

29 Years Euregional Prize for Architecture

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Letter to a Young Architect

Dear publicum here in Aachen, dear young recent graduated architects, dear professors, dear supporters of new architectures (and I say it in plural),

As I was quite surprised to get a phone call with the invitation to analyse the graduation projects from the 5 architecture institutes located in the Euregio, - and I have to thank the EAP team of Schunk for insisting on my presence - it was obvious for me that I should explain and reflect on my past presences in architectural education and the passing by of some generations with different approaches in life, attitude and architectonic content. And we all are taking notice of the fact that nowadays a generation doesn't take a period of 25 years, as it was when I was studying, but today nearly every 5 years another generation is present on the international scene. Thus, we cannot go on with the sequence of Generation X, Generation Y, Generation Z, as we are now at the end of the alphabet! Even the term Millennials doesn't seem to fit well. So, we need to invent something else, and young graduates therefore help me, as part of the baby boomers to declare that something. But, regarding the 2018 movie '*When Arabs danced*' by Jamad Rhalib in which the mother of the film director tells the public 'Each generation has to sacrifice oneself so that the next one would be free', this debate is focused also on the mix of generations, call it inter-generational, so don't interrupt me with "*OK, boomer*"!

Besides of all items such as the dramatic misinformation as for 120 years to be seen and read in Emile Zola's '*J'accuse*', the impact by new ideologies which resulted out of the sixties with the most influential themes on sexuality, religion, freedom as concentrated in the *Woodstock* event, and the nowadays '*American dreamers*' who want to find a new world, searching for new perspectives, on the risk for being banned out of the beloved country, you, dear young architects, you, *Riders on the Storm* - to recall the Doors -, are standing in front of new challenges, new *Space Oddities* - to mention David Bowie -, to write down a new 'My Generation'.

“You ask whether your projects are any good. You ask me. You have asked others before this. You send them to magazines. You compare them with other projects, and you are upset when certain editors reject your work. Now (since you have said you want my advice) I beg you to stop doing that sort of thing. You are looking outside, and that is what you should most avoid right now. No one can advise or help you – no one. There is only one thing you should do. Go into yourself. Find out the reason that commands you to design; see whether it has spread its roots into the very depths of your heart; confess to yourself whether you would have to die if you were forbidden to design. This most of all: ask yourself in the most silent hour of your night: must I design? Dig into yourself for a deep answer. And if this answer rings out in assent, if you meet this solemn question with a strong, simple “I must”, then build your life in accordance with this necessity; your whole life, even to its humblest and most indifferent hour, must become a sign and witness to this impulse. Then you come close to Nature. Then, as if no one had ever tried before, try to say what you see and feel and love and lose. Don’t design love projects; avoid those forms that are too facile and ordinary: they are the hardest to work with, and it takes a great, fully ripened power to create something individual where good, even glorious, traditions exist in abundance.”

These are the words of Rainer Maria Rilke in his first *Letter to a young poet*, dated February 17th 1903 as published in 1929 only 90 years ago, in which in a shameless way the words '*poems*' and '*to write*' are replaced by '*projects*' and '*to design*'. (I am guilty!)

Dear young colleagues, I have a big question: can you go on the way generations before you were doing, designing, writing down, presenting all architectonic fragments as we have been doing for years? Or, even worse, what is your opinion about the strategic manipulative debate in architecture in which the local, the regional, the non-screaming is displaced into over-intellectual, theoretical, or even absurd *extravaganza* or the endless research on '*du jamais vu*'? Are you scared of being intelligent, or having a '*peasant's mind attitude*'?

Looking at your projects, I don't think so, it makes me happy that you are also '*zipping up your boots, going back to your roots*', the real roots of architecture.

In the current world, this attitude even looks like a new manifesto, and every period needs its proper manifesto. I call it *A manifesto for regaining the sense of a lost reality*, so let me explain what I noticed in your projects:

1. We want to sing the ambition for justice, the relation between structure, space and slowness.
2. Knowledge, research and ambivalence will be essential elements of our building culture.
3. Recently the architecture praised the noisy agility, ecstasy and scream. We want to price the silent stillness, the experience and atmosphere, the interval, the break, the listening ear and resolute glance.
4. We declare that the bigness of the world needs again to be enriched with a renewed beauty: one of spatial usefulness. A place, with walls built with moving materiality as surfaces with an implosive breath... an enlightened space that looks as natural silence is reaching far beyond the *Burj Kalifa in Dubai*.
5. We want to bring a hymn to the story behind the built and non-built space, whose theory doesn't pass geography, economy, geology... which on its turn doesn't seem to be fired out of the discourse of a proper vocabulary.
6. The architect needs to position himself full of passion, integrity and humility, in order to continue the enthusiastic question of main necessity.
7. There will be only beauty in reality. An architectonic piece without any silent identity can never be a masterpiece. Architecture needs to be seen as a profound result of exploratory will power, to position itself for the human being.
8. Again we are at the base of the mountain of a new millennium!... Why would we continue to invent unknown things while we only need to find again the doors of the known? Today time, space and maintaining are again important. We are living into the tactile, because we interpreted the all over presence of images speed as excelled.
9. We want to declare the war to self-adoration – the biggest illness of the contemporary world – the orchestral in competitions, the who-knows-who

behaviour, the global positivity, the cultural consumption, the destructive facts of manipulators, the strategic ideas for which one is bowing, the intellectualism and the antipathy for the discreet and the intelligent.

10. We take distance of the current bankruptcy of profession and craftsmanship of architecture. We want to undermine the internet, the false factor of fashionable 3D-renders, the seduction in websites, the request for references, Facebook and twitter of every kind, the collage curricula, the mental marriages, and will fight against image building before content, manipulation, exclusion of every kind of opportunistic, political or generative restriction.

11. We will sing of the great collectivity, run by work, pleasure or consciousness; we will admire the multi-coloured and multi-voiced layering of history in addition to developments in cities and landscapes; we will appreciate the daily dialogue of living and working, put in planning from thoughtful decisions; insatiable acceptance of programs next and through each other; the generosity of new landscapes; houses and warehouses, placed on earth in emergency, need and necessity; bridges that span the rivers as metaphors of generations, constructed as energetic relationships; well-considered skylines that examine the sky; oases with wide fields that move the earth as caring sources, and the lasting experience of atmospheres whose shadows like stains fall on the ground and seem to applaud as an enthusiastic crowd.

I will explain later the basics of this text, but let me continue now with some personal analysis and please approve my responsibility in this debate through a proper continuing guideline also my manifesto called *A letter to a Young (recently graduated) Architect*.

It was Beatriz Colomina writing in 2014 the article 'The Ghost of Mies' - and I think this ghost is in Aachen! - about new manifestos as following:

The manifesto is media.

Design is part of the media. An architectural project can be an integral part of a manifesto.

The manifesto precedes the work. It is a blueprint for the future.

Every manifesto reworks previous manifestos. The call for the new is minted from the old.

New media = new manifestos.

This way I classified the 29 EAP projects into 6 manifestos.

1_ The manifesto of the Social Interaction

ESAGAC by Alexandra Marion & Nicolas Sougnez is a project of reconversion of a former bank branch and hotel into a faculty of arts. The most challenging is the way so-called awful constructions can be dismantled into something new: i.e. eliminating to densify, reducing complexity and inserting an injection for a new social condenser. The option for not demolishing such a building is a hard statement.

wALL by Hanne Philtjens is showing a catalogue of possibilities by infinity, just restricted by two walls in a *hortus conclusus* system. The volumes to be placed in between tell about a no stop city based on a grid, resulting in a dense social dialogue, a strategy of orchestration.

SPORTFABRIK (SPORTWORKS) by Matthias Welk fills the need of sports accommodation as a social factory into the city centre. A container Mikado that is more than just a closed box but which is participating in urban life.

2_ The manifesto of the Individual Memory. In this group the sequence of private spaces over collective ones towards the public is of a main order. Contemplation, personal narratives and remembering are statements out of an individual life to form a content, somehow autobiographical, somehow secret (not everything in life needs to be explained or shown).

SEE / SEA by Judith Engelbosch is a statement on the sea, to see and be seen. The building, based on serving and served spaces, also as well shown in the plan, talks about the typology of water as a program for more than an aquarium, but

resulting into a fortress. The model in sliced sections explains to us that architecture is about space and atmosphere. It is a carved-out ruin in which the program results by erasing instead of adding.

THE CABINET – A HOUSE FOR/OF MEMORY by Olivier Eurlings is a museum for everyday objects, the reality of the banal. But the quartet ‘studiolo – cabinet – gallery – hall’ recalls the vocabulary of historical buildings. Here we can’t do otherwise than remember the fantastic Danteum project by Giuseppe Terragni in which Dante’s *Divina Commedia* was transposed into a labyrinth, just as in this project the notion of a ‘city attic’ is used as a proposal which maybe doesn’t need to be built for entering the history of architecture.

WIJKPLAATS – REFUGE FOR REMEMBERING by Suzan Gelissen is, for me, a specific, respectful case. Very autobiographical, it tells about a building with silos or cylinders becoming a silent motor or *machinerie* behind closed doors where the encounter with everyday life is taken down to earth in full humbleness.

DOCUMENTATION CENTRE by Felix Mayer explains the reality of the ruin (we need to build ruins so next generations can go on using them). The emptiness – *Leere* – and the loss of homeland are taken to the most extent by the use of just one material and images which are dramatically empty.

GRANDMA’S HOUSE by Tran Boi Linh Nguyen is a lesson for every architect. Peacefulness = loneliness = melancholy = body and soul. Nothing is superfluous, everything is just pure necessity. It is a house as a dream, floating above the ground, longing for belonging. But mostly it is about the real core of ‘being’: a place to feel well, the real remembering.

MOVING (ON) by Sien Swinnen is ‘moving’ and ‘emotional in a proper way. The western world has a big problem with the acceptance of death in daily life. Aldo Rossi’s ‘House of the abandoned’ designed on the basis of Georges Bataille’s *Le Bleu du Ciel* in which Eros and Thanatos are to be traced, can be seen as a reference for this tower project upwards the blue sky. It is a confrontation, a transformation, also

a *contradictio in terminis*, a vertical necropolis, a cathedral tower. A bigger metaphor is hardly possible.

3_ The manifesto of the WORKING COMMUNITY or the dialogues, discussions on education and working.

MEET YOUR CITY by Marie-Sophie Heckmann is placing or even displacing us into the world of pragmatism as requested by a given program, an administration town hall as an urban landmark. It expresses the wish for presence of collectivity, even in a most expressive way.

KLARE KANTEN ZEIGEN by Dominik Merres fulfils the same desire, the same program, the same site, also the same realism. It shows the nowadays appearance through all kind of websites in which one gets confused by asking 'is it built or is it still a 3D-render'?

NEW SCHOOL OF ARCHITECTURE by Breno Paternostro is confronting us with the thematic of Bau-Haus, Bau-Schule, Bau-Akademie ... Here *Learning from Karl Friedrich Schinkel* becomes interesting: what is a possible typology for educating architecture. What was it in history, in the present, what will it be in the future?

L'ADMINISTRATION COMMUNALE GESVES by Magali Renard is not about the power of the city, but about 'a house in total collectivity. The new, added wing to the existing building is more than just for administration, it's going beyond the monofunctional program adding new concepts such as a biomass plant that recalls the simple needs and maybe obligations as task for a town hall.

4_ The manifesto of the PROGRESSIVE PRODUCTION is a group of projects in which working is connected to a process of production related spaces.

WORKBENCH; THE ADAPTIVE WORKPLACE by Arnaud Charoy is a project of simplicity becoming form and the generic becoming specific. No screaming architecture but it is full of functional capacity, although with a sense of openness – *ampleur* - to make other functions possible. It recalls the idea of '*Das Gute Bauen*'.

CREATING CHORWEILER by Johann Eckartz talks about the problems of existing monofunctional suburban areas with only social housing and by mixing it and adding with other programs in terms of production to get rid of more unused spaces. The architect as a manager in political issues regarding future interventions on a higher level is the main item in the research for new tasks for the architects to come.

INNOVATION FACTORY DER RWTH AACHEN by Dominik Hagn and Carolyn Sarah Herzog explains the duality of production and realizing ideas while also presenting it or making them open to the public. Here the process towards a definitive critical mass is an interesting idea: a building in an additional progress for future situations till the good balance is to be found.

URBAN PRODUCTION SITE_ALKMAAR by Carolin Möllers contrasts in a proper way with the former project: the urban, the aim for community are at the core of a composition but state more a definitive situation than an eventual growth.

PRODUCTIVE COMMUNITY CENTER by Luisa Ropelato is starting as a neighbourhood centre, out of an inventory, a catalogue of materials and elements. Recycling is the main theme.

5_ The manifesto of the URBAN ACUPUNCTURE inserts elements in the urban fabric, reinventing the city functioning as a main theme.

TEMPORARY USE. SPACES OF INNOVATION by Anna Greta Bayer is a bottom-up project in designing city interventions. It has the balance between built and non-built spaces such as the New York's 'High Lane' and Luc Deleu's 'VIP City' but here in a more informal way by insetting existing schemes and sustainability. Berlin is taken as a continuous palimpsest, a city ruin to get a future positive meaning.

COEUR D'ILOT SERESIEN by Quentin De Pryck is putting the notion of "Nous" as a social/cultural investigation in the centre of an urban block. It's 'Architecture not Architects' in the real sense, and as a concept it holds a certain '*genius loci*', an urban *follie* along a sequence of passages and relating programs for urban survival.

OBSERVATORY by Youri Dor is a multi-purpose tower. It has a signal function, a landmark, more landscape acupuncture but nevertheless without forgetting its notion and purpose of spaces. The way the volumes are stacked onto each other, questions the architect as a designer but with the knowledge of an engineer. Here it is obvious: the engineer is not taken as a problem solver ...

EN GOLETTE by Alexia Di Carlantonio starts out of a masterplan, from big to small scale. The richness is to be found in the minimalistic approach on the scale of the village, the *ensemble* becoming a centre on its own.

HASSELT BRIDGE by Philip Vliegen questions the efforts that need to be investigated towards a final result. The challenge and triggering by inserting slow mobility are taken as a main item for the result in re-use of an overdone infrastructure by adding a personal touch.

6_ The manifesto of CULTURAL PRESENCES. 'Architecture is art' stated Oswald Mathias Ungers in 1984. This group is based on projects with the link between both worlds of architecture and art.

COOL REFLECTIONS by Kaat Bloemen shows how far one can go into curating space by art. Promenade, atmosphere and artistic interventions by well-known artists feed the temporary installation.

BIBLI-O-THEQUE by Larissa Cataldo is, although a library, also to be seen in this group. The circular form requests the notion of the 'most beautiful space': is it the courtyard, of the forest? The preciseness of placing it into the wood and by which existing trees are making the dissonance with the structure is most ambivalent.

THOUGHT IN CONCRETE by Thomas Goossens starts out of an abandoned telecommunication building in ruin. Also circular as the previous one, here added with a volume based on a stunning view. A lot of artistic references support the idea of 4 different rooms.

PEGGY GUGGENHEIM COLLECTION VENICE by Wolfgang Philipp is about dismantling the palimpsest of building and city and the non-finished. Materials and colours of Venice design this order of rooms in sequences for art without any guideline. The city is to be found as a labyrinth in which one can get lost or will find and find again new perspectives. A city sometimes is a building, but here the building is an enclosed city, an invisible city, to mention Italo Calvino.

MUSLIM CIVIC CENTER BERLIN by Sophie Schüttler takes secret and injection in an urban block as a main concept in a sequential of open and enclosed spaces between *Brandmauern*. The abstraction of visual presences through figures comes out of the Islamic world and is taken in account for a concept of reduction in which the mind survives all urban sound *-Lärm-*. Like many historical buildings, i.e. the churches by Borromini, here also interior becomes exterior, thus architecture.

CENTER FOR INDUSTRIAL CULTURE by Leah Stockburger poses culture as an attitude. Although a mix of urban situation and spaces such as ateliers, production ateliers and others, it is an incubator for a new quarter. It gets the mind shift saying production is not only technical but without culture it all becomes meaningless.

So far so good the explanation of the 29 projects. But as I was mentioning above eleven points for a new manifesto, and I believe some of you have noticed they were manipulations of Filippo Marinetti's *Futurism Manifesto* as published in *Le Figaro* in 1909, some 110 years ago, I will end with some other slightly changed paragraphs out of the end of the same manifesto, placing myself into the position of looking today to all architectural generations and I am telling you the end of my story called *A Letter to a Young Architect*:

Too long the architecture world has been a flea market. We have to free it from countless publications and PhD's covered with a huge *gefundenes fressen*.

Once a year a gossip talk experience, as one goes to the village fancy fair or Christmas market ... OK, as far as we are concerned. Once a year, an accolade for all theatrical gimmicks, OK, as far as we are concerned ... But we need to disapprove

that our brain, our fragile urge, our tireless search for the existence, are daily taken to populist entertainment and false discourse. Why does somebody want to poison himself? Why to slide down?

Do you have something against it? ... Shut up! We know it already ... Understood! ... Our beautiful true accountability tells us that we are the summary and the continuation of our ancestors. — For sure! ... It was always like that! ...

Query yourselves! ...

Straight ahead in the middle of the world, we challenge the future again! ...

Therefore.

Christian Kieckens, Aachen, 2019

Jury report Euregional Prize for Architecture 2019

Saturday 16 November – Reiffmuseum, Aken

The **Euregional Prize for Architecture** is a cross-border prize awarded annually to the best graduation projects in the five participating schools of architecture in the so-called Euregion Meuse-Rhine. The five participating schools are: Maastricht Academy of Architecture, RWTH and FH Aachen, the universities of Hasselt and Liège. For this edition of the EAP the schools selected a broad variety of graduation projects.

Out of over 400 master graduation projects, 29 were presented to the jury. The number of students in a school was normative for the number of projects the schools could send in. Yesterday the jury studied all projects and received a brief explanation about each project, given by a lecturer of the school. After intensive discussions, nine projects made it to the second round and after more discussions, seven made it to the third round. From these seven projects three honourable mentions were chosen, one extra honourable mention and a third, second and first prize.

This morning and afternoon the nine projects were studied meticulously and discussed again. Comparing the projects was not an easy job: for example the topics and scale of the presented information were extremely different. Some students work in studio settings with a given assignment, others are completely free to choose their graduation subjects, to name just a few sides of the spectrum. The jury was enthusiastic about the presented projects, and would like to thank the authors for their fine work!

Before announcing the prize winners, the jury would like to reflect on some general issues.

We highly appreciated a series of interesting themes that were set by the different universities. Themes such as re-use of the environment and its resources, rethinking both rural areas and urban communities and spaces for a new era of consciousness. Architecture as poetry, spaces for contemplation and examples how buildings and places could be re-activated to strengthen communities. These are challenging themes that provoked students to tackle these issues sometimes in a poetical and sometimes in a realistic way, and to address questions of social development.

Even though it was not possible to honour them all, the presented projects stimulated an intense debate among the members of the jury. The projects engaged us in various discussions about the role of architecture. A master thesis is a unique chance to raise questions without restrictions. Also the jury acknowledged a shift in the perception of the role of the architect: another way of authorship, less defined by the ego of the architect. Secondly the jury discussed the issue of 'craftsmanship' and the way authors deal with it in a contemporary way, and thirdly upcoming ways of thinking places and buildings as non-determined. This new generation raises intriguing questions that also teaches us something.

Lastly, the jury appreciated the strong personal connection of many authors with their theme or project.

Three projects have been awarded an honourable mention. Each one of these projects represents a particular theme of architecture.

I will now announce the honourable mentions in alphabetical order

The first project aims to design new workspace in an abandoned place near the center of Maastricht. The author investigated how start-ups work and created space for connection *and* the individual maker. How can buildings allow flexibility? Part of the project is a building with a rack-like structure with individual boxes. The jury appreciates the sense of space and atmosphere, which Christiaan would call 'l'empleure'.

The first honourable mention goes to:

Arnaud Charoy - Workbench; The Adaptive Workspace (FH Aachen)

The second project implements Muslim life into an existing backyard in Berlin. The idea is to offer a spiritual home for the community by a diversity of in-door and out-door spaces. The strength of the project lies in the delicate way of drawing, the especially beautiful designed outer spaces and a strong sense of materiality. The project shows a strong notion of introversion within a dense space: it forms a new world that responds to its context in a beautiful way. Also the project led to interesting discussions in the jury. It is praiseworthy to think about integration of another culture through an architectural project.

The second honorable mention goes to:

Sophie Schüttler - Muslim Civic Center Berlin (RWTH Aachen)

This project for a new museum in Cologne is located at a formally industrial location at the waterside. The project consists of a block-like structure, clad in glass, in combination with a tower. The jury appreciates the way the project is located, the good proportions of the block, the refined industrial structure and the non-imposing factory-design. This project evokes the beauty of the 'ordinary' and fits exactly on its site.

The third honorable mention goes to:

Leah Stockburger - Centre for Industrial Culture (RWTH Aachen)

One project earns a special honorable mention. This project in Charleroi is a conversion of a bank with a hotel on top of it into a Faculty of Arts. The main design issues were bringing light to the interior and the reorganization of the circulation. Semi-public functions are not only situated on the entrance level but also on the fifth floor of the building, introducing a sort of elevated extra ground floor. The jury wants to emphasize the clarity of the interventions, the good analysis on how art schools work and the finely designed rooms for study. The jury appreciated the way the building gives identity to the place and the thorough work of the authors.

The special honourable mention goes to:

Alexandra Marion & Nicolas Sougnez - ESAGAC (ULg Liège)

And now for the winning projects. After two days of intense discussion the jury awarded one project with the third prize, one with the second prize and one with the first prize.

These projects distinguish themselves through the personal engagement of each student, the in-depth research that lies at the basis of each project, and the way the research was materialized into the presented ideas, leading to projects that have a strong sense of authorship.

The third prize goes to a project that not only designs a new structure in the centre of Maastricht but also addresses the way we look at death. The structure is designed as a car park in a tower but will change over time into a columbarium. In that way the project brings back death from the periphery to the centre of the city and our consciousness: it is a statement that reminds people of their mortality. The jury was intrigued by this way of thinking about transition and the notion of time in the project. Furthermore, the jury was impressed by the strong personal approach and the way this project is full of European architectural references. Also the project reflects on densification and transformation of mobility. Overall the jury was intrigued by the poetry of the project and the unusual combination of functions.

The third prize goes to 'Moving (On)' by Sien Swinnen (UHasselt)

The second prize goes to a poetic, also highly personal project. The author designed a house for her Vietnamese grandmother at a place somewhere at the river Maas. The jury recognized a strong project on the verge of fiction that draws the viewer into its atmosphere. This project sparked off a lively debate amongst the members of the jury. What does the project deal with exactly? The jury concluded that it makes us aware of Western architectural traditions, that it challenges our preoccupations and recalls our Euro-centrism. The project has the potential of changing the way we look at Western architecture. The jury highly appreciates the sensitiveness of the project and the way the author explores Vietnamese common life by working with skillfully made sketches and a model.

The second prize goes to 'Grandma's House' by Tran Boi Linh Nguyen (MAA Maastricht)

And now for the first prize...

The first prize goes to a project that was in many ways outstanding. It is situated in Chorweiler, a residential suburb. This project implements new working space into a residential area from the 1960 and introduces spaces on different levels: from a bazaar to small-scale makerspaces. An underused car park becomes a craftsmen-centre and public space. The jury emphasizes that this project is both modest *and* ambitious. In an outstanding way it reinvents space and adds new programme: a 20th-century structure is used for a 21st-century way of creating *environment* rather

than architectural objects by embracing the existing conditions. By thoroughful reading of the existing surroundings and careful observations of living and working in this neighbourhood, the project produces strong urban spaces. The jury is fully convinced of the spatial qualities of the project. The jury sees this project as an excellent example of a strategical urban intervention resulting in urban acupuncture which also could be described as 'soft architecture'.

The first prize goes to 'Creating Chorweiler' by Johann Eckartz (RWTH Aachen)

Jury: Floris De Bruyn (chairman), Rob van Baalen, Cédric Libert, Karsten Weber, Jurjen Zeinstra
Jury secretary: Andrea Prins

Temporary Use. Spaces of Innovation

Participant info

Name: Anna Greta Bayer
Institute: RWTH Aachen

Project info

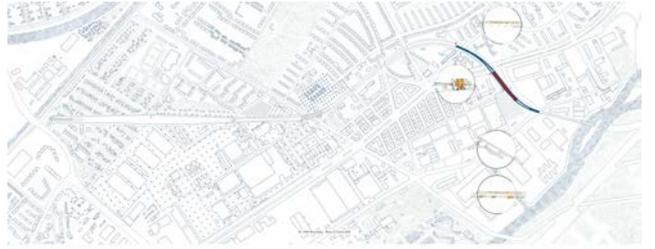
In European cities and metropolises, temporary uses and creative quarters attract people from far beyond the city limits. Neglected unused public urban spaces as well as vacant real estate are appropriated, reactivated and upgraded through various actors. Their short-lived, informal and public qualities are key to their popularity. They meet the need of a user-supported urban development, which is why the surrounding district often gives its support in turning these spaces into part of the permanent establishment. These architectural experiments and new urban models provide impulses for urban development and are increasingly becoming a starting point for urban innovations.

The aim of “Temporary Use. Spaces of Innovation” is to develop an appropriation process by means of promoting the temporary use of the disused Siemensbahn in Berlin Spandau. The goal is to influence already existing schemes and to develop the area sustainably. The key agent is the fictitious Siemensbahn e.V., a pioneer who brings the railway line back into the urban fabric. In doing so he takes on the role of a space-entrepreneur curating the process. One such possible process is shown in four phases. The scheme can react flexibly to formal planning. The possibility of reactivating the railway line and the associated connection to the ring railway network is included in the planning.



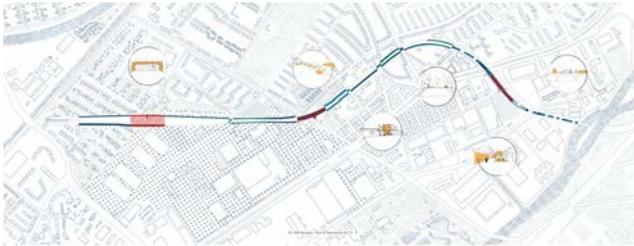
PHASE I - 2019
ANFANGSSTADIUM

1. **Werkstatt**
2. **Werkstatt**
3. **Werkstatt**
4. **Werkstatt**
5. **Werkstatt**
6. **Werkstatt**



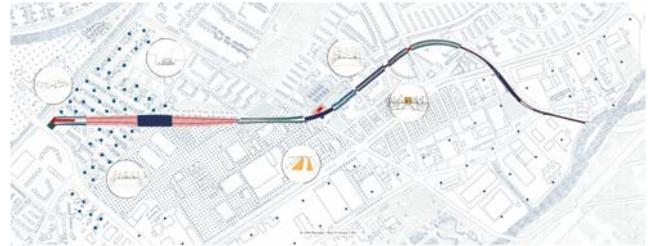
PHASE II - 2020
FESTIVAL

1. **Werkstatt**
2. **Werkstatt**
3. **Werkstatt**
4. **Werkstatt**
5. **Werkstatt**
6. **Werkstatt**



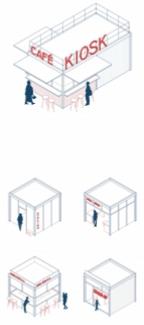
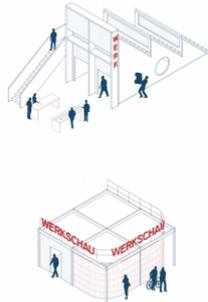
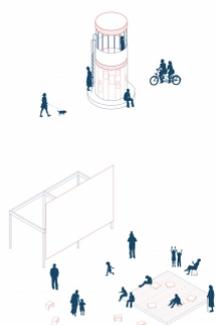
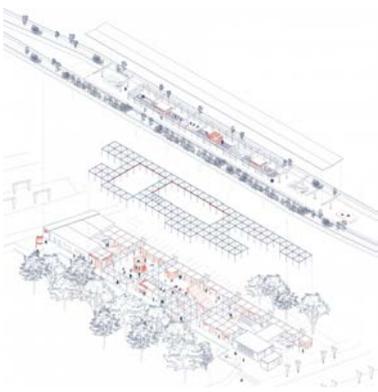
PHASE III - 2021-25
ENTWICKLUNG

1. **Werkstatt**
2. **Werkstatt**
3. **Werkstatt**
4. **Werkstatt**
5. **Werkstatt**
6. **Werkstatt**



PHASE IV - 2026
SZENARIUM I

1. **Werkstatt**
2. **Werkstatt**
3. **Werkstatt**
4. **Werkstatt**
5. **Werkstatt**
6. **Werkstatt**



Cool Reflections

Participant info

Name: Kaat Bloemen
Institute: UHasselt

Project info

In an abandoned cooling tower located in Charleroi, I designed a scenography in the form of an exhibition where reflection with light and sound is displayed. The exhibition is designed in a tower construction with individual rooms where different artworks are exhibited. The Tower is covered by a shell designed from One-way mirror glass which makes the tower disappear by the reflection of the interior of the cooling tower. On the other hand, the viewer can enjoy breathtaking views on the cooling tower from different perspectives. The shape of the framework is based on the pattern of the existing channels inside the cooling tower. I focused on one segment that I extended vertically to shape the tower.

The circulation of the exhibition is based on the operation of the cooling tower. The spectator enters under the grid, ascending centrally through a spiral staircase.

This refers to the hot water that was pumped through the tube into the cooling tower. The viewer then rises as vapor in the tower where the exhibition takes place. Once on top of the tower the spectator can enjoy an impressive view and then cooling off as water droplets when descending the stairs and leaving the cooling tower through the original entrance.



Bibli O thèque

Participant info

Name: Larissa Cataldo
Institute: ULg Liège

Project info

Surrounded by a century-old beech forest, circumscribed in the castle's enclosure where a peaceful atmosphere prevails, that is where the library find its place; absorbed by nature.

Linking the various paths created in the park, passing through or under, the library serves as a landmark and a stopping point, generating a safe and populated connection between Petite Gesves and Gesves Place.

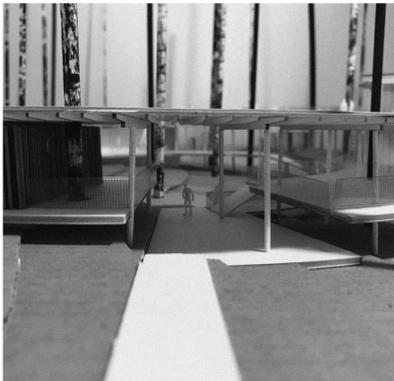
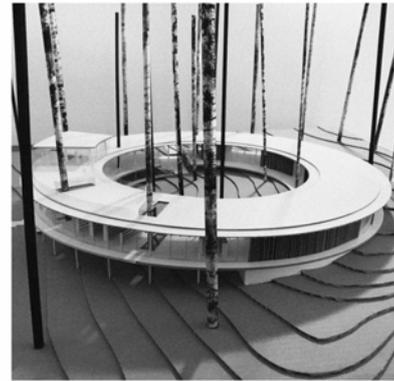
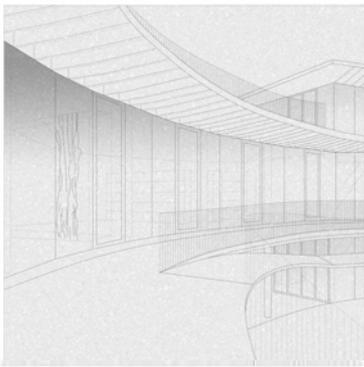
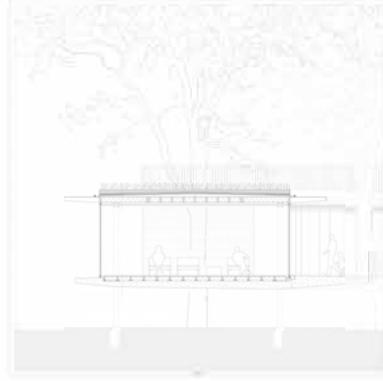
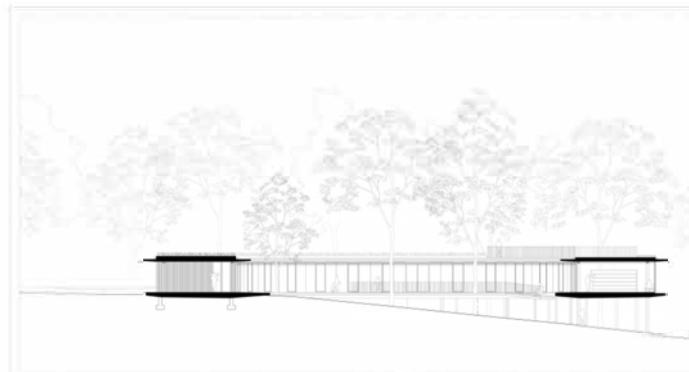
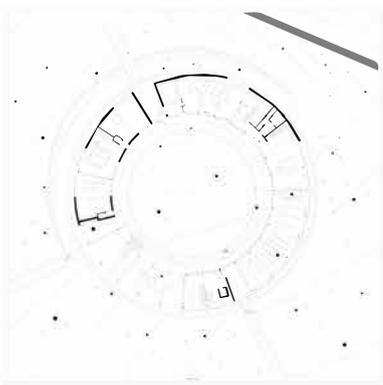
Its ring shape, on stilts, echoes the verticality of the trees.

Its transparency offers panoramic views of the majestic surrounding foliage and allows children from nearby schools and wanderers to get lost, for a moment, in an uncommon place.

The building's light structure and envelope exalts its relationship to nature. The strong presence of glazing enables a dialogue with the outside.

An outdoor passageway links the various functions that coexist inside the building. In addition to the library, there is a small bookshop, a cafeteria, three multi-purpose rooms, a covered terrace and a roof terrace.

The roof is an observatory for the forest; it gives the opportunity to have your head in the clouds while reading a good book.



Workbench ; The adaptive workplace

Participant info

Name: Arnaud Charoy
Institute: FH Aachen

Project info

Workbench
The adaptive workplace

This project define new offers to a well suited but abandoned place near the „chic“ streets from Maastricht (NL) inner city. A historic site between the Maas and the haven „het Bassin“ symbolise the confrontation of different fonctions. The aim of the project is to design a Work-Lab on this turning point.

Workbench define a space-princip, where the free „worktable“ in the middle of the room creates multiple scenarios of conections, space and fonctions but only if there is an action: the individual. The superior urban aim was to merge identity, history and creativ innovation in one place.

This for the form, interior and the facade was designed in memory to the industrial heritage of the place with some modern interpre-tation. The roof got an expressiv form with a big patio and detache itself from the rest of the building to response to an unique and new function.

The inner design devide itself in two parts. on the west, to the „bassin“ are placed big open coworking zones. The east side of the building is an interpretation of the impressiv historic cranes integrated in a vertical rack-structure with individual or group-boxes. This unique impuls of the boxes throug individuals are creating new spaces inbetween wich promote exchange, communication and creativity.

Tools as an intersection between the city and individuals.



Stair 2 (aligner) and glass

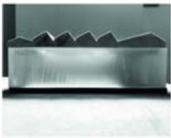


Table 1 (aligner) and wall



Table 2 (aligner)



Coeur d'îlot Sérésien

Participant info

Name: Quentin De Pryck
Institute: ULg Liège

Project info

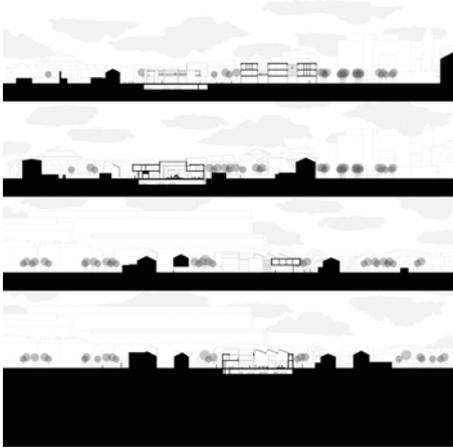
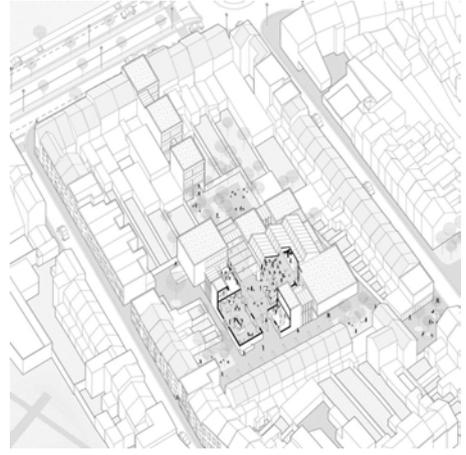
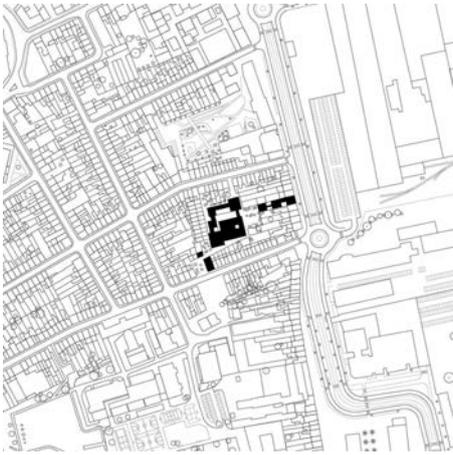
Approach, approach !

Get over the curtain of stones, come and discover this place that like slots sheltered by the agitation of the town, has its own organisation fitted to all hours of day and night. This place, resembling a bee-hive in permanent activity where time has no hold.

Inside the small island, in this microcosm, where nature is present, children take advantage to leave free rein to their games and cries. A few artists come together there to repeat their roles. Music can be heard under the glass roof and structures itself stave after stave.

Wherever you go, it's difficult not to be seen, old Jo, behind the bar, as usual, greets us in a friendly way. The spectacle is complete and the projectors light up to give life to this particular place made of exchanges, passages and art.

Only the doors, sometimes closed sometimes open, let us guess the scene of all possibilities.



En Golette

Participant info

Name: Alexia Di Carlantonio
Institute: ULg Liège

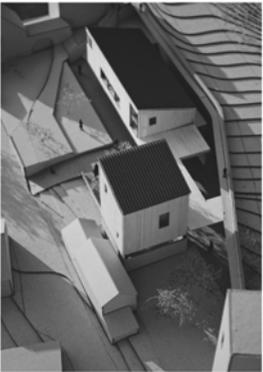
Project info

The village of Gesves is situated in the Condroz, the very rugged landscape separates the village into three areas. Interaction between these different zones is made difficult, not only because of the landscape but also due to the impenetrable park and the main road passing through. How do we reunite the village? To answer this question, we worked with the will to redefine Gesves' identity. By opening the park and by densifying the village's historic and administrative centres, with housing and functions we were able to create a relation between the different entities.

The project is located between the church and the castle of Gesves, on a long and thin plot. The idea was to bring clarity to the junction near the castle which seems completely detached from the rest of the village. By building in this area, we wanted to create a link between the two. The observation tower gives the opportunity to rise up to observe and understand the complex and hilly landscape of Gesves.

The idea of clearing a large area by using a large retaining wall is an answer to the terrains' steepness. This wall helps define the plot's limits and supports the tower. The space protected by the wall is structured by two light volumes. By playing with transparency, they create different courtyards and patios.

The need to conceive a project involving lively public activities in the surroundings of the castle comes from the will to develop the park. The observation tower is entirely public, unlike the rest of the project which stays private. The program works with the activities relocated in park, welcoming kids and youth groups, creating a space for gatherings, learning and discovery in Gesves.



Observatory

Participant info

Name: Youri Dor
Institute: ULg Liège

Project info

The purpose of this project is to give access to a larger and more global view of the surroundings and to create a landmark for the people who live and flow around it. This is done by using height to create a visual link with this particular territory.

The project consists of one repeated module stacked multiple times, and rotated 90 degrees every level.

The aim of this prefabricated module is to give a high building efficiency to the whole construction. The stacking of these modules creates the peripheral circulation as well as the building's facades.

The transparency of the sidings gives the ascent a diaphanous environment.

The support walls anchor the verticality of the building in the landscape, whilst still giving a subtle direction towards the castle.

The project is made out of five parts : The ground floor with a nursery. The first floor which is used as a sheltered/covered space. The next three floors will be rented to make the project profitable, a facility floor is located giving independence to the other two floors without predefined functions (green classes, backpackers, exhibitions, shelter...).

Finally, the last floor is very open giving a clear view on the surrounding landscape, with a direct sight on the castle, the church and the Bati-Pire. It's designed to be versatile in order to anticipate possible changes and futur repurposing.

The observatory appears as a central converging and meeting point for the inhabitants.

Creating Chorweiler

Participant info

Name: Johann Eckartz
Institute: RWTH Aachen

Project info

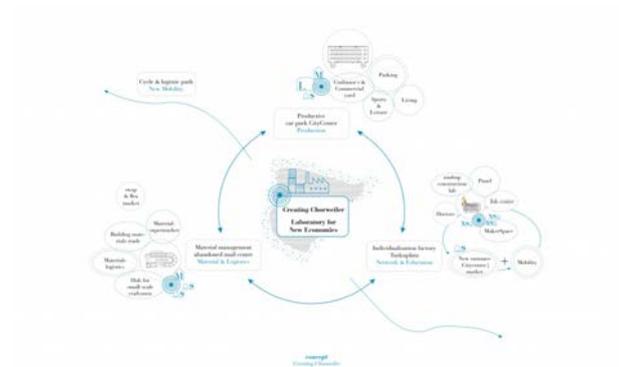
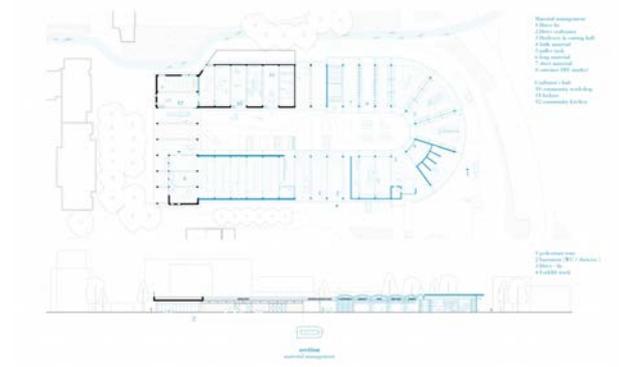
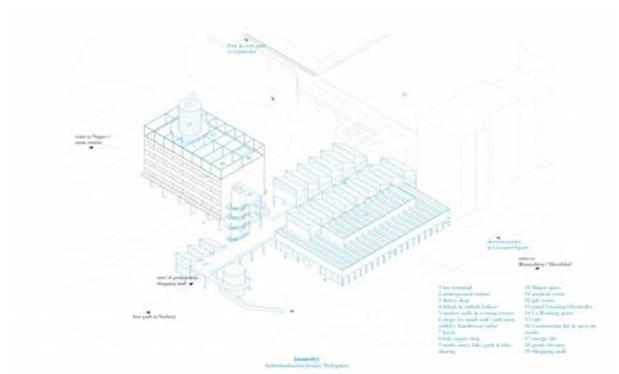
The work "Creating Chorweiler" examines the relationship between city and production. The analytical part describes outstanding European examples of inner-city production. In the further course of the work, these served as the basis for the design of the scenario of a new networked synergetic production in Cologne Chorweiler.

Using the example of Chorweiler, a monofunctional residential city from 1957, the question of the return to the mixed city is examined. The existing is not questioned, but further thought through and strengthened by strategic additions. The resulting scenario comprises a network of craftsmen, producers, consumers, traders and suppliers, which leads to a high added value on site. The introduction of the new spaces for production and community serve as a catalyst and should give the district new development potential in terms of local jobs and a positive neighbourhood feeling. Three central underused buildings of different scales are exemplarily occupied with new productive uses.

The striking building at the Turku square is complemented by a bazaar structure, a bicycle parking garage and a maker space - Chorweiler's individualisation factory. The result is an emblematic location with a special mix of uses that makes it easier for the residents to accept the location.

The underused multi-storey car park behind the shopping centre becomes a craftsmen's centre, paired with other public and private uses. Boxclub on the ground floor, communal-greenhouse and living on the roof. The location provides the inhabitants of Chorweiler with the missing appropriable space and shows exemplarily how a mixed city functions within a building.

The abandoned mail centre becomes a materials management centre and a tradesman hub. The stock is supplemented by a form developed from its logistics. Used materials are sorted here, stored and sold alongside new materials. Small craft enterprises share a workshop in the hub.



See | Sea

Participant info

Name: Judith Engelbosch
Institute: UHasselt

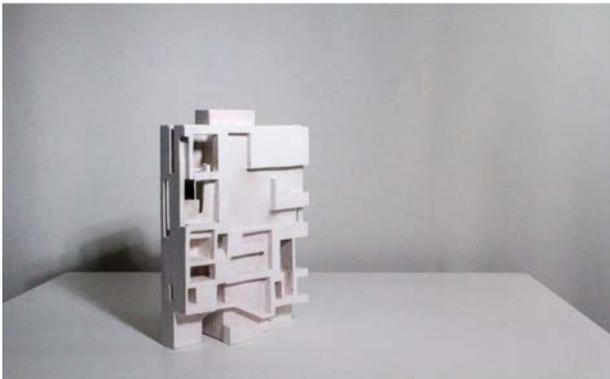
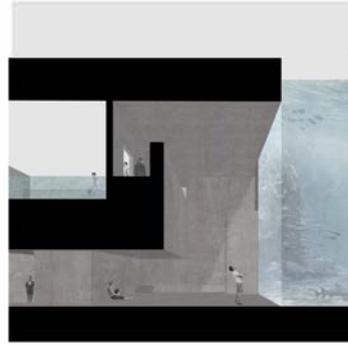
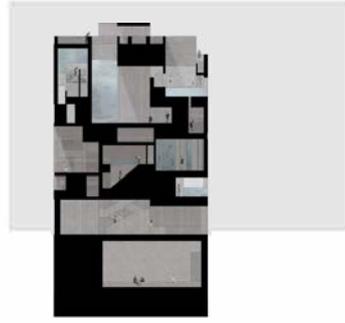
Project info

The aim of this project is to extract the visitor from the city life and absorb him into another world. The underwater world of seas and lakes is mainly unknown and consists of a big amount of different ecosystems. The project started from a personal fascination and hopes to provoke astonishment for a world that is only known by few. In this way it hopes to create awareness of the value and importance of these marine ecosystems.

The site in Maastricht, along the Meuse, forms an aquatic connection between the Meuse and the basin and completes the public loop of the city. The site lends itself to the aquarium program in combination with thermal baths. The project is about seeing and being seen. The visitor will be led by the flow of the oceans along all continents, just like the hydrodynamical streams at different speeds, in this route of viewing and being watched.

It takes you on a trip from north to south, east to west in this monolithic tower. These spaces in this building block are based on removing, rather than adding elements. Voids are subtracted around the main circulation of the visitor of the aquaria, according to the represented ocean and its life. This is the circulation of watching. In addition, there is the thermal bath circulation of being watched. The thermal baths nest in the block, adjacent to the circulation of watching.

The project invites contemplation by the routing through the specific sequence of spaces. The light will be extraordinary, depending on how it diffracts through air or through water. Each space represents an ocean with different observable characteristics such as light, material, temperature, space and odor. The material in a coral-colored concrete also represents the red earth around the Atlantic Ocean.



The Cabinet - a House for/of Memory

Participant info

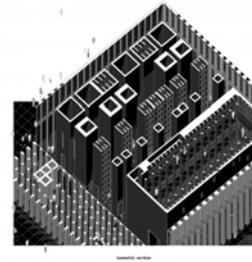
Name: Olivier Eurlings
Institute: UHasselt

Project info

In “The Cabinet - a House for / of Memory”, the life-collections of (extra)ordinary people as a new source of wonder is the subject of a search for stillness. As our world functions at an ever-increasing pace, architecture invoking contemplation is sought as counter-balance. A collection of archives of many different people, compiled throughout their lives, forms reservoirs of knowledge but equally poses an example of what passion and persistence in life can lead too. The location is in the middle of the Euregio, at the Bassin in Maastricht. In the analogy of the city as a sequence of Urban Rooms, which stems from my thesis, the Bassin is an Urban Room, and the Cabinet completes and further defines this Room.

In order to design an architecture where the Memory can be active, shown and kept, historical research into these three activities was performed, which led to the word ‘cabinet’. The Cabinet as a House of Memory is based upon three typologies which are historically linked to the word ‘cabinet’. The ‘Studiolo’, a small place where the maker can remain active inside his archive, inside his Memory. The ‘Curiosity Cabinet’, where the collection of archives can be shown in a more intimate atmosphere, surrounded by Memories. The ‘Long Gallery’, a space where the archive’s prime pieces can be shown to the public.

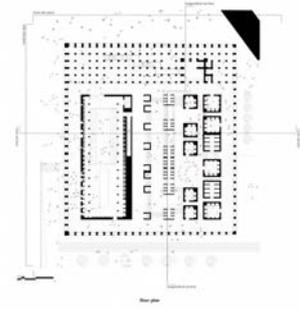
Alongside spaces to permanently store collections and the in-between space, these three typologies of spaces form the House of Memory. The spatial concept of the building relies on the Memory as a structural element, the Memory is to carry the building, both figuratively and literally. Through materiality and spatial experience, the House of Memory is to be a place to celebrate and contemplate on the work of people, people as a source of wonder.



The Statute of the museum of art, the private space

The Gallery of Art: the collection of art in an artistic space

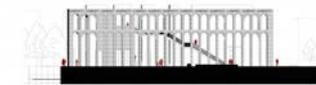
The long Gallery: where the public reaches the gallery space



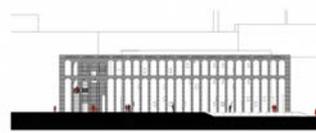
North section



Longitudinal section



West elevation



Side elevation



Wijkplaats - Refuge for Remembering

Participant info

Name: Suzan Gelissen
Institute: MMA+ Maastricht

Project info

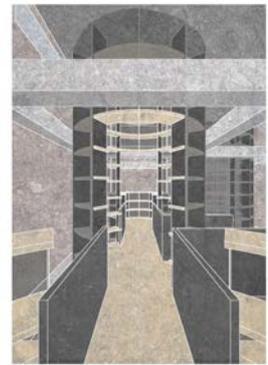
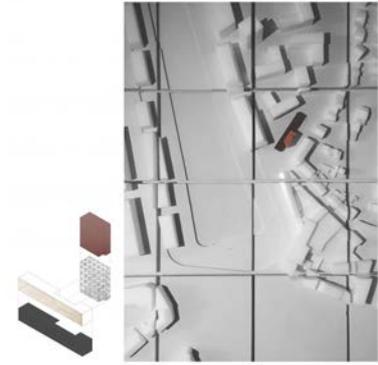
Wijkplaats
Refuge for Remembering

'Can a site of memory also be about forgetting?'
Pierre Nova

This project embraces my personal quest for the notion 'remembering.' By researching various building typologies I was able to make an innovative assemblage of architectural ingredients. The project contains aspects of a museum, an archive and a mourning center; building types that deal with exhibition and introspection. The main aim of this project is to create distinct and characteristic spaces to accommodate a new experience of mourning, remembering and commemoration. The concept of the building can best be specified as a 'diptych:' in which physical object and digital identities are intertwined.

Situated in the new Quartier Blue in Hasselt the historic Malt Tower is the only remaining building in the area. Accommodating a network of routes, a clear orientation and the defining of a square at the entrance, the tower serves as a unique focal point in a completely new urban composition. Expanding the Malt Tower with a horizontal wing, the project signifies the present and the memory of the past. It becomes a marriage between old and new. The building is not only destined for relatives, but also the passerby as well as neighborhood residents.

The interior of the building has been carefully designed to support various architectural routes. Monumental spaces and informal meeting places alternate and offer a romantic approach to the 'everyday object.' In the Malt Tower, large cylindrical cabinets stage the physical everyday objects as special and specific whereas in the horizontal wing characteristic spaces are included in which the digital history of individuals can be experienced. Taken together, the network of routes and the connection between spaces supports the memories and stories of life in all its specific everyday experience.



Thought in concrete

Participant info

Name: Thomas Goossens
Institute: UHasselt

Project info

The abandoned telecommunication building of the Ministry of Defence located on the Kesterheide needs a new function. In this adaptive reuse, the already existing value of the building was really important. It has a mysterious atmosphere and this needs to be preserved in the new concept.

Renato Nicolodi, an artist who works with concrete sculptures and acrylic paintings, was enthusiastic about the project with a historical background since he has always been inspired by the war stories of his grandfather. After talking to the artist himself, there were some requirements. Bringing workspace, exhibition space and accommodation together had to be given priority.

The workspace is divided into four sections: a storage room, wood and steel workspace, an assembly room and a separate painting room. The exhibition space is located outside and divided in two categories, architectural sculptures and small sculptures. The small sculptures are situated in the heart of the round building, the architectural sculptures are spread around the outside of the building. The accommodation is connected with the workspaces, so that living and working flow into each other. It was necessary to expand the building, that is why there is a beam - shaped volume on top of the round former telecommunication building. This is mainly to have a stunning view on the landscape.



Innovation Factory der RWTH Aachen

Participant info

Name: Dominik Hagn
Institute: RWTH Aachen

Name: Carolyn Sarah Herzog
Institute: RWTH Aachen

Project info

Currently, the center of the RWTH Aachen University is located at the main building at Campus Mitte. In 2005 the university decided to extend their research areas as part of a campus expansion, which is called "Campus West". The new area, situated at west station, will comprise research clusters, social housing, a hotel and infrastructural facilities.

The new main building of this huge territorial expansion of 325 000 m² is called the Innovation Factory. It will present the entrance into the territory and is a completely new architectural definition of task. The Innovation Factory consists of five essential main blocks: the convention, the camp, the lab, the store and the idea floor. The three side blocks for the infrastructural supply of the building and Campus West are used as organization facility, food area and hotel.

The challenge of this building was to combine these diverse blocks within one building, which represents the new way of product engineering. Another very important point of task was to plan the Innovation Factory in several construction phases or, more specifically, to make it structurally expandable.

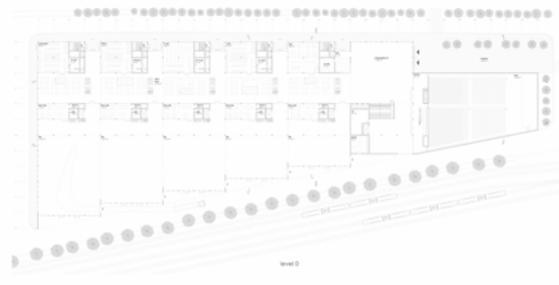
The convention as first main block will present the Innovation Factory and its products to the general public in the course of congresses, events and exhibitions. Interested product engineers can realise their ideas in the camps, where a camp coach helps to draft, improve and implement their products. Depending on the product, they are divided into physical and digital camps. The stores sell their expert knowledge to the product engineers and the new products can be built in the labs. The connection between these blocks is the idea floor, enabling exchange between engineers and space, where anything is possible. Finally, the cycle starts over by presenting the new products in the convention or on the idea floor.



Grundriss



Grundriss



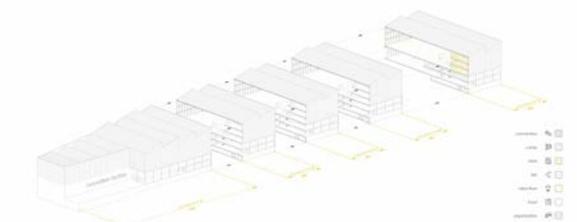
Level 2



Level 1



Level 3



isometrische Bauabschnitte



Materialien



Typen

Meet Your City

Participant info

Name: Marie-Sophie Heckmann
Institute: FH Aachen

Project info

Meet Your City

The theme of this thesis is the planning of a new technical city hall for the city of Düsseldorf.

The technical offices will be concentrated in one building in order to make the running of processes and structure more efficient.

The overriding object of this thesis is to design a technical city hall so that it meets the requirements of future employees.

The main object of this thesis is to place the different offices next to but rather above each other in order to save both, money and space. All this will result in different levels of communication, which will also be seen from outside. An inside stairway will connect all these levels. This will create a better working atmosphere and the employees of different departments will be able to communicate more efficiently. So there will be a more relaxed atmosphere enabling employees to carry out their work more effectively. This working concept will be ensured by the use of single offices and single workplaces.

This intermediate zone is all part of the open space office concept. This, therefore offers room for both, creative working processes and teamwork. Moreover, these intermediate areas can also be used as meeting points for the different offices. At the same time group working places and conference rooms as well as an espresso bar will contribute to the effectiveness of this concept. As a result of these clear boundaries disruptive factors will be avoided.

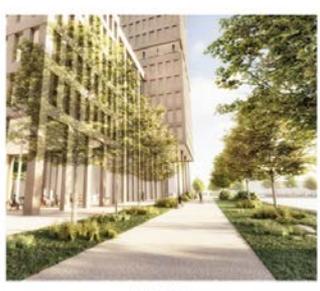
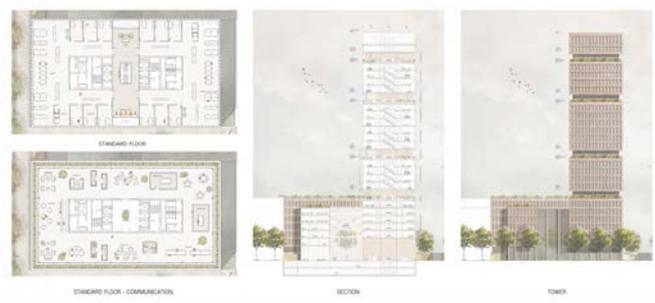
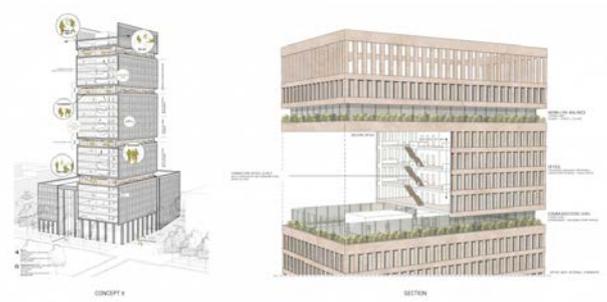
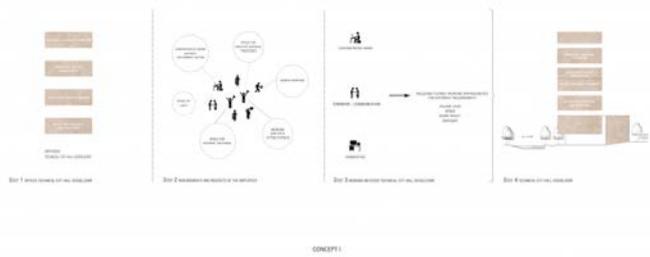
The planting of climate-friendly shrubs and plants in the intermediate areas is also very important factor in the whole concept. These plants will be watered by an electronically controlled irrigation system which pumps rainwater into containers via hosepipes. The technical city hall will be lit up at night and will be a landmark in the city of Düsseldorf.



MEET YOUR CITY
TECHNICAL CITY HALL, DÜSSELDORF



SITE PLAN



ESAGAC

Participant info

Name: Alexandra Marion
Institute: ULg Liège

Name: Nicolas Sougnez
Institute: ULg Liège

Project info

Conversion of the former Société Générale de Banque (Paul Hayot & Michel Serret, 1975), Charleroi. This international-style building inaugurated in 1975 presents the originality of stacking a hotel program on the bank. Its location on the main boulevard of the city and its large free-plan floors are its main assets. However, the lack of light from the blind rear wall makes some spaces unusable.

The urban renaissance of the city must be considered alongside a cultural awakening to have a real impact on the population. The creation of a new École Supérieure des Arts Graphiques et Audiovisuels de Charleroi (ESAGAC) fills a gap in the teaching offer while being part of the cultural life of the city.

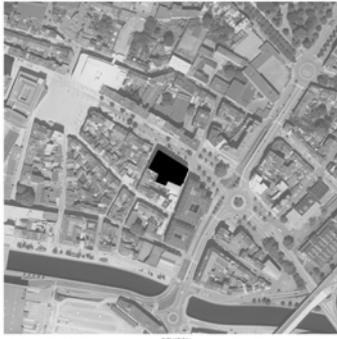
The building, whose qualities doesn't require any massive destructive operations, is adapted to today's use by three interventions.

A new internal circulation is created by horizontal corridors joined by a new staircase whose steel sheets unfold through the floors.

The existing patio of the hotel is extended on the lower level. This wide opening develops into a covered terrace towards the front of the building and becomes a skylight for the top floors.

The last intervention takes advantage of the peripheral roof around the hotel to add an exterior skin of winter gardens to the new student rooms, while homogenizing the expressions of the facades of the hotel and the bank.

The organization of the bank was respected for the installation of the school. The ground floor duplex houses a vitrine workshop, faculty premises and auditoriums. The triplex of landscaped offices is redeveloped into workshops. Finally, the former executive office floor, housing the cafeteria, the library and the large terrace, becomes the gathering space of the school, connected by the new staircase to the large workshop on the ground floor.



SITUATION
Chartrand Vieux Bassin



SOCIÉTÉ GÉNÉRALE DE BANQUE & HOTEL D'EMPLOIS
Paul Injard & Michel Sarret, 1973



MODEL
Boulevard Joseph Trépo



PERSPECTIVE SECTION



GROUND FLOOR



FIELD

CIRCULATION

Documentation Centre

Participant info

Name: Felix Mayer
Institute: RWTH Aachen

Project info

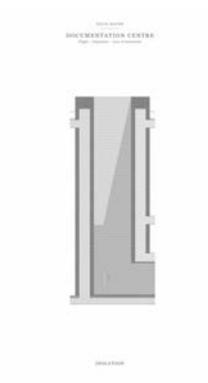
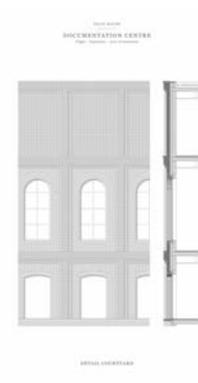
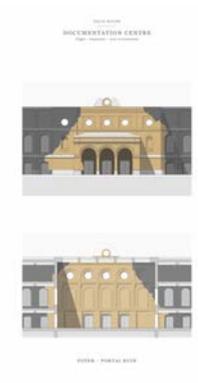
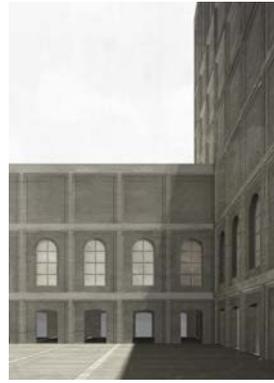
Rooms can trigger emotions and physical reactions. They come up close to us, they affect us and they touch us. Architecture can evoke memories and feelings of long forgotten things. Interpretation, association and memory are by no means limited to the intellectual reception of architecture. It concerns the whole range of human experiences of reality on the cognitive, emotional and phenomenal level of space:

The concept for the »Documentation Centre – Flight, Expulsion, Loss of homeland« deals with sensitively designed experiences of space which are intended to emphasise knowledge on the above-mentioned levels. A process that seeks to override the mechanism of forgetting.

Storing, remembering and communicating are the main tasks, which are realised in the design in three volumes - archive, temporary exhibition and event. The bundling of functions in one building enables an intensive exchange between those areas. A permanent exhibition on the three themes of exclusion, flight and loss of homeland links the other functional areas. This breaks down the classic notion of a museum, creating an interdisciplinary house in which independent research and remembrance can take place.

The history of the site is intrinsically linked to that of the former Anhalter railway station. Berlin's largest station at the end of the 19th century formed an imposing façade on the Askanischer Platz. Severe damage in World War II and the division of Germany rendered the station ruin useless, which is why it was demolished in the 1950s. By public demand the ruin of the entrance portal was preserved as a fragment.

The design integrates the portal and gives it back an urban space. Bricks of a similar format bind new and old together in material, scale and spatial community. Design elements such as arched windows and cornices are incorporated and continued.



Klare Kante zeigen

Participant info

Name: Dominik Merres
Institute: FH Aachen

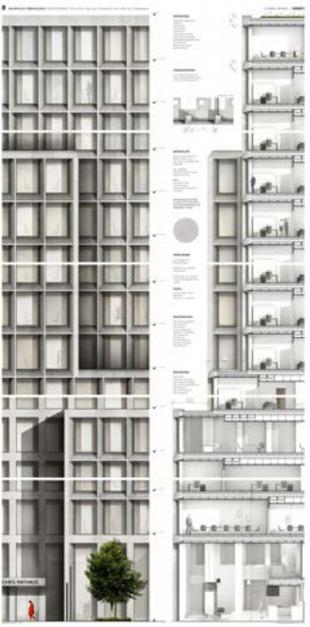
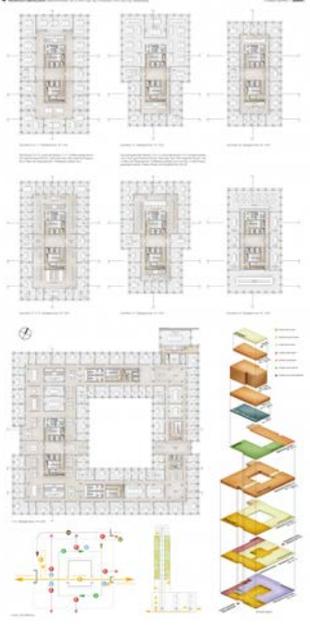
Project info

New construction of the technical city hall of Dusseldorf

Oberbilk and Flingern have been influenced by the settlement of steel processing factories, in the vicinity of which workers' living quarters were built. The districts have a high structural density, which made an unrestricted usable green space extension required. East of the main station in 2006, the IHZ was completed with the attached park, which integrates itself as a green lung in the urban environment. The park is surrounded by a closed perimeter block development on the southwest and northwest side, the IHZ on the southern edge and administrative buildings on the northeastern edge, in whose central axis sits the plots to be planned.

The design is based on the building concept of the classic town hall as well as the archetype of American high-rise architecture. Basic elements of the typical town hall, such as a centrally located, representative entrance porch with a trained high point, formulated as a block base and symmetrically designed and vertically structured facades were adapted in their characteristics.

The aim of the design is the development of a powerful and self-evident overall figure, which clearly and logically takes over the urban planning edges, axes and visual references. The design of the façade with chamfered, bright fair-faced concrete strips and bevelled cornices follows a principle that lays over the entire building: the changing fiber direction of the pilaster strips creates a varied, obvious emphasis on the volumes "base", "tower volume 1" and "tower volume 2". It is not the change of materiality or construction, but rather the signing of the individual volumes by reflective surface and shadow-casting surface, that makes the building structure. The design thus strongly incorporates the factor of light and gives the structure dimension and depth. By strictly working with order and rhythm, the design represents a clear and stable attitude.



Urban Production Site Alkmaar

Participant info

Name: Carolin Möllers
Institute: RWTH Aachen

Project info

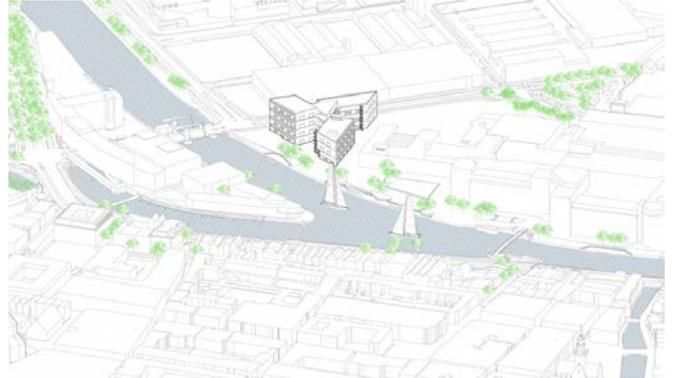
„A Good City Has Industry“ - This quotation from Atelier Brussels (2016) manifests a paradigm shift in architecture and urban planning: after the production sites have been pushed to the edge of the city, there is a growing perception that urban production is necessary to counteract the monofunctionality of city centers and thus to achieve sustainable and resilient developments of cities.

This work aims to show what an integrated urban production site can look like in the spirit of the do-it-yourself society, the desire for individualised products and the growing awareness of locally manufactured products.

Based on the triangular shape of the building site, a compact structure consisting of three building blocks is developed, in the center of which the common infrastructure is organised as a semi-public space. The simple and robust primary structure of reinforced concrete is complemented by a delicate steel construction in the façade and interior. Supplemented by a modular extension system for the installation of intermediate levels, a flexible architecture with high spatial quality is created. Next to rental space for producing companies, the design includes public restaurant areas as well as event and sales rooms. Visitors of the promenade of the Noordhollandsch Kanaal should feel invited to get an insight into the urban production.

This idea is carried forward inside the building: visitors, users and vehicles are being distributed to the three blocks of the production facility via the central infrastructure where the heart of the building - the car lift – is situated. The car lift attracts special attention and displays the daily logistics processes of the productions while enabling direct delivery on all floors.

The Alkmaar production site is designed as a building that is an integral part of a lively inner-city quarter and demonstrates the synergetic qualities that result from the urban context.



Grandma's House

Participant info

Name: Tran Boi Linh Nguyen
Institute: MMA+ Maastricht

Project info

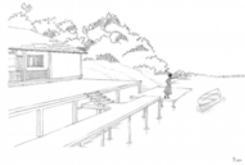
If my grandma moved to Maastricht, what type of house I should design for her?

Based on grandma's daily activities, I know what kind of space she needs (if she needs a terrace with chair to spend her time there enjoys the nature, a fireplace like the one she has in her house now, water tank outside the house for washing like she usually does; if she needs to garden or raise cattle...), what functions I should include in my design to achieve a comfortable and balance life.

But those things above are just my imagination, she would never move here. So what should I call this scenario? Is what I think factual or fictional?

Because this is a house designed for my grandmother, I'm inspired by the house she's staying at, which highlights the value of terrace, yard, garden, water... Therefore, when I bring this design to the location in Maastricht, people will realize that this is a house from another culture, that it's residents carries within them completely different perception and ways of living compare to culture and life of this city's inhabitants. So the question is how to connect this house with the nature that already exist around it.

The house is partly integrated into ground and surrounded by greenery as if it is hidden in between the nature because I don't want to make the house that much visible, I would like to create the feeling that the house exists here but it seems not to be here: the house will not block our view, it lies flickeringly behind trees, we need to go through garden to approach the entrance. It is like I design this house for my grandma to live in, however, it is just my imagination and she would never actually live here.



new school of architecture

Participant info

Name: Breno Paternostro
Institute: RWTH Aachen

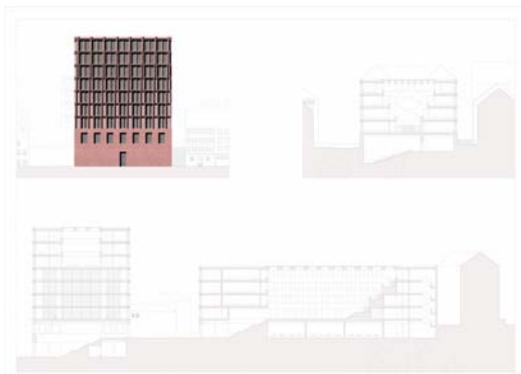
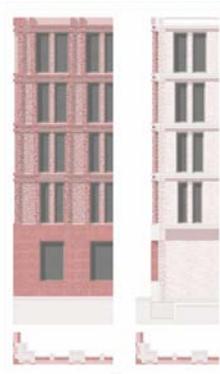
Project info

First of all its important to explain the necessity of a new school of architecture in Nuremberg. 2014, the Faculty changed its location. The new location of the building, between railway tracks and four-lane main road and the outer appearance of the building is unworthy. This shows that Nuremberg needs a building that represent the architecture.

After studying the typology of a university, it is clear that the structure and organisation within the school has to be designed. As a result, the space allocation plan and the spatial connections have been developed.

Then the question is where? The choice fell on the old town, on a moat of the second last fortification. The topography and the division of the plot by a bridge allows to divide the school into two buildings - the teaching building and the tower. Both buildings form a new square. The tower contains an exhibition area on the ground floor. On the upper floors there is the architecture library and workplaces and a reading room. The teaching building contains the semi-public facilities as well as a part of the old city wall. A large staircase leads to the big hall. This serves as an access area, activity room and meeting place. The stepping makes it possible to illuminate the lower floors via the skylight. On the lowest floor of the hall are the workshops on the side. On the following three floors there are the student workplaces on the sides and the different studios in the front and rear part of the building.

Both buildings have a sandstone base. The typical material in Nuremberg it will symbolically carry the new school. The further facade is based on the idea of tectonic. The building appears to be becoming increasingly lighter from the first floor onwards.



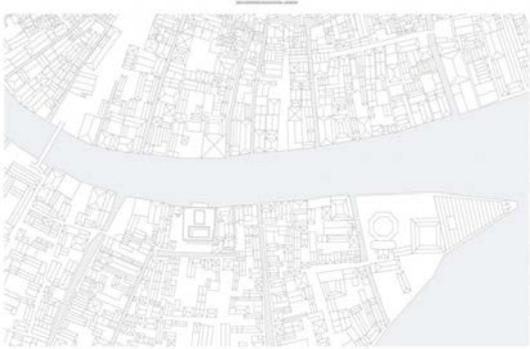
Peggy Guggenheim Collection Venice

Participant info

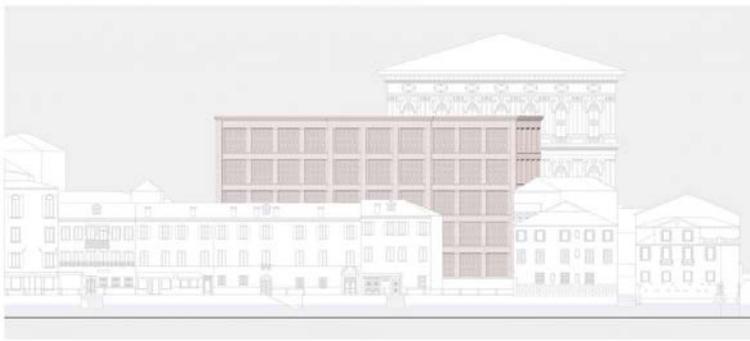
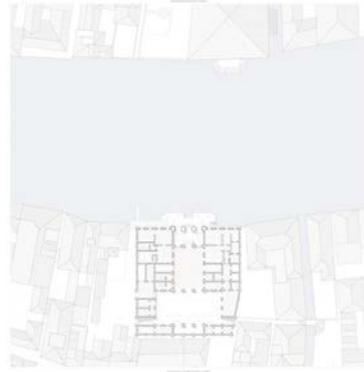
Name: Wolfgang Philipp
Institute: RWTH Aachen

Project info

The Peggy Guggenheim Collection is located in the Palazzo Venier on the Grand Canal between the Church of Santa Maria della Salute and the Ponte dell'Accademia in the Sestiere Dorsoduro in Venice. Due to the annually increasing number of visitors and the resulting overloading of the existing structures, this design deals with a meaningful, identity-creating extension in the historical urban fabric. Lorenzo Boschetti designed the Palazzo for the Venier family in 1749. The dimensions of the building were so immense that it would have become one of the largest Palazzo in Venice. Due to financial problems of the builders only a part of the ground floor could have been built, which was however over the years over and over again formed and rebuilt. Part of the Thesis was to dismantle this palimpsest into its original components in order to understand Boschetti's design principles and use them for the current design. The original design concept could be analysed by means of floor plans and a wooden model, which can be found in the Museo Correr. In the design, the architect strongly oriented himself on the formal language of the Venetian master builder Longhenas and on the systematics of Palladianism. The most important design tool was an incommensurable principle of proportion, which manifested itself through a variable grid, which in turn was created according to the rules of the golden ratio (Fibonacci series). A similar principle can be found in the Le Corbusier mesh net. After the analysis of these principles, the extension of the Peggy Guggenheim collection could be continued in the same system.



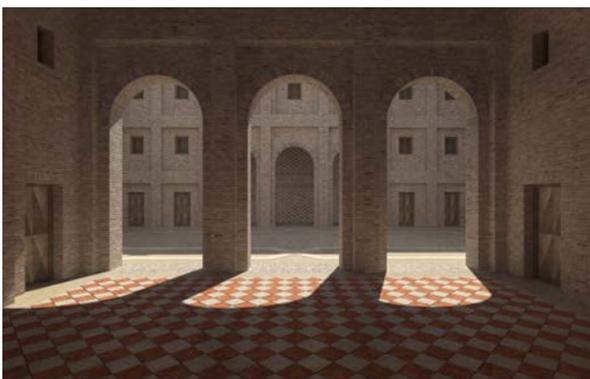
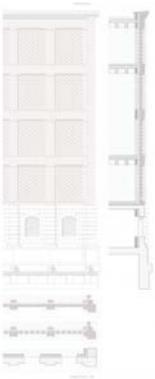
Leggenda 1:2000



Altezza Est 1:200



Sezione S-O 1:200



Prospettiva Canal Grande

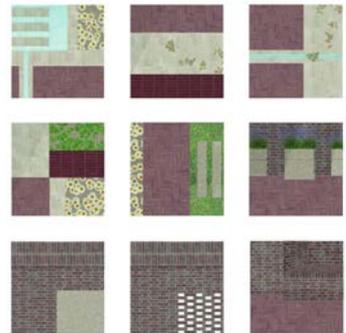
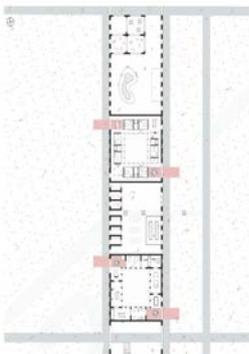
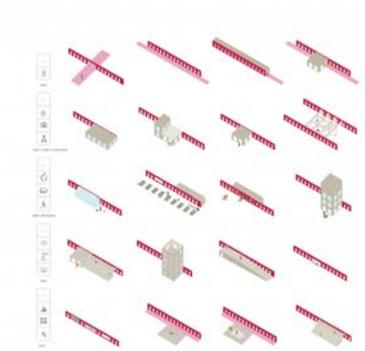
wALL

Participant info

Name: Hanne Philtjens
Institute: UHasselt

Project info

The new project manifests itself onto the existing situation in the form of a wall. The wall is used to mark a territory – used to mark a garden, a village, a city. It implicitly indicates the non-defensive characteristics of the wall. The wall as a spatial element of separation defining space instead of dividing it. The school Kindsheid Jesu and the residential care center Immadi located on the Kempische Steenweg, Hasselt are both established by the nuns of Kindsheid Jesu. Lack of space and connection to one another is a problem for both. The new project aims to connect these two elements and provide more space and social functions that benefit both the school and the residential care center. The collective wall turns backsides into new fronts and should form an adaptable point of attraction for both the surrounding inhabitant, as well as for other citizens. Paradise literally means ‘walled’ enclosed estate. It insists on the idea of the wall as the divider of space. It divides and separates therefore it produces places. Places where all the actors of the site meet. A space of re-creation. Using this concept of the wall and the walking lines and taking in account the already existing program and architecture. I proposed an Intervention to open up and at the same time reconnect the different buildings, as well as the gardens. Due to the constantly changing society, I have chosen to build a permanent wall from brick that can be filled in with temporary materials like rammed earth or brickette. The space within the wall is a consequence of a duplication, providing room for these temporary interventions. These temporary elements are provided by a toolbox of spatial elements which accompanies the wall.



L'administration communale Gesves

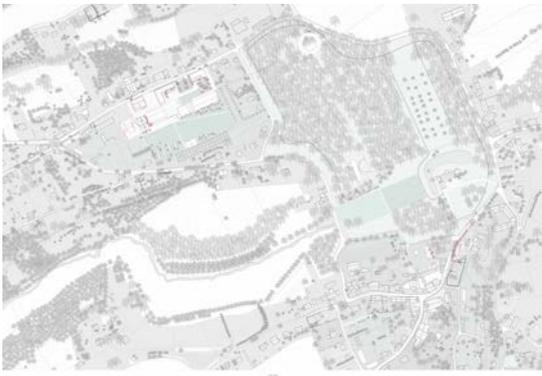
Participant info

Name: Magali Renard
Institute: ULg Liège

Project info

New breath for the municipal administration of Gesves.

Lacking surfaces to install the offices, the town has spread in the cellars, in spaces that do not correspond to the standards of well-being. The limitation of rural sprawl also involves the restructuring of existing buildings with new uses and improved energy efficiency. The new structure is juxtaposed with the existing one, allowing the building to keep its authenticity while using a different formal language. The wooden structure made by the artisans of the village reinforces the symbolism of the place. It seems to float above the landscape and brings together, in a space device favorable to trade, the offices of the commune on a single plateau. The distribution of the premises overlooks the courtyard thus created, offering a stimulating work environment. The circulation of the outer side allows to feel projected in the landscape. It is a new representation of the public service that is given to see. On the floor of the existing building, a collective structure favoring the exchange of knowledge and skills: a co-working center gains visibility and develops very small businesses, vectors of redeployment of rural areas. An unusual synergy is realized with the market gardening which slips below the administrative plate, in contact with its cultures. A biomass plant completes the basement and provides a complete approach to energy.



Productive community center

Participant info

Name: Luisa Ropelato
Institute: RWTH Aachen

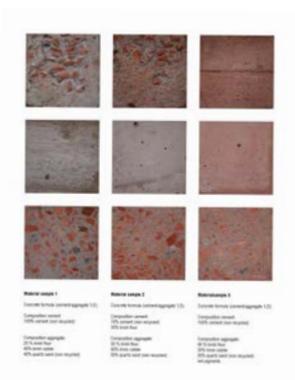
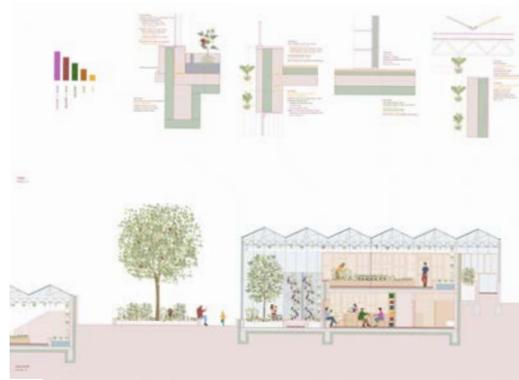
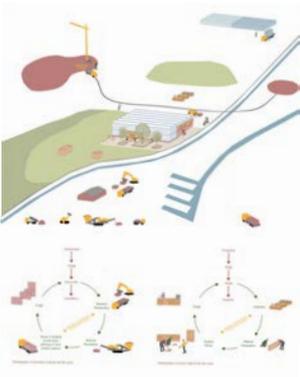
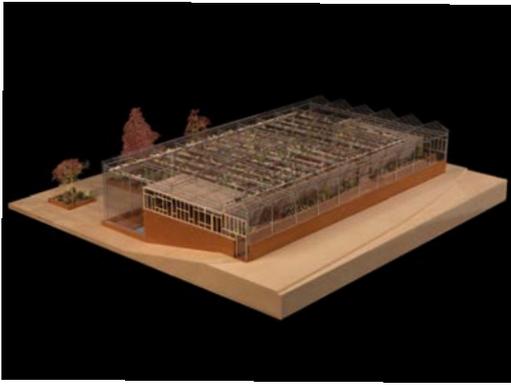
Project info

The Productive Community Center aims to reuse local building materials from the Huckarde neighbourhood by encouraging a large participation process of the local citizens. One key aspect for the implementation is the 'Map of Neighbourly Building Materials' which I created to locate all available building materials within a 2,2km radius. As for now, it gives us information about the building possibilities for the community center itself but I suggest it to be extended and updated by the inhabitants for future construction projects.

In the Productive Community Center brick rubble, from former brick buildings located next to the site, can be used as concrete aggregate for those prefabricated elements which shape the supporting structure of the building. Secondly, the current waste wood surplus in combination with the communal recycling centre being located on the other side of the street offers a great opportunity to collect wood and windows, doors and plants and use it e.g. for non-load bearing walls, possibly also designing them during a collective building workshop. Lastly, two greenhouses from soon-to-be closed nurseries can be dismantled and rebuilt at my site.

The Productive Community Center is designed as a landscape of plants, shrubs and trees growing on the floor, walls and ceiling and finally extending into the exterior space.

The upper floor is connected with the ground floor through a two-storied space in the south, which works as a climatic buffer zone. The building is usable throughout the year due to the climatic separation of the rear part of the ground floor. Here I created a community space with an open kitchen, which on the one hand offers local citizens to bond with other people from the neighbourhood and on the other hand provides the chance to discover locally produced food or experience further training through seminars and literature.



Muslim civic centre Berlin

Participant info

Name: Sophie Schuettler
Institute: RWTH Aachen

Project info

Since the 1960s there has been a constantly changing Muslim community life in Berlin.

Especially in the Reuterkiez between Kottbusser Gate and Hermannplatz many arab and turkish shops and mosques are located. While the trade is publicly visible, the mosques are hidden in backyards invisible for the pedestrians. The mosques are places of exchange and provide their users a feeling of home.

Given that the whole „Kiez“ developed from a problematic area to a coveted area the mosques face extrusion. After several visits to mosques and talks with their representatives it became clear that the communities want a place that offers a home to their parish life and is representative without pushing to the fore.

The plot in the backyard of the Kottbusser Damm 80 is the last huge undeveloped estate in the area and offers the infrastructure to establish a muslim community center.

While most centers in the urban context lack space and especially common outdoor areas, the deep plot in the backyard offers the possibility of a series of different functions extending along the courtyards. The building complexes are connected to each other, but also work as a unit independently of each other. If you walk through the passage of the front building, you will see a large gate through which you enter the center. On the way to the prayer room in the heart of the block, one passes in the first courtyard the community center with the multifunctional rooms, the two-storey library with flats in the upper floors for employees of the community, such as the Iman. Around the second courtyard there is an administrative part and the mosque. The courtyard with the fountain is only used by the men, the women use the stairs to access their prayer room on the first floor.

Center for Industrial Culture

Participant info

Name: Leah Stockburger
Institute: RWTH Aachen

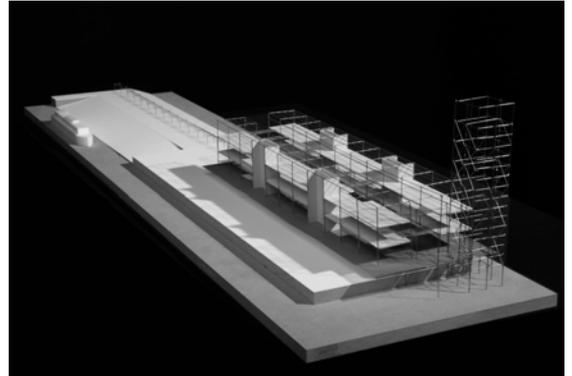
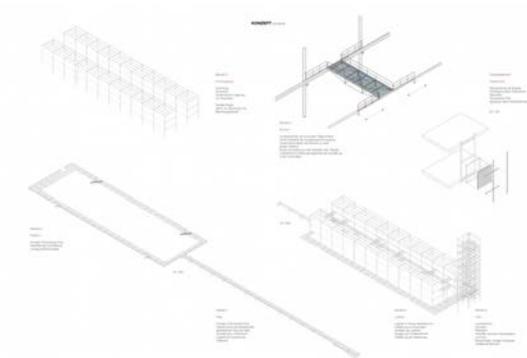
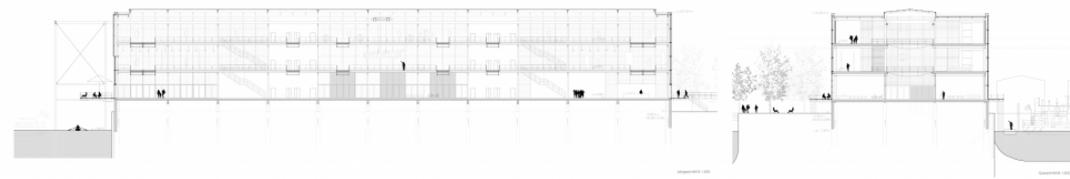
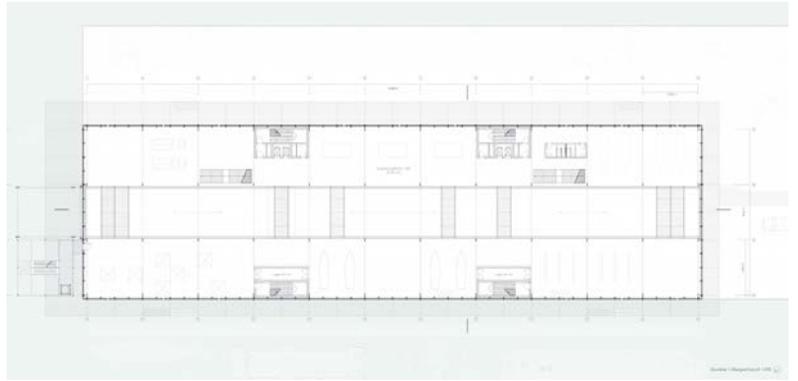
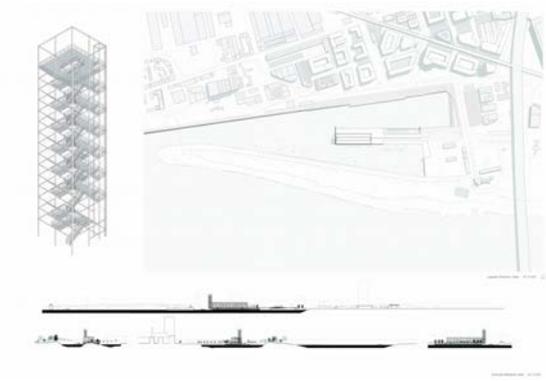
Project info

Center for Port and Industrial Culture

At the end of the 18th century, industrial history was written in the Cologne district of Mülheim. Wherever engines and machines were made for the global concern Deutz, today is a creative hotspot. At the end of the 20th century, the town underwent a structural change: production sites were abandoned and industrial areas fell fallow. But due to the changes, old industrial traces of the place are blurred and factory buildings demolished.

Cultural uses such as a new center for port and industrial culture can create a culture of remembrance. The design focuses on the new building of the public building. In addition to its use as an exhibition and meeting place, it also hosts the local harbor office. In terms of content and function, the design thus creates a strong link to the formerly industrially used location.

The design stages the logistics of a factory building and translates this into the logistics of exhibits in the museum. The architecture itself is part of the exhibition. Visitors to the museum access the building via a long jetty in the outer space (production axis). The proposal is for a rectangular, elongated structure, which will be organized as a three-aisled complex with a building-high hall space in the middle. The lateral parts of the building are interpreted as shelves which are fed from the central hall via a crane system. Slidable bridges in the hall space allow the individual floor levels to be interconnected, resulting in a high degree of flexible use of the exhibition within the clear structure of the building. Accessible via a dock, the building also remains open outside opening hours. All constructive elements remain uncovered, from which the design should convey a strong identity and power.



Moving (on)

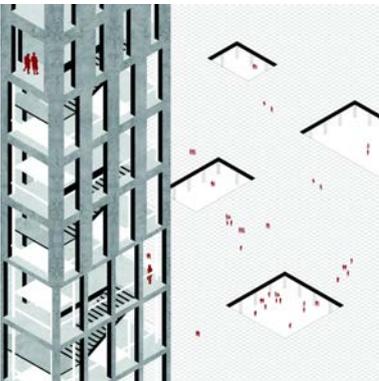
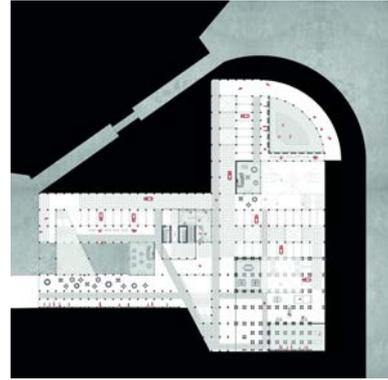
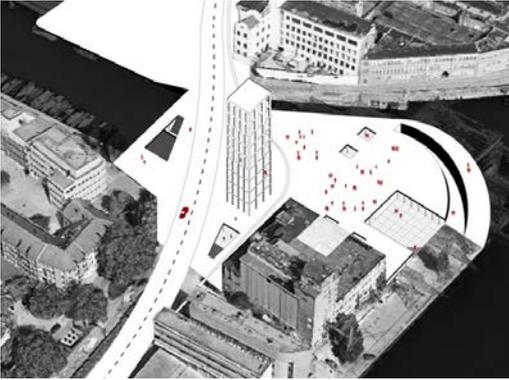
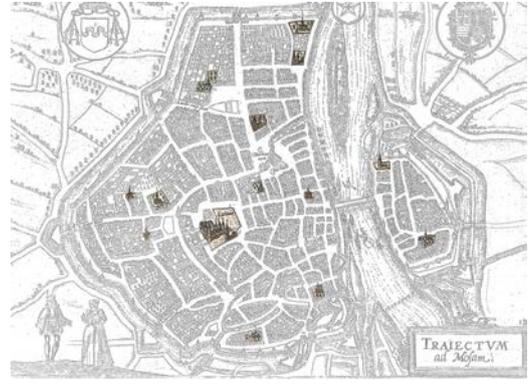
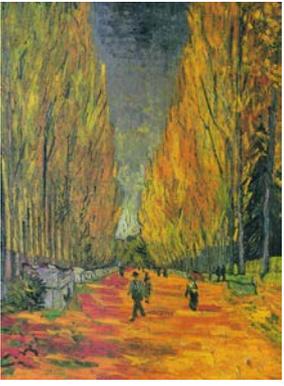
Participant info

Name: Sien Swinnen
Institute: UHasselt

Project info

“Life is pleasant. Death is peaceful. It's the transition that's troublesome.” - Isaac Asimov

The objective of the project is to bring back death to the world of the living in Maastricht. In my thesis, research has shown that the last few decades the place of the dead is moved from the heart of the city to the suburbs. By experiencing death as a taboo, dying feels like a true fault line while it actually is a part of our life. The dynamics of the site of ‘Het Landbouwbelaang’ have inspired me in determining the program. The metaphor 'death as a journey' is the concept of this project and is embodied by a columbarium in combination with a transport hub. Inspired by the Roman Necropolis, visitors will first deal with death before they enter Maastricht. By involving death in this common process there will be a daily confrontation that will result in the acceptance of death as the end point of life. ‘Het Landbouwbelaang’, the existing building on the site, will also undergo a transition. It will continue to exist, but a new layer will be added that will form a whole with the present. The addition of a tower, which is connected to the existing building by a plateau, will function as a landmark indicating that death is present in the city. The columbarium, in the shape of columns, determines the structure of the building. The design takes into account a future perspective, where the cars disappear and the columbarium can grow. In this way, the tower and the plateau will create a timeline. Disappeared rituals will come back to life in this design. A 'death-tram' will be implemented and boats will be used in the mourning process. A daily routine will thus transform into a new ritual.



Hasselt Bridge

Participant info

Name: Philip Vliegen
Institute: UHasselt

Project info

HASSELT BRIDGE (FROM TRAFFIC NODE TO DESTINATION)

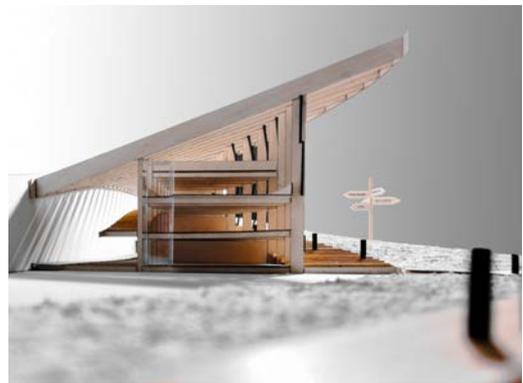
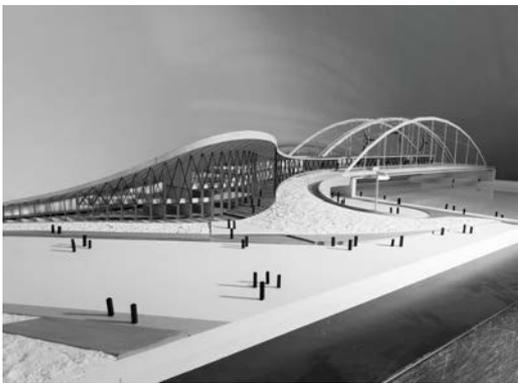
Hasselt Bridge is a design research into the possibility of re-use of an existing infrastructure site in Hasselt.

The project is situated on and around the existing steel car bridges over the industrially active Albert Canal. The bridges are part of a large traffic node and are mainly responsible for connecting the north-south traffic artery in Limburg. Despite the unique location in relation to the city center and its surrounding residential areas, the place is a non-space. Motorized transport dominates the landscape. There is no room for quality of life in this part of the city.

The proposed architectural intervention makes a transition in this by starting from a radical intervention, namely the downscaling of the traffic artery (Manifesto studio North-South). This relieves the western bridge from its motorized traffic, which provides the space for a renewed humanized connection between the city center, the surrounding residential areas and the Albert Canal. The site becomes a destination instead of a only a traffic node.

The proposed concept consists of 2 main interventions: a building and a square. The building is located both on the bridge and on the approach zone north of the bridge. The main purpose of the building is to accommodate new economic profitable functions like retail and recreation, to guide the new slow route infrastructure and to revive the image of this particular part of the city. The building directs the circulatory flows of the planned cycle highways, the cultural gallery, the pedestrian flows, the canal and the landscape with its shape. It's an incubator for social interaction.

The square is located to the north-west of the bridge and serves as a connector for the creative redeveloped Keramo site, the canal, the bridge and the Banneuxwijk.



Sportfabrik (sportworks)

Participant info

Name: Matthias Welk
Institute: FH Aachen

Project info

Sportfabrik (sportworks)
combining sports, nutrition and socialising

Sportworks is a house of motion. It is located in direct neighbourhood to the Aachen central station and combines a diverse mixture of sports and a centre for nutritional education in a single building. The building's sport rooms can be booked via a flexible reservation system, enabling visitors and smaller sport clubs the usage of publicly available facilities near the city centre of Aachen. It is designed to be accessible 24/7 via a smartphone app, enabling access for different clubs or by booked sport packages. Sportworks contains not only a gym hall, a swimming bath and a climbing hall, but also four differently sized multi sport rooms. Those are specifically designed for smaller sport clubs or independent trainers and come with corresponding storage spaces. In addition, there is a public kitchen and restaurant located on the ground floor, which is intended to house lectures on nutrition, public cooking sessions or exhibitions on health and food.

The foyer forms the building's core which contains the main stairs and access to all usages. By using an overlapping design for the stairs, the athletes are guided through the building – separating the routes after going through the change rooms. The swimming bath is located at the top, overlooking the other buildings and thus ensures privacy for the athletes.

The facade ensures sun protection while still allowing a high grade of transparency. The facade fins are orientated in three different positions to increase the readability of the different sport sites from the outside and inside while still allowing to see the steel support structure which carries the different building blocks.

All of the building parts are designed to forge a path, unique for each usage but not standing on its own, which altogether form the Sportfabrik [sportworks].

