DANS LES COULISSES



Mats van Dijk
Urban architecture
graduation studio 2022 - 2023

ANOTHER YEAR

This essay's aim is never to be a handbook. Nor a manifesto. It does not pretend to provide the single answer on how to approach a project. It's purpose is to offer insight in one of many ways of working, ways of looking and ways of making.

It's *Another Year*, another graduation project, like the movie by Michael Leigh we watched on the first night of the studio.

The following pages aim to give a look behind the closed doors of a 'finalized' project, offering insight *Dans Les Coulisses*. It involves the questions that arose during the year, the considerations, the struggles. But also, and maybe more importantly, the light moments. The people, the studio, the inspirations. The fun.

It is, however, not a finished project, it is the curation of a year's work. To reflect, to look back, and to look ahead. The architectural project serves as an explorative demonstration of a way of working & looking, opening up on this year's discoveries, fascinations and contingencies.



La Promesse, Liège, 1996 © Dardenne brothers

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AN ATTITUDE

The year was started with certain wishes, desires and preferences. To always be aware of the process of the project, and underlining it's role, of being an educational project. Keeping this in mind, offered mental space. Being experimental, taking liberty to do what was an intrinsic desire. What is there to lose?

And then to be direct in this process. Acknowledging the transparency of the project, by also showing what is done.
Grabbing a pencil, pinning up what is found and what is made on a pin-up board. Bringing books, to discuss, to reference. Scanning, printing, underlining.

And to make what I prefer. Models, in a direct, economic manner, with what is at hand. Paper, cardboard, foam. And then again, using the same pencils, the same printer, to find the right expression of the perceived context.

Trying to be careful and delicate. Not only because of a personal attitude, also because the given context asks for this sensitivity.

But sometimes what is expected to be liberating, a model, could feel restrictive. How to be playful in the expression of ideas? How to allow for these incidental moments? When to glue, to commit?

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10 RULES FOR STUDENTS AND TEACHERS

FROM JOHN CAGE

Rule 1: Find a place you trust, and then, try trusting it for awhile.

Rule 2: (General Duties as a Student)
Pull everything out of your teacher.
Pull everything out of your fellow students.

Rule 3: (General Duties as a Teacher)
Pull everything out of your students.

Rule 4: Consider everything an experiment.

Rule 5: Be Self Disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self disciplined is to follow in a better way.

Rule 6: Follow the leader. Nothing is a mistake. There is no win and no fail. There is only make.

Rule 7: The only rule is work. If you work it will lead to something. It is the people who do all the work all the time who eventually catch onto things. You can fool the fans--but not the players.

Rule 8: Do not try to create and analyze at the same time. They are different processes.

Rule 9: Be happy whenever you can manage it. Enjoy yourself. It is lighter than you think.

Rule 10: We are breaking all the rules, even our own rules and how do we do that? By leaving plenty of room for "x" qualities,

Helpful Hints:

Always Be Around.
Come or go to everything.
Always go to classes.
Read everything you can get your hands on.
Look at movies carefully and often.
SAVE EVERYTHING. It may come in handy later.

10 rules, 1967-1968 © John Cage & Sister Korita Kent

Collecting
Curating
Reading
Discussing
Observing
Watching
Writing
Sketching
Modeling
Drawing

A constant process of collecting found images, architectural positions, materials, models, books. This involves looking, putting together, filtering, connecting. It's the curating on both a physical pin-up board and digital folders.

Next to this, the found is put together with the produced images, strategies and materials. Reorganizing these two collections, to then slowly form a consistent image of a project.
And always reevaluating, looking back at material found throughout the year.

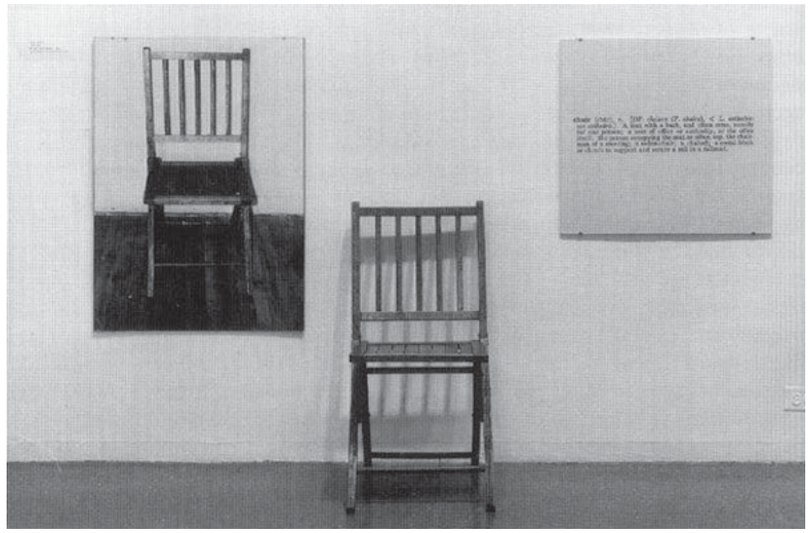


Pinning up, reading

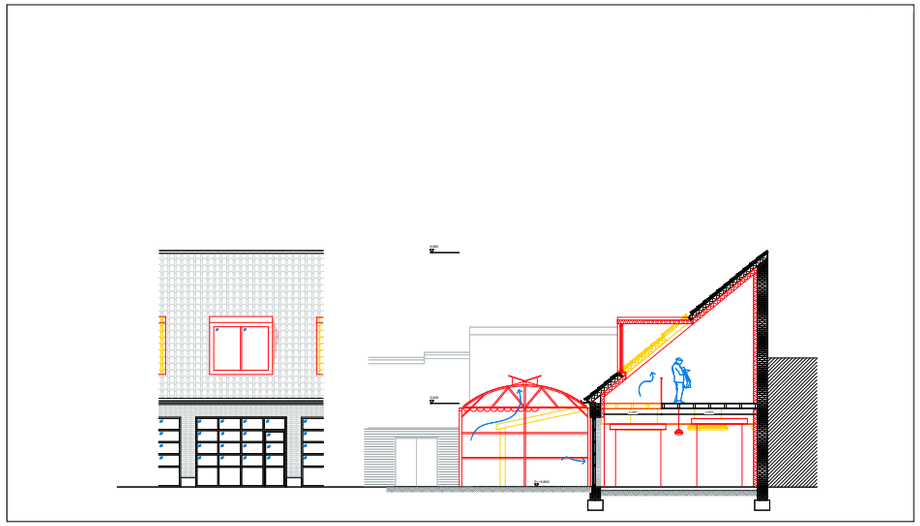


Seeking connections

It has always been the goal this year to seek expression beyond the standard orthographic projection of the floor plan, elevation and section. To then keep Kosuth in mind, who represented one and the same idea in a triptych; the object itself, a picture of the object and a description of the object.
Showing the ideas of a project in written word, found images, crude sketches, photographs, model images, perspective drawings, photoshopped site photos, other varying projections and sketches over previously produced media offers liberty in the communication of the ideas, each with its own limitations and advantages. Assembling these products, putting them next to each other offered a layered exploration for the ideas of the project.



One and three chairs, 1965 © Joseph Kosuth



dwg



1:25 scenographic model



site photograph

The year started with a studio brief for the Black Hill City. Underlining the importance of a sensitivity to both the social and physical character of a site, acting upon pre-existing conditions, in a struggling neighborhood located on the fringe of the city.

Already in the brief is a certain way of looking proposed. Industry leaving the *stage*, interests and hopes of *actors* are to be considered. Subconsciously, between this selection of words and the start of the studio with the screening of the movie *Another Year*, the first steps for a conceptual lens are made, the idea of the backstage.

Urban Architecture

MSc3_Black Hill City



Photography: Stephan Vanfleteren

Autumn semester 2022

Tutors
Paul Vermeulen
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Sam Stalker
Juliane Greb

Code	AR3UA120
Credits	55 ECTS
Location	tbd
Excursion	Yes
Costs	tbd

At the chair of Urban Architecture, we study medium-size urban sites that are inaccessible for the regular tools of urbanism, and where expectations of urban design can only be fulfilled by an architectural project. Adding a building thus means (re)designing an environment, both socially and physically.
This studio situates itself in the post-carbon city: cities where coal mines and carbon-fueled heavy industry have left the stage for decades, after having made their lasting imprint on the cityscape. Dark, conical slag heaps, towering above houses, steel frames and industrial silhouettes, mark a period of exhaustion piling up its waste, while offering vistas of heroic melancholy, challenging nature and cities alike to come to terms with them. These cities, dazed by the past, in quest of a sustainable future, determined to prove their social, cultural, economical and ecological resilience, are the topic of our studio.
This is a site-specific studio, setting off to explore a site in Liège or Charleroi. You are challenged to 'read' the physical, socio-cultural, historical and political forces that are at work and, with this knowledge, to act upon the existing conditions of a particular site. The site will be urban, off-the-map, on the fringe, home to workers communities of the past and the present, eye-in-eye with the unsettling post-carbon landscape. It has not acquired a decisive urban form capable of sustaining further development – but it is not blank either, and too strongly invested by the hopes and interests of various actors to be wiped out.
The aim is to discover resources in a panorama of waste, to reintegrate an out-of-work place into a sustainable productive city, and to tie anew relationships with the urban and natural surroundings. What to keep and where to build? The studio will explore these questions with an open mind, a critical attitude and a keen eye for treasures and opportunities. You will work with bricks and iron, as well as with histories, people and crops. We invite inquisitive, creative and sensitive students, resourceful in their research approaches as well as in their design ventures, keen to offer programmes of hope and structures of beauty reconciling the city with its black hills.

A STUDIO

A way of approaching the site is proposed. To act in a bottom-up manner. Selecting a plot within the neighborhood, using the 1:500 site model and fieldwork. And then to define a program for the site. Acting as the one that formulates the brief, while then reacting to this as the architect has been a conflicting experience. Who am I to dictate the program within a sensitive, fragile district like Bressoux?



Discussing the division of plots as a group

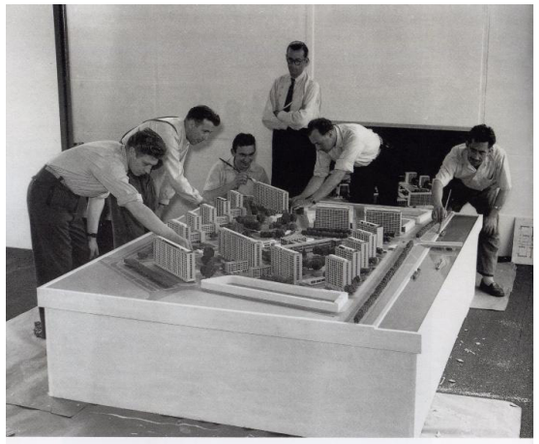


fig.3. Maquette de la cité de Droixhe, (photographie D.Daniel).

EGAU, architects of the Droixhe district

As a studio the Expo of Liège by Archipelago is often discussed. A project currently under construction on the border of the project site, the neighborhood of Bressoux. They perceive this as *"a magnificent opportunity to transform the immediate urban environment as well as to improve the city as an architectonic reference."* By juxtaposing this superstructure on the border of such a district, one can wonder if this is the transformation needed for the community. Just how much should we do? Does the answer lie in the laying of more stones? Do these perfect renderings reflect the city?

Reality will not reflect these renderings, but will always behold a certain crudeness, so should this not be reflected in the production of images? In the definition of our projects? A certain unfinished character. Will the city ever be finished?

Place Léon Aucoc, 1996 © Lacaton & Vassal

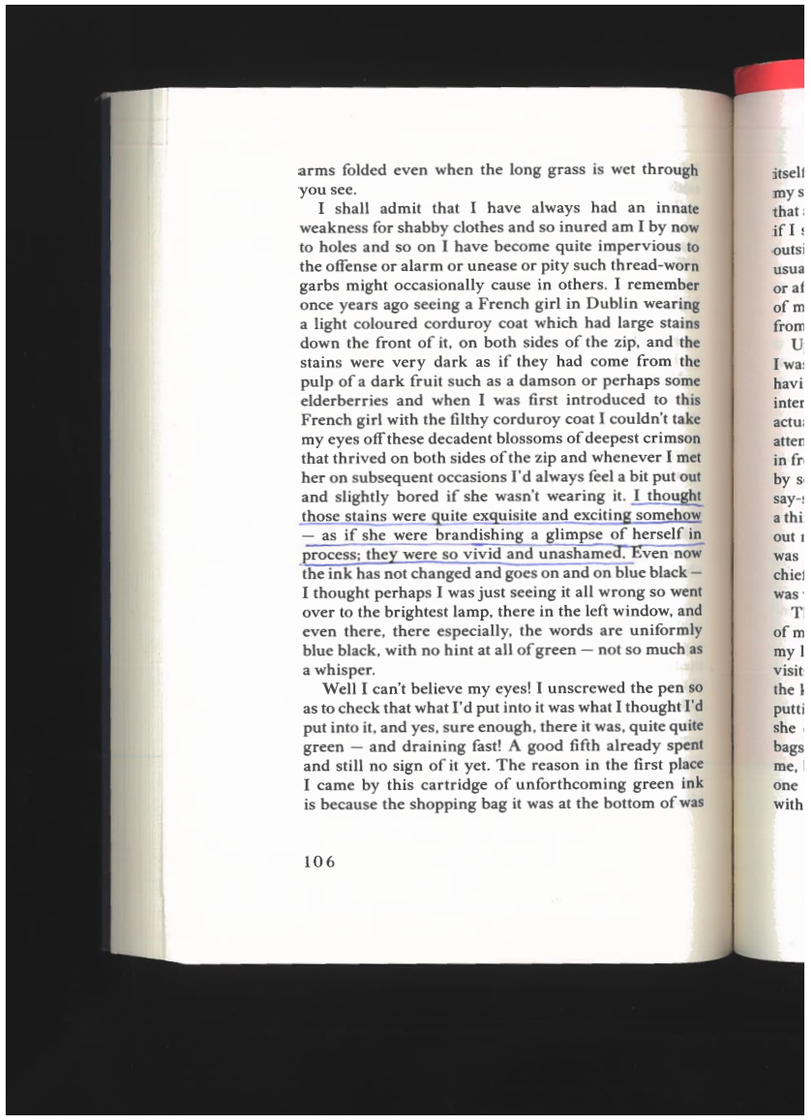


Winning proposal for Expo Liège, 2020 © Archipelago



Last Stone of Belgium, installation view Liège, 1979

Finding a beauty in the incomplete, in the work in progress. And then to also allow the process to be perceivable. Acknowledging the value of opening up the process, showing how material is made allows for a more open conversation on the process of the project, not merely the finished project itself. It can be unfinished, dirty, unashamed. Seeing the unfinished as something of beauty.
A certain sense of the unfinished in images allows for a receptivity to change. An iterative way of developing the project. Experiencing liberty.



arms folded even when the long grass is wet through you see.

I shall admit that I have always had an innate weakness for shabby clothes and so inured am I by now to holes and so on I have become quite impervious to the offense or alarm or unease or pity such thread-worn garbs might occasionally cause in others. I remember once years ago seeing a French girl in Dublin wearing a light coloured corduroy coat which had large stains down the front of it, on both sides of the zip, and the stains were very dark as if they had come from the pulp of a dark fruit such as a damson or perhaps some elderberries and when I was first introduced to this French girl with the filthy corduroy coat I couldn't take my eyes off these decadent blossoms of deepest crimson that thrived on both sides of the zip and whenever I met her on subsequent occasions I'd always feel a bit put out and slightly bored if she wasn't wearing it. I thought those stains were quite exquisite and exciting somehow — as if she were brandishing a glimpse of herself in process; they were so vivid and unashamed. Even now the ink has not changed and goes on and on blue black — I thought perhaps I was just seeing it all wrong so went over to the brightest lamp, there in the left window, and even there, there especially, the words are uniformly blue black, with no hint at all of green — not so much as a whisper.

Well I can't believe my eyes! I unscrewed the pen so as to check that what I'd put into it was what I thought I'd put into it, and yes, sure enough, there it was, quite quite green — and draining fast! A good fifth already spent and still no sign of it yet. The reason in the first place I came by this cartridge of unforthcoming green ink is because the shopping bag it was at the bottom of was

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Scan from Pond, 2015 © Claire-Louise Bennett

The in process, the building site. To not merely look at finished projects, but to study the unfinished. A series of moments in which the unexpected can occur. Dividing doing and making like John Cage proposes. To see them as different processes. To first think, then make, then think about the made. Allowing for a more incidental character, in favor of the ad-hocism of the bricoleur.



T13 en cours © BAST



The Crystal Palace, 1851 © Joseph Paxton



Hunstanton School by Smithsons, 1953 © Nigel Henderson

READING A SITE

A COLLECTIVE SCRIPT, SHIFTING LANDSCAPES
together with Dave, Konstantin, Kristina & Yuxin



When Faith Moves Mountains, 2002 © Francis Alys

- INTRO -

I cannot recognize myself. How did I get here? What happened to my vast green forests? To my beautiful river?

ACT 1 - CULTIVATING MY LAND

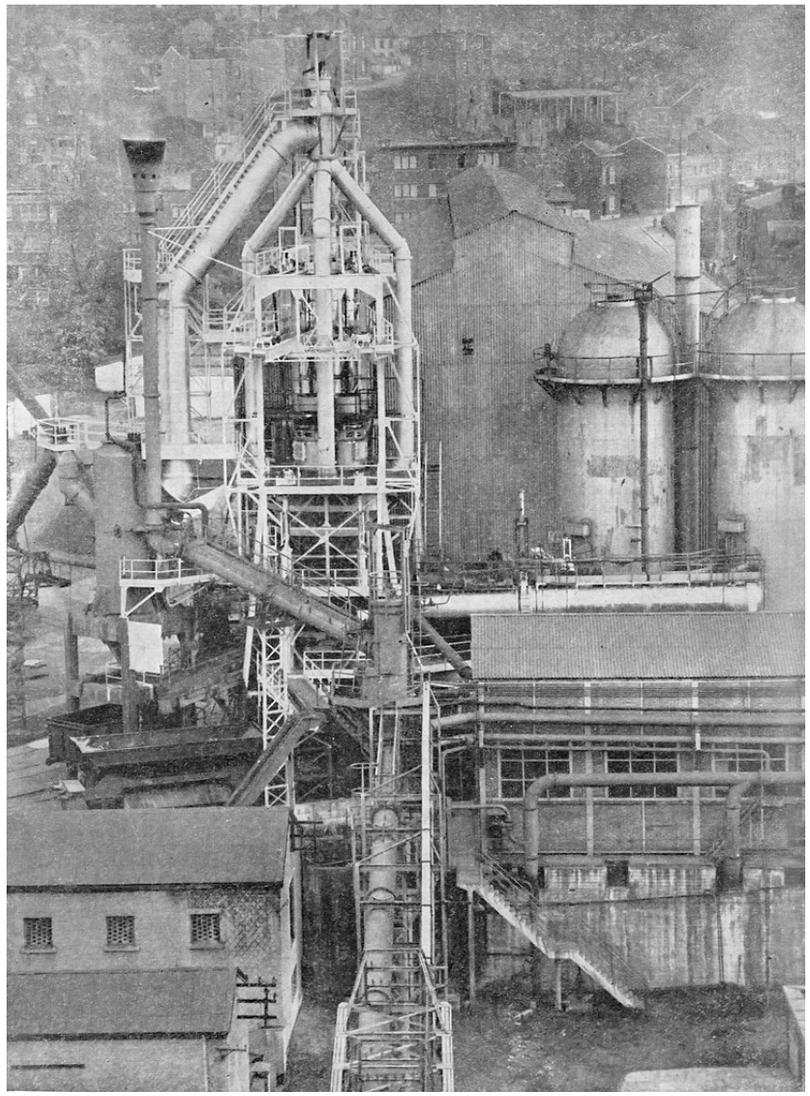
It started a long time ago with the arrival of the humans in the valley. They invaded my lands, decided to settle along my Meuse. They saw opportunities in the fruitfulness of the valley, of its fertile ground.

Towers arose, churches they call them, where they honor their sacred god. More and more people came to the settlement. And thus they needed more of my land, claiming it. They benefit from my soil, producing vegetables to feed their growing settlement, hop and grapes for their beer and wine. The humans reached the hills and explored the resourcefulness of coal. They settled around the coal mines and started to cultivate more land.

Naturally this story repeats itself, as the humans grew in numbers, expanded their city, they cultivated more and more of the valley. Fields were turned into neighbourhoods. Being as invasive as they are, they crowded my valley, leaving no space for trees, fields and other living things… Up the hills they went, marking their territory even more.

As the city grew older and bigger, these ‘oh so’ inventive humans flaunted their garden planning, alongside their new technologies for mining and producing. But of course, they forgot about me, busy as they are with inventing and manufacturing. Their waste scattered on my hills and valley, forgetting to clean up.

They underestimate me. Maybe they act fast and invasive, but my plants grow slowly but steadily, a force not to be underestimated. I will reclaim my grounds. What you see today is just a start. I will regenerate!



Ougrée Marihaye Furnace, 1953

- ACT 2 - EXPLOITING MY SOIL

Remember how the humans cultivated the valley and hills with their agricultural endeavors? You'd think it couldn't get any worse. Let me tell you how they exploited my soil…

Almost as soon as they settled in the valley, they started digging in the hills - finding precious ores and the energy stored in the coal.

Naturally, one or two mines were not enough; over time they started digging in more and more spots - leaving heaps of soil scattered around.

Why stop at my precious soil? To transport what they took from me, they dare to change my river that flows through the valley.

As they continued producing, they dumped more of my precious soil onto growing heaps. For them it meant nothing, but mere waste.

Continuing their industrious endeavors, companies became wealthy, investing in the construction of a polluting network of trains on my land, connecting man and machine.

Taking and changing without consideration of me… it surely brings bad consequences to you, human. Those heaps you keep throwing your waste on? They will cover your houses. My river you tried to limit and control? It will flood your entire city.

The factories covered my surface in a thick white blanket, I cannot see the sky. I can only stare at the stretching coal transporter giants.

Not even the polluted air stopped the humans from producing and exploiting more. Only when the industries had to leave for other distant places on my surface did the polluting stop. At once your precious industries didn't matter anymore, your factories went silent and left the workers in despair.

As I told you before, those ugly marks of your industry that were left on my lands, those heaps and industrial buildings; I will take them back and reclaim my grounds.

- ACT 3 - RESHAPING ME

As if the agricultural and industrial endeavors did not change my landscape enough… as the city grew, the humans decided to change me to better fulfill their needs. Look at what we are left with now… a fragmented landscape, a city left in despair.

It started with my beautiful river, attracting the settlers to my valley. Its vastness and offsprings allowed many people to settle next to its streams. Soon, the river became a burden. Desires arose among the people, wanting to alter my river. Turning water into more land for their city. They could not stop at small interventions. As the city grew, they wished for less space for the river, and of course, more space for themselves and for infrastructure.

My altered waters were not enough to transport their goods. Humans decided to cut through my surface with their iron railways and link them to the suffocating industries. Even more, they didn't stop there - new tracks cut through my forests and hills to connect my valley to distant lands.
Connecting the city to other parts of my surface was not the end. Your larger city needed a network of its own. Polluting tramways were imposed on me.

Droixhe, my precious little wasteland, my virgin land untouched by the humans. I hoped for you to remain pure. But the modern man wants a modern city, with modern buildings. And thus the modernists planned and constructed the most ambitious project in this land.
And with the modern way of living comes the modern car. A filthy, polluting machine, for which highways were cut through the hills. I knew that only something more harmful could make you remove those wasteful heaps of my surface.

Digging started again, even though humans quit mining a while ago, but this time a desire for a modern way of transportation incited them to dig

again. Somehow the shovels and machines were abandoned, leaving me to rest.
Droixhe, my once so precious wasteland. The playground of modern ways of living, where they exploited you with massive structures. Somehow you didn't meet their expectations, so they destroyed the structures ruthlessly, harming you even more.

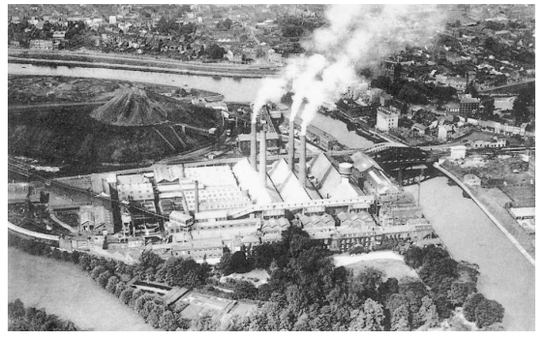
Excited voices I've heard on my lands. About a bright future, with new projects connecting the city, drawing in guests from elsewhere on my body. Looking back at what the humans have done to me, I can only remain skeptical of these promises…

- OUTRO -

Humans altered me. My vast green forests are scattered in tiny isolated islands, my clear waters flow in narrow canals, my valley is covered with black ashes suffocating my soil, and the hills bear the carved-out paths to my hidden treasures. Structures and networks cover my lands, altering me to fit their needs.
Nature is a force to be reckoned with. I might be slow, but only time will tell…

A WORKING CLASS NEIGHBORHOOD WITHOUT WORK

A district on the fringe of the city of Liege. A blue collar neighborhood in a city where the industry has left the stage. Leaving remnants throughout. Steel giants, once used to produce. Heaps of rubble, reminding of the digging. And the rows of houses in Bressoux, housing the multicultural workers. It is perhaps forgotten, being across the river in relation to the city centre.
But this leaves us with the question.
What to do within a working class neighborhood without work?



Argeleur Mittal, 1969



Slag heaps



Panorama postcard from Bressoux

The Meuse runs through the city, connecting it to a larger network of (post-) industrial cities. Upon entering the city by train or car, one will always meet the river at some point. The melancholic views on the river from the city's many bridges is captured greatly in the Dardenne brother's movie La Promesse. A similar bridge is around the corner of the project site, forming one of the main entrances to the neighborhood of Bressoux.

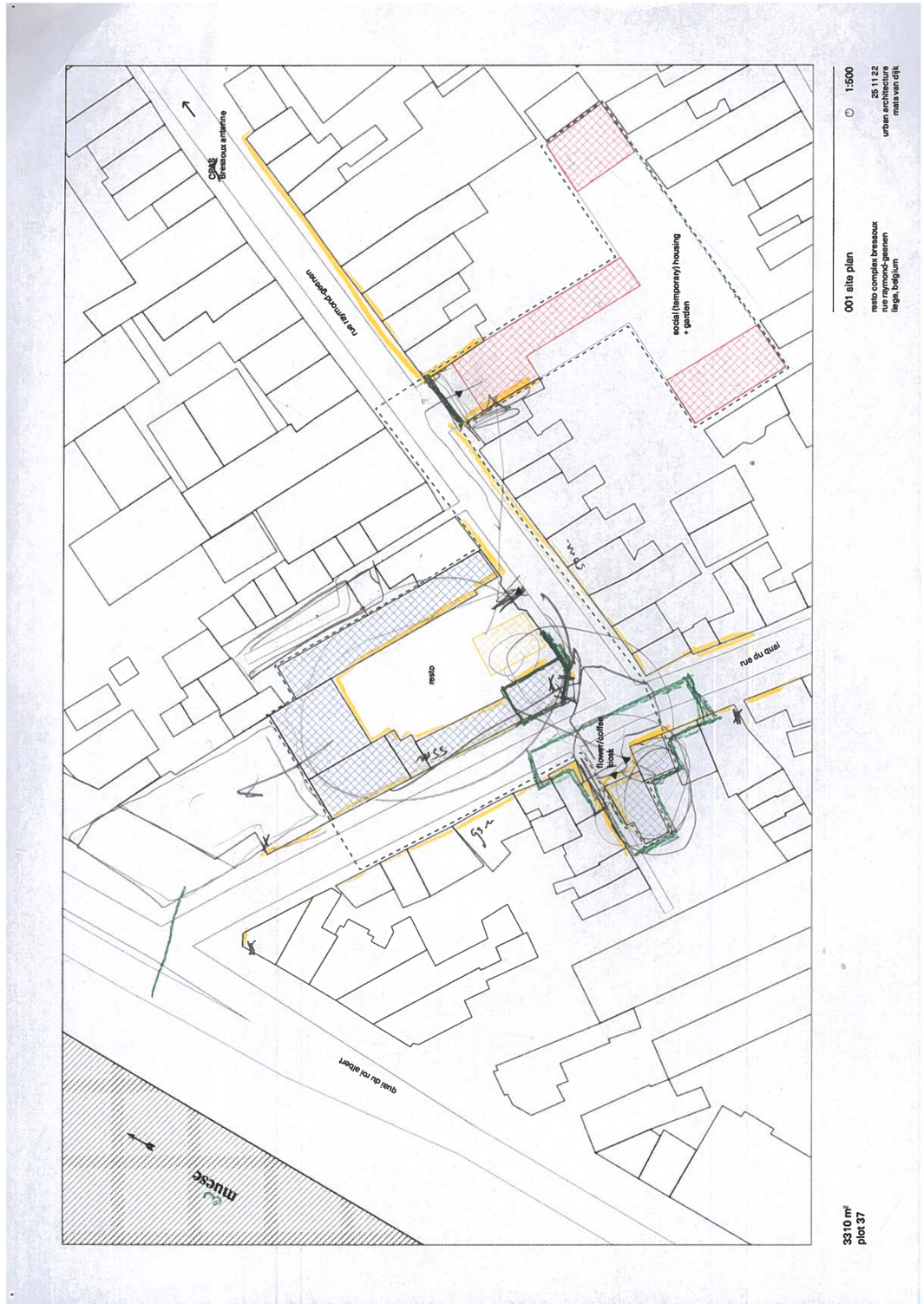


La Promesse, Liège, 1996 © Dardenne brothers



A COURTYARD

A courtyard, a selection of buildings. Together offering a restaurant for those in need, social advice, doctor's advice, a place to come together and much more. Doing what they can do for those in need. Hidden on the fringe of Bressoux.
The functions are scattered throughout the buildings around the small court. A low, long barrack, a single pitched roof storage garage, a small townhouse, a more formal office, a shed on the corner, an improvised storage shed seeming randomly dropped in the court and a perimeter wall surrounding it. All positioned on a corner in the city, where two streets meet.



STARTING WITH A CORNER

After the collective site selection, and awaiting a next site visit as well as a response from the archives of Liège, I decided to look at the opposite corner of the plot before looking at the plot itself. Across the plot, a small set-back in the street is formed, defined by one garage along the street, with a sawtooth roof, and two garages stepped back. One single photo remained of the encouter. A particular accumulation of materials, varying built forms and distinct small details.
A 1:25 scenographic model is used to represent, reframe and rethink this corner. A next trip and photo series, together with a friend, are planned.



67 80 1



Ph 1



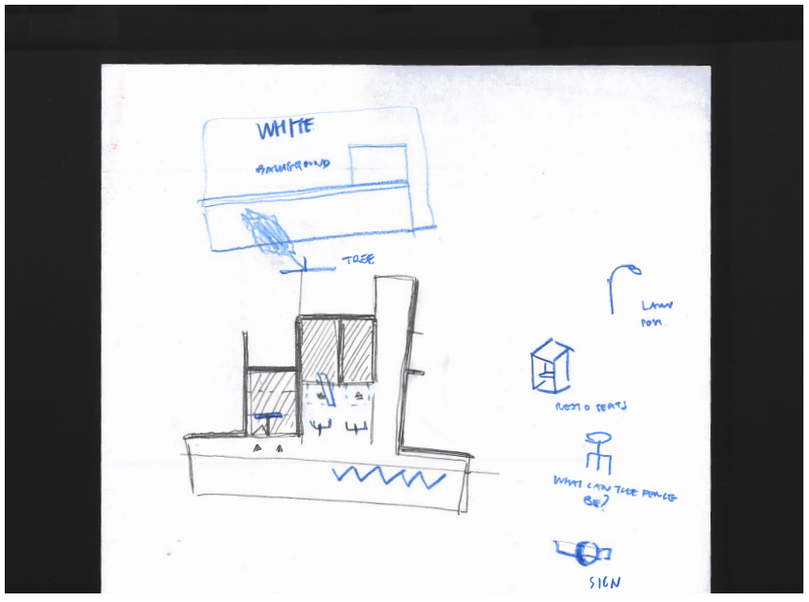
Ph 2

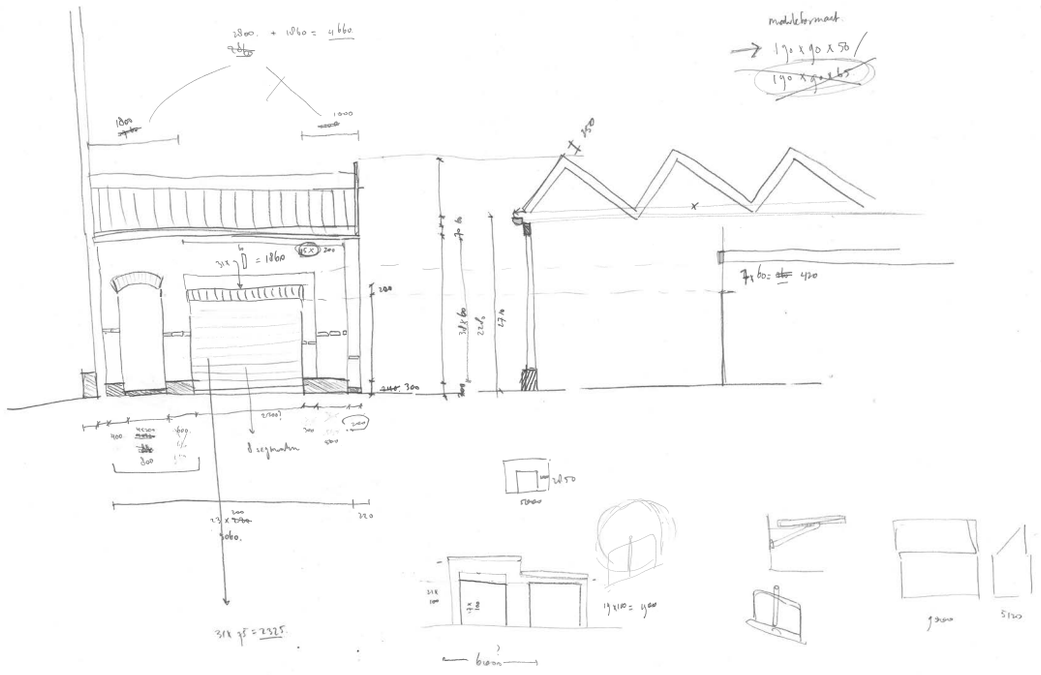


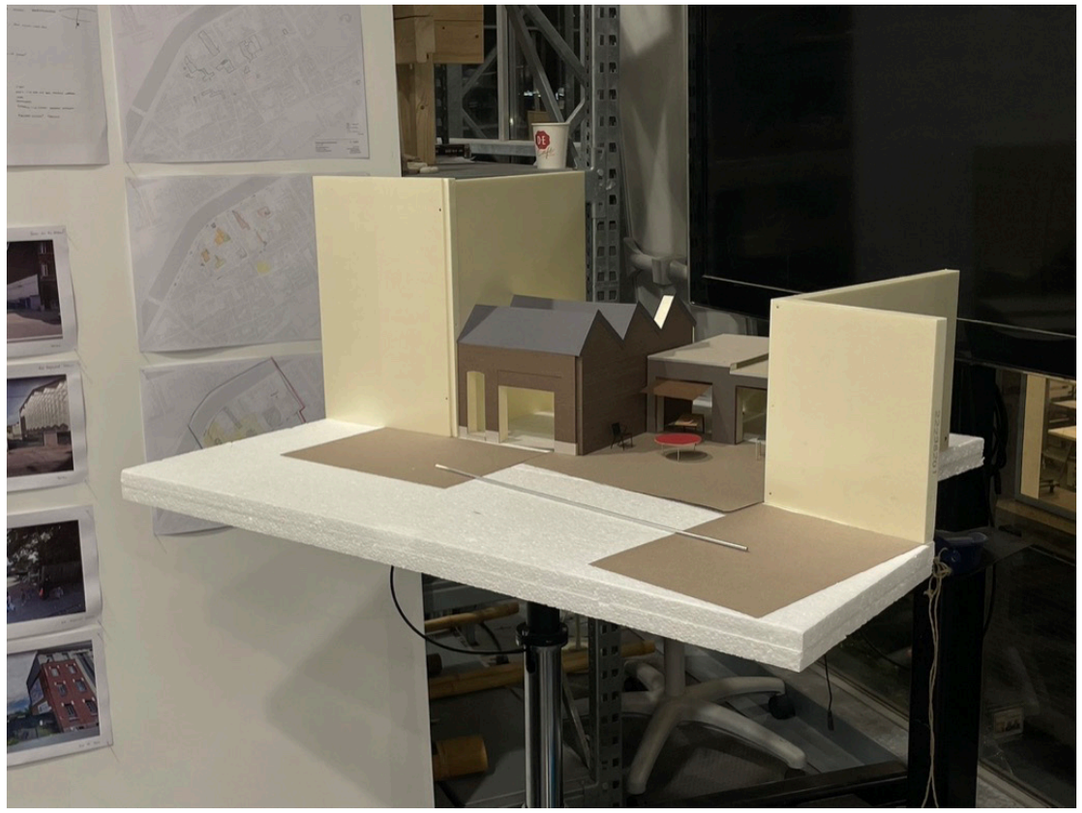
Ph 3

AND LOOKING ACROSS FROM IT

Counting the bricks, distilling the colors of the materials,noticing the small details, figuring out the dimensions and proportions.







SITE PHOTOGRAPHY

A trip with a friend, Bas Leemans, resulted in a photo series capturing the urban tissue. In a way it advocates for a re-appreciation of the mundane streets, the architecture without architects, its life, the heterogeneity of the materials and built form. Corners are framed that have not been looked at in the same manner before.





© Bas Leemans



Les Goujons, Anderlecht, 2020 © Severin Malaud

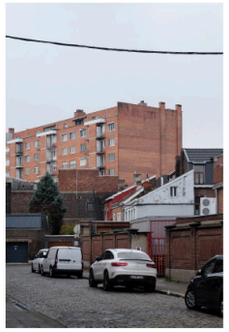


7



8

11



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13



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1



2



3



5



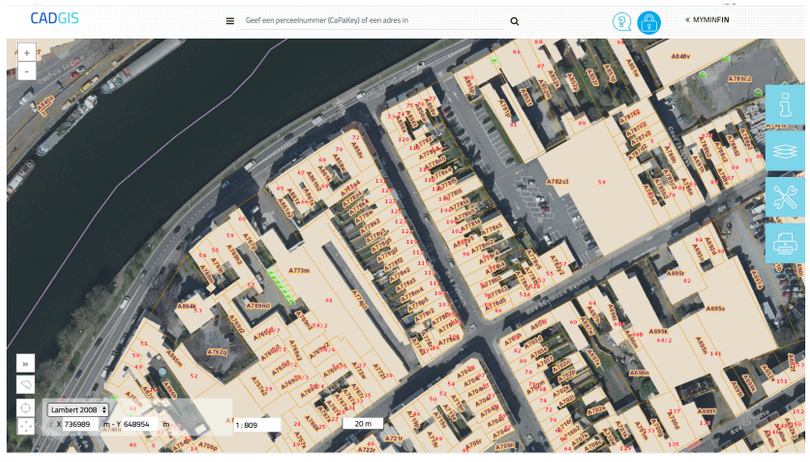
6



4

The photographic series brought a selection of observations to light, some familiar, some unfamiliar to the Dutch eye. The large party walls hinting at the ribbon development of the city. The shutters and garage doors closing the facades, hiding what is happening inside. The deep plots, with backyards filled with annexes. The small peculiar details like the hanging street-lanterns, the blue limestone plinths.

Raising the question of how to relate. The courtyard on the corner forms an exception in relation to the deep plots of the ribbon city. Where does life occur? Behind the shutters and doors? The streets remain empty, the collective courtyard is again the exception.



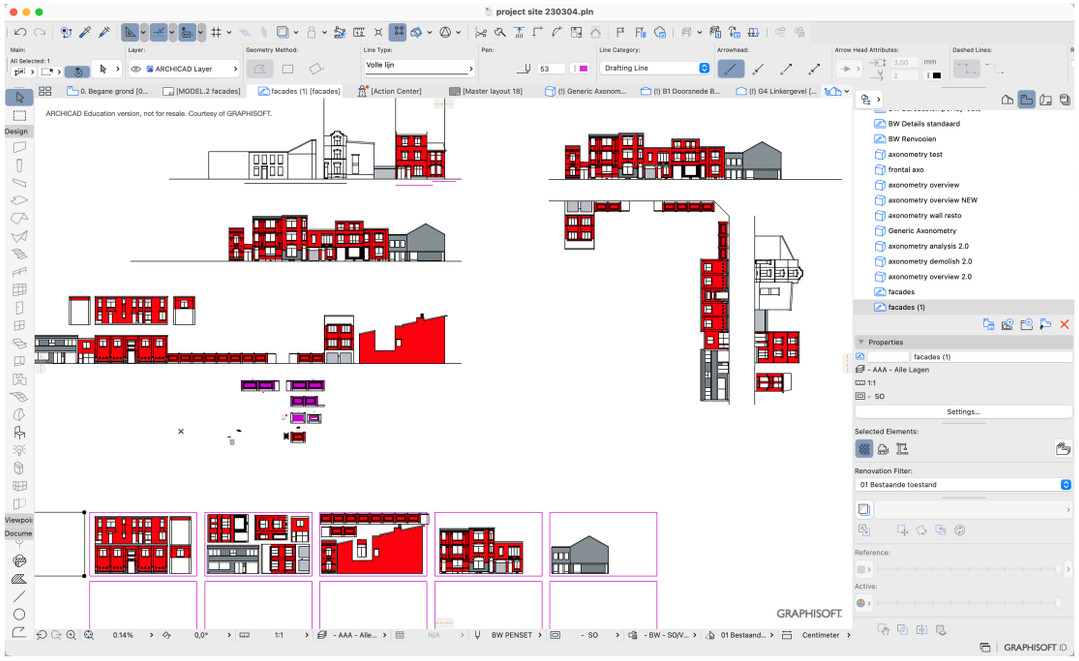
Register of Liege, 2022



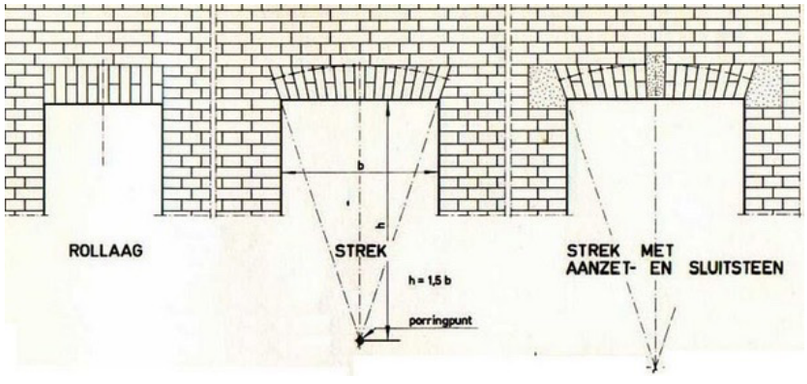
Axonometric drawing of project site

DOCUMENTING THE STREETS

Driven by the distinct features of the site, to look and look again, it was decided to document the structures through drawing. To then count the bricks, to see the patterns. Documenting the bonds, sizes, openings, ornaments, colors, details, shapes...

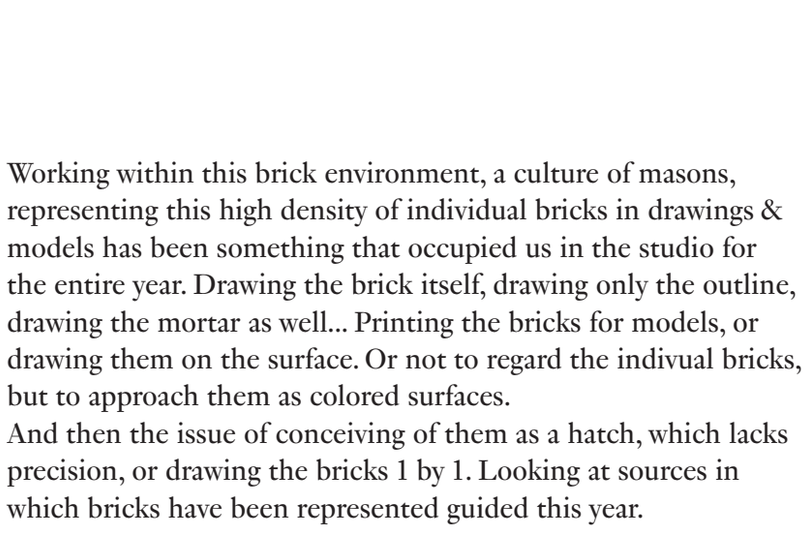


Counting and drawing the bricks

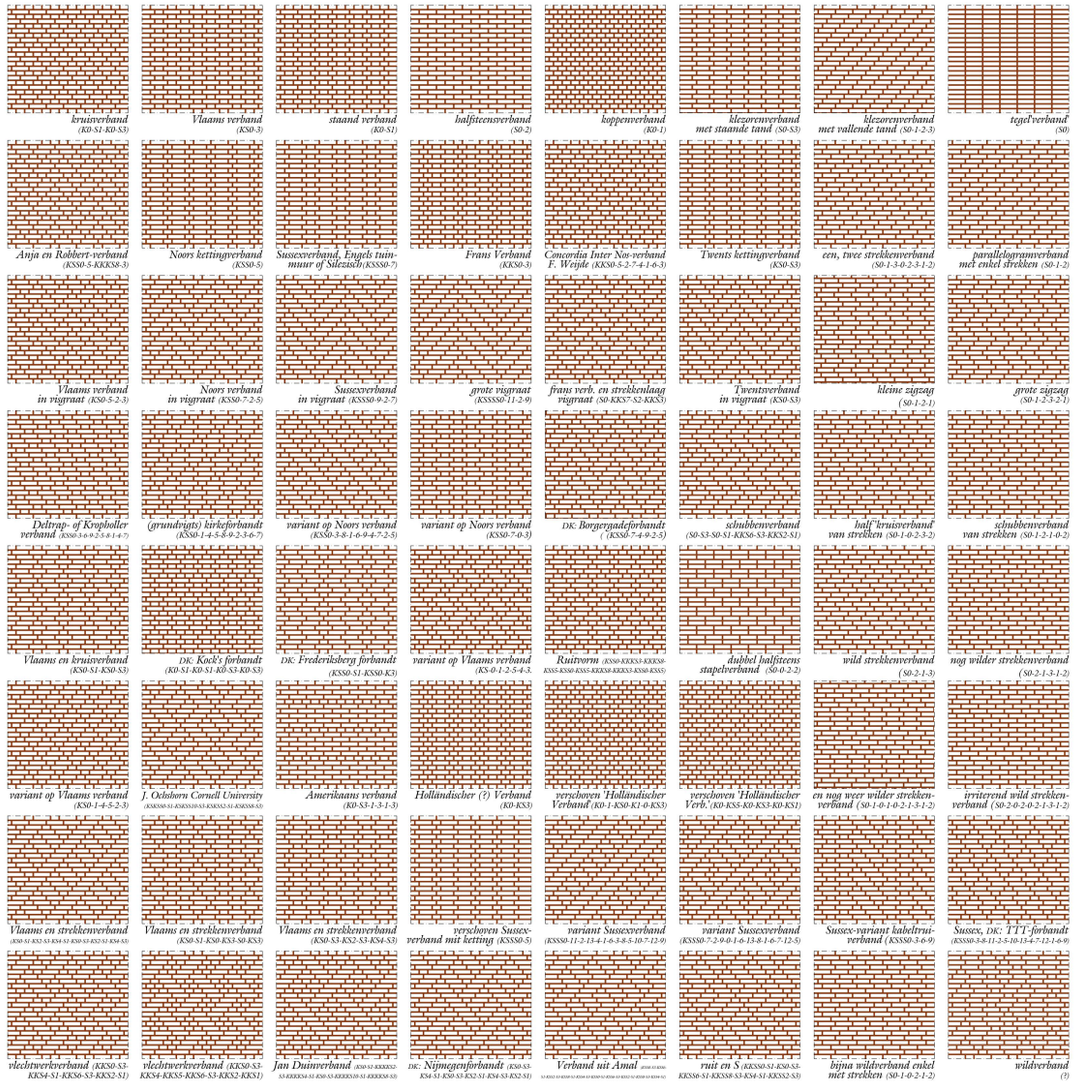


Rollagen

Working within this brick environment, a culture of masons, representing this high density of individual bricks in drawings & models has been something that occupied us in the studio for the entire year. Drawing the brick itself, drawing only the outline, drawing the mortar as well... Printing the bricks for models, or drawing them on the surface. Or not to regard the indivual bricks, but to approach them as colored surfaces.
And then the issue of conceiving of them as a hatch, which lacks precision, or drawing the bricks 1 by 1. Looking at sources in which bricks have been represented guided this year.



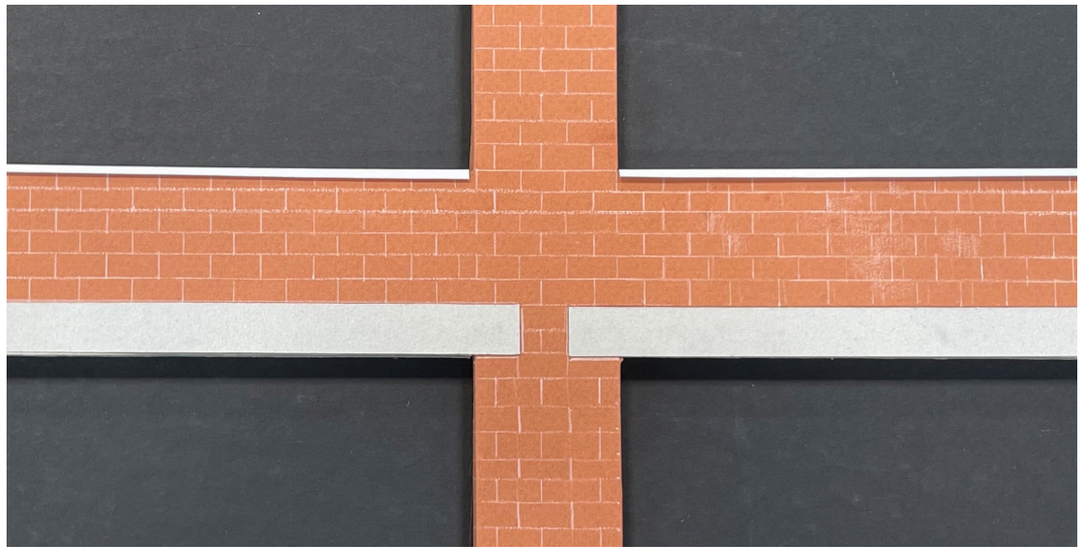
Shatwell farm sketchbook, 2019 © Jan de Vylder



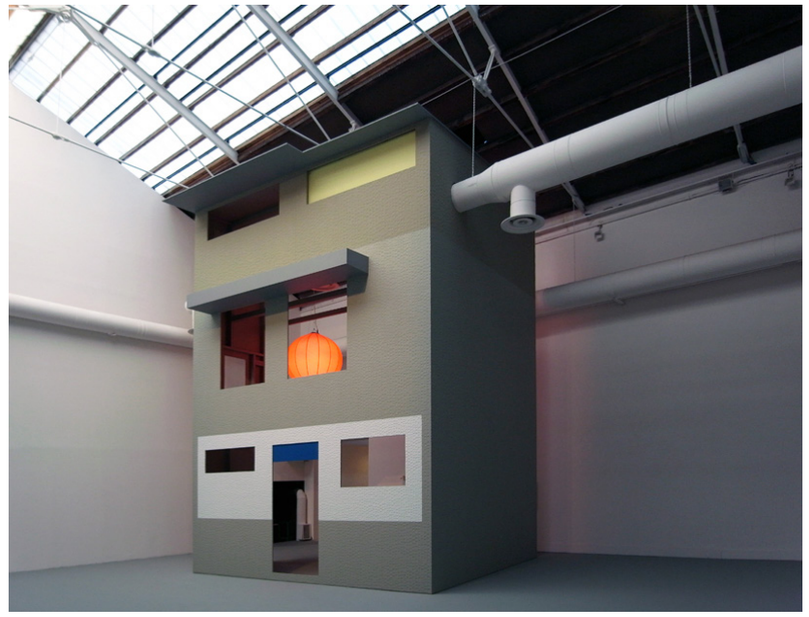
Het zinderend oppervlak, 2016 © Koen Mulder

PAPER WANDERS THE BORDER OF 2D AND 3D

Paper & cardboard were selected for the representation of the project in models. Both the accessibility of it as well as the opportunities it offers to modify it informed this decision. Printing on it, folding it, drawing on it, cutting in it. Then crudely taping it together, using pins and only committing to glue once a decision is made.
Having this two dimensional character, which can easily and quickly be transformed in a 3D shape, makes paper a highly recognizable medium for the creation of models.



1:25 brick pattern



Nagelhaus, 2010 © Thomas Demand & Caruso St. John



1:75 street corner model

"It's my corner, after all. It's just one little part of the world, but things happen there." Smoke, 1995
A corner, a microcosm in the city. It is nothing special, yet a place of intersection, forming a meeting ground. The junction offers opportunities.

Looking beyond the borders of Bressoux, at Droixhe, the specificity of the corner is absent. The street is no longer an extension of the home, merely a place for traffic, for getting from A to B.
A meeting ground is not to be found.

The corner of the site consists of only a perimeter wall, hiding an improvised shed behind it. Two streets meet, Rue du Quai running from the Meuse to the Ecole Fundamentale, and the Rue Raymond Geenen from the Atlas tower in Droixhe to a small 'cour', housing 3 garages.
Let's celebrate the moment of arrival, the corner presence. Create a cornerstone, that stands tall & proud, that peeks over the wall. Signal a new occurance in the district. Things are happening now.



Smoke, 1995 © Paul Aster



FOOD, 1971 © Gordon Matta-Clark, Carol Goodden & Girouard



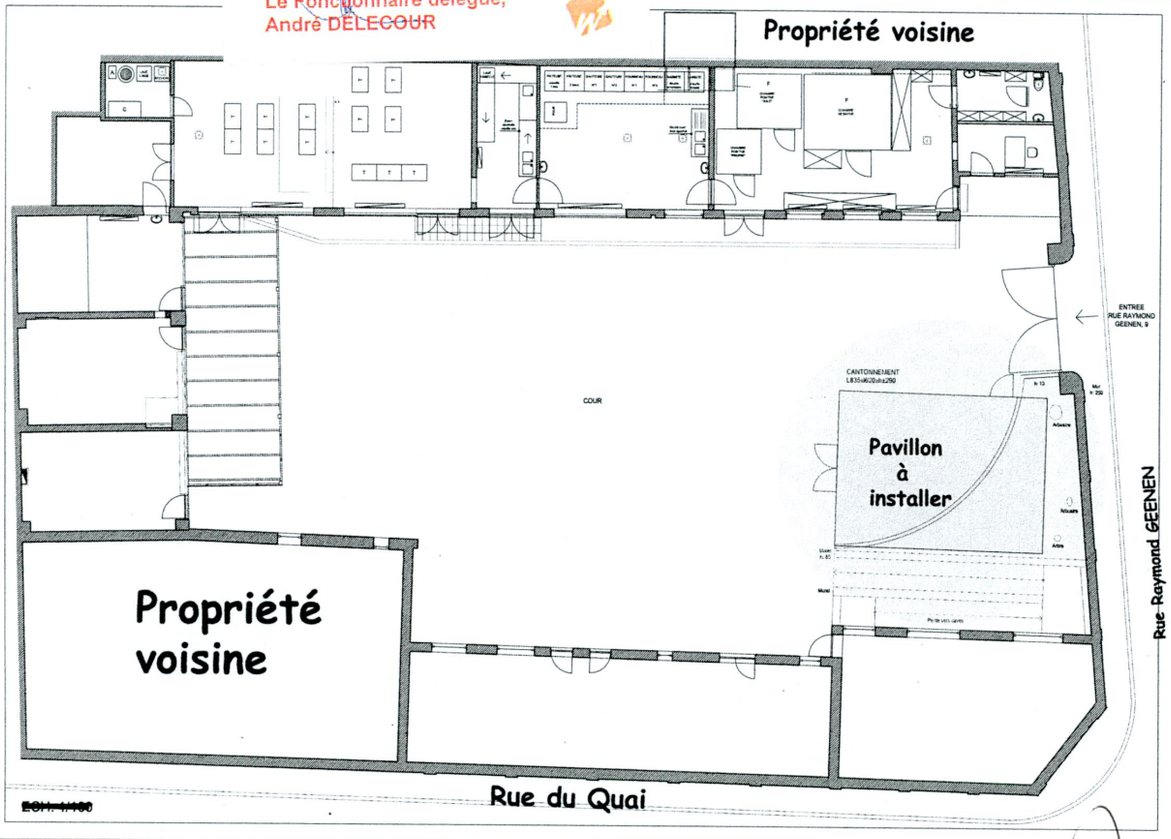
Black Label, 2009 © Thomas Demand



ANNEXES AU PERMIS D'URBANISME
F0218/ L25914
SERVICE PUBLIC DE WALLONIE
DGO4 - Aménagement du Territoire, Logement,
Patrimoine et Energie. Direction de Liège 1
Montagne Sainte-Walburge, 2 - 4000 LIEGE

Le Fonctionnaire délégué,
André DELECOUR

SERVICE PUBLIC DE WALLONIE
18 OCT. 2011
AMENAGEMENT DU TERRITOIRE
DGO4
LIEGE 1



VILLE DE LIEGE

Liège

SERVICE DES TRAVAUX
(BÂTIMENTS COMMUNAUX)
5, EN POTIÉRUE
B-4000 LIÈGE
TÉL. : 04/221 85 22 - FAX : 04/ 221 85 24

DOSSIER	RESTOS DU COEUR BÂTIMENT D/0930/00	DOSSIER N° ---/----
SITUATION	RUE RAYMOND GEENEN, 9 B- 4020 LIÈGE	CADASTRE DIV. 21- SEC. 1- N° 0752H

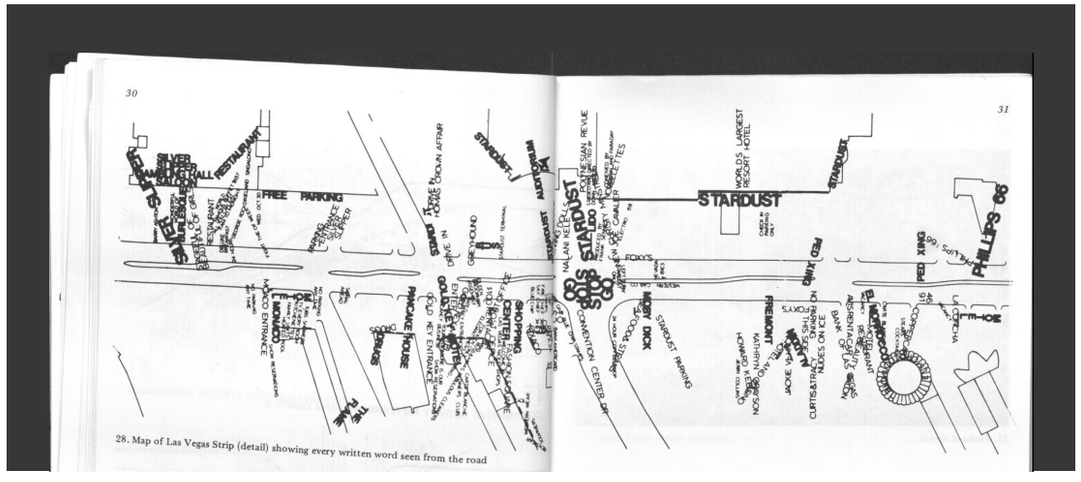
		MODIFICATIONS			
		INDICE	DATE	DESCRIPTION	PAR
1ERE DIRECTRICE SPECIFIQUE ARCHITECTE	JOËLLE SERVAIS 2974				
RESPONSABLE	PATRICK ROLANDI				
CONDUCTEUR	JOSEPH DEPIREUX				
DESSINATEUR	FREDERIC NANDRIN				

RENDEUR	VILLE DE LIEGE	OBJET
SÉANCE DU XX/XX/XX LE COLLEGE COMMUNAL LE SECRÉTAIRE COMMUNAL — LE BOURGMESTRE PHILIPPE ROUSSELLE — WILLY DEMEYER		PLAN NIVI 0 SITUATION PROJETÉE IMPLANTATION D'UN CANTONNEMENT DATE : OCTOBRE 2011 — FEUILLE N° 1 ECH : — NB.F : 1 — SURF. :

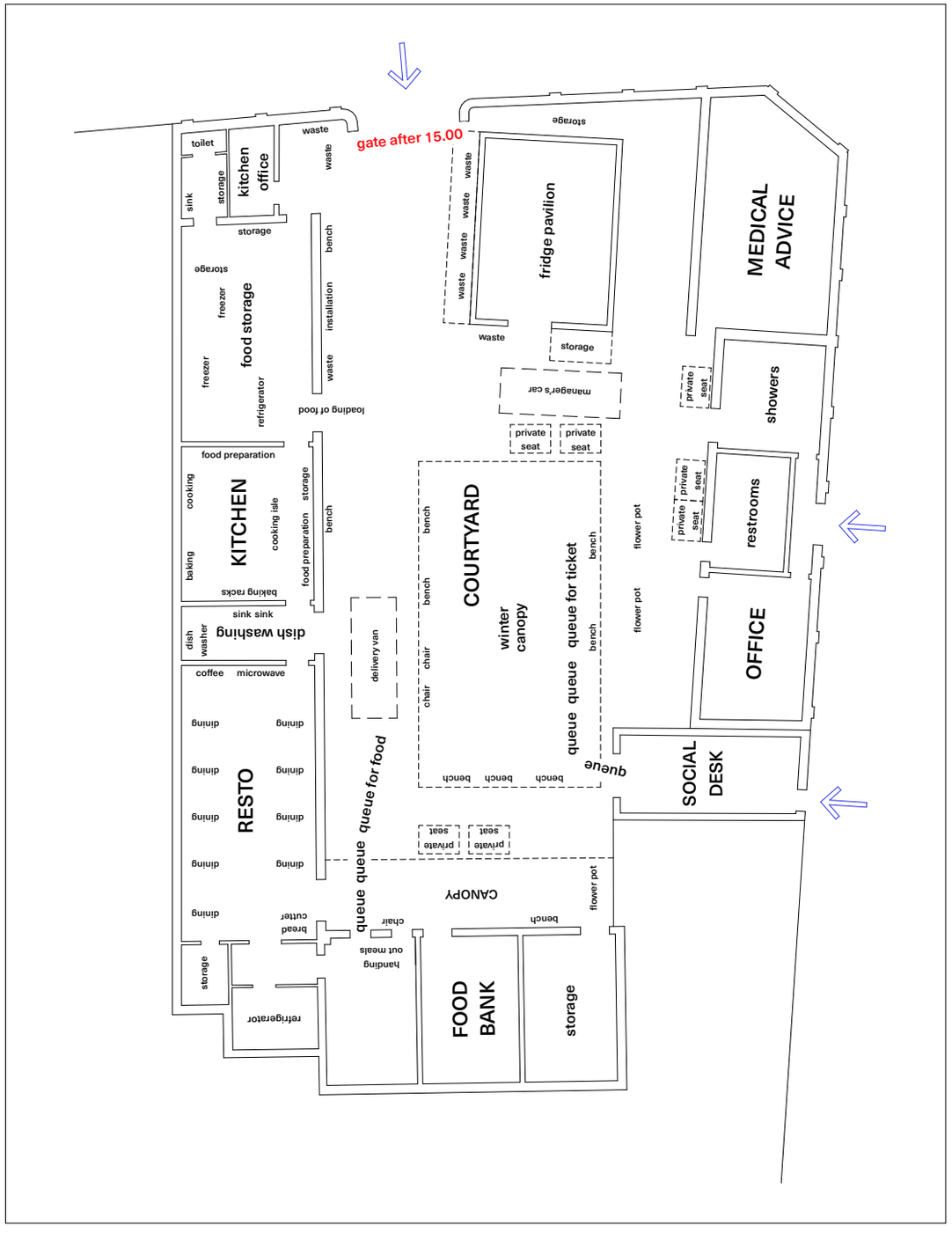
N.B. TOUTES LES COTES SONT À VÉRIFIER SUR PLACE D'APRÈS LES TRACÉS. LES OUVRAGES D'INFRASTRUCTURE NE POURRONT ÊTRE MIS EN OEUVRE QUE SUIVANT LES PLANS DE L'INGÉNIEUR.



In understanding the current conditions of the courtyard, writing played a pivotal role. To scribble down observations in a note-book. Finding the essence of the complex spatial (mis-)use of the courtyard. Distilling these observations in words projected on a plan brought to light the structuring of the functions, helping to envision a restructuring.



Every word on the Las Vegas strip, 1977 © Venturi & Scott Brown



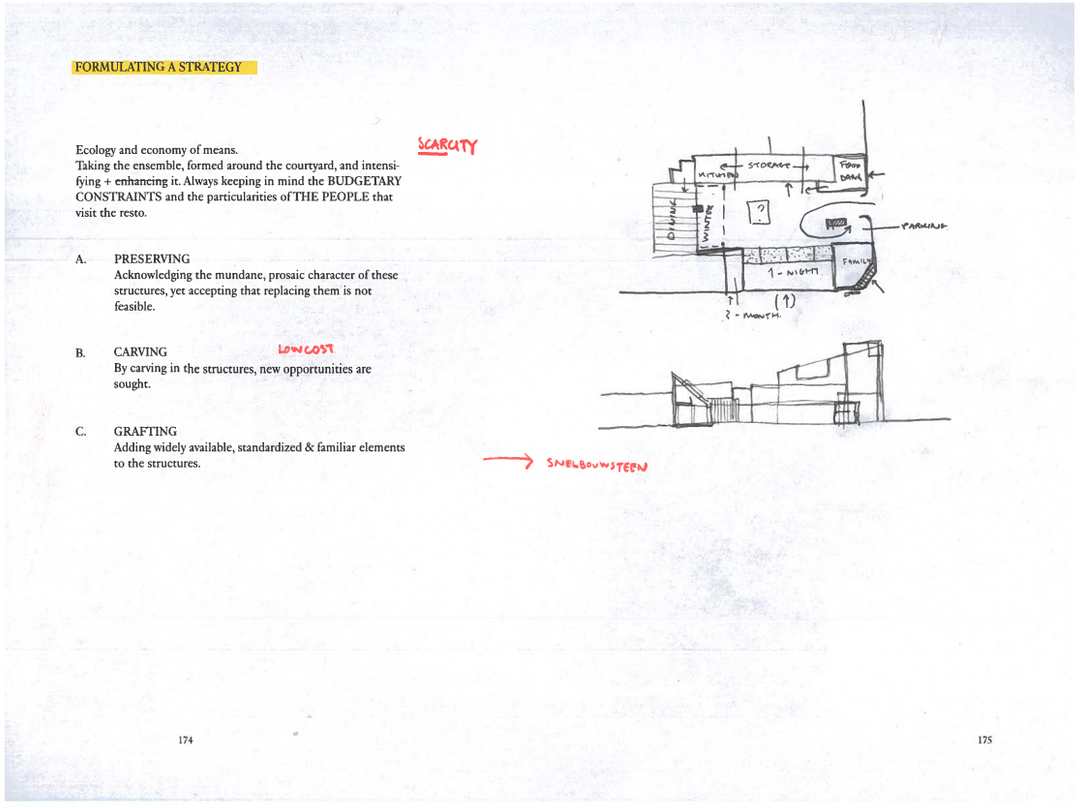
141 script ground floor plan

resto du coeur
rue raymond geenen
Bressoux, Liège, Belgium

29/06/2023
urban architecture grad studio
Mats van Dijk

A STRATEGY FOR OLD AND NEW

Building within the existing tissue involves adapting the structures as well as adding a new layer. Appropriating the existing requires pragmatic interventions, adapting what is there through a process of adding & removing. A specificity of made to measure solutions, where an old and a new language intersect. Different materials, by different authors and times. In this, a situational aesthetic language is formed as a result of the encounters between old & new. As Jan de Vylder proposes: “Please don’t solve the problem, keep it.”



FORMULATING A STRATEGY

Ecology and economy of means.
Taking the ensemble, formed around the courtyard, and intensifying + ~~enhancing~~ it. Always keeping in mind the BUDGETARY CONSTRAINTS and the particularities of THE PEOPLE that visit the resto.

SCARCITY

A. PRESERVING
Acknowledging the mundane, prosaic character of these structures, yet accepting that replacing them is not feasible.

B. CARVING
By carving in the structures, new opportunities are sought.

LOW COST

C. GRAFTING
Adding widely available, standardized & familiar elements to the structures.

→ SNELBOUWSTEEN

174

175

REWRITING

A change does not necessarily have to be accompanied by a built intervention, but can also bring about transformation in the form of organizational restructuring. Shifting functions, finding opportunities in appropriating existing buildings for different uses.

Maybe the large, single-pitch storage space can be utilized for the resto, being on the end of the main axis of the gate. The office building, with a formal front on the street can become an address, used for sleeping, becoming an actor in the street. And the most mundane structure, the low barracks, can then become the service space, being what it is intended to be.

Leaving a corner for something new.

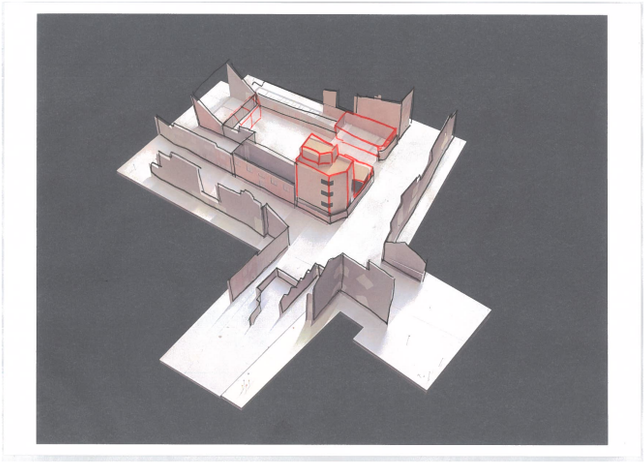


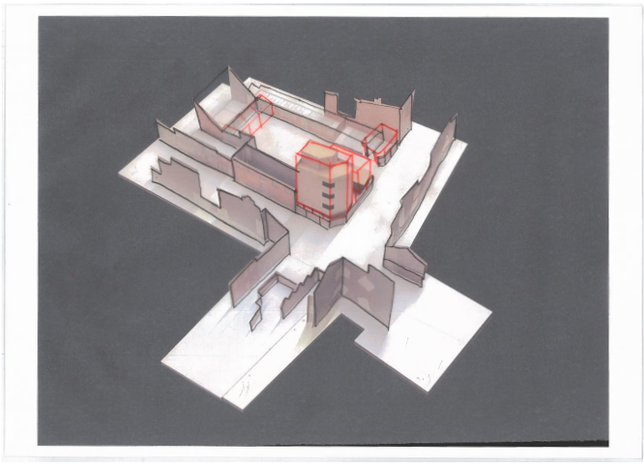
101 ground floor existing 1:100
existing
23/03/2023
urban architecture grad studio
Mats van Dijk
resto du coeur
rue raymond geenen
Bressoux, Liège, Belgium

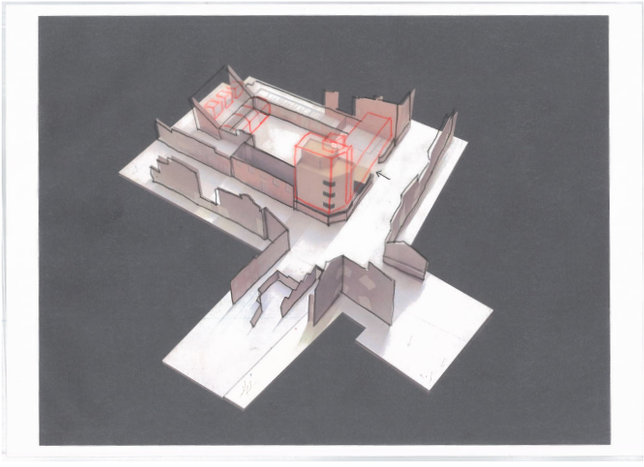
existing
demolish
new

Intensifying an already dense courtyard by the addition of new functions whilst preserving the current functions asks for new built volume. An iterative process consistently pushed the boundaries of the added rooms, whilst keeping the urban context in mind.
Driven by an economy of means, a set of rules is formed for new structures. All circulation space should be external, making all insulated spaces usable, and providing safe fire escape routes.









CARVING

Working within the limitations of an existing collection of buildings, while at the same time projecting new uses on them, adaptations are to be made. Thinking in terms of low-cost opportunities, cutting in the masonry walls is proposed. Carving out openings, utilizing standard equipment, and then reinforcing these breakthroughs. Removing or taking away can be an important act in a project, and allows for the opening of potentials within the limitations of a site.





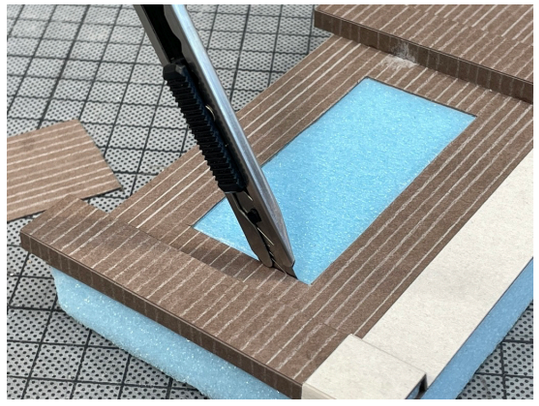
1:1



Wall-saw to cut through masonry



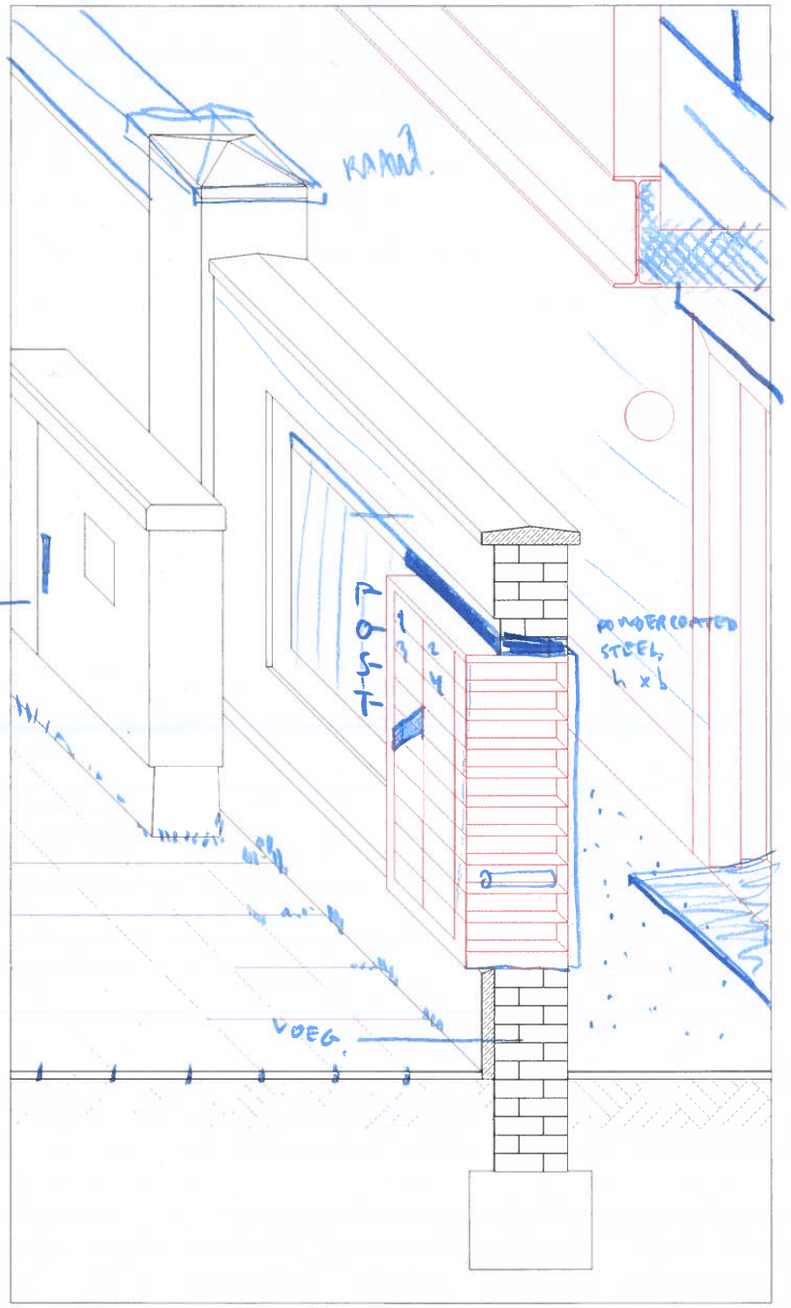
1:25

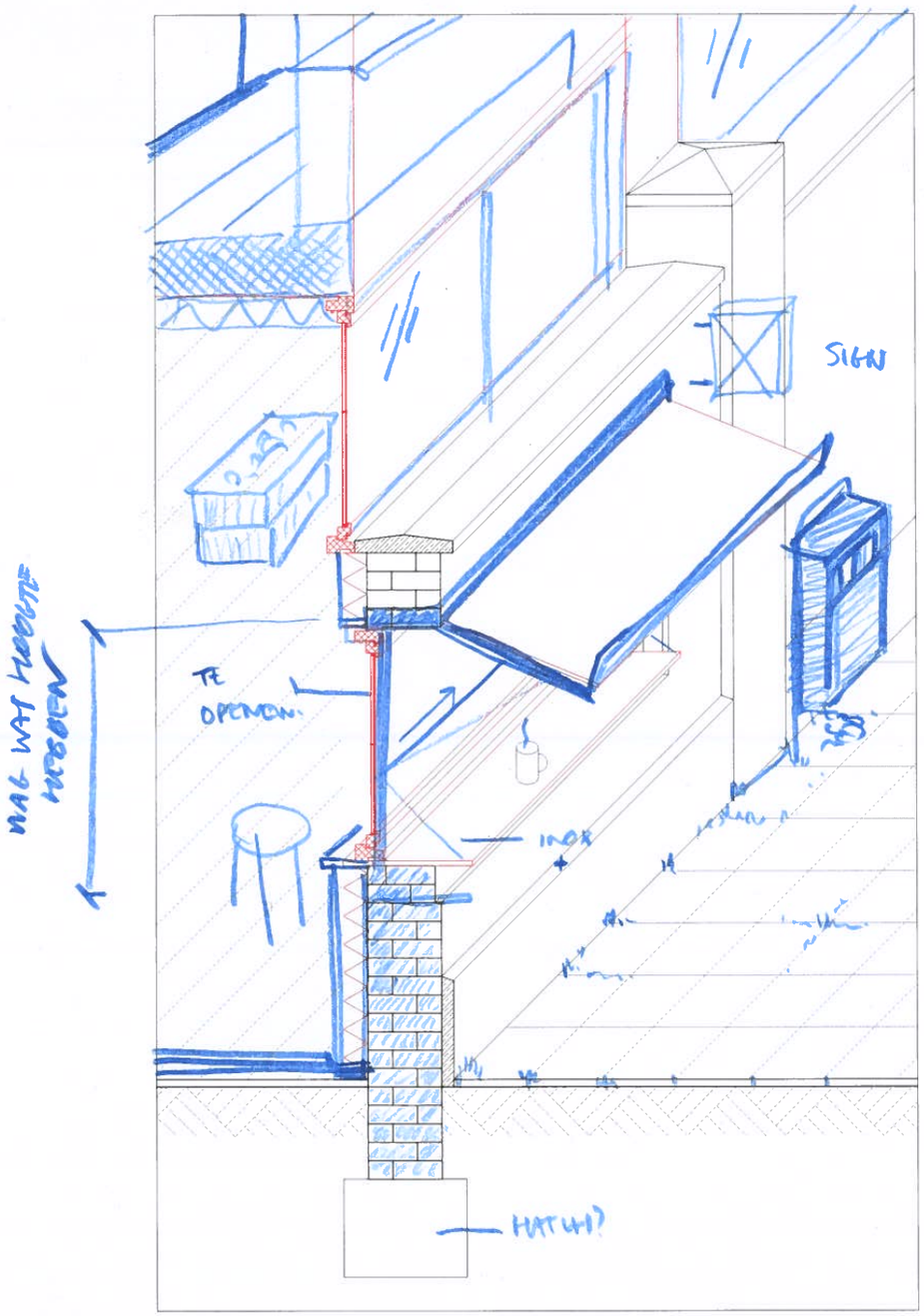


Carving in perimeter wall

ARCHICAD EDUCATION VERSION

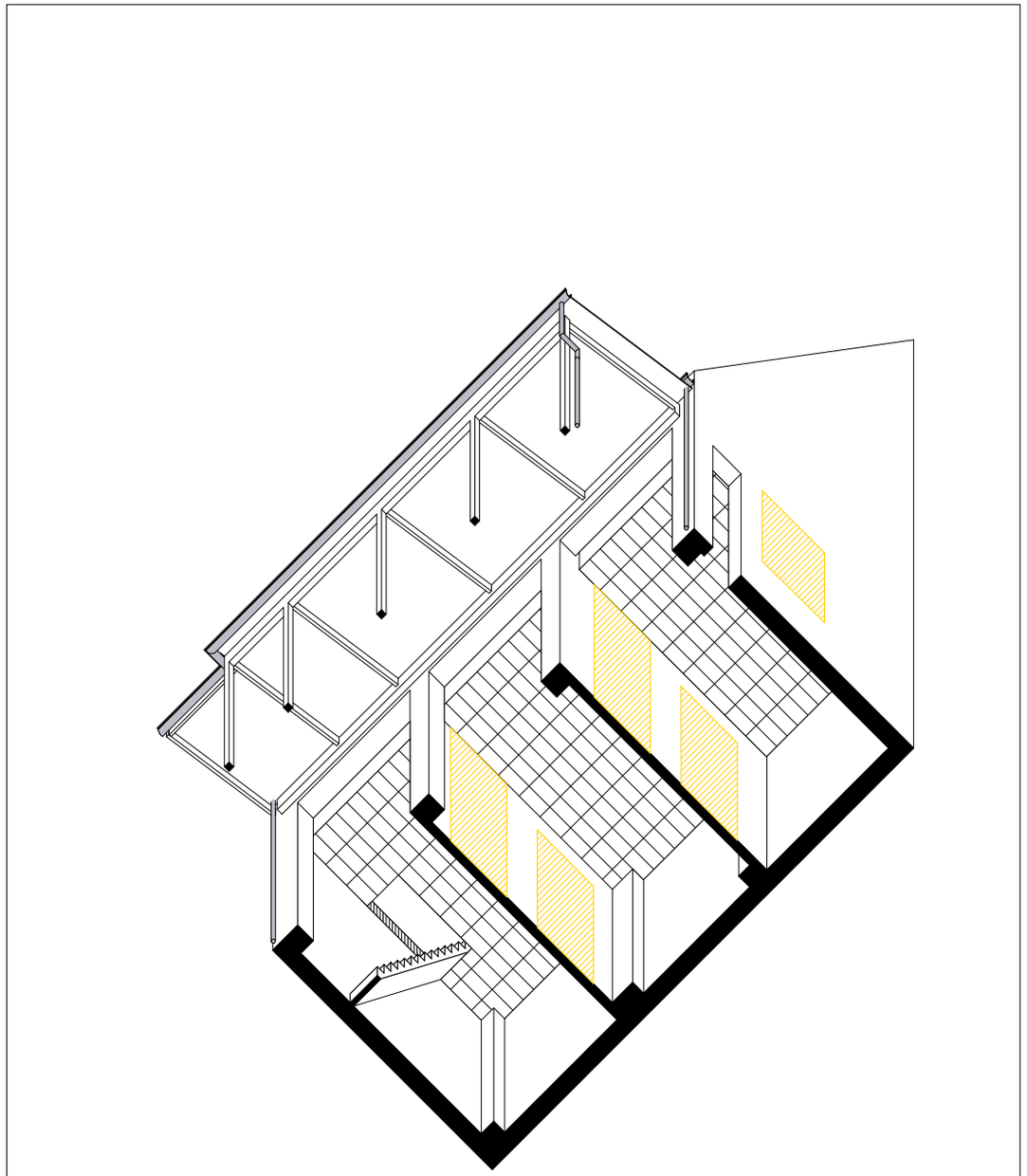
H.W.A?







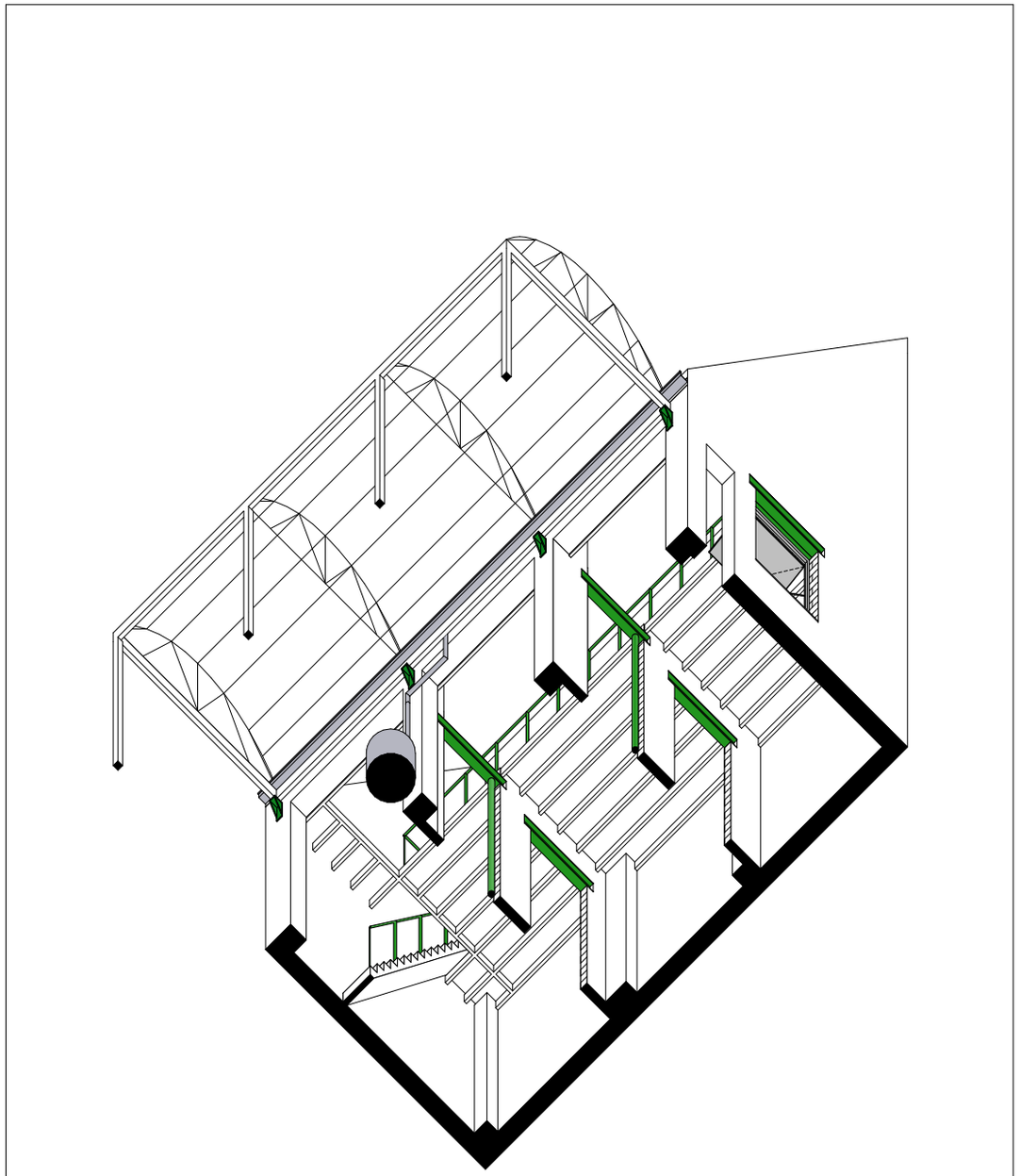
SHOW CARVING PROCESS



611 structural wormseye resto demolishment

resto du coeur
rue raymond geenen
Bressoux, Liège, Belgium

29/06/2023
urban architecture grad studio
Mats van Dijk



612 structural wormseye resto proposal

resto du coeur
rue raymond geenen
Bressoux, Liège, Belgium

29/06/2023
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Mats van Dijk

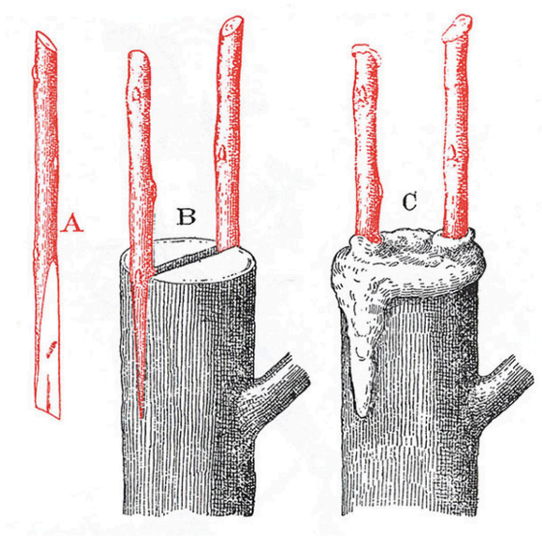
The botanical idea of grafting, a method of propagating a plant. Two or more different plants are joined together to create an apparently singular plant. The process involves the damaging of the first plant, scarring it in a way, allowing for it to grow into something new with the other plant. Regarding the existing masonry as the one plant, the other is seen as standard building elements, recognizable, direct, familiar, to create a new whole. Awnings, stairs, a greenhouse.



Cité manifeste, Mulhouse, 2005 © Lacaton & Vassal



Grate staircase & walkways © Dejo



Grafting, botanical drawing

Working with exisitng structures requires a strategy for adaption to new building standards. A layer of insulation, new technical installations, acoustic solutions.
When adding this new layer of material upon the existing constelation of meterials, why not make this visible? Using the bare necessities for the improvement, the new layer is shown.

Internal insulation is added. To then ensure the integrity of this layer, plywood panels of standard dimensions (height = 2400 mm) clad this layer. Above this, and thus above the reachable height of the space, a layer of acoustic fibre spray covers the insulation. A visually soft, acoustically efficient layer marks the upper portion of the space.



T15, Toulouse, 2022 © BAST



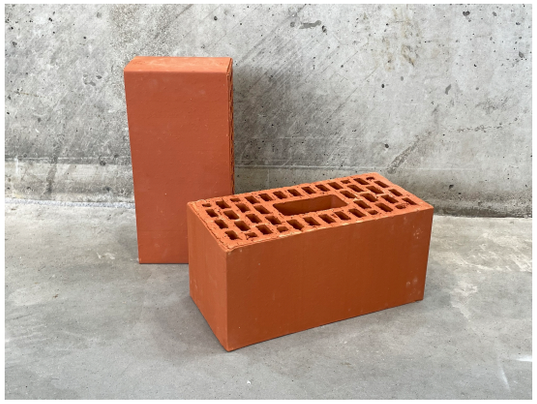
T10, Toulouse, 2018 © BAST

A scarcity of resources forms a boundary condition. To then escape these limitations, and exhibit moments of generosity. ‘Normal’ materials behold the answer, but require a moment of witticism, some levity.

A culture of masons in Liege, stacking bricks throughout. Acknowledging this tradition, making it the starting point. To create something familiar within the street, making it similar to the surrounding structures. But, a sign of something new happening should be apparent, it is at the same moment in place and strange. Supernormal in a way. Extraordinary perhaps. An exaggeration of the brick, with enlarged dimensions to the standard bricks. Similar to Raamwerk’s Lichtervelde, the barry bloc by Ploegsteert is proposed. A *snelbouwformaat* brick. 288×188×138mm for the cornerstone, 288×138×138mm for the studio’s. A parody of the typicality of the site.



Barrybloc © Ploegsteert



Barrybloc samples © Ploegsteert



Lichtervelde Youth House, 2020 © Raamwerk

On the corner of the plot, standing against the perimeter wall, a duo of electrical boxes finds its place. As Paul Vermeulen mentioned, they will not make way in the case of a redevelopment of a project like this.
Then to think of the found not as a limitation, but to see these electrical boxes as an opportunity. Can a third one be added, one that serves the people in a more direct, visible manner? One that can open?
On the right of the duo, a mailbox is added, offering the homeless an adress for their mail. Something as banal as a mailbox can hold meaning when it is not a given.

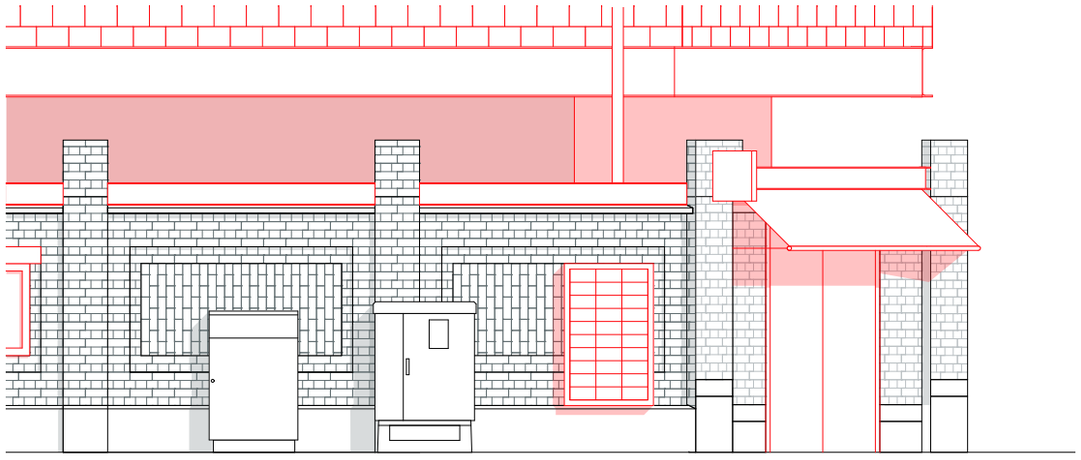




Electrical boxes, a limitation or an opportunity?



Initial conceptual photoshop of street corner



The duo receives a neighbor, dwg

A street lantern marks a place. Throughout Liège a specific type of lantern can be found. One that doesn't stand on the street, but finds its place stuck to the brick walls of the houses lining the street. Adding to the incidental, improvised character of the city. Carefully picking this lantern up, displacing it to corners of the street and the courtyard, places are formed. Both marking the place by hanging above it, as well as shining its light on the ground when the sun is setting to invite people to stand, sit, talk.



© Anna Viebrock





Encountering a lantern in Rue du Quai

DANS LES COULISSES

A re-appreciation of the everyday, perceiving the ordinary in a new light, re-framing it. To do this, new lenses are utilized, offering a sensitivity for the commonplace. Photography, film & theatre behold the power to make us look again.

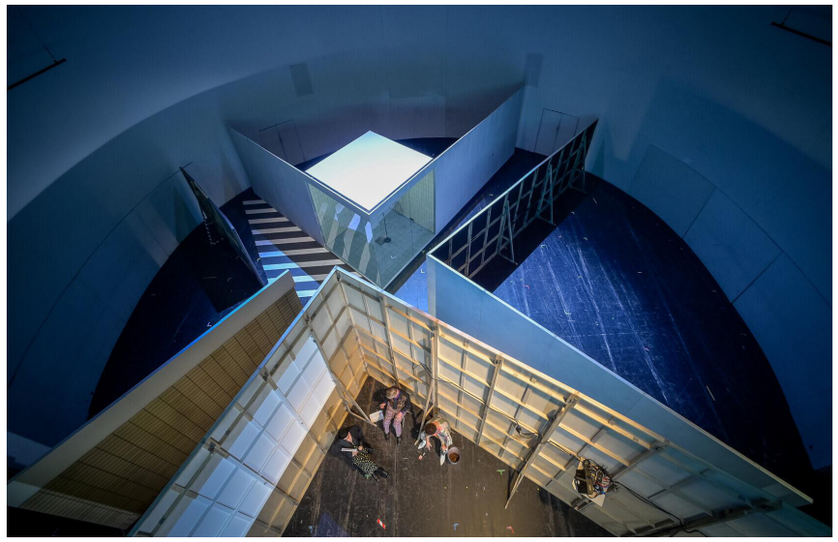
By focusing on everyday existence, opportunites are sought to surpass the expected. Understanding this everyday reality, seeing its beauty and potential, and embedding it to facilitate new beginnings.



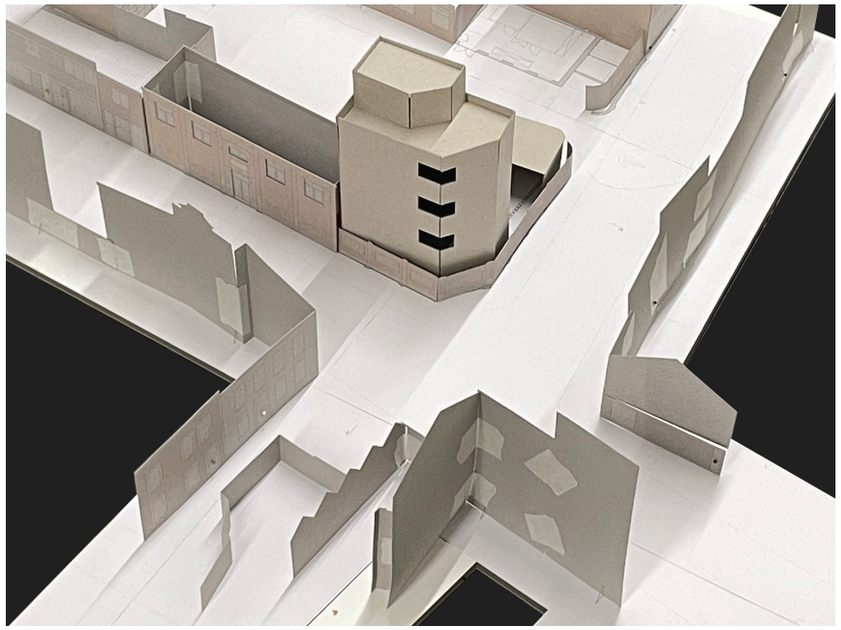
© Bas Leemans



setting the scene, 1:75



Set design © Anna Viebrock



1:75 street corner model

Relating to Hannah Arendt's ideas on the public space as theatre stage, a space of performance. The individual acts out these 'short-lived perfomances', witnesses of the reality of human life in the city. The movement of individuals in the public domain can be viewed as choreographies. The decor (the objects, the buildings) can then be seen as scenographies.

Viewing the streets of Liege, one can wonder where this public life occurs. The empty streets remind of a stage set awaiting a play. There is a sense of the invisible city, acts being performed in the hidden interior, behind the shutters. Terms like the front and backstage step forward. When does one enter the frontstage? Is this found in the microcosm of the interior?

Taking these associations of film and theatre, dissecting the project into scripts, sets, props, actors, helps to distill information. To look closely, to be aware of the story.



La Promesse. 1996 © Dardenne brothers



Hasselt, 2022

Regarding the interior spaces as scenographic and performative compositions, like the hermetic and recognizable interiors of Anna Viebrock's theatre sets. The lines become blurred between stage and spectator. Observing and being observed. Inside and outside. Public and private. Streetlights illuminate interiors. Stairs lead into the void. Garage doors open to the interior.

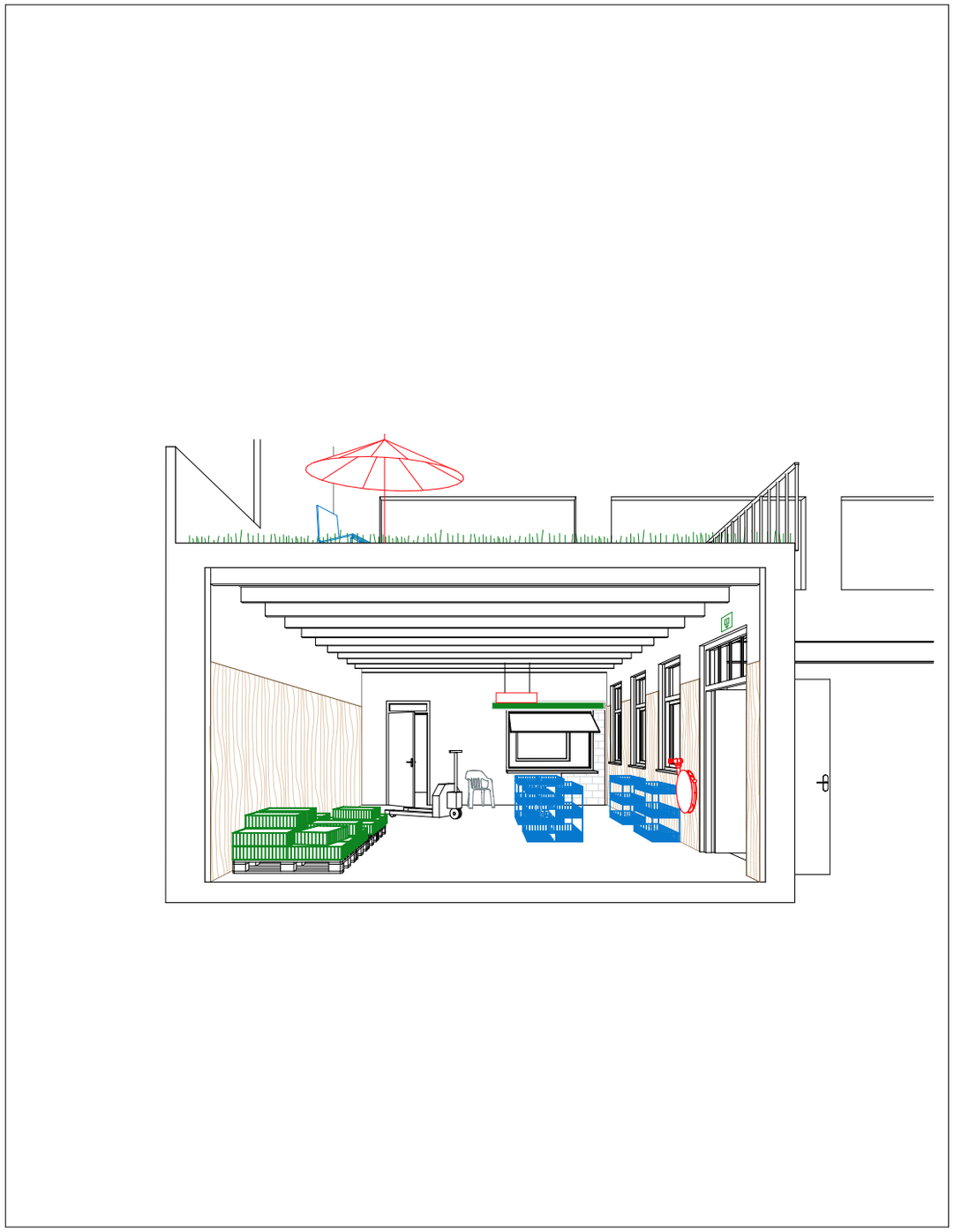
An uncanny appearance in their banality, fragmented familiarity becomes unfamiliar. Material from the real world is liberated. The spaces appear used through time, subject to a second function, resembling the adaptability of architecture in the current project.

The goal becomes to build a model, like the models built for the stage sets of Viebrock. And then to regard this model as the stage set for the everyday theatre of the Resto du Coeur.

The objects, in their as found appearance, become important characters, inhabiting the interior.



© Anna Viebrock



211 food bank scenographic section

resto du coeur
rue raymond geenen
Bressoux, Liège, Belgium

29/06/2023
urban architecture grad studio
Mats van Dijk



210 1-night scenographic section

resto du coeur
rue raymond geenen
Bressoux, Liège, Belgium

29/06/2023
urban architecture grad studio
Mats van Dijk



Splitting © Gordon Matta Clark

In the play of everyday life, the small acts of living can be seen as performative acts. The setting of a table, the moving of a chair before taking a seat. Opening a door, a shutter, a window. Stepping through a door, entering the stage.

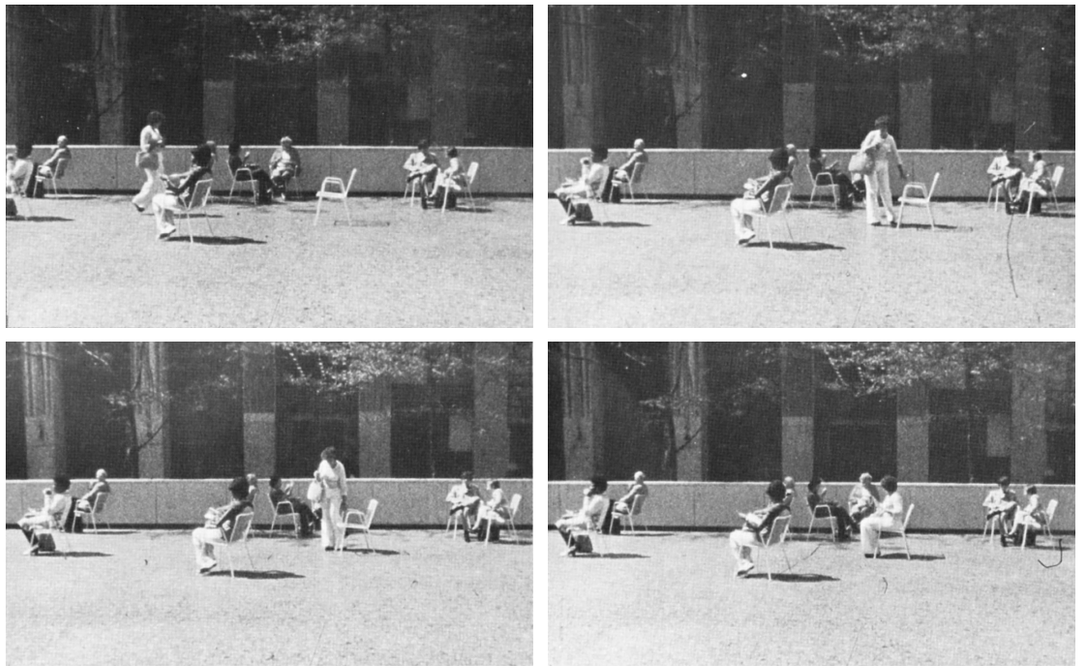
These are all acts of appropriation. Making a space ones own. It reminds us of Whyte, documenting the life in small urban places in NYC in the 80's. Once one opens their eyes, these stories happen all around. Notice how people tend to stand on a corner when they talk, never in the middle of a square. Or how people tend to move with the sun, being pushed away by the approaching shadow.



© Aki Sasamoto



© Aki Sasamoto



The social life of small urban spaces, 1980 © William H. Whyte



Tango, 1980 © Zbigniew Rybczyński

Walking through the streets, a question keeps arising: *can we open the garage doors and the shutters?* The brick wall remains unopened with closed openings throughout. An interior is hidden. What is happening behind these systems? Someone's microcosm is to be expected.

Envisioning this alternate reality is done in the analysis model of the opposite street corner, noticing the spatial difference.





T12 Bureaux, 2019 © BAST





Mon Garage, Mon Paradis, 2022 © Natalija Yefimkina

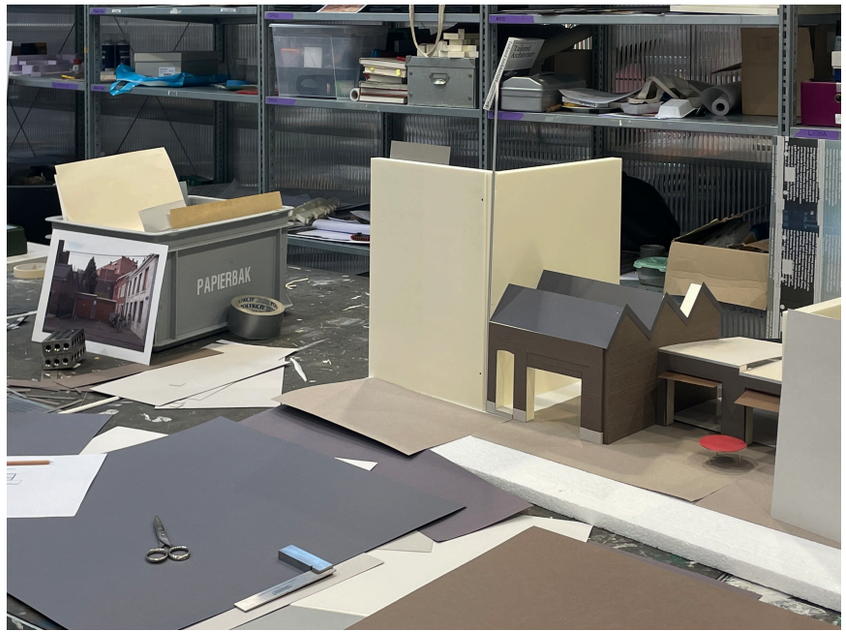


Bruxelles Dilution, 2019 © Severin Malaud





Nagelhaus © Caruso St.John & Thomas Demand



1:25 scenographic model



set design © Anna Viebrock













In Viebrock's theatre sets, the walls are built as typical theatre flats. The scaffolding is visible on the reverse side, on the backstage, visible by the spectator. Laying open the construction of the architecture of theatre, revealing the unseen. The lines are once again blurred the front and backstage.

Just like the project. The streets are expected to be the front stage of public life, yet they remain empty. The courtyard becomes the front stage, with galleries and windows on different heights overlooking the garden.

And similarly, the models have a front and a back. A backstage showing the construction of them. Blue and yellow foam are visible. Pins and tape show the construction.

BACK SIDE
BACK YARD
BACK ROOM
BACK GROUND
BACK DOOR
COME BACK
BACK STREET
BACK LIT
OUT BACK
FEED BACK
CALL BACK
BACK SPACE
BACK WARD
BACK DROP
BACK STORY
PLAY BACK
SET BACK
BACK STAGE











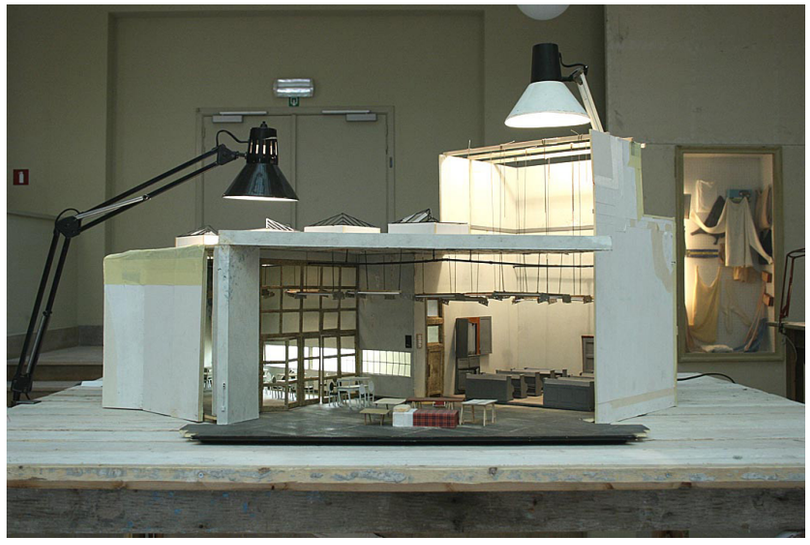






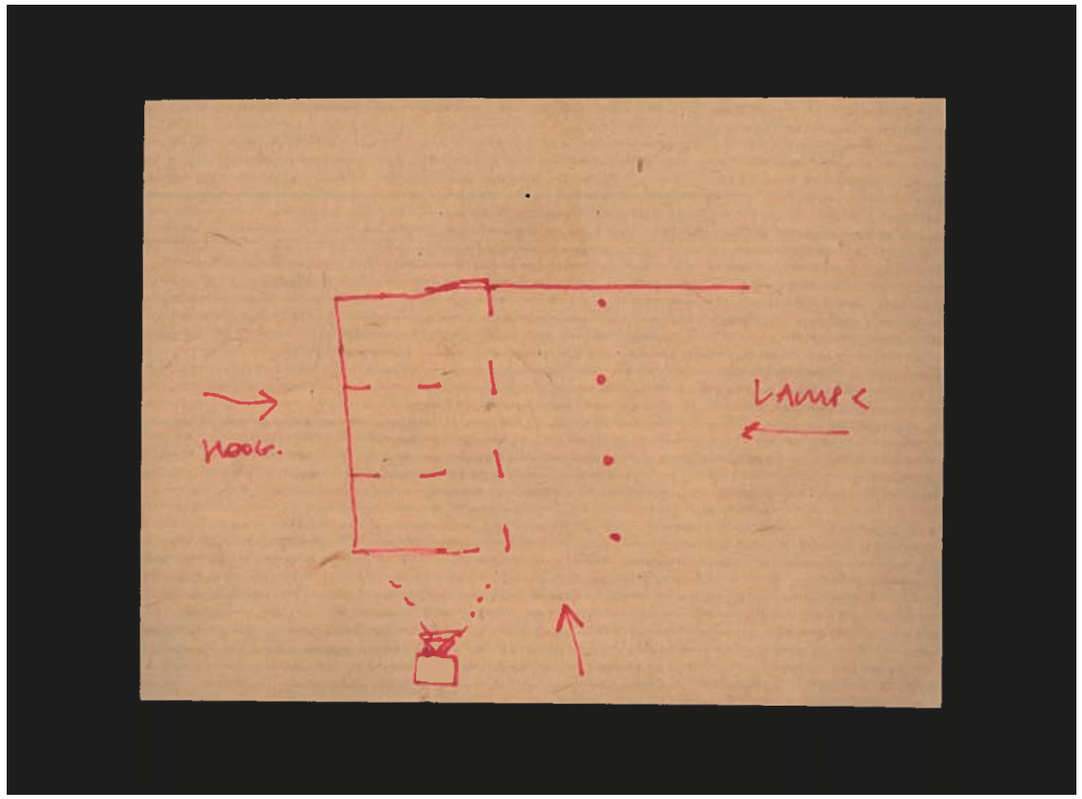


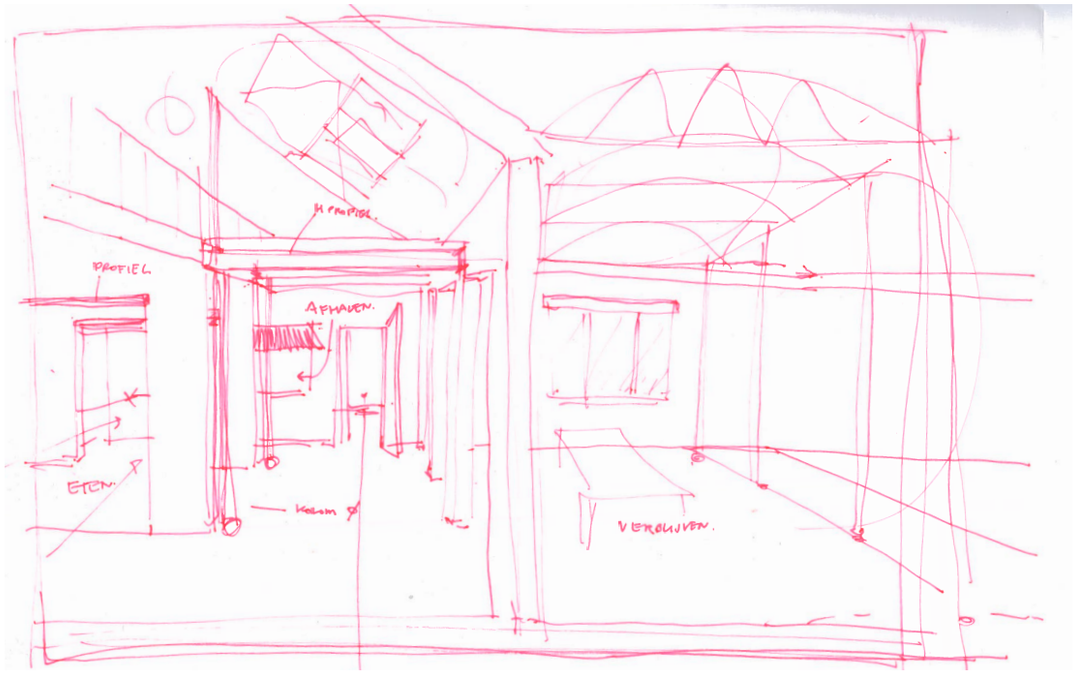
Summer school AA London © Groothuijse, Frenken



Set model © Anna Viebrock




HOOG.
LAAG


PROFIEL
APHAVEN.
ETEN.
VERBLIJVEN.







Seeing the outdoor spaces as a front and backstage, upon entering, one can wonder where we would find ourselves. Would the service spaces, those that remain mostly hidden in a building, not become the backstage then? What would happen if those spaces are pushed to the front, revealing the logistics and techniques in a building.
And would showing these spaces then give a re-appreciation of the mundane acts of life. The laundry. The cooking. The storing.



Daily #17, 2011, © Thomas Demand



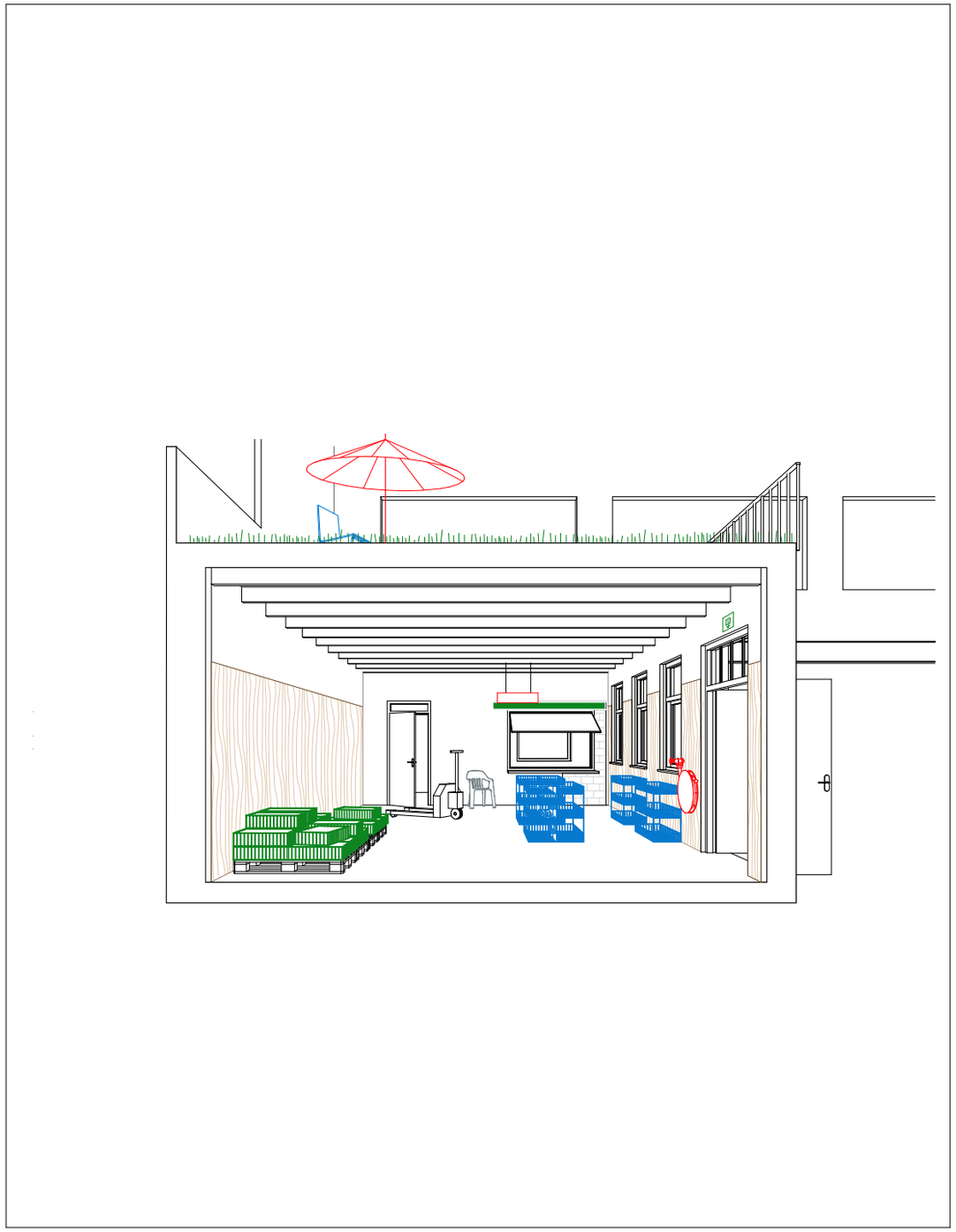
Salon Lavoir, Rue du Moulin, 2022



Daily #23, 2011, © Thomas Demand



Papperlapapp, 2010 © Christophe Raynaud de Lage & Anna Viebrock



211 food bank scenographic section

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rue raymond geenen
Bressoux, Liège, Belgium

29/06/2023
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Mats van Dijk



Storage © Resto du Coeur through facebook

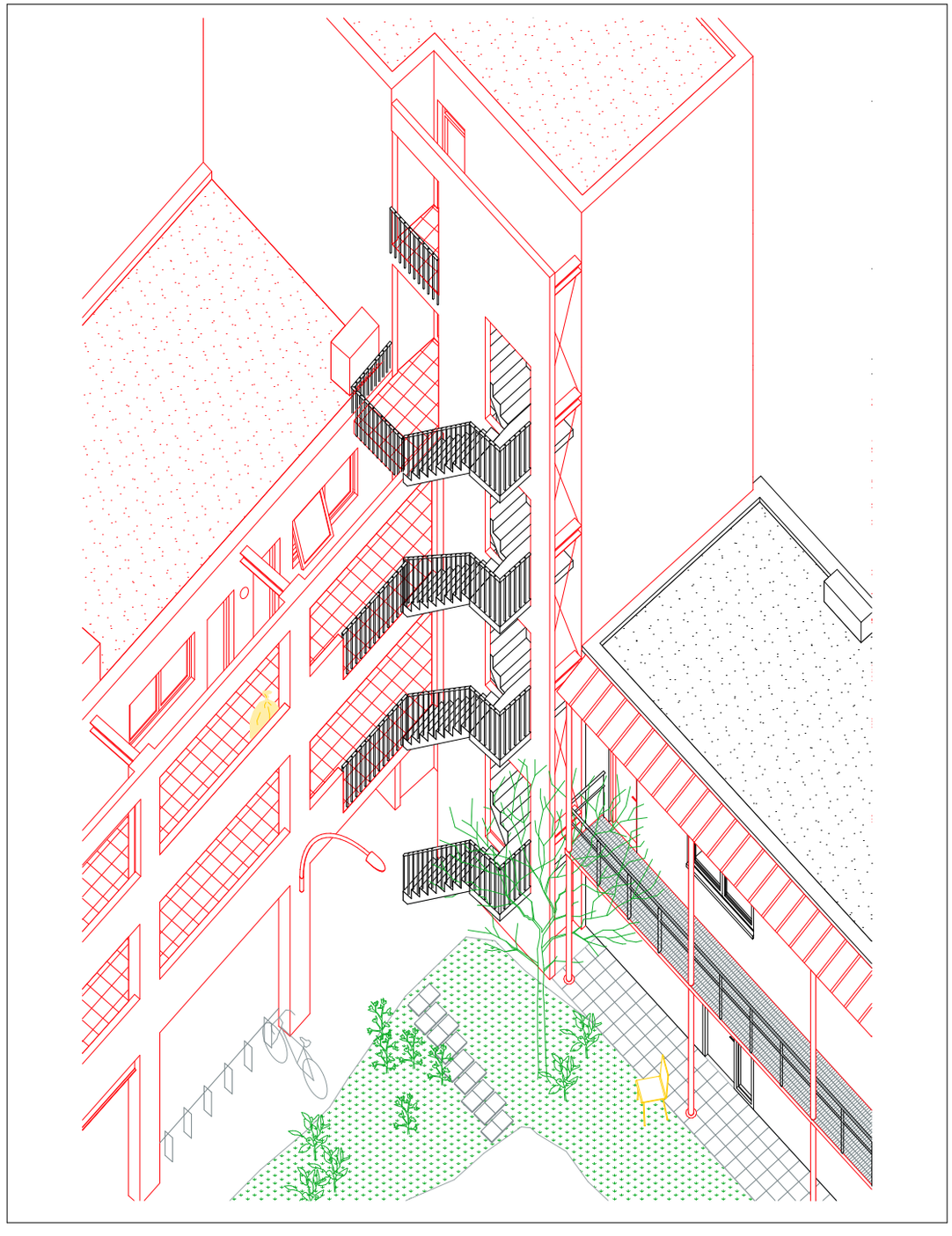


Emergency Exit For Daily Life II, 2022 © Willem de Haan

To then see the facade as a fragment of a stage, playing with its typical dimensions, its properties of front & back. To make a brick wall appear thin, like a theatre flat. But brace it of course. Express the ideas of the front & back. And use a directness in materiality, like the sets that are crudely composed.



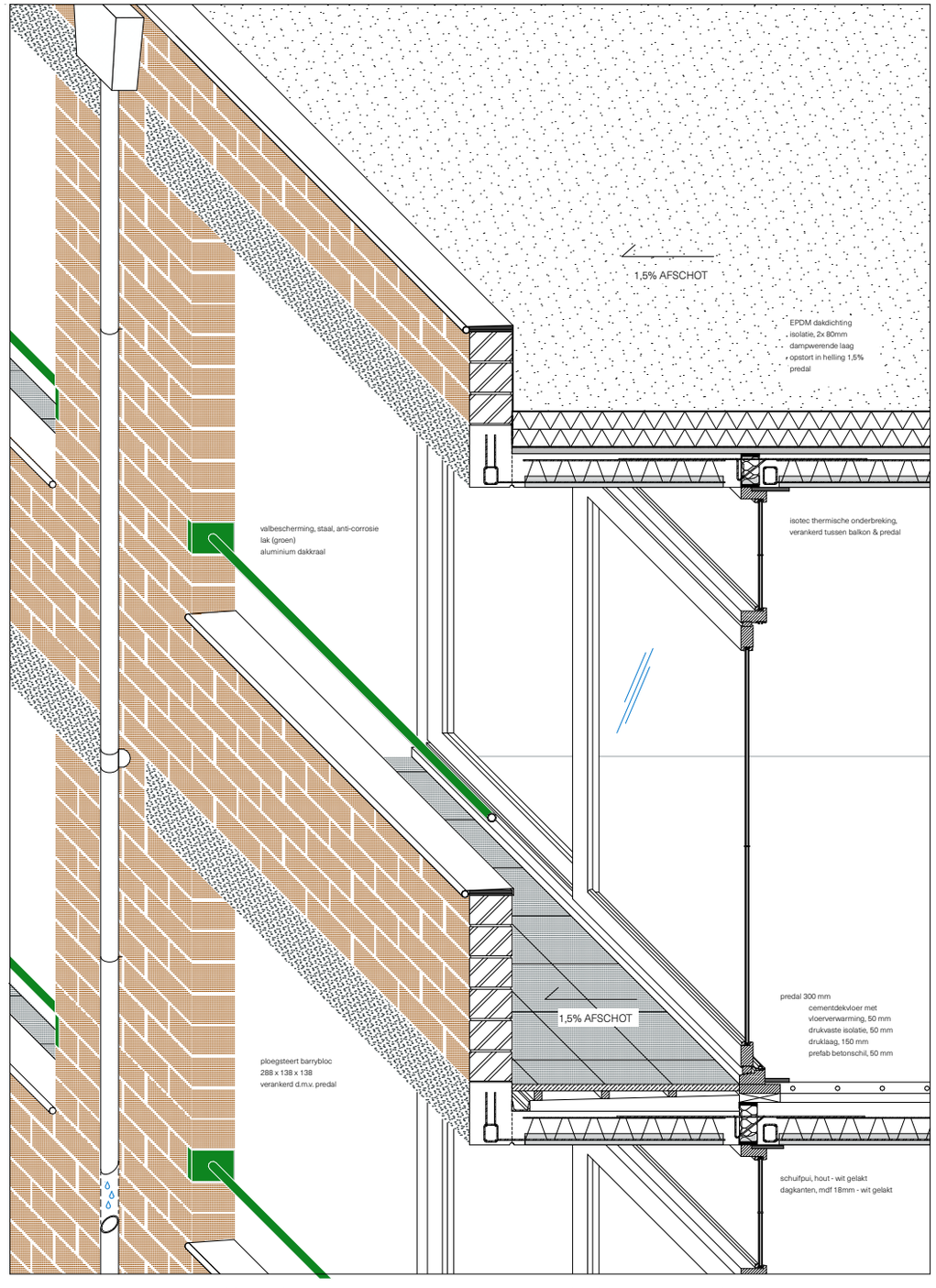
Half Moon Theatre, 1985 © Florian Beigel



622 circulation axonometric corner

resto du coeur
rue raymond geenen
Bressoux, Liège, Belgium

29/06/2023
urban architecture grad studio
Mats van Dijk



411 isometric detail loggia

resto du coeur
rue raymond geenen
Bressoux, Liège, Belgium

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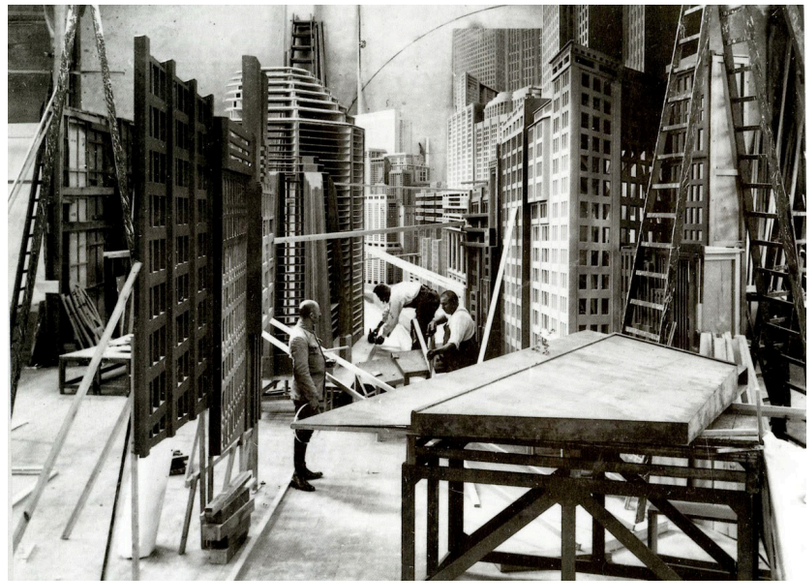
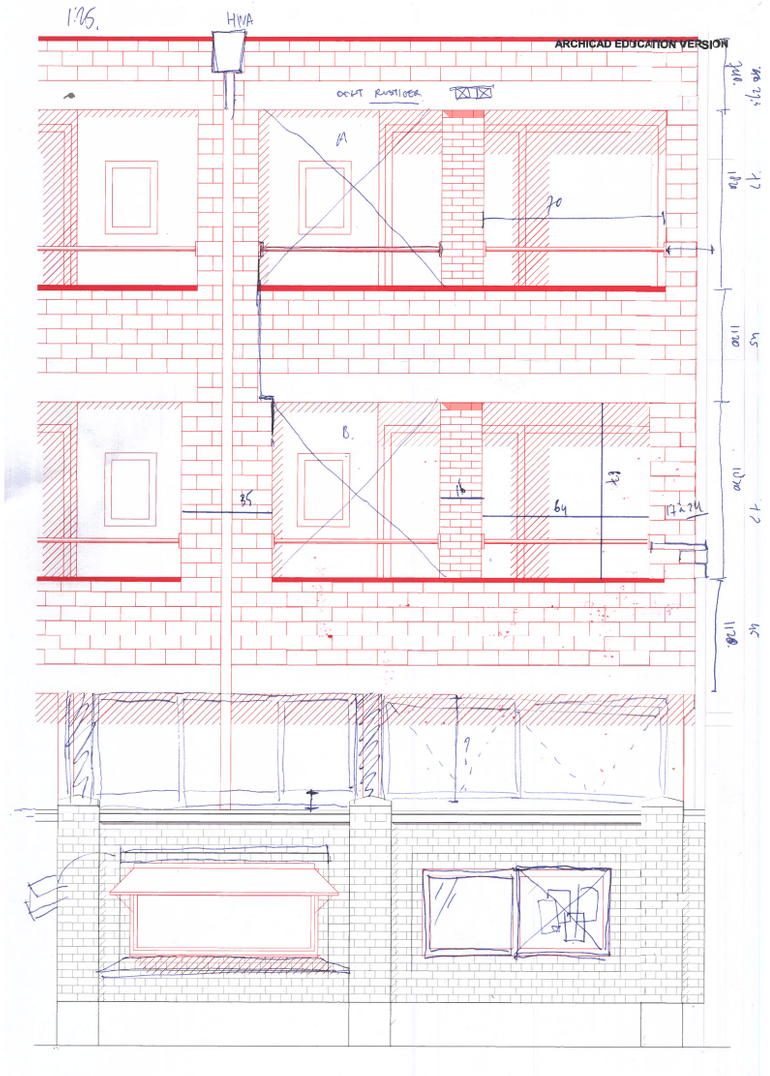
Mats van Dijk



Metropolis, 1927 © Fritz Lang

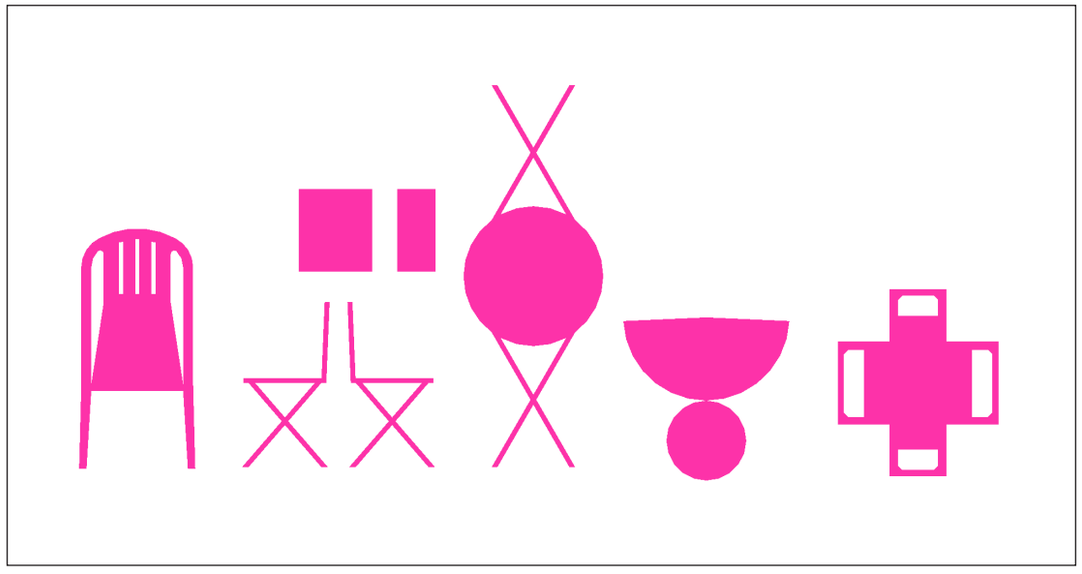



1:05.
HWA
ARCHICAD EDUCATION VERSION
DEFT RUSTIOER
A
70
B.
85
64
12+24

Objects behold a story. Looking closely at their appearance, function, position informs us about the owner(s). They are symbolisations of domestic life. Studying only the structures and their inhabitants neglects a large part of life. We can appreciate their prosaic beauty.

In a way the artefacts become the actors in the story. They compose and transmit the story. It is however not about the objects themselves. The props progress the story, perhaps like Hitchcock's MacGuffin.

The streetlight, turning dark corners into controlled environments.



The van filled with green plastic crates, reminding us of the food being gathered around the city, hinting at a network of suppliers.

The large pots, used to cook the many meals everyday for the people of the neighborhood. The trays filled with plates to eat at your own table. A cup with something warm to drink on a cold day.

The satellite disks, emphasizing the immigration background of the inhabitants of the district, and them seeking connection with their home away from home.

The flyers, plastered around the courtyard, informing us on the important activities, of what the people have to remember and what they can do.

The endless utensils, The yellow sign on the floor, cleaning up after dinner. Every day. The apron, the checkered cloth, the yellow cleaning gloves, reminding of the ongoing process of maintenance, and the activities present at the location.

The domesticity of a postbox to collect mail. The chimneys on the roof, reminding us of the desire to have a warm room during the cold months.

Chalk lines on the pavement, traces from the children in the neighborhood, playing age-old games.

A green watering can for the new garden, accompanied by an archetypal monobloc chair underneath a parasol.

And some flowers on the table.











































Taking what is found at the site, adding what supplements the story. And always keeping a sensitivity for the ‘normal’, found in anonymous & recognizable objects., approaching the archetypical. It’s a collaborative effort. Some leftovers from a project from last year, some made together with Veerle, some made by friends and others borrowed from other studios.



1:25 model props

COMPOSING STORIES

By making the ‘stage sets’, a story is discovered. Materials interact, a play of light and shadows appears, spatial structures come to life. Objects then inhabit the spaces.
By doing this, questions arise. Where would one sit? How would one enter? What can I see? And who can see me? This goes beyond the ideas on dynamics thought of in orthographic drawings. That which cannot be envisioned in this 2D digital world appears in the model fragment.

SO WHO AM I?

The director?
The architect?
The set designer?
The client?
The student?

And are they stage sets? Or do they remain architectural models?



ROOM FOR LIFE

It's a courtyard in the city, offering basic necessities to those in need. We have to think of:

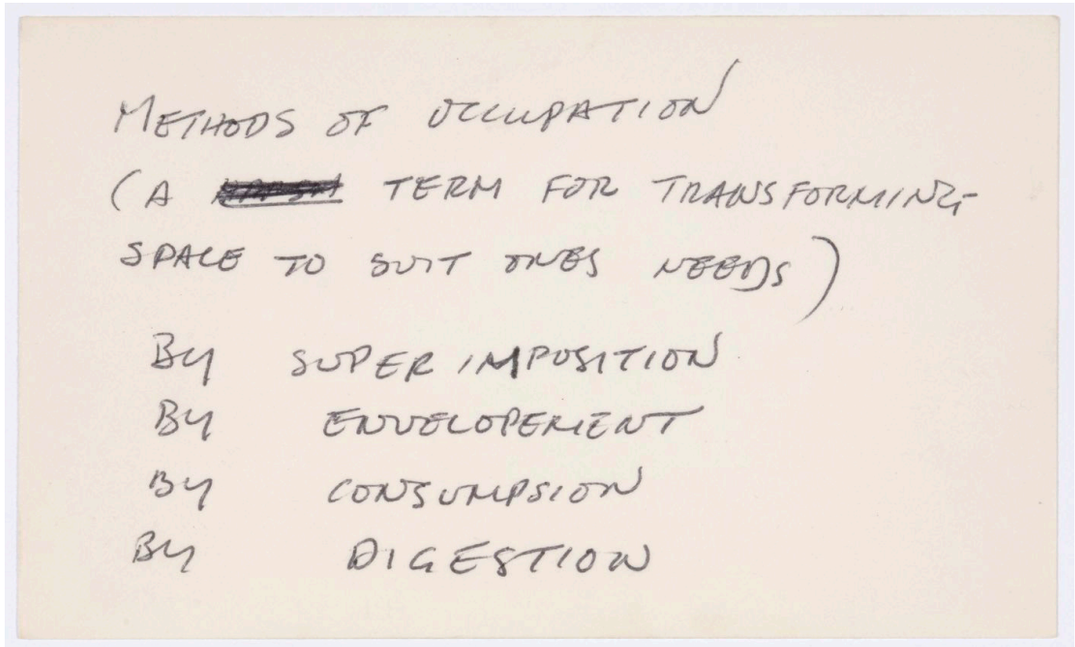
Something to eat
Something to drink
Something to cover
Something to warm
Something to clean

Some dignity
A place to sit

(Based on a talk with one of the visitors of the Resto, 2022)

Offering this dignity by means of dinner, occupation by digestion, as Gordon Matta Clark puts it. The mundane, daily activities to feel at home.

And then to see those that come to the courtyard as guests. The idea of daily camping by Dyvik Kahlen (Berlage Keynote). Whether for some hours or multiple months, the guests come to visit, and stay there momentarily. It's a case of temporalities.



Index card, 1970-1978 © Gordon Matta-Clark

A4's are plastered on the wall throughout the courtyard. Plasticized, transmitting ideas through crude layouts made in the office of the Resto.
They inform us on what to do, where to go, what to attend. And in a way they tell us what the city has to offer. These A4's contain the network of social institutions for those in need. Zooming out, gaining information on the city in its entirety, by zooming in on those mundane, ordinary A4's.

Using this to come to the conclusion that there is something new to bring to the table. The Resto closes at 15.00. There is nowhere to go. Why not try to offer as many beds as possible? Provide shelter and warmth for 24h every day.



FOOD, 1971 © Gordon Matta-Clark et al.



Food bank © Resto du Coeur through facebook

EN JOURNÉE

Des endroits où se poser, se réchauffer, manger et prendre soin de soi.

Abri de jour de Liège
Rue Morinval, 27 - 04/223 06 90

Lundi : Café/papote de 9h à 12h.
Mardi, jeudi et vendredi : accueil de 11h à 15h30 avec distribution de repas de 12h à 13h30.

Maison Croix-Rouge
Boulevard de la Sauvenière, 84

Lundi, mercredi, jeudi et vendredi de 13h à 17h
Mardi de 12h à 16h : accueil spécifique femmes

Accueil Botanique
Rue de l'Evêché, 12-14

Lundi, mardi, mercredi et vendredi de 8h30 à 12h
Jeudi de 13h30 à 15h30 : accueil femmes
Un vendredi après-midi sur deux : animation
Lundi, mardi et mercredi de 13h30 à 15h30 : douches et lessives
Jeudi de 9h à 11h : douches et lessives

Armée du Salut
Quai des Ardennes, 192 - 04/341 04 95

Mardi, mercredi et jeudi de 10h à 15h : douches, vestiaires, lessives.
Vendredi de 10h à 12h : accueil cafétaria
Rue Lambert le Bègue, 6

Lundi de 11h45 à 12h45 : repas à emporter
Gare des Guillemins
Vendredi de 11h45 à 12h45 : repas à emporter

Solidarités au Pluriel
Rue Jonruelle, 8

Mercredi de 9h à 11h :
Douches (inscriptions sur place)
Mercredi et samedi de 11h à 13h : repas complet sur place. Arrivées autorisées jusqu'à 12h30.

Resto du cœur - Liège
Rue Raymond Geenen, 9 - 04/344 08 00

Du lundi au vendredi : Petit-déjeuner sur place de 8h30 à 10h30.Repas à emporter (1 euro) de 9h à 11h30.
Repas sur place (1 euro) à 12h30 via inscription le matin.
Mercredi, jeudi et vendredi : douches de 8h30 à 11h30. Sur rdv pour les dames.

Abri de jour de Seraing
Rue Morchamps, 37
04/269 40 22

Lundi au vendredi : 9h-20h30
Samedi et dimanche : 12h-15h et 17h-20h30

Opération Thermos
Rue Volière, 1

Samedi de 9h30 à 12h30 : accueil café
Dimanche de 12h à 17h30 : repas chauds (inscriptions 11h30 et distribution 12h30)
Rue Saint-Laurent, 174

Mercredi et vendredi de 9h30 à 12h30 : Accueil café
Rue Chevaufosse, 80

Mardi, mercredi et jeudi de 13h30 à 16h30
Samedi de 14h à 19h

EN SOIRÉE

Des lieux où se poser, se réchauffer, manger et se retrouver.

Amon Nos Hôtes
Rue Saint-Laurent, 174
04/225 99 19

Lundi au vendredi de 16h30 à 21h :
Sandwich + soupe pour 1€50
Café gratuit

Opération Thermos
Rue Volière, 1

Lundi au dimanche de 19h30 à 21h
Inscriptions dès 18h30.

La Fontaine
Rue Pouplin, 3
04/222 06 66

Lundi et vendredi : 9h-13h et 14h-15h30
Mardi, mercredi et jeudi : 9h-13h
Jeudi après-midi de 14h à 15h30 : uniquement les femmes.

Douches sur rendez-vous.
Soins infirmiers possibles sans rendez-vous.

LA NUIT

Des abris pour passer la nuit au chaud et en sécurité.

Abri de nuit de Liège
7j/7 21h00 - 8h00
Rue Sur-La-Fontaine, 106
04/237 00 57

Opération Thermos
7j/7 20h45 - 7h45 (8h45 le WE)
Rue Chevaufosse, 80
04/221 41 03
Inscription obligatoire entre 20h et 20h45.

Un Toit pour la nuit
7j/7 21h00 - 8h30
Rue du Molinay, 28
04/385 06 25

SE SOIGNER

Pour prendre soin de soi, de son hygiène et de sa santé.

CaSS (Carrefour Santé Social)
Rue Saint-Laurent, 79
04/279 29 30

Lundi et vendredi : 13h00-17h00
Mardi, mercredi et jeudi: 8h00-12h00
Lessives et douches en places limitées, il est conseillé de prendre rendez-vous.
Présence d'un médecin les lundi, mercredi et vendredi sans rendez-vous.

Relais Santé (CPAS de Liège)
Place Saint-Jacques, 13
04/220 58 97

Lundi et mardi : 9h-10h et 13h30-15h
Mercredi, jeudi et vendredi : 9h-11h
Possibilités de rendez-vous en dehors des heures.

Merci de privilégier le contact téléphonique.

	Lundi	Mardi	Mercredi	Jeudi	Vendredi	Samedi	Dimanche
Abri de jour de Liège	9h - 12h	11h - 15h30		11h - 15h30	11h - 15h30		
Maison Croix-Rouge	13h - 17h	12h - 16h*	13h - 17h	13h - 17h	13h - 17h		
Accueil Botanique	8h30 - 12h	8h30 - 12h	8h30 - 12h	13h30 - 15h30*	8h30 - 12h		
Armée du Salut		10h - 15h	10h - 15h	10h - 15h			
Resto du cœur	8h30 - 10h30	8h30 - 10h30	8h30 - 11h30	8h30 - 11h30	8h30 - 11h30		
Abri de jour de Seraing	9h - 20h30	9h - 20h30	9h - 20h30	9h - 20h30	9h - 20h30	12h - 15h 17h - 20h30	12h - 15h 17h - 20h30
Solidarités au Pluriel			9h - 13h			11h - 13h	
Thermos journée		13h30 - 16h30	9h30 - 12h30 13h30 - 16h30	13h30 - 16h30	9h30 - 12h30	9h30 - 12h30 14h - 19h	12h - 17h30
Thermos soirée	19h30 - 21h	19h30 - 21h	19h30 - 21h	19h30 - 21h	19h30 - 21h	19h30 - 21h	19h30 - 21h
Amon nos hôtes	16h30 - 21h	16h30 - 21h	16h30 - 21h	16h30 - 21h	16h30 - 21h		
La Fontaine	9h - 13h 14h - 15h30	9h - 13h	9h - 13h	9h - 13h 14h - 15h30*	9h - 13h 14h - 15h30		
CaSS	13h - 17h	8h - 12h	8h - 12h	8h - 12h	13h - 17h		
Relais Santé	9h - 10h 13h30 - 15h	9h - 10h 13h30 - 15h	9h - 11h	9h - 11h	9h - 11h		

Il s'agit uniquement des heures d'ouverture. Merci d'aller lire le détail des différents services proposés pour savoir à quelle heure ils sont accessibles, et sous quelles conditions.

* réservé aux femmes

Numéros utiles

Urgence sociale (CPAS de Liège)
04/221 13 13
Disponible 24h/24 7j/7 pour les urgences
Lun : 9h-12h30
Ma-Ven : 9h-12h30 et 14h-16h30

♦♦♦

Educateurs de rue
04/230 53 74
Uniquement pendant les heures de bureau

♦♦♦

Smi-Le
(équipe médicale de rue)
0491/64 07 38
Uniquement pendant les heures de bureau



N'oubliez pas les bons gestes qui permettent de se protéger contre les virus de saison



Du matériel de protection reste disponible dans chaque lieu d'accueil







PLAN GRANDS FROIDS 2022- 2023

DORMIR ❄ SE SOIGNER/SE DOUCHER ❄ MANGER/SE RECHAUFFER

Asc la maison de la Wallonie
FEC Liège
FOD MAATSCHAPPELIJKE INTEGRATIE SPP INTÉGRATION SOCIALE SPF SOCIALE INTEGRATIE
Ed. responsable: A. JACQUINET
Rue des Guillemins 52 4000 Liège

Fondation Roi Baudouin

Agir ensemble pour une société meilleure

KU LEUVEN LUCAS — LIÈGE université

DÉNOMBREMENT SANS-ABRISME & ABSENCE DE CHEZ-SOI
LIÈGE

29/10/2020
27 organisations participantes

- Plus d'organisations impliquées, centralisation des données.
- Comptage en rue la nuit du 28/10/2020.
- Forte implication du Plan de Prévention de la ville de Liège.
- La ville de Liège était fortement frappée par la crise covid-19 fin octobre 2020.
- Grand impact de cette crise sur les résultats obtenus:
  - ETHOS 1/2/3 - ok
  - ETHOS 4/5/6 - sous-estimation

Personnes dénombrées 500

422 Adultes

78 Enfants*

*partagent les mêmes conditions de logement que leurs parents

Genre

Hommes 70,6%

Femmes 27,7%

X/? 3,3%

Situation de logement

Catégorie Ethos* Light	Adultes #422	%	Dont hommes %	Dont femmes %	Enfants #78	%
1 - Espace public	96	22,7	83,3	14,6	0	0,0
2 - Hébergement d'urgence	60	14,2	88,3	8,3	0	0,0
3 - Foyer d'hébergement	114	27,0	54,4	44,7	62	79,5
*4 - En institution **	*7*	*1,7*	*57,1*	*42,9*	*0*	*0,0*
5 - Lieu non conventionnel (tente, garage, ...) **	69	16,4	73,9	24,6	4	5,1
*6 - Chez des parents / amis **	*61*	*14,5*	*65,6*	*32,8*	*7*	*9,0*
+ Menace d'expulsion	5	1,2	40,0	60,0	5	6,4

* La typologie ETHOS est, depuis 2014, utilisée comme définition-cadre du sans-abrisme et de l'absence de chez soi en Belgique. Pour plus d'information, voir le rapport.
** Sous-estimation

Ménage

71,8% Isolé.e.s sans enfants

0,7% Couples sans enfants

15,2% Isolé.e.s avec enfants*

2,4% Couples avec enfants

* ne partagent pas nécessairement les mêmes conditions de logement que leurs parents

Nationalité

67,3% Nationalité belge

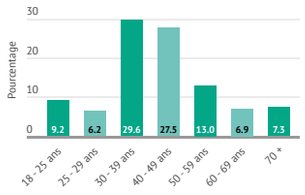
59,2% Né.e.s en Belgique

Parmi les non-belges

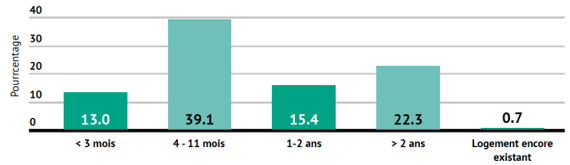
Droit de séjour temporaire 22%

Sans titre de séjour 29%

Âge



Durée du sans-abrisme ou de l'absence de chez soi



Public cible Housing First

27,7%

117

> 2 ans en situation de sans-abrisme ou absence de chez soi (suspicion de) problématique psychique / assuétude

Santé

(suspicion de)

20,9% Pas de problèmes de santé

88

43,8% Assuétude

185

22,3% Problèmes de santé mentale

94

3,8% Handicap physique

16

24,2% Problèmes de santé chroniques

102

4,3% Handicap mental

18

Revenu

17,8% Aucun revenu

2,4% Revenu du travail

0,7% Revenu informel

77,0% Revenu de remplacement ou allocation

* Doubles comptages éliminés

Passé institutionnel

31,7% Passé en psychiatrie / cure

5,9% Passé en aide à la jeunesse

24,9% Passé en prison

La Fondation Roi Baudouin a pour mission de contribuer une société meilleure. La Fondation est, en Belgique et en Europe, un acteur de changement et d'innovation au service de l'intérêt général et de la cohésion sociale. Elle cherche à maximiser son impact en renfor ant les capacit s des organisations et des personnes. Elle encourage une philanthropie efficace des particuliers et des entreprises.

La Fondation Roi Baudouin est une fondation d'utilité publique. Elle a été créée en 1976, à l'occasion des 25 ans de règne du roi Baudouin. Merci à la Loterie Nationale et à tous les donateurs pour leur précieux soutien.

Fondation Roi Baudouin

Agir ensemble pour une société meilleure

Abonnez-vous à notre e-news : www.kbs-frb.be I Suivez-nous sur

E.R.: Luc Tayart de Borms, Rue Brederode 21, 1000 Bruxelles / Mars 2021

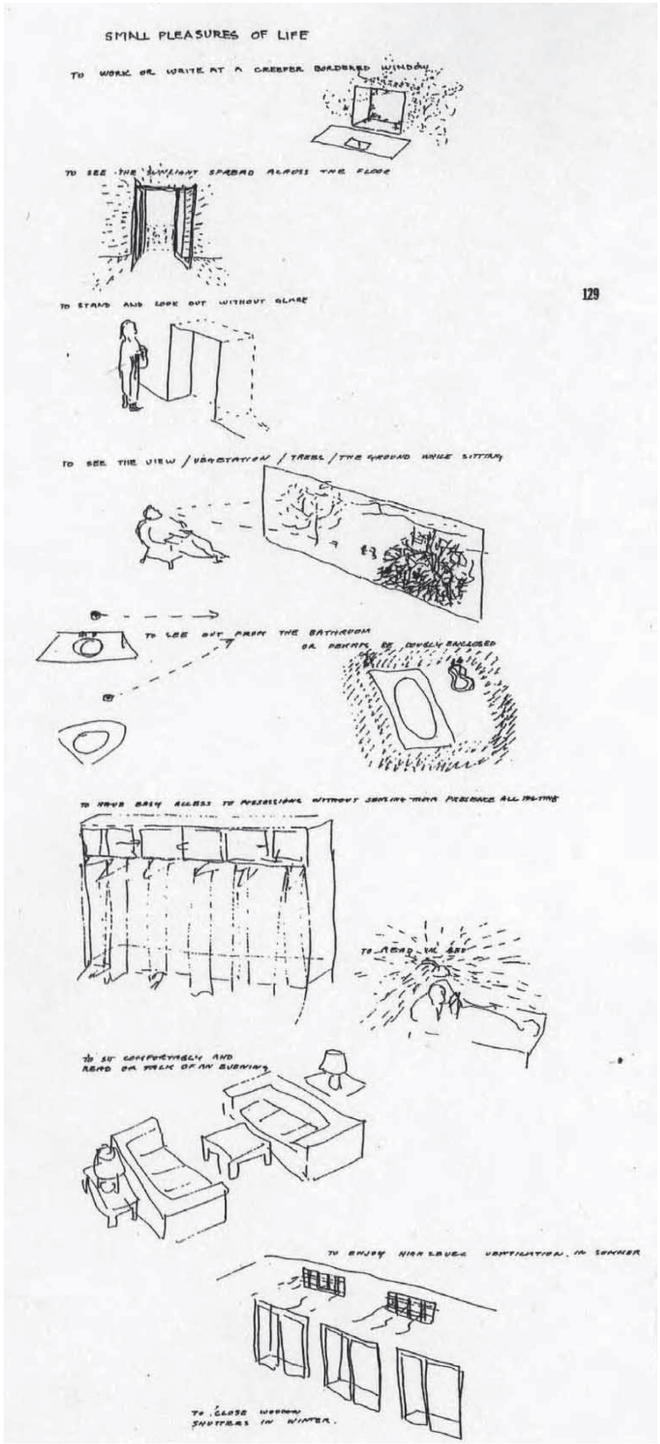
Like the Dutch minister Marga Klompé proposed. To offer slightly more social assistance in the 60's. To enable single-parent households to afford a bouquet of flowers every once in a while. Because everyone deserves this. Whether it is generous, or it should be a baseline for domestic life is a matter of perspective.

And to offer this same attitude in the architectural project. Like the *'small pleasures of life'* by the Smithsons. To see the sunshine spread across the floor. To see the view/vegetation/trees/the ground while sitting. To have easy access to possessions without sensing their presence all the time To sit comfortably and read or talk of an evening. Or to sit outside, privately.

What does it take for an everyday living situation to become a spatial experience? What makes the uniqueness of an apartment that I don't want to exchange it for a larger one despite the scarce space?

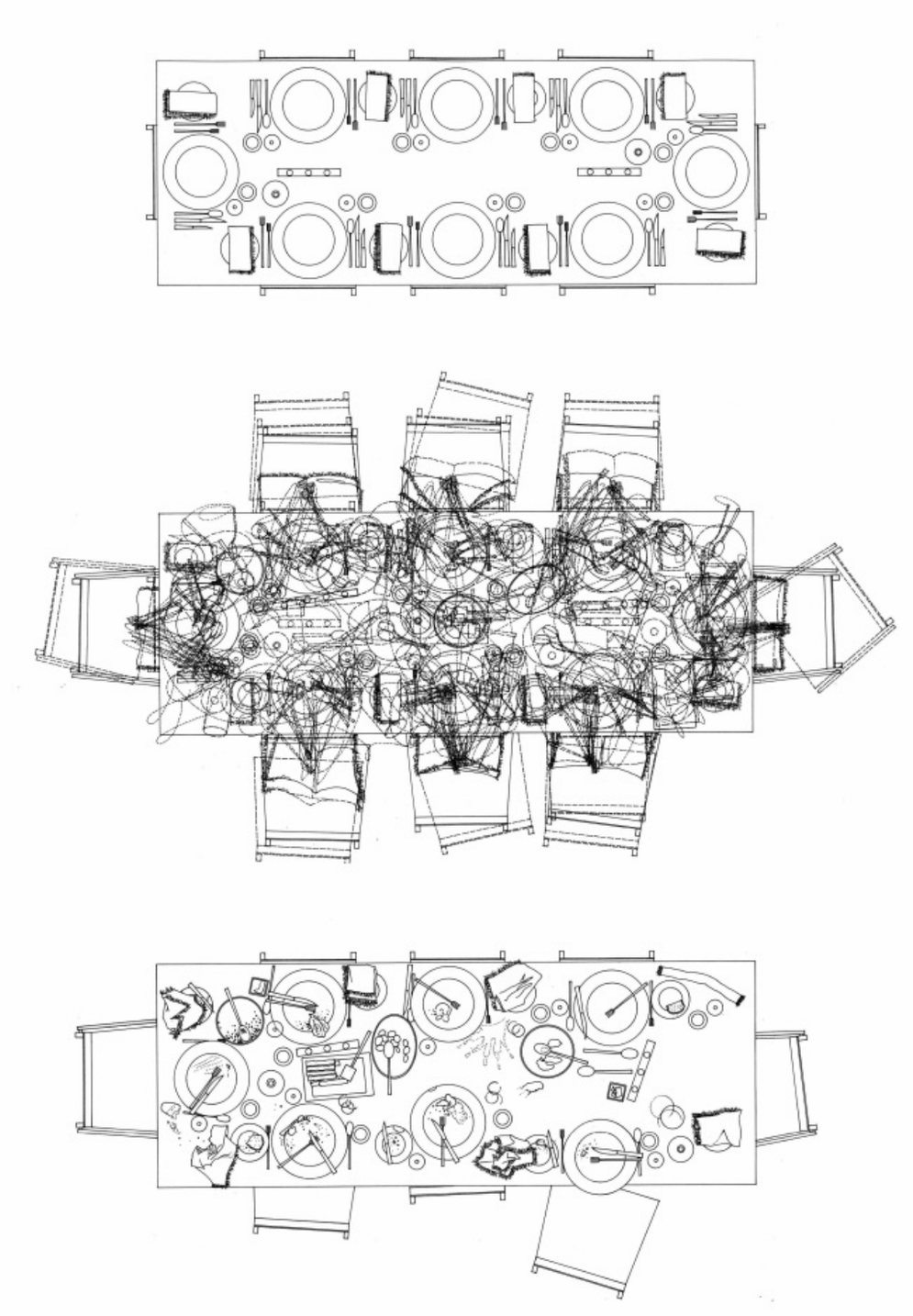


Marga Klompé



At a certain moment the influence of the architect stops. It can only dictate the acts of life to a certain extent. In a way it is similar to the tablesetting as Sarah Wigglesworth proposes. A perfectly laid table (1). And then life occurs. The process, captured in a palimpsesst of the motions of the dinner party (2). Plates are moved. Glasses are knocked over. Cutlery falls of the table. Napkins are utilised.
And then the aftermath. The dirt. The traces. The confrontation (3).

Acknowledging this as a key element of the project, the fact that people will use the planned spaces to their own interpretation.



Increasing Disorder In A Dining Table, 2002 © Sarah Wigglesworth, Jeremy Till

Reflecting on Creatures, by Sam Chermayeff [et al], regarding objects through thing-theory. Foccusing on the human-object interaction of daily life. Seeking connection to the things themselves.

Citing Roger-Pol Droit in “How are things? A philosophical experiment with unremarkable objects”
“*A table is not a thing so much as a thing-world. It has no single use, but a multitude of uses. It is the thing which most clearly marks, at least in the West, the constitution of a human space. Instead of eating and working on the ground, or on his knees, man has labored to establish a flat and uniform surface, raised parallel with the ground -- a second ground, so to speak, at the level of our activities.*”

It gathers and contains. The table is a king among things: a lord of the things. And a pivotal object in the setting of the Resto.



Dinner party © Resto du Coeur through facebook



Table-setting with model, 2019 © Philippe vander Maren

There is an urge to experience dignity at the Resto, as expressed by both the organizational staff as well as the daily guests. To sit at the table on a proper chair. To be free from the life of the streets for a moment.

And then the goal is formulated to offer them ways of sitting. Not just during the meal. Also while waiting. To give them options to sit alone or together. To give them a seat, being the least we can do.



The social life of small urban spaces, 1980 © William H. Whyte









1:25 private seeting & box bed

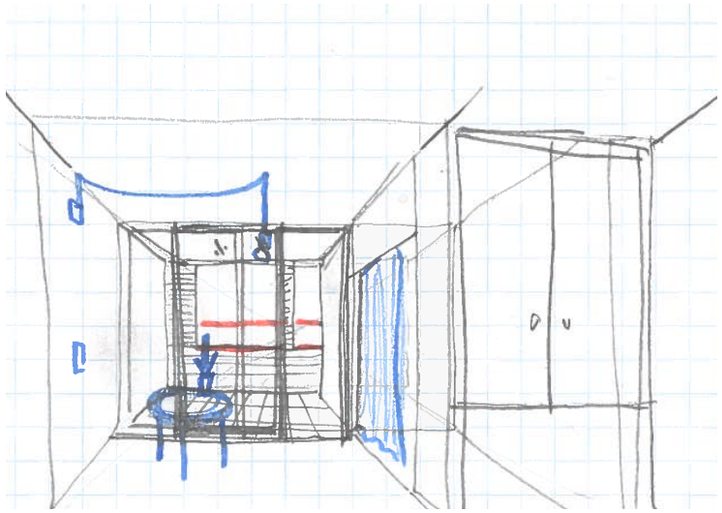


210 1-night scenographic section

resto du coeur
rue raymond geenen
Bressoux, Liège, Belgium

29/06/2023
urban architecture grad studio
Mats van Dijk

To offer those without a home a chance to reintegrate in society. A bed, a table, a chair, a small bathroom, a kitchen is the start. And a place to sit outside, privately. Away from the stage of the courtyard, with all its actors.
Dividing the small space as little as possible. And wondering how small is large enough? And then adding a box bed to experience security while sleeping. A bathroom pushed in the corner. And then a view from front to back, experiencing dual sided lighting.





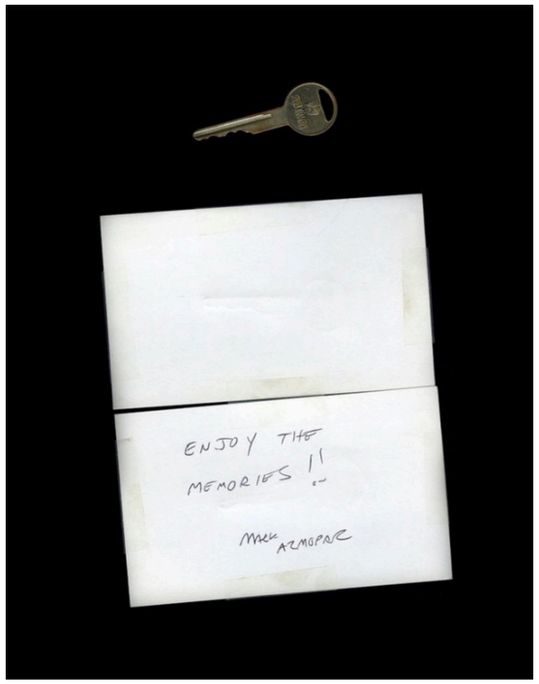


AN ADDRESS

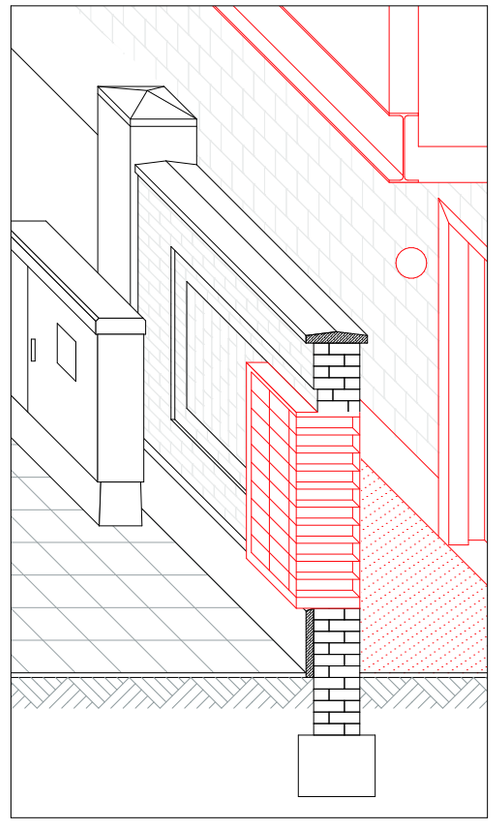
Offering those without a home a bed for the night, alongside the meal and a place to sit. And for a number of them, a reintegration through a longer stay and social guidance.
And for all that take an active part within the system, whether they sleep there at times or stay for a longer period; an address.

Beinhg able to receive mail, being part of the larger system of a city. A mailbox being characterized as a mundane, domestic object. A key to open the mailbox. For those that stay longer, a key to the appartment.

PTT mailbox by Friso Kramer, 2020 © Jan Dirk van der Burg



Key to the apartment, 2022 © Christopher Boyne



To first notice traces of life on the streets. Meet the actors, read the stage. They both behold a story worth learning. They are not merely extra's or a background, the story revolves around them.



Playing in the street, 1949-1954 © Nigel Henderson



Life goes beyond this notion of inhabitation, of occupying a place. Adapting the collective and public spaces, appropriating the microcosm, involves a visible change. The empty, hard streets and courtyard are to be softened. Making change visible, not of this momentary occurrence of new opportunities, also the change of the seasons.
Breaking up the pavement. Allowing for a tree to inhabit the street corner. Enjoying the side effects of cooling, food production, phytoremediation of the contaminated soil.

It's about adding some levity to the story. Having observed the monotonity of the brick streets in the site visits and the screening of 'La Promesse', the brick can be disrupted.



Levity in the streets, psd





Another Year, 2010 © Mike Leigh

UNSEALING THE SOIL

A process is proposed. To unseal the soil by carving. Similar to the process of carving in the interior of the masonry structures. To then allow for the overgrowing of the mineral materiality of the site. Plants, herbs, trees are a new set of characters entering the stage.



623 circulation axonometric 1-night

resto du coeur
rue raymond geenen
Bressoux, Liège, Belgium

29/06/2023
urban architecture grad studio
Mats van Dijk





Breaking open the tarmac using a jackhammer, cold planer and excavator

CLEANING THE SOIL

Noticing the car industry throughout the neighborhood. Leading to the realization that the industrial past of the city possibly contaminated the soil. And the habit of the people of Liege to cover the soil. They tend to lay pavement or asphalt over it, suffocating it, leaving no room for plants to find their way.



Wheat field, a confrontation, 1982 © Agnes Denes

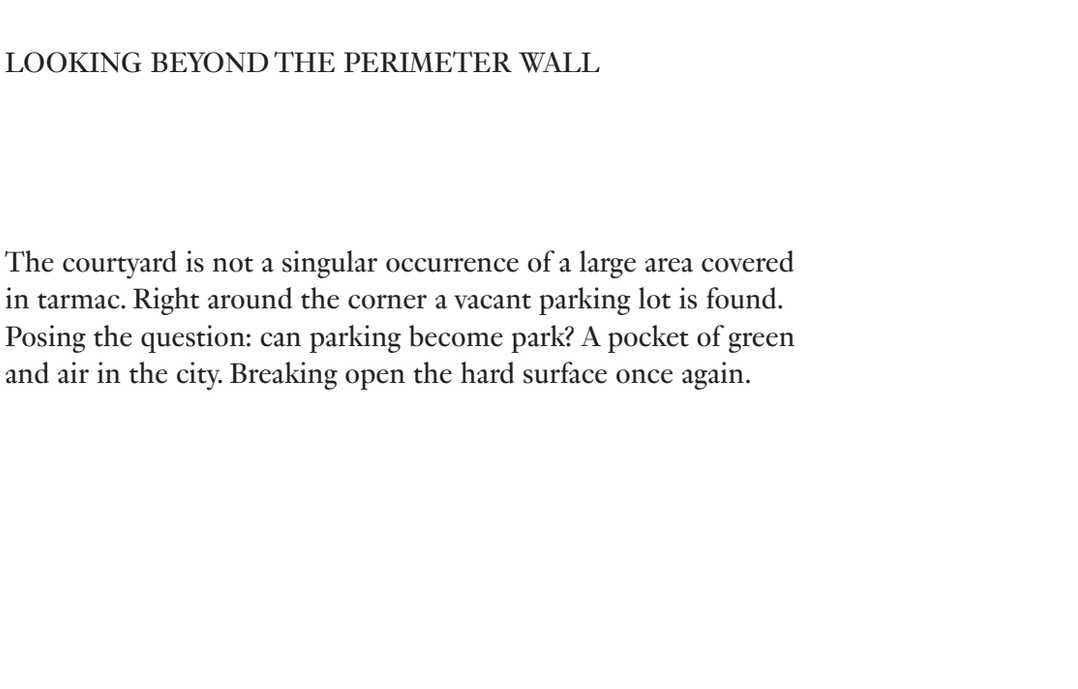






Re-paving of the courtyard, 2018 © Resto du Coeur through Facebook

The courtyard is not a singular occurrence of a large area covered in tarmac. Right around the corner a vacant parking lot is found. Posing the question: can parking become park? A pocket of green and air in the city. Breaking open the hard surface once again.



Thirty Four Parking Lots in L.A., 1967 © Ed Ruscha



Park Rasquinet © Baukunst, Severin Malaud

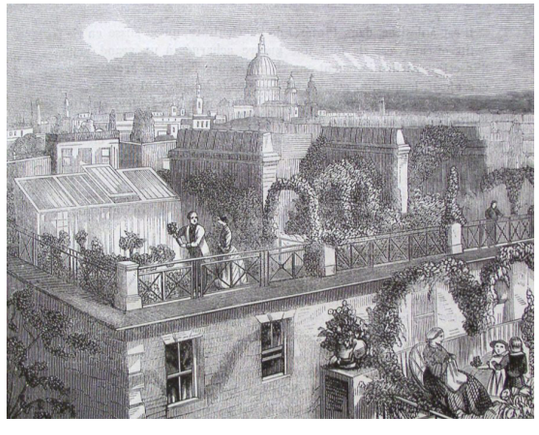


2022 © Bas Leemans

And then to look up. Noticing the large surface of the flat roof above the service spaces. Seeing the possibility to connect the upper level of the Resto to the gallery of the studios. Enlarging the open space, offering new ways of occupation. And disrupting the hard surfaces.



Maison des Jardiniers, 2019 © Thomas Raynaud



Suggestion to plant on roofs, 1860 © La Belgique Horticole



621 circulation axonometric roof garden

existing/demolish/new

resto du coeur
rue raymond geenen
Bressoux, Liège, Belgium

29/06/2023
urban architecture grad studio
Mats van Dijk

Proposing to place a greenhouse in front of the new Resto. A standardized system, creating a new seating condition. Not completely inside nor outside. Being able to sit outside throughout all seasons.
And then to see plants grow within it, experiencing seasons. And it serving as an incubator for the garden, for the new plants.



Cité manifeste, Mulhouse, 2005 © Lacaton & Vassal



Verbiest, 2020 © AgwA



ANOTHER YEAR COMING TO AN END

The gate is closed, the dinner party is over. The floor has been swept. The actors have left the stage. The end of another year, another project.
And a content feeling. The people, the projects, the days at studio, the things we learned. Something to look back on.





THIS YEAR'S CAST
AND SPECIAL THANKS TO:

Elsbeth Ronner
Leeke Reinders
Sam Stalker
Jos Lafeber

Linde Varossieau
Chris Vooren
Loek Hendriks
Joost van Baar

Femke Vink
Dave van Leeuwen
Lioba Pflaum
Paulien de van der Schueren
Djamo Mastenbroek
Daan Kok
Veerle Reintjes

Bas Leemans
Sjoerd Bosch
Noor Mastenbroek



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This year can be characterized by a plethora of books & texts. Bringing them to the studio, discussing them, underlining the important parts. Compiling a frame of reference for the year, and for the years ahead.
And thus, this essay includes references and influences throughout. Sometimes intentional, sometimes subconsciously adopted. In general, themes can be identified, or schools of thought perhaps, represented by a large number of actors. Included among them are the advocates for realism, the Belgians, the bricoleurs, the set designers, the model-makers, the artists, the paper-cutters, the sociologists.

