

CITY

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**Architecture
Film
Festival
Rotterdam**

**04 —
08 Oct.
2017**

Lantaren Venster

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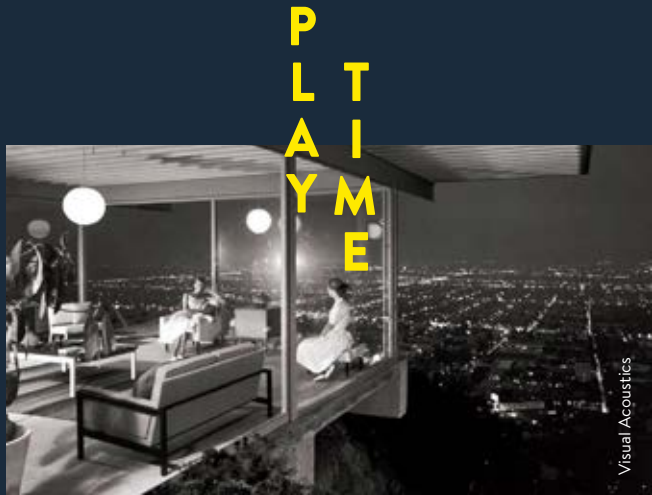
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INTRODUCTION



#AFFR2017

FILM CITY
ARCHITECTURE

We are proud to present to you in this magazine the ninth edition of the Architecture Film Festival Rotterdam. Once again our editors — assisted by a team of critical viewers — have scouted and selected a range of films about the city and architecture, and gathered them into an exciting programme. It includes portraits of well-known or lesser-known designers, activist essays about pressing problems, hilarious reflections on bygone times, and tranquil scenes of great beauty. Welcome to AFFR 2017!

Over our 17-year history, the notion of the 'architecture film' has expanded to encompass a wide variety of film productions related to construction, design, landscape, the built environment and urban society. But the most important criterion for selection for the AFFR programme continues to be remarkable, cinematically high-quality films, documentaries and shorts that provoke reflection and debate.

This year, more than ever before, AFFR is teaming up with partners to achieve this goal of deeper understanding through film. For

example, on Saturday we are organizing a veritable College Day: seven colleges of education will each give a twenty-minute lecture before a striking film. The day opens with a debate about international architecture education hosted by Archiprix International. In addition, a number of special events are planned in collaboration with various programme partners. They include a discussion hosted by the Stichting Deltametropool about smart cities and the resilience of urban society, in response to a film about the aftermath of the earthquake in Christchurch. A discussion about sustainability and preservation hosted by the High-Rise Foundation follows a fascinating film about the renovation of a residential tower in Paris. Bas Blokker (NRC) is moderating a discussion about the destruction of cultural heritage as a war strategy. And Stroom in The Hague is presenting a cinematic reflection on play space in the city.

Of all the subjects that cropped up in the over three hundred films submitted and scouted, the most striking was the globalization of the city and property market and the resulting problems of gentrification, mass tourism, speculation, and the threat of losing urban authenticity. This led us to give AFFR 2017 the motto *City for Sale – The City as Investment Model*. This theme will be discussed in detail on Thursday evening with the maker of the film *Die Stadt als Beute* and other experts.

As always, AFFR is about lots of films and filmmakers from all over the world. Together with them and with all our relations and visitors, we are celebrating the grand opening at the Rotterdamse Schouwburg on Wednesday 4 October. The evening features the world premiere of the swinging feel-good movie *Cholet* (Isaac Niemand, Brazil, 2017) about Bolivian architect Freddy Mamani. Over the following four days numerous premieres take place at LantarenVenster, followed of course by a Q&A and festive drinks. Friday evening focuses on the best films and their makers, with the spectacular talk show *Meet the Makers*, which will be streamed worldwide.

For those of you who cannot choose, we're compiling the festival favourites on Sunday in the series *Architectenweb Best of AFFR*. The festival closes with the classic film *Koyaanisqatsi* (Godfrey Reggio, 1982), accompanied by a new live score by British jazz formation GoGo Penguin.

After the festival, AFFR 24/7 will continue with the renewed online cinema PLAYTIME. Every two weeks we programme newly scouted films as well as items from the rich archives of the festival. You pay per film, but if you're a member of Club Fountainhead you can watch all year round for free. Moreover, club members receive other benefits, including a 10% reduction on ticket prices during the festival and free tickets to the opening and the annual Secret Preview. So support AFFR and become a member of Club Fountainhead!

In addition to the wonderful support we receive from the City of Rotterdam and from various private and public funds, it is important to mention here the growing success of our King Kong Business Club. Its twenty members, all active in the Dutch construction and property sector, not only assist AFFR 2017 financially, but they also provide substantive support and a significant broadening of our audience.

We compiled the following programme *AFFR 2017 – City for Sale* thanks to all our relations, friends, filmmakers and programme partners. Make sure you are part of it and immerse yourself in the fascinating world of film, city and architecture.

On behalf of the board, the staff and the editors of AFFR, I look forward to meeting you at LantarenVenster during the ninth edition of the Architecture Film Festival Rotterdam!

—
Joep Mol,
Director



CITY FOR SALE DEBATE — THURSDAY OCT 5, 20.30
DISPOSSESSION – THE GREAT SOCIAL HOUSING SWINDLE — FRIDAY OCT 6, 17.45
WHOSE CITY — SATURDAY OCT 7, 16.45
EARTHQUAKE TOURISM + CONSTRUCTION LINES — SATURDAY OCT 7, 13.00

CITY FOR SALE, A NEW TROJAN HORSE



Piranesi did it back in 18th-century Rome. Shamelessly advertising the stunning sites of his city in highly dramatic etchings. His *Vedute* series was in great demand among tourists on their Grand Tour, who could parade them upon returning home to impress friends. They wanted to visit it too.

City for Sale: an eternal theme.

The emergence of film in the 20th century created a new opportunity to promote cities. The effect of *Roman Holiday* – the film with the famous scene where Gregory Peck rides a scooter through Rome (yet again) with Audrey Hepburn on the back – was huge. Tourists flooded to the city in search of the film locations.

Cities discovered film as a new marketing tool that was eagerly deployed in the films of Antonioni and Hitchcock, just as it was those of Steven Spielberg and Woody Allen. Added to that, travel became increasingly affordable for the vast audiences that watched movies. City marketing cleverly tapped into this development with the so-called city trip, with a unique selling point in each city – the Ponte Vecchio in Florence, the Duomo in Milan, Gaudi in Barcelona, Gehry in Bilbao and the Red Light District in Amsterdam. All of them belong on your bucket list.

And then came the internet, connecting the whole world. Cities, with their own unique history, could suddenly be sold off by owners at will. What started off innocently with housing transactions has grown to become a network of global organizations that pour huge flows of tourists across cities like rivers of lava. We've created a monster, you now hear, a new Trojan Horse. Even so, despite the massive scale, visitor numbers are inconsequential compared to what is really happening, albeit less visibly, in popular global cities.

Property in cities in stable democracies offers a guaranteed return on investment. International capital ruthlessly seeks out investments opportunities. It profits from the increasing popularity of some cities though property

investment made without any concern for the social cohesion of neighbourhoods or the lives of inhabitants. The film *Die Stadt als Beute / City for Sale* (see also *A hilariously embarrassing housing crises*, page 20) offers a revealing insight into the phenomenon.

The initially innocent marketing of a city is now seen in a different light, with more and more questions being asked about the branding of cities as commodities.

On the one hand, there is the neoliberal attitude that says 'it's just the market at work'. On the other hand, residents are increasingly standing up and fighting for a liveable city. A city where the gap between rich and poor does not widen. A city with a diverse population make-up, one that can accommodate people with little to spend. A social city. Opportunistically selling off social housing units to the highest bidder and turning them into luxury apartments gives pause for thought.

With *City for Sale*, AFFR wants to generate discussion about an urgent issue of concern to everybody with a heart for the city. Hence the films that take a good look behind the facades. Take, for example, *Dispossession: The Great Social Housing Swindle*, an overwhelming and painful report on the large-scale fraud that took place in the social housing sector in England. And *Whose City?* by Hans Christian Post, about the effort to reconstruct a liveable Berlin. And *Earthquake Tourism*, about the destabilizing effects of tourism in Lisbon.

But then there's also *Construction Lines*. This magnificent short film by Max Colson restores your faith in the resilience and empowerment of inhabitants themselves, as they fight for their liveable city.

—
Jord den Hollander
 Curator AFFR



WEDNESDAY OCT 4, 20.30 — STADSSCHOUWBURG ROTTERDAM [OPENING NIGHT]
FRIDAY OCT 6, 22.30 — LANTARENVENSTER

CHOLET

interview with Isaac Niemand



On the opening night AFFR will screen **Cholet**, by the Brazilian documentary filmmaker Isaac Niemand. This film portrays Bolivian architect Freddy Mamani and his work. Freddy Mamani is very successful in his home town El Alto. What was once considered a colourless, monotonous city is rapidly changing into one with extravagant streetscapes. Through his exuberant colour painting combined with ceiling decorations, ornaments and chandeliers, Mamani's style is best described as psychedelic baroque. The film raises questions about the work of Mamani. Is it real architecture? Or is it mere decoration, albeit excellently executed? To get some answers, and his perspective on Mamani's work, AFFR reached out to director Isaac Niemand.

How did you learn about the work of Freddy Mamani?

I first saw some photographs on the net. Months later I was part of the first edition of LAD, the Latin American Design Fest in Lima, where Freddy presented his work. He got a standing ovation. This was when I thought it would be great to know more about him, and share it.

Why did you want to make a documentary about Freddy Mamani's work?

He was all over the news — Aljazeera, BBC, CNN, all sorts of sites and magazines, but all of them were just focusing on the kitsch and bizarre perspective. It was superfluous. None of them were trying to explain what was behind

the work. And well, filming is the perfect excuse to get into places and meet people, and eventually a way to sublimate life. I spent a total of one and a half months filming in El Alto.

What did you experience when you first stepped into a Freddy Mamani building?

I remember I had a synesthetic experience. I was wrapped in a crazy combination of colours and shapes that went beyond architecture. A mix of performance and art installation, a full set of Pantone all over the walls. It quickly triggered flashbacks from my teenager experience with LSD. It's quite exceptional, considering El Alto is basically a colourless city.

In the film Mamani discusses the imitations of his work. Could you tell the difference between an imitation and the real thing?

Seeing the imitations is like seeing a Chinese counterfeit gadget. They look alike from far, but once you are close you see the difference. Basically, Freddy takes more care with the details. Also, he takes all the historic and mythological Aymaran background more seriously. It seems like the imitations are not even aware of the existence of Tiwanaku.

In the film, one of the interviewees says that Mamani's work is more decorative than architectural. Do you agree?

I don't see architecture and decoration as two separate things. But it's true that Mamani specially emphasizes covering the structure, and not so much the structure itself.



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But there's one important aspect: the Cholets are extremely functional — definitely more functional and socially oriented than most contemporary architecture. Therefore Cholet cannot be just decorative and has to be architecture too. Although, to orthodox academic eyes, Cholet looks more like a birthday cake.

In the film, Juan Carlos Calderon notes that European audiences often perceive Latin American architecture as exotic. Aren't you afraid this is going to happen with your film? Undoubtedly, Mamani's work is going to be perceived as exotic. And this has to do with Europe's ethnocentric conception of the world. You need to understand the folkloric side and social structure of Amerindians. Making a Western interpretation is just irrelevant.

Was that the reason you emphasized the socio-political context of Mamani's work?

Without that social-political context, there simply wouldn't be a Freddy Mamani at all. There wouldn't be wealthy Aymarans to pay for his work, and not even any need to have such big buildings. Freddy is a product of a complex historical context. Understanding this helps to better understand and appreciate where he stands now.

Are there any other misconceptions about his work?

There are many views, just like in other art forms, which doesn't mean that they are misconceptions, I would rather say there's a lack of information to provide a better perspective. I hope that this film may help to dispel any misconceptions.

How does the film relate to the theme 'City for Sale'? How do you see it?

I believe El Alto is for sale, no doubt. It is growing faster than any other city in the world. It will not stop any time soon, since La Paz cannot grow further. Most importantly, I think that El Altiplano, the plateau on which the city is located, is not meant for mankind. The whole thing looks like an accident that went too far. And yet, they are making it happen.

—
Jeroen Slot



BŁOKI — SATURDAY OCT 7, 12.45
NOVGOROD SPACESHIP — SATURDAY OCT 7, 16.45
BOWLINGTREFF — SATURDAY OCT 7, 20.30

100 YEARS AFTER THE RUSSIAN REVOLUTION: in search of times past...



Once upon a time, not so long ago and not so far away, there was a very big and special empire. Its rulers dreamed of a wonderful new world, a paradise where everybody was happy.

The future — the thinkers knew for sure — was the work of *history*, not of people. They were convinced that the wealth and power of the Rothschilds, Fürstenbergs, Goldman Sachs, Shells and Essos were amassed through the blood, sweat and tears of the working class. Their fortune was based on theft and destroyed collective happiness.

So the magical kingdom gave the stolen happiness back to the workers. That was the most important task of the state, which was seen as a collective enterprise that involved the entire population. The thieving had been brought to a halt. Nothing could block the creation of paradise.

This dream empire collapsed less than thirty years ago. The euphoria that marked the end of the socialist experiment led by the Soviet Union — the magical kingdom — has since ebbed away. And that has created space to reconsider its architectural and urban heritage. If, until recently, that heritage was generally viewed as an ideological manifesto and the expression of

an all-powerful, singly defining state apparatus, then the aesthetic, structural, social and practical aspects are only now coming into focus.

The three documentaries that AFFR is devoting to the subject continues this trend. The documentary makers do not see the work, which they dissect with extreme devotion, as the expression of a political and administrative system. Instead, they seek to discover how the designers gave shape to their own insights, dreams and ambitions within that system. The makers engage in a Proustian search for a time past, which produced architecture that is dear to them.

In his *Błoki*, Konrad Królikowski gives the stage to architects who earned their spurs in the 1960s with the construction of large districts. After Stalin's death there was an opportunity to build in a rational, well-considered, beautiful and cheap way. At least, that was the ambition of the designers. No fewer than 5.9 of the 7 million dwellings built during the communist era were constructed of industrially produced, prefabricated concrete components. A central planning department decided how, what and where to build, according to a system that would symbolize the 'dictatorship of the proletariat'.



Bowlingtreff



Bowlingtreff



Bowlingtreff

“The aesthetic, structural, social and practical aspects are only now coming into focus.”

The new districts were the building blocks of a new world, and the residents that Beyer speaks to still sing its praises. Others also turn out to be fascinated by the achievements of the designers of that long bygone era. For they simply had to make do with what they had.

So what happened when this entire system was wiped out? Although they are on the whole content, the occupants of recently completed neighbourhoods, often designed as gated communities, are highly critical. Social amenities are lacking, as is the excess of space that was so typical of ‘socialist’ districts. The designers of older residential areas blame it on the emergence of a new phenomenon: that of the developer. He sells homes just like any other consumer good, his only goal being to make money.

Andrei Rozen examines the fortunes of a huge city theatre in Novgorod – one of the oldest cities in Russia and famed for its countless historical churches and a small though elegant kremlin. According to Rozen, the theatre looks like a German expressionist stage set in an orthodox Disneyland, a spaceship with the misfortune to have landed in the wrong city.

The theatre was built as part of a campaign to stem the flow of people to larger cities by building theatres in smaller cities. At the same time, there was an ideological motivation to provide the infrastructure for leisure time. Once protected from the massive and structural theft at the heart of capitalism, workers would have more time and money.

The theatre is a sublime example of leisure architecture, designed by Vladimir Somov. His assessment of the way the people of Novgorod view and treat his work today is damning: in his eyes, they are barbarians, layabouts, drunkards and dimwits. Still, the current city architect sees his theatre as a masterpiece and hopes to secure federal support to preserve it.

Thomas Beyer tells the story of another centre of leisure: the ‘Bowlingtreff’, a bowling alley that opened in Leipzig in 1987. Winfried Griegoleit transformed a disused underground

electricity substation dating from the 1920s into a leisure centre that also includes restaurants and a gym. The most striking part is a ‘postmodern’ entrance building on the site of a celebrated Leipzig ‘Panorama House’ that was destroyed during World War II. The new volume was designed to be just as striking and celebrated as the destroyed one.

Griegoleit drew inspiration from *After modern Architecture*, a 1983 book by Paolo Portoghesi, who also features in the documentary. Beyer sees the Bowlingtreff as a quintessential postmodern building, which is what makes it so utterly unique in the DDR. Denise Scott Brown, who like Portoghesi is seen as one of the champions of postmodernism, lauds the postmodern, eclectic character of Griegoleit’s creation. The project was able to proceed by systematically misleading the central planning authorities in Berlin, and triggering the curiosity of inhabitants even during construction.

The central planning agencies lacked the courage to scupper this massive project, and anyway they were too preoccupied with preparations for the 750th anniversary of Berlin, ‘capital of the DDR’. The Bowlingtreff was a huge success.

The Bowlingtreff offered an escape from the oppressive, everyday reality in the drab centre of Leipzig. The building survived the *Wende* but has been vacant since 1997. Even since, the city has been waiting for private investors to halt its decline.

These films are lovingly made portraits of the endlessly fascinating architecture and urbanism of a time long past. They are the products of a weirdly wonderful yet still largely unexplored treasure trove of architecture and urbanism.

— Cor Wagenaar

Cor Wagenaar is Honary professor Health and the City at the University of Groningen and Associate professor at Delft University of Technology.



NOVGOROD SPACESHIP — SATURDAY OCT 7, 16.45

THE FILM IS NOT AN ANTHEM TO THE BUILDING



During his travels in Russia, photographer and filmmaker Andrei Rozen stumbles upon a fascinating building in the city of Novgorod the Great. He is immediately struck by this otherworldly structure. Made of concrete, with weird, irregular shapes, the building isn't like anything else around. It looks like an alien spaceship that has landed on earth. A taxi driver tells him that he's looking at the Novgorod Drama Theatre. Rozen later discovers that the building was erected in 1989 to create a cultural environment that would prevent young people from leaving the Novgorod region for large cities like Saint Petersburg and Moscow.

More than ten years after Rozen's first encounter with the building, AFFR is screening his film *The Novgorod Spaceship*. AFFR got in touch with Rozen to find out more about the making of the film.

How did you first learn about the Novgorod theatre?

Between 2001 and 2006 I was living in Moscow and working as a photographer. In 2006, shortly before moving back to the United States, I was shooting an assignment for *Vogue* magazine Russia. They had invited fashion guru Andre Leon Tally to come to Russia, and I had to photograph him on his travels. They got him a private jet. We flew around Russia and spent a few days in Novgorod the Great. I photographed Tally in front of kremlins and many churches there.

On a day when Tally was too tired to work, I went around Novgorod myself. I drove in search of historical monuments to photograph. Suddenly the car made a turn and there was this incredible, otherworldly structure. That's basically how my relationship with the building started.

When did you decide that it was a good topic for a film?

It didn't really happen straight away. Initially, I didn't want to do anything with the building. One day I proposed to a Swedish journalist, with whom I'd previously worked on the Moscow

City Guide, to make a similar guide, this time for a small provincial Russian town, like Novgorod the Great. She agreed. Three months later, we met in St Petersburg and went to Novgorod. The theatre suddenly snapped back in front of us, and it was the only thing that interested both of us in Novgorod. I took lots of pictures of both the exterior and interior of the building.

In the end the Swedish journalist didn't write a thing. Half a year later I realized that the project would simply disappear if I didn't do something. At that time, I also discovered that the architect wasn't the Russian rock star Andrey Makarevich, as everyone had thought. As a result of my interviews with the building's real architect, Vladimir Somov, I wrote a story and later self-published a book of pictures. In 2009 I applied for a grant to make a film about the theatre. Luckily I got it, and in summer 2010 I went to Novgorod and Moscow. I shot the film in one month and two weeks.

You have used a very personal approach to tell the story. That works really well.

I tried many ways. The editing of the project took years. It was one of the hardest things I've ever accomplished. Making a film about a building is really not easy. Not that I ever thought it would be.

Did you work with a script?

I didn't have a script. The story I wrote earlier provided the research foundation for the film. The film is not like the story I wrote. That is more about discovery. In the film, I go back to my meeting with Somov in 2008/2009. He stated that art is made for individuals, not for the ignorant masses. I was appalled by his elitist attitude. In the film I bring up that subject of the integration of the building in Novgorod, whether it belongs there or not and who it was built for. It all came out of his response.

Were you surprised to find the architect in the state he was in? He isn't like your archetypical architect who lives in a posh house surrounded by design furniture. This architect looks more like a 19th-century Russian writer.

I remember meeting him for the very first time



in a Moscow metro station. He was like a hippie dude. He had his hair tied back in a ponytail and was wearing Birkenstocks. Under his arm he carried a tattered folder containing his drawings. I could see right away that he wasn't coming from any posh environment. He looked like a poor man. I didn't see his place until I went to visit him. He's quite a character. He certainly wasn't working for fame or acclaim. But he's a very ambitious man all the same. He's a totally self-centred, typically egoistical artist. He says he never cared about money and in the end, he paid the price. Even in the Soviet days there were maverick architects. They were very expensive and sought-after. He obviously wasn't. He was a functionary architect, working for a company that was designing theatres all over the Soviet Union.

In the film the theatre is disliked by the people of Novgorod. There only people who hang out there are the drunks, punks and skaters. Do you see them as the real connoisseurs in Novgorod?

I was torn. In the film, I took the view that young people's activities around the theatre were something negative, in a sense. The initial idea for the theatre, designed to improve the cultural climate in Novgorod, was diminished by the kids who were skateboarding and sniffing glue. At the same time, I thought that their presence near the building was really great. If I

were their age, that's exactly where I would hang out. The place is just cool. It proves that Somov's theatre building carries a very special energy, unlike any other architectural structures in Novgorod. The film is not so much an anthem to this building. Architecture never exists in a vacuum. It's more an analysis of the society that surrounds the building and lets it fall apart.

Now that you've been working for so many years on this film, do you want to make more films about buildings?

No. I'm not sure if I'd want to approach anything that has to do with architecture right now. It's just so difficult. To make a film about an architect is a no-brainer. But the building, and the plight of the building as a metaphor for the society: no. I think that from now on I will deal with more humanitarian subjects.

—
Jord den Hollander & Jeroen Slot



Ruim een miljoen Europeanen wonen in wijken en buurten waarin onze hand herkenbaar is

Als één van de grootste binnenstedelijke ontwikkelaars van Europa is BPD op dit moment actief in en rond de historische centra van dorpen en steden in Frankrijk, Duitsland en Nederland. Het werk op deze locaties is complex, vraagt om zorgvuldigheid en respect voor het verleden. Ons inlevingsvermogen en onze gedrevenheid maken het mogelijk stadsprojecten te ontwikkelen die zowel qua architectuur als duurzame ontwikkeling innovatief en ambitieus zijn. Heeft u iets aan onze internationale visie op en aanpak in binnenstedelijke gebieden? Ja. Veel, denken we. Van alles wat we presteren en leren in Europese steden, profiteren ook onze projecten in uw gemeente. Uiteindelijk liggen de oplossingen in de keuze voor een langetermijnbeleid en in goede, efficiënte samenwerkingsverbanden en -processen tussen publieke en private partijen.

 **bpd** creating living environments



CITY FOR SALE DEBATE — THURSDAY OCT 5, 20.30 | FILM STARTS AT 21.45

A HILARIOUSLY EMBARRASSING HOUSING CRISIS

We see a sixty-something Berlin real estate agent with ashy, slicked-back hair and a thick Deutsch accent awkwardly cracking poor jokes while giving a tour to two colleagues from London. The Londoners are on the hunt for their clients. One of them, the one with the permanently rehearsed smile, explains: 'The typical clients we manage are international investors from the Middle East, Russia and Europe, and also celebrities. Lately, they have started to ask for Berlin because they see a lot of potential and it is the new artistic pole of Europe. They look for buy-to-let investments.' A little later he explains that most of their buyers actually look for two apartments, one to live in and one to rent out. Then he laughs and says it's better to be an agent in London than in

Berlin with better commissions, as property prices are still three times higher. The scene looks very much like it's taken from an ironically badly cast comedy. In fact, it is just one of the many simultaneously funny and toe-curling parts of the documentary film *City for Sale (Die Stadt als Beute)* about Berlin's housing market.

The recent release of the documentary coincided with the publication of the strikingly matching book *In Defense of Housing*, by David Madden and Peter Marcuse. The book and the film are perfect companions for anyone who wants to grasp the housing crisis that currently exists in all big cities worldwide. In *In Defense of Housing*, Madden and Marcuse argue that housing is under attack today. That

is, if your idea of housing is that it should provide a home for people in need of a place to live. Housing has become one of the primary drivers of global capitalism, through commodification and financialization, making its function as real estate more important than its use as lived, social space. It is the result of spatial developments being market-driven. Madden and Marcuse: 'Housing is not produced and distributed for dwelling at all,' but 'as a commodity to enrich the few.' The result, for millions of households, is anxiety, chaos, disempowerment, discrimination and oppression. For them — and this goes for people well into the middle classes — shelter, personal safety, and a sense of identity, order and continuity are at risk.

For people dismissing *In Defense of Housing* as fictional pessimism or Marxist nonsense, for those who are not the reading types, or for anyone interested in the urban housing game and its players, *City for Sale* is the documentary to watch. For four years, filmmaker Andreas Wilcke has observed Berlin's real estate market by following and interviewing people who play an exemplary role in the housing drama. The result is an astonishing mosaic story that has the power to amuse and upset viewers, often at the same time.

The film features investors, developers, real estate agents, politicians, residents, protesters and people looking for a home, and is edited in such a way that the stark contrasts within a dynamic housing market are illuminated. Depending on who is talking, the same Berlin can suddenly change. One moment it's a vibrant, up-and-coming city that is getting prettier by the day, a perfect place to move to and invest in. The next minute Berlin is under pressure, losing its social and cultural face, and making it harder for people to find a home or even to survive.

The film *City for Sale* provides many scenes from the profiting and suffering ends of the spectrum. It shows how housing is increasingly reserved for people who can pay for and make money from it, rather than for those in need of a place to live. A unique asset of the film is that it not only portrays the hardship of the losers in

this game — it also offers a rare glimpse of the dark side of the housing market. And are those playing the game and profiting from it really to blame? In *In Defense of Housing*, Madden and Marcuse take aim at the game and propose a fundamental transformation of the housing system. 'People do not live in homes. They live in neighbourhoods and communities. They occupy not only buildings but also locations in a social fabric. A radical right to housing must affirm and protect this web of relations,' the authors write. They propose a broad overhaul of the current system that would 'decommodify' housing, democratize it and put it under the control of residents again.

In Berlin and everywhere else, small innovations — however smart and well-meant — are often presented as quick fixes for the housing crisis, but such optimism obscures the dominant political culture that intentionally produces scarcity and enables exploitation. Luckily, in the midst of this clusterfuck, *City for Sale* is also simply a fascinating and entertaining documentary to watch.

—
Mark Minkjan

Mark Minkjan is editor-in-chief at Failed Architecture. A longer version of this article was published on Failedarchitecture.com



Fall Winter Spring Summer Fall

FALL WINTER SPRING SUMMER FALL: FIVE SEASONS WITH PIET OUDOLF
THOMAS PIPER, 2017 — FRIDAY OCT 6, 15.30 – 76 MIN

TROUBLEMAKERS: THE STORY OF LAND ART
JAMES CRUMP, 2015 — THURSDAY OCT 5, 20.45 – 100 MIN

SEA TOMORROW
KATERINA SUVOROVA, 2016 — SATURDAY OCT 7, 22.15 – 82 MIN

LANDSCAPE OBSESSION



troublemakers

Working with landscape requires a lot of agility from designers in dealing with time and scale. In the film *Fall Winter Spring Summer Fall: Five Seasons with Piet Oudolf* by filmmaker Thomas Piper, garden architect Piet Oudolf aptly explains that gardening is mostly about the promise of what is yet to come: growth and bloom. Oudolf has mastered the properties of his design material — vegetation — better than anyone by cultivating his own plants for many years.

But working with plants also means that you only partly control growth processes. For the landscape architect, mortality is never far away. The seasons, climate, weather conditions and lifecycle of plants ensure that living material changes colour or withers before you know it. Maybe that's why Oudolf is forever taking pictures with his phone in Piper's poetic documentary. The landscape architect captures on camera a verge flowering 'hysterically' and a winter garden filled with dead plants almost like skeletons. A designed landscape might appear totally different tomorrow because of the influence of the elements.

Is capturing a landscape forever in a photograph or on film a human way of dealing with immortality? That question also crops up in the thrilling documentary *Troublemakers: The Story of Land Art* by filmmaker and art historian James Crump. The film documents the rise of land art in the United States in the late 1960s and early 1970s. In *Troublemakers*, we see plenty of unfamiliar historical material of the early land art artists, among them Robert Smithson, Walter De Maria and Michael Heizer, as they work or discuss their art. They were drawn to the monumental scale of the landscape in the south-west of the United States, where they could do as they liked, unrestrained by any rules of size and materials that had to be respected in the traditional gallery. Anybody who sets out to achieve a landscape experience here has to work on a superhuman scale. Moreover, working with unwieldy materials in often inhospitable places demands extreme patience from artists. In return, however, it often generates installations guaranteed a lengthy existence in a pristine landscape.

Time also plays a key role in the film *Sea Tomorrow* by the Kazakh filmmaker Katerina Suvorova. She filmed the site in Central Asia that was once the Aral Sea. For even one of the biggest seas in the world turned out to be mortal. This sea ran dry because the Soviet authorities decided to reroute the rivers that originally fed it so that the water could be used for agricultural purposes. No matter how much the desert scene left behind fires the imagination with the carcasses of boats, the film also reveals the human suffering caused by the desiccated landscape. Because the freshwater lake transformed into a salt desert, and the remaining water contains a high level of salinity, the fish died. As a result, many local inhabitants could no longer live from fishing. Now they are trying to reroute the rivers back into the lake so that a new 'season' can start and revive the landscape.

Landscape calls for a high degree of flexibility from mankind. You need to be obsessed by landscape if you want to exercise the patience to work, manipulate or tame material that is very much its own. According to the pioneering art critic Virginia Dawn, that is exactly what makes the land art artists and their work so fascinating. The same goes for the landscape documentaries screened by AFFR.

— Marieke Berkers

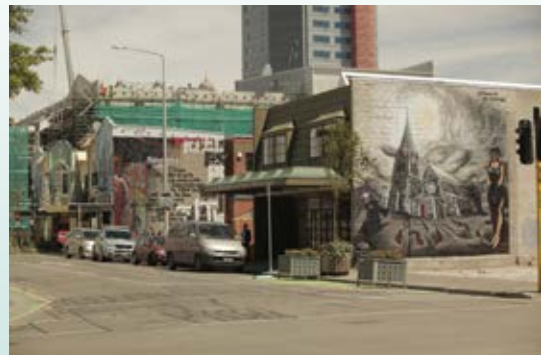
Marieke Berkers is an Architectural Historian and works as an academic researcher, writer, lecturer and curator of exhibitions.



FRIDAY OCT 6, 12.30

THE ART OF RECOVERY

why are citizen initiatives applauded when they are temporary?



Christchurch, 22 February 2011. An earthquake destroys a large part of the old centre. New Zealand's most densely populated city loses not only 185 inhabitants but also its vibrant cultural heart. What happened next is the subject of the 2015 film *The Art of Recovery*. It questions the scope allowed for societal initiatives in government reconstruction plans.

Slowly but surely, the void in the city, the scar that reminds you of the tragedy, is being filled with new initiatives and activities. The film lets inhabitants have their say. Entrepreneurs who lost their entire business in the quake, and committed citizens who want to help rebuild the city.

Together they jump into the space created by the earthquake. Out of nothing, temporary structures rise up and alliances previously thought impossible are forged. Vacant sites form a stage for temporary developments and also become the central meeting points for the local community once more. A place where various groups mix and interact with one another, precisely as often intended but not

always achieved by traditional institutional planning.

While the institutional redevelopment slowly gains momentum, the city has largely been rebuilt by engaged citizens themselves. They organize activities and appeal to the social cohesion in the city. The film shows that they probably arrive at a much more appropriate answer to how the city should be redesigned than that provided by the central government.

But it is debatable how many of those temporary initiatives will survive once centrally directed redevelopment gathers momentum. How do you integrate temporary initiatives and social energy in institutional planning and development? That question is relevant not only in Christchurch, but also in places like Rotterdam and Amsterdam, and for much longer in cities like Berlin. The temporary entrepreneurs there are thanked by the institutions and cordially requested to make way for the future.

This dualism between bottom-up initiatives and institutional redevelopment arose after the fall



of the Wall. For years, large tracts of the city lay undeveloped, and a vast amount of space lay vacant. That triggered all sorts of initiatives such as art spaces, cinemas and a whole club scene – now famous and infamous around the world. Part of that scene started as temporary initiatives, but managed to survive.

A good example is the collective behind Bar25. For years, this was a refuge (club, theatre, residential location, cultural hub) on a strip along the Spree – the zone that separated East and West. Havens for local initiatives emerged in the absence of the city authorities and other institutions.

The collective protested against the new, large-scale development proposals for the area. It not only suggested what it felt should happen in the area but also sought ways to preserve its character. After scores of protests and postponements, it was initially removed from the site to make way for the redevelopment that complied with the city plan: pricey owner-occupied apartments with views of the Spree. A foreign developer changed the course of events, however. He bought the site and entrusted its development to the Bar25 collective. 'Holzmarkt', as the development came to be known, is now largely completed. It offers affordable rental apartments, a club, day-care centre, cafés, restaurant, hotel, spa and a multipurpose space. Holzmarkt is an open and accessible area that still feels like the haven it was.

So it can be done.

But it makes you wonder why it doesn't happen more often. Temporary initiatives often generate so much. Not only cultural activities but also social cohesion. Developments that come about in this way reduce the resistance to project development and urban renewal. They ensure that new projects are embedded in the existing socio-economic fabric of the city, which is less affected than it otherwise would be.

Why are collectives like Bar25 so easily brushed aside? Probably because they are viewed as a group that has to pave the way. They supply a certain desirable identity, but are not seen as serious partners in a lasting development. The casual deals, repeatedly extended rental contracts and uncompetitive rents levels strengthen this image.

After the screening of *The Art of Recovery*, Vereniging Deltametropool is hosting a debate on the integration of temporarily initiatives and institutional planning

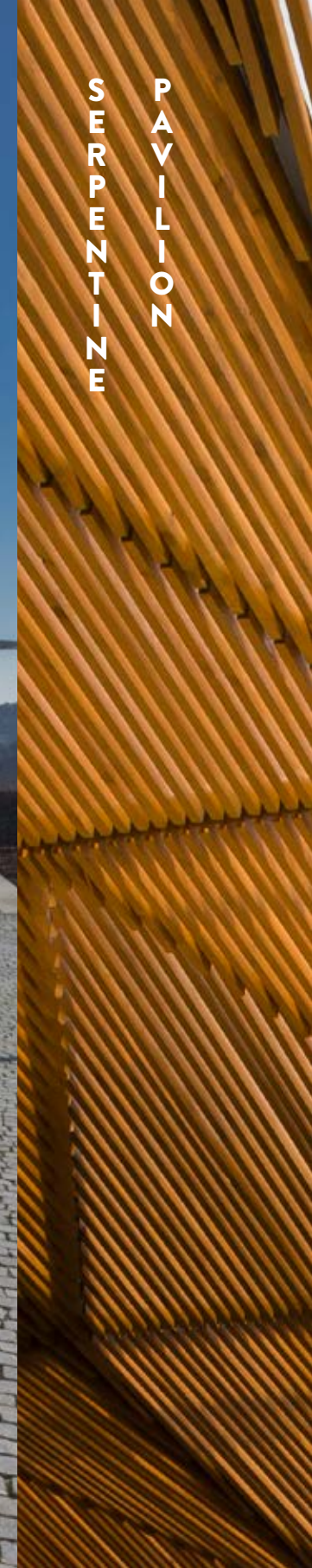
—
Yvonne Rijpers

Yvonne Rijpers is a sociologist, planner and project manager for metropolitan (re) development YSKOV / Vereniging Deltametropool



HAVING A CIGARETTE WITH ALVARO SIZA

SERPENTINE PAVILION



SERPENTINE
PAVILION



BOWLINGTREE





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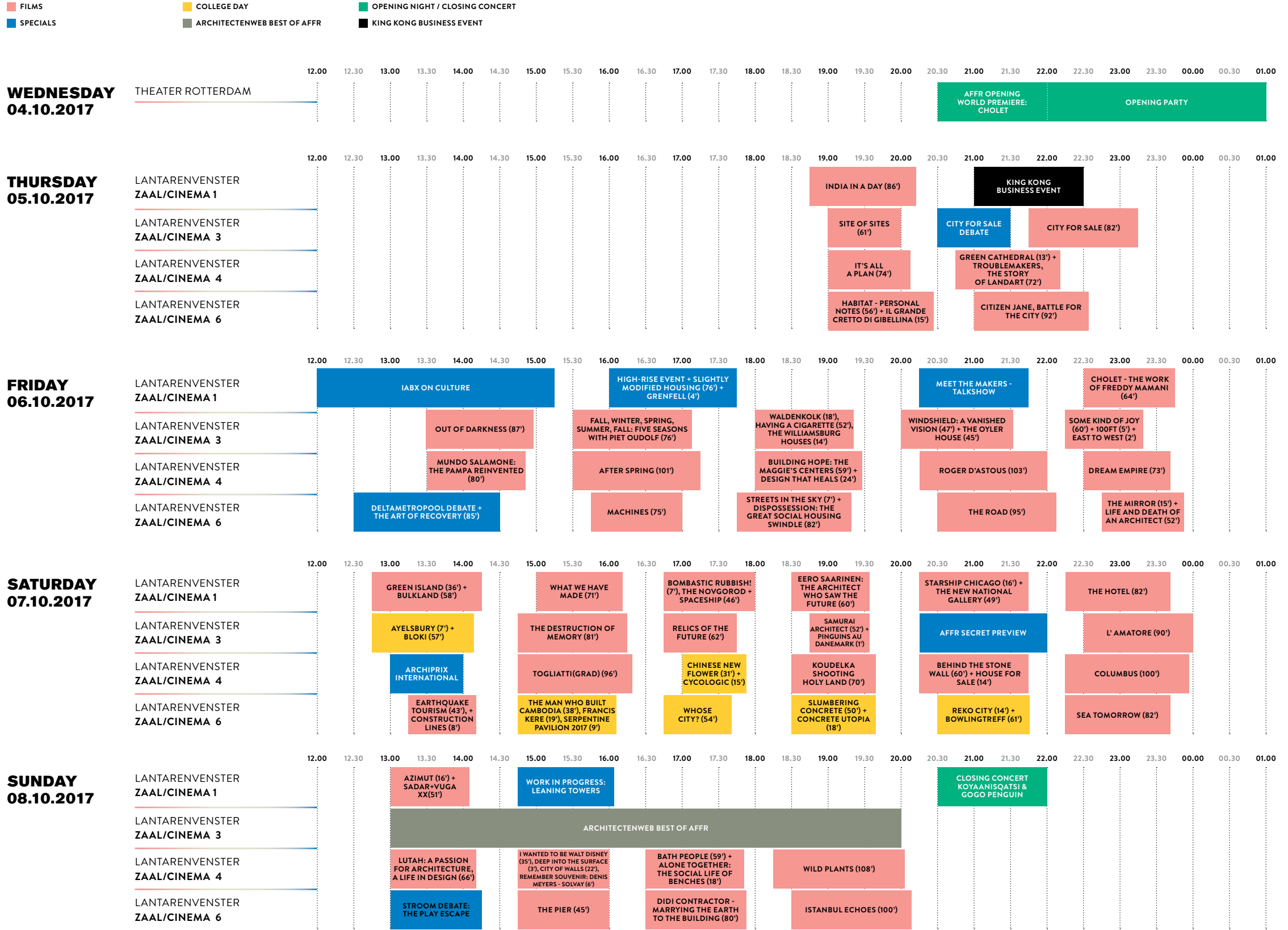
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DESIGN
THAT
HEALS



THE
ART
OF
RECOVERY



STONE
MATTERS



STONE
MATTERS



PROGRAM
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programme



ADDIS ABABA - CHINESE NEW FLOWER

**Silvan Hagenbrock, 2016
Ethiopia | 30 min
English/German | English subtitles**

Addis Ababa is expanding rapidly. In recent decades, the city has totally reinvented itself, thanks to the Chinese. Skyscrapers and residential districts followed the construction of new roads and a metro network. The capital of Ethiopia is becoming a 'new flower', the exact meaning of Addis Ababa. *Chinese New Flower* captures the rapid transformation and explores how life in the city is changing.

**SATURDAY OCT 7, 17.00
WITH INTRODUCTION AND
CYCOLOGIC**



AFTER SPRING Steph Ching, Ellen Martinez, 2016 | United States | 101 min | Arabic English subtitles

Zataari is the biggest refugee camp in Jordan. What was originally intended to be a temporary camp for 80,000 Syrian refugees is now starting to look like a permanent settlement. A small city is slowly but surely emerging. With shops, street names and people who are trying to find a goal in life. A story about the 'fossilized tented settlement' in its most dramatic form.

FRIDAY OCT 6, 15.30



L'AMATORE Mauti Maria, 2016 | Italy 90 min | Italian | English subtitles | Dutch Premiere

This film about Italian architect Piero Portaluppi is also a film about a torn Italy during the fascist years of the 1930s and 1940s. With films from the family archive, director Mauti Maria creates a fascinating portrait of the powerful Milan architect Portaluppi. Romanticism, bourgeois decadence, the opportunism of the architect: it's all here. But the dark side of his remarkable oeuvre created in troubled times is also illuminated. *L'Amatore* reconstructs the life of an extremely successful architect, of whom just a handful of anecdotes had survived – until now that is.

SATURDAY OCT 7, 22.30



THE ART OF RECOVERY Peter Young, 2015 New Zealand | 85 min English

On 22 February 2011, Christchurch was hit by an earthquake that registered 6.3 on the Richter Scale. It left the city in ruins. The rubble was cleared to reveal the resilience of the community. The space left behind by the collapsed buildings opens up space for creativity. Room for dancing and gardening suddenly emerges. The film shows how public space is rediscovered from the bottom up, and contrasts this with the government's centralized plans for redevelopment. How can you restore the soul of a city after a disaster?

**FRIDAY OCT 6, 12.30
WITH DELTAMETROPOOL DEBATE**



BEHIND THE STONE WALL

**Roucaut Magali, 2016
60 min | French | English
subtitles | Dutch Premiere**

Wonderful film about the fate of a small factory building, and the people who work there, in a Paris neighbourhood. Everything changes when a property developer erects a sign to announce the construction of luxury apartments in the old factory. The film contains a final, fond farewell to a world that will cease to exist. *Behind the Stone Wall* tells the universal story about the disappearance of small industries from western cities and the effects on social cohesion.

**SATURDAY OCT 7, 20.15
WITH INTRODUCTION AND
HOUSE FOR SALE**

BATH PEOPLE Stefania Bona Francesca Scalisi | Italy | 59 min Italian | English subtitles

An endearing portrait of the last bathhouse in Turin, where a wide variety of people come together every day. The diversity of visitors gradually paints a portrait of the city, where poverty is commonplace. A magnificent glimpse into a public domain that has almost vanished.

**SUNDAY OCT 8, 16.30
WITH ALONE TOGETHER, THE
SOCIAL LIFE OF BENCHES**



BLOKI
Konrad Królikowski, 2017
Poland | 57 min | Polish
World Premiere

The story of the gigantic apartment complexes, known as Bloki, built under communist rule. These reviled blocks were home to thousands of people. The architects of these buildings talk about how the blocks came about, while residents explain how they shaped their lives. The government set the architects a clear task, but they did not always submit without signs of frustration. A wonderful story about a past that, despite the depressing Bloki, is not reviled by everyone.

SATURDAY OCT 7, 12.45
WITH INTRODUCTION
AND AYLESBURY



BOWLINGTREFF
Thomas Beyer, Adrian
Dorschner, 2015 | Germany
| 61 min | German/
English/Italian | English
subtitles | Dutch premiere

If Erich Honecker had seen Bowlingtreff, he would have put it on wheels and rolled it to Berlin, comments somebody as they recall this bowling alley in Leipzig. Built in 1987, Bowlingtreff unleashed a minor revolution. The postmodern architecture of the building was unprecedented, even drawing the admiration of the 'godmother van postmodernism' herself, Denise Scott Brown. In this revealing film, the DDR's ambition to keep up is almost touching. Parquet flooring, a glazed roof and pink columns: it sought to exude the wealth of the perfidious West. Los Angeles in the DDR.

SATURDAY OCT 7, 20.30
WITH REKO CITY



**BUILDING HOPE: THE
MAGGIE'S CENTRES**
Sarah Howitt, 2016
United Kingdom | 59 min
English

After she was diagnosed with terminal cancer, Maggie Keswick Jencks, the wife of the celebrated architecture historian Charles Jencks, launched an initiative to build a series of remarkable centres for cancer patients. Twenty years after her death in 1996, some twenty centres have been built around Britain, with support from private organizations, by famous architects like Frank Gehry, Zaha Hadid, Norman Foster and Richard Rogers. Her conviction that powerful architecture can offer a consoling environment is shared by patients, nurses and visitors. *Building Hope* is a fascinating film about the search for architectural beauty as death approaches.

FRIDAY OCT 6, 18.00
WITH INTRODUCTION AND
DESIGN THAT HEALS



BULKLAND
Daniel Whelan, 2015
Australia, Sweden, China
58 min | Chinese | English
subtitles

Everything the world doesn't seem to need originates here. Yiwu is the beating heart of the production of cheap bulk goods. Teddy bears, Christmas decorations, buckets and spades, hairpins: it's all made here. People toil here very hard, with hardly any days off. In the meantime, an Englishman talks triumphantly about his business, the work he outsources to China, and the importance of good quality. An intriguing documentary about an extremely competitive city whose inhabitants struggle for survival in a race to the bottom.

SATURDAY OCT 7, 12.45
WITH GREEN ISLAND



**CHOLET: THE WORK
OF FREDDY MAMANI**
Isaac Niemand, 2017
Brazil | 64 min | Spanish
English subtitles | World
premiere

Is it kitsch or authentic? A wonder is unfolding at an altitude above 4000 metres in the Bolivian boomtown of El Alto. For the past fifteen years, self-made architect Freddy Mamani has been building his Cholets here. With their hallucinating colours and unruly baroque forms, the buildings are striking jewels in a predominantly drab landscape. He has already completed more than sixty of them, and the phenomenon is grabbing the attention of people all over the world. Are these nothing more than exotic extravagances, or is this authentic architecture related to the Andean architecture of the Aymara people who have lived on the plateaus of Bolivia for centuries? Off to Bolivia to meet the 'Gaudi of the Andes'!

WEDNESDAY OCT 4, 20.30
STADSSCHOUWBURG
ROTTERDAM [OPENING NIGHT]
FRIDAY OCT 6, 22.30



**CITIZEN JANE,
BATTLE FOR THE CITY**
Matt Tyrnauer, 2016
United States | 92 min
English

The Death and Life of Great American Cities by Jane Jacobs is a standard reference work for architects and urban designers. In her 1961 book, Jacobs challenged the urban renewal of the time. By simply studying life in the city and in public spaces, she saw the essence of the city and how urban renewal was destroying it. The murderer was 'master builder' Robert Moses. *Citizen Jane: Battle for the City* tells the story of Jane Jacobs and does not shirk from holding up her story as a mirror to the urban design of today. A must-see for everybody who loves the city.

THURSDAY OCT 5, 21.00



CITY FOR SALE

Andreas Wilcke, 2016
Germany | 82 min
German/English
English subtitles

After New York and London, Berlin seems to be the latest target for international property investors. Andrea Wilcke spent four years following the often-ruthless forces of change. Property agents in search of foreign capital, savers in search of interest, and politicians with their backs against the wall. *City for Sale* is a haunting film about the conflicts unleashed by the arrival of international capital. The city has become a commodity. Now it's Berlin, but who's next? The question that remains: who owns the city?

THURSDAY OCT 5
20.30: DEBATE | 21.45: FILM
[OOK LOS TE BEZOEKEN]



COLUMBUS

Kogonada, 2017
United States | 104 min
English

I.M. Pei, Eero and Eliel Saarinen, Cesar Pelli, Richard Meier, Robert Venturi: they all built in Columbus, Ohio. The city is a Mecca for lovers of modern architecture. The ideal décor for a feature film in which the death of an architect brings the family together again. Although this is a brilliantly filmed tour of the city's most beautiful buildings, is the architecture capable of healing the wounds within the family?

SATURDAY OCT 7, 22.15



THE DESTRUCTION OF MEMORY

Tim Slate, 2015
United States | 81min
English

Everybody recalls the Taliban's destruction of the Buddha sculptures carved out of rock in Afghanistan. Modern warfare revolves around the destruction of cultural capital, causing a people to lose its memory and identity. With examples from recent wars in Bosnia, Syria and Iraq, the film captures the terrible reality of mental warfare in which iconic buildings are the first victim. The film raises an important issue and questions the role of the international community in protecting cultural heritage.

SATURDAY OCT 7, 14.45
WITH INTRODUCTION



DIDI CONTRACTOR, MARRYING THE EARTH TO THE BUILDING

Steffi Giaracuni, 2017
81 min | Switzerland, Germany | English/German/Hindi | English subtitles

She may be 84 years old, but she's still working tirelessly on architecture that is sustainable. For the past two decades, Didi Contractor has been passionately implementing her architectural visions, combining rural traditions with modern requirements, in the Kangra Valley in the north-west of India, at the foothills of the Himalayas. This inspiring documentary introduces us to her creations – houses built from clay, bamboo, slate and river stone, constructed in tribute to their natural surroundings.

SUNDAY OCT 8, 16.30



DISPOSSESSION: THE GREAT SOCIAL HOUSING SWINDLE

Paul Sng, 2017 | United Kingdom | 82 min | English
How new liberalist thinking has widened the gap between rich and poor in cities. *Dispossession* is a fascinating overview of the failing housing policies of recent decades in England. On the one hand a chronic shortage of social housing, and on the other a ruthless war for profit in the private sector. Based on the film, there's only one piece of advice: beware! An exemplary film for anybody who holds the humane city and its inhabitants dear.

FRIDAY OCT 6, 17.45
WITH INTRODUCTION AND STREETS IN THE SKY



DREAM EMPIRE

David Borenstein, 2016
Denmark | 73 min
Chinese | English subtitles

To sell property in Chinese cities, the firm Yana organizes performances by foreigners. White and black people, lacking any musical talent, who play at openings and open viewings. What matters is not their talent but their skin colour. Foreigners are 'bankable' exotics who lend the city an international character. The more international the city, the more valuable the property. In the *Blade Runner*-like city of Chongqing, *Dream Empire* tells the hilarious story of one of the many excesses of the rapid growth of China.

FRIDAY OCT 6, 22.30



EARTHQUAKE TOURISM

Left Hand Rotation Collective, 2017 | Portugal 42 min | English | World Premiere

In 1755 Lisbon was rocked by an earthquake that destroyed the city. The masses of tourists who now flood the city have a similar effect. The old centre is disappearing to make way for hotels, expensive properties and tourists. The accompanying monoculture is clearly visible in this film. Segways, double decker busses, golf carts and tuk-tuks emblazoned with the slogan: 'Keep smiling, you're in Lisbon'. With a mixture of seriousness and humour, this film shows how Lisbon is changing into an open-air museum of fake authenticity. A place where empty slogans give tourists the illusion that they are seeing the true Lisbon.

SATURDAY OCT 7, 13.00
WITH INTRODUCTION AND CONSTRUCTION LINES



EERO SAARINEN: THE ARCHITECT WHO SAW THE FUTURE

Peter Rosen, 2016 United States/Finland 60 min | English

More than anyone else, Eero Saarinen succeeded in expressing the optimism of America in the 1950s and 1960s. Iconic examples like the St. Louis Gateway Arch, the General Motors Technical Centre in Michigan and the TWA passenger terminal at Kennedy Airport, recently renovated beautifully, symbolize the aesthetics of a bright future.

Peter Rosen, photographer and son of Saarinen, offers a unique glimpse into the life and work of his father and grandfather Eliel Saarinen. He explores an inspiring period and its abrupt end in 1961 when, at the peak of his fame, Eero Saarinen died suddenly. Featuring admirers such as Kevin Roche, Robert Stern and Rafael Vinoly.

SATURDAY OCT 7, 18.30



FALL WINTER SPRING SUMMER FALL: FIVE SEASONS WITH PIET OUDOLF

Thomas Piper, 2017 United States | 75 min Dutch/English | English subtitles | World premiere

A film about the enthusiasm of a restless searcher. The work of Piet Oudolf is famed the world over. His design for the High Line in New York is perhaps his most celebrated work. By viewing seasons not as limitations but by using them to his advantage, Oudolf designs schemes that evolve in exciting fashion. But the hand of the master is always evident. In the film he talks about his vision of design, and shows that architecture is about more than stone and concrete.

FRIDAY OCT 6, 15.30
WITH Q+A



HABITAT: PERSONAL NOTES

Emiliano Dante, 2014 Italy | 56 min | Italian English subtitles

After the 2009 earthquake, director Emiliano Dante ended up living temporarily in a tented village. The then president Silvio Berlusconi promised that all tents would be replaced by proper houses before winter. He kept his promise. Dante is given a new home fourteen kilometres from his old one. But he doesn't find happiness there. In *Habitat: Personal Notes*, he offers a personal account of the stories of the residents of the Berlusconi houses. How does the earthquakes continue to affect them? How does a squatter start to sell property? And why is having a house not the same as finding a home?

SUNDAY OCT 8, 19.00
WITH INTRODUCTION AND IL GRANDE CRETTO DI GIBELLINA



HAVING A CIGARETTE WITH ALVARO SIZA

Iain Dilthey, 2016 United Kingdom | 52 min Portuguese | English subtitles

Wonderfully philosophical portrait of Álvaro Siza. A film in which he talks extensively about the background to his designs and his personal motives. His conversation on the subject with fellow architect Souto de Moura is already legendary. Two grand masters in search of the essence of beauty.

FRIDAY OCT 6, 18.00
WANDENKOLK AND THE WILLIAMSBURG HOUSES



THE HOTEL

Kristian Petri, 2015 Sweden | 82 min Swedish/Japanese/English | English subtitles

The hotel is perhaps the most influential of all building types in the films of the past year. As Rem Koolhaas has written: 'The hotel is a script'. From the hotels of Visconti and Wes Anderson to the hotels that inspired the Swedish dramatist Lars Noren. Filmmaker Kristian Petri made a wonderful pilgrimage to hotels whose designs have helped shape the world. Never before have film and architecture been closer!

SATURDAY OCT 7, 22.15



INDIA IN A DAY
Richie Mehta, 2016
United Kingdom | 86 min
Taal: English / Hindi
English subtitles

A report of life in India on 10 October 2015. An appeal by Ridley Scott to all inhabitants of India to make a film about their daily life generated hundreds of hours of film material. Editing took more than a year, but it resulted in a fascinating film. By showing remarkable and ordinary moments in the city and countryside, the film offers a spontaneous impression of India through the eyes of its inhabitants.

THURSDAY OCT 5, 18.45



ISTANBUL ECHOES
Giulia Frati, 2016
Canada, France, Turkey
100 min | Turkish | English
subtitles

Life in Istanbul takes place on the streets. A baker sings the praises of his products, a mussel seller pushes his cart from door to door. This is the culture of the old neighbourhoods. But they are dilapidated and set for demolition. Original residents are being relocated to new high-rise districts. As the culture of street traders disappears, so too does the social cohesion and identity of the neighbourhoods. A film that forces you to reflect on the achievements of the new and the loss of the old.

SUNDAY OCT 8, 18.30



IT'S ALL A PLAN
Joana Mendes da Rocha,
Patricia Rubano, 2017
Brazil | 74 min
Portuguese | English
subtitles | European
premiere

A remarkable documentary about the greatest living architect from Brazil: Paulo Mendes da Rocha. Made by his daughter over a period of ten years. The 88-year-old father takes her to a number of his buildings as she discovers more and more about his work. A passionate and personal portrait of a remarkable architect.

THURSDAY OCT 5, 19.00



KOUDELKA:
SHOOTING HOLY
LAND

Gilad Baram, 2016
Czech Republic | 70 min
English/Hebrew | English
subtitles

In 1968, Josef Koudelka took iconic photos of the Soviet invasion of Prague. It was the start of life behind the Iron Curtain. Forty years later, he travelled to Israel to photograph the Holy Land. The film offers a glimpse behind the lens of the world-famous Magnum photographer. Laden with cameras, he inspects the wall that separates Israel and Palestine. Guilty landscape. He crawls through barbed wire and is held back at border checkpoints. In the same painstaking way that Koudelka searches for the perfect image, this film shows him at work with insight and affection.

SATURDAY OCT 7, 18.30

KOYAANISQATSI
Godfrey Reggio, 1982
United States | 86 min
English

The 1982 collaboration between Godfrey Reggio and the composer Philip Glass is a classic. This hypnotic documentary explores the relation between mankind, nature and technology. In the Hopi language, Koyaanisqatsi means 'life of madness, life in turmoil, life out of balance'. The film captures the effect of increasing technological innovations and urban life on nature. The film visits places that show how the relationship between mankind, technology and nature has been unhinged.

SUNDAY OCT 8, 20.30
WITH A NEW SCORE BY
GOGO PENGUIN



LUTAH – A PASSION
FOR ARCHITECTURE:
A LIFE IN DESIGN
Kum-Kum Bhavnani, 2016
United States | 65 min
English | Dutch Premiere

A film about the American architect Luth Maria Riggs. At one time she was one of the few female architects in California, and the first female member of the American Institute of Architects. A remarkable architect whose work, which is so connected with American tradition, is attracting more and more interest. A film about perseverance and a love of details.

SUNDAY OCT 8, 13.00
WITH INTRODUCTION



LIFE AND DEATH OF AN ARCHITECT

Miguel Eek, 2017 | Spain
52 min | Spanish/Catalan
English subtitles | Dutch
Premiere

A murder mystery with an architect in the lead role. José Ferragut was found dead in February 1968. At the time, Ferragut was the most important architect in Mallorca. After an investigation, the case was closed because of a lack of evidence. Almost fifty years later, director Miguel Eek reopens the case and makes a fresh attempt to solve the mystery. A number of motives quickly emerge: homosexuality, double standards and corruption.

**FRIDAY OCT 6, 22.30
WITH THE MIRROR**

MACHINES

Rahul Jain, 2016 | India,
Germany, Finland | 75 min
Hindi, English | English
subtitles

Dante's inferno. Men stir the contents of a huge cauldron in a dark and filthy factory building in India. Others stand beside big vats of chemicals. Work in a garment factory in India is physically hard, with workdays often lasting twelve hours. God gave us hands so we have to work, someone says in the film. The conditions recall the Europe of the 19th century. Are these still people or are they machines? Ask yourself that next time you buy a pair of jeans.

FRIDAY OCT 6, 15.45



THE MAN WHO BUILT CAMBODIA

Christopher Rompré
Cambodia | 38 min
English

The dramatic story of the Cambodian architect Vann Molyvann whose modernist architecture became an important symbol of an independent Cambodia. He fled after the military coup in 1970 but has now returned home, where he visits his old masterpieces. What remains of the old spirit? And can he contribute to the restoration of his cherished work?

**SATURDAY OCT 7, 14.45
WITH INTRODUCTION
AND FRANCIS KÉRÉ: AN
ARCHITECT BETWEEN AND
SERPENTINE PAVILION**



MUNDO SALAMONE. THE PAMPA REINVENTED

Ezequiel Hilbert, 2016
Argentina | 80 min
Spanish | English subtitles
Premiere

The architecture of Argentinian architect Francisco Salamone has been compared to the film sets of *Metropolis*: eccentric and with a heightened sense of drama. Salamone's activities under his country's fascist regimes has cast a shadow on his vast body of work, but the unique architecture of this colourful Argentinian architect is gradually being rediscovered. A fascinating road movie through the vast pampas of Argentina.

FRIDAY OCT 6, 13.15

THE NEW NATIONAL GALERIE

Ina Weisse, 2017
Germany | 48 min
German/English | English
subtitles

The New Nationalgalerie examines Ludwig Mies van der Rohe and the history of his only building in post-war Germany: Der Neue Nationalgalerie. Now 55 years old, the building badly needs an overhaul, but how should you handle a building so charged with history? David Chipperfield talks about the renovation project and places the building in a new and surprising context. An absolute must for Van der Rohe fans.

**SATURDAY OCT 7, 20.15
WITH STARSHIP CHICAGO
SUNDAY OCT 8, 16.45**





THE NOVGOROD SPACESHIP

Andrei Rozen, 2016
United States | 46 min
English, Russian | English
Subtitles | Dutch premiere

On the banks of the River Volga, in the Russian city of Novgorod, a bizarre spaceship landed in the late 1960s. This was the Dostoevsky Drama Theatre, a modernist masterpiece of unearthly proportions. It was intended to halt the trek to the big cities by promoting the cultural life of Novgorod. Forty years later, it remains an impressive building that recalls the golden years of Soviet Architecture. But local people are less impressed. They calmly watch as the building deteriorates and attracts skaters and junks. In this enthralling film, Andrei Rozen exposes the soul of the people of Novgorod and tells the story of a unique building by an idiosyncratic architect.

SATURDAY OCT 7, 16.45
WITH INTRODUCTION AND
BOMBASTIC RUBBISH
SUNDAY OCT 8, 14.30



OUT OF DARKNESS

Fransesc Relea, 2016
Spain | 87 min | English,
Spanish, Arabic, English
subtitles | Premiere

Conflicts left places like Beirut, Kigali, Sarajevo and Medellín wounded. The scars of war are still visible on the streets of Beirut and Sarajevo. But new cities are rising out of the ashes of war. Four young people in Beirut, Kigali, Sarajevo and Medellín are portrayed as they build up new lives. The film shows their resilience and their efforts to come to terms with the past. How the past plays an important role in the collective memory, but also forms the basis from which the soul of a new city is constructed.

FRIDAY OCT 6, 13.30

THE OYLER HOUSE

Mike Dorsey, 2014
United States | 45 min
English

In 1959, a working-class government employee in the tiny desert town of Lone Pine, California, asked world-famous modern architect Richard Neutra to design his modest family home. To his surprise, Neutra agreed. Thus began an unlikely friendship that would last until Neutra's death in 1970. The Oyler House: Richard Neutra's Desert Retreat tells the story of this house and its stunning desert setting through interviews with Richard Oyler, actress Kelly Lynch, who currently owns the house, Neutra's two sons, and well-known LA real estate agent Crosby Doe.

FRIDAY OCT 6, 20.15
IN COMBINATION WITH
WINDSHIELD: A VANISHED
VISION

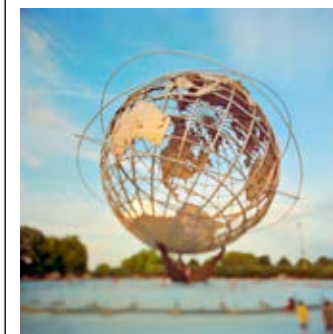


THE PIER

Jeroen Visser
Netherlands | 45 min
Dutch, English subtitles
World premiere

With a healthy dose of goodwill and bravura, you could view Scheveningen Pier as the Coney Island of the Netherlands. Like the Euromast, the pier was designed by Hugh Maaskant with no other aim than recreation. But fifty years later, none of its huge popularity remains. Many efforts were made to reverse the outdated structure's decline. A new owner now offers renewed hope.

SUNDAY OCT 8, 14.45
WITH INTRODUCTION AND Q+A.



RELICS OF THE FUTURE

Rob Lindsay, 2017
Canada | 62 min | English
World premiere

The Rotterdam born photographer Toni Hafkenscheid wants to photograph the world as he saw it as a boy in the book *Wonders of the World*. With a fascination for futuristic architecture like Marina City in Chicago, the Gateway Arch in St. Louis and Habitat 67 in Montreal. In this warm-hearted documentary, he takes us on a fascinating journey to his *Relics of the Future*, back to the world of The Jetsons and Thunderbirds!

SATURDAY OCT 7, 16.45
WITH INTRODUCTION AND Q+A
SUNDAY OCT 8, 15.30



THE ROAD

Zanbo Zhang, 2015
China/Denmark | 95 min
Chinese | English
Subtitles

The Road is a merciless story about the construction of a motorway through China. It cuts a swathe through the village of Hunan. A grave is churned up, a temple flattened and the damage to homes made good with a small handout. All complaints are fobbed off with the message that the company will pay. In the meantime, party members take bribes in front of the camera to ensure that construction proceeds without delays. The longer the project takes, the more resistance it generates.

FRIDAY OCT 6, 20.30



THE ROAD MOVIE
Dmitrii Kalashnikov, 2016
Belarus, Russia, Serbia
67 min | Russian
English subtitles

A Russian dashcam compilation of the most dramatic kind. Anybody who has the courage to drive a car in Russia after seeing this film is showing tremendous courage. The apparent calm of the Russian landscape is suddenly interrupted by a touring car on fire, a motorist driving the wrong way down the road, or a naked woman on the road. Along the way, observant viewers will take in some Soviet architecture.

ALL DAYS, FOYER

ROGER D'ASTOUS
Etienne Desrosiers, 2016
Canada/United States
103 min | French/English
English subtitles
Dutch Premiere

When Roger D'Astous completed his architecture studies in Montréal in 1952, he decided to take an internship at the office of Frank Lloyd Wright in Taliesin. A golden opportunity for the budding architect, technically and intellectually. The talent of D'Astous was recognized immediately, but when Wright invited the Canadian to come and work for him full time, the latter declined. Instead, he returned to Quebec with the knowledge acquired and became one of the most important and influential architects of the state. After seeing this film, every young architect will want to book a ticket to Quebec to visit the remarkable works of this architect.

FRIDAY OCT 6, 20:15



SADAR+VUGA XX
Damjan Kozole, 2017
Slovenia | 51 min
Slovenian/English
English subtitles | Dutch premiere

After winning a competition to design the Chamber of Commerce, the Slovenian architects Sadar and Vuga were informed that they could secure the commission only if they opened an office. That marked the start of a highly successful collaboration. Today, Sadar+Vuga is one of the most influential offices in Slovenia, designing not only buildings but also interiors, football stadiums and parks. Moreover, all aspects of creativity are explored and even implemented in the annual accounts. In the film the architects and others talk about the ideas behind their buildings and how they want the new wind blowing in Slovenia to echo in their work.

SUNDAY OCT 8, 13.00

WITH AZIMUT



SAMURAI ARCHITECT,
TADAO ANDO
Shigenori Mizuno, Yu
Nakamura, 2017 | Japan
52 min | Japanese
English subtitles | Dutch premiere

Tadao Ando's calm, minimalist architecture is an inspiration to many. Though not formally trained as an architect, he offers advice like a boxing coach. Keep training your creative muscles and always start a design with the furniture. He reveals his love of concrete and the experience a building should evoke, as he discusses a number of iconic designs such as The Row House, The Church of Light and Benetton's Fabrica. A remarkable film about a remarkable architect.

SATURDAY OCT 7, 18.45

WITH PINGUINS AU DANEMARK



SEA TOMORROW
Katerina Suvorova, 2016
Kazachstan/Germany
82 min | Russian/Kazakh
English subtitles | Dutch premiere

All that reminds you of the fierce water that was once the Aral Sea are the shipwrecks that lie scattered around the barren, apocalyptic desert landscape. Agricultural schemes in the Soviet Union in the 1950s and 1960s caused this lake on the border between Kazakhstan and Uzbekistan to dry up. *Sea Tomorrow* tells the story of the inhabitants left behind. A farmer, a group of fishermen and a biologist muse about the lake as they try to restore a lost way of life. *Sea Tomorrow* is the gripping story of the effects of climate change on daily life.

SATURDAY OCT 7, 22.15

SITE OF SITES
2016 | Dominican Republic
61 min | Spanish, English subtitles

One side of this tourist island in the Caribbean is a world of golf, private pools and relaxation, while on the other side the local population works for next to nothing to make it all possible. Who hasn't experienced the discomfort when visiting such holiday destinations? *Site of Sites* shows it at its most poignant. A cool drink is recommended.

THURSDAY OCT 5, 19.00



SLIGHTLY MODIFIED HOUSING

Guillaume Meigneux France | 76 min
French | English subtitles

How do you deal with a sixty-year-old, severely dilapidated apartment colossus? The celebrated French architecture office Lacaton & Vassal devised a plan for the renovation of the Bois-le-Prêtre block by architect Raymond Lopez in the 17th arrondissement in Paris. The redevelopment sent shockwaves through the community of residents. An almost impossible project, but the result was unprecedented: the building won the Design of the Year Award in 2013.

FRIDAY OCT 6, 16.00
WITH INTRODUCTION AND
GRENFELL TOWER



SLUMBERING CONCRETE

Sasa Ban, 2016 | 50 min
Croatia | Croatian
English subtitles

The former Yugoslavia was a popular summer destination during the 1960s and 1970s. *Slumbering Concrete* offers a revealing look at the striking architecture built during that period. Utopian megastructures with hotels, swimming pools and boulevards that look like sets from *The Thunderbirds*. They now stand empty on the coastline of Croatia, but this episode full of fascinating archival images in Technicolor brings their history to life.

SATURDAY OCT 7, 18.30
WITH INTRODUCTION AND
CONCRETE UTOPIA

SOME KIND OF JOY

Sam Hobkinson, 2016
United Kingdom | 60 min
English

He was part of the new wave of British Design in the 1960s, alongside Richard Rogers and Norman Foster. He drew inspiration from the innovative work of Buckminster Fuller. Sir Nicholas Grimshaw describes it himself as a mixture of 'mechanical engineering, sculpture and rocket science'. It involved playing with new possibilities, and the fun of those early experiments is abundantly evident in this film. A wonderful overview of an oeuvre, and a remarkable portrait of an era.

FRIDAY OCT 6, 22.15
WITH 1000FT AND EAST TO WEST
SUNDAY OCT 8, 13.00



TOGLIATTI(GRAD)
Federico Schiavi, Gian Piero Paolombini, 2014
Italy | 96 min | Italian
English subtitles

In the late 1960s, the gigantic factory city of Togliatti was built on the steppes of Russia in under 36 months. Russians and Italians joined together to construct a vast factory complex where hundreds of thousands of copies of the Fiat 124 would roll off the conveyer belt as Ladas. The new city was named after the Italian communist leader Togliatti. Togliattigrad is the amazing story of an improbable international collaboration, full of misunderstandings and miscommunicated intentions, under the threatening clouds of the Cold War. A city where hundreds of thousands of inhabitants had set their hopes on the future of the modern automobile industry.

SATURDAY OCT 7, 14.45



TROUBLEMAKERS: THE STORY OF LAND ART
James Crump, 2015
United States | 72 min
English

Troublemakers they called themselves. The artists who abandoned their New York studios in the 1960s to work in the empty landscape in the western states. The first land art was the result: huge indentations in the land, circles of sand ridges in the water. Walter de Maria, Robert Smithson and Michael Heizer astonished the world. This is the first film to offer an extensive overview of those early years of experimentation in a fascinating landscape. Landscape architecture of unprecedented dimensions.

THURSDAY OCT 5, 20.45
WITH INTRODUCTION AND
GREEN CATHEDRAL



WHAT WE HAVE MADE

Fanny Tondre, 2016
France | 71 min | French
English subtitles

Shot in wonderful black-and-white, *What We Have Made* captures the choreography of a large building site. Everybody plays their role ingeniously, as the building slowly takes shape. Small portraits show construction workers talking about their work, their highs and lows, and about what the building site teaches them about life. There hasn't been a better film about the life of a building site

SATURDAY OCT 7, 15.00
SUNDAY OCT 8, 18.30



WHOSE CITY
Hans Christian Post, 2017
54 min | German | English
subtitles | Premiere

The ideal image of Berlin as an open and diverse city, which emerged after German unification in 1989, is under threat. This penetrating film investigates whether the ideals of those early optimistic years still apply. A sobering look at a city that is in danger of being torn apart again. A new chapter in the 'City for Sale' debate.

SATURDAY OCT 7, 16.45
WITH INTRODUCTION



WILD PLANTS
Nicolas Humbert, 2016
Switzerland/Germany
108 min | English

Is this the new urban design? A splendidly filmed portrait of a group of guerrilla gardeners in Detroit. Inhabitants introduce small-scale agriculture into the city and restore nature to space left vacant by the decline of industry. Residents ruminate on the relation between mankind and nature and the blessings of gardening as they seek to make their utopia a reality step by step.

SUNDAY OCT 8, 18.15
WITH INTRODUCTION AND
STONE MATTERS

WINDSHIELD: A
VANISHED VISION
Elissa Brown, 2016
United States | 46 min
English | Dutch premiere

Splendid film about the 1930s construction of a stunning house designed by Richard Neutra for the rich and powerful Brown family on the east coast of the United States. Windshield would be a dream house, fitted with all the latest technical wizardry, with large spaces for enjoying performances and concerts. Using spectacular footage from the family film archive, Elissa Brown, granddaughter of the client John Nicolas Brown, tells of the tragic fate that befell the house twice. Images that evoke the world of Fitzgerald's *The Great Gatsby*.
FRIDAY OCT 6, 20.00
IN COMBINATION WITH
THE OYLER HOUSE

shorts



AYLESBURY
Joe Gilbert, 2016 | | United Kingdom
7 min | English

In the late 1960s, the Aylesbury Estate was the biggest and most ambitious social housing project in Europe. Now everybody seems to have turned against this drab and dilapidated concrete colossus.

SAT OCT 7 12.45 – WITH BLOKI

1000 FT
Joe Gilbert | United Kingdom | 5 min
English

A day in the life of The Shard, the tallest building in Western Europe, which dominates the new London skyline.

FRIDAY OCT 6, 22:15 – WITH SOME KIND OF JOY AND EAST TO WEST

ALONE TOGETHER, THE SOCIAL
LIFE OF BENCHES
Esther Johnson, 2016 | 11 min | United
Kingdom | English/Nepali | English
subtitles

You could call it the 2017 version of the celebrated 1968 film *The Secret Life of Public Spaces*. What can we learn from public space and how do people use the benches placed there? Sitting as a verb.

SUNDAY OCT 8, 16.30 – WITH BATH PEOPLE

AZIMUT
Emiliana Santoro, 2016 | Italy | 16 min
Italian | English subtitles

A picture story about a Rome we don't know. Colourful, modern and inviting.

SUNDAY OCT 8, 13.00 – WITH SADAR + VUGA XX

BOMBASTIC RUBBISH
Dir Daniel Nils Roberts | United Kingdom
7 min | English

Hilarious film about the architect Frank Matcham, who designed more than 120 theatres in Britain. Never heard of him? After seeing this film you'll want to visit his theatres.

SATURDAY OCT 7, 16.45 – WITH NOVGOROD
SPACESHIP

CITY OF WALLS**Eneos Çarka, 2016 | Albania | 22 min
Albanian | English subtitles**

A short film about the graffiti scene in the Albanian capital Tirana, where the government suddenly wants to play a role.

SUNDAY OCT 8, 14.45 – PART OF 4 SHORTS**CONCRETE UTOPIA****Anna Ilin, Josefine Bingemer, 2015
Germany | 18 min | English**

In 1963 an earthquake wiped the city of Skopje in the former Yugoslavia off the map. This film is an ode to its reconstruction in a fascinating brutalist style inspired by a great admiration for the Japanese architect Kenzo Tange.

**SATURDAY OCT 7, 18.30 – WITH SLUMBERING
CONCRETE****CONSTRUCTION LINES****Max Colson, 2017 | United Kingdom
8 min | English**

A short animation that offers a witty commentary on the housing wishes of millionaires in London.

**SATURDAY OCT 7, 13.00 – WITH EARTHQUAKE
TOURISMY****CYCOLOGIC****Elsa Lövdin, Emilia Stålhammar,
Veronica Pålsson, 2016 | Sweden |
15 min | English**

Ignoring all advice, Amanda gets on her bike and pedals through the crazy traffic chaos of Kampala. She risks her life, but shows how you could tackle the traffic flows in her city.

**SATURDAY OCT 7, 17.00 – WITH CHINESE NEW
FLOWER**

Il Grande Cretto di Gibellina

DEEP INTO THE SURFACE**Claudio Esposito, 2016 | Italy | 3 min
language: none**

A detailed impression of the head office of Société Privée de Gérance in Geneva, designed by Giovanni Vaccarini.

SUNDAY OCT 8, 14.45 – PART OF 4 SHORTS**DESIGN THAT HEALS****Alan Ricks, Thatcher Bean, 2016
United States | 24 min | English**

Can architecture help the healing process? Dr Jean William Pap is convinced it can. In 2010 150,000 people were killed by the earthquake in Port au Prince and the outbreak of cholera that followed. Dr. Pape joins with architects to search for a new method to tackle the disaster, with surprising results.

**FRIDAY OCT 6, 18.00 – WITH INTRODUCTION AND
SCREENING OF BUILDING HOPE: THE MAGGIE'S
CENTER****EAST TO WEST****Joe Gilbert | United Kingdom | 2 min
English**

A heartfelt tribute to his city's bridges by London filmmaker Joe Gilbert.

**FRIDAY OCT 6, 22:15 – WITH SOME KIND OF JOY AND
1000FT****FRANCIS KÉRÉ: AN ARCHITECT
BETWEEN****Daniel Schwartz, 2016 | Germany,
Switzerland, Burkina Faso | 19 min
English, German, French, English
subtitles**

Born in Burkina Faso, architect Francis Kéré was educated in Germany. In his work he makes inventive use of western techniques and African

materials. The result is a poetic architecture that appeals to the emotions and makes use of sustainable materials. The film illuminates some of his latest works in Burkina Faso.

**SATURDAY OCT 7, 14.45 – WITH THE MAN WHO
BUILT CAMBODIA AND SERPENTINE PAVILIO****THE GREEN CATHEDRAL****2017 | Netherlands | 13 min | Dutch
English subtitles**

The first land art project in Flevoland was realized forty years ago. Today the province boasts one of the biggest land art collections anywhere. *The Green Cathedral* by Marinus Boezem near Almere is world famous, but is slowly disappearing. What can be done?

**THURSDAY OCT 5, 20:45 – WITH TROUBLEMAKERS:
THE STORY OF LAND ART****GREEN ISLAND****Yu-Shen Su | Germany | 35 min | English**

There seem to be no end to the construction of gigantic ghost towns. Or can we discern some sign of life in these huge concrete jungles.

SATURDAY OCT 7, 12.45 – WITH BULKLAND**GRENFELL TOWER****Country of production: United Kingdom
Joe Gilbert, 2017 | 4 min | English**

This film contrasts the excesses of million dollar apartments all over the city with the drama of the Grenfell Tower fire.

**FRIDAY OCT 6, 16.00 – WITH SLIGHTLY MODIFIED
HOUSING****HOUSE FOR SALE****Emanuel Giraldo Betancur, 2017 |
Columbia, Cuba | 14 min | Spanish,
English subtitles**

Moving film that takes a humorous and painful look at the changes to come in Cuba. For the first time, residents can sell their homes. A touching film that leaves viewers searching for answers.

**SATURDAY OCT 7, 20.15 – WITH BEHIND THE STONE
WALL****IL GRANDE CRETTO DI GIBELLINA****Petra Noordkamp, 2017 | Netherlands
15 min | language: none**

An earthquake in 1968 totally destroyed the Italian town of Gibellina. It was decided to rebuild the town a few kilometres further away. At the invitation of the mayor, artist Alberto Burri made a work of art out of the ruins.

**SUNDAY OCT 8, 19.00 – WITH HABITAT: PERSONAL
NOTES****THE MIRROR****David Baumflek, 2017 | Canada | 14 min
English**

A search for ancient architecture in Italy leads to the fascinating buildings of Luigi Moretti in Rome. Italian rationalism? Fascist architecture?

A wonderful story about the torn history of Italy and the 'guilty' architecture that goes with it.

**FRIDAY OCT 6, 22.45 – WITH LIFE AND DEATH OF AN
ARCHITECT****PINGUINS AU DANEMARK****Florent Michel, 2017 | France | 1 min
language: none**

What should a penguin do if he ends up on the roof of The Iceberg in Aarhus? Fire yourself all the way back to the South Pole?

**SATURDAY OCT 7, 18.45 – WITH SAMURAI
ARCHITECT, TADAO ANDO**

REKO CITY**Jörn Staeger, 2017 | Netherlands
15 min | language: none**

How should we rebuild destroyed cities? A probing tour of major German cities that gets you thinking about modernism and tradition.

SATURDAY OCT 7, 20.30 – WITH BOWLINGTREFF**REMEMBER SOUVENIR****Emma Dessouroux, 2016 | Belgium |
5 min | French | English subtitles**

The celebrated Solvay building in Brussels has been demolished, and along with it the gigantic artwork that Denis Meyers made for it. We can admire it once again in this film.

SUNDAY OCT 8, 14.45 – PART OF 4 SHORTS**SERPENTINE PAVILION 2017:
FRANCIS KERE****Serpentine Galleries, 2017 | 10 min |
United Kingdom | English**

The last day of AFFR is the day the Serpentine Pavilion in London by Francis Kéré is demolished. His design for the annual pavilion bears all the hallmarks of African village architecture: the gathering under a tree, the use of natural materials and an economy of means. The film offers a good overview of Kéré's motives and backgrounds.

**SATURDAY OCT 7, 14.45 – WITH THE MAN WHO
BUILT CAMBODIA AND FRANCIS KÉRÉ: AN
ARCHITECT BETWEEN****STARSHIP CHICAGO****Nathan Eddy, 2017 | United States
16 min | English | Premiere**

After the opening in 1985 it was immediately dubbed the Starship Chicago. The State of Illinois Centre by architect Helmut Jahn was over the top, controversial, exuberant and far too expensive. But cost-saving measures during construction are now taking their toll.

**SATURDAY OCT 7, 20.15 – WITH THE NEW NATIONAL
GALLERY****STONE MATTERS****Mikaela Burstow, 2017 | 11 min | English**

Can the computer improve the use of a centuries-old construction material? This stunningly beautiful pavilion set amidst the traditional clay architecture of Palestine proves it can. An inspiring example for the international architecture community.

**SATURDAY OCT 7, 18.30 – WITH EERO SAARINEN:
THE ARCHITECT WHO SAW THE FUTURE****STREETS IN THE SKY****Joe Gilbert, 2015 | United Kingdom
7 min | English**

It won't be long before the curtain falls for good on Robin Hood Gardens, the acclaimed and reviled masterwork by Alison and Peter Smithson. A renewed indictment of opportunistic government policy in London that is at the expense of social housing.

**FRIDAY OCT 6, 18.00 – WITH DISPOSSESSION: THE
GREAT SOCIAL HOUSING SWINDLE****WANDENKOLK****Bruno Firmino, 2016 | Netherlands |
15 min | language: none**

The growing interest in green architecture – buildings that are literally wrapped in hanging gardens, shrubs and tree plantations on the roof – is nothing new to Brazilian architect Wandenkolk Tinoco.

**FRIDAY OCT 6, 18.15 – WITH HAVING A CIGARETTE
WITH ÁLVARO SIZA AND THE WILLIAMSBURG
HOUSES****THE WILLIAMSBURG HOUSES****Irene Bartolomé, Tessa Rex, 2016
United States | 13 min | English**

Discussions with residents and images of the architecture paint a portrait of life in the first social housing projects of New York, designed by architect Morris Lapidus.

**FRIDAY OCT 6, 18.15 – WITH HAVING A CIGARETTE
WITH ALVARO SIZA AND WANDENKOLK**

SERPENTINE
iALS

specials



Opening Night: Cholet



AFFR College day



City for Sale Debate

The Art of Recovery
Deltametropool Debate

Secret Preview

OPENING NIGHT: WORLD PREMIERE CHOLET

The ninth edition of AFFR opens with a film about the work of the Bolivian architect Freddy Mamani, designer of so-called Cholets. These baroque buildings painted in exuberantly psychedelic colours contrast starkly with the understated, bleak architecture of El Alto. Mamani is a rising star in Bolivia. More than sixty Cholets have been built in El Alto, and his work is starting to attract imitators. The architect is coming to AFFR with filmmaker Isaac Niemand specially for the world premiere, which will be followed by drinks and music. Admission is free for members of Club Fountainhead.

WEDNESDAY OCT 4, 20.30 | THEATER ROTTERDAM – SCHOUWBURG

KING KONG BUSINESS EVENT

The King Kong Business Club is the AFFR networking programme. Companies and entrepreneurs active in the construction and property sectors link their names to the Architecture Film Festival Rotterdam and lend their support in terms of funding, relations and contents. For members of the club and their relations, AFFR organizes an exclusive film and networking evening every year called the King Kong Business Event.

More info: kingkong@affr.nl.

THURSDAY OCT 5, 19.00 | LAS PALMAS

CITY FOR SALE DEBATE

In collaboration with the Goethe-Institut, AFFR is organizing a debate about the theme 'City for Sale'. The debate explores the pros and cons of international flows of capital for the city, buildings as investment objects, architecture as a tourist attraction, and the city as a revenue model. Is city life threatened? And what can inhabitants themselves do? Andreas Wilke, director of *City for Sale*, is one of the guests.

THURSDAY OCT 5, 20.30

IABX ON CULTURE

In a public conference during AFFR, the International Advisory Board Rotterdam will present its recommendations on the future of the cultural sector in Rotterdam. Chaired by Jan Peter Balkenende and including Michael Shanks, Francine Houben, Peter Aspden, Robert Palmer, Yasha Young, Siobhan Burger and Burkhard Kieker, the committee has spoken to partners, the public and other parties active in the Rotterdam cultural sector. During the conference, it will elaborate on its findings and present its report to Alderman Pex Langenberg. Free admission after registration via www.iabrotterdam.nl

FRIDAY OCT 6

DELTAMETROPOOL DEBATE – THE ART OF RECOVERY

After the screening of *The Art of Recovery*, the Vereniging Deltametropool is hosting a debate to find answers to the question: 'How can you integrate temporary initiatives and social energy in institutional planning and development?' Taking a number of successful case studies, participants try to find the secret to successfully integrating temporary initiatives in permanent urban development. What is the added value and how can it be improved in the future?

FRIDAY OCT 6, 12.30

HIGH-RISE EVENT – SLIGHTLY MODIFIED HOUSING

The film *Slightly Modified Housing* follows the renovation of a seriously dilapidated 16 floor apartment complex in Paris by the celebrated architecture firm Lacaton & Vassal. This renovation project, as well as other approaches to redeveloping high-rise structures, will be discussed with Klaas de Boer, chairman of the High-Rise Foundation, and Jord den Hollander. By sharing knowledge, the foundation aims to raise the culture of high-rise development to a higher level in the Netherlands. Nanne de Ru (Powerhouse Company) will give an introduction to the film.

FRIDAY OCT 6, 16.00

MEET THE MAKERS TALK SHOW

No film festival would be complete without filmmakers. On Friday evening, curator Jord den Hollander and journalist Tracy Metz interview a number of them about their fascinations, the films they have made, and the difficulties they encounter. The makers discuss the relation between film, city and architecture. Make sure you're there. You'll leave with plenty of tips about films you certainly should see.

FRIDAY OCT 6, 20.15

AFFR COLLEGE DAY

On Saturday, academics from Utrecht University - Urban Future Studio, VU Amsterdam, University of Amsterdam, Academy of Architecture Amsterdam, TU Delft, and Academy of Architecture Rotterdam will introduce the films. Drawing on their expertise, they will endeavour to make us take a fresh look at architecture, urban design or other aspects of our world. Petra Brouwer, Maarten Hajer, Wouter Veldhuis, Saša Radenovic, Jorge Mejia Hernandez and Tim Verlaan will deliver the introductions.

SATURDAY OCT 7, 12.45-20.00

ARCHIPRIX INTERNATIONAL

More than 100 of the world's best graduating students worked together during workshops organized by Archiprix in collaboration with CEPT university in Ahmedabad, India. Entitled 'Making Habitat - Megacity, Micronarratives', the workshops explore current issues in Ahmedabad that are exemplary for many world cities. In the 45-minute film Archiprix International Ahmedabad, Arne Verbrugh and Christiaan van Schermbek show what happens when you bring together the best young designers in the dynamic metropolis of Ahmedabad.

SATURDAY OCT 7, 13.00

AFFR SECRET PREVIEW

Each year AFFR screens an architecture film of exceptional quality that will have its world premiere later in the year at a sister festival. Under the condition of strict confidentiality, AFFR may host an exclusive preview screening of this brand-new film. We cannot say anything about the film in question. But one thing is certain: something special lies in store for viewers. Admission is free for members of Club Fountainhead.

THURSDAY OCT 5, 21.00

SATURDAY OCT 7, 20.15

THE CITY: AN ADVENTURE PLAYGROUND? - STROOM DEBAT

Using a selection of film fragments, art centre Stroom The Hague will discuss the importance of play in the city with Esmé Valk and Saša Radenovic among others. In this programme, the city is viewed through the lens of play. Architect Aldo van Eyck called his playgrounds 'tools for the imagination'. In other words, play enables you to imagine the city differently. This is important not only for children but for all of us. The discussion will be followed by the world premiere of *De Pier* (Jeroen Visser, 2017) about the Scheveningen Pier designed by Hugh Maaskant.

SUNDAY OCT 8, 13.00

Note:

From 9 September to 19 November, Stroom in The Hague presents *Proposals for a Qualitative Society (Spinning)*, an exhibition by Céline Condorelli in which carousels and spinning tops invite visitors to play. Historical references and radical playground designs show the importance of the culture of playing for the city and society.

**CLOSING CONCERT: KOYAANISQATSI & GOGO PENGUIN**

AFFR 2017 closes this year's festival with the film classic *Koyaanisqatsi: Life Out of Balance* (Godfrey Reggio, 1982). This hypnotic documentary about the relationship between man, nature and technology was originally accompanied by a stunning soundtrack by Philip Glass. The British jazz threesome GoGo Penguin has written a new soundtrack for the film, which it will perform live during the film screening.

SUNDAY OCT 8, 20.30

ARCHITECTENWEB BEST OF AFFR

After the huge success in 2015, AFFR is teaming up again this year with media partner Architectenweb to screen the five best festival films in succession on the final day of the festival. Dive into the world of film, city and architecture. All-in tickets for the Architectenweb Best of AFFR are on sale on the website and at the AFFR desk.

SUNDAY OCT 8, 13.00-20.00

WORK IN PROGRESS: LEANING TOWERS

Leaning Towers is a film about Rem Koolhaas by his former friend René Daalder. They met as teenagers at the Montessori Lyceum in Amsterdam and joined later in the 1,2,3 Filmgroup with Frans Bromet, Jan de Bont and Samuel Meijering. Daalder has worked on this most personal portrait ever of Rem Koolhaas for over four years. For a limited audience, AFFR is screening *Leaning Towers* as a work in progress. The film will be introduced by Daalder's close friend Bernard Leupen.

SUNDAY OCT 8, 14.45

AFFRIG: GRONINGEN SATELLITE

For the fourth time in a row, Platform GRAS and the Groninger Forum are organizing a pocket edition of the Architecture Film Festival Rotterdam, called the AFFRiG. The selection of ten films from the AFFR programme was inspired by current urban developments in Groningen.

SATURDAY OCT 7:

13:00 BULKLAND

14:30 COPAN

16:00 TOURIST GO HOME

19:30 CHOLET

21:00 DREAM EMPIRE

SUNDAY OCT 8:

11:00 INDIA IN A DAY

12:30 SEE TOMORROW

14:30 DISPOSSESSION

16:30 FALL WINTER SPRING SUMMER FALL

19:00 CITIZEN JANE

INFORMATION AND TICKETS:

WWW.PLATFORMGRAS.NL

WWW.GRONINGERFORUM.NL

PRACTICAL INFORMATION



AFFR FESTIVAL VENUE (5-8 October 2017)

LantarenVenster
Otto Reuchlinweg 996
(Wilhelminapier)
3072 MD Rotterdam

AFFR OPENING VENUE (4 October 2017, 20.30)

Theater Rotterdam -
Schouwburg
Schouwburgplein 25
3012 CL Rotterdam

TICKET SALES

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

- Regular film ticket: € 9,75
- Club Fountainhead members: € 8,75
- CJP / Students: € 7,75
- Cineville / Lantaren Venster Strippenkaart: accepted

Prices of passes sold at AFFR desk and AFFR.nl

- Festival Pass, including opening night: € 87,50
- Architectenweb Best of AFFR (5 films): € 33,50
- Club Fountainhead membership: € 49,50

Price of tickets Opening Night sold at Rotterdamse Schouwburg and AFFR.nl

- Regular ticket Opening Night: € 12,50
- Club Fountainhead Members: free entrance

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 at a time. A transaction fee will be added per ticket at online bookings via LantarenVenster.nl.

Please note that you need to show your personal 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.

Opening Night

Tickets for the opening night are available online at the Rotterdamse Schouwburg website (www.rotterdamse-schouwburg.nl) and from 30 August at the box office of Theater Rotterdam.

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 4 October 17.00 at the Lantaren Venster box office.

Architectenweb Best of AFFR pass

Enjoy five of the very best films of the festival, selected by Architectenweb 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.

Club Fountainhead membership

Members watch online cinema PLAYTIME for free. They have a free entrance at the opening night and the AFFR secret preview. They enjoy a 10% discount on their tickets for the festival. You can buy a Club Fountainhead membership ONLY at the AFFR online shop or at the AFFR desk at LantarenVenster during the festival. Your Club Fountainhead pass will be sent

to your home address 5 days prior to the festival. When purchasing a membership after that moment, you visit the AFFR desk with your online receipt to collect your personal Club Fountainhead pass.

You can buy your tickets with a 10% discount online and at the LantarenVenster Box office as explained above. Please note you always need to show your Club Fountainhead pass at the entrance of the cinema room.

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.

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.
Payable 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
Yes, long live bikes and public transport

WiFi

LantarenVenster offers a free WiFi network.

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AFFR.NL

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