

**Bureau Venhuizen** is a project management and research bureau active in the field of culture-based planning. The bureau focuses on settlement and planning processes in the context of spatial planning, taking culture as the point of departure. In this context, culture is broadly defined as cultural history, heritage and art, and also includes the collected contemporary cultures of a region's residents.

The bureau was founded by Hans Venhuizen, who acts as concept manager in these processes.

It is best to approach every context with your eyes peeled and with an inquisitive mind. Then you have the greatest chance of encountering surprising phenomena.

The photographs 'A to Z' were taken by Hans Venhuizen. They are not directly linked with the projects managed by Bureau Venhuizen, but sooner provide an insight into Hans Venhuizen's perspective as concept manager. Rather than exclusively taking photographs of attractively designed urban space or landscapes, Venhuizen focuses primarily on situations where the concept that was the point of departure for a specific result – whether an accidental or planned success or a fantastic failure – is clearly evident in the end result. The subjects include: hybrid forms of historic culture applied in new ways with varying degrees of success; lies in which there is such a strong belief that they have pass for the truth; grotesque denials of distinctiveness based on the conviction that it should be something else; and phenomenal situations that have resulted from a sometimes almost absurd logic.



(a) Schwedt (Germany): our future heritage (b) São Paulo: a hint for the promotion of self-regulation (c) New York: even the postage-stamp machine wishes you a nice day (d) São Paulo: the image of a French village square brightens up the metro (e) São Paulo: a travelling bonsai salesman (f) Kuala Lumpur: praying for good business



(g) Somewhere in France: vertical swimming (h) Shenzhen (China): entrance to an amusement park (i) Hong Kong: an attractive miniature park, but strictly for viewing from a distance (j) Berlin: economical built neighbourhoods do not necessarily have to be boring (k) Kuala Lumpur: the maquette of the ideal city is already sold out (l) Kuala Lumpur, shopping is recreation (m) 'Flowerbulb Region': tulips bloom all too briefly to be a permanent feature of horticultural activities here, with the exception of the tulips constructed in metal that stand five metres tall (n) New York: hints for the promotion of self-regulation





Bureau Venhuizen  
Culture-based  
planning and  
concept-  
management





This brochure is about the methodology applied by Bureau Venhuizen and its background.

After introducing the concept of culture-based planning and Bureau Venhuizen's interpretation of it, we move on to an examination of the organization of the process of spatial design and the concept manager's role in this. The underlying convictions, choices and methods are illustrated using three projects, which show Bureau Venhuizen's methodology in practice.

**Amphibious Living**, a design competition about housing in which the many qualities of water had to be

utilized optimally; **The making of**, in which a game functions as a generator of ideas, prompting residents and administrators to formulate innovative ideas for spatial planning issues; **Geest en Grond (Soul and Soil)**, culture-based planning in the Dune and Flowerbulb Region, a project spanning a two-year period which gives cultural-historical heritage a key role in spatial planning.



# Culture-based planning

Culture-based planning is a relatively new phenomenon in the spatial planning discipline and its practice. It is relatively new because even though there has been consideration for the cultural dimension in spatial planning for a long time already, the term has not previously been introduced in a structured fashion as part of policy-making. The introduction of this concept makes it possible to describe a certain way of working. This approach is not strictly necessary for the day-to-day practice of spatial planning; culture-based planning does, however, safeguard the force and, most especially, the continuity of cultural qualities within increasingly specialized spatial disciplines. In addition, this methodology can contribute to the development of identity and authenticity in the built environment, two aspects which are often ardently sought after. The time factor plays a crucial role here.

Time has become a scarce commodity in planning processes. There is no longer time to allow the time factor to play a role in the creation of new (urban) landscapes. Whereas previously a landscape or city could develop slowly and, automatically, acquire identity in that process, nowadays a complete landscape or city is imagined in one fell swoop. Even in the most substantial urban planning project for coming years, the renewal of post-war neighbourhoods, the planning processes tend to erase as much as possible of the existing spatial scenario, so that people can design for a tabula rasa that promises optimum cost control and favourably profitable exploitation in the future. The question then is how one can still generate authenticity in these processes, which are so rapid and limited by all manner of constraints, an authenticity which is not instantaneous, naively nostalgic or

wholly determined by technology, but an original authenticity. Any attempt to realize this in the form of, for example, sculptural art which is meant to add an extra dimension, animating the built environment in other words, must be able to compete with the dominant architecture, legislation and advertising, and otherwise encounter miscomprehension among residents. Culture-based planning offers anchoring points from which to reach out and to foster identity in parallel with the spatial planning: by stimulating a surplus value which is present as a quality and which gradually evolves in the process of construction, habitation and being experienced. This is sooner a case of cherishing and optimizing what already exists, rather than transplanting high expectations from elsewhere.

For culture to play a strong role in spatial planning processes we must first research which cultural phenomena best lend themselves to the task. In every context this is best approached with an open mind without discriminating based on origins. An opportunity to peculiarize, to make the spatial planning process exceptional, can lie hidden behind every piece of heritage, every narrative and every traditional or modern-day spatial planning process. In order to 'make these opportunities matter', it is not sufficient to simply register them as culture; they must also be given a concrete translation in spatial planning processes. This discovery of cultural impulses, and especially their translation, is the goal of culture-based planning.

When culture draws the outlines for drawing up plans, it can also perform as a connector between the various disciplines involved with planning, such as urban planning, civil engineering and landscape architecture. Culture-based planning offers opportunities for greater involvement of the public. This requires

innovations in the processes of spatial planning as well as a creative commissioner.

Results in these kinds of processes remain invisible for a long time and must also continue to be hidden during the initial stages. Driving the process in a certain direction at too early a stage slams shut many potentially innovative doors. A commissioning body must realize that within a culture-based planning project you can precisely formulate your search objective and intentions, that you can use results of previous projects to orient yourself, but that the end result is not set in stone. Opportunities for peculiarization lie in patient preparatory research motivated by curiosity.

## Amphibious Living

In organizing our urban environment we now do the craziest things in order to imbue these environments with character and identity. In doing this we often go far too far. *The Amphibious Living* competition was prompted by such a situation.

In marshy areas in the Netherlands it is usual to spout a two-metre-thick load of sand at the location before the start of construction, in order to stabilize the unstable ground as best as possible. This simultaneously erases all the existing qualities of the landscape. A couple of years later, the houses are built on sunken pilings, often driven to a depth of 20 to 30 metres. Infrastructure is constructed and a landscape architect is invited to draw up plans for public space that is grafted onto the original landscape as neatly as possible.

Subsidence of the land sets in as soon as the load of sand has been spread. An extra metre of ground has to be added within five years. Over the years, as the layer of sand gets thicker, the faster the town sinks. Despite this knowledge, using pilings to reinforce a house's foundations is still used in an attempt to create a sense of security. But what is security if your house is standing above sea level, while the whole surrounding area is subsiding? Building foundations for roadways, car parks, gardens and ultimately whole parks is not just expensive but also quite absurd. It is only with massive investment that one can keep up the appearance that there is nothing strange going on around your home.

In Barendrecht (NL) they even had to reinforce the foundations of the sewage system, even though it was a costly task. They had to start doing this when on Monday they could no longer locate the sewer pipes which they had laid on Friday. They turned out to have sunk a whole metre over the weekend due to nothing except their own weight. Later on, lighthouse-style houses were built in series at this spot in order to do justice to the historic connection with water. That connection was initially completely ignored and then perceived as a problem, to be thematized later on in an almost ridiculous fashion.

With a competition and implementation of the best entries for three actual locations in the Province of South Holland, *Amphibious Living* became a substantive plea for an identity-generating connection with the location's true qualities. This was achieved, in part, by abandoning the compulsive management of water with set ground-water levels and high dikes.

*Amphibious Living* is an appeal to allow the influence of weather,

tides and seasons, a plea for the ultimate mastery of a continually changing landscape. Not by demonstrably imposing one's own will on that landscape, but by optimally tuning in to the qualities of a dynamic relationship between land and water, an amphibious dynamism. Water is deployed in this way in order to generate identity in the new living environment. Not by looking at the forms in the landscape which water has generated in the past, such as lighthouses, pumping stations and houses built on top of dikes, but by developing typologies that are tailored purely to the genuine character of the water.

**Amphibious Living was carried out in 2000 to an assignment from the Province of South Holland.**

## Design proces

Every design process can be subdivided into three main phases: idea, concept and plan. In the idea phase, an inventory of the situation is taken, charting the opportunities, possibilities, desires and problems of a location. In the concept phase, the possibilities for the optimal application of the discovered ideas in the given context are considered. In the planning phase, the concepts are elaborated within the constraints of the existing situation.

In the initial phase, a wide range of elements are reviewed. In this phase there is no discrimination or pre-selection based on whether a discovered fact can also be directly and unmistakably translated in a spatial design. In this phase, all the data that matters in any way whatsoever are included in the process. It is only in the second phase that a consideration of whether the collected data are useful to the plan takes place, or whether they generate peculiarities which might eventually lead to

interesting plans in the third phase of the design process.

In order to introduce culture in these processes, Bureau Venhuizen proposes an interlinked cultural process. An interlinked process involves the isolation of essential items for the culture of settlement in the respective idea, concept and planning phases, developed further in isolation and then brought together again in the actual situation. Such a process is essentially different to an integral or autonomous cultural process. In the latter case, there is barely a relationship with the main process, which means that the chance of them both coinciding at the right moment in order to generate something attractive is minimal. An integral process lacks the very autonomy and distance from the decision-making or design process, which means there is a high risk of the results being smothered by the many stronger positions of the other disciplines involved, such as infrastructure and urban planning. In an interlinked cultural process there is both the necessary distance and the involved proximity. This creates opportunities for autonomous developments, but always with the aim of reintegrating these in the main process, with which it always remains in touch. Bureau Venhuizen's field of activity is the design of cultural processes that are linked to the decision-making on spatial planning.

The cultural aspect of a process is, however, not guaranteed by having an artist, a cultural historian or the 'public' on board. Their input demands good timing, facilitation and clarity about the position they occupy. However, while an artist or cultural historian can be chosen, that is not the case with the public, the residents. How can the public, a random and unpredictable set of individuals, be brought into the planning process in a useful way?

One can often depend on a broad public interest in charting interesting cultural phenomena and in recording stories about old and new traditions. However, filtering this material based on its suitability for spatial planning and then translating it within this framework, is generally considered too abstract by large sections of the public. People prefer to express an opinion once a plan is finalized, but the danger then is that the discussion can quickly become polarized, meaning that it is already too late to usefully participate in the formulation of the plan.

Bureau Venhuizen devised a methodology which involves residents in ascertaining and translating the limiting parameters within which the plan is devised, rather than asking them about the desired final form of a plan in development.

## The making of © Venhuizen, 2001

The methodology of *The making of* can be applied at the stage when decisions about specific spatial issues still have to be made. The method involves all the parties concerned (residents, users, administrators and designers) on an equal basis from the very start of the planning and design process. This means that they are not solely involved according to their personal expertise, but also drawn beyond it, so that their horizons are widened and their grasp of the situation becomes more comprehensive. Bureau Venhuizen devised a game that confronts residents with the complexity of a design task, not by explaining it but by making them part of it. This gives them greater insight into the design process, so that they better understand and accept the results, and there is a greater willingness to contribute. Designers and policy-makers therefore gather more information,

increasing the chances that a feasible plan is formulated which everyone is happy about.

*The making of* is essentially an abbreviated course in design. In the game, administrators and/or an area's residents are invited to think up innovative plans for spatial planning issues. The game is highly realistic because it uses existing situations and future developments. In addition, participants in the game's players are informed about, consulted on and involved in future developments.

Participants must make proposals at a relatively quick tempo for specific tasks associated with a particular phenomenon. The teams must then raise objections to each other's proposals. Objections can be negated by sound argumentation or by paying them off with lobbies (which can be won by throwing dice). If teams cannot reach a conclusion themselves, then it is down to the judge to reach a binding decision in favour of one team or the





other. The team that is first to negate all the objections is the winner. Each session was reported in a text and with illustrations.

*The making of* goes further than simply endeavouring to reach consensus, instead hinging on the process of creation, precipitation and rooting of relevant concepts. This methodology makes the unavoidably complex task of spatial planning more accessible, while all the people involved are detached from their rigidly defined ideas about the forms in which they perceive quality and are made more aware of the constraints within which quality can be realized in their living environment.

The method was employed in Beuningen (NL) in connection with a planned sand quarrying project covering an area of about 300 hectares. It was also used for the Marzahn district in eastern Berlin, in an effort to seek out possibilities for introducing a human scale in this residential area, which was originally developed using industrial production techniques. In 2003, *The making of* was applied in Apeldoorn (NL) for an open planning process for the transformation of the Mheenpark, which is situated in Zevenhuizen, a neighbourhood dating from the 1970s.

## The making of Mheenpark

Bureau Venhuizen devised the open planning process in accordance with the three-phase idea, concept and plan, which in Apeldoorn amounted to drawing up inventory, concept development and design phases. In the first phase, an inventory was made of as many possible opinions, desires and fears relating to the Mheenpark. This was carried using a questionnaire for resi-

dents, in discussions with people who used the park, in public presentations, and in sessions where experts from Apeldoorn and beyond spoke with residents about a number of themes relating to the park.

The inventory provided knowledge about the constraints for future development and, above all, about the park's existing qualities. That information was used as a guide for the concept development phase, which consisted of *The making of game*. Bureau Venhuizen reduced the information gathered to a manageable size and subdivided it into two categories: tasks (future developments: what must be done?) and phenomena (existing situations which do not necessarily have to be location-specific: what are the limiting constraints?). The seven tasks and phenomena were placed in a matrix and formed the basis for the game.

This meant that participants did not play in defence of their own ideas (which they could, after all, have expressed in the questionnaire or during a public consultation evening), but had to apply themselves to a proposed task linked to related phenomenon. Thanks to the often unusual combination of task and phenomenon, they were forced to deviate from the most obvious patterns of thinking and common solutions, thus creating more latitude for unusual solutions.

The debate among the participants themselves provided the complexity. This debate also ensured that public consultation did not simply target the municipal authorities, but meant that those involved experienced for themselves what interests other than self-interest are involved. For example, one team had to make a plan that it did not actually support, but for which there

was a demand. Or a team might have to raise objections to a plan to which it actually has no objections. Participants also discovered that what at first seemed like a wonderful plan was not feasible in practice or, conversely, what initially seemed impossible in fact turned out to be a sound proposal. Participants thus learnt how complex a design task is, but how it is still possible to apply themselves to it.

The game consisted of five rounds, with ten residents in each round, who worked together in two-headed teams on making proposals for the park. A winning proposal was chosen each evening, though this was not necessarily the best one, but the one to which there was least resistance. In a final round, the decision was reached on who had drawn up the 'best' plan. The game produced a useful overview of the possibilities of a specific task and the limiting constraints, within which local residents assessed whether the realization of the plan was acceptable or indeed desirable.

The results of the game together with the inventory provided the input for the design brief for the designers. They presented the design proposals for assessment at two workshops with resident representatives. These local representatives were involved throughout the process in order to safeguard its progress and openness.

The design will be realized in phases starting in 2005.

**The making of Mheenpark, an open planning process for the transformation of the Mheenpark was realized to a commission from Municipality of Apeldoorn. March – October 2003**

# TASKS



When drafting your proposals, take advantage of the possibility to connect the sewer to the open water that will flow through the park after it has been disconnected from the sewer overflow.

A

Draft a proposal for further development of nature in the park, bearing in mind not just 'visual greenery', but also 'functional greenery', such as certain fruit-bearing plants which park-users can pick or natural habitats well-suited to specific animals.

1

Envisage an annual day-long event and/or permanent recreational facilities that Zevenhuizen needs, and which would be a draw for visitors.

2

Ensure that it becomes much more obvious that you are entering a park and are actually in a park, by marking the perimeter more clearly and defining the entrance points more clearly, for example. Come up with proposals for three locations which will make it more obvious to visitors that they are entering the park.

3

Engagement with the park and responsibility for what happens there is the best guarantee for its sustainable use. Think of ways in which at least two groups of users might be encouraged to relate to the park more closely: children, youngsters, sportspeople, dogs and their owners, old people, picnickers, walkers and other users.

4

Imagine that Apeldoorn wishes to profile itself as a 'green' municipality and is prepared to set aside additional funding for a park that demonstrates these qualities. How should the Mheenpark be presented and promoted?

5

The area between the Circulus grounds and the Kruispunt is also part of the open planning process for the Mheenpark. Make a proposal for how this area might be reprofiled.

6

Busy road traffic around the Mheenpark constitutes a barrier to it being an accessible park. Devise smart ways to traverse or minimize these barriers so that the links between the park's various sections are reinforced.

7



# P H E N O M E N A

Bear in mind at least two groups of users when devising your proposal, and ensure that no conflicts arise between these two groups.

Fulfill your task from the viewpoint of optimal safety. Take into account the fact that safety is to a large extent a 'feeling', but beware of creating a false sense of security.

In performing your task, try to guarantee the future of the park. By introducing unusual animals, staging special events or planting special trees and shrubs, for example, which will imbue the park with a completely different status in the eyes of administrators.

The economic climate in the Netherlands is worsening, and the Municipality of Apeldoorn must tighten its belt as well. Draft your plan so that costs are kept to a minimum, or so that the project can generate income.

Integrate a personal experience in the park in your proposal, either your own or someone else's. But in any case an experience that many park users will be able to relate to.

**Mheenpark etiquette**  
When devising your proposal, think about how you intend to implement it. Bear in mind regulations, park-keepers, signposts and logos, but think especially about the possibility of encouraging – or indeed preventing – a specific kind of use by means of design and planting schemes.

B

C

D

E

F

G



# Concept management

An innovative process must be designed and managed. Its design has already been discussed above. As far as guidance is concerned, this involves more than process management, approaching something more like 'concept management'. It is not merely about guiding a process from idea to final plan, but also about generating content, filtering it and allowing it to play a role in the process. That task is in the hands of the concept manager, who in the final fase delegates the plan to the designers.

The concept manager acts in a situation where potential tasks are already evident or are still hidden, signalling possibilities and translating them into projects. These projects bring together many of the individuals concerned as well as external specialists. The organization of the various components usually proceeds from earlier phases of the process, traces are pursued further, themes are established and concepts are developed. It is sometimes impossible to specify the author of these concepts, since it has become a communal product jointly created by all involved, and in that sense these projects are an example of shared authorship.

The concept management role of Bureau Venhuizen varies per process or project, with the innovative handling of the rules that guide every situation as a constant. With certain projects this leads to the exposure of an absurdity, which obstructs the view of a self-evident solution for a specific spatial problem. With other projects, this mode of thinking is applied in order to generate continuity.

Crucial to continuity is the reinterpretation of rules rather than simply respecting the products of these rules from the past. Rather than continually coming up with something new, the crux is the unravelling of an existing situation and remoulding the ingredients to the existing context, so that old and new are inter-linked again. Depending on how the landscape-related and cultural-historical traces are redeployed this can lead to nostalgia, but it can also contribute to a process of raising awareness of unsuspected and previously invisible qualities.

This form of concept management is applied in the project *Geest en Grond* (Soul and Soil), culture-based planning in the Dune and Flowerbulb Region. In this project, the main thrust is continuity rather than progress. A society focused on continuity consciously builds on the collected humus left by history and continually reuses recognizable phenomena in modern guises. This stands in contrast to the progress-focused society, in which the past is seen as what we have left behind us and people are satisfied with a sporadic nod to that history.

## **Geest en Grond (Soul and Soil)** **culture-based planning in the Dune and Flowerbulb Region**

In *Geest en Grond (Soul and Soil)*, Bureau Venhuizen researches the role played by cultural-historical and modern-day heritage in the future spatial organization of the Dune and Flowerbulb Region, the bulb-growing region on the sandy soil just behind the North Sea coastal dunes between Amsterdam and The Hague. This is being realized with a two-year programme, consisting of three successive phases: drawing up an inventory, a range of design competitions and their implementation. People

concerned with spatial planning – (urban) planners, (cultural) historians, (landscape) architects, artists, administrators, residents – are represented in each phase.

The project was launched in January 2003 with *The making of an* inventory of cultural-historical characteristics and qualities, landscape-related developments and current bottlenecks or areas of contention in the region. The region was charted with an open mind, setting aside any preconceived ideas or scientific intention; like an expedition, the outcome of which is still uncertain, though with a clear-cut objective in mind from the outset: the discovery of traces that might be significant for future spatial developments. Prominent traces were found and confirmed what was already suspected, while the discovery of barely tangible ones sparked curiosity or held the promise of an important find. In-depth studies of a selection of these highly promising traces were commissioned from a variety of experts. Other traces lent themselves to translation into concrete competition briefs, which are pivotal to the second phase of this project.

Based on the conviction that objects and structures primarily continue to exist because they are reused, the objective of the quest was to achieve continuity in the (functional) value of traces from the past.

The typology of the flowerbulb shed, with its characteristic windows and doors for natural ventilation, arose because of the climatological requirements for the storage of the sensitive flowerbulbs, realized within the technological constraints of the time. These sheds became obsolete with the development of machines that could control the climate much more adequately in simple 'tin-can' warehouses. Now that climate control is no



longer a generator of heritage, the appropriate tailoring of the generic tin-can warehouses to the landscape might now fulfil that role. At the same time, the location of and space within the old sheds are important elements which might contribute to their effective reuse. Both traces are turned into the subject of a design competition. *The desired landscape* asks for special solutions for the adaptation of large, blank-walled industrial buildings to the open landscape. The *Bulb & Breakfast* competition asks for designs for lodging facilities in historic flowerbulb sheds.

The discovery that the origins of the internationally renowned Bloemencorso, an annual flower parade, were thriftiness and recycling rather than the suspected extravagance, was surprising. Flower stems are in fact the waste product of flowerbulb production. At some point, thriftiness inspired an extraordinarily creative form of recycling, namely decorating floats with the cut flowers and driving them in a parade through the entire region until they wither. Flowers are a desirable by-product of flowerbulb production, but the sludge in waterways and drainage ditches is not.

In times, sludge was spread across the land, not only to keep the waterways navigable but also because of its fertilizing qualities. Nowadays the sludge is sooner regarded as a problem that is not reused but transported out of the region due to it being contaminated. However, the treatment of contaminated sludge dredged from the waterways once again presents opportunities for landscape-related development. Specific treatment and processing of contaminated sludge could – like a ‘smart’ version of an old habit – generate new heritage in the form of cultural landscape. The possibilities will be studied further in a follow-up task with the title *Chemical heritage*.



**BULB &  
BREAKFAST**

**THE  
DESIRED  
LANDSCAPE**

**NEW  
HERITAGE**

[WWW. GEEST-EN-GROND. NL](http://WWW.GEEST-EN-GROND.NL)  
competitions

The spatial situation in the Dune and Flowerbulb Region is determined by the tension between the desire to preserve the typical open landscape that has arisen due to flowerbulb production on the one hand, and developments that are necessary to keep flowerbulb production economically viable on the other. Against that tide of developments, people still wish to preserve the original landscape. That landscape has, however, only existed for 150 years and was created due to quarrying sand from the dunes to raise the level of the land in Amsterdam and other places. In fact people cherish a 'devastated' original landscape, and this is what they consider the original. Nobody is proposing that we spread a thick layer of sand for the growing of beach-grass, though it would be possible to formulate a perfectly valid historic legitimacy for it.

The competition briefs tie are linked to these regional problem areas and can serve as examples for how culture and cultural history might play a role in future spatial planning. The choice between suspended animation, theme-parkification or transformation of the region's cultural and landscape-related qualities lie at the root of the competition briefs. The choice depends on the role attributed to history, and on which identity is distinctive for this region today.

*Geest en Grond (Soul and Soil)* takes the first steps towards ascertaining resilient and guiding cultural-historical qualities for future spatial planning. In follow-up studies, competition briefs and, above all, their actual implementation at locations in the Dune and Flowerbulb Region, the cultural-historic qualities must prove their ability to be a connective force in the creation of our future landscape.

**Geest en Grond (Soul and Soil) is a project commissioned by the Erfgoedhuis Zuid-Holland (Heritage Centre for South Holland) and the main financier is the Province of South Holland. Geest en Grond (Soul and Soil) is also financially supported by the Stimuleringsfonds voor Architectuur (Netherlands Architecture Fund) via project subsidies granted on the basis of the Belvedere Policy Document.**

## Colophon

A lot of people contribute to the projects of Bureau Venhuizen. A review of all the contributors can be found on the website [www.bureauvenhuizen.com](http://www.bureauvenhuizen.com)

Images used for this publication

### **Amphibious Living**

Logo **Martijn Engelbregt**

### **The making of Mheenpark**

Photography **Dieuwertje Komen**

Photomontages **Martin Leclercq**

Game Design **Chris Koens**

### **Soul and Soil**

Photography **Dieuwertje Komen**

Design Competitionflyer **Evelien van Vugt**

Text **Hans Venhuizen / Francien van Westrenen**

Translation **Andrew May**

Design **Wigger Bierma**

Lr-PDF **Thoben Offset Nijmegen**

© Bureau Venhuizen, 2003

All rights reserved. No part of this publication may be reproduced or used in any form or by any means without written permission of the publisher.



ⓐ New York: repairing the boardwalk on Coney Island ⓑ Rotterdam: the jazz club in the cellar continued to operate after the building above was demolished ⓑ São Paulo, Iberoapuera Park designed by Oscar Niemeyer: here a public park should above all be cool and provide cover Ⓒ New York: wrapped tombstones opposite Ground Zero ⓓ Kuala Lumpur: from the series of war criminals of the century: the Adolf Hitler puppet ⓔ New York: an abandoned harbour pier blends in with the skyline



④ Shenzhen (China): in a single afternoon you can take snapshots of yourself in front of all the world's famous sights ⑤ Buenos Aires: the 'Tierra Santa' theme park with a live crucifixion beneath creaking metal palm trees every half hour ⑥ Schwedt (Germany): this shopping arcade from the DDR era has been taken over by commerce. The original text on the facade, KONSUM, may have disappeared, but it has never been so appropriate as now. ⑦ Kuala Lumpur: a traditional kampong is elevated off the ground, thus increasing its capacity ⑧ Halle (Germany): viewed from the top of an empty 18-storey apartment block the world looks like a maquette ⑨ São Paulo: Grandma and Grandad have gone to heaven

[www.bureauvenhuizen.com](http://www.bureauvenhuizen.com)