

ARCHITECTURE FILM FESTIVAL  
ROTTERDAM

AFFR.NL

# GLOBAL HOME

FILMS • DOCUMENTARIES  
AND DEBATES

PROGRAMME

7  
— TO —  
11  
OCT. 2015

LANTARENVENSTER  
ROTTERDAM







# colofon

## Programme

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**Hard Work** all volunteers

**Creativity** all filmmakers and architects

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## Our partners for this festival

AIR [Architecture Institute Rotterdam]

ArchiNed

Architectenweb

BNA International

Czech Center

Dutch Design Week

Goethe Institute

LantarenVenster

Loopuyt

MoederscheimMoonen

Platform Gras

SKVR fotografie en media

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VolkerWessels

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# WHAT IS AN ARCHITECTURE FILM?

**After seven festivals filled with architecture films, it might now sound strange to pose the question: what is an architecture film?** Even so, that is exactly what we did when preparing the eighth Architecture Film Festival Rotterdam. We brought together an enthusiastic team of critical viewers, presented them a selection of films, and asked them this question. Is this an architecture film? Is it worthy of AFFR? So while one viewer considered *Taxi Driver* to be an architecture film, because it is set in the public space of New York, another viewer thought that a film about the Böhm family of architects was not an architecture film, because it didn't deal directly with their work. But the selection we arrived at with these Critical Viewers is more than worth it. A hundred thrilling, topical, beautiful architecture films in the broadest sense of the word, films that we think are must-sees.

This year we note a striking number of films about planning and real estate. The property crisis has had repercussions on documentaries all over the world. In many gripping films, property developers and policy makers get a good hiding. Filmmakers often adopt an activist approach, explicitly supporting the underdog. Rather than opting for loud protest films, however, we went for films that were made over a number of years,

films slowly matured by time, films that reveal processes of change in people and situations in a balanced manner.

To compensate our architecture-loving audience for *The Competition*, the humiliating opening film in 2013, we now celebrate a number of *starchitects*. Not with dreary films about their well-known projects, but with intimate portraits of the people behind the stardom. Where do they live? How do they operate behind the political scenes? And do they ever get to see their children? They turn out to be quite nice people actually. In addition, this year's festival spotlights a number of less-familiar architects from Latin America.

For those who suffered from having to make difficult choices at previous festivals, this year we are teaming up with Architectenweb to compile a *Best of AFFR* programme. Just buy one ticket for Sunday, and you'll get to see the four best films of the festival. Feel like some filmic surprises? Then join the ArchiNed Trail. Looking for some academic insight? Then follow the College Tour. If you'd rather order tickets *à la carte*, but aren't sure what to go for, then we've got the AFFAK on page 60. That's the 'Architecture Film First Aid Kit'. Answer the questions honestly, follow the lines and, hey presto, you'll find the films that best suit you.



Concrete Love

On top of all that, AFFR is increasingly turning into a continuous festival devoted to film, city and architecture. Throughout the year we organize rooftop screenings, thematic events and secret cinemas. We regularly refresh our website, adding new articles weekly, updating the film calendar and expanding the database of films about the city and architecture all the time. Recently we launched the online festival PLAYTIME, because we realize that many visitors also watch films online, even though architecture films are the type of films that are rarely found on the internet. So in recent months we found dozens of filmmakers and producers who were willing to programme their films in PLAYTIME. You can watch these films whenever and wherever you wish. PLAYTIME is available for one month free of charge, and after that the online festival is available for friends of AFFR only.

We can become friends for next to nothing – professionally in the recently established King Kong Business Club, or more personally in Club Fountainhead. As a friend, you receive a reduction on ticket prices and can attend the festival opening for free, and during the festival we're organizing a sparkling Fountainhead Club Night specially for you. And of course, you enjoy access to PLAYTIME.

So you see, AFFR keeps growing. We've added an extra festival day, a fab business club, and an international opening in eight countries. Our organization also continues to grow.

AFFR takes particular pride in opening this year's festival, devoted to the theme Global Home, at one of the most multicultural venues in Rotterdam: Theater Zuidplein. To emphasize our international character and strengthen our ties with our partner festivals all over the world, both the opening and the opening film are being streamed live to ten film theatres all over the world – from New York to Milan and from Johannesburg to Barcelona. Welcome to the Global Home of AFFR 2015!

—  
**Wies Sanders and Joep Mol**  
**AFFR programme and organization**

Related Films: The Land of Many Palaces |  
Double Happiness | You've been Trumped |  
Andermatt: Global Village | Rohmer in Paris

# GLOBAL HOME ON PERMANENCE AND TEMPORARINESS



**In the fifteen years of AFFR's existence, we have seen a huge increase in the range of films screened, and a notable shift in the focus of filmmakers for particular architecture and urban subjects.** While the early years largely featured films about famous architects and remarkable buildings, recent years have seen an increasing number of films that focus on urban growth and the accompanying painful processes, almost always rife with conflict. In this way, filmmakers are following a trend that is also apparent in architecture and urban design. A trend that is fed by developments that are not normally seen as belonging to the domain of architecture: mass migration, streams of refugees, the tourist industry, the depopulation of the countryside, and the effects of the internet. The key question is how to create a meaningful environment and give people a sense of belonging, despite the troubled waters of our time. How can we design cities to absorb the increased demand for temporary accommodation? What does the network city look like? Where is the boundary between permanence and transience, identity and anonymity, the built and the virtual home? In short: what is a Global Home?

Over the next fifteen years, some 250 million small farmers in China will have to leave their rural villages so that land can become available for industrialized agriculture and the construction of huge cities. This process is painfully revealed in the newly built city of Ordos in the gripping film *The Land of Many Palaces*. Government officials tour the surrounding countryside to persuade farmers that they would be better off living in the as yet empty ghost town. The unemployed farmers are told how to eat properly and spend the whole day watching television, while the farmers' wives kill time dancing with parasols on the town square.

Against the oppressive anonymity of Ordos that nobody wants to identify with, we have the hilarious pursuit of identity by some Chinese developers. Embracing the message 'we don't have to invent what's already been proven', they search for authentic European towns and build replicas of them in China. These transplantations are intended to generate a sense of Chinese identity and connectedness with a place in a rapidly developing country full of anonymous high-rise structures. In the meantime, Austrians ruminate on their own identity as they stare in astonishment at their own copied culture. The Chinese urge to copy is perhaps well known by now, but it reaches new heights in the film *Double Happiness*.

The world is increasingly turning into an investment model where millionaires search for places where they can safely invest their money in property. It leads to outlandish investment in places with a centuries-old local history. Donald Trump clashes with a group of tenacious residents when he tries to develop a golf resort in Scotland. *You've been Trumped* is a splendid account in which the local population opposes the destruction of one of Scotland's most stunning natural landscapes. This highlights the plight of vulnerable residents who are beleaguered by powerful, hostile and often anonymous forces who show little respect for what the native population sees as the most important cornerstone of their identity: their everyday surroundings.

In the film *Andermatt: Global Village*, the inhabitants of a sleepy village in the Swiss Alps seem to be more charmed by the financial impetus that an Egyptian investor plans in their village. In the years that the filmmaker follows the project, we see how major changes in the world affect the village. Everybody has to accommodate global influences, and everybody does that in their own way.

The search for individuality goes beyond the built environment. It is also about what French philosopher Guy Debord calls the 'mental environment', an environment composed of memories and special experiences and film images. The fascinating documentary *Rohmer in Paris* is a story about Paris that draws on film excerpts from the work of director Eric Rohmer (1920-2010). It is a wonderful, personal account by director Richard Misek that proves you can make a place, a house, a city your own in all sorts of ways, for a while at least. Film and architecture come together here in striking fashion, united by the individual interpretation of the maker.

With the theme Global Home, AFFR wants to highlight all the disruptive forces that make places and cities so interchangeable, where the gap between rich and poor continues to widen, and the streams of those in search of safe havens grow longer all the time. At the same time, AFFR showcases the fantasy and beauty and possibility of individuals to make any place on earth their own.

—  
**Jord den Hollander**  
 Architect, filmmaker and chairman of AFFR

WEDNESDAY 20.30 HRS  
SATURDAY 17.45 HRS

Related Films: Where Architects Live | Bernardes |  
Frei Otto, Spending the Future | Maarten van Severen,  
addicted to every possibility

# CONCRETE LOVE

## An architect dynasty



**An elderly man sits at the head of the table, arms folded.** He looks stern. A middle-aged man is presenting a model. 'What you're doing is not good,' says Gottfried Böhm (93). His son Paul Böhm (54) looks up, sits down beside him, folds his arms too and replies: 'But it's how I want it'.

*Concrete Love* is a documentary about the Böhms, a German family of architects, with Gottfried (1920) at the centre. Gottfried is the son, grandson, husband and father of architects, and the only German architect to have been awarded the prestigious Pritzker Prize. In 1986 he received the 'American Nobel Prize for Architecture' for his strikingly expressionist concrete compositions. Gottfried's father Dominikus (1880-1955) – with a striking grey goatee – was also an architect, a specialist in church building. Gottfried wanted to become a sculptor for fear of not being good enough as an architect, but his father didn't want to hear of it. In 1954 Gottfried took over the office of his father, who died a year later. The office is housed in a 1931 design by Dominikus Böhm, a spacious residence in Marienburg in Cologne. A house with a swimming pool in which Gottfried still swims at his old age.

During the post-war reconstruction era, Gottfried mostly built churches, such as the Pilgrimage Church in Niviges, and, increasingly, as secularization gains ground, public buildings such as Bensberg City Hall. Three of Gottfried's sons became architects and joined the firm: Stephan (1950), Peter (1954) and Paul (1959). Yet Gottfried has no intention of retiring: even at the age of 93, the 'boss' still goes to the office, works on designs, makes presentation drawings, and gets involved with his sons.

Another important figure in the film is wife and mother Elisabeth Böhm-Haggenmüller (1921-2012). She was also an architect and wanted a career in architecture as well as a family. After devoting herself to her family, she planned to resume her career, but things turned out differently. Precisely through not working, she could adopt an informal and critical role within the office, taking up positions that she resolutely defended and, through her criticism, helping to shape the success of Gottfried. That the mother was unable to do what she most wanted to do took its toll on the family. On the other hand, for the children she became the intellectual within the family. The final protagonist is the elderly gardener Günther Keintoch, who has worked for the family for 55 years after starting out as an architect at the Böhm office. He no longer wanted to create as an architect, but in

the garden he could create without rules. Keintoch is intimate with the family, smokes cigarette in silence with Gottfried, but he remains Herr Keintoch, the observant outsider.

*Concrete Love* is the fourth full-length film by young Swiss director Maurizius Staerke Drux (1988). He spent two years following and filming the Böhm family, mostly in the residence-cum-studio by Dominikus Böhm, where work, private life and family are inextricably woven together. *Concrete Love* is a calm, observational documentary. The camera records, always from an aesthetic viewpoint. It is a film of many

## Gottfried has no intention of retiring: even at the age of 93, the 'boss' still goes to the office

layers, a documentary not only about a family of architects, but also about universal themes such as love, life, death and letting go. The unavoidable decline of the gracious wife and mother Elisabeth, and coping with her death. The sons who have to fight for their professional independence and struggle with that. The game of table tennis between two brothers, both over ninety. Staerke Drux weaves contrasts throughout the film: mortality versus immortality, nature versus nurture, father versus son, meaningful versus pointless, physical presence versus intellectual absence, fame versus obscurity, life versus death.

For Gottfried Böhm, his deceased wife Elisabeth is never far away. In his expressive architecture drawings she is always present as the woman in the red cape.

—

**Christel Leenen**

**Art and culture scholar, and librarian at Het Nieuwe Instituut**

FRIDAY 19.45 HRS    Related Films: The Land of Many Palaces |  
SUNDAY 18.15 HRS    Double Happiness

# THE CHINESE MAYOR

## Documentary or Drama?





**It's well known that local leaders in China are relocated every five years.** Under pressure from above to achieve good economic results within their five-year tenure, they pull out all the stops and generally don't shy away from making rigorous interventions. To attract investors, medium-sized cities in particular, of which there are dozens in China, must put themselves on the map in a distinctive manner. In *The Chinese Mayor*, documentary maker Zhou Hao spends two years following the 54-year-old Mayor Geng Yanbo (nickname: 'Demolition Geng') and his highly ambitious dream project to revitalize the city of Datong.

## *All that unites the projects is that they're built in the same quasi-Ming style*

Since the 1960s, Datong, located some 250 kilometres west of Beijing in the province of Shanxi, has developed into an industrial city with a focus on coal mining. It's the home base of China's third-biggest national coal-mining company. Apart from that, it's home to lots of antiquated coal-related activities, and to a factory for steam engines that operated until the late 1990s. The severe pollution that resulted has given Datong a negative image within China, to put it mildly. The only reason why people visit Datong is to

travel on as quickly as possible to the nearby Yungang Grottoes – a UNESCO World Heritage Site – where they can marvel at some unique remnants of Buddhist sculpture.

When Geng was appointed mayor in 2008, he quickly came up with the remarkable idea of restoring Datong to its former glory. Reconstruction of the former city wall would draw tourists to the city. Located close to a major opening in the Chinese Wall, Datong has a history that dates back to 200 BC, and during the period AD 398–494 it temporarily became the capital of the northern Kingdom of Wei (one of the Three Kingdoms that comprised China at the time), a turbulent period in which capitals replaced one another in quick succession. According to Geng, Datong should even become a model of urban preservation and an inspiration for cities around the world: 'I will lead Datong into a cultural renaissance!' The quasi-style in which Geng had the city wall rebuilt refers, however, to the Ming Dynasty (1368-1644), a period almost one thousand years after Datong's brief era of glory. It's striking that the Ming Dynasty has recently been taken as the benchmark for major historical reconstruction projects in many other Chinese cities too, among them Nanjing, where the Zhonghuamen Gate and surroundings have been restored to their 'former glory' in a mock Ming style, thereby ignoring historical strata, historical precision and architectural accuracy. In Datong as well, the wall is merely a façade, applied to a hollow concrete structure, instead of compact wall of earth. To attract more tourists, Geng Yanbo had already commissioned a large visitor centre at the entrance to the Yungang Grottoes, including an artificial lake, cafés and souvenir shops, bluntly 'forgetting' in the process to even inform UNESCO.

To construct the eight-kilometre-long city wall, a strip of city averaging three-hundred metres in width was cleared. At the same time, individual building complexes and streets scattered around the city are undergoing reconstruction, without much spatial cohesion up to now. All that unites the projects is that they're built in the same quasi-Ming style, as though there were never any other architectural periods, never mind time for a patina to develop.

Thousands of people have been ruthlessly evicted from their homes. In the film we see the mayor 'negotiating' with angry residents who demand greater compensation. Also featured are illegal labour migrants (without Hukou registrations) – harrowing because they are not covered by the usual compensation arrangements. This cheap workforce constitutes the driving force behind China's economic miracle. Geng's response: 'Rules are rules. Don't try to challenge the government!'

## What are Geng's true motives?

People from various ranks and social positions voice their views in the documentary in order to provide the most balanced possible story. One person even compares the director Zhou to Michelangelo Antonioni, who documented daily life in 1972 at the invitation of Mao. This pat on the director's back is deserved. Zhou presents unique images in which Geng communicates directly with citizens on the one hand and with party bigwigs and developers on the other. The film tellingly captures not only the tensions between local authorities and citizens, but also the huge pressure to achieve exerted on local leaders from above. Observant viewers will also note that the film does not shun politically sensitive issues or social conflicts.

Geng is depicted as somebody with a lot of ambition who works hard, yet also as someone not afraid to openly display his clout and publically humiliate others. At the end, we see that the powers above relieve Geng of his position, most likely because he hasn't managed to achieve his targets within the allotted time. The question, of course, is whether the scores of Gengs in China can really effect genuine change within their ultra-short five-year tenures.

Even so, the film left me with a sense of unease, especially after the final scene before the good man steps into the lift. Did this man, used as he is to publicity, really not know what the highly professional filmmaker and his team, working with international funding, were up to the whole time? What are Geng's true motives? And those of Zhou? Is the film perhaps intended as a monument to Geng's heroic struggle? Is it a way to exert political influence? Or is it a complaint against society?

Zhou Hao spent almost two decades working as a director for CCTV, the Chinese state broadcaster, and has directed scores of short documentaries, as well as some longer films, among them the internationally acclaimed *Last Train Home* (which won an Emmy in 2011). His great skill in wielding a camera is clear in *The Chinese Mayor*. The camera records in an effective and documentary-like manner, but the individuals chosen to voice their views, the camera angles, the moments when the image turns black, the accompanying music – all these clearly tell the observant viewer that there's more going on.

*The Chinese Mayor* is a docudrama, especially when we consider that the story of Datong is no exception. More than anything else, the film is about trust in the government. The remarkable demonstration at the end of the film (such events are generally prohibited) and various comments made by those interviewed, reveal how great the trust in the government is among many people, despite the Haussmannian practices of Geng and his comrades. This docudrama is perfectly in keeping with the new strategy of the cheerfully grinning President Xi Jinping, who wants to root out corruption, to give China a more human and open image, and above all, to tie together the various groups in the country.

—  
**Harry den Hartog**  
**Urban designer moved to Shanghai in 2008 to work as an urban researcher. He is a faculty member at Tongji University in Shanghai.**

## CLUB FOUNTAINHEAD

**Club Fountainhead** is the friends programme of AFFR. Private members enjoy a discount on their tickets for the festival as well as for Secret Cinema screenings. They have a free admission at the opening night in Theater Zuidplein on Wednesday 7 October and at the Fountainhead Club Night on Saturday 10 October 2015. Members watch films on PLAYTIME for free. A one year membership at €47,50 is a great support for AFFR. Company Members will also be advised on company film arrangements during the festival. Their company names will be mentioned on the list of friends. Check [www.affr.nl/friends](http://www.affr.nl/friends) how to become a Club Fountainhead member.

## PLAYTIME

**PLAYTIME** is the online cinema of AFFR. It gives you 24/7 around the globe access to a broad selection of films on architecture, city and society. PLAYTIME offers a collection of insightful and entertaining films you otherwise wouldn't see. At least 24 films a year are curated by the programmers of AFFR. PLAYTIME shows how film, architecture and the city are inseparable. Check out the PLAYTIME programme at [www.affr.nl](http://www.affr.nl). You can watch PLAYTIME for free during one month.

## KING KONG BUSINESS CLUB

**King Kong Business Club** is the business programme of AFFR. Companies and entrepreneurs support the festival financially and by connecting their network and expertise to AFFR. As a gratitude AFFR organises a network event for King Kong Business members twice a year: a King Kong Secret Cinema and a King Kong Business Event during the festival. For more information, please contact Joep Mol, [joep@affr.nl](mailto:joep@affr.nl)

## AFFR IN GRONINGEN

This year our satellite programme in Groningen is simultaneous with the Rotterdam edition. From 8 till 10 October Platform GRAS has organized a whopping programme in Groninger Forum, as part of Kennisboo(s)t. The films that have been selected by Groningen are: Amancio Williams, Concrete Love, Double Happiness, Frederick Law Olmstedt, Growing Home + Vertical City, Speculation Nation, The Babushka's of Chernobyl, The Chinese Major, You have been Trumped, Where Architects live.

Check out the programme at [www.platformgras.nl](http://www.platformgras.nl)  
Location: Groninger Forum, Hereplein 73,  
9711 GD Groningen  
[www.groningerforum.nl](http://www.groningerforum.nl)

FRIDAY 17.15 HRS    Related Films: Precise Poetry |  
SATURDAY 19.45 HRS    Amancio Williams | Bernardes

# THE LATIN SKYSCRAPER 'The Dante Code' in South America



**Sebastián Schindel surprised the general public in 2014 with his first feature film *The Boss: Anatomy of a Crime* (original title: *El patron, radiografía de un crimen*).** He immediately scooped the audience award at the Film Festival in Busan. The film is a must-see with a strong socio-critical undertone about the racket in contaminated meat exported as Argentinian beef. But Schindel has set himself a greater goal: exposing wider corruption in Argentina. Before filming *The Boss*, he made a name for himself as a documentary maker of, among others, *Mundo Alas*, *Germán* and *Que Sea Rock*. From this series, AFFR is screening the seemingly more light-footed *The Latin Skyscraper* (*El Rascacielos Latino*)

The protagonist in *The Latin Skyscraper* is Sebastián Schindel himself. Born in Buenos Aires, Argentina, he is fascinated by the Palacio Barolo, for a long time the tallest skyscraper in South America. This remarkable tower still stands on Avenida de Mayo, a boulevard constructed in 1894 to put Buenos Aires on the map. Thirteen residential blocks had to be cleared to create space, and no expense was spared in providing Buenos Aires with the elegance of a modern, industrialized metropolis. Big department stores, spacious grand cafés and imposing buildings graced Avenida de Mayo. But none was as monumental as the Palacio Barolo, built between 1919 and 1923.

This 100-metre tall neo-gothic fantasy sprouted from the brain of the enigmatic Italian architect Mario Palanti, who built little, but what he did build is shrouded in mystery. So too is the Palacio Barolo, which for unclear reasons has a sister building in Montevideo, Uruguay, called the Palacio Salvo and designed by the same architect. Schindel investigates the popular urban legend that Dante's *Divine Comedy* provided the model for the building's design. The director's quest brings him in contact with historians of all sorts, including architectural historians, researchers of Italian literature, freemasons, and the children and grandchildren of the first tenants.

Palacio Barolo was commissioned by the Italian industrialist Luis Barolo, who made his fortune by importing textile and machine looms into Argentina. Mario Palanti, another Italian, also immigrated to Argentina to make his fortune. Even while in Italy, Palanti was designing fanciful buildings, often elevated above everyday urban life and perched on mountain ridges and hills. The landscapes are highly similar to those of his contemporary Gustav Doré, and the narrative architecture seems to be the eclectic gothic

counterpart to the *architecture parlante* of Lequeue. Palanti hopes to succeed in building such forms in Argentina, and so he makes advances to wealthy Italian immigrants. Both freemasons, Palanti meets Barolo in a lodge, and Palanti recognizes in Barolo the patron who will afford him that opportunity. Wrapped in undulating facades, imposing cupolas and embellishments that mimic nature, the Palacio Barolo starts to take shape. After completing the skyscraper, Palanti returns to Italy to persuade Mussolini to erect a three-hundred-metre-tall fascist tower in Rome. Mussolini gives his word, but construction never gets off the ground, and Palanti disappears into the history books as an enigmatic architect with a modest but highly distinct body of work.

## Dante's Divine Comedy provided the model for the building's design

Schindel quickly abandons the trail of facts and, drawing on speculation and conversations, weaves a convincing new history that is firmly rooted in the esotericism that enjoyed a renaissance at the dawn of the twentieth century. He follows the thread of freemasonry that unites various characters, such as Luisa Molteni, the wife of Barolo, Mario Palanti and Dante. He sees in the Palacio Salvo references to freemasons and discovers the tragic lives of not only Barolo and Palanti but also the Salvo brothers, the patrons of Palacio Salvo. 'The freemasons are experts in concealing secrets,' asserts Schindel. So what is the secret of the Palacio Barolo? Is it the final resting place of the remains of Dante Alighieri? A hundred-metre tall mausoleum? Rarely has a documentary been as thrilling as *The Latin Skyscraper*. At the same time, the high tempo and Schindel's narrative tone give the film a more similar feel to the feature film *The Boss* than you might expect.

—  
**Jeroen Visschers**  
 Architect and course coordinator at  
 the Rotterdam Academy of Architecture

# CONCRETE STORIES

## Celebrating the concrete panel





**They are not that remarkable or even particularly interesting: the concrete panels that make up the partition walls, façades and floors of mass housing developments.**

The factories that produced these panels from the 1950s onwards are scattered throughout Europe and beyond. Turning the home into an industrialized product, the panels were made as though they were cars, vacuum cleaners, television sets, or any other achievement of the modern world. Such a comparison is not completely fair of course. After all, a car is a finished product, while a concrete panel is nothing more than a component of a home, and often of two homes at the same time, since the ceiling of one is the floor of the next. Even so, the comparison belongs to the standard repertoire we read in just about everything that has been written about concrete panel construction, from the propaganda of panel manufacturers, building contractors, local and national politicians, to the contemplative reflections of critics and historians. Although complete homes don't roll off the production lines, the panels are comparable to other consumer goods. Living between concrete panels corresponds to the household crammed with serially produced furniture and an array of new electrically powered household appliances, with the television set as the icing on the cake – an image that will always be associated with Richard Hamilton's collage *Just what is it that makes today's homes so different, so appealing?* These are the crowing achievements of a new way of living and thinking, one that delights in bidding farewell to the past that, indeed, offered little reason to be cheerful, with recession, oppression and war still fresh in the memory all over Europe.

## *Panels were made as though they were vacuum cleaners or television sets*

*Concrete Stories* celebrates the concrete panel, or the Platte (the common German term also adopted elsewhere) as a European phenomenon that has formed the backdrop to the lives of millions of people. No matter how unspectacular the concrete panel may be, it supported a revolution in living. Without the *Platte* it would never have been possible to house so many people as quickly as they have been since the 1960s. And that was necessary, for never before had the world's population and prosperity increased as quickly as they did in the first decades after the war. The most ambitious construction programme for mass housing built with concrete panels started at the end of the 1950s in the Soviet Union. It envisaged the construction of two million homes a year. From Moscow, panel-system building spread to the other countries of the socialist empire, and ever since many people have associated this form of construction with the endless expanses of drab-looking blocks of flats around East Berlin, Warsaw, Budapest and other major cities in the former Eastern Bloc. Nevertheless, this form of concrete construction was not a socialist

invention. It originated in fact with a French engineer called Raymond Camus. In 1937 Pierre Boulanger, director of the Citroën factories in Paris, convinced him to apply production techniques from the auto industry in mass housing construction as a way to improve the poor living conditions of his employees. Although the programme was remarkably successful, Camus remained relatively unknown. That changed in the late 1940s, however, when war damage, the slow pace of the construction, and the prospect of rapid population growth combined to create an unprecedented shortage of housing. Camus's panel-system method offered a way out of the crisis. His industrialized construction attracted interest in America, where it came to nothing, and in the Soviet Union. Russian engineers started to wear a path to Camus's door, and in 1956 he travelled for the first time to the workers' paradise in the east. It was the beginning of an exceptionally fruitful collaboration. And thus it was that this engineer, who laid the foundation for a form of mass housing construction, would create the backdrop to the lives of millions of people. Le Corbusier may have called his prototype for serial construction *Maison Citrohan*, after Citroën, but Camus was the genius who really learned from the auto industry; Le Corbusier may have housed workers in high-rise blocks in his Plan Voisin (with abominable, inhuman floor plans, according to urban planner Werner Hegemann), but it was Camus who laid the basis for mass housing construction with small yet well-thought-out dwellings; Le Corbusier's 'Unité d'Habitation' is perhaps a major artistic achievement, but it turned out to be totally unsuitable for repetition on a large scale, and the style of living it embodied was further removed from everyday society than Camus's unpretentious, rapidly erected flats were. Camus, not Le Corbusier, instigated a true revolution in living, though his name seldom crops up in the history of architecture and urban design. The makers of *Concrete Stories*, recorded in 2014 by Lorenz Findeisen and produced by Veronika Janatková, do mention his name, but the story behind his weird and wonderful career does not receive the attention it merits.

By switching back and forth between Western and Eastern Europe, the filmmakers underline the extent to which concrete construction was a European phenomenon that emerged across the political and ideological divide. The Cold War had the very same effect on mass housing construction on both sides of the Iron Curtain. France and Czechoslovakia played key roles, while the Soviet Union and Germany also

feature frequently. The documentary lives up to its name, consisting as it does of dozens of individual stories. One concerns a couple who relocated to an industrially produced dwelling after their apartment in the city centre fell victim to the Russian military intervention that crushed the Prague Spring. Their new home was not to their complete satisfaction – especially the ugly green of the concrete panels, which no amount of painting could cover up, was a source of annoyance. Czechoslovakia was also the setting for one very extreme initiative: the demolition of an entire historical town. All churches and homes,

## *Raymond Camus, not Le Corbusier, instigated a true revolution in living*

as well as the station and theatre, had to make way for a lignite mine, and the area once occupied by the town of Most is now a lake – what is usually left behind once all the lignite has been dredged away. The expelled inhabitants moved to a completely new town, most of which was built of concrete panels.

*Concrete Stories* is a documentary for aficionados who can feast on the numerous anecdotes, fragments of the excellent Russian operetta *Cheryomushki* (to music by Shostakovich) which celebrates the revolution of concrete construction, building blocks with which children can compose their own Plattenbau, Émile Aillaud, architect of La Grande Borne with its meandering facades, who as early as 1969, in a moment of expanded consciousness, wondered whether industrialized construction might perhaps also produce standardized people...

—

**Cor Wagenaar**  
Professor Architecture, Urbanism and Health at  
the Faculty of Arts of the University of Groningen

# FROM FILMMAKER TO ARCHITECT

## Interview with Marcio Kogan



Marcio Kogan is a Brazilian architect and founder of Studio MK27. His studio is known for its designs for private residential projects, on which the studio applies a distinctively keen eye for natural materials and simplicity.

Several of these projects were featured in short films, made by Kogan himself. Joeri Pruys spoke for AFFR with Marcio Kogan about his films and his architecture.

**Besides your work as an architect, you also make films – often very funny films – in which the buildings of Studio MK27 take center stage. Do you see yourself as a filmmaker as well as an architect, or do you make your films only in the service of your architectural output?**

When I was in architecture school, in the 70s, I made 12 Super-8 films and one professional short based on the flap of the book *Gone With The Wind*, since I didn't have enough money to make a full version. The first super-8s had a great influence from American underground cinema and a little bit of Ingmar Bergman, who was my idol during my adolescence. None were related to architecture and the last ones had a fair dose of humor. They were all very successful, which made me continue my work as a filmmaker and, in 1988, I had my dream come true with the making of a feature movie *Fire and Passion* in tandem with my life as an architect. The result was disastrous, the movie was very bad, and I lost all my money and, obviously, all of my architecture clients. I gave up on movies and focused on my architectural life. In 2012 we were invited to represent Brazil in the Venice Biennale and I decided to go back to filming with the video-installation *Peep*, overcoming the trauma that remained a part of me for 25 years. Since then, me, my son Gabriel (also an architect), Pedro Kok (a super architecture photographer) and Lea Van Steen (commercials director) have joined together to make numerous short movies. This time as a way of telling a story about some of our architecture projects and I am, obviously, loving it.

**In one of your films, *Casa Redux*, the male protagonist tells in a Werner Herzog-like voice-over about the battle he fought with his wife about the design of their new house (designed by your studio). He wanted a classically designed house, with kitschy tympana and columns, his wife wanted a “cold”, modern style. She eventually won the battle and chose your studio to design the house. Do you think your modern style will look just as dated in a couple of hundred years from now, or do you believe 20th and 21st century architectural styles are more future-proof?**

Only as a curiosity, the voice-over of that movie was done by a Hollywood actor, Stephane Cornicard, and it was so good that we could never do a Portuguese version; everything was always worse. I believe that “future-proof” doesn't exist and perhaps this is not a demand for a good project. Looking at movies, all of them end up representing a certain era and the same happens with fashion, art, literature and architecture as well. I like this identification with a time. When I visit

Brasilia, I feel as if I am back in the sixties and I love this feeling. It is all done in a masterful manner.

**Your cinematic approach is stylized and distant. We, as viewers, are not guided through the buildings as visitors would be. This approach emphasizes textures and atmospheres in separate rooms, but does not emphasize the relationships between spaces. Can you explain your visual approach to these films, and the relationship this approach has to your architectural approach?**

I have no purpose of being explicit. I merely want to tell a story with a scenario which, by coincidence, is a project of studio mk27.

**Your films are often very funny. Sometimes the houses (and indirectly also their rich inhabitants) are even mocked. What is your purpose behind these provocations? Is there a rebel inside of you?**

I cannot untangle myself from a phantom: Jacques Tati; that explains everything.

**What do your clients think of your films? Do they understand the humor?**

Sometimes they do and sometimes they don't; they feel jealous about their homes and many times they don't like seeing them treated with sarcasm. In the end, I believe they like it. In the film “Cat”, the participating family thanked me for this present.

**Do your clients have any say in the form and content of your films? Do they ever protest the way you convey their lifestyles? If they would protest, what would you do?**

The movie “This is not my dream” and “Modern living” is fictitious and I hope the clients understand this.

**In *Modern Living* you seem to mock modern industrialized society, while your architectural style seems to celebrate the modernist aesthetic. This ironic attitude towards your own work is reminiscent of Rem Koolhaas. He also made (or helped make) ironic promo films of his works, and he also started out as a filmmaker. Do you feel a connection with him?**

I like Koolhaas very much and have certain empathy towards him. He is one of the few thinkers about what is happening around him with an urban vision. I found his work as the curator of the Venice Biennial excellent and I truly enjoyed his movie *Houselife* about the “Maison à Bordeaux” directed by Ila Bêta & Louise Lemoine; marvelous!

**Is there an inherent link between architecture and film? How would you describe this link?**



I am quite cinematographic during the first moments of a project: I always create a character that has much to do with the client and myself and who will live in the space in question. He has a life story, sometimes a man and sometimes a woman or perhaps some kind of mixture of both. He constantly walks around the project. He feels the proportions, lowers the height of the ceiling, pushes walls, looks through the window or simply removes a window from that place. He doesn't like doors. He goes up and down the stairs and experiments with numerous alternatives. He hasn't yet decided if the stairs will be straight-run or spiral. He goes to the garden which as of yet does not exist, looks at the façade and decides to modify everything again. He plants a beautiful tree. It's nighttime, two moons and some shooting stars can be seen crossing the royal blue sky. Four midget violinists are playing a sad Romanian song, sitting on the stones that will be the surface of the wall that borders the as yet, non-existent garden. A beautiful, very beautiful and elegant young lady stops, stares at nothing and continues to walk I don't know where. At the end, the character is reasonably content with what he created and falls asleep on an enormous bed which he pushes slightly to the right.

**Modern Living is inspired by "Neues Wohnen", part of a series of Bauhaus films made in the twenties. One of the Bauhaus ideals was to make sure well-designed houses were accessible to everyone. That ideal contrasts starkly to your architectural work, which is primarily intended for very wealthy people. Would you ever want to design a housing project for the poor?**

Firstly, not all of our projects are for rich people. We love doing any type of work and as Oscar Niemeyer said: "There are only two types of architecture: good and bad." When I saw this movie, at a Bauhaus exhibit, I was shocked with its naivety, trying even to explain what a built-in closet was or any other element already deeply incorporated in our vocabulary; this fascinated me.

**But if you were asked to design a housing project for the poor, what problem would you try to solve in the design?**

Brazilian reality has destroyed any possibility of doing good work and the fight is always enormous, from all of the architecture offices, in doing any type of architecture that brings a minimum of dignity to its inhabitants. The public projects in Brazil, until the beginning of the 50s, were incredible and, after the military took over the government, the word "architecture" for the dictators meant "communism" and, until today, we feel this effect with the total isolation of architects from the spheres of urban and architectural decisions.

**If you would be asked to make a film of this social housing project, what would it look like? Would it feature your distinct brand of ironic humor?**

It would be a mixture of an Italian neo-realistic movie such as *Il Tetto* by Vittorio de Sica with *Playtime* by Jacques Tati.

**If you would ever get the chance, of which famous house designed by another architect would you like to make a film?**

Good question! I have to stop and think.... Das Canoas House by Niemeyer could be very interesting and the Barcelona Pavilion which I love. I also thought of Xanadu, the house of Citizen Kane, in a long take of 60 minutes.

*At this moment, Marcio Kogan has plans for a new film project featuring Vertical Itaim, an MK27-designed apartment building in São Paulo.*

—

**Joeri Pruys**

**Screenwriter and filmmaker, and one of the producers of the upcoming feature film "Rotterdam, I Love You".**

# MODERN RUIN: A WORLD'S FAIR Enchanting decay of the future



**There's a good reason why ruins and architectural decay provide an important source of inspiration for artists, photographers and writers.** They fuel nostalgia and let you fantasize about the possible histories of a place, while underlining the transient nature of human ambitions. At the same time, an abandoned building presents blank canvas that stimulates creative impulses and provokes dreams of

imaginable futures. Such stimuli are less in evidence with popular monuments and places with predefined programmes. Ruins are open to interpretation. Especially when set in neatly tended environments, unfinished places stand out as fragments that provide space to think and breathe. Moreover, the melancholic power of dilapidated places intrigues and triggers thoughts about our own mortality. Such places can also

be of financial value: the dramatic photos of Detroit and the island of Gunkanjima by the French photographers Marchand and Meffre are sold by galleries for over ten thousand euros apiece. And isn't the popularity of cities like Berlin and Budapest largely down to the appeal of their imperfection and their potential for completion?

The transient character of architecture is most visibly influenced by gravity and nature. But the decisive factors are often economic, demographic or political in nature. If the social context changes, the future may not turn out as anticipated, and a building – even a whole typology, district or city – can become superfluous. Time can then cast architecture into oblivion.

Often, certainly in the Netherlands, we are rather quick to demolish buildings. But if a building or place can survive a period of indifference and neglect, appreciation can increase after a while. It is therefore interesting to consider the architecture of World's Fairs from the perspective of decay and finiteness. The cultural and technological highlights of countries are displayed in pavilions specially designed for the occasion. Such pavilions themselves showcase the design potential of a country: often extravagant though not by definition a reflection of the national architecture. As a result, questions are often raised about the added value of World's Fairs. Moreover, the exhibitions usually last just a few months. What then happens to the brand-new architecture? In some cases, a city simply retains an icon just like that, such as the Eiffel Tower in Paris or the Atomium in Brussels. But in most cases, the sequel is far less glamorous and sustainable.

While the Dutch pavilion designed by MVRDV was the big hit during Expo 2000 in Hannover, today the building remains behind like an architectural carcass, devoid of human life. But that is precisely what makes the structure an appealing destination again for urban explorers. Abandoned and disfigured by the elements, the spectacular building has acquired a mysterious aura that seduces adventurers and produces wonderful 'ruin porn'.

A building with a somewhat similar history is the New York State Pavilion designed by Philip Johnson for the 1964 World's Fair in New York. The architecture is reminiscent of a brutalist colosseum or a concrete space age circus tent – the latter largely owing to the immense kaleidoscopic roof measuring some fifteen thousand square metres in area. The New York State Pavilion is the focus of the documentary

Modern Ruin: A World's Fair. During the fair the 'Tent of Tomorrow', as the building was also called, mostly housed popular fairground attractions. As architecture critic Paul Goldberger notes in the documentary, 'the greatness was in the container, not in what it contained'.

Nonetheless, the architectural splendour of the pavilion proved no guarantee of success, and external factors determined its fate. The fair was intended to act as a catalyst for urban development. Sweeping urban renewal plans drawn up by New York's master builder Robert Moses envisaged Flushing Meadows Park, where the exhibition was held, as a new Central Park. But New York was almost bankrupt, and the modernization of the city ground to a halt. The optimistic future made way for bitter reality, and the New York State Pavilion became a painful symbol of this.

The documentary follows the life cycle of the building. Soon after the fair it hosted some major concerts by such bands as Led Zeppelin, and even served as a roller-skating rink. Even so, the story of the pavilion from the late 1970s onwards can be summed up by the words subsidence, decay (the roof caved in and was removed) and obscurity. But the passage of time has also lent the New York State Pavilion a poetic dimension. The decay of the futuristic architecture of those days gives it a fascinating mystique that blends ambition and melancholy: there you can sense the future as envisaged in the early 1960s, while its loss shrouds it in an air of sadness. And precisely the friction between them makes it so enchanting.

Time, ultimately, seems to be kind to the pavilion, and appreciation for the structure has been rising in recent years. It took a while, but more and more people seem to realize that this is a place of cultural and historical significance. Is that down to the exceptional architecture, the fact that New York, just like in the 1960s, is once again experiencing an optimistic building boom and has forgotten the pain of the 1970s and '80s? Or is it because the pavilion is one of the few remaining spectacular places in New York that has not yet become a tourist destination? Modern Ruin: A World's Fair hones your thoughts about the vulnerability, preservation and monumentality of architecture.

—  
**Mark Minkjan**  
 Urban geographer and editor-in-chief of  
**Failed Architecture**

Related Films: Andermatt: Global Village |  
Divine Location

# IS IT THE GOOSE THAT LAYS THE GOLDEN EGG OR A TROJAN HORSE?



**It happens in many places. Industry moves away, the local economy slumps, and people eagerly search for alternatives.**

Some tried and tested solutions have been devised, such as stimulating the creative economy or tourism or wholesale redevelopment. Such methods call for major public or private investment aimed at reviving an area or reversing its fortunes – often high-rise ventures whose success varies.

Ever since Richard Florida, stimulating the creative economy has been deployed as a solution for many urban problems. Tourism is another magic formula for boosting the local economy. Indeed, it soared so high after the 1992 Olympic Games in Barcelona that it's now spun out of control, prompting locals to rise up in opposition to the Disneyfication of their city. The disappearance of industry from an area often leaves behind wastelands and large volumes of industrial heritage. In the Ruhr Area, just as in Eindhoven, the chosen solution lies in large-scale redevelopment to transform the former industrial landscape into an area of homes, employment and leisure. These are often multi-year, phased programmes that place great demands on local residents and change their everyday surroundings drastically.

In Andermatt, a peaceful mountain village in the Swiss Alps, the goose that might probably lay some golden eggs comes in the shape of an Egyptian investor. He promises to breathe new life into what was a fashionable tourist resort before World War II by turning the place into a high-end tourist Walhalla. A vast amount of private money is being pumped into a village with a declining population to radically change its appearance. Farms have to disappear and, set against the proposed developments, the whole village and its social structure seem hopelessly outdated. The transformation of the village into a luxury holiday resort extends over a period of decades, seven years of which have been documented by Leonidas Bieri in his film *Andermatt: Global Village*. We see the varied reactions of the villagers – from energetic and enterprising to plain negative and mistrustful. We get to know the German-speaking investor and see the ups and downs of a large-scale development that the crisis has not spared, and whose ultimate outcome is still unclear. Will Andermatt become the promised Walhalla? Who benefits? At what price?

Hörde, a neighbourhood in the south of Dortmund in Germany, was left with a literal and figurative hole after the steel industry abandoned the city. It will be replaced by an artificial lake surrounded by a residential and leisure district. The plan is almost

comical, were it not for the fact that the Germans are deadly serious about it. The redevelopment area is largely surrounded by a deprived neighbourhood inhabited by people who slowly but surely see their view change from factory to void to artificial lake to villa development for people who clearly have more money than they do. In the film *Divine Location* (Göttliche Lage) we see the development process, the contrast between plan and reality, the struggle against nature which is not welcome close to the lake (nor are local youths) and the gradual emergence of a new district. The big question that arises is: what is (social) progress and who is it for? Is progress for everybody? Or is the idea just as utopian as the artificial lake seems to be, producing both winners and losers?

Major investments imply major changes. A lot of money brings with it a lot of new people – property developers, architects, light experts, real estate agents, banks and, not to forget, new residents and occupants. Groups of people with their own views of the future, their own dreams and expectations, who do not always see eye to eye on matters and often clash, if not with one another, then with the local population and business community. Both films show how the local population and business community live between hope and fear. All sorts of things are planned, negotiated and decided over their heads, while they are the ones caught in the middle. How will developments affect their surroundings, their career opportunities and their quality of life? Can they get a piece of the pie and benefit from the promised prosperity? Or will they be squeezed out at the expense of the rich?

Big projects and redevelopments are often visible from a long distance only: a building site, a sign with tempting images, and after a period the pictures become a three-dimensional reality and it's finished. What we seldom see is the process that takes place beforehand: the period of construction and development, of selling and renting, of progress and setbacks, and the way in which the local population deals with the huge changes in their surroundings. Both films fill these gaps in their own way and offer a wonderful glimpse of how people try to catch the goose that lays the golden eggs.

—

**Yvonne Rijpers**  
**Sociologist, metropolitan researcher at**  
**Vereniging Deltametropool**

SUNDAY 20.15 HRS Related Films: Hands Over The City |  
The Architect of Urbino

# LA SAPIENZA

## Theatre, light, baroque architecture



**For his latest feature film, director Eugène Green drew inspiration from two baroque architects from Rome: the mystical Francesco Borromini, whose work Green admires, and his worldly, more rational counterpart and rival: Juan Lorenzo Bernini.** The result is a romantic drama that offers fresh insight into the struggle between the mind and soul.

The film is set in the present and opens with Alexandre Schmidt, a middle-aged architect, being honoured for his career achievements as an architect. In his speech he refers to his ideals and to his future dream. Schmidt has built factories, but never churches, 'for he is a materialist' and a true French secularist. As he notes later in the film, he is Bernini, the man of reason. And he respects power, hierarchies and rules.

Keenly aware of his mortality, he explains that while he still has time, he intends to blaze new trails and contribute to a new form of architecture that ensures mankind's wellbeing. For the world has changed, the environment is in danger, and a new generation now has to temper its unbridled ambitions.

Goffredo and Lavinia on their first day. Goffredo wants to become an architect, and his sister Lavinia suffers from panic attacks. Alienor, immediately fascinated by the two, insists that Alexandre take Goffredo along on his trip to Rome a few days later. She instead stays in Stresa and continues to meet the young Lavinia, curious about the cause of her panic attacks.

In La Sapienza, reason is the opposite of mystique, Bernini the opposite of Borromini, Goffredo the opposite of Alexandre, and Lavinia the opposite of Alienor. The teenagers, unscarred by life experience, believe in true love, in the presence of 'something that does not have a name', in fate and spirituality. Their naive nature makes the elderly couple aware of what they have lost over the years. Listening to Goffredo and watching Borromini's work, Alexandre manages to understand there is no need to temper the new generation. For the new generation has its own ideals: to create open spaces they can fill with light and people who feel closer to the mystical mind of Borromini.

—  
**Charlotte van Zanten**  
 Author, and creative director of *Roffa Mon Amour*

## *The new generation has its own ideals*

Confident as he seems on stage, back home Schmidt is silent and rigid. His wife Alienor is not very different, gentle but cool. Especially when the couple is together in one space, we see how the theatre has influenced Green. The body language of his actors, the slow rhythm of the well-articulated dialogues and the static compositions that exaggerate the couple's dispassionate conversations are just a few of the elements that give the film an absurd, even comical twist.

When Schmidt has to redesign the project he is working on, he decides to start his intended quest. Travelling to Switzerland and Italy, he plans to research Borromini, the architect he wanted to imitate as a student but failed to fully understand. Schmidt's wife, who researches the behaviour of disadvantaged societies, also feels trapped in her work environment, which is ruled by statistics. Longing for some fresh air, she decides to accompany her husband on his trip. Their first destination is Stresa in Switzerland, where Schmidt and his wife meet the teenage siblings

# FILM LOCATIONS





# FILM LOCATIONS

## UK



## MIDDLE EUROPE



## SOUTH EUROPE









DOCUMENTAIRE  
SPEELFILM/ NACHTFILM

SHORTSPROGRAMMA  
SPECIAL MET FRAGMENTEN

GRATIS PROGRAMMA  
BESLOTEN VERTONING

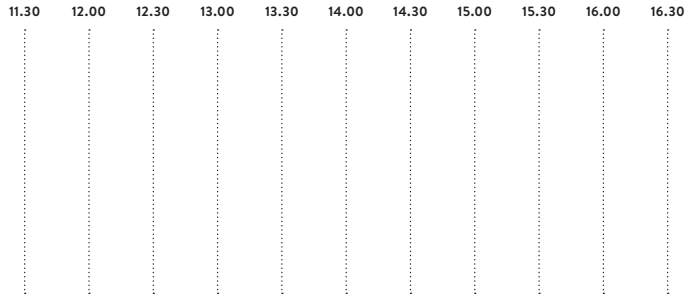
**WEDNESDAY  
07.10.2015**

THEATER ZUIDPLEIN



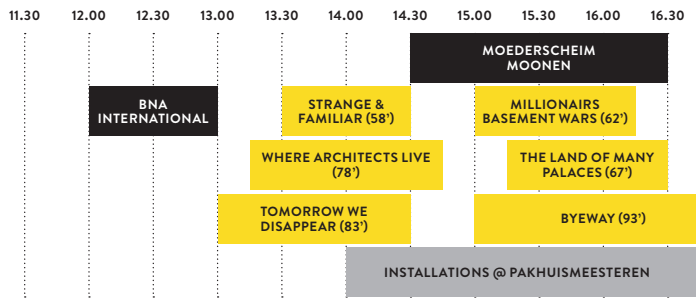
**THURSDAY  
08.10.2015**

ZAAL/CINEMA 1  
ZAAL/CINEMA 3  
ZAAL/CINEMA 4  
ZAAL/CINEMA 6  
OTHER



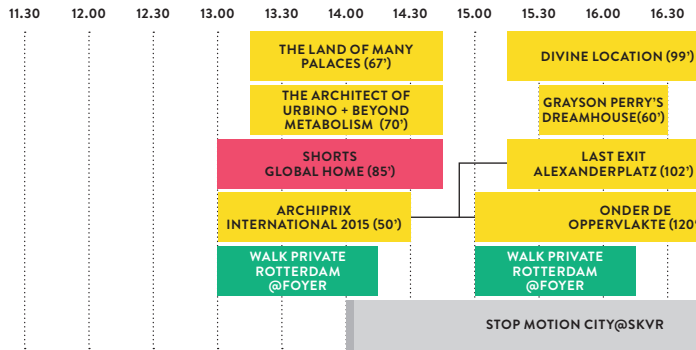
**FRIDAY  
09.10.2015**

ZAAL/CINEMA 1  
ZAAL/CINEMA 3  
ZAAL/CINEMA 4  
ZAAL/CINEMA 6  
OTHER



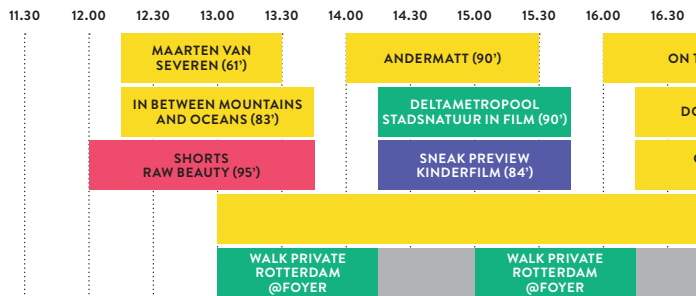
**SATURDAY  
10.10.2015**

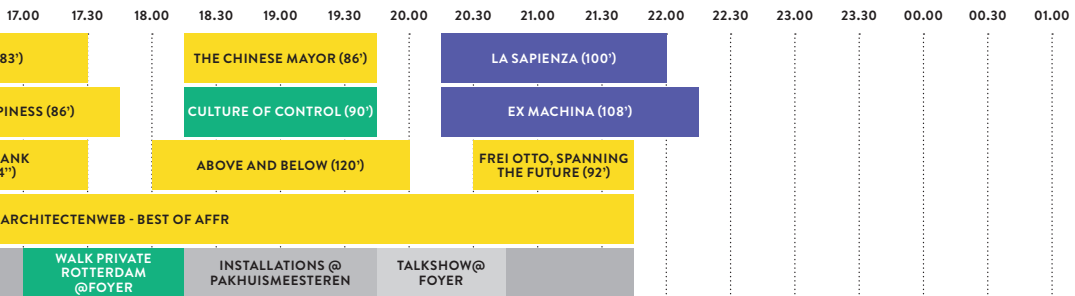
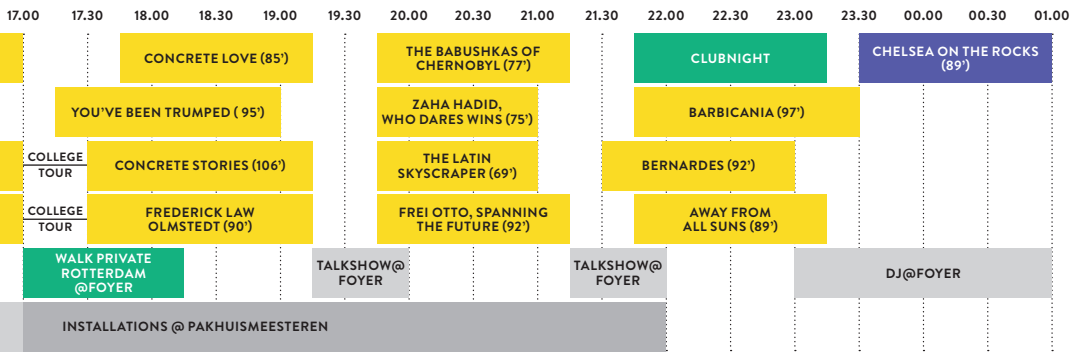
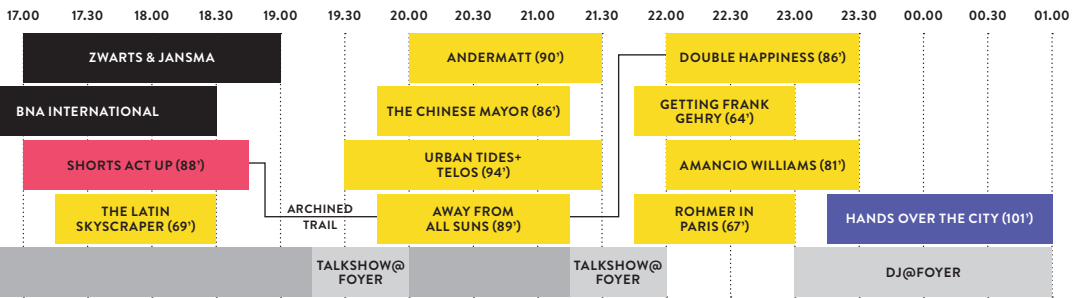
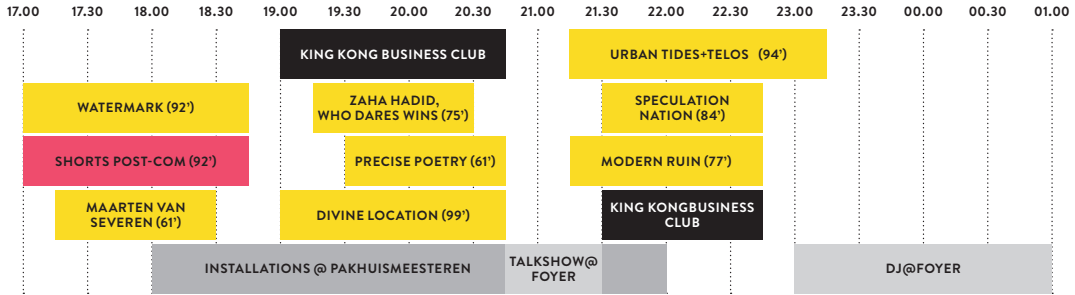
ZAAL/CINEMA 1  
ZAAL/CINEMA 3  
ZAAL/CINEMA 4  
ZAAL/CINEMA 6  
OTHER  
OTHER



**SUNDAY  
11.10.2015**

ZAAL/CINEMA 1  
ZAAL/CINEMA 3  
ZAAL/CINEMA 4  
ZAAL/CINEMA 6  
OTHER











# PROGRAMME AFFR 2015

## FILMS

Please check last minute changes at the website [affr.nl](http://affr.nl) and the screens in the foyer



### **ABOVE AND BELOW** Nicolas Steiner, USA 2015 | 120 min. | English | documentary

Four stories about people on the fringe of society and how they try, as best they can, to create a 'home' for themselves in or near Las Vegas. The film focuses on the personal stories, set against the backdrop of the locations. And those locations are remarkable: stormwater tunnels, an abandoned military bunker, a simulation area for trips to Mars. The film offers wonderful insight into American society and into the resilience of those who to some extent are victims of it. You see almost nothing of the usual Las Vegas 'above'. Rather, it is those parts of the city 'below' that fascinate so much.

SUNDAY 18.00 HRS



### **AMANCIO WILLIAMS** Gerardo Panero, Argentina 2013 | 77 min. | Spanish, English subtitles | documentary

A real architects' film, taking as its key project the Casa del Puente, which Williams built for his father. The documentary explains how Williams made substantial contributions to the world of ideas in modern architecture, and also why so few of his designs were actually built. A fine introduction to his work.

### **Short: BÉTON BRUT** Timothy Smith, UK 2014 | 5 min. | Sound

Eight London brutalist icons in black-and-white with a soundscape.

FRIDAY 22.00 HRS

### **ANDERMATT:** **GLOBAL VILLAGE** Leonidas Bieri & Robin Burgauer, Switzerland 2014 | 88 min. | Swiss German, English subtitles | documentary | Dutch premiere

Andermatt is a pleasant farming village in Switzerland. Never really a tourist spot, in part because it had an army base during the Cold War. The army site that became available was bought by the Egyptian investor Samih Sawiris, who is turning it into a golf and ski resort: six luxury hotels, 490 apartments, 25 chalets, 18-hole golf course and, not to forget, heated ski lifts. The whole development is many times bigger than the village itself. The filmmakers spend seven years following the project, recording the changes among the local population and their gradual acceptance of the strange new global village that emerges beside them.

FRIDAY 20.00 HRS

SUNDAY 14.00 HRS



## ARCHIPRIX INTERNATIONAL MADRID 2015

**Christiaan van Schermbeek,  
Nederland 2015 | 50 min. |  
English | documentary |  
Worldpremiere**

Every two years the International Archiprix is awarded to the world's best student projects. This film reports on workshops organized by Archiprix in Madrid and the experiences of Archiprix participants. By working together on design assignments, they get to know their colleagues and build up an international network that reflects a new way of working in which designers in professional practice operate in changing international teams. Part of the College Tour, introduction by the Archiprix Team.

SATURDAY 13.00 HRS

## AWAY FROM ALL SUNS

**Isa Willinger, Germany 2013 |  
77 min. | Russian, English  
subtitles | documentary |  
Dutch premiere**

'We can't imagine things at first, but sometime later, they become routine.' Russian constructivism still appeals to the imagination as a never-completed Utopia. But today these world monuments are in a pitiful state. Used casually, they've become ruins of the future. Three Muscovites ally themselves with the fate of the buildings and the underlying ideas. Elena battles to prevent her apartment block and the neighbouring printworks from having to make way for new development, Donatas respects tradition in his artist colony in his own manner, and architect Vsevolod wants to preserve a building. A beautiful and prize-winning documentary in which the personal ties of the people to the monuments alternate with historical imagery.

**Short: DLRG  
Antje Buchholz, Sven  
Flechsénhar & Maja  
Weyermann, Germany 2014 |  
12 min. | sound**

A remarkable animation: architectural drawings from 1969 of the DLRG building in Berlin spring into life. What sort of building is that? Surprise yourself.

FRIDAY 19.45 HRS

SATURDAY 21.45 HRS



## BARBICANIA

**Ila Bêka & Louise Lemoine,  
France 2014 | 90 min | English,  
documentary | Dutch premiere**

Ila Bêka & Louise Lemoine are the makers of Koolhaas Houselife, and have since made an impressive series of architecture documentaries. Barbicania documents a month of living and working on the Barbican Estate, the famous brutalist complex in London. How do people live in a built utopia? The stories of residents and other occupants offer a kaleidoscopic impression of this multipurpose complex and guide the viewer through the complex. A fantastic example of 'peeking at the neighbours'.

**Short: BARBICAN,  
URBAN POETRY  
Joe Gilbert, UK 2015 |  
6 min. | English**

Modest black-and-white film images of the Barbican complex with a voice-over by residents who tell the history of the complex.

SATURDAY 21.45 HRS



## BERNARDES

**Paulo de Barros & Gustavo Garna Rodrigues, Brazil 2014 | 92 min. | Portuguese, English subtitles | documentary**

A visual treat, where many architects can indulge their heart's desires. Grandchild Thiago sets out to discover the history of his grandfather Sergio Bernardes, one of the famous modernist Brazilian architects. 'Architecture is not supposed to be completed. It's supposed to be lived.' Bernardes was a free visionary, but he interpreted that freedom in a way that allowed him to without reservation for the military dictatorship in the 1970s. The quest to find his motives proves somewhat unsatisfactory, however, though he was certainly a remarkable figure.

SATURDAY 21.30 HRS



## BEYOND METABOLISM

**Stefanie Gaus & Volker Sattel, Germany 2014 | 41 min. | English | documentary**

The International Conference Center (1966) in Kyoto, built by Sachio Otani, a pupil of Kenzo Tange, translates the ideals of Japanese metabolism into cast concrete. It's a breath-taking hermetic building in which everything is designed, apart from some furniture and crockery.

Forming the décor for samurai films, the building was, above all, the place where the Kyoto Protocol was signed. After watching this film you wonder whether that treaty could have been reached anywhere else but in this conference centre. Simply because the building stimulates contemplation and utopian thinking.

**With: THE ARCHITECT OF URBINO**

**Emanuele Piccardo, Italy 2015 | 30 min. | Italian, English subtitles | feature film | world premiere**

Giancarlo De Carlo, the anarchist Genoese architect, is the leading character in this story about a trip from Genoa to Urbino, the city where he designed university faculties and campuses.

SATURDAY 13.15 HRS



## BYEWAY (DALNIC)

**Ivo Bystřičan, Czech Republic 2013 | 72 min. | Czech, English subtitled | documentary | Dutch premiere**

Plans for the D8 motorway from Berlin to Prague have been ongoing for the past 50 years, and all that is now missing are a few kilometres close to the German-Czech border. That also happens to be the Bohemian Central Uplands, a protected nature reserve, and conservationists are trying to block completion of the motorway. In the meantime, trucks thunder along local roads through villages to make it from Berlin to Prague. 'What about protection for us?' asks a man who lives next to the busy road. The film presents the points of view of the construction worker building the motorway, nature campaigners, people living next to the huge new motorway, people living near the missing stretch of motorway and public officials. A spectacular project, a magnificent area, an idiotic process for an incomplete motorway built without permits.

**Short: P (E)**

**Alexandre Wahrhaftig, Miguel Antunes Ramos & Helena Ungaretti, Brasil 2013 | 18 min. | Portuguese, English subtitles**

In Sao Paulo, parking is an even bigger problem than traffic itself. This short film offers a wonderful overview of creative parking solutions in the city.

FRIDAY 15.00 HRS



**CHELSEA ON THE ROCKS**  
Abel Ferrara, USA 2008 |  
89 min. | English | documentary

Of all the possible hotel films to fresh out the theme of 'Global Home', we chose the Chelsea Hotel in New York, a rest stop for rare individuals. It has accommodated the most bizarre and famous guests in the world – among them Bob Dylan, Sid Vicious, Dennis Hopper and Milos Forman. Moreover, it's a vibrant meeting point, something that all city hotels are desperate to become today. The building's cultural heritage rests on three pillars: the building itself is an art deco gem; it is the first cooperative apartment complex in New York; and its guests have made cultural history. This majestic ode to the Chelsea is brimming with anecdotes, wonderfully capturing the atmosphere of the hotel. No other hotel can compare to it.  
SATURDAY 23.30 HRS



**CONCRETE LOVE**  
Maurizius Starkle-Drux,  
Germany 2014 | 84 min. |  
German, English subtitles |  
documentary | Dutch premiere

A tender film that follows the daily routine of the 93-year-old architect Gottfried Böhm, renowned for his concrete architecture, such as the brutalist church in Neviges. Gottfried was the son and grandson of architects, and his three sons are also architects. This unique family represents a nice cross-section of German architectural history. The film documents encounters with his family and former colleagues and reveals the inspiration behind his work. The choices of the three sons sometimes create tension between father and sons. And then there is the woman, the mother of the boys, also educated as an architect. An intimate and splendidly filmed portrait of a marked family that has made its mark.  
WEDNESDAY 20.30 HRS  
SATURDAY 17.45 HRS

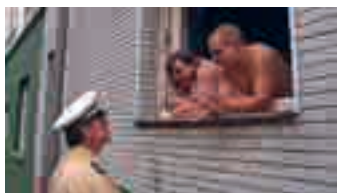


**CONCRETE STORIES**  
Lorenz Findeisen, Czech  
Republic 2013 | 72 min. | Czech,  
German and French, English  
subtitles | documentary | Dutch  
premiere

The concrete panel is both a capitalist invention and a symbol of the Soviet Union, and thus links the people of Eastern and Western Europe. This film tells the history of concrete construction and the stories of people who live in high-rise social housing in France, Germany and the Czech Republic. A noteworthy feature is the use of wonderful and valuable archival films, which are complemented by intimate interviews with residents. A fine 'peeking at the neighbours' film, varied and full of surprises throughout.

**Short: SKYDWELLER**  
Paul Haworth, UK 2014 |  
4 min. | English

A combination of over 5000 photographs taken from the top of Cromwell Tower at the Barbican Estate, with specially composed music by Tom Rosenthal and poetry by Paul Haworth. Part of the College Tour, introduction by Petra Brouwer, UvA.  
SATURDAY 17.30 HRS



### **DIVINE LOCATION (GÖTLICH LAGE)**

**Michael Loeken & Ulrike Franke, Germany 2014 | 99 min. | German, English subtitles | documentary | Dutch premiere**

For years the project Phoenix Meer was filmed in Dortmund. The site of a former steel factory became the site for a new lake; it was to be a divine location. The project symbolizes the transformation of an industrial to a leisure society, but for all that, a totally different story is filmed. Loeken and Franke previously filmed *Losers and Winners* (screened at AFFR in 2007) about the relocation of a blast-furnace from the Ruhr Area to China. In the same precise and intriguing way, they film how the situation changes and how the local community responds. The lake is there largely for the new, carefree residents. The existing community rightly wonders what they achieve with all that investment.

THURSDAY 19.00 HRS

SATURDAY 15.15 HRS



### **DOUBLE HAPPINESS**

**Ella Raider, Austria 2014 | 75 min. | German & Chinese, English subtitles | documentary | Dutch premiere**

The marketplace in the picturesque Austrian village of Hallstatt is copied and implanted into a Chinese town, filled with Austrian single-family homes and Austrian-style high-rise development. Posited against this is Shenzhen: a new city without a collective memory, because the city is growing so quickly that it isn't anchored to history or the site.

To the Chinese, ties with ancestors and the earth are of huge importance, but can you make good the loss by copying history from elsewhere? The documentary does not offer a cut-and-dried answer, but it does set you thinking about your own cultural roots.

### **Short: BAILU DREAM (LE RÊVE DE BAILU)**

**Nicolas Boone, France 2014 | 12 min. | Chinese, English subtitles**

A 12-minute longshot takes you on an absurd 'making of' about a film set in Bailu in the Chinese province of Sichuan. Bailu was built as a replica of a French village.

FRIDAY 22.00 HRS

SUNDAY 16.15 HRS



### **EX MACHINA**

**Alex Garland, UK 2015 | 108 min. | English | feature film**

A stinking rich owner of an ICT company has made a new discovery: a robot with artificial intelligence. Is he conscious? To test that, he invites one of his best employees to his heavily guarded and isolated estate. You sense that things are not going to end well. In this alienating sci-fi thriller, the latest security technology is deployed at a stunning location: the exclusive Juvet Landscape Hotel in Norway and a nearby modernist house.

The film links up with the Culture of Control programme at Stroom. With *Ex Machina* we bring the film festival to a close and also announce the special Imagine 2016 film festival, which will be devoted to 'Building Dreams and Nightmares'. *Ex Machina* was the opening film of Imagine 2015.

SUNDAY 20.15 HRS



## FREDERICK LAW OLMSTED: DESIGNING AMERICA

Lawrence Hott & Diane Garey, USA 2014 | 57 min. | English | documentary

An extremely solid and fitting introduction to the work of Olmsted, the first American landscape architect and designer of Central Park. He worked at a time of unbridled urban growth and created public landscapes as counterparts to the city: parks, parkways, nature parks, and a park beltway. He liberated Niagara Falls from the obstructing factories and tourist stalls, and his ring of parks in Boston created a connecting parkway system. Superb images, experts with knowledge, and historical documents. Part of the College Tour, introduction by Noël van Dooren, writing a PhD on representing time in landscape architecture.  
SATURDAY 17.30 HRS



## FREI OTTO, SPANNING THE FUTURE

Joshua V. Hassel, USA 2015 | 60 min. | English | documentary | European premiere

An ode to the architect who died in early 2015, two weeks before he was to receive the Pritzker Prize. Architect and engineer Otto became world famous overnight with his pioneering work on lightweight tent structures, among them the 1972 Olympic Stadium in Munich.

His aim was to create harmony between architecture and nature, and every detail had to correspond with the universal laws of nature. Otto was one of the first sustainable architects, an inventor, designer, collaborator, humanist and environmental activist. The film presents Otto and his work, as well as the many architects he influenced, among them Zaha Hadid and Norman Foster.

## Short: THE OLYMPIC VILLAGE BERLIN

Rodrigo Tapia-Obreque, Germany 2015 | 5 min. | sound

The 1936 Olympic Games in Berlin left an indelible impression. The village is still there and has become a favourite haunt of urban explorers.

SATURDAY 19.45 HRS

SUNDAY 20.30 HRS



## GETTING FRANK GEHRY

Luke McMahon & Jill Nicholls, UK 2015 | 57 min. | English | documentary

85 years old and still busy designing and building, Frank Gehry is probably the most iconic architect around today. We follow him in the development of the UTS Business School in Sydney, his first building in Australia. It's a wonderful and balanced portrait of a captivating architect. Yet, as Zaha Hadid says in the film: 'You can't get all that built by being a teddy bear all the time'. His architecture blends fantasy and hi-end ICT with pure craftsmanship. A film to reinforce your belief in architecture.

## Short: ON THE VERGE

Tim van den Hoff, The Netherlands 2014 | 7 min. | Dutch, English subtitles

The first film in which De Rotterdam appears is a visual jewel that won the 'Best Use of the City' prize at the 48 Hour Film Project 2014.

FRIDAY 21.45 HRS

SUNDAY 16.15 HRS



### GRAYSON PERRY'S DREAM HOUSE

Marcus Plowright, UK 2015 |  
47 min. | English | documentary |  
Dutch premiere

A House for Essex is designed by Grayson Perry and FAT Architecture. It is both an artwork in itself and the setting for a number of works by Grayson Perry that explore the special character and unique qualities of Essex. The building evokes the tradition of wayside and pilgrimage chapels. The chapel is devoted to a fictional Essex woman called Julie.

**Short: THE BIG LEAP**  
Kristoffer Rus, Poland/Sweden  
2013 | 13 min. | English

Bizarre story with an imaginary high-rise city as film decor. Three suicide victims meet one another on a skyscraper. Each turns out to have a different idea about the afterlife. Who is proven right?

SATURDAY 15.30 HRS



### HANDS OVER THE CITY (LE MANI SULLA CITTA)

Francesco Rosi, Italy 1963 |  
105 min. | Italian, English  
subtitles | feature film

Italian neorealist filmmaker Francesco Rosi died at the start of this year. In his films he challenged abuses in Italian society. This classic is no exception, and is used as teaching material for students of planning at Italian universities. A Neapolitan house collapses and people are injured. It turns out that in Naples, which is governed by right-wing and centrist politicians, public space is sold to politicians for dumping prices, who then make a fortune as property developers. What follows is an unrivalled political drama that centres on the expansion of the city of Naples.

FRIDAY 23.15 HRS



### IN BETWEEN MOUNTAINS AND OCEANS

Masaaki Miyazawa, Japan 2014 |  
Japanese, English subtitles |  
documentary | Dutch premiere.

A wonderful film for a Sunday. An impressive report on the centuries-old Japanese tradition of rebuilding a temple every 20 years. To that end, a forest is cultivated with every possible care. The forest is a shrine for many people: the Shinto priest, the architect, the oyster fisherman and the biologist. This debut film by a Japanese photographer translates breath-taking photography into a contemplative story in which architecture is fully at the service of traditional Japanese wisdom.

**Short:**  
**SOLOMON**

Miguel Antunes Ramos &  
Alexandre Wahrhaftig,  
Brazil 2013 | 4 min. | sound

A replica of Solomon's Temple from the Bible is being built in Sao Paulo. Some 10,000 of the faithful will be able to gather here.

SUNDAY 12.15 HRS



**LA SAPIENZA**  
Eugène Green, France 2014 |  
100 min. | French, English  
subtitles | feature film

Filmmaker and playwright Eugène Green trains French actors in baroque acting technique and dramatic recitation. Takes some getting used to at the start of this film, but it's what keeps you tuned to the images and dialogue. Prize-winning architect Alexandre Schmidt investigates baroque architecture. Though he aligns himself with the rational architect Juan Lorenzo Bernini, he would like to discover the mysticism of Francesco Borromini, so he travels to Italy to visit Borromini's splendid baroque work. The film shows the struggle between reason and emotion, and does it stylishly, with some fascinating dialogue, especially on architecture. Weird and wonderful at the same time.  
SUNDAY 20.15 HRS



**LAST EXIT  
ALEXANDERPLATZ**  
Hans Christian Post, Germany  
2015 | 55 min. | German,  
English subtitles | documentary |  
Dutch premiere.

In 1993 a design competition was organized for Alexanderplatz in Berlin. It was won by Hans Kollhoff with a proposal for a small Manhattan, after which the debate erupted. The master plan has been consigned to the shelf for over twenty years. This film looks back at the process through archival images and through interviews with politicians such as Hans Stimmann and Volker Hassemer, and architects and planners such as Daniel Libeskind and Hans Kollhoff. The film spotlights the difficulties and potential of architecture and city planning in phases of transition.

**Short: A RADIANT LIFE  
(UNE VIE RADIEUSE)**  
Meryll Hardt, France 2013 |  
17 min. | French, English  
subtitles

A wonderful re-enactment performance by the first residents of the Unité d'Habitation in Marseille. A mixture of archive material, choreography and drama captures the alienation – and does so beautifully.

SATURDAY 15.15 HRS



**MAARTEN VAN SEVEREN,  
ADDICTED TO EVERY  
POSSIBILITY**

Moon Blaisse, België 2014 |  
61 min. | Dutch, English  
subtitles | documentary

Intriguing documentary about the life of Belgian furniture designer and interior architect Maarten van Severen, who died in 2005. Van Severen designed the 03 Chair and worked with Rem Koolhaas on, among others, the Maison Bordeaux and the Seattle Central Library. His story is told through archival footage, and especially through the recollections of his three sons, each of whom carries with him as aspect of his father's talent and personality. While the reconstruction of the tumultuous and tragic past of their father unfolds, the three boys move towards a promising future.

A modest ode, as befits his work.

THURSDAY 17.15 HRS

SUNDAY 12.15 HRS



### MILLIONAIRE BASEMENT WARS

**James Dawson, UK 2015 | 47 min. | English | documentary | Dutch premiere.**

It's a well-known fact that house prices in London are sky high. Cramped old homes sell for millions of pounds. The latest trend is to enlarge such homes with one big gesture: creating a huge basement beneath the house and garden. One millionaire after another sees this as the way to increase his fortune with the help of, yes indeed, a basement architect.

**Short: IL CAPO**  
**Yuri Ancarani, Italy 2010 | 16 min. | sound**

Marble quarries are almost other-worldly places. The boss uses subtle gestures to instruct the drivers of the excavators how they can best liberate the marble from the rock. What a man!

FRIDAY 15.00 HRS



### MODERN RUIN: A WORLD'S FAIR PAVILION

**Matthew Silva, USA 2015 | 78 min. | English | documentary | European premiere**

The New York State Pavilion was once the shining symbol of the New York World's Fair in 1964/1965. Today it's a ghostly reminder of the optimistic 1960s. The film reports on this design by Philip Johnson, from the glory days of the fair itself to its steady decline over the past fifty years. After the fair the pavilion had some success as a concert hall and roller rink, but today it stands neglected and abandoned. In 2009 a group of visitors took matters into their own hands. It's only fair to say that that hasn't actually improved the state of the building, though it has ensured renewed attention for the building and the use of old cultural monuments in general.

THURSDAY 21.15 HRS



### ON THE BRINK (AUF DER KIPPE)

**Jan Hargus & Marco Kühne, Germany 2015 | 62 min. | German | English subtitles | documentary | Dutch premiere**

On Google Earth they are easy to spot: the lignite mining areas in Lausitz. And also easy to spot are the nearby villages, standing literally on the edge of the abyss. Slowly but surely, the mine scrapers draw ever nearer to the villages, and eventually undermine them. Over the decades, scores of German villages have been dug away in this manner and tens of thousands of inhabitants relocated. But with the energy transition, resistance to this crude form of raw material extraction is on the rise. The villages have windmills, solar panels and biodigesters now, so why don't they stop this fossil bullying? This highly topical film carefully balances visually stunning images, various viewpoints, and facts about lignite mining.

**Short: GROWING HOME**  
**Faisal Attrache, Jordan 2014 | 22 min. | Arabic, English subtitles**

The Jordanian refugee camp Zaatari has been in existence for so long that it now functions like a city. We follow Samer, a Syrian barber, as he tries to make a home for himself in the camp.

SUNDAY 16.00 HRS



### **ONDER DE OPPERVLAKTE (BENEATH THE SURFACE)**

**Digna Sinke, The Netherlands  
2015 | 93 min. | Dutch, English  
subtitles | documentary**

The Netherlands and Belgium: something of a love-hate relationship. The Netherlands refuses to follow up on its commitment to deepen the Westerschelde waterway, thus providing access to the harbour of Antwerp for the largest seagoing vessels. One polder, the Hedwige Polder, has become a pawn in a political game riddled with emotions and sentiments. Digna Sinke, known for the films *Weemoed & Wildernis* and *Tiengemeten*, alternates informative interviews with breathtaking images of the landscape in a chronological reconstruction of this embarrassing international planning drama.

Part of the College Tour, introduction by professor Koppenjan, Public administration at Erasmus University.

SATURDAY 15.00 HRS

### **PRECISE POETRY**

**Belinda Rukschcio, Brazil 2013 |  
54 min. | Portuguese, English  
subtitles | documentary**

Lina Bo Bardi was a strong architect who left an indelible mark on Brazilian architectural history. Architecture is a public 'service', and architects serve society. That's why many of her buildings are public in character. In fact, they are more like streets that have been folded into buildings. The film deals extremely well with the simplicity, scale and aesthetic sobriety of her work, as well as its integration of building, society and nature. Though not a cinematographic tour de force, the film is a fine introduction to the impressive body of work by Bo Bardi.

**Short: GHOST CELL  
Antoine Delacharley,  
France 2014 | 6 min. | sound**

The city of Paris as a micro-organism. This astonishing CGI animation jumps in scale from microscopic molecule to macro city.

THURSDAY 19.30 HRS



### **ROHMER IN PARIS**

**Richard Misek, UK 2013 |  
67 min. | English | documentary |  
Dutch premiere**

Nouvelle Vague filmmaker Eric Rohmer worked out of Paris and mostly filmed in public spaces. In 1994, Richard Misek ended up by accident as a passer-by in one of the films of Rohmer, a filmmaker he would later come to greatly admire. This film amounts to a declaration of love for both Rohmer and Paris. We see the city of Paris almost exclusively through authentic film footage of Rohmer, and come to understand the relationship between him and his city. This film documents Parisian street life and its mobility, captured by Rohmer from the 1960s up until the 1990s. Va voire!

FRIDAY 21.45 HRS



**SPECULATION NATION**  
 Sabine Gruffat & Bill Brown,  
 USA 2014 | 74 min. | Spanish,  
 English subtitles | documentary |  
 Dutch premiere

'In Spain, crisis is a place you can visit'. Enthralling and informative film about the (housing) crisis, vacancy and speculation on the housing market in Spain. It presents the distressing causes and effects of the financial crisis on the housing market and explains the context. The film features of course Seseña, the suburban ghost town built through corruption, and the admirable Corrales Utopia, the growing community of families driven to despair who squat the vacant buildings and make them their own. Unoccupied homes are investments in bricks and mortar, with the residents consigned to the streets, and the owners anonymous or unknown. Welcome to the new world.

**Short: SURPRISEVILLE**  
 Tim Travers Hawkins,  
 USA 2010 | 10 min. | English

It really exists: City of Surprise, Arizona. Only when the dangerous world is locked outside are the inhabitants brave enough to face their promised surprises.

THURSDAY 21.30 HRS

**SNEAK PREVIEW:**  
**CHILD+PARENT FILM**  
 6+ | 84 min. | Dutch spoken,  
 feature film | avant premiere

On Sunday afternoon we've a sneak preview of a wonderful film, specially for our small visitors, though mom and dad are also welcome to watch. The film is in Dutch and has not been screened before.

SUNDAY 14.15 HRS



**STRANGE AND FAMILIAR,  
 ARCHITECTURE ON  
 FOGO ISLAND**

Marcia Connolly & Katherine  
 Knight, Canada 2014 | 55 min.  
 English | documentary

Todd Saunders returns to Newfoundland, where he grew up, to design a hotel and four studios on Fogo Island. He draws inspiration from the sober beauty of local traditional architecture, and local craftsmen are also responsible for the interiors. The clean-lined architecture stands out against the natural surroundings. There are worse places to spend some time.

**Short: THE LEARN'D**  
 Victor Vroegindewij,  
 The Netherlands 2015 |  
 3 min. | English

Short film with the Erasmus MC Education Center by KAAN Architects as set.

FRIDAY 13.30 HRS



### TELOS: THE FANTASTIC WORLD OF EUGÈNE TSSUI

Kyung Lee, USA 2014 | 58 min | English | documentary | Dutch premiere

The work of Eugène Tssui – a pupil of Bruce Goff – blends the Das brothers with the Earthship movement. That provokes two types of reaction: people think he's a genius, or they think he's a lunatic gone off the rails. Or both.

Presenting the fantastic work and life of Tssui, the film captivates throughout because it constantly alternates between wisdom and madness. A splendid portrait of a somewhat sad man who fights for his fantasy like a Don Quichot. And that alone, his battle against conformism, makes this a film worth watching.

#### Short: URBAN TIDES

Simone Eleveld, NL 2015 | 39 min. | English | documentary | world premiere

In 2012 a multidisciplinary group took the initiative to turn an empty and polluted piece of land into a work- and meeting place. Proving that you don't need money to develop an area, they decided to use a DIY approach and construct offices out of a very common Dutch waste product: scrap houseboats.

THURSDAY 21.15 HRS

FRIDAY 19.30 HRS



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Forming the décor for samurai films, the building was, above all, the place where the Kyoto Protocol was signed. After watching this film you wonder whether that treaty could have been reached anywhere else but in this conference centre. Simply because the building stimulates contemplation and utopian thinking.

SATURDAY 13.15 HRS



### THE BABUSHKAS OF CHERNOBYL

Holly Morris & Anne Bogart, USA 2015 | 71 min. | Russian, English subtitles | documentary | European premiere

Sweet elderly Ukrainian women pick berries and eat mushrooms as researchers look on in horror. That food contains far too high levels of radiation! The babushkas are a remarkable phenomenon. Risking their own health, they have continued to live within the exclusion zone around Chernobyl, but it now turns out that they are living longer and healthier than their former neighbours who were evacuated after the disaster.

Instead of offering any explanation, the film paints an intriguing picture of the curious lives of those who populate the exclusion zone – babushkas, Stalker gamers, medical scientists and military engineers. The zone has a regime and access system all of its own, which is well presented in the film. Life within the zone will be controlled and planned for centuries to come.

#### Short: LOS GUARDINES

Miguel Aparicio, Spain 2013 | 6 min. | Spanish, English subtitles

16 mm film that shows nothing but the ruins of the village of Los Guardines, with a voiceover by an old man. You just have to hear what this man can narrate from memory.

SATURDAY 19.45 HRS



### THE CHINESE MAYOR

**Hao Zhou, China 2014 | 86 min. | Chinese, English subtitles | documentary | Dutch premiere**

The filmmaker spent two years documenting the life and work of the controversial Chinese communist Mayor Geng Yanbo (nickname: Demolition Geng), who radically remodels the city of Datong. He wants to put the stinking mining town on the map by rebuilding the vanished, ancient city wall, thereby making culture and tourism the new economic pillars. But before that happens, as many as 140,000 households (500,000 people) have to be relocated so that the 'new' old wall can be built in the right place. The film is astonishingly open-hearted because the mayor is constantly followed from close range.

### Introducing: THE NEW EDITION OF CITIES IN TRANSITION BY NAI010

Cities in Transition investigates the recent urban and political-economic developments in North America, South America, Europe, South Africa and China. It features contributions by 30 experts in the field, including Saskia Sassen, Fulong Wu, M. Christine Boyer, Vittorio Lampugnani, Eric Swyngedouw, Marc Angéilil, Joan Busquets, David Grahame Shane, George Baird and many others. The book closes with the urban developments in China, with the urgency of education and research formulated by a dozen deans of influential Chinese universities.

FRIDAY 19.45 HRS

SUNDAY 18.15 HRS



### THE LAND OF MANY PALACES

**Adam Jones Smith & Song Ting, China/USA 2014 | 61 min. | Chinese, English subtitles | documentary | Dutch premiere**

The title of the film refers to the old name for Ordos, the most famous newly built Chinese ghost town in Mongolia. The city was built close to coal mines, half of which are now closed owing to the low price of oil. Result: an empty city, and that is why the government is actively relocating farmers to the ready-made apartments of Ordos. This has two advantages: the cities become inhabited, and the farmland becomes available for agricultural intensification. Feeling ill at ease, the farmers have to grow accustomed to a conventional urban lifestyle, with the help of a coach. Over the coming twenty years the Chinese government plans to relocate some 250 million farmers to cities. A splendid and sometimes humorous film, and already a valuable period document.

### Short: RENT-A-FOREIGNER

**David Borenstein, Denmark 2015 | 7 min. | Chinese, English subtitles**

To sell vacant properties, Chinese real estate agents employ a remarkable sales strategy: Western tourists act as celebrities, developers or fat cats.

FRIDAY 15.15 HRS

SATURDAY 13.15 HRS



### THE LATIN SKYSCRAPER (EL RASCACIELOS LATINO)

**Sebastian Schindel, Argentina 2013 | 62 min. | Spanish, English subtitles | documentary | Dutch premiere**

If you think that architecture documentaries aren't exciting, then be sure not to miss this glorious speculative historiography. The film follows the research of the filmmaker who investigates the history of the Palacio Barolo in Buenos Aires. It explores the urban myth that the design of this building, by the equally enigmatic Italian architect Mario Palanti, represents Dante's *Divine Comedy*. Like a consummate Dan Brown, he follows the 'Dante Code' not only in historical traces, Dante himself and the building, but also in freemasonry and fascism. Architectural history: exciting.

### Short: A TOMB WITH A VIEW

**Ryan J. Noth, Canada 2014 | 7 min. | Portuguese, English subtitles**

Memorial Necropole Ecumenica brings the dead a little closer to the heavens. The world's biggest cemetery graces the skyline of Sao Paulo. Celebrating the high life in the afterlife.

FRIDAY 17.15 HRS

SATURDAY 19.45 HRS



## TOMORROW WE DISAPPEAR

Adam Weber & Jimmy Goldblum, India 2014 | 83 min. | Hindi, English subtitles | documentary

Tragic account of the disappearance of the Kathputli Colony, an informal – and illegal – artist colony in New Dehli made up of 2800 families: puppeteers, magicians and street artists. The colony is demolished to make way for new development, but the property developer has a legal obligation to provide alternative homes for those evicted. But how do you do that for such a remarkable colony? It doesn't go well, alas. The new development is a ghastly encampment, making prison a better alternative. The truth is that everybody's lot improves, apart from the original residents of the neighbourhood. Not a cheerful film, but an excellent and gripping account of the loss of a home base that goes hand in hand with a loss of culture, identity and tradition.

FRIDAY 13.00 HRS



## WATERMARK

Jennifer Baichwal & Edward Burtynsky, Canada 2013 | 92 min. | English | documentary

With Edward Burtynsky you can be sure of spectacular landscape photography. He previously made the successful film *Manufactured Landscapes* with Jennifer Baichwal, and now we follow his photography work with water. We fly of the world of gigantic floating abalones (a type of oyster) farms, the construction of the Xiluodu dam, deserts through which the Colorado River once flowed, tanneries in Dhaka and much more. It does of course include a wise lesson about water wastage and the exhaustion of the earth at the end, though the excellent images more than make up for that.

THURSDAY 17.00 HRS



## WHERE ARCHITECTS LIVE

Francesca Molteni, Italy 2014 | 78 min. | English | documentary | Dutch premiere

The place where architects live speaks volumes about their outlook on living. Short films about eight architects in their homes or studio-homes. One thing is sure: they love work and art.

Shigeru Ban, Mario Bellini, David Chipperfield, Massimiliano and Doriana Fuksas, Zaha Hadid, Marcio Kogan, Daniel Libeskind, and Bijoy Jain of Studio Mumbai. They live in Tokyo, Berlin, Mumbai, San Paolo, Milan, London, Paris and New York.

FRIDAY 13.15 HRS



**YOU'VE BEEN TRUMPED**  
**Anthony Baxter, UK 2011 |**  
**95 min. | English | documentary**

Bulldozers plough through a nature reserve and, in the process, dump a few mounds of sand in front of the farm of a protesting local, in order to block his view. Meet the new neighbour: Donald Trump. And this is one of his more modest instances of harassment. Trump lobbies hard for the construction of a luxury golf resort, and with success. A prize-winning, breathtaking and white-knuckle documentary that everybody should see in case – God help us – Trump becomes the Republican presidential candidate in 2016 in the United States.

SATURDAY 17.15 HRS



**ZAHA HADID,**  
**WHO DARES WINS**  
**Roger Parsons & Lindsey**  
**Hanlon, UK 2013 | 71 min. |**  
**English | documentary**

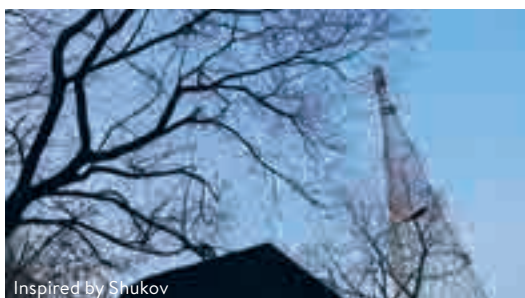
Zaha Hadid always provokes strong reactions: she is visionary, headstrong and, at the same time, charming and extravagant. The successful feminine starchitect is profiled surprisingly carefully in this excellent documentary. British architecture historian Alan Yentob talks to her about her youth and evolution from an artist of paper concepts to an architect of seemingly impossible structures. Her star status affords her access to the greats of the earth. And not to forget, her projects are so beautifully shot that you have to see this documentary on the big screen, not on a measly monitor. Come on, this is Zaha!

THURSDAY 19.15 HRS

SATURDAY 19.45 HRS

# PROGRAMME AFFR 2015

# SHORTS



## SHORTS: POST-COM

A SHORTS PROGRAMME OF 4 FILMS  
BROADCASTED TO YOU FROM POLAND,  
CUBA AND RUSSIA

Thursday 17.00 hrs

### SLEEPER'S BEAT

Anastasia Kirilova, Russia 2014 | 16 min. |  
Russian, English subtitles

A journey on the Tran-Siberian Express is a once-in-a-lifetime experience for travellers, but for personnel on board the journey is where they live, and so they have adapted their lives to the travel times and limited space.

### BALCONY TALES (HISTORIA DEL BALCONES)

Helle Windeløv-Lidzélius, Denmark 2015 |  
28 min. | Spanish, English subtitles

Everybody in the city of Havana knows that it's better to walk in the middle of the street rather than on the sidewalk, where you could be struck by a crumbling balcony. Still, the balcony is a loyal friend, connecting people with their neighbours, the hawkers, the noise and smell of the street.

### INSPIRED BY SHUKOV

Natalia Arshavskaya, Russia 2014 | 28 min. |  
Russian, English subtitles

Refreshing documentary about young architects who investigate the structures of the Russian avant-gardist Shukov and draw inspiration from him. The work of Shukov is explained in the process.

### SUPER-UNIT

Teresa Czepiec, Poland 2014 | 20 min. |  
Polish, English subtitles

A social housing block as a machine for living: that was Le Corbusier's dream, and it's the basis for this beautiful and humorous film about a block of flats in Katowice. Not everyone finds it so easy to live in a machine, and that thing misfires occasionally.



Microbrigades

**SHORTS: ACT UP**  
SIX EXAMPLES FROM ALL OVER THE  
WORLD OF PEOPLE TAKING CONTROL  
OF THEIR SPACE.

Friday 17.00 hrs

**POJANGMACHA**

Jan Schabert, South Korea/Germany 2015 |  
13 min. | sound

Daegu in South Korea, a narrow alleyway on an industrial estate. Observe the life of the street by day and night.

**LAST DANCE ON THE MAIN**

Aristofanis Soulikias, Canada 2014 | 4 min. |  
French, English subtitles

An animation documentary (!) about the demolition of a row of historical buildings on The Main in Montreal. The burlesque community rises up in opposition.

**BONNINGTON SQUARE**

Alistair Oldham, UK 2014 | 21 min. | English

Short film about the history of this small neighbourhood in the heart of London, which was squatted in the 1970s and benefits to this very day from an independent community.

**DOWN TO THE COUNTRYSIDE**

Leah Thompson & Sun Yunfan, China 2014 |  
12 min. | English

The huge migration of Chinese people from the countryside to the city is in full swing. But Ou Ning moves in the opposite direction.

**MICROBRIGADES – VARIATIONS  
OF A STORY**

Florian Zeyfang, Lisa Schmidt-Colinet &  
Alexander Schmoeger, Germany 2013 |  
31 min. | Spanish, English subtitles

Because of the perpetual lack of living quarters in Cuba, the Microbrigadas were set up in 1971. Images of architecture, archival material and interviews combine to form an experimental collage about this phenomenon of revolutionary modernism.

**NON-SPACE: THE COLLAPSE OF  
THE CITY AS COMMODITY**

Imre Azem, Turkey 2014 | 12 min. |  
Turkish, English subtitles

A clear political statement by the maker of *Ekumenopolis*, the opening film of AFFR 2011. The construction-based economic growth strategy of the social conservative party AKP has become a mechanism for destruction. Neighbourhoods have been turned into investment tools of foreign and domestic capital, which is plundering cities, forests, water and living spaces in general.



## SHORTS: GLOBAL HOME SEVEN EXTREME DIFFERENT HOMES

Saturday 13.00 hrs

### CREATURE COMFORTS – THE ZOO

**Nick Park, UK 1989 | 5 min. | English**

Nick Park is the genius behind the clay animations by Aardman. This is a compilation of interviews about living, the neighbourhood and the feeling of belonging.

### HOTEL 22

**Elizabeth Lo, USA 2014 | 8 min. | English**

Another idea: when Bus 22 has completed its route through the smart streets of Silicon Valley, the doors of the bus open for the homeless, with the bus driver as hotel manager.

### HOME SWEET HOME

**Pierre Clenet, Romain Mazevet, Stephane Paccolat, Alejandro Diaz & Valentin Lafort, France 2014 | 10 min. | sound**

A house has had enough of its neighbourhood and decides to relocate. On its way, it's joined by an older house. Prize-winning, moving animation.

### SURPRISEVILLE

**Tim Travers Hawkins, USA 2010 | 10 min. | English**

It really exists: City of Surprise, Arizona. Only when the dangerous world is locked outside are the inhabitants brave enough to face their promised surprises.

### FORTRESS OF SOLITUDE

**Space Caviar, Italy 2014 | 18 min. | English**

An essayistic film in three chapters that investigates the technology used to make the home smarter. Much of the technology in homes exists only because of military research. Is the smart home in fact a militarization of the domestic?

### WINTER (ZIMA)

**Cristina Picchi, Russia 2013 | 12 min. | Russian, English subtitles**

A portrait of seasons in Siberia. People talk about how they adapt to one of the harshest climates in the world, where civilization constantly fights and embraces nature. Prize-winner at the Locarno Film Festival.

### VERTICAL CITY

**Avjit Mukul Kishore, India 2011 | 35 min. | English**

In the outlying suburbs of Bombay, slum residents are given free houses in high-rise buildings with the promise of a better life. This urban utopia degenerates into a place worse than the slums.



A Radiant Life (Une vie radieuse)

## SHORTS: RAW BEAUTY

Sunday 12.00 hrs

### A RADIANT LIFE (UNE VIE RADIEUSE)

Meryll Hardt, France 2013 | 17 min. |

French, English subtitles

A wonderful re-enactment performance by the first residents of the Unité d'Habitation in Marseille.

A mixture of archive material, choreography and drama captures the alienation – and does so beautifully.

### BÉTON BRUT

Timothy Smith, UK 2014 | 5 min. | Sound

Eight London brutalist icons in black-and-white with a soundscape.

### DLRG

Antje Buchholz, Sven Flechsenhar & Maja Weyermann, Germany 2014 | 12 min. | sound

### FILM EXERCISES (12 MIN.)

Studio MK27, Marcio Kogan, Gabriel Kogan, Pedro Kok & Lea van Steen, Brazil 2015 | 12 min. | English

Brazilian architect Marcio Kogan builds austere villas for the wealthy, but also likes to make fun at his own expense. Previously a filmmaker, he now films his own villas, inspired by famous architecture filmmakers.

Peep - House V4 in São Paulo – inspired by Beka & Lemoine / Koolhaas Houselife

Casa Redux – inspired by Werner Herzog

Modern Living - Casa P – inspired by Bauhaus / Neues Wohnen

### IL CAPO

Yuri Ancarani, Italy 2010 | 16 min. | sound

Marble quarries are almost other-worldly places.

The boss uses subtle gestures to instruct the drivers of the excavators how they can best liberate the marble from the rock. What a man!

### GHOST CELL

Antoine Delacharlery, France 2014 | 6 min. | sound

The city of Paris as a micro-organism. This astonishing CGI animation jumps in scale from microscopic molecule to macro city.

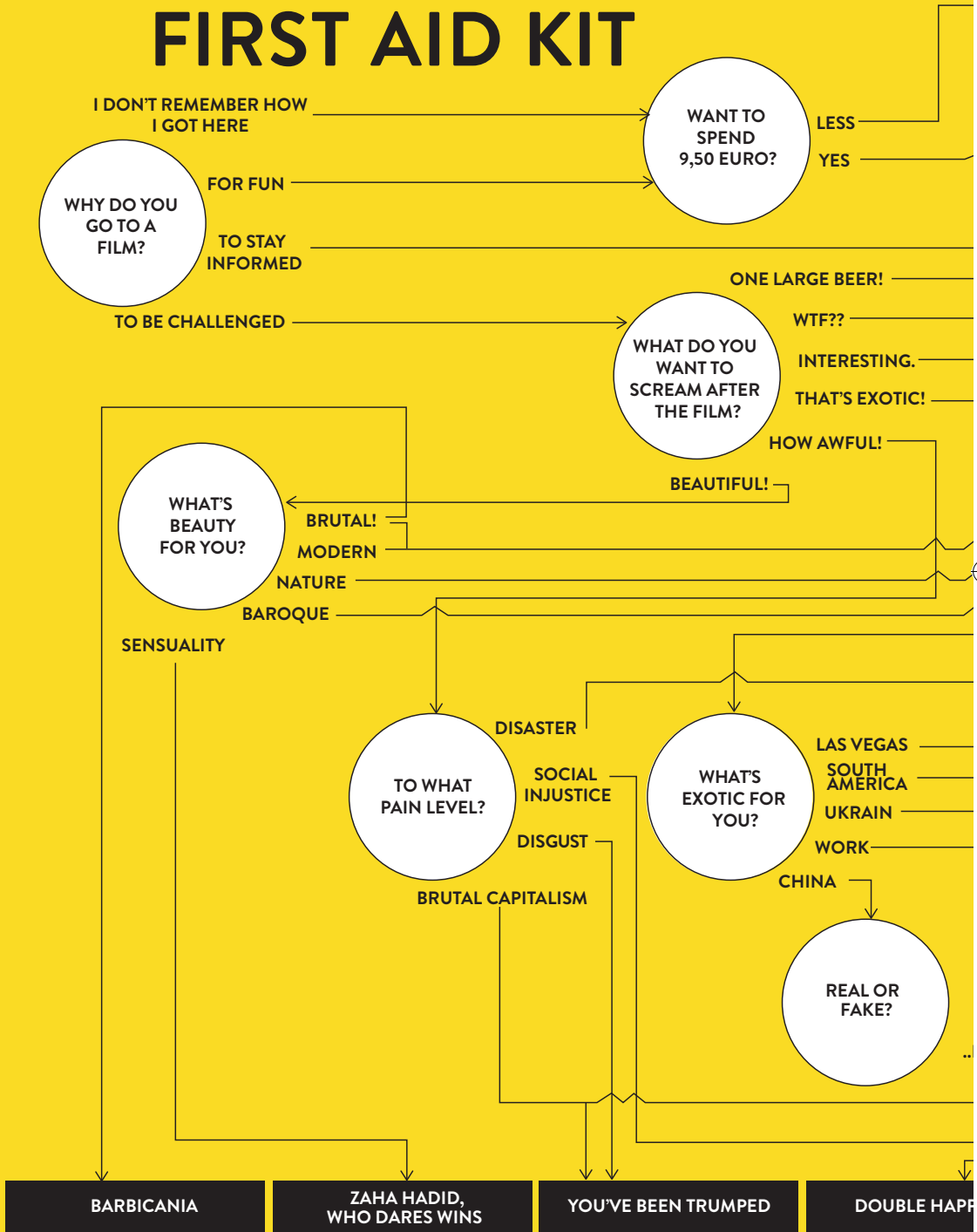
### EYELID

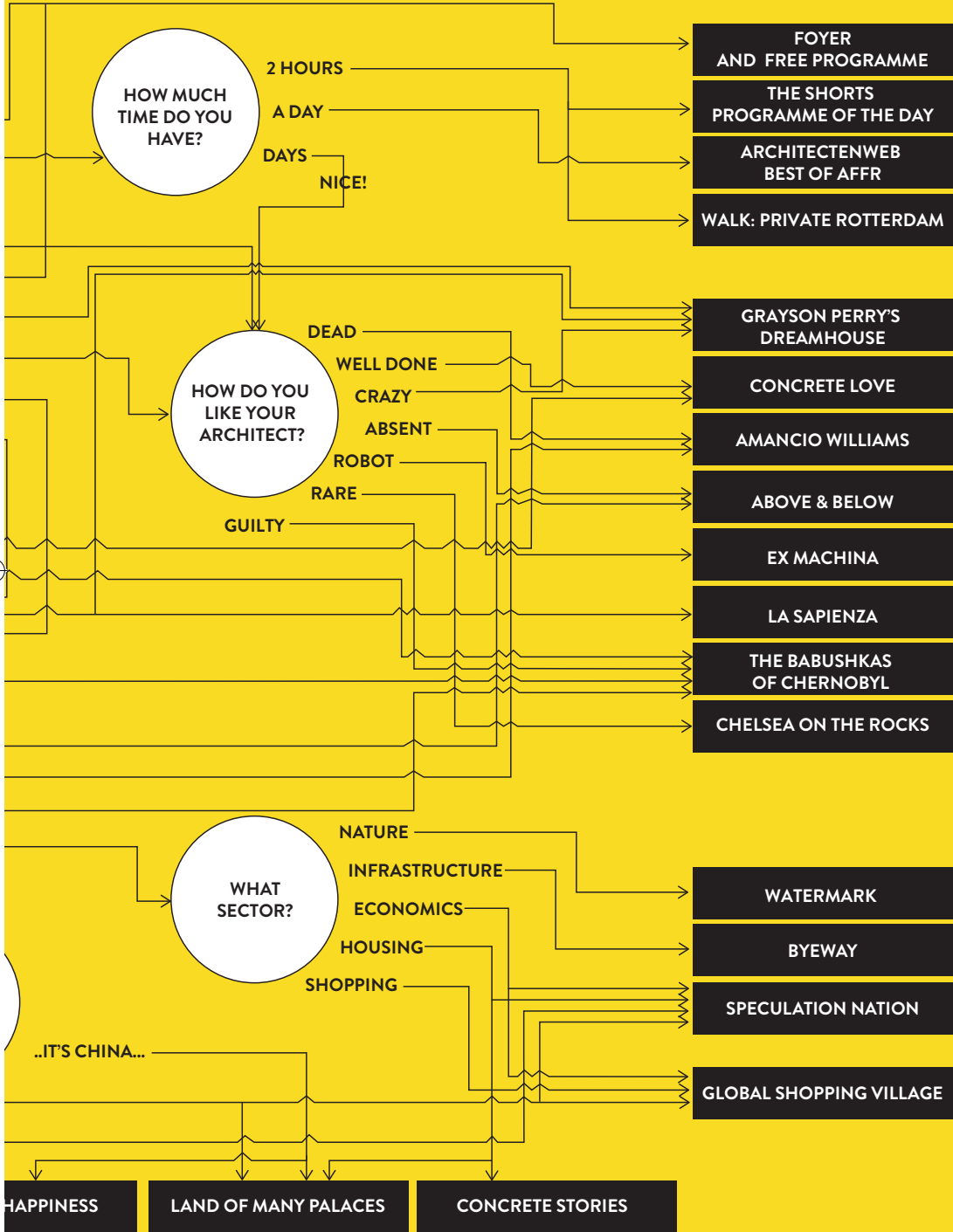
Francesco Mattuzzi, Italy 2015 | 25 min. | Italian, English subtitles

The film follows the planning of an alpine station that was to become the highest Eco-Hotel in the world.

A remarkable project on a wonderful location, filmed in a magical manner: a viewing machine in every sense.

# ARCHITECTURE FILM FIRST AID KIT





# PROGRAMME AFFR 2015

## SPECIALS

### WEDNESDAY

#### Opening Party

This eighth AFFR opens with a special screening of *Concrete Love: the Böhm Family*. The film and subsequent Q&A with the filmmaker and architects are beamed live to eight countries around the world. Followed by drinks and snacks, as well as music by DJ Onno Paloma.  
WEDNESDAY 20.00 HRS

### THURSDAY

#### King Kong Club

Every self-respecting film festival boasts its own business club these days. And so do we! At the King Kong Club, you won't find any of those corporate event tables wrapped in fabric, but a solidly packed event to thank our business partners for their support for the festival. Want your generosity to extend beyond a subsidized admission ticket? The King Kong Club is never full!  
THURSDAY 19.00 HRS

#### Foyer Talk Show

Jord den Hollander and other hosts talk to filmmakers, architects and other guests about the films screened during the AFFR.  
BEFORE THE LAST SHOW

### FRIDAY

#### MakeHappen! BNA International Inspiration Day

We're honoured to be hosting the first BNA International 'MakeHappen!' International Inspiration Day. During this event, organized by BNA International, you can mingle with relevant international players and listen to experiences and best practices. You can also share your own experiences and explore new opportunities for business abroad. For inspiration and a broad perspective. Information at the BNA website [www.bna.nl/international/](http://www.bna.nl/international/)  
FRIDAY 12.00 HRS

#### The ArchiNed-Trail

We've selected three films specially for critical ArchiNed contributors and readers: the *Act Up!* shorts programme, *Double Happiness* and *Away From all Suns*.  
FRIDAY 17.00 HRS

#### Foyer Talk Show

Jord den Hollander and other hosts talk to filmmakers, architects and other guests about the films screened during the AFFR.  
BEFORE THE LAST SHOW



## SATURDAY

### The College Tour

Four films with longer introductions by academics, specially for those who are keen to learn a little. Archiprix International, Last Exit Alexanderplatz, Onder de Oppervlakte, Frederick Law Olmsted, Concrete Stories.  
SATURDAY 13.00 HRS

### The High-Rise Trail

Four films that cover all facets of high-rise development around the world: Last Exit Alexanderplatz, Concrete Stories, The Latin Skyscraper and Barbicania.  
SATURDAY 15.15 HRS

### Club Fountainhead Club Night

Saturday evening is club night! The main hall is the venue for a varied programme of interviews, short films and music.  
SATURDAY 21.45 HRS

### Private Rotterdam/ Katendrecht

Private Rotterdam/Katendrecht, a unique collaboration among artists and a travel guide platform. Oral history on a mobile application (to be downloaded during and after AFFR), which takes you on a journey through the district and across time. During this filmic adventure you see and hear stories from people born and raised in the area, and from newcomers who've lost their hearts to it. Emotion, disillusionment, hardship and enchantment in the Katendrecht of long ago and today. A neighbourhood soap opera. And what does this story say about us, about the city, about the Netherlands? Private Rotterdam is a project by Theatergroep Space and Pocketguide.  
SATURDAY 13.00, 15.00 & 17.00 HRS  
DEPARTURE: FOYER

### Workshop Stop Motion City

Come over to SKVR at Las Palmas, across the street from LantarenVenster, and discover the magic of Stop Motion City. Create your own storyline, build your own house or street and make your ideas come true in an on-going stop motion film. Your creation will be part of Stop Motion City. Two professional animators will teach all techniques on pixilation in a continuous workshop for children between 8-16 years.  
SATURDAY 14.00 - 17.00 HRS

### Foyer Talk Show

Jord den Hollander and other hosts talk to filmmakers, architects and other guests about the films screened during the AFFR.  
BEFORE THE LAST SHOW

## SUNDAY

### Architectenweb Best of AFFR

No time or inclination to choose? This year we make it easy for you. On Sunday, the four best films, including the public's choice, are screened again, specially for you. Admission: exclusively with Architectenweb Best of AFFR ticket.

SUNDAY 13.00 HRS

### Nature in the City

Vereniging Deltametropool and AFFR are organizing a debate about urban nature in film. Drawing on film excerpts, nature and city experts will discuss the image of Dutch nature. In the successful documentary *De Nieuwe Wildernis*, high-voltage power lines and railway lines were carefully kept out of the frame in order to present a certain image of nature. Urban nature, by contrast, is often shown in a humorous way, as a cabinet of curiosities. What is needed is a new relationship between city dwellers and nature in the city, and that starts with how nature is represented. A visual and educational conversation about how we picture nature.

SUNDAY 14.15 HRS



### Stroom: Culture of Control

Stroom, the centre for culture in The Hague, is this year organizing events devoted to the theme of 'Culture of Control'. Prior to AFFR, we are organizing a Top Secret Cinema event at a top secret venue, and on Sunday evening we close the festival with a programme all about the Culture of Control. In five steps, writer and criminologist Monique Koemans uses film excerpts to take you on a journey through the post-war history of control in society. From the Cold War and isolation to contemporary 'pre-crime', the name given to efforts based on data and patterns to prevent crime.

SUNDAY 18.15 HRS

### Private Rotterdam/ Katendrecht

Private Rotterdam/Katendrecht, a unique collaboration among artists and a travel guide platform. Oral history on a mobile application (to be downloaded during and after AFFR), which takes you on a journey through the district and across time. During this filmic adventure you see and hear stories from people born and raised in the area, and from newcomers who've lost their hearts to it. Emotion, disillusionment, hardship and enchantment in the Katendrecht of long ago and today. A neighbourhood soap opera. And what does this story say about us, about the city, about the Netherlands? Private Rotterdam is a project by Theatergroep Space and Pocketguide.

SUNDAY 13.00, 15.00 & 17.00 HRS

DEPARTURE: FOYER

### Foyer Talk Show

Jord den Hollander and other hosts talk to filmmakers, architects and other guests about the films screened during the AFFR.

BEFORE THE LAST SHOW

## PROGRAMME AFFR 2015

# INSTALLATIONS

## Pakhuismeesteren by VolkerWessels



### SIX SCREENS INSTALLATION CYCLING CITIES

**Thursday**  
18.00 – 22.00 hrs

**Saturday**  
14.00 – 22.00 hrs

**Jord den Hollander, The Netherlands 2015 |**  
15 min. loop | sound

Filmmaker Jord den Hollander compares two traditional bicycle cities with each other: Amsterdam and Beijing and four other cities. In a flow of synchronised shots the cyclists are followed on their tour through the city. How are the cities experienced at the pace and the point of view of a cyclist? The tour is based on what the French call “Une Derive”, an unplanned journey through an urban landscape with the ultimate goal of encountering an entirely new and authentic experience. The tour finishes with a heartwarming, surprising end based on Claude Lelouch’s classic 1976 film “C’etait un rendez vous”. Cycling Cities is a poetic quest for a different mindset, a love story with a continuing cycle.



## FILM SCREEN INSTALLATION ON THURSDAY AND SATURDAY (180 MIN.)

**Thursday**  
18.00 – 22.00 hrs

**Saturday**  
14.00 – 22.00 hrs

### EDEN'S EDGE

O.N.L.S.D. productions, USA 2014 |  
61 min. | sound

A series of brief incidents taking place in the desert, all filmed from high overhead, present the desert as a space of refuge that occupies a prominent position in the American collective imagination.

### CITIES (POTENTIAL SPACE)

Gusztáv Hámos & Katja Pratschke,  
Germany 2014 | 31 min. | sound

Video projection of multiple photographs. The city images by Hámos & Pratschke do not show existing cities in particular places or from particular periods, but rather universal urban qualities, quintessential qualities filtered from various aspects of urban life. They describe imaginary cities which are documented through photographs of real urban scenes.

### ARCHITEKTURA

Ulu Braun, Germany 2015 | 15 min. | English

Masterly composed and moving *tableaux vivants* of sometimes bizarre, sometimes utopian city collages by artist Ulu Braun. They represent the cyclical process of building and disrupting.

### THE DEAL

Frank van der Salm, The Netherlands 2015 |  
33 min. | sound

A gripping film that offers a metaphor for the current economic situation in Hong Kong, where British colonial history and Chinese rule engage with each other in search of space to co-exist. The old world is still partly visible as the new world takes over, whether we like it or not.

### MULTICOLOR RED GRANITE

Michiel van Bakel, The Netherlands 2015 |  
12 min. | sound

Black-and-white images from a self-made pinhole camera with document scanner. The title refers to the granite, full of striking lines and veins, which forms the ground plane of the forecourt of Rotterdam's main railway station. On top we see distorted images of people, some sauntering along, others in a hurry, who contrast with the ancient granite.



The Houseguard (Majavalvur)

## FILM SCREEN INSTALLATION ON FRIDAY AND SUNDAY (180 MIN.)

Friday and Sunday  
14.00 – 22.00 hrs

### CLEAN LINES (79 MIN.)

Farned, Germany 2015 | 68 min. | sound

Two-channel video projection

An overview of the iconic Villa Tugendhat by Ludwig Mies van der Rohe in Brno from the perspective of daily cleaning and maintenance. The double projection shows one room while it's being cleaned next to a room after it has been cleaned.

### HILLBROW (32 MIN.)

Nicolas Boone, France 2014 | 32 min. | English

A succession of situations shows a voyage through Hillbrow (Johannesburg), a densely populated and violent area. The journey is shot in ten longtakes of fictional characters played by local residents who guide you through Hillbrow.

### LIGHT, DARKNESS AND ... LIGHT (26 MIN.)

Elsbeth Ronner, Stichting Herbergen, The Netherlands 2015 | 26 min | Dutch

A captivating ritual, in 24 scenes, that pays tribute to the origins of the Noordoostpolder. The film captures the way the first inhabitants moved in, their work to increase national food production, and the rituals that emerge in an unexplored area.

### THE HOUSEGUARD (MAJAVALVUR)

Ingel Vaikla, Estonia 2014 | 26 min. | Estonian, English subtitles

The impressive Linnahall sports and cultural centre in Tallinn was designed by Raine Karp, an Estonian architect influenced by Soviet brutalism. In decline since the 1990s, the building has been looked after ever since by the caretaker Peter. We follow him on his daily rounds as the huge complex gradually unfolds before our eyes.

# PRACTICAL INFORMATION



## LOCATIONS

### AFFR festival venue (8-11 October 2015)

LantarenVenster  
Otto Reuchlinweg 996  
(Wilhelminapier)  
3072 MD Rotterdam

### AFFR opening venue (7 October 2015)

Theater Zuidplein  
Zuidplein 62  
3083 CW Rotterdam

### AFFR at Pakhuismeesteren (8-11 October 2015)

Entrance is located at Statendam,  
opposite the Las Palmas building; a  
100m walk, follow the signs and  
Pakhuismeesteren.

### AFFR at SKVR Fotografie & Media (10 October 2015)

Wilhelminakade 320  
3072 AR Rotterdam

## TICKET SALES

Start ticket sale: September 17

### Prices of tickets sold at Lantaren Venster box office and LantarenVenster.nl

- Regular film ticket: € 9,50
- Club Fountainhead Members: € 8,50
- CJP: € 7,50
- Cineville / Lantaren Venster Strippenkaart: accepted
- Private Rotterdam tour by TG Space: € 7,50
- Installations / Cycling Cities at Pakhuismeesteren: free entrance
- Stop Motion City at SKVR Fotografie & Media(8-16 years): free entrance

### Prices of passes sold at AFFR desk and AFFR.nl

- Architectenweb Best-of-AFFR (4 films): € 32,50
- ArchiNed Trail (3 films): € 24,50
- AFFR College Tour (3 films plus mini lectures): € 22,50
- Festival Pass, including Opening Night: € 92,50

### Price of tickets Opening Night sold at Theater Zuidplein and TheaterZuidplein.nl

- Regular ticket Opening Night: € 9,50
- Club Fountainhead Members: free entrance
- CJP: € 7,50

### Online ticket sales LantarenVenster

You can buy tickets online up to one hour before films start. You will find direct links to online ticket sales next to each film programme listed on both the AFFR.nl and LantarenVenster.nl sites.

You can pay online by iDeal or credit card. After paying, you will receive an email with a barcode. Print this E-ticket so that it can be scanned at the entrance of the cinema room. By ordering online, you can buy a maximum of eight tickets in a time. A transaction fee will be added per ticket at online bookings via LantarenVenster.nl.

**Please note you always need to show your personal reduction pass (Club Fountainhead, LV Strippenkaart, CJP, etc.) at the entrance of the cinema room.**

### Box office ticket sales LantarenVenster

The box office at LantarenVenster opens every day at 11.30 am. The box office closes 15 minutes after the start of the last film. You can pay by PIN or cash. There can be waiting lines during the festival, we strongly recommend to buy your tickets online.

## PASSES AND TOURS

Start ticket sale: September 10

### Opening Night

Tickets for the opening night are online available at the Theater Zuidplein website ([www.theaterzuidplein.nl](http://www.theaterzuidplein.nl)) and from 7<sup>th</sup> September at the box office of Theater Zuidplein.

### AFFR Festival Pass

Buying a festival pass gives you free entrance to all films including the opening night. You can buy the festival pass ONLY at the AFFR online shop or at the AFFR desk at LantarenVenster during the festival. With the online receipt, you visit the AFFR desk to collect your personal festival pass. For each screening you want to attend, you need to pick up a ticket at the LantarenVenster box office, while showing your Festival Pass. You can collect tickets from Wednesday 7 October 17.00 hrs. at the LantarenVenster box office.

### Architectenweb Best of AFFR pass

Enjoy four of the very best films of the festival, selected by Architectenweb editors and the audience. You can buy this pass ONLY at the AFFR online shop or at the AFFR desk at LantarenVenster during the festival. With the online receipt, you visit the AFFR desk to collect your personal pass.

### ArchiNed Trail

Discover three thrilling films and documentaries selected by ArchiNed editors. You can buy this pass ONLY at the AFFR online shop or at the AFFR desk at LantarenVenster during the festival. With the online receipt, you visit the AFFR desk to collect your personal pass.

### AFFR College Tour

Go back to school or extend your curriculum by following these academic introductions to three different films. You can buy this pass ONLY at the AFFR online shop or at the AFFR desk at LantarenVenster during the festival. With the online receipt, you visit the AFFR desk to collect your personal pass.

### Cineville / LV Strippenkaart

Cineville and LantarenVenster Strippenkaart passes are accepted for AFFR screenings. Please collect a ticket at the LantarenVenster box office not more than 90 minutes prior to the start of a film.

### Private Rotterdam by TG Space

Buy your ticket at the box office or online at [LantarenVenster.nl](http://LantarenVenster.nl) at € 7,50. Collect a tablet and fill in an address form at the AFFR desk, 15 minutes prior to departure of your Privaty Rotterdam tour. Please bring an ID (passport or driving license) with you.

## ACCESS LANTARENVENSTER

### Public transport

Metro: Line D (Calandlijn) to Wilhelminaplein metro station.

Tram: Lines 20, 23 and 25. Exit at Wilhelminaplein stop.

From Wilhelminaplein it is a 5-minute walk to LantarenVenster Ferry: ferries to Hotel New York on Wilhelminapier depart regularly from Leuvenhaven (€3.60 p.p.) and Veerhaven (€2.90 p.p.) every day. Waiting time is maximum 15 minutes. Departures on Thursday until 21.00 hrs, Friday to Sunday until 00.00 hrs

Water taxi: Hotel New York and Luxor stops (phone in advance).

### Paid public street parking

Monday-Saturday 09:00- 23:00 hrs  
Sunday 12:00- 23:00 hrs.  
€ 0,50 every 10 minutes.  
Pay with 06-parking, credit card or pin.

### WorldPortCenter Parking

Entrance from 06.30 – 23.30 hrs  
Exit 24 hrs  
Exit cards for this Parking cost €8,25 and are available at the LantarenVenster box office.

### Q-PARK De Rotterdam

Exit cards for this Parking are available at the LantarenVenster box office.  
€ 14,50 6 hours between 18.00 – 24.00 hrs  
€ 12,00 4 hours between 00.00 – 24.00 hrs  
€ 21,00 10 hours between 08.00 – 18.00 hrs

### WiFi

LantarenVenster offers a free WiFi network.





LANTARENVENSTER  
ROTTERDAM



THE ARCHITECTURE FILM FESTIVAL ROTTERDAM IS SUPPORTED BY:



**VSBfonds,**  
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