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## Analysis Euregional Prize for Architecture 2016

by Pieter T'Jonck

### Choosing position

A final project can be a very daunting prospect for architecture students. Most of you are all too aware of that. It is the last time one can invent a project or a programme and fantasize about it without any hindrance from a demanding client. But still, a student does have to prove in front of future colleagues that he or she is up to the job and knows what he or she is doing. Professors even expect him or her to have a clear idea on what architecture is or does in general. That is not an easy task. As early as 1965, Robert Venturi pointed out how weak architecture's status was, and that still is the case. To further complicate things, there are no longer any 'do's' or 'don'ts' in architecture. Students have to choose position for themselves, with or without the consent of their teachers.

Every generation and every student responds to these challenges in a different way. Some tendencies became quite obvious in this selection, which, as we may trust, offers the best of what these five schools of the EU Region produced.

Some students obviously don't think that it would be wise or interesting to go deeply into the practicalities of actual building. They prefer to develop a vision on the context for architecture that can underpin future lines of action. This is obviously the case in Heinrich Altenmüllers 'Ruin all inclusive' project. It tries to understand how the decline of resorts along the Egyptian coast can turn into a process of city making. The project is a peculiar mixture of on-site observations and ensuing speculations, resulting in an almost hilarious vision of high-rise towers with the same irregular floorplans as the former swimming-pools. It is more than a funny image though, as it proves how architecture can tap into societal forces and fluxes to direct them into a new type of city, by means of a strong narrative, based on a keen observation of an existing, only seemingly undesirable situation.

In a similar vein, the baffling project 'Tales from a funny place' by Maximilian Schlechtingen & Martin Van Laack depict the story of Coney island, NY as a kind of evidence for a new project for the entertainment zone, based on augmented reality. It would be preposterous for us to say that we could grasp all of what the authors had to say, but the work is impressive by its sheer scope.



Heinrich Altenmüllers



Maximilian Schlechtingen & Martin Van Laack

### Storytelling

These projects are certainly not the only ones who explicitly have recourse to storytelling. Take for instance 'Aachen Onsen' by Adrian Steckeweh. It uses the existing hot water springs in Aachen almost as a pretext to investigate how architecture can provoke a certain experience or reading of city life. In passing, it also is an ironic comment on what tourism does to a city. As such is telling for the role of architecture in a post-fordian, or neo-liberal society.



Adrian Steckeweh

'Isle of Islay' even explicitly starts from storytelling. It is first of all a (pseudo-) historical account of the 'Hebrid isles' in Schotland but goes on as a phantasy novel about a future civilization that will be so far removed from actual sensations that it needs architecture to get aware of them again.

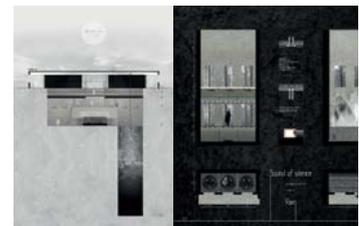


'Isle of Islay' by Zhen Zhang

The result almost looks like an art project . It is close in spirit to the work of James Turrell, and is reminiscent as well of the experimental architecture of the late John Hejduk.

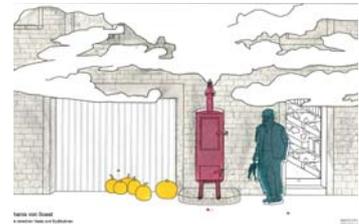
There is an obvious link between this work and the scenography projects by Lize Vanhoof and Jonah Veestraeten, which both use existing architecture as a springboard to provoke sensory experiences. Both of them do not focus on architecture as a discipline, but on its empirical sensory qualities.

What is obvious in these projects is that they are as much involved with the very tools for designing as with the final result. This is a characteristic of many of the projects I saw. It is amazing how much time and energy is spent on high quality models and drawings, or even on the production of furniture for the sake of presentation, as Nadine Nievergeld did. But to stick for now with the narrative-conceptual projects, this intricate link between content and form is exemplified in the clearest way by Julia Kaulens 'On the street -24 places'. It documents 24 stops on the road from West to East through Germany with coloured woodcuts, in the same way it used to be done in Japan.



Lize Vanhoof

Jonah Veestraeten



Julia Kaulens

### Nostalgia for architecture

It is somewhat surprising to see that many a project in this competition had a more or less explicitly nostalgic streak. All of them make a case for an architecture that is self-evident, in the way Adolf Loos understood it: architecture that is born out of necessity and testifies, in its unassuming use of traditional modes of construction, of a pious attitude. It is an architecture that does not want to be original, does not make any statement, but merely makes 'the right gesture'. In an economy that is built on permanent 'creative destruction', this mode of working and the craftsmanship involved in it, is all but dead, but still it seems to haunt architecture as a bad conscience.

Kathrin Fach, for instance, reconfigures 'Haus Selbach', an old settlement in NRW Germany, to make it correspond again with the seemingly 'natural', but profoundly human form it originally had. The aim however is not to go back to the 'old days', but to make room for a therapeutic community for children. The same is true for Dasha Kuletskaya's 'Banya by the white sea', a meticulous reconstruction of a traditional 'banya', a combination of a house and a sauna. The tiny scale of the construction allows her to investigate the constructional logic of such a building in great detail. But in the way she invents variations on these age old techniques, one discovers the problematic character of the endeavor to go back to 'the way it was' as the natural and social context that gave rise to it have gone forever.



Kathrin Fach



Dasha Kuletskaya

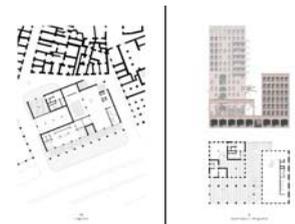
That is why 'Tour de curiosités' by Nadine Nievergeld is such a highly interesting, and in a way also provocative work. Without restraint, it goes back to the moment in history when a 'natural order of things' started to give way to a more objective point of view that opposed man to his environment. It is the period of the 'Wunderkammer'. Eventually, this would lead to the disenchanted view on reality that is ours, but at that point curiosity was still steeped in magic and delight. It is this magic and delight she tries to save. The 'wunderkammer' she designed is 'special' in every respect, not because it uses costly materials, but because every detail is treated in an unusual way, not one room looks like another, not any building technique is ready-made. Everything in the



Nadine Nievergeld

design is highly contrived and exceptional, but then not in a conspicuous way but with the kind of restraint that was typical of the late aristocratic and early bourgeois culture. The craftsmanship involved does not speak of piousness, but of a fetishist relation to objects of wonder.

There are certainly other ways to relate to tradition. Oliver Wenz's Via Nuova Marina in Naples explicitly tries to compete with the attention for typology, urban form, tectonics and ornament that was already present in the work of the early postmodernists. He wants to 'talk' to his predecessors or even reiterate their steps. That is also what Nathan Heindrichs & Chloé Janssen do when they made a proposal for an extension of Charles Vandenhove's former 'Magasin à Livres' (1967) in Sart-Tilman. This exceptional building is illustrative for Vandenhove's genius as a 'constructeur', carefully assembling separate elements in a tectonic order that is highly eloquent in its own, architectural –and in his case non-narrative- way. Heindrichs and Janssen add an extra floor to the building in a similarly outspoken, 'elementary' way. But they do so on their own terms. The first thing they achieve is that they expose to view the hitherto invisible 'secret' of Vandenhove's impressive loadbearing structure. But after this act of deep reverence, they get to compete with the master by inventing a similar loadbearing structure for the extra roof, and by using light-weight translucent panels instead of bricks as 'walls' for the extra floor. The result is at once respectful, inventive and very witty.



Oliver Wenz



Nathan Heindrichs & Chloé Janssen

### Professionalism

Architecture however is also, even primarily, a practical business. Professionalism often saves the day for an architect. Who else could say that he or she has a view on the overall construction process? That is obviously what many students think already now. The project for a fire station in Leverkusen by Sven Aretz is a strong plea for this attitude. It stands out because his explanation for the project is so similar to a regular technocratic list of norms, requirements and surveys that it becomes almost hyper-realistic, as hyper-realistic as the drawings of the 'inevitable' outcome of the process are. In that way, the project is as well dead serious as totally ironical.



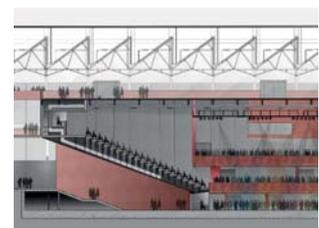
Sven Aretz

That is, in a way, also true for quite some other projects. The mixed-use skyscraper in Paris-Grenelle by David Tarek Amir is a project in which the student takes full responsibility for the program as well as for the design of the tower. The result looks highly probable, but in that way also slightly predictable –as high rises often are. Still, it is a major effort to design such a building alone on a very short notice.



David Tarek Amir

Equally impressive and all-encompassing was the endeavour by Romain Cordonnier and Grégoire Gatién to reprogram the derelict 'la patinoire'. These students went as far as to investigate seriously the need for a concert hall in the immediate vicinity of Liège, and then set out to save an impressive interbellum building along the Meuse by doting it with a 'box in box' concert hall. Again, such a project shows the limits of this professional attitude, as –on closer inspection- some flaws in the program as well as in the design became manifest. But still, it is a baffling general rehearsal for a career as 'real architects'.



Romain Cordonnier & Grégoire Gatién

## Reporting from the front

There is more to it however. Projects such as this one, but also those by Louise Mohr & Mathilde Weyer for an old stomatology building or Nathan Heindrichs & Jérémy Lelièvre for an old power station, both in Liège, are telling for a sense of responsibility for the environment many students have. In the case of these old modernist buildings in the vicinity of Liège, that sentiment is obviously fueled by their professors. It is also obvious that the responsibility is heavy: the combined effort of inventing a program, analyzing a building and inventing a plausible architectural answer seems almost too heavy a burden for but two students.

But still, there it is: the old idea of the architect as a social benefactor or agent has not succumbed completely under the blows of a liberal economy. There is some 'Reporting from the front' going on in architecture schools again. This is especially true for several projects for developing countries. Lore Smeets for instance does a proposal for a series of tree nurseries in the outskirts of Dar-Es-Salaam that must bring a mangrove park to life again. The project tackles many issues at once: it is a social condenser, it provides an income for people and it strengthens the ecological and economical sustainability of the local community. The fish market 'Shade for trade' by Elien Bourgeois or the 'Kigamboni Performing Arts Centre' by Daan Sillen are obviously on the same track, as is the project by Theresa Kotulla for a school in the Himalayas. In the case of the base camp for the Mount Everest National Park by Di Wu, one again also discovers an unmitigated streak of nostalgia for an architecture that is a fundamentally honest and humble gesture.



Theresa Kotulla

## Sustainability at home: shrinking settlements

One shouldn't necessarily go to countries far abroad to do well. It might be useful, for instance, to invent a typology for an urban dance academy, which is exactly what Martin Nolten did. Research on urban infill is as useful today as it was for the last few decades. 'Living in density' by François Gena & Shirley Stoudemire is a nice example of that type of research, as is 'C+', a hypothetical urban infill project by Sophie Debelle. Architecture could even be a research tool to think about a future in which the sea level has risen so dramatically that a new housing typology is required for the Belgian coast. Dries Jehoul shows a proposal for that in 'Tidal stones'.

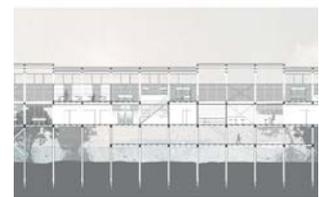
One of really pressing problems we are facing today however is the uneven development of the Low Countries: while city centers are slowly choking, many rural regions or former industrial towns are slowly abandoned. In the coming years, it will certainly be a real task for architects to invent solutions for situations such as that. Some really interesting research on that field is presented here. These architects show a real interest in shrinking regions without being nostalgic about them. They look for 'state-of-the-art' solutions, but nevertheless are sensitive to formal and typological characteristics of the places they work on.



Louise Mohr & Mathilde Weyer



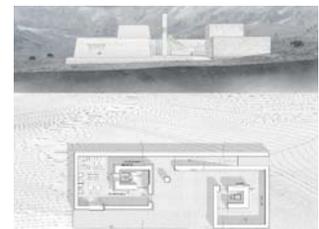
Nathan Heindrichs & Jérémy Lelièvre



Lore Smeets



Elien Bourgeois | Daan Sillen



Di Wu



Martin Nolten | Gena & Stoudemire



Sophie Debelle | Dries Jehoul



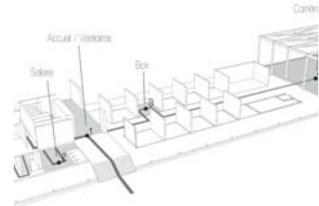
Roel Raeven

Roel Raeven, for instance, designed an extension for an old church in Heerlen, designed by Frits Peutz. He found the right tools for this challenging task through a profound reading of the tectonic and symbolic elements of the original building, which is left virtually untouched on the inside.



François Gena

François Gena and Marie-Charlotte Maréchal both made a design for a new building in Herresbarn, a small village that lost its identity because of badly conceived thoroughfares and the decline of the existing buildings. The design for a community center by Gena and for a riding school for horses by Maréchal cautiously but firmly restructure the village. While being definitely modern, they still have a strong and sensitive relation to the existing context. It is modest, but highly valuable work.



Marie-Charlotte Maréchal

As one can see, there is a multitude of positions that students can choose for, and all of them are valid in their own way. Which made it quite difficult for the jury of course. But they did reach a conclusion, as Rob Meurders, the chairman of the jury is about to tell you now.

Liège, 12th November, 2016

**Analist:** Pieter T'Jonck

## **Jury report Euregional Prize for Architecture 2016**

by Marina van den Bergen

### **The very best of the best**

The schools – UHasselt, RWTH Aachen, ULg Liège, MAA Maastricht, FH Aachen – selected for this edition of the Euregional Prize for Architecture a very broad variety of graduation projects.

They not only selected the best of their graduation projects, the projects also showcase the educational and 'artistic' approach each school offers.

This gives an impression of what architecture is, and also what architecture can be.

In figures:

29 graduation projects designed by 35 young architects, urban designers and interior architects;

16 females and 19 males;

5 schools from 3 different countries;

3 languages;

1 time zone.

Some graduation projects had to be finished in only 6 weeks, others could work on it for 6 months, and some students could dedicate a year to their final project.

The jury saw narrative research projects, straightforward architectural projects, cinematographic projects and every kind of project in between.

The projects are located around the world: from Coney Island New York, to the Himalaya near Mount Everest; from Dar es Salaam (Tanzania), to the Isle of Islay in Scotland. 29 projects in 13 countries. Projects dealing with the size of a small cabin, and projects proposing a strategy for a 20 kilometer long stretch of land.

This diversity triggered some discussion within the jury. How do we compare these projects with each other? We didn't. We judged every project on its individual merits.

Before announcing the prize winning projects, we, the jury, would like to make some general remarks about the inspiring work that was presented to us and that we closely studied during these last two days.

Among the projects, some consist of a research part, presented in a thesis, and a design part. The translation of research into design proved sometimes difficult. As colleagues, we like to advise you to already make use of your design skills during the research period.

Furthermore we advise you to be bold. Question your teacher, question the assignment, push boundaries, try out, make mistakes, and if you fail, fail beautifully.

Communication is very important, not only for the presentation of your graduation project, but also later in life when you are applying for a job, entering a competition, or trying to convince a client. Make sure your presentation is self explaining.

We, the jury, are very optimistic about you as a new generation that challenges architecture and its boundaries. Prove that architecture is still relevant and address the big issues we as a society are confronted with now and in the future.

And now for the projects that stand out.

Three projects are given an Honourable Mention. We called these three projects 'colourful birds'. Projects that are bold, that address big issues in a serious and joyful, but not always perfect, way. The projects are mentioned in no specific order:

Despite the scale, the project has a modesty. The research is well done. The project is more about process than about design and shows how architecture can lift a community, can have a social relevance.

It's a long-term strategy on how to improve the ecological and economical situation in Dar es Salaam by proposing a mangrove nursery with research and visitors facilities.

The nursery creates a landscape, and this landscape helps to create a sustainable urban design. And the wood, produced by the mangrove, will be used for building activities in the city. The jury is convinced that this scheme could really work, when realised.

The first honourable mention goes to:

**Lore Smeets for her project DAR 2050 – Mangrove Park** (UHasselt).



The brief of this studio was to extend an existing building. Extending an existing building is a difficult task especially when it is designed by a famous architect, like Charles Vandenhove. His 'Magazine à Livres' is extended with an extra volume on top of the roof. With this gesture the quality of the Vandenhove building is acknowledged and improved or at least challenged. A new construction is added, the existing construction is made visible. The translucent façade becomes a beacon at night. The project is bold and presented with humour.

The second honourable mention goes to:

**Nathan Heindrichs and Cloé Janssen for their project Postures** (ULg Liège).



This project is cunning. Although small, it addresses a big issue: the condition of a city in relation to its history and identity. The way the project is presented is impressive and very much in line with the issue the designer wants to address.

The project tells the story of how the hot spring water that is hidden under the city of Aachen can create a new quality for the city in an almost casual way. Small interventions are made in not so obvious places. They inspire everyday life in a beautiful modest way. The jury particularly liked the unconventional way the project is presented.

The third honourable mention goes to:

**Adrian Steckeweh for his project Aachen Onsen** (RWTH Aachen).



### **And now for the prizewinning projects:**

After two days of reviewing and discussing, the jury awarded one project with the third prize, one with the second prize, and one project with the first prize. These three projects stand out by giving convincing answers to the set assignment, and for being reflective. All projects present this in a very informative and convincing way.

This project addresses the issues of shrinking rural villages and vernacular architecture. The jury

saw quite a few projects addressing these topics. This project stands out from the other ones in the way it also added a social programme. In a convincing way the existing allotment structure is continued by adding new buildings that in their typology refer to the local barns in an intelligent way. The construction of the 'barns' as such is well detailed. In the 'barns' will be a community centre, a small shop and co-working places for people working from home. It is this combination of functions that might be an answer to keep the social coherence in rural areas.



The **third prize** goes to:

**Francois Gena for his project Herresbarn: towards a rural identity** (ULg Liège).

This project is a small jewellery box. It's modest and at the same time ambitious. The brief is relatively simple. A house for a female collector. It is not a museum and not a private house, but something in between. It addresses the designer's personal fascination with ephemerality and collecting. The jury was impressed by the way the project shows the power of craftsmanship in addressing materialisation, detailing, all in perfect harmony.



The **second prize** goes to:

**Nadine Nievergeld for Tour de Curiosité** (MAA Maastricht).

And now for the winner....

This project addresses the problems that come with globalisation. What happens when a holiday resort is outdated and left abandoned? After a thorough research by design the designer came up with an urban strategy in which the abandoned resorts are being taken over by the people who live on the other side of the road and who used to work in them. The walls between the resorts are broken down, holiday homes become family houses, and in what once was a kidney shaped swimming pool, now stands a money making Trump tower. The backland becomes the front land. The project is provocative, eye opening and is beautifully presented.



The **first prize** goes to:

**Heinrich Altenmueller for his project Ruin all inclusive** (RWTH Aachen).

Jury: Bart Creugers, Sascha Glasl, Jan Keymis, Hubert Lionnez, Rob Meurders (chairman).

Jury secretary: Marina van den Bergen

Liège: 12th November 2016

# RUIN ALL INCLUSIVE

## Participant info

**Name:** Heinrich Altenmueller  
**Institute:** RWTH Aachen

## Project info

The linear city on the coast

Tourism is of great importance for the Egyptian government and is their second major source of income. Since the 80ties a world of resorts are evolving along a road on the Red Sea Coast. The all-inclusive resorts open towards the sea but seclude themselves through barriers to the land. For the package tourists a perfect illusion is generated through effort, energy and discipline, which further increase in every newly built resort.

The resorts are economic manifestations and therefore have certain durability. In the older resorts the impression of an ideal world is fading. This causes larger tour operators to withdraw and may initiate a process of city making.

Following an on-site investigation of different aged resorts in Hurghada including investigations into the life of tourists, workers in and around the resorts, the process of becoming a city is exemplarily simulated on a current intact resort in New Hurghada.

It is a manifest of a synergic city, where through images a speculation of the different systems is made. Starting from the borders and its delivery roads the architecture of fantasies are turned by the workers slowly into a hybrid and finally to a world of everyday life.

This project demonstrates only a hypothetical view with different scenarios, but intends to reveal the potential of the resorts on the coast as a global and local city. What is expected as reality and materialized today by planners is questioned through visionary urbanism. Furthermore the narration acts as a tool to question the perfect idea of a resort and could be read as a guideline for upcoming planners. The question is, whether the urban future of Egypt lies in mega projects as proposed by the political elites, or rather in the developments along the coast?



Calum Village Resort, situated in Dubai, Downtown Harghada.

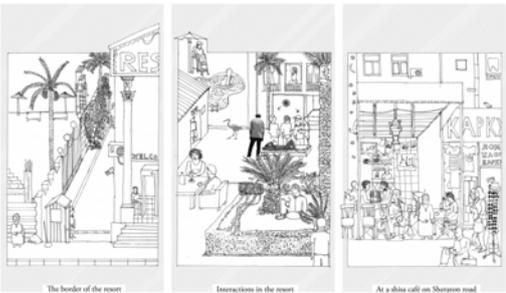


Satellite image of New Harghada, including Uta Beach Resort.



Evolution of the resorts. In the old resorts a process of city making begins.

One day the Dana Beach Resort will be one of the older resorts. Workers are moving in. At the delivery stage elements of the city appear.



The border of the resort

Interactions in the resort

At a shisha cafe on Sherman road



The walls to the adjacent resorts are abolished and the various resorts are interconnected.

The spine of the hotel chain is dismantled and brought to the other leg in the desert.



The complete resort is added. The green area between the paths becomes building plots.

The linear city is growing. Financial towers are rising out of the former ponds.

# Fire station - Leverkusen

## Participant info

**Name:** Sven Aretz  
**Institute:** RWTH Aachen

## Project info

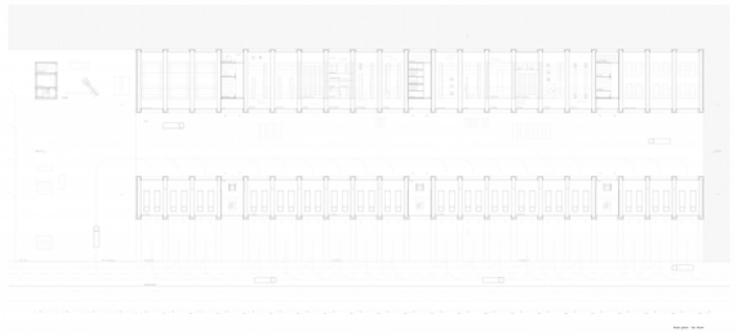
Based on a functional analysis in combination with a sociological consideration of a fireman's lifestyle in the twenty-four-hours shift system, this project is focused on creating a structure which succeeds in satisfying all spatial and functional requirements.

Two elongated buildings of exactly the same length contain all functions needed both for a fire station and its workshop. Processes inside these buildings are characterised by short ways and logical connections between the different departments, with the aim of a time optimized operation handling and an increase of safety factors. Sliding poles which are located opposite of the wet cells connect firemen's areas with the car level on the ground floor. The first floor is exclusively reserved for the fire engines. The administration level on the third floor is linked to the firemen's area. The hose tower is separated and accentuates one of the system's endings which is used as the public access.

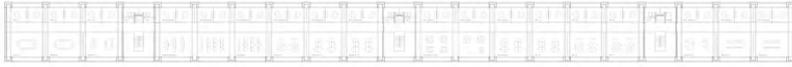
The support structure accommodates the technical systems as well as all the wet areas and storage spaces. Consequently, a maximum of flexibility arises which grants the inclusion of the programme and its divergent technical and spatial requests. The structural system consists of u-shaped and subdivided columns, double beams and ceiling panels. This geometrical implementation allows a cable routing from the beams and columns directly into the ceiling area. Located on the roof, a technical unit of decentralised ventilation units is feeding the system, always responding to the various technical requirements.

The repetitive elements have its origin in the idea of serial production and in the end resulted in using a large degree of prefabricated concrete elements.

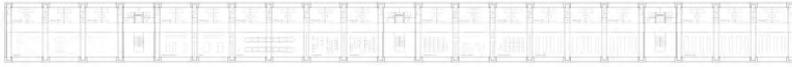
In this design clarity and simplicity are not just a formal gesture but rather the result of an integrative design process concentrated on the relation and here also interdependence between function and construction.



Basement  
Ground Floor  
First Floor  
Second Floor  
Third Floor  
Fourth Floor  
Fifth Floor  
Sixth Floor  
Seventh Floor  
Eighth Floor  
Ninth Floor  
Tenth Floor  
Eleventh Floor  
Twelfth Floor  
Thirteenth Floor  
Fourteenth Floor  
Fifteenth Floor  
Sixteenth Floor  
Seventeenth Floor  
Eighteenth Floor  
Nineteenth Floor  
Twentieth Floor



Section 34 North



Section 35 North



Elevation 36 East



Elevation 37 West



# Shade for Trade

## Participant info

**Name:** Elien Bourgois  
**Institute:** UHasselt

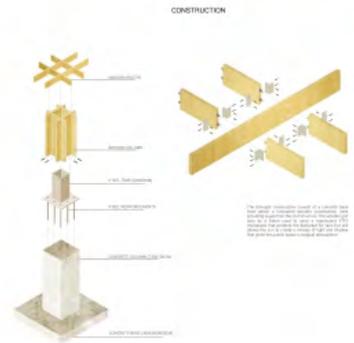
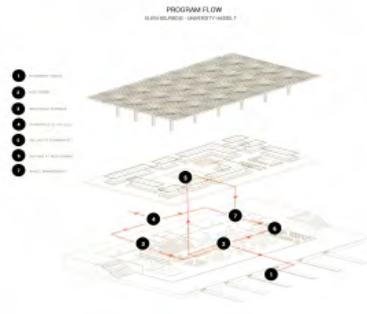
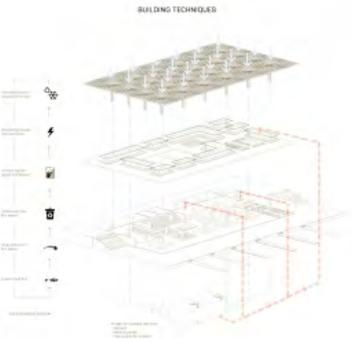
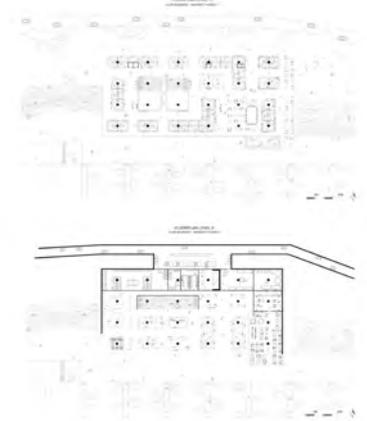
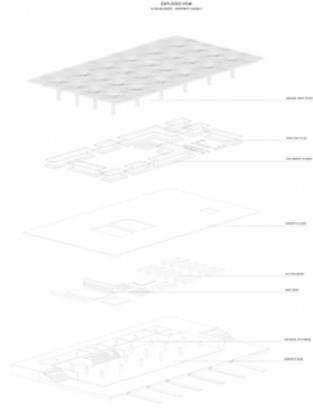
## Project info

By relocating Dar Es Salaam's historic fish market to the center of the new coastal boulevard and developing it in an inspiring structure that provides shade, a new urban hotspot takes form.

The project elevates the local character of the Kivukoni fish market, catering to a wider and high-demanding clientele, by focussing on a hygienic fish processing chain, from net to plate, to provide fresh high quality seaproducts. The liveliness accompanying this chain such as fishermen arriving, filleting, portioning, frying, trading, delivery and more, all become part of the daily theatre of this urban economy.

The undulating roof structure collects rainwater, to be reused for the maintenance of the market space or even - after purification - for cooling the sales stands. Every day a huge amount of fish waste is collected and converted into electricity for this bustling center of activity using a digester and a biogas motor.

By the rotation of the sun, changing mosaics of light and shadow bring this public space to life and create a magical atmosphere. In the evening, this shaded place lights up and turns into a night market, a stage for street performances and a place to meet for all, locals and tourists alike. You can grab a bite, line up for a gourmet diner of the foodie top chef or enjoy an informal evening amongst friends, whilst overlooking both sea and cityscape.



**SECTION**  
ELU-01-0000000 - UNIVERSITÄT WÜRZBURG



**EXTERIOR VIEW**  
ELU-01-0000000 - UNIVERSITÄT WÜRZBURG



**INTERIOR VIEW**  
ELU-01-0000000 - UNIVERSITÄT WÜRZBURG



# La Patinoire

## Participant info

**Name:** Romain Cordonnier  
**Institute:** ULg Liège

**Name:** Gatien Grégoire  
**Institute:** ULg Liège

## Project info

La Patinoire Concert hall by Gatien Grégoire and Romain Cordonnier

The reconversion of a building such as the old palace celebrations of Coronmeuse in the north of Liège is a constructive and programmatic challenge but not only. The purpose of the project is also to resurrect a building that crossed the XX century and was deeply rooted in the collective memory of the inhabitants of Liège since 1939.

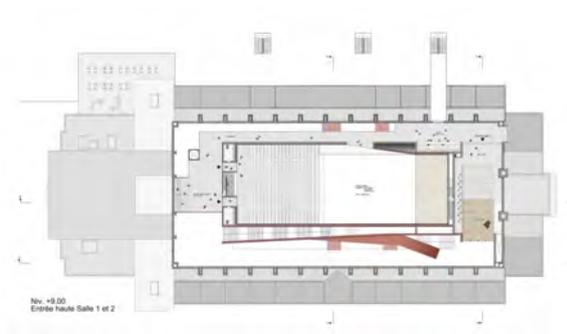
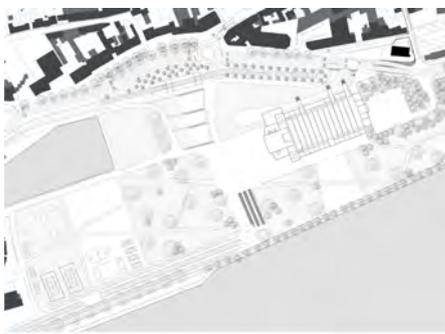
In this reconversion it was important for us to create a subtle blend of old and new to give it a second life. The program had to be at the height of the building, from this point of view, we decided to reconvert it into a concert hall with a capacity for 3000 people.

The goal was, by using the aura of the building, the reconversion program and a new architectural identity, to create the new place to be for spectators and artists. In addition, we ensured quick and easy accessibility with major highways connecting Belgium, Netherlands and Germany.

For the global scale, the challenge was to reconnect the building to its site through a global landscape intervention and to recreate the link between the park and the Meuse

In the project, the volume that hosts the concert hall take place in the main hall wich has an area of 3600 m2. Another key pieces of the intervention involves the reuse of the entry and the existing main staircase as the venue for connecting people together. The project lives from the inside.

The building opens a new chapter of his book while keeping its original architectural identity. In summary, our response is respectful of the place, its spirit, its history and its identity while promoting dialogue architecture of the past and present to offer a programming and a new experience for users.



Elevation entrée principale



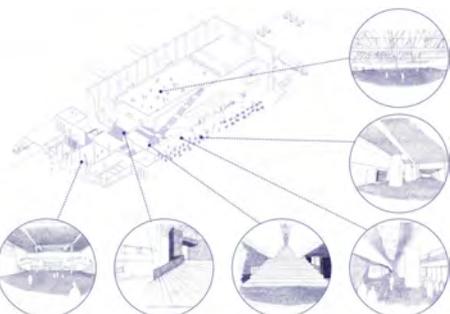
Elevation coté ville



Elévation intérieure AA'



COUPE Longitudinale BB'



# Mixed Use Skyscraper Paris-Grenelle

## Participant info

**Name:** David Tarek Amir  
**Institute:** FH Aachen

## Project info

„Tour Beaugrenelle “ - Mixed Use Skyscraper Paris-Grenelle

THE SKYSCRAPER-QUARTER GRENELLE WHICH IS LOCATED IN THE 15.TH DEPARTMENT IN THE SOUTH OF THE EIFFELTOWER IS PART OF A NEW MASTERPLAN AND SHOULD BE REVALUED.

THE TASK WAS SUBJECT OF AN INTERNATIONAL ARCHITECTURAL COMPETITION IN 2010, BUT IS NOT REALIZED UNTIL TODAY.

PART OF THE TASK IS IT WITH THE DESIGN FOR A MIXED USE HIGH-RISE BUILDING TO CREATE A CONTEMPORARY ADDRESS FOR THE OLD-FASHIONED ARCHITECTURE OF THE 60'S.

IN ITS URBAN DIVERSITY USE IT SHOULD CONTAIN RETAIL, RESTAURANTS, ENTERTAINMENT, CO- WORKING OFFICES, HOTEL AND THE ACCENT OF LUXURY APARTMENTS AND ALSO SET STANDARDS FOR THE IMPROVEMENT OF OTHER HIGH-RISE LODGMENTS IN PARIS .

THE PLOT IN FIRST ROW AT THE SEINE RIVER COMPOSES THE OPENING FOR INTERNE INFRASTRUCTURE AND DEFINES A NEW FEATURE ON THE BRIDGE PONT GRENELLE WHICH LEADS TO THE CIRCULAR MAISON DE LA RADIO ON THE RIGHT RIVERSIDE.

THE CENTRAL IDEA OF THE DRAFT IS THE PARTITION IN THREE DIFFERENT VOLUMES WHICH ARE DEVIDED AFTER THEIR DIFFERENT FUNCTIONS AND ARE HELD TOGETHER BY GREEN JOINTS.

THE ZONING IN THREE DIFFERENT VOLUMES SHOULD REMEMBER TO THE TRIPARTITION OF THE EIFFEL TOWER.

INSPIRED BY THIS BUILDING ESPECIALLY THE GREEN JOINTS ARE A MEETING POINT AND AT THE SAME TIME A PLACE FOR A GREAT EXPERIENCE OF SPACE AND ARCHITECTURE.

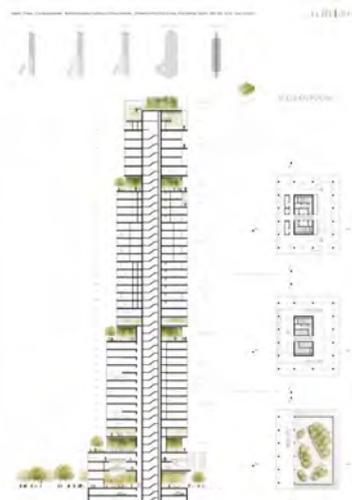
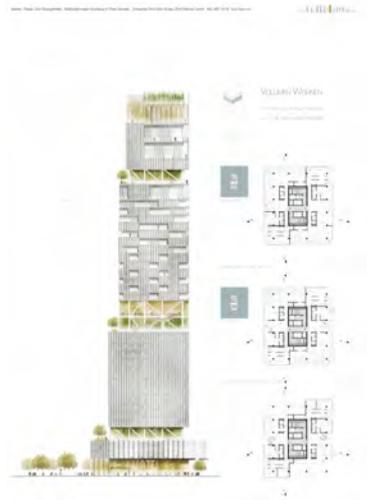
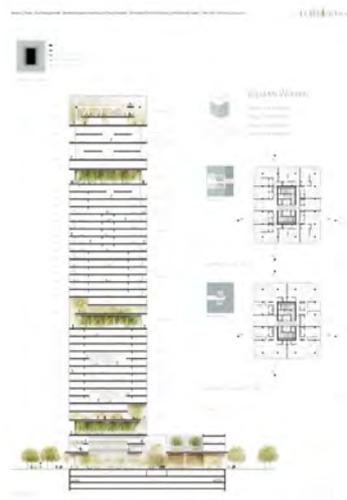
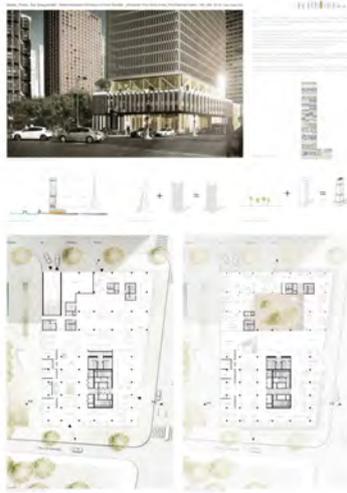
THE SO CALLED PANORAMA WINDOWS SHOULD ALLOW NEW VISUAL CONNECTIONS BETWEEN NEW AND HISTORICAL BUILDINGS IN PARIS.

THE TOWER IS EXPERIENCING A REJUVENATION IN ITS VERTICALITY BY THE GRADUATION IN THREE DIFFERENT SIZED VOLUMES.

ALSO TO EMPHASIZE A ANOTHER PENDANT TO THE EIFFEL TOWER.

THE CROWN OF THE TOWER IS THE SKYBAR ON THE 41TH FLOOR, FROM WHERE YOU CAN ENJOY A UNIQUE PANORAMA VIEW OVER PARIS.

THE ROOFTOP-GARDEN REMINDS OF A TREE CROWN, WHERE YOU CAN ENJOY THE VIEW THROUGH THEIR BRANCHES(SLATS).THE REPRESENTATIVE BASE ZONE IS A PLACE OF PRESENCE.



## **C+**

### **Participant info**

**Name:** Sophie Debelle  
**Institute:** ULg Liège

### **Project info**

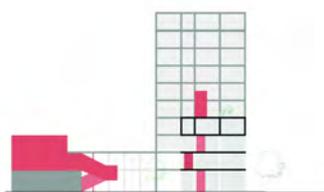
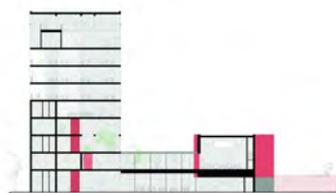
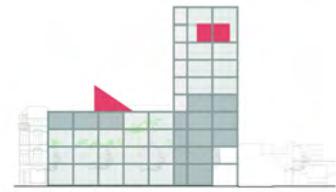
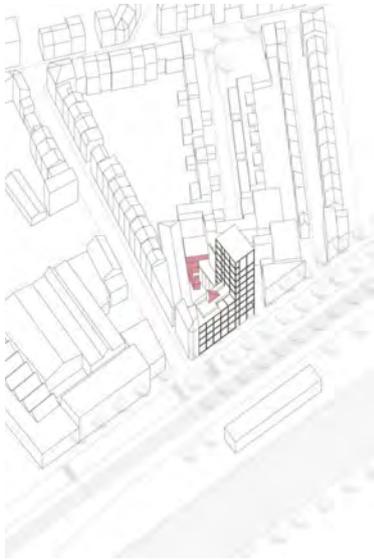
The project is based in the district of Saint Léonard in Liège.

Seen long ago as a deprived neighborhood who suffered from the decline of the industries, many initiatives allow us now to see it as revitalized and upgraded. This old recycling industry is being shaded over the year by a growing culture.

Taking advantage of the amazing visibility, this modernist building is creating employment, and gather people from all backgrounds.

First of al, it's all about preserving the rigorous nature of the building by letting the the facade breath. A new construction reflecting the human scale so it can temporize the monumentality of the edifice and create a new continuity.

All those initiatives interact among themselves without taking precedence over the existing architecture. Answering all the specific standards of the site and program, all those actions bring deferents atmosphere through the construction.



# wertvoll

## Participant info

**Name:** Kathrin Fach  
**Institute:** MMA+ Maastricht

## Project info

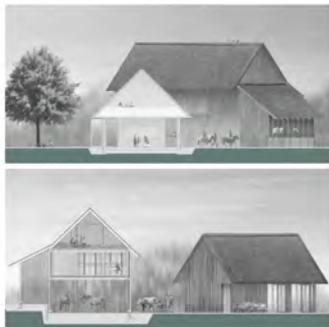
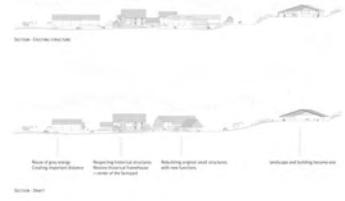
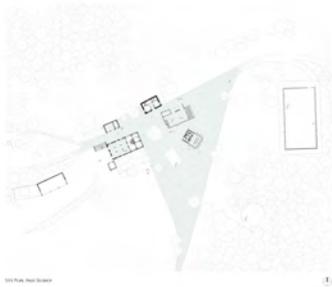
wertvoll

Every place is unique, possesses its own independent existence, a history, memories of people and their individual stories. Architecture has the strength to show the peculiarity of a place, its own charm and the emotional attachment of humans. By observing the topography, light and shadow, enjoying scents or listening to sounds, a distinctive image of the surroundings is formed.

During the last centuries the farmyard „Haus Selbach,“ situated at the countryside of North Rhine-Westphalia, has seen many faces and taken part in different stories of inhabitants. The humans and animals living together under the same roof had been self-evident. Rural life is characterized by the passage of the seasons, the companionship of animals and the circle of life. Today, in a time of restless mobility and constant accessibility, nature and animals bring us back to a healthy and modest way of living.

A natural environment is important for the sensibility and personal development of children. The draft for the barn therapy centre creates a protected environment for children to experience nature. Due to the experience of constant care, acceptance and affirmation by the animals, self-confidence and quality of life will be improved. Regardless of age, origin, mental or physical abilities a place of getting together will be created.

The limits of inside and outside vanish in the draft, so that the life of humans and animals are connected in the space. The rural idyll of the barn shall be restored by careful changes of the existing structures and buildings. Natural and local materials of the new houses are related to the craftsmanship and tradition of this region. The rainy weather, burning sun and the usage create a unique patina. The architecture of the farmyard mirrors the life of its inhabitants and accepts the process of time.



wertvoll

# Herresbarn: Toward a rural identity

## Participant info

**Name:** François Gena  
**Institute:** ULg Liège

## Project info

The creation of a collective infrastructure including a multi-purpose hall, a small business center and a local shop takes part in a global reflection on the future of the village of Herresbach and the valuation of its landscape characteristics: integration of new functions adapted to the size of the village and able to guarantee its attraction and its future autonomy, adoption of a sensitive approach regarding the fragile balance between nature and its shaping by the human being, recourse to a respectful architectural vocabulary of the typo-morphological and landscape specificities of the context.

Vernacular, the project anchors in a culture and a peasant know-how and applies the observation of the local architecture.

The implementation integrates the privileged relationships of the rural farms with the landscape and the streets. Perpendicular to the public road the building offers a visual opening towards the landscape background and defines the village square like farmyards.

The expressive strength of the local hangars leads the architectural vocabulary. With their elementary shape, their basic openings and their rough materiality, these farm constructions enjoy a strong presence and relationship with the nature. The project uses these characteristics to define its collective identity and to stay aligned with the village specifics.

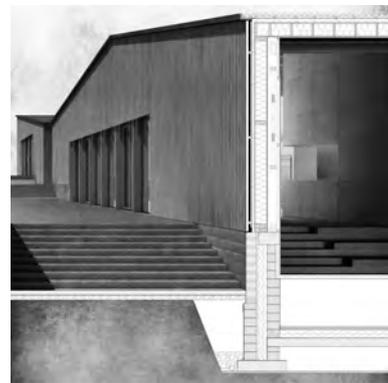
The set up of the volumes naturally follows the topography of the site and strengthens its specificities.

The entrance treatment interprets the farm sheds.

The outside materials put the building in temporal dynamics. The galvanized steel of the roof oxidizes, the cladding in larch acquires a patina, mosses adhere gradually to the rough concrete of the basement.

The dark tints of these materials contrast with the domestic constructions in white plaster.

The internal composition applies the spatiality of the barns: spatial fluidity and flexibility, expression of the structure, strong presence of wood, sweetness of the penetrating natural light.



# Living in density

## Participant info

**Name:** François Gena  
**Institute:** ULg Liège

**Name:** Shirley Stoudemire  
**Institute:** ULg Liège

## Project info

The dense urban fabric of the city center of Liège contains numerous not built gaps, residues of unsuitable cadastral survey or of an urbanization that was little worried about the street continuity.

The project of housing intends to exploit the potential of these indefinite places by proposing a parasitic construction able to fit into the smallest gaps of the urban fabrics and to offer a quality living space, in spite of the exiguity of their configuration.

The plot of land to be used, with a street side facade of 2.6m, is adjacent to a listed school. A portico, listed as well, is built there and confers to the plot of land the role of easement to the schoolyard and the main entrance of the school.

The major challenge of the project is to keep the existing easement and to link the new volume with the listed building and the portico.

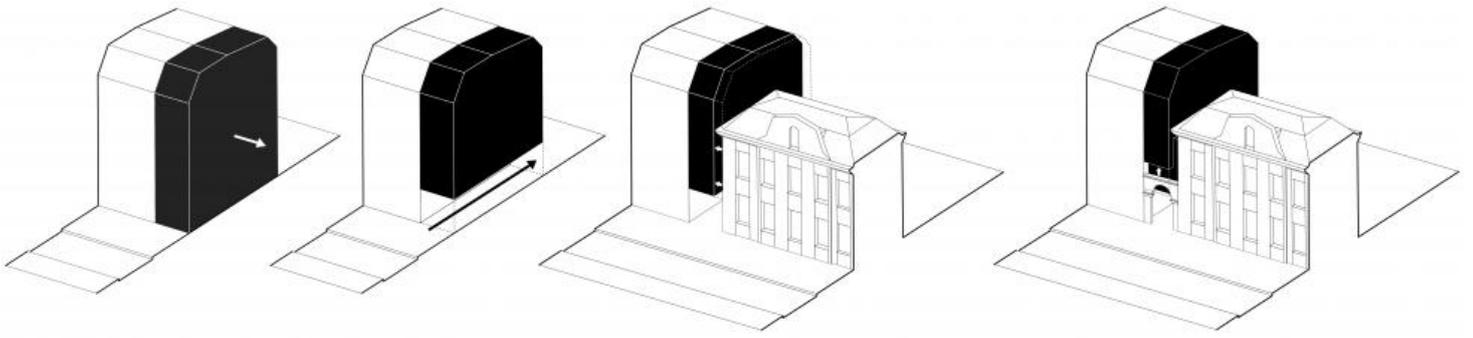
The contact with the listed elements is materialized by a glazed link which enhances the portico and the impressive cornice of the school. The suspended volume extends the size of the adjoining building.

In view of the exiguity of the land, the space saving and the maximization of the use of square meters are the main challenges in the spatial composition.

The project gets organized in half-levels to minimize the spaces used for the horizontal flow.

The first two levels are intended for day spaces, the three last ones are dedicated to spaces for the night.

Inside, the wood of the massive structure is maintained visible. The threshold from day spaces to night spaces is materialized by a contrast in the color and the morphology of the staircase.



# Postures

## Participant info

**Name:** Nathan Heindrichs  
**Institute:** ULg Liège

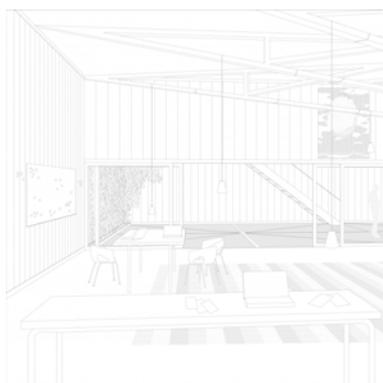
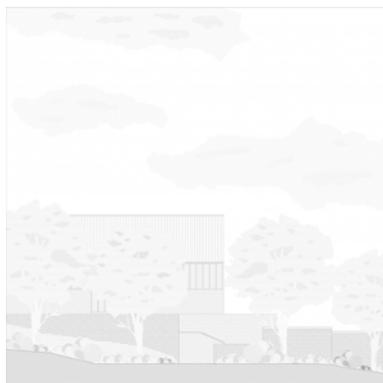
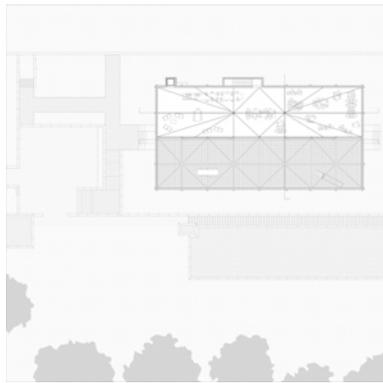
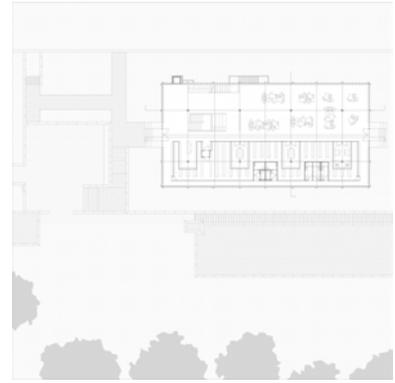
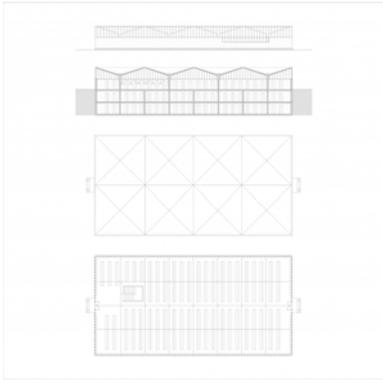
**Name:** Chloé Janssen  
**Institute:** ULg Liège

## Project info

Shape various projects, one after the other or simultaneously, get lost in a creative routine, is it there the goal of Architecture ? Should we constitute a library of reflexes, of answers to particular problems that some projects share, or should we question Architecture in its globality all along every creation process ? The question may seem pretentious when asked by students, that by definition have never completed any construction process, but it seems important to us to radically change our approach of every project. The question of the architectural posture is central in this work, because it seemed important as well in the original building's creation process.

The project is an extension of Charles Vandehove's Magasin à Livres (1967), lost in the Sart-Tilman woods. This building shows exceptionnal purity in its design : the simplicity of the plan and the facades confer a classical aura to the building, despite the modern movement it belongs to. Two rows of four squares constitute the plan, and each center of those squares is the start of a superb concrete mushroom column. In the lower levels, the number of columns is multiplied, components of a larger book stock. The suppression of half the columns of the lower levels when passing to the ground floor is made possible by a structural prowess that ends up ranking the building to the title of modernist icon.

However, this logic of structural modernism has no end, we can extend the process and try to add a new layer to the composition, this is the goal pursued by the project. The extension covers the entirety of the Magasin and splits a second time the number of columns in order to carry on the logic established by Charles Vandenhove.



# Spatial opportunism

## Participant info

**Name:** Nathan Heindrichs  
**Institute:** Ulg Liège

**Name:** Jérémy Lelièvre  
**Institute:** ULg Liège

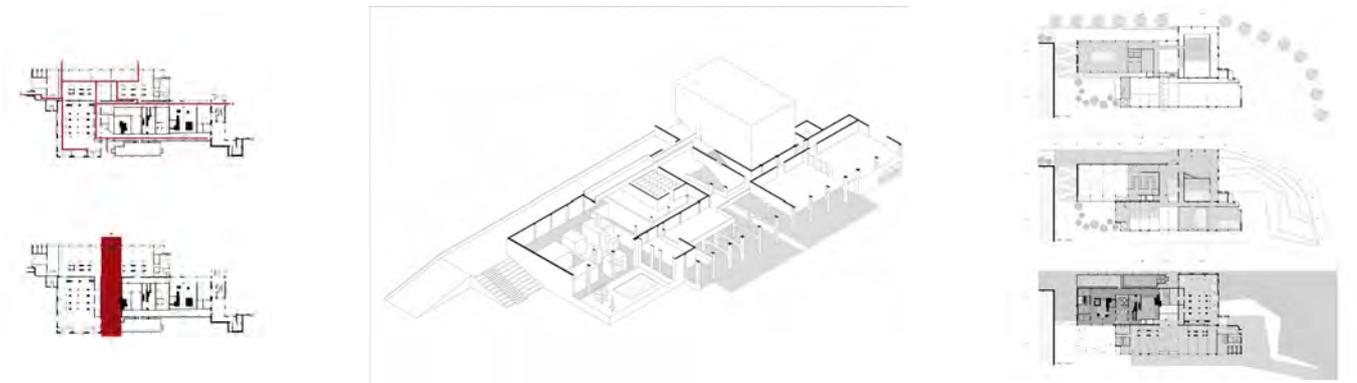
## Project info

How to include a former thermal power station in the transition process of an old abandoned University area towards a new urban pole in the city of Liège ? What approach could help this technical infrastructure to serve the new users of the Val-Benoît, and make it participate in the urban awakening of the location ?

We chose to opt for a multi-programmatic approach of the project, that seems more capable of participating in a popular effervescence within the building throughout the day. We chose a series of functions according to the public use they provide and to their capacity to make the most out of the different architectural typologies that the building contains.

The project implement several functions within the infrastructures of the thermal station. A big portion of the project is dedicated to create several small theaters in order to provide work spaces to the graduates of the acting school located nearby (ESACT). Different public functions are located nearby the parc of Val-Benoît in order to participate to the public activity taking place on the site. The lower levels are invested by thermal baths which make use of the former megastructures that supported the station's machinery and try to create a particular atmosphere. Finally, it seemed necessary to assemble the totality of the users around a central space, permitting to simplify the circulations, as well as linking the different levels of the site and propose a spacial opening within the concrete structures.

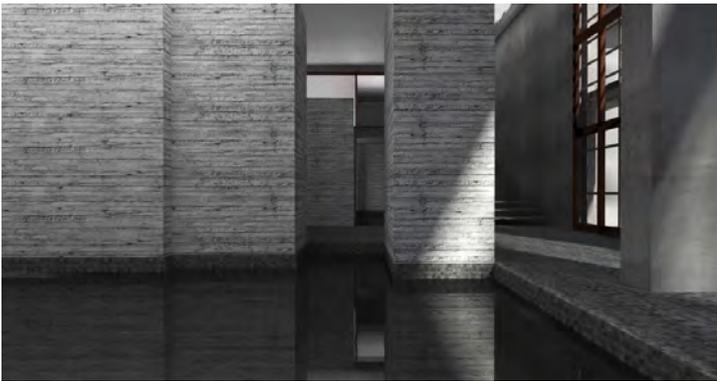
In order to enhance the structural variety of the building without losing the ability of insulating the project, we focused on the preservation of the interior spaces of the station while following a more alterative process towards the facades.



Coupe C



Coupe D



# Tidal Stones

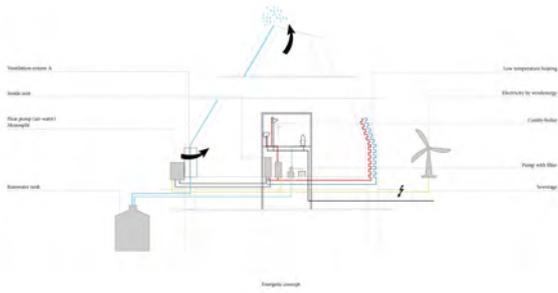
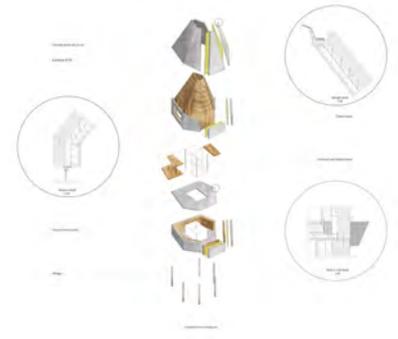
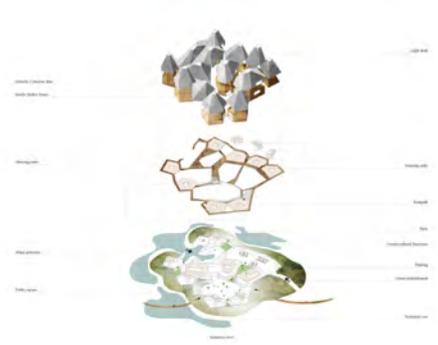
## Participant info

**Name:** Dries Jehoul  
**Institute:** UHasselt

## Project info

The sea level will rise significantly over the coming century due to Global Warming. Scientific studies have shown that the Flemish coastline can offer no more resistance in the long term. Therefore it is appropriate to give a piece of land back to the sea as an expansion. This is about the interaction between land and water and the effect of the interaction in the border area (= polderlandscape) between both. Another problem on the coast is the decline and ageing of coastal tourism. There is an urgent need of new recreational attractions to attract people.

Fixed in this polderlandscape, a sculpture of concrete 'stones' tries to form a continuity between a new water landscape – depending on the tides of the Belgian coast - and a public space combined with residences. In this way the buildings – interpreted as sculptures continuing in the existing landscape - form a de-polderd island, a transition area where the sea can come in and create a new kind of landscape. By implementing a mixed program of recreation and housing, this design counters the decline and ageing of coastal tourism at the Belgian coast. The recreational program consists of a public square - surrounded by five public functions - and a place for water activities. The function of each building – except for the water-related buildings - can be changed because of the integrated technical core, which is removable. The plot is situated in Wilskerke, a little village one mile off the coast. In the course of time the polderlandscape will accept these 'Tidal Stones' as a part of it's own nature. The hypothetical context of a flood control area, may trigger a provocative architectural thinking on a larger scale.



# On the street - 24 places

## Participant info

**Name:** Julia Kaulen  
**Institute:** RWTH Aachen

## Project info

"On the street - 24 places between Vaals and Eydtkuhnen" is a series of 32 colourprints. The first eight plates illustrate the 1400 kilometers long course from Vaals to Eydtkuhnen. The following 24 images give an impression of this route by picturing selected topi.

To design the world, we have to take a precise look at it first. That's why "On the street" is not an architectural draft, but rather one on how to look at the world. Consequently the pictures show the as-is-state of our customary surrounding.

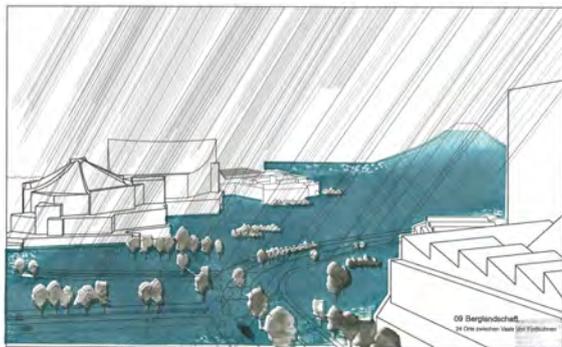
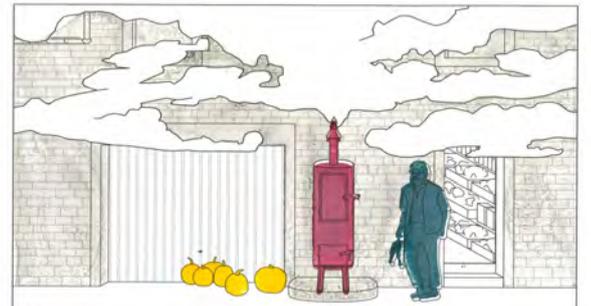
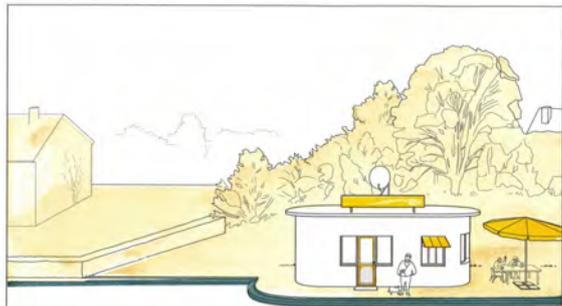
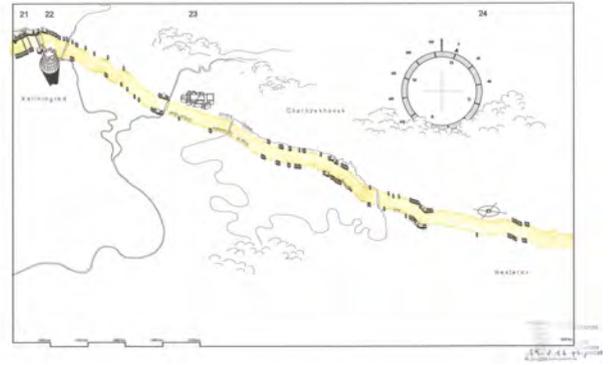
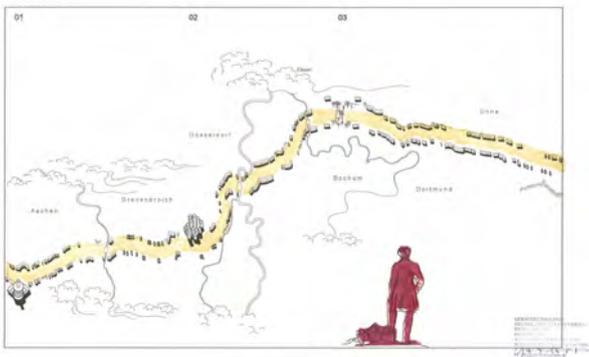
The project refers to "53 Stations of the Tokaido", that illustrate the post-stations along Japan's main travel and transport artery. These spots, so-called meisho, got famous through their repeated reception in poetry.

According to this, the street is also taken as a basis of this project. Having been meaning-laden and prestigious in ancient times, today the street is the embodiment of an unloved, infrastructural building. Within this project it becomes a setting for a romantic travel, a Grand Tour along german meisho.

The street guides the observer through situations of diverse spatial context, awareness level, scale and function. All places are seen equally next to each other. By being selected and exhibited, each topos is assumed to have particular value which is proven by an allocation of analogies.

When looking at the series on the whole, there is one common ground: All pictures deal with the liaison of banality and monumentality.

„When I give the commonplace a higher meaning, the customary a mysterious appearance, the known the dignity of the unknown, the finite the illusion of the infinite, I romanticize it“, said Novalis. This is not only a concept to look at the world, but also a strategy for designing it and make it a little more beautiful.



# Developing a school in Himalaya

## Participant info

**Name:** Theresa Kotulla  
**Institute:** RWTH Aachen

## Project info

Developing a school in Himalaya, India

The northern part of the India is strongly influenced by the Himalayas. There is the village Sani, where a boarding school is planned as part of this thesis. In the last years the situation has improved, but the quality of education is in most parts of India still very poor.

Due to the weather conditions in Sani it is in general not possible for teachers to reach Sani for official school begin. Furthermore the winter temperature drops so much that in the normal school building, no lessons can be held. For this reason, the lessons in the winter months often had to be canceled. Several years ago, two buildings have been constructed whose architecture guarantees a room temperature which is sufficient to stay there for several hours.

As part of this master thesis these buildings have been extended to a year-round usable school complex for grade 1 to 12 including accommodations for students and teachers. The planning was based on three different theoretical questions:

Region - Sani Zaskar

What influence do the local geographic, climatic and cultural conditions have on the planning of the boarding school?

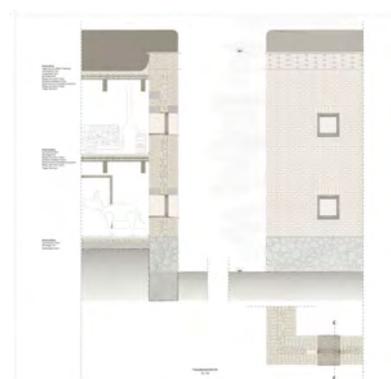
Condition - Build in high mountains

How can traditional building methods and local materials of the Himalayas and Zaskar be applied in the construction?

Task - School Building

What does a boarding school in Zaskar and in the context of the Indian education system afford?

The goal is to plan a self-sufficient and independent of external influences school complex. Which is a home to students and teachers as well as gives them the opportunity to provide for themselves. In this way, the children of Sani and the surrounding villages have the opportunity to graduate from high school, without taking the risk of extremely long ways to school.



# Banya by the White Sea

## Participant info

**Name:** Dasha Kuletskaya  
**Institute:** RWTH Aachen

## Project info

The world and human are constantly changing. Each époque gives its own answer on relationship of a man with his outer and inner reality. The equilibrium between them is not static and must be constantly reestablished – therein lies true meaning of regeneration. Where would we find ourselves, if one considers regeneration of human body and mind as the measure of culture?

Already in the Classical Antiquity bath was recognized as the best way to relax and regenerate. Therefore it became an institution and a matter of public concern. Nowadays everyday bathing is mostly reduced to a simple quick rinsing. An average bathroom is generally a secondary room, a sanitary block without natural insolation and ventilation, which is used in passing.

Banya - a Russian steambath, is one of the oldest and simplest regeneration typologies. Its origins lie in the prehistoric dwelling typology, from which it has separated only in 13th century. Over centuries it remained almost unchanged, representing together with Finnish sauna the most common and democratic type of steambath.

The project “Banya by the White Sea” takes the traditional typology back to its roots connecting again dwelling and steambath. The result is a simple log shelter on the coast of the White sea, where a traveller can take refuge from the severe weather prevailing in the region. Lacking any superfluous luxuries it is reduced to the essential, offering solitude and serenity.



# BACK TO TRADITION

## Participant info

**Name:** Marie-Charlotte Maréchal  
**Institute:** ULg Liège

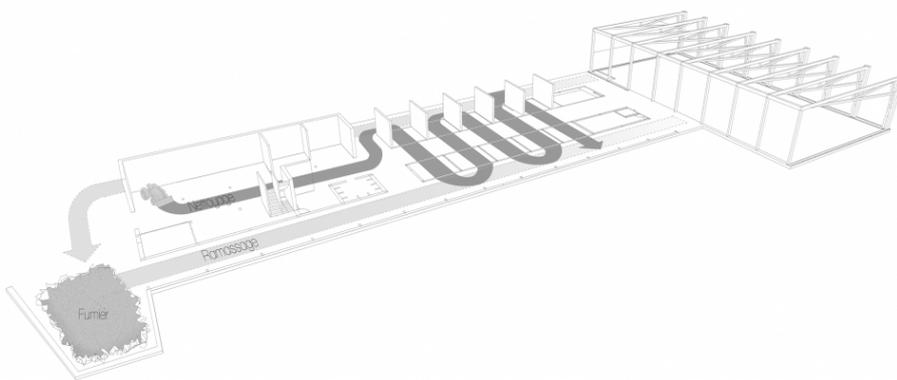
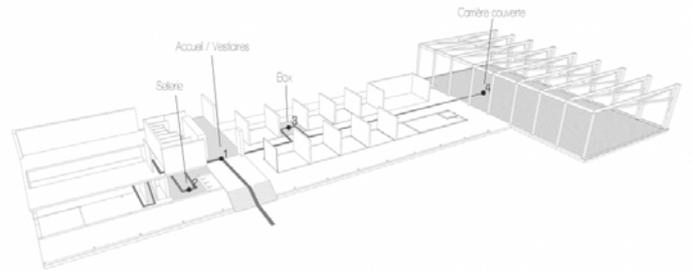
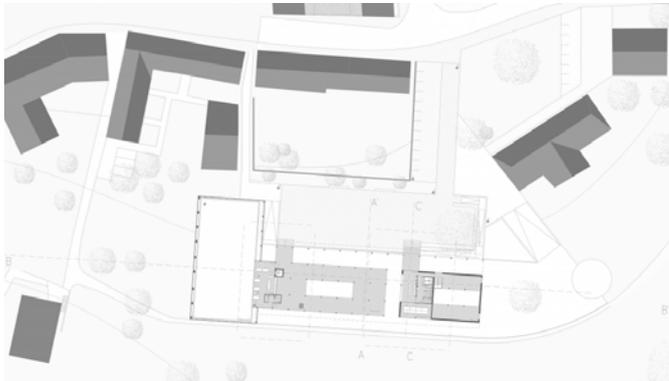
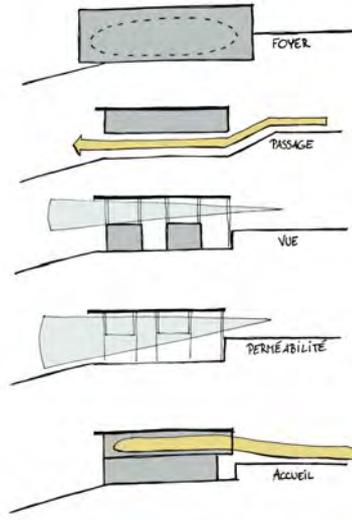
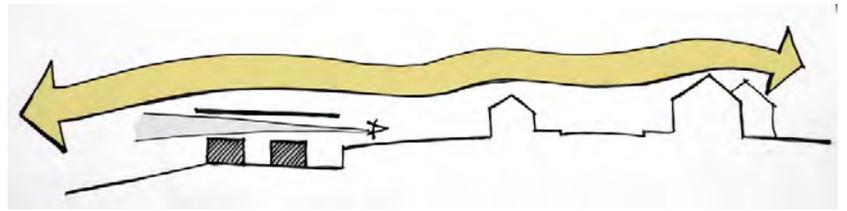
## Project info

To revitalize the heart of Herresbach while preserving its vistas, the riding school is situated below the centre, on a former landfill carved by the activities of a materials trader. Surrounded by a forest belt, there is a space for interactions between the village and its surroundings. Taking advantage of this particular relief to integrate its impressive infrastructure, the building is transparent (porous) and discreet with its large green roof visible from the street.

A distinction is made for the areas accessible to the public and those for the private sector. Materiality and different levels mark the limits while promoting social interaction within the riding school.

The organization meets the needs of each user of the site. On one hand it is necessary to facilitate maintenance, cleaning of the place and the distribution of food by the owner. On the other hand, the user (check, docker, student or teacher) sees different functions according to the logic of his own path in the project.

The base made of concrete is supporting the light wooden structure. The outer materiality extends for its amenities of the village public spaces while ensuring that it meets the specific needs of this infrastructure.



# Stomatology's Reconversion

## Participant info

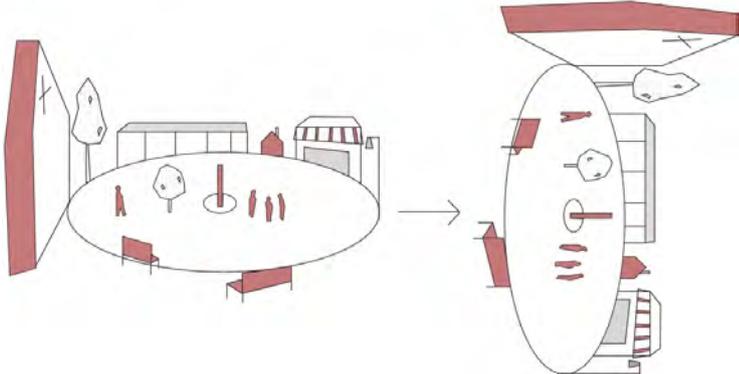
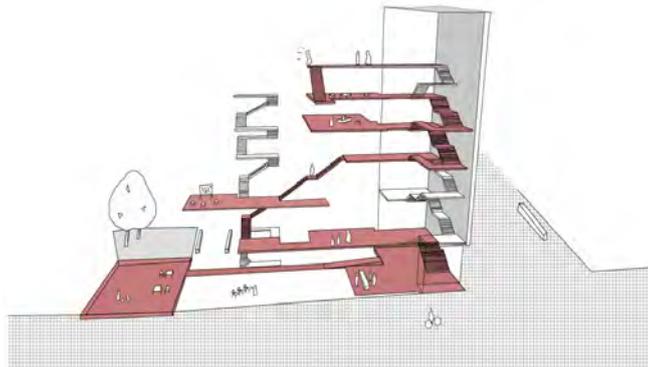
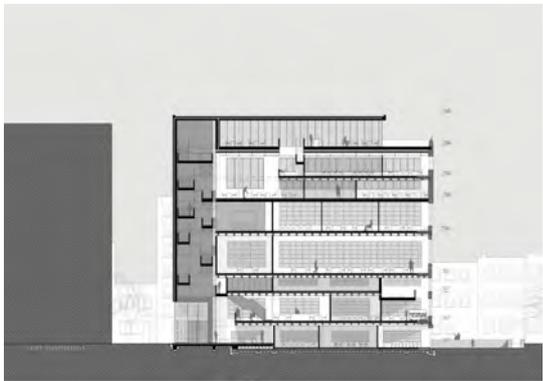
**Name:** Louise Mohr  
**Institute:** ULg Liège

**Name:** Mathilde Weyer  
**Institute:** ULg Liège

## Project info

This conversion project of the Stomatology building works as a vertically directed public square. The latter goes across the whole building and connects the street's public area to the brasserie's which is set up on the last levels and on the roof. The square evolves as a walk, a public progression animated throughout the floors by the multiple functions the building holds. It accordingly opens onto zones of reception, relaxation, pause, exhibitions, etc. The brasserie's customers are invited to go downstairs by foot and not with the elevator.

In reaction to the abandonment of the Stomatology Institute because of its architecture, which was designed for a too specific purpose, the building is entirely rearranged in order to adopt any type of function that future users would require. Thus the project makes the most of the existing spaces and proposes various possible subdivisions thanks to (isolated) sliding walls, while respecting the building's structural logic. Each space is equipped in order to work autonomously, regarding both ventilation as electricity, as well as other technical elements. In addition, each entity benefits from a direct connection with the public square which can be modulated, according to the users' desires, thanks to various types of panels, more or less opened and transparent. Consequently, the future tenants would be able to choose the space they need and create the most adequate relation between the public square and their activity.



# Tour de Curiosité

## Participant info

**Name:** Nadine Nievergeld  
**Institute:** MMA+ Maastricht

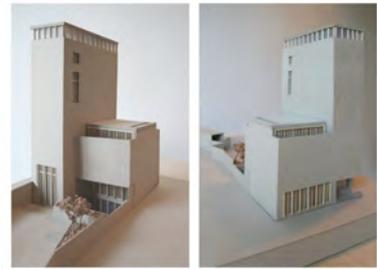
## Project info

Tour de curiosité is a house for a collector situated in Liège. It's about cherishing and preserving the personal collection of a female collector. Depot and expo meet in a project that connects the visible with the invisible. It's not a museum nor a private house. It's a new typology which contains the characteristics of both.

It became a personal translation of my own interests that have come together in an architectural homage to the collector. It's an autobiographical quest that started from my fascination for the Dutch themes 'Vergankelijkheid' (ephemerality) and 'Verzamelen' (collecting). A theoretical research into the reception history of both themes led to the major subjects that served as a basis for this project. It's the 16th century wunderkammer and the escapism.

The theme of the wunderkammer can be connected to the private house and can also be seen as a precursor of the museum. This project explores the role of the wunderkammer and how it manifests itself within the contemporary architectural discussion. Connecting ephemerality with the escapism and the sublime in architecture.

The project shows a very fascinating relationship between the object, the person and the space. It generates a paradoxical connection between the exhibition and the archive, the conventional and the unconventional. In this way it investigates what role architecture can play in a time in which both the visual and the visible, have taken a major role in our daily lives. It also explores how ephemerality, in combination with the urge to collect, can relate to the Architectural discourse. Not only in the final architectural design but also throughout the whole process. Embracing coincidence and imperfection. Seeing the design as a collection and accept the fact that architecture is ephemeral. It would be an illusion to think otherwise.



# Skyloop - Urban Dance Academy

## Participant info

**Name:** Martin Nolten  
**Institute:** FH Aachen

## Project info

The task Urban Dance is the biggest trend in the field of modern dance. While walking through the neighborhood finally you hear sounds which appear as the background of a dance crew. A dance crew with dance elements which wouldn't fit in the conventional way of dancing, however, are the sequences a symbiosis. Urban Dance is composed of diverse dance styles. The largest interaction show here soft and long movements from the ballet and hard, short movements from the breakdance. This composition is known from many films, music videos or even in musicals and theater performances as for example in the remake of West Side Story. For this reason there shall open a new dance academy in Cologne under the topic "street dance". The future home of dancers of all genres will be at the Subbelrather Straße in Ehrenfeld, a district of Cologne. In 7 dance studio dancers will get the feeling of the street.

The concept uses the movement of dancers as a tool. There are 20-30 seconds sequences taken from different dance styles, in which representative basic steps of each dance styles have been shown. A ballerina performs besides the classic Plié the basic step Arabesque. In Breakdance the Turtle Freeze or the Six-Step have been shown. In the sequences dancers wear torches at different parts of their body. With stills of these sequences the movement can be converted to loops which were adjusted in height on special jump heights of each genre. This Loops build the way through the building, - The LOOP -. Every room in this building is generated by swiping of this Loop. The Loop should represent the street, which is why there are open Rooms to include the street into the classes.

**Dance Academy**  
Köln Ehrenfeld

**Skyloop**

You are the Queen, you are the Queen, only seventeen  
You can dance, you can JIVE, having the time of your life  
See that girl, you can dance, you can JIVE, having the time of your life  
You are the Queen, you are the Queen, only seventeen  
You can dance, you can JIVE, having the time of your life  
See that girl, you can dance, you can JIVE, having the time of your life

Oh I wanna DANCE with somebody  
I wanna feel the heat with somebody  
yea I wanna dance with somebody  
with somebody who loves me

Out of the dancestyle "Contemporary" the Jump: "Slide"

Out of the dancestyle "Ballet" the Jump: "Grand Jeté"

Out of the dancestyle "Ballet" the Jump: "Scare-Sprung"

Out of the dancestyle "Modern Jazz" the Jump: "Back Dip"

Out of the dancestyle "Break Dance" the Jump: "Back Rip"

Development of a jumper approaching the form of movement - adjusted in height on special jump heights of various genres

**Dance Academy**  
Köln Ehrenfeld

**Skyloop**

6th level  
Entrance of the Loop Theater

5th level  
Rampview to the library

3rd level  
3rd Street view for the classes

2nd level  
2nd Street - roundups with classes all around

1st Street with the administration

Entrance level  
Entrance

I'm FALLING in love with your favorite SONG  
I'm gonna sing it all night long  
I'm gonna DANCE with somebody  
with somebody

I'm FALLING in love with your favorite SONG  
I'm gonna sing it all night long  
I'm gonna DANCE with somebody  
with somebody

"Let it rock, and let it roll - these two dimensions will never be torn to the WORLD!"

EVERY DAY brings a chance for you to draw in a scratch, kick off your shoes, and...

"We never consider EVERY one lost on which side you're not at least close"

"The attention is like a spotlight and we are the dance in the dark." - Koolhaas

"If we go down, then at LEAST dancing!" - CHUCKA

"One MOVE can set a whole generation free... One can make you BELIEVE like you're something more." - MASON H. STONE

**Loops**  
Derived from the loop movement of the dancers, boxes are layered, zig-zag loops on the facade, giving a face to the building.

**Skin**  
As a skin pulls the curtain wall on the facade and this causes a transparency to public life.

**Street**  
An integral completely open interior gives the visitors and visitors feel the street through corners and niches, streets and squares become simulated.

**Dance Academy**  
Köln Ehrenfeld

**Skyloop**

6th level  
Theater  
Auditorium  
Cinema  
Auditorium

5th level  
Auditorium  
Cinema  
Auditorium

3rd level  
Auditorium  
Cinema  
Auditorium

2nd level  
Auditorium  
Cinema  
Auditorium

1st level  
Auditorium  
Cinema  
Auditorium

Entrance level  
Entrance

# Common Ground

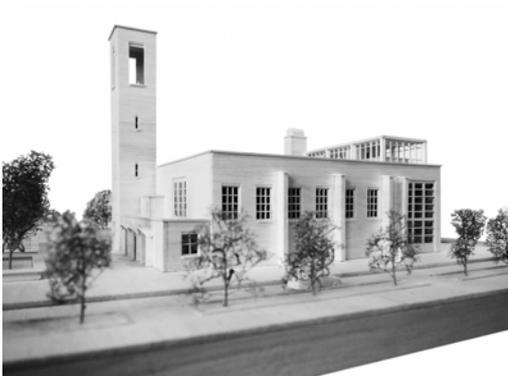
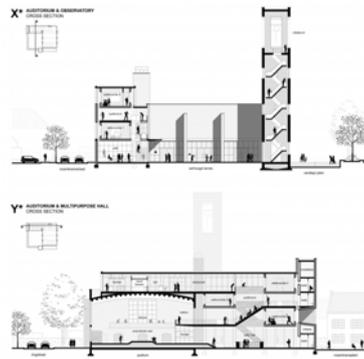
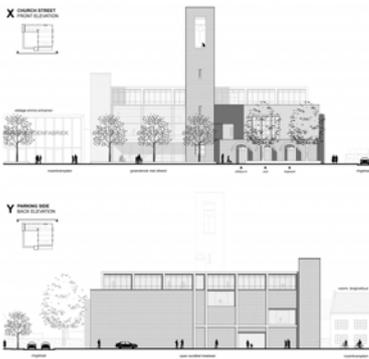
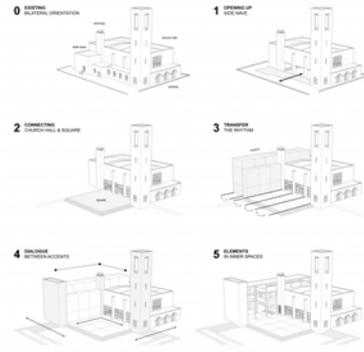
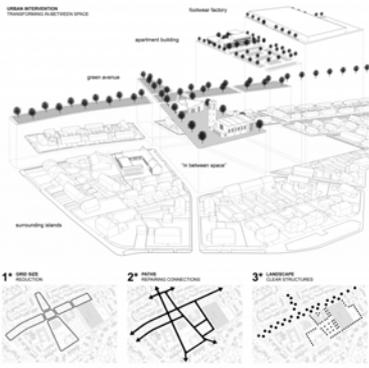
## Participant info

**Name:** Roel Raeven  
**Institute:** MMA+ Maastricht

## Project info

How do you activate an unused site in the “in-between space” and transform it into a common area for residents of surrounding neighborhoods? It is clear that it’s important to articulate the autonomy of the places around. But on the same time the in-between space should constitute a vital connection between them. Could the urban intervention achieve both goals simultaneously? The answer to this question is given by means of a prototypical approach at one specific location in the district; the Rosary-square. The square holds all the aspects which are typical for in-between spaces in Parkstad (NL): concentration of undefined borders, variety of functions, diversity in architecture, inaccessible areas and high vacancy rates. The urban plan consists of five instruments. Together they form the prototypical methodology for dealing with interspaces in Parkstad.

The urban plan is closely related to the architectural intervention. One vacant building in particular is transformed; the Rosary-church. This church dates from 1957 and was designed by renowned architect Frits Peutz. The brickstone church is sober and robust. Her character is strongly shaped by the rhythm and expression of the load-bearing framework. These elements form the basis for the architectural intervention. The research into the dialogue between old and new played a crucial role during the design process. After several attempts it seemed like the “contrastmodel” couldn’t give any satisfaction. None of them did sufficiently fit into the context. The search led to the transformation of the Rosary-church into an Open Society for the broad associational life of local residents. The communal building is designed with the idea that old and new can be balanced by obtaining analogy. The character of the addition engage in dialogue with the architectural qualities of the existing ones. A subtle distinction without explicit polarity is consciously chosen.



# Tales From A Funny Place

## Participant info

<b>Name:</b>	Maximilian Schlechtingen	<b>Name:</b>	Martin van Laack
<b>Institute:</b>	RWTH Aachen	<b>Institute:</b>	RWTH Aachen

## Project info

A little more than 100 years ago, Coney Island pioneered as an aggressive social testing ground for the masses. It promised temporary anonymity, it encouraged class equality and it guaranteed satisfaction, thus providing an open-minded space for human interaction and individual freedom. It has, through the creation of countless narratives and anecdotes, made its way into the collective memory of American society and its strong legacy acts as a reminder of a more glorious past. In contrast to its current physical state, the common consent on what it stands for enables people to exchange their interpretations of the 'character' that is inherent to Coney Island as a place.

In 2015, Coney stands at a crossroads between a nostalgic wish to rebuild the past and bold plans to create an unprecedented future. On the basis of an investigation into the experiential fundamentals of the perception of urban spaces, the thesis attempts to approximate the local character of Coney Island and the myth that serves as its vehicle. Coney Island's history is recounted in two different threads which are based on the cognitive and sensory aspects of experience, thereby differentiating between the 'logical' and the 'mythological' storylines. Myth and fact are put into perspective in an attempt to identify underlying forces, patterns and ideologies that have transcended different times and atmospheres.

In a second part of this work, the consequences of the theoretic endeavor described above are evaluated with regard to current social and cultural conditions as well as technological developments. A design project then proposes the application of the hypothesis in an attempt to demonstrate the way that the character of a place is manifested in urban development. The design project aims to synthesize this process by advancing the mythological history of Coney Island into the future.



# Kigamboni Performing Arts Centre

## Participant info

**Name:** Daan Sillen  
**Institute:** UHasselt

## Project info

Can we use the wide variety of performing arts in Dar es Salaam, rooted in a long history of rural dance, music and storytelling, to activate new urban identities and initiate transition?

The aim is to empower creative talent by means of a culture production centre and by upgrading Dar's urban spaces into contemporary performance stages.

The centre offers spaces for cultural education, workshops and rehearsals. The wooden structure and the concept of its infill/enclosure, create a multifunctional toolbox to shape the centre according to its spatial flexibility, programmatic needs, financial opportunities and international ambitions.

In its innovative use of Tanzanian wood, being energy autarkic and low tech, this centre advocates sustainable building for Kigamboni.

The project can be developed in different stages and adapt to changing circumstances. Every phase opens new perspectives and interactions with its surroundings. The colourful shades and screens give the building its architectural expression and unique, changeable appearance.

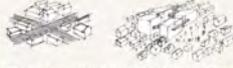
Situated at the informal centre of Kigamboni, KCPA incorporates the pedestrian links and public places and transforms them into stages for its productions. The performers café is a place of interaction between local residents and artists, the rooftop terrace offers the visitor a spectacular view on the Kivukoni waterfront and Dar's cityscape. KCPA will be an urban place for physical activity and creativity, as well as an oasis of contemplation and recreation. By inviting artists of international renown, KCPA expresses its ambition to reach the highest standards of education in performing arts.

This spacious centre welcomes the visitors to be part of this cultural world of students, performers and dancers, in the exploration of their art.

# KIGAMBONI PERFORMING ARTS CENTRE



**CONTEMPORARY CONTEMPORARITY**  
 In Kigamboni, the contemporary context is the starting point of all  
 innovation. It is a long history of rural growth, rural and  
 contemporary. The project aims to embrace that context with a culture  
 of innovation and to create a performing arts centre and  
 contemporary performance stage.

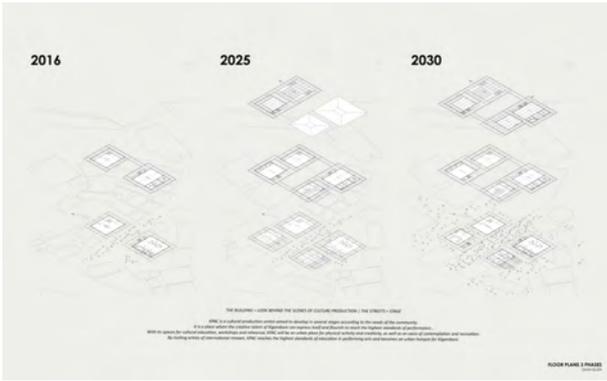


**CONTEXT**  
 It is the synergy between the conditions that form the urban quality of Kigamboni  
 with the project's aim to ensure the positive impact of rural diversity, drawing on the  
 historical background of the situation on social inequality and its architectural expression.

**AIM** incorporates the performance arts and public spaces and traditional Kigamboni stage for the  
 production and makes the people who are by, for and with to connect.



Small inset photograph showing a performance scene.

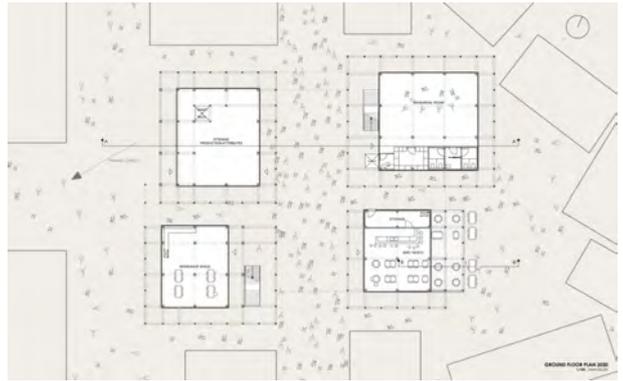


**2016**      **2025**      **2030**

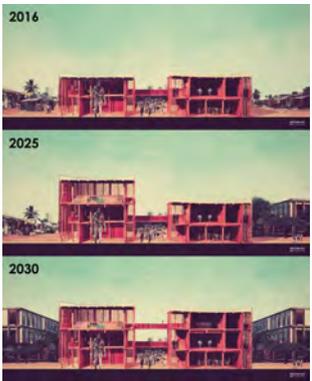
**THE PLAN** - LATER PHASES THE ORDER OF CONSTRUCTION - THE OBJECTS - STAGE

**AIM** is a multi-phase project that will be developed in three stages, starting from the initial site assessment  
 and the construction of the first phase, followed by the second and third phases. The project is designed to be  
 flexible and adaptable to the changing needs of the community and the region. The project is designed to be  
 sustainable and to provide a high quality of life for the community and the region.

**FLOOR PLANS PHASE 1**



**GROUND FLOOR PLAN 001**



**2016**  
**2025**  
**2030**



# DAR 2050 - Mangrove Park

## Participant info

**Name:** Lore Smeets  
**Institute:** UHasselt

## Project info

With its two rainy seasons, delta town Dar es Salaam is regularly threatened by floods. Mangrove and upland forest deforestation, informal building and waste disposal in the floodplains, ... only worsen the situation.

By respecting the city's natural topography, preserving wetland areas and replanting mangroves, the problem transforms into an urban opportunity. Mangrove parks not only provide the city with a unique natural and sustainable layout, but also add breathing space and public meeting places for the community.

This pilotproject of a mangrove park visualizes the positive impact of this new urban layer, in the area of the Kigamboni wetland. The park gets its final form in different phases. It starts with the connection of the inland floodplain to the sea and the installation of the first mangrove nursery zone. A composition of elegant wooden pavilions houses the first nursery, a research and awareness centre and a visitors area with a guest house. In addition, it can also be seen as the main building for the workers from the local community. After the completion of the nursery program, it moves on to a next projectarea and the pavilions will be reactivated with new community programs. In the middle of this hectic city, where the trees grow, attract new birds and innercity wildlife, the wooden structures will become urban refuges, places to meet and relax, but above all, places to raise an awareness of the opportunity of living in harmony with the surroundings.

By replacing the existing housing for basic housing on the edge of the park, new urban structures grow out of the park. So this pilot project could make a start for the future development of the area around the Kigamboni Wetland.



# Aachen Onsen

## Participant info

**Name:** Adrian Steckeweh  
**Institute:** RWTH Aachen

## Project info

Aachen has an underground treasure. Plenty of hot spring water. Hot spring water is naturally warm water with minimum 20°C and rich in minerals.

While other countries appreciate their resource and embrace the use of it, Germany does use its water rarely.

In Japanese onsen cities the thermal water is perceptible everywhere. Through natural places, hot water fields or public baths the water becomes a part of the identity of the city. Especially the free to use smaller public bathes make the water and its benefits accessible for everybody. The atmosphere it generates is sensible all around the city and produces the unique feeling visiting these cities. The water generates an "in between", like described by the Philosopher Watsuji in his book „Fudo“. While he wrote about how climate has influence on the people living in it, I transferred this idea on an onsen-climate and how it creates an atmosphere of communication and friendliness.

Via five projects around Aachen I show the diversity of possible interventions. Differing in size, function, an already existing free aspect, complexity and condition of the water, each project integrates itself in its given surrounding.

A Steam Window in which people can shortly enjoy the warm steam coming from the close by main source.

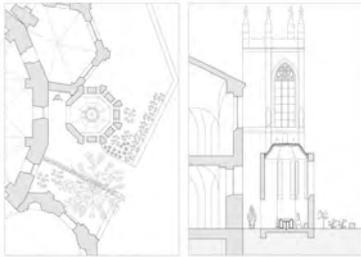
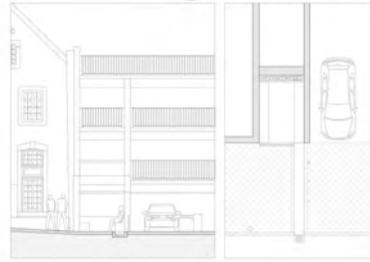
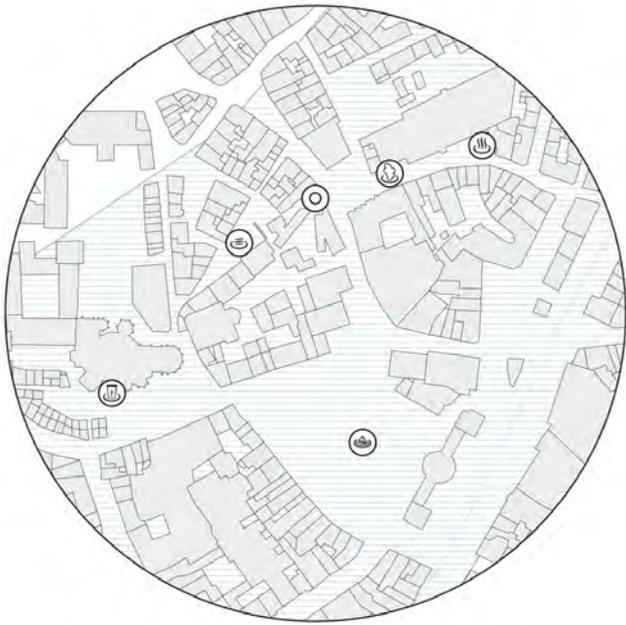
A Baptisteries connected to the Aachen Cathedral that uses the natural water for baptizing.

A Foot Bath under arches in a cozy court where people can enjoy drinks and dishes from the nearby cafes and use the free to use public bookcases.

A huge Graben in the existing central park in Aachen that digs down to the rock layer that carries the water.

And a Public Bath that is situated in a former public toilet.

To show the seamless feasibility of these places I built 1:25 models and one 1:200 model.



# What's underneath?

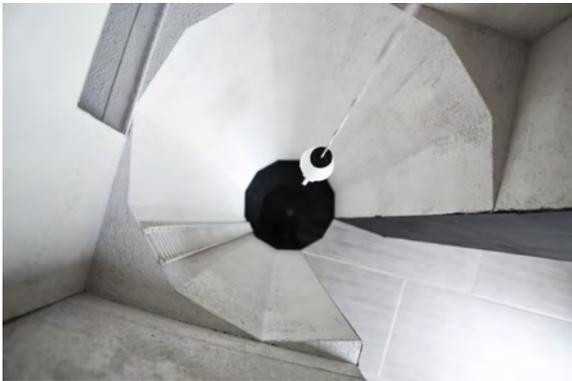
## Participant info

**Name:** Lize Vanhoof  
**Institute:** UHasselt

## Project info

Water is a word that entails a lot of content. Water is a formula. Water is the sea, a river or a lake. Water is ice and water is gas. With water we wash ourselves. Our body consists more than half of water. In short, water is the foundation of a whole range of things existing on planet earth. A life without water is impossible, but at the same time it has the power to take away our lives. In my research, water is a metaphor for anxiety and might. These are two terms where an area of tension arises mutually. The mystery and uncertainty that runs between these two concepts is the guidance through the design. The power that water contains, both to steal lives and give lives brings forward a dark, double feeling. A feeling that I want to use for making people aware, translated into a scenography.

What's underneath? takes place at Nemo33 in Brussels. The pool is 25 by 25 meter en exists of 5 levels of depth. The deepest point is located in a twelve-angled pit and measures about 34 meters to the bottom. For the scenography, I designed an experiential space reflecting different aspects of my research. The visit to the area has to be done barefoot. Concepts such as anxiety, darkness, ignorance and vulnerability coalesce into a dark and mysterious scenography. The highlight of the visit is the descent into the 24 meters deep and dark pit, which is accompanied by visuals and sounds. Virtually, you go underwater and experience some fearful and groundbreaking minutes. The design lets you get acquainted with the dark side of the phenomenon of water and is reflected by your deeper emotions.



# The Sound of Memories

## Participant info

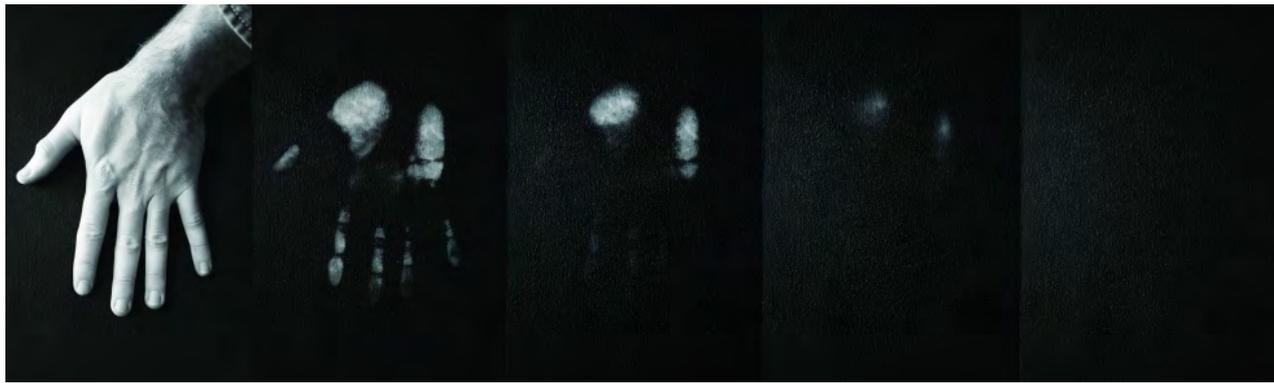
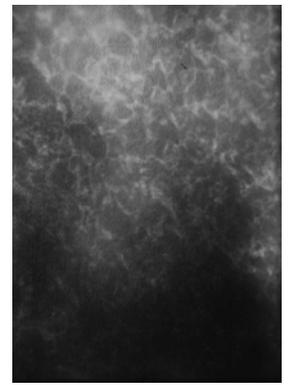
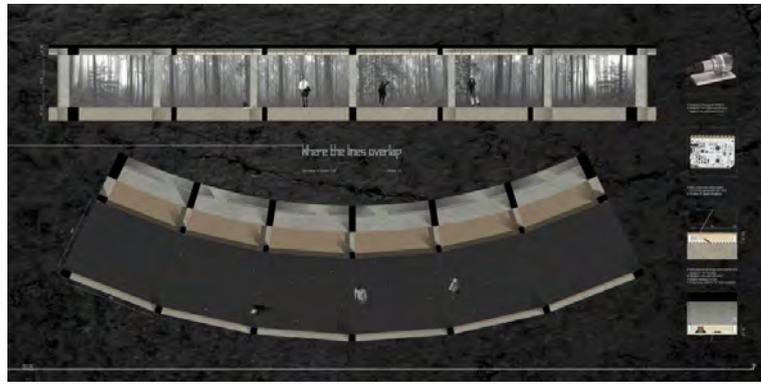
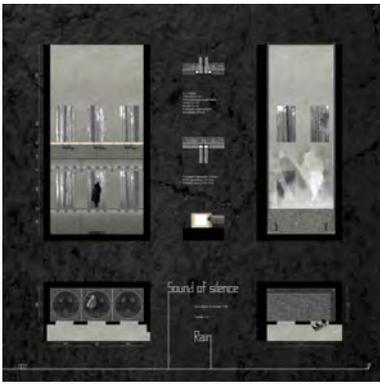
**Name:** Jonah Veestraeten  
**Institute:** UHasselt

## Project info

As human beings, we live our lives surrounded by music. When a memory is formed in our subconsciousness, then the specific sound of that moment stays with us. Remember when you were driving your car and a song brought you back to a time where everything was better. This correlation between two, seemingly different concepts started a journey towards a design solution. In my research I aimed to explore the dimensions of reality and the subconsciousness, with sound and memory in mind. With psychology as a norm, I tried to establish a visual correlation between sound and the human memory, eventually deducing that our mind works through sound waves and finding a form in this exploration that binds both concepts together as one.

The transference of this research to a design started with a location. The “Park Hotel” in Mechelen, Belgium forms a lost structure in the middle of a dense forest. Based on my research I opted to introduce seven installations that are intertwined with the characteristics of their location.

Every installation is different from the next one, yet follows it in form and meaning. They all frame a certain threshold between reality and the subconsciousness, which visitors have to surpass. With the use of visual and auditory stimuli I try to influence visitors in their way of thought. In one installation for example, I use a glass floor, coated with thermochromic paint, which reacts to heat. By stepping on this black floor, the visitor activates the paint and discovers water underneath his feet. At this moment, his reality becomes distorted. While he observes the waves beneath him, I use sound domes to send out specific sound waves and thus try to influence the waves already present in our minds.



# Via Nuova Marina in Naples

## Participant info

**Name:** Oliver Wenz  
**Institute:** RWTH Aachen

## Project info

The analogy of city and house as described by Leon Battista Alberti is a characteristic quality of Neapolitan architecture. The project conveys this idea with a big house dedicated exemplarily to living, working and socializing by elaborately interweaving public and private spaces.

The masterplan proposes an ensemble for four parcels in disposition at the Via Nuova Marina. The typological relationship with existing buildings along the street establishes a link to the greater spatial context of the city. Following the individual masterplan a design and a programme for one of the parcels was to be developed thoroughly.

The Via Nuova Marina marks the spatial end of the city and the beginning of the open landscape. Although this is only partly perceivable at the level of the street – with the cargo port located between the city and the sea – the confined space of the city is perceptible at first upon entering the arcade accompanying the street. It mediates between the scales of the city and the landscape. The closer location is heterogeneous and shows a complex stacking of historical layers.

The basement confines the surrounding spaces and allows for flexible compositions of the rising volumes. The steplike arrangement of the three figures, namely residential tower, office slab and pergola creates dense spatial situations on the terrace linked to the basement by halls and various stairs.

The varying uses are articulated by different facades. The pergola has big openings with segmental arches, the office slab shows french windows in repetitive pattern and the tower facades appear playfully composed with smaller openings with balustrades, loggias and balconies. The measurement of a single brick establishes a consistent order linking all parts to an organismic whole. The fickle coloured brickwork and the tectonic treatment of the material merge the elements to a sculptural whole as well.

Die Natur hat uns in dieser Hinsicht ein Beispiel gegeben, das wir uns zu Nutze machen können. Sie hat uns gelehrt, dass die Natur die besten Lösungen für die Probleme der Menschheit findet. Sie hat uns gelehrt, dass die Natur die besten Lösungen für die Probleme der Menschheit findet. Sie hat uns gelehrt, dass die Natur die besten Lösungen für die Probleme der Menschheit findet.



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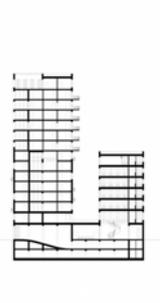

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# Base Camp Mt.Everest National Park

## Participant info

**Name:** Di Wu  
**Institute:** RWTH Aachen

## Project info

My trip to Tibet was a spiritual journey that deeply touched me and inspired me to work on this master thesis.

Mountains and lakes are sacred in Tibet. For travelers, a visit to Mt.Everest - the highest mountain in the world - is comparable to a pilgrimage. After overcoming a long and difficult way there, they are rewarded with the unforgettable moment of seeing the mountaintop.

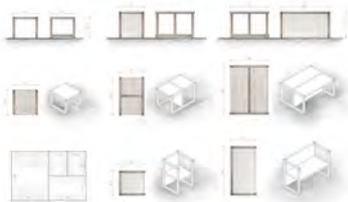
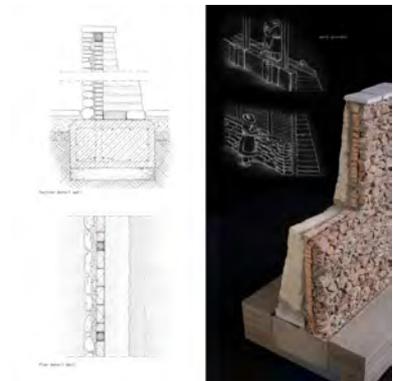
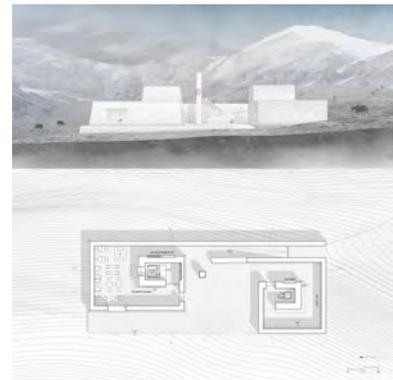
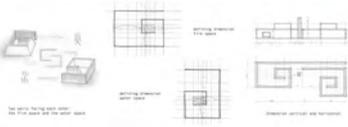
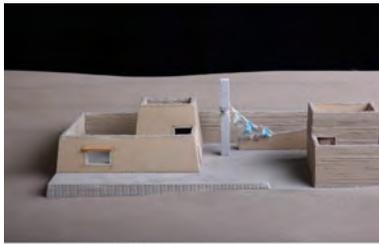
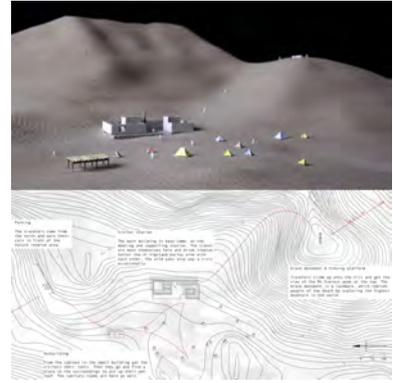
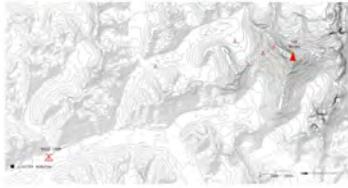
The old base camp is situated on the flat ground between Rongphu melting river and ridges. There is currently no permanent structure. Local Sherpas offer big tents seasonally for travelers, but mostly in chaotic conditions.

Facing the grandiose Mt. Everest, architecture shows a tiny sign of human existence. This contrast evokes respect for nature. By visiting the new Base Camp, people would experience the interactions between nature, culture and soul.

Visitor station: It consists of two walls facing each other. Each wall creates a space inside and stands for water and fire, which are the most important and needed nature elements at the place. The traditional sloping shape speaks for sanctity and stability. The whole building is strictly in proportion. This theoretical and mathematical investigation expresses the universal principle of beauty which stays timeless. This connects particularly with the tibetan buddhistic culture and religion.

Grave monument: The sacred pillar stands on the proportional middle point in the visitor station. The same piece of stone appears again on the viewing platform as a self-reflective place and the memorial to the deaths in mountaineering. The monument has engraving on both insides that mean "the eternal life circle".

Outbuilding: Get a tent from the cabinet and set it up in the surrounding space. The characteristic thatched roof is reminiscent of the primitive hut.



# ISLE OF ISLAY - NATURE OBSERVATORY

## Participant info

**Name:** Zhen Zhang  
**Institute:** RWTH Aachen

## Project info

ISLE OF ISLAY - NATURE OBSERVATORY  
Remembrance of a Forgotten Treaty between Man and Nature

### PROTAGONIST

The protagonist HOMO NOVUS is a future metropolitan, with all symptoms of “blasé” (Simmel, 1903). With the convenience of high-tech, his senses become rusty. Full automation gives him abundant time to “play”, as the Situationists favor. However, to be a ludic Dadaist in the banal urban environment is no longer possible. In order to play at all, he needs to reconnect to his biological roots. He goes on exile for a surrealistic psycho-geographical therapy.

### PLACE

Isle of Islay, an oceanic island in Scotland, is dominated by sublime nature. In an age when human life is increasingly artificial, the Scottish island with its long tradition of clans, pagan rituals, and nature worship, can help reestablish broken ties. Travel logs, tales and folklores collected in 18-19th century; along with built structures like Stonehenge manifest an earlier relationship between man and nature.

### CONCEPT: DRIFT + STOP

On a one-week voyage to the oceanic island, the protagonist drifts, and stops at designed structures. Like the archetype of Stonehenge and menhir, the structures are primitive and bodily; they give a body for rituals; they highlight the unique astronomical geographical condition of each place: darkness, sun, loch, variety of lives, atmosphere, wave, wind, moon and stars. From ancient sundial, hydraulic organ, wind harp, step well, to contemporary land art, nature observation instruments and structures are explored as references. The structures trace nature’s move and make its presence tangible. Nature is thus apprehensible for man, not in the way of science but as lived experience through bodily work and sharpened sensual interaction.

### NARRATIVE

The core of a voyage is being on the move. In the form of writing inscribed in space, the documentation is not a representation, but the voyage itself.

