

Someone // Somewhere

the European Union, a Home for so many Differences

Plan documentation :

- Topia //

some-

plan documentation

Preface

From research to design

In front of you lies the a continuation on the graduation research, portraying the design methods we used to translate our research into an architectural design. As shown in Part I we carried out a research on the scope of the European Union, taking our research beyond the borders of our university, the faculty of Architecture and the Built Environment at Delft University of Technology. We, Sophie van Riel, Italo de Vroom and Willie Vogel exchanged our laptop for a tool which brought us much closer to what we wanted to investigate. The van, our vessel brought us all the way to the Black Sea and showed us new insides and important features of our common ground in the union.

Two months after our field research, another disruptive event caused trouble in the ties between the European member states. After being so proud that we could travel freely between countries, the Coronavirus lead to the lockdown of many countries and thereby a closing of the borders. The European Union is under threat as countries are drawn inwards.

It showed us that the binding material between the member states should not be reduced to what first was merely an economical structure. Rather, instead of closing off completely and seeing each other as enemies, fighting over necessary goods (not only IC-beds, but also toilet paper), and blaming each other for upcoming economical tragedies. However, what we discovered is that, when we properly meet “the other” the Someone who just lives Somewhere, can become a particular person with whom you feel affiliation. Our challenge, to investigate how we can connect Rootes and Routes, seemed to become ever more urgent.

In this project we aim to manifest a route which binds people and landscapes further than an abstract idea.

We tend to see COVID 19 as interesting times with potentials to reconstruct malfunctioning conceptions of the European Union. Times in which acting and thinking together would establish more than constraining to your own ‘safe place’ - as said in the previous part, we see the sum of parts as bigger than the whole. In a world with increasing mobility facilities, a society of 1.5m distance and a growing online life, we want to foster a place to meet. In the following we will explain how we did this.

11.01.20

*When we long
To remembered places
Faces of thought belong-
Ing, hoping, feeling
The sensations healing.
Create a new
Just a few
Of these thought of faces
Traces of the behind
Showing just a kind
Of root, route*

Design Vision

Moorings and Routes

Nowadays tensions are rising when the subject of the European Union is addressed. We felt the turmoil and wondered how we landed from an idea of hope in an idea of fear; how the dynamics and aims of the European Union are merely addressed with concerns. Questions that came to mind were: What does the future of the European Union behold? Is there a shared European way of feeling at home within the Union? Is there a way to contribute to the European Project from an architectural point of view? Together these questions induced the main question: How can we generate a place, which is related to different scales (local / European Union), related to multiple actors and their stories, in which one can feel at home?

Quickly it became clear that we would not pursue the “normal” path of research to find an answer to this question. Besides conducting a literature study, we decided to go visiting - to go on a field trip - to understand our research ground to a greater extend. The field trip we undertook through nine countries of the European Union exposed the challenges the Union faces, among others: unequal rivalry between nations; corruption; religious conflicts; fear for strangers; abuse of resources; overconsumption; discrimination; overcrowded cities; desolated villages; political indifference. But simultaneously essential and valuable dynamics of the European Union could be distinguished: shared cultural history, foster peace, international trade, amazing nature, democracy and welfare, curiosity; openness; diversity; multi-dimensional; open borders; opportunity to learn from others. Regarding architecture: walkable cities, no high rise, historic cities

We have used the results of our field research to arrive at a framework which can be used to judge the quality of sense of place and thereby lay bare potentials we as architects can tap into. In short, we concluded that the quality of sense of place determines how people experience their daily routines in the public sphere. The better the sense of place, the more positive the experience of daily routines and the more people feel at home. Key to the approach is to analyse the sense of place on the basis of four concrete stimuli: activity, people, aesthetics and connectivity. These four stimuli provide the basis for stories within places. They address the setting, the actors and the activity and thereby they establish a routine. This routine forms a rhythm of consistency and variation between persistence and potential for changes. Analysing the four stimuli per mooring shows potentials of improving the feeling at home and thereby offers an entry for us architects to intercede.

Nevertheless, the question remains: How can we generate a place [...] in which one can feel at home? In this chapter, we will explain how we translated the research into an architectural design proposal. Continuing in the analogy of roots and routes, we envision eighteen moorings – conceptualized in architectural designs - along one route – envisioned as a chain of events hosted by a ship - which follows the three rivers Rhine, Main, Danube. We start by explaining how we moulded our design solutions for the eighteen moorings, including the why behind the collective design location (public sphere) and overarching design methods for all 18 moorings. It is followed by our vision on the shaping of the route.

Mooring

design location

public sphere

Mooring

design methods

functionless

shapes

light

Lines

activity

colour

doorhandel

Angles

silence

anchoring

sequence
walking

Route

potentialities

themes

events/activities

boat

Design location

Public sphere

The research we conducted took place in the public sphere and we also envision our design project(s) anchoring in this sphere – at a place where it is easily accessible and catches attention. In this section we will elaborate not on the specific location per moorings, but on the characteristics of the public sphere and why this sphere is of importance to our project.

“To be rooted is perhaps the most important and least recognized need of the human soul. It is one of the hardest to define. A human being has roots by virtue of his real, active and natural participation in the life of a community which preserves in living shape certain particular treasures of the past and certain particular expectations for the future”. (Weil 1954, 40)

As Weil expresses here, human life takes place within the setting of a community. Loosely translated to modern times human life is activated and shaped in the public sphere. It is the place where we are among each other and establish commonalities and dream, speculate and take steps towards a future. Interestingly, the public sphere is a product of modernity and its history does not reach back far.

One could say that the Declaration of the Rights of Man and of the Citizen - established in Paris after the French Revolution 1848 - is the first document stating the individual property and rights and consequently making a division between private and public domains (Avermaete, Havik, Teerds 2009, 25). From that point in time the public sphere has become under the ownership and management of the government and has always been accessible to all. It is a sphere in which social life appears. Different social groups can express themselves and it is a place “in which something approaching public opinion can be formed” (Habermas in Avermaete, Havik, Teerds 2009, 26-28). The public sphere became a medium which “serves to strengthen the social fabric.” (Avermaete, Havik, Teerds 2009, 26). But this raises the question “how” this sphere strengthens the social fabric. What kind of interactions and places need to be made to augment the social fabric and let public opinions arise? To answer these questions we review the writings of two key thinkers who wrote extensively on the public sphere, namely: the German American philosopher Hannah Arendt and the Polish American sociologist Richard Sennett.

Hannah Arendt’s still influential book *The Human Condition* (1958) revolves around the idea that the most unique and essential feature of people is action. It is life itself which articulates action and the condition of action is always unfolding potentials which can be actualized. Most importantly to us is that Arendt points out that action is essential for the fabric of human relationships. This fabric is sustained by communicative interactions (Arendt 1958, 185). By acting in public, we appear to one another as free and equal individuals and politics become possible through interactions. She writes (1958, 198): “Action and speech create a space between the participants [...]. It is the space of appearance in the widest sense of the word, namely the space where I appear to others as others appear to me, where men exist not merely like other living or inanimate things but make their appearance explicitly.” Addressing action, when performed in public, as interaction can serve as a catalyst to actualize individual potentials and more importantly create the capacity for deliberation. The essence of the public sphere, as Arendt identifies, is therefore to allow us to relate to one another with the aim of creating a

common world. Arendt harks back to the ancient Greek life and uses the ancient Greek architectural components as the stage for human action. In specific she emphasizes the agora as an important place where people came together to discuss and interact. Although taking the agora as example as ultimate public sphere, she believes that the public sphere can take many different forms (Avermaete, Havik, Teerds 2009, 30). She points out that architectural elements (public buildings) within the public sphere foster deliberation. We learn from Arendt that the public sphere is created and creates a society. The architecture in it is the setting of the public sphere and can thereby intervene or foster certain human actions (Avermaete, Havik, Teerds 2009, 30). Architecture thus is an important feature and sets the stage on which (inter)action can take place, which indicates that (inter)action is locally bound. However, this does not mean that actions remain locally bound. It means that actions start from somewhere but can enlarge and grow through scales. As Arendt (1958, 190; 233) puts it: “The reason why we are never able to foretell with certainty the outcome and end of any action is simply that action has no end [...] though it may proceed from nowhere, so to speak, acts into a medium where every action becomes a chain reaction and where every process is the cause of new processes [...] the smallest act in the most limited circumstances bears the seed of the same boundlessness, because one deed, and sometimes one word, suffices to change every constellation.”

However, in the current era of excessive mobility, the speed of exchange and action has accelerated. The consequences are feelings of placelessness and anomie (Sussman and Justin 2015, 135; Lévy 2012). People feel less rooted and connected to the public sphere – let us say that, in case of this research, they feel less at home. Scholars link this feeling to the decline of the public sphere. Arendt (1958) already mentions the decline of the public sphere in the late fifties. She states that the consequences of a more individualistic society are that people tend to mainly focus on their own personal experiences or, so to say, to move in their own comfortable bubble. The shared, unexpected experience is something our project aims to deliver. Similarly, to Arendt Sennett is also concerned with a decline of the public sphere. In his book *The Fall of the Public Man* (1977) he links the decline with the rise of a highly modern urban life, a life which is organized and performed in constitutional systems (Avermaete, Havik, Teerds 2009, 31). These systems are so well arranged that little exchange of thoughts or deliberation is possible. Sennett sees this as a threat and instead desires a vital growing city which can only exist in relation to irregularities, surprises and a constant dialogue with the past and present through its inhabitants (Sennett 2006). Considering the field of architecture, he expresses three elements which (especially urbanists) should be considered to construct such a vital growing city.

First of all, he is against any form of gated communities. He stresses the need to have the ability to cross territories in order to receive a variety of input to get a total understanding of the place. By crossing borders, one can experience the full range of components the place is made out of and thus get a better sense of the place. What follows is his plea for the “incomplete form”. He means by this that there is a need for open spaces which are not designed strictly and open for interventions by the inhabitants of the place. An architect/urbanist should, therefore, think in narrations/scenarios rather than in finished products. Thirdly, Sennett pleads for investigating and designing city spheres with the tools of the

novelist, who is much better in evoking atmospheres and narrating storylines referring to pasts and futures (Sennett 2006). We addressed the tools of literature before (see chapter 4 of the research). Using the tools of a novelist enabled us to get a better grip on the situation. Borrowing tools from the field of literature helped us to see places as lived places, dynamic ones full of stories. We could see the urban settings (public sphere) as the start that forms an absolute and definite locality. Accordingly, the architecture or landscape of the public sphere could never be considered as a theatrical backdrop, but rather as the starting point from which stories unfold (Charley 2019, 3). The process of unfolding of a variety of stories is important because they cause non-linear moments with many intersections of history and cultures (Bemong et al. 2010). Therefore, our project is not a blueprint but builds upon the given content and develops this further. These intersections are the moments of suspense and disarming, of misunderstanding and negotiation, which do justice to the complexity of reality, while at the same time activating striving for a common future. These, we assume, are the most engaging and valuable moments within societies (Sennett 2018, 190-196; Sussman & Justin 2015, 133-134). These are moments where time thickens and becomes visible, while at the same time the space becomes a place structured and responsive by thinking together (Lawson 2011, 348; Bemong et al. 2010, 4). In these moments, the speculative and imaginative take hold.

The above underlines the importance of a vital public sphere which is experienced as a space for (inter)action. It is demonstrated that architects/urbanists should leave room for open-endedness which can be picked up by local inhabitants. Its potentials and important notions, such as the shared, unexpected experience, promote interaction between individuals and therefore enable politics, laying bare the complexity of society substantiates our view of choosing the public sphere as our design location.

Design Approach

Defining localities and visualizing a route

In the previous part we showed the potentials and important notions of a vital and vibrant public sphere. In our project, we bear this in mind since we like to propose an architectural design in the public sphere of each mooring. We believe that our proposals should not be limited to a specific function but rather focuses on the (inter)actions of the local inhabitants. Instead of aiming to design for practical uses, we aim for architectural projects that function as anchor points in the local settings, complimenting the lived places of people. We looked at how we could express the feeling of each specific mooring in a more atmospheric way through an analysis/ designs of the colour, light, activity, shapes and door handles for each of the 18 moorings. We call these our lines. Secondly, we indicated three important principles, namely Silence, anchoring in the surrounding fabric and the sequence, to incorporate while designing. After the explanation of the Lines we elaborate on how these principles influence our architectural designs.

According to Guattari an architect should not be focussing on relaunching a style, school or theory. Preferably, architects should reveal virtual desired places and trajectories with their practises (Guattari 1989). He indicates that the architect is not designing an object, but rather displaying the enunciation of a project. Subsequent to this, Arendt (1958) explains that the shape of the space may not matter as architecture becomes a place where people participate together and decide upon what happens in that space. It is the people and activities that change the space, not the architecture itself, that must be stable. What we mean with this is that architecture must not be stable in a static manner - it can be changed, moulded and unfolded differently, according to the situations - it must be stable in the sense that it will always be present and encountered as usable.

Design Approach

Lines

Shapes //

To capture the character/spirit of the places in a shape we moulded 18 models which are presented on this page. The shapes take many different forms and translate our view on the towns/cities freely. Although it might be difficult to read for other people, to us it was a good way to express ourselves. To demonstrate this we take the rather rectangular and pompous shape of Vienna. Italo moulded this shape, while at the same time Sophie drew the exact same shape for the city Ruse. The interesting part of this story is that many people call Ruse Little Vienna. This example shows that our personal experience can be brought back to these essential shapes. The shapes are embedded in our designs through the appearance of the building masses.

//Light

Moving across the countries surfaces we noticed how different the sun hits the places. Going further south and more east the light vibrated differently through the streets. In order to express the locality of the places in our architectural designs we discussed for each of the 18 towns/cities the right light raid. These typical local lights are translated in our designs by the positioning of the (window)openings.

//Colour

Each of the 18 towns/cities had a certain atmosphere which can be captured in colour. For example, the usage of Burgundy coloured bricks in Dordrecht gave the whole city this reddish air. While Nijmegen (only two hours ride from Dordrecht) had much more yellow in its appearance, imprinting us with yellow/orange stain. The line presented on this page showcases all the colours we incorporated along our route and transmits one part of the atmosphere we encountered.

//Doorhandles

“The skin reads the texture, weight, density and temperature of matter. The surface of an old object, polished to perfection by the tool of the craftsman and the assiduous hands of its users, seduces the stroking of the hand. It is pleasurable to press a door handle shining from the thousands of hands that have entered the door before us; the clean shimmer of ageless wear has turned into an image of welcome and hospitality. The door handle is the handshake of the building. The tactile sense connects us with time and tradition: through impressions of touch we shake the hands of countless generations.” (Pallasmaa 2005, 56). Pallasmaa beautifully describes the essence of the door handle; it is the first meeting between the person and the building. Since we consider this important, we designed 18 specific door handles which correlate with the light and shapes.



Dordrecht



Zaltbommel



Nijmegen



Beilngries



Passau



Vienna



Vukovar



Novi Sad



Vidin



Cologne



Kaub



Frankfurt am Main



Bratislava



Komárno



Budapest



Ruse



Giurgiu



Galati



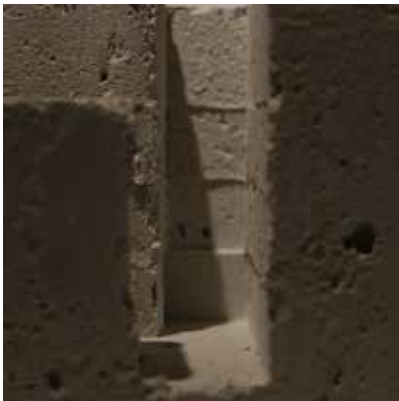
Dordrecht



Zaltbommel



Nijmegen



Beilngries



Passau



Vienna



Vukovar



Novi Sad



Vidin



Cologne



Kaub



Frankfurt am Main



Bratislava



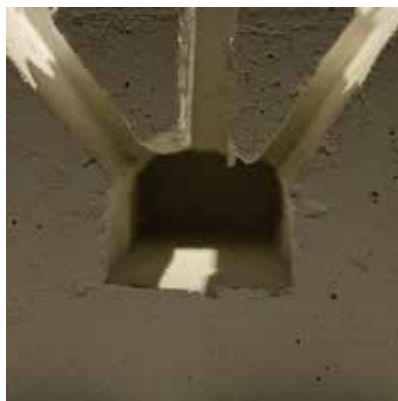
Komárno



Budapest



Ruse



Giurgiu



Galati



Dordrecht



Zaltbommel



Nijmegen



Beilngries



Passau



Vienna



Vukovar



Novi Sad



Vidin



Cologne



Kaub



Frankfurt am Main



Bratislava



Komárno



Budapest



Ruse



Giurgiu



Galati



Dordrecht



Zaltbommel



Nijmegen



Beilngries



Passau



Vienna



Vukovar



Novi Sad



Vidin



Cologne



Kaub



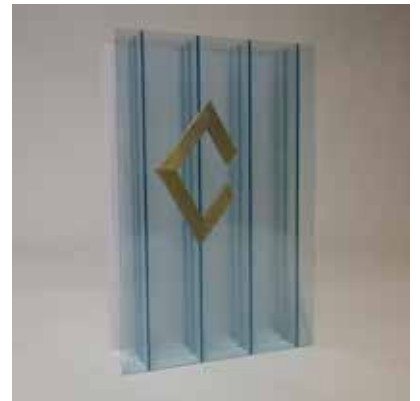
Frankfurt am Main



Bratislava



Komárno



Budapest



Ruse



Giurgiu



Galati

Design Approach

Principle 1 // Silence

Besides using the lines as a tool to explain our architectural design choices we approached our design choices from three equally important principles. The first one is to use the concept of silence.

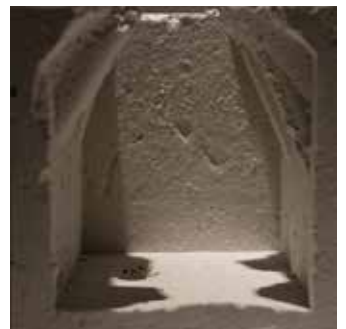
Before explaining the relevance of this concept to our design approach we would like to point out that we do not speak of silence in terms of no sound, but we opt for the effect of what we call in our native language 'verstilling'- which is more related to an atmosphere and stillness/serenity. Böhme (2020) states: 'stillness as well as twilight is shrouding you – they are atmospheres, in which you are and in which you feel yourself to be in a certain way (p. 360).' Silent, Böhme continues, is perceived implicitly and is felt by "transcending anything hearable" by which he means that one becomes aware of deeper layers within the surrounding environment (Böhme 2020, 376). Not only the beauty of silence, but also the essential need for humans has been expressed in literature. As we have seen, Arendt mainly engages in her book *The Human Condition* (1958) with the human as being active. However, she is aware of the counterpart, namely being at rest - a contemplating moment of gaining understanding (Arendt 1958, 20). These moments happen in silence and can be facilitated by architectural constructions. For example, when entering a cathedral it feels as if walking into the fog which cover all articulations of outside which are veiled by the heavy materiality of the church (Engels-Schwarzpaul and Mika 2020, 247). In these moments the direction of one's attention is often altered – either inward or outwardly – and introduces a contemplative pause. In order to encounter and experience the meaningfulness of a place the space should not only be encountered as matter to move through (material forms and touches of the surface), but the encounter with the places should also invite to listen to the outside fading sounds (and thus the sounds within it) (McCarter and Pallasmaa 2012, 185).

We believe that architecture which accomplish the effect of silence is stable. When architecture does generate this effect its presence can provoke contemplation, curiosity and wonder. By designing from the notion of this unbiased language that is shared by everyone, the language of silence, people can understand and connect through architecture. Koch (2009) explains that silence is frequently regarded as a big void, the opposite of sound. He nevertheless demonstrates, based on designs by Yves Klein and Louis Kahn, that on the junction of silence and architecture the mystics of the place can be expressed. So, silence is not regarded as the absence of sound, or something quiet, but as the source of creativity: "the desire to be, to express. [...]" (Koch 2009).

For example, one of the stunning pieces of the French artist Yves Klein which expresses and investigates silence and emptiness, is his 1958 exhibition called: *Le Vide* (the Void). Klein painted the Parisian gallery space totally white, except for a greyish colour on the ground. The gallery was embracing an emptiness. It was: 'a creation of an environment, of a real pictorial climate, therefore one that is invisible.' (Klein in Banai 2014, 90). The atmosphere fills the room and within this empty, silence state, things are observed more attentive and come into being. Turning to an architectural example, Kahn understood silence as a desire of becoming, of making, and insofar is the void before one encounters inspiration. For him, silence within architecture enables a person to come into being. When reading pieces of Kahn his lectures at the ETH Zurich (1977), it can be understood that Kahn is not searching for the right program, but rather for the underlying nature. The essence to him is essentially

to create places which establish voids for reflection for everyone to understand (Kahn 1987, 236-238).

For our architectural designs silence becomes an important principle as it is a common language for every citizen of the European Union. Our designs opt to generate the atmosphere of 'verstilling', an atmosphere which opens a void. We see the establishment of this atmosphere as a moderate task. We would like to see our buildings used in different ways, but still transfer this moment of contemplation. The design techniques we selected to establish this is by designing a certain light, designing not from a specific function (in such a way that users can experience the place in their own ways) and focussing on the sounds and feelings of transition moments (e.g. grass-gravel-concrete).

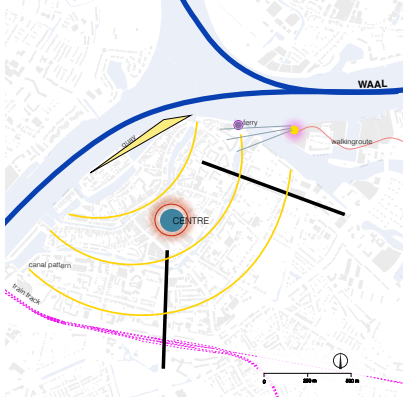


Design Approach

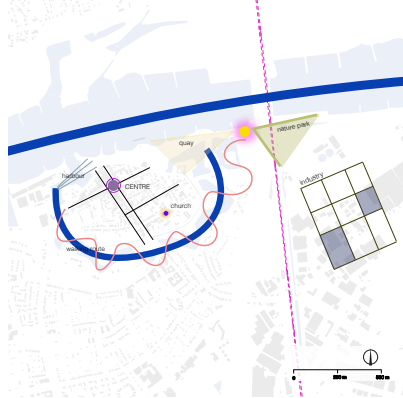
Principle 2 // Anchoring

What we aspire to address here is a basic principle we learned during our studies. Namely, that architecture is always situated within a large pattern of streets and building blocks which together form a coherent piece. These patterns often relied on landscape elements which indicate good places to build in relation to the soil and building materials at hand. The concept of building in close relationship to the place is often linked to the Norwegian architect Norberg-Schulz. In his book *Genius Loci* he expresses the task of architects to articulate the inherent natural setting of the place. Referring to the philosophy of Martin Heidegger, Norberg-Schulz wants to express the *genius loci* - the spirit of the place- in his architecture. *Genius loci* refers to the old Greek meaning of “becoming, independently”. (Norberg-Schulz 1979, 530-533). Later the term was questioned when brought in relation to the speed of present cities. Architects like Koolhaas and Sorkin express their critical reflection on terms like *genius loci* and see the inescapable loss of place in the ever more generic city (Heynen, Loeckx, De Cauter and Van Herck 2009, 762-765). Nevertheless we believe it is possible to anchor our designs in the built fabric and incorporate the *genius loci*. To describe our design aim we adopted the verb anchoring from the American architect Steven Holl, who describes in his book *Anchoring* (1991) the importance of “listening” to the existing fabrics. Architecture, according to him, is: “a construction (non-mobile) [is] intertwined with the experience of a place. The site of a building is more than a mere ingredient in this conception. It is its physical and metaphysical foundation. [...]. Building transcends physical and functional requirements by fusing with a place, by gathering the meaning of a situation. Architecture does not so much intrude on a landscape as it serves to explain it.” (Holl 1991, 9). Another architect who is an epitome in our design process is the Swiss architect Zumthor. He underlines that every new architectural project will intervene a specific historical and scenic situation. For him, the essential quality happens when a meaningful dialogue with the existing situation will be initiated. He describes wonderfully in these lines: “For if the intervention is to find its place, it must make us see what already exists in a new light. We throw a stone into the water. Sand swirls up and settles again. The stir was necessary. The stone has found its place. But the pond is no longer the same.” (Zumthor 1998, 18). In order to compliment the place he operates in the way like John Cage composed his music. It is not about first hearing music in your head and secondly write it down, rather the concepts and structures are simultaneously formed in our minds and adapted to the given site (in the case of *Therme Vals* the mountains, rocks and water influenced the design to great extent) (Zumthor 1998, 29).

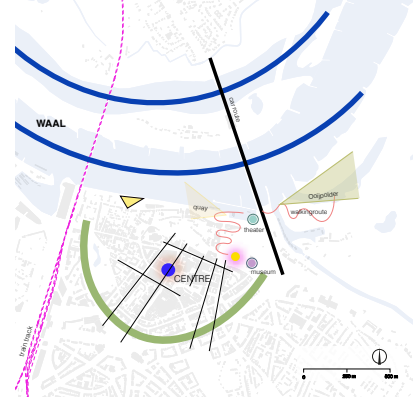
To be more concrete, in our research we read and described the city fabric in multiple ways. Not only the morphological situation, but also the material uses within the towns/cities were investigated. By combining these elements we will prescribe an architectural design by carefully picking the location and the materials in order to answer the scenic situation. Closely related to anchoring in the surrounding fabric is the last principle, the sequence.



Dordrecht



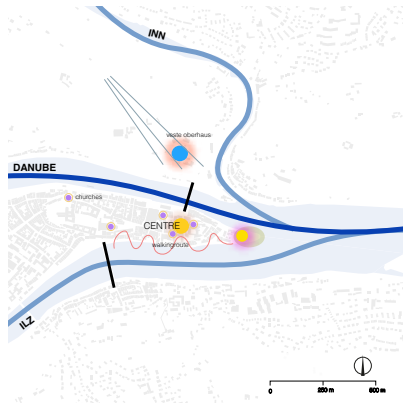
Zaltbommel



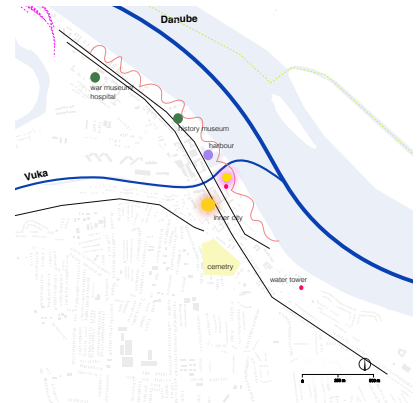
Nijmegen



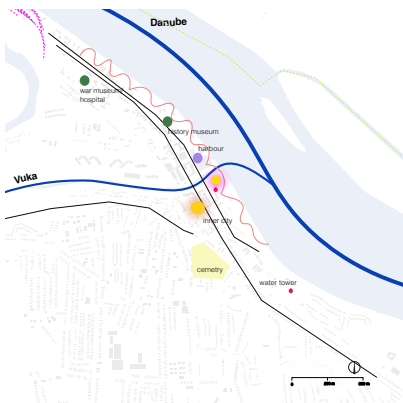
Beilngries



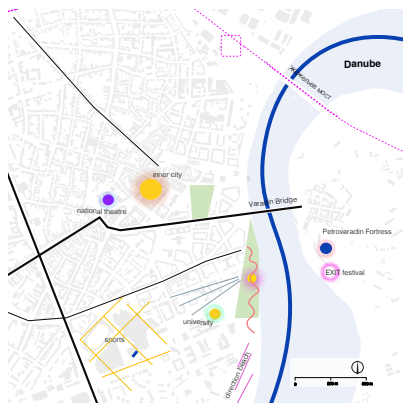
Passau



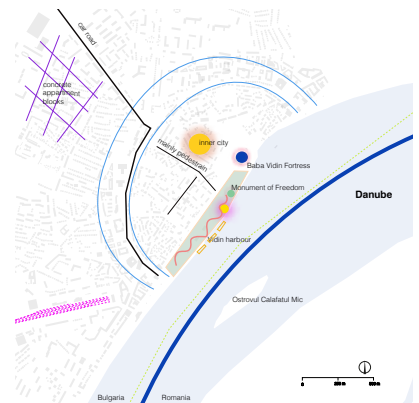
Vienna



Vukovar



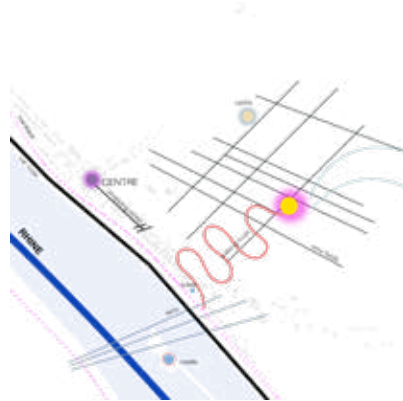
Novi Sad



Vidin



Cologne



Kaub



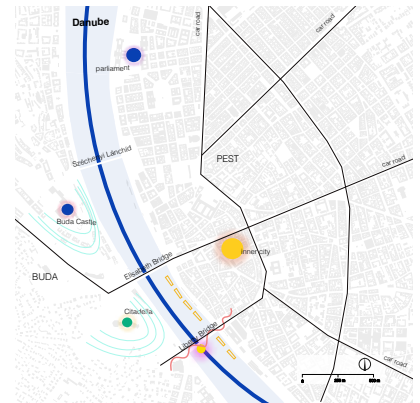
Frankfurt am Main



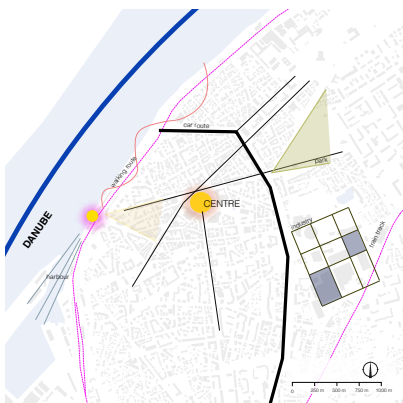
Bratislava



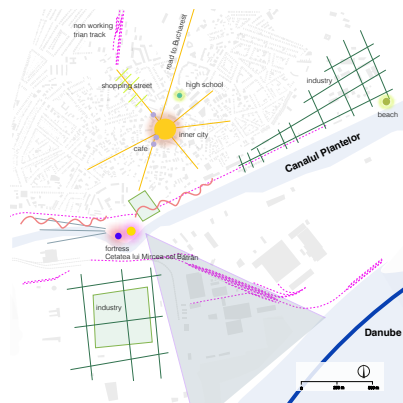
Komárno



Budapest



Ruse



Giurgiu



Galati

Design Approach

Principle 3 // Sequence

When approaching a building a sequence of elements might be experienced. A sequence of elements can for example highlight the transition space from outside to inside or put emphasis on a specific view. Designing a sequence, which goes beyond the building mass, is a helpful method to anchor the design in the town/city its fabric. Also, it helps responding to the daily routine, which is of great importance to our research. The sequence of a daily routine is established by four stimuli which together represent the lived place of a town/city. In short, being able to carry out a daily routine is important to feel at home and rooted in a place. We see the design of a sequence as an invitation for people to explore the building beyond the mass and envision a sequence of elements which strengthen the daily routine. Experiencing this sequence fully is substantiated by the act of walking on which we elaborate first. Although it is an interesting given that “Europe came to exist due to the fact that everyone was always walking”, we focus on the practice of walking within the urban and local context as we see it as a helpful tool to engage with the physical surroundings of the moorings (Solnit 2001, 16).

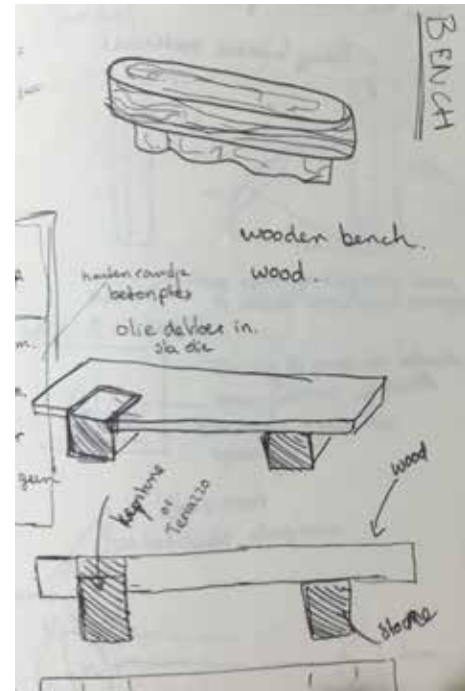
We believe that through a sequence of recognizable elements one slowly strengthens one’s sense of place – one will get familiar with the building and its surroundings. A good way to express what we mean by this is linked to the French word *dérive*. We learn from Debord that *dérive* can be used to express a certain technique of walking (urban) landscapes. The act of walking an unplanned journey (the technique) creates a spatial, emotional and intellectual awareness. The journey is led by encounters and attractions along the way which will guide the person not only to new places, but simultaneously fosters an understanding of the place. In our design proposals we would like to use the act of walking to strengthen a sense of place. To support this we consolidate several walking routes towards the architectural design as walking is a response to the environment. The English anthropologist Ingold shows how we are grounded in movement. Our social relations “are not enacted in situ but are paced out along the ground.” (Ingold and Vergunst 2008, 1-2). Furthermore, he explains the difference between moving “through the world along paths of travel and moving across the surface of the globe” (Ingold 2016, 77). To understand this difference Ingold makes a distinction between wayfaring and travel. For him, the act of wayfaring is more like sketching a route than fixed route-planning. There is not a pre-composed plot or destination one aims to reach (Ingold 2016, 77). Transport on the other hand describes hoping from location to the next and carrying across the path instead of engaging with it. Only when the destination has been reached one is satisfied, making all the in between stops moments of tension (Ingold 2016, 79). Insofar transport is merely moving the body and one is thereby not truly ‘living’ the places.

Considering walking as wayfaring is a mode of making the world as well as conforming oneself within it along the walked path (Ingold 2016, 77). Solnit (2001) explains that walking is an element “of engagement of the body and the mind with the world, of knowing the world through the body and the body through the world (p. 29)”. Sennett, who we introduced in the writings on public sphere, also addresses the act of walking as an important tool to understand places. To him walking is a slow movement through the city which is needed in order to “produce a deeper lateral consciousness than moving fast.” (Sennett 2018, 185). Like Ingold, but in different words, he emphasizes that understanding a place will be best reached through undetermined movement – by wayfaring through the city (Sennett 2018, 189). It can be concluded that walking can be a

powerful tool to get to understand one's mooring, but how can we foster this in our architectural projects?

Interestingly, both Sennett and Ingold talk about guiding elements/landmarks. Comparing walking with the act of writing, the town/city can be read and written by introducing punctuations in forms of buildings, paths, parks or other signs. This in particular is interesting for our projects as it opens up possibilities to, without demanding, incorporate our building in the lived places of people. Introducing punctuations help the enunciation of a place, it helps expressing the story behind the encountered elements. Although Ingold (2016, 93) expresses his critique on the current usage of punctuations as it sometimes merely triggers transport in our current way of walking, we will use the idea of punctuation as proposing a sequence, a story line, when deriving at our architectural designs. As said before we situated our architectural designs along walking routes within the city. There is not just one way to arrive at the building, but one can take multiple directions while being guided by several elements when approaching the building. Objects like a bench to rest and watch the water, a sundial to bring one's attention to the universality of time/being, a tree to signify the seasons, gravel to make you aware of entering another terrain and some small steps giving you a sense of arrival.

In sum, introducing a sequence of elements in the built environment is a powerful tool to strengthen sense of place. In our design we use elements - articulation points - to highlight and connect the surroundings to our architectural designs. The sequence will lead one to the building without the intention to force people inside, since one can also enjoy reading a paper on the bench which is subconsciously linked to the building.



Design Approach

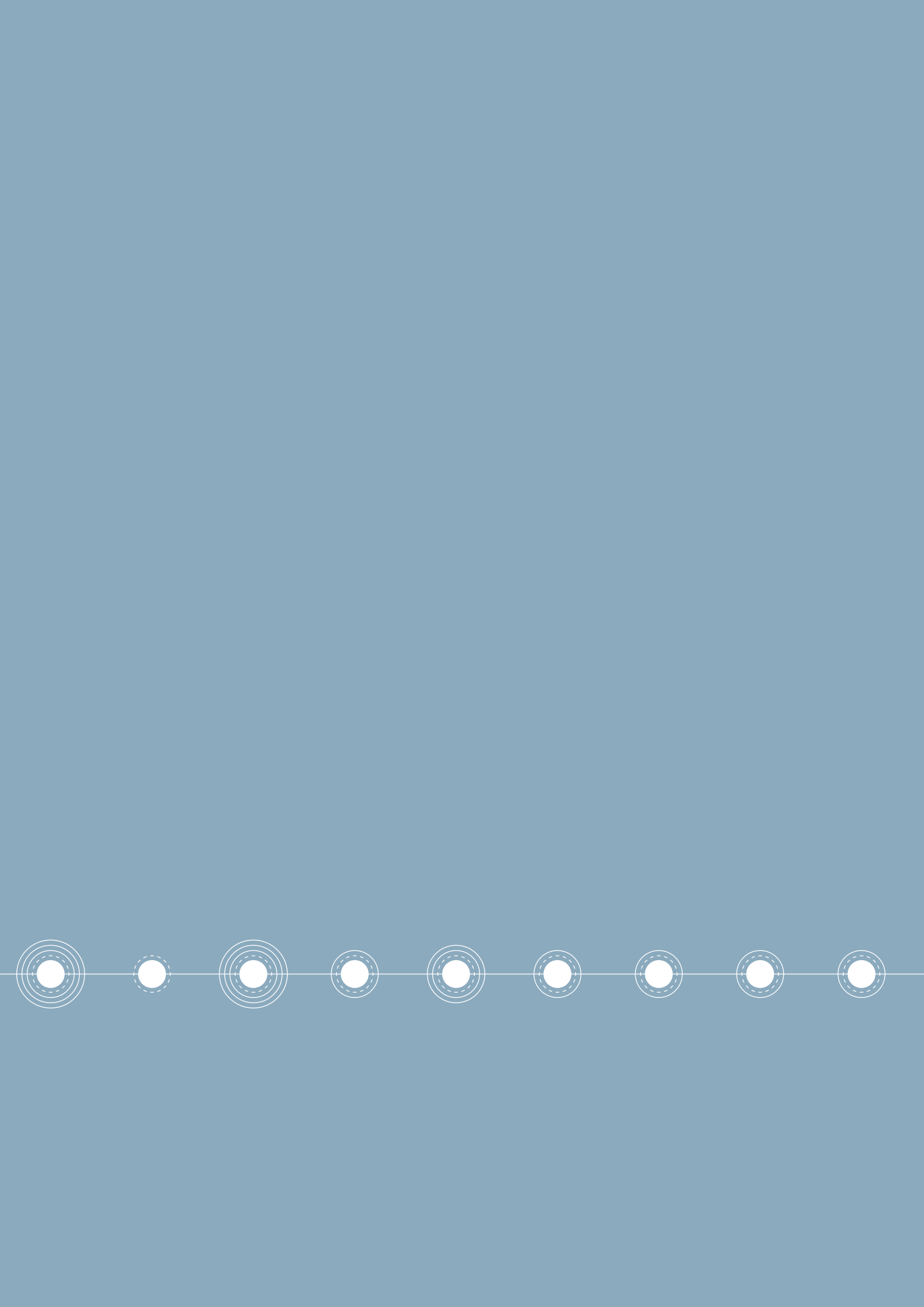
Connection (the route)

Bound locally, our designs react on the specific urban and social setting. At the same time, the similar method for each city created a cohesion between the designs. Although there is a high variety of buildings we believe that our approach with the Lines and the Principles brought the recognition of an overarching project to the fore. However, there is still a gap between each individual mooring to bridge, a route to design. Since, as our research made clear we want to bridge the gap between roots and routes.

To establish the route between the roots we picked a ship, our sailing vessel. As all designs are situated along the water and have an eye catching jettie overlooking the water they work as signposts for the ship. It is a split barge of 40 meters long and 5,2 meters wide. The largest ship which can sail the two rivers of the Rhine and Danube. Besides that the ship has a symbolic value, the stops have already been connected for milenia through ships, we also picked a ship because it gives a different attitude and approach to the whole project. With a speed by which one reaches Cologne, starting in Rotterdam, in three or four days, we consider the slowness as an advantage. Encountering different landscapes and moving slowly through the waters which really makes you inhabit this line of connection. The places might be connected already through carways and trains roads, however, we believe that the ship will accomplish a different mindset in which one sets out on a journey which encapsulates the experienced in between space as part of the goal. Furthermore, when considering the moorings themselves, a ship, better than a truck, a car or a train, will cause a bigger thrill among the citizens of the place. When the horn blows/hunks, the whole city or town will hear it. Sailing on a big water road often in the lowered part of the city, the ship will be seen from all directions. Colours and flags, contrasting with the blues and greens from the surroundings are catching attention. We believe the ship will welcomed with open arms and brings people from all corners to check what it has to offer. It embodies our message as it is romantic and impressive, of a heterotopic place where rules are stretched and curiosity is fostered. But when does the ship come and what does it offer? In the scheme we explained how we visualize the organisation of our sailing vessel.

On the left you see the 18 moorings. Each of them has a table and are seen as places to foster and inspire for creative ideas. The moorings all contain a jettie, however, when the ship comes they can decline the ship to anchor. To maintain the mooring we depend on an enthusiastic citizen who would like to open the door every morning and closes it during the evening. The host is the linkage between the citizens and the ship and will be the host when events take place. On the right side we visualized the ship. The ship is a container of story and knowledge taking along the route. More importantly it is an eye from abroad, it brings in new perspectives, new ideas and ways of doing. The ship receives the ideas from the moorings and can decide which city/town will be picked for anchoring. In the middle this communication is visualized whereby the lines go crisscross and create a meshwork of ideas, ideas which can be worked on together. It provides the possibility for different towns to work on common goals (we already indicated 18 topics). It is clear that both moorings and ship are independent as the moorings work perfectly fine without the ship. Nevertheless, the moorings are designed in such a way that they always hit towards a bigger project - they foster curiosity and direct towards approaching the ship. Activating the route through the ship will thus activate a stronger connection between the roots.

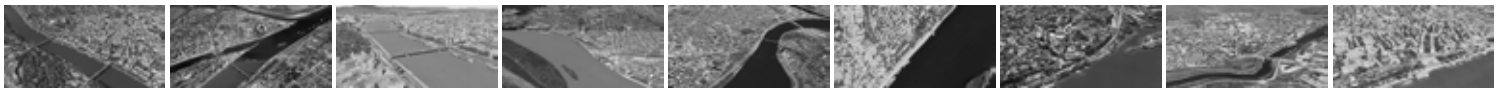
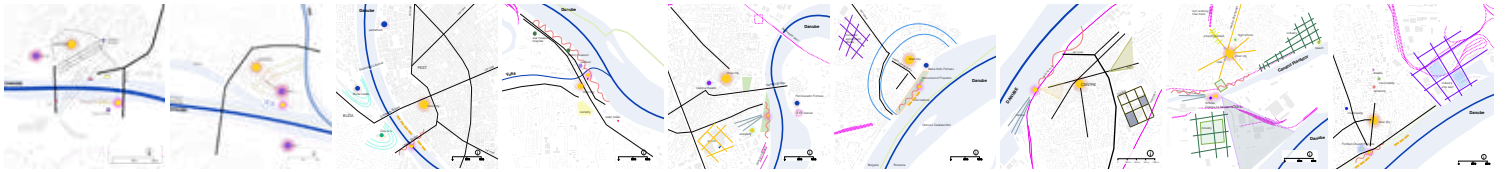




nr.

Sub-title

Titel chapter





Dordrecht



Zaltbommel



Nijmegen



Beilngries



Passau



Vienna



Vukovar



Novi Sad



Vidin



Cologne



Kaub



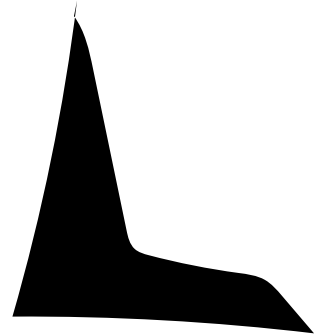
Frankfurt am Main



Bratislava



Komárno



Budapest



Ruse



Giurgiu



Galati

Cologne

Thoughts about Design

While leaving our familiar grounds and crossing the first border of our journey the industry of the rhine land greeted us. Surrounded by factories and windmills we entered the city of cologne.

The narrow roads through the old town, famous for its gothic cathedral, guided us to our first stop, the Alter market.

Similar to the rest of the city a cacophony of architectural styles is presented at the Alter market. Stucco houses and gothic-style buildings with granite expansions, neighbouring modern office buildings and shops. Intensified by the rain and Christmas market the square appeared pressing.

People on the streets indicated that this square became more and more touristic over the years and that the daily life of the inhabitants moved to the outer parts of the city, where industry and city meet.

With this knowledge in mind we selected the location for the cologne Topia Pavilion a bit outside the city centre, named the Pollerwiesen

The site, named the Pollerwiesen, is a peninsula of the Rhine and an invitation for people from adjacent neighbourhoods to enjoy the greenery and view over the river and city centre.

Which makes this location so interesting to us is that the Pollerwiesen offers a wide space for activities in the further foremost densely packed city, offers a place of rest for people on a daily walk and offers the opportunity to engage with the industry prone to the city.

This last point is of importance to us since Cologne has been, along our journey, distinctive in its direct blend between city and industry. It is a landscape which is embedded in our society, but never highlighted to value, while it provides opportunities to manufacture products that can be distributed along the rivers, highlighting the ever-old trade between the places along the river. Thus, the pavilion, is situated at the direct edge of the pollerwiesen and industry, embraced by the existing dike.

When approaching from the water the shape of the pavilion is most evident. The pavilion, embraced by the existing dike, appears static and symmetrical - reflecting the stark symmetrical buildings and German strictness (to which interviewees referred) we experienced in the city.

The pavilion is made up of three volumes, the outer two volumes are constructed of locally sourced natural dry stacked stones echoing the reddish, greyish, purplish colours of the city. Facing south-west the stairs, the middle volume, offer a place to enjoy the sun set over the river.

A yellow steel frame is penetrating one site connecting the pollerwiesen, interiors and industry. The pavilion stands in direct dialogue with the currently closed of industry and let people engage and understand their surroundings.

The crane interrupts the symmetry of the building and through its quirkiness pulls people inside. The interior space is a salvaged place in the openness of the pollerwiesen. It offers two large spaces, the workshop and the Topia chamber.

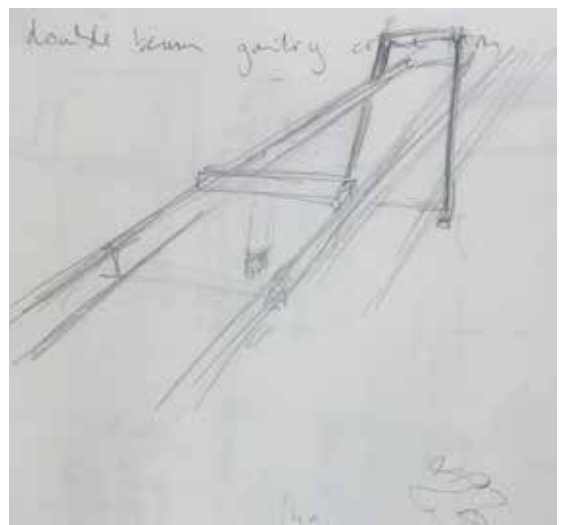


The workshop, shaped by the crane hoovering over, is a world of material and machinery. The space is introduced for the citizens to do odd jobs and learn to work with materials provided by industry / metal workshop at the other side of the dike. The materials can be brought in by the crane, amazing and inspiring people to put words to deeds. Which fits the “niet lullen maar poetsen” mentality of Cologne. But more importantly this space brings the opportunity to manufacture elements which can be distributed along the 18 pavilions. One example is the placard, which is attached to all the pavilions and brought in through the ship.



When the hard worker likes to escape the noise of the workshop one can reach the topia chamber through a passageway to sit down and find a pause.

The chamber, covered in colourful fabric makes the sounds of the workshop muffle. Fabrics that some will recognize and others just appreciate due to its colourful appearance, colours that do not only reflect the direct surroundings, but the landscapes of a bigger whole. Different patches of the fabric will be lit up during the day, as the skylight cast long shadows in the room.



The natural lighting plan of this pavilion is based on our personal experience of the city. When walking across the city it appeared that little sun light was oozing through the tight streets. By introducing the longitudinal skylights our experience is mimicked.

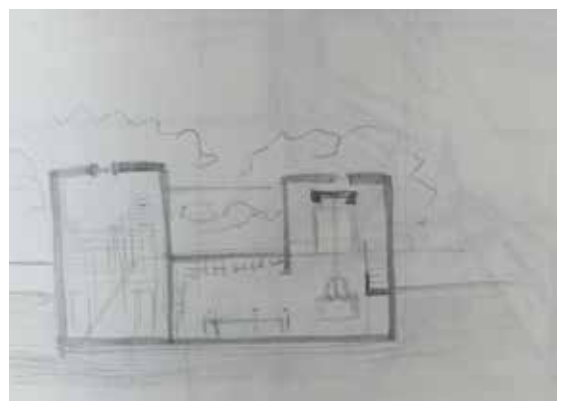
To increase the direct light to some extent the doors are made of glass. Insofar, it opens up and frames the view to the jetty/river. To highlight the view to the river the window boxes are extended and designed in weathered steel to creating a more direct visual connection with this important natural element.



Enjoying the ease of the space the hard worker can be joined by people who pass by and shelter for the rain, as it is raining often in Cologne. Or when the sun is shining by people who carry a table outside to gaze at the river and enjoy a sandwich brought along.

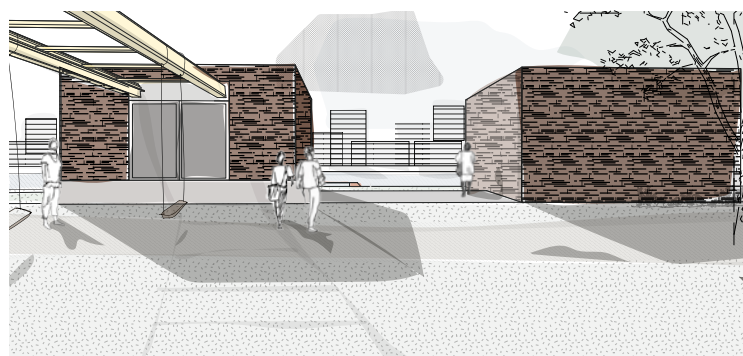
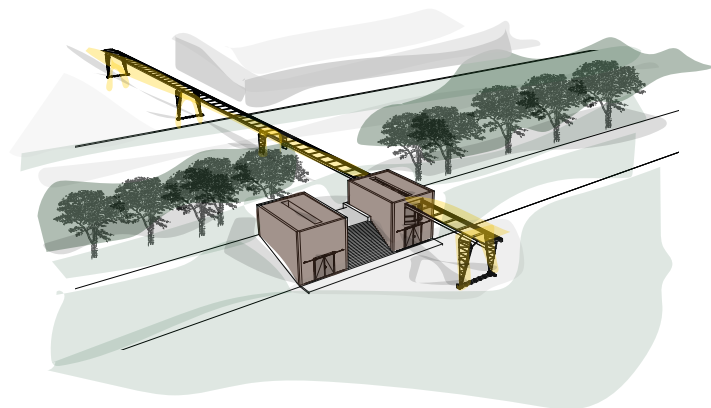
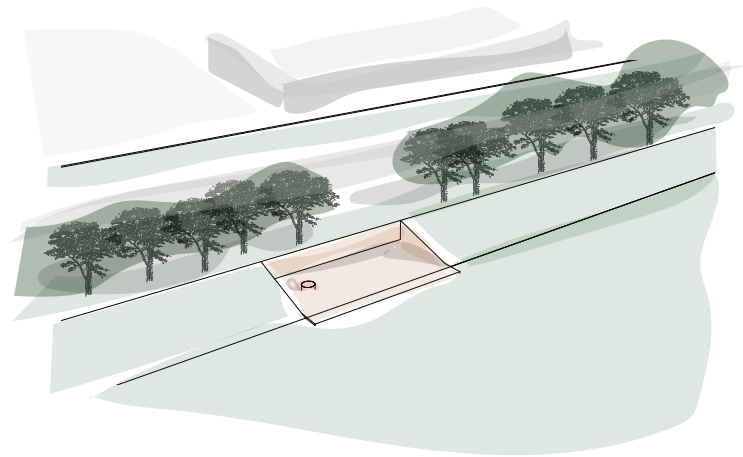
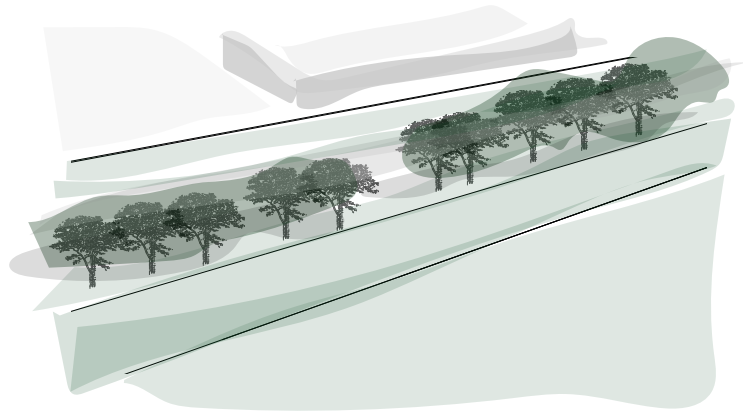
But he just sit around the big round table, with a mild light, becoming aware of the muffled rattling and hammering of steel, the turning of pages from a book or the clinking sounds of beer glasses as all related.

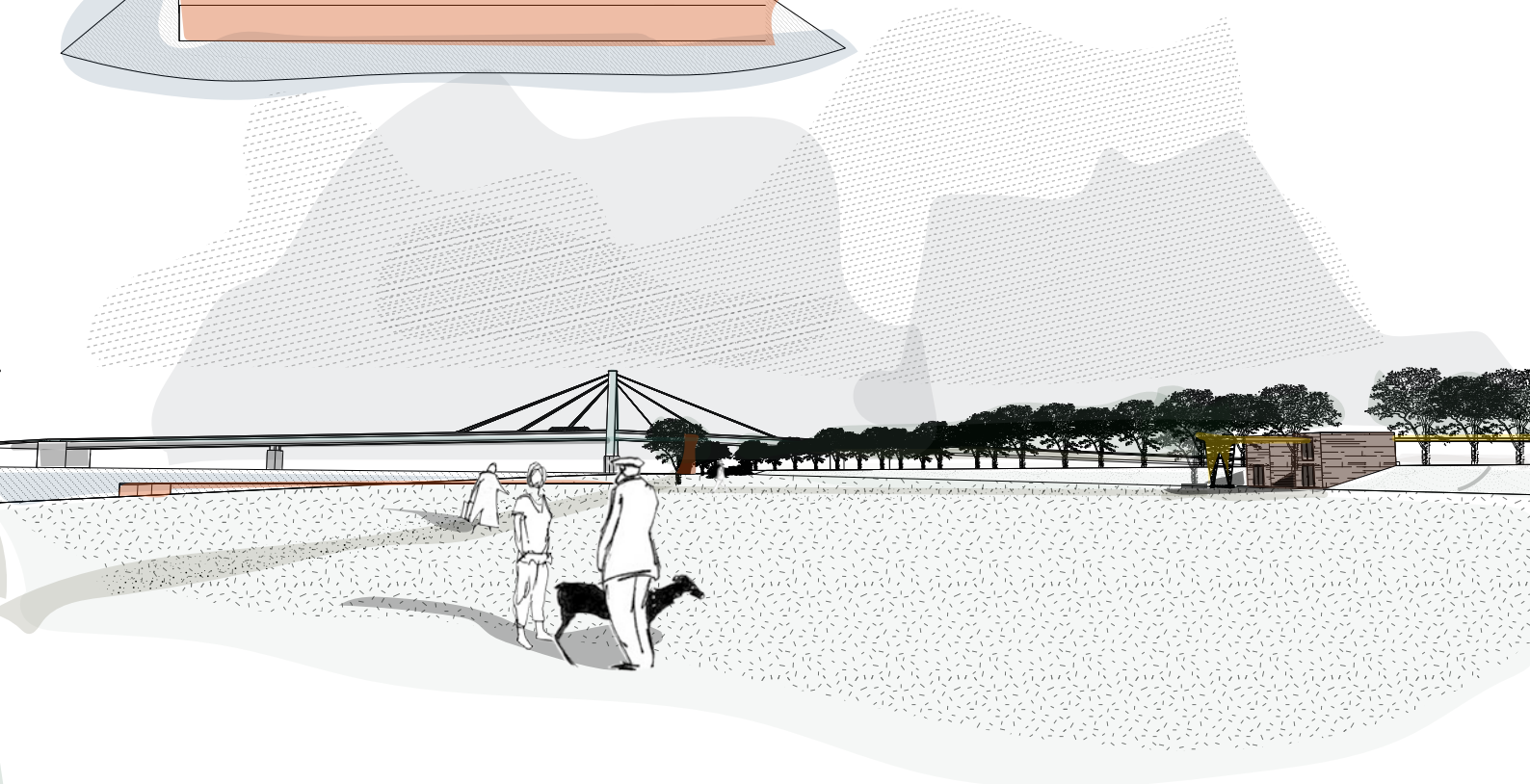
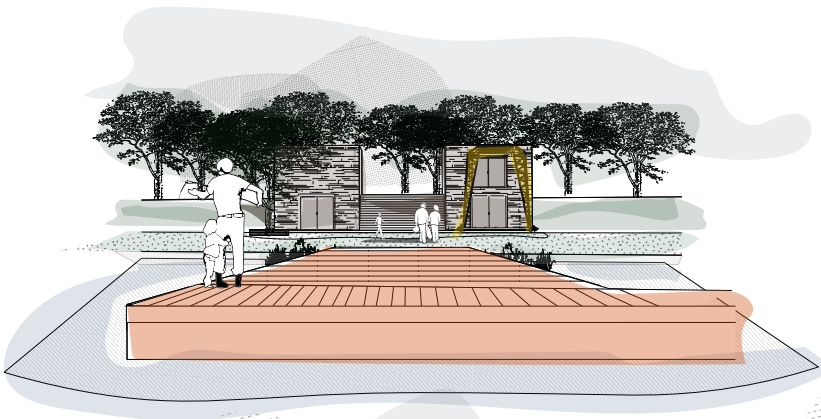
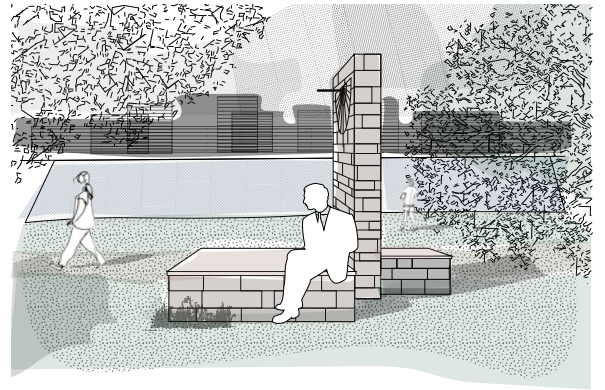
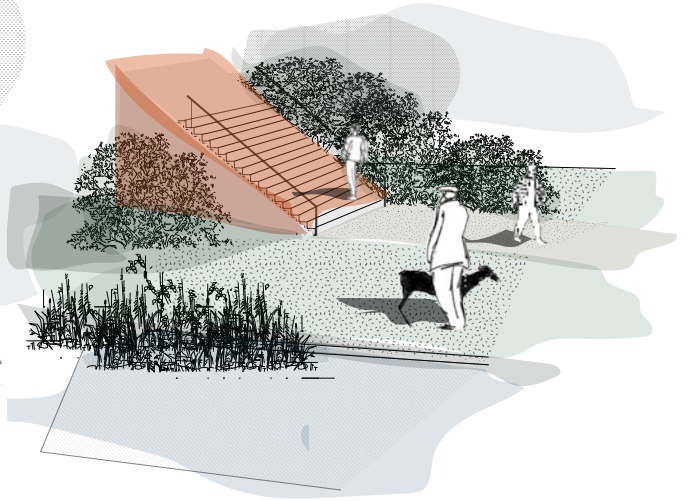
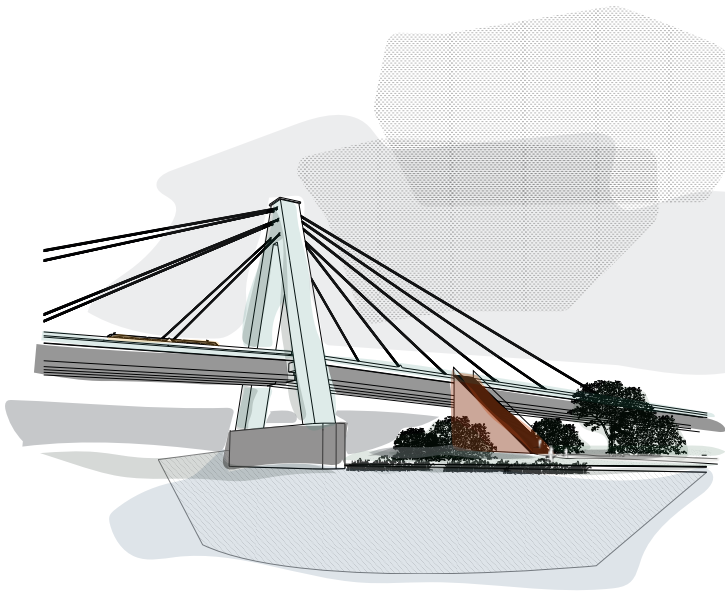
At the opposite riverbank, a completely rebuilt area, the Rheinauhafen, combines modern architecture with historical harbour buildings.

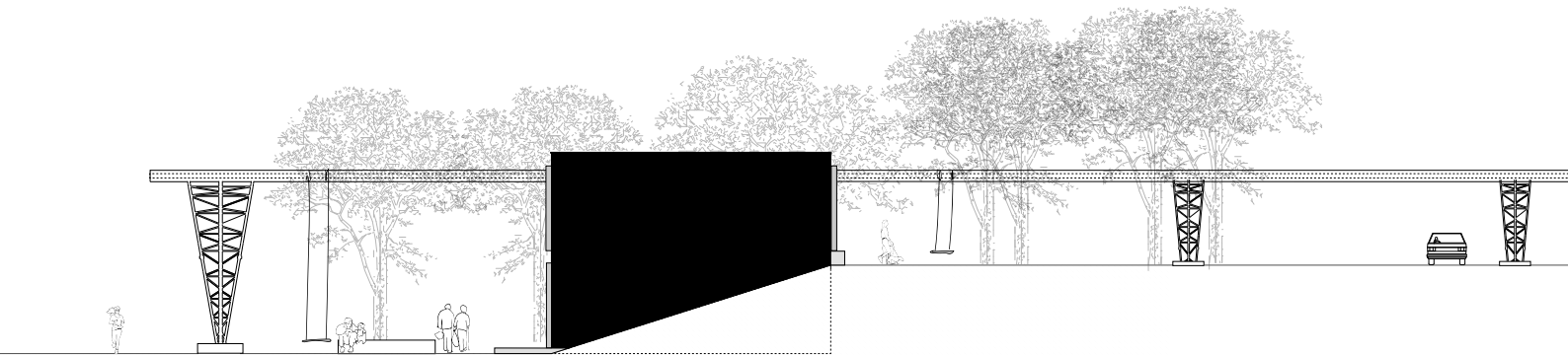
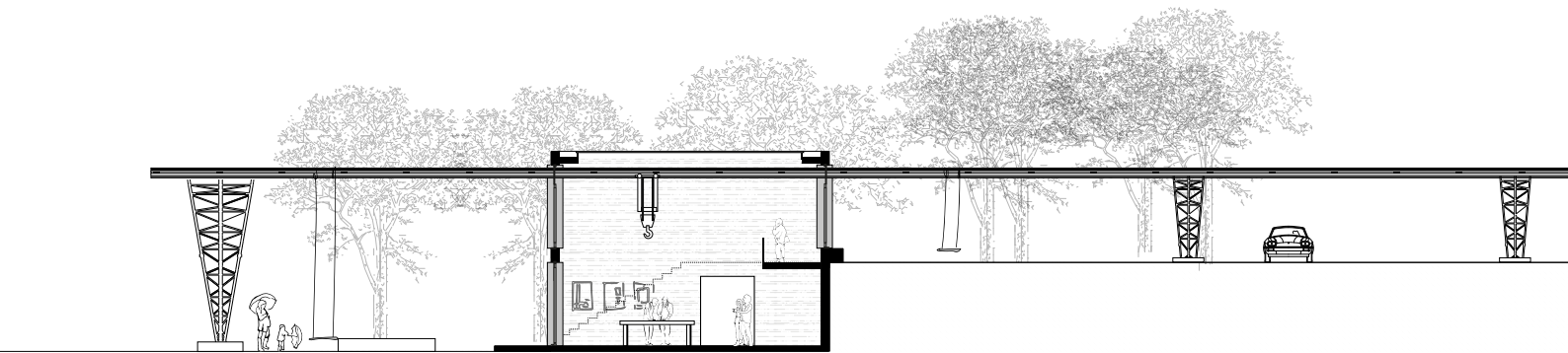


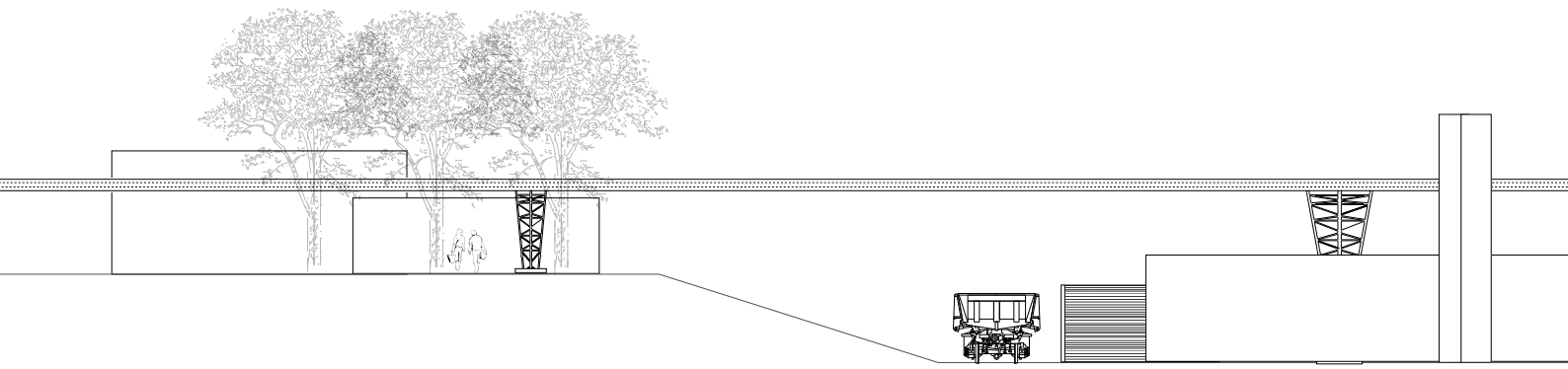
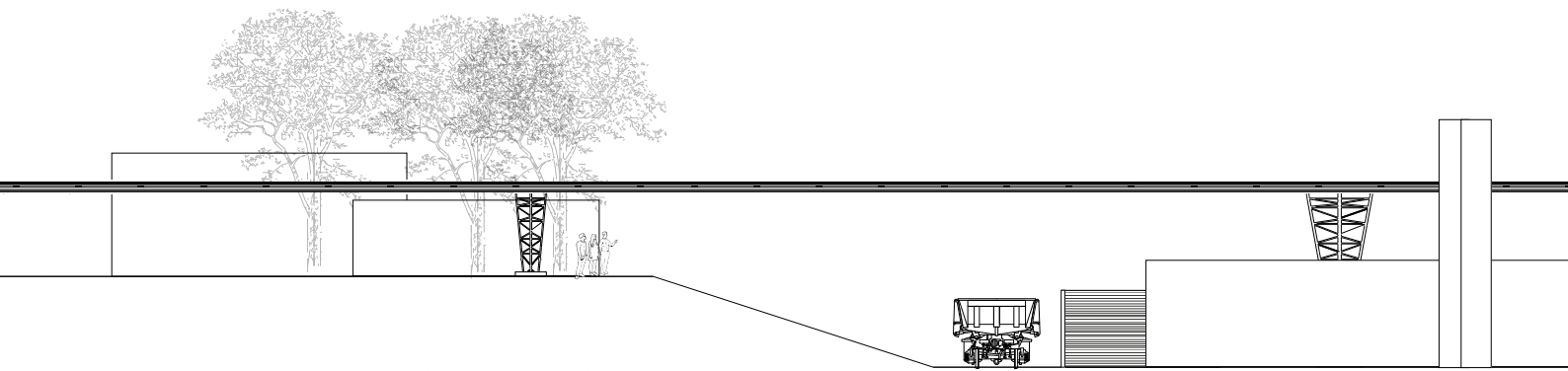






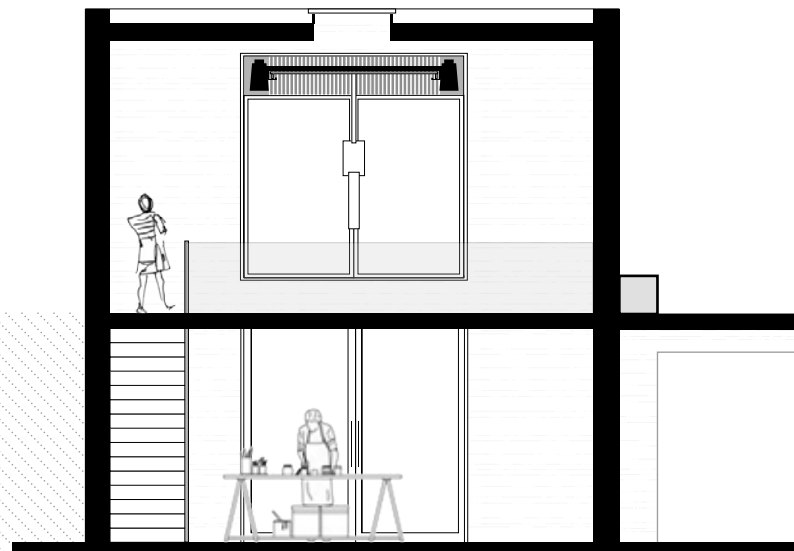
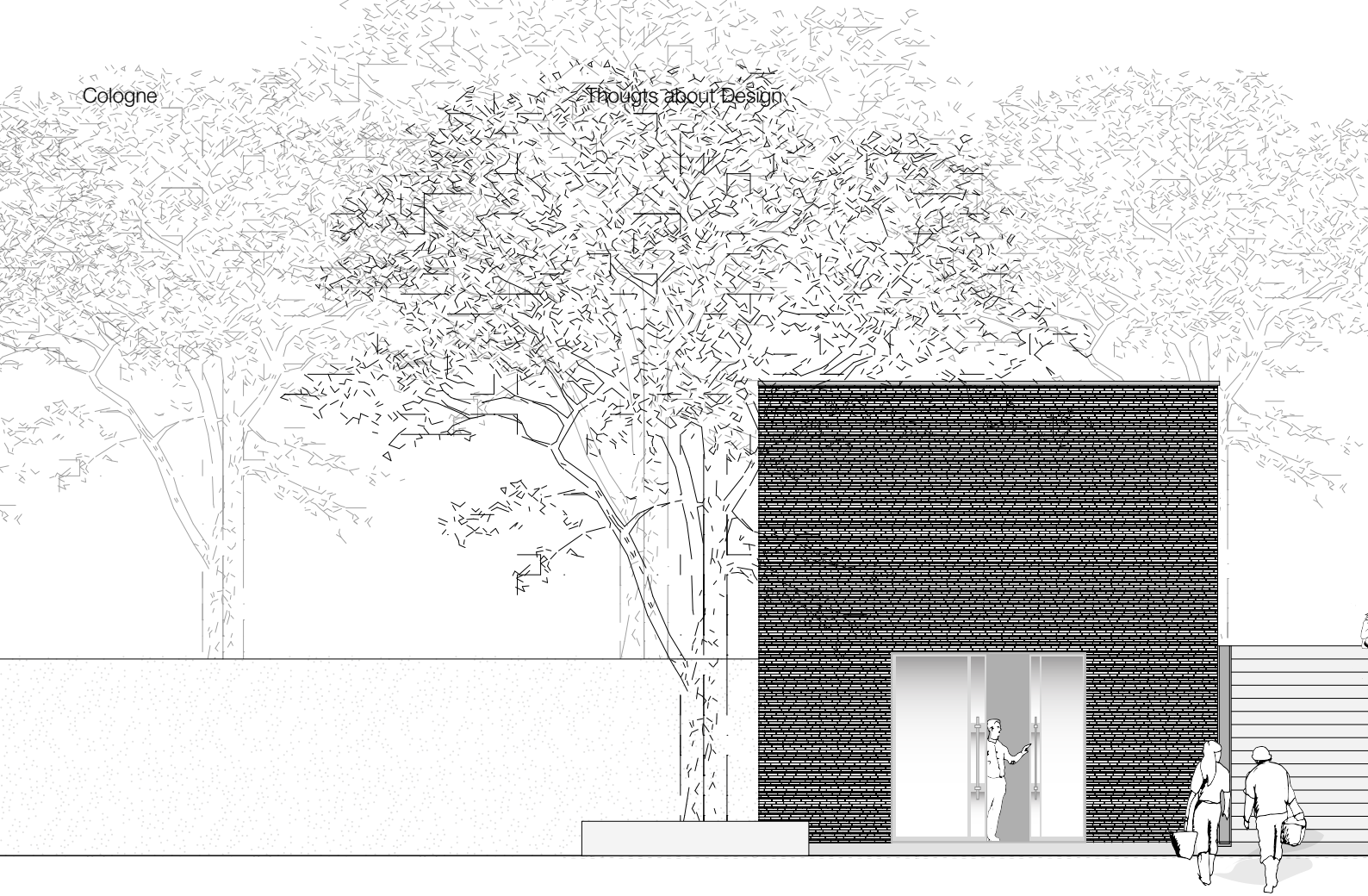


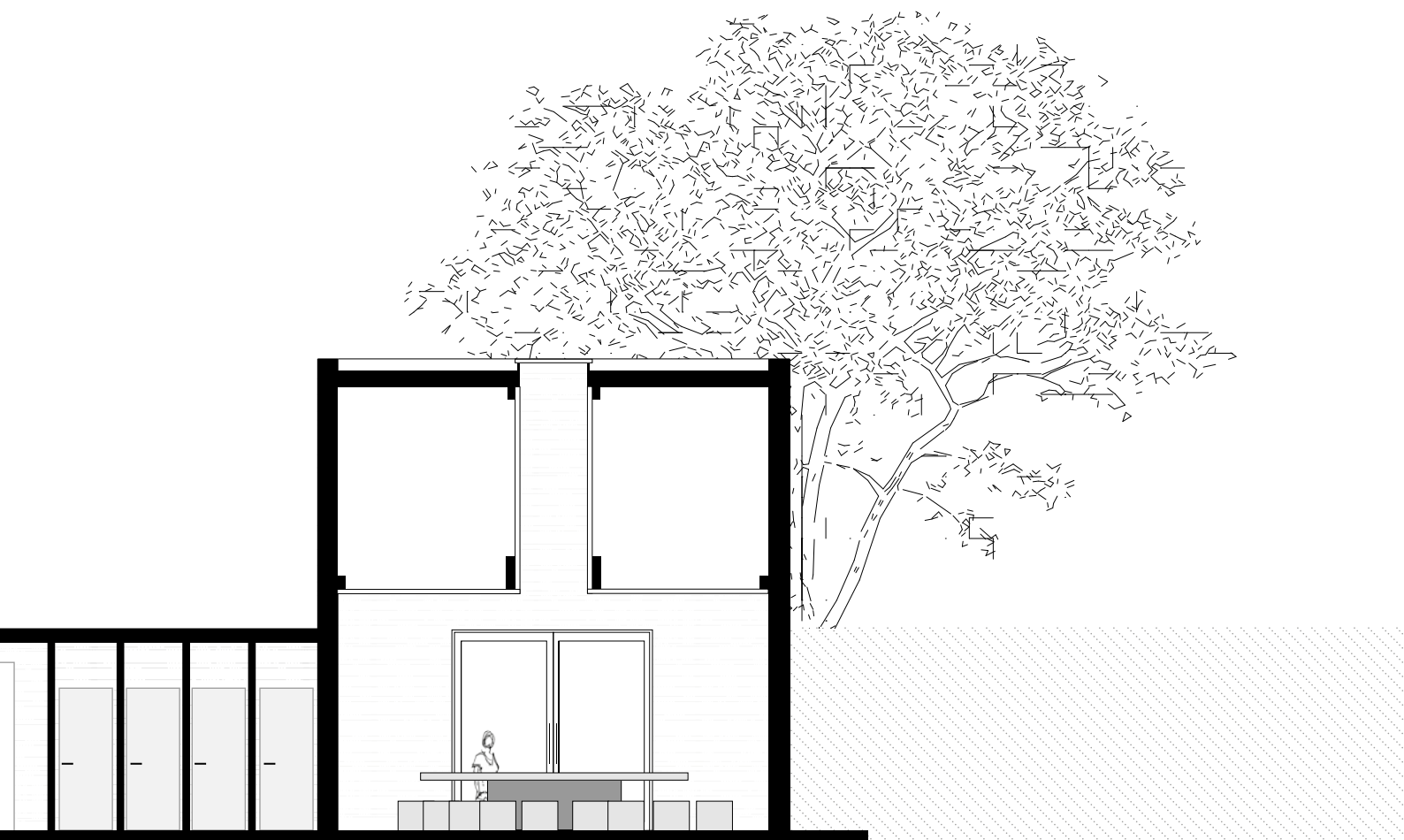
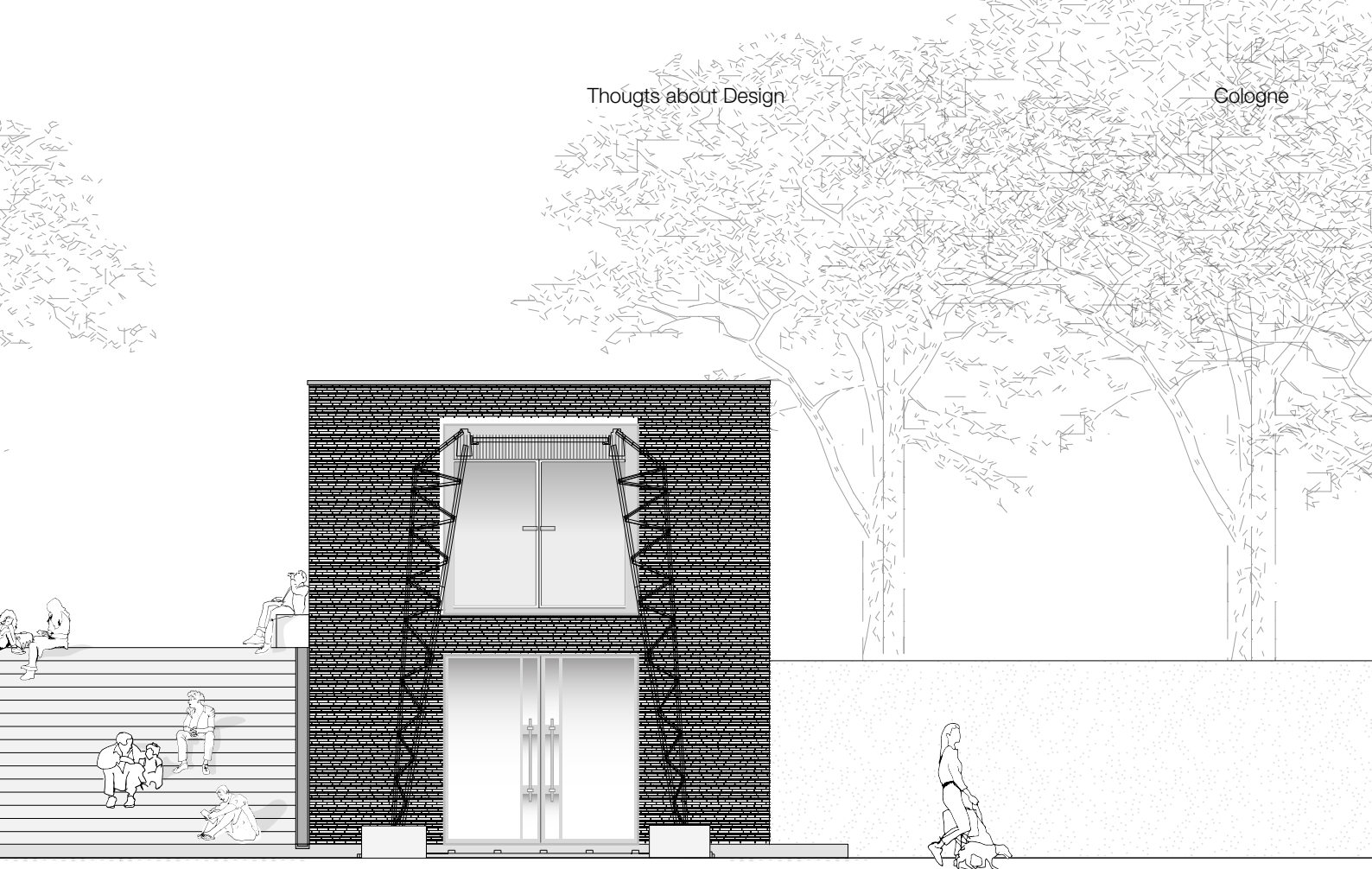


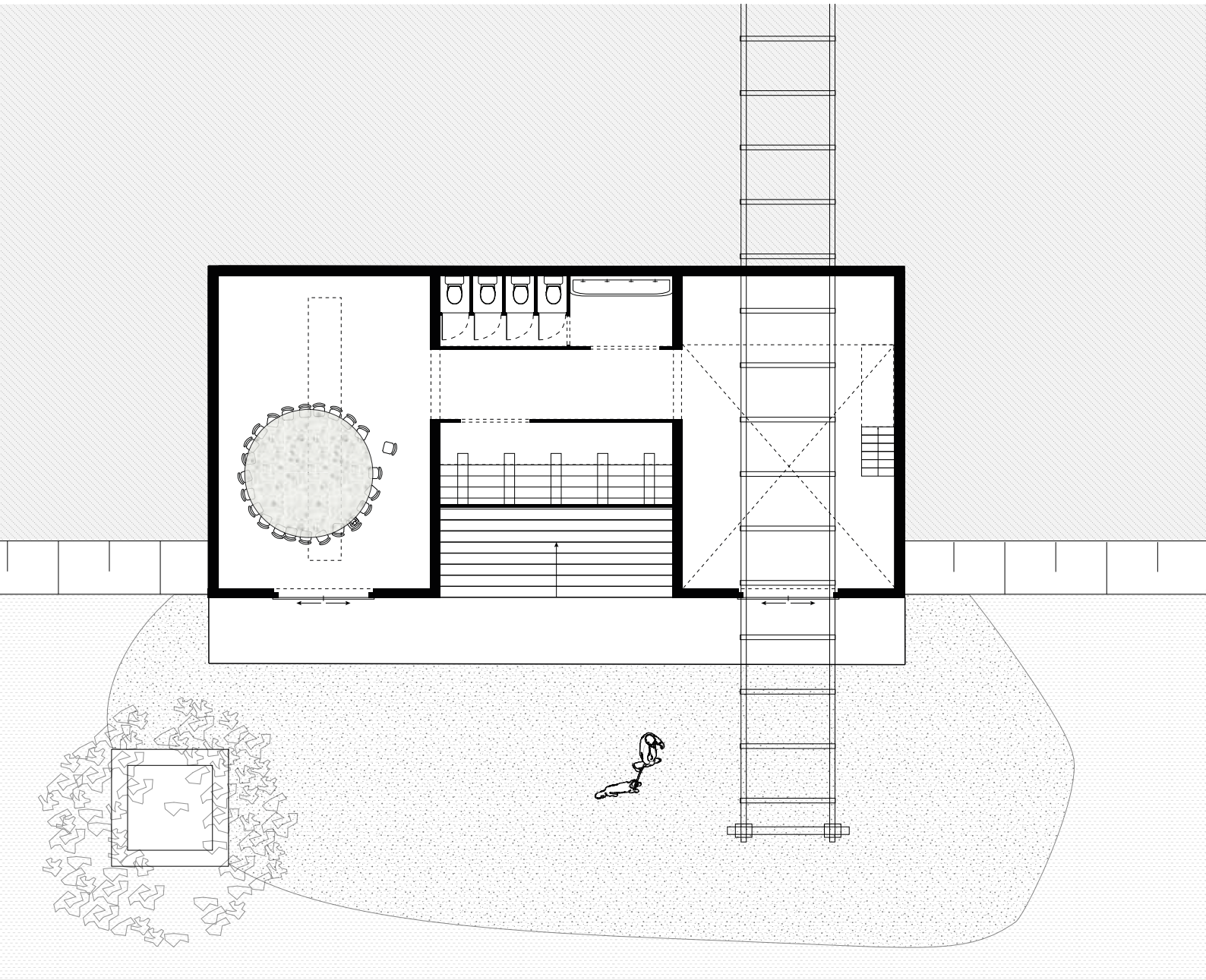


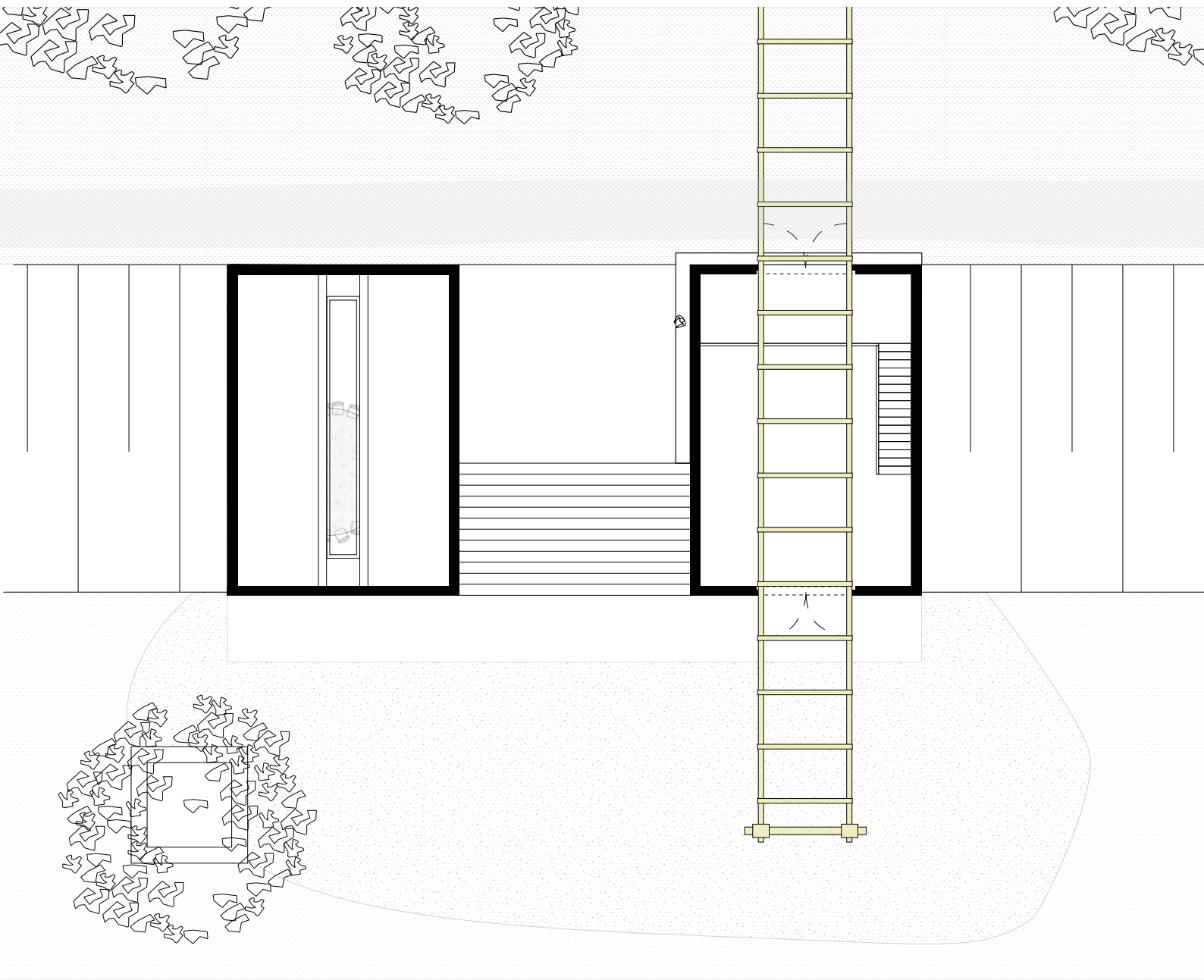
Cologne

Thoughts about Design



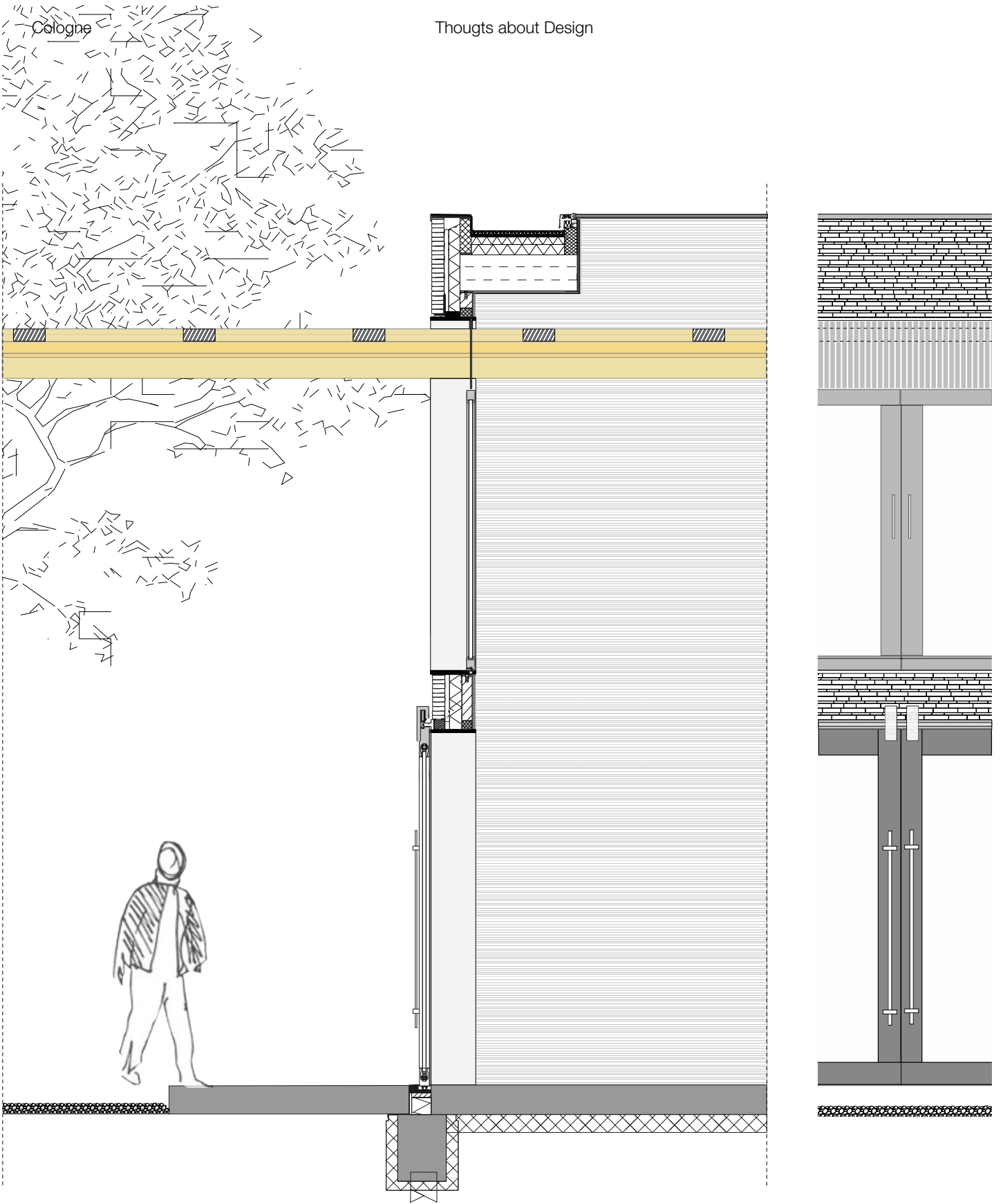


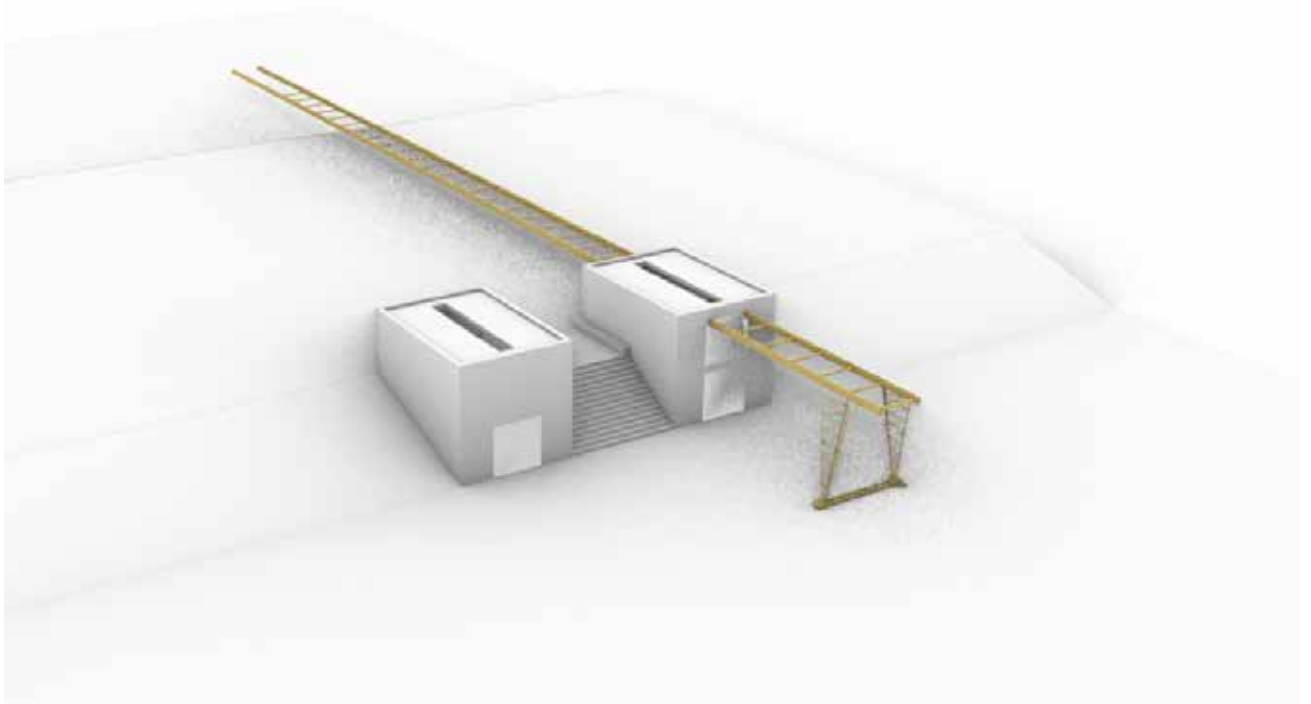
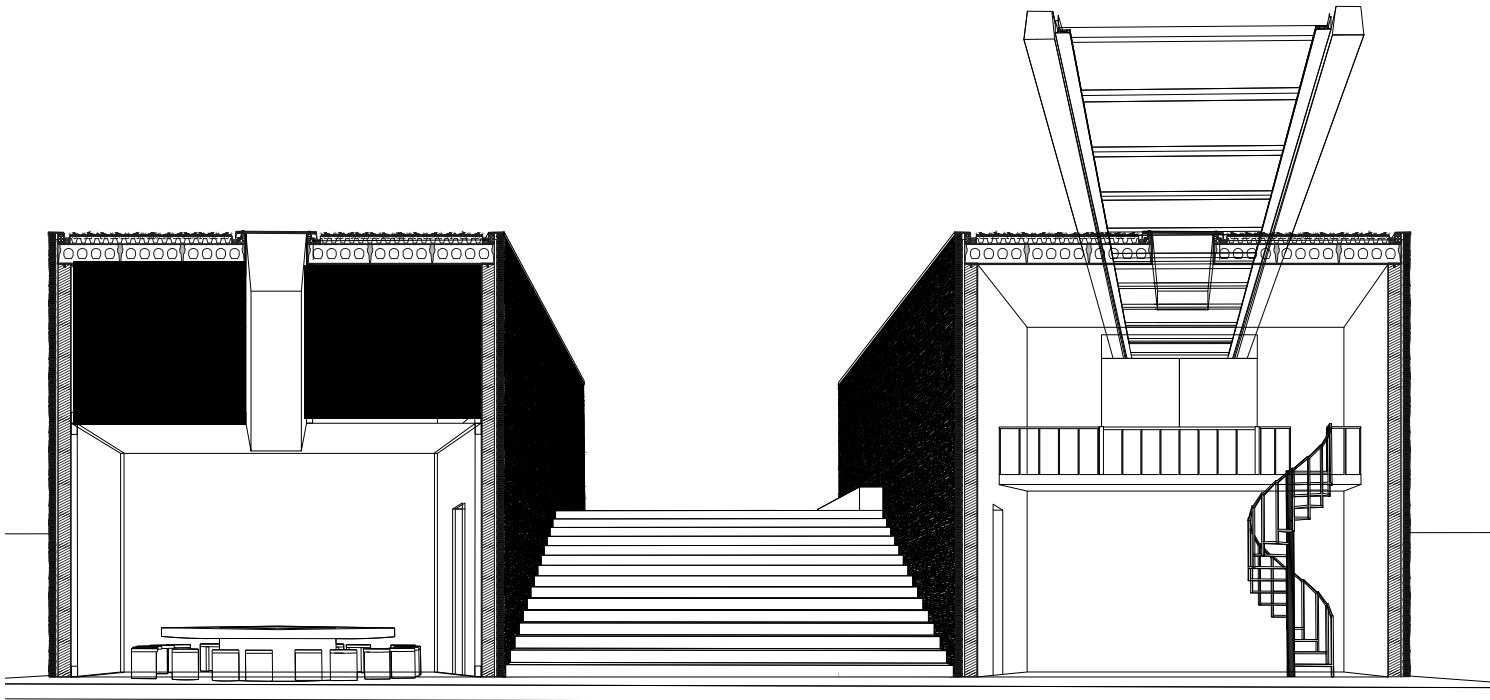




Cologne

Thoughts about Design





Budapest

Thoughts about Design

With the sun as our guide we moved away from the border of Slovakia, passed true the hills of Hungary and crossed many small villages. Leaving the hills behind, following the straight road,

Continuing the road just a view meters above the Danube, the tour busses guided us through the foremost baroque city. At the left the impressive neo-gothic parliament arose, indicating our first stop: Kossuth Laos Ter, the square in front of the parliament.

The shouts of protesters, who were occupying the square, saluted us. While watching the crowd dispersing in multiple direction, probably because everyone was freezing, we learned from a couple passers-by that there are protests every day, but the government, lord Budapest, is not responding. It seemed as if they were only shouting against the bombastic building. It became evident, sustained by the interviewees, that the top-down organized political system is expressing itself through architecture and in the public sphere, as can be seen in these images, making it difficult for the inhabitants to “own the public spaces”

The moment our toes started freezing too, we started moving along the river again and passed the location which we later indicated as the site for our design: the Liberty Bridge at the southern end of the City Centre, connecting Buda and Pest.

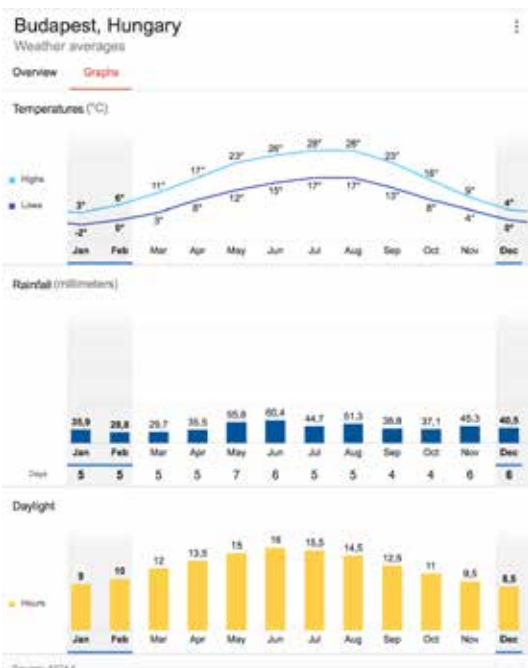
During our visit at the University we learned that this bridge has a long civic history and has currently a central role in the usage of public space in Budapest. 4 weekends every summer the bridge is opened only to pedestrians and becomes an extremely popular hangout spot. Currently the municipalities are considering plans to close the bridge completely to traffic.

Which makes this location so interesting to us is that while asking the interviewees about an architecture that represented the people, instead of the state, the liberty bridge was mentioned multiple times. Insofar, the bridge symbolizes, besides the cities history, citizens participation.

Although currently the street is still mostly used as transit, with a very small number of people slowing down, the Budapest Topia pavilion is anticipating a future where the bridge is a pedestrian zone. Strengthening the link between city and water, the pavilion introduces a new place, an extension of the public sphere, that invites people to enjoy and experience views over the landscape and surrounding architecture, invites people to engage with their place.

Amidst the blue water of the Danube, facing south-east, the quirky shaped pavilion sways along with the movement of the passing ships. From the quay side the shape can be seen in full uniform. The dented diamond appears elegant but fragile at the same time. The diamond shape corresponds to the grandiose architecture of the city, while at the other hand emphasizes on the lacking civic representation, indicated by the dent.

The pavilion is made up of 1 volume, constructed of a steel frame and translucent poly carbonate curtain walls. In conversations at the university we learned that Budapest is a city struggling from the overwhelming architecture that it has been developing. It indicated



the need to incorporate contemporary building materials and to start a dialogue between existence and newness.

A property and quality of poly carbonate is that it reflects the colours of its surroundings and it echoes the movement of the city, water and sky while at the same time being unconventional to the existing architecture.

While during day time the pavilion may blend in with its surroundings, at night the translucent volume offers an option of glowing, and insofar, the pavilion becomes a small landmark for the area.

Besides the diffused natural light created by the poly carbonate system, long thin rays of light are casted by the skylight. The light beams find their way through the different shafts around which the stairs, which responds to the many beautiful stairwells prone to the city, circle down for about 12 meters. Besides the light, the shafts provide interesting views for the people descending the stairs.

The light which spreads through the shafts corresponds to the light analysis of the city. The analysis indicates the pointy shadows created by Budapest its baroque and neo-gothic buildings with many turrets. When the shafts are lit up in the evening the light plan becomes truly evident.

The last steps of the stairs function as a tribune to sit on and watch performances or enjoy the view if the door is lifted. It is a place citizens can decide themselves what to do. .. The vertical sliding door is enclosed by a weathered steel frame to highlight the view to the river. In this manner a more direct visual connection is made with this important natural element. From here the sundeck can be accessed. Facing south-east, one can enjoy the morning sun rise and afternoon sun, while enjoying the humming of the city and water.

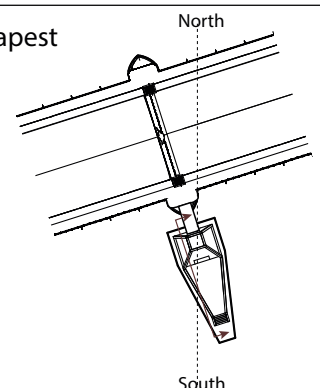
Continuing down, by elevator or stairs, one sets foot in the final room of the building, the Topia chamber. It provides people a place where discussions can take place, bottom-up initiatives can be encouraged and where the citizens can take actions. Giving people the opportunity to configure the table accordingly, one might find students of the adjacent universities sitting here with 20 around the round table, or smaller groups scattered around the room planning the next protest.

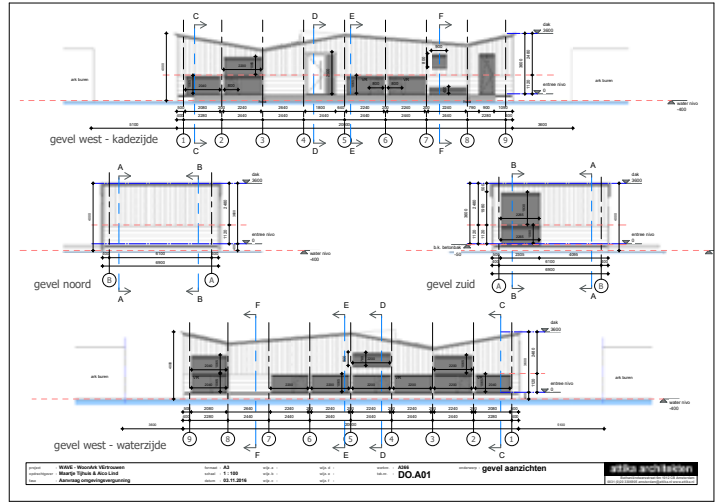
The sounds of the people will muffle due to the fabrics that surround them. Fabrics that some will recognize and other just appreciate due to its colourful appearance, colours that do not only reflect the direct surroundings, but the landscapes of a bigger whole.



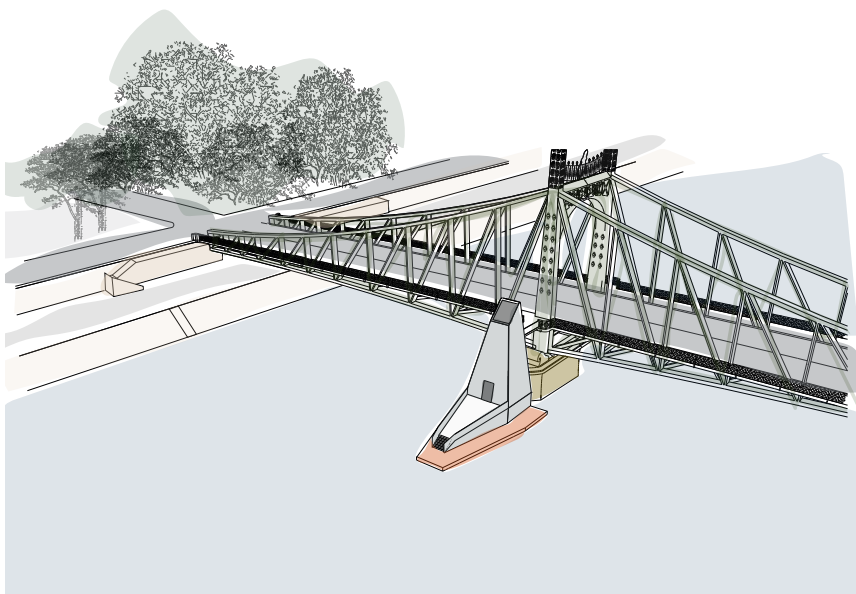
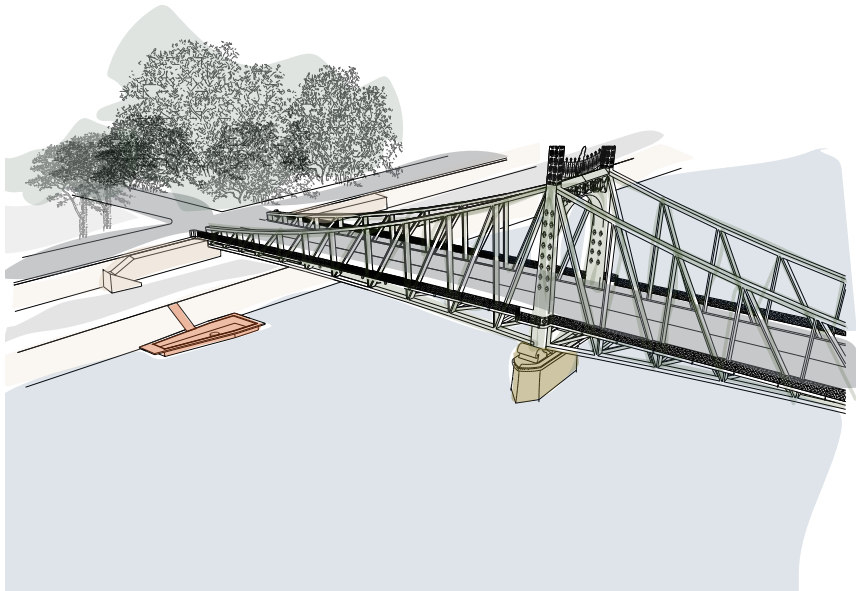
Section - Topia Pavilion Budapest

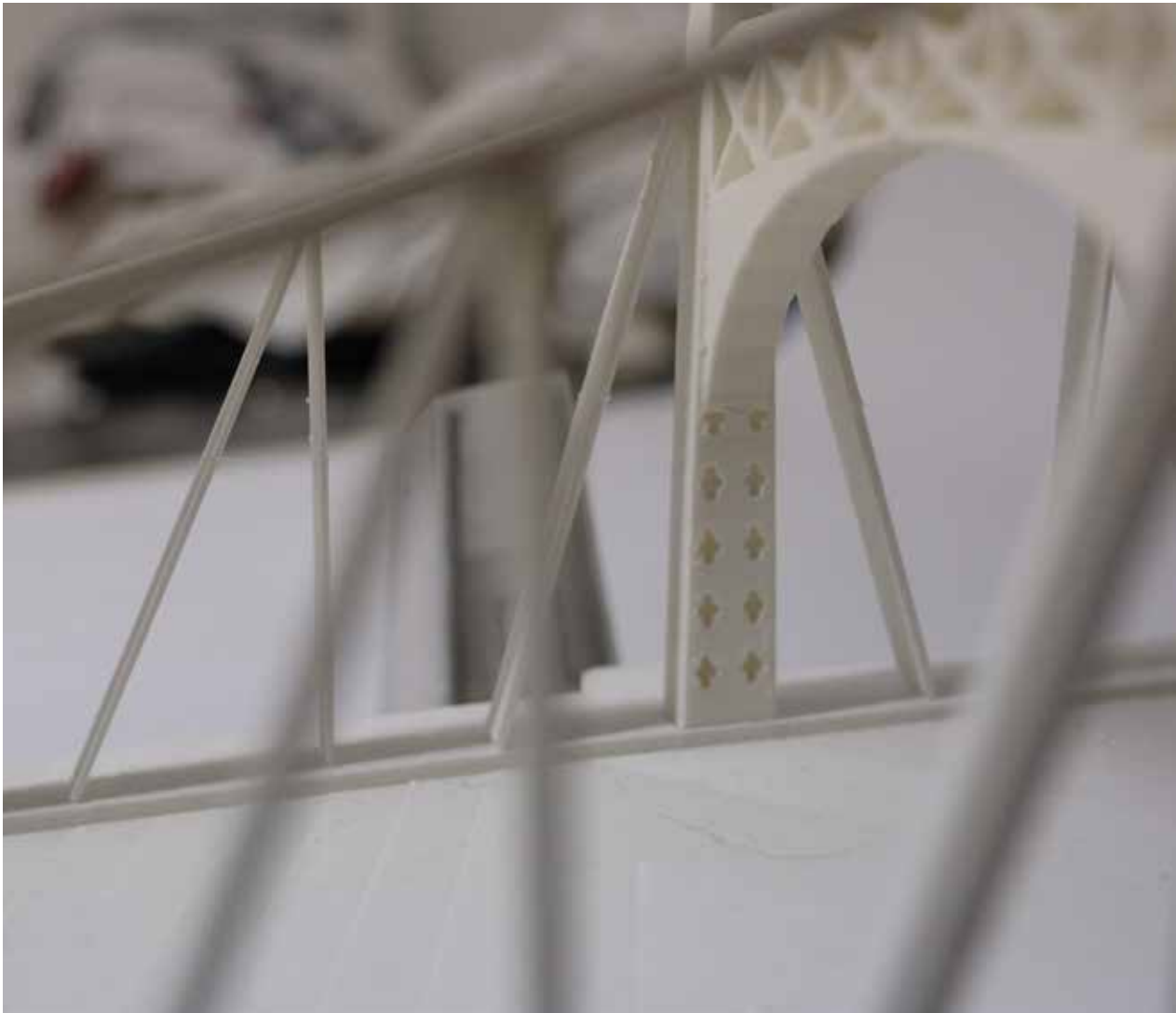
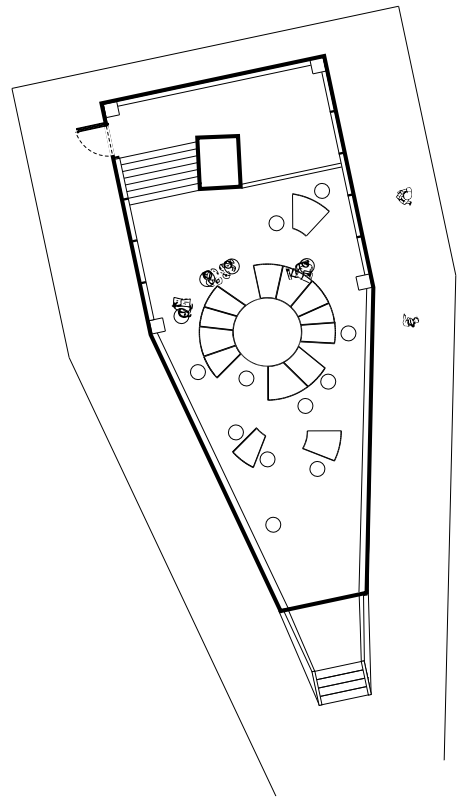
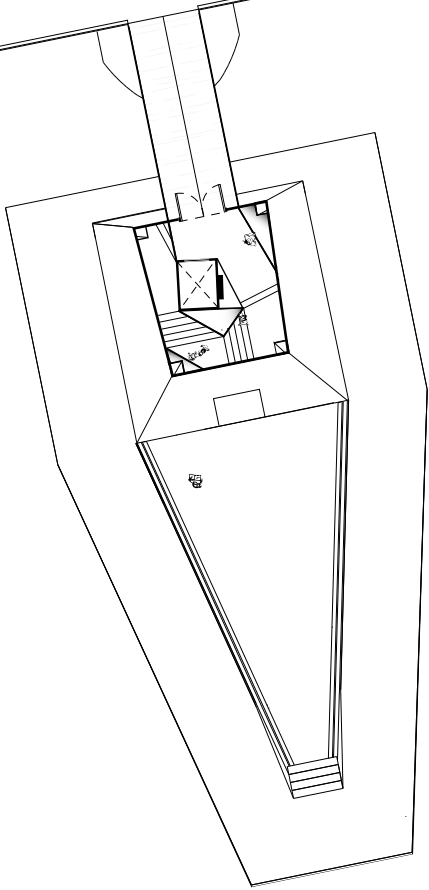
Average temp.
Highs 28° C
Lows -2° C





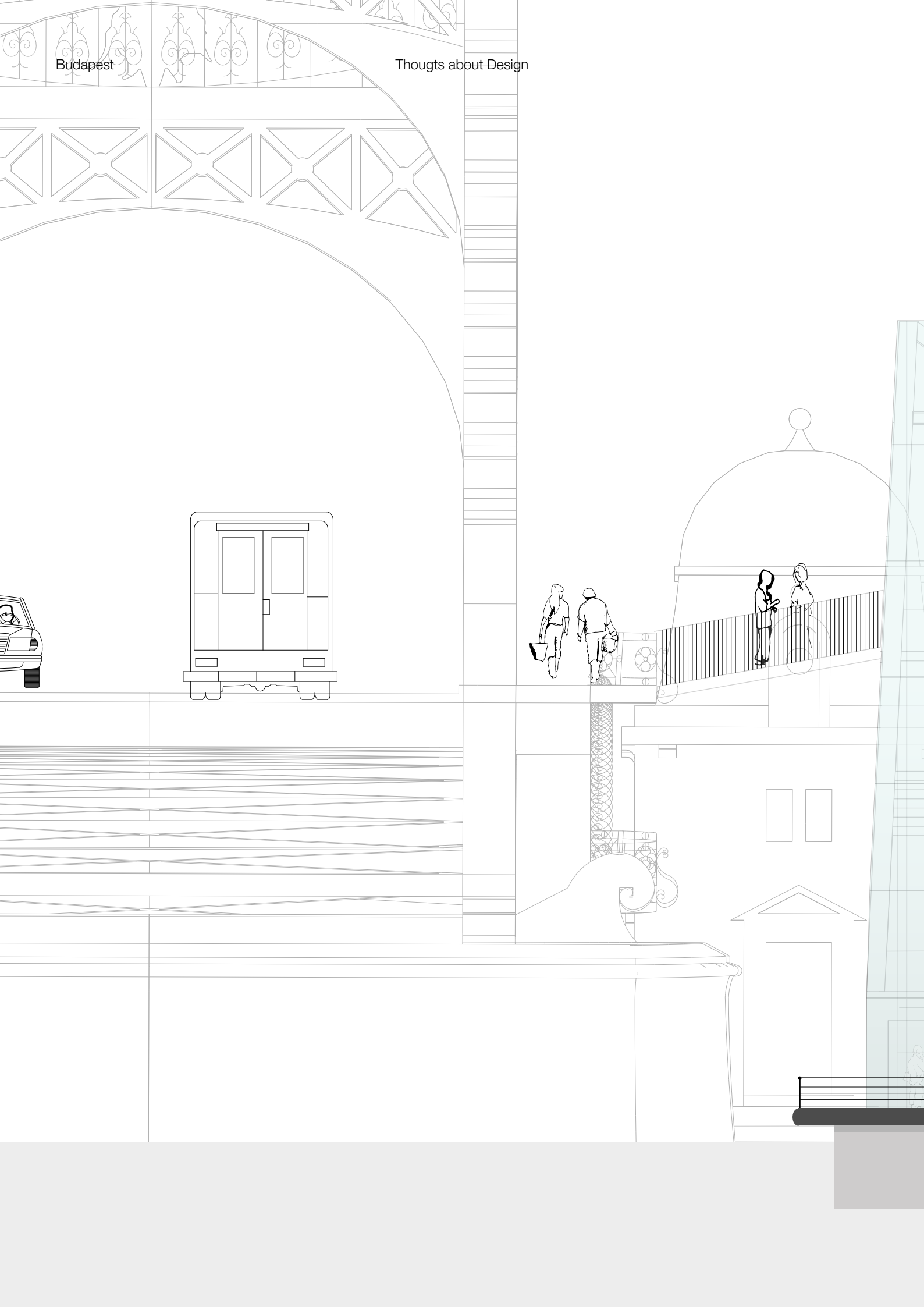




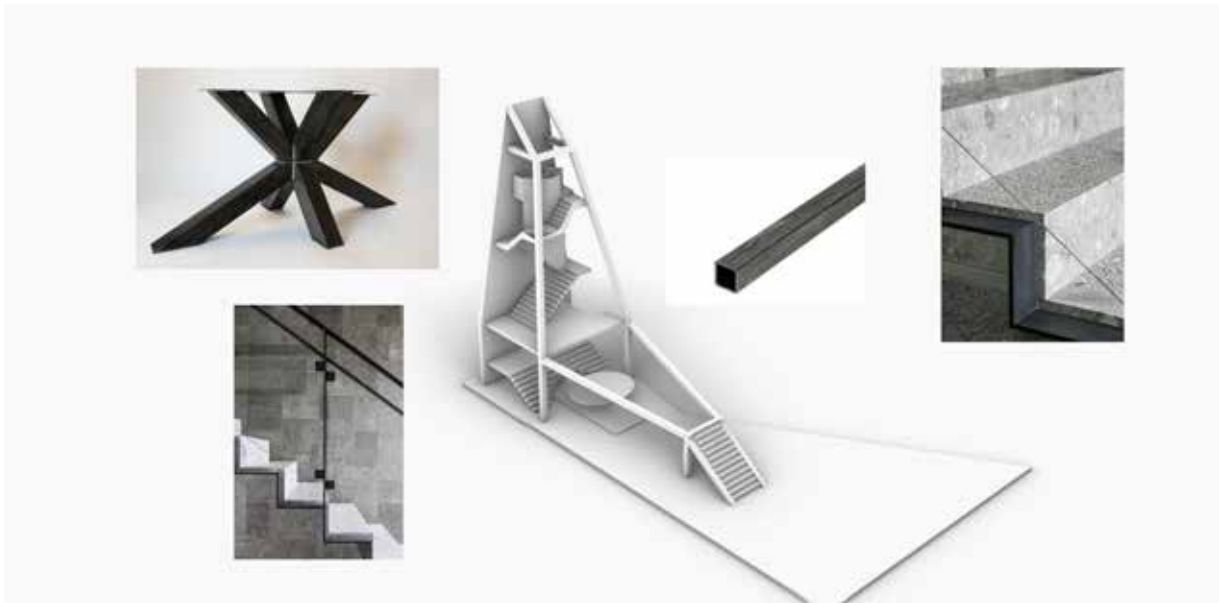


Budapest

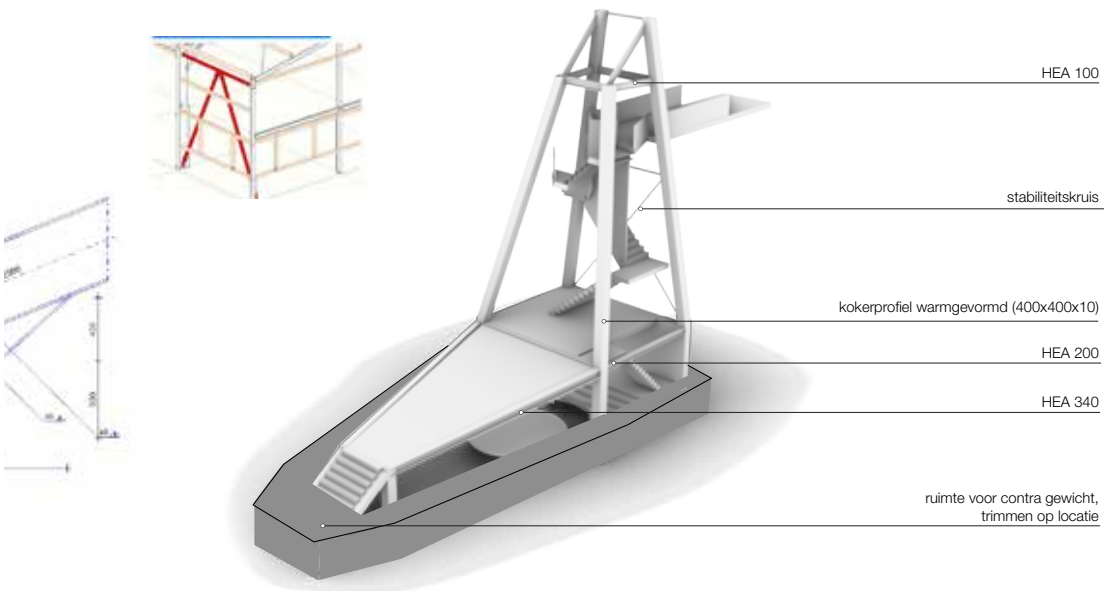
Thoughts about Design

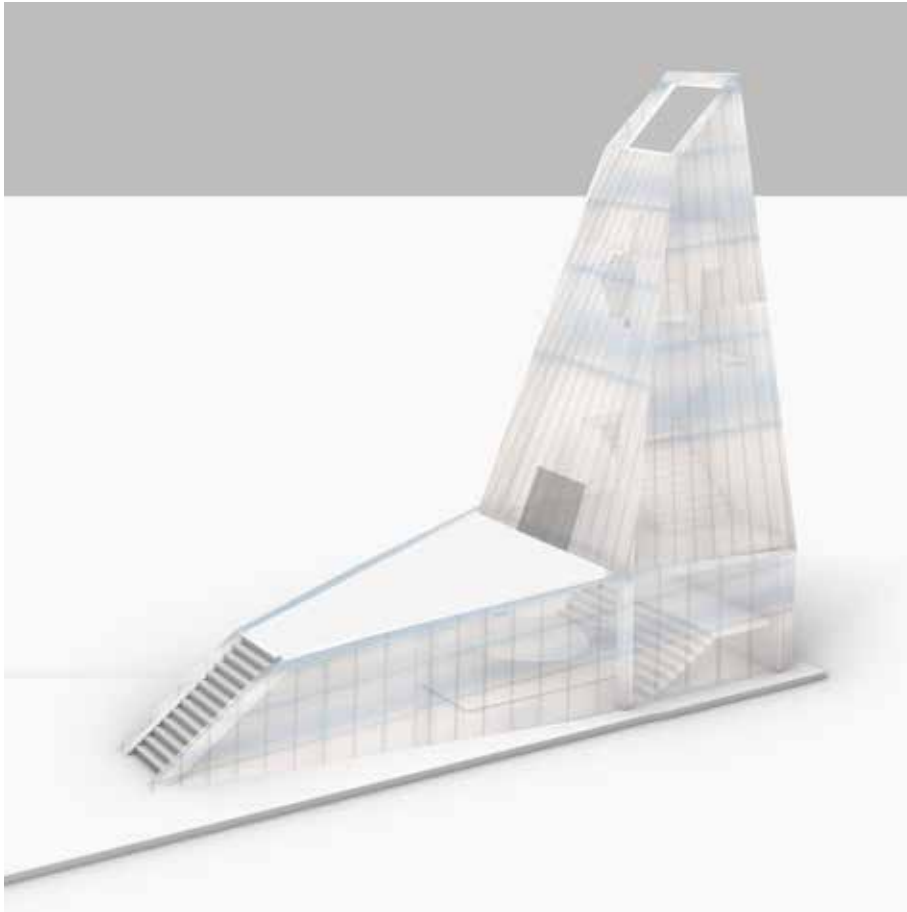






Een stabiliteitsverband of windverband of windkruis houdt het portaal "recht". De krachten worden afgevoerd naar de fundering. De fundering moet dus ook berekend zijn op de krachten.





Budapest

Thoughts about Design

