

22 Years Euregional Prize for Architecture

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Jury report Euregional Prize for Architecture 2012

by Marina van den Bergen

The EAP is a great institution as it allows a comparative view at the architecture schools of the Euregion. The exhibition shows that there is great talent. The jury would like to elaborate here on our observations and on what we have been looking for:

First of all for the relevance of the chosen themes, secondly a research driven analysis, thirdly a methodical approach for the continuity and consistency of research and design. Finally we discussed at length the degree to which the work combines and translates these criteria into architecture.

Through the application of these criteria, the jury recognized significant differences between the faculties. These are differences in size of school, didactic methods and the way they define their projects.

This made the review of the graduation projects also somewhat like an evaluation of the schools. All five schools in the Euregion are complementary, each with their own qualities, and potentials. All projects submitted, given a few exceptions, are contextual. However, as the jury noticed, in many of the submitted projects architecture is being treated as an object and the project doesn't comment in an intellectual way on the relationship between architecture and the city.

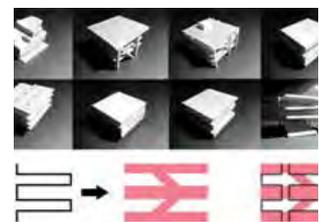
By its tradition as a vocational school, the FH Aachen focuses more on the technical part of the architectural profession. The projects submitted by the FH Aachen demonstrate impressive craftsmanship. This, the jury finds, is a strong point. If craftsmanship could also be translated into strong design the school would have an outstanding opportunity to position itself.

The students of the Maastricht Master of Architecture work and study at the same time. Their working experience is part of the school's curriculum. In their graduation projects the students deal with all scales. Due to the 'Concurrency Model' of work and study, students tend to work longer on their graduation projects than their fellow students from the others schools in the Euregion. The jury would like to question whether the long duration and complexity of the final projects help to keep focus.

ULg Liège is a new school that emerged from a fusion between ISA and ISAI . The jury appreciates the way ULg Liège offers something to the city by formulating realistic briefs for real problems that the city of Liège has to deal with, especially on the urban level. Students are really being encouraged to think about their city. This focus on the city is a great potential for ULg Liège to define its own strong profile. Reviewing the projects submitted, the jury sometimes wondered whether the students were equipped enough to deal with the scale and complexity of some of the briefs. With this comment the jury doesn't want to advocate for simple programs; the jury is in favour of large-scale projects involving the city.

Honourable Mentions:

One of the projects deals with a very difficult location in the city, a former steel plant on the edge of the river Meuse, squeezed between roads and the city. On an urban scale the brief requests a connection between the new TGV station, the island, and the Médiacité. On architectural scale the brief asked for a job centre, an innovation centre and a museum showing the history of the steel works. The jury likes the way the new urban scheme connects with the river and the public streets that lead through the building. Therefore the jury gives an **honourable mention** to '**(Un) stable grid**' designed by **Margaux Darras and Axel Serveaux** (ULg Liège).



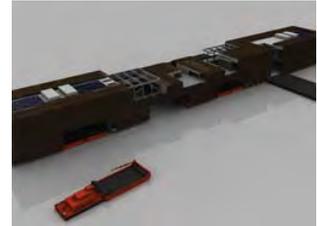
Of all the schools the RWTH Aachen is the largest and most international school in the Euregion. Although all projects submitted are contextual, none of them are local. The projects show the polytechnical profile of the school: most of them are well researched, developed, and presented.

The next honourable mention goes to a project where all RWTH Aachen characteristics meet. Set in a wood on a hill in the Harz, the project is a sanatorium for people who suffer from 'burn out'. The longhouse is carved into the hill, the clear volume sets itself apart from the unspoiled nature, while the facade seems to disappear into the forest. The jury thinks this graduation project is a good example of so called 'Analoge Architektur'. The second **honourable mention** goes to 'Zauberberg' by **Thorsten Pofahl** (RWTH Aachen).



The jury like the way in which PHL Hasselt succeeds in integrating cultural references and regional strategies into the projects. They do this by working on new typologies with references to the past to find answers to contemporary problems. Like ULg Liège, PHL Hasselt deals with euregional problems.

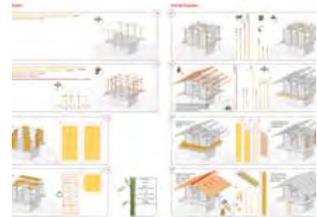
Regional architecture, new complexities, research, history, modern infrastructure and technical solutions all come together in the next honourable mention. The jury likes the continuity of thought in the project: the architecture is what the program is. The building is a big workshop where ships are part of working and storage space. Boats with logs come in, the wood is processed into parts for prefabricated houses, and the parts leave the workshop via boat through the Flemish canals, to the customers. The third **honourable mention** goes to 'One ship, one house' by **Pieter Vanhees** (PHL Hasselt).



And now for the winning projects:

After two days of reviewing and discussing the projects, the jury awarded one project with the third prize, one with the second prize and one project with the first prize. All these projects go further than answering their brief. They excel in their implementation of research, method and their consideration of context.

One project deals with a very fundamental problem. Some parts of China suffer each year from heavy rainfall, destroying houses, crops and taking the lives of thousands of people, mostly farmers. The project is presented as a very detailed construction manual for a flood-safe and durable family house for farmers, which addresses cultural and traditional needs. It can be cheaply built by three people in three days because it uses the knowledge and the tools of the farmers themselves. In the manual the designer explains how to harvest and cut bamboo, how to make brick, and in which quantity, and finally how to build the house with these self-produced building materials. Although the knowledge that is in the manual is not new, the designer carefully composed all parts into one coherent system. The jury is impressed by the precision, and logic of the manual. The jury thinks it shows how the profession of the architect can contribute to a common wealth.



The third prize goes to 'S-O-S Save Own Souls' by **Aryan Mirfendereski** (RWTH Aachen).

The second project deals more with the sociological and ecological aspect of the profession by proposing a neo-agricultural approach in a poetic and artistic way. After precise analysis the designer uses a set of rules given by the Flemish landscape, maintaining and reinforcing its inherent qualities. On a site where peat was harvested, new crops are planted for a bio-energy plant. In this landscape four abstract pavilions emerge with specific references to the landscape. The jury thinks the project is outstanding for its precise socio-economical strategy and its minimalistic presentation and implementation.



The second prize goes to 'RE:Peat Zwartenhoek' by **Mattijs Brands** (PHL Hasselt).

The winning project deals very much with the city and historical references.

It is a research into typological aspects, cultural context and urban fabric. The project is not about purely aesthetical components and therefore shows no traces of vanity. The project is located in Istanbul and is a reinterpretation of the old Han courtyard type: closed on the outside and open around the courtyard. The ground floor is kept open and functions as a kind of bazaar. Because of its public nature it gives the pedestrian the possibility for a shortcut between two busy streets. Above ground floor are rooms for visitors.

It is a clear and convincing design in terms of how it ties into the urban fabric, its structural logic and materialisation.

The first prize goes to 'Eine Herberge für Karaköy-Istanbul' by **Feyyaz Berber** (RWTH Aachen).



Maastricht, 10th November 2012

Jury: Christian Rapp (chairman), Stefan Korschildgen, Isabelle Blancke, Aglaée Degros, Dirk Krolikowski

Jury secretary: Marina van den Bergen

Analysis Euregional Prize for Architecture 2012

Power and impotence by Christophe Van Gerrewey

Ladies and gentlemen, but of course – and especially: all the fresh new architects of the Euregio and of the architecture schools of Aachen, Hasselt, Liège and Maastricht,

The wonderful thing about architecture is that we don't really know what it is. That is strange for a human activity that is so important – or that is at least omnipresent. We all know the words that Rem Koolhaas wrote on the back of S,M,L,XL in 1995: 'Architecture is a dangerous mix of power and impotence.' Maybe the real power of the architect lies in the fact that he or she can define, time and again, what architecture is, just by being an architect, just by making architecture.

Of course: it is not that simple. Many people claim to know what architecture is or at least should be. The architectural scene does not escape the mechanisms of institutions and ideology: at the offices of universities, academies, governments, multinationals, developers, managers, journalists and critics, clear-cut definitions of architecture are constantly forced upon the world. The worst thing about this control is that it uses architecture as a tool to realize other, strictly non-architectural and in our era mostly commercial ends; and that it does so, moreover, in a way that is most of the time completely unconscious.

There is a lot to be said about the things young people undertake when they are in the final year of their education. But one thing is certain – and all the 29 projects assembled here for this edition of the Euregional Prize, prove this: never in their entire life will these young (soon to be) architects be more powerful and more impotent at the same time. Impotent, because they have to work on paper, in the strict defined climate of an educational studio – whatever they design, it will remain a student project, impossible to realise, and judged and archived almost immediately.

On the other hand, graduating architects are powerful because they can take up every role in the process of making architecture, and they can define with a terrifying amount of freedom what it means to make architecture. To give an example: some graduate students can have so much bravoure, that they perform as their commissioner, they write their own brief, they invent a new program, they choose a site, and they present the project. Only the evaluation is left to someone else.

All this ensures us that this Euregional prize puts forward a liberating, hopeful but especially inclusive definition of architecture. What is architecture? When one looks around in the exhibition, the answer is very easy, and it is surprising that it is seldom put as such. Architecture is everything that is made by architecture students just before they complete their education.

This definition is important, because what lies at the heart of it is a desire – a desire, enacted by graduate students, to be occupied completely by what one considers important in architecture; a desire to engage in design activities that one finds amusing and relevant; and a desire to communicate all this – to others, but also to yourself, or to your future, more professional selves.

Architecture is enjoyable in many different ways. But: just like the body parts of a lover, it is – sadly enough – impossible to pay equal attention to them all of the time. This eternal obligation to choose what you will love the most when making architecture, makes it possible, tonight, to divide the 29 graduate projects on show, into five groups. Consciously or not, and whether completely independent or with the aid or guidance of a tutor or a predefined commission, in every project a choice is made to concentrate on one aspect of architecture – because it is the most important, the most relevant, the most urgent, or simply because it is the most fun thing to do.

I would like to propose five diverse parts of the body of architecture that are specifically loved in these projects, namely: materials – stories – programs – forms – contexts.

(Every participant in the competition can now start to wonder in what kind of category his or her project belongs.)

1. Materials:

Although a student project does – usually – not get built, it is possible to define it by means of a material. Architecture is nothing without its materiality, its firmness (as Vitruvius said); architecture is stronger than the forces of nature. The design activity is enacted by means of objects – the architect thinks with and through materials, rather than with ideas, concepts or schemes. Jean Prouvé once said: ‘I am worried by what is done with new materials – or rather what is not done.’ This kind of attention is the most direct challenge to architecture, as it defines it by the stuff by which it will be present in the world. This stuff can be regional, unexpensive and sustainable, as is the case in Julian Dähne’s project, which is built by bamboo, clay and textile. It can – as in the project by Robbert Errico, – be inspired by nature, and mimic the structural solutions of the environment. The building material – in this case wood – can be both the reason for the construction as the reason for the existence of architecture, as seen in the project of Pieter Vanhees.

Rather than a material, rather than a physical object, the thing that makes and constitutes a building can also be a construction manual – a set of simple guidelines that enable every Chinese farmer to rebuild his house when it is destroyed, by only three persons, in three days time, and with a limited set of materials. This is what the design by Aryan Mirfendereski is all about: a booklet like the ones that come with an IKEA piece of furniture – but this time it’s serious. It has a necessity that relates the inhabitant with the building, rather than all too narrowly forcing him inside of a closed design logic. It contains honesty and inventive logic. This, too, is what we call architecture.

2. Stories:

One of the important aphorisms on architecture was written by the French poet Paul Valéry, already in 1923: ‘Architecture’, he wrote, ‘just like music, does not tell a story – on the contrary: it needs to engender in us this hidden force that needs to make stories possible.’ This might be true, but – then again: there is a kind of architecture that does exactly this: tell stories, not only by conceiving a stage set, but also by showing what can happen in this environment – how, by whom, when, why, with what kind of feelings, emotions and meanings. The architect becomes a storyteller, even in a more effective, powerful and contemporary way than any ‘real’ writer. Quite a lot of projects in this edition of the EAP tell stories, about life, society, love, cities – but also about architecture itself.

The group project by Frank Baum & Peter Franz Weber is for example a fantastic story – it could have been written by Don DeLillo – about the warmth that computers and databases engender, and about how these machines and mainframes could heat a bathhouse in Bruxelles. Maarten Huls tells a story about an oasis in the city of Maastricht – the story is that nothing happens here, or at least nothing should happen: no event takes place, no-one is on stage, nothing asks attention – which is rare



Julian Dähne



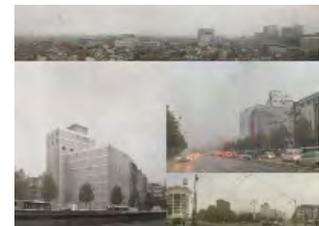
Robbert Errico



Pieter Vanhees



Aryan Mirfendereski



Frank Baum & Peter Franz Weber



Maarten Huls



Rostislav Kornitov



Pentti Martunnen



Tim Panzer

in our cities and society. Rostislav Komitov's is an autobiographical story – a house not only for but also of the architect, and therefore it becomes relevant for everyone, just as an autobiographical novel like the Recherche from Proust is relevant. The project by Pentti Martunnen is a story like a bildungsroman, a trajectory that young people cross in order to reach the light and to become young adults.

And then there is the story of Tim Panzer that could have been made up by the American architect John Hedjuk. It gives the village of Tonder in Denmark finally the infrastructure it needs, because a lot of Germans come here to get married, as it is easier here than in their own country. If these kinds of activities already take place - one may wonder - why build buildings for it? They are unnecessary. Sometimes this is what architecture can do: ask questions and tell stories about the necessity or the absurdity of architecture.

3. Programs:

The most human reason for architecture lies in the things that humans do: their activities, their plans, their gatherings. This is what links the fate of mankind with the fate of architecture, and vice versa. An architect who decides to concentrate on the programmatic nature of architecture, immediately realises that the quality of the architecture depends for a large part on the quality of the program. It is not surprising that a lot of student projects consist for a large part in the definition or at least the research of the program – in the uncovering of something special, something necessary, something that makes architecture selfunderstandable, in the old-fashioned tradition of the form following the function.

The design of Rémy Barbier & Jonathan Freches is based on an interaction between the complementary functions of a museum, and Mattijs Brands has invented a complex research on the development of energy by means of a high grass. The book store by Kevin Cravatte is the symptom of its function, as it both represents storage and movement. The group project of Margaux Darras & Axel Serveaux welcomes the 'planet jobs program', collecting a mass of information, exhibitions and meetings. Hannelore Goyens has created a biopowerplant that also wants to be a landmark, asking attention for the landscape and Thomas Merckx designed a carpet factory, on the shore of a beautiful lake, in which the base materials descend from top to bottom during the production process.

Every preference for a part of the design has its own godfather, and architects who like to deal with programs, are indebted to the work of Rem Koolhaas and OMA. Rob Janssen's project seems to be conscious of that to an extreme – it looks like an outtake of S,M,L,XL, left out because the book was already too massive; more importantly, this 'fascinatorium', as it is called, uses the programs as means to mix people, to mingle them, to confront them with an unforgettable experience, and with the history of the industrial site in which it stands.



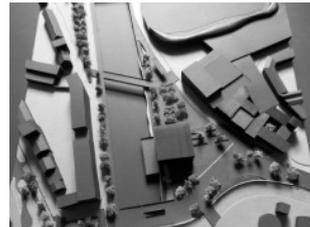
Rémy Barbier & Jonathan Freches



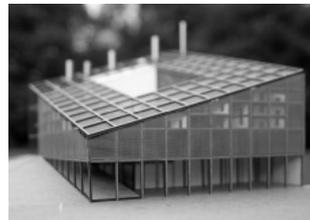
Mattijs Brands



Kevin Cravatte



Margaux Darras & Axel Serveaux



Hannelore Goyens



Thomas Merckx



Rob Janssen

4. Forms:

Architects are image-makers: they design objects, from scratch if they feel up to that, as a sculptor if they feel like it or are asked for it, or from history if they are sceptical about the value of the new. Architecture is formal – if it speaks a language, it does not do so with words or sentences, but with walls, doors, windows, rooftops and so on. There is a view on architecture that clearly states that building amounts to nothing, when it does not revert to the use of typology – that is to say: the only contribution that architecture can have is the most autonomous one of which it is capable. Architecture that is not conscious of its formal mechanisms (and of those of the rest of the world) becomes useless.



Boris Antoine

The building by Boris Antoine is called a ‘settled strongbox’ – a forty meter-high shelter for the collection of books of the university of Liège. Charlotte Nelles made a design for the same brief, but its form is more serene, more modest and present at the same time; Thorsten Pofahl’s project for a sanatorium is wonderfully indebted to the godfather of architectural form – Aldo Rossi;

while Tim Witte’s project – a central library for Helsinki – creates the most frenetic programmatic tension inside, while the exterior emanates a formal quietness.



Charlotte Nelles



Thorsten Pofahl



Tim Witte

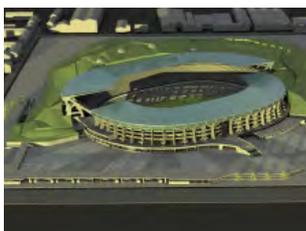
Of all the – to a greater or lesser degree – formalist projects, the one by Anne Katharina Schulze – also a sanatorium – is the most pure. It has freed architecture of all its silly ambitions; it does not want to heal the patients because it knows very well it is not capable of doing that. Instead, the architecture offers a surrounding, a support, an honest and silent formal presence, that confronts with human fate rather than trying to resolve it.



Anne Katharina Schulze

5. Contexts:

The fifth and last category in what you could call a dictionary of architectural obsessions or objets d’amour, is not newly invented – it is exactly what is already there. The physical context of an architectural project is impossible to ignore – deciding not to take it into account is probably the most difficult thing for an architect to do. And also the opposite is true: some buildings or designs are so much indebted to a context, that they become, to quote Bob van Reeth, ‘the memory of what never was’. An architect who does not have a context to work with, or who thinks of the context as rubbish, has nothing to react to – and in the end needs to import his own kind of context. From a certain point of view it is reassuring to see that a lot of projects here are explicitly contextual. The sports arena of Romain Arnoldy consists of an existing hill; in the thesis of Feyyaz Berber, the contextual history of Istanbul is used to design a hotel, whereas Stéphanie Collings & Caroline Thonnart use architecture to enlarge a green zone surrounding a parc in Liège. The project by François Flohimont is developed out of a correspondence with an existing castle and a drama school. Sanaz Kashi’s prototype for low income housing in Oman wants to coexist in harmony with the old fishermen community and Chiel Schiffeler’s theater in Kerkrade wants to

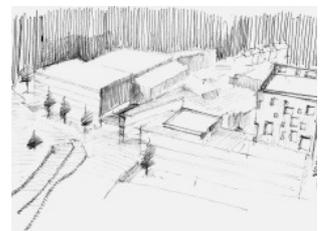


Romain Arnoldy

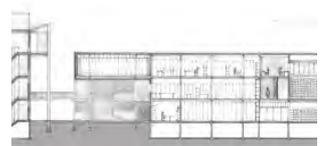
Sanaz Kashi’s prototype for low income housing in Oman wants to coexist in harmony with the old fishermen community and Chiel Schiffeler’s theater in Kerkrade wants to



Feyyaz Berber



Stéphanie Collings&Caroline Thonnart



François Flohimont



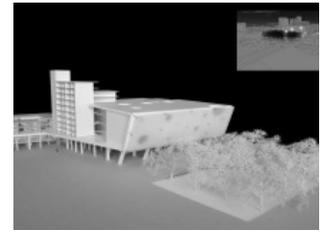
Sanaz Kashi



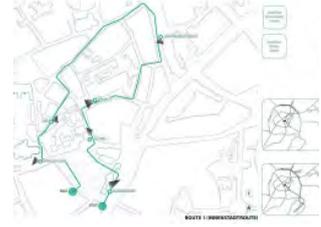
Sylvia Carola Schuster

rediscover a theatre-complex, and at the same time create connections with the city centre. In the project of Sylvia Carola Schuster, an old swimming bath near Cologne is very scrupulously and respectfully renovated.

Of course: the larger the context, the more impressive its influence and the outcome. The Thermalroute by Eva Giebler & Anika Schausten asks attention for the memory of what threatens to be forgotten: a route through the city of Aachen is developed which leads to the important stations of the golden age of city history. Showing that a context exists might be the most effective way to eventually start changing it.



Chiel Schiffeler



Eva Giebler & Anika Schausten

Contexts, forms, programs, stories and materials: five characteristics of architecture, five ways of doing and defining it, five desires being part of becoming an architect. What architecture is – or can be – is in an exemplary way shown by the 29 projects of this twenty-second Euregional prize for architecture. To paraphrase – and at the same time contradict Adolf Loos: that – this – is architecture!

But the question I have not dealt with – let alone answered – is the question of good architecture. If architecture is what architecture students do – when do they succeed in what they are trying to do? To put the question differently: who is the best architect? The one who concentrates on developing materials, on telling stories, on mixing programs, on designing forms or on dealing with contexts?

The answer is enclosed in the combination, and in the excellent development of the concentrated choice that has been made: a good architect is able to develop a material in such a way that also a story is being told, a program is mixed, a form is designed, and a context is dealt with. Or: a good architect tells a story, but at the same time he or she also develops a material, mixes a program, designs a form, deals with a context. And so on. By desiring to excell in one much loved part of the design process, all the other parts fall into place.

Apart from personal preferences and idiosyncratic desires, this inclusive approach to architecture is probably the only one possible – certainly when the difficult time has come to judge what the best projects are. Luckily enough, delivering that judgement was not my task tonight, but I am quite sure the jury did a wonderful job.

Maastricht, 10th November 2012.

Analist: Christophe Van Gerrewey

The settled strongbox

Participant info

Name: Boris Antoine
Institute: ULG Liège

Project info

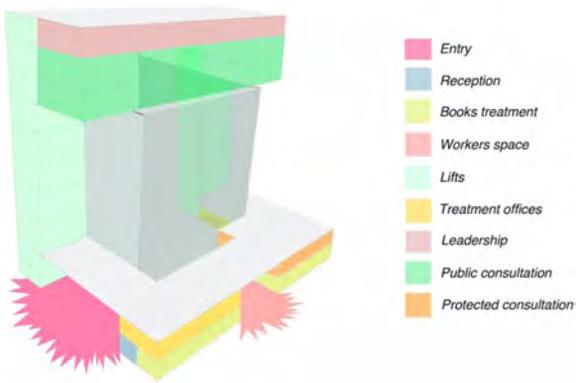
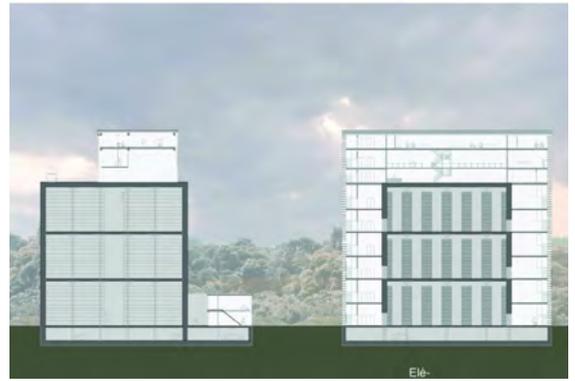
The « settled strongbox » project emanates from three reflexions :
the fact that the university of Liege precious collection of books needs a new shelter , that the project is part of an extension of the ULg Sart Tilman campus and that the program of the project is as rare as its contents.

The project is located at the entrance of the campus on the umbilical chord connecting the city of Liege to the Sart Tilman.

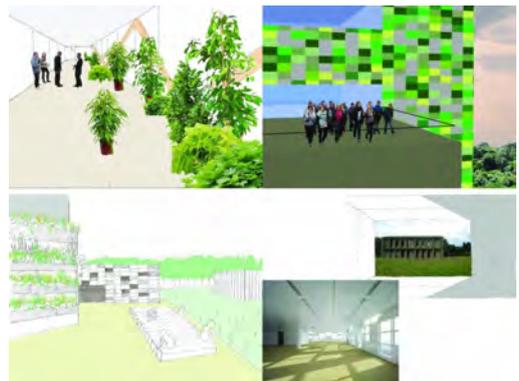
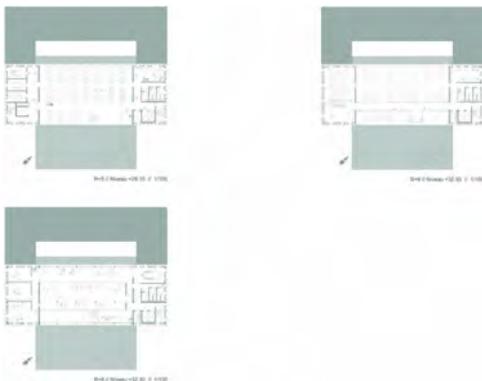
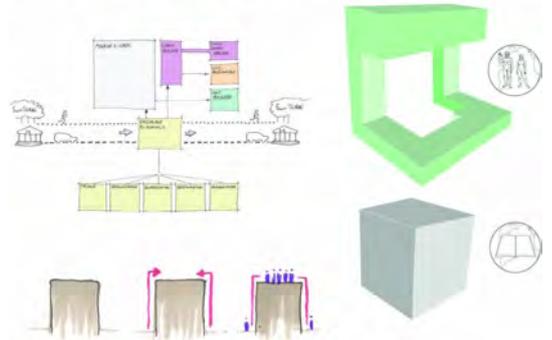
Because of the importance of the task, it was necessary to prioritize the needs of such a program. The book storage functions like a fridge on three levels in a cubic form. This shape minimises surface losses. Around this cube revolves a ribbon that contains all the human functions. The ribbon is the lively part of the project in opposition to the sacred blind cube of knowledge.

At the base of the cube, the 'ribbon' coils along the two ground levels on the east and the west sides of the structure with a strictly limited access to the book store. It further reaches the top of the cube at 27 meters above the ground level opening into a vast terrace culminating the Sart Tilman campus with a magnificent view on the valleys of the Meuse and the Ourthe rivers. The 40 meter-high building gently competes with the more discreet University and Scientific Park projects of the Strebelle years. The project is a strong signal, a solid anchorage for the extension of the roundabout (see mass plan), a tool serving the tool. It is seen as a complement to and for the Faculty of Geography.

From its global reflexion on function and on landscape integration, this project successfully fits into the prestigious Sart Tilman architecture works.



The Settled strongbox // Sart Tilman (Liège)



An arena at the heart of the earth

Participant info

Name: Romain Arnoldy
Institute: ULG Liège

Project info

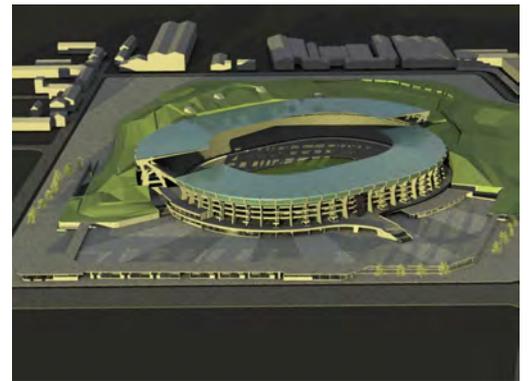
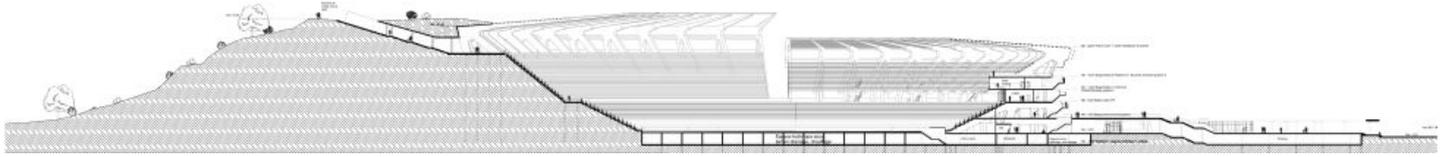
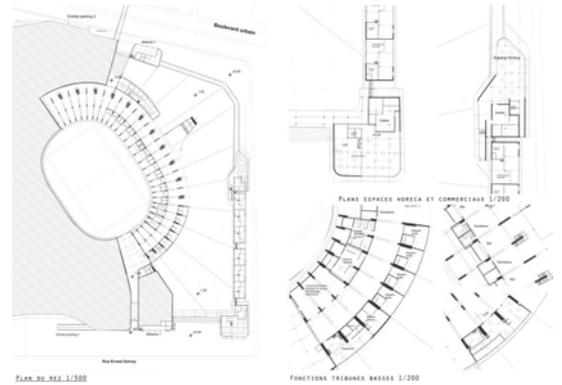
The space of reflection is situated in the district of Sclessin between Liège and Seraing on the left bank of the Meuse. It is lined in the North by the hill of Cointe and in the South by the hill of Sart-Tilman. It is marked by the steel-making development of the pond from Liège which transfigured what was originally a wine hamlet. The district grew into an anarchic way without rules.

The program of the project is the implantation of a new stadium for the club of key football of the city of Liège in connection with a Master plan realized upstream. It sets up an urban boulevard integrating the streetcar which takes the place of the current railroad, he will allow to serve well the new infrastructure and to resolve the problems of mobility. It is also connected to the highway arriving from the Condroz.

The current stadium is an ageing and badly implanted infrastructure. The construction of a new stadium would allow a better management of flows and will allow to create an impulse for a requalification of the district. The ground of implantation is situated next to the current and presents a strong morphological characteristic, it is a slag heap dating the steel-making era.

This ground is an opportunity to create a real tension between two uses which make the history of this district thought regarding environmental regeneration and regarding cultural and economic development. The project is situated between industrial landscape and popular architecture.

This new stadium is a progressive metamorphosis making the link with the urban stitch. It works as a double surrounding wall making the transition of the quite public verse it specialize, integrating commercial spaces and restaurants creating interactions with public places connected to the stadium.



A Tower on the past

Participant info

Name: Rémy Barbier
Institute: ULG Liège

Name: Jonathan Freches
Institute: ULG Liège

Project info

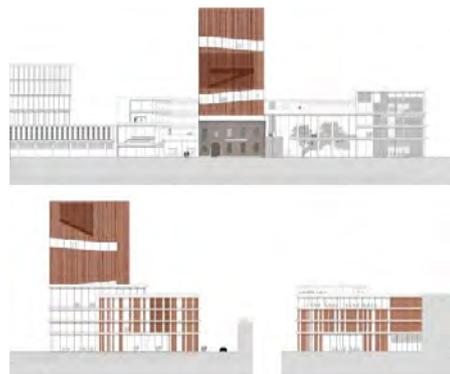
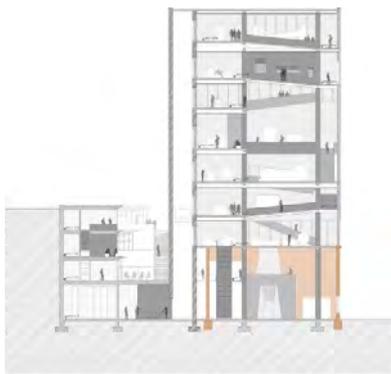
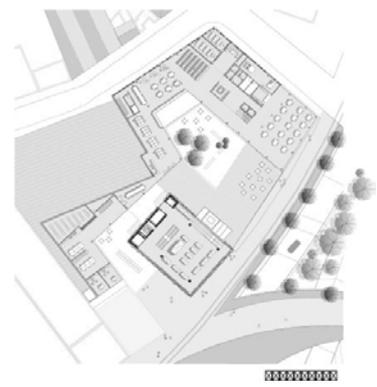
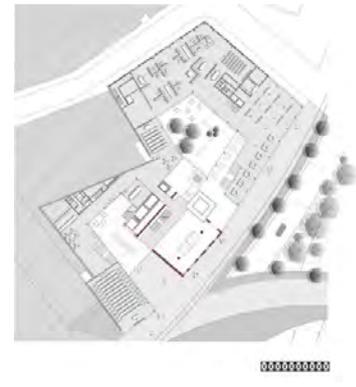
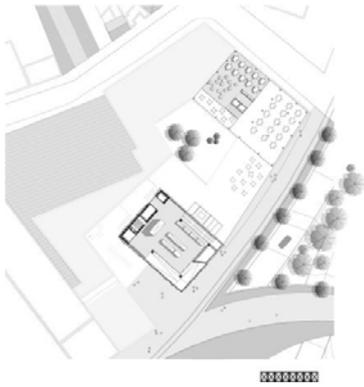
A Tower on the past

The project is keeping with the general pattern of the Médiacité and RTBF's building in Liège. It closes in the plot which becomes entirely public and therefore forms an esplanade which extends Boverly's Park.

It grows all around the iconic forge (XVIII th century), the very core of Liege's metal industry, and is the reception place to both parts of the project.

The Musée de la Métallurgie et de l'Industrie liégeoise is keeping with the general pattern of an eight-stories tower. Every one of them is based on a particular theme and vertical motions are designed to allow one to catch an overall glimpse of the collection during the tour, as well as to get an easier view of the different items.

Planète Métiers is located in the horizontal part of this project. It grows all around a patio, which encourages interactions between complementary functions.



Datacenter/ Thermal Bath, Bruxelles

Participant info

Name: Frank Baum
Institute: RWTH Aachen

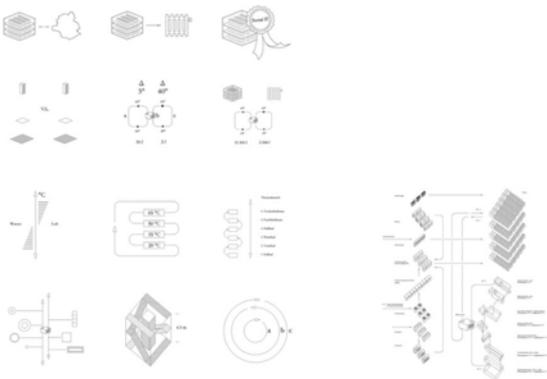
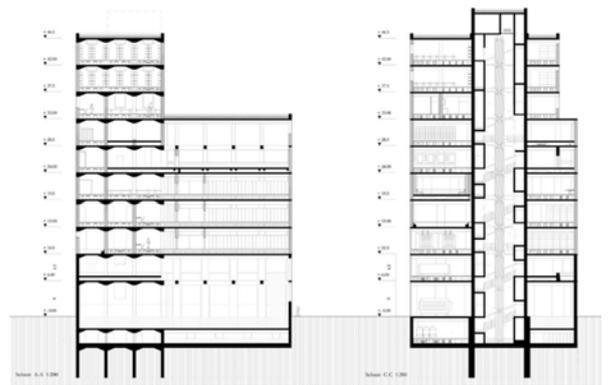
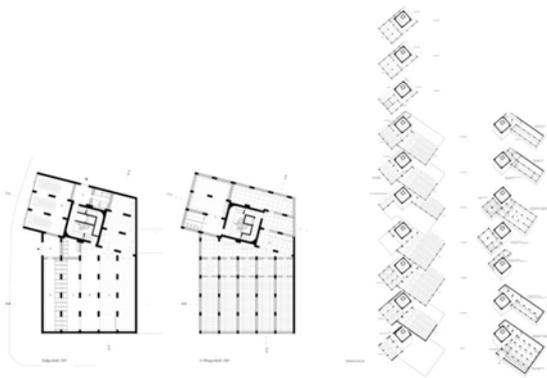
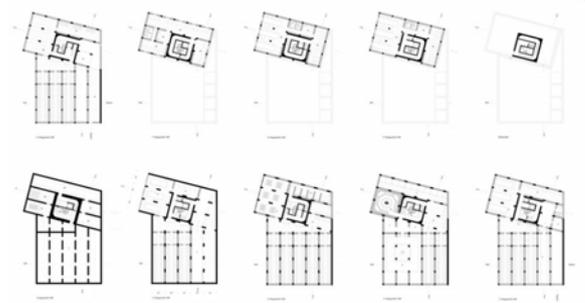
Name: Peter Franz Weber
Institute: RWTH Aachen

Project info

Overwhelmed by impressions, the traveller spends his first hours in this large, chaotic city. People, traffic, noise and scents, all of them are present in abundance to which the visitor gladly exposes himself since he cannot escape. Soon, he feels the vulnerability – his own, but also much more indeterminate, concerning everything that needs comfort and protection. Retreat and rest contradict the nature of the city, but not on the scale of a building.

A Colocation Center within a city embodies such a place, hidden and sealed off, but most of all an alien amidst buildings in which people live and work. Its function requires solidness, inaccessability and anonymity. It is inevitably contradictory to its environment: A place in the center of town, in an exposed position, difficult to comprehend, only of abstract use for the community. The idea of giving the city something that does not yet exist and that is closely linked to the primary purpose of the Colocation Center, embeds the hidden place in its environment and makes it accessible to inhabitants and visitors of the European metropolis: Water-cooled servers allow the establishment of a public thermal bath, free and constantly accessible, without additional energy consumption. The visitor passes through various sceneries, based on European and Ottoman bathing culture in their layout and concept. However, they always display the sensuously and physically perceptible part of the processes in the server farm.

A refuge is created, a place of warmth and quiet. The existence of such a place is not a necessity but a wish, not an indispensable municipal facility but a gift to everyone willing to live here.



Eine Herberge für Karaköy-Istanbul

Participant info

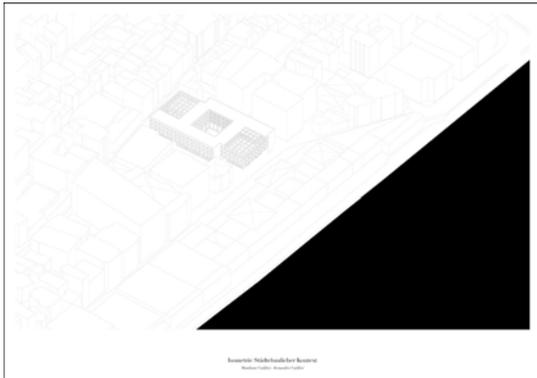
Name: Feyyaz Berber
Institute: RWTH Aachen

Project info

1883 Istanbul was opened up by the rails of the Orient Express. This turned Istanbul into a tourist destination for many Europeans. Thus the first hotels were built in the late 19th century. This typology was imported and adopted by the Turkish. The now extinct han typology emerged from the Turkish culture. In this respect, I wish to return to the issue and recover this typology in my diploma thesis. The first hans or caravanserais emerged on trade routes, at distances of about forty kilometers. The appearance had a defensive character. If needed hans can be assigned to one or more functions. Mostly, these are cell-like layouts that are strung together around a courtyard. After the conquest of Constantinople by Fatih Sultan Mehmed, they began to build urban hans. These do not differ from the original types. They have been adapted, so as to fulfil the requirements of complex urban contexts. The defensive character was casted off, the delimitation of urban space has been weakened by the inclusion of two-sided functions. Every han has a specialization on certain product categories.



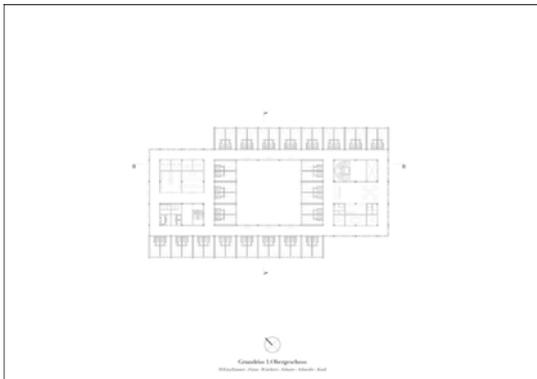
Projekt: Mithras Gallery



Historic Mithras Gallery
Mithras Gallery, Istanbul, Turkey



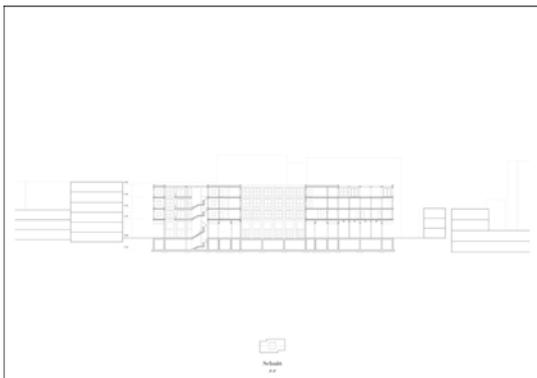
Grundriss Erdgeschoss
Galerie im Mithras Museum Istanbul



Grundriss 1. Obergeschoss
Mithras Museum Istanbul, Istanbul, Turkey



Architect: Mithras



Schnitt
1/20



Projekt: Istanbul

RE:Peat Zwartenhoek

Participant info

Name: Mattijs Brands
Institute: PHL Hasselt

Project info

This project is a call for defragmentation against the continuous fragmentation of the Belgian landscape; The traditionally grown ribbon development is resulting in a ubiquitous peripheral condition at the expense of valuable places on the countryside.

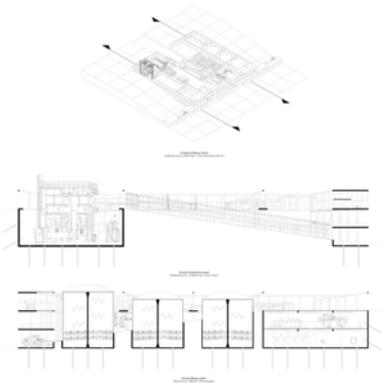
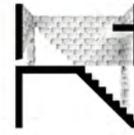
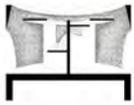
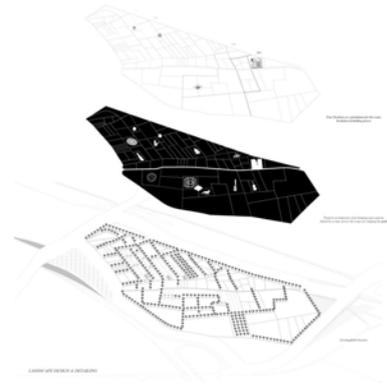
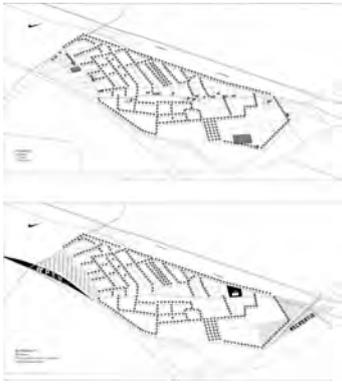
The site Zwartenhoek in Oostham is traditionally an agricultural area on the Flemish countryside. Fields with trees, surrounded as rooms and sporadically filled with a house or a farm are enclosed by infrastructure. This remote place carries clear traces of its past. The challenge is to increase the capacity of this landscape and juxtapose it for its users by maintaining and reinforcing the inherent landscape qualities.

Before the discovery of coal around 1900, peat was mined in this area; Originally the main energy source for the residents of Belgian rural areas. Homegrown energy, a starting point for a new industrial activity;

The result is a scenography of four pavilions throughout the vast agricultural crop fields. Varying growth periods allow changeable and temporary open spaces to emerge inside the crops; The perfect backdrop for short projects/exhibitions. All growing crops are serving one of the four pavilions, a bio-energy plant. It supplies natural gas to the neighboring residential area and industry. The variable open spaces, linked by a route and supported by the four pavilions, form a park that continuously reinvents itself.

Where fields refer to rooms, the four rooms are rough prints of their environment and its history, no rhetorics but direct spatial proposals. Four formal concrete structures in the agricultural landscape draw the line between a rational human intervention and the intuitive growth of nature. Explicit architecture in the hands of nature.

The new masterplan retains all existing infrastructure. Housing is bundled, fields connected and new industrial activity deployed centrally; Defragmentation by a symbiosis of qualitative clusters of housing, agricultural industry and recreation.



MMIL

Participant info

Name: Stéphanie Collings
Institute: ULG Liège

Name: Caroline Thonnart
Institute: ULG Liège

Project info

Implantation :

The projet is linked with the Guillemin Madiacité in liege. The main idea was to enlarge the green zone of the Boverie's Parc. Creating a green space in relation to the project and the city, the non-constructed area made us to choose for a dense building, gives us to possibility for more green space and to have more coherence with the nearby buildings situated behind the site. So we took the decision to take in consideration the neighbor buildings.

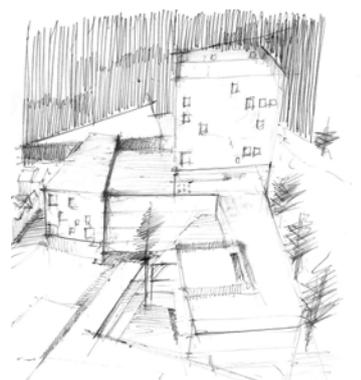
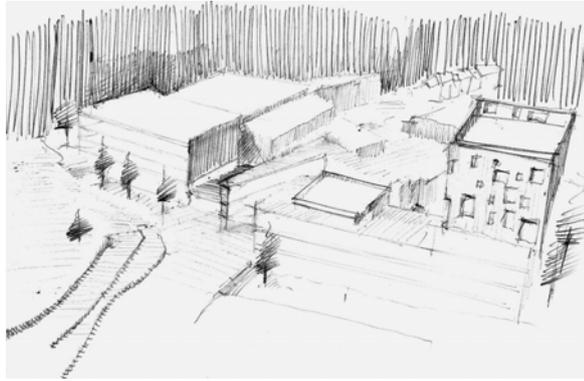
The volumetry :

The volume contains a base which supports INNOVA and Planete métier. It also will contain the old forge, which you will be able to visualize in between each program. The entry is available in the interior of the isle which next to public space. It will give you access directly to the first floor where all different programs (depending on route) will be distributed to you. The base will be completed with a tower and an overhang which will be representing the urban symbol of the 2 last industrial revolutions.

The museum :

We identified 3 key moments in the revolutions and made them stand out and identifiable in the architecture:

The underground part where starts the visit. It's a concrete tube that descends to a deeper level underneath the forge and gives you access to tubular rooms which gives a hint of the mines. There is not much light which gives an underground ambiance to the the visitor. As we go back up to the surface, you will arrive in the interior of the ancient forge. Stairs will help you to bring you to the superior level where the first revolution exposition ends. From there a tube will get you to the first level of the tower.



Book Store University of Liège

Participant info

Name: Kevin Cravatte
Institute: ULG Liège

Project info

This bookstore project that is planned by the University of Liège is established in one of its nicest campus sites in a way that is at the same time environment-friendly and easy to spot. Between nature and student life, the building is the symbol of its function. Its positioning and the setting of the public space connect it to the existing buildings and create equipment diversity that matches the project identity and materiality.

The program combines a double function of book storage (air-conditioned and dark) and book processing with a reading space for the students. The building visually expresses these two strong symbolic elements:

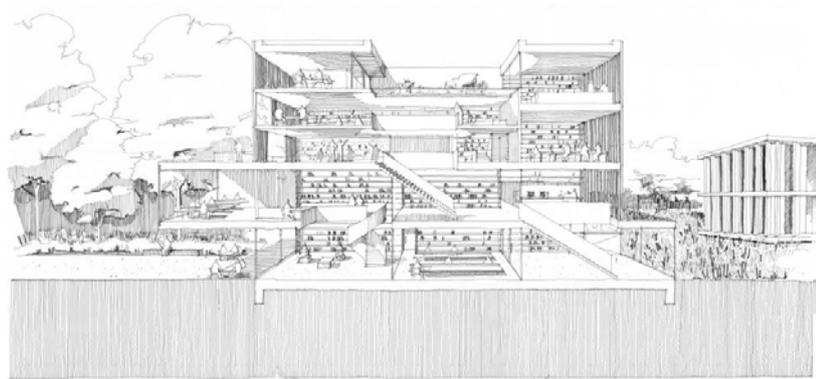
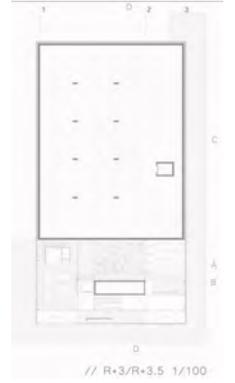
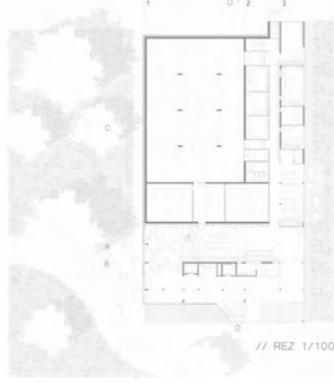
1_ The wooden box for the storage

2_ The “glass ribbon” that represents the route of the book in the building, from its arrival, through its processing, to its reading.

The wooden openwork casing, besides its symbolic role, creates a homogenous veil that covers functions that are initially very much different from each other. It also plays an important role from a climate point of view. Finally, through its mobility, it animates the side of the building facing the public space, thus expressing the dynamism of the student activity inside the building.

The third structural element is the central concrete core that, visually and physically, links the different functions and the different floors of each function. It contains functions that are strategically placed such as the lobby, a snack-bar, etc, but also the vertical circulation (lifts) and the technical piping.

Like a ribbon, the students’ path around the core unrolls as they move from one area to the next, creating each time a different rapport to the site in line with the function they go through. The spaces are succeeding to each other in a hierarchical way, from the most crowded/loud to the more restricted/calm ones.



(UN)STABLE GRID

Participant info

Name: Margaux Darras
Institute: ULG Liège

Name: Axel Serveaux
Institute: ULG Liège

Project info

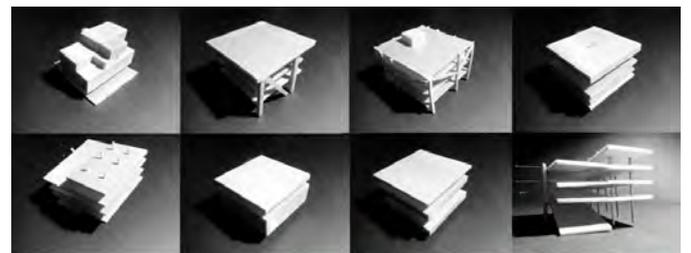
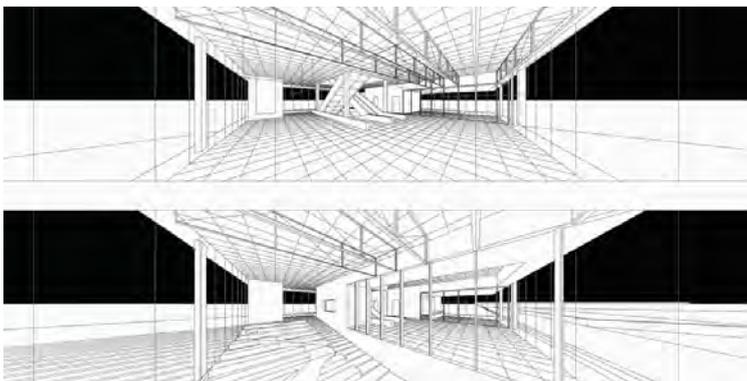
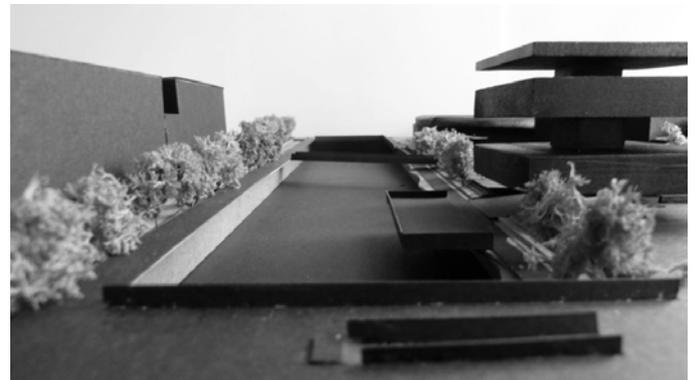
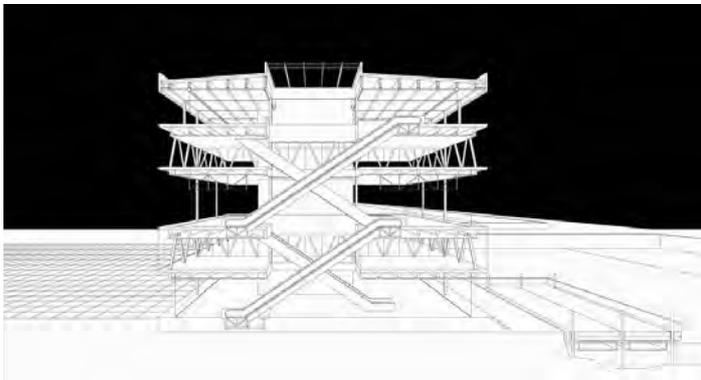
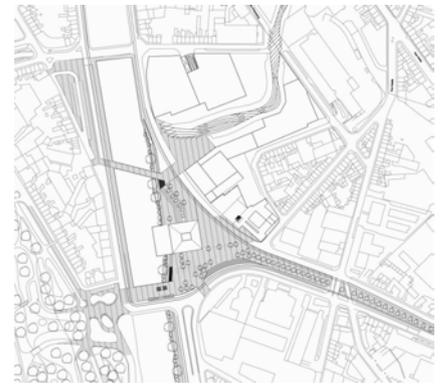
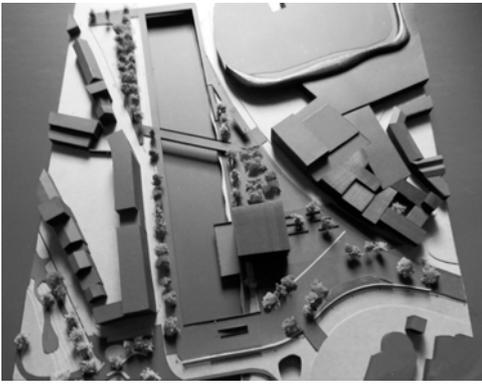
The project welcomes the "Planet jobs program".

It is a kind of innovative program which collects a mass of informations, exhibitions, and meetings of jobs in connection with the industrial anchoring of the Wallone's region and its heritage.

The project is implanted in the entrance of the city of Liège, in edge of the Meuse, on a tricky situation because of the crossroads that it contains, and its cruel lack of public place.

The stake is to connect the project to its urban environment, in the respect for the framework of the axis Guillemins - Médiacité by filling the challenges of modernization known site : redefine a city entrance, create a general-purpose public place, integrate the soft modes, and re-qualify quay in edge of Meuse, and integrate the project from the scale of the town to the scale of the block.

The building owes be flexible, and answers the specific needs of the program by integrating the dimension of evolution through time. It is conceived as a directly visible structure and received through spaces out them that it qualifies. Indeed, it is a question of staging a series of lattice beams "to live" which encircle the building. It defines its structure by favoring the spatial continuum and by giving rhythm to spaces according to the various degrees of intimacy of the program. In the same time, systematizing the technical and administrative needs in an bearing core. The ground floor is definitively public and open towards the public space, and the embankments. The successive floors of the top are each one, an example of " free plan" with particulars framings towards the landscape.



Floods – a school for Bangladeshs

Participant info

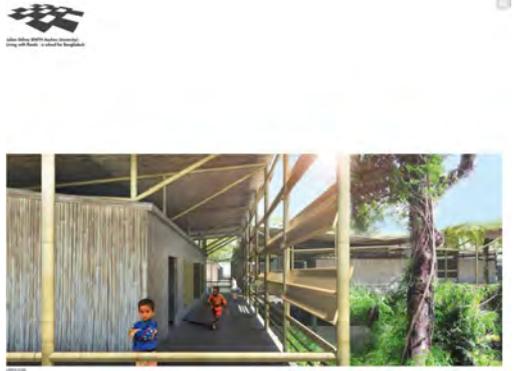
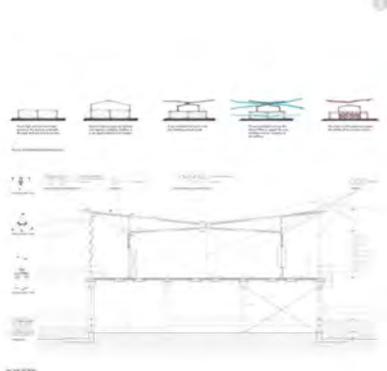
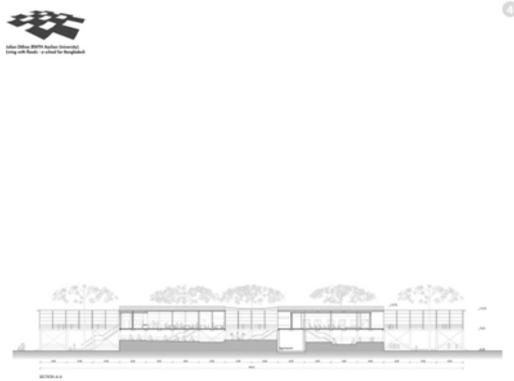
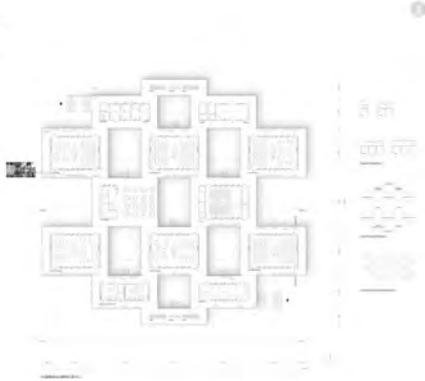
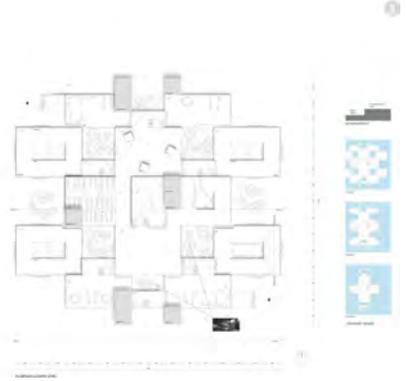
Name: Julian Dähne
Institute: RWTH Aachen

Project info

Bangladesh faces big flood problems each year. From June until September up to two third of the land can be covered with water. The problem is intensified through the fact that Bangladesh is the most densely populated country in the world and trough a tropical climate. All in all, there are three major problems Bangladesh is suffering from: floods, heat and poverty.

To solve the flood problem, a level is created which is higher than the maximum flood level (here: 5m). Underneath this protected level, another level is established. This helps solving the second problem, the heat. The lower level is shaded by the upper one. Since there are no walls the area is perfectly ventilated and can be used for sports, breaks and as open-air classrooms. There is also an open-air stage for manifold activities. All the premises are heat protected with several techniques: a roof overhang and a rear ventilated roof - including the "Venturi-Effect" - a cross-ventilation in the rooms and an air circulation all around the rooms plus sun protection elements.

The third problem is poverty. Facing this, the school is mainly built of regional, unexpensive and sustainable materials: Bamboo, clay and textile. The only material in which people have to invest is concrete. It is necessary for a secure construction of the upper level because there are impacts of wind, sun and water. Since the people of the village are highly included in the construction and maintenance of the school, it provides work not only during the building process but also later. Thus the parents may become more attached to the school and the dropout rate may decrease. Finally, the school is also a rescue area for the people of the village and their animals in case of floods.



M.E.S.O.

Participant info

Name: Robbert Errico
Institute: PHL Hasselt

Project info

Project: M.E.S.O.
Maastricht Enci Serre Overslag

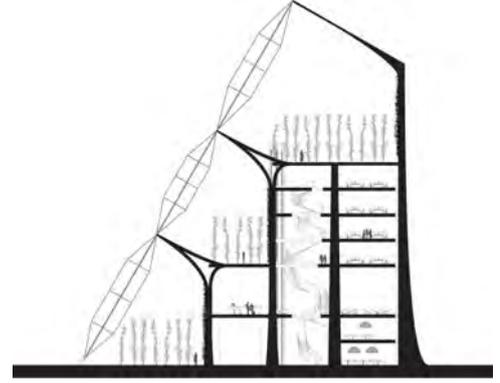
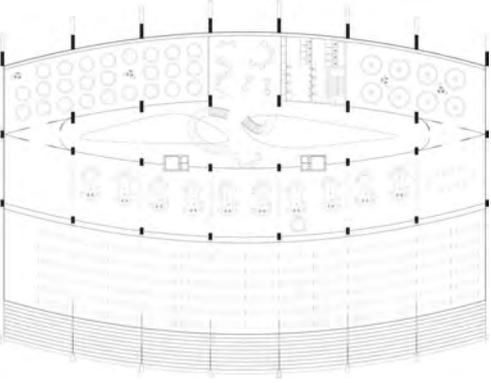
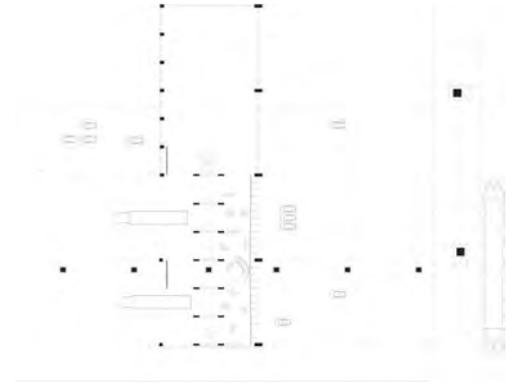
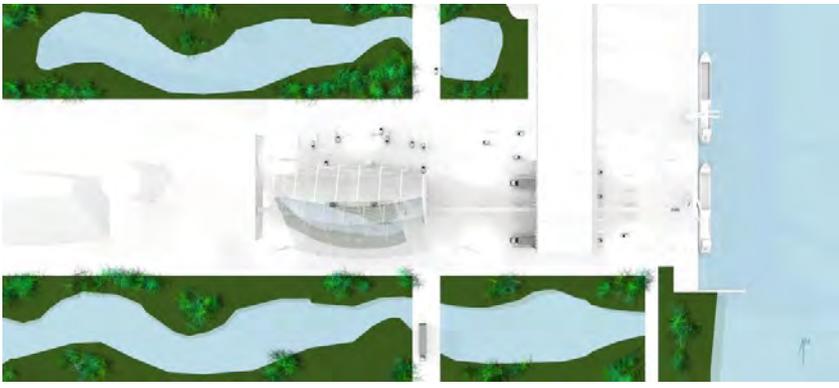
Inspired

Nature recaptures his territory in a yet unseen integrated manner.

It's a hard and bumpy road that leads us to the end of the world. Only you, me, the road and the last piece of nature is what I see. An impenetrable concrete wall uses an unguarded moment to make his entry. This grand veil covers the man made moon landscape behind it. The huge crater and concrete obstacles in between are scale alienating. Even more accentuated by the absence of fauna and flora, we cry out for a solution. The crater as scar of nature will be restored as green area. Green axes slice open the big concrete buffer which make the area impenetrable. They will create a link between the road and the future green area. Transparent buildings following these green axes are the guidelines of the eye and will make sure that our attention will be pulled towards the area. Green visible industry wipes clean all the gray and dusty surroundings. Lovely grown fruits color the monotone environment and insure a pleasant fresh working atmosphere. Nature recaptures it's territory in a yet unseen integrated manner. Technics, esthetics, material efficiency, durability and sustainability that are all inspired by nature, literally and figuratively, uplift architecture and program to a whole new level.

...

It's a hard and bumpy road that leads us to a new world.



The scenic space

Participant info

Name: François Flohimont
Institute: MMA+ Maastricht

Project info

The scenic space

The project is situated in Sclessin, an industrial area from Liège, which in time to split the urban fabric. The problematic on the site was to reconcile the industrial influence and the present historic tracks with the contemporary project.

On the site of intervention is present the castle, as well as a school of the beginning of the XXth century. These elements form a coherent set, the generated external spaces are concretely studied.

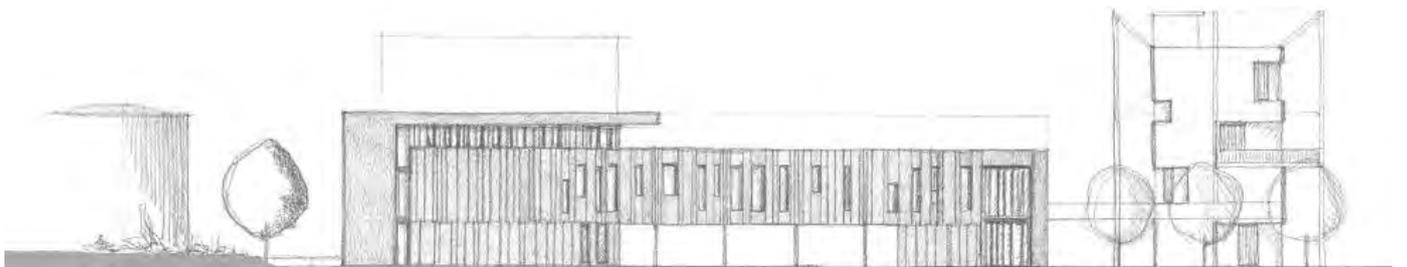
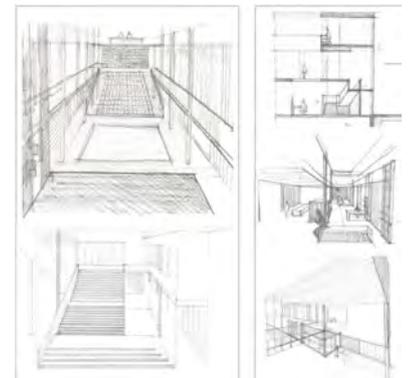
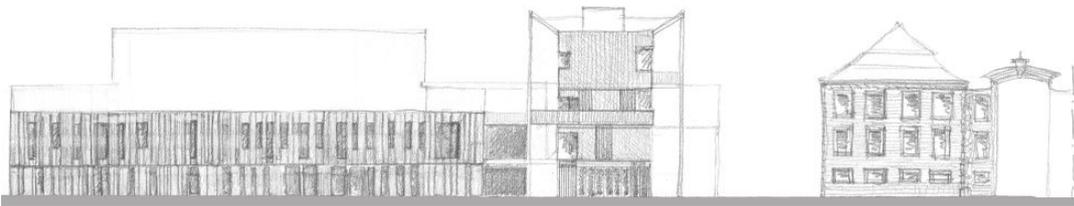
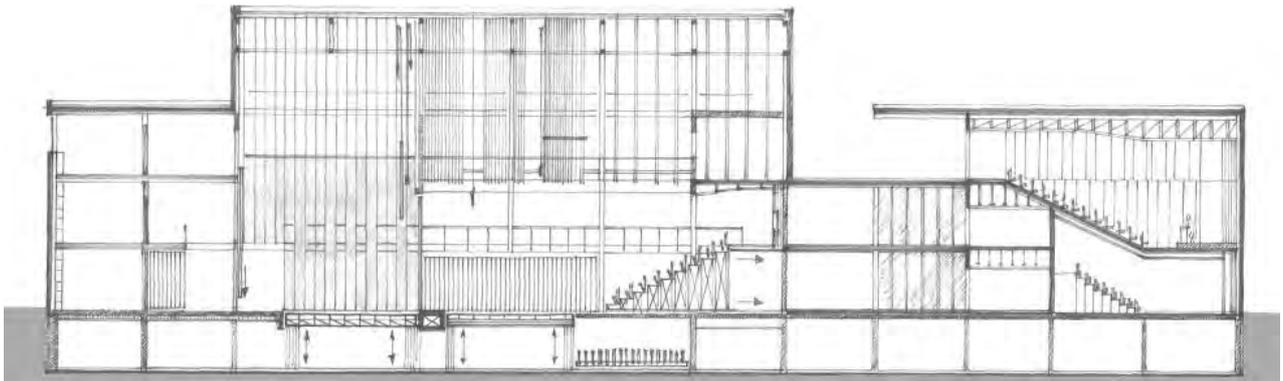
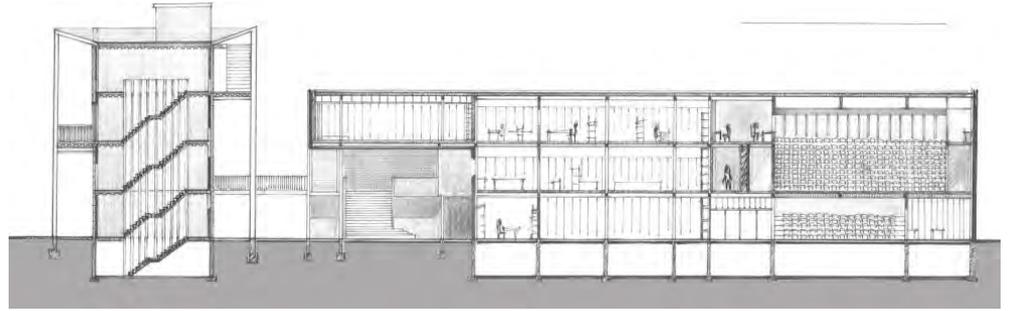
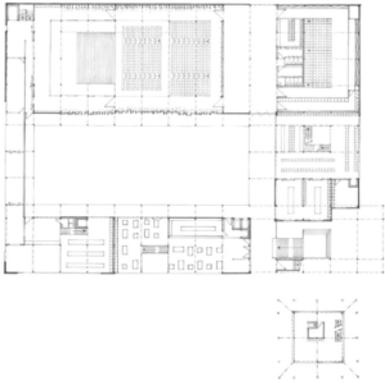
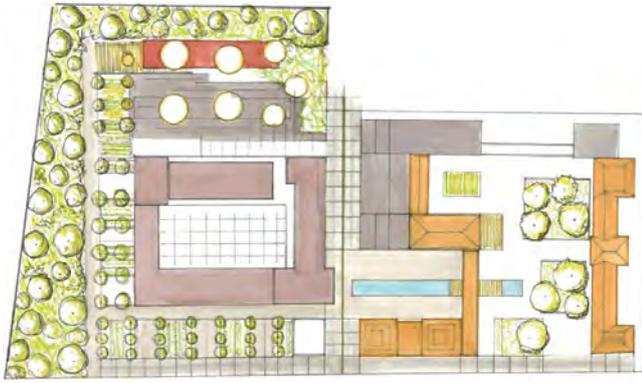
The chosen program corresponds to a new dynamics of interpretation of the district.

Make value to the current function of the castle, the drama school, and amplify it in a new system which connects the present elements with the new architecture.

The project resumes the idea of a campus, favorizing a permanent exchange between the various buildings and the actors of the place by the external spaces. An urban park is fitted out around this network. The idea of the theme park goes into the problem of our global project. Bring in the citizens within the project.

The program, varied, develops the idea of experiment at most. The room of representation, symbol of the school, is a full machinery. The modulation and the free circulation inside the space favors the awareness of the students on the expression of their art.

The archaic relation between the public and the stage is abandoned. The internal passageways favor the exchange between the actors and the visitors. The functions trace around an internal place. Interactions between the public services are muddled by studios and music room. A particular attention is given onto the welcome. It is the guiding knot of all the functions. The landscape and the architecture become confused in the project. The external spaces become internal and the link between them become entangled.



A Tower on the past

Participant info

Name: Jonathan Freches
Institute: ULG Liège

Name: Rémy Barbier
Institute: ULG Liège

Project info

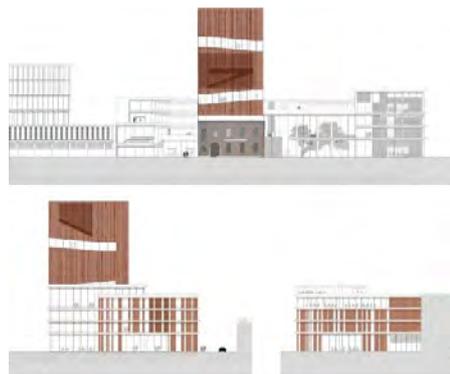
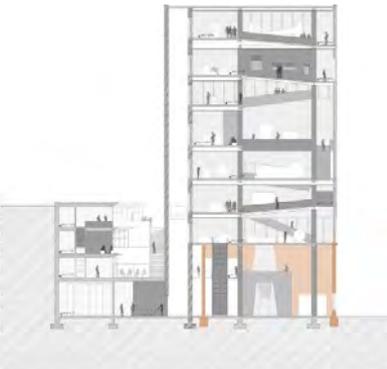
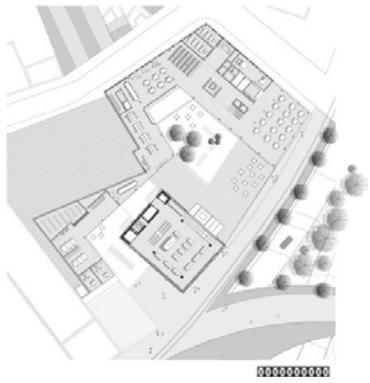
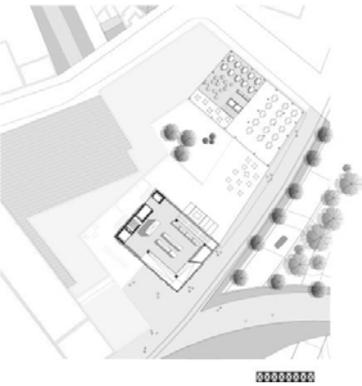
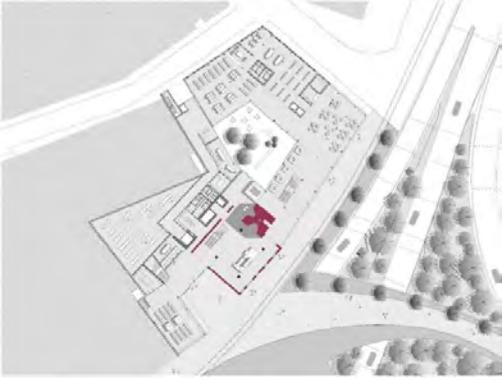
A Tower on the past

The project is keeping with the general pattern of the Médiacité and RTBF's building in Liège. It closes in the plot which becomes entirely public and therefore forms an esplanade which extends Boverly's Park.

It grows all around the iconic forge (XVIII th century), the very core of Liege's metal industry, and is the reception place to both parts of the project.

The Musée de la Métallurgie et de l'Industrie liégeoise is keeping with the general pattern of an eight-stories tower. Every one of them is based on a particular theme and vertical motions are designed to allow one to catch an overall glimpse of the collection during the tour, as well as to get an easier view of the different items.

Planète Métiers is located in the horizontal part of this project. It grows all around a patio, which encourages interactions between complementary functions.



Thermalroute Aachen

Participant info

Name: Eva Giebler
Institute: FH Aachen

Name: Anika Schausten
Institute: FH Aachen

Project info

In former times the hot springs in Aachen were the reason why the Romans and Charlemagne settled. Today these impacts are missing in the urban space and in the memory of Aachen's inhabitants. The assignment of our Master Thesis was to make this important part in the history of Aachen visible again. We have analyzed the city history to understand its important parts and to recognize their influence.

On the grounds of this knowledge we have developed a route through the city which leads to the important stations of Aachen's golden age of city history.

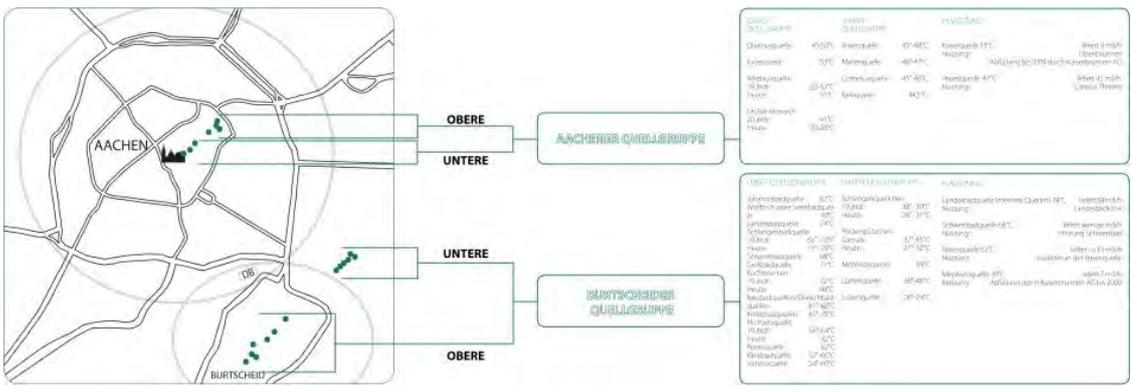
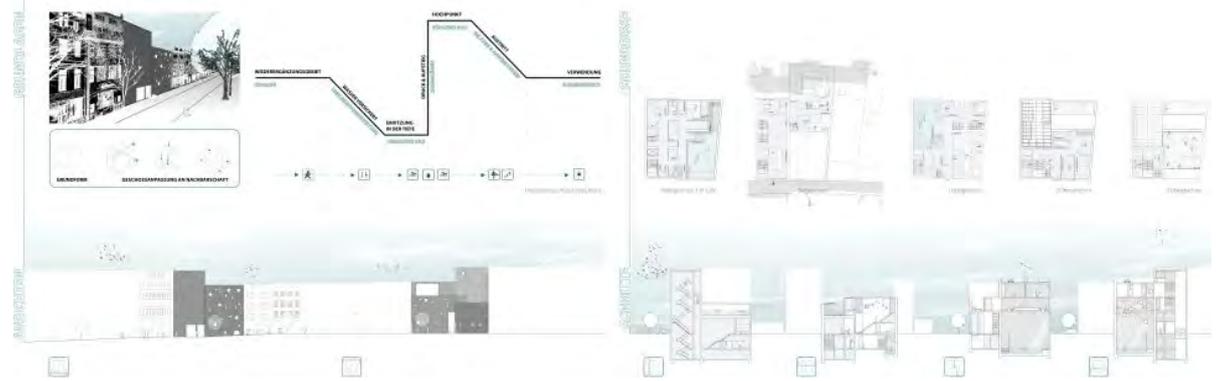
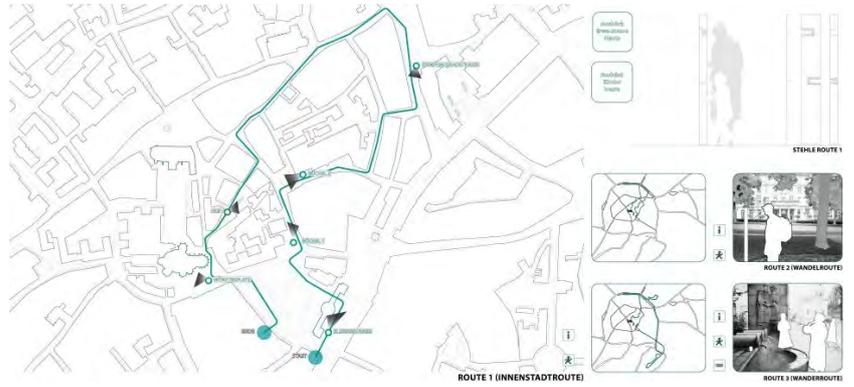
We have designed an information spot made of Corten Steel which transmits the facts in two ways. First, you have the view over a cutting in the steel, which leads the eye to the present situation without disturbing the surrounding. Second, you have the information and an old picture of the place engraved into the steel.

We have also developed two alternative routes as extended versions to our first one. They give the possibility to complete the therm theme from downtown to the outer city ring to Burtscheid and back again.

The start and finish of the routes are two new buildings which revalue two important vacant lots at the Elisengarten.

Ms Giebler has designed a museum to introduce the therm theme to the visitors and to make it understandable. Ms Schausten has made the hot springs visible again by placing a therm bath in the lot and bring the bath culture back into downtown.

Thus, the visitors can learn about these 2000 years of city history and the healing power of the hot springs in the museum and in passing the route. The end of the route is a relaxing round in the bath, to let the information enter into the visitors' consciousness.



oxymoron

Participant info

Name: Hannelore Goyens
Institute: PHL Hasselt

Project info

This research, in very small dimensions, is a call to rediscover the beauty of the Belgian landscape.

The Green Delle in Lummen fights for its existence. This piece of land was once part of a bigger natural structure now overpowered and demolished with boundaries by man.

“It is the intrinsic superiority of human to place themselves above all that lives in this world. A crazy patchwork sewn together with in between a mess of roads and streets, crisscross in all directions.”
(Renaat Braem)

Still I am convinced that this impersonal, insensitive, but very rare interweaving of city and land offers a powerful foundation for the rediscovery of this poetic landscape.

The idea is no longer to implement a collection of isolated buildings in a zoned parcellation structure, but to create an environment where different identities dare to speak. By grafting an interweaving of functions on the boundary of the site, nature, housing and companies bind. Balanced by the path, without affecting its content.

The new typology is maturing the more user, nature and processes understand each other. A very strong personality emerges in the Belgian landscape.

Macro turns fluidly into meso, and meso on his turn into micro. One entity forms a landmark on this boundary. A biopowerplant, joinery and workshops are offshoots from the path and enclose each other. A cohesion between spaces arise. The radical form is beveled in such way a fluid inside-outside relationship develops on a fifth facade.

A neutral rhythmic formplay quietly dissapears in it's surroundings, but blends in it's surrounding. The landscape's value is now increased.

ROOM WITHOUT A CEILING

Participant info

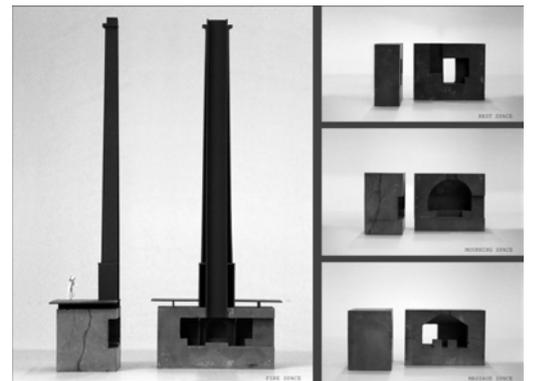
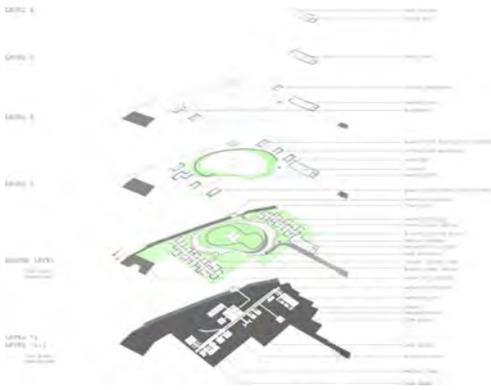
Name: Maarten Huls
Institute: MMA+ Maastricht

Project info

The former 'Vermicellifactory' situated in the Grote Looiersgracht in the centre of Maastricht was forced to close. The old factory chimney keeps the memory of this place alive. This 'secret-urban-room', better known as 'Bauduinterrein' appears to be an island, in the middle of the hustle and bustle of Maastricht. The world inside shows a sharp contrast with the commotion of the surrounding city and calls for a new function. In most cases, building plans would be carried out quickly for spaces like this in the heart of a city. The question is how in this situation an architectonic plan and a new function could make the unique qualities of this space apparent, and how it can give a new meaning to the city.

The design of a hospice was among other things chosen because of the contrasting qualities of this space with the city. By means of a soft, space creating architecture, this location will accept its new function and will provide the city with a place where one can have a dignified departure in the middle of society.

The title 'Room without a ceiling' does not only refer to the hortus conclusus or the enclosed garden, but also contains the symbols of the way to Hereafter. The design is based on the enclosed open space, the flower court, fully embraced by the living room, the hospice's beating heart. The living room is designed as an infinite amorphous form and contrasts sharply with the rooms underground. These underground rooms have been equipped to the bodily needs. Aboveground, in the green park like surroundings - the remaining area between the existing gardens and the amorphous form of the living room - the rooms for dying guests have been fitted in accurately. The guests can stay here in all peace and privacy.



Fascinatorium

Participant info

Name: Rob Janssen
Institute: MMA+ Maastricht

Project info

THE FASCINATORIUM ;

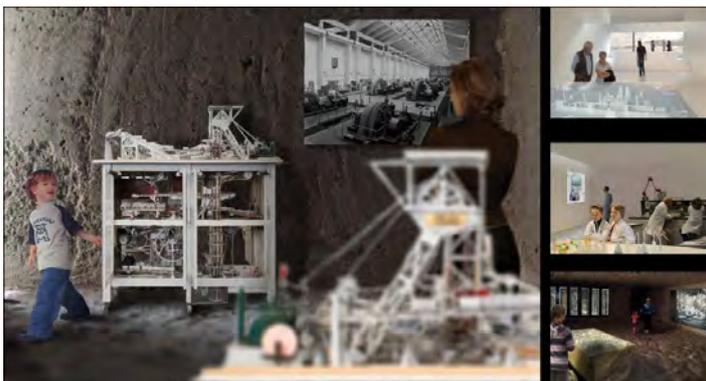
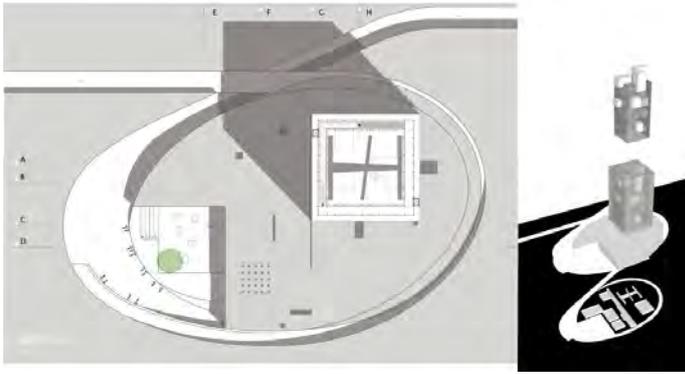
a building of wonder at the Chemelot site where young people are inspired by chemistry, technology, and science. Through exhibits about the past and products of the present, the DNA of this spot becomes visible.

At times of the state mine Maurits the social bond between DSM and our region was strong. A connection that shrunk with the development of the chemical industrial complex. Where nowadays the former DSM is transformed into 'Chemelot', and with the 'Material Campus' they develop themselves into one of the largest knowledge based industries of the world, the social bond with the region should have to grow again. Taking away barriers and providing a public function where all the developments can be communicated, could strengthen the social bonding.

Amidst the industry, on the bike route that cuts through the industry from East to West, the 'Fascinatorium' is situated. A public building where in underground spaces Chemelot employees and visitors meet. A building designed by memory. From the collective memory of the Colemines, the white laboratory coats of chemistry to a personal memory of a route, that I together with my father, in the midst of this industrial landscape made by bike.

Descending to the foot of the Tower, a cool dark narrow high space with spots where kids can walk and adults should stoop arises. A spatial translation of the pillar, the place where miners worked long hours. With an panorama elevator from this dark heavy concrete mass you ascent up in a fragile with daylight-filled white space where boxes are hanged. Through an environment and exhibit route you will reach the hanging boxes and you will be connected with the environment and the Chemelot.

A tower designed from inside out, rising amidst the industrial landscape.



Low Income Housing Muscat, Oman

Participant info

Name: Sanaz Kashi
Institute: RWTH Aachen

Project info

Poverty is a taboo word in Oman. The government tries to hide low-income communities by positioning them on the outskirts of Muscat and raising high walls around them. No one is allowed into these communities without permission.

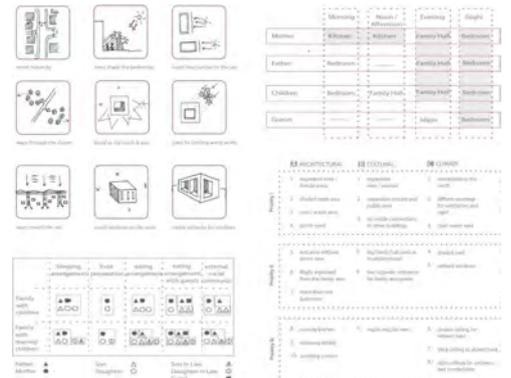
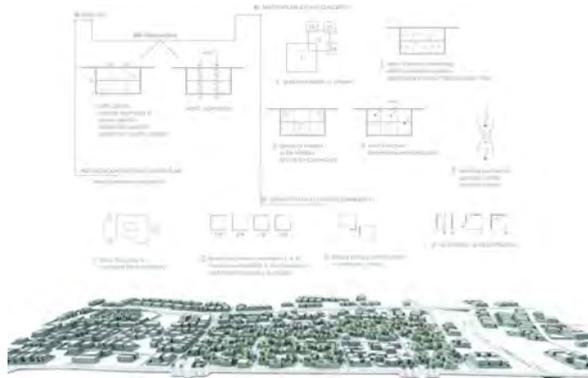
As a result this strategy is not a long term solution, as the city's linear growth does encapsulate these areas sooner or later. The city's expansion strategies are fairly limited and social problems seem inevitable.

The site is situated in Al Athaiba, a big and diverse area within Muscat, stretching along the beach. Fishermen were the first to come to Athaiba. Their settlement survived the expansion waves of the city and nowadays coexists with high-income villas and shops forming a neighborhood with a special atmosphere.

The fishermen community is an area with a strong identity. With these communities being important from an historic and cultural aspect, keeping these settlements intact should be another of the many measures the Sultanate has taken, in order to preserve its cultural heritage.

The Intention is to create a prototype - settlement for low-income housing that has no need to hide itself behind tall walls. A settlement appropriately designed for its users, coexisting in harmony with its neighbors in terms of usage and aesthetics.

The design is an introverted community, inspired by the traditional Arab city structures. The climate and sociocultural aspects are the two main parameters for the design. Wind and sun orientation, openings within the façades and shading techniques are just a few of the climatic techniques that blend with a hierarchical distribution of open space. Instead of tall walls, privacy is evoked through open space. The alignment of public and private areas was carefully planned in order to ensure the settlement does not seclude itself completely from the other structures.



The House of Myself

Participant info

Name: Rostislav Komitov
Institute: RWTH Aachen

Project info

Creation:

The role of an architect consists not of planning a building but in creating an organism in tectonic form. This independently living structure results from the dismantlement, reflection and the tested recomposition

of the whole of the creator. The procedure of this psychological self-forcing requires the disposition on the mental level of the thinker. Along the development of a tectonic composition only the question of *Why* is relevant, because therein is also *How* and *Which* contained.

It begins the search for the foundation of the own perception. The components of this mental and constructural starting point lend shape to the notion of an architectural vision.

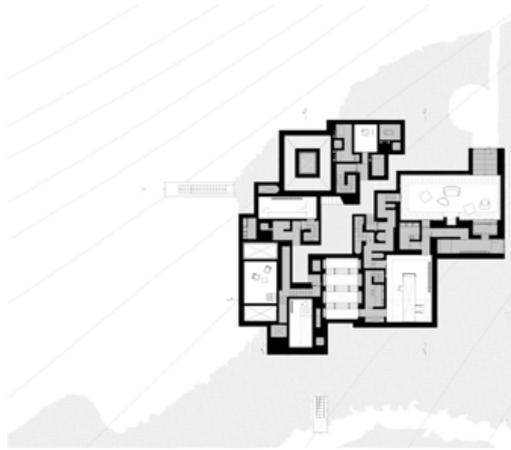
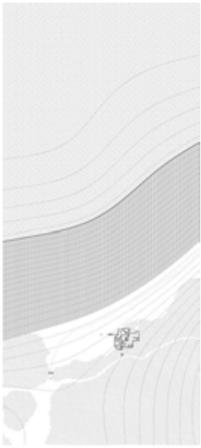
Self-portrait:

A self-portrait does not only impress by the formally masterful representation of the own person. A successful self-portrait finds its justification in the exposure of those existential features, which lie hidden beneath the pretence of the outward mask. A self-portrait follows a systematic and regular construct. Fixed compositional characteristics appear thereby almost mathematically precise. Each line seems to be strictly fixed and irrefutably positioned. But only the concrete break of that pictorial or graphic systematics, opens a glimpse to the viewer into the internal of the represented. This break reveals the search for the truth and is the requirement for the succeeded completion of the work as creation of beauty, whose awareness is our only purpose. This act of breaking the rule and the beauty resulting from it, I call poetry.

Task:

A house - the tectonic projection of myself. As an archetype the house is a building, which is subjected to a bare use. The intention of this work is however the transposition of the substantial components of a human personality into architectural vocabulary, so that ultimately the creation of a tectonic organism is developed.

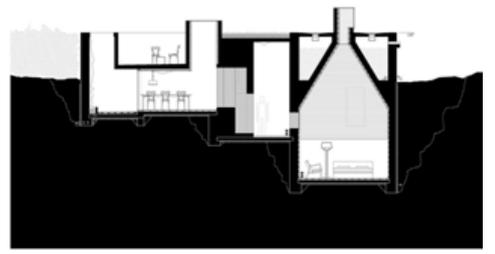
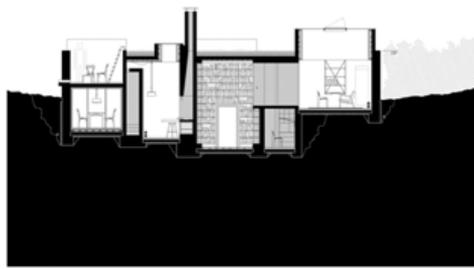
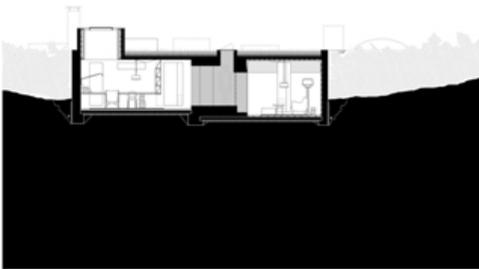
An architecture parlante.



Plan of
Level 01

Plan of
Level 02

Plan of
Level 03



Confirmation Camp Sulkavankoski

Participant info

Name: Pentti Marttunen
Institute: RWTH Aachen

Project info

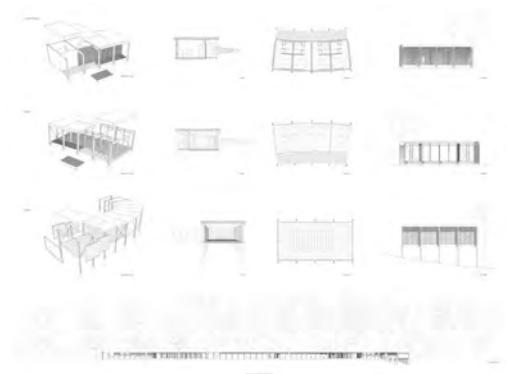
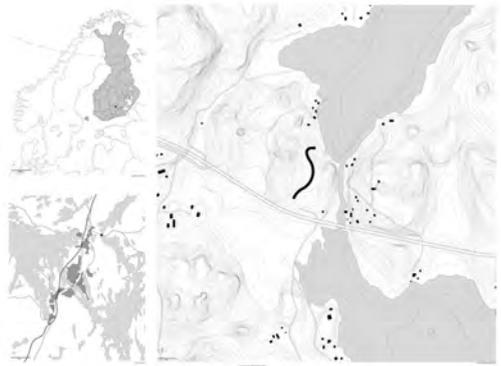
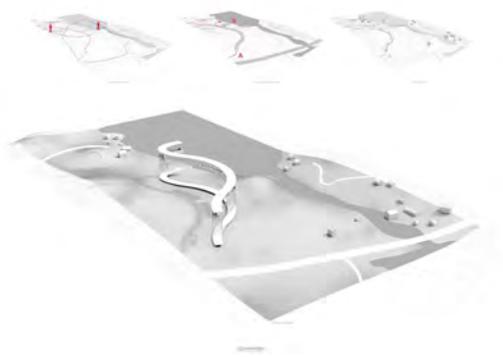
Finland's landscape is characterized by its many lakes, which are surrounded by very pronounced birch and pine forests. On the banks you can see many weekend houses in typical wood construction and rust-red paint flashing through.

There is a phenomenon in the Lutheran Church, that is represented in Finland by a large majority. As an alternative to the regular classes it is a tradition for young people here to visit a confirmation camp outside the city with their peers. There they live under conditions similar to a hostel to work together, to pray together and to improve their perception and practice of the Christian faith.

The design of a confirmation camp is focused on the environment for traditional events and on a strong connection to nature. Instead of dividing the camp into singular units, the rooms are incorporated into an integrated ensemble, that seeks its way through the woods to the lake.

While arriving at the camp, the confirmands notice a narrow on the site and the building shines through the forest, which helps the them to find the entry. Coming closer, the image sharpens and the confirmands realize, that the lake is the goal of the elongated body. The entire course of the confirmation camp is based on a chosen level of one contour. The only break is the chapel, which turns eastward for the purpose of its traditional orientation.

The architecture is designed to support both shared experience of young people and the sacred moment. It provides a new architectural interpretation of the classic Finnish confirmation camp.



Downstream

Participant info

Name: Thomas Merckx
Institute: PHL Hasselt

Project info

Downstream

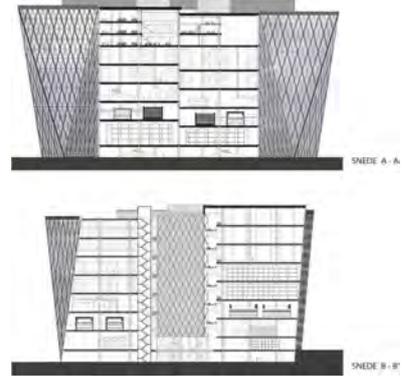
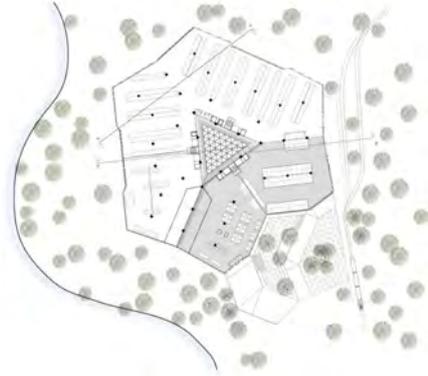
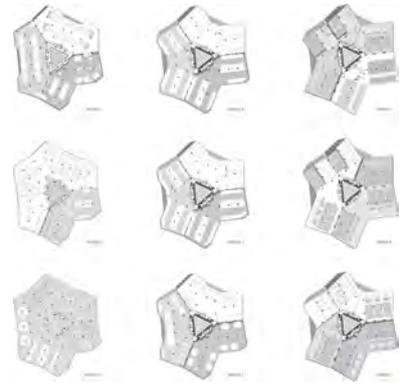
The project is situated in the middle of the 'Groene Delle' on the shore of the lake. This green industrial area is designed in a way that the impact is minimal and that the nature will keep her unique character.

The building rises high above the trees and acts as a beacon in the middle of its wild surroundings. A light-train swerves through the forest and ensures the transport of goods and persons to and from the various companies in the area. This assures a nature friendly environment free of trucks and heavy traffic.

Within the eco-friendly concept it became a cradle-to-cradle park with companies not only responsible for the fabrication but also for the lifespan of their products. One of the companies that came to my notice was Desso, a carpet-factory that became the source and baseline for my design.

From the beginning it was clear that the standard typology of using wide space, was no longer an option. The building is designed in a vertical manner where the base materials are brought to the highest level after which they descend with the aid of gravity down through the production-process. Each floor is adapted to the requirement of its related process and therefore obtained his unique shape.

The main circulation is situated in the central atrium that provides light, see-trough's and a quit location within this busy activity.



S-O-S - Save Own Souls

Participant info

Name: Aryan Mirfendereski
Institute: RWTH Aachen

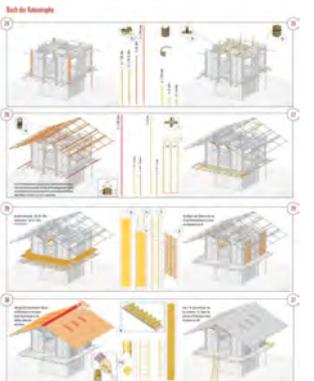
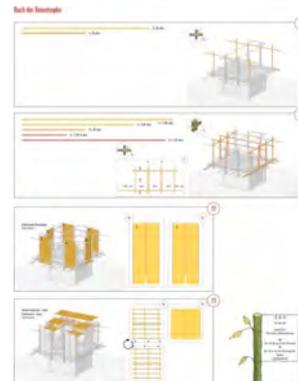
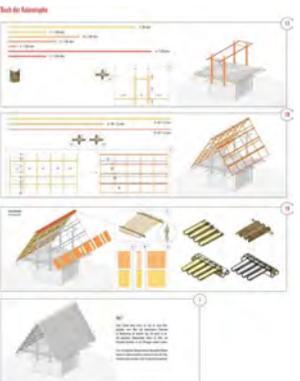
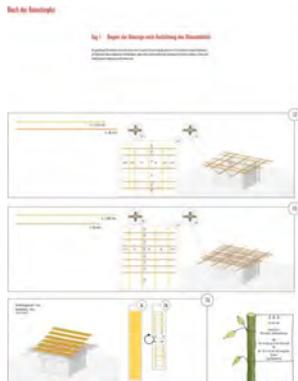
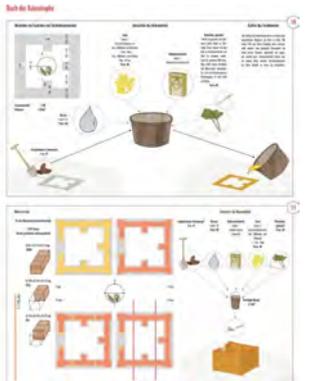
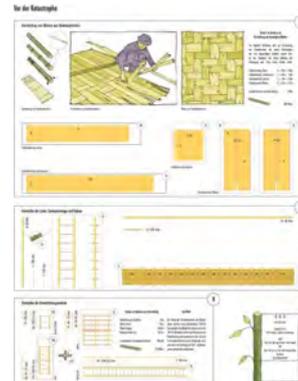
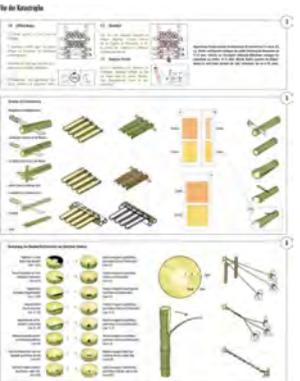
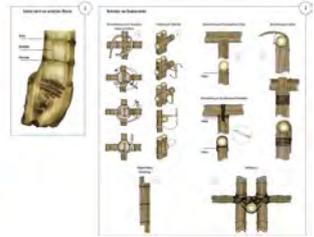
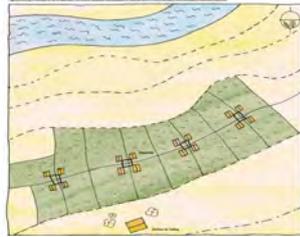
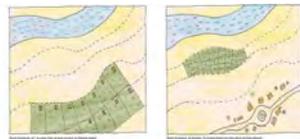
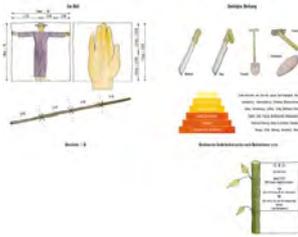
Project info

Mister Chen is a farmer in one of the poorest regions of China. He owns a one-hectare piece of land which he was given by the government. He undertook to give the lion's share of his harvest to the state at a low price. Mister Chen earns three hundred Euros a year. To feed his family, he works in a major city nine months of the year. Not appreciated. To work the lands, he goes back home in spring.

The rainfalls during the summer, which he needs to survive, cause the canalised rivers to burst their banks. Every year, after his homecoming, the water spoils his harvest, washes away his house, takes away his neighbours, friends and family. Up to 20.000-30.0000 farmers in China lose their lives every year due to the rainfalls, which fructifies their land. When publishing the official number of victims, Chinese news agencies are forced to delete the last digit.

The goal of the project S-O-S, Save-Own-Souls, is to design a construction manual which helps Mister Chen to build a flood-save and durable family house. It has to meet his cultural and traditional needs and habits and has to be buildable by three persons in three days after the catastrophe with the help of the know-how and the tools which a farmer owns.

Moreover, the farmer's fundamental drive to protect his children, his wife and himself has to be free of charges of any kind.



A new book stock in Sart-Tilman

Participant info

Name: Charlotte Nelles
Institute: ULG Liège

Project info

The book stock

The site is located in the heart of the University campus of the Sart Tilman, based on the American campus model. The master plan, designed by Claude Strebelle, in the middle of the sixties, is composed of low typologies buildings integrated in the nature.

The book stock takes part in an operation of an urbanistic restructuration to increase conviviality and vitality. The building plot is a wasteland on which we find the faculty of geography.

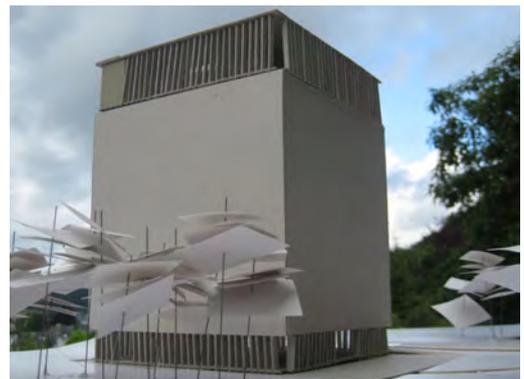
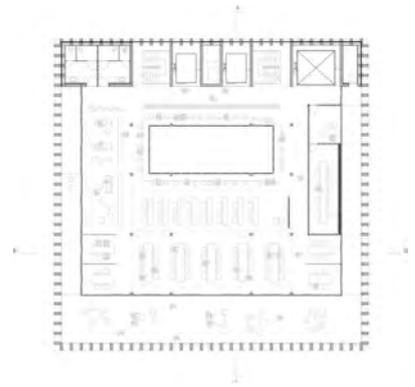
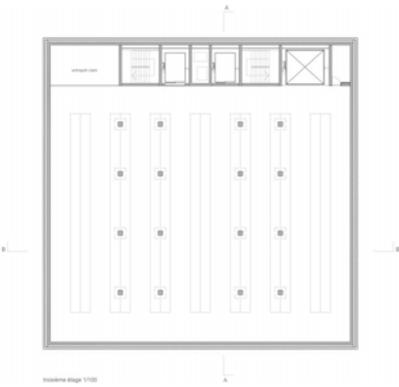
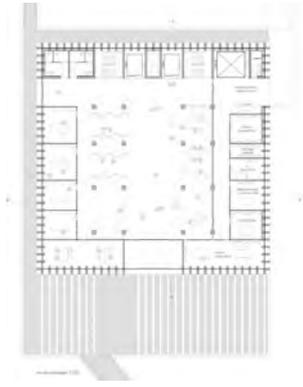
The client puts the emphasis on the symbolic character of the programme, a stock of the patrimonial books of the University (45 linear kilometers of books, precious and hyper-precious reserves), workshops for the sanitary treatment of books, offices and public reading rooms.

Preserving plot's vegetal character and enjoying the marvellous view on the Ourthe's valley, the tower defines a new landmark on the campus.

The public can easily identify the different functions : the workshops for the sanitary treatment and the management offices surround the reception on the ground floor and the lift to the reading rooms opens views on the different floors containing the book shelves.

An hermetic skin made of concrete protects the book stock. Its texture, partly gilt, reminds bookbindings. The ground and upper floors differ from this mass by colonnades, opening these functions towards the external view and keeping the clear understanding of the volume.

The classical square plan evokes the book's permanence. The structure, composed by decreasing diameter columns, establishes a hierarchy between spaces and flexibility for next decades.



Über Grenzen und Schwellen

Participant info

Name: Tim Panzer
Institute: RWTH Aachen

Project info

ACROSS BORDERS AND THRESHOLDS

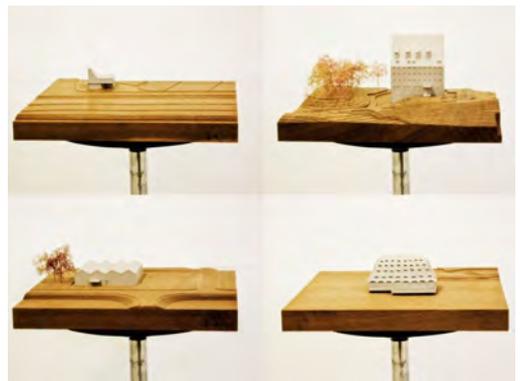
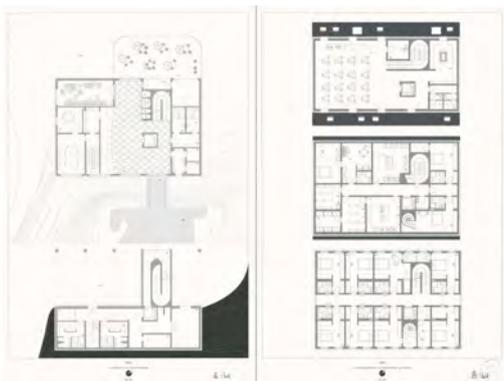
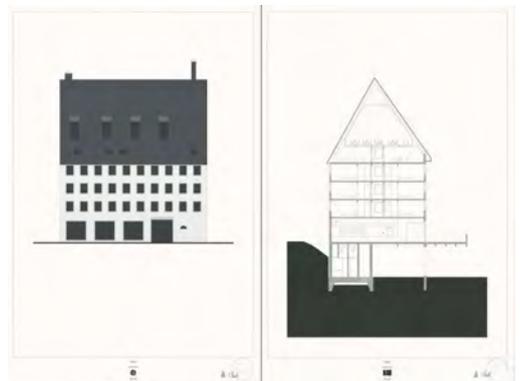
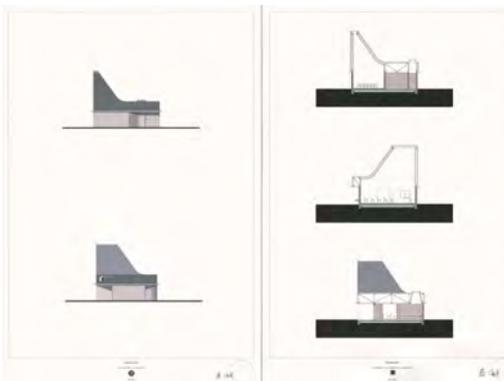
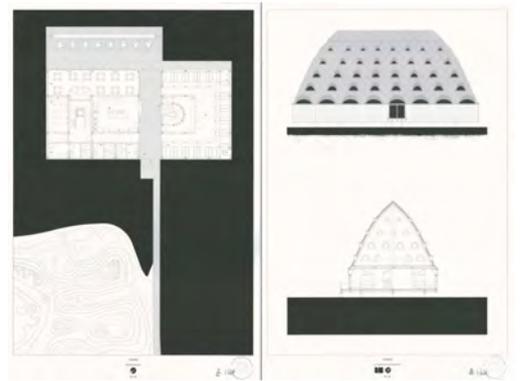
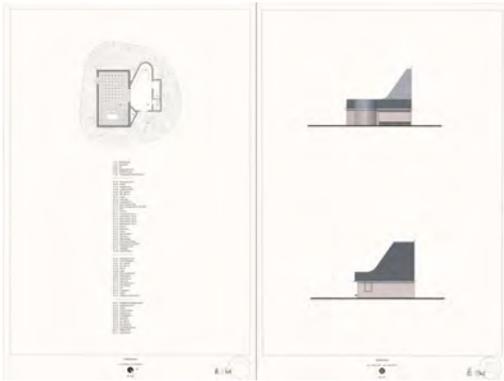
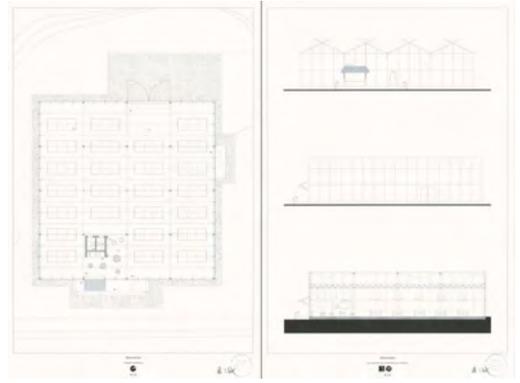
Marriage is a cultural ritual.

But in addition to cultural motives, marriage has, sometimes, social motivations as well. Especially in Germany, being married provides special protection from the State. As an Ideal model of „living together“ between a man and a woman, marriage guaranties privileges not provided by others community life arrangements.

Especially for couples of which one of both partner hasn't a resident permit in EU, marriage is often the only way for both to have the German citizenship and live together in Germany. The way through German bureaucracy stays often exhausting and sometimes insurmountable. What's more, the factor of time plays a determinant role and therefor couples must sometimes find other ways.

The EU is a complex political system within close ties and agreements between member states on the one hand and sovereign states with their own laws on the other.

It is not unusual to find, in the tight braid of Institutions, niches and gaps, which can get used. Thus, a marriage under Danish laws is much easier and requires considerably less assumptions than in Germany. Nevertheless, the German registry offices without intricacies usually recognize marriage agreements concluded in Denmark. In this alcove, a market has been developed, which is far more then marginal. Alone, the border town of Tonder registrated in 2010 more than 3000 non-European marriages in the local registry office. This kind of alcove in the European legal system has a direct impact on a place, with its economy and with the people living in, when the traditional structures are not adapted. Now the goal is to find a spatial way to deal with this political phenomenon.



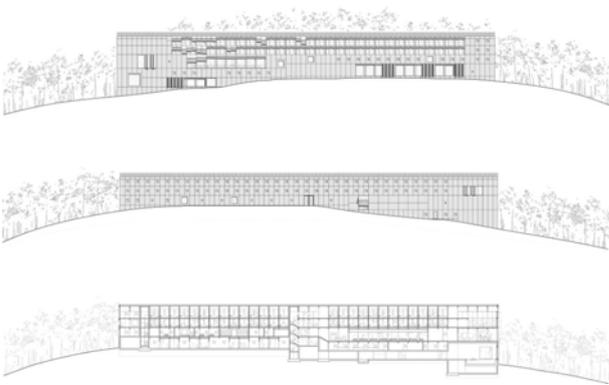
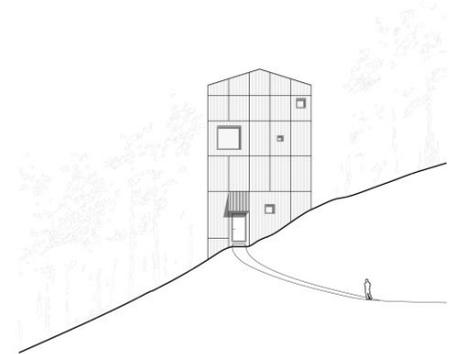
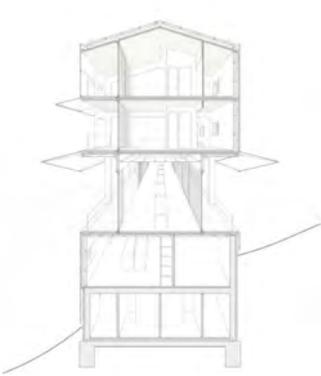
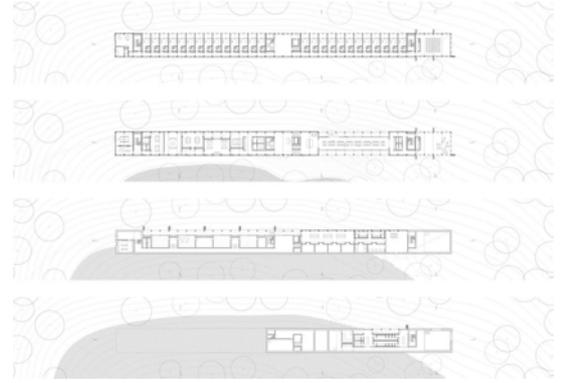
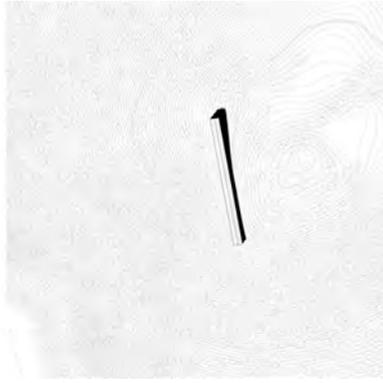
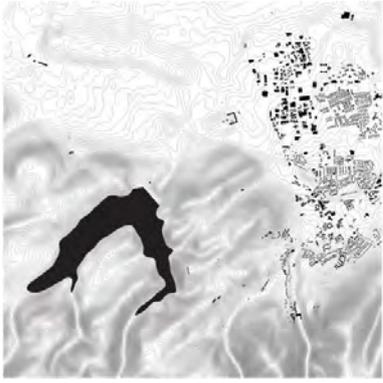
Zauberberg

Participant info

Name: Thorsten Pofahl
Institute: RWTH Aachen

Project info

At the turn of the century people came in droves to the sanatoria. These were part “Grand Hotels”, part hospital curing diseases such as tuberculosis, asthma, heart failure, diabetes and ailments caused by the bustle of city life. The sanatorium was not just a spot that promised relief, but also a place that became a playground for high society creating a romantic image before forming the basis of a streamlined health care system.??The central German region of Harz (Mountain Forest) is an example of this development having a charming landscape inspiring Heinrich Heine to relax. In the second half of the 20th Century the region and its health sector declined.??Today, the phenomenon of social and labour related exhaustion is the focus of public attention. Neurasthenia, a disease already diagnosed in ancient Greece, is reinterpreted by the buzz word "Burn Out".??The project provides a cure by transferring the patient from a performance-oriented urban society, to a timeless, natural environment. A conscious decision to seek treatment is a retreat, but one not into solitude. The patient derives comfort from a community of fellow sufferers. It is the combination of therapy and structured daily routine that helps the patient to break with daily routines and expectations.??The project combines all functions under one roof. It embodies both cohesion and equality of the patients. The longhouse carves in the hill, its clear cubature sets itself apart from the unspoilt nature. The patient stays in the protected interior of the Sanatorium, the facade can be manipulated in multiple ways to both provide shelter and to confront the residents with the spot. The rooms vary from private to community, from panoramic views to insights into the dense forest.



Thermalroute Aachen

Participant info

Name: Anika Schausten
Institute: FH Aachen

Name: Eva Giebler
Institute: FH Aachen

Project info

In former times the hot springs in Aachen were the reason why the Romans and Charlemagne settled. Today these impacts are missing in the urban space and in the memory of Aachen's inhabitants. The assignment of our Master Thesis was to make this important part in the history of Aachen visible again. We have analyzed the city history to understand its important parts and to recognize their influence.

On the grounds of this knowledge we have developed a route through the city which leads to the important stations of Aachen's golden age of city history.

We have designed an information spot made of Corten Steel which transmits the facts in two ways. First, you have the view over a cutting in the steel, which leads the eye to the present situation without disturbing the surrounding. Second, you have the information and an old picture of the place engraved into the steel.

We have also developed two alternative routes as extended versions to our first one. They give the possibility to complete the therm theme from downtown to the outer city ring to Burtscheid and back again.

The start and finish of the routes are two new buildings which revalue two important vacant lots at the Elisengarten.

Ms Giebler has designed a museum to introduce the therm theme to the visitors and to make it understandable. Ms Schausten has made the hot springs visible again by placing a therm bath in the lot and bring the bath culture back into downtown.

Thus, the visitors can learn about these 2000 years of city history and the healing power of the hot springs in the museum and in passing the route. The end of the route is a relaxing round in the bath, to let the information enter into the visitors' consciousness.

Klankstad-theater re-[dis]covered

Participant info

Name: Chiel Schiffeler
Institute: MMA+ Maastricht

Project info

Thinking about the Zuid-Limburgse city of Kerkrade, one thinks of 'city of coalmines'. This industry caused an exponential growth of the population.

After the coalmines were closed in 1974, the distinct characteristic faded.

It made place for a new identity: Kerkrade, "Klankstad", based on the passion of the inhabitants; to make music.

One of the facilities to support the cultural societies and to accommodate the grandiose cultural events, is the theatre: "Theater Kerkrade".

Designed in the 70's as a cultural centre, as a gesture to the regional cultural societies, it is located in the heart of the city centre.

The complexity of the current urban design disrupts the city centre, by separating living and shopping.

The theatre-complex embraces theatre, living and shopping. However, it does not have the desired outcome. Only a functional theatre remains, captured by 101 apartments and leading to an abandoned shopping centre.

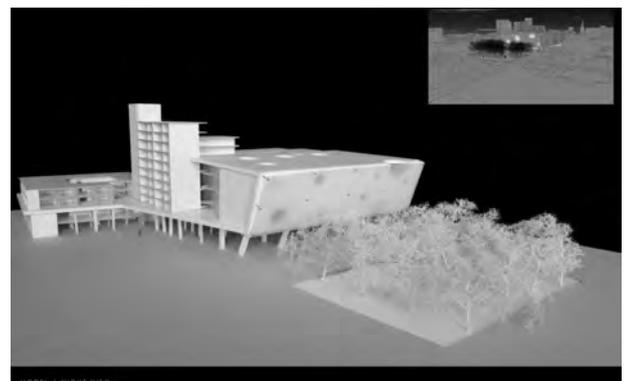
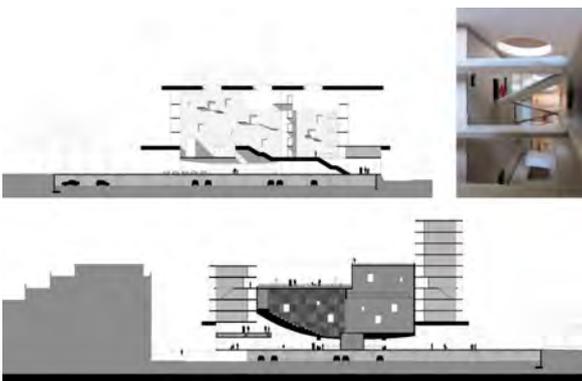
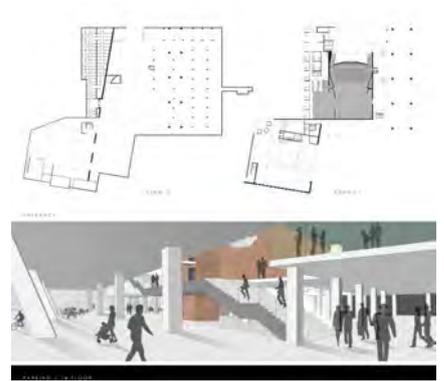
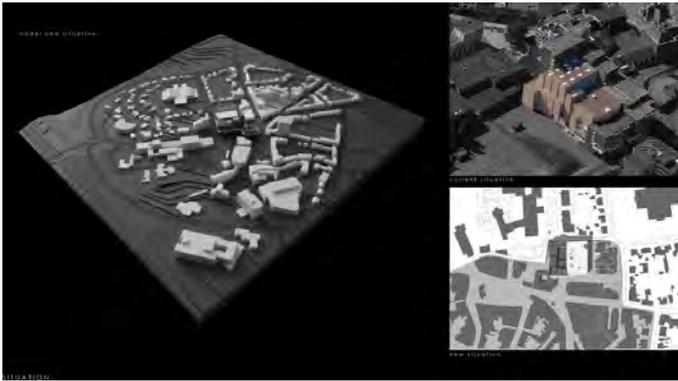
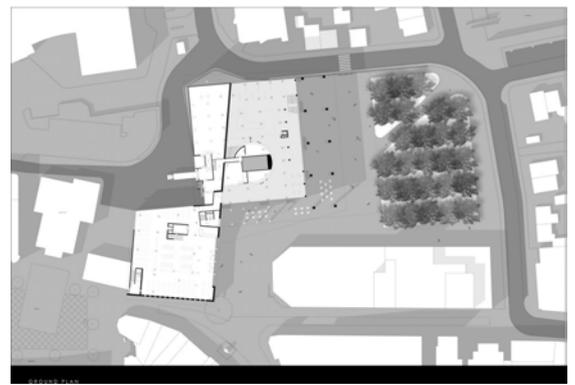
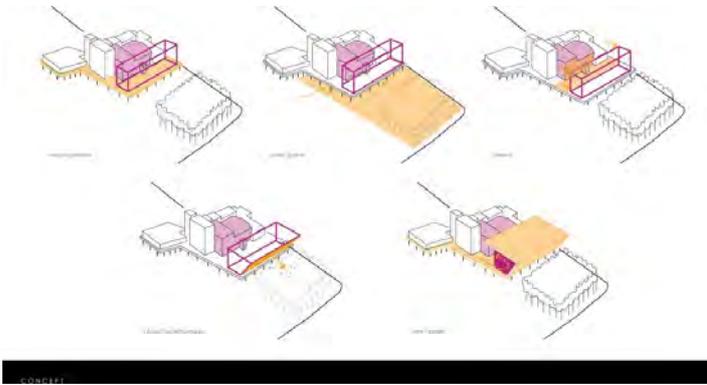
After a fortunate era, a new period started; Kerkrade is shrinking! However, fascinating is the growing number of members of cultural societies.

"Klankstad"-theater re-[dis]covered transforms and reallocates the current theatre-complex, by creating interesting connections in the city centre. Urban relations are repaired which provides in the central position of the theatre.

The public space, with its nostalgic touch, allows the building to present itself to the inhabitants, visitors of the city and theatre guests. The additional program upgrades the theatre, to the original idea of a cultural centre. The current structures of the building are respected, and the program is reallocated accurately.

A renewed routing creates a perception between existent and new, and rediscovers the theatre. It creates moments of social encounter where people can share their experiences. The current separation between inhabitants, visitors of the city and theatre guests will be dissolved.

"Klankstad"-theater enables regional passion, social encounter, creativity and developing talent!



Sanatorium im Harz

Participant info

Name: Anne Katharina Schulze
Institute: RWTH Aachen

Project info

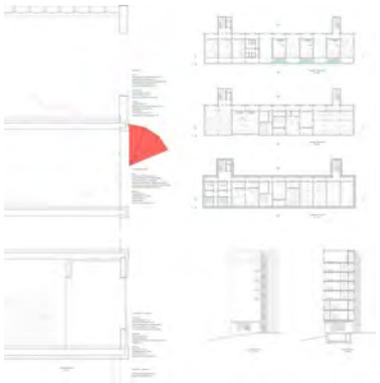
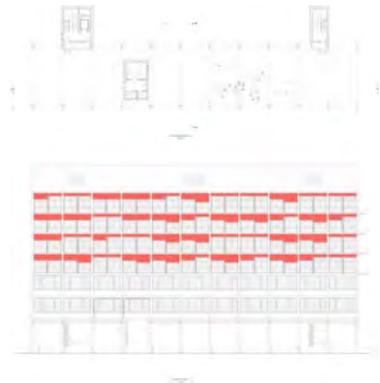
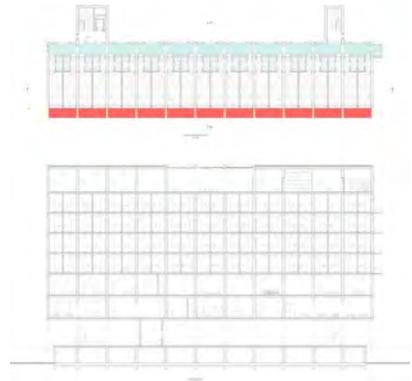
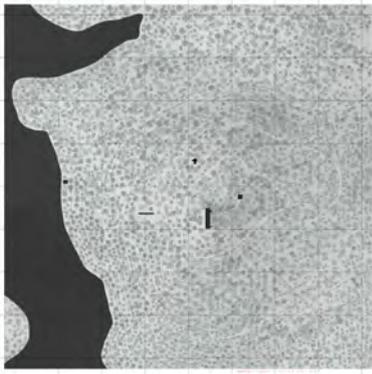
During the turn of the century people flocked into the sanatoriums, that mixture of Grand Hotel and hospital where they hoped to be cured from diabetes, asthma, tuberculosis, cardiac insufficiency and the hustle of the city life.

The sanatorium was not just a place which promised abatement from different kinds of diseases but also a place that developed into a stomping ground and a playing field for the upper class. The list of prominent patients is sheer endless.

“For me the institution is like a continental quilt as heavy as it is warm. If I would try to crawl out I would immediately be in danger of freezing myself, because eventually the world is not heated.” Kafka, Matliary, 9th March 1921

In some way it looks idiosyncratic how the sanatorium is enthroned above the Königsberg. As a measure of counter magic the enclosure of the room functions like a repetition of the diseases shape while the architecture works as a guardian shield: balconies, solariums and opened windows.

Porosity, permeability for fresh air from the outside, the exterior and the interior are nullified, they seem not to be differentiable from each other anymore. The hours of rest, the promenades, the opened balcony doors, the veranda doors, a minimum of heating and fresh air cures expand the tangible room inside into the open air permeable world outside. All this is supposed to accelerate the expected time of healing.



Conversion of the Old Swimming Bath

Participant info

Name: Sylvia Carola Schuster
Institute: FH Aachen

Project info

The old town of Hürth near Cologne is affected by a huge number of listed buildings such as churches and various profane buildings – many of them used for cultural purposes, some of them without current purpose.

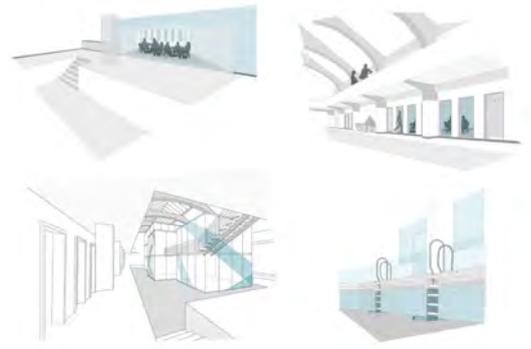
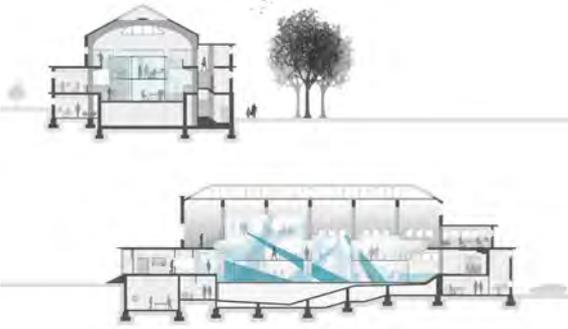
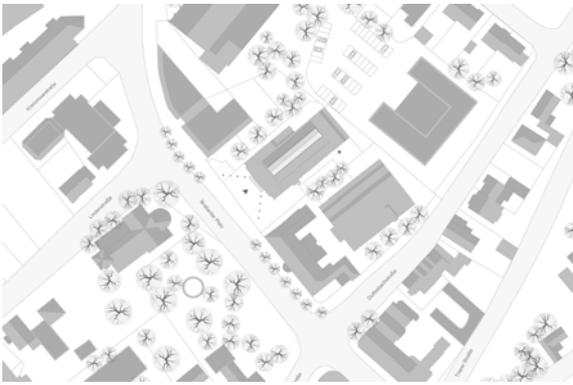
In 1929 Architect Albert Lüttgenau built an ensemble consisting of a swimming bath and a professional school. Both buildings are designed in the 1920s Brick Expressionism style. The reduction to simple geometric volumes with very few decorative elements and the detailed façade design are exceptional characteristics of the building.

Since the 1990s the formerly highly frequented swimming pool is no longer in use. To stop the already started decay it is necessary to find a new purpose for the building. The existing structure has two contrary aspects: on the one hand the spacious hall with the pool itself and on the other hand the outer part divided into small sections – changing cubicles, baths and shower baths. An expedient conversion respects the historic preservation and – at the same time – creates a new space that fulfills contemporary requirements.

Hürth is an expanding location for media. Companies such as advertising agencies are potential clients for a representative building as the historical swimming pool in the centre of the old town.

Aim is to combine the existing building character with its huge light atrium and some of the extraordinary details with a contemporary functional structure that secures a long-term reasonable and economical usage.

A 'house in house' solution keeps any interference into the building shell as small as possible and it maintains the general impression of the interior by keeping distance between old and new architecture.



(UN)STABLE GRID

Participant info

Name: Axel Serveaux
Institute: ULG Liège

Name: Margaux Darras
Institute: ULG Liège

Project info

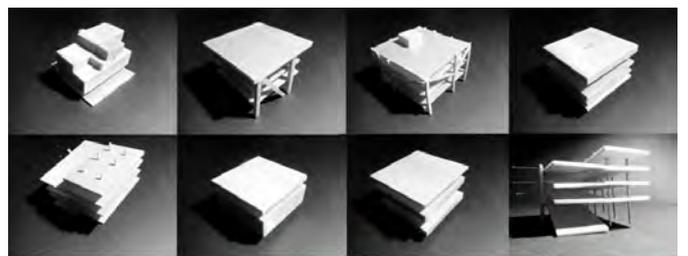
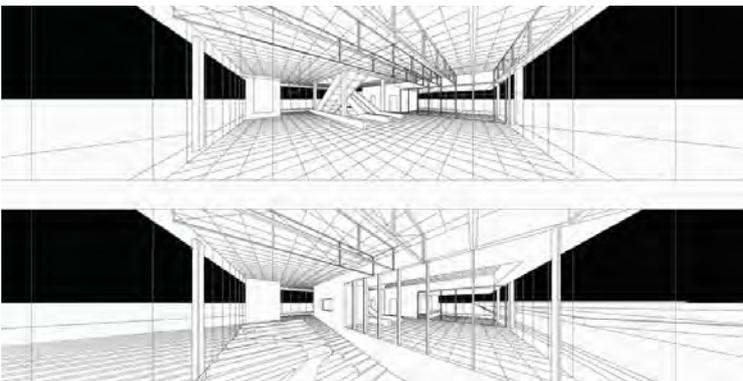
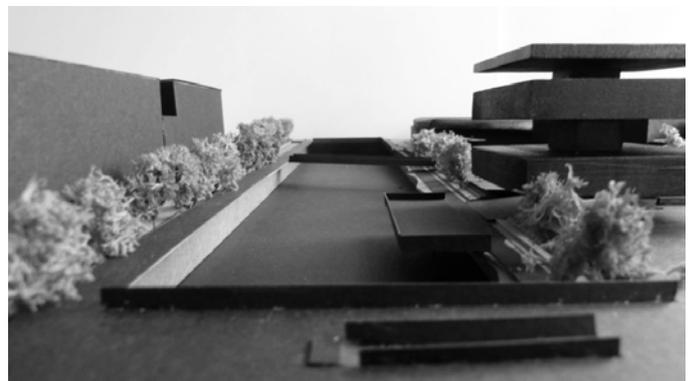
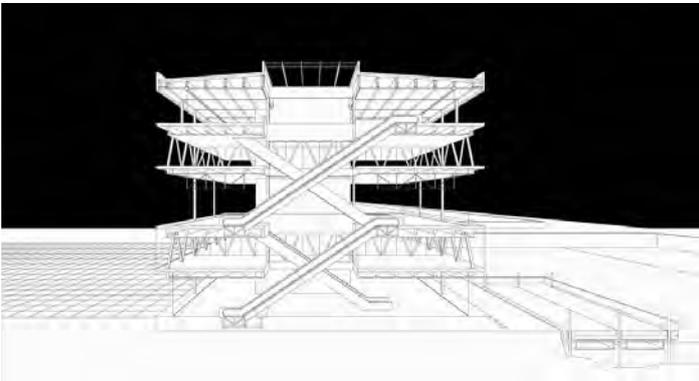
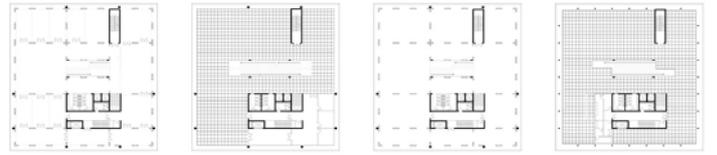
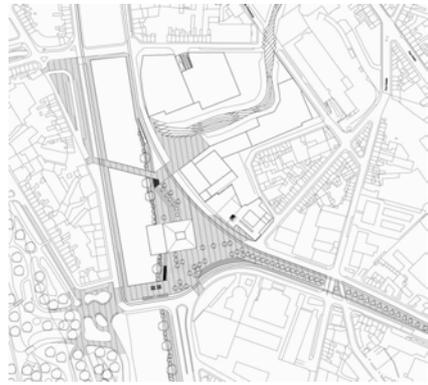
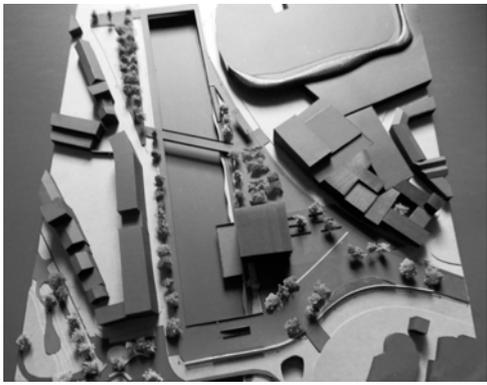
The project welcomes the "Planet jobs program".

It is a kind of innovative program which collects a mass of informations, exhibitions, and meetings of jobs in connection with the industrial anchoring of the Wallone's region and its heritage.

The project is implanted in the entrance of the city of Liège, in edge of the Meuse, on a tricky situation because of the crossroads that it contains, and its cruel lack of public place.

The stake is to connect the project to its urban environment, in the respect for the framework of the axis Guillemins - Médiacité by filling the challenges of modernization known site : redefine a city entrance, create a general-purpose public place, integrate the soft modes, and re-qualify quay in edge of Meuse, and integrate the project from the scale of the town to the scale of the block.

The building owes be flexible, and answers the specific needs of the program by integrating the dimension of evolution through time. It is conceived as a directly visible structure and received through spaces out them that it qualifies. Indeed, it is a question of staging a series of lattice beams "to live" which encircle the building. It defines its structure by favoring the spatial continuum and by giving rhythm to spaces according to the various degrees of intimacy of the program. In the same time, systematizing the technical and administrative needs in an bearing core. The ground floor is definitively public and open towards the public space, and the embankments. The successive floors of the top are each one, an example of " free plan" with particulars framings towards the landscape.



MMIL

Participant info

Name: Caroline Thonnart
Institute: ULG Liège

Name: Stéphanie Collings
Institute: ULG Liège

Project info

Implantation :

The projet is linked with the Guillemin Madiacité in liege. The main idea was to enlarge the green zone of the Boverie's Parc. Creating a green space in relation to the project and the city, the non-constructed area made us to choose for a dense building, gives us to possibility for more green space and to have more coherence with the nearby buildings situated behind the site. So we took the decision to take in consideration the neighbor buildings.

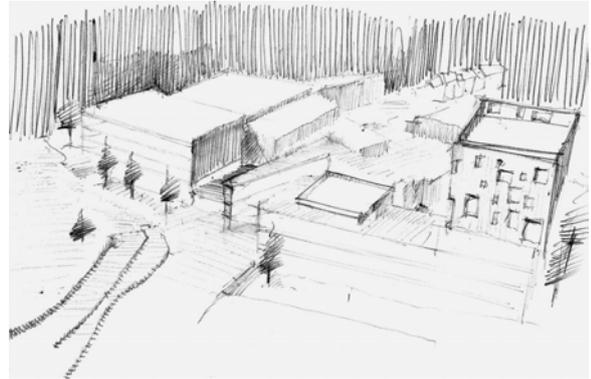
The volumetry :

The volume contains a base which supports INNOVA and Planete métier. It also will contain the old forge, which you will be able to visualize in between each program. The entry is available in the interior of the isle which next to public space. It will give you access directly to the first floor where all different programs (depending on route) will be distributed to you. The base will be completed with a tower and an overhang which will be representing the urban symbol of the 2 last industrial revolutions.

The museum :

We identified 3 key moments in the revolutions and made them stand out and identifiable in the architecture:

The underground part where starts the visit. It's a concrete tube that descends to a deeper level underneath the forge and gives you access to tubular rooms which gives a hint of the mines. There is not much light which gives an underground ambiance to the the visitor. As we go back up to the surface, you will arrive in the interior of the ancient forge. Stairs will help you to bring you to the superior level where the first revolution exposition ends. From there a tube will get you to the first level of the tower.



One ship, one house

Participant info

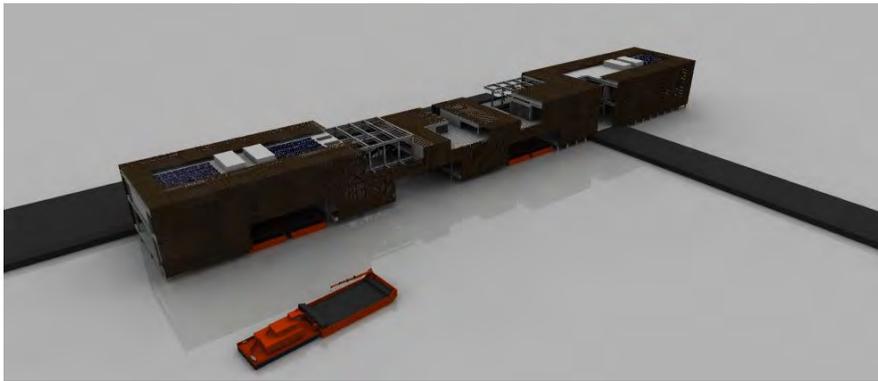
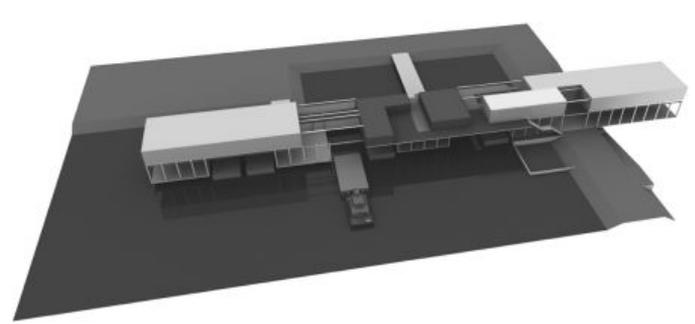
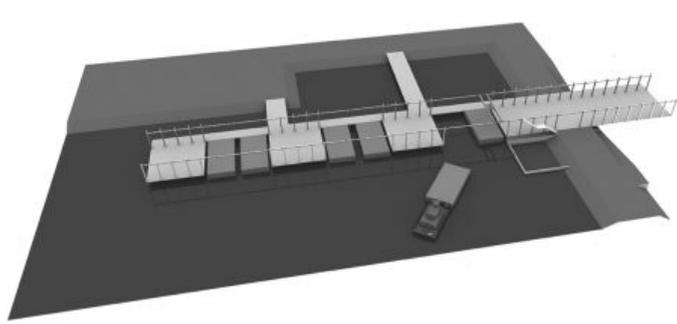
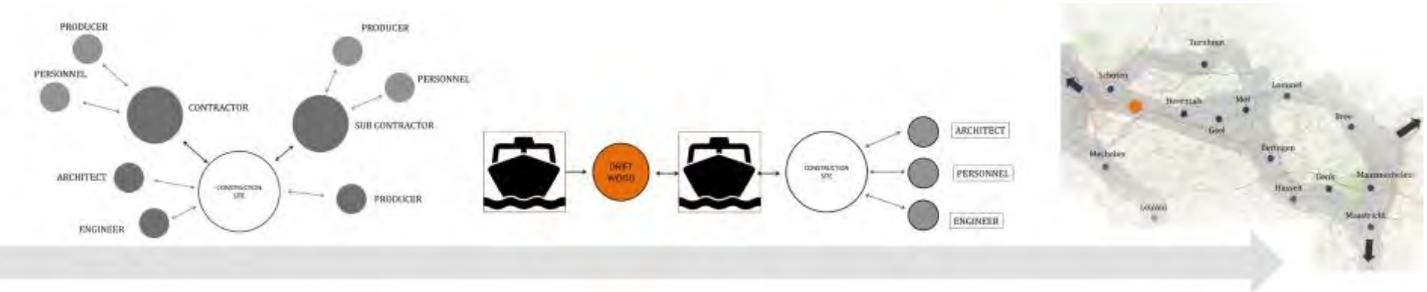
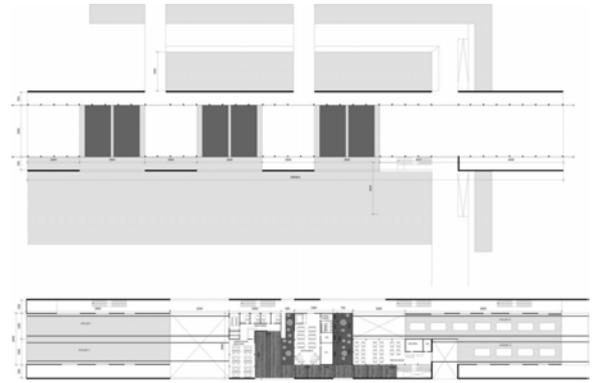
Name: Pieter Vanhees
Institute: PHL Hasselt

Project info

One ship, one house

How to discharge the modern road network of Belgium by using an historic waterway? This was the first question that came up at the start of the project. To answer that question I needed to find one of the most transport intensive sectors. The construction sector uses many different ways of road based traffic. "What if all the materials needed to build an entire house are loaded onto a ship?" If this ship docks nearby a building project, the contractor only needs to transport his materials between the ship and the project. The construction crew can even come directly to the construction site. Own research shows that in a radius of 10 kilometers around a waterway with a maximum capacity of 600 ton, almost entire Flanders can be reached.

The building itself works like a big warehouse were ships are part of the storage space. The ships are small pontoons that are moved by a push boat. The boat can bring loaded pontoons to the construction site, pick up empty pontoons on his way back and load these with raw materials. Because using a ship is a slow way of travelling the cycle must be as efficient as possible. Above the storage space workstations assemble wooden frames. The two elevations work vertical together by using overlapping cranes. Each workstation can pick up raw materials on ground level, assemble them and load the finished product back on the ship by using the same crane. The nearby industry can also send out products by using the loading docks, cranes and ships. The workstations, docks, storage space and offices are visually connected to each other to create a coherent building.



Datacenter/ Thermal Bath, Bruxelles

Participant info

Name: Peter Franz Weber
Institute: RWTH Aachen

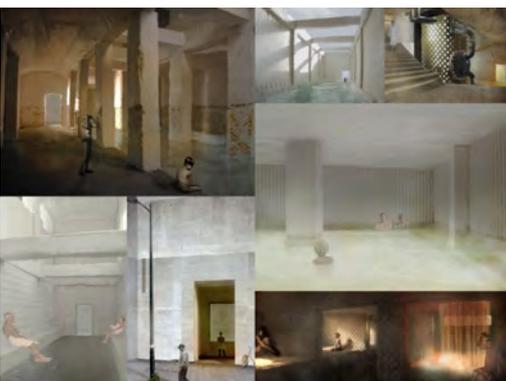
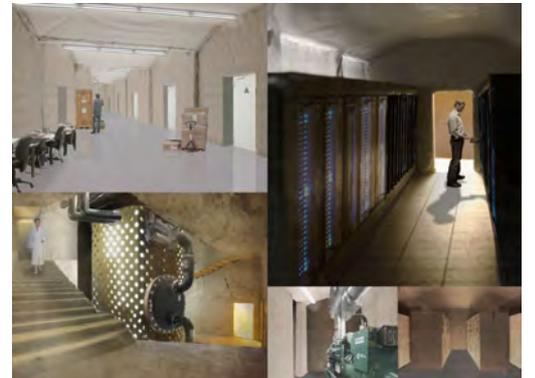
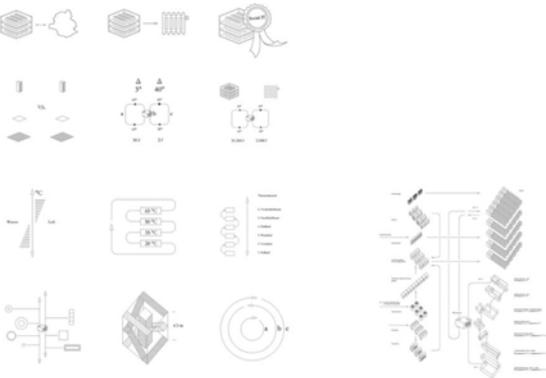
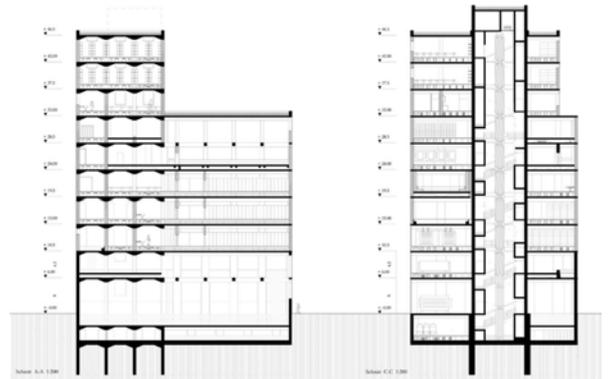
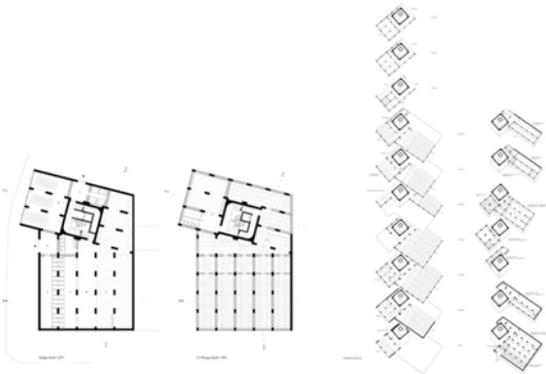
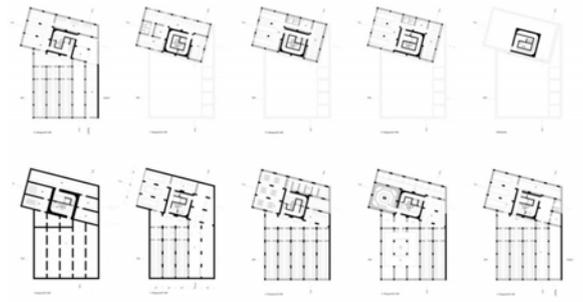
Name: Frank Baum
Institute: RWTH Aachen

Project info

Overwhelmed by impressions, the traveller spends his first hours in this large, chaotic city. People, traffic, noise and scents, all of them are present in abundance to which the visitor gladly exposes himself since he cannot escape. Soon, he feels the vulnerability – his own, but also much more indeterminate, concerning everything that needs comfort and protection. Retreat and rest contradict the nature of the city, but not on the scale of a building.

A Colocation Center within a city embodies such a place, hidden and sealed off, but most of all an alien amidst buildings in which people live and work. Its function requires solidness, inaccessability and anonymity. It is inevitably contradictory to its environment: A place in the center of town, in an exposed position, difficult to comprehend, only of abstract use for the community. The idea of giving the city something that does not yet exist and that is closely linked to the primary purpose of the Colocation Center, embeds the hidden place in its environment and makes it accessible to inhabitants and visitors of the European metropolis: Water-cooled servers allow the establishment of a public thermal bath, free and constantly accessible, without additional energy consumption. The visitor passes through various sceneries, based on European and Ottoman bathing culture in their layout and concept. However, they always display the sensuously and physically perceptible part of the processes in the server farm.

A refuge is created, a place of warmth and quiet. The existence of such a place is not a necessity but a wish, not an indispensable municipal facility but a gift to everyone willing to live here.



HCL_Helsinki Central Library

Participant info

Name: Tim Witte
Institute: FH Aachen

Project info

HCL

Besides its role as a modern and dynamic central library, the building was designed to serve both cultural and entertainment purposes; a versatile centre of literature, which upon entry reveals itself to visitors as a multifaceted meeting place, exceeding its role as being just a venue for reading and studying.

In regards to the planning of the building, a variety of specifications had to be taken into account. In a prominent location in sight of various landmarks of the Finnish capital. The aim was to contrive a structure which pacifies the edges of the surrounding buildings, which to some extent have a chaotic visual effect on bypassers. On the other hand, there was a desire that the architecture should enter into an interaction with the orientation of the existing structures which surround it.

Additionally, the structure needed to have a distinctive orientation to the new urban expanse created by the project, as well as a ground level link route, allowing the structure to be passed by pedestrians. In order to direct additional attention to the newly created architecture, the main building of the central library was to be shifted directly alongside the train tracks.

The structural content of the building is derived from the addition of the variety of purposes it is set out to fulfill. View connections with the surrounding urban landscape as well as somewhat whimsical situations invite visitors to engage and in fact become a part of the structure. Aim of the concept is to minimise the chasm between everyday life and the arts, creating and establishing a platform for daily interaction with the arts in modern society.

Visitors will be able to enter the library in the certainty that they will not just study literature, but will also be able to satisfy everyday social needs.

