

Whereas elsewhere the billions evaporate into thin air owing to panic on the stock market and bottomless guarantees, we have once again succeeded in putting together a rich and appealing programme for the AFFR 2011 with a minimum of resources. We have grown considerably and messages of appreciation for our festival reach us from all corners of the globe where the need for a critical and cinematic look at architecture and urban development is felt. We are proud that our small and motivated team is able to organise this unique festival. Thankfully we are supported in this by many funds that, just as we do, recognise the importance of the festival. In the present cultural climate the same pertinent question repeatedly arises: how long can we keep going? The AFFR is an anchor for many international filmmakers, architects, urban designers and researchers. We have built something up that we will not abandon that easily, but we will need – and we appreciate – all the support we can get.

The AFFR has an extra festive appearance this year thanks to the super deluxe location: the new LantarenVenster by Álvaro Siza on de Wilhelminapier. With a programme in the impressive foyer and four of the six auditoria we are presenting a varied programme about the urban environment and architecture from the past to the future. A wide range of very topical subjects are presented in more than a hundred films that the AFFR 2011 is screening. From spectacular ego-documents to exploratory and critical feature films. From a short film about a minor, but pressing issue to the cult classic with prophetic vision. Complementary to the film screenings there are thematic debates, talk shows with the many filmmakers and architects present, and tours that place a number of the films in the Rotterdam/Dutch context.

In past years the AFFR has steadily developed into an information source for many smaller and larger festivals both at home and abroad. Partly due to our supply of news, the web site with editorial news about festivals elsewhere and our constantly-updated database we have been able to assist many individuals and organisations. The permanent exchange of ideas and opportunities with festivals in New York, Moscow, Florence, Dublin, Antwerp and many other cities developed as a result of the Celluloid Cities conference that the AFFR organised in Rotterdam in 2009.

In the AFFR 2011 festival we are also spreading our wings within the Netherlands: we are proud of our parallel projection in Groningen, where ten of the AFFR films will be screened on Saturday and Sunday. The loyal support of Rotterdam-Groningen sponsor, De Zwarte Hond, makes the AFFR's heart beat faster.

In addition to all this there are more opportunities for streaming films on our updated web site so that a number of highlights from the last festival can be covered. But online viewing, even on an iPad, is and remains a prosaic necessity. Come to the festival, enjoy the nostalgic rattle of the 35 and 16mm projectors and feel the pure love of the residual heat of data projectors! Even if the stream is fast, the projection will catch up with it.

Wies Sanders and Jord den Hollander  
Director and Chairman of the AFFR respectively

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This year the theme of the Architecture Film Festival Rotterdam (AFFR) is Think Big, Act Small. The consequences of a worldwide crisis are also becoming increasingly apparent for architecture and urban development. While in Europe we agonise over the possible consequences of shrinkage, elsewhere in the world the staggering effects of mushrooming cities are manifest. There are no traditional solutions for either problem and in consequence we must seek new ones. Some people hope for better times while others consider the present reality as the status quo. One thing is certain, confidence in megalomaniac projects supported by seemingly unlimited financial resources is, for the time being, shaken. It remains to be seen whether this should be considered a loss.

# THINK BIG / ACT SMALL

BY JORD DEN HOLLANDER AND WIES SANDERS

The AFFR detects a searching, optimistic movement that could counterbalance a current trend of indifference and cultural pessimism. A counter-flow in which small initiatives can lead to big successes. Film, architecture and urban development go increasingly hand-in-hand: both indeed use a story line to tie the separate scenes together, to draw a line indicating what is actually wrong and the direction in which the world should be going. Even more than all its predecessors, this festival points to the vital necessity of interdisciplinary collaboration in order to explore and expose new opportunities.

## THINK BIG - THE HIGH HEAD ROUTE

Naturally in 2011 the AFFR is screening the latest films about glamour architects such as the European première of the film *JOHN PORTMAN, A LIFE IN BUILDINGS*, two new films about West Coast modernists including Richard Neutra's *DESERT UTOPIA* and *COAST MODERN*, the splendid documentary *HOW MUCH DOES YOUR BUILDING WEIGH MR FOSTER?* about Sir Norman Foster, and the return of I.M. Pei, now aged 90, to his birthplace where he is building a museum *I.M. PEI, BUILDING CHINA MODERN*.

The future dreamt of is well represented in the programme about Utopias. One film that we highly recommend is *SPACE, TIME AND LAND*, by the architects/artists' collective Ant Farm, *NAGAKIN CAPSULE TOWER* about the "metabolistic" masterpiece by



Kisho Kurokawa and *UTOPIA LONDON* a penetrating portrait of the post-war development of a city with over a million inhabitants.

But also less well-known architects such as the bizarre Spanish architect Miguel Fisac *THE FREAKY STORY OF THE FUNKY SKYSCRAPER* and the colourful *PANCHO GUEDES, AN ALTERNATIVE MODERNIST* who rightly can be called the Gaudi of Mozambique.

A range of female architects are reviewed: Jeanne Gang *STUDIO GANG ARCHITECTS: AQUA TOWER*, Margaret Staal-Kropholler *HET ATELIER VAN R. ROLAND HOLST*, Petra Blaisse *MOVEMENTS CONTINUED* and Phyllis Lambert *CITIZEN LAMBERT*, founder of the Canadian Centre for Architecture. We are also proud of the world premières *PERSPECTIEVEN*, the debut film by George Vogelaar about Wiel Arets, *MISSION STATEMENTS* about the architecture of the Netherlands' newest embassies and *DER TRAUM VOM BAUMHAUS* about the relatively unknown eco-house by Frei Otto in Berlin.

## ACT SMALL - THE HARD HAT ROUTE

Fixed patterns and standard structures are broken down with small, personal initiatives, the consequences of which are screened in a series of optimistically-spirited films. In *NEW URBAN COWBOY* artist Michael E. Arth transforms a depressed district in Florida into a pleasant residential area where it is possible to take a walk – a rare phenomenon in America.

In *LO SPECCIO* Mayor Pier Franco Midali builds an ►

enormous mirror to finally see the sun in his village Viganella. Entrepreneurs, too, take up the challenge of urban development, such as the unique Adriano Olivetti where *LETTERA22* gives an account of an enlightened entrepreneur who designed both typewriters and the town of Ivrea. In a film about hands-on approaches *ZUM VERGLEICH / IN COMPARISON* splendidly demonstrates how the brick forms the basis for building techniques all over the world. And finally, that building one's own home and architecture can prove comical, Piet Vollaard's programme includes *BUSTER KEATON, ARCHITECT*.

#### THE BOWLER HAT ROUTE

The city in focus this year is London where discussion has flared up about the qualities of the brutalising and brutalistic housing bunkers there. Recent disturbances and riots in and around neighbourhoods that at one time were praised for their social value, place question marks against their contemporary quality. *UTOPIA LONDON* steps through the decades of this idealistic architecture that turned out differently. What was once the original intention can be seen in the inspiring cult film *HERE WE GO ROUND THE MULBERRY BUSH*. In the sixties this film was the vehicle for sex and rock and roll set against the decor of the ultimate new town north of London, Stevenage. With music by Traffic and optimistic colours in Technicolor, an absolute must for the devotee.

#### THE DEMOLITION BALL ROUTE

Demolition and vacancy are signs of transformation in the urban environment, but no fascinating films have been made on this theme. This is why the AFFR is taking an excursion to the seventies and eighties, when the modernistic urge for innovation led to social resistance. *HOME BODIES* is a horror comedy in which senior citizens in Cincinnati oppose the demolition of their residential block under the motto "A murder a day keeps the landlord away". The film *WOLFEN* attracted small audiences owing to its unfortunate concurrence with the blockbuster *AMERICAN WEREWOLF IN LONDON* but it is an exceptional film that fiercely criticises the demolition of the Bronx in New York in the wake of the neo-liberalism at that time. *TOUCHE PAS À LA FEMME BLANCHE* is an absurd western, filmed in the building pit of the Parisian Halles in 1973. The film is once again topical because, after years of decline, it is once again under review for the umpteenth time. The classic *THEMROC* concludes this line-up with an anarchistic occupant (Michel Piccoli) who, out of frustration, bricks up his front door and knocks out his outer wall with a sledgehammer. He is an urban cave-dweller who only wishes to satisfy his primitive needs.

#### THE NEIGHBOURS ROUTE

*EL HOMBRE DE EL LADO / THE MAN NEXT DOOR* demonstrates that conflict can arise when different classes come to live directly next to each other. In the tragi-comic film a designer believes himself safely in his villa (filmed in the Curutchet House by Le Corbusier) when one morning, a construction worker knocks a hole through the outer wall of the adjacent premises. This will never end well. Being neighbours in the urban environment is a problem in itself, as emerges in *MEDIANERAS* (Spanish for dividing wall). The AFFR is hosting the avant-première of this pleasant film from and about Buenos Aires, where two neighbours constantly miss each other in the anonymous modern city. Some neighbours deliberately choose this, as in the film *UM LAGOR AO SOL / HIGHRISE* shows us, where the wealthy flee the city by living in an expensive penthouse.

#### THE SHEIK ROUTE

This year several fascinating documentaries reveal the extreme, three-dimensional circumstances in which cities are built. Urban life is coming into being in surprising places at unexpected

moments and in new contexts. "It's urban life Jim, but not as we know it" wrote William Mitchell now already ten years' ago. So, too, the bewitching *THE OIL ROCKS* about an archipelago of oil rigs in the Caspian Sea. And not so very far from there where *CAPITAL* was filmed, the newly-built capital of Kazakhstan in the middle of the desert: Astana. The famous desert city Dubai shows its less glamorous side in the beautiful documentary *MIRAGE*. And still further away where Ras Al Khaimah is being built. *THE DESERT CASTLE* gives a splendid account of sunburnt Norwegians (Snøhetta architectural firm) building a fascinating plan in the desert, literally in the middle of nowhere. Can urban life really be created on any spot? And if so, can it also be removed, just because it is no longer convenient

#### THE CHATTERBOX ROUTE

This year we are once again hosting a number of debates with accompanying films.

*STATION TO CITY* explores the relationship between city and station, the debate is organised by the Delta metropolis association. The film *ANTWERP CENTRAL* will be screened directly after the debate.

*THE ECONOMICS OF BEAUTY* is a debate about how to create attractive location factors in the centre of Rotterdam. To loosen tongues, the critical film *ROTTERDAM* is one of the films being screened.

*DO - IT - YOURSELF - CITY* organized by the province of South Holland and the municipality of Rotterdam invite citizens and entrepreneurs to design their own city. The film *NEW URBAN COWBOY* will be screened afterwards.

*ARCHITECTURE IN THE MEANTIME* is a Studium Generale. Film fragments serve to illustrate the possibilities for realistic architecture following the crisis. The film *SPACE, TIME AND LAND* about temporary architecture manifestations in the seventies will be screened directly afterwards.

*AND THE WINNER IS...* is a debate about the social role of architecture competitions, in response to the films *LOST TOWN* and *EYE OVER PRAGUE*.

*THE AFRICAN METROPOLIS* is a discussion about the informal and dynamic changes of African cities. *GRAND HOTEL* will be screened afterwards.

#### THE AFFR FOYER

In the foyer of LantarenVenster there is a continuous and free programme on screens, projections and installations. It includes Société Realiste's version of *THE FOUNTAINHEAD* in which all the actors have been removed leaving a pure architectural setting. And also in the foyer is the fascinating online installation *HIGHRISE / OUT MY WINDOW*, displaying the interiors and exteriors of high-rise all over the world. Each evening in the foyer there is a talk show and a DJ, an information stand and a stand selling DVDs and books. LantarenVenster also has a restaurant.

#### ONLINE AFFR

This year during the festival an online festival is being organised comprising films that were screened at past AFFR festivals. The site is a depository for a mass of cinematic material: full-length films from preceding years, trailers and accounts of AFFR interviews are all available.



# THE SENSATION OF GROWING PAINS

BY JORD DEN HOLLANDER

Mention the explosive growth of cities and China, India or South America are immediately cited. Far from the Old World of Europe where the biggest growth occurred a century ago and where urban and rural planners are currently preparing for the anticipated shrinkage. But on the border of Europe, geographically just inside – but politically just outside it, there is a metropolis with 15 million inhabitants that, in the past decades, has come apart at the seams: Istanbul.

A metropolis where planners and administrators are desperately attempting to direct its all-invasive and insidious growth. The Turkish economy is healthy and the migration of fortune-hunters to the city from the vast Turkish countryside is the consequence. The splendid film *EKÜMENOPOLIS*, the opening film of this year, reveals the consequences of the growth in a penetrating way. The victims and the profiteers, the politicians and the voters. In the fantastic images you feel the dynamics and the force of attraction of the metropolis, but also that everything is bursting at the seams. The director of the Turkish BNA summarised it somewhat despairingly: “In Istanbul all limits have been overstepped, that of ecologi-

cal sustainability, the number of inhabitants, of what is financially still feasible. If you ask me what this will lead to I have but one answer: chaos!”

Back in 1962 the Greek architect/urban designer Doxiadis introduced the word *Ecumenopolis* in response to the local growth of individual cities. *Ecumenopolis* was an endless sea of development where city and country were no longer distinguishable from each other, a city without limits. Istanbul approaches *Ecumenopolis*: it is busy consuming the last vestiges of precious nature in the small strip of “Europe” on the western side of the Bosphorus. Chaos, injustice, speculation, corruption, all that is bad is coming to the surface.

But what a terrific city. As you view the film you feel the sensation of growing pains and you are swept along in the sea of information and unstoppable developments, splendidly portrayed by means of animations, interviews and cinematic bird’s-eye views. It puts the Dutch petty concern about shrinkage and vacancy into perspective. See this film and then set out immediately for Istanbul!

IMAGE: EKÜMENOPOLIS, CITY WITHOUT LIMITS



# HIGH-RISE LIVING

BY WIES SANDERS

Living in a high-rise is not everyone's cup of tea. Anyone wanting to live in a high-rise in Rotterdam with □ 350,000 + to spare has plenty of choice. The Wilhelminapier alone offers a choice of Montevideo (Francine Houben), New Orleans (Álvaro Siza) and De Rotterdam (Rem Koolhaas).

In films, high-rise is almost always a symbol of pride and haughtiness. Towers in a story have to be blown up – eventually (*INDEPENDENCE DAY*), or set on fire (*THE TOWERING INFERNO*, it is inevitable. But what about the high-rise occupants themselves? They are seldom heard. The documentary *UM LUGAR AO SOL* (Highrise) changes things and, it must be said, it is worse than expected. One occupant in a penthouse in Rio de Janeiro says: “every evening here we have wonderful fireworks from the shoot-outs between the gangs below us. Tragic of course, but from up here it looks splendid.” She also hears all the muggings and murders in the street, but she never sees anything, let alone being bothered by anything. What makes this film extraordinary is the fact that these people were prepared to be interviewed at all. They very deliberately opt for privacy in their penthouse and shamelessly – and with pride actually – restrict any interaction with the

world on the street. They collaborate because they think that the documentary will finally present a positive image of Brazil and its inhabitants, but will the viewer think so?

Although *OUT MY WINDOW/HIGHRISE* shares part of the same title, it is practically a converse film project about high-rise. It focuses, on the contrary, on the cheaper high-rises built all over the world. Despite the frequently miserable conditions, vertical communities are indeed formed here, the occupants create art and people attach broad urban significance to their high-rise. Thirteen windows form a kind of *REAR WINDOW* decor of the high-rise projects all over the world. Behind each window lies a 360-degree panorama of an apartment interior and part of the urban view outside, always in a different metropolis. Click on a person or a building and you see and hear the background of the community or the city. An unequalled interactive installation that deserves far more attention than it receives, a subtle and intimate picture, it makes you both tranquil and cheerful.

IMAGE: UM LUGAR AO SOL

# LONDON UTOPIAS

BY KATHERINE ROSMALEN

“Sociologists and poets trace the crumbled metropolis: the modern city is not a magnet of work and opportunities, but a patchwork where winners and losers stake out their territories.”<sup>1</sup>

## TWO FACES

The documentary *UTOPIA LONDON* by Tom Cordell (2011) examines a recent piece of architectural history that shaped London in the second half of the 20th century. The film focuses primarily on social housing projects in the fifties and sixties in which a number of ambitious, young and progressive municipal architects attempted to improve the post-war city. The nine-

teenth-century Dickensian slums had to make way for radically new housing typologies. Architecture was to become the means of attaining a lofty objective: a better, classless society with good housing, health care and education, also for the poor classes.

But as well as the image of London as the centre of the civilised world, hip, hot and high tech, with a mix of spectacular modern architecture and monuments, there is also a forbidding downside. London is also the city of hooligans, riots, violence and vandalism, a harsh, grey reality in which poverty and violence determine the rhythm of daily life. It is the dream of the raw aesthetic registered in the socio-realistic films of Mike Leigh, Stephen Frears or the literature of Irvin Welsh and in series such as *EASTENDERS* and *SPOOKS*. The decors are frequently the old working-class areas and grey concrete social housing projects, the estates and tower blocks, nicknamed “heroin high-rise”<sup>2</sup> A far cry from Utopia. It is this world that repeatedly erupts like a volcano, as is happening once again now with the London riots. Utopia and reality, is it possible to bring these two worlds together?

## GARDEN CITY

The vision for this London Utopia was Abercrombie's Greater



London Plan<sup>3</sup> in which the city was divided into circular functional zones. Green residential areas were built on the peripheries, in which the congestion and social problems of the old city were solved in an egalitarian garden city ideal. The earlier reconstruction was dominated by “semis”: traditional-looking, low, terraced houses with a gable roof, but around 1950 a rational,

functionalistic approach with high-rise gained the upper hand. In exemplary areas such as Roehampton and Alton East and West the vertical city of Le Corbusier meets the Garden City ideal<sup>4</sup>. But the Utopia proved vulnerable. Less than ten years following completion, Alton East was to figure as a totalitarian landscape in Truffaut's film *FAHRENHEIT 451* (1966).

## CONSUMER SOCIETY

In the early fifties the Smithsons, ambitious leaders of a new avant-garde, had already identified a lack of urbanity in the new developments. Opposed to the idea of the separation of functions, on the contrary they sought inspiration in the chaotic street life of the old districts<sup>5</sup>. They sought a combination of the metropolitan impact of high-rise and the intimacy of the street. Their kindred spirit, Nigel Henderson, photographed children playing in the street, markets and other street festivities in the London working-class area of Bethnal Green. The street here was not a functional mobility element, but the embodiment of the dynamics of urban life. The Smithsons recognised the power of the street as an arena for daily life that was increasingly being determined by the shopping public, exposed to the temptation of a modern consumer society<sup>6</sup>. ▶



It reinforced their conviction that a residential area should be more than a functional string of houses. They were concerned with the total living environment as an urban meeting place within the structure of urban society. They sought the solution in “street decks”, galleries as aerial-streets through which high-rise and street life could be combined, and in the combination from high-rise and low-rise to monumental housing docks. These futuristic fortresses for the working class hero shot up everywhere in inner city London, towering above the old areas, and on the peripheries: famous examples include Alexandra Road and Robin Hood Gardens. And in swinging-sixties London old and new and interior and exterior blended into a new, consumer cityscape of mass media, luxury goods, pop music, advertising and shops.

#### DISILLUSIONMENT

From an architectural viewpoint, the economic crisis in the early seventies also brought disillusionment. The disadvantages of the large-scale new build and its attendant standardisations and prefabrication began to manifest themselves. Many of the later complexes missed the subtle quality of the earliest examples. Moreover, social life proved less “achievable” than the over-confident architects had thought. In practice the Smithsons’ street deck ideology proved to be largely the architects’ visual rhetoric (as they themselves now acknowledge<sup>7</sup>). In a study carried out in 1979<sup>8</sup> it was chiefly the large-scale complexes in the suburbs that had been described as “uniform urban Utopia” that had got out of hand, where crime and social malaise ran riot. The short film *ROBIN HOOD GARDENS* by Martin Ginestie (2010) shows in a light-hearted, comical way the subtlety of the visual rhetoric together with the clumsy functioning of the complex.

With Thatcher the political and social climate also changed radically. The proud Welfare State was exchanged for the ideology of the free market. Social housing was maligned as a symbol for social misery and segregation, precisely the opposite of what it once aimed at. The icon of the market-orientated transformation was the London Docklands, where the old dock area became a prestigious residential and office area. The centrepiece is Canary Wharf, a monumental ensemble of commercial architecture with fully-privatised public space, developed and managed by a private development company. The film *INTO THE GARDEN OF GLASS AND STEEL* by Aristotelis Maragkos (2010) passes splendid comment on this. The eighties and nineties were more focused on a monumental spectacular architecture of a very different order: capitalistic cathedrals such as Foster’s “Gherkin” (1997-2004) and ambitious public buildings such as Herzog and de Meuron’s Tate Modern (2000), intended to make the city of London a magnet for international big business.

#### THE GOOD SOCIETY

The street riots in the old districts that gripped Londoners in August demonstrate the constant topicality of the reconstruction Utopia of the fifties: the pursuit of social cohesion and failure to achieve it. And yet again this raises the constant question as to



whether architecture and urban design are really able to make an influential contribution to this. The 2012 Olympic Games are an interesting test case, in which the ideals of Utopian house-building appear to be reconciled with the commercial spectacle of the Thatcher period.

London has chosen a new approach for the Games, with an emphasis on sport as the most important social binding factor, the religion of the twenty-first century with sports stadiums as the new cathedrals. The Olympic project is not focussing on a one-off spectacle, but it is being used for the regeneration of Stratford in East London into a new metropolitan ensemble. The centre is the Olympic Park with all the sports facilities that, after the Games, will be developed into Europe’s largest ecological city park. The Olympic Village will become a neighbourhood with 28,000 housing units, half of which affordable for lower incomes, around Westfield Stratford City which, by that time, is planned to become the largest shopping centre in Europe with 300 stores and 10,000 jobs.<sup>9</sup>

Eventually Stratford, for years an area with few jobs and little metropolitan allure, should become a green, varied and prosperous area, with an equally varied population. This once again presupposes an optimistic belief and confidence that, through well-conceived planning, the living environment can contribute to solving serious urban problems. This again implies that the Olympic Games belong to everyone. Can this project make a positive contribution to the problems of the metropolis in the twenty-first century? Or is it once again an architectural Utopia, one that will be unmasked by a sobering reality? Time will tell.

1. D. LAPEYRONNIE, QUOTED BY R. MOERLAND IN “FRANKRIJK WORSTELT NOG ALTIJD MET DE WOEDENDE VAN DE RELSCHOPPERS UIT 2005”, *NRC HANDELSBLAD* 10-8-2011, P5
2. “THE ‘HEROIN HIGH RISE’ THAT IS DENNING POINT TOWER IS 23 FLOORS OF POVERTY AND MISERY”, ADRIAN ADDISON, “LIVING IN BRITAIN’S NO-GO ZONES”, 2004, VIA [HTTP://NEWS.BBC.CO.UK/GO/PR/FR/1/2/HI/UK\\_NEWS/4007409.STM](http://news.bbc.co.uk/GO/PR/FR/1/2/HI/UK_NEWS/4007409.STM)
3. ROYSTON LANDAU, *NEW DIRECTIONS IN BRITISH ARCHITECTURE, 1968*, P16
4. ID. PP46-51
5. CHRISTOPH GRAFE, “EINDIGE ORDES EN DE KUNST VAN ALLEDAAGSE BEWONING” IN *OASE* 49/50 (1998), PP. 67-85, P. 81 E.V.
6. A. EISINGER, “THE OPEN CITY AND ITS HISTORICAL CONTEXT: A HISTORICAL ASSESSMENT OF THE LIMITS AND POTENTIALS OF A CONCEPT” IN T. RIENIETS E.A. (ED.), *OPEN CITY. DESIGNING COEXISTENCE*, AMSTERDAM 2009, PP. 37-49, PP. 43-45
7. SEE A. AND P. SMITHSON, *WITHOUT RHETORIC: AN ARCHITECTURAL AESTHETIC, 1955-1972*, CAMBRIDGE USA 1972
8. ALICE COLEMAN, *UTOPIA ON TRIAL: VISION AND REALITY IN PLANNED HOUSING*, LONDON 1985, P. VII E.V.
9. DAVE HILL, “OLYMPIC PARK: BORIS, SHOPPING AND VISIONS OF THE GOOD SOCIETY” 5 JULY 2005 VIA [HTTP://WWW.GUARDIAN.CO.UK/POLITICS/LONDON-2012-OLYMPICS-BLOG/2011/JUL/05/BORIS-JOHNSON-AND-ROBIN-WALES-VISIT-WESTFIELD-STRATFORD-CITY](http://www.guardian.co.uk/politics/london-2012-olympics-blog/2011/jul/05/boris-johnson-and-robin-wales-visit-westfield-stratford-city)



Interview with

# LARRY YUST

## DIRECTOR OF HOMEBODIES

BY WIES SANDERS

**Q:** As you will understand, the Architecture Film Festival Rotterdam is not only interested in the story of *HOMEBODIES* and its characters but of course also in the shooting location. Can you tell us a bit more about your choice of Cincinnati and the location?

**A:** *HOMEBODIES* was shot in 1974 Cincinnati at a time when Urban Redevelopment ran rampant in the United States and we had a choice of many cities in which to work. I scouted three of them, Cleveland, St. Louis and Cincinnati, and chose the last for several reasons, but primarily because of the high quality and visual interest of the row of fine old brick buildings scheduled for demolition. We shot four weeks in Cincinnati and two in Los Angeles. Interiors of the old folks' building -- with the exception of entrances through the front door and scenes in the basement -- were shot in a multi-story set built on a sound stage in L.A. The scenes in and around the office tower under construction were also shot in L.A. The rest of the movie was shot in Cincinnati.

**Q:** The feeling of urban decay is a perfect set for many dystopian dramas. You've written this script yourself, can you talk a bit about your inspiration and your view about the Urban Redevelopment in the seventies?

**A:** I wrote a black comedy, but of course was aware of the serious issues raised by uncontrolled demolition and rebuilding. As a kid, I found the old Penn Station in New York the most marvelous interior I had ever entered. And I think the sequence in *Homebodies* showing the old folks being taken in a van to their new home and dumped in the sterile walls in which they find themselves lost, is perhaps the key moment of the film, and certainly the most moving.

**Q:** How did the production of a film actually combine with the demolition of the site at that time?

**A:** The city was very cooperative in scheduling the progressive demolition of the street to fit our shooting schedule. The explosion set off by the old folks to destroy their building was managed by a Hollywood demolition man. The filming of the explosion was delayed for a day. It appeared that the only remaining resident on the street, an old woman who lived in the

building next door to the one where our own old folks were supposed to live, refused to leave her long time home. She had to be forcibly removed in order for us to destroy the neighboring structure. A poignant and sobering example of real life cruelly mimicking make believe.

**Q:** How well did the movie do at the time?

**A:** *HOMEBODIES* was selected by the Cannes Film Festival as the US entry to their Directors Fortnight, but was pulled out when film producer Joe Levine was forced out and all of his projects were axed. Cannes then had to fall back on their second choice, Scorsese's *TAXI DRIVER*. *HOMEBODIES* was hardly released in the US but got extensive release in Europe and later worldwide on HBO. It has survived as a cult film.

**Q:** Your work consists of an impressive list of educational films and only three feature films. And you're also a photographer of streetscapes and subways. Weren't you ever tempted to film these streetscapes again?

At present I'm fully occupied with my Photographic Elevations -- so named because they resemble architectural elevations in that wherever you look at the image you look directly at it, perspective and distortion don't exist. It's a new way of looking at things photographically and it has caught on with a large audience. You can see some of my elevations on the net. But if a movie comes along, I'll make it!

FEATURE FILMS BY LARRY YUST (1930)

TRICK BABY (1972)

HOMEBODIES (1974)

SAY YES (1988)

LARRY'S PHOTOGRAPHIC ELEVATIONS CAN BE SEEN AND BOUGHT ON:

[HTTP://ELLUMAS.COM/INDEX.PHP?ID=1297&ART181-757](http://ellumas.com/index.php?id=1297&art181-757)

HOMEBODIES IS BEING SCREENED AT THE AFFR

IMAGE: EXPLOSION ON THE SET OF HOMEBODIES

In all its simplicity it is a shot of great beauty. Driving in a car filmed through the front windscreen. We see a strip of asphalt without any markings. Left and right the endless sandy plain of a desert. Then the asphalt ends abruptly and the road reverts into the sand of the desert. We lurch along for a bit and then the camera swings to the rear. It focuses on a solitary figure trying to look out of the window in between the bumps. Isn't that, yes it is, Rem Koolhaas. One shot later Rem stands alone in the sand. He looks around and then says the never-to-be-forgotten words "How can you build a city here without destroying this magnificent nature?"



# I'LL HAVE A CITY, TOO

BY JORD DEN HOLLANDER

The highly entertaining film *THE DESERT CASTLE* is an account of the pitch for the new-build city of Ras al Khaima, in the middle of the desert in the United Arab Emirates. Sheik Saud, his Highness of this desert state, looked on with envy as the neighbour state Dubai captured the world's attention by building like a maniac. He wants to do the same. "I'll have a city, too." Ras al Khaimah must become the entrance to the world. Koolhaas is responsible for the city's Master Plan, Norwegian Snøhetta has a proposal for the gateway to the city. We see how Kjetil Thorsen is flown over the desert in a helicopter. "Has he got an impres-

sion?" someone asks. The following Monday the Snøhetta staff await Thorsen's findings. He sits down with an enormous sack of sand. Throwing the sand on the conference table he says: "I've got an idea". The staff look on intently. Thorsen tinkers with a ruler in the sand. He has made a groove. "I thought something like this" says Thorsen. The dazed staff are silent.

What a design dilemma, a masterly subject for a film, of course. How can Koolhaas and Snøhetta resolve this? You notice in particular Kjetil Thorsen eagerly moving in close to his client ►

as he presents his model. He is well aware that something is wrong, but saying no to such an odd commission is of course an entirely different matter. Koolhaas comes up with the modern equivalent of the Arab souk, a tried and tested model in Arab history. But is this the answer to the question he posed in the desert? Building to conserve nature is a bit like “fucking for virginity” as the activists once paraphrased “fighting for peace”.

The scenes are illustrative of the fascinating vacuity of the megalomaniac plans conceived all over the world and through the ages. It is difficult to point to why they would be necessary, but that is no reason not to build them. Were you to adopt that line of reasoning we would never have stood on the moon. But the disastrous consequences are hardly ever mentioned, the enormous energy it costs to build them so quickly, the gigantic amounts of material, stone, concrete, steel, glass. The exhaustion of natural supplies of water, gas and oil to maintain them and make them liveable and, a factor never taken into consideration, the number of underpaid “slaves” that have to be recruited to build them.

In the documentary *CAPITAL* we follow the construction of the new capital of Kazakhstan that became an independent state in 1991. The old capital Almaty proved too prone to earthquakes and Astana (Kazaks for capital), located more to the south, was more centrally situated in the new country. Just as in the Emir-

ates, there is a big hurry because the identity of the new country will benefit from the capital’s strong impact. While hundreds of road workers are busy paving the future ceremonial centre, artists are instructed how to behave during the official opening of the square. “Act a little casually so that the people recognise at once that you are artists” says the instructress.

The artists understand what is required of them. Just as in *THE DESERT CASTLE* we witness progress dictated top down. In Astana, too, famous artists including Norman Foster are being flown in to shape the identity of the population (or the ruler). As the square is inaugurated in the presence of the president a storm breaks out. The artists’ easels, behind which they were doing their “acting a little casually”, are blown away by the wind and the paintings portraying the new square, the paint still wet, flutter in the air. Two new cities, different motives perhaps, but the same dilemmas. Luckily there are always architects to resolve the dilemmas and build marvels leaving the viewers of both films behind, amazed.



IMAGES: CAPITAL  
LEFT: THE DESERT CASTLE

# KING JOHN, PORTMAN'S EMPIRE AS A BENCHMARK

BY THEO HAUBEN

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**The architecture branch in the Netherlands has fallen on hard times. New commissions are difficult to obtain, clients expect to pay less for more work, architecture firms are having to fire people, close, or go bankrupt. Unemployment among architects is steadily growing and, out of necessity, many architects are starting on their own. In order to turn the tide architects must become more enterprising. But are architects capable of that?**

Because, in the past, architects thought they were being clever when they relinquished many responsibilities without any further thought. For any random building project there is a whole army of engineers responsible for the construction, building physics and installation. The drawings, and also the specifications and presentations are now the domain of experts. And the supervision of all these parties has become an art in itself: this work is quickly passed on to a process manager. There is nothing wrong with outsourcing work, but if no substantially new activities and responsibilities are created for the architect, then the role of the architect is eroded. And this is the case in many firms at the present moment. It need not be like this. Take the case of entrepreneur-architect John Portman.

The brand-new documentary *JOHN PORTMAN, A LIFE OF BUILDING* by Ben Loeterman Portman, (1924, Walhalla, South Carolina) explains how entrepreneurship and architecture can go hand in hand. Since the fifties Portman has run a unique practice in which he approaches architecture based on social factors, economic circumstances and healthy financing. His business empire comprises four leading companies. In addition to the architectural firm John Portman & Associates, he is the founder, owner and manager of the real estate company Portman Holdings, the interior design centre Atlanta Decorative Arts Center and the exchange and convention complex AmericasMart.

The benchmark for his enterprising approach is the Peachtree Center in Atlanta on— believe me —John Portman Boulevard. In addition to the design of all the buildings, infrastructure and public space the project was partly developed thanks to Portman taking the initiative and, together with investors, purchasing land and financing the building. In a dynamic design and development process, since the mid fifties the project has been expanded and adapted. A network of internal walkways links most of the



buildings with each other. The Peachtree Center now comprises some sixteen city blocks with hotels, office blocks, shopping centres, exchanges and parking garages that determine the skyline of Atlanta. The success of the project is partly due to the fact that Portman committed himself over the long term to public organisations and commercial parties. At the same time the project demonstrates that architecture is an import factor in long-term development. The Peachtree Center has led to new programmed and architectural building typologies and has set a new standard for, most notably, hotels and multi-functional buildings. The pro-active approach in Atlanta served as the first model for developments in other American cities and, since the early nineties, also for the urban growth of cities in the Middle East and China.

The internal traffic structure of linked atria caused a great deal of controversy in professional circles. Supporters claimed that these kinds of acclimatised spaces created the only safe spaces in the deserted downtowns so that in the seventies, in any event, something still remained of the economic strength and urban meeting places. Opponents believed on the contrary that the atria drained the classic public spaces in streets and squares, leaving them behind in a deplorable state. The discussion finally stopped by the nineties, when both the atria and the new public spaces, complete with public transport systems, attracted new inhabitants and regenerated downtown Atlanta, and when the same happened in other cities. Meanwhile this discussion can be held yet again today in the city of Rotterdam. No one less than Portman fan

Koolhaas himself is going to build two inwardly-orientated projects (the ABN Amro and the City Hall) and one city-in-a-city building is already being built (the Rotterdam). MVRDV realises its covered Market Hall and UN Studio rebuilds the post office. All these buildings are multi-use and add separated internal public space to the city. But the question that few people ask is where are the stores and the shopping public supposed to come from and what will happen to the Lijnbaan? What would Portman do?

As an architect Portman has never confined himself to designing buildings. He also initiates, finances, builds and manages part of his impressive portfolio. And that is a vast difference compared with the hit-and-run mentality of most of today's architects. Portman develops new spatial concepts, realises sensational designs, but also goes for profit in the long term. And this last point is Portman's interesting deviating business model. It cannot be a coincidence that Portman has scarcely built anything in Europe and has never built in the Netherlands. The opportunities and the resources are probably too restrictive here and, as an architect, you are too dependent on the web of developers and contractors. An architect is perhaps good at solving problems, but to be a good entrepreneur an architect should be acquainted with, and knowledgeable about, the preliminary processes leading to the solution and the subsequent phases. Portman demonstrates that, by becoming owner of a problem and taking responsibility for the solution, you can in a pro-active way create space to do business as an architect. Get your hands dirty!



## BUSTER KEATON, ARCHITECT

BY PIET VOLLAARD

A devastating storm sweeps through the city. Cars fly through the streets, buildings collapse. A hospital bed complete with patient is blown out of a building. As the dazed patient struggles to his feet in the street, he fails to see an entire façade behind him topple forward and fall on top of him. Miraculously he is saved, however, thanks to an open window and he stands haughtily upright amidst the collapsed façade. His deadpan expression shows no sign of emotion whatsoever.

This scene from the film *STEAMBOAT BILL JR* is Buster Keaton's most famous film stunt. Keaton was one of the masters in the era of the slapstick and most notably on account of his "stone face". His talent, however, was not confined to this comical non-expression. Keaton was an extremely inventive deviser and performer of the most complicated film stunts. The "saved-by-the-window" scene is characteristic of the precision with which he elaborated such stunts. In the age of the computer it is important to realise that, at the time, such stunts were actually carried out and that Keaton never used a stand-in. The façade on the set had a hinge on the underside and it was rigidly and heavily constructed so that it would collapse completely flat. Keaton's position and the positioning and dimensions of the saving window were meticulously calculated to the nearest centimetre. The take had to be right the first time, otherwise the leading man would have ended up in hospital, or worse.

Keaton was also a pioneer in the application of camera and editing tricks, but nevertheless his great love lay in the perfect design and execution of the technical stunt. The many films that he as director and leading actor made are full of exploding, turning, tumbling, wobbling and hinged constructions. Good three-dimensional insight and mechanical ingenuity are indispensable, but most notably a designer's mind. Reason enough for calling Buster Keaton the architect among filmmakers. As far as the design is concerned, a number of his films are, purely architectonic. The best example is possibly the short film *ONEWEEK* in which a recently-married couple are given a DIY house as a present. But a rival of the bridegroom makes havoc of the building instructions. The bride and groom set about assembling the house enthusiastically. But everything goes hopelessly wrong of course and this gives Keaton the opportunity of incorporating a number of technical slapstick stunts with the house and its builders, includ-

ing an early version of the classic saved-by-the-window stunt. In spite of this, the bridal couple complete the building, although everything is higgledy-piggledy. It is a deconstructive composition that Frank Gehry would be proud of. The misfortune, however, is not over yet. During the housewarming party, complete with storm, the entire house

starts revolving on its axis faster and faster. It is one of Keaton's most remarkable technical stunts. In order to complete the misfortunes it turns out that the house has been built on the wrong plot and has to be relocated to the other side of the railroad. Slapstick devotees know what to expect. It is clear that no information evening for private clients, DIY enthusiasts and own-home builders would be complete without *ONEWEEK*.

In *ONE WEEK* Keaton addresses no fewer than three classic architectural themes: the DIY house, the rotating house and the re-locatable house. Keaton is able to exploit his mechanical ingenuity to the full in a fourth theme: the automatic house. The title *THE ELECTRIC HOUSE* speaks for itself. A biologist is mistakenly given an electrician's certificate and is asked to "electrify" a house. A whole range of automation possibilities subsequently ensue, among which an electric staircase, an automatic bookcase, an electric dishwasher, a bath on rails, a fully-automatic pool table and an automated dining table with automatically-moving chairs and an electric serving trolley. Naturally the wires get crossed and everything goes wrong, but, as an example of an electric house "with all mod cons", the Arpel villa in *MON ONCLE* is easily a rival.

Electricity is, after all, not a prerequisite for modern comfort. The film *THE SCARECROW* begins with a long scan in which two brothers have made it extremely comfortable for themselves in their rural one-room apartment. Nearly every piece of furniture can be transformed into another piece of furniture by means of hinge, pulley and lever constructions and the meal, including washing up the dishes, is entirely mechanically automated.

Buster Keaton deserves a posthumous award for outstanding architectural design excellence and no architecture film festival should fail to screen his work.



## THE VESPA AND THE UNION BLOCK

BY ORRI STEINARSSON

The Union Block, a grey and robust building on Hringbraut is the only closed courtyard building ever to be constructed in the city of Reykjavik, Iceland. It is the protagonist in the documentary *THE ARCHITECTURE OF HOME*. It was built according to new social housing legislation during the crisis between the two World Wars. When built, the apartment block was situated on the city's periphery where 30,000 inhabitants lived at that time.

Today, the building is one of the most desirable residential spots in the capital and it has developed into a sprawling metropolis with 160,000 inhabitants. The small apartments in the Union Block, with its narrow staircases, small windows and oversized yet beautiful inner garden is a historical relict in the city and well known to all inhabitants. The design competition was won by two newly-graduated students, but as often happens, the building contract went to a well-established and well-connected architect, Gudjon Samuelsson. Even back then, life for young and fledgling architects was tough and unfair.

The large-scale Union Block functioned as a landmark in a neighbourhood that mainly comprised smaller houses. The Block's slightly cynical name "Verkó" (slang for Workmen's Home) refers to the working class families who lived in the building. The middle class families lived in four-storey urban villas surrounded by a big collective garden on the opposite side of the street to the Union Block. My parents grew up in this street, on both sides of the street, connected by a Vespa. My mother, her four sisters and brother were raised by my grandmother in a small apartments in the Union Block. My grandmother, Sigurborg, was one of many hard working people living in the block. She had divorced my grandfather and ran a busy household on her own. She worked in a hospital kitchen nearby, cooking food for hundreds of people. Life was hard on this side of the street. Upper class families lived on the other side of the street and my father numbered among them. My grandfather worked in a bank and my grandmother knitted traditional woollen pullovers while listening to the radio. She could easily produce one pullover for an adult in one day. My father grew up with his two younger brothers in a secure and wealthy family. Everybody had enough to eat, good

clothes, the hand-knitted pullovers of course and a proper education. Life was good on this side of the street.

Being the oldest brother in the family, my father had more privileges than his younger brothers and one day he was given this brand new, shining Vespa. He attracted a lot of attention driving round the streets on his scooter. Many people were jealous, especially on the poor side of the street.

My mother and her sisters in the Union Block used to hang out of the window laughing and giggling at him as he drove by. Full of confidence he once made a pass at my mother's oldest sister and asked her on a date. Armed with his flashy Italian Vespa, he assumed no working class girl would resist him, but much to his surprise my aunt Selma turned him down.

I don't know if it was a sudden crush or just true love, but shortly after this rejection, my father approached one of the younger sisters in the family and the rest is history, my family history. My parents married and choose to live on the posh side of the street and we three children were born there. My parents are still happily married, the Union Block still blossoms, only the Vespa has gone to meet his maker.



# THE AUTONOMY AND SERVITUDE OF ARCHITECTURAL DESIGN

BY MICHEL GEERTSE

Architecture belongs to everybody. Public investments in our (built) environment concern us all. Architecture relates to the quality of our living environment and the well-considered spending of our tax money. This is why architects increasingly receive public commissions. Some European countries have a long-standing tradition of design competitions, others have only recently started issuing public commissions influenced by European tender legislation. The results – and complications – of such procedures are often the subject of public debate. Even when design services are not commissioned publicly, citizens do not hesitate to voice their opinions. Public support and acknowledgement of the voters are important considerations for public commissions. However, public opinion is fickle. A broad audience can make or break the future of a design. Public preferences can change overnight. When the value of a design is challenged, emotions run high and stereotypical accusations are exchanged. The architect adopts the role of wronged artist whose progressive design falls prey to petit bourgeoisie, narrow-mindedness. Citizens are offended because “some architect” has

created a work of art without taking their ideas and wishes into consideration. This conflict concerns the duality that is inherent in architecture as an applied art. Architecture is both an autonomous art and a service to commissioners and users.

Should architects focus on their artistic aspirations and pursue universal architecture or should they cater to the public's taste and wishes? The documentaries *EYE OVER PRAGUE* (2010) and *LOST TOWN* (2009) featured in this year's edition of the Architecture Film Festival Rotterdam explore the problematic relationship between the autonomy and servitude of architecture.

The documentary *EYE OVER PRAGUE* follows Czech architect Jan Kaplický at the height of his career. This dissident fled the artistic censorship in communist Czechoslovakia to return triumphantly as the winner of an international design competition for a national library in Prague, the first Czech competition held in freedom. It is a triumph of architecture over censorship. Initially, Kaplický's progressive, organic design was received positively. It became a darling of the media and the Mayor of Prague ►

and former President Havel gave it political support. Then euphoria turned into deception. Residing president Klaus attacked the design publicly, calling it “incredibly boastful, capricious, even arrogant”. Public opinion turned against Kaplický’s design and politicians resorted to a policy of stalling. Lovers of art denied the broader public and politicians the right to question the suitability of Kaplický’s design. Only professionals, architects and planners, were qualified to judge. The attitude of politicians, in particular, interpreted as censorship, was blamed: “they are just like them.” The documentary ends in tragedy: Kaplický dies suddenly, uncertain about the future of his brilliant design. How could the commissioning of the design escalate, despite the unanimous verdict of an expert jury? Are the opportunistic politicians who successfully sabotaged the commission after the competition solely to blame, or were the organisers of the competition also to blame? One cannot but wonder if the resistance originated in a total disregard of local sensibilities and the peculiarities of the intended project location (the documentary does not provide information about this). Should the competition brief have paid attention to collective memory as regards the project location in relation to the historic city?

Lost Town follows young German architects Anne Niemann and Johannes Ingrisch. They have just won an international ideas competition organised by the East of England Development Agency (EEDA). The task was to design a landmark that visualises coastal erosion in Suffolk. Their prize is a feasibility study. The architects are told it’s their project, the EEDA can only provide support in the background. Almost immediately the German duo meets heavy resistance from the local community. The residents of Dunwich fear that the art project will turn their quiet village into a “fun fair” and that it will spoil their view. More importantly, they do not see the relevance of an art project. The authorities should spend its money on coastal protection instead. Defeated, the architects return to Germany. Shortly after, they return to the Suffolk coast to find another project location. They end up in Walton on Naze. The local authorities are enthusiastic. Walton could use its own Angel of the North. But first the residents have to be consulted. Although familiar NIMBY arguments are repeated, a majority embraces the project as a means of supporting the local economy. The EEDA reluctantly agrees to relocate the project in Walton. Now the architects must find additional funding to match the budget reserved by the EEDA. A largely unsuccessful campaign to attract sponsors follows, but in the end local support from Walton helps find a new fund. The application is received enthusiastically, but no grant is given. The EEDA no longer has a budget for the project and turns the application down without consulting the architects! Lost Town indirectly criticises the lack of commitment accompanying many ideas competitions. The commissioning party asks a lot, but offers little in return. Why did the EEDA not consult the local population and select a suitable location before it launched its competition? It must have been well aware of local resentment and financial shortages. It could have adopted a far more active role. Was it fair to transfer these problems to two young foreign architects?

The friction between professional (architects, planners) and public perception of design must be recognisable to those familiar with the practice of selecting architects in the Netherlands. For example, who could forget the European tender procedure for the design of a new City Hall in Rotterdam, in which the professional jury chose the winning design of OMA, while the public preferred the design by SeARCH? Be that as it may, direct confrontations as shown in the documentaries are rare. We do not have a tradition of design competitions. We do have modest ideas competitions, but their number is limited. For prestigious

commissions, public commissioners mainly use (European) tender procedures. For smaller commissions, public commissioners invite a small number of architectural firms to submit a tender or simply contract the architect of their choice. In the documentaries the emphasis in the selection process is on artistic creativity, the autonomy of architecture. In the Netherlands it is the other way around. Dutch commissioning parties place strong emphasis on the servitude of architecture. Under the influence of the current economic crisis and neo-liberal wind, architecture is predominantly assessed in terms of economy and efficiency.

Creative and cultural values are increasingly considered arbitrary, and as a consequence the position of architectural experimentation becomes negligible.

With the focus on servitude, Dutch commissioning practice is unfavourable towards out-of-the-ordinary designs. But that is not the only mechanism preventing a clash with the public’s collective memory. Dutch planning is characterised by negotiation. In most projects, residents, users et cetera are consulted at an early stage. Moreover, in many procedures the assessment is not carried out by a professional jury, but involves laymen. Dutch commissioners increasingly select a designer, not a design. After the contract is drawn up, the architect starts designing in dialogue with representatives of the commissioning party and users. Finally, influenced by European tender legislation, the assessment of the design proposals is often supervised by procurement professionals. They fear legal complications and adhere to a strict “transparent and objective” procedure. As a consequence the appropriateness of architects is defined by “objective” criteria, mainly a quantifiable track record (turnover, solvency, liability, realised identical projects, et cetera). Criteria such as creativity and innovation are shunned as being “subjective”. Similarly, the appropriateness of designs is also heavily defined by quantifiable criteria, especially the architect’s fee. Obviously, this “objective” evaluation obstructs young daring architects and encourages architects to produce “safe” designs.

One might question whether Dutch commissioning practice will benefit daring design in the long run. Vital architecture can only be created if there is a balance between the autonomy and servitude of architecture. Securing this balance is the mutual responsibility of both architects and (public) commissioners.

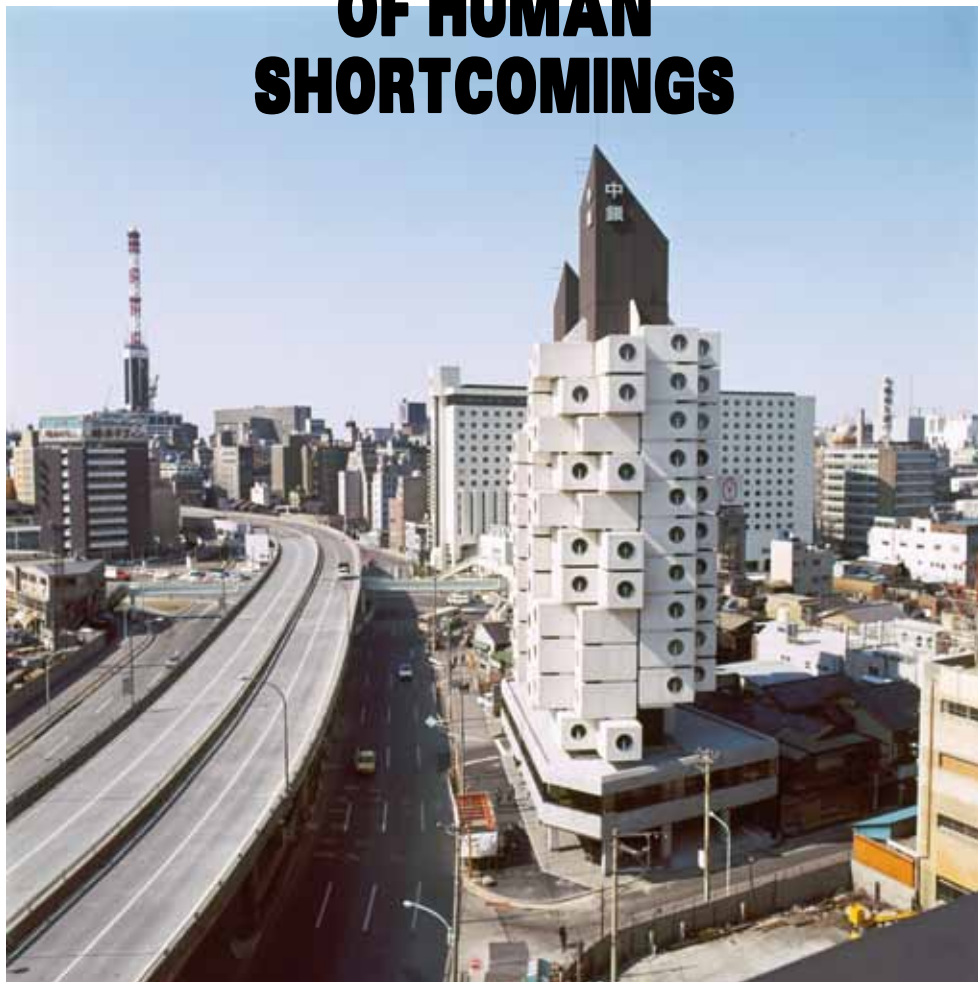
I KOOS BOSMA, *TENT EN PIRAMIDE*, ROTTERDAM, 2011.

II LEENTJE VOLKER, *DECIDING ABOUT DESIGN QUALITY*, PHD THESIS TU DELFT, 2010.

III ANDREAS FALUDI AND ARNOUD VAN DER VALK, *LAW AND ORDER. DUTCH PLANNING DOCTRINE IN THE TWENTIETH CENTURY*, DORDRECHT, 1994.

IV ATELIER KEMPE THILL, *NAAR EEN NIEUWE AANBESTEDINGSCULTUUR*, ROTTERDAM, 2008; EVA STEGMELIER, *COMMISSIONING CREATIVITY CONSTRUCTIVELY*, MA THESIS UVA, 2010.

# UTOPIA, THE IDEAL SCENARIO OF HUMAN SHORTCOMINGS



BY JORD DEN HOLLANDER

Wanting to build a dream world and the frequently magnificent failures that result, form the perfect basis for almost any cinematic story. The drama of the pursuit of Utopia is implicit in the fact that it will never be achieved. In the film the hero sets himself an objective, but 90 minutes later, battered by many conflicts and disappointments, he discovers that not only

has he not obtained his objective he has had to adjust it drastically. Well, we all recognise that. The theme of Utopia is accordingly the perfect scenario for films about architecture. The ideal scenario for filming human shortcomings, from *METROPOLIS*, *MODERN TIMES*, *LADE RUNNER* and *THE FIFTH ELEMENT*. We see people trapped in what was once

their idealised dream world, bewilderingly wondering what in God's name they have created.

The modernistic ideal districts that were built all over the world in the last century are combinations of urban and cinematic Dystopia. Utopia and Dystopia are closer to one another than we imagine. ►

The recent outbursts of violence in London that originated in the once utopian enclaves of modernistic concrete high-rise bear witness to this. “There was a time when London united around a vision of a better future. A group of young idealists were fusing science and art to build an egalitarian city”. These are the opening lines of the fascinating documentary *UTOPIA LONDON* by the young director Tom Cordell. He takes us with him on a personal journey along all the utopian projects built in London following World War II. “Every cultural shift is in some way both a development on, and a reaction against, immediately preceding dominant thinking” says architect Kate Macintosh further on in the documentary. It is the telling explanation for what can sometimes go wrong and sometimes goes right. We are no more than products of our time and the Utopias that we want to build should be seen in the same light. With the same failings and imperfections of our own living environment.

In comparison, the documentary about the *NAGAKIN CAPSULE TOWER* by Michael Blackwood is a nostalgic account of a “vergangene Zeit”. The design of the tower by architect Kisho Kurokawa was a rare and perfect example of the Japanese Metabolism that stood for large scale, technology, flexibility, interchangeable and notably, organic growth. Theoretically nothing is wrong, but in practice it frequently turns out differently. The



buildings were often merciless and inhuman in their elaboration. Not the cheerful stacking of washing machines that Kurokawa had envisaged in the Nagakin Capsule Tower. Tiny cells with all the frills where the urbanite had the minimum of working and living facilities. After forty years the building still bears witness to the playful and cheerful ideas of its conceiver, but if you look more carefully you can see that the steel construction is seriously corroded and that concrete decay has eroded the foundation. Restoration is not an option, because all the occupants barely have sufficient means to keep their own “washing machine” serviced. Kurokawa died in 2007, but before this he expressed his serious concern about the deterioration of his tower and its fu-



ture. The tiny cells proved to be not also interchangeable, as the “metabolic” ideas would have us believe, and neither was there any organic growth. Here, too, the utopian promises were not fulfilled. But the way in which the present occu-

“Utopia is not a state, not an artists’ colony. It is the dirty secret of all architecture, even the most debased: deep down all architecture, no matter how naïve and implausible, claims to make the world a better place.”

(Rem Koolhaas)

pants are prepared to brave their leaking ceilings and cracked concrete stairs to preserve this architectonic jewel is heart-breaking. Rather an ailing Utopia than demolition to make way for the development of a bleak office colossus.

The question with Ant Farm is whether they actually aspire to Utopia or whether their comment on the existing world is sufficient enough? After many home-made short films there is now finally, after more than forty years, the well-made documentary *SPACE, TIME & LAND*, that captures the work of Ant Farm. Ant Farm came into being in the late sixties in the enlightened art scene of California. A group of friends engaged in all forms of art including architecture, in order “to arrive at cultural introspection without any ulterior commercial motives”. This excluded nothing and under the influence of the happy haze of hallucinogenic drugs, with the music of Jimi Hendrix and Janis Joplin in the background, this collective created the most fantastic projects. They travelled all over the country in a specially-equipped bus (The Media Van, a converted Chevrolet Chev-

with roof lights and radar and a range of recording and editing equipment on board) to give what they called “architecture performances”. These included making inflatables, large cut-out shapes made of strips of transparent synthetic material filled with air with enormous dimensions. On the way someone shouts “let’s grab breakfast at Buckminster Fuller’s” and a little later they discuss their new plans with their hero — who himself was always up for everything. With their re-enactments, their commentary on the mass media-dominated society and their performances, they were far ahead of their time. Their Cadillac Ranch in Amarillo in Texas became famous: ten discarded Cadillacs buried with their tail fins protruding out of the ground. A comment on the crazy oversized development of the American automobile. What is most amazing is that they filmed everything. A wonder in a time when video film had only just been invented and was for the privileged few. Luckily for us, we can now see this footage in the documentary. Youngsters enjoying themselves bearing an astonishing resemblance to the current generation of people in their twenties chilling out: beards, caps, lumberjack shirts. They finally did build something “real”, a sprayed ferro-cement house based on the space flight of Apollo 11. And why not. The images of the building are an invitation to get cracking immediately. The pleasure and the enthusiasm leap off the screen. That’s how to do it! Don’t wait for a better world, start straight away!



IMAGE: SPACE, TIME & LAND  
LEFT: NAGAKIN CAPSULE TOWER

# SHORT REVIEWS

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BY ISABELLE PRIEST AND KIM HOEFNAGELS (A10)



## THE OIL ROCKS

The first Western film about the first-ever offshore oil town. Oil Rocks, 55 km off the Azerbaijani coast in the Caspian Sea, was commissioned by Stalin in 1949. Six hours from shore, this town has "everything": 200 km of streets, nine-storey housing blocks, shops, cinema, even a park. The film follows those who spend their entire lives in the town, some of whom want to show it off, whilst others are keen to demonstrate that "rig workers do not live like kings". Despite the apparent permanency, two-thirds of the settlement has been lost to sea and, being at the mercy of energy markets, its future is uncertain. Oil Rocks is on the fringe of everything: east and west, Europe and Asia, land and sea, depletion and abundance, collapse and resurrection. And with all these come interesting, but terrifying, physical conditions and states of mind. (IP)



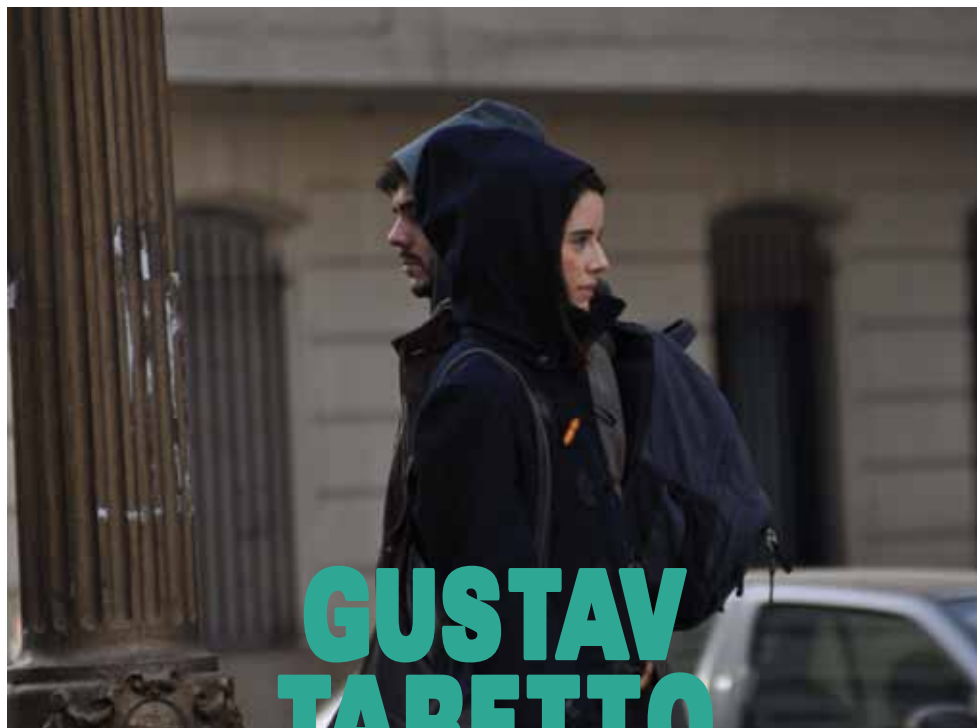
## LOST TOWN

Documents the nine-year struggle of two young German architects to realise a poetic project off the coast of England after winning a feasibility study competition. As the film plods through the years of economic boom and bust, the project is repeatedly rejected due to a distinct lack of vision towards inspiring cultural and regeneration projects. Planners and communities obstruct the project during the boom years and arts funding organisations in the bust years. What is revealed is the great futility of architectural competitions in the UK and a deep-rooted conservatism and failure to face up to the major environmental and social challenges of coastal erosion and abandoned villages in the east of England. (IP)



## DER TRAUM VOM BAUHAUS

Der Traum vom Bauhaus: Documents the realisation of Frei Otto's residential building project in Berlin. This so-called "Öko-Baumhaus" consists of a main structure that is made up of eighteen apartments, designed by eight different architects. Inhabitants and designers look back on the slow-moving process that was hampered by their conflicting interests and ideas. Although the project is distinguished by an ecological point of departure that became an example for others, the documentary does not emphasise this. It focuses on the individual experience of those involved. Der Traum vom Bauhaus tells the story of a building that is in tune with human nature. (KPFH)



# GUSTAV TARETTO LOVES TO HATE THE CITY

BY ARTHUR WORTMANN

The Argentinian film *MEDIANERAS* begins with a four-minute slideshow of Buenos Aires. A sequence of more than 100 images – static shots of buildings, parts of façades, skylines, landscapes of chimneys and power lines, accompanied by hypnotic music and voice-over commentary about the city: ‘I’m convinced that separations, divorces, domestic violence, the excess of cable TV stations, the lack of communication, listlessness, apathy, depression, suicide, neuroses, panic attacks, obesity, tenseness, insecurity, hypochondria, stress and a sedentary lifestyle are attributable to architects and builders. I suffer from all of these illnesses, except suicide.’

These are the words of Martin, a website designer who does very little besides sitting at his Mac, and who lives with the ugly little dog his ex left behind when she went to try her luck in the USA. There are several more image sequences like this in *Medianeras* where the city is shown with all its imperfections, complete with critical commentary. The amazing thing is that director Gustavo Taretto’s debut film never gives

the impression of being a lecture. On the contrary: *Medianeras* is a romantic comedy suitable for every audience about two lost souls – almost neighbours – who are meant for each other but never meet because the alienating city works against them.

*Medianeras* appears to be an indictment of the modern city, but it is clear that the city is an enemy Taretto loves to hate. And so the film becomes a beautiful urban portrait, precisely because the city is obstructive, causes friction and has to be overcome. And that is what happens too, at the end of the film, by means of a simple illegal act: the introduction of a window in a blind side wall. That is exactly the opening required in the narrative for the film to close on a hopeful note.

Published earlier in MARK #34

# HOE MAKEN WE STAD?

IABR PRESENTEERT  
I.S.M. AIR

# QUICKAM

13/9: MAKING CITY  
INLEIDING

27/9: BORDEAUX  
50.000 NIEUWE  
WONINGEN

11/10: NEW YORK  
HIGH LINE

18/10: LILLE/  
KORTRIJK/TOURNAI  
EUROMETROPOLE

8/11: PARIJS  
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over  
architectuur  
gesproken



# AFFR GRONINGEN

**10.08** | **ARCHITECTURE**  
**10.09** | **FILM**  
**FESTIVAL**  
**IN GRONINGEN**

## VENUE

ForumImages  
Hereplein 73  
9711 GD Groningen  
T 0031 50 312 04 33 (box office / reservations)

## ENTRANCE

Entrance: □ 5,- per film  
AFFR-daypass: □ 20,-  
order the film ticket at the box office with your day pass before every film you like to visit.  
All films are spoken or subtitled in English, the talkshow is spoken in Dutch.

For the complete program:  
[www.forumimages.nl](http://www.forumimages.nl)

**GRAS**  
PLATFORM VOOR GRONINGEN  
ARCHITECTUUR EN STEDENBOUW

**FORUM**  
**IMAGES**

Groningen and Rotterdam are hardly alike, but both are named architectural cities. And that's precisely why they are such interesting partners and that's why the love is mutual.

So October 2011 marks the first cooperation between Rotterdam and Groningen by screening the best 10 films of AFFR. The Groningen edition is a collaboration between the AFFR, ForumImages and Platform GRAS. Together they serve the northern urban architecture enthusiasts and movie buffs with a beautiful and involved film festival.

Some themes of the AFFR Rotterdam edition are reflected in the Groningen program: films about energy, demolition in London, Norman Foster and 'think big, act small', the theme about how small-scale initiatives in the city create new possibilities. The northern opening film is *MY PLAYGROUND*, a film by Kaspar Astrup Schröder about parkour and freerunning in the city. It examines the interaction between the public space of different cities and the experience of the freerunners. Furthermore Groningen will show the late night horror movie *WOLFEN* and a Sunday matinee with *THE FREAKY STORY OF THE FUNKY SKYSCRAPER* about the amazing Spanish architect Miguel Fisac. Most screenings are preceded by a beautiful short film, just like in Rotterdam. Premieres are shown of *HOW MUCH DOES YOUR BUILDING WEIGH, MR. FOSTER?* and the beautiful documentary *UTOPIA LONDON* (the director will be present in Groningen).

On Saturday night Marijke Roskam presents the festival talkshow, meeting experts in the field of urban planning, architecture and design with a passion for film. The guests talk about their favourite films and scenes. Conversely cinema lovers talk about their appreciation of architecture and urban design (film curator Frans Westra) and why their chosen images are so beautiful. Emeritus Professor Architecture History, Ed Taverne shows several interesting YouTube clips and talks about his love-hate relationship with architecture movies.



# PROGRAM AFFR IN GRONINGEN 2011

## IN THE FOYER

### MODELS: THINK, SHAPE, SHOW, LOVE, FURY

(Collected by Giorgio Scianca, IT, 2011, 33 min. DVD)

The architectural model suffering. A collection of clips from feature films, showing actors playing out on their models: from love to hate. Collected by Giorgio Scianca of Architect's Book.

## IN THE CINEMA

Please check the website [www.forumimages.nl](http://www.forumimages.nl) for possible changes in the program.

In general the movies are NOT subtitled in Dutch, but in English.

At the documentary Utopia London the filmmaker will be present for questions & answers (Q&A) after the screening.

## ► SATURDAY IN GRONINGEN

### MY PLAYGROUND

(Kaspar Astrup Schröder, DK, 2009, 50 min.)

**Language** Danish, English, English subtitles  
This documentary about freerunners is so unique because Schroeder not only films the perspective of free runners who use the city as a playground, but he also interviews architects, politicians, planners and philosophers. The relationship between freerunning and architecture is explained both in modern and traditional architecture. The film was mainly shot in Copenhagen and includes works by VM Houses and the neighbouring Mountain Dwellings, designed by the Bjarke Ingels Group (BIG).

These buildings reflect the interest of the new generation of architects who translate an urban lifestyle into architecture.

### SHORT 1: METROPOLIS

(Rob Carter, USA, 2009, 10 min.)

**Language** Silent

A pop-up city on speed

### SHORT 2: PLAN OF THE CITY

(Joshua Frankel, USA, 2011, 13 min.)

**Language** silent

Modern city symphony of New York, an animated collage of skyscrapers of New York.

**Saturday October 8, 13.30 – 14.45 h.**

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### THE OIL ROCKS | CITY ABOVE THE SEA

(Marc Wolfensberger, DE, 2009, 52 min.)

**Language** Russian, English subtitles

Ever fantasized of a floating city at sea, connected by kilometres of bridges? Well, that wasn't a fantasy. 100 km off the coast of Baku in the Caspian sea, lies Neft Daslari, a network of oil rigs with a hotel, apartments, shops and sports facilities for 5,000 temporary residents, linked to over 200 km bridges. It was built by order of Stalin to provide the Soviet Union with oil, but it still functions to this day. The documentary, made for the 60th anniversary shows the imaginative life in this Italo Calvino-like city.

### SHORT: A NECESSARY RUIN

(Evan Mather, USA, 2009, 30 min.)

**Language** English

Buckminster Fuller designed the Union Tank Car Dome in Baton Rouge and it was by far the largest dome structure in the world. It

housed a workshop for train cars, but because it was not a publicly visible building, it is hardly known. Over time the trains became too long and the building unusable. Decline ultimately led to demolition.

**Saturday October 8, 15.00 – 16.25 h.**

–

### NAGAKIN CAPSULE TOWER

(Rima Yamazaki, JP, 2010, 58 min.)

**Language** Japanese, English subtitles  
Metabolism was the first Japanese architectural movement after World War II, a radical vision on a flexible and tailor-made urban life. The Nagakin Capsule Tower by Kisho Kurokawa is a world-famous example: back in 1972 a collection of prefabricated capsules was mounted to central tubes. Each capsule could easily be expanded by simply adding a new capsule to the existing one. In 2011, the building fell into disrepair and demolition is imminent. The residents are great fans of the building and nurture their home as if it had just been built. A historical document with unique images of the inside of the capsules and the construction of the tower.

### SHORT: MINKA

(Davina Pardo, USA, 2011, 6 min.)

**Language** Japanese, English subtitles

A Minka is a Japanese farm type. An American journalist obtained one of those farms in the Japanese mountains. He decides with his Japanese friend to transport and rebuild this farm in Tokyo, an adventure of a lifetime.

**Saturday October 8, 17.00 uur – 18.00 h.**

## ► TALKSHOW

On Saturday night Marijke Roskam presents the festival talkshow, meeting experts in the field of urban planning, architecture and design with a passion for film. The guests talk about their favourite films and scenes. Conversely cinema lovers talk about their appreciation of architecture and urban design (film curator Frans Westra) and why their chosen images are so beautiful. Emeritus Professor of Art History, Ed Taverne shows several interesting YouTube clips and talks about his love-hate relationship with architecture movies.

**Language** Dutch

\*free admission

**Saturday October 8, 19.30 uur – 21.00 h.**

### THE MAN NEXT DOOR | EL HOMBRE DE EL LADO

(Mariano Cohn & Gastón Duprat, AR, 2009, 110 min.)

**Language** Spanish, English subtitles  
Leonardo, a successful industrial designer lives with his family in a Le Corbusier house in La Plata. One morning he wakes up from a noise and to his disgust, a worker is making a hole in the wall adjacent to his house. Leonardo protests with a number of reasons (privacy, building codes, his wife) and tries to stop his new neighbour, Victor, from creating a new window in his house. But Victor only wants some sun in his living room, is that so unreasonable? A fight in a Le Corbusier that probably won't turn out well.

**Saturday October 8, 21.15 – 23.15 h.**

### WOLFEN

(Michael Wadleigh, USA, 1981, 115 min.)

**Language** English

Simultaneously with Wolfen, American Werewolf in London was released and subsequently Wolfen flopped. 30 years later, we finally have the opportunity to reassess the film. Shot entirely in the South Bronx in New York, the location itself is a reason on its own to go and watch the film. It's a perfect example of an empty metropolis in demolition mode. In this world of demolition lives a genetically evolved species of the wolf. It feels very much at home and it kills one resident after another, and moreover: the main developer. Who knows where the wolves live in the year 2011, in empty offices? Better watch out then!

**Saturday October 8, 23.30 – 01.10 h.**

## ► SUNDAY IN GRONINGEN

### THE FREAKY STORY OF THE FUNKY SKY-SCRAPER

(Andres Rubio, SP, 2011, 75 min.)

**Language** Spanish, English subtitles

Of the many brilliant but unknown architects, the Madrid architect Miguel Fisac is probably high on the list. This documentary shows his exciting life and work in a narrative parallel with the political developments in Spain. In the Franco regime Fisac designed the Pagoda - the building the title refers to - an iconic office tower for a pharmaceutical company. It was a frivolous and optimistic building the public embraced immediately. He then made other unique examples of formwork, 'soft architecture' as he called it. The documentary is a fair rehabilitation of this contrarian architect.

### SHORT: TEGELS

(Johan Rijpma, NL, 2008, 2 min.)

**Language** Silent

Stop motion film about the basics of the Dutch public space: the 30x30 cm tile.

**Sunday October 9, 12.00 – 13.20 h.**

### UTOPIA LONDON

(Tom Cordell, VK, 2010, 82 min.)

**Language** English

This virtuosos documentary is a journey through the work of the post-war modernist architects in London. The filmmaker meets the architects in their buildings. These idealists were once united around the vision that science and art can create a city of equal citizens. What were the social and political agendas of that time and how have these revolutionary buildings changed over time? Inspired by the optimism of that time, the question is "where do we go from here and now?"

\*after the film the filmmaker is present for a Q&A

### SHORT: VICTORIA, GEORGE, EDWARD AND THATCHER

(Callum Cooper, VK, 2010, 3 min.)

**Language** Silent

The first smartphone film at the AFFR sets the tone well, a cross section of the London set of doors.

**Sunday October 9, 13.45 – 15.45 h.**



**DONDERDAG/THURSDAY**  
**06.10.2011**

	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00
<b>ZAAL/THEATER 1</b>														

**VRIJDAG/FRIDAY**  
**07.10.2011**

	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00	
<b>ZAAL/CINEMA 1</b>							Debate+Film Economics of Beauty								
<b>ZAAL/CINEMA 2</b>							Debate+Film Station to City								
<b>ZAALCINEMA 5</b>				Debate+Film Do-It-Yourself-City							Debate+Film Architecture in the Meantime				
<b>ZAAL/CINEMA 6</b>						Living Architectures					New Urban Cowboy				
<b>FOYER</b>						Free filmprogram									

**ZATERDAG/SATURDAY**  
**08.10.2011**

	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00
<b>ZAAL/CINEMA 1</b>						Debate+Film And the Winner is...				Mission Statements				John P
<b>ZAAL/CINEMA 2</b>				The Bungalows of Rockaway					Lost Town				The Freaky Funky Sk	
<b>ZAAL/CINEMA 5</b>				Citizen Lambert					Der Traum vom Baumhaus					P
<b>ZAAL/CINEMA 6</b>		Archiprix International 2011			How much does your building weigh, mr. Foster?				Eye above Prague				Movements Co	
<b>FOYER</b>		Free filmprogram						Early talkshow			Free fi			
<b>BUITEN/OUTSIDE</b>						Bike+Film: A Peek at the Neighbours								

**ZONDAG/SUNDAY**  
**09.10.2011**

	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00
<b>ZAAL/CINEMA 1</b>	Crusade through Europe						Debate+Film The African Metropolis					Grande Hotel		
<b>ZAAL/CINEMA 2</b>		Für den Schwung sind Sie zuständig					Buster Keaton, Architect					Architect's Video Roulette		
<b>ZAAL/CINEMA 5</b>		Garbage Dreams					New Urban Cowboy					The Oil Rocks		
<b>ZAAL/CINEMA 6</b>	Themroc					Lettera 22					Antwerp Central			
<b>FOYER</b>	Free filmprogram								Early Talkshow					
<b>BUITEN/OUTSIDE</b>						Bike+Film Crusade through Rotterdam								

# ROTTERDAM LANTARENVENSTER

18.30	19.00	19.30	20.00	20.30	21.00	21.30	22.00	22.30	23.00	23.30	00.00	00.30	01.00	01.30	02.00
			Opening film Ekümenopolis												

18.30	19.00	19.30	20.00	20.30	21.00	21.30	22.00	22.30	23.00	23.30	00.00	00.30	01.00	01.30	02.00
	Utopia London				How much does your building weigh, mr. Foster?				My Playground						
	Antwerp Central				Lo Specchio				Capital + I.M. Pei Building China Modern						
	The Man Next Door				Mirage + The Desert Castle				Eye above Prague						
	Shorts 3x3				The Oil Rocks				Touche pas à la Femme Blanche						
							Late talkshow			DJ					

18.30	19.00	19.30	20.00	20.30	21.00	21.30	22.00	22.30	23.00	23.30	00.00	00.30	01.00	01.30	02.00
Portman, A Life of Building			Space, Time & Land				Mirage + The Desert Castle								
Story of the yscraper			Here we go round the Mulberry Bush				Utopia London				Models				
Perspectives			Medianeras				Desert Utopia								
Continued			Um Lagor ao Sol				Zum Vergleich				Homebodies				
Filmprogram						Late talkshow			DJ						

18.30	19.00	19.30	20.00	20.30	21.00	21.30	22.00	22.30	23.00	23.30	00.00	00.30	01.00	01.30	02.00
	Unfinished Spaces				Desert Utopia				Capital + I.M. Pei Building China Modern						
	Space, Time & Land				John Portman, a Life of Building				The Man Next Door						
	Shorts Rotterdam				Nagakin Capsule Tower				Lost Town						
	Ekümenopolis				My Playground				Closing film: Wolfen						
	Free filmprogram							Late Talkshow			DJ				

# PROGRAM AFFR ROTTERDAM

Please check the website [www.affr.nl](http://www.affr.nl) for possible changes in the program. In general the movies are NOT subtitled in Dutch, but in English. Many filmmakers are present for questions & answers (Q&A) after the screening. All films, debate+film and bike+film are € 9 per person (€ 8 with discount), unless stated otherwise.

## CONTINUOUS PROGRAM IN THE FOYER

Free admission

### ► INSTALLATIONS

#### HIGHRISE | OUT MY WINDOW

(*Katerina Cizek, CA, 2011, interactive*)

Fascinating online installation of 360 degrees filmed panoramas, shot in and out windows of high rise all over the world.

#### MEDIATING MEDIUMS

(*Greg Tran, 5 min. 2011*)

The wet dream of every architectural designer: how augmented reality could – in the future – be used as a full 3-D digital design instrument.

#### MY FAVOURITE ARCHITECT

(*Arne Verbrugh, Christiaan van Schermbeek etc. NL, 2011, 54 min.*)

At the Archiprix International 2011 the best architecture students of the world are asked "What's your favourite architect, and what inspires you?" The interesting and comical answers reveal something of timelessness and trends, the local and the global in architecture.

#### SENSIBEL, OZMANDIAS, 5AM

(*Michiel van Bakel, NL, 2009, 3,2,1 min.*)

Experimental films of the Rotterdam based artist Michiel van Bakel. A painted image of sounds and vibrations of the A4 highway to Rotterdam, daydreams about the transience of buildings, and a virtual statue on the Binnenrotte.

#### WORLD BUILDER

(*Bruce Branit, USA, 2010, 9 min.*)

A man builds a virtual world for his wife who lies in a coma. Show reel of computer generated imaging.

### ► PROJECTIONS

#### CITYMEDIA ROTTERDAM

A selection of architecture clips of Citymedia at metrostation Beurs.

#### MODELS: THINK, SHAPE, SHOW, LOVE, FURY

(*Giorgio Scianca (ed.), IT, 2011, 33 min.*)

The architectural model suffering. A collection of clips from feature films, showing actors playing out on their models: from love to hate. Collected by Giorgio Scianca of Architect's Book.

#### MONITOR

(*Frank van der Salm, NL, 2008, 5 min.*)

Photographer Frank van der Salm collected 25.000 photos of a study tour to the USA. Five hypnotic minutes.

#### THE FLOATING SPIRIT OF FRANK VAN KLINGEREN

(*Denis Guzzo, NL, 2010, 5 min.*)

A time-lapse film by artist Denis Guzzo about the dismantling of the Ockenburgh youth hostel in The Hague, now in storage waiting to be rebuilt.

#### THE FOUNTAIN HEAD - VERSION SR

(*Société Réaliste (ed.), FR, 2010, 114 min.*)

The most famous architecture movie in a way you've never seen before. The artist collective

Société Réaliste has removed all the actors and sound from the frames of the film. So now we can see the only subject that matters: the architecture in the film.

### ► TALKSHOW

In the afternoon and in the evening. Jord den Hollander invites filmmakers and architects to share their insights at the table in the foyer.

**Language** English/Dutch

### OUTSIDE PROGRAM

Only a limited number of places are available for the outside tours.

#### BIKE+FILM: WILHELMINAPIER,

#### A PEEK AT THE NEIGHBOURS

**Language** Dutch or English

The Wilhelminapier is the centrepiece of many Rotterdam postcards, THE promotional picture of Rotterdam. But what happens behind the scene of the pretty picture and how is the view from the inside of these high-rise buildings? In the program Gluren bij de Buren (A peek at the neighbours, part of the Woonmaand organized by Rotterdam.info) bike excursions with the theme 'living in architecture' will depart from LantarenVenster the whole Saturday. The AFFR will screen on Saturday films about living in architecture, such as *Um Lugar Ao Sol | High Rise, Traum Vom Baumhaus, Medianeras and The Bungalows Of Rockaway*. In the foyer the installation *Highrise/Out My Window* can be visited for free. The complete program will be announced at [www.rotterdam.info](http://www.rotterdam.info).

**Saturday Oct 8** 14.00 h.

#### BIKE+FILM: CRUSADE THROUGH ROTTERDAM

**Language** Dutch or English

Sleep, take a sauna or shoot heroine, you can do all of that in Rotterdam churches. The ArchiGuides take you along on a bike tour of 2,5 hours along the lesser-known churches of Rotterdam. The churches all have a different relation to the urban surroundings. We will visit old and new churches, both still in practice as transformed. A church has a lot more to offer than you think! Before the bike tour, you can visit the film program *CRUSADE THROUGH EUROPE*.

**Sunday Oct 9** 14.00 h.

### DEBATE+FILM IN THE CINEMAS

In debate+film, the focus is on the guest speakers and debate, short films and film clips are handpicked to support the debate. Before or after the debate movies are screened that support the subject of the debate.

### ► DEBATE+FILM: STATION TO CITY

Curated and organised by vereniging Deltametropool

**Language** Dutch/English

In the old days every film featured a station or train, but in present times the station is - at best - a set for Japanese disaster movies. The Vereniging Deltametropool thinks it's high time to review the role of stations within the urban fabric. How are railway projects and stations developed in Europe, Asia and America? Short films about projects and ideas guide the

debate. Tip: After the debate, the film *Antwerp Central* can be visited.

(special price: € 18)

**Friday Oct 7** 14.30 h.

### ► DEBATE+FILM: ARCHITECTURE IN THE MEANTIME / ARCHITECTUUR VAN DE TUSSENTIJD

Curated and organised by Studium Generale and Erasmus Culture

**Language** English/Dutch

Towards a new public space after the financial real estate crisis of 2008.

The debate with film clips deals with the question how the real estate crisis has influenced our behaviour and the design of the city. Speakers are Jan Konings (architect), dr. Gijs van Oenen (philosopher EUR) and drs. Robin van den Akker (philosopher EUR and cofounder of the blog *metamodernism.com*).

(special price: € 5)

**Friday Oct 7** 16.00 h.



### ► DEBATE+FILM: THE ECONOMICS OF BEAUTY

Curated and organised by EDBR

**Language** English

The quality and beauty of the inner city is crucial in the competition between cities. The Economic Development Board Rotterdam (EDBR) formulates recommendations to the Rotterdam mayor and aldermen about the do's and don'ts of investing in the quality, beauty and density of the inner city. The prevailing idea is that the city of Rotterdam should invest in the quality of the inner city to be able to compete in the worldwide race to attract people, companies and tourists. This should be, whatever the future will bring, the top priority of the municipality. During this conference the EDBR presents its first conclusions. Those conclusions are the input for a discussion with the audience, guided by film clips. The short film *Rotterdam* will be the main kick off of the discussion.

(special price: € 18)

**Friday Oct 7** 14.00 h.

### ► DEBATE+FILM: DO-IT-YOURSELF-CITY

Curated and organised by the province of South Holland and the municipality of Rotterdam

**Language** Dutch/English

Governments are pulling out of urban projects and less means are available for urban renewal, so it's only logical that urban initiatives have to arise 'bottom up' (read: citizen and entrepreneurs). The debate deals with the reasons and the possibilities of urban initiatives, rising both from necessity and idealism. Two documentaries are in focus, clips will be screened of *The New Urban Cowboy* about an initiative of a citizen, and *Lettera22* about an Olivetti, an enlightened entrepreneur. Both filmmakers

will be present, speakers and the audience are invited to exchange ideas.

**Tip** after the debate you can visit the screening of *The New Urban Cowboy*.

**Friday Oct 7** 12.45 h

#### ► DEBATE-FILM: AND THE WINNER IS...

Curated and organised by the Goethe-Institute  
**Language** English

Two impressive documentaries (*Lost Town and Eye over Prague*) about architectural competitions dramatically gone wrong formed the motive for this debate about European architecture contests. A jubilant opinion of a professional jury joined by the ambitious architects meet a downright hostile public opinion. What is really going wrong here? A discussion with prominent guests: Johannes Ingrisch and Anne Niemann, the architects in the documentary *Lost Town* and Cilly Janssen of Architectuur Lokaal.

**Tip:** Afterwards the documentaries *Lost Town* or *Eye Over Prague* can be visited.

\*filmmaker will be present

**Saturday Oct 8** 13.30 h

#### ► DEBATE-FILM: THE AFRICAN METROPOLIS

**Language** English

Africa is experiencing turbulent times; deep poverty and riots are combined with economic investments and growth. The African Metropolis is an informal and contrasting metropolis. What developments take place in the cities, are there any positive new qualities to be discovered and can art and architecture be an inspiration? Debate with Hilde Heijnen and Ola Uduku.

#### SHORT: A PROCURA DE PANCHO

(*Christopher Bisset, SA, 2010, 10 min.*)

**Language** Silent

Award winning and caringly made short film about the inspiring work of Pancho Guedes.

\*writer will be present

**Tip** before and after the debate you can visit; *Grande Hotel, Garbage Dreams* and *Ekumenopolis*.

**Sunday Oct 9** 14.00 h.

#### FILMPROGRAMMA IN THE CINEMA

##### ANTWERP CENTRAL

(*Peter Krüger, BE, 2011, 93 min.*)

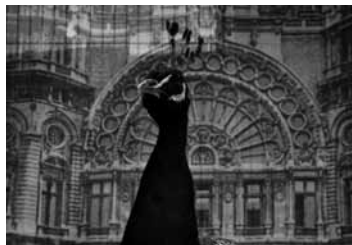
**Language** Dutch, English subtitles

A kaleidoscopic filmtrip through the 'station cathedral' Antwerp Central. Inspired by the book Austerlitz and narrated by actor Johan Leysen the station becomes a metaphor of a time machine.

\*filmmaker will be present

**Friday Oct 7** 18.15 h.

**Sunday Oct 9** 16.00 h.



##### ARCHIPRIX INTERNATIONAL 2011

(*Arne Verbrugh, Christiaan van Schermbeek e.v.a. NL, 2011, 43 min.*)

**Language** English

Imagine being selected as the best architecture graduate of your school. And then you meet all your colleagues in a one-week workshop. The assignment: redesign Manhattan. How would you get by? An amusing report from this workshop at MIT including the award ceremony of the Hunter Douglas Award for the world's best graduation in the New York Guggenheim Museum.

\*filmmaker will be present

(special price: € 5)

**Saturday Oct 8** 12.00 h.

##### ARCHITECT'S VIDEO ROULETTE

Curated by Image ARCHIVE, Florence

**Language** English

Marco Brizzi (Image, Florence) is your casino host tonight and he will spin the wheel of the Video Roulette of architectural videos. Up to 20 short videos of state-of-the-art and debutant architectural presentations will be screened, selected at random by the roulette ball. Submit your architectural video (up till 3 minutes) on the website of the AFFR, but after October 6... rien ne va plus!

**Sunday Oct 9** 16.30 h.

##### BUSTER KEATON, ARCHITECT

An overview of the architecture in the oeuvre of Buster Keaton, master of the silent movie. A screening of the complete version of *One Week* (Buster Keaton, USA, 1920, 22 min. and parts of: *The Scarecrow, Steamboat Bill Jr* and *The Electric House*. Keaton will be honoured posthumously as the best (slapstick) architect ever. Curated and presented by Piet Vollaard (Archined)

**Sunday Oct 9** 14.15 h.

##### 1 > CAPITAL

(*Max Pozdorovkin & Joe Bender, USA, 2010, 56 min.*)

**Language** Russian, English subtitles

Astana, the new capital of Kazakhstan, celebrates its tenth anniversary. A city with ambition underlined by the cultural centre, designed by Norman Foster. It is a search for an independent, post-Russian reason to exist - in the middle of nowhere. The crisis doesn't make it easier.

\*filmmaker will be present

##### 2 > I.M. PEI, BUILDING CHINA MODERN

(*Anne Makepeace, USA, 2010, 53 min.*)

**Language** Chinese, English, English subtitles  
I.M. Pei is already over 80 years old when he is asked to build his first building in his hometown of Suzhou. He is commissioned to build a modern museum in the oldest area of the city, with historic structures dating back to the Ming and Qing dynasties. A major challenge to combine the old with the new structure, says the architect who is known for the glass pyramid in the middle of the Louvre.

**Friday Oct 7** 22.45 h.

**Sunday Oct 9** 22.30 h.

##### CITIZEN LAMBERT | JOAN OF

##### ARCHITECTURE

(*Teri Wehn-Damisch, CA, 2007, 52 min.*)

**Language** English, French, English subtitles

Light-hearted documentary about the legendary Phyllis Lambert, founder of the Canadian Centre for Architecture. This lady with guts was actually the principal of Mies van der Rohe for The Seagram Building. He introduced her to architecture and since then her love for architecture never faded away.

**SHORT: STUDIO GANG ARCHITECTS | AQUA**

**TOWER** (*Tom Piper, USA, 2009, 27 min.*)

**Language** English

A new icon for Chicago. The film tracks the design of the elegant skyscraper by Studio Gang, the office led by architect Jeanne Gang. The tower was already a public favourite during its construction.

**Saturday Oct 8** 13.15 h.

##### CRUSADE THROUGH EUROPE / KUISTOCHT DOOR EUROPA

**Language** Dutch/English

The church had unmistakable a large role in the city, but the glory days are over. Behind the arches of churches and parishes a quiet revolution is going on with closure, demolition and merging. So now what? What can be done with all those remaining monuments that are hardly fit for an easy transformation. Here is the most suitable Sunday morning time use the AFFR has to offer. Filmed interviews with Alain de Botton and Antoine Bodar introduce the following films.

##### THE MADMAN AND THE CATHEDRAL

(*James Rogan, United Kingdom, 2009, 20 min*)

**Language** Spanish, English subtitles

The farmer Don Justo received divine inspiration back in 1963, he was told to build a cathedral. He travels to Madrid and without any experience, money or even without ever seeing a cathedral he builds a cathedral and is still doing it today.

##### GROTE GENADE | GOOD GRACE

(*Lieza Reuben, NL, 2009, 55 min*)

**Language** Dutch, no subtitles

In the community Maria-Gewande a church is going to be closed. The building has a great symbolic and social value, but the original strong support has been diminished. It ends up in a fight between accountants, administrators and church parishioners. The film shows the subtle step-by-step process of how a community has to let go of a building.

\*filmmaker will be present

**Tip** after this program, do the BIKE+FILM tour *Crusade Through Rotterdam*.

**Sunday Oct 9** 11.30 h.

##### DER TRAUM VOM BAUMHAUS

(*Beate Lendt, NL, 2011, 85 min.*)

**Language** English, German, French, English subtitles

##### World premiere

Architect Frei Otto is best known for his Olympic Stadium in Munich, but he also was responsible for the far less known 1987 IBA Berlin project: the Ecohouses. The special project was designed in collaboration with 18 households who did not know what the building was going to be or how much it was going to cost. Everyone built his dream within the complex. Fascinating buildings resulted from that. Supported by Archined and the Goethe-Institute

\*filmmaker will be present

**Saturday Oct 8** 15.30 h.



## DESERT UTOPIA

(Jake Gorst, USA, 2010, 55 min.)

**Language** English

Mid-century Architecture in Palm Springs is the inspiration for the Thunderbirds; magnificent villa's in a dry and deserted landscape with a palm tree dotted here and there. This documentary shows the extremely creative post-war architecture of Lautner, Richard Neutra, William Cody and others.

\*producers present.

This film is adopted by DiedererDirrix

### SHORT: AMERICAN HOMES

(Bernhard Friedman, USA, 2011, 12 min.)

**Language** English

A black and white animation takes you through the history of American housing typologies in just a couple of minutes.

**Saturday Oct 8** 22.00 h.

**Sunday Oct 9** 20.30 h.

## EKÜMENOPOLIS

(Imre Azem, TU, 2011, 88 min.)

**Language** Turkish, English subtitles

Istanbul, the city of 15 million inhabitants can hardly catch its breath, let alone create a urban masterplan to control its turbulent spatial developments. The city has been sold out to neoliberal developments creating a larger gap between the rich and the poor. The gap is very visible in the cityscape. This documentary is a critical essay on the endless developments at the gate to Europe. Subjects are traffic plans such as the third bridge over the Bosporus, ecological problems, dramatic social consequences and real estate speculation. Is this the long expected *Ekümenopolis* in the making; a worldwide entangled city, or will this only lead to chaos?

\*filmmaker will be present.

This film is adopted by De Zwarte Hond.

**Thursday Oct 6** 20.00 h. (Openingfilm incl. party € 19)

**Sunday Oct 9** 18.15 h.

## EYE ABOVE PRAGUE

(Olga Spatova, CZ, 2010, 78 min.)

**Language** Czech, English, English subtitles

Dramatic developments in Prague. Jan Kaplický (London based office Future Systems) wins the architectural contest of the National Library with a truly lascivious design. Full enthusiasm, he sets out to work in his former hometown, but he finds not only the public in the opposition, but even the president. A fly-on-the-wall documentary registering the dramatic development of the competition from the start to the end.

### SHORT 1: TEGELS

(Johan Rijpma, NL, 2008, 2 min.)

**Language** Silent

Stop motion film about the basics of the Dutch public space: the 30x30 cm tile.

### SHORT 2: MAD ON ROCKS 2

(Johan Rijpma, NL, 2010, 2 min.)

**Language** Silent

Umbrellas, filmed from high above are followed through the city of Utrecht.

**Friday Oct 7** 23.00 h.

**Saturday Oct 8** 15.15 h.

## FÜR DEN SCHWUNG SIND SIE ZUSTÄNDIG

(Margarete Fuchs, DE, 2003, 58 min.)

**Language** German, English subtitles

East-German architecture is synonymous with industrial 'Plattenbau'. But meanwhile there was one man who had the task to bring verve (schwung) into the republic: Ulrich Muther. The contract with the Plattenbau could not be larger. He built beautiful concrete shell structures as follies, particularly at the Baltic coast: a teahouse, a rescue station, guardhouse or

exhibition space, these have all become icons of East German architecture.

\*filmmaker will be present

### SHORT: PANCHE GUEDES, AN ALTERNATIVE MODERNIST

(Pedro Gadanho, POR, 2009, 30 min.)

**Language** Portuguese, English subtitles

Interviews with and about Pancho Guedes, Portuguese architect-artist who had built in Africa his whole life, mainly in Mozambique. His style is eclectic and always with a lot of imagination 'I don't see the difference between architecture, painting and sculpture'.

**Sunday Oct 9** 12.00 h.

### GARBAGE DREAMS

(Mai Iskander, USA, 2009, 79 min.)

**Language** Arabic, English, English subtitles

The film tracks three boys growing up and working in the waste management district in Cairo. This is the area where 60,000 Zabbaleen or "waste people" live and work. They manage to recycle about 80% of all the waste, the district is actually a big recycling machine that keeps the Zabbaleen alive and the city clean. But the community is now faced with the globalization of their profession: the major international competitors simply throw all the garbage in large garbage trucks and dump it on a dumping ground or burn it in the oven. Award-winning and touching documentary, you will never throw away your garbage away without thinking of the Zabbaleen.

This film is adopted by IHS.

**Sunday Oct 9** 12.00 h.

### GRANDE HOTEL

(Lotte Stoops, BE, 2010, 80 min.)

**Language** Portuguese, English subtitles

Built in Beira, Mozambique in 1955, Grande Hotel was one of the largest hotels in the world, on an area of 12,000 sqm. This exuberant gem of the colonial regime had only 110 luxurious rooms. But in 2010 the hotel is only a shadow of that golden age, 2500 squatters inhabit the place, who stripped down the place bare to the bone. The hotel is now scheduled to be demolished to make way for a resort, to the dismay of the inhabitants.

\*filmmaker will be present

**Sunday Oct 9** 16.15 h.



### HERE WE GO ROUND THE MULBERRY BUSH

(Clive Donner, UK, 1967, 97 min.)

**Language** English

This comic coming-of-age film is set in the then newly completed newtown Stevenage, near London. Jamie is obsessed with sex and does its best to be the virginity, which is not so successful in this environment. A cult classic in which the colour, fashion, music, letters, yogurt and fresh modernist architecture you back in time set back.

**Saturday Oct 8** 19.30 h.

### HOMEBOODIES

(Larry Yust, USA, 1974, 96 min.)

**Language** English

If a quiet group of old people are told that

their apartments are set to be demolished to make way for flats, they decide to take action. It starts of as an attempt to discourage the developer, but it quickly escalates into a major massacre in which the developers and construction workers die. This must-see cult film incidentally gives a unique look at the demolition of a beautiful neighbourhood in Cincinnati.

**Saturday Oct 8** 00.00 h.

### HOW MUCH DOES YOUR BUILDING WEIGH, MR FOSTER?

(Norberto Lopez & Carlos Carcas, UK, 2010, 72 min.)

**Language** English

The Millau bridge, the Chek Lap Kok airport or the Gherkin in London, these are all odes to technology stated by Norman Foster. His exuberant futuristic visions splash out of the city skylines all over the world. This documentary traces Norman Foster's career from the beginning as a boy from a working class family wanting to become an architect, through the establishment of his own architecture firm with his wife Wendy and friend Richard Rogers, to his status as a star architect. A very beautiful filmed portrait of Norman Foster.

**Friday Oct 7** 20.45 h.

**Saturday Oct 8** 13.15 h

### JOHN PORTMAN, A LIFE OF BUILDING

(Ben Loertman, USA, 2011, 52 min.)

**Language** English

**European première**

Even Rem Koolhaas became a reluctant fan of John Portman, the inventor of eye-popping atrium buildings in America and Asia. Atlanta is his benchmark; the Marriott Marquis hotel and the Hyatt Regency hotel are magical interior worlds. The main focus of the documentary is on his work in Atlanta, the place where he invented his combination of being an architect-developer. An intriguing portrait of Portman, his famous and lesser-known work.

\*The director and architect Jarel Portman will be present

**Saturday Oct 8** 17.45 h.

**Sunday Oct 9** 20.30 h.

### LETTERA22

(Emanuele Piccardo, IT, 2009, 46 min.)

**Language** Italian, English subtitles

The enlightened entrepreneur Adriano Olivetti did not only develop typewriters, he had a broad vision reaching from font to city. He modelled his company to an utopian system similar to that of Charles Fournier. In the village of Ivrea, Olivetti established a model of his ideas. It is a community with schools, homes and offices, designed by great architects. Until his tragic death in 1960 it was the highest productive community in Italy.

\*filmmaker will be present

### SHORT: INTO THE GARDEN OF GLASS

AND STEEL

(Aristotelis Maragkos, UK, 2010, 14 min.)

**Language** English

Imagine a future without people, where technology has taken over life. Such a dystopian cityscape would look similar to the one in this film about the London Docklands.

\*filmmaker will be present

**Sunday Oct 9** 14.00 h.

### LIVING ARCHITECTURES

(Ila Bêka en Louise Lemoine, FR, 2011, 54 min.)

**Language** Many, English subtitles

Bêka and Lemoine have put a new standard in architectural films since Koolhaas House-life. They show the renowned architecture in a day-to-day sober manner, guided by a

housekeeper or postman. This program is an overture of five buildings: The Bordeaux villa Koolhaas is addressed by the housekeeper, the window cleaners comment on the Guggenheim in Bilbao. The doorman at Renzo Piano's office in Novedrate explains the real life conditions of this particular architecture. The Christmas celebration in the church of Richard Meier in Rome and the harvest in the vineyard in Pomerol Herzog & de Meuron show the unfamiliar aspects of the buildings.

**SHORT: ARCHITECTURE OF HOME**  
(*Þórunn Hafstad, IC, 2010, 29 min.*)

**Language** Icelandic, English, English subtitles  
Loving and hilarious short film about a co-operative apartment building in Reykjavik, narrated by its residents. They proudly display the clever and simple details of the 30-year-old block 30 years.

\*filmmaker present

**Friday Oct 7** 13.45 h.

## LO SPECCIO | THE MIRROR

(*David Christensen, IT, 2008, 90 min.*)

**Language** Italian, English subtitles  
The Italian hamlet Viganella faces aging and shrinkage but mainly lacks sunlight. An architect and the mayor have a cunning plan: to put a large movable mirror on top of the mountain, so that the sun can shine on the village whenever you want. The plan draws media from around the world. The documentary follows the difficult process and displays spiritual reflections, technical problems, individual perseverance and the unintended creation of a tourist attraction.

## SHORT: SLIDING HOUSE

(*Dan Lowe, UK, 2009, 4 min.*)

**Language** English  
A house that can adjust to the sun, the view and the need for privacy.

**Friday Oct 7** 20.30 h.

## LOST TOWN

(*Jörg Adolph, DE, 2009, 93 min.*)

**Language** German, English, English subtitles  
Anne Niemann and Johannes Ingrisch win the competition for a landmark off the coast of Suffolk. Coastal erosion will in the course of time gradually wipe out the village, as it did with the village ages ago. The winning design shows this matter of fact in a poetic way: a steel structure representing the churches of the lost village is rebuilt at sea. But the public consultation of the municipality (114 inhabitants), something itches. The documentary shows blatantly what is really happening between dream and reality.

\*architects will be present

**Saturday Oct 8** 15.15 h.

**Sunday Oct 9** 22.15 h.



## MEDIANERAS

(*Gustavo Taretto, AR, 2011, 95 min.*)

**Avant premiere**

**Language** Spanish, English subtitles

Martin phobic and lives in the isolated world of his one-room apartment and online virtual reality. Mariana has just broken her long-time relationship. Her head is a mess, just like the apartment where she takes refuge. Mariana and Martin live in opposite flats but they have never met. But how do you meet each other in a crowded city like Buenos Aires? What separates them is ultimately what brings them together. Beautiful and slightly comical essay with the city of Buenos Aires in a wonderful leading role.

**Saturday Oct 8** 19.45 h.

## 1 > MIRAGE

(*Srdan Keca, UK, 2011, 42 min*)

**Language** English, Swahili, English subtitles  
Dubai is often portrayed as a fairy tale in the desert - successful or not -. This visually stunning film tells a story about the loneliness and the desires of the people in Dubai. A golfer hits a ball at the edge of the city, an African construction worker writes a letter to his family.

## 2 > THE DESERT CASTLE

(*Eirin Gjorv, DK, 2007, 55 min.*)

**Language** Danish, English, English subtitles  
"This is group dynamics at its worst and at its best", thus concludes Kjetil T. Thorsen of the Norwegian architectural firm Snøhetta. He is talking about the Gateway Project in Ras Al Khaimah in Saudi Arabia, which is currently under construction. We see the likeable Snøhetta in an open creative design with employees and we see the same people in a negotiation with the client: an Arabian prince. What is actually expected from Snøhetta and how do you design in the middle of nowhere? An entertaining and excellent documentary showing how money meets architecture: in the desert.

**Friday Oct 7** 20.30 h.

**Saturday Oct 8** 21.45 h.

## MISSION STATEMENTS

(*Jord den Hollander, NL, 2011, 60 min.*)

**Language** Dutch, English, English subtitles  
**World premiere**

How does The Netherlands want the world to think of them? The Dutch embassies in Berlin, Addis Ababa and Maputo are models of Dutch conceptual architecture. It's a hefty contrast to the daily bureaucratic affairs of the embassy.

\*filmmaker will be present

**Saturday Oct 8** 15.45 h.

## MODELS: THINK, SHAPE, SHOW,

### LOVE, FURY

(*Giorgio Scianca, IT, 2011, 33 min.*)

The architectural model suffering. A collection of clips from feature films, showing actors playing out on their models: from love to hate. Collected by Giorgio Scianca of Architect's Book.

\*curator will be present

**Special price:** free

**Saturday Oct 8** 00.00 h.

## MOVEMENTS CONTINUED

(*Frans Parthesius, NL 2011, 50 min.*)

**Language** English

**World premiere**

Documentary about the work of Petra Blaisse, Dutch interior and landscape designer, founder of Inside Outside. Interviews with users of different buildings and beautiful shots guide us through the qualities of her curtain designs: in the Haus der Kunst in Munich, the Casa da Musica in Porto, the Illinois Institute of Technology and the new Synagogue in Amsterdam (by SeARCH).

\*filmmaker will be present

**Saturday Oct 8** 17.30 h.

## MY PLAYGROUND

(*Kaspar Astrup Schröder, DK, 2009, 50 min.*)

**Language** Danish, English, English subtitles  
This documentary about freerunners is so unique because Schroeder not only films the perspective of free runners who use the city as a playground, but he also interviews architects, politicians, planners and philosophers. The relationship between freerunning and architecture is explained both in modern and traditional architecture. The film was mainly shot in Copenhagen and includes works by VM Houses and the neighbouring Mountain Dwellings, designed by the Bjarke Ingels Group (BIG). These buildings reflect the interest of the new generation of architects who translate an urban lifestyle into architecture.

## SHORT 1: METROPOLIS

(*Rob Carter, USA, 2009, 10 min.*)

**Language** Silent

A pop-up city on speed

## SHORT 2: PLAN OF THE CITY

(*Joshua Frankel, USA, 2011, 13 min.*)

**Language** Silent

Modern city symphony of New York, an animated collage of skyscrapers of New York.

**Friday Oct 7** 23.00 h.

**Sunday Oct 9** 20.15 h.



## NAGAKIN CAPSULE TOWER

(*Rima Yamazaki, JP, 2010, 58 min.*)

**Language** Japanese, English subtitles  
Metabolism was the first Japanese architectural movement after World War II, a radical vision on a flexible and tailor-made urban life. The Nagakin Capsule Tower by Kisho Kurokawa is a world-famous example: back in 1972 a collection of prefabricated capsules was mounted to central tubes. Each capsule could easily be expanded by simply adding a new capsule to the existing one. In 2011, the building fell into disrepair and demolition is imminent. The residents are great fans of the building and nurture their home as if it had just been built. A historical document with unique images of the inside of the capsules and the construction of the tower.

## SHORT: MINKA

(*Davina Pardo, USA, 2011, 6 min.*)

**Language** Japanese, English subtitles  
A Minka is a Japanese farm type. An American journalist obtained one of those farms in the Japanese mountains. He decides with his Japanese friend to transport and rebuild this farm in Tokyo, an adventure of a lifetime.

**Sunday Oct 9** 20.15 h.

## NEW URBAN COWBOY

(*Michael E. Arth, USA, 2007, 83 min.*)

**Language** English

The family of Michael E. Arth moved from a villa with a swimming pool into a ghetto like neighbourhood in Deland, Florida that is inhabited by junkies. "The police told me to get a gun, so I got a staple gun and a nail gun." Hands-on he rebuilds a few cheap purchased houses into a pleasant oasis, meanwhile pioneering his way through both bureaucracy and crime. His approach appeared contagious, after his small success, neighbours followed

his example and the neighbourhood can now be called safe. The documentary an advertisement for new urbanism, but don't be distracted by that: it is primarily an inspirational film about a persevering man proving that one can change the world, or at least the neighbourhood.

\*filmmaker will be present

**Friday Oct 7** 16.00 h.

**Sunday Oct 9** 14.15 h.

## PERSPECTIVES / PERSPECTIEVEN

(George Vogelaar, NL, 2011, 50 min)

**Language** Dutch, English subtitles

**World premiere**

This documentary on the Dutch architect Wiel Arets sketches the image of an enthusiastic and ambitious man working all over the world: Heerlen, Milan, Zurich, Berlin and Tokyo. The producers travelled with Arets for months and talked with him about his architecture, designs, his ideas, his view on metropolitan development and his plans and projects. And of course: his clothing. A portrait of a relentless man: a centipede.

\*filmmaker and architect will be present

**Saturday Oct 8** 17.45 h.



## ► SHORT ROTTERDAM (77 MIN.)

### A TALE OF TEN TOWERS

(Frank van Leersum, NL, 2011, 3 min.)

**Language** Silent

Stop motion film of the towers on the Wilhelminapier.

### ALONE AND DESIRED

(Ferry van Schijndel, NL, 2011, 4 min.)

**Language** Silent

Music video played out in villa Sonneveld.

### BRUG

(Gerben Agterberg, NL, 2010, 6 min.)

**Language** Silent

Stop motion animation about a man who lives in a gloomy world until one day he meets a beautiful fish.

### DAKLOPERS

(Ramaz Melashvili, NL, 2010, 11 min.)

**Language** Dutch, English subtitles

A place high above the reality on the street offers hope, comfort and reflection.

### FALLING APART | VALDRIFT

(Jasper Wessels, NL, 2010, 11 min.)

**Language** Dutch, English subtitles

Frank looses is centre of gravity and then moves through life sideways.

### MUSE

(Margo Onnes, NL, 2010, 11 min.)

**Language** French, English subtitles

An homage to the French pool movies, filmed in a Rotterdam villa of Jan Hoogstad

### REIS DOOR DE STAD

(Gerben Agterberg, Jasper Bos, Emma

Hazenak & Daniel Oliveira Prins, NL, 2010, 6 min.)

**Language** Silent

Animation film about the life in the city, made in an relay of 11 animators.

### ROTTERDAM

(Core van der Hoeven, NL, 2011, 17 min.)

**Language** Dutch, English subtitles

An honest Rotterdam tirade of 17 minutes long about the terrible 'improvements' the

city made the past decades. No architect is spared and rightly so.

\*filmmaker present

**Sunday Oct 9** 18.15 h.

## ► SHORTS 3X3:

3 Eye Film Amsterdam, 3 England & 3 Books (84 min).

### L'APPRENTI ARCHITECTE

(Louis J. Gasnier & Henri Gambard, FR, 1908, 6 min.)

**Language** Silent

The mother of Boireau takes him to a construction firm, his first job. Both in the office and on the building site, everything is spinning out of his control until he finally is kicked out.

### MENS EN RUIMTE

(Charles Huguenot van den Linden, NL, 1962, 16 min.)

**Language** Dutch

A film of the foundation Goed Wonen (correct living) based on an idea of Buenas de Mesquita.

### RUIMTE

(Menno de Nooyer, NL, 1989, 2 min)

**Language** Silent

Short film about the questions: at what point does the line become a form and when does a form become three-dimensional?

### GET LUDER

(Jonathan Carr, UK, 2010, 9 min.)

**Language** English

The most famous car park in Newcastle – from the movie Get Carter - has been demolished. This short film is an interview with the architect, Luder, during the demolition of the building.

### ROBIN HOOD GARDENS

(Martin Ginestie, UK, 2010, 17 min.)

**Language** English

Ironic film about the creaky way the decayed building of Hood Gardens is works. "You ask what's wrong with brutalism? It's brutal!

### VICTORIA, GEORGE, EDWARD AND THATCHER

(Callum Cooper, UK, 2010, 3 min.)

**Language** Silent

The first smartphone film at the AFFR (and transferred to 35mm) sets the tone well, a cross section of the London set of doors.

### A PLEA FOR MODERNISM

(Evan Mather, USA, 2011, 12 min.)

**Language** English

Hurricane Katrina didn't destroy this monumental school in this beautiful historic Tremé district, but nevertheless it is now listed for demolition.

\*filmmaker will be present

### A CONVERSATION

(Maya Santos & Orly Shuber, USA, 2010, 7 min.)

**Language** English

The story of the Martin Luther King Jr. Library in Los Angeles, told by an experienced librarian.

### THIS IS WHERE WE LIVE

(Ben Falk & Josiah Newbolt, USA, 2008, 3 min.)

**Language** Silent

A life in books, amazing animation of a city in books.

**Friday Oct 7** 18.15 h.

### SPACE, LAND & TIME

(Laura Harrison & Elizabeth Federici, USA, 2010, 77 min.)

**Language** English

**European premiere**

In Europe Archigram is better known, but let's meet their American counterpart: Ant Farm! Ant Farm was the avant-garde art group of the 60 and 70's and their members filmed just

about everything they did. They organized happenings in inflatables at public spaces, they did re-enactments and made art statements such as the Cadillac Ranch. Ant Farm constructed hands-on the ingenious House of the Century, their architectural piece de resistance, a house inspired by the Apollo 11. The approach of Ant Farm and other 70's avant-garde is currently an inspiration for many young architects.

\*filmmaker will be present

**Saturday Oct 8** 19.45 h.

**Sunday Oct 9** 18.30 h.

## THE BUNGALOWS OF ROCKAWAY

(Jennifer Callahan, USA, 2010, 52 min.)

**Language** English

In 1933, Rockaway Beach in New York was the place to be. More than 7,000 affordable bungalows were scattered all over the peninsula, the best summer holiday for many New York immigrant families. But right now there are only a handful of those bungalows left. In the 60's, Robert Moses opened up the peninsula with bridges, and demolished almost all of the bungalows in just one-year time. With the new zoning law in hand a new road was built and then... nothing happened for 35 years. The documentary tells the dramatic story of a particular neighbourhood that - in miniature - reflects urban planning and social life of New York City.

### SHORT 1: MUDGEE TOWER

(Naomi Bishops & Richard Raber, AUS, 2011, 3 min.)

**Language** English

An architectural nature cabin.

### SHORT 2: HET ATELIER VAN R. ROLAND HOLST

(Wilma Kuijvenhoven & Magda Augusteijn, NL, 2011, 30 min.)

**Language** Dutch, no subtitles

Restoration of the workshop built by the first Dutch female architect Margaret Steel Kropholler. The recently renovated studio unfortunately was recently burned down, making this film - willy-nilly - an historical document.

\*filmmaker will be present

**Saturday Oct 8** 13.00 h.



## THE FREAKY STORY OF THE FUNKY SKY-SCRAPER

(Andres Rubio, SP, 2011, 75 min.)

**Language** Spanish, English subtitles

**European premiere**

Of the many brilliant but unknown architects, the Madrid architect Miguel Fisac is probably high on the list. This documentary shows his exciting life and work in a narrative parallel with the political developments in Spain. In the Franco regime Fisac designed the Pagoda - the building the title refers to - an iconic office tower for a pharmaceutical company. It was a frivolous and optimistic building the public

embraced immediately. He then made other unique examples of formwork, 'soft architecture' as he called it. The documentary is a fair rehabilitation of this contrarian architect.

\*filmmaker will be present

**Saturday Oct 8** 17.30 h.

### THE MAN NEXT DOOR | EL HOMBRE DE EL LADO

(*Mariano Cohn & Gastón Duprat, AR, 2009, 110 min.*)

**Language** Spanish, English subtitles  
Leonardo, a successful industrial designer lives with his family in a Le Corbusier house in La Plata. One morning he wakes up from a noise and to his disgust, a worker is making a hole in the wall adjacent to his house. Leonardo protests with a number of reasons (privacy, building codes, his wife) and tries to stop his new neighbour, Victor, from creating a new window in his house. But Victor only wants some sun in his living room, is that so unreasonable? A fight in a Le Corbusier that probably won't turn out well.

**Friday Oct 7** 18.00 h.

**Sunday Oct 9** 22.15 h.

### THE OIL ROCKS | CITY ABOVE THE SEA

(*Marc Wolfensberger, DE, 2009, 52 min.*)

**Language** Russian, English subtitles  
Ever fantasized of a floating city at sea, connected by kilometres of bridges? Well, that wasn't a fantasy. 100 km off the coast of Baku in the Caspian sea, lies Neft Daslari, a network of oil rigs with a hotel, apartments, shops and sports facilities for 5,000 temporary residents, linked to over 200 km bridges. It was built by order of Stalin to provide the Soviet Union with oil, but it still functions to this day. The documentary, made for the 60th anniversary shows the imaginative life in this Italo Calvino-like city.

#### SHORT: A NECESSARY RUIN

(*Evan Mather, USA, 2009, 30 min.*)

**Language** English

Buckminster Fuller designed the Union Tank Car Dome in Baton Rouge and it was by far the largest dome structure in the world. It housed a workshop for train cars, but because it was not a publicly visible building, it is hardly known. Over time the trains became too long and the building unusable. Decline ultimately led to demolition.

\*filmmaker will be present

**Friday Oct 7** 20.15 h.

**Sunday Oct 9** 16.15 h.

### THEMROC

(*Claude Faraldo, FR, 1973, 110 min.*)

**Language** Gibberish

Themroc (Michel Piccoli) lives a dull life, between his musty house and the monotonous factory, until suddenly he is fired. Freed from his daily routine he starts an anarchist and unprecedented action. He closes the door of his house and hits a hole in the wall, he turns everything upside down and throws the furniture out. It is infectious, the neighbours go along with him on an anarchistic tour and become urban cavernmen. A true cult film in which no word is spoken and everything is exchanged with grunts and gestures. The film is produced

in the same year, in the same Paris and with the same Michel Piccoli as *Touche Pas à La Femme Blanche*.

**Sunday Oct 9** 11.30 h.

### TOUCHE PAS À LA FEMME BLANCHE

(*Marco Ferreri, FR, 1974, 108 min.*)

**Language** French, English subtitles

Ferreri uses the unique opportunity that occurred in 1973, to film at the incredible building site of Les Halles in Paris. He had the brilliant idea to stage a western parody in it. Its star cast played in *La Grande Bouffe* one year earlier and together with Catherine Deneuve, they clearly have a lot of fun acting out the Battle of Little Big Horn in seventies Paris. But the real protagonist is Les Halles, falling to its knees after a gunshot...

**Friday Oct 7** 22.45 h.

### UM LUGAR AO SOL | HIGH RISE

(*Gabriel Mascaro, BR, 2009, 66 min.*)

**Language** Portuguese, English subtitles

To live high up in a Brazilian penthouse, it's not everybody's cup of tea. The filmmaker finds a document listing all rich people in Brazil and finds nine of those people willing to show their penthouse in Rio de Janeiro, Sao Paulo and Recife and talk about their way of life. It is a fascinating documentary laying bare a stratified society. The people in the penthouses have the most bizarre ideas about it.

#### SHORT: UP THERE

(*Malcolm Murray, USA, 2010, 12 min.*)

**Language** English

They still exist, the classic city painters, painting enormous billboards on the high-rise buildings in New York. A cinematic ode to these hard workers.

**Saturday Oct 8** 19.30 h.

### UNFINISHED SPACES

(*Alysa Nahmias & Ben Murray, CU, 2010, 90 min*)

**Language** Spanish, English, English subtitles

Fidel Castro and Che Guevara contracted three visionary architects in 1961 to build the best art school possible, on a former golf course in Havana. They started with a beautiful building, but the ideas of the revolution shifted quickly. The project was dismissed as being irrelevant and subsequently it was never finished. Forty years later, the school is still in use, but unfinished and dilapidated. Castro now has invited the architects to finish their dream. The architects ask the question: how politically dangerous is architecture really?

#### SHORT: SEWOONSANGA - UTOPIA OF A MONSTER

(*Jan Schabert, DE, 2011, 5 min.*)

**Language** Korean, English, English subtitles

A building in Seoul, 1 kilometer long is designed by Kim Swoo Geun. It was most famous in the seventies for its porn centers, but since the rise of the internet the shops and the building decayed. A short report of this fascinating building, now planned to be demolished.

**Sunday Oct 9** 18.30 h.

### UTOPIA LONDON

(*Tom Cordell, VK, 2010, 82 min.*)

**Language** English

This virtuosic documentary is a journey through the work of the post-war modernist architects in London. The filmmaker meets the architects in their buildings. These idealists were once united around the vision that science and art can create a city of equal citizens. What were the social and political agendas of that time and how have these revolutionary buildings changed over time? Inspired by the optimism of that time, the question is "where do we go from here and now?"

\*filmmaker will be present

### SHORT: VICTORIA, GEORGE, EDWARD AND THATCHER

(*Callum Cooper, VK, 2010, 3 min.*)

**Language** Silent

The first smartphone film at the AFFR (and transferred to 35mm) sets the tone well, a cross section of the London set of doors.

\*filmmaker will be present

**Friday Oct 7** 18.30 h.

**Saturday Oct 8** 22.00 h.

### WOLFEN

(*Michael Wadleigh, USA, 1981, 115 min.*)

**Language** English

Simultaneously with *Wolfen*, American *Werewolf* in London was released and subsequently *Wolfen* flopped. 30 years later, we finally have the opportunity to reassess the film. Shot entirely in the South Bronx in New York, the location itself is a reason on its own to go and watch the film. It's a perfect example of an empty metropolis in demolition mode. In this world of demolition lives a genetically evolved species of the wolf. It feels very much at home and it kills one resident after another, and moreover: the main developer. Who knows where the wolves live in the year 2011, in empty offices? Better watch out then!

**Sunday Oct 9** 22.30 h.

### ZUM VERGLEICH | IN COMPARISON

(*Harun Farocki, DE, 2009, 61 min.*)

**Language** Silent

Bricks are clay layers, that can, similar to records, sound 'fat'. And just as records, bricks are mass-produced, but each stone is a little different - not "just another brick in the wall". The filmmaker takes us through a fantastic journey along the different production sites of brick, with their respective colours, movements and sounds. Without comment travelling from tradition to innovation.

#### SHORT 1: DISNEY MOTIONLAND

(*Maria Jeglinska & Zaq Foltest, UK, 2010, 12 min.*)

**Language** Silent

A poetic image of all the transport within Disneyworld.

\*filmmaker will be present

#### SHORT 2: 5 CITIES, 5 PLACES, 1 DAY

(*Camilla Robinson, UK, 2011, 14 min.*)

**Language** English

A stilled portrait of 5 buildings in the cities of Glasgow, Liverpool, London, Halifax and Den Bosch, through the eyes of its inhabitants.

\*filmmaker will be present

**Saturday Oct 8** 21.45 h.

## ► PROGRAMMA IN LP2

### SURFING ON LIGHT (*Jan de Bont, USA, 2011, installation*)

For Atelier HSL, Jan de Bont created a four-screen, three-dimensional video installation. Fully surrounded by large screens at close distance, the viewer will experience the amazing power of 'Dutch light', combined with high speed. The three-dimensional images make this experience even more unique as it puts the viewer right 'inside' the landscape.

**Opening:** Wednesday October 5

The installation can be enjoyed during the festival and afterwards until October 23.

Check the opening hours and entrance fees at [www.lp2.nl](http://www.lp2.nl)



## PRACTICAL INFORMATION

### Location

LantarenVenster  
Otto Reuchlinweg 996 (Wilhelminapier)  
3072 MD Rotterdam

### OPENING HOURS AFFR

October 6-9, 2011

Opening film: Thursday October 6 at 20.00 h.

Closing film: Sunday oktober 9 at 22.30 u.

### ENTRANCE

Admission per film, debate+film or bike+film:  9 /  8 (discount)

Studium Generale and Archiprix film:  5

Opening film, debate+film Economics of Beauty and Station to City:  18

Day pass:  25

The (online) ticket sale starts on September 26th (check LantarenVenster)

### TICKETS AND INFORMATION

Box Office LantarenVenster:

010 - 277 22 77

Contact the box office for tickets and information, open daily from 11.00 hours or half an hour before the start of the film.

At Sunday the box office is open at 10:00 hours. The box office closes fifteen minutes after the start of the last screening. All tickets for the festival can be ordered online.

You can buy tickets online until one day before the screening. You will receive an e-ticket with a barcode by e-mail. Print this ticket, it will be scanned at the entrance of the cinema. When you purchase tickets with a LV-discount, we will scan the code on your card. So please make sure you can show the discount card at the entrance of the cinema. You can buy tickets with iDeal and credit card, up to a maximum of 8 tickets per order. The price for an online ticket is  9. Discounts are valid only at the box office. Day tickets should be purchased in the same transaction with the tickets for that day.

For the complete and latest information on [www.AFFR.nl](http://www.AFFR.nl)

## ACCESSIBILITY

LantarenVenster is located in the New Orleans building designed by architect Álvaro Siza at the Wilhelmina Pier at the Kop van Zuid, next to the Erasmus Bridge.

## PUBLIC TRANSPORT

Metro: line D (Caland line) to metro station Wilhelminaplein.

Tram: lines 20, 23 and 25, get off at Wilhelminaplein.

From Wilhelminaplein it is a 5 minutes walk (along the Luxor Theatre straight on to the Wilhelmina Pier) to LantarenVenster, Otto Reuchlinweg.

Ferry: A ferry service to Hotel New York at the Wilhelmina Pier departs on a daily regular basis from the Leuvenhaven ( 3.60 pp) and the Veerhaven ( 2.90 per person) Waiting is up to 15 minutes. Thursday and Sunday departures until 24.00 pm, Friday and Saturday until 01:00

Water Taxi: stops at Hotel New York and Luxor (pre-order)

## PARKING

Public parking places are located on the Wilhelmina Pier.

Note: a parking price has to be paid from Monday till Saturday between 09.00 and 18.00 hours and on Sundays between 12.00 and 18.00. Payment is only possible with a chip card or credit card. Note: please park within the parking spaces!

The World Port Centre car park (P3) is open from 6:30 to 11:30 p.m., this car park can be paid in cash.

The Maastoren parking garage (Wilhelminakade 101) is open 24 hours a day. At the box office of LantarenVenster exit tickets are for sale ( 8,50). Take a parking ticket while entering the garage and do not use the credit card option.

[WWW.AFFR.NL](http://WWW.AFFR.NL)

[WWW.LANTARENVENSTER.NL](http://WWW.LANTARENVENSTER.NL)

# FILMPROGRAM IN GOETHE INSTITUT AND CZECH CENTER ROTTERDAM

## ARCHITECTURE CLIPS + AUTO\*MAT

The documentary filmmaker Andreas Schmidt shot a number of short films about important new buildings in Germany between 2008 and 2011. The films were commissioned by the Goethe-Institut. These filmed architectural portraits feature striking new buildings such as the Vitra Design Museum, the new synagogue in Mainz and the Mercedes-Benz Museum by UN Studio. But they also show historic buildings such as the Chancellor bungalow in Bonn and innovative conversions of old industrial architecture, such as the Kunst- und Me-

dien Zentrum Dortmund U, reopened in a former brewery as part of RUHR.2010. On the occasion of the AFFR these films are continuously shown in the Goethe-Institut. Visitors are invited for coffee and cake!

### WESTERSINGEL 9

TUESDAY 4 - THURSDAY OCT 6 2011 | 15-19 H.

FRIDAY OCT 7 2011 | 15-17 H | FREE ADMISSION

Auto\*Mat is an inventive documentary about the tyranny of the car 'Automat' or 'Auto\*mat'? The title of this remarkable filmproject refers to the technology-dominated society of today, but in Czech 'automat' can also mean 'checkmate for the car'. Director Martin Marecek was dissatisfied with the dirty air, sidewalks full of parked cars and many traffic accidents, when he began to record from his room how the car is dominating the city of Prague. Gradually he started looking for alternatives to this dominance of the car. What began as a documentary, developed into a citizens' movement to raise awareness about the traffic problem in Prague and the central role the car has in it.

WESTERSINGEL 9, ROTTERDAM | FRIDAY OCTOBER 7, 2011, 19.30 HOURS | ENTRY: € 4

