XML
XML is an Amsterdam based creative agency operating in the fields of architecture, urbanism and research. XML is committed to designing architecture that both reflects and provokes contemporary ways of life. The office is fuelled by a research-driven approach that turns a careful analysis of a project’s core challenges into the driving force of design. By understanding program organization as a key strategy within each project, XML aims to establish new relations between buildings and continuously evolving societies.

The office is involved in projects ranging from the scale of developing a series of scenarios for organizing the Olympics in the Netherlands for the Dutch Ministry of Infrastructure and Environment to designing an auditorium for de Apple Arts centre in Amsterdam. Projects include a design for a new UN headquarters in Bonn, an arts pavilion in Hong Kong and researching the architecture of plenary halls of parliaments around the world.

XML has received numerous awards and honors including two first prizes in the pan European architecture prize Europan. The office was a finalist for the Prix de Rome 2014, the oldest and largest Dutch state prize for Architects under 40.

The work of XML has been featured in numerous exhibitions and institutes, such as at the Netherlands Architecture Institute, the International Architecture Biennale in Rotterdam, the Dutch House of Representatives in The Hague and in the main exhibition of the 14th International Architecture Biennial in Venice.

XML is led by two partners, Max Cohen de Lara and David Mulder van der Vegt who founded the office in 2008. Along side of their architectural practice they have taught at Delft University of Technology, the Academy of Architecture Amsterdam and at the Dessau Institute of Architecture. Currently, both partners are founders and directors of the two year Master Program ‘Designing Democracy' at the Sandberg Institute in Amsterdam.
Awards

2014
Finalist Prix de Rome, NL

2013
Honorable Mention United Nations Headquarters, Bonn, DE
Second Prize UNESCO World Heritage Center
Honorable Mention Concrete Innovation Prize,

2011
Second Prize Ymere NAi competition 2011, NL
Grant The Netherlands Foundation for Visual Arts, Design and Architecture, NL

2010
First Prize Europan 10, Tallinn, EE
Honorable Mention Europan 10, Madrid, ES
Honorable Mention Europan 10, Munich, DE
Nomination NVJ / BNO Infographics Prize 2010, NL
Grant The Netherlands Foundation for Visual Arts, Design and Architecture, NL

2009
Shortlisted Ymere NAi competition 2009, NL
First Prize Hugo Boss advertisement competition, New York, USA
Second Prize Extension of the Moulin Rouge competition, Paris, FR

2008
Shortlisted Tokyo Design Week / Dezeen competition, JP
First Prize Poorten Naar Friesland competition, NL
Grant The Netherlands Foundation for Visual Arts, Design and Architecture, NL
First Prize Europan 9, Almere, NL
Exhibitions

Solo

2013
‘Speculative Realities’ Gallery HKU/SSC, Shanghai, CN

2011
‘Theaters of Democracy’ The Dutch House of Representatives, The Hague, NL

Group

2014
‘Prix de Rome Architectuur’, Het Nieuwe Instituut (HNI), Rotterdam, NL
‘Monditalia’, the 14th International Architecture Exhibition of la Biennale di Venezia, directed by Rem Koolhaas, Venice, IT

2013
‘Radical Locality; actual potential’ Bureau Europa, Maastricht, NL

2012
‘Making City’ 5th Internationale Architectuur Biennale Rotterdam, NL

2010
‘Contemporealities’ U-Turm, Dortmund, DE
‘Europan Germany’ Brauhaus, Dessau, DE
‘Europan Exhibition’ Architecture Museum, Tallinn, EE
‘Europan 10’ Netherlands Architecture Institute (NAi), Rotterdam, NL

2009
‘Open Fort 400’ Zuiderkerk, Amsterdam, NL
‘Dutch Design Works’ Shanghai Creative Industry Week, Shanghai, CN

2008
‘Europan 9’ Netherlands Architecture Institute (NAi), Rotterdam, NL
‘IDFA Doclab’, Amsterdam, NL
2014 - ongoing  
Course director master’s program ‘Designing Democracy’ Sandberg Institute, NL

2013  
Associate Professor at Amsterdam Academy of Architecture, NL

2011 - 2013  
Associate Professor at Dessau Institute of Architecture, DE

2010 - 2013  
Associate Professor at Tilburg Academy of Architecture, NL

2009 - 2011  
Associate Professor at Delft University of Technology, NL
United Natures

Client
Federal German government
Location
Bonn, DE

Program
Offices
Size
14,000 m²
Collaborator
LOLA Landscape Architects

Adviser
ABT (structure, installations, sustainability, cost analysis)

Status
Honorable Mention
(second phase international competition)

XML designed a new United Nations headquarters in Bonn. Part of the plan is a new 14,000 m² sustainable building for the UNFCCC, the part of the United Nations that is involved with international consultations about climate change, including the Kyoto protocol. Providing sufficient cooling and comfortable lighting conditions are important challenges when designing an energy efficient office building. By placing the glass facades under an angle, direct sunlight is avoided in Summer, reducing the need for cooling. Comparable to traffic towers at airports, the angled facade reduces glare, providing the office workers with unobstructed views of the surrounding landscape.

For the planting of the connecting landscape all 193 UN member states will be invited to donate a plant. This way the landscape subtly describes the global nature of the United Nations. The angled glass facades reflect the surrounding world-landscape. Here, the typically anonymous architecture of international institutions blends together with the local context and the remarkable biodiversity of the campus landscape of plants and trees from all over the world. The appearance of the building as an unfolding, reflective history becomes the representation of sustainability.
The program is organised in a compact office tower with open floor plans to create a cost effective and flexible building.

The glass facade that covers the entire building is put under an angle on every floor.

By placing the glass facades under an angle, direct sunlight is avoided in summer and glare reduced, providing the office workers with unobstructed views of the surrounding landscape.

The angled glass facades reflect the local context and the remarkable biodiversity of the campus landscape of plants and trees from all over the world.

For the landscaping of the campus, we suggest to take advantage of the diversity of the United Nations.

All 193 UN member states will be invited to donate a plant.

The campus landscape becomes a reflection of the global nature of the United Nations.
Views along the river Rhine
View from the river Rhine

View from the lobby towards the Rhine and the campus landscape
XML was finalist for Prix de Rome, the Prix de Rome is the eldest and largest Dutch State Prize for architects under 40. All shortlisted candidates were asked to develop a project for the innercity of Rotterdam.

Our project proposes Rotterdam taking an alternative urbanization scenario. Since the 1980s, Rotterdam aspires to develop itself into a high-rise city. Under the somewhat dislocating slogan ‘Manhattan on the Maas’, the city markets itself through buildings all trying to outgrow each other through superlatives. The result is a series of unconnected incidents, like scattered pieces of clothing from wardrobes gone out of fashion. An impressive skyline in a city without grounding. Instead of a vertical urbanization model, our project proposes to urbanize Rotterdam horizontally.

Whereas the high-rise is the symbol of 20th century financial growth, the rise of information technology is already fundamentally changing society’s economic and social structures. A society in which living and working are more hybrid conditions is rapidly replacing the modernistic dogma of the separation of living and working, which the Basisplan inscribed in Rotterdam’s urban plan. Cities with a dense urban core with ample amenities and public spaces, such as Copenhagen or Barcelona, unexpectedly prove to be highly successful in accommodating this shift in society. Different from the verticality of global financial centers, density in these cities is organized horizontally, allowing a maximum of exchange between program and public spaces. Building on Rotterdam’s tradition of perpetual reconfiguration, this project asks what a modern city can look like horizontally. Not by proposing a singular architectural symbol, but through inscribing a horizontal urban life that brings together all the elements – flexibility, diversity and communication – that Rotterdam needs for its future.
As an alternative to the vertical urbanisation model...

...this project proposes to densify Rotterdam horizontally

Existing situation

Relocating the market from Binnenrotte to the Hoogstraat

Hoogstraat and Rottepark

Reconnecting Rotte and Oude Haven

Reconnecting city and hinterland

Densification around the intersection of city and landscape
Train station exit at crossing Hoogstraat and Binnerotte
East side Hoogstraat
For the West Kowloon Cultural District in Hong Kong, XML designed a new Arts Pavilion. By reimagining the classical Miesian pavilion typology of a glass box and roof, this proposal sets out to create a pavilion that offers two distinct types of exhibition spaces. Under a large canopy, a glass-enclosed box offers a 4,5 meter high unobstructed space, that can be adapted to an infinite amount of layouts for the exhibition of painting, sculpture, video, photography and other media. The northeast corner of this glass façade can slide open, allowing the exhibition area to be extended outdoors towards the future M+ Museum.

On the waterfront, the canopy slopes downward and becomes a public ‘art square’ as a second exhibition space. This square connects to the water as a welcome differentiation of the waterfront promenade. From here, the steps onto the roof create a small amphitheatre offering views to Central and Victoria Harbour, as well as an elevated platform for exhibiting outdoor art. In this way, the pavilion can accommodate art in all its disciplines: whereas the inside space lends itself primarily to the visual arts, the outside space can also be a platform for time-based arts such as performance, theatre, music and cinema.

The potent yet simple shape together with the wide array of possible configurations for exhibiting art will give the pavilion prominence in the large new development of the WKCD. Here, the architecture of the pavilion serves art by adding public space to Hong Kong’s urban life and by bringing together different audiences. Hence, the pavilion – A2 – is not only a place for experiencing art, but also a place that offers a new perspective to contemplate and reflect the city itself.
View towards Victoria Harbour

Program
Art Square
Orientation
Structure
Sun shade
Design flexibility
In the open docklands of Amsterdam-Noord, this project aims to develop a building that incorporates living and working in a contemporary way. The central issue is how a significant public space can be developed in the vast expanse of a post-industrial landscape.

The program for the building consists of homes and work and commercial functions in equal parts. The program has been accommodated in six low-rise eight-story volumes. The collective programs are organized in the middle of each individual building. The connections between the six buildings create a linear volume facing the IJ waterfront. At the central zones of the collective programs, an incision in the building connects the various programs. The incision creates a platform and, as a public space, this platform will be fuelled by the collective programs within the building. At a single point, this space moves towards the water along the lines of the landscape, uniting platform and ground level.
The required programme has been distributed along a continuous route that connects different programmatic clusters such as galleries, storage, restaurant and office. By bending this route into a circle two conditions have been organized: on the inside of the circle a series of enclosed exhibition spaces allows visitors to focus on the experience of art, on the outside of the circle the continuous route that connects the programmatic clusters allows for alternating this intimate experiences with views on the surrounding nature.

The irregular residual space between the programmatic boxes is turned into a Gallery Garden, continuing the tradition of landscape architecture that is part of the museum’s history. When strolling the museum, visitors will turn their bodies both to art and nature, depending on their location along the museum’s routing. The continuous route is not only organising the museums’ programme, but it also mediates between two worlds - the inner world of art and the external world of nature - that ultimately meet in the experience of the museum’s visitor.
White Store

In the heart of Amsterdam’s Red Light District, XML designed a store saturated in white light. The Red Light District in Amsterdam is currently transforming from an area dominated by the sex industry to a more programmatically diverse neighbourhood. The store is located in the heart of this district and is part of this gradual transformation. XML’s challenge was to come up with a design that could attract people that pass by and yet communicate to be something completely different than its neighbours.

We decided to play with the idea of light, as it is already the most important aesthetic feature of the area in the evening.

Core element in the White Store interior is a 9 meter translucent bar containing 28 tube lights that creates a glowing white light amidst the red lights in the area. The element refers to the idea of a reception counter, familiar from pharmacies. A mirror at the end of the shop extends the length of the bar element and visually doubles the small space of the 17th century Amsterdam souterrain in which the store is located.

Behind the bar, staff dressed in white lab coats offers visitors information about the health benefits of the vitamin drink. The products for sale are displayed on long shelves of folded metal with integrated lighting.
View from outside.
In the contribution ‘Theatres of democracy’, XML brings together its ongoing research into spaces of political congregation with an analysis of the typology of the semi-circular Greek theatre as an architectural device for democracy. Even though today’s representative democracies face different forms of crisis, many houses of parliament still draw upon an ancient architecture. The dominant model for spaces of political congregation remains the semi-circular typology of the Greek theatre, as preserved in Siracusa’s Teatro Greco in Sicily. By exploring citizenship as a form of spectatorship, the XML installation in the Corderie of the Arsenale contrasts the inclusive architecture of Teatro Greco and the feeling of exclusion that many associate with today’s mediated politics. On one side of a wall, visitors can look through a series of peepholes into today’s halls of parliaments. The other side of the wall presents a wallpaper with a genealogy of the semi-circle that shows how the semi-circle has travelled to modern times - whereas the semi-circle as a symbol of democracy persisted, the reality of democracy has changed significantly. Over the last years, XML has visited and documented spaces of political congregation across the world. Part of that research is presented in this installation that contrasts the interiors of contemporary parliaments with an analysis of the history of the semi-circle: from the inclusive space of the open air Greek theatre to contemporary parliaments built as television studios. How did the meaning of the semi-circle change from an architecture of collectivity, to a mere symbolic architecture that leaves the task of shaping politics to media? And how can our spaces of political congregation be modernized while taking the genealogy of the semi-circle fully into account?
For the exhibition ‘Mansholt, Landscape in Perspective’ in Bureau Europa in Maastricht, XML designed an installation of glass walls that divide the main exhibition space into separate rooms. These rooms represent consecutive episodes in the biography of the Dutch politician Sicco Mansholt (1908 - 1995), providing insight into the changing relationship between agriculture and landscape in post-war Europe.

The architectural design by XML takes this biographical structure of the exhibition as a starting point. The design uses the traditional museum typology of an enfilade to divide Bureau Europa’s main exhibition space into a series of separate, thematically organized spaces. The glass wall grid references the rationalization and consequential bureaucratization of the landscape. The transparent walls allow visitors to make unexpected connections between different historical and biographical moments, so that past and future are always present simultaneously throughout the exhibition.

The six generic rooms have been made specific by the use of tables of various sizes containing unique historical material. A selection of films provides an overview of the changing representation of agriculture over the last fifty years. While the first four rooms focus on a collection of historical maps and photographs, the two final rooms present a selection of contemporary ways of thinking about the relationship between agriculture and landscape, including Christien Meindertsma’s ‘Flax’ project and the ‘Hunnie’ project by artists Sophie Krier and Henriëtte Waal. This way, the exhibition shows how changes in ideas about the organization of society can manifest themselves in the design of the landscape.
Theaters of Democracy' exhibition at the Dutch Parliament

Parliament is the place where you can actually see democracy take shape. Inside the houses of parliamentary, cabinet members, members of parliament, the media and the general public interact with each other. The architecture of these halls affects the interaction in specific ways. Depending on whether members of parliament are positioned 'at arm's length' from each other (United Kingdom), five meters apart (Denmark), or fifteen meters apart (Germany), the debate in each hall evolves in a wholly different atmosphere. Clearly, the architecture of a parliament's interior plays a significant role in the ways in which the nation's political culture is manifested.

Based on these reflections, XML worked with master students of the Faculty of Architecture of Delft University of Technology on a research and design project into spaces of political congregation during the Fall semester of 2010. As part of this study a number of proposals for a redesign of the plenary hall of the Dutch House of Representatives (Tweede Kamer) have been developed.

In March 2011, the results of research and design were exhibited in the main hall of the Dutch House of Representatives. A long wall presents the results of the research. On the opposite side of the space a long continuous table shows seven models of a new plenary hall for the Dutch parliament. Together, table and wall create a space envisioned as a public agora to discuss the research and designs and more importantly the question of how we want to give shape to our collective spaces of political congregation.
Floor leader of the liberal democrates Alexander Pechtold visits the exhibition

Speaker of the Dutch parliament Gerdi Verbeet opens the exhibition
Around the world in 193 parliaments. Architecture office XML has traveled across the globe to visit and document the architecture of the plenary hall of parliaments.

This website is the digital twin of the upcoming book 'Parliament' that documents the plenary hall of the parliaments of all 193 United Nations member states. The content of this website is built around a selection of 360°×180° panorama-photographs that were taken by XML between 2011 and 2013 in a number of visited spaces of political congregation around the world.

www.parliamentbook.com
Settings is a collective space designed for arts center de Appel in Amsterdam. The project comprises of a collection of moveable white seats placed in four distinct plans inscribed onto the floor: lecture, master class, debate and exhibition. The installation aims to re-engage the public with the collective effort of sharing and discussing ideas by offering an architecture of four parallel spaces that all evoke particular ways of exchanging ideas.

The lecture space positions the blocks in an auditorium-like grid, whereas for master classes the blocks are loosely spiraling into an imperfect circle allowing for a more intimate and pivotal focus. For debates the blocks form two rows of facing benches dividing the space in two opposing positions. For the interaction with art, the exhibition setting groups the blocks into a set of different islands offering alternating proximities to the exhibited works. The superimposed plans, marked with different colors on the floor, simultaneously echo past activities and open up future potentials.

Other than a finite form, Settings is a playful exploration that allows visitors and users to experiment with different configurations to discuss and exchange ideas, and through that, ultimately, with their own sense of collectivity.

**Client**
Arts Center de Appel

**Location**
Amsterdam, NL

**Program**
Lecturing space, debating aera, exhibition space, space for master-classes

**Size**
Masterplan 200 m²

**Status**
Completed 2012
In 2011, the Canals of Amsterdam were listed as Unesco World Heritage. To mark the newly acquired status of its historical center, the City of Amsterdam decided to establish a World Heritage Information Center in the Bazel, a renovated historical building in the center of Amsterdam that holds the City Archive.

XML proposed an architecture for the new center that exists out of two main components: a membrane and an archive.

A transparent membrane demarks the boundary between the City Archive and the World Heritage Information Center. The transparent architecture creates a clearly defined space while simultaneously visually communicating the activities from within the center towards both the central hall as to the street. By making an incision in the existing glass wall of the entrance of the Bazel building, and by connecting the proposed membrane to the created opening, the new World Heritage Information Center can be directly reached from the outside street and will in this way obtain its ‘own address’ in the city. Utilizing the existing left over space between the location and the exterior facade, a vertically moving giant cupboard is placed underneath the center. All necessary materials for different programmatic configurations of the information center - such as information displays, seating blocks and display cases - can easily be taken out or stored away. The moveable cupboard rising from the ground allows for maximum flexibility in accommodating different programs such as exhibitions, debates or temporary art installations in the new center. This way, the proposal questions the singular character of Unesco World Heritage, offering a space that allows for a multitude of possibilities to engage with the Dutch World Heritage sites.
Exhibition space

Transforming from exhibition space to event space
XML was invited among eight world-renowned Chinese and international offices, including OMA, McKinsey and Rockbund Art Museum, to produce an integrated planning strategy for the 798 district in Beijing, the oldest and most famous contemporary art district in China.

Chinese cities face a new urgency: to move away from the mass production of built space, and instead nurture the rise of healthy, diverse and creative urban centers. Creative districts all over the world have been able to assimilate into existing urban fabric and effectively reinvent themselves as unique and profitable destinations. However, 798, the first district to complete this cycle of gentrification in China, has become a victim of its own success. The area now has the resources to develop and densify, but has lost the involvement of the artistic community that would ensure new buildings generate creative content.

At the beginning of its redevelopment XML and its partner the Rockbund Art Museum formulated as its core challenge ‘How can independent art thrive in a for profit environment?’.

Similar to serviced apartments, we proposed to develop 798 into a serviced ‘creative zone’. Tenants that profit from the aura of art contribute financially to the curated 798-collection on display throughout the district. The 798-foundation supports independent curatorship and future acquisitions of art for the district’s collection. A group of (invited) curators develops exhibitions from this ‘798 art collection’ that continuously engage and challenge the different programs in the area, creating a zone in which art engages all aspects of urban life.

The proposed strategy lays out the short and long-term steps for the future of 798 and provides a vision how to plan creative clusters around China.
Instead of an opposition, a gradient between art and commerce accommodates new program.

Proposed concept: Creative Zone, curated art infiltrates other programs.
Olympic Cities

XML has completed a comparative study on Olympic candidatures commissioned by the Ministry of Infrastructure and the Environment. The study placed Dutch aspirations to host the 2028 Olympic Games in an international perspective by comparing the various bids. The two parts of this study are combined in the publication ‘Olympic Cities: the Netherlands as Game Changer.’

The study established that existing bids, including the current Dutch proposals, are based on the paradigm of the Olympic Games as a mega-event. As XML shows, however, the Olympics are not a neutral autonomous, immutable event. Olympic history points to cycles of twenty years, in which the Games are closely linked to political, economic and social developments.

XML has developed three spatial models that show how the Netherlands can host the 2028 Games by effectively responding to these long-term global developments. In the ‘Deltapolis’ model, the two Randstad areas, North Wing and South Wing, are integrated into a single, internationally competitive urban region: the Deltapolis.

The ‘Virtual Games’ model is a response to technological developments and the rapid digitalization of society. In ‘Global Games,’ finally, XML proposes a new organizational model for the Games that reinforces international networks and exchange between cities. The visions may be viewed as a design postscript to the comparative study of Olympic candidatures.
Now
City
Building a suburb
Center
Masterplan
Opposition between city and landscape
Car or public transport
Consumer
Blueprint
Decision making
Noordvleugel vs. Zuidvleugel
Disneyland
Center vs. Periphery
Zoning
Fossil Fuels
Provincial governance

Then
Region
Reusing the suburb
Network
Collaborative plan
Diffuse borders
Integrated network
Reuser
Narrative
Inspired participation
Deltapolis
Grand Tour
Polycentric
Patchwork
Renewable energy
Greater Deltapolis Authority
Urban map | Information layers
---|---
NBC | Twitter
Viewer | User
Attend | Play
Admission tickets | Foursquare check-in
Bigness | Multiplication
Broadcasting | Narrowcasting
Live | Personal Augmented Reality
Postmodern | Posthuman
City | Village
Randstad | Netherlands
Centralisation | Decentralisation
Mega-Event | Virtual Event
Real Estate Games | Smart Games
<table>
<thead>
<tr>
<th>Now</th>
<th>Then</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nation</td>
<td>City/state)</td>
</tr>
<tr>
<td>Exclusive</td>
<td>Inclusive</td>
</tr>
<tr>
<td>Hub</td>
<td>Network</td>
</tr>
<tr>
<td>Paternalistic idealism</td>
<td>Pragmatic idealism</td>
</tr>
<tr>
<td>Concentration</td>
<td>Distribution</td>
</tr>
<tr>
<td>Corporation</td>
<td>Cooperation</td>
</tr>
<tr>
<td>Shareholders</td>
<td>Sharing</td>
</tr>
<tr>
<td>Investment</td>
<td>Trade</td>
</tr>
<tr>
<td>Window on a nation</td>
<td>Global mosaic</td>
</tr>
<tr>
<td>Static brand</td>
<td>Thematic event</td>
</tr>
<tr>
<td>Uniform</td>
<td>Heterogenic</td>
</tr>
<tr>
<td>Destination</td>
<td>Voyage</td>
</tr>
<tr>
<td>Bus</td>
<td>Airplane</td>
</tr>
<tr>
<td>One size fits all</td>
<td>Distinctive diversity</td>
</tr>
<tr>
<td>Sprint</td>
<td>Relay</td>
</tr>
<tr>
<td>National pride</td>
<td>Global confidence</td>
</tr>
<tr>
<td>Time zones</td>
<td>Global time</td>
</tr>
<tr>
<td>Prime time</td>
<td>24 Hours</td>
</tr>
<tr>
<td>Old boys’ club</td>
<td>Transparent network</td>
</tr>
</tbody>
</table>
Twitter, Facebook, Hyves, Flickr, MySpace, LinkedIn...more and more, we are organizing ourselves online, and we are sharing our lives with anyone who wants to follow us. What is the potential significance of parallel online and offline lives? How do online networks, which were quickly dubbed as “social media,” organize our offline social relations and vice versa? And how does this exchange affect the city’s collective space? Will it lead to the development of public and private space that has new form and meaning? XML has researched these issues with Architecture students at Delft University of Technology. The students’ brief was to design a house in Amsterdam. Eleven Amsterdam residents who describe their daily lives through Twitter were selected as virtual clients for the students. These virtual clients were not aware that a house was being designed for them and the students relied entirely on information made available through their clients’ Twitter account. In the course of the ten-week studio, the students’ understanding of their client’s lifestyle became increasingly personalized. The students analysed social media information to establish a program in line with the virtual client’s needs. At the various locations, the program was translated into an architectural concept that reflected the virtual client’s lifestyle. The project highlights the central question whether private lives shared in public can lead to new urban typologies for that most private of spaces: home.

<table>
<thead>
<tr>
<th>Client</th>
<th>Program</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Delft University of Technology (TU Delft)</td>
<td>Research and design studio</td>
<td>Compete</td>
</tr>
</tbody>
</table>
Presentation to virtual clients

Design for a house one of the virtual clients
Contact

XML
Krelis Louwenstraat 1
1055 KA Amsterdam
The Netherlands
+31 20 6868 555

General
general@x-m-l.org

Press
press@x-m-l.org

Employment
hr@x-m-l.org

Website
www.x-m-l.org