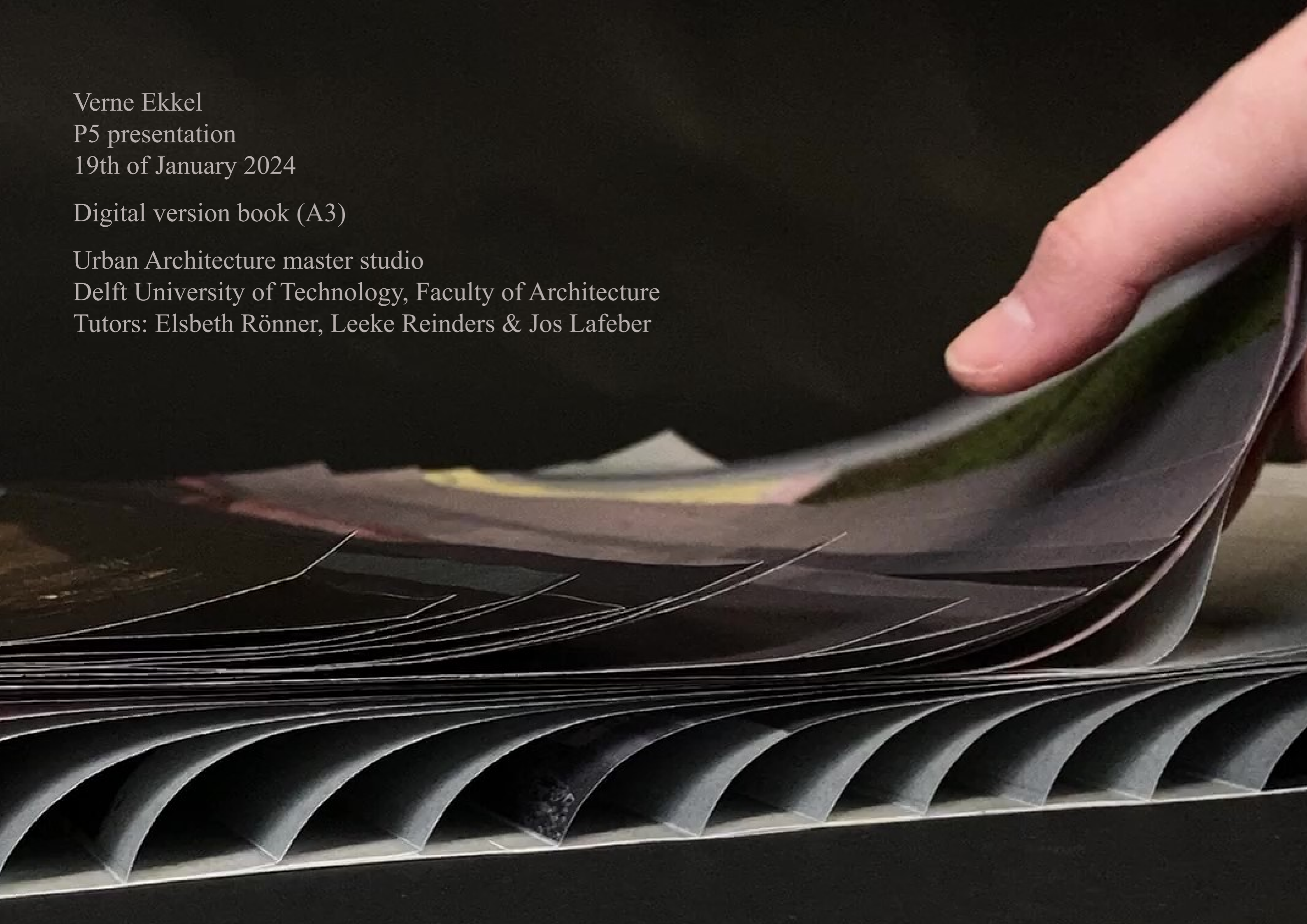


Verne Ekkel
P5 presentation
19th of January 2024

Digital version book (A3)

Urban Architecture master studio
Delft University of Technology, Faculty of Architecture
Tutors: Elsbeth Rönner, Leeke Reinders & Jos Lafeber



1 ft.



The Liège foot
is equivalent to 0.2918 meters.
With each page turned in this book,
a distance of one Liège foot is covered.

(Putting the Best Foot Forward:
Ending the Era of the U.S.
Survey Foot (1959 to 2022))

1. Anonymous. (19th century).
Reliquary of the Holy Aladhard of
Corbie. Italy: 19th Century. Gilded
Copper. H. 12.4 cm. W. 20.8 cm.

1 ft.



History is, as a result of gravity,
settled in different layers below us.
In the case of Liege,
history is played out literally and figuratively
in the underworld.

*“Le travail, dans le pays de Liège,
n’est jamais suspendu:
quand on dort a la surface de sol,
dans les profondeurs de la terre
on veille: toujours l’homme est debout”.*
(Marc le Goupils, (1836), Le Revue de Paris, ser.2 v 28-29)

2. O’Sullivan, T. H. (1870). Photograph.

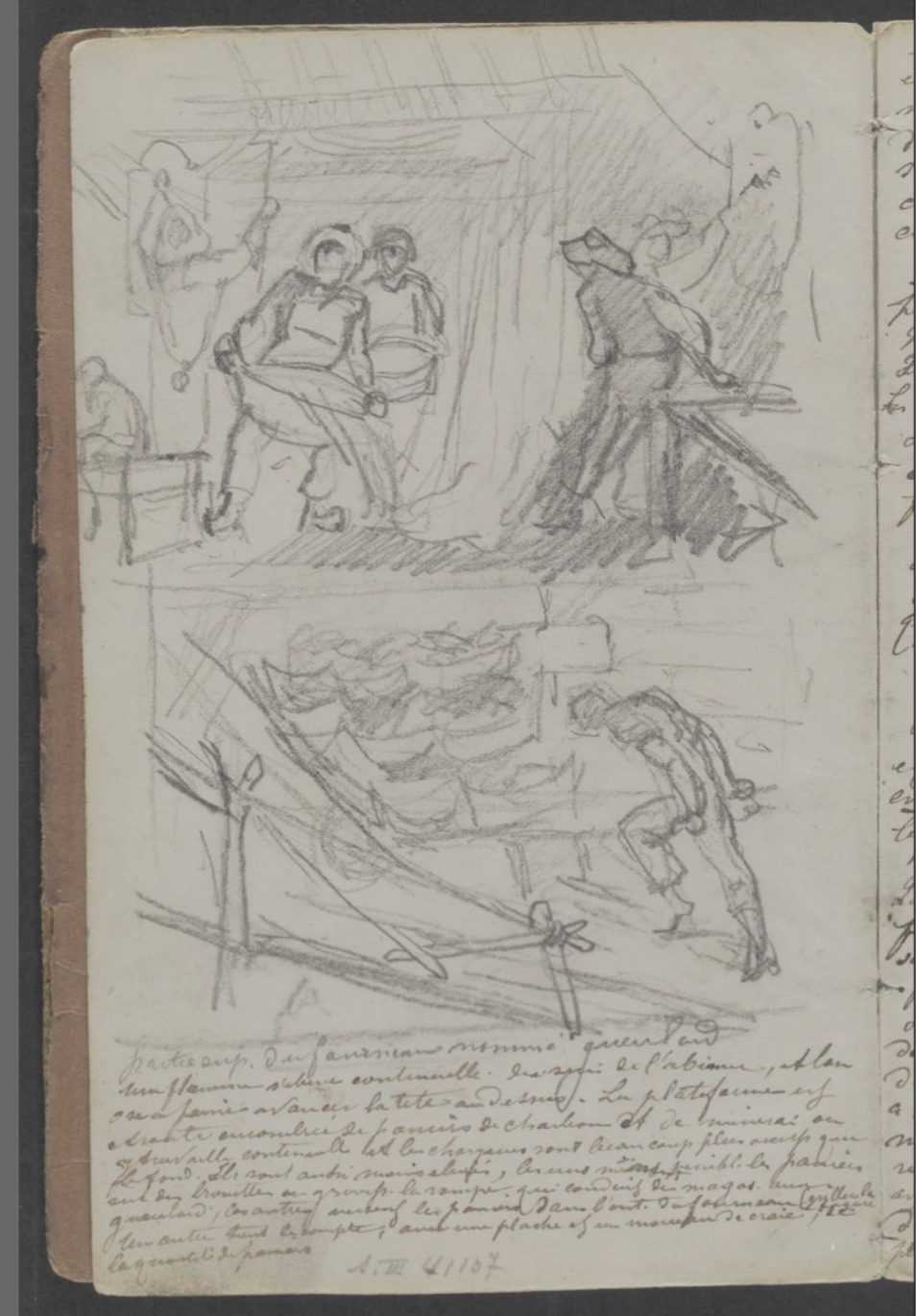
1 ft.



Hades, Ἅδης, is the god of the underworld. Representing wealth & valuable resources. Hades is often given a negative connotation. Unlike miners, for whom it was offered.

3. An underground corridor shaped by the human body. BBC. (Producer). (2018). Ancient Invisible Cities Athens. In Ancient Invisible Cities. BBC.

4. Overview of the ground (and atmospheric) layers of the site in Bressoux, Liège (own Image, 2022).



5. & 6. Sketches from
1845-1921 made
by Mellery Xavier.

“Cities arise from the flow of matter-energy” .
(Coelho, P. R. P. (2001). A thousand years of Nonlinear History. by Manuel De Landa. New York: Zone Books, 1997).

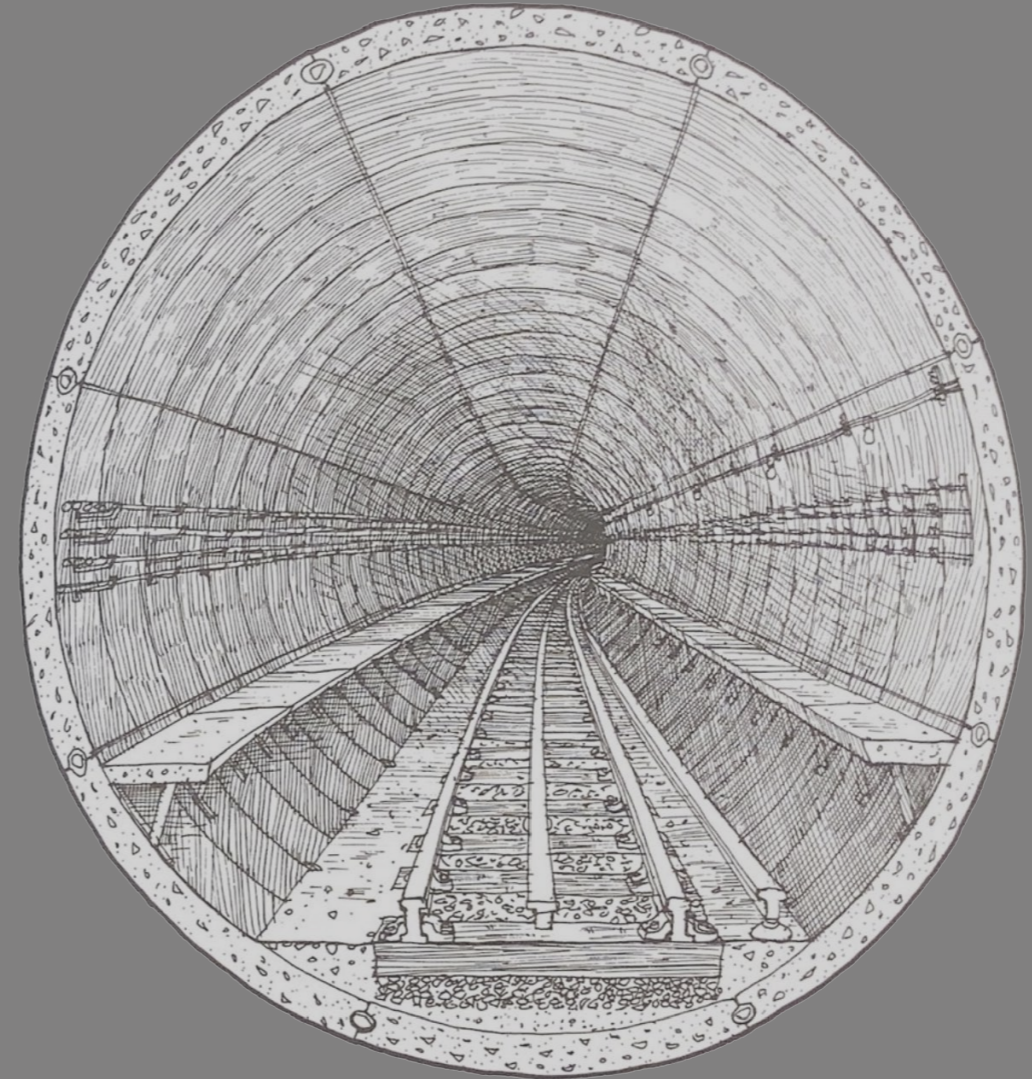
At the end of the 19th century, a great source of carbon under the surface of Liege, provided an industry to grow. The growing industry created an incoming flow of people from the east and south of Europe.

1 ft.



The from origin
being catholic city,
became a more
diverse social
cultural and religious
c o m p o s i t i o n .

6., 7. & 8.
La Grotte
Miraculeuse de
 Lourdes, Liège,
Belgium (own
images, 2022).



A n
expanding
plural society is
m e r g i n g
into the
n o n - p l u r a l
b a s e
of the city.

9 .
t h e
yearly cycle
of christendom
(own image, 2022).

10. Macaulay, D. (1980).
O n d e r g r o u n d s
[Underground].

1 ft.



The 10 most common foreign nationalities in Bressoux:
M A R O C C A N
I T A L I A N
S P A N I S H
F R E N C H
C O N G O L E S E
T U R K I S H
R O U M A N I A N
R U S S I A N
I R A Q I
D U T C H

(Tableau de bord de la population Liegeoise 2021 (liege.be)).

11. Wedding at the Eglise Glorieuse
de Jesus-Christ. Transformed ¹⁴garage. (HJ Hunter, 2019).

1 ft.



“The three sacred elements, namely: water, fire and air, purify the fourth one, the earth”.

Yazidis, also known as Yezidi, constitute a Kurdish-speaking, endogamous religious minority group native to Kurdistan. The majority of Yazidis still residing in the Middle East are located in Iraqi Kurdistan. A relatively smaller group Yazidis is represented in Liege.

13. & 14. Centre Culturel EZIDI, Bressoux.
Still from ‘I Believe, Le Monde dans un quartier’ (Visto Studio, 2019).

1 ft.



In the second half of the 20th century, Liege loses its industrial and economical power and is leftover with a 'post-carbon' landscape.

‘ ‘ M o u n t a i n s , animals & plants, languages and social institutions are the products of historical processes.’’
(Coelho, P. R. P. (2001). A thousand years of Nonlinear History. by Manuel De Landa. New York: Zone Books, 1997).

15. View from Bressoux (own image, 2022).

1 ft.



How
r o o t
the plural society
in the landscape of
L i è g e ?

^{16. & 17.} Eglise de Dieu
'LE REVEIL'.
(HJ Hunter, 2019).



18. A d v e r t i s i n g
c o l u m n
in the
neighbourhood of
B r e s s o u x ,
L i è g e
(own image, 2022).

1 ft.



What is the guiding force moving
the people of bressoux today?

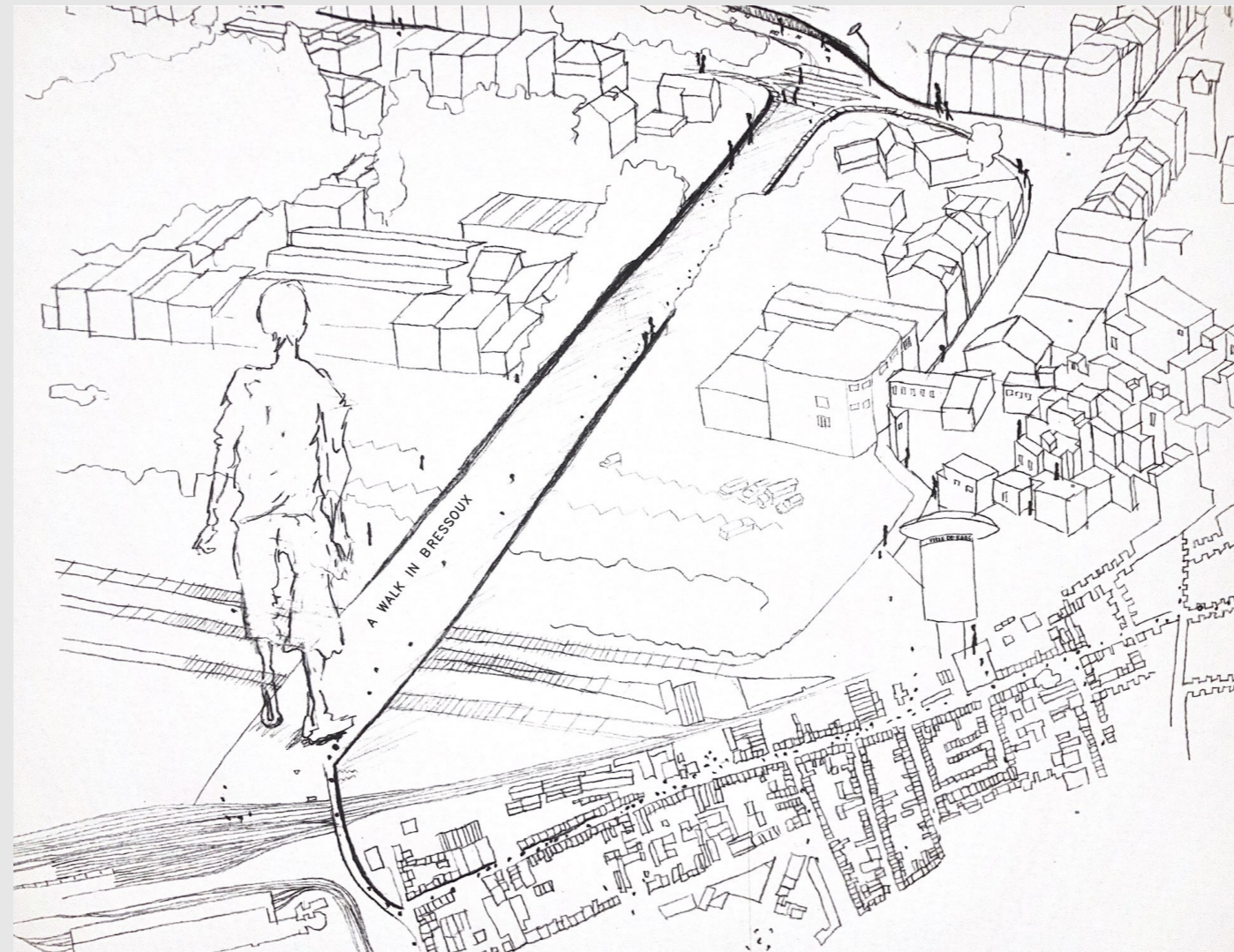
^{19.} Still from 'I Believe, Le Monde
dans un quartier' (Visto Studio, 2019).

1 ft.



A Walk in
Bressoux,
moving on
3 scales:

1 ft.



From landscape to facade;
from facade to interior;
from room to room.

1 ft.



The trend is to move more and more and to move faster and faster. Likewise in Liège, the urban typology is dominated by an economically efficient infrastructure in which people and goods move as quickly as possible from one place to another.

22. & 23. Transport at station Liège-Guillemins (own images, 2022).

1 ft.

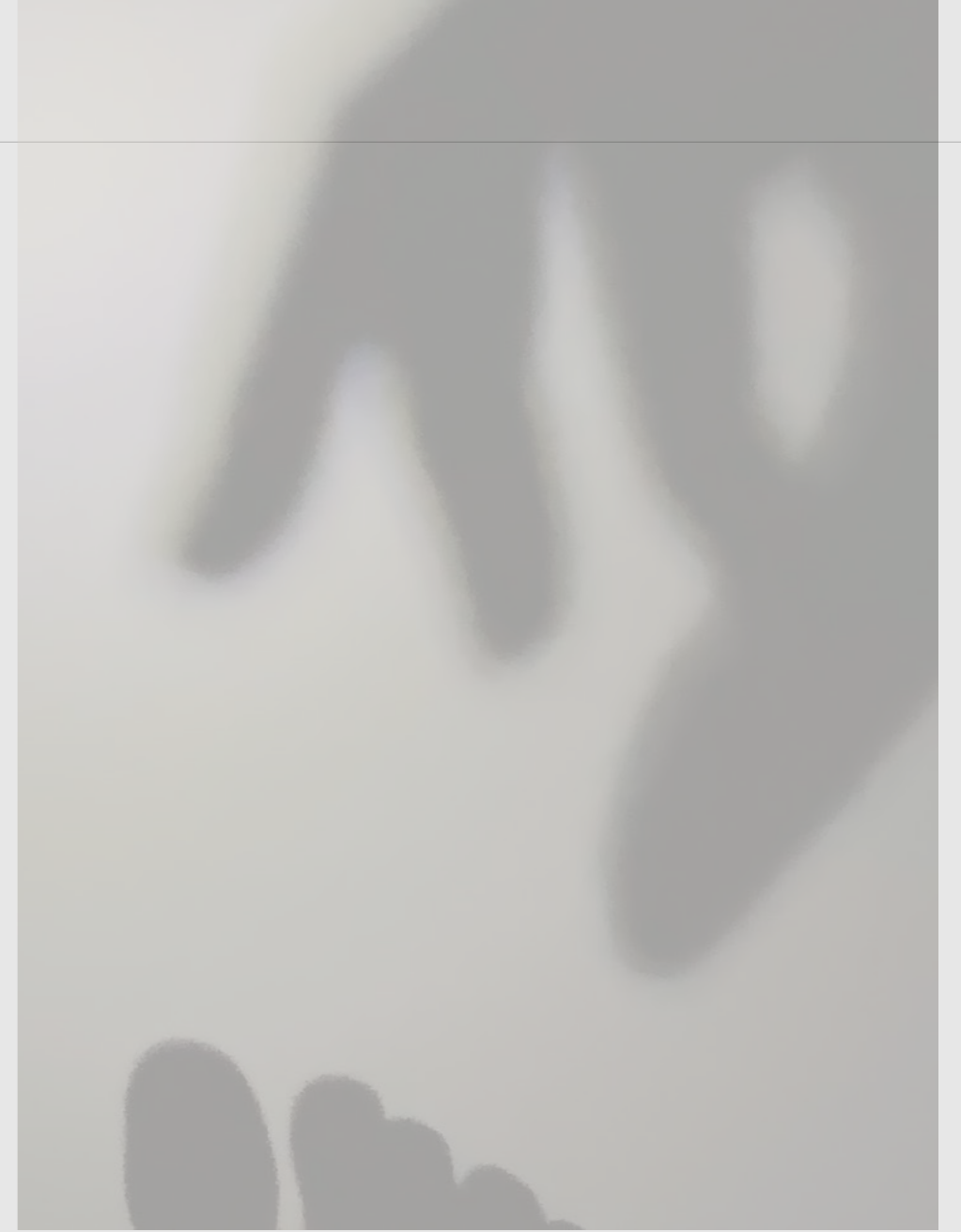


“We’re forever meeting people who have watches,
very seldom people who have compasses.
We always need to know what time it is, but we never ask ourselves where we
are. We think we know: we are at home, at our office, in the metro, in the street.
That of course is obvious – but then what isn’t obvious? Now & again, however, we
ought to ask ourselves where exactly we are, to take our bearings, not only concerning
our state of mind, our everyday health, our ambitions, our beliefs, our raisons d’etre,
but simply concerning our topographical position,
not so much in relation to the axes cited above, but rather in relation to a place
or a person we are thinking about, or that we thus shall start thinking about!”.

(Perec, G. (1974). *The Poetics of Space*. Beacon Press.).

24. (Own image, 2022).

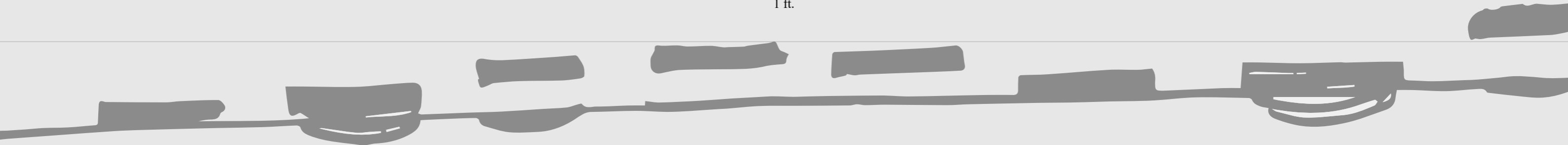
1 ft.



“Certain body parts and associated senses (sight, smell, hearing) have taken precedence in our experience of the living environment. We have become unaccustomed to sensing with our feet - due to the emergence of paved streets and smartly adapted footwear to them - and as a result we have lost our sensory contact with the ground”

(OASE Journal. #110
- Soil Strategies).

1 ft.



To move means alternately placing oneself on the ground, by applying pressure, and lifting its weight from the ground. We are able to connect step by step our body, mind and environment through the ground movement.

1 ft.



The route is designed with altered urban elements like pavement, curbs, and lanterns, leading individuals uphill to a public space. This intentional journey aims to evoke a mood conducive to reflection, introspection, and connection. As individuals ascend, the mutated elements and uphill progression collaboratively shape a transformative experience. The public space provides a designated area for shelter, contemplation, connection, offering a purposeful pause in the journey.

27. & 28. (Own images, 2023)

1 ft.



▼
BRESSOUX-BAS
THE BASE



“The road may give him the idea of being grounded but at the same time he cannot escape the realisation that the lay of the land does not matter, even slips through his fingers. The road tolerates him, nothing more”.

(de Ruijter, G. (2019). Grid Corrections. Design by Irma Boom. ABC Publishing.).

29. & 30. (Own images, 2023)

1 ft.

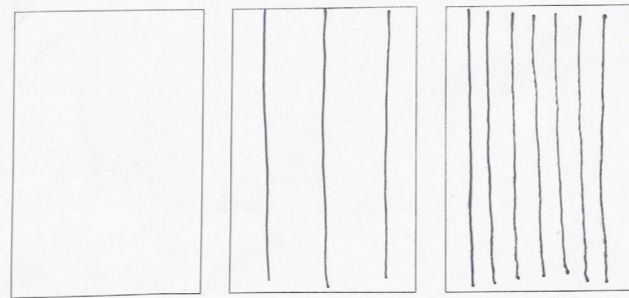


To enter the city
one should simply
take the main road
but he whom I could
praise like the day
without haste
accompanying him,
chooses the country
roads over the broad ones
the highway of brief time;
they wind through the vineyards
reddish-brown or sun-yellowed
they are the veins of the earth
born from its own womb
they meander upwards
in whimsical curves
as lies in their nature

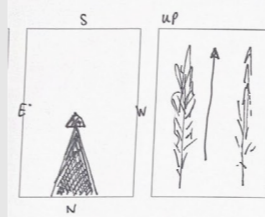
'de Mergelmuur'
(translated from dutch)

31. (Own image, 2023)

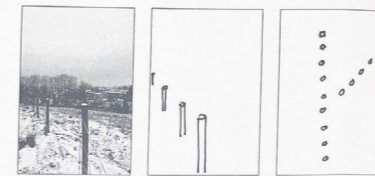
the patterns of the fields



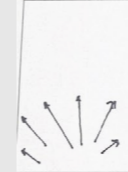
fields



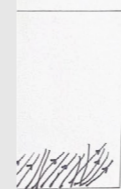
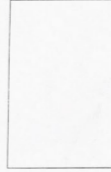
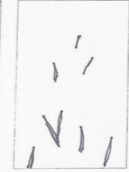
the elements of the fields



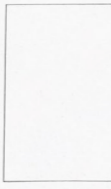
SECTION



OVERVIEW / PANORAMA



TREES



landscap.

- plattegrond.

! Afwisselen (film) met totale beeld.

Nature takes on a subtle guide for the wandering soul. The patterns of the cultivated land offer direction to the walker. The orderly rows of crops and the rhythmic alternation of plowed and unplowed terrain create a visual language that gently leads the way. In this rural tapestry, the walker finds guidance not from traffic lights but from the natural patterns etched into the earth. A composition of cultivated traces and untouched spaces creates a roadmap, inviting moments for contemplation and connection .

32. & 33. (Own images, 2023)

1 ft.



Culture refers to all the interventions by which humans transform the earth (the globe, the biological sphere, nature) into an environment liveable for humans. Houses, cities, infrastructure, furniture, objects, institutions, communities.

Interventions on the earth are a public matter since it is considered a common ground. A land we share with our fellow human beings, from present, previous and future generations. We borrow the earth. (Hans Teerds, college (september 2022)).

34. (Own image, 2022).

1 ft.



The site is empty
compared to the city
centre, in objective and
subjective dimensions.

35. (Own image, 2022).

1 ft.



The site is historically agricultural. It has not been defined by any social or religious functions. The only movement on the site over the years has been the kind of crop that was planted and one solitary tree, it grew and disappeared. And again, left a void. Borrowing the communal land and returning it.

36. & 37. Geoportail Wallonie. (1994, 2001). <https://geoportail.wallonie.be>

1 ft.



Here, no building blocks but
small-scale (self-organised) settlements.
The site is empty
in both objective and subjective dimensions,
especially when juxtaposed
with the bustling city center.

^{38.} (Own image, 2022)

1 ft.



A landscape is being defined by its surrounded landscapes. The borders of the chosen site are in contrast. In the back, moving in southern direction, there is a cemetery. A paved landscape with a densed and still infrastructure. A composition of past generations.

In the front, facing north, there is another paved landscape. But always moving. Fast. Consisting of static structures built by people that have moved out, and up.

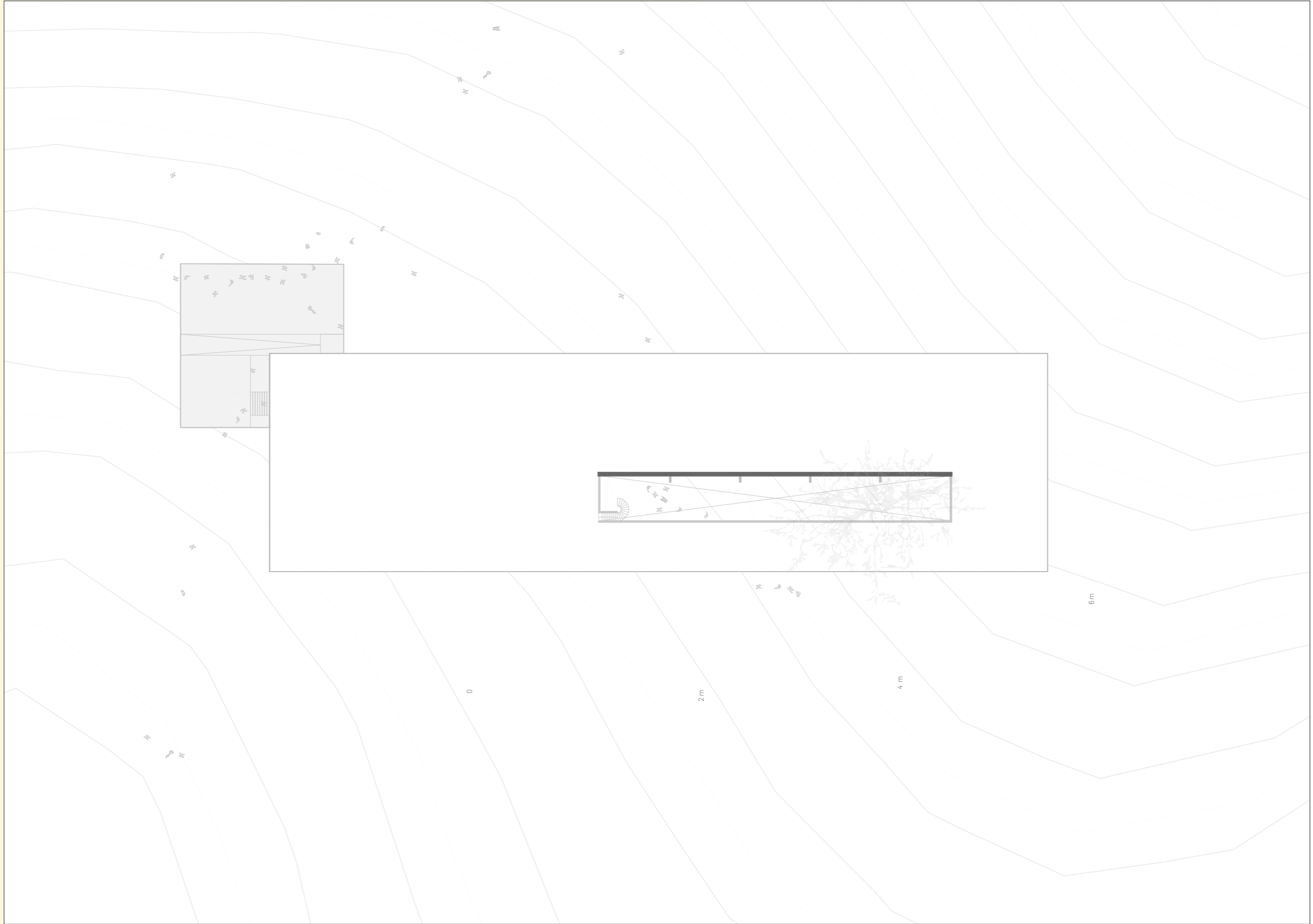
39. & 40. (Own images, 2023)

1 ft.



A Walk in Bressoux,
moving on 3 scales:
the object
the facade
the interior

1 ft.



roof
1.500



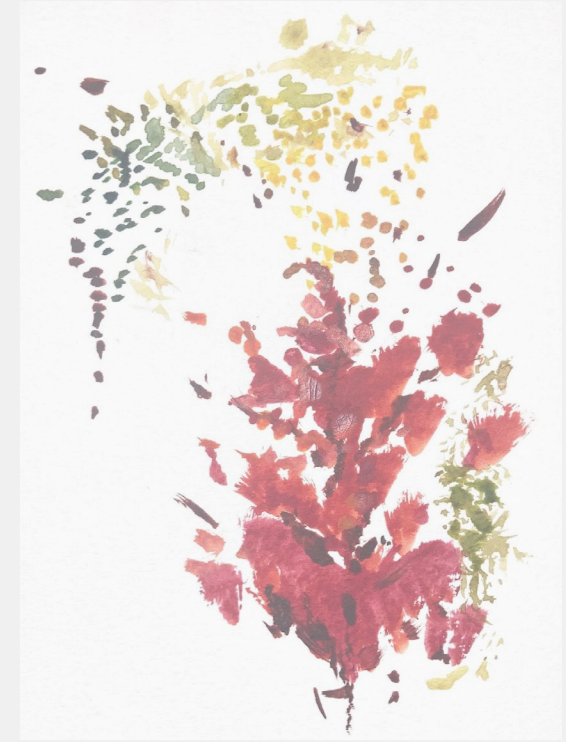
Scale 1: the building is an object.
A movement from landscape to facade.

Due to the minimal presence of subdivision and urban infrastructure, the building only needs to consider the relief of topography of the agricultural cultural landscape. Its direction and shape are determined independently of the ground below.

The building has a simple shape. A quadrangle.
As a result, the building derives its dynamics entirely from the relief of its ground.

The shelter (underneath the floor plane of the building) changes from a dark and low space to a high and light space. Not because the building changes its shape, but the ground beneath it.

1 ft.

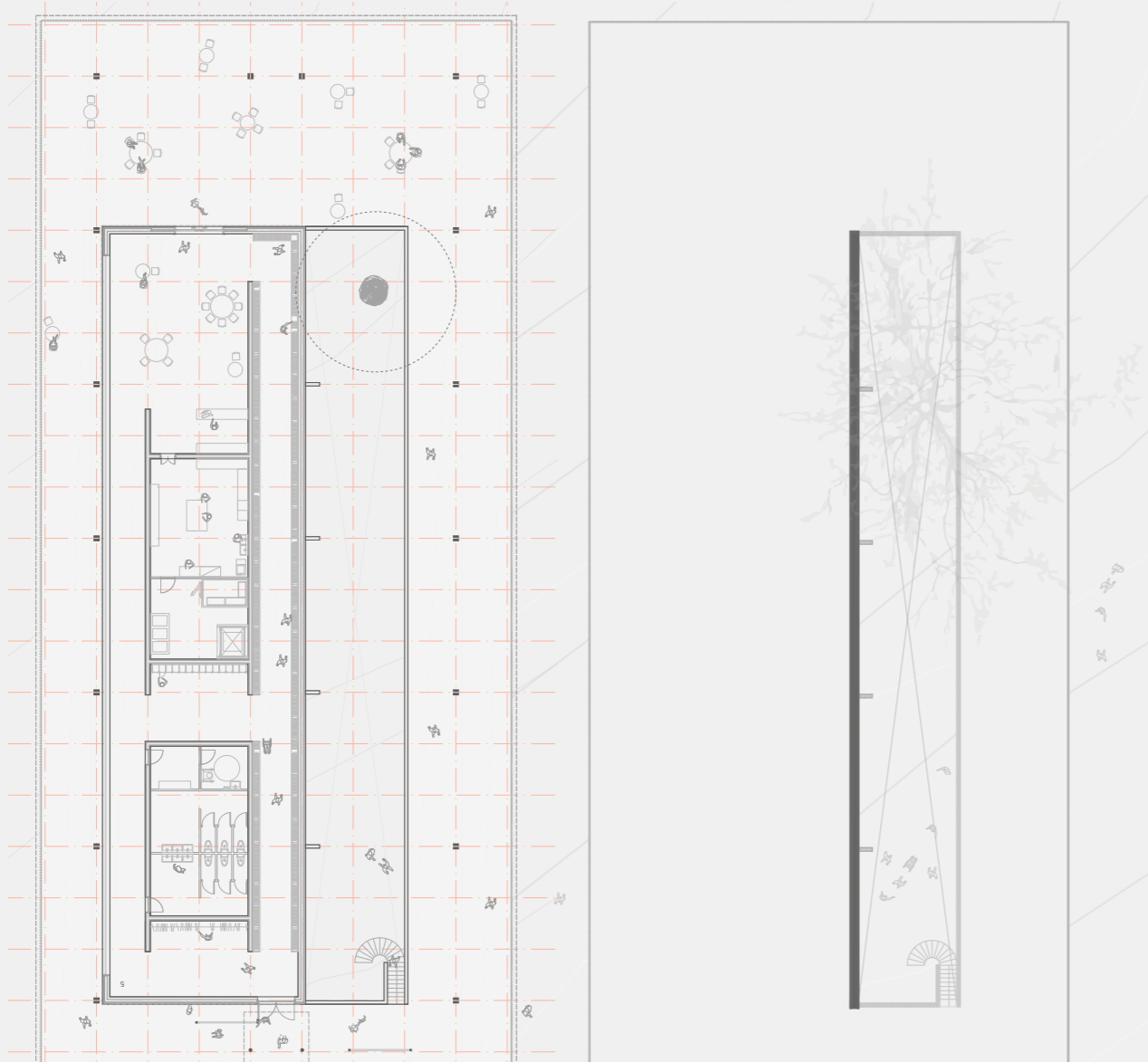


The hole in the floor and roof exposes the contrast between the seasonal character of the environment and the constant character of the building.

“The soil is vibrant and spontaneous and always in motion” .
(OASE Journal. #110 - Soil Strategies).

41. , 42. & 43. (Own images, 2023)

1 ft.



The hole frames a view both downwards, to the earth, and upwards; to the sky. It is giving the user the opportunity to concern their topographical position below and above them, instead of shifting their focus distantly in front of them with the panoramic view from the hill.

44. (Own image, 2023)

45. Walter De Maria - Mile Long Drawing: Photo. Retrieved from <https://gagosian.com/artists/walter-de-maria>

1 ft.

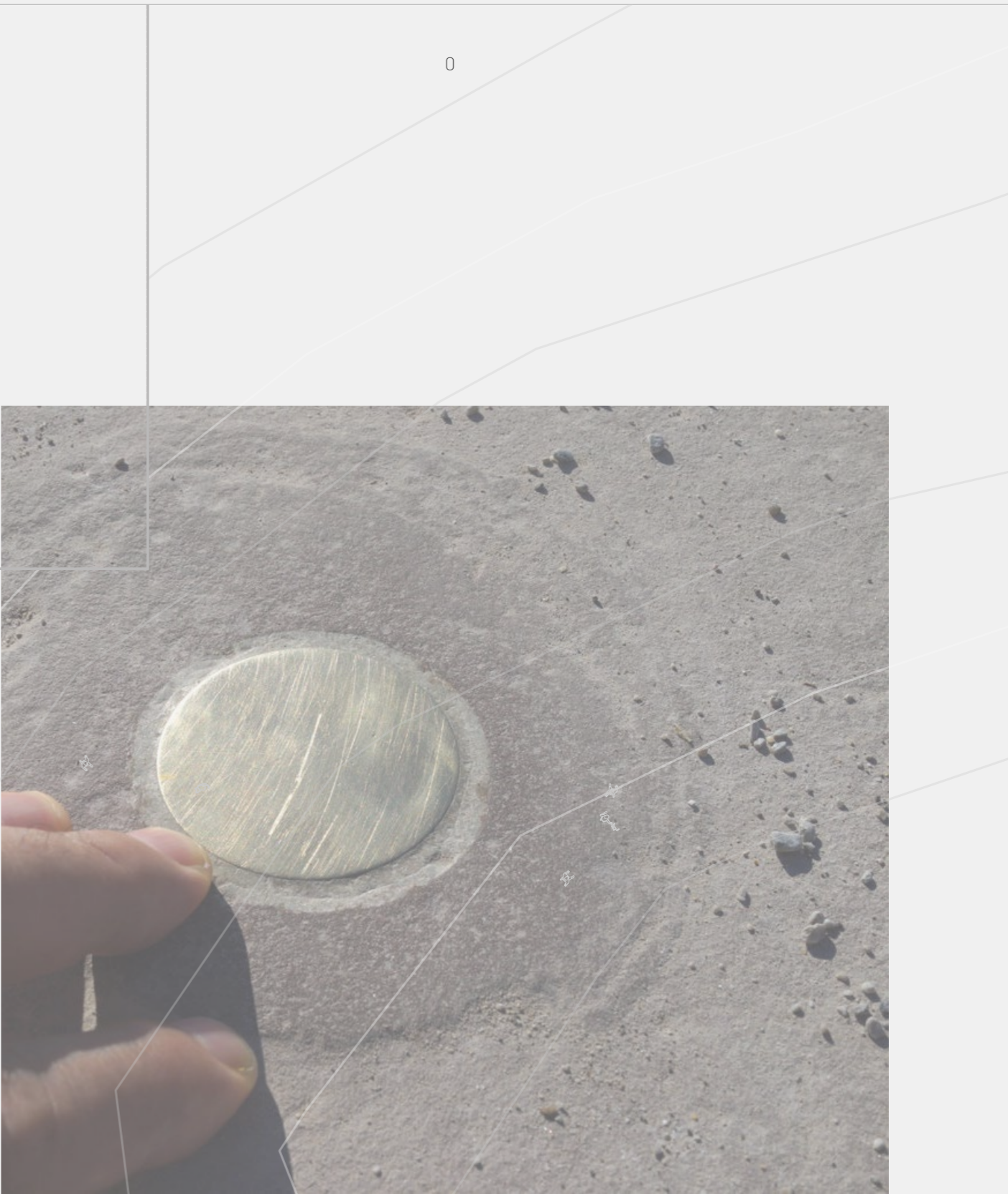


Scale 2: the building facade.

*A movement from
facade to interior.*

What is the first
moment of contact?

1 ft.



The ascending path is defined by familiar urban materials and furniture, which undergo a transformation in shape and size as they progressively ascend, with the pavement tile serving as a main element.

When the path reaches the building, the first touch with the building is a concrete square tile sunk into the field. This is also an introduction to the scale and shape of the main interior space (galerie des glaces) which is of the exact same size. The soft earth surface of the walk in the free field is exchanged for a hard touch with the concrete tile. This shift makes the walker aware of a transition. It is a marker of arrival and a preparation for entering the building.

46. Vertical Earth Kilometer by Walter de Maria, in Friedrichsplatz Park, Kassel.

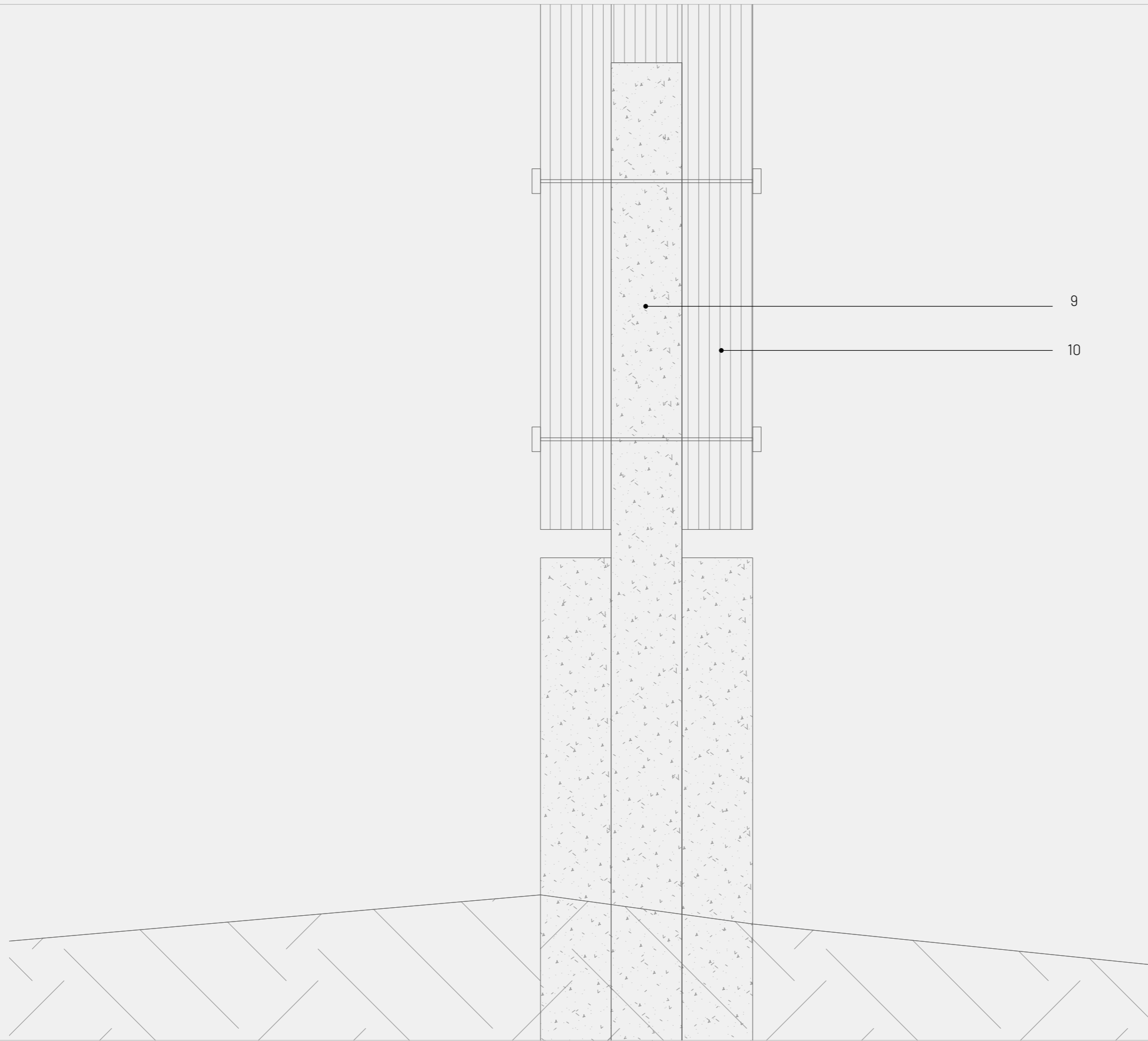
1 ft.



The initial interaction between the building and its surroundings involves an alteration of the ground surface through intense machining. The concrete's weight and composition exert a significant influence on the surface. This concrete surface is inscrutable and resistant to collaboration with other materials. This attitude naturally creates conflict.

^{47.} Manifatture Knos in Lecce (Italy). First cuts of asphalt. OASE Journal. #110 - Soil Strategies.

1 ft.



9

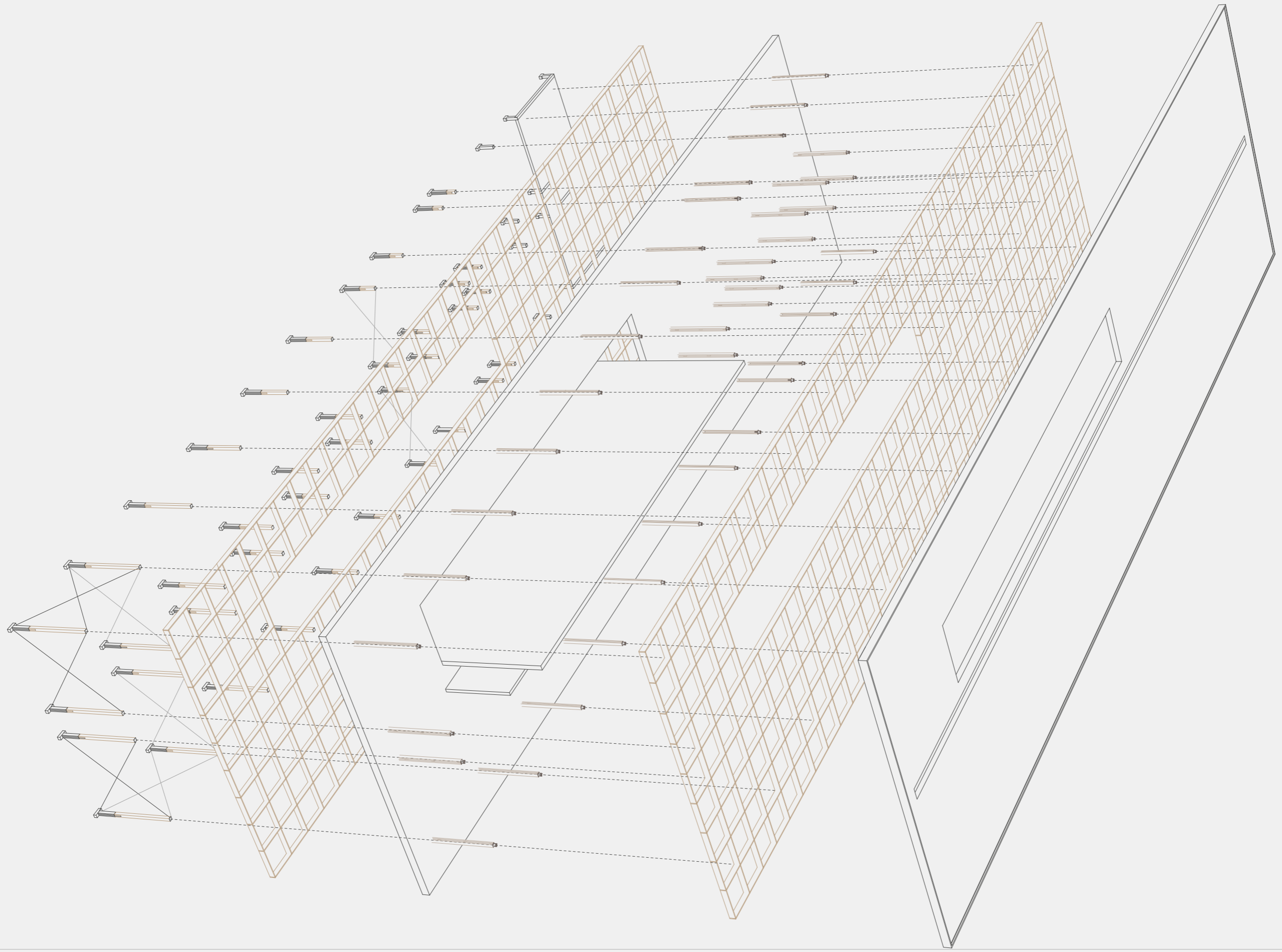
10



After the
entrance, the
weight of the
building is
lifted on piles
to reduce
the impact
on the
underground
network.

48. M

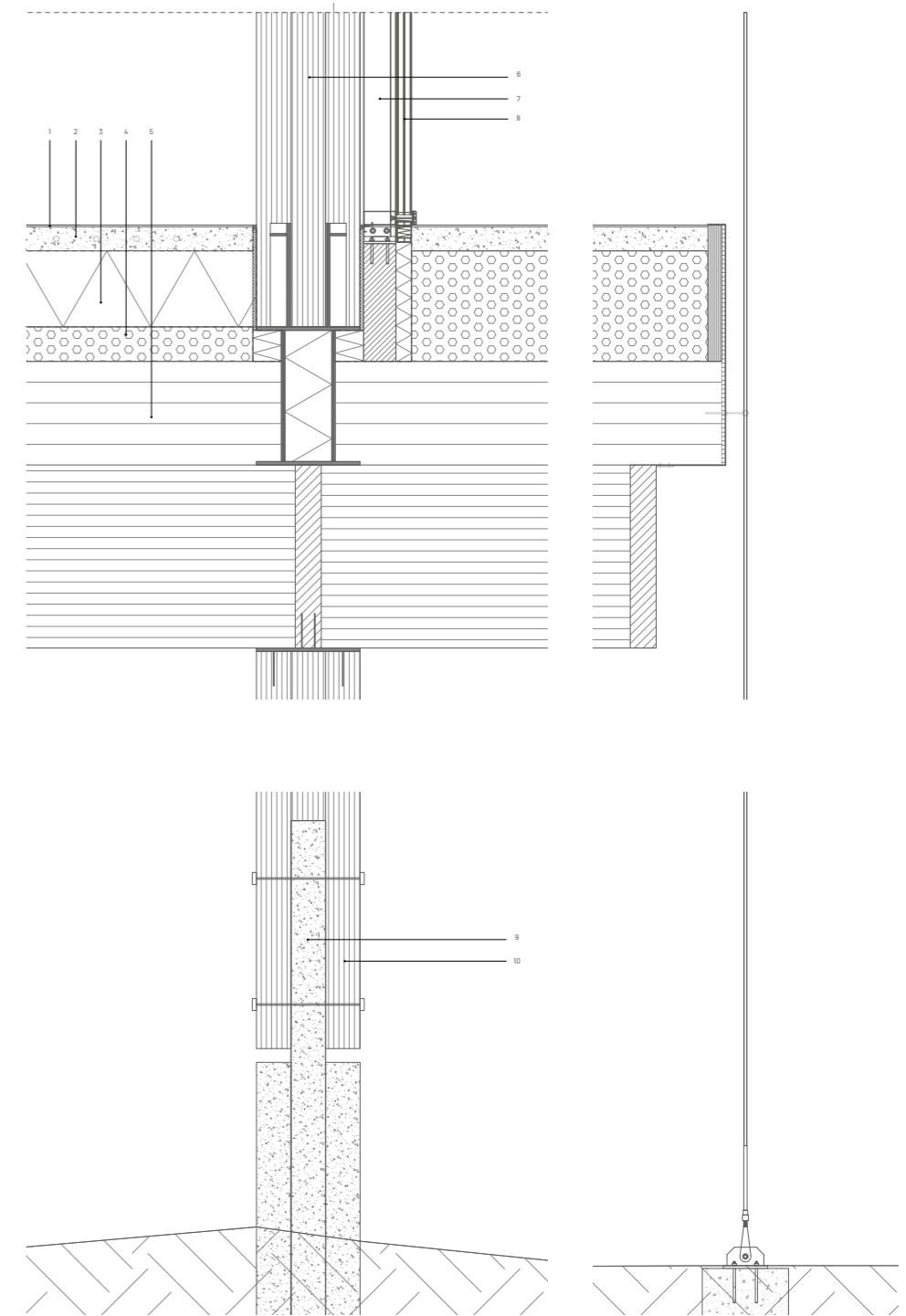
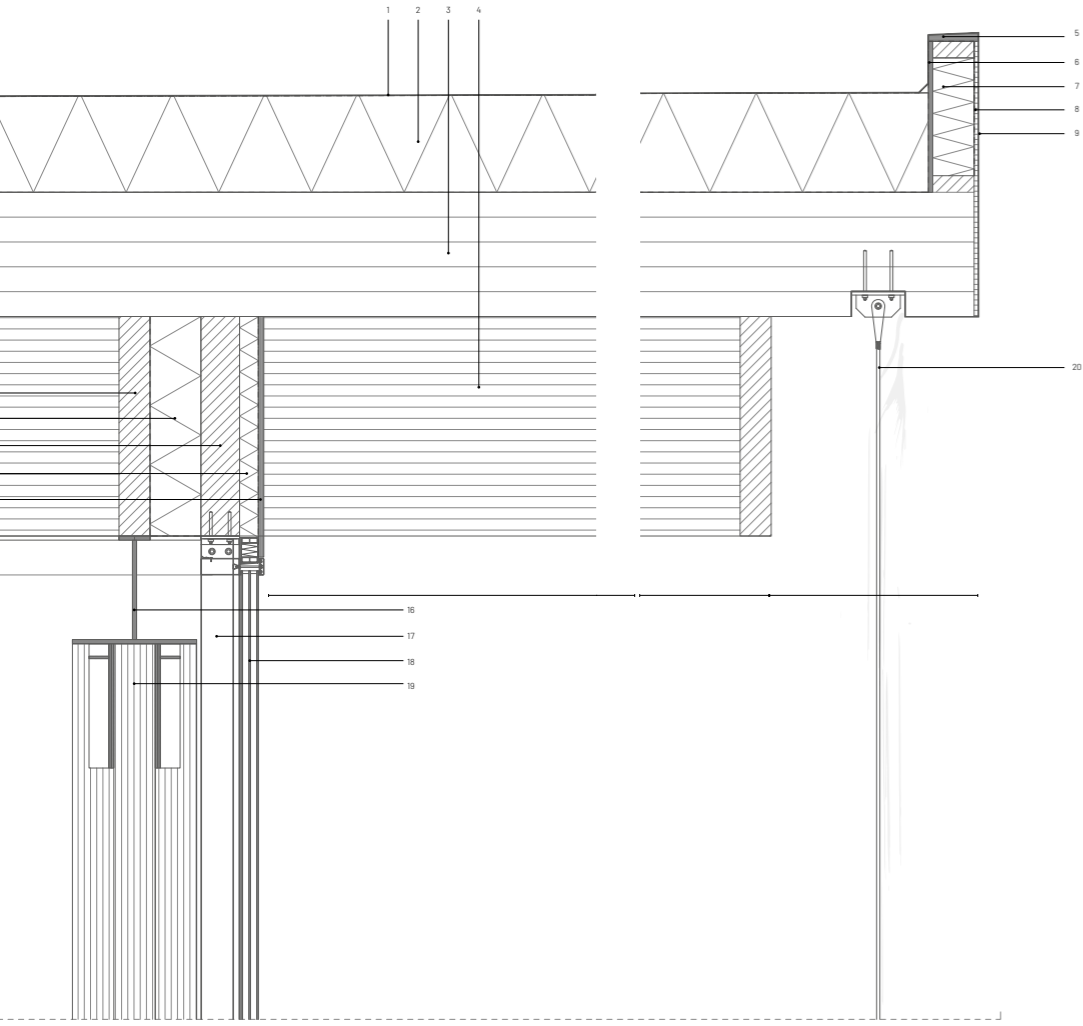
1 ft.



As the building slowly disengages from its underground,
it generates an area beneath,
offering both shelter and the opportunity for movement under its structure.
This creates a dynamic interplay between the aboveground and the underground,
inviting exploration and interaction with the definition of a facade.

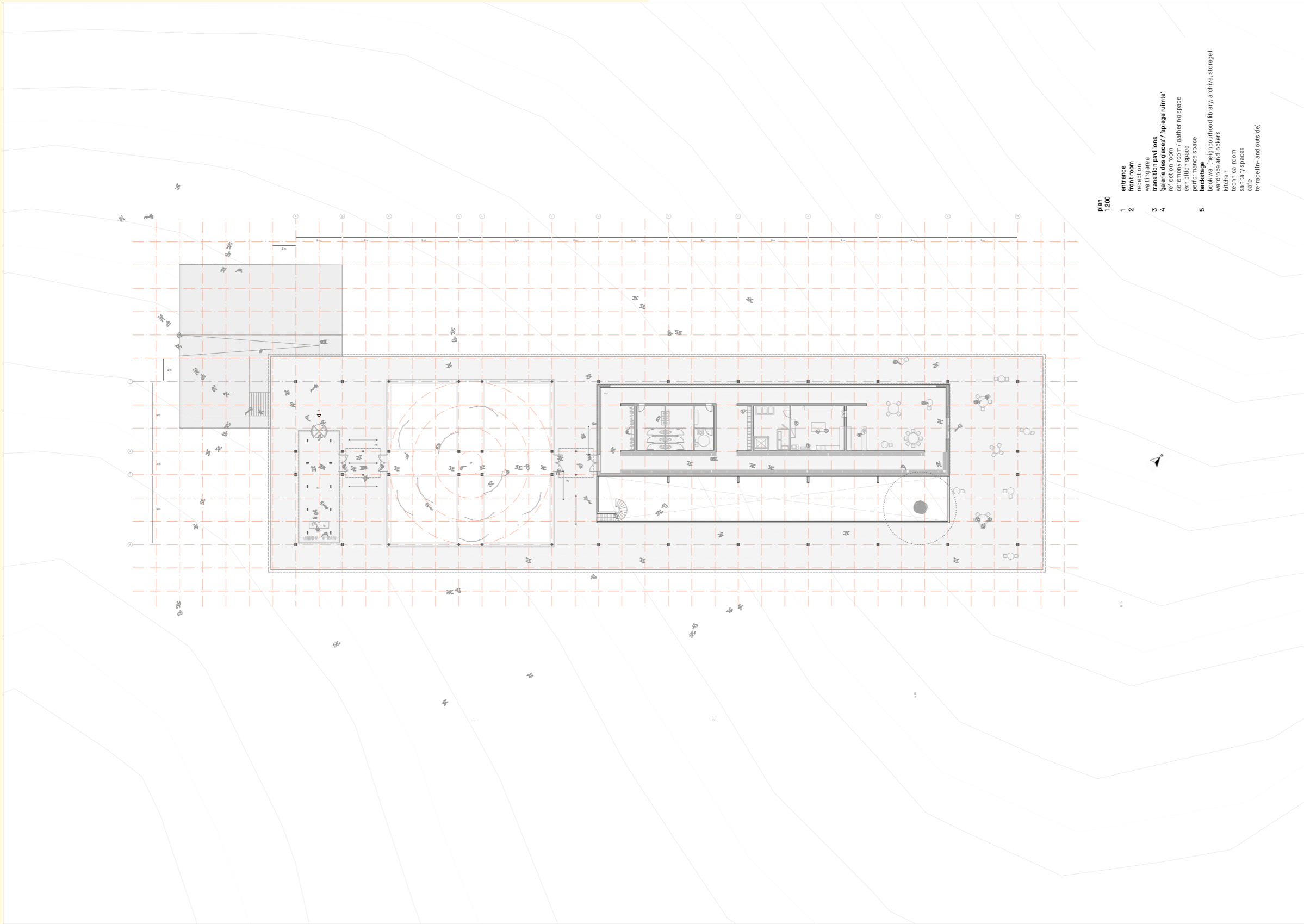
As the building slowly disengages from its underground,
it generates an area beneath,
offering both shelter and the opportunity for movement under its structure.
This creates a dynamic interplay between the aboveground and the underground,
inviting exploration and interaction with the definition of a facade.

1 ft.



The building aspires to
float but finds itself anchored,
embodying a
tension between
hovering and grasping,
lightness and weight,
movement and stillness.

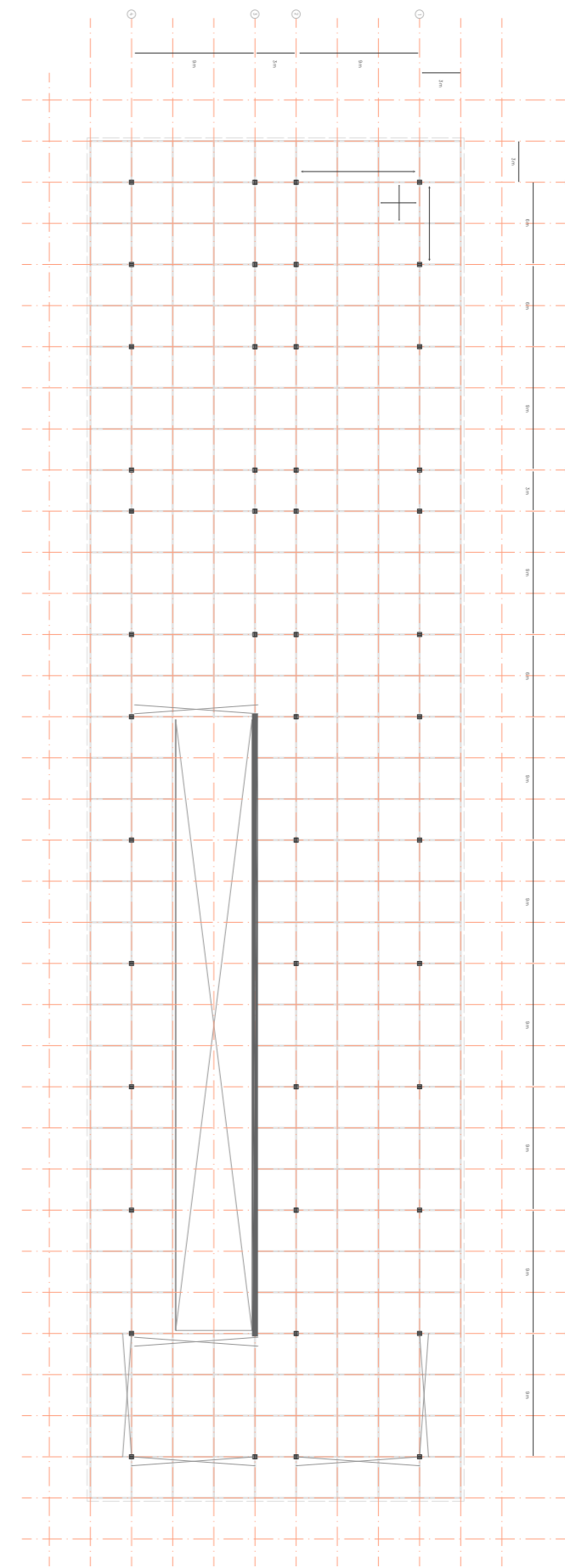
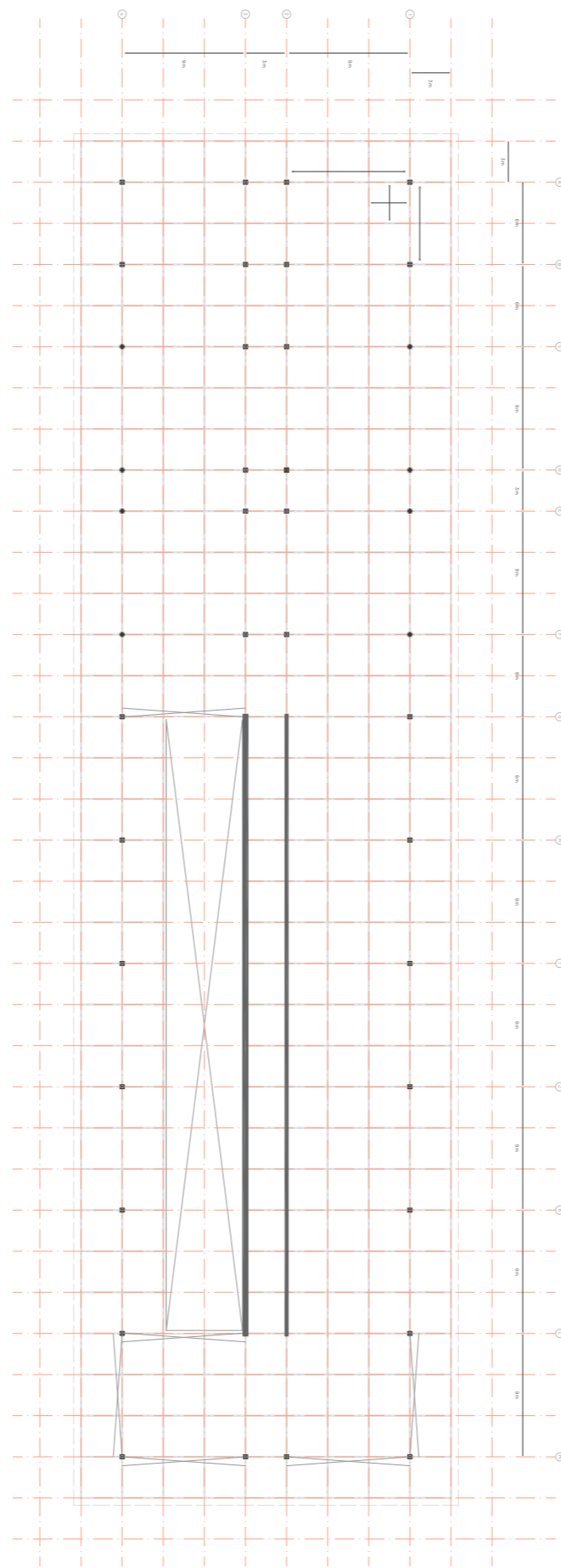
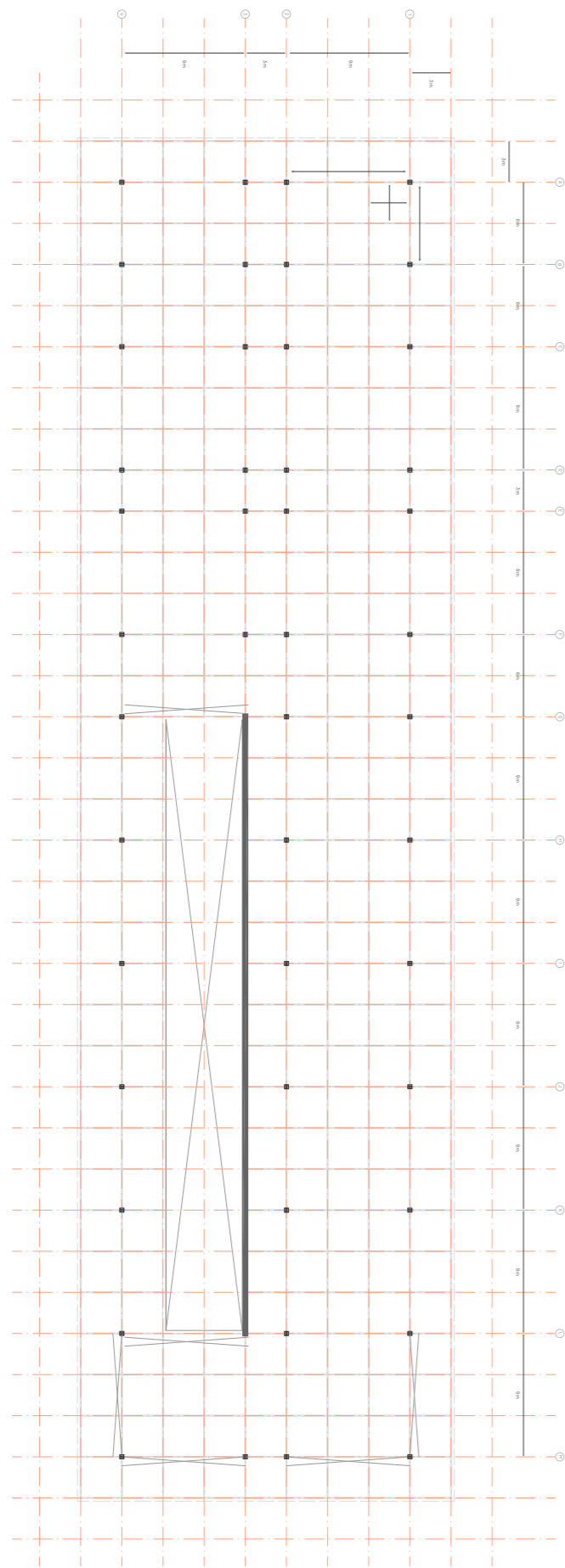
^{49.} Garcin, G. (2012-
2013). Existential
Perspectives. Art Insights
Newsletter, 5(2), 23-30.



- plan
1:200
- 1 entrance
 - 2 reception
 - 3 transition pavilions
 - 4 galerie des glaces / 'Spiegelräume'
 - 5 backstage
- entrance
reception
waiting area
transition pavilions
galerie des glaces / 'Spiegelräume'
reflection room
ceremony room / gathering space
performance space
backstage
book wall (neighbourhood library, archive, storage)
wardrobe and lockers
kitchen
entrance room
sanitary spaces
café
terrace (in- and outside)

Scale 3: the interior.
A movement from
room to room.

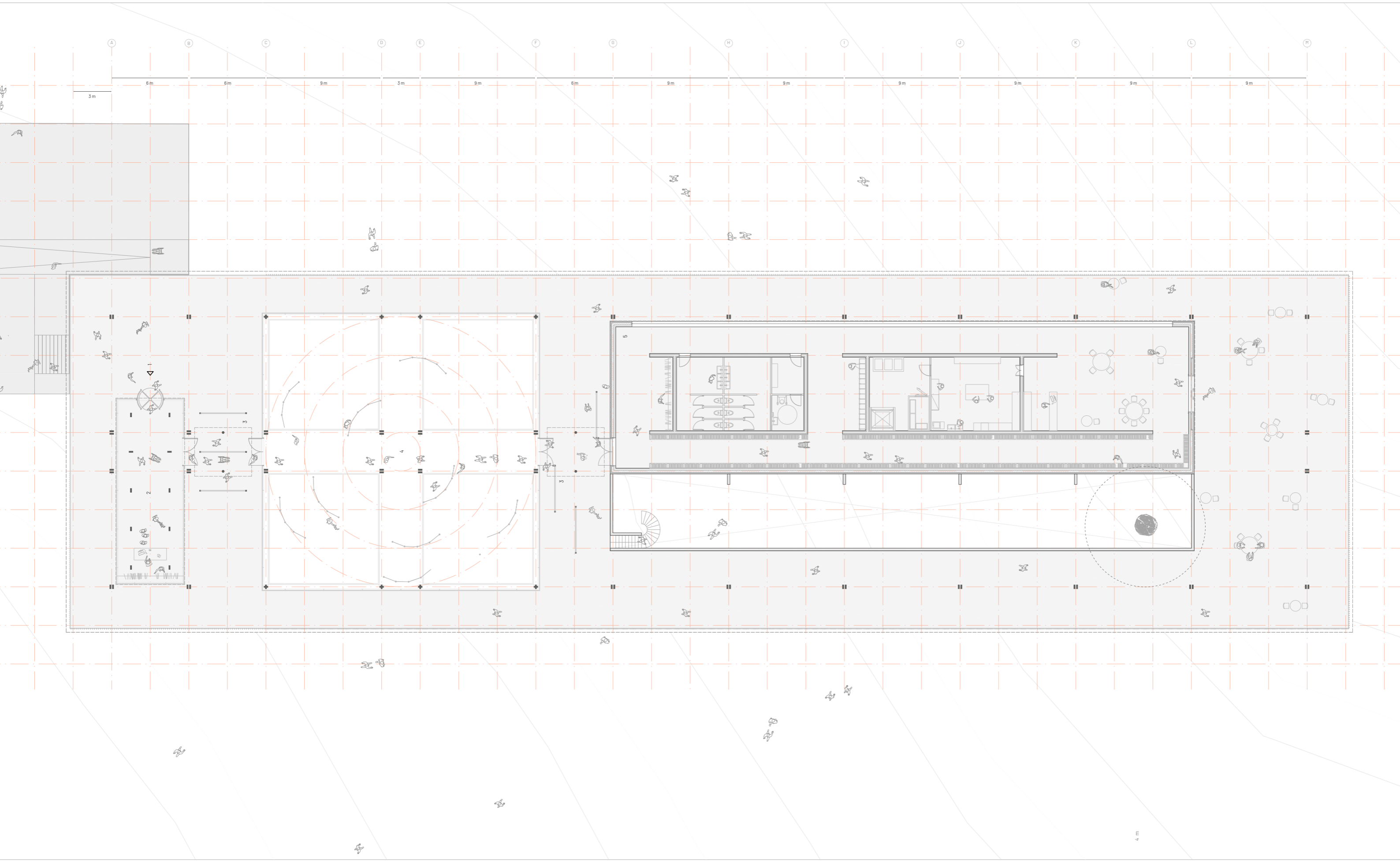
1 ft.



One unified roof plane
shelters three distinct interior spaces:
the Front room,
the Galerie des Glaces / Spiegelruimte,
and the Backstage.

The front room and the backstage each feature individual roof planes, independent of the primary load-bearing structure, unlike the Galerie des Glaces. The interior of the Galerie des Glaces is held tight between the main floor and the roof plane.

1 ft.



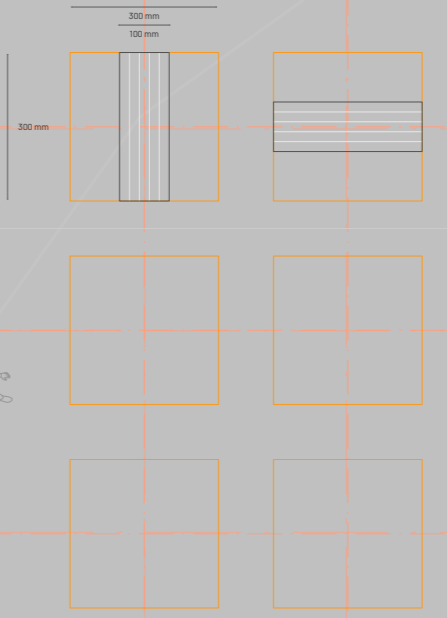
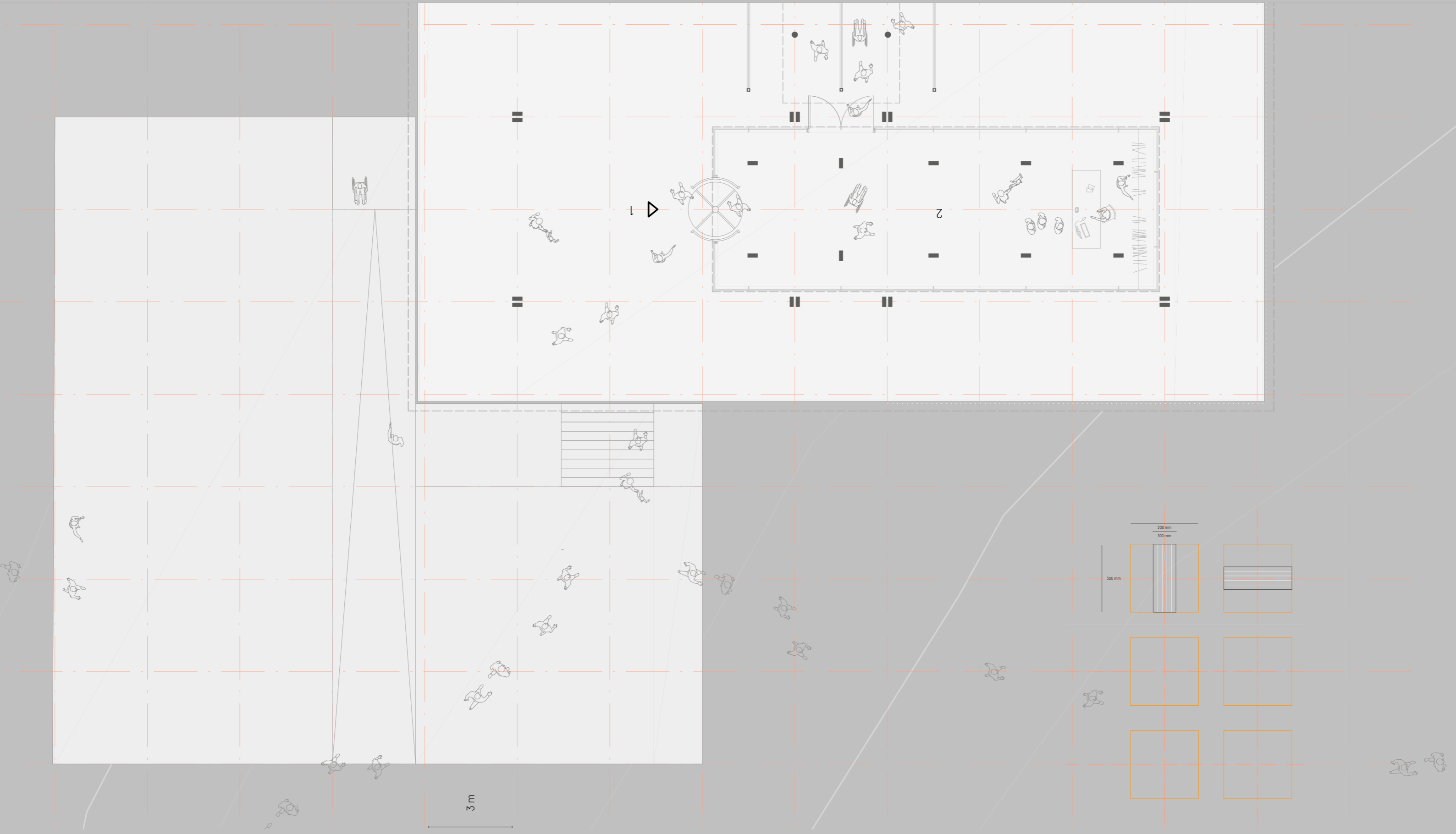
All the rooms are detached from one another, allowing free movement around, into, or under each.

A single central corridor, stretching the entire length of the building plane and originating from the southwest, serves as a potential connection between the individual interior spaces. The corridor's trajectory aligns with the dominant wind direction on the site. When moving from the Front to the Back, one moves along it with the wind at their back.

50. One direction, open
column (own image, 2023)

The central axis of movement, spanning the entire length and center of the building, is emphasized by the arrangement and design of the columns. As they approach the central hall, the columns draw closer together, revealing the hall even beneath the structure. The columns guide the flow of movement along the length of the building through their form. Each column comprises two connected CLT columns, allowing it to open in the direction of the movement.

1 ft.

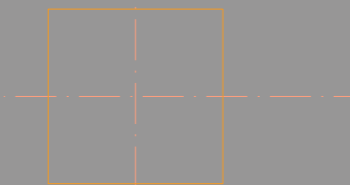
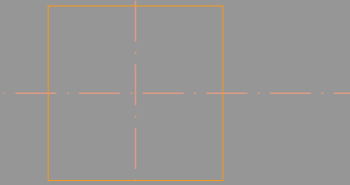
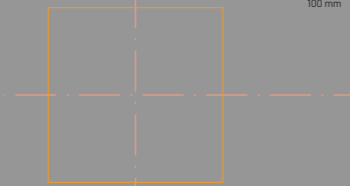
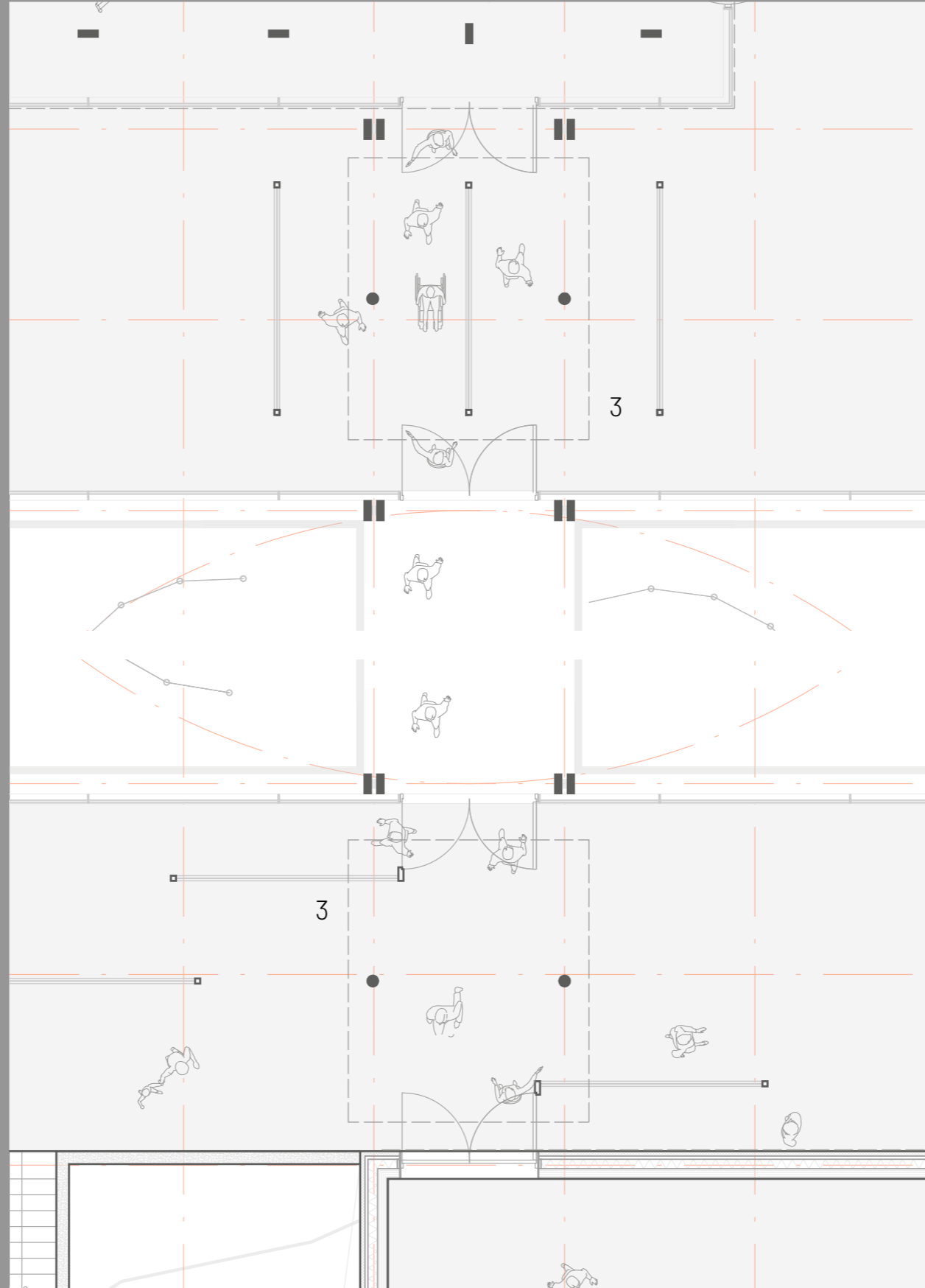


one direction
closed
on-grid

one direction
closed
on-grid

The Front Room
The front room is entirely open and, therefore, the most accessible volume of the three. The columns of this structure are positioned along the length of the room. Two columns are turned in a 90 degree angle, to guide the user in the direction of the central axis of movement.

1 ft.



no dominant direction
closed
orange

The Transition Pavilion

The transition pavilions serve as connectors between two interior spaces, facilitating the transition from one to the other.

The central pathway encloses, and the pavilion is being completed, when the individual spaces extend a portion of their facades outward. When the doors are closed, it is a space for free movement. However, when the doors swing open, they form gateways compelling movement into new spaces, discouraging standing still.

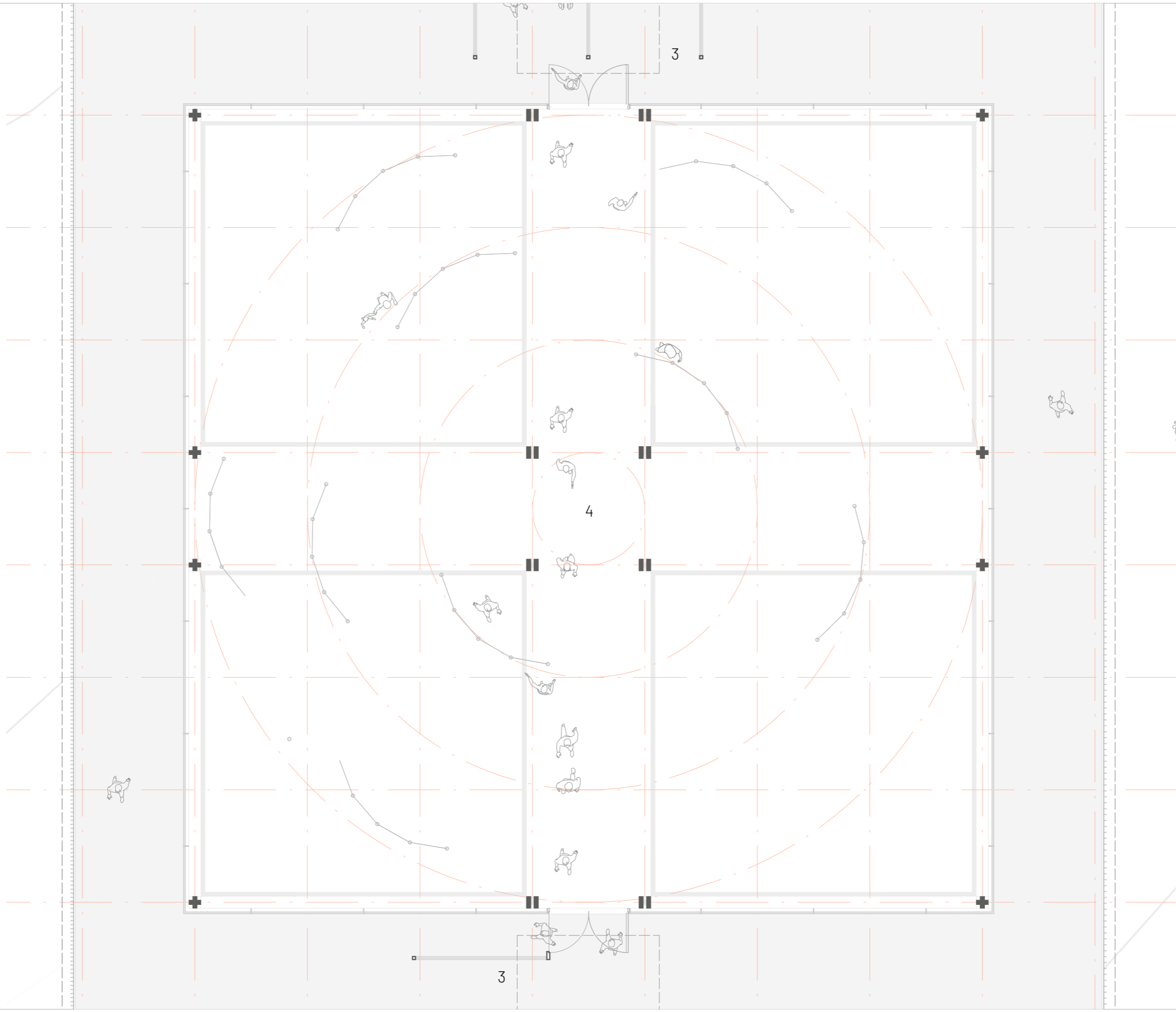
The transition pavilions possess an autonomous character, distinctly separating themselves from the functional spaces. The white-burned steel round columns supporting the thin steel roof of the pavilion deviate in shape from the rest of the columns due to their off-grid placement. The column's base is also distinctive. The circular form accentuates the character of movement within the space. Users are encouraged to keep moving, and the column's round shape ensures a consistent appearance during this motion.

When transitioning from one interior space to another, users step entirely “outside,” offering them the opportunity to redefine their movement route—whether through, around, or beneath—encouraging a free movement and engagement with the environment.

51. Hosking, B. (2018).
Photograph of the
Springhill House -
Lovell Burton. Springhill,
Victoria, Australia.

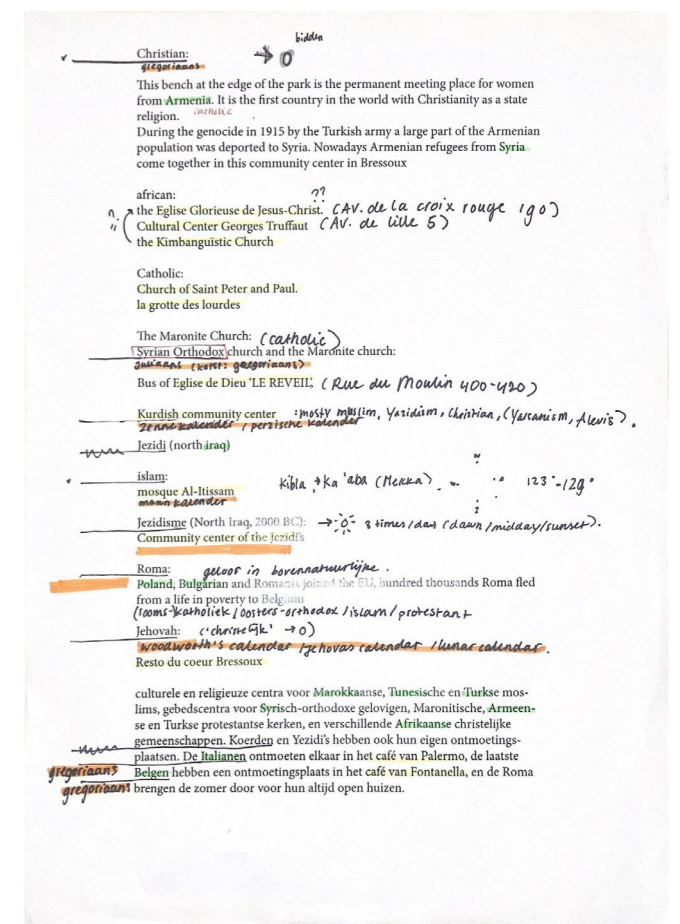
52. Van de Velde, T. (2021).
Photograph of
Twin Cemetery Spaces -
Hans Maes.

1 ft.

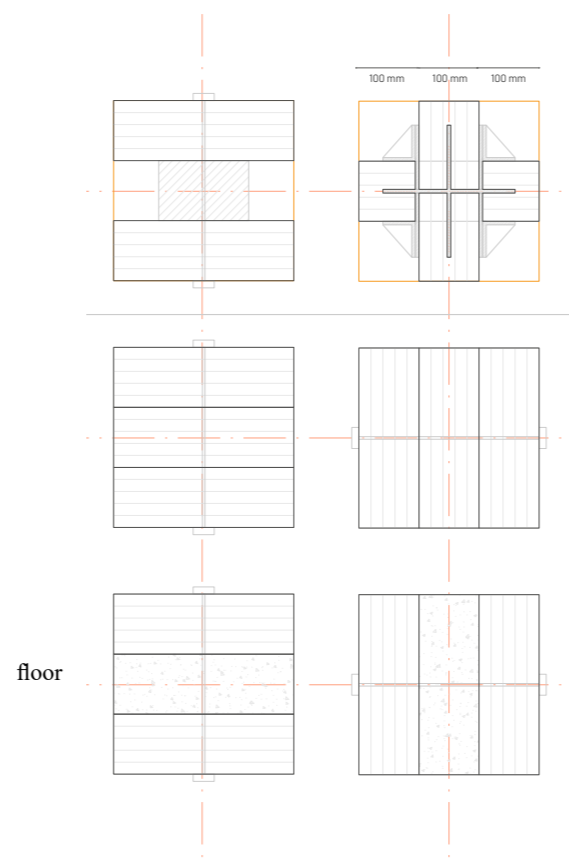


Galerie des Glaces
This interior space extends
all the way to the communal roof.
The interior is therefore nestled in
between the floor and ceiling planes.
The connection of both the floor and roof,
creating a seamless unity.

In many rituals and customs,
direction plays a significant role.
The square space has no dominant direction
and can be filled and oriented
according to individual needs.
It invites the freedom to tailor its purpose
and arrangement to the individual user.



1 ft.

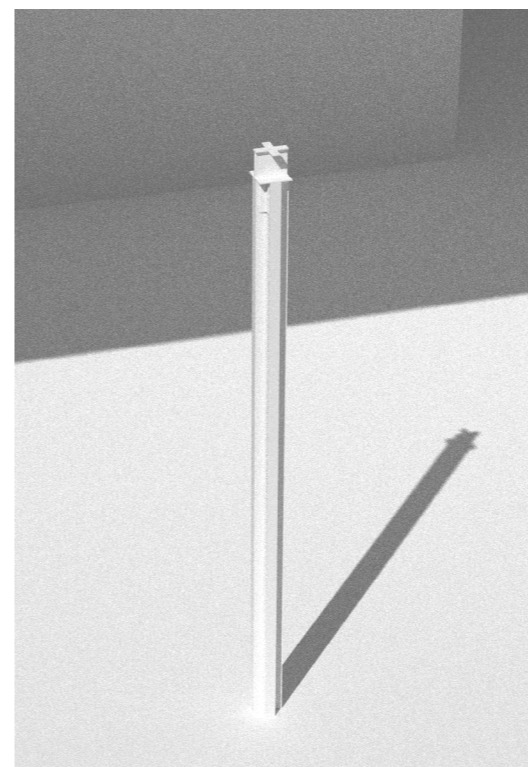


floor

ceiling

→ one direction open
on-grid

↕ no dominant direction
closed
on-grid

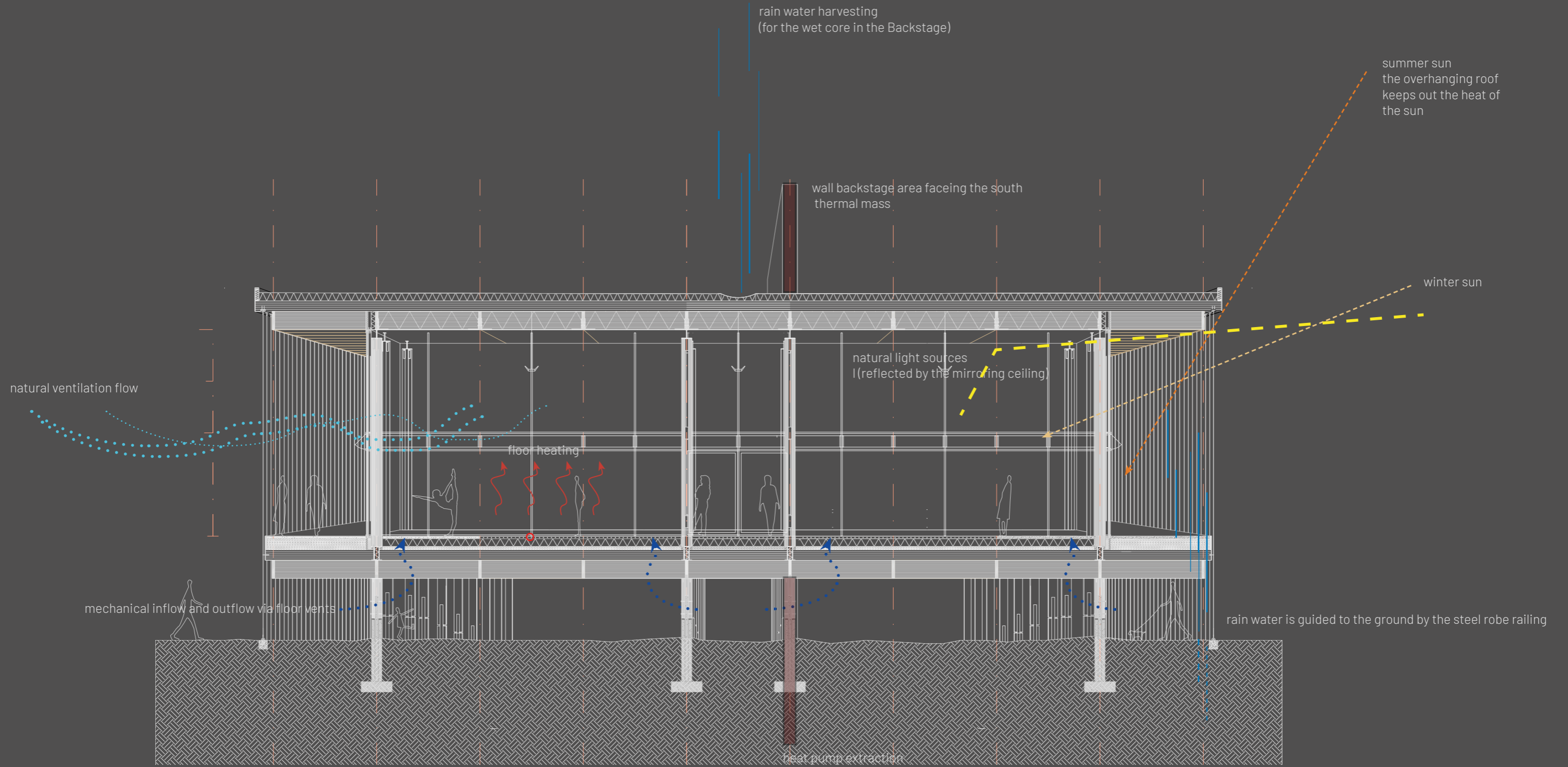


53. Baranov, D. (2011). Your Felt Future [Photograph]. PinchukArtCentre, Kyiv;
54. Cross-column Galerie des Glaces (own image, 2023);
55. Janssen, A. V. (1997). Rooksculptuur. In Ann Veronica Janssen Exhibition (January 31 - March 30, 1997). Photo: Syb'1 S.-Pictures;
56. Krause, T. (2012). Photograph of art museum Bregenz - Peter Zumthor, 1997, Bregenz, Austria.

These cross-shaped columns act as silent guardians, supporting the space without imposing a singular path or flow.

In the corners of the Galerie des Glaces, stand columns shaped like crosses, reasuring the non-dominant orientation of the room.

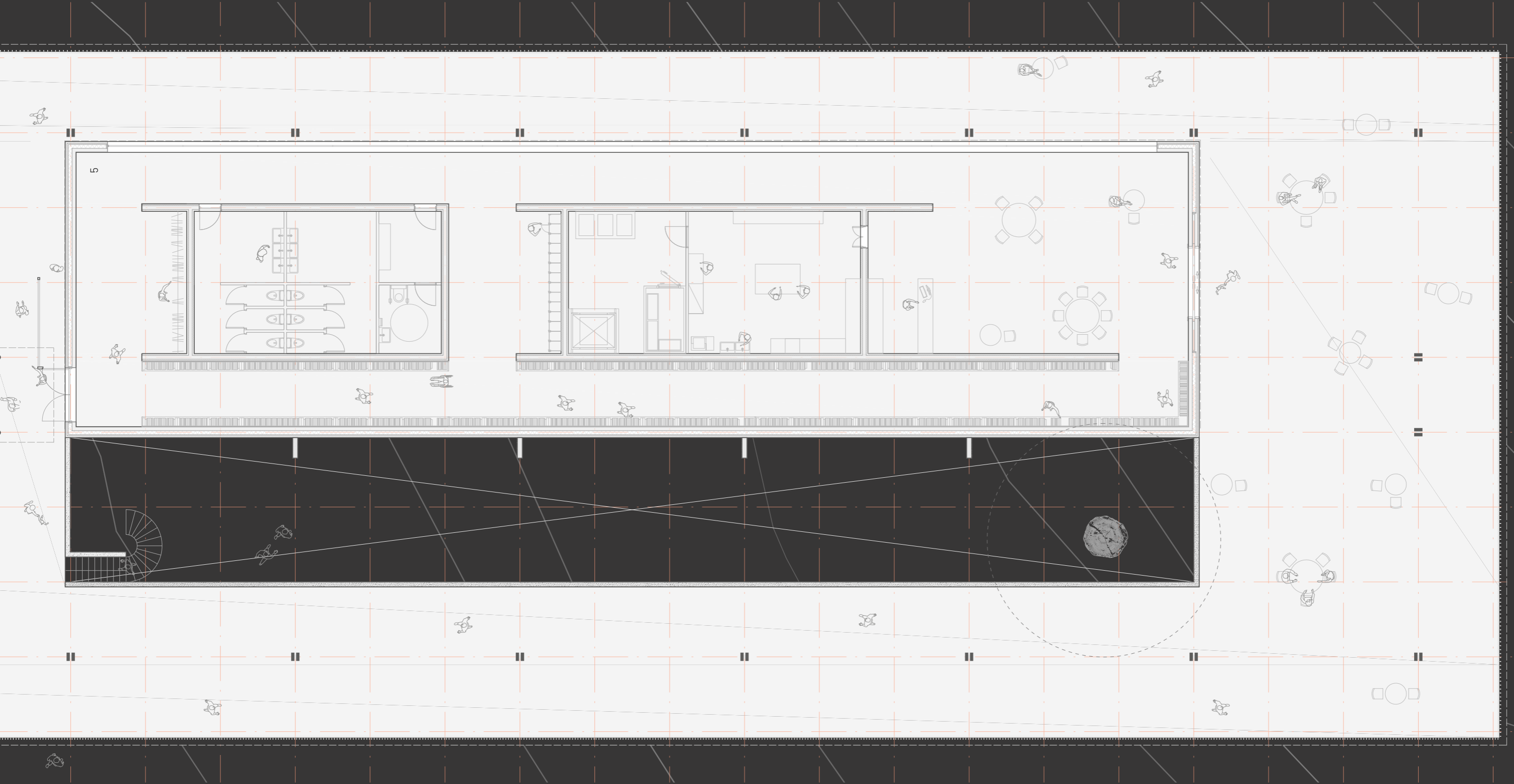
1 ft.



Around the four facades of the space,
light and people can move freely.
From morning to afternoon to nighttime,
the changing sequence of colors
transforms the atmosphere of the room.
The interplay between the audience and the light creates the overall ambiance.

The satin glass permits the passage of light while obscuring details.
This results in contrasts and visible silhouettes of movement—an abstraction of the surroundings, and
an absence of a horizon. There is no external view; instead, a mirrored ceiling redirects focus inward.
This encourages introspection and contemplation and diminishes the reliance on artificial lighting.

1 ft.



The Backstage
The backstage space contains essential facilities for diverse purposes. It houses a book wall serving as a neighborhood library, archive, and storage area, alongside a wardrobe, lockers, kitchen, technical room, sanitary spaces, café, and both indoor and outdoor terraces.

The space stands out as the only area with a solid facade. Shielded by a robust wall made of Timber finished with concrete tiles, this imposing structure extends from the ground to the roof, firmly anchoring the building in its place.

This solid barrier fosters a grounded awareness within the building, where practical activities take precedence over introspection and contemplation found in the other space.

Aligned with the central axis of movement, the corridor leads visitors into a darker space with walls lined with books. As one progresses towards the end of the corridor, an horizontal window, relating to the façades of both the Front room and the Galerie des Glaces, guides the visitor around the corner —the turning point of the building has been reached.

1 ft.



Te voet ben ik
omhoog gestreden
Terwijl op mijn
weg naar beneden
Heb ik mij maar
o v e r g e g e v e n
Mijn gewicht ingeleverd
En ben ik naar
beneden gegleden

57. (Own image, 2023)