would suggest continuity where none remains. Instead, the collapsed form reveals how modernization can operate rapidly, indiscriminately and with limited regard for the histories embedded in the built fabric.[14]

Template does not confront the viewer as Straight does; it mourns. It asks the viewer to consider how quickly entire spatial identities can disappear, and how easily the physical language of a city can be rewritten. Its question is both simple and devastating: What vanishes when a nation decides to rebuild itself, and who remembers what once stood there?

Taken together, Sunflower Seeds, Straight and Template do not describe a single trajectory, but three distinct ways in which political forces become spatially legible. Sunflower Seeds operates through scale and repetition, shaping how collectivity is perceived and how individuality demands attention. Straight renders failure visible, exposing how political and economic decisions become embedded in construction and revealed through collapse. Template addresses disappearance, tracing how architectural elements are removed from everyday life and reappear as fragments of a vanished urban fabric. What connects these works is not a shared narrative of politics, but a shared method: Ai Weiwei uses material, spatial organization and bodily encounter to make abstract political conditions tangible within the built environment.

Conclusion

This article has argued for an architectural reading of Ai Weiwei's work that moves beyond symbolism and spectacle. Through Sunflower Seeds, Straight and Template, Ai demonstrates that power is not only exercised through laws or images, but also through materials, structures and the spaces people inhabit every day. Porcelain, steel and wood are not neutral media; they organize perception, expose responsibility and carry memory.

Across these works, architecture ceases to function as a background condition and instead becomes an active force – though in distinct ways. In Sunflower Seeds, the floor itself becomes deceptive, appearing solid and natural from a distance while dissolving into countless individual units underfoot. In Straight, structure fails visibly: steel that once belonged within walls is laid bare, exposing how responsibility collapses when construction becomes a political compromise. In Template, doors and windows lose their houses altogether, detached from the domestic spaces they once organized. Ai does not explain these systems; he situates the viewer within them. He constructs conditions in which the body encounters, one by one, the logics that shape collective identity, structural responsibility and disappearance within the built environment.

This is why Ai Weiwei's work matters for architecture – not because it employs architectural materials, but because it reveals how power operates spatially, through repetition, construction and removal. His installations remind us that architecture is never neutral. It determines what feels solid, what feels safe, and what quietly disappears.

If a work of art can decide where one stands, hesitates or loses balance, it prompts a more unsettling realization: architecture has been doing this all along, shaping lives through space, structure and the organization of everyday experience.

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CONSTRUCTING DECONSTRUCTION

The Shift of the Paradigms of Architecture in the Writings of Franz Kafka

Paulina Orlińska

When discussing the notion of power in architecture, one figure frequently mentioned is Michel Foucault. His writings have been immensely influential in shaping contemporary understandings of power. He challenges the conventional view of power as an instrument of coercion or as a fixed set of structures through which it is exercised. Instead, he argues that 'power is everywhere', that it 'comes from everywhere', and that it is diffused rather than concentrated. In this view, power is not limited to formal politics but is socialized, embedded in everyday life, and embodied within individuals. This perspective extends to architecture, which Foucault describes as a 'function of aims and techniques of the government of societies'.[1]

> ***Kafka, however, presents an alternative: a form of 'non-complete' architecture, characterized by fragmentation, ambiguity and ruin.***

A compelling literary articulation of this conception of power can be found in the works of the early twentieth-century Prague writer Franz Kafka. In his novels and short stories, architectural paradigms are both critiqued and ironized as a means of describing the condition of the modern subject. Traditionally, architecture is associated with unity,

harmony and finality. Kafka, however, presents an alternative: a form of 'non-complete' architecture, characterized by fragmentation, ambiguity and ruin. He achieves this through obstructed access, shifting functions and the blurring of boundaries between private and public space. In such settings, architecture's promise of permanence and human fulfilment erodes, giving way to what might be described as a 'construction of the destruction of the world'. Familiar and seemingly ordinary spaces are deployed to expose the instability of architectural paradigms in the modern condition, translating the alienation of the individual into spatial terms.

The notion of 'home' is particularly revealing in this context. For most people, it evokes feelings of safety, belonging and comfort – a perception that is also deeply embedded in architectural discourse. In The Poetics of Space, Gaston Bachelard describes the house as a site of daydreaming, a place where the inhabitant can find peace.[2] Such ideas were part of the dominant narrative in Kafka's time. Yet in both The Metamorphosis and The Trial, Kafka presents deeply unsettling visions of domestic space.[3] In these works, the home becomes a source of distress rather than refuge, resembling a prison more than a sanctuary.

In The Trial, the house – and more specifically the bedroom – becomes a place of judgement, where officials can enter at any time and rearrange the personal belongings of the accused. The sense of private space is entirely eroded, signalling the pervasive power of the system. The bedroom effectively becomes the courthouse itself, in which the judges appear as low-ranking representatives of an unseen authority.

In contrast, in The Metamorphosis, the bedroom functions not as a courtroom but as a prison. Following his transformation into an insect, Gregor Samsa is confined to a small space. What was once a place of refuge gradually becomes a barrier separating him from the outside world. Notably, before this forced confinement, Samsa had often chosen to lock himself in his room. As Gavriel Ben-Ephraim observes, this reflects a form of 'voluntary devotion, the demands of living for others', highlighting how societal expectations contribute to the internalization of power.[4] In this sense, Kafka complicates a purely institutional reading of power by demonstrating how it is mediated through intimacy and obligation, in ways that differ from Foucault's framework. The room is visibly guarded by family members, yet what confines Gregor is not fear, but love and a sense of duty.

Kafka's spatial constructions can be understood as precursors to Peter Eisenman's proposition that architecture should enable an 'unmediated confrontation with existential anxiety'.[5] Within Kafka's work – and, more broadly, within a modernist lineage often traced back to Adolf Loos – the rejection of ornament and metaphysical certainty gives way to uncertainty and emptiness. Architectural description becomes a means of reflecting the characters' psychological states, with spaces growing increasingly disorienting and dreamlike.

In The Trial, the court – expected to be a monumental and authoritative building – appears instead as a dilapidated apartment block. Stagnant air and labyrinthine corridors intensify the nightmarish atmosphere of the proceedings, while simultaneously undermining their legitimacy. The architecture recalls the disorienting logic of an M.C. Escher labyrinth, destabilizing perception and reinforcing the opaque and diffuse nature of bureaucratic power, as well as the confusion experienced by the protagonist. In The Metamorphosis,

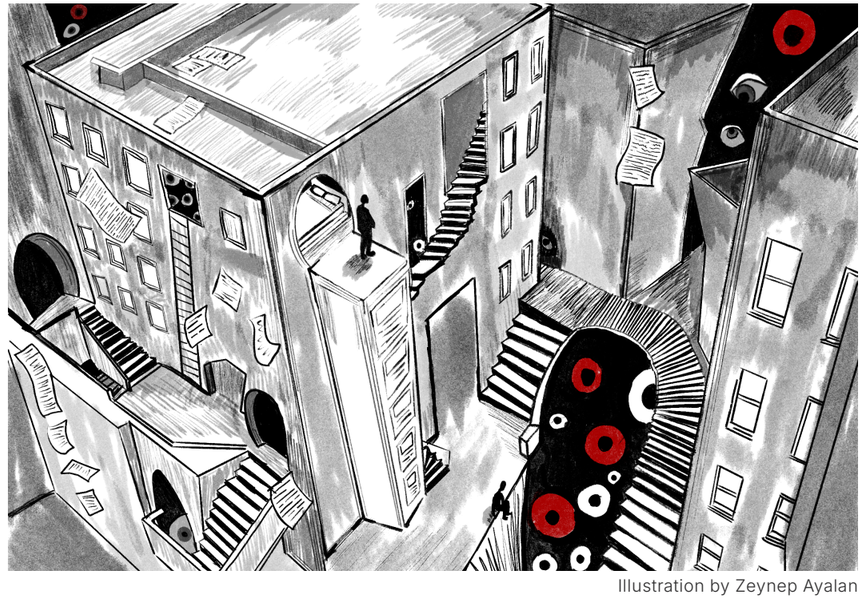


Illustration by Zeynep Ayalan

Gregor Samsa's room becomes progressively emptier, stripped of its furnishings. At the same time, his humanity diminishes, both in his own experience and in the eyes of his family, who increasingly perceive him as a disruption to everyday order. The space thus becomes a direct reflection of the character's internal disintegration.

> ***As Foucault explains, much like in Bentham's panopticon, power in Kafka's novels remains unnamed and formless.***

One of the key concepts discussed by Foucault is the panopticon, first introduced in the writings of Jeremy Bentham.vi The English philosopher envisioned a circular prison in which all cells faced a central observation tower. Prisoners would have no way of knowing whether they were being watched at any given moment, compelling them to behave as if they were under constant surveillance. As Foucault explains, much like in Bentham's panopticon, power in Kafka's novels remains unnamed and formless. The agents who execute authority are consistently low-ranking officials, themselves subject to orders they neither control nor fully understand. This diffusion of responsibility renders resistance almost absurd, as one cannot effectively oppose an invisible and indeterminate force.

When Joseph K. attempts to appeal his conviction in The Trial, he is repeatedly referred from one official to another, none of whom can offer assistance. He moves through the industrial landscape of the city – through junk rooms and stifling attics – finding no architectural reassurance. In the scene in which Joseph K. speaks with the priest in the cathedral, Kafka draws a subtle parallel between divine and governmental authority: both are invisible, omnipresent, and beyond question. The protagonist finds no solace in either form of higher power. In The Metamorphosis, bureaucracy is rendered more concretely, embodied in the desk that binds Gregor to his former life of duty and sacrifice – an attachment he does not relinquish even after his transformation.

In conclusion, Kafka's architecture exposes power not as a distant force housed in monumental institutions, but as an everyday condition embedded in ordinary rooms, routines and relationships. By transforming the bedroom into a courtroom in The Trial and into a prison cell in The Metamorphosis, Kafka blurs the boundary between public authority and private life, revealing how modern governance infiltrates spaces meant to safeguard the self. These interiors do not merely symbolize oppression; they actively produce it by reorganizing visibility, access and identity, leaving the subject disoriented, diminished or complicit – bound by duty and affection. Read alongside Foucault, Kafka's unsettling domestic spaces emerge as a spatial diagnosis of modernity: a world in which power is diffuse, often faceless, and therefore all the more difficult to confront.

> ***Kafka blurs the boundary between public authority and private life, revealing how modern governance infiltrates spaces meant to safeguard the self. These interiors do not merely symbolize oppression; they actively produce it by reorganizing visibility, access and identity, leaving the subject disoriented, diminished or complicit – bound by duty and affection.***

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THE POWER TO LAST THROUGH TIME

Designing the conditions for care, adaptation, and enduring urban identity

Author: Stefan Groeneveld

Shaping The Conditions for Places to Last

In an increasingly open and interconnected world, the homogenizing effects of globalization threaten the distinctiveness of cities. As urban environments become more interchangeable, the sense of place that allows people to relate meaningfully to their surroundings is at risk. By contrast, the preservation of existing urban tissue helps shape the conditions for collective memory in the built environment, positively contributing to the identity of the city.

Eindhoven, profiling itself as the City of Light, exemplifies these challenges. The city has undergone repeated waves of transformation, shaped by war damage, the rise and decline of industrial activity, and shifting societal patterns in mobility, shopping, work, and living. Such a turbulent environment makes it particularly difficult to create urban environments that can endure these changes, and continue to inspire care and adaptation, rather than demolition and replacement.

Within this context, a common and often faster way of shaping a city's identity is the creation of buildings with an instant iconic presence. A notable difference can be observed in the longevity of these approaches: the building as an icon often proves to be temporary, while those capable of accommodating societal and functional change tend to foster a more robust and rooted urban identity. This raises the question of which design attitudes are more likely to produce buildings that remain meaningful beyond their original lifespan. While urban identity itself cannot be designed directly, the spatial conditions that allow appreciation, care, and continuity to develop over time can be deliberately shaped. City makers should try to create places that have the power to last through time.

Timeless Principles for Enduring Aesthetic Appreciation

One of the deciding factors in the quest to design a building that lasts through time is its appreciation by the public; places that keep being valued will also be cared for and keep displaying their meaning. The aims for aesthetic experience are often dismissed as subjective, nostalgic, or even wasteful, but they play a crucial role in deciding the appreciation and therefore the lifespan of a building. It seems that in the modern world aesthetic appreciation is increasingly reduced to 'beauty as a trend', which sometimes changes faster than the lifespan of their respective buildings. Should we therefore dismiss aesthetic consideration when designing the city of the future? Philosopher Roger Scruton argues otherwise: "We argue about beauty, and strive to educate our taste."[1] The very fact that we debate and refine aesthetic judgement suggests that aesthetic experience cannot be dismissed as merely arbitrary. While appreciation may resist a long-lasting universal language of beauty, it is undeniable that there are consistent human responses to fundamental spatial principles. This indicates that something meaningful remains at stake beyond beauty as a trend.

> ***"We argue about beauty, and strive to educate our taste."[1] The very fact that we debate and refine aesthetic judgement suggests that aesthetic experience cannot be dismissed as merely arbitrary.***

Empirical science offers a complementary way of understanding why certain environments are preferred. One that does not rely on philosophies or subjective arguments. Roger S. Ulrich's studies from the 1980s[2], for example, demonstrate that people's physiological responses are measurable in different spatial conditions. Based on studies like Ulrichs', Nikos Salingaros identifies recurring principles such as hierarchy, proportion, and order-with-variation[3]. These principles do not prescribe a specific style; rather, they function as spatial conditions that have been employed across a wide range of architectural languages throughout history. By supporting orientation, ease, and attachment to place, they increase the likelihood that environments will be appreciated and cared for over time. Where such principles are absent, places often appear less capable of inspiring long-term care, reducing their chances of becoming part of the urban tissue that contributes to enduring urban identity.

The Power of Eindhoven's Industrial Heritage

An obvious starting point is the industrial heritage that Eindhoven, in many cases, has successfully preserved, and now forms an important contributor to the city's identity. At first glance, the design of industrial buildings might not coincide with designs that are appreciated by the public. Industry is often associated with robust, standardized, and large-scale forms, to house machines and production processes. However, some of these principles align closely with what Salingaros describes as spatial conditions that support orientation, coherence, and long-term attachment.

As an example, the NRE-terrein illustrates how functional industrial structures can acquire enduring value through their spatial principles rather than their original function. This site has been Eindhoven's energy hub for over 150 years, from serving as a gas plant in the 19th century, to housing the city's main electricity distributor until the early 21st century. In 2010, redevelopments began and, in several phases, the site transformed into an active hub of creativity, accommodating mixed functions from housing to culture.

The building that now houses the jazz club Fifth NRE was originally designed to accommodate large-scale technical installations typical of industrial energy production, requiring generous spatial volumes. Rather than resolving this scale in a single, monolithic structure, Louis Kooken, then city architect of Eindhoven, articulated the building as a composition of smaller volumes, each with its own height, proportion, and structural logic. This subdivision introduced a clear order-with-variation, allowing the building to remain legible at the human scale.

Proportion plays a central role in this articulation. Openings are carefully positioned and sized in relation to the mass of the façades, while subtle shifts in height and rhythm prevent the elevation from becoming monotonous. At a finer scale, complexity emerges through the brickwork detailing of the stepped gables, a recurring element in Kooken's work that recalls his roots in the south of the Netherlands where this was a common trait in industrial coal mining complexes. Such details introduce craftsmanship and character, without compromising the building's functional clarity. Together, these spatial and material strategies result in a structure that is both robust and adaptable. While the machinery that once defined its interior has long disappeared, the building's spatial logic has proven capable of accommodating new forms of use without erasing its character.

Post-war Resurrection Architecture and its Lack of Power to Endure

After the Second World War, the urban development of Eindhoven was characterized by what can be described as resurrection architecture: a series of large-scale reconstruction projects aimed at rebuilding the city centre after the extensive destruction caused by the 1944 bombings. These interventions were marked by a strong sense of urgency, combined with an ambition to introduce new models of urban life. The tabula rasa conditions created by wartime damage offered both physical and ideological space to experiment with modern trends of commerce, mobility, and public space.

Completed in 1969, the Piazza Center exemplified this period. Its prominent and autonomous presence in the city centre reflected the confidence of post-war reconstruction, as well as a belief in large-scale, centralized commercial architecture as a driver of urban renewal. However, the timeless principles of proportion, hierarchy or order-with-variation were only weakly articulated in its architectural language. The square at the entrance of the shopping mall, then still open-air, was surrounded by curtain-wall facades composed of glass panels and metal sheets, some of them incorporating artworks. There was little sense of spatial hierarchy,

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Illustration by Maria Derbaix



proportion, or order. Instead, the square was primarily defined by two large artworks: Frans Gast's Piazzapijpen, six steel chimney pipes reaching 30 meters in height, and a set of red marble sculptures by Mario Negri.

The only element that still persists today is the façade of the Bijenkorf, designed by Italian architect Gio Ponti. Its artistic façade consists of ceramic brickworks, with rectangular and hexagon-shaped windows of varying sizes. Order exists here at the level of individual objects, but not at the level of spatial relationships. The resulting complexity operates at a single scale, while hierarchical complexity is lacking. Glossy ceramics and light-emitting vertical beacons were added to attract the attention of the shopping public within this already incoherent and visually overstimulating square. In the current environment, this gesture functions as a scream that quickly fades amid the visual overload of 18 Septemberplein.

The overall ensemble of the Piazza was successful in attracting

countercultures through music events and skating, but it soon became less effective in attracting the general shopping public[4]. This is striking, as countercultures are often attracted to spaces that are open, ambiguous, and loosely structured, whereas long-lasting urban identity depends on environments that support broad, intergenerational, and everyday use. By the start of the new millennium, both the stylistic expression and functional performance of the square were widely considered outdated, inducing a comprehensive reinterpretation by the office of Massimiliano Fuksas. Both artworks were relocated elsewhere in Eindhoven. The colourful artistic curtain wall facades disappeared. Within fifty years, the Piazza's architecture, shaped by stylistic expressions closely tied to their respective moments, had to be fundamentally reimagined to remain viable in the evolving city.

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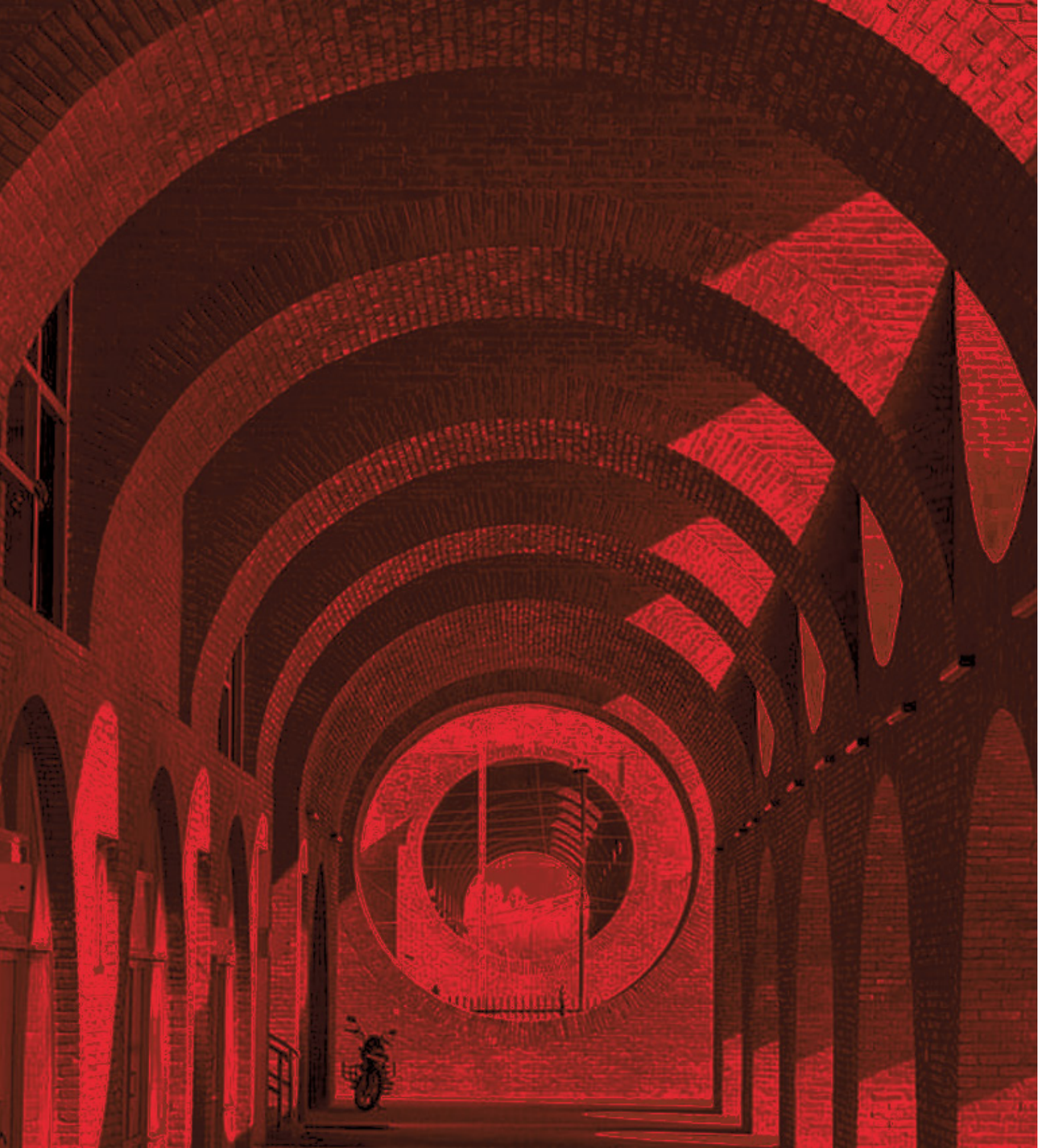
More Icons, Same Problems

The Piazza required careful reconsideration; more subtle interventions grounded in timeless spatial principles could have helped heal this fragment of urban tissue. Instead, additional attention-seeking elements were added that enforced identity rather than allowing it to emerge. Fuksas introduced the Blobs on the neighbouring 18 Septemberplein: two enormous, organically shaped volumes with rounded corners and facades composed of triangular curtain walls. The square at the heart of the Piazza Center became enclosed beneath a large, uniform glass plane, supported by immense steel columns. The resulting scale is misaligned with the human scale. It discourages prolonged stay and everyday social interaction. Given that this intervention again shows limited resonance with enduring spatial principles, the question arises as to how long these architectural gestures will remain capable of sustaining appreciation and care.

Looking ahead, the built environment faces additional pressure from ongoing housing and climate crises. Eindhoven is set to undergo major urban transformations in the coming decades, with the first outlines of developments such as Stadhuisplein and KNOOP XL already taking shape. Designers and developers hold considerable responsibility in shaping the future identity of the city. The question remains whether Eindhoven's emerging urban fabric will be guided by short-lived trends, or whether it will be capable of fostering long-term appreciation, care, and adaptation, and in doing so, possess the power to last through time.

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ONLY LISTEN TO RADICAL MUSIC

Two Countercultural Spaces in Eindhoven

Kārlis Puriņš

Abstract

The underlying systems of power in society, termed the substructure in sociological conflict theory, simultaneously reinforce and are reinforced by the superstructure. The superstructure consists of that society's ideas on philosophy, politics, education, and in massive part, its culture. Through these lens, counterculture – culture rejected by social standards – struggles against the systems of power. It follows that spaces where countercultural attitudes thrive become spaces opposed to power. By examining how these shelters of counterculture come to be, how they interact with mainstream culture, and what their ultimate fates are, insights into societal tensions can be obtained.

Introduction

On 18 October 2024, pop venue De Effenaar collaborated with tech giant ASML to host a Dutch pop classics sing-along night.[1] The music was performed by more than 50 performers, dressed in sequined, colourful outfits. The Large Hall of De Effenaar, equipped with fog machines, pyrotechnics, and state-of-the-art light and sound systems, created a dazzling experience for an audience spanning multiple generations. MVRDV's redesign of the former textile mill ensured a comfortable setting for visitors, while limiting noise pollution in the surrounding area and minimizing risks to the building – such as fire.

On the other side of the railway tracks, some 800 m away, stood a very different cultural venue: Stroomhuis. Both buildings shared a similar past as industrial structures from Eindhoven's Philips era, later falling into disuse and eventually becoming sites of squatting and countercultural activity. In contrast to De Effenaar – where much of the industrial character had been softened by MVRDV's intervention –

Stroomhuis retained this raw identity: a graffiti-covered former transformer house, home to artists-in-residence and musical acts that struggled to find a stage elsewhere. Today, however, the building no longer exists. On 17 October 2024, just one day before De Effenaar's Dutch classics night, Stroomhuis was destroyed by fire.[2]

From Drug Den to Eindhoven Icon

The original textile mill at the site of De Effenaar was first squatted in 1970, becoming an "Open Youth Center" known as Para+. Its members were dissatisfied, rebellious and socially engaged young people from Eindhoven.[3] The organization lasted only six months under this name before being shut down by municipal authorities, reportedly because Para+ had become a leading narcotics centre in Brabant. Yet rather than dispersing, the movement reorganized. The venue reopened under a new name: De Effenaar.

The youth cultural centre became a platform for music, theatre, film, workshops, and lectures, all focused on contemporary social tensions. In 1981, an insider at De Effenaar outlined three criteria for a band's eligibility: the music had to be danceable, it had to be aggressive – providing an outlet for the audience's destructive energy – and it had to be intelligent and thought-provoking. De Effenaar soon became a focal point for punk rock in the southern Netherlands, hosting acts such as The Ramones, Joy Division and the Sex Pistols.[4]

> ***In 1981, an insider at De Effenaar outlined three criteria for a band's eligibility: the music had to be danceable, it had to be aggressive [..] and it had to be intelligent and thought-provoking.***

During the first 30 years of De Effenaar's existence, only around a tenth of Eindhoven's youth had visited the venue. The club's reputation as a 'dirty drug hole' deterred outsiders, in stark contrast to the in-group values of tolerance and freedom of expression.[5] By 2022, however, approximately three quarters of young people in Eindhoven had attended events at De Effenaar. As reflected in the diversity of its current musical programme, the venue now attracts a much broader range of cultural groups. It is reasonable to assume that MVRDV's redesign, completed in 2005, played a significant role in this shift in audience.

Architecture, Legitimizing

In their project description, MVRDV characterizes the original Effenaar as 'an enclave in the city', 'rough' and 'smelling like beer and cigarette smoke'.[6] According to MVRDV architect Jacob van Rijs, the former brick textile mill was no longer suited to the venue's growing reputation, neither in terms of capacity nor atmosphere. The new design introduced two concert halls, a café and an efficient arrangement of logistical and circulation spaces. It is undeniable that MVRDV's Effenaar is equipped to function as a large-scale, internationally significant music venue.

The Municipality of Eindhoven appears to share this view and has long maintained a close relationship with the venue. The city commissioned the 2005 redesign and remains the owner of the building, which is leased to the Effenaar organization. Discussions regarding rent levels and financial support have repeatedly surfaced in municipal politics. Most recently, in 2025, the city announced a €600,000 subsidy aimed at alleviating the venue's financial difficulties.[7]

It is therefore logical that Eindhoven continues to support De Effenaar as a cultural icon. The city's attitude has clearly shifted since the days of Para+. What remains of interest, however, is how this evolving relationship between the venue and political power is reflected in its architectural expression. To some extent, the building retains its status as an 'enclave': it stands apart from its immediate context and presents a distinct, specific character. Through its materialization, the architecture appears to evoke a sense of 'roughness', while its visual language can also be read as a reference to industrial building typologies.

This aesthetic carries multiple layers of meaning. It recalls Eindhoven's industrial heritage, acknowledges the Effenaar's origins in a former textile mill, and gestures towards the broader association between industrial aesthetics and countercultural practices – particularly those rooted in squatting and underground scenes, such as techno music, a genre still hosted by the venue today.

However, it is also possible that something was lost in 2005. MVRDV architect Jacob van Rijs reflects on this shift, noting that 'with the new building . . . the subculture label was less clear, so there were old guys that started to complain a bit, like, "Yeah, Effenaar was better back in the old building".' [8] It is not difficult to understand the perspective of these 'old guys'.

If countercultural movements are understood as forms of resistance against dominant culture – and



Illustration by María Derbaix

thus against dominant structures of power – then De Effenaar, in its early years, clearly functioned as a space of rebellion. By 2005, this quality had already begun to fade: the organization had spent three decades growing, professionalizing and establishing a working relationship with the municipality. Yet the old building – the same venue that had hosted Para+ and the Rode Jeugd – remained a physical trace of that history. It continued to house music and subcultural activity, while also embodying a memory of resistance.
With its demolition and replacement,

> ***The transformation of De Effenaar from a space against power to a component within dominant culture did not occur overnight, but the MVRDV redesign marked a significant step in that process.***

that material continuity was lost. The venue could now fully assume its role as a respected cultural institution and urban icon, largely free of the contradictions that once defined it. The transformation of De Effenaar from a space against power to a component within dominant culture did not occur overnight, but the MVRDV redesign marked a significant step in that process.

23 Years of Stroomhuis

Compared to the long history of the Effenaar, the story of Stroomhuis ends much more dramatically. The old transformer house had fallen into disuse by 2001, when Andre Amaro, a multi-disciplinary creative from Portugal, moved in together with a group of artists, designers and creators. The collective renovated the building, creating a patchwork of spaces tailored to the needs of the talents in residence. By 2009, Stroomhuis included a living room, guest rooms, an extensive kitchen, ceramics, wood, metal, paper and textiles workshops, a music recording studio, and a large basement stage.[9]

Without the involvement of architectural authority, the responsibility of shaping Stroomhuis fell entirely to the building's users. In a 2017 interview with the newspaper Eindhovens Dagblad, Amaro calls the old transformer house a playground.[10] The work of creating Stroomhuis may be described as play in itself as well. The collective's reshaping and repurposing of existing spaces resulted in a genuine, human environment that could only have been created by the very people who called it home.

Stroomhuis was a hotspot for the subcultures of Eindhoven. The

cultural hub regularly hosted unique, alternative, and radical music acts that might have struggled to find a place elsewhere. Equally interesting is the Stroomhuis collective's relationship with the municipality. In the same 2017 interview, Amaro mentions that the collective is facing an eviction procedure, initiated by the city authorities. Despite finding recognition in cultural circles, Amaro feels undervalued by the Eindhoven municipality. According to him, too many officials picture the collective as nothing more than "hash-smoking young people [..] who drink beer and make far too much noise." The parallels with the early Effenaar draw themselves.

> ***While the community is as active as ever, the space that the group created – their playground against dominant culture – is irreversibly gone.***

Stroomhuis, of course, no longer exists. The building was struck by fire in the autumn of 2024. Nobody was injured, but the fire did destroy a large volume of art, design, music instruments and equipment. The building, hollowed out by the catastrophe, was subsequently bulldozed by the municipality. The now bare plot is expected to remain empty until 2030, when a regional redevelopment plan will be enacted by the city. Of course, the people involved in the Stroomhuis project continued their creative labor. The very week of the fire, a scheduled concert was immediately relocated to Burgers, another community-driven social and cultural center in Eindhoven. The Stroomhuis collective has now transitioned into a foundation named the Nieuw Eindhovens Peil, aiming to platform non-mainstream events.[11] While the community is as active as ever, the space that the group created – their playground against dominant culture – is irreversibly gone.

Conclusion

Para+, the early Effenaar, and Stroomhuis were all spaces that acted against dominant culture. In sheltering subversive forms of expression, these spaces challenged structures of power. This oppositional relationship between counterculture and legitimized culture produces tension – tension which seeks to be resolved. That resolution can only arrive in one of two ways. The offending space can either be subsumed into accepted, mainstream culture, or it can cease to exist.

It might be easy to conclude, then, that all is hopeless and the fate of every countercultural space is already sealed. However, there is a third option beyond the two mentioned above. The countercultural space can remain in a state of tension. This tension, palpable in Amaro's concerns of eviction, echoed decades earlier in the shutting-down of Para+, acts as a constant reminder of the role that counterculture plays in challenging power.

It is exactly in the domain of architecture that such power dynamics become most clear. As subversive ideologies claim physical space, the spaces themselves become ideologically charged. Their destruction is therefore also granted symbolic meaning. Since the Stroomhuis fire, there has been an ongoing discussion on where the collective will find a home. Rosalie Braamkolk, a once-resident of Stroomhuis, graduated from the Eindhoven Design Academy with a project on modular, shipping container based structures targeted towards DIY cultural collectives.[12] It is a type of architecture that revels in its impermanence, and utilizes the shipping container's form, devoid of traditional architectural meaning, as a spatial tabula rasa. In an environment where near-every built structure is interlinked with systems of power, it may be that exactly this sort of building - non-descript until inhabited – embodies the tensions of space-against-power best.

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BEYOND THE BRIEF

Interview with Vincent Panhuysen

Franciszek Halwa and Titus Kalksma

Introduction

Vincent Panhuysen, founding partner of KAAN architects, has a career spanning more than twenty years. Throughout his work, he's had many assignments from the Dutch national and local governments. In an exclusive interview with Franciszek Halwa and Titus Kalksma from AnArchi, he gives his insights into the reasoning behind design choices in projects he's led over the years.

> ***It's more than only that building itself, but it also gives something to the public, to the cities. That's your responsibility as an architect, and that's mostly not in the brief.***

Expression of Power

Interviewers: During your lecture you did here at the end of last year, you talked about the topic of expression of power in your courthouse in Amsterdam, and we have seen that your firm has designed quite a few buildings that are assigned by the government: the Amsterdam Courthouse, the Supreme Court of the Netherlands and the Embassy of the Netherlands in Mozambique. Are there any of these buildings that you're most happy to talk about?

Vincent Panhuysen: Yes. Well, more in general about what the expression of a building is. I always like to make buildings with a value for the public, for the city. And of course that starts with communication of the building, the attitude of the building to the context and public. Your title is the power of architecture. I would rather call it the expressive power of architecture: what kind of character the building has and what meaning it holds for its surroundings.

I: Maybe we can elucidate a bit more what the article is about. Specifically, we're investigating power in government buildings and we're looking at cases where it is very explicitly expressed.

VP: Yeah, well, that's because the power, of course, also can be a democratic power or the power for the community. For example, in the brief of the courthouse, it was really a big issue. Because they use the word "Gezagwekkend".

The design has to be "Gezagwekkend". It's a Dutch word

which actually doesn't exist. It's a mixture of "Gezaghebbend"and "Ontzagwekkend". It is a mixture of authority and at the same time openness to the public, trustable, and that's very important in the function of a courthouse, because people really should trust the institution. If they don't trust it and they think it's just power which is against us, then of course people are not open to the court, they don't trust it. That's why we made a building which is very transparent and also inviting to the people, so people feel calm if they arrive in the courtroom. That is important in the courthouse, that all the parties, as well as judges, as well as public, that they trust the system and feel respected. If you imagine the Supreme Court in Washington, you know that building, it's like a temple, and it's on a pedestal with steps. So you feel already small as a human before you get in, and that's exactly what our client wanted to avoid. That's why they gave us the word "Gezagwekkend". So authoritative, but at the same time, no thresholds.

Security in the Courthouse

I: How did you handle security for a building that has to be so open but at the same time quite secure?

VP: That's always contradictory. In the brief it's always: we want to have a very secure building and on the next pages it must be a very transparent building. If you, for example, have a design in which you can see the judge from outside, you have to make bulletproof glass. So, you must avoid these sightlines, and that's what we did in the courthouse. Here's a sketch. If this is the courthouse, you have the suspects entering from below and the judges that arrived from the top in the courtroom, and the public from aside. You never have the paths crossing, so you can eliminate all this security stuff. No bulletproof glass.

We separate all the flows so they never will cross. It is really in the organization. If you make a bad organization, then you really have to apply a lot of these kinds of security measures. What is compelling is that, through this arrangement, the public foyers are positioned along the façades, visible from the city and seamlessly forming one continuous spatial entity with a public forecourt. The building serves the city.

But of course, in the foyer, if you enter the courthouse, you need to have an X-ray machine, like an airport. That's actually one of the most difficult parts: How do you design those necessary security measures in such a way that they do not disrupt the calm, relaxed atmosphere of the space?

For an X-ray, you can't do anything about it, you can't design but only buy them.

But what you can do is you can integrate it, for example in the Supreme Court they're in between natural stone columns, so you don't see them. So that they are unobtrusively integrated in a natural way into the stone finishes of the public entrance hall

That's actually the most difficult moment, to keep people relaxed. We always design it in a very nice way. We integrate this into furniture. We try to design it in such a way that it looks like loose furniture. We apply, as much as possible, glass so it's not obstructing the view. So it's not standard, even if you have to buy all these standard products. You can't hide everything, but you can integrate it in a nice way so that it doesn't feel like there are aggressive security measures. It's one of the most difficult tasks; to integrate the details elegantly.

Security in the Embassy

I: It must have also been difficult in the embassy of the Netherlands in Mozambique. You really must represent the country. Some outside aesthetic is very important, but security becomes even more important, right?

VP: Security is in front of the wall and then you can enter through the wall if you are checked. Then you arrive in a compound which is completely gated, and we really wanted to avoid that. We wanted to make a building which is open to the city. That's why we didn't make a building in the middle of the plot, but we inserted the plot around the building. The building is an L shape and it's embracing a garden. It's sixty meters long, only transparency, so people can look at the city and the city can look at the Netherlands. And that was, of course, the challenge with the embassy. You have to make the Dutch staff curious to Maputo, but Maputo curious to the Dutch too. So you will have a dialogue. So how can you create a dialogue and at the same time handle this security?

At the end we made the fence. Facing the public side of the building, it's made out of timber slats. This fence is made out of 72,000 pieces of Chanfuta wood, and we made it in such a way that it's very transparent, so people can look in. It's like a vitrine. So it's transparent, but at the same time you could say it's revealing and unveiling, in an elegant way.
It really works very nice like that. If

you're in the building, you can see everything on the streets and people are really looking through this fence to the staff of the embassy and that this is a way how we handle security. I remember that was exactly in the time 9/11 happened and we were already constructing the building. I had to change all the windows because I had very nice openable windows. It's super nice climate. Most of the year you can just open the windows and enjoy the breeze. But then we had to make everything bulletproof. I insisted on having them openable. So, they are all openable bulletproof windows. We had to weld steel frames on site, and you can open them with a swivel, and it would still be transparent. Otherwise, the whole concept would be killed if you would reduce the glass. The whole concept of the building was to make a canopy to keep the sun out of the windows. Underneath that canopy you can make a full glazed façade, and sun is never touching the glass.

I: It must be difficult as well to predict security and events such as 9/11 right? When you make a Dutch embassy at the time, you can think the Netherlands has a good political standing, but things can change. So you also have to design for geopolitical changes that could occur.

VP: Absolutely. Embassies, for example, American embassies, are bunkers with only small openings, like looking through a keyhole. Also, if you talk about power of architecture, what does it tell the community?

Those kinds of embassies, they don't create a dialogue, and are anything but reassuring.

They are really introverted. A Dutch embassy in Africa and Mozambique should be about communication, about the dialogue of the locals and the Dutch. If you want to have that power, right, that should be the power of an embassy to create a dialogue. How can you make a transparent building which is at the same time secure?

I think if you make these kinds of public buildings with public funds you must use it in a smart way. So, it's more than only that building itself, but it also gives something to the public, to the cities. That's your responsibility as an architect, and that's mostly not in the brief. This is the added value of good architecture, and that's our responsibility: to make more than the brief.



THE POWER KNOT OF CONSTRUCTION INSURANCE

Interview with Dennis Bakker and Bart Paimans

Titus Kalksma

The entire building sector is ambitious when it comes to mass-timber construction. Owing to political pressure to reduce greenhouse gas emissions, many stakeholders want to explore the opportunities of mass timber. However, the novelty of the construction method causes hiccups in these developments, which can lead to their failure or below-standard result.

Realising changes had to be made about how timber buildings are inspected and insured, global insurer HDI and Stichting Waarborgfonds Koopwoningen (issuer of the SWK warranty certificate) pulled the plug on insurance of mass-timber constructions (apartments). They had jointly decided that it was time to take a step back, and first do more research into the quality of the construction process. SWK took initiative in the market and asked Embera to help create a risk framework for mass timber constructions to ensure the quality of timber developments and restart the insurance process. This allowed Embera to take a leading role in the assignment.

It's a task not often done by a project management firm like Embera. It does, however, align with their interests. With a portfolio of project management for theme parks, schools and project development for commercial as well as public real estate, the firm has grown rapidly since its foundation in 2022. Now with over a dozen employees (with an average age of only 31!), they're becoming more effective than ever at managing a diverse portfolio of projects. On top of that, industry leaders like SWK have asked them to do research for them, owing to their expertise with stakeholders in the built environment.

The modernity of timber structures has always been a caveat for insurers. Since so few buildings have been made in mass timber, almost every stakeholder is out of their comfort zone. Contractors struggle with experience, having to adapt to emerging technologies. Architects and engineers must learn to design, support and insulate entirely new materials. Most importantly, insurers must understand the risk of a timber development, to be able to insure it effectively.

Dennis Bakker, founding partner of Embera explained, "The Netherlands is really an industry leader in high-rise timber buildings, and especially in these engineered timber structures. Everyone is keen to keep this lead and set a good example, but we must simultaneously understand and minimize the risk associated with the building process. That way we can continue to set a good example".
Realising there was too little expertise and grand ambitions on the market, Embera set out to bring together a board of experts such as Nieman, Sweco, and Lüning to map the risks associated with timber construction. They were able to conduct extensive research within a vast network of stakeholders. Bart Paimans, a TU/e student working at Embera for more than a year, has quite some experience with mass timber. He even helped draw Valkensteijn, an 11-storey mass timber affordable housing project. He was also tasked with creating the risk framework for mass timber at Embera. He explained the process: "It was difficult to get an overview. I would read through individual documents and relay that information to Dennis. He kept asking if there were similarities between any of the documents until I realised that's exactly what I needed to find: a risk factor that various stakeholders agreed on".

After almost half a year of research, there's a framework for understanding

– and managing – the risks of mass timber housing constructions up to 6 floors in height. The management of risks is especially important, since SWK/HDI insures the quality of the construction for the ten years after the construction is completed. Without proper management of moisture during construction, for example, timber elements could expand and contract far from expected values or is susceptible to mould, leading to structural instability. On top of that, the acoustic qualities of timber can cause problems with the building, and cracks in finishing can propagate quickly. Plenty of risk exists but it was carefully mapped and mitigated.

Interestingly, the research has been set forth by government-funded organisation Building Balance. SWK showed initiative again, stepping to the ministry to show the results of the research, allowing further research to be organized by Building Balance. Building Balance function as a knowledge board for bio-based building materials and processes and were very interested with the first research made by Embera and published by SWK. Thanks to their interest, the next steps for taller timber structures up to 70 meters can be published nationally. Embera has also organised a series of workshops with experts in the field focusing on gathering information about timber high-rise, hoping to broaden the assessment of risk in these developments.

Dennis hopes that the coming months will show more progress in the timber high-rise sector, and that knowledge is shared within disciplines and among competitors. “No-one benefits from a failed building or a construction company or insurer going bankrupt. We all have a common goal: to make safe buildings that can stand the test of time”. Thanks to the efforts of Embera, the Netherlands can be sure of a vibrant and healthy timber industry for architects, engineers, contractors, investors, insurers, and project managers.

Interested in the work Embera does? Visit them at www.embera.nl

Interested in the quality assurance and insurance process? Check out SWK at www.swk.nl



Wij zijn Embera

Wil je naast je studie meewerken aan echte vastgoed en huisvestingsprojecten? Bij Embera krijg je de ruimte om te leren. Van en met elkaar. Je krijgt vertrouwen, verantwoordelijkheid en de ruimte om echt mee te draaien in projecten.

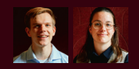
Maximale impact maken is waar onze aanpak om draait. We zijn sociaal, gemotiveerd en doen het net even anders. Met een eigenzinnige kijk op projectmanagement. Niet jagen op succes, maar het laten groeien.

Werkstudent worden bij Embera?

Naast je studie werken aan projecten die ertoe doen?

Embera.com

“Bij Embera krijgen we de ruimte om te leren, van en met elkaar. Hier krijgen we het vertrouwen om aan uitdagende projecten te werken die impact maken.”



Bart Paimans en Marleen Swolfs
Werkstudenten bij Embera

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Eindhoven

Celsius

In the Celsius neighborhood in Woensel-West, housing corporation Trudo replaced nearly 450 social housing units. The area had a persistent socio-economic disadvantage, outdated housing, and paved streets, but also a strong working-class character with lively front gardens, children playing outside, creative residents, and start-up entrepreneurs. After the transformation, Celsius has become a desirable place to live, with four green residential courtyards where daily life still takes place outdoors.

Public space forms the framework, with Edisonstraat as the backbone and Celsius Square as the lively heart. The car-free courtyards differ in character yet retain cohesion. Butterfly-, bee-, and bird-attracting planting, green façades, and colorful architecture give the neighborhood a green, climate-adaptive, and distinctive identity.

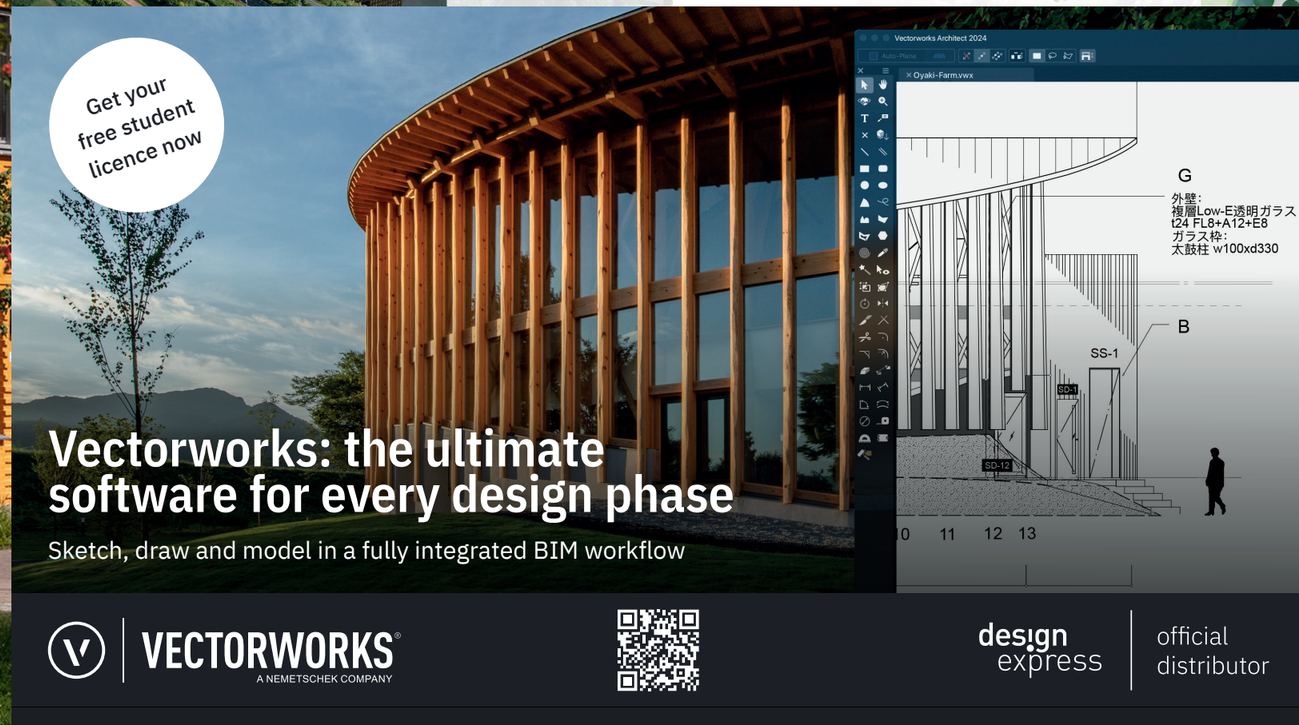
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GGD Gelderland-Zuid

A health center where aesthetics, technology, and humanity come together: that is the new GGD building in Nijmegen. Architect Joost Roefs translated vulnerability and security into a layered design, with window frames placed on the façade, subtle daylight solutions, and natural materials. In this way, the building tells the story of its users in brick, glass, and aluminum. The result: a safe and inviting place that is more than just a building.

Architect: Architectenbureau De Twee Snoeken
Fabricator: Haro Aluminium

Reynaers Aluminium
Windows.
Doors.
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BIOGRAPHIES

Kārlis Puriņš

Kārlis Puriņš (2004) is a bachelor student in the architecture track. An international student from Latvia, he is most interested in the ability of design to shape social structures, as well as architecture that interrogates the relationships between human society and natural environments. Kārlis is also passionate about the broader fine arts, especially creative writing and music.

Negin Aghaei

Negin Aghaei (2001) is a first-year master's student in Architectural Urban Design and Engineering at Eindhoven University of Technology. Originally from Iran, she brings a background in art and design, and has recently explored ceramic sculpture as a medium of expression. As an architecture student, she engages with the history and theory of architecture while developing a critical approach to the discipline. Her intellectual framework is shaped by three core elements: critical inquiry, experimentation, and critique.

Franciszek Halwa

Originally from Poland, but spent most of his childhood in Spain. When he finished high school, he moved to the Netherlands to study Computer Science, which he finished with distinction. He developed a strong interest in architecture so he decided to start a B.Sc in Architecture, and is currently finalizing the third year of his studies. He plans to devote his professional life to Architecture.

Paulina Orlińska

She is a third-year bachelor's student specializing in architecture and building physics. Passionate about literature—especially twentieth-century prose—she is particularly interested in how the evolution of cultural narratives throughout history is reflected in the built environment.

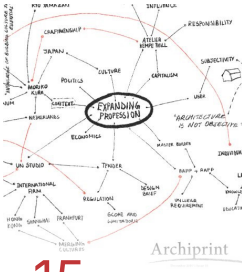
Stefan Groeneveld

Stefan Groeneveld (2002) is a master's student in Urbanism. As a curious traveller, his interest lies in the relationships between social dynamics and the built environment. In a fast-changing world, he is particularly fascinated by how these interactions shape the ways cities are experienced and inhabited.

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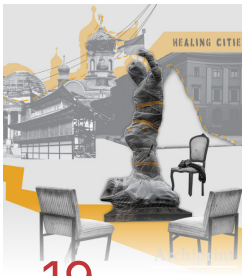
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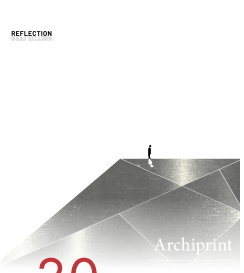
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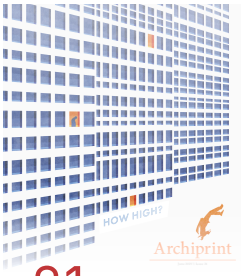
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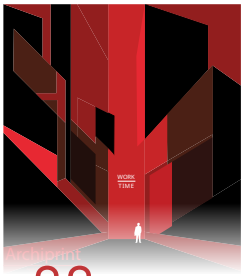
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