

20 Years Euregional Prize for Architecture

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## Jury report Euregional Prize for Architecture 2010

by Jeanette Kunsmann

### 1 General approaches

The jury found the pedagogical variety of the 35 projects and the good quality of the majority of them quite stimulating. The variety of entries was very interesting but, for that reason, also difficult to compare. One can absolutely see the enthusiasm of the students reflected in their works. Viewing all the projects together can be an inspiring experience for students and teachers.

### 2 Issues

First of all there are projects where the teachers set the tasks. These projects are well comparable, due to the identical program and location. Secondly, there are projects where students can choose a location and program of their own. These projects can still be judged as “normal” architectural projects, but have to be evaluated specifically, at the same time. This year two new categories appear – a nearly contextless research on prototypes and a self imposed approach of architecture at the edge of architecture and art.

### 3 Quality

The quality of the students’ work is directly related to the way in which the teachers address relevant topics on urbanism, sustainability and architecture. Sometimes there seems to be a need for more guidance, sometimes for more freedom. Sometimes it seems as if there has been an intense discussion between teachers and students on relevant issues, sometimes it seems as if this has not taken place. The jury cannot generalize and say whether total guidance or total freedom leads to better results. But it’s not only about the teachers; also the students should take their own responsibility and be open to architectural and urbanism debates.

### 4 Practice

Architectonical development of the project is a way to test, improve and amplify the basic qualities of the first sketches and ideas. It involves learning fundamental skills and paying attention to the quality and pleasure of drawing, modelling, explaining and exposing original concepts. The jury was pleased by the high level of the presentations, especially the models.

Maybe it’s a suggestion that - in consequence of this 20th EAP students’ competition- students themselves try to get in touch with each other, with other regions, other students through other ways of communication. The different institutes show specific qualities from which the students can benefit. Especially the Euregion Meuse-Rhine invites for exchange. Such tendency is visible now already, but it surely can be intensified.

The jury selected three projects as honourable mentions. They are presented here in alphabetical order.

### Honourable mentions

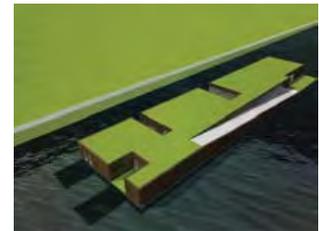
The project succeeds in finding a vocabulary design for a technical subject. It reveals the architectural potential of usually technically dominated harbour structures. The jury appreciates the beauty of the enormous gesture of the construction. Besides the architectural iconography of the shell, the project also succeeds in making good propositions for the technical aspects of the dock.

The first honourable mention goes to „**HMS Unicorn**“ by **Michael Scheuvs** (RWTH Aachen).



This project has a strong concept which connects the themes of flooding and agriculture, probably comparable to a modern ark of Noah. The answer is quite a poetical architectural proposition, taking account of the issues it plays with – landscape, space, techniques and imagination. It gives a very positive vision on the problems of the future, such as the rising of the sea level.

The second honourable mention goes to „**Floating Farm**“ by **Nele Mortelmans** (PHL Diepenbeek).



The project can be read as a political statement by organising the whole program of the residence of the European president underground. Whereas each form of representation to the outside is avoided, the project is elaborating on the inside an almost classicist organisation of representative and private spaces. The paradoxical and provocative situation of the project right beside the EU Parliament proposes a variety of spaces in an elegant sequence. The jury appreciates the accurate elaboration of the project, playing with light, patios and height variations.



The third honourable mention goes to „**Wohnpolitik - Residence for the EU, Brussels**“ by **Johannes Jung** (RWTH Aachen).

We now come to the most important part of the evening, the three prizes.

### Prizes

This project is probably the most discussed work of all. It polarizes in a positive way.

The project is triggering a fantasy of space. The Jury is intrigued by the sensitivity in which the different aspects of the proposal have been elaborated. The project proposes an attitude on the border between architecture and art, involving the entire life and practice of its author. It takes its origin from a particular landscape and environmental situation and develops very authentic artefacts, that evoke not only the idea of that place but also a sense of space. This concentration on physical aspects and phenomenology is greatly appreciated by the jury members.



The **third prize** goes to „**Hotel de Boot Gemist**“ by **Wytske van der Veen** (HS Zuyd, Academie van Bouwkunst, Maastricht).

The jury is enthusiastic about the way in which usually abandoned themes of building are turned into a convincing architectural design. The design is set up as a prototype that reminds the jury of the utopian studies of Étienne-Louis Boullée. The project sketches, in a charming way, an evocative scenario of the process of waste-incineration.

Different aspects of composition, function, technical aspects and presentation are dealt with in a beautiful - almost dramatic – way, resulting in a strong iconographic work.



The **second prize** goes to the project „**Müllkraft / EBS Langelshheim**“ by **Maike Basista** (RWTH Aachen).

By means of one powerful and elegant intervention, the project manages to completely reorganise the existing situation. The negative item of the artificial canal has been developed and turned into

a benefit for the location. The water-plane becomes a public square and generates interesting possibilities for the historic site and new developments. The project answers perfectly to this different scenery, while revealing the richness of an existing, formerly hidden, patrimonium.

The in- and outside routing has been redefined by creating surprising spatial relationships, between old and new. The water and large glass surfaces form a quiet and evident décor for the new building.

The jury is very enthusiastic about the refinement and cleverness of the concept and its elaboration. The project not only manages to upgrade the village itself, but also forms a new subtle landmark.

The **first prize** goes to the project „**Design depot Oud-Rekem**“ by **Kevin Winters** (PHL Diepenbeek).



Heerlen, 6th November 2010

**Jury:** André Kempe (Chairman), Juliette Bekkering , Olivier Bastin, Gerard Extra

**Jury secretary:** Jeanette Kunsmann

## Analysis Euregional Prize for Architecture 2010

by Nicole Opel

Celebrating a jubilee is always a time to stop for a moment, to reflect upon what has happened over the years, but also to think about the challenges that may arise in the future as the architectural debate is opened up to related disciplines and as a result of new approaches.

Thirty five of the best graduation projects were nominated by the six participating universities for the 20th Euregional Prize for Architecture 2010.

The majority of the projects set out to fulfil a public and cultural purpose and what was striking was that only very few students developed projects involving dwellings and housing or were engaged with disciplines that are related to architecture. Besides the main focus on public buildings, we can also identify four trends - Architecture as social practice, the Designing of Cultural Landscapes, Utopias as Critiques and the Position of an architect between arts and architecture - each of which gave rise to a heated debate within in the jury. First of all, however, I will focus on public buildings and especially on two projects that are striking as a result of their strength of their concept.

The first project I want to mention is the Designdepot Oud-Rekem, which was designed by Kevin Winters. In a very intelligent and aesthetical way, he complements an existing historical structure with new buildings, which do not compete with one another, either in terms of their urban scale or their interior, but actually complement each other. With a sweeping gesture, Winters widens up the nearby channel to a basin, in order to give the ensemble a new orientation to the waterfront. This project is a very nice example of how to interweave spatial and historical layers of a city.



Kevin Winters

As far as the few projects that are dealing with the subject of dwelling and housing are concerned, I would like to mention the project Wohnpolitik by Johannes Jung. His residence for a European President does not set out to compete with the large buildings in the neighbourhood. Instead of creating another iconic building, Jung starts by subtracting spaces as volumes from the mass of an existing plateau. Around deep patios, the functional program carves into the ground, creating a diversified spatial sequence of public and private zones.



Johannes Jung

Alongside the projects relating to public or cultural uses or dwellings, which students always tend to favour, we have also seen some specific projects that makes us aware that in this day and age, architecture has to be understood in a wider context than merely creating physical space and the linking of architecture with other disciplines.

### Architecture as social practice

Worldwide natural disasters and the growing problems of poverty and social inequality that affect developing nations in particular means that the discipline of architecture is now taking on a social role. Two projects seek to address this particular context. Their authors not only elaborated a measure that would provide a type of emergency relief, but an elaborate concept of "Help for Self-Help"- as a means of emergency and crisis management for two regions affected by natural disasters.

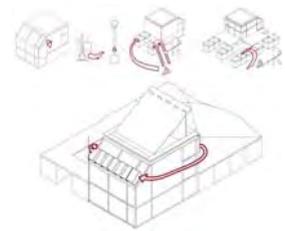
Patrick Lingenberg developed a concept for a rural population in the earthquake zone of Peru. Besides providing "emergency relief" and emergency treatment during the first few hours after an earthquake, his project focusses on teaching the population about earthquake-resistant construction. Based on local construction materials, this method creates the ability amongst the local population to design their built environment, without recourse to external help.

Another project, named "Keimzelle Haiti", was designed by Anne Bauer for the area of Haiti that was affected by the hurricane. The project takes the form of a prefabricated unit that contains all of the necessities for first aid and can be transformed into an emergency dwelling for up to 5 people.



Patrick Lingenberg

Both projects prove that aesthetic aspects pale in view of the emergency, as the emphasis is upon creating the simplest forms of housing. It is in settings such as this that architecture enters in the domain of social practice, by educating people how to construct simple housing on their own or by giving support to restart or establish a new quality of life, based upon only very small interventions.



Anne Bauer

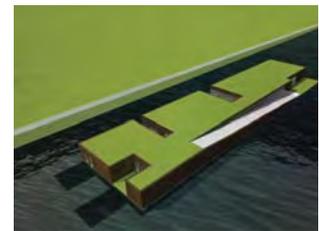
### Designing Cultural landscapes

In order to illustrate yet another tendency that figure amongst the projects, I would like to highlight four projects that consciously chose locations situated outside the urban context of a city, but within cultural landscapes: In his design for an ecological agricultural business in Stokkem, Maarten Wauters gives a new interpretation of the traditional typology of a farm. In a very intelligent way he deals with the existing spatial conditions of the separating dyke to interconnect the nearby natural flood plain, the bypassing touristic cycle path and the village. He introduces a consistent separation between the agricultural and machine-based activities, on the one hand, and human activities on the other. He does this by creating two different levels, giving rise to a functional mixture of commercial use, housing and farming.



Maarten Wauters

Another very interesting project is the Floating Farm by Nele Mortelmans. Nele develops her project for a care farm for problem children in an area, where building is now allowed due to the risk of flooding. Mortelmans proposes a subterranean construction that integrates the building completely into the landscape. Deep patios are cut into the terrain to guarantee sufficient illumination. In the event of flooding, these patios are transformed into basins and cause the entire construction to rise up and float like a boat. In this way, the building becomes part of the landscape and the controlling conditions forced by nature.



Nele Mortelmans

The projects by Maïke Basista and Nicole Richter / Julika Metz deal with the cultural landscape that is characterized by infrastructure and industries. Each of these involve enabling industrial constructions to transcend the appearance commonly associated with industrial buildings and understanding them as objects to be aesthetically designed by architects.



Maïke Basista

### Utopias

Jerome Paumen, on the other hand, takes a more critical stance with regard to the landscape characterized by industrial and infrastructural use. With his utopian project IRIS pillar 8, Paumen questions the common practice of constantly increasing the amount of space used to feed industrial expansion and the effects this has upon land-use. In view of the quantity of building plots that have been designated for industrial or business use within the next 10 or 15 years, he creates a utopia based upon spatial concentration and a mixture of different functions.



Julika Metz & Nicole Richter

Another utopian approach is presented by Huub Donkers. With his project entitled *Le bleu du Ciel*, he criticizes the disappearing perception of the urban spaces and the built environment caused by the passive movement through the metropolis of Brussels. By dissolving spaces of fluctuation, he highlights the sense of the arrival and departure, to turn the permanent movement into awareness.



Jerome Paumen

The fact that these two projects take the form of utopias, I would not regard



Huub Donkers

them as being suitable for future realization. Their potential, however, lies in the fact that their theoretical approaches are criticising current tendencies in politics or sociality. By pointing out these problems and turning them into objects for research, these theoretical approaches can provide the impetus for further research that brings a critical view to the current situation.

### **In between Art and Architecture**

Finally, my aim is to mention a very subtle project that gave rise to a highly controversial discussion within the jury about the disciplines of art and architecture. How can we draw a line between arts and architecture, if the boundary between them is becoming increasingly blurred? Both deal with space and each one creates space. They are actually interlocked, with one flowing into the other.

In her installation *Hotel de Boot Gemist: a choreography of longing*, Wytiske von der Veen evokes spaces, as part of what is a serious examination of our understanding of architecture as built, physical space. How is it possible to integrate a space or a place that comes out of the memory, activated by (maybe) a haptic impulse, a smell or a sound into this definition? It is a real place. But maybe it no longer exists in reality.

Architecture lives from the author's capacity to imagine the space that he is going to create. I believe that the way how Wytiske von der Veen tries to evoke an imaginary space only by its fragments demonstrates a very subtle understanding of space, composition, proportion and material as the main elements involved in creating architecture.



Wytiske von der Veen

### **New future challenges**

Given that the number of projects totals thirty five, it would be desirable if a greater variety could be represented amongst the winners. The few approaches that seek to identify links with other disciplines demonstrate the need and the willingness to search for new forms of articulation. These kinds of experiments should be supported in the university context, so as to integrate other perspectives into the architectural debate. The perception of space, the spatial sense of the location, the analysis of its built surroundings and its fluxes helps to understand how a location functions and the way how it is used by the people. Attaching greater importance to these very important analytical processes can enable us gain a more effective understanding of how we can interconnect and integrate the project within its surroundings. To understand architecture as a single discipline within a conglomeration of many different disciplines, problems, solutions and realities that affect and form our built environment can perhaps generate new and interesting impetuses and new future challenges when it comes to creating and designing our spatial environment.

Heerlen, 13th November 2010.

**Analist:** Nicole Opel, editor ARCH+

# Stadtmauer Köln

## Participant info

**Name:** Hakan Akyol  
**Institute:** FH Aachen

## Project info

### HISTORY

The medieval town wall of Cologne, constructed in 1180, was known as the biggest fortification northwards the alps for 600 years.

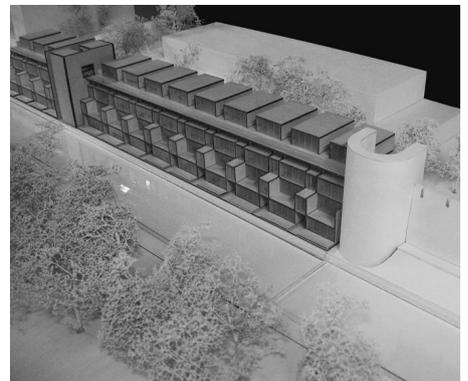
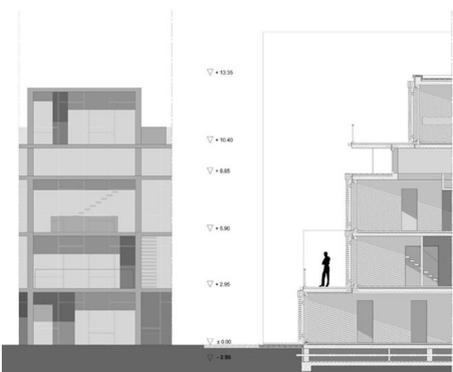
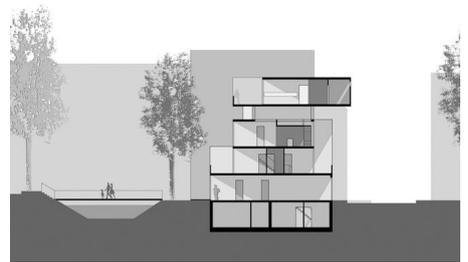
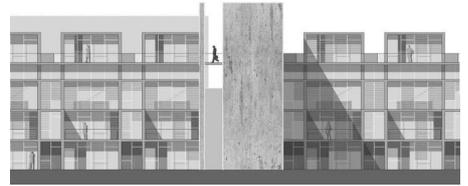
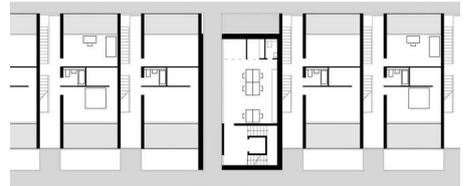
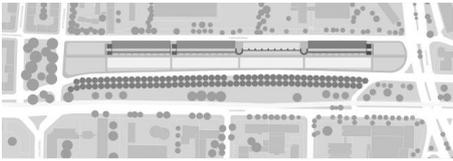
The complex consisted of a parapet, a ditch, a wall and the 2.3 kilometer 'Rheinfront'. Furthermore of a 4.6 kilometer semicircular continuous wall, which includes the city center, 50 towers, 12 gates and 22 wickets.

In consequence of the industrialisation the town wall was mostly demolished in 1881. There are only a few gates remaining – the northern 'Eigelsteintorburg', the western 'Hahnentorburg', the southern 'Severinstorburg', the 'Ulrepforte' and the small continuous wall at the 'Sachsenring', which was the fundament of this project.

### DRAFT

The exercise was to compose the new construction, which should dock onto the remaining segment of the medieval town wall. It was required to remain the structure, form and face of the town wall, whose main construction exists of arches and piers and keeps the dimension between axes at 7.9m. Ten axes result one segment with a semi-tower, whose diameter fits into the system of units.

The described modularization creates the base for the following draft. Nine axes compose one of the segments of the new construction at whose end the tenth architectural accent follows – a tower, which differs from the housing segment in transparency. The towers in which offices and ateliers are placed, are completely closed. The only exception is that the massive tower building is separated by a 2m wide split, which is the base of another grid that fits to the arrangement of the piers. The width of each pier manners 2m. They compose a grid in the housing segment, in which the staircases are integrated.



# Provocation littéraire

## Participant info

**Name:** Quentin Allaime  
**Institute:** ISA Saint-Luc Liège

## Project info

A library of 14000m<sup>2</sup> on the site of "prémontrés" in the center of Liege (Belgium)

Personal commitment:

I don't believe in architecture which hides, which is afraid of modifying, which is ashamed to build. I believe in the polemical and speculative architecture which strikes, resists and pushes aside.

Urban resolution:

To place in edge of Meuse, the site is surrounded with highways. This hybrid island is characterized by lifeless, uninhabited, flat and windy spaces. The Master-plan realizes one tabula rasa of the existing context. To do it, it modifies the road network and creates a pedestrian space in continuity with the old city. The connection is created by an esplanade where there are some Restaurant, bar,...

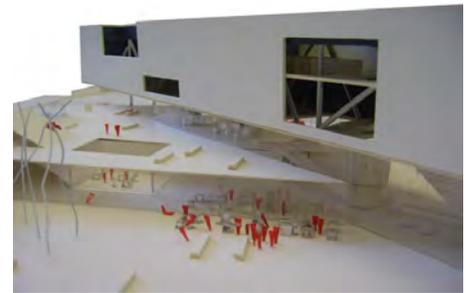
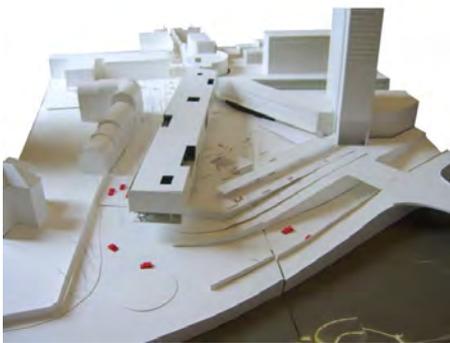
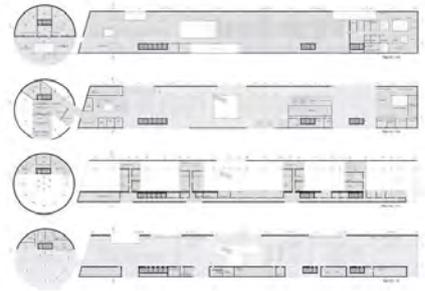
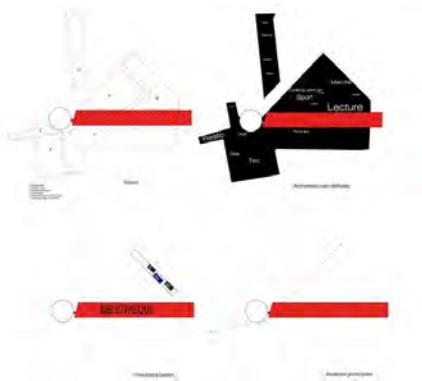
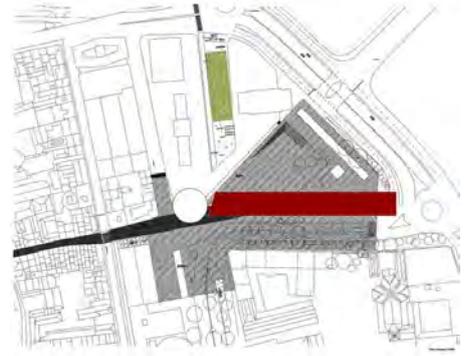
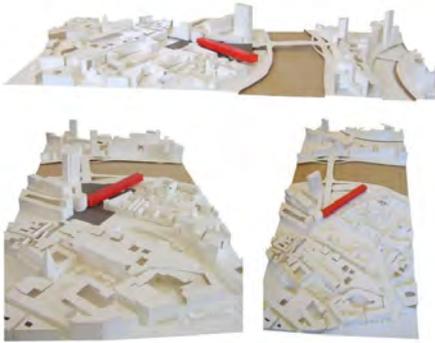
Teratology:

Such an urban monster which works its way through a heterogeneous context, the library stretches of the Meuse in the building of Chiroux. Of an incredible violence, the infrastructure flies over the esplanade with its heavy and rough mass. This building is transformed into a machine for the city; it re-qualifies, revitalizes and cleans up.

This provocative architecture recreates urban space, connections, life.

A last stop(ruling):

The temperature rises, the wind stops blowing, of the library brings out the readers who hurry to find the last available seats outside on the esplanade which is overpopulated on this Friday after noon ...



# Liège: une bibliothèque publique sur le Tivoli

## Participant info

**Name:** Shandoff Bando-Danquah  
**Institute:** ISA Saint-Luc Liège

## Project info

Situation : Liège historic centre (Tivoli)

Programme : public library (combined to the archéoforum)

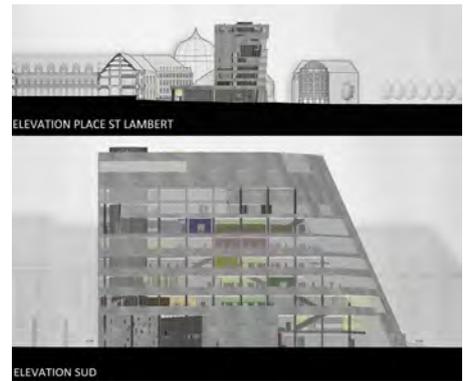
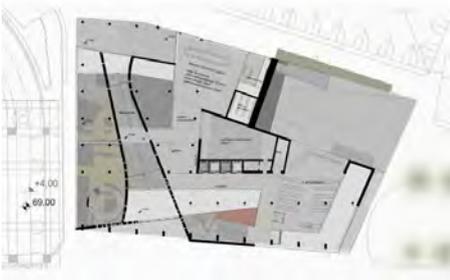
Concept : In the 70's Liège undertakes several important roadworks that will change his landscape and neighbourhoods. The current site Tivoli therefore loses its construction and this urban void now separates place St Lambert and place du Marché, two significant areas. In absence of stable programming the site is occupied by temporal events, feasts, demonstrations...

The project is read as a mass emerging from the ground revealing its content through the horizontal openings. The underground-archeoforum is now visible and takes part to the urban animation.

A ribbed concrete tower face place St Lambert. This tower occupies the location of the old cathedral, revealing the remains of the eastern choir. The building's outline resonates in the city's skyline from the hill down the valley.

Once in the building, one may found several circulations that flow through the various sections with specific viewpoints likewise mountain trekking. Thus, Liège-la cité ardente (the fiery town) is admired from different plats of the library. On the last level, at the end of the trek a spacious reading room allows us to enjoy the town on a panoramic view. The library is fraught with columns which echo the former cathedral structure and continue the sequence of the trees on place du marché.

The building has three entrances, the first from place St Lambert, the second on the way from the station (gare du Palais) and finally from place du marché we discover large steps which take us to the level of the check-in. These large steps located between the palace of the princes-bishops and the tower prolongs the atmosphere of place du marché so particular and dear to the people of Liège.



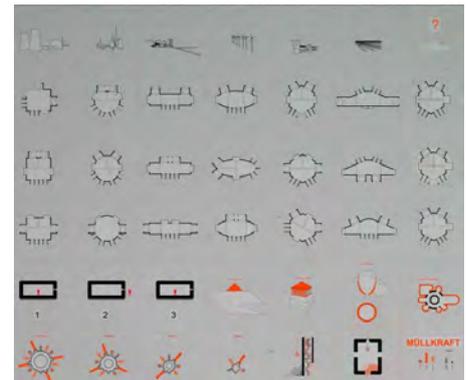
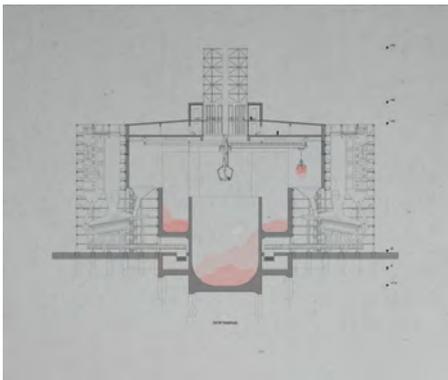
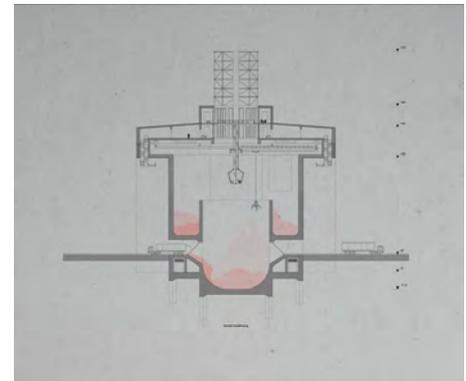
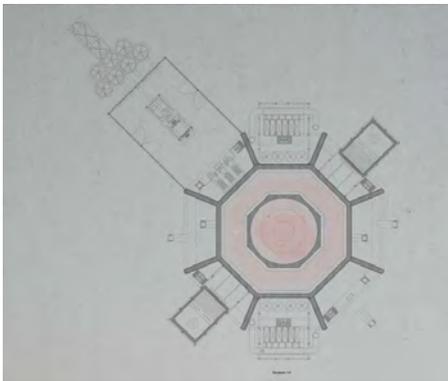
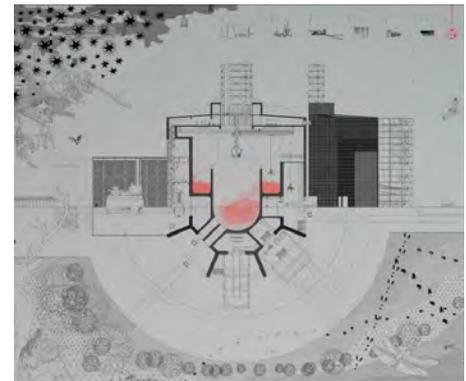
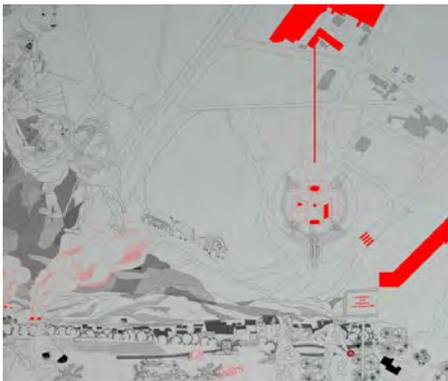
# Müllkraft, EBS Langelshelm

## Participant info

**Name:** Maïke Basista  
**Institute:** RWTH Aachen

## Project info

In the fabulous world of the Harz a new being, they say, the devil had created it, finds its place. While eating human waste, energy is continuously generated. Waste strength is born. Waste-incineration-plants are growing all over Germany, hidden under gray hulls in remoted industrial-areas. No one recognizes them. Waste-incineration-plants are power-plants that function like other steam-power-plants. They differ in the places of their fuel-delivery, in waste-fired power-plants this is the fuel-bunker. It is the typological feature, whose identification is important because without it there is neither perception nor confrontation. After a series of flexible containers the fuel-bunker is the first house of the waste. The belief in the discretion of the wretch, and the shameful relationship between man and waste ends here, because the waste is considered for the first time. Men hang over the sea of garbage, observe, sort and distribute it using the polygon-gripper. Men and bunker together form the machine. It is a central-plan building with a mechanical head that weaves itself through its blue-tiled appearance in the mystique of the place. Supporting buttresses flank the octagon's sides and lodge within their niches the treasure's guardians as boiler-houses and flue-gas-cleanings, which circularly and chronologically band together. Two parts, energy-generation and waste-exit, are arranged in one axis, giving a local orientation. The energy flows in the direction of the customer, the exit-portal is located to the main street, receives and controls the incoming garbage-trucks. The design considers the waste's soul and powerstation's nature. Out of this analysis results the central-plan building, which, contrary to linear systems, expresses the bundling of technical power, exposes the waste into the middle of action and strongly moves to the vicinity of sacred architecture. -Religion and technology have always been the controller of garbage.



# Keimzelle Haiti, Hilfe zur Selbsthilfe

## Participant info

**Name:** Anne Bauer  
**Institute:** RWTH Aachen

## Project info

Going back to normal life and creating a new home after a natural disaster is very hard and often takes a long time especially for people living in poor countries.

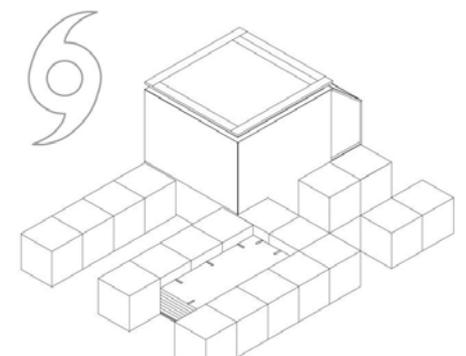
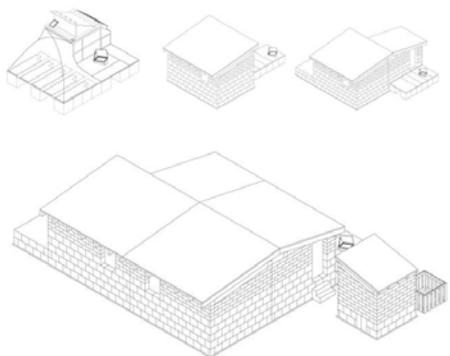
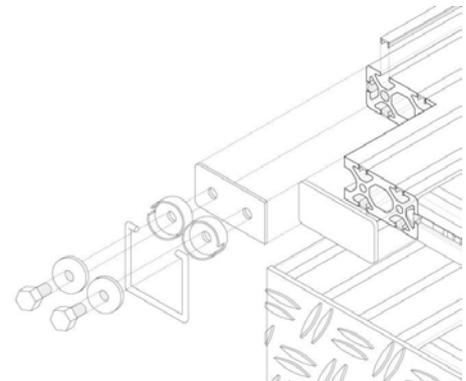
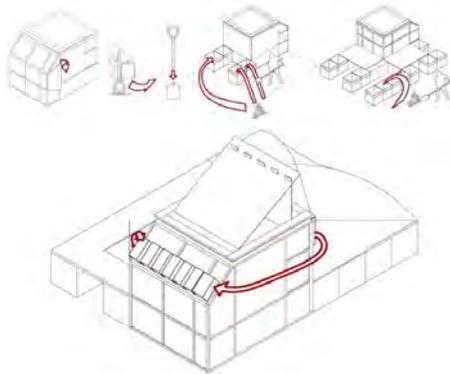
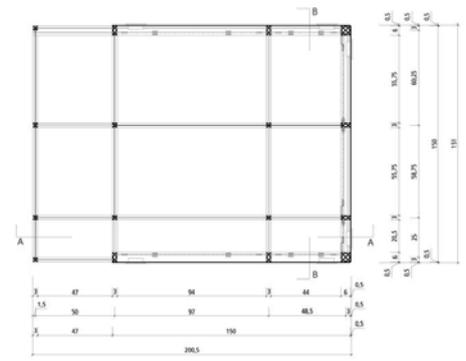
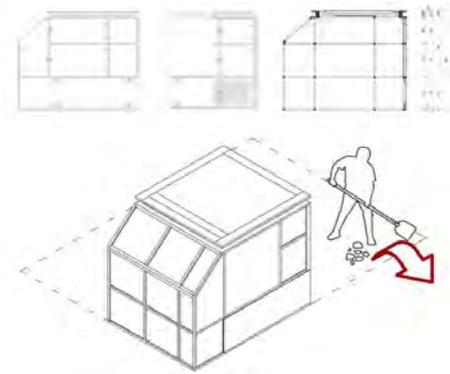
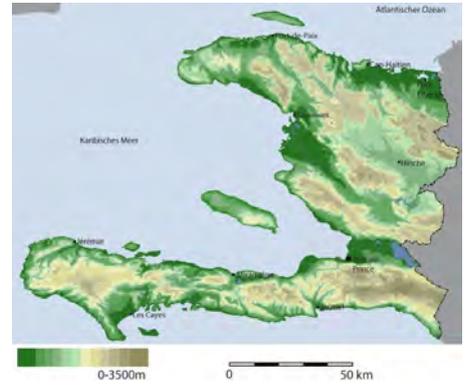
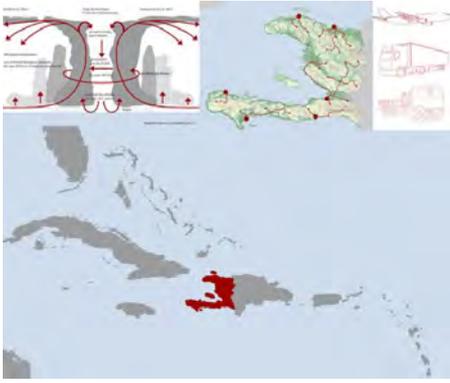
Haiti is the poorest country in the western hemisphere and is affected by massive natural disasters. Every year hurricanes hit the island. Flooding and landslides cause many deaths. Often unemployed and living below poverty line, Haitian people are not able to create a new home or provide for the upcoming hurricane season. This situation got even worse with the earthquakes, who hit Haiti shortly after this degree was finished in January 2010.

The GermCell shows a way how people in Haiti can quickly build a new house after a hurricane protect it during upcoming hurricane seasons and extend it.

The GermCell is a box built out of aluminum. It can be built up within a few hours and provides a place to sleep (canopied) and cook for up to 5 people. It also provides e.g. blankets, insulation mats and a solar cooker. Water is sterilized by sunlight in PET container attached to the box.

The GermCell gives the user time to save money and collect building material. Bit by bit a house can be built, using the box as a safe. The standard of living can be sustainably increased. In the case of a hurricane all included items can be put back into it. Filled with debris it survives a hurricane. The safety of the inhabitants can't be guaranteed so they seek shelter in bigger, public or private run houses like schools. If some parts or the whole house is destroyed after a hurricane they can start rebuilding immediately.

The project shows a cost-efficient way to help people living in rural areas to help themselves and regain independency.



# MLA

## Participant info

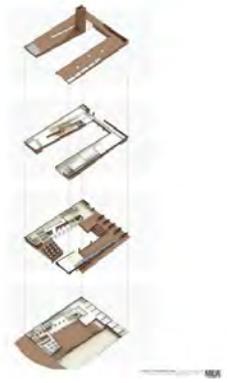
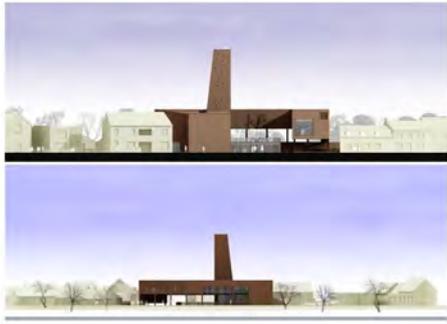
**Name:** Roeland Boyen  
**Institute:** PHL Diepenbeek

## Project info

The MLA has responded to an initiative of the Province of Limburg (Belgium) to bring art into public areas. In the Maasland, the region where the project is located, this art is linked to an existing cycling route along the Meuse. The MLA is located in the small village Kotem which is situated centrally along this cycling route.

The building adapts to both the residents of Kotem as well as to the cyclist along the Meuse. This is also why it is located at the intersection of the Meuse and the village. For the residents of Kotem, a transition zone is created between their village and the Meuse with its expansive views. Currently the connection is being hindered by a rigorous dike which isolates the village from its natural surroundings. A social programme is coupled to the transition zone.

The main objective of the MLA is to provide information about the artists and their art which is exhibited along the cycling route. The building contains an exhibition space where other works of art and models are presented to the public. The building also possesses a watchtower that offers visitors a physical and mental peak.



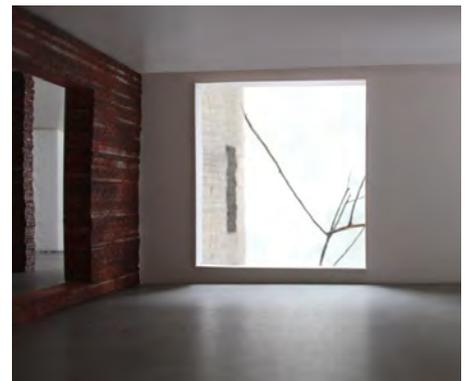
# Stadthaus Mailand

## Participant info

**Name:** Anna Böll  
**Institute:** RWTH Aachen

## Project info

The building site is located in Via Torino, in the historical city center of Milan which is characterized by a dense, segmented structure. When looking over the rooftops of the city you see different courtyard houses characterizing Milan as a typical Italian city. The building site in Via Torino is occupied by remains of a former perimeter block development and ruins of old Italian courtyard houses. When studying these remnants I developed the idea to work with this existing structure which transfers more of the history and the culture of the site than any new building could do. The fragments of the old townhouses, that were destroyed in the war, form the basis for the new building. The new walls are built upon the ruins so that most of the old walls remain intact and only a few need to be added. The idea is not to imitate the former buildings but to interpret the given structure to find a contemporary answer for living in the city center of Milan nowadays. Each of the new buildings that arise from the ruins is characterized by its own courtyard and can be entered by a wide door directly from the street – as it is seen in most of Milan's dwellings. The continuous floor plans are in close relation to the layout of the old Italian townhouses. New openings varying in size are cut into the old walls to create a more spacious atmosphere. The interaction of old and new plays an important role in all stages of the project. The idea behind all decisions I made, was not to work out the difference between old and new, but to let the new evolve from the old.



# Le Bleu du Ciel

## Participant info

**Name:** Huub Donkers  
**Institute:** HSZuyd AvB Maastricht

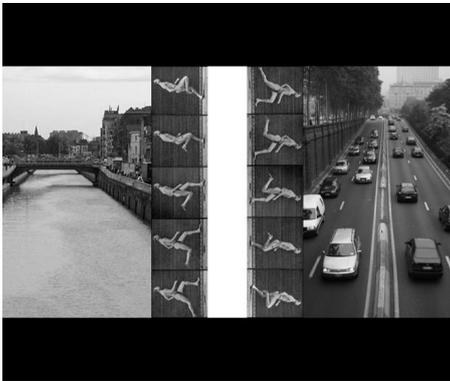
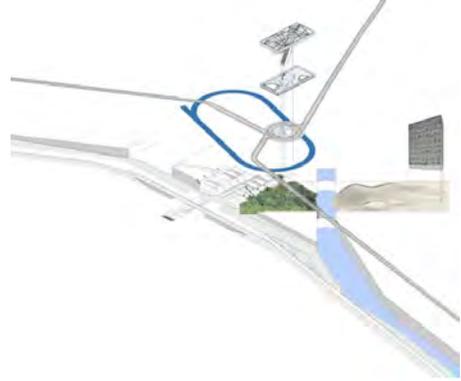
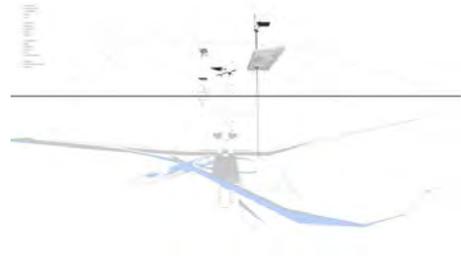
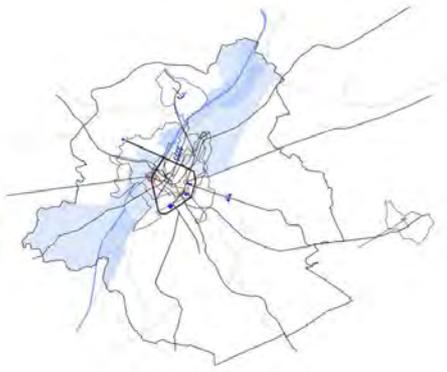
## Project info

Brussels, metropolis, the European and Belgian capital, with its Flemish and Wallonian region, 19 municipalities, districts, streets, neighbourhoods with endless diversity, with more than 150 nationalities. Brussels is a metropolis but divided into an upper and lower city in which there are large differences in social classes.

In modern times, the architecture made a strong mark on this metropolis. At the time of King Leopold II (1865-1909), planning ideas with uncompromising interventions, grids and structures were placed upon the existing urban fabric. It was within the vision of the genuine city. All these interventions were at the expense of the lower social classes, mostly in the lower city. It introduces the Brussels of the grand gesture, the Brussels of the diver.

As a counter-movement on this approach, I went searching for another Brussels, the other city, that of la *dérive* (Situationists International). With this point of view I cross the urban fabric, finding other ways of revealing itself. La *dérive* is a trial, a circuit of routes and public spaces, within the habitat of mankind, constantly in motion. This is the Brussels of surrealism, Brussels of the runner.

The plan is positioning itself within a vacuum, a void in the city center around the Ninove Gate at the junction of the inner ring and the channel Antwerp-Charleroi. A duel has been created, the battle between planner and genius loci, the diver versus runner. By making three incisions in the landscape, the context has been opened for a new filling in with urban elements like square, street and monument. The vacuum gets a right to exist again. Strongly bound with the genius loci and that of the context of the modern city a plan emerges with a critical view of on contemporary urban landscape.



# Baulücke Hartmannstraße, Blickkontakt mit Elise

## Participant info

**Name:** Bernhard Forthaus  
**Institute:** FH Aachen

## Project info

In the city centre of Aachen, directly beneath the cathedral, a single-storey space between buildings with a view onto the reformed “Elisengarten” is located in the Hartmannstraße. This intra-urban disturbance within the area of the present “Carl Kaufmann” should be removed by contemporary development.

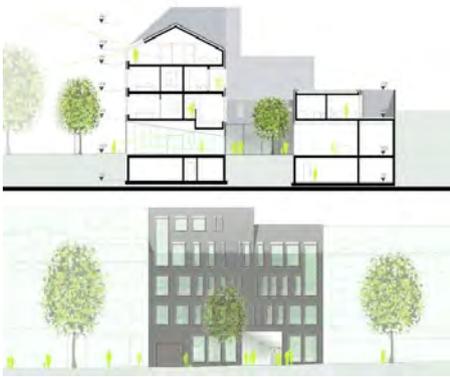
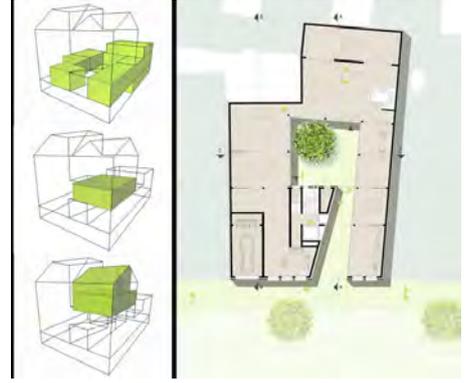
The concept intends a perimeter block development as an apartment and office building for this purpose. Significant for this development is the optimum use of this property with the view onto the “Elisengarten”, the sun, and the quiet location on the one hand, and, on the other hand the opening up for development of the inside atrium in this context.

This atrium is connected with a funnel-shaped tunnel which opens up to the street – the public. Therefore, people who pass by get an insight without disturbing the intimacy of the half-public courtyard. From this atrium the development of the shopping area as well as of the five housing units in the upper floors takes place.

These housing units are three apartments as well as two maisonette apartments in the attic floors. Their size differs between 80 and 145 sqm.

The apartments are also adjusted to the conditions concerning view and sunshine duration. Therefore the living rooms are adjusted to the exposed outsides and can become a bigger room by using a mobile wall. The development and sanitary area are located in the centre of the apartment. The cooking area connects both sides so that the resident is able to live in an “open-plan house”.

The frontage consists of roughly carved shale, which has an archaic effect, however, in the interplay with shades it emits a certain ease. This face is only broken by three different window sizes which adapt to the respective rooms behind them by their arrangement.



# Wellner Universität Aue

## Participant info

**Name:** Paul Gehling  
**Institute:** FH Aachen

## Project info

### Basics /Background

The thesis relates to the student competition „Messeakademie 2010“ in the city Aue, Erz Mountains. The assignment is to generate a new use scenario for the former business site of the cutlery factory Wellner and to integrate it into the urbanistic picture.

My analysis led me to the conclusion that Aue is in need of trendsetting projects, higher education facilities and attractive workplaces.

In order to fill this gap the development of a new “engine” is required, which can empower the local businesses, patronize companies, bundle the know-how of the region, makes the town attractive to people and offer former students to improve skills.

A private university offers new jobs in the service section as well as for teachers and administrative officers. At the same time the average age of citizens is reduced by students/trainees.

### The building site

The approximately 19.000m<sup>2</sup> sized ground is situated on a hillside close to the city center. Currently the factory buildings lie idle in a very bad condition and were approved for pulling down. Only the listed main building with its impressive art nouveau cladding needs to remain.

The surrounding hosts administration buildings and houses from the period of promoterism.

### The building

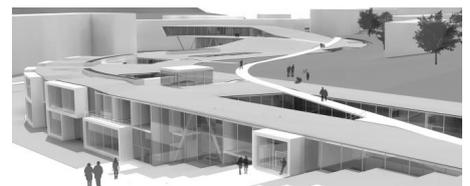
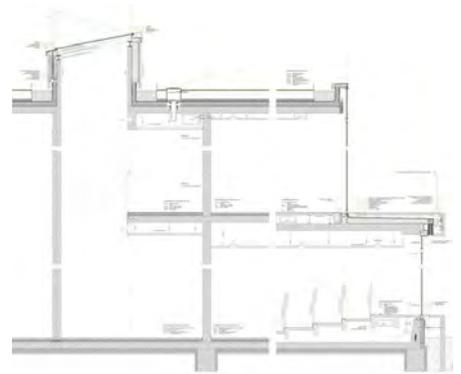
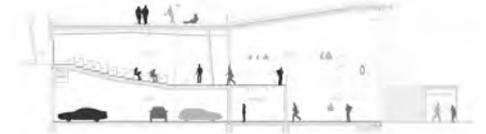
The base for the University building is a rolling structure, which perfectly fits into the landscape.

By connecting the accessible greened roof with the given road system, access points and areas for relaxation are joint resulting in a hardly noticeable combination of the site and nature.

The clearly structured entrance area invites visitors to enjoy the exhibition in the foyer.

The cafeteria in the head of the building offers room for students and workers from the surrounding companies.

Thanks to the discrete but coeval eye-catching use of shape used for the building, the newly staged main building of the old factory is used as creativity center and can be reviewed from all sides. Students are offered to use this area to prepare for their independence.



# Centre artistique à Schaerbeek, Bruxelles

## Participant info

**Name:** Céline Gérard  
**Institute:** ISAI Lambert Lombard

## Project info

Create an arts center is offering an architectural solution that connects the urban space and the performance of the body. My project wants to extract characters of the site and translate them into an architectural solution.

The site of Schaerbeek is dominated by an industrial landscape. It is also characterized by a greenspace extending Josaphat Park (southwest of the site). The site is located 8m below the naturel level.

My project is situated along the railway. It might be consider in the continuity of the urban planning that I have created. A sportive and relaxing equipment raod follows this main axis that begins with the station and ends with the art Center.

The spaces are linked but visitors can join at any time the course or the new pedestrian park which adjoins. The entire project has performance places with home entertainment, bar and restaurant, shop, dressing rooms for artists, storage spaces but also meeting rooms, offices, workshops and rehearsal rooms

Borrowing its characters to the arts or rail sphere, it wants also to consider all spaces as potential scenes of representation. However, three performance place are created : the multipurpose auditorium, suspended from concrete portal frames, the exhibition hall, which may extend to the outer area and the theater that slides under the public outdoor space, also opened to a scenic hall.

I use glass, concrete and steel to create spaces that contrast between light and shadow. The veil of aluminum tubes that falls like a curtain on the main volume is an example.

My Center, located at the crossroads of territorial tension expressed itself by a plastic and spatial poetry. it serves the artist who invests it by his art



# Künstlerkolonie für bildende Künste in der Eifel

## Participant info

**Name:** Karin Gerdes  
**Institute:** FH Aachen

## Project info

As part of a foundation an artists' colony is arising in the area of the Rursee.

The artists are supported by the awarding residential fellowships in their creative processes and have the opportunity to present their works to the public in exhibitions. In addition, seminars are offered by the Foundation that provides an insight into the artistic work.

The property is located south of the village Schmidt, which is on a high plateau in the north of the Rursee. It is situated in a quiet and secluded location away from housing estates but is still easy to reach by bike or car.

The area is characterized by a strong topography. From north to south it declines around 38 meters. On the north half of the top is a plateau with a lower slope.

The planned artist colony consists of an exhibition building with seminar studio, separate workshop and a meeting place where artists and visitors can exchange ideas. It also has a guesthouse for seminar participants and ten studio apartments.

The design is developed from three different sized cubes. The exhibition building (AG) and the guest house (GH) are in the northern area of the site and positioned parallel to each other on two different levels. They form the central public sector and are connected with several terraces.

In the southern area of the site are the studio apartments (WA), they lie scattered, like big rocks, in the slope and are incorporated into nature. The staggered arrangement of the building guarantees an unimpeded view to the Rursee from each studio.

The reduced choice of material creates a standardized, harmonious figure and a coherent effect of the particular buildings of the artist colony. They form a neutral surrounding, which gives the artists the required space to develop.



ELEVATION



SECTION

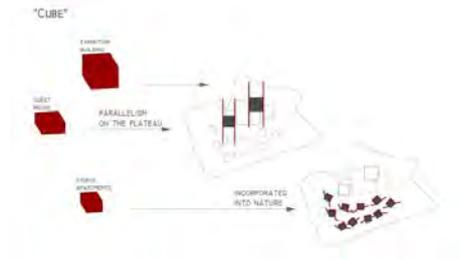
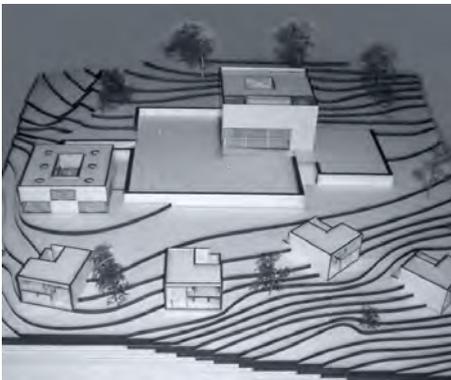


GROUND FLOOR



GROUND FLOOR

TOP FLOOR



CONCEPT



ENTRANCE SITUATION



PLACE OF ENCOUNTER

# Nautique, Wassersportzentrum am Rursee

## Participant info

**Name:** Jendrik Graß  
**Institute:** FH Aachen

## Project info

### THEME

Theme of the assignment was the conception of a water sports centre on the shore of the Rursee. The conceptual design comprehends sleeping accommodation as well as creating extential space for windsurfers , sailors and divers. The analysis of the site and subsequent allocation of buildings was part of the task.

### LOCATION

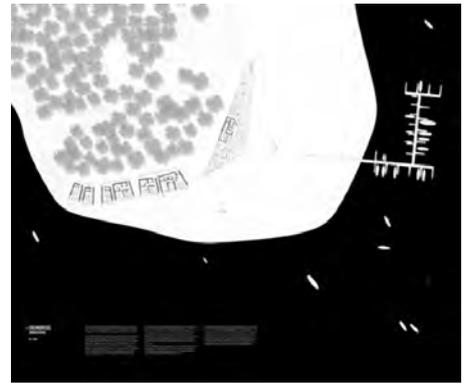
The area surrounding the "Sonnenstrand" Eschael is one of the most beautiful landscape around the Rursee. Firstly, because of its exposed situation that is due to the long and slender headland, and secondly, because of the topography at the south side of the headland where a for the Rursee untypical flat rock plateau stretches gently into the lake and offers an ideal situation for water sports enthusiasts.

### CONCEPTIONAL DESIGN

The conceptional design is divided into two parts. One of them is the main building open to the public, the other is a number of holiday apartments. Changing rooms and storage space for divers, sailors and windsurfers are located on the ground floor of the main building. On the first floor, there is a restaurant and a conference room which can be used multifunctional. There are six holiday apartments situated south of the main building along the headland in a private and quiet surrounding. This quiet natural part of the center cannot be reached by car only via footpaths and stairs. One apartment for groups up to 10 persons which is followed by two family apartments for 4-6 persons. The building complex finishes with three apartments for 2 people, which are very private due to the topographic situation. Directly in front of the main building, there is a spacious harbour for the sailors. The slipway is just a bit north of the main building. This location was chosen because of the proximity to the best sailing areas and two very attractive diving locations close to the accommodations.



**NAUTIQUE**  
Wassersportzentrum am Kursee



# Versorgungszentrum

## Participant info

**Name:** Til Jaeger  
**Institute:** RWTH Aachen

## Project info

The newly built Supply Centre is an important step within the intended renewal of the core areas of the University near to the historic city centre of Aachen.

The Supply Centre is to provide heat and cold, emergency power and district heating to the building in its surrounding. A second function is to provide spaces for learning, teaching and communication.

The spot is determined by buildings representing the Identity of the RWTH as a high-tech orientated University - the so called Super C - as well as important places and buildings of student life - libraries, cafes, canteens and lecture halls.

The Master plan's central theme is to create an urban open space, a so called campus park. In this context it is necessary to create new axes as wells as connect and underline the established axes of student and university life. Always with the goal to improve the flow of students and university staff in this core area.

The plain for the Supply Centre is opposite to the new main canteen. Especially the narrow sides are becoming important for the Gestalt of this new urban space.

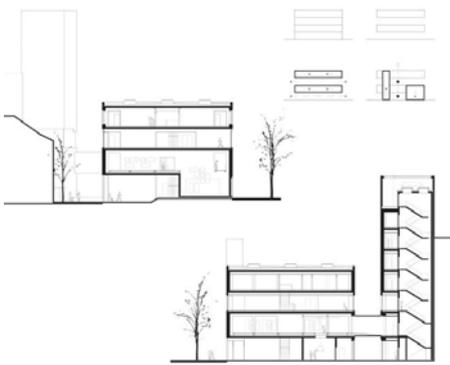
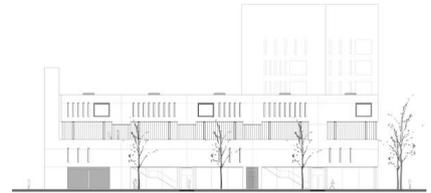
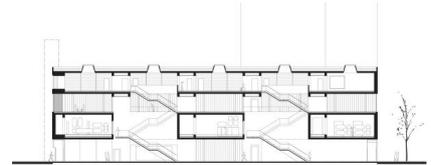
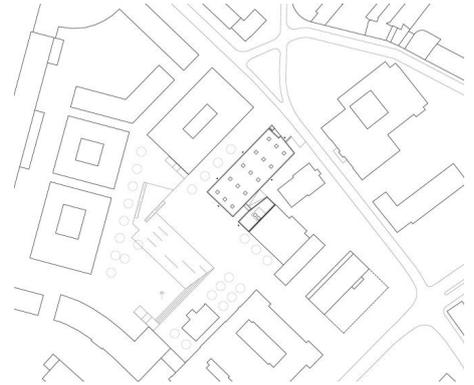
The challenge has been to combine those at first sight contrary types of use. Doing so the unenlivened supply centre is ready to be integrated in this overwhelming busy spot.

The change from open areas to closed volumes within the building's structure is turning the tensions arising from the very contrary functions of the building inside out.

The rough concrete surfaces, which stay visible inside and outside are contrast to the transparent faces, that separate in- and outside.

The decomposition in two corpuses can be seen as reference to the heterogeneous surrounding.

This structure is building bridges between new and renewal and by this picking up the main idea of the master plan.



# Wohnpolitik, EU Residenz Brüssel

## Participant info

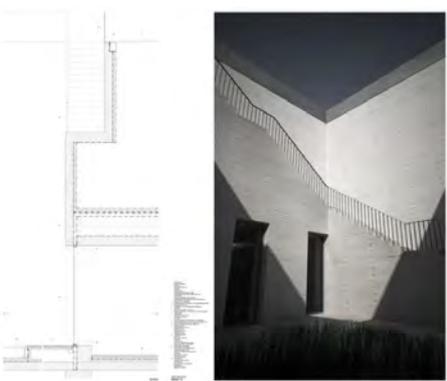
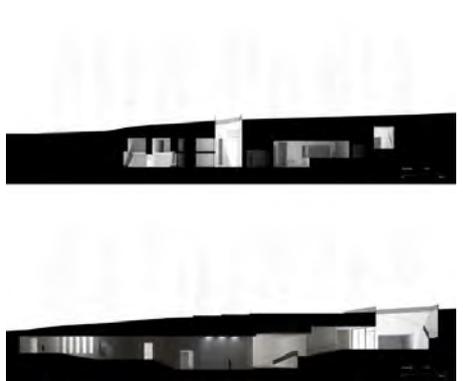
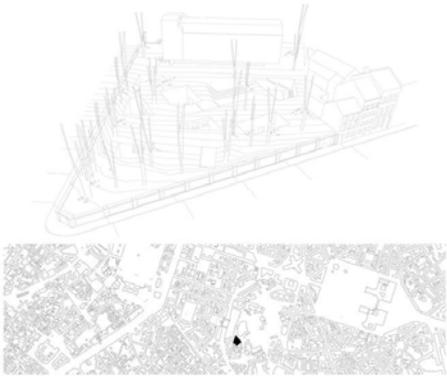
**Name:** Johannes Jung  
**Institute:** RWTH Aachen

## Project info

From the beginning the European Project was incremental and focused on understatement. Well aware of the fragility of the new alliance after WWII, Europe was expanding slowly but steadily, while remaining nearly invisible. Like a mythical Ghost, Europe was acting through national institutions, to claim its political power. Although it wasn't hiding the strong Requirement to protect national identity and sovereignty, lead to a Europe that is out of the public focus. Europe's power is the alternative concept to US-American ideas of power that express themselves in big visions, highly symbolic declarations and military strength.

The residence for the new European President has to embrace this thematic context. The site is in the direct neighbourhood to the European Parliament in Brussels on the corner of housing bloc. On the lot, which is one floor level above the street is a small Park. The whole premises are enclosed by a wall. The small housing bloc reaches into the new European Quarter with much larger buildings. The Park is like an Island between the neighbouring buildings.

The central idea of the residence forms in the light of this thematic and urban context. The building spreads underneath the surface of the park. Only the openings for the entrance and natural light cut through site. The existing trees define the boundary area of the building layout. The building divides up into two parallel strands. The sequences of the private and representative spaces organize themselves along the two strands and around nine inner courtyards. The reduced and raw spaces have a sacral and meditative atmosphere. The play of light and darkness, volume and material make the spaces come to life. On the outside the park hides the buildings almost completely while creating a transition between the scale of the housing bloc and the European Quarter.



# Imaginaere Interventionen

## Participant info

**Name:** Andreas Kantartzis  
**Institute:** FH Aachen

## Project info

Our personal reality does not only exist of the perception our physical surrounding space, but also of our emotions and thoughts. Thereby it comes to imaginary constellations of space that mirror our emotions and system of values. This shows the observer which processes ones has to carry out, to realize space, by using the other senses.

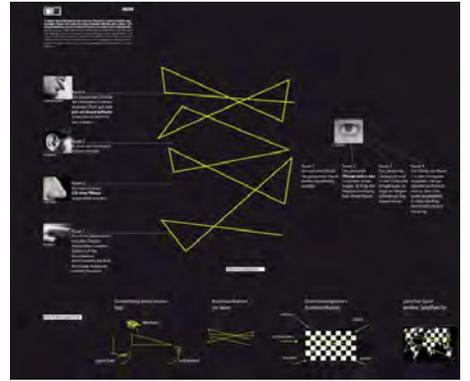
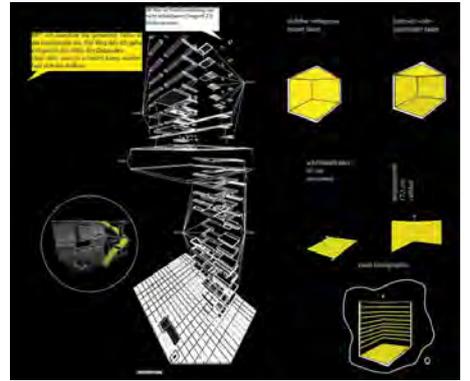
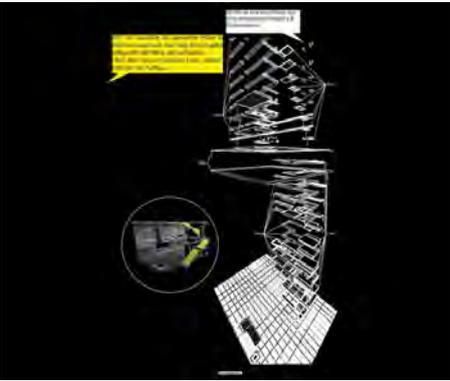
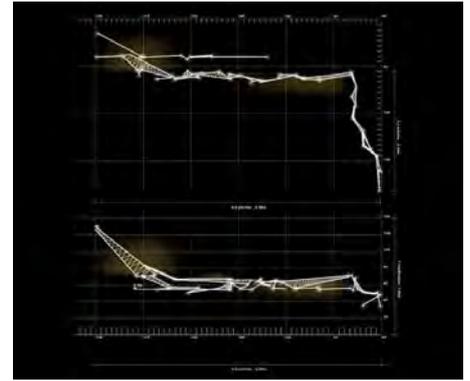
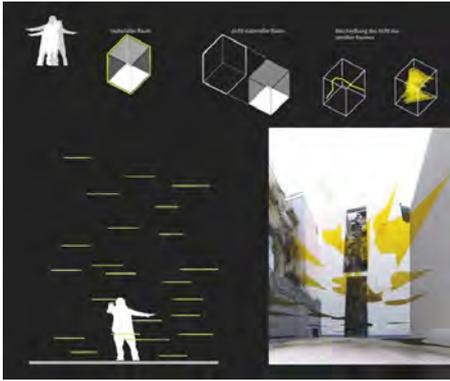
Process micro concept 1: The space in between the hands, searching the borders of space, gives the information that there is nothing material inside. Stacking up these "antimatter" empty spaces, they describe the space volume.

Process micro concept 2: The connection of the contact points, resolute to a guideline in space. By touching surfaces with the hand or just the fingertips the guideline becomes a three-dimensional shape.

Process micro concept 3: The division of space in horizontal step-units and vertical slope-units, show the actual realized haptic zone.

Process micro concept 4: The shape of a model consisting of the main axis, characteristics and history, that are based on a personal experience with this city, achieve an emotional structure. This model got split up in different sections to generate a picture out of it in the following step.

Process micro concept 5: A Conversation got empathized in a line. The communication is about orientating with all senses and the description of an adequate way. This process is idealized into one playground.



# Projet de nouvelle bibliothèque pour les Chiroux

## Participant info

**Name:** Camille Lardinois  
**Institute:** ISA Saint-Luc Liège

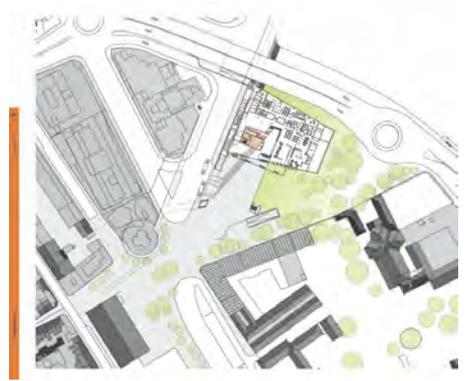
## Project info

The project for the new Library of Chiroux takes place on the site of prémontrés.

The urban fabric of the site is characterized by a progressive dilatation resulting from various stages of its composition which starts from the center of the city. To respect this specificity, the project is established in the southeast angle of the site, allowing identifying an esplanade realized by level variations guiding the pedestrian up to the heart of the library. This pedestrian way is highlighted by a footbridge which runs alongside the former library, leads to the high entrance of the project and extends beyond the Meuse to establish a direct connection with the right bank.

The general morphology of the project is short but large to counterbalance the slender lines of the Kennedy tower. Its first two levels are allocated to the check in and out functions. The composition logic is set: the area is open and punctuated with closed boxes structuring the space. The first level is built on a base developed from the footbridge. The upper levels constitute the stock of knowledge. This stock is composed like a safe mined by galleries through which the user walks. Thus the composition is made by subtraction in the mass which constitutes reserves – buffer zone.

The project is distributed according to three types of circulations. The first one is fast, vertical and partially reserved for the librarians, it is focused in one point. The two others travel the project all over in different ways. One is distributor, draws a concentrated course through the library. The other is located in periphery, benefiting from a character of walk and connecting the reading areas for the user seeking intellectual solitude.



# KEIMZELLE

## Participant info

**Name:** Patrick Lingenberg  
**Institute:** RWTH Aachen

## Project info

### Task

The scenario of a natural disaster in a particular climatic region is the basis of this project. A „germ-cell“ (KEIMZELLE) is to be developed, which enables the victims to cope with a quick „restart“ on their own land. (...)

### Concept

The project is located in Peru's rural areas, a developing-country characterized by poverty and unemployment, repeatedly affected by devastating earthquakes. Lacking knowledge or financial resources, earthquake-resistant constructions are not widely spread. From a humanitarian viewpoint it is the poorest of the poor, for whom an assisting intervention is mostly needed.

The project focuses on:

- ? Sustainable assistance to Peru's non-urban population.
- ? „Helping people to help themselves“.

By:

- ? Inserting a starting energy.
- ? Using local resources.
- ? Victims' participating in the reconstruction.
- ? Strengthening social community-structures.

Resulting from the challenge of combining immediate assistance with reconstruction-support, the project „KEIMZELLE“ is not purely material support. It aims at promoting „Help for Self-Help“ in a sustainable way through providing education on earthquake-resistant building.

The integration of the “KEIMZELLE” in systems of established international aid-organizations is indispensable (medical care, water and food supply), complementing these existing structures by immediate reconstruction-support.

The primary-supply („first-aid“) consists of a compact package („emergency-can“) which is reduced to the essentials and is only effective in connection with a central-structure (base camp).

This dual-package (emergency-can and base camp) works like a guided reconstruction-plan. Requiring a strong self-involvement of the affected population their independence is promoted and preserved.

By the efficient use of locally available building materials the measure will be affordable (low cost), and sustainability will be supported by potentially high imitation effects.

Presupposing that knowledge and skills acquired in such an emergency and crisis management are compatible with traditional habits, these will be passed on, inherited and thus integrated into the existing cultural assets.

The crisis as an opportunity...

**PERU ERDBEEN-SZENARIO:**  
 Nachtragliche Hilfe für die nicht urbanen Bevölkerung Perus  
 in ländlichen, dörflichen und verstreuten Strukturen  
 100% zur Selbsthilfe



Die ersten 1000 Pakete werden in den ersten 10 Tagen nach dem Erdbeben in Peru verteilt. Die Pakete werden in den ersten 10 Tagen nach dem Erdbeben in Peru verteilt.

**BASIS-LAGER**

Architectural drawings for a 'BASIS-LAGER' (base camp) including site plan, floor plan, and elevation. The drawings show a rectangular structure with a central area and surrounding storage or equipment zones.

**NOTHILFE - PAKET**

Illustration of a family (man, woman, child) and various aid items including food, medicine, and tools. The items are arranged around the family, showing the contents of the aid package.

Illustration of a tent and various equipment including a wheelbarrow, tools, and a barrel. The items are arranged around the tent, showing the contents of the aid package.

**GRUNDSTÜCK**

Architectural drawings for a 'GRUNDSTÜCK' (plot) showing site plan and structural details. The drawings include a site plan with a building footprint and detailed views of the structure's frame.

Architectural drawings for a structure showing various planes and tensioning details. The drawings include a site plan, a tensioning diagram, and several cross-sections labeled 'Plane Q1.1', 'Plane Q1.2', 'Plane Q2.1 + Q2.2', 'Plane L1', and 'Plane L2'.

Architectural drawings showing various structural details and cross-sections. The drawings include a site plan, a structural frame, and several cross-sections labeled 'SCHNITT 01/10' and 'SCHNITT 02/10'.

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# Une nouvelle bibliothèque des chiroux au Tivoli

## Participant info

**Name:** Loïc Maréchal  
**Institute:** ISA Saint-Luc Liège

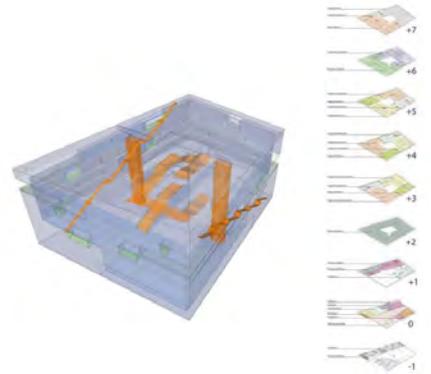
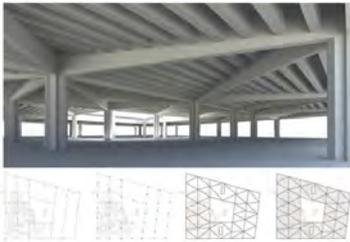
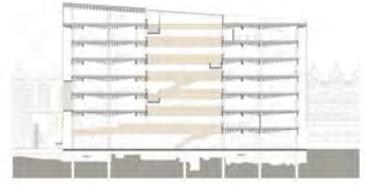
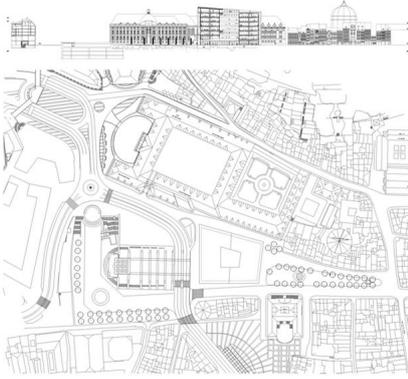
## Project info

### The location

The Tivoli's public Library is the last step into a large process of violent mutations of the city of Liège that started in the seventies. The site is located in the city center on the ruins of the old gothic cathedral and between two public places in lack of identity. On one side, the place Saint Lambert - a very popular gathering space and on the other side a cosy place full of trees and many bars' terraces. The whole site displays expressions very patchy.

### The library

The book was once an almost sacred object, it is now totally unmarked. The volume of the building, severe, sculptural, expresses a strong signal of protection and gives a frame back to the adjacent public spaces. There is a second very thin and fragile envelope inside that contains the library spaces. The spaces are organized around a peripheral circulation to a central atrium so that the library is a single entire whole space. "A box in the box". A variety of windows expands the internal space to pierce the outer skin to target symbolic places of the city of Liège, offering though new specific views. The building is introverted and yet intimately linked to its environment. A variable geometry structure is set up to fully preserve the remains of the cathedral. These are expressed through a system of special columns and a waving ceiling, paying tribute to the Gothic ancestor buried there.



# Ehemalige Besteckfabrik in Aue

## Participant info

**Name:** Maria Meglin  
**Institute:** FH Aachen

## Project info

With its existing roomy area the old cutlery factory permits a large- scaled building development.

Submission for the sketch of this holiday park as such is the nature, the abstract reduced forms of a house and a tree becomes the core design theme.

The arbitrary selection of the tree trunks in a forest regulates the arrangement of the transmitted trunks at the parcel. This is the solid position of the object.

With this method the tree trunks represent the high- rope- garden, they define their individual height and exact position as well as the position of the houses on the terrain.

The special shape of the individual houses units also results from the decomposition, reunification and the reduction of the stereotypes house and tree.

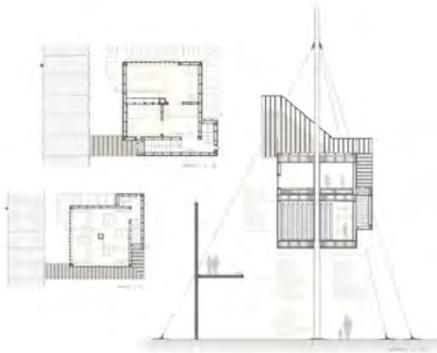
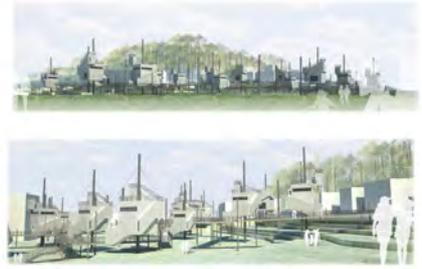
All these processes provide a direct connection between the forest, the terrain and the buildings, to produce a "tree- house- forest".

This connection is supported by an access ramp, which starts at the highest point of the development and the access to the forest, also joining the houses with each other.

The access ramp let the visitors pass by to the old listed main house, which absorbs the main functions like administration, reception, dining and entertainment rooms.

The terrain below the access ramp, with the system roots of the high- rope- garden and executive paths running through the area can be used by visitors as well as by residents.

With this open structure the high- rope- house- garden builds an public meeting space for everybody.



# EBS Langelsheim

## Participant info

**Name:** Julika Metz  
**Institute:** RWTH Aachen

**Name:** Nicole Richter  
**Institute:** RWTH Aachen

## Project info

I see something that you don't see,  
It is what it shows,  
does not show what it is  
menacingly raised  
tremendously tempting  
expressly vague  
ordinarily different  
it always remains whatever it may be  
though not always how it is...

Looking at the relationship between man and technology in general, as well as in this concrete case, a strange contradiction catches the viewer's eye. On the one hand already the building project itself gives rise to strong counter-reactions of residents and citizens' initiatives. On the other hand there is popularity of such constructions as excursion destination and image motif.

This ambivalence, proximity of beauty and fright, we see as great strength of such a construction and therefore use it as concept basis. The observer, in the interplay between fascination, fear and ignorance, come to the fore.

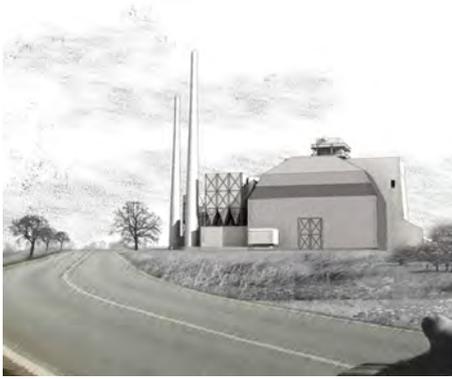
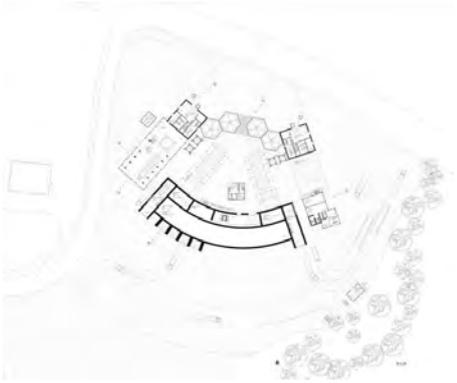
On basis of technical elements and spatial requirements of the 'EBS'(refuse derived fuel)-construction, sheer size and complexity, relation of demonstration and concealment and the playing with control and controllability, serve as parameters determining the expression of the building ensemble.

Visual impressions from other areas, their use in combination and "out of place", generate the irreconcilable coexistence of familiarity, confusion, threat and temptation. They unleash associations and play with indications, overlaps and small quotations, which have, afflicted with meaning and remembrance, direct access to emotional perception.

The form of the building is aimed corresponding to the observer's position and provides four completely different views on the building. The compact grouping of the construction only allows focused insights.

The access of the visitor takes place from the subjacent parking area opposite of the building. The construction almost disappears behind the street which constitutes a kind of higher situated barrier. Through an underpass one can reach a lowered forecourt abruptly confronting observers with the mammoth building.

In the courtyard one comes upon the "forest of columns" of the fuel fired boilers. On the "glade" the, compared to the size of surrounding devices, small and in an inferior position, constructions's control center is situated.



# Tivoli, un espace citoyen au coeur de Liège

## Participant info

**Name:** Laurent Mistiaen  
**Institute:** ISAI Lambert Lombard

## Project info

### Situation

Tivoli is an empty space in the historic heart of Liège, its underground still contain archaeological rests of the old Saint-Lambert cathedral. Next to the "Perron", symbol of the town, this area reflect the big changes during the Golden Sixties

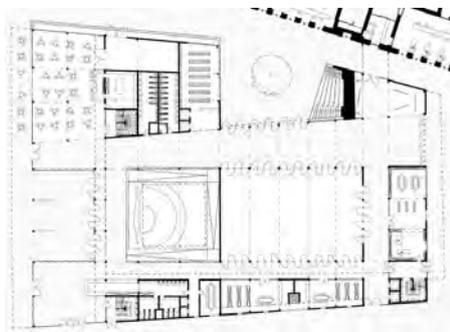
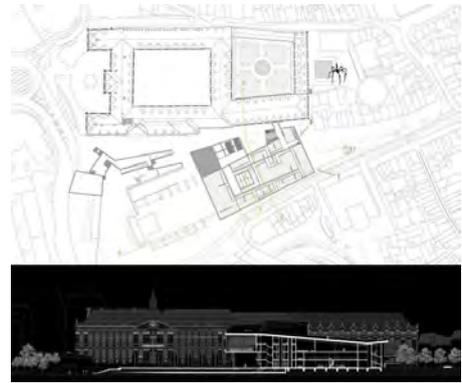
### Interests

The goal of such a place is to place a glass case for the town. But this place highly symbolic is also dear in citizens mind. So it must be a convergent point of these aims.

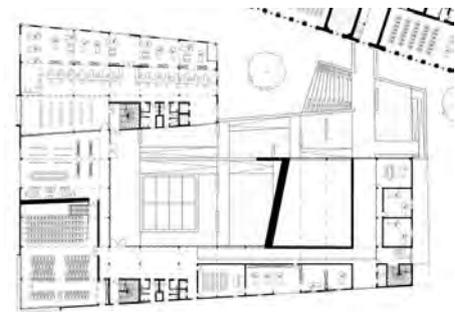
### Program

After analysing the operating system of the area, it shows that it is important to create a starting point for all activities. So, it must be an attractive place, well connected to closes functions and able to give an identity to people. Firstly, it must be a citizen meeting point.

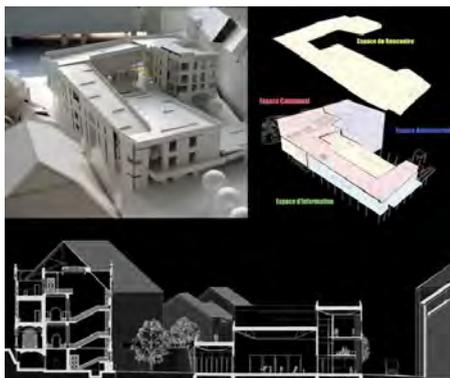
To reach such objectives, the idea is to make a perambulation building. In this way, it becomes tameable for passer-by. The roof is rolling from the ground until it offers a fantastic panoramic view on the biggest square of Liège. Each level contain access to this roof, so it is possible to cross it and never come back in its own steps. This park roof is also connected to occidental part of the old "Prince-Evêques" (Bishop-Princes) Palace witch hold a library surrounding the internal garden and conference rooms, keeping the inner character of the monument. The third courtyard is dedicated to art with a external exposition zone connected to the actual exposition gallery situated in the church and commerce zone by their rear. One of the police settlements is reinstated into art ateliers.



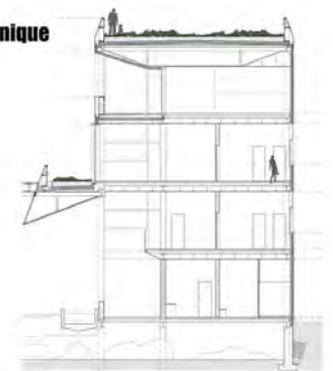
**Plan Rez +0**



**Plan Rez +2**



**Coupe Technique**



# Floating Farm

## Participant info

**Name:** Nele Mortelmans  
**Institute:** PHL Diepenbeek

## Project info

The Floating.Farm is situated at the winter bedding, close to the Belgian bank of the Meuse off Maasmechelen. The bank of the Meuse has a characteristic plane, open and fertile scenery, but where, because of the flooding danger, building is not allowed.

The typology of the Floating.Farm is comparable to an ark: the building hides beneath the surface at low tide, so the open and beautiful scenery of the bank will be preserved. At high tide the winter bedding overflows and the water will lift the building to the surface.

In this way the building integrates completely in his environment.

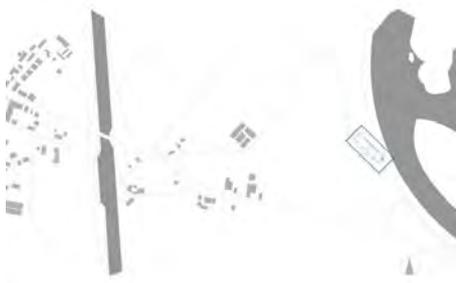
To let the entirety float, we chose for a steel construction on top of a steel caisson, the building is actually conceived as a boat. Like this a total different scenery arises. The appearance of the building will depend on the seasons just like the Meuse.

This ARKitecture can be applied for more functions throughout the whole area.

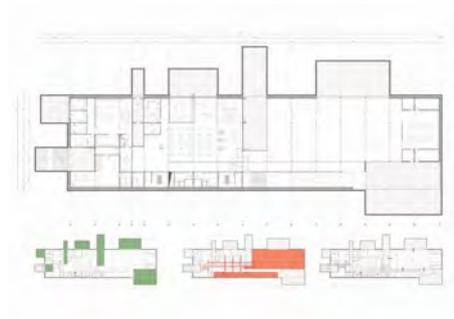
The Floating.Farm is a care farm for problem children, a home and a farm shop. You can enter the building in two ways, via a ramp you can see the whole operation of the building. This is more an experience route, while the staircase serves as a shortcut for the staff, because of its direct access to the workshop-spaces.

During the making of the floorplan we took into account the good operation and flexibility, but especially the environment, light and air.

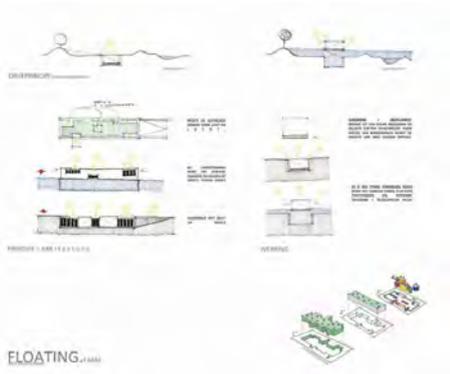
This results in a liveable and comfortable environment, even when the building is situated under the ground. The cut-outs of the patios in the scenery are so determined that throughout the whole year enough light can invade, responding on the change of the seasons and water level.



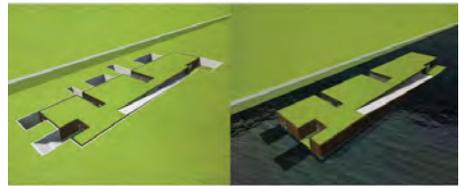
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# Construction d'un centre de la Performace

## Participant info

**Name:** Rosario Palumbo  
**Institute:** ISAI Lambert Lombard

## Project info

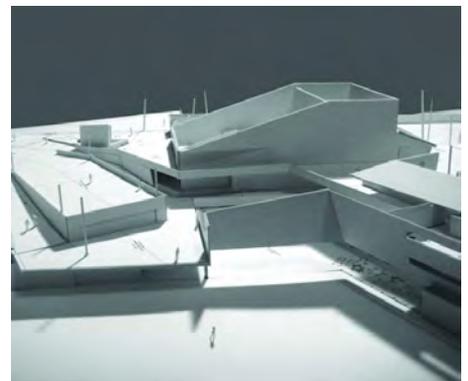
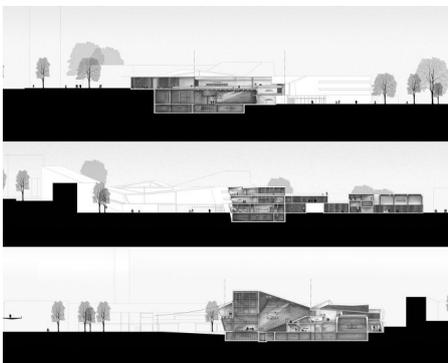
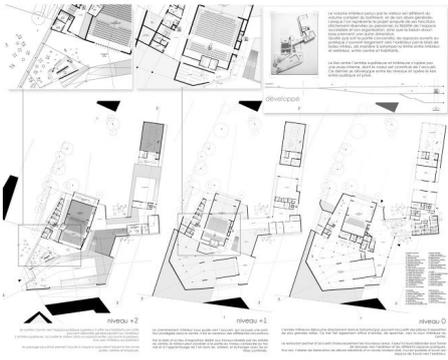
Construction of a performance centre in the old Josaphat station's site at Schaerbeek.

This program, quite complex, is based on a fallow site we were asked to reinvest. In our case, the point was, in the first time: "how to reach durable housings and neighbourhood in a site disadvantaged by railway network?" Our reflexion leads us to think that this durable nature needs a real appropriation from Brussels. Our objective was the transformation of this fallow site into an attractive place, despite residents' prejudices about living near a railway (about enjoying living there).

In that purpose, Josaphat's urbanization put the emphasis on: quality of exchange's places, different scales of trade, alternative mobility, and a global energy's saving philosophy.

Inside this rearranged neighbourhood, the performance's centre takes place. It does the connexion between "the top and the bottom" (site's uneven) and between inside and outside. While being a privileged exchange area serving the housing, this centre pursues a performance goal with simplicity, polyvalence and legibility.

Indeed, how to imagine an answer to pioneering scenographers' requests nothing else for it but with polyvalence, since nobody knows how the scene will be tomorrow? We particularly take care of any spaces, so that the centre might let to artists a total liberty, whether they are from yesterday, today or tomorrow.



# IRIS pijler 8, residu resistent de industriële evolutie

## Participant info

**Name:** Jerome Paumen  
**Institute:** HSZuyd AvB Maastricht

## Project info

Elegant, transparent and progressive, a compact and effective industrial complex situated nearby the city's boundaries. Modernism is getting grip on the industry. An experienced organ nested into a green context and linked to the existing infrastructure. The arrival of the factory became a economical and social injection to its habitat and new dwellings with lots of social aspects were build.

The experienced organ is gone. Workers are motorized and digitalized, there are just a few who monitor the process and secure the provision. Nowadays industries are like monsters that are constantly expanding. Like the small Netherlands where in the upcoming 15 years 23.000ha of building plot will be intended for industries. But 6000 existing hectare of building plot have been intended for company aims and wait for new establishments. The seemly short duration of 10 or 15 years provide degeneration to its society and an inefficient use of our precious landscape.

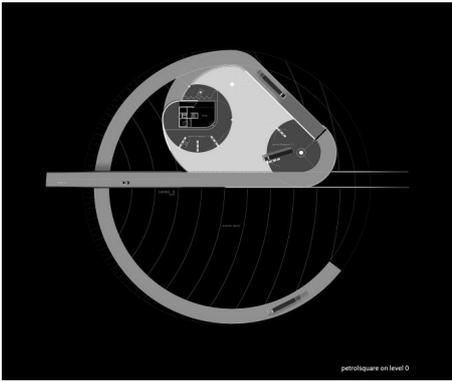
My project exists a realistic model with an utopic touch. The project is injected nearby the Chemelot location. A huge chemical plant that dominates the Southern-Dutch landscape en became the gate to the South. The arrival of the truck stop with entrance to the Chemelot site introduces visitors to the system of piling functions and has the appearance of a factory. The truck stop uses wasted areas from intersections of interstates and translates them into a potential industrial plot of the 21th century, the IRIS. This Iconic Redressed Industrial System is my response on the today's issue of industrialization with the tendency to adept to the conversion of industrial areas. She is an organ in which production processes accommodate and she's a catalytic converter of the surrounding industries.



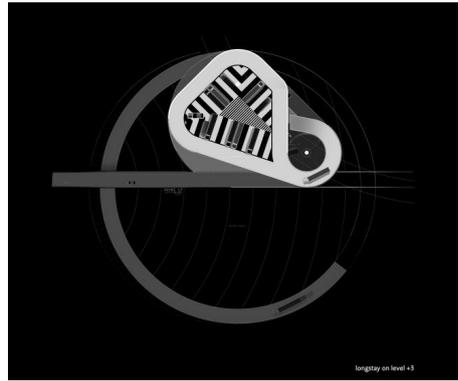
2004 chemist area



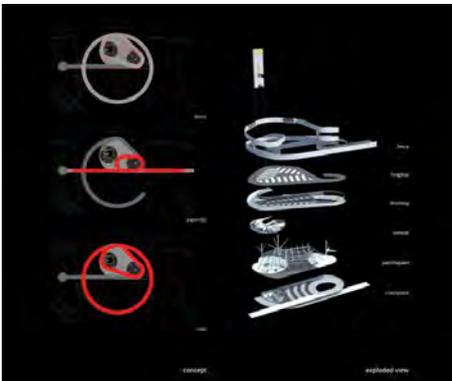
truckstop gate on intersection



petrolique on level 0



longstay on level +3



concept

exploded view



petrolique

shop

truckstop

longstay



model truckstop with mangia



comic redressed industrial system

# Centre culturel Josaphat

## Participant info

**Name:** Brigitte Pinte  
**Institute:** ISAI Lambert Lombard

## Project info

### Location

The Josaphat site, near the center of Brussels, is a 24 hectares big area that remains from the railway industry. There are still 4 railtracks crossing the whole territory. The area is one big hole. It is 8 meters beneath the surrounding buildings. The area is hidden and it seems it doesn't exist.

### Concept

3 urban bridges cross the railways to connect the surroundings and to keep the identity, the morphology of the site. The hole is waiting for further development while the bridges are the main pedestrian urban axes. People can cross the area and see it so it starts to exist.

The road known as the big belt of Brussels crosses the railway at one end of the territory and this is the bridge I decided to develop more. It is enlarged to create an invitation into the area.

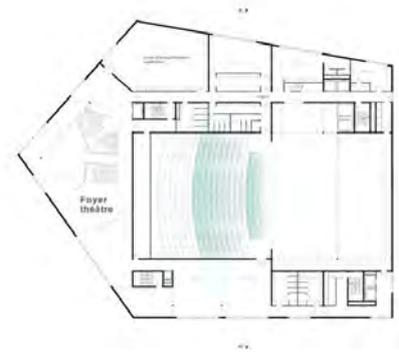
### Architecture

The cultural center is an open urban space with 10 different buildings. Most of them are connected by an underground parking. The buildings go from one side of the railway to the other to create an urban bridge. From this bridge you can see the area. All the ground levels are made public by different activities. The architecture of each building has to support the new strong identity of the area. The human scale is present through large public space and the benched walls that seem smaller than they are.

### Theatre

The public foyer of the theatre connects the natural level that is an expo room, with the bridge level that is the entrance of the theatre. You can cross the building vertically.

The benched walls and the glass ground level is according to the same logic as the 9 other buildings. To give a special meaning to the building it should be recognisable. The double skin, with perforations in front of the windows gives the building a very clear and identifiable form.



# EBS Langelsheim

## Participant info

**Name:** Nicole Richter  
**Institute:** RWTH Aachen

**Name:** Julika Metz  
**Institute:** RWTH Aachen

## Project info

I see something that you don't see,  
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it always remains whatever it may be  
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Looking at the relationship between man and technology in general, as well as in this concrete case, a strange contradiction catches the viewer's eye. On the one hand already the building project itself gives rise to strong counter-reactions of residents and citizens' initiatives. On the other hand there is popularity of such constructions as excursion destination and image motif.

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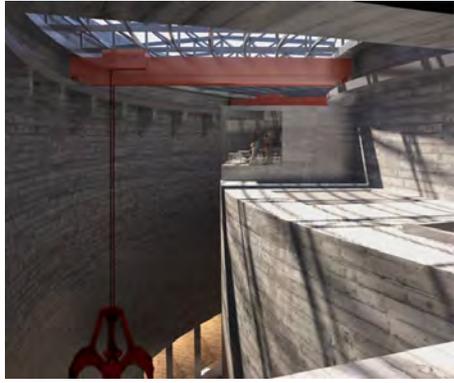
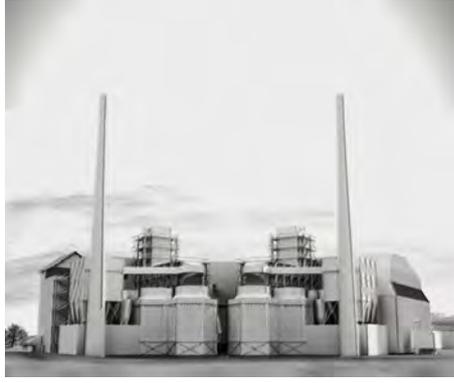
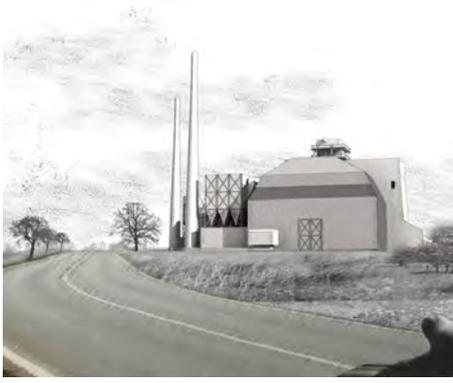
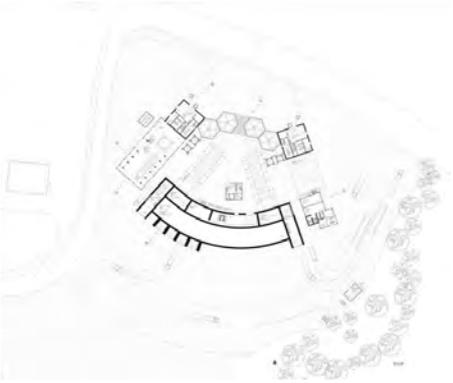
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In the courtyard one comes upon the "forest of columns" of the fuel fired boilers. On the "glade" the, compared to the size of surrounding devices, small and in an inferior position, constructions's control center is situated.



# Stadthaus Mailand

## Participant info

**Name:** Jutta Romberg  
**Institute:** RWTH Aachen

## Project info

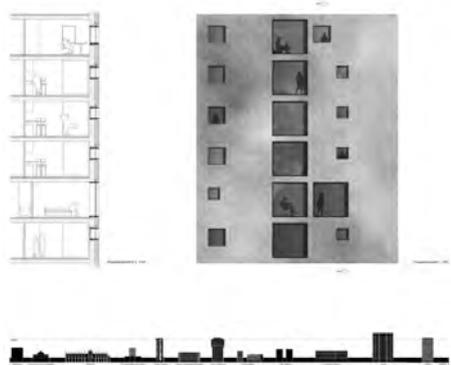
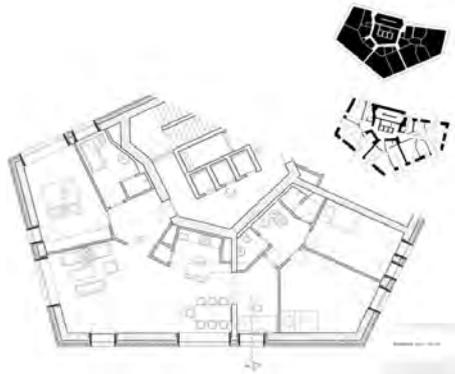
Skyscrapers take an important part in the city of Milan. They are emphasizing the center's skyline as to be viewed from the roof of the cathedral. As example Torre Velasca is rising above its surroundings just south of the centre, while Pirelli Tower and Galfa Tower form the view in the north. In all directions accents to the grown structure can be found. Skyscrapers are forming important climaxes within the city plot. This is the way for milan to move forward.

The site is clearly facing to the narrow, highly frequented Via Torino. At this point the building jumps back, widening the road and forming a square, defined by itself. By forming public city space the visitor gets drawn on to the second square and reaches Piazza San Alessandro at the back. It is a transfer from big to small, from loud to quiet and fast to slow.

The tower's form is developed from its urban surroundings. While being influenced at the base by neighbouring situations its shape towards tip is adjusted to the whole of the city. Therefore it is developed through Milan's Macrocosm and its immediate microcosm. Formed slim, high and clean on one hand it fits in Milan's silhouette via mass and character.

The highrise was designed from the inside of the residential units as well. Those are based on italian and especially milan floor plans, which pick up people's movement to generate residences.

The tower is an integrated component of the city, not a rival to its environment, looking beyond the nose of Milan.



# Neue Zentralbibliothek am Rudolfplatz, Köln

## Participant info

**Name:** Marco Röttgen  
**Institute:** RWTH Aachen

**Name:** Stefan Walter  
**Institute:** RWTH Aachen

## Project info

The envisioned design for Cologne's new central library is sited south of Cologne's Rudolfplatz. Defining the historic square urbanistically two new buildings frame it's south side.

While the smaller eastern bloc acts as completion of the "Hahnenstraße", the larger western structure is designed to house the new library. Attractive retail areas are envisioned facing "Ringboulevard" in the West and "Pilgrimstraße" in the South.

The idea is to visually expose the former town gate „Hahnentor“ and therewith strengthen Cologne's historic identity. In addition the scheme reconnects the currently interrupted city-ring via „Mauritiuswall“ and thereby offers delivery entrances for both, retail and library.

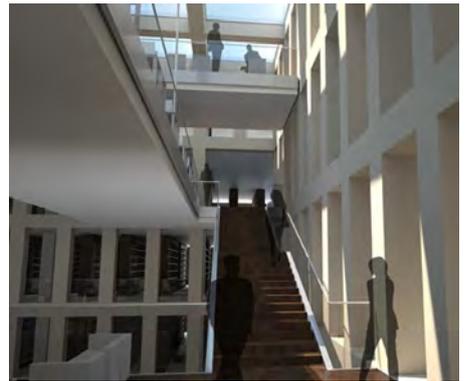
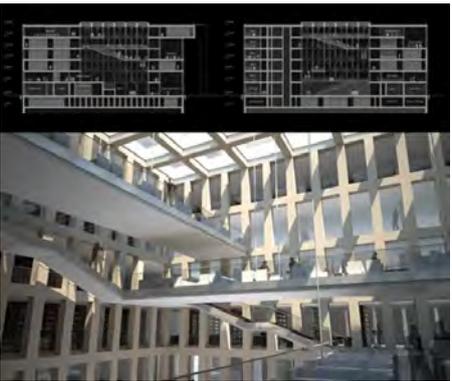
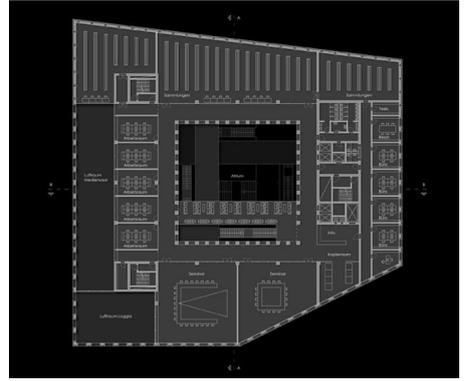
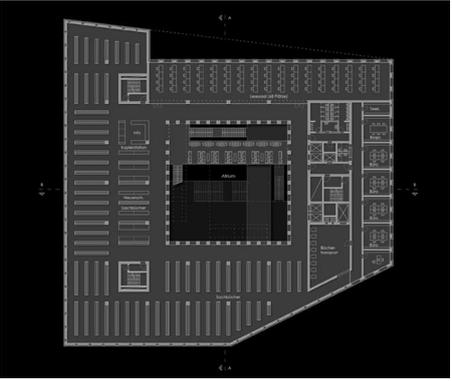
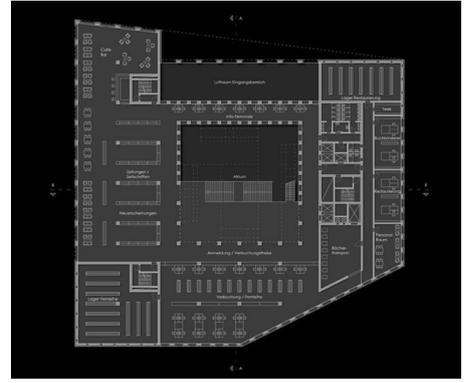
The main entrance of the library is located in the North facing Rudolfplatz. Despite its open and welcoming reception, the building does not reveal its interior at first glance. Rather, it becomes obvious when moving from the 24-hour lobby to the central area, the atrium. Inside, this spacious, light-flooded core of the library serves as vertical circulation and facilitates orientation and communication.

Framed by a glazed envelope bridges and stairways characterise the room. Bridges cross the void while the spiral of surrounding stairs guides the user on a tour upwards.

The bridges serve as shortcuts through the void and establish a communicative interaction area on each floor. Those bustling spots allow the work in a team using the pool of analog and digital media.

In line with each staircase there is a service counter attending the access to the floors. The levels surrounding the atrium contain the media stock and two large reading rooms that provide for monoactive, silent work.

Finally there is a separation by the ‚veil‘ of the atrium's glazed envelope between the communicative, vertical circulation at the core of the building and the quiet, story-wise, horizontal circulation.



# HMS Unicorn

## Participant info

**Name:** Michael Scheuvens  
**Institute:** RWTH Aachen

## Project info

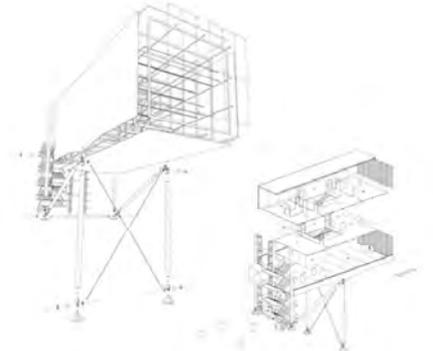
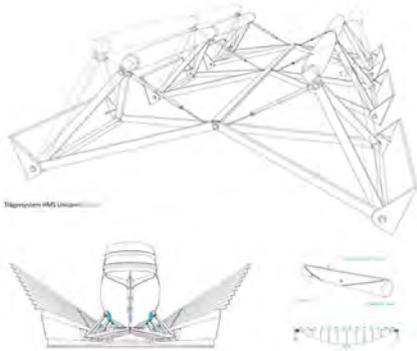
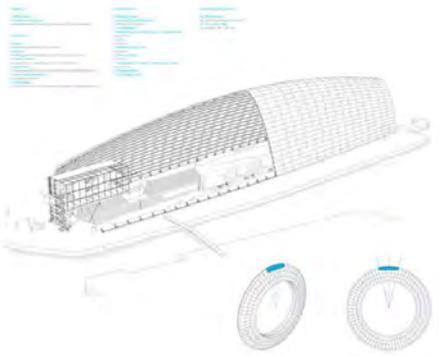
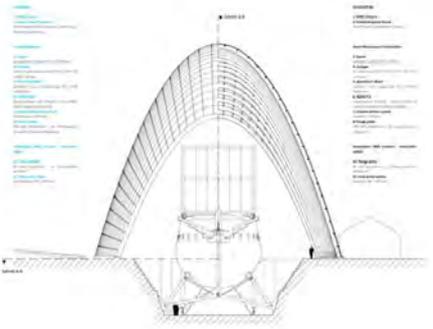
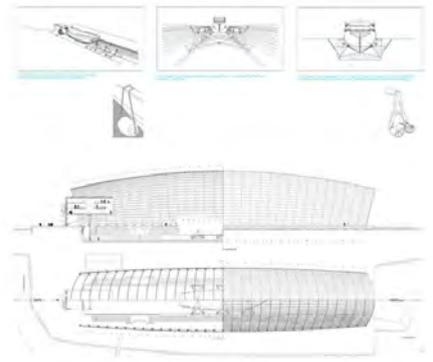
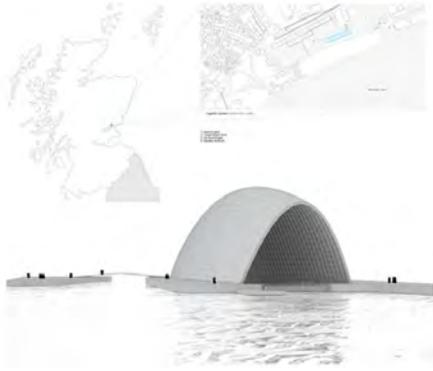
The HMS Unicorn is a British warship that was built to fight in the Napoleonic Wars. Luckily, when she was finished in 1824, the Wars were already over and she could be admired in good condition till this day.

For conservatory purposes, the ship is now to be stored in a dry-dock in Dundee/ Scotland.

Our assignment included the design of a roof to cover the dry dock as well as a visitor centre and a suspension device for the ship. In addition it was important to consider the fact that the existing dock is loadable in compression only.

The waterline in the dock is important for the suspension device of the ship. It is made of so called Tens-airity-beams, air-filled cushions that are rechucked with a load cable, float and absorb surface loads; when the dock is filled with water they help positioning the ship and serve as fender. As soon as the water is pumped out of the dock, the beams lower together with the waterline. They revolve around the centre of the suspension's construction which is fixed on the dock and clamp the ship in the right position. Visitors are able to walk around underneath the ship and see all restoration work at close range.

Cutting a horizontal piece of the solid of revolution of the parabola, the roof's shape is found. The parabola shows the optimal power flow and therefore is the ideal shape, self-supporting through curves in both horizontal and vertical direction. For conservatory purposes, both ends of the building are left open. Access is possible through the floodgate on one and the visitor centre on the other side. It is part of the conception that the building's construction is a monocoque. The grating made of stringers and frames is stiffened by the aluminum skin.



# Une nouvelle bibliothèque des chiroux

## Participant info

**Name:** Valentine Servais  
**Institute:** ISA Saint-Luc Liège

## Project info

A public library ...

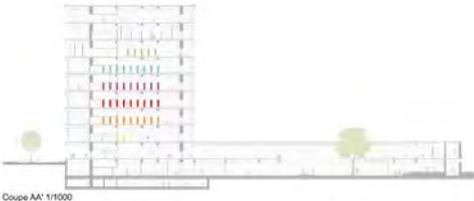
The rights of the reader, as the writer Daniel Pennac states, in a form that is of course mischievous but also deeply humanistic and real, are an excellent basis of reflection to try and define the questioning and stake of an execution plan for a library today. It will have to make do with the loss of interest in reading, with multifom bases, a bulimic current culture and new goals.

An approach to the present function of the library, the daily experience of the librarians, the analysis of significant exemplary executions, the reflection on program lead to the conception of a library that can be at the same time a haven of privacy for the reader, a place where university students can work without being disturbed, a place of discovery for groups of children and a place where to roam for curious people. An obvious fact appears: today's library must be, beyond the resource, a true place of collective life, a piazza, a gathering place. The library has to develop new attractions, infiltrate everyday life, propose new activities and new services...

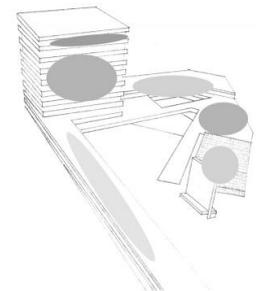
The essential town-planning stake is thus to bring the public to the library, to connect the latter to the public space, to develop a clear reception area. The public space forms an extention to the pedestrian thoroughfare in the urban centre of Liège, offering welcoming activities to a very large public : recreation areas, open spaces, sports fields... The foundation of the library is designed as a natural continuity of the public space, a promenade offering attractive functions: places where to talk, exhibitions, a cafeteria, a press area. After that aspiration, the potential reader can wander where the mood takes them in the tower of the library and penetrate the private world of the book.



Implantation 1/1000

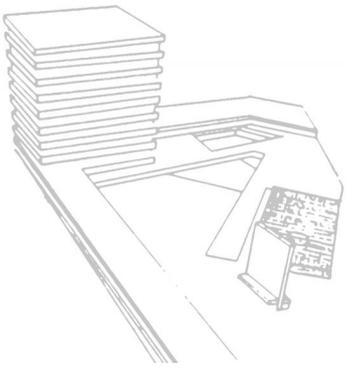


Coupe AA' 1/1000



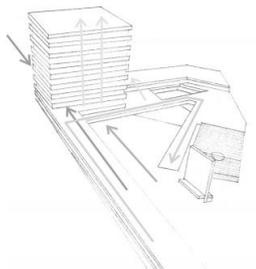
### Programme

- Bureaux et réserves
- Départements
- Zone extérieure (brocante, expo,..)
- Espace collectif et complémentaires



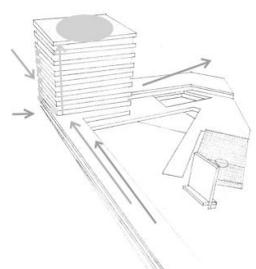
### Départements

- Musique et art du spectacle
- Beaux art/ art décoratifs/loisirs
- Littérature et langues
- Sciences et techniques
- Histoire et civilisations/société
- Fonds patrimoniaux



### Circulation

- Entrée haute
- Entrée basse
- Circulation piétonne sur le site
- Circulation verticale dans le bâtiment



### Circulation du livre

- Livraison
- Rentrée d'ouvrages empruntés
- Monte charge et réserves
- Automate 24h/24

# Une nouvelle bibliothèque publique à Liège

## Participant info

**Name:** Edouard Spanu  
**Institute:** ISA Saint-Luc Liège

## Project info

"L'espace des Prémontrés", at Liège, located on the edge of the urban downtown, isolated and almost forgotten.

This cut, and the loss of interest in reading were the first impulses for the proposed public library project.

Today, the library must evolve to excel!  
She must live in the heart of the city!

The project extends the boundary of the downtown core, incorporating the entire site "des Prémontrés", designed as an esplanade that leads to a permeable base, topped by a tower answering to the immediate context and open to the landscape .

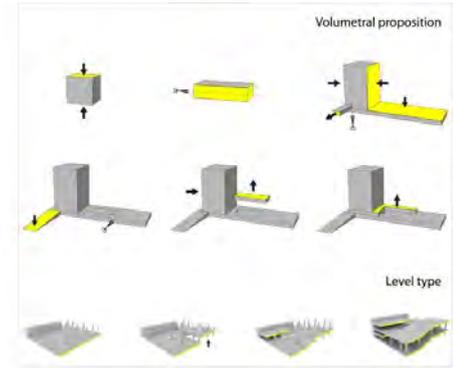
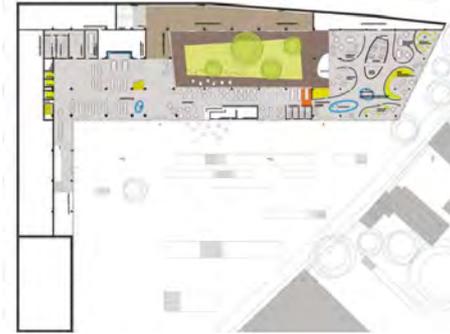
The base, natural continuity of public space is aerated and illuminated by a patio that extends the vegetation inside the building and articulates the different areas of the library.

With two levels of entry and first level functions dedicated to a wider public audience, the building becomes a link between two banks, a crossing point (fast ... or in which we dwell), a covered pedestrian of exchange and culture.

The inner space of the library is broadly divided into three sequences: the first relates to all functions in strong relationship with urban life (reception, exhibition, forum news), the second is a sort of buffer (office space and reserves) that creates a transition to the third which is composed by the quiet spaces of the various departments of the library.

The top of the tower offers a plan with flexibility of design and appropriation.  
The planning creates areas adapted to the environments required for each department of the library, identified by a color-code.

The building envelope is designed according to three main elements: the underlining layers of the strata, transparency, the nuance of light and views using external beams with a rhythm echoing modulations and requirements of interior spaces.



# Hotel De Boot Gemist: een choreografie van het verlangen

## Participant info

**Name:** Wytse van der Veen  
**Institute:** HSZuyd AvB Maastricht

## Project info

What if you have missed the last boat? If you get stuck? What if an obliged pause seems to last endless? If you ... desire?

In the space between conscious and subconscious, between reality and desire (projection), between arrival and departure, or in one word, in the inbetween, that's where Hotel De Boot Gemist is situated. A shelter for the stranded traveller, during his travel to the other side (the future...?).

This hotel is a space to experience, a dream space, a space in which the memory is anchored or can be replaced. The hotel appeared on the old attics of the railway station of Maastricht, the place between arrival and departure. Here it could be entered by means of an installation, the material apparition which made it possible to experience the immaterial themes around memory. Themes, originated from my own desires, memories, nostalgia, ultimate luck. This hotel is the choreography of that longing, a revelation of my inner landscape full of memory and longing, strongly related to the Frisian Wadden-landscape in which I grew up. But although my own landscape, it is open to each stranded traveller and therefore an invitation to introspection.

The hotel is as fragmentary as the memory. It exists from random snapshots in time, which are in ongoing transformation (just like the memory, which transforms also during a lifetime). The different fragments contract a dialogue with each other and together they are the hotel itself. It is both the landscape and the stranded traveller who assemble the hotel in all its fragments. Only the sea forms the physical barrier between 'here and there'. But desire and nostalgia themselves exist on both sides of the water.



# Une bibliothèque publique pour la place Tivoli...

## Participant info

**Name:** Hélène Van Sull  
**Institute:** ISA Saint-Luc Liège

## Project info

Located in the historic centre of Liège, Tivoli square is a large empty space. Walkers cross this place without knowing that under their feet are buried relics, evidence of the city history. Several urban structures are superposed on each other. Merovingian, Carolingian, Notgerian and eventually Gothic imprints with the Saint-Lambert cathedral were laid on the Roman structure. Building a library on the site is thus an opportunity to revive the ruins. How to build a new structure on this space with the target was to keep and give added value to the past's inheritance?

The ancient Saint-Lambert chorus' marks and the old cloister yard are two founding elements of the project. The chorus relics are made visible and integrated in the historic tourist circuit currently proposed by the Archeoforum (museum beneath the Saint-Lambert square). As a result, the Archeoforum is accessible from the library. The old cloister garden retrieves his genuine mean: internal circulation is organised around it. This space keeps a sacred and impenetrable character. Indeed, the visitor walks around without entering the space.

The library is organised in three steps. The first one has a ground floor and a first floor. These are the extensions of the urban life. Those are spaces that are crossed, where one can discuss and exchange. We can find there a cafeteria, an exposition centre, a news desk and the Archeoforum entry.

The second step separates between the urban thriving life and the library itself. We can find there offices and books storehouses. Within its journey, the visitor can perceive this space.

The third step groups all the library departments developing as plateau. At the top, older books are available and you can contemplate the city.



# Neue Zentralbibliothek am Rudolfplatz, Köln

## Participant info

**Name:** Stefan Walter  
**Institute:** RWTH Aachen

**Name:** Marco Röttgen  
**Institute:** RWTH Aachen

## Project info

The envisioned design for Cologne's new central library is sited south of Cologne's Rudolfplatz. Defining the historic square urbanistically two new buildings frame it's south side.

While the smaller eastern bloc acts as completion of the "Hahnenstraße", the larger western structure is designed to house the new library. Attractive retail areas are envisioned facing "Ringboulevard" in the West and "Pilgrimstraße" in the South.

The idea is to visually expose the former town gate „Hahnentor“ and therewith strengthen Cologne's historic identity. In addition the scheme reconnects the currently interrupted city-ring via „Mauritiuswall“ and thereby offers delivery entrances for both, retail and library.

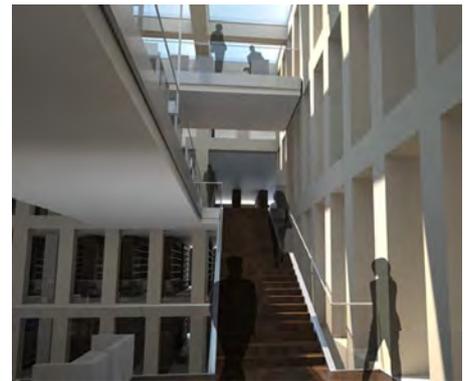
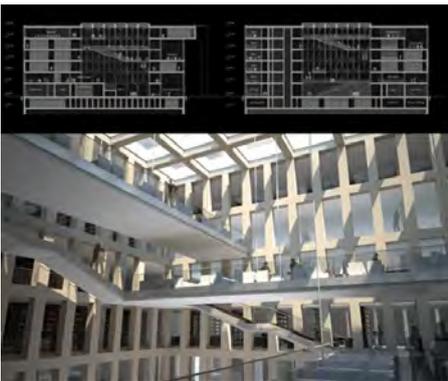
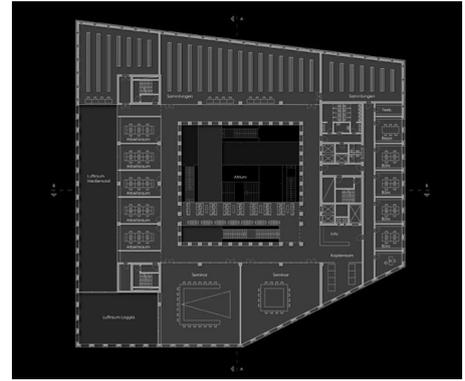
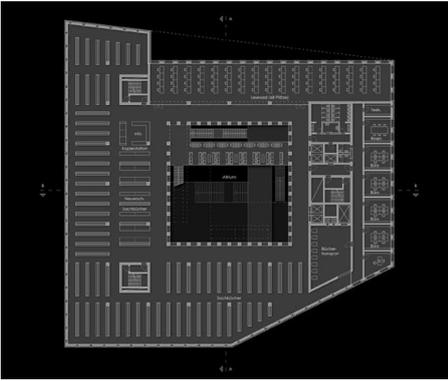
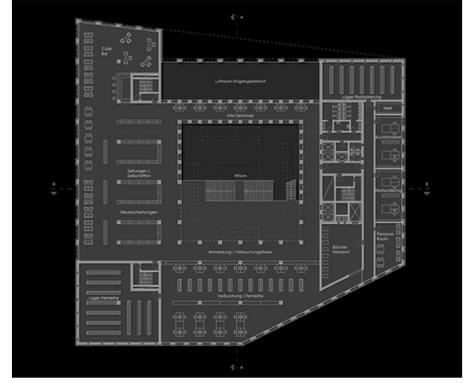
The main entrance of the library is located in the North facing Rudolfplatz. Despite its open and welcoming reception, the building does not reveal its interior at first glance. Rather, it becomes obvious when moving from the 24-hour lobby to the central area, the atrium. Inside, this spacious, light-flooded core of the library serves as vertical circulation and facilitates orientation and communication.

Framed by a glazed envelope bridges and stairways characterise the room. Bridges cross the void while the spiral of surrounding stairs guides the user on a tour upwards.

The bridges serve as shortcuts through the void and establish a communicative interaction area on each floor. Those bustling spots allow the work in a team using the pool of analog and digital media.

In line with each staircase there is a service counter attending the access to the floors. The levels surrounding the atrium contain the media stock and two large reading rooms that provide for monoactive, silent work.

Finally there is a separation by the ‚veil‘ of the atrium's glazed envelope between the communicative, vertical circulation at the core of the building and the quiet, story-wise, horizontal circulation.



# Ecologisch landbouwbedrijf te Stokkem

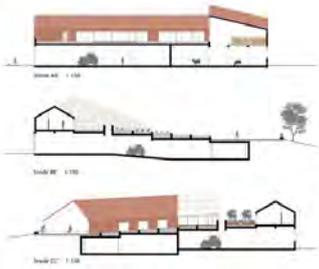
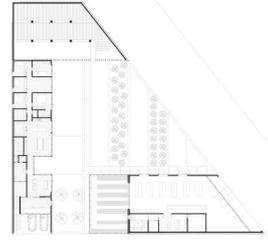
## Participant info

**Name:** Maarten Wauters  
**Institute:** PHL Diepenbeek

## Project info

The project is located in Stokkem, in the Maasvalley in Limburg. It is situated near the nature reserve Kerkeweerd, this is used as a natural flooding zone for the river Maas. The dyke's are removed from the Maas and relocated further away. In Stokkem the dyke runs along the village and creates a barrier between village and nature reserve. In my masterplan I addressed this issue and reattached Stokkem to its surroundings. The site has potential for agriculture and tourism, however the specific conditions require a different approach than traditional agriculture uses. A combination of nature conservation and agriculture offers a durable solution. The project chooses ecological agriculture as a modern and sustainable answer for the future and offers an alternative to enormous agricultural facilities that are scattered throughout the Limburg landscape.

The concept of an ecological agriculture is the creation of a cycle wherein the external input is minimized. A combination of livestock and market gardening creates a durable cycle. As well as the spaces for production and storage the project has a farmshop and farmhouse. A big challenge in the project was creating an agricultural complex near the village, this also meant a design that reflects the grain of the village. To minimize the footprint of the project it is a single building with two levels, a level that is situated at the street and a second level by the higher dyke. On the street level you can find the spaces for the farm functions. The second level exists of three volumes (shop, house and hayloft) around a central open space. This space is an intensive greenroof that is used as a garden and yard. The durable concept of the agriculture complex is reflected in materials and installation resulting in a building that provides in its own energy.



# Designdepot Oudrekem

## Participant info

**Name:** Kevin Winters  
**Institute:** PHL Diepenbeek

## Project info

Nowadays Oud-Rekem is not more than a small and unknown village in our Euregion. Once in history it was an influential settlement wich contribute an economic and cultural value to his region. In benefit of ship transport the government construct the Zuid-Willemsvaart nearby the town center of Oud-Rekem. Instead of take advantage of the new waterway, Oud-Rekem didn't generate the new potential. Between the town center and the channel arose an abandoned area. This domain is the working field of my project. With one giant gesture I resolve many of the current problems. The Zuid-Willemsvaart will be extend until the fundamentals of the historical patrimonium such as the castle D'Aspremont Lynden and an old psychiatric hospital. Those building will figure as a new architectural scene at the end of a large pond. The conversion of this heritage in combination with new buildings, activities and a dynamic atmosphere thanks to the diversity of visitors will make Oud-Rekem known and important again. To make sure people will be attract by this new historical-cultural center I integrate a new design museum on this site. The new building has a modest character because it doesn't want to disturb the new valuable decor of the older buildings. Therefore the museum is located below the public ground floor in a way it can be interpreted as an architectural base on what the old heritage stands. The museum combines the patrimonium and channel in a tensive way which give the visitors an unique experience while they walk between the collections. An integration of outside rooms as patios is an important strategy to give light and orientation in the museum. Those elements together with a long glass surface at the end of the pond generate many remarkable sights at the environment which is characterized by nature and architecture.

